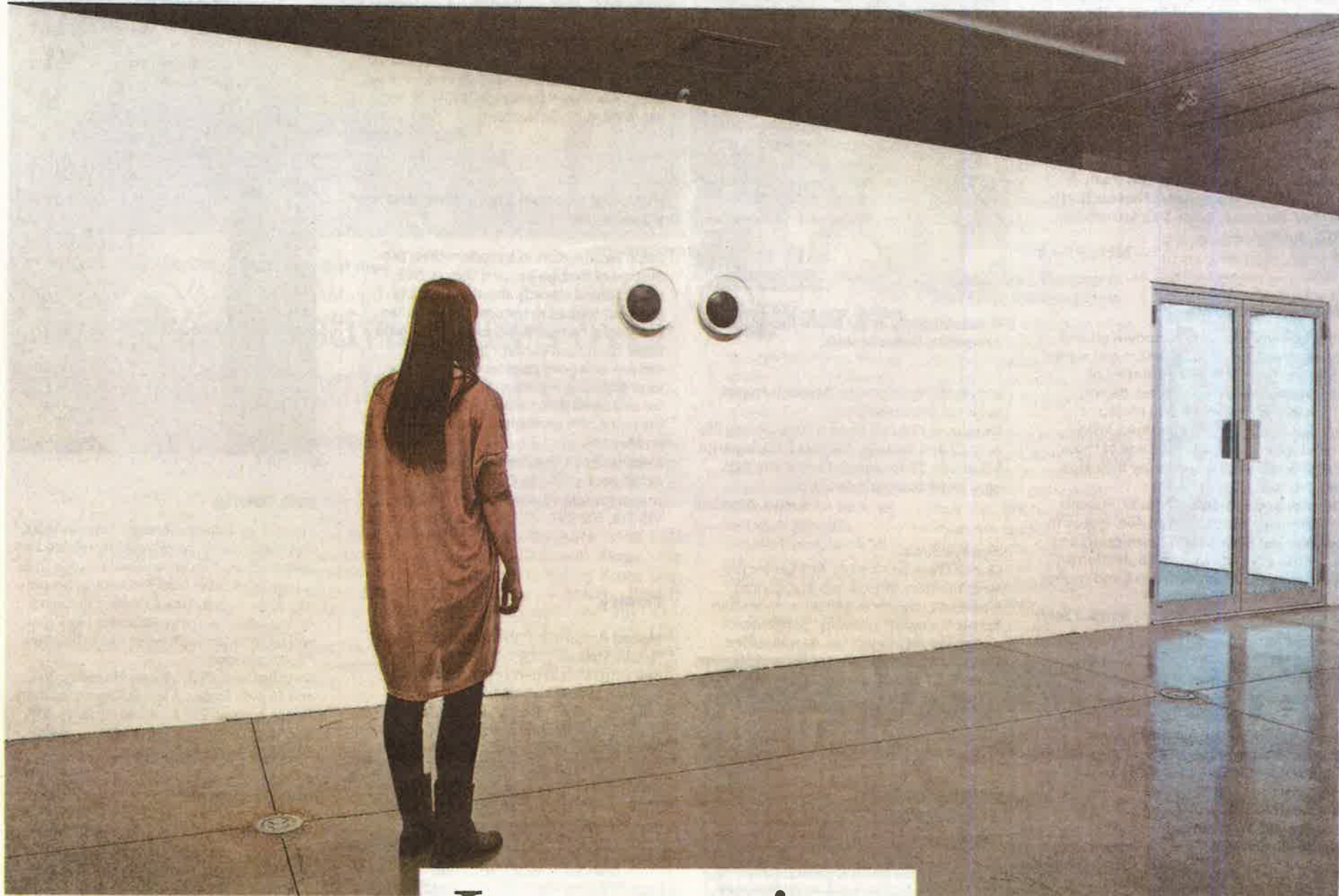




Things to Do

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Interaction stars

Artists' 'Collaborationists' engages viewers with technically complex pieces

Jennifer Marman and Daniel Borins take teamwork to the next level with "The Collaborationists," an exhibit at Scottsdale Museum of Contemporary Art that combines meticulous craftsmanship with sophisticated technology — and a sense of humor — to examine such topics as privacy and government surveillance. And they hope you'll become part of the show. **8D**

JENNIFER MARMAN AND DANIEL BORINS

"Google 2.0" by Jennifer Marman and Daniel Borins is composed of acrylic, powder-coated steel, electronic and kinetic components and custom software. "The Collaborationists" is at Scottsdale Museum of Contemporary Art.

