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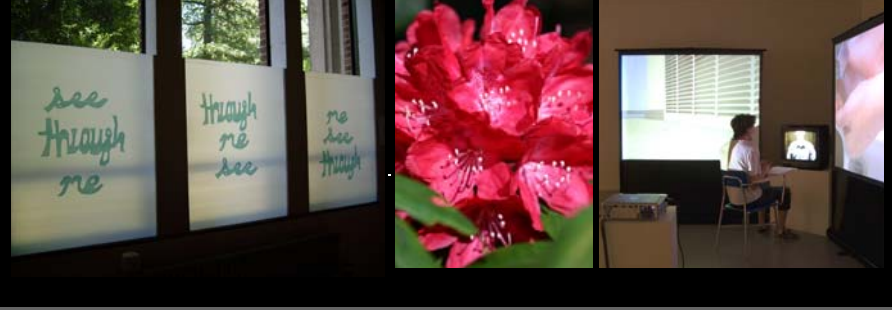
The Seventh Annual, 2008 UW Summer Institute in the Arts & Humanities was created by the Undergraduate Research Program in collaboration with the Simpson Center for the Humanities. The Institute is sponsored by Undergraduate Academic Affairs, the Mary Gates Endowment for Students, the Office of Research, the Simpson Center for the Humanities, Educational Outreach, and the Undergraduate Research Program.

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UNIVERSITY OF WASHINGTON'S
*2008 Summer Institute in the
Arts and Humanities*

SEVENTH ANNUAL INSTITUTE SYMPOSIUM



Media and the Senses

**15 August 2008
ODEGAARD UNDERGRADUATE
LIBRARY 220
9 AM - 4 PM**

The UW Summer Institute in the Arts and Humanities provides a unique opportunity for selected undergraduates to participate in scholarly research with faculty and peers.

Summer Institute participants develop an original project through the exploration of source materials and research methods essential for advanced research in the arts and humanities.

We celebrate the accomplishments of this year's Summer Institute students and faculty.

2008 UW SUMMER INSTITUTE FACULTY

Carrie Bodle, Visiting Lecturer, School of Art

Professor Axel Roessler, School of Art

Jentery Sayers, Teaching Associate and PhD Candidate, English

Professor Phillip Thurtle, Comparative History of Ideas

ACKNOWLEDGEMENTS

We wish to thank all of those who contributed to the success of this Institute: Mary Lidstrom, Edward Taylor, Kathleen Woodward, Janice DeCosmo, Miriam Bartha, Renee DeLong, Kris Anderson, Judi Clark, Odgaard Undergraduate Library Staff, Jodene Davis, Ginger Lupon, Pat Wrobel, Jennifer Harris, Jessica Salvador, Tracy Nyengas and all others who have contributed to this event.

Special thanks to the Mary Gates Endowment for Students for its support and encouragement of undergraduates in research. We also express appreciation for sponsorship of this event to Undergraduate Academic Affairs, the Simpson Center for the Humanities, the Office of Research, Educational Outreach, and the Undergraduate Research Program.

embodied vision, through live journalism. I am exploring the relationship of the photographer with an audience and a group of subjects. What I want to explore now is time and distance in my photography. When I shorten the time it takes to exhibit for my audience, the distance between is affected. I am interested in these relationships of disembodiment, time, distance, and how they can alter, distort, and control agency in photography.

REGINA WANDLER, Community, Environment & Planning and Comparative History of Ideas

Streetwalking Soundtrack

The typical street is a pathway between specific places, but not quite a place in itself; it is a space of movement, a very public space that is at the same time a private experience for each person who walks down it. For example, on the street, people interpret the same sounds very differently. Men and women also interact with the street in different ways, as the street reacts to their presence differently. As a body experiencing the street, how do you understand and change the street by existing within it? And how does traveling the street affect you? To answer these questions, I recorded the sounds a man and a woman heard when they walked a street and played these sounds back to individual women and men in the Jacob Lawrence Gallery. People then gave me feedback on the noises that stood out to them. From this information, I created a soundtrack distorting the auditory environment to illustrate gendered experiences of the street. What this soundtrack achieves is a better understanding of the different ways in which we currently conceive of movement and auditory mapping, and we can use it to work towards designing urban spaces that do not inherently construct and perpetuate socially constructed gender norms.

