Josh Sender

Work from 2013–2026

joshsender.com

Josh Sender (b. New York) is an artist working with drawing, video, and internet art. His work is about technology and a life well-lived.

He started and manages Gallery Institute, an online art platform, Exhibition Spaces, an art resource, helps run Project Project, a project space in Omaha, and runs the independent design studio Department of Defense.

Index

Window	2026 – Present
Catastrophe After Catastrophe	In-progress
People Watching	2025
Excuse Me a Moment	2024
Or So I've Been Told	2025
Ritual Summon	2024
You Look Like Somebody to Somebody	2025
Everyone I Met Yesterday	2023
We Have Something to Tell You	2022 – 2025
You Never Know How the Past Will Turn Out	2019
No Shortage of Bodies	2020 – 2021
Desktops/Tombs	2019 –
I Have Something to Tell You	2021
Excuse Me, I Have Work to Do	2018 – Present
Dear Friend, I Began, Did You Ever Think You Would Be So Old?	2020 – Present
Scratched Below a Statue	2017
Nothing but Hats and Bags	2020
New Work	2015 – Present
A Public Space: For Labor, for Leisure	2020
It's Nice Out Here	2019 – 2020
Exhibition Spac.es	2016 – Present
Touristing as a Clumsy Commuter	2019
Taking Up a Space and Claiming It	2018
Seeing Lassoing Wild Horses in 360°	2015 – 2016
Yes, It All Happened	2017
It Was All Very Impressive I	2016
It Was All Very Impressive II	2016
Merry Happy Year	2017
On Edge	2016
Oy! On Time!	2015
Vie Vying	2015
blghded	2015
Monument Feed	2014
Martyr Images	2015
$$ landscape	2014
Everyone Looks So Familiar	2014
Contrived Permanence	2013
Unpublished Stories	2013

Window
Drawings about screens, isolation, and surveillance imagery
2026 – Present

Ongoing series of digital prints and ASCII drawings on transparencies.

Text drawing, transparency paper, archival digital print, color tape



Window, 2026 – Present



Window, 2026 – Present



Window, 2026 – Present



Window, 2026 – Present



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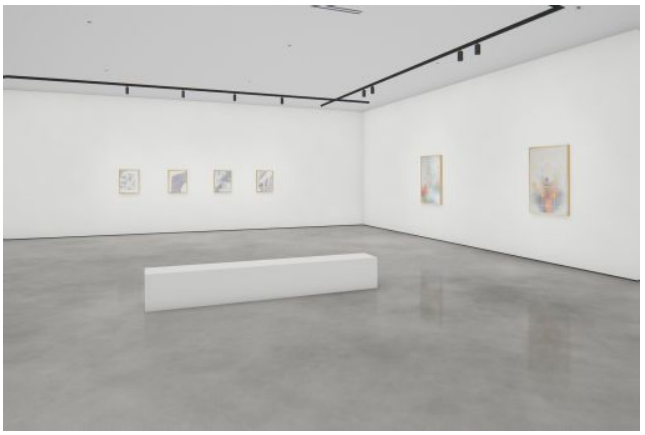
Window, 2026 – Present



