

SAN LUIS OBISPO
museum of art

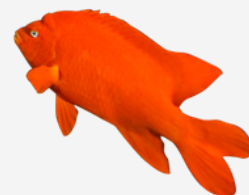
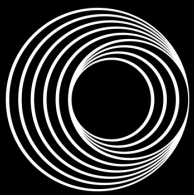


Atmospheres Deep

A SUPERCOLLIDER Exhibition @
San Luis Obispo Museum of Art
1010 Broad, Street,
San Luis Obispo, CA 93401
805-543-8562

May - August 2021

Artist Binder



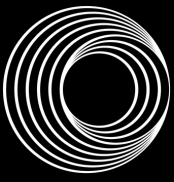
Ben Gottesman

Brooklyn, NY

Like any lush green habitat, kelp forests teem with sound. There is the constant din of snaps from shrimp, clicks from hunting dolphin, and the sounds of fish – like the bright pops of the orange garibaldi, the low drone of the plainfin midshipman, and the deep bellows of the giant seabass.

But many kelp forests are collapsing now due to a single creature with a voracious appetite, the purple sea urchin. Decades of overharvesting has removed their top predators, and as a result urchin population have exploded. In a healthy kelp forest, urchins reside in crevices and feed on little pieces of kelp that floats by. But when a place becomes overcrowded with urchins, the drift kelp is not enough.

The recordings that you are listening to come from the Channel Islands Soundscape project, a collaboration between the National Park Service and Purdue University's Center for Global Soundscapes, that seeks to use sound as a way to measure the health of kelp forest habitats. Try to identify different sound types in the recordings. What do you think these animals trying to say? Do these soundscapes sound healthy to you?



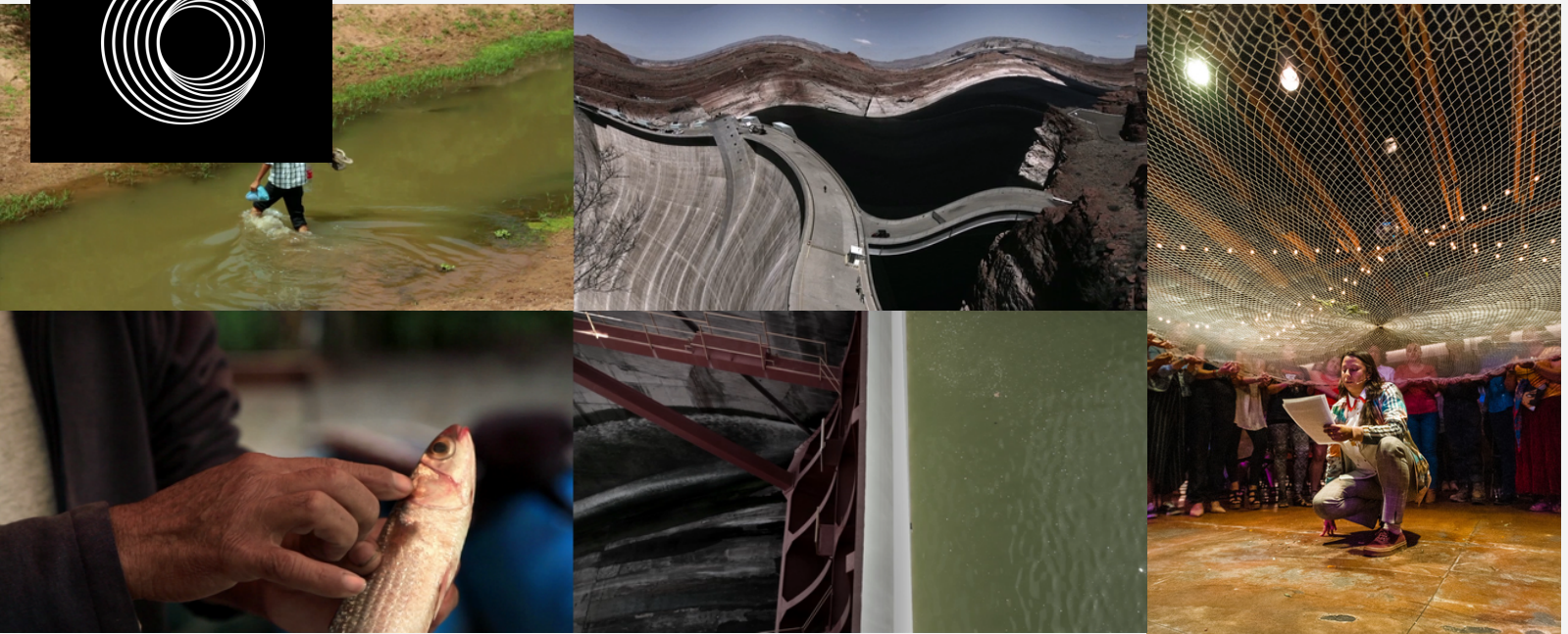
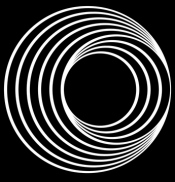
Carol Satriani

