

# Ix Shells

No  
Me  
Olvides

Fellowship ARTXCODE

# Ix Shells

Art|Basel

No  
Me  
Olvides

ART BASEL MIAMI BEACH

3 – 7 DECEMBER 2025

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ABOUT US

Fellowship and ARTXCODE's shared mission to champion artists working with code, AI, and new media worldwide.

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CURATORIAL NOTE

Fellowship, in collaboration with ARTXCODE, is proud to present No Me Olvides, a new solo exhibition and collection by Ix Shells (Itzel Yard) debuting at Art Basel Miami Beach 2025 as part of the fair's inaugural Art Basel Digital section.

Co-curated by Juan Canela and Alejandro Cartagena, with Emilie Boe Bierlich, who contributed the Nordic curatorial framework originally developed for the acclaimed 2024 exhibition Against All Odds at Denmark's National Gallery (Statens Museum for Kunst), the presentation continues Yard's exploration of visibility, data, and cultural memory, linking the histories of Nordic women artists to her own Afro-Caribbean and Latin American heritage through generative systems of light and sound.

No Me Olvides ("Don't Forget Me") expands the research into a cross-cultural dialogue on art, gender, and remembrance. Drawing from archives across Europe, the Caribbean, and Latin America, Yard, together with long-time collaborator Rosendo Merel Choy, utilizes TouchDesigner, Notch, and LiDAR technologies to transform historic fragments into living algorithmic compositions, reanimating forgotten creative lineages through rhythm, light, and code.

Rooted in research on women artists of the nineteenth century, No Me Olvides creates a temporal bridge between past and present. Through immersive generative visuals and interactive sound, Ix Shells transforms archival materials into a digital choreography of remembrance and renewal.

Curator Juan Canela writes, "This work by Ix Shells emerges from the legacy of pioneering Latin American women artists who developed their

practice during the nineteenth century. Through a powerful double gesture, Ix Shells creates a temporal bridge between past and present, updating and reinterpreting their works while simultaneously reclaiming their importance, long buried at the margins of art history."

Presented as a large-scale digital installation, No Me Olvides unfolds across four algorithmic movements where light, sound, and code merge into an evolving field of abstraction. The viewer's presence activates sensors that cause patterns to ripple and reform, translating proximity and motion into cascading layers of color and sound. Each generative sequence draws from the tones, gestures, and compositions of the historical works, abstracting brushstrokes into constellations of digital light that pulse in rhythm with the generative score composed by Ix Shells.

The exhibition comprises two interactive video installations, each accompanied by five short video pieces derived from the same training data used for the installations. Alongside these are one hundred animated video works with sound, developed from the broader dataset of nineteenth-century women painters and the artist's own interpretations of works by women whose contributions have been lost to history.

Curator Alejandro Cartagena writes, "No Me Olvides is a sensorial bridge between erased histories and living code. Treating the archive as material made of colors, texts, geographies, and personal affinities, Ix Shells maps new networks across Europe and Latin America, weaving image and sound into a choreography of "lost pixels" that spill into new questions about art, memory, privilege, and who gets to write history."

"With this body of work, Ix Shells is building a dialogue between ghosts and data; an effort to give voice to gestures painted on canvases made of silence."  
– Alejandro Cartagena

My work begins in the archives, treating nineteenth-century paintings and notes as living material. I translate history into a system of light, color, rhythm, and form that unfolds over time. Light sets the temperature; color carries memory; rhythm becomes breath; and form traces a path through space. Together, they build a language that is both material and temporal, allowing the work to remember while it moves, caught between what endures and what slips away.

reshaping the structure of what remains. Each gesture becomes an act of remembrance set against forgetting.

The colors reveal these contrasts through moving pixels. The Nordic sources carry cool daylight and quiet neutrals, while the Latin American ones hold earth tones, warmth, and sharper thresholds. Each carries its own temperature, its own pulse. In the work, I map these families of light and color so that each scene finds a balance between distance and intimacy. A fragile equilibrium between two temporalities, the past pressing into the present. Light, for me,

# No Me Olvides

"I want to focus, as always, on parallels, the connection and communication between art from the past and art from the present.

That's the only way to achieve harmony in such different environments."  
— Ix Shells

Latin America always feels under construction; built, undone, rebuilt, and undone again. Researching women from this region means facing the fragility of the record: names gone missing, documents scattered, works unsigned or attributed to others. I keep those absences visible and let the piece breathe around them. The gaps become part of the composition, like pauses in a rhythm that give shape to sound. What is lost does not disappear; it lingers,

is not only atmosphere, it is structure, the architecture through which memory travels.

My dialogue stays close to artists whose gestures teach and suggest to me how to look. From Celia Castro, I learn atmosphere and the slow weight of light. From Abigail de Andrade, the rhythm of an unposed day. From Josefa Sanromán, the studio as a space that thinks. From Henriette Hahn-Brinckmann, how structure can hold emotion. And from Elisabeth



Jerichau-Baumann, how a figure can sustain intensity. Their lessons reappear here as ranges of color, timing, and depth. An open field where their imaginations continue to move, hovering between presence and echo.

This project grows from years of research shaped by Emilie Boe Bierlich at SMK, whose work showed me how attentive study in one place can open new ways of seeing elsewhere. I also bring my own conditions into this process. Support at home is limited. I live here and away at the same time. I travel to work and to be seen, then bring that experience back. The internet has become my garden. A place I tend daily.

I enter it to adjust, listen, prune, and remain present. It is where the work grows, where distance becomes connection, and where time folds—past and present touching in the same act of care.

Lately, I often think about how abstraction moves through time, space, and through people. One story that stays with me is Gego's (Gertrud Goldschmidt): how she turned line into space, how a simple element could hold air and memory. I don't use her work as a source, but her path reminds me that the love for abstraction travels across generations. Her grandson, Elias Crespín, continues that inquiry through programmable motion.

A thread that endures in the mind, tensioned between inheritance and reinvention. Perhaps in a hundred years, someone will enter this work and begin another conversation from it.

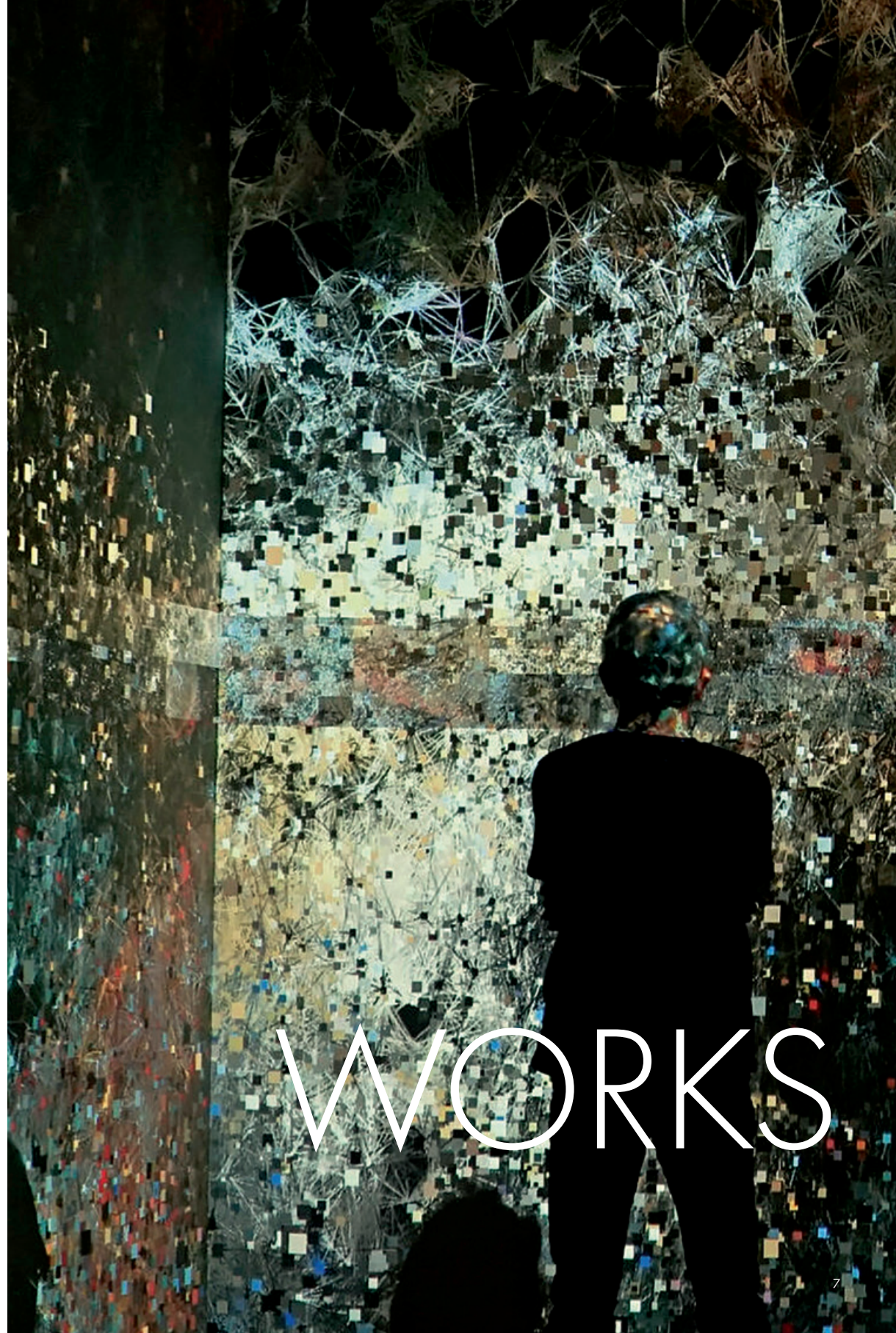
This form of abstraction is layered. I build it through color, texture, and timing so that image and sound move together. The music holds a calm center, inviting a slower read. It allows space to think and remember, to sense the pull between what was and what is. To inhabit a rhythm where the past and present coexist, not as opposites, but as the same unfolding light, always on the verge of vanishing, always beginning again.

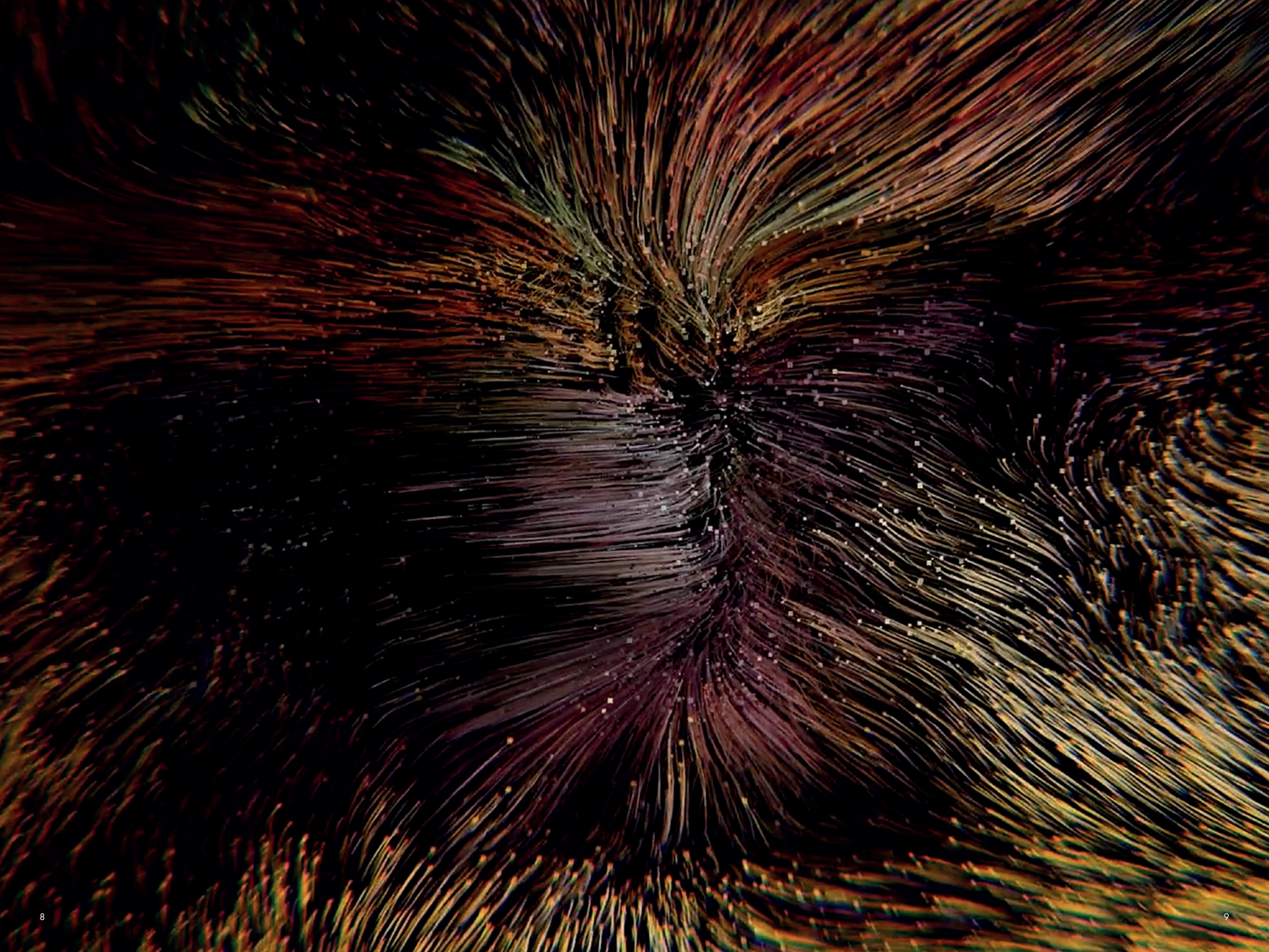
The artistic capabilities of computational systems sparked her interest at an early age through her passion for music and video games. As she began exploring art through code, Yard discovered TouchDesigner, a visual node-based programming language that allows for real-time creation of multimedia compositions. Through this program, she interrogates the evanescent interactions between wavelength, velocity and visual expression, shaping a creative process driven by intuition and emotion. Architecture, namely the geometric structures of Brutalism, is key to her practice. Supplemented by her studies in architectural technology, she creates works with exquisite detail and spatial depth, often pulling patterns present in her daily life, before abstracting them together through elements of digital aesthetics like glitch, gradients and pixelation. The resultant compositions are methodically layered tapestries pulsating with energy and rhythm. Yard has become widely recognised for this style in the contemporary digital art space, which she refers to as 'Caribbean glitch'.

