



Tom Jennings, *Story Teller*, Mixed media installation, 1999

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OBJECT LESSONS

CURATED BY TOM LEESER

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March 29 – May 19, 2006

OPENING RECEPTION: Wednesday, March 29, 2006, from 6-9pm.

Gigantic ArtSpace [GAS] presents *Object Lessons*, a group exhibition of seven emerging artists from the media-saturated terrain of Southern California.

Part technological history, part emergent media, and part theoretical response to these media and their innovators, *Object Lessons* investigates the current debates of communications literacy and the extent to which we are constituted by our technologies.

Contributors:

Kelli Cain and Brian Crabtree: *Almost Certified (Grade-A noise for non-discerning consumers)* is a distributed network of sixteen precarious egg-tapping robots. Each individually amplified unit features a select unconventional egg. Calculated sequences emerge, conducted by beautifully rendered software on a resurrected mainframe (a sweet Mac LC3).

Peter Cho: *Takeluma* is an invented writing system for representing speech sounds and the visceral responses they can evoke. The project explores the ways that speech sounds can give rise to a kinesthetic response. The *Takeluma* project explores the complex relationships between speech, meaning, and writing and comprises several animated, sculptural, and print works.



Sean Dockray: *Cabinet* is based on a research project in which he recorded and archived the applause he has received as a performer and in doing so has documented the temporary moments when we leave our isolated bodies and become part of a collective body, with its own temperament and desires. The cabinet itself is a homemade device that has been designed around its contents, much like a library's card catalog furniture is based on the dimensions of a single index card.

Nate Harrison: *Can I Get An Amen?* is an audio installation that unfolds a critical perspective of perhaps the most sampled drums beat in the history of recorded music, the Amen Break. The work attempts to bring into scrutiny the technoutopian notion that 'information wants to be free.' it questions its effectiveness as a democratizing agent.

Tom Jennings: *Story Teller* is a self-contained system for telling stories, which are stored as rows of tiny holes in long spools of paper tape. The stories are on a wide range of subjects, but they are all about text, mediation, representation and deconstruction.

Patrick Vaillancourt: *Celebrating a Rediscovery of the Intentionally Erased* takes six number-one pop hits from the past fifty years and transforms them into a series of comprehensive drones, to kill the hook, in order to complicate memories attributed to the pop songs themselves. The disruption of memory renders the recorded object into a score for another experience.

The Center for Integrated Media is an interdisciplinary, peer-to-peer experiential learning and studio environment for **CalArts** graduate students and visiting artists wanting to explore and critique computer programming, interactive systems, the Internet, digital video and digital audio technologies as part of their artwork. The Center is designed for artists whose work has reached an advanced degree of development and who possess the desire to integrate multiple forms of media into new modes of expression, while opening up critical dialogues between artists, scientists and writers on issues related to new forms of media.

An electronic catalogue will also be available.

