

ABOUT THE ARTISTS

Rebecca Allen is an internationally recognized artist inspired by the aesthetics of motion, the study of perception and behavior and the potential of advanced technology. From the mid 1970's, Allen was a rare female artist working in the early stages of computer art and digital technology. Her pioneering artwork, which spans five decades and utilizes various forms of digital media, explores ideas around physicality and virtuality, nature and illusion, the body and the mind, and what it means to be human as technology redefines our sense of reality and identity.

With degrees from Rhode Island School of Design and Massachusetts Institute of Technology, Rebecca moves fluidly between artist studio and research lab, using her research to inform her art. Though widely recognized now as a contemporary visual arts medium, Allen was one of the first artists to utilize the computer as an artistic tool to make art involving human motion simulation, AI and Artificial Life algorithms and other generative techniques.

Current and upcoming exhibitions include: *Electric Dreams*, Tate Modern, London; *Digital Witness*, LACMA, Los Angeles; *Body Constructs*, Museum of Modern Art,

NYC; *Radical Software*, MUDAM, Luxembourg; *Radical Software*, Kunsthalle Wien, Vienna; *Rebecca Allen 1974 – Now!*, DAM gallery, Berlin; *New Humans*, New Museum, NYC.

Elizabeth Mputu is neither here nor there. She is a whisper, an invitation to seek deeper into one's self. A reflection of minerals, soil, and seeds drenched in DNA coded and coated with blood. Helping people to take advantage of the art of healing and the healing power of art. She is you and you are evolution in fantastical fury. Thank you for sharing energy within this portal for teleportation that we call the hivemind.

Artist Statement: May this art serve as a call to revolt, however big or small. Wherever you are, whenever feels right-- in solidarity with those you love most, as vengeance for those who paid the price of freedom with their bones. It's in your spirit-- awaken. This time the weapon was data as visual because the war was algorithmic.

John Whitney (American, b. Altadena, CA, 1917-1995) was a groundbreaking pioneer in computer graphics, visual music, and abstract film, and continues to captivate audiences worldwide. Whitney is celebrated for his revolutionary ability to create art that visually represents the sounds of music. His most notable invention, a handmade mechanical apparatus, allowed him to choreograph abstract forms in a visual medium. Whitney's illustrious career includes residencies at the California Institute of Technology (Caltech) and a faculty position at the University of California, Los Angeles (UCLA). He was also a member of the Academy of Motion Picture Arts and Sciences, receiving their Medal of Commendation for Cinematic Pioneering in 1986. His contributions to the visual medium and groundbreaking filmmaking have been recognized by the National Endowment for the Arts, the Guggenheim Foundation, and numerous international institutions and festivals. Whitney's legacy began with his creation of a handcrafted mechanical device, enabling him to choreograph abstract forms in film. (Five Film Exercises, 1943-45, with James Whitney). This foundational work set the stage for the convergence of film, art, and

music, creating a continuous, fluid visual experience that harmonizes with the auditory.

Liz Maelane (b.1991) is a digital media artist and educator from Johannesburg, South Africa. Her work spans animation, video, sound art, and installation, exploring African diasporic creative epistemologies, culture and heritage in the aftermath of systemic fissures, re-remembering, and absurdity. She has lived, studied, and worked internationally, beginning her career in arts writing, editing, and photography in Nairobi, Kenya, where she contributed columns to *Business Daily* and Kenya Airways' in-flight magazine. In Los Angeles, she worked in film production and interactive art experiences. She holds a BFA from Tufts University and an MFA from Stanford University, where she taught and co-taught courses on DIY/experimental animation, electronic art, and Black digital cultures, bringing a dynamic, interdisciplinary approach to her research and practice.

Tabita Rezaire's path as an artist, devotee, doula, and cacao farmer is all geared towards manifesting the divine in herself and beyond. As an eternal seeker, Tabita's

yearning for connection finds expression in her cross-dimensional practices, which envision network sciences - organic, electronic and spiritual - as healing technologies to serve the shift towards heart consciousness.

Embracing digital, corporeal and ancestral memory, she digs into scientific imaginaries and mystical realms to tackle the colonial wounds and energetic misalignments that affect the songs of our body-mind-spirits. Tabita's work is rooted in time-spaces where technology and spirituality merge as fertile ground to nourish visions for connection and emancipation. Through screen interfaces, healing circles and land stewardship, her offerings aim to nurture our collective growth and expand our capacity for togetherness.

