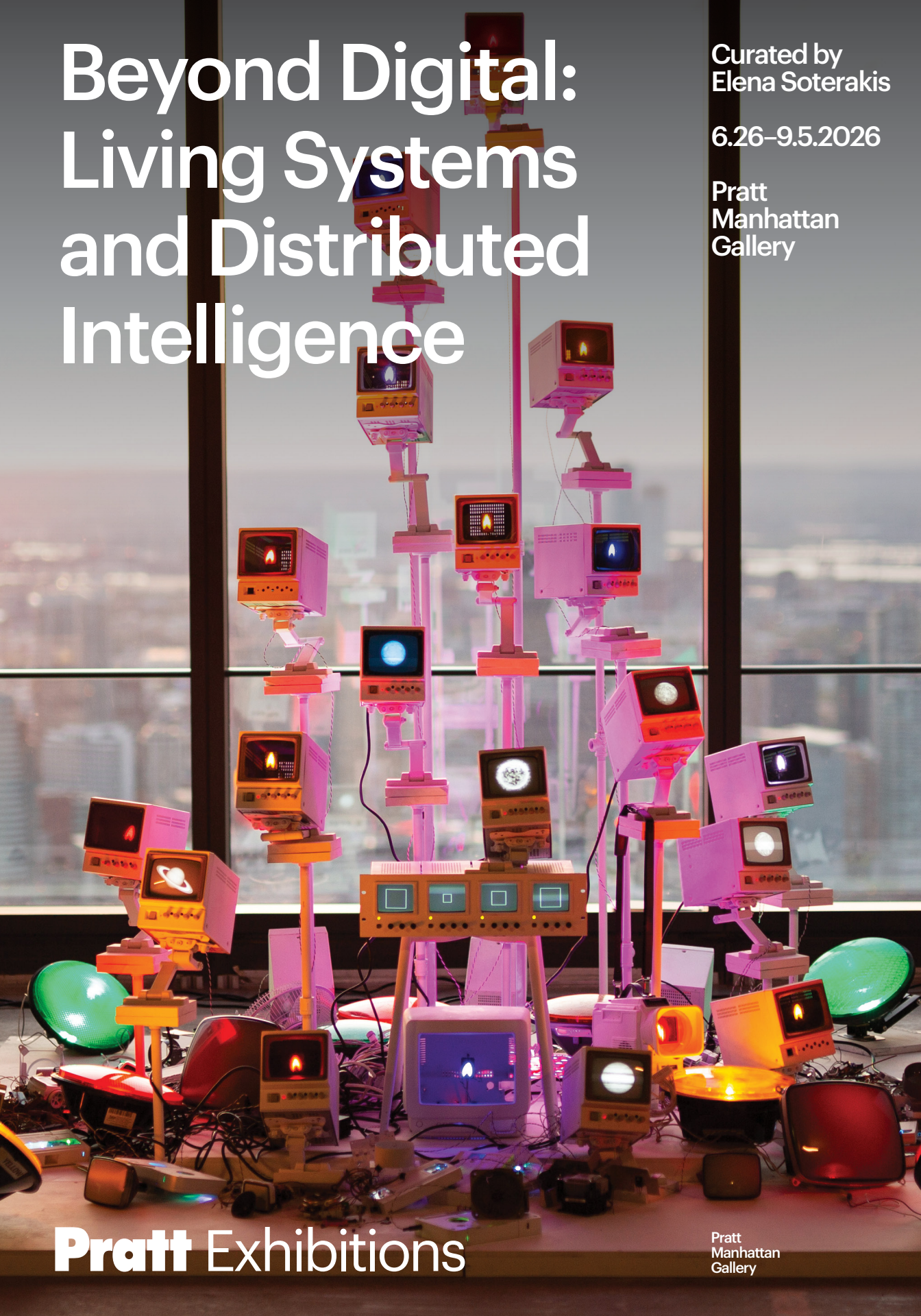


Beyond Digital: Living Systems and Distributed Intelligence

Curated by
Elena Soterakis

6.26–9.5.2026

Pratt
Manhattan
Gallery



Pratt Exhibitions

Pratt
Manhattan
Gallery

Taezoo Park

2023-04-22 (*Rebirth - II*) [detail], 2023

CRT TV monitor, mount, Raspberry Pi, Arduino, LED matrix,
pipe, chair, speaker, traffic light, LED light, U-matic tape,
Beta tape, VHS tape, multi-strip, relay, The Clapper, wire,
and various abandoned technology on wood panels

Dimensions variable

Courtesy of the artist

Beyond Digital: Living Systems and Distributed Intelligence

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Beyond Digital: Living Systems and Distributed Intelligence

We have always understood media as a kind of distance—a screen between the world and its representation, a frame that keeps the viewer safely outside. Photography captured the moment; cinema replayed it; the internet archived it. In each case, the image remained over there, and we remained over here.

In many of the works presented, that distance collapses. Viewers are no longer outside what they observe but within systems that unfold over time, requiring patience, participation, and a different kind of looking.

Perception, in this context, becomes unstable—not because it fails, but because it is asked to do something different. It must navigate environments that are computational and material, artificial and biological, constructed and alive.

Beyond Digital proposes a reorientation in how we understand media, matter, and life—not as separate domains, but as interdependent processes that continuously shape one another. What emerges is a collapse of the digital's boundaries, an undoing of its edges rather than an extension of its reach. The processes at work here are not passive—they generate, relate, and change.

Across the exhibition, artists engage these conditions from multiple vantage points.

Taezoo Park transforms obsolete technologies into active, responsive entities that blur the boundary between the mechanical and the living—asking, in the process, how form and presence are constructed from matter in decay.

Nicolás Cuestas extends this inquiry into the spatial and material realm, constructing environments that hold extractive histories within states of constant transformation. His landscapes are charged with memory, negotiation, and ongoing reconfiguration—never passive, never settled.

From these entangled material histories, attention turns to the systems through which value is produced and circulated. **Caroline Voagen Nelson** traces how extractive logics persist within contemporary economies, revealing value as something produced and dissolved by the systems that circulate it—unstable, collectively made, never

fixed. That inquiry deepens in **Karolina Rojas's** work, which examines how nonhuman life is classified, preserved, and controlled—foregrounding the ethical tensions embedded within knowledge production.

Destabilizing these structures further, **Tess Adams** shifts the focus to perception itself, where images unfold through layered computational and photographic processes that resist immediate legibility. **Nate King** moves from perception into embodiment, situating identity within fluid, ecological, and mythic worlds shaped by desire, memory, and place. Here, the body is no longer distinct from its environment, but emerges through it.

From this deeply embodied perspective, the scale expands outward. **Ruyin Tsai** and **Jung-Shang Chang** translate planetary formation into an immersive, durational experience, positioning the cosmos not as distant or abstract, but as a living, unfolding process.

Rather than producing imagery that represents the world from outside the systems it depicts, these works unfold over time, inviting viewers into systems that must be experienced rather than simply observed. Meaning does not arrive fully formed; it takes shape through perception, duration, and interaction.

