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teaching

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Spring 2011 - Trans - Graduate Seminar

Course Description

Credits: 3; Prereq: Graduate student.

The topic of this seminar is collaborative processes of art making that explore connections and disjunctions in recent art and music. Students collaborate through small interdisciplinary teams to realize works that respond to seminar topics. Topics may include: space and time, representation and perception, the virtual and the real, body and place, processes and modes of making, emergence of forms and structural analogues, materiality, site/non-site, displacement, and other relevant topics.

Paul Koonce, Ph.D

Professor – Music Composition/Theory

Office: ?

Office Hours: TBD

Phone: 273-3185

koonce@ufl.edu

Celeste Roberge

Professor – Sculpture

Office: FAC ?

Office Hours: TBD

Phone: 273-3086

croberge@ufl.edu

Jack Stenner, Ph.D

Assistant Professor – Digital Media

Office: FAC 304

Office Hours: TBD

Phone: 273.3074

stenner@ufl.edu

art5930c – Transdisciplinary Graduate Seminar

Class: FAC Sculpture Room (basement) & FAC302 Art + Technology

Time: Wed 11 – E2 (6:15 – 9:10pm)

Website: [//digitalmedia.arts.ufl.edu/~jack/wiki/S11-Trans](http://digitalmedia.arts.ufl.edu/~jack/wiki/S11-Trans)

Listserv: SPRING-3599-L@lists.ufl.edu

Objectives

1. learn to work outside of self-imposed boundaries
2. learn to work collaboratively
3. become aware of creative processes utilized by other disciplines
4. understand the concept of transdisciplinarity
5. develop a critical approach to media and culture
6. HAVE FUN!

Grading

Grades will be based 90% on class assignments and 10% on class participation. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Minus Grades were instituted on campus during Summer A 2009. For more information: [1]

Specific info on grades and grading can be found at: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>.

Notwithstanding the description of grades above, generally, grades are conceived in this way:

A(Excellent) Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

Art and Animation

fall '14 courses

DM Workshop

Seminar:Sociation

spring '14 courses

Installation

Art and Animation

fall '13 courses

DM Workshop

Seminar:Technogenesis

spring '13 courses

Installation

Art and Animation

Programming

fall '12 courses

Art:Games

Seminar:Nothing

spring '12 courses

Installation

Art and Animation

fall '11 courses

Art:Games

Seminar:Critical Utopia

spring '11 courses

Installation

Art and Animation

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Installation

Seminar:Politics

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Hypermedia

Seminar:Subjectivity

summer '09 course

MEAT

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Phone: 273.3074

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art5930c – Transdisciplinary Graduate Seminar

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A(Excellent) Student’s work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

B(Good) Student’s work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

C(Fair) Student’s work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

D(Poor) Student’s work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

F(Failure) Student’s work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student’s work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor’s evaluation of student’s interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

Grading breakdown:

Assignment 1 = 10%

Assignment 2 = 10%

Assignment 3 = 10%

Assignment 4 = 10%

Assignment 5 = 10%

Assignment 6 = 10%

Assignment 7 = 10%

Assignment 8 Final Project = 30%

Attendance

1. Attendance is required. You are required to work/participate the duration of the scheduled class period.
2. You are permitted a maximum of 3 unexcused absences before your grade is reduced 1 letter grade/per absence.
3. Be on time for class. Three tardies equals 1 unexcused absence.
4. If an absence occurs it is the student’s responsibility to make up all work.
5. All assignments are due at the beginning of class.
6. No late assignments will be accepted.

Reading


Readings will consist of .pdfs and URLs available on the class website.

Materials

Required materials will depend on the proposed projects submitted by students. Students will design projects and set budgets based on the goals of the work.

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1.3 Assignment 3: Individual Work

1.4 Assignment 4: In Search of Space

1.4.1 Groups

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1.5 Assignment 5: Making and Reading Marks

1.5.1 Groups

1.5.2 Research

1.5.3 DUE DATE

1.6 Assignment 6: Reflections on 2280 Pints

1.7 Assignment 7: Final Project

1.7.1 Groups

Assignments

Assignment 1: Reflections on "The Singularity"

READ: [Age of Spiritual Machines Chapters 1&2](#)

ATTEND the [Ray Kurzweil – The Singularity is Near: A True Story of the Future](#) event at the Philips Center and post your reflections to your wiki page. We will discuss the event and your reflections in class the following week.

