



© Brendan Dawes, *Altarpiece: Ascension*, 2025



© Morehshin Allahyari, *Moon-faced*, 2021

Subject to Change

Memo Akten, Nouf Aljowaysir, Morehshin Allahyari, Brendan Dawes, Jake Elwes, Entangled Others, Primavera De Filippi, Auriea Harvey, and Aziza Kadyri

Preview: 2 October 2025, 6 – 8 PM (BST)

Exhibition: 3 October – 19 December, 2025

What happens when artists take a slower approach to AI technology, opening up space for reflection, critique, and care?

Gazelli Art House presents *Subject to Change*, a major group exhibition bringing together nine internationally recognised artists who work critically with algorithms, datasets, and machine learning – processes often bundled together under the term artificial intelligence (AI). While acknowledging the significant societal impact of fast-developing AI tools, this exhibition focuses on artists who critically engage with their biases, limitations, and possibilities, and in doing so actively shape this new landscape.

Together, their artworks offer a nuanced counterpoint to prevailing narratives around AI, challenging the assumption that such technology is defined solely by speed, efficiency, and automation. Instead, these artists slow the process, building bespoke systems, deconstructing existing models, and working with a meticulous attention to materiality. The results encompass sculpture, print, video – and even encoded DNA – and are the outcome of labour-intensive, conceptually rigorous practices that expand our understanding of what it means to create in a new age of AI.

Three distinctive approaches can be seen across the exhibition. A number of artists address the legacy of colonialism and the biases contained within today's online space and AI models. **Nouf Aljowaysir** presents a new body of work in her *Ancestral Seeds* series (2025), where fragments of colonial-era photographic archives are selected and partially erased to highlight their ongoing legacy in the AI models of today. **Morehshin**

GAZELLI ART HOUSE

Allahyari's moving image and sound installation *Moon-faced* (2021), revives erased traditions of gender fluidity in Persian portraiture. **Auriea Harvey's** sculptural and augmented reality project *Black Ship* (2024) reclaims AI-generated imagery of enslavement as a vessel of resistance; commissioned by KADIST the sculpture was most recently exhibited at Centre Pompidou in the exhibition *Apophenia, Interruptions: Artists and Artificial Intelligence at Work* (2024). **Aziza Kadyri's** *Self-Exoticisation Archives* (2024) reimagines traditional Central Asian embroidery through algorithmic tools, addressing the complex question of contemporary female identity.

A second line of enquiry explores the parallels between data and the natural world. **Entangled Others**, the duo comprising Feileacan Kirkbride McCormick and Sofia Crespo, examines the metaphor of coding, mutation, and AI as an organic structure in which new forms evolve. Their groundbreaking *self-contained* project (2023–2024) features fictitious aquatic lifeforms encoded in synthetic DNA. **Primavera De Filippi** extends her pioneering speculations on blockchain-based lifeforms through projects *Plantoid* (2015—ongoing) and *Arborithms* (2025), exploring authorship and agency in decentralised systems. In her new work, *The Artist is Present* (2025), an AI version of Primavera's own voice, heard through a vintage telephone, explains her projects to visitors.

A third strand of the show finds artists satirising aspects of the Big Tech version of AI associated with speed and efficiency, while also asking viewers to reflect on their own interactions with technology. **Memo Akten's** *All Watched Over By Machines of Loving Grace* (2021) is a poetic and psychedelic film, made using his own bespoke text-to-image models before such tools were commercially available. **Brendan Dawes' Altarpiece: Ascension** (2025) is a printed triptych with accompanying ERC-721 token, exploring AI's utopian and dystopian futures, and in a musical finale, **Jake Elwes** transforms corporate legal jargon into an absurdist multi-genre score in new video *Terms & Conditions Opera* (2024–2025).

Many of the works on display are phygital, pairing digital artwork with physical components and authenticated through Verisart's patented blockchain certification technology.

Subject to Change invites visitors to slow down, to look closely, and to consider the ways in which narratives of technological inevitability can be questioned. In doing so, it repositions AI not as an endpoint, but as a field of possibility shaped by human intention, critique, and care.

Notes to Editors

The exhibition coincides with the tenth anniversary of GAZELL.iO, a pioneering online residency programme, which has supported over one hundred artists since its inception. Marking this milestone, *Subject to Change* looks forward rather than back, signalling a new chapter in GAZELL.iO's development as it evolves towards supporting the careers of artists at the forefront of art and technology, through commissions, long-term collaborations and strategic guidance.

