

Techspressionist Salon 111: Talking About Co-Working

Recorded October 1, 2026 · moderated by Cynthia Beth Rubin and Cynthia DiDonato

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Synopsis

Salon 111, "Talking About Co-Working" (October 1, 2026), is moderated by Cynthia Beth Rubin and Cynthia DiDonato and focuses on Techspressionism Co-Working, the weekly, peer-run Zoom sessions the two began in July 2023. Lee Schnaiberg announces Salon 112, on Thursday, November 5, and its theme of perception, and the two Cynthias describe how Co-Working began and how it has met every week since. Participating artists then describe what the group has meant to their work: Susan Detroy lists the perspectives and feedback she gets, Michael Pierre Price compares the structure of co-working to a creative Möbius loop, Karen LaFleur, in a pre-recorded video, uses it to collect her thoughts, make work and try techniques, Lee Musgrave finds it humanistic rather than professorial, and Mary Ahern, new to the group, says it changed how she thinks about her art. In pre-recorded videos, Bob Prata shows how Allen Hirsh's software transformed one of his drawings and Dimitrije Martinovic describes how the group eased his sense of isolation. Michael Woodruff shows what co-working achieves cumulatively, Allen Hirsh uses fellow artists' work as a platform for his own transformations, Stephen Paré shows a picture that proved decisive for him, and cha talks about sharing work from a prolific practice, including a series of about 99 videos. Cynthia DiDonato reads a statement from Sahar Moussavi, who could not attend, and Marya Triandafellos speaks in a pre-recorded video about the benefit to her practice. Cynthia Beth Rubin describes collaborations that grew out of co-working, and Cynthia DiDonato presents on artist influences and "breaking the border" before the Cynthias explain how to join. In the open discussion, Stephen Carpenter says he hopes to join once his schedule allows, Allen Hirsh says no other group lets him discuss technology in art, and Susan Detroy says co-working and the salons changed who she is as an artist. Colin Goldberg thanks the Cynthias and all the participants and invites everyone to the after-party, where ideas for upcoming salons are discussed.

Participants (15)

Susan Lynn Detroy, Michael Pierre Price, Karen LaFleur, Lee Musgrave, Mary Ahern, Bob Prata, Dimitrije Martinovic, Michael Woodruff, Allen Hirsh, Stephen Paré, cha, Sahar Moussavi, Marya Triandafellos, Cynthia Beth Rubin, Cynthia DiDonato

Transcript

[00:00:02] Cynthia Beth Rubin

Great. So it's wonderful to see everybody here at our session about coworking. Cynthia DiDonato and I started co-working, so we're going to be talking about that in a minute before we introduce our great lineup of speakers. But first, we have a few quick announcements. One of them is from Lee, who is going to talk about the next salon so that you can get excited about the next salon while you're still excited about this one. And Lee, I'm just looking at your name that has an extra E in it. How nice.

[00:00:43] Lee Schnaiberg

You know, it's a whole crazy story about Zoom and all that, it's a long story. But, very excited about next week, next month's Salon. Salon number 120... 3, I think?

[00:00:58] Cynthia DiDonato

112, Link.

[00:01:00] Lee Schnaiberg

112, and it's on Thursday, the 5th of November, and originally, Colin asked me to do psychic... well, not psychedelics. Psychedelica is what he was saying, and I thought that was a little bit limiting. So... and I didn't really want to bug any artists who were really psychedelic. To Expressionists, so I asked Colin, what do you think about consciousness? Because they're linked, you know, and conscious, sorry, perception, not consciousness, perception.

The middle stage was consciousness, but we finally landed on perception, which is not only how everybody sees the world and how people see and experience art, or food, or anything, but also, with a little bit of the psychedelics, you know, the doors of perception. And so, I found a lot of artists who I felt were, like. Different drawers, and we could rummage through the drawers of perception together. So, we're not limited to psychedelics. As much as I'm a fan of psychedelics, and I think that they're very healing in the future.

That's not... we're not one-trick pony. And so, we're gonna be all about perception next month, and I hope you join, and it's gonna be really fun.

[00:02:23] Cynthia Beth Rubin

Okay, great, thank you. And I want to say, if people clicked on the link that I quickly forwarded to the whole co-working group, because I was afraid some of you were going to go into the wrong one, you came in as me, and there's somebody who has their camera off. And so I have no idea who you are. I can... I'm happy to rename you to who you are, but I can't do it when your camera is off, and I don't know who you are. So, I could give you another name. What I neglected to mention right away is that you can... we are caption-enabled. We're translation-enabled as well. The translations were not... they seem to have changed the interface, and I think in order to get it to work, you need to say that your speaking language is English, and then put in The language... that you want it translated to, but many people just find it very helpful to put in the transcripts.

Period, you know, just read it, even in English, if you're having... if that helps you to follow. So, if you want to know... you can see where that is, down on the bottom. There's under More, and there's Show Captions, and then you get a chance, I believe, to make that so it can translate, or it will just show captions. So, another quick announcement, is that Colin Goldberg, who is, whether he likes it or not, is our fearless leader. He, we're peer group, so we technically don't have a leader, but Colin has paved the way in forming the group.

[00:04:25] Colin Goldberg

I'm not.

[00:04:26] Mary Ahern

I.

[00:04:27] Cynthia Beth Rubin

I know, he's not the leader. Parenthetically, Cynthia and I are not the leaders of co-working, either. We're

all facilitators among peers, so... but he has been working really hard on creating an archive it's in the beta stage, it's on the Techspressionism website, and you can use it to link to all of your own videos. Do you want to say anything about it, Colin? I guess not. So you can use it, to find yourself on interviews and places where you've spoken. It's still... is open. He's working on all kinds of methods on how to make corrections. So... let, for the time being, just know that it's in beta, and there will be corrections coming at some point.

So, today, we are talking about co-working. So, Cynthia, do you want to say a little bit about how we started co-working, and when we started, and what was going on behind the scenes?

[00:05:41] Cynthia DiDonato

Sure. July of 2023, I got a phone call... well, before July of 2023, I got a phone call from Cynthia saying, hey, I got an idea. How about we start a I want to start a co-working group. And I said. That sounds like a neat idea. And I immediately liked the idea because it meant I would then get to meet other Techspressionists. In the group, and you know, we'd have a chance for having a smaller community, and I was very, very happy about that idea. So, from July 2023 until today, the co-working group has been in operation. And I'll hand it over to you, Cynthia.

[00:06:31] Cynthia Beth Rubin

And we have met every single week. We haven't skipped any weeks, because were peer-run, so different people can take over if, for some reason we can't. And it's very confusing that it's the two Cynthias. It just kind of happened that way, but we've become friends, we can... we've met in person multiple times. So, it's really great. So, I am going to attempt to do the screen share now. On our... screen, and I now have... continue to share. Yes. Zoom is pretty upset when I do this. So, we have put this all into one massive presentation.

And people basically are going to have to say, next, or we're gonna... I have to intuit when they come along to do their next slide, but it goes a lot faster because we have so many wonderful people that we would never get through this if we had to have everybody figure out how to share. So, this is essentially the co-working experience. We meet every Tuesday. Every Tuesday. And these are all the different times that we meet. We come together for about 15 minutes, and people Report on what they plan to work on, and then we choose a facilitator or a leader, and as I... this is a repeat of what I just said, but so important.

That we remain a peer group and not a leader group, mirroring what Colin has put in motion for the entire Techspressionist group, that we're Pierre Run, and people work independently for an hour, which goes unbelievably fast. And I have to say for myself. One of the reasons that... well, the primary reason that I wanted to start was accountability. As I said to somebody, we call ourselves artists, but we never make art, because, you know, there's so many other things to do in life, including filling out forms and updating your resume, etc.

