At the heart of the Arts, Science + Culture Initiative is a commitment to bring together voices from diverse domains to explore new modes of production and investigation through vigorous dialogue.

**Graduate Projects**

Join us on **Wednesday, May 8, at 5pm** in the Performance Penthouse of the Logan Center for the Arts for our annual [Graduate Collaboration Grant Final Presentations](#). Exhibitions by the grant teams and a reception will follow across the way at the Gray Center for Arts and Inquiry and in the Great Hall of the Midway Studios. Read about this year's collaborative projects here. [>>]
We're excited to share that the third volume of our Graduate Consortium's Field Guide has been published! The 2016–17 Field Note Fellows worked together with graphic designer Jack Henrie Fisher to produce this 90-page book that, through image and text, explores the concept of "shared ecologies." You may page through a PDF of the guide here. >>

Profile

This quarter, our Graduate Fellows Manager Sila Ulug interviewed current Grad Fellow Tien-Tien Jong. Tien-Tien is a PhD student in the department of Cinema and Media Studies and is also working toward a certificate in Gender and Sexuality Studies. Read the interview here. >>
Tomás Saraceno, *The Politics of Solar Rhythms: Cosmic Levitation*, 2018

The installation view above documents the work that artist Tomás Saraceno created in the [Jaeger Lab](#) when he visited UChicago last year. The video was included in Saraceno’s exhibition at the Palais de Tokyo this past fall. Follow the link to see the full video. 

In the projection *The Politics of Solar Rhythms: Cosmic Levitation*, particles of cosmic dust aggregate to the vibrational rhythms of sound frequencies as part of an experiment proposed by Tomás Saraceno and conducted with the Jaeger Lab at the University of Chicago. Acoustic levitation is used in physics as a method for suspending matter in a medium—in this case, air—by using intense sound waves and observing how matter aggregates when floating to their vibrations. Until now, this dynamic remains unexplored for meteorite particles, though it could be an important step toward a better understanding of the formation of planets growing from aggregating clouds of interstellar dust.

What you hear is a live-stream sonification of the differential of temperature between the inside and the outside of the Palais de Tokyo: as the interior gets hot and the outside gets cooler the soundtrack changes. If the Sun might influence the rise of revolutionary movements, one might wonder how the soundwaves of temperature differentials and the ones of uprisings and revolutions on Earth might, in turn, shape cosmic dust assemblages in other galaxies, influencing the formation of the planets themselves.
On Monday, February 11, Hannah Burnett (PhD Candidate, Anthropology) and Tucker Rae-Grant (Artist, MFA ’14) presented their collaborative project Slop Chest with UChicago professors Shannon Lee Dawdy (Anthropology and Matthew Jesse Jackson (Art History; Chair, Dept. of Visual Arts). They shared the film they created of their two-week transatlantic voyage aboard a container vessel carrying 4,400 shipping containers, twenty-three crew members, and four passengers. You may view the full video here.

The Arts, Science + Culture Initiative is proud to have helped support a new cross-disciplinary course being co-taught this spring by Gaylord Donnelley Distinguished Service Professor W.J.T. Mitchell and distinguished psychiatrist and psychoanalyst, Dr. Bernard Rubin.

**Cinemania: Movies and Madness**

This course considers the representation of mental illness in a wide range of films, beginning with silent classics *The Cabinet of Dr. Caligari* and *A Page of Madness*. The course examines what madness brings to cinema and vice versa in the three main film genres that have dealt with this subject: documentary, narrative, and experimental. The emphasis is on films that consider both the mad individual and the doctor or institution that claims to understand and cure mental disorders. The engagement of film theory with the nature of dreams, hallucinations, and delusions will be examined alongside experiments with psychological manipulation aided by the cinematic apparatus.
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Images (top to bottom): A group of this year's Graduate Fellows visiting the studio of Grad Fellow Terence Wong (far right); Installation view at ON AIR exhibition of works by Tomás Saraceno, Palais de Tokyo, Paris, 2018. Curated by Rebecca Lamarche-Vadel. Courtesy of the artist; Tanya Bonakdar Gallery, New York; Andersen’s, Copenhagen; Pinksummer contemporary art, Genoa; Esther Schipper, Berlin. Photography © Studio Tomás Saraceno, 2018; Slop Chest, photo: Tucker Rae-Grant.

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