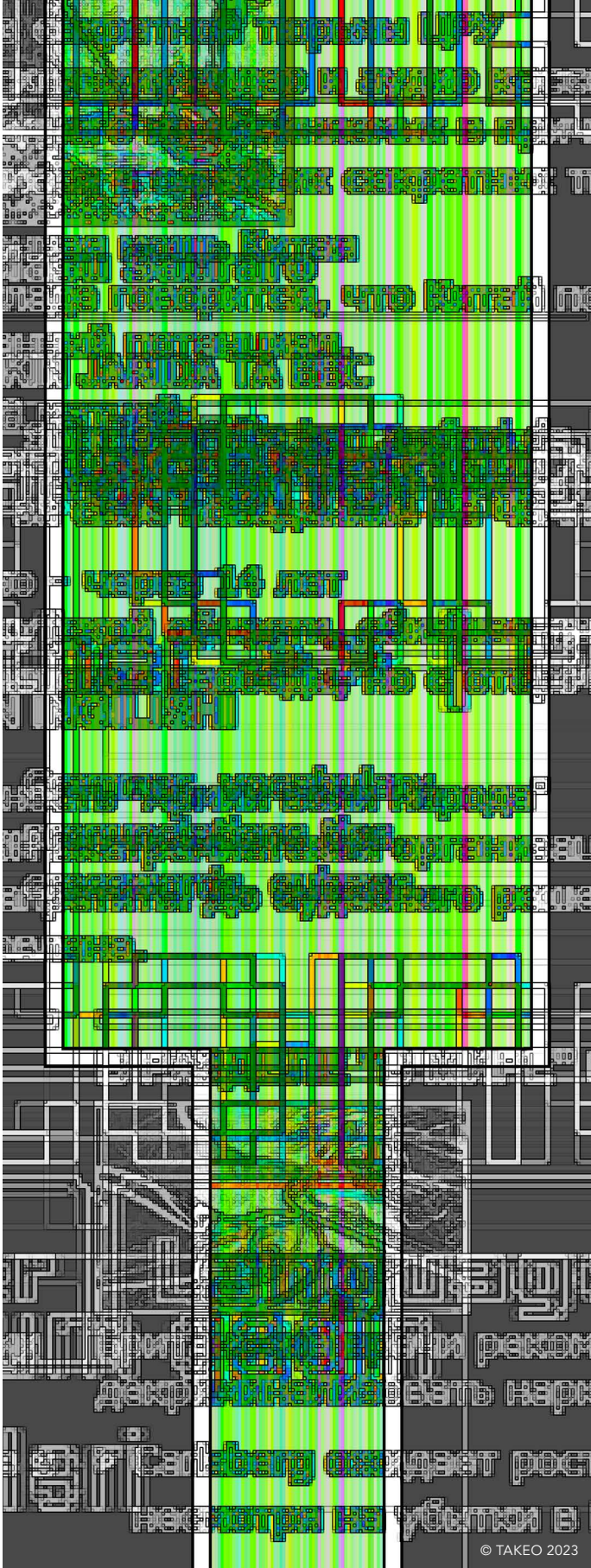


MICHAEL TAKEO MAGRUDER

Examples of Previous Works





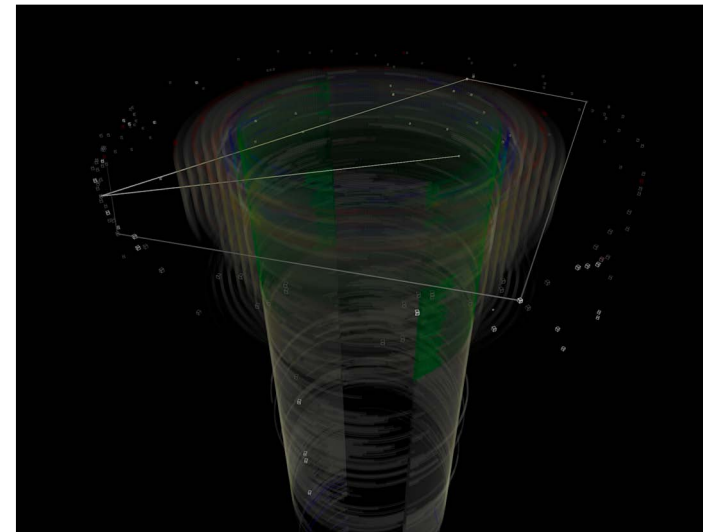
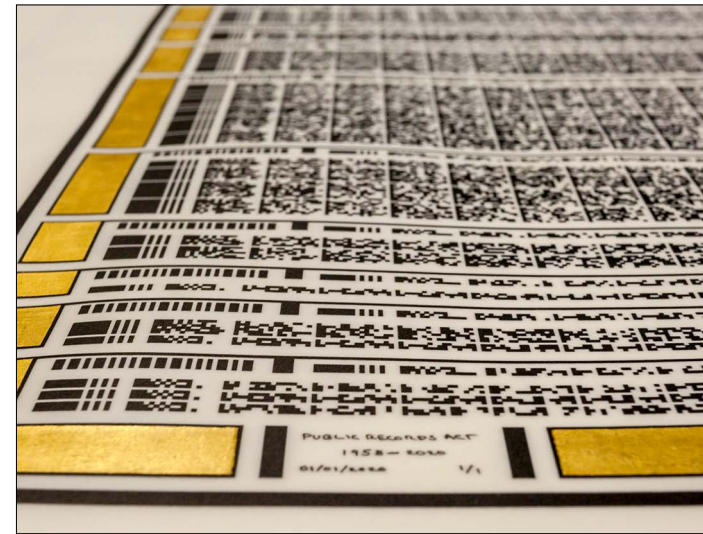
[RE]ENCODING THE ARCHIVE

solo exhibition, The National Archives, London, UK, 2021

[re]Encoding the Archive is an arts-research project and exhibition that explores The National Archives' journey into the Digital Age. The work reflects on how the institution, as the official keeper of the records of the United Kingdom, has developed various infrastructures and services that have created new ways for the public to engage with and connect to the nation's history.