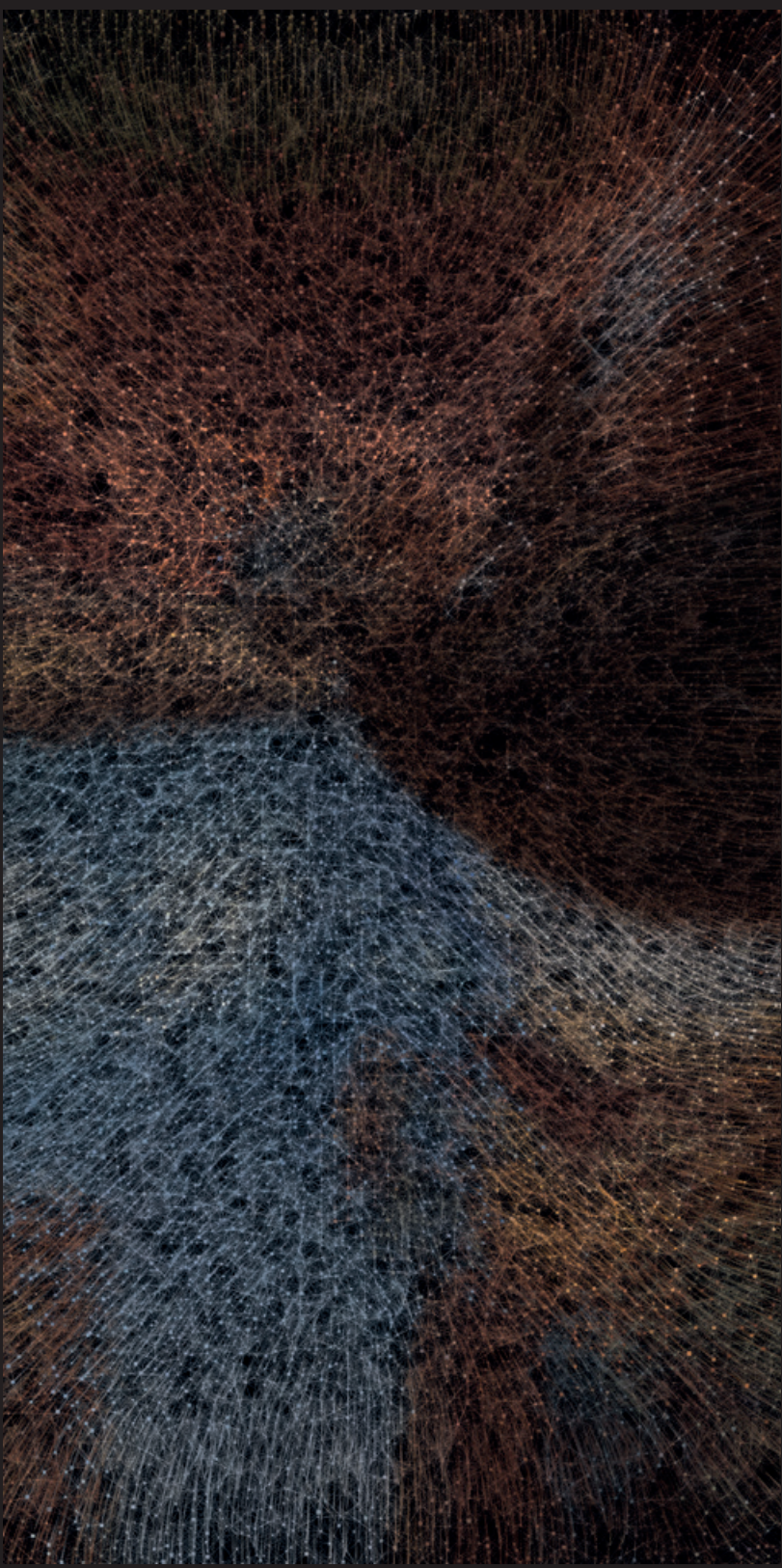
In May 2021, Yard became the highest-selling female generative artist when her piece *Dreaming at Dusk* was purchased for a record-breaking 500 ETH (over \$2 million at the time). That same year, she was featured in Fortune's NFTy50 list, alongside names such as Beeple, Cryptopunks and Mark Cuban. In 2023, her work *Bend* was acquired for the permanent collection of the Buffalo AKG Art Museum and she became one of the first 15 artists to take part in MoMA's blockchain-based postcard project. Yard's works continue to be some of the most sought-after by major museums, galleries and auction houses around the world. In August 2024, having completed a residency at the Statens Museum for Kunst (National Gallery of Denmark), she will feature as the only digital artist in the museum's exhibition, *Against All Odds*. Spanning an immersive, interactive installation and a number of smaller integrated pieces, the exhibition marks a historic moment for Yard, solidifying her position as one of the foremost generative artists of our time.



**Itzel Yard (b. 1990, Panama), known by her artistic pseudonym Ix Shells, is a Panamanian-based new media artist specializing in sound, generative art and the creative space between the two.**







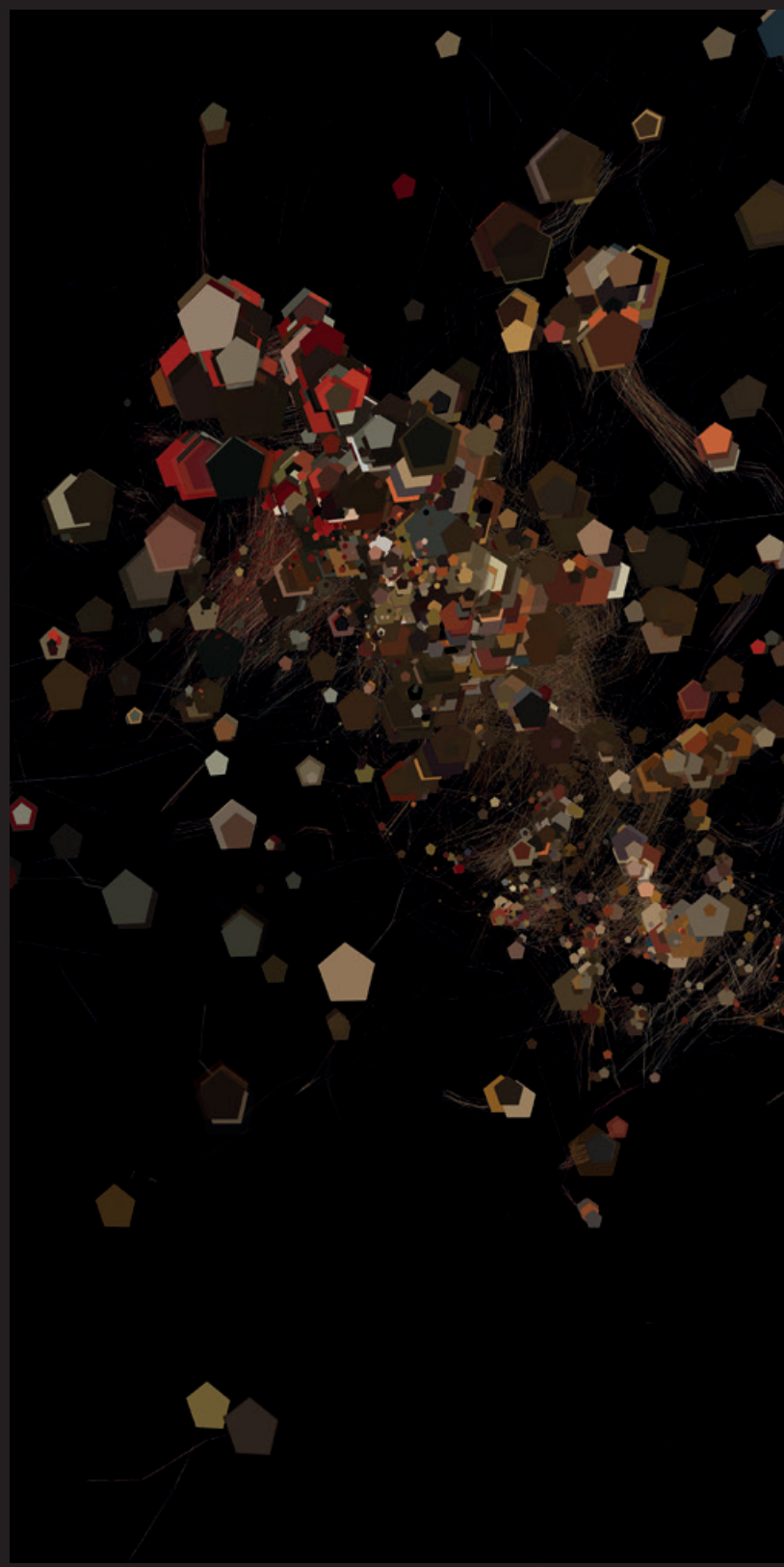
**Ix Shells**  
*How To Recreate Your Gentle Presence (Anna Ancher), 2025*



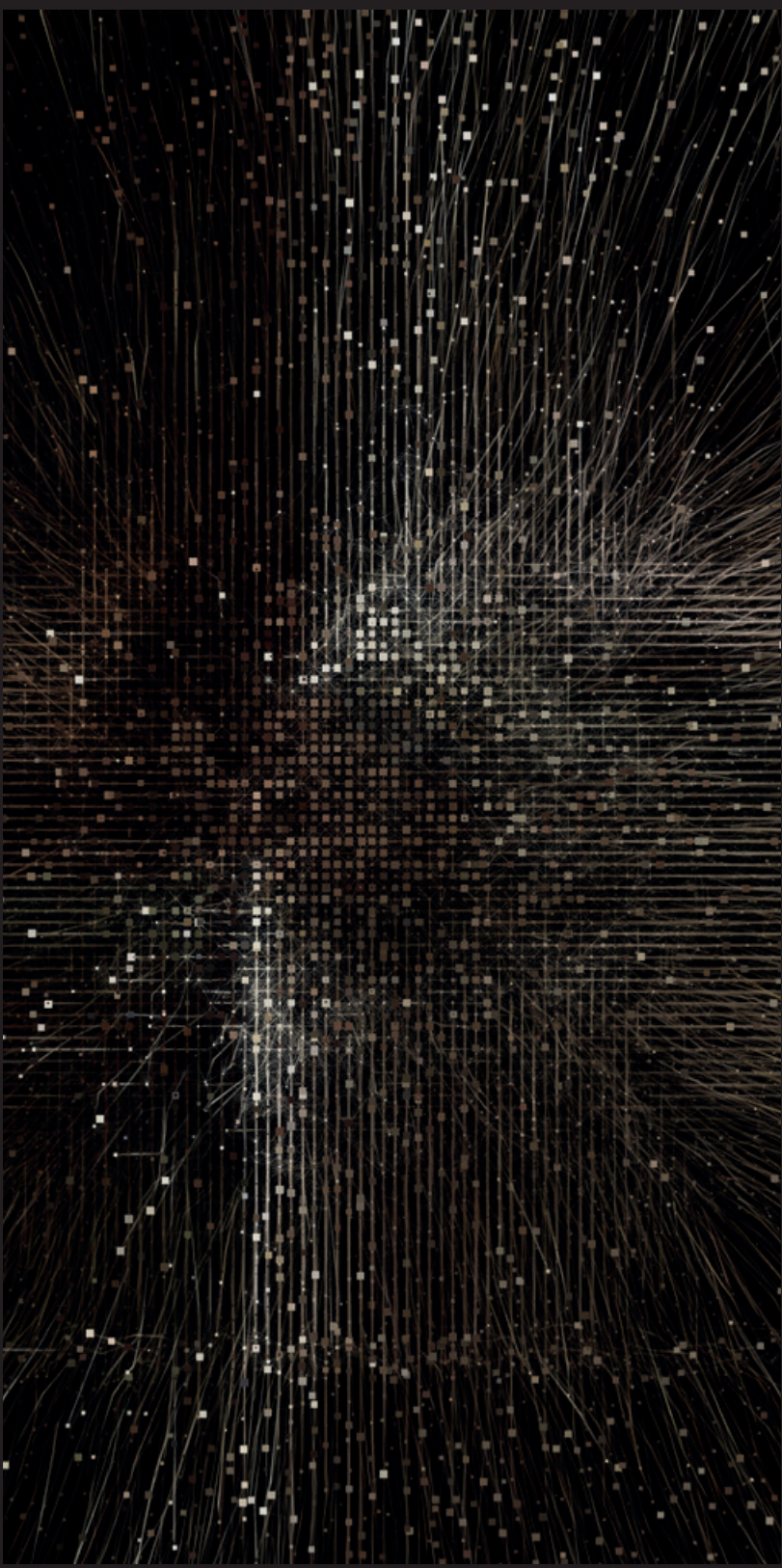
The Artist's mother  
Ane Hedvig Brøndum  
in the red room (1909)



An evening with  
girlfriends by lamplight  
(1891)



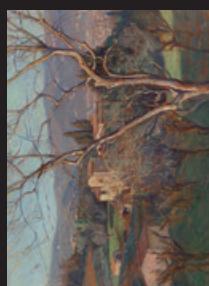
**Ix Shells**  
*The Room That Listened (Anna Petersen), 2025*



