

Technical Rider - (ex)tending towards

Description:

(ex)tending towards gives form to human/forest alliances, and is driven by the following questions: What does it mean to be alive and have agency?, How can we re-train ourselves to slow down and listen to voices that have been marginalized for millennia?, and What sort of perceptual and mental shifts must occur in order to recognize and value the liveliness and precious vibrancy of individuals that do not share the same language nor temporal reality?

In response to the temporal difference between tree and human individuals, this work explores ways to slow down human engagement, and to make visible the daily experience of a tree. The aim of the work is to find ways to demonstrate the absolute liveliness of the natural world as it unfolds all around us - yet more often than not - beyond our limited sensory perception. The first and largest visualization materializes data as a particle flow field that gently undulates and is affected in real time by changing data. Inspired by tree rings as evidence of yearly experience, the visualization is structured in the same manner and visualizes the last 24hrs of the tree's life, where the outer ring shows contemporary values and each subsequent smaller ring the values from the previous hour. To interact with this visualization, there is a one-meter-tall cork cylinder that is also a scent sculpture, which releases the scent of geosmin (the scent of a forest after it rains) every time it rains in the forest. To interact, the participant uses a simple gestural interaction to move spatially into the visualization. The slower one moves, enables the participant to inspect each ring. The interface is embedded in soil, which also contain a set of sculptural sensor pods. Next to the visualization is a point cloud visualization of the tree at the rare Charitable Reserve. The point cloud was captured by a LIDAR scan of the forest at rare using a very large drone and rendered using Touch Designer. This point cloud is also affected in real time by live data. Like the visuals, the sonic elements materialize the forest data in a generative sound experience that balances between mimicry and poetic memory of forest experience. In its entirety this installation creates an embodied exploratory space where the deep time of a tree's life is remembered, and the human body is slowed down in the engagement. This work is the first in a series exploring ways of using technology as a tool to place human and non-human into a dialogical relationship, where both voices are equal despite perceived differences (temporal reality, im/mobility, non/verbal).

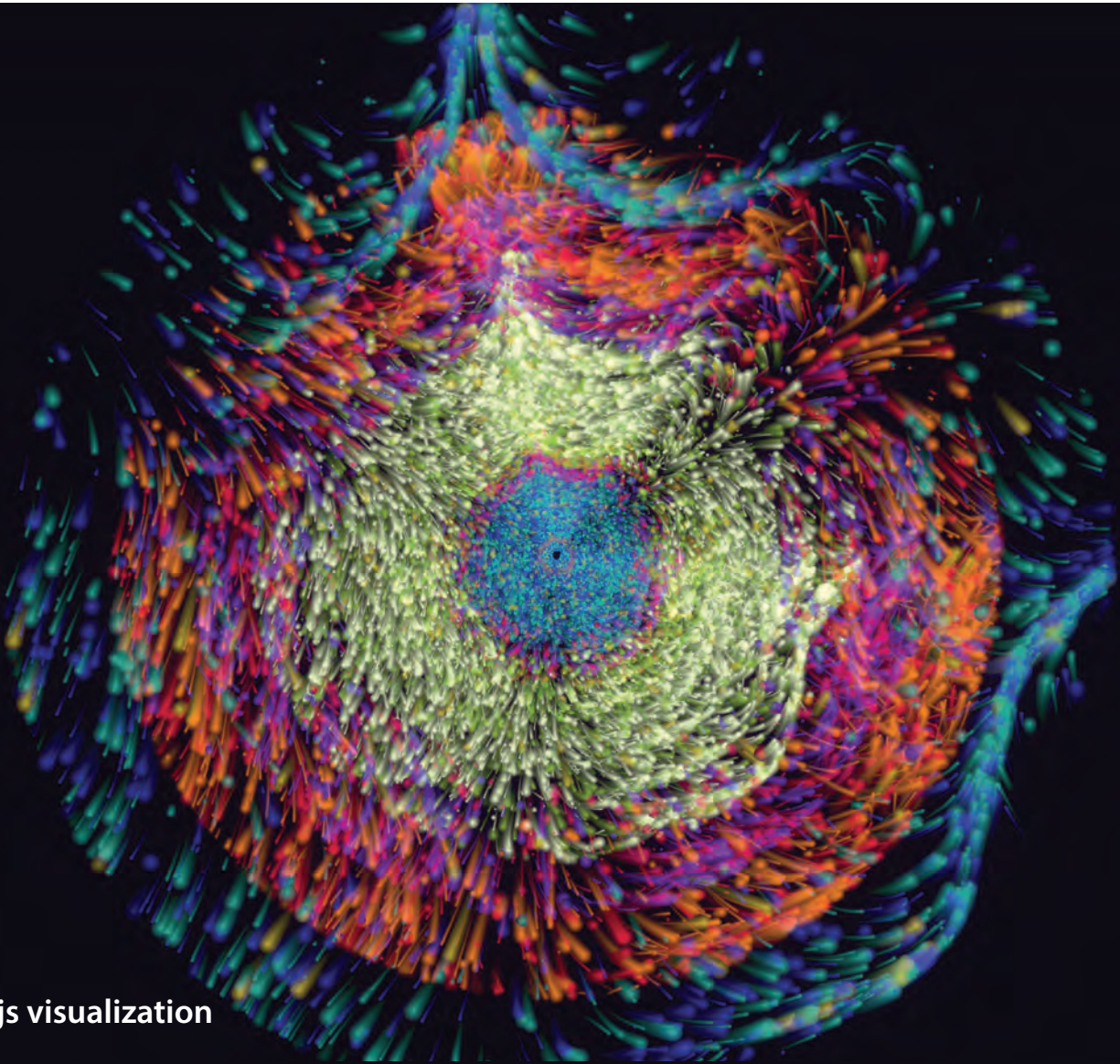
This work is created in collaboration with Faadhi Fauzi (three.js programming), Ilze (Kavi) Briede (Touch Designer), and Hrysovalanti Maheras (sound design).

