

Techspressionist Salon 29: Techspressionism 2021 Opening

Recorded October 26, 2021

Synopsis

Salon 29 (October 26, 2021) is the opening of the Techspressionism 21 virtual exhibition, which includes about 93 artists from around the world, with Davonte Bradley guiding a tour. Colin Goldberg explains how the term first appeared in print in the exhibition catalog, with an essay by Helen Harrison, and Patrick Lichty reads a statement on art and its age. Artists then talk about their pieces, including Nina Yankowitz, Verneda Lights, Chalda Maloff, Holly Gordon, Uli Ap, Karen LaFleur, Sue Beyer, Steve Miller, Cynthia Beth Rubin, Deann Stein Hasinoff, Cynthia DiDonato, Roz Dimon, Jan Swinburne, Victor Acevedo, Malavika Mandal Andrew, Michael Pierre Price, Renata Janiszewska, Diana de Avila, Clive Holden, Goldberg, Lee Musgrave, Alan Kinnard, ScoJo, Lee Schnaiberg, Negin Ehtesabian, Sean Mick, Lucie Králíková, Caro Ramonde and Cheryl Audet-Lavoie. Goldberg also explains how the group finds artists through the Techspressionism hashtag on Instagram.

Participants (34)

Alan Kinnard, Allen Hirsh, Caro Ramonde, Chalda Maloff, Cheryl Audet-Lavoie, Clive Holden, Colin Goldberg, Cynthia Beth Rubin, Davonte Bradley, Deann Stein Hasinoff, Diana de Avila, Holly Gordon, Jan Swinburne, Karen LaFleur, Lee Musgrave, Lee Schnaiberg, Lucie Králíková, Malavika Mandal Andrew, Michael Pierre Price, Negin Ehtesabian, Nina Yankowitz, Patrick Lichty, Renata Janiszewska, Roz Dimon, Sahar Moussavi, Sarah Song, ScoJo, Sean Mick, Steve Miller, Sue Beyer, Tommy Mintz, Uli Ap, Verneda Lights, Victor Acevedo

Transcript

Davonte Bradley

Hello, hello, and welcome everyone to our Techspressionism virtual salon. This is our 29th meeting, and it's kind of a big one, because today we are actually going to debut our Techspressionism 21 virtual exhibition that comprises about, what, 93 different artists across the globe.

Unattributed

95.

Davonte Bradley

95. Whoops. I'm sorry for those two people I left out. But yeah, it's kind of a big deal. And well, first of all, I'm Davonte Bradley, otherwise known as Davo. I'm usually the moderator for these wonderful meetings. And joining me is a host of a bunch of other artists and supporters of this movement. All wonderful folks.

And well, here, pretty much how it's going to go is that, you know, we're going to have Colin, who coined the term, Techspressionism. And Patrick kind of give an intro to what this whole exhibition is about, how the project started, and all the work that went into it, and, you know, just how meaningful it is to us. And yeah, I think that pretty much covers everything, I think. So that being said, I'm going to go ahead and share my screen, give you guys a walkthrough of the exhibition while Colin and Patrick do their thing.

Colin Goldberg

All right. Awesome. And for all you that joined us just now, the show is now live at Techspressionism.com. It'll be on the homepage through the end of the year. And the permanent address of the show is

Techspressionism.com slash TS 2021. So that's going to redirect to the homepage through December 31st. And after that point, it'll be permanently archived at that address.

So first of all, I'd like to thank Davo, our moderator, as well as my co-host, Colin. My co-curator, Patrick Lichty, and our advisor, Helen Harrison, for all of your time and energy put forth towards this project so far. My name is Colin Goldberg. And I'm zooming in from southern Vermont in the Green Mountain National Forest where we moved a couple months ago. So I'd also like to thank all the amazing artists who contributed work towards this exhibition, as well as everyone in the audience attending today. And while our moderator is still here, I'd like to thank our moderator, Davo, who takes you through on a quick walkthrough of the show. I'm going to just provide a quick overview of Techspressionism and how we got to where we are today. So I originally came up with the term Techspressionism in 2011 as a title for a self-produced solo show at Four North Main Gallery in Southampton, New York.

And the term was first used in print in the exhibition catalog, which included an essay written by the critic and curator, Helen Harrison, who's here with us today. Helen is the director. She's the director of the Pollock-Krasner Houston Study Center in East Hampton, New York, and is now serving as Techspressionism's advisor. She's also the former curator of the Parish Art Museum in Southampton, New York, as well as Guildhall Museum in East Hampton, New York.

In 2014, I decided to write a manifesto as a way to capitulate some of the ideas that I feel Techspressionism represents. I was inspired by other artistic manifestos of the past, including Andre Breton's Surrealist Manifesto and Marinetti's Futurist Manifesto. I was inspired by the work of the artist, and I'm very grateful to have him here today. There's 10 points in the original manifesto, but I feel that the first three are the most central. The first one is that the computer and technology in general are not separate from humankind, but are a natural extension of us.

Two, technology is a continuum which is as old as humanity, not a novelty or fad. Three, the computer is one of a long string of tools which have enabled human expression, including the typewriter, the camera, the printing press, the pen, the pencil, and paint. Four, digital solutions actually serve as tools for AI that helps humans imagine human characteristics more accurately than digital technologies have ever imagined or imagined. Five, communication technology seems more intuitive than speech recognition and FRAME functions are easier and faster than Microsoft Excel or Excel services. Six, AI becomes slow in exploring changing perspectives and presuplying solutions that accept billionaires in terms of accessibility and connectivity. For Techspressionism and I happened to see that an artist named Oz Van Rosen whose work is included in this exhibition had used the term to describe her work in an article online.

I believe the publication was called Beyond Photography. And so I reached out to Oz to see if she was interested in participating in putting an artist group together around the idea of Techspressionism. She liked the concept and we discussed using Instagram as a platform to locate like-minded artists. Later that month I met with artist Steve Miller to discuss the viability of working toward establishing Techspressionism as a term of art historical nomenclature. I first met Miller in 1993 through an undergraduate internship in which I worked as Steve's studio assistant.

We developed initial language for a website and developed a strategy to propagate the term Techspressionism through the use of social media and hashtags. And on August 22nd of 2020, Techspressionism.com launched from the front porch of Steve Miller's studio in Sagaponack, New York. Shortly thereafter I presented the idea to Helen Harrison who agreed to be the group's advisor and Helen suggested the development of an exhibition as a framework for the development of an artist group and it was decided that a virtual exhibition would make the most sense in light of the coronavirus pandemic.

An account was established on the Kunstmatrix VR exhibition platform to begin initial research and

planning of the event. Our catalogue published three albums sorry only five electrical offerings were featured today two released early next month by Chief lays proud over 50 thousand credits under its At first this exhibition came into existence around December 22 in compounds plastic screens old hatch walls large chimneys lots of carpets including windows across the gallery built into what became an envelope which offered access to transformational audiences before sharing accessibility features such as presuprisk presuprisk at Bowling Green State University in Ohio. Over a decade ago, we earned our MFA degrees in computer art together, studying under Greg Little, whose work is also included in this exhibition, which Patrick has co-curated with me.

In the initial salon meetup, the group came to a consensus on the primary definition for Techspressionism, which is an artistic approach in which technology is utilized as a means to express emotional experience. And that definition is really a mashup of the definitions of technology and expressionism, specifically expressionism.

But Helen actually made the suggestion that the initial definition used the word style, an artistic style in which technology is utilized as a means to express emotional experience. And I think it's important to state that one of her main contributions, in my opinion, was that word style was replaced with the word approach. So this is not work that's unified in any form or form of expressionism. It's actually more than just unified by sort of a tech aesthetic in any way, in my opinion. It's a very diverse body of work that is unified by the approach and the philosophy behind the methodology involved in the making of the work, not necessarily work that all looks the same, which I think is an important distinction when we're seeing things like glitch art and other things like that out there on the net today.

So with the addition of Patrick, who was teaching in Abu Dhabi at the time, this core group effectively became Techspressionism's founders when we met and came to a consensus on the definition of the term. Shortly after the first salon, Patrick suggested a set of revisions to the original manifesto, resulting in version two, which is the text currently posted on the website.

And in October of 2020, the Techspressionist Visual Artist Index was established, which is a curated text that was published by the Texas Art Institute for the first time in the United States. It's a curated selection of artists primarily located through their use of the hashtag Techspressionism on Instagram. The first artist to be added to the index was Marcos Peclevanos, one of the artists in this show. He's been followed by a growing international selection of artists, now including over 270 artists from 40 different countries around the world. On January 5th, the Techspressionism YouTube channel launched containing recordings of our salons, starting with salon number eight, and a new Techspressionist artist interview series initiated by artist Roz Dimon, whose work is included in this exhibition.

On February 1st, Techspressionism.com began a strategic partnership with German technology firm Kunstmatrix Technologies AG, which is the technology platform that this show is being hosted on today. On April 15th, Techspressionism CoLab, the first group exhibition of Techspressionism artworks opened during salon number 15. This ongoing project, initiated and curated by our moderator Davo, was inspired by the idea of notable collaborations like Warhol and Basquiat, as well as the collaborative spirit of the jazz tradition, which Basquiat also drew inspiration from. The project involves two artists passing a digital file back and forth to result in a collaborative piece. You can see the two different CoLab shows on the website at Techspressionism.com slash exhibitions. On February 1st, Techspressionism.com opened a new exhibition called The!

In May 5th, 2021, NFT Now, an international online juried exhibition of NFT works launched. And that show is curated by Anne Spalter, whose work is also in this exhibition. Then the show opened live on Zoom for public viewing using Kunstmatrix, including a catalog and curatorial essay by Ms. Spalter. The

show is featured in Artnet News as a Freeze Week Editor's Pick by senior editor Sarah Cascone. And the recording was recorded live. The opening was recorded live like this one is via Zoom and is available for viewing on YouTube.

So coming into this month on October 20th, the hashtag Techspressionism hit 25,000 posts on Instagram. And today, Techspressionism 2021 is opening, which is the first large scale survey of Techspressionist artworks. The show includes artworks from 95 artists spanning 26 different countries. And the show's first public exhibition, The Wrong Biennale, is opening on November 1st. The show and associated artist interviews comprise the Techspressionist Pavilion at The Wrong Biennale number five, which is opening up at therong.org on November 1st.

