

Kirkland Arts Center

Presents

STEAMBOT



AN ASTONISHING DISPLAY OF ART BY THOSE WHO
HAVE UNDERTAKEN THE TASK OF CREATING AND
EXECUTING THE DIFFICULT ENDEAVOR OF USING
MANY IMPLEMENTS OF THE PAST AGES TO
PORTRAY MODERN CONCEPTIONS.

October 15 *through* December 4, 2010

Published on the occasion of the Kirkland Arts Center exhibition,
Steambot

Co-Curated by Cable Griffith and Genevieve Tremblay
October 15 - December 3, 2010

Introduction by Cable Griffith
Essays by Genevieve Tremblay and Robin Oppenheimer

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The Steambot Team

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Corner of Waverly and Market Street, Kirkland, 1889

Introduction

By Cable Griffith, Co-Curator

1889 was an optimistic year for Kirkland. The town's founder and namesake, Peter Kirk, had recently moved from England with a dream to establish a steel mill on the eastern shore of Lake Washington. Construction began on Kirk's Land and Improvement Company building, while a town continued to grow around it. But after a failure to connect to the railroad and an economic crash in 1893, Kirk's vision had evaporated. Despite this setback, Kirkland continued to develop into the vibrant city it is today, home to several of the world's leading technology companies. Peter Kirk's Land and Improvement Company building (now the Peter Kirk Building) still stands today, as home to Kirkland Arts Center (KAC). As a symbol, the building stands as a monument to forward thinking and innovation. Despite its ups and downs, it stands today in perhaps its most vital role as host to KAC. It is also hard to ignore the similarities between the economic woes of 1893 and 2010. These points in time also coexist as moments from which technological development and innovation appear to suggest a city's prosperous future.

Today, Seattle's Eastside is home to a highly innovative, creative, and tech-oriented community. Taking advantage of the ingenuity of today while recognizing the region's rich history, *Steambot* was conceived as an exhibition and an incubator to provide enhanced opportunities for cross-pollination and knowledge sharing. In 2008, co-curator Genevieve Tremblay and I began a conversation in KAC's historic Peter Kirk Building about a project that could examine the history of technology from the 1890's to today while offering a group of diversely talented artists, programmers, and fabricators a chance to unite. Interactivity, technology, collaboration, and history were established as the major themes for *Steambot* to address.

In order to establish an "A-Team" of artists with complimentary skill sets, a jury panel was formed. Seattle artist/educator Susie Lee, curator Yoko Ott from Bellevue's Open Satellite, and artist/educator James Coupe from the University of Washington's DXARTS program all graciously agreed to decide on the team, selected from an open Call to Artists. The initial conversation continued to grow as the group expanded and incorporated many from various communities and disciplines.

Five artists were selected, each with their own unique backgrounds, perspectives, and abilities. Rebecca Cummins, Pat Gallagher, Rusty Oliver, Randy Moss, and Simon Winder were brought together through a series of meetings, field trips, and pub discussions to learn how they could combine their ideas and skills to create *The Steambot*. This name became a metaphor for the group as a singular entity made from multiple, complex components. If every limb had a mind of its own, the coordination required to walk would take some time to develop.

Research and resources were shared and possibilities explored, working towards a refinement of what *Steambot* might look like visually and conceptually. Not surprisingly, different artists were drawn to different aspects of the *Steambot* framework. During the time between meetings, each artist dove deeper into their own research, later bringing it back to the group and enriching the conversation.



Rebecca Cummins and Daniel Carrillo

Peter Kirk's Pull (after Lumière), five 5 x 7 inch glass wet collodion plates, wood

Visits to artist studios, the Georgetown Power Plant Museum, the Peter Kirk Building, and the Kirkland Heritage Society, all became valuable resources for inspiration and partnerships that helped widen the scope and build momentum. What began narrowly focused on technology, started to open up to include notions of heritage, place, and perception, all through a continued spirit of

collaboration. Bringing a historical perspective on creative collaborations, Robin Oppenheimer was brought on board to share her expertise on collaborative models with the group. As a Lecturer and PHD candidate at the University of Washington's Interdisciplinary Arts Program (Bothell), Oppenheimer became a valuable asset to the curators and artists, supplying some context and contributions to this exhibition catalog.

