



electricisthelove

KRANZBERG EXHIBITION SERIES
OCTOBER 29, 2011 - JANUARY 22, 2012

ROBIN ASSNER
DAVE DERINGTON
ERIC HALL
CHRISTOPHER OTTINGER
ADAM WATKINS
Yo_Cy: CHRISTINE YOGIAMAN/KEN TRACY



Laumeiersculpturepark
ST. LOUIS

All Watched Over By Machines of Loving Grace

I like to think (and
The sooner the better!)
Of a cybernetic meadow
Where mammals and computers
Live together in mutually
Programming harmony
Like pure water
Touching clear sky.

I like to think
(right now, please!)
Of a cybernetic forest
Filled with pines and electronics
Where deer stroll peacefully
Past computers
As if they were flowers
With spinning blossoms.

I like to think
(it has to be!)
Of a cybernetic ecology
Where we are free of our labors
And joined back to nature,
Returned to our mammal
Brothers and sisters,
And all watched over
By machines of loving grace.

-Richard Brautigan



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ROBIN ASSNER
AND ADAM WATKINS

Recognizing how personal devices, mobile networks and surveillance technologies now unite us, *Electric is the Love* presents a space to engage in a conversation about the artists' attraction to digital, electric and mechanical practices and to explore the lure of interactive environments. The artists presented here explore the powerful effects of a range of communication mediums, heightening our senses and culminating in a hyperactive exhibition that aims to expand our knowledge and amplify our interaction as players and viewers. As part of a collaborative effort to re-interpret the museum's approach to didactic information related to these ideas, video artist Robin Assner and sound artist Adam Watkins have used the Park as a backdrop to show the artificiality of certain projected technologies. The installation presents studied pairings of sound, still imagery and film. Forgoing the more "typical" vinyl graphic and printed exhibition brochure, the videos are meant to modernize and digitize—creating an installation where the digital and physical worlds merge. The photographs and surveillance videos address themes explored by the other artists in the exhibition, referencing their ideas, interests and varied approaches through the jump cut "music video" medium. Titled *I Love You (Electric is the Love) Remix*, scenes are presented to simplify nature, systematizing experience like a machine. Formal techniques of pulsing interruption recast the didactic as a sentimental portrait of the Park's environment. Assner and Watkins' multimedia installation is jam-packed with imagery to create a dichotomy that makes the visitor aware of their immediate surroundings and the Laumeier grounds. Time slippages allow the viewer to dissolve into the scene through mediated presentation inspiring a more personal and romantic connection to Laumeier's landscape.

Robin Assner is an Associate Professor of Art in the Leigh Gerding College of Fine Arts at Webster University, St. Louis. She received her BFA from the University of Connecticut and her MFA from Ohio State University. A selection of her exhibitions include: Good Citizens Gallery, St. Louis; Duluth Art Institute, Minnesota; Roger Williams University, Providence; Aron Packer Gallery, Chicago; Hopkins Hall Gallery, Columbus, Ohio; Philip Slein Gallery, St. Louis; Cardinal Stritch University, Milwaukee; Boots Contemporary Art Space, St. Louis; 65 Hope Street, Brooklyn; and Dabora Gallery, Brooklyn.

Adam Watkins is an Assistant Professor of Art at East Central College, Union, Missouri. He earned his BFA from Webster University, St. Louis in 1997 and graduated with an MFA in 2000 from the Kent Institute of Art and Design in Canterbury, United Kingdom. His selected exhibitions include: Gulf Coast Community College, Panama City, Florida; The School Of The Art Institute of Chicago; the Cecille R. Hunt Gallery, St. Louis; ZieherSmith, New York; Elder Street Gallery, Houston; South Halsted Gallery, Chicago; Metro Pictures, New York; Ellen Curlee Gallery, St. Louis; The Hope and Anchor, London; and Kent University, Canterbury, United Kingdom.

Above: Robin Assner and Adam Watkins, *Electric is the Love*, 2011. Still from didactic video. Image courtesy of the artists.



