



self<not>self

Tom Leeser - curator

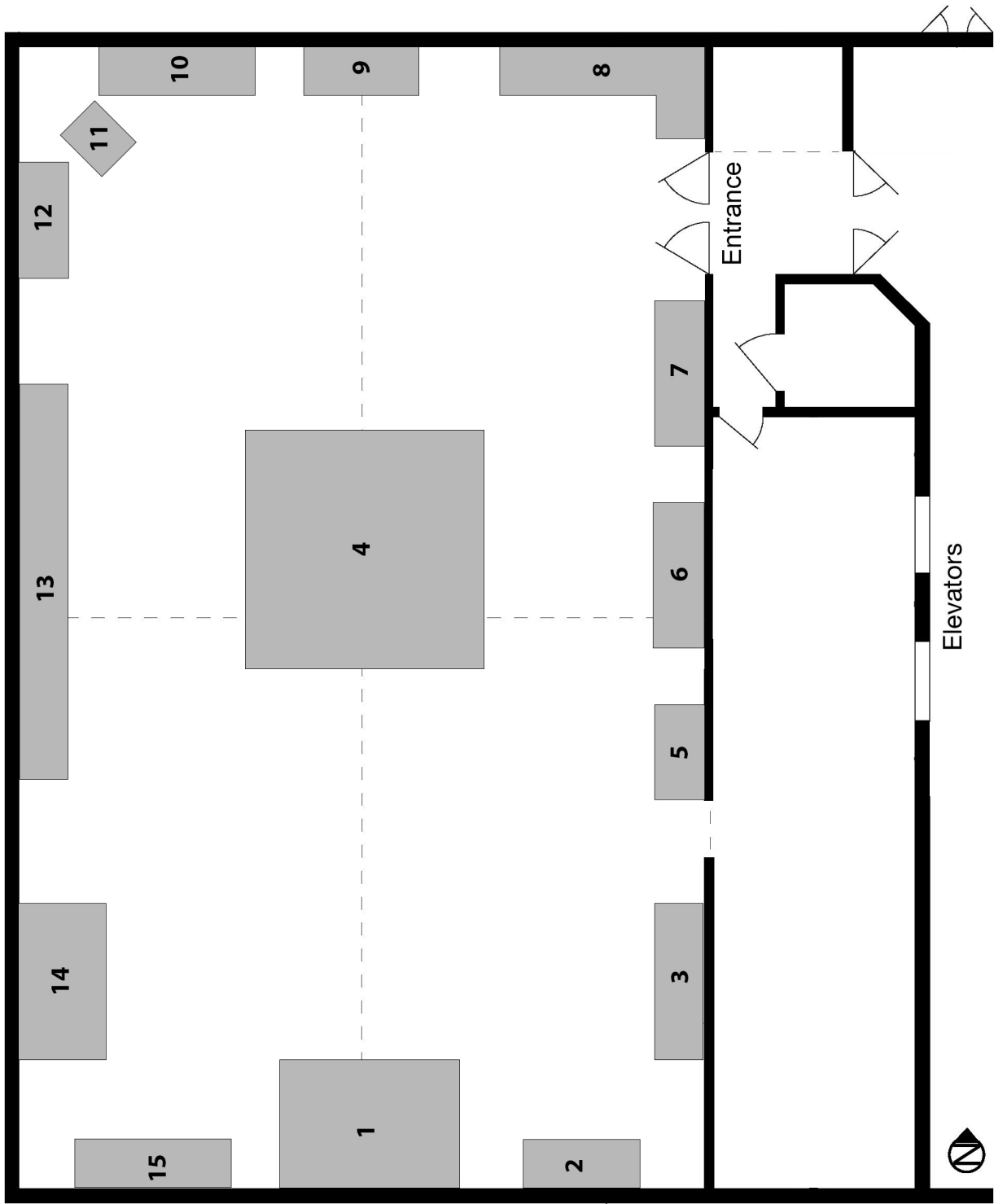
Human beings are born with a body,
and this body is the ground of primordial limitations of human existence.
Hyong-hyo Kim

The spark that ignited my idea for self<not>self was lit by Hirokazu Kosaka's visiting artist lecture at CalArts in 2022. During that lecture, Hirokazu presented his collection of calligraphy brushes whose bristles were made from his son's hair. The lecture prompted an "ah ha" moment for me, a sudden realization that the brushes were not a sentimental object, they were a poignant homage to his son, a devotional votive in the form of an anomalous portrait. His lecture then led me to recall the Buddhist doctrine of Anatta, or non-self, the act of considering ourselves as a blending of experiences and ever-changing processes over time.

