

Dispatches from the Sub-Grid

July 2025

Hello friends,

Welcome to the first edition of *Dispatches from the Sub-Grid*. I've been feeling a little lost in the algorithm lately when it comes to sharing my art with friends and community—Instagram has become less a space of people I know and love and more a place to wonder how it is that I get so much Portuguese skateboarding content.

I miss the possibility of slower, stranger communication. This newsletter is a small attempt at creating that: a dispatch not from the grid, but the sub-grid—the non-quantifiable, quietly resistant, unresolved moments that underpin my life and, maybe, yours too. For more info on this idea of the sub-grid, check out my [About page](#)—and I'm sure it'll also come up frequently in these dispatches.

Thanks for being here. I'll write to you at the beginning of each month with updates, ideas, art, and invitations.

Upcoming Events



++ Transition Networks at Cannonball Arts

I'm thrilled to be installing *Transition Networks* at **Cannonball Arts**, a brand-new venue in Seattle, housed in the cavernous former Bed Bath & Beyond downtown. The piece explores nonlinear networks of change—personal,

political, and bodily—through a generative light installation. It also marks my first major piece that deals explicitly with my transness and the process of transitioning. Cannonball opens soon, and I'll share exact dates as they're confirmed (likely mid-August). The installation will be up through Spring of 2026 so reach out if you'd like a private tour with the artist ;). Check out Cannonball here cannonballarts.com and the prototype version of *Transition Networks* here <https://marehirsch.com/transition-networks>

ART PARTY FESTIVAL

++ Art Party Festival: Heartbeats in the Forest

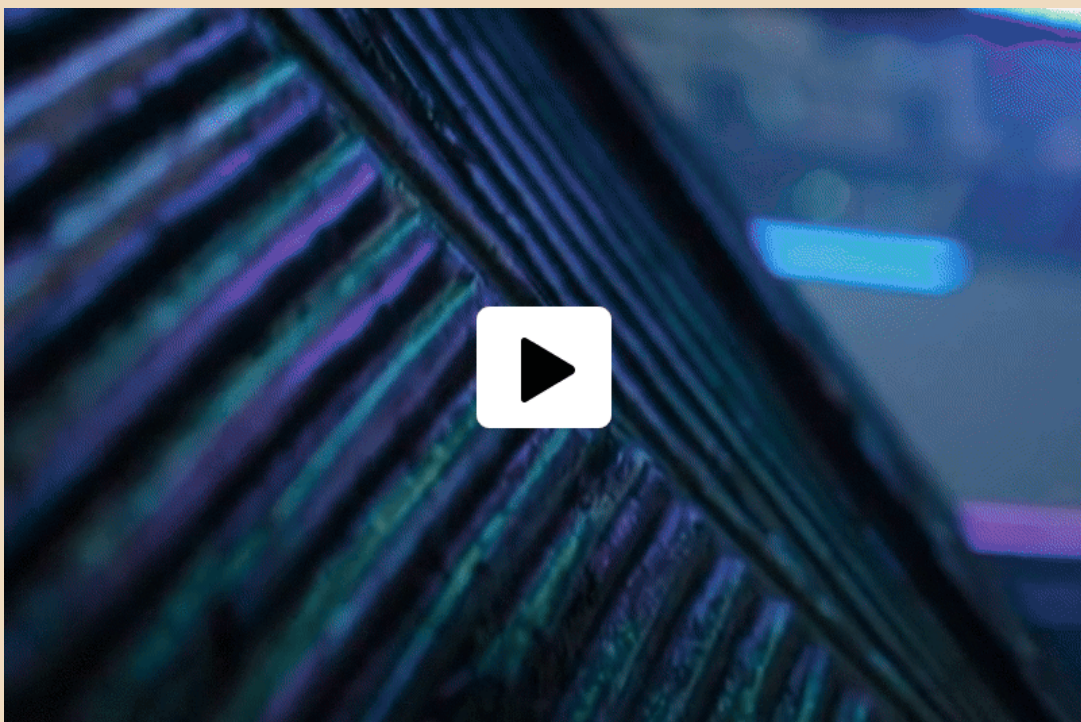
I'm collaborating with the luminous **Meysha** on a new installation/performance for **Art Party Festival** in Darrington, WA. We're building an environment where light and sound are driven by our live heartbeats, blurring the boundary between our bodies, technology, sound, and space. Meysha will perform within the installation, merging song, history, storytelling, and poetry with the heartbeat-generated rhythms and generative light installation. If you haven't seen Meysha perform, do EVERYTHING IN YOUR POWER to change that. Catch [their updates here](#) and be sure to get your Art Party Festival [tickets here](#).

What I'm Working On



++ Translating Heartbeats into Light & Sound

For the Art Party piece, I've been hacking a commercial heartbeat sensor and writing custom software that transforms pulse data into music. Here's a short video of a trio of heartbeats creating a soft, chiming chorus—a kind of biometric lullaby. Light-reactive elements are coming soon.



