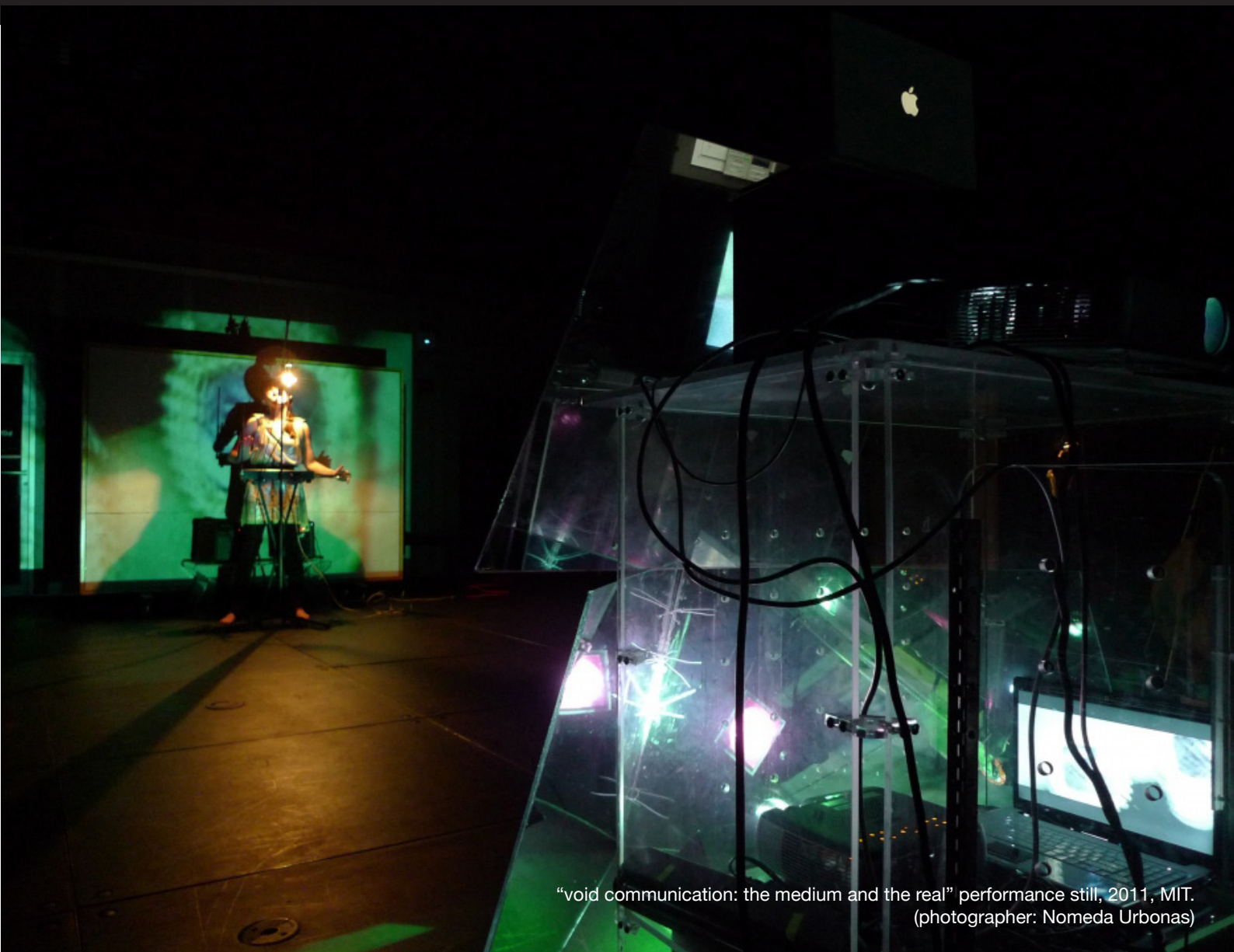


Amanda Moore

recent work:

MIT Cambridge, Berlin and Stuttgart



"void communication: the medium and the real" performance still, 2011, MIT.
(photographer: Nomedas Urbonas)

