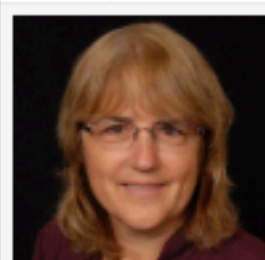


Curators / Exhibition Organizers:

Bonnie Mitchell

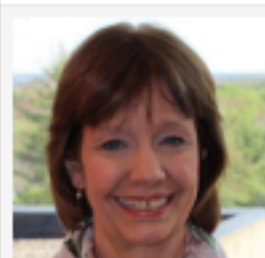
Bowling Green State University



Bonnie Mitchell is a new media artist, online archive developer and a Professor at Bowling Green State University in Digital Arts, in Bowling Green, Ohio, USA. Mitchell is a member of the ISEA International Advisory Committee and ACM SIGGRAPH History and Digital Arts Committee where she focuses on the development of their online archives. Her current creative practice focuses on development of physically immersive data visualization environments that showcase climate change over time. Mitchell's artworks explore spatial and experiential relationships to our physical, social, cultural and psychological environment through interaction, abstraction and audio. She often collaborates with Elaine Lillios, a composer, to create abstract visual music installations and animations that have been shown in hundreds of venues world-wide. Bonnie Mitchell was also an early net-artist producing numerous large-scale international internet art projects that were shown at ISEA, SIGGRAPH and online starting in 1992, garnered an Honorable Mention from Ars Electronica in 1995.

Janice Searleman

Clarkson University

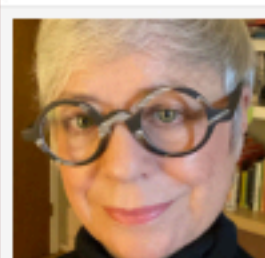


Jan Searleman taught Computer Science at Clarkson University for 37 years, retired in 2015, and since retirement has been an Adjunct Research Professor at Clarkson. Her research areas are Virtual Environments, Human-Computer Interaction, and Artificial Intelligence. In 1979, Jan, along with colleague James Lynch, established a major in Computer Science. She was also instrumental in creating Clarkson's MS and PhD in Computer Science. Jan created and taught a variety of CS courses, including Artificial Intelligence in 1979, and Computer Graphics in 1980 (in the days of a green dot on a black screen). In the 1990s, she created a student lab in Virtual Reality, and introduced a course on Virtual Environments. A senior member of the ACM since 1976, and of SIGGRAPH since 1978, Jan established Clarkson's ACM student chapter in 1980. She also created Clarkson's ACM SIGGRAPH student chapter. She advised both chapters until her retirement.

Jurors:

Pat Badani

Independent Cultural Producer at ISEA Board



Pat Badani draws from the fields of media art, science, and technology to explore the intersectionality of environmental and social justice issues. She has exhibited broadly in North and South America, Europe, and Asia. Projects have been distinguished with awards from the Canada Council for the Arts; the Robert Heineken Trust Fund; DCASE; Illinois Arts Council; National Endowment for the Arts Fellowship @ MacDowell, and recognized with nominations by Creative Capital, Art Matters, and AWAW. Badani has participated with her essays and talks in over 15 countries. Her scholarly trajectory includes the roles of Editor-in-Chief of Media-N Journal/New Media Caucus (USA); and Lead Guest Editor of "Artologie", EHESS (France). Since 2017, she serves on the Board of Directors of ISEA International overseeing the continuation of the annual symposia.
<https://patbadani.net/>

Johannes DeYoung

Carnegie Mellon University



Johannes DeYoung is a multidisciplinary artist who works at the intersection of computational and material processes. His moving-image works have been exhibited internationally in galleries and museums in countries such as Australia, Brazil, Canada, Germany, Ireland, Spain, Taiwan, and the USA, as well as being featured in The New York Times, The New York Post, The Huffington Post, and Dossier Journal. He is Assistant Professor of Electronic and Time-Based Media at Carnegie Mellon University. He previously taught at Yale University School of Art (2008–2018), where he was appointed Senior Critic and Director of the Center for Collaborative Arts and Media, and at the Yale School of Drama, where he was appointed Lecturer in Design.

Liliana Conlisk Gallegos

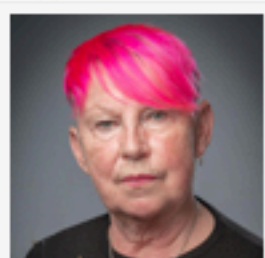
California State University, San Bernardino



With the goal of advancing the certain decolonial turn, my live, interactive media art production and rasquache performances generate culturally specific, collective, technocultural creative spaces of production that reconnect Chicana/o/x Mestiza Indigenous wisdom and conocimiento to their ongoing technological and scientific contributions, still currently "overlooked" through the logic of the decaying Eurocentric project of Modernity. As a transfronteriza (perpetual border crosser), the current limited perceptions of what research, media, and technology can be and do are like a yonke (junkyard), from which pieces are upcycled and repurposed to amplify individual and collective expression, community healing, and social justice.