Tabita is based in French Guiana, where she is caring for AMAKABA, a center for the arts of earth, body and sky. Her offerings have been shared widely – Centre Pompidou, Palais de Tokyo, Museum of Modern Art – Paris; MASP, São Paulo; Serpentine , ICA, V&A, Tate Modern– London; MoMa, New Museum, MoCADA – NY; Gropius Bau Berlin; and within international biennales in Sydney, Shanghai, Guangzhou, Lagos, Kochi, Athens, Helsinki, Busan, Berlin. She is represented by the Goodman Gallery.

Casey Koyczan is a Tlicho Dene interdisciplinary artist from Yellowknife, NT, that works with various mediums to communicate how culture and technology coincide together alongside the political, economic, and environmental challenges in the world. A portion of his large scale installation work utilizes earth materials to evoke the idea of nature reclaiming architectural space. Inspired by sci-fi and the future, Koyczan implements various techniques of interactivity, audio-video, VR/360/XR, and the engagement of the bodily senses within his creations.

YOUNG-HAE CHANG HEAVY INDUSTRIES is yhchang.com is Young-hae Chang (Korea) and Marc Voge (USA). Based in Seoul, YHCHI have created a signature style of syncing original texts and music in English, Korean, and 24 other languages, showing many of them in major art institutions, including the Whitney Museum, the New Museum, New York, LACMA and SFMOMA, Tate Modern and Tate Online, the Centre Pompidou, and the Venice and São Paulo Biennials.

They were the 2012 Rockefeller Foundation Bellagio Center Creative Arts Fellows. In 2018 M+ Hong Kong

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acquired an archive of all of their past and future work, YHCHANG.COM/AP2: THE COMPLETE WORKS. YHCHI gave the 2020 Renato Poggioli Lecture at Harvard University. M+ commissioned a major work, CRUCIFIED TVS -- NOT A PRAYER IN HEAVEN, for its inaugural museum opening, in 2021. In 2022 a show of their work opened at Tate Modern and closed in 2024. To accompany their 2022-23 solo show at Neuer Berliner Kunstverein (n.b.k.), YHCHI made a 2361-page artist's book, SOUVENIR. In 2024 they gave the Lijun Guohua Foundation's Distinguished Lecture on Asian Art at Cantor Arts Center, Stanford University. Their work is included in the "Born Digital Literature" section of the 2024 edition of The Norton Anthology of English Literature.

Takeshi Murata (b. 1974) is an artist who explores the intersection of technology and image-making through video, animation, CGI, and glitch art. Influenced by his parents' work as architects, Murata's early awareness of space informs his 2D, 3D, and sculptural pieces. After discovering glitch art in the early 2000s, following a failed video download, he became one of its pioneers. His work, often self-taught through online tutorials, blurs the lines

between hyper-realism and computer-simulated imagery, producing digital sculptures that evoke both online gaming and cinematic animation. Murata earned a B.F.A. in Film/Video/Animation from the Rhode Island School of Design in 1997. His work is featured in prestigious collections including SFMoMA, The Hirshhorn Museum, and The Smithsonian Museum of American Art. Recent exhibitions include solo shows at Kunsthall Stavanger, Norway, and Halsey McKay Gallery, East Hampton, NY, as well as group exhibitions at the Museum of Contemporary Art, Los Angeles, and Palazzo Delle Esposizioni, Rome.

Chris Rutledge is an animator, director and CG artist from Boston, MA. He has done work for Adult Swim's "Off the Air," for which he created a one minute short for the episode "Sound" titled "Sensitive Hearing." He also has created his own shorts (The Loaf Zone) and has worked in the CG department in a number of studios mainly in commercial production.

Hideki Nakazawa is a Japanese artist born in 1963 and known for his pioneering contributions to digital and conceptual art. Initially focused on sensory-based

painting, he later shifted towards conceptual approaches. In the early 1990s, he created Japan's first computer graphic art movement, "Baka CG (Silly CG)", which emphasized pixelation and the Bad-Good (heta-uma) aesthetic. In 1996, his artistic direction became more conceptual with the development of "Digital Nendo (Digital Clay)", the world's first bitmap 3D software tool. After patenting this invention along with a bitmap 3D printer invention, he expanded them into a conceptual artwork titled "Art Patents."