enclosed material



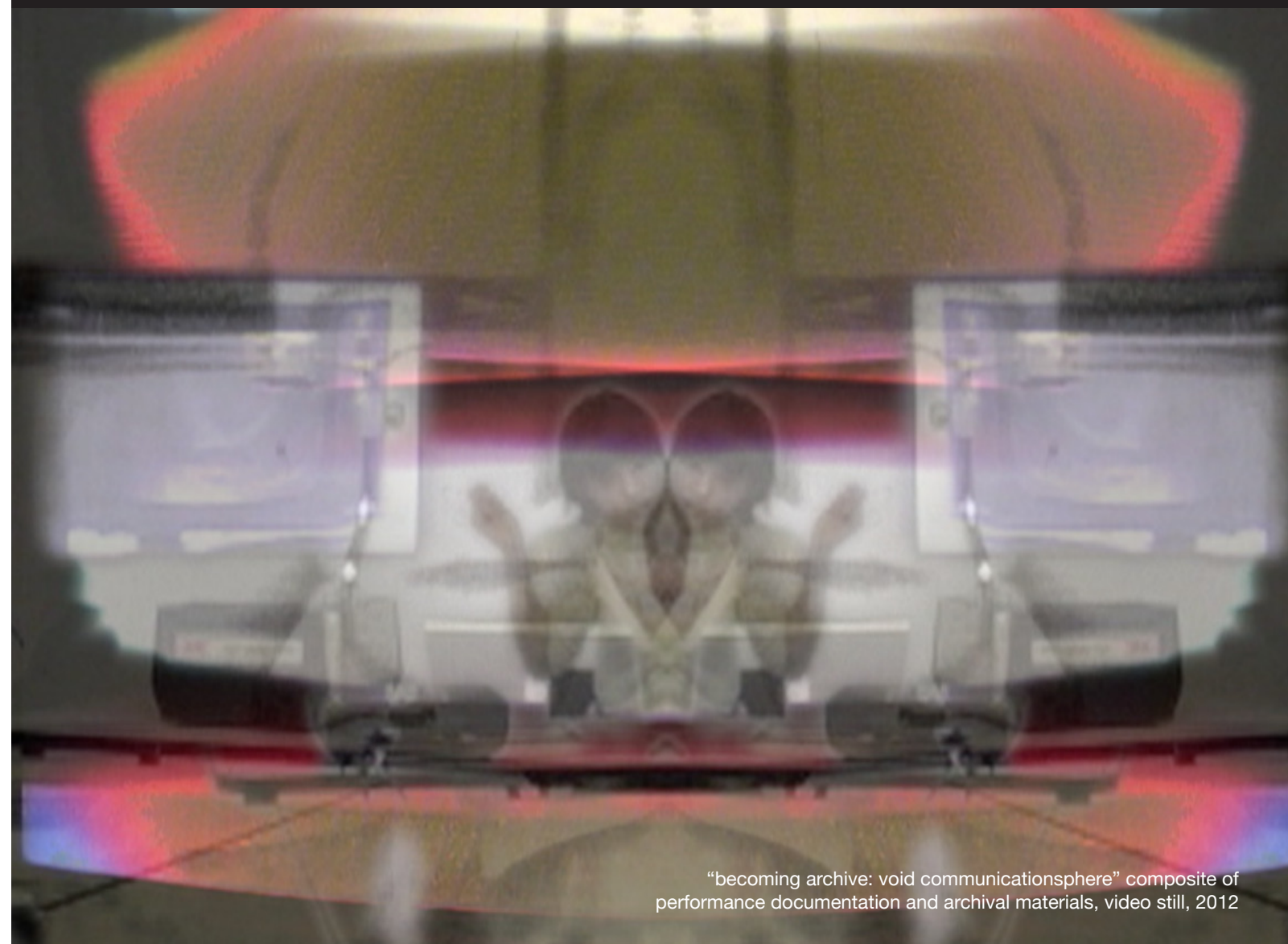
performance still, "Learning and Playing," a performance for Urbonas Studio "The Learning Machine,"
Wolk Gallery, MIT, Cambridge, MA, 2011. (photographer: Judith Daniels)



bio

Amanda Moore
Born 1981, Bronxville, NY
Lives and works in Stuttgart, Germany & Cambridge,
MA USA

Amanda Moore's research is focused on the overlaps & borders of various disciplines that address issues of technologically mediated communication. Devices employed by everyday technologies to communicate—broadcast television, Skype, Facebook, blogs, email—claim to close gaps in time and space between individuals, while they simultaneously augment and conceal an already present void in communication. Through the use of mimetic mediation in performances, she aims to facilitate interactions with the void as a means of achieving mutual understanding. In 2011 Moore received a Master of Science on Visual Studies from MIT's Program in Art, Culture & Technology. Projects include "void communication: the medium and the real," "becoming archive," "the no no nothing," "performance, perception, parasocial interaction, and "Society of Creatives." Live performances, mediated by technology, are transmitted via Skype, webcast, YouTube and weekly radio broadcast (WMBR 88.1 FM)



"becoming archive: void communicationsphere" composite of performance documentation and archival materials, video still, 2012

Amanda M Moore
amm@mit.edu
nononothing.com

Education

Massachusetts Institute of Technology
Master of Science in Visual Studies, 2011
Thesis Title: Void Communication

School of the Museum of Fine Arts, Boston & Tufts University
Bachelor of Fine Arts, 2007