Assignment 2: Here I am, where are you?

Due Date: Tuesday January 18 at 5:00pm

One of the critical conditions to any collaboration is being aware and knowledgeable of what others can and will contribute, as well as knowing how to characterize as well as respect it. To this end, your assignment is to interview four fellow seminar students working in disciplines other than your own; for each person you interview you are to write a reflective essay on the person and post it to **THEIR** wiki page. As part of this exercise, you should, as well, be available for interview by others who are doing as you are. Please limit the interviews you participate in to no more than six so that all participants are, more or less, equally engaged in the interviewer/interviewee process.

All interviews should be one-on-one meetings and last for about a half hour. Interviews may address the nature of the work, artistic interests, future goals, thoughts on collaboration and inter-disciplinarity, and may involve seeing and hearing the work itself, studio visits, and/or alternate media.

Assignment 3: Individual Work

Due Date: January 18, 2011 at 6:15pm

Prepare and give a 10-minute presentation on your work. Limit your presentation to no more than three works in a way that will communicate what you do and where it comes from.

Assignment 4: In Search of Space

Due Date: Tuesday February 1, 2011 at 6:15pm

"The investigation of a specific site is a matter of extracting concepts out of existing sense-data through direct perceptions. Perception is prior to conception, when it comes to site selection or definition. One does not impose but rather exposes the site—be it interior or exterior. Interiors may be treated as exteriors or vice versa. The unknown areas of sites can best be explored by artists." -Smithson, "A Thing is a Hole in a Thing it is Not" (1968)

1. Organize into groups of three students and meet to discuss the selection of a site.

2. Take a three or more hour excursion to the site.

3. Explore the site intimately, in all aspects. Collect data. Document your experience.

4. Return from the site and use the collected data to create a collaborative work using video, sound, live performance, and/or objects that capture, reflect, represent, or respond to the site.

5. Create the work collaboratively by any methods or means.

6. Present the work to class. Presentations will be 10 minutes or less in duration followed by a 10 minute or less critique/discussion.

Groups

Group 1 ---	Group 2 ---	Group 3
Group 4 ---	Group 5 ---	Group 6
Group 7		

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Art and Animation

Trans - Grad Seminar

fall '10 courses

Research Leave!

spring '10 courses

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Seminar:Subjectivity

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WATCH: Maya Lin, Systematic Landscapes

READ: Chapter 4 "The same trail twice Talking Rain with Hildegard Westerkamp" (p.75-98) in Sounding Art by Katharine Norman (On reserve at the School of Music Library)

LISTEN: "Talking Rain" by Hildegard Westerkamp on CD-3206v.1 (On reserve at the School of Music Library)

BROWSE: Trans Site Resources for:

Michel Redolfi

Bernhard Leitner

Gordon Monahan

La Monte Young

Max Neuhaus

Alvin Lucier

Hildegard Westerkamp

Bill Fontana

Madrid Soundscape

London Sound Survey

Sounds of Barcelona

Noise Tube

READ: Discovering the Vernacular Landscape↗, by John Brinckerhoff Jackson

READ: A Tour of the Monuments of Passaic, New Jersey↗, by Robert Smithson (1967)

READ: Space In The Age of Non-Place↗, by Ian Buchanan

READ: Space Speak: Auditory Spatial Awareness↗, by Barry Blesser and Linda-Ruth Salter

SEE: Introduction to Robert Smithson↗

For the Readers

READ Extra: Artistic Activism And Agonistic Spaces↗, by Chantal Mouffe

READ Extra: Aquiferious_Rainbow, Select Chapters, and Wes Skiles.pdfs↗, by Margaret Tolbert

Additional Resources

Rosalind Krauss, “Sculpture in the Expanded Field” from The Originality of the Avant-Garde and Other Modernist Myths, The MIT Press, Cambridge, MA, 1985

Robert Smithson, Robert Smithson: The Collected Writings, Ed. Jack Flam, U of California Press, 1996

The Altered Landscape, ed. Peter Pool, Nevada Museum of Art and U of Nevada. 1999

Kwon, Miwon, One Place After Another, Site-Specific Art and Locational Identity, MIT Press, 2004

William Bartram, Travels of William Bartram, Part II includes travels through Georgia and North Florida Originally published in 1791.