San Francisco, CA

BIO / My love of art and expression has taken many forms, including teaching art in the New York Public Schools, to students whose hearts and minds buzzed with a creative impulse. As the Director of Fine Art Foundries I produced monumental sculpture for internationally known artists in a cauldron of noble bronze. I've been a commercial illustrator for Disney Corporation, Norton Publishers, Ibanez guitars and PG&E. I've exhibited throughout the United States and received numerous awards, including First Prize for Painting at the Sausalito Arts Festival and was featured on KRON-TV, Channel 4.

STATEMENT / I am drawn toward light and the impact of weather upon a landscape: the sun, the rich blue of the sky after a storm, the glow on California hills in the warmth of a late summer day, the ripples on moving water, the reflections in a still pond, the wind in the fields.

My paintings are my personal expression of this dynamic energy woven into the texture of the natural world. By highlighting the extraordinary in the ordinary - the shadow of a passing cloud, the profile of a barn at the roadside, the curve of a hill - each work is a celebration of the vibrant beauty near us, in nature, close at hand.



Carolina Caycedo

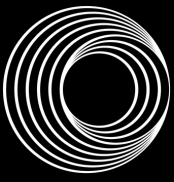
Los Angeles, CA

BIO / Carolina Caycedo (1978), is a London-born Colombian artist, living in Los Angeles. She has held residencies at The Huntington Gardens, Libraries and Art Collections in San Marino, California DAAD artists-in-Berlin program, amongst others. Caycedo has received funding from Creative Capital, California Community Foundation, Los Angeles Department of Cultural Affairs, Harpo Foundation, Art Matters, Colombian Culture Ministry, Arts Council UK, and Prince Claus Fund. Recent solo museum shows include Care Report at Muzeum Sztuki in Łódź; Wanaawna, Rio Hondo and Other Spirits in Orange County Museum of Art, and Cosmotarrayas at ICA Boston and From the bottom of the River at MCA Chicago. In 2019 her work was part of the 45 Salón Nacional de Artistas Colombia, Chicago Architecture Biennial, Film sector of Art Basel in Basel, and the 2020 Wanlass Artist in Residence at Occidental College in Los Angeles. Caycedo is the 2020-2022 Inaugural Borderlands Fellow at the Center for Imagination in the Borderlands-Arizona State University and the Vera List Center for Art and Politics. She is a member of the Los Angeles Tenants Union and the Rios Vivos Colombia Social Movement.

STATEMENT / Carolina Caycedo participates in movements of territorial resistance, solidarity economies, and housing as a human right. Carolina's artistic practice has a collective dimension to it in which performances, drawings, photographs and videos are not just an end result, but rather part of the artist's process of research and acting. Her work contributes to the construction of environmental historical memory as a fundamental element for non-repetition of violence against human and non-human entities, and generates a debate about the future in relation to common goods, environmental justice, just energy transition and cultural biodiversity.

