Ada-Scarlett Hopper  
*Pas de Deux, dependency*, 2016  
digital photographs

A series of digital self-portrait photographs involving both the artist’s dance partner and her BDsM partner. Using her 20+ years of ballet training and 6 years as a dominatrix to better understand and explore how Kinesthetic Response is similarly involved in each activity. The eroticism and role that dance plays in primitive to modern sexual and mating rituals, from indigenous tribes to nightclub twerking. The theatrics of performing BDsM, the rehearsals and staging of prepared yet impulsive body movements. The violence of ballet; the grace of dominance. The overlap between the two: Of controlling another body with your own body’s movement or stillness. The invisible planes within space that you shoved, pressed, and left aside as you walked into this room just a moment ago.
Ada-Sarrett Hopper

digital photographs

A triptych of digital self-portrait photographs of the artist attempting to repeatedly pirouette and move throughout space while wearing a BDsM slave collar that is tied to opposing ballet barres of the dance studio. An exploration of a ballet dancer’s “spotting” technique of keeping the head and neck stabilized in space, gazing at a particular “spot” in the audience before turning, and then turning the head and neck at the very last second to avoid dizziness or loss of balance. Invisible bondage of dancers made visible.
Dan Allende

1. **Love Letter to Wendy 1**, 2016
   collage on vinyl

2. **French Fry Mask**, 2015
   collage on vinyl

   collage on vinyl

4. **Bru Bru Diet 1**, 2016
   collage on vinyl

5. **Bru Bru Diet 2**, 2016
   collage on vinyl

   collage on vinyl

   Throughout installation

   **Flying Fries**, 2016
   steel, motor, french fries

   **Beer Belly Masks**, 2015
   epoxy, paint, wood, rubber and plastic
Nima Dehghani

*Decompensation*, 2016

5-channel 360° video. Duration 25 min.

Decompensation is a performative attempt to recreate five psychological stages, which refugees pass through when moving and settling into a new social/cultural context over the span of many years.

**Stage 1: Early Arrival** 07’:00”

**Stage 2: Destabilization** 04’:00”

**Stage 3: Exploration**  04’:00”

**Stage 4: Return to Normal Life**  03’:00”

**Stage 5: Decompensation**  03’:00”

In this participatory piece, the notion of “displacement” is communicated through music, performance and 360-degree video.

The viewer experiences three different presences:

1. Observing other participants
2. Becoming a participant
3. Immersion in the virtual world of the performer.

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Note:

- Showing hours are every day (except Mondays) 4pm-6pm, or by appointment, throughout the duration of the exhibition.

- Ideally the videos should be viewed in their respective numerical order.

- Each video loop is over, when the screen goes white and the sound fades to silence.

Credits:

Director and Media Designer: Nima Dehghani

Choreographer and Performer: Laura Stokes

Composer and Sound Designer: Soosan Lolavar

Special Thanks to: CMU ArtFab, The STUDIO for Creative Inquiry, Dorsa Jalalian
Tucker Marder

Shark Shapes, 2016

closed-cell polyethylene foam, marine vinyl coating, boat bumper,
Bloodstream Top Predator Chum, pool noodle, nylon dock line, S cleat,
chum buckets, fish food, inkjet photos, sewer pipe and piling cap

Special thanks to Lemon Sharks, Bonnet Head Sharks, Isla Hansen,
Kathleen Marder, Charlie Marder, Capt. Marlin Scott, Fish Monster
Magazine, Jon Rubin, Andrew Johnson and the Carnegie Mellon School
of Art
Zhiwan Cheung

The Impossibility Of Home, 2016

two-channel video projection, 6:35 min., wood, surface transducer speakers, Chinatown Orange paint, and artificial banana trees

This exhibition would not have been possible without the generous funding from the Studio for Creative Inquiry, GuSH Research Fund, and the Carnegie Mellon School of Art. I also want to thank Ed and Katie for letting me onto their banana nursery, Juliann for the endless writing, Pat and Vince for their kindness, Brittany and Thomas for lending their voice, Bob and Susanne as patient advisors, all my peers for their constant feedback, and my loving supportive parents for letting me pursue this crazy journey.
Daniel Pillis

*Virtual Newell/Simon Simulation*, 2016

Dedicated to Herbert Simon and Allen Newell

Generously funded by the Robotics Institute, Carnegie Mellon University.

Special thanks to Chris Atkeson, Margaret Cox, and all my professors, family and friends.

Jesse Kauppila

*Guide to All Fun and Games Exhibition*, 2016

paper, ink, staples

Please take a brochure or read and leave for the next person.