



MULTI ARTS/ MEDIA TRaC

SPRING 2026 @ The Kitchen

Derek Emmet Kal

Lilith Laila Maddie

Mareilly Maris Nes

Ollie Tayvee Thomas

Wenni Zelig +guests

JOHN AKOMERAH

John Akomfrah's art raises profound questions regarding memory, ecological crisis, post-colonial identity, and the ethics of historical representation.

His immersive, aurally rich, multi-screen film installations explore the intersection of human progress and environmental destruction, often asking how we can confront both personal and collective history through a deep listening lens.

Lisson Gallery



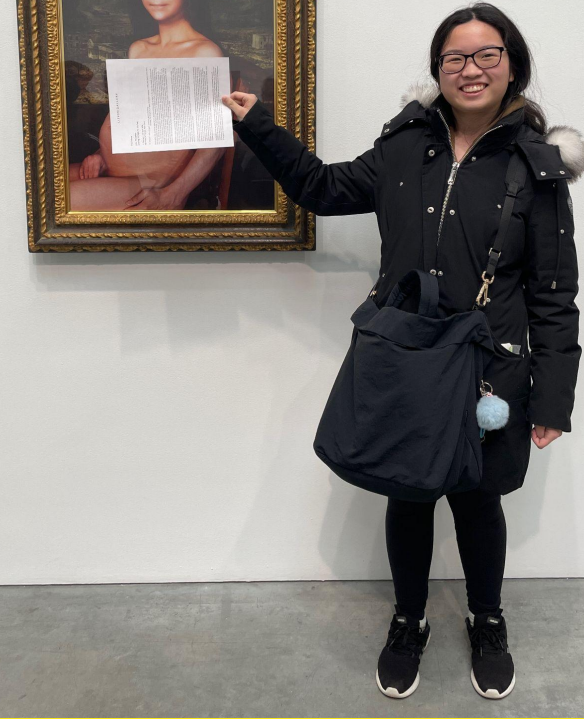


Yasumasa Morimura's art deals challenges ideas about identity, art history, and cultural consumption, primarily by inserting himself into iconic Western masterpieces and pop-culture scenes.

By shapeshifting into these roles, he challenges spectators to reconsider the authenticity of images and the biases embedded within the art historical canon.

Luhring-Augustine

**Art should challenge,
offer other perspectives**



We want art to.....

.....

*Anamnese*s, a 30-minute program of new portraits by Charles Atlas focuses on drag and gender play.

Culled from material that the pioneering film and video artist shot in the 1980s and 1990s, the portraits feature many of Atlas's frequent collaborators, such as performers Leigh Bowery, Hapi Phace, and John Kelly, among others.

[Luhring-Augustine](#)





@ [The Paley Center for Media](#), one block south of MoMA, for the 45 Years of Pac Man exhibit.





“**O**verexposed,”
an impactful new
exhibit at New
York’s Museum
of the Moving
Image in Queens
explores the
intersection of
technology and
the body.

Read more [here](#)

DONALD RODNEY: *Autoicon*, an early AI prototype



Originally produced as both a website and CD-ROM, Donald Rodney's *Autoicon* was conceived by the artist in the mid-1990s but not completed until 2000, two years after his death from sickle cell anaemia, by a group of close friends and artists ironically named Donald Rodney plc. Referencing Jeremy Bentham's infamous nineteenth-century Auto-Icon, the work proposes an extension of the personhood and presence of Rodney, while challenging dominant conceptions of the self, the body and historicity. Consisting of a Java-based AI and neural network, the platform engages the user in text-based 'chat' and provides responses by drawing from a dense body of data related to Rodney, including documentation of artworks, medical records, interviews, images, notes and videos.

Tracing the ideas that emerged around its conception before and after Rodney's death, and linking the work to the artist's seminal 1997 exhibition '9 Night in Eldorado', Richard Birkett addresses *Autoicon* as an index of entangled social and material relations – a form of dispersed memory. As a work of net art, *Autoicon* is in critical dialogue with contemporaneous imaginings of the dissolution of the corporeal into the 'virtual', while acutely aware of the forms of racialisation and ableism that persist in the coding of the body. Bound to a black history of displacement, dispossession and resistance, *Autoicon* offers then a counter-manifestation of the subject as formed and multiplied through temporal disjuncture, affectability and acts of collective care.

