



brea **GALLERY**



# ***No Song Unsung***

SUPERCOLLIDER X Brea Gallery

July 22 - September 15, 2023

City of Brea Art Gallery

1 Civic Center Circle

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# ***No Song Unsung***



**SUPERCOLLIDER** presents **NO SONG UNSUNG**, an exhibition in collaboration with **Brea Gallery** featuring artists' works in the SUPERCOLLIDER community.

The artists in No Song Unsung present a kaleidoscope for imagining new futures. What will our world be like once it is climate-changed? How do marginalized communities and persons find freedom in the face of oppression? The use of digital world-building and future-making practices relieves imagined realities from the confines of the mind. Through technological + sculptural arts practices, new utopias, mystics, freedoms, and human-machine relationships are made, revealed, and expressed. If we can imagine new futures, we can build them.

Artists in No Song Unsung pull from indigeneity, mystics, ecological decline, queer freedom, feminism, and dreaming to practice building better and more equitable worlds.

The exhibition features the work of SUPERCOLLIDER's SciArt Ambassador Fellowship and other women, non-binary and trans artists based in LA. The SciArt Ambassador Fellowship is an annual professional development and community-building program for women, non-binary, and trans artists.

**Featured Artists:** Alice Bucknell, Behnaz Farahi, Berfin Ataman, Eli Joteva, Isabel Beavers, Jamison Edgar, Janna Avner, Kate Parsons, Kira Xonorika, Mich Miller, Yara Feghali, Noara Quintana, Richelle Ellis, Linnea Spransy, Sara Suárez, and Vita Eruhmovitz.



# ***No Song Unsung***



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# ***CURATORIAL STATEMENT***

Text by Alice Bucknell

“God knows inventing a universe is a complicated business,” remarks the speculative fiction author Ursula K. Le Guin in the introduction to her Haimish Universe trilogy. Known for constructing narrative worlds that hinge between past and future, utopia and dystopia, the real and the imagined, Le Guin’s words and worlds have become a cornerstone reference within a new strain of art practice that leverages emergent technologies, new ways of seeing, ancient knowledge systems, the politics of embodiment, and the pressing precarity of the climate crisis in a generative process of world-making. This type of practice underscores the need to imagine alternatives to a future that feels like it’s already been foreclosed on.

Presented in collaboration with Brea Gallery in Brea, CA, No Song Unsung offers a constellation of new and in-progress works by sixteen artists from the SUPERCOLLIDER community. Spanning multiple media and approaches, including historical and emergent imaging techniques, queer tactics of co-creation, AI collaborations, game engines, textile, painting, sculpture, and wearable technologies, these projects are united by their shared engagement in worlding practices: or the collaborative development of possible worlds merging multispecies, ecological, and machinic intelligence.

Systems thinking is a core approach to worlding; toggling across scale, time, and relationships, many of the works included in No Song Unsung examine the politics and possibilities of historical and alternative systems. In Meeting the Universe Halfway, physicist Karen Barad suggests that systems are less a stack of discrete components than a web of enmeshed forces constantly interacting and influencing each other. This interpretation can be seen across the work of Berfin Ataman, Eli Joteva, and Sara Suárez, whose works examine the architectural and visionary influence of systems on human and nonhuman worlds, as well as the possibility of co-creative

## **CURATORIAL STATEMENT CONT.**

In Ataman's practice, the artist leverages electronics, mechanical systems, and visual elements through sculptural design to create complex meta-systems that critique and expose how such structures shape our relationship with the world. Meanwhile, Joteva collapses multiple eras and scales of imaging techniques to explore the possibilities of capturing organic forms outside the visible spectrum of light from the vegetal to the human. Her ongoing Biogram Blueprints series spans novel 3D imaging technologies as well as historical methods of photographic imaging to ask what fails to be captured through these technologies. Her series Intrabeing mythologizes the human body, using MRI scans of her organs to create images that evoke the divine. Finally, Suárez's sound and video installation Gathering Tides (On Dreaming), devised in collaboration with architectural designer Regina Teng, unfurls into speculative systems beyond our conscious states through a collaborative dream-sharing and collective writing exercise.

The political stakes and possibilities of embodiment become paramount within the development of alternative worlds. In Vita Eruhimovitz's sprawling canvases, abstract color fields riddled with scratchy mark-making and frenetic swathes of paint suggest a metamorphic body that's always on the move. Her immersive multimedia installation, Blindness, examines the increasingly common use of nonlethal weapons by police to quell protest movements from Chile to the United States. The project connects the capacity for such weapons to cause permanent injuries, including Blindness, and the political symbolism of this embodied violence. Finally, in the work of Jamison Edgar, Flora in Memoria embodies the celebrity of the palm tree and its coming end, a fractured symbol of immigration, labor, and spectacle. We understand the strange history of the Mexican + American palms through a headdress, a construction site, and a video performance. As Legacy Russell argues in Glitch Feminism, a reconstitution of the body through technology can transgress binary ways of being, transforming embodiment into a dynamic and mutable tactic of politics and playing beyond the realm of the human.

