

NEUROMAST

**CERTAIN UN-
CERTAINTY AND
CONTEMPORARY
ART**

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CURATED BY
TALIESEN GILKES-BOWER
AND TERRI C SMITH

NEUROMAST: CERTAIN UNCERTAINTY AND CONTEMPORARY ART

Neuromast: Certain Uncertainty and Contemporary Art is a group exhibition curated by Taliesin Gilkes-Bower and Terri C Smith that explores “emergence,” the theory that says unforeseeable results happen when a system reaches a certain level of complexity. The show’s title is inspired by a very specific emergent phenomenon, “neuromast,” which is the sensory organ that allows fish to effectively behave in unison against the threat of predators. *Neuromast* features sculpture, videos, text-based works, photographs and more by contemporary artists, writers and theorists interested in theories of emergence. Exhibiting artists are: Kari Altmann, Christian Bök and Micah Lexier, Ingrid Burrington, Kaye Cain-Nielsen, Mircea Cantor, hint.fm, David Horvitz, Brian House and Jason Rabie, Juliana Huxtable, Thilde Jensen, Carolyn Lazard, M. M. Mantua, Preemptive Media, Robert Spahr, Elizabeth Stephens and Annie Sprinkle’s *Sexecology* collaboration, and The Waterwhispers Ilse.

Emergence often includes situations where a series of small actions can yield unexpected or unintentional outcomes. Sociologist R. Keith Sawyer adds in a 2001 paper on emergence and sociology:

Canonical examples of emergence include traffic jams, the colonies of social insects, and bird flocks. For example the V shape of the bird flock does not result from one bird being selected as a leader... Instead, each bird’s behavior is based on its position relative to nearby birds. The V shape is not planned or centrally determined; it emerges out of simple pair-interaction rules.

With *Neuromast: Certain Uncertainty and Contemporary Art*, several shared themes arose among the thirty-one works, including: how culture and gender contribute to constructing identity; the dynamic between an individual’s health and the

medical industry, commerce, or the natural environment; and the collection and distribution of digital information as it relates to business, personal security, and persona.

A primary inspiration of the show was a series of photographs by Thilde Jensen called *The Canaries*, which served as an inspiration for the exhibition. Her photographs document the lives of individuals living with heightened levels of sensitivity to the toxic chemicals and powerful electromagnetic radiation found in modern, built environments. Preemptive Media's *Air* project also explores emergence and the environment. Their portable air quality measurement kits demand reflection on the proliferation of smart phones and pocket computers that do little beyond promise increased entertainment and productivity. Mircea Cantor's video *Deeparture* juxtaposes predator and prey by placing a wolf and a deer in a typical white cube gallery space. The artist calls into question traditional narratives of danger and the inevitability of death while he simultaneously hijacks the gallery by excluding art objects and audience. With Elizabeth Stephens and Annie Sprinkle's *Sexecology* project, the artists approach nature very differently, creating performative weddings that link the concept of a couple's love to our love of the planet via inclusive, largely unscripted community events.

Neuromast also approaches personal identity as a microcosm of larger complex systems. Juliana Huxtable's portrait series *Seven Archetypes* explores her process of gender transitioning through cultural expectations of performance. M. M. Mantua's sculptures ask viewers direct questions that hint at the unequal distribution of privacy between viewer and artist while creating cognitive engagement through language. Brain House and Jason Rabie's *Facebook Portraits* present identity through algorithm and data, attempting to humanize the ways in which social networks identify and classify their users.

Kari Altmann's site-specific iteration of her *Smart Mobility/ Invisible Protection* series calls into question abstract ideals of security as they relate to identity in finance and branding.

Moving out in scale to broader social phenomena, Ingrid Burrington's *Center for Missed Connections* identifies configurations of socially and sexually disconnected people in New York City through the missed connections section of Craigslist. David Horvitz also tries to change collectively authored online information through his zine documenting the artist's attempted removal of himself from the group-edited encyclopedia site Wikipedia. Another text-based work that involves collaboration and an unpredictable outcome is *Two Equal Texts* by Christian Bök and Micah Lexier. The large vinyl wall work is an elaborate anagram that consists of two texts placed on either side of a freestanding wall. One side features Lexier's descriptive text, which outlines the terms of the collaboration; the other side hosts Christian Bök's elegantly resolved anagram of Lexier's original text. Kaye Cain-Nielsen's installation *Miranda* further explores the social consequences of shared responsibility in relationship to her own experience as a potential paid egg donor to an infertile couple.

