FEED

FEED is an artist collective from New-Haven, USA engaging in interdisciplinary modes to create new artworks, produce prints and projects, FEED engages new modes of discourse to participate at the boundary between digital and art communities. FEED is open to larger participation and is purposely eschewing traditional single authorship. Projects are primarily a collaboration between Aude Jomini and Eben Kling, with other invited contributors. FEED's interest lies at the intersection of digital forms, game design, printmaking and painting.

Eben Kling is a painter, cartoonist, and printmaker working and living in Branford CT. He holds a BFA in printmaking from Montserrat College of Art in Beverly MA, and an MFA in interdisciplinary studio arts from UMASS Amherst. Currently, he is assistant professor of illustration and printmaking at Central Connecticut State University. Recent exhibitions include BAD IDEA , the Arts Industry in Hartford CT, the Million Tongues Festival, through the Experimental Sound Studio in Chicago IL, Statues Also Die at Real Art Ways in Hartford CT and Parlor Tricks For Summoning the Devil, an exhibition at the Spring Break Art Fair in New York, NY.

Aude Jomini is a Swiss-American artist pursuing cross-disciplinary projects in art and architecture living in Guilford, CT. She holds a BFA from RISD and M-Arch from Yale. Her projects aim to disrupt disciplinary boundaries. She was Senior Associate at Pelli Clarke Pelli Architects for 10 years, where she designed large institutional buildings in New York, Michigan and Singapore. She has also served on Artspace's Curatorial Advisory Board, worked at Printed Matter Inc, Brooklyn Museum, and as a freelance digital designer. In 2021, she taught both Game Design, using Unity, and Drawing Foundation. In 2019, she co-curated the exhibition *Perverse Furniture* at Artspace New Haven, a group show exploring the ramifications of the Bauhaus's utopian philosophies in the local urban fabric. In another project, the pseudo-clinic *A Center for Adult Swaddling* in 2018, Aude worked with medical professionals, artists and researchers to create an immersive participatory installation about New Haven featuring projections, sculpture, original sound and live performance.

FEED's interest lies at the intersection of digital forms, game design, printmaking and painting. FEED created a series of digital and physical works inspired by their interest in video-game culture from April 2020 to July 2021. One collaborative project, Doom-Haven, while a digital game for PC or Mac borne out of a deep love of Doom 1993, was also borne out of Kling's art practice in hand-drawing. The project has further generated print editions and video works. Set in New Haven's Long Wharf, Doom-Haven became a collaborative site for 2020 during COVID. Revisiting Doom 1993, a video game that

featured large in the artists' coming of age, allowed FEED to explore virtual contact sports using their own drawings, taking apart tropes of literal violence inherent in the medium. The game's actions are redefined as mundane gestures or domestic tools, powerful in gender-neutral and seemingly benign guises. The game demo is sited in an off-track-betting highway bar, expressing the loss of public space and meditating on addictive parallels of gambling with gaming and web platforms. Gambling terminals and emulator consoles are part of the artists' interest in obsolete technology, as is a love of leftover architecture at the fringes, conjuring up American nostalgia. For the game demo, the artists worked with several programming languages and scripts to undo the existing structure of the original Doom game. FEED is interested in open source asset creation, as well as texturing and tiling that operates across different resolutions, making 2D illusions of simulated point-of-view and counter-immersive 3D digital space. Doom-Haven's coded potentiality is a flexible process of participation, a multi-player project of modular two-dimensional components and endless allowance of parts. The experiment feeds beyond game design back into video, drawing, print, and performance.

The artists' Tileset Head project uses "tile-map" derived from game design software and open-source 32 bit tilesets to create prints and digitally animated paintings. Complex fields of partial, repeated and visually corrupted 32-bit images compose figural portraits which the viewer never fully experiences. Glitch terrain crawls weaving through layers of objects, revealing the whole of the painting partially and slowly at different scales. The artists are interested in forms of collective digital identity constructed from modular graphic units. The project explores tensions between replication and mutation allowing forms to grow and reproduce. This work sets up structures for recombination of open source tiles to create a speculative digital world suggestive of genetic diversity, wild viral genomic expression and the corruption of identity, both digital and physical. Its imagery becomes a cultural virus of connective graphic mythology.