For documentation: <https://janetingley.com/extending-towards/>

Installation Needs:

- 2 day installation time.
- Dedicated wifi Internet connection (10 mbps).
- 120/220 power - 1 circuit.
- 200 sq ft or 18.5 sq m exhibiton space (minimum).
- Projection wall painted projection grey.
- Light controlled.
- Ideally - location for installing soil and scent scupture.

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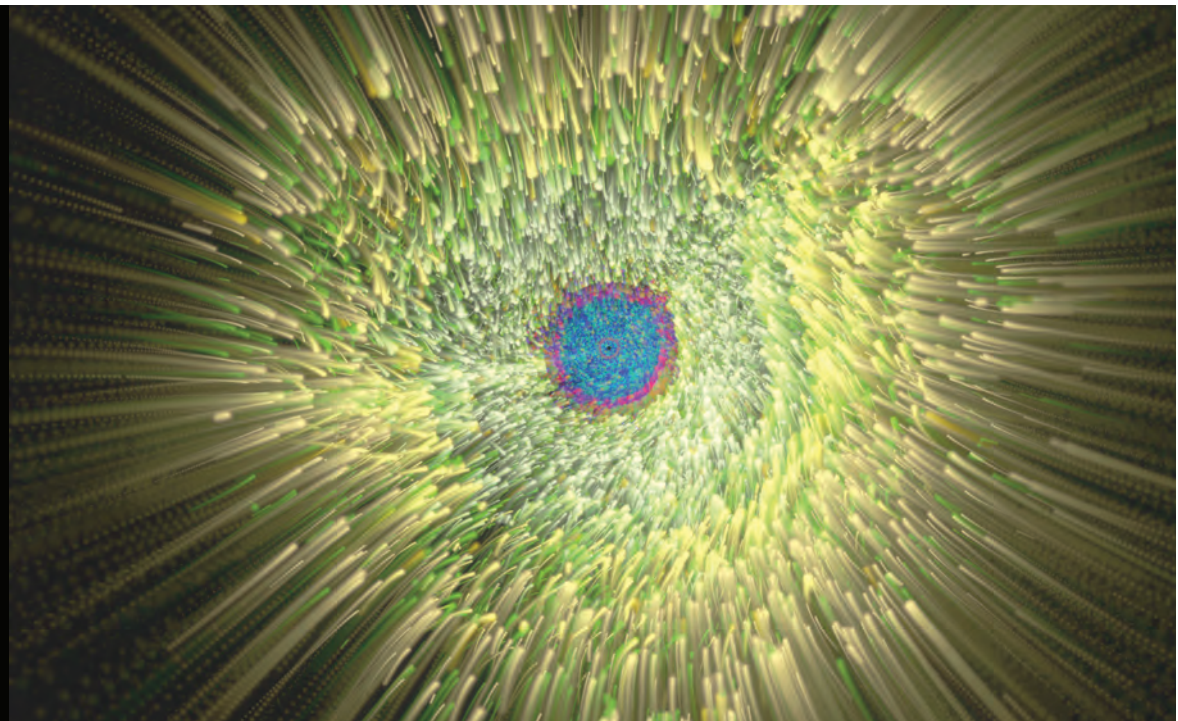
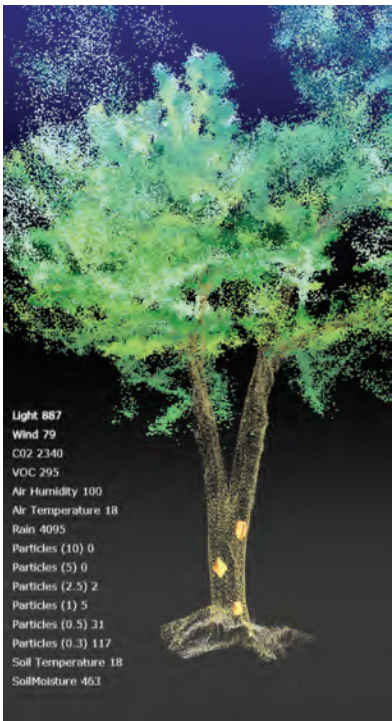


