



© Tamiko Thiel, *Atmos Sphaerae*, 2021

DiMoDA 4.0: Dis/Location

Banz & Bowinkel, Ricardo Miranda Zúñiga, and Tamiko Thiel

Opening Night: Feb 3rd, 6-8 PM (GMT)

On View: Feb 4th - Apr 2nd, 2022

GAZELL.iO is pleased to present *DiMoDA 4.0: Dis/Location*, curated by Christiane Paul. Comprising of three artworks focusing on the theme of dislocation, by artists Banz & Bowinkel, Ricardo Miranda Zúñiga, and GAZELL.iO January resident Tamiko Thiel, the exhibition explores the feeling of displacement from or disturbance of a proper, original, or usual place or state from gentrification and evolution to perceptions of space afforded by technologies.

As in every release of *DiMoDA* — a virtual institution conceived in 2013 by Alfredo Salazar-Caro and William Robertson — the virtual museum space is custom-designed for the experience of the commissioned works. The architecture of *DiMoDA 4.0*, conceived by Ayman Tawfeeq, consists of a structure that disrupts a city block of derelict New York townhouses, infiltrating and dislocating their architecture from the basement to the roof. Having returned to an uncultivated, rewilded state, the street scene suggests both decay and the potential for reimagining. The structure itself is composed of the 3D scanned faces of immigrants from across the globe, evoking a kind of reverse-gentrification and yet another form of displacement.

“We are thrilled to be debuting *DiMoDA 4.0* in the U.K., with a fantastic selection of artists, including our January GAZELL.iO resident, Tamiko Thiel. It has been a true pleasure working with Christiane Paul and *DiMoDA*’s Alfredo Salazar-Caro on realising their vision in the physical space. As we further explore the merge between the physical and the virtual remits, the exhibition raises pertinent questions around our displacement,” says Mila Askarova, Founding Director of Gazelli Art House and GAZELL.iO.

The artworks encountered by visitors in the *DiMoDA 4.0* museum architecture entail experiences from the concrete to the abstract and the natural or urban environment to the machinic. In Ricardo Miranda Zúñiga’s *Desplazados*, viewers can navigate a virtual reality version of New York City’s Lower East Side, where they encounter, in the form of audio interviews, the personal accounts of inhabitants affected by gentrification in a maze of alleyways. Zooming out to a global level, Tamiko Thiel’s *Atmos Sphaerae* takes viewers on an abstracted visual voyage through the evolution of the earth and creation myths, from the big bang and cosmic egg (as the soul of the primaeval waters out of which creation arose) to protoplanetary gases and the earliest life forms. The evolution culminates in a scenery of oil rigs and flare towers burning off methane and an atmosphere of water vapour and greenhouse gas, a

warning of the potential outcome of global warming and extinction of most life forms. Banz & Bowinkel's work, *The Grid* transports viewers into the consciousness of a computer where electricity flows through transistors and creates a world of binary operations. Humanoid figures with oily skins, wearing masks made out of 3D geometries based on Internet images, wander through the space under gigantic transmitters suspended from the ceiling, engaging visitors in a series of interactions that reflect on the distortions of perception in a machinic world.

“The experience of dislocation and disturbance of one's usual sense of place has become heightened over the course of the pandemic, which makes DiMoDA 4.0 particularly relevant. The works in the exhibition deal with some of the most pressing issues of our time — from climate change to gentrification and the mediation of communication — and construct an immersive, imaginary space for rethinking these questions.”

- Christiane Paul

“As the corporate Metaverse inches closer to reality, at DiMoDA, we hope to continue to be the counterculture of V.R. where we bring innovative and radical proposals to the table. We are thrilled to release this latest version of DiMoDA with the works of these amazing artists. We hope that these immersive experiences offer viewers fresh perspectives and a chance for reflection on these pressing contemporary issues.”

