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Sweet Gongs Vibrating

March 26 - May 29, 2016

Curated by Amanda Cachia, SDAI Curator-in-Residence



Aaron McPeake, I Broke Her 78 Records (2007), bronze gong with clapper

Cooper Baker (San Diego), Francisca Benitez (New York), Diane Borsato (Toronto), Stefani Byrd (San Diego), Kate Clark (San Diego), Raphaëlle de Groot (Montreal), Anne Gibbs (Cardiff), Brian Goeltzenleuchter & Anna van Suchtelen (San Diego), Wendy Jacob (Boston), Aaron McPeake (London), Darrin Martin (San Francisco), Christof Migone (Toronto), Tim Murray-Browne (London), Margaret Noble (San Diego), Carmen Papalia (Vancouver), Anthony Ptak (New York), Steve Roden (Los Angeles), Aren Skalman and artists from the Blind Community Center of San Diego (San Diego), and Funda Susamoglu (Ankara).

CURATOR'S ESSAY

Sweet Gongs Vibrating is a multimedia, multisensory exhibition that breaks with the ocularcentric by embracing myriad modes of perception. Imagine learning new information about a body, a material or a place through the sweet taste of ice-cream, or the gong of a sculpture, or the vibration in a wall. Through direct, embodied visitor contact, *Sweet Gongs Vibrating* aspires to activate the sensorial qualities of objects in order to illustrate alternative narratives regarding access, place and space. This exhibition includes the work of 20 local, national and international artists (one of which is a collaborative) who explore the multi-modal possibilities of sculpture, site-specific installation, video, and works on paper, constituting an exciting and accessible template for how one might glean untold accounts of everyday surroundings. Each artist in this project has been invited to either contribute extant or create new, site-specific work. Each piece invites engagement to greater and lesser extents, provoking thoughtful critique on the methods by which the sensorium can be activated through modes of creative and conceptual access. Several of the participating artists have engaged and/or collaborated directly with audiences with various physical, neurological and cognitive abilities for whom interaction with art is not necessarily confined to visual perception. *Sweet Gongs Vibrating* advances a curatorial model for a contemporary art exhibition that can be made accessible to an array of complex embodiments. American Sign Language, captioning, and written and audio translations of sound and image have been embedded into many of the pieces.

Historically, there has been a limited preoccupation with the concept of access in museums and art galleries, and this has ironically obscured the possibility of more generative sensorial-related content within exhibitions, displays, and other curatorial practices. This exhibition therefore expresses an interest in exhibiting critical work about the sensorial object and the possibilities of its experience as it pertains to a material, affective and physical engagement with a wide variety of bodies, in an attempt to persuade institutions to avoid reproducing existing biases about bodies. The idea is to move beyond the usual understanding of access and re-think what the phrase, visual culture, means in our society, and how our museums and galleries are arbiters for this culture. What would happen if the museum began to re-think of itself as an institution for sensorial culture rather than purely visual culture? This would indeed be radical, given that much of art history itself would be turned on its head. In experiencing the world upside down, we'll not gain just a new visual experience, but an entirely new sensorial and conceptual one. Perhaps it is the museum and artists that can lead the way in the challenge to overturn the discursive regimes that simplify complex embodiment into reductive binaries.

Cooper Baker's new work, *Giant Spectrum* (2016), is an interactive audio-visual wall piece that displays a live, moving spectral representation of the sounds it "hears" through the flashing of lights. Much like light, sound is comprised of many different frequencies, and different sounds contain different frequencies with varying amplitudes. As sounds occur, the piece shows these changing parts as

a moving spectral display. Patrons may interact with the piece simply by making sound, and any sound present in the gallery will also appear on the display. As the visitor talks, sings, claps, whistles, plays music, or does anything else to make sound, the piece displays the audio spectrum of the sound they are making.

The work of Francisca Benitez invites us to broaden our understanding of the ways in which we use language and our bodies as communication tools. In her video, *Son en Señas* (2015), the artist has developed a participatory performance that explores poetry in Cuban Sign Language in collaboration with the National Association of the Deaf of Cuba. The performance and video were made during the opening of the XII Havana Biennial, at the Contemporary Art Center Wilfredo Lam in 2015. The artist is interested in searching for better alternatives to exist as society by creating actions that subvert established limits and create unexpected areas of coexistence, interaction and dialog.

In Diane Borsato's video, *Cemetery* (2015), a woman is in a cemetery in spring. In a single shot, she is seen eating an entire ice cream cone from start to finish. Borsato describes the sounds in the video as follows: wind, leaves rustling, lawn mowers, cars driving by airplanes (faintly), the cracking of an ice cream cone as teeth make contact with its surface, and the repetitive and consistent licks and slurps of the sweetness of what looks like strawberry-flavored ice cream.

Utilizing the performance of an operatic singer, *DIVA:ReDux* (2013) by Stefani Byrd and Amy Alexander showcases the considerable power of music to speak directly to emotions without the need for a shared linguistic language. The project combines the elements of the recorded performance and the software to create a heightened visual experience. Custom software analyzes the vocal pitch of the singer and changes the color of the video in response to create a simulated sound to color synesthetic experience. Synesthesia is a condition where stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway. Songs for the piece were selected for their weight in expressing emotions such as love, sorrow, joy, and grief. The scale and close up of the face, one of the most expressive parts of the body, is meant to better connect the viewer to the emotions expressed by the music and the performance. The project is a digital, re-contextualized, and democratized outdoor opera.