Drummer blends traditions of Japan and rock and roll

LAURA LATZKO
SPECIAL FOR THE REPUBLIC

Ken Koshio:
Talko 'n' Roll Live Show

When: 7 p.m. Saturday, June 27.
Where: Tempe Center for the Arts, 700 W. Rio Salado Parkway.

For Ken Koshio, performing Japanese taiko drumming is tied to tradition, rock-and-roll roots, physical and mental



Exhibit makes viewer part of the show

KELLIE HWANG
THE REPUBLIC • AZCENTRAL.COM

It's nothing new for artists to collaborate on works.

But Jennifer Marman and Daniel Borins take it to an entirely new level with their latest exhibition, "The Collaborationists," now showing at Scottsdale Museum of Contemporary Art.

The complex exhibition features kinetic installations, sculptures and paintings, each piece encouraging and sometimes forcing the viewer to interact with it. SMOCA is the only venue in the U.S. showing all of these ambitious works together. The exhibit title speaks both to the joint effort between the two artists, as well as the cohesiveness among the works.

"I'm really happy to have a big, technical and complicated installation like this here, and they are just enthralling to watch them move," said curator Claire Carter. "It's surprising, and there's an aspect of discovery for visitors. ... I love having exhibitions where people are physically playing and engaging in a bodily way."

Marman and Borins, who live in Toronto, met in art school and both had a fascination with materials and working in non-traditional techniques.

"I was impressed by some of the technical talent Jennifer had, and we started to open up a dialogue and decided to collaborate then, and we've collaborated ever since," Borins said.

Marman continued: "I was impressed with Daniel's work," she said. "I was in sculpture and he was in integrated media, and we found an overlap between the two faculties."

Their first collaborative effort was called the "Multimedia Dome," an artificial mound covered in AstroTurf equipped with a speaker and button at the top of the dome. When visitors pressed the button, a chirping sound went off, the same one heard in many audible crosswalks.

"The piece became a social gathering place with a bumper around the edge so people could sit around it or inside the piece," Borins said. "It became a hallmark sculpture for us."

It's clear from "The Collaborationists" that the pair make a great team: Every element, every piece, every moving part is meticulously crafted and laid out thoughtfully. In fact, the artists flew to Scottsdale and spent two weeks on the exhibition, which required the installation of sophisticated technology hidden from the viewer.

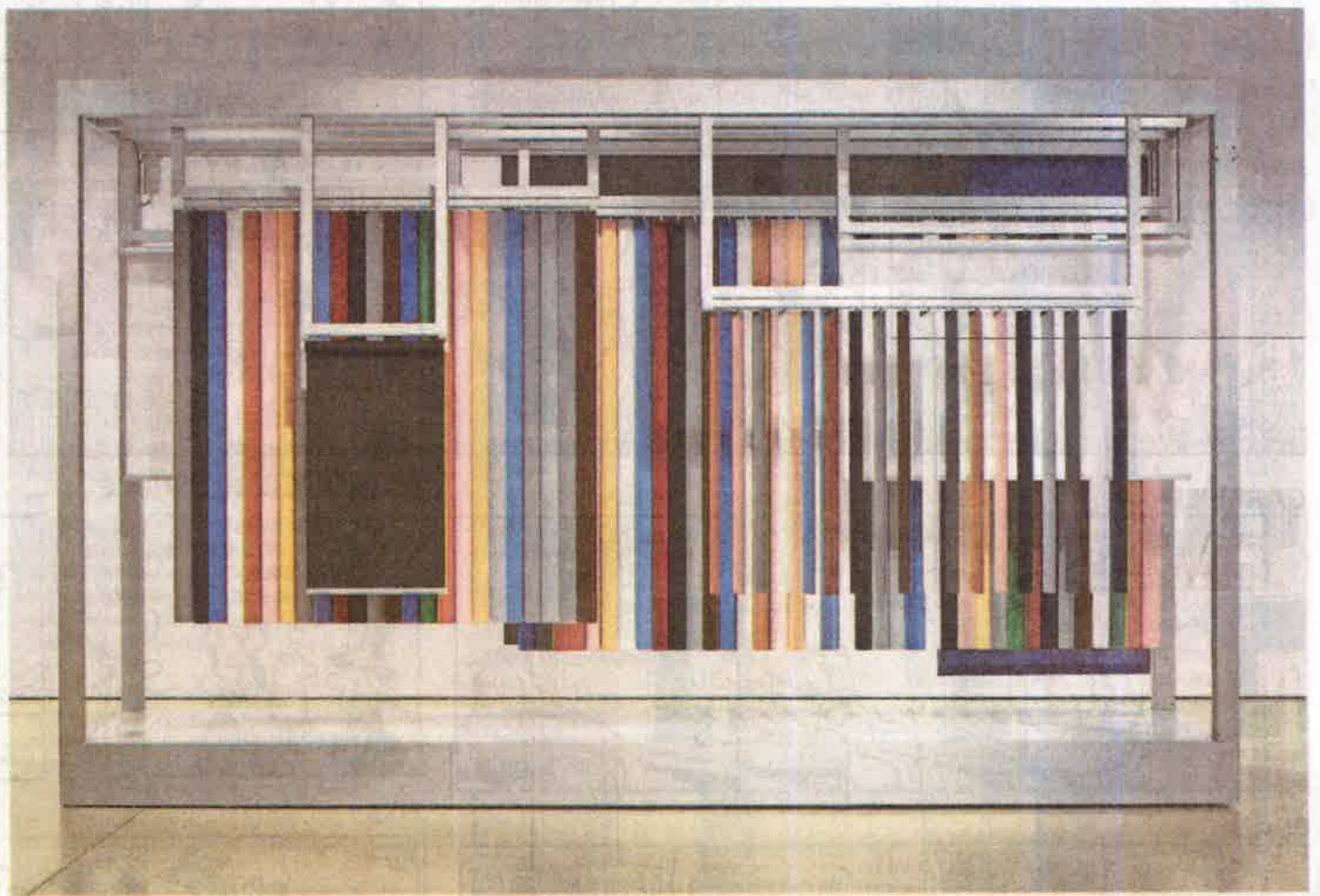
Although both artists have their own strengths and styles, it is hard to tell where Marman's contribution ends and where Borins' begins, and vice versa. It is important to the couple to not have sole ownership of any one work or part of a work. In turn, their works are true collaborations, and their ideas easily progress and grow. The result is an experimental and diverse style.