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DAVE DERINGTON

Local video game designer Dave Derington has created a virtual game design for Laumeier Sculpture Park at Virtuallaumeier.net by modifying the platform for the popular videogame *Minecraft*. The game is used as a canvas where everything is rendered as blocks in a fixed grid pattern, allowing players to build constructions out of textured cubes in a 3D world. This project combines the simple pleasures of gaming with the complications of everyday life into a high-art video game. Derington works within a vanguard of a new “Art Game” movement, one that opposes the game world’s commercial origins, instead seeking a complex experience using lo-fi graphics and clever storylines. The goal for Derington’s *Virtuallaumeier* is to “elicit purpose,” pushing his assistants or “virtual curators” to do more than “play the game” but to use the digital source material to expand Laumeier Sculpture Park into yet another dimension. The “virtual curator” will view the Park’s many works of art and capture their essence within a virtual space, placing stacks of pixels for various sculptures and other features within the Park. The landscape of Laumeier is literally imported using United States Geological Survey data, positioning a single square kilometer of the real world in virtual space.

Dave Derington holds a Master's Degree in Computational Chemistry from the University of Missouri-St. Louis and has significant background in Computer Programming and Information Technology. Currently, he works full-time for Certara in St. Louis, which creates software for the pharmaceutical and biotechnology industries. In 2005, he founded the company Warfactory. Derington also teaches video game-related courses at Webster University in St. Louis.

On Saturday, December 10 at 1:00 p.m., a Gallery Talk with the artist will explore the exhibition's content in the Museum Galleries.

Above: Dave Derington, in-progress screen grab from website for Virtuallaumeier.net, 2011. Image courtesy of the artist.

Derington will be building out the “Virtual Laumeier Wiki” of which anyone and everyone can contribute. Derington asks visitors to be the “eyes” in order to complete the construction of the game by taking photos and uploading their vision. This installation depends on the energy and enthusiasm of you, whether you are a casual visitor to the Park or someone who is interested in building an active work of art and a stimulating abstraction of reality. Please visit www.laumeiersculpturepark.org/Kranzberg_2011 or go to www.virtuallaumeier.net for instructions on how to be a part of this project.

Virtual Laumeier - How to Contribute

You can contribute to Virtual Laumeier by uploading your own pictures of sculptures and other park features!

Here's how you can help:

The EASY WAY: Contribute by uploading your images online or with your QR reader on your phone!

