# *"Hello Uzbekistan!"* //

# TECHSPRESSIONISM
# TEXEKSPRESSIOINIZM
# 2025

**O'zbekiston zamonaviy san'at muzeyi**
Urganch

**Contemporary art museum of Uzbekistan**
Urgench

KAMUZ

# Salom O'zbekiston: Texekspressionism 2025

# Hello Uzbekistan: Techspressionism 2025

Urganchdagi CAMUZ viloyat zamonaviy san'at muzeyida amerikalik hamkasblarim va ularning xalqaro do'stlari "Texexpressionizm-2025" ko'rgazmasi bizning dunyolarimiz bir-biriga yaqinlashtiradigan noyob madaniy tadbirdir . O'zlarini zamonaviy yo'nalishda izlayotgan bir guruh ijodkorlar aks ettirish xususiyatiga ega va tabassumni uyg'otadigan, bugungi kunni maftun etadigan va ijodga moslasha oladigan yorqin asarlarni taqdim etdilar. Ushbu katalog ko'rgazmaning qisqacha sharhini o'z ichiga oladi, mualliflar va ularning asarlari tarixini ochib beradi, muzey uchun ham, xalqaro rassomlarning sarguzasht guruhi. ham chinakam tarixiy voqea haqida bosma shaqlida Techspressionistlarning sarguzasht guruhi.

**Shirin Tashova**
**Urganchdagi O'zbekiston zamonaviy san'at muzeyi camuz direktori 2025**

The exhibition "*Hello Uzbekistan: Techspressionism 2025*" by my American colleagues and their international friends at the CAMUZ Regional Museum of Contemporary Art in Urgench is a unique cultural event that brings our world closer together. This group of artists is engaged in explorations of a new contemporary movement that combines Technology with Expressionism. The work they are presenting is vivid, provocative, and fascinating. It moves us to contemplate and to delight. This catalogue contains a brief overview of the exhibition, telling the stories of the artists and their work, and providing documentation of a landmark event for both the museum and this adventurous group of Techspressionist artists.

**Shirin Tashova**
**Director of the Museum of Contemporary Art of Uzbekistan in Urgench, 2025**

# Rahmat

# Acknowledgements

# Muqaddima

**Techspressionism/Texekspressionizm**—bu zamonaviy tasviriy san'at harakati va rassomlar hamjamiyatidir. Techspressionist rassomlar raqamli dasturiy ta'minotlar va jarayonlardan foydalanib, his-tuyg'ularni ifodalaydilar, borliqni idrok etishimizni talqin qilib, uni tuyg'ular asosidagi izohlar bilan bezaydi.

Ekspressionizm merosiga asoslanib, u an'anaviy realizmga qaraganda hissiyotlarga ko'proq urg'u bergan bo'lsa, Techspressionistlar turli texnologiyalar yordamida ijod qiladilar. Ular oddiy kompyuterlar, smartfonlar, planshetlar, video tahrirlash dasturlari va generativ algoritmlardan foydalanadilar. Raqamli rasm va videodan tortib interaktiv media va algoritmik san'atgacha—Bu yo'nalish qiziquvchanlik, izlanish va muloqotdan bunyod topgan.

Techspressionistlar hamjamiyati—bu global miqyosda tobora kengayib borayotgan rassomlar jamoasi bo'lib, Ular internetdagi san'at davralari—onlayn salo'nlar, suhbatlar va hamkorlikdagi ijod orqali bir-biriga mujassamlanadi. #techspressionism xeshtegi turli onlayn platformalarda jamlangan asarlarning tirik arxivi hisoblanadi. Dunyoning turli burchaklaridan kelgan rassomlar yagona uslub bilan emas, balki texnologiyani ijodiy o'zini ifoda etish vositasi sifatida ishlatishga bo'lgan umumiy qiziqish bilan birlashadi. An'anaviy San'at akademiyasida tarbiya topgan mahoratlilardan tortib, raqamli olam sirlarini o'z kuchi bilan kashf etgan ijodkorlargacha — bu jamoa rang-barang ovozlar va uslublarni o`zida qamrab oladi.

Techspressionism—bu uslub emas, balki hissiyot va dunyoqarashdir. Bu harakat texnologiya o'zgartirgan dunyoga murojaat qiladi, tomoshabinlarni raqamli asrda qanday his qilishimiz, muloqot qilishimiz va yarata olishimiz haqida o'ylashga chorlaydi. Techspressionism—raqamli asrda ijod qilish nimani anglatishini o'rganishga taklifnomadir. Agar siz raqamli olam eshiklarini ochib, qalbingiz manzaralarini tadqiq etayotgan bo'lsangiz — demak, siz Techspressionistning o'zisiz. Sun'iy intellekt bilan suhbatlashib, kodlarni rangga aylantirib, piksellarni barmoq uchida jilovlasangiz—siz texnologiya va inson ruhining qo'sh iqtidori bilan yaratilgan yangi izlar chizasiz. Bu guruh dunyoning istalgan burchagidagi rassomlar uchun ochiq. Bizning jonli Zoom uchrashuvlarimiz bir nechta tillarga tarjima imkoniyatiga ega.

https://techspressionism.com

**Techspressionism** is a contemporary visual art movement and a community of artists. Techspressionist artists use digital tools and processes to explore emotions, question perception, and to generate experiential interpretations.

Building on the legacy of Expressionism, which emphasized feelings over established Realism, Techspressionists create with a variety of technologies, including ordinary computers, smartphones, tablets, video editors, and generative algorithms. From digital painting and video to interactive media and algorithmic art, this is a movement built on curiosity, experimentation, and connection.

The Techspressionist community is a global, and growing, group of artists connected through online salons, interviews, and co-working sessions. The hashtag #techspressionism serves as a living archive of works shared across online platforms. Artists from around the world are united, not by a single aesthetic but by a shared interest in using technology as a means of creative self-expression. From traditional art backgrounds to self-taught digital practitioners, the community embraces a wide range of voices and techniques.

Techspressionism is not a style—it's a sensibility. The movement speaks to a world transformed by technology, inviting viewers to consider how we feel, connect, and create in the digital age. Techspressionism is an invitation to explore what it means to create in the digital age. You may already be a Techspressionist if you are an artist using digital tools to explore your inner world. Whether you are experimenting with AI tools, layering code into visual form, or manipulating pixels on a tablet, then you are already engaging in a new kind of mark-making—one shaped by the interplay of technology and human intelligence.

The group is open to artists anywhere in the World. Our live Zooms include the option for caption translation into multiple languages.

https://techspressionism.com

# Lee Day

Bearsville, New York
USA
https://leeday.photography

tafsilot, o'ngdagi/detail, right
35°43'46.572" N
139°52'34.338" E
2024
archival pigment print

tafsilotlar, quyida/details, below
35°35'54.102" N
139°36'42.87" E
2023
archival pigment print

35°33'3.972" N
138°54'17.448" E
2023
archival pigment print

35°19'43.242" N
139°32'54.9" E
2023
archival pigment print

Biz o'zimiz uchun yangi raqamli dunyoni yaratmoqdamiz. Ajdodlarimiz yashagan sekin va sokin tafakkur hamda turmush tarzi endi shamolda sochilgan changdaydir. Bu suratlar «Дивный Новый Мир»ning ifodasidir — tezlik, tajribalar oqimi ular biz bugun yashayotgan zamon va makonning belgilovchi jihatlaridandir. Mana bu yerda... har birimizning cho'ntagimizdagi kundalik texnologiya ushbu tasvirlarni "tasavvur" qiladi va yaratadi. Bu mening iPhone panorama kameram—u poyezd oynasidan suratga olmoqda—va natijada shularni yaratadi. U ko'radi... u vaqt va makon siqilgan dunyoni tasavvur qiladi. Men hayronman... Sun'iy intellekt poyezd oynasidan qaraganda aynan shunday dunyoni ko'radimi? Bugun inson va texnologik olam endi ajratilgan ikki soha emas. Texnologiyani kundalik hayotimizning har bir jihatiga kiritar ekanmiz, biz texnologiya bilan qo'shilamiz va dunyoni tobora ko'proq Uning ko'zi bilan, Uning sezgilari orqali idrok eta boshlayapmiz.

