



Arctic Trash Stage Show

Digital Video, 2025, 00:30 minutes

[Link To Video](#)

This animation features two puppets made from trash collected from the shores of Svalbard in the Arctic Circle. The scene begins with a projection of a blue puppet with a third eye collapsing. The trash puppets flail as home-made theater backdrops fall apart around them. On the backdrops are videos of seemingly pristine Arctic landscapes. Are the trash puppets destroying the landscapes thrashing dances, or are they crying to be heard while the world crashes down on them?





These images are an example of my working process for making temporary puppet-sculptures from detritus found in the environment.

Top: A finished "trash-puppet" made from buoys, rope, tape roll, and plastic bottles found in the Arctic.

Top right: Self-portrait working on a puppet-sculpture on a ship in the Arctic.

Bottom right: A small sample of trash collected on a beach in the Arctic.



Shovel and Brick

Digital Animation, 2024, 00:50 minutes

[Link To Video](#)

Objects revealing their agency.
Experiments with animating 3D scans of objects in our lives. This is an example of how I make detritus from our lives into 3D animations. I used photogrammetry to record a shovel and brick separately. I then animated them together in 3D animation software, stitched it all together and added the soundtrack with a modular synthesizer.





Know No Now

Digital Animation, 2023, 05:03 minutes

[Link To Video](#)

Know No Now is an animation of two puppets, Jelly Pop and Perky Jean, struggling to figure out how to live beyond the present moment of extraction-based capitalism and the resulting environmental destruction. Working through fear (of language, of the other, of time, and of the self), Jelly Pop and Perky Jean arrive at a mental space in which they imagine themselves outside of time, no longer ego driven, and having a long view of existence.

Know No Now was created in collaboration with Artificial Intelligence and is part of an ongoing project in which I am working with AI to create absurd educational programming inspired by AIs' (mis)understandings of children's television shows, emphasizing how human-caused environmental collapse is communicated. I asked AI to create two ideal puppets for explaining climate change, one more free-spirited, the other more worried, resulting in Jelly Pop and Perky Jean. I then modeled and animated them with 3D software. For the script, I prompted another AI to help write the "songs" and situations, including two puppets being confused by the titular homonyms. Additional morphing animations were created for the interstitial scenes, which move the puppets from positions of terror about the unknown future into an acceptance of the long now.

Included In the Exhibitions:

LINOLEUM Animation Festival

Chroma Art Film Festival

West Virginia Mountaineer Short Film Festival

Know No Now



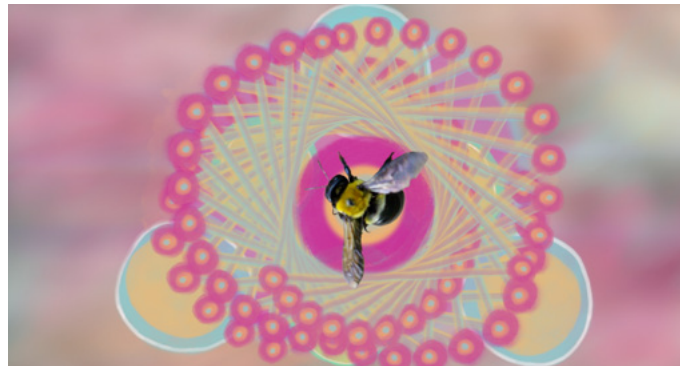
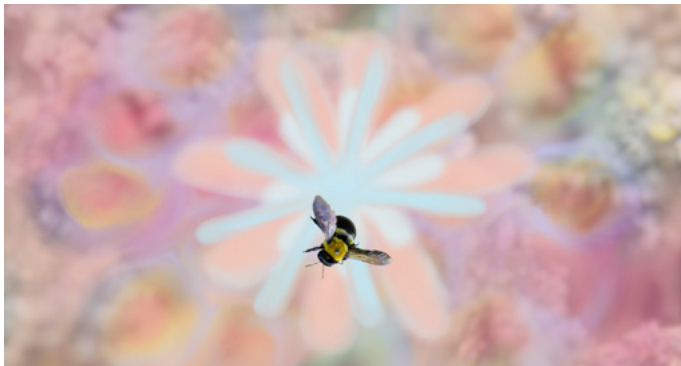
Sibling Ascension 2: Xylocopa

Digital Video, 2019, 4:53 minutes

[Link To Video](#)

Sibling Ascension 2: Xylocopa is a video of a common carpenter bee having an ecstatic, otherworldly experience. Religious ecstasies and encounters with extraterrestrial intelligences share descriptions of periods of being out of one's body, lost time, and intense lights. In this video, that is happening to a bee. *Xylocopa* is a common, even pest-like (to humans) life-form. It can also be understood as an extraterrestrial intelligence making contact with the bee. My goal by showing it to have an otherworldly experience is to insist on a sense of wonder and strangeness of the other intelligences surrounding us. By recognizing the agency of the bee, we can begin to imagine acting in kinship with other species to create an inclusive environment.

The video is made with animated digital paintings, collaged images from macroscopic photographs, and motion-graphics techniques. The sound is made with a modular synthesizer, an interdependent, networked system.



Included In the Exhibitions:

Learn Sing Plants Counting Monsters

Colors Alphabets

The End is Semipermeable

Megalith

2021 SECAC Juried Exhibition

Karl Erickson and Laurie Nye: Time For

Something Else

Are You Connect?



Infinite Choices of Latent Space

Digital Video, 2023, 2:32 minutes

[Link To Video](#)

A continuous pull-back to try and find the intrinsic properties of art made with generative AI, with glimpses along the way of data mining, hackers, organic computing, surveillance culture, latent space, Perlin noise, and puppets. The text is generated in the style of Jeremy Narby and Terrance McKenna describing the recursive nature of latent space, voiced by an AI actor and remixed by a plant via bio-electricity.

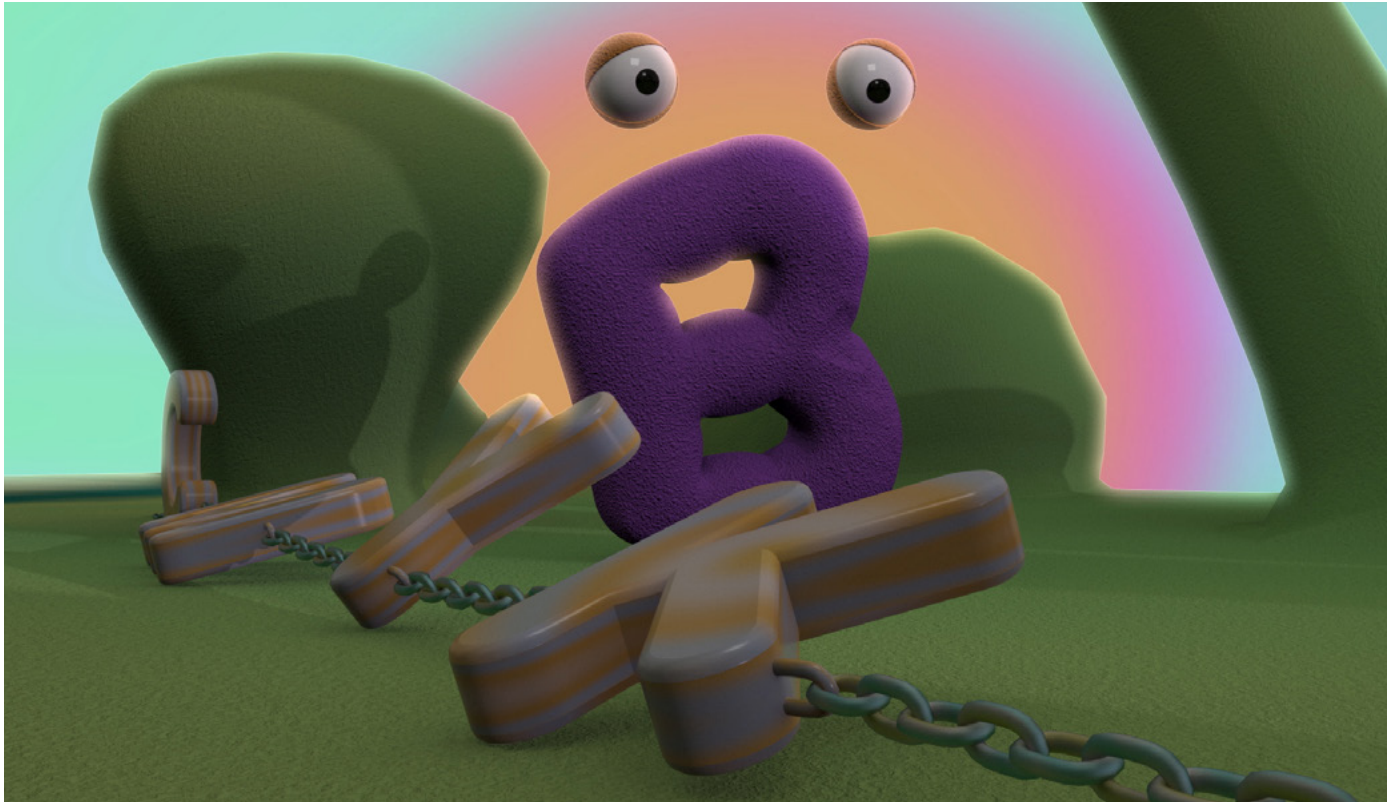




These images are an example of my working process for creating a puppet-based video in the Arctic. As I have just recently returned from the Arctic, I am in the very early stages of this project and only have still images to share. However, I thought these images would help convey my commitment to the use of puppets in my art.

Top: A still from a puppet-performance video.

Left: Self-portrait working with a puppet on a ship in the Arctic.



