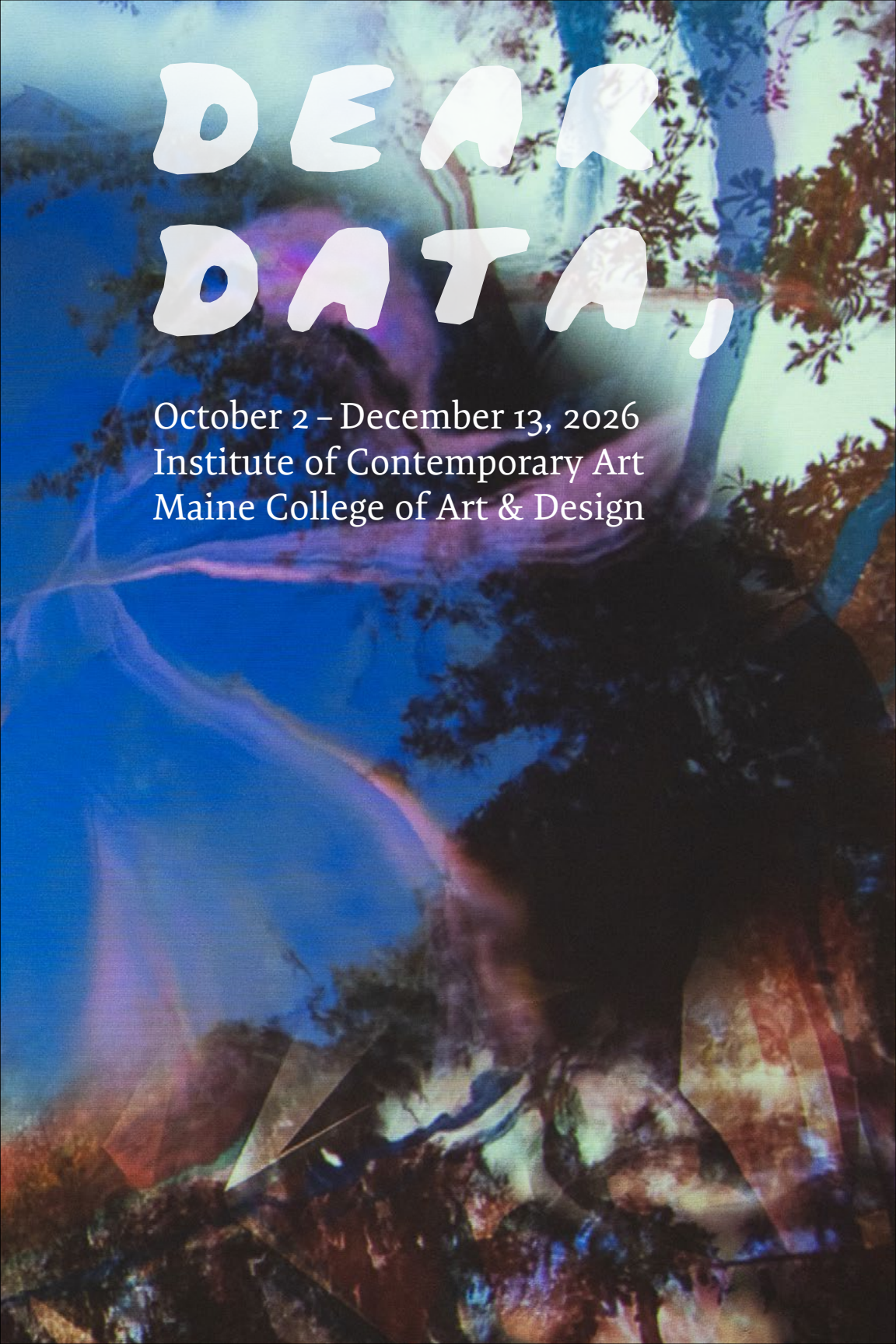




DEAR DATA,

October 2 – December 13, 2026
Institute of Contemporary Art
Maine College of Art & Design

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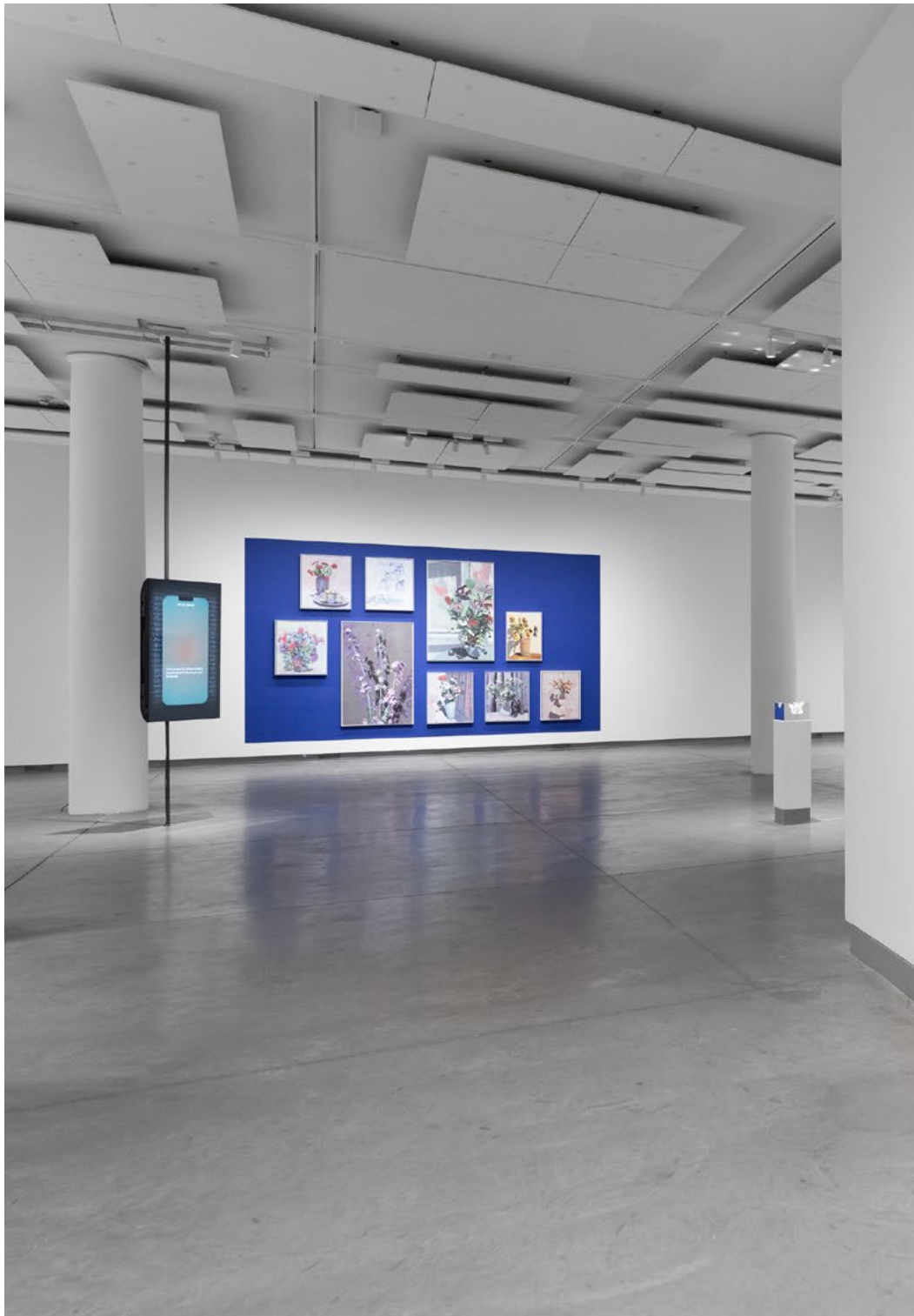
The distinction between data consumption and production is narrowing. Today, commonplace activities like voting, ordering takeout, boarding a flight, or solving a CAPTCHA now entail being captured and folded into algorithmic systems, built by corporations whose priorities carry no obligation to the social values of the people routed through them.

