



Sunapanta
GOA CENTRE FOR THE ARTS

this.generation

an exhibition of code-based practices

Curated by Srinivas Mangipudi

December 2023 - March 2024

what do we do?
can there be a fixed truth,
in an infinitely generative
universe?

has the past
finished
generating?
will it ever?

visions
drawings
algorithms

can all the
images ever
be generated?

how much of
the algorithm
are we?

Foreword

Our vision at Sunaparanta has always been to cultivate an environment where thoughts and questions find space for nourishment and can become the testing field for new ideas, and experiments to flourish. It is precisely within this nurturing cocoon that genesis of this show emerges. It is also a reflection of our emphasis on innovation being the first exhibition in India dedicated to generative and code-based practices. *this.generation* brings together a plurality of voices traversing the tensions between artificial and natural and the dynamism between human expression and technology.

Isheta D Salgaocar
Patron, Sunaparanta Goa Centre for the Arts

Introduction

What is an algorithm? How do we encounter it? *this.generation* sets an instruction from where a series of patterns arise. This code has the effect of churning multiple variations coming out of this singular source.

The mathematician Ptolemy theorised that 'planets orbit in tiny circles known as epicycles and the epicycle that orbited the Earth was called a deferent. Seen from Earth, it appeared as if the planet had a looping or retrograde motion and during this time, planets stop and begin to move backwards in space. What happens in this moment when planets seem to move (but they don't actually) in reverse direction and how does it affect us on Earth?'

In addition to Ptolemy's calculation, the philosopher Epicurus argued that as atoms moved through the void, there were instances where they began to swerve from their determined paths. This, in turn, led to new causal chains and set into play, new unforeseen and illogical directions that gave way to random and chance encounters. Without the swerve, nothing happens - whether good or bad, destructive or productive. What are the implications of 'randomness' and can this turn into a field of investigation into the unfamiliar?

This emergent approach combines randomness with order by way of constructing a system that can generate unpredictable events, all connected by their common code of origin. It is human nature as we arrange visual data into patterns rather than separate components.

It is the idea of gestalt, that a system is more than the sum of its parts, and that the simplest rule can lead to complex phenomena at the macro level. In isolation they are meaningless, but together they enrich, feed and grow from each other.

The emphasis on chance discoveries is at the crux of this exhibition. It extends the medium of technology to include drawing, painting, sculpture, performance, architecture, agriculture. Within this structure, as we tease the tensions between control and letting go, the show enters into a dialogue between humans and computers, machines and nature. It also expands the possibilities for autonomy and knowledge production based on systems of collaboration, sharing, solidarity. Pushing further, the instruction acts as an interface plunging deeper into the recesses of memory and processes of thinking. Individual skills, histories, knowledges enter its field turning it into a contaminated, perpetually enriched collective vortex. Within this framework of chance, from where this dance between materiality and abstractness takes its leap, the medium liberates itself and something beautiful emerges.

Leandré D'Souza
Creative Director, Sunaparanta Goa Centre for the Arts

Curator's Note

The process itself is generative.

I have been drawing to learn about myself to surface feelings and emotional states that are normally not accessible to us to scrutinize and to understand what goes inside of us. My works are mostly a result of this dialogue between thought and action. In this essence, I work with drawing as a tool for cognitive learning where each mark-making action bears the potential to inform us of new understanding.

Collaborative exchanges in mediums of drawing, painting, video, sound, urban intervention, generative algorithms, live scribing etc, often mixing everything together is something I enjoy doing, and as a result it has become the crux of my practice. For me, this interdisciplinary and participatory play environment, is the most fertile learning space.

I have been using generative computational structures as a support for exploring art for the past 20 years. This was partly due to my educational background and work as a programmer where I was working with data to create various platforms, models and tools for data analysis, visualization, etc. When I transitioned to working as an artist full time, the practice of coding stayed with me and I got more interested in my earlier work, after quitting it. Hence, it has naturally followed into exploring visual and sound aesthetics native to a machine by coding algorithms and various other tools along with my primary practice of drawing, more so to understand and further the potential of what drawing can be.

Since the past few years, I have been exploring ways of engaging with algorithmic thought forms and nativity of instructions to explore the construction of an idea and its infinite generative possibilities, seeding the thoughts for *this.generation*. The primary motive is to see generative art as an extension of algorithmic processes that everyone already uses intuitively and to surface an expanded notion of emergent aesthetics that act as our collective guiding principles.

In a larger context, the idea of this exhibition seeks to create access to the notion of embedded code in everything, and open up a space for collective iterations in an age of endless generation.

The artists in the exhibition come from the usage of diverse primary mediums and work methodologies. They are also spread across the planet and range in ages from 16 to 80 years with two artists being part of the exhibition posthumously. They invite a closer look at the instantiation of a process, instruction or an algorithm so as to bring it into life in an expanded notion of drawing, signifying a key marker for what can be considered real in a post autonomous age.

Srinivas Mangipudi
Curator, *this.generation*

Nasreen Mohamedi

Sol LeWitt

John Simon Jr.

Nikhil Chopra

Sasha Stiles

Licia He

Eva Hauschild

Siddharth Gosavi

Ira Greenberg

Laya Mathikshara

Ryan Woodring

MCHX

Karthik Dondeti

Anushka Trivedi

TimeBlur

Bhisaji Gadekar

Tallulah D'Silva

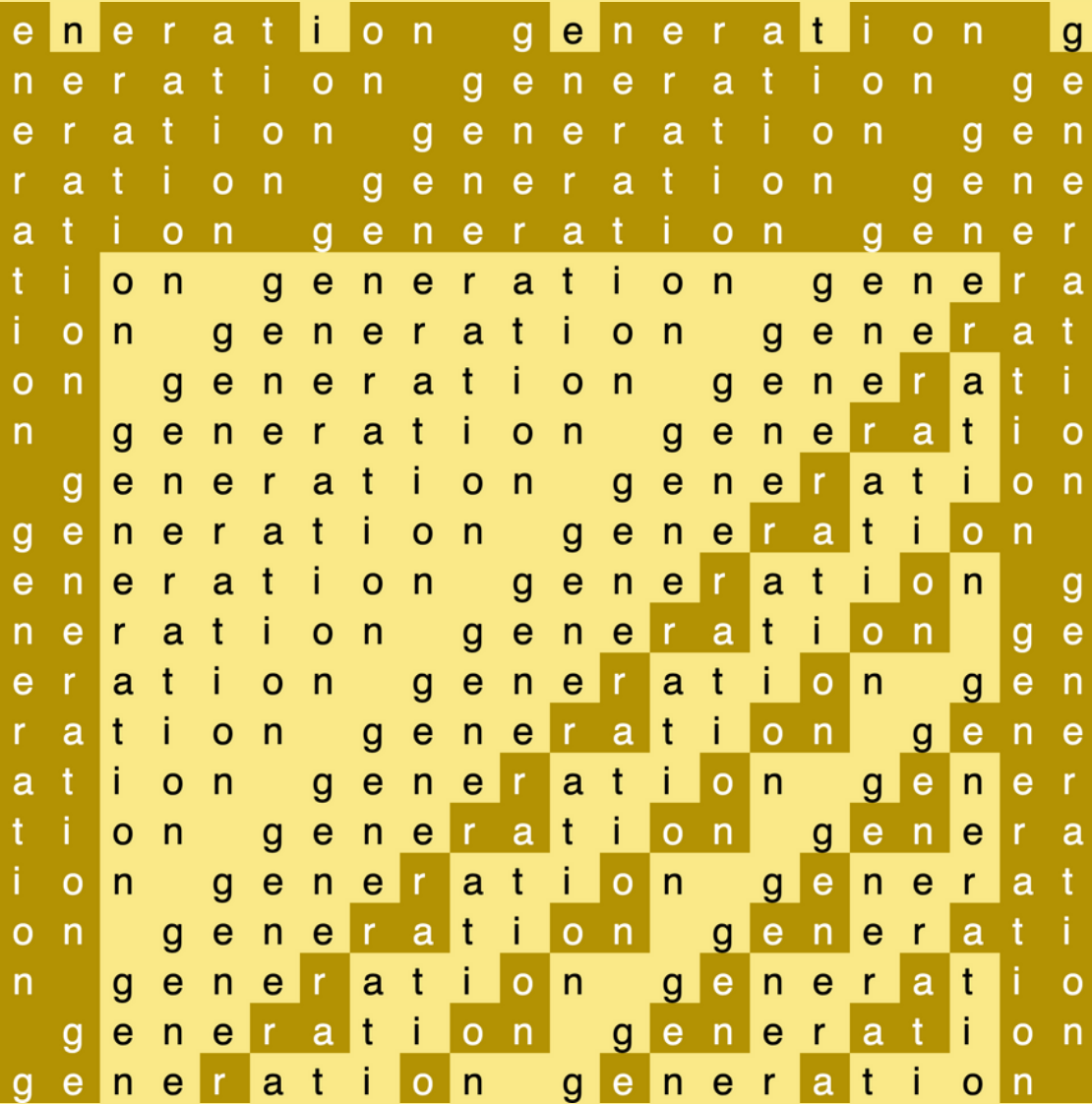
Climate Recipes

khwampa

Nasreen Mohamedi

How It Has Always Been

2 drawings, pencil, ink on paper





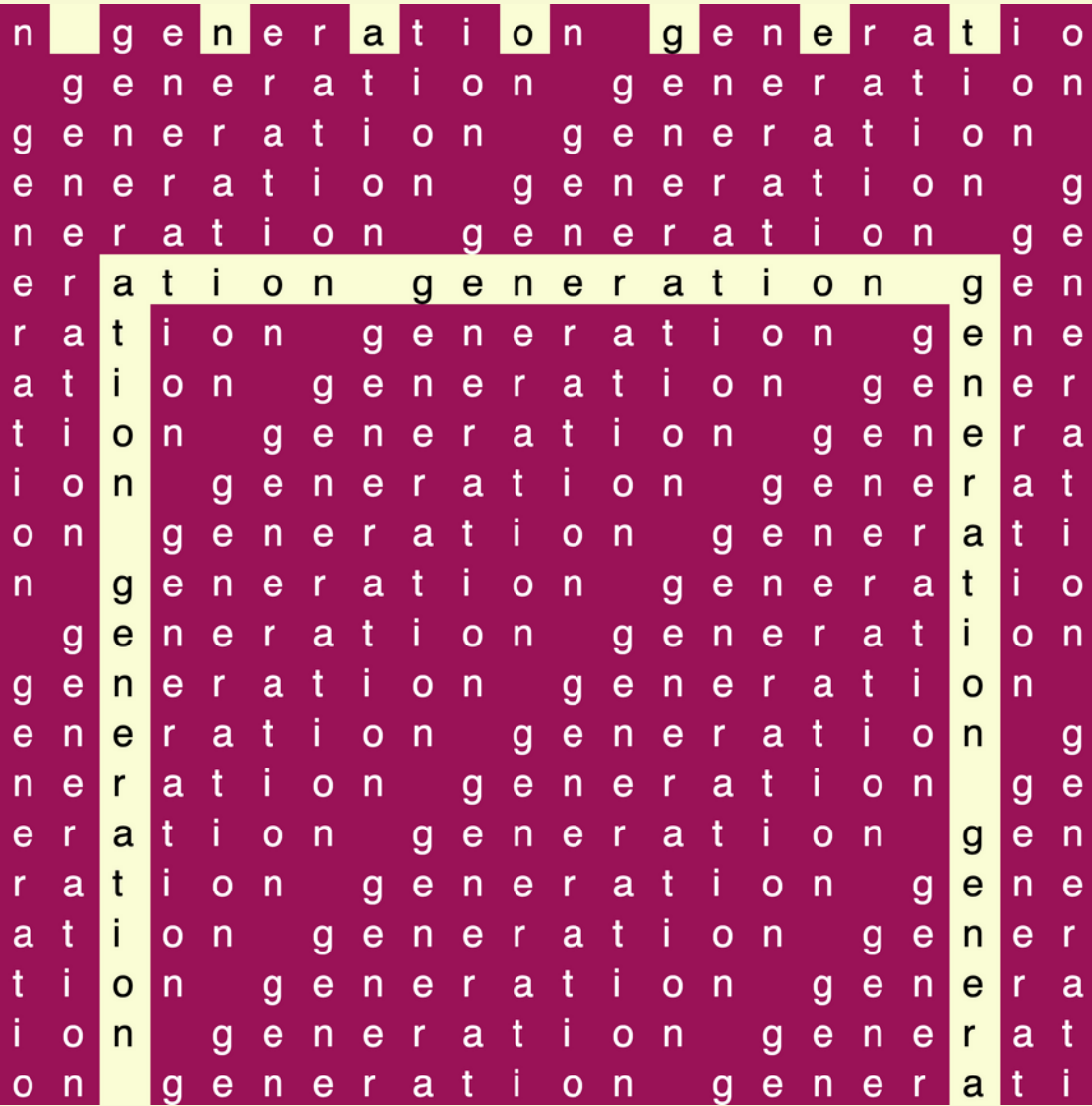
Nasreen's work, thinking about the play of light and geometry, hints at the preciseness of innate queries into the nature of things. These works form a counter narrative to the exactness of machines whereby these divisions are diffused through her work. Much ahead of time, her formal application into drafting lines and intersections are calculated studies whereas some of her earlier works were free-hand drawn landscape and ink studies.

