



© Xin Liu and Nan Zhao, *Lycorises Reverie*, still, 2023.



© William Latham, *Recursive Infinity Mutator*, 2022/2024

ART SG 2025 | *Unknown & Uncontained*

Entangled Others, Libby Heaney, William Latham, Xin Liu, Tamiko Thiel, and oo Zhang

VIP Preview: 16 January, 2 – 5 PM (SGT)

Fair Dates: 17 January – 19 January, 2025

Location: Booth BC12 Marina Bay Sands Expo and Convention Centre, Singapore

For ART SG 2025, Gazelli Art House presents a group booth titled *Unknown & Uncontained*, featuring the work of six pioneering artists who explore the intersection of digital media, emerging technologies and organic lifeforms, including **Entangled Others, Libby Heaney, William Latham, Xin Liu, Tamiko Thiel, and oo Zhang**. The theme centres on speculative communication between species and invites viewers to experience newly generated worlds through various mediums, including video, generative code, sculpture and print. The presentation highlights how these artists map and recreate environments at vastly different scales, offering a poetic and immersive exploration of the unknown.

A highlight is the work of Entangled Others, who in their ongoing project *self-contained* (2023–2024) explore the encoding of information in organic systems. The collaborative duo enact a generative process using image datasets of aquatic animals and plants to create beautifully evocative and shifting depictions of new life forms. The piece delves into how information is encoded and decoded in both the natural world and digital spaces, emphasising the shared characteristics of remixing and mutation. The installation comprises bespoke video screens and a metal sculpture which contains a synthetic DNA sample of the artwork itself, stored in a tiny vial.

Xin Liu presents *Lycorises Reverie* (2023), an immersive encounter with the imaginary world of the lycorises, made in collaboration with media artist and scientist Nan Zhao. Digitally born yet biologically evolved,

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Lycorises is a series of artworks initially inspired by the illustrations of 19th-century German zoologist Ernst Haeckel. The project uses generative tools to respond to the strange beauty of microscopic organisms and flowers. Across the course of the animation algorithmically-generated forms that resemble real-world Lycoris plants crossed with fictitious organisms constantly adapt to environments such as volcanoes, alien deserts, and cyberspace.

Made specifically for ART SG, artist oo Zhang's *Prototype* series (2024) features a series of intricate biomorphic sculptures which move and glow. oo Zhang blurs the lines between the human body, animal bodies and technological systems – and between the physical and the virtual. Her multi-faceted practice explores the relationship between the individual and larger societal and architectural structures and highlights the circulation of bodies, memories and emotions across space and time.

William Latham contributes a new print from his *Infinity Mutator Drawing* series (2022), where intricate, serpentine organic forms are generated using his pioneering Mutator AI software. Influenced by electron microscopy, Latham's work engages in a collaborative process with the software, creating densely layered compositions that evoke Gothic architecture, Albrecht Dürer, William Morris, sprouting foliage and creatures from science fiction. Latham's prints exemplify the fusion of traditional and digital art forms, demonstrating the creative possibilities of artificial life AI.

Libby Heaney recently unveiled her latest unique print, *Ent-er the quantum cyborg* (2024) as an extension of her commission for Frieze Sculpture London 2024. Inspired by *The Garden of Earthly Delights* by Hieronymus Bosch (1490–1500), a dramatic blue-bodied and golden-tentacled 'Q-borg' creature inhabited Regent's Park accompanied by two augmented reality experiences. The digital print on mirrored gold Dibond panel layers quantum-edited textures with fragments of the AR and the Q-borg form. The amalgamation of bodies combines queered references to sculptural depictions from antiquity, such as the *Laocoön Group*, reclining figures in Renaissance painting such as Titian's *Venus of Urbino*, and the small Paleolithic figure the *Venus of Willendorf*. Biomorphic blue flesh oozes from the industrial chamber of a machine, and metallic tentacles inspired by the gold plating of quantum computers writhe and pulsate.