Intelligence is no longer centralized in the human, but distributed across bodies, environments, and technologies. In this context, media shifts from a tool for depicting the world to a means of participating in its ongoing formation. The digital is not an artificial construct, but a continuation of life's own tendency toward complexity, adaptation, and relational intelligence.

The artists presented here do not simply use technology—they work through interdependent processes that sense, adapt, and evolve. Moving between electrical engineering, ecology, cosmology, and decolonial thought, they produce new frameworks for thinking rather than new illustrations of existing ones. These works can be understood as emergent digital ontologies—where knowledge is produced through making rather than merely depicted.



Taezoo Park
 2019–01–19 (*Candle TV in Digital Era*), 2019
 CRT TV monitor, Arduino, LED matrix, distance sensor, USB
 cable, USB charger, TV mount, wood panel, screw, E-waste part
 13 × 10 × 7 inches
 Courtesy of the artist

Taezoo Park

Systems behaving as living entities

At the core of Taezoo Park's practice is the concept of the "Digital Being"—an original philosophical and ontological framework through which discarded technologies are reimagined as entities capable of generating emergent, organic behavior. Working with obsolete electronics—particularly CRT televisions—he transforms technological remnants into responsive environments that evolve through interaction. As these systems activate, they begin to visually resemble foliage or branching structures, as if technological matter were reorganizing itself according to biological logics. These works resist the narrative of seamless technological progress, foregrounding fragility, decay, and transformation as generative conditions.

Rather than treating machines as passive

tools, Park approaches them as dynamic assemblages—structures shaped by responsiveness and latent agency. His practice is also deeply rooted in the lineage of New York video art: Park sees himself as a steward of a tradition that includes Nam June Paik, whose own *Candle TV* first placed a living flame inside a television screen in 1975.

In works such as Park's *Candle TV*, that gesture is carried forward—the signal replaced by flame, the screen becoming a site of quiet ritual, its movement shaped by real-time environmental data, responding to atmospheric conditions such as wind. What emerges is not a representation of life but the conditions through which life-like behavior can arise—obsolescence becomes generative, an opening through which new forms of distributed intelligence and existence take shape.



Nicolás Cuestas
#COLOMBIAENBRUTO, 2017–2026
 Mixed media installation with mirrored acrylic,
 printed textile, and video projection
 Dimensions variable
 Courtesy of the artist

Nicolás Cuestas

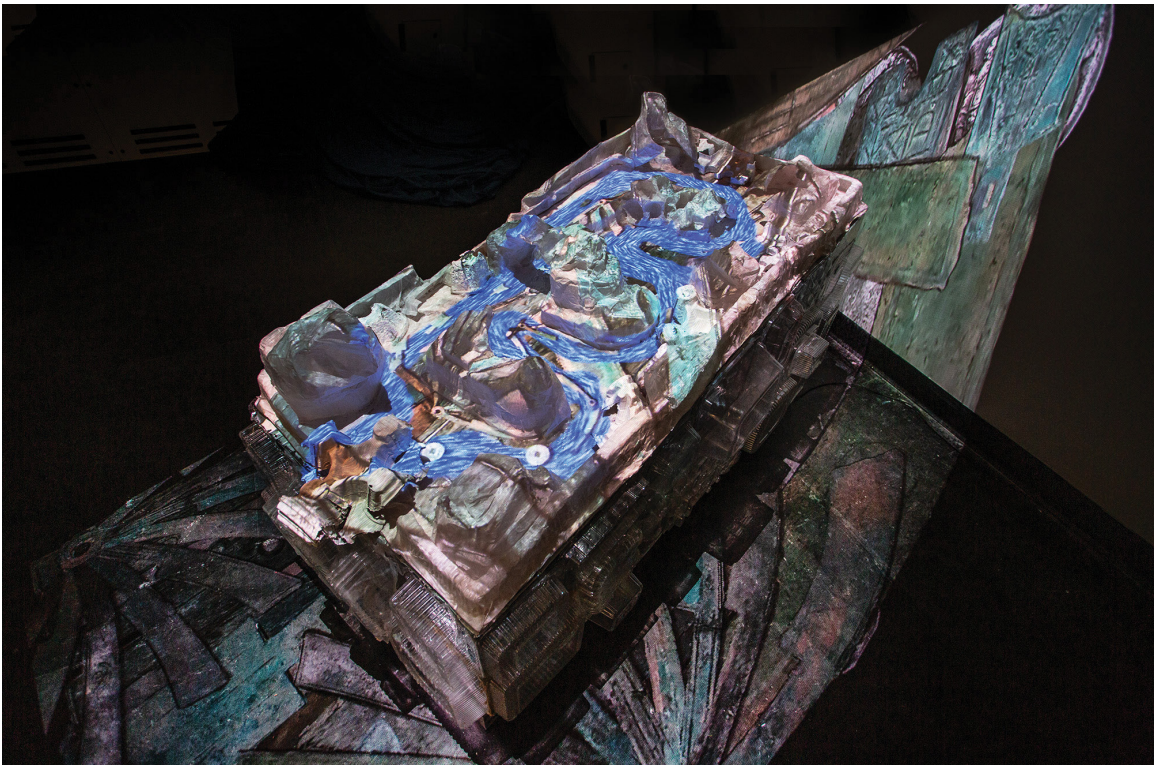
Objects in states of translation— unfixed forms and extractive histories

Working across translucent textiles, reflective surfaces, and projected imagery, Nicolás Cuestas constructs spatial systems that remain in a constant state of negotiation—hovering between simulation and fabrication, presence and dissolution.

Yet this instability is not purely perceptual. It is deeply rooted in Colombia's geopolitical and ecological realities, a territory shaped by centuries of colonial extraction. Cuestas draws from the material and symbolic histories of gold, emeralds, and river systems—resources that have been continuously exploited by foreign industries, often at the expense of local ecosystems and communities. His work engages these histories not through direct representation, but through processes of translation, where cultural memory, digital mediation, and material form converge.

Central to this practice is the river—not simply as a subject, but as a form of intelligence. In projects such as his river-based installations, flowing systems become both structure and metaphor, embodying networks of movement, contamination, and exchange. These river forms, often rendered through reflective acrylic or suspended textiles, evoke both cartographic precision and organic flux, positioning the landscape as an active, living system rather than a passive resource.

In Cuestas's work, the object dissolves into a site of translation—where digital processes, handcrafted techniques, and extractive histories intersect. What emerges is not a stable artifact, but a continuously reconfigured field of relations, where meaning is contingent, distributed, and inseparable from the conditions that produce it.



Caroline Voagen Nelson
Change for a Ride, 2025–present
 Media Vessel [take-out containers, mylar, lucite, and foam]
 with one-channel video [5 minutes]
 48 × 96 × 24 inches
 Sound design: Chris Burke
 Courtesy of the artist

Caroline Voagen Nelson ***Systems of value and exchange***

Through sculpture, animation, and installation, Caroline Voagen Nelson examines currency as a dynamic reflection of broader ecological and social processes—unstable, contingent, and rooted in extractive histories.