## **CURATORIAL STATEMENT CONT.**

Worlding conjures the twinned possibilities of fractured temporalities and inverted protagonist-backdrop relationships. As Ursula K. Le Guin shows us in *The Carrier Bag Theory of Fiction*, to understand storytelling as an infinitely mutable container for new worlds disrupts the “linear, progressive, Time's-(killing)-arrow mode of the Techno-Heroic.” Likewise, an emphasis on more-than-human intelligence can explode historical distinctions between human and environment, self and world, as Elvia Wilk suggests in *Death by Landscape*. Janna Avner and Isabel Beavers look respectively to the sky and sea to question the limits of human perception of time, light, and landscape. In Avner's painting series *Midnight Sun*, the artist expands the optical and environmental implications of the *Aurora Borealis*, drawing on indigenous futurisms and philosophies of technology to cultivate ways of seeing that transcend the colonial gaze. Beavers, meanwhile, collapses the deep time intelligence of the *Clarion Clipperton Zone*, an abyssal plain within the Pacific Ocean, with the catastrophic implications of deep-sea mining, to be permitted in the region from July 2023 onwards.

In their efforts to render alternative worlds into being, many artists in *No Song Unsung* draw on the immersive possibilities of game engine environments as well as the poetic otherworldliness of AI collaborations. In *The Alluvials*, a video project and playable video game, Alice Bucknell examines the politics of drought and water scarcity in Los Angeles through the perspective of the region's nonhuman inhabitants, including the LA River. Within her large-scale installation, Yara Feghali combines the world-building capacities of game engines with 3D scanning technologies and AI-generated imagery to cultivate connections between culture, ecology, and queer narratives. In Kira Xonorika's hypnotic digital paintings, the artist collaborates with AI to reimagine notions of identity, history, and culture, leveraging the porous process of AI collaborations to imagine alternative worlds imbued with multidimensional possibility.



## **CURATORIAL STATEMENT CONT.**

The question of how to best represent the open-ended nature of worlding runs through *No Song Unsung* like a livewire. In Mich Miller's *TransFormations*, the artist creates transparent geometric forms that act as temporal talismans: each holds a year's supply of testosterone within its rigid resin shield, which can be read ambivalently as both act of preservation and a barrier to access. The project continues into perpetuity, reflecting the expanded temporality of transitioning while taking stock of the increasingly violent anti-trans legislation currently being signed into law in the US. Meanwhile, Richelle Ellis's *Earth Gaze* series offers an uncanny perspective of urban and rural environments. The artist's mixed-media application blurs boundaries between photography, sculpture, and painting; this expanded perspective provides new avenues for relating to an ever-changing world. Finally, Noara Quintana's rich multimedia works draw on their unexpected material combinations, examining the interconnections between architecture, tropical modernism, and ecological symbolism within the construction and evolution of Brazilian identity.

As a cross-section of world-making strategies, *No Song Unsung* showcases the hybrid practices of a community of artists imagining alternative systems to the present. Within these constellated works, the stakes, methods, and possibilities of worlding are explored under the framework of Donna Haraway's concept of "sympoiesis" or "making with." Sympoiesis is an ongoing process of cultivating relationships where the human and more-than-human merge; it is an eternal practice of becoming with an eternal song. To acknowledge the open-ended nature of worlding is to lean into its possibilities as an infinitely mutable, collective practice—a shout of refusal against the death drive of the Anthropocene, which predicts the end of the world in all its fatalistic fervor. As the philosopher Federico Campagna has pointed out, with the end of one world beginning another, storytelling is to constantly continue this cycle and open up the possibilities of a shared future through narrative co-creation. As Le Guin suggests in the final sentences of her mythic *Carrier Bag*: "Still there are seeds to be gathered and room in the bag of stars."

# BERFIN ATAMAN



**Bio** / Berfin Ataman is a Turkish media artist and designer. She explores the impact of new technologies on humans' relationships with their environment and the non-human. Her medium is fluid according to each collection but has been materialized as wearables, installations, and other soft, kinetic sculptures. Ataman has a range of expertise in digital and physical fabrication, as well as mechanical and interactive systems. She is a lecturer teaching digital and physical fabrication at UCLA and continuing her studio practice in Los Angeles and Istanbul.

She received her BFA in Scenic and Costume Design from the University of Southern California, her Post-Baccalaureate degree from the School of Art Institute Chicago, and her MFA from UCLA, Design Media Arts.

Her art has been showcased in galleries in Europe United States and museums like CICA Museum in Korea and Architecture and Design Museum in Los Angeles. Ataman received the Design Award from the Architecture and Design Museum.

# BERFIN ATAMAN



**Included Works:** Sympathetic Motion Waiting For The Dark, 2019-2023, Fabric, Wood, Electronics 14' x 6' x 6'; Sympathetic Motion Series, Making Room, 2019 Fabric, wood, Electronics 8' x 4' x 4'; Displaced, 2022-2023, Wood, Coroplast, Fabric, electronics 12' x 5' x 5'

**Statement** / This is a series of soft kinetic sculptures. The series comes from the musical term "sympathetic resonance," which refers to the harmonic phenomenon where a passive string or vibratory body responds to external vibrations that share a harmonic likeness. Like the sympathetic resonance, the motion in these sculptures becomes unpredictable due to the interaction between their mechanical parts, the fabricated structures inside, and the fabric itself, as well as events that happen around them, like sounds, etc. The series studies how people's reactions to these objects change depending on the sculptures' different design qualities and movements due to the audience's preconceptions derived from culture, society, and their past. If we can understand what preconceptions affect human-to-nonhuman relationships, could we alter these preconceptions to change how we interact with the nonhuman?