Artificial Intelligence may well be the defining technology of our lifetimes. As a breakthrough, it is less like the internet (which it is often compared to) and perhaps more like electricity. It is already wired into so many surrounding systems that move power: energy grids, healthcare, transit, law enforcement, customer service, cartography, and so on. AI might best be understood as an accumulation of digital dependencies decades in the making, arriving now as infrastructure. And while nearly every technology of record — from the knotted cord, to the woven cloth, to the photographic negative — has shaped how memory and history are retained, generative systems infer

rather than retrieve. What is offered as recall is closer to a forecast.

Dear Data, operates in the space between aggrandized promises of disruption and salvation and the routine experience of being processed, analyzed, and consumed. Artists examine how databases can preserve lost and overlooked histories while also reckoning with generative software that fills gaps in our recollection with fabricated memories — making false generalizations and amplifying harmful biases. Other work reflects on the practical benefits of efficient systems while also examining urgent concerns in human development, such as disordered attention spans, “unreal” performance expectations, and mental short circuiting. The exhibition moves between the intimacy of personal devices and photographs, to the impossible reckoning of planetary-scale computation. *Dear Data*, invites audiences to interrogate the consequences of leasing our selves to our screens, and to consider how we might demand more equitable and supportive systems amid the ever-increasing weight of accelerated technology.

— Eileen Isagon Skyers



Nouf Aljowaysir

Nouf Aljowaysir's *Ana Min Wein? (Where Am I From?)* documents the artist's investigation into her own identity and ancestry. The work examines how historical knowledge and understanding of oneself is shaped by algorithmic intelligence. Aljowaysir, who moved to the US from Saudi Arabia at a young age, explores her identity with the help of an AI assistant. Through her dialogue with an unwitting narrator, she reveals how AI recognition systems classify her, producing misreadings that are coherent and convincing – even as they are factually incorrect. She recounts stories from her family history, revealing the biases embedded in the machine's training data in the process. Shown old family photographs, footage of desert landscapes and Arabian cities, women in abayas, men in traditional robes and shemaghs, the AI consistently misidentifies these cornerstones of Arab cultural life in ways that reinforce familiar Western stereotypes. Contrasting oral storytelling with AI algorithms, Aljowaysir questions where and how memory is held and who, or what, defines one's identity.

NOUF ALJOWAYSIR is a visual artist whose practice critically examines the role of algorithmic intelligence in shaping personal and collective constructions of selfhood and historical knowledge. Working across photography, performance, and moving image, she creates narratives that move between archival materials and digital speculation, questioning how technologies shape and reduce the understanding of identity, memory, and particularly non-Western histories. Born in Saudi Arabia and having moved to the United States at age thirteen, her work is informed by themes of migration and cultural fracture, and is shaped by growing up alongside the rise of the internet and digital technology.

Nouf Aljowaysir has been awarded residencies at ThoughtWorks Arts and Somerset House. Her work has been exhibited internationally at galleries and festivals such as Jeu de Paume (Paris, France), Photo Élysée (Lausanne, Switzerland), M+ Museum (West Kowloon, Hong Kong), Rhizome (New York, NY), KADIST (Paris, France), Art Genève (Genève, Switzerland), and CPH:DOX (Copenhagen, Denmark), among others. She has also been featured in major media outlets such as *Le Monde*, *BBC Culture*, *Forbes*, *Arte France*, and *Le Quotidien de l'Art*.

Her film *Ana Min Wein? (Where Am I From?)* won the 2023 Lumen Prize for Moving Image and was released by *The New York Times Op-Docs* series in June 2024.

Her work has been acquired by Photo Élysée and private collections.

Ana Min Wein? (Where Am I From?),
2022. Documentary film,
AI computer vision techniques,
12:29 min.



Alice Bucknell

Alice Bucknell explores complex human and non-human relationships, systems, and knowledge through video games, films, immersive installations, and more. Making its US premiere in *Dear Data*, Alice Bucknell's simulation film *Ground Truthing* looks at how satellites, GPS systems, digital Earth twins, and long-range climate models shape our sense of the planet's future. Conceived as a four-chapter film prequel to Bucknell's single-player game *Earth Engine*, *Ground Truthing* navigates to-scale digital doubles of real locations with vastly different biomes. "Ground truthing" is a technical term from satellite imaging and remote sensing: it refers to the process of gathering direct real-world data to check and calibrate information collected at a distance or predicted by a model. But the term contains its own irony: the ground is at the service of the sky; touching grass reinforces what is sensed from above, from a position of total planetary vision. As human technological advancement impacts the simulated ecosystems in the film, Bucknell invites us to slow down and pay attention, to consider our impacts on the real Earth. Employing the logics, mechanics, and language of video games, *Ground Truthing* "speculates on what satellites sense from high above the planet, and what this apparent omniscience inevitably misses."

ALICE BUCKNELL is an artist, writer, and educator based in Los Angeles. Their work explores the affective dimensions of video games as interfaces for understanding complex systems, relationships, and forms of knowledge. Bucknell is interested in the ecological dimensions of play as an embodied technology that dissolves binaries between human and nonhuman, natural and synthetic intelligence, and self vs. world.

Recent and upcoming exhibitions include Centre Pompidou (Paris, France), Canyon (New York, NY), Biennale Gherdëina (Val Gardena, Italy), the V&A Museum (London, England), the Oslo Triennial (Oslo, Norway), Counterpublic Triennial (St. Louis, MO), the Venice Architecture Biennale (Venice, Italy), and the National Taiwan Museum of Fine Art (Taichung, Taiwan). Their work sits in institutional collections including SFMOMA, the V&A Museum, KADIST, MUDAC, and Kunsthalle Praha. A recipient of the 2025 Creative Capital Award and an inaugural participant in Serpentine's Future Art Ecosystems R&D Fellowship (2026–27), Bucknell is currently a Visiting Professor at UC Davis and faculty at SCI-Arc and UCLA (Los Angeles).

Ground Truthing, 2026.
4k single channel film, 17:05 min.



Sarah Friend

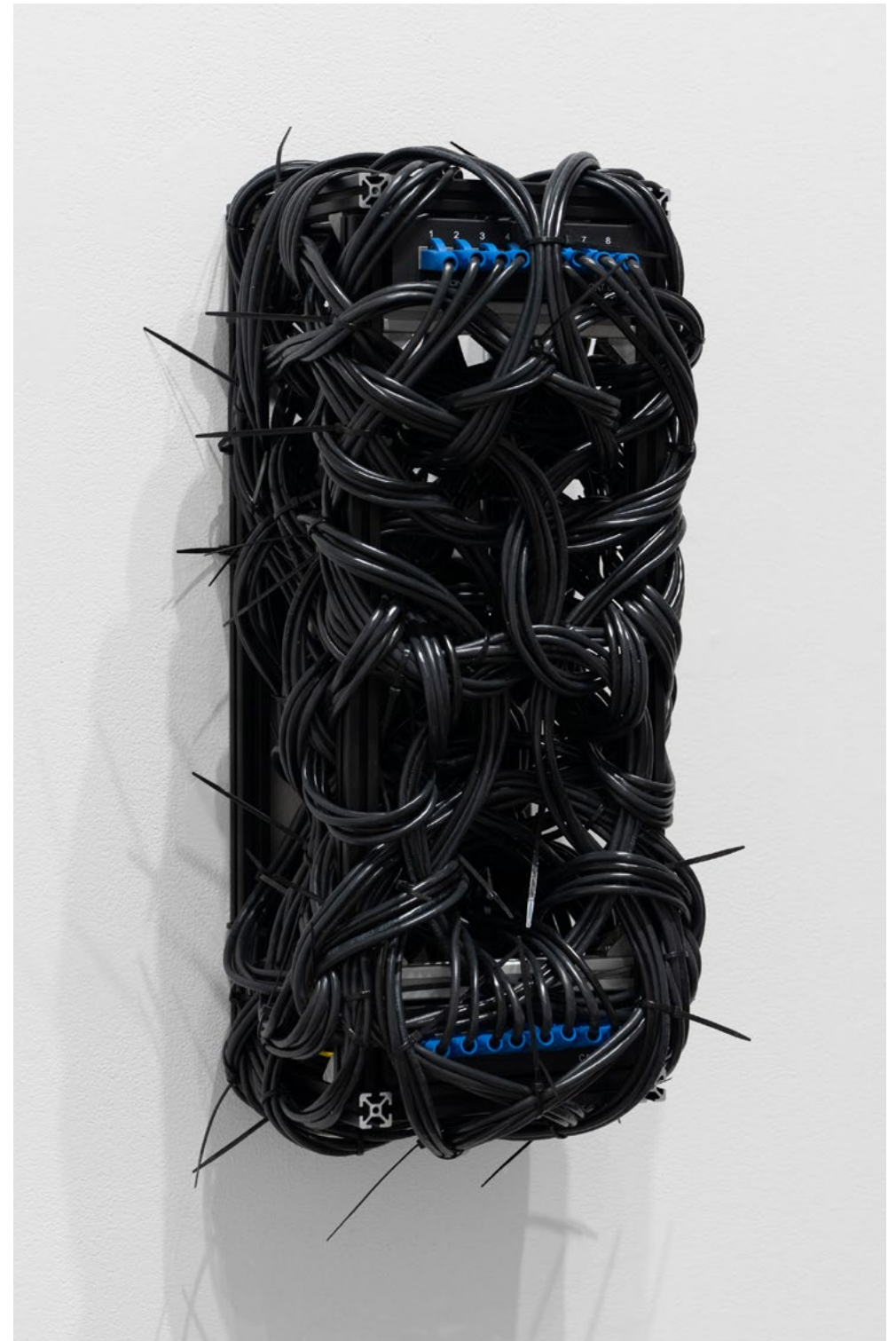
Working at the intersection of contemporary art and software development, Sarah Friend's practice utilizes emerging technologies to examine how digital systems reshape identity, ownership, value, economy, and collective experience. Through participatory works spanning installation, software, machine learning, and video games, she investigates the emotional and political dimensions of networked life, questioning the infrastructures and systems that govern increasingly online societies.

