

Hello Uzbekistan Presentations: Digital Sculpture and World Creation

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Synopsis

Presentation 8, "Digital Sculpture and World Creation," is the final session of the American Artist Talks series with the American MakerSpace in Qarshi, Uzbekistan, moderated by Michael Pierre Price. Lucy Boyd-Wilson explains why she uses Unity for interactive art and presents "Bioluminescent Cave," a virtual-reality world built in Tilt Brush and finished in Unity. Annette Weintraub presents her cylindrical panoramas, from "Sampling Broadway" in 1999, the vinyl version shown in the CAMUZ exhibition and coming changes to Cinema 4D. Two Minecraft builders from Qarshi then show a city they built, with a museum, a stadium and night lighting. In the discussion, the presenters talk about 3D as another way of seeing the environment, learning the tools by starting simple, games with creative interfaces such as Minecraft and where ideas for a world come from. They also discuss making 3D models from a few photographs, building a shared space and Brutalist architecture in Qarshi and Tashkent, and Price ends with thanks to the hosts and the plan for a page of all the presentations.

Participants (4)

Lucy Boyd-Wilson, Annette Weintraub, Ramis Karimov, Jafar Rustamov

Transcript

[00:00:02] Transcript

Welcome everyone to this final presentation of American Artist Talks at the American MakerSpace and today's topic is digital sculpture and world creation. My name is Michael Pierre Price. I am a Techspressionist artist out of Phoenix, Arizona, and I am really happy to be able to moderate today's interesting discussion on 3D and world creation., Techspressionism has been around now for several years and it is an artistic approach where technology is utilized as a means to express emotional experience and more importantly as well it's a global community of artists who are working with technology which is why we are here today. As part of that community, Techspressionism has monthly salons where we meet online on Zoom, weekly virtual co-working sessions where we share and work on projects and interact with each other with those.

We've initiated a number of exhibitions including the one in Uzbekistan and there are a number of interviews that artists have done with each other and you can find all of this on the Techspressionism.com website and if you're interested to see a lot of the artwork if you use the hashtag Techspressionism on Instagram you will find many variations on Techspressionism.

Last year we were very pleased to be able to present the Techspressionism exhibition at the Contemporary Art Museum of Uzbekistan (CAMUZ) in Urgench. And here's a scene from the outside.

Many thanks to Shirin Tashova who is the director of the Museum of Contemporary Art, and you can see a shot there of the exhibition in the space itself. We are very grateful to her hospitality and everybody who came out to meet the artists who were lucky enough to visit Uzbekistan and the exhibition.

The exhibition then moved on to the Art Station in Samarkand and in December of 2025 and now as you are all aware the digital screen is now available at the American MakerSpace. So today's topic is digital sculpture and world creation. The presenting artists today, first off, Lucy Boyd-Wilson, Annette Weintraub and Ramis Karimov and Jafar Rustamov. Lucy, from San Diego, California,

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Is former video game programmer. Her educational background is in computer science and mathematics with also fine arts at Concordia University in Montreal. She has been in a number of screening exhibitions and has public art on display. She's exhibited in the US, the UK, Europe, Canada, Australia, and Uzbekistan. And she's got work permanently in San Diego as well.

Lucy is really focused on immersive and interactive technologies where dome film, virtual reality, the metaverse and projection are areas in which she concentrates. The environment, worlds in motion has been a recent focus for her. Lucy, welcome. Thank you, Michael. Good evening, everyone in Qarshi. I am very happy to be here. My name is Lucy Boyd-Wilson. My background is in mathematics and computer science and I also studied fine arts. I worked for many years as a software developer in the making animation tools for the film industry and then as a video game programmer and now I am a full-time artist, technologist, and Techspressionist.

I thought I'd start with this very short 15-second clip which is on the digital reel that played in Urgench and use this to show some of the software that I use to create art. So to start with you start with modeling and these are the modeling tools that I use mainly I use Blender it's a modeling animation and rendering tool but I use it mainly for modeling in the past I've also used Virtual Reality Open Brush formerly called Tiltbrush for VR painting and Gravity Sketch as a VR modeling tool gives you a bit more control than the painting tool.

But if you have a virtual reality headset at the maker space, I really recommend you try out Open Brush. It's so fun to be able to just paint all around you. Here's a look at Blender. This is Blender interface, its 3D modeling, animation, rendering tool. It's very complete and deep tool and it's free and open source and available for on Windows, Mac and Linux. And then I bring the models into Unity. This is a screenshot of Unity interface.