SARAH WANG, Informatics

Hyper-Attentive Learning in Alternative Settings

Recognizing that hyper-attention, or the ability to multitask between different sources of information, is becoming increasingly prominent in every aspect of modern life, I am exploring how it can be utilized, instead of discouraged, in a variety of learning environments. Ultimately, I aim to develop a model for collaborative learning that facilitates the exchange of information and interactions between instructors and learners. By treating the gallery space as an environment for alternative learning, I experimented with my ideas at the Jacob Lawrence Gallery. The experimentation made it possible for visitors to use mobile technologies, such as mobile phones, to leave their comments on a real-time, virtual guestbook, which was projected on a gallery wall. In the future, I plan to explore the operation of alternative learning spaces located, physically and virtually, around the UW campus. Examinations of this kind shall culminate in a typological study of various learning spaces and shall also be a crucial component of the next stage of my undergraduate capstone project. Using gallery visitors' interactions with the live guestbook as a guide, I plan to incorporate hyper-attention into my future research and possibly design a hyper-attentive learning space.

organic shape. I see each aspect of my installation as a reminder of the permeability of all things. They ultimately become unique creatures of life and rebellion in man-made constructs and the geometrical realms of the habitats we live in.

NICHOLE POINSKI, Comparative Literature
Emerging Materialities: Exploring New Approaches to Writing

My project explores the materiality of writing and the questions that arise when focusing on the emergent properties of writing in different, seemingly incongruent spaces. I compare my experience with creative writing in the Jacob Lawrence Gallery with my involvement with the University of Washington's English Department Writing Center. By unpacking approaches to writing, both creative and academic, I address acts of writing as kinetic transmissions of information, rather than finished products acting as such. I argue that focusing on the process of writing, contesting the notion of the physical "finished product," articulates writing in new ways and forces me to address my role as an undergraduate researcher of the Humanities.

CHRISTOPHER STEVENSON, English and Creative Writing
Virtual Poetics

Much of the research already done concerning the phenomena associated with the act of reading has been focused on the specific task of picking up a book. You read the words on the page; first you consider what those words make you think, and then you attempt to make sense of what you just thought. Nowadays, however, our morning newspaper isn't just a heap of newsprint on your front steps: it's a link in your email, a quick check of stocks on your Blackberry, or a text message alert from nytimes.com. Making reading an entirely virtual experience distances us from the material, while it simultaneously allows us to access it anywhere we want to. In my research, I've attempted to re-consider the phenomenological effects of reading for our Virtual Age and determine the differences in not just how we read, but how we make sense of these new texts. Going forward, I would like to use this research as a launch pad to developing a style of poetics that reflects the challenges of viewing and reading traditional texts in a virtual environment.

JUSTIN VICE, Comparative History of Ideas
Performance Journalism

Everything is performative. Most of the media that we receive today is filtered, prepared, edited. The performers of photographic media are removed from their audience. I want to confuse that separation. When you're in the gallery, the sentence usually goes something like this: You're the subject, looking at the object. That's the notion I want to play with. What's different when the subject looks at an object of that subject? How are we affected by the presence of media performers, simultaneously with their media, which is us? How will you feel when you're looking at a particular piece, and you are part of that piece, next to another piece? I am looking to notions of embodiment, and involvement. Photographers create a story of an event, that is most often later accessible to an interested audience. I am instead looking to disembody my own vision by involving people with my

ODEGAARD UNDERGRADUATE LIBRARY, ROOM 220

8:30-9:00

REFRESHMENTS

9:00-9:30

WELCOME AND OPENING REMARKS

Kathleen Woodward, Director, Walter Chapin Simpson Center for the Humanities, Professor of English
Jennifer Harris, Associate Director, Undergraduate Research Program, Undergraduate Academic Affairs
Axel Roesler, Assistant Professor for Interaction Design, School of Art
Carrie Bodle, Visiting Lecturer, School of Art

9:30-10:25

SESSION I

Kendal Lund, English
William Damon, English and Law, Societies & Justice
Nishali Nanayakkara, Comparative History of Ideas
Andrew Franks, DXArts
Sohroosh Hashemi, Business Administration

