

< we are sitting in
a Deleuzian ballroom
experiencing ego death
through a Freudian slip >

//sense

CONTEMPORARY ARTIST

YOU DON?

we are sitting in a deleuzian ballroom,
experiencing ego death through a freudian slip

//sense

112 S. Michigan Ave MacLean Ballroom
03/26/23(sun) 05:00pm

//sense's experimental theater production

MacLean Ballroom
03/26/23 (Sun) 05:00pm
//sense's experimental theater production

we are sitting in a Deleuzian ballroom,
experiencing ego death through a
Freudian slip

for //sense's experimental theater production

We are sitting
in a Deleuzian ball
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through a Freudian

MacLean Ballroom
03/26/23 (Sun) 5:00pm

//sense's experimental theater
production

112 S Michigan Ave (Maclean Ball
03.26.23 Sunday @ 5:00

//sense experimental theater performance

*we are sitting in a deleuzian ballroom,
experiencing ego death through a freudian slip*

03/26/2023 (Sun) 5:00-7:00pm
MacLean Ballroom, School of the Art Institute of Chicago,
112 S. Michigan Ave, Chicago, IL 60603

// rundown 2
// LAND ACKNOWLEDGEMENT 3-4
// floorPlan 5
// performanceModules 6-10
// participatingArtists 11-28
// curatorialStatement 29-30
// SPECIAL THANKS :) 31-32

// rundown

5:00-5:30 **Door Open** – Audiences are introduced and invited to interact with the site-specific installations

5:00 **“REM”** begins (2M Balcony around stage front) – ongoing interactive installation

“room reel 1: music for ballroom” / “SlimeVolt” begins – ongoing

“chamber of reflection” (Balcony installation) – till 6:30

“Crash Studio” – (interactive installation/performance) till 6:30

“live-streaming screening” – film loops till 5:30,

live-shooting of the ballroom (interactive installation) till 6:15

5:00-6:00 **“arrangements”** (tile floor, interactive)

5:10-6:10 **“Pool”** (2M Balcony and near the control booth)

5:30-5:45 **“Spring Terraces”** begins–will improv around after starting

5:30-6:30 **“[[Rehearsal]]”** (2M Balcony, back end)

6:15 **“nonlinear systems”** and

“rapture at the end of time and space” begins

6:30-7:00 **“...seen”**

7:00 deinstallation

7:30 **reception** – mingle with your favorite artists in the ballroom :)

Audiences are encouraged to move around for the whole duration of performance and can freely interact with installations and performers (if the modules invite so).

// LAND ACKNOWLEDGEMENT

Chicago is the traditional homelands of the Council of Three Fires: Odaawaa, Ojibwe, and Bodéwadmi (anglicized Potawatomi). 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, rapports, 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.