Robert Irwin, Being and Circumstance: Notes Toward a Conditional Art, The Lapis Press, San Francisco Museum of Modern Art, 1985

Janet Cardiff with George Bures Miller, Exhibition Catalogue, PS1 Contemporary Art Center, NY. 2001

Aquiferious_Rainbow, Select Chapters, and Wes Skiles.pdfs↗, by Margaret Tolbert

Assignment 5: Making and Reading Marks

1. Individually, identify something ostensibly complex in its details and/or circumstance of existence (i.e. a set of data, a structure, an object, an abstracted form, a model, a graph, a sound, a sequence of communication, etc.) that you imagine could be a fruitful impetus for the production of "art." Think of it as reference material.

2. Give a presentation of your reference material to your assignment V group, focusing on that which you find interesting and potentially worthy of response. Discuss and critique the material with group members.

3. In the medium or media of your choice, compose/create an **individual response** to one of the reference materials; choose reference materials either independently or collaboratively.

4. Prepare a group presentation, of any kind, that presents and connects member responses with their respective reference materials. Limit the group presentation time to no more than 10 minutes.

Groups

Group 1 ---	Group 2 ---	Group 3
Group 4 ---	Group 5 ---	Group 6
Group 7		

Research

READ: Celeste's 10 pages

READ: Paul's 10 pages

READ: Jacks's 10 pages

NO COMPLAINTS

DUE DATE

February 22, 2011

READ: [Space Speak: Auditory Spatial Awareness](#) , by Barry Blesser and Linda-Ruth Salter

SEE: [Introduction to Robert Smithson](#)

For the Readers

READ Extra: [Artistic Activism And Agonistic Spaces](#) , by Chantal Mouffe

READ Extra: [Aquiferious_Rainbow, Select Chapters, and Wes Skiles.pdfs](#), by Margaret Tolbert

Additional Resources

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Groups

Group 1 ---	Group 2 ---	Group 3
Group 4 ---	Group 5 ---	Group 6
Group 7		

Research

READ: Celeste's 10 pages

READ: Paul's 10 pages

READ: Jack's 10 pages

NO COMPLAINTS

DUE DATE

February 22, 2011

Assignment 6: Reflections on 2280 Pints

1. Attend 2280 Pints Dance performance, at Nadine McGuire Black Box Theater, choreographed by Neta Pulvermacher. Dates: Feb.18 to 20 and Feb.22 to Feb.27. Post your comments/reflections on your wiki.

Assignment 7: Final Project

Groups

- [Master List](#)

Group 1 ---	Group 2 ---	Group 3
Group 4 ---	Group 5 ---	Group 6
Group 7 ---	Group 8 ---	Group 9

Using everything you've learned over the course of the semester, develop a final project in collaboration with other class members. This project can be a continuation/improvement/development of a previous project or a new work entirely. It is up to you. You will make a proposal, solicit feedback, and deliver a work for exhibition/performance at the end-of-semester show.

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1.6 Week 6 : Feb 15 Making and Reading Marks continued

1.7 Week 7 : Feb 22 Making and Reading Marks Continued

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1.9 Week 9 : Mar 6-13 SPRING PRODUCTIVITY

1.10 Week 10 : Mar 15 Project Proposal Presentations/Discussion

1.11 Week 11 : Mar 22 WORK

1.12 Week 12 : Mar 29 WORK

1.13 Week 15 : Apr 5 WARP Haus Exhibition

1.14 Week 16 : Apr 12 SoM Concert/Installation

1.15 Week 17 : Apr 19 FINAL PROJECTS:

1.16 Week 18 : Apr 27 SUMMATION

Course Outline

- Unless otherwise specified, all readings are due by the class following their assignment.

