

on the corner of Lomita Dr. and Campus Dr.
Stanford, CA 94305
June 4-8, 10

The Frankenstein GRID: Stanford's Monster of Modern Science

NARRATIVES [June 7th]

8 - 8:45pm GRID + sound environment

audio: "See you in a field," by Dr. Onn Brandman.

8:45 - 9:15pm video programming #1

1) DOMAIN (I & II) by Natani Notah, 2:40, 5:11, 2018.

My current art practice explores contemporary Native American identity through the lens of Diné (Navajo) womanhood. Inspired by acts of decolonization, environmental justice, Indigenous feminism, and Indigenous futurism, my work dares to imagine a world where Native sensibilities are magnified. By way of fragmented abstraction, bodily scale, and the marrying of natural and synthetic materials, my work provokes conversations about what it means today to be a colonized individual in the United States of America. Additionally, drawing upon minimal forms derived from Diné symbolism, my sculptures, installations, and performances become living bodies of sharp resistance to assimilation.

In the studio I consistently incorporate discarded and found objects as a way to respond to the historical traumas of displacement and exploitation of Native American communities since 1492. The process of assembling disparate pieces together functions as a generative metaphor for collective healing and reconciliation. Supported by research into historical trauma, the disproportionate rates of violence against Indigenous women and girls, plus the high rates of suicide across Indian country, my work conceptually challenges dominant, colonial ideologies by inserting a female, Native American perspective back into the mainstream. In an effort to imagine decolonial futures, I often pair unexpected elements together and include Native beadwork, leatherwork, and fiber to complicate our understanding of inherited tradition and value. Through my interdisciplinary art practice, I aim to braid together our communal stories of loss and survival to promote understanding and respect across cultural divides.

2) ANTICIPATORY TERRAIN; REMORA by Perdita Phillips, 5:46, 2017; 5:06, 2018.

Anticipatory terrain is a video installation about dreams and nightmares and the night landscape as a place of uncertainty and potential. One of two videos is being shown at *Grid*. The installation contains footage from

Perth's urban wetlands, plotting the shadowy traces of Western Grey Kangaroos, which may or may not inhabit various locations. It sprang from a re-envisioning of Goya's *El sueño de la razón produce monstruos* (*The Sleep of Reason Produces Monsters*) where the positions of dreamer and dreams might be reversed and how, along with an ethical commitment to let animals exist *in their own worlds*, one should also recognise how other animals are *essential* to our own (entangled) being. Do landscapes, themselves, dream? That is a much harder question to answer, but even posing the question alerts us to the possibility of *not* the singular dream of twentieth-century modernist development, but of dreams as multiple, open-ended assemblages. And thus "we might look around to notice this strange new world, and we might stretch our imaginations to grasp its contours." [A. L. Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton, 2015), p. 3]

In contrast, *Remora* is a free-form exploration of the Perth Canyon in the Indian Ocean, filmed in May 2018. On a day of searching for blue whales, we provided interest and entertainment for a pod of over a fifty offshore bottlenose dolphins and common dolphins who came over to ride the bow wave. This short video is an exploration of grace, resilience and blueness.

3) FIRST SWIM by Amber Imrie-Situnayake, 2:30, 2018.

In the *First Swim*, a water camouflaged female is seen within an enclosure. Similar to marine wildlife in captivity, our abstracted female begins to adapt to its space, making the most out of what is given. Through this combination, I am relating animal captivity and women's liberation. Through accentuating and abstracting the female form I aim to disrupt our expectations of the body and how it moves through our world. By literally turning the world upside down, I'm making the familiar, strange and asking us to reimagine the ways we can adapt to our changing the social and environmental climate.

9:15 - 9:30 live audio/video performance

4) TOPIARY TRAVEL by Stephanie Sherriff, 12 - 20.

Topiary Travel is an audio/visual performance that utilizes digital video and field recordings to explore fragments of the natural environment. Through the use of multiplicity and layering, *Topiary Travel* combines with GRID to create a dreamy, mechanized experience. Hypnotic and sublime, the site-specific performance incorporates elements of chance, movement, and optics to execute a poetic reflection on artificiality as it relates to the perception of reality and the natural world.

9 - 10pm video programming #2

5) ENVIRONMENTAL PERFORMANCE AGENCY: DEPARTMENT OF WEEDY AFFAIRS TRAINING SESSIONS, 9:19, 2018.

