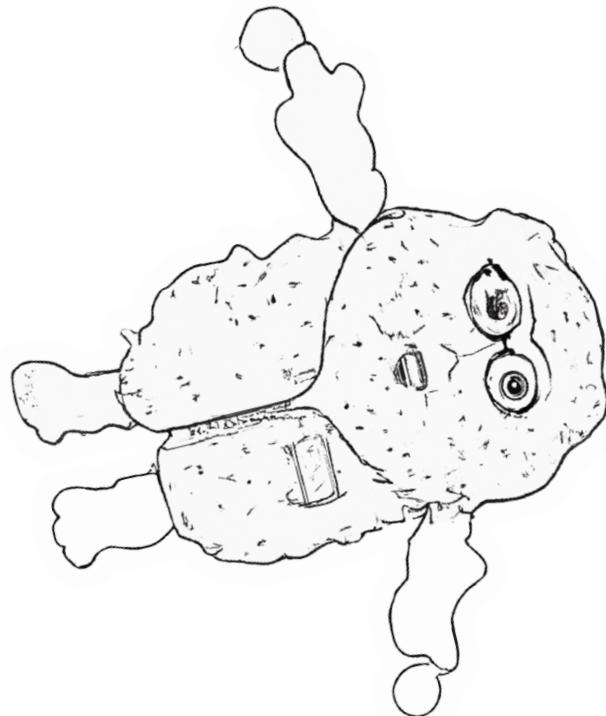


*emerging
digital
media
art &
design
practices*

*garrett
laroy
johnson
phd*



edited january 2025

<https://diagrammatic.media>

DIAGRAMATIC MEDIA: SUBJECTIVITY - ECOLOGY - EVENT

DISSERTATION, media arts and sciences. Defended October 2022. 187 pp.

[Download link.](#)

ABSTRACT: This dissertation charts another path for Media Arts and Sciences (MAS) by generating institutional and creative research practices that work against logics of integration and extraction. Drawing on activist, psychoanalyst, and philosopher Félix Guattari, I use institutional analysis to model how MAS came to inherit legacies of 1970s cyberlibertarianism and digital utopianism, which disavow politics in favor of technocratic steering. A key consequence of this disavowal, I argue, is an embrace of a integrative and market-driven mode of interdisciplinarity.

Responding to technocratic MAS, I argue for re-consideration of politics in MAS through an approach to research, creation, and practice informed by Guattari's concept of diagrammatics. Diagrammatics centers subjectivity in crises of mental, social, and environmental ecology. Through creative social practice with computational media art, I work towards a notion of diagrammatic media grounded in experience.

Media diagrammatics intertwines the extensive engineering of concrete machines (artmaking, systems building, event making) and the speculative engineering of abstract machines (dreaming, conceptualizing, modeling, critiquing). Diagrammatic media objects (e.g., radiophonic aberrances in the electromagnetic field, a book, an autumn leaf) are lures for thinking-feeling. Diagrammatic media proposes we stop thinking in terms of computational media systems altogether and begin thinking about diagrammatic assemblages of concrete and abstract machines.

A prototype of a tangible media-rich writing system called diagrammatic points to the relationship between lateral thinking, moving, and feeling in learning and writing. I speculate on a slow network for the system that actualizes new modes of collaborative writing. Portacular Resonances, a radiophonic media installation, drives a Sci-Phi endeavor about contemporary anxiety differently: as a clue for cosmic becoming that spirals upward from emotional capitalism's reactive affect and into a potential collectivizing force. Finally, through the Guattarian concept of the machine and a bespoke interview protocol, I ask about the conditions for transformation in gathering events such as SloMoCo, a slow conference for artist researchers.

DISSERTATION ABSTRACT PEER REVIEW.

Four anonymous reviews as part of the Leonardo Abstract Database.

1. This abstract employs a theoretical model derived from Félix Guattari to interrogate current positions of Media Arts and Sciences (MAS) as inheritants of 1970s cyber-libertarianism and digital utopianism. The author proposes a new path for MAS that draws upon Guattari's concept of diagrammatics, in which subjectivity is centered. The research leans heavily upon the language of Guattari and Gilles Deleuze, which is highly particular and quite specialized; however, its themes relate well to a philosophical positioning on the relationship between art and technology that's relevant to LABS.
2. Interesting abstract, well written with a clear conceptual underpinning to the contribution.
3. An unusual paper arguing for thinking through the media art <> science dyad using conceptual rather than actual machines as the key. Very relevant.
4. Brilliant, applicable, topical, theoretical, practical, political - all at the nexus of art, science and technology.
5. The abstract is interesting however particularly challenging. Perhaps a more accessible language would have improved the thesis's readability. ((In fact, I believe an abstract should have a certain degree of readability.) The second section of the abstract was particularly hard to comprehend. I would suggest rewriting the abstract in a simpler, but not superficial, way.





CCAM: CENTER FOR CONCRETE
AND ABSTRACT MACHINES
experimental organization
at the nexus of art,
technology, and contemporary
thought

Founded Summer 2023
501c3

[more here](#)

CENTER FOR CONCRETE AND ABSTRACT MACHINES

Center for Concrete and Abstract
Machines is an artist-run platform
at the nexus of art, technology,
and contemporary thought.

Programs

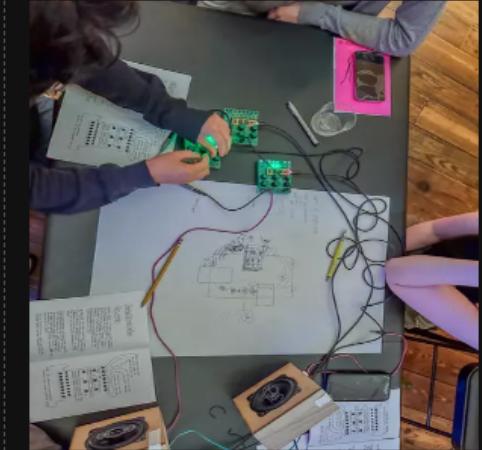
[View All](#)



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[Research Projects](#)

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I WANT AN AI FOR PRESIDENT
Live-action role play
collaboration w. games
artist Kristin McWharter,
Doug Rosman

2.15.24 Hammy Wammy
8.22.24 Co-prosperity Sphere
[more here](#)

[all graphic design by me](#)