Organs Sensing (2016) is an ink and graphite drawing by Kate Clark that involves poetic and pragmatic concerns of translating the sound of an organ into visuals. The imagery incorporates the registration lines of the Richter scale, figurative sketches, and notations. The work is a sketch based on the upcoming *Organ for the Senses* concert, which will be held in Balboa Park during summer, 2016 as part of the programming of Clark's wide-ranging *Parkeology* project, which is a live event and art TV series that unearths lesser known sites and stories of Balboa Park. From February-June 2016, *Parkeology* has/will host(ed) five events in association with the San Diego Art Institute that explore popular and obscure locations in the park, from the secret lives of artifacts to closeted histories, from underground models to re-imagined organ pavilions.

Raphaëlle de Groot has created a video study entitled *Study 5, A New Place* (2015). It was shot in the backyard of a house in a small fisherman's village in Florianopolis, Brazil, where over a period of six to eight weeks, the artist collected miscellaneous detritus and rubbish found on the streets and on the beach during her daily walks. De Groot engages in a performative action conglomerating these materials on her head. They gradually obstruct completely her sight as she creates a blind mask over her head. The action is recorded from three view points: one is a capture from the artist's forehead, another is from her hand, and the last one is from a cameraman. The two first are blind view points. There is no eye behind the camera framing the action, as the devices, which also record audio, are strapped directly onto de Groot's body. The study then also becomes one of the beautiful sensorial experience of the actions she is performing on herself - the image and sound recording devices probe this experience up close, almost from within, as if they were parts or extensions of her skin, hands, ears and eyes. Once recorded, this type of "internal" viewpoint allows the artist to see the experience, to look at it as material form. The video is accompanied by the masks the artist used, entitled *Study 5, A New Place – Head Remnants* (2015), and viewers are welcome to touch and engage with them.

Anne Gibbs has especially created a second 2016 version of her bone china series of objects, entitled *Crossing Boundaries*, which was originally developed in 2015. In Gibbs' second version, her objects are permissible to be touched, a practice which is a first for the artist. The arrangement of Gibbs' objects and organizing principles are major concerns in her practice. She makes small intricate pieces mainly in bone china displayed with found or natural materials. Each composition is highly considered and comprises of an eclectic array of components. The sensory qualities of materials are what draw the artist to work with wire, charred pins, coral, colored threads and glaze. Inspired by collections and images from the local landscape, her work explores themes of beauty and unrest, approached with sensitivity and precision.

Artists Brian Goeltzenleuchter and Anna van Suchtelen have collaborated to produce *Lets call it grass* (2015), which is a poetry olfaction in 3 parts and consists of 1000 copies of folded cards with 1-dram vials of fragrance which are free to be picked up and taken by members of the public. It is intended to be a durational artwork that intertwines the power of poetry with the sense of smell; the reader uses the poem to reflect upon the scent at specific stages of its evaporation. The fragrance is based on grass and all its many multi-sensorial associations. Goeltzenleuchter has also teamed up with Sean Francis Conway to deliver *Odophonics: An olfacto-sound performance*, which is one of the key programs to accompany the exhibition to be held on May 14, 2016. Drawing on a 19th century treatise on the harmonics of smell, Goeltzenleuchter and Conway's performance for a scent and chamber ensemble challenges current perceptions of how we experience smell and sound.

Wendy Jacob inserts the vibrational purr of a friend's cat into the architecture of the museum, creating a sound object that you can hear with your body in *Three threads an a thrum (for D.B.)*, (2016). In 1993 Jacob animated a wall in the (then)

new Museum of Contemporary Art San Diego to expand and contract with the steady pace of breathing, an action inspired by the artist's experience of sitting with her father while he was in a coma. *Three threads an a thrum (for D.B.)* is an echo of her earlier wall, and addresses comfort in the face of a recent loss.

The British artist Aaron McPeake has contributed videos and sculptures to *Sweet Gongs Vibrating*. In his first video, *Sri Lankan Bell* (2009), the artist has documented the ringing of a bell, which was cast in Sri Lanka and gifted to the temple. The bell is calling for monks and pilgrims to attend evening chanting at a Buddhist monastery in Bodh Gaya, India. The bell in this context is itself speaking, of one's opportunity to stop and be mindful. In McPeake's second video, *Japanese Bell* (2009), the enormous 'Bell of Peace' at Indosan Nippon Temple in Bodh Gaya India is rung twice daily, allowing the bell to speak loudly of the importance of peace. This work documents the ceremony from two angles. One of the main features of the exhibition is also McPeake's gong sculptures, various titles (2007 - 2010) are casts of objects from the artist's personal history. Lastly, the artist has also provided a series of *Singing Bowls* (2011) that burst into song upon being picked up and touched.

In *Objects Unknown: Sounds Familiar* (2016), by Darrin Martin, fragmented abstract forms are layered and projected while their 3D printed semblances are whole and accessible to the touch. The forms of each physical object are made from 3D scans of collaged foam packing material. The same objects have been animated digitally and then merged via analog video tools that further abstract the image and produce sound through the manipulation of electronic frequencies. Mounted on pedestals that also serve as speakers, the printed objects vibrate with the same sounds emanating from their projected counterparts.

Releasing Record Release (2016), is a performance by Christof Migone using vinyl records that will have started blank at the beginning of the exhibition but by the end will have accumulated the marks and scratches left by the public, created with coins, keys or any sharp edge, and which ranges from the gestural to the sonic. Throughout *Sweet Gongs Vibrating*, you will be encouraged to scratch the records, to inscribe freehand grooves on groove-less records. *Releasing Record Release* is the DJ-ing of an installation as its culminating act, the noisification of a silent display, to be held on Saturday May 28, 2016. Each of the 77 records exhibited will have a unique soundtrack, and there will be a range of patterns and densities. The performance will be in two sections: first all the records will be presented as they are, and second, they will be used as the base material for an improvisation.

