SEPTEMBER 22—DECEMBER 31, 2016

INVISIBLE THREADS

TECHNOLOGY AND ITS DISCONTENTS

NYUAD ART GALLERY

الخيوط الخفية
tكنولوجيا ومقارباتها
Invisible Threads: Technology and its Discontents

AI WEIWEI
JAMIE ALLEN
ARAM BARTHOLL
TAYSIR BATNIJI
WAFAA BILAL
LIU BOLIN
JONAH BRUCKER-COHEN
HEATHER DEWEY-HAGBORG
MICHAEL JOAQUIN GREY
MONIRA AL QADIRI
EVAN ROTH
PHILLIP STEARNS
SIEBREN VERSTEEG
ADDIE WAGENKNETCH
KENNY WONG

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With the launch of the first artificial satellite in 1957, humanity entered an age of new technological possibility. Sputnik’s orbit around Earth brought the race for technological superiority between the United States and the USSR to the forefront of the world’s consciousness. Posing as a symbol of ideological superiority, this event ushered in a race for greater technological achievements. With each successive advancement, hope and despair rises and recedes depending on how we perceive the appropriate use of these tools.

The Information Age has given us tools of communication unrivaled in history, enabling us to express ourselves over vast distances. It has also opened a Pandora’s Box of unprecedented means of tracking, in an ecosystem of digital and virtual tools. These tools penetrate our daily life in the form of artefacts like mobile phones and computers, as well as systems like those that enable electronic financial transactions. Such objects as smartphones and laptops resist inspection, and are complex beyond the understanding of many of us. This “black box” model obscures the means by which information is handled, and who is using it.

Our reliance on these tools may give rise to an emotional connection between oneself and the object. When software no longer works as expected, one cannot have a conversation with these tools. Our notion of control over these objects and systems can be illusory.

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Each of the works in *Invisible Threads* exposes these methods of control in some form; the artists here consider the perspective of the user and the object, but also the systems that arise from our reliance on these technologies. As a group, the works pull back the curtain on a part of our lives that we take for granted. The noble aspirations of digital tools that were essential to the formation of the information age is still very much part of these works. The works also enable us to take a critical look at our relationship with these systems of communication and trust in technology.

With this exhibition, the curators aim to trace a dichotomy and examine the space between the poles of technological advance: noble aspiration versus anxiety. To proactively guide our use of these tools one must acknowledge one’s relationship with them. Through this exhibition, the curators invite visitors to explore the “invisible threads” that bind us to these technologies, and to contemplate the nuanced relationship between man and machine.

Curators:
Scott Fitzgerald
Bana Kattan

A note to the reader: The following pages discuss the works of the exhibition in the approximate sequence one would encounter them in the space itself.
Personal and creation mythologies inform much of Michael Joaquin Grey’s work. The development, discovery and exploitation of the world around us are central to his practice.

My Sputnik continues in this path; a 1:1 scale replica of humanity’s first artificial satellite that launched us into the information age. Like the original satellite, the placement of this work at the entry of the gallery marks an origin point for the arc of the exhibition’s narrative.

The work is from an edition of 3, each handmade by the artist, rigorously conforming each detail to the original. The artist offers the viewer a rare opportunity to contemplate Sputnik both as a metaphor and as an historical object, connecting it to our present, as reflected in its mirrored surface.

My Sputnik, 1990 (detail), edition 3 of 3
Aluminium, stainless steel, titanium, Kevlar, black velvet
365.8 × 243.8 × 243.8 cm
Courtesy the artist and Carroll / Fletcher
Liu Bolin is best known for his Invisible Man series in which he stages people in such a way that they disappear into their surroundings. With Angels, Bolin explores another kind of invisibility, that of USB chargers, the ubiquitous cables that carry data and power to many of our personal devices. The USB cables fall around cherubs floating above us, suggesting that these artifacts of contemporary technology bind us even as they lift us up. The artist’s use of the cables associates celestial qualities with electricity and data. Still, the bespoke chargers, each stamped with “Liu Bolin Studio”, remind us that these tools are ultimately of human design; our dependence on them is of our own making.