Exhibitions / Lectures / Performances



2012 "Steffen Kugel" Palermo Galerie Stuttgart, Germany
2012 "The Future Archive," n.b.k. Berlin, Germany
2012 "Becoming Archive: An Archaeology of Space," Anthony Greaney Gallery, Boston, MA
2011 Salon FAFA, Künstlerhaus, Stuttgart, Germany
2011 "inside Out," No Limit, Haus der Wirtschaft, Stuttgart, Germany
2011 "Communication," CMS Media Spectacle, MIT, Cambridge, MA
2011 "Energy," Grad Arts Event, MIT Media Lab, Cambridge, MA
2011 "Learning and Playing," a performance for Urbonas Studio "The Learning Machine," the Wolk Gallery, MIT, Cambridge, MA
2010 "After Vito" the Cube, MIT Media Lab, Cambridge, MA
2010 "White Void," ACT Project Space, MIT Media Lab, Cambridge, MA
2010 "The No No Nothing," Das Vertraute Unvertraute / The Familiar Unfamiliar, Württembergischer Kunstverein Stuttgart, Germany
2010 "Beyond the Zero," Stuttgart, Germany
2010 "Performance, Perception, Parasocial Interaction," Württembergischer Kunstverein Stuttgart, Germany
2010 "Mesmerism," Sweat Lodge, Cambridge, MA
2010 "The Exorcism of Catherine McMahon," Sweat Lodge, Cambridge, MA
2010 "Femmes on Feminism," MIT, Cambridge, MA
2010 "Women Arts SWAN Day," Middlesex, Cambridge, MA
2010 "Pitching Ideas: the Actual & the Virtual," MIT Media Lab, Cambridge, MA
2009 "Exorcism," EFFECTUS, Boston, MA
2009 "Nature Walk," MIT, Cambridge, MA

2009 "I Love America & America Loves to Dance," MIT, Cambridge, MA
2009 "Sweat Lodge," MIT, Cambridge, MA
2009 "Zombie Brides," Jaque's Cabaret, Boston, MA
2009 "Cotton Candy," Midway Café, Jamaica Plain, MA
2009 "Cruise Camp," Camp Seafaring, Cambridge, MA
2009 "Enhance Your Open Studios Experience with Evelyn Ruby," Boston, MA
2009 "Public Works Out Transit Style," Orange and Red Lines of the Subway, Boston, MA
2009 "Public Works Out Burlesque," Midway Café, Jamaica Plain, MA
2009 "Products, with Evelyn Ruby," Mass Art, Boston, MA
2009 "Reebok Works Out," Reebok Int'l Design Dept., Canton, MA
2008 "Powerhouse Performance Festival," Mobius, Boston, MA
2008 "Workout," The AV Club
2008 "The Superlatives Project," Midway Studios, Boston, MA
2007 "Art School Feminism," SMFA, Boston, MA
2007 "Diner," Marcel's, Boston, MA
2007 "Chisels and Chainsaws," SMFA, Boston, MA
2007 "Ice Culture," Marcel's, Boston, MA

Performance / Research

A woman with shoulder-length brown hair and bangs is performing on stage. She is wearing a dark, sleeveless top and is positioned in front of a microphone stand. Her right hand is raised, gesturing as she speaks or sings. Behind her, a large, dark silhouette of her figure is cast onto a light-colored wall, creating a dramatic visual effect. The lighting is focused on her, with the background being dimly lit.

2012 Void Communication
2012 The No No Nothing
2012 Becoming Archive
2011 Void Communication
2011 The No No Nothing
2010 After Acconci
2010 Void Communication
2010 The No No Nothing
2010 Crystals: Meaning & Power
2010 Products
2009 Ruby Cruises
2009 Crystals: Meaning & Power
2009 I Love America & America Loves to Dance
2009 Public Speaking, An Enhancement Group
2009 Dance Band
2009 Products
2009 Public Works Out
2008 Public Works Out
2008 Superlatives Project
2007 Personal Style
2007 No Postage Required
2007 Housing Project
2007 Diner
2007 Ice Culture

Publications

2011 Moore, Amanda M., *Void Communication: A Method of Communication for the Future*, Massachusetts Institute of Technology, <http://hdl.handle.net/1721.1/68416>
 2011 "Objects in Non-Places, or A Critique of Empathy," critical.org
 2011 "The Void in Communication: Meaning Nothing Means Everything," PREVIEW BERLIN 2011, pub. Kristian Jarmuschek, Rüdiger Lange, Ralf Schmitt.

Press

2011 "Learning and Playing," MIT TECH TV, February 22, 2011.
2008 "Your History," Randi Hopkins, The Boston Phoenix, February 26, 2008.
2007 "Quite A Freeze, Ice Sculpture Competition on Display," Boston Metro, February 20, 2007.

