



Kevin Blackistone

selected portfolio

2017-2023

Homodyne, Tangiball, Looper,
Exquisite Corpus, Extensions of
the Self, Microspheric
Engineering, Radiant Flux, Who's
Watching, [2m], Spectral Lines,
Extensions of the Self, Celestium

HOMODYNE

2023

generative, reactive, quantum, performance

Visual Design and Music Composition:
Kevin Blackistone

Dance and Movement:
Erick Aguirre, Jiaji Cheng, Danica Golic, Eunji Ji, Polina Kliuchnikova, Kateryna Pomeichuk

Live Composition (3rd Movement) and Triggered Audio: Kathrine Hardman

Costumes: Julia Moser

Curators:
Smirna Kulenović, Damián Cortes Alberti

Technical support: Otto Naderer

Research Input: Prof. Dr. Christodoulou Marios (QISS Vienna)

Performed

Ars Electronic Center. June, 2023
Ars Electronica Festival. Sept., 2023

This performative work explores the abstract concepts presented by the quantum world.

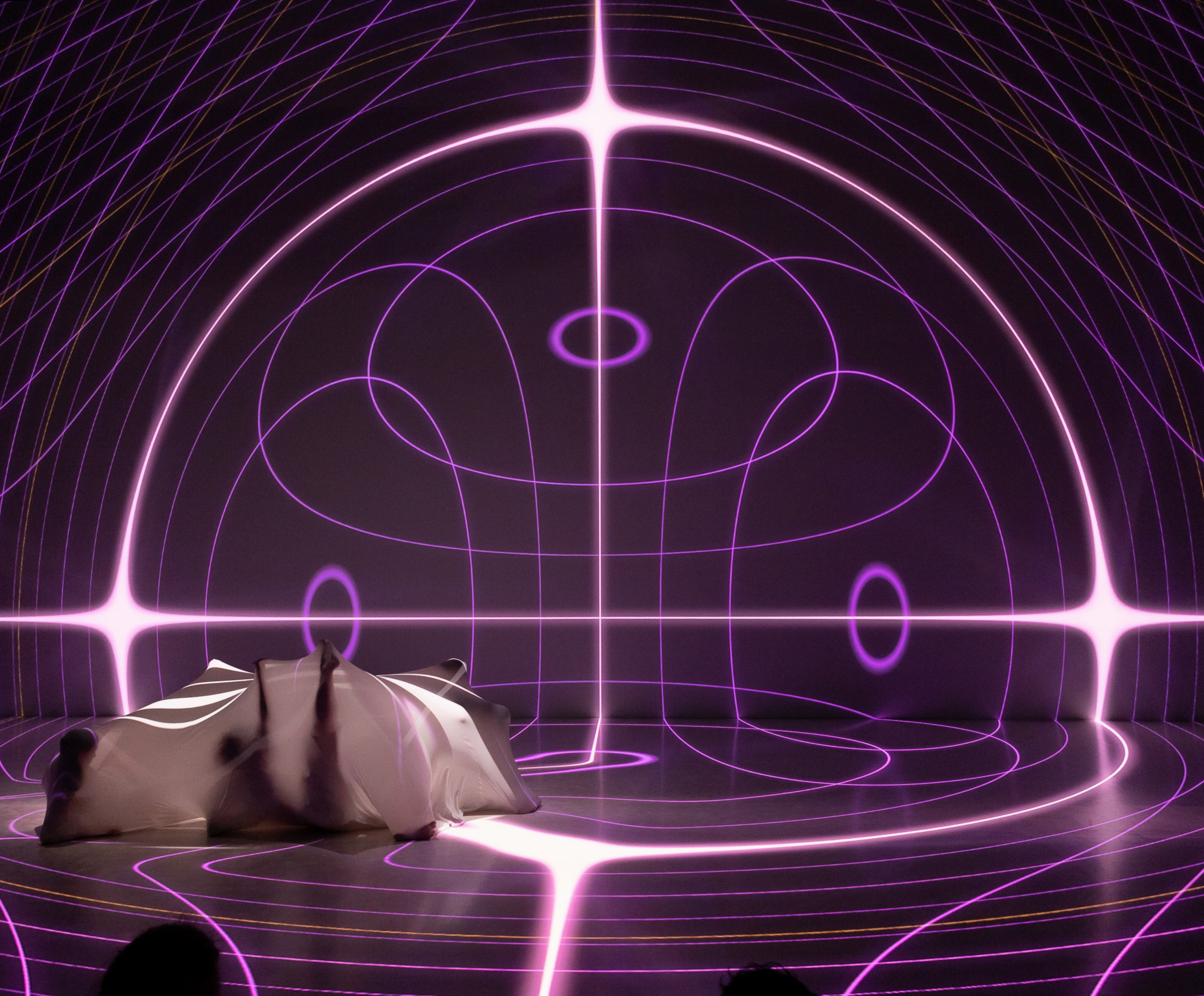
My reactive visuals and compositional score were considered through the lenses of quantum uncertainty, particle interactions, advanced microscopy, quantum optics and the relations of each of these to the physicalities of our inhabited natural ecologies. Sound design as well included real-world data provided by researcher at the *Institute of Quantum Optics and Quantum Information* at the *Austrian Academy of Sciences (IQOQI)*.

Homodyne was produced as a collaboration between the *Interface Cultures* program at *Linz Art University*, dancers from *Anton Bruckner University*, and the researchers from *IQOQI*.





Photos: Friederike Weber





Photos: Friederike Weber

Tangiball - Spherical recorder and looper

2023 tangible, loop, instrument

Production, fabrication & code

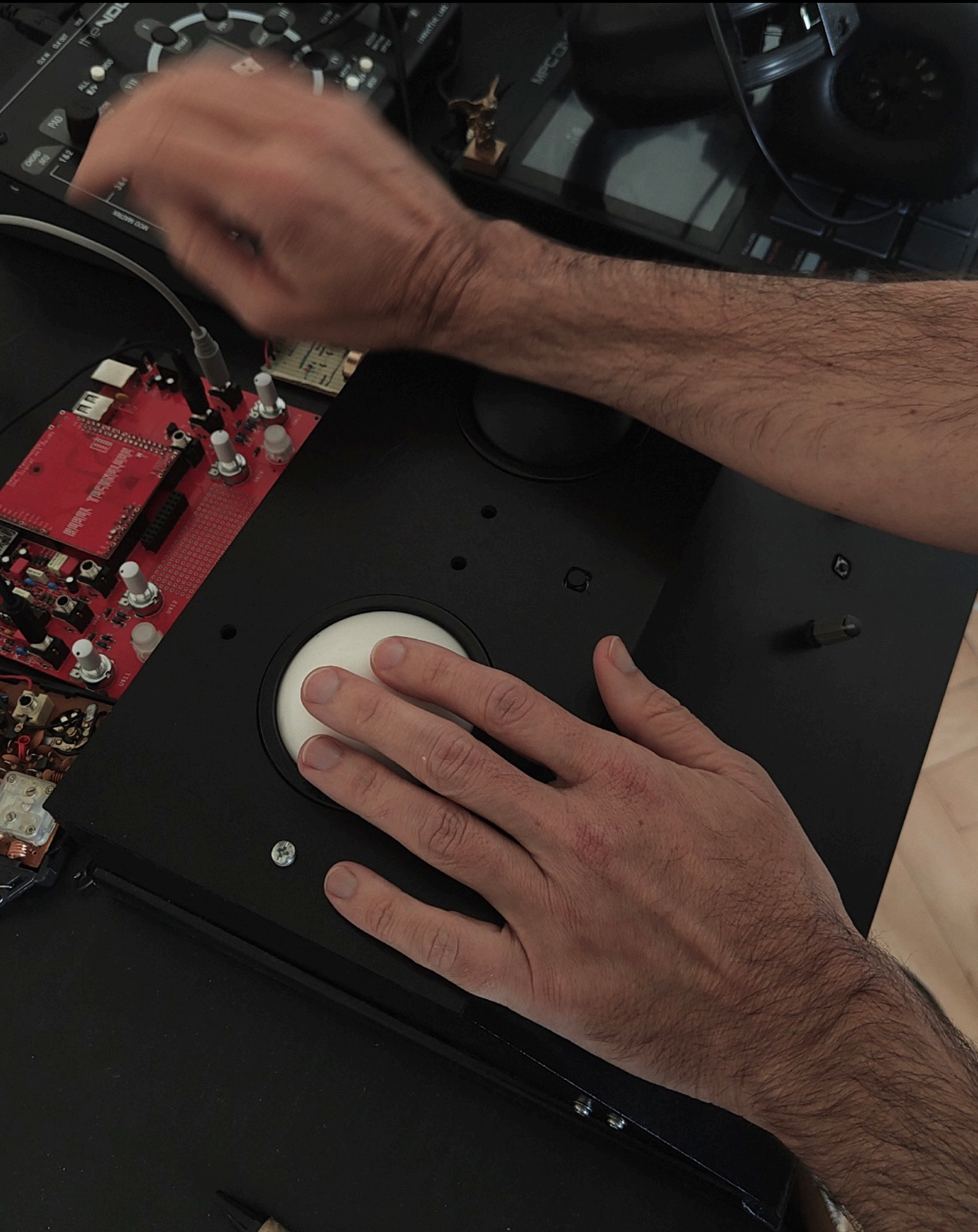
Kevin Blackistone

Performance and Demonstration

Klangfestival, Gallneukirchen June, 2023

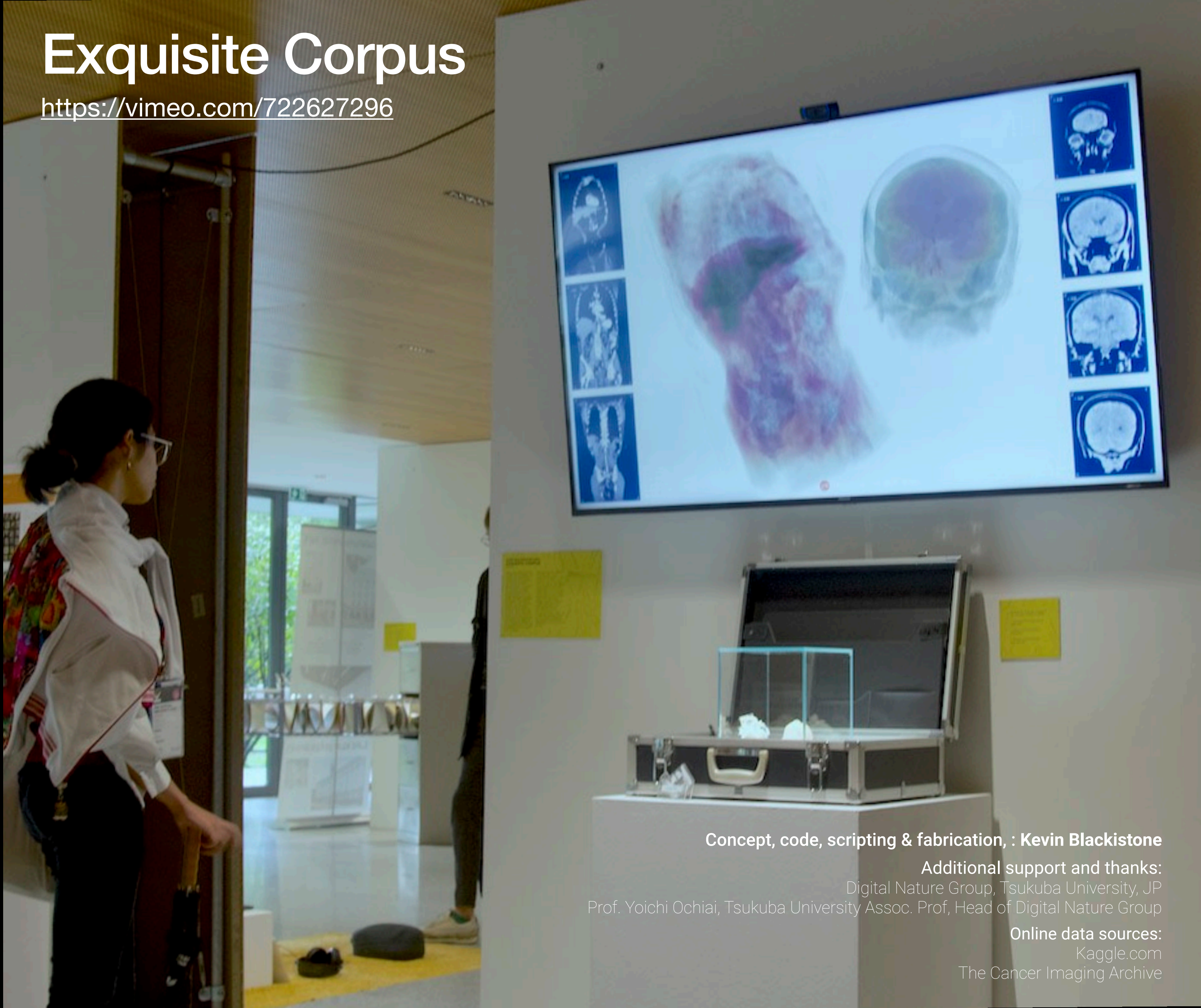
Explorations in recording and playback on spherical topology. This device allows a more tangible and randomized approach to the concept of the delay or audio loop. By recording to a spherical surface, one can not only create linear time-loops but scrub between different times of the recording non-sequentially. The large spheres bring performative embodiment, as the movement possibilities allow for non-linear circles, circuits, spirals and other patterns of sound not traditionally possible through linear tape or digital loop, while the physical mass of the large bring an accelerations and decelerating spins more akin to a turntable, but again with greater freedom of direction, thus offering surreal record/playback possibilities.

