**Chapter 6: Principles of 4D Art and Design**

# Interview: Casey Scalf

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

As a designer and artist, I enjoy experimenting - trying many versions, styles, and approaches - before settling on a particular iteration. I’ve seen this facet of my work emerge in not only the *Sandbox*, which is generative by nature, but other projects such as stage designs and photography. I’ve heard once that "digital art is just like painting, except it never dries”, that really resonates with me. I enjoy trying many things.

**Please describe your work on *The Sandbox of Life* from your point of view.**

*The Sandbox of Life*, in my eyes, represents the current culmination of many different scientific and artistic pursuits I’ve enjoyed. It takes some cellular automata, a bit of feedback, computer vision, projection mapping, and a few lines of code sitting on top of a little engineering, and out comes this multi-sensory, highly fluid interactive and collaborative experience anyone can use.

*The Sandbox of Life*, in actuality, is a black sandbox filled with sand. Upon this sand, and only the sand, patterns exhibiting lifelike growth qualities spread to all available space via projected light. Using your hands, or any other object, you can manipulate the contour of the sand and thus change the environment for the life forms. On top of this, the patterns can be “extinguished” via shadow and “ignited” via handheld laser. You can also prevent the sand from growing life, as well as purposely populate previously vacant areas. It is all very natural with no specific rules. There are many different possibilities within the system.

I see this type of interactive experience and installation as a catalyst for conversations on new forms of computing. The current computer experience is a vestige of the typewriter and the printed page. Just as the first movie theaters displayed only still images, the current computer paradigm exhibits dependencies on previous platforms that limit the full potential and use of this new technology. *The Sandbox of Life* is step in a new direction. I see many things coming from it.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Some of my most memorable experiences with this piece are the times I get to witness a person’s first encounter with the *Sandbox*. It varies so dynamically. Some are astonished, other excited and curious, some standing back, others, not sure what to make of it and waiting to see what happens next. After a few moments the curiosity is all consuming and I gravitate towards the happening as well and we dive into the creation of new terrain.

Watching the reactions of the children are also worthy of mention. Most every child immediately gets it and is not hesitant about rolling up their sleeves. They understand the environment, how to change it, and then how to create through it; then, they begin to show everyone else how to do it as well. It is quite special.

**Please name three artists/designers you are influenced by and why.**

I am influenced by:

Gabriel Mott (http://colorbox.me/)

Gabe is a good friend of mine. When I first started out the Kinect was first coming out. I remember watching the competition to be the first to hack it go through in a few hours. I linked up with this group over the internet in Switzerland called Hyperwerk. They were a new media branch of a University there. They made a toolkit in Quartz Composer for the Kinect. I used this to make some gesture recognition patches for the different parts of the body and posted a tutorial online. I was approached by this person, Gabe, looking to get some of the code for an interactive “ColorBox”. I said sure and he turned out to be the organizer of SOURCE, an interactive arts festival in Maui, where the Sandbox was created a few years later. You never know how it works out. Gabe turns out to be a terrific conductor and teacher of color and our perceptions thereof. He has influenced my use of color in multi-sensory environments greatly.

1024 Architecture (http://www.1024architecture.net/)

These guys, Pierre Schneider and François Wunschel have always been a big influence for their stage work and clean approach to projection mapping. Their black and white aesthetic mixed with transparent 3D projection mapping on structures you could walk through blew me away - this was before I had ever seen projection mapping quite a few years ago. I had no idea any of this was possible. I was hooked as this new technology and media allowed for so much expression.

Anthony Ponce de Leon

Anthony is a photographer I’ve worked with for about 3 years now and I am consistently inspired by his craft in photography. Although most manipulations are tending digital he is able to straddle the “digital meets natural" nexus through creative setting and methods during shoots. Forget the $300 lens diffuser, I’ve seen him dig around backstage and come out with a worn plastic cup that diffuses the light considerably better. Then proceed to pull out some scented powder, throw it in the air for a haze, then break a plugged-in lightbulb for a sharp flash that really gets the subject’s attention.

**What are you currently working on?**

I am always working on a few projects. Currently I am gearing up for a big installation of the *Sandbox* at Bumbershoot in Seattle. After that and over the winter I’ll be refining *The Sandbox of Life* and working on some outdoor urban projection mapping projects. Wintertime is a time for reflecting and heading back to the workshop to make things happen - it’ll be a good time.

**What is your dream project?**

My dream project is to work in a sustainable community that leverages new forms of energy with highly efficient computer systems so that the many challenges of life - gathering energy, food, and providing for basics needs - are covered and in abundance by design.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

I think my favorite 4D piece of art is the *Solar Sinter* project by Markus Kayser. This piece uses the sun and sand in the Sahara desert to effectively grows shapes from melted sand. It is a highly sophisticated yet very simple piece of technology that makes low resolution but useful and interesting objects.

http://www.markuskayser.com/work/solarsinter/

# Interview: Tarn Adams

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

My brother and I have been making video games for as long as I can remember. Nowadays, on the design side, we talk out the general shape of the game as well as specific problems over coffee. I implement features and fix bugs during my work day, which isn't too different from a normal work day once it comes to programming, but a lot of small decisions are made during that process, in terms of specific numbers, wording or how an algorithm is set up. I used to have a flipped graveyard-ish schedule to avoid distractions, but that has flipped back around to days for the time being.

**Please describe your work on *Dwarf Fortress* from your point of view.**

The idea behind *Dwarf Fortress* is to make a fantasy world generator and simulator, and to allow you to take up a role in the world for a time and then move on to another role -- right now that can be a single traveler or a colony of dwarves. We've tried to make the game as detailed as possible, and we also try to have the game generate as many parts of itself as possible, so that every experience will be different and complex.

**Have you had any memorable responses to this piece? And if yes, please describe.**

When people started building functional computers inside the game, that caught us completely off guard.

**Please name three artists/designers you are influenced by and why.**

Greg Johnson and the people that worked on *Starflight* really let us see as children what was possible with content generation beyond what people had been doing with dungeon maps -- they generated randomized lifeform descriptions and planet maps. I'd credit Richard Garriott and Paul Neurath among others of the *Ultima/Ultima Underworld* games for similar influence regarding interactions between game components and comprehensive immersion. It'd be strange not to credit Tolkien here as well, given the sweeping influence on the game and everything else that surrounds us, although I don't know if that's considered 4D. The Silmarillion seems 4thD enough.

**What are you currently working on?**

*Dwarf Fortress* is our main project, though we occasionally find time for experiments on the side. We just released a version of the game after two years of working on it, and now I'm fixing it up (thousands of people tend to find problems faster than two). Once it's working again, we'll move on to the next part, whatever that might be.

**What is your dream project?**

Dwarf Fortress!

**What is one of your favorite 4D artworks, or pieces of design, and why?**

Hmm... between *Ultima 4*, *Ultima Underworld* and *Starflight*, I refuse to decide. I'm not good at favorites questions. I appreciate them all for the same reason though, that they broadened my sense of what was possible with video games, respectively in terms of narrative, immersion and content generation.

# Interview: Pippin Barr

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I'm a game maker and critic living and working in Malta. I have a PhD in computer science from Victoria University of Wellington in New Zealand, with the dissertation focusing on the value systems promoted by popular digital games. I teach game design and prototype at the university here, but spend most of my time working on various game projects - usually solo, but occasionally in collaboration with others (e.g. Marina Abramovic, @seinfeld2000).

I've focused on making games for the last three years, after spending time on various other media (comics, illustration, short stories). My essential practice boils down to having an idea I find entertaining ("What if there was a game version of the safety instructions on an airplane?") and then immediately beginning to make a game. Having a degree in software engineering, I'm familiar enough with code that I do all my own programming, and as I grew up in an art-loving household (my parents are art collectors) I've always been confident about (if not necessarily good at) creating my own visual art, so I do that for my games too.

To me, the most important component of my personal practice is that almost without fail, the amusing idea I began with turns out to involve much more interesting philosophical twists and turns than I had anticipated at the beginning. Sometimes the ideas have this built in from the beginning (e.g. making a game that satirizes another game's promotion of violence), but often it simply emerges from the process of writing the code and creating the aesthetics. This is really the part of making games that I love the most - the chance to think about what games are, what the medium can do, and how surprising one's own creations can be.

The most interesting element of these explorations is the nature of interactivity, generally hailed as digital games' major claim to uniqueness (though this hardly makes sense, as so many other media are interactive). Still, the ways in which making games allows for experimentation with what it means to interact with a digital game, what the idea of a "game" is in the first place, and so on, has been my main area of investigation so far. There is simply so much to consider.

