

## **ICE Annual Report FY04**

### **Mission**

Ideas for Creative Exploration (ICE) promotes innovative, multidisciplinary creative projects and advanced research in the arts. ICE is a catalyst for collaborative studio work and critical discourse that brings together artists, scholars and students in the arts and other disciplines across campus. The ICE structure supports the creative use of technology from both a practical and theoretical perspective and moves the results of those explorations into the world in the form of publications, performances and exhibitions.

### **Background**

ICE began in 1999 as a series of discussions among faculty and students throughout the university and local community to address the need for a program that would support collaborative projects and advanced research across disciplines in the arts. In the spring of 2001 a series of meetings and events called the ICE Summit was held at UGA, developed through the coordinated efforts of the departments of Art, Dance, Drama, English, and Music.

The ICE Summit featured a keynote speech by Jaron Lanier, performances by Molissa Fenley and Troika Ranch and roundtable discussions that included UGA faculty, students, independent artists and scholars from Athens and invited guests from programs such as The Kitchen, Liverpool John Moores University, Cranbrook Academy of Art, and the Georgia Institute of Technology. Although the ICE Summit mainly addressed art and technology, the resulting conversations revolved around the potential of an interdisciplinary unit at UGA that could generate projects and partner with other institutions to bring these efforts to the attention of local, national and international audiences.

During the past three years ICE has supported the development of original projects, hosted visiting artists and scholars, held workshops, developed a Web site, and established a project space in the historic Tanner Building. ICE is continuing to expand its role as a resource center for creative practice through institutional network building and the recent launch of the ICE Forum Web site.

### **Funding**

ICE is supported by the Office of the Provost and Vice President for Academic Affairs and the Franklin College of Arts and Sciences. ICE has received in-kind support from the departments of Art, Dance, Drama, English, and Music, the Honors Program, and the New Media Institute.

### **ICE Project Grant Program**

Six major projects received funding from ICE during the 2003-2004 academic year. In contrast to the previous grant cycle, the eligibility was expanded to allow anyone to submit a project proposal for consideration. ICE received eighteen proposals from seventeen individuals, including five UGA faculty and staff members (full-time and part-

time), five UGA students, and seven independent artists and scholars.

The seven-member ICE Project Grant Selection Committee considered the proposals and awarded a total of \$16,500 in grant funds. The selected projects were chosen based on intellectual and artistic merit, feasibility under the sponsorship of ICE, involvement of UGA students, extent of collaborative and interdisciplinary activity, degree of innovation, and potential for future funding and development.

The grant recipients are as follows:

Christian Croft, *E.L.I.: Nomad*

Dr. Cal Clements, *Hotel Heaven Sent*

Christopher Hughes, *All Day and All Night*

Dr. Eric Marty, *Sporangium*

Bala Sarasvati, *Temporal Excursions with a Relative Departure in Mind*

Joe Silva, *Scenes from the X-Ray Café, Vol.1*

See **Appendix A** for full project descriptions.

### **Experimental Sound and Book Arts**

*Superposition: Collapse* is the name of an independent ICE project that will produce a limited-edition collection of experimental audio and hand-printed packaging. It will feature experimental audio from the acclaimed music scene in Athens and the book arts program at UGA.

The project originated from discussions with Colin Fallows of Liverpool John Moores University, Liverpool, England. Fallows has been involved in an extensive number of international sound projects (as presented during ICE Summit 2001) including *Sound Drifting*, featured at the 1999 Ars Electronica Festival, *Artstream: Sounds from Near and Far*, sponsored by New Media Scotland and a series of limited-edition recording/publication packages published by Audio Research Editions.

Participants in the project include Joe Silva, host of WUGA's *Just Off the Radar*, UGA graduates Elisa Dallas, Steven Trimmer, and Heather McIntosh and MFA candidate Stephanie Dotson.

### **Honors Program**

ICE conducted a CURO Seminar called "Introduction to Research in the Arts" during the fall semester.

The seminar provides an overview of arts research, presents methodological models for sustaining research-based creative practice and acts as a workshop for project development. The seminar examines conventional and emerging forms of arts research, ranging from historical and critical studies to project-based works that address newer media and interdisciplinary approaches.