So for me, I always make art during this time, but some people use it for administrative tasks. After an hour, we regroup. And we have come... we used to let people just kind of show forever, but the group has really grown in size, so now people write down whether they're gonna take 3 minutes or 6 minutes, and... to present, and all the participants can present. There's no format. Some people screen share layers of Photoshop, some people screen share PowerPoints that they've put together, or keynotes, whatever. And then we have a discussion, and... this has transformed through the years from the idea of accountability into actually a wonderful group crit.

Because we know each other, we understand each other's work, new people come in, and after just about

2 or 3 weeks, they figure out what's going on, so it's not a hard... process to figure out. What you're doing, how to join the group, okay, so our first person, just jumping right in here, because we have 15 people. Our first person is...

[00:10:15] Susan Lynn Detroy

So.

[00:10:15] Cynthia Beth Rubin

Susan Detroy and Cynthia DiDonato is going to be the person who will be saying. Next, as we go along, so... Susan.

[00:10:28] Susan Lynn Detroy

Okay. Hello, Susan.

[00:10:31] Cynthia Beth Rubin

Need.

[00:10:31] Susan Lynn Detroy

Troy in Eugene, Oregon. I want to share some of the ways that the Techspressionism group has benefited me. And I bullet point those, providing a new perspective, which is wonderful for me, other people to see my work, give their opinions, and also seeing my work over time, so they can refer back to what they've seen in the past. Noticing details that I, might overlook. Offering ideas I haven't thought of. All of these have been wonderful for me, assisting and selecting for submission, and providing different considerations, and supporting me along my Artist journey, all of those. Next slide, please. Oh, my image isn't showing up. So, in particular, input for my films. In a film called Clouds, which is, showing in MENA in the fall... in November.

I received sequencing ideas, about the layers and how they combined. People could hear the music and the ambient sound choices. And I made some changes because of that, and also the ending of that film. Actually, it was Cynthia DiDonato who, suggested a change in the ending, and I agreed once I changed it. It was a much stronger ending. Next slide.

[00:12:08] Cynthia Beth Rubin

Okay.

[00:12:10] Susan Lynn Detroy

Oh, there are clouds. There, the image finally came up.

[00:12:13] Cynthia Beth Rubin

Yeah, you must be in here twice. Sorry. Okay. Oh!

[00:12:19] Susan Lynn Detroy

Next slide, please. Also suggesting to me new paths, encouraging... people have encouraged me towards abstraction. I have a, 11-year project, Portrait of a Woman. Legacy project, the work has been more representational, and newer work is more abstracted, and I'm liking that direction. Next slide. Also, giving me opportunities and feedback. I had input about making choices for a submission to Art Next Level. This was the piece as window that I submitted, and also opportunity for a large, important exhibit in LA at the Center for Digital Arts, and helped me choose from a variety of interpretations of this piece called Quiet. Next slide, please. What I've gained.

I've gained artistic input, friends across the globe, ways to exhibit. And trusted art connections. Oh, thank

you. Trusted art connections and expanded knowledge. It's changed the course of my art, and has changed me as an artist. Thank you.

[00:13:42] Cynthia Beth Rubin

Great. Thank you so much. Oops, sorry. That I meant to introduce Michael and, sorry, Michael, I didn't get to do that. I think I'm gonna have to escape for a minute, continue to share, because it's going to.... Cut into your time. Okay, so our next presenter is, Michael Pierre Price, who's in Arizona. And... so, here we go. Michael, yours are on automatic timing, so that's why I had to escape to come back to this one. So, here we go. Michael, are you here?

[00:14:35] Michael Pierre Price

Sorry, can we start again?

[00:14:38] Cynthia Beth Rubin

Yeah, in order to start again, I have to do this since yours are on automatic timing.

[00:14:43] Michael Pierre Price

Sorry about that. The timing is important for me.

[00:14:47] Cynthia Beth Rubin

Yeah. Okay. So, here's Michael. He's here.

[00:14:53] Michael Pierre Price

That's direct... Okay, the structure of co-working is foundational to its value. I liken it to a creative Mobius loop where there are four interlocking components vital to co-working that I, as an artist, benefit from. The artists in the group inspire me in so many different ways, whether it is subject matter, techniques, or artistic styles. Next, I get dedicated time to explore and experiment on my art in a supportive environment. Since my work is quite experimental, often using AI, I'm able to present early ideas and concepts to a group of artists who provide me valuable, thoughtful, and challenging feedback, which I can then implement as I experiment even further.

Lastly, I engage as part of the group by sharing my feedback with the other presenting artists, effectively closing the creative Mobius loop. I came to co-working. Wanting to experiment with integrating geometry into natural landscape settings. I had been inspired previously by Cynthia Beth Rubin and her work with plankton and the use of electron microscopy. It got me thinking about alternative ways of visualization and lighting, which led me to think about infrared photography.

So, I created a series of images in Midjourney AI, specifically incorporating the prompt around infrared light. The results are rather obvious in this first image, with the atmospheric lighting especially visible on the tree. The feedback I got supported visual interests of the lighting, the creative look of the trees, and the geometry as a surrealist narrative element. I took that feedback and used it in the following co-working session. The images I created in this subsequent session used infrared lighting, but also were further inspired by an idea discussed by many of the artists in the group, breaking borders.

This is the concept of extending artwork beyond the natural four edges of the image boundary. I had the idea instead to internalize this concept within my images. In Midjourney, I created framed artwork inside the surrealist landscapes that visually interacted directly with the 3D environment. The feedback I received was quite positive about the surrealist elements that framed the artwork, added. Along with the dramatic infrared lighting, a number of comments about the effectiveness of the water reflections was unexpected, but I used that in the following session.

The images I created in this session incorporated the inspirations already mentioned, but now I integrated my own ideas about the nature of reality and existence based on some fundamental concepts within quantum mechanics, namely the observer and the observed, non-locality, and entanglement. While I don't have time to discuss quantum mechanics in this presentation, I will mention that the empty chair in the foreground relates to the observer and the observed, and the reflected water that seems to go from the landscape into the framed painting is symbolic of non-locality.

The consensus feedback was there's an unsettling look and feeling to what was real and illusory, and that... Resonated with the intention I had for this image.

[00:18:06] Cynthia Beth Rubin

Great, thank you, Michael. I had to just stop the share for... stop the, running for a minute so you could finish. Thanks. That was really great. Okay, so next, we're moving right along here. We have... Karen, who pre-recorded, she's here, and she may add to what she pre-recorded, but... here is her presentation. We have a lot of different approaches here of how people felt comfortable doing this, by the way. So it's all... that, in and of itself, kind of reflects the different ways that people have used co-working.

[00:18:49] Karen LaFleur

Hello, everyone. It's a delight to be able to speak about co-working. I've been attending the meetings since the very first meeting that we had. I've enjoyed being able to work with fellow artists during the same time period, but I also use co-working perhaps a little differently than others. I use it as a time to be able to collect my thoughts. And to be able to assemble and research parts and pieces.

I also use coworking as a place to create artwork.

And I use it as a place to experiment with different techniques. And it's very helpful to have fellow artists in the same meeting because they can help sometimes technically. With issues that I may be running into with certain softwares or suggestions how to handle other techniques.

[00:20:01] Cynthia Beth Rubin

Karen, could you just say hi for a minute, so it's your picture that appears instead of mine in the recording?

[00:20:08] Karen LaFleur

Hi, everyone!

And I also use co-working as a place to organize and present artwork that leads to an archive of creative thought. Right from the very beginning, I have been setting up these small, mini keynote presentations to present my work during the meetings, and so I have a collection of these going back 2 years, every week, on the... I can look at what I was working at the given time, which is really fun to look back on. But most of all, co-working to me is about accountability within a community. It's about having a time of day that you meet with other artists, and you create at the same time. There is a different energy in that.