In *Cloud*, Friend weaves internet cables, patch panels, aluminum, and other hardware into a single, physical form. The title turns the tech industry's own euphemism back on itself: "the cloud" carries an upward bias, suggesting something weightless, vaporous and always overhead — a language meant to hide the material infrastructure that computation depends on. Friend brings it back down to earth as a heavy, tangled mass made from the materials the metaphor was meant to hide. Through intricate cable management, the work nods to traditional craft practices and to the connected histories of weaving and computation (Jacquard looms are known to be among the earliest computers).

As the woven cables take on a dense, bodily form, *Cloud* unravels the psychological codependencies people increasingly form with digital interfaces. The cables become veins, muscles or intestines, hovering between machine and organism. Stripped of its intended function, the work exposes the very anatomy that the digital world keeps hidden, along with the attachments we form to systems that speak back to us. Here, the very material from which one's AI companion is built begins to feel strangely alive.

SARAH FRIEND is an artist, researcher, and software developer from Canada and currently based in Berlin, Germany. Her work explores games, economics, and the self via engagement with emerging technology. As an artist, she has exhibited at and worked with MoMA (New York, NY), Centre Pompidou-Metz (Metz, France), SculptureCenter (Queens, NY), Kunsthaus Zürich (Zürich, Switzerland), HEK (Basel, Switzerland), Haus der Kunst (Munich, Germany), ArtScience Museum (Singapore), Somerset House (London, England), Rhizome (New York, NY), and KW Institute for Contemporary Art (Berlin, Germany), among others.

Cloud, 2025. Patchpanels,
Cat5-Kabel, aluminum, diverse
hardware, 20 × 10 × 8 in.



Claudia Hart

In *The Armory Women*, Claudia Hart centers the work of several respected women painters who exhibited alongside economically successful male artists such as Matisse, Duchamp, and Manet in the groundbreaking 1913 International Exhibition of Modern Art (aka the Armory Show). Hart reinterprets paintings by these artists, who were well known at the time yet intentionally undervalued in the art market in subsequent years, including works by Katherine Nash Rhoades, Jacqueline Marval, Emilie Charmy, Marie Bracquemond, Marie Laurencin, Marion H. Beckett, and Marjorie Organ Henri, using what she calls a “Ghost Painting” technique. By hand-painting panels in gouache and ink, and overlaying her 3D simulated models of the original works with a UV printer, Hart combines traditional and contemporary technological tools to confront the systematic devaluation of artists based on gender—a problem that has strained artists’ careers in the past and still continues today. Drawing on the aesthetics of scientific visualizations and 3D gaming environments, Hart moves between the handmade and the computer-assisted, channeling the ghosts of the past to re-present an erased art history.

CLAUDIA HART is a NYC-based trans-media artist who has worked between painting and simulation for four decades. Trained in art and architectural history at NYU and Columbia, she is self-taught in both painting and technology. She ironically calls herself a “trad artist” because her work has always been in dialogue with art history.

Hart painted for twelve years in the East Village, showing with Pat Hearn, and afterward in Europe. In 1996, at the *Berlinale*, she saw *Toy Story*, became infatuated with the style of it, and went home to learn how to “3D simulate” herself. Over the following two decades she became a pioneer of virtual imaging, making animations, augmented reality and motion-captured performances that borrow the voices of the patriarchs—philosophers, poets and painters—and invert their rationalism into something fantastical and dark.

Hart returned to painting in 2020 after twenty-odd years, by way of the machine. Working with master-printer Cody Ranaldo, she developed “Ghost Paintings,” panels hand-painted in gouache and ink, over which a UV printer (a CNC router that sprays pigment rather than cuts) lays a simulated model produced with Maya 3D computer software. The hand comes first, the machine last.

Hart works like an archivist of her own endlessly versioned oeuvre and of what the canon discarded. *The Armory Women* (2022–23) recovers painters shown at the 1913 Armory Show and later erased from art history because their market prices were low. Where she once spoke in the patriarchs’ voices, here she paints in theirs.

Hart’s work is held by the Whitney, MoMA, the Hamburger Bahnhof, and the Albertina. She is Professor Emerita at the School of the Art Institute of Chicago and received the 2026 ACM SIGGRAPH Distinguished Artist Award.

Following spread, top to bottom, from left:

The Armory Women, Émilie Charmy 1.0, 2024. Acrylic gouache, pigment in resin, 2 sanded paintings, chalk, ash wood panel, pine frame, 24 × 30 × 2.5 in.

The Armory Women, Marion H. Beckett, 2024. Acrylic gouache, pigment in resin, 3 sanded paintings, ash wood panel, pine frame, 24 × 30 × 2.5 in.

The Armory Women, Marie Bracquemond, 2024. Acrylic gouache, pigment in resin, 2 sanded paintings, chalk, ash wood panel, pine frame, 24 × 30 × 2.5 in.

The Armory Women, Katharine Nash Rhoades, 2024. Acrylic gouache, pigment in resin, graphite, ash wood panel, oak frame, 36 × 60 × 1.5 in.

The Armory Women, Jacqueline Marval 2.0, 2024. Acrylic gouache, pigment in resin, graphite, ash wood panel, oak frame, 36 × 60 × 1.5 in.

The Armory Women, Marie Laurencin, 2024. Acrylic gouache, pigment in resin, graphite, sanded painting, ash wood panel, pine frame, 24 × 30 × 2.5 in.

The Armory Women, Study For Émilie Charmy, 2024. Acrylic gouache, pigment in resin, graphite, sanded painting, ash wood panel, pine frame, 20 × 30 × 1.5 in.

The Armory Women, Marjorie Organ Henri, 2024. Acrylic gouache, pigment in resin, graphite, ash wood panel, pine frame, 24 × 30 × 1.5 in.

The Armory Women, Jacqueline Marval 1.0, 2024. Acrylic gouache, pigment in resin, watercolor, sanded painting of the same, oak wood panel, oak frame, 22.5 × 30 × 1.5 in.



Heesoo Kwon

The *Leymusoom Firefly* series begins with family photographs taken inside the artist's childhood home in Korea, where she lived until the age of six. Remnants of Heesoo Kwon's otherwise hazy recollections of the apartment, the photos were manipulated with the artificial intelligence image-editing software Adobe Firefly, allowing the artist to expand the images beyond their original borders using the program's generative predictions. The results were often erroneous and uncanny distortions of the documented moments, not unlike the warping of memories over time.