Finally, Tamiko Thiel's *Atmos Sphaerae* (2021/2024) is a deep-time meditation on the Earth's atmospheric evolution. Inspired by the poetic beauty of the scientific notation 'Lewis structures' Thiel uses hand-drawn and computer animation to make visible the atomic composition of normally invisible molecules. *Atmos Sphaerae* was originally commissioned by curator Christiane Paul for the virtual museum platform DiMoDA 4.0. Presented at ART SG as a 4K single-channel video, the work also exists as a VR headset version and immersive multiscreen projection. The work takes viewers on a journey from the pre-Big Bang VOID to life-giving water and Oxygenation, to the present climate crisis triggered by humans' voracious appetite for fossil fuels.

Together, these works connect directly to Singapore's reputation as Asia's Silicon Valley, emphasizing innovation and the critical examination of technological progress. The exhibition offers a thought-provoking exploration of the relationships between humanity, technology, and the environment.

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About the Artists

Entangled Others (formed 2020) is the collaborative studio practice of artists Feileacan McCormick and Sofia Crespo. Their work focuses on ecology, artificial lifeforms and generative processes. Pursuing detailed research and biologically-inspired technologies they delve into the intricate web of relationships between the more-than-human world and its interaction with human technologies. Central to all their projects is the concept of entanglement—a complex state where no single entity exists in isolation, and every action, interaction, and expression resonates through a multitude of interconnected beings. Entangled Others have exhibited at numerous international venues, including Serralves Museum, Porto (2024–2025); Beijing Times Art Museum, Beijing (2024); Mies Van der Rohe pavilion, Barcelona for Sónar Festival 2024; The Photographer's Gallery, London (2023); Nxt Museum, Amsterdam (2023) and UNESCO HQ, Paris (2022). In Autumn 2024 their work *Sediment Nodes (2022–2023)* featured as a Special Display during the Victoria & Albert Museum's Digital Art Season, London. Their work is in the permanent collection of the Buffalo AKG Museum, New York; the Onassis Foundation, Vaduz; and the Colección SOLO, Madrid.

Dr Libby Heaney is an award winning artist with a professional background in Quantum Science. She is the first artist to work with quantum computing as a functioning artistic medium. Heaney's practice explores quantum concepts and temporalities, combining diverse media such as moving image, glass and watercolour painting with cutting-edge technologies. In doing so she seeks to entangle interior landscapes with the impact of the exterior realm. Heaney's work explores philosophical questions about the nature of reality while remaining intimate and embodied. Recent solo exhibitions include *Quantum Soup*, HEK, Basel (2024); *Heartbreak and Magic*, Somerset House, London (2024) and *Ent-*, LAS Art Foundation, Berlin (2022). In September 2024 she unveiled her debut public sculpture, *Ent- (non-earthly delights)*, as part of Frieze Sculpture 2024. In 2022 Heaney's project *Ent-* won the Lumen Prize and the Falling Walls Art-Science Prize. Heaney has been the recipient of numerous Arts Council England grants and her work is in major private collections including the Zabłudowicz Collection and oxCollection. She holds a PhD in Quantum Information Science and worked as a post-doctoral researcher in quantum science at the University of Oxford and the National University of Singapore.

William Latham (b. 1961) is an artist whose pioneering work in computer-generated algorithmic art transformed the boundaries of digital creativity. While a Research Fellow at IBM in the late 1980s and early 1990s, Latham collaborated with mathematician and programmer Stephen Todd to develop the *Mutator Evolutionary Art* software, a landmark in the 'artificial life' branch of AI. Applying evolutionary processes to artmaking originated from Latham's time as Henry Moore Scholar at the Royal College of Art in the early 1980s, during which he created his *FormSynth* drawings and etchings. From the mid-1990s Latham pursued projects in the Rave Music scene and developed video game projects, before in 2007 becoming Professor in Computer Art at Goldsmiths University, London. Here he restarted his collaboration with Stephen Todd, and together they resurrected and extended their old *Mutator* code and pushed the technology into VR, creating immersive experiences which have toured internationally. Most recently Latham has been developing a series of Infinity Mirror monochrome prints which could be described as 'computer gothic'. Latham's work is in the permanent collections of The Pompidou Centre, Paris; the Victoria & Albert Museum, London; The Gulbenkian Foundation, London, and The Henry Moore Institute, Leeds. Latham is the curator of the Creative Machine series of group exhibitions, with the most recent iteration opening at Taikang Museum Beijing in November 2024.

