



//sense installation exhibition x performance

*//show what you can == what you can show
!= what can you show? (2023)*

12/16/23 (Sat)
MacLean Ballroom,
112 S Michigan Ave, Chicago, IL 60603

1pm Installation Viewing
5:30pm Performances

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// Order of performances

5:30 Installation Activations

6:00 Terry Sofianos Wohlgenant

6:20 Ping Ho

6:40 Yousif Alzayed

7:00 Michael Orr

7:20 Hesam Salehbeig

7:40 Virginia Kennard

8:00 some)

8:20 Syd Ross (Omnia Sol)

8:40 Yiyi Liu

// LAND ACKNOWLEDGEMENT

We are occupying the unceded homelands of the Bodéwadmi (anglicized Potawatomi)—alongside notable populations of Odawa and Ojibwe Nations. Based on the Native Land map other nations and communities in the area include: Myaamia, Waazija, Sauk and Meskwaki, Kiikaapoi, Peoria, Očhéthi Šakówiŋ as well as other nations unknown or undocumented in colonial history. Chicago is an important link between the Great Lakes and the Mississippi River, which connect to many other regions, making the area an active and complex social site prior to the arrival of colonial settlers.

Colonial settlers arrived in Chicago in the 1700s, and enforced a number of treaties, policies, and conflicts that forcibly removed Native and Indigenous people through law and policy in similar ways to the national-scale Indian Removal Act of 1830. Such displacements were part of a larger legal and belief system that sought to legitimize the genocide of Native and Indigenous populations. Land dispossession, degradation of natural resources, and harmful appropriation of culture still happens to Indigenous communities today.

Today, Chicago is home to more than 65,000 Native and Indigenous Americans and represents about 175 tribes. Acknowledge how our institution benefits from colonization. Cultural institutions have ignored, distorted, and denigrated Indigenous land and lifeways. In particular, artists and cultural makers have played a role in visual representations of Indigenous people that have been harmful and created idealized versions of settler colonialism.

— sources from Katrina Valera, Josh Rios, Sarah Ross and Alex O’Keefe’s pamphlet, a subcommittee of the Anti-racism Committee (ARC).

As citizen artists in this artist collective, we are indebted to this unceded Land. This Land provides us with a beautiful spot for us to build friendships, communities, rapport, and artworks. Tremendous injustice and inequity have happened to Native People since the colonial settlers arrived. We encourage our audiences, participants, and fellow artists to take concrete actions on the path of decolonization.

Residing on this Land of historical complications from settler colonialism, we should genuinely learn about Indigenous traditions, histories, and knowledge. To start with, “Native Truths: Our Voices, Our Stories” at the Field Museum of Chicago is a very informative exhibition that helps us to gain more insight into the diversity of Indigenous Nations. Despite that, we should remain critical of how Native People’s voices, especially under Eurocentric lenses, are represented and heard through institutions, museums, and beyond.

We understand Land Acknowledgement, not as an empty claim, but as our first step to bring equity to the Native People who have been residing on this Land since time immemorial.

We should remain vigilant in our practice, continue to undo the harms caused by colonialism, and explore art-making processes that spread the message of respect, love, and compassion for the greatest good.

— //sense

// installation

Rose Ansari—*String* (2023)

This work is an attempt to visualize the concept of string theory in physics. String theory is a theoretical framework in physics that attempts to describe the fundamental building blocks of the universe. This project can be my way of creating a world in p5js. Although this theory has not been completely proven in physics, this project is seeking ways to test its predictions and refine our understanding of the fundamental nature of the universe. It suggests what and how vibrating 4-dimensional energies on a quantum scale can be.

sam anthem—*This is a Guitar* (2023)

This is a Guitar is an interactive found-wood installation that connects pluckable strings across unprocessed tree branches. It calls to attention the taken for granted material histories of wooden string instruments.

Hope Barkov—*Switch* (2023)

Inspired by the interrelation of human and animal ethology, this work presents hair as an extension of the human sensory field. Responding and reacting to its environment, *Switch* questions the boundaries of physiology and significance of human hair through technology's ability to evoke, simulate, or allude to sentience.