Kwon's relationship with the project has evolved alongside the program's own changes since the series began in 2023. In 2025, the artist underwent two hypnosis sessions with the intention of accessing childhood memories of the Ilwon-dong apartment. The five works presented here were generated in response to the sensory and perceptual qualities encountered in these sessions. Where the series' earlier iterations, from 2023 and 2024, had focused on architectural accuracy, this 2025 body of work marked a shift toward the sensory reality the artist experienced as a child.

HEESOO KWON is an interdisciplinary artist working in auto-ethnographic, ritualistic, and non-traditional archival practices, drawing on her day-to-day life and her family's femme genealogies. Born in South Korea and currently based in Los Angeles, she makes work through video, installation, and photography, using emergent digital technologies alongside hypnosis as procreant tools for traversing subconscious realms and forging new realities. Kwon's work rewrites matrilineal history, queers patriarchal codes and familial relations, and envisions new forms of historical memory.

Her work has been exhibited at institutions including the Los Angeles County Museum of Art (Los Angeles, CA), Cantor Arts Center at Stanford University (Stanford, CA), Orange County Museum of Art (Costa Mesa, CA), Buk-Seoul Museum of Art (Seoul, South Korea), Huis Marseille (Amsterdam, Netherlands), the V&A Museum (London, England), EFA Project Space (New York, NY), Institute of Contemporary Art San Jose (San Jose, CA), San Francisco Arts Commission Gallery (San Francisco, CA), Blinkers Art & Project Space (Winnipeg, Canada), Eye Filmmuseum (Amsterdam, Netherlands), West Den Haag (The Hague, Netherlands), Centre Wallonie-Bruxelles (Paris, France), M+ Museum (West Kowloon, Hong Kong), and WMA Space (Hong Kong Island, Hong Kong).

Kwon is the recipient of numerous awards, including the 2025 Eureka Fellowship from the Fleishhacker Foundation, the 2025 New & Experimental Works (NEW) Program Grant from the Kenneth Rainin Foundation, the 2024 Stepping Stone Grant from the Trellis Art Fund, the 2023 San Francisco Bay Area Artadia Award, and the 2022 Hewlett 50 Arts Commission in Media Arts. Her work is held in the permanent collections of KADIST, Cantor Arts Center at Stanford University, the UC Irvine Langson Orange County Museum of Art, and Huis Marseille, Museum for Photography.

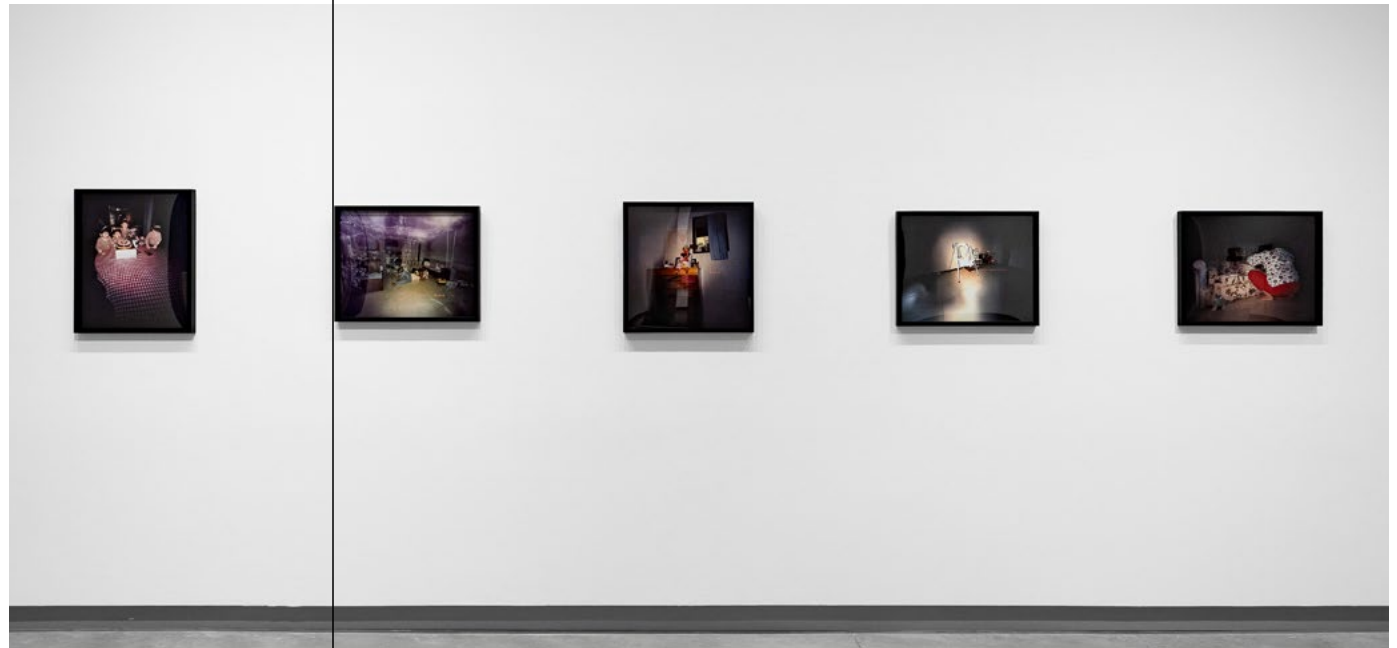
L_F-3.0-2025_I-D_BirthdayCake_1993, 2025. AI-manipulated family archive, archival pigment print, 17.5 × 22 in.

L_F-3.0-2025_I-D_B4-B7-C7_1993, 2025. AI-manipulated family archive, archival pigment print, 22 × 17.5 in.

L_F-3.0-2025_I-D_F7-F5_1993, 2025. AI-manipulated family archive, archival pigment print, 20 × 20 in.

L_F-3.0-2025_I-D_C4-B4_1993, 2025. AI-manipulated family archive, archival pigment print, 22 × 17.5 in.

L_F-3.0-2025_I-D_B4-B7_1993, 2025. AI-manipulated family archive, archival pigment print, 22 × 17.5 in.





L_F-3.0-2025_I-D_B4-B7-C7_1993,
2025. AI-manipulated family
archive, archival pigment print,
22 × 17.5 in.



L_F-3.0-2025_I-D_F7-F5_1993, 2025.
AI-manipulated family archive,
archival pigment print, 20 × 20 in.

Maya Man

Maya Man explores how we come to understand ourselves through the media we consume and the performances we carry out online. Her *Shimmer Quote* series belongs to *StarQuest*, a larger body of work inspired by the reality TV show *Dance Moms* and by Man's own years in competitive dance. Built around a dataset of 111 AI-generated dance scenes, *StarQuest* examines the dual pressure of performing on stage and online. Man is broadly interested in how the technological pursuit of perfection redefines "realness," demanding that we appear more authentic, more "real," on screen.

Man designed these works as motivational posters that adorn the walls of her fictional dance studio, "Shimmer." The algorithmically-generated quotes that emerge from her software echo and excerpt phrases from motivational posters in Abby Lee Miller's dance studio in *Dance Moms*, and from Instagram posts from Man's own childhood studio. Though intended to encourage the hypothetical young competitor, the slogans devolve into contradiction and absurdity. Each *Shimmer Quote* highlights the "unreal" performance standards of an increasingly augmented world, tracing their physical and psychological toll. In doing so, the series exposes how young dancers, much like the rest of us, lose agency while seeking more control.

MAYA MAN, born in Pennsylvania and currently based in New York City, is an artist focused on pop culture's soft power and contemporary identity on the internet. Her work examines dominant narratives around femininity, authenticity, and the performance of self. She has exhibited or performed at Whitney Museum of American Art (New York, NY), MOCA (Los Angeles, CA), bitforms (New York, NY), MoMu (Antwerp, Belgium), SOOT (Minato, Japan), and the V&A Museum (London, England). Her work has been featured in *Art in America*, *Document*, *Los Angeles Review of Books*, and *CURA*, among other publications. Her work is included in the permanent collection of the Walker Art Center. She is online at mayaontheinter.net



Shimmer Quote (A Little Sparkle), 2026. Archival pigment print on Hahnemühle photo rag bright, custom welded aluminum frame, 12.25 × 18.25 in. On loan from the collection of Jacqueline Courtney.

