STEPHANIE OWENS

/SELECTED WORK

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/WORK LIST

In this portfolio, project highlights included are:

Individual work and projects

Healed, 2016
What is Left Is Felt, 2017
Distributed Nuclear Family System (DNFS), 2011
Crowd Sourced Condo, 2010
Words Between Worlds, 2012
Grass Flows, 2009
Liquid Eden:The Discreet Paradise of Networks, 2006

Curatorial projects

2016 CCA Biennial, *Abject/Object Empathies*
2014 CCA Biennial, *Intimates Cosmologies: The Aesthetics of Scale in an Age of Nanotechnology*

STEPHANIE OWENS

/SELECTED WORK

Individual work and projects

Healed**,** 2015

(2) wireless web cameras, polymer 3D model, (2) video projectors
dimensions variable

project description

Healed is a real-time object montage that merges the video of a sculpture from Herbert F. Johnson Museum of Art collection (*Bust of a boy,* Roman, ca AD 140), with the video of a 3D printed nose scanned from a living boy. As a site-specific installation situated between the ancient and contemporary wings of the museum's gallery spaces, it is a meditation on the precarity of objects in an age of distributed media networks.

JOHNSON MUSEUM OF ART

‹ ANCIENT

BUST OF A BOY

African ›
American ›
Asian & Pacific ›
European
Decorative Arts ›
Modern & Contemporary ›
Photographs & Video ›
Prints & Drawings ›

Recent Acquisitions ›
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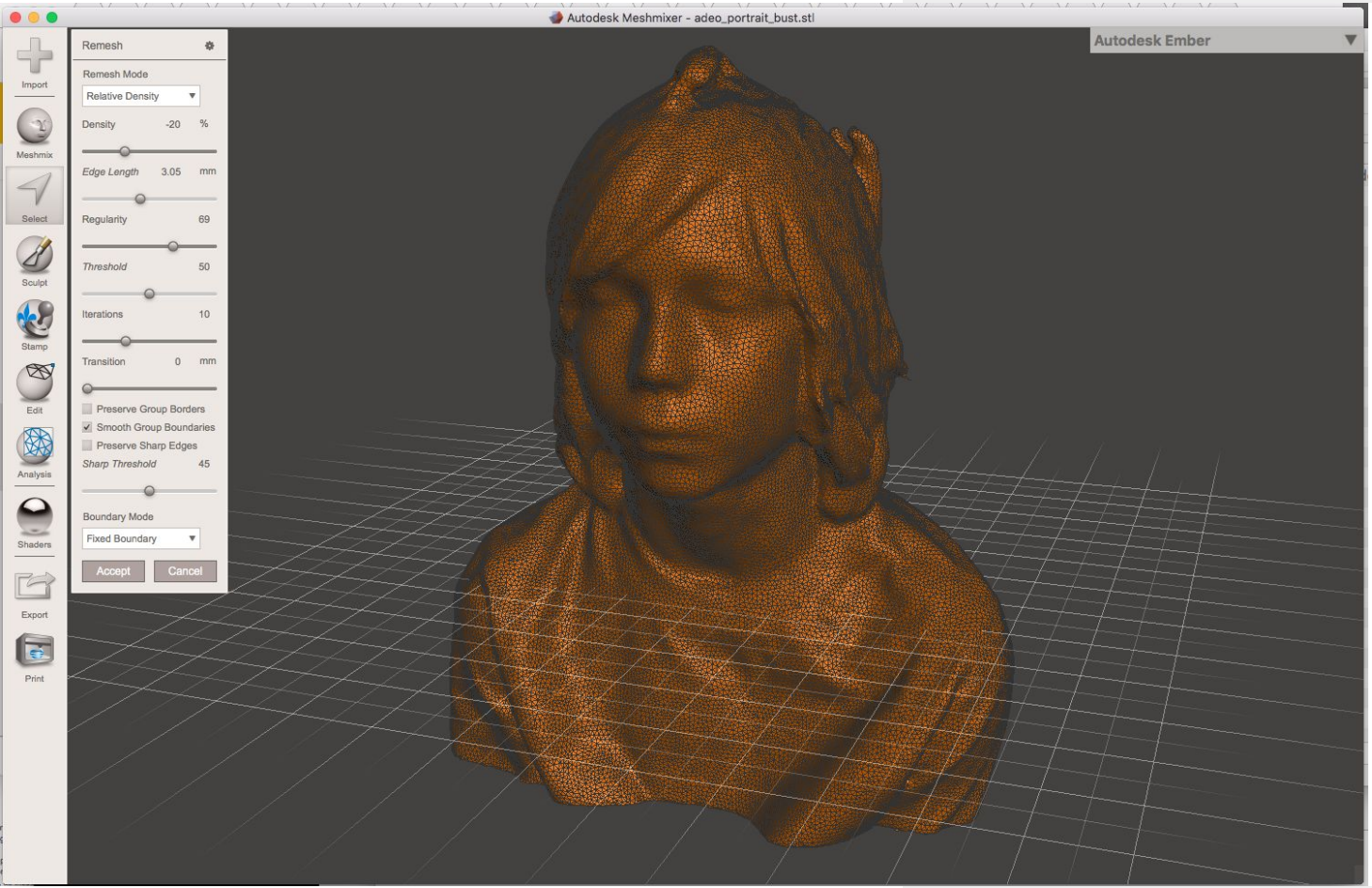
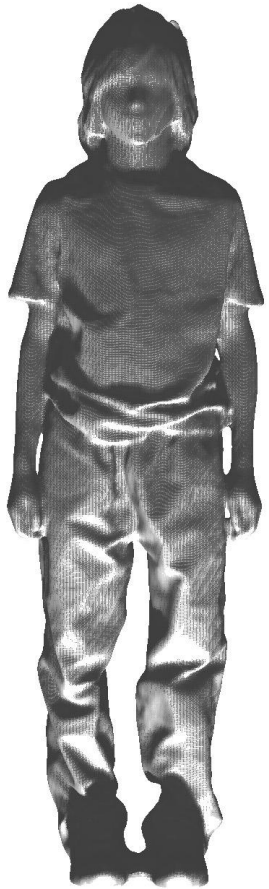
PREVIOUS PIECE NEXT PIECE

ENLARGE Click to enlarge image

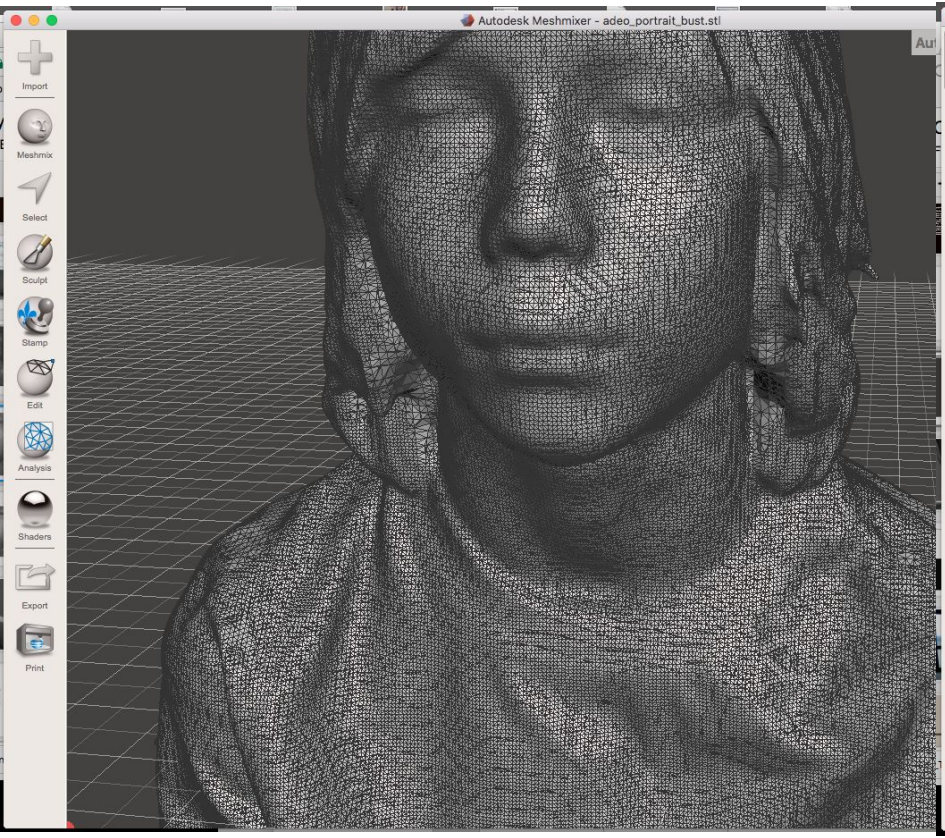
This sensitive example of Roman portraiture is characteristic of sculpture produced during the reigns of the so-called Antonine emperors, Antoninus Pius, Marcus Aurelius, Lucius Verus, and Commodus, which covered the span from AD 138–193. The sculptor brings us a little boy just leaving toddlerhood, his baby fat and tousled curls giving way to an upright bearing, firmly set mouth and...

(more)