**Please describe your work on *Don't Drown* from your point of view.**

*Don't Drown* is an interesting game to me because of the ways in which it didn't work, in fact. The basic idea, which I had wanted to make for some time, was to make a game that played with the ubiquity of mobile devices and the general idea of being obsessed with using them at a moment's notice. The original concept was to create a series of games for the iPhone (to be released on the App Store) that all focused on the idea of playing forever, rather than playing in short bursts, as is typical for games designed for the iPhone. That is, each game (*Don't Drown* among them) would allow for a simple interaction to go on forever, with the reward being a higher score. The series of games was going to be called *Don't*.

However, I've been more and more disillusioned by the App Store and the barrier it creates for people to actually see things I've made, so I rejected that idea in favour of making the game in HTML5 to maximize accessibility. In the process I cut the project down to *Don't Drown* because it felt like the crystallization of the overall idea, rendering the other versions unnecessary.

So the principle remains the same - in starting to play *Don't Drown* you're committing to an indefinite task (not unlike Sisyphus in that way) in order to be "better" at the game than other people. The general point was to play on the tension between a desire to be better at any game than others, with the game's sole requirement that you spend an inordinate amount of time with it. I was careful to implement details such that it is (hopefully) impossible to switch tabs in your browser or view something else on your phone while playing - you drown immediately. Thus the other key element, for me, was to have a trivial "casual game" that actually took over your entire device to the extent you wanted to do well - it was play the game or nothing. For me this was especially pleasing in connection with an iPhone or other fancy mobile device - the idea of locking it up for something so meaningless seemed funny to me.

However!

One thing about moving from programming for iOS to HTML5 is that you lose a huge amount of security. In particular, the game was always intended to have leaderboards to instill a sense of competition in the players (otherwise it's hard to motivate them to keep trying to do "better"). On iOS this would have been easy because of GameCenter, but in HTML5 it turns out to be a very difficult thing to achieve because JavaScript is so easy for people to hack and change. I investigated various solutions, but ended up giving up on this element and settling on a kind of completely uncontrolled scoring system - you just have the opportunity to tweet your score, which you could of course edit at will. Unfortunately I also think this took away one of the key "points" of the game.

(As an aside, one fun thing to also come out of the project was a game called *Leaderboarder* which specifically plays around with the idea of leaderboards and ended up telling a pretty fascinating story about JavaScript hacking and what happens when you set the internet loose on an unsecured leaderboard. It was pretty fascinating!)

Aesthetically, I did also use the game as a chance to use a different visual approach, too, going for a kind of jagged and rough "pixelated" style along with a color scheme stolen from the classic Vertigo poster.

In the end I find *Don't Drown* to be quite an interesting project mostly as a "failure" in the sense that it doesn't quite accomplish what I wanted in terms of player motivation. The basic concept is still there, that tension between performing a trivial action and locking up your important and expensive device, but because there's no real pressure to continue beyond intrinsic desire, it doesn't quite work out.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Hah, well in fact not so much as I would have liked! A fair few people played the game and got relatively high scores, but because of that lack of a leaderboard (in my opinion) the game never quite took off enough to have fun reactions to it, which is a real shame.

**Please name three artists/designers you are influenced by and why.**

As of right now I would suggest the following three:

1/ Marina Abramovic - I'm a huge fan of the terrifying "realness" of her work, as well as the way she incorporates time into her performances. I appreciate that she has a very strong sense of purpose with what she's doing and pursues it completely wholeheartedly.

2/ David Shrigley - on discovering Shrigley's work I felt like permission had been given to "seriously" pursue a kind of "comedy philosophy" as a sort of art form. That, along with the idea that very brief/small works could stand alone, has been a definite inspiration for the style and scale of work that I've produced.

3/ Ian Bogost - both from my time as an academic and now chiefly as a game maker, Ian has always been a major example of the kind of intellectual rigour and playful experimentation I want to be able to explore myself.

**What are you currently working on?**

At the moment I'm working on two projects.

The smaller of the two is a "cover" of a song by They Might Be Giants called "Put Your Hand Inside the Puppet Head". The band recently released a live version of their first album, which includes the song, and it coincided with a "pageant" being run by a group of game designers I'm a part of. The idea of the pageant is to make a game on a specific theme over the course of a single month, and this month's theme is to make a game based on a song. I've been interested in the idea of games based on songs for a while, and in fact a colleague of mine made a game based on the Joy Division song "Love Will Tear Us Apart" last year.

The idea behind the Puppet Head game is to create a game in which the lyrics are turned into literal mini-games that can only be played while that part of the game is being sung. Thus the larger game serves as a kind of "visualization" of the lyrics which can be interacted with by the player. I'm hoping it will feel kind of frenetic and strange, but also will somehow manage to evoke some of the feeling of the song at the same time. We shall see.

The other game is a larger project initially called *Jostle Dad* but now is called *Jostle Dad/Mom* (the game will randomize what it's called each time it's played), in order to better represent gender equality. It's a prequel/sequel to my game *Jostle Bastard*. In *Jostle Bastard* the idea was that you were a "normal guy" with a job etc., but who could only ever interact with the world by "jostling" it and thus causing everyone to despise you as you mess up the furniture, knock people over, and so forth. It was an attempt to make a genuinely "tragic" game that might make people think a little about the perpetuation of violence in digital games - it's also a direct satire of the game *Hotline Miami*, which is a hyper violent game which claims to "critique" violence but which, in my opinion, simply fails to do so.

At any rate, *Jostle Dad/Mom* is another attempt at tragedy, this time through the idea of trying to protect children. So you will have three children at the start of the game, and you will go through a sort of "idyllic" Sunday (going to the park, going fishing, to the shops, having dinner, etc.), but the whole time you're just trying not to let your children die as they wander around aimlessly into the path of cars or deep water, etc. Again your only "ability" is to "jostle" them out of harm's way. If one of your children dies, they are dead and the game cannot be restarted - rather you start that same Sunday, but with one less child - their room is empty, etc., and try to go on. The game is over if all your children die, or in various other circumstances.

So it's a pretty bleak piece of work. I'm doing it as part of a Kickstarter project with the online magazine Unwinnable, and part of that project is to share the angst of creating a game like this with backers as I make progress. So far it's mostly just be design thinking, though. I think it will be an interesting game, but it's also quite hard to make because it is rather depressing!

**What is your dream project?**

The next one!

More seriously, though, I think I tend to be working on my dream projects all the time. I very much like working on small scale things that I can finish by myself in not too much time and can have total control over. It's convenient for me that that's just the way I work and think, I suppose.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

Like anyone, I have many, many possible answers to this question and it's quite hard to just single something out.

I was toying with saying that it is the film *Stalker*, but for right now I'll say that it's the free PC/Mac game *Corrypt* made by Michael Brough - particularly because it plays with time and (more so) space in such interesting and brilliant ways. The game is ostensible a simple "Sokoban" style puzzle game. That is, your objective it to push boxes around so that you can move through space successfully. However after introducing a series of puzzles you meet a magician who, if you give them a number of the mushrooms you've been collecting, will give you some "magic". The Magic you get allows you to do a weird thing with the space in the game. The game is laid out on a grid with multiple screens. The Magic allows you to fix one of the "tiles" on the grid such that it is the same on every screen. In practice this means, for example, that you can make one part of every screen in the game have a "space" in a particular location, for instance, which means that you can make holes in walls and get access to new places.

In brief, it's a game about changing the space of the world of the game in order to collect more mushrooms and "score gems" which are how you win the game. However, the genius part of the game is that you learn after a while that changing the space of the game can just as easily ruin it as make it more helpful. Sometimes something you do to help yourself in one screen, wrecks something later on, and so you have to "rewind" the game to undo the magic and think of something else.

As such the game ends up feeling like an experience of being a game designer in a way, trying to think of all the things that could go wrong when you take an action that will change the world of the game, and constantly being "hoist on your own petard" when you try things. It's a beautiful and clever experience that very closely melds the act of game design/creation with the act of play.

# Interview: Noelle Mason

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

Through sculpture, installation, and craft my work examines the way mediation and vision technologies affect our relation to the other as we experience and respond to visually traumatic events. I perform, transfigure, and distort disembodied visual images and bureaucratic paper trails left by acute events such as the Rodney King beating, Columbine and the obtuse continual dehumanization of wars abroad and within (or on) our own borders. I want to provide an alternative means to negotiate and digest the messy complexities and subtle seductive power facilitated by systems of visual control that reverberate between the interpersonal and institutional. I do this by engaging in a multidisciplinary sculptural practice that employs strategic selection of medium to push two-dimensional imagery and data associated with collective trauma beyond the visual cortex and into the more belabored time and vibrations of the body.