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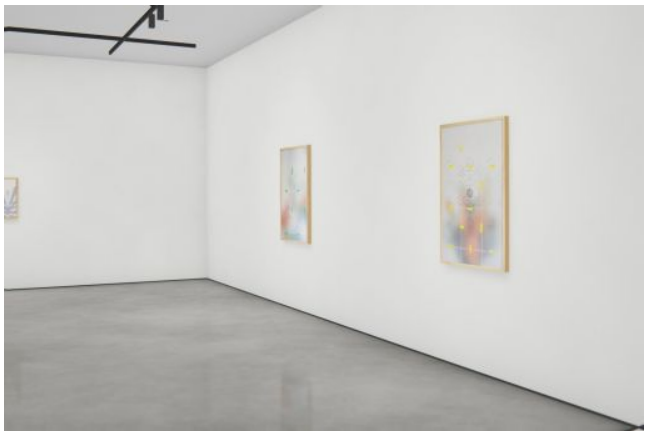
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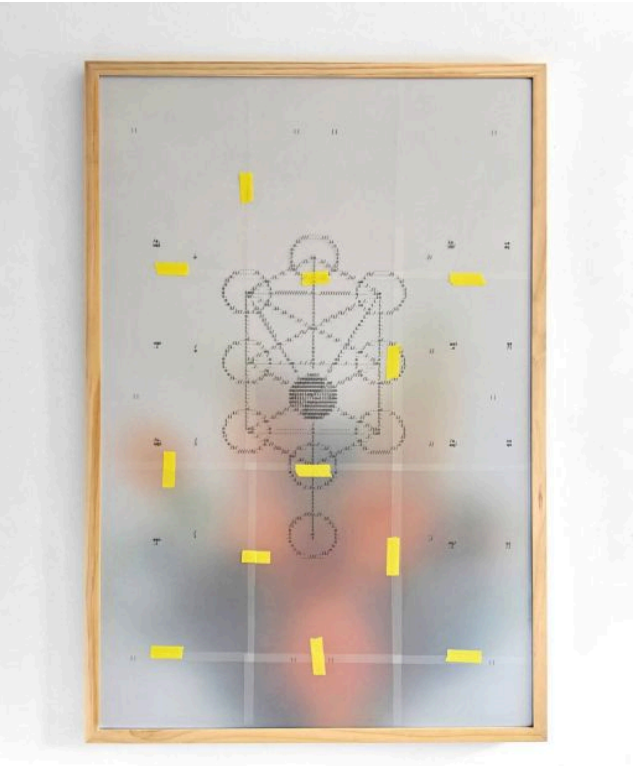
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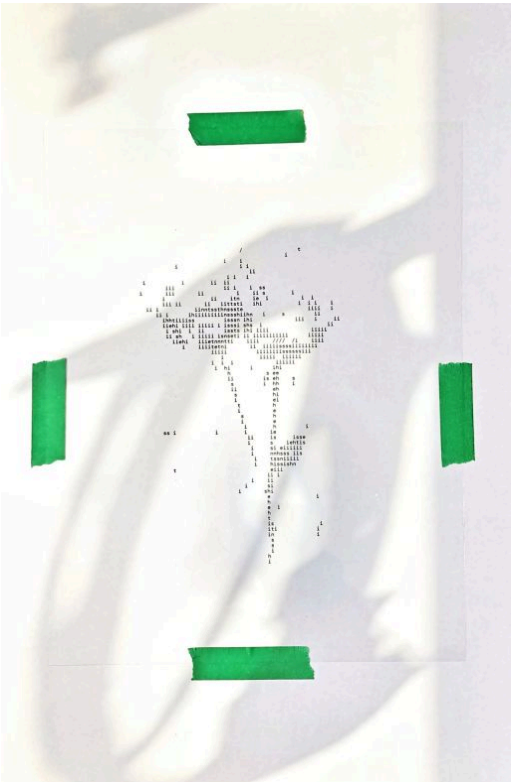
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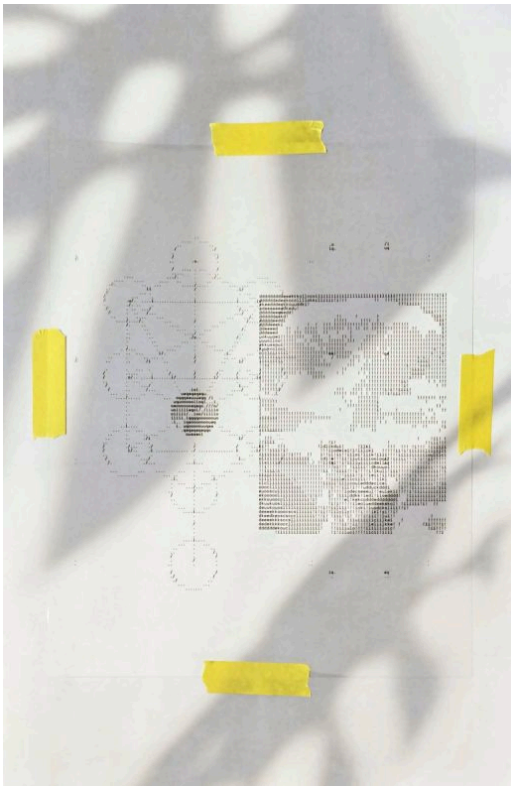
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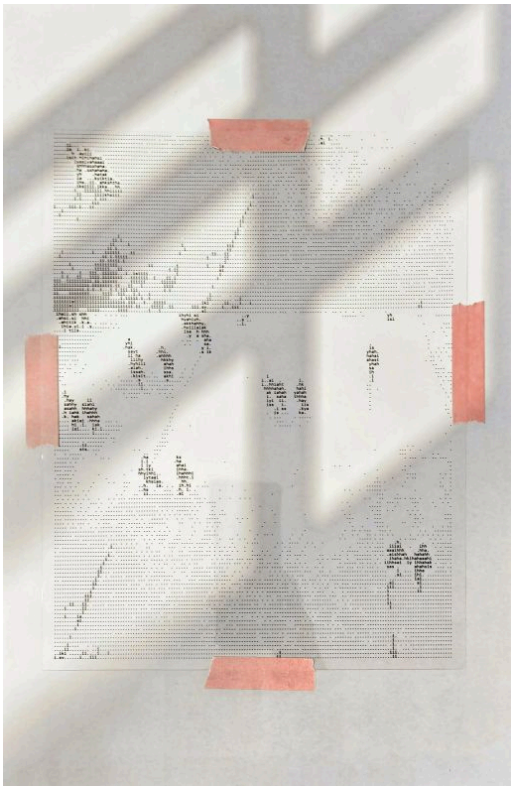
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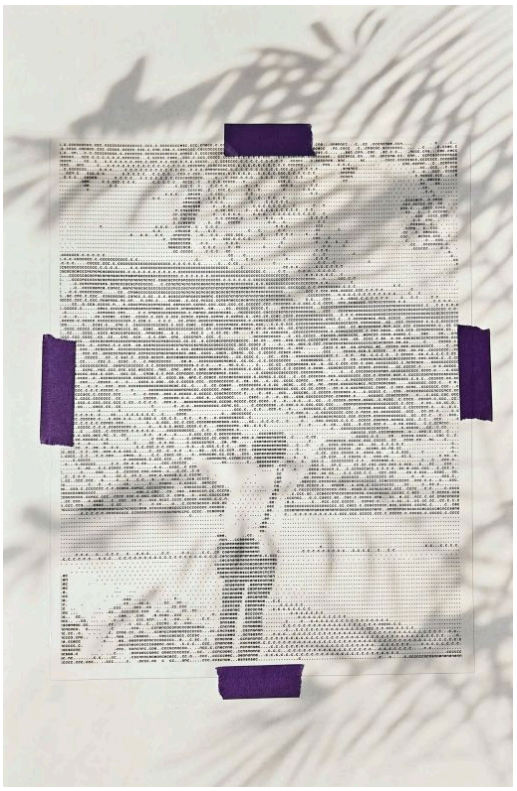