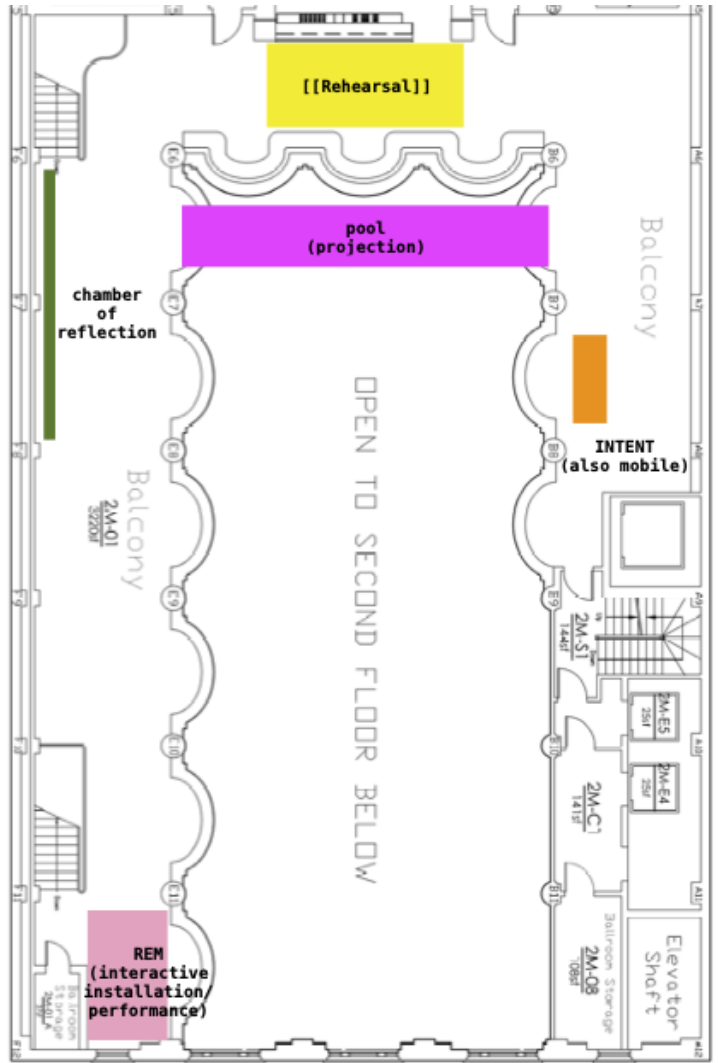
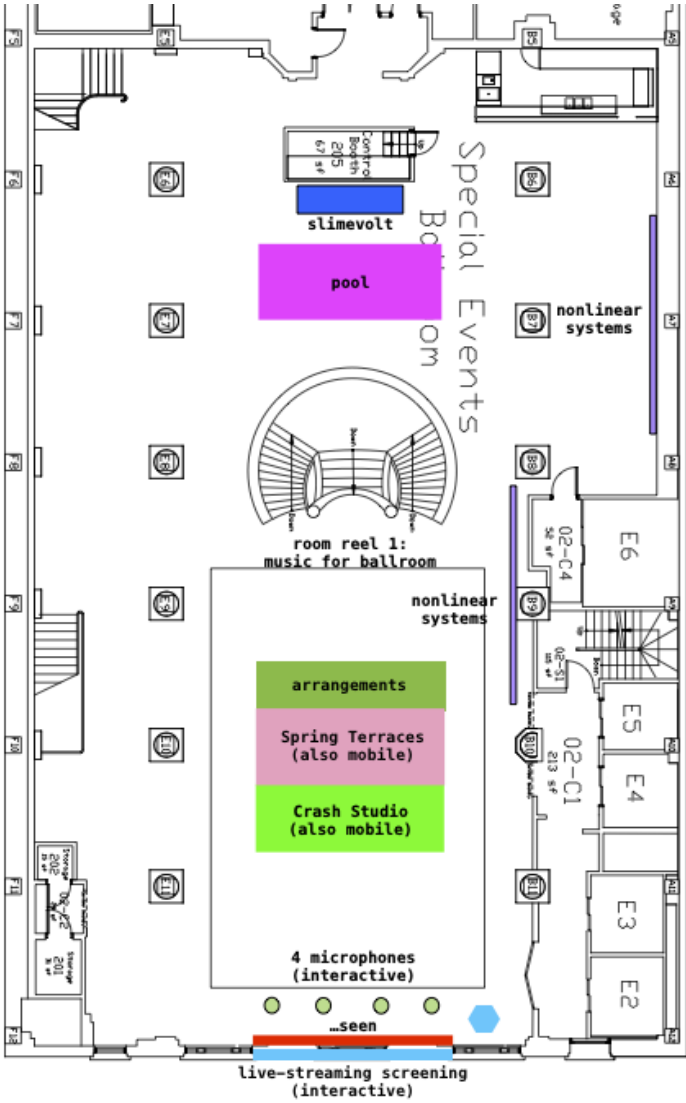
Residing on this Land of historical complications from settler colonialism, we should genuinely learn about Indigenous traditions, histories, and knowledge. To start with, "Native Truths: Our Voices, Our Stories" at the Field Museum of Chicago is a very informative exhibition that helps us to gain more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

// floorPlans



// performanceModules

Module I: REM

Team: Jenny Lee, Yukyeom Kim (Yuki), and Minghao Zhou

Location: Corner of the right side balcony (next to the main stage)

Details: This module features a live sleeping performance and projection on the floor with 2D and 3D animation as background. Ambient sound and multi-language poetry will accompany the sleeping performance.

Interaction Note: Audiences can lie down on the beddings when performers are not performing.

Module II: room reel 1: music for ballroom

Team: Patrick Glennon

Location: Middle of the ballroom

Details: This module features the use of tape machines and digital softwares to interact with the ballroom ambient sound.

Module III: SlimeVolt Project

Team: Yousif Alzayed and Ben Glass

Location: Near the control booth

Detail: This project features sound synthesis with live and recorded Slime Mold Cultures. With the use of cathode ray tube TV, we enable the visualization of performing with Slime Mold.

Module IV: Arrangements

Team: Caroline Preziosi, Liz Flood

Location: Mobile

Details: Cubomania event.

Module V: chamber of reflection (site-specific installation)

Team: Gordon Fung, participants, and audiences

Location: 2M Balcony corridor

Details: This interactive installation welcomes audiences to display their reflections.

Module VI: live-streaming screening (site-specific and interactive installation)

Team: Gordon Fung, participants, and audiences

Location: Stage Front Podium

Details: The screen will loop a film shot in the ballroom when the performance starts. Later on, it would hook up to an interactive installation that enables audiences to utilize the camcorder to display and observe the structure of the ballroom and the performance with projection.

Also, in front of the stage, audiences are invited to:

1. live-stream any part of the performance
2. another person live-stream the person who is live-streaming
3. then another person join this chain to form a line of delay of videos
4. Then form your own chains and play around

Module VII: Crash Studio

Team: Yiyi Liu and participants/audiences interactions

Location: Tile Floor and mobile

Details: "Crash Studio" is a movable real-time audio/visual studio. The artist performs audiovisual performances on the move, interacting with the audience through a crash button on the front of the cart. The artwork is my emotional response to the immobility of traditional creative devices as it explores the performance potential of digital artists on the move.

Module VIII: four microphones

Team: Gordon Fung, participants, and audiences

Location: Stage Front Podium

Details: audiences are welcome to interact with the microphones by

1. announce/talk/chat about something: you can describe what is happening in the ballroom, make a random conversation
2. interact with another audience/performers
3. or make some sounds, as a solo, duo, trio, or quartet!

