

August 8, 2016

DiMoDA 2.0: *Morphé* Presence



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DiMoDA is proud to present its second exhibition, *Morphé Presence* curated by Helena Acosta and Eileen Isagon Skyers.

This exhibition will feature a diverse collection of commissioned VR works from Miyö Van Stenis, Brenna Murphy, Theo Trian and Rosa Menkman. *Morphé Presence* will take place at Superchief Gallery in Brooklyn (NYC) September 9th, followed by a feature at VIA Pittsburgh (PA), Aurora Festival, Dallas (TX), Satellite Fair, Miami Beach (FL) and a featured exhibition at the RISD museum in Rhode Island starting in mid December.

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Statement

When we look at contemporary life, it is evident that our perception is often punctuated by technology—so frequently that we no longer distinguish between simulacra and material. The various devices we interface with give rise to the images, connections, and feelings that now comprise the phenomenological texture of our reality. These devices and software systems operate in discrete terms; to be precise, they operate in code. Beyond its literal numeric, keystroke value, code language also bears symbolic meaning. This language follows inherent patterns to manifest real shapes, motions, objects, and events—ergo, "reality". By definition, these tendencies are not actual, but *virtual*—e.g. not physically existing as such, but made by software to appear to do so. They represent potential. They represent something in essence, or effect, but not in fact. Despite the premise that reality may not be fully, or actually, represented by these technologies, virtual reality can influence direct experience, quite literally by influencing physical virtues or capabilities.¹ Indeed, this is part of the origin of the term "virtual". Using various arrangements, interactions and sensory enactments, DiMoDA 2.0: *Morphé Presence* looks at the work of Brenna Murphy, Rosa Menkman, Theoklitos Triantafyllidis and Miyo Van Stenis to indicate the power and failure of technology when attempting to describe, or frame, reality.

¹ The difference between a direct experience and a vicarious experience is that the latter requires no act on the part of the person attending to the message. Direct experience involves overt acts that prompt response, change or feedback. Both direct and vicarious experiences can give rise to affect.

About the Curators

Helena Acosta is a Venezuelan New Media Art curator, based in New York. Her work investigates and promotes social projects that take place within digital cultures. As curator, producer and creative director, she navigates the lines between art and activism.

Her curatorial projects have received awards from Tokyo Wonder Site in Japan and the Generalitat of Catalunya in Spain. Helena is Cofounder of "Dismantling The Simulation," a collective for visual activism and guerrilla actions that seek to question and dismantle the different discourses, events and information distribution schemes operating within Venezuela.