Students visit various areas of campus to become familiar with performance and

exhibition resources at UGA and meet leading faculty and professionals who are conducting research in the Departments of Art, Dance, Drama, English and Music, the Georgia Museum of Art and ICE. Students are exposed to a range of models for creative practice based on visits with faculty, outside reading and discussion. The seminar addresses ways that arts research is produced in the form of exhibitions, performances and publications, and how institutional networks, grants, commissions and entrepreneurial approaches support research-based cultural production. Throughout the semester students develop individual and collaborative project proposals based on actual opportunities and hypothetical situations. Project development occurs in a workshop format through brainstorming sessions, critique, feasibility studies, written proposals, production and documentation planning and organization of supporting materials.

The seminar was led by Mark Callahan and included Dr. David Saltz (Drama), Dr. Jed Rasula (English), Dr. Pam Kleiber (Honors Program), Curator Ashley Callahan (Georgia Museum of Art), Bala Sarasvati (Dance), composer Eric Marty, and Laleh Mehran (Lamar Dodd School of Art).

At the time of this report, two of the seminar students have applied for and been approved for CURO projects, including one recipient of a CURO Summer Fellowship award.

In addition to the seminar, Mark Callahan and Laleh Mehran visited the orientation session for the CURO Apprenticeship Program to make a presentation about ICE and the opportunities for arts research that exist at UGA. Mark Callahan also participated in the Honors Faculty Mentor Program.

### **ICE Internship**

The ICE Internship Program continued with the support of the Lamar Dodd School of Art, offering a three-credit, semester-long internship to UGA undergraduates. The internship provides hands-on experience in project management and documentation, identification of opportunities for artists and knowledge of contemporary research in the arts. 2003-2004 interns included Digital Media majors Kit Hughes and Deno Ellis and Foundation Fellow Julie Orlemanski.

### **Visiting Artist**

Poet Loss Loss Pequeño Glazier, director of the Electronic Poetry Center (EPC) and professor of media study at the State University of New York - Buffalo, visited UGA April 7-9, 2004.

Glazier is the author of numerous published books, poems, essays, kinetic works and online projects, including sound files, hypertexts and CD-ROM publications. Glazier's electronic works explore languages as they overlap in the accelerating border-crossings of the global age by drawing on his childhood in bilingual South Texas and his extensive travels. His theoretical writings, such as "Digital Poetics: The Making of E-Poetries", are some of the most significant examinations of the intersection between poetics and technology.

As director of the EPC, Glazier oversees an extensive resource for innovative and digital poetry. The EPC has been twice selected as the Chronicle of Higher Education's Internet site for the day and hailed in Publisher's Weekly as the "mother of all poetry webs."

Glazier's visit was co-sponsored by the Department of English's Lanier Speaker Series.

### **ICE Studio**

The ICE Studio is a multipurpose room located in the Tanner Building. Production equipment includes a G4 desktop computer, HP Laserjet 1300 printer, Harman Kardon SoundSticks speaker system, Airport wireless network, G4 Titanium 12" Powerbook, Canon S50 Digital Camera, Sony DCR-TRV38 Digital Handycam, and an Infocus DLP projector. For a complete listing of the ICE Library contents see **Appendix B**.

### **Web Site**

The ICE web site (<http://ice.uga.edu>) has continued to expand. The site is now completely driven by PHP scripting, created for ICE by Lamar Dodd School of Art web developer Joe Willey. The result is a site that needs no special requirements to view, and can be edited with little effort.

The site features the following sections:

News, Events, Press

About ICE, Resources, Contact

Projects

People, Profiles, Directory, Visitors

ICE Forum, Network, Opportunities, Resources

The ICE listserv (<http://listserv.uga.edu/archives/ice.html>) currently serves 164 people.

### **Partnerships**

ICE joined two organizations at the institution-level, allowing ICE to grant full membership privileges.

Art and Science Collaborations, Inc. (ASCI) (<http://asci.org/>) was established primarily as a network for artists who either use or are inspired by science and technology. ASCI has become a magnet for some of the best examples of this type of contemporary art and for technologists wishing to collaborate. ASCI programs and services provide members with opportunities for professional growth, increased public visibility, and a supportive community.

