

TECHSPRESSIONISM

DIGITAL AND BEYOND



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SOUTHAMPTON
ARTS CENTER
APRIL 21-JULY 23, 2022



CURATED BY COLIN GOLDBERG // FOREWORD: HELEN A. HARRISON // PHOTOGRAPHY: JEFF HEATLEY

ARTIST TEXTS

SUZANNE ANKER // FRANK GILLETTE // COLIN GOLDBERG // PATRICK LICHTY // PAUL D. MILLER
STEVE MILLER // JOSEPH NECHVATAL // FELIX ROTHSCHILD // CHRISTINE SCIULLI // ANNE SPALTER

Cover image: Renata Janiszewska, *The Imperial Heir*, 2021. Additional installation photos by Tycho Burwell. Exterior photo: Colin Goldberg.
Back cover image: Joanna Steidle/Hamptons Drone Images. View back cover with the Artivive AR app (free for iOS & Android) for drone flythrough.

"Each age finds its own technique." – Jackson Pollock



techspressionism

/tek-spressh-uh-niz-uh m/

1. An artistic approach in which technology is utilized as a means to express emotional experience.
2. A 21st century artistic and social movement.

Installation view, *Techspressionism: Digital and Beyond* at Southampton Arts Center. Entrance to Main Gallery.



Techspressionism: Digital and Beyond opening reception at Southampton Arts Center, April 23, 2022.

Pictured artists (left to right): Diane Marsella, Carter Hodgkin, Renata Janiszewska (on iPad), Darcy Gerbarg, Mary Boochever, Tommy Mintz, Verneda Lights, Tom Dunn (SAC Executive Director), Nina Sobell, Roy Nicholson, Nina Yankowitz, Roz Dimon, Colin Goldberg, ScoJo, Steve Miller, Patrick Lichty, Tali Hinkis (kneeling), Christine Sciulli (kneeling), John Zieman (back row), Kyle Lapidus, Mary Ann Strandell, Holly Gordon, Michael Rees (back row) Dalton Portella (kneeling), Joe Diamond (SAC General Manager), Dan Welden, Paul D. Miller aka DJ Spooky, Anne Spalter, Gregory Little. Artworks behind group by Frank Gillette. Photo ©2022 Rob Rich/SocietyAllure.com

FOREWORD

In 1928, ruminating on the rapid pace and profound nature of change in the twentieth century, the French poet and philosopher Paul Valéry wrote: “We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.” This prediction so impressed the cultural critic Walter Benjamin that he used it as the epigraph of his famous 1935 essay, “The Work of Art in the Age of its Technological Reproducibility” (as it was originally titled). These writers and others were pondering the same issues that face the artists who now, nearly a century later, self-identify as Techspressionists.

Thanks to digital technologies and the Internet, works of art have become, in Valéry’s formulation, ubiquitous; as he foresaw, “We shall only have to summon them and there they will be.” This level of accessibility requires us to adopt and accept new attitudes toward creative expression. As Benjamin observed, the debate regarding the artistic validity of new media, begun with photography and cinema in the late nineteenth century, centers on the so-called aura of the singular work of art. And the aura of uniqueness remains powerful. Yet a digitally-generated artwork is not a reproduction in the conventional sense—that is, a copy of something else—though it can be, and often is, reproduced in multiples that are indistinguishable one from another.

Hand-made versus mechanical. One-off versus duplication. Such binaries ultimately resolve in light of the works of art themselves. By whatever technique it’s created, Techspressionist imagery generates its own aura, deriving its authenticity from the artist’s intention. Expression is paramount; technology is merely the delivery system. Jackson Pollock faced a similar concern. Frustrated by the focus on his materials and methods rather than the content of his paintings, he insisted, “It doesn’t make much difference how the paint is put on as long as something is being said. Technique is just a means of arriving at a statement.”

Helen A. Harrison
Sag Harbor, NY
June 2022

EXHIBITION ARTISTS

Victor Acevedo, CA USA
Malavika Mandal Andrew, India
Suzanne Anker, NY USA
Guillermo Arismendi, Canary Islands
Sue Beyer, Australia
Mary Boochever, NY USA
Michaël Borrás AKA Systaime, France
Peter Borges, NY USA
Bernard Bousquet, France
Davonte Bradley, VA USA
Janis Brandenburg Lee, NV USA
Tor Burwell, NY USA
Adlefino Corino, NY USA
Lee Day, NY USA
Diana de Avila, FL USA
Dubwoman aka Giovanna Sun, NY USA
Cynthia DiDonato, RI USA
Roz Dimon, NY USA
Negin Ehtesabian, Iran
Tomaz Favilla, Brazil
Brandon Gellis, WY USA
Darcy Gerbarg, NY USA
Frank Gillette, NY USA
Colin Goldberg, NY USA
Holly Gordon, NY USA
Carter Hodgkin, NY USA
Clive Holden, Canada
Susan Huang, Taiwan
Carol Hunt, NY USA
Ikatch, Germany
Hayede Jamshidi, Afghanistan
Renata Janiszewska, Canada
Dana Jones, MO USA
Sherry Karver, CA USA
Lucie Králíková, Czech Republic
Tikoí Kuitenbrouwer, Netherlands
Karen LaFleur, MA USA
Le Chat Noir, France
Seungjin Lee, NY USA
Francene Levinson, WA USA
Patrick Lichty, MN USA
Verneda Lights, SC USA
Gregory Little, OH USA
LoVid, NY USA
Chalda Maloff, TX USA
Diane Marsella, TN USA
Randi Matsushevitz, CA USA
Meltdownlove, Ukraine
Sean Mick, FL USA
Paul D. Miller aka DJ Spooky, NY USA
Steve Miller, NY USA
Tommy Mintz, NY USA
Moonth, Russia
Sahar Moussavi, Iran
Lee Musgrave, WA USA
Joseph Nechvatal, France
N3t4, Peru
Roy Nicholson, NY USA
Philippe Ormières, France
Michael Paulukonis, MA USA
Mark Pechlivanos, OH USA
Ply300, UK
Frederic Pons, France
Dalton Portella, NY USA
Michael Pierre Price, AZ USA
Prince Magnølia x St Rivera USA
Elio Ramos-Colón, Puerto Rico
Michael Rees, NJ USA
Felix Rothschild, Germany
Cynthia Beth Rubin, CT USA
Alessio Sanna, Italy
SCARLETMOTIFF, Uganda
Reese Schroeder, CA USA
Lee Schnaiberg, Canada
Christine Sciulli, NY USA
ScoJo, MD USA
Skywaterr, CA USA
Nina Sobell, NY USA
Sarah Song and Andy Wauman, Hong Kong/Belgium
Nesrin Söylemez, Turkey
Anne Spalter, NY USA
Deann Stein Hasinoff, Canada
Mary Ann Strandell, NY USA
Jan Swinburne, Canada
Stephanie Sydney, CA USA
Andy Thomas, Australia
Tintin23X, NY USA
Oz Van Rosen, NY USA
Dan Welden, NY USA
Nina Yankowitz, NY USA
John Zieman, NY USA



ARTIST PAGES

TECHSPRESSIONISM - *Digital & Beyond* presents innovative work in a broad range of styles, reflecting the expressive potential of electronic media. The exhibition includes the works of more than 90 artists working with technology from more than 20 countries around the world including Afghanistan, Australia, Belgium, Brazil, Canada, Canary Islands, Czech Republic, France, Germany, Hong Kong, India, Iran, Italy, Netherlands, Peru, Puerto Rico, Russia, Taiwan, Turkey, Uganda, Ukraine and the United States. Scan the QR code on this page for an online artist list containing hyperlinks to more information on each artist, viewable online at the following URL:

TECHSPRESSIONISM.COM/SOUTHAMPTON/ARTISTS

Installation view, *Techspressionism: Digital and Beyond* at Southampton Arts Center. Main Gallery.