This process of evolution, to minimize human trace from the drawings, offers a paradoxical shift to the contemporary generative code-based artists' efforts to produce outputs that look completely human. This breaking through of the self is critical for artists, surpassing even the pursuit of excellence. This signifies a desire for the elevation of matter to spirit.

Sol LeWitt

Wall Drawing #797

instruction - wall drawing #797 from Do It Compendium
by Hans Ulrich Obrist, courtesy of Sol LeWitt Foundation



Sol LeWitt's visionary work, realizing the instruction or the process as the art itself, forms the core of the generative art movement and its ethos. Multiple iterations of this thought are being played out everywhere and many more exist that are waiting to become real. This is a profound thought on the multitudes of existence and the semination of generative possibilities.

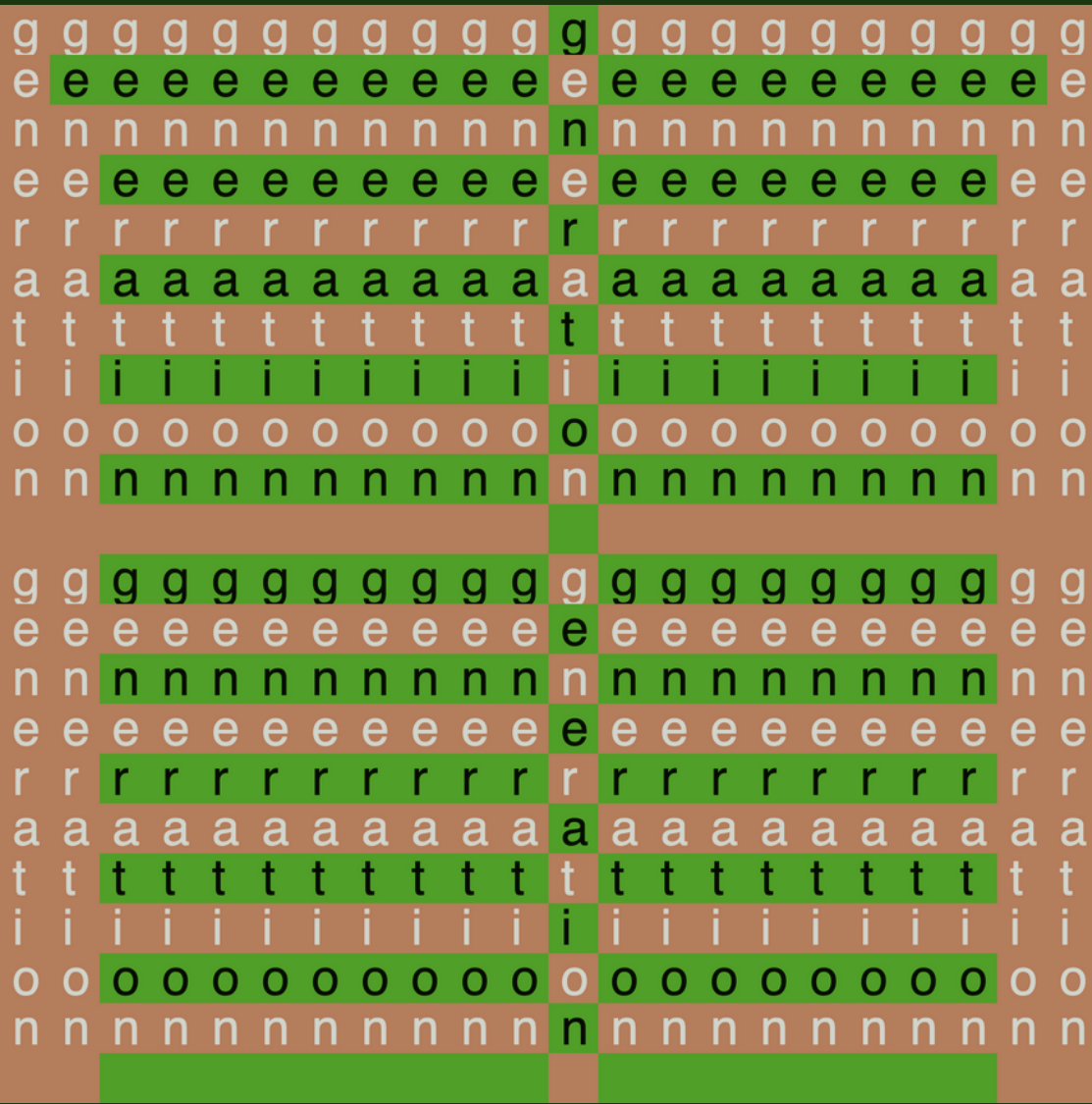
Wall Drawing #797 from "Do It" compendium by Hans Ulrich Obrist

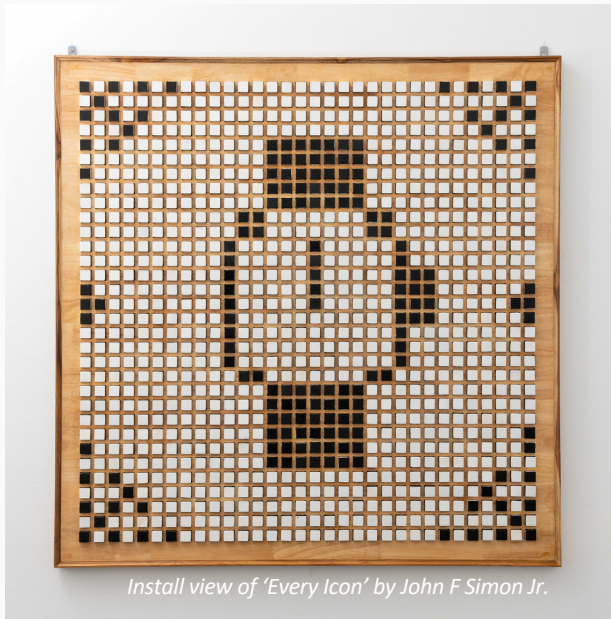
A black not straight line is drawn at approximately the center of the wall horizontally from side to side. Alternate red, yellow and blue lines are drawn above and below the black line to the top and bottom of the wall. (2001)

John F Simon Jr.

Every Icon

live algorithm: monitor, raspberry pi, 32 x 32-pixel grid on wood





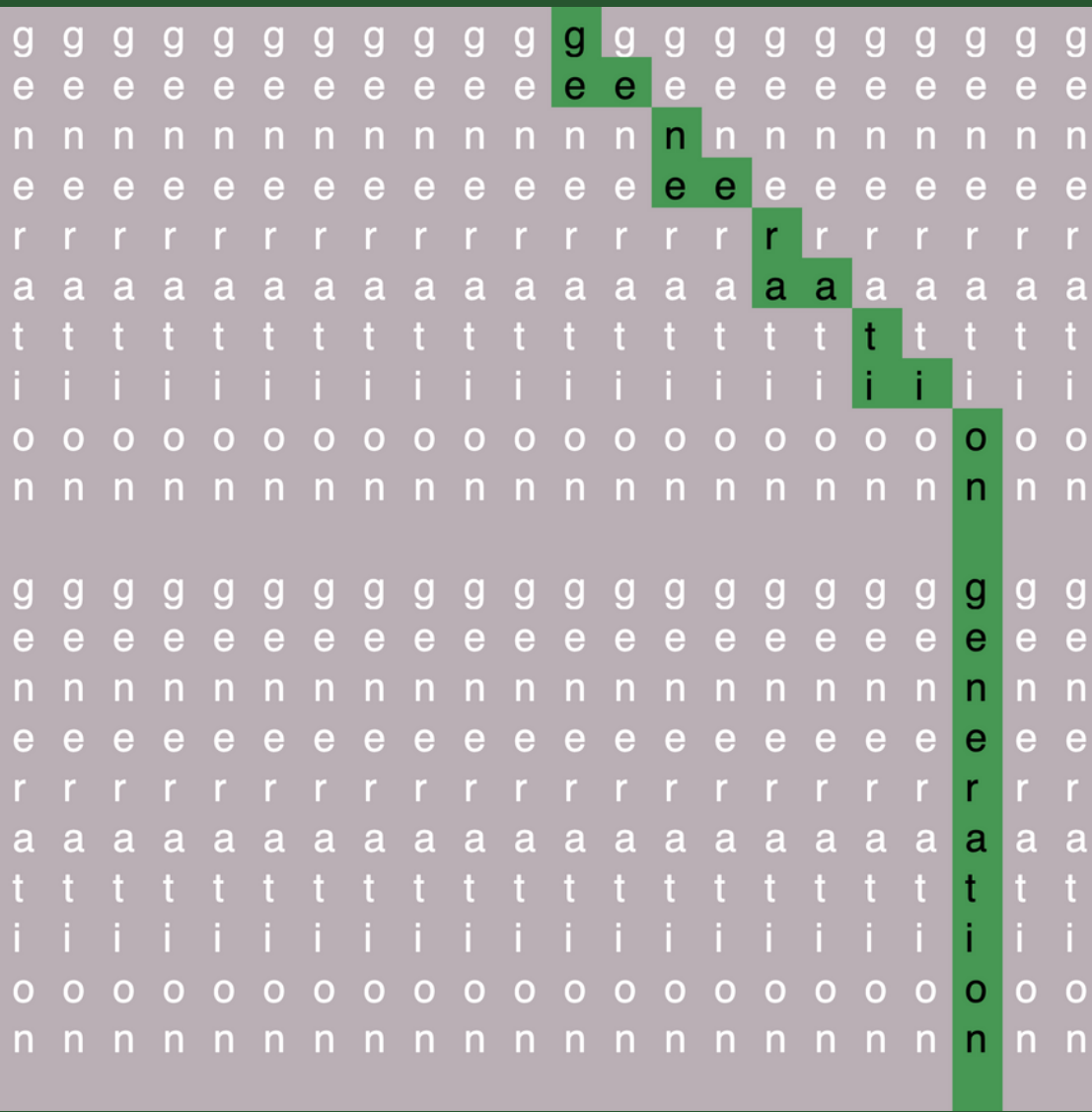
“Can a machine produce every possible image?” According to *Every Icon* the answer is yes - but the process takes longer than the age of the universe.

The piece consists of a 32 x 32 square grid where every square can be colored black or white. *Every Icon* starts with an image where every square is white and progresses through combinations of black and white squares until every square is black. The piece will show every possible image. Although it takes only 1.36 years to display all of the variations along the first line, it takes an exponentially longer 5.85 billion years to complete the second line, and so on.

Nikhil Chopra

Wall Drawing #797

site-specific durational performance, oil sticks on wall,
performance trace materials





Sol LeWitt's wall drawing instruction #797 in Hans Ulrich Obrist's *Do It* compendium is rendered as a durational site-specific performance by Nikhil Chopra.