Originally conceived for The National Archives' first floor exhibition space at its Kew site, the project consists of three newly commissioned artworks that have arisen from in-depth dialogue and collaboration with experts from the institution's departments of Digital Archiving, Legislation Services, and Collection Care. These installations highlight important issues such as safeguarding digital records, expanding access to legislation, and conserving documents in a world where the digital and physical are increasingly entwined. *[re]Encoding the Archive* seeks to reveal many of the evolving challenges and transformational possibilities surrounding archives in the 21st century.

www.takeo.org/nspace/2021-re-encoding-the-archive/





IMAGINARY CITIES

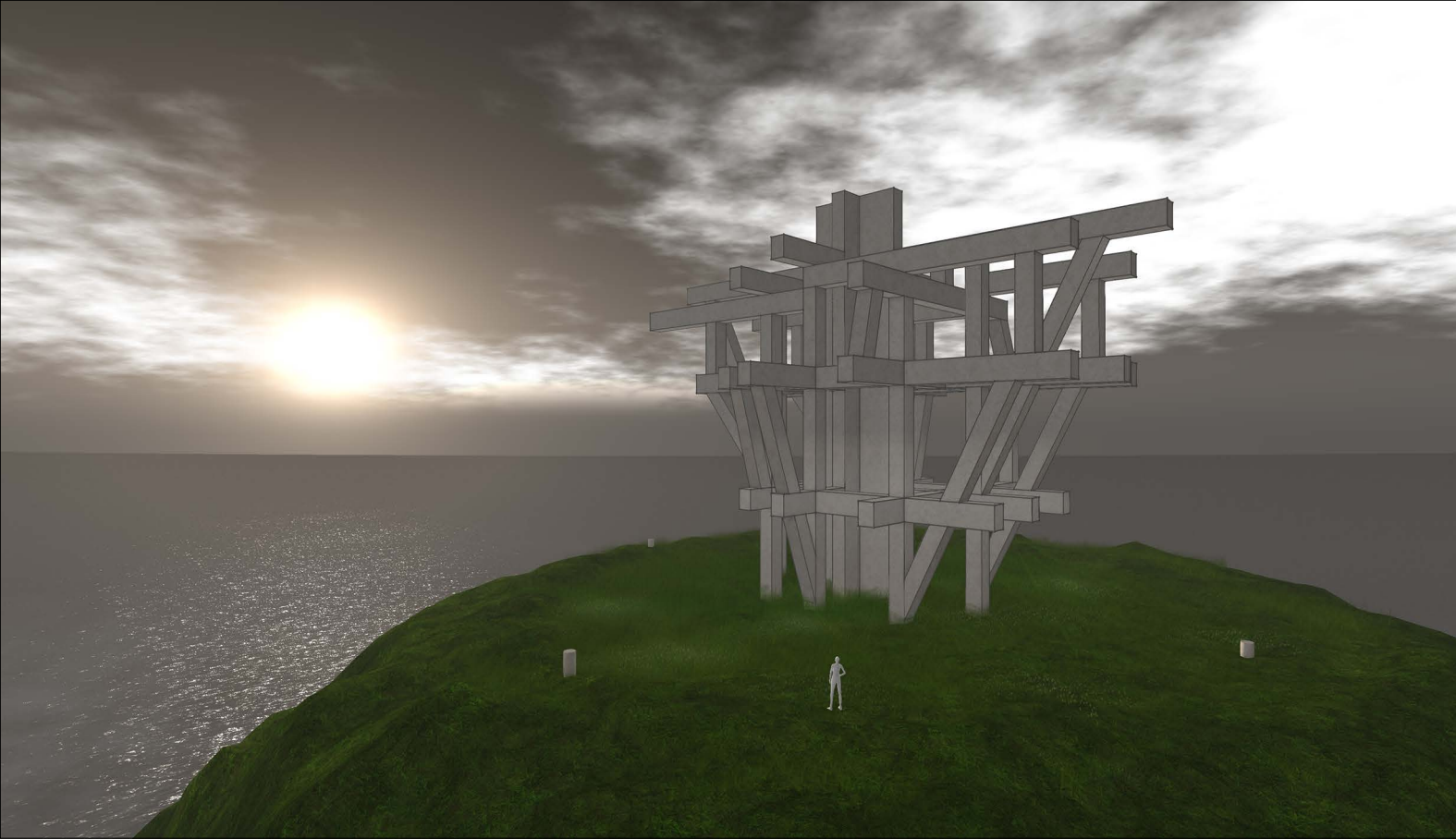
solo exhibition, British Library, London, UK, 2019

Imaginary Cities is a visual art exhibition that transforms the British Library's online collection of historic urban maps into fictional cityscapes for the Information Age. The work explores how large repositories of digitised cultural materials can give rise to unique born-digital artefacts, real-time experiences, and physical creations that are inspiring and relevant to contemporary audiences.

