

“All forms of media involves stimulation of one or more sensory organ.”

We live in a world of hyper-stimulation. Immersed by advancing digital and electronic technologies. These consumer technologies conjure new forms of sensory stimulation. The aesthetic world around is changing with each new device, and as our relationship with technology continues to intersect, we find ourselves overwhelmed and hyper-stimulated. It is the role of the artist to make observations on the present state of societal and environmental conditions and to translate that experience into a more contemporary language. I wish to explore the relationship between user and device by exploring the ways that they impact our perception and shape our experiences.

Over the past decade our relationship with technology has dramatically changed, merged and consumer devices have become a necessity. Yet we are afraid of new technologies because we don't always understand how they work. We fear technologies affect on a society because we don't understand how they function within a society. Almost everyone, everywhere has access to some form of digital or electronic technology for educational, expressive, functional, or communicative purposes. So why wouldn't we focus our attention on how they are affecting all of the aspects of our lives.

DEFINITIONS

THE MEDIA - The main means of mass communication especially television, radio, newspapers and the internet, regarded collectively.

THE INTERNET - The single worldwide computer network that interconnects other computer networks on which end-user services such as World Wide Websites or data archives are located, enabling data and other information to be exchanged.

SHIBBOLETH - A custom or usage regarded as distinguishing one group from another, a peticularity or pronunciation, behavior, mode of dress, etc. that distinguishes a particular class or set of persons.

THE NETWORK - A group or system of interconnected people or things. A group of people who exchange information, contacts, and experiences for professional or social purposes. A number of interconnected computers, machines or operations. Link to operate interactively.

DIGITAL NATIVES - A person born or brought up during the age of digital technology and therefore familiar with computers and the Internet from an early age.

DIGITAL IMMIGRANTS - A person born or brought up before the widespread use of digital technology.

James Bridle argues that the network is becoming a universal memory shared between technology, the internet, and those who contribute to it. "It is the role of the artist to mediate the interoperation of the world thus untangling the web of computations." After reading several of the articles published about The New Aesthetic, something about my perception of the world changed, suddenly I saw everything anew. I was more aware of technologies affects on different aspects of my identity. In fact I was able to identify things as pertaining to the new aesthetic but

without being able to precisely explain how or why. For months before and after BFA review I was obsessed. I tried to pass on the word about The New Aesthetic and explore through my work what I experienced it to be. Suddenly I realized that I had created a shibboleth within my own community within the department. These discussions that I began having did more than allow me to make new friends at Webster, a small group of us became so inspired by the idea of The New Aesthetic, that we were creatively propelling one another forward.

We experience observe and communicate in order to understand and that is how we formulate memories. This is also why it is so imperative that artists remain perceptive and hyper aware even when hyper-stimulated. The way that we collect memories has changed. We now use the internet and other devices to document and digitally store them. The internet is generative, meaning that it continually uploads new information. This is why we all have a different experience, our browser tailors what pops up on our side based on what we search. We are in a bubble and our interactions with our browser determine the girth of that bubble. We turn to technology to educate ourselves.

"Today's students think and process information fundamentally differently from their predecessors...Our students have changed radically. Today students are no longer the people our education system was designed to teach." - Marc Prensky

Last night when I was on the internet I came across an article about this Japanese concept design called the "Neuro-Cam" a wearable device that automatically records whenever the iPhone attached to your head senses "moments of interest." The idea that we now have spent long enough of a time with one technology that we are finding new ways to adapt them to our lifestyles, even as far as using them as another appendage is kind of incredible. Does this

suggest that we are becoming too dependent on these device to remember or to forget? We are finding new ways to organize our interests and our disinterests. We are now using technology to teach us ore about ourselves and if designs like this are distributed on a global scale (like the iPhone) have we perhaps found another set of keys to self awareness? I began researching older technologies that aided in perception in the past. I learned of the devices the WW2 sonic hearing devices built by the Germans. Then I stumbled across an image of ear horns. Upon further research I learned that ear horns were the first hearing aide, i'm talking pre-electronic hearing airs like your Grandpappy would wear. They became a consumer product because in the early days with telephones, users were experiencing problems hearing the person on the other end of the line. Ear horns are a technology that were created to aide in this problem. (SITESOURCE) I then began designing my own tools to aid in perception.

There are many ways that I have schemed up on how to involve technology in the process of getting to know myself better as an artist working in the contemporary world. I need to start bugging myself and recording everything that happens around me. Which is possible if you use your iPhone, iPad, and MacBook to their fullest capacity,

Throughout the entire BFA process from thesis writing and researching, to conceptualizing and designing I was at the complete mercy of my devices and web browser. I allowed them to educate and influence my process. I would click through hyperlink to hyperlink, genuinely entertaining my browser in a conversation about my interests and disinterests. By involving myself in this interaction, by having that conversation, my browser taught me about concepts and philosophies that I wouldn't have been able to connect with or correlate to one another in the same way than if I were to have strictly used books.