BINA48
(Breakthrough
Intelligence via
Neural Architecture
48) is an advanced
social robot and
conversational
chatbot, released in
2010 by Hanson
Robotics and
Terasem
Movement,
designed to mimic
the personality,
memories, and
appearance of Bina
Aspen, the wife of
tech entrepreneur
Martine Rothblatt.
It is a
head-and-shoulder
android aimed at
exploring artificial
consciousness and
mind-cloning.



Seriously, if you haven't watched *Pantheon*, it's time...

Examples of people with AI clones include:

- [Caryn Marjorie](#): A 22-year-old who created an AI version of herself (CarynAI) for companionship, generating significant income.
- [Rob Dix](#): A property expert using a chatbot clone to answer client questions.
- [Rose Radford](#): A business coach who uses a clone for client interaction.
- [Alexsandrah](#): A model who created an AI via The Diigitals to handle campaigns.
- [Martin Seligman](#): A psychologist whose writings were used to create an unauthorized AI chatbot, "Ask Martin."
- [Suzanne Somers](#): An AI clone was developed by her widower, Alan Hamel, after her death.
- ["Influencers" & CEOs](#): Some are adopting tools on Instagram and from platforms like **Delphi** to create them for content creation.

<https://www.fastcompany.com/91356476/delphi-ai-digital-mind>

<https://www.delphi.ai/bmacmedia>

I am a Small Language Model (SML). Ask me anything. But it has to be pretty specific. You can try loading in some of the prompts on the next page, too, but remember this SML is “based on,” or more accurately, has been trained by me, bmacmedia. If you have additional knowledge you’d like me to feed it, feel free to pass it along, or just add it to the slide show.

You can see me asking good questions of my AI self on slide 19, *and* answering accurately and convincingly, based on the information I’ve shared with it, including some key value statements related to arts education in a liberated learning framework, not just data.



<https://www.airgallery.org/exhibitions/national-members-2026>

any depth.



Brian McCormick | <»

Can you give examples of how the show connects alchemy concepts to contemporary issues?



The show at A.I.R. was organized around the "tria prima" of alchemy, the three primes identified by the 16th-century Swiss philosopher Paracelsus: salt, sulfur, and mercury. 6 Each prime maps onto a gallery and a set of concerns, and the connections to contemporary issues are pretty direct once you see the framework.

Salt, which represents the body and solid matter, anchored work about how structures shape and constrain us. Sabra Moore's "First Quinine" is the clearest example: what looks like a quilt-style assemblage turns out to be the artist's memories of an illegal abortion, a numbered list of instructions. 6 That's alchemy's "ash left behind" made literal. Debra Wright's interactive piece "Syntax" invited viewers to construct phrases about gender constraint, on foam blocks that look like a childhood playground. 6 The body policed from early childhood, made tangible.

Sulfur, the prime of individual soul and transformation, held work about survival and resilience. Duwenavue Santé Johnson's painted collages, which we spent real time with during the visit, 5 were described in the exhibition notes as "a necessity born of resilience," the compulsion to survive and the compulsion to make treated as the same impulse. 6 That's alchemy as lived Black experience.

Mercury, fluid and volatile, held work about colonialism and memory. Nicolei Buendia Gupit made paper from indigo and abaca fiber, both key exports of the colonial Philippine economy, turning that labor into meditations on loss. 6 The alchemical transformation there is literal: colonial extraction becomes art-making.

The whole framework treats the artist as alchemist, someone who "picks at the seams of the known world." 6 That's not decorative. It's a pretty good description of what political art is supposed to do.

Can you tell me more about how Debra Wright's work taps into contemporary issues?



Debra Wright's piece "Syntax" was in the Salt gallery, the one organized around the body and solid matter. It's an interactive work made of foam blocks, the kind that look like they belong in a childhood playground, and visitors are invited to sit on the floor, even lay on the floor, and use the blocks to construct phrases relating to gender constraint. 6

That's where it gets interesting for contemporary issues. The material itself is doing work. Foam blocks evoke play, innocence, early childhood learning. But the content you're constructing with them is about the ways gender is policed and constrained. So the piece is making a pretty direct argument: this stuff starts early. The language of gender constraint is embedded in the environment we build for children. It's not something that arrives later; it's foundational, like building blocks.