And I love the discussions and exchanges between fellow artists that spontaneously arise during the presentations. This sense of exchange and community that it adds to my creative process, and it's invaluable. When you're working alone in the studio, you're in solitary mode, but in co-working, you're within a community of artists, and that experience makes me more accountable to my Creative process, and I have to think deeper about my choices and expectations.

So, I enjoy the camaraderie and the creative challenge that co-working offers. And I hope some of this... you will join us, too, at some point along the way as co-working progresses throughout the year. Thank you!

[00:21:53] Cynthia Beth Rubin

Great, thank you so much, Karen. That was really great. So next up, We have Lee Musgrave. And Lee, you're here, right?

[00:22:08] Lee Musgrave

Yes, hello.

[00:22:10] Cynthia Beth Rubin

Okay, so here we go.

[00:22:15] Lee Musgrave

Thank you. I have a long history of, working with artists, because I was a professor for 30 years in Los Angeles, and I always introduced my students to meeting with artists in the cafes, in LA and at the beach to discuss their work. When I moved up here to the Pacific Northwest. For my health. I became somewhat isolated. And wasn't able to find that kind of, group anywhere, until I found this group. And what I like about this group especially is that it is very humanistic rather than professorial.

And that's a plus. That's a real plus. That's a hard thing to find in life. Whether you're in the arts or any other business, for that matter. And I applaud all of the people who come to this every week. It's a commitment, and it's not an easy commitment to keep sometimes, but they show up. And they participate. And that's very, very important to all of us, and especially to me, because I'm so isolated, here. In nature. Nature is wonderful to share, but it doesn't give me any feedback on my artwork at all.

So, I guess I'm saying that, I appreciate the fact that everybody is willing to expose their weaknesses and seek help and guidance in how to improve those as it relates to their artwork. That is also something that is hard to find in life. No matter what field you're functioning in. So I applaud all of you for being willing to do that. Thank you.

[00:24:14] Cynthia Beth Rubin

And, actually, this was a slide that Lee had where he wrote out what he just said, so.... Thanks, Leif. So...

[00:24:27] Lee Musgrave

Okay.

[00:24:28] Cynthia Beth Rubin

Next, we have Mary. Who... Mary, you're here, right?

[00:24:36] Mary Ahern

Yes, I'm here. Can you hear me?

[00:24:39] Cynthia Beth Rubin

Yes, we can hear you. So here we go. I couldn't remember what town you were in Los Angeles.

[00:24:46] Mary Ahern

I'm in Northport. It's on the north shore of Long Island, about halfway down Long Island, halfway between New York City and the Hamptons.

[00:24:56] Cynthia Beth Rubin

Okay, I'm gonna try to intuit when the next slide is. But you can correct as we go along. Okay.

[00:25:07] Mary Ahern

All right, I'm Mary Ahern, and I want to talk about that I'm joining the Techspressions co-working group. I'm new to the group. But it changed how I thought about the art I make and the community I found with this group. I've been in many groups, I still am in some of them. This group is different than any of the others I've joined. It's about learning, growing, and sharing your art in very generous and a safe environment. Next. The... Okay. My path has never been a straight one. I have degrees in fine art and in horticulture. I've studied computer programming in Columbia and botanical illustration in MYBG.

And I still take classes online to keep it fresh. This year alone, I'm taking online coursework in AI coworker, marketing, writing, and strategy. I'm not a specialist, so I study things that interest me. I don't go in a vertical pathway. I go in a very horizontal pathway. In studying next.

So, since, since I was an artist, graduated a fine art degree, and then, but I needed to make a living, I was a single parent. And so I studied computers and, decided to... I didn't want to be a programmer, but I was... went into sales. And I sold, Chiron equipment into the television production industry. And so, the fact that I could demonstrate the paint systems and things like that, and character generators, that I was so visual, I was able to use the skills successfully, both the computer and the art skills, so I was able to use my artwork to demonstrate live how, this new, new technology was going. Nobody knew really what was, what that was, being used for. That was in the early... mid... mid to early... early to mid-late 80s.

80s. Yeah, so my foreign artist friends thought I was cheating if I was using computer graphics and tablets and the undo. So, finding this group so I kind of kept it a secret that I really crossed over from painting with oils and then painting with computers. My work in both of those look very much alike, and say on their reproductions, people don't really know. So.

[00:27:48] Cynthia DiDonato

Seconds.

[00:27:49] Mary Ahern

Where am I? Oh, where are we going? I was wrong, I was wrong, okay. Here I was welcomed warmly. I was not, I was not considered cheating. People listened with real interest and asked questions, gave suggestions. There was none of that dismissive tone that I had come to expect. Next. I also had, breakthroughs, next slide, yeah. I... by information, I'm working, you know, in isolation, but this group gives me input, and, like, Miria, she came and she saw the presentation of what I was working on in creating this installation.

And she put me into contact with a whole field that I didn't even know I was working in. And so it's really changed the language that I'm using for the... for how I explain my work. And that's... and now... and now Karen, yesterday, just came up with a whole other group of things for me to be thinking about, and she helped solve a problem for me that I was having with Vimeo, and so it's... the group is so, so generous that it's, it's. It's exciting to be there. It really is. It's not intimidating at all. Number next.

[00:29:09] Cynthia DiDonato

We're at four minutes.

[00:29:10] Mary Ahern

Yeah, alright. And so I realized I spent years working intuitively in a field of research I didn't even know existed because of what Maria said. And this is the book she recommended. And. The...

[00:29:26] Cynthia Beth Rubin

That's.

[00:29:26] Mary Ahern

So now, as I said, I have the language for it, and this whole group has just opened my eyes and welcomed me, even though my work with computers is very, very different than many of the people that are in the group. I'm still welcomed, and that's... and that is... so important to an artist. Thank you.

[00:29:50] Cynthia Beth Rubin

Great, thank you so much. That was great. So next we have, Bob? Who... also pre-recorded, but so, when I start the recording, Bob, or just before, you have to say hi. Otherwise, if I'm the last one who spoke. It... So, I'm gonna have you say hi, and then play.

[00:30:15] Bob Prata

Hi, Cynthia. Hi, Cynthia, and everyone. For the past six months I've been attending the Techspressionism and Coworking group every Tuesday. And it's had a significant influence on both my work and my life. I'd like to show you that influence.

[00:30:33] Mary Ahern

Not loud enough.

[00:30:34] Bob Prata

One particular work. This is how much.

[00:30:38] Cynthia Beth Rubin

Yeah, I don't think there's any way that I can make it louder, so you'll just have to turn the volume up. I think it was Soft. When it was recorded. Okay, so Bob, you have to say hi again.

[00:30:57] Bob Prata

Hello! Sorry about the volume. Process begins. I create an abstract pencil drawing. I then scan the drawing and upload it to Procreate, which is a digital painting and illustration app I use on an iPad.

[00:31:13] Cynthia Beth Rubin

I'm gonna stop for a second. If you turn your captions on, Zoom will capture the words, even when it's low volume. So if you go down to your little dots at the bottom, go to more, there should be a place to turn on captions. Has everybody found that?

Okay.

[00:31:37] Susan Lynn Detroy

Yes.

[00:31:38] Cynthia Beth Rubin

Everyone's found it. Okay, so go ahead, turn on your captions and say hi again.

[00:31:44] Bob Prata

Find and edit the drawing, creating a digital version of my original drawing. You can see my original drawing on the left and my digital version on the right. I mentioned in a recent co-working group session that I was experimenting using AI to transform my black and white drawings into color using AI, but was not liking the results. Then Allen Hirsh, a regular member of the group, offered to run my drawing through software he had developed. A custom computer program that creates digital art using mathematical formulas.