Unity is a game engine. It's good for animation and creating real time interactive applications

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Such as video games and in my case interactive art. And you can do scripting and coding in it, which is needed if you're going to be creating anything interactive. And it's entirely free as long as you're making less than \$100,000 a year. And it works on Windows, Mac, and Linux. So when bringing the models into Unity, the first thing I work on is materials and textures and that is how we apply color and patterns to the surfaces of 3D objects, and textures can be animated. Here, these roots are now sort of transparent and white and animated, so they look like they're slowly glowing. And the background is also animated, another example of an animated texture.

And this is a shot of Unity showing the shader graph. I use shader graphs to create shaders. So the window with the rectangles connected by lines, that is an example. That's a small part of the shader graph I created to make the roots look like this with it look so wispy with gaps. Myself I prefer things not to look too solid.

I like things to be ephemeral and transparent and wispy. There are places in the animation where the roots grow as they are here. And in order to make them grow, I had to write some code. Here's a fragment of code that I needed to write to make them grow like this. And here we have a light animated on a path. And it's got a little particle system also. And you can see that the light is moving through and illuminating through and behind all the roots. So anything can be animated on a spline path.

And then putting it all together, the music growing filling the volume. There's two lights, green and yellow for the roots. And here two types of light; transparent ones solid brown, wispy ones, and particles floating between them all.

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This piece is called bioluminescent cave. It's a virtual reality world which I created using Tiltbrush and then it was completed in Unity. It's hosted on the VR chat platform so anybody can go visit it. If you're wearing a headset, you can move around and explore. I created it so that you could explore between the vertical rock structures. And there's also horizontal rock platforms that you can hop up onto and travel around the space that way. Also, and I don't know if it's animating for you, but this is an example of an animated camera moving on a spline path. And when you're creating for a virtual world, you want to create a space such that, you know, people are interested to explore.

What is it that's going to attract people to another part of the world? Maybe it's a different color, maybe it's lighting, maybe there's a sound or an animation. And this piece is called Earth Tree Sky. It's a dome film. I created it in virtual reality and tested it in virtual reality. It's shown in a number of dome film festivals in the United States and UK, Canada, Australia. And here's a couple pictures of people leaning back on bean bag chairs, in the dome looking up at it. On this particular dome, the dome screen goes all the way down to the ground, which makes it even more immersive. Many planetariums, these dome screen hovers above your head, like 8 ft above your head. And finally, this is a list of my software and hardware. The items in green are free and the items in red are not. Again, I use my main development environment is Unity.

They also use Blender and have used Open Brush and Gravity Sketch and Inkscape's an excellent free vector drawing tool and GIMP is very comparable to Photoshop for image editing. And mainly I use all free tools except for Wondershare Filmora which I use for video editing. And once in a blue moon I have to use After Effects if I am creating a dome film or Photoshop if I am working with massive images like for public art. And my hardware is an MSI gaming PC with Windows 11 and a headset. And I use Kinect motion capture cameras for interactive works. And this is my cat who's the softest of all software and loves to

[00:12:26] Transcript

Hang out amongst the hardware demonstrating to you all. I am so happy that I can show you this most important part of my development environment. And thank you everyone. I'm looking forward to your questions and please connect with me on Instagram and Facebook. Thank you so much. Back to you, Michael. Thanks, Lucy. That was a wonderful presentation. Sorry for a couple of the glitches there, but so next up we have Annette Weintraub from New York City. Annette's traditionally trained as a painter. She got degrees from Cooper Union and the Graduate School of Fine Arts at the University of Pennsylvania. And she began working digitally in 1989 using Painter, which was a very early piece of software that tried to replicate traditional sorts of paint techniques, and then in 95 her first internet work, Realms.

Annette has been in some very significant and well-known exhibitions like the Whitney Biennial in 2000 which was the first inclusion of digital art, also International Center for Photography, the Museo Nacional de Bellas Artes in Argentina, if I didn't mispronounce that too badly, and also in the International Film Festival in Rotterdam, ISEA, and SIGGRAPH art shows as well. Annette's also professor Emerita at City College of New York.