Twenty-first century portraiture can be characterized as transformational and mutable, an ever changing dynamic act. The root concept of Anatta illustrates how the mind creates many senses of an ever changing non-essential self. The trans-disciplinary works in self<not>self are varied expressions of the human form, output as physical imprints, virtual data, AI computer models, animation and image processing residing within the precarious nature of our time-based sensations.

The artists in the exhibit are all CalArts alumni, including JACCC Artist-in-Residence, Hirokazu Kosaka. They all share a common impulse to subvert, reinterpret and critique commonplace renderings of the body through a disruptive approach to art, technology and time.

Exhibition dates: May 5-18, 2024
Reception: May 5, 2024, 2-5p
Hours: Tuesdays to Sundays, 12-4p
Location: George J. Doizaki Gallery



George J. Doizaki Gallery
 JACCC: Main Gallery Plan

1. Provisional Collective (Tom Leeser x Hirokazu Kosaka)

self<not>self, 2024
Print, burshes

2. Sterling Hedges

Untitled 1 (Minutiae 1), Untitled 2 (Minutiae 2)
Acrylic on steel, ash and adhesive on steel

3. Jordan Wong

Hopefully You Remember This, 2023
Glazed ceramic tiles, plywood boards, velcro

4. Jordan Wong

I Would've Been Happy, 2023
Video

5. IMUU (Weilu Ge x Kelon Cen)

Doppelgänger II – Metahuman
Digital Software, Azure Kinect motion capture camera, cables

6. Catherine Hsu

The Gallery of Post-Mortem Portraits
Photographic prints, art gallery placards with human-submitted and AI-generated text

7. Kai-Luen Liang

Para-Seedlings
2 channel video, transducers, melon seeds, sunflower seeds

8. Malte Sanger

aggregate, 2024
Photos: pigment print on recycled metal plates.
Texts: inscribed into recycled metal plates

9. Dongpu Ling

Mona Cake, 2022
Tufting (yarn, canvas, carpet glue, frame)

10. Beth Fiedorek

Superiority Complex, 2024
Oil on linen

11. Beth Fiedorek

Blue Izzy, 2024
Glazed stoneware

12. Kathi Schulz

Chronoskimming: Mindstream Interface
Video

13. Alex Hawthorn

O Superman:
“American Planes”
“Long Arms I”
“Long Arms II”
“Four-Star”
“Invade Iraq”, 2023
UV printed 16g aluminium

14. Cheng Cheng

Ai Bust, 2022
3D printed polyvinyl butyral

15. Chris Johst

untitled (tom), 2023
Video, LED fan, PLA

1. Provisional Collective (Tom Leeser x Hirokazu Kosaka)

self<not>self, 2024

Print, burshes

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2. Sterling Hedges

Untitled 1 (Minutiae 1), Untitled 2 (Minutiae 2)

Acrylic on steel, ash and adhesive on steel

Minutiae #1 and #2 explore ideas of identity, perception and time. On found rectangular steel are four marks each, one plate with white paint and one utilizing ash leaving a residual of my finger print.

The metal holds its own memory, completely unknown to the artist and its own time seemingly hard to grasp, the scale outside of human perception yet only evident in its slight exterior deterioration. The fingerprint holds Sterling's own identity but is also removed from traditional/sensorial means of recognition. Through the relationship of prints on the metal, the ideas of perception experienced over time fall into subjectivity while both bare a trace of past contact.

3. Jordan Wong

I Would've Been Happy, 2023

Video

4. Jordan Wong

Hopefully You Remember This, 2023

Glazed ceramic tiles, plywood boards, velcro

Hopefully You Remember This is a tile quilt and an experimental comic book constructed from 210 glazed ceramic tiles. Utilizing recalled domestic spaces of my late father and architectural language, intricately coded pictographs and schematic abstractions are used to map our fraught/nonexistent relationship. The quilt functions as a map that navigates time and geographical space in 3 unique quadrants: San Francisco, New York, and Hong Kong.