Using contemporary art as its starting point, the artists in *Neuromast* investigate complex systems within social, environmental, and personal fields. The exhibition shows ways in which collective small-scale actions can prevail against seemingly insurmountable odds. Writer and activist Adrienne Marie Brown adds, "Rather than laying out big strategic plans for our work, many of us have been coming together in community, in authentic relationships, and seeing what emerges from our conversations, visions and needs. ...We can define emergent strategy as intentional, strong because it is decentralized, adaptive, interdependent, and creating more possibilities." The artists in *Neuromast: Certain Uncertainty and Contemporary Art* join in an

interdisciplinary conversation on emergence via the adaptive and generative approach Brown sites, giving us insights into the often invisible, yet shared, complex systems that pervade our everyday lives.

How much money do I have to pay you to kill someone? Reflections on *Neuromast*.

“I think it’s dangerous to assume that whatever we have been doing, we are going to keep doing that. That the future is more of the same, only more advanced. The one thing we can be sure of... is that we will not have straight line prophecy coming true. I think we’ll get surprises... It is dangerous to assume that we can actually see the future...”
-Octavia Butler

Every few months, I find myself re-watching the clip where Octavia Butler interrupts her co-panelists (all white men) at UCLA and drops this science. I’m obsessed with her fiction writing, and with this quote in particular, because it captures our collective, intuitive sense of the unknown brilliance of emergent phenomena in complex systems. She reminds us that the future is always ripe with disaster, disappointment, and miracle. The exhibition *Neuromast*, which I co-curated with Terri C. Smith, explores this enigmatic space between experience and expectation.

The genesis of the show came together in two parts. The first was coming across photographer Thilde Jensen’s prescient and essential series, *The Canaries*. Jensen’s photographs, taken across America in the early 2000’s, document the surreal details of the daily lives of individuals (including Jensen) suffering from multiple chemical sensitivity syndrome. The second impetus for the show was encountering the writing and facilitation work of the activist and artist Adrienne Marie Brown. While attending her workshop as part of the Allied Media Conference in 2012, I was inspired by the unexpected ways that Brown

applies scientific theories of emergence to activist strategy, and in turn uses these theories as a lens for re-reading science fiction. Both Jensen's and Brown's work move fluidly between traditional categories of activism, art, organizing, and storytelling. They root these practices deeply in their own lived experiences, both dealing authentically with love and magic and their particular, interconnected manifestations of hope and resilience.

In *The Canaries*, another man-made apocalypse is close at hand. For those who are not familiar with multiple chemical sensitivity, or the host of other under-researched illnesses often labeled "environmental sickness," these photographs may be arresting merely for the steady unease provided by seeing evidence of lives lived within previously unexploited margins. Beyond this, Jensen's images show the creativity that both embodies and is born from the will to live. Each one documents a refusal to consent to darkness. These photographs do not reflect a fear of death, but rather a wish to find brilliance in the shadows closest to it. *The Canaries* series demands that we each pause to answer a very simple but fundamentally revolutionary question: Do I care about the extinction of the human species? Without minimizing essential ongoing struggles for justice, this question appears to neatly skip for just the briefest moment beyond any contemporary historically grounded inequalities of class, race, gender, ability, sexuality, or geography.

Total extinction affects the species as a whole, but the path to it is full of seemingly irreversible shifts in phenomena, such as privacy, environmental health, and economic stability, none of which have ever been distributed equally. A 2014 Oxfam report, "Serving the Few" (which should be subtitled "Thomas Friedman Fuck Off"), reports that the world's 85 wealthiest people have as much money as the 3.5 billion poorest people on the planet—half the Earth's population. One day there may be no more humans, but on

our present course, one could argue that the wealthiest will surely outlive us all, keeping alive only those they choose as servants.

It is against this reality that I (as a curator, artist, and human) believe spiritual warfare must be waged. I believe in reincarnation and that the purpose of human experience is to cultivate our capacity for unconditional love. The antithesis of this progression is fear. In my personal cosmology, the power of fear is what drives us to place an artificial energy force, like money, above life force energy.

Jensen is a trumpet bearer in this battle. Her work directs us towards the complex and resonant unfurling of resilience in the face of ungovernable odds stacked against her subjects. What powers this hope, and its refusal against logic and rationality? For many groups and individuals, especially those on the varied margins, emergence theory—which science has developed to better explain the unexpected outcomes of complex systems—has become a tool for realigning our intuitive production of hope within consensus reality.