Rhizome.org (<http://rhizome.org>) is a nonprofit organization that was founded in 1996 to provide an online platform for the global new media art community. Their programs and services support the creation, presentation, discussion and preservation of contemporary art that uses new technologies in significant ways. Rhizome's core activities include commissions, email discussions and publications, web site, and events.

ICE has been involved with the planning of the National Art and Technology Network

(NATN) since 2002. In April Mark Callahan and Laleh Mehran attended a meeting of the NATN at The Kitchen in New York.

Representing and serving the international art and technology communities, NATN will provide a new model for collaboration among cultural institutions, university research centers, artists and the public. It will link multiple American institutions in support of artistic and technological innovation – specifically the creation and distribution of technology-based art – and provide fresh opportunities for deeper community engagement in the digital arts.

### **Administration**

ICE is advised by a committee with representatives from Art, Creative Writing, Dance, Drama, Music, the graduate student body and the Athens community. Carmon Colangelo is the Director of ICE and Mark Callahan is the Assistant Director.

### **Appendix A: Project Descriptions**

*All Day and All Night* (<http://www.tagging.us/alldayandallnight/>) is an interactive installation that explores the tenets of capitalism, marketing, technology, art on the primary framework of digital media.

Americans are bombarded with hundreds of commercials each day. This leads Kit Hughes, a B.F.A. candidate in the Lamar Dodd School of Art to wonder, "what if I could buy everything I see on TV?" Hughes' project answers this question by acquiring a plethora of products advertised within a twenty-four hour period. This warped shopping spree involves viewers in a spectacle of production and consumption. Participants are invited to scan the actual products on a barcode reader, triggering a multimedia barrage that includes pre-recorded commercial footage, edited views of specific products and a projection of the related advertisement. Audio recordings of prank phone calls with 1-800 Customer Service Representatives play as viewers are treated to extreme close-ups of the commercial actors euphoric expressions.

But that's not all. Visitors then receive a printed ticket, good for one round of paintball ammunition in the "firing range" section of the exhibition. The experience culminates in firing away at a large blank canvas.

*All Day and All Night* has been installed at the Athens Institute of Contemporary Art (ATHICA), a non-profit organization dedicated to exhibiting challenging, provocative, and contemporary art in Athens, Georgia. Hughes proposed *All Day and All Night* to the ATHICA board last summer during their open call for submissions. Due to its scale and ambitious nature, they decided to give the installation a solo run, the first of its kind in the gallery's short history of exhibiting challenging contemporary art (ATHICA debuted in March 2002).

Hughes has shown his conceptual projects at venues throughout the southeast region since 1998, including the Fugitive Art Center in Nashville and the Murfreesboro Art Center, also in Tennessee. Before returning to art school in 2002, Hughes worked for

large corporations creating packaging designs, an experience that obviously informs this piece. Hughes is also a net artist who has received a grant from the UGA Center for Undergraduate Research Opportunities (CURO) for his *Tagging* project, an online tool for covering downtown Athens in virtual graffiti.

*E.L.I.:Nomad* (<http://www.elinomad.com>) features E.L.I., or Electro-Linguistic Imaginator, a mobile computer module that moves about unlikely environments speaking randomly generated poetry in exchange for new vocabulary words for his database. Through a series of public interventions, the E.L.I. artists are developing a documentary, website, and a book covering their travels.

Navigating crowds of activists and police officers, *E.L.I.: Nomad*, an interactive project developed by artists Christian Croft (B.F.A., Digital Media), Ben Coolik (M.F.A. candidate, Drama), and Todd Shalom, a graduate student at the California College of Arts and Crafts in San Francisco, roamed the streets during two late November protests in Miami, Florida and Fort Benning, Georgia. These appearances belong to a string of performances supported in part by a project grant from ICE.

E.L.I., an acronym for Electro-Linguistic Imaginator, is part cyborg, part performance piece. Consisting of a media cart equipped with a computer, monitor, and printer, E.L.I. is programmed to generate random poetry from a text database. E.L.I. gets around with the help of his fellow "real-time" artists, approaching passersby to share poetry in exchange for new vocabulary words for his database of words.

