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**UCLA Design Media Arts Professor and ArtSci Center Founder Victoria Vesna co-curates annual campus exhibition for 2017 Ars Electronica Festival with Xin Xin '16 (M.F.A., Design Media Arts).**

*The exhibition, "Feminist Climate Change: beyond the binary," addresses gender and environmental issues.*

Each year in conjunction with the Ars Electronica Festival, Ars Electronica and Linz's University of Art host an exhibition by artists associated with an international institution of higher learning with a curriculum that takes an innovative approach to teaching media art and media culture.

This year, Ars Electronica tapped Professor Victoria Vesna, former chair of the UCLA Department of Design Media Arts (2000-2007) and founder of the UCLA ArtSci Center to organize the campus exhibition. With Xin Xin '16 (M.F.A., UCLA Design Media Arts), Vesna co-curated a thematic exhibition featuring work of UCLA Design Media Arts alumni as well as members of the voidLab and the ArtSci Center collectives.

This year's exhibition addresses gender and environmental issues in light of the current geopolitical climate's opposing advocacies, the latter of which are strengthened by fear of the unknown and a reactionary impulse that reverts to the past to seek the illusion of security and comfort. The curators have assembled a body of work that forgoes reductive, binary mindsets for more complex, diverse and fluid world-views.

"Feminist Climate Change" celebrates the work of young artists, teachers, and scientists whose climate-change-related work holds the potential to shape the future at a time when their work is under threat.

Through the works on view, "Feminist Climate Change" explores the relationship between issues in feminism and those in environmentalism, and reflects the dynamic network of UCLA Design Media Arts, which includes faculty-driven research labs and centers that enable students and faculty to work collaboratively across disciplinary and institutional boundaries. In addition to presenting work of alumni who are now active artists and teachers, the exhibition features the work of female climate change scientists, who are underrepresented in their

field and who collaborate with artists including: ArtSci Center alumni Christina Agapakis, a former postdoc in Molecular, Cell, and Developmental Biology at UCLA (2012–14) who is now working in a Biotech company; Olivia Osborne, a current postdoc in the UC Center of Environmental Implications of Nanotechnology; and Rita Blaik, a recent Ph.D. graduate in Material Science who is now the education coordinator at the California nanoSystems Institute at UCLA (UCLA CNSI).

#### **Exhibition Details:**

What	<a href="#">“Feminist Climate Change: beyond the binary”</a> – the campus exhibition for the 2017 Ars Electronica Festival
Who	Co-curated by <a href="#">UCLA Design Media Arts</a> Professor and <a href="#">UCLA ArtSci Center</a> Founder Victoria Vesna and Xin Xin ’16 (M.F.A., Design Media Arts), the exhibition features the work of Design Media Arts alumni and members of the <a href="#">voidLab</a> and the ArtSci Center collectives.
Where	Splace Kunstuniversität Linz Hauptplatz 6 4020 Linz Austria
When	Exhibition Opening: Wednesday, Sep. 6, 8–9 p.m. Exhibition Dates: Sep. 7–11, Thursday–Sunday, 11 a.m.–9 p.m., Monday, 11 a.m.–7 p.m.
Social	<a href="#">Facebook</a>   <a href="#">Instagram</a>   <a href="#">Twitter</a>

#### **“Feminist Climate Change” Programming:**

Supplementing the exhibition of art works and installations, “Feminist Climate Change,” includes a performance, workshop, panel discussion, and a reading room.