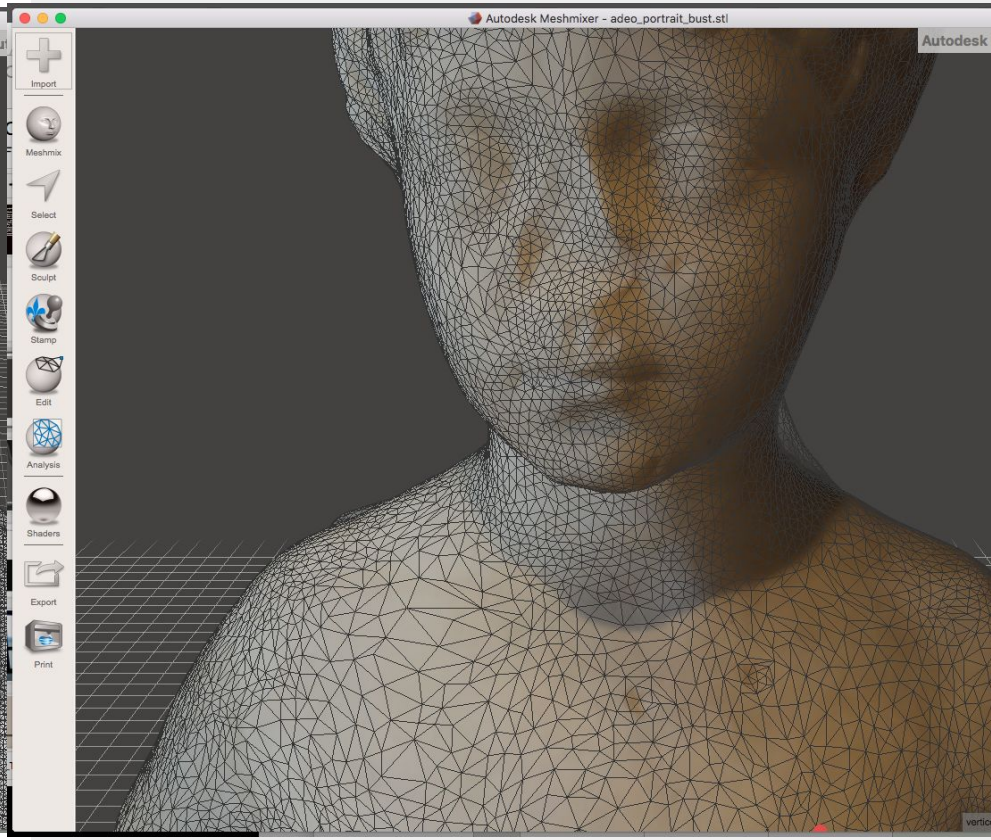




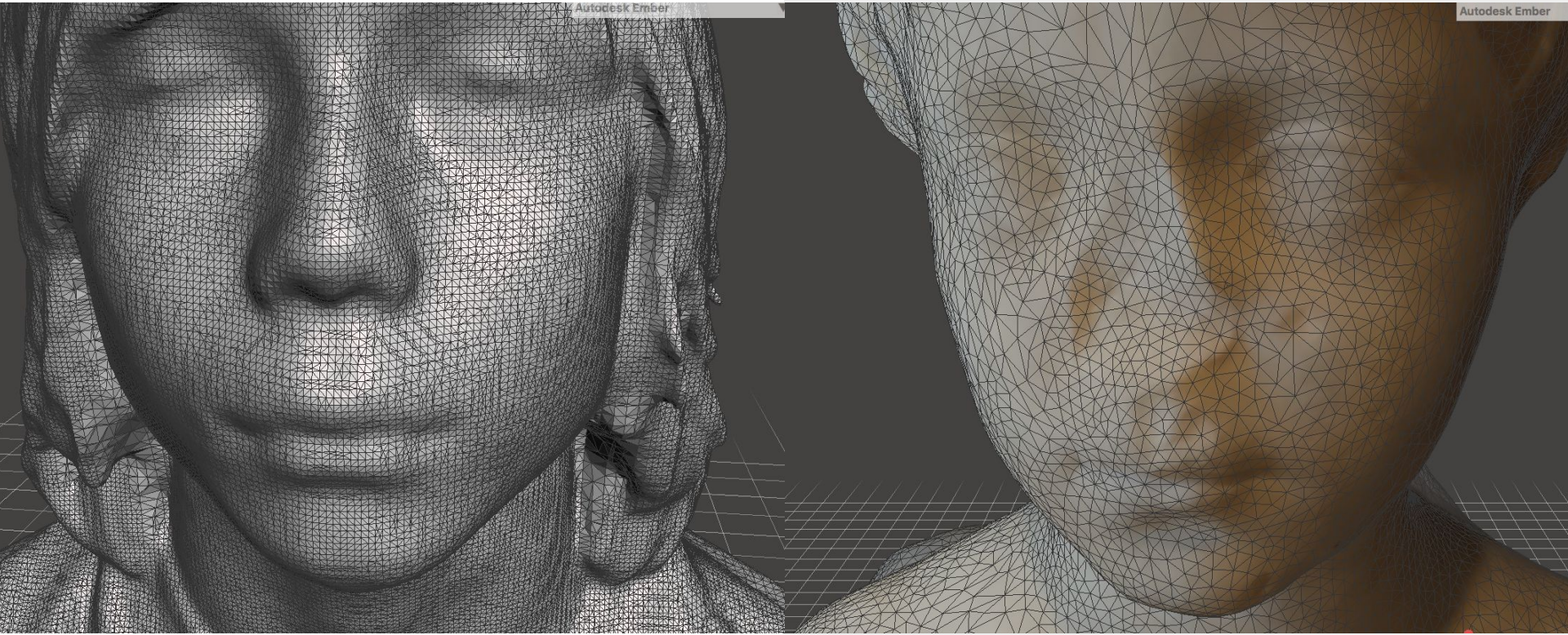
3D body scan modeling



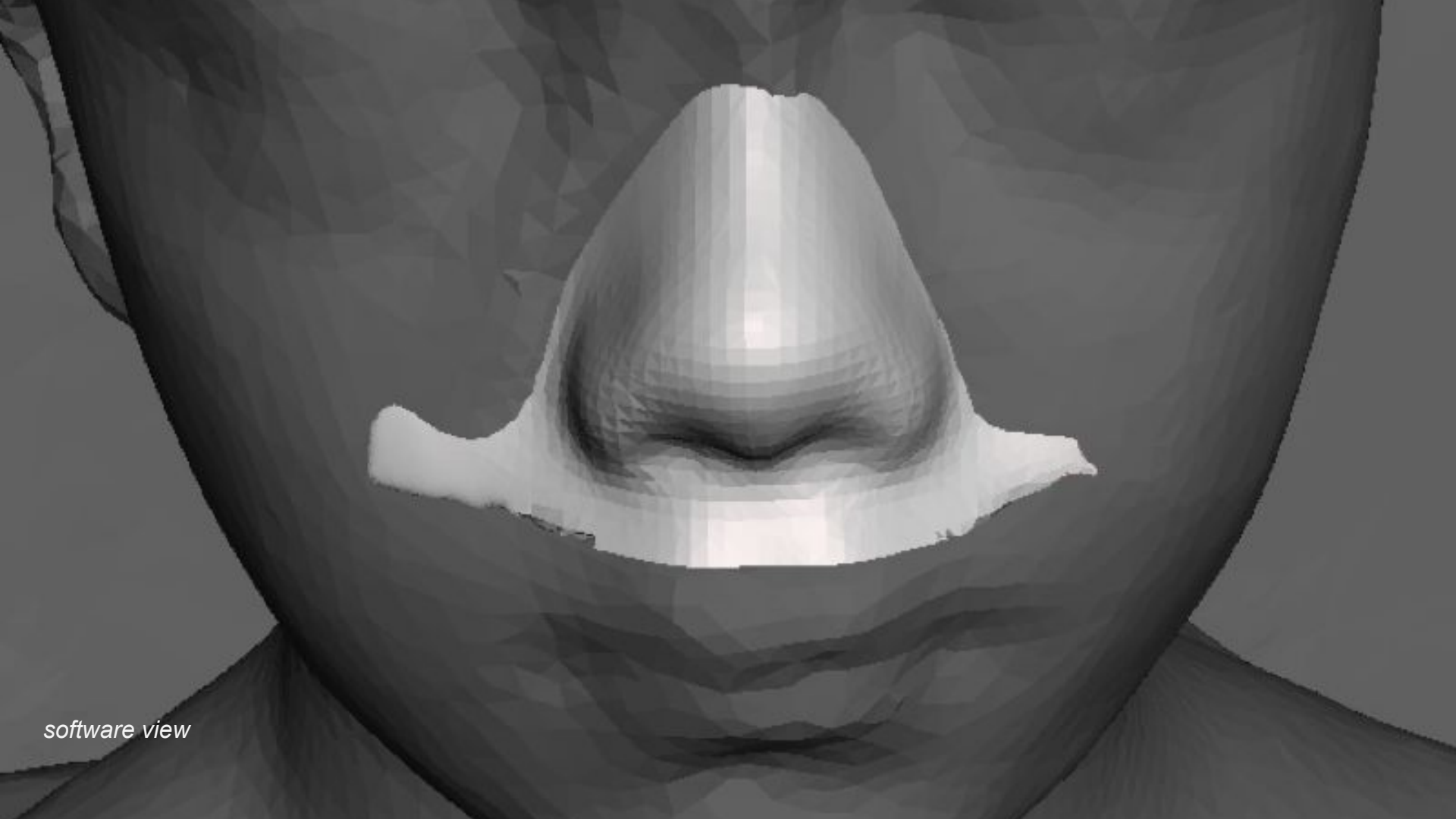
3D body scan mesh

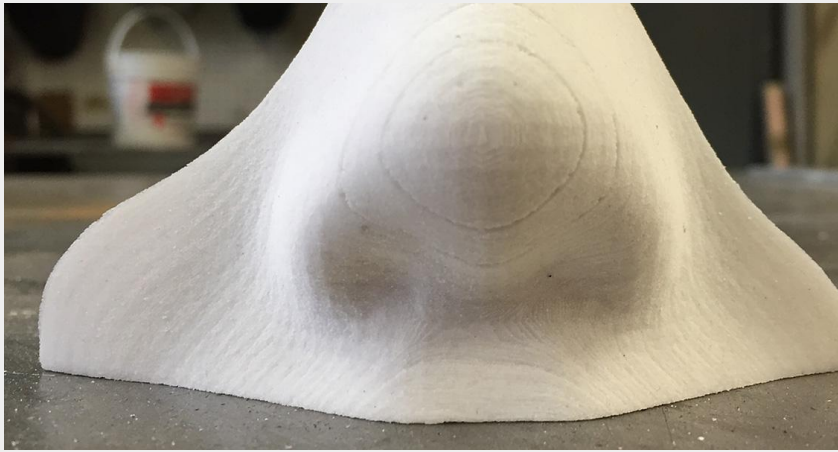


photgrammetry mesh

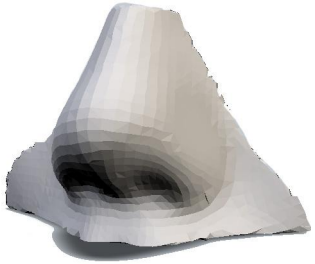


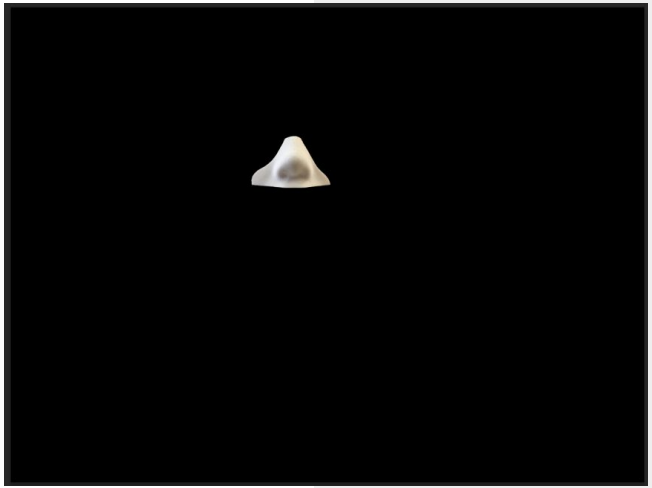
remeshing for match resolution

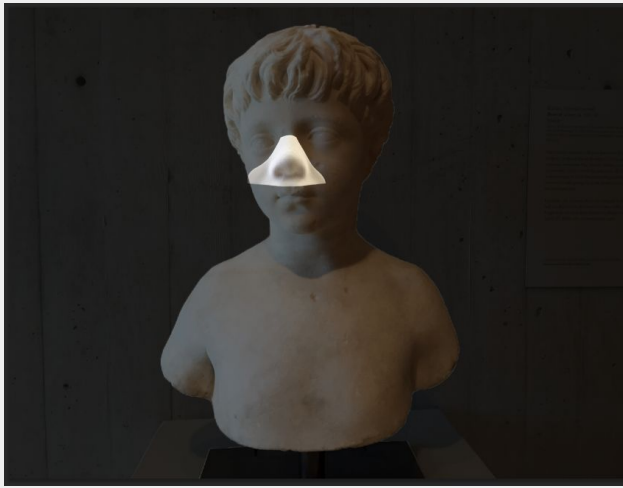

software view



3D model and HTML projection masks







Installation view

What Is Left Is Felt, 2017

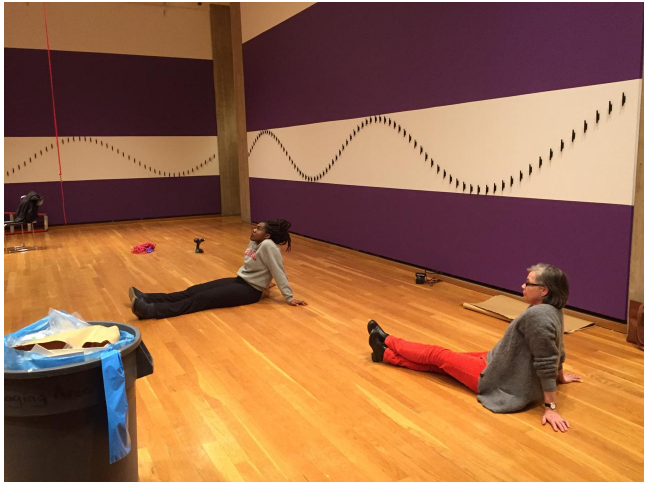
rope, hardware, objects
dimensions variable

What Is Left Is Felt investigates our contemporary attachment to the things---whether purchased, made or displayed. In a world with endless opportunity to consume and accumulate objects, leading to the many challenges society faces with landfills and oceans choked with plastic debris, this installation asks us to consider the moral dimension of consumption, collection and nostalgia.

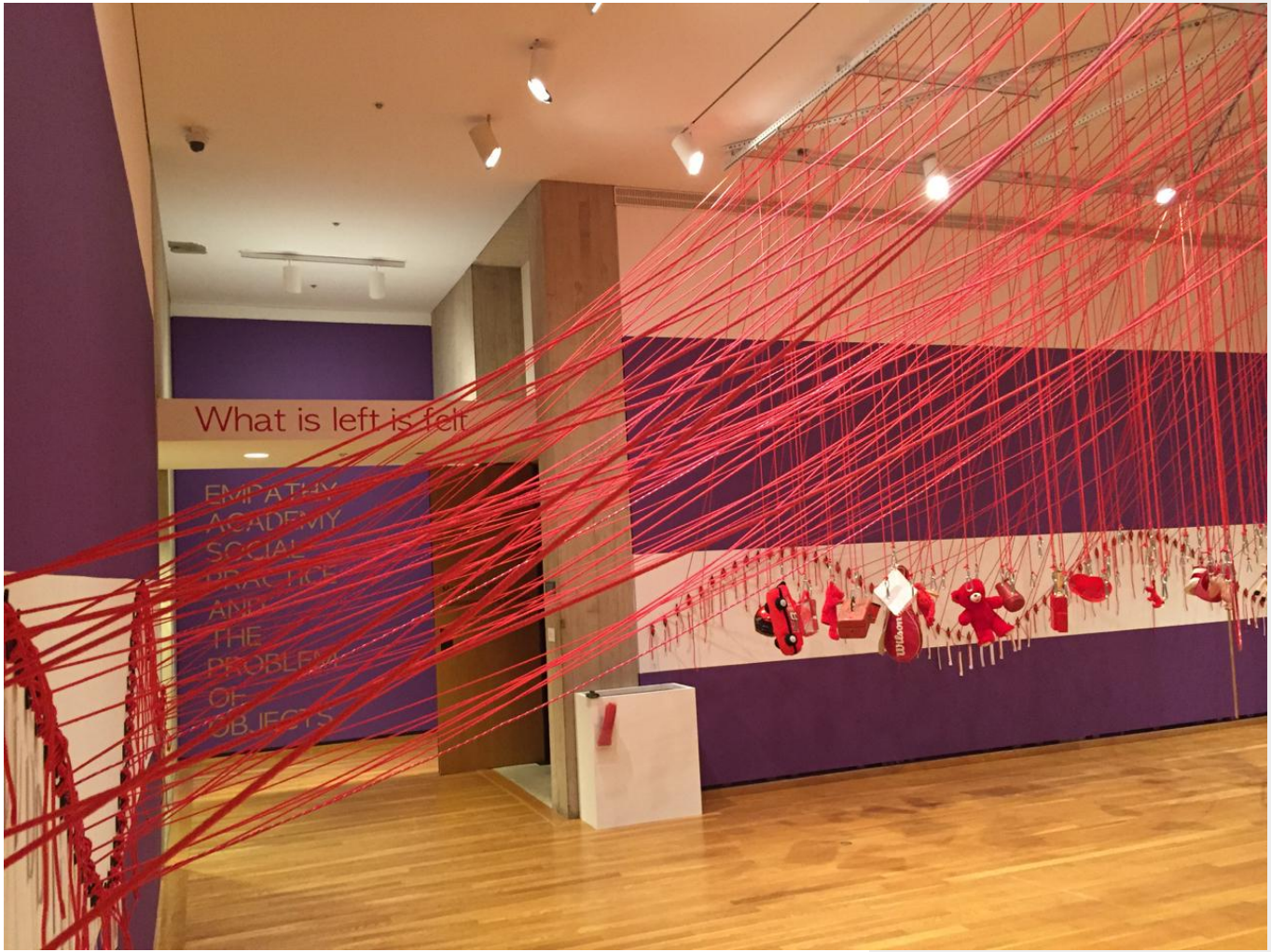
The objects hanging in the space were acquired anonymously through a series of collection boxes distributed across Cornell University campus in student dormitories and halls, where an (red) object could be donated, tagged and categorized.

EMPATHY
ACADEMY
SOCIAL
PRACTICE
AND
THE
PROBLEM
OF
OBJECTS
MARTHA ROSLER

EMPATHY
ACADEMY
SOCIAL
PRACTICE
AND
THE
PROBLEM
OF
OBJECTS



Wilson


What is left is felt
EMPATHY
ACADEMY
SOCIAL
PRACTICE
AND
THE
PROBLEM
OF
OBJECTS

Wilson
Rawlings

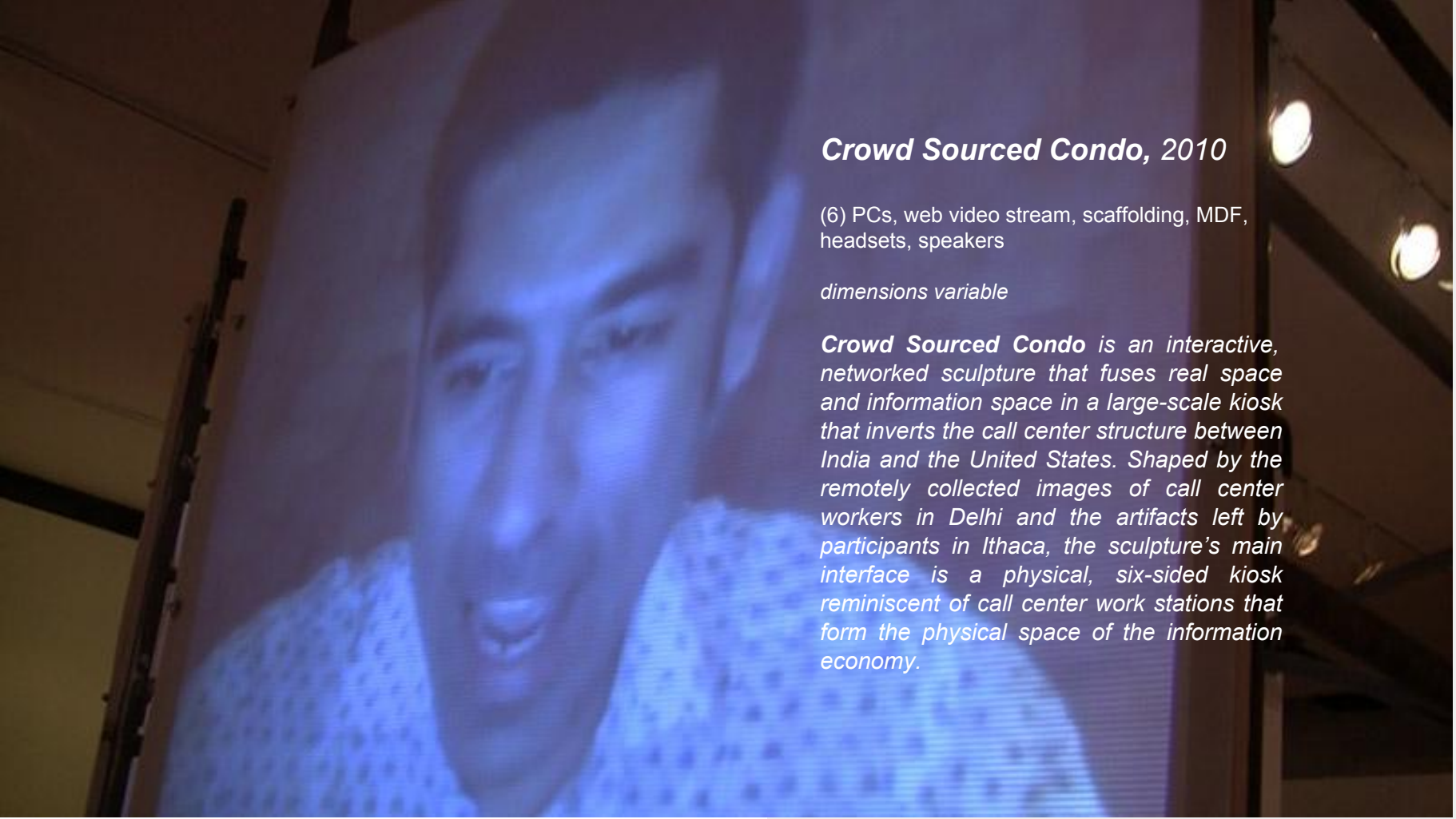
Distributed Nuclear Family System (DNFS), 2010

(3) distributed wireless web cameras, sculptures, LCD monitor

Distributed Nuclear Family System (DNFS) *is a real-time media montage of live video feeds from wireless web cameras distributed around the museum. Cameras installed in galleries are positioned to transmit views of works in the museum' s permanent collection that together form a super-human body.*

The figure, subject to changes in the gallery light, presence of visitors and time of day, is a study in phenomenal form and suggests a fragile, contingent relation of parts to the whole, subject to object.

SAMSUNG

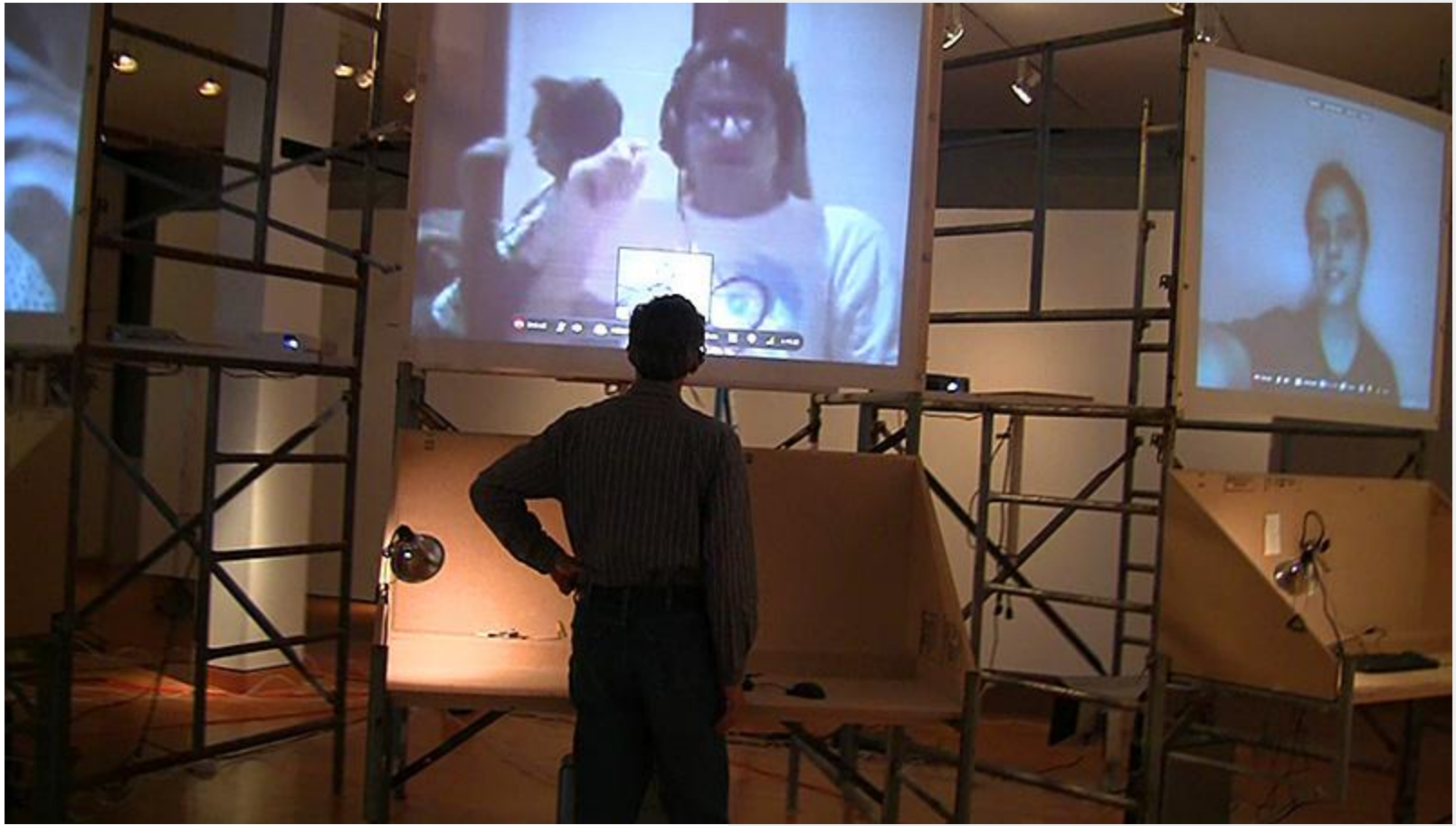


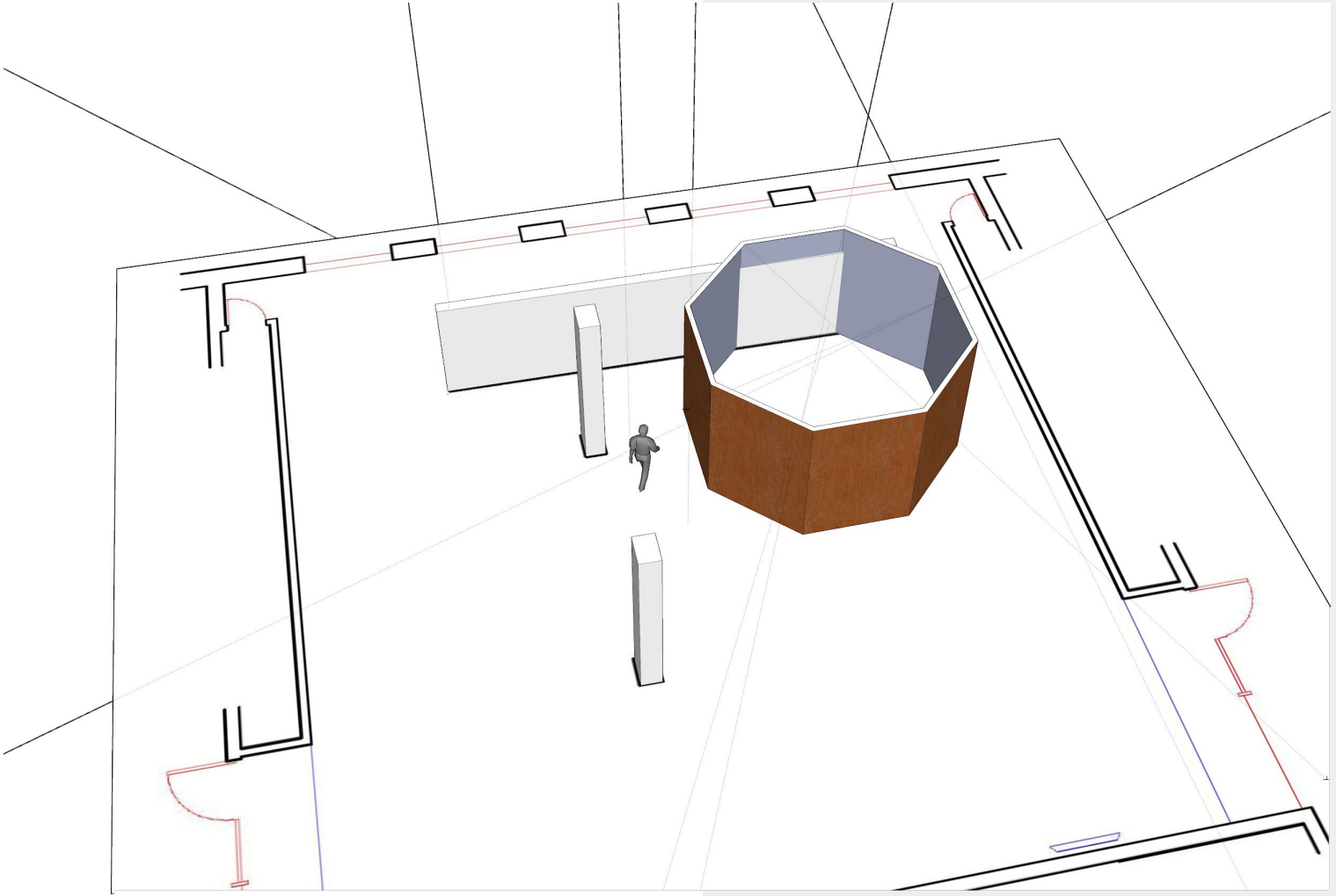
Crowd Sourced Condo, *2010*

(6) PCs, web video stream, scaffolding, MDF, headsets, speakers

dimensions variable

Crowd Sourced Condo *is an interactive, networked sculpture that fuses real space and information space in a large-scale kiosk that inverts the call center structure between India and the United States. Shaped by the remotely collected images of call center workers in Delhi and the artifacts left by participants in Ithaca, the sculpture's main interface is a physical, six-sided kiosk reminiscent of call center work stations that form the physical space of the information economy.*

