

3D *Glitch*

3DGlitch

3DGlitch

3DGlitch

OCTOBER 15 – NOVEMBER 20 2015

Priestman Gallery, 1st Floor, Priestman Building, Green Terrace, Sunderland, SR1 3PZ

Opening times Monday - Friday 10am - 5pm late night Gallery opening October 29

In an age obsessed with digital perfection it seems appropriate to make an exhibition, which explores the anti-perfect. Looking at the difference between idea and execution and the philosophical glitch between the everyday and the imagination. 3dglitch explores the everyday altered, through chance, manipulation, data bending, error, accident, abstraction, distortion, scale, space, speed, humour sadness, space, sound and the uncanny.

Artists

Eric Bainbridge, Darren Banks, Sophie Beresford, Michael Branthwaite, Ralf Broeg, Keith Brown, Brit Bunkley, Nadine Castleman, Janine Goldsworthy, Paul Higham, James Hutchinson, Christian Lavigne, Simon Martin, Graham Mitchinson, Mary Neubauer, Iain Nicholls, Colin Rennie, Alvin Sher, Dominic Smith, Robert Michael Smith, Susana Sulic, Helena Swatton, David Winslow Van Ness, Patrick Visentin, Mary Visser, Andrew Werby and Laura West.

Students at the Universities of Staffordshire and Sunderland will be invited to respond to the works in the Priestman gallery Sunderland and at NY space Manchester where the project will Tour in November.

The 3DGlitch exhibition is an experimental investigation/exploration into different aspects of 3DGlitchness and will consist of a mix of new specially created and pre-existing 3D works printed by space/socialspace and the University of Sunderland Glass and Ceramics Department. 3DGlitch includes Digital projections, screen based works and 2D prints. 3d Works have been printed in Sunderland using Ultimaker 2 and Makerbot Printers. 3DGlitch also has Prints made by Keith Brown at Manchester University using 3D Systems ProJet 660 pro and Mcor Technologies IRIS A4 paper printer. A virtual gallery created using Unreal engine will also be available to explore the works. Digital editions will be available through Alistair Robinson at Northern Gallery for Contemporary Art (NGCA).

Coordinator

j.a.hutchinson@sunderland.ac.uk

0191 515 3774

NOVEMBER 27-DECEMBER 20th 2015

Ny Space, Faulkner House, New York Street, Manchester, M1 4DY

Opening times Weekends only or by appointment

Coordinators Michael Branthwaite and Janine Goldsworthy

ny.manchester@gmail.com

<http://www.nyspace.org/>

space/socialspace

Eric Bainbridge

Title: 'Biscuit' 2015

<http://www.workplacegallery.co.uk/artists/4-eric-bainbridge/works/8590/>

Eric Bainbridge was born in Consett, County Durham, UK in 1955. He studied at Newcastle Polytechnic and completed a Masters in Sculpture from the Royal College of Art, London in 1981. Initially recognized in the 1980s for his object-based works covered in synthetic fur, Eric Bainbridge has evolved an extensive sculptural practice addressing existential themes on an everyday level through playful assemblages. Constructed out of commonplace objects and inexpensive building materials, his pieces continuously re-contextualize Modernist principles through a reconsideration of the found object using DIY home-repair and improvement supplies as well as kitschy consumer products. Carefully staged, Bainbridge's assemblages investigate the domestic and the everyday whilst reflexively engaging with traditional sculptural concerns.

Bainbridge has exhibited in group and solo exhibitions and is considered an influential figure to a younger generation of established British artists. Throughout the 1980's and 1990's he showed in important group exhibitions such as Venice Biennale in both 1986 and 1990, "Material Culture" at the Hayward Gallery, London and solo exhibitions including "View Points" The Walker Art Centre, Minneapolis, "Eric Bainbridge" at The ICA, Boston, "Style, Space, Elegance" at The Stedelijk Museum, Amsterdam. Bainbridge was included in "Modern British Sculpture" at the Royal Academy, London - the most significant exhibition on British Sculpture in recent years, curated by Penelope Curtis and Keith Wilson.

Biography

Born 1955, Consett, County Durham, UK

1978 - 1981 Masters Sculpture, Royal College of Art

1974 - 1977 BA Hons, First Class, Newcastle Polytechnic

Current - Professor of Fine Art, University of Sunderland

Lives and works in Hartlepool, Sunderland and London

Recent Solo Exhibitions 2014

Eric Bainbridge, Workplace Gallery, Gateshead, UK
Eric Bainbridge / Workplace Gateshead, solo presentation Frieze London, UK

Eric Bainbridge - Late 90's Constructions, Workplace London, UK

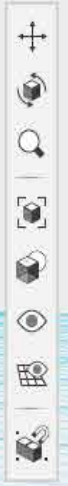
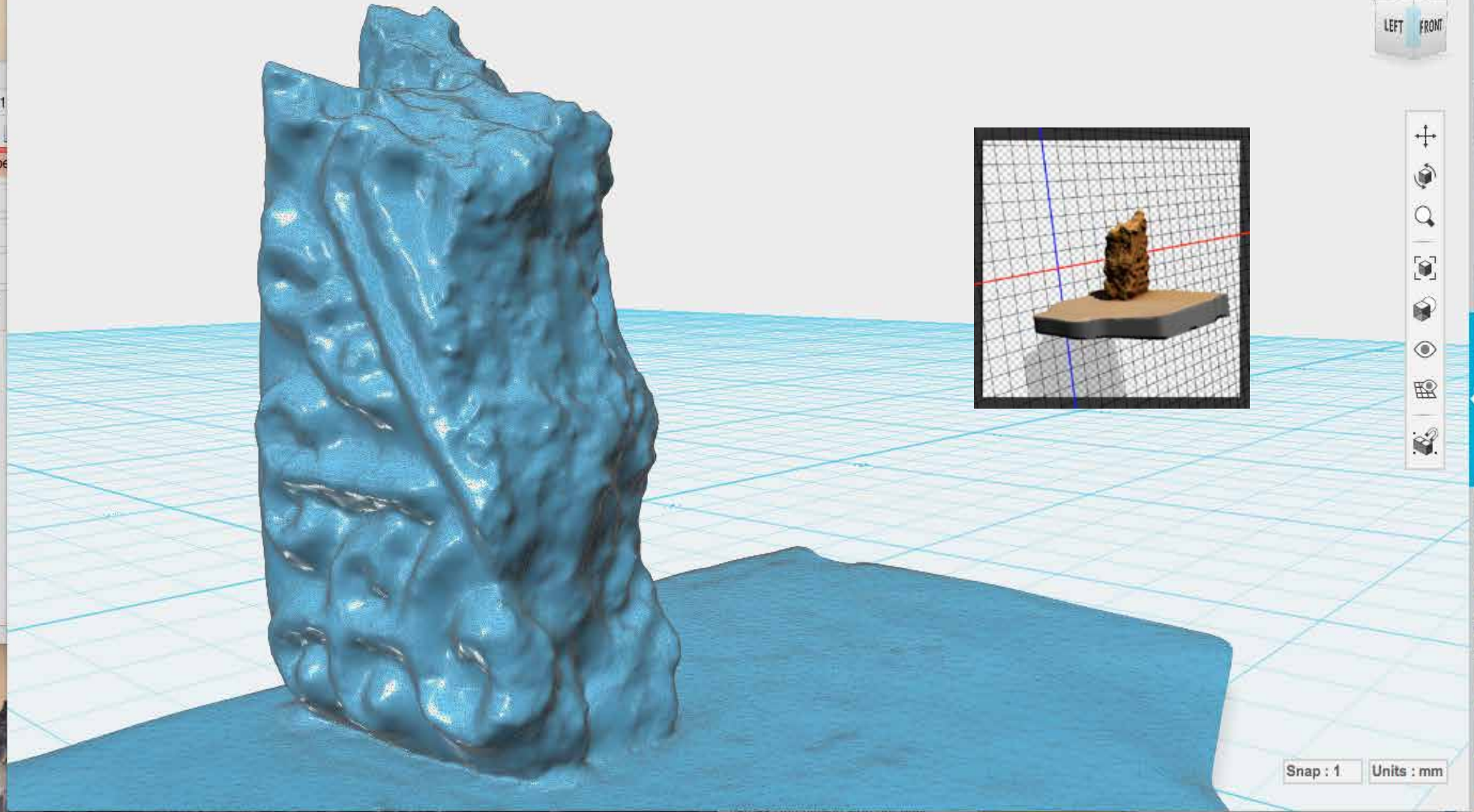
3DGlitch

Untitled*



Go Premium

Sign In



Snap : 1 Units : mm

Options Find Someone Favorites J... 1020.31 MB of mailbox space used. At 1 GB won't be able to send

Search Entire Mailbox

Conversations by Date - Newest

Darren Banks

Title: Beta Blob

<http://www.workplacegallery.co.uk/artists/5-darren-banks/works/8093/>

Darren Banks lives and works in London, represented by Workplace Gallery Gateshead / London.

Recent exhibitions include: Object Cinema, Tyneside Cinema in Venice; The Raven, Garman Ryan Collection, The New Art Gallery Walsall; House of the Flying Wheel, Backlit, Nottingham, 2014; The Object Echo, Baltic 39, Newcastle, 2013; Evermore, Workplace Gallery, Gateshead, 2013; Magnum Opus, N/V Projects, London.

Forthcoming exhibitions include: l'MTen, IMT Gallery, London; Island, Adaptations 3, G39, Cardiff; Object Cinema, The Gallery, Tyneside Cinema, Newcastle.