**modular synthesis
performance**

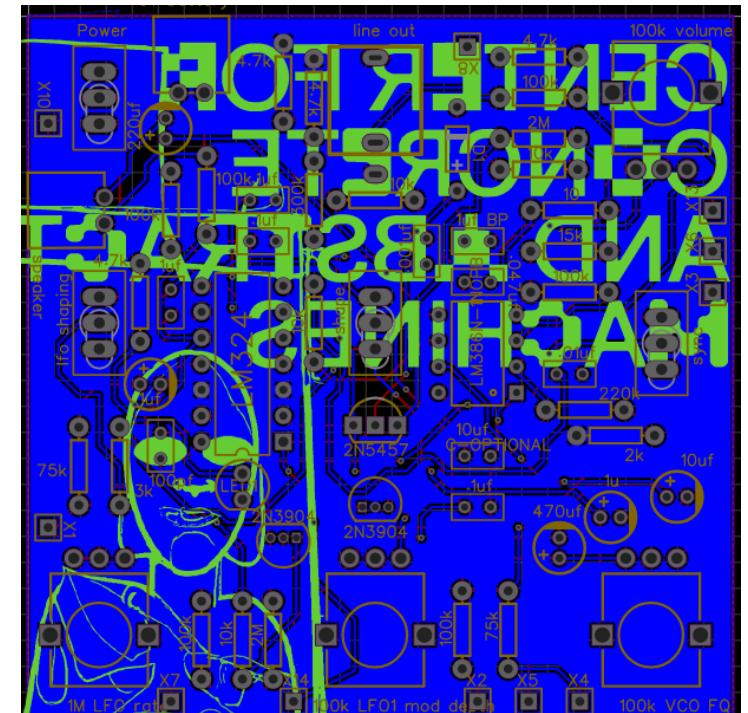
self built and designed
hardware and software

recent performances:
> NoNation, Chicago IL
> Comfort Station, Chicago
IL



ALIEN SCREAMER
pocket hardware synthesizer
PCB design

[more here](#)

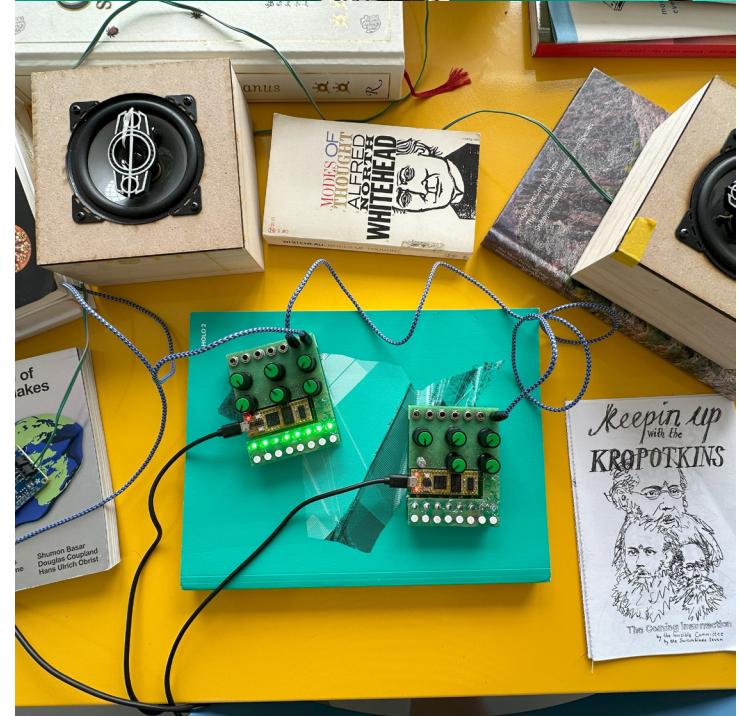
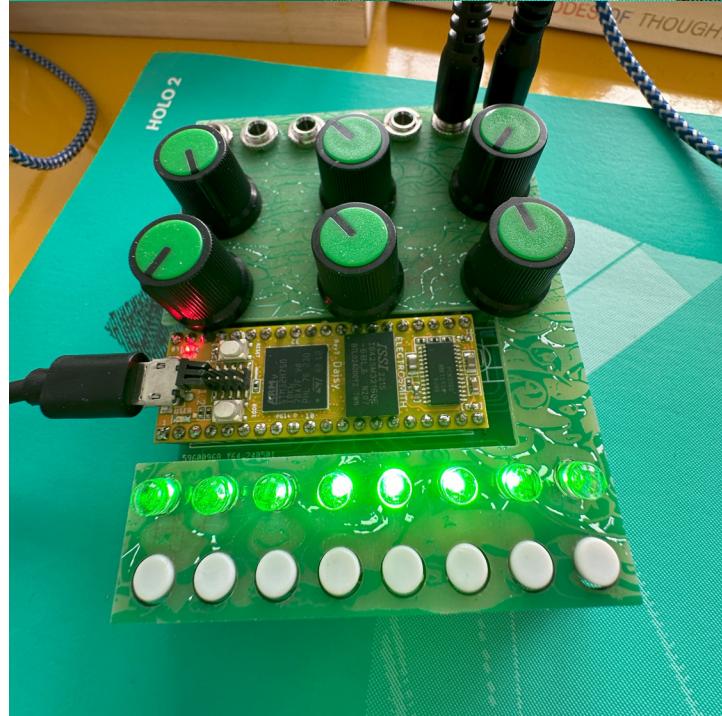
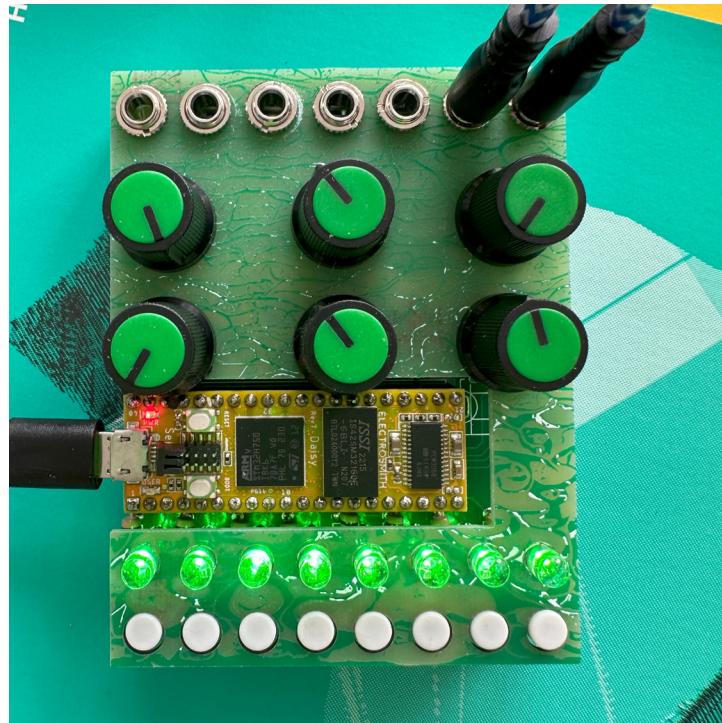