5. IMUU (Weilu Ge x Kelon Cen)

Doppelgänger II – Metahuman

Digital Software, Azure Kinect motion capture camera, cables

An interactive video installation with motion tracking. When approaching the TV screen, a random metahuman character will be activated from a database of visual elements. The viewer can interact with their digital doppelgänger, take selfies, and download their photo from a QR code. Doppelgänger II - Metahuman is part of our Doppelgänger series, an ongoing artistic research project examining various systemic and social-political issues in the context of surveillance capitalism.

6. Catherine Hsu

The Gallery of Post-Mortem Portraits

Photographic prints, art gallery placards with human-submitted and AI-generated text

The Gallery of Post-Mortem Portraits explores identity, life, and death as seen through technology's eyes. Using community responses to the question "What do you think happens after death?," this project uses GPT-Neo, VQGAN+CLIP, and 3D software to create abstract portraits of respondents, showing how the rise of big data in recent years has coincided with the degradation and financialization of identities and personal information. Instead of paying for their portraits with dollars, people pay with user input, with language, and with their opinions and beliefs. In this aspect, this project explores data mining and the agency of people involved, while also acting as commentary about the commodification of death in our society. The desire for "digital permanence" has now become increasingly intertwined with capitalism and the idea that you can pay to be distinguishable from others, even after death. Through expensive caskets, fancy funeral proceedings, and now digitized dedications, how expensive is it to die?

Once the provided information is processed, however, the results are ultimately unintelligible. This references a type of "virtual" that is described in Boris Groys's *Self Design, or Productive Narcissism*. According to Groys, self-design, or the rewriting of inner attitudes on external media, not only replaces and survives the human after death, but is also accessible only to machines and not to the human gaze. In the process of immortalization, identities are degraded into pixels and into numbers in 3D space that only computer software can parse.

7. Kai-Luen Liang

Para-Seedlings

2 channel video, transducers, melon seeds, sunflower seeds

In the summer of 2020, packets of seeds started arriving into US mailboxes. They mostly came packaged with Chinese characters and customs labels marked as earrings, trinkets, and various other items. People all over the country had been going through various stages of lockdown for months and these mysterious and unsolicited seeds began appearing randomly. Of course in good social media fashion, places like Reddit and 4chan became breeding grounds for all sorts of wild theories about these seeds. Para-Seedlings is a documentation of what happened to these seeds after arriving in the United States. The stages of growth watered by Orientalist technobabble. These seeds have multiplied and spread, sprouting AI seed faces that were then deep faked with selfies of the artist.

These seeds are invasive, but non-toxic. They are everywhere but rarely ever seen. They are fake shanzhai in the global seed trade. They are imagined. They are real and growing. Grown from machine learning models, global migration, orientalist fears and fantasies, and a geopolitics founded on profit, anxiety and overwork.

8. **Malte Sanger**

aggregate, 2024

Photos: pigment print on recycled metal plates. 10 in x 14 in

Texts: inscribed into recycled metal plates 10 in x 14 in

By unlocking cellphones via facial recognition, mask-like, topographical maps of human faces are created. These are data maps that grow, change, adapt, update, live with us.

Text messages that provide relief when composed but then never sent to their recipients. Which then remain indefinitely as drafts of the unspeakable, dormant in the connected data clouds of their owners.

These parallel realities slumber discreetly in the invisible, nestled close to humanity. Yet, they find convergence within smartphones—devices often so intimately worn close to us that they share our body heat.

The inception of this project involved designing and crafting a custom camera system. This apparatus captured infrared portraits of the trivial instances when users unlock their phones via facial recognition.

The photographs that emerged captured the juncture where individuals have departed the physical realm but are yet to enter the digital domain. These portraits are then juxtaposed with collected text messages that never reached their addressee.

At the heart of this project lies the contrast between a capitalist technology that reduces human beings as mere data points and the deeply human individual reality of life. Despite seemingly disregarding each other, both realities are intertwined and interdependent.

9. **Dongpu Ling**

Mona Cake, 2022

Tufting (yarn, canvas, carpet glue, frame)

Mona Cake is one of the pieces in a body of vandalism art series. Using a tufting gun to weave yarn onto a fabric is a metaphor for the action of deliberate destruction. Tribute to Leonardo da Vinci's Mona Lisa, Mona Cake reemerges the May 29, 2022 event, when a protester smeared a cake on the Mona Lisa at the Louvre Museum in Paris.

10. **Beth Fiedorek**

Blue Izzy, 2024

Glazed stoneware

The sculpture "White Izzy" brings back a memory of the artist's childhood dog who her put to sleep, using ceramic as means of accessing death and the body.