A fuller description of the artist's individual works and a set of press images is available on request.

GAZELLI ART HOUSE

About The Artists

Memo Akten (b. 1975) is a multi-disciplinary artist and computer scientist creating Speculative Simulations and Data Dramatisations investigating the intricacies of human-machine entanglements; perception; consciousness; Cosmosapience; and the harmonies and tensions between technology & ecology, science & spirituality, modernity & ritual, self & collective intelligence. For more than a decade, he's been working with Artificial Intelligence, Big Data and our Collective Consciousness as scraped by the Internet, to reflect on the human condition. Drawing connections between intelligence in machines, intelligence in nature, computer science, fundamental physics, biology, neuroscience and philosophy, his work is ultimately driven by a profound curiosity in the nature of reality, nature of life, and nature of the mind. He creates algorithmic and data-driven moving images, sounds, and large-scale responsive installations and performances. He holds a PhD from Goldsmiths University of London in Artificial Intelligence, and he is Assistant Professor at University of California San Diego. Akten has received numerous awards, including the prestigious Prix Ars Electronica Golden Nica (2013). His work has been widely exhibited and performed internationally at venues such as the Venice Biennale, Venice, Italy.

Currently: Memo and his artistic partner Katie Peyton Hofstadter are GAZELL.iO digital residents for September 2025. The latest in their *Superradiance* series, *Chapter 3: Cosmosapience*, and *Chapter 4: Superposition / The Reckoning*, are currently in development.

Nouf Aljowaysir (b. 1993) is an award-winning new media artist based in Brooklyn. She splits her time between the art and tech world to study how technologies are designed and their consequential impacts on society and culture. Focussing on our changing relationship with algorithms, she poses intimate questions to tools of “intelligence”, using the exchange to reflect not only on herself but also on how these systems shape our ways of seeing and thinking. Nouf has been awarded residencies at ThoughtWorks Arts and Somerset House. Her work has been exhibited internationally at galleries and festivals such as the Centre Pompidou, Paris, France; M+ Museum, Hong Kong, China; and the Tribeca Film Festival, New York, US. among others. Her film *Ana Min Wein? (Where Am I From?)* won the 2023 Lumen Prize for Moving Image and was released by The New York Times Op-Docs series in June 2024.

Currently: *The World Through AI*, Jeu de Paume, Paris, France (11 April – 21 September 2025).

Forthcoming: Joint presentation in *Lehnert & Landrock: Revisiting a Colonial Archive*, Photo Elysée, Lausanne, Switzerland (31 October 2025 – 1 February 2026).

Morehshin Allahyari (b. 1985) is an artist, organiser, and educator. Recognised as a leading global thinker by Foreign Policy magazine in 2016, Allahyari was born in Iran before relocating to the US in 2007. Her practice engages with political, social, and cultural contradictions, utilising technology as both a philosophical framework and a poetic medium to document contemporary struggles. She is the co-author of *The 3D Additivist Cookbook* (2016) with Daniel Rourke, and her critically acclaimed project *Material Speculation: ISIS* (2015–16) — which reconstructs ancient artefacts destroyed by ISIS — has been exhibited worldwide. Allahyari's work is held in major collections including the San Francisco Museum of Modern Art, San Francisco, US, and

GAZELLI ART HOUSE

the Whitney Museum of American Art, New York, US. She has exhibited at the Victoria & Albert Museum, London, UK; the Pompidou Centre, Paris, France; the Museum of Contemporary Art Montreal, Montreal, Canada; and Jeu de Paume, Paris, France. She is the recipient of, among others, the Creative Capital Award (2025), The Joan Mitchell Foundation Painters & Sculptors Grant (2019) and The Sundance Institute New Frontier International Fellowship (2019). Allahyari is an Assistant Professor of Digital Media Art at Stanford University.

Currently: *Embodied Encryption, POST* – Arnhem, Netherlands (13 September – 14 December 2025).

Forthcoming: *Rave into the Future: Art in Motion*, Asian Art Museum, San Francisco, US (24 October 2025 – 12 January 2026).