**Ix Shells**  
*Coming Back Into Focus (Bertha Wegmann), 2025*



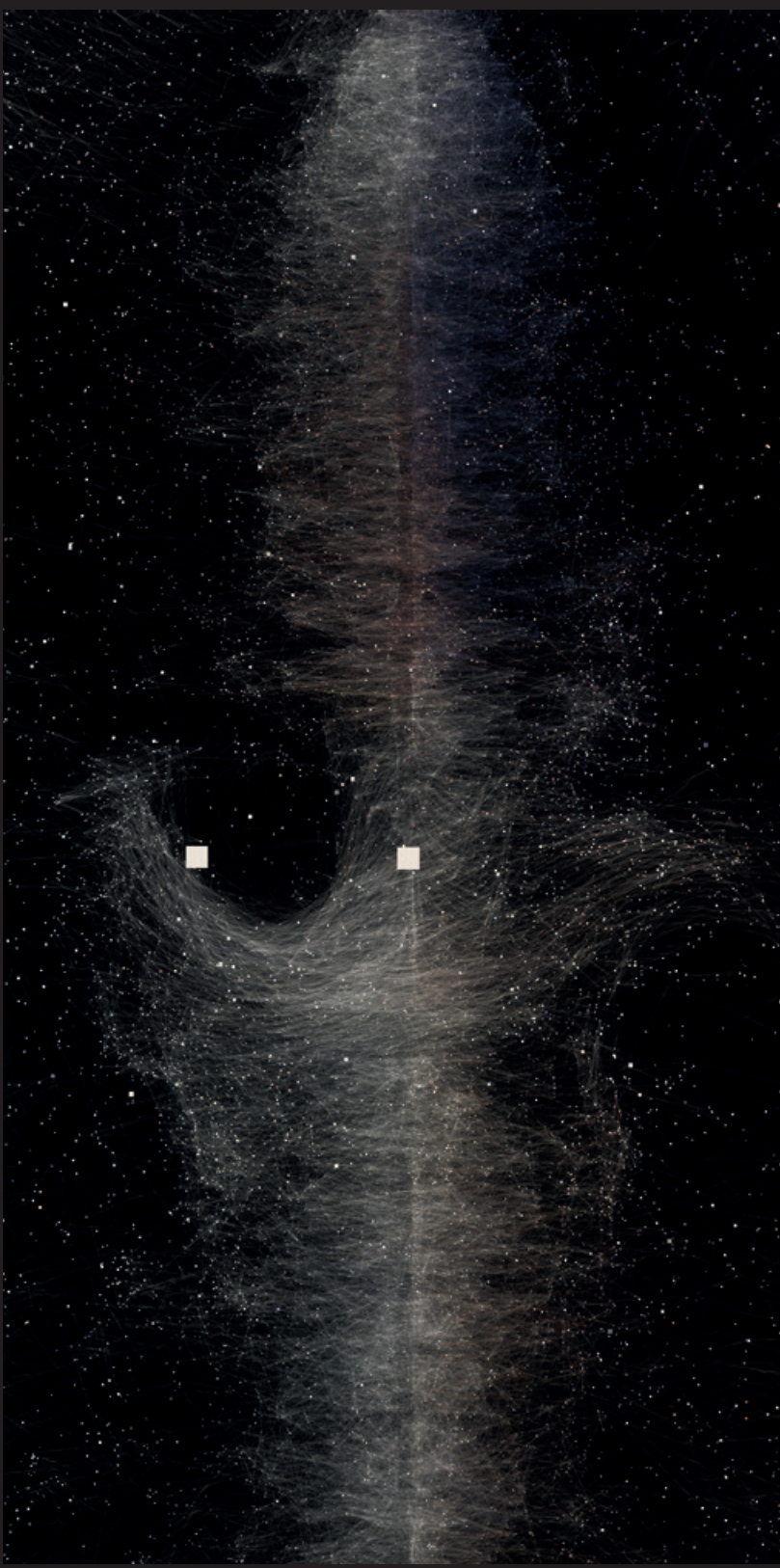
*Study of a Female Model (1881)*



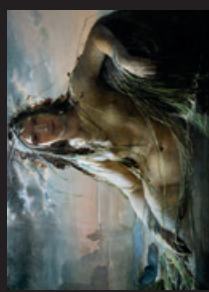
*Fra regione in Firenze (1902)*



**Ix Shells**  
*Rebuilt in Sample Space (Elin Danielson-Gambogi), 2025*



**Ix Shells**  
Næer, *Entre Fronteras (Elisabeth Jerichau-Baumann)*, 2025

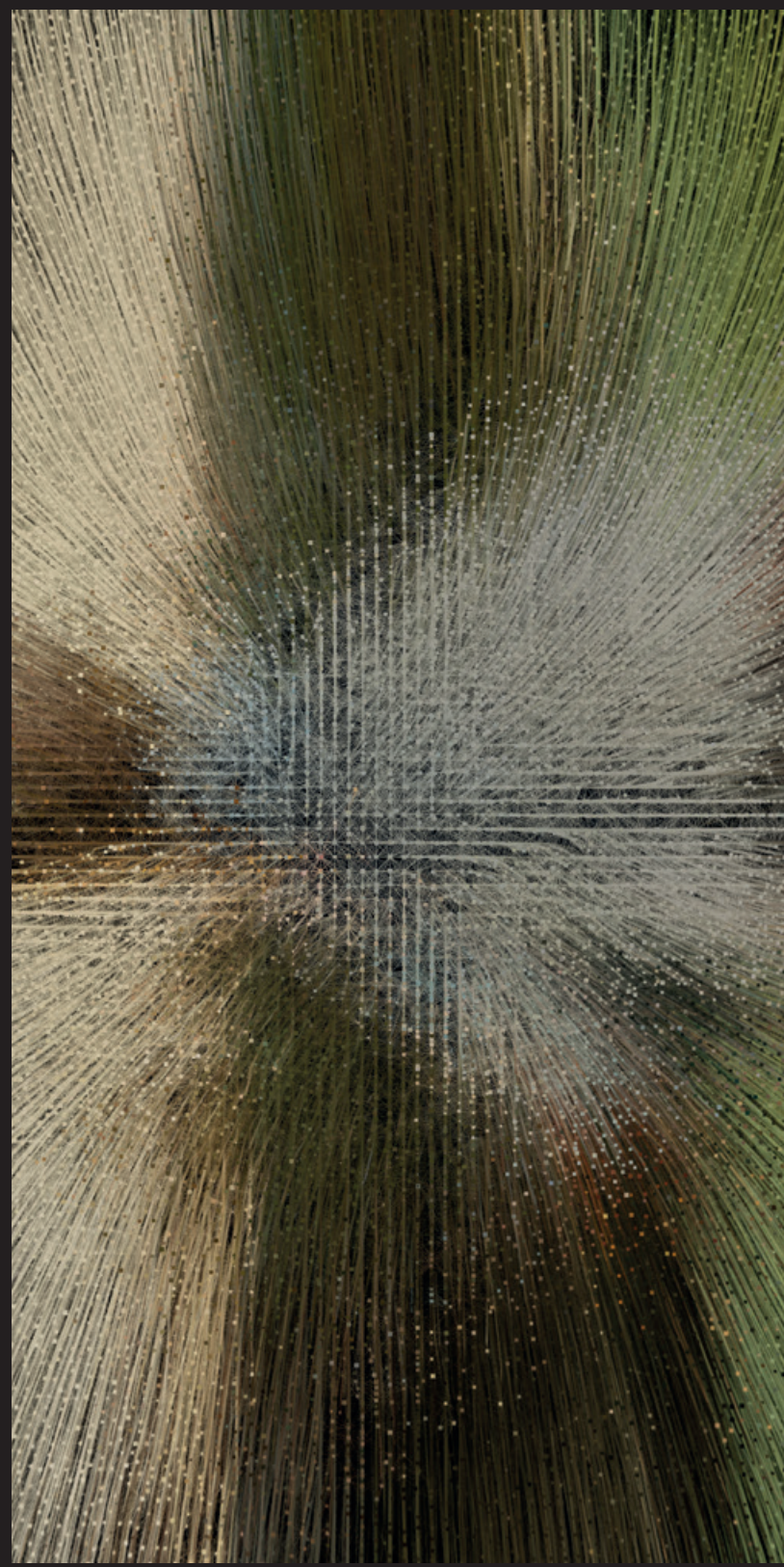


Havfruen Mermaid  
(1873)



Echo (1891)

**Ix Shells**  
A Moment Of Freedom (Ellen Thesleff), 2025

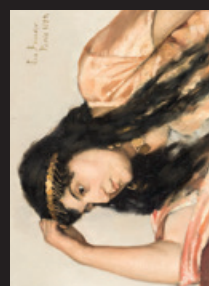




**Ix Shells**  
Rendered in Real Time (Emma Löwstädt Chadwick), 2025



Beach Parasol, Brittany.  
Portrait of Amanda  
Sidwall (1880)



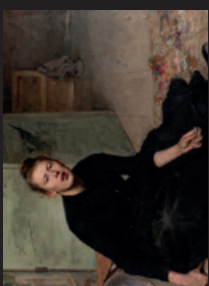
Odalisque (1826)

**Ix Shells**  
Where The Body Unthreads (Eva Bonnier), 2025

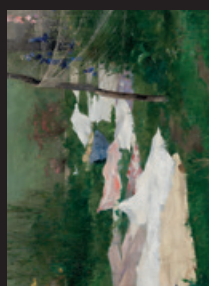




**Ix Shells**  
*Something Forbidden (Hanna Hirsch-Pauli), 2025*



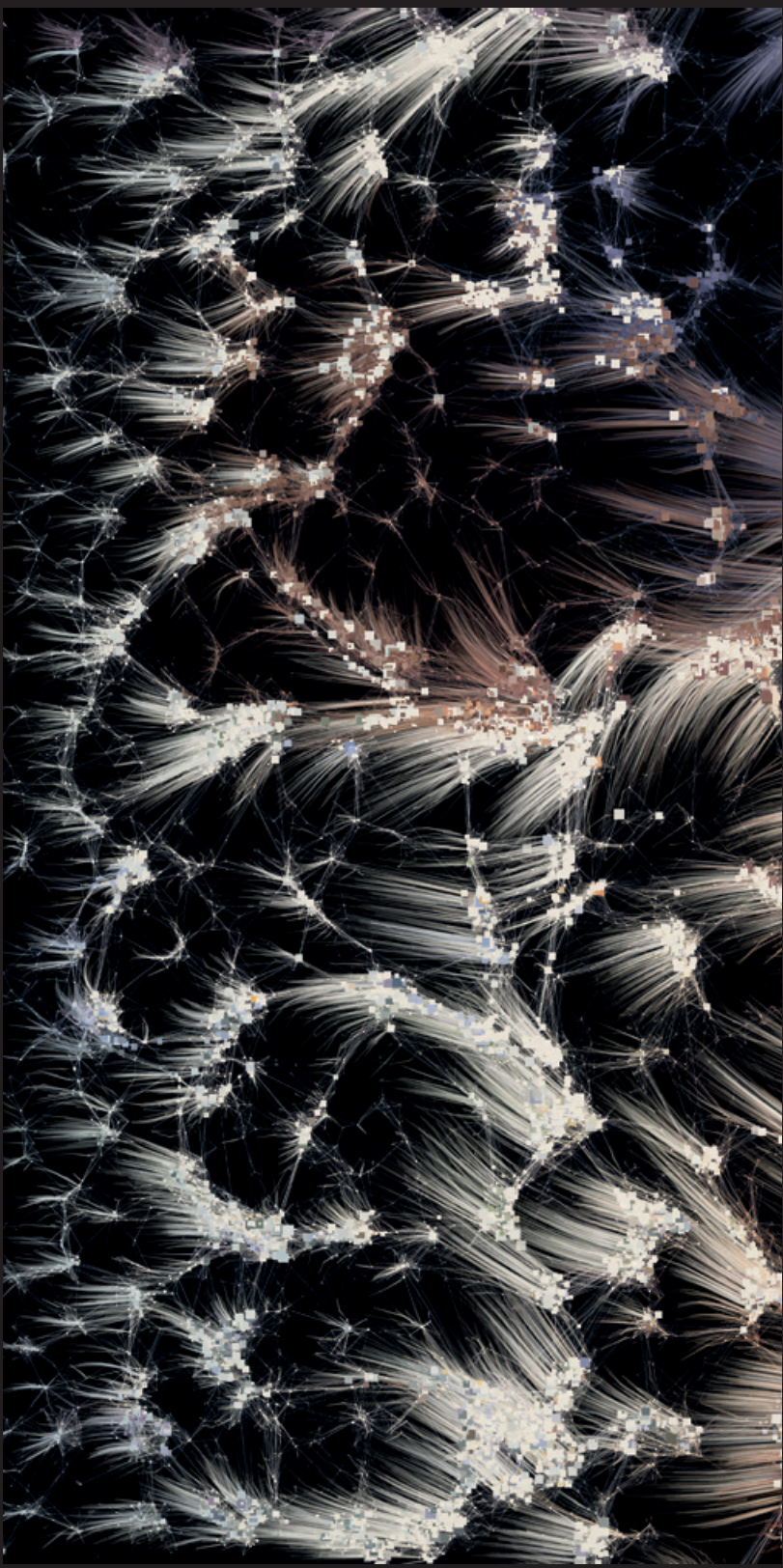
Portrait of Artist Venny  
Soldan-Brofeldt (1887)



Torkning av kläder /  
Clothes Drying (1883)



**Ix Shells**  
*Unwoven (Helene Schjerfbeck), 2025*



**Ix Shells**  
*A Bridge Within Worlds (Henriette Hahn-Brinckmann), 2025*



*Evening Mood.  
Portrait of sculptor  
Niels Hansen  
Jacobsen (1904)*



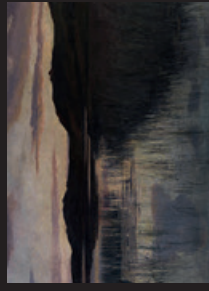
*An Egyptian Pot (1876-1878)*

**Ix Shells**  
*Stopped Gesture (Elisabeth Jerichau-Baumann), 2025*





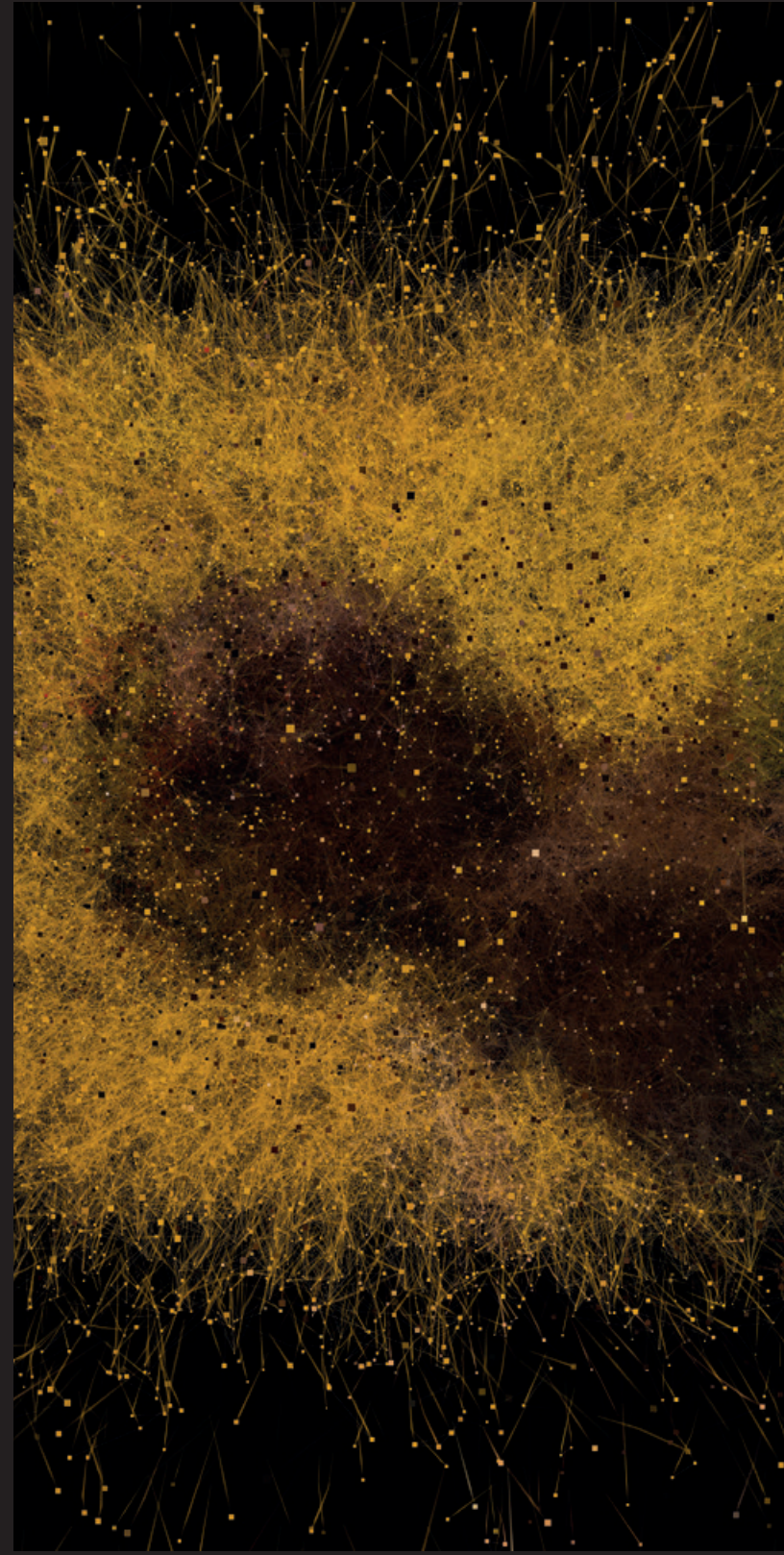
**Ix Shells**  
Clear, Calmed And Committed to Observe (Kitty Kielland), 2025



