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BIOGRAPHY

Patrick Monte is an intermedia artist, designer, and composer based in New York City. Patrick holds a Master of Architecture with a Concentration in Visual and Critical Studies from California College of the Arts (2018) and a Bachelor of Art in Visual Art from the City College of New York (2010). His projects investigate cross-sections of technology, environment, history, and subjectivity through installation, performance, video, sound, programming, photography, and artist books.

Brian Questa works in sound, video, text, installation, and performance. His practice focuses on the processing of found media or data, including appropriated sounds and images, and explores the boundaries between self-expression, conventional thinking, and artistic heritage. Brian holds a Bachelor's degree in Double Bass Performance from the Manhattan School of Music, a Master's degree in Music Composition from HMDK Stuttgart, and is currently pursuing a Master in Computer Music and New Media at the Institute for Electronic Music and Acoustics Graz, Austria.

Together, they co-founded XUPSTAR in 2012, an artist collaborative that has produced media installations, performances, and experimental music internationally. XUPSTAR has held artist residencies at Bridge Gallery in New York City (2012) and Liebig 12 in Berlin (2014). In 2014, XUPSTAR's 12-channel sound work *Circular Smells* was featured during the presentation of *Urban Solar Audio Plant* in three public spaces across Berlin. In 2018, XUPSTAR's media art work *Anomy, for U.S. News* was displayed on a large-scale public media facade at Daegu Station as a feature installation for the 2018 International Computer Music Conference in Daegu, South Korea. Additionally, the work received an "Official Jury Nomination" in the Art Division of the 21st Japan Media Arts Festival (2018). Their project *Missing the Point* (2014) is available as a self-published book. In 2014, they recorded an album with the renown Dutch drummer Han Bennink, currently forthcoming.

ARTIST STATEMENT

Our work is primarily focused on creating processes rather than objects. We believe that shifts in context, whether material, spatial, or temporal, enable distillation processes wherein the cultural values of associated with objects can be revealed, questioned, and changed. We see our task as artists as establishing the parameters for such processes to be set into motion in a public dialogue. Documentation, appropriation, and preservation are key strategies we use to extract subject matter and material from the world, which are mobilized and situated through performance criteria, coding for media installations, and data spatializations.

For the past six years, we have collaborated on a series of projects that use exaggerated procedures to highlight issues of systematic restraint. Our project *Anomy* applies digital data sanitization algorithms to live information feeds and generates non-repeating music compositions and visual text scrolls of inordinate or non-terminating lengths. The work can be adapted to use different sources of information which may be displayed in a variety of installation formats, including immersive multi-wall projections and towering media facades. Through this project and its iterative phases, we hope to highlight the tensions of global coexistence in historical and ideological narratives and offer a solemn contemplation on mass media, censorship, disinformation, and the propensity of language in the contemporary media environment.