LearnABCRGBCMYK

Digital Animation, 2022, 01:04 minutes

[Link To Video](#)

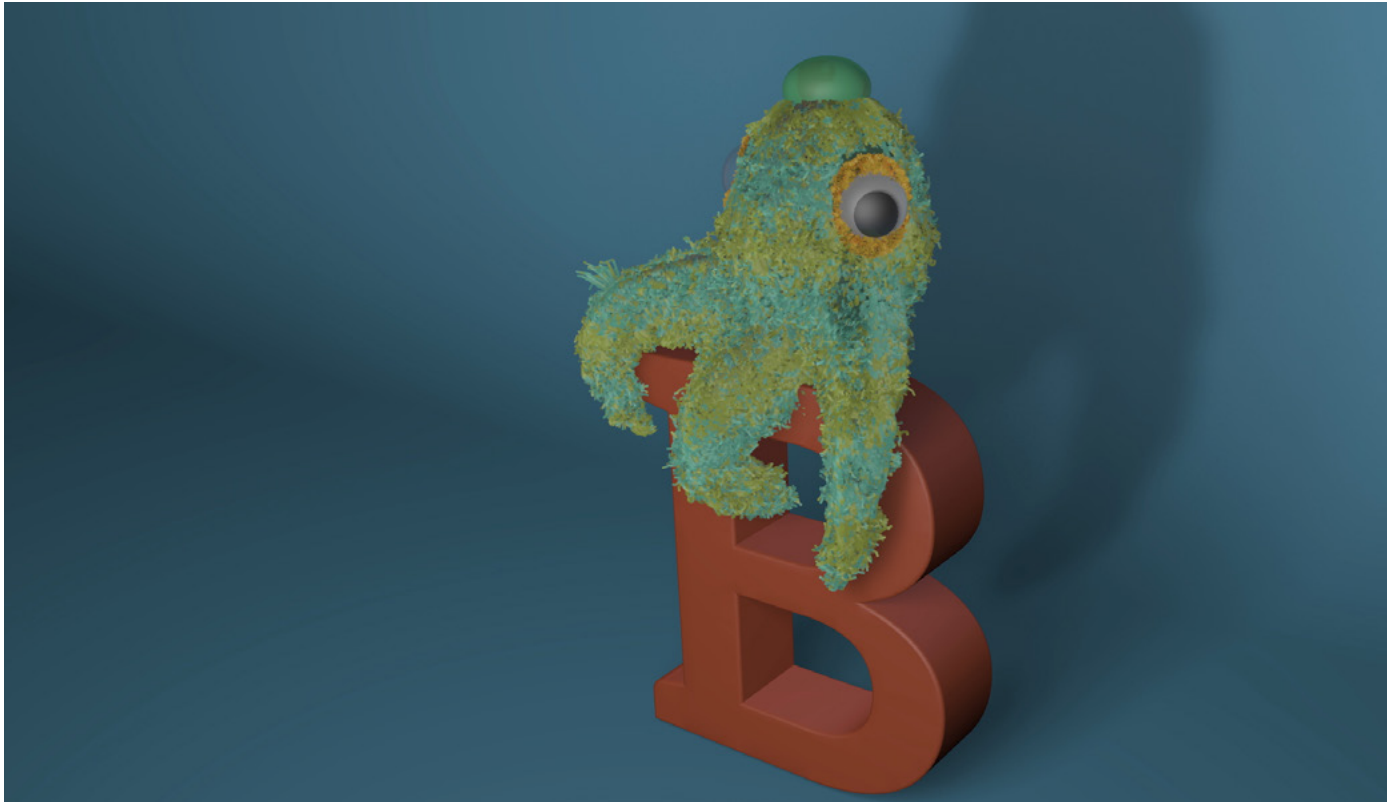
LearnABCRGBCMYK is an absurdist comparison of the two color-spaces used when creating art and design in the digital environment Red-Green-Blue (RGB, used when creating content for screens) and Cyan-Yellow-Magenta-Key (CMYK, used when creating printed content). The animation depicts the letters signifying each color space chained together as they are being pulled across another wordly cartoon landscape. The chained letters are overseen by larger letters (ABC) that yell out the names of primary colors.

The goal of the animation is to literalize the connections between these color-spaces and to depict the confusion and violence inherent in our language and to make language and color seem strange.



Included In the Exhibition:

Language as Shapes



Soft Explosion

Digital Animation, 2022, 02:11 minutes

[Link To Video](#)

In this video, furry, three-legged creatures fall onto letters and numbers, stroke and caress them, then spring away, the scene repeating for the next creature and alphanumeric character. Eventually, the sequences are revealed to be a countdown "5...4...3...3...2...1...0" and an explosion "B...O...O...M." However, it all happens too slowly to build tension or to reach climax. Rather, it is sensual and playful. It is a veritable alien misunderstanding of what a love of letters might mean.

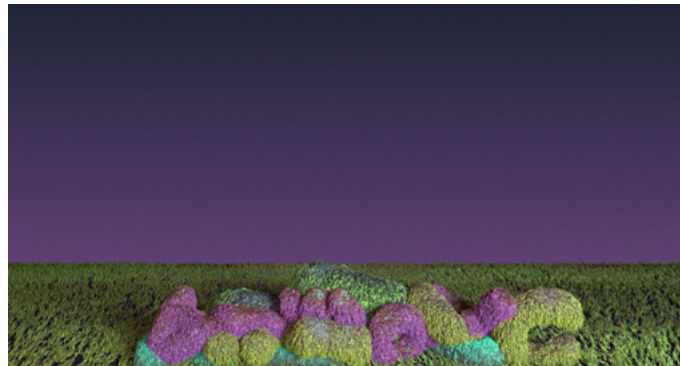
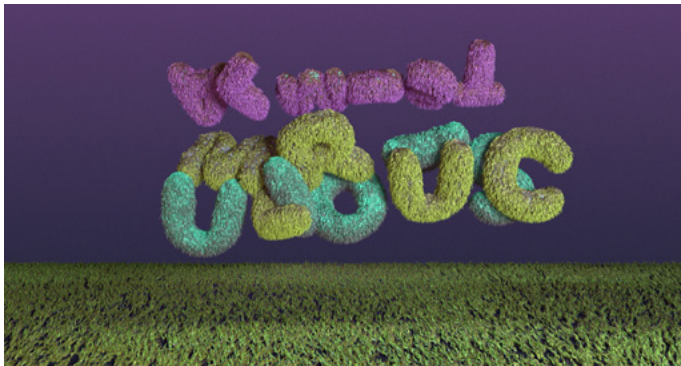
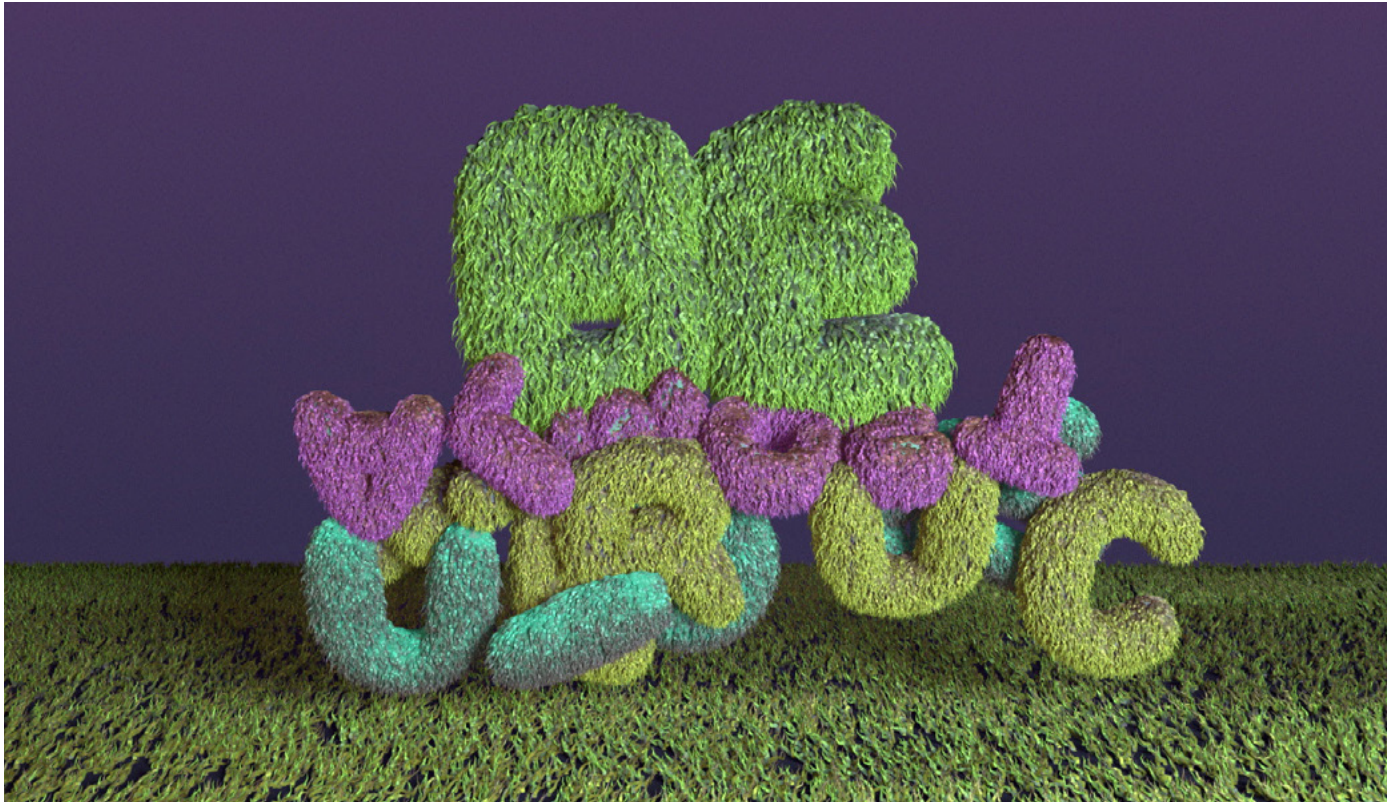


Included In the Exhibitions:

Know No Now Learn Sing Plants

Language as Shapes

Counting Monsters Colors Alphabets



Be Almost Miraculous

Digital Animation, 2022, 02:34 minutes

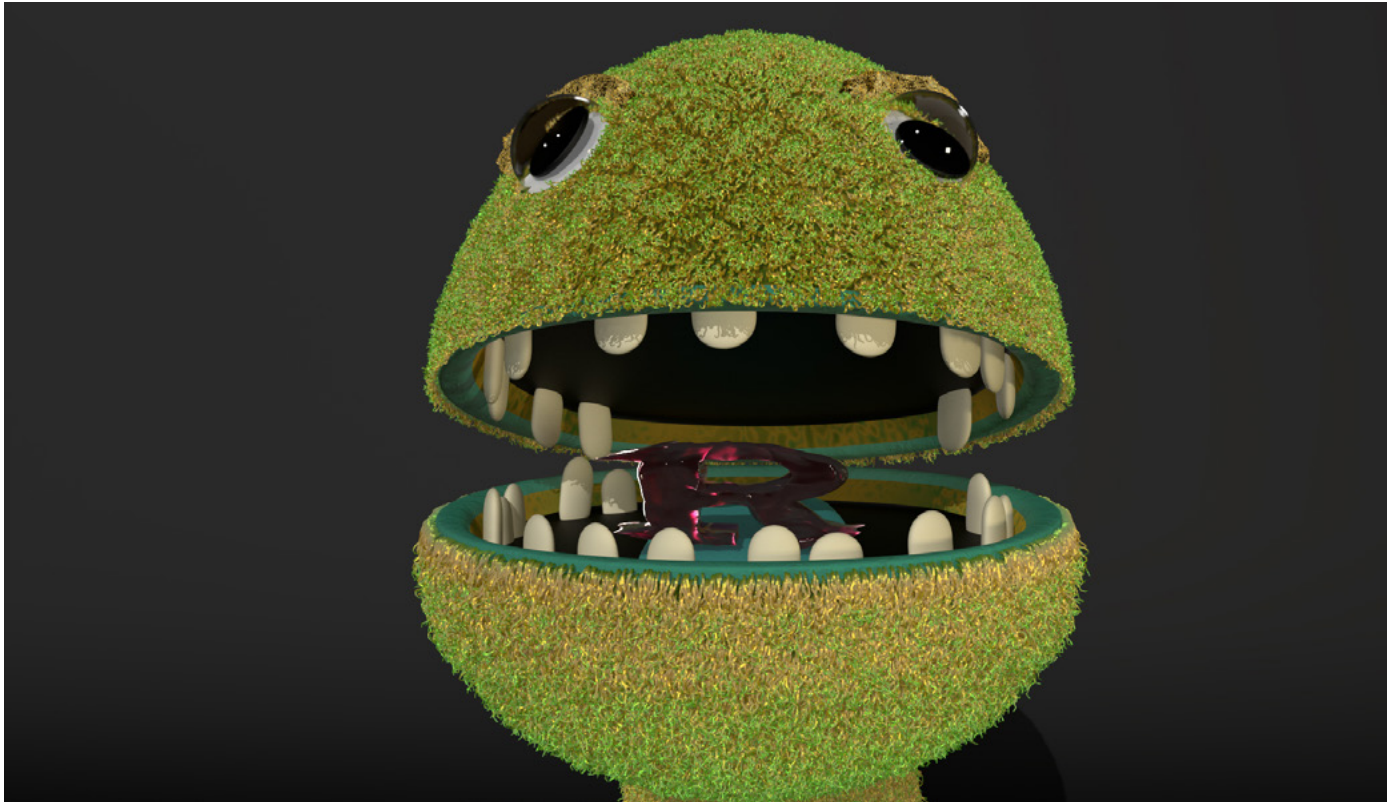
[Link To Video](#)