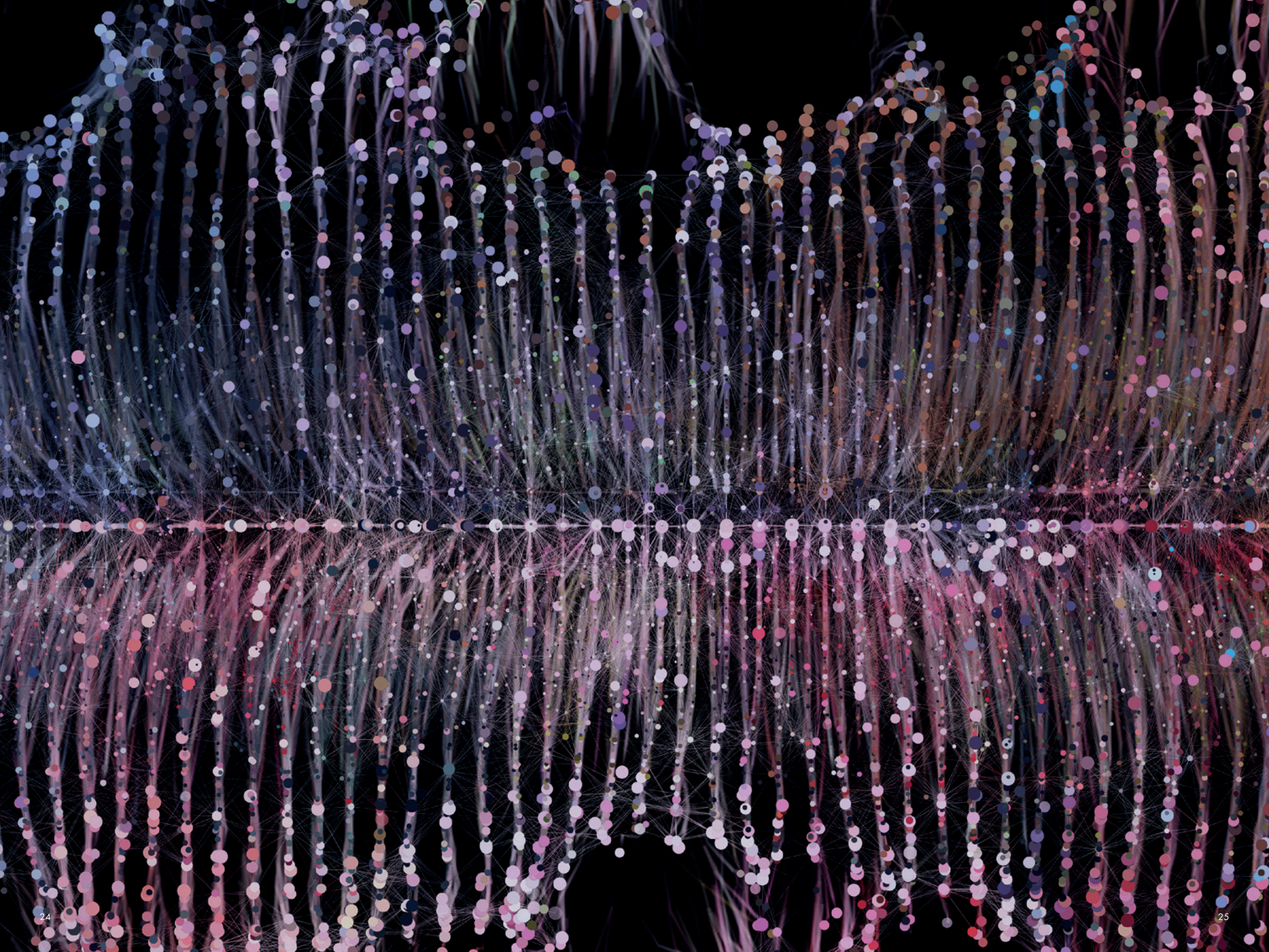
Summer Night (1886)

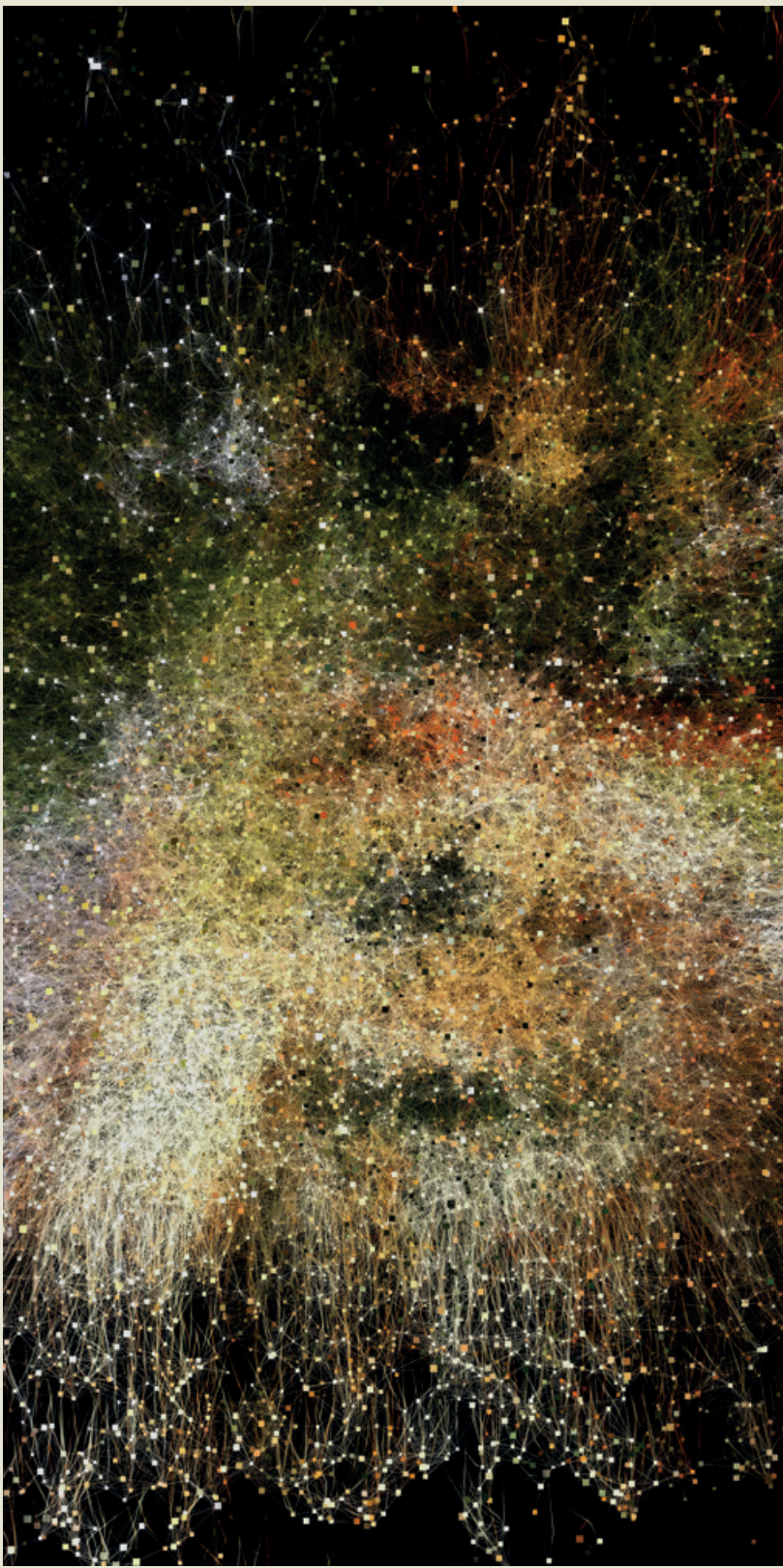


Portrait Study (1885)

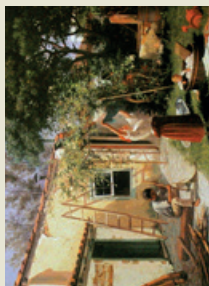


**Ix Shells**  
Donde Está El Calor (Mina Carlson), 2025





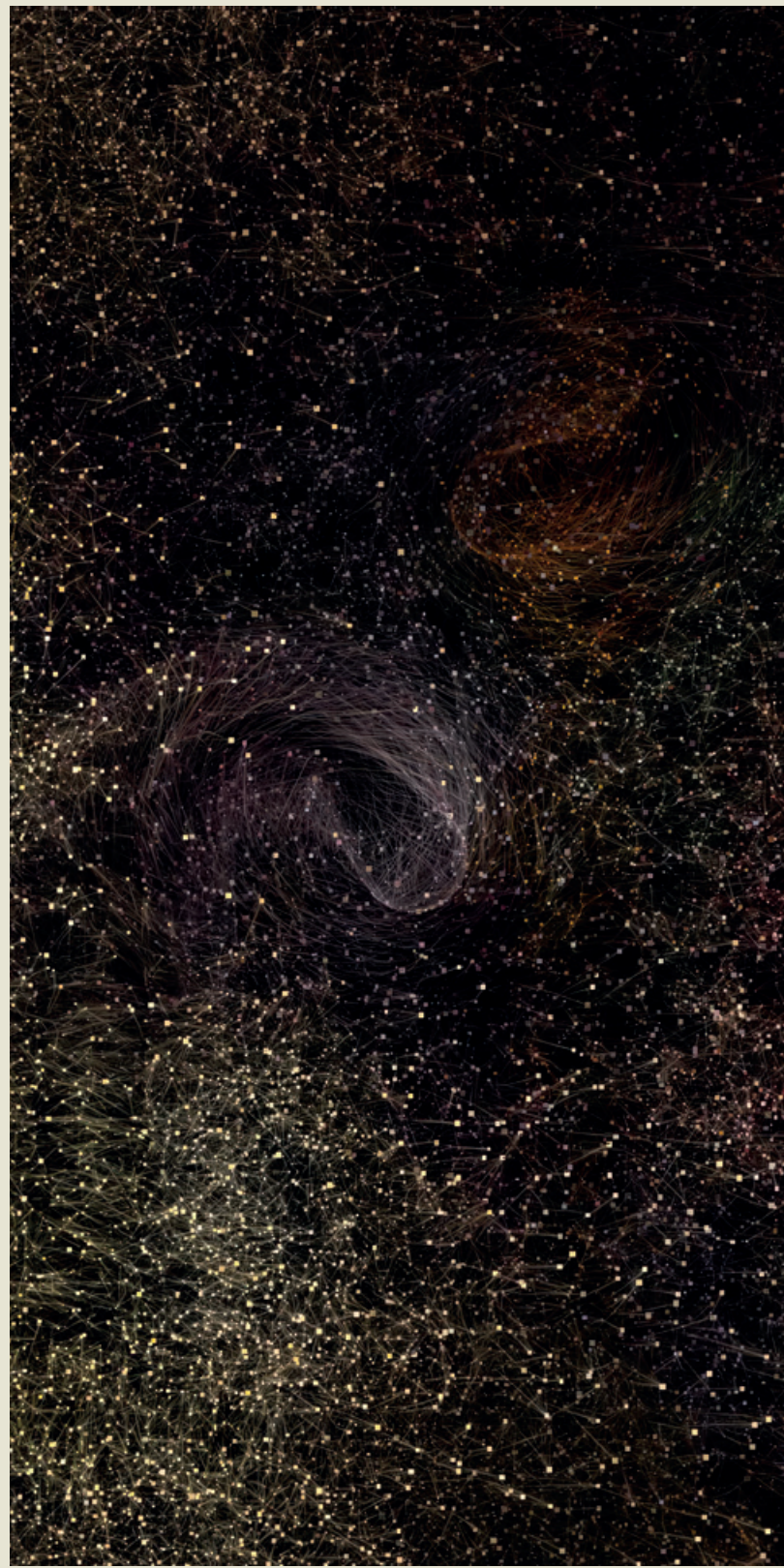
**Ix Shells**  
Ahora Te Veo (Abigail de Andrade), 2025



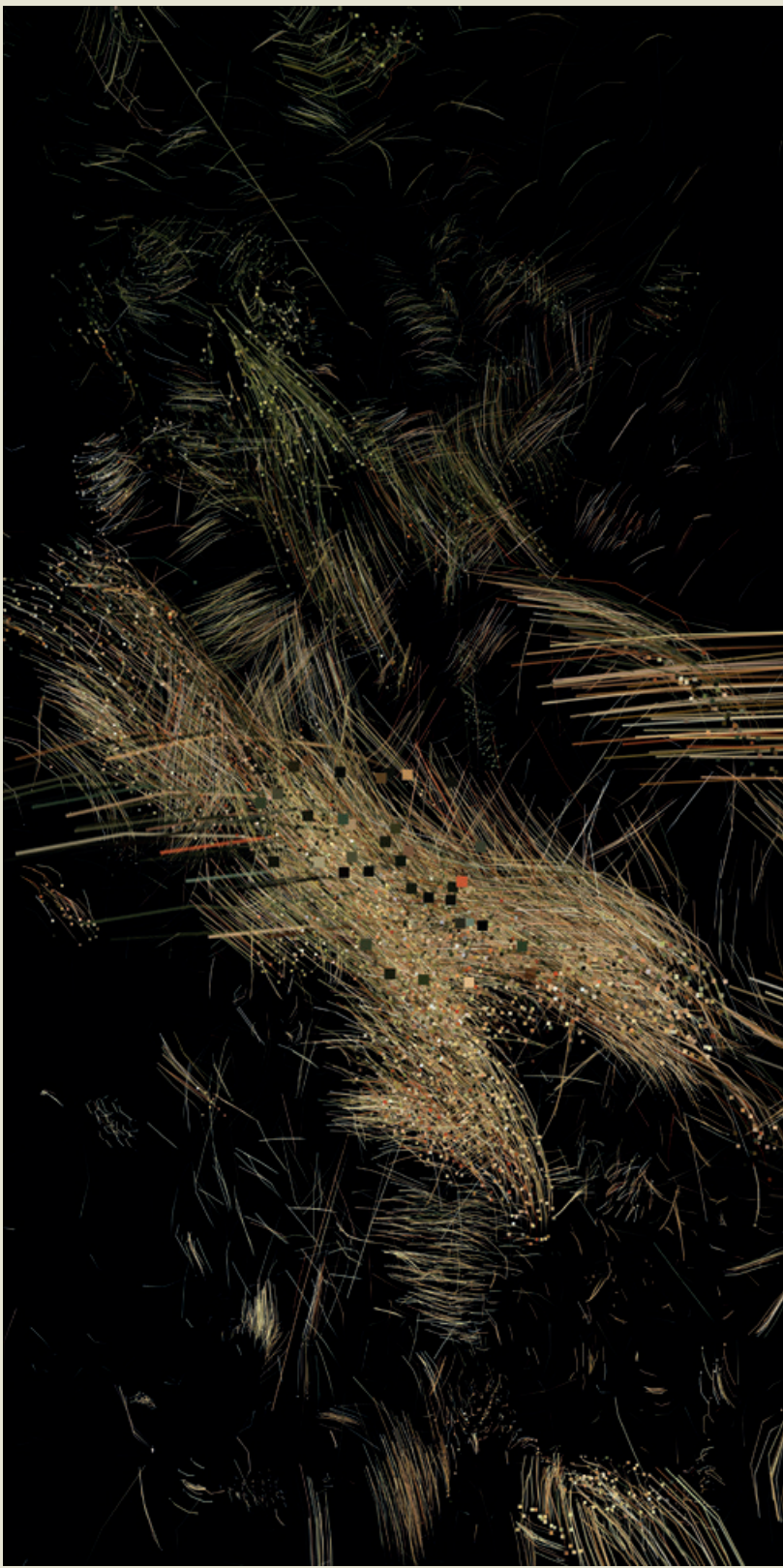
Estendendo a Roupa  
(1888)