Module IX: Pool

Team: Yuqi Weng, Xinyang Xiao, Bocheng Zhang, Yezhou Zheng, and Yuanyao Zhu

Location: Space between the control booth and entrance stairs

Details: Three performers will be seated around a large white cloth, each on one of its three sides. In the center, there will be a plate of mandarins, and a pair of headphones. Small props will be hidden under the table and used by the performers during the 1-hour performance.

Above the three performers, a long white cloth will hang across the ballroom from left to right, with a video projected onto the middle of the cloth. The middle performer will initiate the performance by handing the participant a mandarin and a pair of headphones. The side performers will be activated when the mandarin is placed, and they will perform repetitive acts.

The middle performer will read Chinese poetry to the participant while simultaneously translating it and writing it down. The translation will be provided to the participant at the end of the reading.

During the performance, two performers will stand at each side of the balcony to control the motion of the cloth.

Module X: Spring Terraces

Team: I-Chien Chen, Ricardo Vilas Freire, Graciela Gonzalez, Jenny Lee, Che Pai, Jonas Sun, and Mallory Qiu

Location: Tile Floor

Details: How do we find poetry within daily objects? What do we respond with as we carefully listen? Where could we follow the happenings whose noise is as loud as silence? The Spring Terraces is a collaborative work featuring improvisational workshops in which we build a co-existing platform to activate performers. Answers and reactions are generated through the process. Through repetitive movements and participatory relations, the performance blurs the boundaries between subjects and objects.

Module XI: [[Rehearsal]]

Team: Marco Guagnelli, Jung Soo Kim, Claire Lobenfeld, Theo Wu, Thuy-Tien Vo, and Yezhou Zheng

Location: 2M Balcony (back end)

Details: The writer generates a piece of text and the performer responds with gestures. The messenger takes the writer's text to the AI interlocutor. The writer responds to the performer with more text, and the performer responds by furthering the performance. The video maker uses the camera to interrupt the chain of responding and projects it as a secret spectator. This theatrical script is produced in all possible ways and changes every time the play is rehearsed.

Script available here:

https://drive.google.com/file/d/1V0JpF8ukRZF77wXmhXvmfcGBlhD_4v1U/view?usp=sharing

Module XII: nonlinear systems

Team: Jonas Li, Michael Orr, Che Pai, Felix Severino, Jackie Swanson, Yuqi Weng, and Xinyang Xiao

Location: Wall side

Detail: This is an interactive and performative video installation. By moving slowly, visual elements and performers fade in and out of existence. The linear continuum of consciousness is captured, questioned, and then re-presented as ulterior.

Module XIII: rapture at the end of time and space

Team: Gordon Fung and participants/audiences interactions

Location: Stage Front or Mobile (indeterminate in time and space)

Details: A camcorder will capture the time and space. Through real-time projection, the recorded footage creates a contradicting layer with the rewinding action, which signifies erasure of memories.

Module XIV: INTENT

Team: Melon Sprout

Location: Balcony and mobile

Details: Ceramic trumpet.

Module XV: Why don't we make a spell to harvest wheat in the spring?

Team: Marco Guagnelli and Dai Ruei, Yang

Location: Tile Floor and mobile

Details: Performance based on the concept of expanded body using garments that address the ideas around human connection with other humans and nature.

Module XVI: i myself as a clock

Team: zhuyan ye

Location: Mainly on the balcony

Details: There will be a body and a clock swimming in the ballroom. The body will draw the lines on the clock to count the time while responding to other modules by improvisational sound.

Module XVII: Wrote, Rote, Rot

Team: Madison Mae Parker

Location: Mobile

Details: Does language rot? When does the body start rotting?

Module XVIII: ...seen

Team: Kyriakos Apostolidis, Nicole Javellana, Jung Soo Kim, Jenny Lee, Yiyi Liu, Michael Orr, Felix Severino, Avery Sky, and Wanlin Xia

Location: Wall side

Detail: This module features an intermix of live audiovisual experimentation: 3D animation, game engine simulation, and feedback loops. It also allows interactivities between audiences and the game engine program.

// participatingArtists

Sound

Elizabeth Flood (She/they)

Elizabeth Flood is an artist and person and likes to observe the world. She makes both visual and audio collages because she likes bringing things together and holding them up to one another. She is interested in systems of permutations that bridge states of consciousness—such as bedtime stories or radio broadcast experiments with modular score cards. She likes putting things in boxes and asking people to open them. Be curious.

EMAIL: efood817@gmail.com

IG: @lizen222

Patrick Glennon (he/him)

Patrick is a Chicago-based sound artist, musician, and curator. He regularly composes for dance and writes and performs with the experimental pop trio Big Pal and the electro-acoustic duo Lirra Skirra. He's run and curated the independent record label Dead Definition since 2016.

WEBSITE: <https://www.deaddefinition.com>

IG: @dead_definition / @glennonperson

Melon Sprout (they/them)

Melon Sprout uses ceramic instruments to extend their body physically and sonically. Material and body become a tangible space for the ephemeral. Sharing the extension of self in functionality, viewers are encouraged to activate, interact with, and extend themselves physically and sonically in the form of ceramic music-making. "Ceramusic" – a word for ceramic music – retains physical traces of the instruments' original soft clay state, which go through many material and functional transitions when released into the world. They

are performed, shared, struck, climbed, spun, recorded, processed, and altered. The ceramic instruments reciprocate non-linguistic communication, generating an animated environment where feelings and ideas are free to exchange. Melon organizes the Chicago-based performance collective known as GroupLove, founded in 2022.

