Continuous New York (2012, 2023) originally 233min; currently 5min 00seconds
Tori Foster, Toronto, ON & Greensboro, NC, USA

How does our bodily experience of place influence our conceptualization of space? In an attempt to tie together the experience of the specific with an understanding of the whole, in *Continuous New York* the city is presented in the capacity of both place and space. Place is shown in a vertical panoramic window that depicts a rainbow-like arc cast over the streetscape. The dizzying affect of the skyscrapers is captured in a complete 180-degree depiction of place. This panorama is juxtaposed with 74 others, each depicting a space 200 metres away from its neighbour. The numerous windows placed side-by-side form a continuous and unbroken loop through the island of Manhattan. The space of New York as a whole can be witnessed in its entirety while maintaining connection with the experience of individual place(s). The collapse of place and space exposes both the unabbreviated physical form and the intimate living details of the metropolis.

Tori Foster (she/they) is a new media artist seeking to extract the invisible from the visible. She works in the areas of personal identities, the nature of consciousness, and emergent behaviour. Much of their work literally or metaphorically describes things we cannot see with the naked eye, but none-the-less can intuit or experience viscerally.

Foster earned an MFA and a BFA from TMU in Toronto Canada and is currently an Assistant Professor in New Media at the University of North Carolina at Greensboro. They were previously based in Los Angeles California as Assistant Professor and the Head of Video/Digital Art at California State University, Northridge.

She has received dozens of grants and awards including two current grants from the Canada Council for the Arts, and the Ontario Arts Council for the respective creation of *It's Complicated*, an interactive sign exploring gender experience, and of *Conversations with Fate*, a generative performance piece exploring the emergent behaviours of a herd of autonomous robots. Their work has been presented in 16 countries world-wide, including Germany, India, China, Australia, Brazil, and the USA, and is held in numerous private and corporate collections.

Voices Unheard: The Church and Marginalized Communities (2023) 3min 35seconds
Nyle Miigizi Johnston, Nigel Nolan and Emmanuel Umukoro, Toronto, ON

Voices Unheard: The Church and Marginalized Communities is a video collaboration by Nyle Migiizi Johnston, Nigel Nolan and Emmanuel Umukoro - members of Highness Generates a division of Highness Global Inc. *Voices Unheard: The Church and Marginalized Communities* uses AI Generated imagery created by Umukoro from data sets of Johnston's and Nolan's artwork. The objective during the creative process was to create a machine generated collaboration of Johnston's and Nolan's work while employing Umukoro's immense knowledge in animation and digital media. The final video brings a maximalist vision of patterns, colours, plant life, astronomy and architecture into a new "church" for Indigenous, Queer and POC folks. *Voices Unheard: The Church and Marginalized Communities* layers imagery of the future and thoughts from our past to bring the viewer into a space to contemplate new modes of creation, awareness and unity.

Nyle Miigizi Johnston's spirit name is Wiishkoonseh Miigizi'enh, which means Whistling White Headed Eagle. He grew up in Chippewas of Nawash Unceded First Nation and apprenticed with Storytellers since his youth. His work has been exhibited across many of Canada's most important institutions, from the AGO, ROM, University of Toronto, Evergreen Brickworks to the Chippewas of Nawash Cultural Centre and Jennings Young Gallery.

Nigel Nolan is a multidisciplinary artist who has exhibited internationally. His portfolio of project-based work includes book projects, performances, large-scale painted installations and experimental videos that engage with the LGBTQ+ community. His portfolio includes clients Laurent-Perrier Champagne (for Andaz Hotels), The Hudson's Bay Company, The Theatre Centre, Greta Constantine and WorldPride.

Emanuel Umukoro is a multimedia artist and designer with an interest in community involvement. His experience ranges from working with ad agencies and Fortune 500 companies to independent art projects and exhibitions. Umukoro's passion for graphic design, animation, and motion graphics has led him into the AI space, producing collaborative projects with accomplished artists. By exploring new media and modes of creation, Umukoro aims to explore the technical and conceptual constraints of digital media.