We need to step in and observe technology with an artists eye. Our surroundings continually change and evolve with the increase of technology we are unable to genuinely observe any definable trace of strikingly new visual phenomena You know, like the ones you can point to with your finger and say, AH-HA! Look! That's it! There it is! The role of the artist is to visually interpret the experience of living in a certain time/space/social context etc. (FOR EXAMPLE NIEL DEGRASSE TYSON)

The Manifesto for a Generation of New Artists

At the tie that I made The Manifesto for a Generation of New Artists I was at one of my lowest points of the semester. Professor Carol Hodson gave us a series of assignments to re-inspire and refocus our small group. We were asked to create a manifesto about something that we believed in. That we could convince or argue, and persuade someone to believe in. Now I think it seems like a simple question, however at that time finding an answer seemed terrifying. I began writing my stream of consciousness, but I struggled getting an idea across that even I could be convinced of. I decided to try something new. Every MacBook comes with free Speech and Dictation software, I used the dictation function to read back what I was writing.

This is the script that I wrote:

This is a Manifesto for a Generation of Artists.

We are immersed by advancing digital and electronic technologies that fill our world with new qualities of light and sound. Our aesthetic would around changes with each new device and as our relationship with technology continues to intersect we find ourselves overwhelmed and

hyper-stimulated. How can we as artists lend a hand in the understanding of this new experience of the world? Because this new world is sensory its so sensory its so sensory so sensory so so sensory.

We need to embrace and observe all new forms of visual, aural and auditory stimulation.

Number One

Be perceptive to all forms of sensory stimulation around you. Especially of such that is generated through digital or electronic means. Sit alone in a dark room with a television or laptop facing the wall. Turn on a stream of K-Pop videos. Turn the volume off. Observe the activity of light being omitted from the screen.

How does the device sound when muted?

What is the tempo of light?

Is there a predictable tempo of color?

How do digitally manifested colors translate on the walls of your surrounding environment?

It is the role of the artist to examine this continually evolving phenomena where technology and user intersect. Translate your observation in a medium of your own choosing.

Number 2 Part A

Find a style of Electronic music that suits you best. It is important for artists to be receptive to new genres of digital and electronically produced sounds that are being generated and experience by and for the world of consumers.

Listen to these sounds.

Explore new auditory noises.

If you cant appreciate them as music, appreciate them as sounds.

Number 2 Part B

Listen to this genre while you work. You will note that Electronic music will increase your rate of productivity. This is where you may find it important to understand the different variations of electronic music of tempo in relation to style.

Down Tempo is anywhere between 65 and 95 beats per minute.

Trap and Hip Hop styles can be between 85 and 110 beats per minute

House, the most popular style is between 100 and 130 beats per minute.

Trance between 135 and 150 beats per minute

Drum and Bass can range anywhere from 150 to 170 beats per minute.

As you can see style may dictate the rate that which you are producing work.

Number 3

Artists must strive to create contemporary visual languor in order to communicate the experience of our current environment. This means staying up to date on new design programs, skills and techniques. Remember google can answer most of your questions. Utilize the internet throughout your creative process.

Digital and Electronic Technologies should be used as a medium.

*This has been a Manifesto for the Generation of New Artists, Upload, Download and Share.
Goodbye.*

“Wait, did you actually write that?” was one of the most memorable responses I got from the critique over the video piece. I found a sweet spot in my process realizing that the speech and dictation software allowed me to be a little more fearless. I am a rambling, confusing mess. I attempt to get my point across and sometimes the point never arrives. The use of speech and dictation for the audio was like putting a mask or costume on what I wrote. Where at one time I struggled to find the precise words that would hold me back from *exactly* stating my point. I was now able to just write, express and “speak” it out loud. My virtual voice more precise, eloquent and direct. I spoke my mind, state my point through these virtual voices with confidence.

Why build a maze? It reflects back to the definition of the word “network”: link to operate interactively.

Introduction

We are immersed by advancing digital and electronic technologies that fill the world with new qualities of light sound and color. Our aesthetic world around is changing with each new device, and as our relationship with digital and electronic technologies continues to intersect, we find ourselves overwhelmed and hyper-stimulated. Here at the perception intervention convention we are asking, how artist of the day can lend a hand in this new experience of the world, because this new world is sensory its so sensory its so sensory.

Channel No. 1: The Orphanage for Outdated Technologies

When you first buy a device you treasure it. You treat it like a child. Living in fear that one day you may drop it and it will crack, break and your life will be over without it. You sleep next to you cellphone each and every night. Until one day you find a more advanced product, a smarter technology. When this happens you go out, buy it and the old one simply becomes the ugly step child that you keep locked inside a drawer or in the basement because you don't love that device in the same what that you had. How can we artists take an outdated technology redesign, repurpose and reimagine it to be something useful again.