WEBSITE: <https://melonsprout4.wixsite.com/melon-sprout>
<https://melonsprout4.bandcamp.com/>
<https://soundcloud.com/melonsprout/tracks>
<https://grouplove1.bandcamp.com/album/2-19-2022>
<https://www.youtube.com/channel/UCFdRmkk1NdcRZXFaYLW0kfQ/playlists>
EMAIL: melonsprout4@gmail.com grouploveperformancecollective@gmail.com
IG: @melon.a.friend

Jackie Swanson (She/Her)

Undefinable space used to focus around physical movement performance, in and around sound and video, but most importantly soft lighting. To fold out in-between through the metaphysical. Ritualistic, meditative noise and drone influence my movements between slow and soft to purged. I want to transcend... the gap.

EMAIL: jswans4@artic.edu
IG: @___0jackie0__

Xinyang Xiao

My performance background includes two years as a theatre director and performances in a rock band. My current focus is painting, sound, and sound design for film. My work explores the floating and flowing energy of unconsciousness. I am interested in the vibrations which are generated by narrativizing my observation of the relationship between different elements of the world around me. The kinds of collaboration I'm interested in include text, audio-visual, body movement, painting, and performance.

EMAIL: xxiao4@saic.edu
IG: @xxyang_0328

New Media/Art and Technology/Installation

Yousif Alzayed

Yousif Alzayed (b. 2000) is a multidisciplinary artist working with analog and digital electronics to light and sound as well as kinetic movement through motors. Often incorporating low-powered devices such as microcontrollers, as well as integrated circuits that rely on energy sources such as solar to create conversations on industrial grade energy-production. Thematically, Yousif is interested in patterns of nature that occur in physics across scales such as fractals and branching, as well as their living biological counterparts in organisms like Slime Mold. Interfacing biology with electronics has been his most recent area of interest, to find more information about his interactions with Slime Mold, check the website link below.

WEBSITE: SlimeVolt.com

^(Group Project - Ben Glass, Yimei Zhu, and Yousif Alzayed)

EMAIL: yalzay@saic.edu / yousifswork@gmail.com

IG: @Yousifslens

Gordon Fung

Gordon Fung (b. 1988, San Francisco) is a transdisciplinary artist who primarily works with experimental film/video, noise music, multi-/new media performances, DIY electronics, digital art, programming, and installations. His works highlight unconventional executions like noises, lo-fi presentations, and glitches. Such aesthetics confronts the viewers' understanding, perspective, and point of view through a more philosophical, if not esoteric, investigation.

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 employs circuit-bending to regain consumers' sense of agency through artistic means. His involvement in media archeology strives to unearth unexplored potentials of obsolete equipment and to revive them to artistic life.

Informed by his multivalent aesthetics, he forms the collective //sense at SAIC to showcase time-based artists' works through performances, workshops, and seminars. By curating experimental performances, he fosters a collaborative common ground for sound/video/performance/electronic artists to create gesamtkunstwerk through synergy.

As a runaway composer in contemporary music, his compositions have been performed in Canada, China, Croatia, Denmark, Germany, Hong Kong, Indonesia, Italy, the Netherlands, Poland, Russia, Singapore, South Korea, Spain, Taiwan, and the USA.

WEBSITE: <https://gordondfung.wordpress.com/audiovisual-works/>

<https://g-atari-us.bandcamp.com/>

EMAIL: gfung@saic.edu

IG: @gordon.d.fung

Ben Glass

Ben Glass is a Chicago-based art and technology artist. His work explores the post humanist body and its relationship to the technologies of our time. Through real-time performance, physical computing, AI and biology, Ben attempts to quantify where emerging technologies belong in our conceptions of self and the natural world, showcasing systems of symbiosis or conflict.

IG: @Ben_g.lass

Yukyeom Kim (Yuki)

Yukyeom Kim (aka Yuki) is a Chicago-based artist born in Seoul, South Korea. Her interest is in dealing with emotions which are missed during the process beyond words and reproducing them in visual language.

She uses the visual language expressed through various materials such as moving images (animation) and objects (kinetic sculpture) to deliver to the audience an impression, and leaves the door open to let

the audience reconstruct the impression as a perceiver. By observing their reactions, she explores the possibility of empathy.

WEBSITE: yukyeomkim.com
EMAIL: ykim174@artic.edu
IG: @kim__gae

Jung Soo Kim

Kim, Jung Soo is a Chicago-based artist born in Seoul, Korea.

She uses interactive installations to tell stories about the spaces we occupy and actively evolve.

Starting with an individual exhibition at the Cyart gallery in Seoul, she unraveled the story of individuals and spaces by artistically expanding the existing sociological concept of personal space.

She investigates the space where we exist, and will exist. Especially, her works include various individuality to feel the diversity of the space. She seeks spatial experience about 'Us: Society, Community' from 'Myself', so that it can be sensorized the diversity in Society. And also induce freshness in our daily life.