Grants

2010 Council for the Arts at MIT (CAMIT) Grant, Massachusetts Institute of Technology
2010 Council for the Arts at MIT (CAMIT) Grant, Massachusetts Institute of Technology
2010 MIT MISTI Germany, Massachusetts Institute of Technology
2008 The Discretionary Fund of the Dean of The School of the Museum of Fine Arts
2008 The Dept of Visual and Critical Studies, The School of the Museum of Fine Arts
2008 The Discretionary Fund of Dean Sullivan, Tufts University
2008 The Toupin Fund, Tufts University

(above) performance still, "becoming archive" multi-channel
video performance for "The Future Archive"
exhibition n.b.k. Berlin 2012.
(photographer: Nomedas Urbonas)

“void communication: the medium and the real” installation view, 2011, MIT.
(photographer: Jegan Vincent de Paul)



Projects Organized

Co-Organizer, “Sweat Lodge,” 2009-2010
MIT, Society of Creatives (SOCS), Sweat Lodge,
Community Arts Event at MIT; Cambridge, MA

Chief Executive Officer, 2010
Massachusetts Institute of Technology Society of
Creatives (SOCS)

“I Love America & America Loves to Dance,” 2009
MIT, Cambridge, MA

Co-Organizer, “Locating Feminism Within the Art
School,” Colloquium, 2007-2008
Museum of Fine Arts, Boston; Boston, MA

Professional Experience

Research / Archive Assistant to Adnan Yildiz,
2012-present
Künstlerhaus Stuttgart, Germany

Assistant to Ute Meta Bauer, 2011-present
Massachusetts Institute of Technology, Cambridge,
MA & Somerville, MA

Lecturer, Art As Process, 2011-2012
Tufts University & The School of the Museum of Fine
Arts, Boston; Medford, MA

Program Director & Host, The No No Nothing,
2010-present
WMBR, Cambridge, 88.1 FM, Massachusetts Insti-
tute of Technology

Intern / Visiting Researcher, 2011
Württembergischer Kunstverein, Stuttgart, Germany

Assistant to Muntadas, *Dialogues in Public Art*, 2011
Program in Art, Culture, & Technology, Massachu-
setts Institute of Technology

Intern / Visiting Researcher, 2010

Teaching Assistant to Oliver Lutz, Introduction to
Visual Arts, 2010
Program in Art, Culture, & Technology, Massa-
chusetts Institute of Technology

Chief Organizer, Negative Feedback, 2010
A Division of Massachusetts Institute of Technol-
ogy Society of Creatives (SOCS)

Teaching Assistant to Andrea Frank, Introduction
to Photography and Related Media, 2009
Program in Art, Culture, & Technology, Massa-
chusetts Institute of Technology

Instructor, Conceptual Art Practices, 2009
Massachusetts Institute of Technology, Summer
HSSP Program; Cambridge, MA

Internship Sponsor, 2008-2009
The School of the Museum of Fine Arts, Boston;
Boston, MA

Legal Administrative Assistant, 2007-2009
Clark & Elbing LLP, Boston, MA

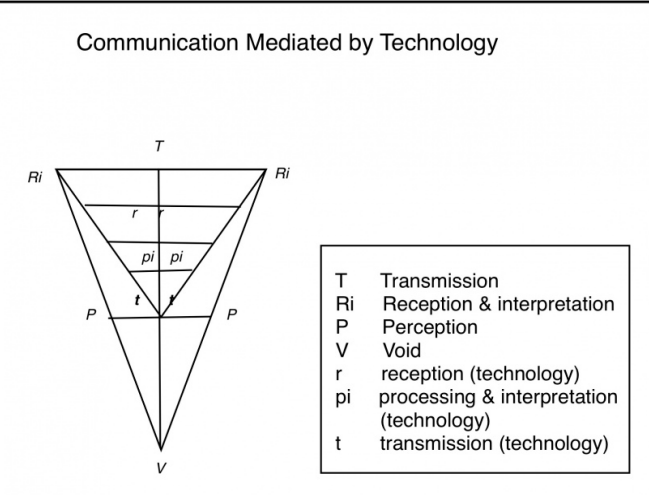
Teaching Assistant, 2006-2008
The School of the Museum of Fine Arts, Boston;
Boston, MA

above image “void communication: the medium and the real” installation view, 2011, MIT.
(photographer: Jegan Vincent de Paul)

Selected Projects



The transformation of communications technology has expanded our potential today to connect with others and share information almost infinitely. Today, technological devices enable us to interface with each other virtually anytime, anywhere. Even in the most basic interpersonal communications, there exists a gap, a void in mutual understanding. This divide is often overlooked as we want so badly to believe we are understood/understanding that our minds compensate, our minds perceive what may or may not be there, sometimes we perceive things that are not there at all. These perceptions enable us to believe in the success of our communications and move forward. We experience communication as a synthesis of transmitted signs and cues received and interpreted through emergent virtual perceptions of each individual's subconscious perceptual void. If the success of communication is reliant upon these virtual perceptions, which come from a space other than that of the individuals attempting to communicate, then when we communicate, we are in actuality interacting more with this void space, than with each other. The use and implementation of additional technological tools for interaction with one another deepen this fundamental divide between transmission and reception of human interpersonal communication.



Clockwise from bottom left: 1. "I Love America and America Loves to Dance," performance still, 2009 (photographer: Nathaniel Fink); 2. "After Vito," Performance Still, 2010 (photographer Ian Wojtowicz); 3. diagram: communication mediated by technology" 2011.