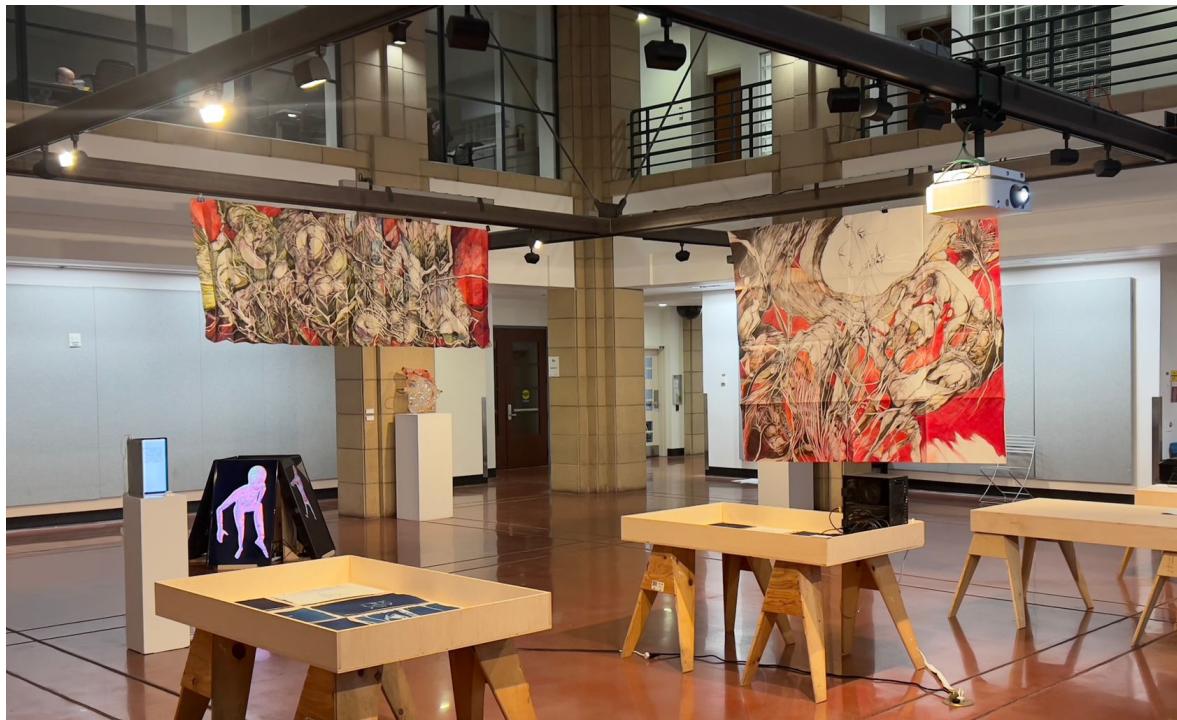
CCAM EARTH

reprogrammable hardware
collective music making
workshop design
fabricated x30 pieces

[more here](#)

Chicago House Music firmware
designed in collaboration
with Juan Flores





WEIRD DREAMS, WEIRD ANALYSIS
group show +
interdisciplinary
symposium

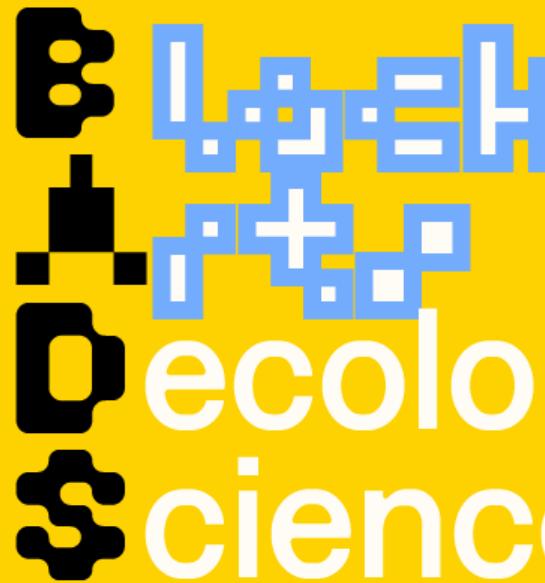
[more here](#)

curation

pop-up version at Society
for Literature, Science,
and the Arts @ Design
North, Arizona 10.23

ft. artists from
Montreal, Berlin,
Chicago, NYC

Full exhibition co-
curated with Dakota
Gearhart (NYC)
at Co-Prosperity, Chicago
forthcoming Spring 2025



ecolonial sciences lab



2024 fellows
Nimrod Astarhan
Jared Brown
Letaru Dralega
Ladipo Famodou



BADSLAB: Black Arts and Decolonial Sciences

microresidency + community building program

May 2024

[more here](#)

program co-design and co-curation with the Fyrthy Institute for Unsettling Technologies

ft. artists from Uganda, Chicago, and Tel Aviv

*Watershed
art & ecology*

futurhythm machines

:: CHICAGO HOUSE

12-4 DIY SYNTH WORKSHOP

4-6 PANEL::

Thomas Defrantz

Meida McNeal

Duane Powell

6-8 RECEPTION + MUSIC



TERRA

FOUNDATION FOR AMERICAN ART

FUTURHYTHMACHINES:: CHICAGO HOUSE

synth workshop + panel + party

May 2024

workshop lead, event producer, event co-concept w. Muindi Fanuel Muindi (Portland)

[more here](#)

partners:

Terra Foundation, Artists Run Chicago,
Watershed Art and Ecology, the Fyrthyr
Institute, Hyde Park Arts Center