**Liu Bolin**

*Angels*, 2010
USB cables and fiberglass
236 × 212 × 81 cm overall

Courtesy of Klein Sun Gallery and the artist
Resembling a server rack with its network of cables and circuit boards, XXX.XXX intercepts and logs anonymous data packets from WiFi signals. Green and amber blinking lights reveal this movement of information, flashing for a moment when the piece reads data traveling through the work. Each event is purely anonymous, there is no means of identifying the packets being sent or received by the sculpture. Thus, the installation anonymizes information even as it exposes it.

The work offers a real-time portrait of the “cloud” and the network infrastructures that surround us. While this piece appears to reveal the movement of information, it also exemplifies the “black box” effect, of making information systems difficult to track and comprehend.

Adie Wagenknecht
XXX.XXX, 2014
From the series Data and Dragons
5 custom-printed circuit boards, ethernet patch cables, 80/20 aluminum
440 × 190 × 4.4 cm, overall
Courtesy bitforms gallery, New York
Photo: John Berens
WAFAA BILAL

For Canto III, Wafaa Bilal was inspired by 9-meter-high sculptures that once sat atop of the palace of former Iraqi president Saddam Hussein. These sculptures depict a bust of Saddam Hussein, dressed in his contemporary military uniform, wearing a helmet in the shape of the Dome of the Rock.

The artist learned of a rumor that a smaller replica of these busts had been planned for production by the Baath party in Iraq. According to the rumor, the intent was for the Iraqi Space Program to launch them into space, with hopes that it would orbit Earth for eternity.

The artist’s presentation here comes in two parts; the first is a bronze rendering of this bust, finished with gold. The second is a new commission, a model satellite fixed with a tiny replica of the bust and a camera pointed at it. After the completion of Invisible Threads, this satellite will be launched into space until it re-enters the Earth’s atmosphere and is destroyed.

Wafaa Bilal
Canto III, 2015
bronze sculpture with gold finish
94 × 68 × 38 cm

ThumbSat Satellite Model, 2016
Satellite panel, 3-D printed bust, selfie camera
23 × 23 × 6.5 cm

Both courtesy of the artist and Driscoll-Babcock, New York
Monira Al Qadiri’s three sculptures are scaled-down replicas of different oil drill bits. In the artist’s rendition, they are painted with the iridescent colors shared by pearls and oil, a spectrum that links the past and present drivers of wealth in the Arabian Gulf.

The artist imagines that actual oil drill bits will ultimately become objects that reside in museums of the future, technologies enshrined as part of the history of the Gulf region and of human culture.

Monira Al Qadiri
Spectrum 2, 2016
Fiberglass, 50 × 50 × 50 cm each
Image courtesy of the artist
In this interactive artwork, a wall of mirrors attempts to reflect the light from the gallery into the viewer's eye. Using computer vision to track its audience, the mirrors rotate in response to people's position in front of the piece. As light bounces off the mirrors, the work intentionally obscures itself from being directly observed. At the same time, it follows viewers and puts them in a spotlight. We are looking at the piece, but can never quite see ourselves in its mirrors, even as the work is looking at us.

Kenny Wong
Squint, 2014
Interactive installation: mirrors, servo motors, depth cameras, computer
Dimensions variable
Courtesy of the artist and: Lee Po Chu, Art and Culture Outreach (Hong Kong), and Videotage (Hong Kong)
During this exhibition, whenever an online visitor goes to the NYUAD Art Gallery website, the “hit” on the website activates this drill, in turn damaging the gallery wall. As a “physical hit counter” it recalls the days when websites boasted about the number of visitors their websites received. As we slowly cede our real world interactions to virtual ones, we also lose touch with the natural and built environments we occupy on a daily basis. The piece literally reconnects the virtual to the physical and the temporal existence of the gallery. Through this work’s activation, our surroundings are reinforced through their slow destruction.