Wk 1 : Jan 11 Seminar and Faculty Introductions

- Introduction - Syllabus
- Trans WIKI Site, Access, and Upload Areas
- Collaborative Groups: Assignment, Rotation, and Self-Selection
- What is Transdisciplinarity?
 - Why/how is the term used
 - Is it important?
 - Subject <-> Object
 - Science <-> Culture
- Faculty present their work and their particular interests in the seminar topic (20 min ea)
- Discussion (30 min)
- ASSIGNMENT: Assignment 1: Attend Ray Kurzweil "The Singularity" lecture
- ASSIGNMENT: Assignment 2: Here I am, where are you?
- ASSIGNMENT: Assignment 3: Individual Work
- Groups

Wk 2 : Jan 18 Student Introductions to their Work

- Guest Speaker: Greg Ulmer on Electracy (30 min) - Wikipedia Bio
- READ HANDOUT: Electracy Transdiscipline
- 15 Minute Q&A
- Introduction to Space (20 minutes)
 - ASSIGNMENT: Assignment 4: In Search of Space
- 7:20pm BREAK for Electric SAX with Susan Fancher
- 8:45 - 10:25 - Reconvene at FAC302 for remainder of class.
- PRESENTATION: Assignment 3: Individual Work
 - 9 Student Presentations (90 minutes)
 - 8:45 Andrew Babcock
 - 8:55 Josh Cajinarobleto
 - 9:05 Kate Helms
 - 9:15 Emily Kimball
 - 9:25 Lu Cao
 - 9:35 Jake Kubisz
 - 9:45 Sean Peuquet
 - 9:55 Zach Castedo
 - 10:05 Galen Olmsted

Wk 3 : Jan 25 In Search of Space

- Guest Speaker: Margaret Ross Tolbert lives and works in Gainesville; painter and author of Aquiferious 12 Florida Springs (2010), her talk will address

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Week 1 : Jan 23 In Search of Space

- **Guest Speaker:** Margaret Ross Tolbert lives and works in Gainesville; painter and author of Aquiferious 12 Florida Springs (2010), her talk will address the ecology of the springs of North Florida. (20 min.)(6:15)
- 10 min Q&A (end 6:45)

<http://www.margaretrosstolbert.com/> <http://aquiferious.com/>

- **LECTURE:** on discipline-specific and discipline-crossing issues and ideas about space. (20 min. each for Jack, Paul and Celeste) (6:50 to 7:50)

10 min Q&A (7:50 to 8:00)

BREAK (10 min)

- Seven (7) Student Presentations (70 min.)
 - 8:10 Galen Olmsted
 - 8:20 Ben O'Brien
 - 8:30 Budd Dees
 - 8:40 Josh Kubisz
 - 8:50 Adam Scott Neal
 - 9:00 Rachel Kerley
 - 9:10 Paul Pino

Week 4 : Feb 1 Spaces Found

- Final 6 Student Presentations on their work (60 min.)
 - 6:15 Thomas Royal
 - 6:25 Hye Kim
 - 6:35 Cristina Molina
 - 6:45 Chester Udell
 - 6:55 Kenny Wilson
 - 7:05 Giang Pham
- **BREAK** (10 min.)
- **PRESENTATION:** [Assignment 4: In Search of Space](#)
 - 3 10-minute group presentations, each followed by a 10 minute critique (60 minutes total)
 - Group 1 [Andrew, Josh C, Kate]
 - Group 4 [Budd, Ben, Giang]
 - Group 5 [Rachael, Sean, Paul]
- **DISCUSSION** (50 min.)

Week 5 : Feb 8 Making and Reading Marks

- 4 10-minute group presentations, each followed by a 10 minute critique (80 minutes total)
 - Group 2 [Lu, Emily, Jake]
 - Group 3 [Zach, Josh K, Adam]
 - Group 6 [Hye, Galen, Thomas]
 - Group 7 [Cristina, Chet, Kenny]
- Introduction to Making and Reading Marks
- **ASSIGNMENT:** [Assignment 5: Making and Reading Marks](#)
- **LECTURE:** on discipline-specific and discipline-crossing issues and ideas about the making and reading of marks. (Paul)
- **DISCUSSION:**of readings and collaborations