Brendan Dawes (b. 1966) is a British artist renowned for his thought-provoking explorations of data, technology, and everyday objects. Rooted in the ethos of remix culture, Dawes's work re-contextualises existing materials to examine how people experience the physical and digital worlds. Blending code, found objects, and tactile interfaces, he invites audiences to consider the poetry hidden in mundane moments and the hidden structures within complex data. In 2024 he collaborated with American film-maker Gary Hustwit to make the world's first generative film. Titled *Eno*, the film is unique every time it is viewed, with 52 quintillion possible versions. Premiering at the Sundance Film Festival it was shortlisted for the Academy Award for Best Documentary Feature. A Lumen Prize (2020) and Aesthetica Art prize Alumni (2021), his work has been 3D printed on the International Space Station and featured in many exhibitions across the world including at the Museum of Modern Art, New York, US; Brighton Digital Festival, Brighton, UK; and ZKM, Karlsruhe, Germany. He is Visiting Professor of Computational Art at Manchester Metropolitan University.

Currently: Finalist exhibition: Aesthetica Art Prize 2025, York Art Gallery (19 September 2025 – 25 January 2026), presenting *Nothing Can Ever Be The Same*, a 168-hour real-time generative film commissioned by Biennale Musica.

Jake Elwes (b. 1993) is a conceptual artist, hacker, radical faerie and researcher living in London. They have been making critically engaged art exploring the aesthetics and ethics of machine learning systems since the very first generative AI models in 2016. Across projects that encompass moving-image installation, sound and performance, Elwes' work finds unusual ways of demystifying, mapping and subverting technology. Their work searches for poetry and narrative in the successes and failures of digital systems. Works include deepfake drag in *The Zizi Project*, glitching oppressive algorithms in *Machine Learning Porn* and reframing AI generated marsh birds back into nature in *CUSP*. Their work also calls for us to challenge who builds these systems and for what purpose, and whether artists can reclaim these technologies to build their own digital utopias. Elwes' work has been exhibited internationally, including at the Victoria and Albert Museum, London; UK; Pinakothek der Moderne, Munich, Germany; ZKM, Karlsruhe, Germany; Today Art Museum, Beijing, China; Fundacion Telefonica Museum, Madrid, Spain; Museum für Naturkunde, Berlin, Germany; and Nature Morte, Delhi, India.

Currently: *Kunsten at fejle / The Art of Failing I: Bugs and Metamorphosis*, Kunsthala Aarhus, Denmark video Club, Denmark (13th June – 7th December 2025).

GAZELLI ART HOUSE

Embodied Encryption, POST – Arnhem, Netherlands (13 September – 14 December 2025).

machinekind, Patricia Valian Reser Center for the Creative Arts (PRAX) - Stirek Gallery, Oregon State University, Oregon, US (25 September – 13 December 2025).

Forthcoming: *Both Sides Now 10: A Decade of Moving Image Cultural Exchange*, Fabrica, Brighton (21 October 2025).

Patchlab Festival 2025, Potockich Palace Gallery (FutureEverything + Photon Foundation), Kraków, Poland (24th October – 27th October 2025).

Zizi in Motion (acquisition for permanent collection), San Francisco Museum of Modern Art (SFMOMA), San Francisco, US (Dates TBC).

Entangled Others (f. 2020) is the shared studio practice of artists Feileacan McCormick and Sofia Crespo. Their work focuses on ecology, artificial lifeforms and generative arts, with an emphasis on giving the more-than-human new forms a presence and life in digital space. They highlight how through conscious efforts, new technology can be used to bring attention and awareness to the unseen that we are tightly interwoven with. Entanglement is a complex state, one where no single entity can be said to be separate, or somehow unaffected, by any other present entangled, we cannot consider ourselves without others, act without interacting, speaking without being heard. Entangled Others have exhibited at locations including Serralves Museum, Porto, Portugal; Beijing Times Art Museum, Beijing, China; The Photographer's Gallery, London, UK; and UNESCO HQ, Paris, France (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, UK. Their work is in the permanent collection of the Buffalo AKG Museum, New York and the Colección SOLO, Madrid, Spain.

Currently: *Infinite Images: The Art of Algorithms*, Toledo Museum of Art, Ohio (12 July – 30 November 2025).

Forthcoming: *Synthetic Natures, Entangled World: The Current State of AI and Life*, Chanel Nexus Hall, Tokyo, Japan (4 October – 7 December 2025).

