

**LACMA**

**REDCAT**

## **Digital Infinities: Spirited Pixels**

Film/Video

**March 8**

**7 PM**

**LACMA**

Los Angeles County Museum of Art

**REDCAT**

Roy and Edna Disney CalArts Theater

**CALARTS**

California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash people including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

## **ABOUT THE PROGRAM**

In conjunction with the exhibition *Digital Witness: Revolutions in Design, Photography, and Film* on view at LACMA through July 13 2025, *Digital Infinities* explores the histories, present and futures of experimental computer generated work that expand upon the possibilities of the moving image.

*Digital Infinities: Spirited Pixels* extends the cosmic web of worlds, with works of encoded cosmologies from artists working to expand upon spiritual digital aesthetic strategies. A song, a ceremony, a prayer written in code, hardwired into a machine endowed with the touch of an artist in deep, reverential practice.

This screening showcases 15 short video works made in majority or entirely within computer or phone devices from artists around the world - artists with legacies in computer generated work as well as those newly revolutionizing computer generated cinematic forms.

*All works screened digitally.*

*There will be a reception after the screening.*

*The program contains loud sounds and displays video that has flashing lights, moving patterns and other visuals that could potentially affect visitors who are susceptible to photosensitive epilepsy or other photo and motion sensitivities.*

**Runtime: Approx. 75 minutes**

A co-presentation of LACMA and REDCAT.

The program is curated by Matazi Weathers, Assistant Curator of Film at LACMA. Curation assistance from Octavia Anderson, Neema Githere, Britt Salveson, and Staci Steinberger.

Thanks to the Electronic Arts Intermix and the artists for loans of the work in the program.

Get a free ticket to LACMA to see *Digital Witness: Revolutions in Design, Photography, and Film* by using promo code: SPIRITEDPIXELS at lacma.org. Limit one per guest. Must be used by March 15, 2025.



KCRW is the Official Media Sponsor of REDCAT.

To learn more about our season, visit [redcat.org](http://redcat.org).

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**ROY AND EDNA DISNEY CALARTS THEATER**

## **ABOUT THE FILMS**

### **Creation Myth**

Rebecca Allen / 2 min / 1985 / USA

*Creation Myth* is a multichannel video installation commissioned by Ian Schrager and Steve Rubell for the opening of the Palladium, a large-scale New York nightclub. The piece describes the birth of a new environment, starting with fire, then water, atmosphere, sky and life forms - ending up with a tree dancing in a disco. Utilizing unique fractal and particle system software to express natural evolutionary processes, this work is an early example of a generative art work.

### **Soul Retrieval -- Innards Divisions**

Elizabeth Mputu / 1 min / 2023 / USA

To be human is to be fragmented. A portion and variation of us exists within the multiplicity of our experience, there is us as we exist in the home, in our work environment, out in the world with others, that person who manifests in our imagination. Each of these iterations become entangled in time, held

in position by relationships, peoples, expectations, memories or embodiments we've outgrown. As elements of ourselves chip away by the erosion of experiences, what of us dies? Leaving only remnants of self-expression expired and made permanently mute? What of us becomes reinvigorated by the alchemy of metamorphosis? Whatever occurs in these processes, ultimately we seek to attach not to temporal understandings of the self but to cultivate a soul whose essence unmatched reigns eternally in epigenetic imprints committed to remembering. How do we recall that which can never be lost but a spirit easily forgotten?

**MN:P**

John Whitney / 8 min / 1995 / USA

*Moondrum: New Perspectives*, a work from Whitney's later creative period, draws inspiration from his early experiences with the Southwest American Indigenous peoples. This film, which marks its US premiere public presentation, showcases Whitney's exploration of the complementary interactions between sound and image.