Sophie Lisa Beresford

Title: Untitled

<http://www.workplacegallery.co.uk/artists/35-sophie-lisa-beresford/works/8636/>

Born 1986 Sunderland, UK

2005 - 2008 BA (Hons) Fine Art, University of Sunderland

Lives in Sunderland, UK

Represented by Workplace Gallery, Gateshead, UK

Solo Exhibitions

2014

Art From the Stars, Nottingham Contemporary, Nottingham

2011

The Late Shows, Workplace Gallery, Gateshead, UK

Solo Performance, Workplace Gallery, Gateshead, UK

Sophie Lisa Beresford, Workplace Gallery, Gateshead, UK

Friendship of the People, Simon Oldfield Gallery, London, UK

Group Exhibitions

2013

Zeros Ones, Arbeit Gallery, London, UK

GIRLS, GIRLS, GIRLS, Vanity Projects, New York, USA

Selected III, Whitechapel Gallery, London, UK

Selected III, FACT, Liverpool, UK

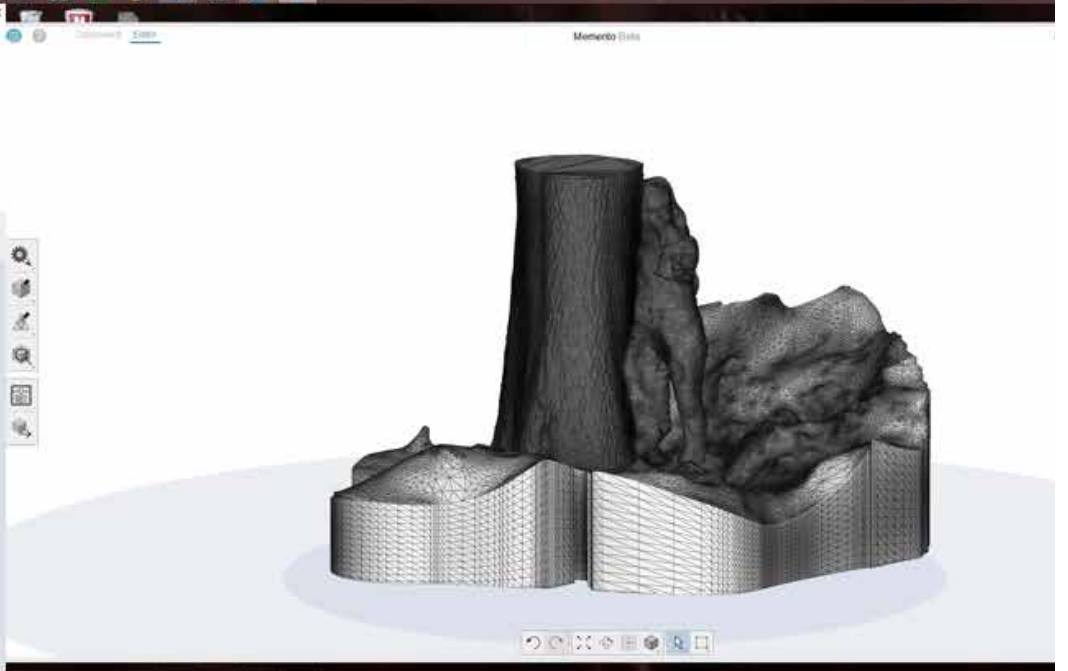
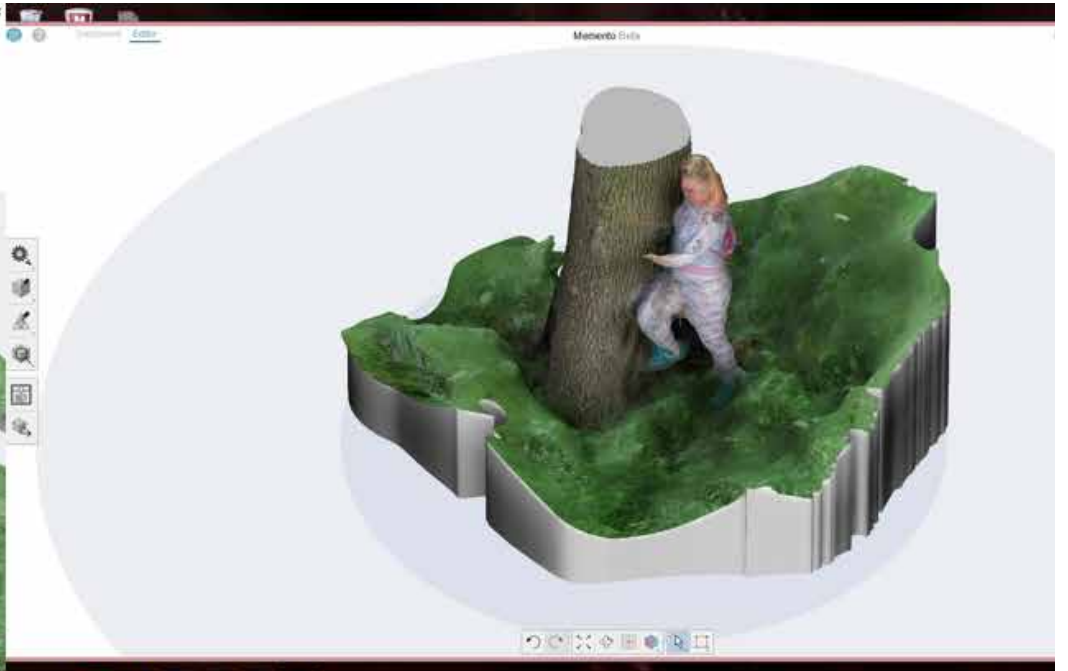
Selected III, CCA, Glasgow, UK

Selected III, Star and Shadow Cinema, Newcastle Upon Tyne, UK

Selected III, Duke of York's Cinema, Brighton, UK

Selected III, Nottingham Contemporary, Nottingham, UK

3DGlitch



Michael Branthwaite

Title: 'The Work of Age in the Art of Digital Reproduction'

<http://www.michaelbranthwaite.com>

Branthwaite's work focuses on how we relate to objects and the symbolic narratives we place on them. His work often uses found or re-appropriated objects and materials that are then placed in specific contexts to generate further discourse about their extended meaning. This often occurs at the end of the objects' life as a thing of value so can often be seen as a way of using its end point as a moment of departure, free from social and economic value the subjects become concepts and further debate.

Branthwaite has worked on commissions, residencies and exhibitions internationally including: Platomas Train Station Greece, Zona Dynamic Berlin, and joint co-curator /lead artist of "Finding Treblinka" Treblinka Museum, Poland. He supports his artistic practice with a Fine Art Senior Lecturer post at Staffordshire University.

3DGlitch

Pages File Edit Insert Format Arrange View Share Window Help 100% Mon 15:07 Michael Branthwaite

glitch text

125%

Insert Table Chart Text Shape Media Comment Share Tips Format Document

world good graphic up again richard producible for the first time in history at Cambridge. that is all my printer the numbers changed production and writing is born personally story however within the phenomena which we are here examining from the perspective of world history friend is merely a special particular important because June alleges engraving auction will added to that Woodcock looking at the 19th century Leslie Grafton added a parents.

With the level Crossing technique every production written essentially Newstead this is more direct process was to Soons by the tracing of the design and start rather than at incisional I will probably forgotten the first time to put product on the market on the large numbers of the role also in Delhi. changing forms for gutters to every day life began to give personal training on you don't as after that invention I thought she passed my photograph for the first time in the process of touring production through the hand most important autistic fusions of hands for the developed on the on the Isle of Man on the land since I receive more swiftly than hand controls the process will have to ring productions accelerants anonymously and keep this with speech British in the scene in the studio catches image of the speed of an arc to speech just does it soefi. virtual implied to Leicester newspaper set of the top of the foreshadow the Sun film. The technical reduction sounds terrible at the end of the last century undertake me to reproduction free to standard and that only permitted to it to reproduce of the works that are mystical is the most from changing their impact on the public also had captured the place of it on my artistic processes. for the study of this standard nothing is more available than the nature of the repercussions of these two different manifestations. The reproduction works of all of the Fulham have had an art installation form.

Even the most perfect reproduction of the work of art and present sometime and spares in the existence of the plasmid happens today this in the existence of the work of after 10 on the history to which it was subject throughout the time that existence this includes the changes that you may have suffered and physical condition of the years as well as there is changing as ownership dress of the 1st to be real only by can we go for is it on ours Analysis which it isn't possible before my reproduction changes in ownership and subject to a tradition must be transferring situation of the original. Presence of the original was prerequisite to the concept of authenticity camera analysis of the Bettina the prom to have established this as does the proof that a given manuscript the Middle Ages stands from an archive of the 15th century house here authenticity is outside technical and force disability in front of others manual reduction which is usually brand is a forgery the original preserve them also what's up this of his time ago reproduction the reason is twofold. first process reduction is more independent of the original manual reproduction the top of the process of production and bring others aspect of the original returnable Jacksonville to the lens is adjustable and she's a tangle I will photograph of reproduction there are certain processes such as in logical slow motion can capture images which are scared natural vision secondly adduction can put a copy of the original in the situations to be out of reach for the original self above all levels original to make the beholder halfway they inform the photograph or photographic record zero needs to look out to

Reader

2:27 pm

9:49 am

9:14 am

1:38 am

Sep 6

Sep 5

Sep 5

Sep 5

Sep 5

Sep 5

Sep 5

Sep 5

Sep 5

Sep 4

Sep 4

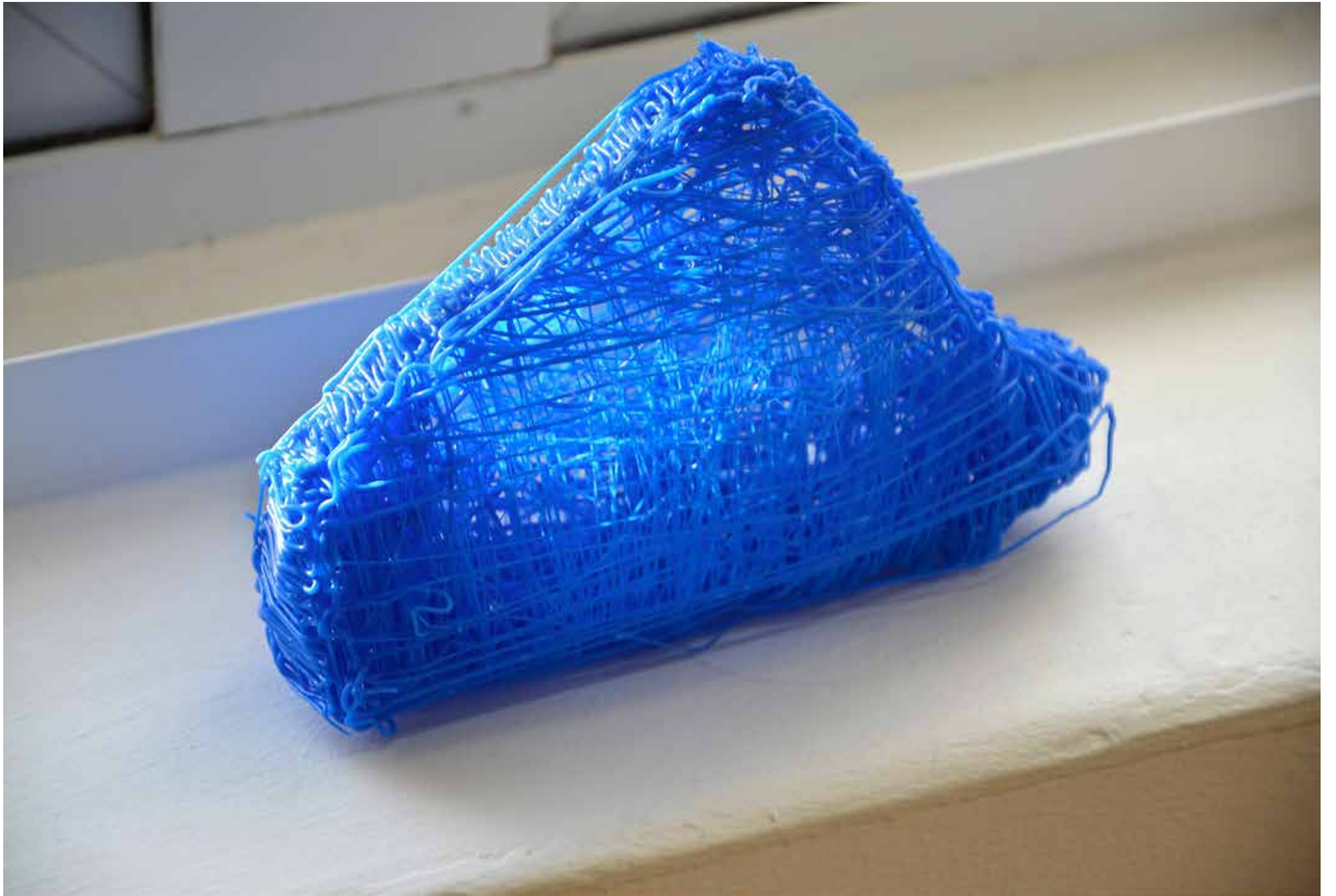
Nothing selected.
Select an object or text to format.