three.js visualization

This live projection visualizes 24 hrs of a trees life. This images light, wind, particulate matter, CO2, VOCs, soil temp/humidity, rain, humidity and temperature in real time.

Packing List:

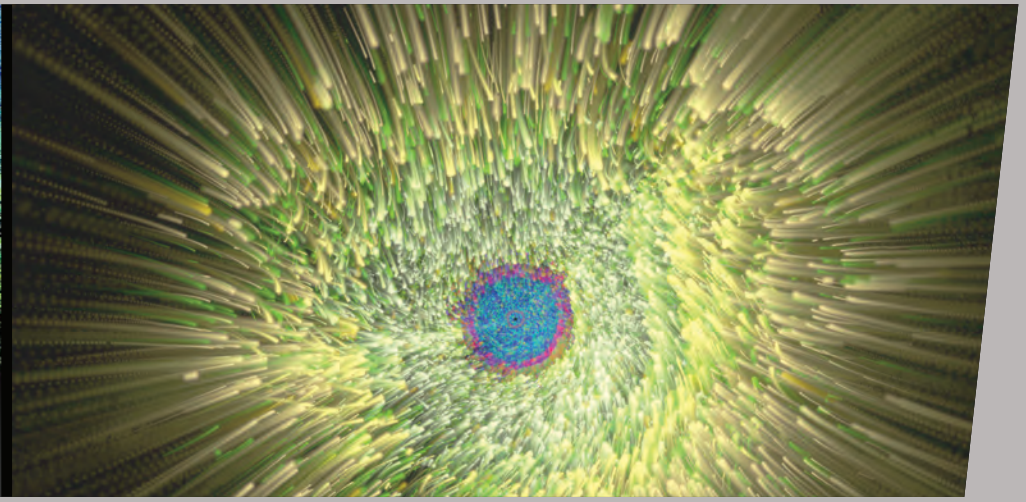
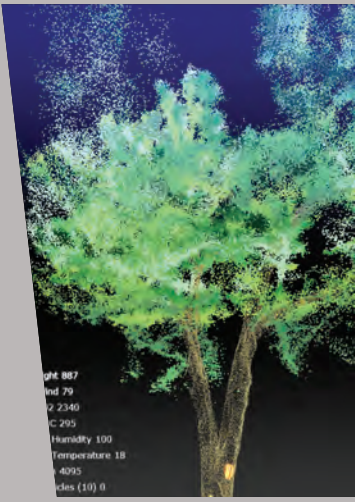
Item	Quantity	Description	Artist	Exhibition Centre
1	1	Mac Mini, keyboard, mouse	X	
2	1	Mac Studio, keyboard, mouse	X	
3	2	Projector: 4000-6000 lumens 1:1 - throw ratio		X
4	1	Scent sculpture/interface (12vdc)	X	
5	tbd	Soil (with protective plastic underlay)		X
6	3	Custom sculpture sensor pods	X	
7	3	Custom plinths (12vdc)	X	can be fabricated
8	1	Sound system - 4 speakers/ audio interface		X