I envision the current manifestation of Techspressionism really as a decentralized collaborative social sculpture. And the German artist Joseph Beuys created the term social sculpture to embody his understanding of art's potential to transform society. As a work of art, a social sculpture involves human activity that strives to structure and shape society or the environment. The central idea of a social sculptor is an artist who creates structures in society using language, thoughts, actions, and objects. Since the concept of social sculpture has been an inspiration for this project thus far, I'm going to close with three transformative goals I have for Techspressionism personally. The first would be the presentation of innovative work and ability to create an image of the broad range of styles reflecting the expressive potential of electronic media.

The second would be the demonstration that artists have always adopted contemporary technologies for creative purposes. This isn't something that just started with the computer. And the third would be that curatorial inclusivity is a priority in terms of gender equality and international focus and sociocultural diversity.

This past February, an exhibition proposal for Techspressionism beyond digital received approval from Southampton Arts Center. And the exhibition will open at Southampton Arts Center in Southampton, New York in April 2022, and will run through the summer of that year. The show is going to encompass a selection of paintings, drawings, prints, sculptural and video works, as well as an immersive component.

And it's going to be a very interesting and very interesting exhibition. It'll be the first physical group exhibition of Techspressionist artworks. One last thing, within the last week or so, a bunch of different artists in this show had mentioned that they had their work minted as NFTs. This wasn't the original game plan, but I wanted to make it something where if artists have work to sell, they're able to monetize this exhibition in some way. So if any of the other artists who have not yet minted their work as an NFT wish to do so, please send me the link to your NFT. It has to be the piece that's already in the exhibition, and I will add it to the online gallery. So that's all for me. Thanks for listening, everyone. And I'm now going to hand the mic over to my co-curator, Patrick.

Patrick Lichty

Okay, thanks, Colin. This is going to be very interesting because of the fact that myself, I think that we're probably flipping our usual positions is that myself is that you're being the artist in the field and myself being the academic. I think that, you know, I thank you very much for that kind of rather thorough academic and rather quantitative, you know, history of Techspressionism. And the thing is, is that to your, maybe to your Apollonian position on this, I'm possibly going to be maybe the representing the Dionysian, you know, side of Techspressionism.

So I have a little manifesto or I offer it hopefully in the most positive way possible. So I want to say that this on this opening of the 2020-2021 Annual The Techspressionist Community exhibition, I want to give a few words in humility that may not sound so humble at all. Humble in that I realized that what I might be

saying may be taken as the height of audacity or even arrogance. But humility understanding that we're sending really no less than the center of history itself. So I want to quote one of the fathers of the genre, Wassily Kandinsky. And he says, You know, what we did was we took out all of our freedom and our And there's a quote that's often quoted, but I want to quote all of it and reply to it.

Every work of art is the child of its age, and in many cases, the mother of our emotions. And this is something that resonates with us. It follows that each period of culture produces an art of its own which can never be repeated. Efforts to revive the art principles of the past will best produce an art that is stillborn or dead. It is impossible for us to live and feel like the ancient Greeks. Now, the thing is, before if anybody judges me for invoking this particular quote in its whole, give me just a moment of your time. I'm not, in a way, if I can be a little bit light, I'm doing nothing less than a living white guy. Andrew? I'm not doing an argument with a dead white guy on the matter of art history itself, as one of the problems of art history these days in itself. But our moment is driven by far more than that.

Being that we're inspired by the principles of expressionism, and as expressive technologies don't mean that we're trying to revive things like German expressionism, Abbeys, or neo-expressionism, it means that we are nothing less than an ongoing set of beliefs. We are descendants from dozens of countries of countless shades and genders inspired by those ideas that those people put in motion. To use Kandinsky's metaphor, we're not looking to live as the ancient Greeks, as he said, as much as Pollock or Bachelard sought to live like Kandinsky, Matisse, or Klee. Forbears of the first wave of the Avant felt that they were singular in their vision. But what they did in their vision was to live like the ancient Greeks. What they did instead was to put forth a golden sound that resonates on through time to this day.

The expressionists could no more see beyond themselves to the abstract expressionists, as they could no more see further to the color-field artists and the neo-expressionists. Kandinsky had no more idea about Pollock and Krasner, as they had no more inkling of people like Kiefer and Basquiat's decades.

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Kandinsky had no more idea about Pollock and Krasner's decades. Kandinsky had no more idea about Pollock and Krasner's decades. Of our time wishing to express ourselves through technological means, it isn't to live in Weimar, Germany, or on the Lower East Side in New York and Chicago or anywhere else.

We're not these people. We don't live in those times. But as art history proves, ideas resonate in their own way, in their own time, and that is where I believe we are with Techspressionism. Over the last year or two, we've been gathered here, thinking about how expression reveals itself through technology, even considering that the wheel itself is a technology, just as much as oil paint. We just intend to use digital means, just as Warhol first did his first portraits of Debbie Harry on the Amiga 1000, nevertheless.

So the last six months or so, Colin and I have been sifting through almost 3,000 works of art, and we've been able to see the difference between the two. We've been able to see the difference between the two works, which is an ambitious task in itself. And we've had a couple of fights over this one. But however, as with all times in history, we've gone through this arduous process of choosing and presenting what I think is a great cross-section of maybe not what I would call movement, but a community of like-minded individuals, a living social sculpture, to paraphrase Boyce, as Colin did, who have had a sublime conversation, and I have hopes that this conversation continues for quite some time. So in answering

what I hope some might have thought was a questioning of our own motives, you know, through the words of one of the seminal expressionists himself, I hope that you see what I'm getting at here, is that we're children of our own time, with our own art, that resonates with the same vibrancy for the human condition that Kandinsky and Munch had for their own art.

And I hope that you see what I'm getting at here, when they started the Blaue Reiter and when Kirchner started and his group started De Brücke. In this way, expressions agree that art is a child of its time. This is our art. This is our time and this is our community. And I hope in this way that the power of our collectiveness deserves to be seen and heard.

In space and time. I want to thank Colin for asking me to be part of this. I want to ask all of you who have been part of this group. I want to thank all the artists who came before us in this great tradition, and I want to thank all the artists who took part in the exhibition, and I hope you have a lot of fun seeing this thanks a lot

Davonte Bradley

Thank you so much you two Thank you Patrick and thank you Colin for your words. I'm still actually trying to get through the some of the video entries for the exhibition. They have gotten through a good chunk of them so far. But the platform doesn't allow for auto playing during the guided tour so it's whatever. Anyway.

Yep. I have no words, actually really to other than just gratitude, or just the opportunity for being here being able to be a part of this movement too. And it's, it's a really special place like this, this is kind of like my home away from home. And, yeah. I hope to be a part of this. Part of you guys's lives and I hope I'm part of your guys's lives for as long as possible.

Or as long as this will go which will hopefully be forever. If I had my way anyway. But anyway. Thank you so much, you too. Thank you, Colin and thank you Patrick. And, I think we can go ahead and get started with some of the artists talking about their works I'm going to try and get through a few more of these visual pieces first. Because there were quite a few. And I'm just like, trying to get to them based off of memory.

Think I've covered quite a few of them and if I didn't get to your piece. And so one of the visual ones are animated one sorry. I do apologize. Is there quite a few. All right.

Colin Goldberg

For all you guys that came in late and thank you Davo. The show is now live at Expressionism.com. It will reside there until the end of the year at which point it will be archived back at the permanent address for the show which is Expressionism.com slash TS 2021. And each artist is going to be invited that's here. If you haven't put your name in the chat and you want to talk about your work. Just drop your name in the chat. And we're going to go through in the order that they appeared in the chat. I think Nina had mentioned that she had a had an engagement.

So, I think we could lead off with her but we're going to give each artist three minutes, I'm going to be the timekeeper so when it hits two minutes I'm just going to jump in and say one minute, one minute, and that'll let you know that there's. It's time to start wrapping it up.

Davonte Bradley

All right. One more I think I think this is the last one. Alright, so we have Nina, and I will get to your work real quick actually.

Michael Pierre Price

And.

Davonte Bradley

All right. All right. Okay. There Nina.

Nina Yankowitz

Yeah, I'm here. All right. Okay, no I was waiting for you to say, go.

Unattributed

Oh no, I was just making sure that you're still here.

Nina Yankowitz

I'm here. Can everybody hear me now I'm on gallery.

Jan Swinburne

Yes.

Nina Yankowitz

I'm Okay. Are you showing the work at the same time. That's my question.

Davonte Bradley

Would you would you like to show the work as you speak.

Nina Yankowitz

Well, I don't know, maybe so people understand what I'm talking. I don't know. It doesn't matter. All right.

Colin Goldberg

Yeah, I think that's a good idea, you know, just so probably the majority of the time can be spent, looking at one.

Patrick Lichty

And thank you so much for being part of the exhibition we really do appreciate it.

Nina Yankowitz

Thank you. Thank you. So, most of my work through out from the 60s through now has basically been about speaking about the culture, cultural issues on championing unsung heroes which is something I'm very involved with now still currently on a global global warming. So I've been working with the so here in this piece it's the smoke that's filling your lungs whether you can see see it or not. Just reminding that treating subjects as outliers, just as artists are treated as outliers, not into the mainstream vocabulary, which was a little bit of what was just presented, which I love that consciousness being presented, that we all have a voice and we have something to say, and we hope that our community and others outside of our community will learn from it, experience it, and be excited about changing.

It's really an act, a call to act, action, is something that I've used technology to portray my visions. That's it.

Davonte Bradley

All right, thank you, thank you. And thank you for being part of this project and this community.

Colin Goldberg

I'm gonna try to drop a link in the chat for each person too, so you guys can pull up some information while they're sharing.

Davonte Bradley

Yep. And I guess for going forward, if you'd like for your work to be on the screen the whole time, just let me know. Because originally, we were going to just show the work for a little bit and then have the person talk so that everyone can be seen as a speaker. But if you'd rather just have your work shown the entire time that you're speaking, that's fine too. All right. And I think up next we have Ms.

Lights of Renata. So I will get to your work really quick.

Verneda Lights

I'd like the work to stay on the screen. I'd like to see it on the screen. While I speak.

Davonte Bradley

Alrighty, can do.

Verneda Lights

Thanks everybody. It's a pleasure to be here today. An honor to be in this setting. It's text fresh in 2021. This piece is called Fury. And you can see from the contents of this composition that it's about rage. And when I did this piece back in 2018, I was in a room with my wife, and I was in a room with my wife. And when I did this piece back in 2018, I was angry because I was working as a caregiver, a medical caregiver for my family members. And I was helping to care for my nonagenarian parents and my younger brother who unfortunately had suffered a stroke.