Tim Murray-Browne's new interactive work, *Anamorphosis* (2016) is a form which appears distorted or jumbled until viewed from a precise angle. Sometimes in the chaos of information arriving at our senses, there can be a similar moment of clarity, a brief glimpse suggestive of a perspective where the pieces align. *Anamorphic Composition (No. 1)* (2016) is an interactive sound installation experienced through head movement. A frozen moment of music is scattered into shards of sound, cutting through physical space and audible when touched by the listener's head. This sound can no longer be sensed holistically in an instant but

explored as individual parts. The areas where these shards intersect create sweet spots, where fragments of a greater harmony echo ephemerally.

Margaret Noble creates objects, installations and performances that investigate the echoes of time in contemporary identity and environment. She uses found objects, construct new objects and design sounds to activate spaces, reference history and pose questions about perception. The artist draws on a wide variety of materials and symbols to juxtapose ideas. For *Sweet Gongs Vibrating*, Noble has contributed two extant works, *A Score For Conversation* (2014) and *Head in the Sand* (2015), along with a brand new work, entitled *What Lies Beneath* (2016). Each work requires audience interaction that activates either sound, light and/or reverberations in different formations and patterns based on the speed of touch. Throughout each of these pieces, Noble is interested in ideas around control and apathy.

In the video, *White Cane Amplified* (2015), non-visual learner Carmen Papalia continues his experimentation with subversively transforming the shape and functions of the blind man's white cane, which the artist finds limiting within a broader field of semiotics and aesthetics. The artist relies on sound instead of touch to navigate a busy urban street in Vancouver by using a megaphone. The work then takes on a collaborative and performative function when he calls out to passers-by and introduces himself as blind, and asks them to please help him cross the street. Here, the artist takes control over the cane, for rather than letting the cane speak for itself as a visual and symbolic device, instead, Papalia acquires agency by aurally positioning and announcing himself within the urban landscape, becoming vulnerable and resolute all at once. Through works such as this, the artist asks us to consider how the non-visual experience may serve as a productive means of collectively experiencing place.

Anthony and Aedan Ptak are a dynamic father and son artist collaborative that have each contributed separate bodies of works that conceptually and aesthetically inform one another. Anthony's digital ink jet prints, *Difference Frequencies I-V* (2015), along with Aedan's ink drawings on paper, *Auspice 1-3* (2015), were originally exhibited in an exhibition at the Creative Center in New York in Fall, 2015. The work was inspired by Anthony and Aedan's experience as a father and a son living with disability, as Anthony is a brain cancer survivor and Aedan has Down syndrome. A difference frequency occurs when two inaudible sound frequencies are played together, creating a third audible frequency. Anthony, a jazz musician prior to his brain cancer diagnosis, wrote music for the show in real-time interpretation. Each of Anthony's drawings, or scores, in the show lasts approximately 60 seconds, and each measure lasts roughly six seconds, conceptually representing the expression of a chromosome. The 21st measure is Anthony's representation of his son's diagnosis. Down syndrome, known by geneticists as trisomy 21, is a genetic disorder caused by three copies of the 21st chromosome. Aedan's pieces are also very complex. Through his elaborate, frequently aggressive pieces, Aedan offers an opportunity to glimpse who he truly is: a complex person with complex feelings and desires. For Aedan, who has limited expressive language, drawing is a form of sense-making.

Striations (2011) is a two-channel video made by Steve Roden with artist Mary Simpson. It was originally part of a larger exhibition that included painting, drawing, and sculpture related to an unfinished stone sculpture made by Roden's grandmother. The film attempts to use fragments of "stilled" information whose meanings are unknown or unresolved, to become active again through engagement and use. The imagery includes Roden's grandmother's half carved stones, as well as images related to Henry Moore and artifacts of his grandmother's objects left behind, such as the crayons used in the rubbings, and the photographs of birds she used as inspiration/study for sculpture never realized. *Striations* is accompanied by *Distance Piece*, a sound work that intertwines with the silent film.

Aren Skalman's work moves beyond the three-dimensional and pictorial to incorporate elements of sound, light, movement, and interactivity. In particular, he is interested in the relationships between the cognitive resonance of visual art and the literal resonance of sound. Participants are prompted to engage with each other in exploratory interaction. *Wheels* (2015) are abstracted iterations of the wheels originally made for a musical sculpture in India. The current series of wheels were developed through a process of sketching, cutting plywood with the aid of a computer router, and handcrafting various elements. Clicking plastic straps and rods are placed behind the wheels to produce sound when spun (much like cards placed in the spokes of a child's bicycle to imitate an engine) by visitors. The organic and geometric patterns produce a variety of subtle rhythms and timbers when hit by the plastic elements.

This exhibition is also pleased to present the creative outcomes of Aren Skalman's Open Studio and Workshops at the Horton Plaza Project Space on February 10, 17 and 24, 2016. In preparation for *Sweet Gongs Vibrating*, SDAI opened their Horton Plaza Project Space to artist Aren Skalman to use as an open studio/laboratory and weekly workshop space. These experimental workshops encouraged artists and non-artists; members of the Blind Community Center of San Diego; and mall window shoppers to create multi-media, multisensory artworks. These works evoke the myriad experiences of navigating Horton Plaza through the combined use of aural, tactile, and visual forms. The Mission of the Blind Community Center is to enrich the lives of blind and visually impaired adults and children, preparing them for a normal, active life in a society that is principally sighted. They provide an environment for personal growth, social integration and interaction, and the development of individual skills and talents. Through tolerance and respect, participants develop a sense of family and community. Through the workshops, the artists created rubbed drawings, textured sculptures, and audio recordings entitled *Horton Plaza Serenade* (2016). The list of participants included Aren Skalman with Kristynn Bennett, Lucy Dolan, Cecil Eckart, Malina Gomez, Jane Granby, Lisa Irving, Meegan Nolan, Sharlene Ornelas, Kat Schmitt, and Belgin Taboglu.