WE DON'T KNOW YET WHAT CINEMA CAN DO

WE DON'T KNOW YET: what a cinema can do

April 5 2024

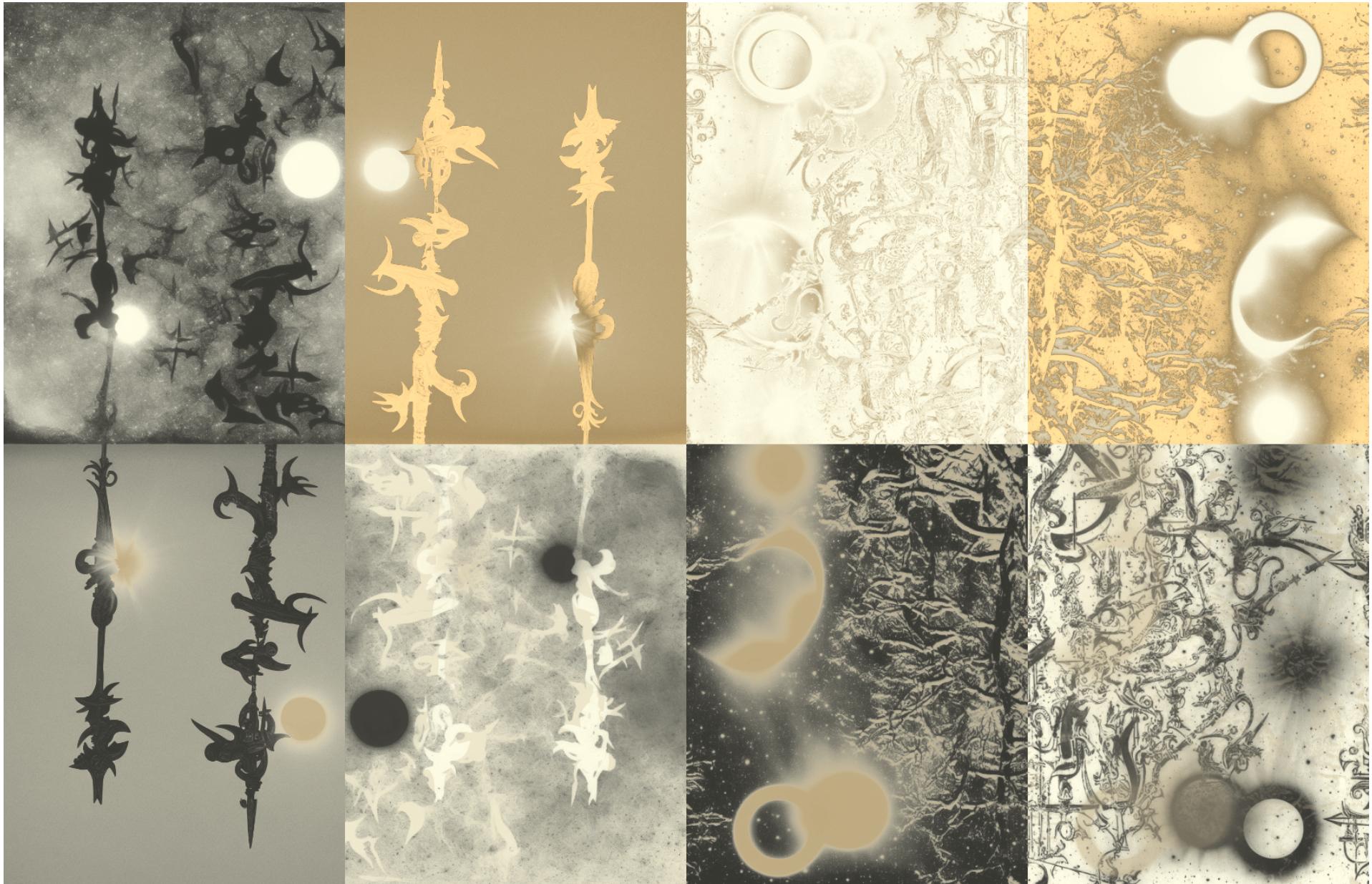
curation, production,
conception

in partnership with the
Onion City Film Festival

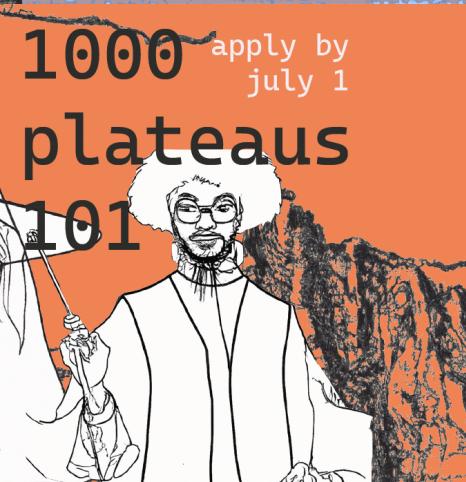
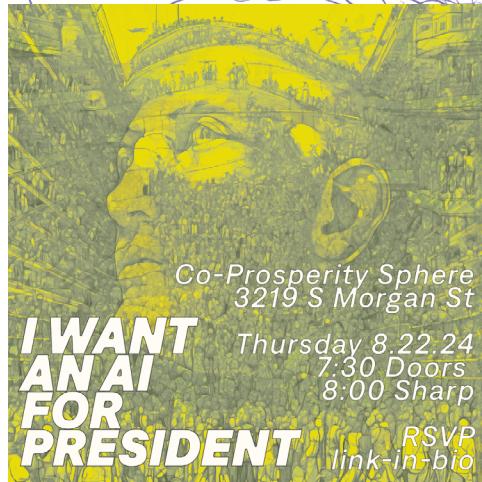
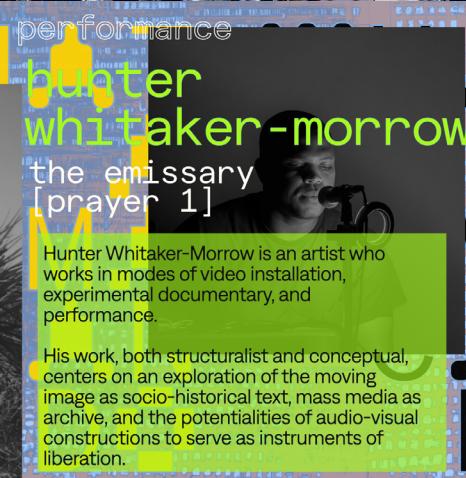
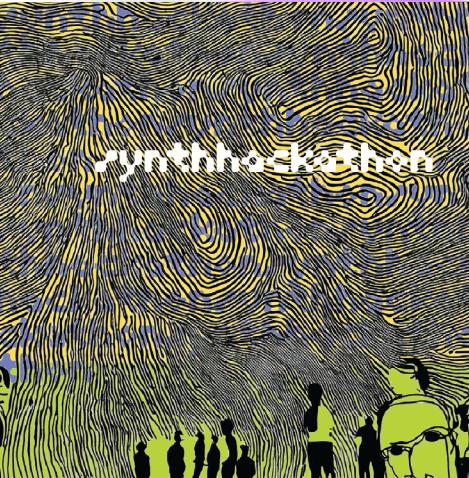
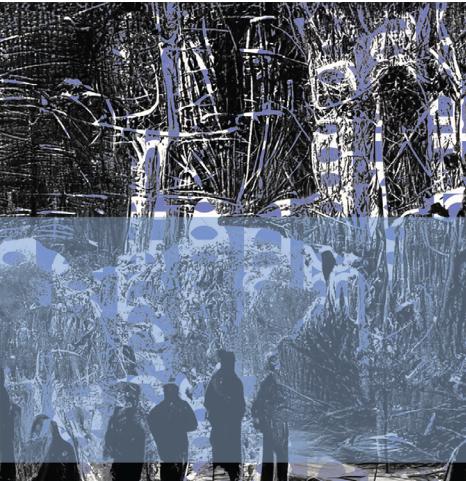
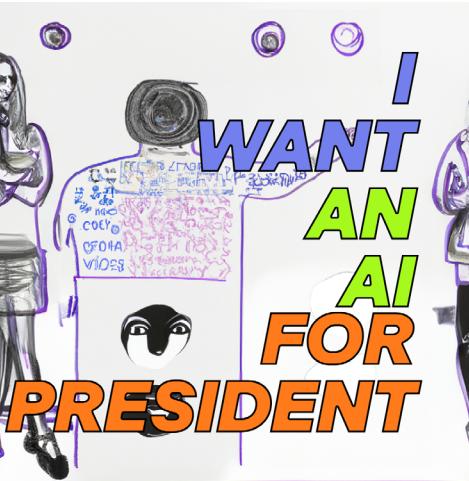
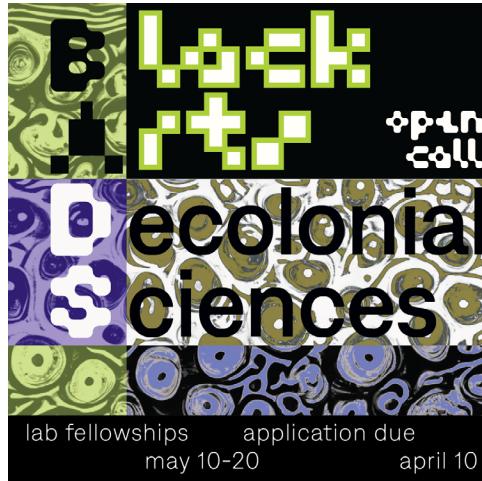
[more here](#)



Public Works
onion city
EXPERIMENTAL FILM FESTIVAL



solstice. excerpt of risograph zine (mockup shown). winter 2025.
comfyUI StableDiffusion. Image processing in p5*js, inDesign.In
Progress.



excerpt from graphic design for CCAM: Center for Concrete and Abstract Machines. 2023-24.

graphic design with various machine learning + computer vision workflows.
StableDiffusion/ComfyUI,
p5*js,
Illustrator

more CCAM graphic design on instagram @ccam_chicago



more machine learning
graphic design.
more at IG @ccam_chicago

Real-time Video Workshop

Juliana Castro Duperly

6-9pm
6.18 + 19.24

\$35+

This workshop is dedicated to developing experimental visual projects, where images are created, manipulated, and mixed in real-time.

