

# COMPOSITE

{Arts Magazine}

*No. 8 Aberration*

Summer 2012

# COMPOSITE INFO

## *No. 8 Aberration*

**Composite** is a quarterly electronic magazine showcasing the work of artists from multiple disciplines, each issue focusing around a specific theme.

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***Against my wife's wishes, I can sometimes have the mouth of a sailor.** This issue cycle saw me flexing the strength of my four-letter verbal tool kit, caused by a number of issues. What I typically was bringing to the virtual conference table were grumbles and swear words, semi-verbalizing my personal discontent.*

*The original catalyst for this issue was the Glitch movement, but agreeing that was far too insular of a topic on its own, we started thinking about art dealing with modern technology as a whole. From there, we broke it down to form a conversation about work that was tampering with, or even altering, the codes it existed within. What we wanted from our contributors was work about control and the attempt to obtain it.*

*With this, our eighth issue, we're entering into our third year of Composite. We've become more organized, more directed, and more serious. We already have the majority of our third year's topics planned and scheming up ways to push everything further. However, with all of this comes working with less artists we personally know, covering topics none of us are experts in, and trying new things we have no idea what the outcome will be.*

*This issue could not be a better embodiment of this truth. We're showing work that, after spending hours looking at, I'm still not completely comfortable with. We included literal last minute art that completely changed the collection and solidified the concept. This issue, as always, came together suddenly and surprisingly. In the end, I'm confident the 12 artists and authors that are included in this issue have created a compelling discussion within a topic I was unsure of to begin with.*

*That's the thing about control, realizing how little you have over the end result, how much is still up to chance. All you can do is get in there, tinker with the wiring, and hope for the best result, as surprising as it might be.*

**Zach Clark**

Composite Editor

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We want control.

We are not being anal.

We are not being demanding, but rather stating the quintessential want of every breathing thing on this earth. We want to have dominion and conquest over the matter at hand. But when we are denied such a right that we believe we should have, all hell breaks loose.

The nineteen-hour rendered video we poured labor and soul into shows up as a conflagration of color and shapes whizzing by without rhyme or rhythm, renouncing our position as creator and insisting that it has no God.

The particle accelerator that once performed the miracle of gracing us with a mysterious and unknown element fails, after so many successive tries in recreating the elusive moment of impact, to produce the celestial second of awe.

# *Aberation*

Hearts broken, faith questioned, the validity of our existence comes to question.

Perhaps we have no control, no right to be creators of the decadent? That nothing made by us can make us genuflect?

Maybe this is needed to wake us up, to reveal the endured spirit that has sprinted after trial and trial, to show that the profane abomination, resulting from the loss of strict control, is glorious.

The anomaly has made it perfect.

The glitch has given us freedom from control and provided the task to work and labor at something that is significant.

# Giles Goodhead

## *Puzzled*



Renoir was good, don't get me wrong. Still my urge is to destroy him.



*Lolly's Lips.* 11" x 11". 2012. Photo-mosaic.

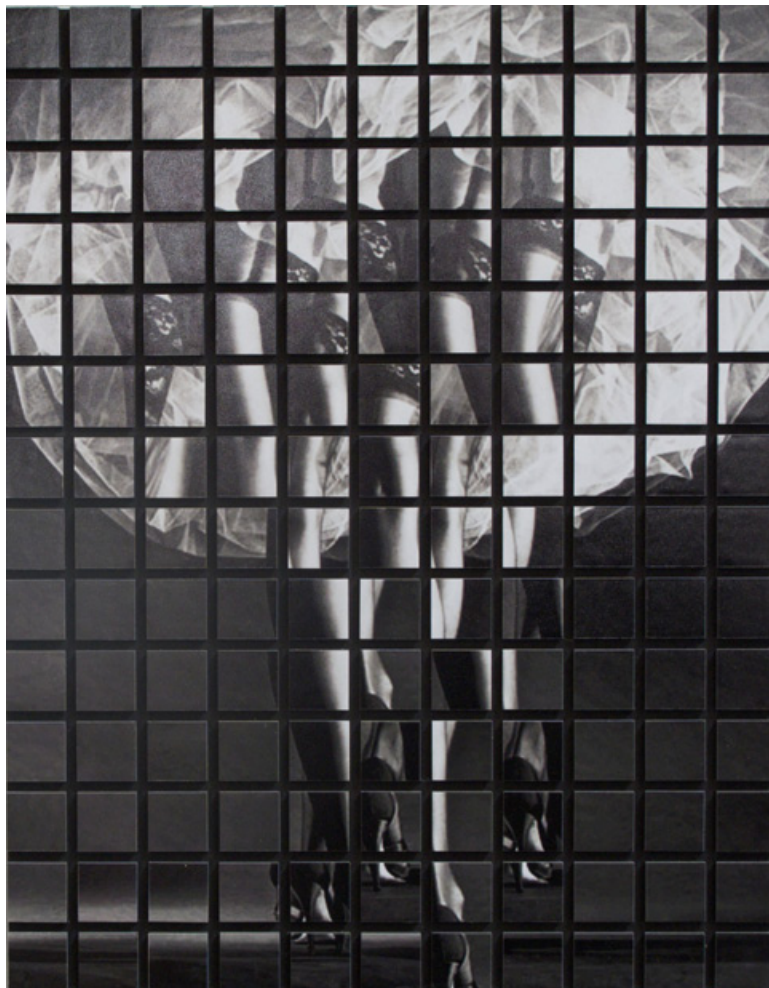
Most people, when they mimic randomness, are too bumpy. *They never say heads, heads, heads, heads, heads – even though ‘unlikely’ sequences appear all the time in random streams.* When shuffle picks three Abba tracks in a row, that’s random being cool. Or maybe I just like Abba.

I’m a cutter. I dismember pictures and put them back together again. Part broken, like an old television where the vertical hold is fritzing.

Giles **Goodhead**



*Before.* 12" x 18". 2011. Photo-mosaic.



*Tutu Doublevision from Horst. 11" x 14". 2011. Photo-mosaic.*

But it's not random. I'm screwing up carefully, messing with intent. Can you expose a subject by damaging it? A judicious half-destruction? I want the viewer to figure out what happened. You should enjoy being flummoxed without being at a loss. You could put everything back together if you had to, but seriously, isn't it fresher looked at like this?

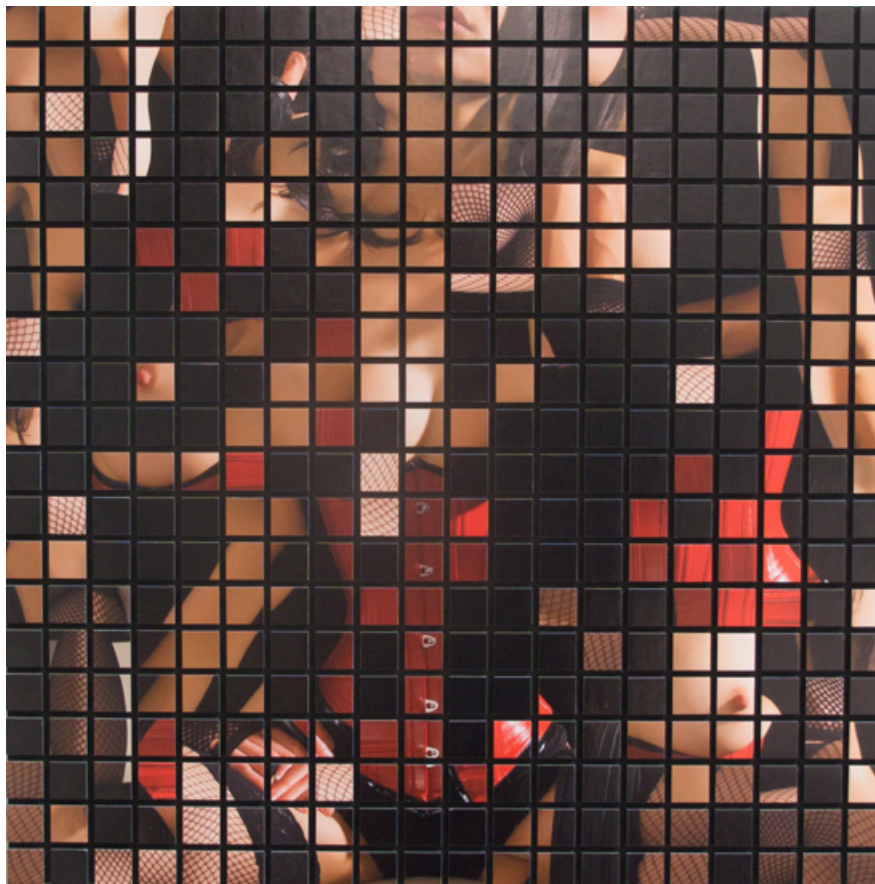




*Red Skirt.* 18" x 18". 2011. Photo-mosaic.

Because how interesting is the finished product? For an audience, The End is when we disengage. Everything's going to be all right. We get it. After comes a pretty sunset, a long embrace, hair implants. More gripping is the error-strewn path of Before.





*Red Corset.* 20" x 20". 2011. Photo-mosaic.

Cheesecake and soft-core, with predictably happy endings, badly need their stale man-fantasies tweaked. Dismantling tits and ass might just save glamor from its own banality. Sure you can ogle me, says the girl in the corset. But I'm not going to reveal myself to you. I'm going to overwhelm you. I'm going to explode in your face.

Being in the world is complicated. ***Every second a mistake, every machine on its way to breaking, every light bulb destined to fail.*** Maybe life's a puzzle and our job is solving, fixing. Or maybe we should relish our confusion. Broken isn't really broken. It's another vantage point.

Giles **Goodhead**

# Carol Dorf

## *Best Sellers*

*Bookselling, at its best*, plugs holes in the firmament, so rain no longer means winter, but the summer thunder of more dramatic climates; and apples no longer mean Eve, but a way to lose weight.

What did Eve want? It had to be more than a diet of worms, or was that snakes? How come when people kill snakes they don't eat them? Poison. Like the apple was for Eve because it led to death, but the alternative was eternal childhood, which would pale after a few centuries, particularly since sex, at least for Eve, was not part of the picture, though Midrash claims Adam's previous liaison with Lilith produced the demons. How did Lilith feel birthing a world all at once?

Does this have anything to do with vampires? For a few years the dead were a crucial element of bookselling; the way shades signify the beach, and lightning rods channel thunderstorms. Mostly vamps they are sexy but cruel, though the most recent set are chaste, but keep being sexy. The ultimate unsafe sex, so what could be a better motive for chastity?

But we were talking about bookselling and the firmament -- how does one best seller beget the next?

Which side do the vampires come from? Are they related to Lilith's children -- maybe all this is a giant hybridization program which could result in an invigoration of both species if only the humans could live through the process of reproduction. The vampires are already dead, so sex and death have a different significance for them.

The timing was wrong for Eve or Lilith to read *Best Sellers*, as *What To Expect When You're Expecting* and *The Joy of Cooking* hadn't been written yet, and reading hadn't been invented. Vampires, on the other hand, could probably read their own history, if they were interested, though Eve's history could prove fatal to them.

# Greyory Blake

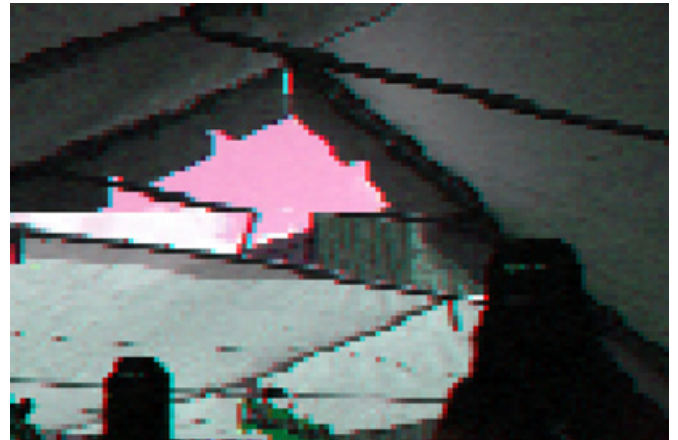
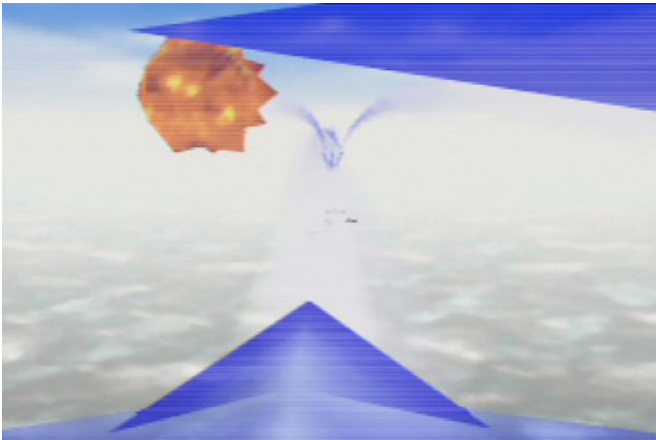
## *Glitch Studies*

I had a friend in college who argued that Generation Y was unique due to the fact that it developed under two vastly different cultural landscapes: with and without the Internet. In principle, this view revels in technological advancement, allowing the proliferation of free-thinking that derives from the Information Age (arguably Post-Information Age), various social media constructs, and our (sometimes illegal) open-source mentality. However, this assessment also relies heavily on an unfounded justification of entitlement, establishing an ownership of contemporary technology, and thus an unjustified superiority over previous generations. ***We are not the first generation to experience a cultural and technological turning point.*** For example: The Baby Boomers had atomic threat, commercial aviation, and the pinball machine, and Generation X had professional wrestling.

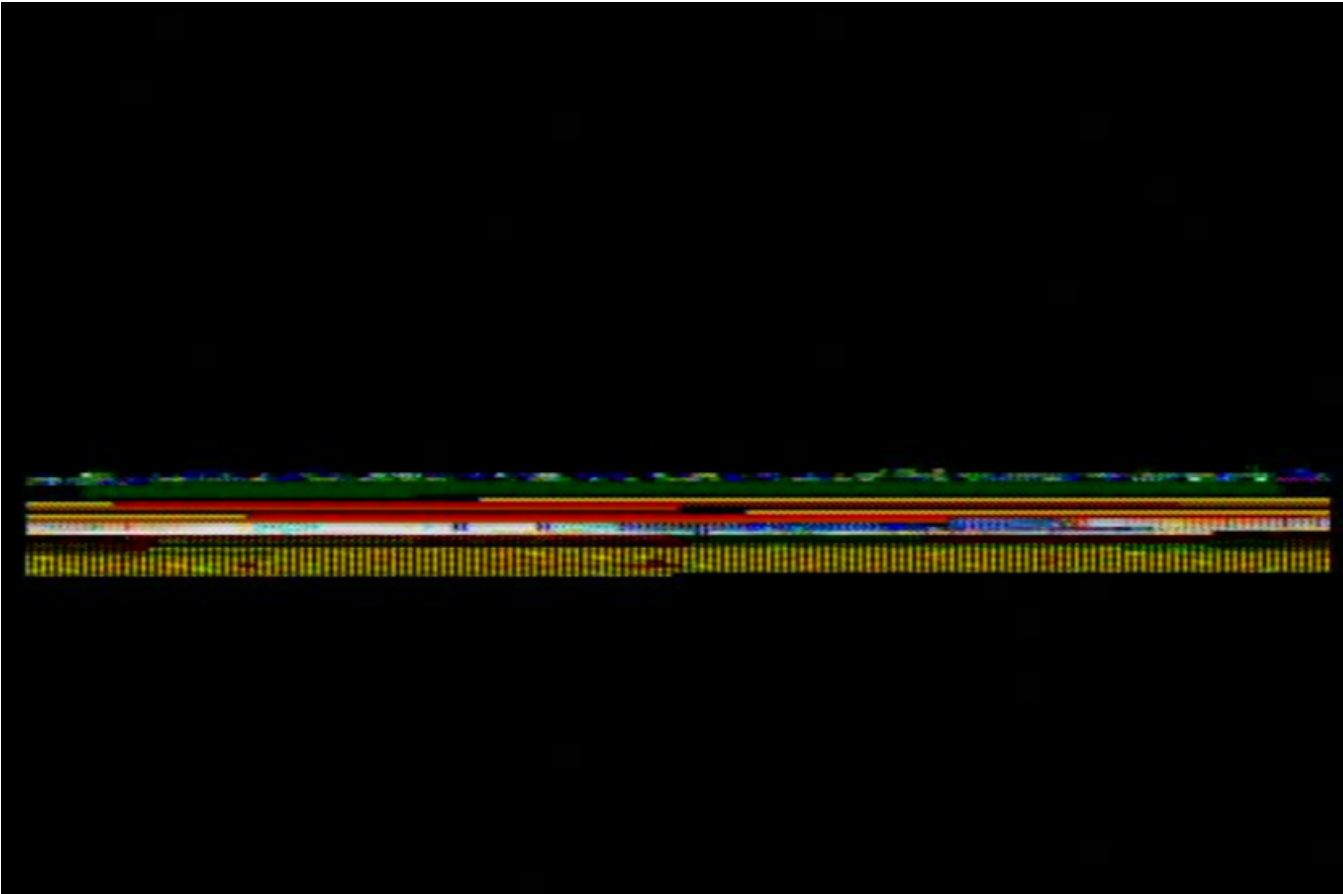
Our uniqueness relies not on our recognition of new technologies, but rather in our manipulation of them: circuit bending, data bending, data-moshing, cartridge tilting, and time stretching. These techniques are, in essence, limiting due to the fact that they rely heavily on the corruption of previously “completed” technologies. However, these crude methods have also allowed us to birth a new aesthetic movement, the aesthetic of “glitch.” Until we embrace these technologies and truly make them our own, we have relegated ourselves into technological privilege, allowing us to lose sight of cultural progress and letting us sometimes confuse fringe-thinking for the avant-garde. Glitch art is a cultural indicator of our struggle to break free from a stagnant model, but we must also remember that it is only the beginning.

The following images are a selection of my ongoing studies that utilize various glitch techniques, acting as research for my current series of work.