Alan ran my drawing through his software and generated 26 color variations. What fascinated me was

seeing my own image interpreted in ways that I probably never would have imagined myself. I chose the image shown here on the left to use as a template, uploaded it into Procreate, and then made my own color decisions and further developed the final image shown on the right. Alan also used his software to animate another one of my colorized images.

Seeing my work transformed from a still image into movement opened yet another possibility, another way of thinking about what my work might become. This experience represents something larger about the co-working group. Every week, I see artists with completely different styles, processes, and approaches to technology. That diversity continually expands my sense of what's possible in my own work. I've also been introduced to new applications and creative tools that I might never have discovered otherwise.

And recently, Cynthia DiDonato, who was the only member of the group that was close to close by to me here in Rhode Island helped me explore more of the creative tools within Procreate itself, opening additional directions for my future work. But a huge part of the influence of this group has been personal. This group is warm, supportive, positive, and genuinely friendly. The weekly feedback and encouragement are invaluable. Being part of this community has added tremendously to my quality of life.

Not just as an artist, but as a person. And grateful to be part of a community where artists can learn from one another. Share ideas and help each other see new possibilities. The Techspressionism co-working group hasn't changed who I am as an artist. Definitely expanded what I believe is. Thank you.

[00:34:28] Cynthia Beth Rubin

Okay, thanks. That was really wonderful. So, moving right along. Oh. So, Next, we have, Dimitri, who I don't know if he's here, he also sent a video and he wasn't sure if he could make it. So... I am just gonna go ahead and play this, because I'm not seeing him. Okay. Oops, sorry.

[00:35:11] Dimitrije Martinovic

Joining the Techspressionism co-working group has had a profound impact on me. Most importantly, it has diminished the sense of isolation I was feeling as I worked almost in a vacuum. It has allowed me to glimpse a much larger world of people whose pursuits are similar to my own. People who struggle, succeed, and persevere in their efforts to find meaning and recognition in surroundings that are not always welcoming. To discover that I am at once like everyone else, both grand and minuscule, inspired and confused.

Has perhaps become the focal point of the co-working group for me. In the other participants I see something of myself reflected back. Their desires and ambitions register as my own. But participating in the co-working group has also awakened another level of awareness, a wider, more grounded realization that we are all standing on the cusp of something great. Something whose full significance may only become apparent in the future. And yet, we are working precisely at that moment.

Uniquely structured, the co-working group Creates an environment where divergent practices and emerging technologies come together. It has become a kind of incubator, a place that nurtures and encourages both personal and artistic growth. At the heart of that growth is a willingness to be vulnerable. There is something almost cathartic about exposing yourself, showing your work in all its unfinished messiness. It forces you to trade the safety of your own mind for the terrifying privilege of being truly seen.

And isn't that, in some way, what we are all seeking? To be seen, to be understood, to be accepted. And so, for me, the co-working group is equal parts creative laboratory, engine room. Springboard, and a place where raw ideas are offered, tested, challenged, and gradually built into reality through collective endeavor.

[00:37:46] Cynthia Beth Rubin

Great. So, thank you. Dimitri will be seeing this, hopefully, in the recording, since he's not here yet. So, our next person is Michael Woodruff. Michael, you are here, right?

[00:38:01] Michael Woodruff

Hello, yes, I'm here, yes.

[00:38:03] Cynthia Beth Rubin

Okay, so there you go.

[00:38:07] Michael Woodruff

Great. In the time of Shakespeare, a fellow Brit, John Donne, once said in a sermon at St. Paul's Cathedral, not too far where I'm sitting here in London, that no man is an island. Well, the co-working group is a kind of sometimes quick guided tour through this archipelago. You know, I want to show what co-working achieves cumulatively, rather than just how one piece develops over the weeks. Because it's not really as much about the art we show, it's about the kind of slow burn of ideas, suggestions, inspirations, and the processes we do. We show each other, meeting each other each week.

And also, it's the variable weather or the political situations we find ourselves in. Coming week to week, which changes very rapidly at the moment. And that context often gives us as much of a theme as the work does itself. So you can go into the next slide. It's in that slow reveal, even with complete different methodologies, themes, and approaches, you know, across a whole range of, like, commercial, open source, and newly discovered software, which we find ourselves.

And you know, I think that's what starts to connect to us and it starts to shine through, you know, week to week, month to month, you know, you can watch these connections and theme develops, not through my own work, but from others within the group as well. You know, for the rest of the week, we're all each on our island, absorbed in our own kind of arts. But, you know, what John Donne meant himself in a time of great upheaval, you know, growing cities, changing beliefs and systems, which we're finding ourselves in now, it was about that connection and how essential that is to well-being.

And in our case, to artistic integrity, you know, it's about understanding how we relate to our own work by showing it to our peers as a form of processing. And I think that's rare in art circles, non-existent in London, and in my experience in professional media work too. Just go to the next slide. You know, that's what I value, and what pushes me to keep developing. You know, it keeps me accountable for one, showing up. Without these, these ideas would still be stuck in an island somewhere, waiting for a like or share in the abyss of the social media world.

And I don't think they would have been as good. They wouldn't have been as good. And that's what co-working has done for my work across these three slides you've just seen since the start of 2024 when I'd found this group and searching, you know, for my early animated films through digital graffiti, abstraction, expressionism and quantum arts to where I am now with what I'm showing here. You know, the group's support has shaped how it's evolved, and more importantly, how I understand it, by having to talk and show it.

In fact, yes, the end of my talk.

[00:40:51] Cynthia Beth Rubin

Great, thanks so much, that was really wonderful. So, next, moving right along, we have Allen Hirsh, who I know is here. Yeah.

[00:41:02] Allen Hirsh

I'm here.

[00:41:03] Cynthia Beth Rubin

I'll just sign on. Okay, here you go. And, he will be joined briefly by Ann Shapiro, by the way.

[00:41:10] Allen Hirsh

So, other people have been very, very eloquent about all of the various ways that the group has helped them develop as artists, and I would just say I would be redundant to go over it. So I wanted to concentrate here. On a very particular way that the group has advanced my own development, the ability to use my fellow artists here as a platform, as a creative platform, to take pieces of art that they do and meld them and transform them. Bob showed some examples of me working with his, his, his, his art, and I, I, used a piece from Ann Shapiro. Actually, if Anne wants to talk about this, and then I'll come back.

Is she there? I don't know. I guess she's not.

[00:42:11] Cynthia Beth Rubin

Yeah.

[00:42:12] Ann Shapiro

I'm here, I was, muted. Sorry. This has been, I've loved listening to everybody, and I have to concur with just about what everybody has said. Co-working has been a tremendous asset to me. It's pushed me in many directions that I hadn't. But in this particular piece. I, I tend to work lately on merging old discarded paintings and new... and digital work. And I came up with a piece. That you see one of 2 pieces that you see, and I thought. Hmm. This one might look interesting as a video. So I turned to Alan, and I asked him if he would do it or would be interested in seeing what he could do with it. And there we are.

[00:42:59] Cynthia Beth Rubin

There.

[00:43:00] Allen Hirsh

So, next, I guess. So, actually, so here's what I did with it. I've been working a lot with transforming iconic images from Miro and Kandinsky. And so, in this case, I used a famous painting by Moreau, it was the first of a series he did, which were like Guernica, he was deeply depressed by the Spanish Civil War, and so he did a piece... he did a series of pieces which he named Nocturne. And I hybridized that knock. I transformed the nocturne. Which I do pixel by pixel in my software. And then I hybridized that 50 50 with Anne's piece, and then set it to... looped it to make a whole, like, 700 frames, and then concatenated that into the video that you see here.

And, you know, the colors are partly hers and partly Moroz colors. And this particular, I have thousands of equations that I've written and this particular set. Gave me a very soft, you know.