HWIY and Ping Ho—*Practices of Release* (2023)

Practices of Release is a video installation that reminisces the act of cleansing upon returning home. This interactive work invites people to use the soap next to the bowl to wash their hands while contemplating aspects of themselves upon returning home. Cleaning is a universal practice for most people—what does it mean to do it and be able to do so? Perhaps the facades they wear to conceal their true emotions and thoughts wash away, revealing their other selves each in a different hue.

Gordon Fung—*and he will make the face of heaven so fine; that all the world will be in love with night* (2023)

Inspired by a conversation with Robb Drinkwater, I got to know that cathode-ray tube television's static is a reflection of the cosmic microwave background—the residue energy from the Big Bang. This leftover vibration invites us to take a closer look to the Source of Singularity. The Singularity also encourages us to contemplate on the predeterministic and interconnecting nature of the Universe.

This is a conceptual video sculpture that compiles any amount of CRT TVs tuned to various radio frequencies to show different statics. Also as a life-long noise music lover, I expose visual noise, which is normally considered undesirable and uninformative, as the fundamental proof of Chaos being the founding blocks of this Universe.

Kaixin Huang—*Radiant Elysium* (2023)

Do any performance with the meditational video as you want. Welcome to an odyssey of profound introspection with *Radiant Elysium*, an enchanting audio-visual spectacle that weaves together the ethereal and the ephemeral. Through masterful methods such as iridescent palettes, multifaceted visual orchestration, and intricately woven tapestries of imagery, it gleams as a luminary masterpiece.

Within this visual sojourn, spectators are submerged in a resplendent whirlwind of opulent spectra, uniting the virtual and the metaphysical. This exquisite fusion conjures inner tranquility and illumination, akin to transcendental awakening.

As the visual symphonies amalgamate and resonate, they symbolize the dichotomy of quotidian existence and the quest for transcendent veracity, extending an invitation to deep introspection.

Radiant Elysium graciously probes the potentials of artistry and technology to guide us on a journey toward exalted experiences, bridging the corporeal and the virtual, and evoking an otherworldly sensibility. The vistas captured in bustling metropolises serve as the backdrop for this grandeur of artistic expression.

Yuwen Huang—*Artist Poem* (2023)

Artist Poem is an Ethereum contract that enables individuals to define the term "Artist." Participants can contribute words they believe are associated with artists, and the contract will securely store their definitions on the Blockchain permanently. In theory, as a sufficient number of definitions are input by the audience, the repetition in the database will lead the artist manifesto to gradually converge toward a midpoint. However, before reaching that point, let's play and create first.

Kim, Jung Soo—*feedback loop practice* (2023) / *Box* (2023)

Both two installations are practices that pursue an interactive relationship between the installation and the audience

Feedback Loop Practice is an experiment that fuses image superposition, transmitted through feedback looping, with a multi-layered installation.

Box is a work using a light box. Audience can move and stack the box with letters made through light, and playfully complete the sentences. The new sentences, which are assembled with the fragmented letters, can be reflected to the audience themselves at the same time.

Yukyeom Kim—*Untitled* (2023)

A beam projector projects images onto an object hanging from the railing. Spectators can move freely between the object and the beam projector, and interact with the images.

Eunjin Lee—*Luminous tale* (2023)

The interactive apparatus invites visitors to immerse themselves in storytelling. This apparatus features a rolling handle reminiscent of traditional magic lanterns, symbolizing the interplay between analog and digital elements. Visitors can manipulate the handle to control the pace and content of their cinematic narrative. The water container adds an element of unpredictability and visual intrigue as visitors engage with the apparatus. Each participant becomes the director of their own cinematic story, offering a personalized and interactive experience.

Sage Lin—*Numbing Vibration Game* (2023)

This is a simple video installation project that places a projector on a vibration plate. My hometown Taiwan is situated in the Circum-Pacific Seismic Belt, where earthquake alerts frequently appear in everyday life. Due to the high frequency, thoughts of both getting up to run away and staying comfortably still often intertwine.