What	“Follower” Performance
When	Sep. 7–11, 2–4 p.m.
Where	Kunstuniversität Linz
What	“Urine Worship” Workshop
When	Friday, Sep. 8, 4–5 p.m.
Where	Hauptplatz 6
What	Panel Discussion
When	Saturday, Sep. 9, 4:30 p.m.
Where	4020 Linz

#### **Artists and work exhibited:**

1. “Fog Light” by Doug Smarch ponders the relationship between beauty perceived by human beings and the cruelty of survival.
2. “Drone Sweet Drones” by Anne Niemetz are embroidered blueprints that turn surveillance on its head.
3. “Mollecular Queering” by Mary Magicc Tsang and Byron Rich bring gender hacking, intersectional feminism, and environmental issues together.
4. “Prologue” by Xin Xin questions if the decentralization of surveillance can transgress our sense of responsibility toward the self and the other.
5. In “Meltings of the heart change glacial landscapes” by Dr. Olivia Osborne, ice domes represent the environment in relation to climate change.
6. “Panta Rei” by Silvia Rigon is a commentary on media induced anesthetization, with water at the center of the struggle for survival.
7. “Dirt” by Ellie Harmon + Christina Agapakis takes the form of a science-as-process-art collaboration, making visible the life within the soil.

8. “TyndalLandscapes” by Rita Blaik are artificial skyscape sculptures utilizing nanoparticles for the primary means of light scattering.
9. “The Believe Campaign” by Tomorrow Girls’ Troop was launched to raise awareness of sexual violence in Japan. Collaborating with Japanese grassroots activists, they have successfully helped changing a package of amendments on sexual crime laws in Japan as of June.
10. In “Compliant Gait” by Sharmi Basu + John Brumley, an invisible creature is given temporary form through audience participation.
11. In “Light Echoes” by Aaron Koblin and Ben Tricklebank, traces of light are broadcast onto landscapes by a laser aboard a moving train.
12. “Xerodrome” by Christopher O’Leary is an animation of a speculative landscape generated from glitched photographs.
13. “Cyborg Portrait” by Noa P. Kaplan presents a pseudo-cyborg perspective, quelled from the 1973 film Westworld.
14. “The Antmaster” by Gil Kuno is an experiment in hybridizing Dynamic Media (projections) with Static Media (paintings).
15. “Vexation” by Phoebe Hui is a musical instrument built especially to play Erik Satie’s composition “Vexation”.
16. “Shadow Glass” is a voidLab collaboration by Jen Agosta, Sanglim Han, and Xin Xin based on an interview with Safiya Umoja Noble reflecting on technological redlining.
17. “Shapeshifting AI” is a voidLab collaboration by Jen Agosta, Sanglim Han, and Sara Brady based on an interview with Nora Khan reflecting on AI and otherness.
18. “Extreme Environments” by Scott Hessels is an initiative that places art + design students in remote scientific field stations to collect data
19. “Oh Dear Me” by Sue Huang and Brian House is a digital/analog musical messaging system that activates the specific site of Dundee, Scotland.
20. “Follower” by Lauren McCarthy is a service that provides a real life follower for day, satisfying in a new way the desire to be seen and known.
21. “In Passing” by A.M. Darke is a virtual reality experience about what it's like to navigate public space based on intersecting identities.
22. “The Void” is a collection of videos featuring voidLab artists Eli Joteva, Amanda Stojanov, Yuehao Jiang, Sanglim Han, Christina Yglesias, and Sarah Brady
23. “Carboniferous” by Pinar Yoldas reveals the relationship between fossil fuels and plastics to investigate on two of the biggest problems of planetary health: CO2 emissions and plastics.

**About the Ars Electronica Festival | <https://www.aec.at/festival/en/>**

Ars Electronica Festival – an international Festival for Art, Technology and Society – was initiated in 1979 and focuses on electronic art and media theory. For more than three decades, this world-renowned event has provided an annual setting for artistic and scientific encounters with social and cultural phenomena that are the upshot of technological change. In Ars Electronica’s inimitable fashion, elaborations in the form of symposia, exhibits, performances, and interventions will proliferate beyond the confines of conference halls and exhibition spaces, and take them out into the public sphere and throughout the cityscape. In total, more than 90,000 visitors from around the world congregate in Linz for the world renowned festival featuring artists, scientists, and activists from more than forty countries.