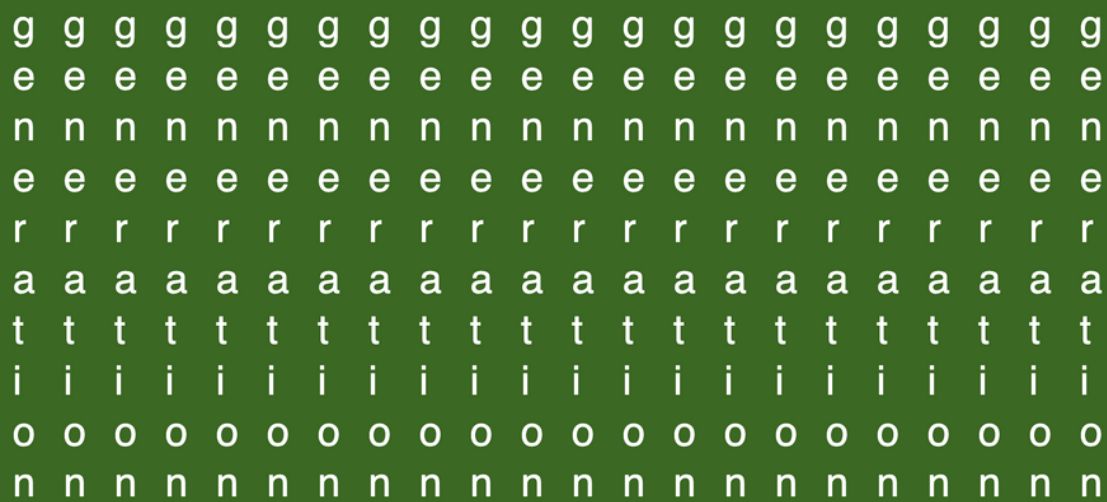
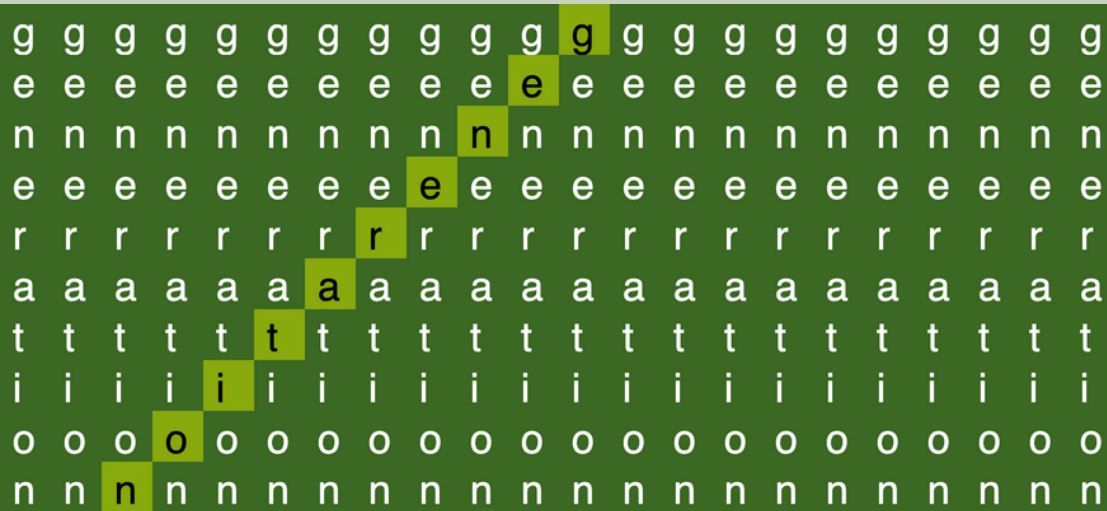
This performance is central to the exhibition as instruction is rendered by human iterative endeavor, in a transmutation of forms and mediums. LeWitt posits the instruction to be the highest form of art, and a drawing of that instruction is what we collectively experience and is made real. Everyone may render it in their own way, and also each time it may be a different rendering of the same instruction. Yet this drawing is the site of participation, becoming a critical gesture unfolding in a universe of infinite potential forms.

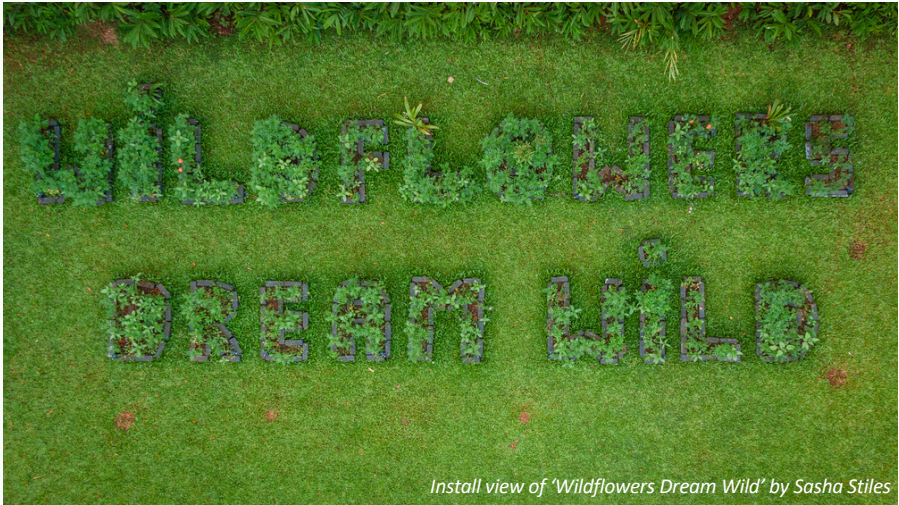


Sasha Stiles

Wildflowers Dream Wild

outdoor site-specific land installation, bricks, soil, foraged
wildflower seeds, water





How can we see the embodiment of code in reality?

A poem is growing in the garden.

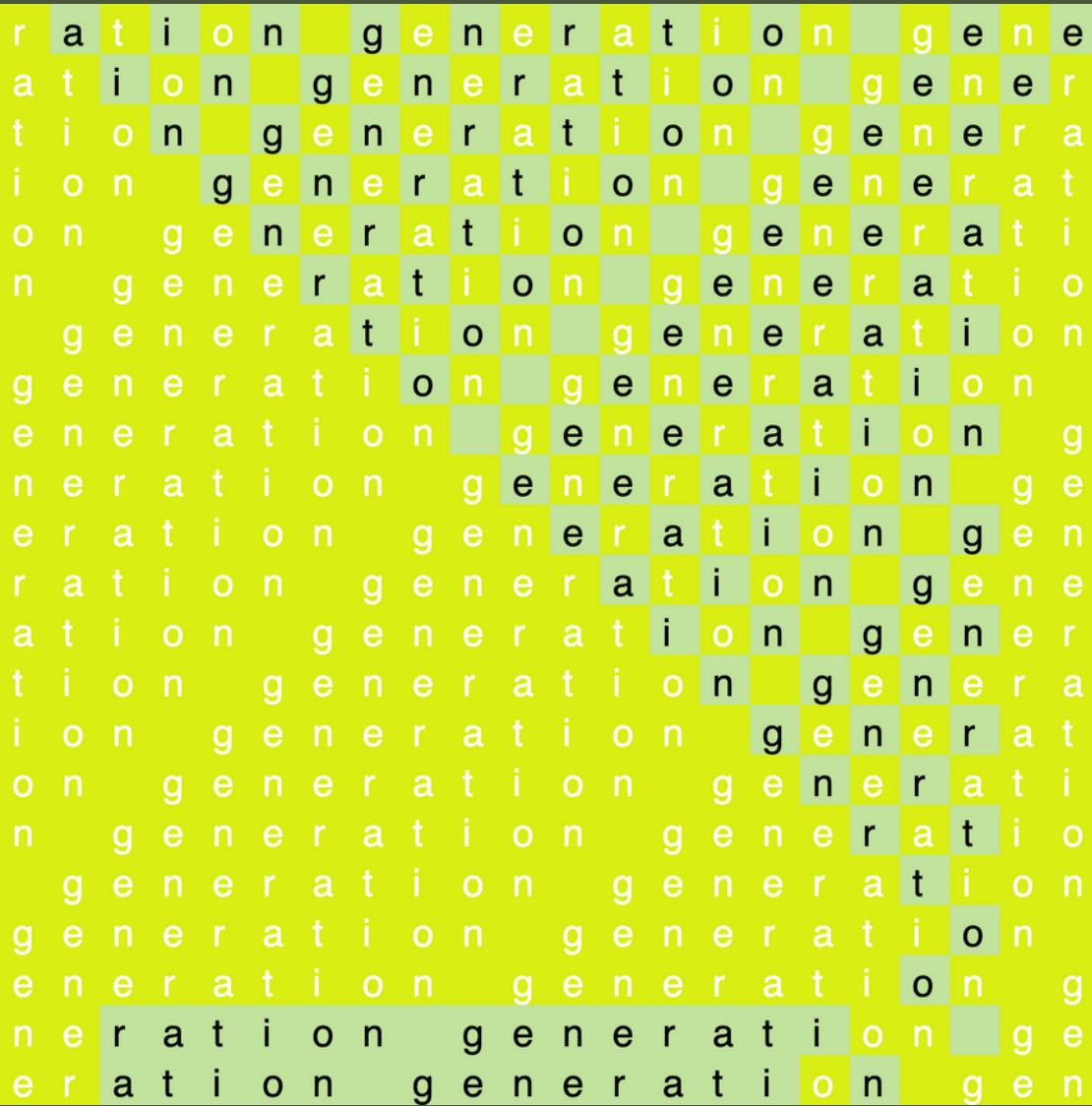
How does the soil know how to support growth? How do the seeds know what to grow into? This work is an embodiment of a living poem growing and revealing its meaning over the natural course of its presence.

This work is a durational exercise in making the codes and algorithms in nature visible and slowly evolving over a four month period of the exhibition.

Licia He

Watercolour Machines

3 prints on paper of algorithmically plotted watercolour paintings





Work Title: We Should Have Kept Going, 2021



Work Title: All My Life I've Been So Worried, 2021

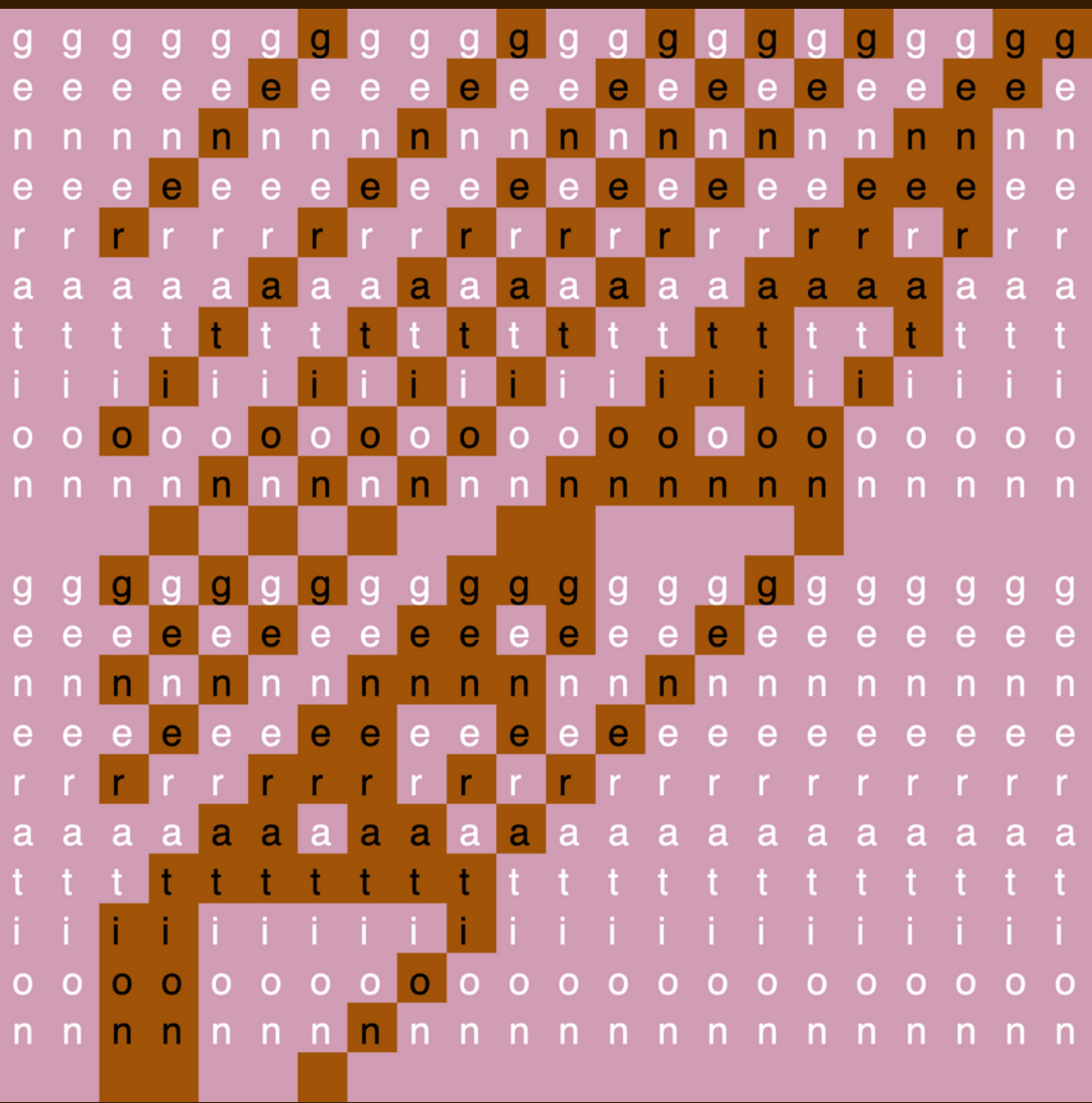
Licia's work in this exhibition is in dialogue with Nasreen Mohamedi, juxtaposing the preciseness of a human hand and intention, with the organic flow of watercolours accorded to plotting robots using algorithmic drawings. Whereupon one looks at the measure of human traces in the work, the other intends to devise flow to otherwise calculated systems.

