



"Hello Brooklyn!" // Techspressionism 2024

Kingsborough Art Museum

August 7- September 25

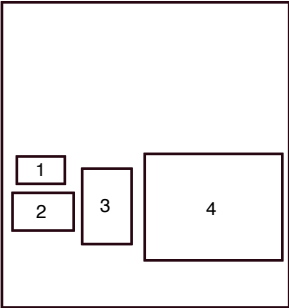
Opening Reception: Friday, August 9, 5-7pm



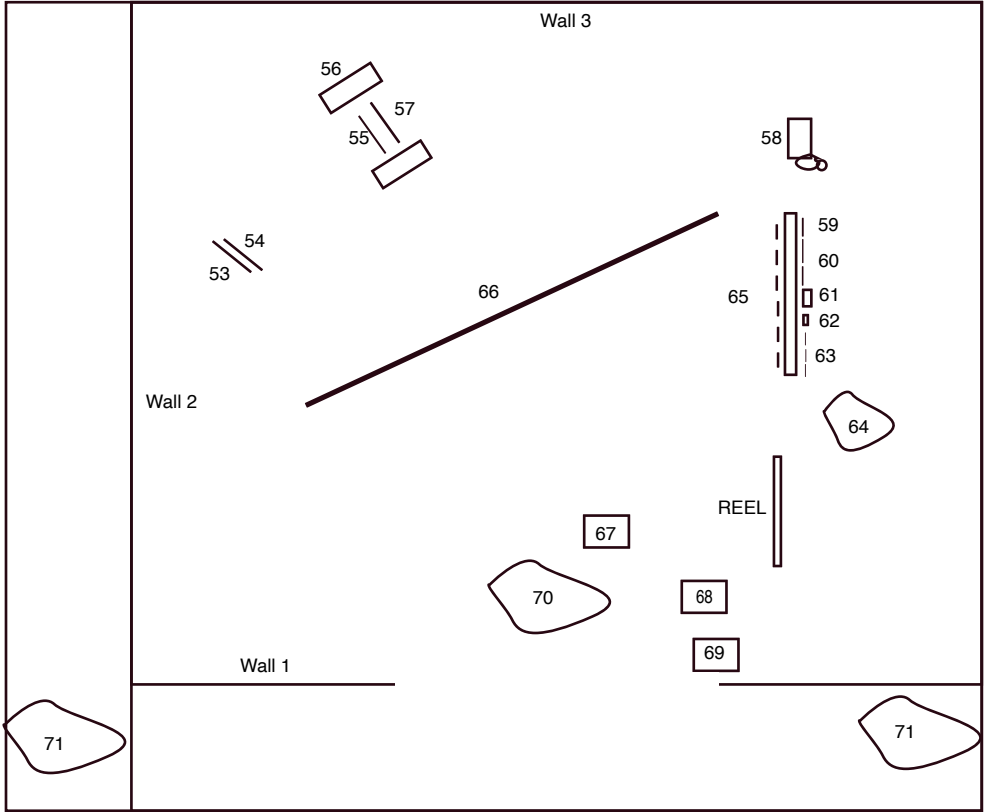
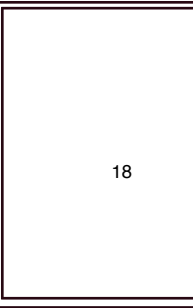
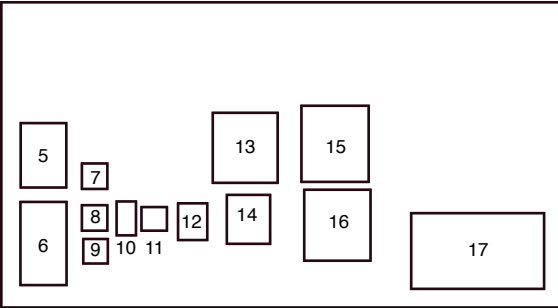
2001 Oriental Blvd, Brooklyn NY. Funding provided by, PSC-CUNY Research Foundation
Image: *Rocket Escapes the Flytrap*, 2022 by Renata Janiszewska // techspressionism.com/brooklyn



