**The Serious Business of Children** 2015

This room-scale mechatronic installation examines issues of meaning and expression from the oblique angle of children's pre-language. The room is populated with a number of speaking, listening, and drawing machines that communicate with one another using synthesized voices and drawings in a process of continuous translation from word to image. Audio recordings and children's drawings are the raw material of the system. They are analyzed by computer and re-synthesized by machines. The project uses children's early expressions as protolanguage, unintelligible in any conventional sense, but communicative in other registers. This project was inspired by John Searle, and the distinction between expressivity and understanding in humans and machines.

http://roberttwomey.com/serious-business
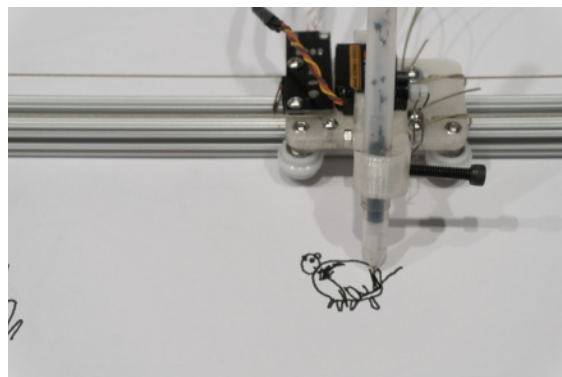
Rover 2015

Rover is a mechatronic imaging device inserted into quotidian space, transforming the sights and sounds of the everyday into dreamlike cinematic experience. It uses computational lightfield capture and machine-listening techniques to create a kind of cinema that follows the logic of dreams: suspended but still mobile, familiar yet infinitely variable in detail. Indeed, the places we visit through Rover's motility are the kinds of places we find ourselves in dreams: cliffside, seaside, bedside, adrift and unable to return home, or trapped in the corners of those homes.


http://roberttwomey.com/rover/

Convex Mirror 2013

Resuming Parmigianino's project of self-portraiture in our contemporary era, this project uses a CNC plotter, 180º circular fisheye lens, and custom software to record a layered image of place. Substituting computer vision and precision automation for the human eye and hand, this project operates at a physical precision and temporal duration beyond what is humanly possible. Laboring over a three-month period it produces a series of 12 site-specific drawings.

roberttwomey.com/convex-mirror

Searle's Room 2013

Developed in response to John Searle's *Chinese Room*, this multi-part mechatronic artwork explores child writing and child speech as protolanguages, unintelligible in any conventional linguistic sense but communicative in other registers. Synthesized child speech utterances are transcribed by an automatic speech recognition system, prompting the addition of new elements to a machine-made drawing.
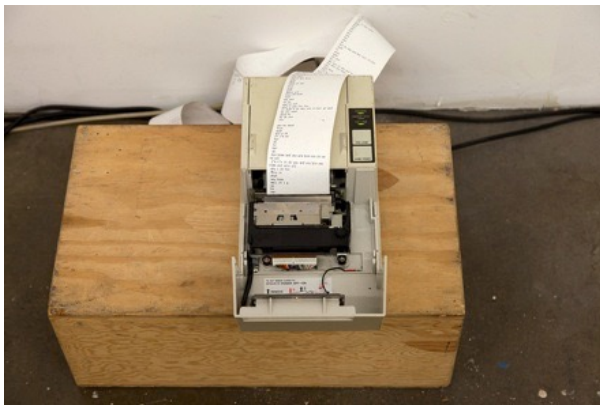
roberttwomey.com/searles-room

Solipsist 2011

Solipsist explores language as a closed system through speech recognition software and a receipt printer. Departing from Mel Bochner's text *Serial Art, Systems, Solipsism*, Solipsist explores the implications for free expression when speech is inscribed within machine listening systems. The viewer can say whatever they want, but the system only hears them in the finite terms of the language it knows–in this case, the artist's words.
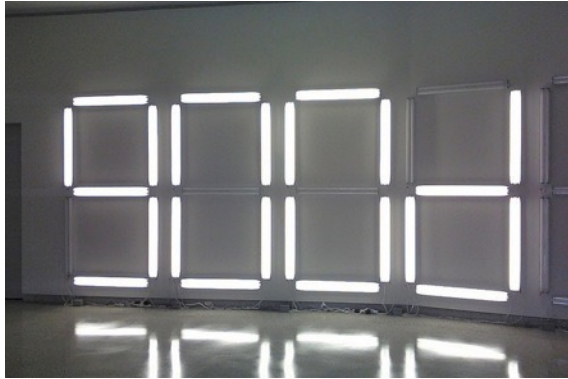

roberttwomey.com/solipsist

Face Swap 2011

Face Swap explores ideas of public/private persona and personal desire. This live computer vision system grafts imagery from a database of characters over the viewer's face, erasing their identity and imposing another. Aspirational and opportunistic, it sees everyone as one of my art-world heroes. It aims for a surreal, psychological shock of disjunctive collage. The voices of the spectral inhabitants (Rauschenberg, Duchamp, Pope.L) can be heard throughout the gallery, coalescing when the viewer presents their face to the system.