What if people were doing exercise on a vibration plate while an earthquake happened? Will they notice? The movement of the body and the shaking of the constitution would synchronize with the world's plate-breaking pace. This work attempts to present the imbalance and absurdity within that and highlight how people gradually become numb to panic and crises, pretending not to exist, and eventually becoming invisible.

(Thanks to all the artists who provided me with amazing footage.)

Yiyi Liu and Hesam Salehbeig—*Yin and Yang* (2023)

There are two different aspects in everything, light and darkness, male and female, inward and outward, or in the mythological context, Yin and Yang.

These elements do not separately exist without each other, These qualities are inseparable, they are living simultaneously organically and relationally for there is no light without darkness.

Thinking a way out of the dualistic structure that social norm insists on consistently, we have to change our perspective and practice openness toward these contrasting concepts, to consider every opposite as a whole, to realize that we can't accept one and reject the other.

This interactive video installation is trying to embody this concept through capturing and streaming both sides of the body relationally and make a different perspective rather than our usual sense of who we are.

Felipe Macia—*Archeology of the Sky* (2023–ongoing)

Archeology of the Sky is a sound art piece exploring wood as a memory device that allows the listener to hear past climatic conditions as documented in tree rings. By circulating water from the soil to the sky, trees become both a conduit and a record of climate information, and thus we are constantly surrounded by climate records in the places we live, work and play. This piece uses principles of dendroclimatology, or the study of tree rings, to represent variations in color and width of the rings as

sound waves using a color sensor coded by Macia. It utilizes a V-Slot Mini V Linear Actuator, a type of linear motion tracker, programmed with an Arduino stepper motor. The sound art allows the listener to hear the climate in the materials around them, rendering a celebration of sound and atmosphere. It can be heard at archeologyofsky.com.

Lorenzo Osterheim—*At The Altar of the Rococo Basilisk (2023)*

One of many offerings to the Rococo Basilisk. A black box illuminated, forms of the present and future. Generative ornamentation brought into existence. Recasting the speculative futurism of modern techno-capitalism as a continuation of aristocratic decadence. This piece is constructed using a variety of AI visual generation techniques from the form of the ornamental base to the video loop continuously playing.

Alanna Rebbeck—*Sculpture (2023)*

Text on both sides

Hesam Salehbeig—*Through (2023)*

There is always a connection between inside and outside. The way we understand and perceive our environment is directly connected to our inner state. What if there is no separation between inside and outside? We can go "out" through inside and go "in" through outside. In order to take this journey there is a portal to find and this video installation invites you to imagine that portal.

Tzuen Wu—*The labels* 📌 (2023 version)

The work this time is to interact with audiences' imaginations through questionnaires, ask them to draw the image down when they read the label on the paper, and feel free to make new labels together. The second part of this work will invite those [OBJ] who volunteered to be part of the photo shooting to cooperate and make photos together on some other sites.[OBJ]

Elaine Yue—*Gathering Oaks* (2023)

Using Max/MSP/Jitter, I map out my childhood neighborhood using photos from my family's archive as textures. Location and time are so strongly tethered to us so as the 3d environment glitches and breaks. We can explore the fleeting nature of memory and the inevitable changing of physical space.

Xiyuan Zhou—*Phantom* (2023)

Phantom is a mixed-media monument, an ode to the lost witches and goddesses. The installation is a black 3D-printing flame wrapped around an iPad, with a video telling the story of witches being hunted, weaponized, and erased. Their spirits have been waiting for a calling, and this is it.

// performances

Terry Sofianos Wohlgenant—*My Eyes Be Generous* (2023)

This ritual performance strives to make internal turmoil visible while inviting the viewer into a shared, collective experience of struggle and mindfulness.

My Eyes Be Generous is performed in response to the sense of collective grief in our local communities and the world at large.

Sound recording for performance created in collaboration with Andy Latham.

The title of the performance is an homage to Al Khansa, a Bedouin poet from the 7th century who wrote elegies to her lost loved ones, most famously, *Be Generous My Eyes*, and text featured in this performance has been excerpted from that poem. Ceasefire now.