TECHSPRESSIONIST MANIFESTO // V2.1

1. The computer, and technology in general, are not separate from humankind, but a natural extension of us. Our tools are anthropic in nature; conceived of and built by humans.
2. Technology is a continuum which is as old as humanity, not a novelty or fad. Consider: The lever is a machine, and therefore a technology, so is the notion of the zero. The Romans would have never had a digital computer.
3. The computer is one of a long string of tools which have enabled human expression, including the typewriter, the camera, the printing press, the pen, the pencil, and paint. Oil paint is a technology.
4. At this point in human history, nothing is truly computer generated, even when code determines the output, as with the work of the Algorithmists. Anything considered as “computer-generated” is the result of a human initiated set of processes, and shaped by human choices.
5. This may change, as the Singularity, as predicted by Kurzweil, is a possibility. As humanity went from the age of Ptolemy to that of Copernicus, we understand that our machines may someday develop sensibilities independent of our own. This is a subject of great interest to us, and we await that day.
6. Coding is an artisan's activity. Well-crafted code has an aesthetic quality as beautiful and valid as any poetry. (Kant's Mathematical Aesthetics)
7. Artificial intelligence is a misnomer. While machine learning/AI has the qualities of complexity that make it appear “intelligent”, it is still a product of human agency and at the moment possesses no subjectivity of its own. AI, like a camera, is still an extension of the emotional intent of the user.
8. The scientific method can be applied to anything, including the realm of aesthetics.
9. A successful image is affective, and memetic. Art that communicates successfully affects the person viewing it, and even more so if it becomes “viral”. This is Dawkins' concept of Memetics at work.
10. Our project is a direct expression of the contemporary. Where the modern suggested the “arrow of time” with its notions of past progress, and future, we understand that this work is contemporary in scope. That is, a product of the eternal now, understanding the indeterminacy of the future and past.
11. As a social sculpture, Techspressionism aims to embrace and promote gender equality. It is inclusive and is open to all artists, regardless of socio-economic position, gender, and sexual orientation. It seeks to support mental health and transcends borders and political parties.

NB: This text draws inspiration from artistic manifestos of the past, including Marinetti's Futurist Manifesto and Breton's Surrealist Manifesto. Version History:

V2.1 – Item #11 added – authored by Renata Janiszewska, November 2021, Toronto, Canada.

V2.0 – Revisions by Patrick Lichty, September 2020, Abu Dhabi, United Arab Emirates.

V1.0 – Colin Goldberg, September 2014, Greenport, New York, USA. (originally published on *Medium*)



ENTRANCE GALLERY // INSTALLATION VIEW

Wall text, Techspressionism definition and *Techspressionist Manifesto v2.1*.

Joseph Nechvatal (USA, based in France), *Viral Venture*, 2009. Digital video, 480×360 pixels. Duration 51:37. Musical score by the composer Rhys Chatham. Courtesy Galerie Richard, NYC/Paris and Joseph Nechvatal.

Steve Miller (USA), *Far Enough Away*, 2019. Inkjet and silkscreen, 40 x 30 inches.

Oz Van Rosen (USA), *The Glitch Bench*, 2021, Art printed on velvet fabric, 17 x 18 x 58 inches.

Anne Spalter (USA), pastel drawings with composition created with artificial intelligence, 2019. 20 x 20 inches each. Clockwise from top left: *Apparition*, *Too Close To The Sun*, *Fossil*, *Color Boat*.

Suzanne Anker, *The Rorschach Series*, 2002-2004. Plaster, resin, bronze, plexiglas vitrine. Dimensions variable.

Patrick Lichty (USA), *Techspressionism Still Life #3*, 2021. Dibond print on acrylic, 30 x30 inches, edition 1/1.

Mary Ann Strandell (USA), 3D Lenticular Media, 2020-21. 40 x 34 inches each, edition 1/3. *Streaming Flowers One / Blu*, *Streaming Flowers Two / Green*.



ENTRANCE GALLERY // INSTALLATION VIEW

Davonte Bradley (USA), *Hopeful Ambition*, 2022. Digital print on metal, 40 x 20 inches.

On pedestal: Brandon Gellis (USA), *182 interacting squares for Anni and Josef*, 2022. Interactive art, 16 x 12 x 8 inches, edition 1/1.

Renata Janiszewska (Canada), *The Imperial Heir*, 2021. Digital output on aluminum dibond, 24 x 30 inches, edition 1/1.

Tor Burwell, *Funky Flux*, 2022. Time-based NFT, edition 1/1. Digital video, 2160 x 3840 pixels.

Adelfino Corino (USA), *Rimm*, 2019. Oil painted digital print on panel, 24 X 26 inches.

Sherry Karver (USA), *Looking For the Answers*, 2021, Dye sublimation print on metal, 20 x 30 x 1 inches, edition 1/12.

MAIN GALLERY // INSTALLATION VIEW

GLOBAL GRID, Digital monoprints on white aluminum dibond, 24 x 24 inches each, edition 1/1. Fifteen artists from fourteen countries, signed and numbered on verso with with digital signature and QR code to artist webpage. Artwork information on following page.

Oz Van Rosen (USA), *Power of Beauty and Youth*, 2019. Mixed media, 37 x 64 inches, unique.

Michael Rees (USA), *SynthCell 009 (String Thing, Rooster)*, 2018. Inflated polyvinyl, tablet, artist authored app, 120 x 120 x 120 inches.

LoVid (USA), *Ice Age*, 2019, Archival inkjet on handmade bamboo paper, 57 x 30 inches (framed), edition 2/3.

Lee Musgrave (USA), *Celestial Light & Line 4*, 2021, archival pigment print, 10 x13 inches, edition 2/10.

Carter Hodgkin (USA), *Charged Freefall*, 2010. Oil enamel on canvas, 52 x 36 inches.





MAIN GALLERY // INSTALLATION VIEW

GLOBAL GRID, Digital monoprints on white aluminum dibond, 24 x 24 inches each, edition 1/1.
Fifteen artists from fourteen countries, Signed and numbered on verso with with digital signature and QR code to artist webpage.

GLOBAL GRID // DIGITAL MONOPRINTS ON ALUMINUM, 24 X 24 INCHES EACH, EDITION 1/1.

This grouping of fifteen digital monoprints on white aluminum dibond was fabricated in New York City specifically for this exhibition by curator Colin Goldberg in collaboration with Southampton Arts Center. Each piece is was produced using a high-resolution image and digital signature supplied by the artist. Artists from fourteen different countries are represented in this grid of works. Each piece is signed, titled and numbered 1/1 on verso with with the artist's digital signature and QR code to artist webpage.

TOP ROW, LEFT TO RIGHT

Tomaz Favilla (Brazil), *Squared Sun*, 2019-2022.
Hayede Jamshidi (Afghanistan), *Space*, 2020-2022,
Moonth (Russia), *Teared Apart*, 2020-2022.
Malavika Mandal Andrew (India), *Inspiration and Realization*, 2022.
Philippe Ormières (France), *Sète, Coucher De Soleil Magique*, 2021-2022.

MIDDLE ROW, LEFT TO RIGHT

Ply300 (UK), *Untitled*, 2022.
Tikoi Kuitenbrouwer (Netherlands), *Sticks n Bones*, 2021-2022.
Guillermo Arismendi (Canary Islands), *100921 TX*, 2021-2022.
Felix Rothschild (Germany), *E.L.S.A*, 2021-2022.
iKatch (Germany), *Shape Shifting*, 2018-2022.

BOTTOM ROW, LEFT TO RIGHT

Sahar Moussavi (Iran), *The Black Heart*, 2021-2022.
Elio Ramos-Colón (Puerto Rico), *Paint Particles*, 2021-2022.
Lucie Králíková (Czech Republic), *My Grandpa's Watch I Inherited*, 2020-2022.
Meltdownlove (Ukraine), *Media Disease (Eyes)*, 2021-2022.
Alessio Sanna (Italy), *Geometric Tails*, 2021-2022.



MAIN GALLERY // INSTALLATION VIEW

LoVid (USA), *Ice Age*, 2019. Archival inkjet on handmade bamboo paper, 57 x 30 inches framed, edition 2/3.

Tintin23x (USA), *Words*, 2021. Photo print on archival Fuji metal paper with NFT, 12 x 12 inches, edition 1/1.

Tintin23x (USA), *So Vain*, 2021. Photo print on archival Fuji metal paper with NFT, 12 x 12 inches, edition 1/1.