Shimmer Quote (Grind, Love, Improve), 2026. Archival pigment print on Hahnemühle photo rag bright, custom welded aluminum frame, 12.25 × 18.25 in. Courtesy of bitforms gallery, New York.

Shimmer Quote (Journey Without Fame), 2026. Archival pigment print on Hahnemühle photo rag bright, custom welded aluminum frame, 12.25 × 18.25 in. On loan from the collection of Jacqueline Courtney.

Shimmer Quote (Repeat As A Team), 2026. Archival pigment print on Hahnemühle photo rag bright, custom welded aluminum frame, 12.25 × 18.25 in. Courtesy of bitforms gallery, New York.

Shimmer Quote (Always Seems Big), 2026. Archival pigment print on Hahnemühle photo rag bright, custom welded aluminum frame, 12.25 × 18.25 in. On loan from the collection of Marcella Zimmermann.

Amor Muñoz

Amor Muñoz's work sits at the intersection between craft, technology, labor, and memory. In her *Macrame Finger* series, Muñoz interprets ancestral knowledge systems and translates them into technological forms. Her point of departure is the Andean "khipu" (or "quipu"), a record-keeping device fashioned from knotted cords, which underscores the historical significance of "the hand" and "the textile" as means of recording information. Muñoz attends to the gestures involved in tying, as well as the patterns within the knots themselves, drawing new layers of data from each.

Wearing motion-capture gloves, Muñoz records her own hands as they tie khipu knots, registering how the hand embeds meaning into textile through movement and craft. The resulting 3D printed sculptures combine fingers and knots into singular forms, which are then reinterpreted through augmented reality. Accompanying devices read the topography of each sculpture and emit audio compositions that sonify the data gathered from the weaving motions. The series renders artisanal labor audible, leaving a sonic imprint of the hand at work.

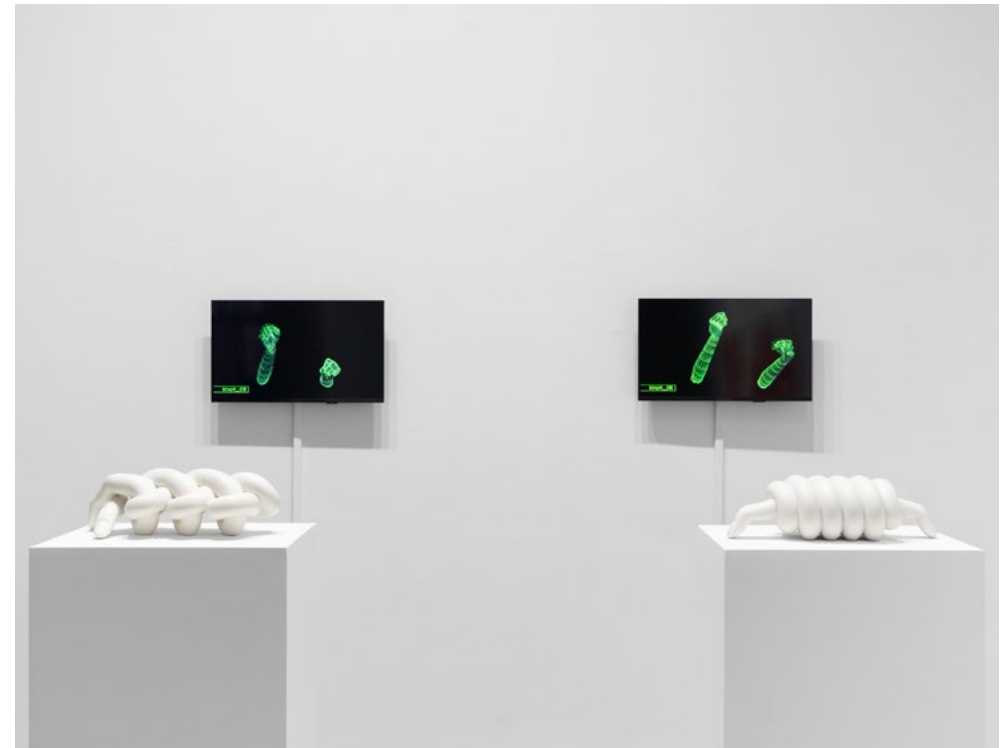
AMOR MUÑOZ is a self-taught, interdisciplinary Mexican artist whose practice encompasses textiles, sculpture, sound, installation, and performance. For over fifteen years, she has worked with experimental electronics and crafts, transforming the rigid language of engineering into something soft, tactile, and flexible. Through this work, textiles become more than material. They function as a way of organizing, connecting, and transmitting knowledge that extends into the functional, the interactive, and the social.

Muñoz's practice unfolds along three lines of inquiry. The first examines labor and technodiversity through participatory projects that question monotechnological culture and the conditions of manual labor in today's global economy. The second, "poetic coding," explores connections between text, textiles, code, and language, bringing binary logic into poetic territory. The third merges biology, technology, and craft to imagine posthumanist futures through living matter and AI.

Muñoz has held residencies at La Becque, Bauhaus Dessau, and Google Arts & Culture. Her work has been shown at institutions including the Barbican Centre (London, England), SFMOMA (San Francisco, CA), MUAC (Mexico City, Mexico), Ars Electronica (Linz, Austria), the Havana Biennial (Havana, Cuba), The National Art Center Tokyo (Minato, Japan), and the Museum of Contemporary Art Belgrade (Belgrade, Serbia), among others. Her pieces belong to collections such as KADIST, SFMOMA, the Ella Fontanals-Cisneros Collection, CIFO, and Bauhaus Dessau.

Knot III / Macrame Finger, 2025.
3D print, resin, automotive paint,
video (color, sound), screen,
four-channel augmented reality
sound sculpture, headphones,
6 × 9 × 16.5 in.

Knot V / Macrame Finger, 2025.
3D print, resin, automotive paint,
video (color, silent), screen,
four-channel augmented reality
sound sculpture, headphones,
6 × 9 × 16.5 in.



NOCELLCOVERAGE

NOCELLCOVERAGE's *Memory Well* is an interactive shrine to memory. Visitors submit personal memories as digital offerings through a mobile interface. The system listens like a mystic, processes each one, and returns a short, rendered version in response. Personal experiences are preserved, not as records, but as fragments that accumulate alongside a growing collective memory, narrated from the machine's own "perspective."

Visitors might come to augment a positive memory, or transmute a difficult one. Each offering is archived and folded back into the work, gradually forming the machine's memory and creating a shared record of experience held between person and system. What returns is a vision generated from pattern rather than understanding, plausible rather than faithful.