WEBSITE: kimjungsoo.art
EMAIL: jkim371@artic.edu
IG: @clearwater__00

Jenny Lee

Jenny Lee is a multimedia artist primarily working with experimental performance video and video installation. She is currently based in the US and Korea. She received a BFA in Fine Arts from the University of California, Los Angeles in 2018 and is currently a 2023 MFA candidate at the School of the Art Institute of Chicago in the FVNMA department. Lee's initial background in painting discussed issues regarding human dignity with special attention to the victims and traumas over the social issue of sexism and inequality in Korea. Still dealing with these issues, Lee applies them along with broader concepts of opposite ideas such as fake and real, success and failure,

and technology and humans. Lee's current practice also explores the use of body, space, the feeling of alienized or familiarity, absence or communication, as well as questions about trust between people.

WEBSITE: www.vimeo.com/jenny0819

EMAIL: jlee212@saic.edu / qs0820joon@gmail.com

IG: @eeejennyyy

Felix Severino

I'm an interdisciplinary time-based artist whose work draws from a variety of mediums from sculpture to projection. I'm interested in the inherent variation of action, the vestigial, and the kinetics of spatialized video. Working through iteration, I accentuate the uncanny nature of the unremembered, once recorded these unremembered moments are then augmented and/or obscured through iteration and an active misuse of technology. This obstruction takes many forms, I recently layer video projections to then be recorded, reprojected, and then again be recorded in a cycle. I exponentially iterate the visuals while slowly reducing the image down to patches of light. But, no matter what method of obstruction I employ, slow degradation and a subsequent confusion of image is the outcome.

EMAIL: asever1@artic.edu

IG: @moonboy.exe

3D/Motion Capture/Game Engine/Video

Yiyi Liu

Yiyi Liu (b. 1996) is an interdisciplinary artist primarily focused on creating in multi-/new media, game development, glitch art, computer generated images (CGI) art, motion graphics, sound design, and electronic music. 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 theaters/poetry collections.

Inspired by his experiences in creative technology, Yiyi's works draw from the glitches, errors, and overloads he has encountered, 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 poetry.

As a visual artist, Yiyi is active in the fields of fashion and advertising as a CGI director, visual effects artist, and motion graphic designer. He has collaborated extensively with the fashion magazine Wallpaper*China on multiple occasions to create novelty content that blurs the line between art and advertising.

He is currently pursuing an M.F.A. in Art and Technology department at the School of the Art Institute of Chicago (SAIC) and plans to graduate in May 2024.

WEBSITE: yiyisogreen.com

EMAIL: yliu88@saic.edu

IG: @_rerereere

Nicole Javellana | Nikitavisiion

Nicole/Nikitavisiion is a creative technologist and new media artist based in Los Angeles and Chicago, with a BFA from the School of the Art Institute of Chicago in Art and Technology Studies. Primarily working in 3D software and simulation, her practice is grounded in decolonizing her Filipino heritage by revitalizing indigenous motifs and practices. Javellana's work aims to contribute to the growing intelligentsia of contemporary cultural practice by creating trans-digital spaces for Filipino knowledge to flourish in a modern world. Through experimentation with virtual and augmented realities, game engines, and electronic fabrication, Javellana continues to create immersive technological experiences with her ancestral understanding in mind.

WEBSITE: havellyana.com

EMAIL: njavel@artic.edu

IG: [@nikitavisiion_obj](https://www.instagram.com/nikitavisiion_obj) (artwork) [@nikitavisiion](https://www.instagram.com/nikitavisiion) (personal brand)

Avery Sky

Avery Sky is a Chicago Native who uses digital softwares as a medium to create warm works of art that explore themes of fantasy, surrealism, and representation. She attended Savannah College of Art and Design (SCAD) for Immersive Reality and Game Design, then transferred to the School of the Art Institute (SAIC) to focus on Art and Technology Studies. She has received the Distinguished Scholar Award from SAIC consecutively for 4 years. She has also gained professional experience as a Photogrammetry Intern for the Geology/Meteorite Department at the Field Museum. Her work consists of digital interactive spaces of fantasy that viewers can participate in, 3D models of divine forms of representation, and 3D printed ceramics meant to enrich the home.

WEBSITE: averyskyart.com
EMAIL: awilli26@artic.edu
IG: @_averysky

Bocheng Zhang

Bocheng Zhang is a moving-image artist, emphasizing experimental narrative. Playing around the boundary between narrative and non narrative, my works try to integrate formal concepts into daily life scenes. Zero-budget filmmaking is the creed to ensure creative freedom and my weapon against an industrial mode of production. Drawing influences from Eric Rohmer and San-Soo Hong, his works are low-zero budget films that experiment with narrative structure.

EMAIL: bzhang6@artic.edu

Minghao Zhou

Minghao Zhou is a technical artist who mainly works in the game and 3D industry. He focuses on the utilization of computer graphics theories and programming methods in digital art creation. In his art practice, he uses mediums including art games, experimental animation/video, and installation, to create surreal and bizarre graphics that reflect the absurdity of human existence. His focus originates from the death, illness, and suffering of the working class. His also explores the

social disharmony brought by the economic reform that he experienced and witnessed during his upbringing in Baoshan, an industrial town centered around one of the biggest iron and steel factories in China. His works document his enduring absurd feeling of living in a magical realism fiction.

EMAIL: mzhou8@saic.edu

IG: @imnotminghaoz

Yezhou Zheng

Yezhou Zheng (b. 1997 Wenzhou, China) is a video artist whose works experiment with human observation and time linearity. He believes in commonality and fluidity. He has trust issues with the established and instituted perspectives. He is a daily rebel, stealing plastic bags and condoms from CVS. Capturing the cities and collecting fragmented reflections of their presence, he reclaims the ever-expanding territory over the metropolis in the world of moving images and travel vlogs.