Intelligent Emergence V2 (360) (2023) 2min 55seconds
Chris Dammeyer, Victoria, BC

Intelligent Emergence V2 (360) is an adaptation of *Intelligent Emergence V2*, a work completed for the 3rd cohort of the Vertical Crypto Art artist residency. Intelligent Emergence aims to explore the expanding collaborative realm between human and machine creativity. A machine learning algorithm, StyleGAN2, was trained on 1000 images of the last seven years of my personal abstract photography— first learning to recreate still images, before creating an infinite number of novel images in the latent space between each frame which are then animated to create the progression in the video. The audio is created from over 200 pieces of ambient music, reflecting the general soundtrack I would listen to while creating the photography over the past several years, then processed through an open source protocol from the Magenta Project called Music Transformer. This would create MIDI "sheet music" which I could then compose the original soundtrack from. The hope is to probe what it means to collaborate with a non-human entity. A conversation emerges, as the GAN responds to the information I feed it, and I respond to the information it feeds me. This is part two of a long-form piece.

Chris Dammeyer is a Victoria-based new media artist and digital designer. His practice is fueled by a passion for cutting-edge technology, and his work attempts to navigate the intersection of traditional lens-based artwork and immersive live experiences. Dammeyer's innovative use of generative and AI-based tools bring his vision to life, as he explores the symbiotic relationship between human creativity and machine-based creation. Through his art, Dammeyer draws audiences into the liminal space where these forces converge, delivering a truly unique experience.

what comes after the fire (2023) 7min 00seconds
Alinta, Australia

what comes after the fire is a reflection of the artist's lived experience of climate change in Australia, in particular the 2020 Australian wildfires, in which she was forced to evacuate. It is a reflection on working with wildlife rescue organizations and biology researchers following the fires, to attempt to help wildlife in the immediate aftermath. Alinta's simultaneous practice as both a digital artist and in wildlife rehabilitation, has helped to drive her understanding of what comes after fire, who is impacted most, but also, who can grow and thrive in the wake of what is otherwise a shocking moment. The work itself looks to a positive future of what comes after the fire, symbolizing regrowth, reemergence, and change, while maintaining an understanding that in reality, the environment does not simply grow back as hoped after such harsh burning. During artist residencies in Scandinavia in 2022 and 2023, Alinta has been able to reflect on the environmental impact of the 2020 wildfires from an globalized perspective that takes into account the shifting and different climate narratives of both hemispheres. This has given her the chance to sit with the memories of what happened to the environment that she lived amongst during 2019/2020, and the collective memories of communities during that time.

Alinta Krauth is a multidisciplinary new media artist and interaction designer. She is also a researcher of interactive art for more-than-human situations and spaces. Her current focuses include the use of interactive screen art as a response to more–than–human agency and topics surrounding care for animals. Much of her work involves ecological themes and scientific fieldwork alongside ecology experts and wildlife rescue organisations. Selected recent installations of her creative works have been seen in ZAZ10st Gallery Times Square NY, Science Gallery Detroit USA, The Glucksman Gallery Cork Ireland, HOTA Gold Coast Australia, Eidgenössische Technische Hochschule Zurich Switzerland, Gallery 3.14 Bergen Norway, Art Laboratory Berlin Germany, The Powerhouse Sydney Australia.

IA 360° Showcase
April 1 – May 4, 2023

Curated by Kyle Duffield and Terry Anastasiadis

The IA 360° is a permanent surround video projection system designed for the community to develop, learn, and exhibit immersive media works. Algorithmic forests, dystopian remnants, imagined alphabets, reclaimed narratives, omnipresent avatars, real and synthesized realms, cosmic awe, the microscopic made monolithic – this inaugural showcase highlights a diverse range of local and international perspectives that invite spectators to reflect on what can be an environment, and how a fixed public space allows the viewer to access and experience transforming landscapes. Be present, because these worlds are also meant to inspire and give a glimpse into places yet to be envisioned and explored together.

— Kyle Duffield

Works listed in order they appear; program repeats throughout open gallery hours.
Artworks marked with ☀ contain flashing lights and strobe effects.