"Because we became so intensely involved with methodology and materials, we started to develop a large vocabulary of approaches, not traditional and not just one style," Borins said.

Visitors to "The Collaborationists" encounter the exhibition before they even enter the first room. Hovering overhead in the atrium at the exhibit entrance is a sculpture of a surveillance camera, meant to be a bit alarming, but also humorous in that the camera is overly large and almost cartoonish. This combination of caution and playfulness is found throughout "The Collaborationists." As visitors enter, they are immediately greeted with two giant googly eyes on the wall in a work called "Google 2.0." At first it seems harmless, until a motion sensor goes off and the viewer realizes the eyes are following him or her.

"Google was the first work we created in this series," Borins said. "We thought about ways in which the work would be interactive with the viewer as a form of control, playing a kind of game where the viewer is being controlled by the work. Another viewer watching the first person becomes another participant in the work. ... This ended up becoming something that inspired the rest of the pieces in the exhibit."

"Google 2.0" is the artists' way of commenting on how as technology grows and expands, so does the public's



"Pavilion of the Blind" by Jennifer Marman and Daniel Borins features mechanized vertical blinds, shades and panels. "I'm really happy to have a big, technical and complicated installation like this here, and they are just enthralling to watch them move," said curator Claire Carter.

'The Collaborationists'

When: Through Sunday, Sept. 13. Museum is open noon-5 p.m. Tuesdays, Wednesdays and Sundays; noon to 9 p.m. Thursdays-Saturdays. Closed Mondays.

Where: Scottsdale Museum of Contemporary Art, 7380 E. Second St.

Admission: \$7; \$5 for students; free for SMOCA members and youth ages 15 and younger. Free on Thursdays and after 5 p.m. on Fridays and Saturdays.

Details: 480-874-4666, smoca.org.

copied over and over until the last print has nearly disappeared. The work refers to anxiety about government surveillance and cover-ups.

"Input Output" replicates an industrial printer and is an elegant black box that intermittently produces a scroll of blank white paper into a large silver basket, and then retracts it. Another sculpture called "What you as revolutionaries ..." is literally a stack of posters on the floor. Within a complex pattern reads a translated phrase from French philosopher Jacques Lacan: "What you as revolutionaries aspire to is a master. You will have one."