Wall 1

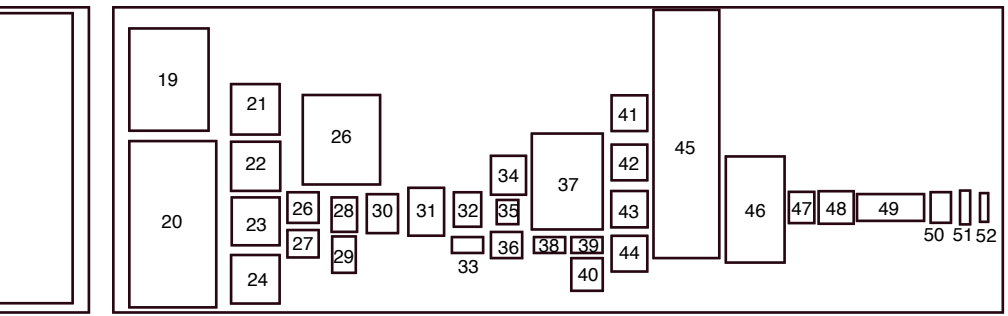


Wall 2



List of Artworks

1. Davonte Bradley, Hopeful Ambition, 2022	10. Caro Ramonde, Omnipresence
2. Michael Pierre Price, Field (The Sublime Unconscious), 2024	11. Victor Acevedo, NYC 1983-85, 1993
3. Renata Janiszewska, Rocket Escapes the Flytrap, 2022	12. Sherry Karver, Word of Mouth, 2023
4. Colin Goldberg, Circuit, 2004-2024	13. Verneda Lights, Wise as the Serpent, Harmless as the Dove, 2024
5. Paul D. Miller aka DJ Spooky, Orwell, 2024	14. Scojo, All Sisters Go (7 lasercats), 2024
6. Oz van Rosen, All About Love, 2023	15. Deann Stein Hasinoff, Just A Mom, 2024
7. Ply300, Untitled, 2022	16. Roz Dimon, GARRETT, 2024
8. Meltdownlove, Media Disease, 2021	17. Lucy Boyd Wilson, Root Rise, 2024
9. Tikoi Kuitenbrouwer, Sticks n Bones, 2021	Susan Detroy, She, 2024
	Carter Hodgkin, Dwelling in the Fall, 2024



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|---|--|
| 18. Seungjin Lee, [RGB Bi], 2024 | of Life/House of Hope, 2024 |
| 19. Leila Pinto, Golden Triumph, 2023 | 46. Steve Miller, Straining Out Of The Sky, 2019 |
| 20. cari ann shim sham, black and white: a man ray redux v1, 2024 | 47. Lee Schneiberg, Get in Your Rowboat and Come Visit My Island, 2024 |
| 21. Sahar Moussavi, The Black Heart, 2022 | 48. Ann Shapiro, Maps + Climate Change 2019 - 2020 |
| 22. Lucie Králíková, My Grandpa's Watch I Inherited, 2020-2022 | 49. Lee Day, Girder, 2023 |
| 23. Alessio Sanna, Geometric Tails, 2021 | 50. Meltdownlove, Exit to the Light, 2022 |
| 24. Elio Ramos-Colón, Paint Particles, 2022 | 51. Malavika Mandal Andrew, Inspiration and Realization, 2024 |
| 25. Stephen Paré, Portriat of a Lady, 2024 | 52. Brandon S. Gellis, Oasis, 1hr, 2023 |
| 26. Lee Musgrave, Psychic Improvisation 11, 2024 | 53. Nina Sobell, Lapis, 2024 |
| 27. Cristina Inciarte, Me and Carl Sagan, 2024 | 54. Joseph Nechvatal, Viral Venture, 2009 |
| 28. Chalda Maloff, Replication, 2024 | 55. Carter Hodgkin, Dwelling in the Fall, 2022 |
| 29. Cynthia DiDinato, Division, 2024 | 56. Huw Messie, Netting Carriage, 2021 |
| 30. Cynthia Beth Rubin, Red-Yellow Collage, 2024 | 57. Joey Zaza, Wave 6, Wave 7, 2024 |
| 31. Mary Ann Strandell, Porcelain Flowers Yellow II, 2022 | 58. Andrea DeFelice, Inertia Thing (Tendency To Do Nothing Or To Remain Unchanged), 2021 |
| 32. Anne Spalter, Future Landscape 9, 2024 | 59. Tape glitch, Interference, 2024 |
| 33. Carter Hodgkin, Dwelling in the Fall, 2022 | 60. Michael Romeo, 'NS BioMorphologies', 2024 |
| 34. Roy Nicholson, Live Lines Green, 2014 | 61. Tommy Mintz, Automated Digital Photo Collage, 2014 |
| 35. Francine Levinson, Inflection Point, 2021 | 62. Sue Beyer, Untitled 3, 2020 |
| 36. Moritz Albrecht, Dynamic Variety, 2023 | 63. Roman Kalinovski, Miku Scans, 2020 |
| 37. Karen LaFleur, Ocean Bubbles, 2024 | 64. Momo, I am Glitch, 2023 |
| 38, 39 R. Gopakumar, Ephemeral Void, Elements - Space 1, 2023; Between Man and Nature, 2024 | 65. Wamoo, Tranquillo, 2024 |
| 40. Judith Jacobs, Falling Bridges, 2024 | 66. Clive Holden, Unamerican Unfamous: Brooklyn, 2023 |
| 41. Hayede Jamshidi, Space, 2020-2022 | 67. Michael Rees, Boiling Blood, 2023 |
| 42. Malavika Mandal Andrew, Inspiration and Realization, 2022. | 68. Carla Gannis, The Elevated Line, 2022 |
| 43. Philippe Ormières, Sète, Coucher De Soleil Magique, 2021-2022. | 69. John Ziemann, Mouseyfest, 2015 |
| 44. Guillermo Arismendi, 100921 TX, 2021-2022. | 70. cari ann shim sham, shimmer small anemones, 2017-2024 |
| 45. Negin Estheban and Patrick Lichty, Tree | 71. Darcy Gerbarg, Darcy's VR Painting and Sculpture Garden: AR # TL08, 2017 |