Be Almost Miraculous is about the need for radical imagination and action to reconnect humankind with the environment. The text is depicted in a billowous, fur-covered typeface that tumbles, drifts, and falls down the screen. In the animation, the fur-covered words drift down the screen, seeming to bump up against the viewing surface, come to rest as piles of shaggy, puffed up letter forms, finally deflating and being absorbed into the ground.. It seems to be that each word has its own personality or motivation in the video. "Miraculous" falls fairly stately and straight-forwardly. "Almost" tumbles down, out of control, acting as the hedging qualifier that it is. "Be" crushes down, acting as a commandment to just exist.

The animation was created in collaboration with the software. Each word was assigned a virtual weight, controlling how fast they would fall down the screen and how much tumble they would have. The words start at different heights above the ground plane so that they would arrive on-screen at different times, but not far enough to avoid collisions. From there, the software took over, controlling the speed and the results of the collisions. They bounce against the barrier of the screen surface evokes the technology that is both a cause of climate collapse, and a potential source of connection and restitution.

Included In the Exhibition:

Another Dimension: Digital Art in Memphis



Education Lessons: R Chomp

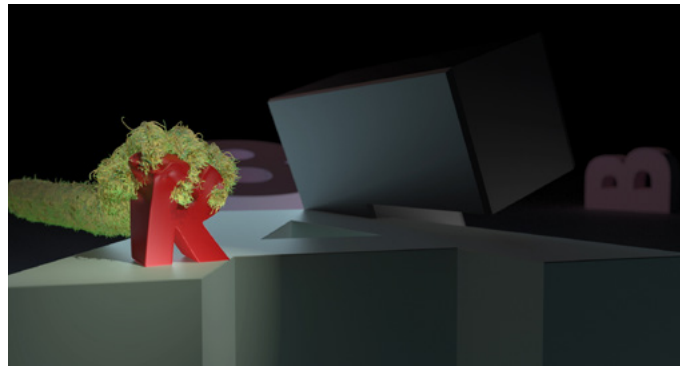
Digital Animation, 2022, 01:51 minutes

[Link To Video](#)

The letter R gets taught a lesson about itself by a monster. The monster pushes the letter over an edge, causing it to fall into the formation of a variety of words ("are," "green," "three"), none of which, of course, start with "R." In the end, a puppet monster chews on the letter R, while making the repeated "arr-arr-arr" growling sound. It shows how language is malleable, illogical, and physical.

This is part of an absurdist take on educational programming for children, from Sesame Street to algorithmically produced animations on Youtube. The animations in this series all find some way of getting an educational lesson mostly, but not entirely, wrong.

The animations are made with 3D animation software and motion capture technology. The motion capture is a way of collaborating with the software, as it attempts to translate human movements onto new forms. Glitches occur, resulting in new motions and unexpected outcomes. The animation addresses the idea of weird technology by making the alphabet, one of our oldest tools, uncanny, familiar but not quite right. The translation of movements from a physical body to the virtual body causes an estrangement from the idea of the self, expanding what it means to inhabit spaces.



Included In the Exhibitions:

CalArts Expo 2023

Language as Shapes

IDMAA 2022: WEIRD MEDIA

Learn Sing Plants Counting Monsters Colors Alphabets



Education Lessons: Blue

Digital Animation, 2022, 01:41 minutes

[Link To Video](#)

In this animation, a monster struts through a field strewn with letters, numbers and the names of colors, until it encounters the word "blue." It then picks up the word and plays it like a guitar. The word "blue" changes through a spectrum of colors, except for blue. Finished, the monster drops the word, then strolls on, without further commentary. It is about the intoxicating experience that can be had from playing with language, twisting words around until meaning becomes tenuous.

This is part of an absurdist take on educational programming for children, from Sesame Street to algorithmically produced animations on Youtube. The animations in this series all find some way of getting an educational lesson mostly, but not entirely, wrong.

The animations are made with 3D animation software and motion capture technology. The motion capture is a way of collaborating with the software, as it attempts to translate human movements onto new forms. Glitches occur, resulting in new motions and unexpected outcomes. The animation addresses the idea of weird technology by making the alphabet, one of our oldest tools, uncanny, familiar but not quite right. The translation of movements from a physical body to the virtual body causes an estrangement from the idea of the self, expanding what it means to inhabit spaces.



Included In the Exhibitions:

CalArts Expo 2023

Language as Shapes

IDMAA 2022: WEIRD MEDIA

Learn Sing Plants Counting Monsters Colors Alphabets



Included In the Exhibitions:

Language as Shapes

CalArts Expo 2023

IDMAA 2022: WEIRD MEDIA

Learn Sing Plants Counting Monsters Colors Alphabets

Education Lessons: **Grammaphobia**

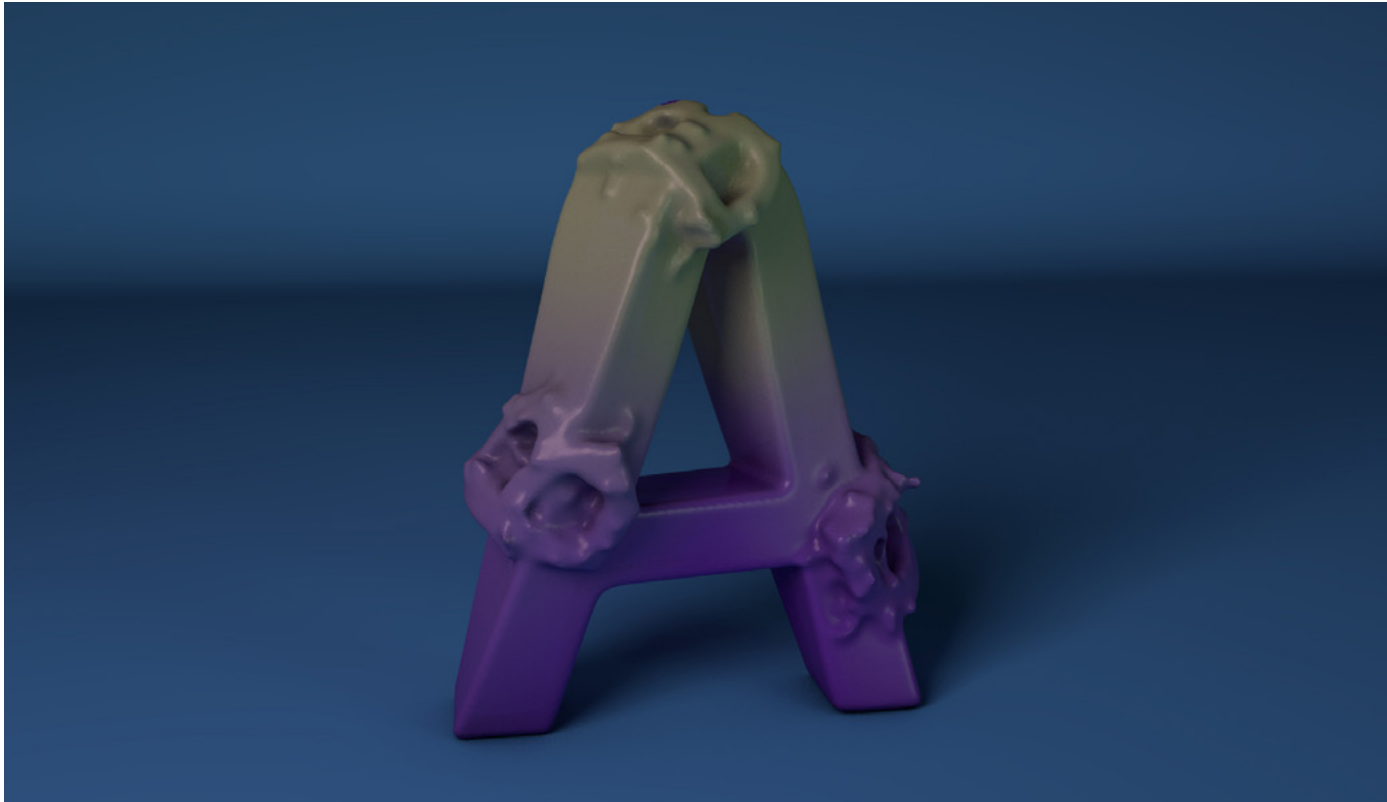
Digital Animation, 2022, 01:22 minutes

[Link To Video](#)

A monster has a nightmare encounter with a series of letters and numbers. The letters "ABC" bulge through a wall, poltergeist-like. The monster stumbles backwards, tripping over the letters "J," "E," "R," and "K." The letter "Y" further threatens the monster, serving as a stand-in for the cry of "why?!" we have during nightmares. The monster regains its balance, stands, only to be menaced from behind by the number "5." The aspects of education are present: language, demonstrations, repetition, engagement, but the learning outcome is obscure.

This is part of an absurdist take on educational programming for children, from Sesame Street to algorithmically produced animations on Youtube. The animations in this series all find some way of getting an educational lesson mostly, but not entirely, wrong.

The animations are made with 3D animation software and motion capture technology. The motion capture is a way of collaborating with the software, as it attempts to translate human movements onto new forms. Glitches occur, resulting in new motions and unexpected outcomes. The animation addresses the idea of weird technology by making the alphabet, one of our oldest tools, uncanny, familiar but not quite right. The translation of movements from a physical body to the virtual body causes an estrangement from the idea of the self, expanding what it means to inhabit spaces.