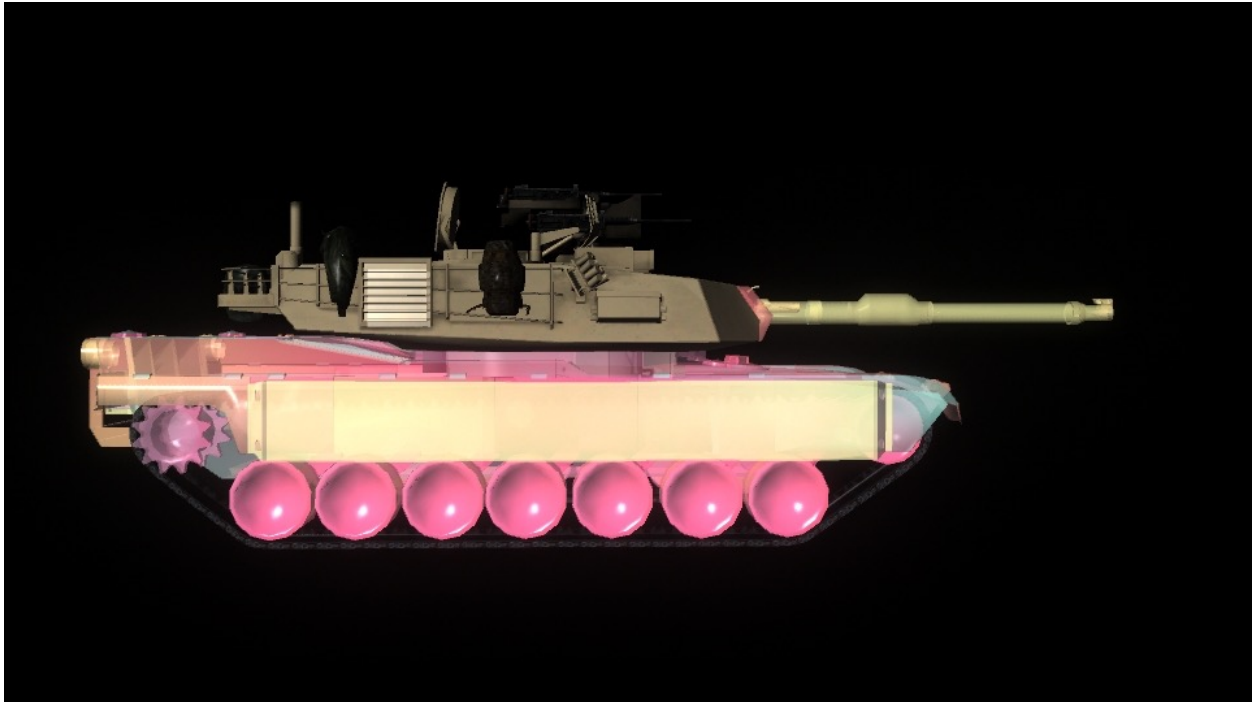
<http://produccionaleatoria.com>

Eileen Isagon Skyers is an artist with a cellphone.

She has worked in contemporary art and non-profit arts organizations including the USF Contemporary Art Museum (Tampa, FL), The Wassaic Project (Brooklyn, NY), and the Portland Institute for Contemporary Art (Portland, OR). Her text, *Vanishing Acts*, has been published by LINK Editions (Brescia, Italy) and her moving-image work has been exhibited nationally and internationally in Portland, OR, Los Angeles, CA, The Hague, NL and New York, NY—among other cities. She holds a BA in Philosophy and a BFA in Studio Art from the University of South Florida, Tampa, FL and an MA in Critical Theory and Creative Research at Pacific Northwest College of Art, Portland, OR.

<http://www.eiskyers.com>

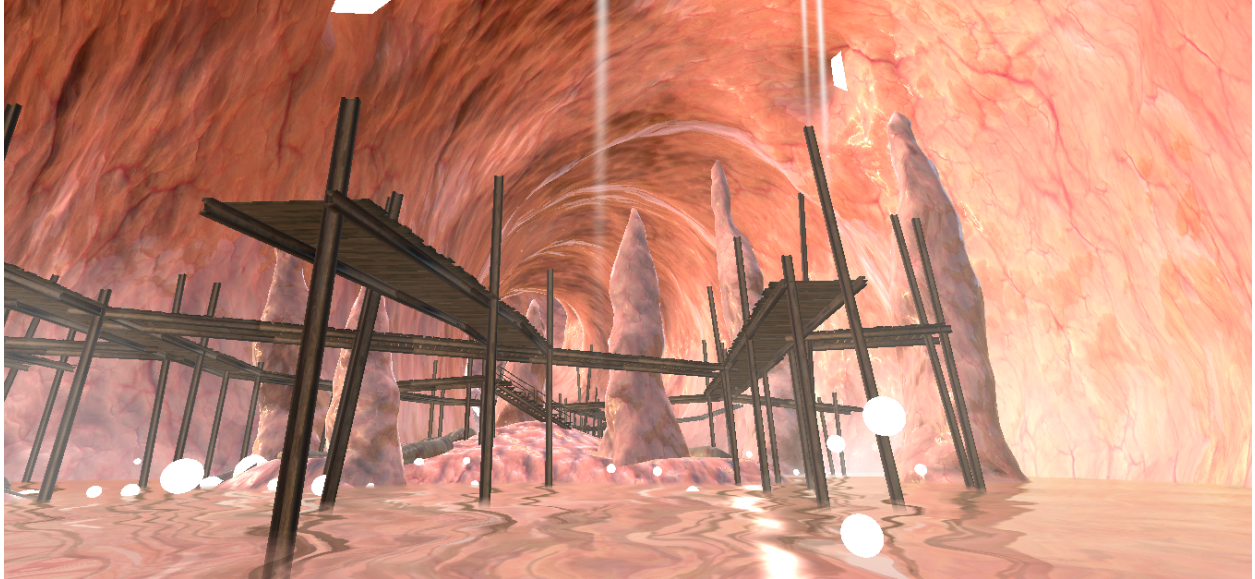
About the Artists



Miyö's War Room
Miyö VanStenis, 2016

MIYÖ VAN STENIS is an Artist and curator, specialized in New Media Art, currently based in Paris. In her work, Miyö explores digital objects such as interfaces, operating systems, softwares and devices that are involved in the Internet, both as limits and performative actions. The value of these objects is often found through human error. Miyö also created a series of projects related to the sociopolitical crisis in Venezuela. In her work as curator Miyö explores the criticism and the aesthetics of new media ; such as *DeOrigenBelico* since 2010 and *Beautiful Interfaces*. In 2013 Miyö founded the activist group: *Dismantling the Simulation*.

