NextNew2006:
Art and Technology

Anthony Discenza *introducing* Elise Irving
Kota Ezawa *introducing* Nate Boyce
Ken Goldberg *introducing* Joe McKay
Ed Osborn *introducing* Daniel Massey
Julia Page *introducing* Stephanie Syjuco

An important part of the San Jose Institute of Contemporary Art's mission is to bring public attention to the work of emerging artists and provide support for those artists at the beginning of their careers. In the summer of 2001, we initiated an emerging artists' series. In the five years since the series began, we have exhibited the work of 80 emerging artists, many of whom have gone on to be widely recognized in the Bay Area and beyond.

In conjunction with the ISEA2006 Symposium on Electronic Art and the ZeroOne San Jose Global Festival of Art on the Edge, we have asked five well-established Bay Area new media artists to each choose a "next new" artistic talent on the horizon. Anthony Discenza, Kota Ezawa, Ken Goldberg, Ed Osborn, and Julia Page all accepted our invitation to provide a visionary look at what the next new trends, movements, and/or ideas will be through the work of five emerging artists. Those "next new" artists are Nate Boyce, Elise Irving, Daniel Massey, Joe McKay, and Stephanie Syjuco.

In combination with *NextNew2006,* the ICA will also present *A Painting Performance,* a multi-media, interactive street event by new media artist Clive McCarthy. McCarthy's dynamic architectural portrait of the former home of the ICA will be included in the *NextNew2006* exhibition upon its completion on Saturday, August 12th.

The *NextNew2006: Art and Technology* exhibition and the accompanying Clive McCarthy performance raise significant and relevant questions for the viewing audience regarding issues of technology's place and impact on contemporary art and culture. They are unique additions to the art and technology activities that are taking place throughout the city this summer, providing our audience with a chance to see cutting-edge technology-based art made by some of the most distinguished and promising new media artists in the Bay Area.

Nate Boyce

Nate Boyce is a video artist whose work references the tradition of image processing and video synthesis that was fundamental during the 1970s but went nearly dormant during the '80s and '90s. Working mainly in Jitter/Max MSP, Boyce's work harnesses the inherent properties of video to produce aggressively disorienting visions of alternate realities. His imagery includes mythological creatures, pop culture icons, video game scenarios and stroboscopic abstraction, all of which combine to create a nostalgic 1970s era effect.

Kota Ezawa selected Nate Boyce to be included in *NextNew2006.* Boyce was born in Kansas in 1982. He moved to San Francisco in 2002 and received his BFA from the San Francisco Art Institute in 2005.

Anthony Discenza

Each and everyday, millions of people around the world utilize Google's search engine in order to find information on the Internet. In fact, "googling" has become such an ingrained part of the lexicon that in June 2006, it was included in the most recent edition of the Oxford English Dictionary, the most authoritative dictionary of the English language. In *What Remains,* Anthony Discenza utilizes the search engine, to magnify and manipulate a typical Google search into a compelling, yet perplexing text.

In his works on paper, Discenza has culled from the corporate presentation program PowerPoint, another popular technology tool that is employed around the world. In his *PowerPoint Drawing* series, Discenza has manipulated the images, forcing the program to do things it's not meant to do. Pairing disparate images floating in a day-glo color palette, Discenza's drawings look more like computer war games than slides from a corporate presentation.

Anthony Discenza was born in New Jersey in 1967 and moved to San Francisco in 1991 after completing his undergraduate degree in Studio Art at Wesleyan University. He received his MFA at the California College of the Arts in 2000.

Kota Ezawa

Kota Ezawa uses archival television and video clips from important journalistic and historical moments to create his videos and light box installations. In *Lennon Sontag Beuys,* Ezawa has animated John Lennon and Yoko Ono's infamous 1969 Amsterdam "sleep-in for peace," a 2001 lecture by the late Susan Sontag at Columbia University, and Joseph Beuys' 1974 lecture at the New School for Social Research in New York City. In each of

the three video fragments, Ezawa has chosen two to three sentences that succinctly illustrate the shared message: the power of art as a force of social change.

Ezawa's condensed animations are constructed by hand. Rather than using digital technology to transform the original video clips, Ezawa draws all the figures using drawing software and then simulates the motions of the people in the original video.

Ezawa was born in Germany and began his undergraduate studies at the Kunstakademie in Dusseldorf. In 1994, he came to the United States on a scholarship from the German government to study at the San Francisco Art Institute. He ended up transferring to finish his BFA and then went on to earn his MFA at Stanford University in 2003. He currently teaches Media Arts at the California College of the Arts.

Ken Goldberg

Ever since 9/11, issues of privacy have gained increasing importance in the public and political discourse. From a dramatic increase in surveillance cameras to legislation that includes the Patriot Act, the way "the war on terror" is being fought is an emotionally charged debate that straddles a fine line between security and privacy.

Ken Goldberg is looking at surveillance technology from an analytical perspective, exploring the full extent of its capabilities and how we may limit or stretch the scope of those capabilities. In new research he is doing at Berkeley, Goldberg and his collaborators have developed what they call "respectful cameras" that are able to technically obscure the faces of people who have been captured by surveillance technology. As Goldberg describes it, "the fast image processing algorithms automatically detect markers in the scene and insert overlays that cover the faces of those who wish to 'opt out' of being identified." *Baldessari's Bubbles* demonstrates the progress of their efforts so far.

Goldberg acknowledges a body of work by postmodernist artist John Baldessari in the title of his installation. In a series of whimsical photographs from the mid-1980s, Baldessari painted colored dots over the faces of the people in his photographs. By obscuring the facial details in the still photographs, Baldessari effectively denied the viewer full access to the image. Goldberg's "respectful camera" creates the same effect on the visitors to the gallery and ultimately suggests the possibility of changes in surveillance technology.