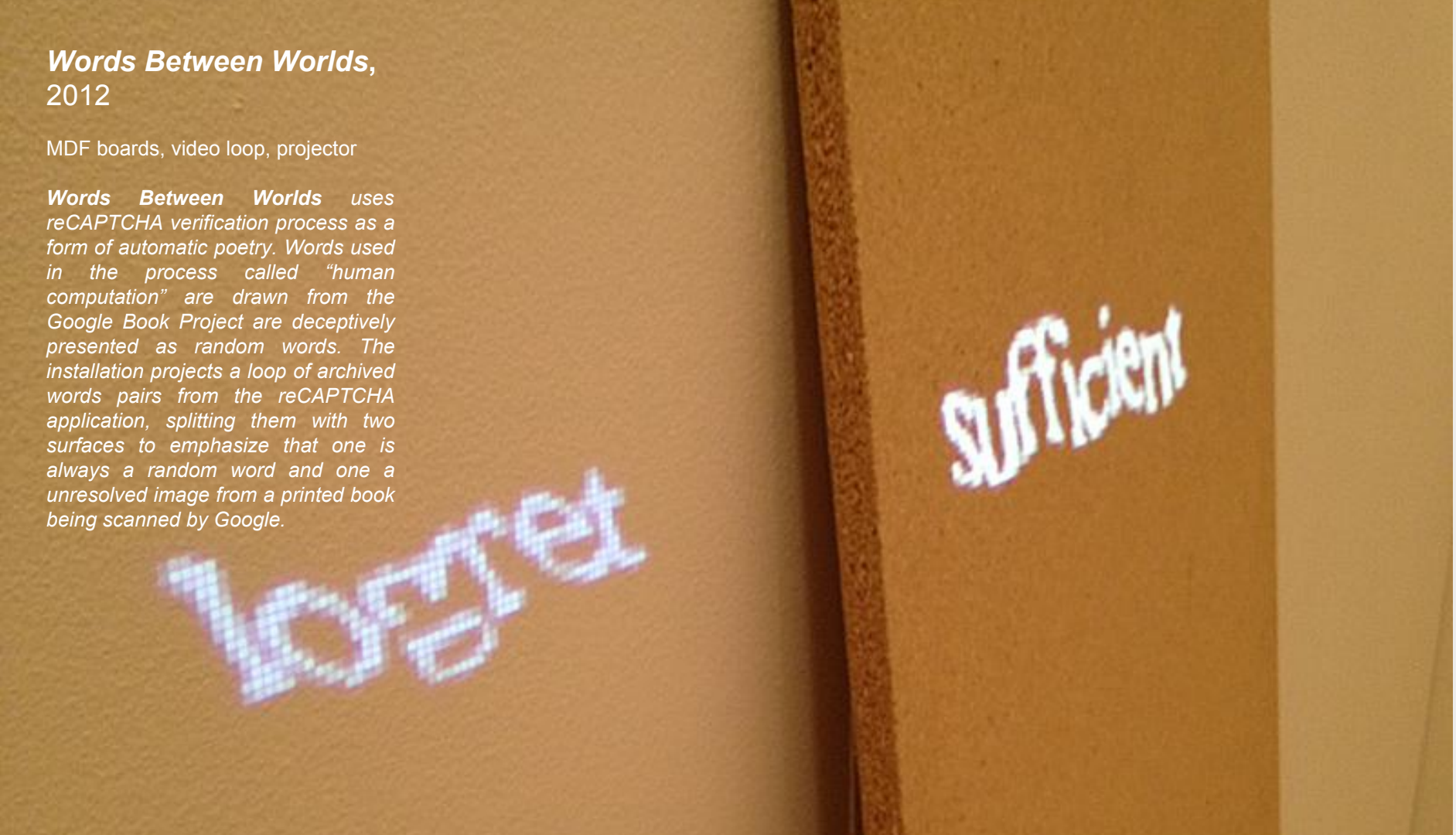


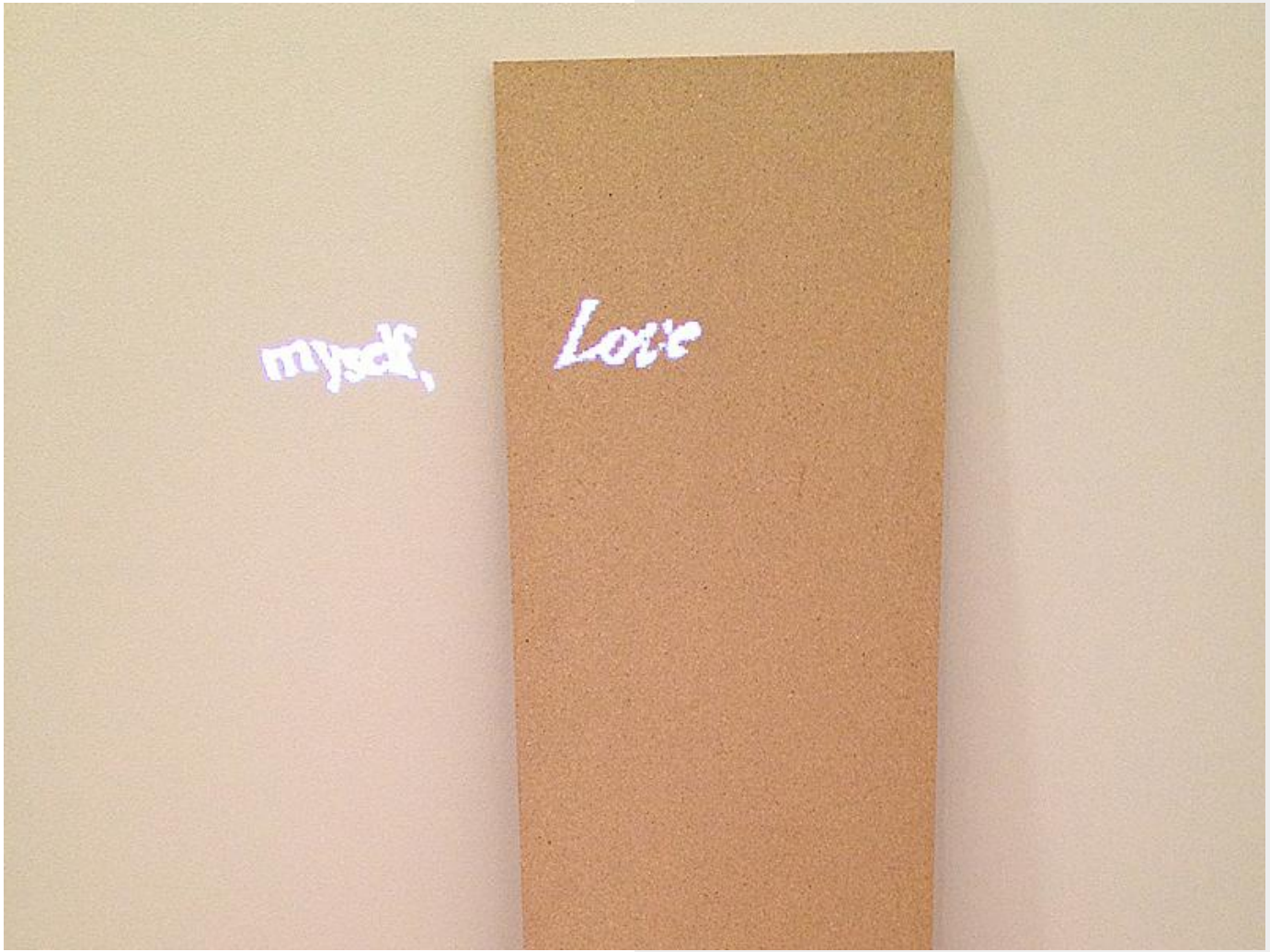


Words Between Worlds,
2012

MDF boards, video loop, projector

Words Between Worlds *uses reCAPTCHA verification process as a form of automatic poetry. Words used in the process called "human computation" are drawn from the Google Book Project are deceptively presented as random words. The installation projects a loop of archived words pairs from the reCAPTCHA application, splitting them with two surfaces to emphasize that one is always a random word and one a unresolved image from a printed book being scanned by Google.*

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Love

lizzly Love

myself, Viski

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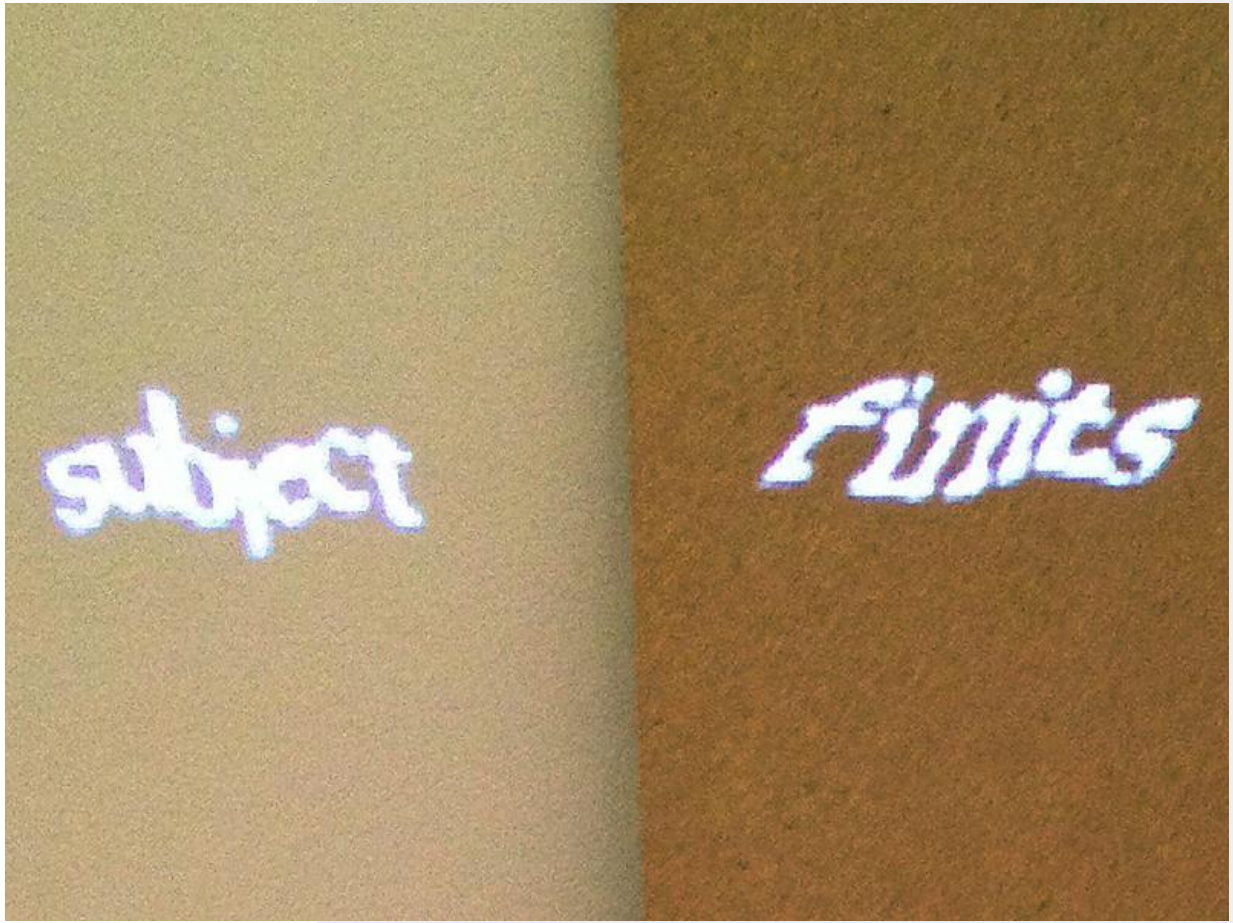

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service suriname cigar him Dorothy preexist In midweeks cannes Cartoons

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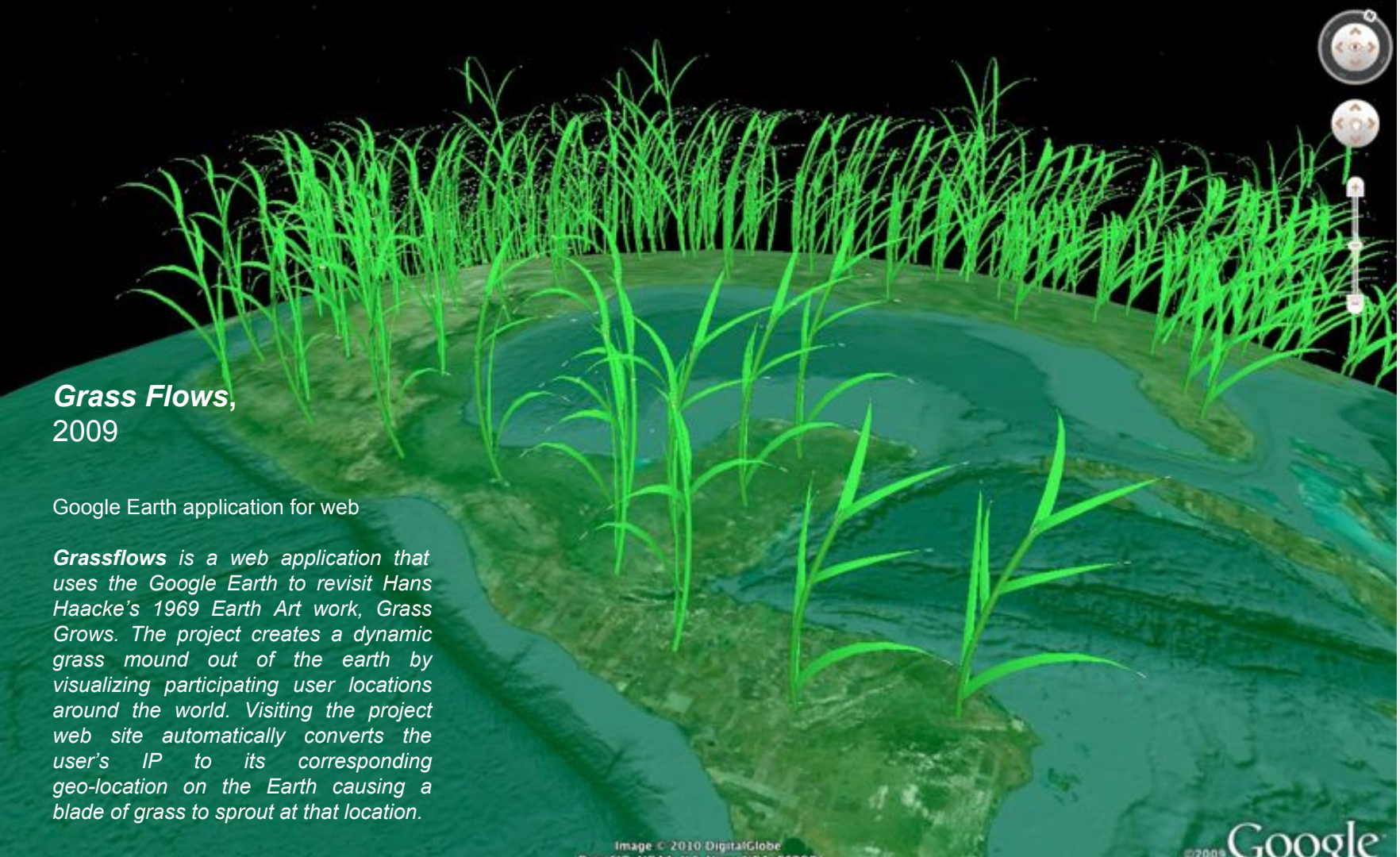
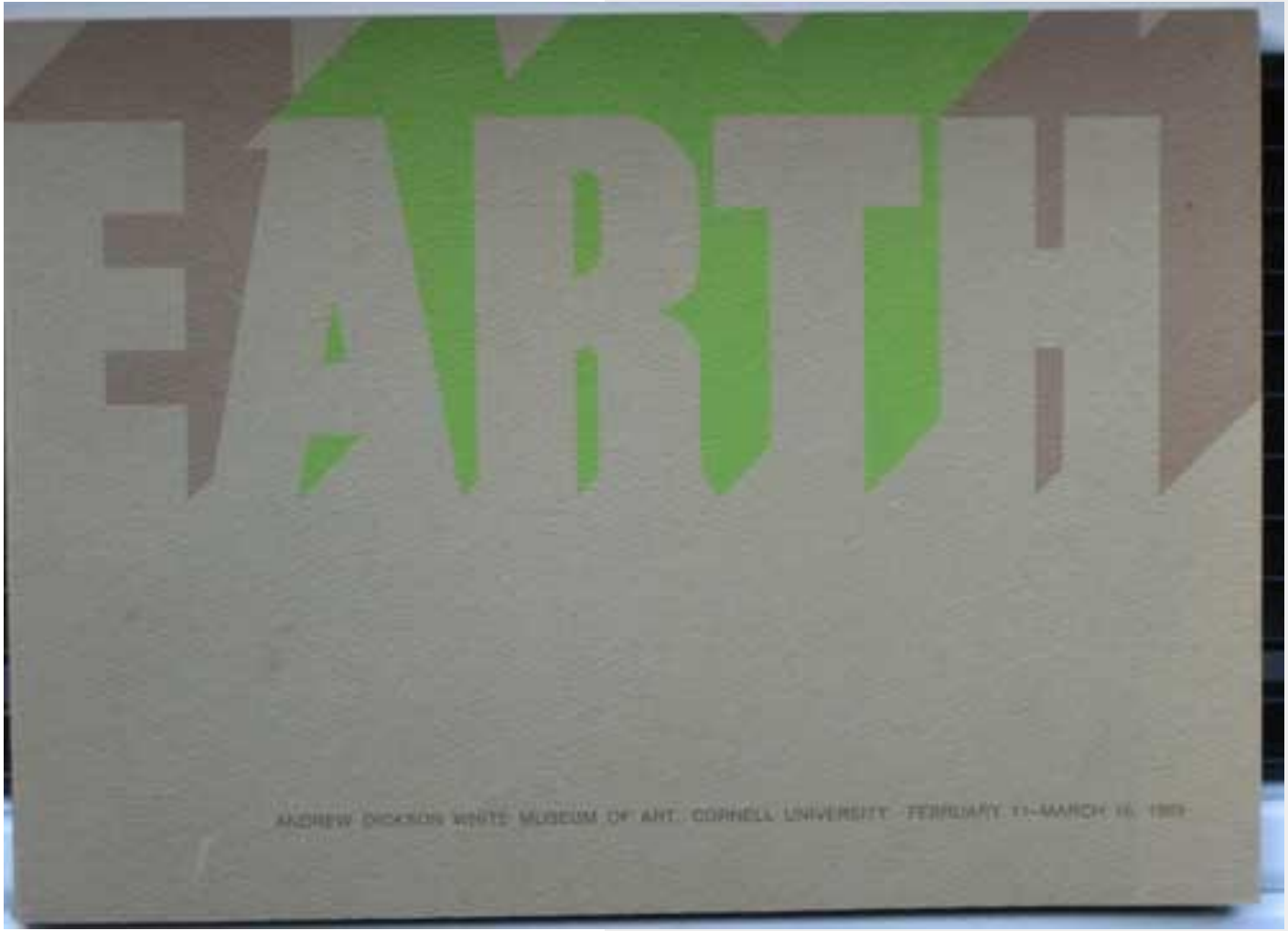
Love