In my process-oriented fiber works I make image construction transparent and the medium of transmission explicit. This translation of the image from near-instantaneous creation to the time-intensive medium of embroidery or weaving alters the physical and psychological space between viewer and the document. Infusing the hand-made onto images generated by machine-vision serves to question the authority of the seductive Cartesian aesthetics of surveillance and remote sensing. In my installation work I explode the image, so that the viewer might experience the confrontation of an LAPD officer and his dog first hand or participate in an act of electrification or aggression.

The translation of images---from beams of light inscribed momentarily on the brain by LCD and plasma to tactile nuanced physical experience---disfigures the image materially and editorially. By changing the context and stripping the original video or photograph of expository declarations I aim to reveal the latent content of the image.

Methodology and Practice: I come to my work from a place of fear and frustration. The sensation is close to sexual frustration or of not being able to find the right word, the inability to stop time or comprehend death —the tip-of-the-tongue phenomenon. More specifically I am interested in how we project our fears and desires into cultural objects, and in turn, how these technologies shape the construction of identity.

Resolving a work formally and conceptually is about honing slippage. I am fascinated by slippage; those fragilities and instabilities in the phenomena of meaning that undermine expectation, the illumination of disjunction through covert meanderings and movement away from a place of security. How one slips between meanings encompasses a personal sensibility akin to style and is therefore developed intuitively, like the Polynesian navigators it is a kind of cognition that is pre-linguistic but can be apprehended through praxis. Recognizing when something works is recognizing when form, content and location meet in the Goldilocks zone or reverberating feedback loop of meaning. When the tip of the tongue frustration of hidden language explodes into to colorful sensation.

**Please describe your work on *Mise-en-scene* from your point of view.**

What responsibility do I have as a viewer for acts I did not directly commit? Provoked by my first encounter with the Abu Ghraib images, this is the question that drove me to build *Mise-en-Scene*. *Mise-en-Scene* appropriates the language of the gallery, video games, scientific experiment, and surveillance to examine how mediation functions both to facilitate acts of violence and to uphold the assertion of boundaries between cultural and political institutions of power. Entering the gallery (the “white cube,”) the viewer is presented with a sealed 8 x 8 x 8 foot room, a literal white cube. Inside the room a woman stands in darkness, wire electrodes issue from her legs and arms. She is surveilled by four closed circuit night vision cameras that feed her real-time infrared image to corresponding monitors imbedded in each of the outer walls. Under each monitor is a large red video game button. When a viewer presses one of the buttons a light turns on inside the box switching the video image from infrared to color. Consequentially an electric shock is administered to one of the performer’s limbs causing her muscles to seize from the jolt until the button is released/light is turned off. Argument and efforts to protect the female performer frustrates actuation of the work. *Mise-en-Scene* explores the effect of a “social relationship mediated by images” as the desire to see is transformed into a means of painful control over another’s body. The seductive quality of surveillance synthesized with gallery mores and interface transparency makes viewer, institution, and artist equal participants in the creation of the scene.

**Have you had any memorable responses to this piece? And if yes, please describe.**

There have been several interesting responses to this piece. There are of course the conventional conversations about whether or not a viewer should participate in the actuation of the piece. With some viewers suggesting that it is what ‘I want’ and others refusing to press the button. Some of the less conventional responses were knocking on the walls of the box as a means of communication, solidarity or an attempt to figure out if the performance was truly live or if it was a prerecorded event. I also recovered several notes, some as graffiti and some that people threw on top of the box during the performance. Most of them said things such as ‘are you ok?’ but one of the letters was quite long and detailed a very personal account that the piece brought up for her. At one of the performances in Chicago a security guard attempted to shut down the piece saying that my ‘human rights were being violated.’ I thought it quite strange but a possibly transformative idea; that one could violate her own human rights. The most interesting and unexpected response was from a class that I did a private performance for in Chicago. The class collectively decided to unplug the installation.

**Please name three artists you are influenced by and why.**

Early on it was all about Chris Burden for me. I was introduced to his work in undergrad at UC Irvine where he had gone to graduate school and formalized his minimal performance style. I came from a background in physical theatre with an emphasis in Grotowski’s brand of Theatre of Cruelty….so early works like “Shoot” and “TV Hijack” appealed, both for their shocking austerity and for their bold intervention into the real. Burden is also very childish in a way…his early work is not so different from Jackass and his work from B-Car on literally uses toys…toys for children like matchbox cars, train sets and erecter sets and toys for adults, sports cars and tractors. Daniel Joseph Martinez was also a huge influence on my work. He was a professor of mine and his belief in art as a radical social practice has had a profound effect on my continued interest in the importance of making art. His museum tag piece for the 1993 Whitney bienniale ‘I can’t imagine ever wanting to be white’ remains an enduring mark of institutional critique…that is political but escapes being didactic through poetry and rhetoric. His animatronic self-portraits reinterpret the nature of live performance through the dead meat of the automaton. It would be hard to get out of this question without mentioning William Pope L. The Pope is an artist who really challenges the boundaries of absurdity and political correctness…he is fearless in both his confrontational strategies and in his choice of medium…he is mostly known for his ‘crawl’ pieces in which he crawled across the island of Manhattan in a superman costume with a skateboard tied to his back.

**What are you currently working on?**

I have been working on a project called *Decision Altitude: Incident Report* that uses the medium of photography in an attempt to capture an image of the physical space and compression of time between throwing yourself out of the door of an aircraft and saving your own life.

The title of this project refers both to the altitude at which a skydiver must begin emergency procedures and the photographer’s ‘decisive moment’ described by Henri Cartier-Bresson. His highly influential text came in response to the advancement in negative film processes that allowed for faster shutter speeds. There was suddenly a means to capture what had previously eluded the human eye; a moment of clarity only the camera could harness and make static.

Most skydiving photography uses wide-angle lenses and fast shutter speeds to freeze time and capture images with the highest possible clarity. In contrast, *Incident Report* uses a lens-less pin-hole camera which does not refract light but instead allows the image to imprint itself directly onto a piece of film over a period of three seconds hereby capturing 500-feet of free-fall at speeds exceeding 150 miles per hour. The process of taking these images includes a pinhole camera affixed to a specially designed helmet and shutter release. I wear this contraption on my head the entire duration of exit, freefall, canopy flight and landing. I cannot see what the camera sees so the images are composed with a great degree of chance. Coordinating our exits, my subject(s) and I jump from 13,500 feet in the air. This altitude provides me with one minute of freefall in which to compose and take the photograph. My subject and I must then match vertical fall rates, move into close proximity with one another then as I release the shutter hold as still as possible for between 500 and 1000 feet (3 – 6 seconds.) Most of the images generated by this process provide little or no recognizable information but the ones that succeed at capturing this absurd performance become unrefracted indexical marks of a human being falling through space and time recorded in photosensitive gelatin.

The photographic negatives are then used to make photogravures. Photogravure is a photographic etching process that dates back to the 1830’s and was developed as one of the first printing processes by the pioneers of photography. I was attracted to this printing process because of it’s historical significance and the highly physical image that is produced. Each image is then paired with text from the United States Parachute Association archive of “Incident Reports” which are the official reports from people who have died while skydiving. The reports that have been selected are of personal significance to me either because of the type of malfunction or because of the person or people involved.

Gravity is the medium of skydiving. The allure of the sport comes from both the desire to transcend it and the exhilaration of decent because of it. When you let go of the airplane life becomes a decision to make…pull or no pull. It is not often that our decisions and their consequences are this absolute. *Incident Report* investigates this space, the space between the illusion of immortality and the fact of death.

**What is your dream project?**

I have wanted to do a project where I build an airplane and learn how to fly it. Then jump out of the plane and let it crash to the ground. It’s a very expensive and elaborate performance to make a sculpture by chance operations.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

It’s difficult of course to choose just one. There are two, which come to mind immediately. The first is John Cage’s *4’33”.* Aside from being a conceptual sea change… the work is incredible in how much tension it can create by doing absolutely nothing. The timing is perfect… watching an orchestra sit in silence in three movements can send chills down a person’s spine.

Where Cage’s is minimal and economic, Mike Kelley’s work *Day is Done*, is the opposite, it is maximal in both production and it’s effect on the senses. It’s one of the most impressive works of 4D art I have seen in a long time. *Day is Done* is comprised of video and sculptural installation and reimagines the many rituals of inclusion, indoctrination and acculturation that are performed in high school. Each segment of the video installation comprises a different act inspired directly by images found in high school yearbooks. The work is expansive and completely immersive. The metaphors that Kelley produces over stimulate the viewer into a hellish experience of cruelty, kitsch, religiosity and performativity.

