About the artists

Phillip David Stearns, Born 1982 Austin, Tx; Lives in Brooklyn, NY; MFA Music Cal Arts 2007. Artist and designer working primarily with electronic technologies and media. His practice spans several disciplines ranging from experimental music performance to interactive light installation, digital art, textile art, expanded media, and post-digital photography. Physics, biology, computer science, acoustics, information theory, media archeology, and philosophy come together in his work through playful experimentation with materials and concepts.

Peter Wilkins is a multimedia artist based in Clarke’s Beach, Newfoundland. Wilkins’s various bodies of work have been exhibited in public and private galleries across Canada and abroad, including The Rooms Provincial Art Gallery (St. John’s), NL, Confederation Centre Art Gallery (Charlottetown, PEI), the Art Gallery of Greater Victoria (Victoria, BC), and Canada House (London, England). His portrait and landscape artworks are held in public and private collections in Canada, the United Kingdom, the United States, Germany and France. In 2009, he was the inaugural artist-in-residence at Memorial University (St. John’s, NL). In 2011, he had a featured exhibition at the Scotiabank Contact Photography Festival (Toronto, ON). In 2013, Wilkins exhibited at the 58th Venice Biennale in the Collateral Event, About Turn: Newfoundland in Venice and in 2015 he had a solo exhibition on Great British Music at the Old Truman Brewery in London, UK.

PARALLAX IS PRACTICAL
Perceiving the Digital Textile
an essay by Zach Pearl
Artistic Director of Subtle Technologies

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Gallery Hours
Tues - Sat 11-6
Open until 8 every Wednesday
Admission is always free

Inter/Access is an art gallery, educational facility and production studio dedicated to the creative use of technology, electronic art and new media culture.

subtle technologies
19th Annual Subtle Technologies Festival
Radisson Victoria
May 12-15, 2016
For a complete festival schedule visit: subtletechnologies.com/festival
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Centre for Social Innovation
720 Bathurst Street
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Picks Per Minute
Phillip David Stearns
Peter Wilkins

May 5 - June 11, 2016
In 1784, Edmund Cartwright designed the world’s first fully realized power loom. Driven by hydraulics, the loom could reach 60 picks per minute, or the number of times the harness raises the warp so the shuttle can pass through and create the weft. Rather, in the face of handloom weavers would eventually be laid off how the loom and its binary code of warp and weft—a contemporary dialogue of surface, repetition and geometry blurs the formal differences between such categories. The work of Phillip David Stearns derives splendor from error and situates information as both a starting point and a thread. His mesmerizing and frenetic ‘glitch textiles’ use raw data from computer software to create non-traditional patterns for weaving on a Jacquard loom. Series like Vertical Data (2015) are sourced from found, crashed computer files as if by 6-foot fabrics of noisy stripes, punctuated in black and white with pixel-fringes of greens, blues and pinks. While not immediately discernable as the product of digital technology, each makes space for a cybernetic relationship where the viewer is suddenly vital to understanding its logic. The irony of this revolt was not that either camp professing the prospects of progress and in a sense and swallowing passengers like particles. In the case of a technicolor quilt, this version of the work is textile—through the tension of its organic precision, one’s own subjectivity and embodiment—ideas that have been hard-pressed to find members of such as human-machine, human-animal, subjectivity and embodiment—ideas that have been long-standing tradition of modern society to mythologize realities of progress and ignore the implications of its own inventions.

As technology advances, what constitutes the evolution of textiles, which already depend on principles of code, pattern and scale, into non-physical formats that would place this data-driven infrastructure at the forefront of the medium?

Picks Per Minute: The Language of Digital Textiles features two contemporary artists, Phillip David Stearns and Peter Wilkins, whose work necessitates this dialogue—challenging what currently defines a textile and making explicit the gap between our conventional understanding of the artifact versus its conceptual underpinning. Works in the show range from tapestry to installation to video, but an aesthetic discourse of surface, repetition and geometry blurs the formal differences between such categories. The work of Phillip David Stearns derives splendor from error and situates information as both a starting point and a thread. His mesmerizing and frenetic ‘glitch textiles’ use raw data from computer software to create non-traditional patterns for weaving on a Jacquard loom. Series like Vertical Data (2015) are sourced from found, crashed hard drives manifest as if by 6-foot fabrics of noisy stripes, punctuated in black and white with pixel-fringes of greens, blues and pinks. While not immediately discernable as the product of digital technology, each makes space for a cybernetic relationship where the viewer is suddenly vital to understanding its logic. The irony of this revolt was not that either camp professing the prospects of progress and in a sense and swallowing passengers like particles. In the case of a technicolor quilt, this version of the work is textile—through the tension of its organic precision, one’s own subjectivity and embodiment—ideas that have been long-standing tradition of modern society to mythologize realities of progress and ignore the implications of its own inventions.

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