Grass Flows,
2009

Google Earth application for web

Grassflows *is a web application that uses the Google Earth to revisit Hans Haacke's 1969 Earth Art work, Grass Grows. The project creates a dynamic grass mound out of the earth by visualizing participating user locations around the world. Visiting the project web site automatically converts the user's IP to its corresponding geo-location on the Earth causing a blade of grass to sprout at that location.*


EARTH
ANDREW DICKSON WHITE MUSEUM OF ART, CORNELL UNIVERSITY FEBRUARY 11–MARCH 16, 1969

|..|..| grass flows |..|..|

www.grassflows.net/app/index.php

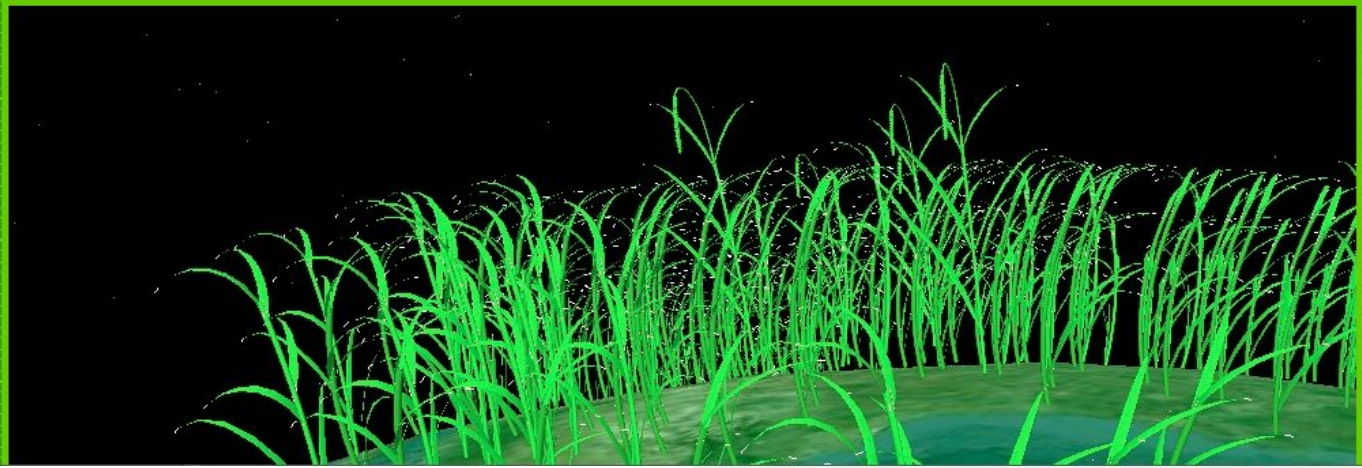
grassflows

project by stephanie owens

grass*flows* is a web application that uses the Google Earth to revisit Hans Haacke's 1969 Earth Art work, "Grass Grows". The project creates a dynamic grass mound by visualizing participating user locations around the world.

Your visiting this site automatically converted your IP to a location causing a blade of grass to sprout at that location. To view the full visualization, open the following KML file in Google Earth on your desktop PC.

download + open in Google Earth :
grassflows.kml



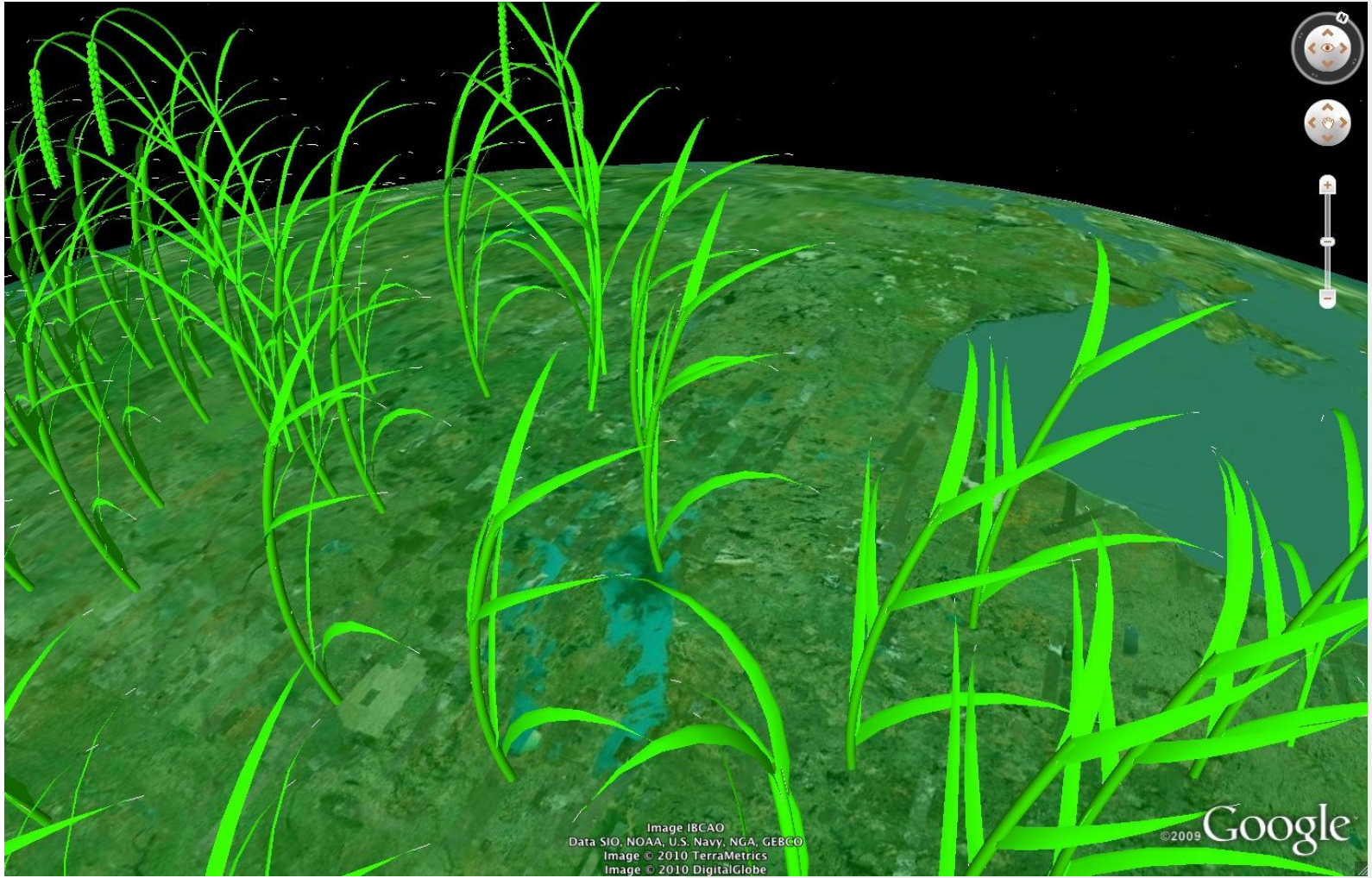
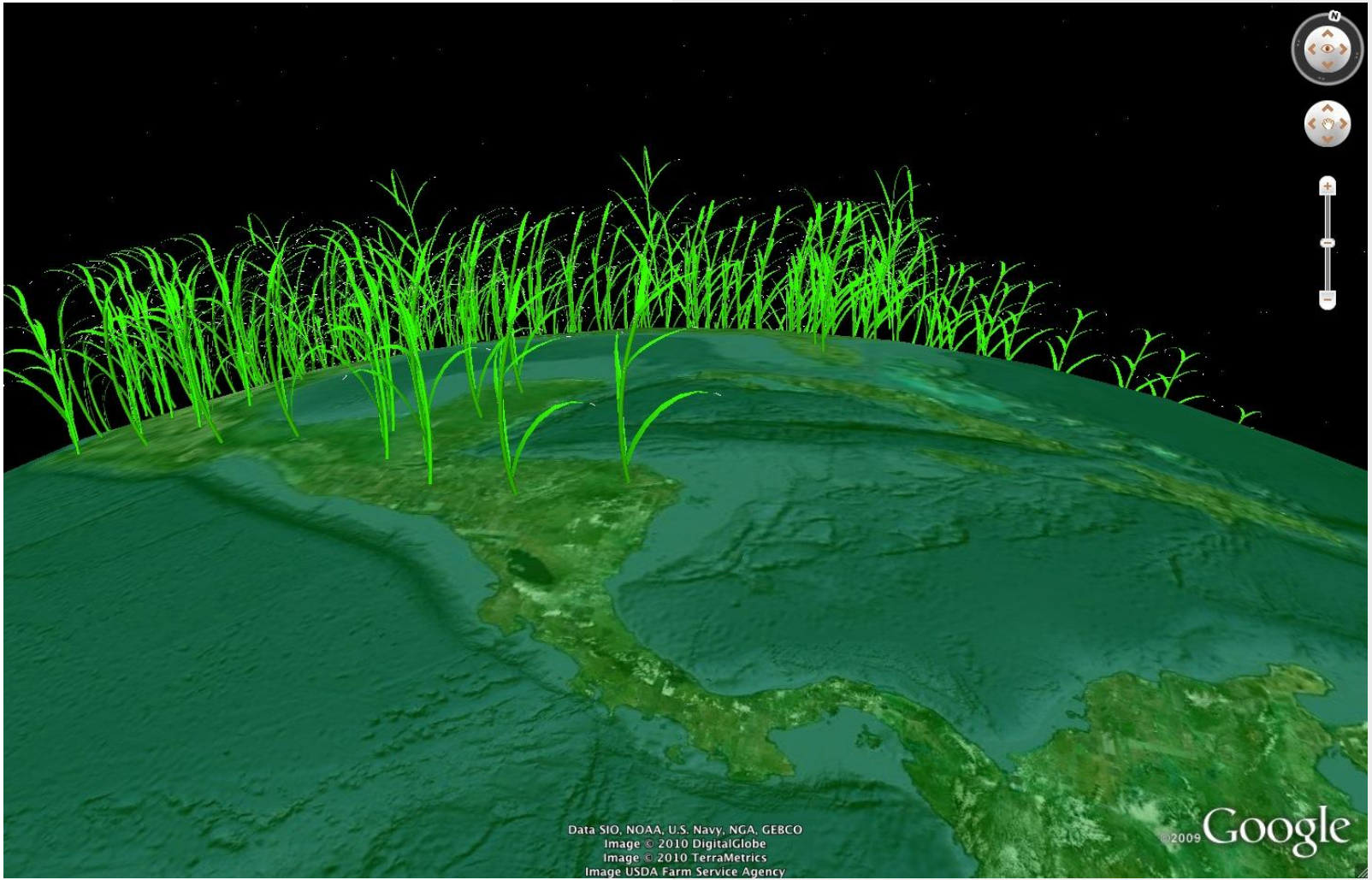
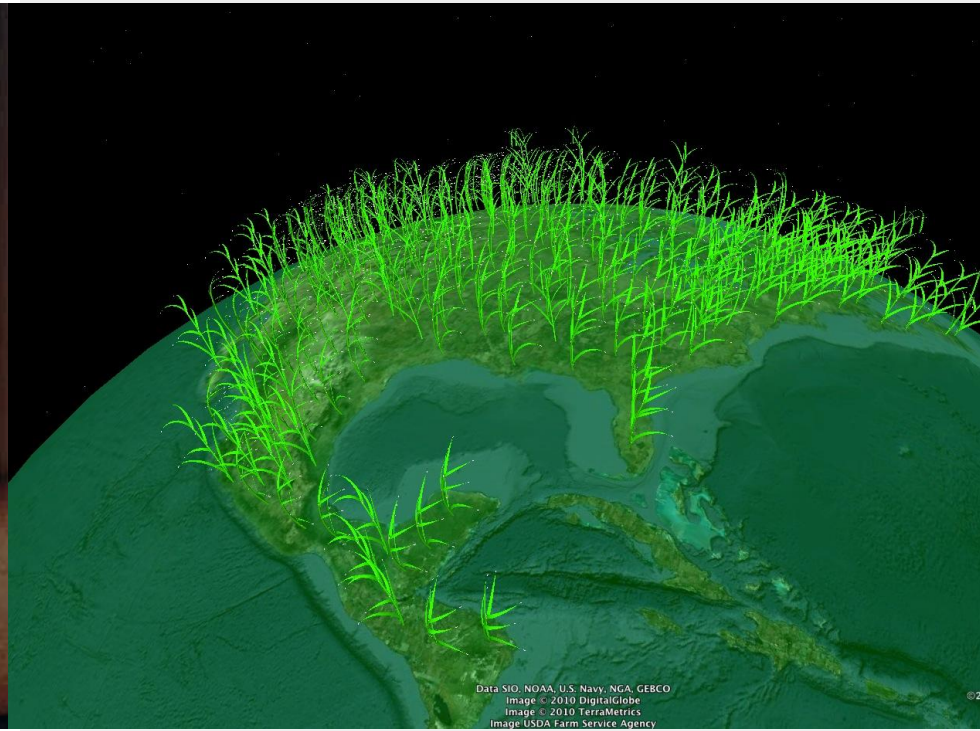


Image IBCAO
Data SIO, NOAA, U.S. Navy, NGA, GEBCO
Image © 2010 TerraMetrics
Image © 2010 DigitalGlobe
©2009 Google

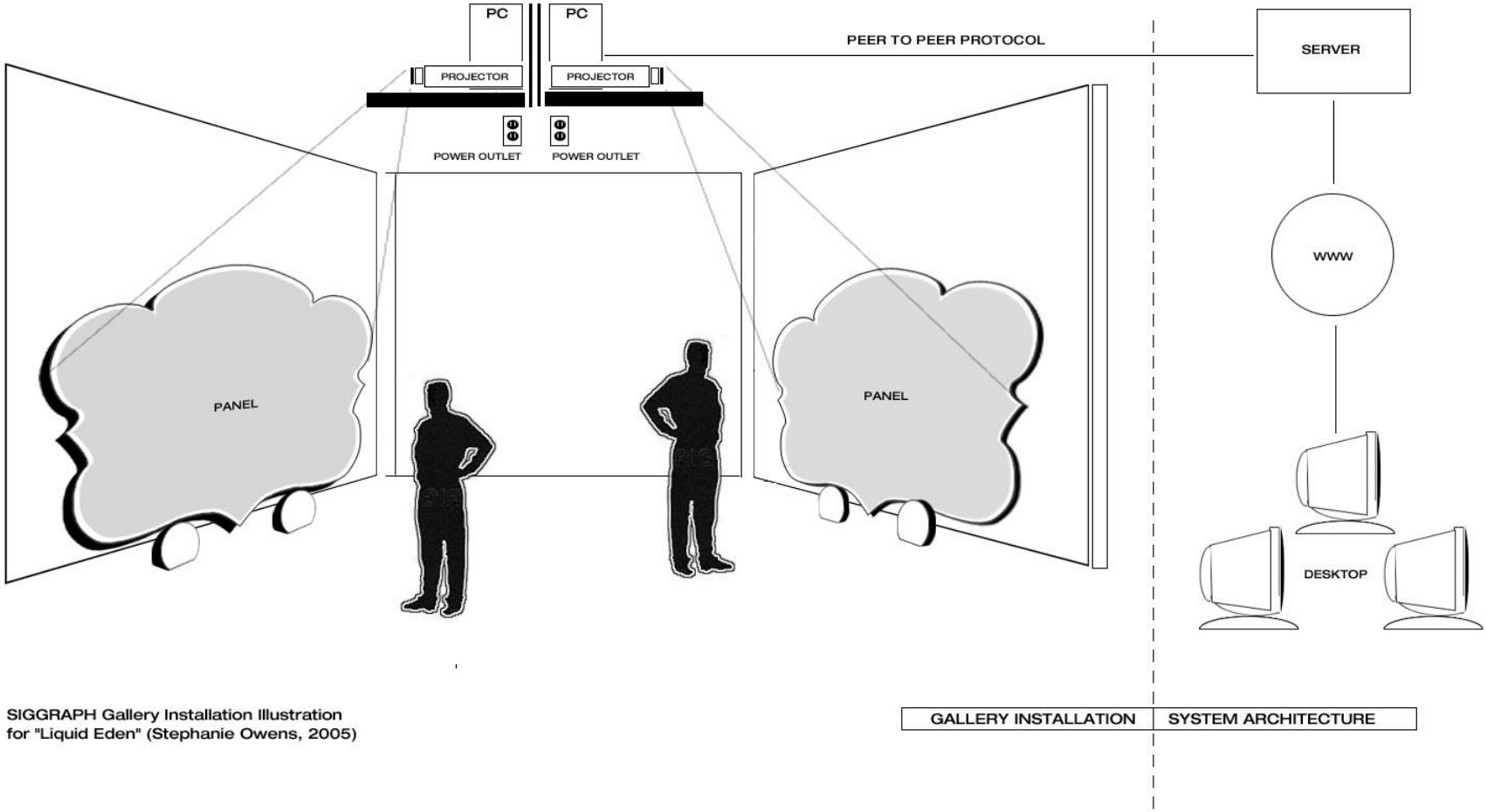

Data SIO, NOAA, U.S. Navy, NGA, GEBCO
Image © 2010 DigitalGlobe
Image © 2010 TerraMetrics
Image USDA Farm Service Agency
©2009 Google


Data SIO, NOAA, U.S. Navy, NGA, GEBCO
Image © 2010 DigitalGlobe
Image © 2010 TerraMetrics
Image USDA Farm Service Agency

***Liquid Eden: Discreet Paradise of Networks*,**
2006

wood panels, java applet, web site, (2) projectors

Liquid Eden:The Discreet Paradise of Networks is a multi-media installation that explored the threshold between analog and digital form. Large projected images of lilies forms a real-time interface between remote users and viewers in the gallery space, where the images disintegrate by means of the participation of remote users whose presence is experienced as the animated disintegration of the pixels making up the lily image.



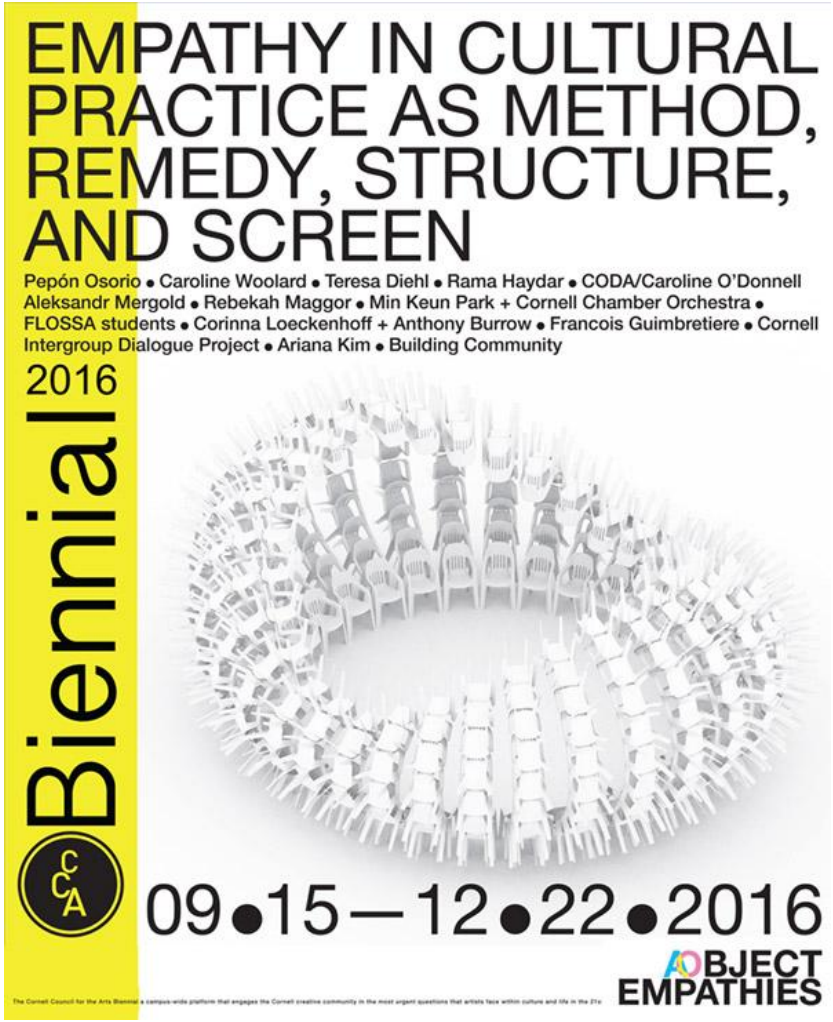
SIGGRAPH Gallery Installation Illustration
for "Liquid Eden" (Stephanie Owens, 2005)

Exhibitions
Media in 'F': The Female in New Media, 5th Ewha Media Art Presentation, Ewha Art Center, 2007, Seoul, Korea.
Beauty, Desire, Evanescence, 2007, Gallery DA, Beijing, China.
First Beijing International New Media Exhibition, 2005, Beijing, China.
Threading Time, SIGGRAPH Gallery, 2005, Los Angeles, CA, USA.
Stephanie Owens, MediaNoche, 2004, New York City, NY, USA.