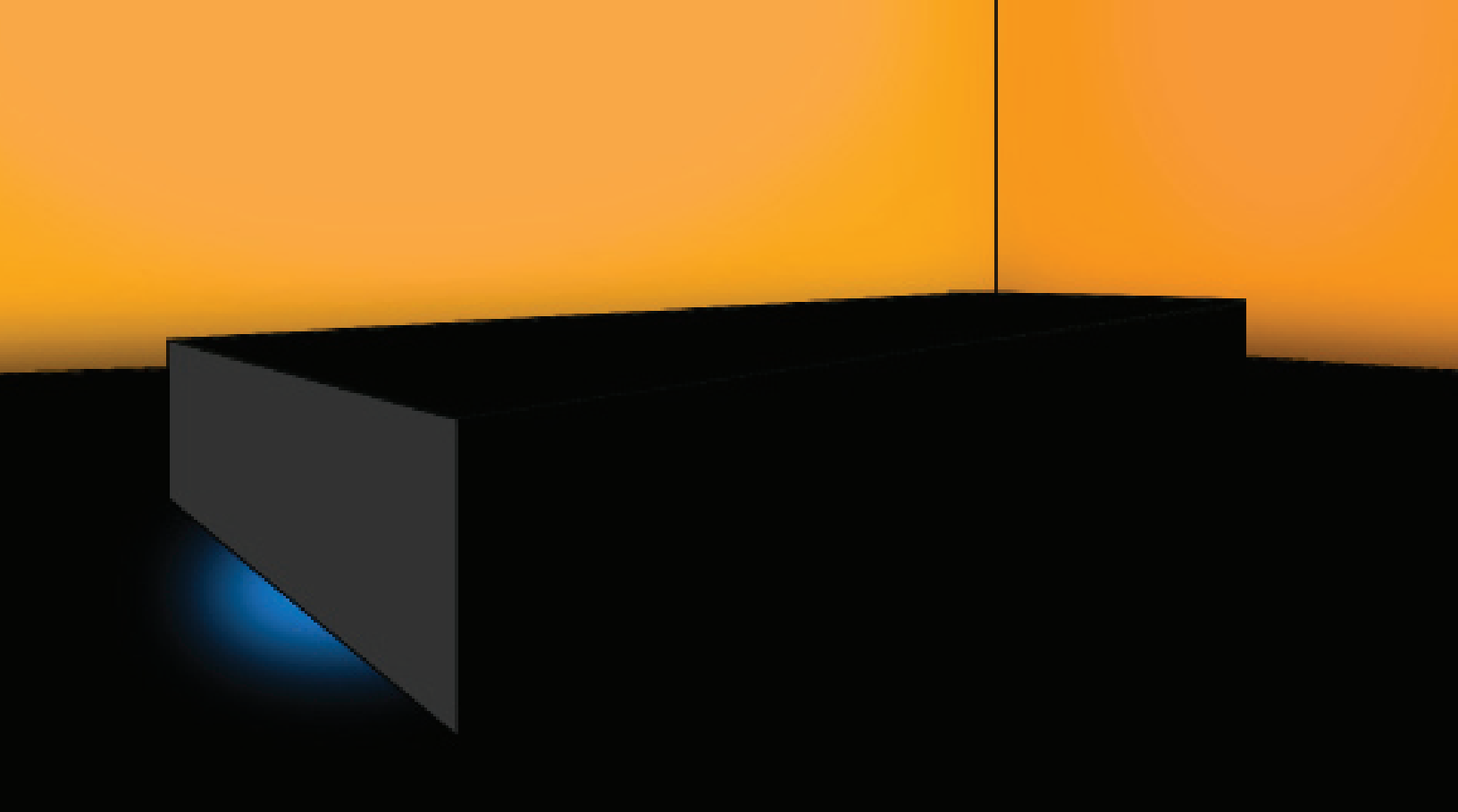
1. Visit: <http://www.virtuallaumeier.net/contribute>
2. If you have a QR Code Reader on your smart phone, scan this image!



For the TECH SAVVY: Upload your images here!

1. Remove your card from your camera
2. Insert your card in the attached card reader
3. Copy the photos you want to share to the "Contribute" folder (on the Desktop)

Email any questions and/or comments to
"virtuallaumeier@gmail.com"