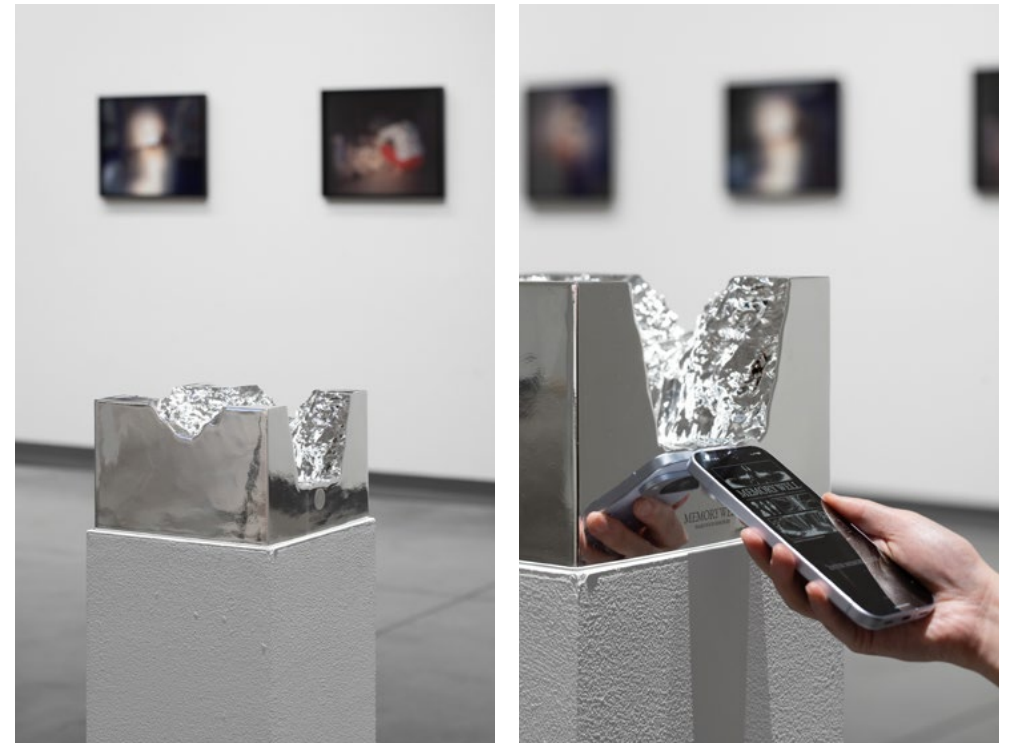
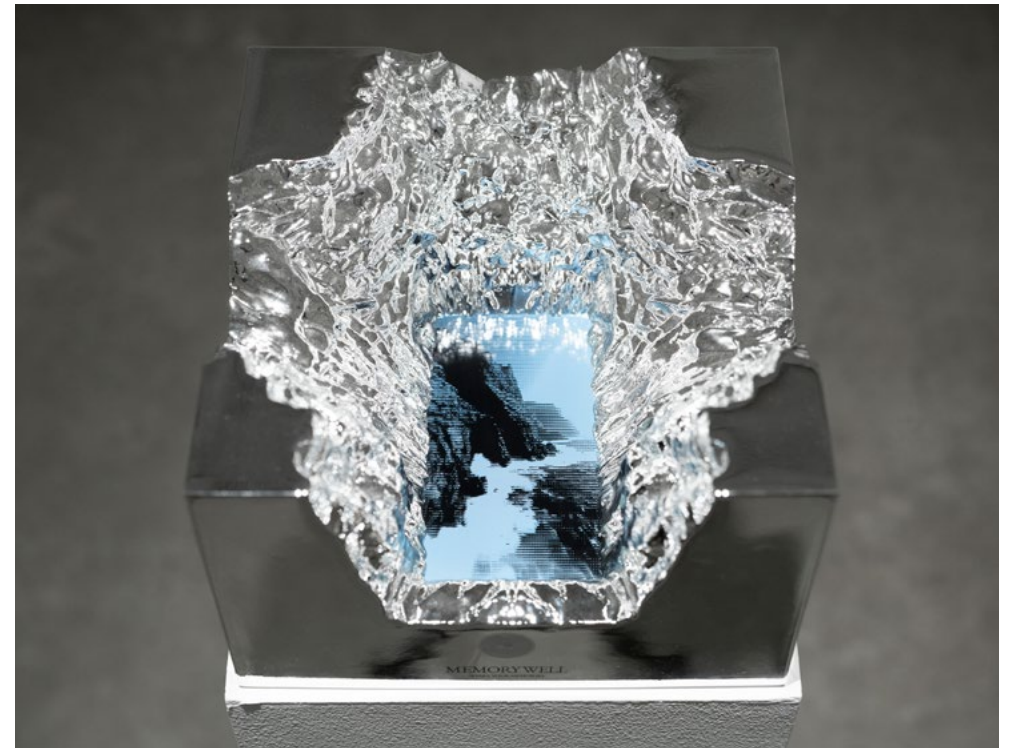
By composing these stories into a single ongoing memory, the system creates a co-authored voice that belongs to both visitor and machine, framing remembering as something done in relation rather than alone.

Created for the Mozilla Futures Counterstructures Residency and hosted by TIAT.

NOCELLCOVERAGE is an experimental studio that creates physical artifacts that hold space for contemplation and shared human experience. Combining physical and digital media, the studio investigates how digital tools can preserve and reinterpret our relationship with the material world. Its projects function as ongoing studies in preservation, perception, and participation.

NOCELLCOVERAGE, founded by Matt Faller and based in San Francisco, was a Mozilla Creative Futures Counterstructures artist-in-residence in 2025.

Memory Well, 2025. Electroplated
3D print, computer/screen
components, 10 × 10 × 8 in.

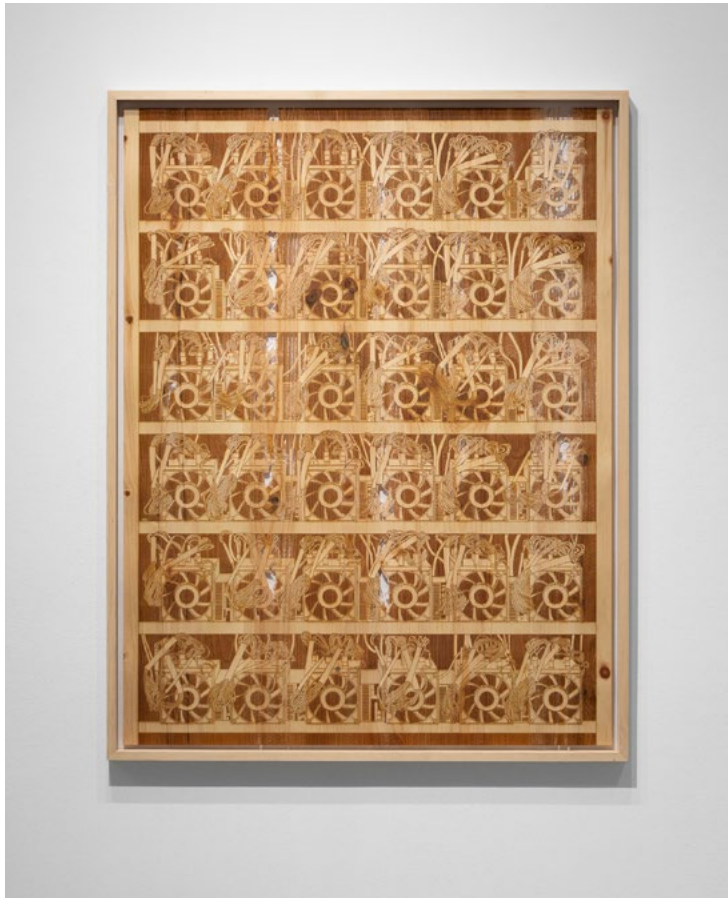


Analia Saban

Analia Saban's practice is rooted in material exploration, blurring the lines between painting and sculpture, image and object, analog and digital. Through a range of processes such as weaving, molding forms, laser-cutting, stone carving, and print-making, Saban recontextualizes the materials of contemporary life and draws out the invisible infrastructures embedded within them.

In *Cooling Rack (6 × 6)*, *Pine Wood #1*, Analia Saban renders the repeating motif of a computer cooling fan, intricately laser-cut in wood. Ubiquitous yet largely hidden, the fan symbolizes the everyday environmental negotiations required to sustain our digital worlds. As meaning, creation, and communication are increasingly shaped by AI and digital connectivity, Saban urges us to “look beyond the screen,” directing our attention to the physical infrastructure that underpins our technological present.

In her *Motherboard* series, Analia Saban takes found computer motherboards—the central component in electronic devices that holds and processes vast amounts of data—and coats them in thick, black ink. Intertwined within the motherboard's paths and patterns, the tactile ink nods to earlier modes of transcribing information, from the fountain pen to the printing press. By joining the materiality of these earlier forms of recording with the circuitry that now carries our data, Saban questions how knowledge is best stored and transmitted.