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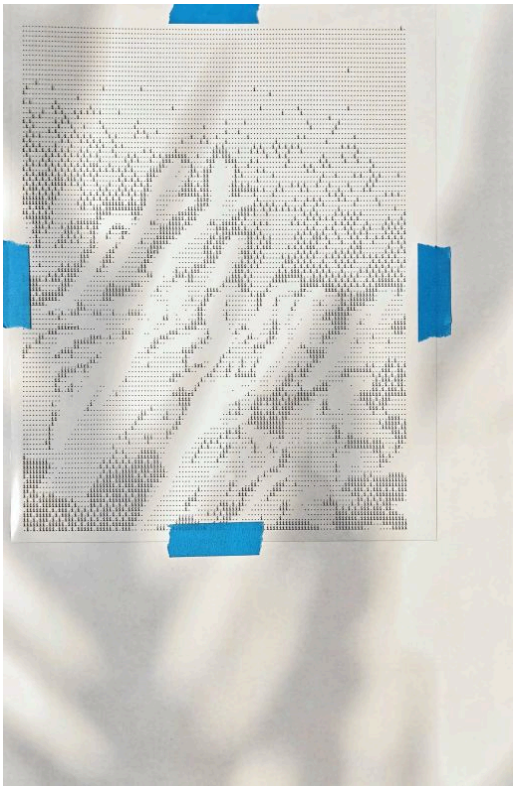
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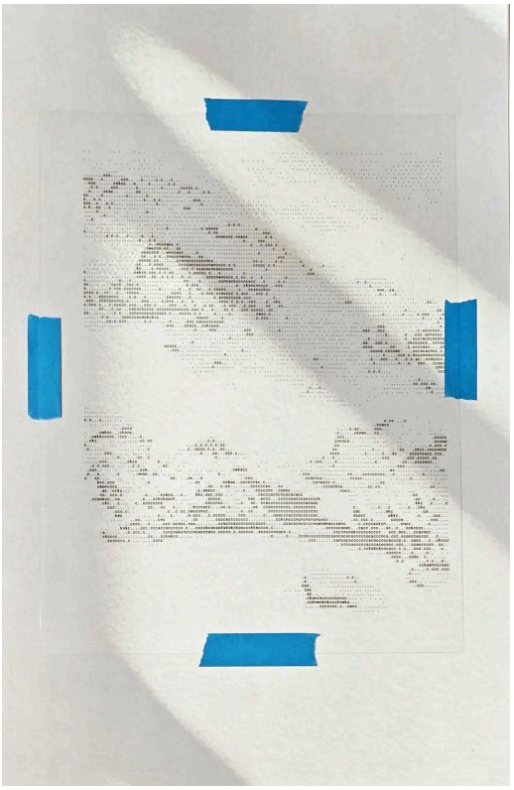
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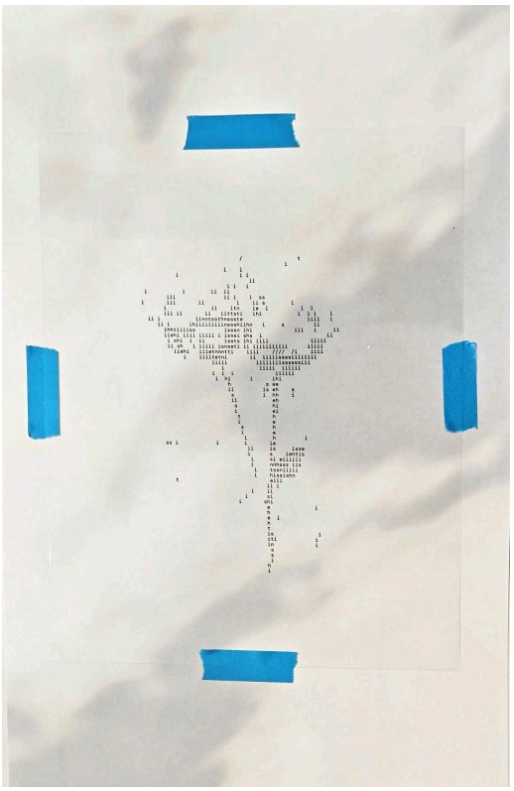
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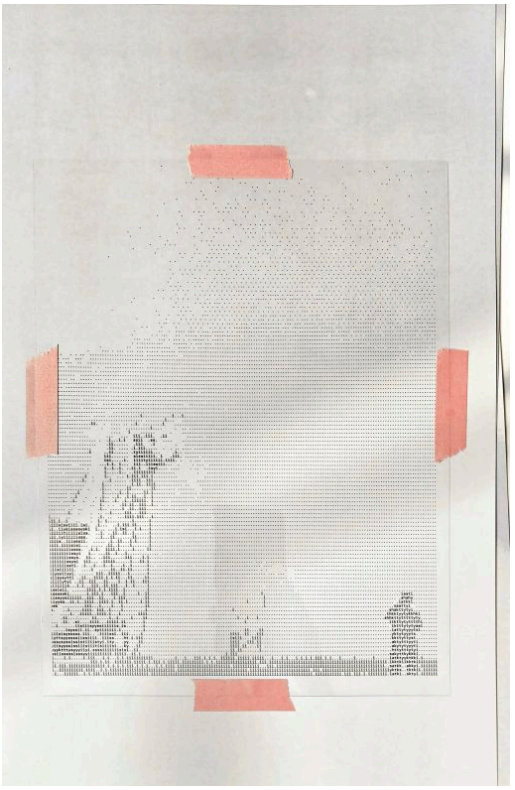
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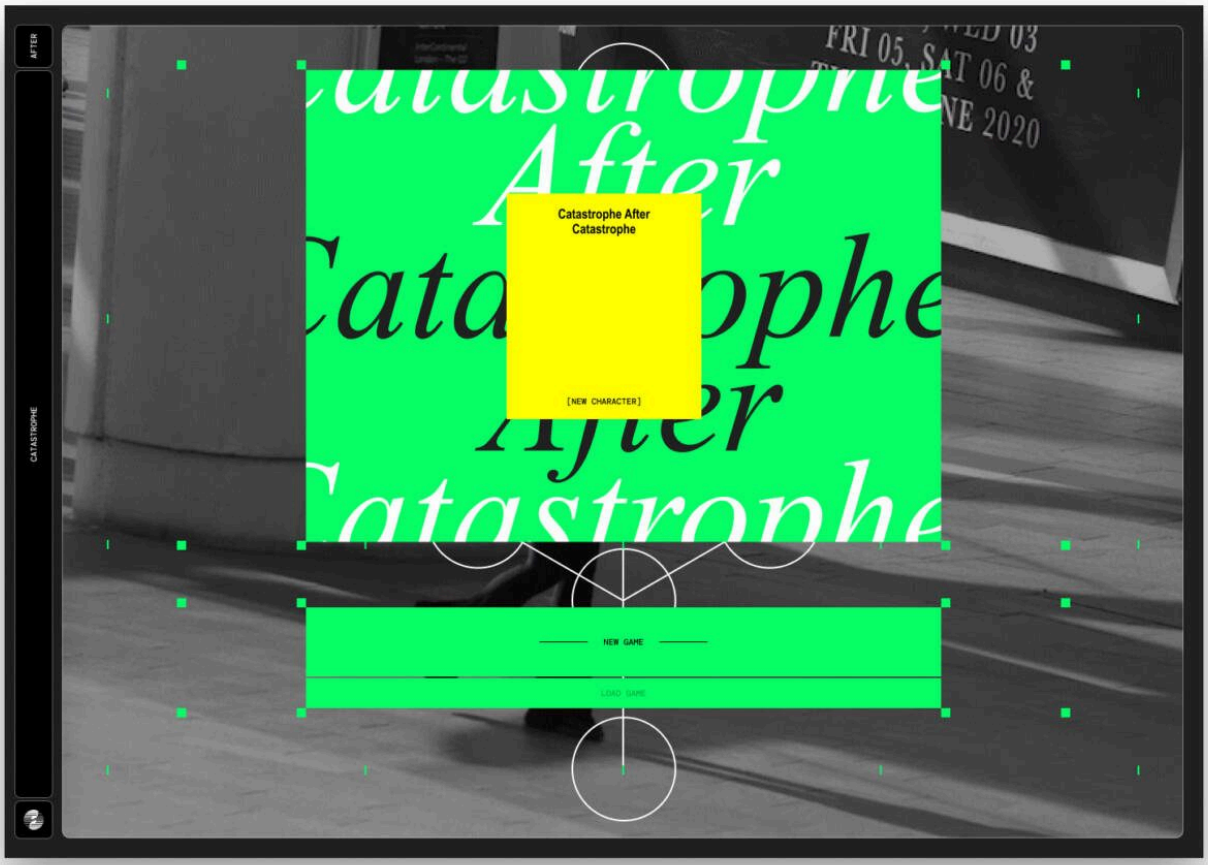
Window, 2026 – Present