This project is being developed in two permutations. First, wherein the roll-ball is coated in magnetic recording medium with an array of physical tape record and play heads [in development]. Second [pictured], A digital board is used to create a simulation of the same, but with additional possibilities of recording multiple loops tracks.



Exquisite Corpus

<https://vimeo.com/722627296>



Concept, code, scripting & fabrication, : Kevin Blackistone

Additional support and thanks:

Digital Nature Group, Tsukuba University, JP
Prof. Yoichi Ochiai, Tsukuba University Assoc. Prof, Head of Digital Nature Group

Online data sources:

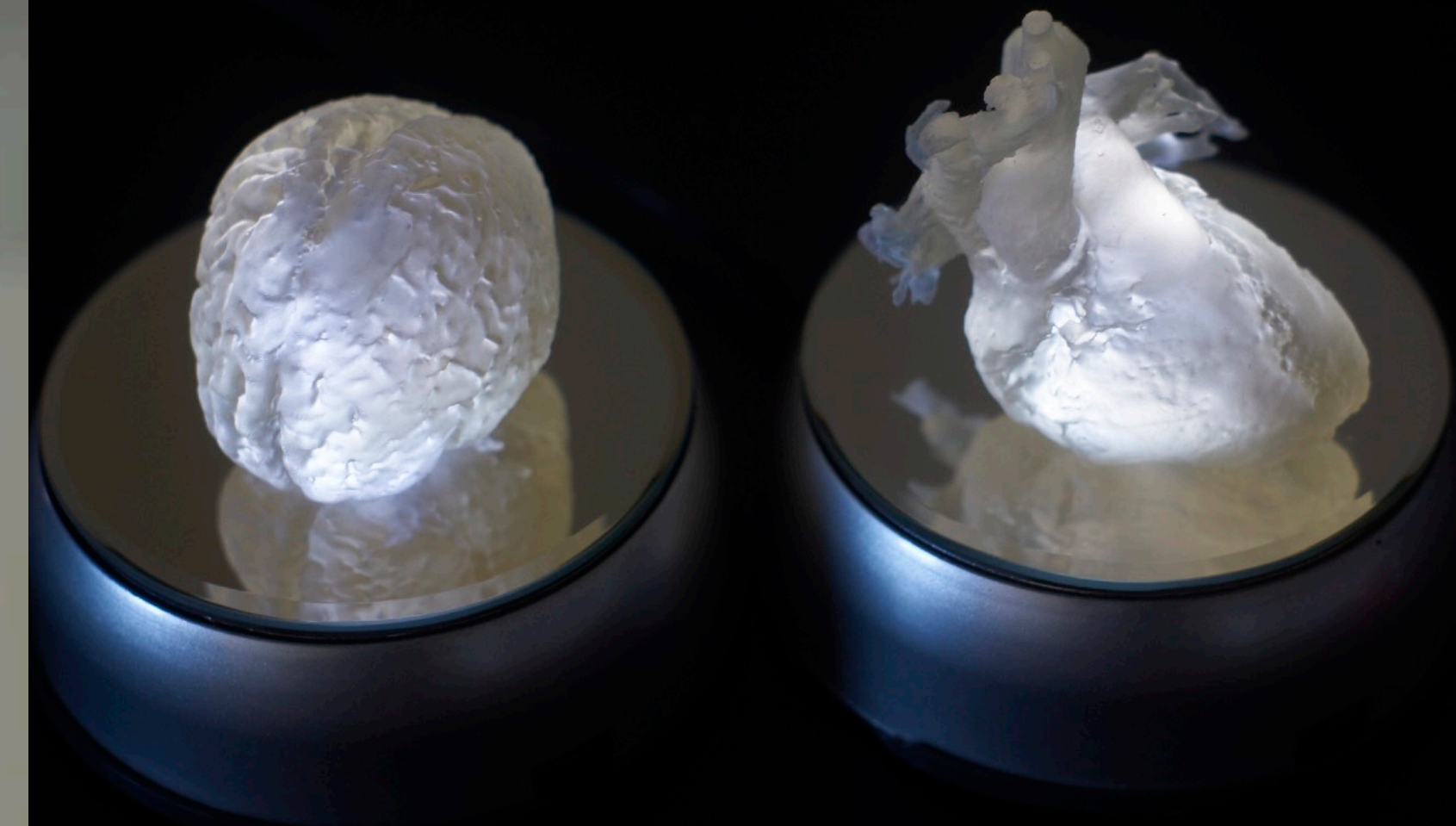
Kaggle.com
The Cancer Imaging Archive

2022, 2023

AI, merged, radiology, chimeric, medical, avatars

As humans, we view our bodies through their visual surface components. The interior is generally viewed, if at all, only out of medical concern for oneself. Although radiological tools have improved our ability to image non-invasively, their use is limited to areas of personal health. This work uncovers the opportunities they offer to show the full extent of our body forms. By blurring familiar visual boundaries, many perceived associations with race and gender are suspended.

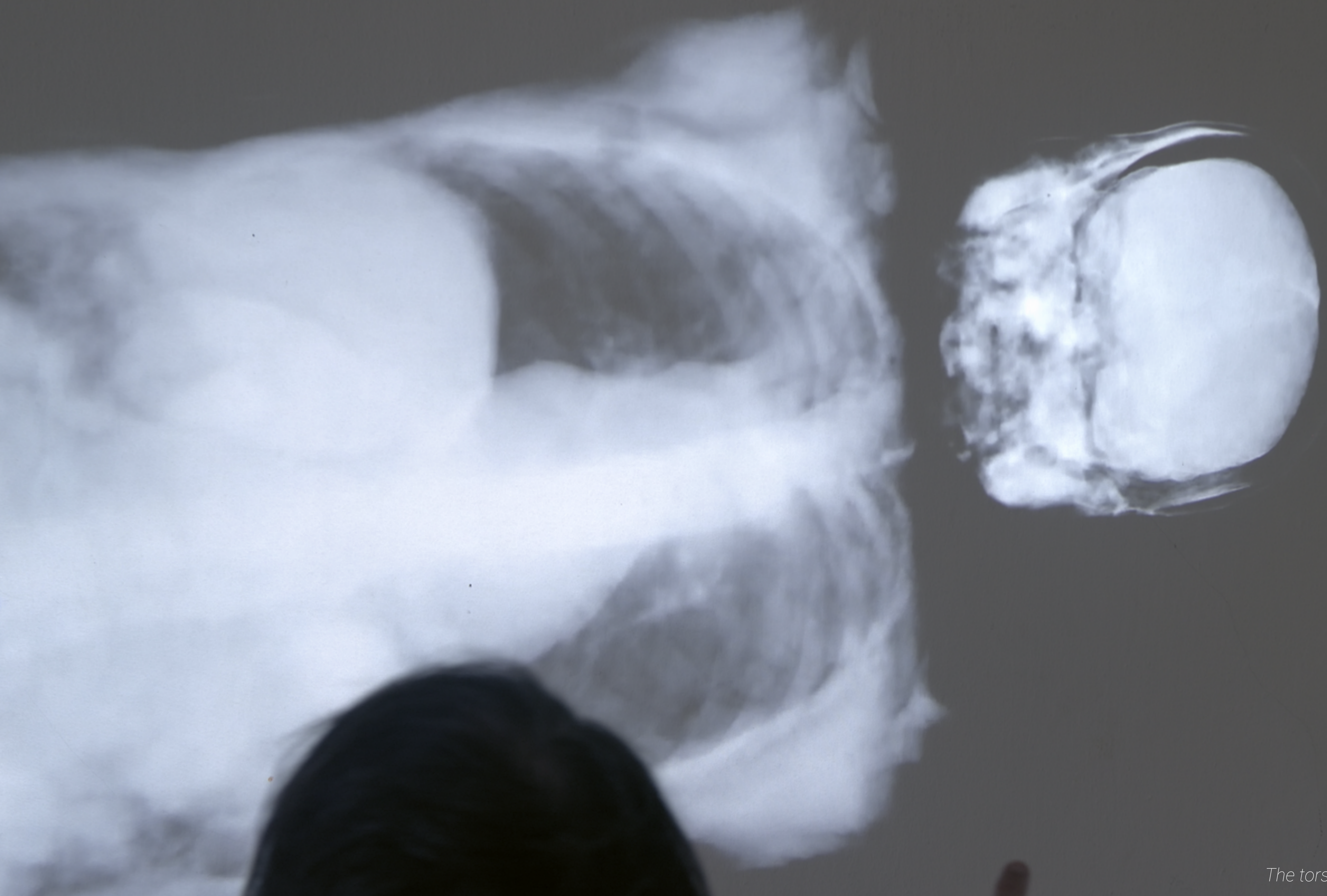
To further accentuate the dissolution of perceived identity, a novel, custom pipeline was developed to algorithmically fuse interiors of the body from public datasets into human chimeras - hybrid beings that exist beyond the possibilities of genetic fusion. Through similarities to participants' collected biometric data, these blended avatars give the viewer a body representation that transcends the visual surface that is considered the self in both the physical and virtual worlds.



Exhibited

Art Gallery, Siggraph Asia 2023, Sydney
xCoAx Conference on Computation, Communication, Aesthetics & X, Weimar
Ars Electronica Festival 2022, Crossing the Bridge, Linz
Digital Nature Group & Mingei xDiversity Exhibition, Miraikan, Tokyo
-間-ここに滲みつつある[-AIDA-], Tokyo Private, Tokyo
Remixing Culture, ESCH2022, AI & Art Pavilion, Luxembourg

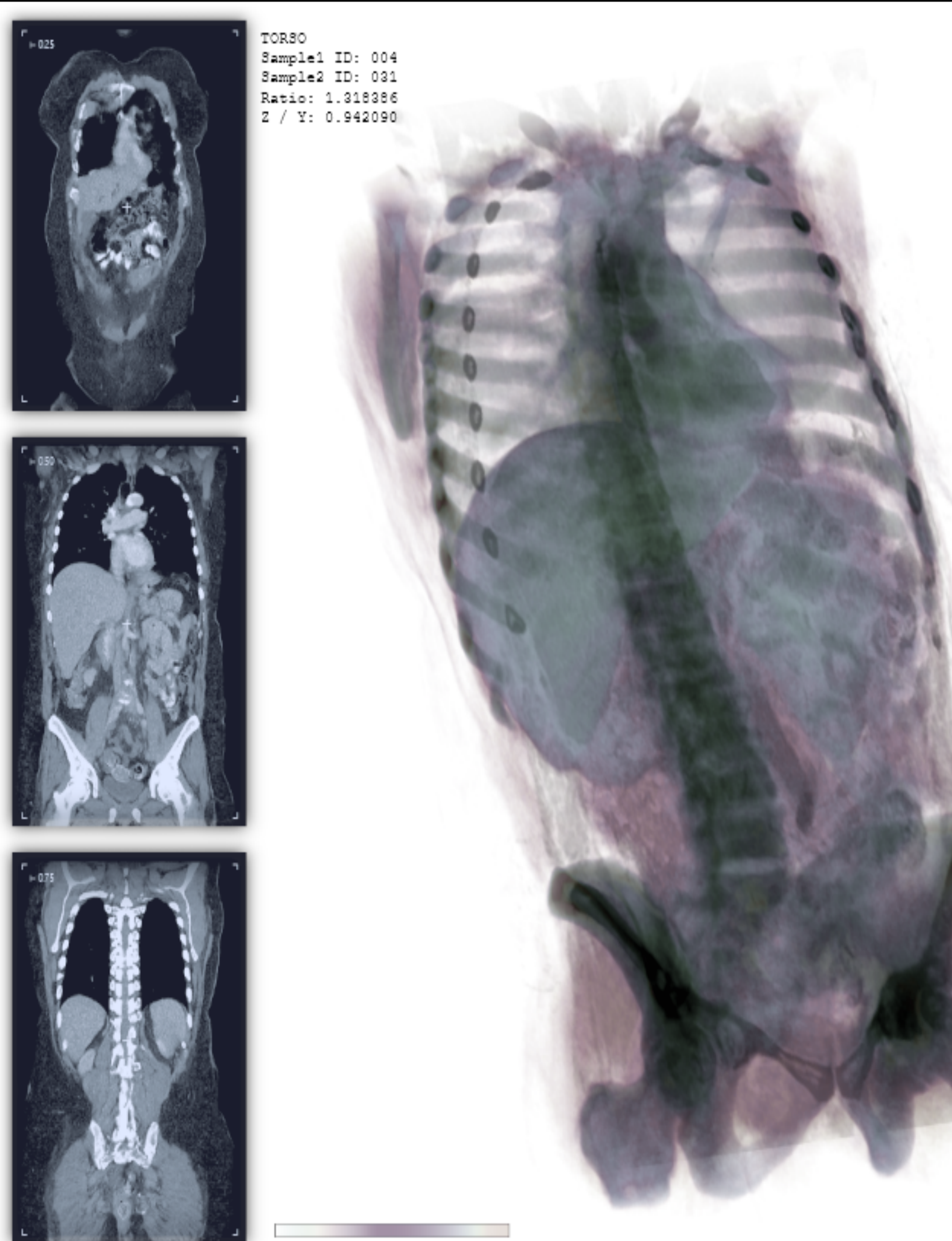
HEAD
Sample1 ID: 009
Sample2 ID: 127



The torso and head projected here are each merged volumetric radiology data pairs from public databases.