Featuring works by:

Alinta	Tori Foster	Allison Moore
BigFat x Myles	Nyle Miigizi Johnston, Nigel Nolan, and Emmanuel Umukoro	Maximilian Prag
Meghan Cheng		Silvia Ruzanka
Copy Planet		Andrey Rylov, Maxim Mezentsev, and Ruslan Aliev
Chris Dammeyer	Laurie Kwasnik	Yaw Tony
Éric Filion and Michael Trommer	Adrienne Matheuszik	

MYSTIC VALE (2023) 3min 52seconds
Allison Moore with Sound Design by **Arthur Desmarteaux,** Montréal, QC

Mystic Vale is a forested ravine in Victoria, the traditional territories of the Lkwungen (Lekwungen) peoples, near where the artist grew up. The Douglas fir ecosystem located on the Hobbs creek watershed features 75 native plant and wildlife species. For the past eight years the artist has been using photogrammetry techniques to capture the forest environments where she grew up on Vancouver Island as a way to document and archive the forest ecosystems. The photos are processed using triangulation to generate 3D model point clouds, which are then reconstructed into virtual environments using Unity Game Engine to create generative animations. The viewer is submersed into a mossy lush temperate rain forest. Original sound composition features field recordings of the forest designed by Arthur Desmarteaux.

Allison Moore is a new media artist working in expanded cinema and based in Montréal / Tiohtià:ke and holds an MFA in film from Concordia University. Her work has been programmed at the Venice Biennale of Architecture, le Grand Theatre du Quebec, Tokyo Arts and Space (Japan), Society of Art and Technology (Montreal), OBORO (Montreal), Traverse Video (France), Museu de Arte de Belem (Brazil), Festival of Nouveau Cinéma (Montréal), FIFA Experimental (Montréal), MAPP Festival, MUTEK Montreal and ISEA 2020. Her recent projects involve thematic inspirations of storytelling narratives in digital arts, video-mapping landscapes and architecture, VR, site-specific public art and performance. Moore's works reinterpret and rebuild the world as a metaphoric landscape in which sensitive beings are in synergy with their allegorical macrocosm. Moore works as a freelance editor, compositor and animator as well as teaching workshops in New Media practices. www.allisonmoore.net

I/A

Radiograms (2022) 8min 55seconds
Éric Filion and Michael Trommer, Montreal, QC & Toronto, ON

Radiograms is an immersive investigation of anachronistic sound and radio-based cold war communication technologies that have persisted into the present. This audio-visual installation project foregrounds the electromagnetic and radio spectra of a militarized ether and revisits the depleted landscapes within which the technology remains situated. It seeks to render that which is invisible, inaudible, hidden yet omnipresent, into something which can be contemplated. We remain largely unaware of these spectral systems which infuse the radio spectrum – their ephemerality leads us to disregard the vastness, power, and sinister intent which underlie their existence. As such, *Radiograms* can be seen as a continuation/extension of the parapsychological investigations of EVP or 'electronic voice phenomenon' - the search for uncanny energies that remain concealed in the ether.

Éric Filion is a producer, designer and a scholar in the field of virtual reality. The main focus of his work is the design of three-dimensional environments. His work and performances have been seen around the world in digital festivals such as Mutek, Elektra, Live Performer Meeting (LPM), Festival Futura, AVITUK, MTL Mapping, Music Gallery, Eastern Bloc, SAT, Nuit blanche, Festival 404, and SHARE. Michael Trommer is a sound and video artist whose work focuses on psychogeographical and acoustemological explorations of anthropocentric space via the use of VR, ambisonic and tactile sound, as well as immersive installation and expanded cinema. He has exhibited and performed his work at galleries and festivals throughout the world. As a duo, Eric and Michael have engaged in a number of long-term collaborations, ranging from club-based audio-visual sets to gallery installations and experimental live cinema projects. Their current collaborations focus on the deployment of VR and ambisonic sound in immersive audio-visual installations.