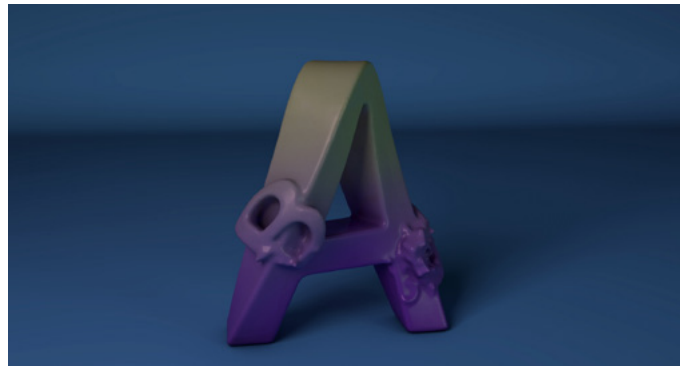
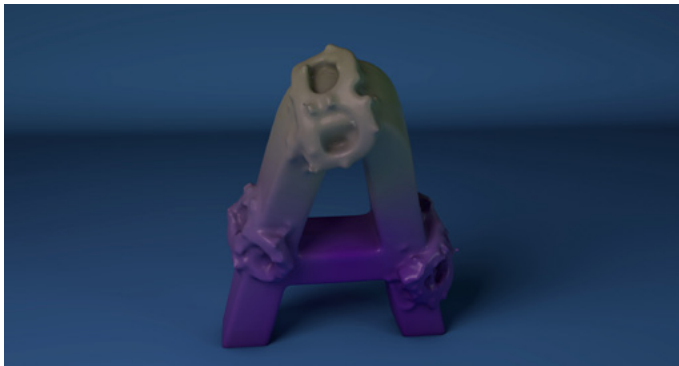
ABC Virus

Digital Animation, 2021, 12 seconds

[Link To Video](#)

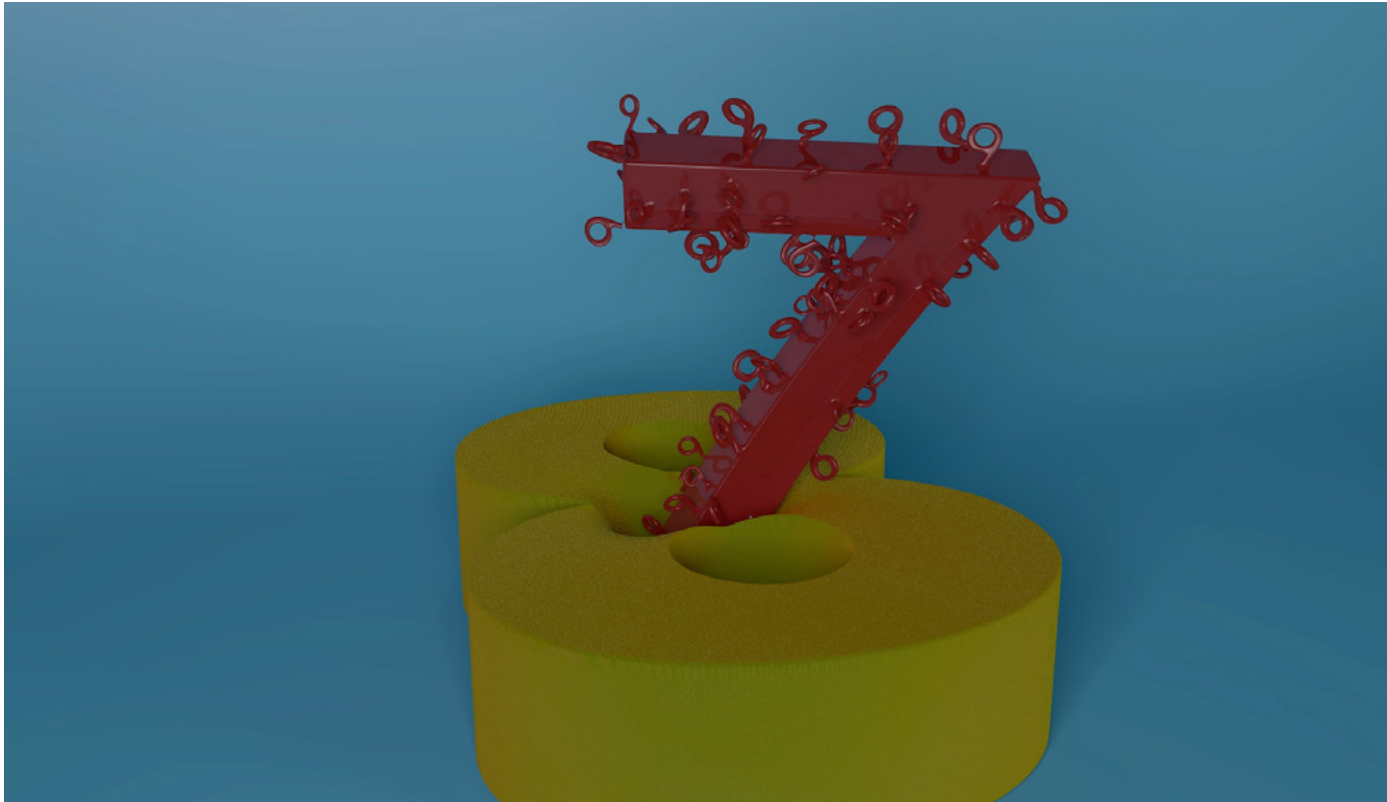
The letter A contracts a virus of the letter B which breaks out with an infection of the letter C.

This and the companion video 7Ate9 reference the idea popularized by William Burroughs and Laurie Anderson that language is a virus from outer space. It mutates and changes the way we think, even what we think. It is about how language is a living thing, that changes us and is changed by us, forever seeking to expand.



Included In the Exhibition:

*Learn Sing Plants Counting Monsters
Colors Alphabets*



7Ate9

Digital Animation, 2022, 23 seconds

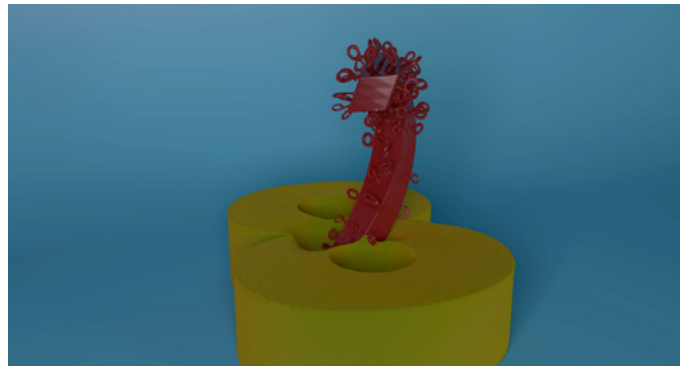
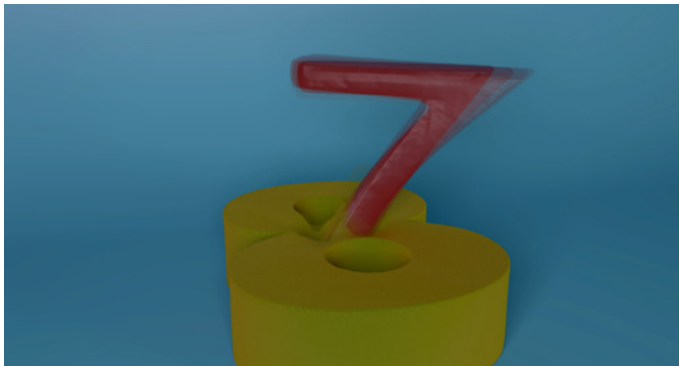
[Link To Video](#)

An old joke: why is 6 afraid of 7?

Because 7 8 9.

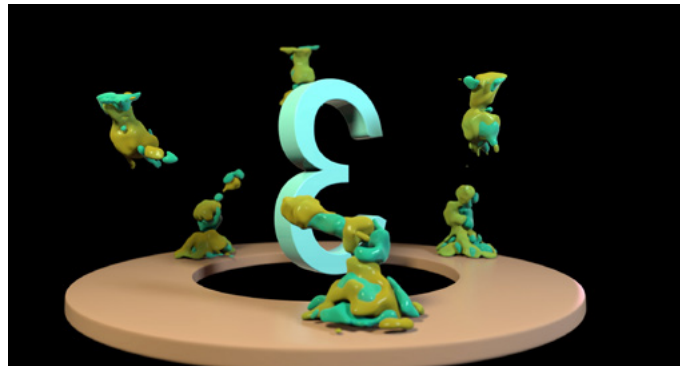
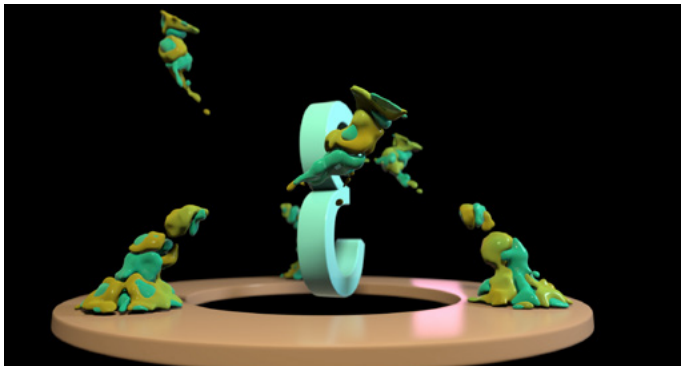
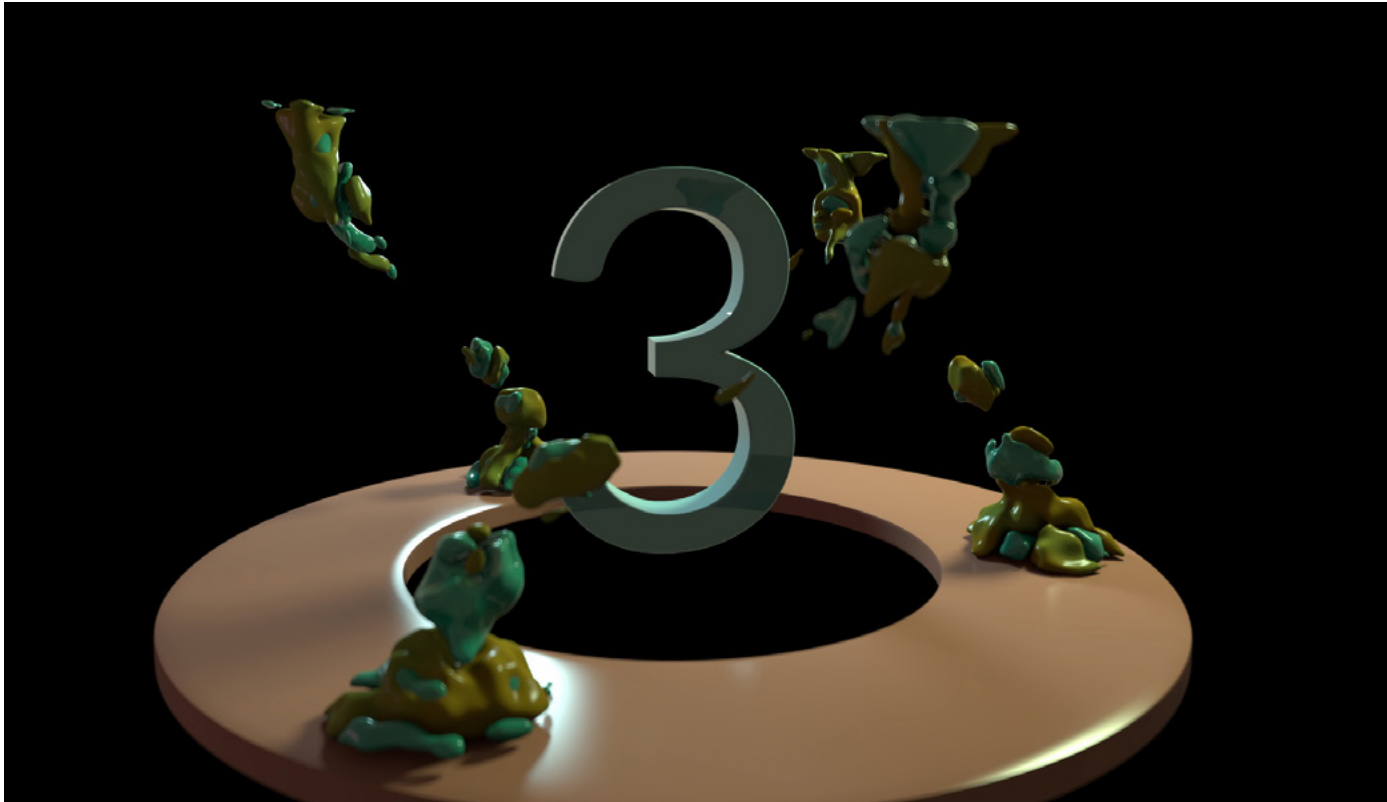
Here letters and numbers are contagions and viruses, infecting one another and spreading.