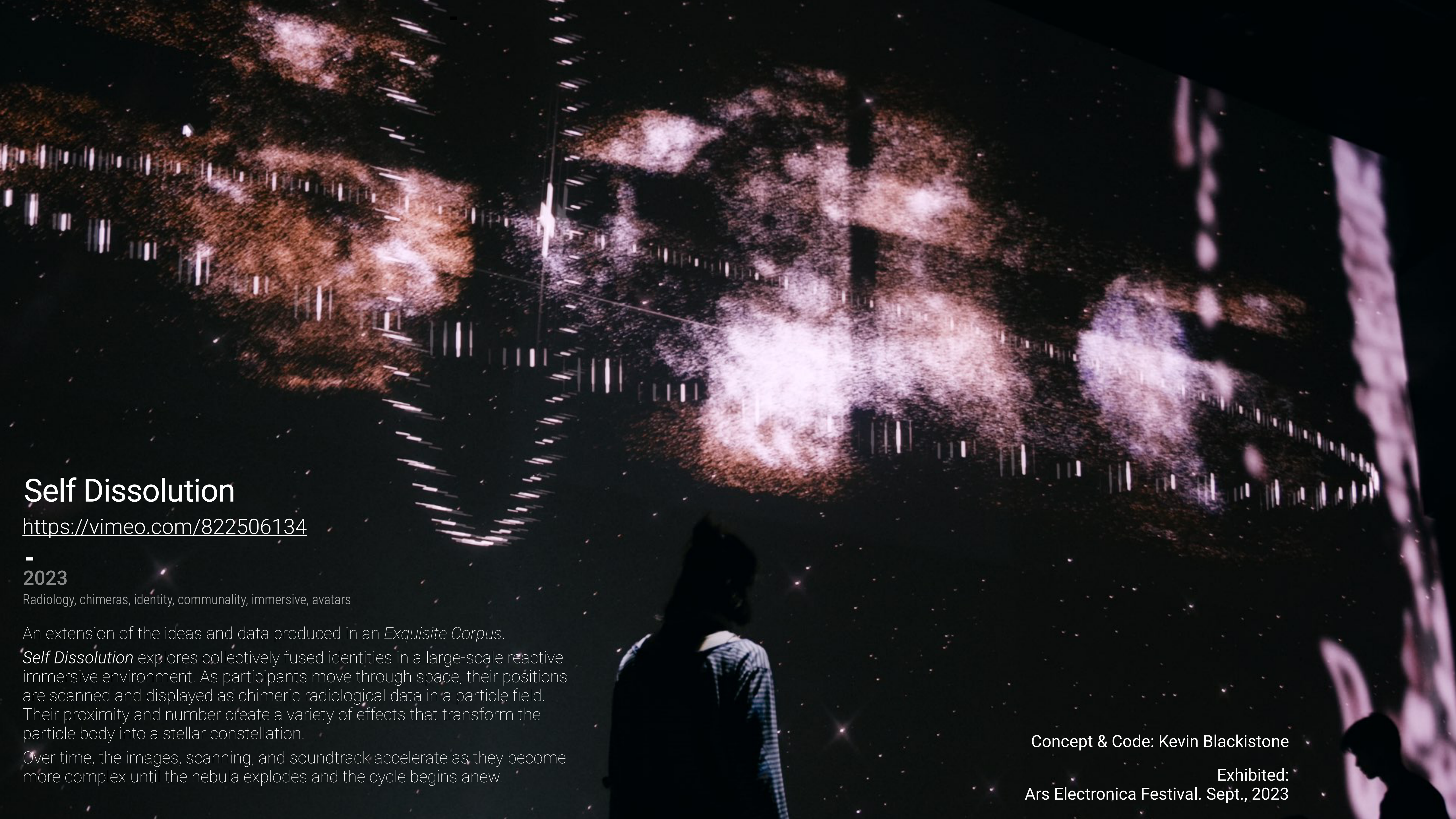
*Specific mergers were created for organ segmentation to print in flexible resin.
Left: Heart – 1 male x 1 female. Center: Voice Box – three subjects, no further data. Right: Brain – 1 female 65 years old x 1 male 19 years old.*





Left: A crop of one screen representation shows achieved detail from the merging algorithm
Right: A mouse driven interaction of an early revision on 'holographic' display.





Self Dissolution

<https://vimeo.com/822506134>

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2023

Radiology, chimeras, identity, communality, immersive, avatars

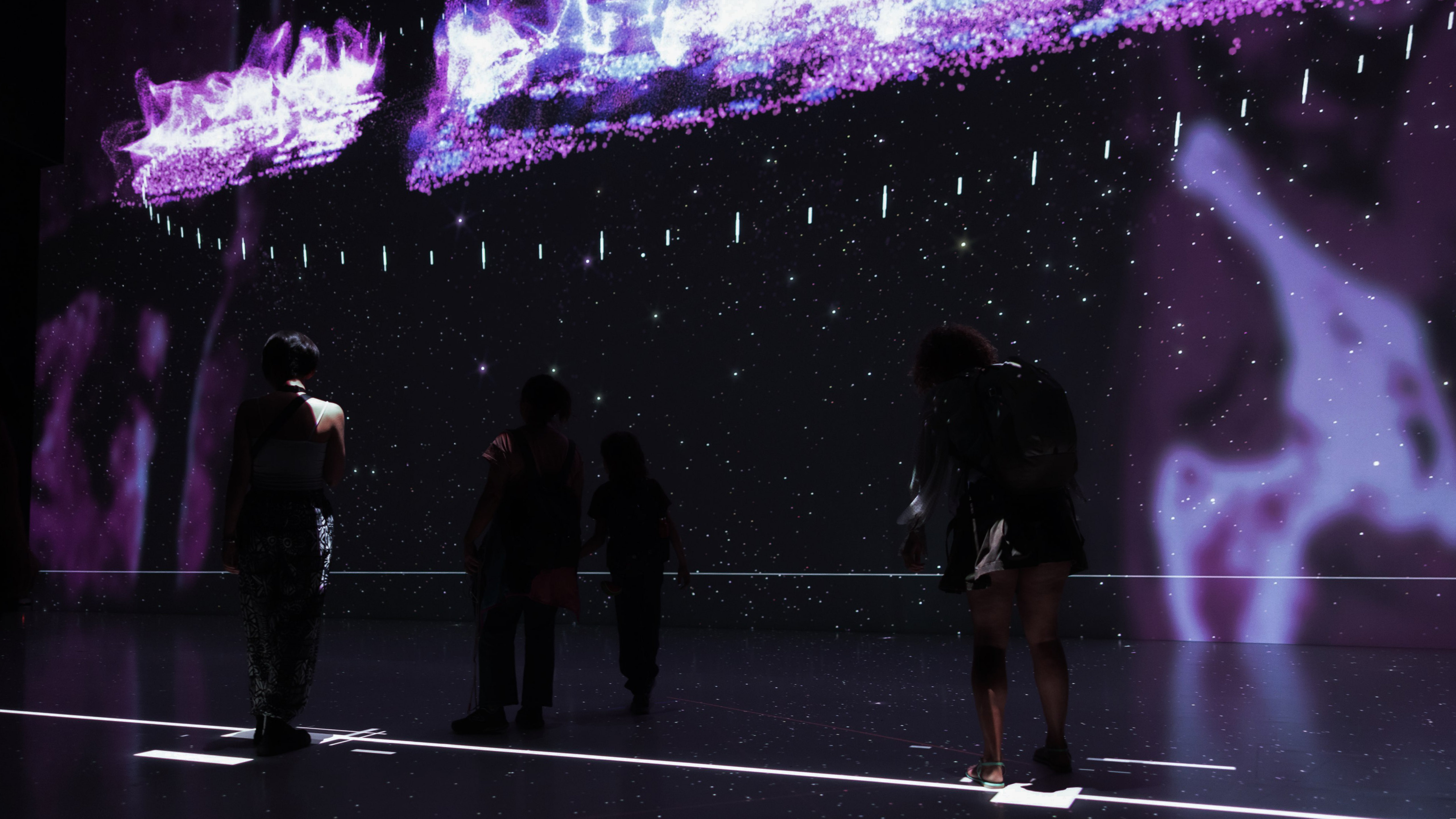
An extension of the ideas and data produced in an *Exquisite Corpus*.

Self Dissolution explores collectively fused identities in a large-scale reactive immersive environment. As participants move through space, their positions are scanned and displayed as chimeric radiological data in a particle field. Their proximity and number create a variety of effects that transform the particle body into a stellar constellation.

Over time, the images, scanning, and soundtrack accelerate as they become more complex until the nebula explodes and the cycle begins anew.

Concept & Code: Kevin Blackistone

Exhibited:
Ars Electronica Festival. Sept., 2023





Microbiospheric Engineering

<https://vimeo.com/684418235>

2021

Robotic, ecology, resources, biology

Microbiology invokes unseen features of our environment — interacting without our direct intent or involvement, while automation conjures views of large-scale, tightly controlled mass-production. As our technology has progressed, our abilities to manufacture have extended into the micro world. Meanwhile, these technologies have allowed us to further populate our own world — extracting from it ever greater resources.

This work explores this convergence through a merged visual metaphor, involving human and wild bacterial colonies, and the automated systems used for their surveillance. These concepts manifest through a clear sphere layered with sculpted microbial growth media. Populations are seeded by personal sampling and monitored by robotically automated microscope, displayed as visual landscapes of mountains, valleys and planes. An interior 360° camera provides a global world-view and time-lapse of the colonial expansions.

The combined built and spontaneous cartographies provide means to internalize population expansions and resource depletions of our own biosphere, while the proximal automata presenting these unseen worlds draws focus on the approaching micro : macro interactions of mechanical : biological manufacture and our own potential technological limits of growth.

Concept, design, code, & fabrication: **Kevin Blackistone**

Robotics coding and additional assistance: Amir Bastan

Additional support and thanks:

Ars Electronica Biolab, Linz, AT

Creative Robotics, Kunstuniversität Linz, AT

Grand Garage, Linz, AT

Hideaki Ogawa, Director, Ars Electronica Futurelab, Linz, AT

Miriam Eighinger, Fashion & Technologies, Kunstuniversität, Linz, AT.

Financial support provided by:

Förderungsverein der Kunstuniversität Linz

Exhibition

Microbiospheric Globe:

World Microbiome Day, Ars Electronica Center, Linz

Microbiospheric Engineering:

Siggraph Asia 2021, Tokyo / Linz / Online

From the live stream...

left – the view from the microscope.

top right – interior 360° view.

bottom right – external webcam view.



Tue Dec 14 15:47:24 CET 2021



Bacterial sample vials in their labelled display show the array of bodily regions used to colonize the micro-world



Microbial growth on the agar landscape after three days.