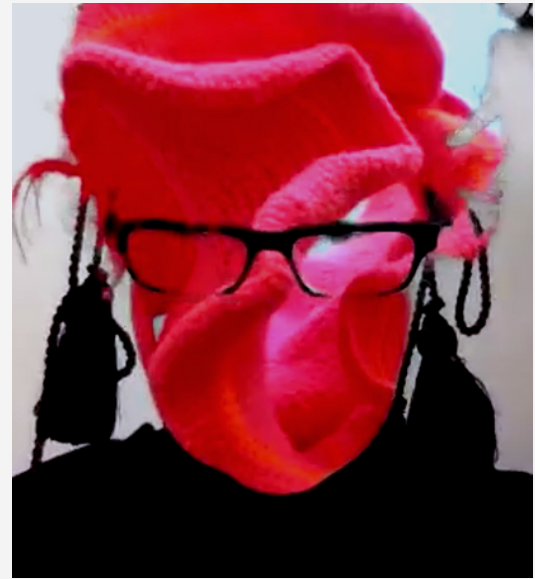
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Christine Wertheim

Los Angeles, CA

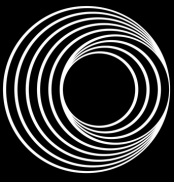


BIO / Christine Wertheim is a poet, writer, and artist, whose books including three poetic suites *The Book of Me*, *mUtter-bAbel*, and *+|'me'S-pace*, each fusing graphics and text to explore the potentialities of the English tongue, and the relationships between infantile rage and global violence. With her sister Margaret, she is co-creator of the Crochet Coral Reef, a project shown nationally and internationally, including at the 2019 Venice Biennale, the Hayward Gallery (London), Museum of Arts and Design (NYC), Science Gallery (Dublin), Track 16 Gallery (Los Angeles), and the Smithsonian. Recent solo works have been shown in *Plastic Entanglements* and *The Naked Mind*. She teaches in the department of critical studies at the California Institute of the Arts.

STATEMENT / Waste is one index of the limits of knowledge. What do we consider waste-d and why? My solo work plays with left-overs and other refuse-d bits of life. Hence my use of video-tape and other discarded materials such as computer cables, hair and fingernails. The Crochet Coral Reef (CCR) is a collaborative project with my sister Margaret Wertheim. It sits somewhere between a sculpture, a device for learning, and a botanical, or biological model. But where natural history models were once made of glass and papier maché, CCR forms are made of yarn, electro-luminescent wire, abandoned video-tape, and beads. These works contain time, both the untold hours of their making, which mimics the labyrinthine constructions of organic reef-making, and the time of plastescenic mutation, as oceanic trash replaces the original reefs with another toxic accretion.

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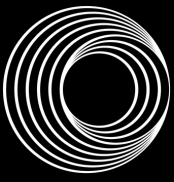
Courtney Mattison

Los Angeles, CA



BIO / Courtney Mattison has been commissioned internationally to create work for permanent collections including those of the U.S. Embassy in Jakarta and Lindblad Expeditions' National Geographic Endurance ship. Her exhibition history includes solo shows at the Virginia Museum of Contemporary Art (2016), the U.S. Department of Commerce headquarters. Born in 1985 and raised in San Francisco, Mattison received an interdisciplinary Bachelor of Arts degree in marine ecology and ceramic sculpture from Skidmore College in 2008 and a Master of Arts degree in environmental studies from Brown University with thesis coursework at the Rhode Island School of Design in 2011. Her work has been featured by Smithsonian Magazine, Good Morning America, Oprah Magazine, the BBC and on the cover of Brown Alumni Magazine. She lives and works in Los Angeles.

STATEMENT / I hand-craft enormous and intricate ceramic sculptural works inspired by the fragile beauty of coral reefs and the human-caused threats they face. I sculpt hollow forms by pinching together coils of clay and use simple tools to texture each piece by hand, often poking thousands of holes to mimic the repetitive growth of coral colonies. Individual pieces are finished and fired using a color palette of glazes that I have developed to reflect the vibrant tones and textures of healthy marine invertebrate communities, often juxtaposed against white glazes to emphasize the stark contrast of coral bleaching on reefs stricken by climate change. It is essential that the medium of my work be ceramic, as calcium carbonate happens to be both a glaze ingredient and the compound precipitated by corals to sculpt their stony structures. Not only does the chemical makeup of my work parallel that of a natural reef, but porcelain tentacles and the bodies of living corals share a sense of fragility that compels observers to look but not touch. My Fossil Fuels series playfully explores ominous connections between greenhouse gas emissions, climate change, ocean acidification and coral bleaching.