ARTWORKS 3 & 4 use ARTIVIVE for Augmented Reality Viewing: When scanned, the QR-Code will redirect to an app store. It will recognize the right app store (Google Play/ iTunes) and open it directly.

ARTWORK 16 has a QR CODE to play the story of GARRETT.

GARRETT is a tragic, true life story that explores issues of:

- mental disability - substance abuse - gun violence

To experience Garrett's story, scan the QR code

or go to: <https://garrettfmitchell.com/>

(Please plug in your earbuds)



ARTWORK 71 is a Virtual Reality

Painting and Sculpture Garden.

Scan the QR CODE then point your

camera at a KAM sign

EXHIBITION REEL

NFTs, TIME-BASED WORKS & DIGITAL STILL IMAGES

The exhibition reel is a curated selection of NFTs, time-based works and digital still images, and is approximately one hour and twenty-two minutes in duration. For the exhibition, the reel will be installed as a looping video installation.

Artists in order of appearance:

00:00 // cari ann shim sham *
 00:04:01 // Sasha Pyle
 00:05:16 // Lucy Boyd-Wilson
 00:08:31 // Susan Detroy
 00:09:48 // R. Gopakumar
 00:11:09 // Ahmed Shuwehdi
 00:12:42 // Colin Goldberg
 00:13:25 // Patrick Lichty
 00:15:04 // Andy Thomas
 00:16:39 // Deann Stein Hasinoff
 00:17:24:14 // Tikoi Kuitenbrouwer
 00:21:20 // Bernard Bousquet
 00:22:06 // John Ziemann
 00:25:16 // Victor Acevedo
 00:27:04 // Skywater
 00:27:40 // Giovanna Sun
 00:28:05 // Sue Beyer
 00:30:40 // Mark Pechlivanos
 00:31:16 // Le Chat Noir
 00:32:03 // Lee Schnaiberg
 00:35:19 // Prince Magnolia x ST Rivera
 00:36:34 // Michael Paulukonis

00:39:11 // Systaime
 00:40:43 // Sean Mick
 00:42:58 // Stephanie Sydney
 00:43:44 // Nesrin Söylemez
 00:45:31 // Karen LaFleur
 00:46:42 // Randi Matushevitz
 00:48:33 // Janis Brandenburg Lee
 00:49:14 // TinTin23x
 00:49:49 // Jan Swinburne
 00:53:00 // Frédéric Pons
 00:54:11 // Diana de Avila
 00:54:57 // Lee Day
 00:55:42 // Susan Huang
 00:58:15 // Nina Sobell
 01:01:29 // Dana Jones
 01:02:15 // Yannet Vilela (N3t4)
 01:06:20 // Seungjin Lee
 01:06:56 // Cynthia DiDonato
 01:10:12 // Reese Schroeder
 01:10:58 // Sarah Song & Andy Wauman
 01:21:37 // Kathleen Dobrowsky
 01:21:48 // Tim Cierpiszewski

Director's Welcome

Even the most obstinate resistor of societal change realizes that humanity—if we can still refer to ourselves with such an antiquated appellation—is standing on the precipice before a technological revolution no less monumental than the invention of the wheel and the printing press. Artificial Intelligence, we are told, will dramatically transform our working and personal lives in myriad ways we cannot yet begin to fathom. These advancements, we are often assured, will improve human existence and will not, as many but not all AI proponents argue, be the cause of its demise. A sense of collective trepidation is understandable and certainly warranted, given the potential scenarios where AI decides that the most sensible thing to do is eliminate the least sensible factors, which for better or worse often happens to be the human beings who, at least for now, still run the show. To assume we still do, however, is perhaps naïve and wishful thinking.