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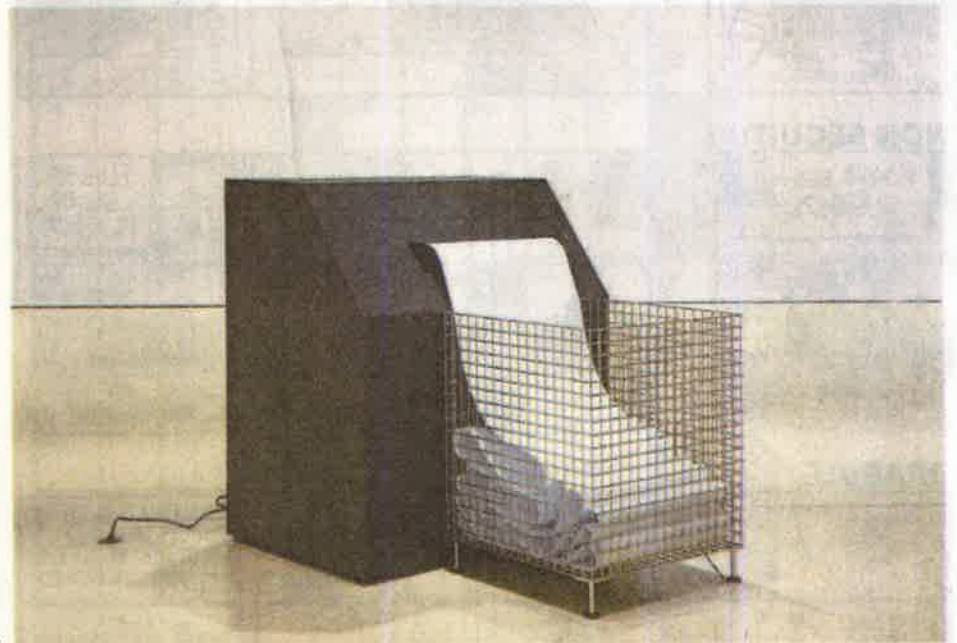
In the next room, visitors immediately notice the addition of color and an installation called "Pavilion of the Blind" that measures 120 inches tall, 192 inches wide and 48 inches deep. The piece is an elaborate combination of mechanized vertical blinds, shades and custom-colored panel systems, and motors with a controller board. When turned on, it showcases a performance: Shades move up and down, vertical blinds open and close, panels slide across and back.

"We basically choreographed the movement of the piece, and when viewed it is constantly changing the composition," Marman said.

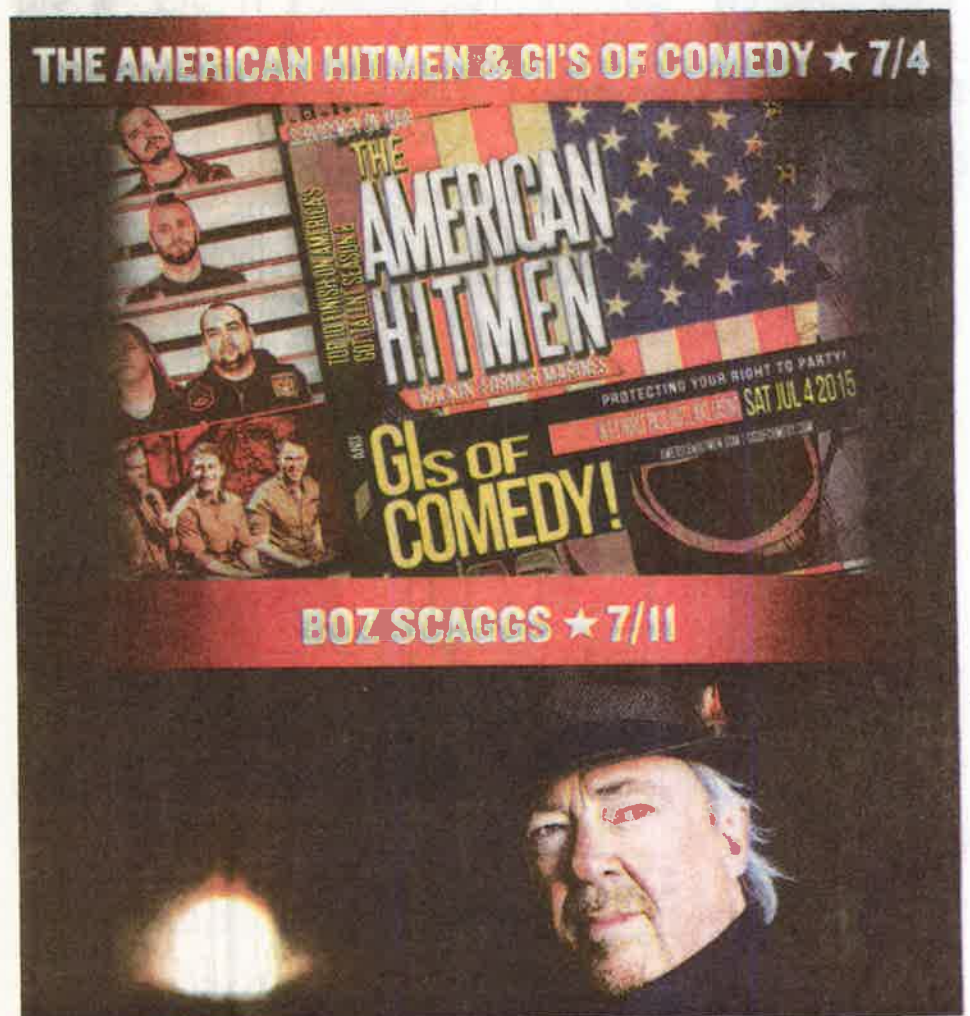
Carter said the piece is a form of performing art.