A note to the reader: To activate the work, visit the NYUAD Art Gallery website at: nyuad-artgallery.org

Jonah Brucker-Cohen
Alerting Infrastructure!, 2003
Computer, internet connection, hammer drill
Dimensions variable
Photo courtesy the artist
Evan Roth’s Scroll is a site-specific commission for NYUAD Art Gallery. For it, the artist recreates a fingerprint, scaled up to 3 stories high. This giant fingerprint gesture swipes down the wall of the gallery’s atrium, in a motion like one makes on a touch-screen.

The work is part of a series in which Roth exposes the hidden means of interface and interaction with technologies we use on an everyday basis. This fingerprint is lifted from the screen of his phone, revealing the innately human way in which we interact with digital objects. Scaling the work to this size suggests that even the most banal of gestures have a large impact, and that personally-identifiable details like fingerprints are traceable in every interaction we have with technology.
The Lie Machine illustrates the methods by which technology can expose us. This standard briefcase contains a voice stress analysis system, including a software program created by the artist. The machine plays recordings of politicians reading their autobiography over an internal speaker. The software, akin to a polygraph test, purports to reveal the unconscious intentions of the readers as their cadence changes. The machine’s printout indicates when it has identified stress in the reader’s voice. This technique and its results have been contested by many as being unreliable. The work provides a cautionary demonstration of how even our best intentions can be subverted or misread through technology.

The accompanying binder, which the artist invites users to peruse, contains the texts being read, technical documentation on voice stress analysis systems, and texts related to court cases in which this kind of technology has been used.

Jamie Allen
The Lie Machine, 2014
Suitcase, computer, speaker, Voice Stress Analysis software, autobiographical audiobooks read by the author (Sarah Palin, Barack Obama, Bill Clinton, George W. Bush, Tony Blair). Photo: LEAP
This wallpaper work captures the double-edged sword of performance for the public eye when posting on social media. The artist intertwines golden representations of Twitter’s icon with surveillance cameras and handcuffs. Ai Weiwei’s response to China’s culture of surveillance has been to overshare on social media, rendering any efforts of observing his behavior redundant. Individuals around the world use social media in a similarly performative way, exposing and detailing their lives through online platforms, inviting friends and strangers to “survive” them. Although social media is often thought of in terms of instant, fleeting communication, the handcuffs caution us: what one posts on the internet can never be fully erased. This piece reminds us that we are metaphorically shackled to our past performances for the social media “surveillance camera” on the internet.

Ai Wei Wei

The Animal that Looks Like a Llama but is really an Alpaca, 2015
Digital Print on wallpaper
Dimensions variable
Image courtesy the artist’s studio
Aram Bartholl’s *Unknown Gamer* is a series of six videos captured by the artist during his commute, recording other travelers in close proximity. This work captures our sometimes dangerously myopic response to technology: the individuals are all playing games on their smartphones and unconscious of their surroundings, even as the artist openly records them from arm-length away. This scenario raises questions of who is in control: the device or the user? Bartholl then exhibits these recordings on similar handheld devices for the public to observe.

**Aram Bartholl**  
*Unknown Gamer*, 2014  
6 smart phones, video loop  
Dimensions variable  
Photo: Vinciane Verguethen
Like illustrates ways in which we teach technology to mimic ourselves and program it to relate to us. The artist’s algorithm generates an illustration on the left side of the screen, then activates a Google image search. The image that most closely matches the generated composition then appears on the right side of the screen.

Versteeg relinquishes artistic control to the machine, having taught it to draw on its own. With no control over the images that Google returns, he further cedes his creative agency to the computer.
In Pixels, Batniji presents five profile portraits of blindfolded men, originating from surveillance camera footage. The artist sees this work as a 21st-century portrait of Palestine. His use of pencil in the squares of graph paper creates an effect akin to a low-resolution digital image. This reference to pixilated imagery underlines the distance that modern technology creates for the surveillor: even as it provides us immediate information, it can lack discrete, human detail. He thus alludes to the idea that technology has desensitized and disconnected people from crises. The artist’s choice to render this in pencil may be understood as an effort to re-humanize our viewing of these faces. We see here an analog, singular record of his hand on these pages in front of us, and of his meditation on these individuals.