Whether we can harness and use these new technologies in a just and moral manner remains to be seen, although the creative souls in our midst are largely hopeful. As is the case with all new advancements and breakthroughs, computers and AI are being used in the service of creating art—art which employs its underlying rows of zeroes and ones both as a medium and as a means to comment on our present moment. To be sure, art is likely the safest use of this technology. A stylistically-diverse group who refer to their computer-based art as Techspressionism are the vanguard in this new digital world where preparing the world for the Singularity seems to be the prime directive. While this assumed eventuality is the backdrop before which the current exhibition is presented, the Techspressionists curated by Tommy Mintz offer a variety of aesthetic approaches and philosophical conclusions.

There is undoubtedly much in the exhibition to invite conversation, thought, and personal reflection. As you visit this exhibition, I invite you to consider the role these new technologies will play in our lives, and how societies and human behavior and thought have changed and will continue to change as we become more and more dependent upon the virtual world in our search for meaning. Humankind has eternally asked itself what it means to be human. Ours is the first era to ask: What will it mean to be human? Or, perhaps more frighteningly: What did it mean to be human?

*Brian Edward Hack, Ph.D.
Director, Kingsborough Art Museum*

Curator's Statement:

The Story of Techspressionism

by Tommy Mintz

Once upon a time¹, artist Colin Goldberg came up with the term “Techspressionism,” a commingling of the words “technology” and “Expressionism”. In 2020, he was encouraged by art historian Helen Harrison to develop an artist group around the idea.

Colin began to use the term as a hashtag on Instagram, commenting “#techspressionism🔥🔥🔥” on work that he thought to “fit the bill.” He also encouraged artists who identified with the term to use the hashtag themselves by adding it to their own posts. This curatorial mechanism of self-identification led to the development of a international artist index, which artist Renata Janiszewka currently curates. Largely through social media, Techspressionism has developed into a global “social sculpture.”²

Over the pandemic, this international group of artists began to meet weekly on Zoom in online “Techspressionist Salons” which provided a platform for them to share their work and discuss the ideas behind it. In 2020, artist Davonte Bradley proposed recording these meetups and publishing them to YouTube. Since then, over 85 Salons have been recorded and archived for viewing on the Techspressionism website. This archive serves as an extraordinary resource for anyone conducting research on the Techspressionist community and recent developments in digital art. These Zoom meetups are open to all who are interested and are currently conducted on the first Thursday of each month at noon EST.

The Salons led to the establishment of a community YouTube channel, including a series of interviews spearheaded by artist Roz Dimon and more recently, the organization of roundtable discussions proposed by artist Michael Pierre Price.

Techspressionism is not any one thing, but rather the amalgam of an artistic approach and an artistic community. As artists working in technology, Techspressionists consider the universal question of the effects of technology on how we think and act. Due to technology, information onslaught and diminished time for quiet contemplation are a common experience. This

1 In 2011, see Kendra Vaculin: <https://www.wired.com/2014/10/if-picasso-had-a-mac-book-pro/>

2 concept developed in 1960's by Joseph Beuys expanding the definition of art to include social interactions see Joseph Beuys and Social Sculpture in the United States Author Cara M. Jordan https://academicworks.cuny.edu/gc_etds/1731/

community of artists explores this current human condition. Each artist's methods and expression of this inquiry are enlivening, and touch on both the universal and individual experience of the artist. Every digital work begins as an empty space which is then somehow filled by the artist. Digital artists use brush strokes, algorithms, and cameras to create meaning in their particular arrangements of pixels.³

The community has progressed since its inception to develop both **online** and physical **exhibitions**. These have included a large group show in 2022 at the **Southampton Arts Center** in Southampton, New York, and now the first museum exhibition of Techspressionist artworks here at the **Kingsborough Art Museum** in Brooklyn.