Over the course of ten months, the group met in varying forms, gathering partners and resources to bring back to the collective. An early visit to the Georgetown Steam Plant Museum proved to have an influential and lasting effect on the artists. Both cemetery and cathedral, the remaining structure is a beautiful and enduring example of an inseparable relationship between form and function. Dwarfed by the scale of space and power, the artists were reminded of the complexity of single intention, galvanizing their individual abilities into what would become an "open source" collaboration.

Seattle photographer Daniel Carrillo was harnessed to take photographs of the artists, resulting in a series of stunning portraits from a wet-plate collodian process. Each image was captured on a glass plate, through a lengthy and detailed process. These portraits became part of his Wet Plate Collodion Seattle Artists Portrait Project. Today, many old looking photos are quickly faked with a digital effect. It was refreshing to see a contemporary image that looked old through the authenticity of its process alone.

Our first field trip was pivotal. Lilly Telefson, Director of the Georgetown Steamplant Museum gave the artists a private tour of the museum, which became a primary inspiration for several of the artists. Loita Hawkinson and the Kirkland Heritage Society also became an invaluable resource, providing historical accounts and artifacts to the experience. The history of Kirkland became real through a physical connection to objects in their collection. The ability to present the artists' contemporary artworks alongside crafted pieces from the late-nineteenth century offered a unique opportunity to actually bring the past and the present together.

The Peter Kirk Building continued to play an important role, both as the exhibition space and gathering space. Many of the works in the exhibit were birthed as a response to the needs of that particular space and sense of legacy. Many crucial discussions took place there, with ideas floating around the room, free to those that grabbed them. The collaboration was more than just groups of hands coming together. A sense of cross-pollination felt tangible and individual ownership was nebulous. Five skill sets became one, suggesting that Cummins, Gallagher, Oliver, Moss, and Winder had become *The Steambot*.

A Frontier for Innovation

By Genevieve Tremblay, Co-Curator

Kirkland is now one of the true centers from which the shock waves of computer technology, social, mobile media and gaming development continue to radiate. The industry's culture is all about incubating new ideas, innovating, adapting, and experimenting. Local interactive media and gaming companies are using successful agile development methods, based on interactive prototyping and a design-based process of refinement. The community-centered trend of open source and social technologies is reverberating and having a profound impact on the way knowledge and resources are being shared in the region. In creating the curatorial model for *Steambot*, Cable and I stewarded a thoughtful and flexible process that allowed the artists to explore ideas together, mine each others' creative and technical expertise, share studio practices and develop effective working relationships. Our aim was to set up a working platform for this collaboration in the context of this modern frontier of innovation.

By nature, multidisciplinary "hybrid" thinkers embrace new vantage points and create connections, patterns, and landmarks. Just what happens when you cross-pollinate artists and technologists who already have diverse skill sets? Starting with an architectural landmark as muse and toggling between two industrial eras, our five hybrid thinkers conducted research and engaged in lively dialogues. The discreet collaborations that emerged explored fresh ideas around cultural and industrial heritage, craftsmanship and collective authorship. Peter Kirk's imagined steel hub and the technology advances of that time were explored. *Steambot's* veritable palette of archival ideas included oracles, time travels, Victorian Spiritualism, magnetic fields, weights and measures, recoding instrumentation, telegraph, early astronomical devices, clear cut forests, powered flight, X-ray technology, diatoms, steam powered turbines, steel mills, helium balloons, Morse code, rotoscopes, stereoptics, dirigibles, telegraphic cameras, portraiture. These notions served as fertile ground for collaborations and blue prints for potential fabrications. The images, ideas and methods of innovation of the past and the present became the operating framework for *Steambot*.