Week 6 : Feb 15 Making and Reading Marks continued

- **LECTURES:** on the discipline-specific and discipline-crossing role of making and reading marks. (Jack and Celeste)
- **DISCUSSION** of readings and collaborations
- **DISCUSSION** of exhibition at WARPhaus Mon Apr4 to SatApr9 Opening FriApr8th
- **DISCUSSION** Schedule visit to WARPhaus for later in week to discuss possible uses of the space
- **ASSIGNMENT:** [Assignment 6: Reflections on 2280 Pints](#)

Week 7 : Feb 22 Making and Reading Marks Continued

- **PRESENTATION:** [Assignment 5: Making and Reading Marks](#)
- **DISCUSSION:** or of assignment 5 and collaborative process

Week 8 : March 1 Making and Reading Marks Wrap-up

- Group 1, Group 4, Group 5 Discussion of last weeks presentation
- **DISCUSSION:** about the Marks project.
- **LECTURE:** on the requirements of a project proposal.

Week 9 : Mar 6-13 SPRING PRODUCTIVITY

Week 10 : Mar 15 Project Proposal Presentations/Discussion

- **PRESENTATION:** 4 Minute Presentation on project ideas
- **ASSIGNMENT:** [Assignment 6: Final Project](#)

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- Group 1 [Andrew, Josh C, Kate]
- Group 4 [Budd, Ben, Giang]
- Group 5 [Rachael, Sean, Paul]
- **DISCUSSION** (50 min.)

Week 5 : Feb 8 Making and Reading Marks

- 4 10-minute group presentations, each followed by a 10 minute critique (80 minutes total)
 - Group 2 [Lu, Emily, Jake]
 - Group 3 [Zach, Josh K, Adam]
 - Group 6 [Hye, Galen, Thomas]
 - Group 7 [Cristina, Chet, Kenny]
- Introduction to Making and Reading Marks
- **ASSIGNMENT:** [Assignment 5: Making and Reading Marks](#)
- **LECTURE:** on discipline-specific and discipline-crossing issues and ideas about the making and reading of marks. (Paul)
- **DISCUSSION:**of readings and collaborations

Week 6 : Feb 15 Making and Reading Marks continued

- **LECTURES:** on the discipline-specific and discipline-crossing role of making and reading marks. (Jack and Celeste)
- **DISCUSSION** of readings and collaborations
- **DISCUSSION** of exhibition at WARPhaus Mon Apr4 to SatApr9 Opening FriApr8th
- **DISCUSSION** Schedule visit to WARPhaus for later in week to discuss possible uses of the space
- **ASSIGNMENT:** [Assignment 6: Reflections on 2280 Pints](#)

Week 7 : Feb 22 Making and Reading Marks Continued

- **PRESENTATION:** [Assignment 5: Making and Reading Marks](#)
- **DISCUSSION:** or of assignment 5 and collaborative process

Week 8 : March 1 Making and Reading Marks Wrap-up

- Group 1, Group 4, Group 5 Discussion of last weeks presentation
- **DISCUSSION:** about the Marks project.
- **LECTURE:** on the requirements of a project proposal.

Week 9 : Mar 6-13 SPRING PRODUCTIVITY

Week 10 : Mar 15 Project Proposal Presentations/Discussion

- **PRESENTATION:** 4 Minute Presentation on project ideas
- **ASSIGNMENT:** [Assignment 6: Final Project](#)

Week 11 : Mar 22 WORK

Planning Meeting: Assignments of PR person and Producer Person for each performance location for final projects.

WORK: on your project with your team.

ATTEND JANINE ANTONI LECTURE: Thursday March 24 at 6:30pm in FAB 103. Janine Antoni is a world renown performance artist and sculptor who lives and works in New York City. You are also invited to attend a seminar led by Ms.Antoni on Friday March 25 at 9:00am in FAC B-1. Any questions, contact Celeste.

Week 12 : Mar 29 WORK

Prepare title and brief description of your project: Submit to Faculty and PR person.

WORK: on your project with your team.