# JANNA AVNER



**Included Works:** Midnight Sun, 2023, Oil and acrylic on canvas, 12" x 12"

**Statement** / Avner's paintings, sculptures, and videos emphasize cognition and perception by generating physical and digital experiences. When viewed from oblique angles, her work reveals the interactions of projected light filtered through optical effects resulting in a recreation of the Aurora Borealis. Avner produces phygital works where liminality, in-between spaces, and experiences outside a colonized world offer new possibilities.

As a multi-heritage Alaska Native (Koyukon Athabaskan), she documents natural light in the Alaskan and Californian terrain to reimagine perception as indigenous, subliminal, and theoretical. The work insists that perception is as much a simple act as it is a subjective creation. "False light" permeates her pieces and may appear artificial and, at other times, genuine. Light is not objective; it bends and twists, invoking the unsolvable particle-wave paradox in quantum mechanics. This shifting and unresolved framework guides my physical and experiential image-making.

Using light as a material, Avner reclaims the romanticization of landscape imagery, otherwise intended for policies of manifest destiny that drive tourism, commerce, and profit, by providing expansive interpretations of indigeneity, perception, and the environment. As a visual metaphor, projections of beadwork and indigenous imagery become the light that moves through everything, embodying continuity in relation to past and present technologies. Digital, traditional, and upcycled materials form hybrid objects representing an imagined and ancestral imaginary. If humans perceive and actively participate in the optical viewing of phenomena, Avner's work speculatively asks, 'What is seen when imagining the future?'

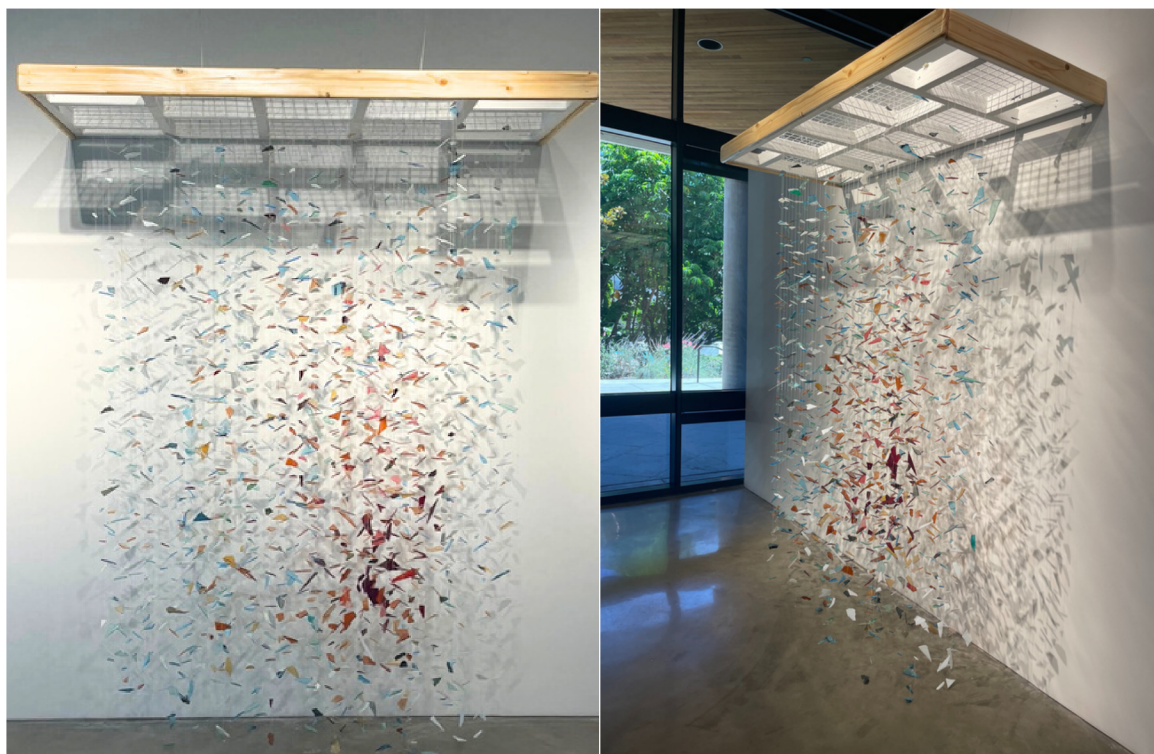


# JANNA AVNER



**Bio** / Janna Avner's paintings and digital art have been exhibited at Keystone Gallery (Los Angeles), ETTA Studio in collaboration with the House of Collections (Korea), NOT ART Gallery (Iran), Spring/Break LA (2019, 2020), Ars Electronica, CultureHub, The Java Project Gallery, The Allen and Leah Rabinowitz Gallery, The Bendix Building, SUPERCOLLIDER, San Luis Obispo Museum, Torrance Museum, UNICEF USA, Matsudo International Science + Art Festival (Japan), Hive Gallery, and Other Places Art Fair. Her artworks and curations are covered in Vice, Hyperallergic, LA Weekly, Artforum, ARTNews, the Los Angeles Times, the Paris Review, and the New York Times. Janna was a guest speaker for UCLA's Digital Media Arts Department (2017) and the New York Times School (2019). Janna graduated from Yale University in 2012 and received her MA from California State University, Northridge (2022). Janna's current thesis focuses on dislocation, technology theory, and indigenous futurism, and she is the Eric and Barbara Dobkin Native Art Fellow at the School for Advanced Research in 2023. Her writings on Artificial Intelligence were published in "What Future: The Year's Best Ideas to Reclaim, Reanimate, and Reinvent Our Future" (2017), considered "one of the best science books of the year" by Smithsonian Magazine. She co-founded the digital media festival FEMMEBIT and advises SUPERCOLLIDER Gallery.