In *Change for a Ride*, a suspended landscape of repurposed takeout containers hosts projected animations of currencies—from shells and salt to early coinage and digital forms such as cryptocurrency

and attention economies—moving cyclically through systems of exchange.

The work is both seductive and critical: glossy, spectacle-driven surfaces evoke consumer culture while the underlying structure exposes the instability of value itself. What circulates here is not simply money but the ecological and industrial transformations that made it possible—value revealed as something produced by the very systems that produce it.



STATUS: ENDANGERED (IUCN RED LIST 2023)

Collected: June 5, 1992, Alto de Pácoro, 8 km north of Teguadero, Municipality of Mistral, Risaralda, Colombia—Specimen F.D. F.B.M. 371206, Instituto de Ciencias Naturales, Museum of Natural History, Universidad Nacional de Colombia.

K.R. / 2024

Karolina Rojas
Chocó Vireo, 2024
Mixed media drawing on canvas
14 × 20 inches
Courtesy of the artist

Karolina Rojas

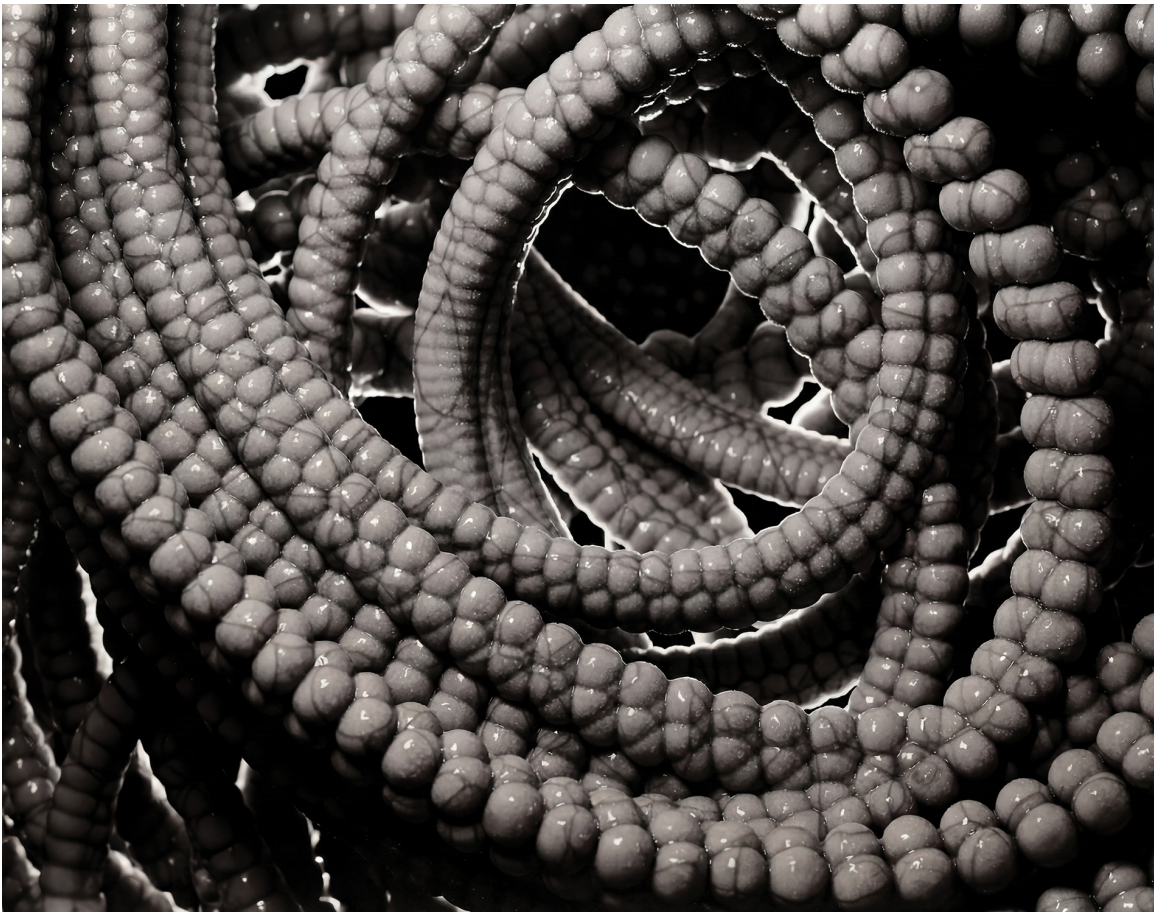
Classification, ethics, and the nonhuman

Karolina Rojas interrogates how knowledge about nonhuman life is constructed, preserved, and circulated. At the center of her practice is the bird—native to the extraordinarily biodiverse ecosystems of her home country, Colombia, and yet so often lost to collisions with glass, casualties of an invisible architecture of harm embedded within the built environment. From this specific and material loss, her work expands outward into broader questions of classification, care, and ecological responsibility.

Drawing from scientific illustration, museum display, and archival methods, her digitally rendered drawings mimic traditional natural history illustration with striking precision, rendering the digital nearly imperceptible. Depicting birds in

states of stillness associated with preservation, these are not neutral images—they are sites of ethical inquiry, confronting the tension between care and control, conservation and extraction.

Through taxidermy and sculptural installation, Rojas collapses the distance between representation and reality, transforming the exhibition space into a contemplative archive. Viewers are asked not only what is being preserved, but at what cost. Her work holds space for uncertainty, loss, and the possibility of reimagining interspecies responsibility—rooted in the specific biodiversity of Colombia, where the consequences of colonial extraction and environmental destruction remain acutely visible.



Tess Adams
Strange Attractor, 2026
Gelatin silver print
10 × 8 inches
Courtesy of the artist

Tess Adams

Perceptual/sensory instability

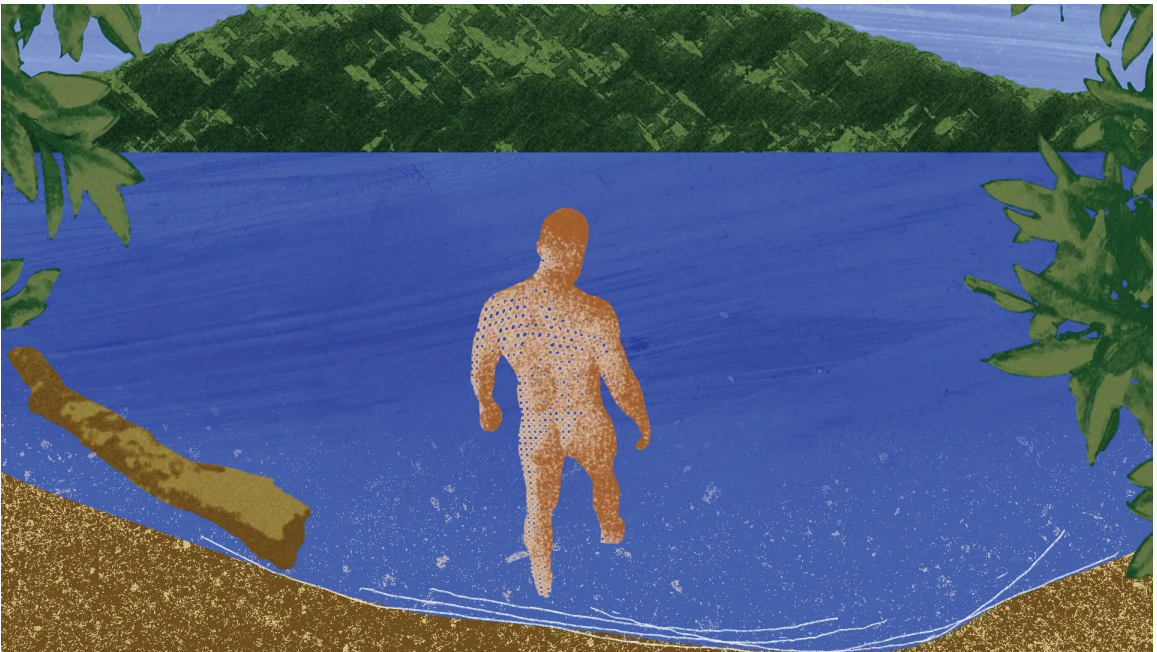
Adams's practice translates computational systems into sensory and material form, moving between algorithmic image generation and dark-room processes. Working with procedural systems—growth patterns, attractors, and generative structures—her images emerge through simulation, AI generation, and photographic translation, each layer leaving its trace.