The objective of the campus format is to invite outstanding, international universities working in the academic field of media arts and to present projects representing the nature of the mission and activities of the guest university. This also allows curating quite independently from the general Ars Electronica topic – so, the invited university has a free curatorial decision. Past campuses that participated were: University of Tsukuba (2010); UdK Berlin University of the Arts (2012), IL(L) Machine with 10 campuses from Israel (2013); Arts2, Belgium (2014); Paris 8 (2015); Tsinghua University (2016).

**About the Department of Design Media Arts | <http://dma.ucla.edu/>**

The UCLA Department of Design Media Arts (DMA) offers a comprehensive, multidisciplinary approach to media creation that fosters individual exploration and innovative thinking. Our internationally renowned faculty provides each student with a creative and intellectual foundation for constructing a unique contribution to culture.

DMA is committed to educating conscientious creators by emphasizing production within the context of history and theory. The core curriculum is augmented by series of vital lectures, workshops, and other events, and we actively encourage our students to pursue additional interests within the university.

Within the context of the department, design is a process and way of thinking, and media arts foreground experimental media creation. We synthesize practice, history, and theory and hybridize technologies, discourses, and audiences. The results emerge in and on books, galleries, game consoles, installations, films, magazines, performances, public spaces, televisions, and websites. We strive to create socially and culturally relevant objects, experiences, and spaces.

**About the UCLA ArtSci Center | <http://artsci.ucla.edu/>**

Established in 2005 by Victoria Vesna, the UCLA ArtSci Center is dedicated to pursuing and promoting the evolving “Third Culture” by facilitating the infinite potential of collaborations between (media) arts and (bio/nano) sciences.

Through UCLA’s Department of Arts & Architecture Design Media Arts program and the California NanoSystems Institute (CNSI), the center supports visiting research scholars and artists-in-residence from around the world. With various lectures, mixers, and symposia, artists the ScilArt NanoLab Summer Institute for high school students, introducing them to the vast possibilities in the field of art science for the present and future generations.

The center strives to develop networks with the ArtSci collective—an international group of researchers and creatives—develops projects, workshops, performances, and exhibitions that address social, ethical and environmental issues related to scientific innovations.

**About the voidLab | <http://projects.dma.ucla.edu/voidlab/>**

VoidLab is an intersectional feminist collective for women, non-binary, gender nonconforming, trans and queer people to express individual identities through arts and technologies.

**About the UCLA School of the Arts and Architecture | <http://arts.ucla.edu/>**

The UCLA School of the Arts and Architecture plays a vital role in the cultural and artistic life of the campus and of the broader community. Guiding our mission is the belief that the arts are not only an essential part of the cognitive, critical, inquisitive life of a public research university, but that the practice and presence of the arts are a cornerstone of the creative, innovative thinking and collaborative approaches that the 21st century demands. One of 12 prestigious professional schools at UCLA, the School of the Arts and Architecture offers leading programs in four degree-granting departments: Architecture and Urban Design, Art, Design | Media Arts, and World Arts and Cultures/Dance. The School also houses seven research centers, the Visual and Performing Arts Education Program, two internationally acclaimed museums—the Fowler and the Hammer—and one groundbreaking performing arts program—the Center for the Art of Performance at UCLA. This unique, rich array of research centers, museums and performing arts programs broaden and enhance the experiences of our students and faculty.

**About California NanoSystems Institute | <https://cnsi.ucla.edu/>**

The California NanoSystems Institute (CNSI) at UCLA represents a new paradigm in the world of scientific research, serving as a dynamic environment for innovative research partnerships and team science initiatives that leverage the unique properties of matter at nanoscale dimensions. CNSI is a hub of interdisciplinary research, translation, and education where scientists from diverse fields find common purpose in addressing grand challenges of the 21st century. With locations at the University of California’s Los Angeles and Santa Barbara campuses, the CNSI leverages public and private investment to drive collaborative nanoscience research across disciplines, translates discoveries into knowledge-driven commercial enterprises, and educates the next generation of scientists and engineers.