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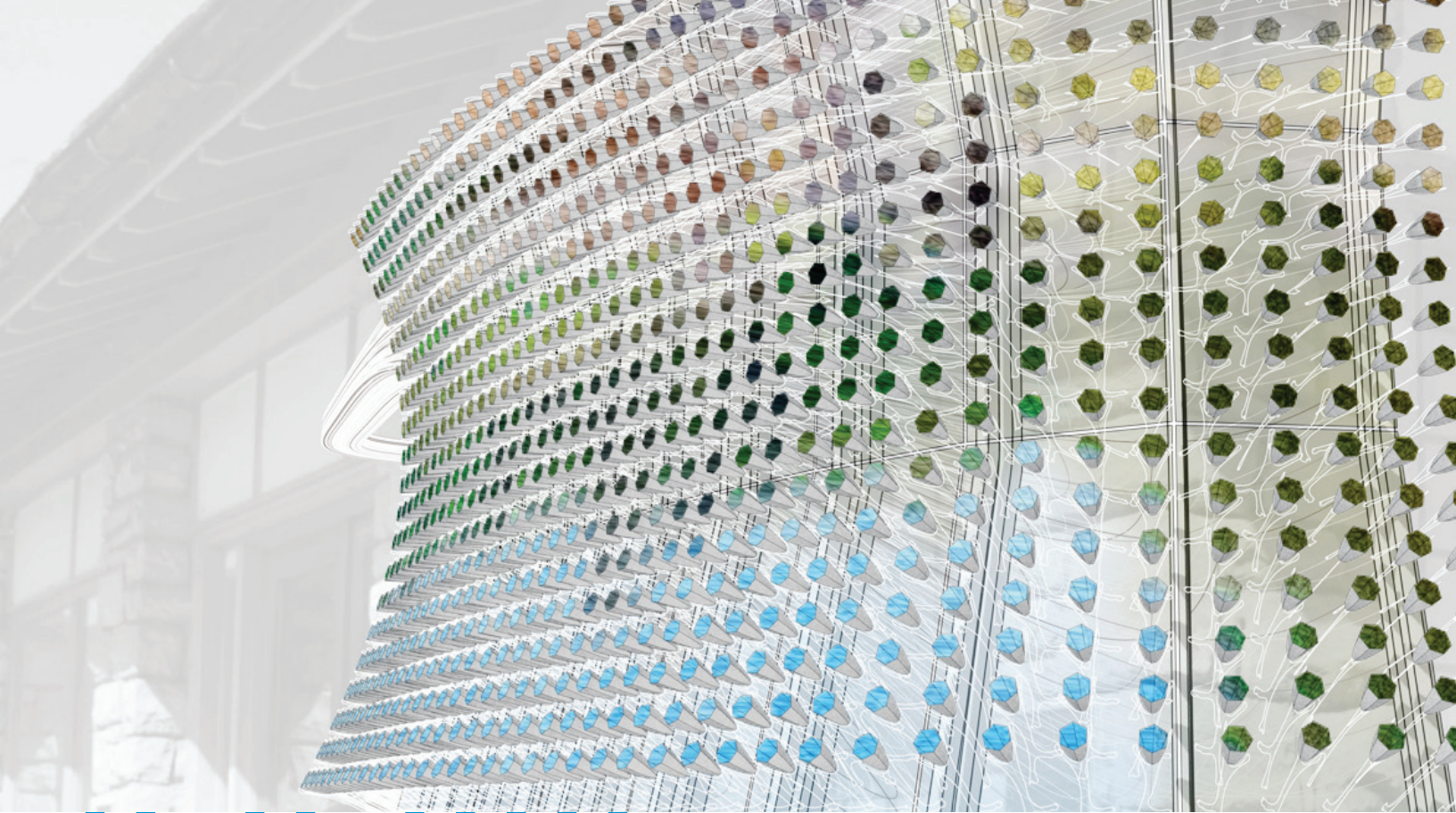


CHRISTOPHER OTTINGER

Christopher Ottinger is inspired by holograms, video games, film and virtual worlds. Ottinger is interested in what he calls “seeing machines that are capable of both heightening and altering our perception.” Owing its title to a lyric from an East River Pipe song, Ottinger describes his work, *Cybercar*, 2011, “as both a speculative interpretation of the future world of the machine aesthetic as well as an immersive environment for the study of the relationship between humans and machines.” Drawing inspiration from the films *Tron*, 1982 and *Tron Legacy*, 2010 and their depiction of a hidden digital universe, the installation illustrates properties of a world populated by beings whose knowledge and identity are intertwined machines. He is also interested in how these films envision future worlds where humanity is still struggling with questions of techno-ethics. *Cybercar* enters this conversation about a fictional world of information with which Ottinger says “we seem poised to imminently intersect.” The glowing bright orange room is activated by UV lights; occupying the center of the gallery is a rectangular, monolithic object, reminiscent of a monumentally-scaled computer hard drive on its side. The cold, black box seems to hover above a radiance of indigo light, and hum with amplified sounds of a computer’s inner workings. As an installation, *Cybercar* suggests a machine culture memorializing its own technological history or, alternatively, an artistic gesture made by an electronic system capable only of imitating itself. Regardless of its interpretation, *Cybercar* functions as a space for questioning our interconnection to technology.