Biografiya
Lee Day ijodiy sohalarning turli yo'nalishlarida ishlagan—fotojurnalistika, tijoriy fotografiya, interaktiv media, veb-dizayn va badiiy yozuv. Hozirda u o'zining ilk muhabbati fotografiyaga qaytgan holda, raqamli tasvir algoritmlarini qanday manipulyatsiya qilish mumkinligini o'rganmoqda. U hozirgi ishlarida algoritmik idrok mexanizmlarini tasvirlar orqali ko'rsatishga urinadi—kompyuterlar va ilg'or texnologik tizimlar dunyoni qanday ko'rishi haqida hikoya qiladi. Bu mavzu nihoyatda muhim, chunki biz hayotimizning har bir jihatini – ishda ham, dam olishda ham— tobora ko'proq intellektual texnologik vositalar orqali boshqarishga o'tmoqdamiz.

markazdan soat yo'nalishi
bo'yicha / clockwise from center:
35°41'46.788" N
139°48'15.612" E
2024
archival pigment print

35°42'50.988" N
139°51'12.768" E
2019
archival pigment print

35°28'43.632" N
139°33'57.582" E
2023
archival pigment print

35°54'2.268" N
140°28'40.68" E
2023
archival pigment print

34°47'57.25" N
135°36'1.51" E
2025
archival pigment print

We are making a new digital world for ourselves. The slow leisurely pace of thought and lifestyle our ancestors lived is dust in the wind. These photos are an expression of this Brave New World, the speed, the cascade of experiences that are a defining aspect of the place-in-time we inhabit today. Here... it is the everyday technology in our pockets that 'imagines' and builds these images. This is my iPhone panorama camera shooting from train windows and this is what It creates. It sees. . . It imagines, a world of time and space compressed. I wonder... Is this what AI will see when it looks out a train window? Today, human and technological worlds are no longer separate spheres. By incorporating technology into every aspect of our daily lives we merge, and We increasingly experience our world through Its eyes, through Its senses.

About the Artist
Lee Day has worked in a range of creative fields—photojournalism, commercial photography, interactive media, web design and creative writing. Returning now to his first love, photography, he is exploring how to manipulate the algorithms of the digital image. His current work uses photographs to illustrate the mechanisms of algorithmic perception to show how computers and sophisticated technological systems may see the world. It is an important subject since we increasingly rely on intelligent technological tools to manage our lives in both work and play.

# Roz Dimon

Shelter Island New York
USA
https://rozdimon.com

chapdagi rasm / right
*HOW MARTIANS VIEW FOOTBALL*, 2025
digital painting printed on vinyl
152 x 117 cm

tafsilotlar quyidagi / details below
*HOW MARTIANS VIEW FOOTBALL*, 2025
digital painting printed on vinyl
152 x 117 cm











(Amerika) futboli haqidagi ushbu so'nggi raqamli rasmlarim mening Amerika madaniyati va qadriyatlariga bo'lgan qiziqishimning davomidir. Bu yerda erkak kuchi va shiddati hali ham hukmron— bu menga zamonaviy, ilmiy asosda rivojlangan dunyoda hatto kulgili tuyuladi. Biroq futbol o'zida chuqur "aka-ukalik" tuyg'usi va zamonaviy sport qoidalari orqali boshqariladigan birlashuvni ham ifodalaydi—bu o'yin g'alabani maqsad qilsa-da, yoq qilish yoki nogiron qilish niyatida emas—hayotni muqaddas deb bilish qadri qadimiy Olimpiya o'yinlarigacha borib taqaladi. Raqamli media vositasida chizilgan rasmlar tanlangan mavzuga ko'p qatlamli qarashni olib keladi; bu uslub zamonaviy dunyomiz tilida gapiruvchi "mo'yqalam"dir.

### Biografiya

Roz Dimon raqamli san'at sohasida 1980-yillardan beri peshqadam, yetakchilardan bo'lib kelmoqda—aynan shu davrlarda uning kanvaslari piksel bilan to'la boshlagan edi.. Shu vaqt mobaynida u raqamli media va kommunikatsiya san'ati yo'nalishida ham korporativ, ham badiiy sohalarda yetakchi rassom sifatida faoliyat yuritib kelmoqda. Uning ixtirochi asarlari – DIMONscape/DIMONshaftlar interaktiv rasmlari—New York shahridagi bir nechta doimiy ekspozitsiyalarda, jumladan, 9/11 Memorial Museum'da joy olgan. Dimonning asarlari ko'pincha Amerika madaniyatiga bag'ishlangan. U hozirda New Yorkdagi Carter Burden Gallery tomonidan taqdim etilgan va ijtimoiy tarmoqlarda @rozolution nomi ostida faoliyat yuritadi.



o'ngdagi rasm / right
THE NEW WORLD ORDER:
*Get Outta' My Way, Fred*, 2025
digital painting printed on vinyl
160 x 117 cm

These recent digital paintings about (American) football continue my obsession with American culture and values. Here brutal male force and power continue to dominate —something I find almost comical in a world as rationally and scientifically evolved as our own. However, football also speaks to a deep 'brotherhood' and unifying restraint governed by the rules of contemporary sport —A game where the intention is to win but not to kill or even maim—holding a sacred regard for life that goes back to the earliest recorded Olympic Games. Painting in digital media brings a multi-layered viewpoint to the subject at hand; using a brush that speaks to our contemporary world distinctly.

### About the Artist

Roz Dimon has been a trailblazer in digital art since the 1980s when her canvases began to fill up with pixels. Since then, she has worked in the forefront of both corporate and fine art spheres of digital media and communication arts. Her inventive DIMONscape interactive paintings are in multiple permanent installations in New York including the 9/11 Memorial Museum. Dimon's subject matter often focuses on American culture. She is represented by Carter Burden Gallery in New York City and can be found on social media as @rozolution
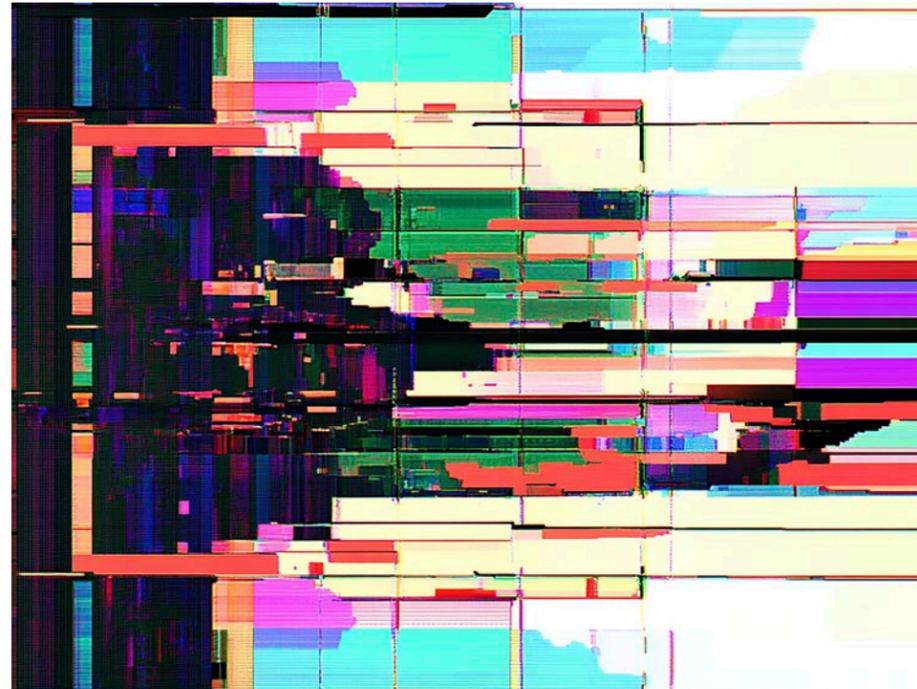
# Gregory Patrick Garvey

Hamden, Connecticut
USA
https://gregorypatrickgarvey.com

chapdagi rasm / right
*Kaiseisan Daijingu Ki Series#1*
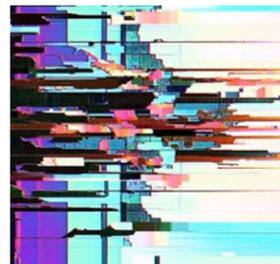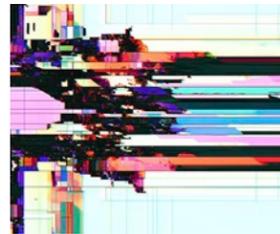2025
Gen-AI digital print
30.5 x 30.5 cm

quyidagi rasmlar / below
*Kaiseisan Daijingu Ki #2–#4*
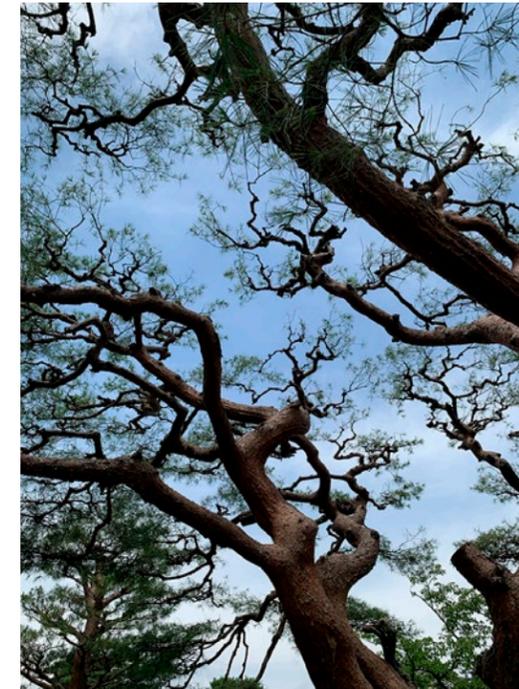2025
Gen-AI digital print
30.5 x 30.5 cm