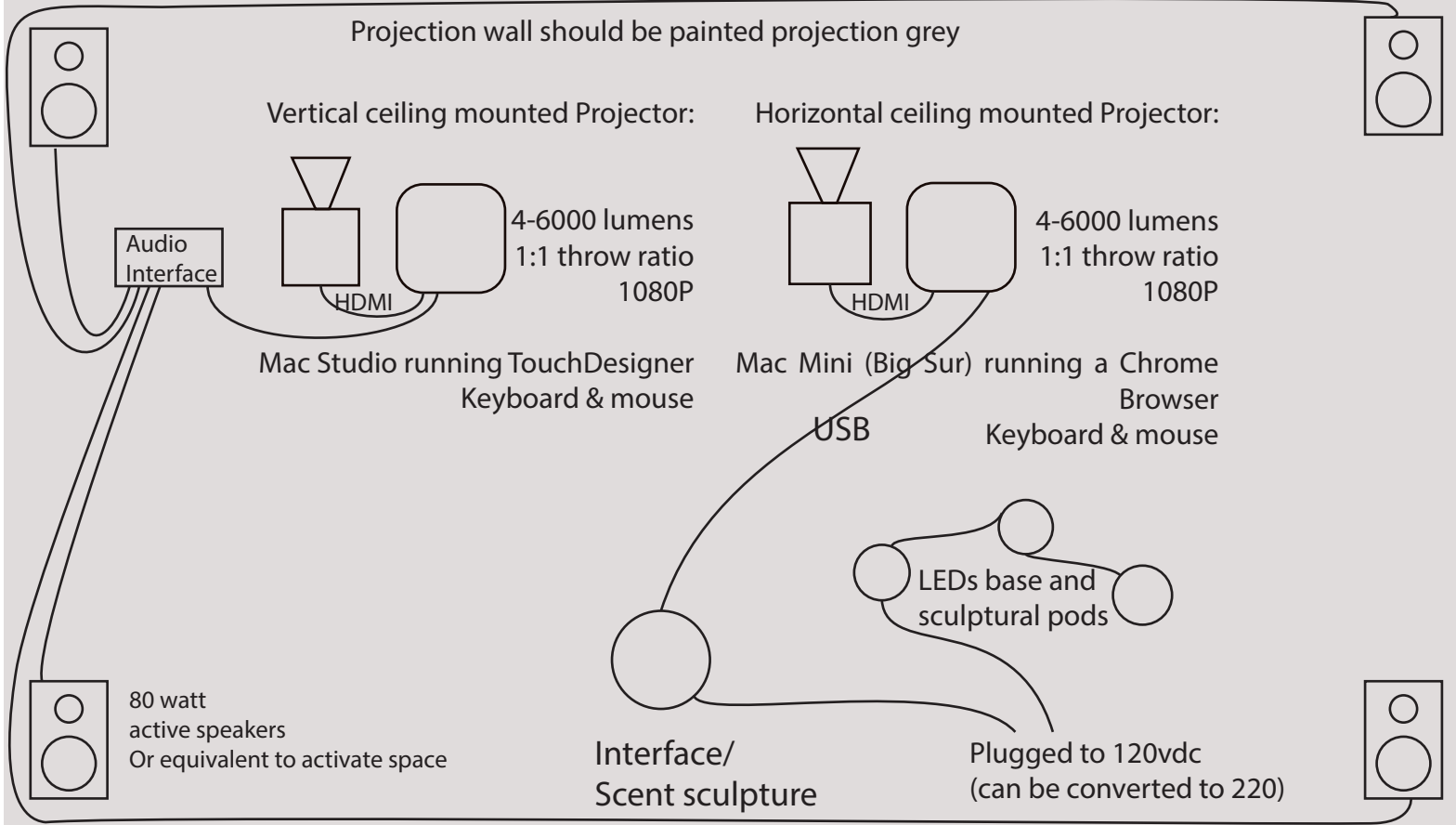
Point Cloud visualization and three.js visualization as projected



The above scent sculpture/touchless interface and 3 sensor pod sculptures will be embedded in soil. The scent sculpture releases the scent of gossypin everytime it rains in the forest



Projection wall should be painted projection grey



Interface/scent sculpture:

LEAP motion to MAC mini

12VDC to run scent interface.

ESP-32: Needs wifi SSID and Password
Controls - ionizer, LED and fan.

The interface must have water with geosmin added to the base on a regular basis.