Handmade (2015) is a mixed media installation consisting of ceramics, rubber gloves, and works on paper by Turkish artist Funda Susamoglu. The work is about the process of making. The maker comes into focus as a person trying to find

their way in the world of materials. Understanding by touching and experimenting with the ability of materials, notions of building and repairing processes become suggestions for approaches to survival in today's visual culture. The artist's core interests lie in the struggle, the inevitable change in intention and the embodiment of an idea.

The aesthetics of interaction composed of the synesthetic and the multi-modal in contemporary art offers an avenue in which to combat the pervasiveness of ocularcentrism in our gallery and museum system. Activities that offer a diverse audience the opportunity with which to directly engage with auditory, tactile, and olfactory characteristics in combination with visual qualities in artistic practice suggest that the capacities of the body to comprehend an experience of art are much wider than previously imagined. The future of museums depends on their creating a site for meaningful, activist, discursive and intellectual exchanges between the widest possible range of people in order to account for a greater spectrum of human physical, perceptual, cognitive and sensorial experience. *Sweet Gongs Vibrating* at the San Diego Art Institute attempts to address some of these challenges and complexities.

By Amanda Cachia

ARTIST BIOGRAPHIES

Cooper Baker is a sound artist living in San Diego, California. His artwork and performances have been exhibited in galleries, publications, and concert halls throughout the United States and abroad. Cooper holds a Ph.D. in Computer Music from UCSD where he studied with Miller Puckette, Tom Erbe, and F. Richard Moore. He received an MFA in Experimental Composition and a BFA in Music Technology from CalArts, while working with Morton Subotnick, Mark Trayle, and Barry Schrader. Cooper's creative work combines custom software and electronics to interactively explore sound through aural, visual, and sculptural elements.

<http://www.cooperbaker.com>

Francisca Benitez (b.1974) is an artist born and raised in Chile, living and working in New York since 1998. Composed of research and actions, her practice delves into the intersections between space, politics and language. Her work has most recently been shown at The High Line, New York (2015); the XII Havana Biennial, Cuba (2015); the Lisbon Architecture Triennale, Portugal (2013); Museo de Artes Visuales, Santiago, Chile (2013); and El Museo del Barrio, New York (2011).

Francisca graduated as an architect from the Universidad de Chile in 1998 and Master in Fine Arts from Hunter College CUNY in 2007.

<http://franciscabenitez.org>

Diane Borsato has established an international reputation for her social and interventionist practices, performance, video, photography, and sculpture. She has been concerned with social and experiential modes of learning, and worked closely with various other practitioners including artists, dancers, and amateur naturalists. Borsato was recently the Artist in Residence at the Art Gallery of Ontario, where she produced *Your Temper, My Weather* (2013), a major durational performance involving the participation of 100 professional and amateur beekeepers for *Nuit Blanche Toronto, 2013*. Diane Borsato is a two-time nominee for the Sobey Art Award and was winner of the Victor Martyn-Lynch Staunton Award from the Canada Council for the Arts. She has exhibited and performed at the Art Gallery of Ontario, The Power Plant, the Art Gallery of York University, MOCCA (Toronto), the Vancouver Art Gallery, the National Art Centre (Ottawa), and in galleries and museums in the US, France, Mexico, Taiwan and Japan. She holds an MFA from Concordia University and an MA in Performance Studies from the Tisch School of the Arts at New York University. She is currently Associate Professor in Studio Arts at the University in Guelph where she has taught advanced courses in that explore the relationships between art and everyday life including *Food and Art*, *Special Topics on Walking*, *OUTDOOR SCHOOL* and *LIVE ART*. Her work can be seen at:

www.dianeborsto.net

Stefani Byrd's (b. 1984, United States) art practice includes video, new media, and interactive technologies. Byrd is most noted for her interactive temporary public art installations that create "empathy training" experiences for the audience.

These works are a hybrid of video and performance art that both disorient and re-orient the viewer. Her work is both playful and sophisticated, drawing the viewer into active and often interactive engagement. She has received grants and

support from groups such as: Creative Capital of New York, Flux Projects, the InLight Richmond Festival, Atlanta Celebrates Photography, and Idea Capital. Her work has been featured in such places as the Public Art Review Magazine, the Public Art Archive, the Huffington Post, the Atlanta Journal Constitution, and Art Papers Magazine. Byrd's work is held in the permanent collections of the Museum of Contemporary Art of Georgia, the Columbus Museum of American Art, and the Diane Marek Collection and Trust. She received her BFA degree in photography from Georgia State University in 2008. She is a current MFA candidate at the University of California San Diego with an emphasis in Art + Technology. She currently lives and works in San Diego, California. <http://www.stefanibyrd.com>

Kate Clark re-imagines the ways social and topographic landscapes are managed, ritualized, and interpreted through performance, video, and public projects. Currently based in Southern California, Kate Clark has created work throughout the United States, Japan, Germany, Mexico, France, and Italy. Often working collaboratively, Clark has developed projects with specialists such as park rangers, customs agents, geologists, historians, construction workers, archivists, musicians, anthropologists, and priests. Kate Clark is the lead artist of *Parkeology*, a California Arts Council funded project, in collaboration with San Diego Art Institute. She co-founded *Storylines TJ/SD*, a transborder oral history project supported by the UC Humanities Research Institute, and has served as a research fellow at Provisions Library for Arts and Social Change and the Hirshhorn Museum and sculpture garden. She was an Urbanisms of Inclusion fellow at IUAV di Venezia and received her MFA at UC San Diego.