Catastrophe After Catastrophe

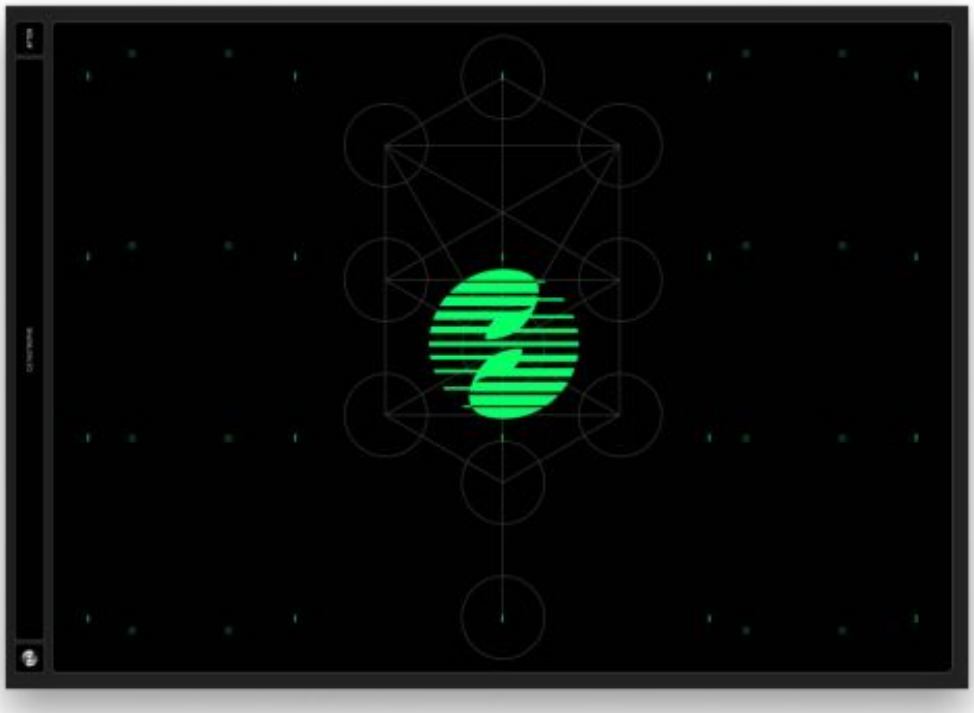
A game about the end of the world

In-progress

Short story game about the end of the world.



Catastrophe After Catastrophe, In-progress



Catastrophe After Catastrophe, In-progress



Catastrophe After Catastrophe, In-progress

People Watching
Biennale pavilion of stock photography
2025

People Watching is about observation, privacy, intimacy, trust, artistic intent, curation, the visual language of marketing, and loneliness. All artworks are created from fragments of portraits found on Unsplash, a free stock photography website. The original photographers are credited as the artists of the new fragmented artwork, which are titled and captioned using text found accompanying the original photograph or from text written by the original photographers anywhere else on the internet. People Watching features work by over 50 artists, with additional pieces being added throughout the duration of the exhibition. None of the artists are aware of their participation in this exhibition.