10:25-10:40

Q&A and Closing Remarks for Session I

10:40-10:50

BREAK

10:50-11:45

SESSION II

Julia Bruk, DXArts
Jennifer Mao, Photography and Psychology
Nichole Poiniski, Comparative Literature
Christopher Stevenson, English and Creative Writing
Justin Vice, Comparative History of Ideas

11:45-12:00

Q&A and Closing Remarks for Session II

12:00-1:15

LUNCH

1:15-2:10

SESSION III

Gettchen Cook, Design Studies and Women Studies
Ari Kirby, Classics, Greek, Linguistics and English
Seungwha Lee, Art History and Communication
Regina Wandler, Community, Environment & Planning and Comparative History of Ideas
Sarah Wang, Informatics

2:10-2:25

Q&A and Closing Remarks for Session III

2:25-2:35

BREAK

2:35-3:30

SESSION IV

Brittany Dennison, Philosophy and Creative Writing
Claire Fox, Comparative History of Ideas and Comparative Literature
Sol Hashemi, Photography
Jason Hirata, Photography and Comparative History of Ideas
Laura Paul, Comparative History of Ideas and DXArts

3:30-3:45

Q&A and Closing Remarks for Session IV

3:45-4:00

CLOSING REMARKS

Jentry Sayers, Teaching Associate and PhD Candidate, English

5:00-9:00

Symposium After-Party, Waterfront Activities Center

Please Note: Abstracts are listed alphabetically by the presenter's last name.

JULIA BRUK, DXArts

Collisions

Coming from a background of photography and stop motion, I am interested in evoking emotion and wonder through a change in perspective. After researching different techniques and mediums throughout the Summer Institute, I decided on using a five-channel audio narrative combined with a three-channel video that circulates around the viewer, who sits on a rotating stool in the center. Experiencing "Collisions" should cause sensations of vertigo, anxiety and excitement. The screens contain impressionism-inspired images taken from a car window that are juxtaposed with similarly structured photos of a man and women in the midst of distress. Compressing space and time into a claustrophobic arena of sound and image, the audience is trapped directly in the middle of a thick cross section of media and psychological stimulation. Our senses can drive us to similar emotional states in drastically varying surroundings, and this installation exposes this phenomena. My experience in presenting this installation has raised my interest in building immersive media environments that will connect directly with the audience. My hope is to give the world opportunities to approach common things in life with re-born significance, encouraging epiphanies and making everyday life more interesting.

GRETCHEN COOK, Design Studies and Women Studies

Birthing a New Story

With this project, I utilize birth scenes that are prevalent in movies and TV and repurpose them with new voice-over narrations. The audience sees an emergency requiring a hospital and a wheelchair. The laboring woman is in the worst pain of her life, frantic, begging for drugs, ripping at companions, screaming, and hysterical, while those around her are yelling, "PUSH!" Women build their birth expectations partly from these images that can be seen on a daily basis. However, this imagery is not reality for the majority of women in labor. Instead, it is a carefully crafted scene made for entertainment purposes. Entertainment is fine, when there is an understanding that the message has been sensationalized. The problem comes when audiences don't hear a different account of birth, since we live in a society that doesn't encourage education about the reproductive capabilities of our bodies. Inspired by the birth narratives in midwife Ina May Gaskin's book, *Guided To Childbirth*, I am exploring the effect of hearing stories written by women about their experiences. These stories do not gloss over the hardships of labor, but they encourage the listener to know that a safe and respectful birth is possible outside the clinical setting. Robbie Davis-Floyd, a cultural anthropologist, states "women who have had positive birth experience [should] communicate that more often to women who are wondering what kind of birth they want to have. . . . It is out of guilt that women don't share their stories more often." It is important that audiences hear all possible messages; only then is choice in birth possible.