roberttwomey.com/face-swap

Seven Segment Display 2010

A large-scale work in the shape of a seven segment LED, this sculpture turns the minimalist form of the fluorescent light fixture to the purpose of dynamic text display. A surrogate electronic voice, it delivers textual utterances on a grand scale, fluctuating between perceptual experience and legible text. Due to the scale of the piece, the viewer's positioning of their body becomes instrumental in their interpretation of the work.

roberttwomey.com/seven-segment-display

Father-Daughter Art Show 2007

This body of work was produced from the idea of an imaginary daughter. Occupying a fictional persona disconcertingly close to my own, I produced a series of artifacts that hypothesize aspects of her identity and elements of a fatherhood narrative. Exhibiting my fascination with parenthood and my fantasies of a young daughter, I placed the viewer in a position of unsettling intimacy— contemplating the boundary and interrelationship between male and paternal desire.

roberttwomey.com/father-daughter-art-show
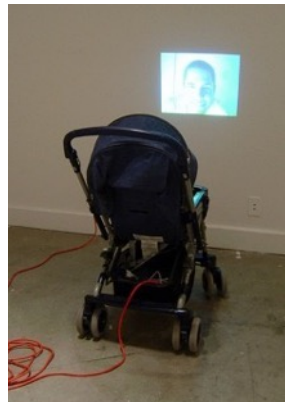
One Way To Form A Bond 2007

This performance explores the bond that purportedly exists between a man and their gun, and through it, investigates the nature of my own attraction to weapons and military culture. My goal was to stage a complicated and compromised version of a bonding ritual questioning the sexualized, masculinist culture around guns. My display of desire and attempted gratification described an absurd relationship with the weapon, and through its explicit physicality, placed the audience in a position of uncomfortable involvement in my actions. Rather than establishing power through my possession of the weapon, my actions undercut any possible stature accrued, inverting the typical hierarchy surrounding a weapon.

roberttwomey.com/one-way-to-form-a-bond

Megahal Grandmommy 2005

Prompted by my grandmother's diagnosis with Alzheimer's disease, I trained this chatbot as a surrogate for her. Over a number of months I conversed with the program, exploring the emotional space around her diagnosis. The chatbot software was chosen specifically for its dysfunction—its fractured replies a poetic analogy for my grandmother's decline. The piece functions as a cathartic unpacking, a rehearsal for loss, and an inscription of a very particular textual, interactive portrait.


**roberttwomey.com/megahal-grandmommy**

Hit Me (Boxing Malevich) 2006

HitMe is a computer game built with an exceedingly minimal reward structure. A black square centered on a white screen expands slightly when the viewer punches the pad mounted below, swelling with repeated impacts, slowly reducing in size when the contact stops. The idea of the piece was to construct a situation which would elicit violent behavior with little prompting, teasing out the pleasure implicit in the violence of the act itself.