The project consists of technology-based art installations that have been exclusively created using images and metadata of 19th-century city maps drawn from the Library's *One Million Images from Scanned Books* collection on Flickr Commons. Each artwork remixes a famous city and blends contemporary digital technologies with historical analogue processes. Elaborate computational systems and next-generation production tools are intermixed with fine art materials and traditional craft techniques. Displayed alongside the source digital maps and their original printed books, *Imaginary Cities* reveals the changing nature of archives and collections in the Digital Age. The exhibition seeks to highlight how libraries are not simply repositories of old knowledge, but storehouses of creative potential that can engender new avenues and unprecedented possibilities for generating culture.

www.takeo.org/nspace/2019-imaginary-cities/





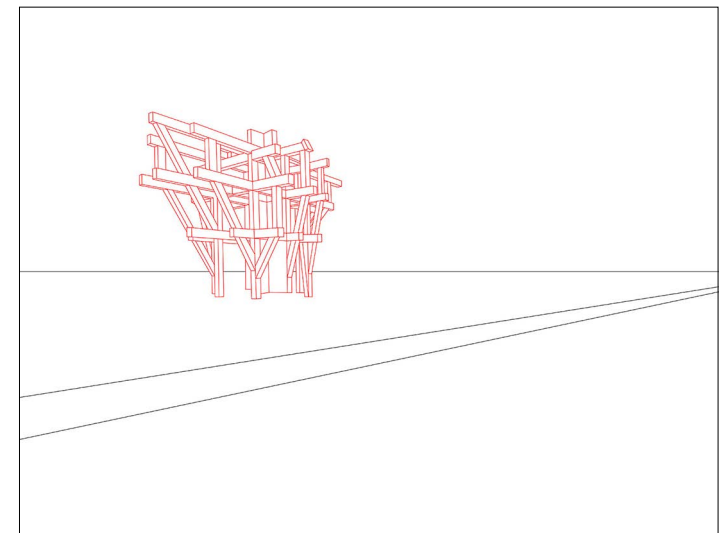
MAKLJEN (RE/CONSTRUCTED)

real-time media installation, funded by British Council and Galeria Plan B, Cluj, RO, 2017

From the 1960s to the 1990s, hundreds of large scale public monuments were erected throughout the former Socialist Federal Republic of Yugoslavia. Referred to as *spomeniks* (the Serbo-Croatian word for 'monument'), these modernist architectures were often situated in remote natural landscapes to commemorate the nation's communist Revolution and defeat of the Axis occupation forces during World War II. Now mostly neglected and abandoned, these memorials remain as legacies of a bygone era and unrealised utopian vision.

Makljen (re/constructed) is an installation that explores the notion of the 'solitary monument' within this historical context. Based upon its namesake – the ruins of a destroyed spomenik located in the Makljen mountains of Bosnia and Herzegovina – the artwork's newly imagined and idealised architecture is derived from the internal framework of the remains. Using digital archaeological techniques and analysis of online photographs showing the current site, the sculpture has been reconstituted with the real-time 3D application server OpenSimulator and offered a new life in the synthetic metaverse of OSGrid. A renewed, perfected iteration set atop an island rising from an endless virtual sea that can acquire its own memory, history, and – perhaps unfulfilled – future.

www.takeo.org/nspace/2017-makljen-re-constructed/



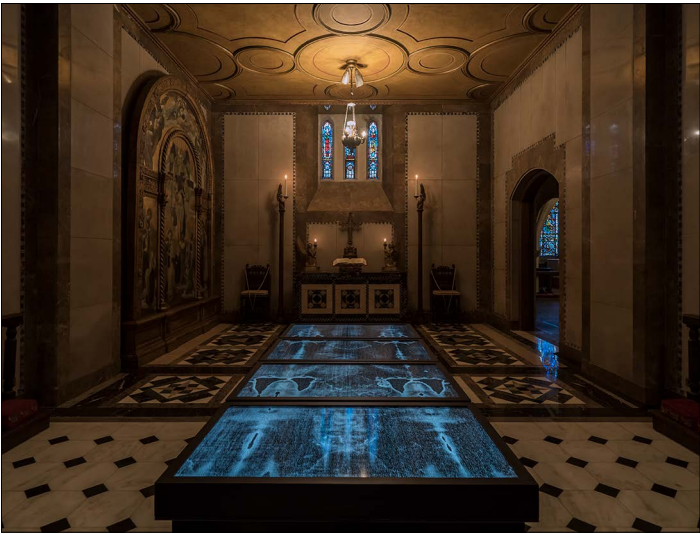


LAMENTATION FOR THE FORSAKEN

real-time media installation, commissioned for the *Stations of the Cross* exhibition, various venues, UK-US, 2016-17

Lamentation for the Forsaken is a new media installation that juxtaposes Christ's suffering and journey to the cross with the anguish and plight of refugees fleeing the Syrian Civil War. The artwork is composed of two distinct visual elements. The first is a photographic negative of the Shroud of Turin that has been aesthetically transformed with the names and details of individuals who have died in the conflict. The second is an underlying video stream created from sets of curated news media photographs that portray the lives and hardships of the Syrian people. The combination of these two layers generates an endlessly shifting digital tapestry that oscillates between the iconic image of Christ and the tragic stories of those affected by the war.

The installation is thematically and physically subdivided into four equal narrative parts. The artwork's base shows the legs of Christ interspersed with glimpses of Syrians fleeing their homeland. The next section frames the hands of Christ and draws forth images of refugees trying to help each other survive. The third area focuses on the body of Christ and combines it with scenes of those who have been killed in the conflict. And the final view shows the face of Christ blended with the actual faces of men, women, and children who have been forced to endure this reality.