<http://miyovanstenis.com>

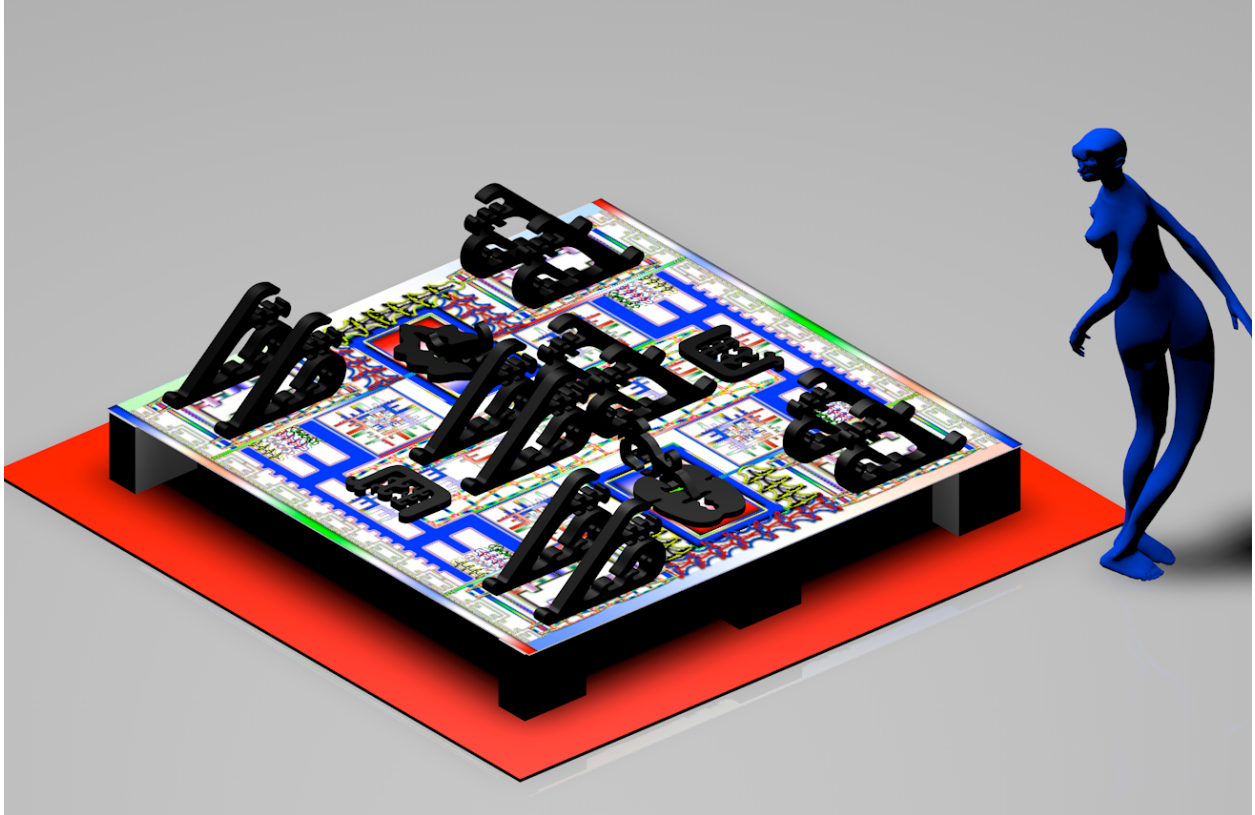


Self Portrait (interior)
Theo Triantafyllidis, 2016

Theo Triantafyllidis (Theo Trian) is an artist and architect from Greece. He got his MFA from UCLA, Design | Media Arts by presenting a guide called “how to everything” as his thesis, under scholarships by UCLA and the Onassis Foundation. Earlier, he got his diploma of architecture from the National Technical University of Athens. Humor, lush visuals and gaming tropes provide an entry point to his work. Computer simulations, improvisations and failures, awkward interactions and precarious physics are employed to produce visual gags. By manipulating emerging technologies, he is searching for their potential emotional impact and the designated limits of their use, often trying to break them. Webpages, virtual and augmented reality, games and interactive installations are his mediums of choice for this.

