

Confirm all information:

Title:

UID (Unique Identifier :: Utopian Inspirational Daemon)

Name of Curator(s):

Ian Breidenbach, Caroline Turner-Anderson, Ian Anderson

Short Description:

The work included in the UID pavilion investigates the possibility of Utopian Ideals existing within the para-real space of translation between the physical reality and the digital representation of a deconsecrated 13th Church Complex in Toffia, IT.

Pavilion Domain Link:

galleryontheinter.net

Location of Curator(s):

Ian Breidenbach – Findlay, OH

Caroline Turner-Anderson and Ian Anderson – Cincinnati, OH

Featured Artists:

[Stephen Nachtigall](#)

[Shade Sachs](#)

[Leah Sandler](#)

[John O'Donnell](#)

[Jacob Riddle](#)

[Jacklyn Brickman](#)

[Ella Medicus](#)

Caleb Lightfoot

[Ann Trondson](#)

[Andy DiLallo](#)

Solar Noon Collective (Caroline Turner-Anderson and Ian Anderson)

Submit a press kit:

Brief Curation statement:

The ***UID (Unique Identifier :: Utopian Inspirational Daemon)*** Pavillion, explores the creation of a spatial utopia – a 'non-place' created from the maintained ruins of a deconsecrated 13th century church (a sacred space made secular) translated as a digital space transcending both the sacred and secularity of the physical. Exploring place as the empty shell or container of history while simultaneously exploiting and envisioning its potentialities is a key function of imagining Utopia.

The Wrong Biennale is entirely digital, existing through hundreds of decentralized websites and servers, acting as an umbrella conceit – a node of connection and creative drive between the individual pavilions. They exist both everywhere and nowhere at the same time.

The residency program at 33OC in Toffia, Italy, from which the gallery design has been drawn, functions in quite the opposite way; it is not trying to separate itself by way of decentralization but has embedded itself in its specific community through the occupation of the discarded religious space. The work done in the residency becomes almost exclusively for the residents of the village of Toffia, while exposing and including the residents in a globalized conversation. These vacillations between local and global are at the heart of the *UID Pavillion*.

The qualifying definitions of these conflicted spaces (digital/physical, sacred/secular, historical/speculative, rural/global) create dichotomies, separations – but in the act of translation from one to the other is created a liminal locale that has recently been referred to as a “para-real” space. A “para-real” space is a momentary “de-realisation whose boundaries can no longer be perceived—and whose effects are no longer separated.” This third space between the physical and digital (where the conceptual switching is done) is a space to explore hybridity, ephemerality, cohabitation, and co-creation; to think of oppositional states of reality as one in the same. It is in this “para-real” space that these installed works have the opportunity and potential to live and converse, where they might exist untapped, unsullied, unused, and unexplored; where a possible Utopia can be attained.

Bios of curators:

Ian Breidenbach (Curator)

Ian Breidenbach (b. 1984) is a conceptual artist, curator, and educator based in Findlay, Ohio. In 2012, he founded [The Neon Heater Art Gallery](#), an artist-run space servicing the community of Findlay, Ohio and surroundings, providing access to contemporary art in a rural setting. His artistic practice explores the connective quality of narrative in the creation of worlds and possible futures. He holds a BFA from Wright State University in Selected Studies: Video Art (2009) and an MFA in Studio Art from Texas Tech University (2022). He is currently a Visiting Assistant Professor at The Ohio State University at Lima, OH teaching Studio Art and curating The Farmer Family Gallery.

In 2018, he received the Palmer Scholarship from the Toledo Art Museum to conduct national research into Artist-Run Galleries and community engagement. In 2022, alongside members of The Blue House Gallery, he organized [Futures: A National Artist-Run Symposium](#) in Dayton, Ohio to bring together gallerists from around the country to explore the issues, difficulties, and imagine possible futures of the Artist-Run gallery community. This symposium follows years of research into the way that art can be a catalyst for community engagement, and how the Artist-Run model of curation is specifically suited to thinking about collaboration between artists and non-artists alike. He is currently focused on gathering together artists, writers, and thinkers who share this hope for better futures, in an attempt to collectively envision an equitable Global Utopia and ultimately take steps towards its creation.

