

Hedonistika – Montréal | Curated by Jane Tingley and Simon Laroche



Hedonistika is an exhibition that pulls together artists, researchers, chefs and scholars to create new works and experiences that unpack and think through some of the questions around the inseparability of food and technology, and the dominant structures of society, economy, and culture that it engenders. By setting up collaborative teams of artists and scholars with expertise in food and robotics, Hedonistika seeks to explore how hybrid skills and perspectives help destabilize assumptions and habits that are inherent to each practice area. By setting up this creative process between individuals from different locations and backgrounds, Hedonistika wants to be reflective of this mixed reality through both art and words, but to also explore the very nature of this complex entanglement of ideas and skills.

Hedonistika – Montréal | curators bios

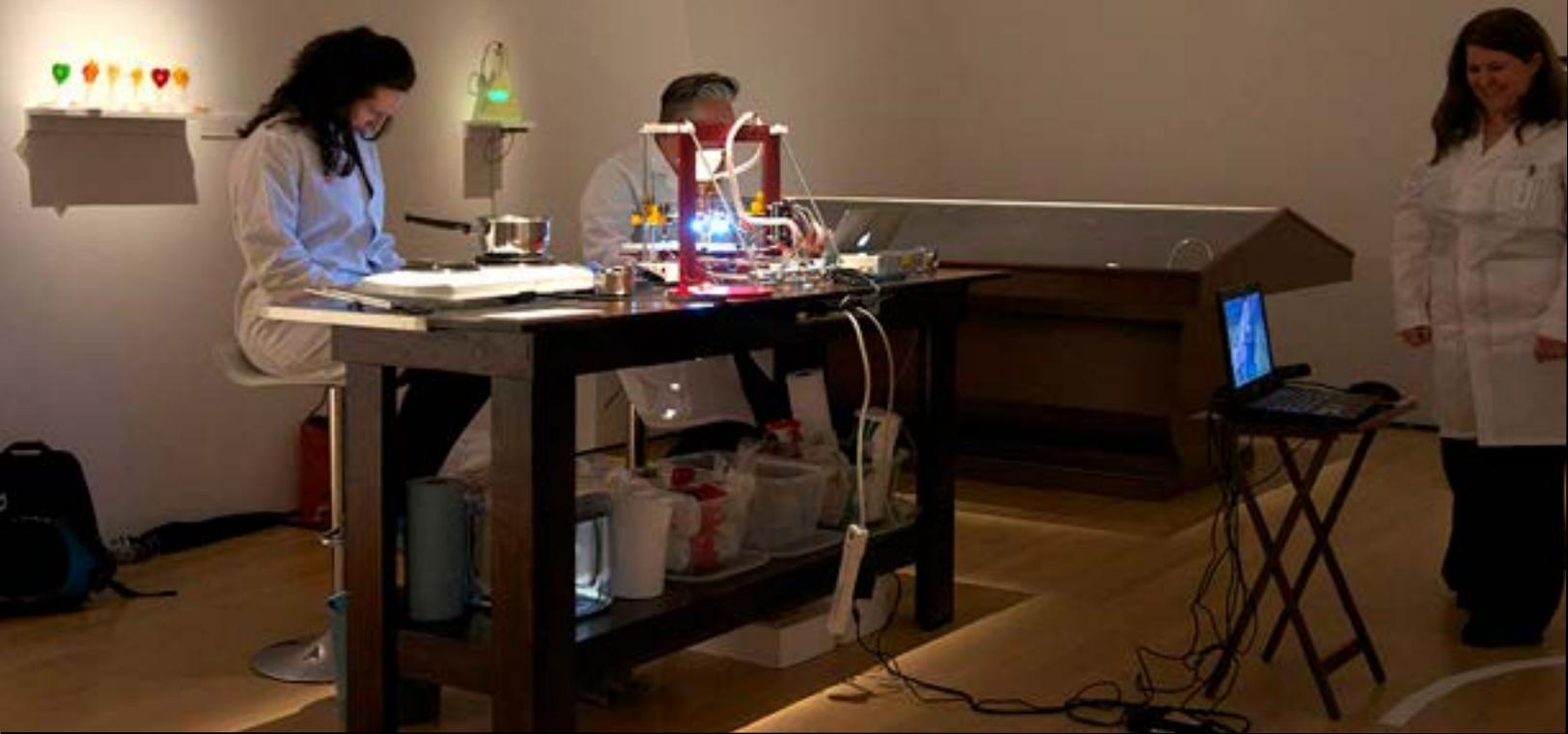
Jane Tingley is a recipient of the Kenneth Finkelstein Prize in Sculpture and holds a BFA honours from the University of Manitoba, as well as an MFA from Concordia University. She is an Assistant Professor in Hybrid Media in the Department of Fine Arts and teaches classes at the University of Waterloo and the Stratford Campus.