Biz tabiiy dunyoni hayotning turli shakllari bilan baham koʻramiz va aynan ular bizning mavjudligimizni taʼminlab turadi. Baʼzilarini landshaftimizda koʻrish mumkin, biroq dengiz va chuchuk suvlardagi mikroskopik hayot—koʻrinmas yoki arang koʻrinadigan mavjudotlar ham xuddi derazamiz ortidagi daraxtlar kabi yashash uchun zarur boʻlgan muhitni yaratishda beqiyos ahamiyatga ega. Ushbu turkumda men mikroskopik dengiz organizmlari—planktonlarning tasavvurdagi sezgilari bilan ishlayman. Ular nafas olayotgan kislorodimizning 50 foizi uchun javobgar hisoblanadi. Planktonlar oziq-ovqat zanjirining eng pastki, ammo muhim boʻgʻinidir. Techspressionist rassom sifatida men plankton shakllarini tirik, qiziqarli mavjudotlar sifatida koʻraman—qoʻlda chizilgan tasvirlar va fotosuratlarni raqamli hamda analog jarayonlar orqali kollaj qilib uygʻunlashtiraman. Kompozitsiyalardagi yorqin ranglar va muhitiy tuqimalar sof estetik yoʻnalishga xizmat qiladi va Techspressionist yondashuv orqali planktonlar hayot kuchini his etishga intiladi.

### Biografiya
Gregory Patrick Garvey raqamli tasvirlar, interaktiv installyatsiyalar, oʻyinlar va sunʼiy intellekt asosida yaratilgan sanʼat asarlarini yaratadi. U Game Design & Development (Oʻyin Dizayni va Rivojlantirish) yoʻnalishining asoschisi va professori, Hamden Quinnipiac Universitetining Visual and Performing Arts (Tasviriy va Sahna Sanʼatlari) boʻlimi rahbaridir. U oʻz ishlarini Kanada, Buyuk Britaniya, Fransiya, Yaponiya, Xitoy, Hindiston, Avstraliya, Gretsiya, Rossiya, Avstriya, Singapur va Turkiyada namoyish qilgan. Oldingi lavozimlari orasida Monreal shahridagi Concordia Universitetida Dizayn Sanʼati boʻlimi raisi, Yale Universitetining Digital Media Center for the Arts (hozirgi Center for Collaborative Arts and Media) markazida hamkor rassom, va MITdagi Center for Advanced Visual Studies markazida tadqiqotchi boʻlib ishlagan.

Chapdagi rasm / left
*Kaiseisan-Daijingu Shrine*
2023
digital photograph
3024 x 4032 pixels

chapdagi rasm / right
*Kaiseisan Daijingu Ki #5*
2025
Gen-AI digital print
30.5 x 30.5 cm

These abstractions are derived from photos of angular branching of pine trees taken at Kaiseisan Daijingu, a Shinto shrine located in Koriyama City in Fukushima Prefecture, Japan. These photos are uploaded to Midjourney, an AI image generator. Through repeated written prompts, I coaxed Midjourney to create glitch art distortions that bear little resemblance to the original photos, which serve as seeds to bias the generated outcome. I avoid the tropes of AI photo-real or surreal or AI fakes. Instead, I use AI to generate multiple iterations aligned with an aesthetic of abstraction.

### About the Artist
Gregory Patrick Garvey creates digital images, interactive installations, games and AI-generated art. He is the founder and Professor of Game Design & Development, and former chair of the Department of Visual and Performing Arts at Quinnipiac University. He has presented his work in Canada, the UK, France, Japan, China, India, Australia, Greece, Russia, Austria, Singapore, and Turkey. Previous appointments include Chair of the Department of Design Art at Concordia University in Montréal, Associate Artist with the Digital Media Center for the Arts (now Center for Collaborative Arts and Media) at Yale University, and Fellow at the Center for Advanced Visual Studies at MIT.

# Gregory Little

Oberlin, Ohio
USA
https://www.gregorylittle.org

*chapdagi rasm/right*
*Others in Their World #1*
2023
archival pigment print
33 x 48 cm

*Tafsilot quyidagi/details below*
*Others in Their World #2,*
2023
archival pigment print
33 x 48 cm

*Tafsilot/detail:*
*Banaras,* 2021
archival pigment print
33 x 24 cm

*Tafsilot/detail:*
*Summer of 2020*
2021
archival pigment print
33 x 48 cm







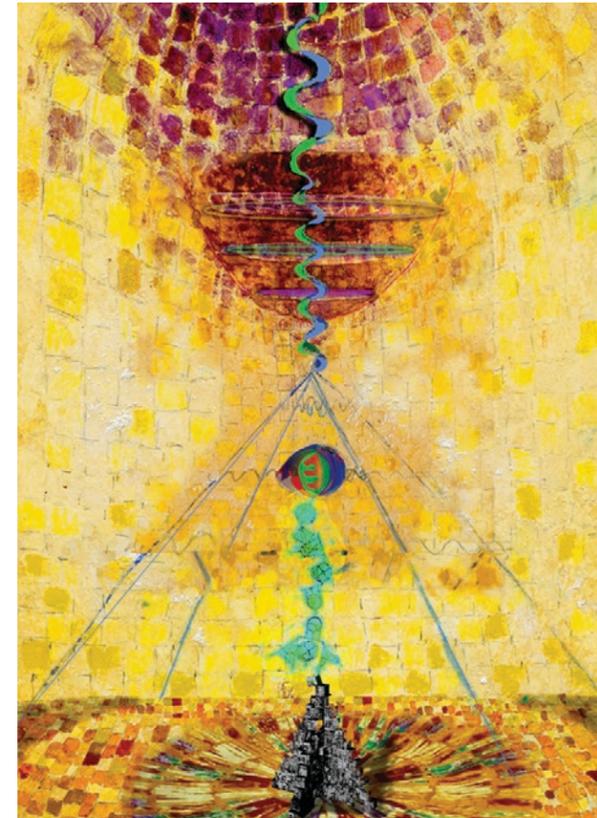# Tiny Quantum Dreams
# Kichkina Kvant Tushlar
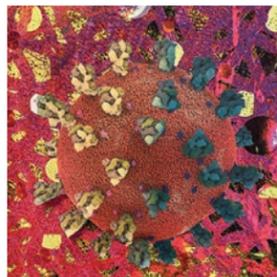




Kichkina Kvant Tushlar nomli ushbu yangi turkum asarlar abstrakt shakllar, ranglar o'zaro munosabati, naqshlar va perspektiva orqali bizning dunyomiz ichidagi yashirin olamni aks ettiradi—ko'zga ko'rinmas, tasavvurimizdan tashqaridagi makonni ko'rinarli qiladi. Har bir asar xayoliy, tushga o'xshagan manzaraga deraza ochadi: bu manzara siniq ilmiy diagrammalar, egilgan to'lqin funksiyalari, tasodifiy kvarklar va chiziqlar, noaniq hisob-kitoblar va yemirilgan piksellardan qurilgan qahramonlar va me'moriy tuzilmalarni o'z ichiga oladi. Ko'rgazmadagi ushbu grafik asarlar turkumida men men raqamli va an'anaviy texnikalarni birlashtiraman. Har bir asarda lazerli o'yma, qo'lda tayyorlangan bo'yoqlar bilan bo'yash va kollaj elementlari ishlatilgan. Lorain County Community College'dagi IRIS laboratoriyasida mening va uning talabalari virtual reallik yordamida Ogayo shtatining Lorain grafligidagi yo'qolgan madaniy yodgorliklarni jonlantirish va qayta talqin qilish ustida ishlamoqdalar.