Her work resists clear categorization. Forms oscillate between what is grown and what is constructed, destabilizing the distinction between

natural and artificial image-making.

Through abstraction and fragmentation, she produces images that resist immediate legibility, emphasizing perception as a durational and embodied process. These works do not deliver information—they require time.

In a culture driven by speed and consumption, Adams slows perception down. Her images hold attention rather than capture it, creating environments where meaning unfolds gradually—felt before it is fully understood.



Nate King
The New, 2022
 Video [mixed media, digital animation]
 40 seconds
 Courtesy of the artist

Nate King

Identity within ecological and mythic systems

Nate King's practice unfolds through collage, animation, performance, and digital compositing, constructing mythic and deeply embodied visual worlds. Working painstakingly frame by frame, he develops fluid environments where physical and digital materials converge—fragments cut, layered, and recombined into living, composite landscapes.

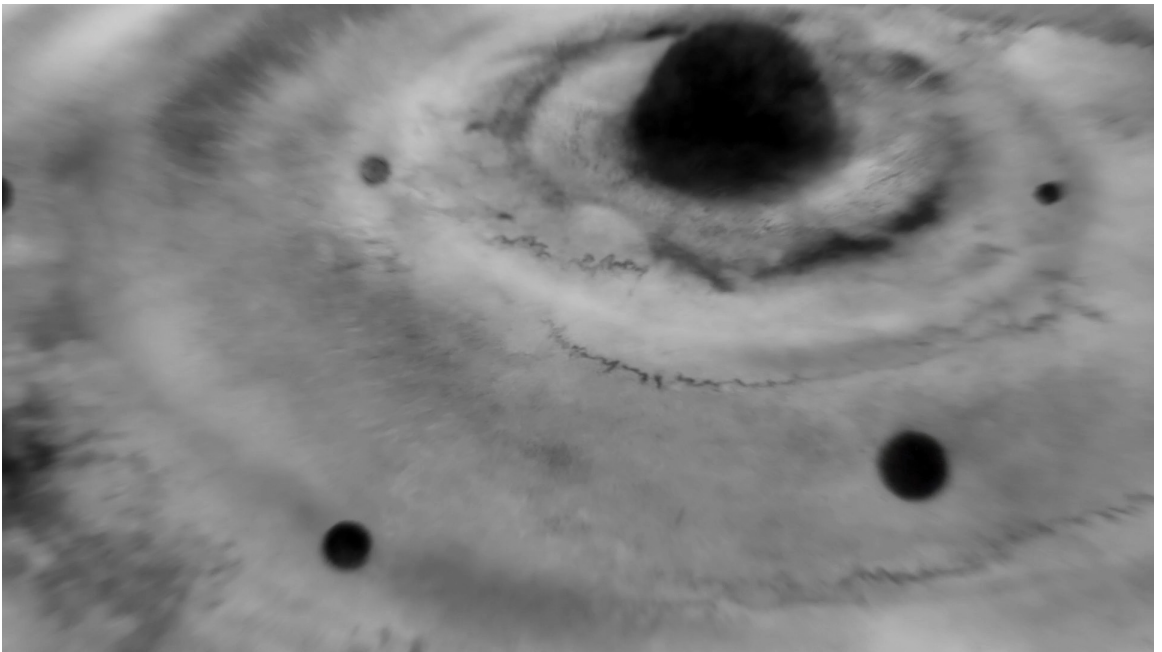
Rooted in his experience of Appalachia, King's work engages landscape as both spiritual terrain and quiet resistance. Drawing from queer ecology, he situates the body within this terrain—not as observer, but as participant—foregrounding the presence of queer life within regions where it often remains unseen.

In *The New*, King swims naked through the river that shares the work's name—the body submerged, suspended, weightless. The image carries the logic of rebirth: flesh held in water the way an

infant is held in amniotic fluid. Here, the river is not a backdrop but an origin.

In works such as *Tiger Lily Mountain Pass*, the forest becomes a space of spiritual and erotic encounter, where memory, desire, and environment intertwine. Nature operates as refuge—an alternative system of meaning that replaces inherited religious frameworks with something more fluid and embodied.

His animations resist linear narrative, unfolding as cyclical, immersive environments where identity emerges through accumulation and transformation. Small fragments build into larger systems, meaning taking shape through repetition, rhythm, and return. At this scale, the boundaries between self and environment dissolve entirely—the body emerging through its surroundings rather than apart from them.



Jung-Shan Chang and Ruyin Tsai

Drops of Ink Turning into a World, 2021

Single-channel video, 3 minutes, 10 seconds

Produced in collaboration with and funded by the Academia Sinica Institute of Astronomy and Astrophysics

Courtesy of the artists and the Academia Sinica Institute of Astronomy and Astrophysics

Ruyin Tsai and Jung-Shang Chang

Cosmic systems and the search for origin

What happens when scientists turn to artists to better understand and communicate their own data? Ruyin Tsai and Jung-Shang Chang's collaboration begins there—commissioned by Dr. Daniel Harsono at the Academia Sinica Institute of Astronomy and Astrophysics, who sought artistic intuition as a means of making astrophysical models of planetary formation newly perceptible. The work that emerged is not illustration but interpretation: a genuine research partnership in which art becomes a tool for scientific thinking.

Working through the tradition of Japanese ink painting, Chang produces hand-painted compositions that Tsai animates, transforming scientific data into fluid, evolving visual fields. Where computational simulations render the cosmos with precision, ink introduces variability, gesture, and imperfection—imbuing planetary formation with

a sense of vitality that data alone cannot produce. This is the argument the work makes: that artistic process can reveal what scientific modeling leaves unseen.

Tsai's animations render vast temporal scales perceptible within a durational, immersive environment, where planetary formation unfolds as a dynamic, organic process. The sound extends this translation—an ambient, synthesizer-based composition that builds from quiet atmospheric tones into moments of tension and expansion before stabilizing, mirroring the processes of formation and equilibrium within the universe itself.

