New perspectives blossom in Wood Street cyberart exhibit

By KERI McIvor

A fresh look at the digital medium is being showcased at the Wood Street exhibit, "Allure Electronica," which runs July 10 through September 5. The exhibit, which includes works by internationally renowned artists, offers a glimpse into the world of digital art in a way that is both innovative and thought-provoking.

"Allure Electronica" is the brainchild of artist Andrea Acker, a Wood Street regular who has been instrumental in curating the exhibit. The exhibit features artwork created using digital mediums such as photography, video, and computer-generated art. The works are presented in a way that is both visually striking and thought-provoking, challenging viewers to consider the role of technology in our lives.

Acker, who is also the founder of the Wood Street Gallery, says the exhibit is a reflection of the gallery's commitment to showcasing new and innovative art forms. "We want to provide a space for artists to explore new mediums and to challenge the boundaries of traditional art forms," she says. "We hope that visitors will leave with a new appreciation for the role that technology plays in our lives.

The exhibit opens on July 10 and runs through September 5. Admission is free and the gallery is open Tuesday through Saturday from 11 a.m. to 5 p.m. The gallery is located at 601 West Street in Downtown. For more information, visit www.woodstreet.org or call (412) 361-0909.

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yet document all at once.
Not all of the works in the exhibition are sexual in nature.
Claudia Hart has created an avatar named "E" that functions as sort of a cyber Barbie doll that she has dressed in various costumes and placed in urban settings. They are displayed as large-scale digital prints mounted on Plexiglas.

Most notably among them: "E as Twister, 2:" in Warhol Paper Dresses," which features E in a dress made of Campbell's soup labels. Horne made it specifically for this exhibition.

Nancy Dwyer addresses relationship issues in three thought-provoking pieces, two of which are digital animations and one titled "Selfish Idiot" that is a wall installation based on a pilfered digital model. Entirely sculptural, it is simply made of colored balls mounted on a wall. At a distance they look like LEDs (Light Emitting Diodes). Squint at it, and you'll be able to read the words "Selfish Idiot." But move closer, and all will be lost in the beauty of colors and simple forms.

Lillian Ball turns all notions of domesticity upside down with her works, "Floating Worlds" and "Boiling Point." The former comprises three glass casts of kitchen sinks mounted on one wall onto which the artist has projected video of water going down the drain. The latter is similar in concept, but features glass casts of the bottoms of teakettles, which the artist has arranged on the floor. Video is projected onto them from above of water boiling at the bottom of a teakettle.

Audio from pieces' remarkable aesthetic qualities, what is equally remarkable in the artist's use of glass. She has used the material in a way that goes far beyond what most working in glass have done.

Local glass artists should take note of these compelling works.

The exhibition culminates with an interactive video work and the audio along with it, that it reads like a flipbook or a movie. Perhaps more like a horror movie, because most of the images are just plain frightening.

For example, in one sequence a shrouded man rises his heart and presents it. In another, a little girl screams as she is chased by a boy in a forest.

Horne says: "You can spend 45 minutes with this and actually never come across the same image again. You just go deeper and deeper into the work."

It's like an irresistible nightmare.

But regardless of the narrative content in that piece, as well as all the rest in this exhibition, it's clear that these six artists are exploring the potential of technology in a far more cunning way than most. They are using digital technology as a means to an end, not the other way around.

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