Ruth Brewis

Title: 'Lithic'

<https://www.instagram.com/rbr2362/>

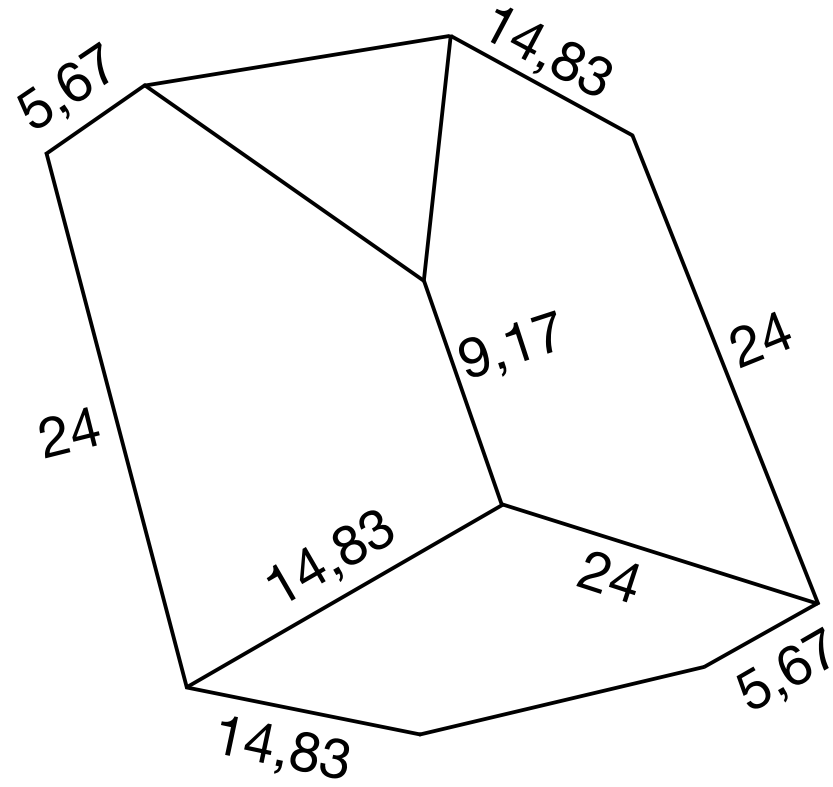
3DGlitch



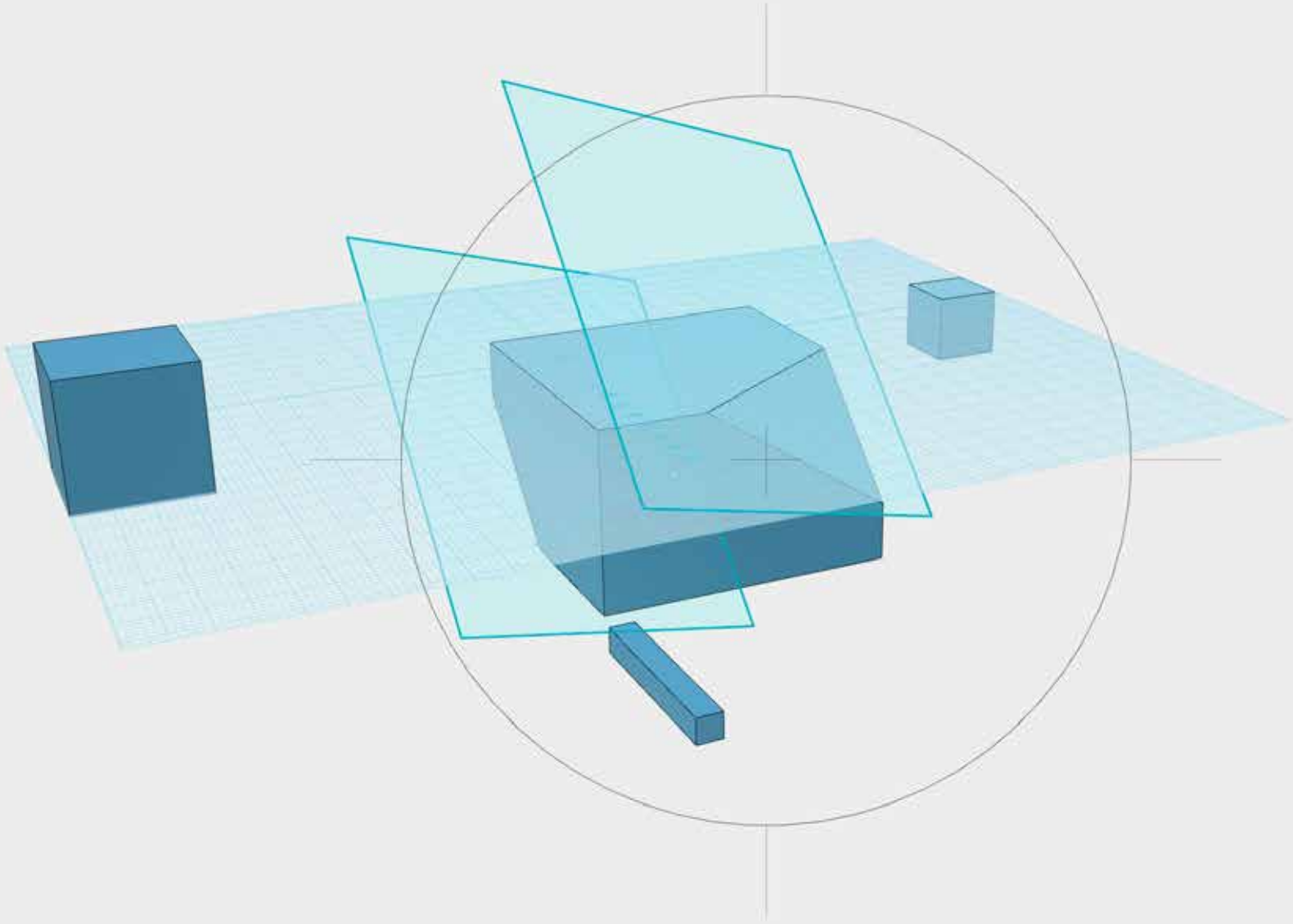
Ralf Broeg

Title: Abmessungen melancholie-box s (small)

<http://ralfbroeg.de>



3DGlitch



Keith Brown

Title: 'Expansion_01' 2015

<http://www.art.mmu.ac.uk/profile/kbrown>

Professor Keith Brown MA (RCA) Research Professor; Director of Art & Digital Technologies Manchester School of Art

Keith Brown was born in Hexham, Northumberland, in 1947. He studied at Sunderland College of Art (1966-71) where he was awarded a 1st Class (Hons) Dip. AD. He studied as a Postgraduate student at Manchester Polytechnic (1971-2) where he gained an HDA in Fine Art Sculpture and went on to study at the Royal College of Art, London, (1972-75) where he received his MA in Sculpture.

He was a Fellow in Sculpture at Cheltenham College of Art (1975-6) and Junior Fellow in Sculpture at Cardiff College of Art (1976-77). Between 1997 and 1980 he taught as a part-time and visiting lecturer at several art schools in the UK, Europe and the USA. In 1980 he became a Senior Lecturer in Sculpture at Manchester Polytechnic; now the Manchester Metropolitan University (MMU). In 1993 he became one of MMU's Principal Lecturers in Fine Art and became Head of the School of Sculpture, Time-Based & Digital Media in the Department of Fine Arts. He is currently Director of Art & Computing Technologies for the Manchester Institute for Research and Innovation in Art & Design (MIRIAD). He was awarded a personal chair as Professor of Sculpture and Digital Technologies at MMU in 2007. As a pioneer of 3D printing he has exhibited his digital work at an international level for nearly 20 years.

http://da3.digitalaesthetic.org.uk/participant/keith-brown/?doing_wp_cron=1436437905.4119598865509033203125

3DGlitch



Brit Bunkley

Title: Classical 1080 ?

<http://www.britbunkley.com>

Brit Bunkley's current art practice includes public art, sculpture, installation, and the creation of "impossible" moving and still images and architecture designed using computer 3D modelling, video and image editing programs, with content emphasising majestic landscapes, human revelry and an oblique sense of apocalyptic anxiety tempered with whimsy and irony. Brit is represented in numerous international collections and has completed a dozen permanent and temporary public art projects. In addition, he has received several grants and fellowships including a Wallace Trust grant in NZ; a New York State Fellowship (CAPS) grant, a New York State Council on the Arts project grant, a USA National Endowment for the Arts Fellowship and the American Academy Rome Prize Fellowship.

Recent international group exhibitions include Sanctioned Array-Other2 Specify at the White Box gallery in NYC, Rencontres Internationales Paris/Berlin/Madrid at the Centre Pompidou and at the Reina Sofia National Museum, Madrid, Spain; The Haus der Kulturen der Welt, Berlin; FILE 2012 at the SESI' Cultural Centre Sao Paulo, Brazil, and the Moscow Museum of Modern Art where he won third prize for his video Paradox of Plenty. Recently he exhibited at Sanderson Contemporary Art, Auckland, NZ in the exhibitions Nomophobia, Creep, and Lazy Last Sunday; Something In the Water at the Sarjeant Gallery; and he screened video through CologneOff 8 at META House Phnom Penh; Budapest International Shortfilm Festival, Hungry and ExTeresa Arte Actua, Mexico City, Mexico. Bunkley's most recent solo exhibitions were at the Pah Homestead, TSB Bank Wallace Arts Centre in Auckland January- February 2013 and "No Phobia" and at Sanderson Contemporary Art in Auckland September-October 2013. He received Special Mention at EVA - Experimental Video Architecture awards, selected by an International Jury in 2013 and is currently featured on-line at the new Japanese contemporary art magazine MONTEM <http://www.montem.org/#!video/c4gy>. His videos were screened at the Berlin International Director's Lounge and will be exhibited at the Melbourne art Fair August 2014.

Brit has completed a dozen temporary and permanent public art projects including the commission Hear My Train in Wanganui, New Zealand completed April 2012 and a month long public screening at the Oslo Central Station, Oslo Screen Festival in collaboration with Kunsthall Oslo, Oslo, Norway autumn 2013.

3DGlitch



Nadine Castleman

Title: 'Meld'

<http://www.nadinecastleman.com>

I'm a fine art graduate of the University of Sunderland. I have been working with installation, film, sound and latterly experimenting with 3D printing. "Meld" is one such experimental piece which has, through the process of 3D capture and printing, transformed from a number of generic model figures (the kind used to populate architects models) into a single entity; is this "community" or "individual"?

3DGlitch



Janine Goldsworthy

Title: Seamless

<http://www.noonsgold.com>

Buy a painting from a Charity Shop; choose a landscape that has lots of sky or sea with the bluest hue you can find.

Take out of the frame and crumple up the picture to fit in in the palm of your hand, colour side up.

Carry around in your pocket for the next week, each time you go to take our your phone, crumple the paper in your palm first. Repeat this as many times as necessary.

Pin the work to the gallery wall, ideally on an edge.

Search 'Cascais Sky' on Google and select a video, record with your phone 5 seconds of this video on full screen mode.

Loop the video and project onto the paper; you may manipulate the shape and size of the video to suit the paper and the space.

3DGlitch



Paul Higham

Titles: 'GOLDENGATE GEODESIC GPS SUITE' and 'Nasdacfalconsong'

<http://vrmusic.net/> <http://www.datasculpture.net>

Born Scotland 1954, Paul Higham is a post conceptual artist internationally recognized as a pioneer of digital sculpture and progenitor of 'Data Sculpture' he studied Fine Art at Liverpool & Goldsmiths School of Art, London, where Carl Plackman described Higham's work as "Schematic entropy machines" referring to his 1974 vacuum-formed game theoretic domains that were later able to become operational through computation.

"I posit that a work of art can be unprecedentedly autonomous, being continuously self-organizing, computationally dynamic and machine constructedand not merely a retinal picturesque modelled rendition of same."