<http://www.kateclarkprojects.com>

Raphaëlle de Groot was born in 1974 in Montreal. She works actively in Canada and abroad since 1997 engaging in a polymorphous and interdisciplinary art practice that encompasses drawing, performance, video, installation and curatorial undertakings. Some of her major projects include *8x5x363+1* with the Cittadellarte-Fondazione Pistoletto (Biella, Italy, 2002-2004), *En exercice* with the Galerie de l'UQAM (Montréal, 2006) and *The Burden of Objects* with the Southern Alberta Art Gallery (SAAG, Lethbridge, 2009), a long term undertaking that is now coming to closure with the 3 part exhibition *The Summit Meetings* presented by the SAAG (2014), the Art Gallery of Windsor (2015) and the Musée national des beaux-arts du Québec (2016). In 2013, Raphaëlle de Groot carried out a performance during the opening days of the 55th Venice Biennale – the event was presented by the Conseil des arts et de lettres du Québec under the curatorship of Louise Déry (Galerie de l'UQAM). The film *Raphaëlle de Groot à Venise* was shown at the 32nd International Festival of Films on Art under the curatorship of Nicole Gingras. Raphaëlle de Groot has received many distinctions among which the Sobey Art Award in 2012. She holds a Master's degree in Visual and Mediatic Arts from the Université du Québec à Montréal. <http://www.raphaelledegroot.net>

Anne Gibbs lives and works in Cardiff, Wales, UK. She studied Fine Art, specialising in printmaking (1994) and undertook postgraduate courses in teacher training, PGCE (FE) (1999) and a master's degree in Ceramics (2004) at the University of Wales Institute, Cardiff. Anne has worked as a freelance artist in many facets

of art and design, working to public commissions, teaching and lecturing in schools, universities and communities throughout South Wales. The arrangement of objects and organising principles are major concerns in Anne's practice. She makes small intricate pieces mainly in bone china displayed with found or natural materials. Each composition is highly considered and comprises of an eclectic array of components. The sensory qualities of materials are what draw Anne to work with wire, charred pins, coral, coloured threads and glaze. Inspired by collections and images from the local landscape, her work explores themes of beauty and unrest, approached with sensitivity and precision. Anne has exhibited both nationally and internationally, including Greece, Canada, Korea and America. In January 2015 she received a Creative Wales Award from the Arts Council of Wales to take 'time out' for a period of twelve months to research and further her career in the field of ceramics. As part of the award she travelled to Japan to experience Japanese culture and to receive lessons in Ikebana, the Japanese art of flower arranging. Anne was selected for artist in residency at 'Makers Using Technology', Design Wales Forum, (2014) Wales, Heatherwick Studios, Aberystwyth, (2013) Wales and Cove Park, Scotland (2009). Recent group exhibitions include Award at the British Ceramic Biennial (2015), Fragile? The National Museum Cardiff (2015), earth at Ruthin Craft Centre, Wales (2012) and Placement at Oriol Davies and Fife Contemporary Art and Craft Centre, Wales and Scotland (2011). <http://www.annegibbs.co.uk>

Brian Goeltzenleuchter (b. 1976) is an artist based in San Diego, USA. His artwork infuses interdisciplinary research into the creation of participatory environments, scripted and improvised performances, olfactory art, image making, and object making. In 2001 Goeltzenleuchter received his MFA from the University of California, San Diego. From 2002 - 2008 he was Associate Professor of Art at Central Washington University. He is currently a Research Fellow at the Institute for Public and Urban Affairs at San Diego State University. He has residencies at the Banff Centre, Canada, the Institute for Art and Olfaction, Los Angeles, and Centrum Beeldende Kunst, Netherlands. His work has been screened, performed, and exhibited throughout the United States, Canada, Austria, Italy, China, Croatia, and the Netherlands. Selected projects include: Volatile!, The Poetry Foundation, Chicago (2015), Sillage, Santa Monica Museum of Art (2014); Adaptive Equipment, Lust Gallery, Vienna, Austria (2011); c (pronounced /k/) Wellness Centre, Southern Alberta Art Gallery, Canada (2010); c Boutique, Museum of Contemporary Art, San Diego (2010); Sponge X Sponge, Colorado State University (2007); Institutional Wellbeing, Centrum Beeldende Kunst, The Netherlands (2006); Who's not for sale, Banff Centre, Canada (2006); Unpacking Iraq, International Festival of New Film/ New Media Split, Croatia (2004). <http://www.bgprojects.com>

Wendy Jacob is an artist whose interdisciplinary practice includes sculpture, site-based installation and performance, and explores relationships between architecture and perceptual experience. Projects include breathing walls and ceilings, tightropes through living rooms and chairs that embrace. Jacob's practice is often collective. Recent projects include working with scientists, circus performers, and members of an explorers club. Jacob's work has been exhibited in the Centre Georges-Pompidou, Paris; Zero1 Biennial, San Jose; Museum of

Contemporary Art, San Diego; Kunsthaus Graz, Austria; and the 1991 Biennial Exhibition, Whitney Museum of American Art, New York. Jacob is also a founding member of the four-person artists' collaborative, Haha (working 1989 – 2009). Jacob was recently awarded a Fulbright Visiting Professorship at the Glasgow School of Art, Scotland, where she will be investigating utopian communities. <http://wendyjacob.net>