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**ROY AND EDNA DISNEY CALARTS THEATER**

VGA Digital Video (color, sound) transferred to Ultra HD 4K / Score: John Whitney / Unpublished work copyright ©1995, John Whitney / Unpublished digital transfer and restoration copyright ©2021, Whitney Editions, LLC

**What Is Mine Is**

Liz Maelane / 5 min / 2024 / South Africa

A *zama zama* miner (illegal miner) recounts his descent into a platinum mine in the Limpopo Province in South Africa (one of the biggest platinum mining regions in the world). His journey spirals into the bizarre when he finds himself in an alternate realm inhabited by mythological Sepedi and Khoi ancestors, and unseen ecosystems. This hybrid short film, combining personally crafted and AI-generated images and video, tells a visceral story that straddles the real and the imagined, sparking fleeting but necessary questions about land, extraction, heritage, and memory.

## *Premium Connect*

Tabita Rezaire / 13 min / 2017 / French Guiana

Premium Connect envisions a study of information and communication technologies exploring African divination systems, the fungi underworld, ancestor communication and quantum physics to (re)think our information conduits. Overcoming the organism-spirit-device divide, this work explores spiritual connections as communication networks and the possibilities of decolonial technologies. Premium Connect investigates the cybernetic spaces where the organic, technological and spiritual worlds connect. How can we use biological or metaphysical systems to fuel technological processes of information, control and governance?

Contrary to the Eurocentric-biased thinking, our information super highway might find its roots in African spirituality. Significant research attributes the birth of binary mathematics - which is the foundation principle of computing sciences - to African divination systems such as Ifa from the Yoruba people of West Africa. We have much to recover in terms of



connectivity and its potentialities. As modern science just recently discovered the role of underground fungi networks used by plants to communicate and transfer information, ancient traditions have long known how to communicate with nature and download its knowledge. This study of dynamic networks from artificial, spiritual and biological environments digs into the politics of possibilities, where a techno-consciousness could nurture a mind-body-spirit-technology symbiosis.

***Eleghàà ; All At Once***

Casey Koyczan / 3 min / 2022 / Denendeh

*Eleghàà ; All At Once* presents multiple overlapping timelines of Denendeh (the Northwest Territories, Canada); the giant animals that roamed the North of the past, the present landscape, and the future infused with technology and habitable orbiting stations for our population as the world rebuilds itself. Inspired by legends, our current climate and society, and tentative future outcomes, this short film asks the question of what our world was, what it is now, and how it might be in the future.

**PASSAGE -- OR, THE FRAGILITY OF THE MOMENT  
(ON READING THE OPENING OF CHRIS MARKER'S  
MOVIE SCRIPT, SANS SOLEIL)**

Young-Hae Chang and Marc Voge / 4 min / 2023 /  
South Korea

A stray, brief consideration of one's mortality, some ongoing confusion over one's place in the world, and maybe one's desire for some reflected glory.

**CAPTCHA: Completely Automated Public Turing Test  
to Tell Computers and Humans Apart**

Elizabeth Mputu / 1 min / 2019 / USA

Only one question remains, are you human?

**Larry**

Takeshi Murata in collaboration with Christopher  
Rutledge / 4 min / 2023 / USA

A dog loses its grasp of shape and time while balling  
like Shaq.

## *Appearing Painting*

Hideki Nakazawa / 2 min / 1995 / Japan

In the early 1990s, Hideki Nakazawa created numerous computer graphics emphasizing the jagged aesthetics of 2D pixels. His works became widely known in Japan as “Baka CG (Silly CG)” and gained significant popularity. *Appearing Painting* is an animated work that visualizes the process of creating a 640×480-pixel bitmap CG painting. The final painting, originally made for an exhibition themed around Tokyo, takes the form of a simulated computer desktop. Nakazawa later transformed the step-by-step creation process of this digital painting into the animated piece. As the title suggests, *Appearing Painting* captures the emergence of an image through layers of digital strokes and forms.

The final scene of the animation is interactive: the completed painting appears as a simulated desktop screen, and the viewer must actively operate the pull-down menu using a mouse in order to exit the animation. Until then, the video will not end on its own.

