GEEKCAMP 2021 participants

Tecumseh Ceaser is an Indigenous artist and cultural consultant. He is Matinecock Turkey clan, with kinship ties to the Montaukett, Shinnecock, and Unkechaug nations. Born and raised in Queens, NY, the homeland of the Matinecock, he works in the traditional medium and practice of Wampum (quahog shell) carving. He frequently collaborates with organizations to bring cultural programming to local tribes and their communities. He currently serves as an advisor for the Global Indigenous Youth Caucus at the United Nations, where he advocates for Indigenous Americans' rights to member states, NGOs, and other indigenous nations. He is currently in residence at Flushing Town Hall. Tecumseh is based in New York City.

Nabil Hassein has previously worked as a high school math teacher, a software developer, a freelance educator of programming and critical theory of technology, a co-organizer of events such as "Code Ecologies" and "Mathematics as a Religious Experience", a writer of articles such as "Against Black Inclusion in Facial Recognition", and a speaker of talks such as "Computing, climate change, and all our relationships". Now a PhD student, Nabil's research interests include the history of higher technical education in Africa and among the African diaspora, connections among decolonization and development and education, the relationship between computing and climate change, and translation.

Melanie Hoff is committed to creating spaces that foreground pleasure and celebration, that reach towards modeling sustainable support systems and make it possible for people to learn socially, ambiently, and holistically. Their work re-codes social norms, interfaces, and sex, through software, installation, and new choreographies of exchange. Melanie is a founding member of the Cybernetics Library, the collective Soft Surplus, and is part of leadership at the School for Poetic Computation where they strive to cultivate spaces of learning and feeling that encourage honesty and reconciliation for the ways we are shaped by systems of gender, racialization, class, and the trauma these systems inscribe upon our bodies. They have exhibited their work at the New Museum, the Queens Museum, Tate Exchange London, The Internet Archive, Pioneer Works, and elsewhere.

Christopher Lin is a Brooklyn-based artist and educator with a background in research science. Fueled by a lifelong obsession with fossils, his experimental installations, sculptures, and performances question the world we inhabit and envision the one we will leave behind.

After receiving a BA from Yale University and an MFA from Hunter College, Lin was awarded the C12 Emerging Artist Fellowship in 2016. In 2018, he constructed an immersive installation exploring relative color and gravity titled What do you call the world? at Hunter College. He has shown work and performed at SVA Curatorial Practice and ABC No Rio in New York City, NY; Recess Art and Trestle Gallery in Brooklyn, NY; and Flux Factory, in Long Island City, NY and was a 2020 fellow in the Bronx Museum AIM Emerging Artist Fellowship. He currently teaches undergraduates at Hunter College and is co-director of the research-based artist collective, Sprechgesang Institute.

Jan Mun is a media artist that creates social sculptures working with digital and living media. The landscape has become her framework to unfold stories about others and herself by using a combination of artistic and scientific processes that manifest in the form of interactive installations, photography, performance, and bio-art. Jan creates interfaces to elicit participation as a reflection and critique of our political and social systems. Working with communities, Jan innovates ideas to be realized through research, chance, and collaboration.

TJ Shin is an interdisciplinary artist working at the intersections of race, gender, sexuality, and speciesism. Inspired by decentralized ecologies and queer sociality, they create living installations to decolonize the neoliberal status of the "Human" and imagine an ever-expanding self that exists beyond the boundaries of one's skin. Previous collaborators include microbiologists, anthropologists, chefs, symbiotic culture of yeast and bacteria (SCOBY), fungal spores, fermented proteins, protozoa, indigenous mold microorganisms, and other organic membranes. Shin is a 2020 New York Community Trust Van Lier Fellow and 2020 Visiting Artist Fellow at UrbanGlass in Brooklyn. Shin has exhibited internationally at Doosan Gallery, Klaus Von Nichtssagend Gallery, Cuchifritos Gallery, AC Institute, Abrons Arts Center, all in New York, NY; Knockdown Center, Queens, NY; and Cody Dock, London, England, among others. Shin was an artist-in-residence at Recess, Brooklyn; Wave Hill, the Bronx; Artist Alliance Inc., New York; Coalesce Artist Residency at University at Buffalo, New York; and Col(LAB) Visiting Artist at Princeton University, New Jersey.

Celine Wong Katzman is a Singaporean-American curator, writer, and educator based in New York. After receiving a B.A. in Visual Art from Brown University, she worked as a gallery assistant at bitforms gallery and as a NYSCA Curatorial Fellow at the Queens Museum. She is currently the web manager at Rhizome and a co-organizer of the School for Poetic Computation, where she has taught since 2018.

Recent projects include *consider the scallion*, an anthology featuring a constellation of artists' reflections on the elusive, intricate nature of the scallion; *Five Contortions*, a group exhibition engaging the East Asian femme body as a site of visibility, labor, agency, and exploitation;
Outside the Palace of Heavenly Purity, a group exhibition presenting artists using speculative models to complicate prevailing narratives of globalization in Asia; and *The Pointer*, a solo exhibition by Ryan Kuo including three software commissions which address the construct of whiteness and its involvement in technological aesthetics and productivity.

Michael Connor is Artistic Director of Rhizome, where he oversaw the Net Art Anthology initiative, a web-based exhibition, gallery exhibition, and book that retold the history of online art through 100 artworks from the 1980s to the present. He has curated exhibitions and projects for Yarat, Baku, Cornerhouse, Manchester, the Museum of Moving Image, New York, ACMI, Melbourne, Bell Lightbox, Toronto, FACT, Liverpool, and BFI, London. His writing has appeared in 'You Are Here: Art After the Internet' (Cornerhouse), Digital Video Abstraction (UCPress), and 'MBCBFTW' (Hatje Cantz).