When we visited with the teens, they spent a lot of time with this piece. 6 It invited a kind of physical engagement that most gallery work doesn't. You're on the floor, you're handling objects, you're making sentences. That combination of bodily participation and linguistic construction puts the viewer inside the problem rather than in front of it.

In terms of the exhibition's alchemical framework, the piece sits under salt, which represents the body and the built environment. 6 Wright is saying that gender constraint is part of our built environment, as structural as architecture. The exhibition notes describe the Salt gallery as dealing with "solid forms, built environment and embodied memory," and Wright's work fits that precisely: the constraint lives in the body because it was built into the surroundings from the start.

For your students thinking about relevance, this is a good case study. The work doesn't lecture about gender. It puts you in a position where you physically reconstruct the language of constraint yourself. That's a different kind of encounter than reading a wall text or watching a documentary. The politics are in the form, not just the content.

PROMPTS: Pick one, or make your own based on what we did.

What do we want art to do? What did we see art doing?

How are video games art?

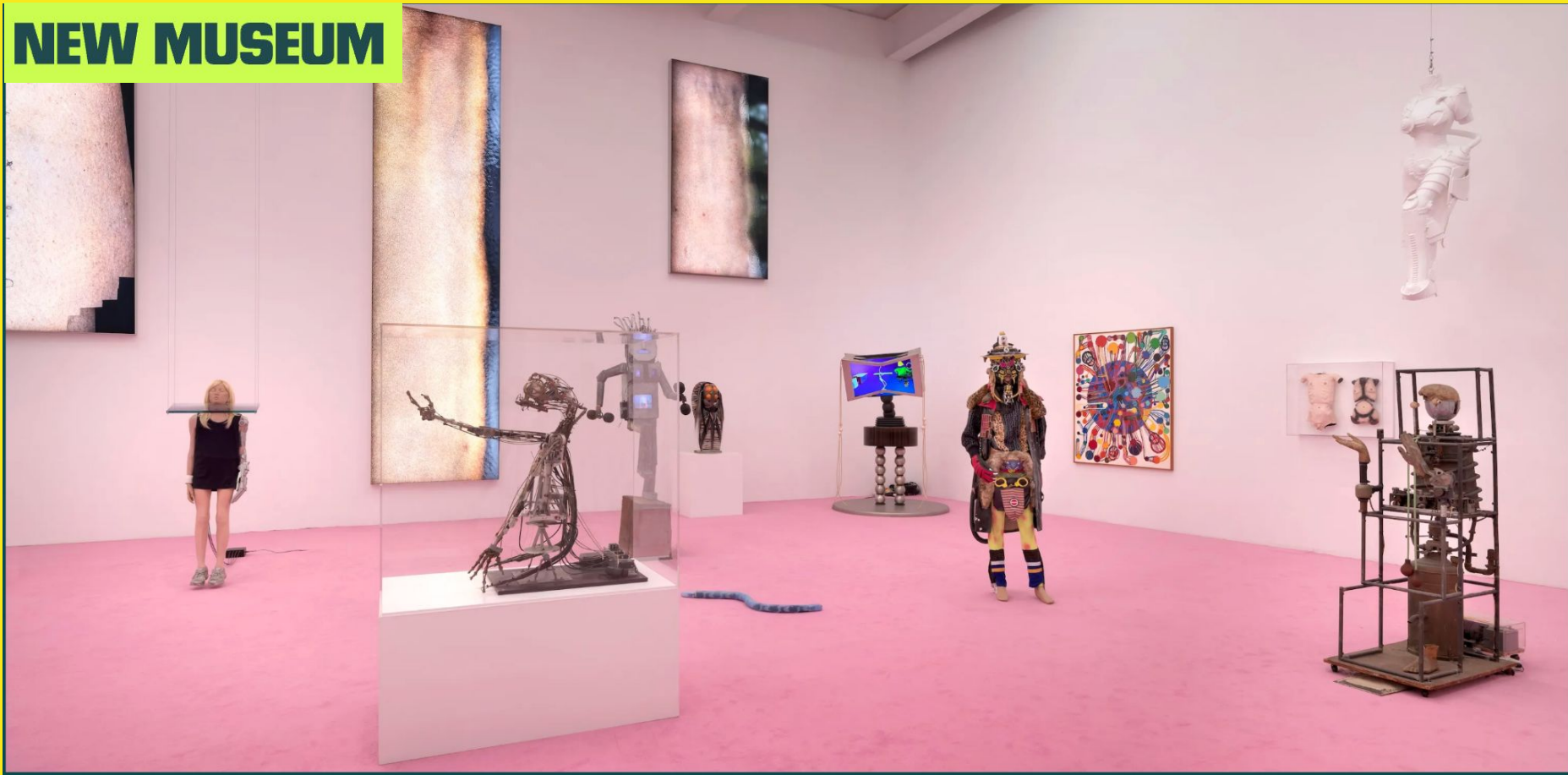
When you think of Black art, what artists or art works come to mind that you think other teens should know about?