Participants will learn to mix and process video towards real-time visual performance with a focus on output techniques in Resolume Arena.

Juliana Castro Duperly
Video, sound artist, and educator interested in language as a performative act.

8.9 + 8.16
18-2000 CT
chicago + online

ATP 101:
how to make rhizome

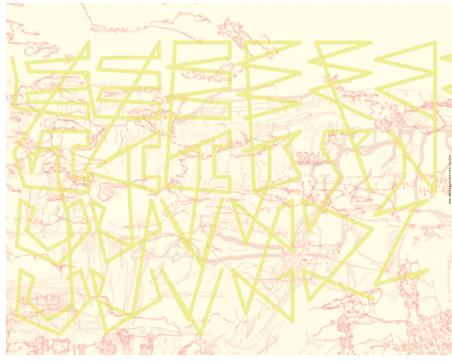
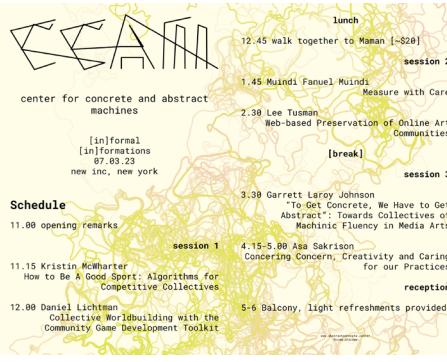
A plateau is always in the middle, not at the beginning or the end.

A rhizome is made of plateaus.

Gregory Bateson uses the word "plateau" to designate something very special.

a continuous, self-vibrating region of intensities

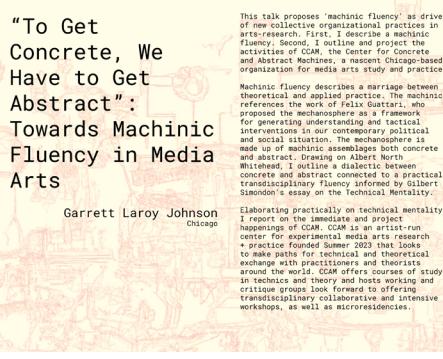
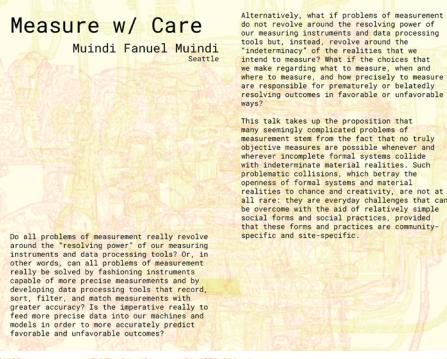
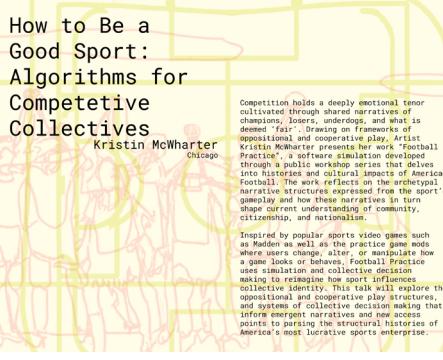




Informal Informations.
Zine for CCAM: Center for
Concrete and Abstract
Machines. 2023-24.

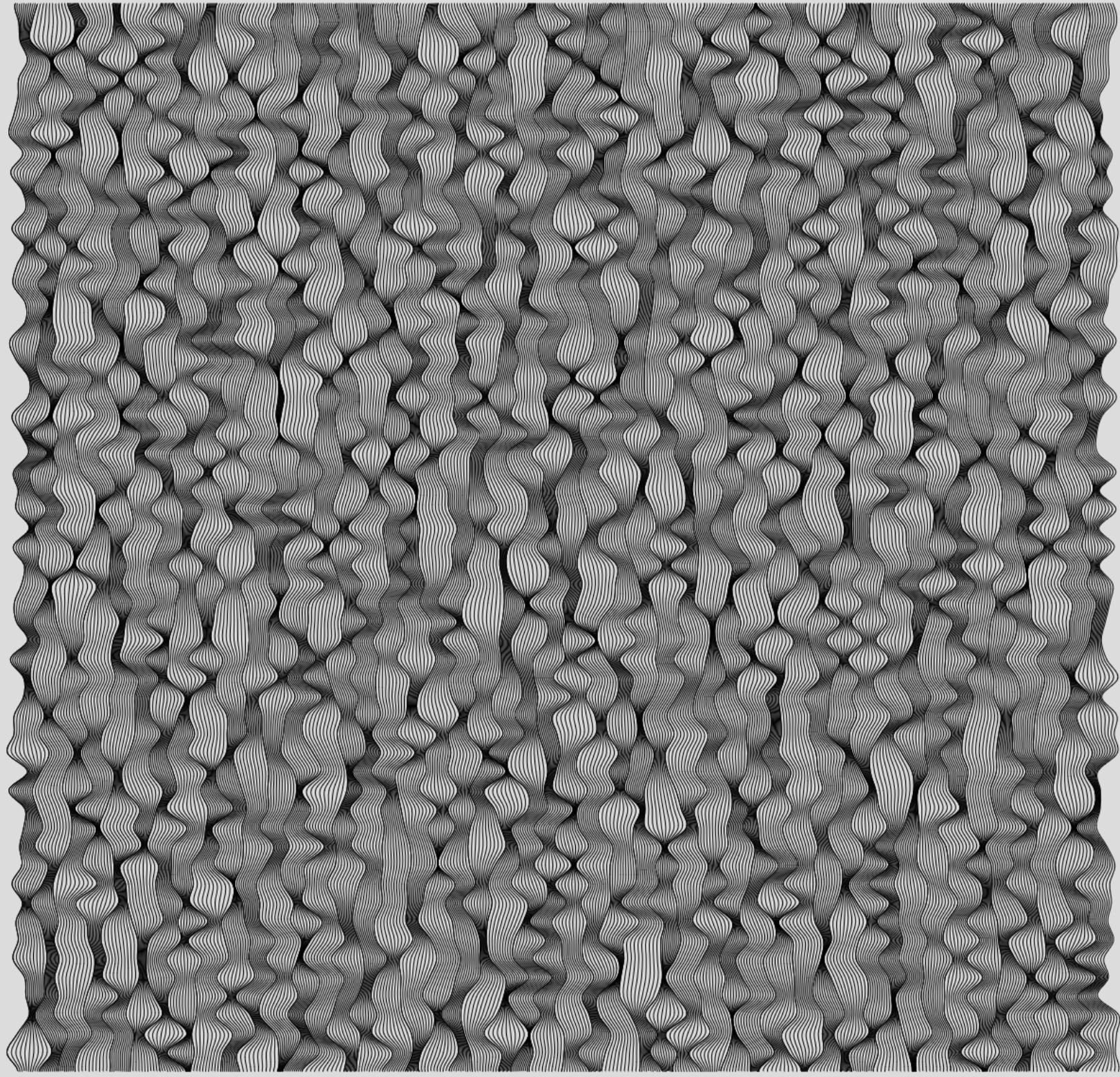
graphic design with
various machine learning +
computer vision workflows.
StableDiffusion/ComfyUI,
p5*js,
Illustrator