Celia Castro  
Naturaleza Muerta



**Ix Shells**  
Anatomía Del Medio Día (Celia Castro), 2025



**Ix Shells**  
Con Paso Firme, Pero Ligero (Abigail de Andrade), 2025

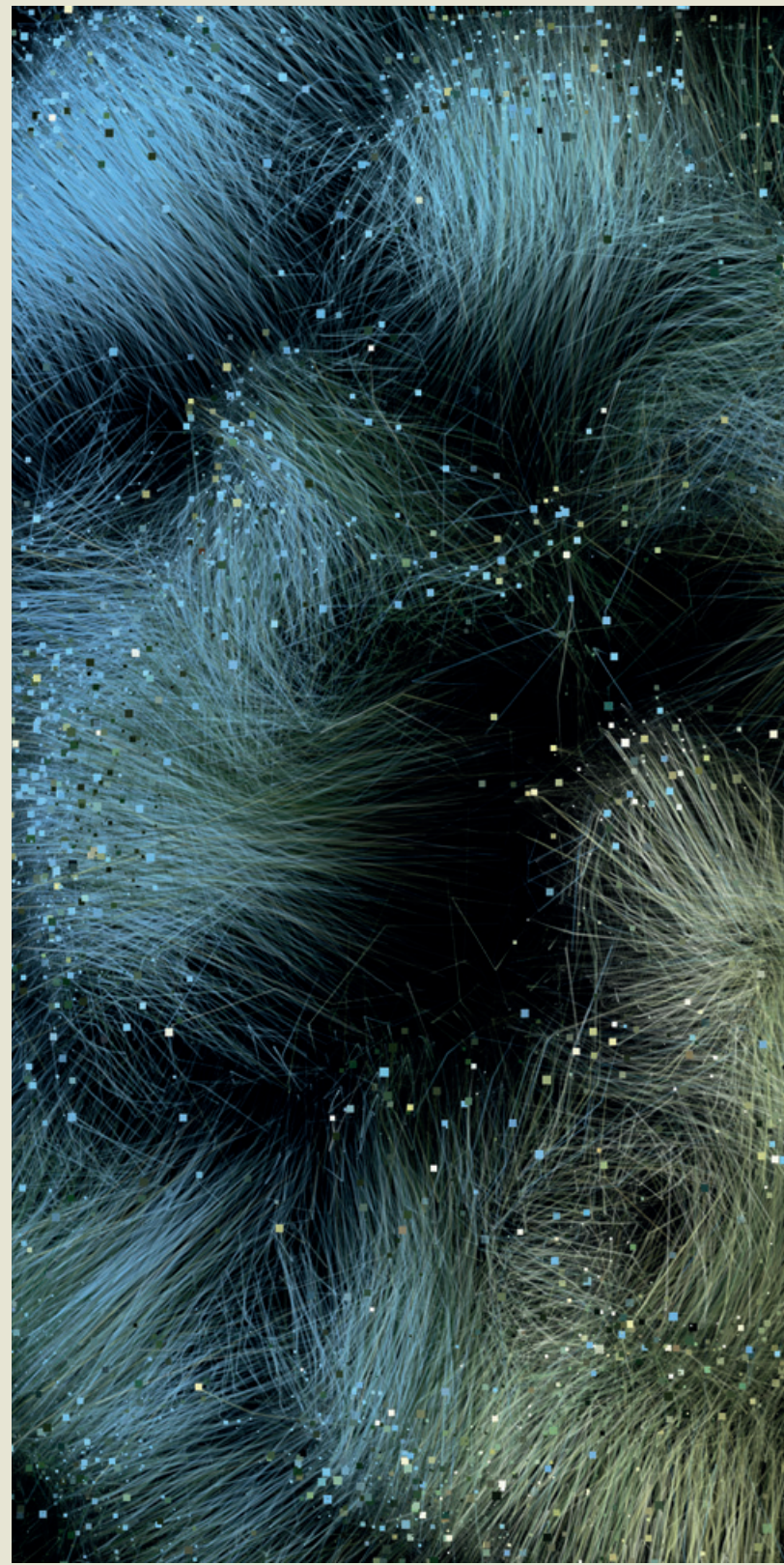


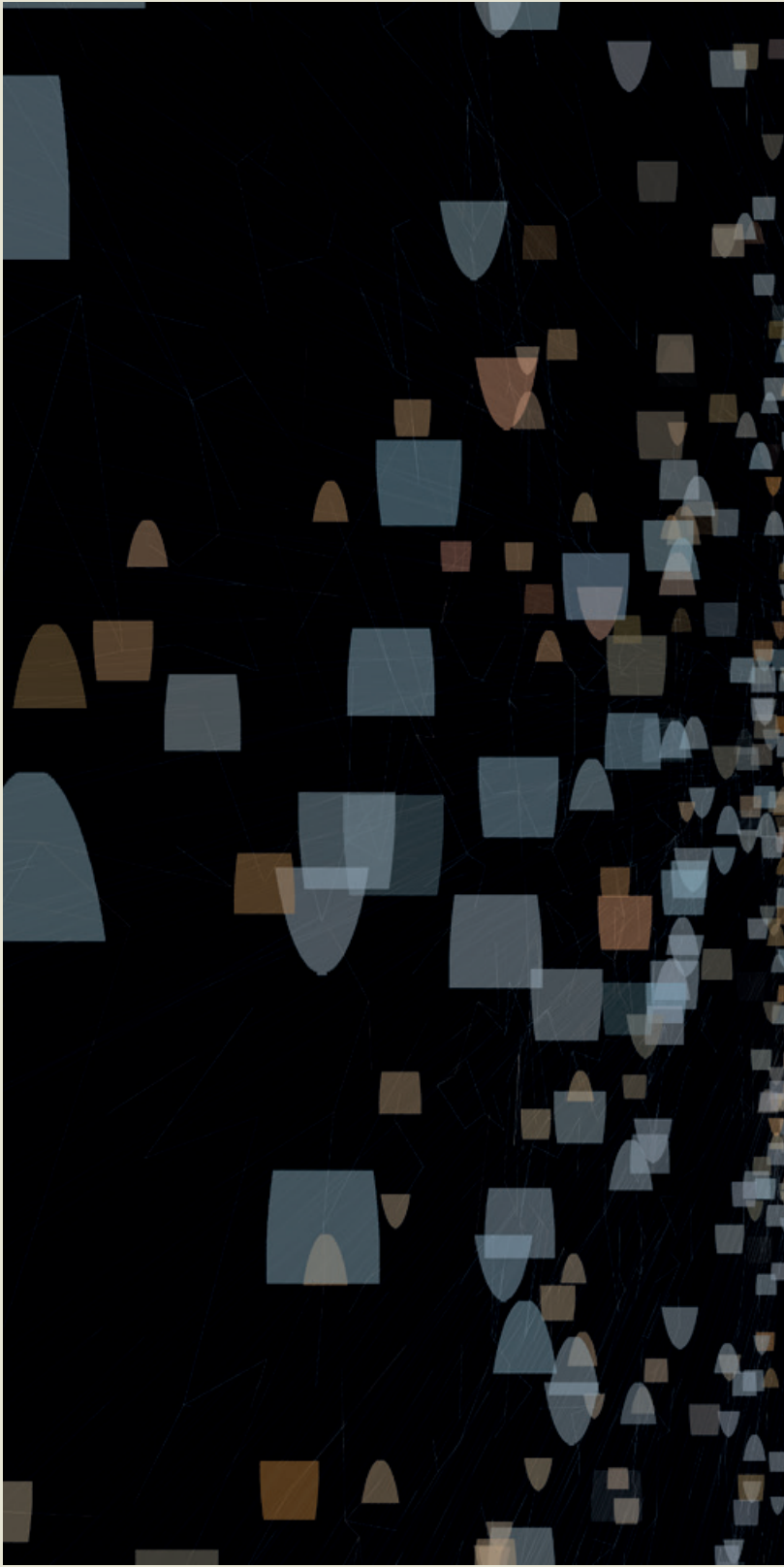
Abigail de Andrade  
seated behind a desk,  
self-portrait (1890)



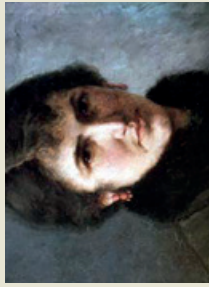
Estrada do Mundo Novo  
com Pão de Açúcar ao  
Fundo (1888)

**Ix Shells**  
Gestos (Abigail de Andrade), 2025

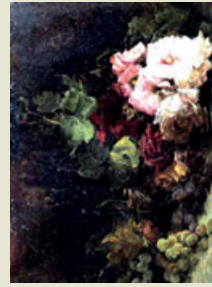




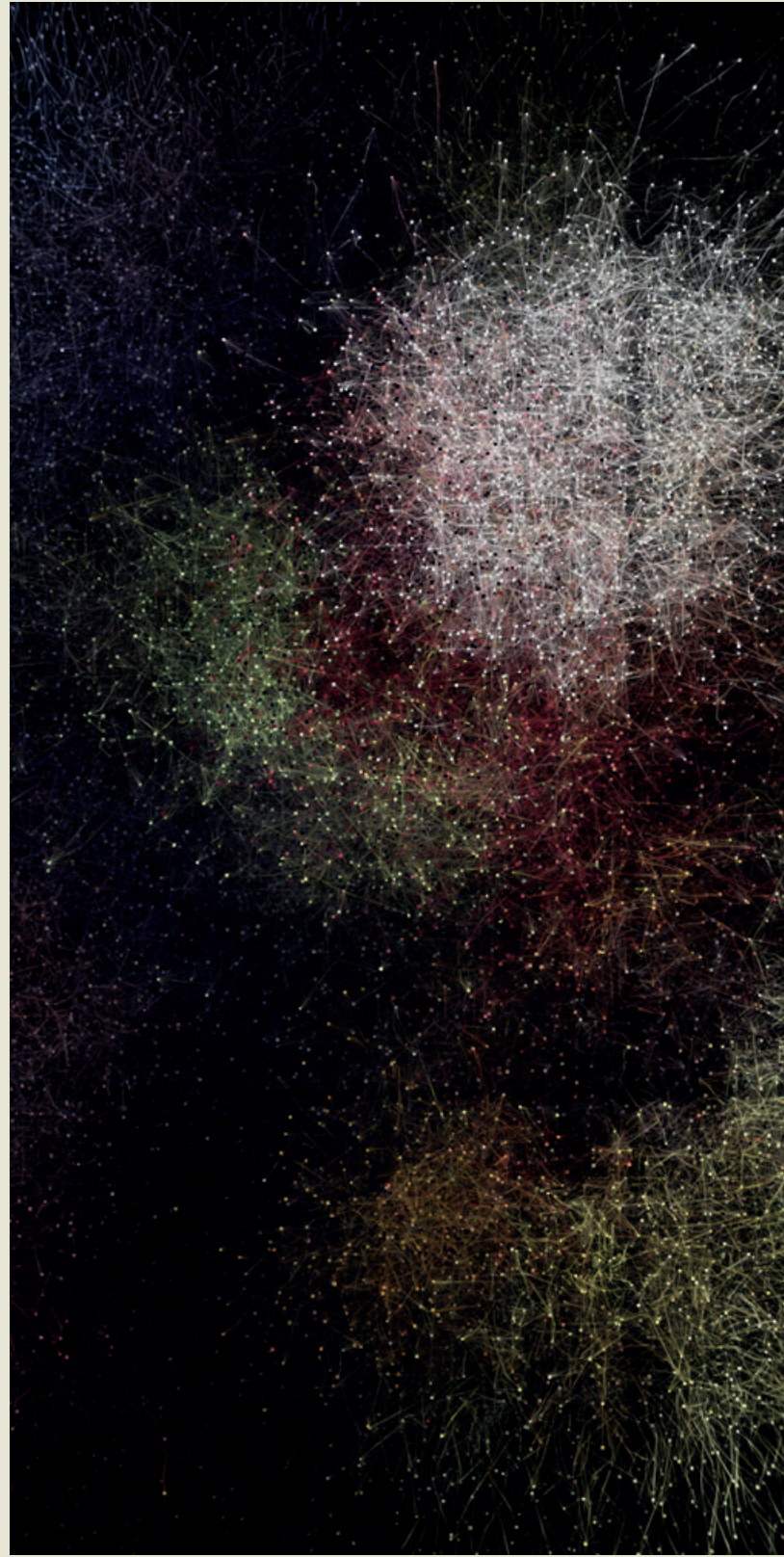
**Ix Shells**  
Forma Interior (Aurora Mira Mena), 2025