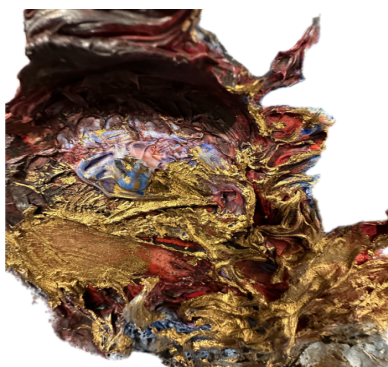
This exhibition aims to inspire students at **Kingsborough Community College** and beyond with new ideas of art and the expressive possibilities of technology. The show encompasses prints, paintings, on-screen artwork, Augmented Reality, sculpture, and live performances made by a diverse range of artists who identify with the **community of Techspressionism**.

Thank you PSC-CUNY and the Research Foundation for funding this exhibition. Thank you to co-curators Oceania Andres, Seungjin Lee and Giovanna Sun. Special thank you at Kingsborough to KAM Director Brian Hack, KCC Valedictorian 2022 Jory Keogh, Wanda Morales and Mabel Chee in the Office for College Advancement, Print Shop Coordinator John Conti, Art Department Chairs Tom Eaton and Sarah Dillon, and Assistant Vice President & Chief Information Officer Asif Hussain. Also a huge thank you to Colin Goldberg and Renata Janiszewska for all your help and support in creating this exhibition. Without you, this would not have been possible.

Thank you, artists and visitors, you are the reason we strive to create community.

Tommy Mintz, Exhibition Co-Curator
New York, New York
August 2024

³ or, three-dimensional "voxel" filled by the artist using a sculptural brush, scanner, or Minecraft



Subject *Nina Sobbell, 2024*

Metagraphs: Augmented Reality Art

In his 1912 ground-breaking publication ***Concerning the Spiritual in Art (1912)***, Wassily Kandinsky stated that “*every work of art is the child of its time.*” I was born in the 1970s, around the same time as the birth of the personal computer, and I thought it would be irresponsible of me as an artist not to embrace the tools of our time, namely, the computer.

At some point around the turn of the millennium, I decided that if I were to make my mark as an artist someday, it would reflect my work involving computers, and I hauled the remaining paintings and drawings I had made during my undergraduate art studies to the Southampton Town dump.

A few years earlier, I had the good fortune of landing in New York City in 1994, shortly after my college graduation. My intention was to move to New York to become a painter. This also happened to be the year the web became widely available with the release of the Netscape browser. My first job in the city was at a small shop called NOMAD Multimedia on 11th Street in the East Village. I created logos and other graphics, as well as being involved in CD-ROM development. The owner of the shop came in one day and said, “There’s a new way to distribute multimedia globally; it’s called the World Wide Web.... we’ve got to get in on it!”

During the dot-com boom of the late 1990s, I had the good fortune of launching brands such as Popular Science and Snapple onto the web through my work as a freelancer at various ad agencies in New York. Over the course of the last 30 years, web development and computer graphics have lived alongside drawing and painting as integral facets of my studio practice.

My undergraduate painting professor at SUNY Binghamton, Angelo Ippolito, was a New York School Abstract Expressionist painter. He opened my eyes to abstraction, a modality I only started to explore in my experimental digital works, such as *Circuit*, the work in this exhibition.

Shortly before *Circuit* was drawn, a friend who was doing his graduate work in Computer Science at NYU had explained vector graphics to me. In contrast to bitmap graphics, such as JPGs, which describe an image as a grid of pixels, vector graphics use code to describe the shapes and colors comprising an image. This distinction allows vector images to be scaled to any size with no loss of resolution. For this reason, corporate logos are often created as vector art, allowing them to live comfortably on both company letterhead and a giant billboard. I imagined that one day, large-format digital printing would become available to artists, and I decided to create a series of abstract vector-based digital drawings called *Metagraphs*. The name of this series was born from the idea that the actual piece of art was the code itself,

not its physical manifestation, a meta-representation of the image.

An additional bonus of vector art, besides its resolution-independence, is that the file sizes are very small compared to bitmap graphics. In fact, the 6x8 foot piece in this exhibition fit on a 3.5-inch floppy disc in 1999 with plenty of room to spare.

