

# The Boston Globe

## Technology's enchantments

GALLERIES

From playful to ominous, cyberartists reflect a range of ideas through their materials  
May 04, 2011, By Cate McQuaid, Globe Correspondent

### FLUID PERIMETERS

The 2011 Boston Cyberarts Festival is well into its second week, and all around town you can find exhibits, performances, workshops, and concerts that in one way or another use technology to aesthetic ends.

“Fluid Perimeters,” the group show at CyberartsCentral, runs mostly on monitors, which creates a completely different dynamic: virtual, not tangible. Brian Knep’s “Trigeminy Pulse” is a standout here. On three monitors, he captures the pulse of neurons firing. Each image is a constantly changing maze of black and white drawn with Keith Haring-like muscular strokes. The pulse on the central screen is big and seductive, a continual glimmer of expansion and contraction.

Pieces by Dan Hermes, Dennis Miller, and Mark J. Stock are filled with vivid, abstract motion. They are unhurried and hypnotic, like paintings unfolding in time, or fabulous screen savers. Robert Arnold’s expertly orchestrated “The Morphology of Desire (Version 3)” is a montage of romance novel covers. Ben Houge’s “Shanghai Traces” features the products of Shanghai street vendors showering down the screen, creating stuttering, spiraling patterns in brilliant tones.

Andrew Neumann combines video with photography, setting small monitors over large photos, each depicting the same scene. In “Waves w/Boat” the photo shows the foam of waves rolling onto shore; the tiny video in the center is at the horizon line. The water ripples; boats pass by. Looking at it in these two ways, Neumann begins to deconstruct how we capture and frame images, and how we think about landscape.

*Cate McQuaid can be reached at [catemcquaid@gmail.com](mailto:catemcquaid@gmail.com).*