Dalton Portella (USA), *Baboon and Lady*, circa 1995. Archival inkjet on paper, 38.5 x 38.5 inches, edition 1/10.

MAIN GALLERY // INSTALLATION VIEW

Lee Musgrave (USA), *Celestial Light & Line 4*, 2021, archival pigment print on paper, 10 x 13 inches, edition 2/10.
Carter Hodgkin (USA), *Charged Freefall*, 2010. Oil enamel on canvas, 52 x 36 inches.



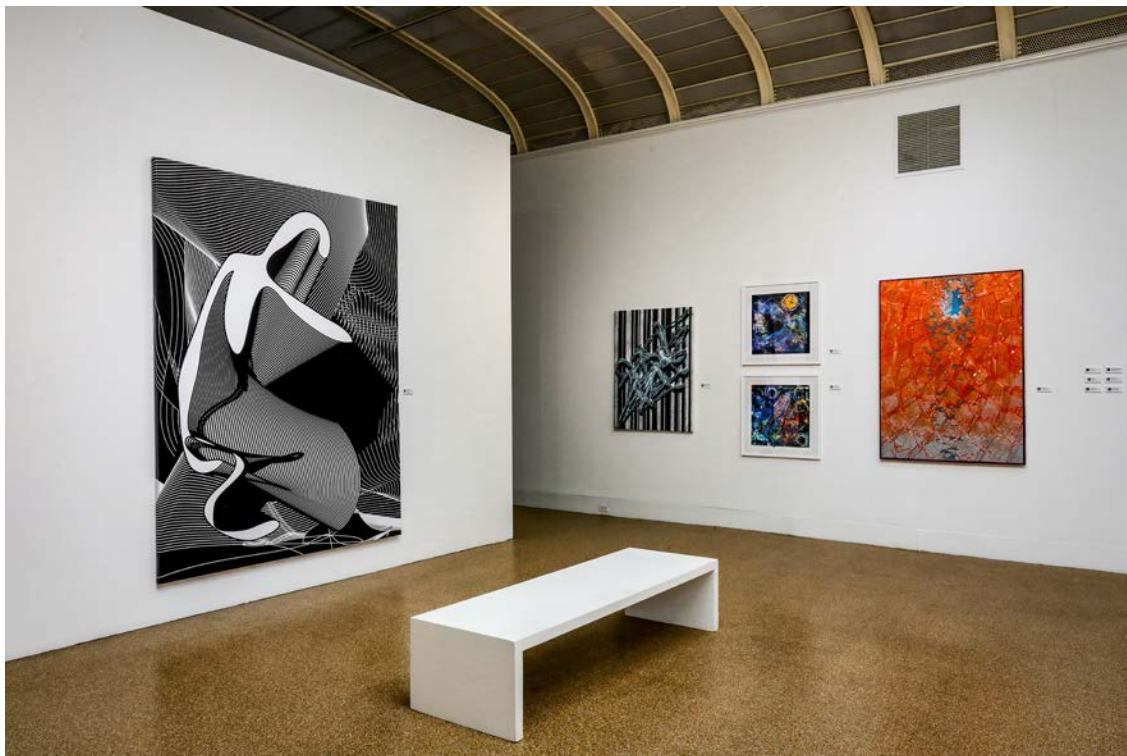
MAIN GALLERY // INSTALLATION VIEW

Nina Sobell (USA), *Aleph-Null*, 2018, digital print, 42 x 42 inches, edition 2/3.

Nina Sobell (USA), *Glyphs*, 2018, digital print, 42 x 42 inches, edition 1/3.

Colin Goldberg (USA), *Invictus*, 2020. Acrylic and inkjet on linen. 48 x 36 inches.





MAIN GALLERY // INSTALLATION VIEW

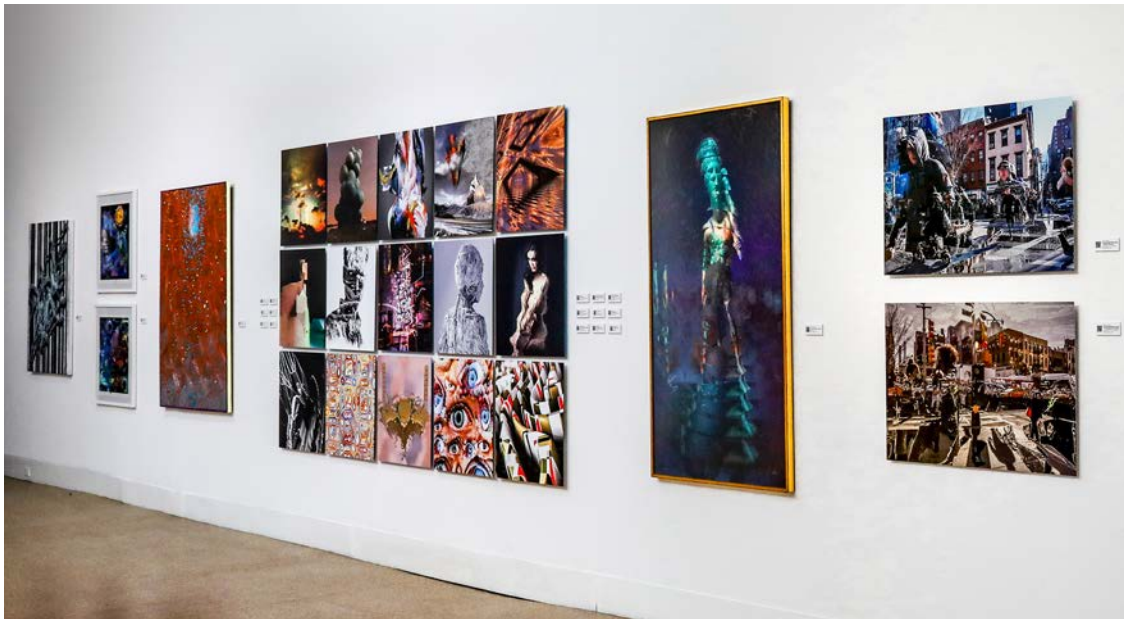
Colin Goldberg (USA), *Kneeling Icon*, 2004-2022. Digital monoprint on vinyl with AR-triggered audiovisual NFT, 96 x 72 inches, edition 1/1.

Paul D. Miller aka DJ Spooky (USA), *Ceteris Parabus - Variant 1*, 2022. Painting, 48 x 36 inches.

Top: Cynthia Beth Rubin (USA), *Plankton Universe*, 2021-2022. Mixed media on paper, 22 x 22 inches.

Bottom: Cynthia Beth Rubin (USA), *Copepod in a Red Sea in Old Cairo*, 2021-2022. Mixed media on paper, 22 x 22 inches.

Gregory Little (USA), *Old Delhi at Dawn*, 2021. Acrylic emulsion, rice flour, wood, archival inkjet on canvas mounted on wood, 43.5 x 60 inches.



MAIN GALLERY, INSTALLATION VIEW. LEFT TO RIGHT:

Paul D. Miller aka DJ Spooky (USA), *Ceteris Parabus - Variant 1*, 2022. Painting, 48 x 36 inches.

Top: Cynthia Beth Rubin (USA), *Plankton Universe*, 2021-2022. Mixed media on paper, 22 x 22 inches.

Bottom: Cynthia Beth Rubin (USA), *Copepod in a Red Sea in Old Cairo*, 2021-2022. Mixed media on paper, 22 x 22 inches.

Gregory Little (USA), *Old Delhi at Dawn*, 2021. Acrylic emulsion, rice flour, wood, archival inkjet on canvas mounted on wood, 43.5 x 60 inches.

Oz Van Rosen (USA), *Power of Beauty and Youth*, 2019. Mixed media, 37 x 64 inches.

Top: Tommy Mintz (USA), *Automated Digital Photo Collage: Chelsea Fine Foods*, 2018. 24x36 inches, dye sublimation on aluminum, edition 1/4.

Bottom: Tommy Mintz (USA), *Automated Digital Photo Collage: 23rd Street and 8th Avenue*. 2016. 24x36 inches, dye sublimation on aluminum, edition 1/4.

MAIN GALLERY // INSTALLATION VIEW

Left: *Exhibition Reel: Digital Artworks*. NFT's, time-based works and digital still images. 37 artists/collaborators, information on following page. Total duration 1:09:13.