Annette, we welcome you and look forward to your presentation. Thank you so much, Michael. I am really happy to be here with you today and to be zooming with everyone in Qarshi. This is my Brooklyn studio. On the left are four panoramic prints. For several years, I've been working on moving panoramas and virtual still life images, both of which compose 3D models in a virtual space. So, what are panoramas? Panoramas are images which surround the viewer with an environment. The viewer is inside looking out and create a sense of place. They can be stitched together from multiple aligned photographs or captured with a 360 degree camera. The first panoramas were painted and exhibited in circular rooms. Starting in 1787, the Irish painter Robert Barker created cylindrical paintings of landscapes and historical events.

Panoramas were the first immersive environments. They were a forerunner of film and a popular form of entertainment. After the invention of photography in 1839, photographers produced multiple image panoramic scenes and the popularity of the painted panorama declined. My recent panoramas are not camera rendered but created in 3D with photographic

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Elements added in Photoshop. I work with cylindrical panoramas which don't include a bottom or a top plane. There are also cubical or spherical panoramas, which Do. My first panoramas were created in 1999. Sampling Broadway was a virtual journey along Broadway in lower Manhattan. Broadway is a long street that runs from the bottom of Manhattan to the top. I selected six sites along downtown Broadway. Wall Street was the first location.

In the image on screen, the panorama is at the bottom. The top image is a detail. I used one of the first digital cameras, the Nikon G1 on a tripod with a panoramic head to capture the images. I imported the photos into Reality Studio and stitched them together. Then I used Photoshop to adjust overlaps between the images, correct transitions, and colorize them.

I recorded the audio files, created GIF and text animations, and reimported the assets into Reality Studio to set the hotspots. The final scene was saved as an IVR file, a type of QuickTime VR and VRML or virtual reality modeling language file. Unfortunately, the Reality Studio IVR file cannot be read by current browsers. So this project now exists only in documentation but it could be recreated using the component files in JavaScript. At the time many artists were working with Apple's QuickTime VR which was also discontinued in the early 2000s.

20 years later I became interested in the panorama again. My recent panoramas are records of walks I took in my studio neighborhood. They combine low polygon 3D models and photographic fragments in a long format image that's 2100 by 30,000 pixels. I am interested in how walking and perception interact to create a visual and emotional experience. I use native 3D tools in Photoshop which were discontinued in 2021 when Adobe introduced Substance 3D. I also created an audio track incorporating ambient urban sounds. The panoramic image animations were designed for the Internet. So I use jQuery and JavaScript for motion scripting. In 2024, the New York City Department of Cultural Affairs invited me to adapt my panoramas to show how art could be used on the fences, sheds, and building netting used to protect sidewalks during construction.

Since my work uses 3D models, it scales to any dimension from a small print to something that

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Could cover a building. In fall 2025, as part of the Techspressionism exhibition at CAMUZ, I showed a duplex version of the panoramas which was printed on vinyl and hung with grommets. So this was 1 by 3 m or 3 ft by 10 ft. I also showed my virtual still life images of CAMUZ. Still life is a traditional genre of art which reminds us of our mortality and the transitory nature of life. I'm interested in exploring our

attachment to material things and how we personalize our domestic landscape to the objects that surround us. In Maxon Cinema 4D, I positioned the objects in a 3D background without edges or corners, which is analogous to seamless photo paper. Then I added materials and multiple light sources and rendered. Cinema 4D incorporates Red Shift, a rendering engine that produces highly realistic lighting and detailed surfaces.

I work with complex shadows, reflections, and distortions of light, perspective, and scale. I print from Photoshop without adjusting the image. In an earlier series, I focused more on the object's form and used compressed space. I wanted to strip away color and texture and work primarily with shape, light, and shadow. This image was created in Cheetah 3D software for the Mac. Cheetah is an inexpensive software package with a full set of features for composing and lighting but with only very basic rendering engine, but the simpler rendering was appropriate for my concept for this series. So here are some of my 3D tools. Blender is very full featured and free of charge but it does have a steep learning curve. In Photoshop Beta, you now can take a 2D photo and use AI to render it as a 3D object.

Thus, you can change the position and orientation of the object in a composition and harmonize the lighting with the existing background information. And just in case you don't know, Cinema 4D has a free student license. So, this is a Cheetah 3D interface. It's a really great package for learning since the interface is so simple.