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Xin Liu (b. 1991) is an artist and engineer currently based between London and New York. Working across sculpture, digital art, and film Xin's work considers the personal implications of our increasing technological advancements. She received an MFA from the Rhode Island School of Design in 2015 and an MS from MIT Media Lab in 2017. Xin is an artist-in-residence at SETI Institute, an advisor for LACMA Art+Tech Lab, a researcher at Antikythera, Berggren Institute, the founding Arts Curator in the Space Exploration Initiative at MIT Media Lab, and the Visiting Fellow at Cornell Tech (2024–25). Xin is the 2024 recipient of the K11 Artist Prize and has been selected as part of the 2025 Artsy Vanguard. Her first US institutional solo exhibition, *Seedlings and Offsprings* was held at Pioneer Works, New York in 2023. Notable recent exhibitions include those at Hammer Museum, Los Angeles; Benton Museum of Art at Pomona College, California; and Sapporo International Arts Festival, Japan (all 2024). Xin's work is included in collections such as M+ Museum, Hong Kong; KADIST Foundation, France; Ars Electronica, Austria, and X Museum, China. Xin is the recipient of numerous awards and residencies, including Porche's Chinese Young Artist of the Year 2021, Forbes 30 under 30 Asia, the Van Lier Fellowship, and the SXSW Interactive Innovation Award.

Tamiko Thiel (b. 1957) explores the interplay of place, space, the body and cultural memory through her politically-engaged artworks. An internationally respected pioneer in the realms of digital art and augmented realities, Thiel's installations endeavour to visualise webs of meaning and reconfigure the viewer's physical experience of space. Studying at Stanford University in the early 1980s, Thiel went on to receive an MS in Mechanical Engineering from MIT in 1983. Her work has been exhibited internationally, including notable exhibitions at MoMA New York; the International Center for Photography, New York; Pinakothek der Moderne, Munich; ICA, London; Tokyo Metropolitan Museum of Photography, Tokyo, and the Centre Pompidou, Paris. In 2018 she received the SAT Montreal iX Visionary Pioneer Award, and in 2022 she was the subject of a major retrospective at the Kunstverein Wolfsburg in Germany. In 2024 CAI (Contemporary Art Issue) Magazine ranked her in the top 10 most famous digital artists in the world; she was part of the inaugural cohort inducted into the new AWE XR Hall of Fame; and SIGGRAPH, the world's premiere organisation for research and development of computer graphics in industry, academia and the arts, honoured Thiel with the Distinguished Artist Lifetime Achievement for Digital Art.

oo Zhang (b. 1996) is a Chinese-born London-based emerging artist who is gaining a reputation with her innovative explorations of a sensibility she terms 'a double-sided exile' – entwined feelings of dislocation and connection. Thematically her practice investigates the potential of a new form of collective imagination to transcend the borders of national identity, gender, and religion. Her multifaceted practice which includes numerous collaborators, spans sculpture, installation, CGI animation, and interactive digital game environments. Zhang blends embodiment with complex cybernetic concepts, depicting the integration of agents and their environments through elaborate narratives. Exploring the integration of the real world and the virtual, Zhang constructs imaginary worlds that occupy real space – immersive environments that engage viewers and transport them between corporeality and the virtual realm. Zhang currently has newly commissioned work in the exhibition *X Virtual Gathering: Honey* at X Museum, Beijing (2024). Zhang graduated in 2020 from Central Saint Martins, London, and has exhibited at SPLIT, London (2024); Zabłudowicz Collection, London (2023); GIANT, Bournemouth (2023); Broadway Gallery, Nottingham (2022); 789 Nanjing West Road, Shanghai (2022); Thetis S.p.A. Castello, Venice (2022), and Shanghai Coutts Art Center, Shanghai (2021).

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About the Gallery

Founded in 2010 by Mila Askarova, Gazelli Art House, London champions international artists at the height of their practice through exhibitions, events, and art fairs. Along with its sister site in Baku, Gazelli Art House specialises in promoting art from Azerbaijan and its neighbours to introduce a greater understanding of the rich linguistic, religious and historical ties that connect these areas to international audiences. In 2015, the gallery further expanded to support artists working in digital art through online platform GAZELL.iO, comprising: an online Residency programme, NFT drops and collaborations, a dedicated Project Space holding monthly exhibitions, and a library of VR works.

For further information, please contact: press@gazelliarthouse.com.