[00:44:13] Cynthia DiDonato

20 seconds.

[00:44:16] Allen Hirsh

Abstract, kind of. Version. And I guess... I'll just let it run, and people can decide. What they think.

[00:44:28] Cynthia Beth Rubin

I think it actually just ran, and I think you just made your time.

[00:44:32] Allen Hirsh

Actually.

[00:44:33] Cynthia Beth Rubin

Around.

[00:44:33] Allen Hirsh

On my screen, it's still moving. I, you know, I don't know.

[00:44:36] Cynthia Beth Rubin

Okay, yeah, it is still moving, just very slowly, I'm sorry. I just wanted to mention another advantage is expanding our vocabulary, because Alan comes to us with a lot of tech vocabulary that some of us hadn't heard before. So thank you. Like catenated was a new word for me.

[00:44:55] Allen Hirsh

That's. Putting them together so that you make an MP4 out of a whole bunch of individual frames.

[00:45:07] Cynthia Beth Rubin

So... Yeah, maybe a word everybody else knew. But, sure.

[00:45:12] Ann Shapiro

No, not me.

[00:45:13] Cynthia Beth Rubin

Laughs.

[00:45:14] Susan Lynn Detroy

No, I never heard that word before.

[00:45:18] Cynthia Beth Rubin

Yeah, so it's great because people come from such different backgrounds who are part of the group, and Alan comes from a computer science background, so... up. Okay, is it done now?

[00:45:36] Allen Hirsh

That's it. I think it's done. Yes. Okay.

[00:45:38] Cynthia Beth Rubin

Okay, thank you so much. Okay, great. So next we have Steven. Steven, you're here, right?

[00:45:47] Stephen Paré

I am here, yes. So, I hope to, show you a very brief presentation, and, a tiny thing, but for me, decisive. I brought this picture into, co-working, one morning last spring. It is morning for me when I... come here. And. I only want to show something very simple, so I like this picture a lot, and it sort of has my typical sort of side-to-side movement, very interested in movement and that kind of thing. Cynthia DiDonato, this is an opportunity to acknowledge, her, contribution.

Just referred to those things about a third of the way from left to right. Those pointy things, Resembling birds? And as she was saying that, I remembered... A Paul Klee painting. And I wound up.... With the after picture. This happened after co-working. There it is. This is the final version, and some of you might recognize it. This is the picture I showed at. Lacta this past, July. So that Paul Clay painting from 1915 Of a bird pointing down toward the ground and having that, sort of, dramatic. Effect suggested this for me too, and I like this much better. The,.

That also suggested the title, which I'm rather proud of. I looked up at the sky, and the sky looked down at

me, which is the sort of title I'm looking for that suggests something perhaps, related, but beyond what's in the image. And that's all I've got to say. Thanks, Cynthia DiDonato, you made the difference.

[00:48:06] Cynthia DiDonato

You're welcome, Steven. It's always a joy to see your work.

[00:48:10] Cynthia Beth Rubin

So thank you. That was great. Okay, now we have cha. And who's in, as you can see, Miami Beach, with lots of ways to look up his work. So, cha, you're here, right?

[00:48:27] cha

I am. Hello, everybody. Well, I just, you know, co-working has been great. It's one of the... one of the things that I really look forward to every week. It does a lot of things for me. It puts more, good people in my life to... just build community with. I'm so honored to be a part of this group and it's, it's just really wonderful. This work was one of, well, let's see. One big benefit for me is getting the chance to share work. I'm a very... I'm very prolific.

And... There's just so much work that I've made that nobody has ever seen. So this has given me a wonderful opportunity. And no one has seen it. No one's... I haven't got any feedback, so one of the things I really enjoy about the group is hearing everybody's different viewpoints. It takes me in a lot of different directions with my work. And this was, the images we're looking at now is a case where that occurred, I'm doing this. A series of works where I'm using AI to simulate a photograph taken by a twin lens reflex camera.

And so I was doing... that with a variety of subject matters. In this case, the subject matter was disasters. Now, I did think these were interesting. But I got such a wonderful set of reactions from everybody in the group, that.... They really, I felt like really responded to these, so it sent me off. In a direction of disasters, which... I don't... I don't know if I would have focused on them at all, because usually I'm... I'm not focused... I'm in the other direction on, you know, light and happiness and peace and whatnot.

Next slide. So that... that led me into this. Is this gonna play?

[00:50:55] Cynthia Beth Rubin

Is it a movie? I didn't get it as a movie.

[00:50:59] cha

It is.

[00:51:03] Cynthia Beth Rubin

It's not... it didn't get embedded as a movie. I don't know if it was embedded. So, I guess... why don't we come back to this later, because this is all composited. I can go into... while we're talking later, I can go into Google Drive and see if it's there.

[00:51:23] cha

I've got it queued up so we can do that at the end or not, but I'll just finish... what we're looking at is, I made a series of about 99 videos that combine the subject matter of disaster, the subject matter of babies. And I'm not sure I would have gone in that direction. You know.

[00:51:44] Cynthia Beth Rubin

Cha.

[00:51:45] cha

Just hamsters.

[00:51:46] Cynthia Beth Rubin

Since you have it queued up, why don't I stop my share, and you can share for a minute? I mean, we didn't want to do this with everybody, because... are you ready to share?

[00:51:55] cha

I'm ready.

Randy.

[00:52:02] Susan Lynn Detroy

Okay.

[00:52:48] cha

So, for me, it's been really important. And impactful. Having this wonderful group of artists and people. To spend time with every week. I can't thank you all enough. I'm... I never like to miss them. I had to miss one this week, and you know, it really leaves a hole, so... all right. Well, that's it for me. Thank you, everybody.

[00:53:15] Cynthia Beth Rubin

Okay, great. I seem to be having. I don't know if this is gonna work to get back in. I think that in its, desire to help me. Zoom quit the presentation. Okay. So, this is one of the things that many of us have discovered, how much every time they think they're improving,. Zoom, they actually are making our lives not as good. So people are now seeing the screen, right? And we will go on.

[00:54:02] Susan Lynn Detroy

Yes.

[00:54:03] Cynthia Beth Rubin

Okay. To... Sahar, and Sahar is... was also... she's traveling today, but she is one of our most active co-workers. She's just happened to feel... fall on one of her, intercontinental days, and so... Cynthia,

[00:54:28] Cynthia DiDonato

Yes.

[00:54:30] Cynthia Beth Rubin

We have the version of her slides that has the text on it, but Cynthia is gonna go ahead and read. It may not match exactly her latest notes anyway, so...

[00:54:41] Cynthia DiDonato

I am Sahar Moussavi, an Iranian Filipino Techspressionist based in Iran. I have been part of the co-working group from the very beginning, and it has been an important part of my art practice over the years. There was only one period last year when I wasn't able to attend regularly. For me, the value of the group is not just about working alongside other people. It has become a way of staying connected, motivated, and engaged with my own artistic practice. Group feedback. The group's feedback always helped me when I was unsure about my decisions. For instance, I asked the group to vote about the texture with music notes, and added the texture based on their votes. The focus time has also been very important. When I work alone, many distractions or other things can compete for my attention.

Setting aside a specific block of time helps me get into the process more quickly. Even when I don't finish

something during a session, I usually make progress. The regular structure helps me maintain momentum and gives me protected time to actually make the work.

Opportunities. One example that really shows the impact of the co-working group on my artistic practice is Mocha L Lights. I first learned about it through the group and submitted my work in 2023 during the co-working session, continuing to participate in the following years. This year, I was invited to be one of the four main featured artists. I will have a 3-minute video projected on the Bank of America building, and a 30 seconds GIF. On the marquee.

I owe this opportunity to the amazing co-working group. Thank you.