# ISABEL BEAVERS



**Included Works:** what is 500 million years to a shark tooth?, 2023, stained glass, nylon wire 70" x 42"

**Statement** / "What is 500 million years to a shark tooth?" Depicts an exploding nodule and the resulting cloud of dust. The shards of glass reference the violence of deep-sea mining, and the color gradients reference the ecological impacts that mining will impart on the ocean. The work considers deep time and the ontologies of deep-sea organisms. What has taken millions of years to grow is plucked from the seabed and sucked up through the vertical space of the ocean. Organisms in this part of the ocean also create the largest daily migration by mass on the planet, called diel vertical migration. In the safety of the dark, they swim up to shallower waters to feed in the moonlight. This movement contributes to the function of the oceans at large, to their enormous carbon sequestration capacity, and as a result, to the health of our planet.

# ISABEL BEAVERS



**Bio** / ISABEL BEAVERS is a transdisciplinary artist and creative producer based in Los Angeles. Their work explores ecologies, examines environmental histories and postulates about climate futures through multimedia installation + new media. Beavers' work has been presented, exhibited, and screened nationally and internationally. Recent honors include the 2021 AICAD/NOAA Fisheries Art + Science Fellow, 2022 Creative Impact Lab Amman Lead Artist with ZERO1. They are the Artistic Director of SUPERCOLLIDER and Visiting Lecturer at Claire Trevor School of the Arts, UC Irvine.



# ALICE BUCKNELL



**Included Work:** The Alluvials, 2023, 4k video, two-channel

**Statement** / The Alluvials is a video work and interactive game environment examining the politics of water scarcity and drought from the perspective of the Los Angeles River.

Taking inspiration from the climate crisis facing the city of Los Angeles at a moment when its greatest monument to geoengineering, the Los Angeles River, is slated for a lucrative redevelopment project, The Alluvials addresses water's relationship to both human society and nonhuman life across scales. The project focuses on the slippery interplay between engineered ecosystems, nonhuman characters, and speculative financial systems that define the future of Los Angeles and its river. It is narrated by a series of nonhuman characters, including the ghost of the celebrity mountain lion P-22, a pack of wolves that have returned to the desertified city after it has been abandoned, a Joshua tree and yucca moth infiltrating a dried-up Lake Mead, and a hummingbird taking up residence in the glistening Malibu HQ of Next LA's private water company, Aquarius. The narration is bookended by two elemental hyper-intelligences: water and fire.

Ultimately, The Alluvials asks after the future of water systems in Los Angeles by looking into the region's deep past. Acknowledging Indigenous relationships to water, particularly the Tongva People of the Greater Los Angeles Basin, and their understanding of the LA River as an ever-morphing entity, the project underscores that nature is an intelligent system, a technology in its own right. Through the emergent practice of worlding, or the co-construction of new worlds with human, nonhuman, and machine intelligence, The Alluvials expands on the idea that the end of an anthropocentric world-view is not the end of the world but a beginning for many other forms of life.



# ALICE BUCKNELL

Bio / Alice Bucknell is a North American artist and writer in London and Los Angeles. Working primarily through game engines and speculative fiction, she explores architecture, ecology, magic, and non-human and machine intelligence interconnections. In 2021, she founded New Mystics, a collaborative platform for exploring new forms of artistic practice that merge magic, mysticism, and ritual with advanced technology, featuring regularly published texts co-written with artists and the Language AI GPT-3. In 2022, she organized New Worlds at Somerset House in London, an experimental five-part event series spanning concerts, screenings, rituals, live video walkthroughs, deep listening exercises, lecture-performances, and live-action roleplays better to understand the politics and poetics of emergent worldbuilding practices.



She has exhibited her video work internationally, most recently including institutional presentations in “I’ll Be Your Mirror” at the Modern Art Museum of Fort Worth in Texas, “Open Systems: Open Worlds” at Singapore Art Museum, the 17th Venice Architecture Biennale, Bloomberg New Contemporaries in London, Het Nieuwe Instituut in Rotterdam, as well as gallery presentations including “FREEPORT” at Epoch Gallery in LA, Deep Thought at 3rd Festival/Berlinische Galerie in Berlin, Play Matters at Artemis Gallery in Lisbon, Fiber Festival in Amsterdam, KÖNIG GALERIE, and Serpentine Galleries. Her writing often appears in art and design publications, including ArtReview, Flash Art, Frieze, e-flux Architecture, Harvard Design Magazine, Mousse, PIN-UP, and The Architectural Review.