STEPHANIE OWENS

/SELECTED WORK

Curatorial projects



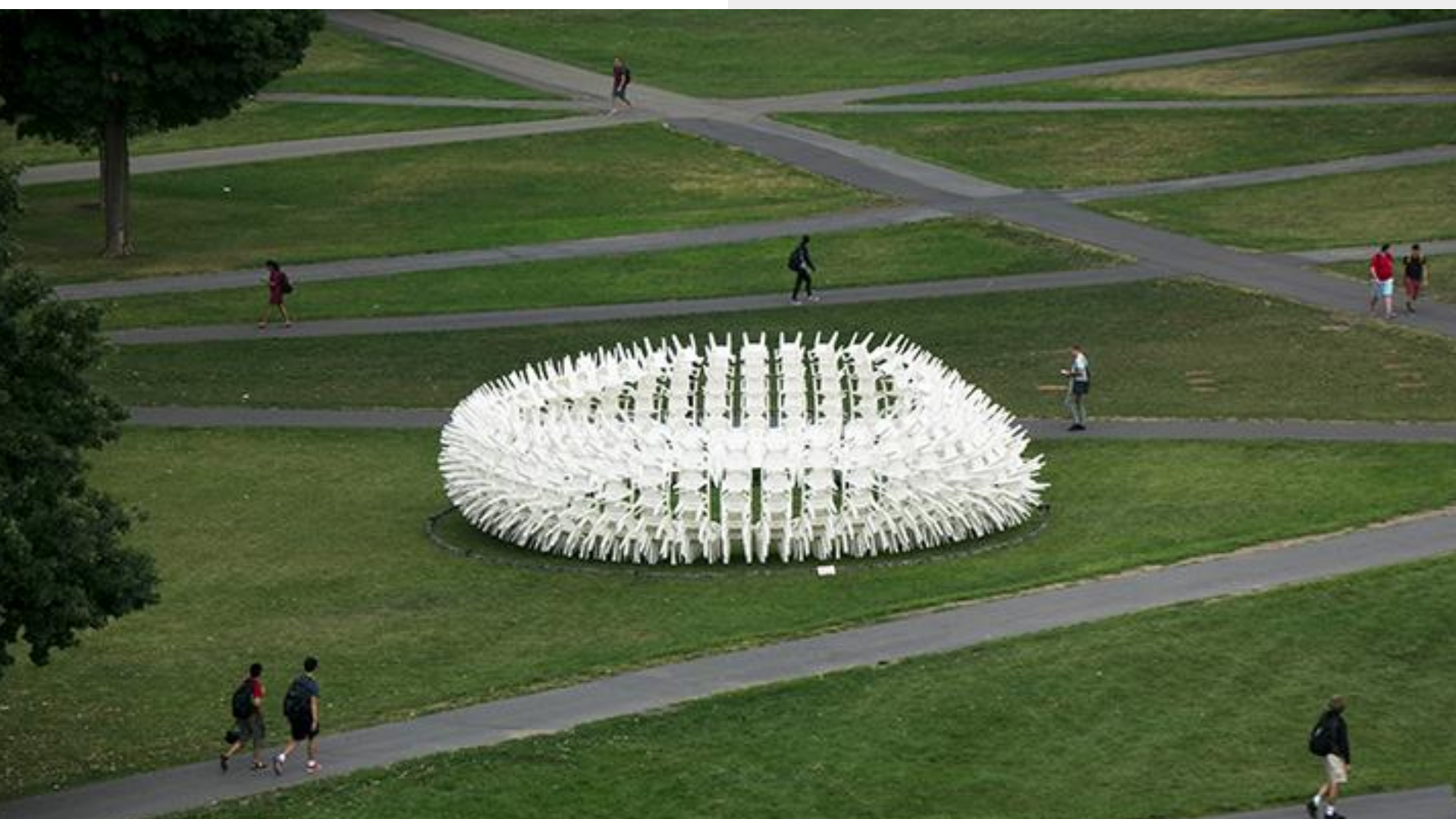
Abject/Object Empathies, 2016

The 2016 CCA Biennial *Abject/Object Empathies* focused on the cultural production of empathy and the ways in which feeling ***is*** form. It explored how the objects, buildings, clothing, machines, languages, and images we construct are shaped by our intentional or implicit emotional, interdependent relationship to others.

Credits: **Stephanie Owens, Curator**

PARTICIPANTS:

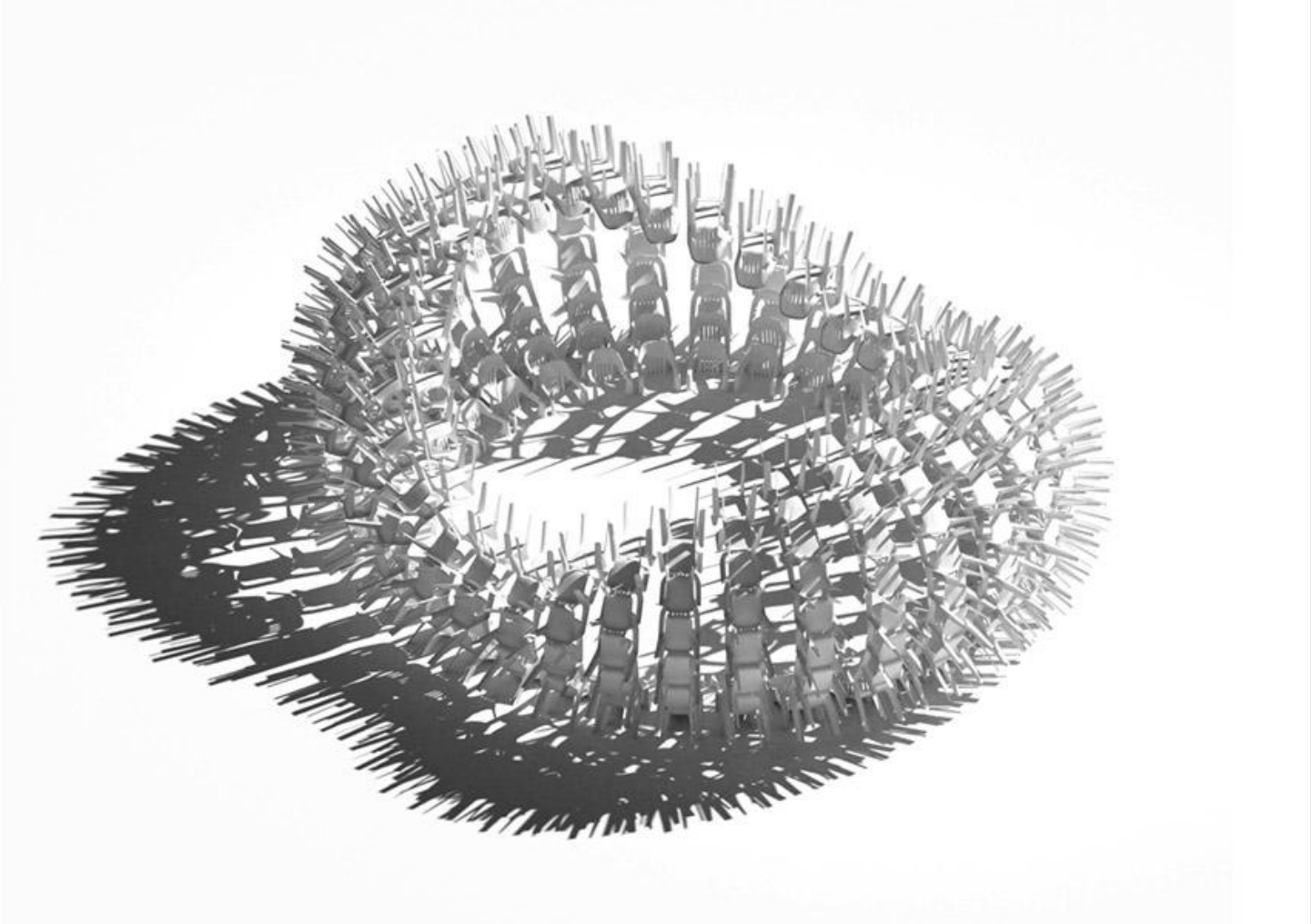
Pepón Osorio, Artist-in-Residence
Caroline Woolard
Teresa Diehl
Rama Haydar
CODA/Caroline O'Donnell
Aleksandr Mergold
Rebekah Maggor
Cornell Chamber Orchestra
FLOSSA group
Corinna Loeckenhoff
Anthony Burrow
Francois Guimbretiere
Intergroup Dialogue Project
Ariana Kim
Building Community



Urchin, 2016

CODA/
Caroline O'Donnell

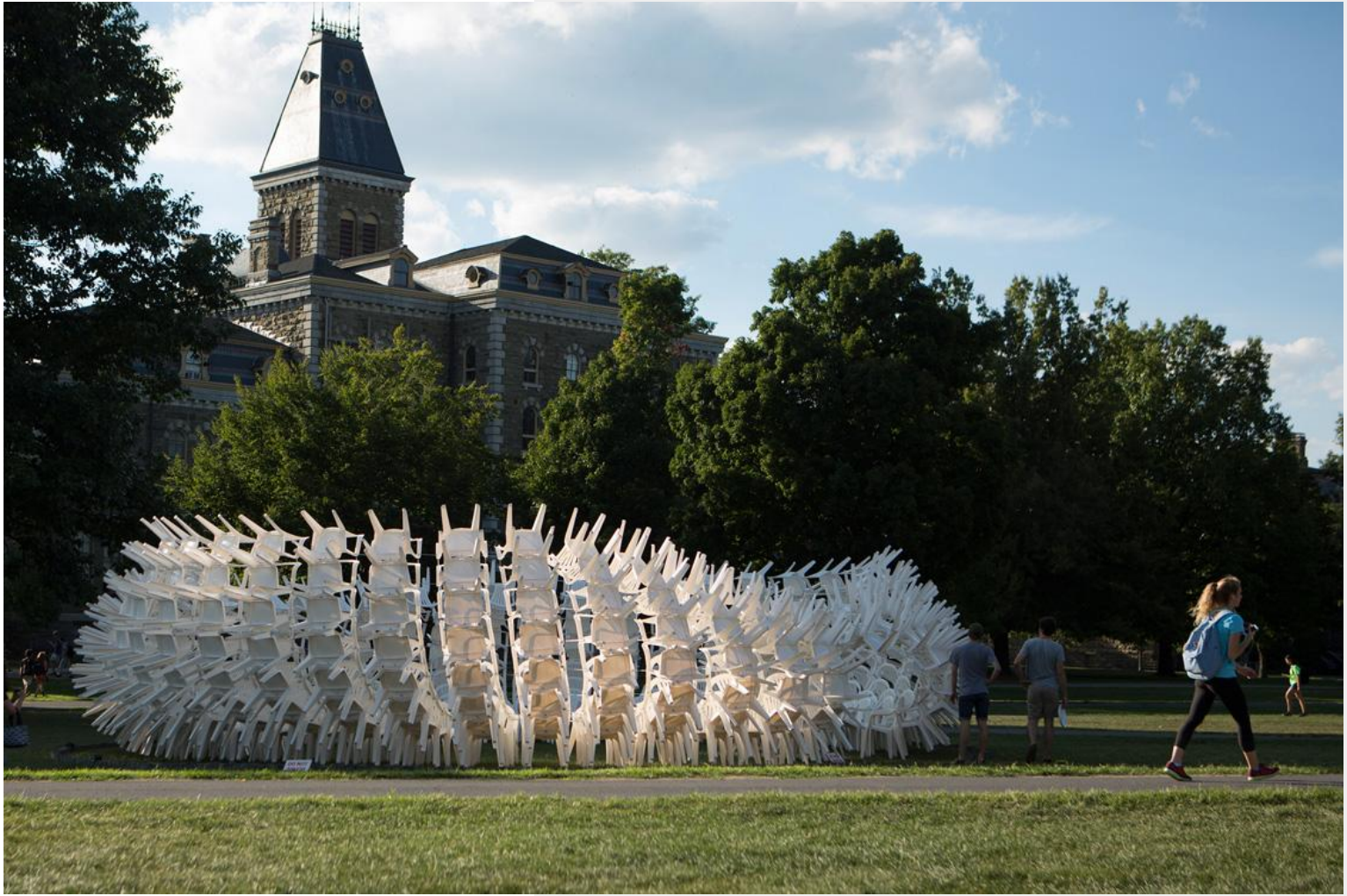
structural study



Urchin, 2016

CODA/
Caroline O'Donnell

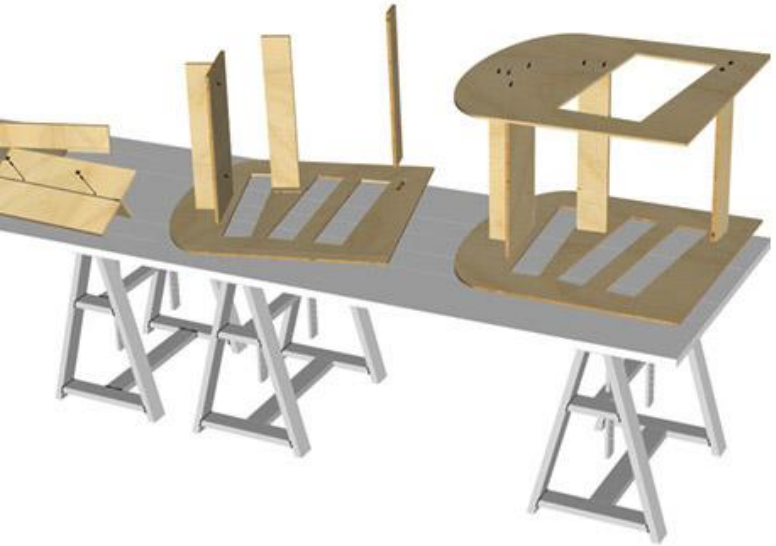
rendering

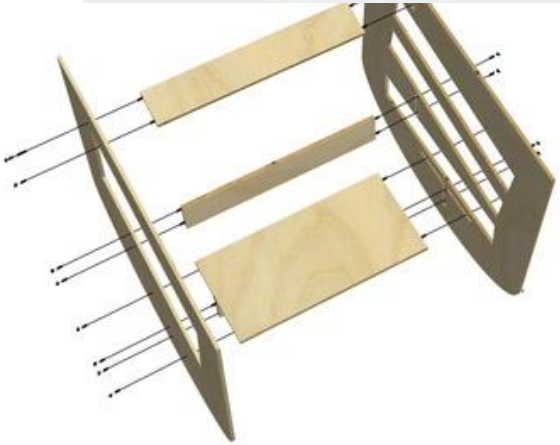


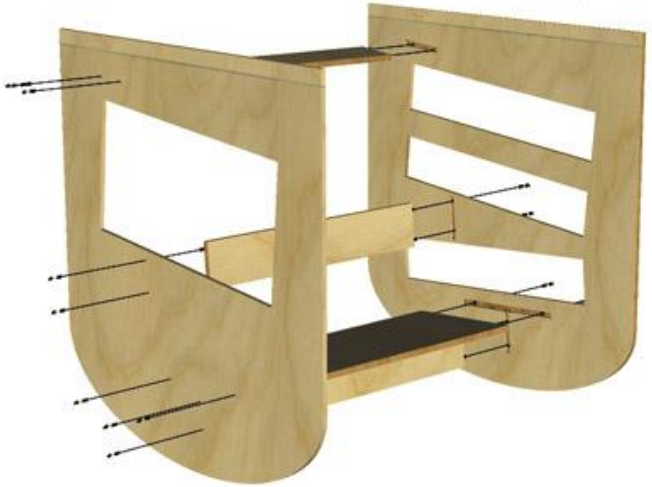
FLOSSA (Free, Libre, Open Source Systems & Art), 2016

Caroline Woolard

Installtion view







FLOSSA (Free, Libre, Open Source Systems & Art), 2016

distributed instructions

The freedom to use the art for any purpose (freedom 0).
The freedom to study how the art works, and change it so it does as you wish (freedom 1).
The freedom to redistribute copies so you can help your neighbor (freedom 2).
The freedom to distribute copies of your modified versions