Pictured on screen: Sue Beyer (Australia), *Untitled 3*, 2020. Digital video, 1920 x 1080 px. Duration: 2 minutes 19 seconds, edition 1/1.

Right: LoVid (USA), *Pop Fly*, 2019, Archival inkjet on handmade bamboo paper, 56 x 30.5 inches framed, edition 2/3.



EXHIBITION REEL: DIGITAL ARTWORKS // NFT'S, TIME-BASED WORKS AND DIGITAL STILL IMAGES



EXHIBITION REEL

The *Exhibition Reel* is a curated selection of NFT's, time-based works and digital still images from artists around the world.

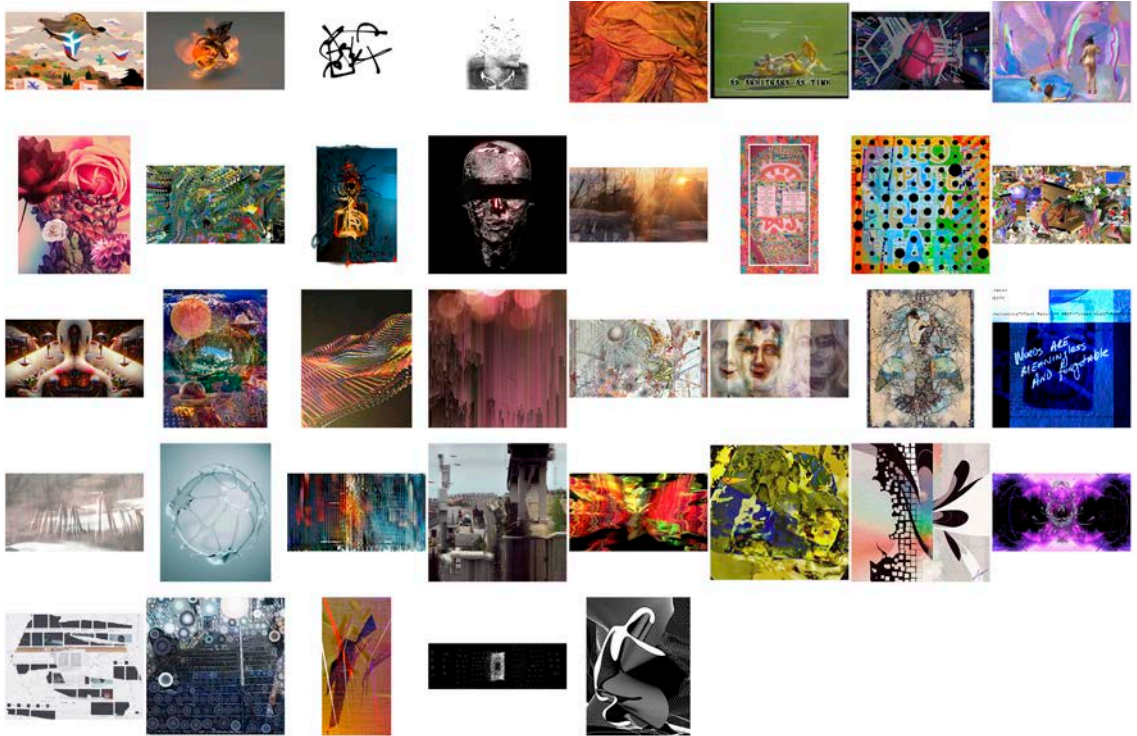
The reel is approximately one hour and nine minutes in duration. For the exhibition, the reel was installed as a looping video installation on a single screen in the Main Gallery.

The *Exhibition Reel* is accessible by scanning the QR code above. It can be accessed directly online at the following URL:

TECHSPRESSIONISM.COM/REEL

Timecodes for each artist's or collaborators' works are listed on this page, allowing the viewer to locate them directly in the reel by advancing the playhead to the appropriate timecode while viewing.

00:00:00 Patrick Lichty // MN USA
00:01:45 Andy Thomas // Australia
00:03:19 Deann Stein Hasinoff // Canada
00:04:06 Tikoi Kuitenbrouwer // Netherlands
00:08:02 Bernard Bousquet // France
00:08:48 John Ziemann // NY USA
00:11:58 Victor Acevedo // CA USA
00:13:46 Skywater // CA USA
00:14:21 Dubwoman aka Giovanna Sun // NY USA
00:14:47 Sue Beyer // Australia
00:17:22 Mark Pechlivanos // OH USA
00:17:58 Le Chat Noir // France
00:18:45 Lee Schnaiberg // Canada
00:22:01 Prince Magnolia x St Rivera // USA
00:23:16 Michael Paulukonis // MA USA
00:25:53 Michaël Borrás AKA Systaime // France
00:27:24 Sean Mick // FL USA
00:29:40 Stephanie Sydney // CA USA
00:30:26 SCARLETMO TIFF // Uganda
00:31:42 Nesrin Söylemez // Turkey
00:33:28 Karen LaFleur // MA USA
00:34:40 Randi Matsushevitz // CA USA
00:36:30 Janis Brandenburg Lee // NV USA
00:37:17 Tintin23X // NY USA
00:37:47 Jan Swinburne // Canada
00:40:58 Frederic Pons // France
00:42:08 Diana de Avila // FL USA
00:42:54 Lee Day // NY USA
00:43:39 Susan Huang // Taiwan
00:46:13 Nina Sobell // NY USA
00:49:27 Dana Jones // MO USA
00:50:13 N3t4 // Peru
00:54:18 Seungjin Lee // NY USA
00:54:53 Cynthia DiDonato // RI USA
00:58:09 Reese Schroeder // CA USA
00:58:56 Sarah Song & Andy Wauman // Hong Kong/Belgium
01:09:13 Colin Goldberg // Vermont, USA



EXHIBITION REEL // REPRESENTATIVE ARTIST/COLLABORATOR IMAGES IN ORDER OF APPEARANCE

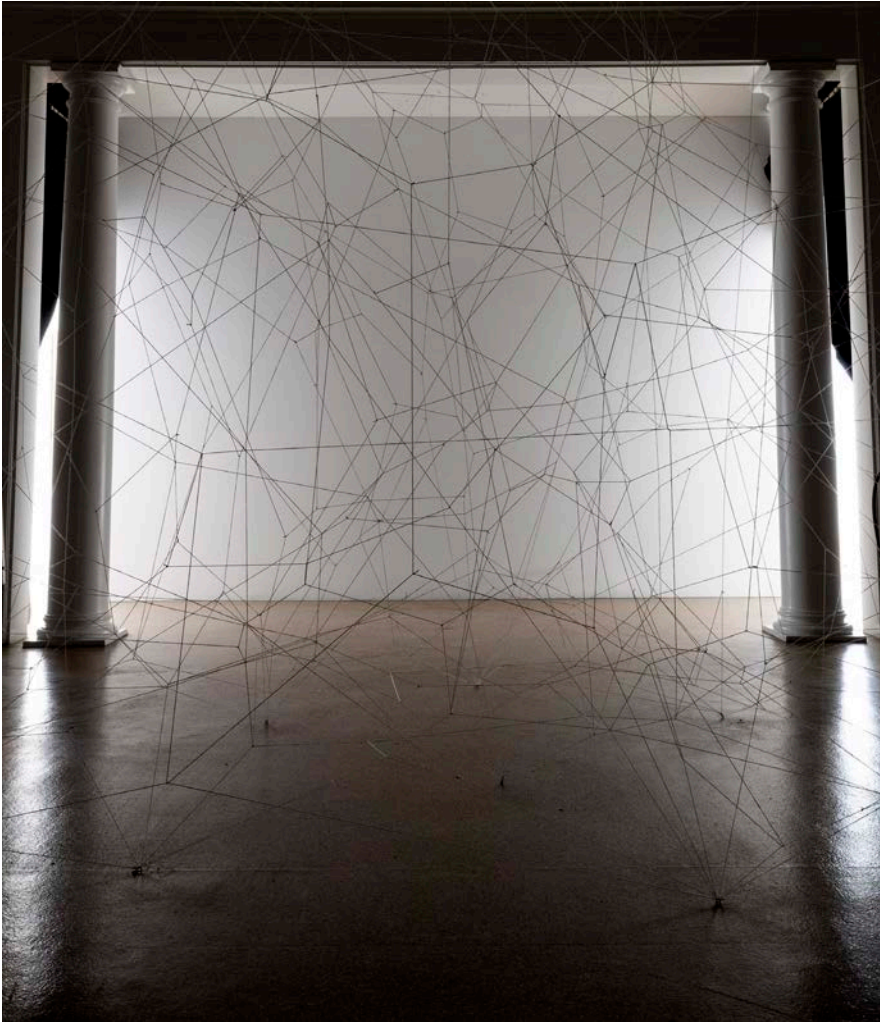
ROW 1 // Patrick Lichty, Andy Thomas, Deann Stein Hasinoff, Tikoi Kuitenbrouwer, Bernard Bousquet, John Zieman, Victor Acevedo, Skywaterr.