So I've watched them suffer. And I tried my best to see to it that they had lives of great dignity, even in their suffering, which meant I was awful. And I'm very often at odds with the medical establishment who constantly advise me that I should just let them all die and give up all the struggle about death with dignity and having a life of comfort in as much as it was humanly possible for them to have it. So in this moment, I took a photograph, I documented my caregiving journey with my family members with photographs using my smartphone. I had an LG torch, which cost \$47 from, I think, Best Buy or Walmart or something like that. And I needed instruments that fit in my pocketbook, because when you're a caregiver, you don't have time or space to be setting up easels and handling brushes and dealing with chemicals that might make sick people even more ill.

Unattributed

That's one minute.

Verneda Lights

In this moment, I took the photo, and I thought about how I felt with watching the suffering, watching my mother die, and actually pronouncing her death in our home, and then losing my brother as well. I just said no. The one word I could think of was to say no. The scream when I took the photo was silent, and I did not want to leave.

It's silent. So I selected a font, which I thought expressed how I felt, which was, you know, like barbed wire being ripped out of your throat. And the single word I chose to communicate that angst was no. This is something that we all understand. So it's a digital painting superimposed upon a digital photograph.

Lee Schnaiberg

That's time.

Davonte Bradley

All right. Thank you. Thank you. All right. And next up, we have, it's like Chalda. Okay. Chalda, you have the floor.

Chalda Maloff

Hi, I'm Chalda Maloff. I'm in Austin, Texas. I have been working in digital art for maybe 30 years now. I have a degree in the history of art. And then a graduate degree in computer science. And this was in the 70s. And so I saw some of the very first computer graphics software. And I was blown away.

My work is about optimism, positive emotions, spirituality. It's mostly abstract, but it has realistic elements. Realistic elements. Maybe the, and botanic elements too. I use commercial art software. This was, this particular piece was done with Corel Painter and Photoshop. And there's no photography involved.

It's a freehand tablet drawing with some digital collage and different filters. And I do print these. I print them. I print them in-house. I have a large format art printer. And then I outsource the mounting, which I am mounted on six sheets of acrylic with a hanging mechanism so that it can be displayed without a frame. I really like the look of the artworks without a frame.

And I make them in very small additions. Like Harbinger is an addition of five. And I call it an addition variate because I slightly rework the file with each print. So if you, each one is unique. If you, if you look at them, you'll see in within an addition, you'll see very small variations. So as my aesthetics to convey optimism and positive emotion, obviously palette. Is important.

I always try and choose a palette that feels uplifting. One minute. Splatter is something that I use a lot. As you can see in the center. I feel it's uplifting. It looks like it's something telling about the passing of the moment because it'll be maybe different in the next moment. It looks like I just kind of shook a brush. Of course I didn't. If it was. If it was an oil painting, I shook a brush against the canvas.

I try and get an illusion of backlighting, which I feel is really uplifting to people. Really universally because I do print them. I want to keep this screen effect of backlighting. I work a lot in layers. Transparent layers like this. This piece was maybe 12 or 15 layers. And I'm going to show you a little bit of a picture of this. It is called Harbinger, which initiates a change. A new era. I did it a couple of years ago before COVID. But it seems relevant to me today. Okay.

It's a beautiful show. I'm so happy to be a part of it.

Davonte Bradley

Thank you, Talda. Glad to have you. All right. Next up. Next up we have Holly Gordon. I'm going to pull up your work. All right. And Holly, you have the floor.

Colin Goldberg

You're muted, Holly. I was about to ask if you were with us.

Tommy Mintz

Okay.

Davonte Bradley

All right. All right. Hold on. Let me find her. Hey, Holly. If you're trying to speak, you're still muted. Am I good now? Yep. Now you're good. Thank you.

Holly Gordon

Thank you so much. Yep. Creating art is my voice, even though I was muted for a moment. In 2006, I felt so embodied by Jackson Pollock as I was capturing the surging water crushing against the shores in the Keaunee Peninsula in Maui. And then in 2009, I used Nick's software to create a body of images that I call water music. And I feel as though I have undressed Mother Nature to show her raw power, her muscles, her sinew. And it's I rage against. The horrors that are going on in the world, be it social and

environmental.

I've always wanted my photography to speak for Mother Nature because she has no voice. Years ago, I called my work beyond photography. And then several years ago, a reporter who was writing about my current photography, he called it liminal, which is transitional. And I thought, wow, this is so inspirational where society has no vocabulary for it, where the establishment doesn't know how to accept it. And that's when I knew that I would call my photography photo liminalism.

And my work has just been floating out there because I create and whatever it catches on to wonderful. And then when I caught on to you guys. Just. I'm just so pleased to have to be part of this incredible platform.

Davonte Bradley

All right. Thank you, Holly.

Holly Gordon

Now, if people are interested in seeing more of the water music, it's on my website, Holly Gordon, photographer dot com. I use the expressionism hashtag on Instagram. That's how you found this piece. And I'm so glad we're connected. And I'm so glad we're connected.

Davonte Bradley

And I'm so glad we're connected. All right. And both that information is actually available in the information tab on her piece. When you go look at and the same can pretty much be said for every piece in this exhibition. Just in case you were curious. All right. And thank you. Now moving right along. We have fully.

So I'm going to get to your work really quick.

Unattributed

Okay.

Davonte Bradley

All right. You have the floor early.

Uli Ap

Sorry. I'm muted. Thank you. Firstly, thanks so much for calling and Patrick for creating this amazing exhibition. And thanks so much. The volunteer for moderating this really brilliantly as always. I'm really happy to be in the exhibition and in the community. And the piece that is like now being scaled up closer to you. Is my ongoing work for the alien artificial intelligence is my new character that is morphing and transforming between alien and artificial intelligence forms of life. And what you see on screen is a new development of a G skin. So, this. The skin has lots of AG electrodes that read email emotions across alien AI body. And then it's. It's meant to connect to the AG on the audience. So the AG skin doesn't exist in science yet. So it's kind of my projects and development. What exists for now is a G headset, which I use the number of my project.

Where you put it on your head like a hat. And this device monitor your brainwave activity. But according to scientific research, emotions are not only a product of your brain, but rather emotions. Are products of your whole body. And so what I want to do with them alien is to actually. Draw on this scientific theory and collect emotions from the whole body rather than just from the head. And then the performance will be performed live and connected with audience life with whatever is happening. Being recorded and also broadcasted as life projection. So it's pretty much like. Live here. And now piece.

Davonte Bradley

All right. Thank you. That's all correct.

Uli Ap

Yeah. Unless like questions or whatever.

Unattributed

Shows on time.

Uli Ap

Yeah.

Davonte Bradley

As much as I'd like to have time for questions. We don't have too much time right now, but yeah. Again, information for the artist is found in the information tab, that little I. So. Yeah. We'll put that in the chat. You can find out more information on her. On her work.

Unattributed

Thank you. Thanks again.

Davonte Bradley

And thank you. Thank you for your time and your work. All right. Now moving right along. We have Karen. Let's see. Yeah. Can. Can't there you are. All right.

Unattributed

Karen.

Davonte Bradley

You have the floor. Thank you.

Karen LaFleur

Thank you everybody. My name's Karen LaFleur from Cape Cod, Massachusetts. And the artwork that you're looking at here is called March into April Express. It's part of a 12 month series that I did. With musician Nancy Tucker. In each month. We would just take our expression of that month. Both visually and animation. And in sound. And it was really a wonderful project to be part of. So I'm happy to show a bit of it here.

March into April Express, for me, expresses the transitional rush of winter into spring. Sort of that tug and vacuum that just sort of accelerates and then suddenly we're blooming with flowers in the spring. I started with technology in 1981. And like many of the artists here, we were all sort of in our own studios doing our own thing. And I've worked through a bunch of different stages in technology until the present. And I found that the animation adds a whole new layer of expression for me in my work, which I'm really delighted with. And then I came across the Techspressionism gathering group movement.

And I suddenly had a term to express what I have been doing since 1981. So thank you, Colin, and everyone for giving voice to all our creativity. Enjoy the show. And I thank everybody for their talents and efforts to make the show possible.

Davonte Bradley

Thank you so much, Karen. Your work is wonderful.

Karen LaFleur

Thank you.

Colin Goldberg

All right. Next up, we have Sue.

Davonte Bradley

All right. Sue, Sue, Sue. There you are, Sue.

Sue Beyer

[illegible]

So I'm going to talk a little bit about that. Using other people's work is that I feel that a lot has already been said about problems in the world like racism, poverty, war and climate that I felt like it's already been said so I'm not going to say it again. So I'll use someone else's work to talk about what they were talking about. That's terrible. I don't know what to explain it. But, yeah, that's what this work is about. And that's it, really.

Davonte Bradley

All right. Well, thank you, Sue. I mean, there's a bunch of different ways to continue or expand upon a conversation and that's just the nature of it. But thank you for your time and thank you for your work. All right. And next up we have Steve. Miller. Let me get to your work, Steve.

Lee Schnaiberg

Great.

Unattributed

Thank you. Yeah.

Steve Miller

Yeah. Thanks, Davo. Colin, everyone that's been involved with this, Patrick, Helen, the presentation is just really clean. And my journey started early in the 80s using computers and understanding computers for a new visual language. And I started collaborating. I started collaborating with a lot of people. And it was actually very rewarding in seeking out people that were working in this language, which was usually scientists. So this particular piece is from 2007.

I had been working previously at Brookhaven National Labs. And through Brookhaven I did a thing about cort glue on plasma relating that to Neolithic Chinese pottery. And along the journey I met. That I was recommended to talk to this guy named Rod McKinnon, who had been using the synchrotron light source at Brookhaven to do x-ray crystallography of human proteins. So this piece is actually one of Rod's models of human protein that's made from one of the algorithms that makes these 3D models of protein and some of his notes. So I actually copied his notebooks and photographed them and then silkscreened them onto the canvas. And this show about, you know, inside the body, but in a very abstract way. During the time we were working together, it was just fortuitous that Rod became the 2003 Nobel Prize winner in chemistry for figuring out how ions move across cell membranes.

And he had, there was another curator, that was interested in showing this work. And that was shown as a solo exhibition at Brandeis University, and then at the National Academy of Sciences in Washington, DC.

So it's the, you know, the essence of what, you know, Colin started out as a studio assistant, he became a collaborator, I'd say at this point, he's my mentor. And Colin got me interested in the internet, which allowed me to get my domain. Which is pretty ordinary, stevebeller.com. I was lucky to get there, because I knew about these things. So this is the kind of part of the journey where I was also really in love with the history of paint, and the idea that you could express something through the liquid quality of the material of paint. It also, you know, conveniently mirrored the kind of fluid of the body, since we're mostly water.