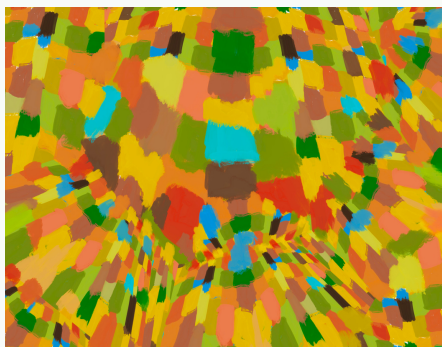
This dialogue is a temporal flux between two artists, where one work strives to reach the pinnacle of machine perfection meeting the other trying to relent the precision of the mechanistic hand. These movements may seem contradictory, while they point to the same source of transpiring the self to see the higher order of life itself.

Eva Hauschild

Hand Drawings

digital prints on hahnemuhle archival paper





Work detail of *'Hand Drawings'* by Eva Hauschild

Eva's childlike enthusiasm for drawing is very much evident in her work and as much as it is infectious, it belies the sophistication of drawing and what it enables through a studied consideration of forms and repetition patterns.

Her aesthetic research and work outputs have a close affinity to the contemporary generative artists who are writing code to explore machine native patterns and algorithmic designs.

It is fascinating to see these human imaginations as part of a generative palette as it brings focus on the cognitive research of a conceptual drawing in its purest form.

“Working digitally with Procreate is an inspiring journey of discovery. Because everything was new to me a few years ago, I was able to play and try things out without expectations. Chance often helps me and gives me new ideas. I can try out many variations and all in a relatively short time. Sharing work with others has broadened my horizons and inspired me. It's easier to work digitally than with paper and brushes because you can correct and try out so much without ending up with muddy colors or ruined paper. Apart from the technical possibilities, my artistic work hasn't changed much. I'm still interested in proportions, colors, harmony, and structures.”

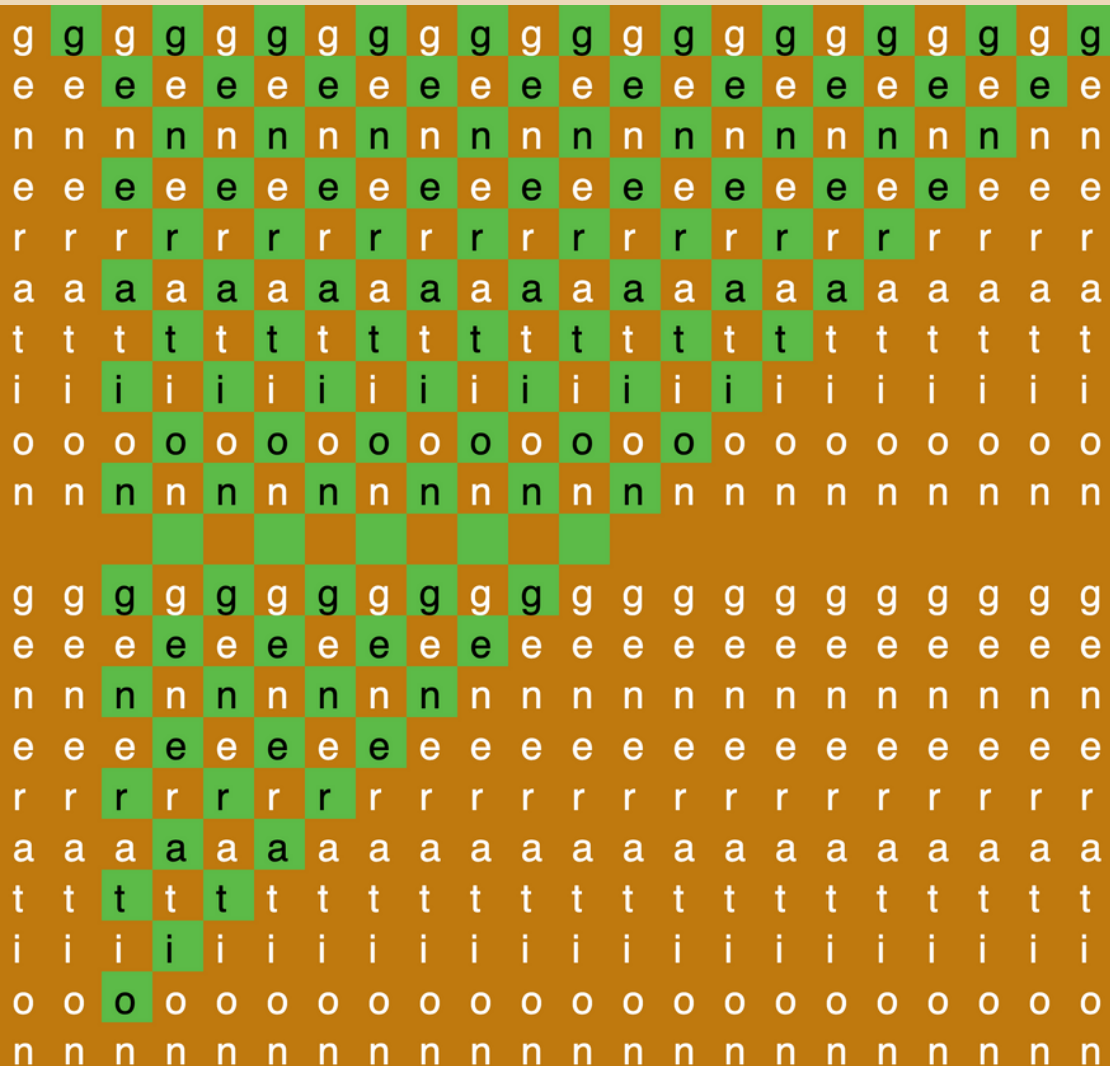
- Eva Hauschild



Installation View of 'Hand Drawings' by Eva Hauschild and Siddharth Gosavi's Charcoal Drawings

Siddharth Gosavi

charcoal drawing on wall





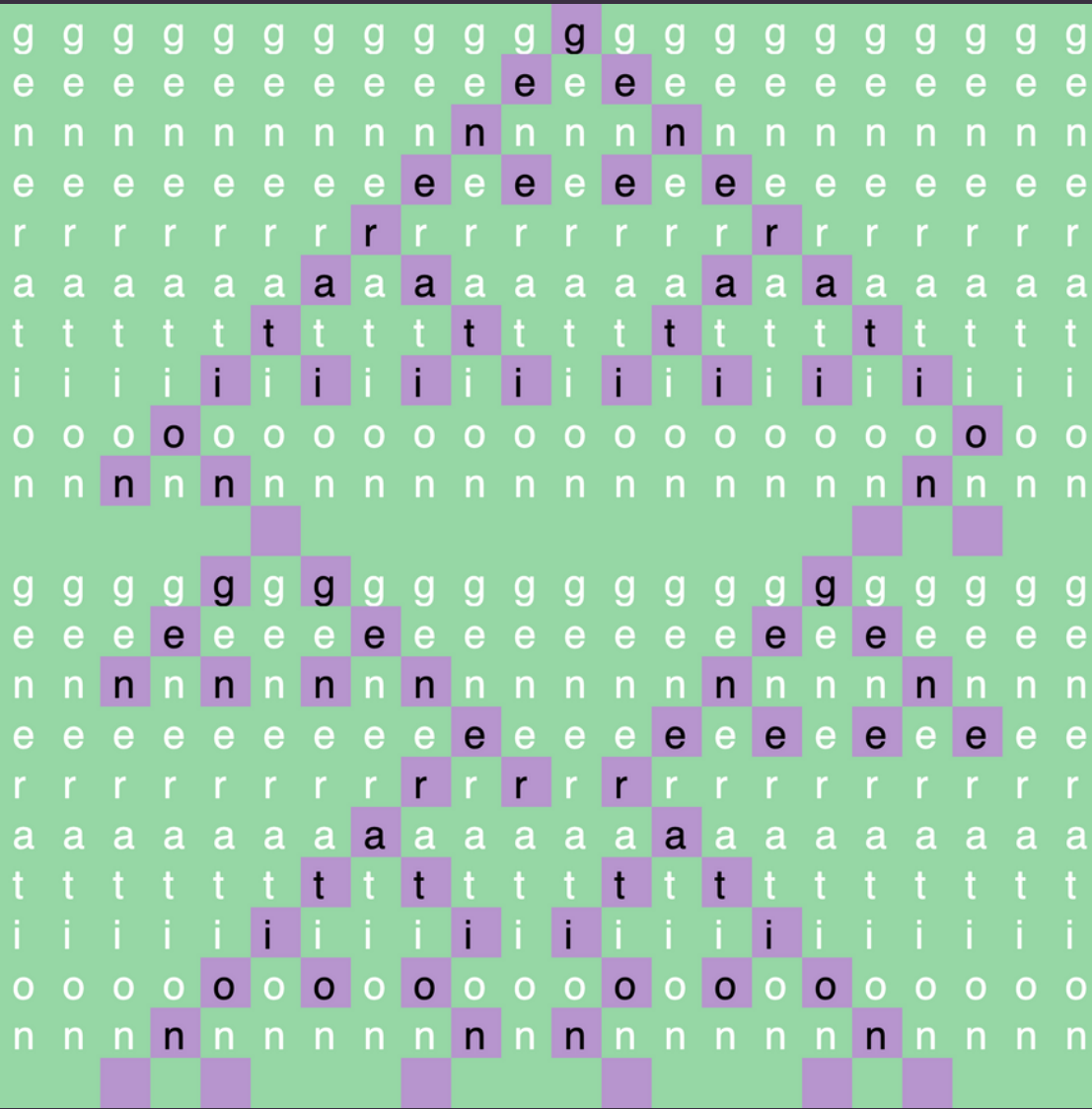
Installation View of 'Hand Drawings' by Eva Hauschild and Siddharth Gosavi's Charcoal Drawings

Siddharth uses the exhibition room as a site of drawing the interiors of a Goan home using charcoal and playing with the perspective of the viewer. These drawings in turn bring to life an exhibition space to display digital prints of drawings of Swiss artist Eva Hauschild. Siddharth and Eva collaborate in this installation, not knowing each other's work and also never having met each other to bring alive sentiments of hand drawings and its emergent aspects.

Ira Greenberg

The Oracles

computer, 3.5 x 3.5 inch monitor, images produced on 'emprovs' generative AI platform stack





Ira's hyper productive AI works form a seminal shift into rethinking of portraiture while also referencing 'pfps' in the web3 language. *The Oracles* have emerged from long lost traditions and practices, considering that these AI models have been trained on prose, poetry, inspirations, family images, historical and personal paintings via the artist and other generic data sets available to them. These emergent beings seem to have explored the philosophy of both dark and light, showing up in time to tell us something about the vision of our future.

The Oracles is also a commentary on the nature of our interactions with trained algorithmic machines, almost reaching artificial general intelligence. This act of asking AI and seeking answers is an audience with the oracles themselves.

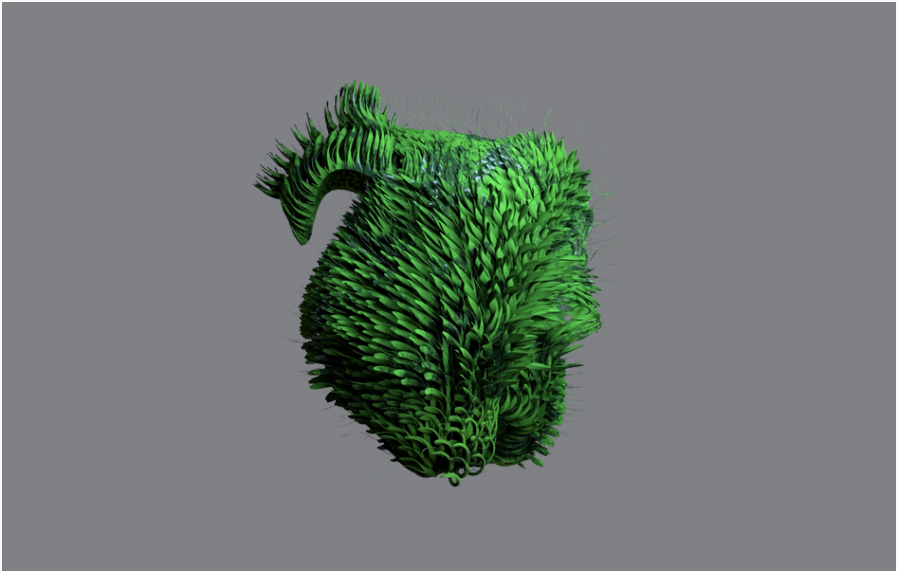
“My practice includes drawing, computation and painting. Regardless of medium, my process is primarily generative/emergent. I begin most often automatically, with no target/goal/outcome in mind; my hands begin drawing/coding/painting. Hopefully, something engaging reveals itself along the way. I define my overall process as post-computational, in that it is deeply informed by many years of coding. (I think of embodied algorithms when holding a pencil/paintbrush.) I do not aspire to align myself with any single creative/aesthetic/art historical tradition. Yet, I deeply appreciate craft and visual literacy and also disruptive technologies.”