# Interview: Kate Gilmore

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I am a video, performance, sculpture, and installation based artist. I work in lots of different mediums all depending on the project that I am developing. Coming from a pretty traditional sculpture background, I am drawn to construction-based materials such as wood, plaster, paint, clay. I create large scale sculptures and installations and then do a performance for camera in which these installations are altered, destroyed, transformed through a very physical action of the main character (myself).

**Please describe your work on *Through the Claw* from your point of view.**

*Through the Claw* was a live performance made at Pace Gallery in NYC. In this piece, 5 performers attack a 7,500 pound cube of unfired clay. They tear it apart in whatever way they choose, throwing it on the floor, walls, etc. The goal of the piece was to completely eliminate the cube of clay through this intense physical action of these five women.

**Have you had any memorable responses to this piece? And if yes, please describe.**

This piece was probably one of my favorite pieces that I ever made. The intensity of seeing this experience live will always live with me. I do not do these live performances (they are designed and directed by me, but I am not a participant. I only perform in video.) I remember the silence of the crowd because of the shock of seeing such a visceral, messy, and brutal piece in a place like Pace Gallery (which is known as a very blue chip gallery not in the business of showing my type of work). After the shock wore off, people really spent time with the piece, almost rooting on the performers to destroy the cube. The audience really became an active participant.

**Please name three artists you are influenced by and why.**

Marina Abramovic — the intense brutality and physicality of her work, the commitment to practice.

Louise Bourgeoise — the way that she was able to incorporate story and personal history into materials and objects, her continual making.

Vito Acconci — again, the willingness to sacrifice the body as a way of making art. Using the body in extreme.

**What are you currently working on?**

I am working on two new projects. One for the Aldrich Museum in Connecticut and the other for Stonybrook University. The Aldrich piece will be using logs and paint to create a video installation and the Stonybrook piece is still in process!

**What is your dream project?**

Something in that MoMA atrium.... to be determined!

**What is one of your favorite 4D artworks, or pieces of design, and why?**

This is a hard one for me... I would have to say any mechanism that was developed that allowed you to go beyond your human capabilities.

# Interview: Stelarc

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I have always been envious of dancers and gymnasts as their practice is both a medium of expression and a personal experience. Ideas are easy. What’s interesting is actualizing these in projects and performances. In other words, to engineer an interface, to personally experience it and thereby to enable you to meaningfully articulate what’s happened. But as a performance artist you have to take the physical consequences for your actions. So if you want to suspend your body with hooks into the skin, if you want to insert a sculpture inside your stomach, if you want to construct an ear on your arm there are risks you have to consider. But there’s a point in time when the thinking has to stop and the act has to begin.

**Please describe your work on *Sitting/Swaying: Event for Rock Suspension* from your point of view.**

The insertions were done sitting down on the gallery floor. We had already suspended a ring of rocks from the ceiling above the body, held in place by slip-knots. The cables were then connected to the hooks. When all the rigging was done I quickly pulled at the cables, releasing the slip knots and as the rocks came down, the body went up. It was not a static suspension. In fact the body was gently swaying from side to side generating random oscillations of the rocks. The performance duration was approximately 20 minutes. I stopped the performance when the telephone rang in the gallery.

**Please name three artists you are influenced by and why.**

As an art student I remember being interested in the work of John Cage, Andy Warhol and the writings of Marshall McLuhan.

**What are you currently working on?**

Well, the *Ear on Arm* project is still ongoing. It is still only a relief of an ear. The helix needs to be lifted to create an ear-flap and a soft ear lobe needs to be grown using my adult stem cells. Then the ear needs to be electronically augmented to the internet to enable it in any wifi hotspot. So this extra ear will be a remote and accessible listening device for people in other places. I am also working on an *Ambidextrous Arm* whose fingers are double-jointed enabling it to be simultaneously a left hand or a right hand, or a combination of both. There will be webcam embedded in the palm, allowing the hand to see as well as grip. As an augmentation to perform with, it will allow some interesting choreography of the three limbs.

# Interview: Ed Fornieles

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

I’m a messy artist; coming to terms with that was important. I think your obligation in any lifetime is to be true to yourself, if you can do that you can’t fail. In terms of how I work, I like having friends around helping shape things, I like working on lots of different platforms all at the same time, I like a messy studio and I like to not know what the end result will be.

**Please describe your work on *Dorm Daze* from your point of view.**

So *Dorm Daze* was a performance played out over three months on Facebook using 34 scalped profiles from Berkeley students. Participants inhabited the profiles, developing their character, relationships and storylines through interacting with each other. My role was to produce the context and set the tone and allow the environment to generate itself. For me success is the tipping point where I lose control, it’s a point when the performance moves away from one person’s vision to a more complex place, where the end result is the outcome of participants pushing and pulling against each other.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Each participant had a very different experience, all engaging with the network in their own way. Some used it as an entertainment service, others a testing ground playing with different existence strategies.

One unique use of *Dorm Daze* was by Jon Ow, who played Robby Chan. He was able to use the character as a vehicle to explore romantic and sexual narratives, which he found hard to pursue in real life. He also used it as a place of protest, incorporating discussion about same sex marriage and gay rights into his personal narrative, utilizing his posts and private messages to oppose the homophobia generated by the frat house in *Dorm Daze*.

**Please name three artists/designers you are influenced by and why.**

Todd Philips – Director of the *Hangover* Trilogy, his use of escalation in narrative is perfect, it’s an apocalyptic arc which I’ve taken a lot from.

Louie CK – His TV program *Louie* is fantastic. I don’t think I’ve seen anything quite like it. Chronicling his life as a comedian and father in NYC it manages to reveal big ideas in a down-played and personal sort of away.

Kim Kardashian and her sisters are doing amazing things right now, building a dynasty that is maintained by feeding off itself, sort of sucking in everything around it from fashion, to art, to Kanye West himself.

**What are you currently working on?**

At the moment I’m working on a show called *Modern Family* at the Chisenhale Gallery, there is a lot of interior design, upholstery and kale based juices. I don’t know if you’ve seen *Modern Family*, but I think its an important TV program, it maps the current ideal of the modern family sort as well as ideologically projecting, pushing a liberal interpretation of what the family can be, incorporating a gay family into the core of mainstream suburban America. That’s what makes Hollywood a powerful place; this ability to use narrative to selectively reflect; this process of creating a fiction that then becomes a reality.

**What is your dream project?**

What I’m doing at the moment, really. I work in these large all encompassing chapters and I happen to be in the middle of one right now. Setting them up is hard, but once they gain momentum everything becomes self-generating, that’s my favorite place to be. One of the most exciting aspects to the work we are producing at the moments is a new website which uses Facebook, Twitter, Instagram and bunch of other sources to feed off people and news stories as they interact and unfold online. In terms of future projects I’d like to keep expanding this, to keep seeing what we can get away with.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

The new series of sculptures I’m working on at the moment are perhaps one of my favorite, I see them as the residue of the website I just mentioned, they come very much from this Pinterest reality where the Kale is always fresh and everyone has that post yoga glow. Also we are reaching a point in the studio now where everything is overflowing, sort of running into each other, making everything much better.

# Interview: Craig D. Giffen

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I work my absolute best when I can hole up for days on end and not have to talk to anyone beyond the level of "I'll have a coffee for here please". There is something about getting into "the zone" and riding the wave of having one creative idea after another. It is really hard to stop when that hits and I get really frustrated if an outside commitment pulls me out.

If I'm working at home and my wife tries to talk to me, I have to physically leave my office room to force myself to mentally detach. My wife can tell how deep of thought I've been in by the chaos level of my hair, due to me running my hands through it when I start to think a lot. One funny/strange thing I do when pushing out new code I've been working on for months is that I always, always, have to play Salt-N-Pepa's "Push It" the whole time I'm pushing out new code. I detested that song when it came out (because it was not Led Zeppelin) so it is kind of funny I have an affinity for it now.

I also have to stay sober, unless the task at hand is something menial like tagging photos. If it is the summer though this rule gets relaxed a bit. Our dog Freddie usually comes into my room around 11pm knowing it is time to ride the skateboard up to the 7-11 and get a 40oz beer.

This will sound odd, but I have also solved a lot of programming problems by getting into the shower. I don’t get into the shower five times a day or anything, but for some reason, right when the initial blast of water hits me, a great idea or solution will randomly pop into my head out of nowhere. The dynamic navigation where you switch between the clock types on the Human Clock website came about via this manner.

**Please describe your work on *Human Clock* from your point of view.**

It is something I'm almost always preoccupied with. What is broken, what could be improved, where should it go next, why am I still doing it, that sort of thing. I would like to go out and take more photos and video, but unfortunately...that is the least time consuming part of the whole process. Administering and improving the website takes up most of my time.