Her work combines traditional studio practice with new media tools - and spans responsive/interactive installation, performative robotics, and the creation of a gestural game. She is one of the founding members of the Modern Nomads and has participated in exhibitions and festivals in North America, Asia, and Europe - including translife - International Triennial of Media Art at the National Art Museum of China in Beijing, the Canadian Embassy and Gallerie Le Deco in Tokyo (JP), Festival Break 2.3 in Ljubljana (SL), Elektra Festival in Montréal (CA) and the Künstlerhaus in Vienna (AT). Her current artistic trajectory is interdisciplinary in nature and explores the creation of spaces and experiences that push the boundaries between science and magic, interactivity and playfulness, and offer an experience to the viewer that is accessible both intellectually and technologically.

Artist, teacher, **Simon Laroche** creates installations, audio and video performances, robotic and body art works. He has developed a critical point of view on the hybridization and development of various biological, artificial and social systems. Simon Laroche teaches Electronic Arts at Concordia University and collaborates on theatre, fashion design, dance and cinema productions. His work has been presented in Asia, Europe, South and North America and in the Middle East.

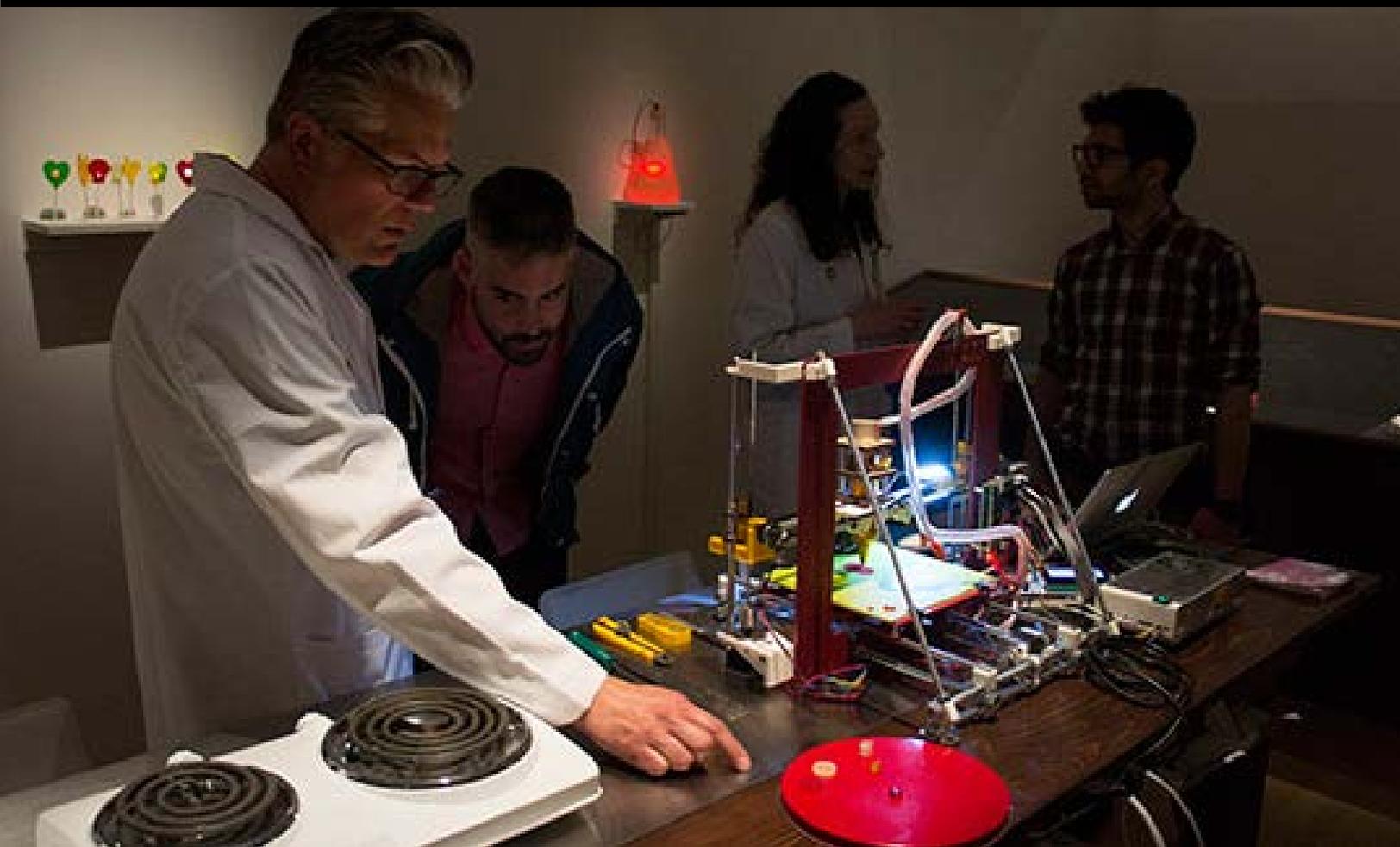
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The Bliss Point | Natalie Doonan and Ken Gregory