So this exploration of how cells communicate through these positively charged cells. And that's what I think is really important. And I think that's what I think is really important. And I think that's what I think is really important. And I think that's what I think is really important.

Davonte Bradley

And I think that's what I think is really important. And I think that's what I think is really important. And I think that's what I think is really important. And I think that's what I think is really important. And I think that's what I think is really important. And I think that's what I think is really important. And I think that's what I think is really important.

Steve Miller

And I think that's what I think is really important.

Davonte Bradley

And I think that's what I think is really important. And I think that's what I think is really important. We have Cynthia.

Patrick Lichty

By the way, real quick before Cynthia starts, I have to go teach. So the one thing is it's been an honor working on this project and thank you all so much for being part of this. And it's been a really sublime experience, but I teach at two o'clock central time. So anyway, have fun everyone and enjoy. Thank you.

Unattributed

Thanks, Patrick.

Cynthia Beth Rubin

Okay, thanks, Patrick. Have a great one. So I want to start by thanking everybody, especially Patrick, who just had to leave, but he's the one who told me about the group. Tech Specialism has just been wonderful. Can everyone hear me, by the way? Yep. Good, because I'm using an older Apple thing. I'm in my co-working space because we have a storm here today. So my internet wasn't working at home.

Anyway, so this has just been really wonderful to me. I also started being digital in the early 80s and I had put a lot of my energy into the new media world, which I think is not up to speed on the way in which all of these technologies have come together to create a kind of expressive way of working. I like what Patrick said. I think that the wheel was once new technology. And I feel that for myself, printing, scanning, digital photography are all new technologies that have opened doors. And it's wonderful to be in a group where other people seem to be recognizing how important those innovations are, even though they're just ubiquitous today. So, and I have to do my thank yous in case I ran out of time. So thank you to Suzanne Mendendurer at the University of Rhode Island and all the resources that are available to you.

And I also want to thank the researchers in her lab who have brought me into the world of plankton kind of indirectly from my teaching at RISD, but eventually there. And now I'm the artist in residence working with

them. A lot of the imagery that you're going to see was captured by a student, Jason Shadler. And I also want to thank Leah Caroline because as you see, there's Hebrew text in my work and I don't read Hebrew. So Leah Caroline, who's an artist, helped me.

And so you see me now in my own book. So that I, the work is more spiritually referential and universal. And I actually don't have any appearances of the word God in the text in the final version. So my work is combining microphotography of plankton, drawings of plankton that I did on paper and scanned. And this odd combination with Hebrew manuscripts. And then I do some inexpensive printing out. Thanks to the pandemic, I discovered that Zazzle does big, cheap prints.

And so I can get these like \$11 prints and draw directly on them. And so everything kind of came together for me. I had been trying to keep these bodies of work separate, cultural heritage work in one category, scientific imaging in another category. I'm committed to plankton, developing empathy with plankton because without plankton, we die. And yet people don't see the plankton.

So it's a bit of my contribution to climate change. But one path into it, I think, is this reference that's in this, I'm using Hebrew manuscript from Cairo from the year 1008. It's now COVID. The Leningrad Codex. So it's because it's in the library in Leningrad, St. Petersburg, whatever. And I found oddly that they just came together that in the original biblical text, it's not intended to be read either because it uses mycography, little writing. So that's kind of a reference. If people want to go study the Bible, they can, but I think of it as a more universal reference. And that's how I feel about, it works with the plankton. The forms are similar. The patterns are similar. I don't know why. I think if we look cross-culturally at lots of cultures, there are patterns that are also repeated in nature.

So it came together and I'm so happy. This show is so incredibly wonderful. I'm just sitting here. Many of the artists I've known for a long time, many of the artists are new to me. People working on similar, similar themes and very different ones, but it's just inspirational. So thank you. So I think that's kind of it.

Davonte Bradley

All right. Thank you, Cynthia.

Cynthia Beth Rubin

Okay.

Davonte Bradley

It's been a pleasure.

Cynthia Beth Rubin

Okay. Thanks.

Davonte Bradley

All right. And next up we have Deanne. Yep. Deanne, there's your work.

Deann Stein Hasinoff

Thanks, Davo.

Steve Miller

Yeah, no problem.

Deann Stein Hasinoff

Thanks to Colin and Patrick as well for this exhibition. It's really awesome to see the huge variety of work being produced through Chexpressionism. So my work is, I came to digital out of necessity, developing

severe reactions to any regular art making materials. And so I'm really excited to be able to work with you. And where I start every piece is with automatic drawing. So I really don't come in. Sometimes I have a theme in mind, but I don't necessarily come into an idea of what exactly the work is going to be. And so this one is untitled because I'm still not exactly sure where it came from. Usually it reveals itself to me over time, but this one is still kind of in progress in my mind.

And. It. It will probably eventually find its way into a series, I just haven't figured out what that series is yet. The other thing I wanted to say that is that having come into this group and sort of found my people, as it were, as everyone else, other people have commented, I love that I can look at this show and I immediately can recognize an artist now, whereas I wouldn't necessarily have known that before. So thanks for giving us this platform to share. It's been really awesome.

Davonte Bradley

Thank you. And it's been awesome for us to just put that out there. I'll do something else to say, Colin, was that you?

Colin Goldberg

No, I was just saying thank you as well. And for anyone that came in late, I put this in the chat. But if you are in the show and you want to say something about your work, please place your name in the chat. If you've not done so already.

Davonte Bradley

We are currently 18 artists down that I have. So, yeah, I think we still probably should have a bit more time to get pretty much everyone on this list anyway. But next up, we have our second Cynthia, which I don't have the thing pulled up, so that's why that's not working. So give me one second. There we go.

All right.

Allen Hirsh

OK, thank you, Davonte, for getting my piece there in focus. Can everyone hear me?

Davonte Bradley

Yep, we can hear you.

Allen Hirsh

OK, first of all, I'm Cynthia DiDonato from Rhode Island on the East Coast of the USA, and I, like others, are honored and humbled to be part of this exhibit. The exhibit, I think, is extraordinary. I can only imagine the work that it took to create this virtual exhibit. That involves using technology as well. And I thank you all for making it possible for me to be part of this. First of all, let me say I'm interested in mind landscapes, dealing with the natural world, dealing with oppression, dealing with consciousness, also dealing with quantum mechanics. And I say that term as a layperson. I am not a scientist, but I am fascinated by it and its implications for our world and our worldview. I primarily use an iPad Pro and an Apple Pencil. And I did use that with this piece. But this piece has a history.

The background, as you see, was formerly an analog water media piece that was done several years ago. And it has been reborn. Why? Because lately I've been working with creating 2D sculptural pieces. Using, again, the iPad Pro and the Apple Pencil. And in this particular piece, I am exploring quantum mechanics, in particular, entanglement.

And so the beaming pieces... Let me get rid of that. Sorry, I apologize for that. The beaming star-shaped pieces, as you can see, have some sort of connection to one another. There's some dotted lines. And

therefore, this connection is occurring in there, as it does in entanglement.

Colin Goldberg

That's one minute. OK.

Allen Hirsh

It also was reborn because I was able to create layers in which I was able to create that sculptural piece you see in the front that helps to provide depth. And of course, I added motion to the piece. I want to say thank you again. And that's about it.

Davonte Bradley

All right. Thank you, Cynthia. OK. Next up. It still works. We have Roz, actually. OK. So we're going to go ahead and

Unattributed

Add the!

Roz Dimon

That's all right. People can go see it as the NFT where it's listed. This is hello, everyone. It's been great to be here. This is for my series called Guns that first premiered at Carter Burden Gallery in Chelsea, New York, in 2018, following my investigations of tools. And I've always been fascinated by tools. That includes the computer, which in 1980s, upon landing in New York City, my oil paintings just filled with pixels and I call them information paintings.

So these pieces, this was a quick animation of a gun, which is also a still piece, and it is 41 layers and created totally digitally one mark at a time, and all of these guns have stories behind them. And for me, the marks of the digital, the digital marks that I make are very important and expressive to me. They look similar to the kind of works that I do in other media. And yet there is something that speaks to this time distinctly. I feel that this group is speaking to as well in a world that has been turned upside down really by sure. There's always been technology, but I think the quantum leaks we're making right now are hard for people. And I think artists actually hold the reins to be talking about this new cave wall in a way that brings maybe understanding and meaning to people about current events and things going on.

But in a dialog that is different than just talking, I mean, people say, Roz, guns, why are you drawing guns? Well, my God, they're on the front page every day. Every police department has a Kalashnikov now or, you know, MK 15 and tools are beautiful and brilliant things. And human beings are pretty brilliant, too. But where it's all about good and evil. So paradox is always a big part of my work, no matter what medium it is. And drawing and painting, I'm kind of like a conduit between the old school and the new. It's always about expressing the world we're in. And the only thing different from, I guess, the Roman days and the Greeks is that, you know, we can artists speak uniquely to their time. And I think expressionism as a movement is also doing that in a very generous, open and interesting, social, experimental way that Colin has put forth that welcomes all.

But. And I think that's a very, very exciting moments happening in this field. I've been pleased to be part of it. You can come see more about me online and feel free to be in touch. Thank you for including me. And also, I've curated a show at the wrong biennial, Love Being in the Wrong, and it's called Devotion. And some of the artists in this group are part of my pavilion. So please come take a look then. And thank you.

This is called Stephen Small Lovable. And you can't hear the voiceover, but it's about a gun that a very lonely, gay man had tucked away in his drawer. It's a beautiful little Derringer, never fired, that he loved. And he was of a time where he couldn't express who he was really as a man. And this gun really meant a

lot to this person. I mean, the stories behind guns are really touching.

They run the gamut from comedy to serious to terrorizing, to horror stories, the ones we know, but they're tools to be addressed. Thank you.

Davonte Bradley

All right. And thank you, Roz. All right. Next up, we have Jan. Let me pull up your work. This is another animated piece.

Jan Swinburne

Yeah, it's actually a video capture. Yeah. It's a picture of a sculptural series I'm working on. But I like the idea of being able to bridge this world and the virtual world. And what this is, it's a sculpture of my voice speaking the word time. And I think the folds in it sort of represent kind of the veils of time that we live in. And I'm also looking at this series in video online as Internet song lines. And if you're familiar with Aboriginal culture, there's that connection to the planet through the earth. And I get this I have this need to be reminded when I'm in the virtual world of the real world. It's confusing times. And this is sort of a way finding idea is that we go to places. But where are we right now? We're together and not together. We're in our homes or our offices and not at the same time.