WILLIAM DAMON, English and Law, Societies & Justice

Quantum Learning

An expression of the better part of fifteen years spent in and around the US educational system, my collaborative project, entitled, "Quantum Learning," is equal parts indictment, manifesto, and research proposal. Concerned with different perceptions of the classroom,

complications and limitations that arise from our existence as organisms capable of experiencing a spectrum of sensory interpretations. One manifestation of synesthesia is through the sound/color pathway, when visuals correspond to characteristics of experienced sounds such as pitch and timbre. The first component of my installation draws inspiration from this phenomenon. I composed a visualization of Pachelbel's *Canon in D Major* by assigning video clips to pitches and arranging their presentation to mimic the original piece. The second component of the work imagines the undocumented relationship between tactile and visual senses through the topographical representation of the *Mount Lia*. This piece acts as an interactive canvas for the time-based visualization of Pachelbel's *Canon* to be projected upon and is also designed to be touched by viewers. By projecting the visual manifestation of sound upon a visual piece that has been translated into a primarily touchable work, I aimed to create an immersive sensory experience that confuses the notion of automatic or normative perceptual processes. My future work with photography will continue this line of inquiry in order to challenge the inherently visual nature of the medium and create bridges between our ostensibly disparate sensory modalities.

NISHALI NANAYAKKARA, Comparative History of Ideas

Into the Eyes: Proprioception and Body Space in Media on Screens

My project explores perceptual conditioning, particularly the habit of looking at an image on a screen rather than scanning its surroundings. To demonstrate the manipulation of the body implicit in viewing media on a screen, my collaborators, Kendall Land and Will Damon, and I created a video installation in which an instructional video repeatedly "corrects" the body from turning to look at two screens displaying bodily movement on either side. Using this project as a starting point, I aim to understand how any piece of technology, from a chair to an LCD screen, creates a space, a potentiality within the body, and enters into proprioception, or one's own feeling of body. Humans and objects exist as a cohesive and interdependent system, not as two separate "units." I want to explore, then, what exactly it is to interact with an object and how the body creates meaning out of and from that object.

LAURA PAUL, Comparative History of Ideas and DXArts

Habitat

I am interested in the biology present in all things, and how it can be so easily forgotten in post-industrial spaces. I see my work in the Summer Institute as an experimentation in installation art, which gives it the ability to confront the controls and restraints prevalent in the spaces we live in. I am interested in using organic materials, such as a live animal or a piece of wood, as their individual compositions determine how they act and react in very specific ways. Ultimately, I aim to find what can be learned from the traces each aspect of my project left. While the animal may be contained in the environment I put it in, it still has the ability to alter that environment in creative or destructive ways. A plant may not be able to grow in the concrete floor of the gallery, but it can survive a short time period with minimal soil and water. Just as these organic objects have their own ways of interaction, a drip of paint on a wood board can be guided, but not controlled. It ultimately makes its own path, its own

Jesper Svenbro's work on Greek tomb inscriptions and Zukofsky's sound translations, I selected a small corpus of Greek texts not only to preserve what normally dies but to deliver what is born in translation. The resulting work consisted of two visual texts, five looped audio-texts and several telling successes and failures.

SEUNGWHA LEE, Art History and Communication

Googling Race and Gender

As scholar Lisa Nakamura states, "the Internet is a place where race happens." And it often happens through pornographic experiences online. My observations suggest that more than any other race and gender, Asian women are sexualized and objectified through images online. These observations motivated my installation piece, recently presented at the Jacob Lawrence Gallery, which aimed to bring awareness to current body politics online by bringing the private, everyday activity of browsing the Internet at a home office desk into an art gallery space. Comments that I received on the installation raise issues relating to race and gender online and their role in a broader public. To respond to these comments, I propose the extension of the installation into different public places on the UW campus, as well as a website targeting Internet users who search for pornographic images. The website will address how race and gender, when digitized, are linked to pornographic experiences online and the societal effects of this linkage beyond the computer screen, both in the U.S. and globally.

KENDAL LUND, English

Creative Exploration of Educational Environments

Throughout this project, I have explored a question posed by Eve Sedgwick in *Tandem Fading*: "Is it true that we can learn only when we are aware we are being taught?" The physical experiences in the classroom of sitting in a desk, paying attention to the speaker, and disregarding visual and auditory noise are ways in which the classroom draws attention to the act of learning. However, these practices have the adverse effect of underemphasizing the body's role in experiencing expression. Brian Massumi points out that expression "strikes the body first, directly unmediated." In order to creatively examine these issues, Nishali Nanyakkara, Will Damon, and I collaborated on a video installation that contrasts students' experiences in the classroom with their experiences outside the classroom. We were able to share our piece in the Jacob Lawrence Gallery, where viewers were invited to sit in a desk to experience our installation. A screen directly in front of the viewer played images of a student exhibiting rigid classroom posture, while screens on both sides of the viewer depicted the fluid movements of hands and feet. The creative process allowed us to reexamine our relationship to educational environments as we created an opportunity for our viewers rethink the body's role in the learning process. My research leads toward further exploration of ways to creatively incorporate physical experience in educational settings.