## Biografiya
Gregory Little—rassom, o'qituvchi va yozuvchi. U Ogayodagi Lorain County Community College'da raqamli san'at professori (emeritus) hamda IRIS (Immersive Reality Innovation Space—Immersiv Reallik Innovatsiya Markazi) direktori hisoblanadi. Uning 40 yillik ijodiy faoliyati eksperimental animatsiya, kengaytirilgan va virtual reallik, rangtasvir, grafika va raqamli haykaltaroshlikni qamrab oladi. Hozirgi ishlari asosan ilm-fan mavzularining poetik talqinlariga bag'ishlangan. Uning asarlari AQSh, Yevropa, Janubiy Amerika, Osiyo va Avstraliyadagi ko'plab ko'rgazmalar va konferensiyalarda namoyish etilgan. Gregory Little RISD (Rhode Island School of Design), Brown Universiteti, Oberlin kolleji, Kent State Universiteti, Florensiyadagi SACI (Studio Art Centers International) va Bowling Green State Universitetida dars bergan.

*chapdagi rasm/right*
*tafsilot/detail*
*Feynman's Dream #2*
2024
archival pigment print
33 x 24 cm

*o'ngdagi rasm/left*
*Feynman's Dream #1*
2024
archival pigment print
33 x 24 cm

The current series, *Tiny Quantum Dreams*, uses an abstract language of shapes, color relationships, patterns, and perspective to represent a hidden realm within our world, making visible an unseen, imaginary place outside of our perception. Each artwork is a peek into an imaginary dream-like landscape of characters and architectures built from broken scientific diagrams, warped wave functions, random quarks and squiggles, arcane calculations, and deteriorating pixels. In the series of prints in this exhibition, I combine advanced digital tools and processes with traditional painting techniques. Each piece in this series involves the use of laser etching, painting with hand-ground paints, and collage. In the IRIS lab at Lorain County Community College, my students are I are using virtual reality to revive and reimagine lost cultural sites in Lorain County, Ohio.

## About the Artist
Gregory Little is an artist, teacher, and writer. He is Professor Emeritus of Digital Art and Director of IRIS (Immersive Reality Innovation Space) at Lorain County Community College in Ohio. His 40-year creative practice includes experimental animation, augmented and virtual reality, painting, drawing, and digital sculpture. In his current work he focuses on poetic interpretations of science. His work has been exhibited and presented at numerous exhibitions, and conferences in the US, Europe, South America, Asia, and Australia. Little has taught at many institutions, including RISD, Brown University, Oberlin College, Kent State University, SACI Florence, and Bowling Green State University.

# NPT (Negin Ehtesabian / Patrick Lichty)

Winona, Minnesota
USA
http://www.neginete.com, http://www.patlichty.com

o'ng panel /right
*Sky detail*
2025

tafsilotlar *quyidagi/details below*
*Sea Details*
2025









## *The House on the Water*
## *Suv ustidagi uy*



O'rnatish /Installation View
Mixed media prints
2025
211 cm x 56 cm

The House on the Water draws on a Persian metaphor that evokes life lived in uncertainty—whether material, geographic, or emotional. For NPT, this metaphor encapsulates the precariousness of their experience as an immigrant family, navigating existential instability across borders and identities. At the center of the work is the figure of a female water spirit, a symbol of wisdom earned through hardship. Surrounding this spirit are images evoking life on the water: currents, waves, and storms—each a metaphor for the unpredictable forces that shape immigrant and diasporic experience.The houseboat becomes a central icon, referencing NPT's current home near the banks of the Mississippi River. These boats, often self-contained and independent, rise and fall in flood and drought, a symbol of resilience in the face of constant change. To live on a house on the water, then, is to exist within change itself — adaptable, transient, yet rooted in experience - able to go with the flow.

### About the Artists
NPT is an artistic collective of Negin Ehtesabian and Patrick Lichty, who use traditional and technological media to explore culture and perception. Negin Ehtesabian is an artist, illustrator, and designer who bridges Persian storytelling with contemporary digital media. She has illustrated more than 40 internationally published books and led intercultural projects such as IRUS Art and My Night/Your Day. Patrick Lichty is a media artist, writer, and curator whose career spans over 30 years. His work examines the relationship between technology and perception, and he has exhibited internationally, including at the Whitney Biennial.
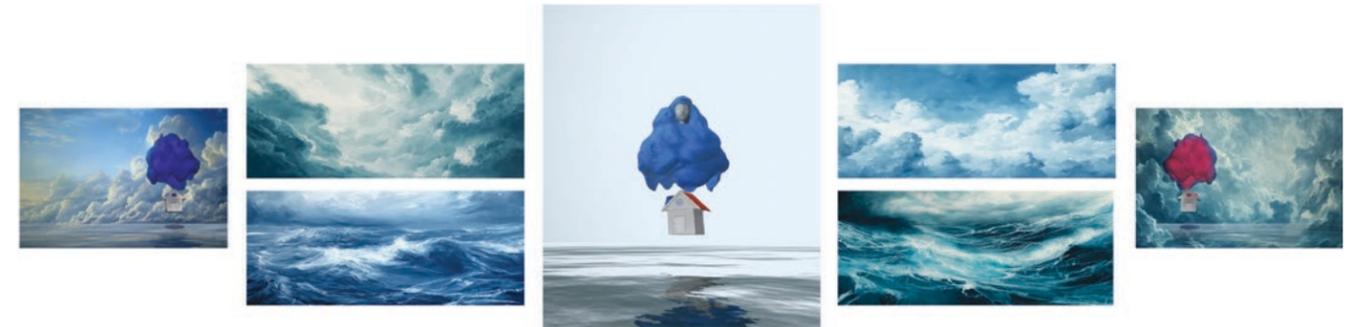
Suv ustidagi uy asari hayotning beqaror sharoitlarda—moddiy, geografik yoki hissiy jihatdan—kechishini ifodalovchi fors metaforasidan ilhomlanadi. NPT uchun bu metafora ularning muhojir oila sifatida boshdan kechirgan hayotiy noaniqlik, chegaralar va identitetlar o'rtasida mavjudlikdagi beqarorlik tajribasini mujassamlaydi. Asarning markazida ayol suv ruhining qiyofasi tasvirlangan bo'lib, u mashaqqatlar orqali topilgan donolik ramzi sifatida talqin qilinadi. Bu ruh atrofida esa suv ustidagi hayotni ifodalovchi tasvirlar — oqimlar, to'lqinlar va bo'ronlar — mavjud bo'lib, ularning har biri muhojirlik va diaspora hayotini shakllantiruvchi oldindan aytib bo'lmaydigan kuchlarning metaforasi hisoblanadi. Uy-qayiqqa esa markaziy ramz sifatida murojaat qilingan bo'lib, u NPTning hozirda Mississippi daryosi bo'yida joylashgan uyini eslatadi. Bu qayiq-uylar ko'pincha mustaqil va o'z-o'zini ta'minlovchi bo'lib, toshqin va qurg'oqchilik davrida ko'tarilib-tushadi, bu esa doimiy o'zgarishlar qarshisida barqarorlikning ramziga aylanadi. Shunday qilib, suv ustidagi uyda yashash – o'zgarishning o'zida yashash, moslashuvchan, o'tkinchi, ammo tajribaga ildiz otgan va oqim bilan birga harakatlana olish deganidir.

### Biografiya
NPT—bu rassomlar Negin Ehtesabian va Patrick Lichty ijodiy birlashmasi bo'lib, ular an'anaviy va texnologik mediadan foydalanib madaniyat va idrokni tadqiq etadilar. Negin Ehtesabian rassom, illyustrator va dizayner bo'lib, fors hikoyachiligi va zamonaviy raqamli mediani bog'laydi. U 40 dan ortiq xalqaro kitoblarga illyustratsiya yaratgan va IRUS Art hamda My Night/Your Day kabi madaniyatlararo loyihalarga rahbarlik qilgan. Patrick Lichty media rassomi, yozuvchi va kurator bo'lib, uning faoliyati 30 yildan oshadi. U texnologiya va idrok o'rtasidagi munosabatlarni o'rganadi, xalqaro ko'rgazmalarda, jumladan Whitney Biennialda ishtirok etgan.for Advanced Visual Studies markazida tadqiqotchi bo'lib ishlagan.