So this series speaks to a lot of those ideas. And in my mind, everything is sound. And when it's materialized, we see the patterns. We can take the patterns and rematerialize them into sound or dematerialize them into the Internet, though I'm not sure it's not material. So I'm really thrilled to be part of this and get a chance to show with you guys. This has been a fabulous experience. I also have a second iteration coming up in the wrong. The pavilion is art substitute, and it's a different iteration of another word. So the idea of making words into form, that's not just the usual audio graphic is something that's been interested. I've been interested in for a quite a while. And so thank you, Colin, Patrick. And a little bit of it speaks to Patrick, what he was saying about the ancient and where we come from.

But we are of this time. I don't.

Allen Hirsh

That's a great intro, whatever

Jan Swinburne

That sound is.

Davonte Bradley

Yeah, I'm not sure where that's coming from.

Jan Swinburne

That's perfect. Perfect.

Davonte Bradley

Yeah. All right. Thank you, Jan. Thank you. Thank you so much.

Jan Swinburne

Thank you, everyone.

Davonte Bradley

I don't think it needs to be said, but in the interest of courtesy, if you please do have your mic muted, if you're not going to be the person speaking, but yeah, it goes without saying. Next up, we have Victor. Let's go, Victor.

Unattributed

OK, great.

Victor Acevedo

All right. All right. Excellent. I'm Victor Acevedo, as many of you know, and it's really a great pleasure and a great honor to be part of this show. It's really a stunning exhibition and hats off. And congratulations to Colin and Patrick for curating such a wonderful collection. Really a massive, you know, undertaking. And a massive statement of where we are now in the in the movement or this particular genre.

So this piece just talk about the piece. You know, I'd like to read something because I think I can say more about it by reading a little blurb here. So I'll do that. So the piece is called NYC 1983 85. And it's actually a vintage piece. It was actually first created in 1993. And I started in about ten years after I got into digital, which kind of started in 83. So anyway, the title of the piece is a result of me conflating two different trips to New York City. One trip was in July 1983 and the other in November 1985.

Each visit shared some of the same cast of characters and locales, so that added to the mix up. The image is based on a photograph that I took at a party in an East Village apartment. Being rather new to the hip fluid ambience of downtown New York, I'm a Los Angeles native. I found it quite cool and exciting for me. It was this image captures the buzz of that event of that party.

The quasi surrealist character of the piece was a cryptic nod to Salvador Dali, especially with the inverted and abstract abstracted crutch in the top center and the attenuated eye object projections, the cone, cube and hard edge torus emanating from the protagonist's face, protagonist's face on the left.

The cascading flotsam and jetsam geometry, some of which being intact and platonic, is a metaphor for the free flow of thought forms or multivalent chat, both lucid and confused, emanating from the brain of the main figure. The inter and interconnected to the others, this flow in the interconnected to others in the room, including their ritualistic objects interface, a metaphysical snapshot of a joyful, epiphanous frenzy.

Note the refractive smoke bubble pipe held in the hand of the mirrored reveler. So that's. Sort of my description of the piece, and I thought it was a subjective. Thought. You know, I thought it did fall nicely under the tech pressionist rubric as it's an image created using technology, primarily computer graphic tools, and it combines an emotional, expressive subjectivity with the inexorable neutrality of geometrical structure.

So that's about time, about it for me at the moment. So thanks so much. Thanks for. Listening. And once again, great to be part of this.

Davonte Bradley

Thank you so much, Victor. All right, so next up, we have Malavika.

Lee Schnaiberg

I'm going to.

Davonte Bradley

But we are. And you with us, Malavika? Yeah. All right.

Malavika Mandal Andrew

You have a floor. Thank you. Thank you. I'm a Techspressionist, media and artist from India. First of all, I want to thank the exhibition advisor and curator for selecting and exhibiting my text expressions, my work in Techspressionism 2021. In all my medium in inspiration of my creation is elements of life.

And along with this, the element us. All our link depend on each other, along with technological

development. In the work, I want to try to show always the movement of life through ups and downs, smooth and sharp path, taking our all conscious, unconscious and subconscious thoughts together, get strong in my work. Through.!

For me, technology is not a replacement. It is a requirement. It is a necessity for my creation. Photography, scanned image of drawing and computer editing techniques, along with my emotion, are involved in my thought process and execution of the Techspressionism art. Thank you. And I really love the way it is all this great, lovely creations by all the artists. Thanks to Colin for including my work.

Colin Goldberg

You're very welcome.

Davonte Bradley

All right. Thank you, Malavika. All right, next up, we have Michael Price. One second. Please. Not Reese. There we are. Thanks, Tom. You're welcome.

Michael Pierre Price

So. It's very interesting because this piece really I created sort of as honoring the expressionist. Artists at the movement. It's called Expressionist Self-Portrait in Full Immersive Gear. So for me, this was when I created this piece, I was I was kind of thinking about where the movement might be going in the near future. I was just kind of a speculative abstract piece and.

. So my connection to technology goes back to my physics days back in the mid 70s through my time of about 30 odd years or so as a game designer working in the video and computer game industry and then in this last iteration as an artist. So I've been fortunate to see technology and technology evolve rather dramatically in the 40 or so years that I've been pretty involved with it to one degree or another. And.

It's interesting because today, as I sit here looking at this piece, since it was created about a year ago, it's more personal to me now than it was that because of all of you and so this piece really is for this group. I mean, my gosh, more than two dozen countries represented here. People that I've gotten to know virtually through Zoom, through one on one chats, through a collaboration that this group facilitated. So this is for everybody. And I know what you all need by saying you found your piece. And this is really true. And to know how many folks in this group have been evolved, have evolved along with technology over decades. This is a really eclectic group.

And you're all deep thinkers. Oh, my gosh. Thank you for your depth of artistry. Thank you. Thank you. Thank you.

Davonte Bradley

Thank you. And thank you, Michael. You're I jokingly refer to you as my wizard friend now, by the way. So it's very cool. It's been a pleasure to meet you and, you know, see your work and be able to interact with you to get. Same goes for a lot of you as well, by the way.

Michael Pierre Price

Right back at you. All right.

Davonte Bradley

Thank you for that. Thank you. Next up, we have Renata. So let me do. Whoops. Works. And there you are, infirm nebula.

Renata Janiszewska

Thank you, Davo. And I want to say thank you to Colin, to Patrick. And to Helen for including me in this

survey exhibition to Expressionism. I'm very honored to be a part of this group. I'm also feeling the same sentiments that we heard about finding your peeps. It's really great. It's helped my work develop and it was Roz Dimon who named this work a part of the font series.

So the elements in this work are really great. It's also been really helpful for me in terms of creating my own style. Were letter forms that I created using an assortment of apps and my tools. As you can see, they have a lot of dimensionality. They create a lot of depth. So what I was aiming for in this work was a heroic tableau. If you want to zoom out perhaps, it's got a scale to it that I liken to one of the history paintings of the 18th and 19th century, but we're not in the world here, we're in an imaginary landscape with an imaginary sky and imaginary clouds.

And again, it's that illusion of large, large scale and a part of art history, but using a different kind of tool to express the work. And I also wanted to mention that this work exists as an NFT, it exists as a print. I just recently printed it onto aluminum dye bond, and it exists as part of this exhibition inside the Kunstmatrix.

So I'm again, thanks for including me.

Colin Goldberg

Thank you, Renata. Thank you, Renata. And I just wanted to say, Renata has generously offered to take over the curation of our Instagram account for Techspressionism. So big ups to you, Renata, for stepping up. I really appreciate it.

Renata Janiszewska

It's my pleasure. And I also wanted to mention that I'm one of the most important people in the world. And I'm also one of the artists included in Roz's pavilion in The Wrong called Devotion. And I think it's amazing that this show and a lot of our videos are also going to be part of The Wrong.

Davonte Bradley

Super exciting.

Renata Janiszewska

Can't wait.

Davonte Bradley

Can't either. All right. Next up, we have Diana. Let me pull up your piece. All right.

Diana de Avila

Thank you, Davo. Can you hear me?

Davonte Bradley

Yep, I can hear you. All right.

Diana de Avila

Thank you, Colin and Patrick. And it's a pleasure to be a part of this show, which has such an amazing variety. I have found my tribe with Techspressionism. And I'm so excited. So this piece is actually a fractal. And it doesn't look anything like a fractal because most fractals use the concept of self-similarity. And you see sameness and kind of a comfortable sense.

I took those mechanics and I kind of turned them on their head to make something that looked like it had a little bit more human involvement in it. Human interaction. But it was actually done through a nonlinear transformation called a minkaliscope through fractal software. I use for this piece, the base of it started with J. Wildfire.

I felt that it was a very energetic piece, thus the name, eruption, kind of breaking through. But it's a very energetic piece. But the colors were warm and I felt that provided a little bit more balance to it. My art has moved a little bit in the direction of more of that self-similar animated art that I enjoy. But I love working with fractals and bending the mechanics. This has been minted into an NFT on foundation.

Yes. Thank you.

Davonte Bradley

That's it. All right. And thank you, Diana. All right. And next up, we have Clive.

Unattributed

Hi, everyone. Good to see you. There it is.

Lee Schnaiberg

Okay.

Unattributed

Let's see. That's it. There it is.

Davonte Bradley

All right, you have the floor.

Clive Holden

Okay. Yeah, beautiful work so far. Really pleased to be part of this quality of artwork that I'm seeing so far. I love the quality of the ideas in the work and also the variety. It's wonderful to look at them all. They're all strong visually, but hearing about them today is fascinating. This work, Loom Alpaca, like a lot of people here, I work a lot. I spend a lot of time in a 3D environment on my computer screen. I think a lot about the X and Y and Z axes, the horizontal and vertical and the depth, of course. And that's, in effect, where I spend part of my life. And I was reading Annie Alper's texts a few years ago. And that's where the series, the Loom series, came out of. I said, I suddenly realized that a loom was full of horizontals, verticals, and depth. And I had a little epiphany thinking about her working at her loom and realizing that the physical aspect of that was not dissimilar from sitting at a computer and bending forward a little and being inside a 3D space.

So that's a lot of where this work comes out of. It's also, for me, a lot about rhythmical movement combined with variation. So I'm going to start with this very natural, organic variation coming in the pieces of wool and then combining them with smooth movement and mixing variations so that in the 20-minute seamless loop, there's no repetition as part of a lot of what my work is about these days. So that's it. Thanks.

Davonte Bradley

All right.