In 1997, he transitioned from illustration-oriented digital work to a "pure art" approach, exploring the fundamental nature of digital expression. This led to the development of Method Painting, where he replaced conventional paint with structured elements such as symbols, text, currency, and curved lines. From 2000 to 2004, he actively promoted Methodism and formed the Method group with a poet and a composer, advocating systematic and reductionist artistic practices.

After the conclusion of Methodism, Nakazawa explored various new artistic directions. In 2006, he began Serious Painting, while also engaging in analog and digital explorations of sensory-based painting. He participated

in the New-Method group (2010–2012) and, in 2016, became the founding representative of the Artificial Intelligence Art and Aesthetics Research Group, actively exploring AI from the perspectives of aesthetics and art.

Additionally, the GIF animation currently exhibited in the “Digital Witness” exhibition at LACMA was created in 1996, a year after “Appearing Painting.” It serves as a demonstration piece for the world’s first “Bitmap 3D Software,” which Nakazawa invented. Due to its low resolution of 32×32×32, the jagged aesthetics of “voxels” (3D pixels) are further pronounced, extending his exploration of pixelation into three-dimensional space.

Maria Meinild, a Danish/Swedish artist based in Copenhagen, explores social behavior and political undertones in everyday life through video installations, photography, and sculpture. Her work explores the socio-psychological interplay between objects, technology, and human beings, examining how these relationships shape systems of power, social dynamics, and surveillance mechanisms. Meinild’s work has been exhibited at Kunstraum Innsbruck, Post Territory Ujeongguk in Seoul, the National Gallery of Denmark, Künstlerhaus KM in

Graz, Kunsthal Charlottenborg, and Den Frie Centre of Contemporary Art in Copenhagen, among other institutions.

Adam Khalil, a member of the Sault Ste Marie Tribe of Chippewa Indians, is a filmmaker and artist whose practice attempts to subvert traditional forms of image-making through humor, relation, and transgression. Khalil is a core contributor to New Red Order and a co-founder of COUSINS Collective. Khalil's work has been exhibited at the Museum of Modern Art, Sundance Film Festival, Walker Arts Center, Lincoln Center, Tate Modern, HKW, Museum of Contemporary Art Detroit, Toronto Biennial 2019 and Whitney Biennial 2019, among other institutions. Khalil is the recipient of various fellowships and grants, including but not limited to a Herb Alpert Award in the Arts 2021, Creative Capital Award, Sundance Art of Nonfiction, Jerome Artist Fellowship, Cinereach and the Gates Millennium Scholarship.

LaJuné (USA) is a Multidisciplinary Artist, and Educator creating art that integrates performance, extended reality, and physical computing to question our contemporary

forms of communication. They are passionate about discovering, learning, manifesting, and stewarding spaces for liberated Black Realities and the Black Imagination. LaJuné has had the opportunity to show and speak about their work at National Sawdust, Tribeca Film Festival, Times Square, and Brooklyn Public Library. LaJuné was previously the Director of Skating at Figure Skating in Harlem, where they integrated STEAM and Figure Skating to teach girls of color about movement and technology. They have continued their research on Blackness, movement, and technology during residencies and fellowships at Onassis ONX, The Jerome Hill Artist Fellowship, Eyebeam, Pioneer Works, NYU ITP, Barbarian Group, and Barnard College. They are represented by bitforms gallery.

John Sanborn has been a dynamic presence in both video art and commercial television production since 1977. Energetic and kinetic, his music videos, dance pieces and experimental narratives are characterized by high-tech computer editing and post-production. In 1983 Sanborn began collaborating with Mary Perillo on a series of innovative public television productions, for

which she has served as co-director, producer and editor. Collaborating with musicians and performers, including dancer Twyla Tharp, playwright Lee Breuer and avant-garde percussionist David Van Tieghem, Sanborn and Perillo used electronic imaging devices, formats and techniques, including paintbox animation and high-definition television, to create startling visual effects.

Sanborn has also worked with **Dean Winkler**, a design engineer/specialist in computer graphics and optical services (now Creative Director of Post Perfect in New York), on a series of tapes that fuse computer graphics and live action, combining state-of-the-art technology with arresting visual and aural motifs. From 1976 to 1982, Sanborn collaborated with Kit Fitzgerald on a widely acclaimed body of experimental video works.