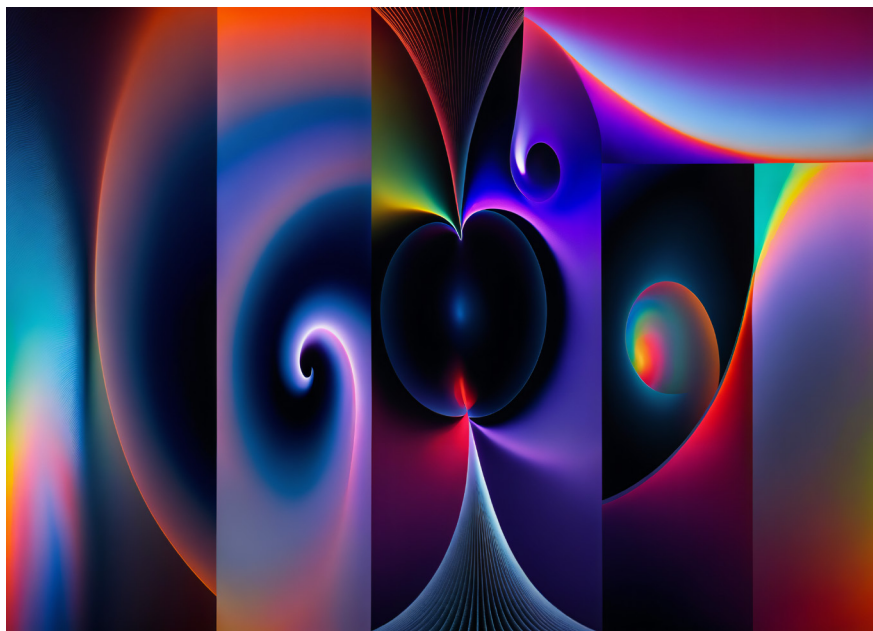
The piece was drawn on a PowerMac 8600 with a Wacom tablet in Adobe Illustrator. The development of the drawing into an animated audiovisual piece, its minting on the blockchain, and the augmented reality integration of the drawing and the NFT came about 25 years after the creation of the original drawing. The piece has truly been thirty years in the making. Through the evolution of technology, the piece has evolved from a digital drawing into a completely different medium - augmented reality art.

*Colin Goldberg
North Bennington, Vermont
August 2024.*



Circuit

Colin Goldberg, 1999/2024



Wave 7

joey zaza, 2024

Waves is an exploration into waves of various forms, such as those found in visible and invisible light spectrums, and those occurring in aquatic spaces. The series explores concepts of gradients, dimensionality, amalgamations, transparency, space and time, feedback loops, multiverses, minimalism, deconstruction and reconstruction, and dream states.

The first five Waves were curated by Arthemort for the Artcrush billboard event in Belgium, in which the artworks were exhibited on one thousand billboards in hundreds of cities several millions of times during July 2024. Wave 6 and Wave 7 were created for the the “Hello, Brooklyn” // Techspressionism 2024 Exhibition

Wave is also a reference to the “Hello” part of the title of this exhibition, because how better to say “Hello” than with a “Wave” :)

The process for creating the still images started by writing JavaScript code in p5.js to create interesting abstract shapes, patterns, and colors. After writing code and generating many output images, several were selected for further exploration in artificial intelligence processes.

*joey zaza
NYC 2024*



Exit to the light

Meltdownlove, 2022

While I had the opportunity to simply look out the window, the russian invaders were fighting on the territory of the Azov Steel plant. This work was made from a photo of a room window with light coming through the blinds in the spring of 2022. Using an aggressive distortion technique, I created this work. Many military and civilians still hope to see light emerging from the rubble of the russian bombings.

*Meltdownlove
Kiev, Ukraine 2024*

HELLO BROOKLYN!

TECHSPRESSIONISM, WORKING HOPE, AND THE SOCIAL SCULPTURE.

When thinking about this exhibition, it seemed important to place the social sculpture of Techspressionism somewhere specific, where its presence and impact could be noted.

The times we live in are marked by polarization, and this Techspressionist social sculpture exists within various sets of binaries - in real life and through digital mediation. I thought it worthwhile to attempt a further understanding of its form. Its dichotomy of both presence, and absence, in this exhibition allows for some unique insights about art as a living organism in a time of digital existentialism.

When I first started thinking about the social sculpture of Techspressionism, it wasn't difficult to scratch at the surface to find questions related to some of the core ideas expressed in Baudrillard's "Simulations" - the idea that "...it is the map that precedes the territory - the precession of simulacra." One can look at the social sculpture as the map in which the territory follows.