Interactive Animation, CG, and Sounds:

Hideki Nakazawa

## *Blue Communiqué*

Maria Meinild and Adam Khalil / 15 min / 2020 /  
Denmark/USA

In this moment when the believability of our reality continues to stretch - blue people are hoping to enter into our reality environment.

## *life* excerpt from *landscape/enter/life*

Rebecca Allen / 6 min / 1999-2020 / USA

*landscape / enter / life* (1999-2020) marks a voyeuristic return to Emergence: a computer system that Allen developed in the late 1990's, able to generate artificial life - an AI system that simulates life-like behaviours of animated artificial lifeforms. With this work Allen has created a contemplative video akin to moving paintings.

The viewer's experience draws attention to the abstracted nature of the natural landscape and to the abstracted life-forms with their own rules of behaviour. The viewer becomes an observer to this closed artificial world and the life that inhabits it. Initially we find ourselves flying above an uncanny abstracted

landscape. Our gradual descent is an invitation to enter this world, and once on the ground we confront the artificial life that inhabits it more directly.

### *The Awakening*

LaJuné McMillian / 5 min / 2025 / USA

*The Awakening* follows the journey of my inner child diving into an alternate reality through meditation and prayer. The world unfurls into a blend of clouds, fractals, water and other natural elements. A visual representation of freedom in a fractalized universe. How would you move through the world if no limitations were placed on you, outside of space, time, and other constructs? What must we commit to in order to release our fears? The piece is part of a larger body of work including performances and XR installations exploring themes of embodiment, inner child healing, spirituality, and liberation.

The avatars and movements are self created using motion capture and 3d modeling software. The worlds are built using the Unreal Engine.

### *Act III*

John Sanborn and Dean Winkler / 7 min / 1983

Set to music by composer Philip Glass, *Act III* features rapidly spiralling and multiplying three-dimensional forms that echo the repetitive strains and vital energy of Glass' music.

Courtesy of the artists and Electronic Arts Intermix (EAI), New York.

### *When the Mpungos(Gods) are Coding – Switch/ How to Pray the DIKENGA*

Elizabeth Mputu / 1 min / 2024 / USA

A prayer for and given by Mariwanga, the Kongolesse Mpungo (god) who controls the storms, lightning and wind. A force for change. She awakens like an inactive volcano and requests devotion only in the form of amelioration for nature and all animate beings. Her voice is a roaring thunder, a calling to be answered.

## **ABOUT THE ARTISTS**

**Rebecca Allen** is an internationally recognized artist.

**Elizabeth Mputu** is neither here nor there. She is a whisper, an invitation to seek deeper into one's self.

**John Whitney** was a groundbreaking pioneer in computer graphics, visual music, and abstract film.

**Liz Maelane** is a digital media artist and educator from Johannesburg, South Africa.

**Tabita Rezaire** is as an artist, devotee, doula, and cacao farmer manifesting the divine in herself and beyond.

**Casey Koyczan** is a Tlicho Dene interdisciplinary artist from Yellowknife, NT.

**YOUNG-HAE CHANG HEAVY INDUSTRIES** is yhchang.com is Young-hae Chang (Korea) and Marc Voge (USA).

**Chris Rutledge** is an animator, director and CG artist from Boston, MA.

**Takeshi Murata** is an artist who explores the intersection of technology and image-making.

**Hideki Nakazawa** is a Japanese artist born in 1963 and known for his contributions to digital and conceptual art.

**Maria Meinild** is a Danish/Swedish artist based in Copenhagen.

**Adam Khalil**, a member of the Sault Ste Marie Tribe of Chippewa Indians, is a filmmaker and artist.

**LaJuné** is a Multidisciplinary Artist and Educator.

**John Sanborn** has been a dynamic presence in video art and commercial television production since 1977.

**Dean Winkler** is a design engineer/specialist in computer graphics and optical services.



*For full artist bios, scan the QR code  
or visit [redcat.org/program](http://redcat.org/program).*