- Alfredo Salazar-Caro

Notes To Editors

About GAZELL.iO

GAZELL.iO is the digital art arm of Gazelli Art House comprising of physical space in the Lower Ground floor of 39 Dover Street, GAZELL.iO Project Space, and a dynamic online exhibition programme including GAZELL.iO Residency, NFT initiatives and collaborations and a permanently installed VR Library. Since 2015, GAZELL.iO Residency has offered a unique insight into the environments of some of the most recognised and upcoming VR and AR artists. The four-week online Residency allows artists to take creative control of the domain, enabling them to code their online universe, showcase their artistic journey, and interact with their audience directly. The Residency grew into an annual exhibition series *Enter Through the Headset*, the fifth anniversary of which was celebrated in 2020 by an exhibition and the launch of a permanent display of the VR Library. Showcasing previous GAZELL.iO residents, visitors can [book here](#) to come and experience the growing selection of VR works at 39 Dover Street. GAZELL.iO aims to bring digital art pioneers and a new generation of artists to a broader audience through its dynamic exhibition and educational program.

About DiMoDA

DiMoDA is a pioneering virtual institution dedicated to commissioning, preserving, and exhibiting cutting edge V.R. artworks. Conceived in 2013 by Alfredo Salazar-Caro and William Robertson, DiMoDA has released three exhibitions featuring 15 unique, artist-designed V.R. experiences. In 2015 DiMoDA 1.0 launched with Transfer Gallery in New York and has travelled the world. Thousands of virtual exhibitions have been downloaded worldwide, and IRL Exhibitions have taken place in cities like New York, Miami, Chicago, Berlin, Düsseldorf, Dubai, and Bangkok.

About The Curator

Christiane Paul is a Professor in the School of Media Studies at The New School and Adjunct Curator of Digital Art at the Whitney Museum of American Art. At the Whitney Museum, she curated exhibitions including *Programmed: Rules, Codes, and Choreographies in Art 1965 - 2018* (2018), *Cory Arcangel: Pro Tools* (2011) and *Profiling* (2007), and is responsible for *artport*, the museum's portal to Internet art. Other curatorial work includes *Little Sister (is watching you, too)* (Pratt Manhattan Gallery, NYC, 2015); *What Lies Beneath* (Borusan Contemporary, Istanbul, 2015); and *The Public Private* (Kellen Gallery, The New School, NYC, 2013). She is the

recipient of the Thoma Foundation's 2016 Arts Writing Award in Digital Art, and her books are *A Companion to Digital Art* (Blackwell-Wiley, May 2016); *Digital Art* (Thames and Hudson, 2003, 2008, 2015); *Context Providers – Conditions of Meaning in Media Arts* (Intellect, 2011; Chinese edition, 2012); and *New Media in the White Cube and Beyond* (U.C. Press, 2008).

About The Artists

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Giulia Bowinkel & Friedemann Banz generate scenarios of the juxtaposition of nature, texture, body and space, mass, form and substance. The artist duo generates reflective moments that shift between moving images, virtual sculptures and snapshots. Technological tools that have become an integral part of contemporary society serve as source and material – the computer becomes a tool and the interactions with it the subject of their work. The human being free in his choice and with his computer technological possibilities (as a subject and as an avatar) form again and again a reference point when generating forms in the visual (re)-construction of diversity and the digital image of what presents itself as {real}.

Tamiko Thiel received the 2018 SAT Montreal Visionary Pioneer Award for (now) over 35 years of media artworks exploring the place, space, the body and cultural identity in political and socially critical artworks. Her visual design of Danny Hillis' *Connection Machine CM1/CM2* (1986/1987) expressed the inner mysteries of this first A.I. supercomputer, now in the collection of MoMA NY. Her V.R. artwork *Beyond Manzanar* (2000, with Zara Houshmand) immersed users in the experiences of Japanese Americans and Iranian Americans as "the face of the enemy" and was acquired by the San Jose Museum of Art in 2002. Her AR work *Unexpected Growth* (2018, with /p) planted a virtual plastic garbage coral reef on the 6th-floor terrace of the Whitney Museum of American Art and is in the museum's collection, and her A.R. installation *ReWildAR* (2021, with /p) creates a wildflower meadow complete with symbiotic pollinating insects for the Smithsonian Institution's 175th anniversary.

Ricardo Miranda Zúñiga approaches art as a social practice that seeks to establish dialogue in public spaces. Having been born of immigrant parents and grown-up between Nicaragua and San Francisco, an awareness of inequality and discrimination was established at an early age. The ways that inequality and power manifest themselves in our lives are consistent threads in Ricardo's work. Themes such as immigration, discrimination, gentrification and the effects of monetisation extend from highly subjective experiences and observations into works that tactically engage others through popular metaphors while maintaining critical perspectives.

For further press information, images and requests, please contact press@gazelliarthouse.com.