Adrienne Marie Brown introduced me to this radical application of emergence theory last summer in Detroit. Brown argues that through the lens of emergence, we have new ways of asking and answering questions such as, “Does the existence of MCS and environmental sickness point towards anything other than our willing engagement to find a profit in our own destruction?” Brown writes about the challenge of finding our own place in these complex systems, which can appear to be suicidal at worst and genocidal at best. In an essay for *Whole Thinking Journal* called “Everyone Is My Teacher: A Journey toward Spiritual Leadership”, she writes, “Turning our attention inward is terrifying. Even a quick look exposes all of the ways in which we are collaborators in maintaining the same systems we

rail against.”¹ Later in that same piece, she calls for a new generation of spiritual leaders grounded in the practice of love. On this point, I agree with her completely.

Neuromast includes the work of female-identified, brown, queer, and transgender artists whose work I love. As a white, male-identified person, I am deep in the “collaboration and rail against” camp. I try to focus on promoting the work and artists and not to let those contradictions bug me out too much. I encourage you to seek out the public facing worlds that each of these artists live and create in. One good place to start is “BLUE LIP BLACK WITCH-CUNT” the Tumblr of Julianna Huxtable² whose Archetypes self-portrait series is included in *Neuromast*. Another is the incredible collaborative world-building and speculative art of Kari Altmann whose personal website and archive³ is as much a stand alone piece as her installation work “Smart Mobility” and “Invisible Protection” which are also included in the show.

Curating, like most appropriative practices, can easily drown in its own intentions. As a friend once described the role of the DJ, curating is simply an elegant solution for information overload, but a solution that often contains its own beauty and complexity. Part of that beauty is the way that both curatorial and track selections can speak to, and of, entire communities.

Many curators, it seems, don’t live in a world where they see diverse voices of art making bubbling up, so they are unable to be more inclusive, even if they want to. In finding and creating space for work in this show, seeing and facilitating that kind of work at its nascent stages, and presenting it alongside work more representative of established mind-

1 <http://www.wholecommunities.org/publications/WTJ%206%20final.pdf>

2 <http://julianahuxtable.tumblr.com/>)

3 <http://karialtmann.com>

and environment-changing voices is key, especially in this precarious global moment.

Since I've never done this before, I tried to ground the experience in becoming, learning, and love. This manifested primarily through conscious listening to my experienced co-curator Smith, the artists, and to myself. When in the process I started to lose sight of that gentle place, I returned to this essential quote from Brown: "people have told me, 'love yourself first. you have to love yourself before anyone else can love you.' but i have observed that there is an unconditional love, greater than my self-love work, i simply have to receive it. it generates a gorgeous softening light that allows me to see myself anew."⁴ If *Neuromast* does nothing else, let it be a reminder that from this very moment forward, everything will change. See you on the battlefield.

--Taliesin Gilkes-Bower

Checklist

Kari Altmann

Secure Slab #001 (Invisible Protection), 2009 – present

Crystal, adhesives, lighting

Courtesy of the artist

Kari Altmann

Tracking Slab #002 (Smart Mobility), 2012-present

Giant card-shaped prop (wood), non-drying black clay,

gold anodized suspension chains, beads, lights

Courtesy of the artist and American Medium (production assistance)

Christian Bök and Micah Lexier

Two Equal Texts, 2007

Vinyl type on existing walls

Courtesy of Birch Contemporary, Toronto

Ingrid Burrington

Taxonomy of Missed Connections

From *Center for Missed Connections*, 2009- 2011

Poster

Courtesy of the artist

Ingrid Burrington

Field Observation Workbooks

From *Center for Missed Connections*, 2009 - 2011

Two books

Courtesy of the artist

Kaye Cain-Nielsen

Miranda, 2013

Acrylic, Nepenthes Miranda, soil, moss, perlite, screenprint on cotton, LED, and video

Courtesy of the artist

Kaye Cain-Nielsen and Carolyn Lazard
Health is Happiness, 2013
zine
Courtesy of the artists

Mircea Cantor
Deeparture, 2005
16 mm transferred to BETA digital, color, silent
Courtesy of the artists and Yvon Lambert Gallery