Radiant Flux

<https://vimeo.com/3709907>

2019, 2020

Celestial, diffraction, reactive, reflection, kinetics

Exhibited

Gallery Four, Baltimore
Brilliant Baltimore 2019, Baltimore
Artscape, Baltimore

Concept, code, fabrication, microcontrollers, lighting and sound: **Kevin Blackistone**

Structural and safety consultant: Frederick Gerriets

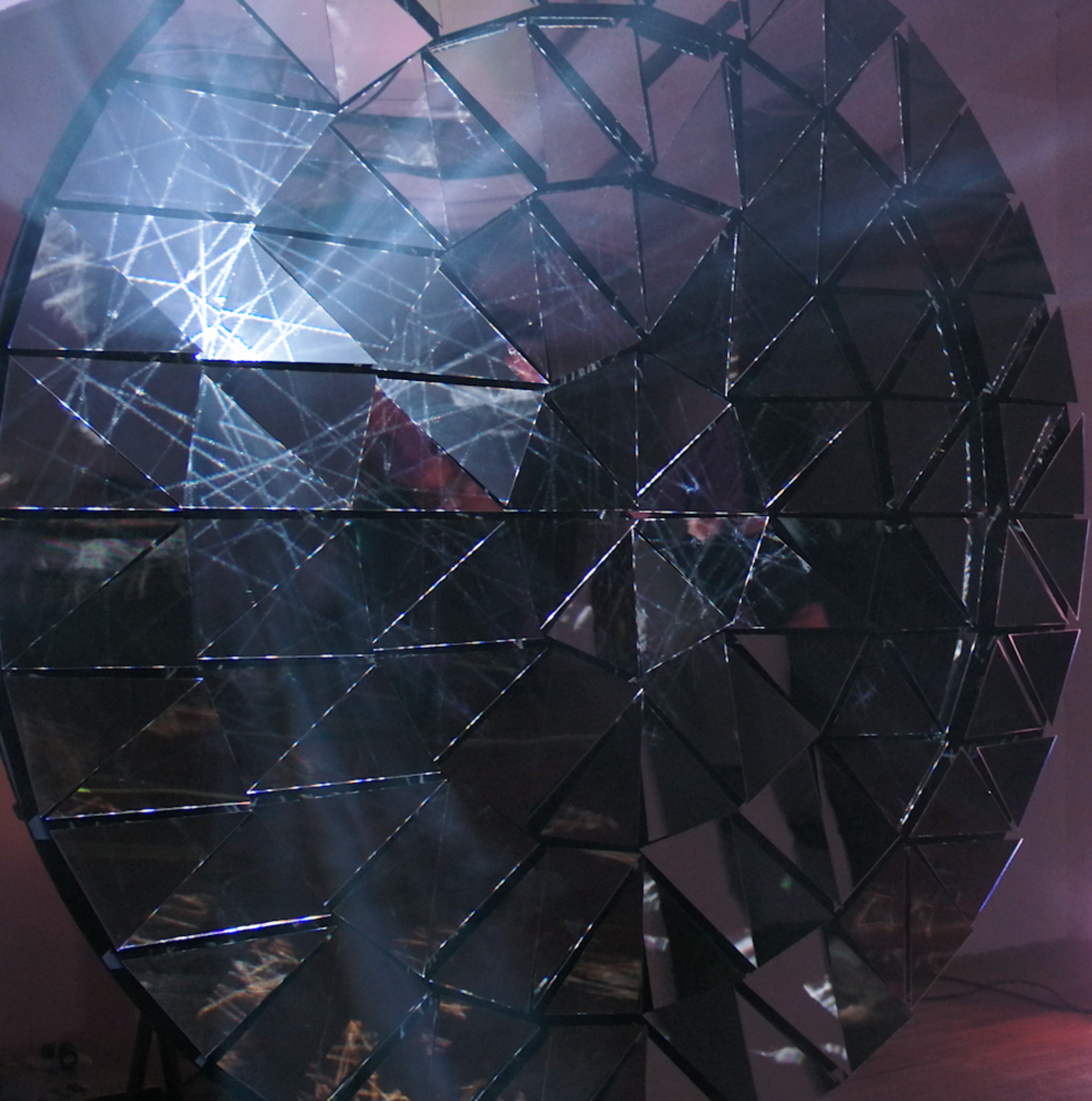
Kinetics consultant: Karl Ekdahl

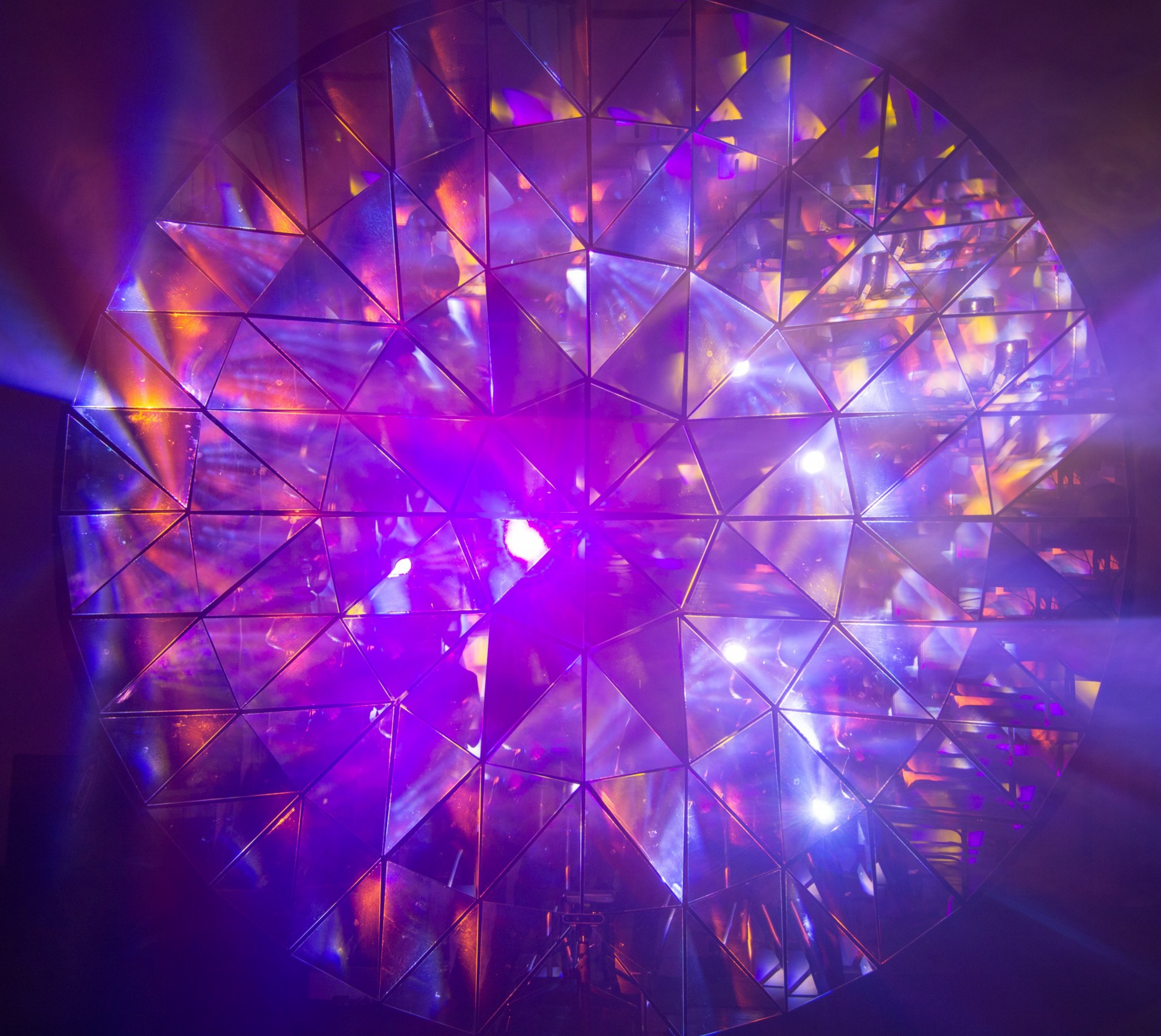
Radiant Flux is a kinetic, interactive work exploring interplays of light and surface inspired by focusing arrays used by NASA and solar thermal energy. In it, a 2.5m disc of 128 independently motorized triangular mirrors respond live to participant motion, detected by 3d depth camera. Reflected shards of color are cast by reactive lights (or projected patterns) onto the surrounding environment merging with an accompanying synergistic soundtrack.

Depth-based video is analyzed to extrapolate the motion of individuals before the piece. These motions are either translated directly into a mirror-as-pixel representation or, when certain types of motion are detected, into specific pre-programmed and generative patterns. These are then sent to an Arduino to distribute to the eight controllers boards, each handling sixteen motors.

The audio merges sound recordings of metal, glass and water with sounds derived from NASA recordings of solar wind and RF background signals from space. A pre-produced forty-six minute loop is combined with sounds and ambient layers triggered by the patterns and motion used to control the mirrors.







Who's Watching - a surveillance apparatus

<https://vimeo.com/227792463>

2017

Telematic, surveillance, Baltimore city, data, voyeurism

In each of two visually and physically separated chambers, participants simultaneously take on the role of voyeur and surveillance subject within a live dome feed. Face cataloging, video/audio streams and wifi network sniffing are employed upon the visitor by the installation while the participants themselves enact the same upon each other.

These elements combine to explore the many ways the city of Baltimore has been a frequent test-bed of surveillance technologies including the cell-site spoofing Stingray, wide-field surveillance through spy blimps and unauthorized Cesna aircraft, shot-spotter AI audio monitoring, and the FBI drone usage during the 2015 Baltimore uprising surrounding the death of Freddie Gray that periodically interrupts the live dome feed in each chamber.

Exhibited

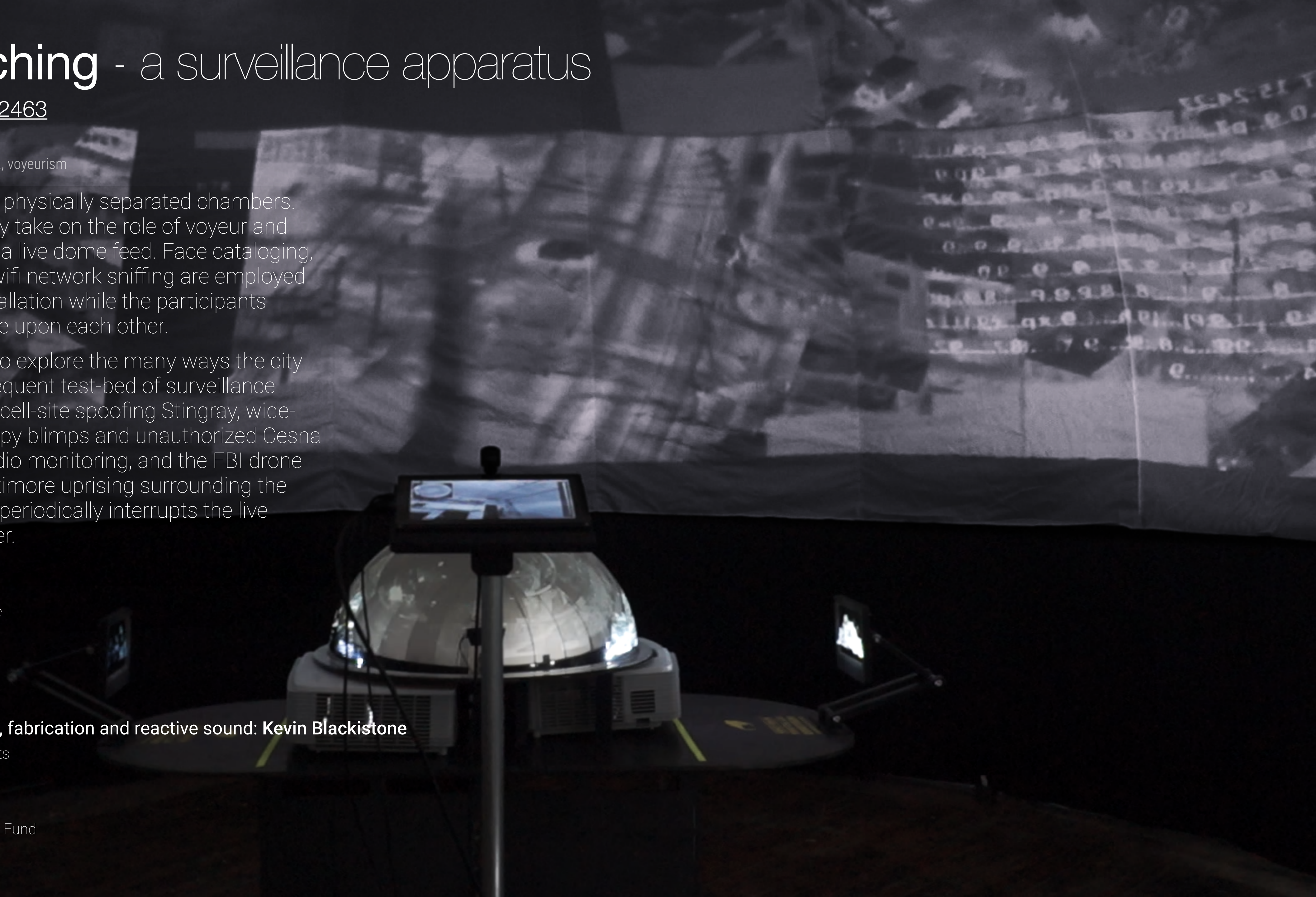
Five Year Outro, Gallery Four, Baltimore
Le Mondo Arts, Baltimore
Midway Anchors, Artscape, Baltimore