11. **Beth Fiedorek**

Superiority Complex, 2024

Oil on linen

The painting "Superiority Complex" depicts Beth Fiedorek as St Francis of Assisi from a 1643 painting by Jusepe de Ribera. For her, it has been a way of imagining spiritual connection to the physical world and processing Christian iconography in painting.

12. Kathi Schulz

Chronoskimming: Mindstream Interface

Video

Mindstream Interface: A technology that allows for the direct streaming of thoughts, memories, and sensory experiences between minds or to a digital medium, enabling unprecedented forms of communication and experience sharing.

Chronoskimming: The ability to access, observe, or interact with different times through technology, rather than physically traveling through time. “Chronoskimming: Mindstream Interface” delves into the nuanced exploration of virtual and actual identities shaped by digital technologies and networks. It addresses the transformative impact of technology on the self, investigating how the fragmentation of identity in the 21st century necessitates a multifaceted approach to understanding oneself. The piece unfolds a post-human fantasy, probing capabilities to access, observe, or interact across different times through technological means, rather than physical time travel. Questioning the meaning of feminism in today’s digital era, the piece creates an antiportrait of the artist - a cybernetic hyperself - that engages in a psychodrama-like exploration. Emerging as a genderless, transhuman entity, The piece unfolds a post-human fantasy: the collapse of subject object, memory and fiction, future past and present. This portrayal invites viewers to contemplate the complex interplay between time, technology and identity, offering a vision of potential futures.

13. Alex Hawthorn

O Superman: “American Planes” “Long Arms I” “Long Arms II” “Four-Star” “Invade Iraq”, 2023

UV printed 16g aluminium

When Colin Powell died in October of 2021, I found myself thinking back to the events of 20 years prior: the September 11th attacks and the ensuing invasions of Iraq and Afghanistan. Laurie Anderson’s song, “O Superman”, was stuck in my head and I kept thinking about her lyrics from 1981 and their continued resonance in 2001 and in 2021:

“Here come the planes,
They’re American planes, made in America...
And when justice is gone,
There’s always force...
Your petrochemical arms, your military arms,
In your electronic arms.”

The portraits were produced by feeding phrases from “O Superman” and Colin Powell’s New York Times obituary into VQGAN+CLIP, a text-to-image algorithm. Anderson has summarized the song as being about how “technology cannot save you”. I further investigated the linkages between technology and time by style-transferring the resulting images with two artworks that utilized newly-popular technologies in their production from the same years as “O Superman” and Colin Powell’s death: Andy Warhol’s 1981 silkscreen “Superman” and Ryoji Ikea’s 2021 NFT “A Single Number That Has 10,000,086 Digits”.

14. **Cheng Cheng**

Ai Bust, 2022

3D printed polyvinyl butyral

Commemorate of the Pickle Jar 2022 is a multi-media installation consisting of a documentary-style short film, AI synthesized audio-visual work, and a 3D printed sculpture. The project's narrative involves the depiction and data collection of a person who is no longer present in this world. The process of data-collection is revealed through the short film of a series of interviews with relatives of the person and site-visit around Jiangxi province, China, taken in 2021. The film function as a source of data for the AI audio-visual work and 3D printed sculpture as a part of the effort to commemorate the individual. By using machine learning and photogrammetry, the depicted person is reconstructed with nuances taken from close relatives. The direct signifier of the person is obscured, while the collection of heritages reflects the essence. The heritages come in many forms; memories, objects, resemblance, and site. Turning heritages into data, turning a person's existence into data, is practiced with the technologies we encounter. This form of collecting and preserving is endless, and it does not leave us to forget certain things like Facebook reminds us of what we did years ago. This continuity of data collection allows this project to have no end and to continue remembering and commemorating the individual. Although the actual body is not shown at any point, the nuance of the person will be carried on and will continue its life in data form.

15. **Chris Johst**

untitled (tom), 2023

Video, LED fan, PLA

untitled (tom) 2023, is part of an ongoing project transposing the iterative and mutable nature of folklore onto scenes from popular fiction as a way of exploring shifting cultural values. A story is retold with details changed—plastic boards, mimicking wood, float in tandem, and through a portal, an idiot Tom Sawyer contentedly paints his own fence.

About Provisional Collective (Tom Leeser x Hirokazu)

The Provisional Collective has collaborated with numerous artists and has employed a diverse range of projects resulting in online publications, seminars, public art works, videos, installations, sound-based works and socially engaged initiatives.