# Stephen Paré

Houston, Texas
USA
https://www.stephenpare.art

## When Four or More Are Gathered Together, There Is a Family
### *To'rttadan ortiq qalb bir joyda jam bo'lsa, u joy— bu allaqachon oila demakdir*
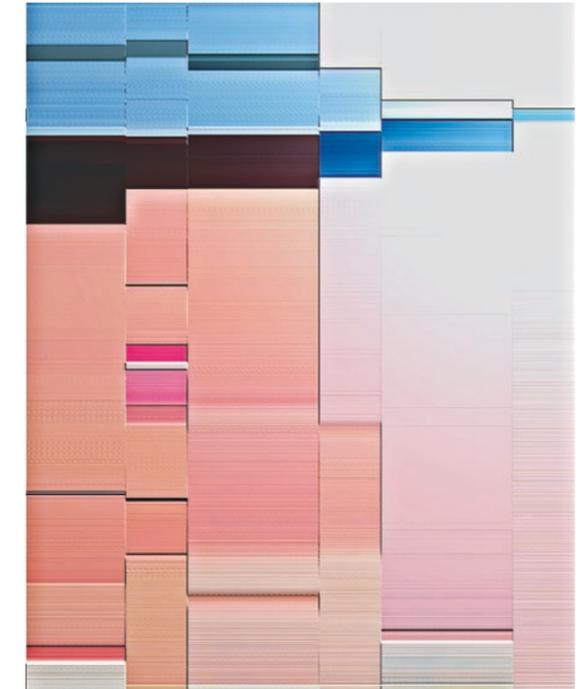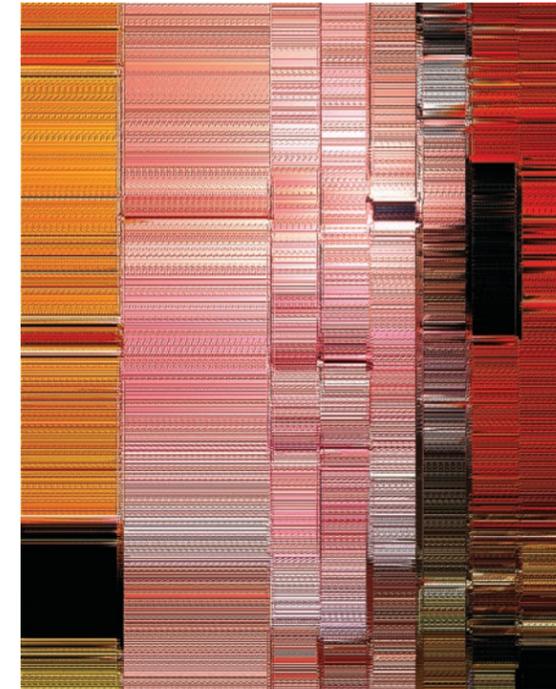


tafsilot, o'ngdagi/detail right
*Summer Always Ends (and I Always Forget)*, 2025
archival digital print
51 x 63.5 cm

quyidagi rasmlar/below
*Tango*, 2025
archival digital print
51 x 63.5 cm

*Looking Back is Looking Forward*, 2025
archival digital print
51 x 63.5 cm







chapdagi rasm / left
*Self-Portrait, Wearing Headphones*, 2025
archival digital print
51 x 63.5 cm

o'ngdagi rasm / right
*In a Sky Blue Hat*, 2025
archival digital print
51 x 63.5 cm

Men raqamli rassomman. Men o'z asarlarimni klassik rangtasvir an'analariga asoslangan holda yarataman. Eng muhim vositam—bu iPad, va men arzon dasturlardan tez-tez foydalanaman. Raqamli rasmlarim suratga olingan, moslashtirilgan yoki sun'iy intellekt yordamida yaratilgan tasvirlardan iborat bo'lib, ular kollaj usulida yig'iladi, aralashtiriladi va glitch, blending ilovalari, raqamli filtrlar hamda bo'yoq cho'tkalari orqali qayta ishlanadi. Tasvirlarim turli yuzalarga chop etiladi—odatda alyuminiy, yog'och yoki kanvasda. Men uchun eng qadrli jihatlardan biri bu raqamli tasvirdagi piksel matritsasining mutlaq tekisligi bilan unda simulyatsiya qilingan, hattoki soxta ko'rinuvchi to'qimalar va chuqurlik o'rtasidagi muloqotdir. Ushbu turkumdagi tasvirlar beshta alohida obrazni ifodalaydi, ammo ularning barchasi o'lchami va texnikasi bilan birlashtirilgan; barcha asarlar silliqlangan alyuminiy yuzasida chop etilgan.

### Biografiya
Stephen Paré New York shtatining Ithaca shahrida tug'ilgan va hayoti davomida ko'plab joylarda yashagan. Hozirda uning uyi Houston, Texas joylashgan bo'lsa-da, aslida istalgan joy bo'lishi mumkin. U umrining katta qismini professional musiqachi sifatida o'tkazgan — ijrochi hamda zamonaviy raqs va drama uchun musiqa bastakori sifatida faoliyat yuritgan. San'at asarlarini yaratishni 50 yoshida boshlagan. 2022 yilda Italiyaning turli badiiy aloqalari tufayli Rim, Milan, Venetsiya, Madrid va boshqa shaharlarda bir qancha ko'rgazmalarda ishtirok etgan. Uning New York shahridagi birinchi ko'rgazmasi 2024 yil kuzida, ikkinchisi esa keyingi qish mavsumida bo'lib o'tgan. U xalqaro raqamli rassomlar tashkiloti bo'lgan Techspressionist hamjamiyatining uchrashuvlari, salonlari va ko'rgazmalarida faol ishtirok etadi.

I am a digital painter. I make my artworks in the traditions of painting. My most important device is an iPad, and I make frequent use of inexpensive applications. My digital paintings are built up out of captured, appropriated, and AI-generated images, collaged, combined, and operated on using such tools as glitch and blending apps, and digital filters and paintbrushes. My images are printed on a variety of substrates, typically aluminum, wood, or canvas. I especially value the dialogue between the absolute flatness of the pixel matrix of a digital image, and the simulation or even the fakery of apparent texture and depth in it. In this series the images represent five distinct characters, united however by size and technique; all are printed on brushed aluminum.

### Biografiya
Stephen Paré was born in Ithaca, New York and has lived in many places. His home is now Houston, Texas, but it could be anywhere, really. Most of his life he has been a professional musician: a performer, and a composer of music for modern dance and drama. He began making artworks at age 50. In 2022 his connections in Italy led to numerous exhibitions in Rome, Milan, Venice, Madrid and other cities. His first exhibition in New York City was in fall 2024, and his second the following winter. He participates in meetings, salons, and exhibitions with the Techspressionist community, an international organization of digital artists.

# Cynthia Beth Rubin

Rhode Island universiteti qoshidagi Menden-Deuer okeanografiya laboratoriyasi bilan hamkorlikda yaratilgan san'at asarlari

Artworks created in collaboration with the Menden-Deuer oceanography lab at the University of Rhode Island

o'ngdagi rasm / right
*Broken Thalassiosira* 2025
archival digital print
91.5 x 61 cm

quyidagi rasmlar / below
*Nutrients and Heat*
Andria Miller bilan hamkorlik/ collaboration with Andria Miller
2023
print on metal
30.5 x 30.5 cm

*Plankton Abundance, Silicate, Salinity, and Temperature*
Andria Miller bilan hamkorlik/ collaboration with Andria Miller
2023
print on metal
30.5 x 30.5 cm
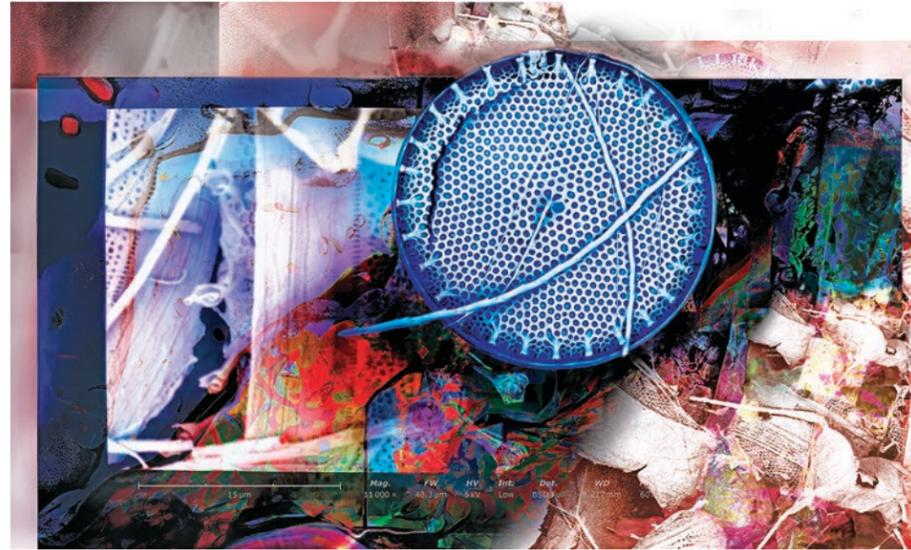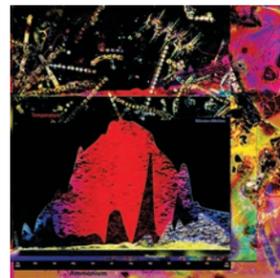