Week 15 : Apr 5 WARP Haus Exhibition

- WARP Exhibition

Week 16 : Apr 12 SoM Concert/Installation

- Concert Presentation of Media Works and Adjoining Installations--School of Music Recital Hall

Week 17 : Apr 19 FINAL PROJECTS:

- Site-specific Installations: Here, There, and Everywhere

Week 18 : Apr 27 SUMMATION

- 6:15 PM Final class - discuss/crit final projects

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Links

Transdisciplinarity

Transdisciplinarity as Methodological Framework for Going Beyond the Science-Religion Debate - Basarab Nicolescu

The Potential of Transdisciplinarity - Helga Nowotny

The Need for Cultural Studies - Giroux, Shumway, Smith, Sosnoski

Insatiable Curiosity: Innovation in a Fragile Future, by Helga Nowotny, (2010) ISBN 0262515105

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Presentation Video

Electracy - Gregory Ulmer

Exercises

Exercises and Ideas for Collaboration

Quotes

Collaboration is liberating as it forces the loss of control.

Collaboration requires that one know and give to another.

Without respect, collaboration is impossible.

Communication is impossible.

I think there is a strangely unrequited desire in composers and visual artists to hear that which they only see and to see that which they only hear.

Csikszentmihalyi defines creativity as a dance between the constraints of a problem and the aptitudes of the solver(s), where the most important ingredient is "the development of a vision — the pattern of relationships among building blocks — that becomes transformed into some sort of reality. The creative process must then consist in part of bringing all these things together at one time and place in an appropriate combination to produce a creative result.(Csikszentmihalyi, 1996)

Terms of Interest

analogy, metaphor, fantasy, play, innovation, imitation, translation, representation, mimicry

aptitude, constraint, vision, intelligence

space, place, site, non-site, virtual, real, simulation, simulacra

Authors and Texts

Robert Irwin

Seeing is Forgetting (Weschler)

Notes Toward a Model

Some Notes on the Nature of Abstraction

Being and Circumstance: Notes Toward a Conditional Art in Robert Irwin: Primaries and Secondaries

John Cage

Silence

[Cage's landmark manifesto text.]

For the Birds

[Interviews with Cage on his ideas and works. Highly explanatory of his history, ideas, and methods with discussion of several works.]

Luigi Russolo

The Art of Noises

Edgar Varese

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The Liberation of Sound

Katharine Norman

Sounding Art

R. Murray Schafer

The Soundscape

Gregory Bateson

Cybernetic Explanation in Steps to an Ecology of Mind

Robert Smithson

A Tour of the Monuments of Passaic, New Jersey

A Thing is a Hole in a Thing It is Not (1968)

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TransWARP

Image Gallery

Saturday, April 9th, 8 - 10pm, WARPhaus

Put what you need and various concerns related to the WARP show here.

Who is using which space?

Those of you who are going to be installing your work at WARPhaus in the space normally used by Sergio's installation class (this is the space with the large overhead beam) will need to install no sooner than Wednesday April 6th at 6pm, and will need to have your work de-installed by noon Sunday the 10th. Jstenner 18:11, 25 March 2011 (EDT)

Installation

Title/medium/artists/statements

Private Places, 10 min, documentary video, 2011

Artists: Galen Olmsted, Hye Young Kim and Thomas Royal

"Private Places" is a video experiment allowing viewers to experience other people's private spaces via guided tours given by each artist.

Electric Sponge, interactive installation with video projections and sound, 2011

Artist: Chet Udell, Hye Young Kim, Kate Helms

The "Electric Sponge" is an installation, which invites audience participants to engage with the expansion and contraction of the universe by squeezing a common sponge.

_____, indeterminate, interactive space, 2011

Artists: Budd Dees, Benjamin O'Brien

Cross-Site,

2011 Cristina Molina, Kenneth Wilson, Chester Udell

Sound and imagery were sampled from iconic spaces in Gainesville: the Oaks Mall, and Paynes Prairie. By creating an audiovisual composition an re-introducing these samples into their counter-environment parallels were drawn between the urban and rural landscape.

PROGRAM NOTES (+ Title) TO COME SOON.

TransFORMANCE

Image Gallery

Tuesday, April 12th, 7:30 - 9:00pm, MUB Rm 101

TransFORMANCE YouTube Playlist