ROW 2 // Dubwoman aka Giovanna Sun, Sue Beyer, Mark Pechlivanos, Le Chat Noir, Lee Schnaiberg, Prince Magnølia x St Rivera, Michael Paulukonis, Michaël Borrás AKA Systaime.

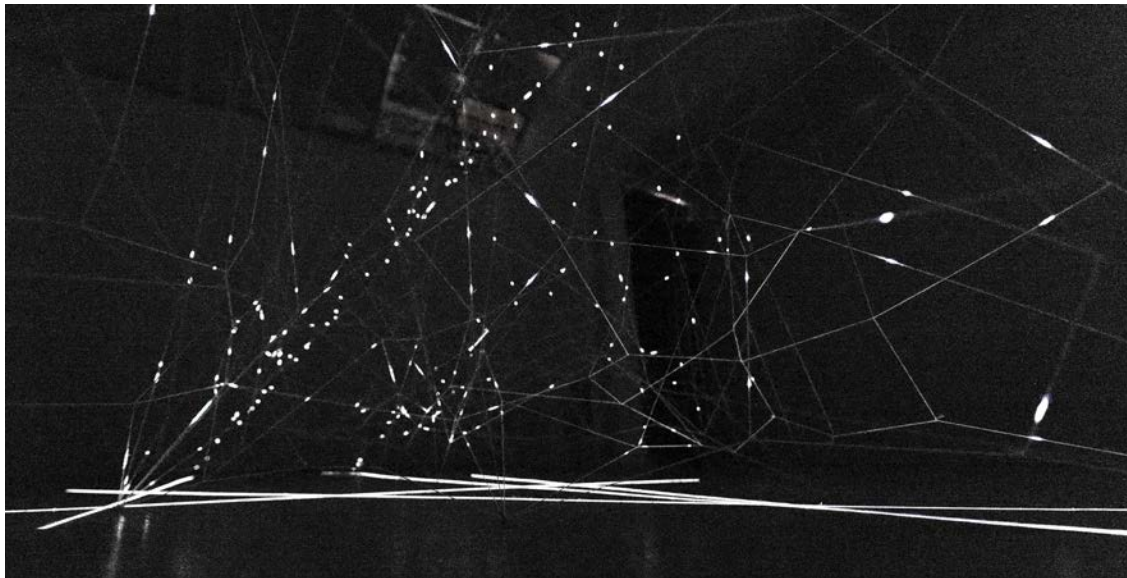
ROW 3 // Sean Mick, Stephanie Sydney, SCARLETMOTIFF, Nesrin Söylemez, Karen LaFleur, Randi Matsushevitz, Janis Brandenburg Lee, Tintin23X.

ROW 4 // Jan Swinburne, Frederic Pons, Diana de Avila, Lee Day, Susan Huang, Nina Sobell, Dana Jones, N3t4.

ROW 5 // Seungjin Lee, Cynthia DiDonato, Reese Schroeder, Sarah Song & Andy Wauman, Colin Goldberg.



Christine Sciulli, *Intercepting Planes T*, 2022. Site specific installation. 20'x20'x 15'. 3 channel HD video projection onto mason's string. Photos by Tycho Burwell.



ARTIST STATEMENT

My ongoing series *Intercepting Planes* utilizes digitally created single-pixel animated lines of white light in collision with a handcrafted site-specific network of mason's string. When these virtual lines of light are cast into physical space by projection, they become rotating planes. Where planes of light are intercepted by straight lines of string, points of light are caught in space. These roving points of light seem imbued with autonomy but are bound by the laws of physics to move in lock-step with the invisible planes of light in which they are inextricably bound.

Christine Sciulli
NYC NY
April 2022



TRANSEPT GALLERY // INSTALLATION VIEW



TRANSEPT GALLERY // INSTALLATION VIEW

John Ziemann, *3 Variations On A Poem*, 1979. Video installation and SD video, 720x 486 pixels



TRANSEPT GALLERY // INSTALLATION VIEW

Steve Miller, *The Name Comes Later*, 2017. Pigment dispersion, silkscreen on canvas, 137 x 79.5 inches.

Clive Holden, *In 1000 Years the World Will Still Be Beautiful*, 2022. Video loop, 3840 x 2160 pixels, duration 20 minutes., 1 of 4 variants, with NFT, edition 1/1.

Mary Boochever, *Treatments I - XI*, 2003, Paper, ink. Eleven works, 10 x 8 inches each, edition 2/3.

Francene Levinson, *Hanging by a Thread*, 2022. High definition digital painting on aluminum, 24 x 24 inches.

Frank Gillette, digital collages, 44 x 64 inches each.

Top: *Post Apocalypse 48*, Middle: *Post Apocalypse 23*, Bottom: *Preludes 01*.

TRANSEPT GALLERY // INSTALLATION VIEW

Clive Holden, *In 1000 Years the World Will Still Be Beautiful*, 2022. Video loop, 3840 x 2160 pixels, duration 20 minutes., 1 of 4 variants, with NFT, edition 1/1.

Mary Boochever, *Treatments I - XI*, 2003, Paper, ink. Eleven works, 10 x 8 inches each, edition 2/3.

Francene Levinson, *Hanging by a Thread*, 2022. High definition digital painting on aluminum, 24 x 24 inches.



TRANSEPT GALLERY // INSTALLATION VIEW

Michael Rees, *Synth Cell 013 Rope, Flies* (yellow, blue, red, clear, print), 2018. Inflated polyvinyl, ink jet print on vinyl, steel, augmented reality app, 120 x 120 x 120 inches.





TRANSEPT GALLERY // INSTALLATION VIEW

Roz Dimon, *KALASHNIKOV II (In solidarity with the people of Ukraine)*, 2016. Archival pigment ink on canvas in black floater frame, 90 x 38 inches.

Holly Gordon, Archival pigment prints on paper, 2012. 28 x 18.6 inches each. Courtesy of Denise Bibro Fine Art.
Top: *Water Music #4988*, middle: *Water Music #5009*, bottom: *Water Music #4994*.

Dan Welden, *Scattered Caresses*, 2021. Mixed-media on paper, 40 x 40 inches.

Dan Welden, *Allotted Wriggle*, 2021. Mixed-media on paper, 40 x 40 inches.



TRANSEPT GALLERY // INSTALLATION VIEW

Nina Yankowitz, *Unsung (S)hero Emmy Noether Tempting Fate/Then Thru Now*, 2022. Diptych artwork. Wood frames with 4K video screens and fiberglass architectural arches. Each arch: 30. x 15. x 1 ³/₄ inches. Each framed screen: 41 ³/₈ x 65 ⁷/₈ x 3 ⁷/₈ inches. Installed with arches above: 41 ³/₈ x 90 ⁷/₈ inches.

TRANSEPT GALLERY // INSTALLATION VIEW

Carol Hunt, *BLAZING CERTITUDE p2*, 1998. Inkjet print with watercolor, gouache, graphite, 36 × 21 inches, unique.

Carol Hunt, *BLAZING CERTITUDE p5*, 1998. Inkjet print with watercolor, gouache, graphite, 36 × 21 inches, unique.

ScoJo, *Violin Femme 2*, 2022. Acrylic, spray paint, pencil, paint pen and duralar on archival pigment print on paper, 20 x 16 inches, unique.