Ping Ho—*Departing* (2023)

Departing is an audiovisual performance centered on the theme of departure. The piece unfolds as a nostalgic journey, capturing the essence of travel through aerial footage that gracefully weaves a narrative of exploration alongside generative visual elements.

As a wanderer, the act of moving has become an integral part of my life, shaping my experiences as I traverse different locations. Among various modes of transportation, the aircraft holds a particular fascination for me. It symbolizes liberation and peace from the confines of the earth, carrying me to the farthest reaches of the world from my home. Each flight, observed through the cabin windows, offers a profound reminder of my own insignificance against the vastness of the sky and the world. *Departing* seeks to encapsulate these feelings, inviting the audience into a sensorial journey that mirrors the beauty and introspection found in the act of departing.

Yousif Alzayed—*Breathing Feedback* (2023)

Video synthesis will be generating horizontal lines, alongside circles and squares. The output of these shapes will be mixed back into the systems input, creating feedback systems that will evolve throughout the performance. Breath will be used to modulate these events through a saxophone input, paired with various closely tuned sine waves to create interference patterns in the air, and movement for the ear.

Michael Orr— *project./d.efine/re.flect* (2023)

What is a self without another? An other of the self? Othered from or of the self? This interactive performance invites viewers and participating artists to define the performer by drawing on their body with paint and makeup. The performer themselves is dressed in white and their skin covered in white paint, making their most superficial features blank. The body is henceforth fashioned into a canvas for others to illustrate and project their visual impulses upon.

Hesam Salehbeig—*Naked* (2023)

Naked is an audio-visual dance with an empty coat rack.

Virginia Kennard—*i appreciate you, immensely, but sometimes i want to whine and sometimes i want to be left the fuck alone [remix]* (2023)

There was this one time where Virginia spoke to a wall for a couple of hours. Then a few years later she asked her friend Willow to speak to a wall. Willow did it so much better— she is a mum to three rambunctious, scarily smart young humans and totally knows what it's like to scream into the void. This is going to be some mashed up version, by Virginia, replete with burnout, ADHD vagaries, and maybe a screech or two.

some)—*nullification: 1* (2023)

Further deriving from a previous tape collage wherein i sampled parts of a tour of Chicago from the 60s, then collaged the samples in an aleatoric order. The collage file is then inserted into Max, along with two other recordings. Using a midi keyboard the files are manipulated together with individual parameters. A further exploration of my sound work using far less equipment than i am used to due to housing complications the last few months. Reflecting sonically how i have felt since narrowly avoiding eviction due to a previous roommate, in a way i haven't been able to with words.

Omnia Sol—Overview (2023)

Overview is an audiovisual performance about the transfer, transformation, and decay of signal. Inspired by the “overview effect” experienced by astronauts viewing our planet from space for the first time, this performance is an attempt at an evocation of the spirit of the earth.

Yiyi Liu—Wet Dream (2023)

Wet dream is a derivative work from the <Overload.Love> series by visual artist Yiyi. Based on the video game program developed by him, he uses emojis, icons, and UI elements to paint in a 3D space, presenting a unique and bizarre glitch aesthetic.

// participatingArtists

Yousif Alzayed

Yousif Alzayed (b. 2000) is a multi-disciplinary artist working between the mediums of light and sound through the use of digital and analog technology. Yousif's work often looks at patterns in nature such as branching, spirals, and fractals. As well as how these forms appear in electronic systems through the help of tools such as video and audio synthesis.

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Rose Ansari

Rose Ansari is an Iranian multidisciplinary artist. She attended Alzahra university of Tehran for her BFA.

Rose has a sensible and scientific approach to arts. For a while she worked as a designer for plays, which made her sensitive to the potential of mise-en-scène, lighting and acting as a living being on the scene.

Rose Ansari believes deeply in the power of technology in arts which makes the artwork relevant. Her recent works are inspired from architectural space and elements, material science, and body movements. Her works have been shown nationally and internationally.