Primavera De Filippi is an artist and legal scholar at Harvard University, exploring the intersection between art, law and technology, focusing specifically on the legal and political implications of blockchain technology. Her artistic practice instantiates the key findings of her research in the physical world, creating blockchain-based lifeforms that evolve and reproduce themselves as people feed them with cryptocurrencies. Her works have been exhibited internationally including Ars Electronica, Linz, Austria; HEK Museum of Digital Arts, Basel, Switzerland; Furtherfield Gallery, London, UK; Centre Pompidou, Paris, France; and Biennale di Venezia, Italy; as well as festivals such as Burning Man, Nevada, US; Fusion Festival, Lärz, Germany; and Synesthesia, Sesimbra, Portugal, and online galleries such as Feral File.

Forthcoming: solo exhibition, *Primavera de Filippi*, ArtVerse, curated by Grida, Paris, France (10 – 19 October 2025) and an exhibition at NEORT++, Tokyo, Japan (opening 5th December 2025).

Aurica Harvey (b. 1971) creates simulations and sculptures that traverse the physical and digital realms. Having probed the depths of net art and video games, her current work directs its attention towards digital sculpture, 3D printing, and mixed reality. As half of the artist duo which over time has been known as Entropy8 Zuper!/ Tale of Tales/Song of Songs, Harvey is known for pioneering works in Internet Art, video games, and XR. Based in Rome, she is a Professor of Games at Kunsthochschule Kassel. She was part of the curated Christie's auction

GAZELLI ART HOUSE

PROOF OF SOVEREIGNTY in 2021 and her work can be found in the permanent collections of the Walker Art Center, Minneapolis, US; SFMOMA, San Francisco, US; and Rhizome's Net Art Anthology. Harvey's video games and VR works have been shown internationally including at Tinguely Museum, Basel, Switzerland; the Victoria & Albert Museum, London, UK; the New Museum, New York, US; and ZKM, Karlsruhe, Germany. She is the recipient of a Creative Capital grant and a winner of the Independent Games Festival Nuovo Award. She is represented by bitforms gallery, NYC.

Currently: *This Room is a Sculpture Called PROPHECY*, arebyte, curated by Pita Arreola, London, UK, (12 September – 21 December 2025).

Aziza Kadyri (b. 1994) is a London-based Uzbek multidisciplinary artist working across textiles, sculpture, new technologies, and performance practices. Her approach is characterised by a fusion of collaboration and interdisciplinary methodologies that drive the creation of both physical and digital immersive experiences. An interest in participatory practices within local communities is central to her practice and led her to co-found Qizlar, a self-organised grassroots collective firmly grounded in principles of interdisciplinarity and intersectionality, as well as enacting social change. Themes of migration, displacement, social invisibility, identity, decolonisation and feminism provide a lens through which she examines societal dynamics and the experiences of women within Central Asia and diaspora. Interested in the potential of new media to enrich artistic research and socially engaged practices, she seeks to understand and harness the capabilities of these tools to facilitate deeper engagement and interaction within artistic, activist and cultural contexts. Her work has been exhibited internationally including at Zhejiang Art Museum, Hangzhou, China; Somerset House, London, UK; Cinematheque, Cleveland Institute of Art, Ohio, US; Centre for Contemporary Art, Berlin, Germany.

Currently: *Lighter Than The Words We Share*, Museum commission for *Image and Power. Zooming into Zeppelin Photography*, Zeppelin Museum, Friedrichshafen, DE (06/06/2025 – 12/04/2026).

Bukhara Biennial, Bukhara, Uzbekistan (5 September – 23 November 2025).

Forthcoming: *G31: Aziza Kadyri*, Somerset House, London (21 November 2025 – 15 March 2026).

About the Gallery

Founded in 2010 by Mila Askarova, Gazelli Art House represents an international roster of artists, from leading figures in Post-War movements such as Pop Art and Abstract Expressionism to ultra-contemporary voices redefining art in the digital age. The gallery champions artists who challenge convention through the creative exploration of a variety of media. Along with its sister site in Baku, the gallery also specialises in art from Azerbaijan and its neighbours, fostering cross-cultural dialogue. In 2015 we launched GAZELL.iO, an online platform specifically supporting innovation in art and technologies.

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