ScoJo, *Violin Femme 1*, 2022. Acrylic, spray paint, pencil, paint pen and duralar on archival pigment print on paper, 20 x 16 inches, unique.

Michael Pierre Price, *From The Light And Flow Of No-Mind*, 2021. Archival pigment print, 36 x 54 inches, edition 1/1.

Peter Borges, *Constant State of Confusion*, 2021, Acrylic on canvas, 28 × 28 inches.





TRANSEPT GALLERY // INSTALLATION VIEW

Negin Ehtesabian, digital prints on fabric, 69 x 61 inches each, 2021. Edition 1/5.

Left: *Googled Earth (the US)*, right: *Googled Earth (Iran)*.

Darcy Gerbarg, *ExcerptsW*, 2022. Acrylic on canvas, 72 x 36 inches.

Roy Nicholson, Solar plate etchings with oil paint and oil pastels on Arches paper, 2021. 33 x 33 inches each
Clockwise from top left: *24 Hours (Gloaming)*, *24 Hours (Day)*, *24 Hours (Night)*, *24 Hours (Morning)*.

TRANSEPT GALLERY // INSTALLATION VIEW

Right Wall:

Chalda Maloff, pigment prints mounted on acrylic sheets, 30 × 30 inches each, edition 1/3.

Left: *Chimes*, 2022, middle: *Drumbeat*, 2019, right: *Richochet*, 2022.





Anne Spalter (USA), pastel drawings with composition created with artificial intelligence, 2019.
20 x 20 inches each. Clockwise from top left: *Apparition*, *Too Close to the Sun*, *Fossil*, *Color Boat*.

DIGITAL AND BEYOND

It is difficult to fully grasp how rapidly and completely computers and digital culture have infiltrated our lives over the last 50 years. In hand-held devices that we still call “phones,” although they are really tiny computers, we carry more computational power than NASA had at its disposal to guide astronauts to the moon. Artists recognized early on that this new machine could transform the creative process but met with astonishing resistance and hostility for their efforts, which is only recently changing.

An endless source of confusion for traditional artists and critics is the role of the artist vs the computer, just as it was in the early days of photography when critics dismissed it as a fine art endeavor. For an audience largely ignorant of how a computer or graphics software even works, the processes are mysterious and often assumed to somehow detract from the integrity of the artist’s claim to authorship.

In *Techspressionism: Digital & Beyond*, Colin Goldberg demonstrates empirically that the ability to create art comes from the artist, not the machine. Digital art must be manifested physically for a person to engage with it (unless one is reading code), and in this show one sees and hears and walks around works made of paper, oil paint, cloth, resin, electronic devices, screens, inflatables, and more—a multitude of real-world materials. Each work brings an emotional message to the viewer, in keeping with Techspressionism’s relationship with Expressionism and its goal of demonstrating that “The computer is one of a long string of tools which have enabled human expression...”

In my own work, I created compositions about armageddon and UFOs using artificial intelligence to process images of my own previous artwork and source imagery, and then rendered the outcomes with traditional dry pastel.

Anne Spalter
Brooklyn NY
June 2022



ORIGINS OF TECHSPRESSIONISM

The seed for Techspressionism may have germinated in 1992 when Colin Goldberg and I worked together in my studio preparing for a solo exhibition in Paris. For that exhibition I silkscreened images made from human X-rays, MRIs, CT scans and echocardiograms to construct individual portraits as seen through the lens of science and technology. The paintings were a combination of loose abstract expressionist techniques alongside Warhol's silk-screening methods. In fact, one of my printing assistants working alongside Colin at the time had previously printed for Warhol.

In this work, I realized the need to embrace the new visual language of the digital within the paradigm of classical modernist painting. In 1994, Colin told me about the World Wide Web and showed me how to own my name as a domain, stevemiller.com. I learned about websites and constructed one with Colin's technical guidance. It was a true collaboration of his engagement with technology in concert with my knowledge of art history. My personal interest in computers began a decade earlier in 1983 when I was experimenting with the Khyron and Dubner computers at ABC television studios, digitally manipulating images and mixing together the visual languages of fine art, such as cubism, with the new aesthetics of pixilation and digital distortion.

The association with Colin was fortuitous. Colin had talent and the tools of technical finesse, and I absorbed whatever I could of this emerging new world. Over the years we have collaborated on a variety of projects, including an interactive VR experience launched in 1999 called *Dreaming Brain*, which was one of the earliest examples of VR-based net art. Our conversations have spanned the topics of social media, creative content distribution and new models of working, along with the advent of the blockchain and NFTs. During one of these conversations on my front porch in August of 2020, Techspressionism.com was launched. Could cold tech marry emotion? Was Techspressionism a word that could encapsulate new media within the expressive history of painting?

The window for Techspressionism is wide open with artist nodes currently developing in Brazil, Canada, France, Germany, and Iran. The exhibition at Southampton Arts Center, which includes artists from over 20 countries, is proof positive that Techspressionism has truly gone global.

Steve Miller
Sagaponack NY USA
May 2022



Suzanne Anker, *The Rorschach Series*, 2002-2004.
Plaster, resin, bronze, plexiglas vitrine. Dimensions variable.

THE RORSCHACH SERIES

Technology and art have been conjoined since the pre-historical epoch. From the camera obscura to the photographic lens to digital apparatuses, they have become and continue to be handmaidens in the production of images and objects. Add to the mix the Internet's distribution process, we are all experiencing a paradigmatic shift in consciousness. Information, disinformation, mutation and archive editing have dispersed the past, present and future into an amalgam of speculative possibilities.

As an abstract data system, the Rorschach test was initially administered to schizophrenic patients with the intention of uncovering the workings of the unconscious mind. Later, as a projective technique, its ambiguous inkblots theoretically unveiled hidden thoughts lurking in the imagination as fantasy. However, the inkblot is not random. Through computer technology, the inkblot's irregular circumference is not arbitrary. It can be deciphered through mathematical configurations, like the geometry of a coastline. When turned into three-dimensional form, the inkblot images acquire unforeseen metaphorical associations.

My work in the Techspressionism exhibition at the Southampton Arts Center in New York is an array of such three-dimensional Rorschach inspired sculptures. Fabricated by a 3-D computer generated program coding for single layers of zeros and ones at a time, the resulting objects appear as bone structures, sea creatures and other organic forms. What unexpected metaphors lie beneath variations of scale, medium and the indefiniteness of the purportedly random? What atypical configurations can we grasp from machine intelligence?

Seen within a cultural context, the idea of a Rorschach test functions as an indicator of hidden aspects of society itself. Can we read Aldous Huxley's *Brave New World* as a functional artifact reflecting the projected future? His concern is with the "dehumanization of human beings through technology". Are Margaret Atwood's *The Handmaid's Tale* or George Orwell's *1984* also inkblots of projecting or even forecasting humankind's trajectory?

Suzanne Anker
East Hampton, NY USA
June 2022



Patrick Lichty (USA), *Techspressionism Still Life #3*, 2021. Dibond print on acrylic, 30 x30 inches, edition 1/1.

ON TECHSPRESSIONISM

“Every work of art is the child of its time, often it is the mother of our emotions.”

-W. Kandinsky, Concerning the Spiritual in Art.