Steambot's curatorial model provided these artists with an incubation space, a research lab, an archives, and a virtual community hub in which to gain new perspectives, hone new skills and forge meaningful partnerships and make a body of work. The result is a creative steam engine of five pioneering artists collectively generating powerful, poignant and whimsical site specific works of art that speak to place, partnership, and possibility.



Peter Kirk's Top Hat, beaver fur top hat with brushed silk finish and satin hatband. Courtesy of the Kirkland Heritage Society.



Pat Gallagher and Randy Moss, *Ember*, lamps, monofilament, electronics, computer; custom software, dimensions variable



Rusty Oliver. *Ohm and Tone, Knife Switch Intuitive*, mixed media installation: glass, steel, wood, plastic



Rusty Oliver. *Ohm and Tone (detail)*, mixed media installation: glass, steel, wood, plastic



Rusty Oliver, *Knife Switch Intuitive (detail)*,
mixed media installation: glass, steel, wood, plastic



Rusty Oliver, *Knife Switch Reprise*, mixed
media installation: glass, steel, wood, plastic



Rebecca Cummins and Rusty Oliver, *Velotrope*, bicycle, inkjet images.



Rebecca Cummins, *Log Cam*, log, lens, glass screen, pedestal, 4 x 1.5 x 5 feet



Simon Winder, *De-generating*, digital print on wood, 10 x 36 inches



Simon Winder, *Impressions of Steam*, digital prints on wood, 10 x 8 inches



Simon Winder, *Time of Flight with Panel: Dirigibot #8*, mixed media installation







Steambot installation, Kirkland Arts Center Gallery, 2010

Steambot as KAC Collaboratory

By Robin Oppenheimer

A strange-looking bicycle powers a double zoetrope of revolving images; a miniature airship with tiny propellers hangs overhead, its shadow falling on a huge wall-sized sepia toned photograph of late-nineteenth century Kirkland with a lonely building standing in a field; a log rests on a revolving pedestal with a lens at one end of its hollowed-out core. The *Steambot* exhibition at Kirkland Arts Center (KAC) is the material, visible outcome of a complex cluster of collaborations involving two curators, five artists, varieties of old and new technologies, and ultimately, the general public. Its goal was to use the creative collaboration process as a vehicle for examining some of the Seattle region's (and more specifically, Kirkland's) historical and contemporary technological inventions and industries, with KAC's Peter Kirk building serving as a starting point for the artists' collective research, experimentation, and site-specific installations. By foregrounding the collaborative exploration of both historical and contemporary technological inventions through original artworks, KAC curators Cable Griffith and Genevieve Tremblay have created a unique public platform that encourages new and unexpected conversations and connections between our region's economic and technological growth and its oft-hidden cultural histories.

The term “collaboration” has recently become a buzzword in such disparate worlds as business, education, science, and the arts. It has mostly lost its earlier negative connotation of collaborators during the Nazi period of World War II, and is now linked to new ways for people to work together face-to-face as well as from virtually anywhere using networks of interactive electronic media. Wikipedia (which is also a collaborative effort) defines collaboration as “a structured, recursive process where two or more people work together toward a common goal—typically an intellectual endeavor that is creative in nature—by sharing knowledge, learning and building consensus”. It is a complex communication-based process that is ephemeral, not often or easily documented, with end results that are sometimes not visible and usually unpredictable. Successful collaborations leading to the creation of new technologies or works of art can be personally and collectively transformative for all the participants, especially when practiced by creative types like artists.

