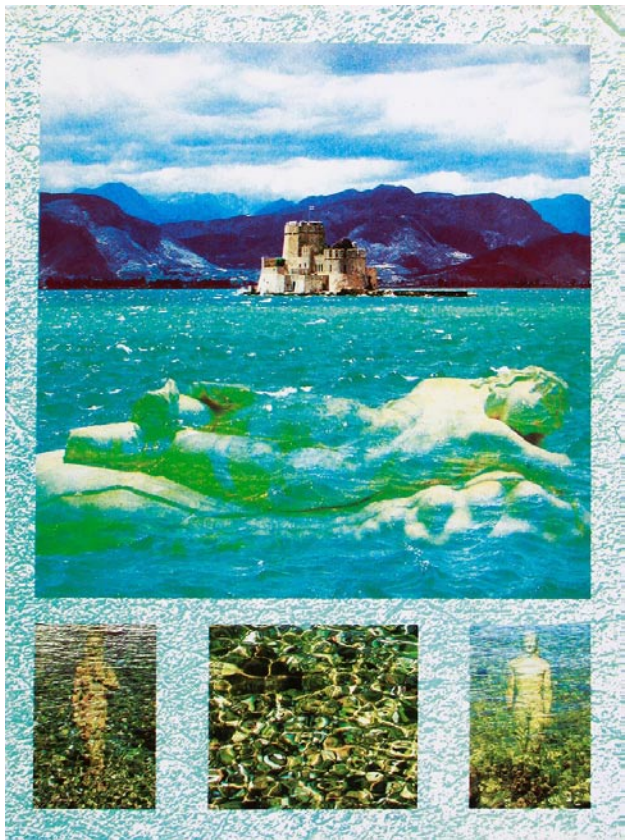


Treelee MacAnn

The Printmaker's Art



Treelee MacAnn, *Guardians of the Sea*

July 30 - September 19, 2015

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Cameron Art Museum in Wilmington, NC, Offers Exhibition Focused on Interactive Art

The Cameron Art Museum in Wilmington, NC, is presenting *Response is the Medium*, an exploration of innovative interactive art featuring pioneers and vanguards in the medium, on view through Jan. 10, 2016

In 1977 interactive art pioneer Myron W. Kruger stated, "The beauty of the visual and aural response is secondary. Response is the medium! As an art form, this is unique. Instead of an artist creating a piece of artwork, the artist is creating a sequence of possibilities."

The exhibition *Response is the Medium* explores the innovative ways artists are utilizing technology, perception and audience interaction in creating their work. The Cameron Art Museum explores the ever-evolving field of interactive artwork with pioneers and vanguards in this medium; media artists Brian Knep, Daniel Rozin and Purring Tiger (Aaron Sherwood and Kiori Kawai); metalsmith Gabriel Craig and composer Michael Remson.

Interactive art is defined as artwork that requires physical engagement between the visitor/participant and the artwork. The artwork interacts with the visitor/participant as an interactive object, interactive space or virtual reality or through interactive systems such as Artificial Intelligence. The visitor/participant is an active "performer" in the context of the artwork and is a significant partner in its manifestation.

Brian Knep is a media artist whose works range from large-scale interactive installations to microscopic sculptures for nematodes. He has won awards from Prix Ars Electronica, the International Association of Art Critics, and Americans for the Arts.

"The pieces in the Healing series explore interaction and integration: the changes, both destructive and regenerative, that happen when things interface with each other," says Knep. "They are interactive floor projections with patterns that change in response to visitors. When visitors walk across, the patterns pull away, creating

wounds. When left alone, the patterns grow to cover these wounds. In each of the pieces, however the patterns grow back in different ways. This work is related to the research being done on artificial intelligence and artificial life, but the path and the goal are different."

Knep adds, "With these pieces I am focusing on the complexity possible with very simple rules. By amplifying chemical models of interactions and making them visible and accessible, they become metaphors for human behavior and interaction."

Daniel Rozin creates interactive installations and sculptures that change and respond to the presence of a viewer. His work also investigates the psychological and optical cues inherent to image building, such as pattern and the materiality of the picture plane.