Becoming Archive (2011-12)

Performance and 3-channel video installation, produced for "The Future Archive" exhibition, curated by Ute Meta Bauer, n.b.k. Berlin, June/July 2012. The videos and performance were the manifestations of an ongoing archival and experimental research project begun in 2010 at MIT. performance research documentation synthesized with archival materials from research in the history of telecommunications experiments at MIT CAVS to suggest new modes of communication. The live performance was composed of simultaneous video projection, live chroma key effects, pre-recorded and live theramin concert.

Archival Materials Include:

"Communicationsphere," Aldo Tambellini, MIT's Center for Advanced Visual Studies, 1980

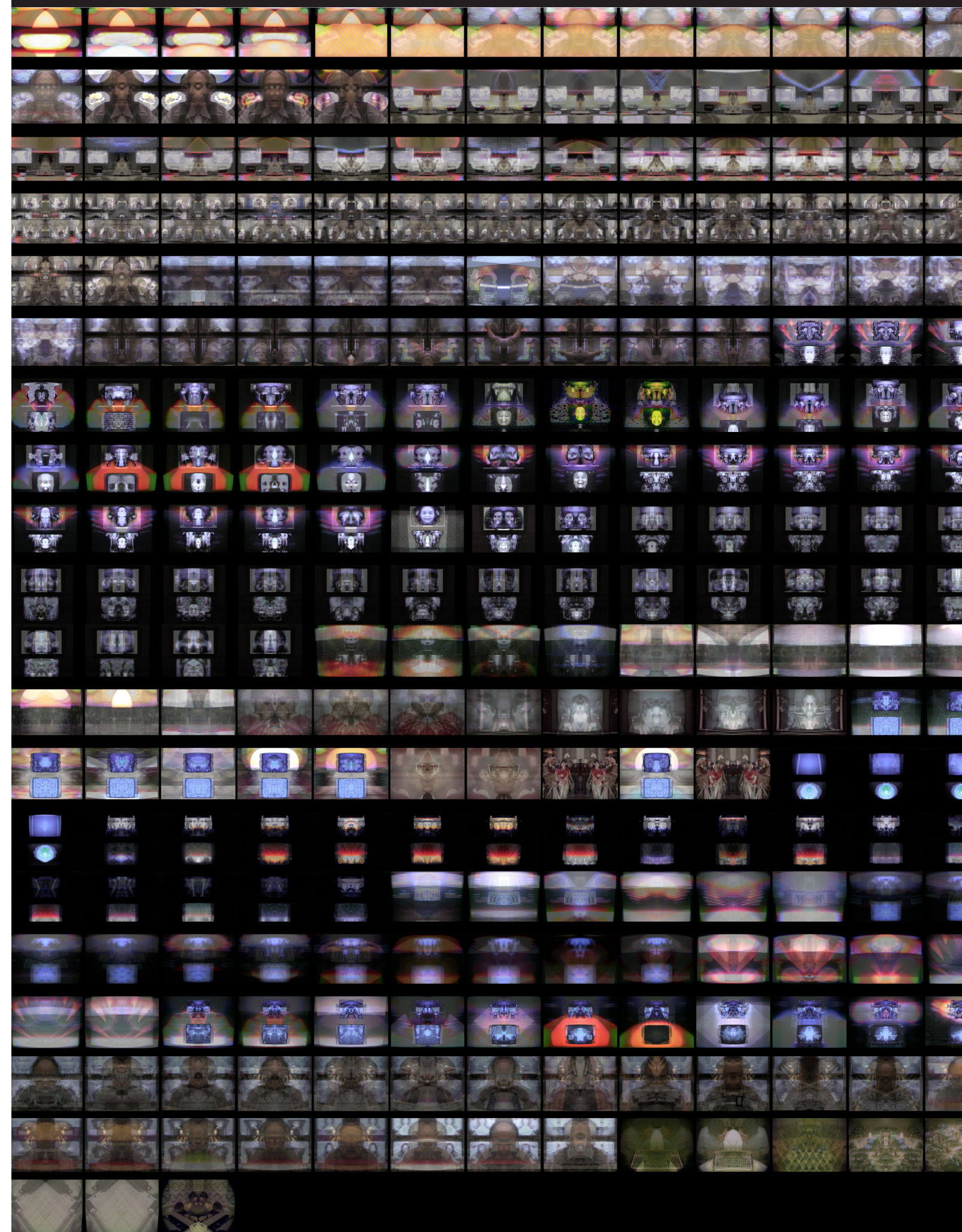
"Black Gate Cologne," Otto Piene and Aldo Tambellini, WDR, Cologne, 1968

For more information, please see enclosed brochure printed in English and German and/or

www.nbk.org/ausstellungen/future_archive.html



"becoming archive" 3-channel video installation, for "The Future Archive" exhibition 2012.
(photographer: Jens Ziehe)



“becoming archive: void communicationsphere” composite of performance documentation and archival materials, video stills, 2012.