Darrin Martin is an artist and educator born in New York. His artworks engage the synesthetic qualities of perception by exploring tactile, audible, and visual phenomena through video, sculpture, and print-based installations. Influenced by his own experiences with hearing loss, his current projects consider notions of accessibility through the use of tactility, sonic analogies, and audio descriptions. His works have screened at the Museum of Modern Art (NY); Pacific Film Archive (CA); Impakt Festival (Netherlands); European Media Art Festival (Germany), and many others. His installations have exhibited at venues including The Kitchen (NY), University of Toronto (Canada), Grand Central Art Center (CA), and, most recently, in solo exhibitions at Aggregate Space Gallery (CA), Art Space on Main (CA), and Art & Design Gallery (KS). Martin received his art degrees from Alfred University's School of Art and Design (BFA) and University of California, San Diego (MFA). He has held artist residencies at Cite Internationale des Arts, Eyebeam, Experimental Television Center, and Signal Culture. Martin also occasionally curates video screenings and is an Associate Professor in the Department of Art and Art History at University of California, Davis. He lives in San Francisco, CA. <http://darrinmartin.com>

Aaron McPeake was born in Belfast, Northern Ireland in 1965. In 2002, McPeake had to abandon a long career in stage lighting design due to the loss of most of his eyesight and returned to arts education and practice on a full time basis. He received a first class Honours Degree in Arts, Design and Environment from Central Saint Martins (2005). His 2012 exhibition was part of his PhD submission and viva at Chelsea College of Art and Design. Works could be viewed in: The Grounds, The Morgue, Room CG10 and The Old College Library at Chelsea. McPeake works with numerous media from bronze casting to film, photography and sound. His work places emphasis on the possibility for many types of readings and he views the process of making artwork as akin to writing poetry - where the visual imagination is integral to both its making and reception. McPeake's PhD thesis, Nibbling at Clouds - The Visual Artist Encounters Adventitious Blindness, is a holistic study of the impacts vision loss has on the visual artist. The thesis draws on the experiences of a panel of artists (who lost eyesight in later life) and includes his own experience as well as how he has developed his own practice. The resulting artworks are a consequence of engaging with subjective themes and making processes which have been mutually informative. He has received a number of private and public art and design commissions and has exhibited widely since 1997. In 2011 he won the Cass Sculpture Prize with his bell bronze works: Some Cuts Resonate and in 2013 McPeake was commissioned by Camden Arts Centre, London. <http://www.aaronmcpaek.com>

Christof Migone is an artist, curator and writer. His work and research delve into language, voice, bodies, performance, intimacy, complicity and endurance. He co-edited the book and CD *Writing Aloud: The Sonics of Language* (Los Angeles: Errant Bodies Press, 2001) and his writings have been published in *Aural Cultures*, *S:ON*, *Experimental Sound & Radio*, *Musicworks*, *Radio Rethink*, *Semiotext(e)*, *Angelaki*, *Esse*, *Inter*, *Performance Research*, etc. He obtained an MFA from NSCAD in 1996 and a PhD from the Department of Performance Studies at the Tisch School of the Arts of New York University in 2007. He has released nine solo audio cds on various labels (*Avatar*, *ND*, *Alien 8*, *Locust*, *Oral*). He has curated a number of events: *Touch that Dial* (1990), *Radio Contortions* (1991), *Rappel* (1994), *Double Site* (1998), *stuttermouthface* (2002), *Disquiet* (2005), *START* (2007), *STOP* (2008), and *Should I Stay or Should I Go* (*Nuit Blanche* 2010 - Zone C), and numerous others for the Blackwood Gallery between 2008 and 2013. He has performed at *Beyond Music Sound Festival* (Los Angeles), *kaaistudios* (Brussels), *Resonance FM* (London), *Nouvelles Scènes* (Dijon), *On the Air* (Innsbruck), *Ménagerie de Verre* (Paris), *Experimental Intermedia* (NYC), *Méduse* (Québec), *Images Festival* (Toronto), *Send+Receive* (Winnipeg), *Kill Your Timid Notion* (Dundee), *Mutek*, *Victoriaville Festival*, *Oboro*, *Casa del Popolo*, *Théâtre La Chapelle*, *DHCART*, *CAFKA*, *Museum Leuven*, *Whitney Museum*, etc. His installations have been exhibited at the *Banff Center*, *Rotterdam Film Festival*, *Gallery 101*, *Art Lab*, *eyelevelgallery*, *Forest City Gallery*, *Studio 5 Beekman*, *Mercer Union*, *CCS Bard*, *Optica*. He has collaborated with *Lynda Gaudreau*, *Martin Tétreault*, *Tammy Forsythe*, *Alexandre St-Onge*, *Michel F. Côté*, *Gregory Whitehead*, *Set Fire To Flames*, and *Fly Pan Am*. A monograph on his work, *Sound Voice Perform*, was published in 2005. In 2006, the *Galerie de l'UQAM* in Montreal presented a mid-career survey of his work accompanied by a catalog and a DVD entitled *Trou*. A book compiling his writings on sound art, *Sonic Somatic: Performances of the Unsound Body* was published in 2012 by *Errant Bodies Press*. He has been the recipient of commissions from the *Tate Modern*, *Dazibao*, *Kunstradio*, *Centre for Art Tapes*, *New Adventures in Sound Art*, *Radio Canada*, *New American Radio*. He is a founding member of *Avatar* (Québec City). He currently lives in Toronto and is an Assistant Professor in the Department of Visual Arts at Western University in London, Ontario.