Biz tabiiy dunyoni hayotning turli shakllari bilan baham ko'ramiz va aynan ular bizning mavjudligimizni ta'minlab turadi. Ba'zilarini landshaftimizda ko'rish mumkin, biroq dengiz va chuchuk suvlardagi mikroskopik hayot—ko'rinmas yoki arang ko'rinadigan mavjudotlar ham xuddi derazamiz ortidagi daraxtlar kabi yashash uchun zarur bo'lgan muhitni yaratishda beqiyos ahamiyatga ega. Ushbu turkumda men mikroskopik dengiz organizmlari—planktonlarning tasavvurdagi sezgilari bilan ishlayman. Ular nafas olayotgan kislorodimizning 50 foizi uchun javobgar hisoblanadi. Planktonlar oziq-ovqat zanjirining eng pastki, ammo muhim bo'g'inidir. Techspressionist rassom sifatida men plankton shakllarini tirik, qiziqarli mavjudotlar sifatida ko'raman—qo'lda chizilgan tasvirlar va fotosuratlarni raqamli hamda analog jarayonlar orqali kollaj qilib uyg'unlashtiraman. Kompozitsiyalardagi yorqin ranglar va muhitiy tuqimalar sof estetik yo'nalishga xizmat qiladi va Techspressionist yondashuv orqali planktonlar hayot kuchini his etishga intiladi.

## Biografiya

Cynthia Beth Rubin 1984-yildan boshlab klassik rangtasvirdan raqamli tasvirga o'tishni boshlagan. Techspressionist rassom sifatida u abstraksionizm merosi hamda manbalari sifatida o'rta asr qo'lyozmalari va mikroskop ostidagi hayotni ilhom manbai sifatida oladi. Rubin'ning ishlari xalqaro miqyosda e'tirof etilgan—u Techspressionist ko'rgazmalari, Quddus Biennalesi, Pragadagi Yahudiylar muzeyi, Sibir Davlat San'at muzeyi, Qirg'iziston Davlat muzeyi kabi joylarda, shuningdek, dunyoning boshqa ko'plab burchaklarida namoyish etilgan. U Connecticut komissiyasi va boshqa bir qancha jamg'armalardan grantlar olgan, Frantsiya, Shotlandiya va Kanadada rassomlar uchun rezidensiyalarda ishtirok etgan. Professor sifatida Rubin talabalarga Connecticut kolleji, Vermont universiteti va Rhode Island School of Design'da raqamli san'atning sehrli olamini ochib bergan.





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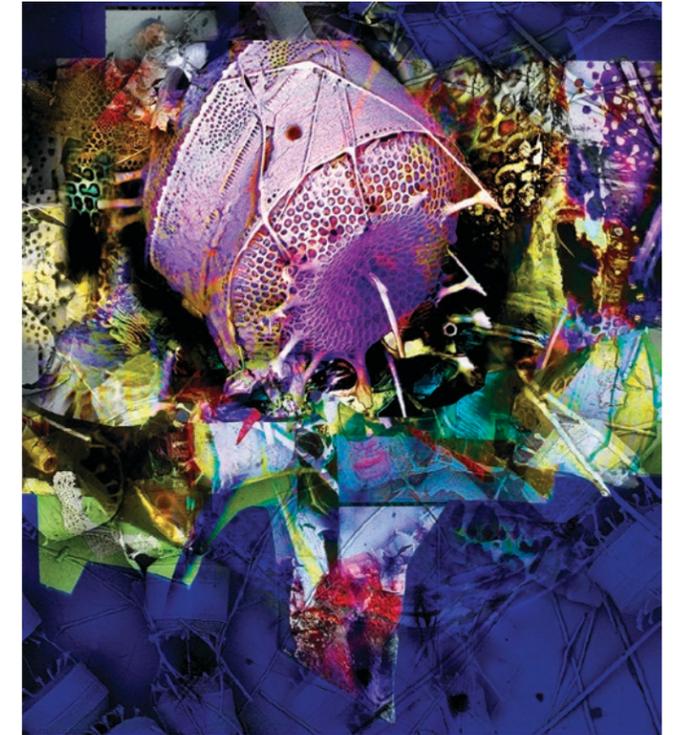
chapdagi rasm / left
*Thalassiosira Composite*,
2025
archival digital print
91.5 x 112 cm

o'ngdagi rasm / right
*Lacey Thalassiosira*, 2025
archival digital print
71 x 102 cm

We share our natural world with a wide variety of life forms that make our very existence possible. While many of these are visible as part of our landscape, the invisible and barely visible microscopic life of our marine and fresh waters is just as vital in providing a habitable environment as the trees outside of our windows. In this series I focus on the imagined sensations of plankton, the microscopic marine organisms considered responsible for 50% of the oxygen we breathe. Plankton also serve a vital role on the bottom of the food chain. As a Techspressionist artist, I treat the forms of the plankton as interesting living subjects, intermingling hand drawing and photography in collage created by both digital and analogue processes. The vivid colors and atmospheric textures in the compositions are purely aesthetic, reflecting a Techspressionist approach to feeling the life force of the plankton.

## About the Artist

Cynthia Beth Rubin began the transition from painting to digital imaging in 1984. As a Techspressionist artist, she draws on the legacy of abstraction and sources as diverse as medieval manuscripts and microscopic life. Rubin's work has been recognized internationally through exhibitions and film festivals, including Techspressionists exhibitions, Jerusalem Biennial, Jewish Museum in Prague, Siberia State Art Museum, Kyrgyzstan State Museum, and elsewhere around the world. Awarded multiple grants by the Connecticut Commission and various foundations, she has also been granted artist residencies in France, Scotland, and Canada. As a professor, she introduced students to the wonders of digital art at Connecticut College, the University of Vermont, and Rhode Island School of Design.

# Annette Weintraub

## The Myrtle Walks and Junk Drawer Rhapsody
## Mirtl yuradi va keraksiz tortma rapsodiya

New York, New York
USA
https://annetteweintraub.com

tafsiloti o'ngdagi / detail right
*Myrtle Walks,* 2024,
panoramic vinyl print
305 x 92 cm

tafsiloti quyidagi / details below
*Junk Drawer Rhapsody*: *Fork,*
2025, archival pigment print
50 x 40 cm

*Junk Drawer Rhapsody*:
*Espresso,* 2025
archival pigment print
50 x 40 cm

*Junk Drawer Rhapsody*:
*Strainer,* 2025
archival pigment print
50 x 40 cm
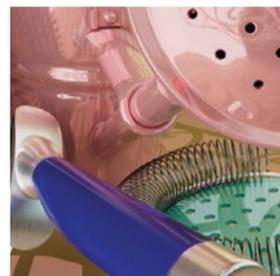








Annette Weintraub'ning animatsion panoramalari (The Myrtle Walks) va virtual natyurmort tasvirlari (Junk Drawer Rhapsody turkumi) oshxona, ustaxona, fabrika va ofislarda uchraydigan oddiy, foydali buyumlarning kam poligonli 3D modellaridan foydalanadi. Bu modellar virtual manzara ichida joylashtiriladi: ba'zilarida urbanistik makonning to'qima yuzalardan iborat fotosurat bo'laklari ishlatiladi (panoramalar), boshqalarida esa atrof-muhitga oid hech qanday ishora yoki vizual ko'rsatmalar yo'q (virtual natyurmortlar). 3D elementlarning fazodagi joylashuvi perspektiva noaniqligini kuchaytiradi va ko'p manbali yoritish vizual illuziyani yanada murakkablashtiradi. Ushbu tasvirlar Cheetah 3D va Cinema 4D dasturlarida yaratilgan va hech qanday qo'shimcha vizual tahrirlarsiz pigmentli arxiv chop etmalari sifatida tasvirlangan. Natyurmort janri oddiy ko'rinsa-da, u eng sodda muhitlar murakkabligini fosh qiladi va inson shaxsiyati u egallagan buyumlar orqali qanday shakllanishini ko'rsatadi.