LIVING DATA

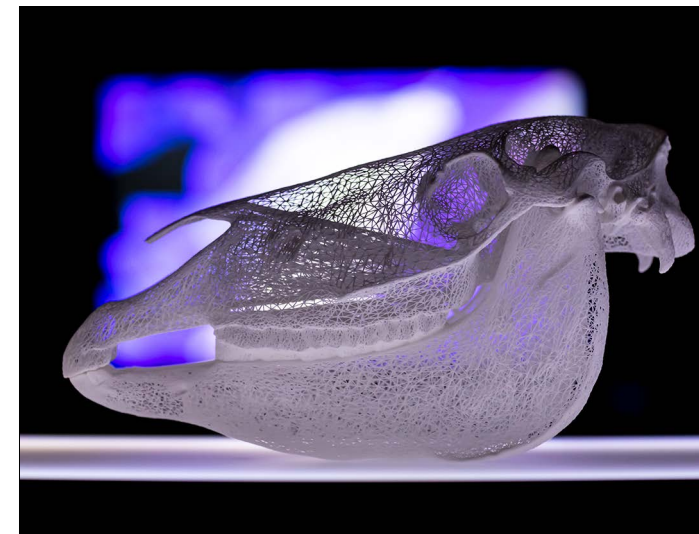
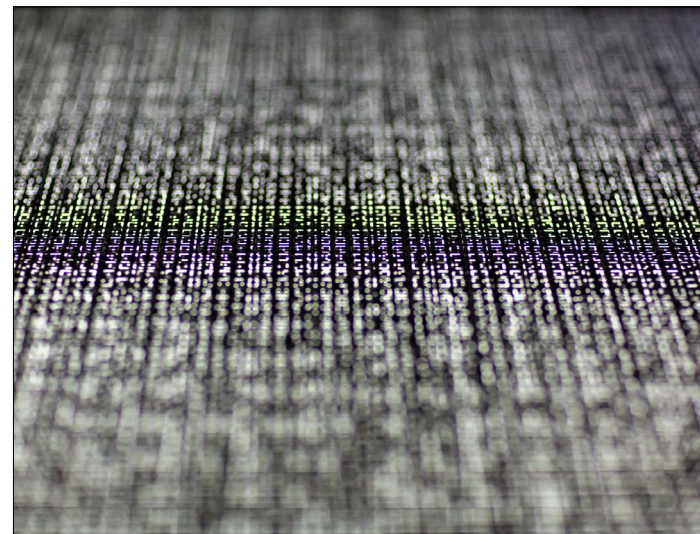
solo touring exhibition, various venues, UK, 2014-15

Living Data is an exhibition of evolving virtual/physical artworks that are generated from the ubiquitous artefacts of the digital domain. Derived from the vast and ever-changing sea of collective data that underpins nearly all aspects of everyday existence, this body of work considers how emerging technologies – ranging from Internet services and real-time communications to social media and user-generated content – concurrently arise from and feed back into the real world, reflecting (while affecting) contexts and situations within our globalised, information-rich society.

Simultaneously beautiful and thought provoking, the pieces in the exhibition creatively blend modern computer systems and networks with traditional forms of visual art. The result is a selection of digitally hybrid paintings, sculptures, videos and installations that give visitors an opportunity to experience new ways of seeing and interacting with the ephemeral realms of 'living' data which are now an increasingly fundamental part of contemporary life.

www.takeo.org/nspace/2014-living-data/





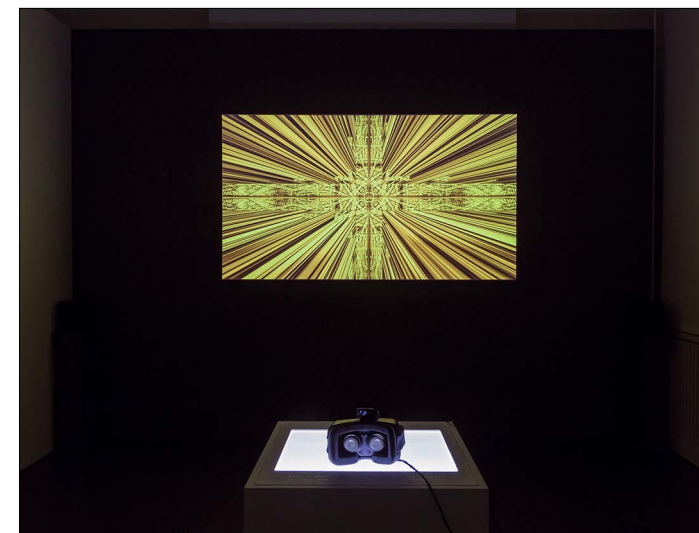
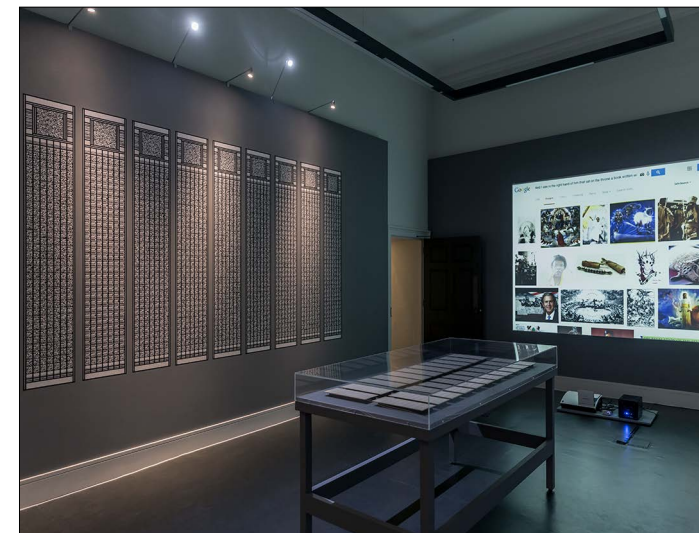
DE/CODING THE APOCALYPSE

solo exhibition, Somerset House, London, UK, 2014

De/coding the Apocalypse is a visual art exhibition that investigates our enduring fascination with the Book of Revelation, updating and interrogating both its positive and negative aspects. The word 'apocalypse' originally indicated an 'unveiling', and the Book itself not only documents the destruction of the current world, but also maps out the creation of a new, better one.