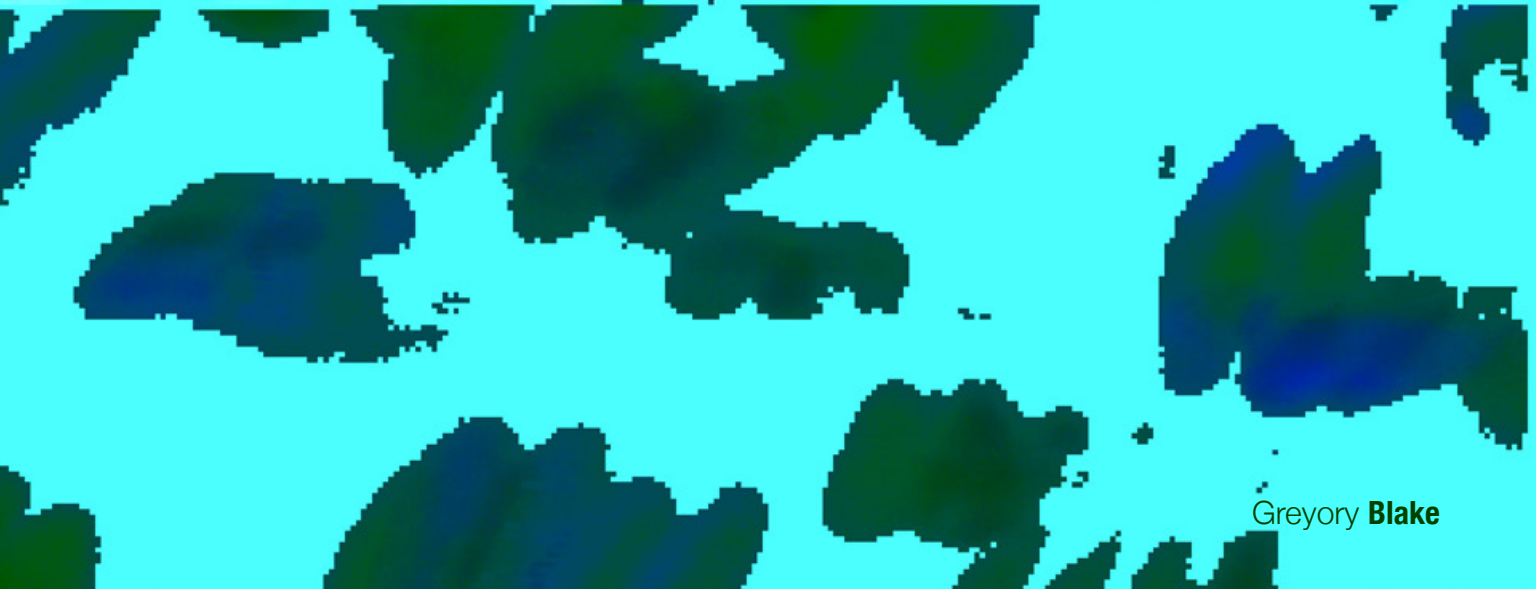


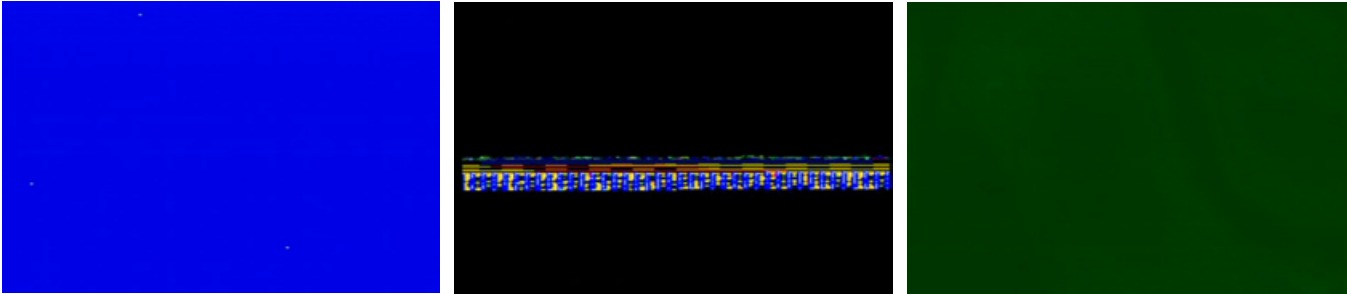


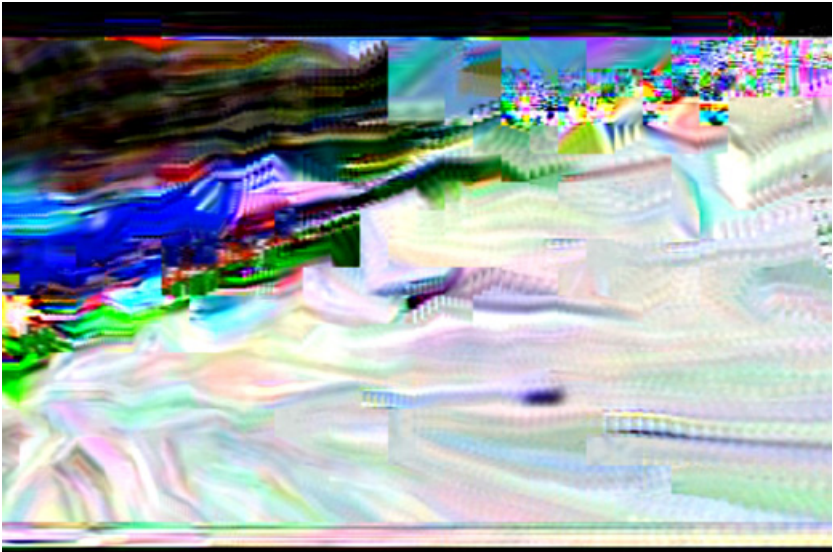














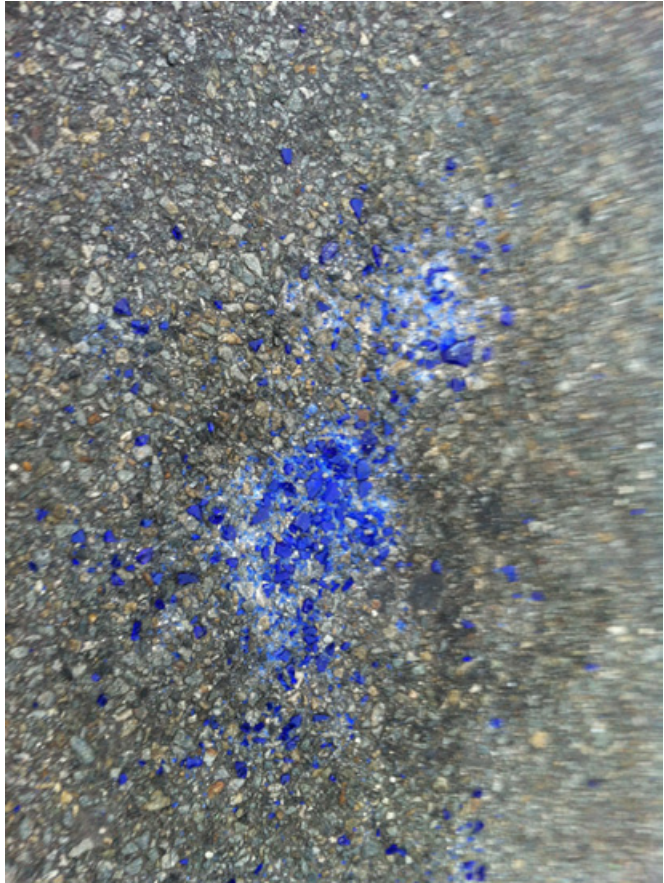
# Malibu Pictures Club







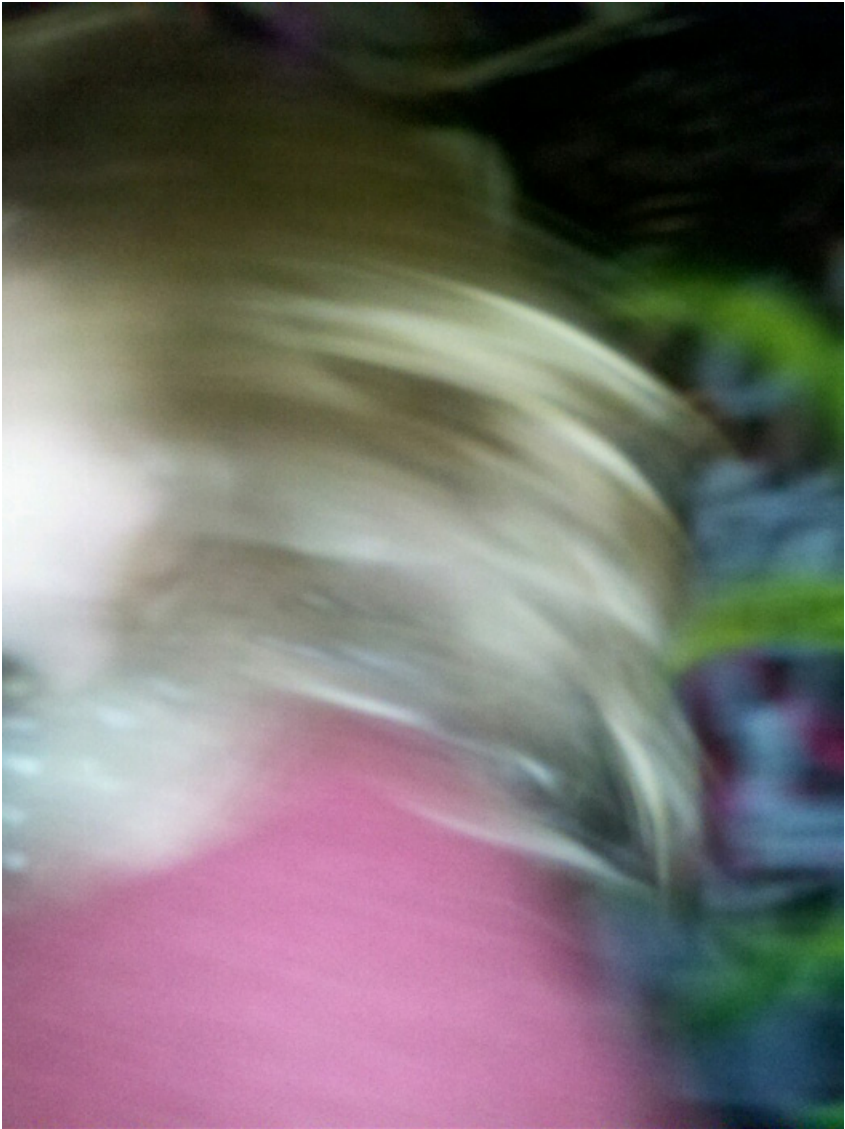
MalibuPicturesClub is a collectively authored cellphone photo blog. Images are published anonymously, eliminating the individuality of the authors and creating a seamless body of work. *Throughout its lifespan, certain themes and interests have developed, further obscuring the uniqueness of the separate contributors.*



The images selected for Composite focus on the medium of the cellphone photograph. The technical attributes of a cellphone camera results in an image with a syntax that is almost entirely different than the syntax of traditional photography. Small sensors flatten space and remove dimensionality. Simple fixed focus lenses create optical distortions and flare. Digital zoom forces resolution past its limits, leaving behind a grainy ghost of reality. Additionally, the physical size of the cellphone forms a certain intimacy, that can bring the photographer closer to the subject than they would normally be. This selection of images explores the abstraction that this technology often creates when stretched to the end of its limits.

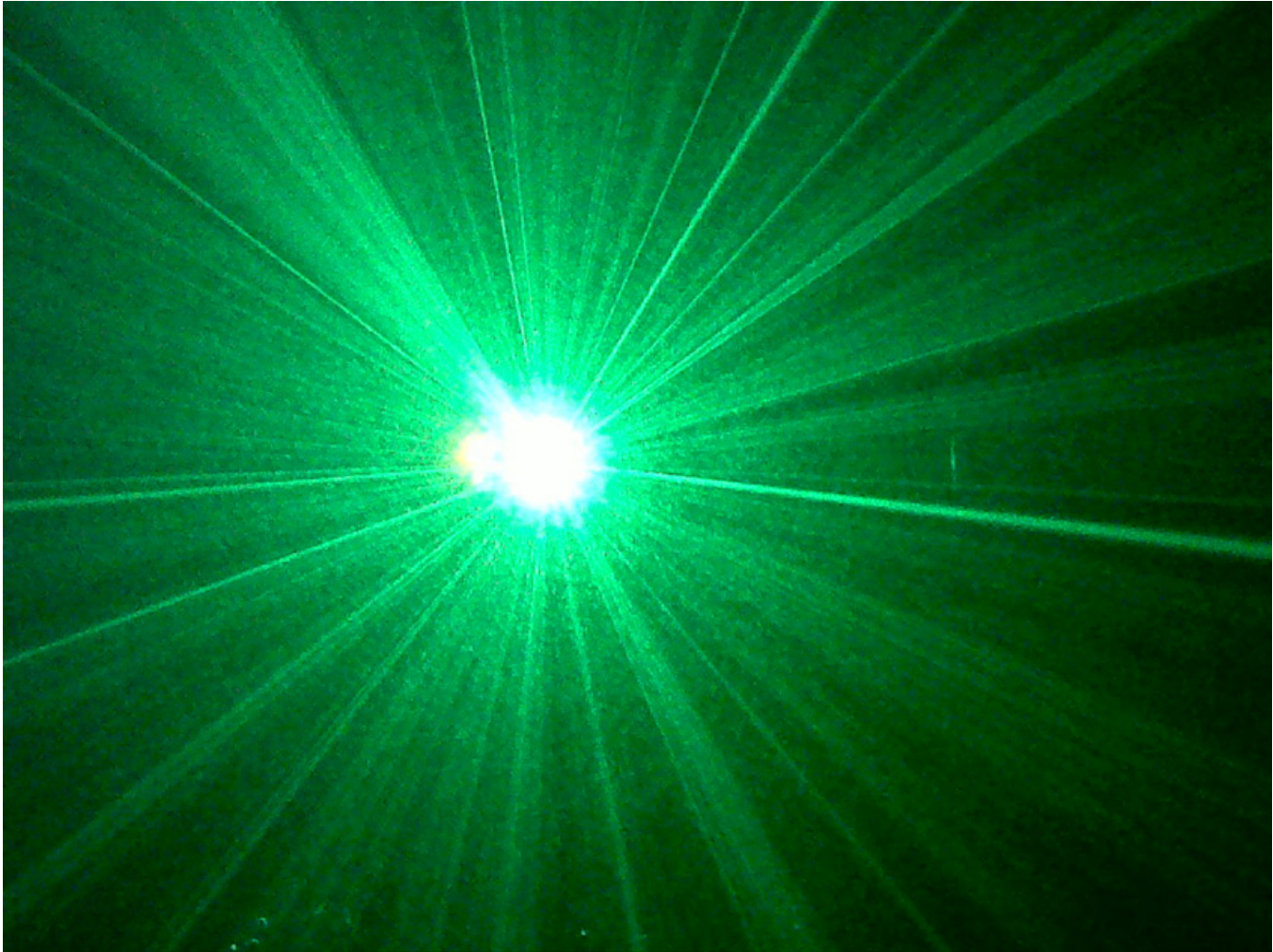




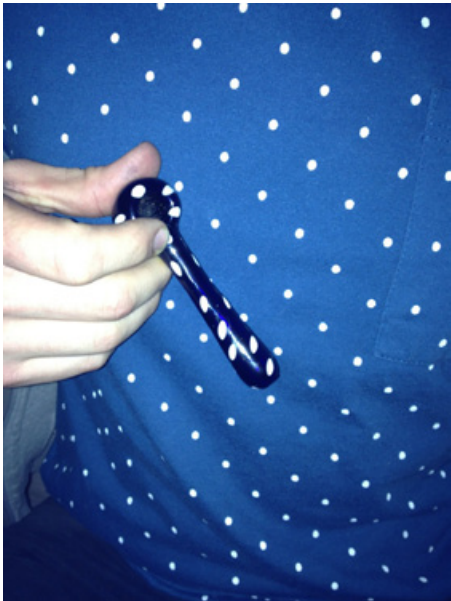












# Carol Arnold

## *Show and Tell*

***When her ex-husband called to tell her Timmy had brought a bra and panties to school for show and tell,*** Evelyn at first didn't believe him. She thought he was using his usual shock jock antics to get her to spend more time with their son.

"They were black with little pink hearts," Steven said. "Lace trim on the bra. He told the class they were his favorite outfit. Miss Mason says he was bully bait before, but this cinches it. What are you going to do?"

"What am I going to do?"

"He didn't find them in *my* drawer."

This was true. Evelyn had noticed her favorite bra and panties missing three days before, right after Timmy had come for the weekend. She thought she had left them at her blind date's apartment the previous week, as drunk as she had been that night. Too embarrassed to phone and ask about the underwear, she told herself this was as good a reason as any to never see the man again.

"Look, I'll phone Miss Mason and get this straightened out," she told Steven, patting her hated brown curls as if they were what needed straightening out.

Evelyn recalled Timmy's forlorn look when he had left after his last visit, his turquoise eyes pooling behind Harry Potter glasses, his yellow crew-cut limp and dejected despite the gel she had slathered on to get it to stand up. She had spent so many years raising Steven's two kids while negotiating the often trying path of a gynecologist's wife, that when Timmy came along shortly after her forty-fourth birthday she had been longing for a life of her own. Finally accepting that her own children wouldn't be part of the picture, eight months before Timmy's birth she had registered for law school and asked Steven for a divorce. Three weeks later she sat crying on the toilet in her new apartment, the pregnancy stick in her hand blaring the news.

"Abortion is out of the question," Steven announced when she told him. Both fallen-away Catholics, on this one issue they agreed.

Their equal custody arrangement had worked reasonably well for about four years, but when Evelyn passed the Bar and landed a job at the biggest law firm in town, she couldn't get home early enough to tend to Timmy. She thought it better he stay with Steven all week and visit her on weekends. As the demands of the job grew, the

visits changed to every other weekend.

"Just until I make senior partner," she told Steven, her eyebrows arched high on her forehead as if no one would believe such a promotion was possible, least of all herself.

As promised, Evelyn called Timmy's teacher. Seated at the law firm's conference table, she was waiting for an important meeting and had to hurry it up.

"It's nothing, Miss Mason, don't you agree?" she said. "Timmy's as normal as they come."

"I think he's got some issues, Mrs. Jamison." Her voice was solemn, a teacher's reproach.

"Do you think he's gay?" Evelyn asked, tossing an errant ringlet out of her eyes.

"It's difficult to tell at this age, but I believe it's more than that. He told me yesterday he wants to wear dresses to school. Your dresses. I don't think it has anything to do with being gay. He wants to wear your clothes because he wants to be with you."

Evelyn slipped a foot in and out of one of her purple pumps, her lucky shoes. "Maybe you could set him up with the school psychologist," she said. "He just needs to talk to someone, don't you think?"

"He needs to talk to you, Mrs. Jamison. He needs his mother."

In walked senior partner Ray Hunt, the firm's biggest client Brian Doherty, and junior partner Garrett Wells, Evelyn's arch rival in the promotion line up. One, not both, would make senior partner.

Settling into the ergonomic chairs next to Evelyn's, the men opened their briefcases. "New client?" Hunt asked after Evelyn hung up. Straightening his charcoal tie, he glanced over at Doherty. "She's one of our best, Brian. She may have started late but she's wasting no time. Right, Wells?"

Wells glared at Evelyn, his toothy grin giving him a Cheshire cat look. "Seems so," he sneered.

Doherty tapped his pen on the table. "Alright," he said, his jowls jiggling impatiently. "I'm not forking over \$400 an hour for chit-chat."

Evelyn opened her briefcase and pulled out the Sunrise Mall file. As she flipped open the cover, a piece of construction paper fell out. On it was a childish drawing, a stick figure with a pie-shaped head and a thatch of yellow hair shooting up electrocution style. Two turquoise eyes glared accusingly from behind round glasses. An upside down U served as a mouth. At the end of one leg was a purple shoe, its stiletto heel piercing clean through a disembodied curly-haired head. Scribbled across the bottom of the paper was the artist's spidery scrawl.

Timmy.

Wells glanced at the drawing and smirked. "That's quite a doodle," he said.

Leaning an elbow on the skewered head, Evelyn tucked her own purple heels under the table and pushed hard at a wayward curl.

***I don't think it has anything to do with being gay. He wants to wear your clothes because he wants to be with you.***

“Let’s take a look at that contract, Brian,” Wells said, nudging the mall file away from Evelyn. “Got a few changes I’d make.” He pulled a document from his briefcase.