Brian Green
Singing Bowl Meditation With the Sound of Rain, 2013
Video on monitor
<http://youtu.be/y4FvhLhawoQ>

hint. fm
Wind Map, 2012 – present
HTML / Javascript streaming on monitor
Courtesy of the artists

David Horvitz
Wikipedia: Articles for deletion/David Horvitz, 2013
zine
courtesy of the artist

Brian House and Jason Rabie
Brian, 2013
Facebook face-recognition data, digital prints, reproduction
frames
Courtesy of the artists

Brian House and Jason Rabie

Jason, 2013

Facebook face-recognition data, digital prints, reproduction frames

Courtesy of the artists

Brian House and Jason Rabie

Ali, 2013

Facebook face-recognition data, digital prints, reproduction frames

Courtesy of the artists

Juliana Huxtable

Nuwaubian Princess, 2012

Video on monitor

Courtesy of the artist

Juliana Huxtable

Untitled (For Stewart), 2012

Archival inkjet print

Courtesy of the artist

Juliana Huxtable

Anachronism, 2013

Archival inkjet print

Courtesy of the artist

Juliana Huxtable

Untitled, 2013

Archival inkjet print

Courtesy of the artist

Thilde Jensen

Craig on the phone in his car and his home for 8 years,
Portal, Arizona, 2011

Archival pigmented inkjet print

Courtesy of the artist

Thilde Jensen

Father James, Tucson, Arizona, 2011

Archival pigmented inkjet print

Courtesy of the artist

Thilde Jensen

Bird statue in Susie's fully aluminum foiled house,
Snowflake, Arizona, 2011

Archival pigmented inkjet print

Courtesy of the artist

Thilde Jensen

The Canaries, 2013

book

Lena Publications

Carolyn Lazard

Improved Techniques, 2013

video

Courtesy of the artist

M. M. Mantua

too much was being asked of my courage just because i was
courageous, too much was being asked of my strength just
because i was strong. "but what about me?" i screamed ten
years later, "who will witness my weakness?," 2011

Paper, acrylic, nail

Courtesy of private collection

M. M. Mantua

*HOW CAN A PERSON EXPLAIN HER DISEASE ON A
PRINTED FORM*, 2013

Tape, wax, chain

Courtesy of the artist

Preemptive Media

AIR, 2006

Photo documentation and air monitor device

Courtesy of the artists (Beatriz da Costa, Jamie Schulte and
Brooke Singer)

Robert Spahr

Data Loss Cruft (Corruption), 2013 - present

Digital images created by automated computer

programs using source material from whitehouse.gov &
thebureauinvestigates.com

Courtesy of the artist

Robert Spahr

Mandala Cruft (Occam's razor), 2012 - present

Digital images created by automated computer programs
using source material from CNN.com

Courtesy of the artist

Elizabeth Stephens and Annie Sprinkle

Ecosex Manifesto, 2011

Text on paper

Courtesy of the artists

Elizabeth Stephens and Annie Sprinkle
I Do, 2005 - 2011
video on DVD
Courtesy of the artists

The Waterwhispers Ilse
*Gentle Face Treatment – Humble Friend Role play (ASMR
Whispering)*, 2013

<http://youtu.be/x8jYZLrkFos>

Note: ASMR, which is an acronym for “autonomous sensory meridian response,” is a newly coined phrase that describes a perceptual phenomenon characterized as a distinct, pleasurable tingling sensation in the head, scalp, back, or peripheral regions of the body in response to visual, auditory, olfactory, and/or cognitive stimuli.

Video on monitor

In the cafe:

Todd Haynes

Safe, 1995

video of feature film

<http://youtu.be/59cHP4jkr-Y>

Artist Bios

Kari Altmann is a cloud-based artist currently in New York. She has done projects with the Hirshhorn Museum, Goethe Institute, Art Dubai, New Museum, Dis Magazine, American Medium, and many more.

<http://karialtmann.com>

Christian Bök is an experimental Canadian poet born in 1966 in Toronto, Canada. He is most known for his book *Eunoia* (2001), which uses only one vowel in each of its five chapters. *Eunoia* received the 2002 Griffin Poetry Prize.

Ingrid Burrington is an artist and writer living on a small island off the coast of America. There is more information about her at lifewinning.com.