Taysir Batniji
Pixels, 2011
Pencil on paper
14.5 × 19.5 cm each
Artwork Courtesy of Barjeel Art Foundation, Sharjah
In Stranger Visions, Heather Dewey-Hagborg extracts DNA from items collected in public places (strands of hair, chewing gum, and cigarette butts). DNA can predict the likelihood of a person’s overall appearance but cannot register the actual appearance of the subject. An analysis of the genetic material allows her to create three-dimensional renderings, envisioning the face of the person who left the material behind. From this rendering, she creates a 3D-printed mask of each DNA profile to be mounted in the gallery.

The work raises questions about the potential reach of this technology for identification purposes. The biological materials that make us unique are not our own: now and in the future, any trace we leave behind is a legible DNA portrait.

Heather Dewey-Hagborg
Stranger Visions, 2012
3D prints, wooden box, documents, found DNA samples
Dimensions variable
Photo courtesy of the artist
For A Chandelier for One of Many Possible Ends, the artist connected 92 LED light fixtures to Geiger counters that detect radioactive emissions. In this work, naturally-occurring radioactivity triggers the lights to flicker on and off when a radioactive particle hits the Geiger sensor, which also creates a clicking sound. Together the light and sound make visible and audible the presence of radioactivity in the space surrounding us. The work exposes part of the invisible world that surrounds and influences us.

This piece is inspired by the 2011 Fukushima disaster, a human-made event that resulted in the public's interest in, and anxiety about, radiation exposure. Although Fukushima’s radiation was a result of human error, radiation also does occur naturally, everywhere. Chandelier reminds us that, whether our environment is natural or fabricated, we cannot have complete control.
AI WEIWEI

Ai Weiwei (b. Beijing, China, 1957) is a conceptual artist who positions himself in and out of his Beijing studio as a cultural arbiter. Compelled by a sense of social conscience, his artistic practice extends across many roles, from filmmaker and photographer, to writer, publisher, curator and architect. As an heir to Marcel Duchamp and Andy Warhol, yet digging deep into Chinese heritage, he moves freely between a variety of formal languages, reflecting on contemporary geopolitics. In recycling historical materials, loaded with meaning, such as Han Dynasty vases or wood from destroyed temples, Ai distills ancient and modern aesthetics in works of salvage or iconoclasm. Public commissions, like bringing 1,001 Chinese citizens to the small German town of Kassel for documenta 12 (Fairytale, 2007), or the pouring of hundreds of millions of handmade porcelain seeds into the Tate’s Turbine Hall (Sunflower Seeds, 2010), are audacious gestures that command global attention, but always underlain with humor and compassion.


Architectural collaborations include the 2012 Serpentine Pavilion and the 2008 Beijing Olympic Stadium, with Herzog and de Meuron.

JAMIE ALLEN

Jamie Allen (b. Ontario, Canada, 1976) is an artist-researcher, who trained and worked a polymer chemistry engineer in Canada, the UK and U.S. His work examines the physical relationships present amongst people afforded by technology, and between people and media. Allen writes and creates art, media, music and performance and is interested in the way creative uses of technology inform the sense of who we are and how we know.

He worked with a host of international arts institutions, including Eyekon e. V, NCC; Society of Arts Technologies, Montreal; Verticalist, NYC; The Edinburgh Festival; The Glasgow School of Art; UK, Neue Nationalgalerie, Berlin. He holds a PhD (summa cum laude) in Philosophy, Art and Critical Thought from the European Graduate School and works as Senior Researcher at the Critical Media Lab, Basel.
Aram Bartholl (b. Bremen, Germany, 1972) is a Berlin based conceptual artist. He graduated from Berlin University of the Arts with an Engineering degree in Architecture. His graduate thesis Bits on Location won the 2001 Browserday competition.

Bartholl focuses his work on the interplay between internet, culture and reality. His public interventions and installations straddle the digital world and everyday life. As with his seminal work, Dead Drops (2010), an interactive piece in which the audience-user is invited to access or exchange private data via usb drive, which is physically embedded in a public and freely accessible building or structure.