The exhibition consists of five new media installations that are constructed using a range of digital technologies (such as computers, mobile devices, code systems, live data and user interactivity) and physical materials associated with traditional installation, painting, print, video and sculpture. This blending of new and old updates and expands the concepts and contexts that have surrounded the Book of Revelation throughout its history. By aligning contemporary art and theological study, the exhibition aims to create new ways of looking at the ancient text and make it relevant for modern audiences.

www.takeo.org/nspace/2014-decoding-the-apocalypse/





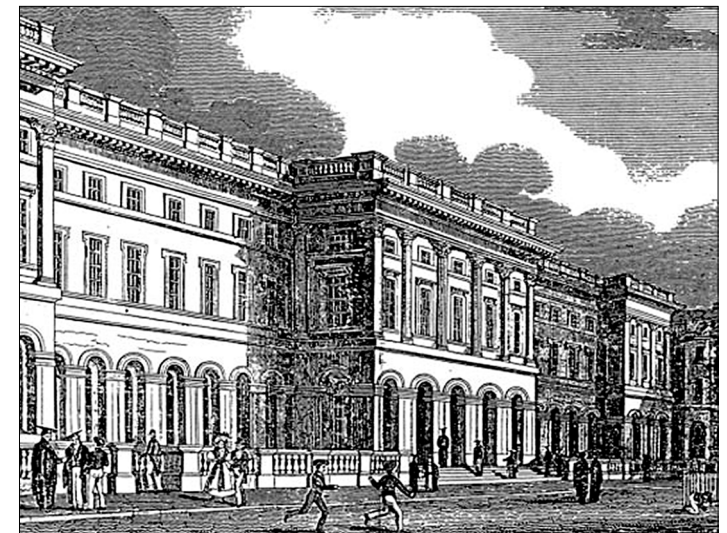
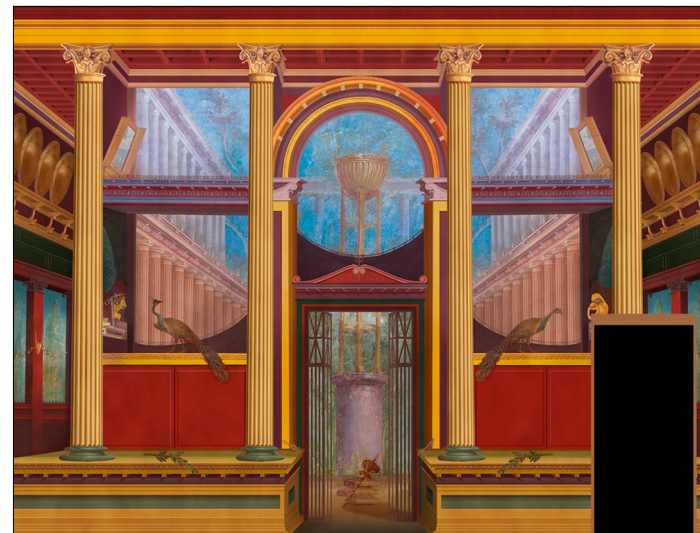
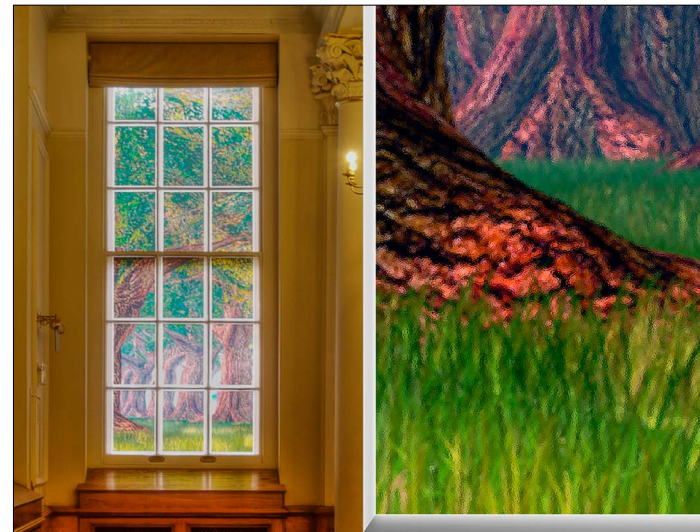
VANISHING POINT(S)

site-specific installation, commissioned by *Digital Humanities 2010*, London, UK, 2010

Vanishing Point(s) explores creative collisions and collaborative possibilities between contemporary art discourse and humanities research. Commissioned for *Digital Humanities 2010* for the Great Hall of the Grade I listed King's Building created in 1831 by English architect Sir Robert Smirke (1781-1867), the project conjoins the artistic use of computational processes and virtual environments as frameworks for expression and academic studies of the playfully illusionistic and fantastical worlds of Roman fresco art.

The installation takes as its inspiration the astonishingly complex and beautiful ways in which Roman architecture and painting often converged, immersing the viewer in imagined spaces and physical architectures with painted views that blur fact and fantasy; these were indeed 'virtual' worlds that can speak to the digitally-generated virtual realms of the Avatar Age. The artwork employs the conceptual and compositional principles of theatrically-inspired Roman frescoes to form new, classically-influenced vistas in the online synthetic realm of Second Life as the visual source material for the installation which in turn draws on spatial-pictorial traditions of stained glass for its site-specific realisation.