At the point of their climax, his pieces often become overwhelming, exaggerated or outrageous, trying to expose the audience to the underlying themes that inform his practice. These are strongly related to internet culture and include isolation, sexuality, violence, addiction and fear of missing out. Together with a general overflow of information and its nonsensical nature, this is the part of the internet that he considers the context for his work. Trian has shown work in museums, including the Hammer Museum, the Armory Arts Museum in LA and various galleries such as Young Projects, Husslehof, New Wigh and Intelligentsia Gallery in North America, Europe and Asia. He has also participated in multiple online shows including thewrong.org, cloaque.org and h0000ff. Theo Triantafyllidis is based in LA.

<http://theotrian.tumblr.com/>



Vectoral~Sentience_Stack
Brenna Murphy, 2016

Brenna Murphy weaves trans-dimensional labyrinths using personal recording devices, computer graphics programs and digital fabrication. Her work is an ongoing meditation on the psychedelic composition of embodied experience across physical and virtual realms. Brenna works collaboratively with Birch Cooper under the collective name MSHR, producing interactive sound installations and ceremonial performances. Her work is represented by Upfor and American Medium. MSHR are currently artists in residence at Pioneer Works, Brooklyn.

<http://bmruernpnhay.com>



DCT Syphoning The 64th Interval
Rosa Menkman, 2016

Rosa Menkman is an artist and theorist who focuses on visual noise artifacts, resulting from accidents in both analogue and digital media (such as glitch, encoding and feedback artifacts). Although many people perceive these accidents as negative experiences, Menkman emphasizes their positive consequences: these artifacts facilitate an important insight into the otherwise obscure alchemy of standardization via resolutions: the creation of solutions or protocols, and their black-boxed, unseen, forgotten or obfuscated compromises and alternative possibilities.

<http://rosa-menkman.blogspot.com>

About the creators of DiMoDA

William Robertson is a New Media artist and museum professional living and working in Chicago. He has been a key member of Chicago's Glitch and New Media scenes as an active member creating live A/V live performances and installations, an organizer co-founding Tritriangle in 2012, and as a collaborator with various artists throughout Chicago and New York. His work explores physical and psychological relationships between humans and machines in constructed environments. William currently works for the Art Institute of Chicago managing technology for curatorial departments and exhibitions.

<https://wrobertson.net>

Alfredo Salazar-Caro's work exist at the intersection of Portraiture/Self-Portraiture, installation, Virtual Reality, Video and Sculpture. Recently his work has focused on exploring the way that Virtual simulation can affect someone's perceived reality, for example by creating simulation in which one is forced to endlessly roam in a desert until death. Other examples include simulations of dreams/dreamscapes and memories as well as videos of extreme fantasies fulfilled digitally. Alfredo hopes to one day live forever as a computer simulation. His work has been exhibited in New York, Chicago, Los Angeles, Miami, London, Berlin, Amsterdam, Caracas(Venezuela), Shiraz (Iran) and Mexico City among others and has been featured in publications such as Leonardo, New City, Art F City and Creators Project. He Lives and works between Mexico City, New York, Chicago and the Internet.

<http://salazarcaro.com>

About DiMoDA

As the preeminent Virtual institution devoted to Digital/New Media Art, the Digital Museum of Digital Art presents the full range of contemporary Digital art, with a special focus on works by living New Media artists.

DiMoDA is dedicated to collecting, preserving, interpreting and exhibiting Digital art, while expanding the conscious experience of viewing Digital art in a Virtual space

DiMoDA is arguably the finest holding of twenty first-century Digital art in the world.

The DiMoDA building is intended as a home for contemporary digital art and incubator for new ideas, as well as an architectural contribution to the Internet's Virtual landscape.

Conceived in 2013 by Alfredo Salazar-Caro and William Robertson, DiMoDA launched in November of 2015 with its first exhibition as a pavilion in The Wrong Biennale and an IRL exhibition at Transfer Gallery in New York.

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D i M o D A