To know more continue on to the next channel

Brand	Phone Make/Model	Date User Upgraded	Reason for Upgrade
SAMSUNG	SCH U740V	3.4.2008	WATER DAMAGE
SAMSUNG	U740	11.11.2009	UPGRADED TO SMARTER DEVICE
LG	VX 8600	5.1.2012	LACKS EMAIL CLIENT
HP IPAQ	HX 2415	7.26.04	RESISTIVE TOUCHSCREEN
LG	VX 6100	5.1.2004	TOO LARGE

Brand	Phone Make/Model	Date User Upgraded	Reason for Upgrade
SAMSUNG	SGH T509	8.26.2007	SLOW DATA / INTERNET BROWSING
MOTOROLA	V 710	2.12.2004	WATER DAMAGE
XACT USB PHONE	XVP 640	9.26.2008	DOESNT WORK WITH NEWER VERSIONS OF SKYPE

Channel No. 2 : The Law of Optics

"Its kind of spooky actually, he discovers the Law of Optics. Finds out that white light is composed of color. That's kind of freaky right there. Freaked out the artists of the day. haha how does that work? red orange yellow green blue violet gives you white. Uhhh the Laws of Optics"

- Niel Degrasse Tyson

Visual illusions are misinterpretations of visual stimuli.

Double Axis Diffraction Filter

I dug up the diffraction glasses that I had stolen in middle school out from a piles of paper packed away in the basement.

At the time everyone on the internet was raving and drooling over Yayoi Kusama's Infinity Mirror Room. Although my mind wasn't blown by the piece (given I haven't seen it in person and I am only going off of what everyone in the art-blog-sphere

Channel No. 3 : The Observation Tube

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laptop facing the wall. Turn on a stream of K-Pop videos. Turn the volume off. Observe the activity of the light being omitted from the screen.

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In this section the viewers were led into....

The next three sections of the installation were intended to be examples of myself, as the artist coming in designing and marketing new devices for perception.

Color is a core element of sensory perception. Color required no interpretation or decoding for it to emotionally affect an individual (like a musical note)

Visual Music: Synesthesia in Art and Music Since 1900

brougher/strick/wiseman/zilcer

Channel No. 4 : The Smell of Complimentary Colors Technology

In this channel In this section participants can compare the Smell of Color Compliments.

From Red to Green, Orange to Blue, and than Yellow to Violet.

Mr. Sketch Markers are nostalgic to anyone how has attended elementary school from 1965 until now. I wanted to find the perfect way to repurpose them - the end result was a container with three individual compartments. Inside each compartment 2 markers (the complimentary colors of the rainbow) were glued so that the viewer could stick their nose into the section and manually smell the transition between scented markers. Our semiotic understanding of color is programmed from early childhood development, these synesthetic associations are further instilled in our perceptions of color by technologies such as a drawing utensil such as Mr. Sketch markers.

Channel No. 5 : Audible Color Technology

In this section you will find a device that transforms the sound frequencies coming from your MP3 player into color. like most new technologies the device is rather awkward and bulky our researchers here at the perception intervention convention are working hard to modify this product into a more compact and transportable device.

After tearing apart my basement and taking apart every retired computing device that we owned I found a couple of pieces that had an very vogue look to them - an aluminum elbow for an air-conditioning unit and the plastic casing from an HP printer. They looked totally obnoxious, yet somehow they were futuristic. I built my own concept design, and it was the first of my Tools for Perception. I created this piece immediately after seeing the video about "Neuro-Cam" mentioned previously because i was inspired by the idea of wearable technology. But the design itself is based on my research on the outdated technology of ear horns/WW2 listening devices.

Channel No. 6: Olfactory Filter Technology

This device was device was designed to test odor elimination color technology. Upon sitting in this chair, the weight of the participant triggers aerosol cans to eliminate any odors surrounding the immediate area

The final station of the installation was a chair surrounded and adorned with scrub sponges. When I saw them at the Dollar Tree I was drawn to their bright yet industrial color. The consumer-in-me had to buy them and somehow display them in all of their glory. That is when I got the wise idea to also incorporate the 12 Air-Wick cans (that i had bought previously for some project that never was actually finished) because I have a bad habit of “keeping things for future projects.” I carved 12 pointer-fingers out of wood and adhered them to the bottom of the chair, so anytime there is pressure applied to the seat a giant cloud of stinky air freshener sprays in every direction. After building the chair and upholstering it with three dollars worth of sponges, I still felt as though it wasn't complete. In order to incorporate the design into the space it needed some kind of backdrop -which called for 21 more packages of dollar store sponges (no worries, it only cost me \$21.00). I bought the entire stock from two locations, but it was a worthy investment. This material had that “consumer-product” aesthetic that I needed to further make my point.

I would now like to state that I am by *no means* a professional furniture carpenter and this was my first attempt at building a chair -let alone a trick chair loaded with springs and incense. So I was a little apprehensive about letting this piece be interactive. It was too dangerous and a risk that I wasn't willing to take, what if someone sat on my chair and it broke in the middle of the show? I built a stage-esque pedestal - and since I built the stage it was time

for a final theatrical touch. I was trying to find more ways to incorporate *actual* devices into the designs, so I installed dual-purpose monitor above the chair permitting anyone from sitting down in it. I installed the monitor at the exact level that my head would be if I were actually sitting down. This inspired the final video of the installation, and allowed a final opportunity to let my work “speak-for-itself” *out loud*.

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