EPA/Department of Weedy Affairs training sessions are geared toward a professional and non-professional audience, demonstrating methods for onsite environmental performance assessment and review. Offering strategies for re-connection, re-disturbance and re-wilding through embodied science, the short video clips represent a small fraction of EPA approaches to engaging with/being engaged by ruderal, monocultural and otherwise disturbed urban habitats. All training opportunities are available for humans and non-humans, including federal, state, and city regulators. Training sessions were filmed and edited by EPA agent Andrea Haenggi in collaboration with EPA agents Catherine Grau, Ellie Irons, Christopher Kennedy, and the spontaneous plants of Pacific Street in Brooklyn. We thank training session participant Simone Johnson for her dedicated involvement in the creation.

6) [research recording of turtle] by Dr. Joseph DeGiorgis, 2017, adapted to "Searchlight" by Dr. Onn Brandman, 2:42.

The turtle film was recorded by underwater cinematographers Joe DeGiorgis and Sebastian Cocioba at the Salt Pier in Bonaire on August 12, 2017 as part of a 10-day expedition lead by DeGiorgis. The turtle was found playfully eating algae off the seafloor with his BFF a black and white cowfish. Together they enjoyed lunch as they flowed back in fourth in unison as the surf rolled past from above.

NB Audio interludes: NEURAL ORDINANCE by Nolan Lem, 10:06.

"neural ordinance is comprised of sounds that are a result of my computer being trained to produce industrial noises. In this type of deep learning, recurrent neural nets literally teach the computer how to produce sounds that are representative of machines themselves. As such, this piece focuses on a large corpus of field-recorded sounds that include audio related to industrial drones, server farms, consumer electronics, HVAC noise, etc. After processing these recordings, the computer 'dreams up' sound based off of its own idea of what industrial noise is. If we can treat the computer as a superlative machine, the neural network seeks to reify a sonic representation of what the computer itself thinks it sounds like. In this way, it shows the computer trying to listen to itself.

In this instance of the piece, the noise emanating from the speakers on the CCRMA stage were included into some of the training sets used in the synthesis. As a result, the output sound is a mixture of both real-life analog noise and the computer's interpretation of the same. The sounds undulate, swell, and breathe to form an ecology of machine-interpreted awareness, one that suggests a strange convergence of the real and the digitally imagined, the sentient and the synthetic.

The title is taken from the term 'noise ordinance' which refers to the noise regulations that are typically enforced by city zoning codes. In this case, the neural network acts as a governing agency that imposes its own definition of what is constituted by 'noise'."

bios

DR. ONN BRANDMAN grew up in the Bay Area and has been playing music since he was a 13. He is an assistant professor of Biochemistry at Stanford University. In his job, Onn tries to explain properties of cells that seem magical because we don't understand them. In his music, he tries to create magical experiences that are free from any explanation.

DR. JOSEPH A. DEGIORGIS received an undergraduate degree in Oceanography from the Florida Institute of Technology and a PhD in Cell and Molecular Biology from Brown University. During his undergraduate career, he worked as an intern at the Harbor Branch Oceanographic Institute raising unicellular algae for aquaculture and designing an emergency rebreathing device for the Johnson Sealink Manned Submersible. Joe was a SCUBA diver for the Marine Biological Laboratory (MBL) in Woods Hole, MA, he worked on squid neurons and the process of axonal transport at Harvard Medical School, and worked as a neuroscientist on Alzheimer's disease at the National Institutes of Health. Currently, Joe is a Professor of Biology at Providence College and maintains a summer laboratory at the MBL where he is undertaking a project to photograph all of the species found in the waters surrounding Cape Cod and the Islands as well as in Narragansett Bay. Twice a year, Joe leads expeditions to remote regions of the world to photograph marine life. Both the expeditions and the Cape Cod imaging project are open to others including artists, scientists, naturalists, and anyone else who is interested. In addition, Joe teaches artists how to take images with microscopes at the School of Visual Arts in Manhattan. joe@joedegiorgis.com.

The ENVIRONMENTAL PERFORMANCE AGENCY (EPA) is an artist collective founded in 2017 and named in response to the proposed defunding of the U.S. Environmental Protection Agency. Appropriating the acronym EPA, the collective's primary goal is to shift thinking around the terms environment, performance, and agency - using artistic, social, and embodied / kinesthetic practices to advocate for the agency of all living performers co-creating our environment, specifically through the lens of spontaneous urban plants, native or migrant. The Department of Weedy Affairs (DWA), a branch of the EPA, launched in Washington DC in May 2018 as part of the exhibition EPA meets EPA at Transformer Gallery. <http://www.environmentalperformanceagency.com/>

AMBER IMRIE-SITUNAYAKE was born and raised off-the-grid in the Ozark Mountains of Northwest Arkansas. She was home schooled throughout her childhood and first attended public school consistently at the age of twelve. She only attended school for three years before testing out. Less than a year later, she moved out on her own at age sixteen. In 2009, Imrie-Situnayake returned to higher education to pursue a bachelor's degree in visual arts.