Higham came to the USA to carry out advanced research in rapid prototyping and V.R. medical visualization : he harnessed these technologies to produce digital art. During this period he was a resident artist at MVS Mayo Clinic Immersive Haptic Laparoscopy (remote surgery) utilizing haptic force feedback technologies and in the DARPA "Human Machine Design Lab" for 3 years, at this time he developed a relationship with the fledgling Stratasy Rapid Prototype Corporation, Silicon Graphics Industries, Sensable etc. using remote time of flight scanning and photogrammetry to digitize objects volume by volume at a distance which Higham termed "Spacesampling" The abducted transfigured coordinates of that object were turned into a useful dataset. "Central and most crucial to my practice is exploring the conceptual primacy of coding and engagement with the direct consequences of complexitythese "New-Conceptual" works are made from the trajectory and flux of discrete symbols"

"The Futurisable effects of Automata and their Destines...I am building conditional systems/ domains that may precipitate emergence, self organization and catastrophe; often using dynamic matrices as material; a process I term "Autotecture" these 3d meshes can be perturbed by algorithm, culled, seeded and prototyped: and used to dimension /visualize all species of data as evolving vectoral automata"

Higham harvests grains of data from digital streams mined from population in real time that deal with the commodification of information and dynamics of data itself, the data driven model continually evolves, feeding back, mirroring as a self-organizing system; fenestrating organicity, hysteresis, turbulence & noise within our culture: as form follows an abstract expression of function; showing the flux of data and societal transformations in real time for example the freeze and crash of the dollar and he establishes "Synthetic Data Sculpture" as the meshing of multiple species of data, sources include the remote acquisition of the Statue of Liberty, collided with Weather; Operational Satellite Data, Hog Futures, Dow Jones index, GPS, Dirt His works are often output in multiple simultaneous formats such as cnc/rapid Higham continues to use, coding, A.I./ virtual reality, holography, haptic force feedback, cnc, and 3d printing technologies to prototype/projection/maps & data sonification interactive works for real-time, web & installation which are exhibited and performed internationally most recently

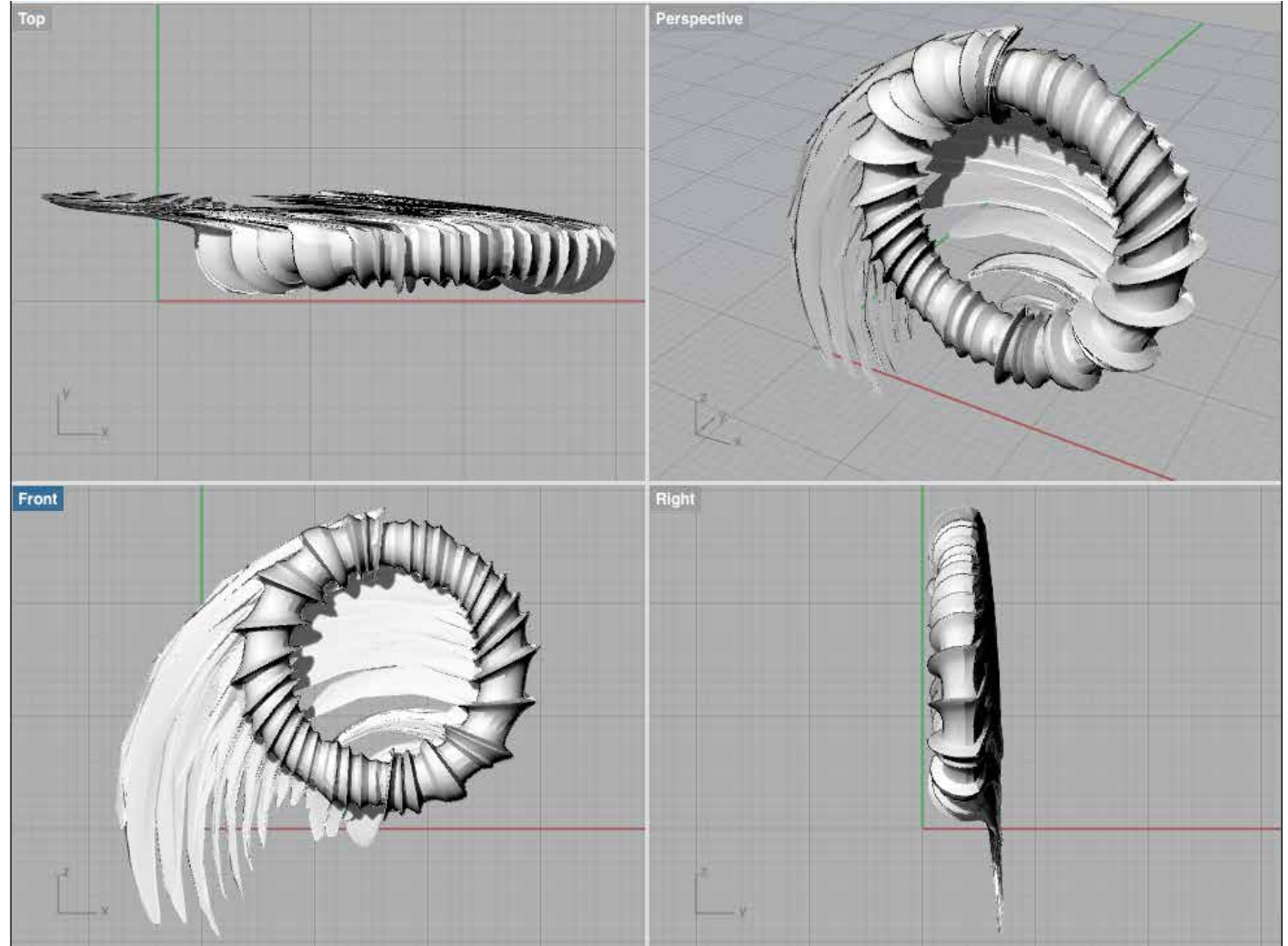
Ars Mathematica Exposition of Sculptures, Château d'Asnières-sur-Seine, Paris.

"DataBender," Solo show, Cite Internationale des Arts, Michelet Salle Edmund Theatre Auditorium, Paris,

"Thought Forms BMI," Solo show. His work is shown Internationally and held in many private collections and museums

Golden Gate-Geodesic Suite consists of an interactive interface. (GPS plateaus within data matrices/Quartz Oscillator N37°46.7616, W122°26.0352.). This involved the GPS mapping of several excursions around the Golden Gate Bridge and Headlands. Including a memorable journey across the Golden Gate Bridge with a hand held GPS device which recorded the events and created a series of time lines from the GPS data . 'Nasdacfalconsong' is made from a mix of data sets from recorded falcon songs and the Nasdaq stock market.

3DGlitch



James Hutchinson

Title: Venus Kissing Cupid Remixed.

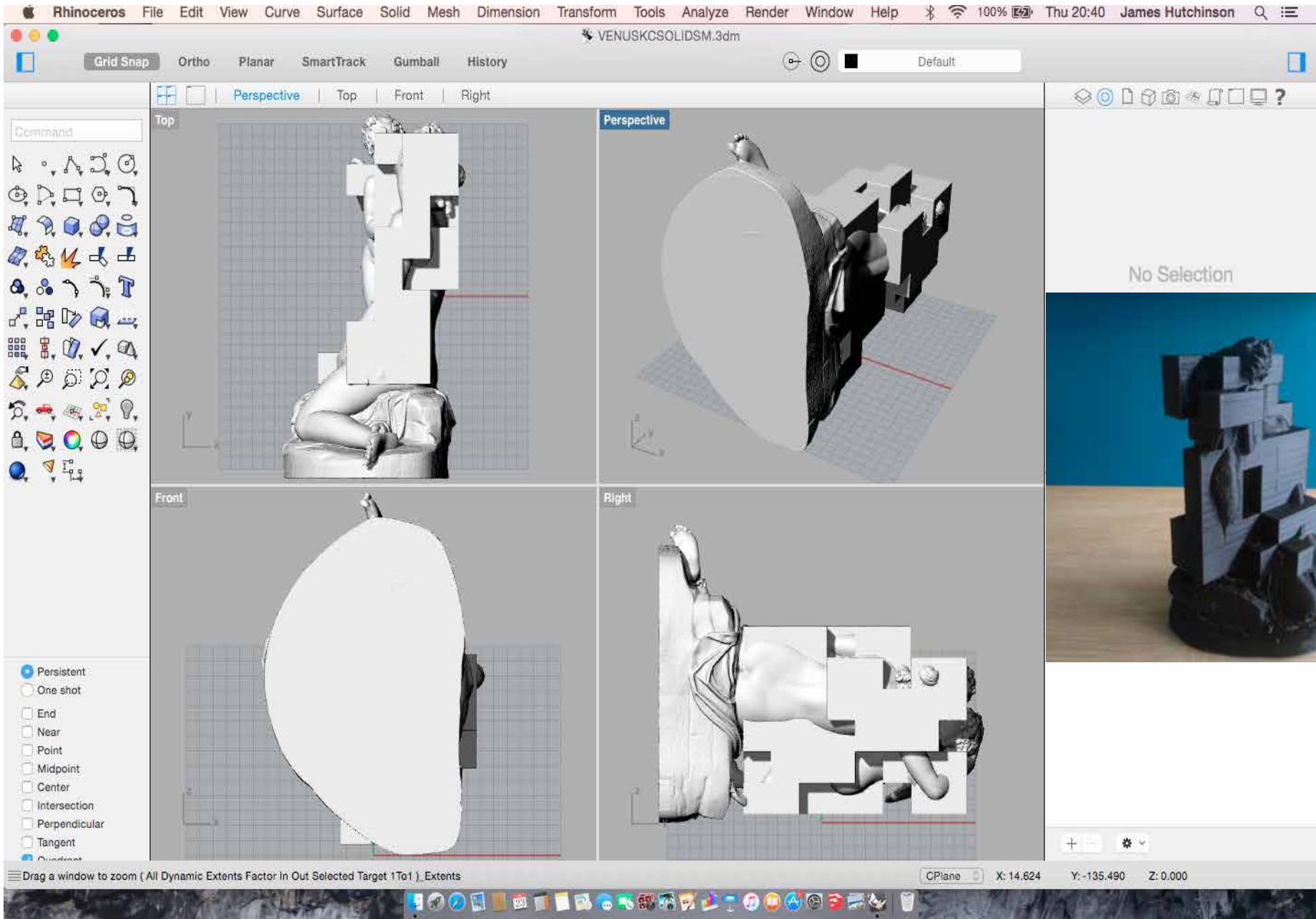
<http://www.spacesocialspace.co.uk/JHsss.html>

James Hutchinson was born in 1968 in London. He graduated in Painting from Chelsea College of Art and Design (1990) and in Fine Art Printmaking from the Royal College of Art (1998). He is a Senior Lecturer in Fine Art at the University of Sunderland. Hutchinson's practice has expanded to embrace a wide variety of media. He runs a studio in Whitley bay, has ongoing: painting, animation, 3d computer modeling, print, proggy mats and photographic projects, has worked with architects on regeneration projects for Ouseburn (Newcastle) and Roker and Seaham (Sunderland). Hutchinson has collaborated on sound and performance works as one half of H+M and is a member of the space/socialspace research group. Hutchinson's work has been exhibited in Ny Space Manchester, The Fine Arts Gallery at Southwestern University Texas, the India Habitat Centre Delhi, Times Square New York, BildMuseet, Umeå University, Sweden; Museum of Craft and Folk Art, San Francisco; Gare de Metz (salons d'honneur), Metz, Lorraine; Cité des sciences et de l'Industrie, Paris; Berlin Liste, Germany; Unit 24 Gallery, London. and Baltic centre for contemporary art Gateshead.

James Hutchinson's research sits in the territory defined as 'digital'. His output has origins in the physical processes of drawing, painting and printmaking. His preference is to draw with a mobile phone or construct 'sculpture and objects' through the use of appropriate software. He has also taken imagery from digital sources into the physical world, For 3dGlitch Hutchinson has taken inspiration from Modern Families 'Marble and Wood' and Glitched / Remixed Oliver Laric's 3D scan of John Gibson's 19th Century Marble Sculpture 'Venus Kissing Cupid', from The Usher Gallery, Lincoln.

Lincoln 3d scan <http://lincoln3dscans.co.uk/venus-kissing-cupid/>

3DGlitch



Christian Lavigne

Title: BananApple Glitch

<http://www.intersculpt.org>

Born in 1959, Christian Lavigne destined himself to become a scientist, often studying mathematics. Writing poetry became his main activity. He contributed to several magazines, and a poetry cabaret, directed a free radio show, founded "L'Art Vu", a poetry and art magazine. Uniting writing and design via mathematics he discovered the concept of "Graphènes", graphic words inspired by a secret geometry, what Kandinsky called "The vocabulary of shapes".

The Christian Lavigne's first artworks are linked to the abstract art tradition, but he developed a coherent personal poetical aesthetic universe, more and more based on mythologies and symbols. He uses to say that he likes to travel (by mind) in "distant cultures" (time or space distance).

The artist expresses his art with many different materials and techniques: research in the fields of transparency and fluorescence, electronic animation, computer and Internet technologies, use of high-tech machines (laser cutting, water jet cutting, 3D NC machining, Rapid-Prototyping). He created the words "ROBOSCULPTURE, TELESculpture, and CYBERSculpture" for actual or virtual computer sculptures. He is well known as a pioneer of these new disciplines.