Caroline Turner is an interdisciplinary artist, writer, and curator based in Cincinnati, OH where she is an Assistant Professor of New Media and Electronic Art at the University of Cincinnati. Her work and research explore technology, deep time, and speculation about the near-future through a wide variety of media and materials. She has shown her work in numerous venues both nationally and internationally. In addition to her studio practice, Turner co-founded IRL Gallery in 2016 with Ian Anderson, an exhibition space that blurred the line between seeing art *in real life* and viewing documentation online.

Ian Anderson is a professional 3D modeler and developer, most often working collaboratively with physicians in his role at Cincinnati Children's Hospital. He creates virtual games designed to mitigate pain in children, educate nurses, and conduct VR research. His own research explores the visual, sonic, and worldbuilding possibilities of virtual space through a broad selection of digital toolsets and software programs.

Bios of Artists:

Jacob Riddle

Jacob Riddle is an interdisciplinary artist and educator with a passion for foraging connections between technology and the natural world. Drawing inspiration from his background in construction and labor industries, as well as his upbringing wading through the limestone creeks of the Appalachian foothills, Jacob has embarked on a creative journey to bridge the gap between these seemingly disparate realms.

Having honed his ingenuity and cultivated experiential learning through the challenges of rural Appalachian life, Jacob now channels this unique perspective into the realms of art, technology, and academia. His work serves as a testament to the power of resilience, resourcefulness, and the harmonious coexistence of the digital age and the natural world.

SHADE

Marina Sachs—working under the name SHADE since 2021—uses anything they can get their hands on to make work. Scrappy, science fictional, and directly informed by their lived experiences through addiction and sobriety, SHADE's work is just as much here to stay as it is willing to fade into shadows.

Marina's work consistently includes analog photography, painted works, and installation, and has always included collaborative, and co-created production with communities. Marina is the Professor of Analog and Digital Photography at Santa Fe College.

Jacklyn Brickman

Jacklyn Brickman is a visual artist and educator whose work entangles science fact with fiction to address social and environmental concerns by employing natural entities, processes, and technology. Her work spans installation, video, and performance, with a special interest in cross-

disciplinary collaboration and social engagement. Fellowships include The National Academy of Sciences, Chaire arts et sciences, Jentel Foundation, National Endowment for the Arts, and Erb Family Foundation. She has exhibited her work internationally. Brickman resides in Kalamazoo, Michigan, the ancestral and contemporary territory of the Council of the Three Fires – the Ojibwe, the Odawa, and the Potawatomi. Indigenous nations of the Great Lakes region are also known as the Anishinaabe. Brickman is Assistant Professor of Kinetic Imaging at Western Michigan University.

John O'Donnell

John O'Donnell is a multidisciplinary artist who uses a variety of mediums to convey different messages. At times, his work is guided by a cultural topic, but often, the work avoids pointing at anything specific. He directs the viewer's awareness to vague conclusions through the arrangement of objects. This approach guides an investigation of topics pertaining to absurdity, illusion, construction, failure, and nostalgia. This work utilizes appropriated images and objects relating to American history, art history, popular media, and consumer culture to create rough-hewn assemblages. This collage sensibility reflects temporary solutions and failed ambitions within a culture saturated with irony and perpetual innuendo.

The popular media of his youth guides his aesthetic: Nintendo, MTV, Saturday cartoons, Blockbuster films, and action figures. Interested in commenting on the contradictions and folly in American culture, he sees America as an entity that needs to be entertained. He shares this view through an art practice that walks a line between Entertainment and Art. He strives to make work that contributes to the conversation of contemporary art while still being accessible to non-art audiences. Ultimately, he is a studio artist compelled to create experiences with ambiguous degrees of resolution through applied awareness of content and form.

Leah Sandler

Leah Sandler (born 1992) is an interdisciplinary artist, writer and educator based in Orlando, Florida. She graduated with a Bachelor of Arts from Rollins College in 2014 and a Master of Fine Arts from University of the Arts in 2017. Recent exhibitions include the Corridor Project Billboard Exhibition, the 2020 Florida Biennial, Interstice at MOTOR (curated by the Residency Project) Los Angeles, CA, Utopian/Vermilion, a solo exhibition at ParkHaus15 in Orlando, FL, and CPCH Staging Area, a solo exhibition at Laundromat Art Space in Miami. Sandler's writing and projects have been featured in publications including Textur Magazine, Salat Magazin, SPECS Journal, and Mapping Meaning Journal. She is the author of The Center For Post-Capitalist History's Field Guide to Embodied Archiving, published by Burrow Press, and teaches at Stetson University in Deland, Florida.