At its core, their practice is a search for origin—not only cosmological, but experiential. The universe is not rendered as distant or abstract but as a living process, unfolding through time, transformation, and relation.

Curator

Elena Soterakis is an artist, curator, and co-founder and director of BioBAT Art Space—an interdisciplinary nonprofit exhibition space and experimental research laboratory embedded within a biotechnology incubator at the Brooklyn Army Terminal. Since founding BioBAT in 2019, she has built a platform where artists, scientists, and researchers work in collaborative dialogue, producing exhibitions and programs that engage ecological, technological, and planetary questions.

Her practice sits at the intersection of biological systems, technology, and civic infrastructure, positioning art as a form of active research rather than illustration. Through this work she advances bioart and experimental design as serious modes of inquiry—opening new ground between disciplines.

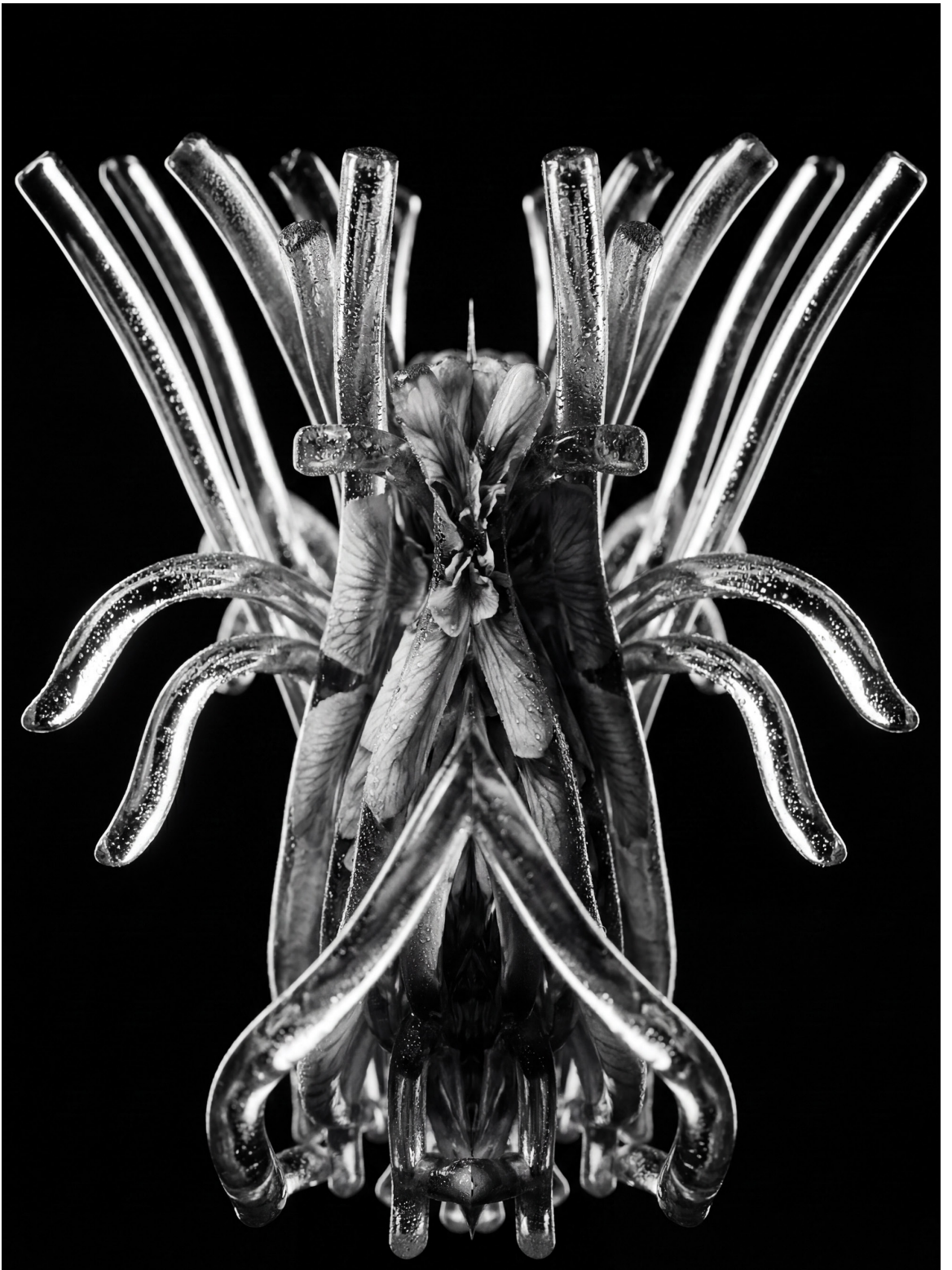
Tess Adams

Tess Adams is a New York-based artist and creative technologist working across digital tools and traditional film photography, merging the two through hybrid processes. She studied interactive arts at Pratt Institute, where she developed a practice grounded in digital media and experiential installation.

Through abstracted and fragmented imagery with strong sensory qualities, her work explores perception, embodiment, and the translation of computational imagery into sensory and material form. Her images are generated through computational systems and then reprocessed through darkroom printing, transforming ephemeral digital outputs into tactile, material objects. Through this process, she investigates the relationship between synthetic image-making and physical presence, exploring how algorithmically generated structures can take on organic and embodied qualities.

Alongside her artistic practice, Adams works in immersive media and large-scale visual production, developing AI-driven workflows and video installations for exhibitions and spatial environments.

Tess Adams
Glass Orchid, 2026
Gelatin silver print
10 × 8 inches
Courtesy of the artist