And this is a screenshot of Cinema 4D, more complex than Cheetah or Sketchup with a lot of contextual menus but the rendering engine Red Shift is really extraordinary. And if your computer is fast, it's really fast. So what about AI and 3D? Many of these AI features already exist in Blender natively or with plugins. There are also plugins and add-ons

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For Cinema 4D. By the end of this year, Cinema 4D will integrate many of these features. This will truly change the workflow for 3D artists. So thank you very much for listening to my presentation. You can follow me on Instagram or go to my website to see more of my projects. Thanks Annette. That was a very fascinating presentation. Now we're pleased to present as well two of our Qarshi partners Ramis Karimov and Jafar Rustamov.

And they've been exploring Minecraft as a way of learning about 3D world creation and such. So, we're gonna let them take over now. So, Ramis. You have to unmute. I muted you because of the background noise. Sure. So, today we're pleased to present our Minecraft worlds. We have two different worlds.

I have like creative worlds in which I built my own city with skyscrapers, with parks and other facilities. And Jafar has a survival mode in which he constructs different engineering engineering. Right. So yeah. So I think Michael's going to show your work now. Yeah. Yes, please. So my city has like several districts and we are now heading to the district with skyscrapers.

One building takes like two days, one to two days to be built to be finished. The building on the left side was like the Tashkent museum.

[00:24:51] Transcript

You can see a stadium, football field, large (swimming??) pool. And now it's like nighttime in my city. I installed this lighting system across the city. Yes. Like is like screenshots or do you want to say anything about the menu in the bottom? Sorry. Ah. So, on this photo you can see like this building resembles a museum which is located in Tashkan (not sure of the spelling) and was constructed during the Soviet period, like its shape and form resembles that museum. Yes. And on the right side there is like three floor building which was made of bricks. It resembles like classical American architecture. And now we have a

video presentation by Jafar Rustamov.

So, this is a basement. There is a heating system here and it's survival mode. It's not like creative mode. 0:26:37.680,0:26:43.920 This is a meeting hall and this is a map the first world and fascinating. So it took Jafar two years to build this world. From zero. Yes. And he was creating it himself with his little brother.

All right. And this is a night view in Jafar's world.

[00:28:11] Transcript

Thank you. It's very interesting to see the work in Minecraft juxtaposed against what Lucy and Annette presented for us. I think it's a wonderful presentation of the vast possibilities that 3D presents to artists. So, thank you to each one of you for your presentations. Thank you so much for having us. Yes, was like it's great pleasure to prepare these videos and like screenshots. Thank you for including that part in today's session.

So, I guess I'd like to start off the Q&A with a question for any and all of you. Since we're focused on technology, technology obviously over the last number of decades has provided new avenues for artists to create artwork. So I guess it sort of begs the question: why 3D and why your particular use of 3D for creating art? What is it about that you feel compelled that this is an avenue to follow and to create with? So, whoever wants to go for it, go for it.

Well, for myself, I, want to be, creating environments that entirely surround the viewer. So that the viewer is in a place. It's not art as an object. It's art as a place, and to really have that sense of immersion and feel that they're within the place like being in our environment. To give that sense of for me immersive experiences like in a dome or virtual reality. It's a feeling, you know, it really impacts your physiology in a way that you more feeling it. I mean, of course, it's visual as well, but I want to create that sense like being out in the environment. So that's what I'm always looking for and that's why 3D I mean and it's what I've been working in 3D and animation my entire adult life.

So that's really the only way that I know of creating. That makes perfect sense, Lucy. Yeah. Yeah. Obviously. Annette. Yeah. So, I've been interested in 3D for a very long time,

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But I've only recently begun to incorporate it in my work. But what I became interested in was in 3D as an alternate way of seeing our environment. Because in any artistic approach, you create a way of interpreting the world. And 3D is a very particular way of seeing the world both spatially and in terms of the construction of objects and surfaces. It's a way of reinterpreting the traditional tools of the artist; texture, space, lighting. And I also became interested in the kind of control that you have when you create a space and environment. How you can use multiple sources of lighting and reflection and kind of minimize certain characteristics and maximize others and it gives you a kind of total control that you don't have with other ways of looking at the world. That's great. Yeah, that's very well put.

Thank you., Ramis or Jafar, do you have any comments that you want to add in terms of your work with Minecraft and what drew you to that? So, we only have one like idea about Minecraft. Jafar is planning to create a special like server for like American Maker Space Minecraft. So everyone can like join and build something related to our space. And he's working on this like Minecraft world. Oh, sorry. Maker Space world. Oh, that's awesome. That's fantastic.