www.takeo.org/nspace/sl005/





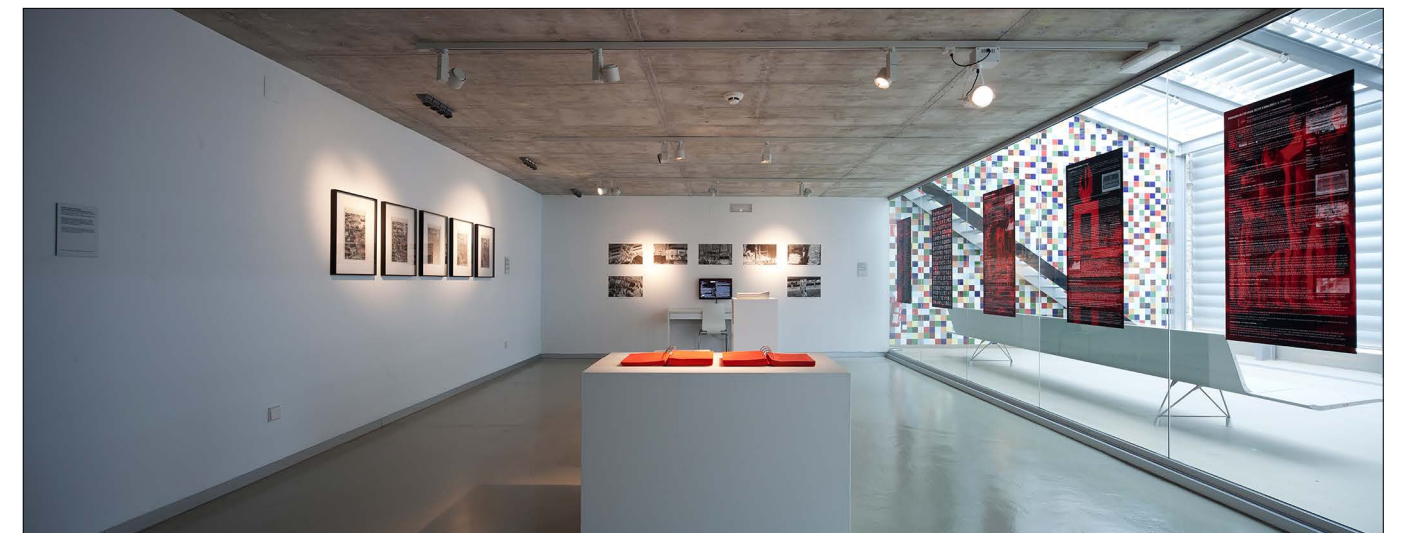
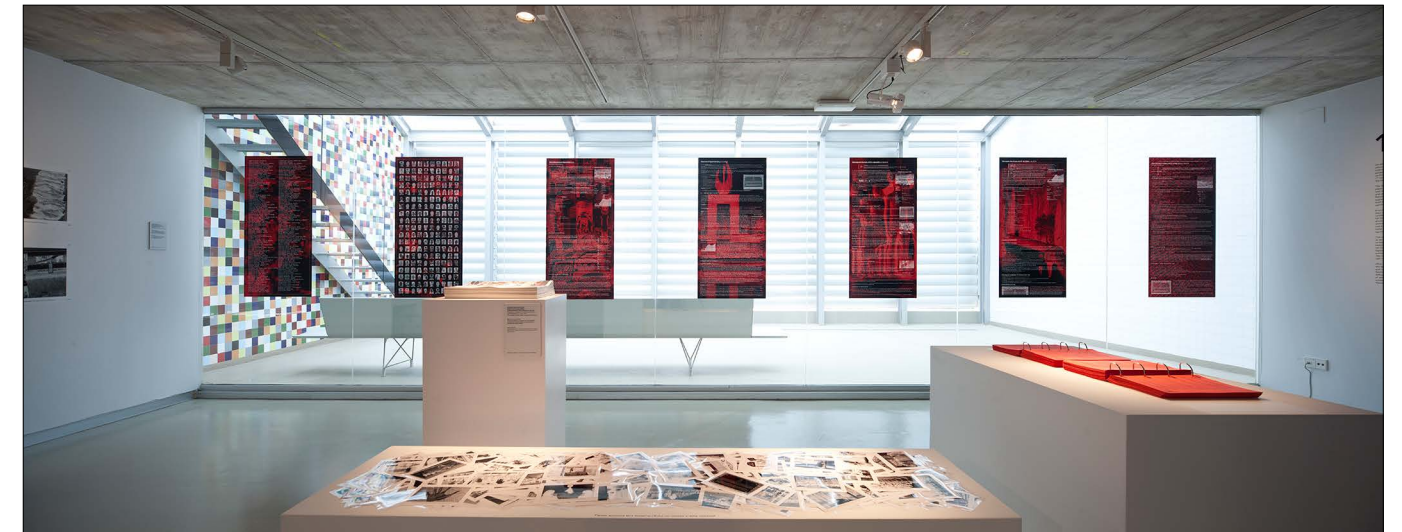
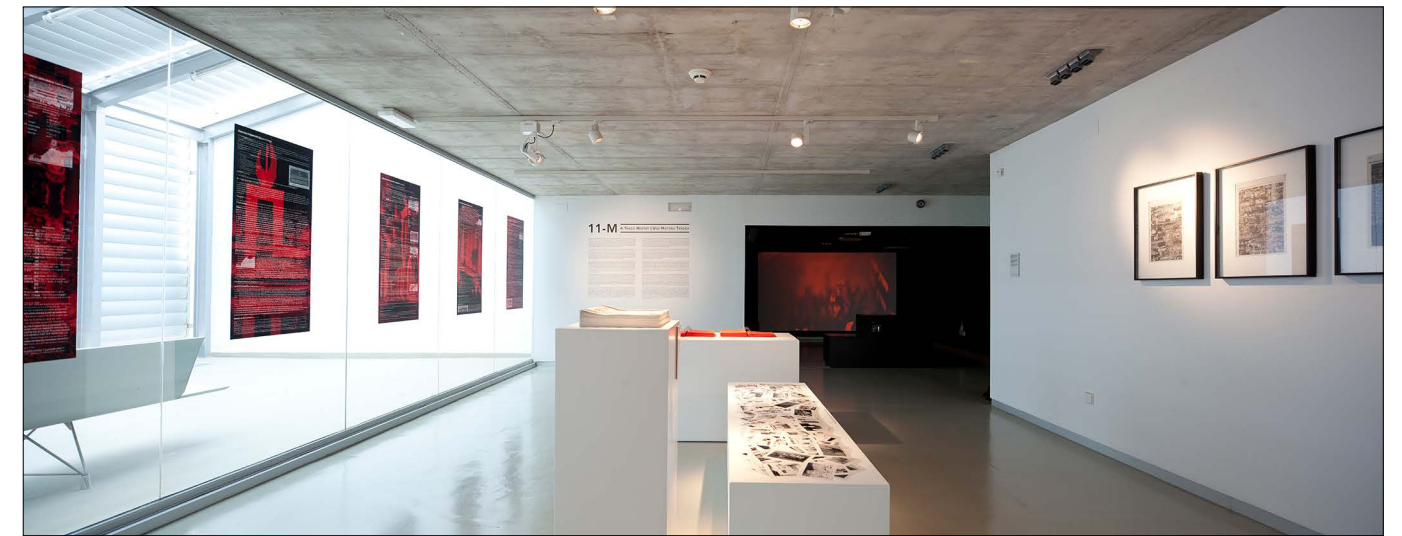
(IN)REMEMBRANCE [11-M]