Mircea Cantor was born in 1977 in Romania. Currently, he is the co-editor of VERSION artist run magazine, and is represented by Galerie Yvon Lambert in Paris, France. He has had solo exhibitions at the Centre Pompidou, Paris, France; Museum of Moving Image, Queens, New York; Musee Rodin, Paris, France; Philadelphia Museum of Art, Philadelphia, Pennsylvania; and group exhibitions at Tate Modern, London, UK; Mass MoCA, North Adams, Massachusetts; Walker Art Center, Minneapolis, Minnesota; and the Museum of Modern Art, New York, NY. His work is part of the permanent collections of the Museum of Modern Art, the Centre Pompidou and the Walker Art Center.

Kaye Cain-Nielsen is an editor, artist, and writer living in Queens.

Brian Green is a full-time artist working in various mediums. He enjoys photography, making video self-portraits and time-lapse videos. Green's YouTube channel is used as a scrapbook of sorts to document all the work and areas surrounding it. He currently lives in Asheville, NC.

Filmmaker **Todd Haynes** is known for making provocative films that subvert narrative structure and resound with transgressive, complex eroticism. The content of his work has made Haynes the subject of both acclaim and controversy, a whipping boy for debates about NEA funding and a figurehead in the new queer cinema. <http://www.nytimes.com/movies/person/93836/Todd-Haynes/biography>

hint.fm

Fernanda Viégas and Martin Wattenberg lead Google's "Big Picture" visualization research group in Cambridge, Massachusetts. Before joining Google, the two founded *Flowing Media, Inc.*, a visualization studio focused on media and consumer-oriented projects. Prior to Flowing Media, they led IBM's Visual Communication Lab, where they created the ground-breaking public visualization platform *Many Eyes*. The two became a team in 2003 when they decided to visualize Wikipedia, leading to the "history flow" project that revealed the self-healing nature of the online encyclopedia. Viégas is known for her pioneering work on depicting chat histories and email. Wattenberg's visualizations of the stock market and baby names are considered Internet classics. Viégas and Wattenberg are also known for their visualization-based artwork, which has been exhibited in venues such as the Museum of Modern Art in New York, London Institute of Contemporary Arts and the Whitney Museum of American Art.

David Horvitz uses art books, photography, performance art, watercolor, and mail art to create his projects. His work includes *A Wikipedia Reader*, a mind map of artists browsing Wikipedia, and *Public Access*, photographs of beaches uploaded to Wikipedia. His published work includes: *Xiu Xiu: The Polaroid Project* (2007), *Everything that can happen in a day* (2010), and *Sad, Depressed, People* (2012). He has exhibited at SF Camerawork, the Museum of Modern Art, the New Museum, and Tate Modern. In 2009 Horvitz released the artist book *Rarely Seen Bas Jan Ader Film*, with Los Angeles based publisher 2nd Cannons Publications. A few years prior Horvitz re-discovered a 1975 film by Bas Jan Ader, at the University of California at Irvine.

Brian House is a media artist whose work traverses alternative geographies, experimental music, and a critical data practice. By constructing embodied, participatory systems, he seeks to negotiate between algorithms and the rhythms of everyday life. His work has been shown by MoMA (NYC), MOCA (LA), LACE, Ars Electronica, Eyebeam, Rhizome, Conflux Festival, ISEA, and Issue Project Room, among others, and has been featured in publications including WIRED, TIME, The New York Times, SPIN, Metropolis, and on Univision Sports. Currently, he teaches part time in the Digital+Media department at RISD and is a doctoral student in the Music and Modern Culture and Media departments at Brown.

Juliana Huxtable is a writer, artist and DJ based in NYC. She is a member of House of Ladosha, a queer artist collective based in Brooklyn, and creator and resident DJ of #SHOCKVALUENYC. She creates and speaks from the positions of cyborg, priestess, witch and trans girl simultaneously. She is originally from Bryan/College Station, TX and graduated from Bard College. Her writing has

appeared and been referenced in *Artforum*, *Mousse*, *Maker Magazine* and *Garmento*. She has read and performed at Envoy Enterprises, Brooklyn Academy of Music and Artists space.

Thilde Jensen was born in Denmark. An early exploration into film making at the European Film College, lead to an interest in photography. In 1997 she came to New York City to study photography at *School of Visual Arts*. Six years later her life and emerging career as a documentary and editorial photographer was cut short by a sudden development of severe Environmental Illness. She has worked for numerous magazines including *Newsweek*, *Details* and *ID-Magazine*.

Thilde Jensen has recently recovered. *The Canaries*, her series about Environmental Illness, has been in *The New York Times* and *The Observer*. Her work has been shown in galleries in the USA and abroad.