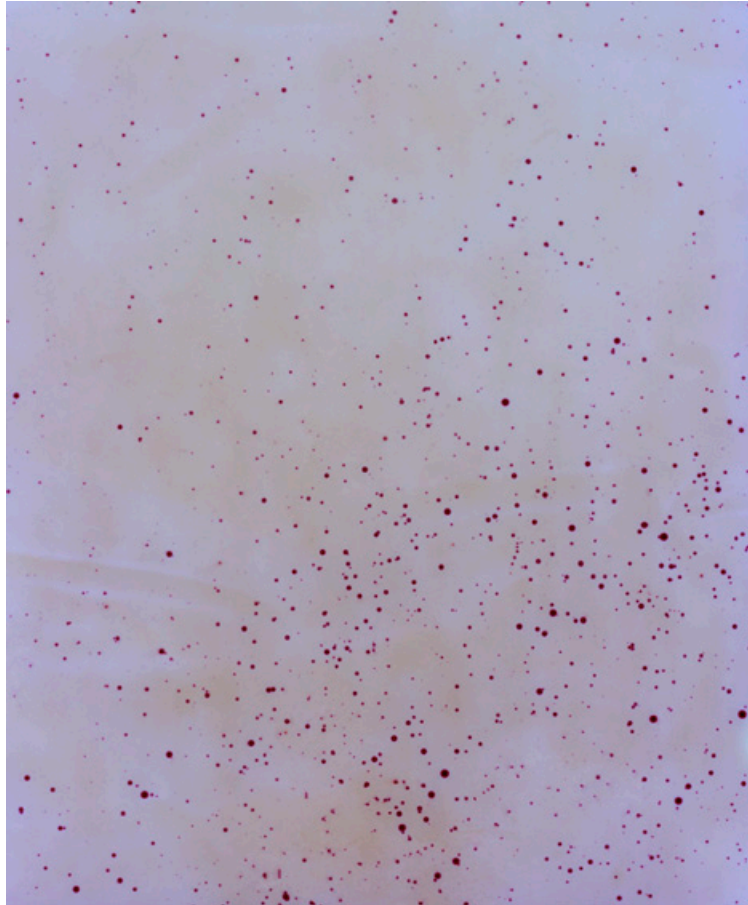
Evelyn crumbled the drawing in a ball and reached to throw it in the wastebasket. Just as she did, a corner of the paper popped up revealing a small, crayoned hand, its stubby fingers splayed as if waving from a sinking ship.

“I think you need a new bridge loan, Brian,” Wells said, squinting at Evelyn who had negotiated the old one. “This one just isn’t adequate.”

Clutching the tiny hand, Evelyn glared at Wells. “Adequate shmadequate,” she said, and three pairs of eyebrows shot up even higher than her own.



# Jeremy Bolen



*In the Fountain at the Bellagio Hotel and Casino, Las Vegas, NV, 2011*



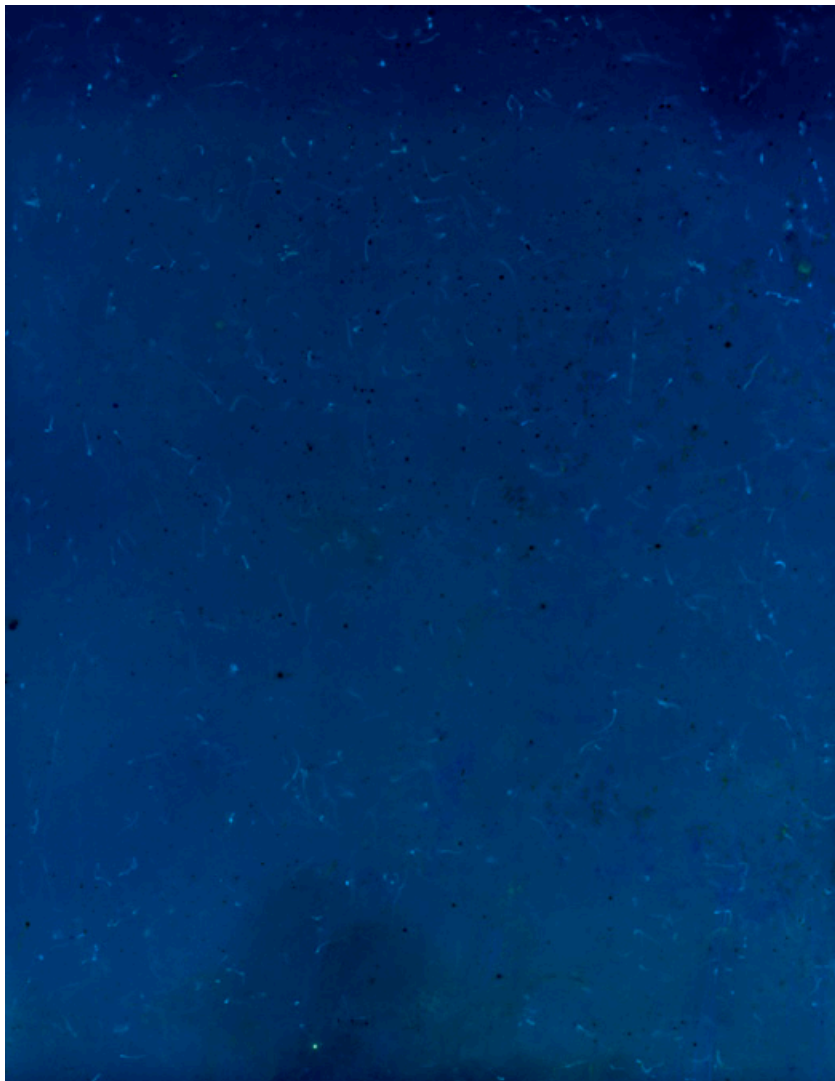
***By questioning empirical structures of image creation through speculative cognition,***

I ignite collaborations using existing environments as the apparatus for recording, giving sites of forgotten natural disaster, underfunded scientific exploration, unresolved energy and nuclear waste a manifold form. Bodies of water, soil and the human body become apparatuses for recording, asking the viewer to rethink perception.

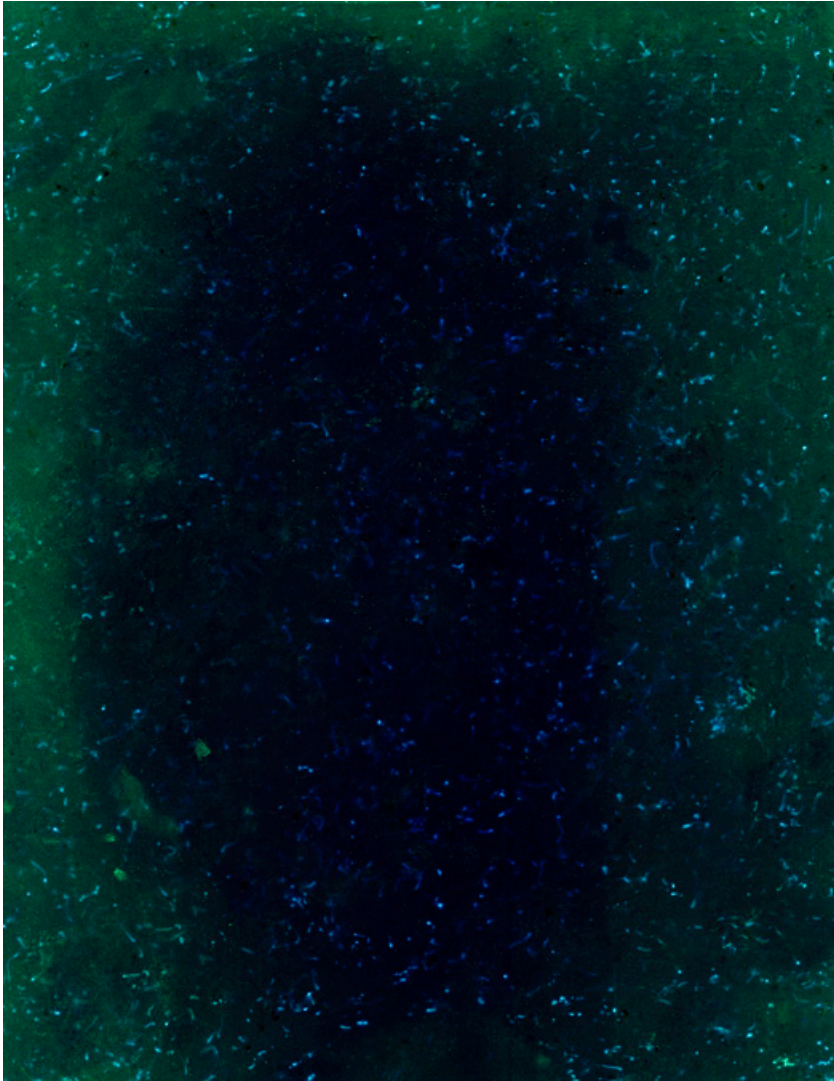
*In Five Directions, Above the Tevatron Particle Accelerator, Fermi Lab, Batavia, IL. 2011*

Jeremy **Bolen**

Beyond simply rethinking the apparatus to create a new more observational system, with predictable results that would simply perpetuate the preconceived, I work in a more additive mode of photography. To accomplish this, the apparatus must be rethought in a site specific manner. The camera-as-eye can no longer be understood as reduplication of vision, but rather as a corrective for the limitations of the human instrument and as a naive or transparent extension of its capacities.



*In Mosquito Bay*



*In Mosquito Bay 2*



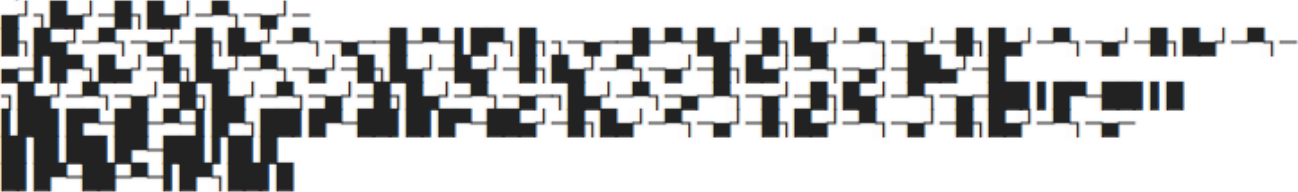
Title: Jon Satrom

From: Jon Satrom ([jon@satrom.com](mailto:jon@satrom.com))

Cover Letter:



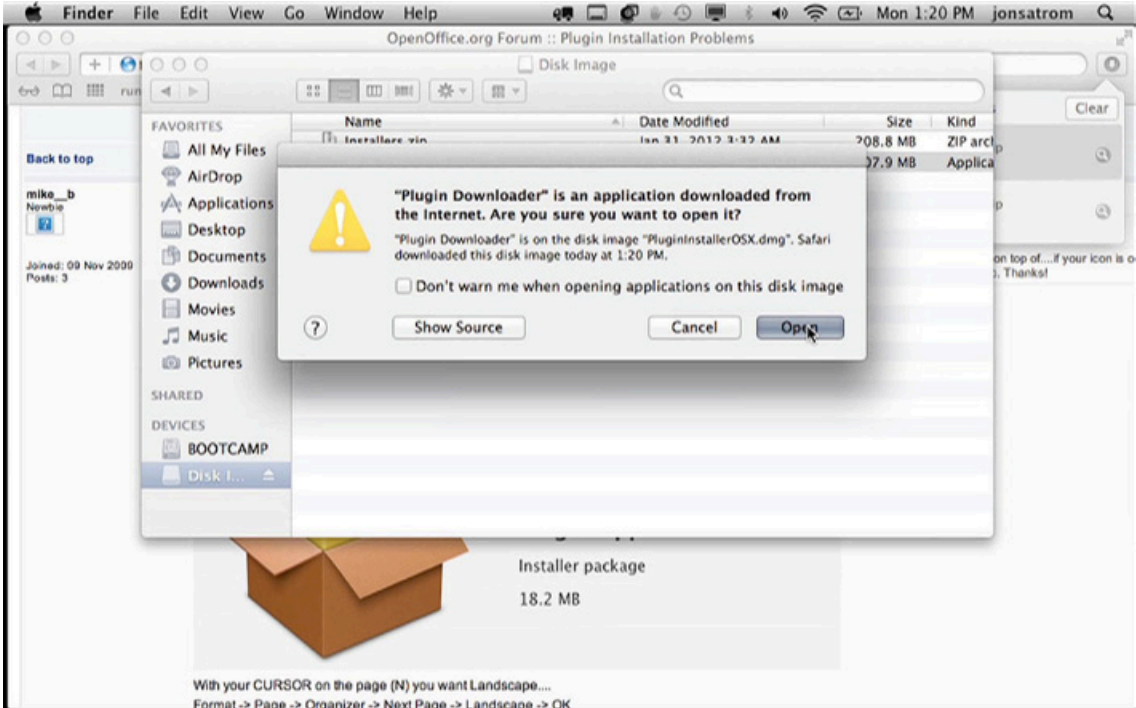
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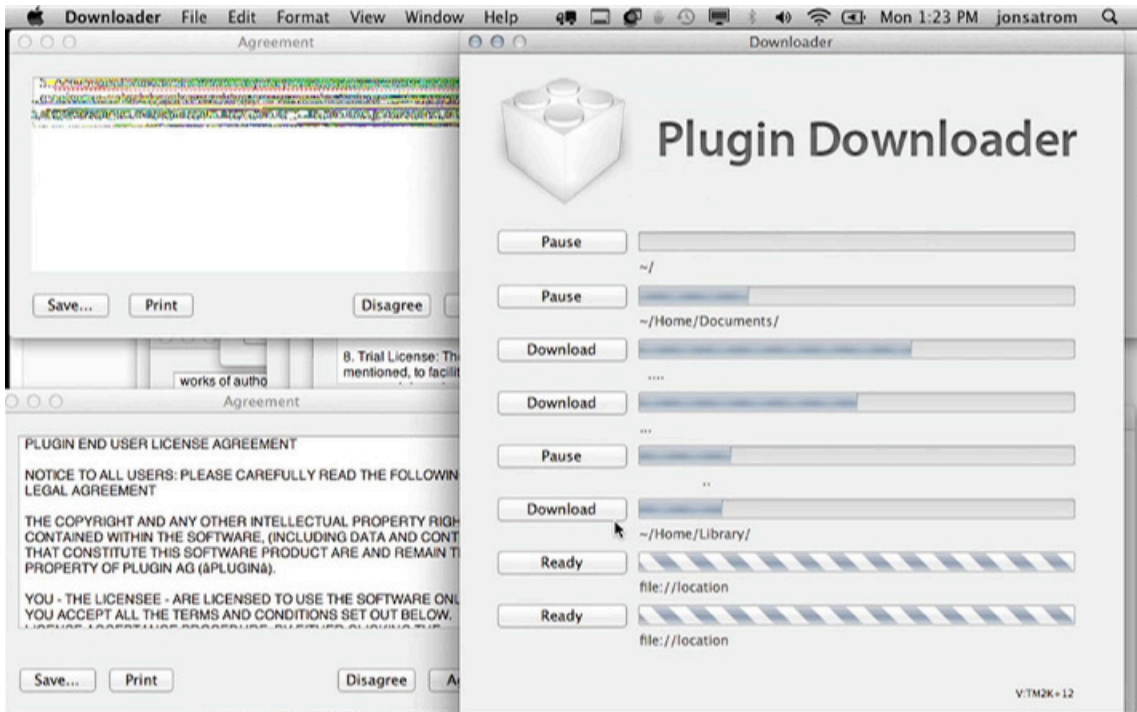


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# Jon Satrom

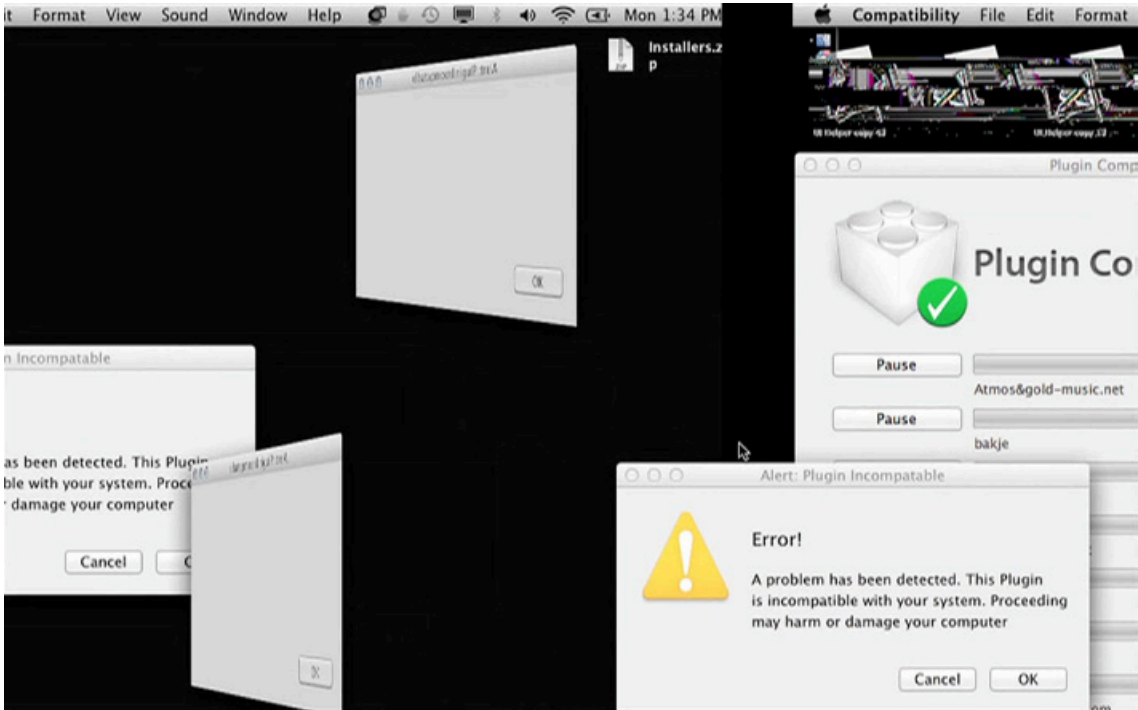
## *Plugin BeachBall Success*





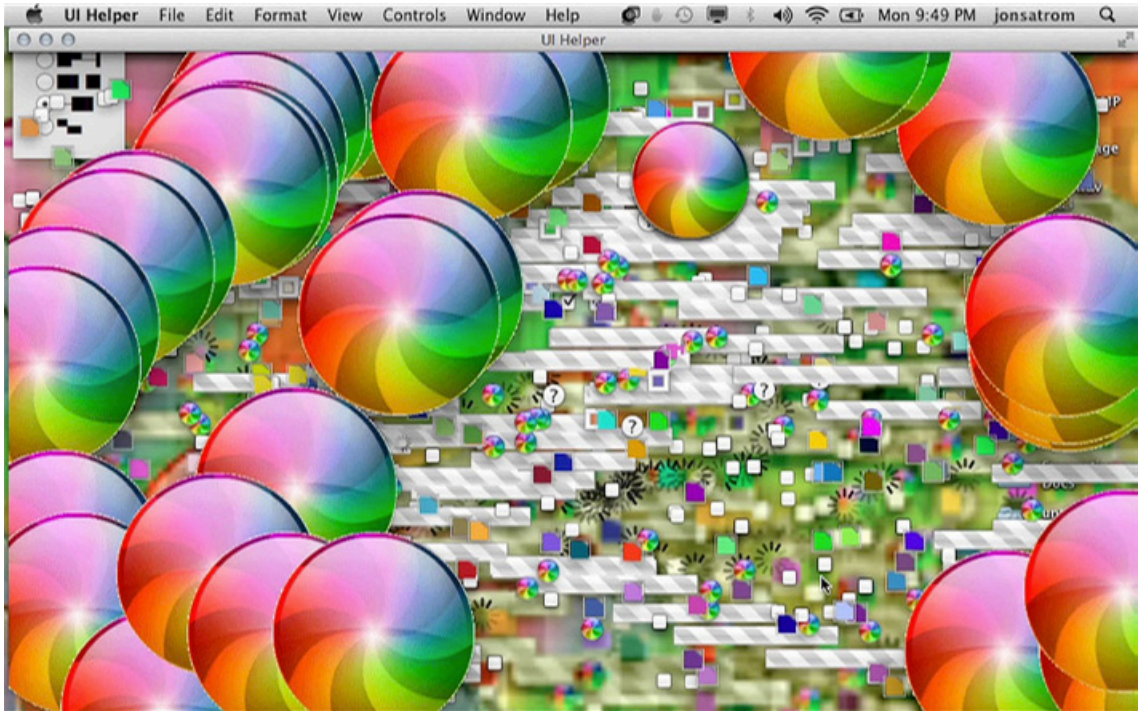
Over the past few years, I’ve been calling some of my realtime audio/video performances as: “Prepared Desktop,” referring to John Cage’s Prepared Piano. In the Prepared Desktop, nuts, screws, bolts, and bits of rubber are digitally swapped for a bricolage of glitchy widgets, icons, applescripts, and directories.

