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Invisible Ingredient

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Invisible Ingredient brings together five up-and-coming digital artists from the Bay Area whose works uncover the hidden politics and histories of everyday phenomena. Each artist merges art, technology, and craft to make invisible ingredients visible. Miki Yamada Foster's *Feminist Craft Corner* explores the hidden politics of gender and sexuality by interweaving technology and craft, while Lindsay Kelley examines the borders of food and nonfood through video and text in *Starvation Seeds*. Nick Lally, Elizabeth Travelslight, and Rupa Dhillon expose everyday invisible phenomena ranging from the relationships between sound and light to the notion of memory and personal reflection. Through the use of electronic sensors and computer programming, Nick Lally uncovers the beauty and complexity behind seemingly mundane data in his untitled series of digital prints, photographs, and accompanying mural. Elizabeth Travelslight explores the notion of personal identity, memory, and reflection in her assemblage series containing found furniture, textiles, and glass. Rupa Dhillon exposes the visibility of sound in *(Re)Sounding Light* through the use of electronics, beads, and deconstructed musical instruments.

***(Re)Sounding Light*, by Rupa Dhillon**

(Re)Sounding Light explores the relationship between sound and sight through an interactive sonic chandelier that can be touched and spoken to. It takes sound from the audience, which is normally thought of as invisible, and uses its vibrational character to create motion within the chandelier. This motion causes a series of deconstructed instruments to vibrate and generate additional sounds, while also causing the light reflected from the chandelier's beads to dance around the space. This artwork reveals that the experience of sound goes beyond what is heard: that it can also be seen.

Bio: Rupa Dhillon holds a BSc in Music Technology from London Metropolitan University and an MFA in Digital Arts and New Media from UC Santa Cruz. Her work combines software, electronics and music in order to explore the experiential qualities of sound and investigate issues of accessibility for those with sensory impairments.

***Feminist Craft Corner*, by Miki Yamada Foster**

Feminist Craft Corner is a public access television show and an installation of collaborative Do-It-Yourself (DIY) experiments in crafting and technology. The public access show invites the audience to question their assumptions about how we speak about technology and who can speak for it. The episodes enact a queer staging of media production for the purposes of educating its audience about the intersections of DIY, crafting and technology. These interactive craft pieces encourage participants to playfully engage with objects through the activation of a queer and feminist framework, produced through the selection of content and the construction of form.

Bio: Miki Yamada Foster is a queer hapa multimedia artist from Seattle, Washington. She is a maker of comics, zines, small crafted things, installations and experimental documentaries. Her current work investigates the intersections between DIY crafting and radical feminism and queer theory through the creation of feminist video productions and electronic crafting materials. She received her Bachelors of Arts at the Evergreen State College with an emphasis in Film and Gender and Race Studies.

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***Starvation Seeds*, by Lindsay Kelley**

Lindsay Kelley's *Starvation Seeds* is a video installation, a cookbook, and a research initiative. Throughout the project, Kelley asks the simple question "what is food?" Many of the practices referred to in *Starvation Seeds* exist at the limit of intelligible cuisine and are not understood as food or eating; such practices might be pathologized as "pica" (the ingestion of nonfood) or viewed in relationship to malnutrition and starvation as refeeding. Such practices reveal bodies at their limits. *Starvation Seeds at Invisible Ingredient* presents videos documenting the preparation of three fringe foods, opportunities to taste and prepare these foods, and a small book documenting Kelley's recipe development process.

Bio: Lindsay Kelley researches fringe foods, experimental ingestion, and representations of people and plants in narratives of conquest. She has exhibited and published in the United States, Canada, and Australia. She recently completed a dissertation in the History of Consciousness Department at University of California Santa Cruz about food, biotechnology and contemporary art, focusing on artists who use biological processes or "wet ware," and also holds a MFA in Digital Art and New Media from UCSC.

***Untitled*, by Nick Lally**

Untitled is a series of large-format digital prints and a painted mural inspired by the prints. The prints feature visualizations of large amounts of environmental data (sound and light levels) collected over the course of a day using custom-built sensors. The seemingly mundane data is visualized in unexpected, complex and beautiful ways. The project unlocks new potentials for the performance of large amounts of data over time. The visualizations break from the traditional model of graphing data along a time axis; rather than the movement of time instigating the movement of the data, light levels determine its trajectory and path. The work encourages the viewer to understand the everyday in a new way, through its defamiliarization.

Bio: Nick Lally creates multimedia work that explores citizens' experiences living in a society ruled by the logic of the informational network. His work encourages viewers to think about the ways that those changes are manifested and to explore new possibilities for subjective experiences afforded by those technologies. His work takes the form of digital media, prints, video projections, sound, sculpture, photographs, drawings and paintings. He is currently pursuing an MFA in Digital Arts and New Media from the University of California Santa Cruz. He is a founding member of the Artclash Collective and the Thunderwhip Design Collective.

***Experimental Archives / Collaborative Media Studies*, by Elizabeth Travelslight**

Experimental Archives / Collaborative Media Studies brings together four of the most recent developments of Bay Area artist Elizabeth Travelslight. Her works are primarily concerned with knowledge making and knowledge sharing before and beyond the written word. In particular, Travelslight's works revolve around feminist intertwinings—literal weavings—of texts and textiles and the use of intricately etched mirrors that playfully introduce unexpected possibilities of sight and subject position. Her work explores the inherent tensions and libratory potential between remembering and forgetting, knowing and not knowing, holding on and letting go; all towards the re-fering of new paradigms of relationship.

Bio: Transnationally made and Bay Area born, Elizabeth Travelslight is thirty-three. Orchestrating collisions between material and digital media, she hopes to continue her explorations of writing and philosophy through conceptual art, curious objects, and installations that demonstrate the possibilities of folk art and craft with contemporary technology. She is a graduate student with the Digital Arts New Media MFA program at the University of California Santa Cruz.