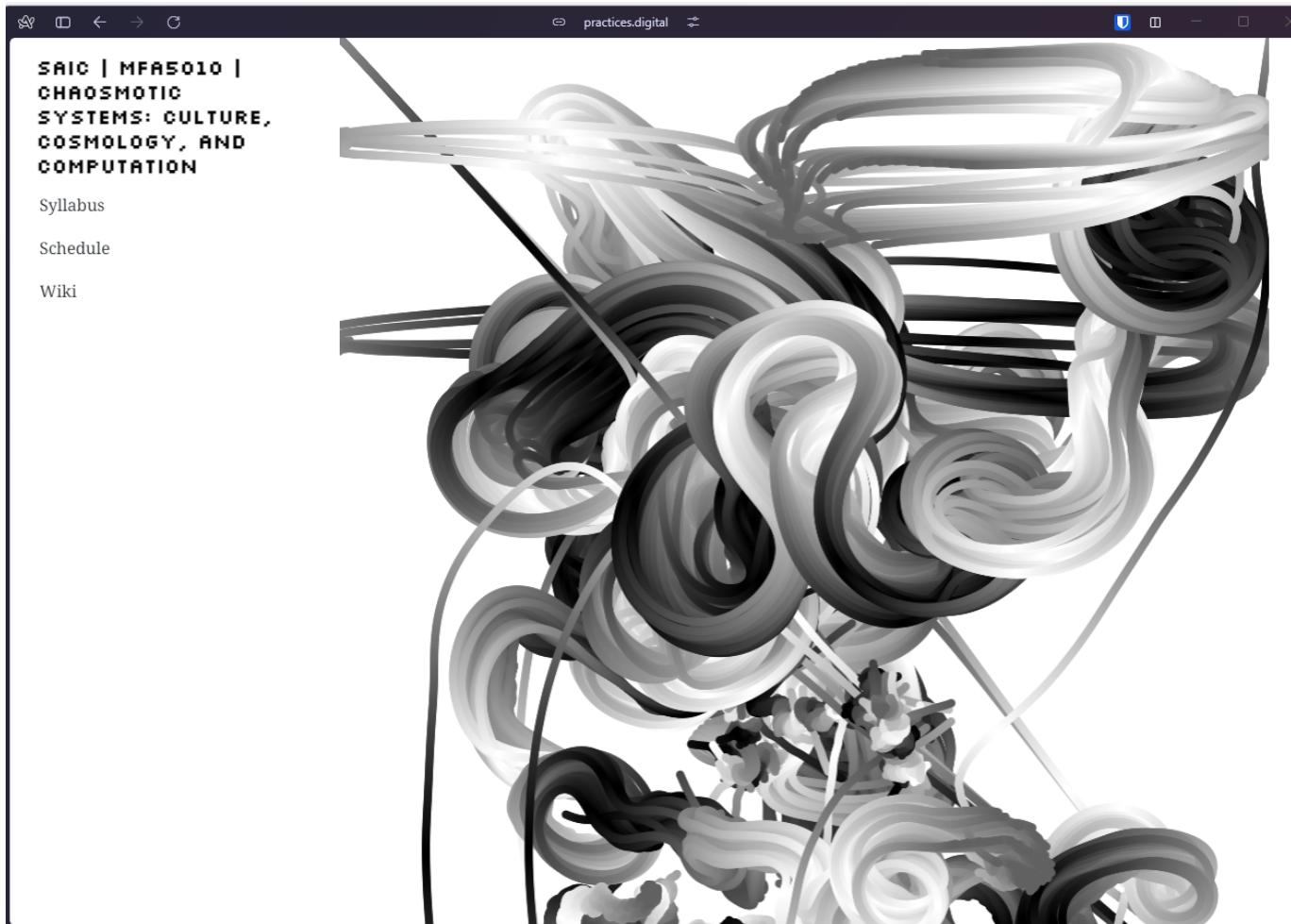
more CCAM graphic design
on instagram @ccam_chicago



Stochastic Study. 2022.
digital image.

p5*js. original code [here](#).





Screengrab from **practices.digital** website. Material from various art & technology courses open to teaching commons. 2021-23.

HTML, CSS, JS, Eleventy 11ty, Bootstrap, p5*js.
[Link to webpage.](#)



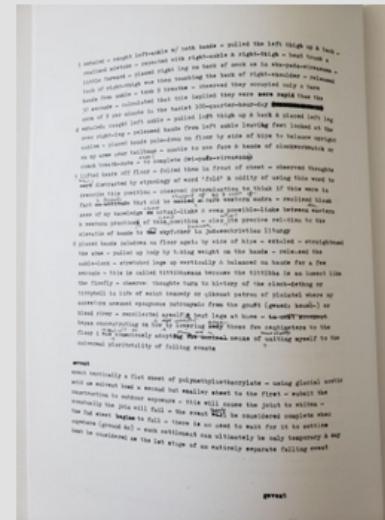
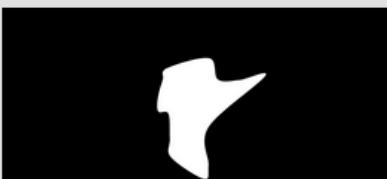
Screengrab from **SloMoCo** web archive. A 9-month event and microresidency series organized for the Movement and Computing Community. Website. 2021.

In collaboration with over 50 artist groups internationally.

Eleventy 11ty, Bootstrap, Masonry. Artist created media ported from Manifold.