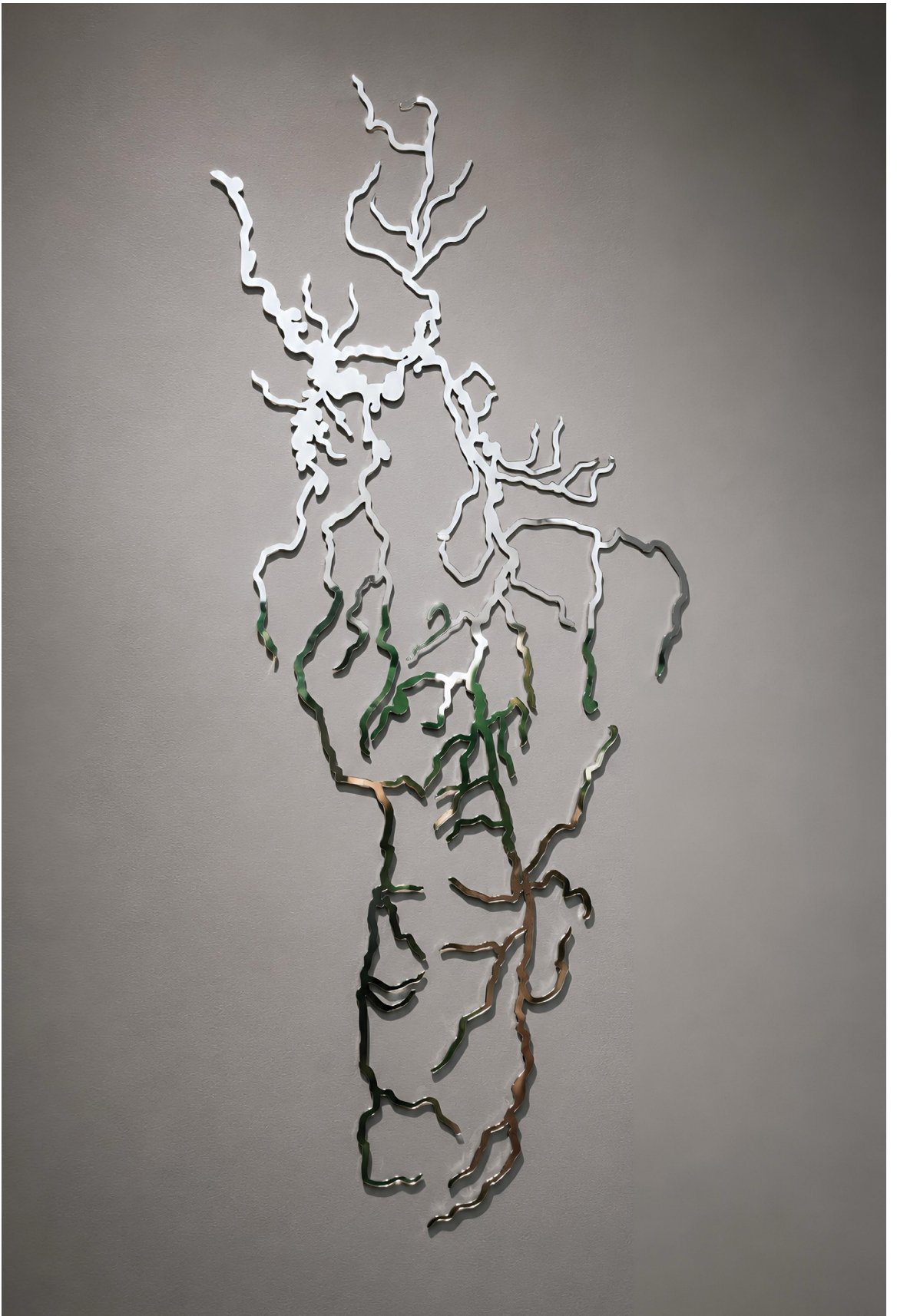
Nicolás Cuestas

Nicolás Cuestas (Bogotá, 1980) is a Colombian visual artist and designer whose practice moves across image, object, installation, and cultural management. Drawing from everyday experience, urban space, digital archives, and material culture, his work explores how objects and images construct systems of perception, memory, and collective identity.

Through projects such as *#COLOMBIAENBRUTO* and *Objeto Artificial*, Cuestas investigates the tension between physical materiality and simulated forms, combining digital processes, fabricated objects, textiles, moving image, and spatial interventions. His work often reflects on extraction, transformation, authorship, and the circulation of cultural narratives within contemporary social and technological landscapes.

Alongside his artistic practice, Cuestas has worked for over two decades in graphic design, visual communication, and art direction, collaborating with international studios and cultural projects. He studied at Pratt Institute in New York and currently teaches at Universidad de los Andes in Bogotá.

Nicolás Cuestas
#COLOMBIAENBRUTO, 2017–2026
Mixed media installation with mirrored acrylic,
printed textile, and video projection
Dimensions variable
Courtesy of the artist

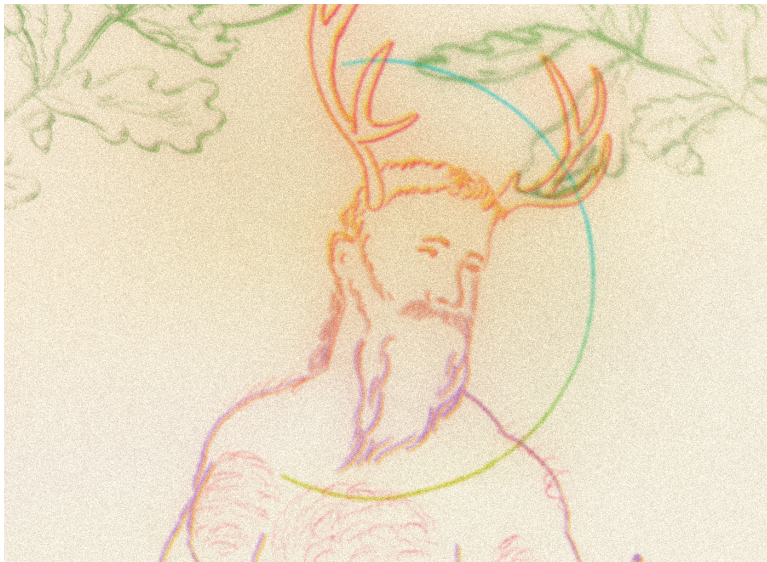
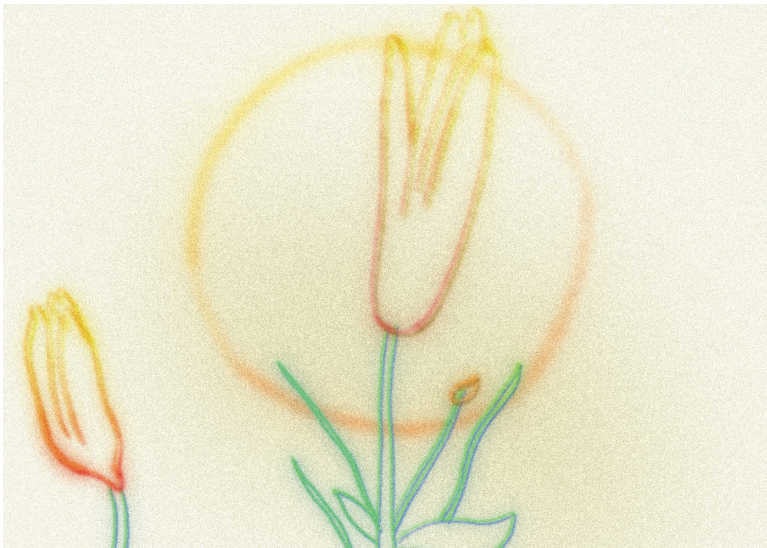


Nate King

Tiger Lily Mountain Pass is a hand-drawn animation inspired by Nate King's time spent in the forests of Appalachia. The work explores nature as a space of queer erotic encounter in a region where queerness is often hidden or disguised. King animates with a combination of pencil, paper, and digital processes, weaving together a dreamlike poem that tells a story of ecstasy, longing, and heartache.

Nate King is an artist and educator living in Blacksburg, Virginia, and teaching animation at Virginia Tech. His work has screened nationally and internationally, including at Outfest Los Angeles LGBTQ+ Film Festival and Vancouver Queer Film Festival. King worked heavily on his film *Tiger Lily Mountain Pass* while attending Stove Works Artist Residency, Haystack Mountain School of Craft, and Cha North Artist Residency.