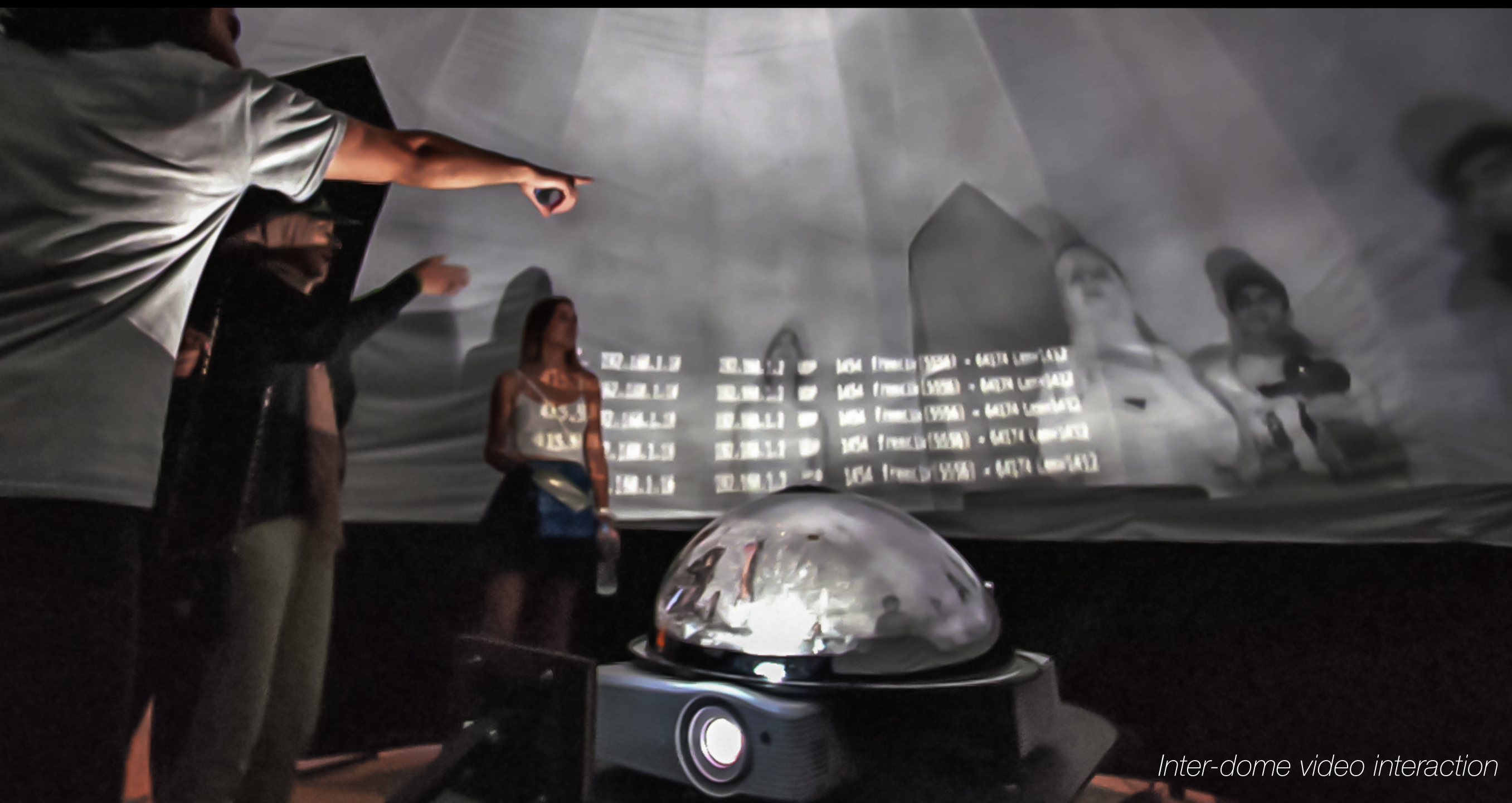
Concept, video, code, scripting, fabrication and reactive sound: Kevin Blackistone

Structural consultant: Frederick Gerriets
Sewing: Susan MacCorkal
Musical Score: Sam Torres

Made possible through funding by:
Johns Hopkins Saul Zaentz Innovation Fund

and the additional the support of:
Artscape Anchor Awards





[2m]

<https://vimeo.com/699400294>

2021

Community, spatial, sound, composition

Design, code, video, sound: Kevin Blackistone

Exhibition

Ars Electronica Festival 2021, Interface Cult, Linz

Performance

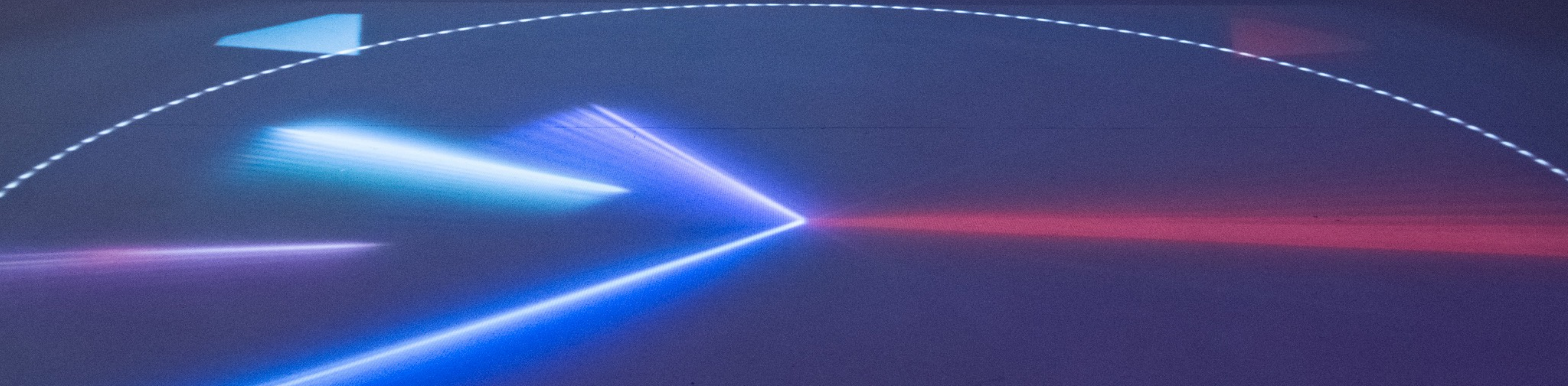
Imaginary Network Topologies, 2021, Linz / Baltimore

Frequency Fridays, 2022, Fuse Factory, Ohio / Online



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Sonifications of spacial relations... A human-distance-based sound sequencer... Each radar-styled radial distance sensor generates it's own sonic layer based on the horizontal and vertical spatial dimensional positions of those persons and objects within radius — expressed and expanded the participant's physical positions into an immersive sonic field. A consideration of physical distances, (inter)personal spaces and (hyper)awarenesses there-of.

As an installation *2m* allows participants to move within the space and consider / grow their presence in relation to both a center point and each other through visual and audible means. This can be expanded to allow the same as performance in which one or more individuals move in a choreographed and/or improvised fashion while incorporating physical objects to produce recurring compositional elements.



HA Trinitron



Each direction provides a screen giving participants additional understanding of the radar-style depth detections used for the audio response

Four corner trigger regions de/activate individual arms for compositional selection and variation

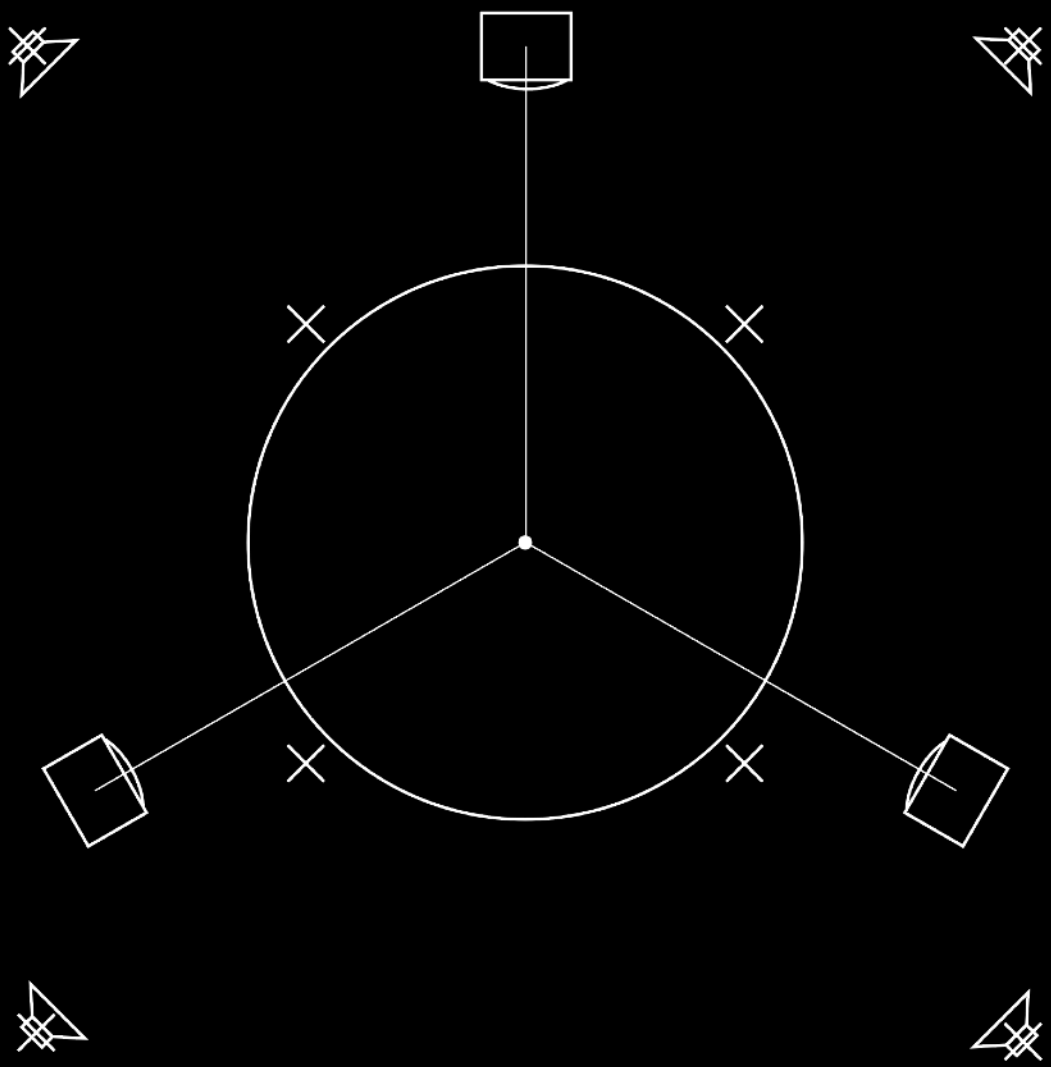




Visitors interact within the space as their distances from the center, heights and physical outlines become components in the surrounding sonic environment.

Beyond the interpersonal, interactions with tangible objects within the space become a part of the performative nature of the work in each of the physical world, the visual abstractions and the auditory spatializations.

This frame portrays the interactions with a chair, a road case and a stool. These props provide variable but consistent rhythmic and compositional elements to the irregularities of human motion.