The kludged collection of sloppy code and loose connections I collect and create provides situations for improvisation. *A glitch is a moment in time that breaks one out of the current context.* I attempt to develop systems that foster and encourage breaks, forks, and fractures-for me and the audience. The workflow that has emerged supports odd technical obsessions, cultivates unnecessary skill-building ventures, esoteric knowledge-sets, and encourages executable content creation.



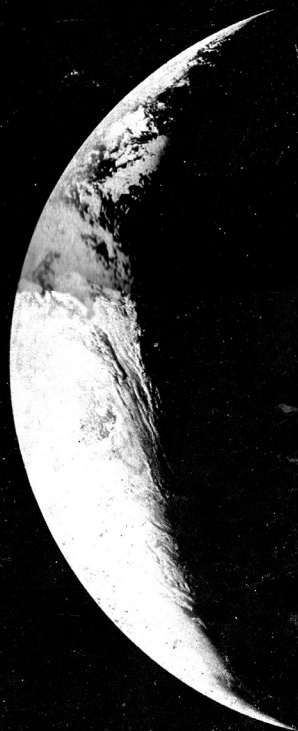






# The Last Whole Earth Catalog

*access to tools*



**\$5**

*Evening.  
Thanks again.*



The Subversive Science

"So God created man in his own image, in the image of God he created him; male and female he created them. And God blessed them, and God said to them: 'Be fruitful and multiply, and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth.'" Genesis 1, 2:7-8

And we have been fruitful, and we have filled the earth and subdued it, and we have dominion over every living thing. And what is subversive about ecology is that we know now we must turn aside from that ancient narrow edict, and live with, and not upon, the earth.

The Subversive Science is thirty-seven essays on the shape of life. By its very breadth it creates a depth of truth no single point of view could ever make. There is a new world view within this book, a new sense of ourselves and our position on and within this earth. It is rigorous and scientific and yet in its vibrant complexity almost mystic.

(Reviewed by Cary James)

Jagot, topos, prairie sod-huts, hogans, pueblo—have ecology in their roof-ribs.

These shelters for families like each individual protector as sunbathers, sunbathers, serais, are oriented to a landscape, to weather, and to local materials.

Ecology

There are two major components to ecological study: quantitative and cybernetic. The cybernetic—control relationships—is most interesting, but the only reliable research avenue to that understanding is through grueling quantitative investigation. This book is a concise and reliable introduction to the science.

Ecology  
Eugene P. Odum  
1983, 354 pp.  
\$4.25 postpaid

from:  
Holt, Rinehart & Winston, Inc.  
383 Madison Ave.  
New York, N.Y. 10017

or WHOLE EARTH CATALOG

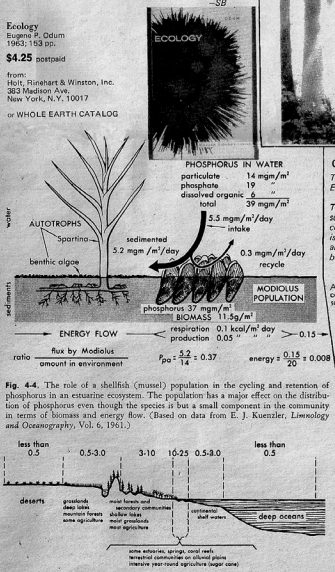


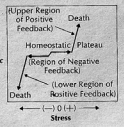
Fig. 4.4. The role of a shellfish (mussel) population in the cycling and retention of phosphorus in an estuarine ecosystem. The population has a major effect on the distribution of phosphorus even though the species is but a small component in the community in terms of biomass and energy flow. (Based on data from E. J. Kuenzler, *Limnology and Oceanography*, Vol. 6, 1961.)

32 Ecology  
Whole Systems

The Subversive Science—  
Essays Toward an Ecology  
of Man  
Paul Shepard  
Daniel McInerney, eds.  
1969, 483 pp.  
\$6.50 postpaid

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Burlington, Mass. 01903

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We who were close to the Indians watched the disappearance of boys from public view. Even their father saw them no more. After sometimes a year, sometimes eighteen months, the boys returned—from the underground lives, from the pathless areas of the Sangre de Cristo range, from the hidden crag where perhaps burns the mystic everlasting fire. Reliant of their full-bodied and powerful of body, modest, detached, they were men now, keepers of the secrets, houses of the Spirit, repositories of the countless generations of their race with "reconditional reflexes" with emotions organized toward their community, with a connection formed until death between their individual beings and that mysterious universe—that cosmic illusion—their real world—as the case may be, which both makes man through its dreams and is made by man's dreams.



Concepts of Ecology

There is a crusade called Ecology. And also a science called Ecology. And they're not as distinct as they think they are.

This book is about the science, unhindered by rhetoric. Its subject is energy flow, cycles, populations, ecological communities, and man's place in the system. The emphasis is on theory and observation rather than math. Areas that are still poorly understood get due attention. I wish this book had been around when I studied ecology. —SB

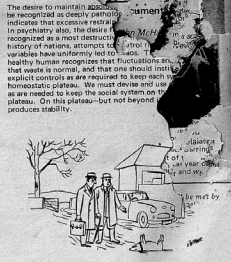
Although the original coining of the term is an uncertainty, there is consensus that the German biologist Ernst Haeckel first gave substance to it in the following statement:

By ecology we mean the body of knowledge concerning the economy of nature—the investigation of the total relations of the animal both to its inorganic and to its organic environment, including above all, its friendly and inimical relation with those animals and plants with which it comes directly or indirectly into contact—in a word, Ecology is the study of all the complex interrelations referred to by Darwin as the conditions of the struggle for existence.

The climax community results when no other combination of species is successful in outcompeting or replacing the climax community. In part, this is to be explained by the tolerance limits and optimum requirements inherent in each species. But stability of the climax is certainly not so simply explained. The answer lies in as yet not fully understood property—diversity.

Rehder, from B. O. Hughes and D. Dunning, 1949: *Fire Ecology of California*, Vol. 1.

Fig. 4.2. Profile of central Sierra Nevada showing altitudinal distribution of principal forest types.



Perhaps the most serious obstacle impeding the evolution of a land ethic is the fact that our educational and economic system is rooted away from, rather than toward, an intense consciousness of land. Our free modern is viewed from the land by many middlemen, and by insurmountable physical gaffers. He has no real relation to it, to him it is the space between cities on which crops grow.

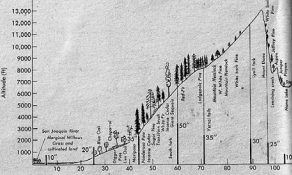
When we think in terms of systems, we see that a fundamental misconception is embedded in the popular term "side effects." It has been pointed out by James W. Garfield. This phrase means roughly "effects which I hadn't foreseen, or don't want to be responsible for." As concerns the basic mechanism, side effects no more deserve the adjective "side" than does the principal effect. It is hard to think in terms of systems, and we eagerly wear our language to protect ourselves from the necessity of doing so.

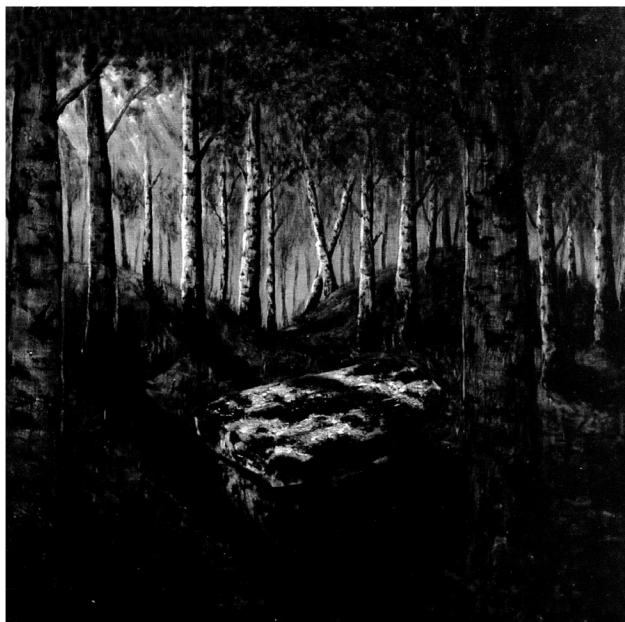
Whether you will or not  
You are a King, Trifler, for you are one  
Of the time-wetters that leave this world  
When they are gone, not the same place (I wish  
More what you leave.

Concepts of Ecology  
Edward J. Kennedy  
1969, 209 pp.  
\$3.95 postpaid

from:  
Prentice-Hall  
Englewood Cliffs, N. J. 07632

or WHOLE EARTH CATALOG







Surveying

Surveying is the human way of placing on all the corners of your property, so you know what's yours and what is theirs. It is also a way of leveling, finding corners, mapping, if you are going to use land, chances are you'll run into a survey. This book seems to cover the discipline and use of the surveyor's tools.

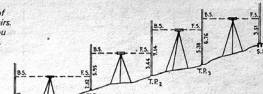
Surveying  
Charles B. Bredt  
1942, 1987, 486pp.

\$7.95 postpaid

from:  
John Wiley and Sons  
605 Third Avenue  
New York, New York 10016

or WHOLE EARTH CATALOG

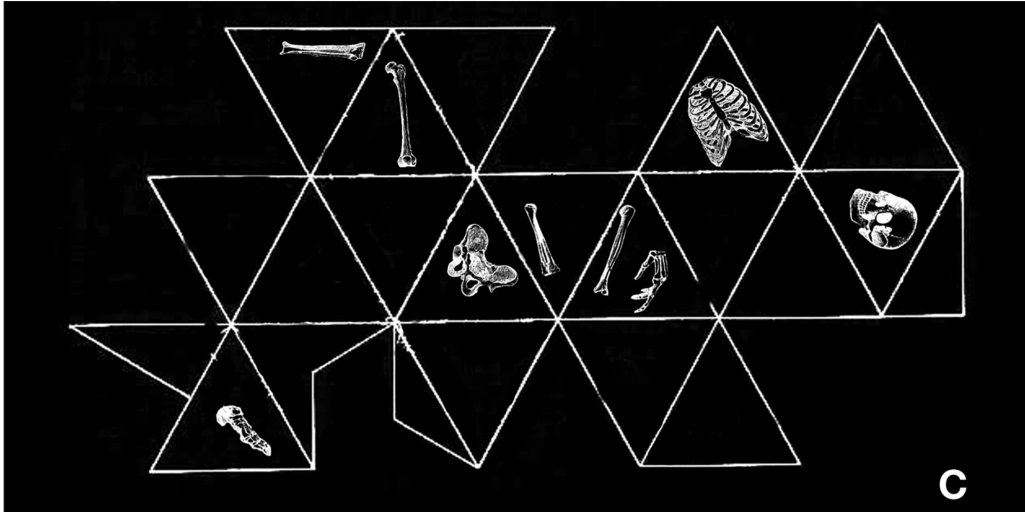
-jd





an excerpt from

## A Dymaxion Map of the Corpse of Ymir



*A Dymaxion Map of the Corpse of Ymir* consists of selections from my father's exhumed *The Last Whole Earth Catalog* (printed 1971) mixed with landscapes from album covers by Norwegian Black Metal bands. This is an excerpt of that book. The album covers included in this excerpt are:

Burzum-Hiloskjalf  
Darkthrone-Total Death(LP).

**c.smith**  
[visualdesolation.tumblr.com](http://visualdesolation.tumblr.com)

# Cracked Ray Tube



Photo by Andy Rivera



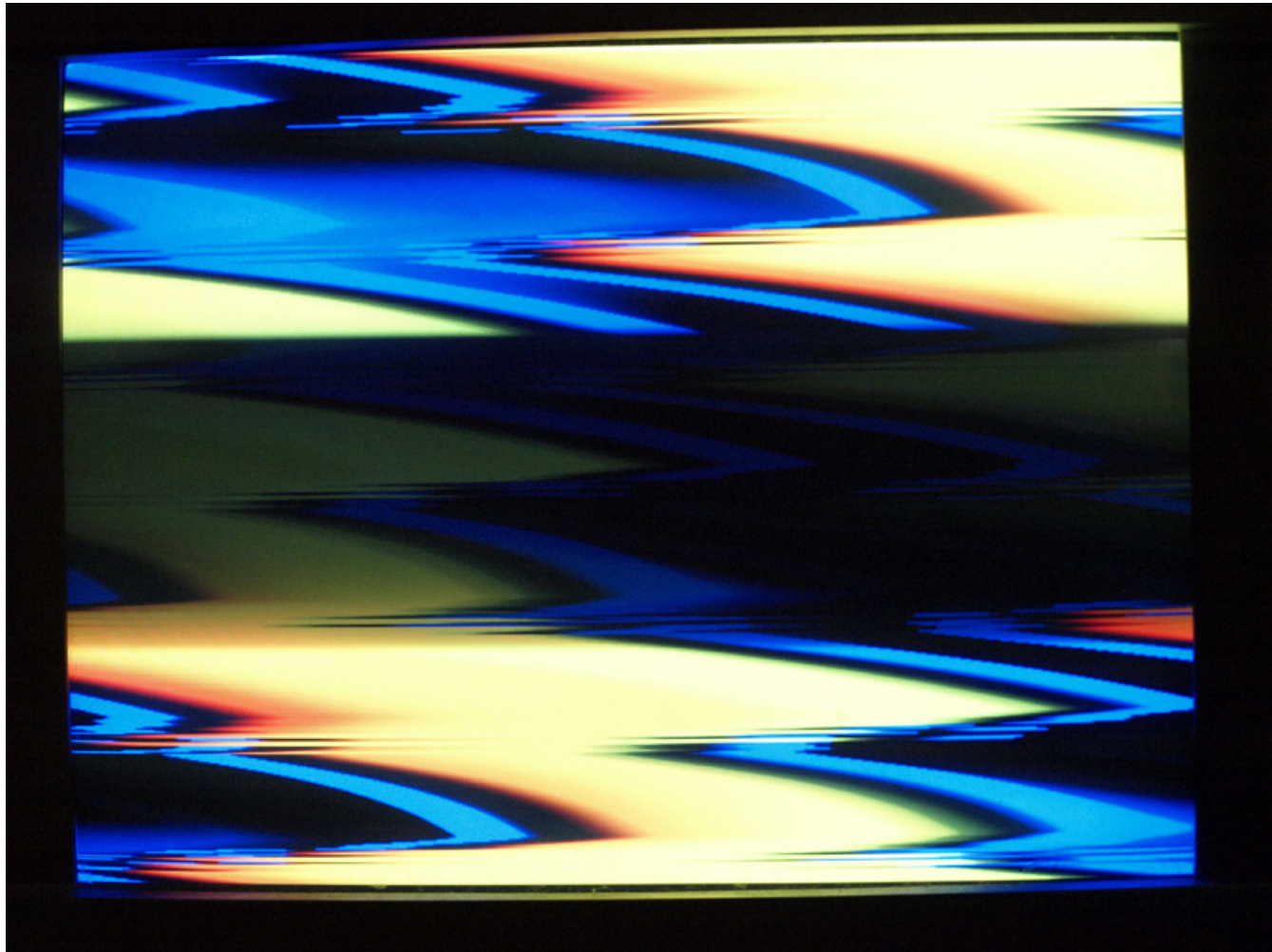
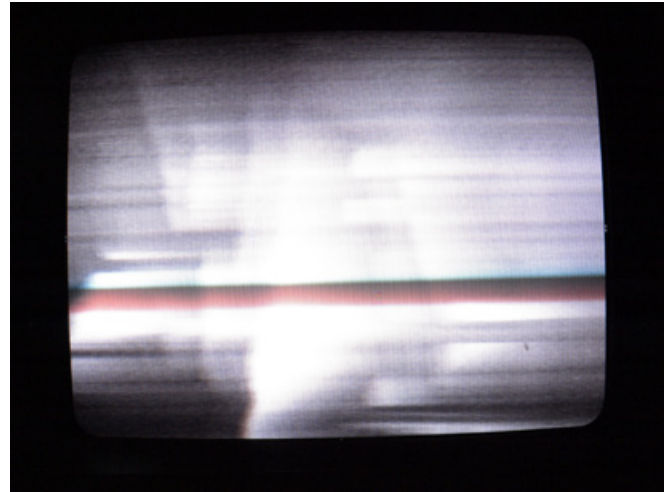
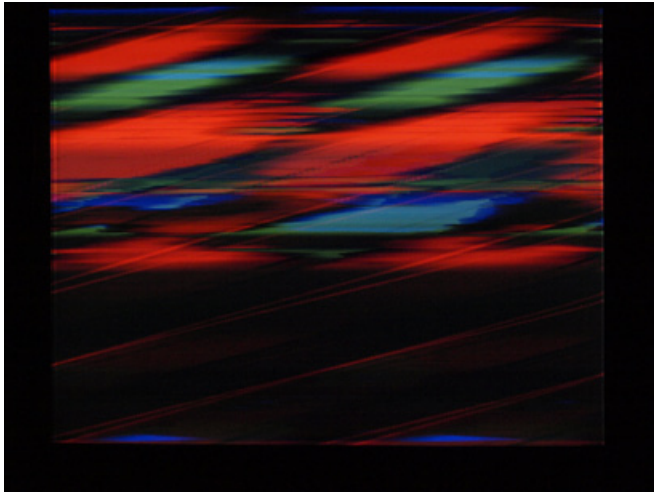


Photo by James Connolly





Photos by James Connolly

***Cracked Ray Tube is a collaborative hardware hacking project*** by artists Kyle Evans and James Connolly. The project creates a synchronized audio/video environment self-generated by the feeding back of communication networks of two obsolete technologies; analog televisions with their video transmitters and CRT computer monitors and their VGA video signals. The red, green, and blue video signals of the VGA cable are processed and fed back through a sound mixer simultaneously generating the audio and video information that is received, deciphered and displayed by multiple computer monitors. Additionally, transmitted video is distorted through physical contact with handmade circuitry utilizing the capacitance of the human body as a control interface, and by electromagnetic flexing and folding of high-powered electron beams within modified televisions. The collaborative performance is partially done while crossing systems, sending VGA outputs to television inputs and vice versa (as well as the performers physically switching instruments mid-way through), which increases the plurality of audio/video material and unpredictability of controls and results. Influenced by experimental media artists such as Nam June Paik, the project exploits the materiality of analog audio and video signals pronouncing the technology's intrinsically hidden yet vastly complex spectrum of sound, image and color.