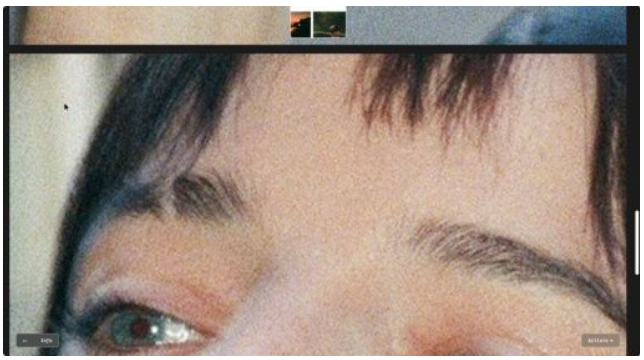
Explore Exhibition



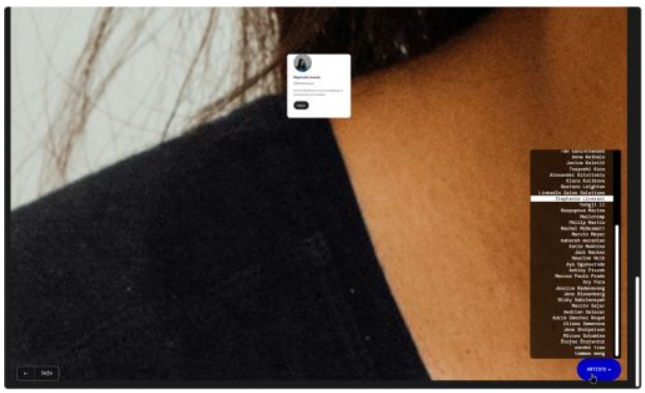
People Watching, 2025



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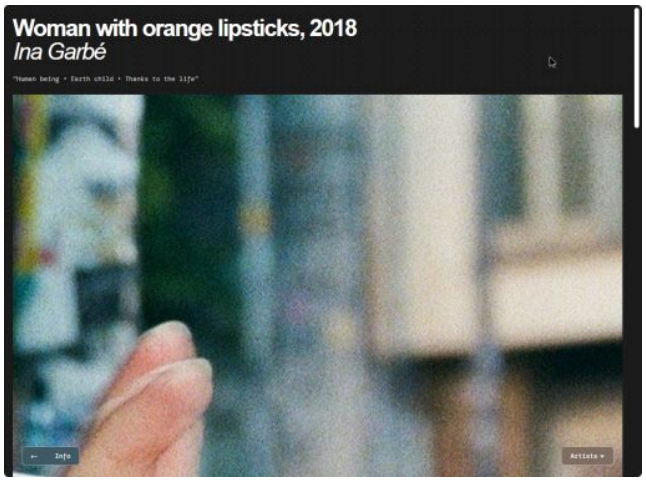
People Watching, 2025