LED base with Sculptural Pods:

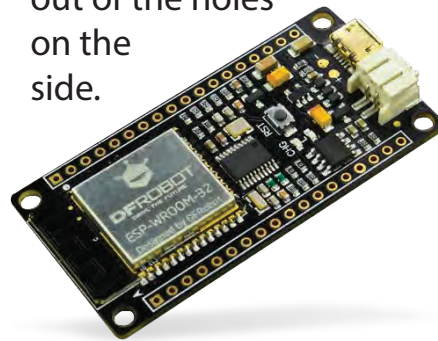
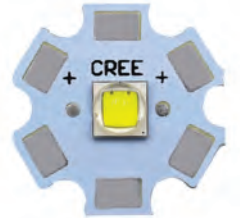
12vdc

High-powered LEDs must be turned on and off daily.



LEAP motion embedded in top of interface. USB out to Computer that controls the visualization (mac mini)

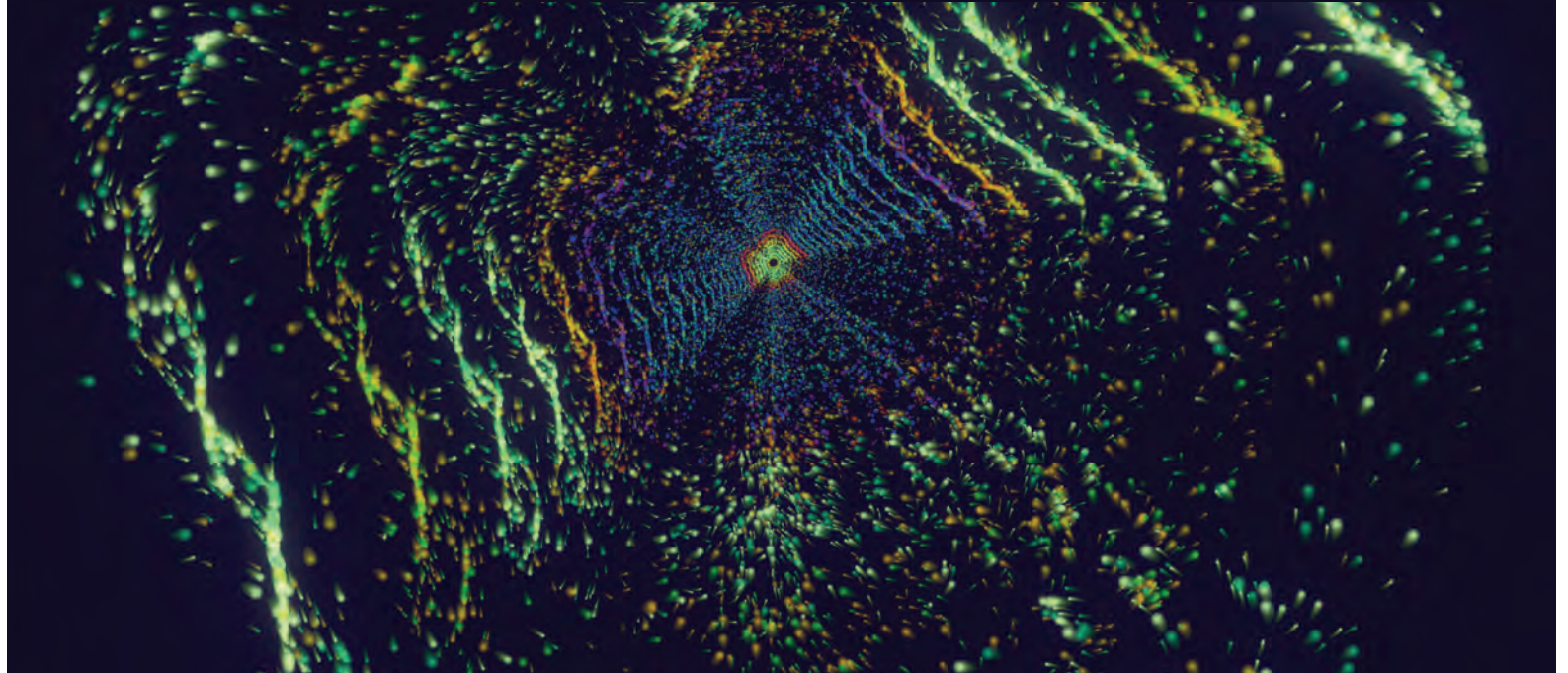
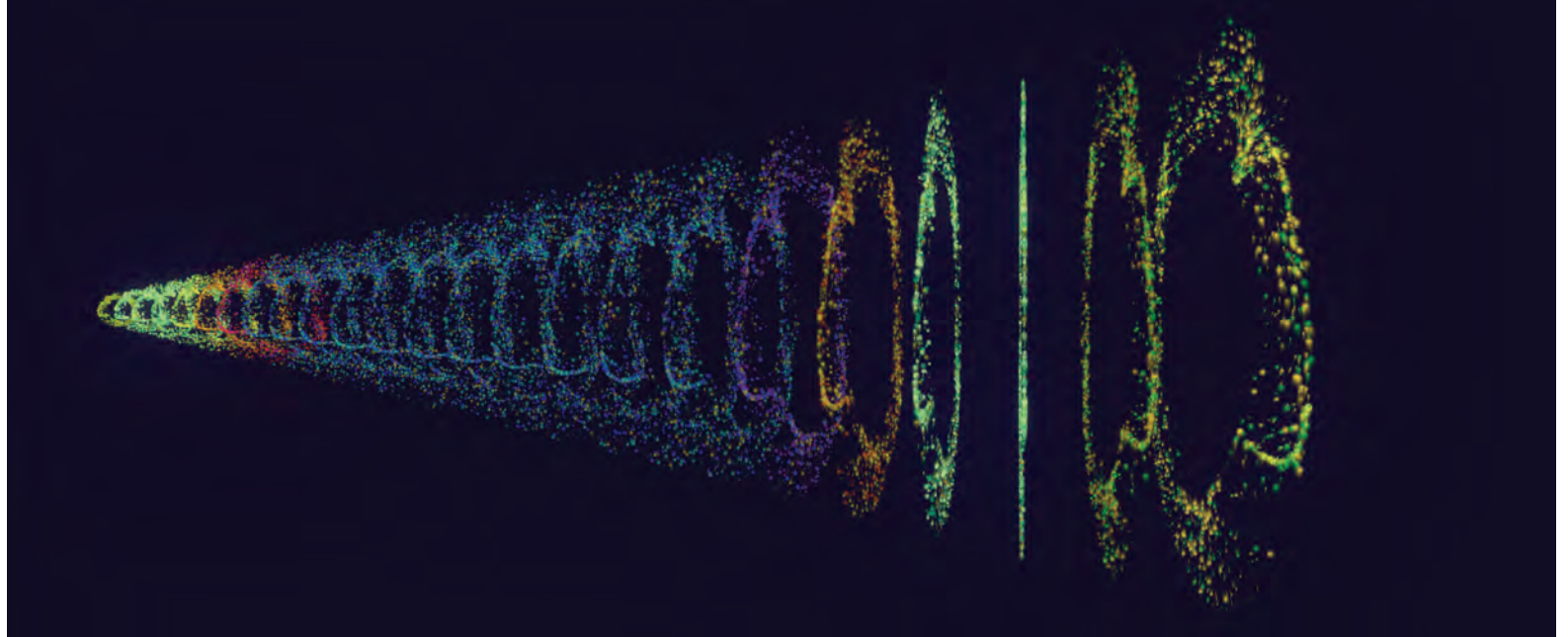
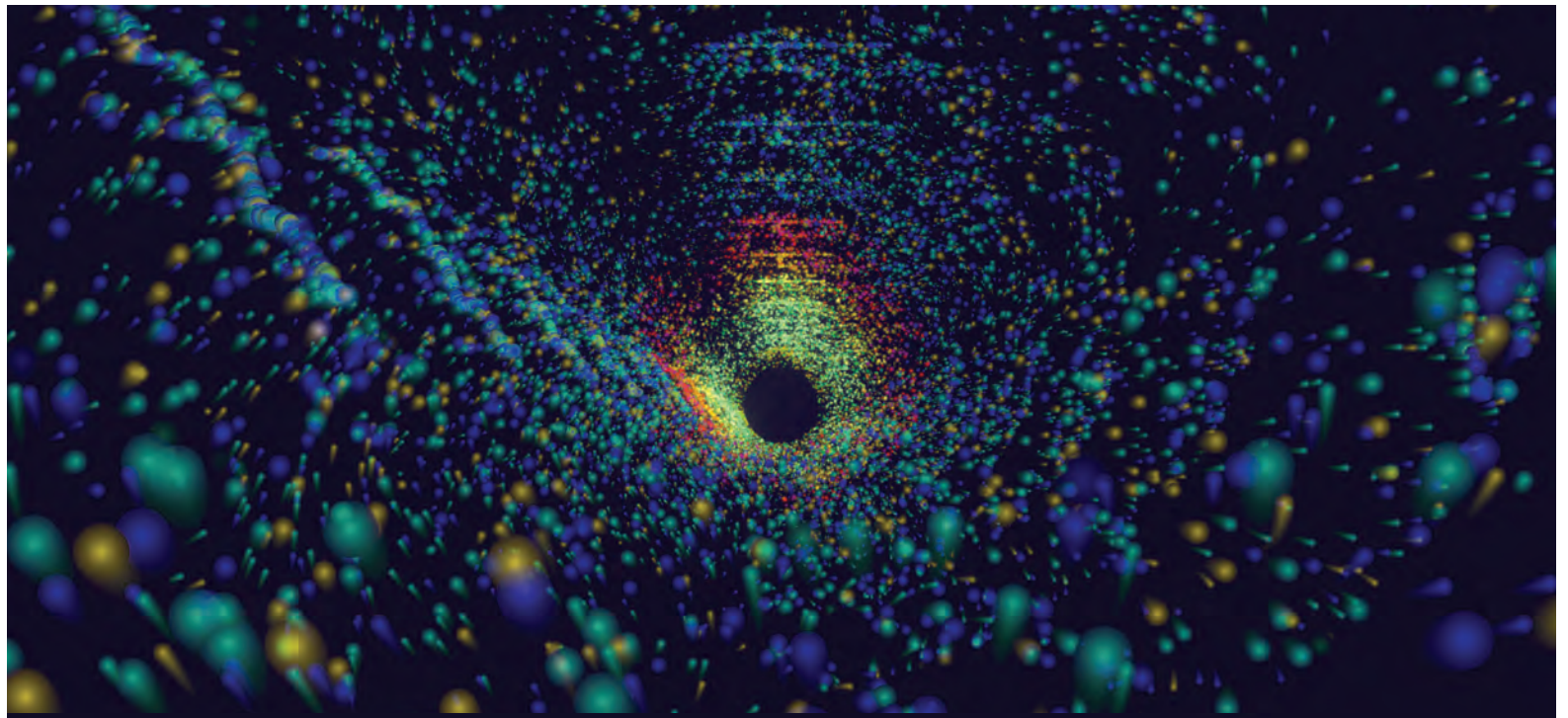
The scent sculpture is controlled with an ESP32. It contains a high-powered LED to create shadows, a fan, and an ionizer. When it rains the ionizer turns on, creates a mist and the fan blows it out of the holes on the side.