Christopher Ottinger earned his BA from Columbia College Chicago in Film and Video Directing and his MFA in Studio Arts from Washington University in St. Louis. His selected group exhibitions and events include: Lemp Brewery, St. Louis; MFA Thesis Exhibition, Mildred Lane Kemper Art Museum, Washington University in St. Louis; White Flag Projects, St. Louis; Pigslop, St. Louis; Landis House PCCA, Newport, Pennsylvania; Kulturprojekte Alexanderplatz, Berlin; Des Lee Gallery, St. Louis; Chopin Theatre, Chicago; Urban Institute for Contemporary Arts, Grand Rapids, Michigan; and the Glass Curtain Gallery, Chicago.

Above: Christopher Ottinger, proposal drawing for *Cybercar*, 2011. UV lights, fluorescent paint, wood, enamel, electronic components. Image courtesy of the artist.



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Yo_Cy

CHRISTINE YOGIAMAN & KEN TRACY

In Yo_Cy's multi-sensory installation *Loom Portal*, 2011, Christine Yogiama and Ken Tracy present a site-specific work that cross-pollinates the disciplines of sculpture and architecture. Yo_Cy's analytical sculpture is made up of sprawling bits of light, visible circuits and electronic contraptions that provides a visual tutorial into the assembly of networks, playing on the complex relationship between the inside and outside, input and output and the carry and flow of information between them. *Loom Portal* is a dynamic sculpture using fiber optic wire, consisting of an exterior mirror array grid staged outside the museum that punctures the wall, flowing into the galleries and outputting as an interior light field made up of a dense netting of fiber optic cabling. The work is meant as an investigation of movement, light and shadow, wind and sunlight, and park visitor pacing—essentially it translates and digitizes the environmental variations outside as time passes. The flickering architectural installation of monofilament and flashlight-shaped reflectors provides a frame for interactive imagery. The light field structure inside the gallery is environmentally charged, and *Loom Portal* becomes a mutable study of nature by providing instantaneous reflection for the viewer as the mirror array grid responds to the various activities outside that physically resembles a large pixelated video monitor. *Loom Portal* also extends a high-tech blend of organized systems with artistic ethereality as glistening ephemeral landscapes that provide many visual insights into communication and the culture of technology.

Christine Yogiama earned her Bachelor of Science from the University of Michigan, Ann Arbor and her MArch from Columbia University, New York. She is a founding partner of Yo_Cy design based in St. Louis. She has collaborated with Associated Fabrication on a project for the Graduate School of Architecture, Planning and Preservation (GSAPP) at Columbia University. She is currently a visiting Assistant Professor at Washington University in St. Louis.

Kenneth Tracy received his Bachelor of Design, from the University of Florida and his MArch from Columbia University, New York. He is a founding partner of Yo_Cy design, based in St. Louis. Tracy was formerly a partner at Associated Fabrication (AF) and 4-pi Design in Brooklyn. Currently a visiting Assistant Professor at Washington University in St. Louis, he has taught at Pratt Institute's Graduate School of Architecture, Columbia University and the New Jersey Institute of Technology's School of Architecture.

Above: Yo_Cy: Christine Yogiama and Ken Tracy, proposal drawing for *Loom Portal*, 2011. Fiber optic strands, metalized mylar, polypropylene, acrylic and plywood. Image courtesy of the artist.



Robin Assner and Adam Watkins, *Electric is the Love*, 2011, digital print. Image courtesy of the artists.

Laumeier Sculpture Park thanks the following funders:

Ken and Nancy Kranzberg



Additional thanks to Gary Passanise.

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OCTOBER 29, 2011 - JANUARY 22, 2012

FREE OPENING RECEPTION
SATURDAY, OCTOBER 29, 2011, LAUMEIER INDOOR GALLERIES
4-5PM MEMBERS PREVIEW (CURATOR'S TALK - 4:30PM)
5-7PM PUBLIC OPENING (ARTIST'S TALK - 6:30PM)

12580 ROTT ROAD, ST. LOUIS MO 63127 - 314.615.5278 - WWW.LAUMEIER.ORG
FALL/WINTER MUSEUM HOURS: WEDNESDAY-FRIDAY 10AM-5PM, SATURDAY-SUNDAY 12PM-5PM

