

Michael Schippling
work at 21 Grand, Feb 2008
note: all dimensions in inches HxWxD

Sirens & Furies -- 2008

A set of twenty-one prints derived from Internet pornography which has been re-purposed to be portraits of the Virtues. Each image of a Goddess explores the irreconcilable cognitive dissonance we experience when engaging with the attractive/repulsive nature of our culture's sexual norms.

The series is available in a limited edition of twenty-five numbered prints on Somerset Velvet paper. They are printed by the artist using an Epson 7600 printer with UltraChrome inks which are specified to last for at least 100 years. The images are also available in an un-numbered edition of smaller prints with the same technical specs.

www.etantdonnes.com/SIRENS

30x22" numbered prints mounted on 32x24" foamcore, \$500
14x11" un-numbered prints, \$20.

Sirens and Furies -- Felicity (2008)

Sirens and Furies -- Mercedes (2008)

Sirens and Furies -- Blanca (2008)

Sirens and Furies -- Esperanza (2008)

Sirens and Furies -- Prudence (2008)

Synchronized Studies -- 2006-2007

Synchronized Studies is an attempt to draw art and science slightly closer together with a series of small kinetic sculptures. Each piece is composed of a number of independent elements which are coupled together in simple ways. Though the individual actions are not complicated their interaction creates more complex behaviors in the whole.

One of the earliest examples of this is a coupled pendulum. When two objects that have a simple periodic motion transfer a bit of their energy to each other the behavior of the resulting system can vary wildly. In some cases, as with grandfather clocks mounted on the same slightly flexible surface, they will synchronize -- Christiaan Huygens noticed this in 1665. In other cases, where their frequencies are less similar, they may become chaotic -- Henri Poincaré noticed this in the orbits of the planets in 1887.

The Studies use both mechanical and electronic coupling to explore some of these behaviors, and in keeping with the *Art* paradigm, utilize non-scientific means to draw attention to themselves.

www.etantdonnes.com/kin_sync.html

Individual sculptures, \$2600 each.

Chorus Line (2006)

8x15x9 -- wall hung

Driven by a set of simulated integrate-and-fire neurons modeled by an analog electronic circuit. Here the neurons are coupled together to excite and inhibit their nearest neighbors in a way that allows them to synchronize. When the neurons fire the legs kick in a chorus line sequence. If the line sequence is disturbed the neural coupling slowly pulls it back into sync. The overall timing is made dependent on ambient lighting using photocells.

Anemone (2007)

15x15x6 -- wall hung

Comprises twelve small stepper motors with doll arms attached. The arms swing back and forth at slightly different speeds. If someone comes too close they swing protectively closed until the disturbance is removed. The arms start moving again in sync, however they rapidly become chaotic because each is coupled to its neighbor in the circle. The coupling signals when the previous arm has reversed direction and is used to adjust the speed of the current arm in an attempt to catch up. Since everyone is trying to catch up with everyone else they (usually) lose their synchronization. But there is a slight chance that it will be regained. Such is the nature of Chaos.

The Watchers (2007)

8x18x3 -- wall hung

Composed of six small stepper motors with doll heads attached. The heads scan back and forth at slightly different speeds. When a Watcher detects an object it tries to localize it by retracing at a slower speed. It also sends a signal to another Watcher which speeds up and tries to find the disturbance. When found yet another Watcher is signaled.

Spin Class (2007)

12x14x3

Completes the doll theme. Eight torsos are arranged in a 2x4 matrix, each coupled to two neighbors. When the neighbors are both facing the same direction the coupled torso switches to the opposite direction. Since this is a small system the behavior settles to a fixed pattern, but noise begins to intervene and a torso may spontaneously switch position. It is a very simplified model of a magnetic *spin glass* with the added attraction of a sensor that can detect a nearby observer and increase the temperature.

Attraction -- 2008

Additions to the Synchronized Studies to cement the idea that very simple interactions can give rise to both Complicated and Complex behaviors. A double circle of LEDs connected to the outputs of integrate-and-fire oscillators. The oscillators are coupled to their neighbors such that they lock into a sequential pattern. When a proximity sensor disturbs the coupling they fall back to their natural, seemingly random, firing order but eventually regain the pattern when the disturbance is removed. The two LED circles are cross connected and seem to chase one another. This is, very nearly, the simplest form of complexity in operation, and the responsive behavior illustrates the transition from the complicated to the ordered.

Individual framed sculptures, \$500 each.
each is 5x7" in an 8x10x3" wall hung frame

Attraction (2008)

Eight oscillators connected to two circles of red LEDs.

Mutual Attraction (2008)

Sixteen oscillators connected to two circles of LEDs.

Coupled Attraction (2008)

Sixteen oscillators connected to a single circle of bi-color LEDs.

Kinetic Sculptures -- various years

Fear Collector (2009)

\$2200

9x9x7 -- wall hung

The second iteration of the Fear Producer. Almost does what it was supposed to do. See: http://www.etantdonnes.com/TMP/T_DSC9096.jpg

Play Game Life (2008)

\$2000

37x14x8 -- wall hung

A long time coming but well worth the wait. A lifetime of fun for all ages. Includes a starter roll of quarters. See: http://www.etantdonnes.com/TMP/T_DSC9106.jpg

Fear Producer (2007)

\$3000

65x27x12 -- free standing

An exercise undertaken while taking a sculpture class from Erika Wannemacher. For the class she required the implementation of a selected theme, with this one being a *fear collector*. The idea being that the piece would be used to collect and dispose of personal fears about one's work, and I suppose by extension one's life. The construction of this piece created so many problems for me that it became instead a *fear producer*.

See: http://www.etantdonnes.com/kin_summer07.html

The Engine of Life (1998)

\$1200

12x8x12 -- requires pedestal

Came to me as an adolescent, some would say sophomoric, concept when presented with my first unfurled prophylactic. I was amazed that it could be made to perform a gender transformation with the simple application of air. However, it took the deaths of three friends over the years to cement the Motive, Means, and Method for the piece as it stands.

See: http://www.etantdonnes.com/kin_engine.html

See Saw (1997)

\$1500

10x6x15 -- requires pedestal

A multi-pun. Wait at least one minute before looking into the keyhole.

See: <http://www.etantdonnes.com/SCULPTURE/saw.jpg>