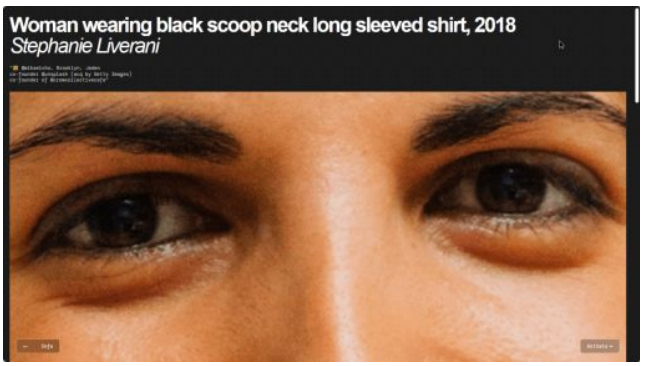
People Watching, 2025



People Watching, 2025



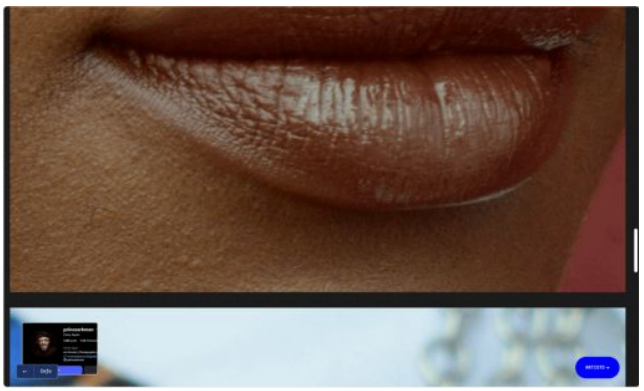
People Watching, 2025



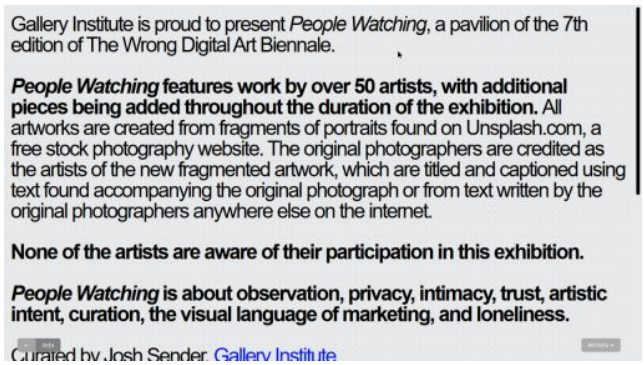
People Watching, 2025



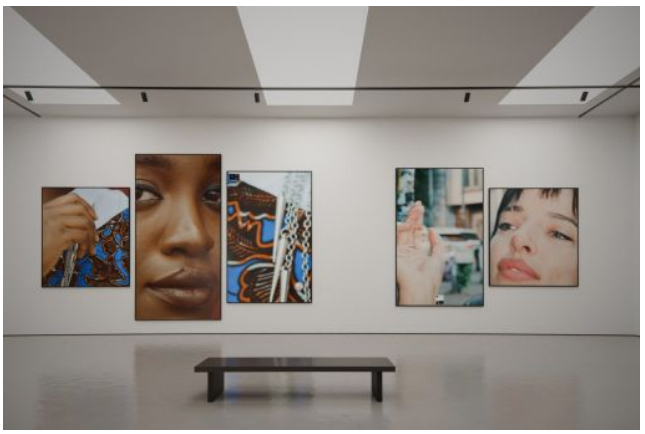
People Watching, 2025



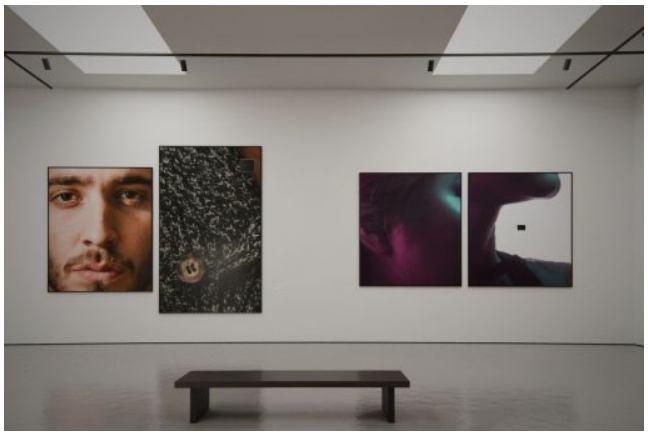
People Watching, 2025



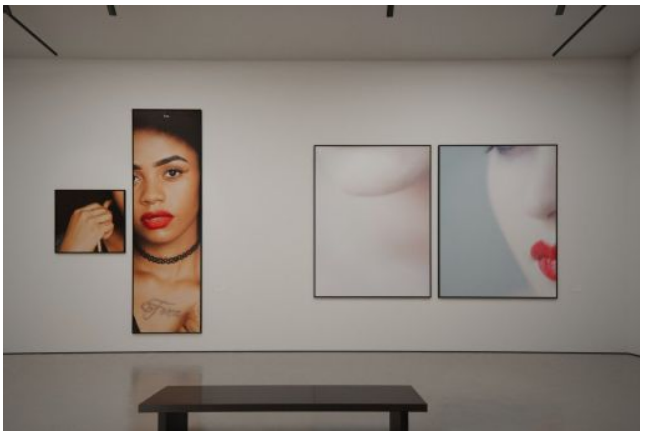
People Watching, 2025



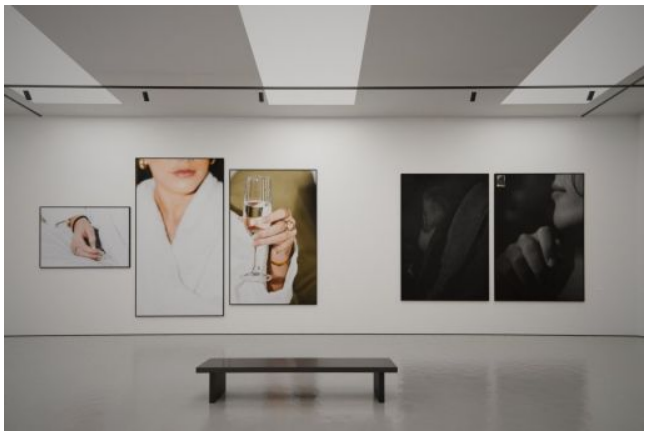
People Watching, 2025