When I first started it, I felt every “time” had to be numbers with a colon. It has been interesting to see how people react to the site. Some people absolutely hate the clock photos of people holding up the time, they prefer just to see random numbers occurring in real life (like a house address). On the other hand, some people don’t like those photos at all because there is no colon in the photo. I’ve actually written all the code to make both camps of people happy so they can filter just the photo types they want, but I haven’t gotten around to going through the 25,000 photos describing what is in each photo so the filters could work.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Years ago three people in different places in the US started communicating with each other by sending in clock photos. They ended up concocting a whole story centered around a couple dogs. It was kind of cool how three people who didn't know each other ended up interacting with the Human Clock website at that level. Sure, people can leave comments on message boards...but how many communicate and create a story solely with photographs? The whole saga is detailed on the site as “The Ruby Show”. http://www.humanclock.com/etc/theshow.php

There have also been a couple celebrity nods to the site, which was fun to discover. I’ve also been recognized a handful of times when out shooting photos. I was just a nerdy kid on my 1200 baud modem on Friday nights in Central Washington. I was never that great at sports, acting, or playing music, so I never really expected to be known for something.

One of the most memorable responses that affected me personally was about ten years ago. I had ridden my bike around the entire continent of Australia in 2002-03. A year after being back I found myself in a relationship that resulted in me being stressed out, feeling controlled, and tanking my self-esteem. Pretty much the opposite of the preceding 18 months.

One night after fighting I left to go to a party at a friend’s house just to get away. I wasn't feeling too social but I ended up talking to this girl for awhile. She asked me if I had any hobbies and I mentioned the Human Clock website. "Oh Wow...that is you? You took a photo of me a few years ago!" She told me where the photo was and I remembered it. She went on to say how she was having a bit of a life crisis and reexamining where she was at in life and what her priorities should be.

She said, "Just the other day, I thought to myself, 'Hey, remember that guy who was walking around with that cardboard sign with the times on it? He just had an idea and was doing it'...I need to start doing that. I am not out there doing creative things, you really inspired me"

I told her that meant a lot to hear that, especially at that point in my life. Although our original interaction was maybe two minutes, she said it made an impact on her. She went to shake my hand and I just have her a big hug instead. At that point she had no real idea of my own crisis I was going though.

**Please name three artists/designers you are influenced by and why.**

I honestly haven't followed that many designers to be honest. Off the top of my head, Andrea Klein's design work on Bruce Springsteen's Nebraska album had an impact on me. The whole album is pretty dark and has a desperate tone to it. The cover is a simple black and white photograph, with red large block lettering on a black background. The ten song titles are laid out across the back of the album in large block letters taking up most of the back cover. It was one of the first times I really thought about one medium (photography/design) representing another (music).

I’m mostly just attracted to a lot of the obscure outsider art that someone did because they enjoyed it and never really sought recognition in their own time. That or they felt the need to document something in their time that other people were overlooking, such as Christopher Morris’ photos of the NY City subway in 1981 or Michael Galinsky’s photos from American malls in 1989.

When I first hiked the Pacific Crest Trail in 1996 I met this guy named Jack who lived outside in the desert a bit west of Edwards Air Force Base. He had been a Hells Angel back in the day, looked incredibly weathered, chain smoked, cussed like you wouldn’t believe, and was incredibly racist. I camped at his place for a day and got to know him. He showed me these wood carvings he had made. One was of this cage like rectangle with a ball floating inside of it. Off of the rectangle was a long wooden chain. I made a comment about how he did a really good job at hiding the glued spots. He proceeded to call me and the concept of glue several shocking adjectives and assured me it was all from a single block of wood.

So here was this amazing wood carving, locked away in a tin shed located in the middle of the California desert that few people will ever see. For the next few years this incredibly abrasive guy would send me very New Age poetry he had written and printed off on colored paper that had clouds for a background. Jack committed suicide in the early 2000’s and I don’t know what ever happened to his amazing wood carvings.

Also, there is a recording that a kid made in the 80s of his father working on what I think is a piano. The father is cussing up a 10 minute long obscenity laced storm and the son decided to tape record it. I have spent a long time thinking about that recording. The father gets incredibly irate, but I found it interesting that he does not take it out on his son. The whole recording is a great work of art and the kid didn’t even know it at the time, to him it was just funny.

**What are you currently working on? What is your dream project?**

I just did it! Ever since about 2002 I’ve been wanting to do a version of the Human Clock website in video form. It was never really feasible until a few years ago when HD video cameras became more cost effective, and more importantly, someone like me could host video on the Internet without the backing of an investment firm.

I have been just doing freelance programming work for the last six years and this is the last "project" I felt a nagging feeling to get finished before I start pursuing more full time work. I had to rewrite the entire site before I could even start to work on the video portion.

As for the video portion, since it is just me working on it, it took an incredible amount of time to produce. I hiked the Pacific Crest Trail last year and shot a lot of videos over those five months. I also shot a bunch in San Francisco and Thailand also. Recording the video was the easiest part by far. Everything after that point is a time consuming nightmare. Even though I have my whole workflow very automated, it still took me a good three months to edit all of the videos into one minute segments. Getting the whole site to work with video took another three months.

I ended up putting the new site online exactly 13 years to the minute it went online at 3am on July 16th, 2001.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

I don't know if it qualifies as 4D artwork, but there is a stop motion animation on YouTube called "A Wolf Loves Pork" made by a guy in Japan. There are about 1300 photos telling the story of a guy dressed up in a wolf outfit chasing a paper mache pig around the city. Where it gets different is that the photographs are physically printed out, then placed around an apartment in successive fashion.

For example, when the photographs show him swimming through a pool, the actual photographs are floating in the kitchen sink. The photographs go up and out of the sink, while their contents show him climbing the ladder out of the pool.

Olympus Camera's ad agency liked it so much they copied the ad idea for one of their ad campaigns. Well, they said their idea was "inspired by" the Wolf Loves Pork video. The phrase "Inspired By" seems to be just a polite way of saying "we copied your idea".

<https://www.youtube.com/watch?v=rmkLlVzUBn4>

# Interview: Duane McDiarmid

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

‘One grows up with a suspicion of power and over simplified allegiances when encountering a local history of genocide and agents of your government threatening to jail your mom for resisting a war’.

I grew up in Minnesota attending an *‘experiential-learning’* K-12 school where I raised Pigeons, audio recorded the elderly in retirement homes, excavated a cave floor, and witnessed civil disobedience demonstrations against the Vietnam war. My education was one of participation and action and this, along with the rather complex social politics in my community — the location of a historic mass hanging of local indigenous people shaped my perspective and formed the foundation for my re-imagining art as a social and sited practice – one in which observations of who I am include who we are, and who we are is inclusive of what ailments we carry.

Art has long served people as a ‘medicinal vision’ used to examine and ‘heal’ the collective condition, built using the technologies of my era, my work seeks to function in a manner akin to this ancient tradition.

My studio practice begins with the recognition of a personal or social ailment some ‘tick’ that irritates a path towards the principled or enlightened. I try to create experiences that are parallel to what we are already doing--but I reconfigure these acts as to allow them to slip away from where we are blocked by our vested positions.

The resultant constructions are usually more event then object wherein I function as social critic, forum facilitator and compassionate mediator. Unlike most traditional ‘Western’ art my works are ongoing participatory projects—unfinished when they leave the studio and evolving through interactions with the communities of the project. On-board archives and performable scores are tactics that allow the inclusion of the opinioned content of others to alter the work—thus freeing content from a ‘tyrannical’ single voice.

….In an interview of a shaman healer, its reported the healer said ‘its not the rattle or its sound that produces the medicine, these things just mark its presence’. I feel quite similarly about locating the art within my working as an artist, there are markers of its presence but these themselves are not actually the art, for *I am engaged in abracadabra, where startling clarity may appear out of nonsense language*. I am committed to the inclusion of, contradiction and paradox for these conditions are prevalent in human experience.

**Please describe your work on *Trickster Project* from your point of view.**

I am the projects initiator, I dreamt it out of my expectations to have ice cream in the desert and the recognition that this marked my culture and me as laden with un-guided privilege enabled by often frivolous uses of technology. I began construction with significant help from the Russ College of Engineering at Ohio University—and especially electrical engineers Pat Dunham & Jonathan Blackenhorn. We cobbled together night vision, touch activated computing, sensor activated video, gps mapping, thermographic imaging, and of course keeping the ice cream frozen, into a massive solar powered object that could slip between fiction and physical presence. I did the primary object construction and sewed the adorning garments. The real work of making the *Trickster Project* was solicitation involving a lot of email writing and phone calls to negotiate obstacles – practical, legal and bureaucratic.