Bucknell is currently an Associate Lecturer in MA Narrative Environments, part of the Spatial Practices program at UAL, and often delivers lectures elsewhere at institutions, including SCI-Arc in LA, Fabbrica in Italy, and the V&A in London. In April 2023, she led the masterclass “Ways of Worlding” at the Berlage at TU Delft in the Netherlands. In 2023, she was awarded The New Real 2023 AI Art Commission in collaboration with the University of Edinburgh, and from May-June 2023, she will reside at Transmediale in Berlin. She studied Anthropology and Visual Art at the University of Chicago and Critical Practice at the Royal College of Art in London. "

# JAMISON EDGAR



**Included Work:** Flora in Memoria: White City, 2023, 48" x 60" x 48"

**Statement** / The installation's themes revolve around the strange history of Mexican/American Palm Trees — the first "celebrities" of Southern California — and how these sibling species have become fracturing symbols of immigration, labor, and spectacle on the LA landscape. After the US annexed this land from Mexico, palms were sent throughout the US to advertise the (white) oasis that was California. The installation draws upon the cognitive dissonance embedded within the flora's urban history. It juxtaposes these histories with the fact that many of the palms throughout the city are reaching the end of their lives. In making this work, I want to pull back the political and poetic layers that we use to understand Los Angeles and interrogate the symbols that still hold social and ecological power in our daily lives.



# JAMISON EDGAR



**Bio** / Jamison Edgar (they/them) is a queer Southerner living on stolen Tongva/Kizh/Chumash land. As a visual artist, writer, and curator, Edgar facilitates cross-disciplinary projects of spectacular defiance and radical exuberance. Their archive-oriented art practice abstracts historical records and sculpts cultural memories to expose the complex machinery behind equity, visibility, and suppression technologies. Their most recent projects survey the invaluable role queer/trans, Black, brown, and indigenous communities play in shaping post-human imaginaries.

Edgar studied painting, video, and social practice at Carnegie Mellon University (MFA) and sculpture and art history at The University of Georgia (BFA). They have been shown in solo and group exhibitions throughout the United States, London, Berlin, Singapore, and Budapest. Their writing has been published by the Miller Institute for Contemporary Art, Contemporary Performance, and the Estonian Pavilion at the 59th Venice Biennale. They are a 2023/2024 Supercollider Art+Sci Ambassador and executive board member of the New Media Caucus (NMC). Edgar is the director and chief curator at Honor Fraser Gallery, a cultural hub examining our entangled relationships with art, science, and technology.

# RICHELLE ELLIS



**Included Works:** Earth-Gaze - 1-3, 2023, mixed media, 36.5" x 48.5" x 3.25"

**Statement /** Earth Gaze is a series of mixed-media paintings of urban and rural environments from an aerial view. Works are assembled with found objects, recycled materials, organic matter, and circuit boards integrated into intricate and tactile scenes. It combines familiar landscapes with unexpected materials, shifting our gaze to see the world in new ways.

The "earth gazing" process is described by astronauts and airline passengers alike as a meditative and deeply reflective experience, marveling at the complexities and beauty of Earth below. By carefully observing our constructed world from a new perspective, we can notice its ever-evolving nature. It is within this new way of looking that we can design and change the ways we interact and exist within it all.



# RICHELLE ELLIS



Bio / Richelle Ellis is an expeditionary artist exploring planetary connectivity on and off Earth. Her work explores connectivity in a world where human impact, technology, and the environment collide. She has had solo shows in Los Angeles, New York, Japan, and international orbit around Earth etched on satellites and aboard rockets. Recent artworks were scheduled to launch to the Moon in 2022. Works exhibited worldwide include the Museum of Contemporary Art Tokyo, the Museum of Design Atlanta, the United Nations, and the National Air and Space Museum of the Smithsonian Institution.

Ellis has completed 18 art residencies as part of her research and astronaut training, where she travels the world to reflect social and environmental changes across the globe. This multi-year artistic voyage led her to make art in unassuming yet far-reaching places: atop glaciers near the North Pole, in a traditional Japanese paper mill in rural Japan, underwater and within the Amazon jungle, contained in the Biosphere 2 in Arizona, and inside a Habitat on an Analog Mars Mission with NASA Goddard. Awarded residencies include The Arctic Circle Residency, Vermont Studio Center, Awagami Factory, Kala Fellowship, and many more. She is an Analog Astronaut and Head of Creative Research for analog space missions on the Moon and Mars via Hawai'i Space Exploration Analog and Simulation (HI-SEAS), Sensoria Program, and Lunares Research Station. She is the Founding Director of SUPERCOLLIDER, an art + sci + tech exhibition platform offering physical and virtual curations globally. Ellis is the Co-Founder and Director of Space Programs for Beyond Earth, an all-female artist collective exploring intersections between art, biology, and space.

# VITA ERUHMVITZ



**Included Works:** How things withstand my gaze, 2022, Oil on canvas, 68" x 100"; Simpler than time, 2022, Oil on canvas, 46"x38"; Sharkyia, 2023, Oil on canvas, 35" x 30"; Exhale, 2023, Oil on canvas, 40"x 35"

**Statement /** Eruhmovitz is interested in how scale and form trigger bodily sensations and how painted bodies and paint-as-a-body coexist in one space. Biological life and consciousness have a central place in my work. Through painting, she explores her mind, navigates languages, non-conceptual states of being, the creative instinct, and destructive energy as a device to comprehend and unify all of these.

This work is inspired by motherhood and womanhood, her scientific background, and a passion for "nature" and natural history. It is shaped by Eruhmovitz's tri-lingual and tri-cultural personal history, ecological anxiety, immigration, locality and globality, nomadic instinct, and a life-long search for a home. Her recent paintings reflect a reconciliation with the sense of living on perpetually shifting grounds and the pursuit of home within her own mind.