Firebeetle:
Needs SSID and password
12vdc



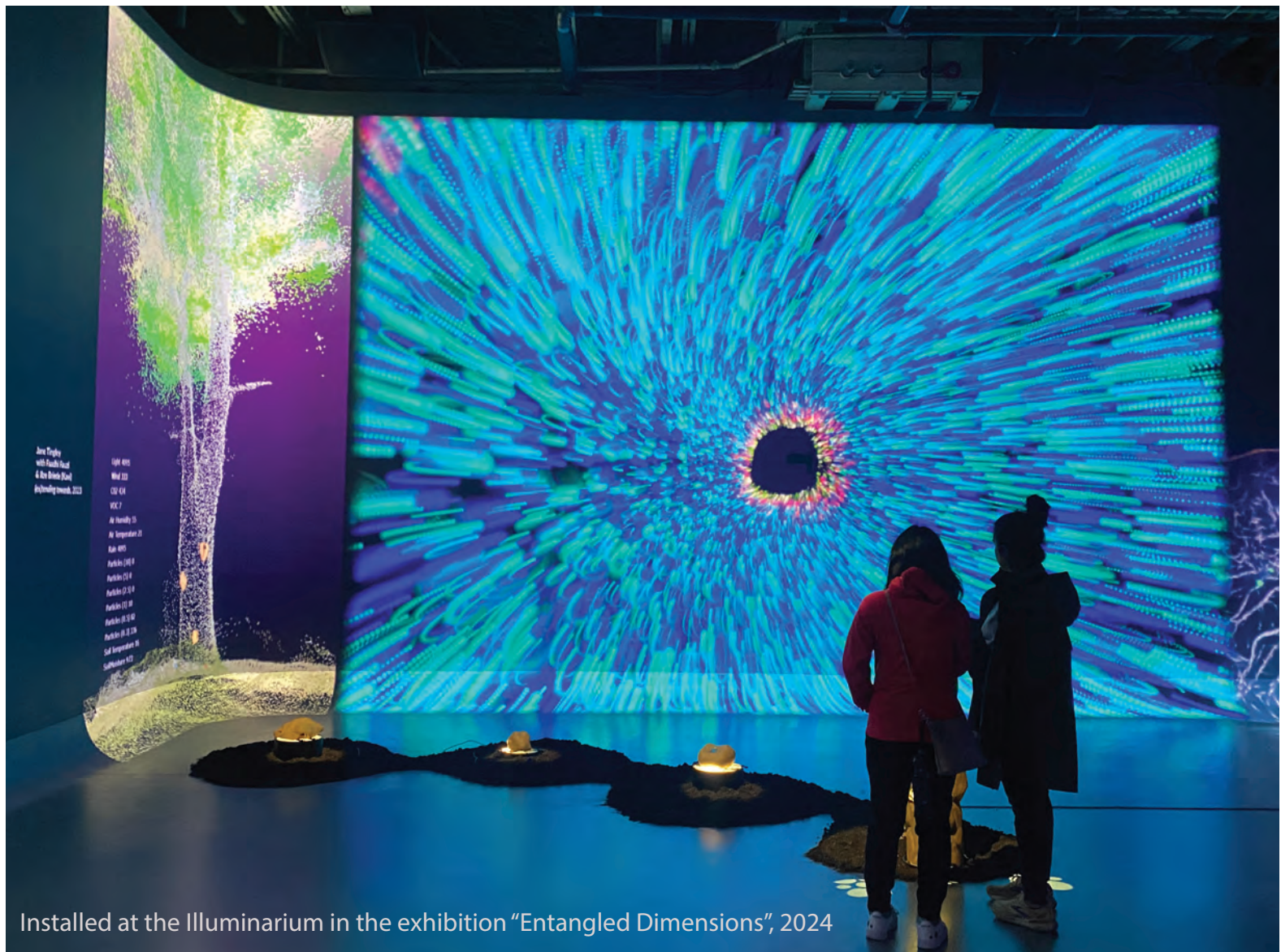
The base of the scent sculpture is a plant tray which must be filled with water regularly. The water will have drops of a Geosmin essential oil. The Geosmin will be provided.





Exhibition installed in more-than-human at ONSITE Gallery, Toronto, ON. 2023





Installed at the Illuminarium in the exhibition "Entangled Dimensions", 2024



Installed at Ottawa School of Art Gallery Orleans, 2024

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Bio:

Jane Tingley is an artist, curator, director of the SLOlab: Sympoietic Living Ontologies Lab and Associate Professor at York University in Canada. Her studio work combines traditional studio practice with new media tools - and spans responsive/interactive installation, performative robotics, and telematically connected distributed sculptures/installations. Her works 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. Using distributed technologies, her current work investigates the hidden complexity found in the natural world and explores the deep interconnections between the human and non-human relationships. As a curator her interests lie at the intersection art, science, and technology with a special interest in experiential works and embodiment. Recent exhibitions include Hedonistika (2014) at the Musée d'art contemporain (Mtl, CA), INTERACTION (2016) and Agents for Change (2020) at the MUSEUM in Kitchener (ON, CA), and more-than-human at Onsite Gallery in Toronto (CA). As an artist she has participated in exhibitions and festivals in the Americas, the Middle East, Asia, and Europe - including translife - International Triennial of Media Art at the National Art Museum of China, Beijing, Gallerie Le Deco in Tokyo (JP), Elektra Festival in Montréal(CA) and the Künstlerhause in Vienna (AT). She received the Kenneth Finkelstein Prize in Sculpture in Manitoba, the first prize in the iINTERFACES – Interactive Art Competition in Porto, Portugal.

Credits:

Faadhi Fauzi: Three.js

Ilze (Kavi) Briede: 3D modelling and Touch Designer

Hrysovalanti Maheras: Collaboration on Sound Design

Dr Derek Robinson, Modelling and Spatial Analysis Lab, University of Waterloo, ON. CA: Drone and Lidar scanning.

rare Charitable Reserve, Cambridge, ON. CA.

Marius Kintel: Firmware support.

An Vu: Pod hardware duplication

Grace Grothaus: Photogrammetry

Financial Support:

Environments of Change Partnership Grant, University of Waterloo. ON. CA.



Social Sciences and Humanities
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