Once ‘launched’ the project traveled with field crews inserting the work into land and social scapes and I was a circus ringmaster—showman, administrator, docent, and protagonist. But my main role in making the piece surprised me—I became the recipient of human kindness and good will and a central figure in an odd community of shared experience-one in which our differences and differing walks of life were not barriers.

**Have you had any memorable responses to this piece? And if yes, please describe.**

There are so many….out in Utah a little girl started spontaneously spinning in circles and singing, “the gypsy ship, the gypsy ship,” even before she knew it contained ice cream—then there was the guy in New Mexico, who backpacked in 20 lbs of ice—thinking of his own desert camping experiences he thought ice for coolers would be needed, when he arrived we all had a good laugh he’d forgotten we had a freezer—Later that day an elderly woman came down the canyon trail with a chocolate cake—she said it’d go well with ice cream. Then there’s the gem hunters in Nevada who delivered huge cellophane wrapped baskets filled with bath products—loofah-sponges, bubble-bath, oils, and soaps—We had a guy in Wyoming shoot tracer bullets from his AK47 and were told the greatest cattle ranching story ever. The encounter that, for me, defined the experience of *Trickster* was on Antelope Island where an impromptu ice cream social was anchored by a large Mormon Family, they immediately embraced the work as ‘for them’ ice cream, and the fact that the project would also vanish in just a few days resulting in the need for faith when recounting events resonated deeply. This family was joined by a couple of Mountain Bikers, A Park Ranger, Members of a Motorcycle ‘Club’ (gang) and some Hipster Artists along with a production crew for a television commercial—this unlikely mix settled in together easily finding agreement in the pleasure of unlikely ice cream—a broad roaming conversation emerged and civility prevailed throughout—later as the Mormon family departed I overhead the mother say to her eldest 'What a great surprise, and we met the nicest people'—and then they were gone continuing their pilgrimage.

**Please name three artists/designers you are influenced by and why.**

Contemporary art practice produces much work that I deeply love however, It would be disingenuous to not first acknowledging that the indigenous arts of many 1st nations peoples, and particularly the ways these function within a cultural context is likely more influential upon my thinking and making strategies than anything in contemporary practice. That said, Dominique Mazeaud is an influence. In *The Great Cleansing of the Rio Grande a pilgrimage, September 17, 1987 to April 17, 1994* she pioneered the notion in contemporary practice that our effect, the actions we perform in the world rather than products and productions are the art, the ‘things’ that can be crafted and formed by our individual values.

Brazilian Artist Cildo Meireles, whose work co-opted distribution systems like returnable coke bottles and who considered these revised methods of dissemination into the public sphere as much the form of his art as any shaped material is also an influence. His roaming objects coming to life by mixing in the milieu of pedestrian living whereby art viewing becomes a matter of happenstance, and Jerri Allyn & the waitresses for establishing that discourse itself was a social political art form that could be initiated and framed as a new kind of non-object visual art.

There is also Joseph Beuys primarily for how he transformed the ordinary into mythic reverberations—and his mixing of material and action.

**What are you currently working on?**

I’m pretty deep into two projects currently.

1. *Mismatched Drapes Project* is exploring if art can be made that serves whole communities inclusive of those we might be tempted or wish were not part of our community—asking how do I as artist begin to serve the ‘too creepy uncle’, the ‘derelict sister’, the ‘bi-polar holiday destroying mother in law’, or any members of the community that have no place-setting in art? How might I reach these fellow humans, and do so with my own humanity?

The *Mismatched Drapes Project* creates textile and other carefully crafted objects for anonymous recipients on derelict sites frequented by transient individuals and communities— places of abandonment and re-occupation by person(s) without legal status – I seek from these sites an object and 'devote' my time into the creation of an embellished replacement for the artifact.

2. *Poverty Action Film* enacts through a series of carried props and banners the tropes of Action Movies—huge explosions, destructive car chases etc. created from ‘humble’ material– cardboard, fabric, household goods textual presentations replace elaborate special effects common in blockbuster movies and are carried through the streets in the hands of local residents. The work obliquely demonstrates the gaps within current economic circumstances between those able to create and ‘author’ dynamic large-scale media (culture) and the general public that must live with the identity these cultural artifacts create.

# Interview: Mary Mattingly on *Waterpod* (2009)

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

I never separate the art I make from my life. Art to me is as necessary as our basic human needs. Food, water, shelter, tools, land, the seen and unseen networks that comprise them embody some of my deepest concerns. My work involves processes of research, building, experimenting, and documenting. I begin research through mapping a site from its physical properties to its embedded social, economic, and political power structures. I then map the supply chain for the materials used to build sculptures, and undertake experiments with them, finally documenting them photographically.

**Describe your work, *Waterpod* from your point of view.**

The *Waterpod* was a floating sculptural living system that circumnavigated New York’s five boroughs in 2009. It was built on a 100’ x 30’ flat deck barge and consisted of a fully functional ecosystem that provided food, energy, and clean water to inhabitants and guests through regenerating gardens, chickens for eggs, rain water purification, greywater cycling, solar and human powered electrical energy. The food, water and human waste cycled through the on-board living systems into renewed soil and water. Building materials used to make the structures were also from New York’s waste stream. I left only a few times over the course of five months. One of my goals was to test the living systems to see if they could provide enough sustenance to live on. I imagined the structure as a proposal for a future New York with less dependence on a global supply chain for resources, with more people contending with rising sea levels and less useable or affordable land, but I also wanted to describe the way people the world over are already living, to illustrate our interconnectedness and interdependency. It was a stage, and an experiment. Five friends lived with me on the Waterpod including Ian Daniel, Mira and Derek Hunter, Eve K. Tremblay, and Allison Ward. Close to 200,000 people visited in the span of the five months it traveled around New York.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Yes, the *Waterpod* was a unique public and private space. It brought together numerous people and over fifty local businesses with municipal agencies to work towards permits and regulations for this structure to be a city-wide public, floating space. Because it was such a different space especially in a city like New York, I found that most people were very open, letting their guards down. In turn, so did I. People met aboard the *Waterpod* and I later heard they had formed deep friendships, and a couple even started a business together making sub-irrigated planters from 5-gallon buckets. On some days, strangers brought us gifts like home baked bread. It was remarkable and unforgettable. I also became more aware about just how vast our experiences are as humans. Many people I met onboard *Waterpod* had never seen a live chicken before, and others came with such vast experience, we learned how to better care for ours through their knowledge. The knowledge sharing that happened on the *Waterpod* was unlike anything I’ve been able to be in midst of.

**Name three artists you are influenced by and why.**

The work of artist/architect Gordon Matta-Clark has been important to me. His work with underused urban architecture in pieces like *Splitting* and *Conical Intersects* are powerful because of their raw spontaneity and their relationships to particular sites and a specific time in NYC. The process of obtaining slivers of land for his *Fake Estates* project clearly speaks to bureaucracy and the nuances of land ownership in a way that is critical, humorous, laborious and Sisyphean, detailed, and brazen. His collaboration with Carol Goodden called *Food*, a restaurant and meeting space for a community of artists in Lower Manhattan, but also a business that supported many of their friends, is a model I experiment with directly. His urban vignettes with containers and spontaneous videos such as *Clockshower* have all been influential.

Both Robert Smithson and Ana Mendieta’s approach to working with land has been influential. Robert Smithson’s *Floating Island* has been a clear influence but his ability to take earthly or industrial materials and transform them into something otherworldly has always been something I’ve been conscious of. The importance of the photographic record in their more ephemeral works formed my understanding of photography. Believing in interdependencies between humans and the natural world, Ana Mendieta rejected many attempts to classify her work into familiar limits of medium-based art categories that separate us. Rather than associate herself with Land Art she dismissed associations with a category she associated with the brutalization of nature to glorify industry, and the modernist tradition in turn. Her work is less about the production of objects reliant on alterity (a principal activity for the expansion of capital) and more about being in between places, politics, and bodies. Through gestures that imprint varied histories containing the ability to connect through difference, Mendieta’s work contains a kind of resistance that is both philosophical and interdependent.

*Wearable Home* is a project I worked on from 2001 – 2006. This work was largely influenced by Lygia Clark’s work with body extensions and sensory perception. With Hélio Oiticica she started the Neo-Concretists movement, born out of reactions to more machinist art forms like Concrete Poetry and objective painting. They believed that art was subjective and organic and informed by the participant. This movement influenced the vignettes I was making at the time where friends would use Wearable Homes in very organic ways, and also influenced my work in public spaces going forward. In their work, the borders between artwork and participant are blurred.

