Jacqueline Beaumont and Emma Forgues
iO, 2019, Interactive Installation
DCART Critical materiality
Alice Jarry

As one organism (animalia) interacts with another organism (botanica) , their interaction creates an alteration to both bodies. The chemical composition of the plant changes depending on human presence. This live feed of data is translated into a binary code thus demonstrating a translation from one living system to another. This data is then fed to a pump which circulate co2 through a microbiome of Dunaliella Salina algae. We are visually representing how any interaction between any organism has an effect on another organism with or without knowingly doing so.

Jacqueline Beaumont is a Bioartist in Tiohtiá:ke/ Montreal, Quebec. She also utilizes fibres/material practices, sculpture and performance throughout her work which focus on queer ecology, transgender issues, fertility and transhumanism. Currently, she is finishing her BFA in fibres and material practices at Concordia University.

Emma Forgues is a New Media artist based in Montreal. She's an undergraduate student pursuing a BFA in Computation Arts at Concordia University, Montreal. She has showcased her work in multiple galleries and festivals in Montreal including MUTEK (2017), Arts Matters: Pedagogy (2018), Arts Matters: Art Crush in Time (2018), Eastern Bloc (2018), Livart (2019) RIPA (2019) and OFFTA (2019) and more.

Emma Forgues, Sam Bourgault, Owen Coolidge, Matthew Halpenny, Matthew Salaciak
Mycocene, 2018, Kinetic Installation
Project Studio
Brad Todd

Mycocene is a speculative future. It contemplates an alternative framework for the predominantly parasitic nature of human-technological relations. The Anthropocene carries implications that humans are inherently destructive. Mycocene discards presumptions of the Anthropocene for a future with a more symbiotic view of our relation to technology. Fungus represents this relationship through its responsibilities as the communication highway between species, and an integral link within ecosystems. The symbiosis within Mycocene blurs the line between conventional technology and nature and explores uses of technology that do not attempt to save or exploit our ecosystems, but instead, augment, nourish, and communicate with them through similar means of connectivity and feedback systems.

The collective Somme is a collaboration between Emma Forgues, Sam Bourgault, Owen Coolidge, Matthew Halpenny and Matthew Salaciak. Coming from diverse backgrounds, they conjugate programming, sound, visual arts, electronics, music, physics, and biology in their collaborative art practice. Their current interests gravitate around notions of the Anthropocene as their critical foundation, which involves human-technology interactions, media archeology, and digital materiality. Somme recently received the Oboro New Media Creation Grant Caisse Desjardins which includes a residency and a presentation of their work at the International Marketplace for Digital Art (MIAN) during the 20th edition of the ELEKTRA Festival in June 2019.

Rachel Ann Timtiman
Mimosa Lamp, 2018, Mycelium, Fir Wood, PLA, Electronics
The Future Life of Objects
Martin Racine

The project is based on raising environmental awareness and the responsibilities a designer needs to face. The object has to be sustainable and have a minimal impact on the environment. From its creation until the end of its life, cradle to cradle. The project is inspired by the mimosa plant. The plant closes its leaves at night. When the sun is out, the leafs reopen. The idea is to take its sensitivity to light and applying the same principal to the lamp. The lamp will turn on and off depending on the sun. This will lessen the chance of forgetting the lamp on all day. The light is an ambiance light made by LED's to consume less energy. The packaging made of mycelium is a replacement for the styrofoam. The mycelium is made of mushrooms and wood particles. Afterwards, it can be used as a nutrient for plants.

While studying at Concordia University in the Design program, I became a designer that strives for sustainable design. I believe that creating a sustainable design for every living entity is a way to make a better future. Additionally, I keep in mind the material world and interpersonal relationships from the past, the present, and the future in my design process in order to create a positive impact. In my design, I believe bringing the connection with play is one of the keys to making people think about the way our society is evolving.

Hyacinth Wourms, Annie Dutremble, Alice Gaboury-Moreau, Shannon Bain, Asa Perlman
The Tree Basketeers, 2018, Kentucky Coffeetree Byproducts, Natural Unbleached Cotton
pk langshaw, Alice Jarry, Vanessa Maridirossian

The main principle of this project centers around challenging the concept of waste. Gymnocladus Dioicus (or Kentucky Coffeetrees) fare extremely well in the urban environment due to their resistance to salt and pollution levels, and need for little water. They are also extremely resistant to attack from invasive insects and disease. However due to the "mess" mess they create, municipalities are often reluctance to plant them. Our intention was to create a fully biodegradable, marketable product, using primarily "waste material" from this natural, local source. The final prototype is a "gift basket", made almost exclusively of the byproducts of the tree's annual abscission. The basket includes preparation, planting, and care instructions for the included pods (printed on paper made from the processed leaves), as well as a sample of the roasted and ground seeds: which can be brewed to make a bitter coffee-like drink.

Hyacinth Wourms, Annie Dutremble, Alice Gaboury-Moreau, Shannon Bain, and Asa Perlman are a multidisciplinary team of design students at Concordia University in Montéal.