- Ira Greenberg

Ira Greenberg
The Oracles
2011
Installation view of 'The Oracles' by Ira Greenberg. The artwork consists of a small, square, illuminated screen displaying a blue-toned image of a person, centered within a large, white, arched frame. The frame is set against a plain, light-colored wall. To the left of the frame, a small, rectangular informational plaque is mounted on the wall.



Installation View of 'The Oracles' by Ira Greenberg



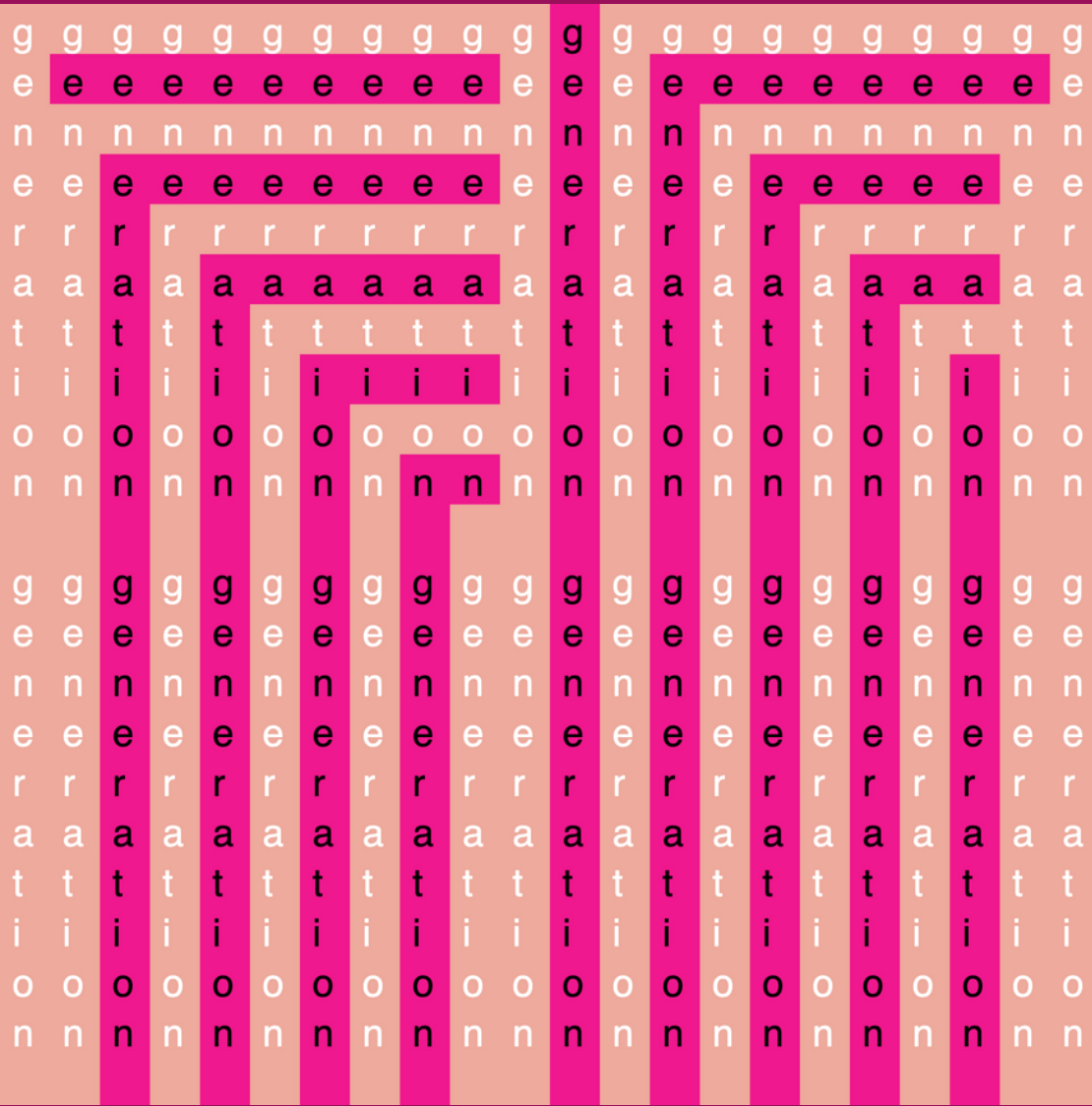
Laya's work is concerned with the rapid decimation of nature, and making that loss visible, so that it may trigger efforts to counter this position. Especially after the pandemic when the whole world was desperate to breathe in fresh clean air, the destruction of the Amazon, a primary forest that is the largest source of oxygen and carbon sink, serves as a wake up call for humanity. Laya's work plays this important role as to what generative forms of knowledge can enable in us, as a civilization looking onto ourselves.

Have you ever removed your mask after a few hours and felt - "Wow fresh air, how much I missed this?". *Breathe In, Breathe Out* is a tribute to the Amazon rainforest that provides us with that fresh air. The work is a snapshot of the Amazon's Vegetation Optical Depth - VOD (a measure used to estimate changes in vegetation biomass) over a decade. The animation is derived from the (scaled) VOD data with over a period of 4 years.

Ryan Woodring

Today and Possibly Tomorrow

30 imagined nausea forms, 3D printed in hard sugar candy, displayed in a glass and wood vitrine box






Installation View of 'Today and Possibly Tomorrow'

Ryan's work plays with the imagination of the invisible and perceptive forces that shape our wellbeing. It leads us into an exercise of thinking, defining and thus beginning an engagement with the self, addressing what is unknown, yet embedded deep within us.

These multitude of feelings, do they have specific forms, is something it forces us to think about, making the invisible visible. Ryan coaxes out his nausea over time working with the perplexities of feeling to understand its source and distill a shape of each particular type of his nauseas.

Casting each of the 30 different nausea forms in hard sugar candy invokes a commentary on the critical need for completion cycles of intractable feelings.



Installation View of 'Dive' by MCHX

Anton's work is steeped in color transitions, inviting the viewer to bathe in the algorithmic color transitions of generative sunsets.

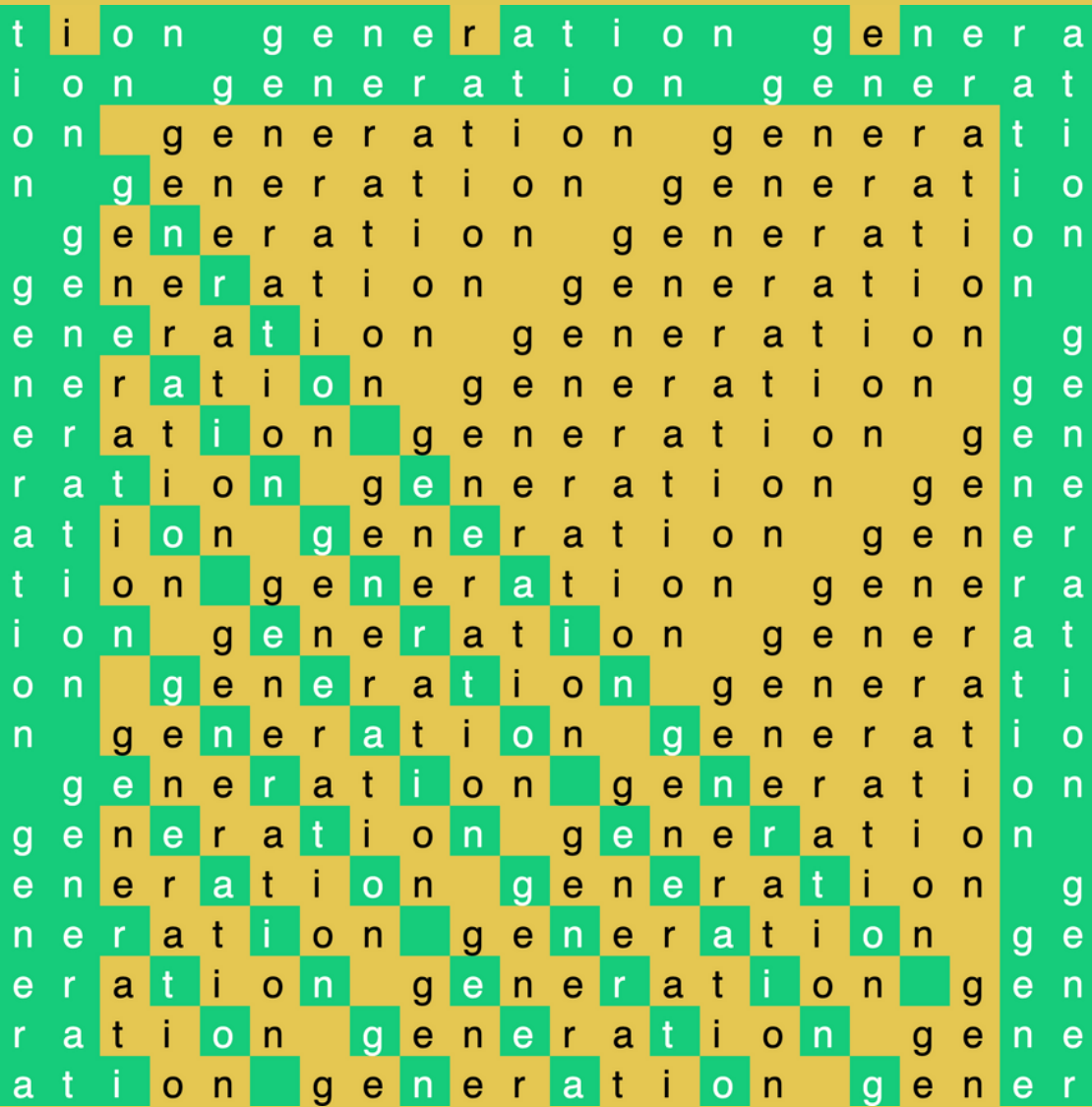
While form is the most dominant aspect, the feelings are ever so subtle and serve as primary influencers, signifying the shift of the display from a projection on the wall to creating a color shower. These generative colors having no boundaries, all merge in the elegance of a natural dissolution of light.

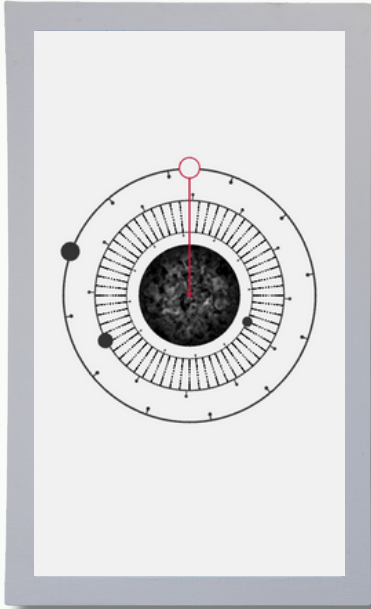
"I want to transcend boundaries with my creation. Sometimes, while contemplating nature, it seems that the horizon disappears, time and space merge and become an endless stream of color."