JENNIFER MAO, Photography and Psychology

Pachebel vs. Mona

Throughout the Summer Institute, I have been investigating synesthesia, which is when an experience within one sensory modality elicits a concurrent experience within a separate, unrelated modality. The notion of synesthesia is intriguing because it embodies the

"Quantum Learning" calls for a more nuanced understanding of educational space. Central to the piece is the way it establishes the classroom as divorced from the day-to-day life of the student. This divorce is illustrated by contrasting images of the classroom with images of the students' home life. In the classroom, the students are asked to understand their body in a highly stylized manner, their bodies scrutinized and controlled, and their gazes focused. This environment often creates malaise and boredom in the student body. Keeping educational space relevant and meaningful is an important duty of academia; and by inviting new perspectives on the issue, "Quantum Learning" helps to solve these pressing concerns. As part of my own research goals, this project is a stepping-stone to more research on the impoverished relationship between individual agency and the structures and institutions of the state. It is also emblematic of my desire to engage in interdisciplinary research expressed through novel means—new ideas expressed creatively. Rather than using the familiar structure of the research paper, "Quantum Learning" employs a unique structure that develops, contrasts and encourages new perspectives around modern educational practices. In the future I hope to go even further, using new research methods to continually widen the applications of humanities research and generate new ideas.

BRITTANY DENNISON, Philosophy and Creative Writing

Casketia: A Warm Embrace of Heat Death

For my research, I focused on the notion of the "circle of life," or the constant recycling of dead matter into new living entities. In this cycle of matter, our human bodies deteriorate and we are "reborn" as a new being; thus we are immortal in the sense that we will live on forever, merely in different form with different functions. Yet, the circle of life is within a closed system (the universe); according to the second law of thermodynamics, every closed system, a system with self-contained energy, will eventually turn entirely from matter to heat. For my project, I created a piece that, without being solemn, would break the circle of life by putting forward the notion of heat death. I wanted to endow people with joy at the thought of becoming heat. I chose to have light being shown through a stencil of myself hanging above a heated table, reminiscent of a funeral slab. The light shines through the stencil, creating a hazy image of a body that can be touched, and when touched, feels warm. Alas, there is no immortality, since all the matter in the circle of life will eventually turn into heat. But what's so wrong with that? On a cold winter night, we snuggle up, seeking to capture our fate under blankets. Throngs of people flock to beaches on sunny days, hoping to soak up our future state. We need heat to survive, just as it is inevitable for us to become heat. Hopefully, by giving the opportunity to sensorially experience what our bodies will become, I am replacing anxiety in regards to death with solace.

CLAIRE FOX, Comparative History of Ideas and Comparative Literature

Amplified Present: The Delayed Beauty of a Bizarre Locale

"They sat down to their unexpected festive midnight tea."

On my first read of Vladimir Nabokov's short story, "Signs and Symbols," this sentence was unremarkable. On ensuing reads, however, the image of the "unexpected festive midnight tea" became a familiar space where two characters create a bizarre locale in the weary familiar. The sentence wasn't beautiful, and then it was. I aim to construct and

decode my own fictional locale by sculpting a narrative with moments in video, taking advantage of the medium's constant movement and characteristic instability to unearth an image-based, psychological space inspired by gestures from Nabokov's linear narrative. Those moments find their first iteration, however, as static illustrations: some as sketches and watercolors passing through memory as I recreate them on a page, others as photographs captured by impulse. As I throw distance between literary moments and video interpretation, I develop a more nuanced appreciation for each gesture, whether that gesture is human or inhuman. The resulting video works to create an environment rooted in the present, making use of blank space and musically inclined editing to engage the viewer while confronting him or her with the value of a single moment. It won't be beautiful, and then it will.