### Biografiya
Annette Weintraub arxitekturani vizual til sifatida, urbanistik makon dinamikasi va kundalik buyumlarning hissiy rezonansini tadqiq qiladi. U o'z loyihalarida hikoya, film va arxitektura elementlarini fazoning kontseptual tasvirlari bilan birlashtiradi. Uning ishlari joy hissi va bizni o'rab turgan oddiy narsalarning vaqtinchalik sun'iy manzaralarni qanday shakllantirishiga e'tibor qaratadi. So'nggi yillarda u animatsion va bosma panoramalar, shuningdek, virtual natyurmort (still life) tasvirlarini yaratmoqda. Uning asarlari quyidagi nufuzli ko'rgazmalarda namoyish etilgan: The Whitney Biennial, International Center for Photography (ICP), International Film Festival Rotterdam, Museo Nacional de Bellas Artes (Buenos-Ayres), SIGGRAPH, ISEA va boshqa ko'plab maydonlarda. U New York shahridagi City College (CUNY) San'at bo'limining professor emeritasi bo'lib, CCNY Elektron Dizayn va Multimedia BFA dasturining, shuningdek, Robinson Grafika va Kommunikatsion Dizayn markazining asoschisi hisoblanadi.
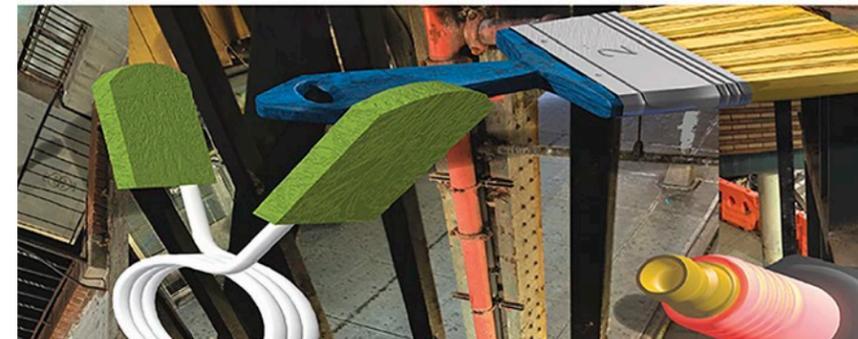




tafsiloti Chapdagi / left
*Myrtle Walk*s, 2024
panoramic vinyl print,
305 x 92 cm

O'z'ngdagi / right
*Junk Drawer Rhapsody:
Mandoline*, 2024
archival pigment print
50 x 40 cm

Annette Weintraub's animated panoramas (The Myrtle Walks) and virtual still life images (Junk Drawer Rhapsody series) use low polygon 3D models of common, utilitarian objects found in the kitchen, studio, factory and office. These models are positioned in a virtual landscape and variously include either photographic fragments of textured urban space (the panoramas) or are devoid of environmental cues or other visual references (the virtual still life images). The spatial arrangement of 3D elements exploits ambiguities of perspective and uses multiple light sources to complicate the visual illusion. These images were created in Cheetah 3D and Cinema 4D modeling software and imaged as archival pigment prints with no additional visual editing. While the still life genre is a humble one, it captures the complexity of the most mundane environments and reveals how identity is constructed through our possessions.

### About the Artist
Annette Weintraub investigates architecture as visual language, the dynamics of urban space, and the resonance of everyday objects. She creates projects that integrate elements of narrative, film and architecture within a conceptual representation of space. Her work is concerned with sense of place and how the ordinary things that surround us create an emotionally charged artificial landscape of ephemera. Recent work includes animated and print panoramas and virtual still life images. Her work has been shown at The Whitney Biennial; International Center for Photography/ICP; International Film Festival Rotterdam; Museo Nacional de Bellas Artes, Buenos Aires; SIGGRAPH and ISEA; and in numerous other venues. She is Professor Emerita of the Department of Art at the City College of New York (CUNY), and was the Founding Director of the CCNY BFA Program in Electronic Design and Multimedia and the Robinson Center for Graphic Arts and Communication Design.

# Michael Woodruff

London
United Kingdom
www.michaelwoodruff.co.uk

o'ngdagi rasm / right
*If you close my eyes forever, will it all remain unchanged,*
2025
videodan raqamli /
digital still from video
60 x 60 cm

Quyidagi rasmlar / below
tafsilotlar/details
2025
videodan raqamli/
digital stills from video

*Going nowhere soon, but they wanted to go and then left*

*The things we lost just to get here and have to repeat*

*The phosphenes in my eyes are just the flaws i see around you*
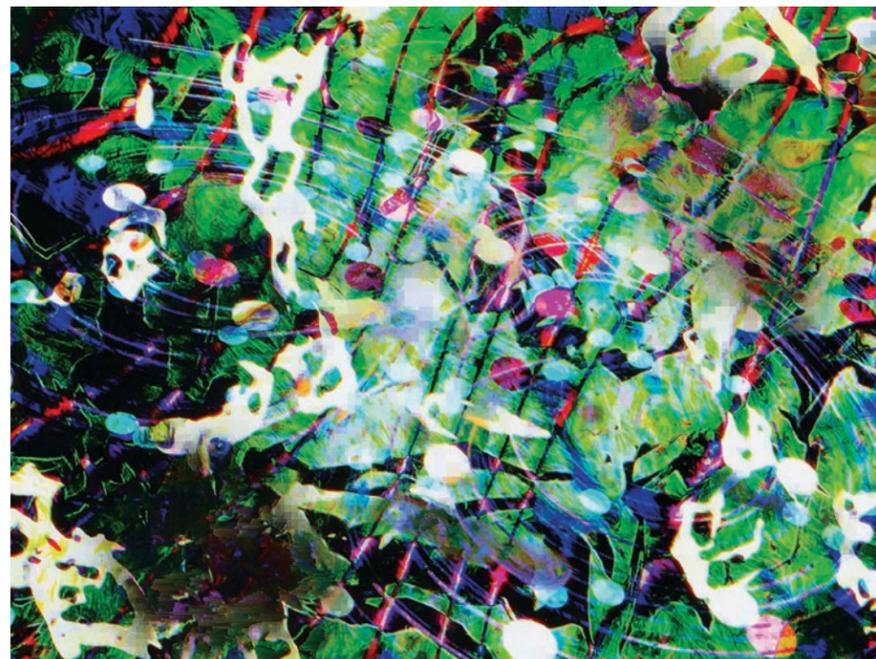








"Battle Group #1: Bu yerga yetib kelish uchun yo'qotgan narsalarimiz" - bu mening harakatli dizayn, animatsiya va vizual madaniyatdagi ijodiy faoliyatimni ifodalovchi tasvirlar va animatsion filmlar to'plamidir. Ushbu ishlar raqamli asrda nostalgiya, xotira va media texnologiyalari buzilishi orqali hissiy tajribani qanday shakllantirishini o'rganadi. Film, televideniye va reklama sohalaridagi tajribamga asoslangan holda, Abstrakt Ekspressionizm, pop-art va grafiti san'atidan ilhom olgan holda, yo'qolgan mediaga zamonaviy vositalar va dizayn mantiqi orqali yangicha hayot beraman. Har bir asar vizual tizim sifatida qurilgan - ketma-ket, reaksiyaga kirishuvchi va ataylab parchalangan - va u xotira tuyg'ularini, vizual tilni tasvirlashni maqsad qilgan. Men raqamli yuzalar qanday qilib hissiy yukni olib yurishini va media vositalarining o'ziga xos o'tkinchi tabiati shaxsiy va jamoaviy tarixlar beqarorligini qanday aks ettirishini o'rganaman. Analog nuqsonlarning estetik jihatlarini raqamli tuzilmalarga joylashtirib, tomoshabinni hissiyot, texnologiya va tasvir uzluksiz o'zaro ta'sirga kiradigan makonga chorlayman.

## Biografiya

Michael Woodruff—Londonda yashovchi ko'p yo'nalishli raqamli rassom bo'lib, filmlar, hujjatli lavhalar, reklama va boshqa sohalarda faoliyat yuritadi. 20 yildan ortiq tajribaga ega bo'lgan san'atkorning ishlari Gollivud blokbasterlari, Netflix va telekanallar uchun suratga olingan hujjatli filmlar hamda global brendlar, musiqachilar va muzeylar uchun animatsion qisqa filmlarni o'z ichiga oladi. U harakatli dizayn, arxivlar va animatsiyaga ishtiyoq bilan yondashadi hamda nostalgiya va mavhum tasvirlarni grafik dizayn tamoyillari bilan uyg'unlashtiradi. Techspressionizm tarafdori sifatida, u raqamli izlarning qanday qabul qilinishini o'rganadi va texnologiyadan ijodiy foydalanishni ilgari suradi. Elektron musiqa, xaritalar va vizual madaniyatga qiziqadi; ko'pincha chuqur o'yga tolib ketgan yoki yangi bir qiziqarli detal bilan chalg'igan holatda topiladi.