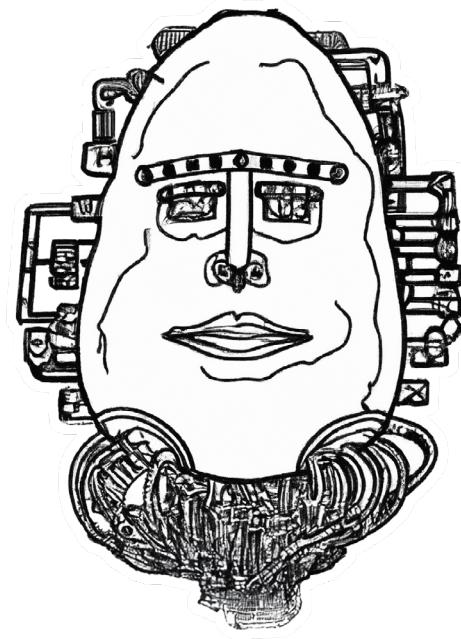
[Link to webpage.](#)

[Link to dissertation chapter 3.](#)



P
O
C
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provocat



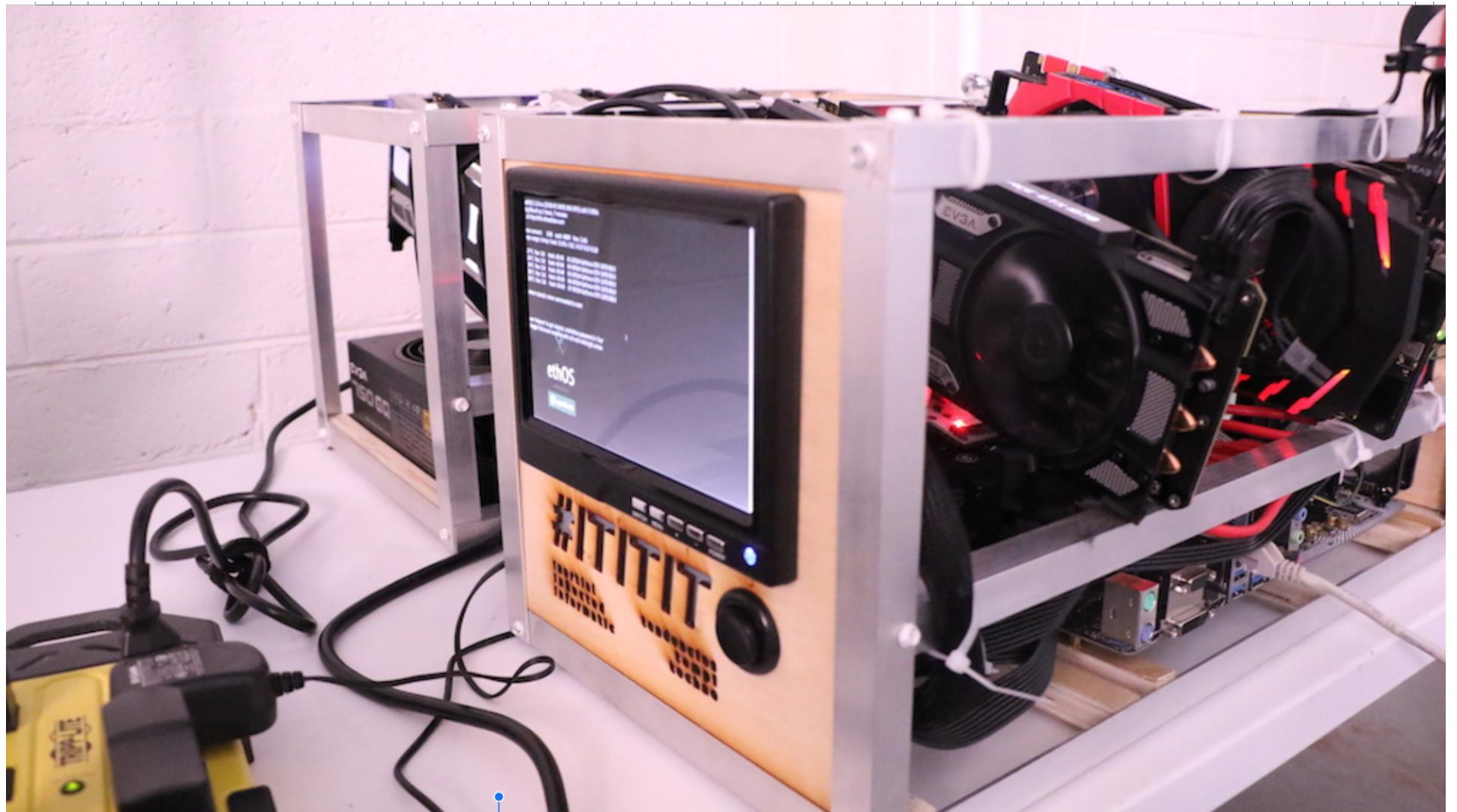


stillframe from **field report on the institute for imposters**. 2021. video piece.

voice acting and writing in collaboration with learning scientists Marina Basu, Anani Vasquez, and Tim Wells and computational linguist Xiaomeng Zhang and social geographer Jonathan Bratt

Premiere, Unity, Max/MSP. complete video [here.](#)





Tactical Finance. 2017.
Handbuilt Ethereum cryptocurrency miner + custom Ethereum smart contracts.



Computational photography generated from movement-driven real-time atmospheric climate model. **The Gift and the Ledger** workshop. 2020. 11x17" digital print.

in collaboration with philosopher & poet Muindi Fanuel Muindi, ecologist Ylfa Muindi, and computational media artist Brandon Mechtley.

Max/MSP. Computer vision. 8.2 channel sound array. Floor projection. Read Muindi's writeup on the workshop [here](#). Read Ylfa's write up [here](#).

Still image from performance with Lanterns digital-kinetic interactive sound and light system. Captured from performance at Goldsmiths, London. June 2017.

in collaboration with choreographer/dancer Britta Joy Peterson, lighting designer Evan C. Anderson.

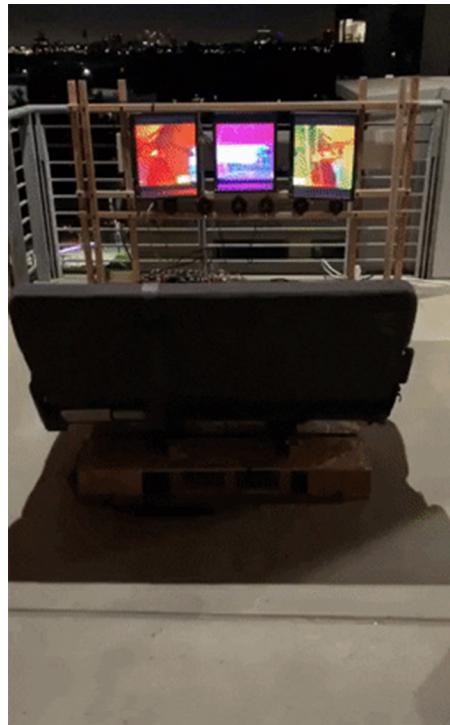
Max/MSP. 6 GameTrak controllers. 6 DMX dimmer boxes. 6 Arduinos. Ethernet infrastructure. 16.2 channel responsive sound. 36 LED filaments.
Solo performance [here](#) and group rehearsals [here](#).



stillframe from documentation for **heat and noise [renao]**. interactive light and immersive-sound installation. 2019.

in collaboration with cultural geographer / sinologist Jonathan Bratt and computational media artist Brandon Mechtley

Max/MSP. Computer vision. 8.2 channel sound array. 4x4 lighting array and computationally controlled DMX light programming system. complete video [here](#). Link to MOCO publication [here](#).



Video, sound, and haptic installation.
Idiotic Resonances: Uncanny Valley of the Sun. 2019.

in collaboration with computational media artist Brandon Mechtley.

Max/MSP. Field recordings FM car radios. 2 Raspberry Pi microcomputers. Amplifier and 6 channel sound. 3 discarded monitors. Used van seat fitted with bass haptic motors and custom floor mount. Gridbeam rapid prototyping wood.