**What are you currently working on?**

A project about ownership and value that involves researching the supply chains of the commodity objects I’ve acquired, recording them digitally and bundling the physical objects into large boulders. I needed to turn my useful objects into something very useless, so wrapped them into boulders to show their mass and obstruction. The objects exist in large bundles, a burden and reminder that must be moved as I move.

As a critique of materialism I’ve been dragging these boulders to narrate rituals of consumption. It refers to the landfill, which has led me to bury one of the boulders in a formal ceremony. These objects deserve as much reverence as a human, considering every relationship that went into making them. There’s a duality between local and a more universal, and how one affects the other. Today everything is a commodity, from homes to objects to land, water, air, garbage and debt. It’s a work about that.

At the same time I’m creating two spherical living systems that are modular with a group of collaborators from Omaha, Nebraska. It’s an extension of the *Flock House Project*, a project that I began in New York, and now we are redesigning for conditions in Omaha. These spheres don’t account for all of our needs, but they do provide shelter, some food, water, and energy. Alongside the structures, we are forming a barter-based network with businesses and individuals who can provide for additional needs in exchange for something a *Flock House* resident can provide.

**What is your dream project?**

The projects I do fulfill a need I have to understand something particular to their time and place, and they build upon one another. There isn’t time in life for any projects other than dream projects, and they are always evolving. My dream project right now is to make a permanent space for meeting and sharing in New York City: objects such as tools or books, seeds, skills, and stories.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

*Touch Sanitation* by Mierle Ukeles is a piece of 4D artwork that I find very important. Ukeles met and shook the hands of 8,500 sanitation workers in 1977. “I’m not here to watch you, to study you, to analyze you, to judge you. I’m here to be with you: all the shifts, all the seasons, to walk out the whole City with you.” I face each worker, shake hands, and say: “Thank you for keeping NYC alive.” At an event for the *Waterpod*, curator Sara Reisman led a panel that Ukeles participated in. She told the story of *Touch Sanitation* to a full house, and her presentation was moving. In the late 70’s the sanitation workers in NYC were on strike. News stories reported New Yorkers being rude and disrespectful towards sanitation workers as their garbage piled up. Ukeles gained such a reputation among the workers that when she notified a crew to let them know she would arrive the following day, even the workers who were sick or on disability arrived to shake her hand. To me, this illustrated two things that I’ll always be conscious of: The waste we make is first our own responsibility. And, a simple gesture, empathy, and dedication can reach so many people. To me the stories she told became fable.

# Interview: Alicia Eggert

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I received a bachelor's degree in Interior Design from Drexel University in Philadelphia, and then practiced at an architectural firm in New York for several years before earning an MFA in Sculpture from Alfred University in New York. My artwork remains strongly rooted in design, and focuses on the relationship between language, image and time.

My work is driven by concept as opposed to process, and my practice is extremely collaborative and interdisciplinary. Many artists enjoy working in solitude, but I prefer making work in conversation. I think ideas only get better when they’re bounced around a bit. Plus, collaboration allows me to share the experience, the excitement, the responsibility and the success with another person.

Although my work primarily takes the form of kinetic, electronic and interactive sculpture, I often explore the same ideas in many different mediums, including drawing, photography, video, installation and performance. My work’s most common recurring theme is an exploration of the aesthetics of time. I believe that art can and should be affected by time, as opposed to frozen in it. So, like everything else in the world, my work often moves, changes, deteriorates, and in some cases even dies.

**Please describe your work on *It's Nice to Meet You* from your point of view.**

The sculpture is a self-portrait in the style of those whacky, arm-waving inflatables you see at car dealerships and blowout sales. What is normally used as an advertising gimmick has been co-opted for art. The inflatable is activated by a motion sensor, so it jumps up to greet people as they enter the gallery. It stays inflated for about 30 seconds, and then it falls head-first towards the floor as it deflates, and lies there limply until another person’s motion brings it to life again.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Most people jump back and then laugh when they see it, which I think is one of the best responses anyone could have to a work of art. A lot of people like to get their photograph taken with it, usually mimicking the sculpture’s gestures – with their arms raised high and a big, excited smile on their face.

**Please name three artists/designers you are influenced by and why.**

Marcel Duchamp, who was the first to say that viewers complete a work of art through the act of viewing it. Other people therefore participate in bringing the work to fruition, which means the artist is not solely responsible for it. This is definitely the case with *It’s nice to meet you!*

Tim Hawkinson, whose work has such a great sense of humor. I’m very inspired by his use of found materials.

Arthur Ganson, who makes incredibly poetic kinetic sculptures. His work has inspired me to see the way something moves as another kind of language. Movement has the ability to communicate just as much as a word or a visual image.

**What are you currently working on?**

I’m thinking about how truth is a function of time. What is true today was not necessarily true yesterday, and may not be true anymore tomorrow. I’m not sure yet what forms this idea will take. It will probably inspire a body of work that takes many different forms.

**What is your dream project?**

My dream is to collaborate with a team of engineers on a series of different projects. I’m not sure exactly what I would make, but it would be epic, like the 10,000-year clock commissioned by the Long Now Foundation.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

It’s a tie between *1000 Hours of Staring* by Tom Friedman, and *Sweepers Clock* by Maarten Baas. *1000 Hours of Staring* is a blank piece of white copy paper that the artist supposedly stared at for 1,000 hours. *Sweepers Clock* is a video that shows two people from above, pushing trash around on the pavement with brooms. The trash has been swept into lines that look like clock hands. They rotate around in real time from the continuous sweeping.

I love the idea of people becoming human clocks, performing time with their bodies. I also like how these two artworks raise questions about artistic labor and what qualifies as “work.” These artists didn’t paint or sculpt in order to produce their art. They stared and swept trash. And by doing so, mundane activities that are extremely undervalued in regular life have been given value and importance.

# Interview: Nikki Pike

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I consider myself a cultural agent. My work is motivated by a need to engage people by creating artistic platforms where only upon interaction does the work come to life. My driving force comes from a belief in the power of the arts to shift the participants’ perspective and take an action in the community – even if ever so slightly. The most powerful forces that drive my concepts are tied to our basic needs as human beings: Food, Water, Shelter, and Love. In my most recent works, I have found myself using strategies that surround the idea of PLAY to create curiosity or mystery to expose a playfulness that exists all around us. In doing so, it is my attempt to relieve the audience of stress that comes from the unhealthy parts of our social system where we frequently reside. I aim to steer the public away from materialism, capitalism, stereotyping, discrimination, and excessive entertainment. My hope is to provide a sort of social well being through the arts.

**Please describe your work on *Ice Bellows* from your point of view.**

*Ice Bellows* is one of the few works I have created that surprised me. My original inspiration of the piece came in asking the question Is it possible to achieve silence -- pure silence? The idea sprung from a heightened awareness of the white noise that surrounds us. My original thought was to amplify these noises in an effort to illustrate how constantly surrounded we are by sound – even when we think it is silent. My starting point was on the subtle sounds you hear when ice is melting in your beverage. In the early phases of capturing the sounds a musicality revealed itself. It was this musicality that led to the creation of *Ice Bellows*. The visual and physical inspiration came in a dream and reflected the stunning presence of bellows as they echo through the community in celebration.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Originally, the piece was created with ice. In later displays, I began to incorporate dry ice. The addition of this element brought the water to life in unexpected ways. The bellows became something of laboratory tubes fogging, and bubbling, making their own sounds, and allowing greater exposure to the light. The greatest response was from children. Their curiosity led them to touching and playing with the bellows themselves. This change to the work added another opportunity for interaction and opportunity to educate children about the properties of dry ice.

**Who are three artists you are influenced by and why?**

Adan De La Garza - http://adandelagarza.com/

Adan De La Garza’s driving force in his artwork is activism. He uses 4D tactics to expose injustices and educate the audience about oppressive forces. I am most moved by his experimental work concerning sonic warfare. In De La Garza’s sound experiments, *Methods for Composing Random Compositions*, he exposes his body to the sounds of everyday objects to activate human reflexes using DIY components such as mouse traps, toasters, bubble wrap, and bouncing balls. This work increases awareness of how sound can affect human beings involuntarily. The greater implication of tactics using sound as a weapon to control people frightens me. He is also in two artist collectives that are pursuing exciting arts projects: The Flinching Eye Collective and Nothing To See Hear.

Yoko Ono - http://www.a-i-u.net/

Yoko Ono’s fierce believe in and pursuit of peace through her art is breathtaking. Yoko Ono’s participatory wishing works exude, though simple, a most powerful idea of hope and love. Her influence stems mainly in her democratic approach of creating artwork together with the audience. Did you know that it was through her art installation, *Ceiling Painting*, at Indica Gallery, London 1966 that Yoko met John Lennon? The work invited audience members to climb a ladder. At the top was a magnifying glass where one was invited to read a message on the ceiling. When the viewer peered through the lense, the word YES was visible. Thus began one of the most powerful unions in artistic history.