In 2013, Amber received an BA in studio art from the University of California, Berkeley and was awarded Excellence in Sculpture of her class. Following graduation, she founded Venison Magazine, an online contemporary art magazine which she continues to run today. Amber has exhibited in galleries across the United States notably at Paseo Interactive Art Festival in Taos, NM in 2015 and a solo exhibition at Napa Valley Museum in 2016.

Imrie-Situnayake was awarded the Cadogan award and scholarship in 2017 to foster further exploration of her artistic potential in hybrid practice. She was a finalist for both the Summer SOMA residency and the Headlands Graduate Fellowship Award. Amber is a graduating MFA candidate from Stanford University and excited to announce she's recently accepted a 4-year studio residency from Palo Alto's Cubberley Art Studio Program.

NOLAN LEM is an artist and researcher whose work reflects a broad range of influences and mediums. His work examines issues related to emergent dynamics, machine learning and perception, and the synchronization of auditory phenomena.

He has premiered his work and research at a number of spaces both in the US and abroad including the Hayden Planetarium at the Natural History Museum (Manhattan, NYC), Pioneer Works (Brooklyn, NYC), L'HOSTE Art Contemporain (Arles, France), and the Museum of Modern Art Buenos Aires among others. He has held residencies at IRCAM, MassMoCA, Cité Internationale des Arts, and Pioneer Works. He holds degrees in saxophone performance, Electrical Engineering, and received his MFA at Columbia University where he studied at the Computer Music Center.

Nolan is currently a PhD candidate at Stanford University where he studies at the Center for Computer Research in Music and Acoustics.

LISA MA sees the subtle creations of new subcultures resulted from the geopolitics of the global production as the imaginative underbelly of tomorrow's material culture.

For the city of Ghent, Lisa created a culture of consuming the invasive species that 'The Vegetarian Capital of Europe', would otherwise pay to poison. Belgium spent nearly a million Euros for the humane killing of invasive geese in 2013. Lisa brought together a community that included the mayoral office, scientists, chefs, ecologists, urban planners and the Belgian National Station Canvas TV, to explore the clash of values between the killing of animals for our environment and the killing of animals for our foods.

By combining fringe communities, ethnographic research and speculative design, Lisa Ma socializes activism through unusual platforms of engagement. These social events are perceived as activism but function as services, gatherings, transient communities that deeply resonate with the global technological community.

Lisa holds a MA in Design Interactions at Royal College of Art in London and BA from Central Saint Martins. She worked as a designer/strategist with Pentagram and Deutsche Telekom's Creation Centre before making collaboration projects with TED Global in Edinburgh, Kanvas TV in Belgium and Broadway with Arts Council.

NATANI NOTAH is an interdisciplinary artist, poet, and graphic designer. She is an enrolled member of the Navajo Nation (Diné) and is also of Lakota and Cherokee descent. In 2014 she graduated from Cornell University with a BFA in Fine Art and a minor in Feminist, Gender, and Sexuality Studies. She is the recipient of numerous awards and her work has been widely shown. Notah currently lives and works in the San Francisco Bay Area. You can find her online at www.nataninotah.com.

PERDITA PHILLIPS is an Australian artist most interested in the permeable boundaries between human and more-than-human lives. Her work revolves around ecological issues and social change. Working inside and outside gallery spaces, process and the creation of experiential events for audiences are strong elements in a wide-ranging and experimental conceptual practice. Walking, listening, mapping and exchange are used to traverse and integrate art, ecology and the concerns of nonhuman worlds. Whilst materially diverse, underlying themes of attention to ecosystem processes and a commitment to a resensitisation to the physical environment, are apparent.

Phillips completed a MA at Goldsmiths College (University of London, 1999) and has exhibited in Australia, USA, UK, Germany, Portugal and Canada. Phillip's practice-based PhD was entitled *fieldwork/fieldwalking: art, science and sauntering in the walkingcountry* (2006, Edith Cowan University, Australia). She has undertaken two Australia Council-funded residencies at SymbioticA (Perth, Australia) about/with bowerbirds and thrombolites.

STEPHANIE SHERRIFF is an interdisciplinary sculptor, performer, and media artist. Her artwork is experiential in nature and consists of sculptural, time-based installations and performances that are often living, changing, and sometimes dying. In her process, she observes, collects, deconstructs, and recomposes plants, light, sound, video, and scents in order to create abstracted, ephemeral forms and sensory experiences. She received her BA in Studio Art from San Francisco State University in 2014 and has been actively performing and exhibiting work in the Bay Area since 2008.

With thanks to Stanford Medicine and the Muse Frankenstein @200, the Department of Psychiatry and Behavioral Sciences Chair's Initiative in Medical Humanities, the Department of Theater and Performance Studies, the Center for Computer Research in Music and Acoustics