# VITA ERUHMVITZ



**Bio** / Vita Eruhimovitz was born in Ukraine, grew up in Israel, and currently lives and works in Los Angeles. Vita's background in science and technology inspire and inform her practice. Her work has been shown nationally and internationally, including at the Mildred Lane Kemper Museum, the Contemporary Art Museum in Saint Louis, the Museum of Design Holon in Israel, the Brattleboro Museum in Vermont, and the San Diego Art Institute Museum. Vita has been awarded artist in residence at Vermont Studio Center, Herzliya Artist Residence, Israel, Trestle Art Space, NYC, Playa, OR, and more. Her recent curatorial projects include Sense of Place, at Wonzimer Gallery, and Sending Love, at Keystone Gallery in LA.

# BEHNAZ FAHARI



**Included Work:** Blindness, 2023, Projection on an inflatable, 50" - 60" balloon

**Statement /** "We live in a time when there are many instances of violence and atrocities happening around the world, often in the context of protests. In many cases, protesters have been met with excessive force from police and military forces, including the use of metal pellets and rubber bullets. These non-lethal weapons are often used to disperse crowds, but they can cause serious injuries, including permanent blindness when used inappropriately or at close range. Although these protests are often peaceful, their nonviolent means of expressing a political objection have been perceived as 'violence' or 'a riot' by authorities, and this has been used to legitimize their violent actions. For instance, hundreds of protesters in Iran have been blinded by metal pellets and rubber bullets in the last few months. Likewise, in the US in September 2020, during Black Lives Matter, at least 23 people were blinded or partially blinded by munitions used by the police. In Chile, at least 230 people have lost sight while participating in demonstrations of inequality and poor social services. In this context, this immersive installation is a commentary on the importance of nonviolent means of political expression and holding governments accountable for their violent actions. Only by standing up for our basic human rights and democratic values can we hope to build a more just and equitable society.

# BEHNAZ FAHARI



**Bio** / Ph.D. in Interdisciplinary Media Arts and Practice from USC School of Cinematic Arts. She is an Assistant Professor at the Department of Design, California State University, Long Beach. Her work addresses critical issues such as feminism, emotion, perception, and social interaction. Farahi has won several awards, including the Cooper Hewitt Smithsonian Design Museum Digital Design Award, Innovation By Design Fast Company Award, and World Technology Award. She is a co-editor of an AD issue, '3D Printed Body Architecture' and 'Interactive Design' (forthcoming).



# YARA FEGHALI/ FOLLY FEAST LAB



**Included Works:** Be.Longing XR, 2023, 4 hanging tapestries, 72" x 54"

**Statement** / In this project titled Be.Longing XR, Yara reconstructs the residential urban fabric of Los Angeles into a new streetscape of endless front porches into an immersive experience. This results in a filmic diary filled with subtle symbols of queer female-identifying subcultures on three-dimensional scanned point clouds of more than 28 existing houses from 12 different neighborhoods. It is the story of Amal, a woman driving through LA's neighborhoods in search of her queer community. These three tapestries are snapshots of Amal's journey taken from the passenger car's point of view to make viewers into active protagonists and challenge their view of their city and look at it through a queer narrative point of view. In this work, they often explore innovative ways to design fantastic experiences as aesthetically engaging as they are technologically performing. The artist is always looking for new opportunities to push the boundaries of storytelling and worldbuilding, pushing participants to explore new territories.

# YARA FEGHALI



**Bio** / Folly Feast Lab is an XR indie game studio founded by Viviane El Kmati and Yara Feghali based in Santa Monica, California. Yara is a French-Lebanese architectural designer and our creative director working at the intersection of architecture pedagogy, transmedia, and immersive technologies. Viviane is a Lebanese designer and technology director working with virtual reality, storytelling, and artificial intelligence technologies. Through worldbuilding and storytelling, we design immersive and interactive experiences, applications, software, design tools and games around queer identity, sustainability, and technology.



# ELI JOTEVA



**Included Works:** Biogram Blueprint: Spathiphyllum 3.2 (1/1), 2021, Dynamic Cyanotype on watercolor paper, artist frame 38" x 50"; Biogram Blueprint: Field 1.7 (1/1), 2021, Dynamic Cyanotype on watercolor paper, artist frame, 50" x 38"; Biogram Blueprint: Orchis 3.2 2021, Dynamic Cyanotype on watercolor paper, artist frame, 38" x 50"

**Statement** / Biogram Blueprints is a body of work that explores the digitization of organic structures through the invisible spectrum of light. At its core, the production process uses measurement techniques from the two eras and two ends just outside the visible spectrum of light. The 3D capturing involves LIDAR (infrared depth laser scanning) technology to calculate data points of spatial information about the physical dimensions of living plants. The printing process explores the other end of the invisible light spectrum (ultraviolet light) through the cyanotype, the oldest photographic printing method. Cyanotype. All prints are partially developed so that sections of each image remain sensitive to UV light and thus slowly change in response to the precipitation and light in their environment. Flattening the 3D scans into dynamic topographic maps, the project deciphers a dimensional translation of material and digital memory systems while shedding light on the link between the virtual and the actual, the visible and invisible.



# ELI JOTEVA



**Included Works:** IntraBeing: Expanded Womb (ed 1/10+ 2 AP), IntraBeing: Expanded Feet (ed 1/10+ 2 AP), IntraBeing: Expanded Heart (ed 1/10+ 2 AP)

**Statement /** What lies within the bounds of being? IntraBeing explores the boundaries of imaging the human body to imagine a limitless and intra-active sense of being. Eli Joteva worked remotely with researchers at Fraunhofer MEVIS to develop the work, exploring the capacities of medical imaging and simulation techniques to locate the enigmatic spaces that emerge at the limits of resolution and computation.