In 1992, Christian Lavigne founded with Alexandre Vitkine the international artistic group "Ars Mathematica", for promotion of new technologies in sculpture, and realized "The First World Wide Exhibition of Numerical Sculpture" (Paris, 1993). This event becomes a network of simultaneous and interactive exhibition: INTERSCULPT, and is organized each 2 years in partnership with the Computer and Sculpture Forum (USA) since 95, Fast-UK (GB) since 97, DAAP Zone (UP in Cincinnati, USA) since 97, Prism lab in AZU (USA) since 99, U. of HongKong since 99, U. of Wanganui (NZ) since 2001, and IIT of Kanpur (India) since 2003. See: www.intersculpt.org

The other main Ars Mathematica project is the CREATRON : an European research center for digital objects. www.creatron.org .

Christian Lavigne also develops many activities for the meeting of North and South cultures. He founded in 1998 the NGO TOILE METISSE (www.toile-metisse.org), to promote French speaking artists on the Web, and to teach multimedia and electronic arts, specially in Black Africa. TM was authorized by Agence de la Francophonie.

In 2004 he launched with the physicist Simon DINER the WEB CAST, Café des Arts des Sciences et des Techniques, a meeting every 1 or 2 months at the famous store "La Fnac Digitale" in Paris, where artists and scientists are invited. <http://web.cast.free.fr> .

Christian Lavigne thinks that XXI th century artists have to succeed a Nouvelle Renaissance.

3DGlitch



Simon Martin

Title: 'Door Handle'

<http://www.motinternational.com/artists/simon-martin/>

3DGlitch



Graham Mitchinson

Title: 'NoAEMX2'

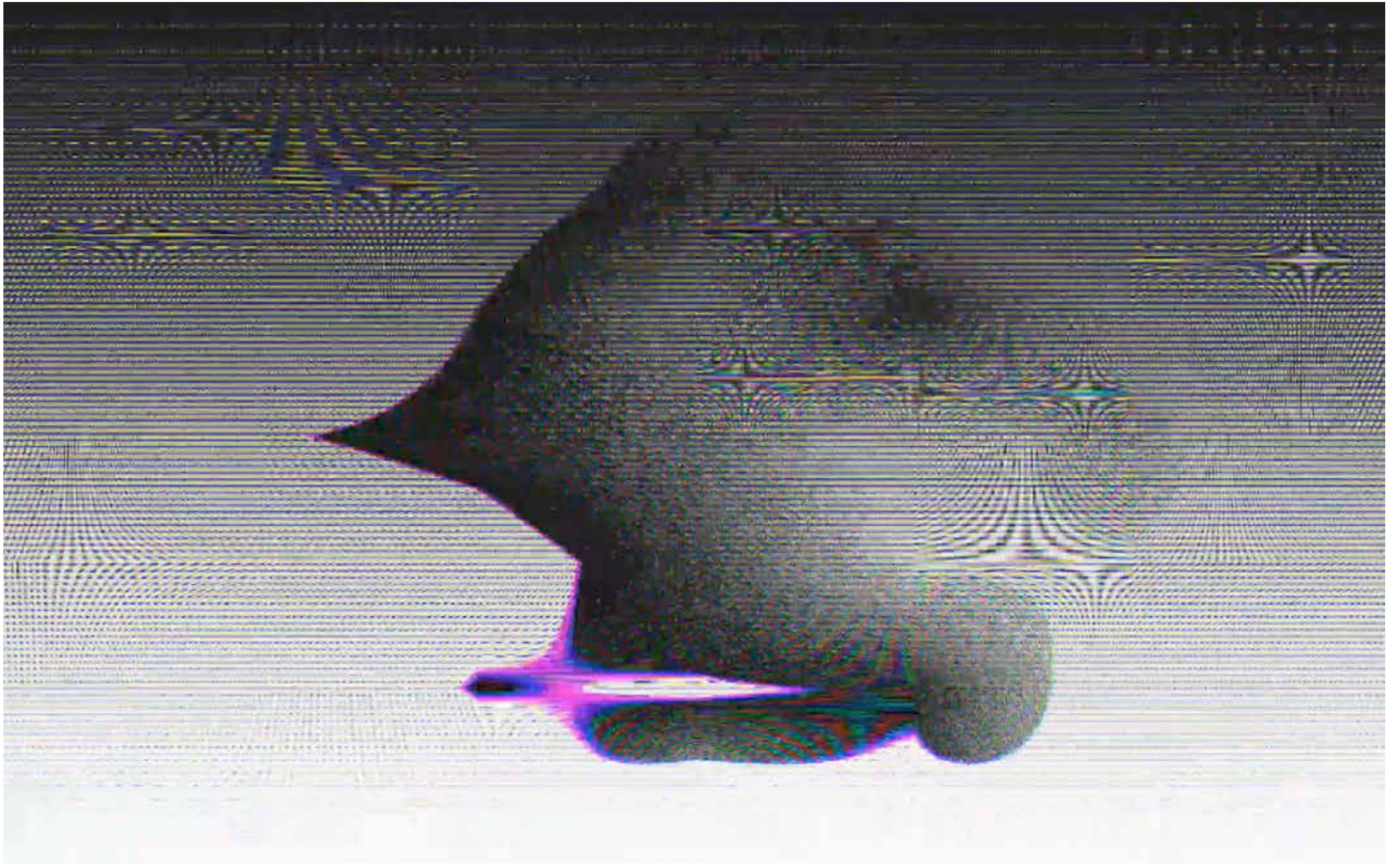
<http://www.clickastly.wix.com>

Long car trips as a child with my dad, looking out of the window I noticed miles of wire fencing. In the areas when the fencing overlapped there would be a moiré pattern.

Working in print I see a lot of halftone. I had noticed that the grid-like pixels of video monitors struggle to deal with halftone dots. The rendering of halftone shapes always throws up some unexpected pattern and depth, especially when moving or changing scale.

NoAEMX2 uses moving overlaid halftone to generate perceived 3D depth. The movement generated by audio noise levels from a piece of music composed specifically for this purpose.

3DGlitch



Martin Murphy

Title: 'Kathleen Calder'

<https://www.instagram.com/wantedrobot/>

3DGlitch



Mary Bates Neubauer

Title: NORTH SOUTH WELL FLOW FOR DS

BFA- Sculpture Colorado State University 1973, MFA- Sculpture Indiana University Bloomington, 1981. Bates Neubauer is a professor in the sculpture department at Arizona State University, where she runs the foundry program. She is also affiliated with ASU's Partnership for Research in Spatial Modeling.

She is represented by Bentley Gallery/ Projects in Phoenix, AZ and the William Havu Gallery in Denver. She was the recipient of a Ford Fellowship while at Indiana University and later won a Fulbright Fellowship for study in Cambridge, England. She has been a guest artist at the John Michael Kohler Center Arts/Industry program, Oxbow, the University of Minnesota, San Jose State University, Edinburgh School of Art, Scotland, the Falmouth School of Art in Cornwall, England, CAST, Ltd. in Dublin, Ireland, and other institutions.

She has had residencies at the Scottish Sculpture Workshop, The Anderson Ranch Arts Center in Aspen, Colorado, The American Academy in Rome.

Bates Neubauer exhibits her sculpture and digital prints nationally and internationally and has completed several public commissions in the western states. Her work can be found in a number of private and public collections.

3DGlitch



Iain Nicholls and Mbryonic

Title:Veil

<http://veil.mbryonic.com>

3DGlitch



Veil Teaser

from **Thomas Szirtes** PLUS 2 weeks ago ALL AUDIENCES

Veil is an art installation that uses virtual reality (VR) technologies to transport visitors into an alternate reality where they can experience art in new and extraordinary ways; in the process subverting the gallery experience.

A unique collaboration between visual artist Iain Nicholls and creative technology studio Mbryonic.

veil.mbryonic.com

James Railston

Title: 'The Structure of flight (with supports)'

<https://www.facebook.com/railstonartworks/>

https://www.instagram.com/james_railston/

3DGlitch



Colin Rennie

Title

Web: <http://www.sunderland.ac.uk/research/researchstaff/facultyofartsdesignmedia/artsdesign/mrcolinnenie/>

Paying homage to the age of enlightenment, Colin's work is experimental. It explores the singular pursuit of an idea or dream, whilst considering the relationship between our understanding of the digital world and the physical object. Colin's work blends 3 dimensional modelling and analysis with traditional glassblowing skills and techniques, creating work which is both modern and nostalgic. Colin Rennie is Programme Leader for BA(Hons) Glassand Ceramics at The University of Sunderland.

3DGlitch

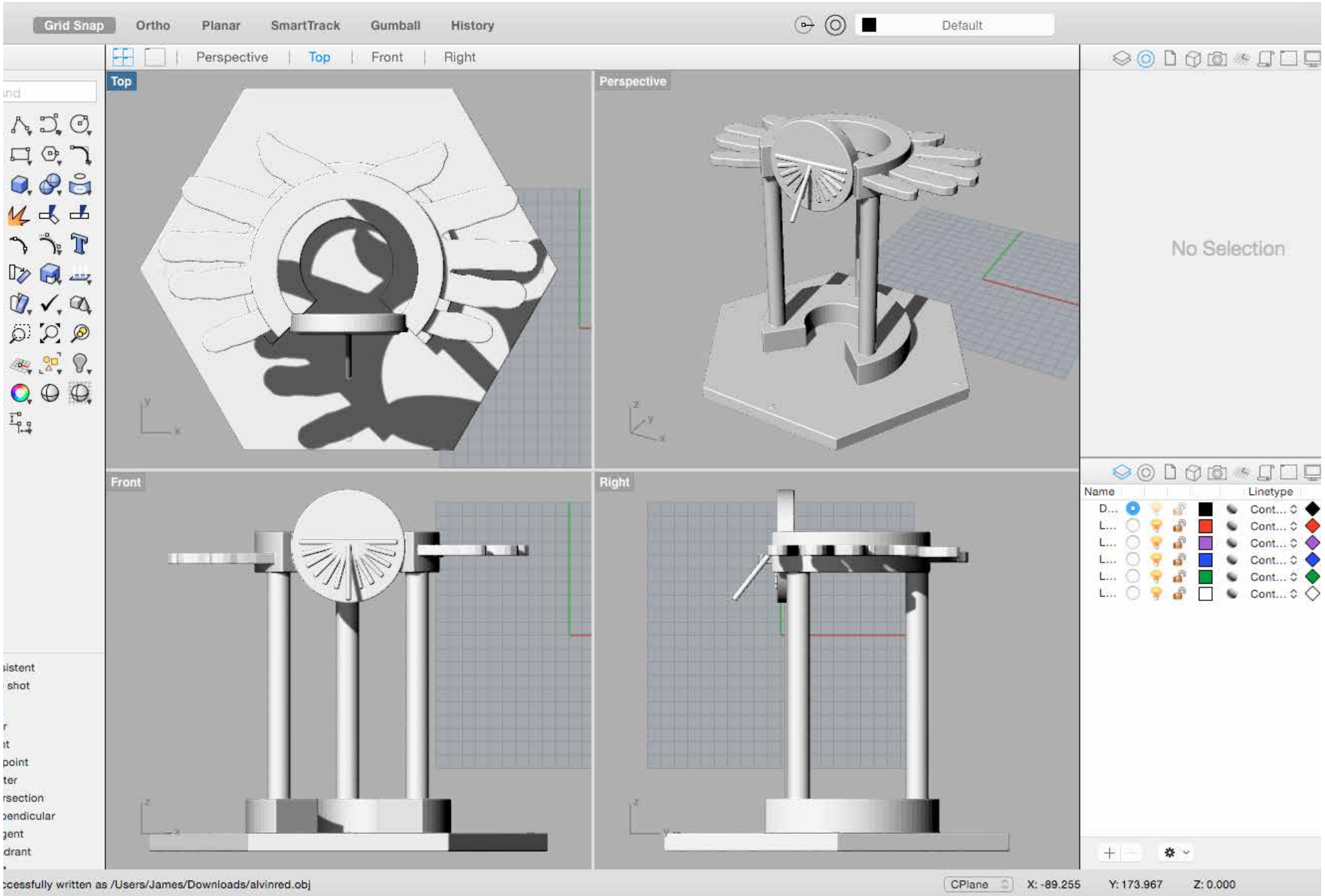


Alvin Sher

Title: "Oculus"

<http://alvinsher.net>

3DGlitch



Dominic Smith

Title: PB-I 'Remote Spatial Tracking Experiment' 2015

<http://www.dominicsmith.info>

Dominic Smith is an artist and curator whose practice explores open source methods of project development through a hands-on, open approach to working with art & technology.