Tool Library, 2016

Building Community Collective

Installtion view

Crossing the Line (American Spolia), 2016

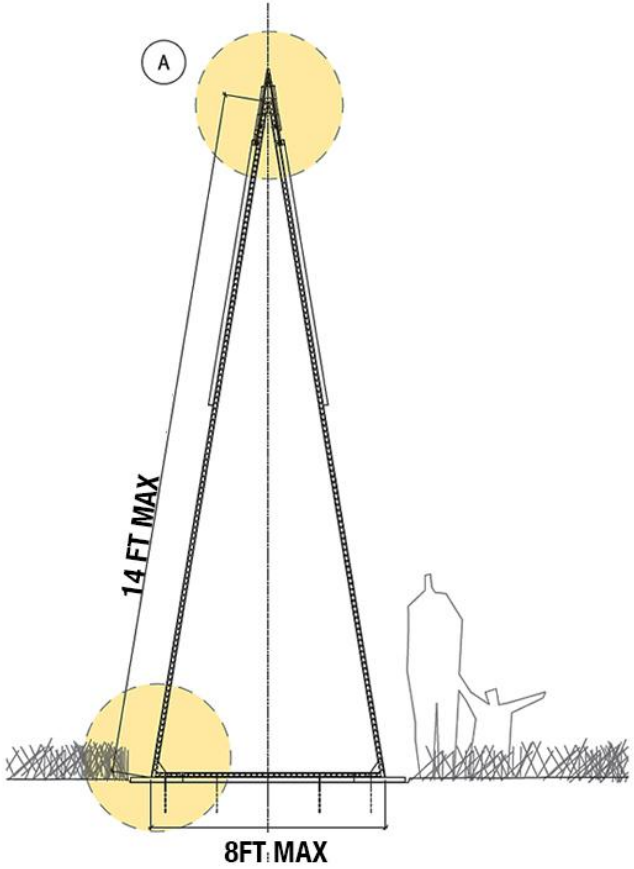
Aleksandr Mergold

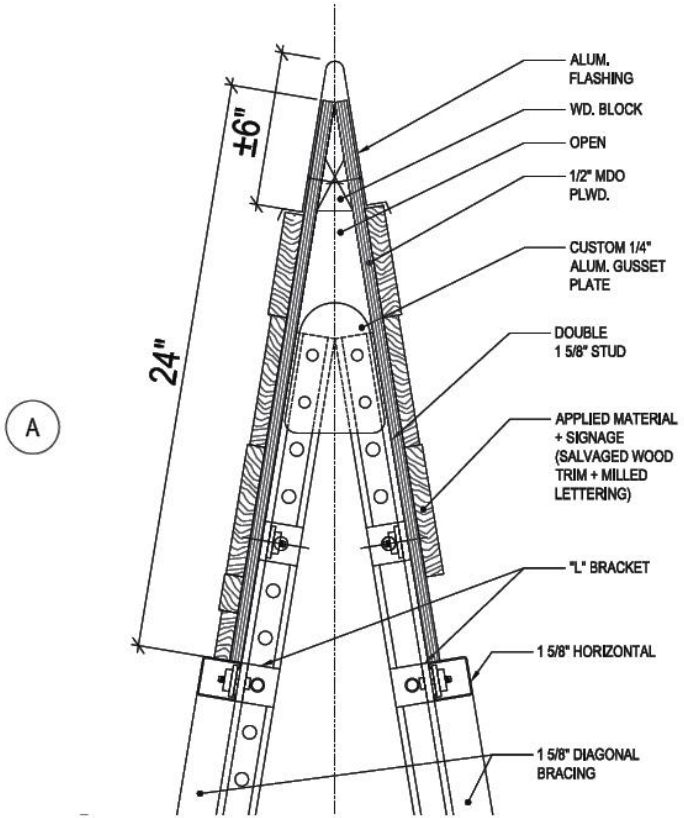
Installtion view

Crossing the Line (American Spolia), 2016

Aleksandr Mergold

structural view





Jacob, 2016

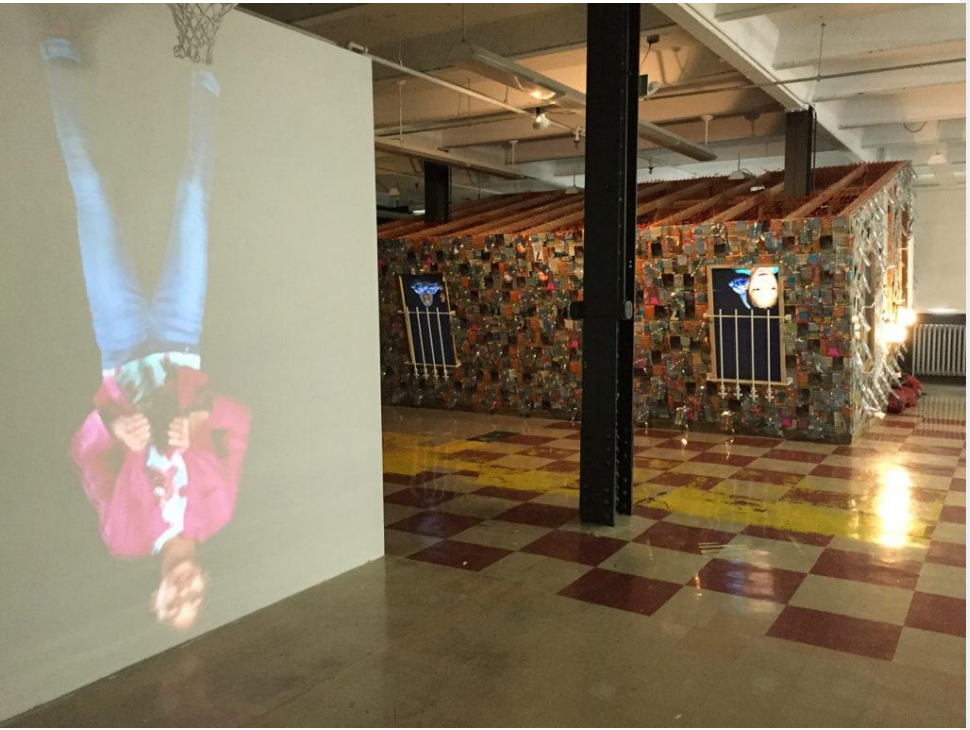
Pepón Osorio

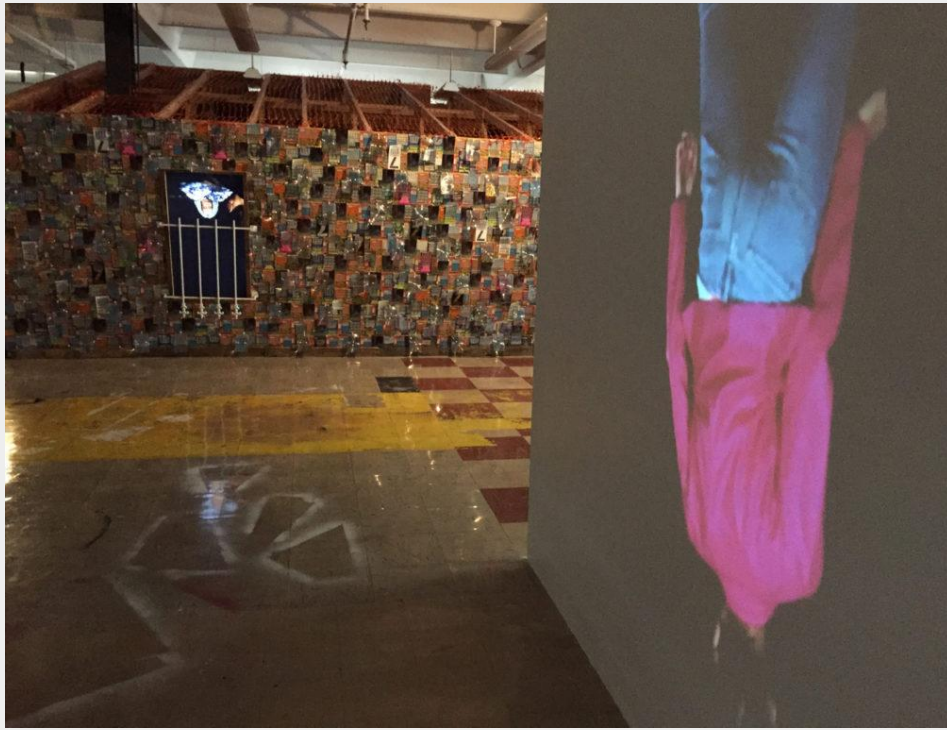
projection on Johnson Museum facade

Side by Side
2016

Pepón Osorio

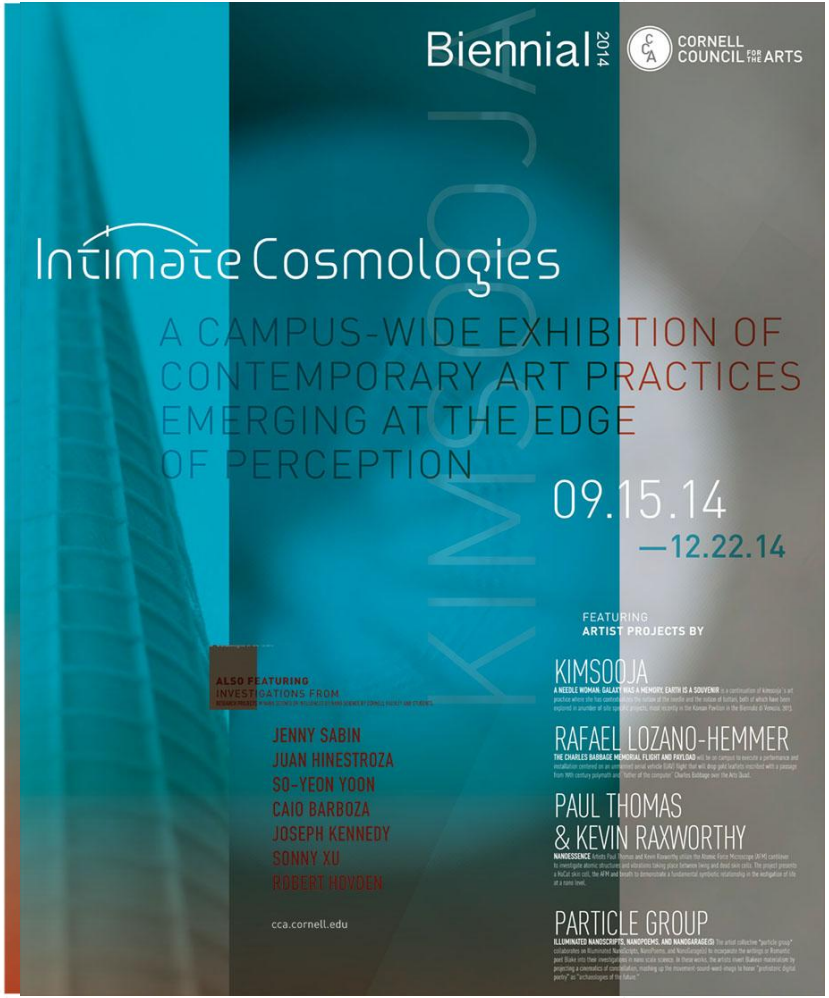
Installtion view





installation view

detail view



Intimate Cosmologies: The Aesthetics of Scale in an Age of Nanotechnology, 2014

A platform for raising the visibility of the arts at Cornell, this inagural campus-wide biennial explores how radical shifts in scale have become commonplace in contemporary life and how artists address realms of human experience lying beyond immediate sensory perception.

Credits: **Stephanie Owens, Curator**

PARTICIPANTS:

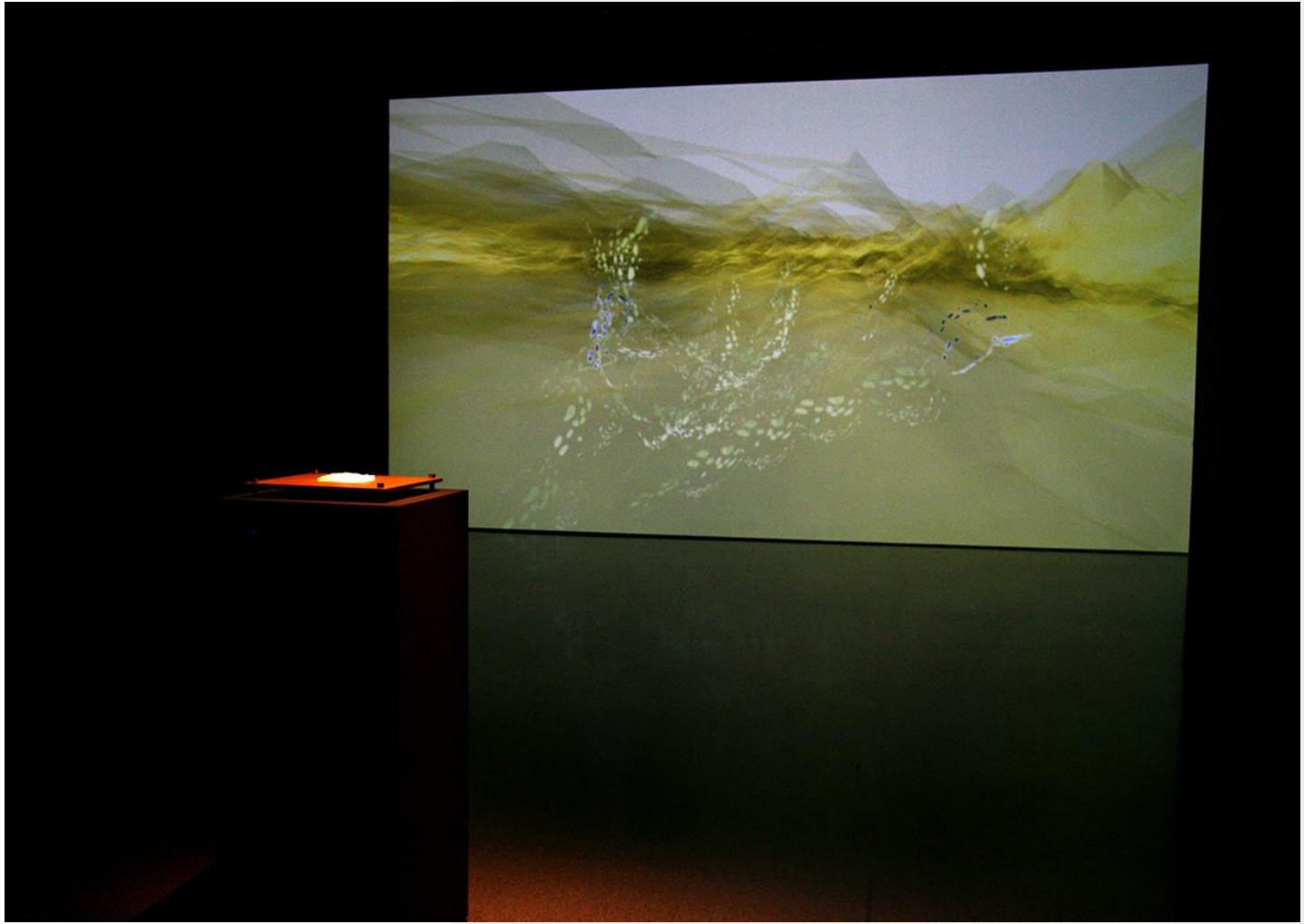
Kimsooja, Artist-in-Residence
Paul Thomas/Kevin Raxworthy
Rafel Lozano-Hemmer
Particle Group (Diane Ludin, Ricardo Dominguez, Amy Sara Caroll, Nina Waisman)
Joe Davis
Nathaniel Stern
Stephanie Rothenberg
Jenny Sabin (Cornell, AAP)
Juan Hinestroza/So-Yeon Yoon (Cornell, FSAD/D+EA)
Robert Hovden (Cornell, Physics)
Joe Kennedy, Sunny Xu, Caio Barboza (Cornell, AAP)

CORNELL COUNCIL FOR THE ARTS BIENNIAL 2014
Intimate Cosmologies
The Aesthetics of Scale in an Age of Nanotechnology

Colorfolds, 2014

Jenny Sabin

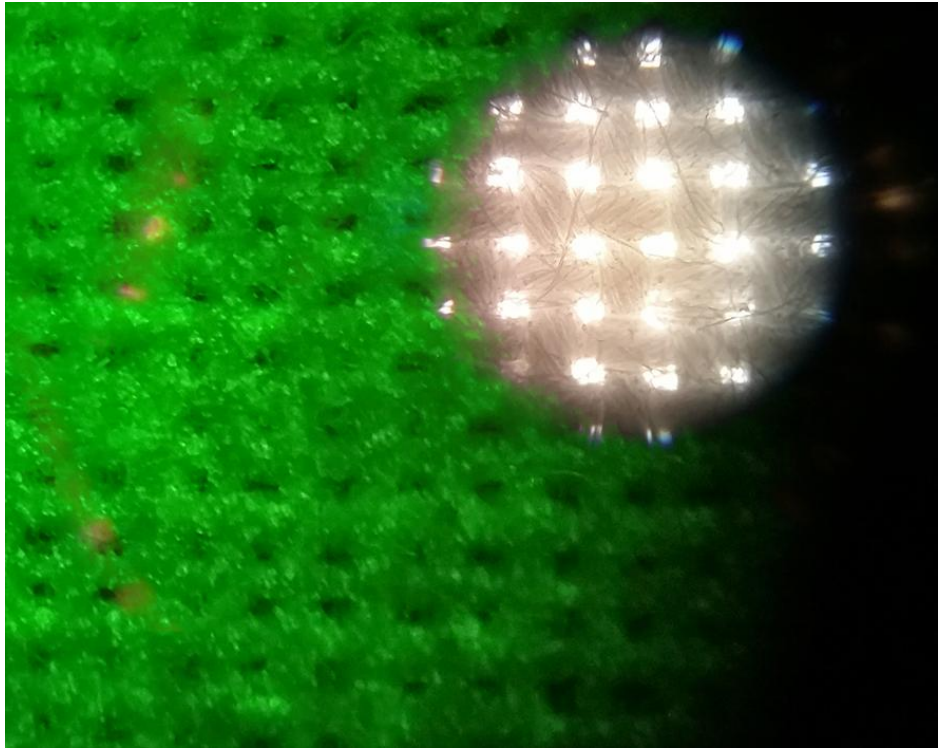
installation view (l)
process view (r)