# ELI JOTEVA



**Bio** / Joteva's practice investigates the invisible forces outside human perception. In her research process, she collaborates directly with scientists and engineers working in the fields of medical imaging, neurophysics, and artificial intelligence and uses alternative imaging tools like MRI, LIDAR, EEG, satellite data, and biofeedback sensors. Using traditional analog and contemporary simulation methods, she transforms the data from these tools into immersive installations, print series, and augmented reality projects that offer viewers contemplative moments of other-than-human life perspectives on this planet and beyond.

Eli Joteva (b.1990) is a Bulgarian intermedia artist, researcher, and educator. Joteva has exhibited internationally across Europe, the US, Asia, the Middle East, and Australasia, including at Ars Electronica, Linz; Noor Riyadh, Riyadh; Rijksmuseum Twenthe, Enschede; Fosun Foundation, Shanghai, and the Queensland Centre for Photography, Newstead. She has been a resident artist at STEAM Imaging III with Ars Electronica & Fraunhofer MEVIS, Vermont Studio Centre, ACRE, and a member of UCLA Art Sci Centre | Lab. Her work has been included in DA Fest, xCoax, Currents New Media, SciArt Initiative, ComeAlive, and GGOBOT. Joteva holds a BA from USC Roski, an MFA from UCLA and completed The New Normal postgraduate research program at Strelka Institute for Media, Architecture, and Design. She is a Visualization Research Artist at the National Center for Supercomputing Applications, an Adjunct Professor at Drexel University, and teaches XR principles internationally with Houdini.School and current.cam. Joteva lives and works in Los Angeles.



# KATE PARSONS



**Included Works:** Fireline 1 & 2, 2023, Looped Video, 9:16

**Statement** / CG animation of “limbed” trees and fireline rings; Limbing is the process of trimming the lower branches of a tree so as to reduce the fuel load and prevent fire from climbing up the base of a tree. Firelines are essentially shallow trenches dug around property to slow down the spread of fire on the ground. In 2021, a devastating wildfire broke out in our region of Montana, threatening our family on 3 sides. We felt powerless—after evacuating, there was nothing to do but wait—we could only limb whatever trees we could find on the property and cut fire lines to slow the potential burn. This animation spotlights the process and ritual-like quality of these actions

# KATE PARSONS



**Bio** / "Kate is a video artist and educator living in Los Angeles and Montana. She obtained her M.F.A. in Media Arts from UCLA, her M.A. in Digital Art and Video from CSU-N, and her B.F.A. from Montana State University. She is the co-founder of FLOAT, a VR/AR art studio; founder of Outer Echoes, a residency in rural Montana; co-founder of Primal U, a wilderness survival course; and founder of FEMMEBIT, a video art festival celebrating Los Angeles artists working in video and new media. Kate has participated in solo and group residencies at Stanford University, Signal Culture, The Media Archaeology Lab at the University of Colorado, Coaxial Arts Foundation (courtesy of the Pasadena Arts Council), and Dublab. She is an Assistant Professor in Digital Arts at Pepperdine University in Malibu, CA, and a part-time Assistant Professor in Media Design Practices at the Art Center College of Design in Pasadena, CA. Her work has been shown at SFMOMA, Art Toronto, TIFF, SXSW, HRLA, Coaxial Arts, Machine Project, Navel.la, Monte Vista Projects, Launch LA, Supercollider, Bridge Projects, and has been featured in the Filmmaker Magazine, LA Times, LA Weekly, ArtNews, CBC, BBC News, Forbes, Flaunt, Hyperallergic, and more."



# NOARA QUINTANA



**Included Works:** Dense Forest for Hector Guimard: Sucuri, Cacau, Guambé and Tamba-Tajá, 2023, Painting. Graphite and acrylic on silk 44" x 34" x 1"

**Statement** / Quintana's artistic practice finds expression through sculpture, drawing, and installation in which materiality is a central thread. She sees traces of peoples, practices, and identities in the materials and forms of everyday objects, and she foregrounds the submerged gestures of a Global South shaped by the colonial process. For the projects 'Concrete Mirror', 'Form Under Duress', and 'On emulated soil', created between 2017 and 2019, Quintana employed concrete as a metaphor for modernity. Looking at concrete's symbolic properties, she researched the modernist connotations that this material acquired in Brazilian architecture. Seeking new types of concrete, particularly innovative elastic forms, through objects and sculptures, she sought to experiment with the limits of concrete's plasticity to consider a series of dualisms: nature and culture, femininity and masculinity, narrative, and history. Similar to concrete she sees in rubber textures of erasure, and she has investigated this in her ongoing project 'Belle Époque of the Tropics' since 2020. Drawing on architectural fragments, the project foregrounds invisibilised identities in the formation of the Brazilian nation state. At the Frestas 2021 Triennale, Quintana created an installation of illuminated plant sculptures made of rubber, ceramics, and inscribed silks coated in latex, proposing a hypothetical Art Nouveau: an aesthetic provocation, an inversion of the relationship between Amazonian botanical motifs and French Art Nouveau. The motivation to subvert these dynamics is linked to the search for other models of representation.