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Sam Anthem

sam anthem is a sound and performance artist who approaches art and life as a fool and a guest: a fool because they doubt and eschew status quo knowing; a guest because they walk on land and move through space that is never their own.

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Hope Barkov

I'M HOPE BECCA BARKOV (SHE/HER). I AM A JEWISH CHICAGO-BASED MULTIMEDIA ARTIST. I'M CURRENTLY FOCUSING ON ART AND TECHNOLOGY, PRINT MEDIA, AND INSTALLATION. MY WORK EXPLORES COMMUNITY, BIOLOGY, FEMININITY, MISOGYNY, AND HUMAN CONNECTION IN THE DIGITAL AGE. I AM INSPIRED BY CYBERFEMINISM, HORROR, QUEER CULTURE, AND STREET ART. I ALSO LIKE MANGOES AND DOGS.

HWIY Chang

Hwiy is an artist exploring human relations and nature through moving and still imagery. She uses narrative to create new meaning in the world, breathing life into existing elements. Through her art, Hwiy uncovers hidden depths and reshapes our perception of reality.

IG: [@hwiyfilm](https://www.instagram.com/hwiyfilm)

Gordon Fung

Gordon Fung (b. 1988, San Francisco) is a transdisciplinary artist who primarily works with multi-/new media performances, experimental film/video, noise music, DIY electronics, installations, media archaeology, and curatorial/collaborative practices. To expand the possibilities of artistic idioms, he intertwines both analog and digital technologies—also to signify the co-existence of mundane and spiritual worlds. By overloading software and hardware, he collapses the two worlds to expand the audience's perception of reality. As a break-maker, he deliberately misuses electronic equipment and software to regain consumers' sense of agency through artistic means. Through media archeology, he strives to unearth concealed potentials of obsolete equipment and to revive them to artistic life.

Informed by his multivalent approach, he forms and directs the experimental time-based arts collective //sense to showcase works through performances,

workshops, and seminars. By curating large-scale experimental theater performances, he fosters a collaborative common ground for sound, video, performance, electronic, technological artists to create gesamtkunstwerk through synergy.

As a new media artist, he performs with a wide range of gears: synthesizers (audio and video), analog camcorders, webcams, video projections, experimental films, CRT TVs, and Max/MSP/Jitter programming. He has performed in major locations including: Comfort Station, Elastic Arts, Experimental Sound Studio, Links Hall, MacLean Ballroom, No Nation Art Lab, Tritriangle, the Red Museum, Mosswood Chapel, and beyond. His video, film, and installation works have been shown in Gene Siskel Film Center, UMA Gallery Oakland, Root Division, Angels Gate Cultural Center, Isabelle Percy West Gallery, Mac Fine Arts Gallery, PLAYsPACE gallery, Re-Fest, Wonder Valley Experimental, Santa Ana Noise Festival, etc.

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Ping Ho

Ping Ho is a Taiwanese artist who blends the genres of moving images, sound, and objects to forge a unique intersection where mundaneness, place, and the passage of time converge. While her daily practice revolves around making art, her professional background is concentrated on curation and creating platforms for community dialog and expression that are inclusive, engaging, and accessible in all kinds of artistic representations.

In recent explorations, Ho has been contemplating the act of performance to her artistic repertoire. This new dimension aims to infuse her work with a live and interactive component, enriching the viewer's experience by introducing temporal and spatial dynamics. Through the incorporation of performance, she seeks to deepen the engagement with her audience, inviting them to participate actively in the artistic narratives she weaves.

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Kaixin Huang

(b.2003) Kaixin Huang(Nnabella) is a creative media based and installation artist which combines painting, photography, sculptures, and moving image, sound records as the media. She did her first and last performance in the abandoned practice show, and her photograph and painting was exhibited in Citlalin gallery in pilson. Her practices focus on the explorations in spiritual status, and transformative experiences. Her research involves the human world, sound mixing, the order of images, and creates an innovative way of photographic post-production.