Nate King
Tiger Lily Mountain Pass, 2024
Video [pencil/paper animation, digital animation and compositing]
5 minutes, 14 seconds
Courtesy of the artist



Caroline Voagen Nelson

Caroline Voagen Nelson is a media artist working in animation, digital art, and installation. Her work has a collaged, atmospheric aesthetic that brings to life moments from history, mythology, and memory. She deconstructs and rebuilds archives and environments to create surreal recollections of the past in the moving image form.

Nelson holds an MFA in digital art with a focus in animation at Pratt Institute and BFA at the School of the Art Institute of Chicago. She is a NYFA Artist Fellow in Video/Film and has been an artist-in-residence at MASS MoCA and Munson art museums. Her artwork has been exhibited in galleries and museums such as Sotheby's Institute of Art, Birmingham Museum of Art, Brooklyn Academy of Music, and the Museum of the City of New York. Her award-winning animated films have screened at film festivals around the world, including Ann Arbor Film Festival, Florida Film Festival, Animasivo el Festival in Mexico City, and Tricky Women at Filmarchiv Austria. She has given

several lectures and artist talks on experimental animation, including at Harvard University. Nelson has a background as a photo/video journalist with her prior work featured in numerous publications including *The New York Times*, *Wall Street Journal*, *New York Magazine*, *Art News Magazine*, and *Time Out NY*. She has worked on animations for CNN, MTV, and Vox. She launched a production studio with her collaborators, CUPALOY Studio.

Nelson works as a professor teaching digital art, animation, and film in New York City.

Caroline Voagen Nelson
SALT JOURNEY: Salary (Part 1), 2019–present
One-channel animation installation: mixed-media monitor
with 2K video [1 minute continuous loop]
34 × 24 × 11 inches
Courtesy of the artist



Taezoo Park

Taezoo Park is a Korean-born, New York-based artist and digitologist whose practice began in 2008 with the observation of abandoned CRT televisions on the streets of New York. This experience became more than a simple encounter: it was a phenomenological and existential engagement with technology as a responsive entity situated within its context and conditions.

Park combines obsolete and transitional technologies with contemporary computational systems to explore emergence and continuous transformation. His long-running series, *Digital Being*, reflects Gilles Deleuze's concepts of processual existence and ongoing becoming, and is constantly reconfigured through interactions between audience, environment, and technology. Viewers' movements, breath, and engagement directly shape the behavior of these entities, making the relationship between audience and work an integral part of the experience.

The works take varied forms: sometimes immersive interactive installations envelop the audience (e.g., *Digital Being: Radio Row*), while other times smaller, conceptually dense installations or sculptural works distill research and ideas (e.g., *Digital Being: Candle TV in the Digital Era*).

His practice reinterprets Walter Benjamin's reflections on art in the age of mechanical reproduction within a digital context, considers technology, knowledge, and power through Foucault's episteme, and implements Jacques Derrida's deconstruction through Park's own unmaking process. Drawing on Jean Baudrillard, his work interrogates simulacra and hyperreality, exploring the boundaries of reality and virtuality through audience interaction.

Park's ethnographic and hands-on research—collaborations with social scientists at Cornell University, a residency at the LES Ecology Center, and restoration work on Nam June Paik's artworks—underpins his methodical and existential approach. His work has been exhibited at the World Trade Center in New York and during Miami Art Week. Park teaches interactive and new media art at Pratt Institute's Department of Digital Arts.

Taezoo Park

2023-04-22 (*Rebirth - II*), 2023

CRT TV monitor, mount, Raspberry Pi, Arduino, LED matrix, pipe, chair, speaker, traffic light, LED light, U-matic tape, Beta tape, VHS tape, multi-strip, relay, The Clapper, wire, and various abandoned technology on wood panels

Dimensions variable

Courtesy of the artist



Karolina Rojas

Karolina Rojas (Carolina Rojas) is a Colombian artist, educator, and designer based in New York. Through drawings, assemblages, and installations, her practice explores life-death dichotomies and human–nonhuman animal relationships, thinking beyond anthropocentrism. Her artistic and pedagogical work has been exhibited and presented across the United States, Colombia, Canada, Spain, and the Netherlands. Recent exhibitions include her 2024 solo show *Friends of a Feather* at Macy Art Gallery, NY. Her work is currently part of Astroläbe Contemporary NYC and Sketch Gallery Bogotá.

Rojas is a Fulbright doctoral candidate in Art and Art Education at Teachers College, Columbia University, where she serves as an adjunct faculty member and design fellow. Previously, she was an assistant professor at Universidad de Los Andes School of Design in Bogotá for ten years. Across institutions, she has taught courses in studio practice, illustration, drawing, editorial and graphic design, art publications, and professional practice for artists. She has also advised thesis projects at the undergraduate and master’s levels.

Alongside her artistic and educational work, Rojas develops illustration, editorial, and graphic design projects for artistic and educational institutions. She is the author of *Ilustrados: Fanzine Collection* (Ediciones Uniandes, 2015) and

“Illustrating Practices by Illustrating Birds” (Antípoda, 2016). Her research has been presented at academic conferences such as the College Art Association (CAA), the National Art Education Association (NAEA), Arts in Society, LearnxDesign, and the Visualizing Science Symposium.

Rojas holds an MFA in digital arts from Pratt Institute, a special degree in design and television production from Pontificia Universidad Javeriana, and a BA in electronic media and time arts from Universidad de Los Andes, Colombia.

Karolina Rojas
Oology Series, 2024
Porcelain with wooden boxes and printed-vinyl backing
Four boxes, 19 × 15 inches each
Courtesy of the artist