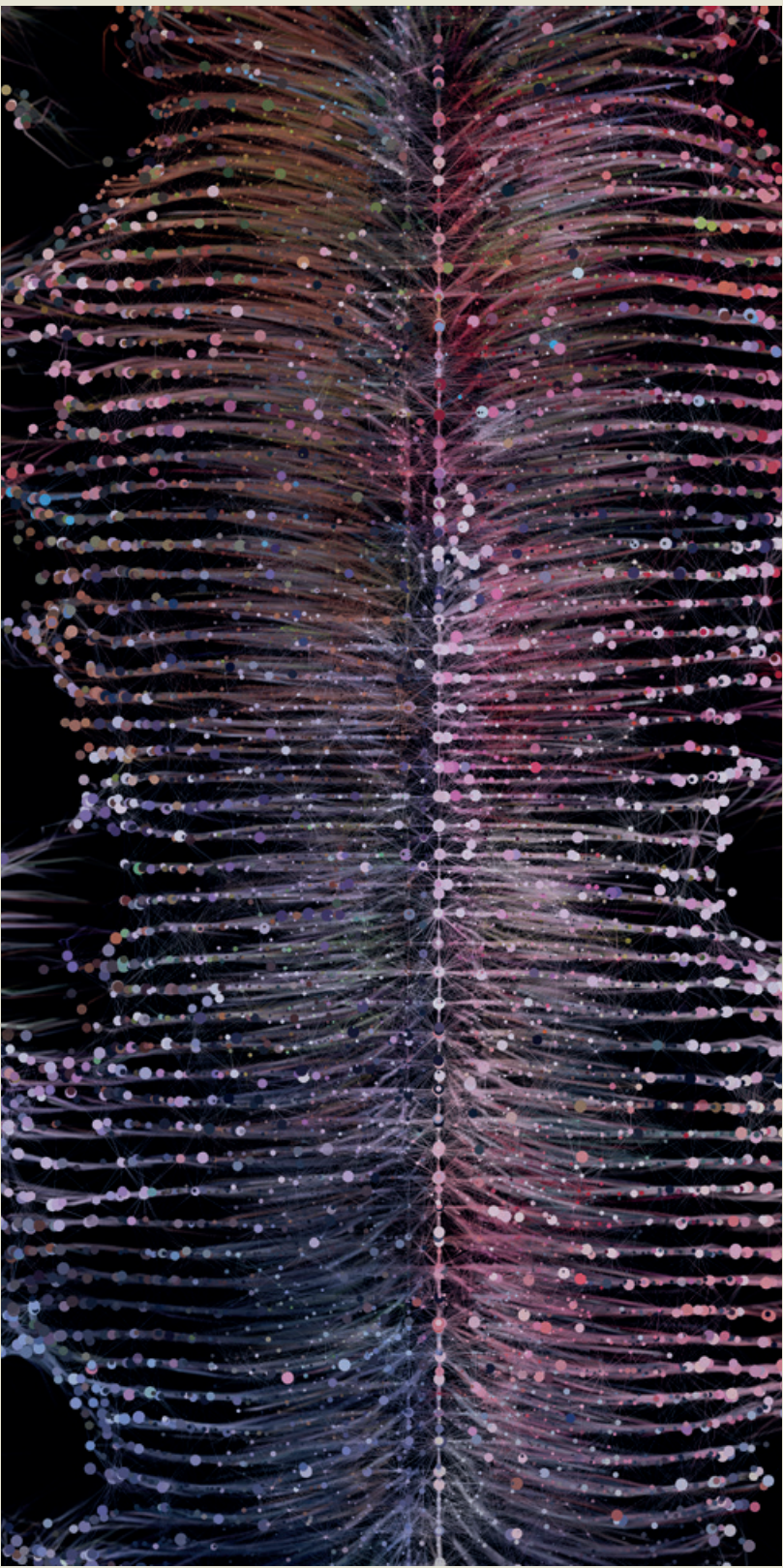
Autorretrato  
de Aurora Mira



Flores y Frutas  
Aurora Mira Pintura



**Ix Shells**  
Rescatando Colores (Aurora Mira Mena), 2025



**Ix Shells**  
Donde Pudimos Ser (Abigail de Andrade), 2025



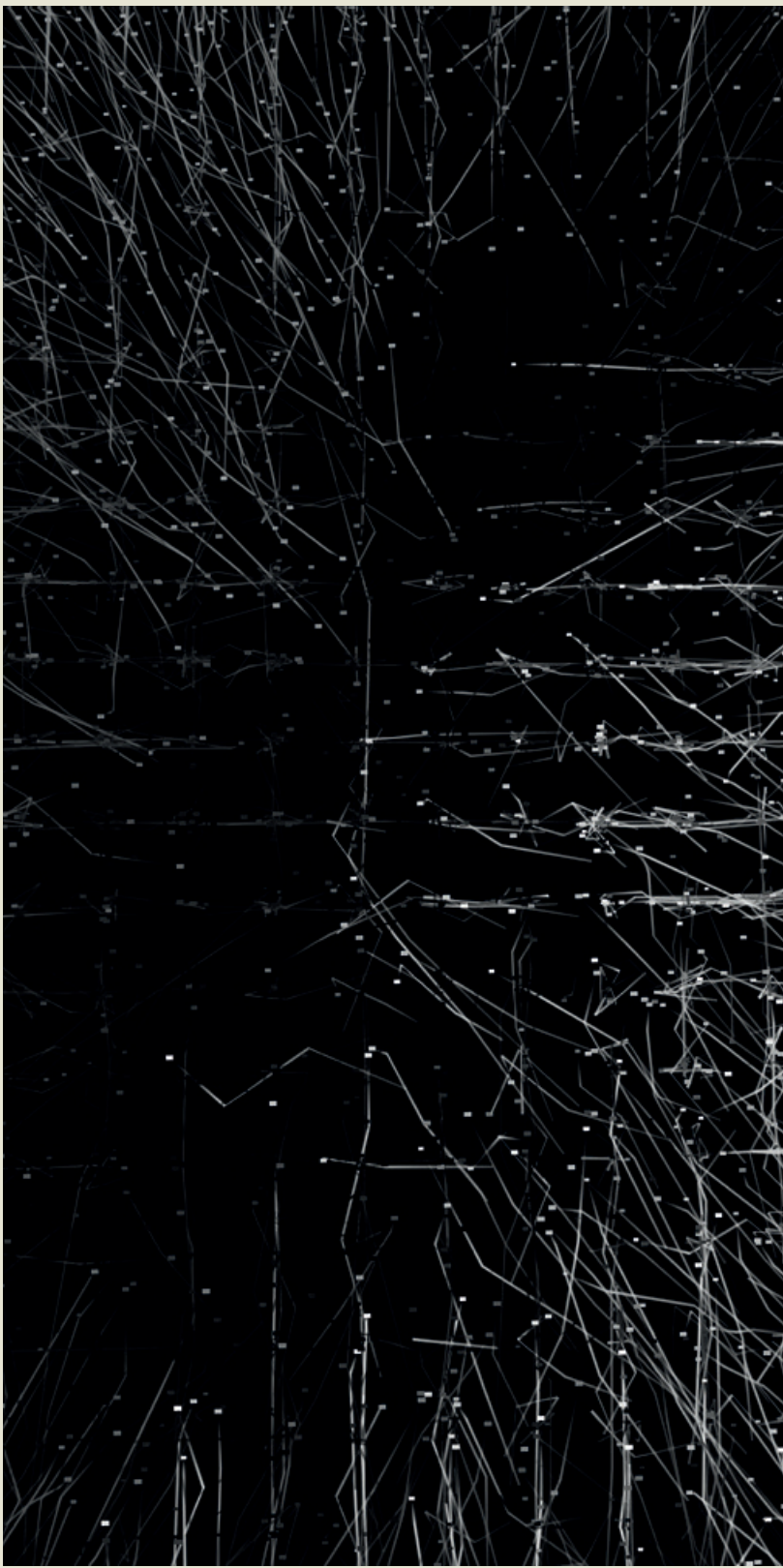
Rosas y campánulas



Las playeras de Celia Castro



**Ix Shells**  
La Sensación Sigue Intacta (Celia Castro), 2025

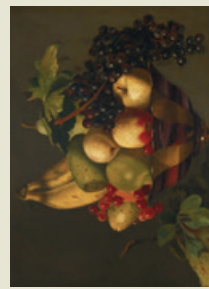


**Ix Shells**

*La Marea Que Nos Sostuvo (Imaginando el arte Afro-Caribeño del Siglo 19), 2025*



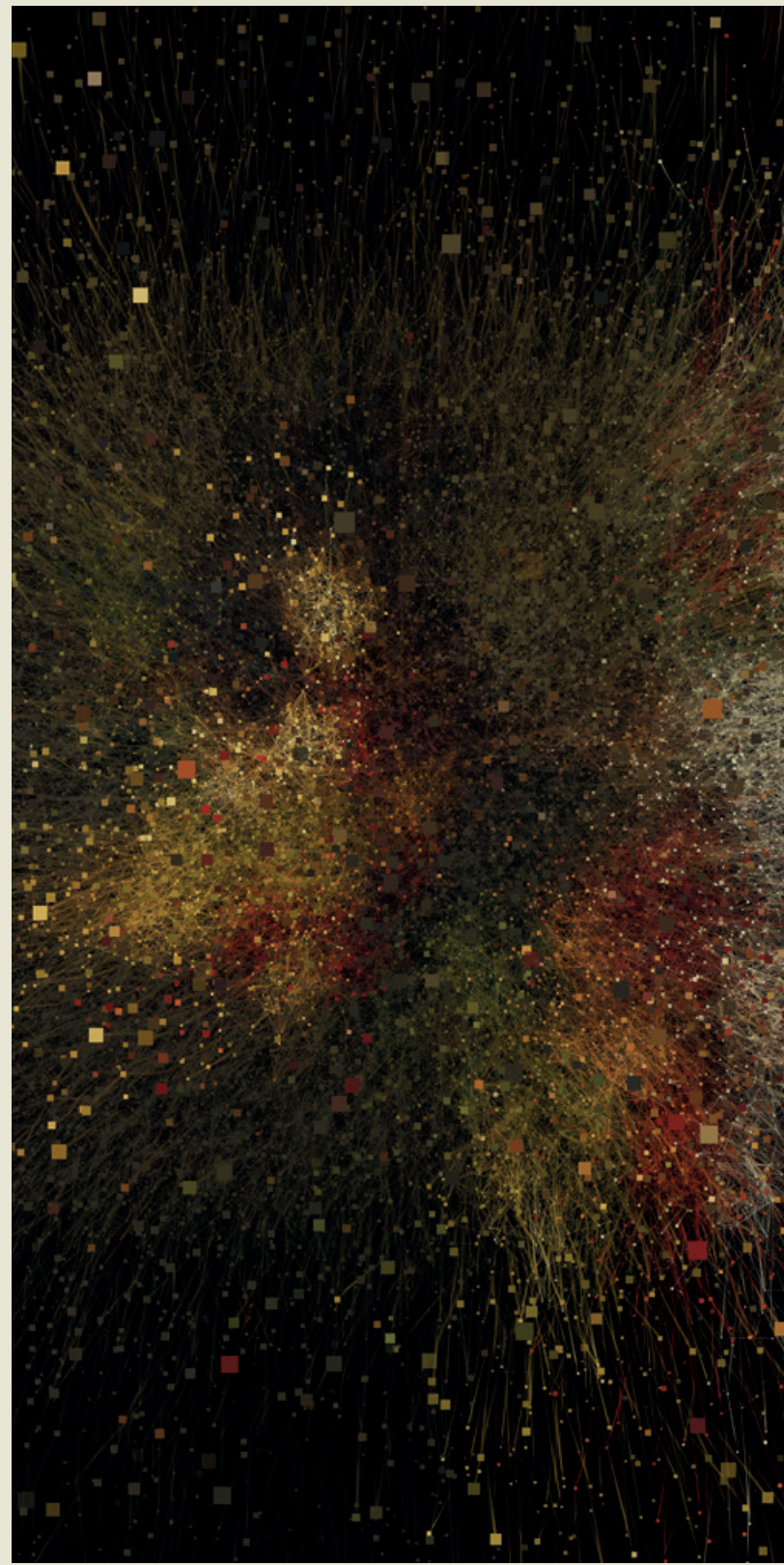
Anomalia y Preludio  
Reference Data

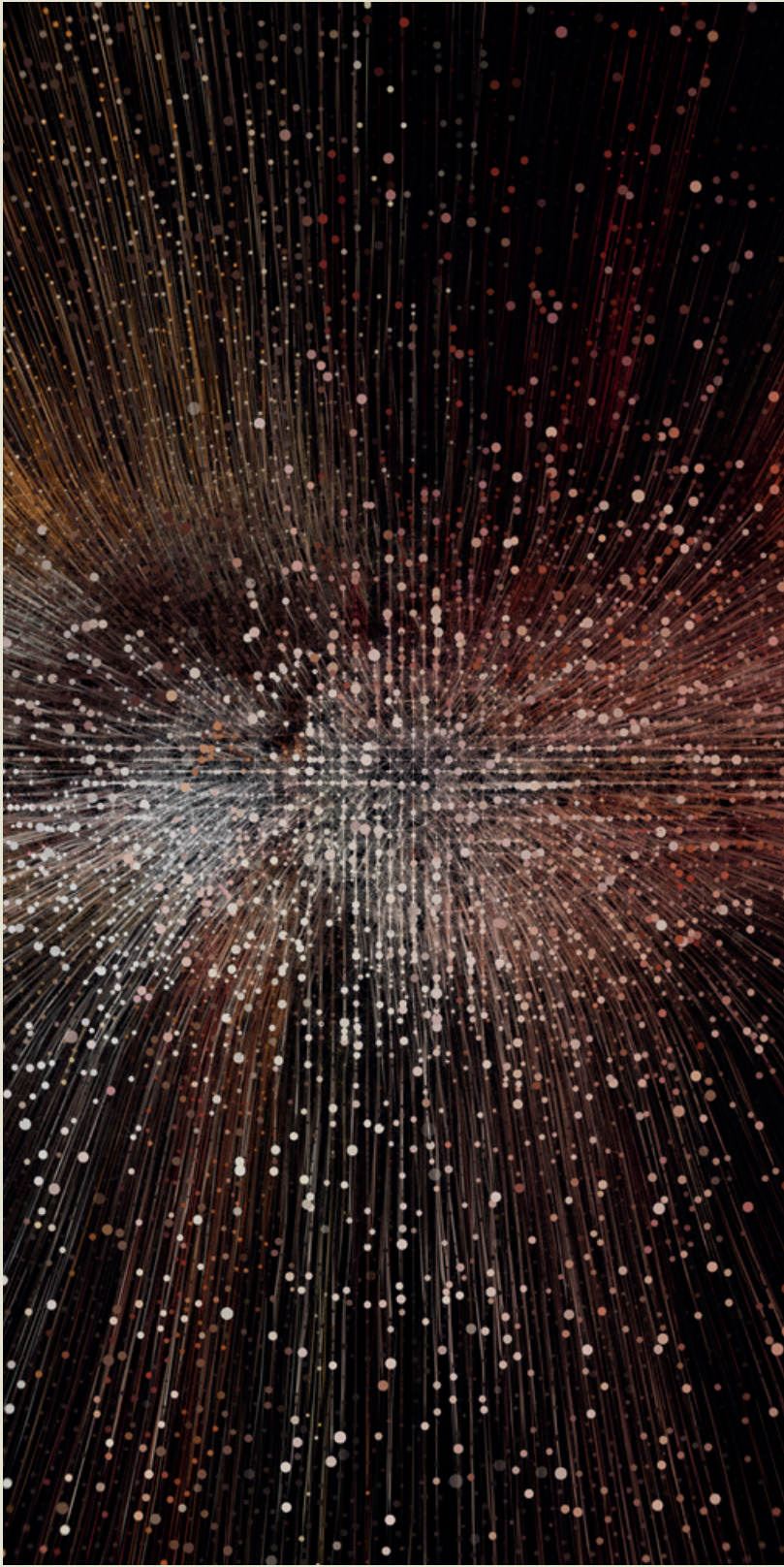


Frutero con Frutas (1848)

**Ix Shells**

*Caída Moderada (Josefa Sanromán), 2025*

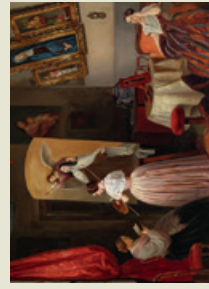




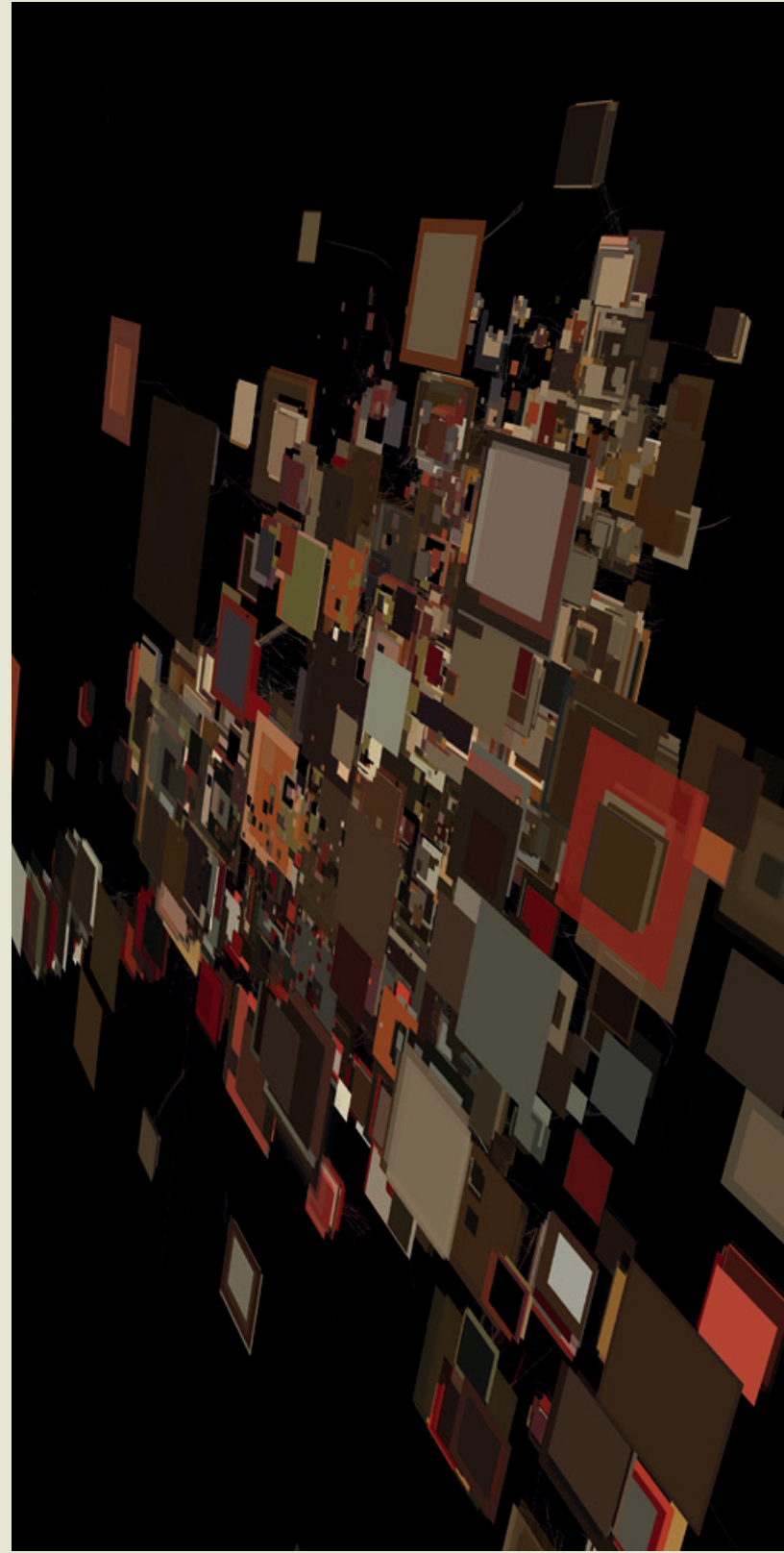
**Ix Shells**  
El Orden Impuesto (Juliana Sanromán), 2025