While researching creative collaboration, I uncovered some of the art world’s rich histories of collaboration in many of the twentieth century avant-garde movements such as Dada, Surrealism, Constructivism, Happenings, Fluxus, and Art & Technology, along with filmmaking and more traditional performing art forms such as music, theater, opera and dance. The mid-twentieth century Art & Technology movement included artists from diverse disciplines, such as Merce Cunningham, John Cage, Yvonne Rainer, and Robert Rauschenberg. Through their collaborations with Bell Telephone Labs engineers, the worlds of dance, music, and visual arts crossed aesthetic boundaries as the artists gained access to new technologies like video, wireless telecommunications, and Doppler sonar.

Out of one of their collaborations, a 1966 series of large-scale multimedia performances called *9 Evenings: Theatre and Engineering* emerged an international networked organization of regional groups called Experiments in Art and Technology (E.A.T.) that linked artists to engineers and became an early model for artists working collaboratively with technologies. Seattle had its own E.A.T. chapter based at the Henry Art Gallery, and *Steambot* is a direct descendant of that revolutionary impetus to connect the arts and sciences through intentional collaborations in order to repurpose or adapt technologies invented by engineers for arts-based ideas and projects.

Collaboration, which now has become increasingly central to artmaking in the twenty-first century, is at the heart of *Steambot*. As electronic global networks of new communications technologies like the internet and social media make it easier for artists and other creative types to work together across time and space, *Steambot* proves that collaboration, with or without technology, starts with a shared vision between two or more people in a real space with limited time and resources.

Beginning in the winter of 2009, the curators and artists met at different locations, including KAC and some of the artists’ studios and historical spaces like the Georgetown Steam Plant Museum and the Kirkland Heritage Society archives to begin an ongoing series of intensive conversations. None of the artists had known each other before they were selected, and they each brought a different set of skills, knowledge, resources, and interests to the project. Continuous dialogue and communication is the underlying engine that drives every successful creative collaboration, and all of the artists identify those early group conversations as essential to how the artworks and the *Steambot* exhibition as a whole came together. Through their conversations with and without the curators, they started to get to know each other, discover each other’s unique and different talents and resources, and learn from each other’s knowledge about, and research into diverse technology histories.

Communication is a complex process that is just as, if not more, important than the final product or outcome in creative collaborations. It involves frequent, continuous dialogues, preferably face-to-face, among individuals that generate new knowledge and ideas through collectively constructing a shared “thought community.”

All the artists were chosen partly because of their interests, and experience using different types of technologies. They began to create their thought community by sharing their diverse worlds and tossing around ideas for new works that were then sometimes picked up, adjusted, and completed by someone else. For example, Pat Gallagher had the original idea to make a floating dirigible that was popular at the end of the nineteenth century, but it was Simon Winder who took that idea, did more research, and built the miniature airship that moves overhead across the main gallery on a wire pulley system. Randy Moss’s idea of a robotic cedar log that would move slowly around the gallery became Rebecca Cummin’s Log Cam that sits on a rotating platform in the front window. There was a lot of cross-pollination and blending of ideas among all the artists and curators that, through further collaborative design and fabrication, resulted in the placement and production of all the artworks in the exhibition spaces of KAC.

The *Steambot* artists also talked about how much they respected, trusted, and depended on each other’s unique skills or knowledge to complete their pieces, revealing that a diverse, complementary (meaning “counterpart”) mix of people and talents are essential for successful collaborations. Their collective diversity extended into the artists’ individual ways of experiencing and interpreting the world visually, verbally, and kinesthetically, enabling them to generate and share very different kinds of ideas, concepts, and aesthetics. Some of the artists came to the project from a Steampunk aesthetic that repurposes historical technologies for contemporary uses, while others were more interested in juxtaposing old and new technologies and their histories. This made for a rich gumbo of new and unique possibilities before actual artworks were even designed or built.

Collaboration succeeds when everyone does their best work to create something new. Gallagher and Moss’s *Ember* exemplifies how combining each collaborator’s strengths (Gallagher designs robotics and Moss works with electronic sensors) resulted in a striking sculptural light installation in a dark room that neither of them could have created working alone in their studios. Cummin’s and Oliver’s *Velotrope* is another example that draws on Cummin’s vast knowledge of early photography histories to provide inspiration and images for showcasing Oliver’s bike-building and industrial fabrication skills and resources.