Danielle Parsons

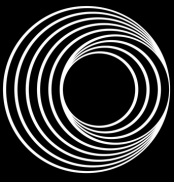
Los Angeles, CA



BIO / Danielle Parsons is a video artist based in Los Angeles, California. Much of her art focuses on small-sized subjects. Her work locates abstract beauty in microscopic science and nature. She films through microscopes and with specialized equipment to capture scenes unfolding beyond the reach of our eyes alone.

Danielle's work has exhibited at numerous galleries, concerts, film festivals, and on the blockchain. She was awarded the 2015 Nikon Small World in Motion award for video microscopy.

STATEMENT / As an artist, I am essentially interested in seeing the unseen and revealing the world as different from how it appears. I have patience for nature and let subjects stand on their own in their own time. I film for long stretches, shooting both formally and playfully, and I feel as one with my subjects. I've always been fascinated with inversion of scale.



Elena Soterakis

Los Angeles, CA



BIO /

Elena Soterakis is a Brooklyn-based visual artist exploring environmental degradation and humanity's impact on the natural world.

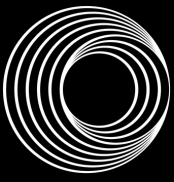
Soterakis has participated in exhibitions at the Museum of Contemporary Art Tokyo, The Museum of Design Atlanta, SPRING/BREAK Art Fair- Los Angeles, JONATHAN FERRERA GALLERY in New Orleans, and The Center for Contemporary Political Art in WashingtonD.C.

Elena Soterakis is the Co-founder, Director of BioBAT Art Space, the first exhibition space in New York City entirely dedicated to the intersection of Science, Art and Technology located in the Brooklyn Army Terminal, at the biotech incubator BioBAT Inc. Soterakis is a founding member of the international space art initiative, Beyond Earth, a multidisciplinary artist collective that expands the possibility of art on Earth and beyond. Soterakis received her MFA in painting from the New York Academy of Art and her BFA in illustration from The School of Visual Arts.

STATEMENT / My work excavates the often invisible ecological impacts of consumer culture on the environment.

"Plastic Delirium" illustrates these human-caused environmental disturbances, focusing on the destructive impact of plastic waste in the marine environment. The integration of collaged materials and plastic waste into the painting references the waste of our consumer systems.

My paintings meet at the intersection of romanticism and contemporary activism. I seduce the viewer through color palettes reminiscent of American and French impressionist painters. Upon further viewing, waste, plastics, and degraded materials become evident. It is a call to action against our throwaway society and extractive industries. In an era of environmental neglect, my work calls upon the sublime and challenges cultural and ethical norms.



Elena Soterakis

Los Angeles, CA



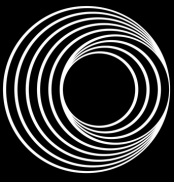
STATEMENT / Co-Genesis: New Sea Morphologies

"Co-Genesis: New Sea Morphologies" are oil paintings of AI-generated images of sea creatures. Merging new emergent technology with old master painting techniques, these works examine the future of human creation and the natural world.

The source images were generated using ML Runway, an AI algorithm that runs on general adversarial networks and was fed one thousand images of aquatic life forms. Continuously surprised by the human-like anatomical references, creatures containing distinct personalities emerged from these images. The futuristic forms question the result of human-induced changes in the environment and the increasingly common practice of genome editing.

Making these paintings became an intimate act. It was a way for me to process and deeply investigate these contemporary quandaries and approach these alien creatures like an early life-science illustrator. Ultimately, the collaboration between my human painterly hand and the AI is a robust place from which to investigate human-induced environmental manipulations.

*The AI-generated reference material for this series of paintings was created by the Beyond Art collective artists; Yoko Shimuzi, Richelle Gribble and Elena Soterakis, as part of the internal organ design of their "Living Light" sculpture.



Emma Akmakdjian

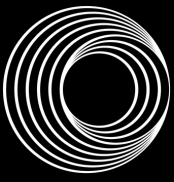
Los Angeles, CA



BIO / Emma is an MFA candidate at UCLA Design | Media Arts. She received her Bachelor of Arts from California State University Channel Islands and has studied at L'Accademia di Belle Arti di Firenze in Florence, Italy. She resides in Southern California where she collaborates with scientists and cross-cultural communities to bridge Science and Art.