Part love affair with all things sweet and part critique the Bliss Point explores food technology with an emphasis on the production and consumption (amongst other issues) of sugar in its various forms. The specific site of investigation is the human body and its manipulation by major corporations, marketing, government and other institutions. The tension between medical issues such as diabetes and obesity and the idea of a fun and colorful candy mountain sugar party drives everything we do.







The Bliss Point | Natalie Doonan and Ken Gregory bios

Natalie Doonan is a performance and multi-media artist, curator, writer and educator. She is pursuing a Ph.D. Humanities at Concordia University in Sensory Studies, Cultural Geography and Performance Studies. Natalie is founder of the Sensorium (www.lesensorium.com), a collaborative performance art project based in Montreal. The Sensorium uses artist-led tours and tastings to engage conversation about current food issues. In these performances, food is used in provocative ways to elicit visceral reactions and incite participation. Her writing has been published in the International Journal of Sustainability and in the Canadian Theatre Review. Her curatorial and performance work was featured in the 2010 Winter Olympics, the LIVE Performance Art Biennale, the PuSh International Performing Arts Festival, Art Souterrain and Nuit Blanche 2014. Natalie's research interests include embodiment, participation, public art, and collaboration.

Winnipeg artist **Ken Gregory** has been working with DIY interface design, hardware hacking, audio, video, installation, and computer programming since 1990. His performance and installation work has shown publicly in Winnipeg, other parts of Canada and many international media and sound arts festivals. Career highlights amongst others is the exhibition of wind coil sound flow at San Jose's City Hall Rotunda as part of the 2010 O1SJ Biennial and the acquisition and exhibition of his inter-active sound installation 12 motor bells by the National Gallery of Canada.

His work is done with an improvisational process and intuitive application of tools and ideas. Raw materials such as discarded technology, electronics, programming code, found objects and such are manipulated through various processes and reconstituted into something new and in a manner which plays upon new meanings and interpretations.