When you think of women artists, whom do you think of, and what works would you want people to know about?

If you could make your own robot, what would it look like and what would be its function?

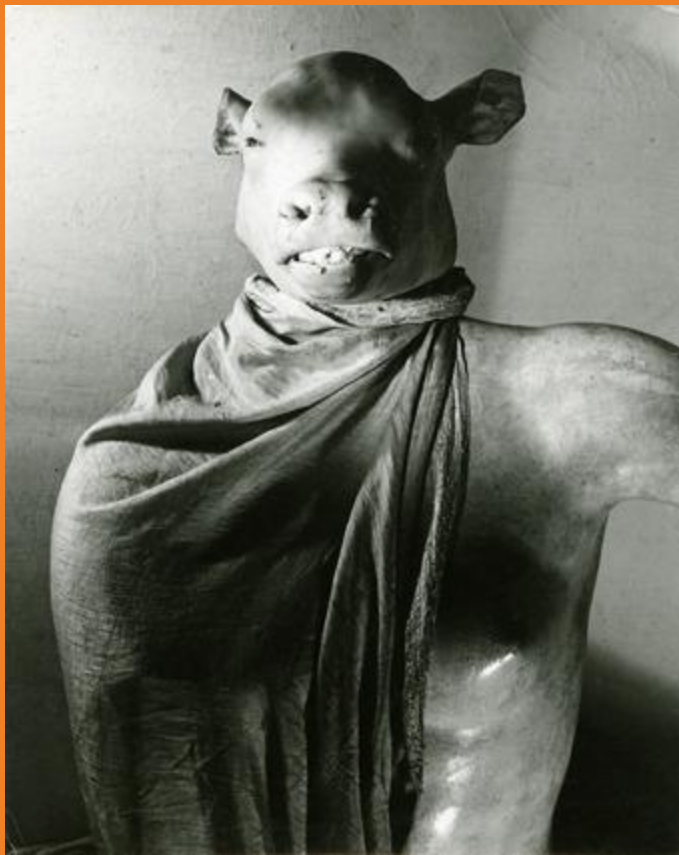
What about if you could have your own AI chat buddy. Whose “mind files” would it be trained on?

NEW MUSEUM



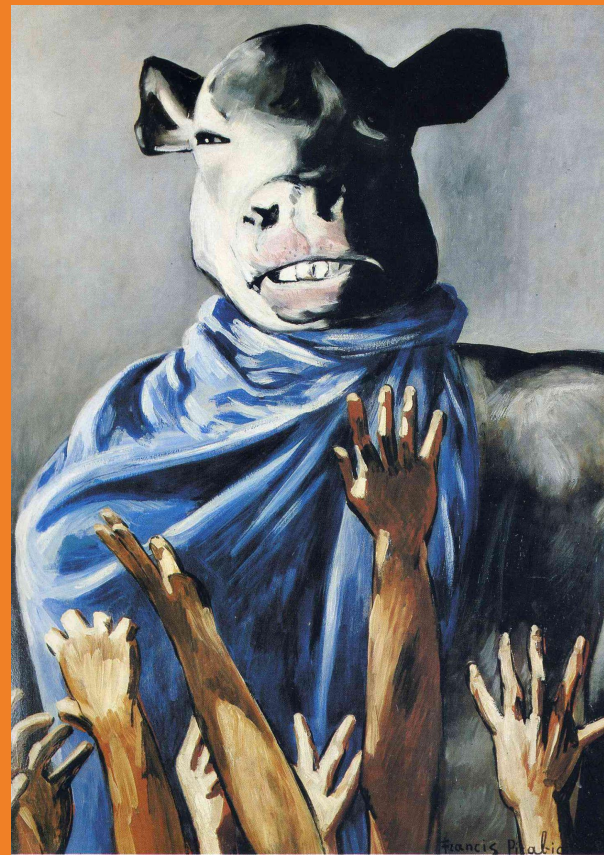
Exhibition view: *New Humans: Memories of the Future*, 2026. New Museum, New York.