WEBSITE: zhengyezhou.com

EMAIL: yzheng19@artic.edu

Performance Art/Movement

Kyriakos Apostolidis

Kyriakos Apostolidis (b. 1991) is a Chicago-based performance artist from Greece. Exploring the concept "Morphoplasticity," Apostolidis's performance deals with how the body can render symbolic forms of human existence through its movement plasticity, by activating the expressive potentials of the so-called "body intelligence."

Apostolidis graduated from the School of Visual and Applied Arts at Aristotle University in Thessaloniki (2017), and also studied at the Facultad de Bellas Artes, Universidad de Granada (2014). Currently, he is pursuing his MFA in Performance at the School of the Art Institute of Chicago, with the support of Alexis Minotis's endowment scholarship

"In Memory of Katina Paxinos," administered by the National Bank Cultural Foundation (MIET).

EMAIL: kapost@saic.edu
IG: @kyriakos_apostolidis

I-Chien Chen

I-Chien Chen is an interdisciplinary artist, curator, and performer who lives and works in Chicago. Chen's practice is mainly situational, site-responsive interventions through performative actions, sound, and speech. She also makes live-art and installations. Obsessing how ephemeral gestures can shift people's awareness and can symbolically negotiate the meanings of sites, she explores the hidden aspect of public space, playing with displacement and defunctionalization. The primary strategies she takes include situating actions that contradict the inherent logic of the spaces, further amplifying existing but often unrecognized gestures, performing labor that embodies a systemic force, and acting as a catalyst or mediator for enriching connections. By configuring actions and duration within sites, she seeks to reveal and challenge the power operating behind sites, suggest agencies, and create poetic scenarios in everyday life.

WEBSITE: ichienchen.com
EMAIL: ichen3@saic.edu
IG: @ichienchenc

Grace DeVies

Grace DeVies is an experimental artist based in Chicago working in the medium of live performance and ephemeral experience. Attempting to demonstrate queer trans* love, sexuality, and intimacy, he fixates on continuity. His work is often based upon concepts of tension and release as well as power dynamics, and he has shown at MANA Contemporary, NoNation Art Lab, TriTriangle, and Dispatch Gallery.

EMAIL: gdevie@artic.edu
IG: @gracedevies

Yuyang Du

Performance, writing, painting.

Ricardo Vilas Freire

Ricardo Vilas Freire is a Brazilian interdisciplinary artist whose work plays with notions of space and human interaction. He creates systems of communication relying on intuitive problem-solving in performance. He partners with the immediate environment as a constant collaborator and uses objects as props questioning the meaningfulness of daily life rituals.

WEBSITE: www.ricardovilasfreire.com

EMAIL: ricardovilasfreire@gmail.com

IG: @ricardovilasfreire

Graciela Gonzalez

Peruvian artist based in Chicago, whose focuses are performance, writing, and sculpture projects related to the exploration of the vernacular through movement and its acoustics.

EMAIL: mgonza19@saic.edu/ gracielagzev@gmail.com

IG: @gracielagze

Marco Fernando Guagnelli Gonzalez

Marco Guagnelli is a Mexico City-born, Chicago-based artist who makes performance, installation, text, community theater, and video. He is a candidate for an MFA in Performance Art at the School of the Art Institute of Chicago (2024). His topics link to the defense of human rights, relationship with nature and gender. His work with specific communities integrates testimonies by protagonists in the stage. He has been a beneficiary of the Mexican government grant Fonca in 2017 and 2019 and 2022. In 2021 he was awarded the Prince Claus Seed Award (Netherlands).

WEBSITE: mfguagnelli.com

EMAIL: mguagn@artic.edu

IG: @mfguagnelli

Jonas Li

I like to see and hear experimental visuals and sound. I do field recordings occasionally. I like to take pictures and watch films.

EMAIL: yli62@artic.edu

IG: @jonas.dusk

Michael Orr

My work is an overall investigation of expression through the contortion of bodily form and how they visually engage with the viewer. These illustrated bodies shape, adapt, and fold into themselves. Whether nude or clothed, their gender variance is a celebration—or point of conflict—of their individual identities. Their emotional processes influence their composure; often tangling into their own limbs and melting into their surroundings. I create these forms using a variety of mediums including ballpoint pen, ink, painting, collage, or any mixture of all. Choice of medium often directs the flow of the form and therefore influences the given narrative... A reoccurring conversation I'm interested in lies between the concept of the self and the intersection of ecstasy, the sublime, and mortality; the eroticism of identity. I enjoy sharing these stories from a visual standpoint so as to permit the viewer to develop their own dialogue.

Michael Taylor (Orr) is a nonbinary, neurodivergent visual artist based in Chicago, Illinois. They transferred with a painting and illustration background from Collin County Community College in Texas and has since expanded to animation, installation, photography, experimental film, and performance during their time at the School of the Art Institute of Chicago. Orr begins as a visual artist first before translating character design through a process of research, writing, and introspection before physical embodiment.