STATEMENT / 'Weaving Threads', online performance, 1:43:00.

In separate quadrants, fifteen artists display their hands while meditatively weaving, knotting, knitting, or crocheting together the hairs of heritage sheep, bull kelp, and personal fibers. Each artist brings a naturally dyed hand towel, pillow-case, t-shirt, and more that represents their environment and home from where they followed a preceding dye-bath workshop with twenty five artists in April. The natural colors, textures, protein from animals, and cellulose from seaweed symbolize the loose threads between land and sea. From grasses, sheep, urchins, giant kelp, primary producers, and predators who keep balance in the system, each contributor of the natural world nestles into a dependency of other beings.

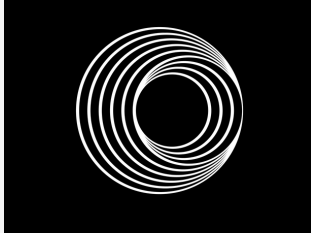


Emma Akmakdjian + Maru Garcia + Sanna Bucht-Akmakdjian



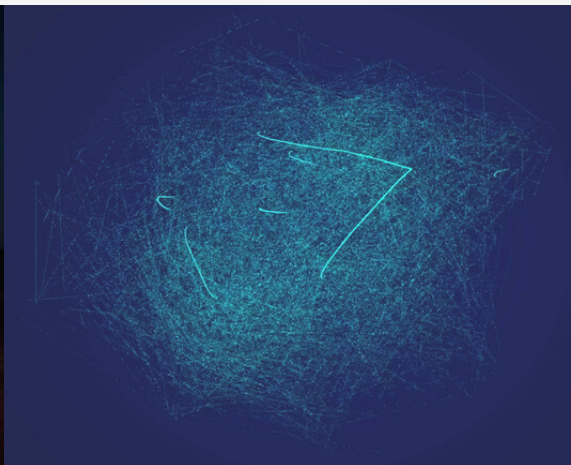
STATEMENT / 'Miscible Interactions' (2021)

Miscible Interactions is a living sculpture of *Spirulina* or *Arthrospira platensis*, a single celled filamentous algae. The breathing culture grows alongside a hand woven representation of a *Nereocystis Leutkeana*: a type of macro-algae found offshore along the coast of San Luis Obispo. Together, the micro and the macro weavings intertwine one another demonstrating the dissolution between human culture and the natural world.



Isabel Beavers

Los Angeles, CA

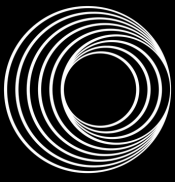


BIO / Isabel Beavers is a transdisciplinary artist and creative producer based in Los Angeles. Her work explores ecologies, examines environmental histories and postulates about climate futures through multimedia installation + new media. Beavers' work has been presented, exhibited, and screened at MODA (2021), New York Hall of Science (2020), CultureHub LA (2020), SUPERCOLLIDER Gallery (2020), MIT Museum (2019), Icebox Project Space (2019), Framingham State University (2018), Humbolt-Universität zu Berlin Thaer-Institut (2018), Mountain Time Arts (2017), Emerson Media Arts Center (2017) among others. She holds an MFA from the SMFA at Tufts University. She is a 2021 AICAD/NOAA Fisheries Art + Science Fellow.

STATEMENT / 'Nocturne - Sea Altar' is part of an ongoing project Nocturne. Nocturne - Sea Altar honors the ocean through a multimedia installation incorporating audio, audio reactive visuals, and light sculptures. The work meditates on the criticality of sea diatoms for life in our oceans and asks us to engage in a practice of deep listening to ask: what are more-than-humans telling us?

Nocturne is a series of wild altars meant to be experienced at dusk, dawn, or at night. It is a network of mycorrhizal collaborations with more-than-human ecosystems that offer opportunities for generating new rituals.

The practice of generating new ceremonies and rituals with more-than-human species serves as a method of re-localization, de-emphasizing the human-human connection, and re-emphasizing the grounding impacts of human-more-than-human interactions.