"It's doing a dance for you, kind of like a can-can line," so we decided to put a bench in front of it," Carter said. "We want people to sit and enjoy the engaging show, that's simultaneously funny and also a little opaque."

On either side of the installation are paintings on linen that are abstract views of "Pavilion of the Blind," as the artists call blueprints, vignettes or even love notes to the larger piece. Some were painted before the installation was set.



"Input Output," which resembles an industrial printer, rolls out a scroll of white paper into a wire basket, then retracts it.



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"Google 2.0" is the artists' way of commenting on how as technology grows and expands, so does the public's anxiety about privacy. Although serious, the work is also light-hearted. "Google 2.0" complements the other pieces in the room, which are all the same color scheme (black, white and gray), and feature similar themes and forms.

"The visual ideas are processed and re-processed, the artworks play off of each other and are in collaboration with each other," Borins said.

Another work called "Flip Through" is a poster display attached to the wall, similar to those seen in a museum or art store, and an accompanying label reads "Please touch." The first print features a black rectangle, which was then photo-

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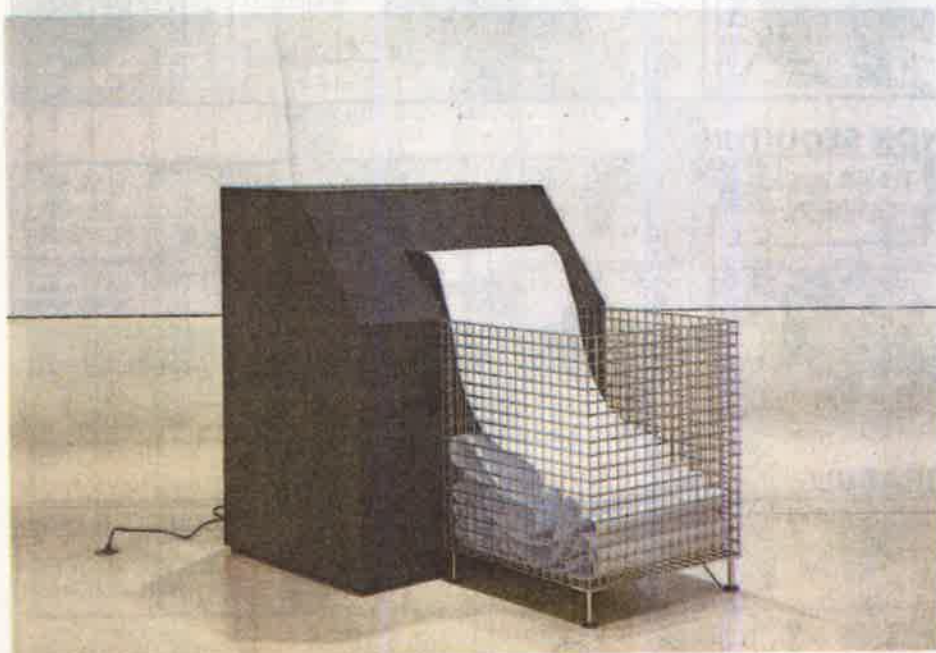
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On either side of the installation are paintings on linen that are abstract views of "Pavilion of the Blind," as the artists call blueprints, vignettes or even love notes to the larger piece. Some were painted before the installation was actually built, some after, and each features painstakingly straight lines, difficult to accomplish on the material. Some of the paintings are in black, white and gray, and are what Borins calls "dreamlike," and Marman said are "afterimages."

It's Borins and Marman's hope that audiences realize "The Collaborationists" isn't your normal exhibition and become engaged in the works.

"We hope that visitors get involved with the exhibition, and this form of viewing is less passive than usual," Borins said. "We challenge people to interact and consider the works, and stay a bit longer than what might be the norm."



"Input Output," which resembles an industrial printer, rolls out a scroll of white paper into a wire basket, then retracts it.

PHOTOS BY JENNIFER MARMAN AND DANIEL BORINS

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