Clive Holden

Thank you, Clive.

Unattributed

Great to see you, Clive.

Davonte Bradley

All right. Then we have, after Clive, we have Tommy. Your work is actually right next to mine, apparently.

Tommy Mintz

I mean, to echo everything everyone has said, the exhibition is surprisingly awesome. I feel like we're just touching on the potential of 3D exhibition, or online VR exhibitions. And this is really exciting to be part of this. So I guess my work is about memory and photography and how this sort of increase of digital photography, sort of maybe the proliferation of digital photographs in our lives. I mean, how that affects our memory, what we're remembering, how we remember it, is often, you know, or how we function is often thought of through metaphors of technology of the time. You know, it's like we used to have the gears of our brain or whatever, and now we have, you know, the circuitry of our brain. And so how has, you know, this sort of switch from, you know, the preciousness of the individual photograph that was created chemically for decades, you know, more than 100 years.

How has that changed now that we're recording things with this ephemeral type of photograph that, you know, really is meant not to last, but we're able to take so many? How does that change, you know, the feeling of each individual image? I feel like there's a sense of a difference. There's a sense of time. And there's maybe an out of control sense, but also a sense of finding new patterns within that new perception, if you will.

So, yeah, I could keep going, but I'll stop. Thank you so much for listening.

Davonte Bradley

All right. Thank you, Tommy. All right. Next up, we have... I think Sarah, correct? Yep. Sarah Song. So I'll pull up your work here in a second. I know you haven't had a chance to be around too much, but glad you're able to make it today.

Sarah Song

Yeah. Can... Hi, everyone. Can you hear me now?

Davonte Bradley

Yep.

Sarah Song

Great. Yeah. Well, yeah. Thanks for having me in this amazing show. It's been a while. I didn't... I didn't have a chance to show up. And now it's, yeah, 3 a.m. In Hong Kong now. So it's like... Did you guys see the picture? Yeah. The piece I did... Yeah, this one I did last year. Well, it's purely visual because, well, most of my work is about exploring the relationship between visual and sound. So I did some works. In the field of data sonification or sound visualization. But this one is purely visual and it's called Evolution of the Eye. I think in the website, the description is not match with this work. But yeah, Colin will update later. And so, yeah, it's called the Evolution of the Eye. So it's just...

I use a picture I took from the real world. The real physical world. And then, like, using my program and distorted it and remap it in a 3D... In this 3D virtual world. So this piece, for me, I really... Well, always... It surprised me with the outcome because some of my code, they are fixed. But because of the input, it's different. And it will generate, like, amazing...

Output, which is out of the control. And I found it quite fascinating because I'm not, like, fully control of the work. And it's kind of, like, collaborate with my code. Well, yeah, I guess that's it. And this piece is... Yeah, this kind of generated X-ray-like video. So it's... For me, it looks like the evolutionary process of the eye. So I called it... I named it after the evolution of the eye. Yeah. Again, so thank you, Colin, Patrick, and the team for making this happen. And yeah. Great to see those awesome works. Congrats to everyone.

Davonte Bradley

Thank you, Sarah. And again, glad that you were able to make it today. Yeah. All right. Next up, we have... I'm going to put him on the spot. Colin. You've been volunteered. Okay.

Colin Goldberg

Yeah, I wasn't expecting to share on my work because I feel like I've been hogging the microphone with the intro. But so this piece here, I actually put in... I had a different piece in. And kind of at the last minute, I... I minted this piece as an NFT while I was down at my parents' house about a week and a half ago or so. And the house is being sold. My father had passed away in February, the day after Valentine's Day. And my mom recently moved back to Hawaii where she was born. So I was in the house by myself. My sister came and joined me the next day. And it was a very emotional experience being there, clearing it out. And I minted this NFT. And the wee hours of the morning, it's based on a digital drawing that I did back in 1999 that I drew when I was living in the East Village in New York City.

And I have this series of digital drawings called Metagraph. So I've been reviving them as NFTs 20 plus years later. And there's actually some audio for the piece that's two recordings that I made also in the middle of the night of some ambient sound outside, crickets chirping and stuff out there on Long Island. And the house I grew up in and also ambient noise that I recorded in our new home up in southern Vermont, which includes a rooster crowing at a very strange hour in the middle of the night. But the piece is really about the passage of time. And the fact that the drawings are vector based makes them really fun to animate. I threw them into Adobe Animate. And a lot of my background is in commercial work. So I feel that both in my personal practice and with this Techspressionism project, it gives me a chance to exploit some of those skills that I learned by working in agencies and so forth.

So that's about it. It's minted on Foundation. I have four NFTs on there. They're all along the same vein of taking these old 20 plus year digital drawings and animating them. Two of them have sold to collectors and now are back on there on the secondary market. And two are still available. So I'm enjoying that. I'm enjoying the whole NFT phenomenon. I feel like it really has given people who work digitally a way to circumvent the sort of power structures of the art industry, as I like to call it. Not the art world because there's

Davonte Bradley

No such thing, in my opinion.

Colin Goldberg

That's all I got. Thanks for letting me share.

Davonte Bradley

All right. Thank you, Colin. And I don't apologize for putting you on the spot. All right. Next up, we have Lee. Hi, Colin. How are you? How's it going? That's going

Lee Musgrave

Well. We can't 2Tp you. We can't do that. We can't do that. All of the curators for including my work in this historic event. I really appreciate it. This particular image was featured in F-Stop Magazine's special edition on abstraction in 2019. But I actually created it, I think, way back in 2014. And it started with a little tray, plastic tray full of junk, scraps, if you will. And I looked at it and I decided to photograph it. And once I got the image into the computer, my first objective was to clean it up in a way that would make it very hard, if not impossible. To identify what these objects originally were.

They were just pieces of paper and plastic and wire. And I took out a whole lot of stuff. And then I wasn't satisfied with the original color of a lot of the objects. So I went back and changed the color of many of

them and even refined some of the shapes to get it in the right shape. And then I decided to create my own printable document in this particular arrangement.

That process, believe it or not, in my mind, started for me back in May of 1962. I was a high school student. I was fortunate to have gotten hired in a publishing company that was just switching over to offset printing from hot type printing. And they needed some people working in their production department, in the art department especially, who were not afraid of that new technology. That was where I was introduced for the first time into what people referred to in those days as a computer machine to set type. It was called a Verityper headliner. It had these big plastic discs with letters in reverse that you put in the machine, and it printed the letters out on positive 35-millimeter film. And my job was to cut that all up and join it with photographs and other things that the editors decided on and put it all together like a collage.

It was called a paste-up, but we didn't use paste. We used wax to stick these things down. And then take it over to the darkroom, photograph that, then take it over to the other end of the lab and burn that image into an aluminum plate that the guys in the press room would then put on a press and print. That was my introduction to using technology to make artwork.

Colin Goldberg

One minute.

Lee Musgrave

I was 18 years old. So I've continued that process. I've just... I just enjoy the process of finding things, mostly scraps. I find most of them on the street. I enjoy photographing them. And then I especially enjoy getting them into the computer and making them my own, altering them, changing them, doing all sorts of things to them until I get an image that I'm happy with.

What intrigues me, and it has intrigued me listening to all of these presentations, actually, is that... It's an abstraction, but it's not. Most people who look at this think I just did like Jackson Pollock and I threw paint all over the place and I cleaned it up. When really it's actual photographs of real things. So it's a documentary photograph that's turned into an expressionistic abstract image.

That process intrigues me. And I hear all of you saying that's exactly what a lot of you do. Not all of you. You start with a photograph. But you start with an image that came from somewhere and you altered it until you were happy with it. And I give you thumbs up. That's the way to go. My history tells me that it's a good thing to keep pursuing because I think it'll turn out some wonderful artwork.

Davonte Bradley

Thank you. Absolutely. Thank you, Lee. And again, my apologies to our other Lee, because I forgot that we had two. So, sorry. All right. So, Alan Kennard. All right, Alan, you with us?

Alan Kinnard

I'm here. Thanks, Davo. All right. All right. This piece is part of a series that explores the visual relationships that people have with technology. Specifically, what happens when things go wrong. All of us, I'm sure, have experienced when we stream media, things go wrong. Things buffer. Screech. You know, the signal freezes.

And our initial reaction is anger, frustration, annoyance. But then when you look at the imagery, the glitch, if you want to call it that, things, you know, things become apparent. There are pixels, excuse me, pixels that appear. Colors get saturated. Images are distorted. And so, you know, we're going to have to keep trying to keep up with the process. So, excuse me.

So, then when you notice those things, the art can, you know, you can mitigate the art and mitigate the

emotions that you experience. These pieces are created by taking those glitch images and making new pieces out of them. Sorry. I'm. I got a booster shot yesterday. And I'm having a lot of reaction to it today. So, I apologize for my speech.

But anyway, I used hand embellishments and the glitch imagery and textures and patterns and repeats and things to make these works. And the idea was you would try and mitigate those emotions and emotions that you experience. When you saw the glitch into something different, like an art piece. So, again, I'd like to thank Patrick and Colin and you, Davo, for doing all this and creating this amazing exhibition.

Thanks again.

Davonte Bradley

Thank you, Alan. Thank you for your work.

Michael Pierre Price

All right.

Davonte Bradley

And then we have Skojo. Let's see. The title of this one had me laughing, by the way. Just putting that out there.

ScoJo

Hey, everybody. I'm Skojo. I am a laser cat artist and neuropathy sufferer. A lot of my abstract pieces actually start at night when I'm experiencing this neuropathic pain in my feet. So, I developed a very kind of strange process where I stand up and I stomp around and I throw down paint on the ground and just make as many marks as I can to relieve the foot pressure of my pain and to kind of not think about it. And then I cut up these weird collages. And I take pictures of them in weird shapes. And then I take pictures of them in weird lighting. And then I bring them into the computer and manipulate them on the computer. Sometimes I will add laser cats, sometimes figurative things like this. And then I'll print them out like as a giclee, glue them to wood, and then repeat the process. Add more paint, add more spray paint, and traditional media.

So, it's really kind of like this analog traditional analog sandwich in a way. I like mixing it all together. That's a little bit about my process. Some of the themes I'm playing around with are like the augmentation of the organic, the pros and cons of technology, and then a little bit of levity and chaos because that's kind of my world. Some levity and this chaos of my neuropathic pain. So, that's where I got the laser cats from. I needed kind of a subject to work from. And so, I added the laser cats because they are my world. They gave me a sense of levity.

That's it. I didn't really plan anything. Sorry.