I'm taking some liberties with Baudrillard here, because when you look at the idea of Techspressionism as a group of people pursuing an approach - not a rigid manifestation and the wide range and extremely different ideas and aesthetics that are realized, there are multiple paths or maps that precede, at least, an expressive territory.

Also, I recently heard an astronaut remark on "useful simulations" and this struck me as something overlooked by Baudrillard, but also encompassing peripheral aspects of this work of the social sculpture.

This work, which is the art discussed here, exists as a binary: both present and absent within the exhibition. The artists who participate in the sculpture are spread across the globe. Collectively they have accepted the presence of common interest and the absence of obstacles, challenges or tensions of their region or culture that conflict with the common interest of the art, the social sculpture. This is the process of working hope.

One of the interesting qualities of this social sculpture is that it appears to be defying a reductive description of itself as simply a group of artists gathering around a manifesto and making a scene. Historically many scenes and manifestos run a relatively short course with varying degrees of impact. Perhaps this will be the case here too; however there are differences that stand out which are worth considering that may foster its persistence.

Firstly, conceiving Techspressionism as a social sculpture begins the differentiation within the concept of techspressionism as "An artistic approach in which technology is utilized as a means to express emotional experience." It defies a stylistic, absurdist, formalist, or rejecting frame per se that one often sees in the history of manifestos. It is an expansive premise anchored in the polarities that still exist within lifeless technology, and the breadth of human expression.

Secondly, there is a tacit expression of hope, which I would argue is the aesthetic of the social sculpture. It can be seen as fragile or enduring and this moves it

towards the sublime. In practical terms, it is the work of hope. The showing up, the taking of initiative, the practice of patience, sharing of knowledge and enthusiasm, the acceptance of imperfect and messy human beings and their endeavours, tolerance of discomfort, and sensitivity to others. Just to name a few attributes.

In my experience, these ideals have become salient in its manifestation because the idea behind, and the practice of, the movement is expansive instead of rigid. This offers a challenge to any particular dominance.

Another thing that aligns with hope, is pleasure. This quote from David Graeber's essay, "What's The Point If We Can't Have Fun" succinctly lends itself to observable characteristics of the social sculpture. "Kropotkin's actual argument is far more interesting...." "To take flight in flocks merely for pleasure is quite common among all sorts of birds," he writes. I see this as crucial for our times; that we accept ourselves as engaging digital technology to facilitate our expressions while also remaining tuned in, beyond the screen.

Thirdly, the social sculpture relies on digital social technologies to sustain itself. In one sense it is a subject of itself. It mediates geographical and psychological distance. It is founded on sharing which allows its social manifestations to leave traces of events and connections. Its definition is not fixed.

As with all artworks, interpretations vary from individual to individual and in the spirit of Techspressionism as a social sculpture, others are welcome and will no doubt add to the description of the experience.

To showcase the social sculpture in Hello Brooklyn is an acknowledgement of a work of the many things the people bring to this shared creativity.

When I think about the social sculpture as working hope, I am reminded of Gerhard Richter's adage "Art is the highest form of hope" and I think this social sculpture works it well.

Jan Swinburne a.o.c.a
Toronto, Canada 2024



Jan Swinburne

SOUND LIGHT MEMORY, 2020

UNAMERICAN UNFAMOUS - Brooklyn is a generative artwork. It combines digital and non-digital raw materials: custom code versus analog photographs and segments of hand-painted movie film, remixing live in a pulsing, generative system.

A wider part of that system's making process was the seeking of images from the Brooklyn and Kingsborough community, in a year-long Call for Submissions. This was regarded as part of the generative system that created the artwork, so the work is by the artist and Brooklyn itself.

The artwork's chief compositional strategy is rhythm: in space (motif), and time (beat). It has a continuous, heart-like, pulse, its rhythms emanating from a system of algorithmic 'players' that complete the artwork in a format of composed chance. Their interactive play is like a group of improvising musicians, all playing from a song sheet's instructions — for example, those controlling melody, tempo, or harmony — but in this case also following improvisational guidelines. They respond to each other, in the moment, while the viewer watches the work complete itself.