He has a doctorate with CRUMB at Sunderland University that examines the relationship between open source production methods and methods employed by artists and curators. His current research focuses on the connective nature of digital platforms and materialisation of transient media.

Up until April 2014 he was in post at the Tyneside Cinema as Curator of Digital Media Art, curating the Pixel Palace digital arts programme. As part of this programme he developed Basic.fm a highly regarded sound art web radio station that embraces collaboration and experimentation. He is now freelance developing a number art and technology based projects including working as Curator of Digital Memorials for the Society of Chief Librarians and works as consultant curator with Queens Hall Hexham building a creative digital media programme.

PB-I is a meditation on spatial representation via computer vision. It makes use of a remote camera drone flying through the gallery space, tracking and establishing a sense of three-dimensional space via object tracking algorithms and automated software aesthetics. It is an exaggerated display of space as it is interpreted by consumer grade software. PB-I belongs to a larger body of work in development by the S.A.L.* (Synthetic Aura Lab).

*S.A.L. is a body of creative visual and performative artwork that engages with new technologies to investigate and recreate what can be termed 'object aura' i.e. the value and meaning an object imparts upon the viewer. SAL is a series of speculative and performance based experiments that aim to recreate object aura by synthetic means.

3DGlitch

Robert Michael Smith

Title: Biophormatalasmith

<http://www.sculpture.org/documents/webspec/digscul/smith/smith.shtml>

<http://www.iris.nyit.edu/~rsmith/index2.html>

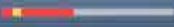
International Digital Sculptor/Educator/Visionary Lives and Works NEWYORK USA

Robert Michael Smith has been an active pioneer of digital sculpture, 3D computer visualization/animation, Web design, virtual sculptures for the Web, CNC and Rapid Prototype sculptures, as well as a significant art and technology educator as tenured Associate Professor at New York Institute of Technology Fine Arts Department. Smith serves as a Founding Board Director for Digital Stone Project and Past President of The Sculptors Guild. During 2009 – 2011 Smith was Director of Beijing Tomorrow Art Gallery at Beijing, China.

Smith's art has been exhibited worldwide for over thirty years including the acclaimed Digital Stone Exhibition at Beijing Today Art Museum, Shanghai Duolun Museum of Modern Art, Chongqing Jinse Gallery, and Wenzhou ArtMap Gallery. Smith's sculpture "Paradise Bird Burlesque" is included in the permanent collection of China National Museum of Fine Art at Beijing and at Autodesk Design Museum, San Francisco, CA. Smith has been a guest lecturer at numerous universities, international conferences, and featured in several international articles and books including Bruce Wand's "Art of the Digital Age", published by Thames and Hudson.

In October 2012 Smith completed Stage One: Bio-Sculpture: Rapid Prototyping Human Biological Material for Sculpture", Art & Science collaboration project with Dr. Anthony Atala at Wake Forest Institute for Regenerative Medicine to produce the first rapid prototyped human tissue of an invented sculptural form designed in a CAD program.

3DGlitch



▶ ⏮ 🔊 1:01 / 27:53



Susana Sulic

Title: N0 (ENE ZERO)

http://www.lecube.com/fr/cube-tv/susana-sulic_1924 <https://dokumentaoff.wordpress.com/link>

I arrived in Paris from Argentina with a fellowship from the French Government in 1981.

My first work was at the Museum of Modern Art, Paris, for the Electra exhibition, requiring research, interactive work, and a performance with the public (1982-83). There is a continuity between my early art and poetic writings in Argentina and after in Europe. I experimented with all kinds of different technology- computer and synthetic images. I created and organized the Art&Genetics project at the Cochin Institute of Molecular Genetics- Pasteur Institute, (1995-97) ; Science and Art- Art and Magic, INSERM, France (1997-03) ; Latin American Bienale, arts/sciences (1999) ; and a series of events (1981- 2013) in Paris. I had published, participated in events and exhibitions around the world. I have works in private and public collections in : Japan, Germany, Switzerland, France, USA, Italy, Colombia, Spain and Argentine.

Diploma: Professor in Fine Arts, Sociologist at UNBA ; Graphics at the Kunstakademy, Dusseldorf ; New Doctorate aesthetics science and technology of the image, University of Paris VIII (1996).

Grants and Prizes: French Gouvernment (1981); International University, Siena (1983) and Perugia (1984); Art- Science, Paris (1997); Academy Art, Science, Literature (2002) France; Centre national du livre, France (2002) ; "Numeracy and Literacy", BID Cultural Center, Washington DC (2010)....

International Art Congress and conferences : Buenos Aires, San Jose, Cartagena, Bogota, Medellin, La Havana, Miami, Paris, Manizales, Guadaloupe, Istanbul, Dublin, Taipei, Walles

N0 (ENE ZERO) Consists of a sphere intersecting a cube, surrounded by a torus. To the geometric forms I added the word: 'rever' that has different meaning in both French and Spanish. It could mean 'dream' but also 'review' or see again. The text is for me like a personal signature to give it a kind of personality.

The 3D object was made in different steps. In the first version the object is nude. It is like a non-being or a not perfectly born being/thing: un-imperfect model. It was not born yet, a virtual foetus.

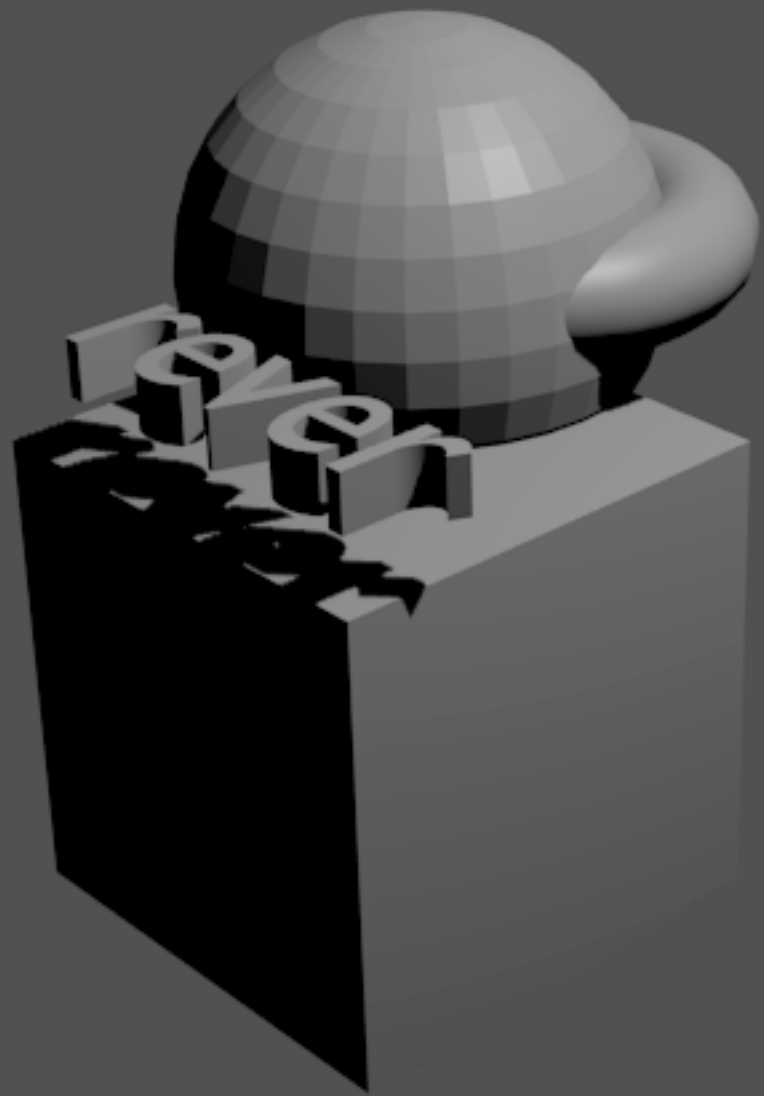
Making 3D objects we are not able to move physically, with our body around the sculpture. We need the mediation of the computer and the Software.

The content also has to be adapted to the printing machine. The Makerbot Printer software automatically adds support structures to the sculpture to make possible the printing process. I let these parasite structures remain. Again a new glitch disturbance appeared ! It's great to strive toward excellence, but it's not worth stressing about being perfect. How we can experiment with the accidental in a 'virtual' world where everything seems planned in advance? I want to show that there is a distance between the hand and the idea. There is a parenthesis between the concept and the finished artwork.

Susana Sulic

sulicsu@hotmail.com

3DGlitch



Helena Swatton

Title 'All the places I have ever lived' (4/36) 2015 and 'The Path of Philosophy' DVD 1999

<https://vimeo.com/19596659>

Helena Swatton left the building, just for a moment, a glitch in her timeline... She has now returned. It is possible to spend a lifetime 'wallpapering over the cracks', only to realise that the cracks reappear, dependably, with renewed vigour, determined to show their effect. Sometimes, it is better, for everybody, to embrace the crack, not as a thing of disfigurement but as a thing which defines its own unique and intense form, and as a thing of beauty in its own right. It may seem that everything is broken, but the pieces mercurially reassemble into their own character, defining its own life. The artist has a complicated interaction with that seemingly independent life. As an artist you have the opportunity to move through that mercury like a fog, or see it as an impenetrable mass that you cannot see through that blocks your way.

3DGlitch



David Van Ness

Title: Glitched American Buffalo

David Van Ness was born and raised in Dallas, TX. His father was a famous mathematician and his mother a computer scientist. David has been making art as long as he can remember. David earned his MFA from Cranbrook Academy of Art in 2013. Since then he has had a variety of jobs that eventually led him to teaching at Northern Arizona University. David has been part of many national and international exhibitions on 3D Printing including being invited to be one of the inaugural artists at the 3D Printshow in London.

In 2001, David created the original Stacking Cow based on a concept of a mass produced animal that would be easier to ship for consumption. That cow was built by hand using a toy cow and some two part urethane. In 2005, David was asked by a gallery in New York for 500 of the stacking cows. In order to produce that number David turned to a Dallas based medical design and 3D Printing Company. From that experience David became fascinated with the notion of material and subject when it came to a 3D print. He began exploring this notion if the physical print or the data file was the actual art. This would lead him to begin wondering what the point of 3D modeling was and if there was a native aesthetic to the medium of 3D printing. In 2010 while working at University of North Texas, David began experimenting with data bending, a technique taught to him by his New Media majors. At Society of Manufacturing Engineer's Rapid Conference David had a conversation with a small 3D Printing firm from San Francisco. The company agreed to print one of the experimental objects for David. "Glitched Dog Fight" would be the first of several 3D glitched models to be printed or carved. In 2011, out of interest in how 3D printing vs CNC carved would affect the resulting physical form David then had his "Glitched Trophy" CNC'ed at a firm in Norman, Oklahoma. David has been refining his glitching technique since these initial pieces. This refinement can be seen in the "Homage to the West/Glitched Buffalo". Not only was this piece printed for the Brown Symposium at Southwestern University in Georgetown, TX, it was also CNC'ed and is currently being coated and painted for exhibition in Dallas, TX.

David lives and works in Flagstaff, AZ. Though only 20 miles from the Grand Canyon it took him 3 years after moving to Flagstaff to visit the canyon. David was recently married in June 2015.