[00:56:49] Cynthia Beth Rubin

Okay, thanks Cynthia for reading that for us. We're really sorry Sahar couldn't be here. And next, we have Maria, who also couldn't be here today, so she has sent a video. And, pure... it is.

[00:57:11] Marya Triandafellos

Hi, I'm Marya Trendopoulos, a visual artist from New York City. My focus is public art, and most recently, video and projection mapping. I developed an app called Salon using AI coding tools. With it, I output stills, videos, and 3D objects. My installations are site-specific and conceptually based, using processes evolved from my earlier career in design and product development. For this presentation, I'll speak to the overall benefit of coworking to my practice, rather than the evolution of a specific piece.

In the background, I'm showing three one-minute videos that will be projected on the Patchogue Arts Council building in Patchogue, New York for the upcoming Mocha Lights event. I learned about this opportunity from the group, so thank you all. Coworking has provided a supportive community that shares feedback, processes, tools, historical references, and opportunities. This has been very valuable for my practice. Although I've been educated in fine arts and have practiced since graduating, the last year and a half, it's been my full-time occupation.

Working in isolation, especially after coming from an intense team-based environment, was a challenging switch. Coworking's weekly meetings have provided much needed group engagement. Since my work is very process-oriented, I find it inspiring to see how other artists structure their practice, observing their progress week to week. This authentic behind-the-scenes peek is not available in other forums. Feedback from the group has directly shaped the development of Salon.

An earlier version didn't support gradients. Someone noted the work could use more depth, and I built a gradient feature in response. Another comment addressed the simplicity of the compositions, so I added a selection feature to break up the canvas. I also learn constantly from how everyone works. Alan uses his own program to animate stills. Lee uses a scanner app in inventive ways, and Michael brings commercial production skills into abstract video work.

These are just a few examples. I can honestly say I've learned something from everyone in the group. I value the uniqueness of each approach and the generosity with which artists share their work. The weekly rhythm helps me to observe my own progression as well. I believe my 9 months of participation in the group have facilitated the growth of my practice. I'm deeply grateful to the participants and organizers, and look forward to continued participation. Thank you so much.

[00:59:56] Cynthia Beth Rubin

Great. So, thank you, Maria. One of the things that I'd like to add at this point, because I may forget later, is that. Bringing the group together has also getting to know each other has helped us have teams of people to work together. So, for the recent Lacta show, Lucy, who's here, and Randy, who's here, and I don't know if Victor is here. I got to know them all through co-working, and then introduced them to each

other, and Maria volunteered to work on the catalog, and so this is a whole side benefit, and I'm just thinking about this when seeing Maria, because I showed up one week and said, who wants to work on the catalog? And Maria said, sure.

I'll help. So... everybody pitched in, but it was really great. So, next up is actually myself, and I'm on automatic timing, because I didn't know if I could press the button at the same time, so... I'm going to go. So, one of my on-work... ongoing questions that I brought to co-working is how to engage raw source material. So, way back in 2019. I was working with plankton before the pandemic, and I had plankton in my artwork as the basis, but then I used AR augmented reality to show the sources, and I... it was really this battle, like, do I want to show that it's plankton? Do I want to have it just be abstract shapes?

And co-working has actually brought me to places where I've been able to work some more with this. So, in 20... 24, people remember this, perhaps, from the show in Chelsea, with co-working. I correct... made this completely through co-work... during co-working. I moved into just treating the plankton as abstract form, returning to my roots. As an abstract painter, and then I was asking the group about what I should show on the screens at Bradley Airport, which was looking for Connecticut artists, and so I showed them the source during the course of a session.

And people said. Wait a minute, the photographs are also art, and these were my own photographs under the electron scanning microscope at Rhode Island School of Design, so... I know, Lee Musgrave, who is a photographer, I remember him as being really forceful and saying, look at your photographs! They're really cool. And so then this work, which was in the Uzbekistan show, came out of this. It was also in Every Woman Biennial. And a version of it got turned into a video, which is on the screens in Shanghai, and will also be at MoCo Lights, but without the co-working group saying, let your sources just be right in the work.

You can treat them both as abstract objects and still let them show as plankton. So here you can see that happening. And it was like, wow, it just. Really pushed me to a different point, and I think being with people who do different things was key. So this is my piece that I derived from what we showed with the collaboration projects. I talked about this for people who were at that session the other Day of the SPARC session, but eventually, I got to the point where I am now, where I'm looking at the plankton both as abstract objects, and so here they're kind of moving across, and this is also in Shanghai and in MoCo Lights, in projections.

But, they're, you know, I manipulate them. I'm still thinking like a painter, and if people see what they are. You know, Matisse worked very abstractly, and yet used the human form, dancing across his murals, and so... obviously, these don't look anything like Matisse, but that philosophy that you can treat something abstractly and also let it be what it is really came from co-working. So, I really thank the group for moving me to a place in my thinking.

Where I never would have been otherwise, and problem solving, in a way. Okay, great. So... next, we have... this seems not to be progressing. Let's give it a minute before I escape and come back in. I may not... I may have set the timing wrong on these since I had it on automatic timing. Okay, I'm gonna escape and, go... back to... Because next we have... Cynthia DiDonato, and for hers, I guess I need to set the timer so I can give her the 20-second warning, but I'm sure she'll be good without it. Okay, so Cynthia...

[01:05:25] Cynthia DiDonato

Hello, everyone. I'm thrilled to be here today to share my feelings about the artist influences that have occurred, and I very much enjoyed what everyone has had to say about the different ways in which the group has given them something. Next. I focused on inspiration. I didn't talk about any of the other...

Items that people have mentioned. And in particular, I talked about breaking the border. Next. Cynthia Beth Rubin, who's pictured over on the left.

Uses breaking the border as a technique in much of her art. As you probably saw in the last, presentation. So I decided, why don't I play with that? Believe it or not, these two pieces began with a hand-painted, digitally leaf in Procreate. And the first image that came out, I was pretty happy with, but I thought, let me try breaking the border. And so I... produced what you see in the second image. Next. It continued. Here, these two images were created originally from a photograph of rust. I'm very fond of rust, and I manipulated it in the first image, but again, I thought, why don't I try breaking the border? And I did, and I was pleased.

The next image, again, was a photograph that originally I took in the Botanical Gardens, which is very, representational, and then I came up with this first image, and I, again, broke the border. And this time, what I liked is the depth that I achieved. Next. Here, I took an analog piece of art, a... and I do this often, I take my analog art and play with that digitally, and this time, rather than breaking the border Traditionally, I brought the work in from the border, so I think I never would have done that had I not first tried these other techniques, and then this time.

Brought the border to the center, if you will. Next. Here, I took another, collage, analog piece, the other one was a collage as well, and as you can see on the right, I attempted to break the border this time in two areas. Next. Many, many thanks to all the co-working artists in our group. I had a hard time finding enough screenshots to bring everyone in who's been in the group, and I'm sure I've missed a couple simply because. I couldn't find other screenshots. But nonetheless, thank you, thank you all.

[01:08:31] Cynthia Beth Rubin

Yeah, thank you, that was really great, yeah. Going back through screenshots, we saw ourselves in different seasons, too. So, to sum up a little bit, if you are interested in joining co-working. You can go to the Expressionist website, and way down at the bottom of the page, because there's so much important stuff, so this may not even be at the very bottom now, who knows? But this is what you want to look for. You do have to register. It's one of the ways that we keep potential non-people out.

And if you're not a person, then, you know, we don't keep you on the registration list. We Google people and make sure... and write to them and make sure you're a real person. But people are welcome to join. And... Cynthia, I don't know, as I go along, just jump in here. Our group has gotten really large. Some weeks it's manageable, some weeks it's not. We are aware of the fact that our time zones are... best set for... Western Europe and North America, because that's who we have right now.