<http://www.christofmigone.com/>

Tim Murray-Browne is an artist based in London. He uses interactive technology, sound and generative graphics to create interactive spaces that respond to and provoke physical movement. His work seeks out new contexts for human connection and creativity through explorations into embodied experience: preverbal sensations of place and significance. Murray-Browne's work often spans traditional disciplines, with collaborations involving choreographers, musicians, fashion designers, painters and engineers. It includes *This Floating World* (2015), a Zen-inspired dance solo within an immersive interactive audiovisual space created with the dance artist *Jan Lee*, and *The Cave of Sounds* (2013), an interactive installation of bespoke musical instruments created with members of London's *Music Hackspace*. Murray-Browne studied Mathematics and Computer Science from Oxford University, completing with first class honours in 2008. He completed his PhD on *Interactive Art* at *Queen Mary University of London* in 2012. He has since completed residencies in London with the *Music*

Hackspace through *Sound and Music's Embedded* programme for emerging artists, and in Rio de Janeiro with the immersive theatre company *ZU-UK*. In 2014, he was awarded the *Sonic Arts Prize* (Digital Art category) for his work *The Cave of Sounds*. His work has been shown at venues including *The Barbican*, *The Victoria & Albert Museum*, *Berkeley Art Museum* and *The Place*. <http://timmb.com>

Born in Texas and raised in California, **Margaret Noble's** experimental artworks have been exhibited nationally and internationally. Her interdisciplinary work resides at the intersection of sound, sculpture, installation and performance. She holds a BA in Philosophy from the University of California, San Diego and an MFA in Sound Art from the School of the Art Institute of Chicago. Noble's work is influenced by the beat-driven dance culture of southern California which flourished during the 1980's and later led her to perform as an electronic music DJ in the underground club community of Chicago. In 2004, she branched out from the dance floor into experimental sound art for new audiences which intersected the electronic sound scene and the visual arts community. During this transition, Margaret created sound works for collaborative projects in video, dance and object theatre. Her artistic works have now evolved into sculpture and installation influenced by interests in memory, history, narrative, and identity. Noble's work has been featured on *KPBS*, *PRI*, *Art Ltd Magazine*, *Wired Magazine*, *San Diego Union Tribune* and the *San Francisco Weekly*. She was awarded the *International Governor's Grant*, the *Hayward Prize* and the *Creative Catalyst Fellowship*. Her artistic residencies include the *MAK Museum* in Vienna and the *Salzburg Academy of Fine Art*. She has had solo exhibitions at the *Museum of Contemporary Art San Diego* and at the *Ohrenhoch der Geräuschladen Sound Gallery* in Berlin.

<http://www.margaretnoble.net>

Carmen Papalia designs experiences that invite those involved to expand their perceptual mobility and claim access to public and institutional spaces. Often requiring trust and closeness, these engagements disorient the participant in order to introduce new modes of orientation that allow for perceptual and sensorial discovery. Each walking tour, collaborative performance, public intervention, museum project and art object that Papalia makes is a temporary system of access—a gesture that establishes a moment of radical accessibility. As an open-sourcing of his own embodiment, his work makes visible the opportunities for learning and knowing that come available through the nonvisual senses. It is a chance to unlearn looking and to help acknowledge, map and name entire unseen bodies of knowledge. Born in Vancouver, British Columbia in 1981, Carmen Papalia is a Social Practice artist who makes participatory projects on the topic of access as it relates to public space, the Art institution and visual culture. His work has been featured as part of exhibitions and engagements at: *The Solomon R. Guggenheim museum*, the *Museum of Modern Art* in New York, the *Whitney Museum of American Art*, the *L.A Craft and Folk Art Museum*, the *CUE Art Foundation*, the *Grand Central Art Center*, the *Portland Art Museum*, the *Columbus Museum of Art* in Ohio and the *Vancouver Art Gallery*, among others.

Anthony Jay Ptak (b. 1970 New York) is an artist, interaction designer, performer, teacher, and a composer based at NYU (MPS 2010.) He has studied with Tony Conrad, Paul Sharits, Peter Campus, Lydia Kavina, and Herbert Brün, and had technical consultations with Robert Moog. He was a guest theremin artist and composer under director Scott Wyatt at the historic Experimental Music Studios (EMS) at the University of Illinois at Urbana-Champaign between 2000-2007. He has presented his works at SEAMUS Society for ElectroAcoustic Music in the United States, School of the Art Institute, Chicago Cultural Center, St. Louis Art Museum, Institute for Advanced Study Princeton, Roulette Intermedium, the Kitchen, the Stone, Galapagos Art Space, Chelsea Art Museum, and Issue Project Room in New York and most recently at NIME Sydney, Australia 2010. He has collaborated with Nicolas Collins, Elliott Sharp, Alex Waterman, Cyrus Pireh, Serge Zenisek, and Stephan Moore. He performed at the First International Theremin Festival and is a founding member of the New York Theremin Society
<http://axoxnxs.com>

Aedan Ptak is Anthony Ptak's 8 year old son and artistic collaborator. He is strong, smart, and fast. He has incredible emotional intelligence and sensitivity to the world around him. He has excellent receptive language, but also a speech delay. He's an excellent dancer and expresses himself through drawings. Anthony speculates that his drawings are two dimensional representations of his multidimensional time, space and complex schedule of activity and learning. Anthony sees in his drawings how he thinks and organizes; i.e. His cognitive index, or a virtual wireframe of his experience and existence. Drawing is a form of sense-making: making sense of the world, of himself, and of the space around him. Aedan also loves maps, his room is full of them. His drawings demonstrate a sense of geography in the curved lines, and in the overlap. Anthony and Aedan really have an internal creative drive: they have to draw, paint, and create. For them, it is a fundamental form of communication, and it connects them to each other, and to other people. Aedan participates in a number of programs in his New York City community that help foster his creativity, and among the centers he has attended include: Mark Morris Dance Company, the JCC's Havurah Program, the 14th St Y KOL Program, and the Children's Museum of Art STRIPE Program. He attends a New York City special education program in the Public School system called D75 where he participates in General Education as well as specialized classes. Aedan was born with Down Syndrome, or Trisomy 21. His DNA contains an extra copy of the 21st chromosome.