Bartholl has had solo shows in Babycastles, New York; DAM Gallery, Berlin; Kasseler Kunstverein, Germany; xpo gallery, Paris; Aksioma, Ljubljana. In collaboration, Bartholl has exhibited at Kunstverein Arnsberg, Germany; the Museum of Modern Art, New York; The Pace Gallery, New York and Hayward Gallery, London.

Taysir Batniji (b. Gaza, Palestine, 1966) studied art at Al-Najah University in Nablus, received a DNSEP (Higher National Diploma in Plastic Expression) from Ecole des Beaux-Arts, Bourges, France, a Graduate Degree in Fine arts from University Paris 8, and engaged in post-degree study at the National Fine Arts School of Marseille.

His practice encompasses photography, video, sculptural installations, and performance works. In his work, Batniji reflects on "Palestinianness", in particular, its relationship to time, incorporating themes of displacement, disappearance, and illusion.

Batniji has participated in numerous international exhibitions, including Untitled, 12th Istanbul Biennial; Future of A Promise, a collateral event of the 54th Venice Biennale; Seeing is Believing, KW Institute for Contemporary Art, Berlin; and RAY 2012 Fotogarphieprojekte Frankfurt/Rhein-Main. His artworks are regularly exhibited internationally, his latest solo shows took place in André Malraux Art Space, Colmar, France; Galerie Sfeir Semler, Beirut, Lebanon; Espace Robert de Lamanon, Salon de Provence, France, and Gallery Sfeir Semler, Hamburg, Germany.

Taysir Batniji currently divides his time between Palestine and France.
Wafaa Bilal (b. Kufa, Iraq, 1966) is an Iraqi-American artist and an Associate Arts Professor at Tisch School of the Arts, NYU in New York City. He holds a BFA from the University of New Mexico and received his MFA in Art and Technology from the School of the Art Institute of Chicago.

Bilal’s work is informed by “simultaneously existing in two worlds: his home in the ‘comfort zone’ of the U.S. and his consciousness of the ‘conflict zone’ in Iraq.” His installations are performative and interactive, often using his own body as his medium, and aim to provoke dialogue about international politics as well as internal dynamics. In his performance piece Domestic Tension (2007), he invited internet patrons to shoot at him with a remotely controlled paintball gun during a month-long stay at the FlatFile Galleries in Chicago.

Bilal has had solo shows at the Art Gallery of Windsor, Windsor; Driscoll Babcock Galleries, New York; Linfield Gallery, Oregon; Doris McCarthy Gallery, Toronto; David Winton Bell Gallery, Rhode Island; Maraya Art Park, Sharjah; Aksioma Institute for Contemporary Art, Ljubljana.

Bilal was named 2008’s Artist of the Year by the Chicago Tribune, and his recent work, Canto III, was premiered in a solo booth at the New York Armory Show and subsequently exhibited in the 2015 Venice Biennale. His work can be found in the permanent collections of the Los Angeles County Museum of Art, Los Angeles, CA; Museum of Contemporary Photography, Chicago, IL; and MATHAF: Arab Museum of Modern Art, Doha, Qatar, amongst others.

Lui Bolin (b. Shandong, China, 1973), is a Beijing-based artist and photographer. He attended the Shandong Academy of Fine Arts and later studied sculpture at the Central Academy of Fine Arts in Beijing, where he received his MFA.

Bolin has been called “The Invisible Man,” a reference to his “camouflage” installations in which he immerses himself. His work examines the tense relationship between the individual and his society. The environments in his country into which he “disappears” are fraught with contention, and his work represents a convergence of performance, photography and social activism. As with his Hiding in the City series (2005-2013), Bolin’s “invisibility” serves to focus attention on a subject and thus become a form of silent protest.