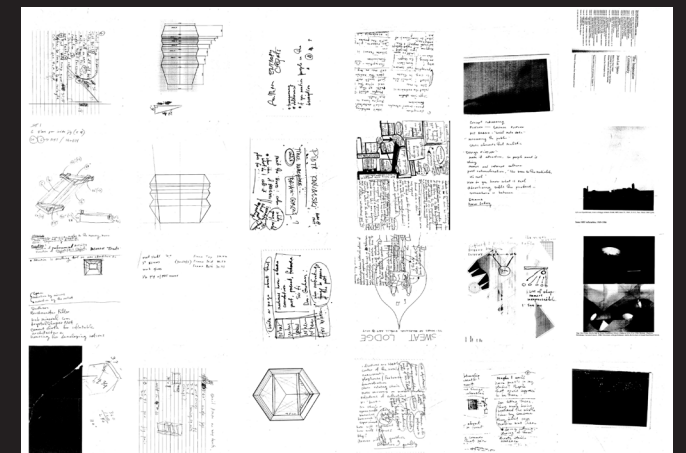
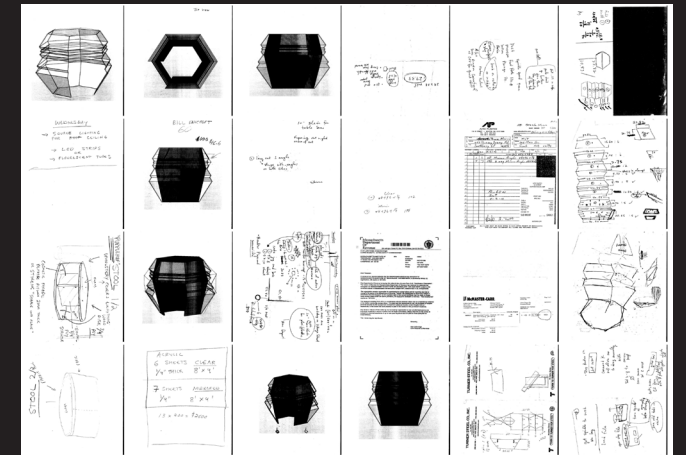


Becoming Archive (2011-12)



"becoming archive" multi-channel video and theremin performance with archival footage of "Black Gate Cologne, 1968," the first televised artwork by Otto Piene and Aldo Tambellini for "The Future Archive" exhibition 2012. (photographer: Nomedá Urbonas)