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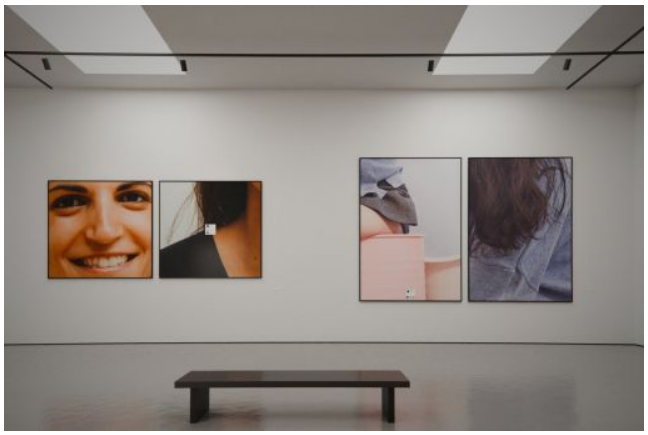
People Watching, 2025



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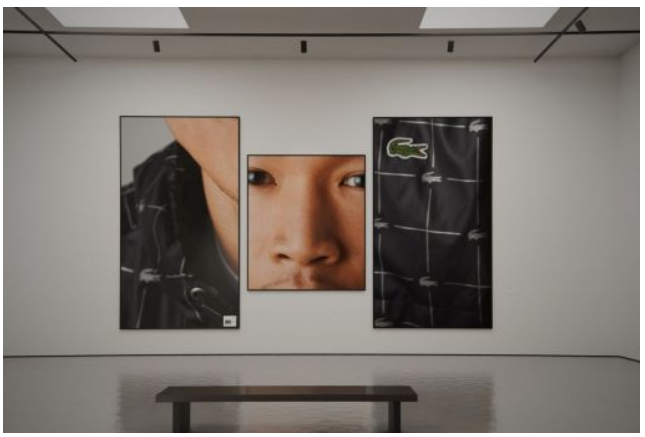
People Watching, 2025



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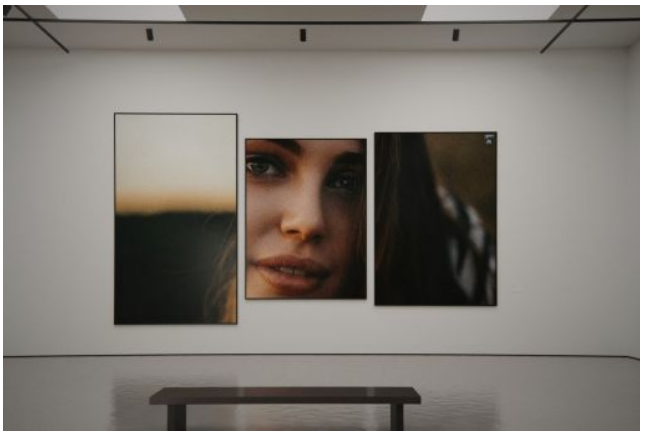
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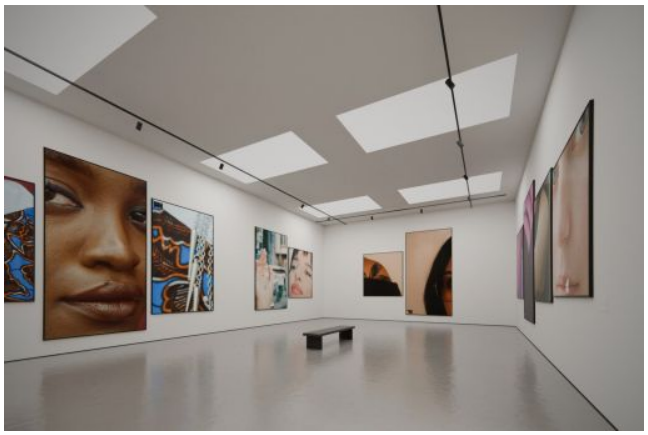
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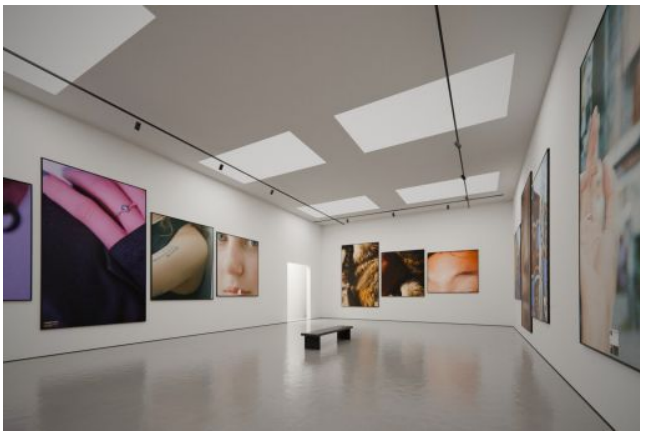
People Watching, 2025