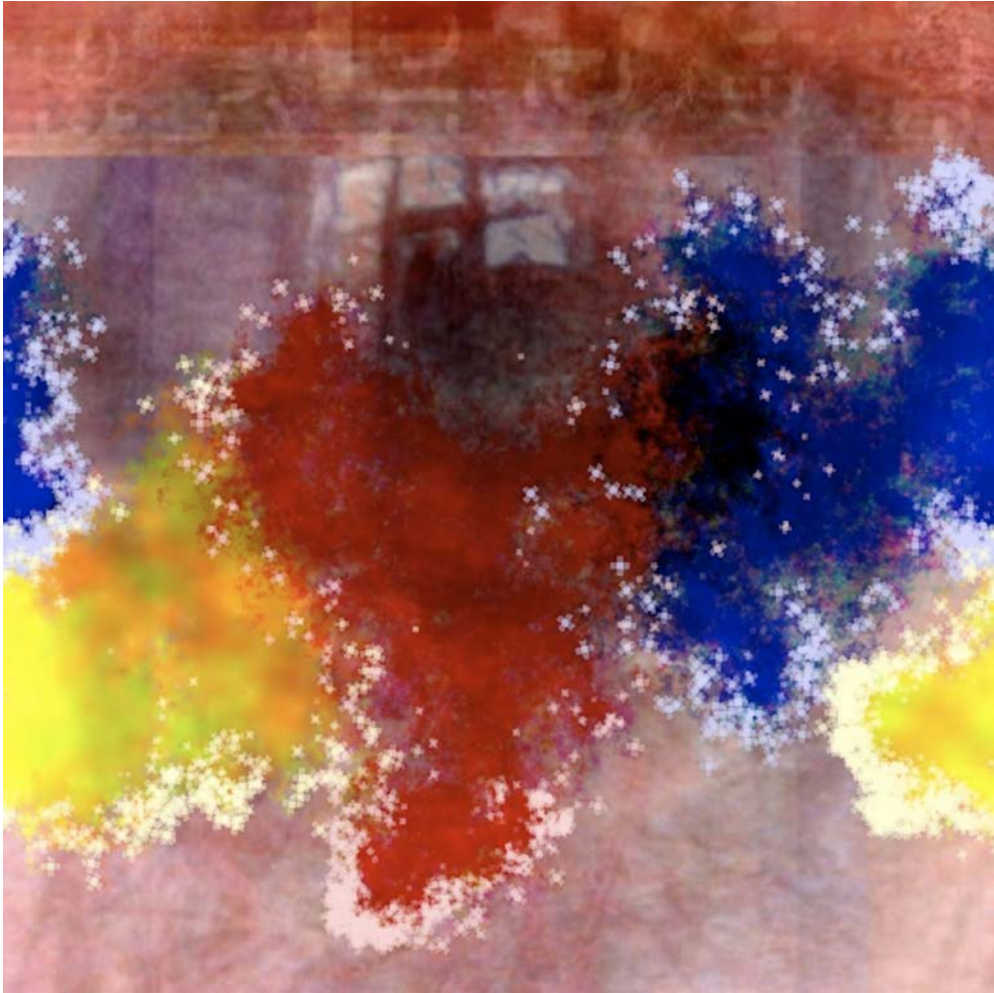
As Kandinsky wrote, art is the result of the culture from which it arises, as a product of time and context. Kandinsky, one of the first German Expressionists and co-founder of Der Blaue Rider (The Blue Rider) group, resonates with the recurrence of the idea of expressionist thought in modern and contemporary art. With AbEx, NeoEx and now Techspressionism (a neologism formulated as a portmanteau of technological and expressionism) this recurrence of the affective in 20th and 21st century art speaks to Kandinsky's axiom which includes our emotions. But what questions does Techspressionism answer?

Most organized movements are reactions to a set of social conditions, such as the constant 'now' of the contemporary, as Rohit Goel described in an Alserkhal Avenue seminar in 2019 in Dubai. He also pointed to the work of Suhail Malik of Goldsmiths, who discussed the problems of the depths of the analytical tradition in contemporary art. What Malik suggests is that there is a 'sameness' to contemporary art, as art fairs and biennials have enforced certain rules. The effect of this is the apparent removal of agency by the artist from the intuitive, or affective gesture.

If one follows the introduction of new media art in the mid-2000's, this could suggest an adoption of the cultural modes of contemporary communication.

If, following Kandinsky, Goel, and Malik, digital and new media art are trapped in the endless, analytical 'now', perhaps the cultural hole created is for a genuine emotional expression of the artist. This might be the "shadow self" of the contemporary art world, and the place where emotional engagement can return agency through a sense of authenticity. Perhaps Techspressionism's sense of community and free expression fills one of the gaps in the contemporary, and allows art to re-situate itself in its own time; its own place.

Patrick Lichty
Winona MN USA
May 2022



Joseph Nechvatal (USA, based in France), *Viral Venture*, 2009. Digital video, 480×360 pixels. Duration 51:37. Musical score by the composer Rhys Chatham. Courtesy Galerie Richard, NYC/Paris and Joseph Nechvatal.

TECHSPRESSIONISM IN THE COMPUTER VIRUS PROJECT II

My *Viral Venture* animation, exhibited in *Techspressionism: Digital & Beyond* at the Southampton Arts Center in 2022, is grounded in a theoretical context I developed in 1999 called viractuality (or viractualism). Broadly speaking, viractuality is a theory that strives to see, understand, and create expressive interfaces between the virtual and the actual.

I offer as example of Techspressionism *Viral Venture* - a conflation of the painterly glazing tradition with genetic programming where a very intense analog-digital difference is confronted and addressed in both directions. For anyone unfamiliar with genetic programming, it is a technique for writing code in a computer program based on artificial intelligence that uses an algorithm-based method that takes its programming cues from biology. In my case, from the biology of the virus. Indeed, bio-tech genetic programming as applied to the tradition of painting is so important to the ideas of viractuality that it may be said to be emblematic of it. This is because it represents the seminal function of viractuality: that which occurs between the real-time and the captured/archived.

In the context of Techspressionism, the basis of the viractual conception is that virtual producing computer technology has become a noteworthy means for making and understanding contemporary art. And that this virtual production brings artists to a place of paradox where one finds increasingly the emerging of the computed (the virtual) with the un-computed corporeal (the actual). This fusion motif - which tends to contradict some central techno clichés of our time - is what I call the viractual. It is a poetic welding/fusion/paradox that accounts for much of the potency and transportative agency of my viractual art theory and the artwork it produces.

Joseph Nechvatal
Paris, France
May 2022



Felix Rothschild, *E.L.S.A.*, 2021-2022. Digital monochrom on aluminum, 24 x 24 inches, edition 1/1.

ARTIST STATEMENT

I am interested in the uncanny and disorienting sides of visual digital technologies as they interrupt more traditional perceptions of self, order and place.

Humans are incredibly complex, a quality we share with the machines and algorithms we have developed. Finding beauty in errors has led me to an exploration of glitch-related aesthetics.

As a youth, my early work was informed by the German Romanticist artist Caspar David Friedrich, as well as Expressionist painters such as Paul Klee, Kandinsky, and Franz Marc. However, I seldom cite my influences as I prefer unbiased interpretation of my imagery. The different modes of human perception fascinates me and a single piece of work can often convey a multitude of interpretations.

Technology has no boundaries and is the perfect playground for curious minds. Taking a Techspressionist approach has enabled me to explore not only the world in which I live but also the world within myself.

Felix Rothschild
Dresden, Germany
April 2022



Paul D. Miller aka DJ Spooky (USA), *Ceteris Parabus - Variant 1*, 2022. Painting, 48 x 36 inches.

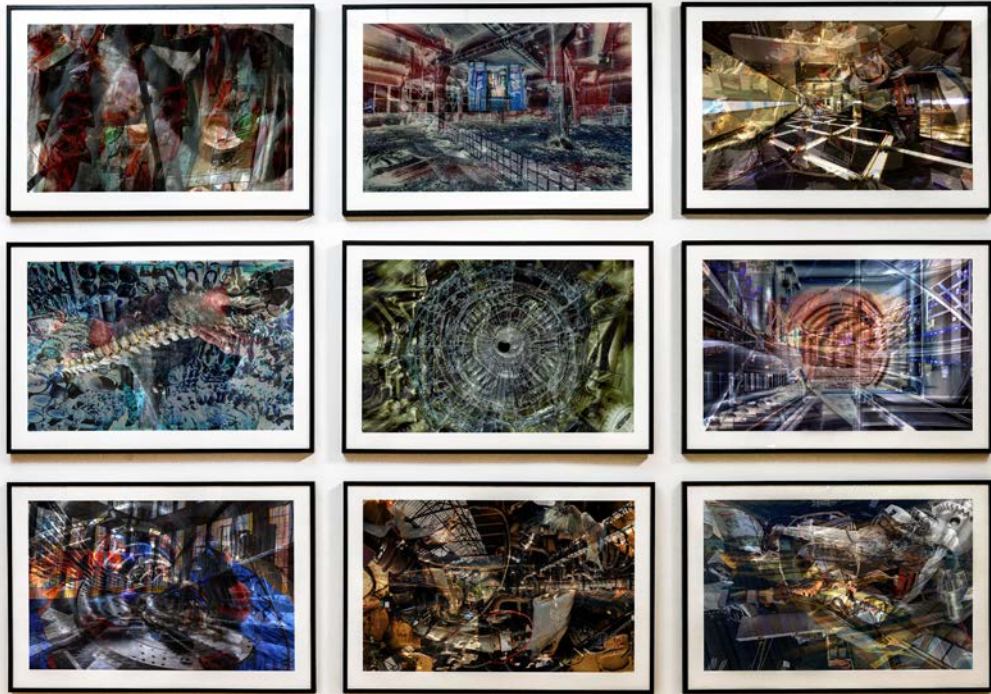
WHAT IS A PAINTING?