Because we have like a lot of Minecraft fans here across the country and this way we can like make people interested in our space and engage more people basically and maybe even find like some fans abroad hopefully. Yeah, it's very engaging which is perfect to draw people in. So that makes a lot of sense.

Okay. So, it's rather obvious from the presentations that especially both Lucy and Annette shared is that going from 2D to 3D, you really step up in regards to the interface of how you think 3D versus a flat 2D space. So if there are those whether they're in Uzbekistan or anywhere in the world that are artists who are interested in 3D but may not have ever tried it, what advice or what pitfalls would you share with them in getting into working with 3D?

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Sure, Annette. I think you, I would start with simpler tools and really start with by learning the interface. I think we all hit on how complex the tools can be and especially if you're integrating several tools. I mean both all of the software, Blender, Cinema 4D, Maya is kind of known for having contextual menus that are very, very deep and sometimes you can't find the tool or the process that you want. But more recently, I've just been blown away by the changes that are happening because of AI. Yeah. And so, I'll just give a simple example. 0:35:33.840,0:35:41.280 The company that makes [Blender is a German company Maxon that makes] Cinema 4D is a German company called Maxon and they have a very detailed manual but it's very hard to follow. So using just the AI in the browser, if I'm looking for a particular tool or a particular effect, I just say like where do I find the tool that does X or Y and I get immediately a kind of a readout on what to do next and it's extremely helpful.

But as I said in one of my last screens, there's now image to image to 3D model AI, there's text to 3D model. I think the workflow of 3D is going to change enormously with those capacities. And just as an example, I had a very bad photograph of a fire plug that I put in Meshy and it made a great little 3D model in you know just minutes.

So it's really another way of working and in some ways it really speeds up the workflow. Yeah, I'm seeing AI really enhancing not only 3D but so many other aspects as well. So that I think the next few years is going to be really interesting to see the sophistication that AI can bring to creating things like working with 3D. I agree with you in that. Lucy, any advice or any things that you think you might tell somebody who's trying to start off understanding working in 3D as an artist? Well, I would say one natural place to start for younger people or not even that young people, but I mean just video games. As a video game programmer, I mean, it's so natural for many people who play games to be moving around worlds and exploring and handling things and you're just so immersed in the art of

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Video games that's a beginning. That's an easy fun beginning and you get to play in these places and just enjoy without the difficulties of creating. But to be enjoying games that also have a creative interface like Minecraft. Oh my goodness. I mean, how fun is that to just be able to, you know, move through your worlds and create as well? And it's fantastic. Yeah. So, and yeah, and there's other games that also have sort of creative interfaces and you can create your own worlds and stuff. So, I think that's a really excellent way to start. And I definitely would agree with you on that. Yeah, it gives you that sensibility of what 3D is sort of. You get sort of a visceral sense of it by immersing like you said in playing. So, Ramis or Jafar, how has working with Minecraft been for you all in regards to just learning about what 3D is all about and creating an environment where people can have fun and interact?

So Jafar is saying like so for him like 3D world in Minecraft is like the space where you can create whatever you want and you can do whatever you want like it's an open space where your creativity has no limits. There is no limits. Yes. So yeah, for him it's like again like So it's like understanding of the object or this the model for us it's like a in maximum understanding the object than the 2D it's more clear and understandable so when you can like see the

[00:41:36] Transcript

Form it helps you to better understand like yeah the world around. Minecraft helps us to transform our ideas. It's a good opportunity transform our ideas to the Minecraft world. Yeah. Can I ask a question? Where do your ideas come from? Where when you say I want to do a city or I want to do a landscape or replicate something that is in (TSH Kent??) for example. How do you go about imagining what you're going to show? So there are lots of things that inspire me to do this work like building with buildings like in our city there are many building how process and it's every day inspires me to get new ideas how it could be done better and that's why I every day we with my friend Jafar through Minecraft create our own ideal world despite there are some was so you can reshape what you don't like we can make changes to this buildings like a more optimal solutions.

Like yeah modifying our reality. In reality is just like buildings here we call them [karokka] which means just box. Buildings resemble boxes but in Minecraft you can like modify them to like make them more like looking more interesting. So Jafar is saying he loves like how to say like huge not just yes not just huge but something considerable, right.

[00:44:45] Transcript

And while he's building his world, more ideas are coming to his mind. And like he has engineer, a mind of engineer, because like when he starts something even though he might not know something, in the process he learns and he's a and like more new ideas coming during the process of constructing and building. You can call just he's a gifted children like a how to say well wonder king. Yeah, wonder kid is from childhood.