E.L.I. maneuvered his way through downtown Miami, site of protests against the Eighth Ministerial meeting to plan for the Free Trade of the Americas Agreement (FTAA). Claiming to want to learn more about the problems with the FTAA, E.L.I. approached demonstrators to trade poems for politically minded language to add to his database. With Coolik and Croft's assistance, he fell into step with a union-sponsored march that wound its way to Miami's Bayfront Park. There he enunciated his poetry along with the chants of activists and union workers until columns of police officers in full riot gear began to advance upon the crowd. When the police started firing rubber bullets and teargas, Coolik and Croft were forced to rush E.L.I. to safety.

Two days later, undeterred by the violence in Miami, the artists brought E.L.I. to Fort Benning, Georgia for the annual demonstration against the School of the Americas. After passing through a security checkpoint where E.L.I. was searched for dangerous material, the computer personality again set about his task of learning and sharing his poetry. Although military officials attempted to drown out the rally's proceedings by blasting loud, patriotic music behind the speaker's stage, the crowd remained calm. E.L.I. rolled about the protest interacting with nearly 300 people that afternoon.

By bringing E.L.I. to these protests, the projects creators are adding a new element to the already diverse protest environment while exploring reactions of demonstrators and police present to their technological brand of creative resistance. They are planning future outings with E.L.I. into more everyday situations where they believe the protest messages

he learned this weekend will instigate political debate when introduced to more mainstream interactions.

E.L.I.'s vocabulary originally consisted of technologically related words typical to the computer environment. Since his inception at the 2003 Sidney Kahn Summer Institute at The Kitchen gallery and performance space in New York City, E.L.I. has collected words from his journeys through the fashionable district of Chelsea, Manhattan, the political climate of a *Stop the Occupation in Iraq* rally in Washington, DC, and the party atmosphere of the UGA Bulldogs football tailgating party scene. After hundreds of interactions, E.L.I.'s poetry has transformed from strange techno-babble to an astonishingly communicative medium able to transfer language and ideas across various situations. Thus, an unlikely cross pollination occurs in E.L.I.'s wanderings, where a football fan is as likely to learn "war is not the answer" as a political demonstrator is to hear "go Dawgs!"

An example of E.L.I.'s poetry follows:

*The word stretches from new windows  
Pointing virtual  
The spirit that moves in all things  
Up spitting gorgeous.*

*Temporal Excursions with a Relative Departure in Mind* is a collaborative project that involves artists and performers from music, dance and art disciplines, joined together to create and present a performance featuring original choreography, stage design, and live renditions of Philip Glass compositions.

*Temporal Excursions with a Relative Departure in Mind* was developed with additional funding by The Friends of Dance at UGA. The project features original choreography by Professor Bala Sarasvati, new digital animation by artist Mark Callahan, and compositions by Philip Glass performed by the UGA Philip Glass Ensemble, led by Ryan Burruss, an undergraduate student in the School of Music. The work has been performed at the New Dance Theatre (*UGA Spotlight!2003, CORE Concert Dance Company: Spring Collection 2004*), the *Laban/Bartenieff Institute of Movement Studies (LIMS) Mosaic 25th Anniversary Celebration* at Judson Memorial Church in New York, and the *Beijing International Festival* in Beijing, China.

The work is treated as an interdisciplinary performance piece, drawing upon mid-century Laban Movement Theory, 70s post-modern concepts in dance (in which Judson Memorial Church figured prominently) and reflecting opera, film, and dance projects that have featured the music of Philip Glass. Curators John Chanik and Philip Horovitz chose portions of the work to be included in *LIMS Brand New*, an evening of six performances featuring the dialogue between established and young choreographers. The company of six dancers contains current undergraduates from the Department of Dance, recent UGA graduates, and members of the Athens community.

Dancers: Laura Glenn, Laura Henry, Joseph Hutto, Gwen Phillips, Julie Rothschild, and Lindsay Spilker. Musicians: Ryan Burruss, Eddie Jennings, Michael Napolean, Dan Nash, and Jason Wallace.