The Provisional Collective's intent is to explore the relationship between art and life in a technological age by forging temporary collaborations that can occur online, in public spaces, alternative cultural and educational institutions and throughout our everyday landscapes. As a multidisciplinary practice, the collective has engaged in topics such as climate change, arts education within a globalized context, cultural memory and speculative futures. Their projects expand our understanding and experience of social and physical space through a critical process of bearing witness.

Website: <https://viralnet-v4.net/>

Tom Leeser is a digital media artist, educator, curator, and writer. He is Program Director of the Art and Technology Program and Director of the Center for Integrated Media at the California Institute of the Arts (CalArts).

Tom received his BFA and MFA from the San Francisco Art Institute (SFAI). His film, video, online work, interactive installations, and public performances have been exhibited at Eyebeam, the Academy of Motion Picture Arts and Sciences, Machine Project, the Mount Wilson Observatory, MassMoca, The Santa Monica Museum of Art, The Fowler Museum, Redcat Theater, The Kitchen, The Millennium, Siggraph, and film and video festivals worldwide, with support from Art Matters, Creative Time, and the Daniel Langlois Foundation.

Hirokazu Kosaka is a Japanese-born American artist, ordained Shingon Buddhist priest, and the Visual Arts Director at the Japanese American Cultural & Community Center in Little Tokyo, Los Angeles. In 1966 Kosaka moved from Kyoto to Los Angeles where he attended Chouinard Art Institute and received his Bachelor of Fine Arts. While at Chouinard he became influenced by conceptual art, leading to his participation in L.A.'s emerging conceptual art scene during the 1970s. Eventually moving back to Japan, he then traveled to Europe and South America before returning to Los Angeles to live in 1976. In addition to his B.F.A. he also holds a Master of Arts in Theology from Columbia University. His multi-disciplinary practice spans performance art, sculpture, calligraphy, conceptual art, and Kyūdō (Japanese Zen archery). In 2004, Kosaka performed "In Between The Heartbeat" at the Indianapolis Museum of Art, using Kyūdō, electric blankets, and copier machines to comment critically on technology.

Kosaka has been the recipient of awards from the National Endowment for the Arts, The Brody Foundation, the J. Paul Getty Trust Fund, and the California Arts Council. He was a 2016 USA Andrew W. Mellon Fellow. Notable exhibitions include "On the Verandah: Selected Works from 1969-1974" at Benton Museum of Art, Pacific Standard Time: Los Angeles Art, 1945-1980 at the Getty, and "In the Mood" at Museum of Contemporary Art, Los Angeles.

Website: <https://jaccc.org/>

About Sterling Hedges

Sterling Hedges is an artist that produces experiments and reflections on but not limited to: visibility & invisibility, presence & absence, grief, loss, death, rebirth, transformation and trace.

Website: <https://cargocollective.com/sterling>

About Jordan Wong

A collector of souvenir state spoons and overpriced Uni Alpha Gel lead pencils, Jordan Wong is a Chinese-American experimental animator and object maker driven by emotional honesty and analog processes. His practice explores concepts of escapism, loss of control, struggling to remain present, and our inability to communicate with one another. Drawing on autobiographical experiences, his works engage rules, repetition, trauma, and efforts to create a queer lens through which to view the world. His goal is to produce socially engaging, empathetic work from the viewpoint of a queer person of color. His films have screened internationally, including International Film Festival Rotterdam, DOK Leipzig, NewFest, Animafest Zagreb, Japan Media Arts Festival, and the Ann Arbor Film Festival, where he was awarded the Tom Berman Award for Most Promising Filmmaker in 2018.

Website: <https://www.okjordanwong.com/>

Instagram: @okjordanwong

About IMUU (Weilu Ge x Kelon Cen)

IMUU is an artist collective that utilizes light as paint and music as dialogue to create an episodic narrative about a futuristic dystopia. The team consists of animator, composer, directors and creative technologists doing experiments in creative expressions via VR/AR, interactivity, and performance in transformative physical or virtual spaces.

Website: <https://imuu.io/>

Weilu Ge is a composer and media artist based in Cambridge, MA. She works with various media forms, from concert music, installation to video and innovative technology. Her recent practice explores theatrical expressions of sonic, visual and spatial media in interactive and immersive spaces, taking composition and space as critical means to examine relationships between power, system, body, and technology in a social-cultural context. Weilu's works have been performed and exhibited internationally. Weilu holds an Interschool MFA in Art and Technology & Composition & Experimental Sound Practice with a concentration in Integrated Media from the California Institute of the Arts. She is currently a PhD candidate in Creative Practice and Critical Inquiry at Harvard University.