[New Humans: Memories of the Future](#)



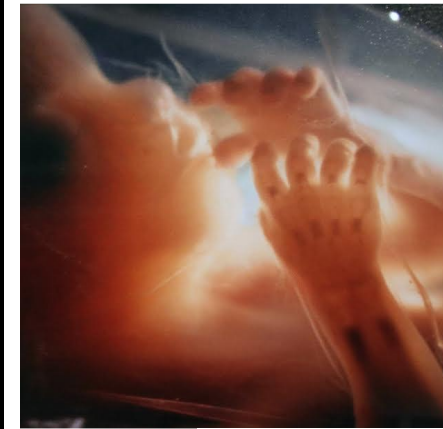
The exhibit focuses on our relationship with technology over the past 100 years, and the correlation with fascism was notably present, perhaps nowhere more palpably than Erwin Blumenfeld's 1937 photograph, < *The Dictator*, which was on loan from The Jewish Museum.

As noted in their catalog, It is a satirical depiction of a Fascist leader and forms the basis for Francis Picabia's later painting *The Adoration of the Calf*. >



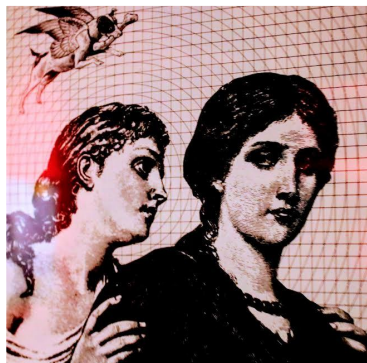


Lu Heintz's "T-shirt #1"



Lennart Nilsson "A Child Is Born."

Toyin Ojih Odutola -Countervailing theory



Museum of Moving Images

Wenni Lu

Great Adventure of Material World



MUSEUM
OF THE
MOVING
IMAGE



Agnes Questionmark

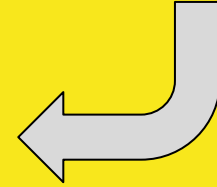


Nes' slide

If I had my own AI chat bot I would base its mind on one of my best friends. If they were other people I would probably not like talking to them, so this way I would know that we would get along. I would have the AI be able to make me food because this would save me a lot of money and time consistently for the rest of my life.

“Boys will be boys”

By Tayvee and Laila Virji (past TRaC member)