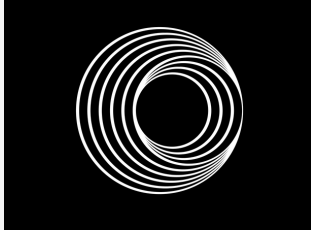
BIO / Janna is an oil painter and her artworks and curations are covered in Vice, Hyperallergic, LA Weekly, Artforum, ARTNews, the Los Angeles Times, the Paris Review, and the New York Times. She cofounded the digital media festival FEMMEBIT and co-advises SUPERCOLLIDER Gallery (Inglewood, CA). Her writings on Artificial Intelligence were published in "What Future: The Year's Best Ideas to Reclaim, Reanimate, and Reinvent Our Future" (2017), considered "one of the best science books of the year" by Smithsonian Magazine. Janna has exhibited at Spring/Break LA (2019, 2020), Ars Electronica, The Bendix Building, SUPERCOLLIDER, San Luis Obispo Museum, Torrance Museum, UNICEF USA, Matsudo International Science + Art Festival (Japan), Hive Gallery, Other Places Art Fair, CultureHub, The Java Project Gallery, The Allen and Leah Rabinowitz Gallery, ETTA Studio in collaboration with the house of collections (Korea), and NOT ART Gallery (Iran). Janna graduated from Yale University in 2012 and is a Masters candidate at California State University Northridge (2022).

Janna Avner

Los Angeles, CA



STATEMENT / 'Buoy' depicts the Yukon River as it flows downstream with the salmon that release into the ocean, along with my feelings of urgency, frugality, and psychological pressure resulting from the precious and precarious summer fishing season of 2020. Gillnet fishing the Yukon in the Northern Interior of Alaska requires mental and physical strength: there are no power grids nor roads leading to our campsite. This activity is specific to my native heritage. We rely on the teachings of our elders, whatever equipment we carry by boat, and our homemade cabins. This past summer I felt the tension inherent to frugality and survival—not just surviving in the Alaskan wilderness, with the backdrop of a pandemic during which I spent most of it caring for my at-risk partner—but also inherent to the survival of dwindling salmon populations. We fish sparingly and only during small windows of time. The buoy is a figurative life force, a womb-like sphere that keeps the net upright and floating.



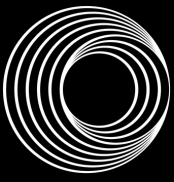
Kate Vylet

Santa Cruz, CA



BIO / Kate Vylet is an underwater photographer, marine scientist, and divemaster anchored in Monterey Bay, California.

STATEMENT / Her photography and videography explores California's underwater coast and captures marine life hidden below the surface. With a background in ecology specialized to California's iconic kelp forests, she focuses her work through a lens of science to bring light to the ocean's breathtaking beauty and incredible intricacy. By sharing the stories of our underwater worlds, Kate hopes to inspire awareness and action for the vibrant life found on this blue planet.



Maru García

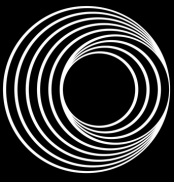
Los Angeles, CA



BIO / Maru García is a transdisciplinary artist and researcher working across art + science + environment. Her work highlights 'eco-aesthetics', where relationships and community are proposed to build a culture of regeneration. Maru has collaborated with the Art-Sci Center and Counterforce Lab at UCLA and is a 2020-2021 Sci-Art Ambassador for Supercollider. She has participated in conferences, solo and group exhibitions in North America, Europe, and Asia. She worked at the Getty Research Institute (2019-2020) Scholar program "Art and Ecology". She is a Getty Foundation grant recipient for the exhibition "Sink: places we call home" at Self-Help Graphics, to be presented in the Pacific Standard Time Art-Science LA in 2024. Maru holds an MFA in Media Arts from UCLA as well as an M.S. in Biotechnology and a B.S. in Chemistry from Tecnológico de Monterrey, México. She is based in LA.

STATEMENT / My work tries to look at humans as integral beings and part of a bigger system that is interconnected and in constant change. Unfortunately during the Anthropocene, this change has happened that fast that our systems are collapsing as a consequence of our disconnection with the rest of the natural world. My research highlights the importance of eco-aesthetics, where relationships and community are proposed to build a culture of regeneration.

I use the term 'eco-cultures' to talk about the idea of culture as part of the natural processes. Sometimes by highlighting the culture produced by other organisms, or by acknowledging the importance of interspecies relationships, I try to go beyond the nature-culture divide.