Karthik Dondeti

Untitled Time

generative code installation using a computer, custom algorithm, digital monitor





Installation View of 'Untitled Time' by Karthik Dondeti

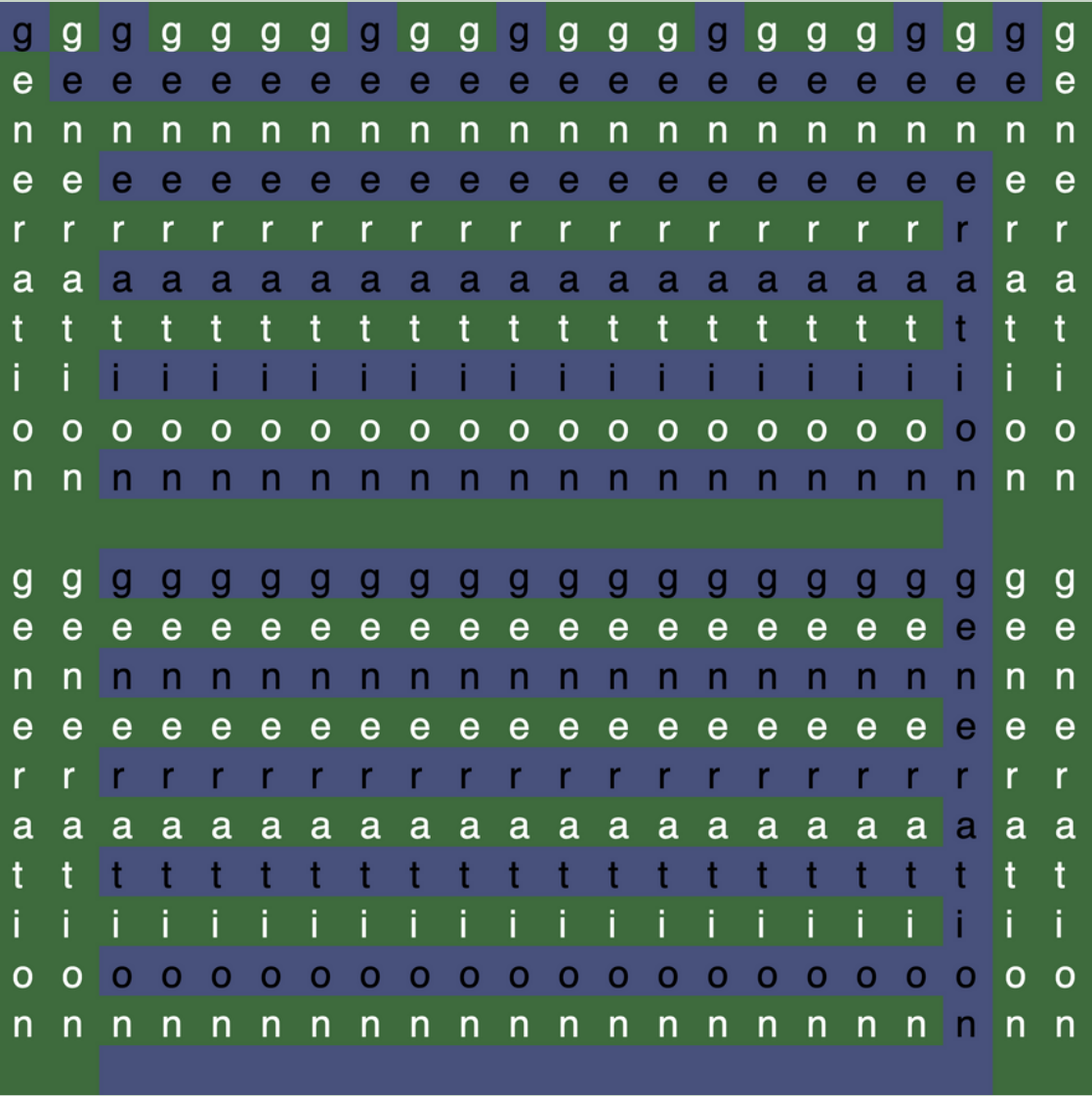
Karthik's work questions the timepieces we have as standards in the interpretation and measurement of everything. How does time lend itself to generation, and does a different reading of time allow us to generate different forms of knowledge?

One of the propositions of the exhibition rests on the temporal axis offering our inquiries a seamless traversal to past, present and the future. One is made aware of the malleability of this temporality when seeing Karthik's work, as in the act of interpretation of time fudges with our situational bearings, bringing us into awareness of the present moment.

Anushka Trivedi

Reading Between the Time

generative code installation, computer, custom algorithm, monitor



Anushka as a computational poet uses the arrangement and rearrangement of words as a support to explore the inherent framework of language. Words and alphabets are not supposed to move, but here they do, and deconstruct the structural frame afforded in the fixedness of written word.



*Installation View of 'Reading Between the Time'
by Anushka Trivedi*

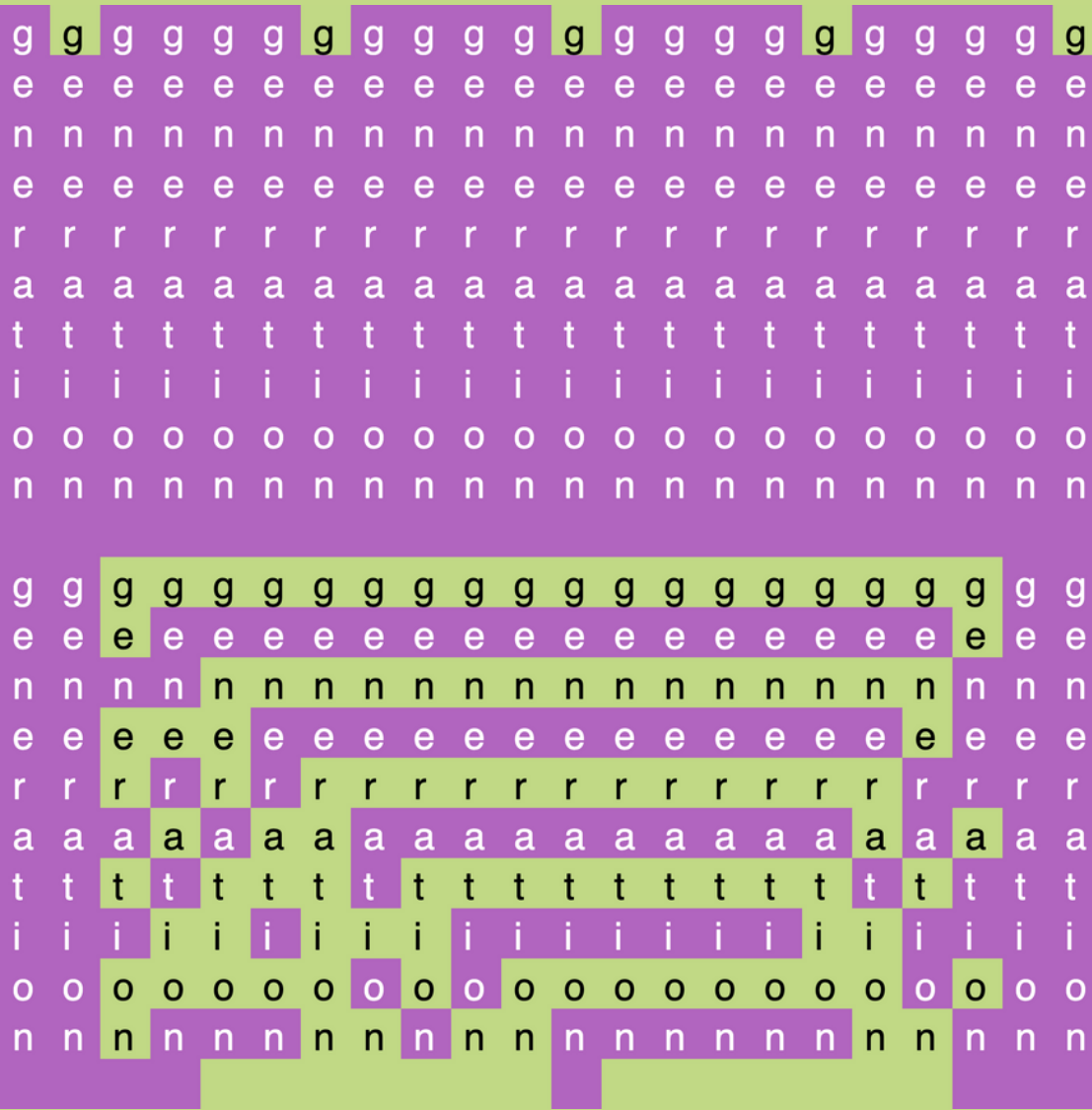
There are also parallels that allude to the nativity of poetic formulations in the language of computation, forming a metastasis in the nature of language itself. In this iteration, her work is an inquiry into the perception of time, changing and meandering with the expressiveness of computational aesthetics.

These series of poems explore the idea of time and space by using generative processes that guide their structure and movement. The words in the poems bring in context and allow for a meaning-making process to emerge. Poetic possibilities are explored using all the three elements - words, structure and movement”.

TimeBlur

Nadi Studies

multimedia interactive installation, computer, NUC,
custom software, projector, metal sculpture of Nadi forms





Natasha Singh in collaboration with Mallikarjun Malkiodeyar investigates patterns of movement in yoga, and the unfolding of a web of geometries being traced by the body. The body acts as an agent that carries temporal qualities, leaving a vast amount of data trail, revealing a form that can be anthropomorphised. This generative piece, based on simple conditions, interlinks the body and its contours, carving a silhouette with its undulations. It creates unique forms for each *asana* performed. *Nadi Studies* is thus an apparatus to explore various forms generated by the body in yoga, which couldn't be made possible without creative technologies.



Installation View of 'Nadi' by TimeBlur

What does rhythm look like?

As the sun rises and sets

The body rises and descends

In the practice of Surya Namaskar

The practice done multiple times

Sets the body in rhythm

What does rhythm look like?

The flow of time carried by the body

The cyclical repetition of the Universe

The linear interpolation of the body in practice

The body the carrier of time

The one in motion

How does the body in Rhythm look like?

With its limbs and cage floating in space

In a strict sequence of Surya Namaskar

the upward force with hands reaching the top

the downward force to feel the ground

the expansion and the contraction

The breathing in and breathing out

Creating an undulating force

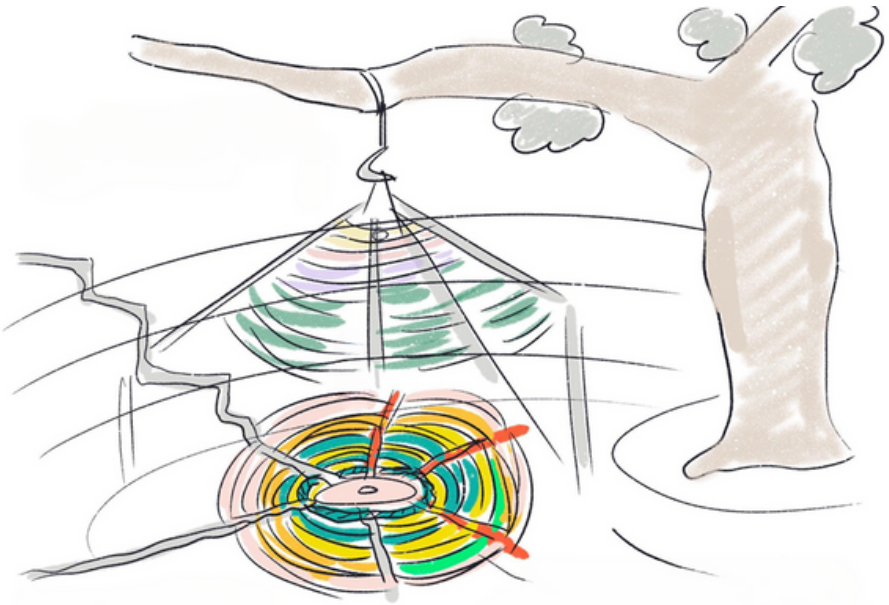
What is the essence of such a flow?

Bhisaji Gadekar

Social Fabric

durational participatory weaving
collected discarded fabric materials

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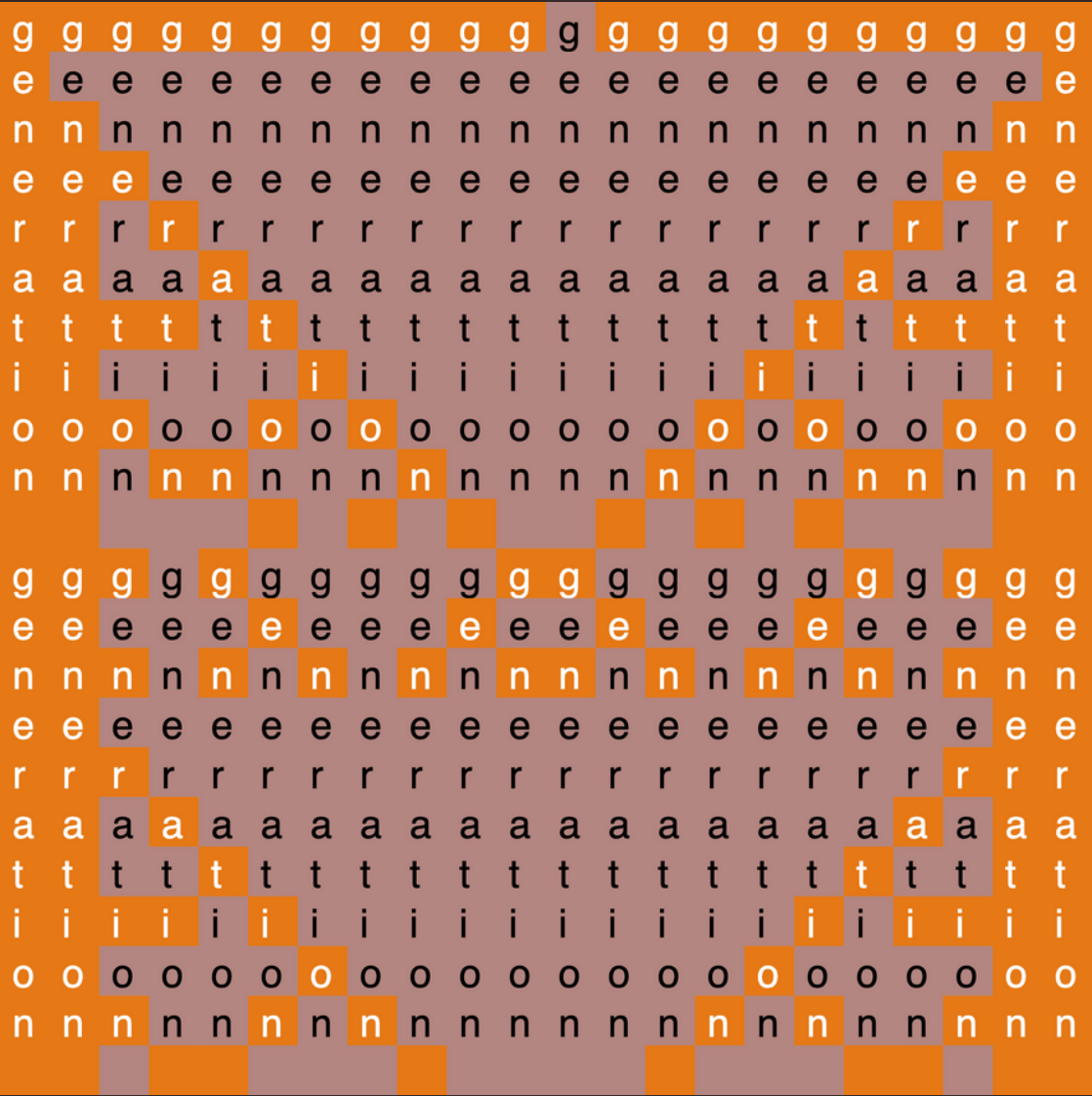
Bhisaji's practice weaves various threads from his ancestry, culture, reading of contemporary experience and site-specificity and engagement, all getting woven into a mesh of social fabric. In this instance, he uses the discarded materials weaving them as the threads to be enmeshed into a fabric as a participatory weaving exercise.