# NOARA QUINTANA



**Bio** / Noara Quintana (Florianópolis, 1986) is an artist based between Florianópolis, Brazil, and Los Angeles, USA. Her practice centers on the materiality of everyday objects and their relations as an index of the histories of the Global South. Through installation and sculpture, her work points to traces of exchange, forms of architecture, and an ongoing reimagination that contests the legacy of the colonial imaginary.

Noara has participated in various exhibitions and residencies: she was a 2020 Institut Français Lauréate at the Cité Internationale des Arts, Paris, in 2021, a resident of Pivô Art and Research, São Paulo, and in 2023, she was selected as an artist in residence at the Delfina Foundation, London, UK, with the support of the Inclusartiz Institute. In 2021 her work was exhibited at the Frestas Triennale “O rio é uma serpente”, in Sorocaba, Brazil, and “For the Phoenix to Find its Form in Us” at SAVVY Contemporary, Berlin. The following year her work was exhibited in the group show “Cultivo” at São Paulo’s Marli Matsumoto Gallery, the 11th “Salão Nacional Victor Meirelles” at the Museum of Santa Catarina, Florianópolis, and at Berlin’s Haus der Kulturen der Welt (HKW) for the exhibition “The Children Have to Hear Another Story – Alanis Obomsawin.” Most recently, she has appeared in the exhibitions “Pays rêvé, pays reverse,” Cité Internationale des Arts, Paris (2023) and “Contra-Flecha: Arching but not breaking”, Galeria Almeida & Dale, São Paulo (2023).



# LINNEA SPRANSY



**Included Works:** Paintings from *Ars Moriendi* (The Good Death, Patience, Impatience, Humility, Pride), 2022-2023,

**Statement** / First appearing in 1415, *Ars moriendi* was a Latin text about achieving a good death. Endemic illiteracy motivated a swift ‘translation’ into eleven illustrations which communicated by using the shared religious symbolism of a common social imaginary. Concurrently, the printing press was becoming widespread, and due to the urgency of its topic, nearly 50,000 copies of *Ars moriendi* were published. As a result of all this, one could make the surprising argument that images explicating how to die well are foundational to the modern West.

In 2019, I began using *ars moriendi* images directly, quoting the originals in the same method of construction used for my abstract work. The logic is consistent since both contend with the power of limits – one, the limits of rules, the other, the limits of meaning and mortality. By pulling apart the original images in imitation of movable type, to my mind, I mimic the gradual dismantling of shared social meaning. It also conveys the fragmentary quality common to contemporary life. Secular existence is porous. Modernity cannot dismiss the influence of many histories, enchantments, and spiritual hauntings.

# LINNEA SPRANSY





# SARA SUAREZ



*generations via control control refers to society keeping an eye on the technical system the implementation of plans*

**Included Works:** Day/Dream, 2023, Sound composition, digital video, Fresnel lens array, mirrors, photo documentation Audio composition, 28", digital video, 5", array of 5 Fresnel lenses; 2 photographs, 11" x 14"; Gathering Tides, 2023, Text-based web page; Oversight, 2023, Digital video 5:35 minutes

**Statement** / In Day/Dream, Suarez collaborated with architect Regina Teng, combining ongoing experiments in dream-sharing and optical logic to reflect on the radical potentials of seemingly ephemeral phenomena. While dreaming may seem immaterial, she sees it as a quietly essential refuge: a strange and uncharted terrain that can be actively shared, shaped, and reclaimed, and where new modes of relation and care can be imagined. In a series of dream-sharing sessions, we explored what is created when these surreal, internal experiences are opened to others, creating a way to connect and listen with others. In water, Suarez found an image to make sense of these dynamics—water is interwoven with dreams in their fluid, oceanic movement and in its powerful appearances. To wake is for a wave to crash, dispersing and drawing back from the shore. At the same time, water is a material reality, a deeply essential resource we must learn to respect and share.

In Oversight, working from Mal Young's poem, Suarez was drawn to the word's double meanings, referring to careful supervision and surveillance and to what one has missed or overlooked. Her own, merely individual sight is overpowered by satellite photography's sheer visual force and utility. Yet, Suarez finds unquantifiable value in minor moments of light and life she can capture from the ground. Visually, she was interested in the illusions of power, autonomy, and control present in different forms of observation.

# SARA SUAREZ



**Bio** / Sara Suárez is an interdisciplinary artist and cultural producer, working in experimental film, sound, and social practices. She is interested in sensory and spatial perception, dreaming and consciousness, shared spaces, landscape, and in co-creative and collective processes. LA Filmforum, Slamdance, Alchemy Film Festival, ICDOCS, Chicago Underground Film Festival, Materials & Applications, and other venues have presented her work. Suárez co-founded a virtual care lab, a creative community and project platform considering collective care, solidarity, co-creation, and trust in digital space. She currently lives and works in Los Angeles.

# KIRA XONORIKA



**Included Work:** Medusa, 2023, AI & digital painting 2012×2012

**Statement** / For indigenous cosmologies, taking the form of other non-human species involves connecting with an element of their strength, which can only be possible through a certain anatomical configuration—a process of bodily reorganization through symbiosis. Through the lens of AI, this piece explores speculative futurity centering intelligent collaboration with aquatic bodies.



# KIRA XONORIKA



**Bio** / Kira Xonorika is an interdisciplinary artist, writer, and futurist. Their work explores the multidimensional connections between ancestry, the future, gender, and magic. Through transcultural, feminist, and AI-collaborative frameworks, Xonorika weaves worlds that center multi-species intelligence to decolonize binary relations in history and identity.





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