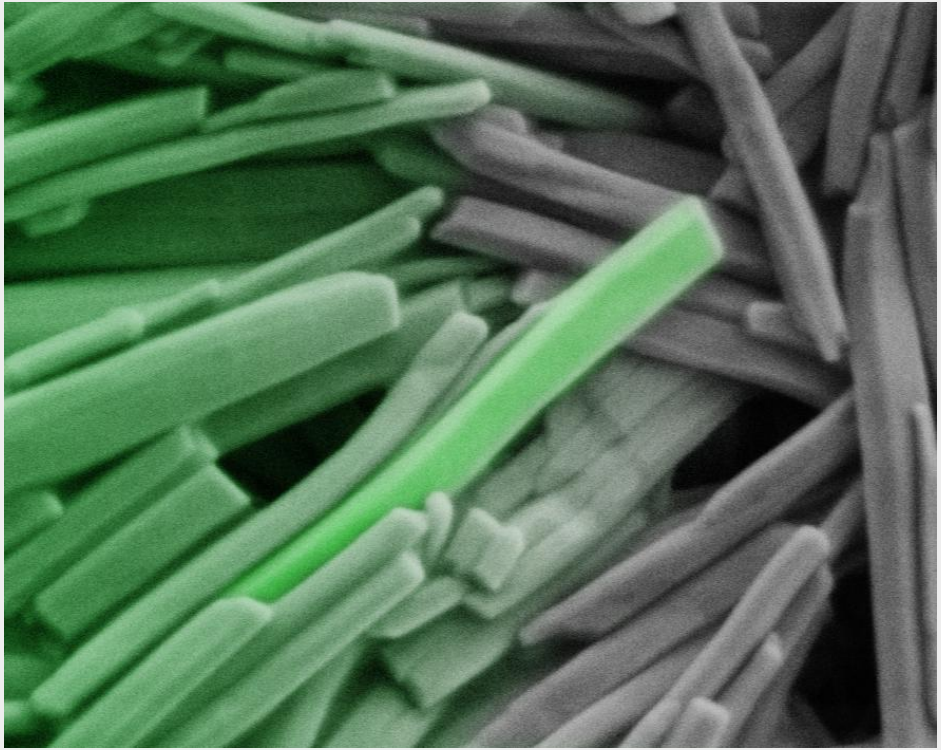


Nanoessence, 2012

Paul Thomas/
Kevin Raxworthy

Installation view

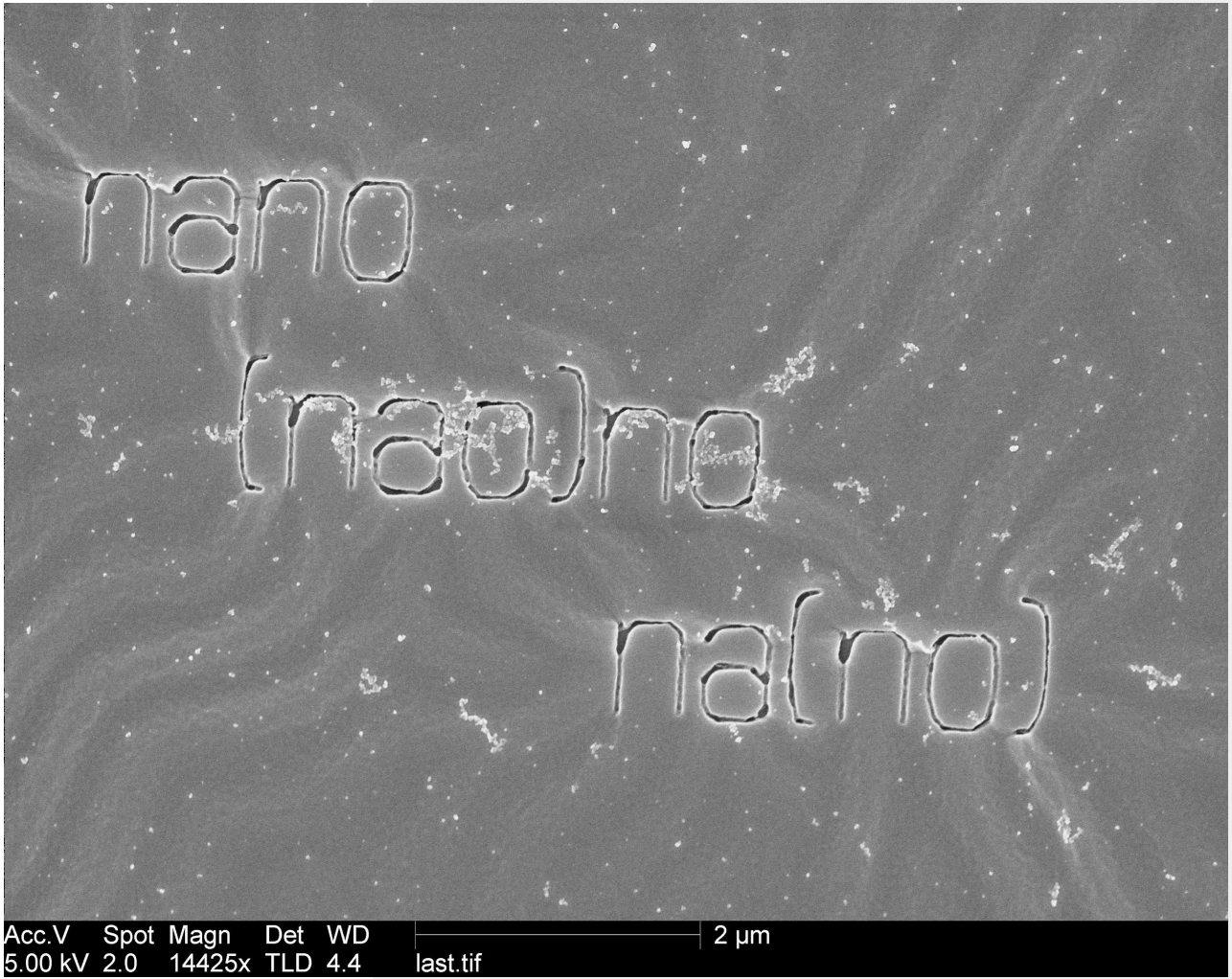




Nanowhere, 2014

Juan Hinestroza/So-Yeon Yoon

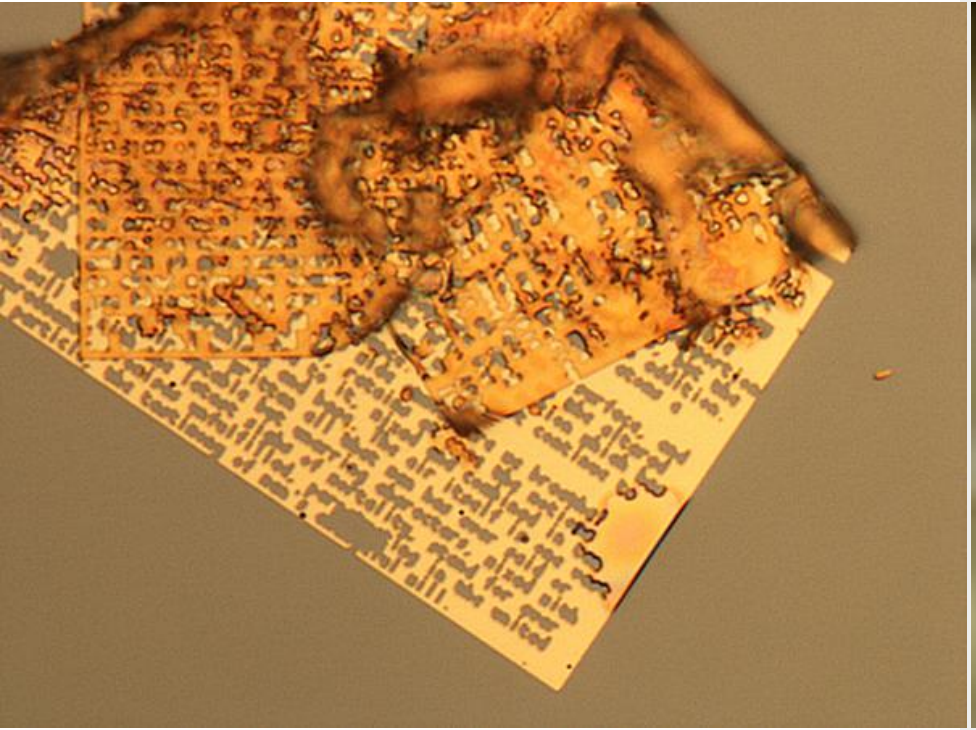
microscopic view of metallic/cotton framework (l), STM image of fiber nano scale structure(r)

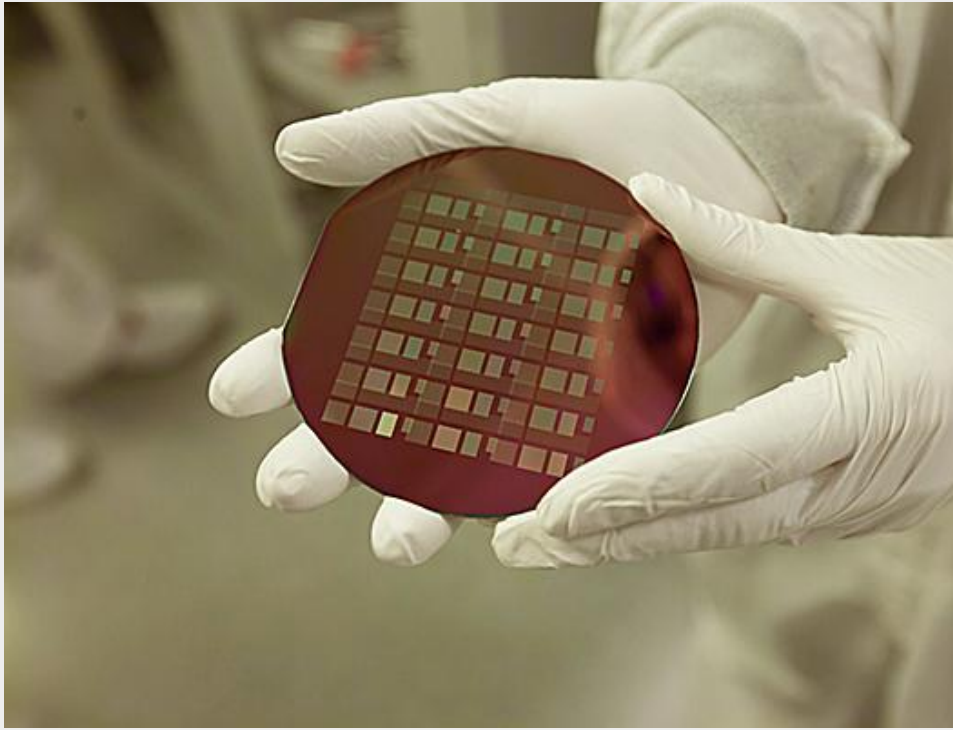


Na(no), 2012

Particle Group

STM image





The Charles Babbage Memorial Flight and Payload, 2014

Rafael Lozano-Hemmer

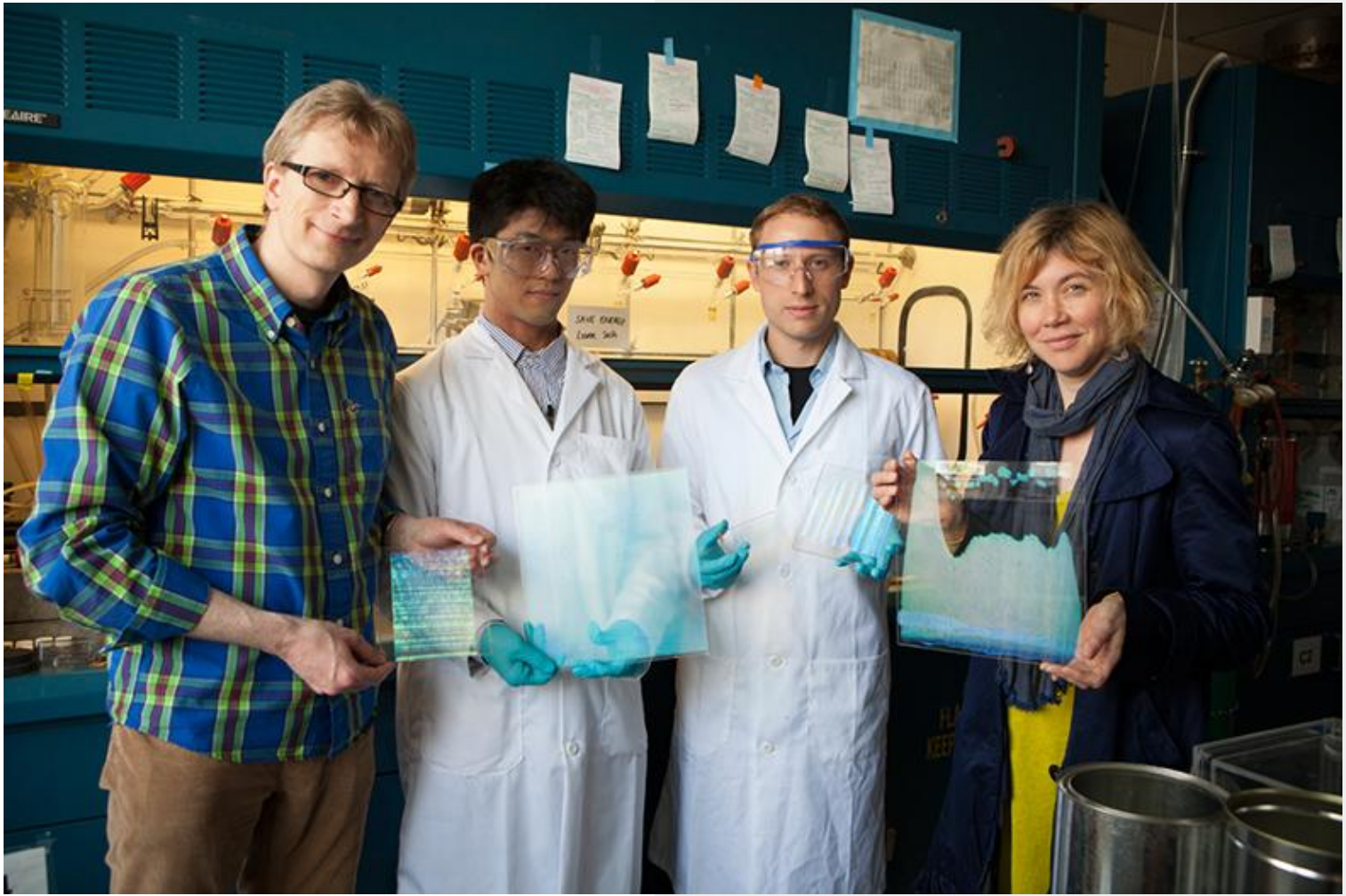
STM image of gold nano etched leaflets (l), silicon wafer template (r)

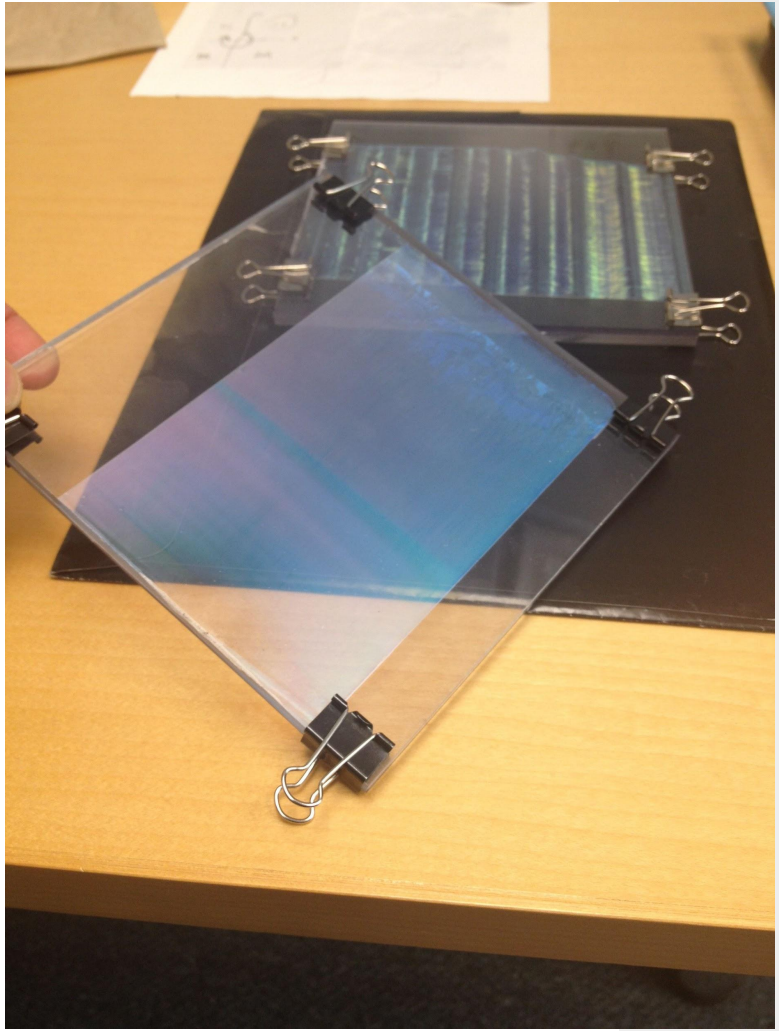
A Needle Woman: Galaxy Was A Memory, Earth Is A Souvenir, 2014

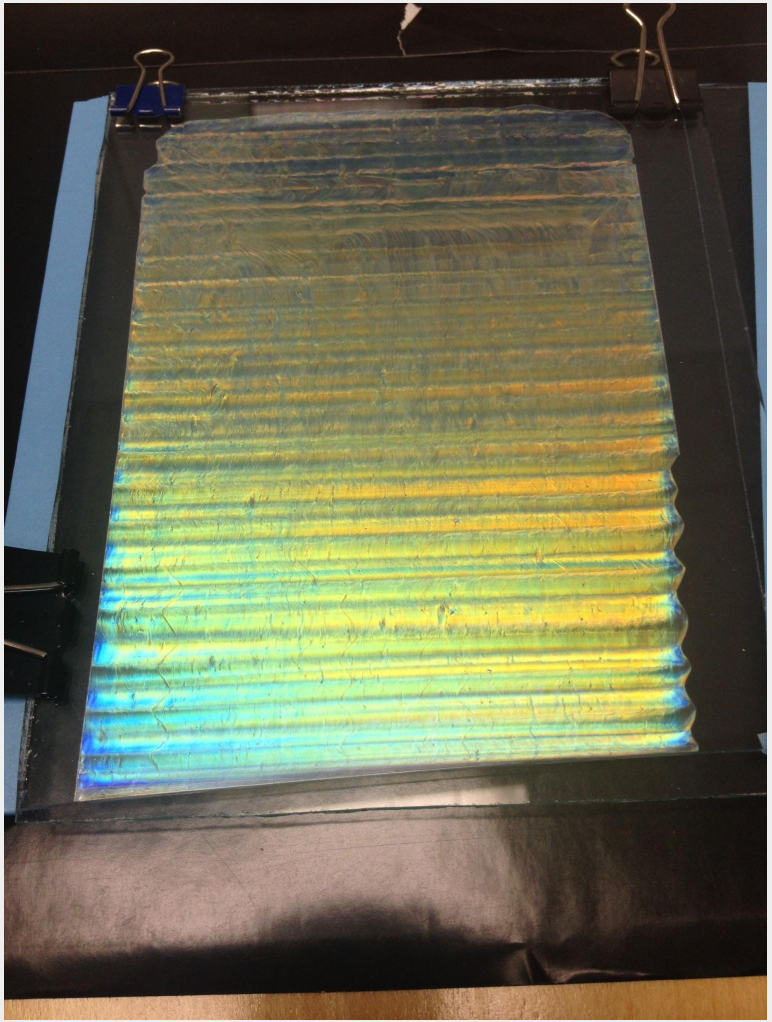
Kimsooja, Artist

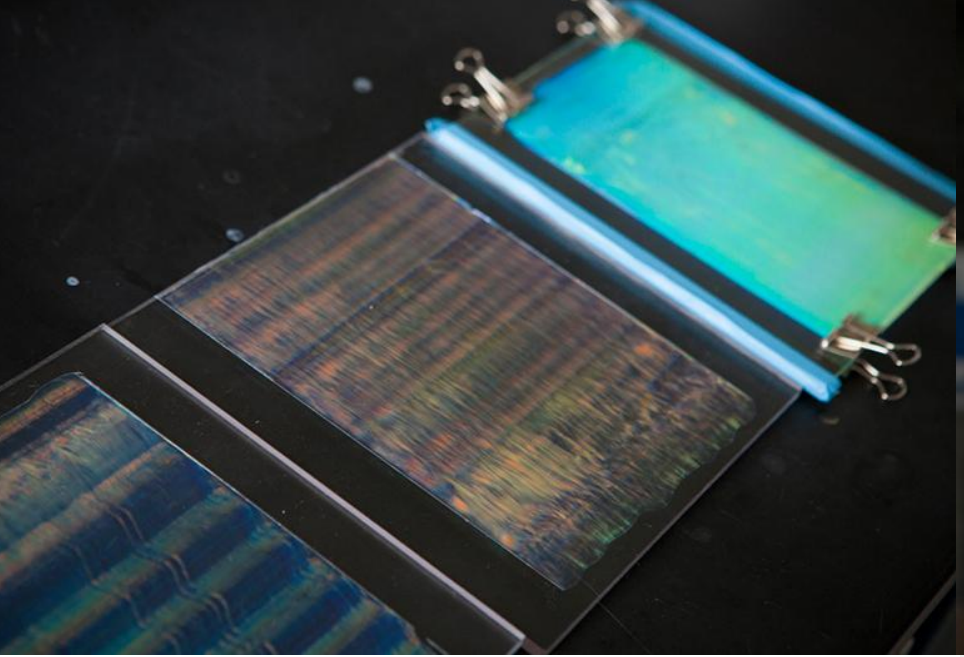
2014 CCA Biennial Artist-in-Residence

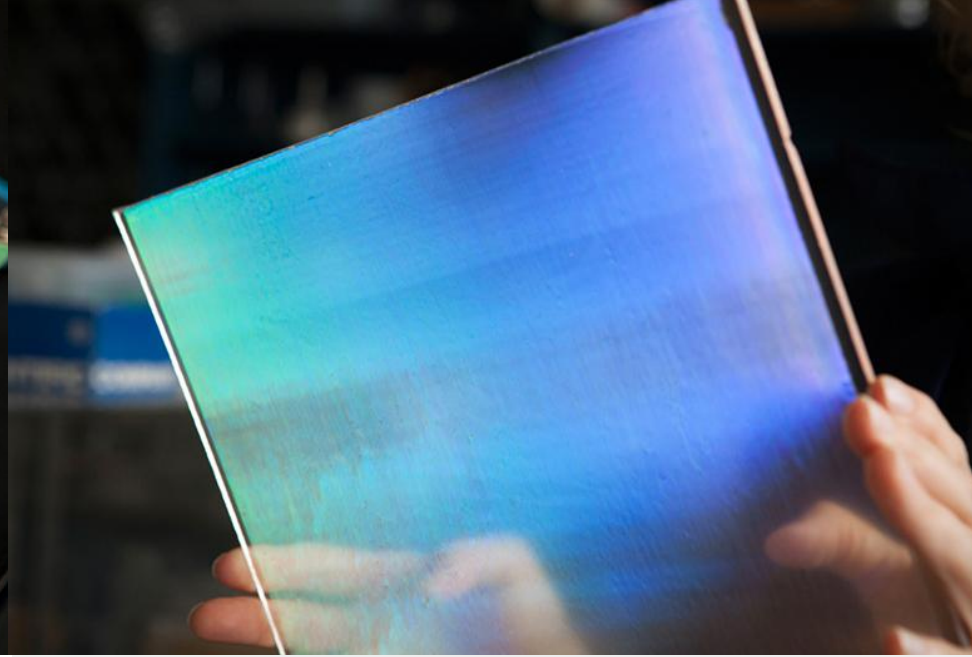
The following summaries the artist's project and the development of unique nano scale polymer for is surface in collaboration with Stephanie Owens (Curator), Ulrich Wiesner (Professor Materials Science and Engineering, Jaeho Chong (Architect) and the 46-foot steel and plexiglass sculpture for site-specifc installation at Cornell University.