Weaving together needs a coordinated understanding and acceptance, and they are also models of community building where people come together to decide the code being woven and through it express their memories embedded in songs, stories and life.

Tallulah D'Silva

Earth House

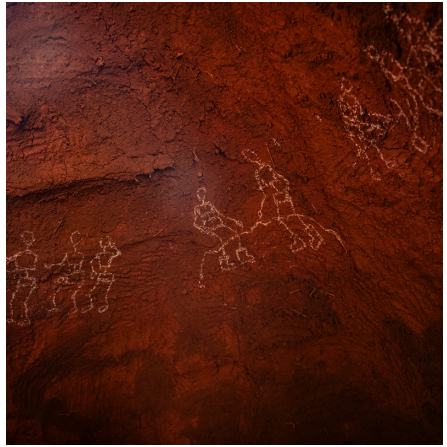
site-specific earth house, soil, rubble, bamboo, laterite, hay, cow dung as a participatory community building through workshops, volunteering, assisted labor





How do animals build? How did our ancestors build?
Can we revive the use of natural material to build sustainably
thereby also promoting skill building and working by hand?

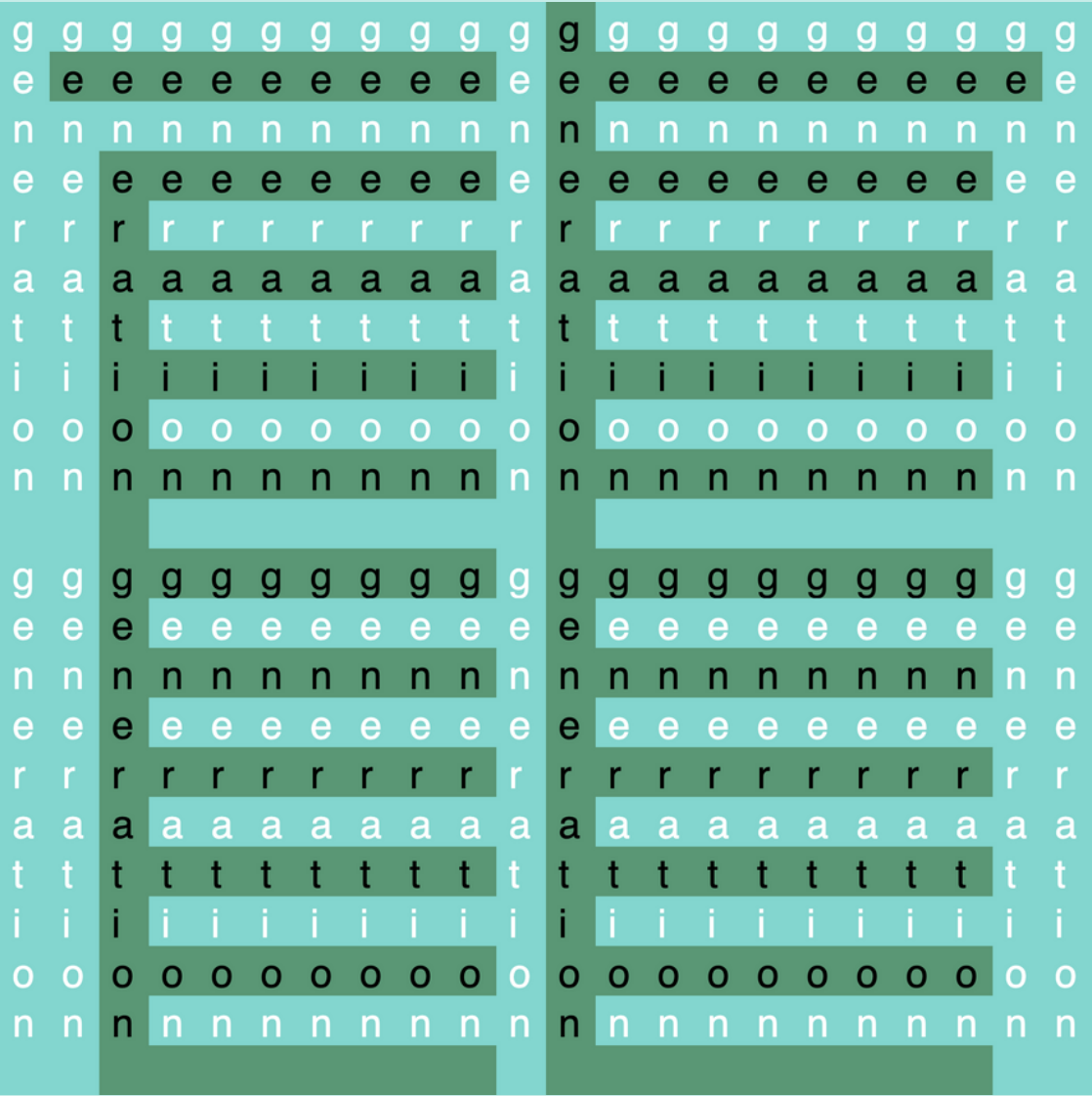
Tallulah's work leads back to the first principles of building a shelter. Almost all species build or occupy a space to rest, safekeeping of family, inhabitation etc. While many of these structures are built after careful planning and calculations, some equally fascinating and complex structures are almost built autonomously by certain species as if the code to build is found in the design of life itself.

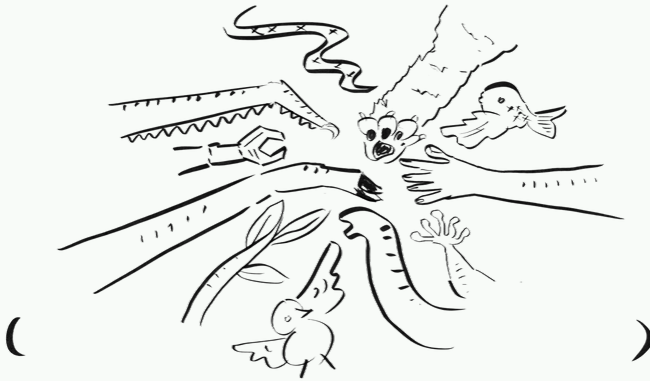


Srinivas Aditya Mopidevi & Srinivas Mangipudi

Climate Recipes

durational multimodal project documenting conversations with people in various formats, *Climate Recipes* book, wall drawings - dry pastels on walls





Srinivas Aditya's work is a collaboration project with Srinivas Mangipudi as part of *Climate Recipes*, instigating a collective future visioning. How do we respond to a planetary crisis? Are governments and organizational machineries capable of safeguarding our own well-being? Is progress blindfolding us into believing that environmental boundaries do not exist? Can planetary wisdom be surfaced collectively from the lived experiences of people and can they act as our beacons onto a critical future path?

Gleaned from conversations with the local people who have been working to enable, motivate and lead various initiatives that put the planet in a primary perspective. These recipes are distilled, documented and relayed in an emergent language system seeking to create a growing archive of climate recipes from all over the world.

Project supported by Sunaparanta Goa Centre for the Arts, Pollinator.io and Socratus



khwampa

*Through the Olive Trees
Pretensions of a Religious Offering*

digital prints of digital drawings made on Microsoft Paint





Khwampa bridges various traditions through an effervescent approach to his paintings. Using a simple tool like Microsoft Paint, one can see sophistication in drawing as a flow of many observations and emergence of life, referencing micro environmental influences to macro artistic movements. His work feels like everything on the tip of the mouse pointer is taken for a spin in a galactic washing machine. What comes out is a beautifully washed fabric dyed with all the feelings of the multitude.

About the Curator

Srinivas Mangipudi @beardcoded

Srinivas works in an expanded notion of drawing in multidisciplinary forms from painting to sound, performance, generative art programming and socially engaged projects. With a background in biomedical engineering and computer science, his work straddles arts-science research to probe and bring to surface, meaning and new understanding through the study of aesthetics, abstraction, heuristics and realtime compositional constructions. Generative painting with code forms a core area of his practice as abstraction is efficiently studied by developing algorithms that can support human endeavour. These computational constructions act as the poetic structure and research frameworks for developing the understanding of drawing/painting further and vice versa, vibrating back and forth as the process for work development.

He is a recipient of Open Sessions Fellowship from The Drawing Center and Áprofundamento Fellowship from Parque Lage School of Visual Arts, along with receiving a commission to paint a 60x3 meters mural from Biblioteca Nacional de Brasil in Rio de Janeiro. His work has been part of various exhibitions and collaborations.

About the Artists

Nasreen Mohamedi was an Indian artist born in Karachi and raised in Mumbai. She studied at St. Joseph's Convent in Bandra and grew up in a cosmopolitan and refined atmosphere.

After studying art at Central Saint Martin's in London, Nasreen worked in Europe before returning to India in the early 1970s, and joined the Faculty of Fine Arts, MS University, Baroda. It was here that she worked alongside many notable artists and began to develop her abstraction, producing small-scale, geometric drawings, painstakingly composed on an architect's table using pencil and pen.

She has been the subject of solo exhibitions at leading Museums and galleries around the world.

Sol LeWitt is an American artist whose work provides a link between Minimalism and conceptual art. In a statement that became a credo of conceptual art, LeWitt wrote in Artforum magazine in 1967:

In conceptual art the idea or concept is the most important aspect of the work...all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art.

Begun in 1968 and running to more than 1,000 examples, LeWitt's extensive series of numbered wall drawings applied these principles. His sculptures, prints, and drawings examined endlessly thoughtful and surprising possibilities of visual extrapolation within a concentration on pattern, geometry, and repetition. He provided written instructions and sometimes a small sketch for each of those abstract works, and the drawing usually painted directly on a gallery wall was executed by others. LeWitt thus became a centrepiece, inspiring the generative art movement which directly translated into machine iterating an aesthetic over infinite variations.

John F. Simon, Jr. is a visual artist and innovator in Software Art. His seminal work *Every Icon* was included in the 2000 Whitney Biennial. Simon received a BA in Studio Art from Brown University and an MFA in Computer Art from School of Visual Arts in New York City.

His work is in the collections of the Museum of Modern Art, NY, San Francisco Museum of Modern Art and The Guggenheim Museum. Simon's publication, *Drawing Your Own Path* is an account of the meditative benefits of maintaining a consistent drawing practice.

Nikhil Chopra's artistic practice ranges between live art, drawing, photography, sculpture and installations. His performances dwell on issues such as identity, the role of autobiography, the pose and self-portraiture, reflecting on the process of transformation and the duration of the performance. Chopra combines everyday life, memory and collective history; daily acts such as eating, resting, washing and dressing, but also drawing and making clothes, become the process of making an artwork, becoming an essential part of the show. Participation in important solo and group exhibitions include *Lands, Waters, And Skies*, Metropolitan Museum of Art, NY (2019); *Fire Water*, 2nd Yinchuan Biennale, China (2018); *Drawing a Line Through Landscape*, Documenta 14, Athens & Kassel (2017); *La Perla Negra*, La Bienal de Habana, Havana, Cuba (2016); *Use Like Water*, Sharjah Biennial 12 (2015); *Inside Out*, Galleria Continua, San Gimignano, Italy (2012); *Yog Raj Chitrakar: Memory Drawing X*, Chatterjee & Lal, Mumbai and the Bhau Daji Lad Museum, Mumbai (2010). The artist has also performed at the 53rd Venice Biennale.