Steve Roden's practice includes painting, drawing, sculpture, sound, film, installation, text and probably a few more things. He was born in Los Angeles and lives in Pasadena. Roden has a BFA from Otis Art Institute in 1986, and an MFA from Art Center College of Design Pasadena. Roden's works have been exhibited and/or performed in various art institutions such as the Menil Collection, Berkeley Art Museum, Emst Athens Greece, Mercosur Biennial Brasil, UCLA Hammer Museum, the Kitchen New York, Singhur-hogalerie Berlin, MCASD La Jolla. While he works with sound quite often, Roden has no background in music other than being the singer and lyric writer for the Los Angeles punk band, 'seditionaries' from 1979-82. In 2008, the Getty Research Center and the Museum of Contemporary

Art Los Angeles commissioned Roden to re-present Allan Kaprow's seminal happening 18 happenings in 6 parts, which included Paul McCarthy and Martin Kersels. In 2011, the record label "dust to digital", published Roden's book - i listen to the win that obliterates my traces. <http://inbetweennoise.com>

Aren Skalman is an artist and instructor based in Southern California, with an MFA from San Diego State University. In 2012 and 2013 he travelled to India as a Fulbright Scholar, where he constructed a rolling, musical sculpture. Aren recently presented a solo exhibition of sound generating objects at the Athenaeum in La Jolla. His sculptures often incorporate elements of light, sound, and movement to play on the cognitive resonance of visual art and the literal resonance of sound. The intention is to bring the viewer's awareness to the interconnection of image, object, sound, and space: to reflect on their own presence within that relationship.
<http://arenskalman.com/>

Anna van Suchtelen (New York 1961) studied Literature (MA) in Groningen, the Netherlands and Visual Arts at University of California San Diego, USA. Over the years she professionally moved from literary editor to visual artist. Text and narrative play a crucial role in her visual work, which includes installations, audio works and film. Her projects, often context-specific and interactive, explore the senses, memory and time. Her work has been exhibited, performed and screened in the Netherlands, the United States, Canada, Italy, India and Japan. Selected writing projects include numerous articles, reviews, interviews and columns for Art Platform Lucy, and momentarily she is working on a book project for Cossee Publishers Amsterdam on genius loci, memory and senses, entitled Sugar Palace in the Clay. Selected art projects include: Oo (2015), a film triptych with ice; Pioneer Pop (2014) and Pilgrim Kootwijk (2013-12), both interactive walks and film reports; Our Airs Conspire, installation with heat, sound and breathing (2013) nominated by K.F. Hein Art Stipendium; Lindenduft, installation with memory cupboards and film (2010); Soft Voices, installation with listening glasses and film (2009); Overtocht (Passing), film and performance on a ferry (2009-08).
<http://www.annavansuchtelen-eng.kunstinzicht.nl>

Funda Susamoğlu was born in Ankara in 1978. She graduated from the Ceramic Department at Hacettepe University in 2001. She completed her master's degree at her alma mater in 2004. Between 2008 and 2009, she studied at the Ceramics Department of UWIC Cardiff School of Art and Design as a post graduate Erasmus student. After returning to Turkey, she completed her doctoral degree, proficiency in arts at her alma mater in 2010. Susamoğlu has participated in many group exhibitions in Turkey and abroad. In 2005, she received an award of merit in the ceramic section at the 66th State Painting and Sculpture Competition. In 2010, she had her solo exhibition "İşgüç / Hardwork" at the Ceramic Department of Hacettepe University in Ankara. Her works can be seen in several national and international collections. Currently, Susamoğlu continues her work and teaches at Hacettepe University. <http://www.fundasusam.com>

CURATOR BIOGRAPHY

Amanda Cachia is an independent curator from Sydney, Australia and is currently a PhD candidate in Art History, Theory & Criticism at the University of California, San Diego. She is a 2016 Yale University Sarah Pettit Doctoral Fellow and her dissertation focuses on contemporary art and the choreopolitics of space as informed by the disabled body. She is also the 2014 recipient of the Irving K. Zola Award for Emerging Scholars in Disability Studies, issued by the Society for Disability Studies (SDS). Cachia completed her second Masters degree in Visual & Critical Studies at the California College of the Arts (CCA) in San Francisco in 2012, and received her first Masters in Creative Curating from Goldsmiths College, University of London in 2001. Cachia held the position Director/Curator of the Dunlop Art Gallery in Regina, Saskatchewan, Canada from 2007-2010, and has curated approximately 40 exhibitions over the last fifteen years in various cities across the USA, England, Australia and Canada. Her critical writing has been published in numerous exhibition catalogues and art journals including *Canadian Art*, *Art Monthly Australia* and *On Curating*, and peer-reviewed academic journals such as *Canadian Journal of Disability Studies*, *Disability Studies Quarterly*, *Journal of Literary and Cultural Disability Studies*, *Journal of Visual Art Practice*, *Museums and Social Issues: A Journal of Reflective Discourse* and *The Review of Disability Studies: An International Journal*. She has participated in numerous international and national conferences and related events within the USA, Canada, Australia, Europe and the Middle East, and has served as a panelist for the National Endowment for the Arts (NEA) Art Works grant and Canada Council for the Arts. For more information, visit www.amandacachia.com

SWEET GONGS VIBRATING

Amanda Cachia, SDAI Curator-in-Residence

SAN DIEGO ART INSTITUTE

Ginger Shulick Porcella, Executive Director

Marina Grize, Creative Director

Kevin Freligh, Gallery Manager

Meegan Nolan, Education Director

Nick Lesley, Production Manager

Celia Gold, Executive Assistant

Sarah Mayworm, Gift Shop Manager



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www.ryangambrell.com

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