Carolyn Lazard is an artist and writer. She has a B.A. in Film/Electronic Arts and Anthropology from Bard College. She currently resides in Brooklyn, NY.

Micah Lexier is a Toronto-based artist who also collects objects and organizes exhibitions. He has had over 100 solo exhibitions, participated in almost 200 group exhibitions and produced a dozen permanent public commissions. This past fall The Power Plant presented a 15-year survey exhibition of Lexier's work entitled *One, and Two, and More Than Two*, which includes solo works, collaborative works, and a major curatorial project incorporating the work of over 100 Toronto-based artists. The *Two Equal Texts* collaboration with Christian Bok was included in that exhibition. Lexier's work is in numerous public and corporate collections including The

British Museum (London, England), the Contemporary Art Gallery (Sydney, Australia), The National Gallery of Canada (Ottawa) and The Art Gallery of Ontario (Toronto). Micah Lexier is represented in Toronto by Birch Contemporary.

M. M. Mantua was born and raised in Detroit and makes work about the politics of power, privacy, and self. She lives and works in New York City.

Jason Rabie is a digital artist from Sydney, Australia now living in Providence, Rhode Island. He breaks or doesn't ever finish most of what he tries to make but when he does manage to finish a project it usually has something to do with his struggles living in an over-mediated culture and dealing with the habituation of media in the human landscape and vice-versa. He tries to make things which will help anyone (un)fortunate enough to come across his work operate with a more critical nature both in the way they themselves make and use the objects and software all around us.

Robert Spahr makes visual art from the digital leftovers produced by the mainstream media as well as the digital leftovers we create as individuals left behind on social networking sites, and scattered across the web. He writes automated computer programs that collect these digital leftovers by scraping them from the web, and remixing them into a digital collage, sometimes these digital leftovers become an image, a video, or text-based poetry. Spahr calls this work *Cruft*, which is a computer hacker term defined as an unpleasant substance; excess; superfluous junk; and redundant or superseded computer code.

Robert Spahr was the co-founder and artistic director of the critically acclaimed theatre company, Expanded Arts, where

he produced and/or directed over 300 productions, including the *Free Shakespeare in the Park(ing) Lot* series presented on the Lower East Side of Manhattan. Currently, Sphar is the Assistant Professor of New Media in the Cinema and Photography Department at Southern Illinois University Carbondale.

Elizabeth M. Stephens and **Annie M. Sprinkle** are an artist couple committed to doing projects that explore, generate, and celebrate love. They utilize visual art, installation, theater pieces, interventions, live-art, exhibitions, lectures, printed matter and activism. Each year they orchestrate one or more interactive performance art weddings in collaboration with various national and international communities, then display the ephemera in art galleries. Their projects incorporate the colors and themes of the chakras, a structure inspired by Linda M. Montano's *14 Years of Living Art*. The Love Art Laboratory grew out of their response to the violence of war, the anti-gay marriage movement, and a prevailing culture of greed. Elizabeth Stephens and Annie Sprinkle's projects are symbolic gestures intended to help make the world a more tolerant, sustainable, and peaceful place. The artists are ecosexuals who have vowed to love, honor, and cherish the Earth, Sky and Sea until death brings them closer together forever. <http://www.loveartlab.org/>

The Waterwhispers Ilse was six years old when she experienced 'tingles' for the first time. Experiences such as whispering, or light touch, gave a lot of tingles in the head, scalp, back and peripheral regions of the body, and sometimes made her zone out completely.

Finally, in February 2011 she discovered the ASMR/whisper community on YouTube and on February 8, 2012 she started her own channel called *TheWaterwhispers* and it garnered

a lot of attention in a short time. Soon after, she became partners with ASMR radio and International ASMR day, and decided to start a second channel called *UseTheWaterdrops* to serve as a blog. The Waterwhispers also has a third channel called *Touching Tingles* especially dedicated to sounds videos.

About the Curators

Taliesin Gilkes-Bower is an artist living in Providence, Rhode Island, USA. He believes in reincarnation and enjoys pretending to be a dog. #MORELIFE

Over the last fifteen years, **Terri C Smith** has curated more than 100 exhibitions for museums and other not-for-profit art institutions in Connecticut, Florida, New York, Oregon, and Tennessee. Other projects have included commissioned catalog essays and journalistic projects for print and radio. She is the Creative Director of Franklin Street Works.

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