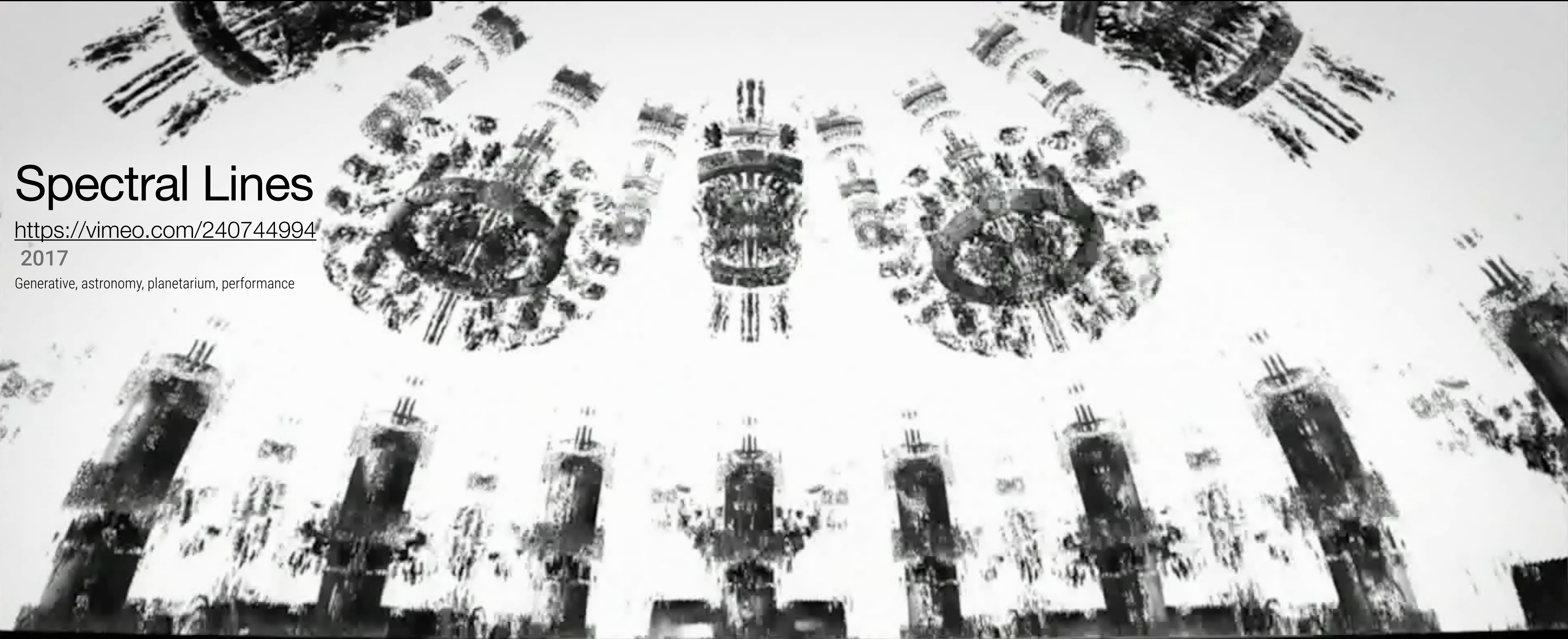


Spectral Lines

<https://vimeo.com/240744994>

2017

Generative, astronomy, planetarium, performance



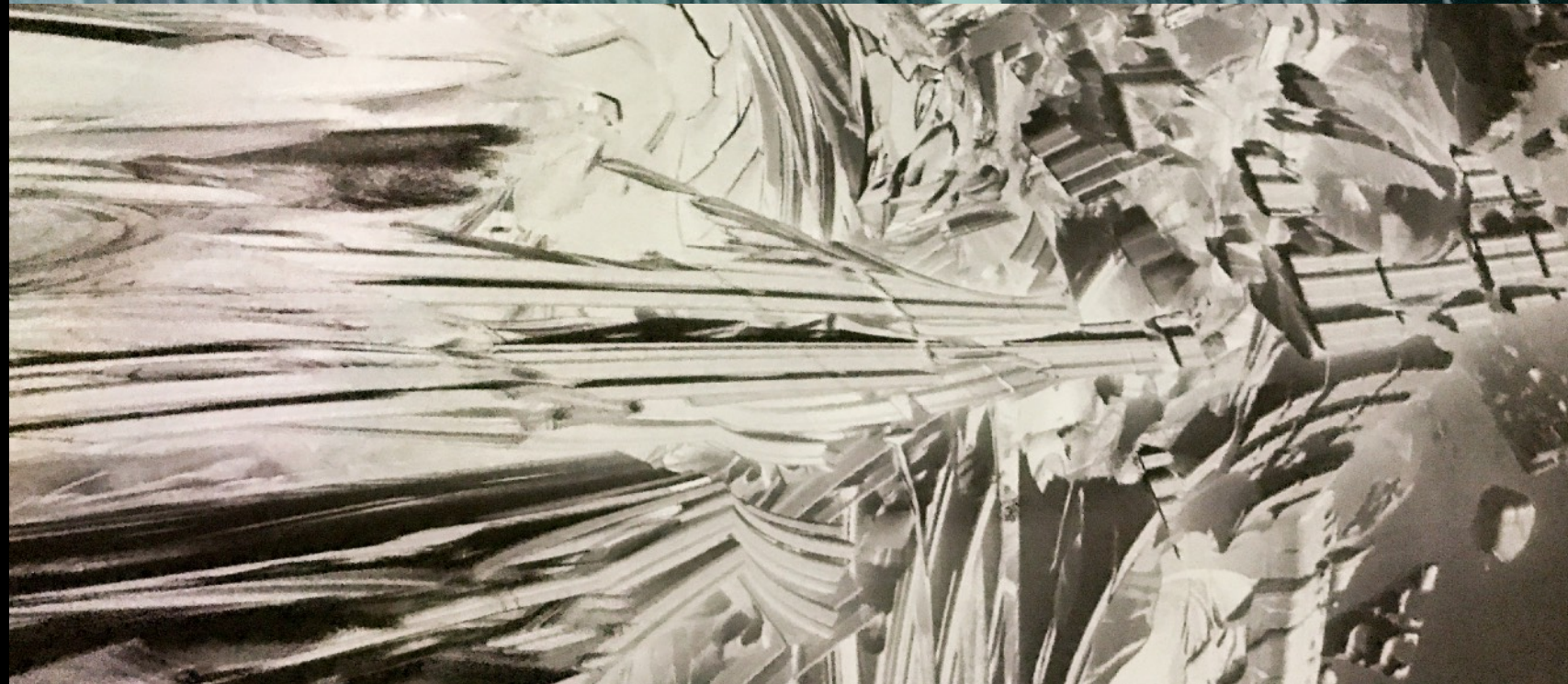
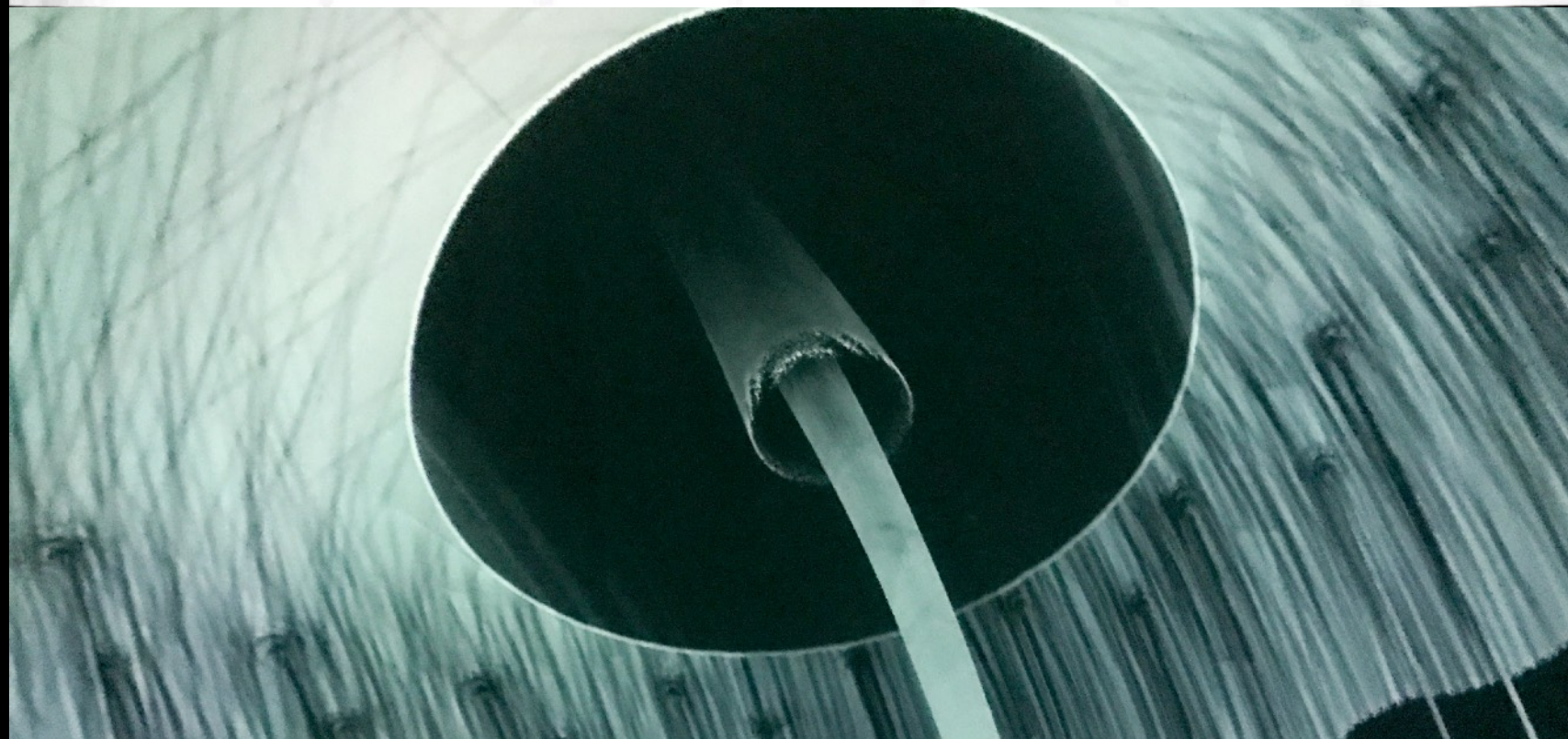
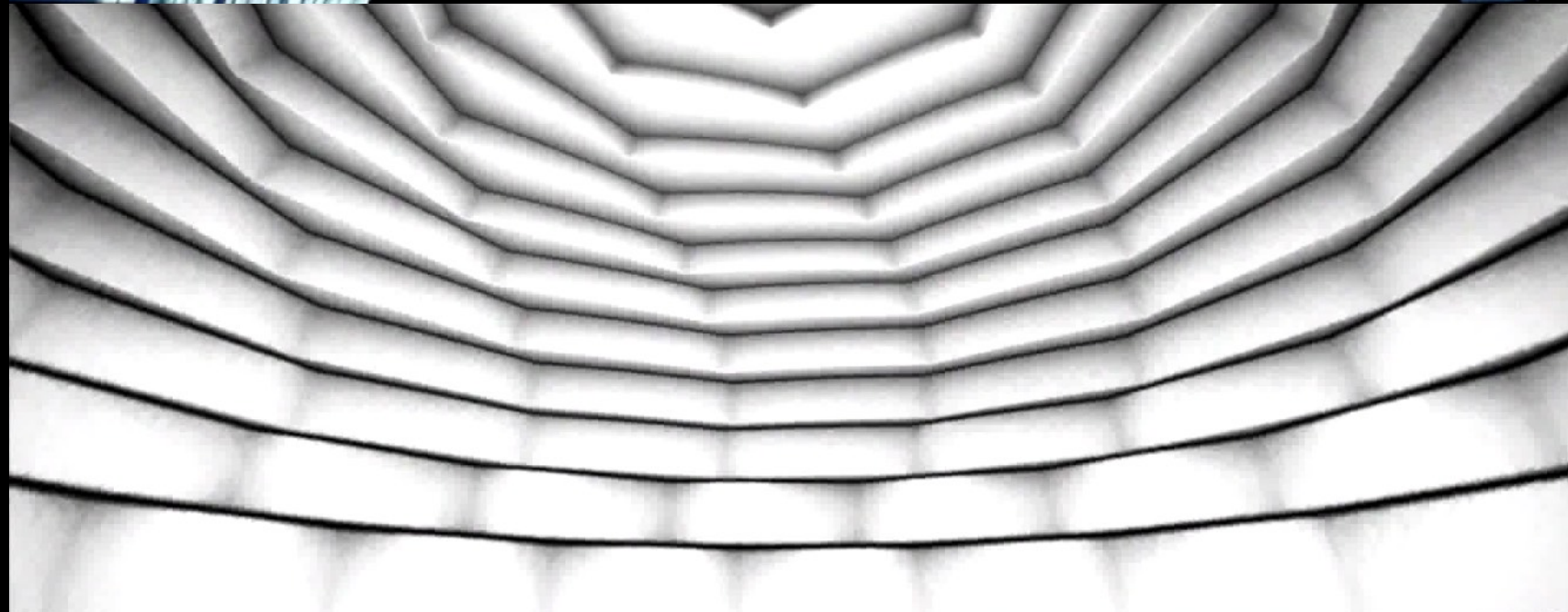
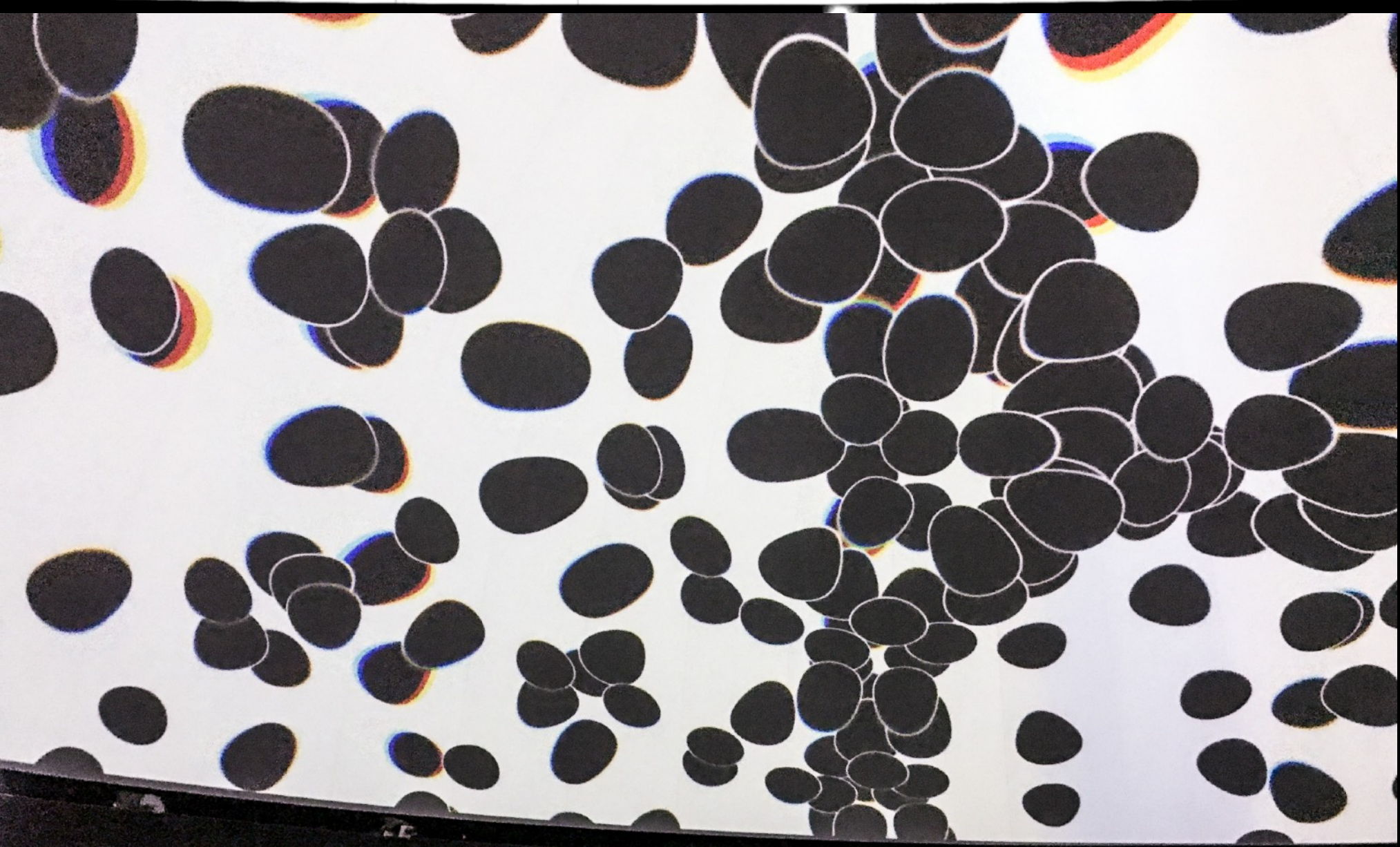
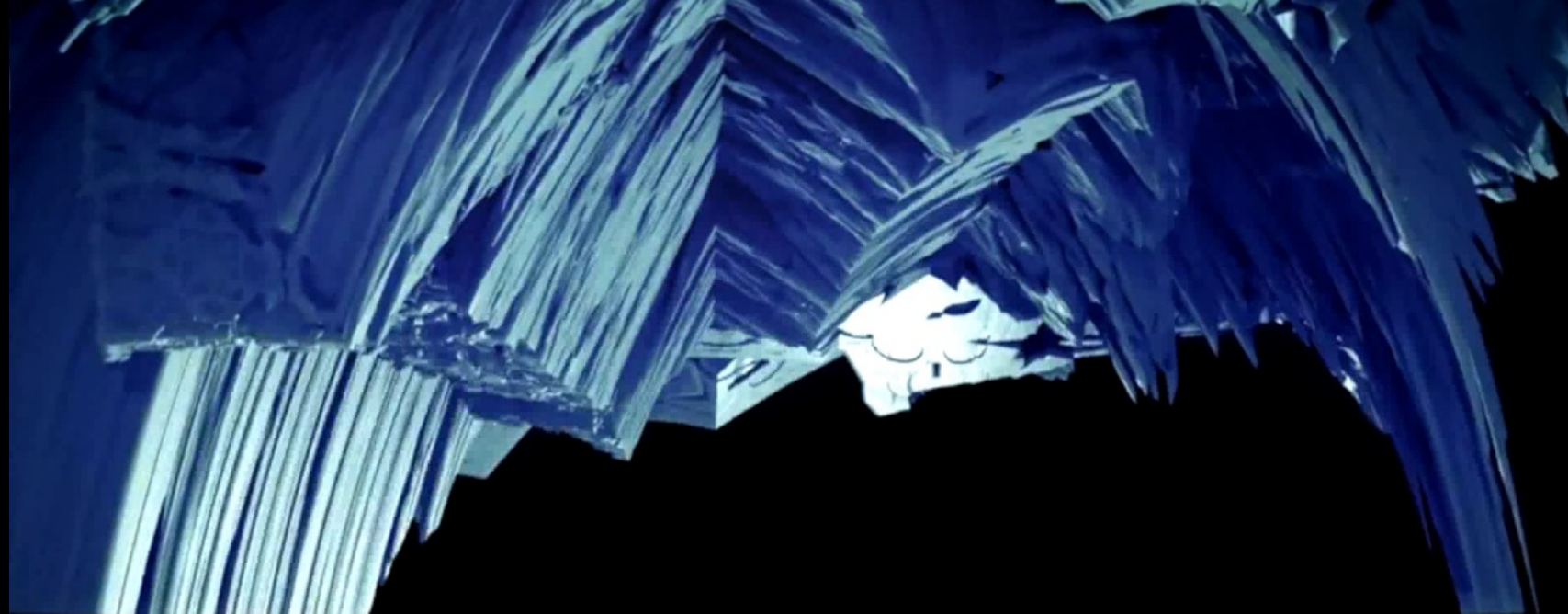
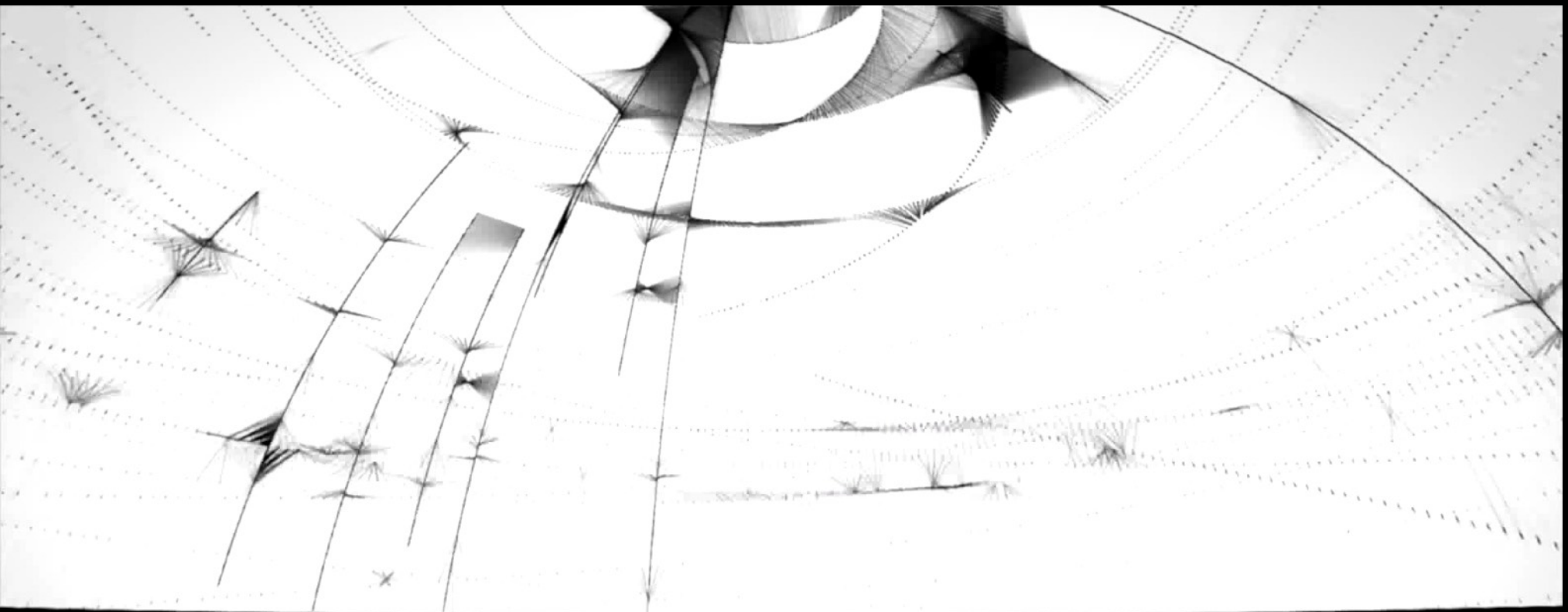
Performed