Patrick Webster

Pacific Grove, CA

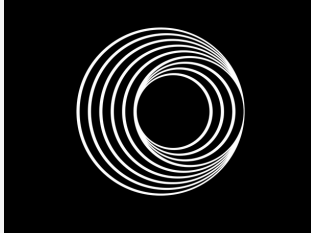


BIO / Patrick Webster is a marine science communicator and underwater photographer exploring the kelp forests of Monterey Bay, California. The Bay's blessings of shore-based access to charismatic mega and mini-fauna—from macro-critters to living wide-angle vistas—are a marine biologist's wonderland, and Pat has spent over a decade documenting, dissecting and discussing the drama beneath these Pacific tides.

A pixel-pusher by profession, mild-mannered abovewaterpat works as the social media content creator for the Monterey Bay Aquarium, while alter-ego underwaterpat works on the side as a freelance photo/videographer and scientific diver. His images have been featured in national publications and international media alongside award-winning scientific storytelling—but that's mostly the ocean doing its thing and Pat having a cool image or two to prove it.

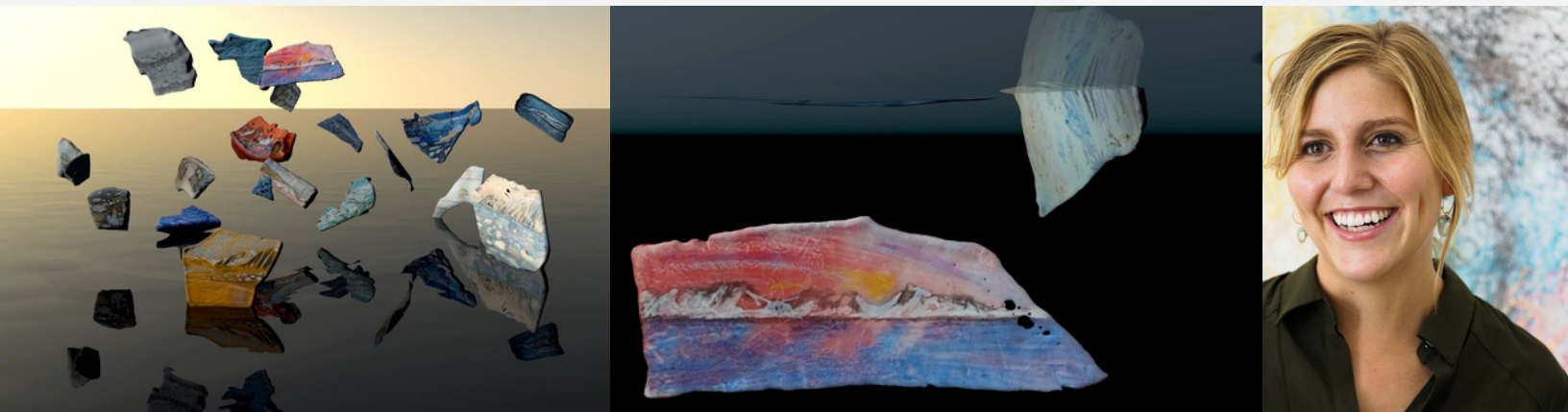
Pat hopes that his work will help people see themselves as a part of the community of critters belonging to the Inner Space of Planet Ocean, and to remind ourselves that protecting species and safeguarding ecosystems isn't only about the organisms themselves or "the ocean" as a concept; it's about being good stewards of our collective aquatic spaceship.

STATEMENT / Please enjoy the view from the pews of the kelp cathedral.



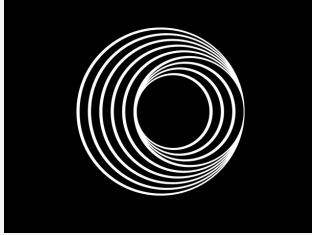
Richelle Gribble

Los Angeles, CA



BIO / RICHELLE GRIBBLE is an expeditionary artist exploring planetary connectivity, both on and off Earth. Her work explores connectivity in a world where human impact, technology, and the environment collide. She has had solo shows in Los Angeles, New York, Japan, and international orbit around Earth etched on satellites and aboard rockets. Work presented in TEDx talk “What is our role within a Networked Society?” and ongoing art residency project ‘The Nomadic Artist,’ where she travels the world to reflect social and environmental changes across the globe. Gribble’s art is featured in VICE, The Atlantic, The Creator’s Project, Artillery Magazine, Space.com and illuminated on a giant screen in Times Square.