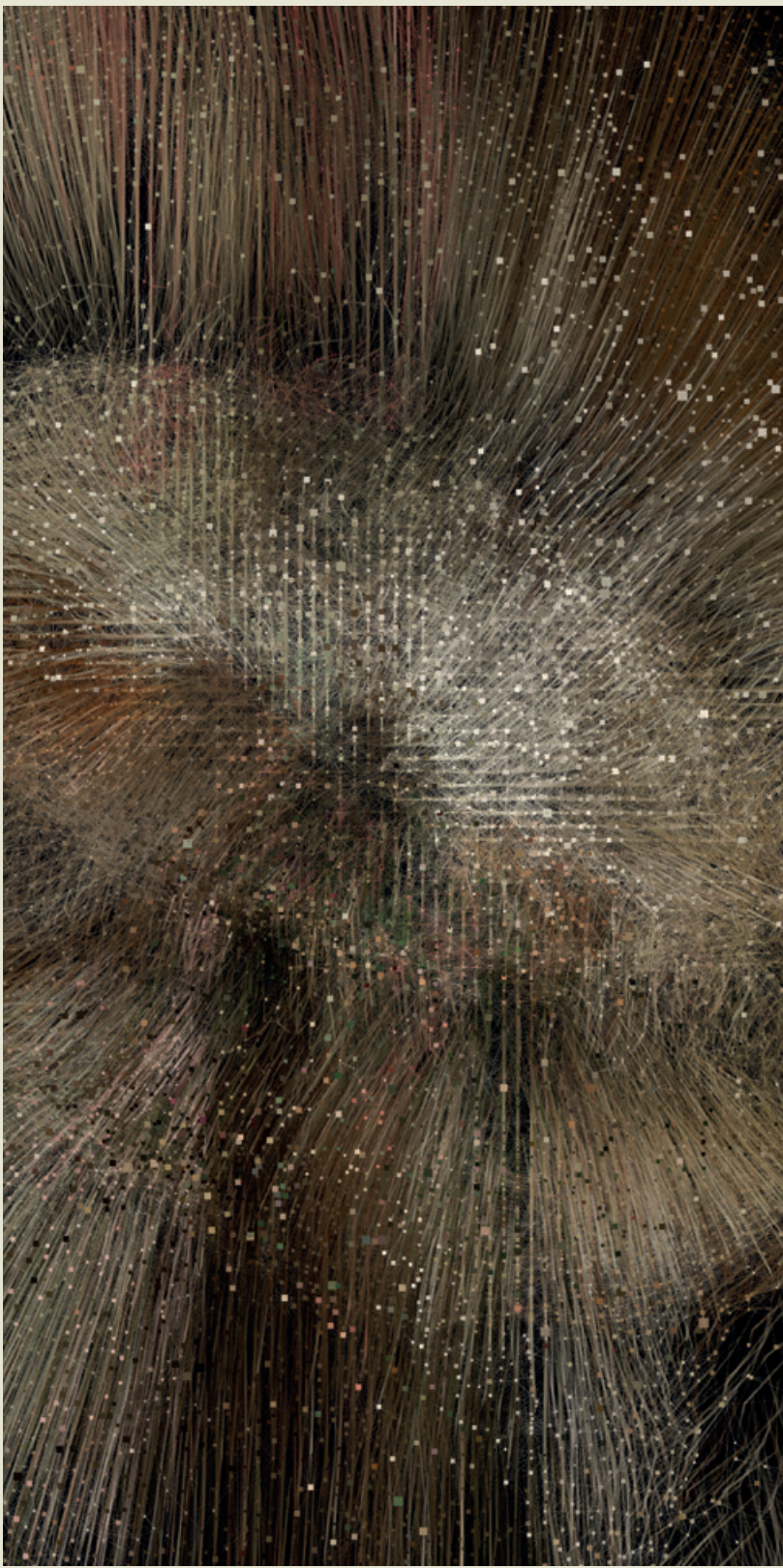
Juliana Las hermanas  
Sanromán



Interior del estudio  
de una artista (1849)



**Ix Shells**  
Mesa de Trabajo (Josefa Sanromán), 2025



**Ix Shells**  
*En la Espera (Magdalena Mira Mena), 2025*

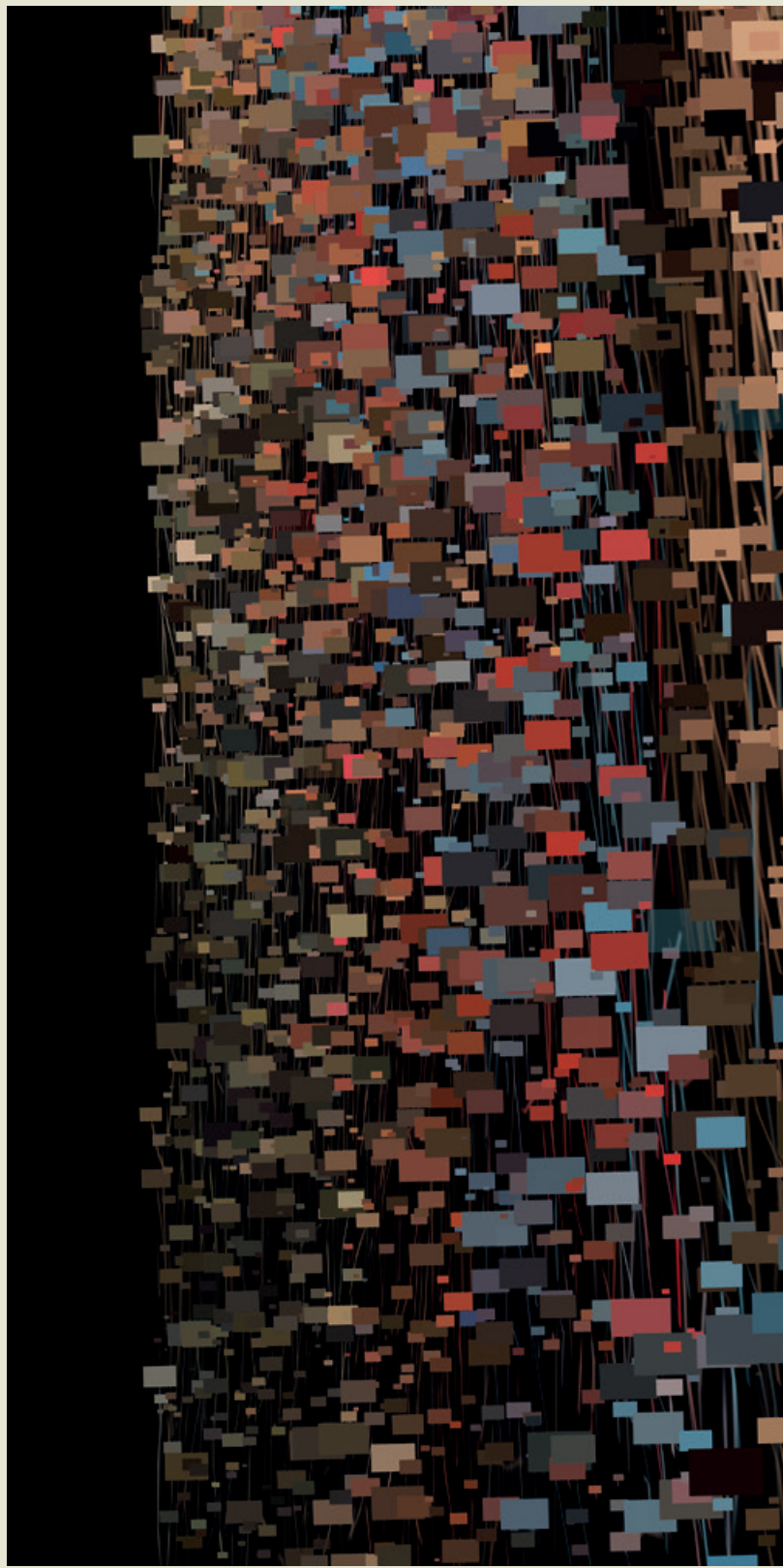


Mira La bordadora



Siempre Migrando  
Arte Afro Caribeno

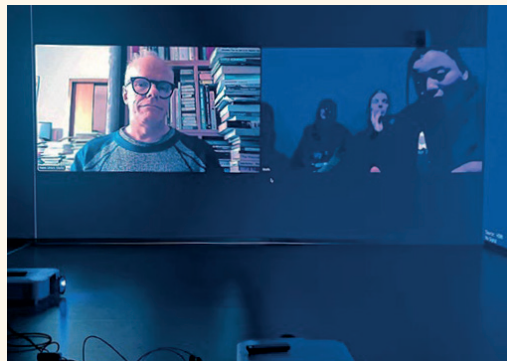
**Ix Shells**  
*Siempre Migrando (Imaginando el arte Afro-Caribeño del Siglo 19), 2025*





# Ix Shells

# Hans Ulrich Obrist



**IX SHELLS:**

So, thanks for taking the time to talk to us today.

**HANS ULRICH OBRIST:**

It's my pleasure, it's exciting. So, where are you exactly, Ix?

**IS:** I'm in Denmark. I'm at the SMK Museum right now, at the laboratory. As you can see, we have all of our projectors here, and we're working on the exhibition *Against All Odds*, which is being developed at SMK – the National Gallery of Denmark by a curatorial team of experts led by curator Emilie Boe Bierlich. I was invited to be part of this in June 2023, and we've been working for months; the exhibition will be launched in August 2024.

For the past month, we've been working intensively on combining the historic material that Emilie is researching and my practice. The immersive installation I'm developing contains both image and sound and is the first thing that the audience will meet when they enter the exhibition. From this immersive space you move into the display of historical works where we've incorporated little fragments of the installation. We call this 'lost pixels', mixing it in with the historical works.

**HUO:** I want to understand more about this question of the historical material being conceived as an archive of data. Maybe we can begin with that?

**IS:** We are working with data on the historical women, using them as parameters. These parameters can be anything; from the artists' curricula, their materials, the colours of the paintings, light, travels, significant affinities and so on. Currently, we're looking at geography, specifically how women artists of the past moved around Europe. We've been mapping out their travels across Europe, drawing their journeys, how they travelled. They travelled extensively and formed these almost decentralised networks.

So, we are inputting those journeys into the interactive part. We're inputting sound, we're inputting fragments from the different historic works, focusing on the more vulnerable moments and fragments that I was most attracted to visually. We're inputting a bit of text as well as information about key moments in the historic women artists' lives.

This is what we've worked with so far, and we would like the exhibition to focus on the visitor, combining art from the past and art from the present, focusing on how they communicate. I think I want to focus, as always, on parallels. The connection and communication of these. Because that's the only way to achieve harmony in such different environments. Everyone that comes in is different as well. I like them to connect, to relate to what they're seeing. Not only because they get to know the story of these paintings – many of which are quite unknown – but because they can imagine something else while looking at the art in parallel. Or in juxtaposition. I also want to show the program I use, TouchDesigner, which has a very beautiful layout. You can visualise each process of how the art is made. And at the same time it can become an installation in itself. I see it as screens inside of screens. I think we should display that so that when people come, they can actually understand how this was made. Or they can *imagine* through their eyes how it was made. And that's pretty much it.

**HUO: I have a question about TouchDesigner later, but I just want to understand one more thing. As part of the exhibition, you reactivate figures from the past who are not visible enough today.** It's obviously something I've also been doing a lot. Because when I was a student, Rosemarie Trockel (b. 1952) encouraged — or basically urged — me to look all over the world at the work of women artists who hadn't had the visibility they should have. And we've been doing that ever since, with Maria Lassnig (1919–2014), Faith Ringgold (b. 1930), and more recently with Barbara Chase-Riboud (b. 1939), etc.

What is interesting in relation to your work, Ix, and that's a question I wanted to ask you, is the fact that, particularly in terms of technology, so many women artists have actually anticipated a lot.

I've done research on video games, and Ix, you began in video games. And the whole video game art and video game interface has basically been pioneered by women artists. A lot of women artists actually appropriated or re-rooted, or basically revisited or hacked existing video games.

Back in the 1970s, Rebecca Allen (b. 1953) invented her own games before game engines were accessible. And you know, this week Vera Molnár (1924–2023) passed away. She was almost 100 years old — born on 5 January 1924.

Vera Molnár was a Hungarian media artist who lived and worked in France. She was, of course, a pioneer not only in computer art but also in generative art. She was one of the very first artists to use computers in her art practice. Basically, after studying some sort of abstract art in the 1940s and 1950s, in the late 1950s she made a combinatorial kind of art. Then, in 1968, for the first time, she created an artwork using a computer. She was also involved in this research group of visual arts where computers played a role early on.

I think we should take the passing of Vera Molnár as a point of departure for this conversation. I am curious to know if she was an inspiration for you? And also, could you say something about other artists from the past who have been an inspiration for your work?

**IS:** I think gaming is one of the things I've mentioned during our past meetings. Sometimes it's hard to understand because we separate gaming from a world that is structured to function. But actually, the whole world functions as a game. I think the way an exhibition is structured these

days should be playful in that sense — make you feel like you are entering a room of opportunities, just like when you're starting a game. Somehow, you feel excited about what you're going to see next and then go through quests and different missions, by yourself or guided. I want to give visitors that option; while we create a path through the exhibition, you should still feel free to do side quests and go explore, or you can let yourself be guided and understand more of what everything is all about — how it's connected. And also, at the end, I think the reward is showing you the skeleton of the game, which is the program — how it's made, and how it's time-based media. It also gives you a sense of connection with this overlooked medium. We are still trying to get people to understand it better, and they're still like, "oh, this is just a screensaver." No, it's not. There's much more happening in the background, and I like to show the process.

We've been sitting in this room — you can see cables all around and projectors; you can see screens popping, and shadows, and different things that happen in the process. I think that's beautiful to watch in itself, just like in an exhibition. You can also show that in a way that is compelling, and that's what the curatorial team have been helping so much with — to put this idea to work. I'm full of ideas, but making them work in a physical way is very different, and it will be my first time doing this — taking out everything I do in the computer, normally showing it on my phone or another platform, and transferring this to a physical space.

I think this can also be a reference to Molnár, this female creator who started this movement of creating games and correlated it to exhibitions as well. It's interesting that you brought her up.

I only learned about her when I started doing blockchain art. It was a process, because when I come across someone's art, I'm interested more in how it makes me feel or how I look at it, rather than the stories or the write-ups behind it. When I started learning about Molnár through friends that admire her, it got to me, like reading a book by hearing other people talking, referencing her work. And I also noticed that some of my work was referencing her without even knowing of her existence. So in a way, she and I are connected through algorithms which are out there, with optical art, with things that are not easy to see, things only perceived by an eye that is trained to see in a certain way.

So yeah, she was one of those who has inspired me the most. She was very free, and she felt free and connected with her art. You can see that in the images out there. She would sit next to her work and just be like: This is my family. And I feel the same way with my computer, and with every element of my art.

**HUO: This is so interesting. Thank you. It prompts two more questions. For me, the way I found out about these artists was very much through the methodology of Rosemarie Trockel.** I went to see her when I was a teenager in the '80s. At that time, Louise Bourgeois (1911–2010) began to be very well known in Europe and had her first retrospectives in the US and Europe very late in life. And Rosemarie said: so many more women artists from previous generations ought to be visible to us now — as you say, artists from the nineteenth century, twentieth century — whom we need to protest against forgetting.

We need to basically have solo shows, monographic shows, books. And she said, "I'm not a curator. I'm an artist." But she basically told me to do it. She said, whenever you're in a city you should basically ask younger artists: Who are they inspired by? Who is the Bourgeois of this place?

That's exactly what we did when I started the gaming research. I asked the artists of your generation, Ix: Who inspired them? And all roads led to these incredible figures like Peggy Ahwesh (b. 1954) and Rebecca Allen, and so on and so on. And of course also to Vera Molnár when I began to be interested in digital art. And Lillian Schwartz (b. 1927), who was a great pioneer in art and technology.

So I have two questions for you, following up on what we discussed before. First: Who, besides Vera Molnár, are among the other artists from previous generations who inspired you?

**IS:** I think I've been learning; I started making art without going to school, without looking for references online. To be honest, I think it was just embedded in me that I could recognize these patterns, and they were interesting for me. For a long time, it was like that; I only recently started learning about other artists. And every other artist I knew of was online and mostly contemporaries. Then I began learning about the art of Lygia Pape (1927–2004). I think that's one artist that I could look up to, because

a curator from the Buffalo AKG Art Museum, Dr. Tina Rivers Ryan, showed me one of Lygia Pape's artworks as a comparison to one of my own works, which was a light installation.