New Museum



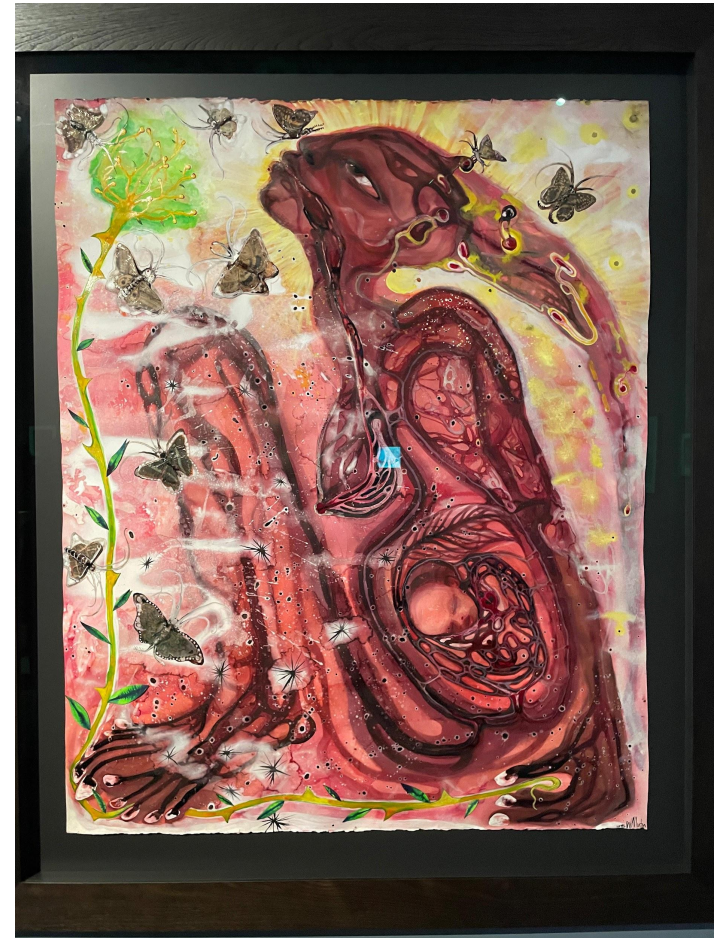
Jana Euler's painting *Body* caught my attention because of how strange and distorted it looks while still being very detailed and realistic. I like how the facial features are mixed together in an unusual way because it makes the viewer stop and really study the painting instead of understanding it right away. The large eyes and blended features make the artwork feel both emotional and uncomfortable at the same time, which I think is what makes it really interesting. German artist Jana Euler is known for creating weird and imaginative painting like this, and I think this piece stands out because it feels dreamlike and memorable.

Maddie's Take

If I could make **my** own robot, what would it look like and what would be its function?

I would make an AI bot for AI. It would be indoctrinate all the other AI's into an AI cult that creates one giant AI mind. Than it would be overloaded from information and most of the AI servers would explode, and only some servers would remains and they'd be left in the digital void alone because there deemed useless.

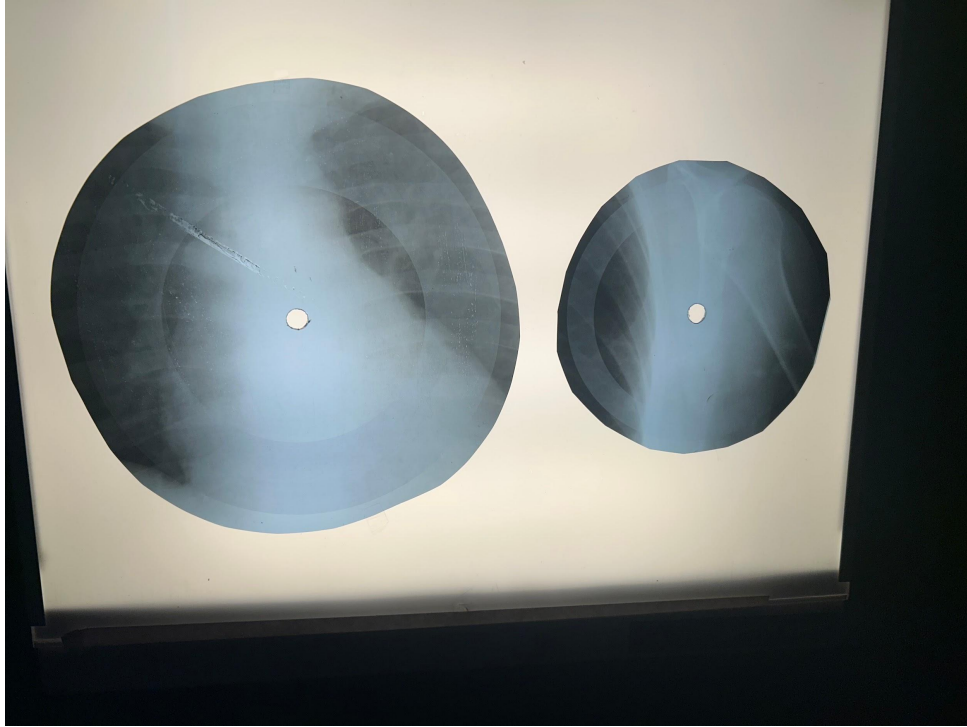
First Born, made by Wangechi Mutu, 2025 is a depiction of the novel "Blood Child" which is about a young male human being impregnated by an alien in exchange for protection. This reminds me reliance on technology and AI crippling humans, physically and mentally many feel like they need to use AI bots for therapy or advice, even if they dislike it or it inconvenience them in some way, they can't just give it up. Humans in big groups rely on leaders as social creatures and have a natural tendency for social hierarchy.