Music by Philip Glass: *String Quartet No. 3 (Mishima)*, *Escape!*, *Metamorphosis Three*, *Melodies for Saxophone*. Copyright 1983, 2002, 1989, 1996 Dunvagen Music Publishers Inc. Used by permission.

*Hotel Heaven Sent* uses Richard Foreman's play, *Paradise Hotel*, as a framework for collaboration to bring together readers, actors, and artists in a series of performances. The play interrogates sexuality along philosophical and psychoanalytical lines and explores body-machine interactivity, the displacement of the subject, and the persistence of humanistic fantasies.

Cal Clements intends to stun, seduce, and amuse Athens audiences with Richard Foreman's highly avant-garde (and highly lewd) play *Hotel Heaven Sent*. This work was initially entitled *Paradise Hotel* but renamed in response to the eponymous reality TV show. Audiences must not expect tame, low-level flirtation fare. Indeed, *Hotel Heaven Sent* promises to be the most outrageous and strange theatrical experience ever witnessed in Athens.

Though still not widely known, Richard Foreman is the contemporary master of the absurdist stage. He has carried this particular torch since 1969 when he opened the Ontological-Hysterical Theater in New York City. Following Alfred Jarry, Bertolt Brecht, Samuel Beckett, David Mamet, and Laurie Anderson, his plays reject the layers of normative ideology that masquerade as "realism" in favor of a raw vision of human subjectivity: We are fragmented, earthy souls caught in broken linguistic structures and automated at the deepest core of our capacity for meaning.

In order to communicate the particular humanity of human automation, Clements is collaborating with technical engineer Ben Coolik. Coolik, an M.F.A. student at the University of Georgia, has designed an interactive sound and light environment for the set of *Hotel Heaven Sent*. The walls of the hotel (in the play) sense the proximity of actors and, as a result, become visually and audibly excited. The hotel has a central lamp which, when struck, responds enthusiastically with light and sound cues. In this way, Clements and Coolik interrogate the subjectivity at work in non-living structures (such as hotels).

The play will utilize many hand-built set pieces and props including an elaborate red velvet patchwork curtain (which Clements used in his play *Overhead Dejection*), a feather headdress, a rabbit hat, a giant lamp-target-baggage cart, and a series of "lower body" masks (based on Greek vase illustration and referencing *Aristophanes*). Audiences will be treated not only to a conceptually challenging play but also to a dazzling assortment of original musical and artistic works of art.

The play will be shown in fall 2004.



*Scenes from the X-Ray Café, Vol.1* is the first in a series of several CD compilations of local sound and digital media artists participating in regular performance events at the X-Ray Cafe. The CD contains unreleased/exclusive tracks, multimedia elements and original artwork and will culminate in an annual performance event.

Beginning in November 2003, several musicians producing experimental, ambient, and pop electronica in Athens, GA began holding monthly multimedia gigs at a local coffee shop owned and operated by Paul Thomas. As the shows grew in size and scope, the idea of taking a recorded snapshot of the events soon took hold. Laid down along with snippets of conversations and native ambience, *Scenes From The X-Ray Café, Vol. 1* captures some of the vibe of those evenings by focusing on a few of the regular artists that made these performances special. Included herein are local ambient Gods (the Noisettes), the best kept pop secret in the city (Green Lawns), cut and paste wizards (Paul Thomas, Manipulated Sound Source), one psychedelic big beats lover (The QRM), and various sirens of abstract circuitry (MonkE, Felt Battery, Crunchifus). This first release also contains two specially produced Quicktime films, and a Flash instrument for listeners to play along with.

*Sporangium* is a collaborative sound and sculpture installation that envelops the viewer in a surreal environment of blood-red floral forms and ethereal, organic sound. The viewer/listener interacts with the visual-tactile-aural environment, stepping on rubber forms and influencing the sound through hidden sensors.

The project employs innovative uses of computer programming to create an immersive experience, developed by composer Eric Marty. The project has also involved UGA students and faculty in the production of sculptural elements and sampling of natural sound.

*Sporangium* will be installed at the Atlanta Contemporary Art Center in fall 2004.