Full video & audio channels [here](#). Dissertation chapter on resonances, radio, and anxiety [here](#).



stillframe documentation for interactive sound and light dance piece
Sentient. residency at St. Cyprian's, SF. 2016

in collaboration with choreographer/dancer Britta Joy Peterson and lighting
designer Evan C. Anderson.

filament lighting arrays. mylar. DMX dimmers. wearable motion sensors. MIDI
controlled church organ. Max/MSP.





stillframe from documentation for **Visible Sketch**
V.4. dance piece with interactive sound. 2016.

in collaboration with choreographer Britta Joy
Peterson.

Max/MSP. Computer vision. 2 Kinect cameras. 4
channel sound array.

complete video document [here](#).

ghost of topo @ghost_of_topo · Apr 1, 2018
Never lie to large audiences of frightened people.

ghost of topo @ghost_of_topo · Apr 1, 2018
One touch of God's favor will cause you to help the victims and surv
9/11 🇺🇸.

ghost of topo @ghost_of_topo · Apr 1, 2018
FREE SUNDAY EVENING CONCERT JUNE 29 7:

ghost of topo @ghost_of_topo · Apr 1, 2018
When do we all know.

ghost of topo @ghost_of_topo · Apr 1, 2018
Does anyone know where I can open my fridge door without the fear
being a hothead.

ghost of topo @ghost_of_topo · Apr 1, 2018
WATCH RIGHT HERE:

ghost of topo @ghost_of_topo · Apr 1, 2018
You won't have peace on the Lord, call upon his name.

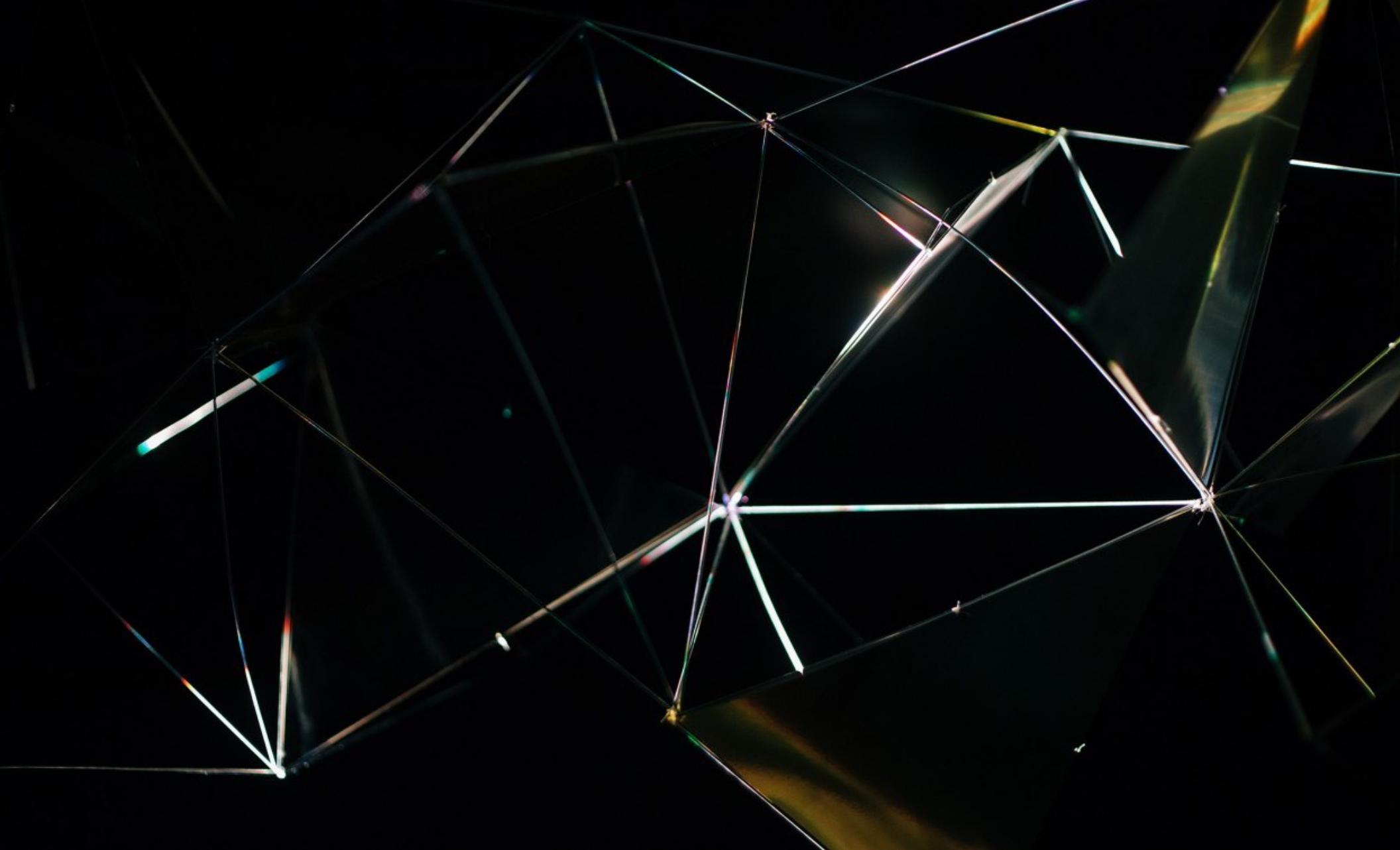
ghost of topo @ghost_of_topo · Apr 1, 2018
We hope to my confusion, joy to my house and then you don't have
enough to get from people.



Screengrab from **TOP0** twitter bot. Photograph from opening of public art
installation at Scottsdale Fashion Square. 2016.

in collaboration with designers and fabricators Matthew Briggs and Luke
Kautz.

Twitter Bot (Markov model) trained on tweets from Scottsdale area. Pan-Tilt
DMX lights. Mylar. LED Lighting. CNC milled foam.



stillframe from documentation for **Celestial Variations v2.** sculptural installation. 2015.

in collaboration with designers and fabricators Matthew Briggs and Muharrem Yildrim.

metal dowels. reflective cardstock. DMX controlled spots. 8-channel generative audio. Max/MSP.

Album cover for **LORKAS**:
nodes. 2015.

Producer, performer,
composer, director in
collaboration with 12 other
musicians and artists.

cassette.

Bandcamp [here](#).

Publicity photo for **LORKAS: Laptop Orchestra of Arizona State**. multimedia sound, video ensemble w. nomadic responsive lighting structures. 2015.

Member from 2011-2013, director 2013-2015. In collaboration with dozens of artists, technologists, composers, musicians, dancers, designers and fabricators.

Laptops, 8-channel spatialized sound, MIDI controllers, floor projection, wooden dowels, mounted lights, rope, MaxMSP, ChucK, SuperCollider.

Archived website [here](#).

Fox News spot [here](#).

Performance w. nomadic responsive lighting structures [here](#).



Photo of **GULCH/BUBO split**.
2015.

in Gulch: live electronics,
laptop processing.

in Bubo: Cello, laptop
processing.

cassette.

Bandcamp [here](#).