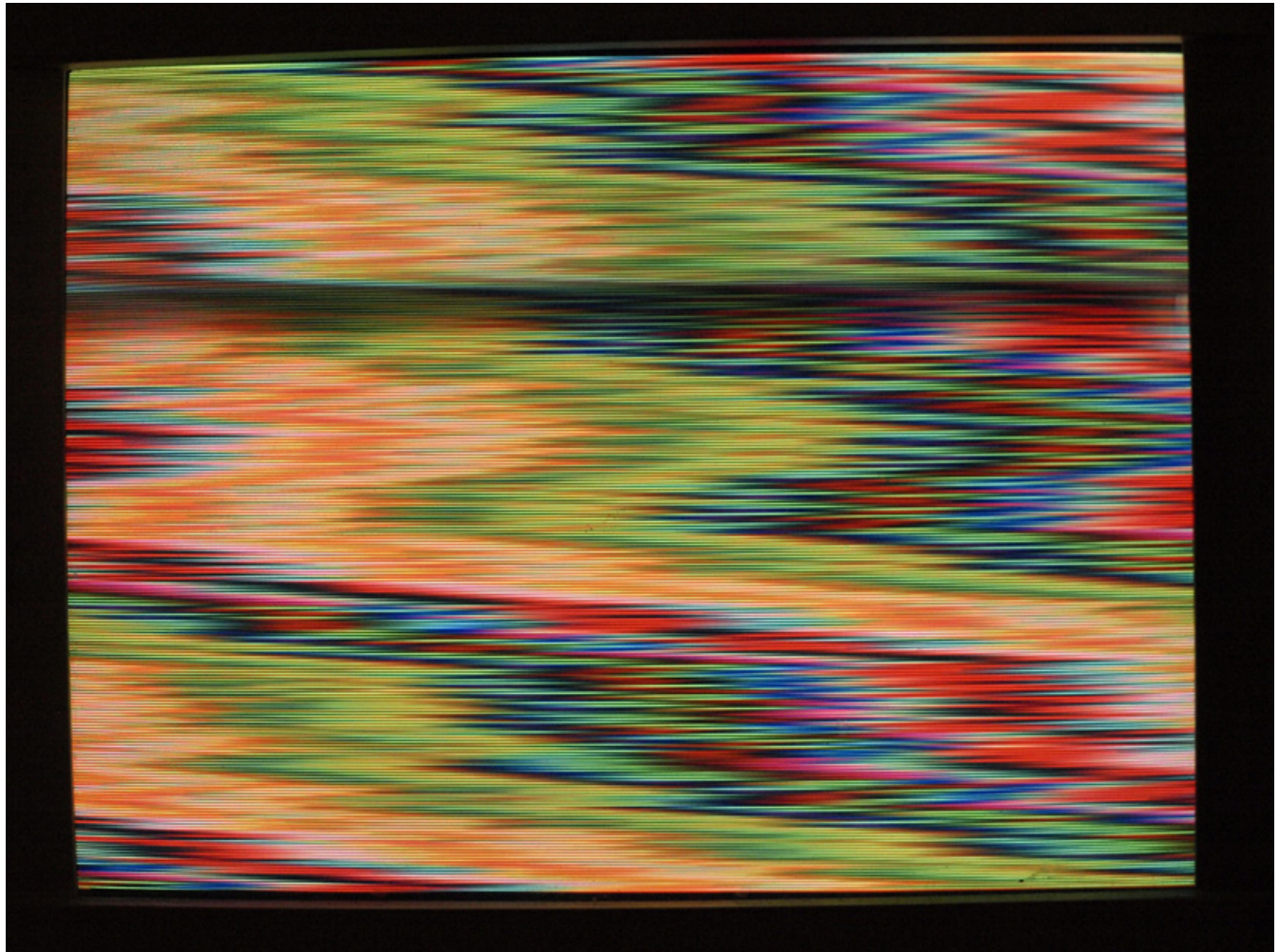


Photo by James Connolly

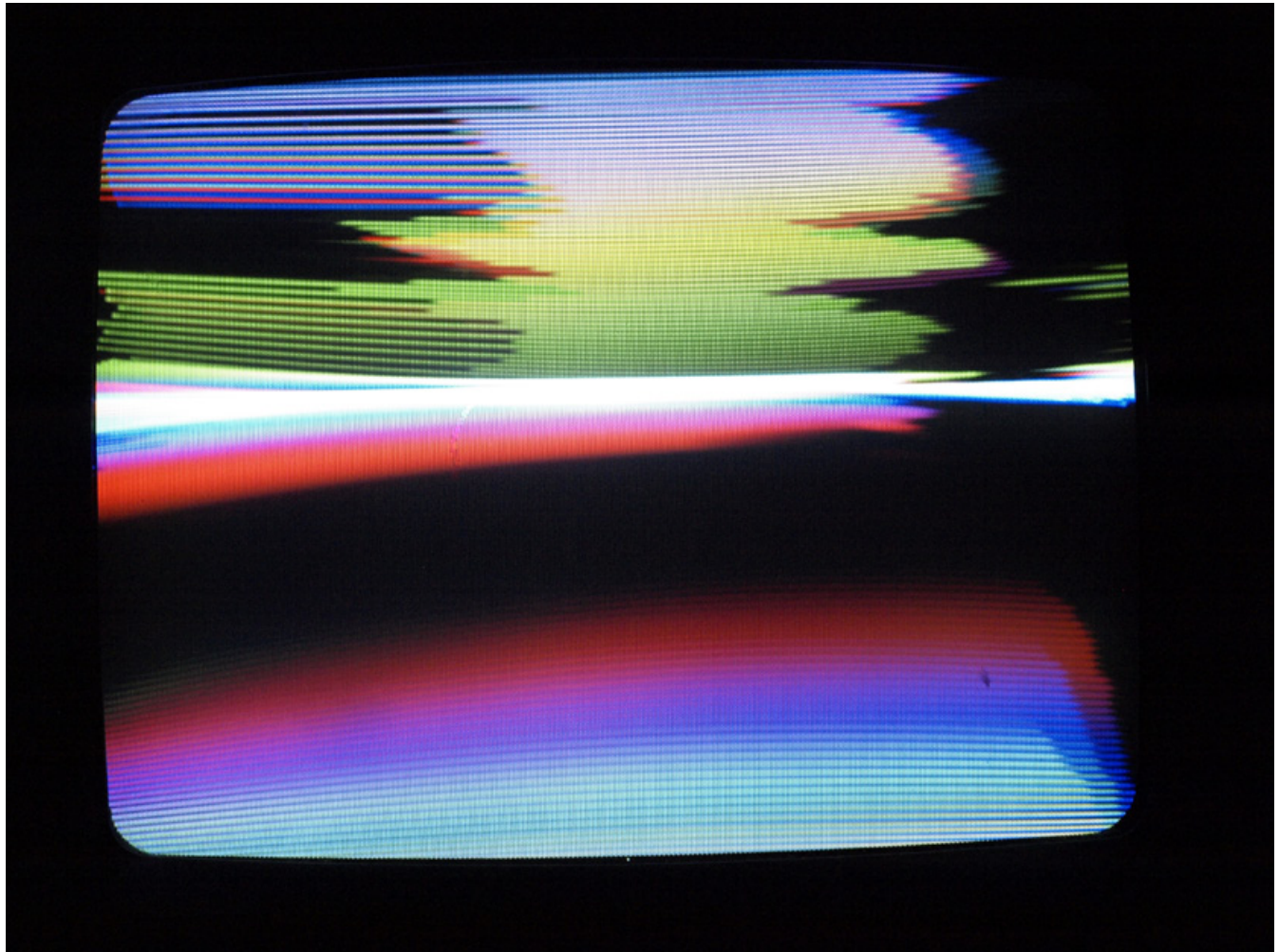


Photo by James Connolly



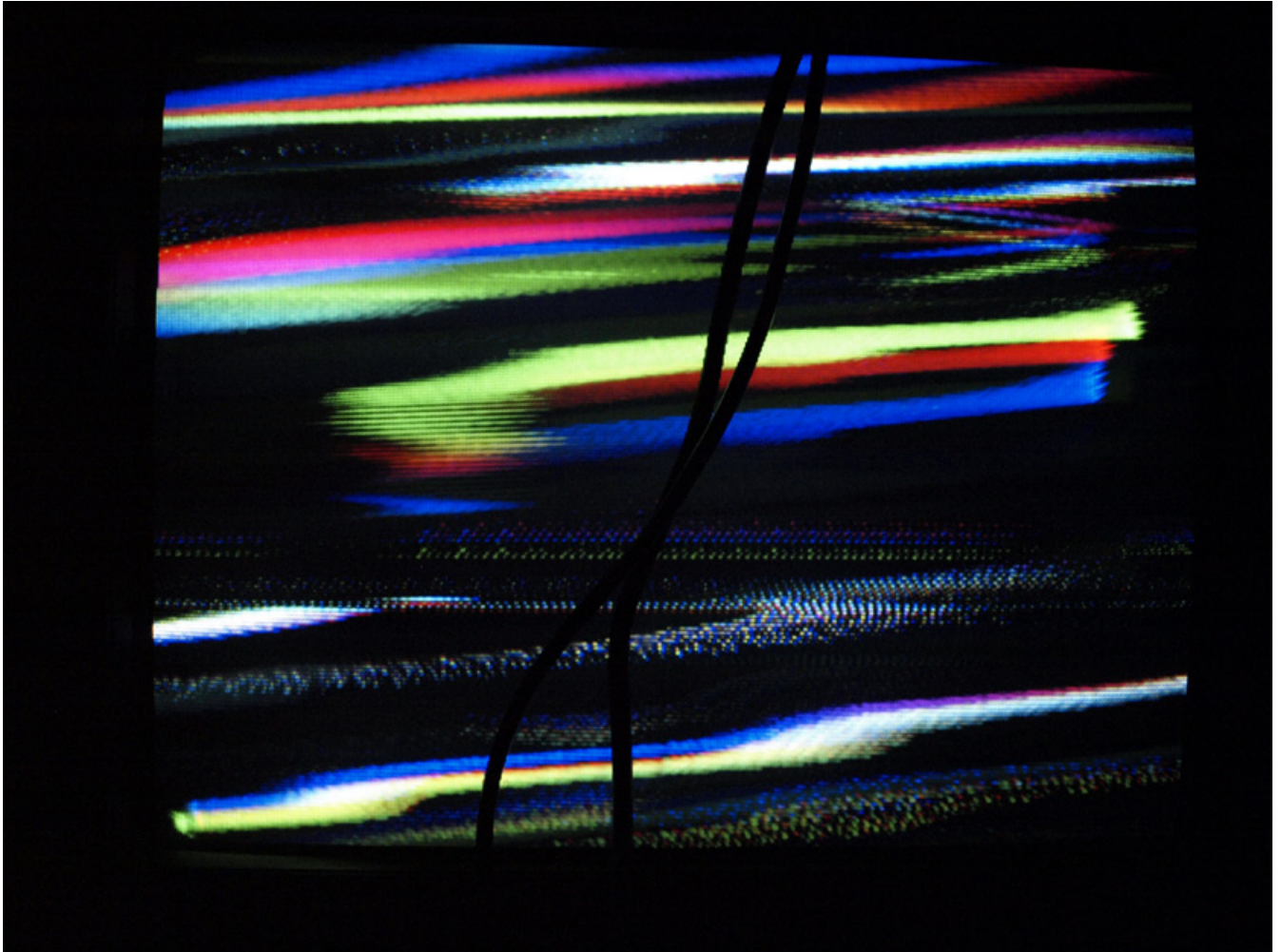


Photo by James Connolly



Photo by Andy Rivera



# Jessica McCaughey

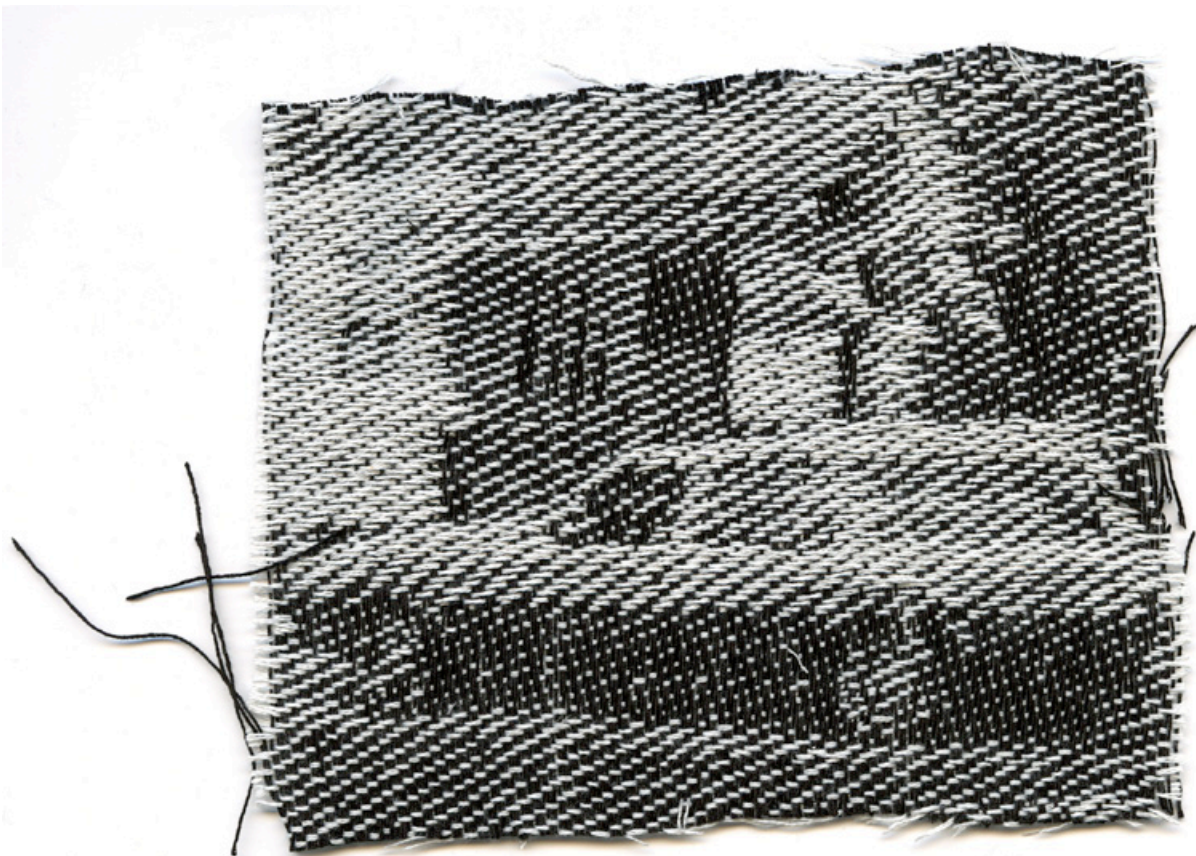
## *An Inn on the Coast of Kerry County*

*When I mention the old woman to you years later, you will have forgotten her,* and my description of her wrinkled hair and eyes will come back to you slowly, in a fog of white, just as she appeared to us then: her big, white cotton nightgown swallowing her there in the dark room. I will tell you it was almost midnight when we checked in, after three hours spent driving long, wrong roads, through Killarney and Kenmare. "This place looks haunted," you had said, as we climbed the stilted stairs to the check-in desk, and I had agreed. When I remind you of the dark, ornate hallway upstairs, you will nod in vague recollection, looking above my head, trying to pick this image from a hundred others. The Cliffs of Mohar. Your last name in the Clare County register. The yellow Ferris wheel just down the road from the inn in the sunlight that next morning. But, then you will remember precisely the way she raised herself from the bed, with fragile force, to address us. The dignity with which she sat back down after understanding the mistake, the inn's poor record keeping, the duplicate keys, the two American girls, makeup-less and confused, standing at the foot of her bed in the dark. And then we will both remember that we were more terrified than she was, turning and shifting in our twin beds late into that night, finally in our right place. We said it was like our nightmare, someone walking in while we were sleeping. The unfamiliarity of a bed. The darkness. Faces. We said we would have screamed, would have ran. But not her.

# Kate Nartker

Memory is fallible. We cannot preserve experience with perfect fidelity, and so we find ways to record and shelter these instances in objects outside of ourselves. *But materials are no less vulnerable, and any choice of medium entails a particular distortion.*

As an artist, I locate these distortions and examine how saving an object causes it to transform: to become abstract, or to acquire new sensual ambiances. Working between video and textiles, I search for instances when form and content compete for primacy -- when video noise hijacks imagery on a VHS tape, for example, or when the structure of woven cloth is revealed on a threadbare dress. I seek a level of visual confusion, as the material itself becomes the armature for abstraction.

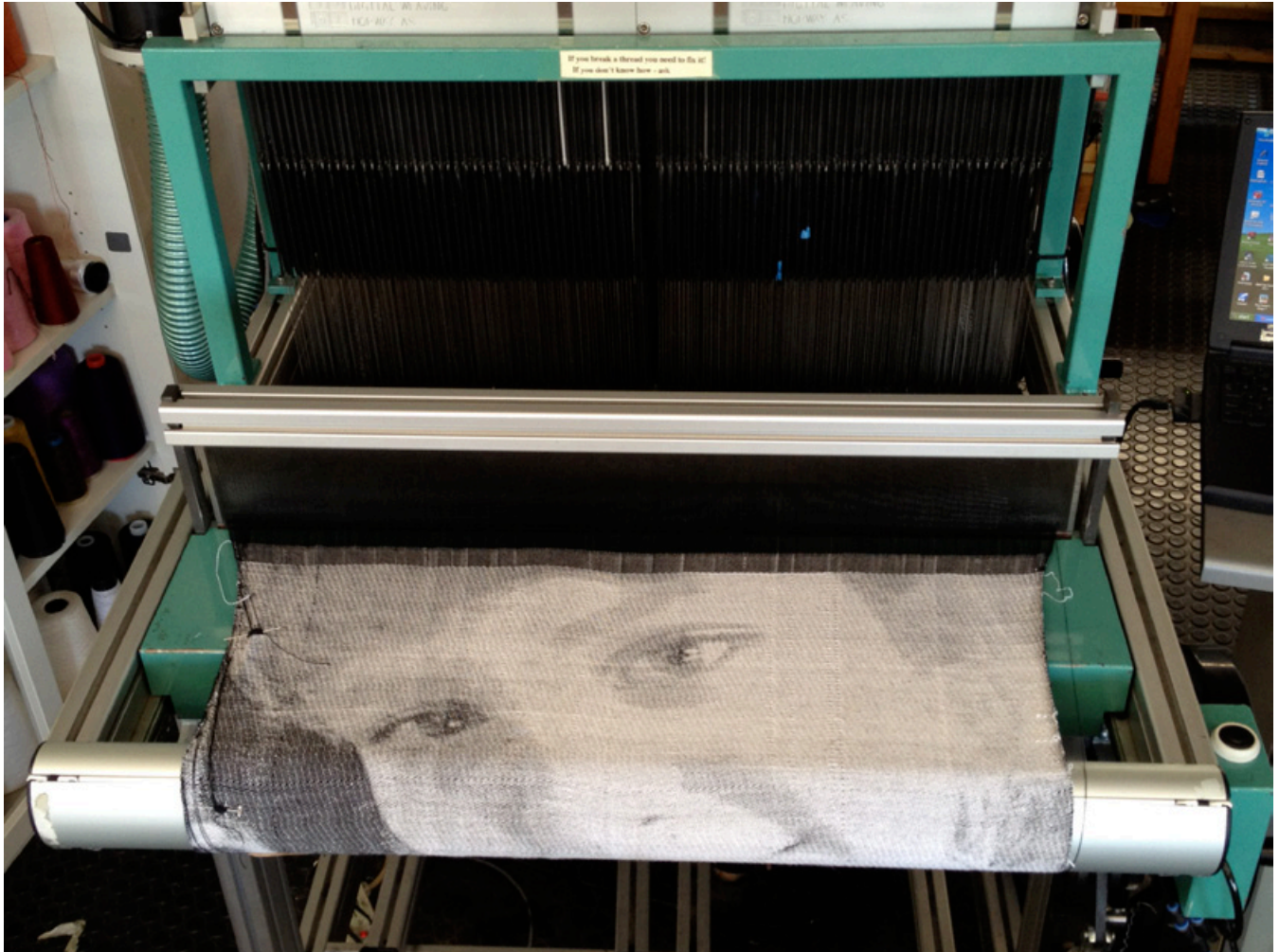


For the past few years, I have been working with a collection of home videos shot by my dad. This archive is a springboard to explore the themes of translation, perception, and abstraction. As I sift through boxes of film reels and VHS tapes, I investigate the challenge of attachment to remnants from the past, but also the opposite impulse to fracture and abstract this documentation.