This and the companion video *ABC Virus* reference the idea popularized by William Burroughs and Laurie Anderson that language is a virus from outer space. T It mutates and changes the way we think, even what we think. It is about how language is a living thing, that changes us and is changed by us, forever seeking to expand.



Included In the Exhibition:

Learn Sing Plants Counting Monsters
Colors Alphabets



Dance of the Fungal Machines

Digital Animation, 2022, 01:16 minutes

[Link To Video](#)

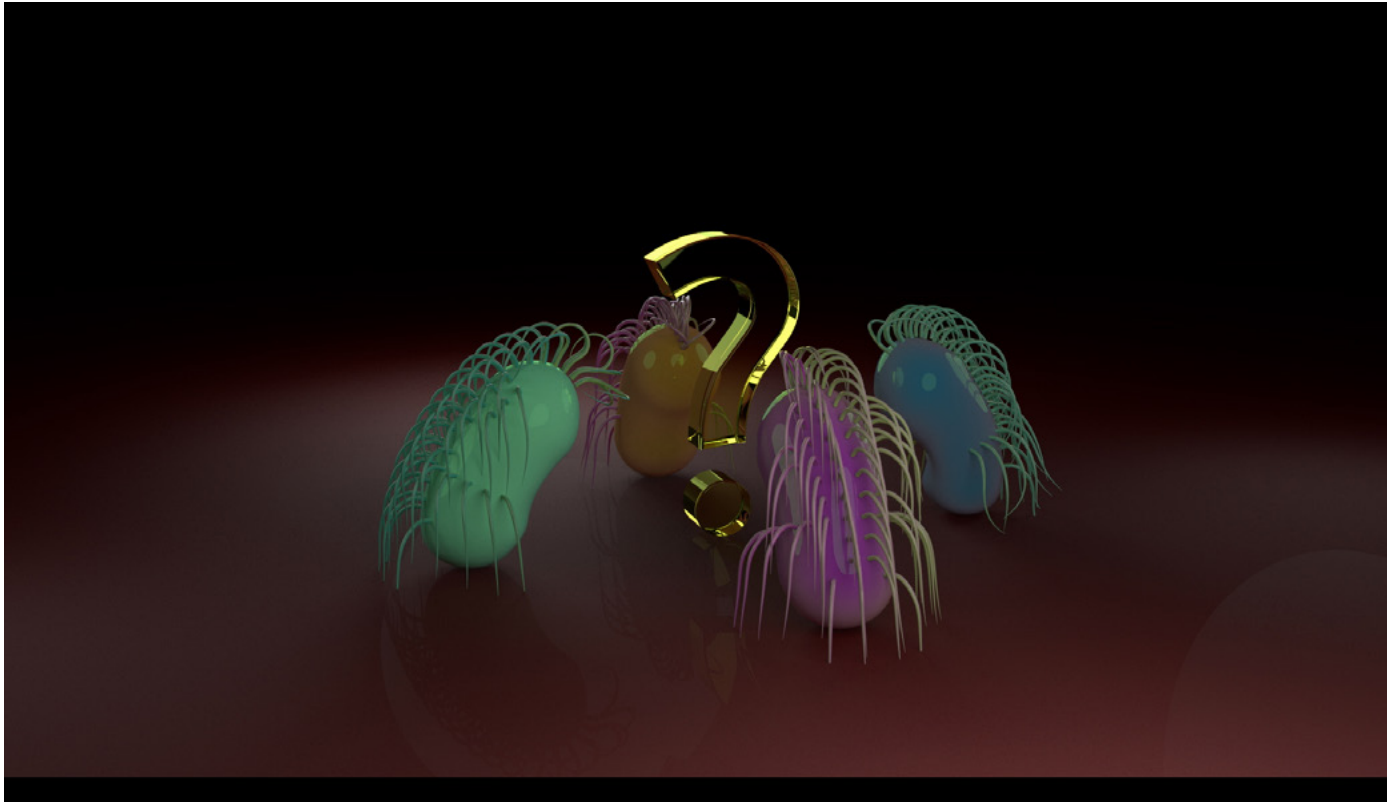
This animation depicts machine-like forms becoming organic. Dancing around the number 3 in unison, the forms develop individual movements. None of the forms are stable, the shapes that make them up seeming to dissolve and reconstitute moment by moment. It is a dance on union of the inorganic and the living.

The animation was made by applying procedural systems (basically, applying rules that change frame by frame to determine form) to primitive shapes. The constantly moving forms are not given enough dimensions to cover the forms they applied to, gooeily stretching to try to take on the volumes. These shapes are set in motion by randomized rotations of their positions. The music is similarly abstract: it is made with a machine, but produces organic textures that sound nearly voice-like. It is the sound of something naturally inorganic. The sound was made using a modular synthesizer, an instrument made of discrete units that are temporarily connected together to channel electrical signals around to create songs. The modular synthesizer is, for me, an interdependent networked system that is analogous to how we can work together to find a common language.

Included In the Exhibition:

Learn Sing Plants Counting Monsters

Colors Alphabets



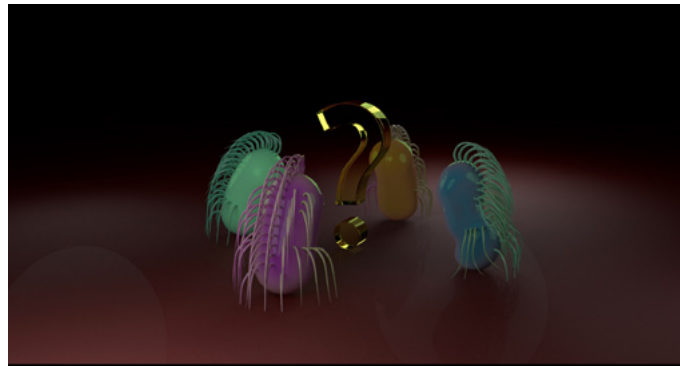
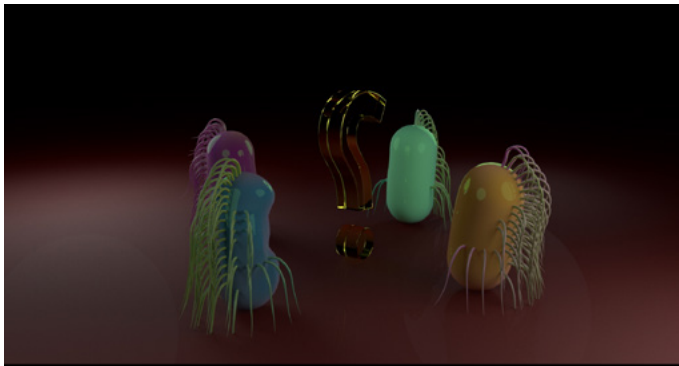
Prayer Circle ?

Digital Animation, 2022, 30 seconds

[Link To Video](#)