Guy Debord

In his book based on Marxist theory, *The Society of the Spectacle*, Guy Debord charges readers to reevaluate that which society puts forth as important. He is critical of the media and commodities, and reveals an earnest concern that human relationships will weaken in authenticity, and critical thinking will decline along with our overall quality of life. I continue to find these writings a reminder and motivation to create works that expose viewers to ideas that surround meaningful and authentic experiences that combat materialism and capitalism and direct viewers towards valuing community above all.

**What are you currently working on?**

Currently I am working on a project in response to the floods that occurred in Colorado in September of 2013. This disaster left the community in disrepair. The City of Boulder in partnership with the Boulder Museum of Contemporary Art charged my artist collective to respond to this hardship by creating a healing exchange. The bARTer collective created a platform for the community to air its grief through sharing the stories along with recipes. The collection of stories has been enlarged and wheat pasted throughout the city of Boulder creating a public space for the voice of the community in this communal grief. A catalogue is being created in commemoration.

http://bmoca.org/exhibitions/2013/fall/the-flood-project-rising-above-and-restoring-boulder-through-art

I am also working on a project that brings community together in creating a large earthwork together with a depopulating farming community. The Grassroots Community Center board hired me to lead the construction of a sculptural wind-break that would in the process of being built, bring the community together. Funding was also brought into the community where four people were given jobs for the duration of the build.

https://medium.com/@culturalagent/a-little-piece-of-joes-c03ec02d2b4f

Most recently, I have received a grant, the *PS – You Are Here*, as a part of the City’s Imagine 2020 campaign for the city of Denver by Denver Arts and Venues. The commission entails three collaborative works, which are intended to be temporary. The works will be miniature doors installed into trees in local parks. In collaboration with three neighborhoods in which I will collaborate to create the audio element for each piece that may be music, poetry, or factual information. The beauty of the work is the unexpected space revealed to the public. Should they come across the work, and open the door, an audio file will play giving voice to the community. The work is solar powered and tied to the concept that power and resources are valuable and will not forever be available.

http://artsandvenuesdenver.com/create-denver/psyah

**What is your dream project?**

My dreams artistically are already being fulfilled. My dream would be to grow what I do into a larger scale that would create even more impact on people. I hope to shift my work more prominently into the public art sphere where I am creating large interactive works that engage the public. Along with that I hope to continue causing impact through my service art and relief art. I believe in exploring how art can positively effect and cause change within a community.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

RAFT, from New York City recently did a performance associated with Monkey Town 4, an extravaganza of 4D Art in Denver. RAFT shared an interactive performance in which he created a soundscape live in front of the audience. His set was much like a DJ with mixers and audio software. The participants were invited to text RAFT thoughts. These thoughts were then woven into the audio landscape.

# Interview: Elorza Joseba

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I am an illustrator and collagist and I have recently started to animate my artworks, opening a new avenue in my career.

The process, both in illustration and animation, is broadly similar. After establishing some guidelines and a main idea, I spend a lot of time searching for the right footage in the stock footage libraries. At this point, and given that I depend largely on what I can find out there, the original idea or the script can be altered by what I'm finding, making the whole process very natural and fluid in my opinion.

Once the search is complete, I make a storyboard or just a few sketches of how the video will be, and I start cutting out all the photos and videos that I need. This is a heavy task, since it is basically cutting them out frame by frame. After that comes the part where I animate all the layers and finally I give the final touches of color, lighting, etc.

**Please describe your work on *Young* from your point of view.**

I received the order on behalf of a member of the band that also makes collages, so in that sense there was a very good feeling throughout the process. They asked me to try to represent the road to maturity of a child and I thought that we could make that path literal and see a child running toward an uncertain future.

The theme of childhood gives you a lot of freedom to represent dream elements, and surrealism usually works very well in my work, so I tried not to limit myself and let that the process of searching for the footage lead me without a specific horizon or end goal.

**Please name three artists/designers you are influenced by and why.**

René Magritte for of all his works but especially for the irony that he put in it, and for the way he managed the paradoxes.

Max Ernst because he worked like none of the others in surrealism, and for his collages, and because he was a tireless seeker of new forms of expression.

And not to stay in the past, a contemporary artist I am influenced by is Jeremy Geddes. Not only for the aesthetics of his paintings, but also for the concepts, and for the way he works the compositions and the vanishing points.

**What are you currently working on?**

Right now I'm in the middle of the process of an animated video for an advertising agency. After that I have to illustrate and design an album for a band and make a video for them.

**What is your dream project?**

A dream project would be to make a short film, or a non-commissioned project where I can tell a story of those that I already have in my head. But for that you need time and, fortunately or unfortunately, I don't have it.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

I have very bad memory so I'll say a work that caught my attention recently. It's a 3-piece project directed by Gergely Wootsch that illustrates the literary inspirations behind *Penny Dreadful*, a major drama TV series. I just loved the aesthetic, the animation, the timing... and how well it combines everything with the concept of the videos. Very well executed.

<https://vimeo.com/97128538>, <https://vimeo.com/97122627>, <https://vimeo.com/96314060>

# Interview: Cayla Skillin-Brauchle

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

My work spans a variety of media and takes the form of interactive art events and meditative studio based projects. Much of my work involves the design and execution of projects that combine elements of interactive installation and performance with screen printed and handcrafted ephemera. Through these projects I rely upon community participation and view everyday people as experts on their own lives; lives that ultimately form our shared experience.

**Please describe your work on *Certifying the Truth* from your point of view.**

*Certifying the Truth* was inspired by the number of hoops that I had to jump through to get this or that document stamped and/or officially copied during my time in Mumbai, India. From an outsider’s perspective, the situation was so absurd: Who is that guy with the stamp? Is he really that important or is he just the guy with the stamp and the seal? So I started thinking, “Hey, I could make my own stamp. I could approve documents.”

From there I started to think about what I might certify, and, as a foreigner living abroad, the idea of truth came to mind. I faced numerous situations where my version of the truth and others’ versions of the same truth did not align; yet as a newcomer living in one of the world’s largest cities, I depended daily on the various versions of the truth that neighbors and strangers provided me.

As with many of my performance pieces, I craft them to a specific point and then leave them open-ended. Through performance, I continue researching ideas rather than making a hard and fast statement of how things are. I like to have the participants tell me how things are and then hopefully that gets shared with a wider audience. In that respect, I suppose as an artist-cum-historian-cum-sociologist, I tend to value primary sources over book research. I spend time thinking, meditating, and doing some book research but at some point I crave real interaction with my subject matter and that’s when I meet with reality.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Because the certification procedure is so ingrained in daily life in India, what I had conceived as a satirical performance became a very sincere convention of local Mumbaikars eager to have their voices heard.

In my performances, I provide a framework for interaction with the public. Within my parameters, participants define the dialogue and direction of the performance. Indeed, only after the conclusion of the performances did I have the thought to create a book (*Everything is the truth*.) out of the results. The book reads as a very heartfelt, honest collection of Mumbaikars’ convictions in 2013.

**Please name three artists/designers you are influenced by and why.**

Sharon Hayes, for her intervention based work, specifically *Everything Else Has Failed! Don’t You Think Its Time for Love?* and *In the Near Future*. In these pieces, she inserts her voice and body into the public realm, pushing the boundaries of our collective capacity for intimacy and understanding.

Janine Antoni’s videos and performances seamlessly intertwine materiality and the performer. Two of my favorite pieces, *Touch* and *Gnaw*, required extensive planning and unseen labor, but are presented to the audience as poetic meetings of object/place/performer.

Yayoi Kusama’s use of color, pattern, and play continues to surprise me. She’s completely ruthless in the execution of her vision.

**What are you currently working on?**

I just debuted *THE HUMAN XEROX PROJECT*, which is a mobile, interactive performance during which I draw participants’ favorite things as they describe them to me. Acting as a Human Xerox machine allows me to duplicate and highlight our collective material landscape, while simultaneously recording the stories that tie humans to their possessions. This project is part of an ongoing investigation into ownership over possessions as well as ownership over individual or collective thought.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

Recently I saw Dutes Miller and Stan Shellabarger perform *Untitled (Pink Tube)* and it really blew my mind. In this piece the husband and husband team sit together and crochet a continually growing tube out of pink yarn. As the form grows longer between them, it transforms their shared time into a tangible record of commitment to each other and their shared artistic practice. The piece is beautiful, pedestrian, absurd, intimate, and awkward.