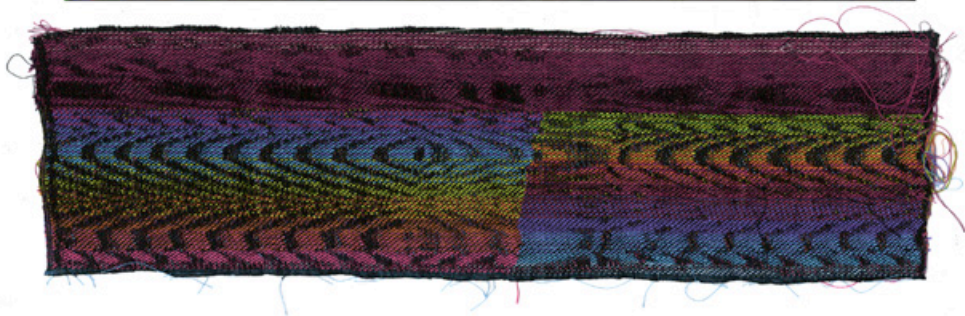
I began working with the footage by translating certain scenes into woven animations, and this continues to be a main focus in my studio work. Recorded moments are captured in an instant, and through weaving, I bring them to a crawl. I break the action apart, render out a series of frozen stills, and weave them line by line on a Jacquard loom. I then scan the fabric back into digital format and create stop motion animations.



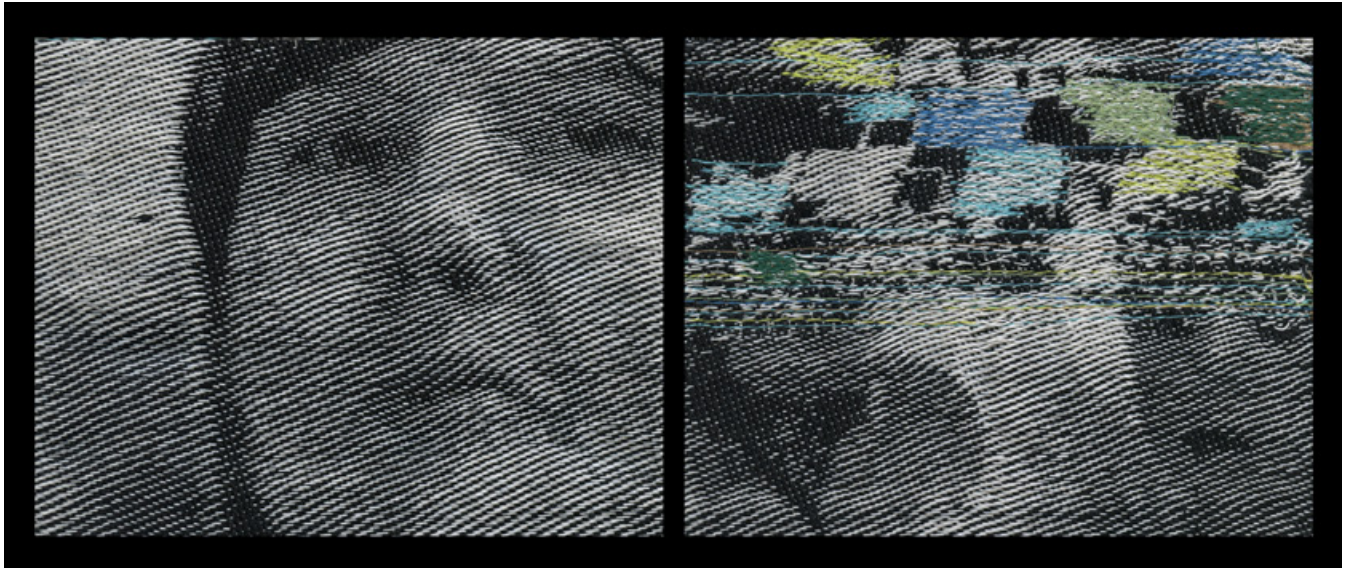




One of the things that initially inspired me to weave sequences from VHS Footage is that there is a structural similarity between the two media. Like woven cloth, video is made up of vertical lines with information running through horizontally. I am drawn to moments when the underlying structure of the videotape is revealed. Oftentimes I find moiré effects and video noise that resemble traditional weaving patterns.



In these quick seconds, when jagged shapes and bars of color interrupt the footage, there is a tension between form and content. The material support of the videotape surfaces and competes for meaning with the narrative taking place. Familiar imagery barely peaks out beneath the abstract shapes, and instead the viewer is able to engage with the underlying structure on which the captured scene rests.

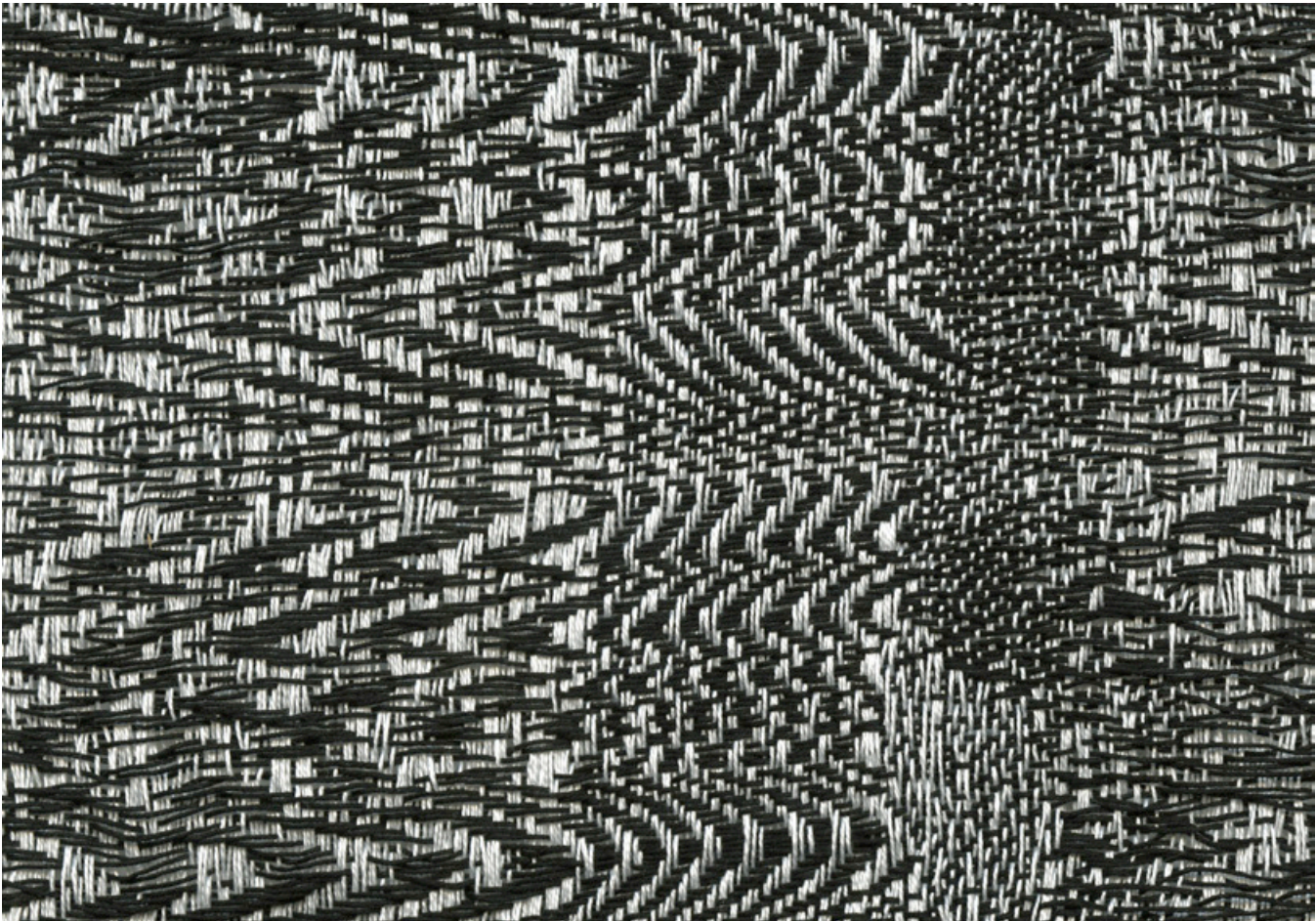








I find that this initiates a tactile response, or a viewing experience based on slippages and tumults of texture. Imagery is not carefully arranged and centered, and in a sense the viewer is forgotten. Being pulled to the surface and disoriented from the scene, it is similar to Lois Martin’s description of textiles: “I believe that textiles do a kind of nose thumbing at the viewer, who stands beside their rush of pattern like a tourist gazing at the Niagara. There is no special place to stand and look, no vantage point. The viewer’s stature in no way affects the work, as if the viewer is not there.”<sup>1</sup>

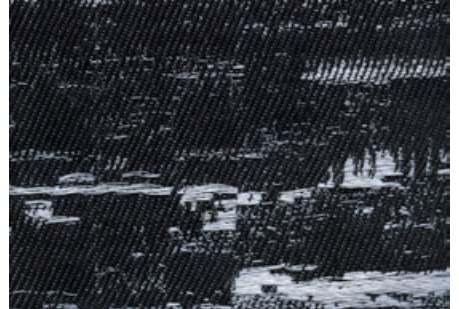
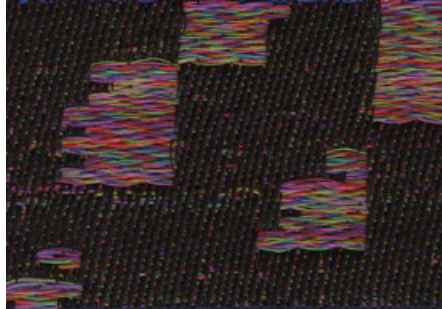




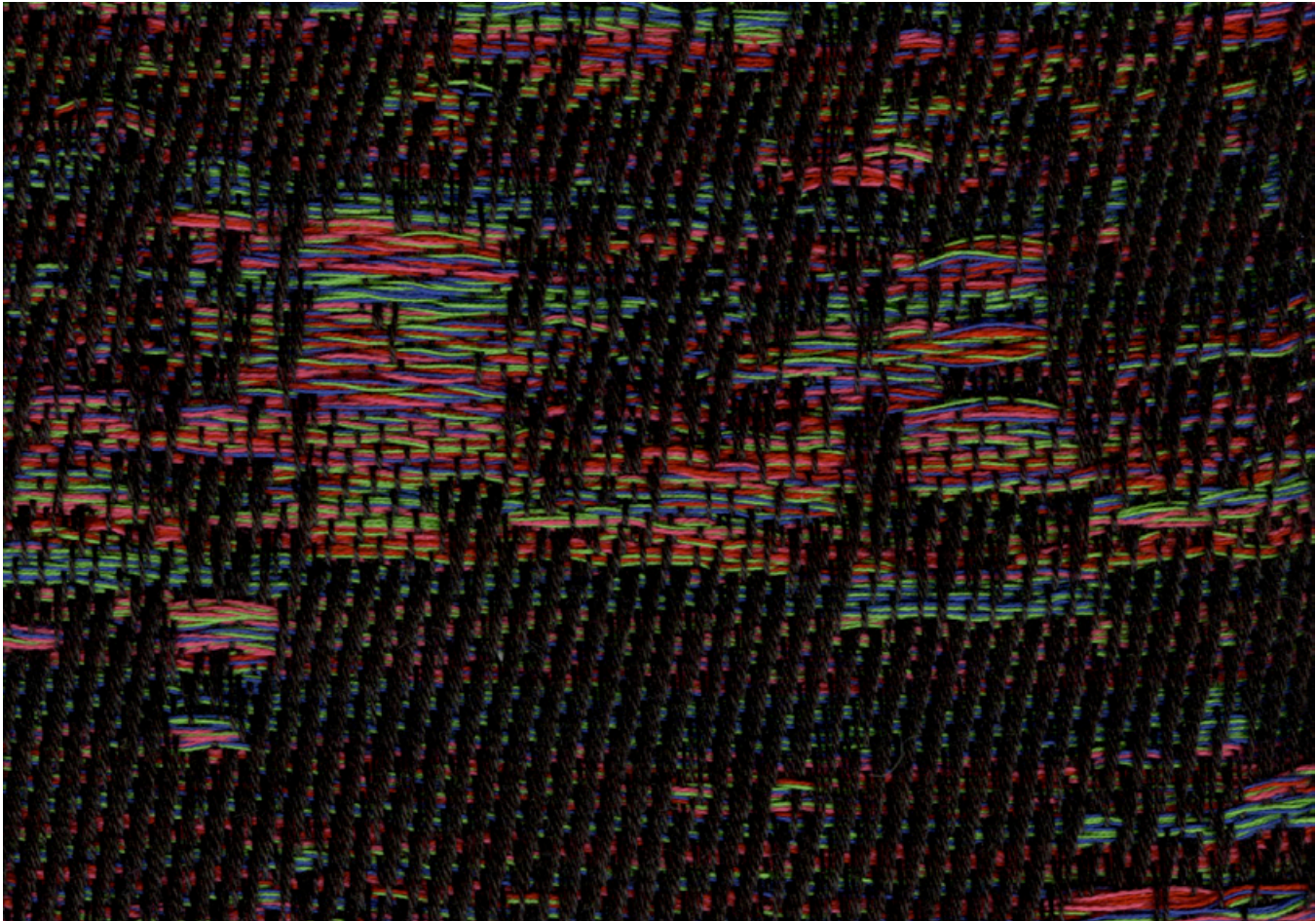


*I am curious how I can push the tensions between form and content further.* In my animations, I have begun to experiment with weave structures so that the image wavers in and out of legibility. Like a degrading VHS tape, imagery is abstracted by its own physical makeup, and focus shifts between surface and depth, image and material.

1. Martin, Lois, "The Direction of Cloth: The Horizontal Dimension," *Surface Design Journal* 26 Number 2 (2002): 11.

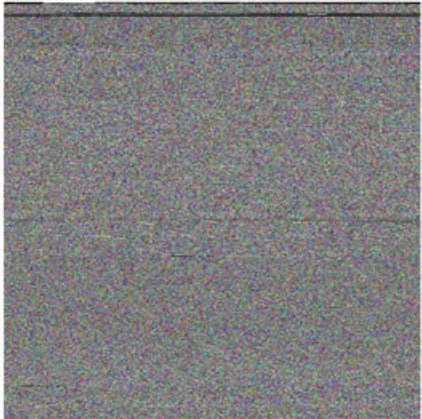
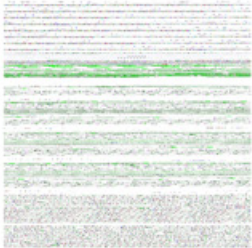
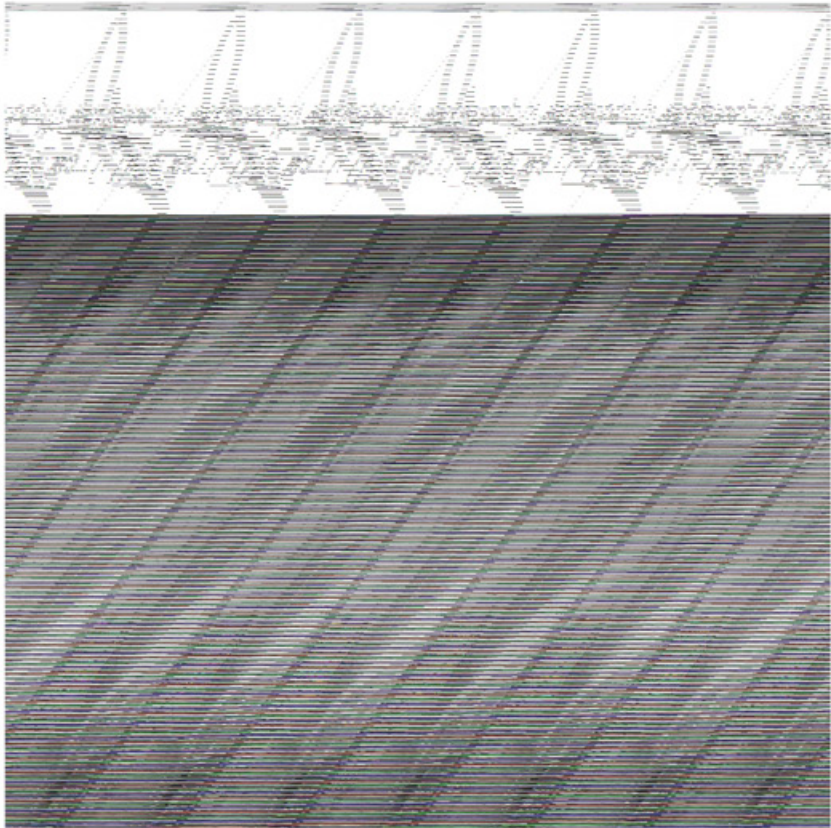






# Christopher Meerdo

*Chinga La Migra*





For the Chinga La Migra (Fuck The Border Patrol) project, the artist obtained over 700 classified internal documents from the Arizona Border Patrol through a hacktivist group. *Each document was converted into an RGB visualization based on its binary data.* Each retains the original document file name. As many of the individuals involved have been raided by the FBI and arrested, this project seeks to question the notion of illicit data and its subsequent dissemination through translation and transmutation.

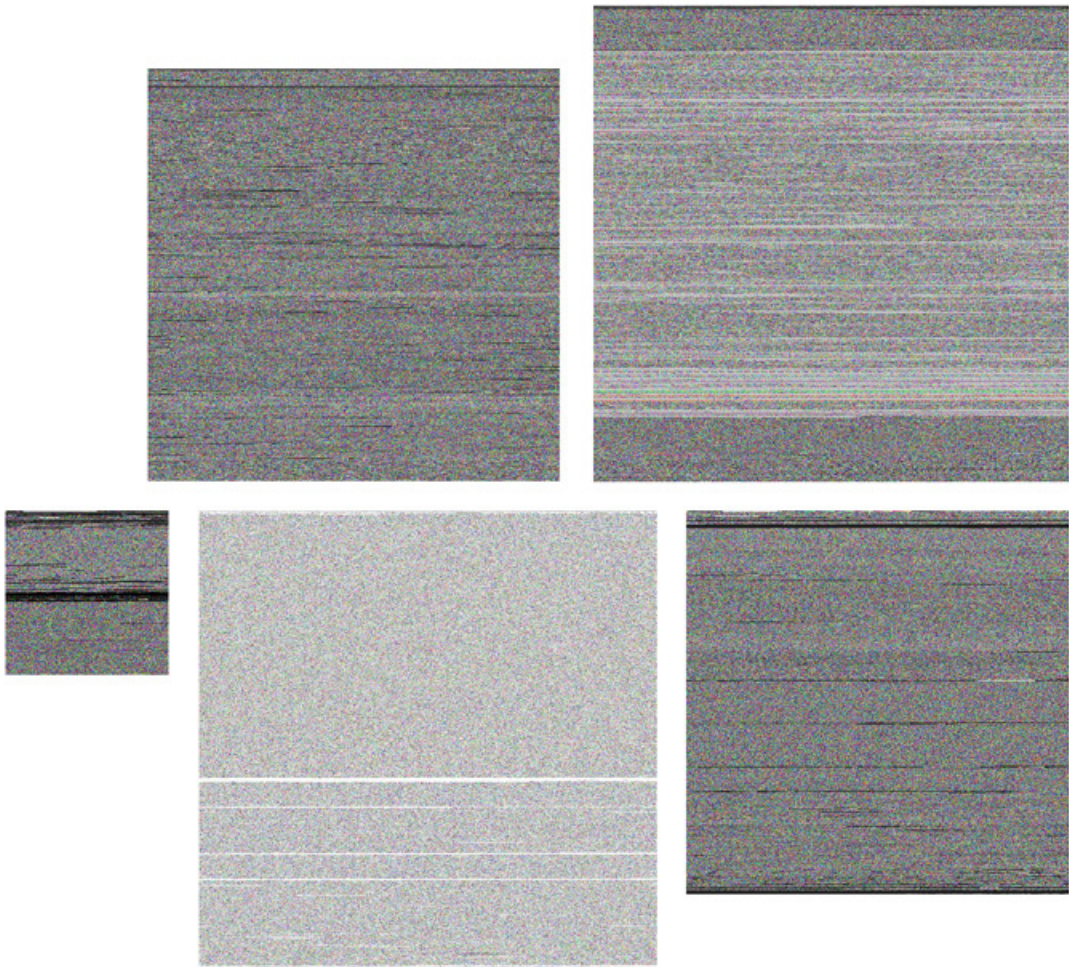
##### CHINGA LA MIGRA BULLETIN #1 6/23/2011 #####

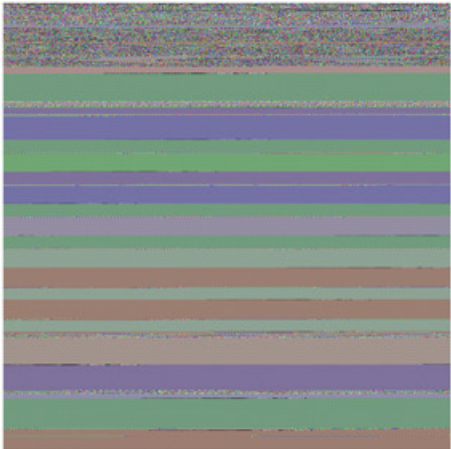
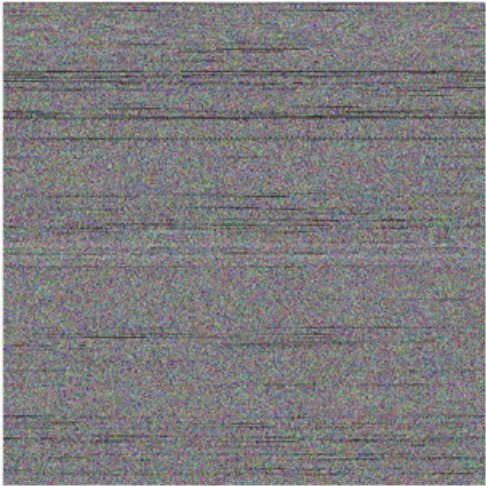
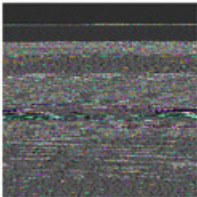
We are releasing hundreds of private intelligence bulletins, training manuals, personal email correspondence, names, phone numbers, addresses and passwords belonging to Arizona law enforcement. We are targeting AZDPS specifically because we are against SB1070 and the racial profiling anti-immigrant police state that is Arizona.