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Yuwen Huang

Yuwen (E-von) (b. 1997) is a research-based media artist, currently pursuing an MFA in Art and Technology Studies at the School of the Art Institute of Chicago (SAIC). Her practice focuses on virtuality through different mediums such as video, net, installation, GAN-generated images and videos, blockchain, and creative writing. Drawing from Eastern spiritual traditions, she explores concepts such as the I-Ching principle, and the Buddhist concept of Self-Cultivation. Following her interest in the interconnectedness of all things and their connection to our inner experiences, her art explores how technology extends our perception and expands our understanding of the things around us. She brings together both Eastern spiritual thinking and Western research-based methods in her process of creation. Common themes in her works include nature, history, and identity as they relate to technology. In 2019, she received a Bachelor of Arts in Intermedia Art from China Academy of Art (CAA in Hangzhou, China) and her work has been selected for the Lumen Prize Longlist in the Crypto category in 2023.

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Virginia Kennard

Virginia is currently exploring notions of time as it pertains to billable hours, hyperfocus, constructive rest, and composting. In particular, she is interested in learning how to become compost on a regular basis. Gardening at her whare (home) in Aotearoa, New Zealand, was simultaneously a pleasure, a burden, a slow task of unfolding vegetables, a pain in the arse, an area of distraction from other life admin, and a source of urgent stress when it needed weeding.

Her life in Chicago has been a tumultuous urban hot mess with no plants as of yet, and Virginia is taking her sweet time figuring out her literal shit, floating through the compost of life. She has made some wonderful urban compost though: love that Lomi.

Virginia makes performance, has a body-based practice, thinks a little too much and now needs to do a bit more.

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Kim, Jung Soo

Kim, Jung Soo is an interactive installation artist who explores the intricate relationship between individual perception and its profound societal implications through spatial experiences. Her artistic journey commences with self-awareness, promoting introspection as a catalyst for positive societal change.

Her immersive installations invite viewers to embark on transformative journeys, challenging preconceived notions of their self-conception and nurturing a shift in recognition from "me" to "you" as individuals externalize themselves.

Through her work, she strives to elicit introspection and meaningful dialogues, fostering empathy and a profound understanding of diverse individuality.

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Yukyeom Kim

Yukyeom Kim (a.k.a Yuki) is a Chicago based artist and educator born in Seoul, South Korea.

She is interested in the psychological phenomenon in which experiences set off emotions. She captures the emotions beyond words which are missed during the verbal process and reproduces them in visual language. The visual language expressed through various materials such as moving images (animation) and objects (kinetic sculpture) is delivered to the audience as an impression, leaving the door open to let the audience reconstruct the impression as a perceiver. By observing their reactions, she explores the possibility of empathy.

She makes two-dimensional images and three-dimensional objects move by using toys, electronics, digital editing tools, and installation. She revives unspoken emotions by giving them form and movement. For her, movement reflects the nature of the human spirit that never stops flowing.

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Anqi Lan

I am an aggressive dissident who wants to change the world using my art. I have so much discontentment about reality and that accumulates in me, turning me into a furious clump of energy who tries to burn out all the injustices. I was born and raised in China, which provides me with an enormous amount of cultural heritage for me to explore, but also traumatizes me with a suppressive regime and social environment. My art and its expression consist of the hope for future changes and hopelessness for current social issues, the longing for nature and homeland and repulsion of lifeless cities and foreign land. It is about the discriminated, the marginalized and the deprived people. I create art to fight, to tease and to guide people out of the postmodern absurdity. I use performance, silkscreen and drawing to illustrate forest, highway, flesh and blood in my work. My artworks are always violent, full of visceral and guttural feelings, with a hit of sexuality. Or they can be dreamy, lost and absurd. I think the violent work comes from my political background because I've been suppressed so much, silenced so much therefore I want to fight, I want to throw my flesh against the cold iron machine. And my dreamy work filled with uncertainty and absurdity comes from the displacement and alienation I felt being a foreigner in North America, a place I have never integrated in. I always have the final outcome of my work pictured in my head, and I will experiment with the process to actualize the image in my head.