Ruyin Tsai and Jung-Shang Chang

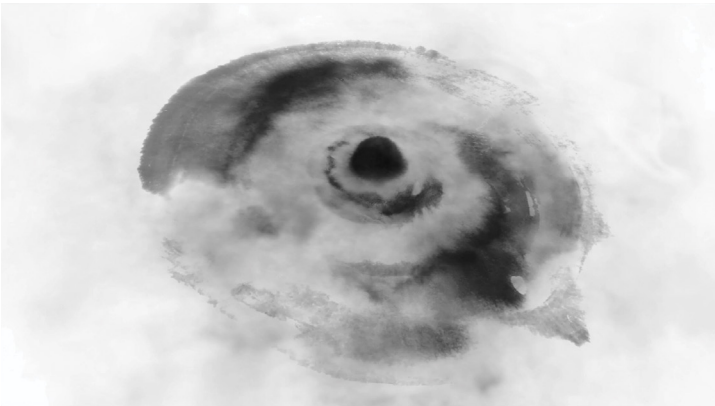
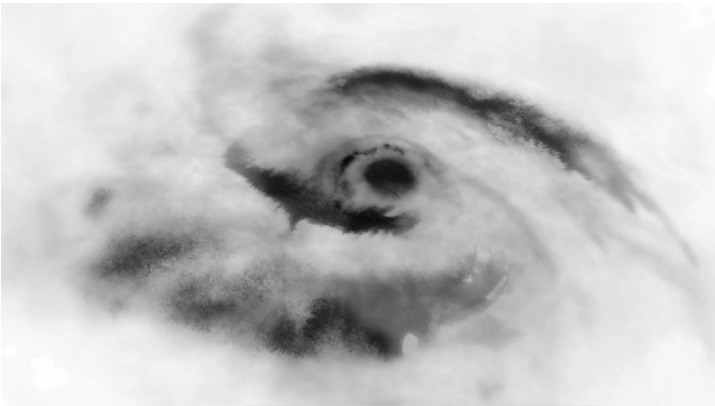
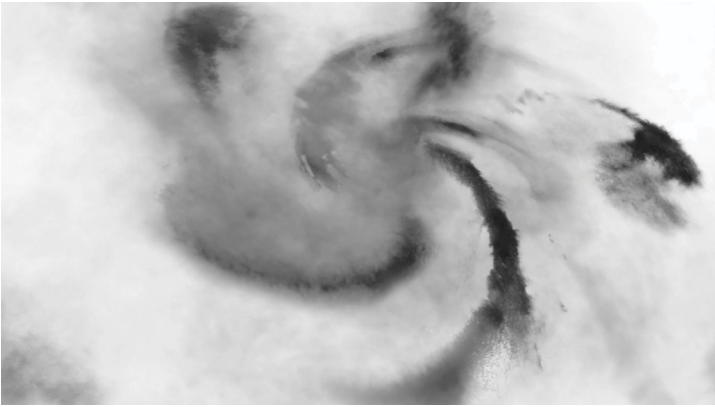
Ruyin Tsai is a Taiwanese-born multidisciplinary artist based in New York City. Working across moving image, painting, and sound, Tsai explores the fluid nature of shifting environments, translating lived surroundings into layered, evolving impressions. Through the lens of migration across continents, cultures, time, and space, her work navigates processes of transformation, fusion, and detachment.

Tsai received an MFA in digital arts from Pratt Institute and has collaborated with creative studios, researchers, and educational institutions on projects spanning animation, motion graphics, and experimental visual storytelling. Her paintings and videos have been exhibited in galleries in New York and internationally. Tsai's recent paintings consider tactile experience as one of the last remaining connections to the physical world within an increasingly mediated era. Fragments, traces, and surface textures become quiet acts of resistance, preserving moments of presence amid the flows of displacement and systemic transformation.

Ruyin Tsai and Jung-Shang Chang
Drops of Ink Turning into a World, 2021

Single-channel video
3 minutes, 10 seconds

Produced in collaboration with and funded by the Academia Sinica Institute of Astronomy and Astrophysics
Courtesy of the artists and the Academia Sinica Institute of Astronomy and Astrophysics



Additional artworks exhibited

Tess Adams
Dew Petal, 2026
Gelatin silver print
10 × 8 inches
Courtesy of the artist

Tess Adams
Monolith 01, 2026
Gelatin silver print
10 × 8 inches
Courtesy of the artist

Tess Adams
Monolith 02, 2026
Gelatin silver print
10 × 8 inches
Courtesy of the artist

Tess Adams
Monolith 03, 2026
Gelatin silver print
10 × 8 inches
Courtesy of the artist

Tess Adams
Monolith 04, 2026
Gelatin silver print
10 × 8 inches
Courtesy of the artist

Tess Adams
Spiral, 2026
Gelatin silver print
10 × 8 inches
Courtesy of the artist

Tess Adams
Synthetic, 2026
Gelatin silver print
10 × 8 inches

Nate King
Mothbox, 2022
Video [mixed media,
paper cut outs, digital animation]
1 minute, 17 seconds
Courtesy of the artist

Nate King
Tiger Lily Mountain Pass, 2024
Suite of four screenprints with
artist-made frames
15 × 13 ½ inches
Courtesy of the artist

Taezoo Park
Singularity-016, 2018
IR sensor, fan, E-waste, and Arduino
mounted on wood board
8 × 8 × 2 ½ inches
Courtesy of the artist

Taezoo Park
Singularity-018, 2018
IR sensor, fan, E-waste, and Arduino
mounted on wood board
8 × 8 × 2 ½ inches
Courtesy of the artist

Taezoo Park
Singularity-R-004, 2019
IR sensor, fan, E-waste, and Arduino
mounted on wood board
8 × 8 × 2 ½ inches
Courtesy of the artist

Karolina Rojas
Andean Condor, 2024
Mixed media drawing on canvas
26 × 62 inches
Courtesy of the artist

Karolina Rojas
Ex ovo omnia, 2026
Digital drawing on wallpaper (peel and stick)
Dimensions variable
Courtesy of the artist

Karolina Rojas
Mourning Warbler, 2024
Mixed media drawing on canvas
22 × 32 inches
Courtesy of the artist

Karolina Rojas
Northern Flicker, 2024
Mixed media drawing on canvas
22 × 32 inches
Courtesy of the artist

Karolina Rojas
Rusty-Faced Parrot, 2022
Mixed media drawing on
canvas
14 × 20 inches
Courtesy of the artist

Karolina Rojas
Toucan Barbet, 2024
Mixed media drawing on canvas
14 × 20 inches
Courtesy of the artist

Karolina Rojas
Turquoise Dacnis, 2024
Mixed media drawing on canvas
14 × 20 inches
Courtesy of the artist

Acknowledgments

It is no surprise that Pratt alumni are out in the world pushing creative boundaries—both for themselves and for the fields they help shape. That effort begins the moment they step onto campus and it builds as they continue to mature as artists, designers, and thinkers, even well after graduation. It is always an honor to celebrate that drive through our alumni exhibitions and *Beyond Digital* is no exception. Presenting the work of these remarkable artists is a true pleasure.

I am grateful to curator Elena Soterakis for the thought and care she put into this exhibition. It was clear immediately that her understanding of these artists, their work, and its concerns would be an incredible match. It has been wonderful to collaborate with her. I also want to thank Linda Lauro-Lazin and Doug Easterly of Pratt's Digital Arts Department for all of their help to initiate this exhibition and whose introduction to Elena made this exhibition possible.

Thank you to the Exhibitions Department team, Grace Abbott, gallery coordinator; Travis Molkenbur, head preparator; Jun Ishida, Eliette Mitchell, Peter Schenck, and Scott Whipkey, installation technicians; and our amazing staff of students for their tireless efforts to make *Beyond Digital* a reality.

Finally, thank you to the artists in this exhibition for their support and participation. We are proud to highlight the impactful work of alumni like you at Pratt Manhattan Gallery.

Sincerely,

Ted Holland
Interim Director of Exhibitions

Design and production:

Pratt Communications and Marketing

David Frisco, executive director of creative services

Jana Flynn, assistant creative director

Stephanie Greenberg, associate director of project management

Chris Keating, print and digital production manager

Marcela Albuquerque, graphic designer

Brandhi Williamson, assistant director of copy editing and content review



Tess Adams
Nicolás Cuestas
Nate King
Caroline Voagen Nelson
Taezoo Park
Karolina Rojas
Ruyin Tsai and Jung-Shang Chang

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