M2A: The Fantastic Voyage | Stefani Bardin and Dr Brad Kuo





The Fantastic Voyage is an installation built around the first ever clinical study to use the Pill Cam wireless gastroenterology device to look at how the human body responds to processed versus whole foods. This device captures digital images of the inside of the GI Tract culminating in a Quick Time video of the alimentary canal. Using preliminary data from this human subject trial, taking place at Massachusetts General Hospital, the installation is designed to re-imagine and re-contextualize our food systems within the influences of corporate culture and industrial food production.



M2A: The Fantastic Voyage | Stefani Bardin and Dr Brad Kuo bios

Stefani Bardin explores the influences of corporate culture and industrial food production on our food system and the environment. She works with neuroscientists, biologists and gastroenterologists to ground her research in the scientific world. These investigations take the form of single and multi-channel videos, immersive and interactive installations as well as tools for measuring and/or mediating these influences. One of her current projects M2A: The Fantastic Voyage is a collaboration with Gastroenterologist Dr. Braden Kuo of Harvard University that uses wireless gastroenterology devices to look at the impact of process foods versus whole foods on the body. The University sanctioned human subject trial is currently being conducted at Massachusetts General Hospital. Her work has been written about in Wired Magazine, Scientific American, Art21, Forbes, New York Magazine, The Huffington Post and The Village Voice.

Upcoming and recent exhibitions + screenings include the Second Annual Asia Triennial in Manchester, Flaherty NYC at The Anthology Film Archives, the Montreal Biennale for New Media Art at the Musée d'art contemporain de Montréal, Creative Time Summit 2013, Sheila C. Johnson Design Center at Parsons, Eyebeam and the Rochester Contemporary Art Center.

An artist in residence at Eyebeam Art + Technology Center from 2010-2012, she is based in New York and teaches at Parsons New School for Design, Food Studies at The New School for Public Engagement and at the Interactive Telecommunications Program (ITP) at NYU.

Braden Kuo MD is a physician/gastroenterologist and Director of the GI Motility Laboratory at Massachusetts General Hospital as well as Assistant Professor at Harvard Medical School. He specializes in seeing patients with diseases of gut motility and sensation such as gastroesophageal reflux disease, functional dyspepsia, gastroparesis, constipation and Irritable Bowel Syndrome as well as conducting clinical and translation research in these disease. Dr. Kuo also does research examining brain gut interactions and the physiology of gut motility and digestion and has led and participated in various clinical trials for drug and medical device development in GI motility. He has authored over 50 peer reviewed research articles, reviews and book chapters and has been funded by the National Institutes of Health, the American College of Gastroenterology, the American Gastroenterology Association and the International Foundation of Functional Gut Disorders.

Orchestrer la perte / Perpetual Demotion | Simon Laroche and David Szanto





A machine nourishes its humans. Stardust or cyborg, substrate or bloom, social or technical, all things feed and are fed. Eating actions perpetuate patterns of nurturing and disempowerment, of growth, death, and decay. In repeated and reciprocal gestures, matter is cycled from one state to another: human, food, machine, food. Humans chew, swallow, and process, spawning energies and powering the machine. Microbes rearrange and stabilize tissue, neither raw nor cooked, fodder for the machine. Machines sustain their litter, feeding and desingularizing the human. In these cycles, bodies gain just as they lose control, eating, determining, and orchestrating their own demotions.





Orchestrer la perte / Perpetual Demotion

Simon Laroche and David Szanto bios

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David Szanto's work explores the material-discursive processes of food and the milieus in which they take place. A PhD student in performative gastronomy at Concordia University, his research-creation practice draws on design, ecology, food culture, and performance. Past projects include Bar N+1 (2009), The 'Main' Dish: The Meal(s) of Boul. St-Laurent (2011 and ongoing), A Tranche of Berlin (2012), and collaborations on Displace v1.0 and v2.0 (2011, 2012), with Chris Salter, TeZ, and David Howes. He has taught gastronomy and food studies at Concordia and l'Université du Québec à Montréal, and is currently acting director of the master program in Media and Representation at the University of Gastronomic Sciences in Pollenzo, Italy. His work is funded by the FQRSC and a Vanier Canada Graduate Scholarship (SSHRC).