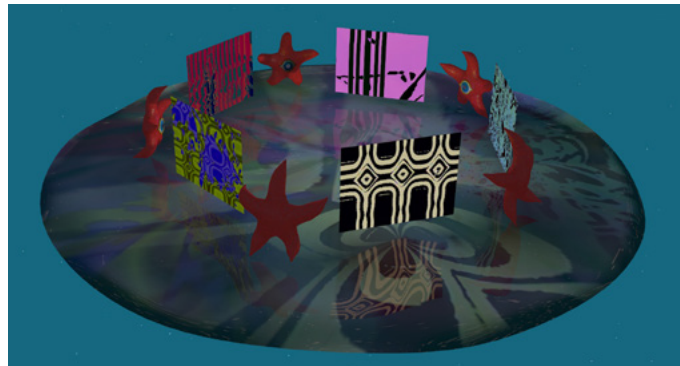
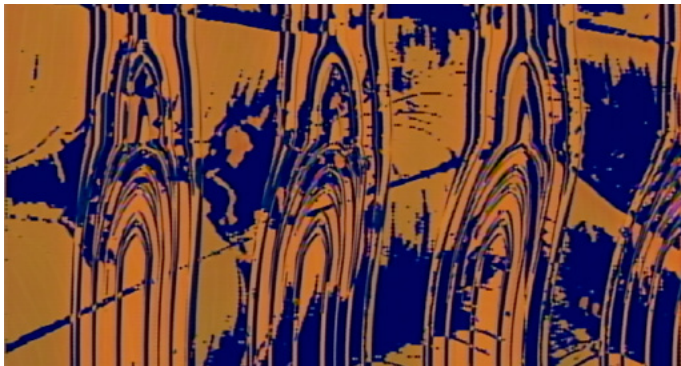
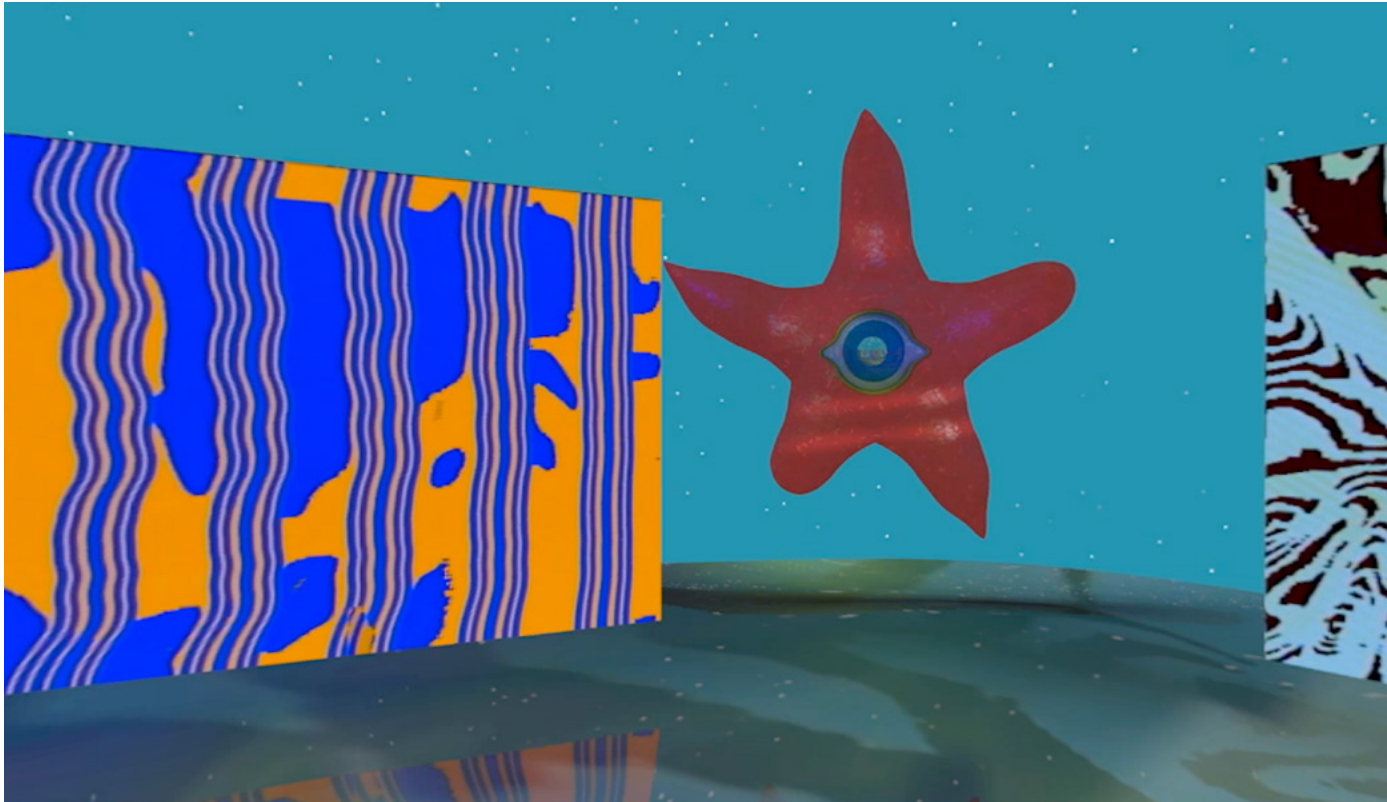
This animation depicts shiny, bean-like entities genuflecting to a transparent yellow question mark. The camera spins around the scene, zooming in and out in a disorientating spiral. It is a form of a dance, a tribute to the idea of evolving through endless questioning. It is not about finding answers, but rather finding new questions to ask.

Prayer Circle ? was made with 3D animation software and a modular synthesizer connected to a plant. The images take a long time to make, whereas the audio is improvised and fast. This combination of working methods creates a form of tension and sets up a sense of inconclusive connections.



Included In the Exhibition:

Learn Sing Plants Counting Monsters
Colors Alphabets



Included In the Exhibition:

Performing Media Festival

This project was supported by a Bridging the Distance grant from the UrbanArt Commision, Memphis.

Hello. How Are You? Goodbye.

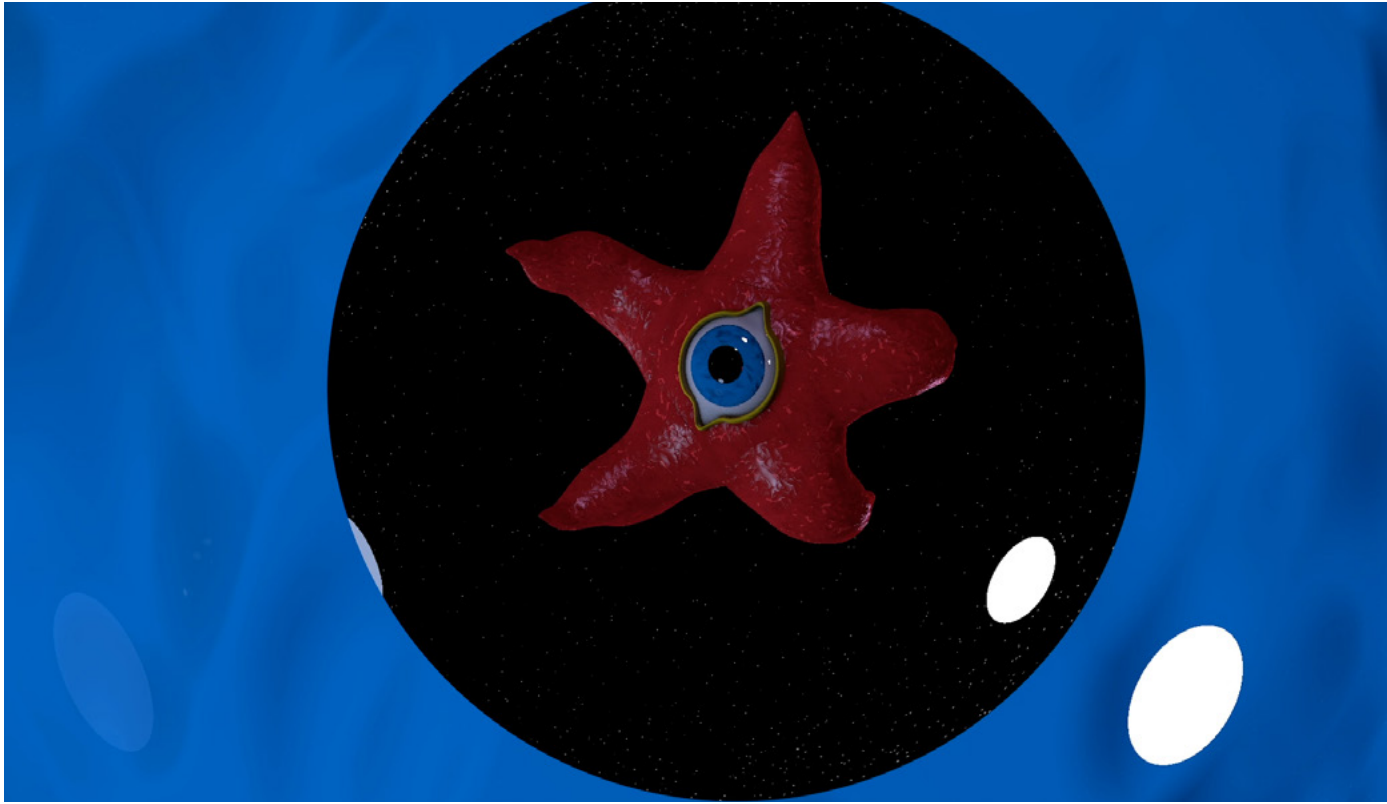
360° digital video, 2020

[Link To Video](#)

For this video, a plant was connected to a modular video and sound synthesizer. Bioelectricity generated by the plant was amplified so that it produced changes in the a/v signals. This is a form of conversation between the machine and the plant facilitated, but not controlled, by humankind. I "seeded" the communication with an audio sample of the phrase "Hello. How Are You? Goodbye." This all too familiar exchange from our online lives provided the raw material to be manipulated by the plant's electricity.

Each of the five screens of abstracted imagery corresponds to one of the five words in "Hello. How Are You? Goodbye." I recorded the sound and video for each word separately in a set of real-time performances, as if in conversation between the energy of the plant and the will of the modular synthesizer. I then composited the five video images into a 360° world in 3D animation software. I paired each of the screens with an alien figure, highlighting the vast differences between humankind and other intelligences. Here, I imagine the the extraterrestrials are pondering a greeting from Earth-based plant life, translated through an assemblage of machines.

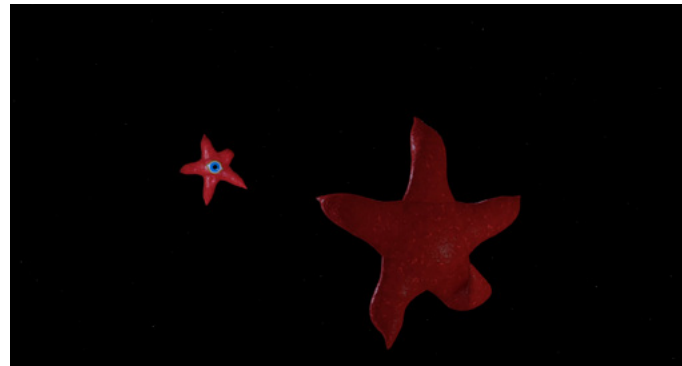
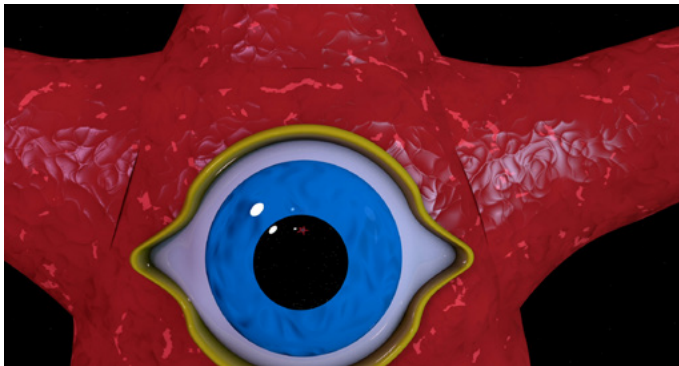
I put together the sound so that it is also 360°, so that when the viewer faces the corresponding screen, one of the words from the phrase "Hello. How Are You? Goodbye." may be discernible. In all, the video functions as a set of translations, from human to plant to machine and around again.



***Wish Upon a Star
(Warning From Space)***
Digital Animation, 2020, 30 seconds

[Link To Video](#)

My initial foray into 3D animation:
re-imagining the aliens from the 1956
Japanese sci-fi film *Warning From Space*.
In his version. The aliens are in free-fall,
trying to connect with one another before
their mission to Earth, able to only catch
glimpses of others in their own reflections.





Hello/Goodbye

Digital Video, 2020, 2:06 minutes

[Link To Video](#)

Alien intelligences greet us with a song and dance routine, then fade away. Is it an invitation to follow into unknown ways of being, or a quick exit from our inability to imaginatively empathize?