Elise Irving

Elise Irving uses photographs as raw material for investigation into ideas of "multiple realities, unseen dimensions, time travel, and individual perception." Her ongoing interest in

photographs lies in their ability to freeze moments and isolate reality, removing single seconds from the flow of time. By using techniques such as layering and distortion (both physically and digitally), Irving creates works that are incredibly dense with information. Her aim is to produce a seductive but elusive beauty that hinders the viewer's understanding of the image.

Anthony Discenza selected Elise Irving to be included in *NextNew2006*. Irving was born in 1978 and raised in Orange County, California. She graduated from UC Santa Cruz with a BA in Photography and Painting and received her MFA in Photography from the California College of the Arts in 2006.

Daniel Massey

Daniel Massey works in the mediums of sound, video, installation, and performance. His projects reflect an interest in interiority – both mental and physical. *Autoturista* explores the crossing point of the Mexicali/Calexico desert border region and attempts to construct a sense of place that combines cultures and nations. This region is devoid of any substantial tourist economy. However, the frequent and mundane process of border crossing by locals is tied to the kitschy souvenirs that line the border fence – an ironic intermingling of pop culture icons, catholic religiosity, children's cartoons, and ethnic caricatures. Rather than reflecting a sense of place and culture, the border souvenir, according to Massey, "evidences varied cultural, socioeconomic, dangerous and mundane circulations." Made of visual, tangible, and sonic artifacts from the Mexicali/Calexico border crossing, *Autoturista* takes form as an endlessly recursive traversal in which origin and destination fuse.

Ed Osborn selected Daniel Massey to be included in *NextNew2006*. Massey was born in Mexicali, B.C. Mexico in 1982. He received his BA in Film and Digital Media and is a recent graduate of the Digital Arts and New Media Program at UC Santa Cruz.

Joe McKay

Joe McKay has produced a diverse body of work that ranges from live color mixing sessions to accidental videos made with digital cameras and kinetic computer sculptures. His pieces often require viewer participation to make them fully come to life, as is the case with *The Color Game*. The interactive computer installation, which reflects a computer game, is set up for two players who each control three sliders: a red, green and blue. Each player uses these sliders to try and match the color of the "target" color projected on the wall before the opponent. Mixing the color is counterintuitive to the uninitiated because you are mixing light, not pigment. A player who spends time with the game will come away with a deeper understanding of the nature of light and color.

Ken Goldberg selected Joe McKay to be included in *NextNew2006*. McKay grew up in Ontario, Canada and received his BFA from the Nova Scotia College of Art and Design in Halifax. In 2001, he participated in the Whitney Museum Independent Study Program. In 2004, McKay moved to San Francisco and is currently pursuing his MFA at UC Berkeley.

Ed Osborn

Wandering Eye is an interactive video installation that generates live images and sounds from video input gathered from the immediate surroundings. The title refers to an eye that has difficulty fixing on a particular point of focus. Here, with its constantly shifting terrain of image and sound, *Wandering Eye* functions as a disorienting surveillance system.

Ed Osborn was born in Helsinki, Finland. He moved to Philadelphia as a child and received his BA at Wesleyan University in 1987 and his MFA at Mills College in 1993. He is currently Assistant Professor of Digital Media at UC Santa Cruz.

Julia Page

Waiting for ( ) uses as its starting point Samuel Beckett's play "Waiting for Godot." Beckett's play takes place on the edge of a forest by a sickly looking tree. Two tramps are standing by the tree waiting for M. Godot. For the duration of the play, they quarrel, make up, contemplate suicide, try to sleep and eat. In the last scene, one asks the other "Well? Shall we go?" The response is "Yes, let's go." However, neither one moves. Their lack of action infuses the play with a sense of despair and in the end the curtain descends on their immobility. "Waiting for Godot" is ultimately about the act of waiting – waiting for something that doesn't ever happen.

Julia Page pairs the script from the last act of Beckett's play with
C-span coverage of the Iraq war debates in the Senate. Using video footage of the debates and pulling out the words from the script, Page has created her own absurd play. Through this provocative combination, she silently questions the validity of the debate and the lack of consensus or action among politicians. The American public continues to wait and watch while the debate goes around in circles, with our political leaders stuck in a state of immobility.

Julia Page was born in Webster, Texas in 1977. She received her BA in 1997 from UC Santa Cruz and her MFA from Mills College in 2004. She has worked at the Experimental Media Arts Lab at Stanford University and currently teaches Sculpture at UC Santa Cruz.

Stephanie Syjuco

What appears to be a large collection of used car stereos, laptops, cell phones and other electronic equipment is, upon closer inspection, an installation consisting of digital prints cut and folded to create the illusion of an accumulation of electronic detritus. With many consumers replacing televisions, computers and telephones every couple of years, electronic waste has become a common byproduct of the information age. According to the U.S. Environmental Protection Agency, millions of tons of consumer electronics and appliances are discarded every year.

Syjuco is also interested in the notion of "stealing." While these electronic components look like freshly fallen-off-the-back-of-a-truck flea market specials, the issue of stealing is one that dramatically affects artists working in the digital age. During the past decade, copyright laws have been written to specifically target artists who are appropriating images and incorporating them in their own work. It is a complicated subject that continues to be interpreted in a number of ways by artists and copyright lawyers around the world.

Julia Page selected Stephanie Syjuco to be included in *NextNew2006.* Syjuco was born in the Philippines in 1974. She received her BFA from the San Francisco Art Institute and her MFA from Stanford University. She currently teaches at Stanford University and the California College of the Arts.