Maryland Science Center, Davis Planetarium, Baltimore

Visuals, design and booking: **Kevin Blackistone**

Music performed by: Wume





- 1 -
HD 114762 B [1989]
CONSTELLATION: COMA BERENICES
RIGHT ASCENSION: 13H 12M 19.7427s
DECLINATION: +17° 31' 01.643"
DISTANCE: 132.4LY
MASS: MIN:11.069±0.063MJ MAX:63.2MJ
ORBITAL PERIOD: 83.9151±0.0030D
DISCOVERY METHOD: DOPLER SPECTROSCOPY
SOLAR SPECTRAL TYPE: F9V

- 2 -
OGLE-2003-BLG-235L B [2003]
CONSTELLATION: SAGITARIUS
RIGHT ASCENSION: 18H 05M 16.35s
DECLINATION: -28° 53' 42.0"
DISTANCE: ~19000LY
MASS: 2.6±0.08MJ
DISCOVERY: GRAVITATIONAL MICROLENSING
SOLAR SPECTRAL TYPE: K5

- 3 -
OGLE-2005-BLG-390L B 'HOTH' [2005]
CONSTELLATION: SCORPIUS
RIGHT ASCENSION: 17H 54M 19.2s
DECLINATION: -30° 22' 38"
DISTANCE: 21500±3300LY
MASS: 5.5^{+5.5}/_{-2.7} M
DISCOVERY: GRAVITATIONAL MICROLENSING
SOLAR SPECTRAL TYPE: M4

- 4 -
GLIESE 1132 B [2015]
CONSTELLATION: VELA
RIGHT ASCENSION: 10H 14M 51.1s
DECLINATION: -47° 09' 12"
DISTANCE: 39LY
ORBITAL PERIOD: 1.6D
MASS: 1.6M
DISCOVERY METHOD: TRANSIT
SOLAR SPECTRAL TYPE: M3.5D



Through the hour of performance an assemblage of different generative visual designs were used, inspired by or in some cases driven by the available information on four exoplanets. These planet were listed on the event program [shown right]

The activation of the James Webb Space Telescope has dramatically increased the available data since this performance

Extensions of the Self

<https://vimeo.com/471508659>

2020

Community, spatial, sound, composition

Exhibition

Five Year Outro, Gallery Four, Baltimore

Made possible through funding by

Rubys Arts Awards

Concept, code & fabrication:

Kevin Blackistone

Harnesses design:

Emma Alamo

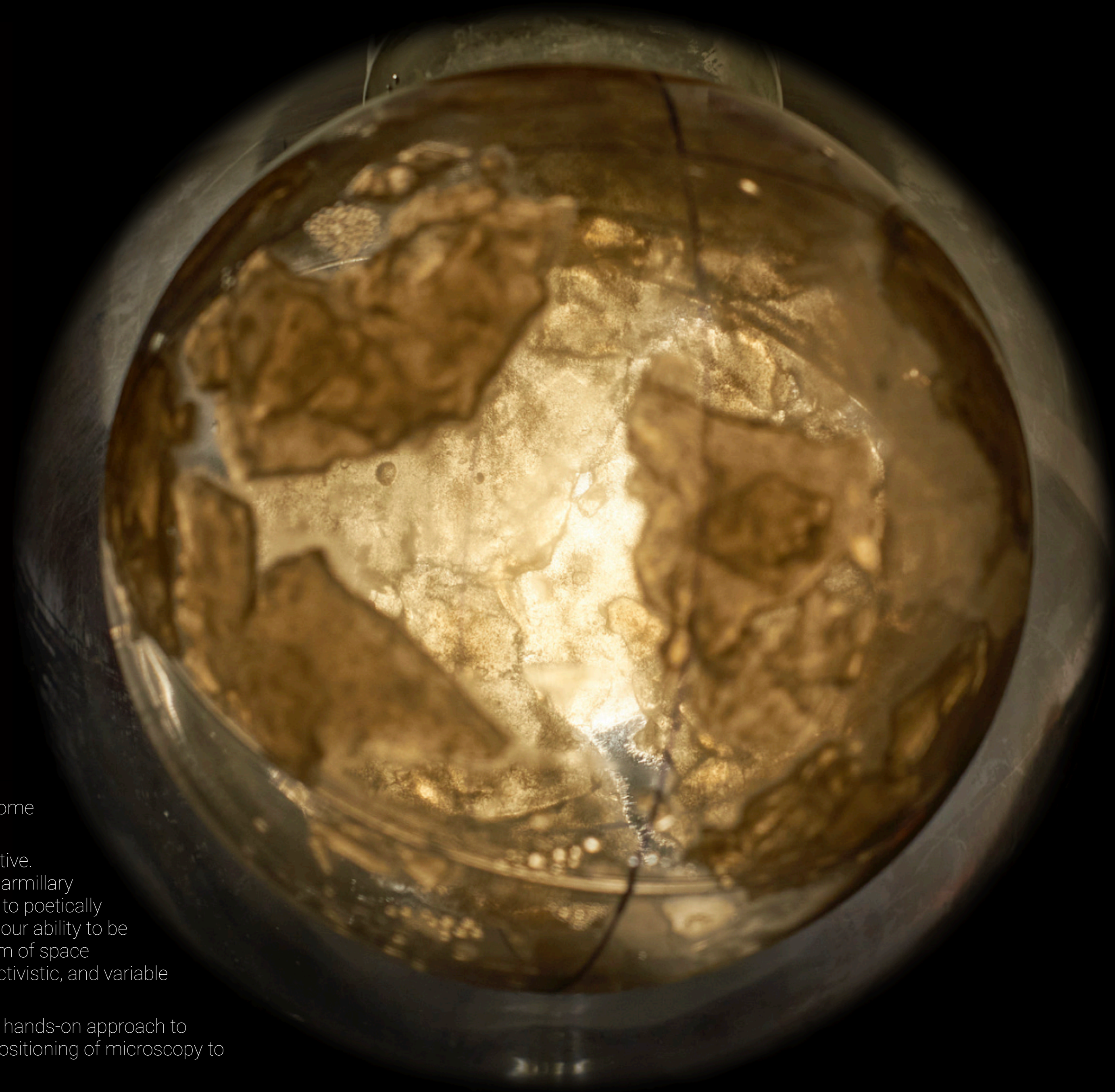
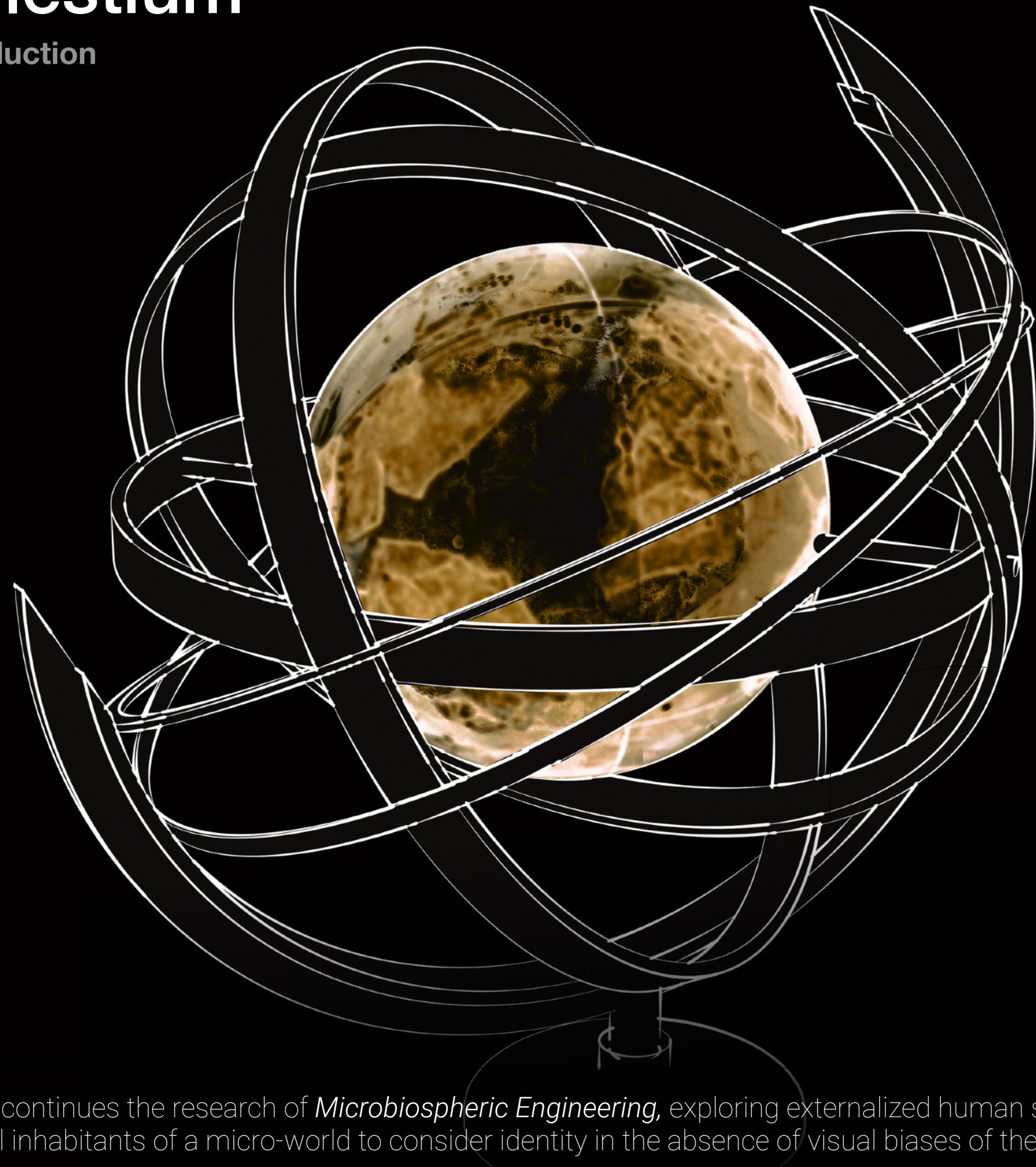
A live, full movement body-swapping experiment. *Extensions of the Self* allows an opportunity to see oneself from the perspective of the other. Use of decorative veils attempts to minimize the unfortunate dehumanization of this system resulting from the current state of VR headset design