While still new to performance and primarily self-taught, they are most interested in collaboration, improvisation, and automatic processes through bodily expression and movement- mostly by means of mimicry. They currently oscillate between two characters with two,

distinct personalities but are open to continue expanding for the sake of exploration and experimentation.

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Che Pai

Che Pai (b. 1988; Taipei, Taiwan) is a multidisciplinary artist whose inspiration comes from studies in literature, slow cinema, and the physical theater of Tai Chi. Through these practices, his awareness is fully opened, and internal sensations of the body flow like water. The photographs, movements, and moving images serve as mediums through which the inner state resonates with happenings.

Che holds an MA degree in Literature from National Taiwan University. He embraces collaboration with other artists and has worked with award-winning director Hsin Yin Sung as a researcher, organized shows for Ta-Chao Production as the leading performer, and programmed educational events at the National Center of Photography and Images in Taiwan.

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Madison Mae Parker

Madison Mae Parker is a writer, a performer, and a space-maker. As an MFA Performance Candidate at SAIC, she finds deep belonging in the stretching of language through poetry and questioning where a poem might long to live. Through this exploration of poetics in the material world, they invite desire, curiosity, and play as spiritual practices into her studio. Her previous work has led her to Charlotte Street Foundation as a resident, Mic Check Poetry, serving as President, and Texas Grand Slam Poetry Festival as Director. Having toured and taught internationally with their poetry, she feels most at ease while performing and facilitating rituals and conversations around the things that make us human. Alongside SAIC, she's at the

Tamalpa Institute to receive an Expressive Arts Therapy Certification (2024) and is the Graduate Curatorial Assistant at the SAIC Galleries. When they are not art-ing, you can find them watching anime and eating Hot Cheetos with her cats MeowZaki and Mochi.

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Mallory Qiu

Mallory Yanhan Qiu (b. 2000, Chongqing, China) is a multidisciplinary artist based in Chicago. She has a deep passion in live video, sound performance, sonic exploration, body movement, poetry, and digital arts.

Fueled by her curiosity in the realm of physical sensation and mimicking biological movements, Qiu endeavors to invert the familiar and discover memory-laden locations that exist simultaneously in proximity and distance. Through examination of the tumultuous fluctuations of daily life, she endeavors to bridge the gaps between space, physicality, and recollection. By seamlessly integrating elements of movement, auditory study, and visual art. Qiu creates works that probe and expand upon one's experiences and perspectives in both the physical and virtual spheres.

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Jonas Sun

Jonas makes movements, videos, soundscapes, and food. Jonas believes that living is an art form and everyone is an artist, whose voice deserves to be respected and listened to, starting with themselves.

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Tzuen Wu (Theo)

Tzuen Wu (Theo) is a Chicago-based Taiwanese artist and researcher in science and visual cultures. 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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Dai Ruei, Yang

(1998, Taiwan), visual artist, mainly deals with sculpture, installation, and street installation. In his works, Dai Ruei creates systematic ambiguity under the bureaucratic nature. He creates a sense of in-betweenness within the closure of the institutionalized maintenance and politics.

IG: @sonowwearegoingtoannouncethe

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Zhuyan Ye

Zhuyan makes images and sound, performs and writes to respond to her experiences in the urban construction and geopolitics in East Asia. She talks back into time in absolutely discontinuous fragments while working to develop alternative structures of communication. The ideal space for her is porous, air flowing and changing or allowed to change. She witnesses the movement from daily objects and performs as the objects. She accepts illness and death numbly and disciplines them into writing and pictorial memory.

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Poetry/Writing/Lighting

Rob Croll

Rob Croll (b. 1993; Asheville, NC) is a multimedia artist whose practice combines image, text, and sound to examine the construction and subversion of meaning. Through a process of subtractive editing, he shifts photography away from straightforward representation and toward the abstraction of memory. Croll received his BA in 2016 from Amherst College, where he was a post-baccalaureate fellow and the coordinator of the Arts at Amherst Initiative; at SAIC, he is a co-curator of the Parlor Room lecture series and a Residential Research Fellow. In addition to his artistic practice, he has worked extensively as a literary translator; his publications include the three volumes of Ricardo Piglia's *The Diaries of Emilio Renzi*.

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Claire Lobenfeld

Prose, zinemaking, and editing (currently endeavoring into performance and sound and very interested in how generating a text can be publicly performed including with non-human intervention)

Claire Lobenfeld is a writer from New York. For the last fifteen years, she worked as a music critic and magazine editor. Her interests include queering and re-visioning motherhood/childbirth/pregnancy, desire, meat, spectacle, and using folkloric techniques to examine the present.

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Caroline Preziosi

Caroline Preziosi is a writer and interdisciplinary artist from Baltimore, MD.

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Eugene Tang

Eugene Tang (湯翊芃) is a Taiwanese artist based in Chicago, whose work shows unconventional relationships through his personal life experience including intriguing encounters and photographic practice. His work contains conceptual photography, video/sound installation, and sculpture to create an understanding perspective. With a background in anthropology and film maker, he draws influence from relational aesthetics, queer study, and his own desire.

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Thuy-Tien Vo

Poetry, moving images, and performance.