If there are people in other parts of the world, or if our days of the week and times don't really work, we are open to having a new group start a second group, and we could help you get it started. And we do have loyal people who get up in the middle of the night and, well, or stay up late to be part of the group. But we're open to starting a second group if that's important to you, and we want to emphasize that language is no barrier. We have auto-translation, they're the auto-captions that people have found. We also are very... Accepting if people just plunge ahead in whatever.

Language or accented language they speak because. Communication, it's a warm, friendly group, and so just remember that. If someone wants to start another group, write to us. Cynthia, do you have anything else to say here?

[01:10:58] Cynthia DiDonato

Only the, second bullet, which is someone in the group, of course, will need to organize it. But I should also mention in these groups that. People might be shy about coming and showing their work, because

there is a certain vulnerability when it comes to that. But we should also mention that people show in-process work, not necessarily finished work. So, if that's something that, you know, you're concerned about. Want to allay your fears. Also, some weeks, people don't have something to show.

They want to attend, they want to see what other people are doing, so it's not required that every week that you have to show something. And that's it for what I have to say, Cynthia.

[01:11:49] Cynthia Beth Rubin

Yeah, that's really great. So, here again is the info on how to sign up, but we're not actually pushing that you sign up, because we have a real... we have a lot of people. If we get a lot of people, maybe we'll experiment with breakout rooms, so people have more time to talk to each other. But I have to say that one of the really wonderful things... I'm gonna stop the share here. One of the wonderful things for me has been really getting to know people. I mean, there are people now who are real friends. They're not just co-working colleagues, they're actual real friends, whether I've been able to meet you in person or not.

Many people I have met in person, so... it's been really great. So let's hear from people in the group. We have... 10 more minutes till 1.30, so let's hear... and there are people who are here who did not present today, but who are regular co-workers, or other people may have questions. So go ahead, unmute yourself when you want to speak. You could... raise your hand, or just jump in, and we'll see how that works.

[01:13:05] Lee Musgrave

Person at front door.

[01:13:08] Cynthia Beth Rubin

Pardon? Lee, go ahead.

[01:13:14] Lee Schnaiberg

Hi, everybody! I didn't want to do a showcase with everybody, but I have been a part of the Techspressionist group for quite some time. I took a break for a while for health reasons, but I'm back. And I'm... I love the group. It's every Tuesday, it... I produce a lot, but I don't ever look at my work. And it forces me to actually bear down, and I find that the group is so open to everybody's different style, everybody's different form of expression. And I think that it's just a fantastically positive group and experience, and like people have said, we've become friends, you know, there's a little bit of banter before the group.

Begins, and then afterwards, and I think that we... we genuinely like each other, but there's no snobbery. We're not, like, a juried group. It's like, you're open, you're more than welcome to come and participate. And I think that warmth and positivity, and I know somebody said we're not academic. But we're no slouches. I think, like, with a number of professors in different universities, Cynthia and other people, and the fact that... and Lee, the fact that we have people with a breadth of knowledge and an understanding artistically.

It just makes us really strong, and I really, personally, I'm glad and honored to be a part of the group.

[01:14:51] Cynthia Beth Rubin

Great, thanks.

[01:14:52] Bob Prata

Just waiting.

[01:14:54] Cynthia Beth Rubin

Stephen Carpenter who raised his hand.

[01:14:58] Stephen Carpenter

Hi, everybody. I've been involved with Techspression via these videos for about a year. And I have been very comfortable finding all of you. And I really think, because I'm in an area where digital doesn't quite work for anybody. And I am very insular. I would like very much to be included in this, but Tuesdays right now, thanks to physical therapy, aren't gonna work, so maybe I'll join in about 2 months. But I am so excited to see what everybody's doing, and I'm wondering just how what I'm doing is going to fit in.

[01:15:45] Cynthia Beth Rubin

Okay, well, looking forward to seeing you, and if there's another time that fits people's schedules that's better, you know, send us an email and we'll see if there's another group. Lisa Sutton is next here.

[01:16:02] Lisa Sutton

Yeah, I agree with everything everyone has said. Just showing up. Keeps you in action. And I think... who was it that said you're in a dedicated time zone... time... time and space where you can tell the family, no, no, no, sorry, I'm... I'm working, right? And... I think... Being able to see what everyone is doing and discuss the technology, the workflow. How we integrate technology with analog and what we're doing in our careers, the different shows that people are having. It's a fabulous community, and I highly recommend it.

[01:16:54] Cynthia Beth Rubin

Yeah. Thanks. It's a really good point about the dedicated time. And, you know, when you're at the dentist's office and they say, can you come Tuesday, you know, blah blah blah, and you say no.

[01:17:08] Susan Lynn Detroy

So...

[01:17:09] Cynthia Beth Rubin

Earlier or later. And, you know, some of us are at a stage in our life where we have a lot of appointments for things, and so it really helps to just even have it on your calendar, let alone saying something to the people around you. So... Good point.

[01:17:29] Allen Hirsh

I want to say something too. I'm a member of four different artists organizations with hundreds and hundreds of artists. But virtually none of them can discuss and appreciate the application of technology. To... to art. I mean, they're not always hostile by any means, but they just can't do it. And this... this is such a rich group of people with all these skills and appreciation, and it just... there's no other place I have to be able to open up and learn and share. And that is really powerful, because the use of high technology and art is just really... kind of in its infancy in the art world and so it's a very special place to be able to do that.

[01:18:20] Cynthia Beth Rubin

You know, what... you just made a really good point, also, about skills. There's so much software and new apps out there all the time, and people really don't have the time to explore them all for themselves. And so, people saying, this app is really great, and if you need any help, give me a call. Really amazing, and related to that is sharing showing opportunities. We have... so many of us are showing in places we never would have thought about otherwise. So, Cynthia DiDonato is ready to jump in again right now.

[01:19:02] Cynthia DiDonato

Yeah, well, you, said something that ties in with what I'm saying. Randi. Gave birth, to an exhibition, two exhibitions, maybe three exhibitions in LA, this, this past year. And, she showed up at a co-working meeting. And she says, oh, is anyone interested in, you know, working on an exhibition? And Karen LaFleur, Karen LaFleur, excuse me, and myself, said, yeah. We're interested. And so we met on our own outside of the group. And that began. The relationship with the Los Angeles LACDA.

A. Exhibition. So, again, you know. The kinds of things that happen are wonderful.

[01:19:54] Cynthia Beth Rubin

Yeah. It's really true, we've made real partnerships. For the show that we had in Uzbekistan. It was... some of us... got started with some of us who went out for dinner together after the Hello Brooklyn show. To a Central Asian restaurant, and that was kind of like, oh, we're all into this, and then the opportunity. But being able to reach out to people for inviting them to be on the digital reel really came from people that we knew. In, in co-working. So, anyone else? We're... we are at 28 minutes after the hour, which is... Susan Detroy has something to say? Great.

[01:20:48] Susan Lynn Detroy

I've said this in the co-working group and, I'm gonna... and I don't think I said it exactly in my presentation, but I would say that, for me. The co-working group and Techspressionism salons have been a pivotal change... have... have... offered me a way to make a pivotal change in who I am as an artist. It's had enormous impact on the work that I do. Combined with the pandemic, and going to the salons, and then starting to do co-working, and doing co-working from the beginning.

I am now an international filmmaker. I was not that before. And, for those people I mean, I'll just leave it at that because it's been quite wonderful for me. When I talk to the people here locally that are in the arts community, I always bring up Techspressionists and the co-working group. I say... and they say, what have you been doing? You know, and I... always talk about Techspressionism and the co-working group, because it's such... been such a strong and wonderful influence in my life, in my art life.

So.

[01:22:14] Cynthia Beth Rubin

Great. Okay, then wonderful. Lisa. Yes.