*Clive Holden
Toronto, Canada 2024*



Clive Holden

Unamerican Unfamous - Brooklyn, 2023



Momo

I Am Glitch, 2023

"Hello Brooklyn!" // Techspressionism 2024



Kingsborough Art Museum

August 7- September 25

Reception: Friday, August 9, 5-7pm



2001 Oriental Blvd. Brooklyn NY. Funding provided by. PSC-CUNY Research Foundation

Image: *Rocket Escapes the Flytrap*, 2022 by Renata Janiszewska // techspressionism.com/brooklyn

Victor Acevedo – Los Angeles, CA
Moritz Albrecht – Frankfurt, Germany
Juan Álvarez / Wamoo - NYC, NY
Malavika Mandal Andrew – Mumbai, India
Guillermo Arismendi – Tenerife, Canary Islands
Sue Beyer – Melbourne, Australia
Bernard Bousquet – Paris, France
Lucy Boyd-Wilson – Fallbrook, CA
Davonte Bradley – Richmond, VA
Lee Day – Bearsville, NY
Diana de Avila – Sarasota, FL
Andrea DeFelice - NYC, NY
Susan Detroy – Eugene, OR
Cynthia DiDonato – North Providence, RI
Roz Dimon – Shelter Island, NY
Kathleen Dobrowsky – Brooklyn, NY
Snow Yunxue Fu – NYC, NY
Carla Gannis – NYC
Brandon S Gellis – Laramie, WY
Darcy Gerberg – NYC, NY
Colin Goldberg – North Bennington, VT
R. Gopakumar – Kerala, India
Deann Stein Hasinoff – Edmonton, Canada
Carter Hodgkin – NYC, NY
Clive Holden – Toronto, Canada
Susan Huang – Taiwan
Cristina Inciarte – Washington, D.C.
Judith Jacobs – West Glover, VT
Hayede Jamshidi – Afghanistan
Renata Janiszewska– Lion's Head, Canada
Dana Jones – Saint Louis, MO
Sherry Karver – Oakland, CA
Lucie Králíková – Prague, Czech Republic
Tikoi Kuitenbrouwer – De Bilt, Netherlands
Karen LaFleur – Cape Cod, MA
Le Chat Noir – Limoges, France
Janis Brandenburg Lee – Carson City, NV
Seungjin Lee – Kew Gardens, NY
Francene Levinson– Portland, OR
Patrick Lichty – Winona, MN
Verneda Lights – Port Royal, SC
LoVid – Setauket, NY
Chalda Maloff – Austin, TX
Randi Matushevitz – Los Angeles, CA
MeltDownlove – Kyiv, Ukraine
Huw Messie - NYC, NY
Sean Mick – Miami, FL
Paul D. Miller aka DJ Spooky – NYC, NY
Steve Miller – Sagaponack NY

Tommy Mintz – NYC NY
Momo - NYC, NY
Sahar Moussavi – Tehran, Iran
Lee Musgrave – White Salmon, WA
Joseph Nechvatal – Paris
Roy Nicholson – Sag Harbor, NY USA
Philippe Ormières – Lyon, France
Michael Paulukonis – Framingham, MA
Mark Pechlivanos – Toledo, OH
Leila Pinto – NYC, NY
Ply300 – United Kingdom
Frédéric Pons – Pantin, France
Michael Pierre Price – Phoenix, AZ
Prince Magnolia – Oklahoma
Roy Nicholson – Sag Harbor, NY
Sasha Pyle – Santa Fe, NM
Carolina Ramonde – Montevideo, Uruguay
Elio Ramos-Colón – Gurabo, Puerto Rico
Michael Rees – North Bergen, NJ
ST Rivera – Mountlake Terrace, WA
M.Romeo - NightShining – NYC NY
Cynthia Beth Rubin – New Haven, CT
Alessio Sanna – Sassari, Italy
Lee Schnaiberg – Montreal, Canada
Reese Schroeder– Rancho Mirage, CA
ScoJo – Rockville, MD
Ann Shapiro – NYC, NY
cari ann shim sham * – NYC, NY
Ahmed Shuwehdi – Tripoli, Libya
Skywaterr – San Francisco, CA
Nina Sobell – NYC, NY
Sarah Song – Hong Kong
Anne Spalter – Brooklyn, NY
Joanna Steidle – Southampton NY
Mary Ann Strandell – North Bergen, NJ
Giovanna Sun – NYC, NY
Jan Swinburne – Toronto, Canada
Stephanie Sydney – Santa Monica, CA
Nesrin Söylemez – Ankara, Turkey
Systaime – Limoges, France
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Oz Van Rosen – Southampton, NY
Yannet Vilela (N3t4) – Lima, Peru
Andy Wauman – Belgium
Joey Zaza – NYC, NY
John Ziemann – NYC, NY