In this video, I animated three "alien" flowers, imagining that they are trying to communicate with us. This work is inspired by the plant biologist Monica Gagliano, who is investigating how plants use sound to share information. I made the sounds using the modular synthesizer. The synth was connected to a plant, the electrical signals generated by the plant translated into voltages that could control the sound forms generated by the synthesizer. This is, in a fashion, translation of the electrical language of the plant into the electrical language of the synthesizer. I then used animation software to have the animated plants lipsynch to the "song" the plants were singing to us.

Included In the Exhibitions:

2021 SECAC Juried Exhibition
 Learn Sing Plants Counting Monsters
 Colors Alphabets
 Material Synthesis
 Death Factory RETURNS
 Live Artist Show



Talk to Your Plants About Uplift Experiences

Digital Video, 2020, 4:30 minutes

[Link To Video](#)

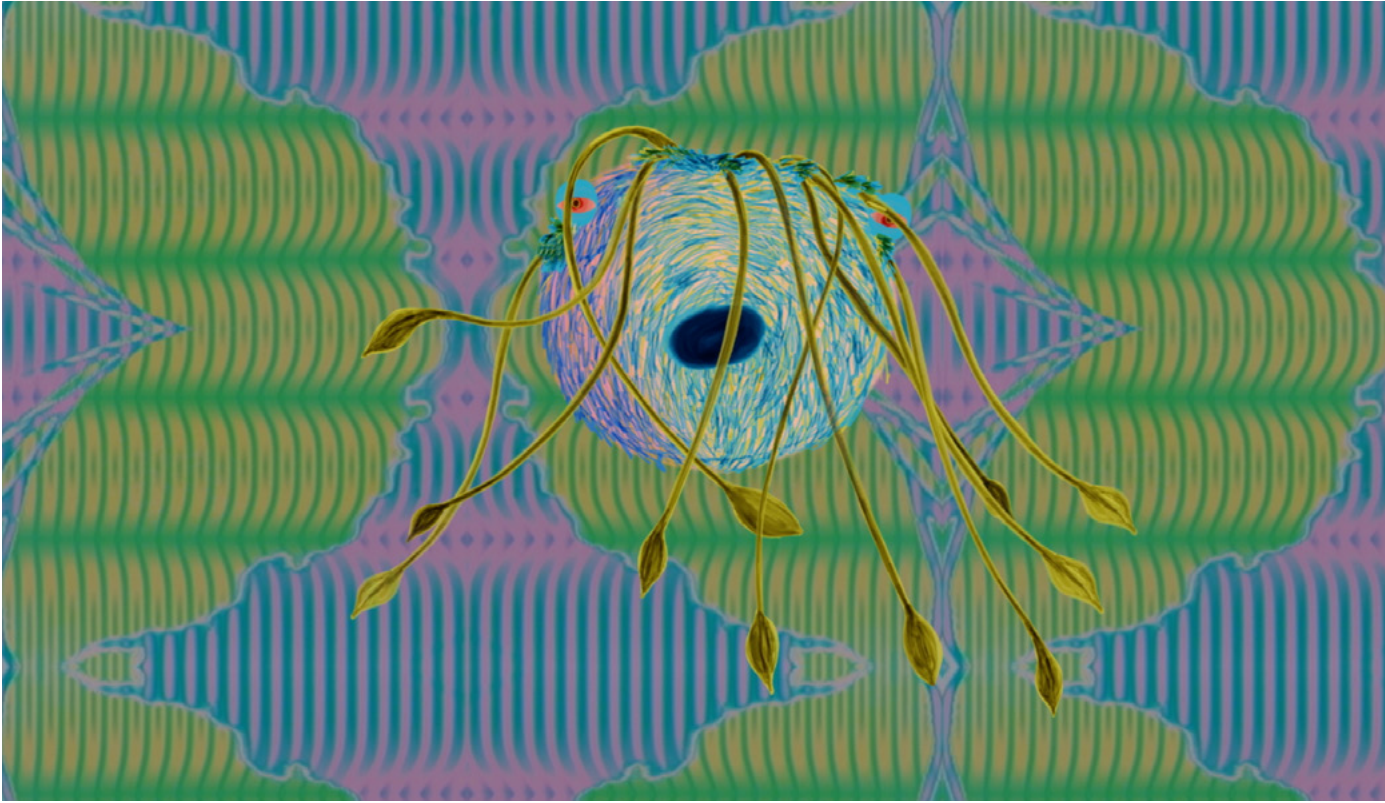
A multispecies dance as an imploration for humankind to acknowledge the experiences of other lives before a long night falls over us all. It is an encouragement for humankind to question how the lives around us communicate and support one another in the hope that we could join in.

This is a video collage, combining hand-drawn animation, cut-outs, and motion capture along with real-time manipulation of some of the visual elements.



Included In the Exhibitions:

2021 SECAC Juried Exhibition
 Learn Sing Plants Counting Monsters
 Colors Alphabets
 Indie Memphis, "Aniexpialidocious
 (Animated Shorts)"



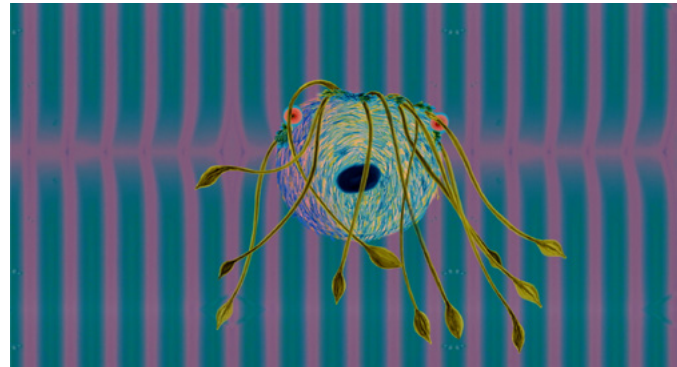
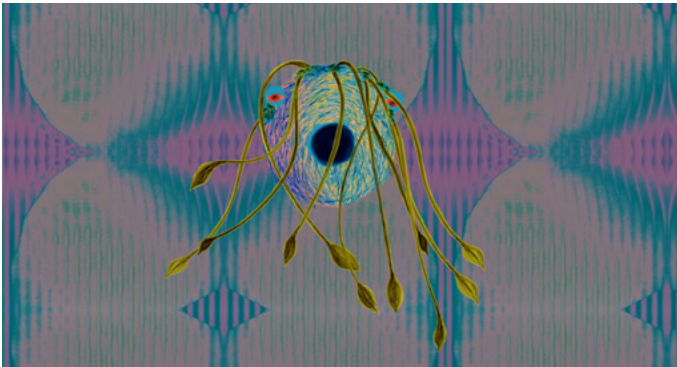
Oh

Digital Video, 2020, 10 minutes

[Link To Video](#)

A gasp, a moan. A vegetative intelligence searching for connection with humankind that can't look outward. *Oh* is an animation of plant-like spherical alien moaning and wheezing. It hovers over a background of abstract analog video patterns, a constantly mutating abstract plane. The plant-alien is animated using motion-capture, so that it bobs up and down, advances and recedes in response to my motions.

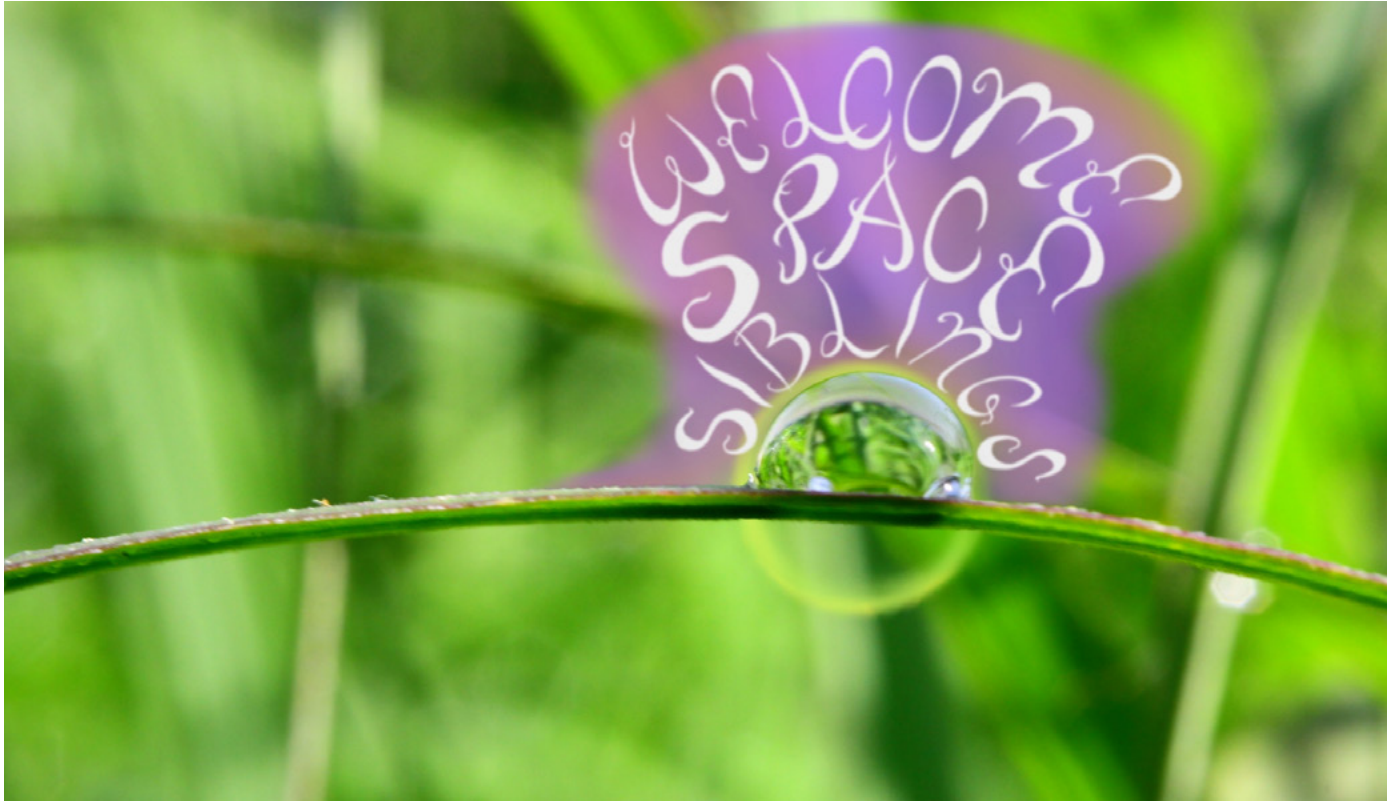
Made for *Are You Connect* at Colorado State University and remade for bel_Air Studios Project Space in Chicago.



Included In the Exhibitions:

Oh

Are You Connect?



Welcome Space Siblings

Digital Video, 2019, 4:53 minutes

[Link To Video](#)

This collage video begins with a macro photograph of a raindrop on a plant leaf. As the camera moves in, hand-painted shapes and colors slowly rotate out in an expanding spiral. The words "welcome space siblings" unfurl and wrap around the scene, then collapse inward. Organic shapes suggestive of plant matter fade in and out, gently warping and flexing, like a calling forth to other life to come join in a dance. In the end the scene fades into a macro photo of a magenta gall on a green leaf, evoking the idea of the other being brought into one's core.