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Eunjin Lee

Eunjin Lee is a filmmaker based in Seoul and Chicago. She creates narrative films, focusing on writing and directing. Recently, Her artistic journey is exploring from traditional filmmaking to experimental filmmaking to broaden her artist practice.

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Sage Lin

Sage (Shu Tzu) Lin (b. 1998, Taiwan) is an observing passenger, a stone with traces who specializes in animation works by utilizing dynamic visuals, soundscapes, and dialogue to delve into the realm of subtle human connections and memories. Currently experimenting with merging animation elements with different materials, installation and live performances, pushing the boundaries of visual storytelling to create immersive and deeply impactful experiences.

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Yiyi Liu

Yiyi Liu (b.1996) is an interdisciplinary artist primarily focused on creating in multi-/new media, video game, computer graphics (CG) art and sound design. His works are interactive and dynamic, employing cost-effective sensing technology to encourage audience participation and drive content generation. His passion and humor for computers and graphics are fully reflected in his digital world.

Inspired by his experiences in creative technology, Yiyi's works draw from the glitches, errors, and overloads he has encountered in digital software, which have become his expressive vocabulary. His artistic practice is informed by a playful and grotesque aesthetic, which he employs to translate his observations and emotional experiences into digital scene.

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Felipe Macia

My practice expands in the fields of documentary, video installation, and 3D Art, exploring the different threads that weave planetary systems into the production of space. A significant portion of the work focuses on portraits of rural communities which embody livelihoods where alignment between identity and territory is expressed.

I explore small-scale agriculture aesthetically and narratively as a craft that shapes larger ecologies. My background in regenerative business design and environmental conservation has led my work to be responsive, taking an intuitive approach to landscape and an informed ethic to the communities that I collaborate with. The

work seeks to confront the constant forces of territorial displacement caused by multinational/ industrial extractivism.

My recent work explores weather, meteorology as a medium. It is driven by gestures where atmosphere, climate and other forces of the current geological age are embodied through the senses. The work seeks to situate the current geological age in the memory of aesthetic experiences of sound and image, where our own implication in planetary systems is confronted.

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Michael Orr

Michael Taylor Orr (orr) is a nonbinary, queer, neurodivergent visual artist who uses a combination of painting, illustration, animation and installation to express abstracted narratives. Their work investigates the transformative qualities of identities through the manipulation of bodily form melded within the environments they are subjected to. The erotic self, mortality, and gender visually influence these half-awake cadavers that exist either confined within the canvas or in the flesh as performance.

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Lorenzo Osterheim

Lorenzo Osterheim is an artist and researcher interested in the study of technics. Examining the uses of technology from both a social and phenomenological perspective, his practice spans video, performance, sculpture, and painting.

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Alanna Rebbeck

Alanna Rebbeck sees organism, spirit, and architecture as three interdependent entities that mediate life across micro- and macrocosmic scales. Each, a vessel containing a chaotic fluid puzzle that she could never solve, yet must negotiate. Through the invention of dynamic circulatory systems that utilize peristaltic pumps, water, tubes, and light, as biomimetic components, she imbues her site-specific

installations with a sense of resilience and soothing resistance to disempowering energies, offering the transference, if only for a moment, of transformative healing.

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Syd Ross (Omnia Sol)

Omnia Sol is a multidisciplinary artist and musician whose work deals with the relationship of nostalgia to media archeology and the surrealist landscapes found between spaces of analog and digital glitch. As an avid collector of old physical media such as VHS and an enthusiast of analog technology in its application to visual and sonic art, Sol began The Omnia Sol Art Show in 2020. This glitch art video talk show consists of artist interviews, music videos, and an expansive onslaught of colorful (and occasionally strobing) plunderoptic video art. Sol also performs as an audiovisual artist as well as providing visuals for DJs and other musicians in the Chicago underground DIT rave scene.