At least one of the artists, Pat Gallagher, had never collaborated with another artist before, while another, Simon Winder, works all day in a collaborative environment at Microsoft. All their workday environments were very different. Rebecca Cummin is a University of Washington art professor and artist comfortable in a research library, while Rusty Oliver runs a large industrial fabrication studio in South Park and stages large cultural events, sometimes at risk of arrest. They are all artists, but their actual art practices and local communities rarely intersect. In *Steambot*, these distinctive differences in studio practice enhanced the collaborations by multiplying their individual strengths, and encouraging them to break into unfamiliar territory through mentorship and pursuit of a collective vision.



Rebecca Cummins, *Great Couples in Art*, digital prints on acrylic. From left: Leo Berk/Claire Cowie, John Jenkins/Stephen Lyons, Yoko Ott/Scott Lawrimore

When collaborations work, they can be transformative. Participants see the world differently and stretch themselves intellectually, emotionally and socially. The *Steambot* exhibition, like all good collaborations, is bigger than the sum of its parts. It is something that reflects both the collective vision and individual talents and aesthetics of all the *Steambot* artists and curators. The Kirkland Arts Center has created an exemplary collaborative space that can serve as a template for initiating and supporting ongoing public conversations between the worlds of art and science, technology and culture, and the past and our unique region's potential collective future.



Pat Gallagher



Randy Moss



Rusty Oliver



Rebecca Cummins



Simon Winder

Photos by Daniel Carrillo

Steambot is...

Rebecca Cummins is a multi-disciplinary artist and professor in the School of Art, University of Washington. She explores the sculptural and experiential possibilities of light and natural phenomena, often referencing the history of science and optics. These have included rainbow machines, hybrid optical devices and various sculptural and photographic approaches to marking time. She is known for her interactive media works that juxtapose historic technologies and narratives from various eras. Research and collaborations with scientists and technologists have long been part of her process.

Simon Winder (originally from the UK) began work in the electronics field, but eventually migrated to neuroscience, focusing on visual perception. After completing his PhD, Simon moved to Seattle and eventually joined Microsoft Research, where he spent many years developing software for image recognition and applying it to consumer video and photography. As an artist, he is interested in both technological progress and obsolescence, including repurposing archaic electronic technology for contemporary functionality or for its forgotten aesthetic.

Randy Moss is an artist, interaction designer, and software developer with a background in film. He has developed innovative consumer applications, media creation tools, and interactive installations that employ sensor technology. Moss's artwork often involves the creation of machines that gather, archive, and represent human and other natural activities. He is continually drawn to an illumination (literally) of the ephemeral while creating large-scale installations that use sensors and imaging to visualize human presence.

Pat Gallagher is a computer technologist, mechanical engineer, sculptor, civil liberties advocate, and outdoorsman. He has spent a career designing various robotics and mechanical gadgetry has been developing models of intelligent Steampunk-style consumer appliances.

Rusty Oliver is an industrial artist, teacher and social activist. His robust industrial fabrication practice involves welding, casting, electronics, pneumatics, remote control, remote sensing, pyrophilia, gears, saw blades, found objects and fire! Rusty has been teaching blacksmithing, welding, metalwork, and bike building and runs a well-known art studio and fab-lab called the Hazard Factory. Rusty is most known creating participatory, community based art/tech events such as Power Tool Drag Races and Smash Putt.

Cable Griffith (Co-curator) is an artist, musician, and curator living and working in Seattle. Originally from New York, he made his way to Seattle in 2000 and received an MFA in Painting from the UW in 2002. After teaching drawing and painting at various institutions around Seattle, Griffith eventually served as Kirkland Arts Center's Exhibitions Director from 2007 – 2010. Still an active artist, he is a member of the Seattle artist-run gallery, SOIL. Griffith is currently the Gallery and Exhibitions Curator at Cornish College of the Arts.