DEEP SLEEP (part 1) (2023) 4min 00seconds
Adrienne Matheuszik, Toronto, ON

DEEP SLEEP (part 1) is an experimental 360 video work featuring the detritus of a speculative future. A narrator leads the viewer through their choice to sleep for millions of years, remaining on Earth in the time of space travel, colonisation and ecological collapse. In my work, I use science fiction as metaphor and methodology to investigate the entanglements between colonialism and tourism, in the past, present and potential futures. My work takes a critical approach to human activity in space, and as more popular culture turns towards space — conversations about UFOs and aliens are no longer just conspiratorial theories, and space tourism is becoming more of a real possibility (for the superrich) — my work encourages critical engagement to counter the romanticised visions of a future in space. Given the state of Earth's thorough domination, what assurances are there that we humans can do better as stewards elsewhere? *DEEP SLEEP (part 1)* asks, what if we could have a second chance, wait for the future to come to us with the world repaired by time?

Adrienne Matheuszik is a mixed Jamaican and settler-canadian interdisciplinary artist in Toronto. Adrienne has had unsupervised access to the internet since she was nine years old. She uses computers to make art - video, physical computing, creative coding and 3D design - which usually result in interactive installations, augmented and virtual reality, short film and video. Adrienne's work explores ideas of representation and identity online and IRL. She is interested in speculative futures and using sci-fi to examine the possibility of the post-colonial.

Skybox (2022) 2min 00seconds ☀
Copy Planet, Thailand

Created in collusion with new media artist Pablo Salafurka, as part of Copy Planet's expanding universe. IIIOOO - Intergalactic, Interstellar, and Interplanetary Object-Oriented Ontology corresponds to human collective intelligence for the universe. The origin of a new knowledge that goes beyond the limits of the Earth and seeks to consciously connect a cosmic network in various galaxies, planets, and stars.IIIOOO is the study of being and, in its beginnings, its cosmic origin where human experience finds a world separated by universes from each other and objects that believe in the existence of all living entities in the universe. This reality that goes beyond the boundaries of imagination are codes that we release from art, essence, and presence in a space detached from linear time. *Words by Flora Dutra*

Copy Planet is a cosmic system born during the pandemic. Conceived by an intimate group of people made up and led by artist Andy Wauman, the multimedia artist Pablo Salafurka, together with tech wizard and game developer Jonathan Pugh, graphic designer TypeDistortDecay, and artist, educator & curator James Ly. The focus of the project is to produce fruitful collaborations with new media artists, designers, animators and sound designers to create high quality digital art that challenges current ontological categories of established ideas relating to digital and contemporary art. While also proposing an urgency for the contemplation for a new spirituality through the fiction of "Being an agent for the Universe". The project proposes new protocols for understanding one's place in the universe. By establishing a radically inclusive, post-secular faith. Represented by the artists and their planting of poetical language into the virtual realm of the digital and the internet. And as part of the collaborative aspect of the project, a big percentage of the profits will go towards affiliated charities in Indonesia that offers free education, towards underprivileged children. *Words by James Ly*

Overture (2022) 9min 58seconds ☀
BigFat x Myles, Mumbai, India

Overture is a 14-minute piece combines a sci-fi abstraction of flashing lights, geometric forms, organic topologies & textures which come together to create a dynamic and ever-evolving visual landscape. It is accompanied by an original soundtrack that further adds depth and emotional resonance to the visuals.

Aniruddh Mehta (BigFat) is an artist and a designer based in Mumbai, India. His work ranges from traditional graphic design as well as digital and new media arts. His practices traverse through various mediums with a common theme rooted in the precise organization.

Aaron Myles Pereira (Myles) is a musician and creative technologist who works in various fields of tech and design ranging from interactive art installations to building devices that help artists express themselves creatively.

Manifest (2022) 7min 47seconds ☀
Andrey Rylov, Maxim Mezentsev and Ruslan Aliev, Russia, Armenia, & Kazakhstan

The Manifest artwork is a digital graphic series of sentences created by the StyleGAN neural network. The artists taught it the letters of different alphabets, including Old Russian and Arabic, thus creating the letters of a new, non-existent language. It is impossible to determine the meaning of these phrases, since they are created by the neural network only on the basis of the external outline of the letters. This work refers to the practices of Russian futurists who used zaum language in poetry (Velimir Khlebnikov, Aleksei Kruchenykh, and others), as well as to the poetic experiments of Moscow conceptualists (Lev Rubinstein, Dmitri Aleksandrovich Prigov, Andrei Monastyrski, and others).