Davonte Bradley

Oh, no, no, you're fine. Also, this work is available as an NFT, correct? Yes, it is. Yeah.

Unattributed

All right.

Colin Goldberg

I wanted to let you guys know, too, just before the show opened, I added a little section on the homepage about the show that has a list of all the work that's available as NFTs. So, if you guys want to check it out, we'll give it a try.

Unattributed

Good on you.

Davonte Bradley

Good to be part of the group. Yeah. Thank you, Skodjo. Sure. All right. It does not look like there is anyone else. I think we actually got everyone that wanted to talk about their work that's currently in here anyway. I could be wrong. I don't think I missed anybody. I actually have a spreadsheet open with a list of everyone. That's how I've been able to keep track of everyone. Did you miss yourself? Oh, yes. Lee.

Yes. Sorry. The other Lee. The second Lee.

Lee Schnaiberg

Hi. It's the other Lee. Hi, everybody. And I, too, apologize for having something in my throat, not because I had a booster. Sorry. And I certainly hope to talk about neuropathy with Skodjo at some point, because I have similar afflictions, which I would love to talk with you about, mostly optical neuritis.

But that's not the story today. I want to thank, well, Deva, I want to thank you, and I want to thank Colin, if you're still here, and Patrick, for putting on this show, and I'm honored to be a part of this. Thank you so much for including me in the Techspressionist world. I really feel at home here. And we're going to have a little bit of a break. I love the interactions that I've had with people. Tommy, you flattered me so much this week. And Renata, you guys are wonderful. Really appreciate everything. And this piece, ironically, I feel like the more I hear what everybody's talking about really fits in. More than I thought it did at the beginning.

I call it, I understand the current so that you could see the pathways. Instead of the chaos. And a lot of these works for me, they are, they're photos. I don't do any Photoshop. Nothing against it. I don't do any post-production at all. They're right from my iPhone. Sometimes now I've been playing with the vibrancy of newer images. But this is straight from a gray overcast day. That I was out in the woods that I normally go to every morning. I try to catch sunrise. And if you look at the very tops, there is a little bit of orange. Which was all you could see in this cloudy day.

And I was sort of lost in the thickets. But what I do is

Unattributed

I

Lee Schnaiberg

Have an analog series. About 15 different analog moves that I've developed. Where I play with the phone. I sometimes have a wiggle or I have a back and forth. I don't know if you could see me or if you could just see the photos. I'm showing the camera what I'm doing in case somebody's looking at me in the little square.

But so the different movements are done to the camera while it's in the panorama mode. And so the panorama is trying to put the image together. As you're supposed to go slowly from one side to the other. But I'm jiggling around up and down. Or a little bit. And then I'm doing little loops. Or I have one where it's almost like you're signing a checkbook. You have a little signature. But it's on the corner of the phone. And so it feeds the image. And it feeds the algorithm. And I'm kind of tweaking the algorithm in an analog way. Which is I guess at the end of the day that's what my work has been about. All different mediums that I've worked in for 30 years. Is a play between the analog and the digital. Or the analog and the technical technology.

Whether it's it could be an analog mixer that I use for VJing. Or some other work that I do is simply with a

pencil and paper. But it blows up into stuff that's so out there that they used it in a bunch of peer review studies last year. To see if people could believe that they're on hallucinogens while they're staring at my art. Which they did. Which I was flattered by.

But this is nature and chaos. And trying to have something to hold on to. And the reason I call this one understanding the current. Is because when you're white water rafting. If you get caught up in the flow. And get lost in it. As long as you can know where the current is. Then you can find your bearing again. So thank you so much for letting me talk. And for letting me be a part of this. And Devo you're wonderful for keeping everybody together. And everybody here is fantastic. And I love the breadth and the diversity of all of our work. And I'm honored to be a part of this group. Thank you so much.

Davonte Bradley

All right. Thank you, Lee. Thanks, Lee. All right. And then we have Megin. Thank you. That's all the

Negin Ehtesabian

Work me in the show. Thank you, Colleen and Patrick and Davante for all the salons and exhibitions and all the effort. As some of you know, I'm working on this project, making this journal with visual data to make an archive of passing time and emotions and, yeah, the kind of time and so I brought them into a self-portrait also combining with this paradoxical time that we actually living in, like a lot of good things happening, excitement, sharp colors and brightness and decide all these bad experiences we have in here and everything. And also the COVID and all the past year emotions, I try to mix them, express them in this piece.

Also, I want to announce that me and Sahar Moussavi are making this Iranian Expressionist group and we are working on this project called the Iranian Expressionist Community. And to first introduce the Expressionism to Iranian community and translate some of some part of the movement or approach and talk about artists. Thank you. And yeah, we are so honored to be part of this community.

Thank you so much.

Davonte Bradley

All right, thank you, Negin.

Colin Goldberg

Yeah, definitely thank you for taking that initiative to get the Iranian Expressionist together. I think it's a really interesting model to have these sort of nodes based around nationality because in our artist index, it's already sort of organized by countries. So that would be a really great way for artists to sort of be a point person to organize physical exhibitions and or virtual exhibitions for localized artists. So that would be really cool. In these kinds of subgroups.

Davonte Bradley

Yeah, thank you. Thank you.

Colin Goldberg

All right.

Davonte Bradley

And I think that would be it. The only other person that's here, I think, that can present I think is me.

Colin Goldberg

There's a few people in the grid that I see that haven't spoken that have worked in the show. I'm not sure

if you guys saw that you could put your hand Yeah, you can. But I see definitely a few people out there. Sean, Sahar, Caro. There's a few people I don't think have spoken. So if you want to, I'm happy to keep the recording going until everyone that wants to talk about their work has had the opportunity.

Davonte Bradley

Yeah. And I guess in the meantime, I'll go ahead and speak a little bit about mine until people change their minds. Maybe. I don't know. All right. Let me go ahead and pull myself up, I guess. All right. So here we have my piece entitled Burdensome, which if you're not too familiar with my artwork, a lot of them, have stories behind them, either something emotionally charged, like some emotionally charged story dealing that I'm dealing with, or a lot of the internal thoughts get expressed in my artwork.

There's also just a lot of ones that I just I make for aesthetic purposes alone, where just like that looks pretty, so I'll make it or I'll make it till it looks pretty to me. Anyway. Anyway, this one in particular was entitled Burdensome because I was making it around the time where I was having a not so great time with my relationship with my mother, and she was suffering very much from mental health issues like severe depression.

And she also had some other stuff that was going on, which made her like super paranoid. And it was just not a great time to be dealing with that. And like as much as I didn't want to like call her a burden, like that's the thought and feeling that immediately came to mind. Like I'm the only one that's being or having to deal with this because nobody else is wanting to try and help her.

So it's like that weight, that burden fell on my shoulders, even though she actually lives with my brother, surprisingly enough, but he's kind of not helpful anyway. That's pretty much the idea behind this. And this one, like if you if I zoom in really close here, it almost looks a little staticky in the middle and also has my like eye of truth or variation of it over it, which is kind of like a symbol for protection and observation. Like the work is looking at you while also you're peering into it.

And yeah, that's so it's actually kind of tied indirectly to my book of short poems called _Generational_, which I do have a copy that I just dropped on the floor. So there's that. But yeah, my book of short poems pretty much covers the exact same thing. It's a series of stories and in poem form with art that accompanies it that falls the same vein.

So, yeah. And again, glad to be here. Glad to be your moderator, your host, your general nonsense person that, that's been a real pleasure this whole year. I've been part of this.

Colin Goldberg

Thanks, Dal. I think Sean and maybe Cheryl wanted to speak as well. I mean, I'm happy to keep the recording going if you guys want to go. You know, we started five after so.

Davonte Bradley

Yeah. So we got to just do. So we got to just do. Cheryl said she'll pass for now. Okay.

Colin Goldberg

So do you want to say anything? I don't think you so hard spoken either. I don't know. We see. But. Yeah, it'd be.

Unattributed

I guess I could pull up.

Colin Goldberg

Once to go, if you want to pull his work up, maybe Sean Mick, correct?

Davonte Bradley

Yep. All right. So it's the one the ones that has animation tied to it.

Sean Mick

Hi there, everyone. Thank you. I'm really honored to be a part of this show. It's an impressive body of work and you guys are intimidating to listen to because you're very you're very accomplished in years and years of digital art. I have to confess NFT is what really brought me to this space. I've been in commercial art all my life since since school. But it was the artistic practice came after I let I was an IT director in educational publishing in Boston and New York for a long time. And I, you know, I caught on to NFTs kind of late 2019.

I had stacks of hard drives with a lot of different projects I had worked on. I had a side hustle for PBS in Boston for a while with a friend of mine from L.A. And I started to really try and adapt my physical practice, which I work out of Miami. In geometric abstraction, sculptural. And it just wasn't exactly resonating with me until I started to really look at who was working in this medium specifically.

And I'm like, OK, I think I need something organic. And this the work that I do as an NFT artist predominantly is 180 from what I do normally as a as a physical practice. So a lot of what I try and aim to do. Is have the beast eat itself, which is, you know, if you're going to put it out there on the Internet, if you're going to post nonstop on TikTok and Instagram, well, I get the right to steal it. And if there's famous masters works that have been photographed in the public domain, I get to steal it. And all of these things are really a commentary on our overconsumption, our bombardment with images, media, art and how little time really happens. And so I really try and adapt my physical practice to what I have to process that. So why not put it back into the blender and have it be kind of reborn?

A lot of my physical practice, as well as this NFT practice, has to do with intangibles, relationships, emotions, dream states, all these things that really influence us, but don't really have any sort of visual reference outside of like, you know, music and poetry and writing. But in a visual sense, it's a little bit more of a tricky beast. So I lean heavily towards a surrealist kind of angle towards getting these ideas out. This piece that was selected is called Cyclops, and it's representational of the beast that is social media. You know, we are those in the Odyssey that are in the cave. It's up to us to use our minds in which to trick the beast so it doesn't consume us and to kind of escape it. Thank you so much for having me be a part of this. I'm honored. Thank you.

Davonte Bradley

Thank you, Sean. Thanks, Sean. All right. Okay. Oh, we okay so we do have a couple more people that want to speak. Great. I was a bit concerned for a second. All right. I think next up we have Sahar. Are you here, Sahar?

Sahar Moussavi

Yes.

Unattributed

Can you hear me?

Davonte Bradley

Yep, I can hear you.

Sahar Moussavi

First, I want to thank Colleen and Patrick for picking my artwork. And the name of my piece is In Search of

True Colors. I made a series inspired by a poem which says the end of any dark night is light. And I use this dark and black backgrounds. As a symbol of what was going on around me. And I added colorful small pieces on this background as a symbol of hope, maybe.