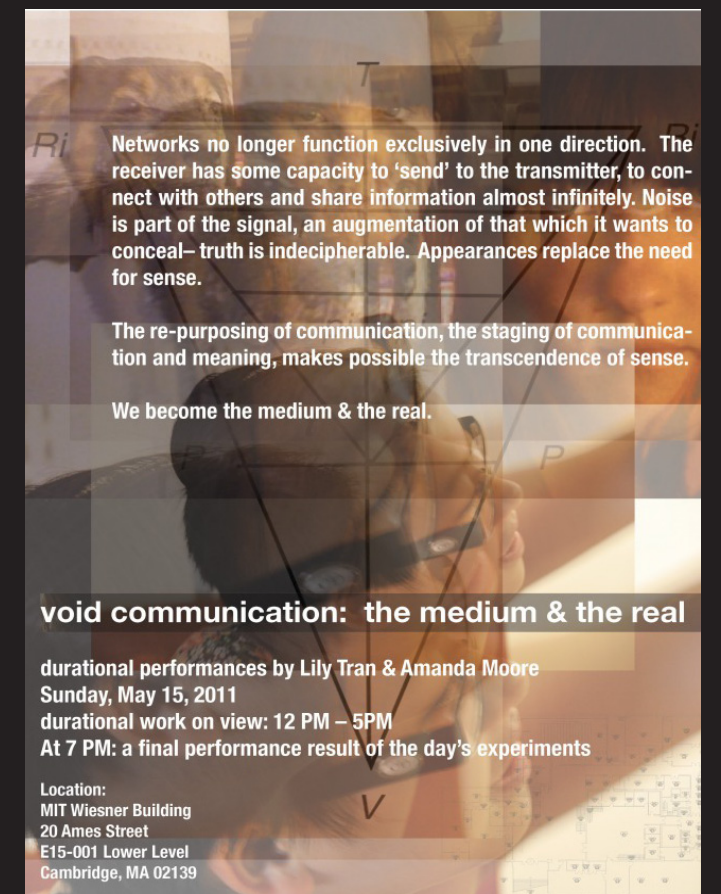
VOID COMMUNICATION



The Void in Communication
Meaning Nothing Means Everything

Hysterically initiating chains of significance I aim to potentiate infinite meaning. I perpetually introduce new elements into radiating rings of meaning, connecting circuits, complicating networks, catalyzing feedback. Paranoiacs may take comfort in the assumption that significance is not what it appears. Unable to conceive of the one, the paranoid will not reconcile these interminable interpretations in order to reduce the amalgamation of words, signs, and symbols to a single interpretation– through eternal multiplicity, meaning is void. Each attempt to communicate is filtered through a void. Meaning is reduced to nothing then inflated into ambiguity. Fragments of language–sound, image, text– depart from the origin of intent and are stripped of specificity in a void, a vacuum of instability. In this void the significance of the original transmission is generalized, its potentiality expanded, and ultimately received as a perceptual interpretation. The void in communication enables an illusion of mutual understanding. We must nurture the delusion of human connection facilitated by this portal of communication. Only through our participation, can the entropy of the void be neutralized. We must perpetuate this system by exponentially and objectively ambiguating future interfaces– transmission and reception functioning to cultivate the futility of mutual understanding. We must put an end to our failure to communicate with each other through the void. Let us begin now to utilize our opportunities for interaction with each other to enrich, to celebrate our awareness of this void, the omniscient entity. The void is communication.

VOID COMMUNICATION: the medium and the real (2012)

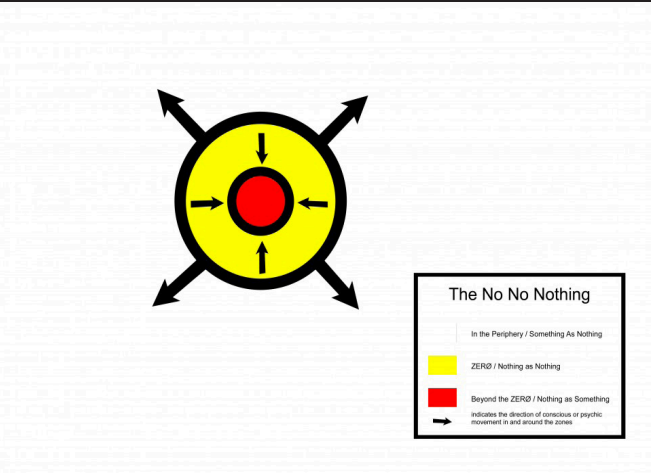


images: (below) "void communication: the medium and the real" performance still, 2011, MIT (photographer: Jegan Vincent de Paul); (above) void communication invitation, 2011.

Weekly experimental participatory broadcasts produced and programmed by Moore. Episodes are transmitted via FM radio in the greater Boston area and worldwide over internet stream on WMBR, Cambridge 88.1 FM, Fridays from 2-4 AM EST.

wmbr.org

The No No Nothing (2010-12)



images: (below) “radio void” video still, filmed at “the nononothing” a weekly radio show, wmbr, cambridge, studio A, MIT, 2010-12; (above) diagram “the nononothing” 2012.

www.wkv-stuttgart.de/verein/mitglieder/jourfixe/2010/



Clockwise from bottom left: 1. "Performance, Perception, Parasocial Interaction" performance still (audience view photographer Hans D. Christ); 2. "Performance, Perception, Parasocial Interaction" performance still (with Anna Konik "Disco Relaxation" installation, photographer Hans D. Christ); 3. research process installation, 2010.

The Society of Creatives (SOCS) is a student-run organization for people engaged in creative practices that exist between the boundaries of Art and Science. We organize events like lectures, workshops, art happenings, critiques, exhibitions, and field trips, with the goal of building community across disciplines.

socs.mit.edu/About/ArticlesOfConfederation

Society of Creatives (2010)



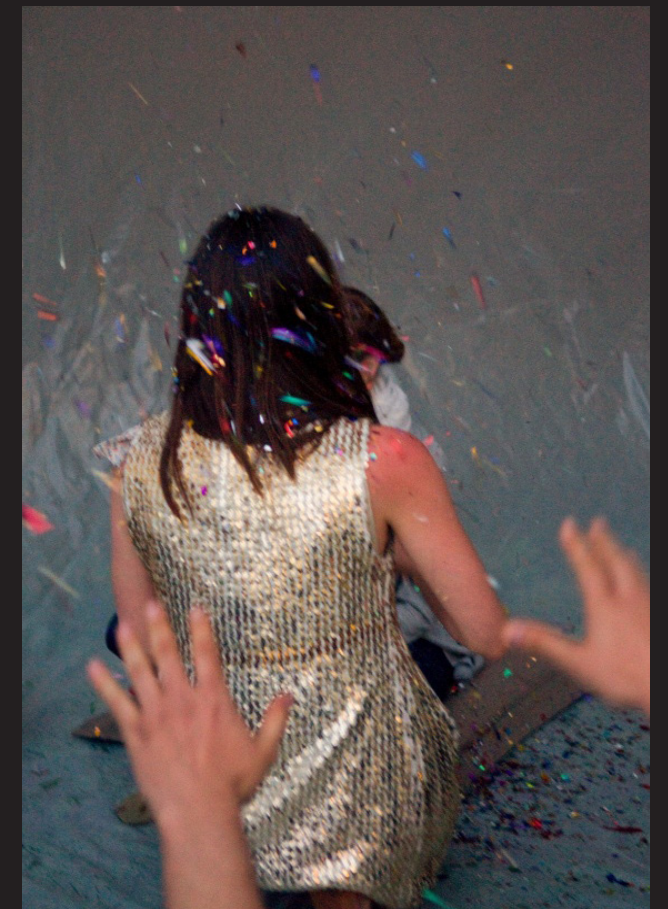
"Sweat Lodge" Community Arts Event at MIT; Cambridge, MA
May, 2010. (photographer Kevin Buzzell)