Genevieve Tremblay (Co-curator) is an artist, community catalyst and public scholar. Her work includes curatorial and educational program development, arts/technology research, and a generative art practice as a painter. She champions interdisciplinary collaboration and works with community leaders to develop innovative approaches to building community and cultural infrastructure. As Regional Visual Arts Community Representative for the Port of Seattle and Bellevue Arts Commissioner, she provides vision to regional cultural and urban planning efforts. Currently, she is focused on the creative application of social, mobile, and gaming technologies to public art and civic engagement initiatives.

Steambot List of Works

Rebecca Cummins

Corner of Waverly and Market, Kirkland, 1889 (original image on page 1, installation image on page 9)

This greatly enlarged image shows the Bank Building containing the offices of the Iron Co. and the Kirkland Land and Improvement Co. In 1889, Lake Washington was 9 feet higher than today, therefore much closer to Market Street. Courtesy of University of Washington Libraries, Special Collections, UW 1871.

Rebecca Cummins and Daniel Carrillo

Peter Kirk's Pull (after Lumière) (page 2)

Inspired by Louis Lumière's obscure photo-stereo-synthesis process (the Lumière brothers are credited with the first public film screening in 1895), Daniel's wet plate collodion process was enlisted to image the pull knob with five panes of glass at five different focal lengths, then stacked vertically at the requisite intervals. A sense of three-dimensional depth is created from the still images. Pull knob from the English home of Peter Kirk. Courtesy of the Kirkland Heritage Society.

Pat Gallagher and Randy Moss

Ember (page 5)

Ember is an interactive light installation designed to conjure notions of Victorian inventors' efforts to communicate with the dead, using technology as a medium. Twelve modified lamps are suspended in the center of a darkened room. Each is fitted with a reproduction Edison-era light bulb (with a carbon filament) that produces a quality of illumination not possible with contemporary incandescent bulbs. A special purpose camera system is used to track the positions of corporeal and non-corporeal visitors alike; custom software reacts to their presence and modulates the power applied to each carbon filament to create a warm glow reminiscent of a burning ember. Harmonic and chaotic waveforms are generated, driving the lamps to produce slowly shifting patterns of light. Each lamp becomes its own expressive channel, converting data into visible light.

Rusty Oliver

Ohm and Tone (page 6)

Knife Switch Intuitive (page 6)

Knife Switch Reprise (page 7)

These works incorporate the knife switch, an archival technology that has retained a potent association with danger and tremendous power for over one hundred and ten years. In circa 1890, the safeguards commonplace today did not exist; shocks, burns and even death from electrical shocks were not uncommon.

Knife Switch Intuitive features a low voltage control circuit mounted on a singed wood panel. By throwing the switch in the panel, a separate circuit is activated and power is supplied to transformers in a large steel panel (*Ohm and Tone*) that features three large, vertical glass tubes. Participants are compelled to throw the switch to produce stunningly bright white arcs in the amber glass tubes. Oliver has hand crafted these switches, using period techniques such as shearing, punching, and riveting in steel, brass, and copper. The brass sections were fabricated on a south-bend lathe made in 1910. The handles are of a contemporary plastic (ultem); the base plates of ABS plastic.

In *Knife Switch Reprise*, a switched circuit is operating a low voltage DC current. When the control dials are manipulated by the audience, higher energetic states are generated, causing the tungsten filaments in the vacuum tubes to glow.

Rebecca Cummins and Rusty Oliver

Velotrope (page 8)

Velotrope arose from Rebecca's fascination with optical devices and the bicycle shower of 1903 (the faster you peddle, the more intense the water pressure) and Rusty's long experience with radical and playful modifications of bicycles. Here, the faster you peddle, the faster the images are animated. Pre-cinematic devices like the zoetrope and the invention of the chain driven bicycle (1885) are consistent with the Peter Kirk era; this zoetrope bicycle features Kirk, his moustache and a 1910 image of a child in a carriage in front of what is now Kirkland Art Center.