She was using what looked almost like webs from floor to ceiling, at a very, very great distance. They looked like an artwork that I made using that precept. I think that when I can correlate and feel that my art connects with someone else's, that's when I feel like I could look up to them.

Just like I look up to you when we speak, because you're always writing, and I think that's a way your brain works — it's interesting to see that. Another artist that I look up to could be the co-creator of Ableton, Robert Henke (b. 1969). He actually messaged me, and for a while we were talking about collaborating, because I think he noticed that my art resembles a lot of what he tries to do. And I just really like the way he presents his process. It's almost like his Instagram page becomes his studio — just like I was doing without even knowing his work before.

**HUO: Now, these are two important examples, and I'm particularly glad you mentioned Lygia Pape because I used to know her personally around 2000.** We did an exhibition in the Barragán House in Mexico City where she created this immersive environment with golden thread. So, it was like weaving in the space with golden thread — a geometric obstruction. I think it's super interesting to think about Lygia Pape's immersive installation in relation to the immersive digital work you're developing in Copenhagen.

And now to the second question, following up on what you said about these Nordic artists from the nineteenth to the early twentieth century who you are displaying. I was very curious, Ix, how and if you're going to use AI to actually make or create visibility for this archive of women. Because obviously AI can be used to revisit art history. The best known example for now is probably the *Unsupervised* project by Refik Anadol (b. 1985), where he used AI to interpret and maybe also transform almost 200 years of art history at MoMA. He used these artworks as a kind of data set to train a machine-learning model to visit all these data from the MoMA collection. And so that led me to the question of how you, for your immersive installation in Copenhagen, are going to revisit, or visit, or activate these historical works through your work — and if you're going to use AI for this.

Obviously, your project will be very different. But it just put a thought into my head: how could we use technology and AI to actually create visibility of this archive of artists who did not have this technology because it was another time?

**IS:** The space we are using has so many different elements. The main tool I'm using for the exhibition is TouchDesigner. The program is not based on AI technology, but it's a versatile visual development platform that allows for the integration and application of AI technologies. It's still a work in progress. I incorporate machine learning, as TouchDesigner has recently integrated these various — you can call them scripts to the program, or what's the word? — like add-ons. In this way, I apply AI technologies to enhance the visual content, the data visualisation, and the interactive installation that is part of my work.

Mostly, though, it's me and the knowledge that I've acquired by staying here and the connections I have established with the artworks — trying to create an abstraction of these artworks using light, colour, patterns, and different algorithms. So it's not only machine learning. There's also actual sketching going on and a lot of processes that I'm equally connected to — all about using my emotions, the way I perceive light and colour and movement of patterns. And then there's also the interactivity aspect. So I don't think we can really compare this exhibition to what was done at MoMA. It's being done in a different way. I met Refik in Zurich last summer, and I think we have similar ideas, but we have different methods.

**HUO:** I want to return to something you mentioned before — your use of TouchDesigner. You studied computer science. One of the first things you learned was cryptography — how one can actually hide information in the pixels. And then you learned to code, but you said that, at the beginning, you were very much on and off.

But you really fell in love with technology and working with technology when you discovered TouchDesigner. And that's interesting, because there's this conversation with the artist Fingacode (b. 1993), which can be found online, where both Fingacode and you talk about your deep love for TouchDesigner, not only as a program but also as a kind of a shared resource, because it is, of course, also a community. So I wanted to ask you, because we never talked about this in a previous interview, to explain why TouchDesigner changed everything.

**IS:** You're hitting the spots. To be honest, it saved my life. It just changed everything when I fell in love with it.

It's almost as if you are connecting with a machine that can mirror you as a human. And it can actually do that, because you can use your camera to be part of the program. And then you are inside, and you can see yourself. You can see the patterns happen in the process. It's funny that you read the thing with Fingacode, because he's the same. When he started using it, he couldn't stop. And he's always experimenting. Sometimes we call each other, and he's with his cat.

And then the program opens, and the speakers are running; he makes music too. So I feel that, in a way, we're very similar with that process of visualising everything and recreating what we do in TouchDesigner in real life at our desks. Here, we have several screens and a projector running at the same time. It just makes me feel comfortable. I think that, in a way, we schooled ourselves with this program.

Instead of doing the regular thing and going to a university or having a teacher, we educated ourselves with it. And it's almost like what most people are using right now, ChatGPT: you can ask them, and they will come up with answers. I think TouchDesigner can be like that, but it's not so easy, which makes it more interesting.

You can ask the program, "Can you do this? Connect the boxes?" And if it cannot, it shows you, like, "Okay, error. Try again this way." And there's a big community, like you said, that helps

each other. There are forums, there are tutorials all over. And you can learn by yourself without even watching a tutorial, just by trial and error. I always say it's a very smart program. It's made with the precept of evolving without even having to update, because there's so much inside.

You never stop learning what it can do. And yeah, I hope they can hear that at some point, because I've been saying it for years. It's a great program.

**HUO:** There is one other thing I was curious about: you often talk about automatic writing. When you program with TouchDesigner, when you work, you seem to almost like things to fall into place randomly without necessarily being guided by conscious thinking. And that sort of idea, which is almost like a psychic ability to actually write unconsciously, is of course something which plays a big role in different cultures.

There is this whole early history in China of spirit-writing, and of course, later on, it plays a very big role in Surrealism. And it also plays a huge role in, for example, the practice of someone like Henri Michaux (1899–1984), who was this great poet and visual artist. Automatic writing also played a role there. So I was curious if you could explain automatic writing a little, because I think it's interesting. We are familiar with it from Henri Michaux, from Surrealism, from Asian calligraphy; but people don't really know much about digital automatic writing. I want to learn more about that from you.

**IS:** So, I really do think that sometimes I'm part of what's going on, the process inside the computer. Like I can insert myself in there somehow. And when I'm listening to music, or when I'm watching something that is interesting, I can score it by just connecting different operators. It doesn't have to be this complicated math process for me to understand what's going on. It's almost like dancing. Dancing, I think, is a form of language as well. When you can sense the motion of your hands, for example, I can also read the speed that a pattern takes to get to a certain point. And it's something that, through the years, I've thought was weird.

At the same time, I felt like I was evolving in a way. I can read patterns almost everywhere. Like I'm taking a walk and I see something that connects to the other side of the street, a colour or a set of lines, and that can create a shape that is interesting.

And I don't have to be in the same place at the same time to notice. It's the same when I'm scrolling on some platform and I see someone else's art alongside an unrelated photo. For example, one artist might share their output in generative art, and then I scroll down a little bit more in this random feed and I see something that resembles the same structure, only it's a photograph. And when you put them together side by side, they are very alike, even if they are in different mediums. So, I think I learned to read that, rather like reading music without learning how to play an instrument. I also find myself trying to recreate these patterns that are in my head, either on paper or in the program itself. It doesn't matter where I am. And also, I think everything goes back to the fact that I'm in love with rhythm. Rhythm is the one thing that shapes everything else for me.

I think it's the centre, like for dancing, for creating a program, for following, for falling in love, even.

**HUO: Of course, the rhythm; you know, that's because you're also a drummer. You told me once that you have practiced as a drummer.**

**IS:** Yeah, when I was in school, I always drummed. I have a set at home as well. I always play, I like percussion.

When I'm having thoughts, I just try to make music somehow, either with an instrument or with my bare hands. I think it's also a way of knowing when something is going well and flowing. And also, when you stop this rhythm and create these glitches, even then you can jump to another part of what you're playing and continue without feeling it's a disruption, but like you're adding something. Almost like jumping; I'll use another metaphor: If you are jumping the rope and you change the way you put your feet, then you start jumping faster. And then it creates this shape. It's like randomising your steps. You can randomise music; you can randomise a program. And it continues to flow regardless of whether it's a perfect or almost perfect motion or something that is corrupted or glitched out. I still feel the rhythm, even in experimental music and glitch music or voices or art. I think everything correlates. That's like my centre. When everything turns into a mess in my head, on paper or in a program, I start thinking how this connects, even if it's a mess. How does this connect? Yeah, it's the way I see it, I think.

**HUO: It's fascinating. And of course, I was also wondering because I once met Pauline Oliveros (1932–2016), the composer, and she talked about music being able to expand consciousness.**

But of course, this also leads to the question of time. I mean, Jean-Michel Basquiat (1960–1988) said that art is how we decorate space. Music is how we decorate time. And it's kind of interesting that in quite a lot of your titles, time appears. *What Time Works for You* would be one example, or *In The Fullness of Time*. Perhaps we could talk a little bit about time because it seems that your work is not only about space, but also about time, no?

**IS:** You're totally right. We talked about rhythm earlier because we wanted to incorporate time into the final piece at the end. And we were thinking that people were going to be a bit overwhelmed by looking at a clock, but TouchDesigner, the program, uses a clock that shows you it's running in real time, and it's not a recording.

I've always had an interesting relationship with time. In a way, it's something that doesn't flow the same way for me as for others. And I think it is like that for many people. I think I know how to program, but I also know that we program ourselves to follow time. And then when you do that, you enter a cycle that sometimes makes you step away from creativity. You start thinking more methodically. I worked for so long in a methodical way, running against time to finish projects or finish a regular schedule in an IT job I used to have or any kind of job. I've had many jobs in my life. And it's one of the reasons why I decided to step away from the office and normal jobs. I wanted to be free from programming myself. I wanted to program other things, but not myself anymore. I've learned that it's important to find balance because I'm not alone in this world.

I want to be connected to other people. And I want to make sure they know that I'm aware of that, that I want to take care of my creativity and not become a robot, but also I want to make sure I'm there for others. I think that's one of the relationships I have with time and my work, and that's why I have included it in this piece, *What Time Works for You?* It's a question I get a lot. During that period of creating that work, something like three people asked me in the same day, "what time works for you?" It just

made me think, oh my God, it's like people are programmed to ask this question. And I was on a plane and I was creating the program on the plane to make sure I met a deadline. This program, I was thinking, what's the name going to be? What's the description going to be? I'm just going to use what's happening right now. Three people asking me, "what time works for you." So that's perfect. It's just how time works. And then when I finished it, the curator of the show — his name's Jesse Damiani — he just analysed it and saw that I was in that situation at that point. And that was a great concept to show in the artwork.

Then there's *In The Fullness of Time*; I think it is one of my favourite works because that's something my dad used to say to me all the time. When the time is right, it will happen. So I looked for a synonym. How else can you describe this phrase? And fullness for me is just achieving that point where you feel fully connected and in sync with yourself and others. And it's the right time to meet someone, to come up with the idea of a project, to have a conversation, to have a family, to have a house. All these things that come to your mind at a certain point during your lifetime, I think that's what makes me think.

And yeah, I get very emotional about it because it's my biggest challenge. It's just, it's hard to be in this world when time works differently for you, but I also want to be part of it. So I'm trying to find that balance still.

**HUO: How can we actually read *Against All Odds*? Specifically, in relation to the digital part. We hear a lot of negative things all the time about online communication being a hostile space. I think *Against All Odds* shows that actually it can offer these safe spaces for people, for refuge, for understanding. You can also think about creative code as a kind of a community project where you share the journey of others, but you also give something back. So maybe we can also read it in that way, you know, "against all odds."**

If we somehow consider intelligence as multiple and relational, then we can decide to go with technology as a partner, somehow. That would be my reading.

**IS:** I'm glad. When things are not working the way you were expecting, you're going against all odds, and you try to be resilient. We try to adapt, and that's another thing that can correlate to this exhibition and to the old art and the new art. That's all about adaptation, moving to new countries to find a better place to be, to create art, just like I'm doing right now. I would never be able to do something like this in Panama, not even in 100 years. The Panamanian artistic community is in need of more resources.

The fact is that I'm one of the very few doing this in my own country. So like you said, it's a way to show that we care about people that go against the flow and the politics and the structure we live in, to create something that's meaningful.

I think blockchain technology, this generative art or machine learning can help preserve these memories, not only of artists from the past, but of the people working behind it. We have an internal joke that goes "put it in the exhibition." We want everything to be part of the exhibition, and we always laugh about it. For me, I think it means that the process is beautiful. The crew members just walking by a projector and casting a shadow is beautiful. Those parts that get put in the wrong place, it all creates something that is not the final output, and it too becomes part of the exhibition and the process.

**HUO: So, “put it in the exhibition” could become a meme. Now I have a last question, which, as you know, I ask you every time. And it’s a recurring question, which is about your unrealised projects. So now that this big exhibition in Denmark is about to be realised, I’m very curious to hear about one or two of your as-yet unrealised dream projects, which have been too big so far.**

There can be many reasons why projects end up unrealised. We know a lot about architects’ unrealised projects – and you are an architect too, a digital architect in a way. But we know very little about visual artists’ unrealised projects. The reason may be that a project is too expensive to be realised, too time-consuming, too challenging technologically. It may also just be unrealisable for now. It can be utopian or partially unrealisable. It can also be a forgotten project, lost somewhere in the past, somewhere in a locker. Today, it would be something on a laptop, a forgotten file, you know, something.

Of course, censorship can also be a reason for projects ending up unrealised. Or, as Doris Lessing (1919–2013) always pointed out to me, self-censorship: you know, projects we want to do but don’t dare to. So within this whole range of unrealised art, it would be great for the end of the interview to hear about one or two of your favourite unrealised projects.

**IS:** I think one of my dreams could be making sure that where I live, the place I come from, the art is not forgotten; that we can keep evolving in a way. For that, you need resources and people interested in investing in this.

I think when you try to propose this in Panama, it just becomes too expensive or too dreamy. Because we are behind in that sense. We value art from other places, but not from people who are trying to connect with these other places we admire, like I am.

I have learned about many things that happened in Europe and other parts of the world, all parts of the world, basically. Because I like reading, I like being on the Internet, but not everyone has that passion. And what if you want to create something that you don’t have the tools for? We need a space for that. We need a space in Panama for creating art, creating workshops,

creating ... like, I think one of my unrealised projects could be that somehow we can help create something that’s different, that creates a space so we can become better artists, a space to connect and attend for free. Something that could make the art world in Panama more organic and more sustainable.

And yeah, my second one would be an exhibition game, something that can be both a place for you to be on the Internet and play and also enter a physical space and feel like you are in a role-playing game. But a different kind, you know; games generally repeat features and the way they’re formatted over and over.

But I really want to think about different ways to create a gaming structure that is also like an open world. Almost like entering another dimension, in a way. And instead of having just a single group of developers, everyone can become a developer of it.

It could continue to evolve, like a dynamic installation of blockchain art. And that’s one of the beauties of blockchain, that you can actually change an artwork or a game or anything that you embed on chain. For as long as data exists. So it’s an ever-evolving piece of art and a game at the same time. That’s one project.

**HUO: Thank you so much. So exciting ... the conversation has only just begun.**

## ABOUT US

### Fellowship

**Fellowship** is a contemporary art gallery specializing in artists working with technology. Founded in 2021 by an artist, a gallerist, and a collector, it has rapidly become a pioneer in showcasing art created in collaboration with artificial intelligence. Believing in the power of art to reshape perspectives and enrich lives, Fellowship has exhibited work in galleries across three continents, in London, Los Angeles, Marrakech, and Sardinia. Its mission is to champion artists who push the boundaries of traditional art forms, focusing on areas such as AI, digital media, and photography.

### ARTXCODE

**ARTXCODE** stands at the forefront of the generative art movement, representing some of the most exciting artists working with algorithms today. Since its founding in 2016, ARTXCODE has developed a distinguished reputation as a generative art house specializing in artist management, curation and cultural advisory. Their guiding mission is to foster artists' careers, assist patrons in building distinguished collections and provide advisory services to cultural institutions.

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**London**

Westbourne Park Road,  
Notting Hill, W11

**Sardinia**

Promenade du Port,  
Porto Cervo, 07021

**Los Angeles**

7503 Sunset Boulevard,  
Los Angeles, 90046

**Marrakech**

46 Driba Laarida,  
Sidi Ahmed Soussi,  
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