Observing the decline of the Capitalocene from the sand pine scrub and urban sprawl of Orlando Florida, Sandler constructs parafictional worlds through mediums including video, text, drawing, and collaborative interdisciplinary projects. These parafictions flesh out imagined post-capitalist institutions, rituals, histories, manifestos, and landscapes. Traversing these worlds, the viewer is encouraged, through a visual language of repeated symbols and colors present throughout discrete works, to consider the inconsistencies of the invisible ideologies

that uphold and subtend our current system, and to visualize the precarity of our contemporary moment.

Solar Noon

Solar Noon is the name of the collaborative artist-duo of Caroline Turner-Anderson and Ian Anderson, taking inspiration from the fleeting instant where the sun is positioned directly above a geographic location on any given day. Solar noon differs from our modern conception of “clock noon” and occurs an infinite number of times every day as the Earth rotates on its axis; shifting the point of consideration from East to West. The duo’s work explores speculative worldbuilding that merges narratives between our deep past as humans and the near-future through multimedia installations, digitally fabricated sculptures, 3D animated videos, and AR/VR.

Ann Trondson

Ann Trondson is a Toledo, Ohio-based multidisciplinary artist whose work has been exhibited in solo and group exhibitions, including *Neon Heater*, Findlay, OH (2023), *Wiregrass Museum of Art*, Dothan, AL (2023), *C for Courtside*, Knoxville, TN (2019); *Salon 94*, New York, NY (2014); *Louis B. James Gallery*, New York, NY (2014); *College for Creative Studies*, Detroit, MI (2013); *MAK Center of Art and Architecture*, Los Angeles, CA (2012); and *Palm Spring Art Museum*, Palm Springs, CA (2010). She has participated in artist residencies at *Banff Arts Centre*, Banff, Canada; *Terra Summer Residency*, Giverny, France; and the *Guesthaus Residency*, Los Angeles, CA. She received her MFA from the *University of Southern California* and currently is the Co-Director of *Vinegar*, an artist-run, women-led nonprofit in Birmingham, AL that champions and exhibits artists who work in emerging and experimental art forms that push the boundaries of its medium. *Vinegar* opened its first permanent exhibition space, *Vinegar Contemporary*, in 2020.

Ella Medicus

Ella Medicus is an Ohio based artist who studied sculpture and expanded media at Alfred university in NewYork. Her approach to making is based in the opinion that artists exist in the liminal outskirts of society; always contemplating and reflecting on what they observe. She looks at the human body as a tool or lens of perception, finding the imperfections of its functionality and comparing observations from multiple schools of thought. She researches physics, mythology, spirits, angels, AI intelligence, the beginning of creation, time- all these aspects of the reality that we find ourselves in, allowing for fractals of insanity to unfold.

Caleb Lightfoot

Caleb Lightfoot is an architectural designer and visual artist. His practice is rooted in the dual disciplines of architecture and archaeology and exists through both fieldwork and studio practice. He is interested in critical theory, media studies, and historical materialism, and these inform his work. Monuments and revolutions are a primary focus of investigations through both digital and print media, and he is interested in using both traditional and experimental modes of representation and their subversive capacities. He holds a M.Arch from Texas Tech University where he participated in the 2015 Land Arts of the American West program, and has

been involved in several ongoing archaeological projects in Sardinia, Samothrace, the Peloponnese, and North Carolina. He currently works as an architectural designer in Washington, DC.

Stephen Nachtigall

Stephen Nachtigall (b. 1986, Calgary, Canada) is a visual artist working in Arcata, California. He has exhibited throughout Canada, the United States, Scotland and Germany. He received a BFA in Sculpture from the Alberta University of the Arts and an MFA in Studio Art from the University of Oregon. His work considers the way in which human and non-human relations occur through a mediated perspective. His practice utilizes video, animation, sculptural installation and 2D formats. Nachtigall currently serves as Assistant Professor of Digital Media at California State Polytechnic University, Humboldt.

Andy DiLallo

Andy DiLallo aims to continually experiment with ways of being and seeing in the digital era. He is a media artist working at the crossroads of tech, art, and human interaction. His work explores the emerging cultural phenomena resulting from increasingly widespread use of artificial intelligence (AI) and virtual infrastructure. Andy's work has been featured at SIGGRAPH 2020, the 2021 Athens Digital Arts Festival, IndieCade 2022, and COP26 Glasgow.