Have a gift like maybe it's like genetic his mind is so just yeah gifted guy who we are yeah And I personally really love like Soviet Modernism. Do you know Soviet Modernism like brutalism and modernism? I really love buildings made of concrete and I really love like Stalin epoch building like emperium buildings.

They are like very huge and very like great looking. So I so this like fields in architecture really inspires me to build such big and buildings like yes like I have in my on my Minecraft world. Does Minecraft allow you to import objects or does everything have to be built in Minecraft? Yes, it's possible. There is like new website that allows you to like take any building on the map and put it on Minecraft, but we haven't yet used it. We built everything ourselves. Yes. Everything was built. Well, I was thinking because in Annette's presentation, she showed how she uses Meshy, which is free software, to create 3D objects. And I was wondering if you were inspired from that idea either to create your own 3D objects and then if you could bring those in. And also with some of what Lucy showed of moving things in, of moving through space with added more abstract forms.

Honestly, when I was a child myself,

[00:47:49] Transcript

I used to make like buildings from paper. I used cartoon paper to make like buildings, streets and people like 3D objects. Wow. And like it might be out of topic, sorry, but we have recently discovered a website that allows you to make 3D models of literally anything. You just need like three, four photos of an object. You can, or you want to, transfer to a 3D object. And we recently made this figure of our artists.

Yeah. So this is like [Arson]. [Arson] participated like joined our last session and we took like four photos of him and uploaded them to that website. That website helped us to make a 3D object and we printed that object like on our 3D printer and we got this figure. And you can like print whatever you want. What's the name of the website? It's a Chinese website. I can send you the link to that website. And sure, I will do

that. How are we doing on time? I may I may have to beg out. So Cynthia, you might have to take over as moderator. Okay. Are we close to. Yeah. I'm just I'm interested because I think both Annette and Lucy brought very personal ways of thinking about moving in 3D space and how you activate it and make it. Actually. I'd like to hear from Annette and Lucy. If it how what motivates them a little more They talked about it in presentations, but making it anything else you have to add actually about the transition to making the space so personal from the logistics of creating the object and then what moves you next to make sure that it's a personal space and not just a replication of objects.

So, Yeah, sure. I mean, I was very aware from the first time I started working with 3D objects. I mean, this time around in the Photoshop 3D that I wanted to not so much impose my aesthetic, but create my own aesthetic because what I saw in a lot of 3D work was an aesthetic that was determined by the software and the available models. So, even though I was using models that I downloaded, I made sure to really customize them and make them kind of

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Conform to my aesthetic. So, I wasn't just really drawn in to the aesthetic of the software or the look of the model. So, all of my models have been really transformed in one way or the other. If sometimes in terms of shape, sometimes in terms of surface or lighting and I felt that helped me kind of personalize the images so that they became part of my aesthetic and I wasn't pulled into the aesthetic of the software. Great. I'd like to, my spaces I like to create them very sort of ephemeral and a lot of transparency and always wanting to bring in this feeling of sort of disintegration and dissolving and coming and going soft forms that so ephemerality is what I'm always looking for. Can you define ephemeral? I'm not sure that's a word that. Oh, Oh my goodness. I'll have to say five times in a row.

It's okay. We'll put it in. Something transitory and not necessarily permanent in duration or in physicality. Yes, that's great. Thank you. Thanks. And Ramis and Jafar do you your work see also when I looked at each of your videos when you sent them to me I could actually tell you didn't have to label they really reflected a bit of your personalities and your way of thinking.

What do you do to make sure that it's your way of thinking or does it just come naturally to you? So it comes natural actually. Okay. Sorry. Yeah. When he like when he's building something in his world, he like doesn't have an initial plan. And it's just coming naturally when he starts like more ideas are coming and this way something incredible appears in his world. And where do the ideas come from?

[00:54:18] Transcript

In the outer world like nice buildings. So ideas are coming in from inside his mind not from the outer world, from his own imagination. So yeah from his own mind. I wanted to mention the notion of creating a shared space these places where many people can go to like what you're creating in 0:54:58.800,0:55:05.920 Minecraft you can go there together and as in video games you can play with your friends and be in the space together and as Techspressionists we've had our metaverse events where we can move around our created art galleries and show each other what we created. There was a couple of years that I had a VR artist group and international all over the world and we'd create VR spaces and then visit each other's spaces together in our headsets. And visit each other's art and be in these gallery spaces or virtual reality worlds or Minecraft worlds is just a you being social like in a video game.