Liu’s solo exhibitions include the Dennos Museum, Traverse City, MI; Cyrus M. Running Gallery, Concordia College, Moorhead, MN; Fondation d’Entreprise Espace Écureuil Pour l’Art Contemporain, France; Brattleboro Museum and Art Center, Brattleboro, VT; Pingyao International Photography Festival, Pingyao, China; Iberus H.C. Andersen, Galleria Nazionale d’Arte Moderna, Rome, Italy; Ekaterina Cultural Foundation, Moscow, Russia; Fotografiska Museet, Stockholm, Sweden; Forma Centro Internazionale Di Fotografia, Milano, Italy; and Museo de Bellas Artes, Caracas, Venezuela.

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Jonah Brucker-Cohen (b. Washington D.C., 1975) is an Assistant Professor of Digital Media and Networked Culture at Lehman College/CUNY in New York City. He received his Masters from ITP, Tisch School of the Arts, NYU and his Ph.D. in the Disruptive Design Team of the Networking and Telecommunications Research Group (NTRG), Trinity College Dublin.

In his work, Brucker-Cohen challenges people’s assumptions of what they perceive or take for granted, specifically examining the mass usage of computers and networks. He interrogates how networks integrate into existing architecture and social patterns outside of traditional computer interfaces, through bringing together people that might not have connected in a physical space.

His work has been exhibited at events and organizations such as DEAF; London Science Museum; Art Futura; Transmediale; Institute of Contemporary Art in London; Tate Modern; Whitney Museum of American Art’s ArtPort; Ars Electronica; Museum of Contemporary Canadian Art; Chelsea Art Museum; ZKM Museum of Contemporary Art; Museum of Modern Art, New York; San Francisco Museum of Modern Art, and Palais Du Tokyo, Paris.

Brucker-Cohen is the Executive Vice President of Lively Event, Inc. that focuses on creating engaging displays for public interaction through mobile devices. He is also the co-founder of the Dublin Art and Technology Association, and a recipient of the ARANEUM Prize sponsored by the Spanish Ministry of Art, Science and Technology and Fundacion ARCO. In 2006 and 2008 he was a nominee for the Rockefeller Foundation New Media Fellow, and served as the Art Gallery chair for the SIGGRAPH 2016 Art Gallery in Anaheim, California.

Heather Dewey-Hagborg (b. Philadelphia, PA, 1982) is a trans-disciplinary artist and educator. She holds a B.A. in Information Arts from Bennington College and a Master of Professional Studies degree from ITP, Tisch School of the Arts, NYU.

Dewey-Hagborg works with dual strands of art and science to focus our attention on conceptions of the natural and the artificial. Drawing from diverse fields including biology, computation, sculpture, and critical design, she engages in art as practice based research exploring the hidden structures of media, technology, and science that frame our cultural imagination.

Her controversial work Stranger Visions (2012–2014) uses left behind, anonymous DNA as a starting point for the creation of lifelike, computer generated 3-D portraits, based on the captured samples.

Dewey-Hagborg has exhibited internationally at: the World Economic Forum, Shenzhen Urbanism and Architecture Biennale; Poland Mediations Biennale, Norway; Article Biennale; Ars Electronica; Transmediale; Centre de Cultura Contemporània de Barcelona; the Science Gallery, Dublin, Museum of Modern Art, New York; and the New Museum, and Eyebeam Art and Technology Center, New York.

Heather Dewey-Hagborg is currently a Ph.D. candidate in Electronic Arts at Rensselaer Polytechnic Institute in Troy, New York.
MICHAEL JOAQUIN GREY

Michael Joaquin Grey (b. Los Angeles, CA, 1961), is an artist, educator and toy inventor living and working in San Francisco. He holds a BS in Genetics and a BA in Practice of Art from Berkeley, with an MFA in Sculpture from Yale.

Grey’s work centers on materialising complex natural phenomena and culture and the study of the intermediate states of change in behaviour, matter, meaning and the pattern of their consequences. He is the creator of Zoob, a pedagogical “building-block” children’s toy which models the anatomy and chemistry of the human body.

Through the use of self-portraiture and symbols of masculinity, Al Qadiri explores the psychological tension of being female in a male-dominated society. Another recurring motif in her practice is the dissolution of cultural or religious identity. Incorporating folkloric and historical references in her work, she reflects on the slow disappearance of a shared culture.