[01:22:17] Lisa Sutton

Yeah, another thing I wanted to. You reminded me that. Just the idea of integrating technology into your life, into your art, a lot of people think of that as a kind of a side thing. Oh, yeah, well, you do your art, and then you take a photograph of it, right? Like, it's separate. But in this group, it's not at all separate. And, and I really appreciate that because a lot of times people give you this feeling like you're cheating, right? If you're cheating. And we're not it's not about.

Being right. It's about... Being creative and creating something innovative. And The support for that is, is, I think some of you mentioned before, is something you don't necessarily find other places, especially when you're trying to learn about The different software, or, hey, you went to that website? Oh, I didn't realize you could do that, right? Like, I... so, yeah, I realized that I could upload an MP3 onto the internet and then come back with sheet music. Great, because I needed that for that day, right? So... I just appreciate y'all.

[01:23:25] Cynthia Beth Rubin

Great, thanks. So Colin, you have your hand raised.

[01:23:29] Colin Goldberg

Yeah, I just wanted to say, you know, thank you to you, to the Cynthias, as you two are known. For putting this together, you know, it's very, Proactive. Kind of, thing you did, and it's really brought a lot of people together and created communities, so I think that, you know, kudos to you two, and also to all the participants, you know, for coming in and getting to know each other, and I actually had an interesting conversation with somebody yesterday about Techspressionism.

Try to explain to her what it was all about, and she actually said something that kind of, like. Struck me was that, you know, in this day and age, I think a lot of people have a very negative perception of technology, that, you know, AI is going to, take over everything, and, anything associated with technology has sort of gotten soured because of this kind of, like, apocalyptic Worldview that some people have adopted, and it certainly has become part of a larger discourse, but she said, you know, Techspressionism is actually something that sounds like it's positive about technology. It's technology being used in a way that actually brings people together. And, you know, I think that's an important thing to consider, that, you know.

We can show people as a community that technology has some very positive. Applications, probably the most important of which, I think, are some of the social applications, which, you know, allow people to come together, to meet each other, share opportunities, and all of that kind of stuff. So, I just wanted to say a really... I appreciate, you know, and I feel, humbled by seeing all of this work, and... it's really inspiring also to hear personal, you know, personal... Conveyances, I guess, of how it's affected people and allowed them to find others that.

Shared in, you know, I think a lot of... I mean, being an artist by default is... Rejection. You have to get a lot of doors closed in your face, and then if you work with technology, as all of us do, it sort of is exponentially. That, because, you know, the art world at large, you know, up until fairly recently, had wanted nothing to do with technology, and maybe now since, you know, since NFTs and AI and other stuff, it's opened up, at least people are talking about it.

But, it still certainly is not mainstream. So, I remember right when this group started, Davo, who was the moderator of many of our very first salons, Davonte Bradley, said to me, you know, I found my... I feel like I found my tribe. And that always stuck with me, that I was like, wow, that's powerful, you know, that... I think a lot of people in the group as individuals have felt like, oh, I'm the only one around my artist friends who actually works with computers, and they're like, oh, look at that nerd, you know, or something, or, like, gallery people are like, oh, I'm sorry, you know, we don't... I've definitely had plenty of snobby responses to... to bringing in work that's... has, you know, technology, you know, attached to it in some way, digital drawings or what have you. So, I think that.

That aspect of community is really positive. So, that's, pretty much all I wanted to say. I did want to give a little plug for, an interview that I did last week with. An artist named Carla Gannis, which you could find on the Techspressionism website. Extremely interesting artist. She's a professor at NYU, and, has been involved in all sorts of cool stuff. The most recent project is, carving, making carved marble sculptures using Robotics and computer technology that she talks about a little bit in Italy. Some really crazy stuff, and that was also the first video that, launched this archive, so I would encourage you to check that out, and also.

Go in the archive, and if you're in this chat, there's a good likelihood that you have an artist page on there now. And on the Artist Index, that's cross-referenced at this point with all the artist pages. So, the artists in the index who have an artist page in the archive now are hyperlinked to that page. So there's a lot of, stuff happening as far as the archiving of the group. The group's content, rather, and, you know. How this is

gonna move forward, and one of the big.

One of the big rationales for creating the archive is to allow this content to be citable, where the archive could be used as a primary source for academic research and people who might want to learn about Techspressionism, the artists associated with it. It's built to have, passages be citable. As a mechanism of the archive. So, anyway, you can all check that out, and, yeah. It went a little longer than I anticipated, but thank you again, Cynthia and Cynthia. Yeah. And to all the artists.

[01:29:02] Allen Hirsh

I want to say something in Colin's defense, because he was obviously somewhat intimidated by being accused of being the leader, right? So there's a famous quote from one of the most A really wonderful politician from the mid-20th century, Mo Udall from Arizona. And he said when people wanted him to run for president, he said, if nominated, I shall run to Mexico. If elected... if elected, I shall fight extradition. So, Colin can take that to heart.

[01:29:42] Cynthia Beth Rubin

Well, he can say that, but Colin has really set the tone. It's kind... it's the, in my opinion, and experience as well, it's the lack of bureaucracy. That has allowed this group to flourish, and there are moments when I've wished for bureaucracy. There... there's burea... groups with more... Hierarchical structure certainly have their place, but this group has grown and flourished, I think. Because if somebody has an idea, and they call up Colin and say, you know, hey, I just heard from this museum in this weird city in Central Asia, or Ganshu's Pakistan, that I could organize an exhibit, can... I make it an Techspressionist exhibit. And Colin goes, great! You know? Just go... go with it. So...

[01:30:42] Ann Shapiro

I just want to say bureaucracies are very good for control, so prisons are a good place for bureaucracy. I appreciate our clap.

[01:30:51] Allen Hirsh

They're good for prisons, yeah, right. That's true. Yeah.

[01:30:57] Cynthia Beth Rubin

So, it's been really great. We are coming up on time here, and so I think we all have a lot more to say. I think Colin, by the way, hinted at a possible idea for another salon when talking about how art history looks at Techspressionism. We did have one Salon already, but they're... There's a lot more to dig into there. So people can think about that. But Colin, are we ready? Or Cynthia DiDonato, do you want to say some closing words?

[01:31:33] Cynthia DiDonato

No, I think it's all been said, and it's been a delight to... See all these wonderful presentations.

[01:31:41] Cynthia Beth Rubin

Right. And thanks to everybody for putting together your presentations, and as you noticed, we're all different. Everybody took different approaches, and in the spirit of Techspressionism, all we said is try to keep it to 3 minutes, if you can, so that we can get through everybody. So... thanks! So, Colin, do you want to stop the recording?

[01:32:05] Colin Goldberg

I will be stopping it, momentarily. I did want to mention one last thing for anyone that's on here, if you want to stay. There's a traditional, what we call, after-party, where after the recording stops, people can hang

out. That's usually when people brainstorm about what upcoming salon ideas they have. Salons are... just like anything else, someone could pitch out an idea. One caveat is, if you say the idea. It's not an obligation, but I would say if you come up with an idea, that's kind of like saying.

I'd like to do the salon. I'd like to be the moderator on a salon of XYZ. That encourages... and I think the more moderators there are, the more interesting The gamut of recordings are. So, you're all invited for that. I did also want to give a shout-out, to a new artist to the group, Michael Pilosov, who's on here, but he's not, doesn't have his camera on, but he has moved into the building where I have my studio now, and he's a very interesting artist who's Volunteered to help with the archive. He's, a very accomplished coder, and, certainly can help with that, so that is much appreciated. And, you know, this recording is gonna be... put into the pipeline of this, this archive, this new setup. So, so that's pretty cool.

And yeah, that's about it. So without further ado, I am going to stop the recording in 3, 2, 1, and cut.