Cellestium

in production



This work continues the research of *Microbiospheric Engineering*, exploring externalized human skin microbiome as colonial inhabitants of a micro-world to consider identity in the absence of visual biases of the flesh.

The new work further examines space settlements and colonialism, but from a non-anthropocentric perspective. Using visual clues such as the Bernal sphere (a proposed blueprint for human colonization of space) and the armillary sphere (an early device for measuring and visualizing the movement of the heavens), the exhibition attempts to poetically draw a line through the history of humanity's fascination with celestial exploration and expand it to represent our ability to be shepherds for other life forms, rather than colonists with only our own exploitative benefit in mind. In the realm of space colonization, it was originally proposed, but rarely represented, that these settlements would be diverse, collectivistic, and variable - a representation reminiscent of how our microbiological habitats function.

Functionally, the use of a large-scale, interactive armillary sphere (similar to mock-up above) provides a more hands-on approach to being able to both explore the data through connecting information through physical alignments as well as positioning of microscopy to inspect the growing colonies.

KEVIN BLACKISTONE

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+1 443 543 6699 [us]

EDUCATION

Masters Studies, *Tangible Music Lab*, Kunstuniversität Linz, AT Expected: June 2024

MA, *Interface Cultures*, Kunstuniversität Linz, AT. 2023

Accepting the Body Excepting the Flesh - Metaphorical expansions of the unseen layers of the human organism and its technological relations.

Panel: Univ. Prof. Dr. Laurent Mignonneau (supervisor),
Prof. Dr. Hideaki Ogawa, Univ. Prof. Dr. Manuela Naveau

BA, *Intermedia and Digital Arts*, UMBC, US. 2000

ADDITIONAL RESEARCH AND STUDY

2024 Research Exchange, Bauhaus Universität, DE Upcoming

2023 IDSA x Ars Electronica, Founding Lab, Summer Program, AT

2022 Research Exchange, Digital Nature Group - Yoichi Ochiai Laboratory, Tsukuba University, JP

2016 Fellow, Johns Hopkins Saul Zaentz Innovation Incubator, US

2011-13 Intramural Researcher, Laboratory of Neurogenetics, National Institute of Health, US

AWARDS

2022 Leistungstipendium der Kunstuniversität Linz

2021 Förderungsverein der Kunstuniversität Linz

2019 Rubys Arts Award

2019 Maryland State Arts Council Individual Artist Award

2018 Janet and Walter Sondheim Artscape Prize Semifinalist

2017 Johns Hopkins' Saul Zaentz Innovation Award

PRESENTATIONS & PANEL DISCUSSIONS

2023 *Artists Panel*, 11th Conference on Computation, Communication, Aesthetics & X , Weimar

2021 Sankt Interface, Kunstuniversität Linz

2021 *Future Resonance Panel*, Siggraph Asia 2021,

2014 Genetics, Genomics & Informatics, Wham City Lecture Series

2014 Whole genome DNA cytosine methylation profiling in a rat model of Fetal Alcohol Syndrome [Poster Presentation]; K Schuebel, K Blackistone, et al. American College of Neuropsychopharmacology international mtg.

2013 An acoustic analysis of gene expression using data from maternally reared (MR) and peer reared (PR) macaques, Laboratory of Neurogenetics Fellows

PUBLICATIONS

Blackistone, K. (2023). *Exquisite Corpus*. In xCoAx 2023: Proceedings of the Eleventh Conference on Computation, Communication, Aesthetics & X (pp. 331-338).

Blackistone, K. (2023). *Accepting the Body Excepting the Flesh - Metaphorical expansions of the unseen layers of the human organism and its technological relations*. Universität für künstlerisch und industrielle Gestaltung Linz. doi: 10.57697/mrrq-r203

Blackistone, K., & Bastan, A. (2021). *Microbiospheric engineering*. In SIGGRAPH Asia 2021 Art Gallery (pp. 1-1).

Driscoll, C., [et al, incl. Blackistone, K.I. (2014). *Whole Genome and Exome Sequencing in Domestic Animals to Identify Genes Contributing to Aggressive Behavior*. In Neuropsychopharmacology (Vol. 39, pp. S161-S162).

Montague, M. J., [et al, incl. Blackistone, K.I. (2014). *Comparative analysis of the domestic cat genome reveals genetic signatures underlying feline biology and domestication*. Proceedings of the National Academy of Sciences, 111(48), 17230-17235.

Tamazian, G., [et al, incl. Blackistone, K.I. (2014). *Annotated features of domestic cat–Felis catus genome*. Gigascience, 3, 1-3.

Driscoll, C., Blackistone, K., et al. (2013). Exome Sequencing in Rhesus Macaques Exhibiting Individual Differences in Aggression. In Neuropsychopharmacology (Vol. 38, pp. S115-S115).

Schuebel, K., Blackistone, K., et al. (2013). *Whole genome DNA cytosine methylation in a rat model of fetal alcohol syndrome*. In Neuropsychopharmacology (Vol. 38, pp. S344-S345).

Driscoll, C. A., Blackistone, K., et al. *Exome sequence comparisons for functional variation in an Indian and a Chinese macaque (macaca mulatta)*. In American Journal Of Primatology (Vol. 75, pp. 86-86).

Schuebel, K. E., Blackistone, K., et al. (2014). *Whole genome DNA cytosine methylation profiling in a rat model of FASD*. In Alcoholism-Clinical And Experimental Research (Vol. 38, pp. 115A-115A).

SOLO EXHIBITIONS

2020 Five Year Outro, Gallery Four, Baltimore

2018 Persistence of Vision, The Mercury Theater, Baltimore

FESTIVALS

2023 Siggraph Asia 2023, Art Gallery, Sydney

2023 Ars Electronica Festival 2023, Linz

2023 Arse Elektronika, DH5, Linz

2023 xCoAx Gallery, Weimar

2022 Digital Big Screen, Speculum Artium, Trbovlja

2022 Ars Electronica 2022, Crossing the Bridge, Linz

2021 Siggraph Asia 2021, Art Gallery, Linz/Tokyo/Online

2021 Ars Electronica 2021, Interface Cult, Linz

2021 World Microbiome Day, Ars Electronica Center, Linz

2019 Brilliant Baltimore, Light City, Baltimore

2019 Artscape, Baltimore

2019 Diffusion Festival, Red Room Collective, Baltimore

2017 Artscape Anchors, Artscape, Baltimore

2016 Future History Festival, Engineer's Club, Baltimore

2016 Convergence Maximus, Light City, Baltimore

GROUP EXHIBITIONS

2022 Digital Nature Group & Mingei xDiversity Exhibition, Miraikan, Tokyo

2022 -間-ここに滲みつつある *I-AIDA-I*, Tokyo Private, Tokyo

2022 Remix Culture, ESCH2022 : AI & Art Pavillion, Luxembourg

2022 Poetics of Obsolescence, Salzamt, Linz

2022 The Wrong Biennale, New Art City Pavilion, Online

2021 Klub Solitär, Fraunhofer Institute for Electronic Nano Systems, Chemnitz

2021 Rundgang, Kunstuniversität Linz, Linz

2021 Artistic Recipes & Scientific Protocols, Ars Electronica Center, Linz

2020 Art Week MX Pop-up, Farley Arts Gallery, Mexico City

2018 Sondheim Semifinalist Show, Meyerhoff Gallery, Baltimore

2017 Guise, Maryland Art Place, Baltimore

2017 Yearbook, Metro Gallery, Baltimore

SCREENINGS

2020 Sweaty Eyeballs Animation Festival, Baltimore / Online

2020 Baltimore Museum of Art, Screening Room. Baltimore / Online

2020 QuarantV, Baltimore / Online

2019 New Works, Red Room Collective, Baltimore

2019 Animations on the Big Screen, Parkway Theater, Baltimore

2019 Aparat LP5 Release, Zeiss-Großplanetarium, Berlin

2015 From the Intangible to the Tangible, Volumes Art Fair, Zürich

PERFORMANCE / EVENT INSTALLATION

2023 Shut up and listen!, Vienna

2023 Ars Electronica 2023, Deep Stage Night II, Linz

2023 Tangible Music Lab, Klangfestival, Gallneukirchen

2023 Rundgang, Ars Electronica Center Deep Space 8k, Linz

2023 Leicht Über Linz, Anton Bruckner Universität, Linz

2022 Sonic Lab, Anton Bruckner Universität, Linz

2021 Frequency Fridays, The Fuse Factory, Columbus / Online

2021 Imaginary Network Topologies, Linz / Baltimore / Online

2019 In The Stacks feat. Mind on Fire, Peabody Library, Baltimore

2019 Diffusion Festival, High Zero Collective, Baltimore

2017 Spectral Lines, Davis Planetarium, Baltimore

2017 Cosmic Nectar, Baltimore

2016 Baltimore War Memorial, Light City, Baltimore

2016 Flatland, The Annex Theater, Baltimore

2015 The Electric Pharaoh, Baltimore Rock Opera Society, Baltimore

CURATION, PROGRAMMING & ORGANIZATIONS

2018-19 Maryland Film Festival, Baltimore, Screening committee

2006-20 2640 Space Collective, Baltimore, founding team/booking/production/promotion

2005-16 Red Emmas Collective, Baltimore, member/founding team/organizer

2010-15 Scapescape Festival, Baltimore, Production/booking/curation

2015 Friction_ @Gessnerallee, Zürich, Resident collaborator

2008-13 Videopolis, Baltimore, Screening/curation