Included In the Exhibitions:

Learn Sing Plants Counting Monsters

Colors Alphabets

Are You Connect?

Karl Erickson and Laurie Nye: Time For Something Else



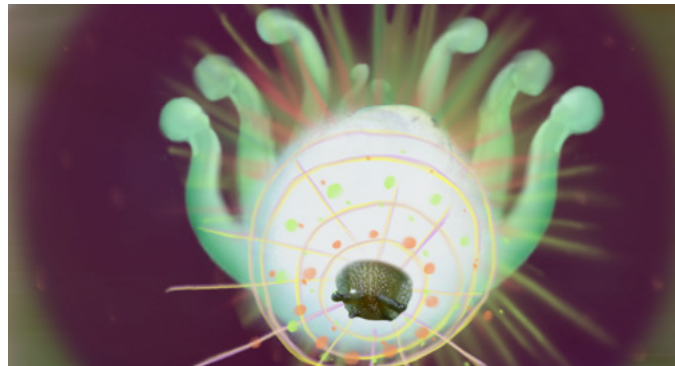
Sibling Ascension 1: *Hendersonia Occulta*

Digital Video, 2019, 2:07 minutes

[Link To Video](#)

Sibling Ascension 1: Hendersonia Occulta is a video of a small land snail being uplifted by other-worldly intelligences. Religious ecstasies and encounters with extraterrestrials share descriptions of periods of being out of one's body, lost time, and intense lights. In this video, that is happening to a snail. My goal by showing it to have an otherworldly experience is to insist on a sense of wonder and strangeness of the other intelligences surrounding us. By recognizing the agency of the snail, we can begin to imagine acting in kinship with other species to create an inclusive environment. I have a particular fascination for snails because of their seeming patience and because of their ability to traverse nearly any terrain while carrying their own shelter.

The video is made with animated digital paintings, collaged images from macroscopic photographs, and motion-graphics techniques. The sound is made with a modular synthesizer, an interdependent, networked system.



Included In the Exhibitions:

Are You Connect?

*Karl Erickson and Laurie Nye: Time For
Something Else*



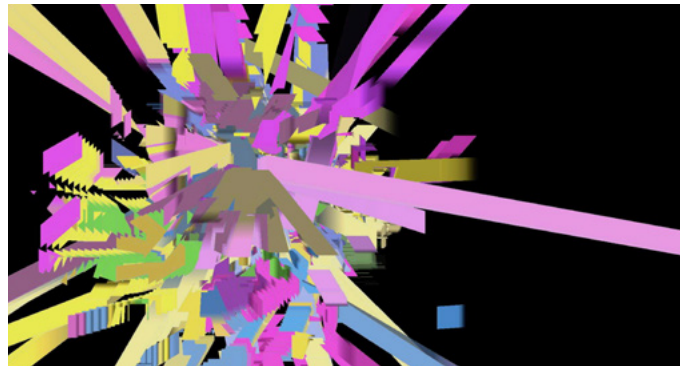
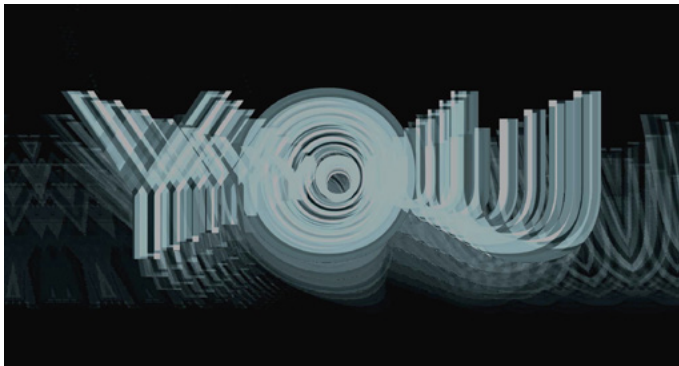
We Tried To Tell You

Digital Video, 2019, 5:18 minutes

[Link To Video](#)

A catalog of different attempts at communication. A trying to find not just the right words, but the right language to bridge differences and establish connections. Finally, an exasperation.

This was made using motion graphic techniques as well as real-time video processing software produced by Signal Culture.

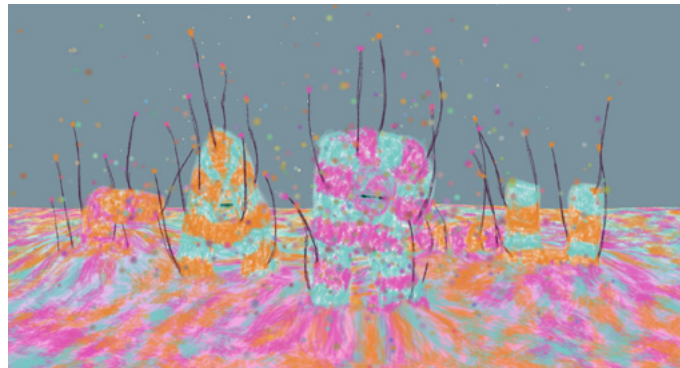
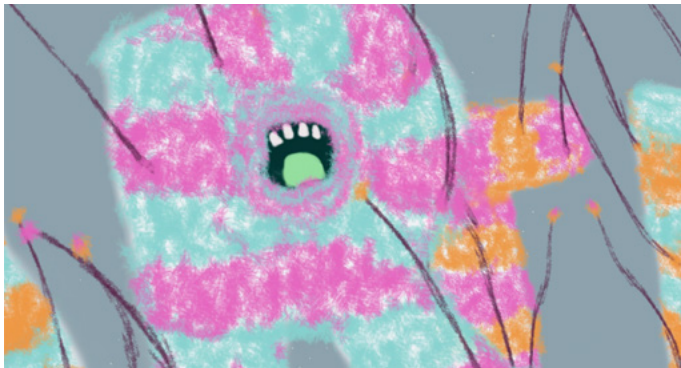
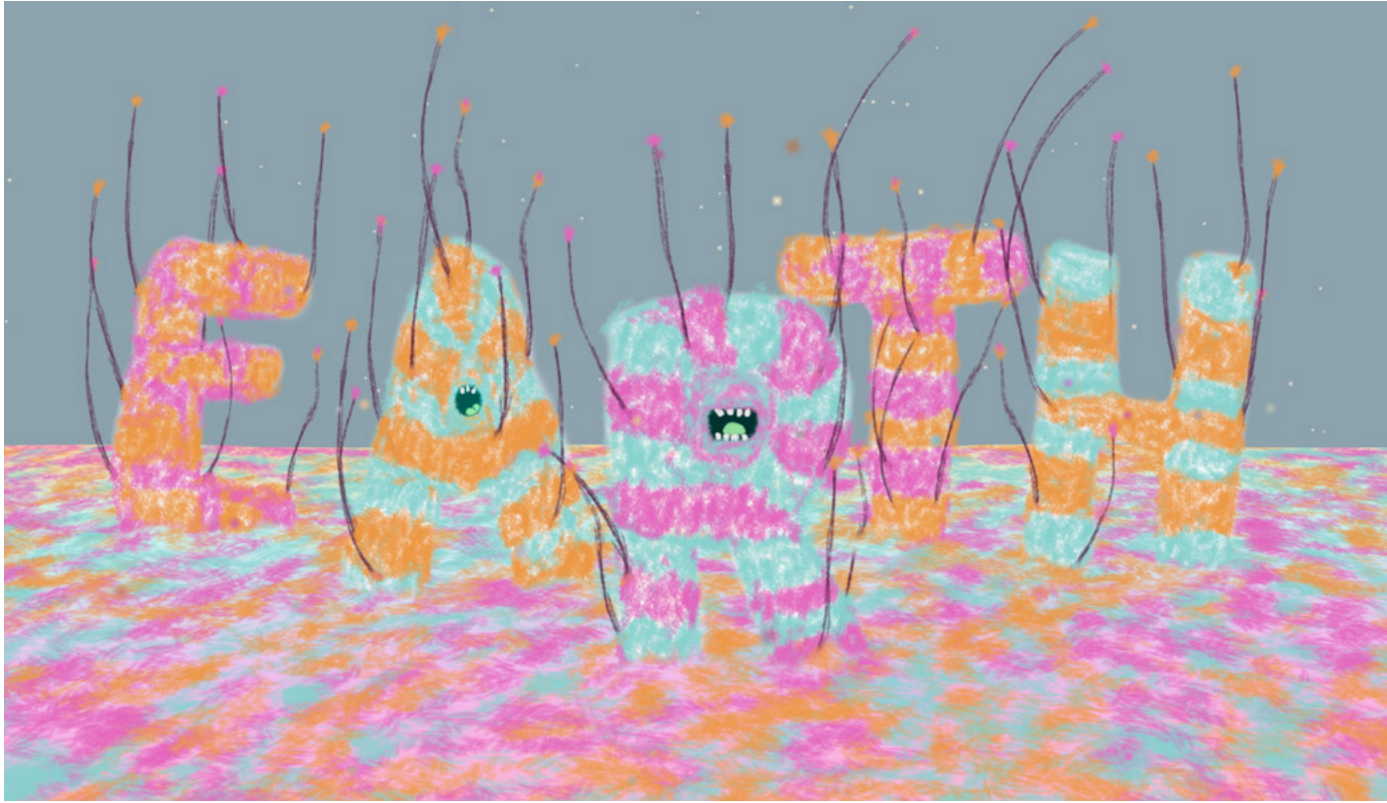


Included In the Exhibitions:

Are You Connect?

Karl Erickson and Laurie Nye: Time For Something Else

Adjusting the Lens: Experimental Film and Video Festival



The Earth is Getting ET Downloads

Digital Video, 2019, 2:10 minutes

[Link To Video](#)

In *The Earth is Getting ET Downloads* the anthropomorphized word "Earth" is singing and dancing in acknowledgment of its connections to other intelligences. These other, extraterrestrial intelligences have had enough with trying to connect with humankind. The sound is the religious scholar Diana Pasulka saying "I'm getting ET downloads, and they're helping me." The sounds are manipulated into granularized phonemes, and then fed into the animation software. There, the software attempts to match the visemes (the shapes human mouths form when making particular sounds) that I've drawn to the sounds. This takes several passes, as the software (and the human operator!) need to be trained on how to match the visemes with the phonemes.

Pasulka is paraphrasing Silicon Valley inventor-types who believe they have been contacted by otherworldly intelligences that enable them to create new technologies, from iPhones to medical implants to space craft. What if the ETs went right to the Earth itself rather than messing around with human-kind?

Included In the Exhibitions:

*Learn Sing Plants Counting Monsters Colors Alphabets
Are You Connect?*

*Karl Erickson and Laurie Nye: Time For Something Else
Megalith*

Screen2019: Climates

Live Artist Show

Indie Memphis, "Departures: Animated Shorts"

Reverie

Here Comes Everybody, Episode 31-2