Sweat Lodge (2010)

MIT students from the Society of Creatives, Architecture, Art, Culture, & Technology and Media Arts & Sciences programs organized a weekend-long inflatable intervention on the MIT campus. Over 3 themed days in May, “Construct,” “Experience,” and “Deconstruct,” Sweat Lodge was a nexus of performances, happenings, structures, workshops, and experiences focusing on social and sensory perception. The project was designed to facilitate creative collaboration between MIT students and the communities of MIT, Cambridge, and Boston.

Projects facilitated experiential environments for audience participants through performance, architecture, installation, sound, visuals, smell, taste or other sensory media.

<http://socs.mit.edu/SweatLodge/Index>



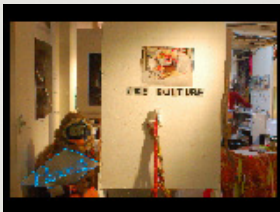
Event documentation, clockwise from bottom left: 1. Sweat Lodge, opening ceremony with MIT campus police and Tim the Beaver; 2. Sweat Lodge, Installation view
3. “MIT Mesmerism” performance still inside inflatable structure, Amanda Moore and Catherine McMahon.
(photographs: Kevin Buzzell)

2007
ice culture



2007 "Art School Feminism,"
SMFA, Boston, MA

2007 "Ice Culture," Marcel's,
Boston, MA



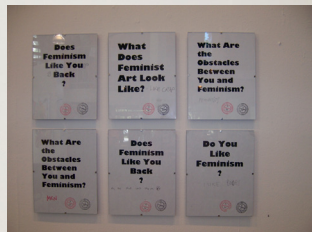
2009 Products



2008 public works out



2008
"Locating Feminism Within
the Art School," Colloquium,
Museum of Fine Arts, Boston;
Boston, MA



2009 The Cult of Self-Love



2009 "Reebok Works Out," Reebok
Int'l Design Dept., Canton, MA



2009 "I Love America &
America Loves to Dance,"
MIT, Cambridge, MA



2010 "Mesmerism," Sweat Lodge,
Cambridge, MA



2010 "Women Arts SWAN
Day," Middlesex, Cambridge,
MA



2009 "Nature Walk," MIT,
Cambridge, MA

2010 "Beyond the Zero,"
Stuttgart, Germany

2010 "Performance, Perception, Parasocial
Interaction," Württembergischer Kunstverein
Stuttgart, Germany



2010 "After Vito" the Cube, MIT
Media Lab, Cambridge, MA



2010
Void Communication



2011 "Energy," Grad Arts
Event, MIT Media Lab,
Cambridge, MA

2011 "Learning and Playing," a performance for
Urbanas Studio "The Learning Machine," the Wolk
Gallery, MIT, Cambridge, MA



2010 "White Void," ACT
Project Space, MIT Media
Lab, Cambridge, MA



2011 "Communication," CMS
Media Spectacle, MIT,
Cambridge, MA

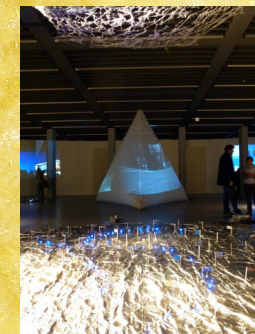
2011
Void Communication



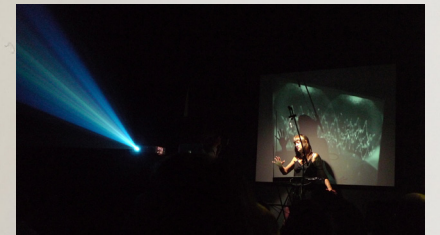
2010 2011 2012
The No No Nothing



2011 "inside Out," No Limit,
Haus der Wirtschaft, Stuttgart,
Germany



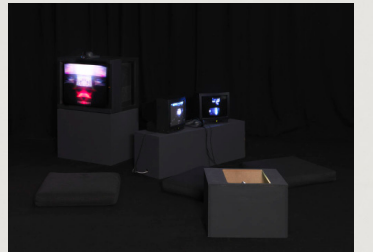
2012
Void Communication



2012
Becoming Archive



2012 "The Future Archive,"
n.b.k. Berlin, Germany



2012 "Becoming Archive:
An Archaeology of Space,"
Anthony Greaney Gallery,
Boston, MA