***Battle Group #1: The things we lost just to get here***
***Bellashuv Guruh #1: Bu manzilga yetish yo'lida boy berganlarimiz***





Chapdagi rasm / left
*My nerves are raw on being accessible as i dig the hole for my information,* 2025
videodan raqamli/
digital still from video
60 x 60 cm

o'ngdagi rasm / right
*The injury cannot be healed, It extends through time,* 2025
videodan raqamli/
digital still from video
60 x 60 cm
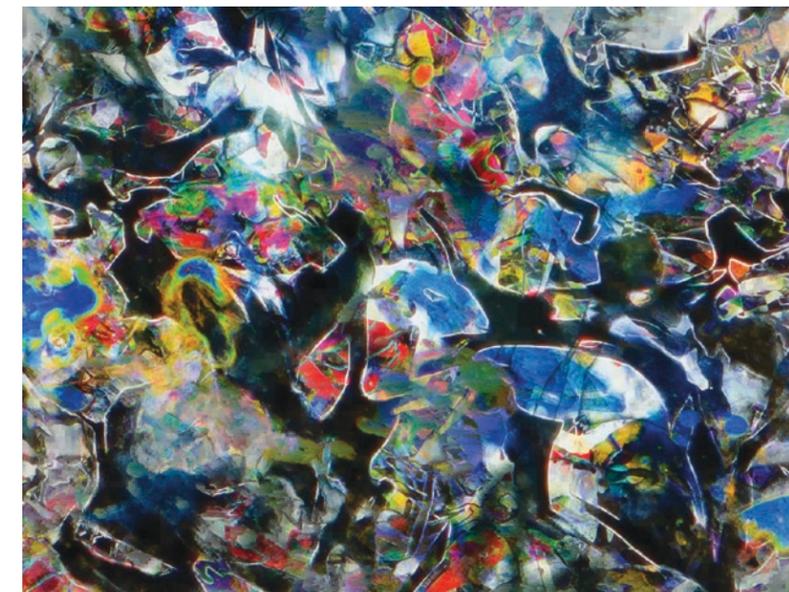
*Battle Group #1: The things we lost just to get here* is a collection of imagery and animated films that represent my artistic practise and journey through motion design, animation, and visual culture of how nostalgia, memory, and media technology and decay can shape emotional experience in the digital first age. Drawing on my background in film, television, and advertising, and informed by Abstract Expressionism, pop art and graffiti, my work re-imagines lost media through contemporary tools and design logic. Each piece is built as a visual system— sequenced, reactive, and intentionally fragmented—designed to evoke the sensory texture of memory and further picturacy language. I am interested in how digital surfaces can carry emotional weight, and how the ephemeral nature of media mirrors the instability of personal and collective histories. By collapsing the aesthetic of analog imperfections into digital structures, I invite viewers into a space where feeling, technology, and image continuously feed into one another.

## About the Artist

Michael Woodruff is a London-based multidisciplinary digital artist working across film, documentaries, advertising and beyond. With over 20 years of experience, his work spans Hollywood blockbusters, Netflix and broadcast documentaries and animated shorts for global brands, musicians, and museums. Passionate about motion design, archives and animation, he blends nostalgia and abstract imagery with graphic design principles. As a Techspressionist, he explores how we perceive digital marks, advocating for the creative use of technology. A fan of electronic music, maps, and visual culture, Michael is often found deep in thought or deeply distracted by the next curious detail.
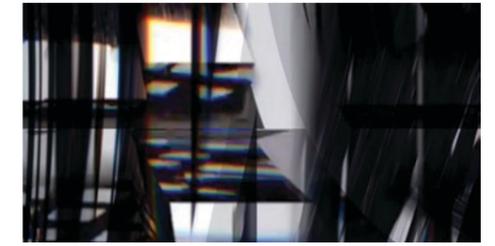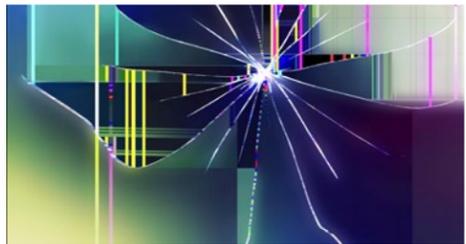
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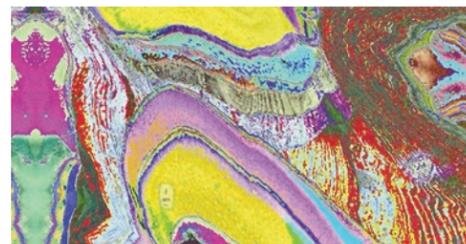


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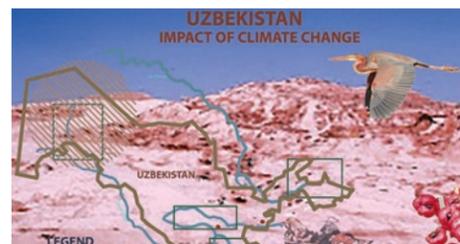


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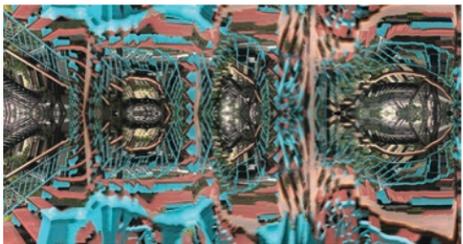


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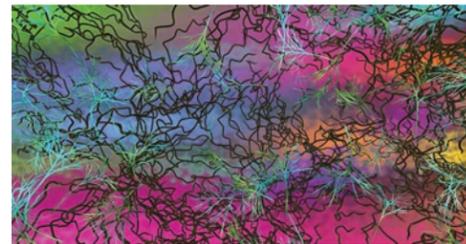


Lucy Boyd-Wilson
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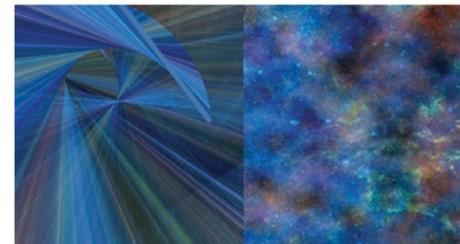


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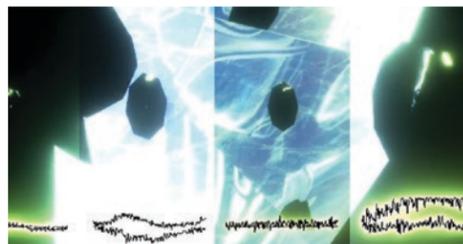


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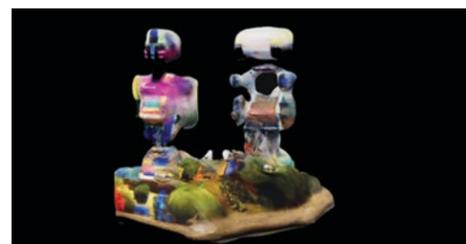


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## Salom O'zbekiston: Texekspressionism 2025

Ushbu ko'rgazmani tashkil qilish orqali men Techspressionismning asl mohiyatini kashf qildim. Biz har doim san'at harakatimiz, lekin biz ham qo'llab-quvvatlovchi guruhmiz, do'stlarimiz va san'atga shunchalik ishtiyoqli odamlarmizki, biz tengdoshlarimizning qiziqarli yangi yo'nalishlarini qamrab olishni o'rgandik. Meni hamkorlik kuchiga ishontirgan barcha Techspressionist do'stlarimga rahmat.

**Cynthia Beth Rubin**
**Texekspressionist rassom2025**

## Hello Uzbekistan: Techspressionism 2025

In organizing this exhibition, I discovered the true nature of Techspressionism. We are always an art movement, but we are also a support group, a group of friends, and people who are so passionate about art that we have learned to embrace the exciting new directions of our colleagues. Thank you to all my Techspressionist friends for making me believe in the power of working together.

**Cynthia Beth Rubin**
**Techspressionist Artist 2025**

**2025 yil 25 sentyabr - 25 oktyabr**
**September 25 - October 25, 2025**

KAMUZ