Henri Matisse once remarked that “Impressionism is the newspaper of the soul” - he meant to imply, like journalism, that it is the first “rough draft” of history. Techspressionism, to me at least, updates and remixes that idea at the speed of modern technology’s impact on the creative act. What is a painting but a condensed version, a snapshot in time of a process of visualization? So is data.

It’s been a complicated and long, torturous path as humanity has navigated our uneasy and uncanny relationships to technology and the way it disrupts our sense of identity. These works are test versions of a series of paintings using robotics to enhance some of the ideas I’ve explored connecting sound, art, and new approaches to composition using data. The 18th Century French philosopher and physicist Julien Offray de la Mettrie wrote his infamous “L’homme Machine” (Man Machine) in 1747 at the height of the French Enlightenment and posited that humans are, in essence pattern makers, reflecting our intense relationship with how the physical sense of continuity in our essence, eerily parallels the “celestial mechanics” or “clockwork universe” of a Newtonian world view. His work, along with later mathematician and information theorist Norbert Wiener with his classic treatise of 1948 “Cybernetics: or Control and Communication in the Animal and the Machine” inspires the two pieces. Legendary philosopher of science Karl Popper observed in his essay “Of Clocks and Clouds” in his opus “Objective Knowledge: An Evolutionary Approach” (1975) that Mettrie was at a crossroads between how the West perceived itself and the objective world around it. From paintings revolutions in zero-point perspective on over to how quantum mechanics has influenced our new sense of things like Werner Heisenberg’s “uncertainty principle” at the heart of modern quantum computing: “the doctrine that man is a machine was argued most forcefully in 1751, long before the theory of evolution became generally accepted, by de La Mettrie; and the theory of evolution gave the problem an even sharper edge, by suggesting there may be no clear distinction between living matter and dead matter. And, in spite of the victory of the new quantum theory, and the conversion of so many physicists to indeterminism, de La Mettrie’s doctrine that man is a machine has perhaps more defenders than before among physicists, biologists and philosophers; especially in the form of the thesis that man is a computer.”

These paintings are a rough draft mirror held up to a world where technology has made it that there are no “finished works.” These are rough drafts of an algorithm in search of infinite uncertainty with no update. These paintings were made with ArtMatr Robotics Lab using several intricate machine mix/computational processes to transfer my work over to a robot which then generated the paintings. I leave the interpolation up to you.

Paul D. Miller aka DJ Spooky
Aspen, CO USA
April 2022



Frank Gillette, digital collages, 44 x 64 inches each.

Top row: *Post-Apocalypse 48*, *Post-Apocalypse 11*, *Preludes 17*.

Middle row: *Post-Apocalypse 24*, *Post-Apocalypse 02*, *Post-Apocalypse 23*.

Bottom row: *Preludes 01*, *Post-Apocalypse 12*, *Post-Apocalypse 40*.

ON: ART & ADVANCED TECHNOLOGY

The World confronts five separate yet, paradoxically interwoven crises:

- 1) Ecological Collapse
- 2) Nuclear War
- 3) Vast & Chaotic Migrations
- 4) Viral Pandemics
- 5) Mass Starvation

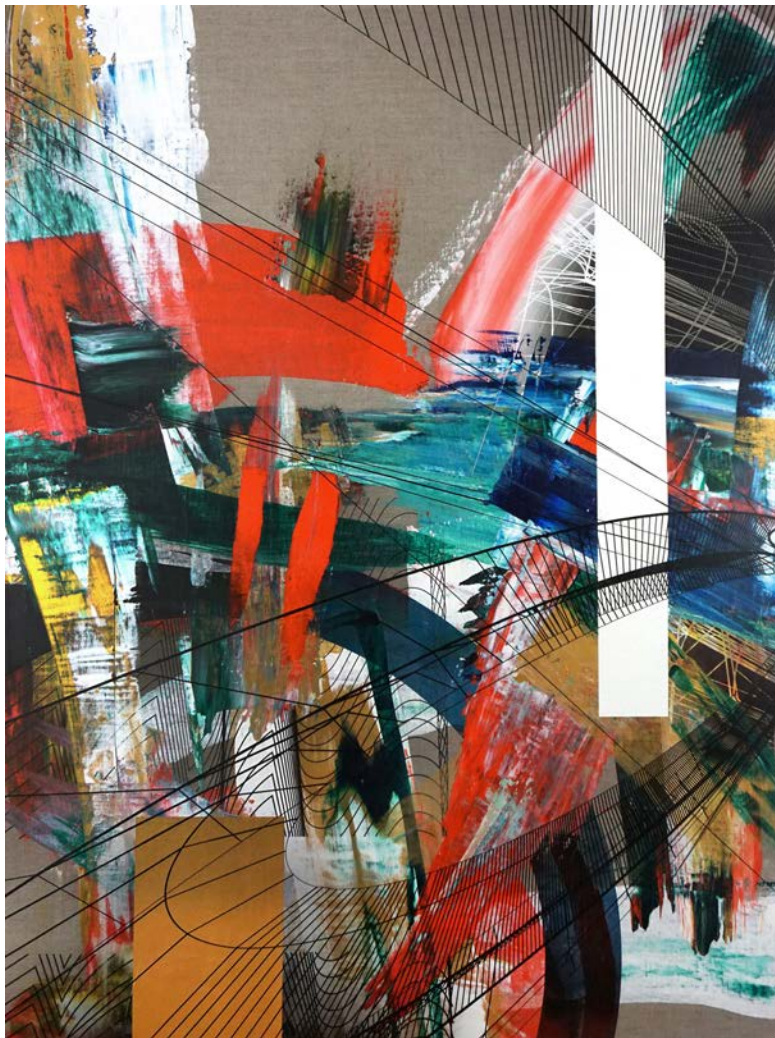
Any combination of the above equates with global catastrophic meltdown.

What is the role (if any) of the artist in the shadow of this ominous maw?

Out on a limb, I suggest two....To dive full thrust into the task of re-enchantment of the natural World (a sort of neo-pantheism)...and second, the embodiment of the fluent and vital, expressed in the essential sense of grace as counter-statement to nihilism and cynicism.

Techspressionism is an initial and encouraging start.

Frank Gillette
East Hampton, NY USA
June 2022



Colin Goldberg (USA), *Invictus*, 2020. Acrylic and pigment print on linen. 48 x 36 inches.

DEDICATION

This exhibition is dedicated to my father, Dr. Arthur Samuel Goldberg - 1939-2021. He always told me "if you can't find a way, make a way." The poem below was one of his favorites, and it inspired the title of the eponymous painting included in this exhibition, created several months before his passing last year. My father was in attendance at the opening reception of the first *Techspressionism* exhibition, a self-produced solo exhibition which opened in Southampton in 2011, and I am certain he is still with me today.

Colin Goldberg
Vermont USA
June 2022

Invictus

William Ernest Henley - 1849-1903

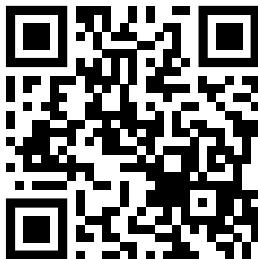
Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

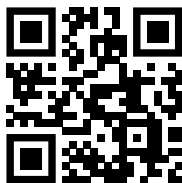
Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

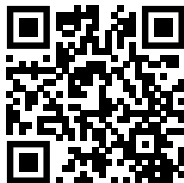
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