The documents classified as "law enforcement sensitive", "not for public distribution", and "for official use only" are primarily related to border patrol and counter-terrorism operations and describe the use of informants to infiltrate various gangs, cartels, motorcycle clubs, Nazi groups, and protest movements.

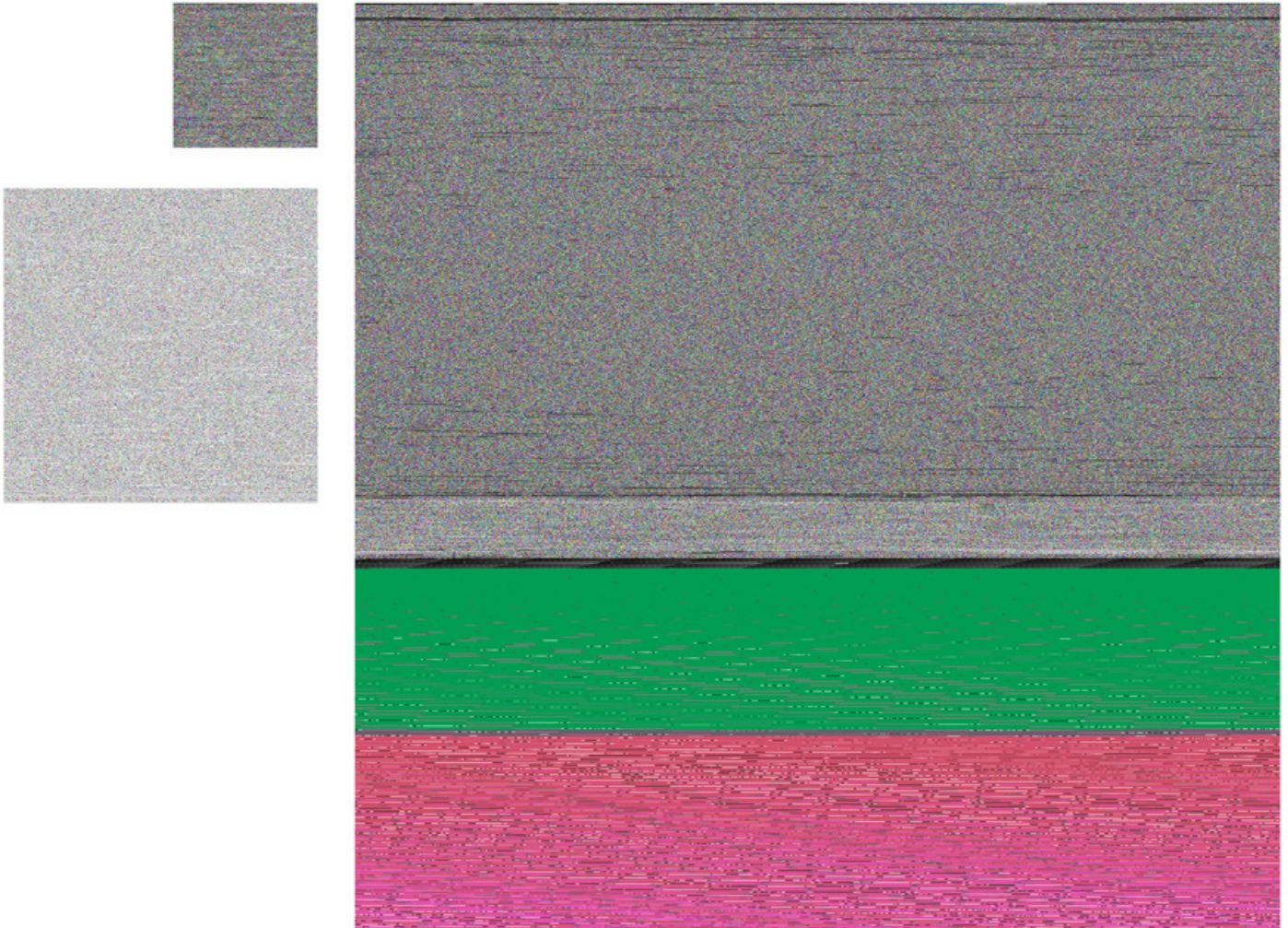
Every week we plan on releasing more classified documents and embarrassing personal details of military and law enforcement in an effort not just to reveal their racist and corrupt nature but to purposefully sabotage their efforts to terrorize communities fighting an unjust "war on drugs".

Hackers of the world are uniting and taking direct action against our common oppressors - the government, corporations, police, and militaries of the world. See you again real soon! ;D

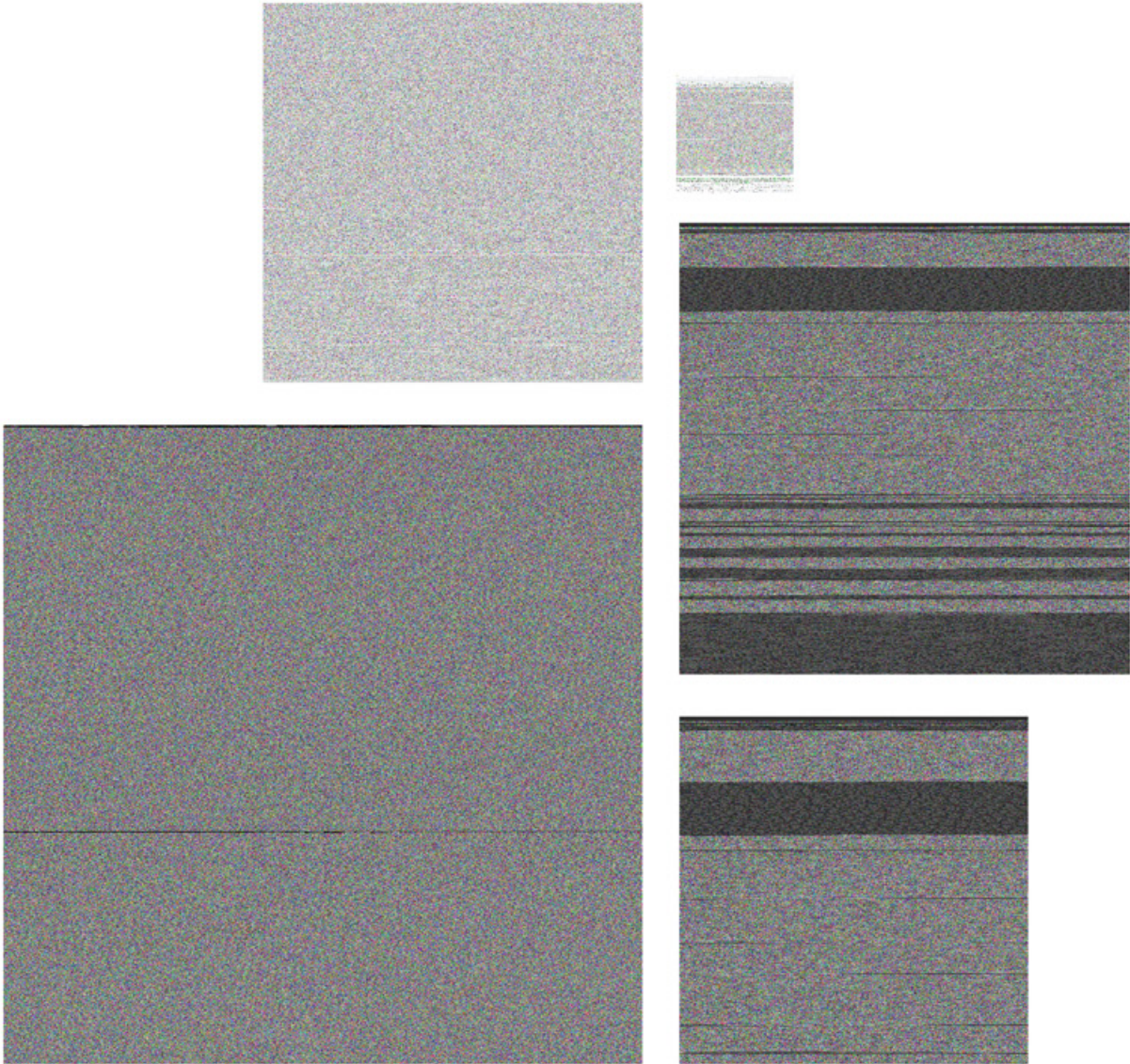


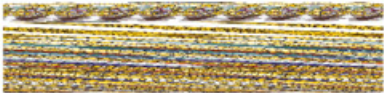
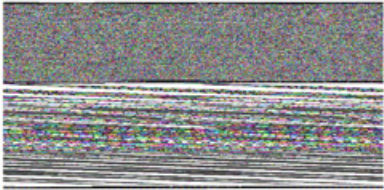
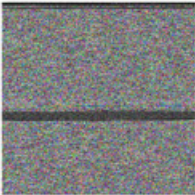
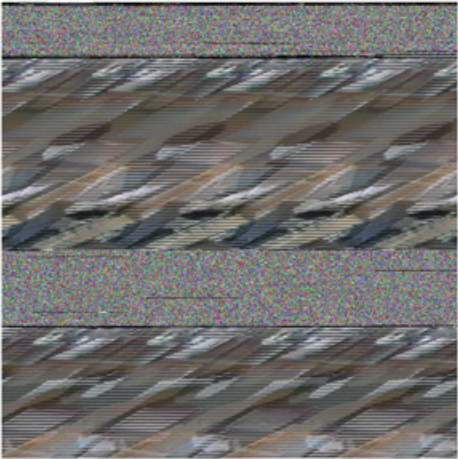
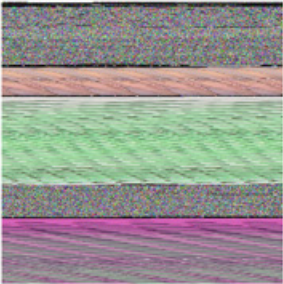
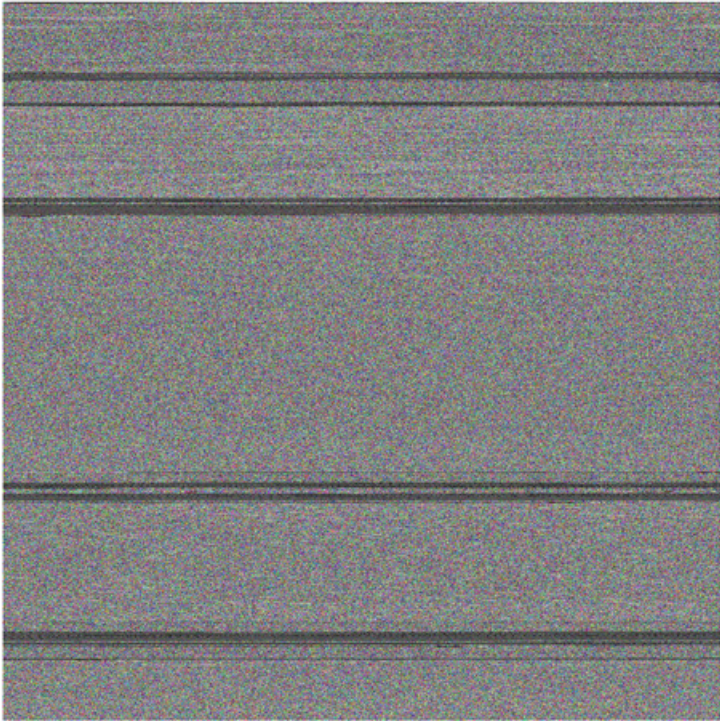




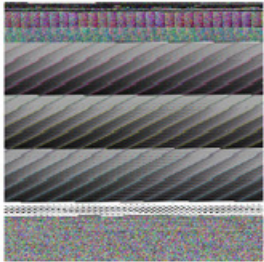
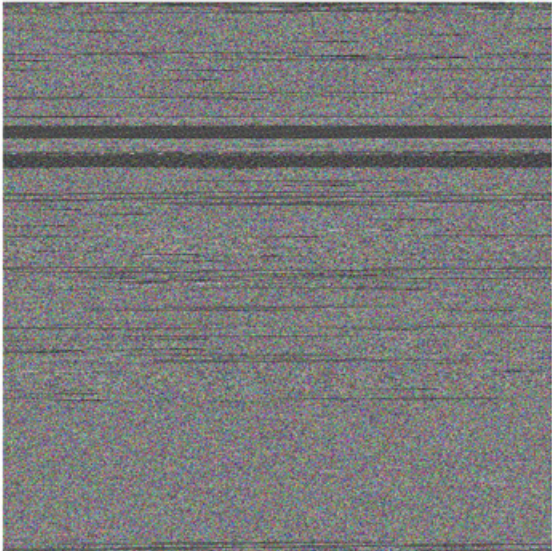
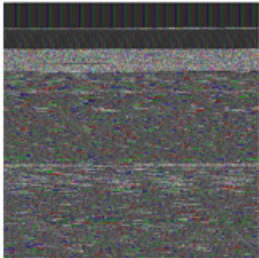
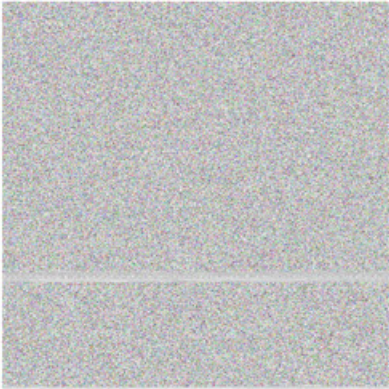