Sue Gollifer

Brighton University

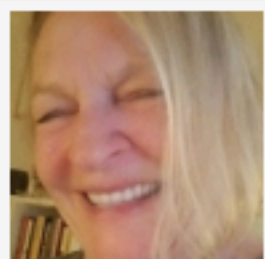


She is a Principal Lecturer and the Course Leader for an MA in Digital Media Arts, at the University of Brighton, UK. The Executive Director of ISEA International. Plus a member of a number of International committees including the ACM SIGGRAPH Digital Arts Committee and the 'ACM SIGGRAPH External Relations Committee'.

A pioneer of early computer art, she has continuously explored the relationship between technology and the arts. She is a curator and a reviewer for SIGGRAPH, SIGGRAPH Asia and for ISEA Symposiums. Her personal art works are held in both national and international public and private collections.

Kathy Rae Huffman

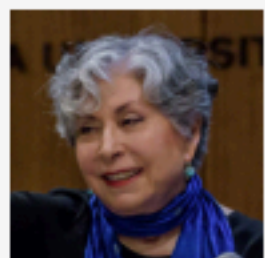
Independent Curator



Kathy Rae Huffman is an American freelance curator, networker, and writer. Since the early 1980s, she has curated media exhibitions, and coordinated events for museums, international media art festivals and arts initiatives. Her interest in artists' television and video art, and her passion for feminist strategies in online environments promote activist positions. Huffman co-founded FACES: Gender/Technology/Art, an online community for women in 1997, and VRML Art (later Web3D Art) with Van Gogh TV in 1998. She has traveled extensively in Central and Eastern Europe. She is a member of the Digital Arts Community Committee and currently resides in Southern California. Faces-Lnet

Aviva Rahmani

Institute for Arctic and Alpine Research, University of Colorado at Boulder



Aviva Rahmani, best known for her projects, The Blue Trees Symphony and Ghost Nets, has exhibited, published and been written about internationally, including at the Independent Museum of Contemporary Art, Cyprus; the Boulder Museum of Contemporary Art, CO; the Hudson River Museum, NY; the Cincinnati Center for Contemporary Art, OH; and the Joseph Beuys 100 days of Conference Pavilion, for the 2007 Venice Biennale, Italy. She received fellowships from NYFA, ABOG and the NEA. Her PhD is from Plymouth University, UK and her masters from CalArts. Rahmani authored "Divining Chaos" and co-edited "Ecoart in Action" (2022 pub New Village Press).

Dr. Jill Scott

University of the Arts, Switzerland



Professor Dr. Jill Scott is a media artist, a writer and art and science researcher. Currently, she directs LASER Salon in Zurich for Leonardo Society USA. She is professor emerita from the Institute for Cultural Studies in the Arts, at the Zurich University of the Arts (ZhdK) in Zürich and founded their Artists-in-Labs Program in 2000. Her own artwork spans 44 years of production and international exhibitions about the human body and body politics. In the last 20 years she has focused on art experiments about neuroscience, molecular biology, and ecology. She has also published six books on art and science research.

Victoria Szabo

Duke University



Victoria Szabo is a Research Professor of Visual and Media Studies and Gender, Sexuality & Feminist Studies at Duke University. She is Director of Graduate Studies for the PhD in Computational Media, Arts & Cultures, Program Director for Information Science + Studies, and Director of the Duke Digital Humanities Initiative at the John Hope Franklin Humanities Institute. She is also Chair of the ACM SIGGRAPH Digital Arts Community and partner in the Psychasthenia Studio Art Collective. Her work focuses on critical digital humanities and computational media arts, with an emphasis on place-based and archives-driven interactive media, AR, and digital storytelling.

Bart Woodstrup

Bowling Green State University



Bart Woodstrup is an artist and musician working in time-based, electronic media with an emphasis on the integration of sound and visuals. A theme of his work has been to parse issues of technology at the boundary between humanity and nature, with scrutiny for environmental concerns. This is exemplified by installation work, environmental data visualizations, and work that incorporates alternative energy as a power source. When not teaching in the Digital Arts department of Bowling Green State University, he can be found hacking solar powered LED lawn lamps and inventing ways to carbon-neutrally power his plethora of electronic gadgets.

Rebecca Ruige Xu

Syracuse University



Rebecca Ruige Xu's artwork and research interests include artistic data visualization, visual music, experimental animation, interactive installations, digital performance and virtual reality. Her recent work has been exhibited internationally at: SIGGRAPH & SIGGRAPH Asia Art Gallery; ISEA; Ars Electronica; IEEE VIS Arts Program; Museum of Contemporary Art, Italy; Los Angeles Center for Digital Art, USA; CYNETart, Germany; International Digital Art Exhibition, China and Boston Cyberarts Festival, USA. Xu was the co-founder of the China VIS Arts Program (China VISAP) and is currently a professor in Computer Art and Animation at Syracuse University.