Rozin has received the Prix Ars Electronica, I.D. Design Review, Chrysler Design Award, and the Rothschild Prize.

Mirror No.12 (2013) is a color video projection that processes live imagery captured from a small camera. Taking upon itself image building restrictions, *Mirror No.12* uses the rotational transformation of line as the sole means of representation that results in a painterly texture. Cropping the camera's frame and virtually torquing its imagery three-dimensionally, the projection is bounded by an oval, evoking the surveillant effect of an observer gazing through the peephole in a door.

The basis of behavior in this software artwork, *Darwinian Straw Mirror*, 2010, is Darwin's theory of evolution and natural selection, which is shaped by mutations that occur at random. In the *Darwinian Straw Mirror*, 'evolutionary pressure' pushes the piece to resemble the viewer's image. Thousands of straw strands are randomly placed on the screen and then through a process the software program determines clarity of the image of the viewer on the screen. As this

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process is repeated, an abstracted picture of the immediate surroundings and viewers emerges, similar to a mirror.

Mirror No. 10 (2009) is a software art installation that generates a live reflection of its display environment. It's on-screen imagery appears to be "sketched" and is built visually by a hatched line drawing that is constantly in flux. Trails of movement form a textured surface, echoing the gesture of viewers. This work processes video captured from a small camera and plays on a computer that runs artist-authored software.

In 2011, Aaron Sherwood and Kiori Kawai, founded Purring Tiger, a multi-cultural, multimedia, experimental performance/installation group dedicated to bringing people together in the context of art, in a subtext of wonder. Their pieces have been commissioned and appeared at such locations as Burning Man Art Festival, Brooklyn Museum, Federation Square (AUS), Tribeca Performing Arts Center and Telfair Museum.

MICRO (2014) explores the small universe that is our body and mind. It consists of an 8 foot x 12 foot x 8 foot structure with 200 translucent balls hanging from the top of the structure, that each contain a speaker. When a ball is bumped into it generates a unique sound, and lights up with one of 5 different colors. As people play and interact with the balls they are engulfed by a symphony of lights and sounds surrounding them on all sides. *MICRO* was an honorarium installation at Burning Man 2014.

Gabriel Craig is a metalsmith, writer and craft activist. Craig's performative use of craft engages diverse audiences in discussions about self-sufficiency, labor, consumption and tradition. Recent exhibitions were at the Renwick Gallery of the Smith-

sonian American Art Museum in Washington, DC, The National Ornamental Metal Museum in Memphis, TN, and the Museum of Contemporary Craft in Portland, OR.

Michael Remson is an accomplished composer, author, educator and administrator, who has dedicated more than twenty-five years to a dual career as a working artist and arts administrator/advocate. Dr. Remson served as Development Director for Dragon's Gate, a start-up non-profit dedicated to working with at-risk populations through the visual arts.

Soundforge is the result of a two-year collaboration between metalsmith Gabriel Craig and composer Michael Remson. A multi-media installation combining video, audio and sculptural elements in an interactive work that explores forging as an act of both fabrication and percussion. Initially confronted by a video of forging, viewers proceed to the gallery space and are able to use custom, hand-carved wooden mallets to play three different hand-forged steel keyed instruments. Each key is tuned to complement the musical score, allowing viewers to easily and successfully engage the work. The viewers actually participate in completing the work.

The Cameron Art Museum presents six to eight changing exhibitions annually; ongoing family and children's programs; a unique program of tours for Alzheimer's patients, and their caregivers; The Museum School classes for adult and youth education; interdisciplinary programs (lectures, music, films, literature, dance); and Healthy Living Classes. The Cameron Art Museum also features the CAM Café.

For further information check our NC Institutional Gallery listings or visit (www.cameronartmuseum.org).

Tri-State Sculptors Holds 37th Annual Conference in Wilmington, NC - Oct. 1-4

The University of North Carolina Wilmington (UNCW) and Cape Fear Community College (CFCC) are excited to host the 37th Annual Tri-State Sculptors Conference on

Oct. 1-4, 2015 in Wilmington, NC. Located on the coast of North Carolina, Wilmington offers the perfect backdrop for an amazing

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