Monira Al Qadiri’s solo exhibitions include shows at the Sultan Gallery, Kuwait; and Tokyo Wonder Site, Japan. She has participated in collective international exhibitions in CCA Warsaw, Poland; Kunstverein Dusseldorf, Germany; Maraya Arts Center, Sharjah, UAE; Hong-Gah Museum, Taiwan; Edge of Arabia Projects, London; Beirut Art Center, Lebanon; Home Works 6, Beirut, Lebanon; Sultan Gallery Kuwait; Watermill Center, New York; Museum of Contemporary Art Tokyo Japan; Moscow Center of Contemporary Art and most recently the Sursock Museum in Beirut Lebanon.

Monira Al Qadiri is a founding member of the artist collective GCC, and is currently participating in a residency at the Rijksakademie in Amsterdam until 2018.
Evan Roth

Evan Roth (b. Okemos, MI, 1978) is an American artist based in Paris. He received a degree in architecture from University of Maryland and received his MFA from the Communication, Design and Technology program at Parsons The New School for Design.

In his practice, in which he applies a hacker philosophy, Roth explores the relationship between misuse and empowerment by visualizing and archiving popular culture through the unintended uses of its technologies. These are the basis of his piece Internet Landscapes (2016) in which he employs technology used by paranormal investigators – full spectrum photography, infrared video, and devices used to record electronic voice phenomena (EVP) – to document and present online, the mostly unseen infrastructure of the internet, such as underwater fiber-optic cables as they carry data. He invites the user to simultaneously view the physical internet cable and contribute to the data flowing through it.

Recent exhibitions include the 2016 Biennale of Sydney; Electronic Superhighway (2016—1966) at Whitechapel Gallery, London; and This Is for Everyone at the Museum of Modern Art, New York.

Roth is the co-founder of Graffiti Research Lab and the Free Art and Technology (F.A.T.) Lab.

Phillip Stearns

Phillip Stearns (b. Austin, TX, 1982) works with electronics and electronic media art in Brooklyn, New York. He received his B.S. in Music Technology from the University of Colorado at Denver, and his MFA in Music Composition and Integrated Media from the California Institute of Arts (CalArts) in 2007.

In his practice of deconstruction, reconfiguration and extension are key methodologies and techniques in the production of audio visual performances, electronic sculptures, light and sound installations, digital textiles, and other oddities both digital and material. His project Year of the Glitch (2012), was a yearlong glitch-a-day project exploring various manifestations of glitches (intentional and unintentional / staged and found) produced by digital electronic systems. Related, Glitch Textiles, is a project which explores the intersection of digital art and textile design.

His work has been exhibited internationally at electronics arts festivals, museums, and galleries including: Turku Biennale; WBO Biennale; Transmediale; Denver Art Museum; The Photographer’s Gallery London; The Camera Club of New York; Eyebeam; Glitsa/2112; Festival De Arte Digital; Torrance Art Museum, and Optica Film Festival.

Stearns has participated in residencies at the Making Lab of the 4th APAP in Korea, Textilmuseum in Tilburg, Netherlands; Institute for Electronic Arts; Museums Quarter; STEIM, Amsterdam; Harvestworks, New York; and Free103Point5.

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Contact:
Siebren Versteeg
(S. New Haven, CT, 1971) lives and works in Brooklyn, New York. He received a BFA from the School of the Art Institute of Chicago and received his MFA from the University of Illinois, Chicago.

Versteeg employs algorithmic programs to access, extract and distill a vast online image archive, which he presents in gallery as painterly abstractions on canvas or digital displays. Arriving at the intersection of the digital world and art history, his work addresses the ideas and perceptions of agency, choice and chance. This can be seen in New York Window (2008) in which Versteeg employs “computerized painting actions,” a reference to Action Painting, a term synonymous with Abstract Expressionism and the New York School.

Solo exhibitions of his work include the Ulrich Museum of Art, Wichita, KS; the Wexner Center for the Arts, Columbus, OH; the Museum of Art at Rhode Island School of Design, Providence; the Art Institute of Boston; Bellwether Gallery, New York; Ten in One Gallery, New York; Rhona Hoffman Gallery, Chicago; and 1R Gallery, Chicago.