Sasha Stiles is a first-generation Kalmyk-American poet, artist and AI researcher widely recognized as a pioneer of generative literature and language art. Her award-winning work fuses text and technology to probe what it means to be human in an increasingly posthuman era.

A lifelong poet with abiding interests in text-based art and technology,

Sasha has a voice and style that is utterly unique, and deeply reflective of the transformative moment we find ourselves in. Through ongoing experiments with AI-powered natural language processing, she posits new modes of human-machine collaboration, challenging what we know about cognition and creativity. Indeed, her work often incorporates elements of nature, investigating nonhuman intelligence and the ethos of consciousness. Meanwhile, her playful explorations of multidimensional literature seek to explore how writers can integrate elements like sound, smell, touch, motion and time into their vocabularies, and engage readers in new ways.

Licia He's artistic journey began with her Bachelor of Science education in Studio Art and Computer Science. She continued to search for connections between art and technology throughout her doctoral study, where she researched and published in areas such as data visualization, human-machine interaction, and creativity support tools. Around 2018, Licia ventured into the world of generative art to connect her passion for visual art and programming. Fascinated by the possibilities of human-machine collaboration, Licia's explorations led her to combine generative art with robots, bridging her digital and physical painting practices through pen plotters. Through her research and artworks, Licia concentrates on enabling and amplifying creative expressions with technology. Her cross-discipline and multicultural experiences often serve as her inspirations for artmaking, driving her to create works that express her unique perspectives.

Eva Hauschild

Born in 1946, Eva spent her childhood on Lake Zurich. Even back then, painting, drawing and craft were her favorite games.

Despite her job as an occupational therapist and a family with two daughters and a son, art and creativity have always been an important part of her life. She is self-taught, attending a few training courses and has had a few exhibitions. Eva has been living and working in a small mountain village in the Swiss mountains for almost 50 years.

Ira Greenberg

With an eclectic background combining studio arts and computer science, Ira Greenberg has been a painter, 2D and 3D animator, print designer, web and interactive designer/developer, programmer, art director, creative director, managing director, art and computer science professor and author. He wrote the first major language reference on the Processing programming language, *Processing: Creative Coding and Computational Art*, (Berkeley, CA: friends of ED, 2007) and two subsequent creative coding texts. Ira holds a B.F.A. from Cornell University and an M.F.A. from the University of Pennsylvania.

Ryan Woodring is an interdisciplinary artist drawing from a decade of experience in visual effects, independent arts organizing, and teaching. Woodring earned his MFA from Mason Gross School of the Arts at Rutgers University and is currently Assistant Professor of Digital Studies at Drew University, New Jersey. He co-founded *Prequel*, a free low-residency in Portland, Oregon. Woodring has exhibited and spoken internationally in various contexts such as the International Museum of Surgical Science, Chicago, Video Vortex, Malta, the Portland Biennial, and Reed College. He hails from Doylestown, Pennsylvania and lives and naps in Queens, New York.

Bhisaji Gadekar received his Bachelor's Degree in Fine Art from Goa College of Art and Master's Degree in Fine Art from Santiniketan. His works integrate sculpture, performance and site-specific installations. He has worked in a collateral project Janela at Kochi Muziris Biennale, 2014 and has also been an active member of Kolkata International Performance Art Festival (KIPAF) and HH Art Spaces, Goa. Gadekar is presently engaged with the contemporary artists group: Goa Artists Collective. He has recently been awarded the FICA award. He has performed at various art institutions and initiatives such as Goa Open Arts Festival, 2020; Theertha Performance Platform, Colombo, 2019; Museum of Goa, 2019; Serendipity Art Festival, 2018, 2017 & 2016; The Lusofonia, Macau, 2018; Poonam Lodge with Goa Artist Collective, 2018; Khoj Workshop Goa, 2017; Sensorium Arts Festival, Sunaparanta Goa Centre for the Arts, 2014.

Tallulah D'Silva is an architect who has been promoting eco-friendly and cost effective building and is currently working with mud as the most sustainable material. She is also an educator engaging students in outdoor learning. She writes in local newspapers as well as international publications on architecture, environment and social issues. She has been instrumental in starting many eco campaigns, city and citizen initiatives like Nirmalaya during Ganesh Chaturthi, NoMoZo (Non Motorized Zone), Black Spot Fixes, etc. She has powered many pilot projects like the EcoLoo and RootZone systems to promote the use of waste as resource and zero pollution models. She has won numerous awards for the work she has done as architect, writer and environmentalist.

Srinivas Aditya Mopidevi is an independent writer and curator based in New Delhi. He is currently the Principal Investigator at the interdisciplinary lab Pollinator.io and a Visiting Professor of Visual Arts at Ashoka University. In the past decade, he was involved in research and curatorial projects with Park Avenue Armory, Asia Society in New York, and held positions with Devi Art Foundation, Raqs Media Collective, and Jawaharlal Nehru University in New Delhi. Until recently, he was the Chief Curator at Terrain.art, and a Special Projects Curator at Nature Morte, New Delhi. His selected curatorial projects include *Infinite Reminders*, and *Non-Fungible Speculations* at Nature Morte, New Delhi (2022). *Terrain Offline*, Bikaner House, New Delhi (2021), *Missing Hue of the Rainbow*, Hessel Museum of Art, NY (2019).

Karthik Dondeti is an architect, generative artist based in Bangalore, India. He holds an MDesS in Design and Technology from Graduate School of Design, Harvard University and a B.Arch from SPA, Delhi. He has, in the past, worked as a Computational Designer with research programs at the Sustainable Design Lab, MIT and Visual Computing Group, Harvard University.

MCHX (Anton Dubrovin) is a self-taught digital artist and creative coder, born in Kazakhstan, currently based in Georgia. Inspired by 20th-century abstraction he uses color to communicate with the viewer through modern mediums.

Anushka Trivedi's practice centers around using technology and code to create moving images, poems and interactive experiences. The medium of code allows her to think procedurally and algorithmically about the image creation process. Instead of directly making a composition, she works on defining rules and systems within which various elements can generatively come together. Her work explores how softness can exist within and emerge from computational systems of creation.

TimeBlur collective is run by an artist duo, Natasha Singh and Mallikarjun Malkiodeyar, where new media meets old traditions. Through their works, they are visually exploring the role of repetitions in movement and emergence of patterns. The works are algorithmic in its making and are of an interdisciplinary nature, translating temporal qualities of elements to its spatial constructions, keeping the idea of time as a personal experience. A merging of technology and artistic expression is at the core of their work, to analyze and exhibit rhythm in practices which are culturally driven and embed historic traditions. Implementations of their artistic expressions are generated as performance, images, video, sculpture, sound, and kinetic art.

Goan artist **Siddharth Sundar Gosavi** completed his Bachelor of Fine Arts from Goa College of Art, Panaji, and Masters in Fine Arts from S.N. School of Fine Art, Hyderabad. He has participated in artist workshops in Goa and Chennai and also group shows in Delhi, Mumbai, Hyderabad and printmaking camp *Look at this Land* at Sunaparanta Goa. Gosavi received numerous state and national awards for his works, to name some, State Art Award, Goa and Lalit Kala Academy Award, New Delhi. He is the recipient of Scholarship for Master Studies from Kala Academy, Goa and Grant Scholarship from Lalit Kala Academy, New Delhi.

Laya Mathikshara is a young artist from India. Her practice stems from a curiosity about the intersection of the spectrums of art and technology. She is currently exploring various art forms including Generative Art, AR (Metaverse) and 3D animation. Laya's works have been exhibited at the Ars Electronica in New York City, the Virginia Museum of Contemporary Art, Terrain Offline in New Delhi and the Behnoode Foundation in Dubai.

khwampa is a multidisciplinary artist operating from a studio in Uttarakhand, India. He creates works in mediums like painting (physical and digital), writing, sculpture, collage, mixed media and data. His works are mostly inspired by his own visual and cultural experiences, philosophy, science and architecture.



Sunaparanta
GOA CENTRE FOR THE ARTS

Sunaparanta Goa Centre for the Arts is a not-for-profit, process-based arts initiative founded by Dipti and Dattaraj V Salgaocar. It encourages creation, learning, understanding, appreciation and enjoyment of the multi-disciplinary art forms through outreach and dialogue in Goa.

THE TEAM

Isheta Salgaocar - patron & program advisor

Leandré D'Souza - creative director

Nilima Menezes - exhibition manager

Justina Costa - media manager



Abigail D'Souza - production & program assistant

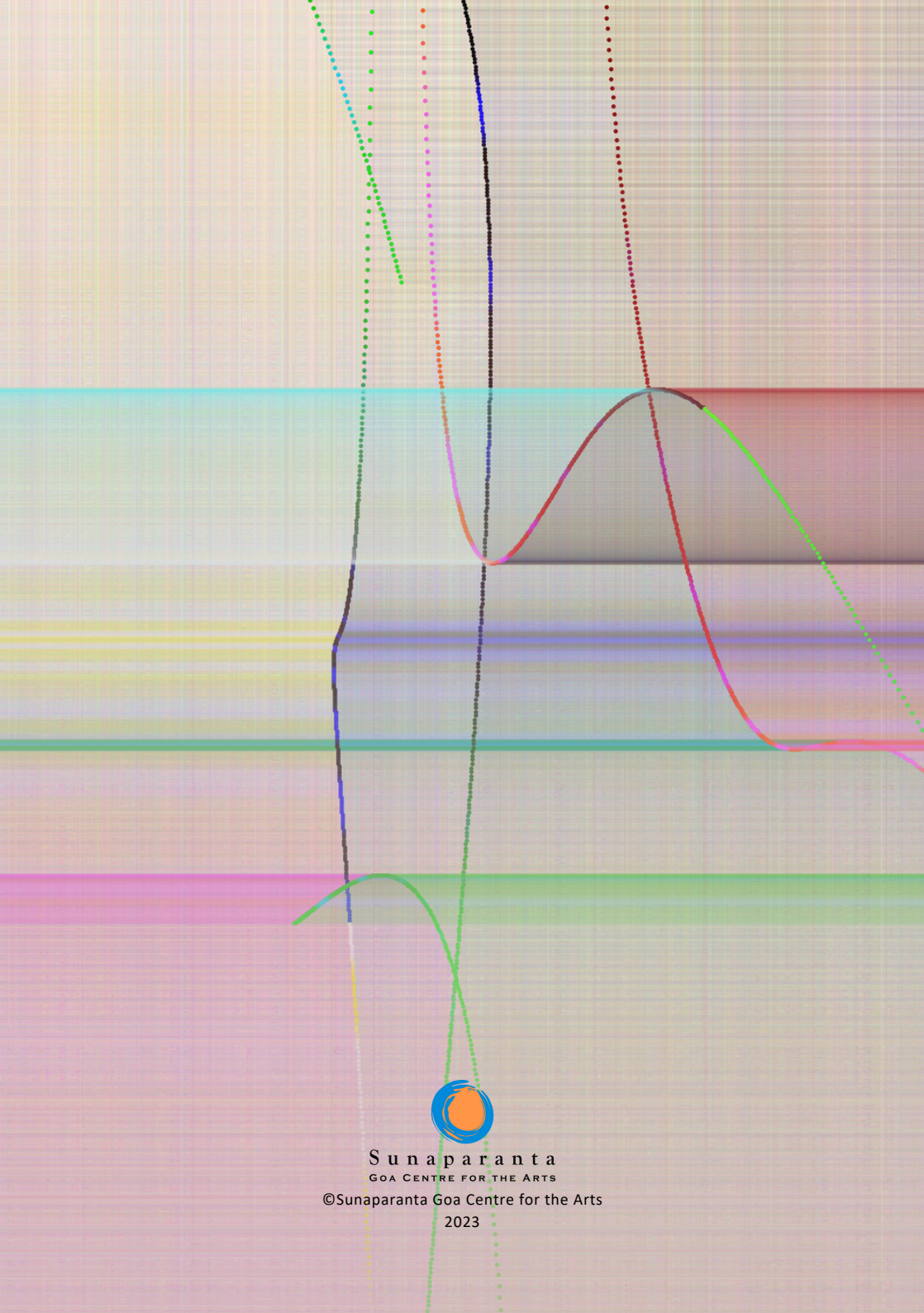
Micheal Praveen & Kristion Colaco - videography & photography

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