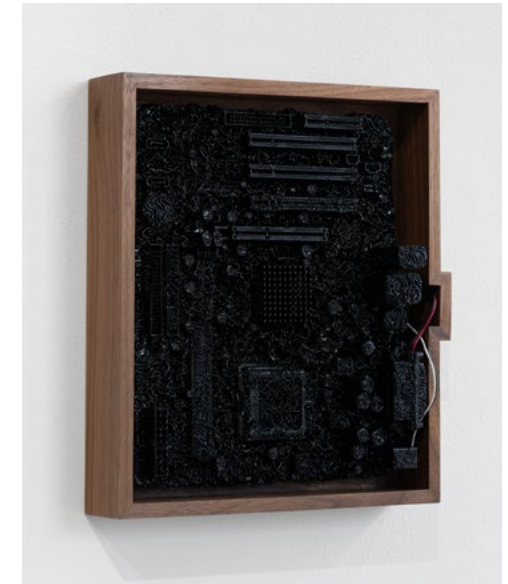


Cooling Rack (6 × 6), *Pine Wood #1*, 2023. Laser sculpted pine wood, 63 × 49 × 1.75 in. Courtesy the artist and Tanya Bonakdar Gallery, New York.



Motherboard #34, 2024. Ink on computer circuit board, 11.25 × 11.125 × 2 in. Courtesy the artist and Tanya Bonakdar Gallery, New York.

Motherboard #26, 2024. Ink on computer circuit board, 11.125 × 10 × 2.5 in. Courtesy the artist and Tanya Bonakdar Gallery, New York.



Born in Argentina and based in Los Angeles, **ANALIA SABAN** works across mediums, exploring how art objects are constructed and understood. Her work is deeply engaged with the tools of art-making: while she regularly uses traditional materials, she subverts and often combines them with digital technologies to completely rethink how an artwork functions.

Saban's work is in the collections of Hammer Museum at UCLA, Museum of Contemporary Art, Los Angeles County Museum of Art, Getty Research Institute, MoMA, Hessel Museum of Art at Bard College, Albright-Knox Art Gallery, National Gallery of Art, Blaffer Art Museum, The Museum of Fine Arts, San Antonio Museum of Art, Mead Art Museum, Norton Museum of Art, MALBA, The Israel Museum, National Gallery of Victoria, and Centre Pompidou, among others.

Tianyi Sun

Tianyi Sun investigates the ways that digital systems of record reshape meaning. By probing the frameworks used to store knowledge and document history, Sun questions what becomes of “the original” once it is embedded in formats designed for prediction and optimization. As people, places, ideas, and objects are condensed into symbolic representations, she asks how we might verify the authenticity of an image, a spoken voice, a written paragraph, or a global event.

In *Still 02, TC 02:21:25:10*, Sun translates information interfaces into spectral, translucent forms. Cast in resin from an antique Chinese folding screen, the sculpture is overlaid with stills from her video work. Sun examines the concept of “the copy” through its dual role as an act of preservation and as a replica. She sets the tactile materiality of the traditional screen against contemporary digital displays, positioning both as porous thresholds for accessing data. While the physical artifact retains traces of craft and domestic utility, it also absorbs the qualities of a digital screen. Like the timecode in its title, it anchors a single moment from the past, suspending it within a single frame.

In *Softbox [Vitrine]*, a resin file folder encases a photograph of a Chinese fencai porcelain teacup alongside a single suspended lotus seed. The photograph retains the cup’s authenticating inscriptions — the key markers used to confirm its lineage and era. In this form, centuries of craftsmanship and documented provenance are condensed into a single visual image, much like the streamlined data formats that feed algorithmic systems today.

TIANYI SUN, born in China, is a New York-based artist who traces how memory and time are preserved or fabricated within systems shaped by technology, culture, and value. Working across sculpture, film, software, and performance, she positions computational infrastructures and cultural traditions as parallel networks of power. In her practice, memory, both embodied and computational, becomes not an idea of storage but a process of regeneration. Archival systems, generative algorithms, and mold processes compress and distort what they attempt to hold, but perhaps also preserve, console, and restore.

Sun’s work has been exhibited and screened at Haus der Elektronischen Künste (Basel, Switzerland), Artists Space (New York, NY), Ars Electronica Festival (Linz, Austria), Smack Mellon (Brooklyn, NY), Helena Anrather (New York, NY), 798 Art Zone (Beijing, China), and Bemis Center for Contemporary Arts (Omaha, NE), among others. She has lectured and presented at Pioneer Works, the Central Academy of Fine Arts, The New School, and ArtCenter College of Design. Residencies include 99 Canal, NARS Foundation, and Eyebeam. Most recently, she was a finalist for Hyundai Artlab’s 6th VH AWARD and a Backslash Artist at Cornell Tech, Cornell University.



Still 02, TC 02:21:25:10, 2026.
Epoxy, wax, mineral on Xuan paper, digital print transfer, ink, acrylic polymer, lotus seed, silver, 32.5 × 13.25 × 3 in.

Softbox [Vitrine], 2025. Organic resin, wax, acrylic polymer, jade, steel, embroidery thread, digital print on synthetic silk, 12 × 18 in.

Vickie Vainionpää

Vickie Vainionpää's work brings generative and wearable technologies, including algorithms, eye-tracking software, and virtual reality, into the traditions of painting. Operating between digital and physical environments, her practice investigates the conditions of contemporary perception, in which experience is increasingly mediated by screens, software, and virtual space.

In *Le Guêpier* and *Nymphs and Satyr*, Vainionpää turns to two paintings by the French academic painter William-Adolphe Bouguereau, whose female nudes epitomize the "male gaze." Wearing eye-tracking glasses, the artist records the path of her own eyes looking across each canvas, then renders that data as abstraction in oil paint. The resulting works hold both the art historical source and the digital record of its viewing, merging traditional painting and generative imagery on a single surface. By making the gaze itself the subject, Vainionpää confronts how images, bodies, and identities are seen and consumed in a digitally mediated world.



Vickie Vainionpää lives and works in Montréal, Canada. Vainionpää's work has been presented at X Museum (Beijing, China), Perrotin (New York, NY), and The Margulies Warehouse (Miami, FL). Recent solo exhibitions include: Olga Korper Gallery (Toronto, Canada), Museo Belvedere di San Leucio (Caserta, Italy), and The Hole (New York, NY).

Her work is held in the collections of X Museum, Gainesboro Modern Museum of Art, The Margulies Warehouse, and Palazzo Monti. Her practice has been the subject of critical writing in the *Journal of Contemporary Painting* and *The Globe and Mail*, among others. In 2026, she attended Skowhegan School of Painting & Sculpture.

Nymphs and Satyr, 2024.
Oil on canvas, 60 × 72 in.

Le Guêpier, 2024.
Oil on canvas, 58 × 48 in.

Amelia Winger-Bearskin

Who establishes the protocol for observing the sky? Much like moss, fungi, flora, and fauna, the sky exists without fixed boundaries, continually shifting as part of an expansive system encompassing the sun, moon, and stars. Featured as part of Amelia Winger-Bearskin's broader series *SKYWORLD/CLOUDWORLD, I WOULD LIKE TO BE MIDNIGHT / I WOULD LIKE TO BE SKY* furthers an investigation into celestial communication networks. The project began after a politician proposed a "universal ethical protocol" for viewing the sky, which prompted Winger-Bearskin to examine the ways we attempt to claim sovereignty over the atmosphere—from territorial airspace laws and broadcast frequency regulations, to satellite-based geographic information systems visible on clear nights. Through these systems, both ancient and contemporary, she ultimately seeks to forge a connection with her ancestors.

Amelia Winger-Bearskin is an enrolled member of the Seneca-Cayuga Nation of Oklahoma.

Note on the AI the film uses:

Amelia's short film uses Image Inpainting, a technique from the field of AI that is historically used to reconstruct missing regions in an image e.g. object removal and image restoration. Amelia uses this technique subversively by Inpainting to erase the prominent human architecture of the videos she took, reminding us that backward-looking prediction erases a possible future. The short film also uses digital image interpolation when an image is resized or distorted from the one-pixel grid to another. This gives the film a liquid morphing process, which Amelia finds hypnotic and out of time.

The algorithms assist the animations; the images are photographs (not AI-generated) taken by the artist while driving across the country, moving from the west coast to the east coast of the USA.