STATEMENT / 'Left Behind' is a series of drawings of arctic landscapes on plastic shards depicting scenes observed in Svalbard, Norway. Each plastic shard was found and collected along the Arctic shoreline or embedded in glacial ice. This artwork is intended to reference the location of its original extraction while depicting the place it effects. Throwing our trash away is a myth – there is no away. Even the farthest reaches of our planet are impacted by human behavior and waste and it is our responsibility to realize our impact in these seemingly distant places.



Richelle Gribble

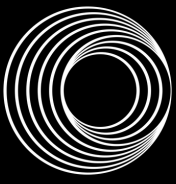
Los Angeles, CA



STATEMENT / Oceans Deep (2021)

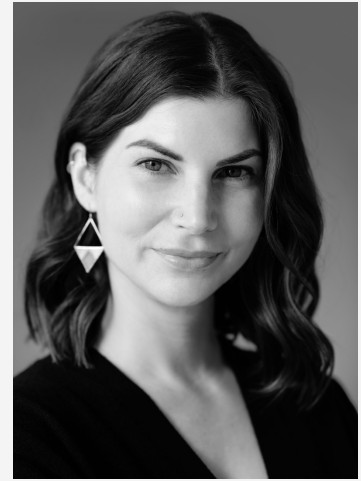
Pick up the flashlight and hover over artwork — what do you see?

With its intricate framework, *Oceans Deep* explores the interconnectedness of species that all rely on coral reefs as nurseries, feeding ground, and habitats. With global climate changes and ocean temperatures increasing, reefs are undergoing “coral fluorescence,” an unusual phenomenon that occurs prior to a corals death. As corals disappear an intricate web of species are impacted and unable to survive without them—including us.



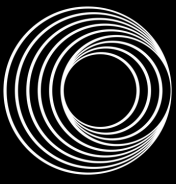
Rowe Moser

Los Angeles, CA



BIO / Rowe Moser is an artist and designer whose work includes paintings, video, installation, and sound. Moser graduated from Cornish College of the Arts in Seattle with a BFA in Motion and Graphic Design, and a MFA in Studio Art from the University of Kentucky. Influences and inspiration come from Moser's many years being immersed in movement practice and performing as a ballet dancer. Her work is an ongoing study of climate change and humans impact on the planet. She strives to make her work available to all audiences in an effort to share her experience and knowledge on how global warming is impacting our planet. She uses both facts and images to make the invisible visible and visceral. Moser is currently an artist and Professor of Digital Art at the University of Kentucky.

STATEMENT / We, in our smart phone, tableted worlds of screened realities, are endlessly OK, living in a pleasure loop, that increasingly replaces real animals with fake, and real fauna with pixels. Yes, it feels good, so we become increasingly numb to the destruction of ourselves and others. The ever-increasing involvement of digital technology in our daily lives has become a defining characteristic putting us into what is increasingly called by artists and philosophers the Anthropocene epoch, or the "age of man". Ironically the "age of man" is marked by digital technology gradually replacing human activities that were previously felt to be intrinsic to being human. The digital age posits the most basic questions, "What is it to be human? What is a real environment? What is it to be a species in an ever mechanized world of extinction? My work is installation based, consisting of paintings, works on paper, video projections, screens, and sound uses the technology of my generation to explore the effects of digital technology on human consciousness.



Steven Ehret

Sausalito, CA



BIO / I grew up on the San Francisco peninsula during its rural period. I attended the College of San Mateo and studied under Alanson Appleton and Robert Bowman, then later the California College of Arts and Crafts where I studied under Ralph Borge, Robert Bechtel, Roy De Forest, Arthur Okamura and Jimmy Suzuki. Marin has been my home for the past 49 years, and I live and work in Sausalito.

STATEMENT / My fascination with the way color works in human vision has led me to develop a technique of fusing layers of transparent glazes to mix colors optically, allowing light to penetrate the surface and recreate the luminous quality of natural light.