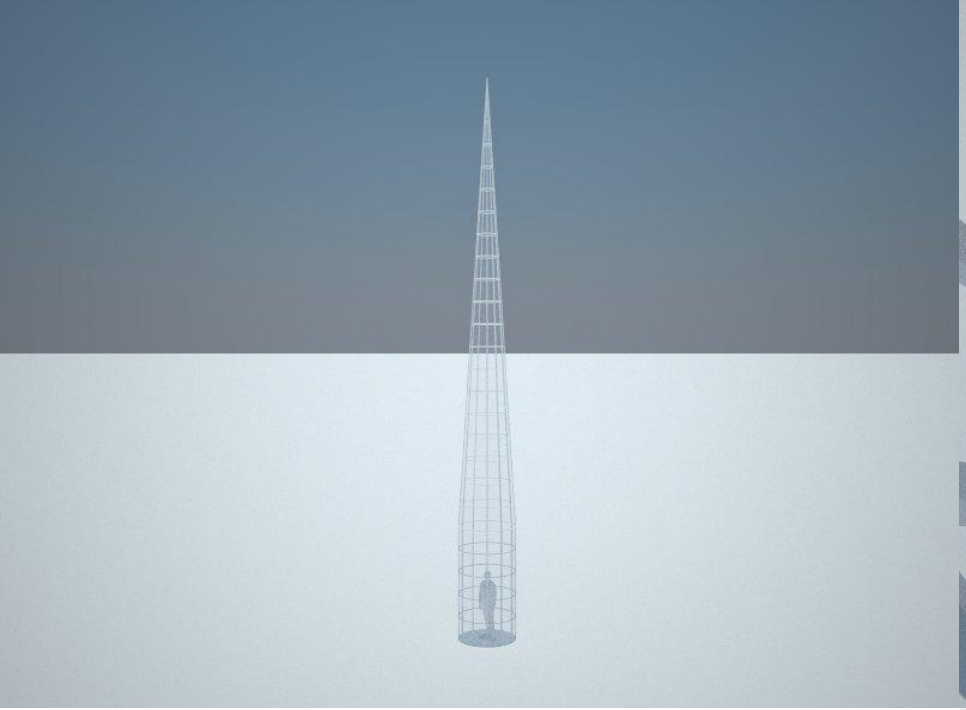


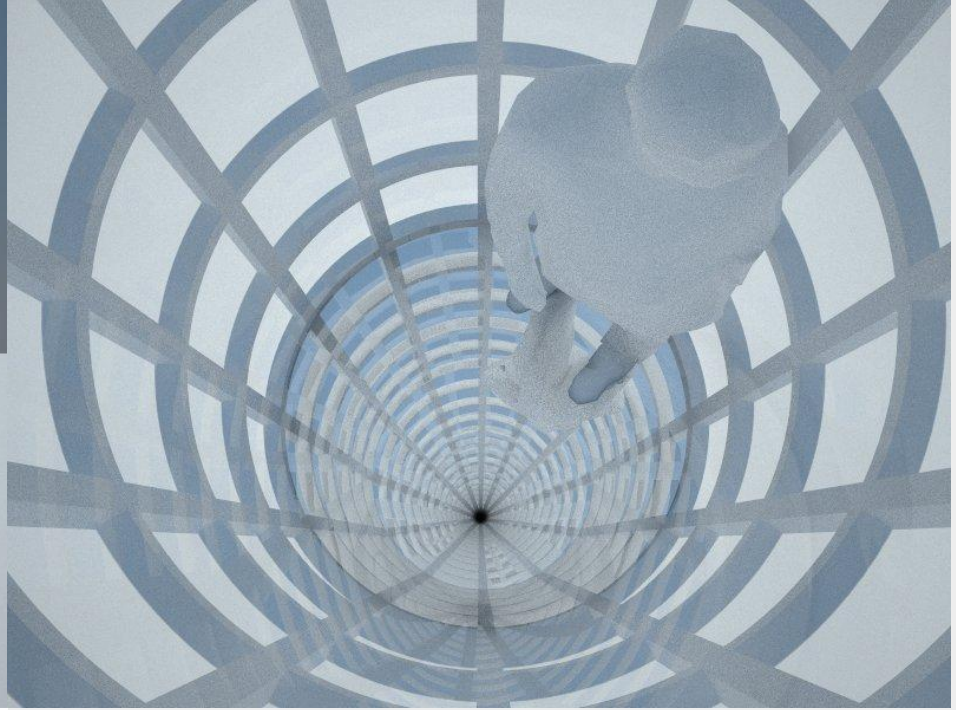




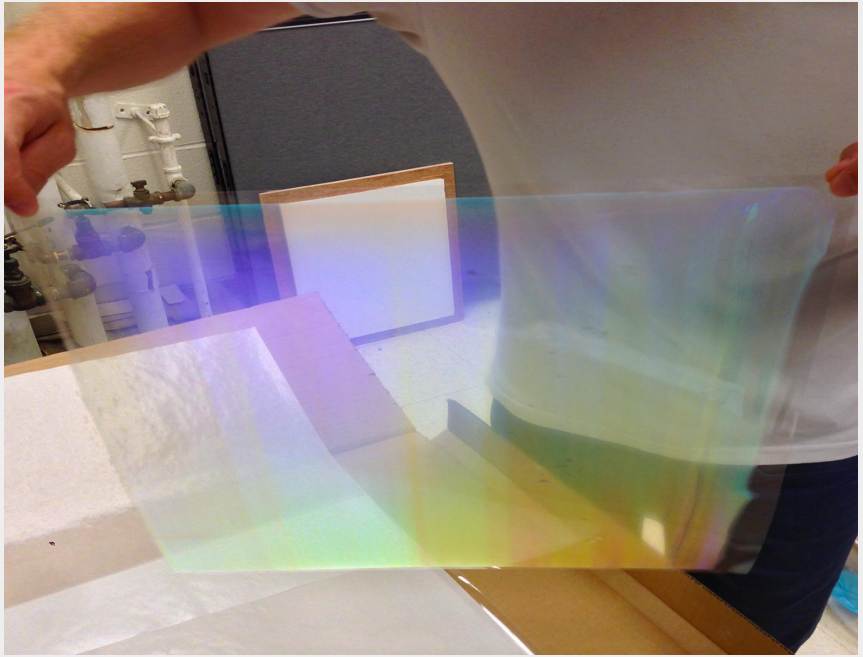








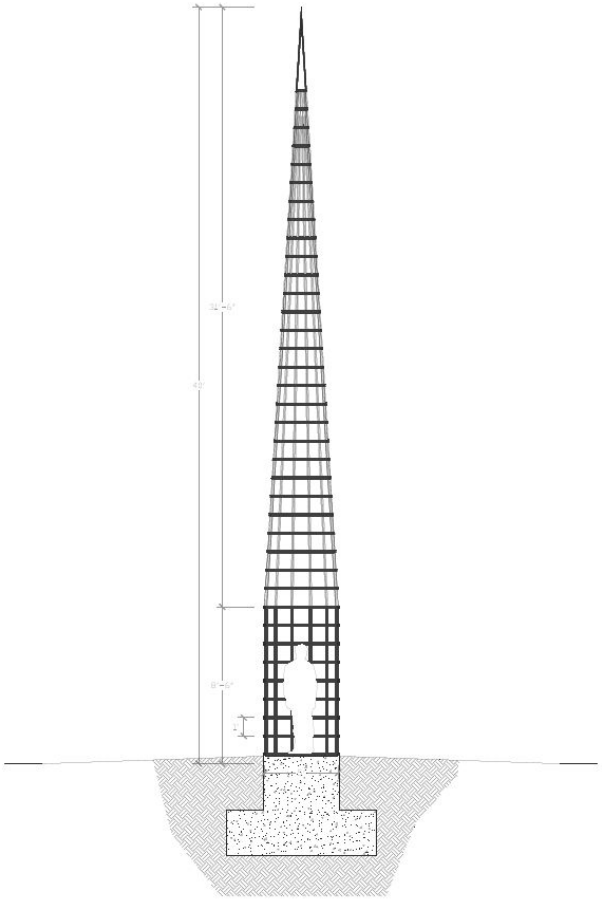
structural studies by Jaeho Chong



A Needle Woman: Galaxy was a Memory, Earth is a Souvenir, 2014

Kimsooja

Assembly view


SECTION
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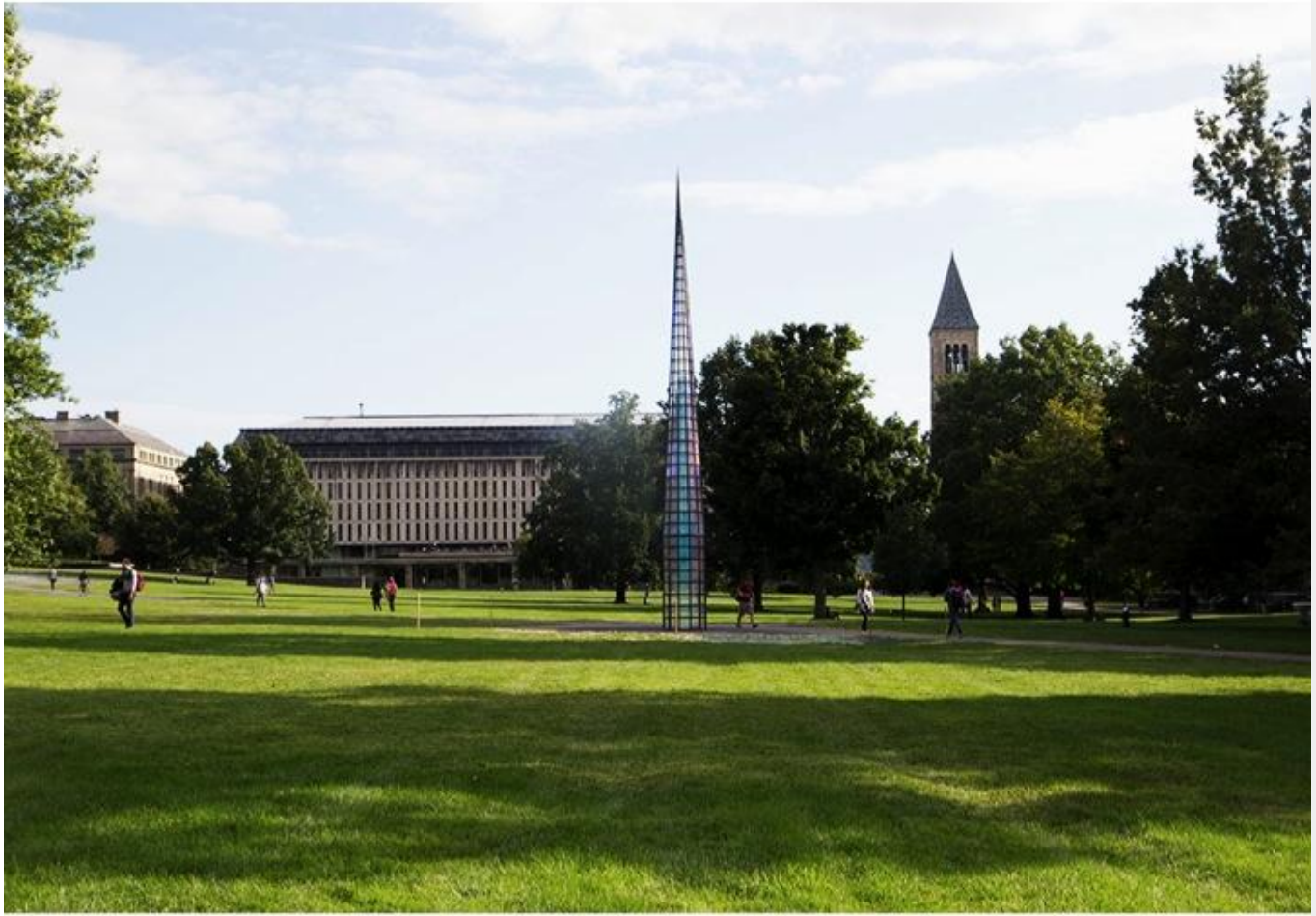

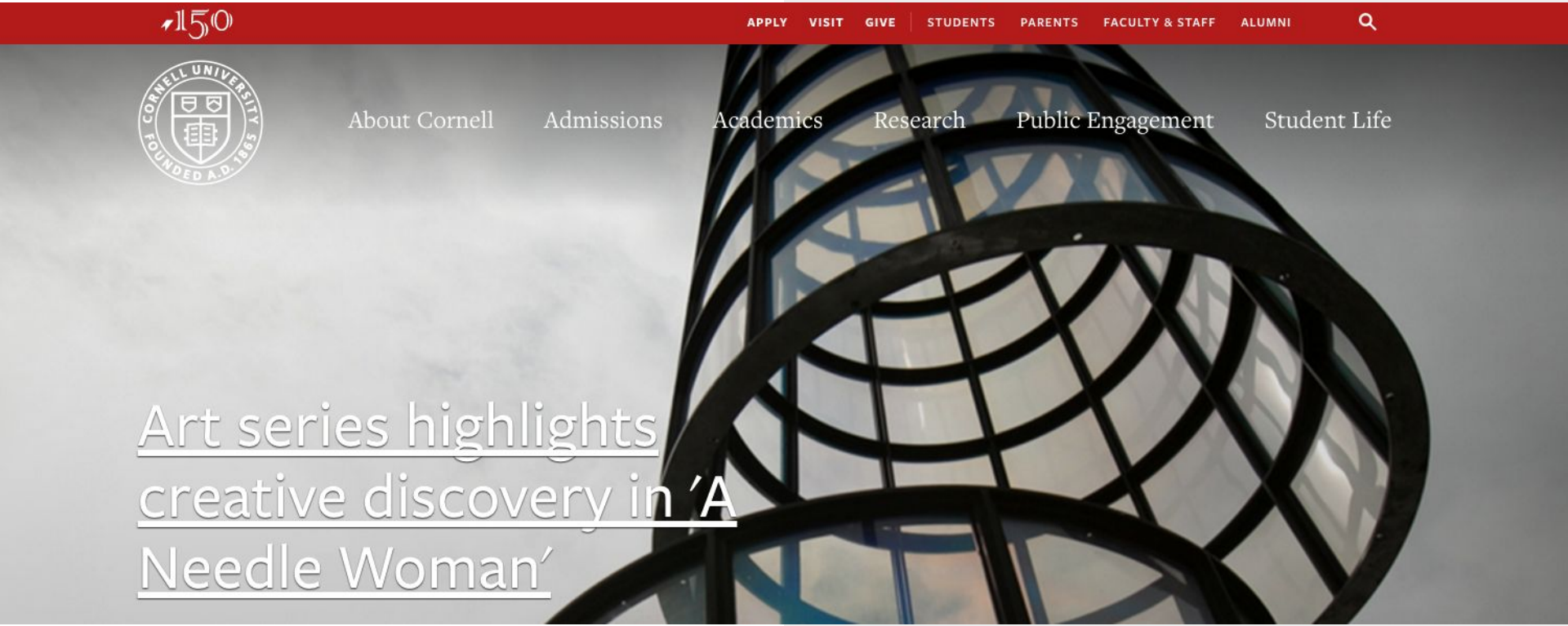
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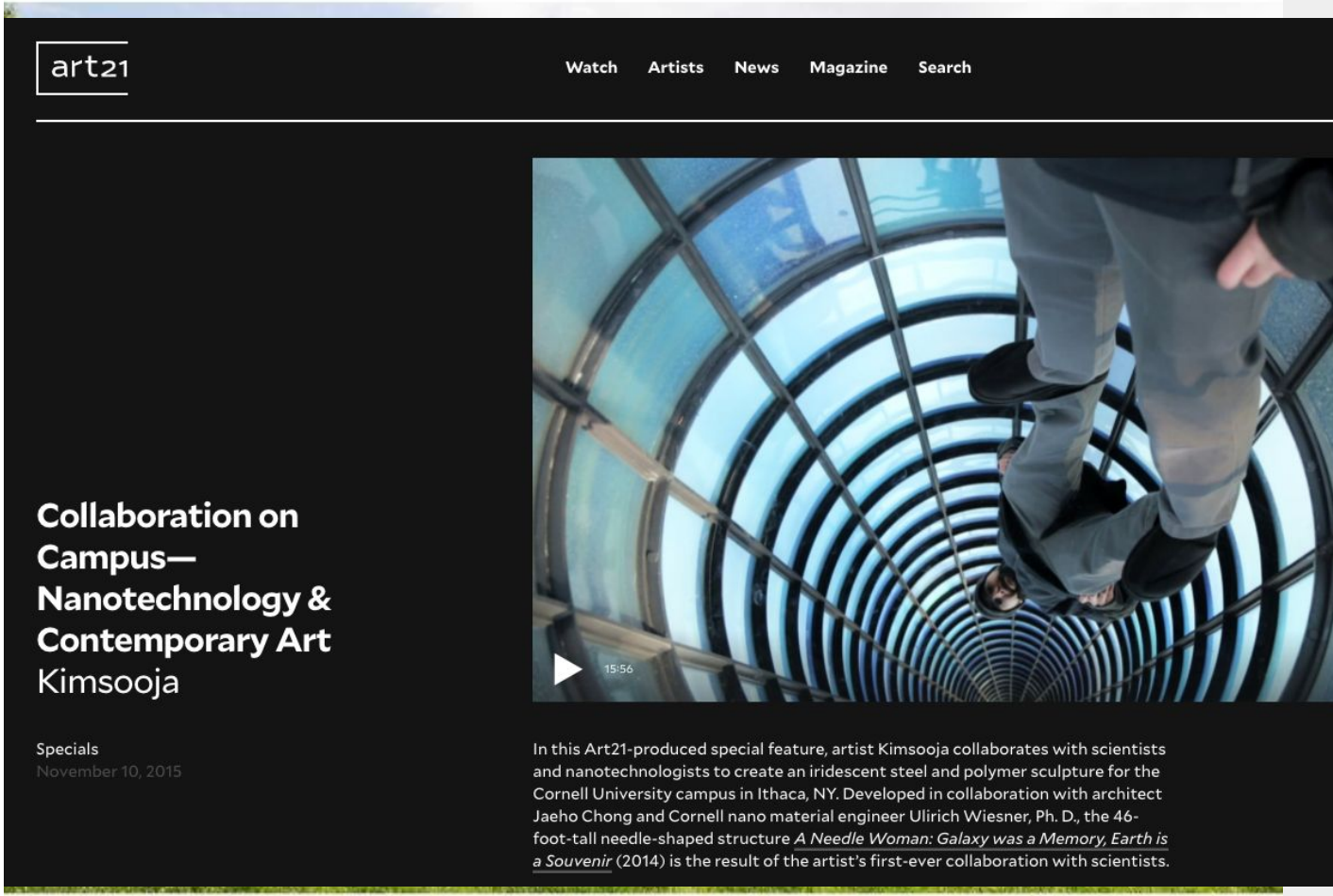
Art series highlights creative discovery in 'A Needle Woman'

video
art21.org/videos/kimsooja-collaboration-on-campus-nanotechnology-contemporary-art

press
news.cornell.edu/stories/2013/12/2014-biennial-explore-nanotech-artistic-medium

news.cornell.edu/stories/2014/09/art-and-nanotech-converge-campus-biennial

news.cornell.edu/stories/2015/02/biennial-s-art-and-science-collaborations-earn-acclaim



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/RECENT PROJECTS

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