Versteeg was the recipient of an Illinois Arts Council, Fellowship, and a Skowhegan School of Painting and Sculpture Merit Fellowship.

SIEBREN VERSTEEG

Addie Wagenknecht (b. Portland, OR 1981) is an American artist living and working in Innsbruck, Austria. She holds a B.S. in Multimedia and Computer Science from University of Oregon, and a Masters from ITP, Tisch School of the Arts, NYU.

Wagenknecht’s work explores the tension between expression and technology. Blending conceptually driven painting, sculpture, and installation with the ethos of hacker culture, Wagenknecht constructs spaces between art object and lived experience.

A member of Free Art & Technology (F.A.T.) Lab, Wagenknecht was the recipient of a 2014 Warhol Foundation Grant, which she used to found Deep Lab, a collaborative group of researchers, artists, writers, engineers, and cultural producers interested in privacy, surveillance, code, art, social hacking, and anonymity. As an active leader in the open source hardware movement, she also co-founded NORTD Labs, an international research and development collaborative with Stefan Hechenberger, which produces open source projects that have been used and built by millions worldwide.

Wagenknecht's work has been exhibited internationally, including the Museum of Modern Art, New York; Phillips, New York; LEAP, Berlin; Haus der elektronischen Künste (HeK), Basel; MU, Eindhoven; the Istanbul Biennial, Turkey; and many festivals. Past residencies have included Eyebeam Art + Technology Center, New York; Culture Lab at Newcastle University, UK; Hyperwire Institute for Postindustrial Design, Switzerland; and the Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University. Wagenknecht is presently chair of the MIT Open Hardware Summit.
Bana Kattan is a curator at the New York University Abu Dhabi Art Gallery and the manager of the NYUAD Project Space. During her graduate work at the School of the Art Institute of Chicago, she worked with the Performance Department at the Museum of Contemporary Art Chicago and the Curatorial Department of the Guggenheim- Abu Dhabi Project in New York. She also worked as a project manager for artist Michael Rakowitz. Kattan was one of the 2015 recipients of the Getty-CAA International Program Grants. She is born and raised in Abu Dhabi, United Arab Emirates.

Scott Fitzgerald is a media artist whose work has been performed and exhibited throughout the USA, Europe, and Asia. His work explores the transition between the physical and digital world, using new technologies as expressive tools. In addition to his artwork, Scott runs a variety of workshops, including physical interaction design, projection mapping, and interactive lighting. Currently he is Assistant Art Professor and the Program Head of Interactive Media at NYU Abu Dhabi, and previously the head of documentation for Arduino, an open hardware platform created for artists and designers.

Kenny Wong (b. Hong Kong, 1987) received his B.A. from the School of Creative Media, City University of Hong Kong in 2011. Wong uses visual patterns, motions, sound textures and computational kinetic sculptures to illuminate the delicate relationship between daily experiences and perceptual stimulations. His solo and collaborative works have been exhibited internationally at Art Electronica Festival, Austria; WRO Media Art Biennale, Poland; Athens Video Art Festival, Greece; Phoenix Cinema and Art Centre, UK; LOOP Barcelona, Spain; FILE Festival, Brazil; 404 Festival, Argentina; ISEA Dubai, UAE; Seoul International NewMedia Festival, Korea; and several important exhibitions in Hong Kong. He was honored as one of the Golden 15 for the 3rd International Emerging Artist Award, Dubai; received the Award for Young Artist 2014, Media Arts, Hong Kong; and Bloomberg Digital Arts Initiative 2012, Hong Kong. Most recently, Wong was selected as a participant in the 2016 ISEA exhibition in Hong Kong and AUTOMATA 2016, the International Digital Arts Biennial in Montreal, Canada.

Wong is currently pursuing his MFA in Sculpture at Concordia University, Montreal, and actively collaborates as a multimedia designer, mechanical engineer/designer and art researcher.