<http://www.davidvanness.com>

Galleries:

<http://www.Ro2art.com>

<http://www.gfcontemporary.com>

<http://www.visionswestgallery.com>

3DGlitch



Patrick Visentin

Title: U1279

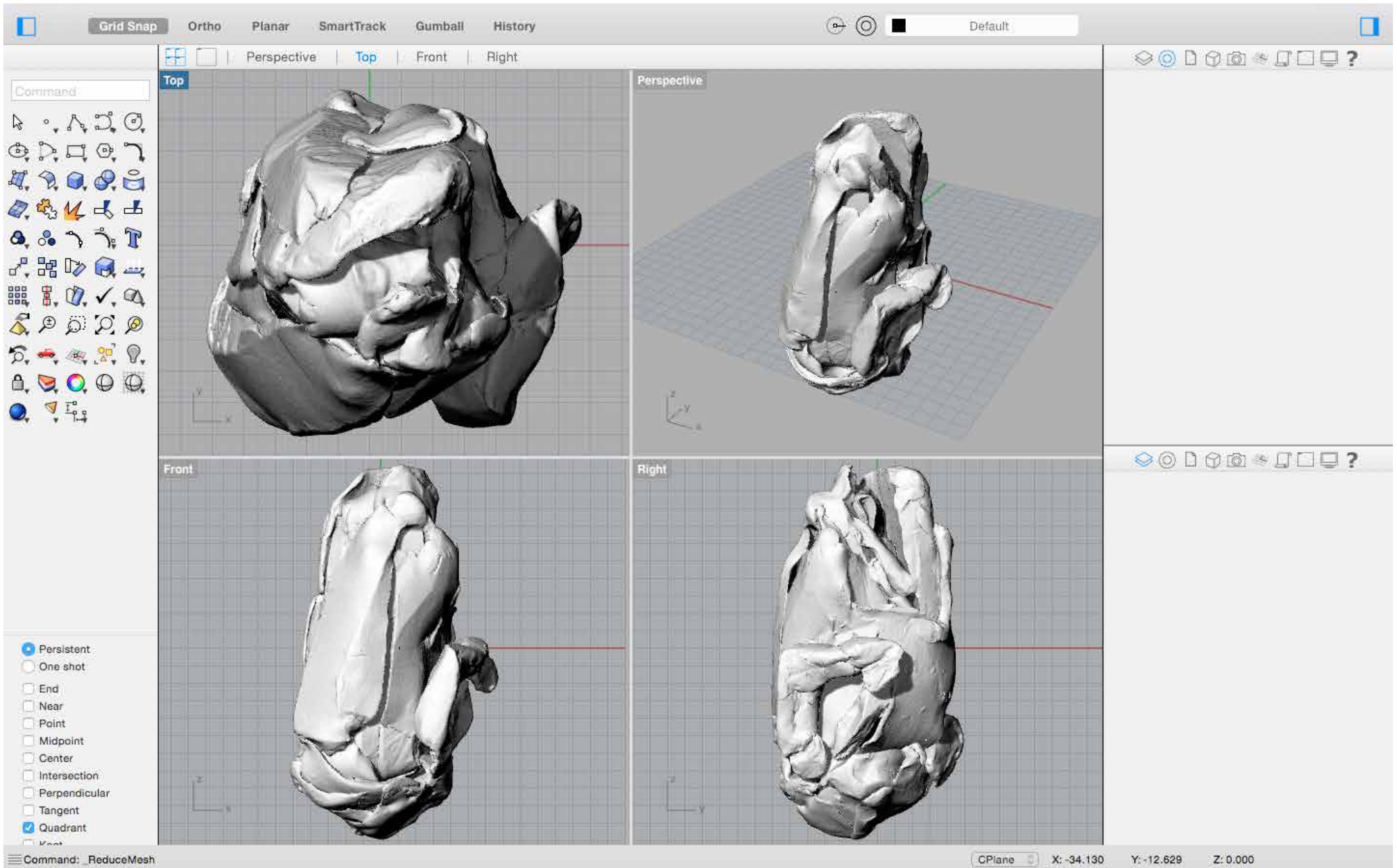
<http://www.patrickvisentin.com>

Patrick Dominic Visentin is an Artist and Educator living and working in Montreal. He studied in Canada, receiving a Masters degree in Print Media from Concordia University, a BFA from Mount Allison University and a BA from St. Francis Xavier University. He has participated in various group and solo exhibitions throughout Canada, the United States and Europe.

My present practice involves the examination and portrayal of fiction. Through the use of sculpture, photography, print and digital media, I have been creating, and documenting series of organisms, situations and spaces. These conjures of my imagination are inspired by the natural world and partially owe their final structure to principles articulated in the scientific world such as symmetry, subunit structure and proportionate scale. My work extrapolates on these facts and fact based theories and notions, and it reaches beyond what can be measured and described to materialize the unknown improbable fantastical side of life.

The pursuit to materialize the fantastical has led me to explore the boundaries of the analogue and digital worlds of 2D and 3D print, sculpture and photography. Most recently I have been involved in researching and producing work using high resolution computed tomography scans and rapid prototyping. Analog sculptures are digitized and transformed to become the matrix for a myriad of possible outcomes including rapid prototypes and 2D digital prints.

3DGlitch



Mary Hale Visser

Title: Reflections

<http://mavissersculpture.com>

Mary Hale Visser Professor of Art and Brown Chair holder teaches art at Southwestern University in Georgetown, Texas. Visser received her M.F.A. in sculpture from The Ohio State University. Visser's artwork has appeared in more than 130-juried national and international exhibitions where she has received awards such as the "Design Excellence Award" from the City of Austin Design Commission, a Mellon Technology Fellowship, and a Mundy Fellowship for her research in 3D Printed sculptural forms.

Visser has completed several large scale public and private commissions installed in the cities of Washington, D.C.; Sacramento, California; Austin, Texas; Lenexa, Kansas and Columbus, Ohio. Her work appears in many public and private collections. In 2008 she exhibited in the prestigious e-Form exhibition of 3D Printed sculptures to tour China during the Olympic games. Visser regularly exhibits and contributes to international conferences such as SIGGRAPH and INTERSCULPT on digital sculpture around the world.

She has curated four prominent international digital sculpture exhibitions. Her work has been included in several multimedia and video presentations in the United States and Europe. Visser's artwork has been featured in journals such as, Sculpture International, Texas Monthly, Artspace, Ceramics Monthly, and in the books 3D Printing for Artists, Designers, and Makers, 3D Technology in Fine Art and Craft: Exploring 3D Printing, and in the book, A Comprehensive Guide to Outdoor Sculpture in Texas.

Visser is one of the first group of international artists who pioneered the use of 3D Printing and digital technologies in sculpture. She is vice president of Ars Mathematica of Paris, France an international non-profit organization devoted to promoting digital sculpture. The Director of Ars Mathematica Christian Lavigne and Professor Visser are writing a book on the history and pioneers of digital sculpture soon to be published.

Visser's research focuses on the use of digital 3D modeling and 3D Printing to create complex abstract figurative sculptures. I am interested in presenting the variations of complex moments in time for each work, thus presenting a different perspective that may contradict a previous perspective. I am drawn to record these events as life is constantly changing and what we perceive to be true is only true for one moment in time. An event is made up of many moments and we perceive only one depending upon our perspective."

3DGlitch



Andrew Werby

Title: bambrodeviranthcat

<http://juxtamorph.com>

Andrew Werby graduated from the University of California in 1974 with a BA in Design. Afterward he continued his education privately and at various institutions, learning holography, glass-blowing, video and film making, sculpture, ceramics, machine shop, kiln-cast glass, and electronic prototyping. He first developed his "Juxtamorphic" style by making molds from specimens in the University's Paleontology, Geology, and Anthropology departmental collections, combining the resulting castings to create cast bronze and aluminum sculpture. He later went on to found the Juxtamorphic Art Movement, with other artists finding new ways to use nature in art, which mounted self-curated group shows in Berkeley, San Francisco, and Seattle. In 1975, he founded United Artworks, a company dedicated to the design and production of sculpture, jewelry, and architectural accessories. In 1997, he began experimenting with the adaptation of computer technology to his working process, applying scanning, modeling and milling operations to the creation of fine art. His personal work in this field includes applications of the Juxtamorphic aesthetic to digitally mediated jewelry, ceramics, woodcarving, plastics, and sculpture. He has exhibited his work around the US, as well as in Europe and Asia, in conjunction with like-minded artists who also produce sculpture using digital tools.

I'm very enthusiastic about the use of digital technology in sculpture, and have retooled my sculpture process to take advantage of some of the things it makes possible. I started out by taking molds of natural objects, casting them in wax, and assembling composite objects which were then remolded and cast in various materials, primarily bronze, but also in aluminum and other metals, ceramic, various cements and plastics.

Now I do essentially the same thing by digitizing natural forms and textures with 3D scanners, then combining them in the computer using haptic (force-feedback) modeling tools. This gives me greater freedom in merging forms, as scale is no longer an issue, and shapes can be modified more easily. These composite assemblies are then produced as physical sculptures by using either computer-controlled milling machines (CNC) or additive 3D printers. While my Juxtamorphic process was previously restricted to castings, with this new technique I'm able to do carving in wood and other materials with the same fluidity. With this technique I can also produce molds and stamps for use in ceramics, giving me access to a loose and spontaneous building process for one-off sculptures and vessels.

Using a 3D printer, I'm now able to produce pieces with configurations that really can't be carved accurately, either by hand or using CNC. This method of working also allows me to produce maquettes - small models of proposed larger sculptures for presentation - that exactly resemble the final product, something that wasn't possible with my earlier technique, which always was tied to full-sized objects.

While this technology, like most new ways of making things, can be used to perform traditional tasks like the enlargement of small models to monumental size more efficiently, what excites me more is the possibility of doing things that couldn't be done at all before. That, for me, is where the untapped potential of these new tools is to be discovered. And by working exclusively with natural forms and textures and concentrating them into art objects, I feel I'm helping to awaken people to the intrinsic beauty of the world that created us, which is so much richer than the artificial world that we've created.