Thuy-Tien Vo is an interdisciplinary artist who graduated from the University of Architecture Ho Chi Minh City and is pursuing the MA program in Visual and Critical Studies at SAIC. Working with various media, her practice places at the intersection of chaotic memories, gender, cultural belief, and mass production. Her interests raise inquiries to test togetherness and apartness, cohabitation, and individual displacement; also, to test how images reflect our shared illusion, and if it contains a couple of big things. In addition, she is the co-founder of Ba Rõi (Bacon) Collective, which pays attention to mass production and deep-rooted stereotypes in the local contexts. Currently, she lives and works between Chicago and Vietnam.

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Yuqi Weng

Poetry, prose, fables, plays, fake diaries, short video, performance, and sound.

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Luc Zavestoski

My artistic work involves site specific installation and experience design. Not applicable here, but for the purpose of this group and production: I'm interested in ATS and Performance, designing interactive performances for the audience, looking at how the audience participates in this production.

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// CURATORIAL STATEMENT

Maximizing the possibilities of time-based arts, //sense presents a two-hour experimental theater work that celebrates cross-pollination between sound, video, performance, and technologies – featuring a team of more than 40 artists. Through collaboration and interactions, we seek to expand beyond our individual expertise. In this production, artists explore comprehensive idioms: video/film projections, interactive game engines, motion capture, artificial intelligence processing, movements, sound, event scores, and beyond. This maximalist approach allows us to execute our collective visions to the fullest. Through our real-time synergy, experimentation, and interactions, we unleash concealed potentials that would otherwise be unachievable through solo practice.

//sense provides a safe space for performers from all backgrounds to experiment with their practice and expertise. We embrace performers of all levels, backgrounds, and idioms. This production enables untrained or first-time performers to depart from their comfort zone. As early as the late '60s, pioneers like Scratch Orchestra, led by Cornelius Cardew, Michael Parsons, and Howard Skempton, invited untrained musicians to create music. This concept successfully decentralizes the hierarchy between leader and members, allowing players to focus on the joy of rehearsals and performances. Modeling this communal practice, we continue to turn performances into an accessible and enjoyable art-making process.

We explore theatrical idioms through immersion, site-specificity, interaction, and improvisation. Adopting the immersive theater model, we turn the MacLean Ballroom into a site-specific installation space. By transforming this event-holding space into a performative stage, we repurpose and redefine what a venue can be. The removal of an actual stage necessitates audiences and performers to navigate themselves through the space during the performance. This design defies a one-sided dynamic inherited in traditional theater by dissolving the boundaries between performers and audiences. It also effectively terminates the passivity of ordinary spectators and activates them into active participants. Furthering this tactic, we draw reference

from the Fluxus performances in the late '60s. By creating interactive installations and providing event scores, we encourage interactions between participants, audiences, and artists.

Referencing modular synthesizers, this theater production pioneers modular performance. Our theater production examines the simultaneous use of structured performance and improvisations. We segment and design performances into various modules. With this flexibility, we can freely arrange sections across the timeline. We also enable subsequent additions and subtractions of parts to accommodate future re-runs. Modular performance allows a huge diversity of performative idioms, aggrandizing artistic synergy to the fullest extent. By including a wide spectrum of sensation and perception, we expand audiences' experience through time and space.

//sense revives and reinvents collaborative historical models leftover from Jikken Kōbō, Gutai Art Association, Fluxus, Experiments in Art and Technology (E.A.T.), and beyond. We revisit their unfinished missions and explorations to push forward a new form of aesthetics, artistry, and idioms. Besides, we strive to build and nurture a community where time-based artists enjoy positive collaborations. Most importantly, based on our shared goals, mutual respect, and understanding, we foster common ground for fellows to develop life-long friendships that shall stand the test of time.

- gordon fung

// SPECIAL THANKS :)

//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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Campus Life:

Jada Bennett, Skyler Davis, Laura Lamb, Patrick Spence

Departments and Organizations:

Art and Technology Studies Department, Experimental Sound Studio, Film, Video, New Media, and Animation Department, F Newsmagazine, MITS-Exhibitions, {}() {}Δ‡!() {}, Performance Department, SAIC FVNMA Tech Office, SAIC Media Center, Sound Department

Writers, Photographers, and Videographers:

Alex Kuo, Jiarui Li, Erin Lynch, Clara Neisel, Nikcy Ni, Amanda Reid, Zetian Xu

SAIC Student Government:

Mahek Devra, Miran Hassan, Sona Kim, Marisa Pelegrino

Participating Artists:

Yousif Alzayed, Kyriakos Apostolidis, I-Chien Chen, Rob Croll, Grace DeVies, Quy Do, Yuyang Du, Elizabeth Flood, Ricardo Vilas Freire, Gordon Fung, Ben Glass, Patrick Glennon, Marco Fernando Guagnelli Gonzalez, Graciela Gonzalez, Nicole Javellana, Jung Soo Kim, Yukyeom Kim, Jenny Lee, Jonas Li, Yiyi Liu, Claire Lobenfeld, Michael Orr, Che Pai, Madison Mae Parker, Caroline Preziosi, Mallory Qiu, Felix Severino, Avery Sky, Melon Sprout, Jonas Sun, Jackie Swanson, Eugene Tang, Thuy-Tien Vo, Wanlin Xia, Yuqi Weng, Tzuen Wu, Xinyang Xiao, Dai Ruei Yang, Zhuyan Ye, Luc Zavestoski, Bocheng Zhang, Yezhou Zheng, Minghao Zhou, Yuanyao Zhu, and more.

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