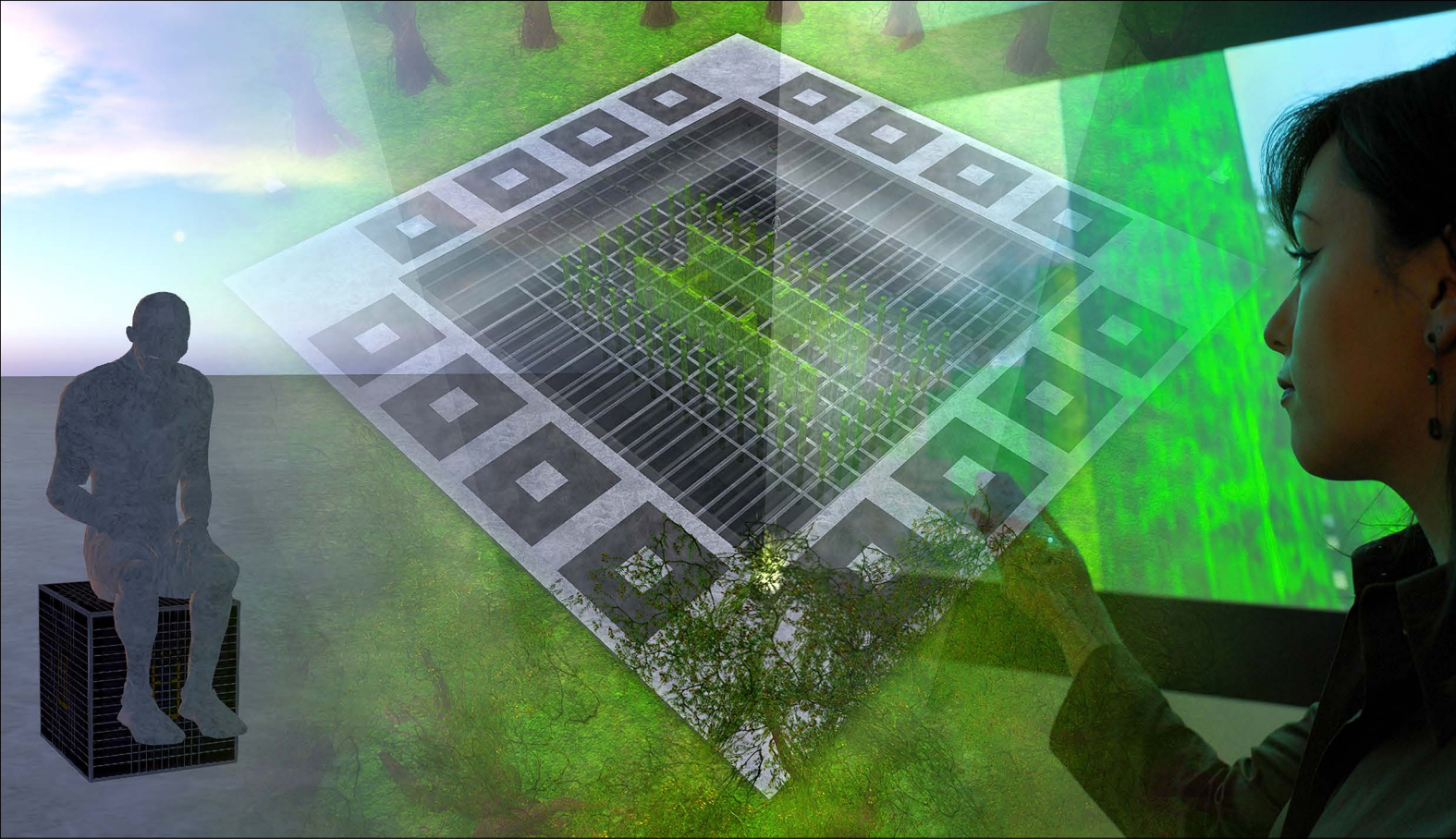
solo exhibition for *Manifesta 8*, Museo Regional de Arts Moderno, Cartagena, ES, 2010

On the 11th of March 2004 (11-M), a terrorist group successfully launched a coordinated bomb attack on the Cercanías (commuter train system) of Madrid, Spain. During the peak of morning rush hour, a series of ten improvised explosive devices hidden onboard four separate passenger trains travelling between Alcalá de Henares and Madrid's Atocha station detonated as the carriages approached their destinations. In the space of three minutes, 191 civilians from 17 countries were killed and over 1,800 people injured. The massacre was, and remains to date, the bloodiest single act of terrorism in the country's modern history.