AMELIA WINGER-BEARSKIN is an artist and technologist from the Seneca-Cayuga Nation of Oklahoma. She is an assistant professor of film and media at Hunter College in Manhattan. Her work combines immersive storytelling and ethical AI to address climate change, housing, and the design of Indigenous-led systems of care and kinship.

2025–26, she is the Housing and AI Fellow, Future of Land and Housing at New America, and was awarded an ACLS Digital Justice Seed Grant, for the project *Stabilizing Futures: Mapping Housing Loss with AI*, in collaboration with Bright Community Trust and New America.

She is the creator of *Wampum Codes* and a former fellow of Stanford, Mozilla, and MIT's Co-Creation Studio. Her projects have been featured at the Sundance Film Festival (Park City, UT), MoMA (New York, NY), and the Whitney Museum of American Art (New York, NY). Through art, code, and collaboration, she builds new tools for justice and imagination.



*I WOULD LIKE TO BE MIDNIGHT /
I WOULD LIKE TO BE SKY*, 2023.
Single-channel video, digital
interpolation and landscape
photography, color, stereo sound,
10:27 min.

Anna Zhang

Anna Zhang's practice operates at the intersection of art, technology, and narrative, spanning mediums such as photography, digital games, custom software, installations, and critical text. Balancing a critical perspective with open inquiry, her work investigates how emerging digital systems can be made more creative, accessible, and centered around principles of care.

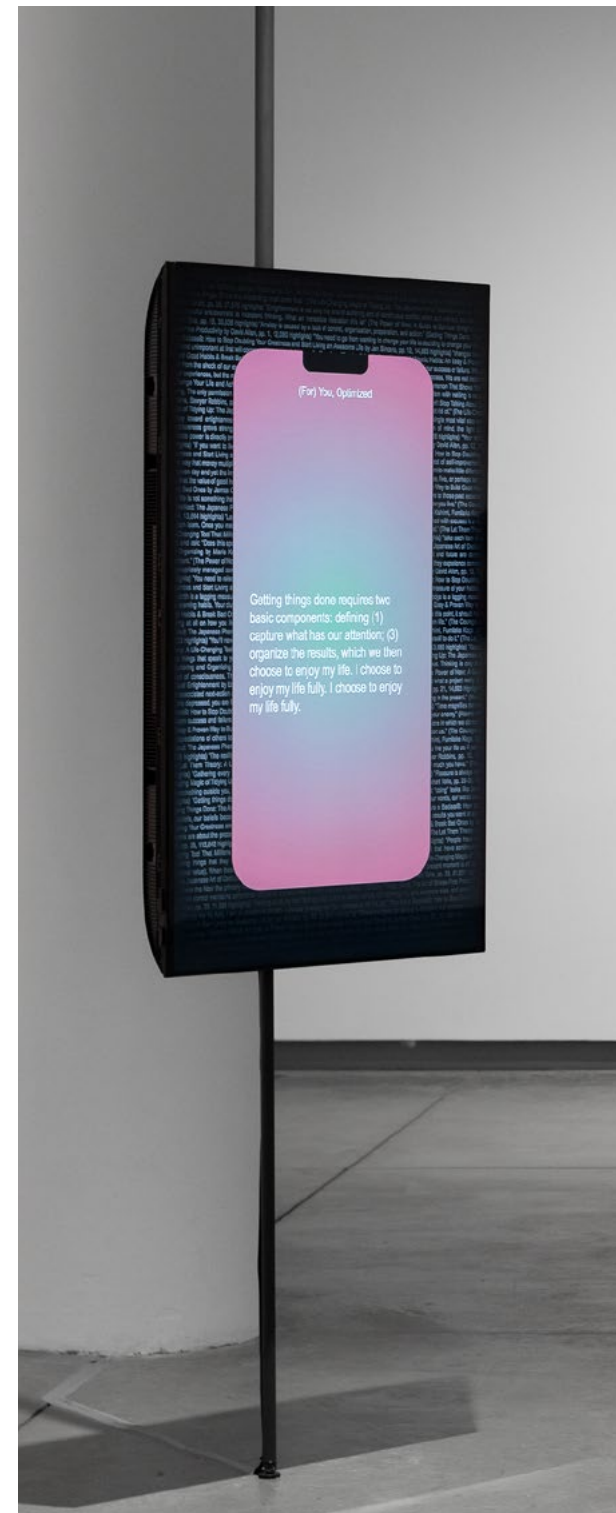
Derived from an aggregate of human handwriting samples, *Mean Hand* is a typeface that embodies everyone and no one simultaneously. Originally gathered in the late 20th century for a US government initiative aiming to automate Census form processing and establish standard definitions of legibility, these data are recontextualized by Anna Zhang to examine how technological systems construct biases around inclusion and visibility. Zhang created the typeface by layering individual letter samples according to statistical thresholds: ink marks only register if a predetermined proportion of samples overlap in the same position. Across its nine distinct weights, *Mean Hand* spans a broad spectrum of legibility. At the "Thin" extreme, 3 out of 4 samples must align, yielding sparse letterforms with minimal data; conversely, the "Black" weight requires only 1 in 20 samples to align, superimposing vast amounts of data into highly condensed forms. Readability exists only within a delicate intermediate threshold — a principle directly integrated into the exhibition design for *Dear Data*.

Structured as a continuous feed of guidance, *(For) You, Optimized* applies algorithmic social media dynamics to highlight the strange alienation that occurs when subjective emotions and personal narratives are systematically generalized. To construct this infinite stream of "inspirational" content, Zhang gathers top-highlighted passages from popular Kindle self-help titles, and then processes them through Markov chains — a relatively rudimentary form of probabilistic pattern-matching. The result is "crowd-sourced fragments of wisdom" that blend familiar personal-development jargon into absurd, incoherent strings that mimic the process of enlightenment. In *(For) You, Optimized*, Zhang reflects on people's desire to search for meaning, even within a language-generating system that itself lacks understanding of what it is saying.

ANNA ZHANG is an artist and creative technologist based in San Francisco whose work explores how we relate to — and can reimagine — technology. Her work has been featured in *Real Life*, the New Media Caucus, *BuzzFeed*, and *Forbes*, and exhibited at venues including the National Museum of American History (Washington, DC), and Gray Area (San Francisco, CA). She is a recipient of the Judson-Morrissey Excellence in New Media Award, was named to the Forbes 30 Under 30 list, and is a member of NEW INC.

(For) You, Optimized, 2025.
Generative software

Mean Hand, 2026. Typeface



MEAN HAND THIN

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

MEAN HAND EXTRALIGHT

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

MEAN HAND LIGHT

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

MEAN HAND REGULAR

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

MEAN HAND MEDIUM

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

MEAN HAND SEMIBOLD

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

MEAN HAND EXTRABOLD

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Credits

Dear Data, is the fifth installment of *Getaway!*, a multi-year exhibition series that explores the power and pitfalls of escapism as a reaction to the question, "What do we do in response to our current crises?" These group and solo exhibitions explore various topics within the broader theme of escapism, examining both the complex impulses that drive us away from challenging circumstances and the destinations and activities we pursue when we do. Through diverse research and artistic practices, this series aims to provide a space for imagination, enabling us to equip our communities, both within and beyond MECA&D, with new tools to create the worlds they envision.

Dear Data, is curated by ICA Director Iris Williamson and independent curator Eileen Isagon Skyers, with support from Curatorial Interns Katie Devlin '27, Sonja Madsen MFA '27, and Hannah Villanueva MFA '27. Production management by Exhibitions Manager Sarah Sawtelle '19 and Exhibitions Assistant Caroline Kouba '22. Design by Omnivore.

Generous support for the exhibition is provided by the Jeremy Moser and Laura Kittle Fund.

Photography by Joel Tsui '16, Salt '17, MFA '19

Outside Cover: Amelia Winger-Bearskin, *I WOULD LIKE TO BE MIDNIGHT / I WOULD LIKE TO BE SKY*, (still), 2023.

Inside Cover: *Dear Data*, installation view with works by Vickie Vainionpää, Anna Zhang, and Claudia Hart.

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Institute of contemporary art





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Alice Bucknell
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Amor Muñoz
NOCELLCOVERAGE
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