++ Soft Infrastructures for Falling Worlds

My collaborator, [Robert McClure](#), and I are dreaming into a new collaboration: *Soft Infrastructures for Falling Worlds* (my current working title). The project will pair his emergent, modular synth soundscapes with my generative visual structures--which I'm building to be projection mapped on some pretty exciting spaces in Seattle (more on that next month). Drawing on the writing of Yuk Hui, I've been exploring alternate cosmotechnics—systems of technology that don't rely on Western extractive logics, but instead drift, disintegrate, and reassemble. This will be a world made of soft rules, porous systems, and slow collapses. To dive headfirst into the poetic philosophy of Yuk Hui, you might check out [his book *Art and Cosmotechnics*](#)

What I'm Thinking About

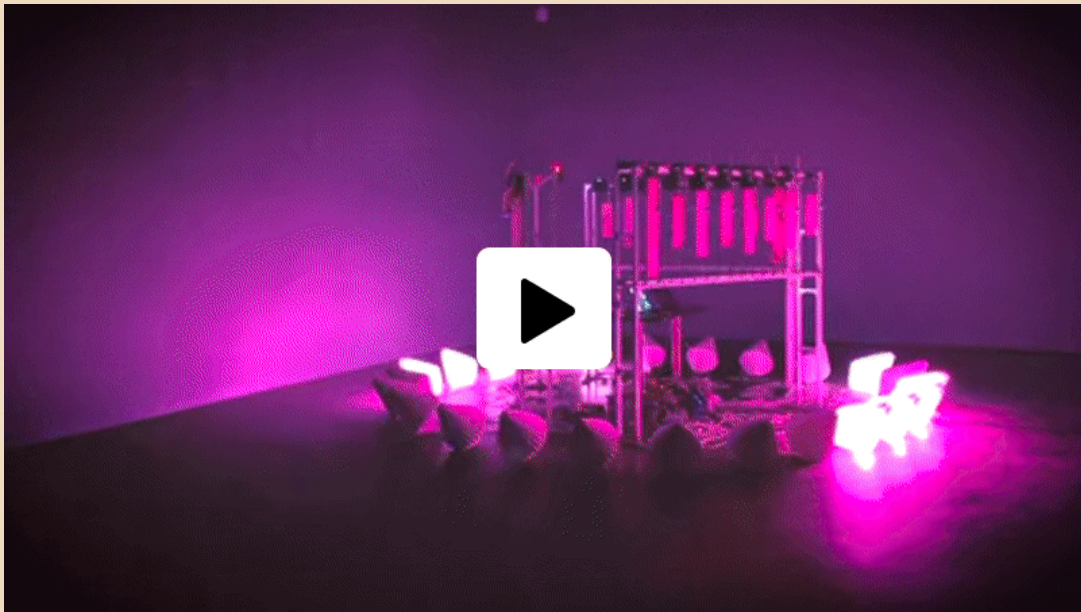
I'm beginning to plan and write an essay called *The Maintenance of Concept*. It's about the labor of keeping an idea alive—not through constant reinvention, but through care, repetition, and subtle evolution. The piece draws inspiration from artists like James Turrell and Jenny Odell, whose work reveals how attention and duration can shape experience. I'm interested in maintenance not as drudgery but as devotion: the slow tending of a conceptual ecosystem.

The essay is motivated by a feeling I've had—and one I see in my students: *novelty over all else*. In our endless scroll-mediated lives, I see my students feeling that each piece they create needs to be radically different from everything they've done before. I feel this pressure too. Apparently we have forgotten that OGs like Monet painted LITERALLY TWO HUNDRED AND FIFTY water lilies in that series. I intend to write a case for not pulling down to refresh so often—a case for remaining with ideas past what might feel comfortable.

I'm hoping this essay will provide one possible theoretical and philosophical framework for art making that is grounded in dedicating oneself to an idea for extended periods of time. To quote a former colleague's mentor, "any

good idea in art takes at least 8 years to work through”. You all might be seeing these light installations of mine for a loooooooooong time...

What Happened Recently



++ (un)certainty at Open Ears

My collaborators, [Abby Fisher](#) & [Lawton Hall](#), and I just returned from Kitchener-Waterloo (near Toronto), where we shared a new version of *(un)certainty* at the Open Ears Festival, hosted by the Kitchener-Waterloo Art Gallery. This iteration was both installation and performance—an exploration of ways we can know and not know fundamental aspects of our reality. The work draws on my time as Artist-in-Residence at Fermilab—we explore using concepts and data generated from particle physics experiments as a means to generate a multisensory, immersive experience. The piece centers around the marimba, played by Abby, performing music composed by Lawton. The performance takes place within a dynamic light and mechanical-percussion installation. Check out a version of the installation here: [https://marehirsch.com/\(un\)certainty](https://marehirsch.com/(un)certainty)

Art & Reading Recommendation

This month, I've been finding solace in the concept of deep time. When the present feels too loud, I look to geological rhythms for perspective. A beautiful companion to this mood is Paul Prudence's *Figured Stones: Exploring the Lithic Imaginary*. The chapter "Time Compiled" considers stone as a medium of time—not static, but layered, recursive, and quietly alive. It might sound bleak to some, but I find it oddly hopeful. [Read it here](#)

Paul also makes stunning visual work, like this series where he treats a typewriter as an algorithm, generating intricate, rule-based patterns through an analog process. [View here](#)

Thank you again for reading. I'm grateful to be in conversation with you from this quieter and more spacious channel. See you in August.

With love,

Mare

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