That's a very different way of thinking about, you know, creating, creating an environment to be shared is kind of interesting different. So, Michael, did you have any I think that the center is closing in 10 minutes over in Qarshi. So, it may I don't know if the noise outside is going to be really too loud. So, but yeah, I mean, I think that 3D definitely changes the game in a lot of ways for what artists are able to do. You were talking about the social environments. Lucy, it's almost like the modern technology version of the

happenings from the 60s things. So, it, yeah, I just think that as humans growing up now more and more immersed in technology, the way art gets shown and experienced and, profoundly enjoyed is going to be, evolving along with that technology.

Okay. So, does anybody have anything else? Because I think we're coming up on ending time. I mean, I did want to mention a minute ago, Ramis, you did tell us that your inspirations came from

[00:57:28] Transcript

The buildings around you that you really liked brute architecture. So, I thought that's was a really interesting observation. Brutalist architecture, excuse me. Unfortunately we don't have such architecture here in Qarshi. It's still available in [Tashent] fortunately but yeah it's being just deconstructed. Oh really? Well we still have a lot here in the United States. We still have a lot. That's actually great because like they really represent something right. I mean like now we're replacing such buildings from the Stalin epoch by just boxes, glass and concrete boxes and people don't really like them. But when you have like a building that actually represents something, it's like a real value. There actually was an exhibit at MoMA at the Museum of Modern Art in New York about Brutalist architecture.

Annette, do you remember, and Roz, a couple years ago? Yeah, it was a couple of it was a couple of years ago and it's very much I think out of favor here now, but I think especially in the like former Soviet Union countries it was very popular because a lot of the examples were from like Czechoslovakia, Bulgaria. I don't remember if any of the examples were from Uzbekistan or Central Asia, but I definitely remember sort of Poland, Bulgaria, Czechoslovakia had a lot of examples and they were primarily concrete which is a very you know flexible but inexpensive way of building. Yeah. Great. Okay. So Michael, I think kind of back to you to summarize.

Well, it's been, I have to say, as not only a moderator, but a participating artist and, a viewer of many of the presentations that have been made over the last several months, that the Techspressionism community is very grateful to the Maker Space venue and all of you in Uzbekistan who have welcomed us. I'm grateful that this is a way for our two countries to get to know each other a little bit better and as artists to express ourselves and to be inspired by each other. So many many thanks to all of you, and Cynthia, many thanks to you for being such a central person to make all this happen. Yeah. Well, and I have to fortunately Lucy is here because Lucy and then Karen LaFleur who's not on now, but they worked really hard to put together

[01:00:40] Transcript

The groups of presenting artists. Yeah. You know, I could only go so far with without Lucy also, we wouldn't be here. So, I do want to say again, there will be an easy link page on the Techspressionist website to all of the presentations, and most of them now have captions enabled in English. So, when you watch it on YouTube, you can actually stop and start it and go back if you don't understand what somebody's saying and watch it with the captions.

We hope to have all of those up in the next week and then I will send you the link and hopefully you can publicize that to your group in Qarshi. Sorry I had to go away a few minutes. I was trying to listen in. We got a late start, but it's been a great series and it was fascinating. I look forward to continuing this dialogue, but it's a great series. Thanks everybody.

Thank you so much. Thank you. Yeah. So anyway, any more questions from us before we sign off? Ramis, do you have any? We just want to say thank you so much for such great like sessions about Techspressionism about how science can influence art. So, we really appreciate all your hard work and we're impressed that you're setting up the new space and we hope to be in touch. And if anyone wants to

join any of our regular monthly salons, they are at 10:00 at night in your time. So, you would have to do it from home, but you're welcome to join. And we do have the ability to have simultaneous captions in Russian. We don't have it in Uzbek. So you're welcome. And all. Yep. So that would be good. We'll send you the invitation every month, Ramis, and you can share. Okay. Thank you. Thank you so much.

Thank you, Cynthia. You've been a such a great facilitator for this like several month. Thank you so much. Yeah. We're looking forward to seeing what happens in the future and more connections. Yeah. Yes. Yeah. And we hope the overall sessions have inspired people to really explore personally. I mean, you've seen this great group of artists who really push their ideas over decades of exploring, of course, but they've been so generous to share their ideas. It's really been amazing.