Kelon Cen has worked in many forms of media, from traditional academic art paintings to digital animation and programming. He has explored animation in film and digital forms along with its integration into video installation, dome, and theater projection. "Fluidity" is the word to describe his mastery of the smooth lines in his calligraphy and paintings, the animation of metamorphosis and body movement, and sound-driven editing. His works are influenced by surrealism and have been exhibited in various festivals, including Electronic Language International Festival in São Paulo, Animamix Biennale in Hong Kong, Japan Media Arts Festivals, etc.

About Catherine Hsu

Born in 1999 in Hsinchu, Taiwan, Catherine Hsu is an artist and designer. After graduating with her B.A. in Art Practice and Political Science at University of California, Berkeley in May 2021, Hsu began further exploring human-to-human or human-to-machine relationships, leading her to the Art & Technology program at the California Institute of the Arts, where she graduated with a master's degree in May 2023.

Although Hsu's practice began with traditional and digital illustration, she has come to regard technology as her favorite medium. To Hsu, because it is so ingrained in our lives as a form of communication and interaction, it can actually pass off as unassuming, essentially "hiding in plain sight." Through works such as The Gallery of Post-Mortem Portraits, Hsu has also begun exploring artificial intelligence, which she views as another opaque tool that is becoming more common in our everyday lives and changing how people interact with technology and with each other.

Hsu is currently working in Columbus, Ohio as a designer, and she continues working on her studio practice in her free time.

About Kai-Luen Liang

Kai-Luen Liang is a composer and interdisciplinary artist working in Los Angeles. His work/research is interested in exploring various dimensions of sound and digital media as it relates to technology and erasure, performance, surveillance and prediction, algorithmic divination, identity and migration, and data hacking. He received his undergraduate in Asian American Studies from UC Santa Barbara and MFA from California Institute of the Arts.

His work has been shown at XCOAX Conference for Computation, Communication, Aesthetics & X, South By SouthWest (SXSW2017), ARS Electronica, Beijing 751 Design Week, the Krakow Academy of Fine Arts Gallery. He has performed all over the world at venues and festivals including the Boiler Room (Beijing), Shanghai International Jazz Festival, and Clockenflap Music Festival (Hong Kong). His music has been released on SVB-KLT, Ran Music, Modern Sky, and Robox Neotech (Berlin).

He currently is special faculty at California Institute of the Arts teaching at the Center For Integrated Media as well as the school of Music.

Website: <https://kailuenliang.com/>

About Malte Sanger

Found objects are the crystallization points of Malte Sanger's photography-based works. The human and geological time planes entangled in them are made visible by means of extensive research work, travel and self-built camera systems. His artist books resulting from the projects have received several awards. Malte Sanger holds a master's degree from the University of Art and Design of the State of Hesse, Germany in Philosophy & Aesthetics and Photography, is a recipient of the "new german photography—gute aussichten" award, a fellow of the German Academic Exchange Service (DAAD), and received his MFA in Photo & Media and Integrated Media from CalArts in 2022.

Website: <http://www.maltesaenger.de/>

Instagram: [@malte_saenger](#)

About Dongpu Ling

Dongpu Ling is an intermedia artist born in Shanghai, China, currently based in Los Angeles, California. She is working at the intersection of art and technology. Her works explore the space among digital and physical entities by creating a multidisciplinary relationship with machine intelligence, focusing on the unseen aspects. Her work spans multiple media formats including interactive installations, sculptures, sound, videos, and performances. She is currently a special faculty at California Institute of the Arts teaching at the Center For Integrated Media, and School of Art.

Website: www.dongpu.studio

Instagram: [@xestax](https://www.instagram.com/xestax)

About Beth Fiedorek

Beth Fiedorek (b. 1986, St. Louis, MO) is a Los Angeles-based artist working in painting, ceramic and graphic illustration. She engages these mediums to develop narratives and situations that explore questions of comprehension, humor and psychology. Recent solo and two-person exhibitions include Monte Vista Projects (2022) and MOTOR Los Angeles (2021). Recent group exhibitions include ArtCenter DTLA (2021, 2020), Torrance Art Museum (2021) and The Box (2018). She received an MFA from CalArts in 2018 and a BA from Yale University in 2008.