## **Appendix B: ICE Library**

### **Video**

*Marina Abramovic and Ulay: Performance Anthology (1975-1980)* **VHS**

*John Baldessari: Some Stories* **VHS**

*Joseph Beuys: Public Dialogues* **VHS**

*Joseph Beuys: Transformer* **VHS**

*Stan Brakhage - Hand-Painted Films* **VHS**

*Documentation of Selected Works 1971-74, Chris Burden* **VHS**

*Big Wrench, Chris Burden* **VHS**

*Maya Deren Experimental Films* **VHS**

*Gary Hill: Video Art* **VHS**

*Jeff Koons: The Banality Show* **VHS**

*Barbara Kruger: Pictures & Words* **VHS**

*Mary Lucier: Video Installations (Wilderness)* **VHS**

*Heaven, Tracy Moffatt* **VHS**

*Art Make-Up*, Bruce Nauman **VHS**  
*The Color of Pomegranates/ Paradjanov: A Requiem*, Sergei Paradjanov **DVD**  
*Ashik Kerib, The Legend of Suram Fortress*, Sergei Paradjanov **DVD**  
*Art/World: Ed Ruscha* **VHS**  
*Art21: Art in the Twenty-First Century; Seasons One and Two* **DVD**  
*Experience: Perception, Interpretation, Illusion* **VHS**  
*It's Clean, It Just Looks Dirty*, Various Artists **VHS**

### **Multimedia**

*ID/entity: Portraits in the 21st Century*, The Kitchen/MIT **CD-ROM**  
*Live from the Vinyl Junkyard: The Ultimate Mix*, Bluecoat/Liverpool Art School  
**publication and vinyl picture disc**  
*MK12: 2001 Creative Portfolio* **CD-ROM**  
*MK12: 2002 Creative Portfolio* **DVD**  
*Reading Frankenstein*, UC Beall Center for Art and Technology **CD-ROM**  
*The Right One*, Nedko Solakov, Audio Research Editions ARECD201 **CD-ROM**  
*Scenes from the X-Ray Cafe, Vol. 1*, Various Artists, Vostok Records, Vostok-001 **CD-ROM**  
*Sound Drifting: I Silenzi Parlano Tra Loro*, Ars Electronica 99 **publication and 2 CDs**  
*Zero*, Various Artists, Audio Research Editions ARECD103 **CD-ROM**

### **Publications**

*Ars Electronica 99: LifeScience*  
*Beyond Productivity: Information Technology, Innovation, and Creativity*, William Mitchell, et al, The National Academies Press  
*Interaction: Artistic Practice in the Network*, Amy Scholder with Jordan Crandall (editors), Eyebeam Atelier  
*Investing in Creativity: A Study of the Support Structure for U.S. Artists*, Urban Institute  
*Mark Hansen and Ben Rubin: Listening Post*, Whitney Museum of American Art  
*New Media Art: New Funding Models*, Pamela Jennings, The Rockefeller Foundation  
*Replay: Game Design and Game Culture*, Amy Scholder and Eric Zimmerman (editors), Eyebeam Atelier  
*Truth, Beauty, Freedom, and Money*, Michael Naimark, The Rockefeller Foundation

### **Technical Publications**

*Professional PHP4 XML*, Luis Argerish, et al  
*Macromedia Flash MX Upgrade Essentials*, Sham Bhargal  
*Macromedia Flash MX Designer's ActionScript Reference*, Sham Bhargal, et al  
*Desktop DVD Authoring*, Douglas Dixon  
*Macromedia Director MX and Lingo*, Phil Gross  
*Flash Math Creativity*, David Hirmes, et al  
*PHP Developer's Cookbook (2nd Edition)*, Sterling Hughes, Andrei Zmievski  
*Python & XML*, Christopher A. Jones  
*Learning Python (Help for Programmers)*, Mark Lutz, et al  
*Mac OS X Unleashed*, John Ray, et al  
*Director 8.5 Studio: with 3D, Xtras, Flash and Sound*, Christopher Robbins, et al

*Quick Start Macromedia Director MX*, Mark Schaeffer and Andre Persidsky  
*Flash Enabled: Flash Design and Development for Devices*, Phillip Torrone, et al  
*Foundation Director 8.5*, Dean Utian (editor), et al  
*Designing Web Graphics.4*, Lynda Weinman