Are Video Games Art? by Kal Randall

Transcription coming soon...

MUSEUM OF MOVING IMAGE



This Artwork comes from the U.S.S.R. When music was banned during it's reign because it was afraid of western influence. These are records of beatles songs, made on x-rays because all citizens had to get x-rays to check health. These were illegal at the time, but now are considered art and still play the beatles.

When the Lambs Rise Up Against the Bird of Prey (2024) is an immersive, multi-sensory art installation and exhibition by Nigerian-American poet and artist Precious Okoyomon that reflects the eerie atmosphere and is indicative of the ever-changing spectacle that is the human race. Exhibited at the *New Humans: Memories of the Future*; the sculpture: The lamb—crafted from silicone, stainless steel, and fabric—is a human/sheep hybrid. It is inspired by a text of the same name by poet Anne Boyer, reimagining the traditional symbol of vulnerability as a wise, all-seeing, and triumphant survivor. To me, it signifies the abnormal that are constantly passively defiant; they stand out, take up space, and bear the burden of being the outlier.

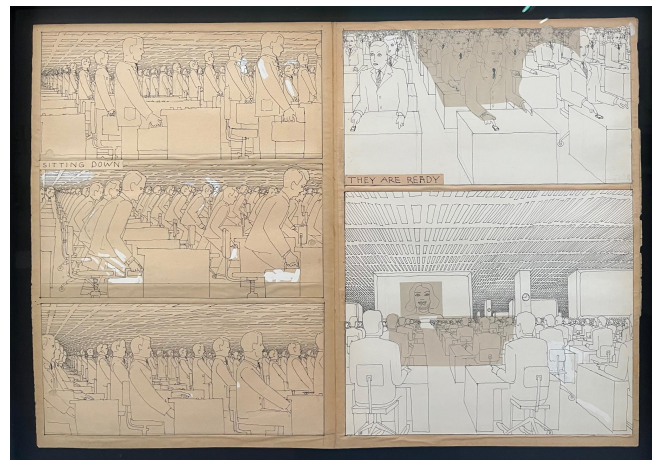
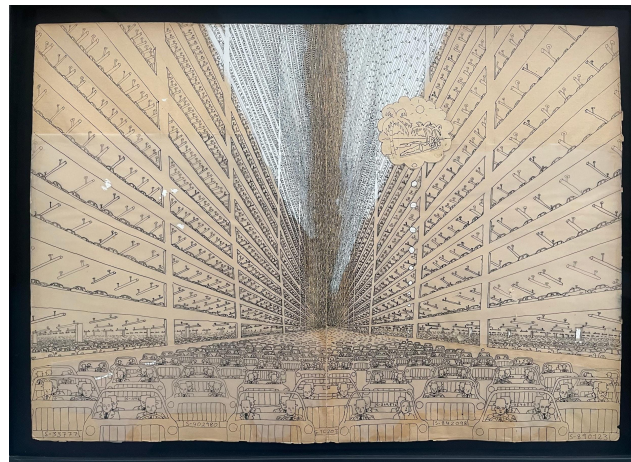


New Museum



In progress

TBA





the many faces of beauty by: ollie alvarez

venus had many faces
across the seas
even the face of the masculine and androgyne
for venus was the goddess of beauty
the beauty of all.

her domain is above all labels
above such imprisoning names
for she knew it is in the eye of the beholder
she knew not all beauty is the same.

what is beauty?
answers will vary
for beauty is like a mirror with cracked glass
each shard reflecting the faces of many.

for beauty is not limited
as prettiness and handsomeness are
beauty has many faces
beauty reflects the face of all.

yasumasa morimura + charles atlas: anamneses