ANDREW FRANKS, DXArts

Assignment #2

My project is an abstract exploration of space and experience in the digital video realm. I created a visual landscape in which the audience makes no associations with any objects or events. I also explored the idea of perspective and generated an environment that alters the viewer's perception of the video through changes in time and speed. With no sense of what they are observing, the audience is completely removed from any past experiences or notions and is engrossed with the contemporary video art that is projected in front of them. This approach formed a unique experience that varied from person to person. In fact, making a piece that is just one elaborate shot was an experience of its own. The entire film never cuts to a new shot, and the camera never changes its position. Besides altering the speed in post-production, all the effects are done in camera. That said, the timing and effect of each event in the film would be impossible to recreate. With a heavy background in narrative film, this project was a step in a very different direction for me. Knowing that it was going to be displayed at the Jacob Lawrence Gallery, I had to keep in mind its space within the context of the gallery. The audience seemed very intrigued and perplexed by the visuals in my piece, and they were absorbed by trying to figure out what was going on, rather than simply relating to the video art. They created their own meaning for the abstract video, which was my intention. Now, after exploring how we perceive spaces in video art, I want to start researching the hybrid of narrative film and experimental video.

SOHROOSH HASHEMI, Business Administration

Theremin Shirt: Hyper-Sensory Appare

How can spatial relationships be sonified through apparel? How can this sonification enable new ways of thinking? These questions led me to the idea of sonic apparel, through which the wearer (and everyone else nearby) could actually hear the acoustic space of any given environment. To explore this possibility, I created a mock-up of a Theremin shirt, or a sound-producing t-shirt, after researching current technologies and projects in the field of wearable computers and wearable art. I used audio and video to develop an idea of how the Theremin shirt would sound and presented my mock-up, audio and video at the Jacob Lawrence Gallery. This investigative process has presented me with questions related to engineering, design, and music. When continuing this research, I will further examine how apparel can facilitate tactile, sonic, and visual interaction between the wearer and

environments. By amplifying or repurposing the sensual interactions the wearer has with apparel, we can think and live in new ways. Ideally, this research will ultimately take the form of a fully functional Theremin suit.

SOL HASHEMI, Photography

Object History Awareness

My research has led to the production of a series of photographs that seek to reveal the agency and motion inherent in all objects. A chair causes you to move to it to sit down, just as you can then move the chair. Objects have a history full of movement and are shaped by their interactions with this world they inhabit. A scratch on a bucket is like the scar on my leg; both are the residual marks of specific events. I am also investigating space and time. Photographs of a floor or ceiling get placed on a wall and, when part of a grid, start to confuse the viewers' perceptions of gravity. A group of images is seen at once, compressing a duration into an instant. The photographs become exercises in awareness; they force one to link specific activities to still images as well as objects themselves. It is my hope that through these visualizations, one can come to better appreciate the world they share.

JASON HIRATA, Photography and Comparative History of Ideas

Untitled

I am interested in the overlap that occurs in the creation of and interaction with different systems of significance. This overlap creates friction and necessitates change and adaptation. My project took shape in the form of a series of drawings accompanied by subtitles. The drawings were first a way to describe the world around me and second a way of exposing and playing with the flaws and peculiarities of such a system of description. The line became both the simplest and most complex of its characters. A telephone wire looks identical to a horizon. A fly can be a distant star. In this system meaning is highly contextual—the subtitles act largely as suppliers of this context. Here, I have created a small, simple system—a template—in which certain things fit better than others. For me, it has become more than a series of drawings. It has become a way of seeing, a way of finding meaning. In the future I will utilize this lens in the production of new artworks across different mediums.

ARI KIRBY, Classics, Greek, Linguistics and English

Ego / I / Go

"I read the words just as they're written." Reading this sentence, even to oneself in silence, picks a path in which I read (for a living, generally, by habit), or conversely I read (for that paragraph, during that quiz, when I was in my right mind). I read has a different potential from I red. And now you are implicated in all of this. Yes, the person eyeing this program. Did you read the words as they were written? Were you telling the truth? When you read (read/read) "I," who do you have in mind? These uncertainties demonstrate that writing mediates spoken language, altering the possibility of expression in the process. What can happen in the space of a page doesn't happen in my mouth when I speak or in the air as it carries my speech. From writing to speaking is the space of interpretation, modes of translation (Steiner in *After Babel*), life-forms (Wittgenstein in *Philosophical Investigations*) and performances (in Erving Goffman's work). Guided by these theories,