Website: www.bethfiedorek.com

Instagram: [@feltweather](https://www.instagram.com/feltweather)

About Kathi Schulz

Kathi Schulz is a multi-media artist and creative technologist. Working in various media such as installation, sculpture, performance, video, and sound, she explores the interdependence between technology, body, and mind. Schulz's practice creates a tension between the overly intimate narratives of digital networks and the exploration of systematic schisms of neofeudalistic structures. By using her own body, voice, and practice of digital communication, her work investigates notions of feminism in the digital age. Her practice conjures a space in which technology is not separate from but a part of us, allowing a critical and generative perspective that unfolds new possibilities and means of perception. Schulz holds an MFA in Art and Technology from the California Institute of the Arts and an MFA from Kunstakademie Düsseldorf, Germany.

Website: www.kathischulz.xyz

Instagram: [@prinzessinplastik](https://www.instagram.com/prinzessinplastik)

About Alex Hawthorn

Alex Hawthorn is an artist, composer, and technologist whose work flows between performance, installation, object-making, and sound-making. As a non-binary interdisciplinary artist, Hawthorn is most comfortable outside prescriptive boxes, allowing their research and intuition to shape the form and medium of their projects. They use their work as a lens through which to investigate the natural world, specifically focusing on time: how we experience it, how we have codified it, and how we exist within it. Hawthorn's recent research has focused on geological timescales and the shifting tectonics of Los Angeles.

Alex Hawthorn (b. 1986, Honolulu, Hawaii) received an MFA in Art and Technology & Composition and Experimental Sound Practices from the California Institute of the Arts and a BFA in theater from New York University's Tisch School of the Arts. They have performed at sound art festivals nationally and internationally, most recently as part of the opening of the Floating Transmissions festival in Hamburg, Germany. Hawthorn's work in theatrical sound design has garnered them an Obie award, LA Ovation Awards, and has been heard across North and South America, Australia, Europe, Asia, Africa, and the Middle East. Their work has been featured in Live Design Magazine, Stage Directions Magazine, and Performance Research Journal. Hawthorn has been a guest lecturer at Yale School of Drama and Emerson College and is currently adjunct faculty at NYU's Tisch School of the Arts and special faculty at the California Institute of the Arts. Hawthorn lives and works in New York and Los Angeles.

Website: www.AlexHawthorn.com

Instagram: [@AFHawthorn](https://www.instagram.com/AFHawthorn)

About Cheng Cheng

Cheng Cheng, born in 1996 in China, is a diverse and dynamic artist currently residing in Los Angeles. Cheng's artistic journey encompasses a range of mediums including sculpture, photography, printmaking, and involvement in theater productions. The essence of Cheng's work lies in his deep engagement with the themes of industrialization and modernity, which he explores through his distinctive choice of materials and subjects. His approach to reimagining industrial processes and adopting a formalist view of structure imbues his creations with a controlled yet subtly disruptive quality, where the intentional 'glitch' emerges as a poetic statement within the meticulousness of his work.

Cheng is an alumnus of the prestigious Art Center College of Design in Pasadena, CA, where he earned his Bachelor of Fine Arts in Fine Art. Furthering his education, he obtained a Master of Fine Arts in Art and Technology from the California Institute of the Arts in Valencia, CA. Cheng's creations have graced various exhibitions, including showcases at The Box, Hutto-Patterson Exhibition Hall, student galleries at the Art Center College of Design, ArtCenter DTLA, Keystone Gallery, and Gallery ALSO. Professionally, Cheng simultaneously developed his career as a Printer and a Digital Project and Prototype Specialist at Gemini G.E.L., a renowned printmaking workshop. In these dual roles, he deepened his understanding and proficiency in the art of printmaking while also honing his skills in digital art and technology. Cheng Cheng stands out as an artist who skillfully navigates the intersection of technology and art, bringing forward a unique perspective that challenges and redefines the conventional boundaries of artistic expression.

About Chris Johst

Chris Johst (b. 1991) works with digital fabrication and repurposed technology to examine current modes of social engagement. Scraping cultural archives and developing new ones is a core component of his practice and process. Johst received his BFA from Rhode Island School of Design (Printmaking, 2015) and his MFA from California Institute of the Arts (Art & Technology, 2023). He is currently based in Los Angeles.

Instagram: [@chrisjohst](https://www.instagram.com/chrisjohst)