Rebecca Cummins

Log Cam (page 9)

A cedar log has been transformed into a panoramic camera obscura mounted on a 360 degree rotating pedestal. Viewers turn the gallery and the street upside down by peering into the hollowed log and viewing the inverted image on the ground glass screen midway.

Simon Winder

De-generating (page 10)

De-generating documents the final arc of life for a steam power plant first conceived in the early 1900s. The Hercules Power Plant in California has long been out of business; this panorama was captured just before the structure was demolished to make way for a new housing development. This image shows the steam power generation machinery, rusted and hacked by graffiti artists over many years and stripped of important materials. As a monument to decay, the graffiti artists have synthesized a new and even more abstract vision of the place, and now, even their work is being captured for the last time.

Simon Winder

Impressions of Steam (page 10)

These photographs provide a glimpse of the rich history of steam power in the Pacific Northwest. Featured are the textures, colors and details of decaying machinery from the locomotive graveyards of Tillamook and Snoqualmie and the decommissioned generating station in Georgetown. Details are abstracted, allowing the viewer to see the curves and forms of the skeletons of forgotten function.

Simon Winder

Time of Flight with Panel: Dirigibot #8 (page 11)

Time of Flight represents a resonance between past eras and modern intentions, between the history of Kirkland and possible futures. Standing at the controls, a visitor may launch *Dirigibot #8* on a journey through time against an archival backdrop image of undeveloped Kirkland in the late nineteenth century. Just as Peter Kirk had a vision for Kirkland as a center for steel production, airships began as a turn of the century vision for future mass transport. Both ideas died. But now, while generally viewed as an anachronistic technology, the airship is being resurrected as major companies like Boeing start up heavy-lift airship projects and robot airship drones are developed for combat operations. *Time of Flight* symbolizes the mental journeys between these contemporary ideas and the earlier intentions of the industrial age.

Rebecca Cummins

Great Couples in Art (page 17)

This series enlists the optical illusion of figure-ground reversal in which we see alternately a white goblet or a double silhouette portrait. Silhouette portraits in black card on white were highly popular in America from the late-eighteenth century until the invention of photography replaced the practice as a widespread form of portraiture. Instead of the classic double portrait (credited to Edgar Rubin, 1915), *Great Couples in Art* portrays profiles of Seattle artist couples gazing at each other to create wonky, lopsided yet convincing illusion goblets.

Steambot Partners

Special thanks to...

Steambot Jurors:

James Coupe, Artist, UW Department of Digital Art and Experimental Media.

Susie Lee, Artist and Educator.

Yoko Ott, Curator, Director of Open Satellite, Bellevue.

...for lending their expertise towards the formation of a well-rounded Steambot artist team.

Robin Oppenheimer, Associate Professor at UW, Bothell and PhD candidate at Simon Fraser University.

...for contributing to the catalog and overall process through the depth of her knowledge and perspective on collaborative practices.

Loita Hawkinson, Archives and Collections and Oral History Chair of the Kirkland Heritage Society.

...as a partner in heritage and legacy, through her intimate knowledge of Kirkland's history and the generous loan of Peter Kirk's top hat and door pull.

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...for giving an inspirational private tour of the Georgetown Steamplant Museum.

Daniel Carrillo, Artist, Photographer.

...for his beautiful wet plate collodian portraits of the artists and curators, and contribution to the Peter Kirk Knob (after Lumiere), with Rebecca Cummins.

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...for deftly carving out the log that became the shell of Rebecca Cummin's Log Cam.

4Culture.

...for their generous support.



The Steambot Team, from left: Rusty Oliver, Pat Gallagher, Simon Winder (standing), Rebecca Cummins, Randy Moss (standing), Genevieve Tremblay, and Cable Griffith. Photo by Daniel Carillo.



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