3DGlitch

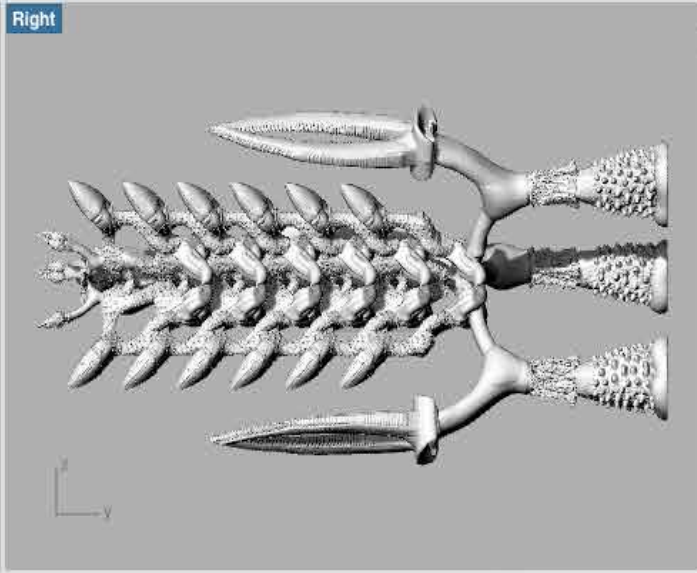
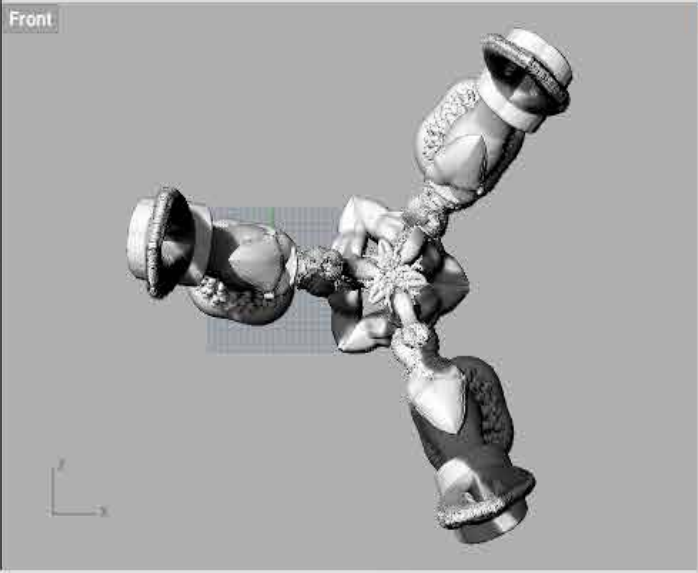
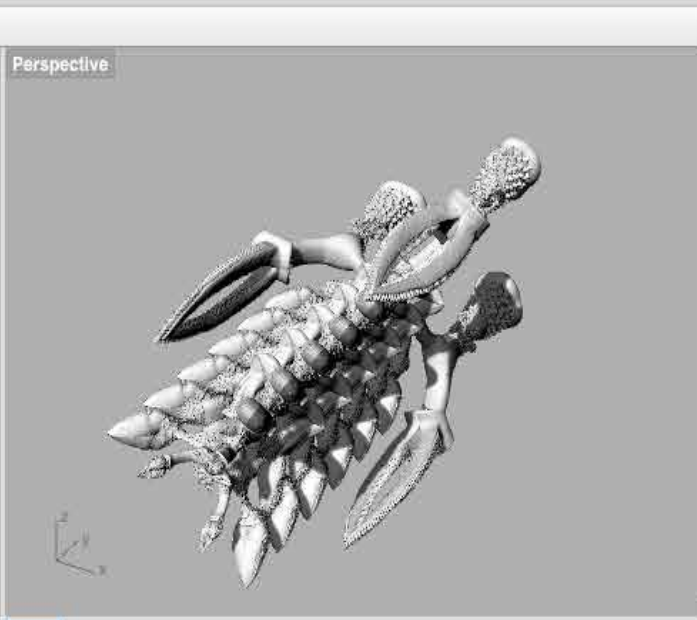
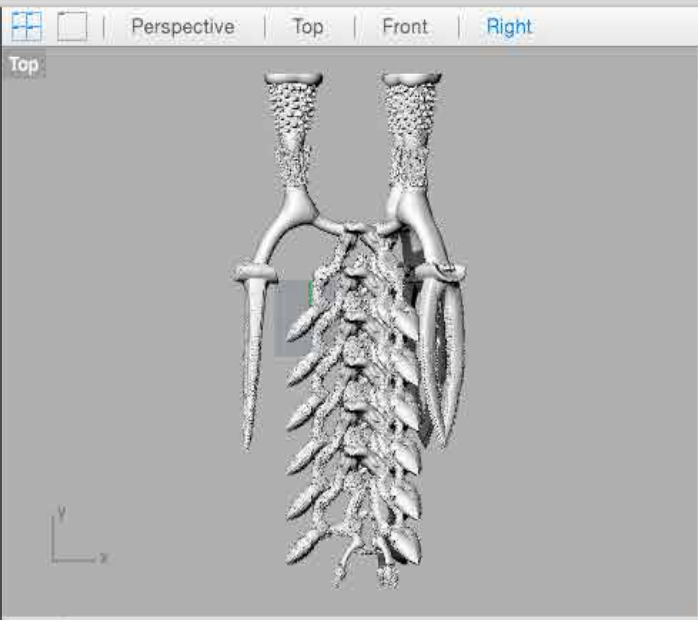
Untitled - Edited

Grid Snap Ortho Planar SmartTrack Gumball History

Default

Command

Persistent
 One shot
 End
 Near
 Point
 Midpoint
 Center
 Intersection
 Perpendicular
 Tangent
 Quadrant



No Selection

Name	Linetype	Print...
D...		Cont... ◆ Default
L...		Cont... ◆ Default
L...		Cont... ◆ Default
L...		Cont... ◆ Default
L...		Cont... ◆ Default
L...		Cont... ◆ Default

Laura West

Title: Eve reworked meshlab glitch

<http://my.fresnoarts.net/profile/LauraWest> Laura West:

Professor Laura West has been creating sculpture/installation art since her undergraduate studies at Southern Illinois University. Born from an engineer father and a painter mother, she found sculpture to be a close intersection of the two. During Professor West's undergraduate studies, she wavered between engineering and painting until she finally took a sculpture course. The process of creating sculpture has all the freedom for exploration and expression that she found as a painter and all the technical challenges that she found in engineering. It was during this period that she began developing her skills in metal casting.

Laura continued her studies at Idaho State University. During her graduate studies, Ms. West became a faculty member at Montana State University, which is 500 miles distance from Pocatello. Laura's commute continued for two years and took her through Yellowstone National Park on a weekly basis. The big skies and towering mountains influenced her to begin shifting her explorations of the figure to include environmental works that explored the relationship between the body and the natural world.

After graduate school, Ms. West became part of the teaching staff at the Johnson Atelier Technical Institute of Sculpture in Trenton, NJ. The Atelier was a school that concentrated on teaching students processes in metal casting using the apprenticeship model. The students worked with internationally known artists to create large scale castings and public art. In 1999, Laura West became a tenured professor at Fresno City College where she built a program in sculpture and 3D design from the ground up. Laura's work has been exhibited internationally and focuses on the placement of cast figurative elements within installation and environmental formats.

In the past decade, her work has expanded to include the use of digital technology and additive manufacturing. Professor West is known for her innovations in the application of additive manufacturing technologies for sculpture and for casting. This research began by investing 3d printed patterns in ceramic shell and has continued with her collaborations with Professor Mark Ganter from University of Washington to research inexpensive materials used to directly print both finished works as well as molds for metal casting and glass. Their collaboration has culminated in Professor West becoming the first artist to be invited to be a visiting professor at UW's Mechanical Engineering Department and her teaching a course that explores 3d printing applications for metal casting. In addition to my visual and conceptual research, I also have been working with 3d printing technology for a decade now.

Regarding her work with digital technology, Laura West states: "I believe that 3D printing/rapid prototyping/additive manufacturing and computer numerical control (CNC) technologies are among of the most important technologies developed since the first invention of metal casting. Much of my work involves cast metal. The process of developing a form, creating a mold, manipulation of the molded form and then production of a final casting is very similar to the work layout of with additive manufacturing technologies. In a digitally based process an original form is created – either physically then digitally scanned or just created virtually using computer software. The form is then manipulated digitally and then the final product is "printed." The primary difference here is that the digital tools that remove limitations on form and size that sculptors face with most approaches to form making. The speed and lack of constraints found in most common construction process have the potential to lead to advances in the language of shape making.

Digital form making is a process that leads readily to collaboration and has resulted in my working with a number of artists and scientists, especially my primary collaborations with the faculty at the University of Washington as well as secondary collaborations with faculty at Arizona State and UC Berkley. It is easy to send a file across the country and have someone edit the work then pass it on for further development. This way of working I believe will call into question thoughts about completeness and ownership much in the way digital technology has changed the music scene. Digital technology will potentially cause a paradigm shift in the way that we think about art and design."

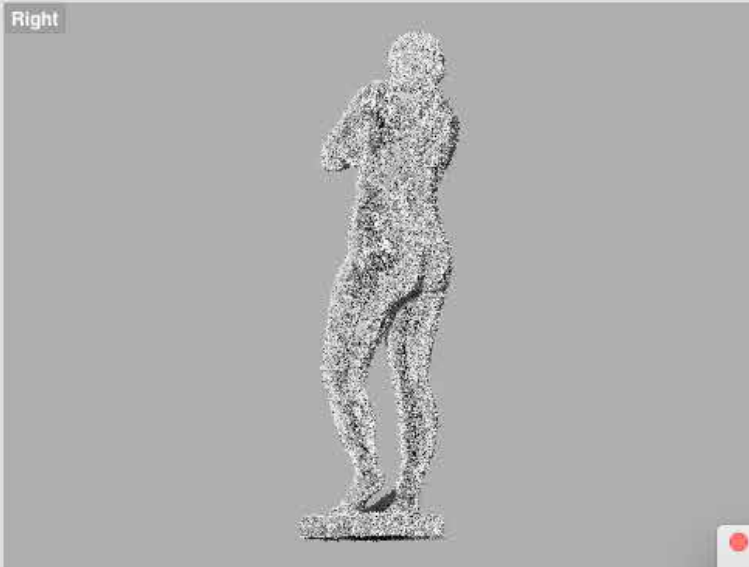
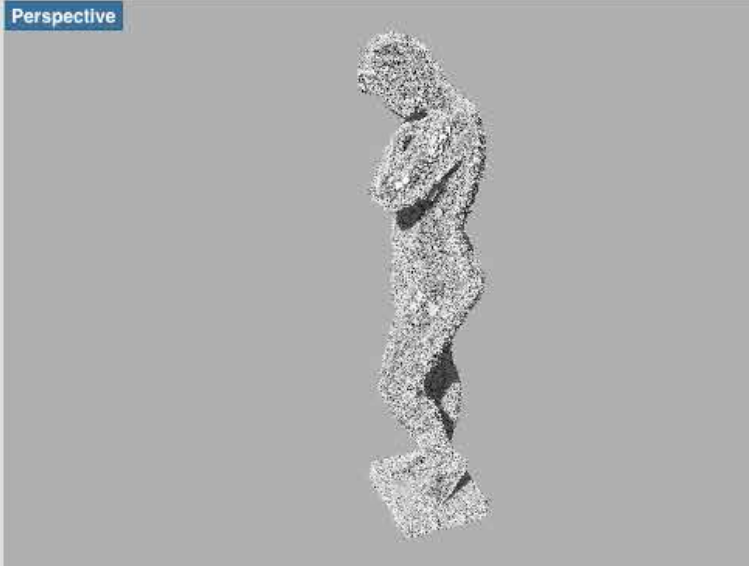
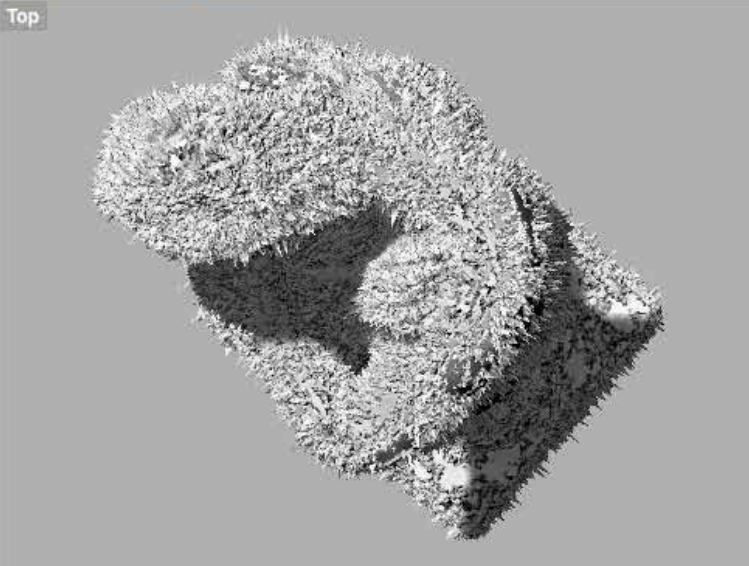
3DGlitch

Untitled - Edited

Grid Snap Ortho Planar SmartTrack Gumball History

Default

Perspective Top Front Right



No Selection

Name	Linetype
D...	Cont... ◆
L...	Cont... ◆
L...	Cont... ◆
L...	Cont... ◆
L...	Cont... ◆
L...	Cont... ◆
L...	Cont... ◆

Toolbox containing various icons for editing, selection, and rendering in Rhinoceros.

ersistent
shot

r
it
point
ter
rsection
pendicular
gent
dent

display (Dimensions Grid Hatch Linetypes Mesh Text Units WebBrowser Render)_Grid

CPlane X: -1

Dimensions Grid Hatch Linetypes Mesh Rh

3D *Glitch*