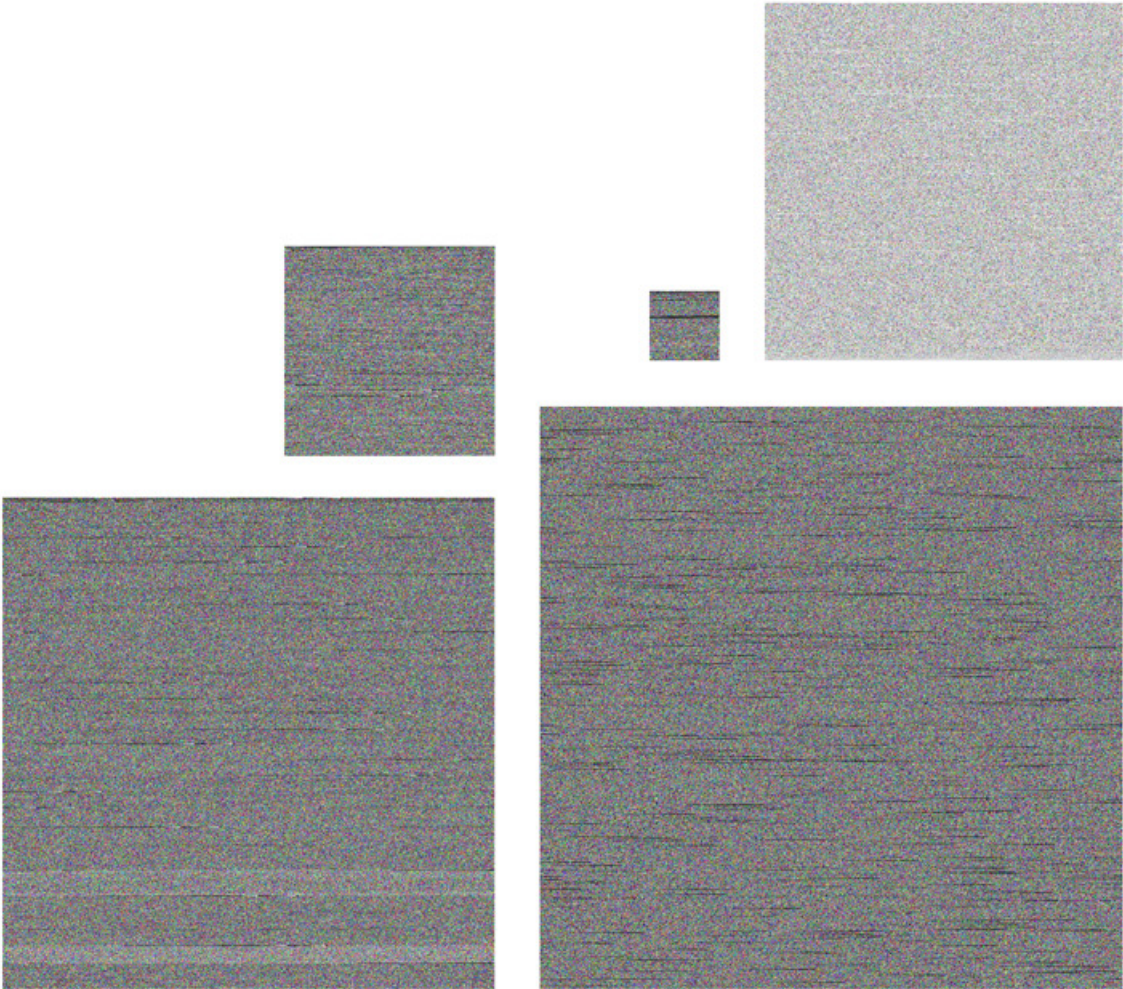


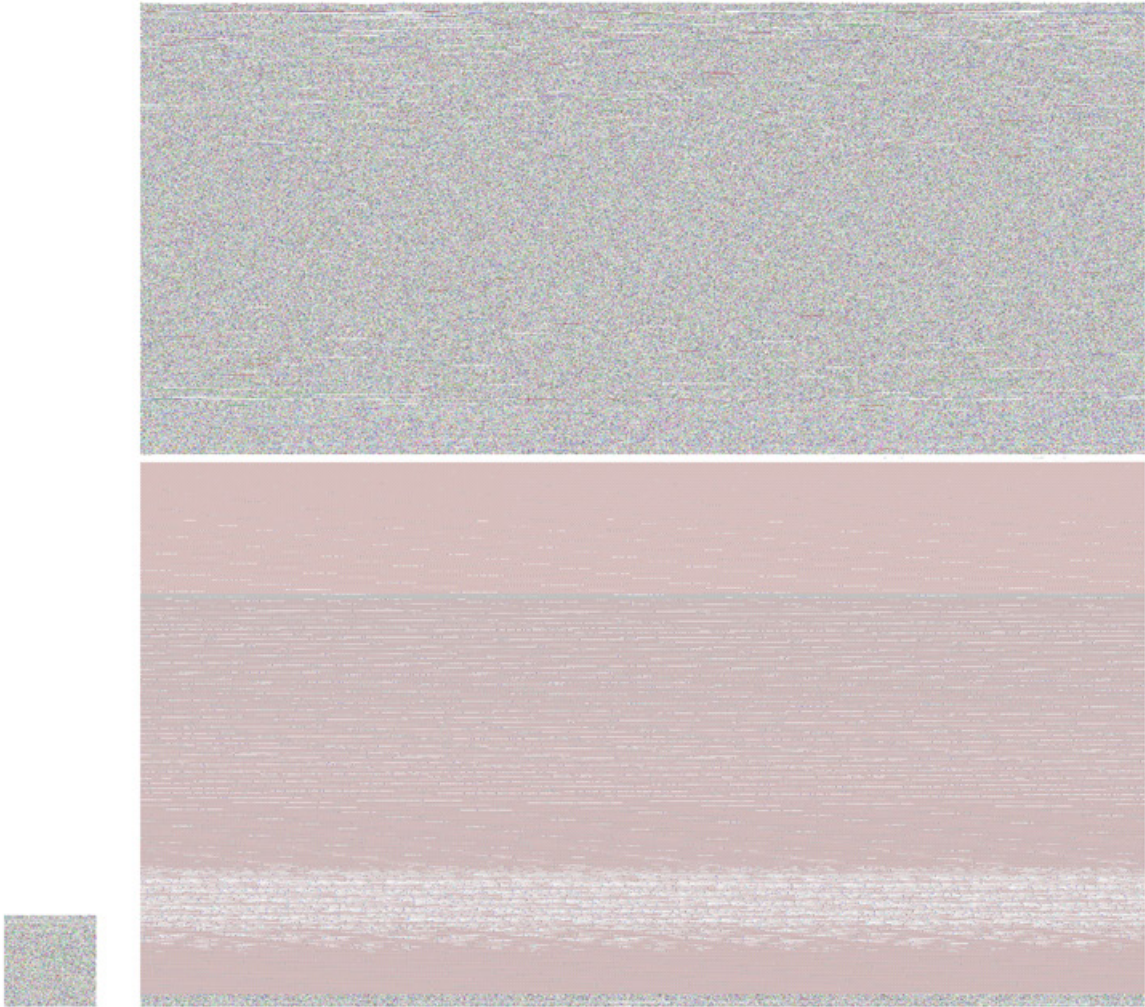




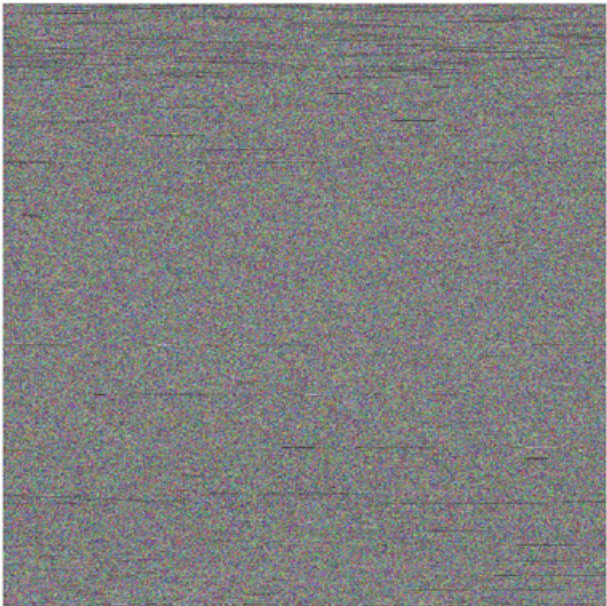
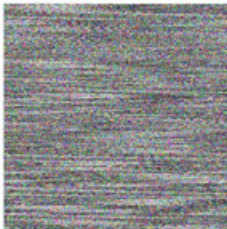
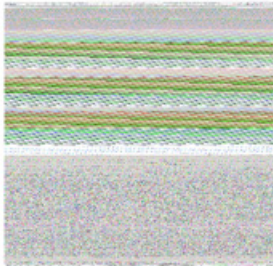
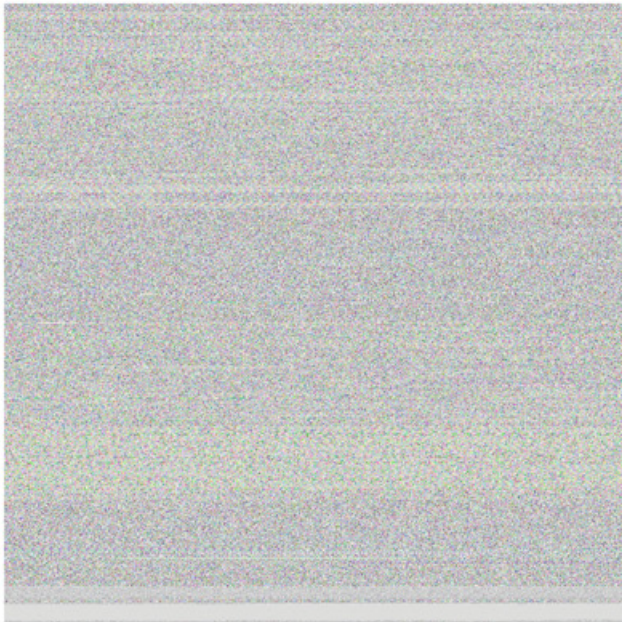


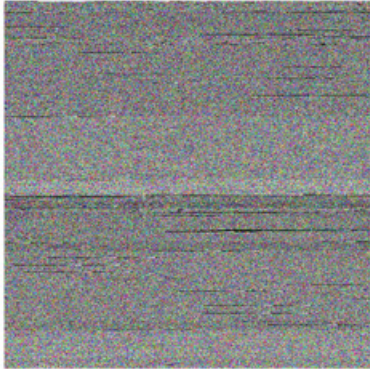
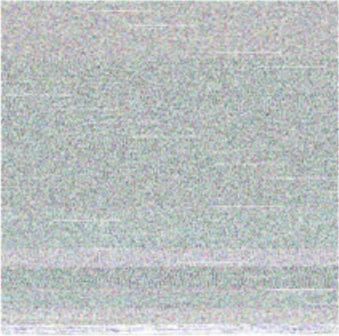
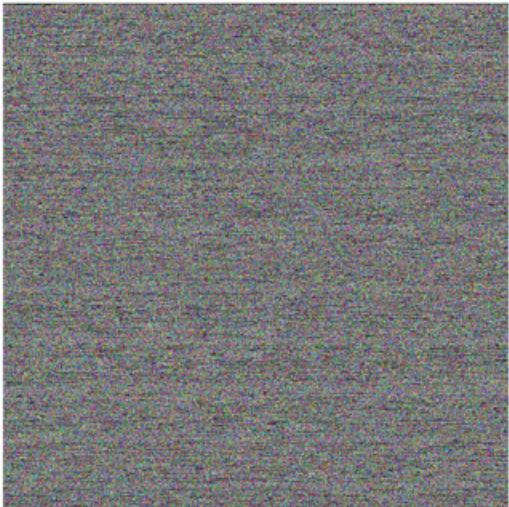
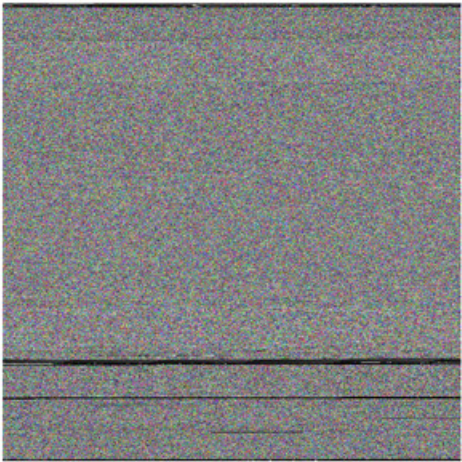
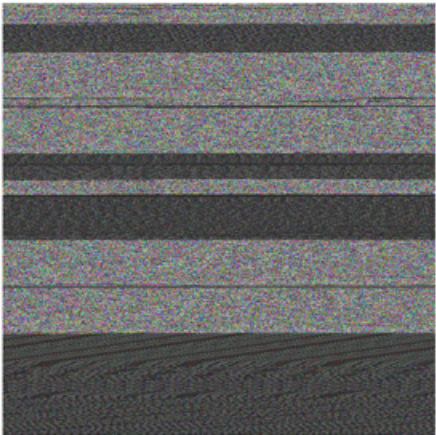














*Chinga La Migra* Titles  
(titled counter-clockwise, from top right)

Page 68:  
1. 4-1-11.XLS  
2. 863845 BOLO Alien Smuggling Via FedEx Truck.doc  
3. L Parks – Pres Bush Photo.bmp

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Page 70:  
1. Screenshot of torrent bulletin from original leak

Page 71:  
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2. detecting concealed weapons.ppt  
3. UASI TPD IT-Hizbollah 20092010.doc  
4. Utilization of Personal Cell Phones For Evidence.doc  
5. disguised\_weapons\_index.pdf

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1. US Army Transnational Criminal Organizations (TCOs).pdf  
2. sebuscaFA1 (2).pdf  
3. (U~~LES) HSA - Mexico Sonora-Based Threats to U.S. Border Security 08262010.pdf  
4. TruckBusSupplement(802-02710).pdf  
5. purple drank.pdf

Page 73:  
1. Agenda Law – Final print.doc  
2. ATFE Southwest Border Strategy Project Gunrunner Weapons of Choice SW Border Weapons of Choice.pdf  
3. 20110609\_Situational Awareness Brief\_Spice Concealment Method.pdf

Page 74:  
1. Copy of Copy of OSD stats70.xls  
2. Arizona Crash Report (DPS 802-02704).pdf  
3. Accident-02704.pdf  
4. Outside Vest Carriers.doc  
5. Mixed Martial Arts & LE LE Defensive Tactics.pdf

Page 75:

- 1. CAIU CO81263 Virginia Inmate Claiming Responsibility for Rapes and Homicides.doc
- 2. BRTF BULLETIN (Washington Federal 6895 W. Bell Road.doc
- 3. Brochure on Nuclear Threat briefing for Tucson.ppt
- 4. Cold pack flyer.doc
- 5. Accidentnarrative(802-02704C-Back).pdf
- 6. ACLU Racial Profiling Report.pdf

Page 76:

- 1. FBI Sovereign Citizen Extremists May Use Mock Peace Officer Identification Cards to Impersonate Law Enforcement.pdf
- 2. Effect of Principle Elimination vs Smuggling March 2012.doc
- 3. Mandatory Fingerprint Compliance (04270).pdf
- 4. EB10-67 Cocaine Concealed Inside Metal Boxes in Front Seat of SUV.pdf
- 5. DHS Reference Aid Mexico The Sinaloa drug Cartel.pdf
- 6. DHS CBP Carrier Information Guide.pdf
- 7. DEA Narco-Terrorism | Mexico Drug Trafficking Organizations.pdf

Page 77:

- 1. gang\_book-full 1 .pdf
- 2. NYSIC Concealment Smartbook 2009.pdf
- 3. NARCOTRAFFICANTES COLOMBIANOS - Graphic Warning.pdf
- 4. NATION WIDE - Counterfeit License Plate Stickers.pdf
- 5. Illinois Statewide Terrorism Intelligence Center BOLO Possible Narcotics Trafficking 10-05-10.pdf

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- 1. Agenda Non Law – Final print.doc
- 2. Killer Implants.pdf

Page 79:

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- 2. New York State Task Force on Police-on-Police Shootings Reducing Inhere.pdf
- 3. Racial Profiling Draft Report.pdf
- 4. Radical Islamist Tattoos 0210.pdf
- 5. OccupantSupplemental(802-02712).pdf

Page 80:

- 1. SECURE OUR BORDERS NOW.PDF
- 2. Tactical Human Tracking Techniques 0608.pps
- 3. Reference Log.xls
- 4. Spike Deployment Gone Bad.wmv
- 5. TrafficAccidentForm(802-02704)\_1\_.pdf
- 6. UASI TPD IT-Hizbollah 20092010.doc\_visualization\_RGB

# CONTRIBUTOR BIOS

## *No. 8 Aberration*

**Giles Goodhead** grew up in England before moving to Hotel California in the 1980s. He worked in the corridors of business for twenty years before turning to photography. He has exhibited his photo-mosaics in shows in the Bay Area during the last two years. He supports Arsenal football club and likes cheddar cheese. His work can be found at [gilesgoodhead.com](http://gilesgoodhead.com).

**Carol Dorf's** writing has appeared in Sin Fronteras, The Mom Egg, Sentence, Hip Mama: The Parenting Zine, The Prose Poem Project, Unlikely Stories, Helix, In Posse Review, Poemeleon, Fringe, The Midway, A Cappella Zoo, Feminist Studies, Heresies and elsewhere. She is poetry editor of Talking Writing.

**Greyory Blake** is a photographer, illustrator, and conceptual artist working out of Chicago, IL. His work can be found at [greyory.com](http://greyory.com).

**Malibu Pictures Club** can be found at [malibupicturesclub.com](http://malibupicturesclub.com).

**Carol Arnold** was awarded New Millennium Journal's 2009 first prize for flash fiction, and Honorable Mention for her nonfiction work. She received Honorable Mention for a story in the John Steinbeck Short Story Contest sponsored by Reed Magazine. Her essays and stories have appeared in the Traveler's Tales anthology, Best Women's Travel Writing; Ars Medica, an anthology of medical literature; and numerous other literary journals and magazines. Her short essays have been featured on public radio. She is currently working on a novel.

**Jeremy Bolen** grew up moving throughout America, living in seven different states before turning 18. A recent recipient of the Provost Award for Graduate Research, Bolen will be using the award to travel to CERN, the European Organization for Nuclear Research, in Geneva, Switzerland, continuing his collaborations with experimental high energy particle physics. Bolen's work was recently exhibited at Roots and Culture, Chicago, Gallery 400, Chicago and Co-Prosperity Sphere, Chicago. Bolen will be exhibiting his work at Gallery 400, Chicago, Andrew Rafacz Gallery, Chicago and Hyde Park Art Center, Chicago. His work can be found at [jeremybolen.com](http://jeremybolen.com).

**Jon Satrom** undermines interfaces, problematizes presets, and bends data. He spends his days fixing things and making things work. He spends his evenings breaking things and searching for the unique blips inherent to the systems he explores and exploits. See more at [jonsatrom.com](http://jonsatrom.com).

**c. Smith's** work can be seen at [visualdesolation.tumblr.com](http://visualdesolation.tumblr.com).



# CONTRIBUTOR BIOS

## *No. 8 Aberration*

**Cracked Ray Tube** can be found at [crackedraytube.com](http://crackedraytube.com).

**James Connolly** is a new media artist, writer, and curator living and working in Chicago, IL. He received his BFA w/ Emphasis in Art History, Theory, and Criticism From the School of the Art Institute of Chicago in 2010. His work can be found at [jameshconnolly.com](http://jameshconnolly.com).

**Kyle Evans** (MFA, The School of the Art Institute of Chicago) is a sound designer, computer musician, electronic instrument creator, and realtime video performer. While his educational background was focused toward experimental music, his collective artistic work ranges from music technology development to multimedia installation. His work can be found at [yaktronix.com](http://yaktronix.com).

**Jessica McCaughey** is a writer and teacher in the Washington, DC area. She earned her MA and MFA from George Mason University in Fairfax, Virginia. Her work has appeared in The Colorado Review, Silk Road Review, Best American Travel Essays 2011, and Phoebe, among other publications.

**Kate Nartker** was born in Napoleon, Ohio In 1979, and recently received her MFA From the California College of the Arts. Her work involves the use of digital tools and cinematic methods to introduce elements of time and movement to textile works. She received a Phelan, Murphy & Cadogan Fellowship From The San Francisco Foundation, as well as the Arts Award from the Northwest Area Arts Council. Kate Has exhibited throughout the Bay Area and internationally in Mexico City, Amsterdam, Bergen, Norway, And Berlin. She lives and works in San Francisco. Her work can be found at [katenartker.com](http://katenartker.com).

**Chris Meerdo** (b.1981) is a Chicago based artist who grew up in the Upper Peninsula of Michigan and spent time in post-soviet Lithuania as a teenager. He has survived three near-death experiences including drowning and crashing in an airplane. Meerdo is a recent recipient of an MFA in Photography from the University of Illinois at Chicago. His work has been shown in numerous locations including Reykjavik, Nottingham, Seattle, Toronto, New York, and Chicago with recent exhibitions at Gallery 400, The Hyde Park Art Center, Roxaboxen and Roots & Culture in Chicago. Meerdo was recently an artist in resident at the SIM Residency in Reykjavik, Iceland and currently teaches photography at the Art Institute of Chicago. His work can be found at [christophermeerdo.com](http://christophermeerdo.com)

# COMPOSITE INFO

## *Survey*

As mentioned in the opening letter, we're entering into our third year of Composite. At this point, we felt it was important to learn more about who is reading our magazine and why. Google Analytics can only tell us so much about all of you (besides that if our reader to donater ratio is anywhere near typical, I understand why Ira Glass is constantly pandering for additional income). Additionally, we're considering a number of changes to make Composite bigger and better, but really want our readers input on what that might look like.

That being said, we would love if you could take a few seconds, and answer our reader survey. It's only 10 questions, and most of them are multiple choice. You can access it at:

[www.surveymonkey.com/s/TBS2CJP](http://www.surveymonkey.com/s/TBS2CJP)

As a "thank you", I (Zach) have created a play-list of songs that exist as a combination of the soundtrack to laying out this issue mixed with some additional songs that I feel really connect with our theme. The playlist can be downloaded at [www.Compositearts.com/Composite\\_Aberation\\_playlist.zip](http://www.Compositearts.com/Composite_Aberation_playlist.zip).

Thank you.

**COMPOSITE EDITORS**

# COMPOSITE INFO

## *No. 8 Aberration*

Coming Fall 2012: Issue No. 9 Function. *We're constantly purchasing and supporting art, whether we realize it or not. The cookbook you read, the ceramic bowls you mix ingredients in, the ergonomically pleasing water bottle you drink from, the apron you wear and the clothes you're hoping to protect. Even the food you prepare holds merit. Behind each of these items is a skilled and accomplished artist, author, or designer.*

Composite is managed, curated, and edited by:

**Zach Clark** isn't normally this angry. His work can be viewed at [zachclarkis.com](http://zachclarkis.com).

**Kara Cochran** has sudden twitches, when tired, that occasionally make her make a noise. View her work at [karacochran.com](http://karacochran.com).

**Xavier Duran** is Sent From My iPhone. You can view his work at [xavierduran.com](http://xavierduran.com).

**Suzanne Makol** tries to find the balance between taking and letting go of control in her art, and life for that matter. Her work can be viewed at [suzannemakol.com](http://suzannemakol.com).

**Joey Pizzolato** tihkns it's fnuny yuor albe to raed lkie tihs. He can be reached at [joeypizzolato@gmail.com](mailto:joeypizzolato@gmail.com).

Composite is a free publication. If you like what we're doing and would like to help support us financially, there is a donation area on the website. Anything helps, so thank you in advance.