roberttwomey.com/hitme
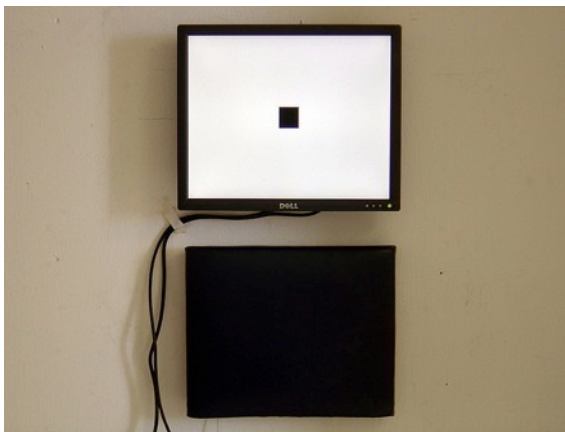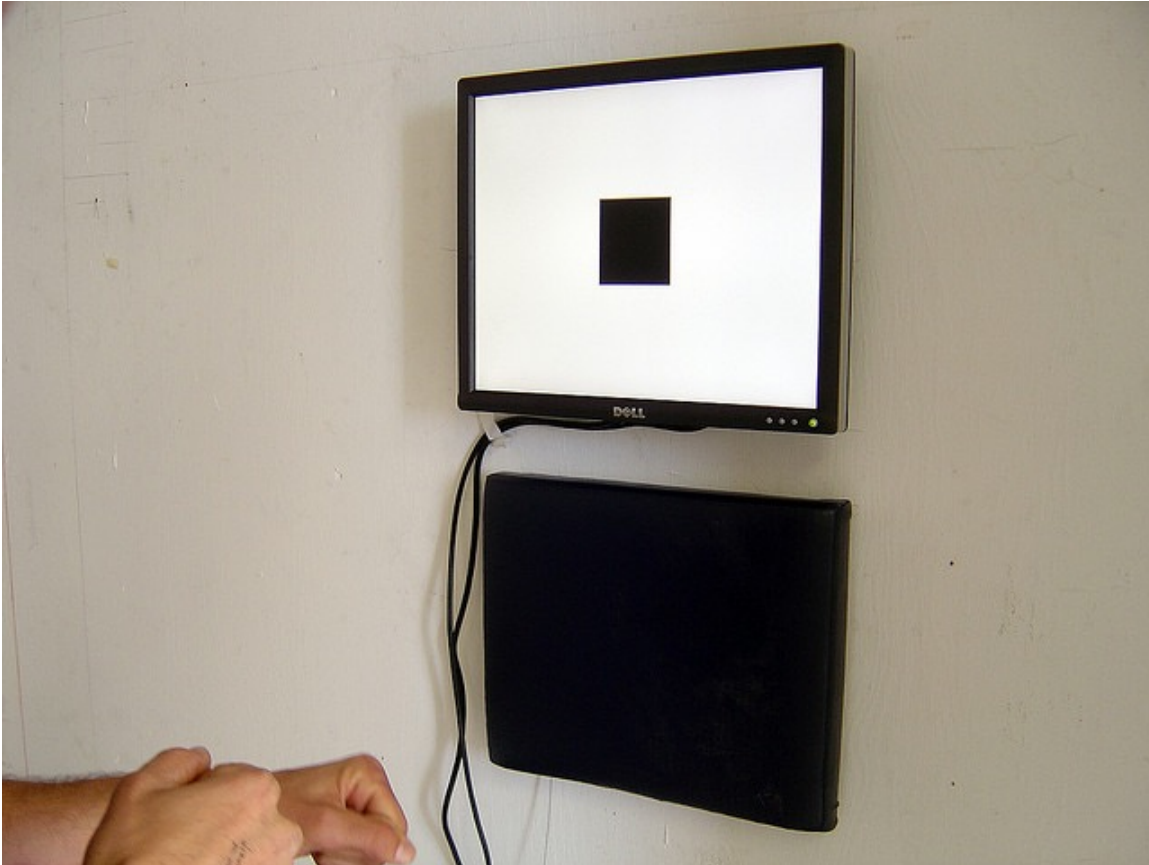
Painting 1997-2005

From my undergraduate education at Yale through the beginning of my graduate study at the University of California at San Diego, I devoted myself to painting and drawing. The bodies of work I produced demonstrate a range of relationships and approaches to painting and drawing. These concerns are resurfacing in various ways in my current work.
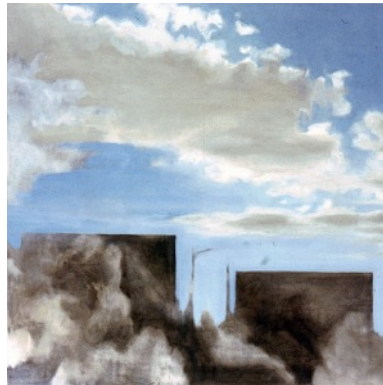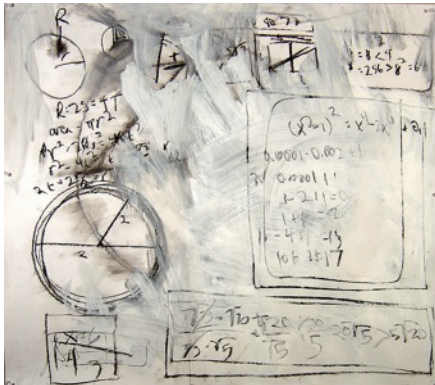
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