Andrey Rylov is a new media artist who works in a field of sound sculptures and installations using materials from hardware stores and DIY electronics. He performs with experimental music, creates video works using neural networks, as well. Andrey Rylov is a graduate of the New Media Laboratory, participant of multiple collective exhibitions and festivals: Avant la lettre (Brussels, Belgium, 2022), IDMAA: WEIRD MEDIA (Winona, USA, 2022), NUR festival (Kazan, Russia, 2021), Prepared Surroundings (Moscow, Russia, 2021 and 2020), Blazar fair (Moscow, Russia, 2021), Morpho (St. Petersburg, Russia, 2021), Adaf.gr (Greece, online, 2019), Ars Electronica (Austria, online, 2019), Pixels (Yekaterinburg, Russia, 2019).

Maxim Mezentsev is a graphic designer, visual artist and VJ from Izhevsk, Russia. He works with interfaces, fonts, animation and makes video for experimental theater. He constantly collaborates with the Center for Contemporary Dramaturgy and Directing in Izhevsk, Russia. Maxim Mezentsev participated at the Pixels festival (Yekaterinburg, 2019), Intervals festival (Nizhny Novgorod, 2019 and 2021), Night of Light festival (Gatchina, 2019), METAXIS festival (St. Petersburg, Nizhny Novgorod, Yerevan, 2022).

year 14 A.I. *˚｡* when i upload myself to the cloud, i don't feel any pain (2022) 2min 48seconds
Maximilian Prag, Vienna, Austria ☀

playfully analysing what living in a world of smart devices means to the subjective self, more than 10 years later after their introduction and viral spread. a genderqueer avatar is seen moving in an imaginary absurd surrounding, moving through space organically, but interrupted by glitches in their movement. their clothes are digitally modified and function only to a certain degree of the simulation in covering the body. the perspectives are switching between a selfie perspective, a subjective perspective looking towards the phone in their hands and cameras surrounding. their intention or feeling towards the spoken text is unclear, nonchalantly being themselves in the environment they are put in.

the year is 14, 15, 26 A. I. (After Iphone), the advent of smart devices hailed by the introduction of the very first iphone – I am dependent on this device and feel amputated without. blackout. i am storing my past, my memories in moving images, texts and snippets of my recent years in the cloud, encrypted and unlocked on my phone. i am storing my future on it, of which i know, in events and dates and a network growing closer and apart. the device doubles as my gate to my digital identity. my virtual me, gathering information on behalf of me and acting as an agent of my longing for networked identities and service of the informational age.

Maximilian Prag is an interdisciplinary artist and designer testing contemporary visual and new media culture. Working with new media technology in between visual communication and art, they create new formats of digital representation, virtual worlds, performances and multimedia installations. They are interested in contemporary imagery, internet culture and experimenting with phygital experiences exploring new interactions in between our mixed realities, online and away from screens. Collective work, community and collaborations are integral to their artistic practice. Maximilian currently studies Transmedia Arts and Graphic Design at the University of Applied Arts in Vienna, works for the media arts festival CIVA and is part of the artist-led collective room69.

The Judgement of the Eye (2023) 5min 00seconds
Yaw Tony, Scarborough, ON

Judgement of the Eye invites audiences to experience new work from *The Colour Odyssey* series, a rich visual art experience. Eyes that look are common but eyes that see are rare - *The Judgement of the Eye* takes us on a long journey of intertwining narratives and looks at how we can collectively tell new stories that amplify the contributions of all peoples, inviting our diverse beings into open space, reclaiming and understanding the importance of self-discovery as the solution to global nodus (Gordian Knot).