(in)Remembrance [11-M] is a series of interrelated artistic interventions and works reflecting on this incident. The project is not an attempt to convey a particular retelling of the history of 11-M or support one of the numerous theories concerning the terrorist attacks; it is merely a journey, traversed through time and at a respectful distance, that seeks to construct an alternative, contemplative view of the events in question.

[www.takeo.org/nspace/2010-\(in\)remembrance_11m/](http://www.takeo.org/nspace/2010-(in)remembrance_11m/)





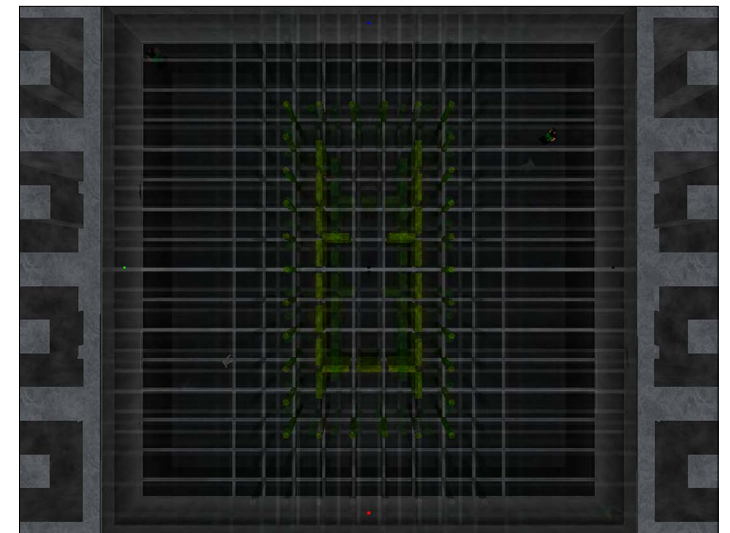
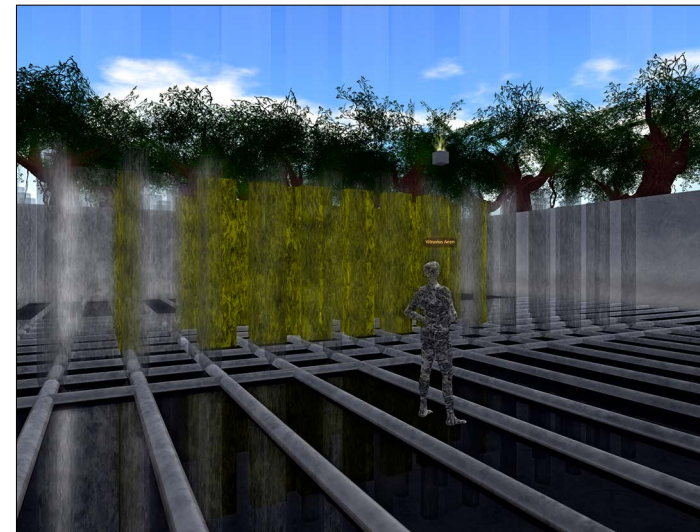
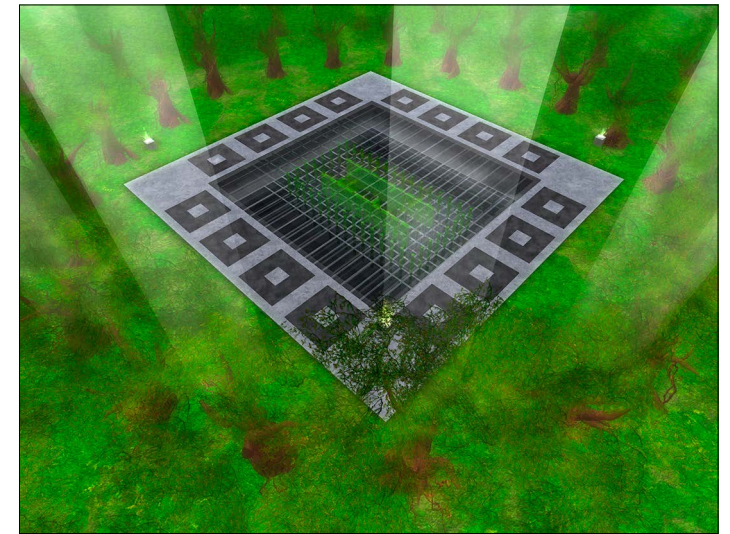
THE VITRUVIAN WORLD

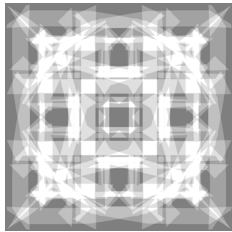
mixed-reality installation, commissioned by Turbulence.org for its exhibition *Mixed Realities*, Boston, US, 2008

In the 1st century BC, Roman writer, architect, and engineer Vitruvius codified specific building formulae based on the guiding principles of strength, utility, and beauty. He believed that architecture was intrinsically linked to nature and was a human imitation of cosmic order. The most well-known interpretation of this postulate is the *Vitruvian Man* by Leonardo da Vinci in which the male form is depicted in unity with the square and circle, representing material and spiritual existence respectively. This tripartite union of human body, material form, and spiritual essence maintains relevance within the current climate of distributed presences, mixed realities, and internet cultures. The proliferation of synthetic worlds and virtual constructs engendered by our ubiquitous technology provides new realms for both actual existence and creative exploration.

The Vitruvian World is a multi-nodal and recursive artwork that embodies the principles of Vitruvius within this context. Existing in three distinct yet interconnected spaces, the work simultaneously embraces the virtual, the physical, and the network connecting them.

www.takeo.org/nspace/sl002/





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