And my idea was that even in a difficult time, I wanted to be a part of this. And I hope that with these difficulties, still there is hope for everyone. That's it. Thank you.

Colin Goldberg

Oh, thank you. Thank you, Sahar. And I think Sahar is booked for the next salon that's coming in two weeks. Yes.

Unattributed

I'm going to present our

Sahar Moussavi

Presentation for the next salon.

Davonte Bradley

Yep. And look forward to seeing it. Thanks. All right. And next up, I have Lucy. Hi, everyone.

Lucie Králíková

So I also would like to thank you, Colleen, and everyone for having me in the show. So I will just briefly talk about this piece. So this piece basically relates to my other pieces, which are made like digital collage. Particularly in this piece, I used a photo of a bottle of Prosecco, which I multiply into the geometric structure.

And then I work digitally and I basically like wrap everything I like to drink. I like to eat when I drink Prosecco. So there is a bottle. There's Parmigiano. There's Prosciutto and these things. And basically this work is related to my period when I was younger and I struggled with eating disorders because I wanted to be a model. So nowadays I'm working with this kind of special relation between the little fear of food and between just the love, eating, enjoying the food. So that's everything from me for now. Thank you for having me.

Davonte Bradley

All right. Thank you, Lucy. All right. Then we have, I think, Caro. I think. Let's see. Ta-da.

Caro Ramonde

Hi, Damo. I'm here.

Davonte Bradley

All right. I've got your work coming up.

Caro Ramonde

Yes. I don't like to speak too much, but I can talk about my piece. It's a collaboration with MADS Milano that is a digital gallery. And it started with my old paintings. There are two different paintings in the same chain. One is Dorian and one is a piece regarding a night with the moon. And we digitalized those images. And then there was a dancer in big digital screens playing with the images. And then it was a film of that situation.

And that's how it was made, this artwork. So it's a different approach to all the images. And that's how I got to this point. So I'm going to put in the link. So I'm going to put in the link. And you can see I'm going to put in the link. And you can see I'm going to put in the link. And you can see I'm going to put in the link.

And you can see I'm going to put in the link. And you can see I'm going to put in the link.

And you can see I'm going to put in the link. And you can see I'm going to put in the link. Digitalization. So that's about my artwork. Thanks a lot. And it's really nice to be included in the show. Thank you, Colleen and Patrick. And thank you, Davo also.

Davonte Bradley

Thank you, Carol. All right. So Helen is leaving out. Was there anyone else that wanted to speak about their work that they have in the exhibition? Cheryl,

Colin Goldberg

There's time if you want to say anything about your work.

Unattributed

Hi, may I just interject for one second? Is that okay?

Davonte Bradley

Sure. Okay.

Unattributed

Hi. I'm not necessarily supposed to be... You're muted. Oh, you accidentally muted yourself. There we go. Okay. Now I'm back. Yeah. What I wanted to say is that I thought that everybody's presentations were very sincere, beautiful, and honest. And I think that this is a great coming together of creators.

I've been watching the space now for almost a year. I'm quite new to it. And it's very exciting to see everybody's attitude and output. I just wanted to praise everybody. Just share that. I wanted to share that.

Colin Goldberg

Thank you.

Unattributed

Thank you for your... Are you an artist as well? Yes, I'm a creator. Yes, I am indeed.

Colin Goldberg

Awesome. Feel free to put your URL in the chat window if you want.

Unattributed

Yeah. Okay. I've got a great link to share. It's here. Okay. It can show a little bit about my project and what I'm doing with my work. And this is my name.

Colin Goldberg

And I just wanted to add too, for the people who might be watching later on YouTube, one of the main ways that we locate artists is through the use of the hashtag, Techspressionism, on Instagram. So if you're an artist or a creator and use the hashtag, our curator will most likely see your work when she's looking to share content for the... You know, the Instagram story, as well as passing on suggestions for featured artists to me that I could add to the index.

Unattributed

Noted. I will be following this hashtag.

Davonte Bradley

All right. Sounds good. Okay. Doesn't look like... Unless I missed it, but I haven't seen anyone add

anything to the chat about wanting to present. So... So, Cheryl, are you good? Or did you want to say anything?

Colin Goldberg

No.

Cheryl Audet-Lavoie

I... Yeah, I would say. All right.

Unattributed

I won't leave anyone out.

Cheryl Audet-Lavoie

I can wing it.

Davonte Bradley

All right. I think I've got you right here.

Allen Hirsh

Right there.

Cheryl Audet-Lavoie

Yes. This... It's just one photograph that I took into Photoshop and just played around with Photoshop and created. And I've been working, I guess, with digital from the 80s. I didn't even have a computer in the beginning of my... I figured one day that I would have to use a computer for something. And I figured I didn't... I didn't have the will to learn WordPerfect or... Any of the other things that you usually use for work. So I took, like, classes in animation and, I guess, graphic design in the community colleges and kind of took them all. And from there, I just... I don't know. I just found out that I just adored this kind of... Work. And, I mean, I've been a 2D artist.

I've dabbled in most every kind of art there is. Ceramics, printmaking. Comps are away. My printmaking things, even though I don't do it or have a press anymore. And it's just, you know, I've... I just love them all so much. It's just impossible to get rid of something that may come in handy someday. Oh, I know. The first, you know, as soon as I get rid of something, you know, like that, I'll probably have access to a press.

So that's the way... I don't... I, you know, I don't know. I'm not... I'm not a verbal person. And I just see everything in pictures. And I love working with the computer. And I just see everything in pictures. And I love working with the computer. The colors. And everything's... I guess everything... Almost everything I do is pretty, but not... Not everything.

That's all I have to say. Ben, thank you so much for having me in the show. I was, like, surprised when I got that ad. And I wanted to invite everybody. But thank you very much, Apple. Because your version 15... Has excluded my group friends in the email. I cannot do that anymore. So I wasn't able to do that. I didn't have the time to individually select everybody to come and see this. But I'm not sure many of them would be able to understand how to use the Zoom anyway.

But thank you so much. And I love everybody else's work. And I'll just continue with this. And continue being... Being with you all.

Davonte Bradley

Thank you, Cheryl. Thank you. Also, this work actually kind of reminds me a bit of that story that... I think it's called Secret Garden, actually.

Unattributed

Yeah.

Davonte Bradley

Yeah, that's the kind of feeling I was getting from this.

Cheryl Audet-Lavoie

Yeah, I should name it that. Yeah, I will. Next time I put it in somewhere.

Davonte Bradley

All right. Well, you're welcome. Thank you. All right. Thank you so much. All right. So it is... What time? It is 420... 419. Almost 420. And... I don't... I don't believe there... I know I've said this like three times now about not thinking that there's anybody else that needs to present or needs to share. But I know some people... I know some people are on their way out or have places to be.

So, again, I could be wrong. Because I've been...

Unattributed

Speak now or forever hold your peace. Right.

Colin Goldberg

Once the stop button is hit, that's it. The capsule is closed. So it'll probably take a couple hours to crunch on Zoom and then a couple more hours to crunch on YouTube once it's uploaded. But hopefully maybe by tomorrow, you know, this will be live in the playlist for the salons and also in the wrong biennial playlist. So, yeah.

You know, it went smoother than I thought. Sort of winging it. But thanks, everyone, for coming.

Davonte Bradley

I'll actually end with the piece that is featured with... On the... On the promo materials with Patrick's piece. In case you guys didn't get a chance to. Because I know he wanted to speak on it, but he had to run off to his class, I believe. So I think this would be a good image to leave off on. As, you know, it's the title piece, pretty much.

Colin Goldberg

And this piece has been minted as an NFT as well. It's on Foundation. And I know a little bit about it. I know that Patrick has been working with Calligraphic, you know, strokes and mark making for quite a while. And I think that this piece was created using a GAN, using some AI tools, I believe. Maybe Playform.

And, yeah. You know, I just saw this body of work and I thought, you know what, this really says Techspressionism to me. You know, and there's definitely work where stylistically I feel like, you know, a connection or, you know, it relates maybe to other expressionist work in the past. And some sort of a visual. But it's not necessarily a visual way. So I asked him if he would be open to, you know, using this as sort of the poster image for the show. And he was. So I think it's a great piece of work.

Unattributed

I'm right there with you.

Colin Goldberg

I agree wholeheartedly. And Davo, I want to thank you for, you know, running this show very smoothly

and, you know, keeping it going. Keeping everything moving. I appreciate it.

Davonte Bradley

Yeah. Well, thank you. I've had a year's worth of practice at this point. But, yeah, no, it's my pleasure to be here and, you know, helping out any way that I can. And, you know, just making this a pleasant experience for everybody that's involved.

Colin Goldberg

One last thing I want to say. You know, my dad, who passed away in February, used to say to me. If you can't find a way, make a way. You know, and that quote is real inspiration for this exhibition. And just for this whole project, really, you know, because I feel like as artists working with technology, I'll just speak for myself as an artist working with technology. I've had many doors closed in my face, you know, fancy gallery doors most often. And, you know, you know. I just feel like it's easier just to create a platform of your own than trying to get in on other people's platforms. And at some point, you know, people sort of connected with the idea. And, you know, one thing that I said to Steve Miller early on was you're a Techspressionist when you say you are, you know. And the idea of self-identification, I think, is an extremely important component of this project.

So, yeah, that's it for me. Thanks, everyone. Yeah, thank you.

Davonte Bradley

It's a little hard to gatekeep when you make a place that has no gate. Exactly. All right.

ScoJo

I suggest ending on a little gallery view of everyone clapping like we do.

Davonte Bradley

Yeah.

Unattributed

We can do that.

Davonte Bradley

All right. Stop my share. Woohoo! All right. Thank you, everyone. Thank you for joining us.

Unattributed

And thank you for your time and your work.

Colin Goldberg

Oh, and shout out to Scott. Thank you, Joe, for representing on Pinterest. He runs the Techspressionist account on Pinterest. There's been a lot of other, you know, group members that have just jumped in and contributed their time to, you know, propagate the meme, keep things moving. And that all, you know, pushes everything forward. So, muchas gracias.

Sue Beyer

All right, everyone.

Davonte Bradley

It's been great. I guess we'll go ahead and close things out here. Thank you so much for your time. I'll see you next time.

Unattributed

Want to count it back down, Davo?

Colin Goldberg

Yeah.

Davonte Bradley

All right. Let's do it. Closing out in five, four, three, two, one. And to wrap.