Yaw Tony is an artist of colour. A curator, designer & artist based in Toronto. Yaw is formally trained in Architecture, graphic design, and Fine Art, and works in those areas as well as product designs and creative consulting. Colour and its connection to humanity is an intimate thing. Tony's artistic practice is deeply influenced by the idea of value and the use of colours, their connection to humanity, their impact on human behaviour, and the impact of spaces on human sentiments. His approach to aesthetics or beauty of living is a practice of invitation to exploration through multiple forms of storytelling. Yaw also engages in experimental research aimed at understanding the purpose of life.

Swimming (2023) 1min 24seconds
Meghan Cheng, Toronto, ON

Swimming follows the lives of strange fish, caught in a lonely, surreal world. The viewer is invited to step into an environment of quiet contemplation. *Swimming* is a generative, audio-reactive video. The movement of the fish is dependent on the amplitude of the music. The visuals are a mix of handdrawn images and digital assets. The audio-reactive visuals were created using the programs TouchDesigner and Notch. Both the visuals and the music were created by Meghan Cheng.

Meghan Cheng is a violinist and creative technologist. She creates artwork in the form of light and sound sculptures, projection mapping or screen-based work for live performances, galleries and public spaces. Meghan makes technology driven artwork that feels tangible, relatable and natural through the use of hand drawn images, photography, acoustic instrumental music as well as generative forms. Meghan has a Master's of Fine Arts from York University (Toronto, ON) and a Bachelor of Music from Berklee College of Music (Boston, USA).

Interior Landscapes / Re-collections (2023) 4min 00seconds
Laurie Kwasnik, Toronto, ON

An assemblage in video, sculpture and sound of early technological devices that were used for recording, communications and the transfer of data. Exposing the interior components of these technologies as a land and soundscape environment, this work is concerned with the impact of outdated technologies on the environment. The term "interior" refers to a parallel construct, in theme, of our own "interior" (internal) thought processes reliant on technology as "memory device", "instant knowledge" and "virtual contact". The term "Re-collections" makes suggestions to our own memory as well as to the materiality of this re-purposed, "Re-collected" early technology.

Laurie Kwasnik is a Canadian experimental and documentary filmmaker. She has produced over 15 documentary short films on artists and musicians alongside creating her own experimental works. Her recent projects feature emerging and pioneer artists in the international creative and free-improvisational music community. Her films have screened nationally and internationally including the Rotterdam International Film Festival, Palau de la Verreina - Barcelona, the Winnipeg New Music Festival, the Art Gallery of Ontario, the New York Armory Show, TIFF Cinemateque and Le FIFA - International Festival of Films on Art, Montreal. She has served on the board of Arraymusic since 2018 and is the recipient of a Canada Council grant for her upcoming feature length documentary on the artist Michael Snow.

Botanical Computing: Growth Study 01 (2023) 3min 00seconds
Silvia Ruzanka, Troy, NY, USA

The regime of computation in which we live is structured through bits, electrons, silicon, and an underlying logic, a system of thought. What would computation based instead in plants be like? What form would it take, in rhizomatic networks, chemical memory, a computation not based on rational thinking but instead grown from plant-thinking? Botanical Computing: Growth Study 01 is an immersive projection that meditates on this speculative notion, a landscape of organic forms and digital artifacts with plant-electronic hybrids sprouting.

Silvia Ruzanka is an artist-philosopher whose projects include virtual reality, interactive installation, video, and performance. Her work is concerned with the archaeology and memory of technology and media, and their intersections with everyday life. Her work has been presented at galleries, museums, and festivals internationally including the Museum of Contemporary Art, Chicago; SIGGRAPH; ISEA; the New Forms Festival (Vancouver); and the Bi-City Biennale of Urbanism/Architecture (Shenzhen, China), among others. She holds an MFA in Art and Technology Studies from The School of the Art Institute of Chicago and a B.A. in Physics from Smith College. She is an Assistant Professor in the Department of Arts at Rensselaer Polytechnic Institute, and is a Ph.D. candidate in Visual Arts: Philosophy, Aesthetics, and Art Theory at the Institute for Doctoral Studies in the Visual Arts in Portland, Maine. Her current research is in the philosophy of computation and care.