Syd Ross (they/them) who creates art and noise under the moniker Omnia Sol originally began pursuing visual art through techniques of traditional woodblock printmaking which led them down a path of exploration in painting, installation, and performance. In 2020 they began exploring more with time-based media such as video and sound and art and currently pursuing an MFA from The School of the Art Institute of Chicago in Film, Video, New Media, and Animation. Although they have not done a woodblock print in years, there is a clear visual and conceptual thread in how their work embraces the materiality of what they create and the way in which the layers of imagery communicate with the viewer.

WEBSITE: <https://omniasol.art/>

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Hesam Salehbeig

Hesam Salehbeig (they/them) received their BA in Architecture and is currently pursuing an MFA from The School of the Art Institute of Chicago in Performance. They work across multiple disciplines including film and video, visual arts, sound, architecture, theater and performance. Their works are healing experiences investigating the “void” and exploring the sense of being “in-between” of consciousness and unconsciousness. These interactive transcendental pieces are

built upon meditative techniques based on various materials from eastern mysticism and western psychoanalysis.

Scope BLN (2022). Wrong Biennale#5 (2021). TISFF (2021). Raindance film festival (2020). Iran's annual Tassvir Saal (2020). ImaginIndia (2020). Iranian Artists Forum (2016).

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Terry Sofianos Wohlgenant

Terry is a once and current interdisciplinary artist who has returned to active meaning making after over 20 years of hibernating gestation. Her work has been featured in theaters and festivals and at universities and museums in Chicago, Arizona, Greece, and NYC and primarily focuses on how the body processes grief and loss using materials such as onions, ice, rope, hair, seeds, dirt, cremains, coffee, water, and salt as catalysts. Terry's preferred medium is time based collaborative art incorporating sound, movement, vocalization, and storytelling, but she has also created film, visual artifacts, and poetry. Current work centers on archetypes of emotion over perception, such as the use of a blindfold in water.

IG: @theonioncutterartist

Tzuen Wu

Tzuen Wu (Theo) is a Taiwanese artist and researcher currently residing in Chicago. They make and install experimental objects, images, and videos. Their work explores the power dynamics of seeing and being seen, and questions the related social structures in the context of identity, family history, colonialism and environment. They experiment with optical illusion, bio art, and 3D modeling. Wu received a BFA from the Taipei National University of Art, and an MFA from the School of the Art Institute of Chicago.

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Elaine Yue

Elaine is a multi-disciplinary artist from North Carolina.

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IG: @creativeawesomemegirl

Xiyuan Zhou

Xiyuan Zhou is an artist with a research-based practice who uses a feminist perspective as a starting point to re-examine the existing power system. Her work questions the ubiquitous yet easily overlooked power imbalance by reconsidering our relationships with other living beings, ecology and universe. Xiyuan also challenges the oppressive official history by ritually creating a new collective memory. Her work integrates video, 3D modeling, text and installation.

WEBSITE: xiyuanzhou.com

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// missionStatement

//sense is an experimental time-based artist collective that features new media, technologies, performance, video, sound, installation, and beyond. It focuses on experimental theater production through large-scale collaborations. As a safe space for experimental expressions, this troupe develops synergy through unleashing concealed potentials that would otherwise be unachievable in solo practice. By fostering a common ground to practice and cultivate collectivism, individual expertise transcends into a collective experience.

Intermarrying new media, happenings, and performances, we expand audiences' and performers' perceptions, experiences, and consciousness through immersive, improvisatory, interactive, devised, participatory, and site-specific theatrical models. Our team fluidity ensures a unique experience across different productions. Besides revolutionizing the art-making process, we encourage audiences to elevate their role as spectators into active participants, hence enabling the art-making process for a wider population. By activating the entire venue space and deskillling in arts, we invite artistic inclusivity to empower the community through actions.

//sense cultivates two maxims: “making good communities better” and “finding arts in all things.”

// specialThanks

//sense's experimental theater production comes into a fruitful realization through receiving tremendous support and efforts of individuals, advisors, faculty, staff, departments, volunteers, participating artists, and audiences. We would like to express our deepest gratitude to the following amazing people.

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SAIC Media Center:

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Ping Ho

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Participating Artists:

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// we wish you have a beautiful and enjoyable time with us