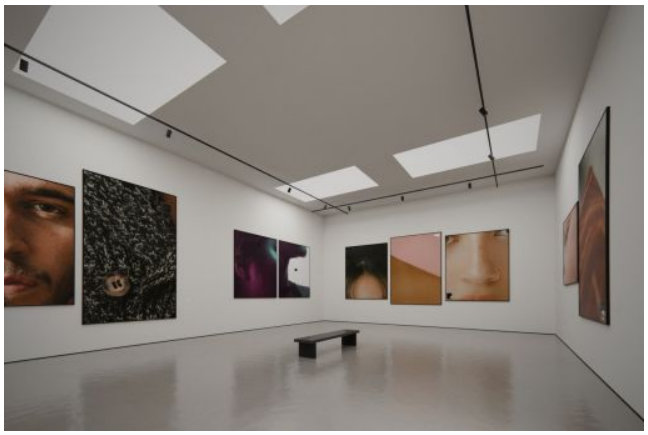
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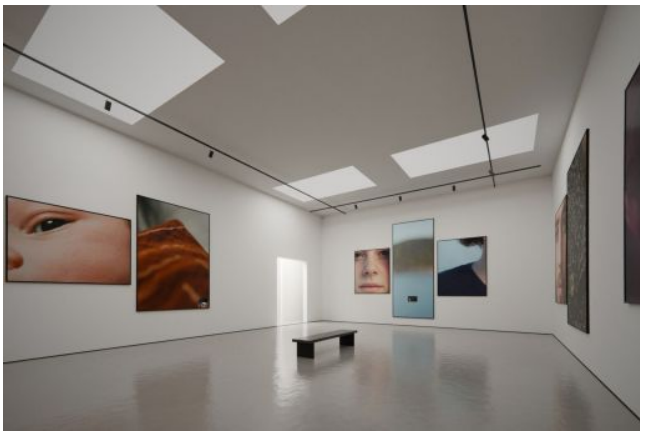
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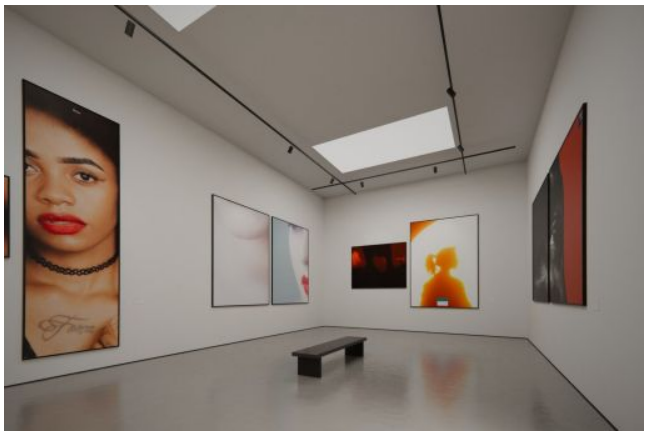
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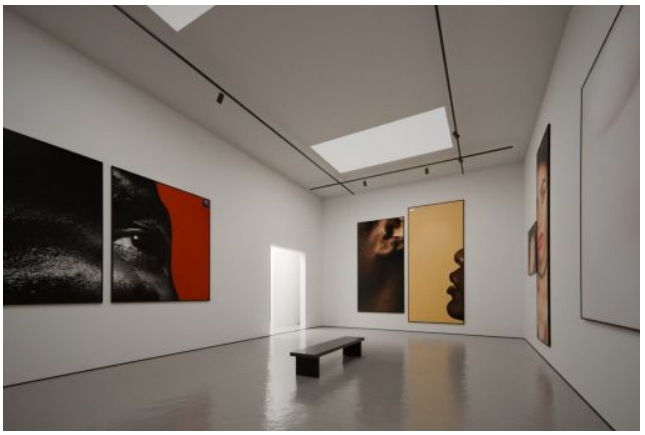
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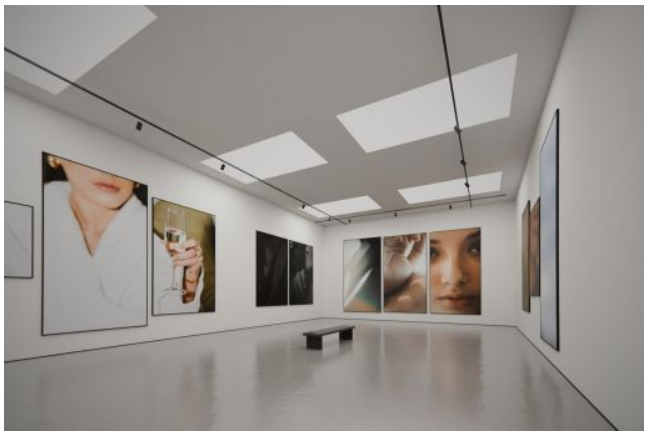
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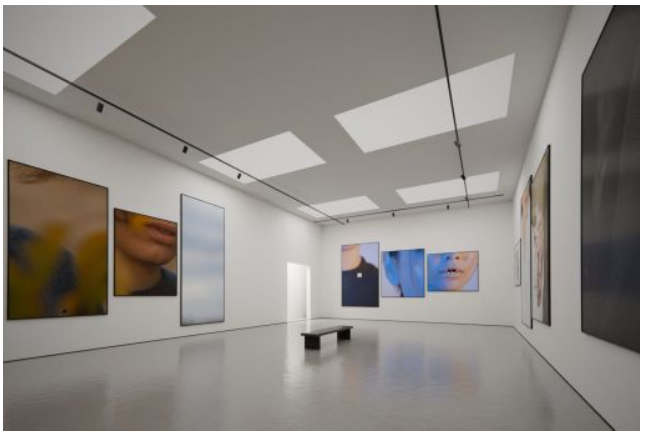
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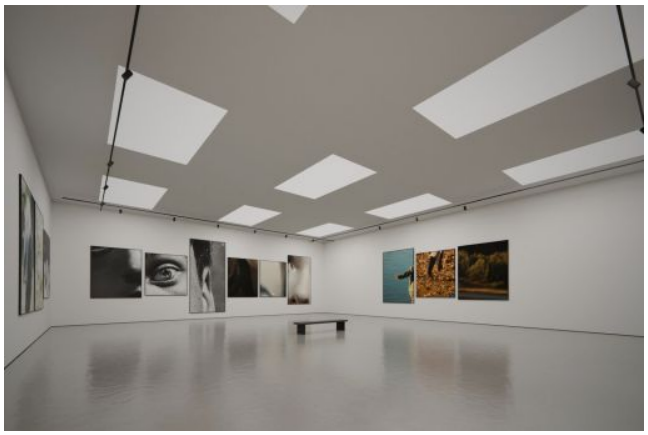
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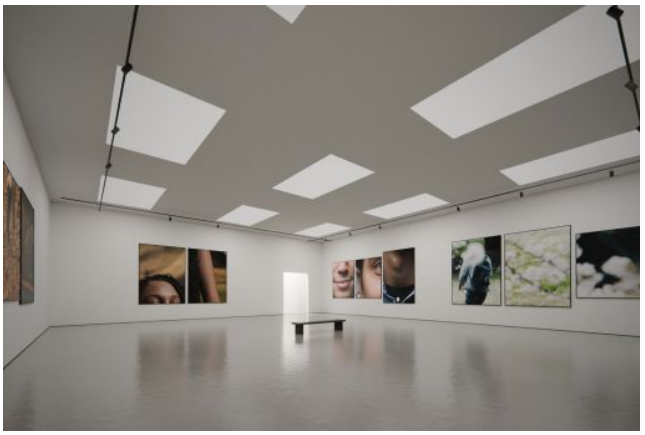
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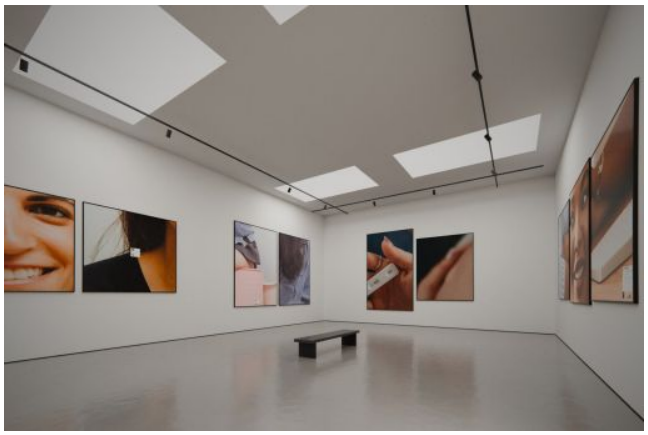
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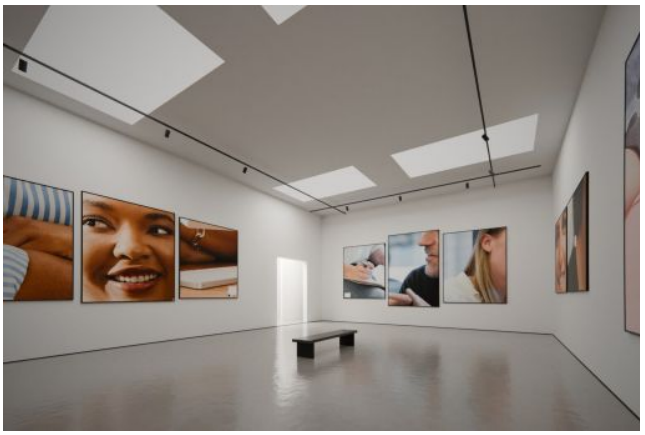
People Watching, 2025



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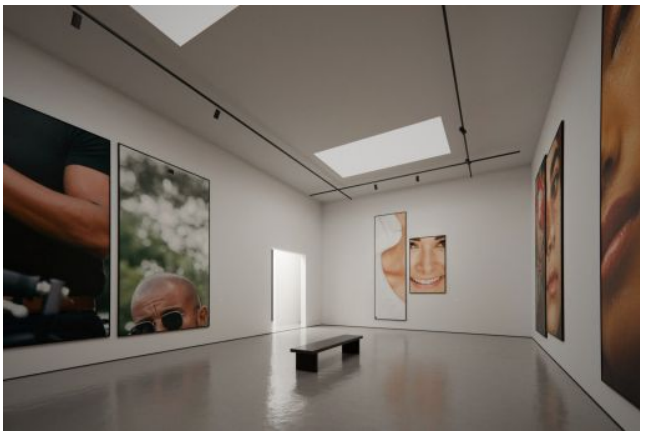
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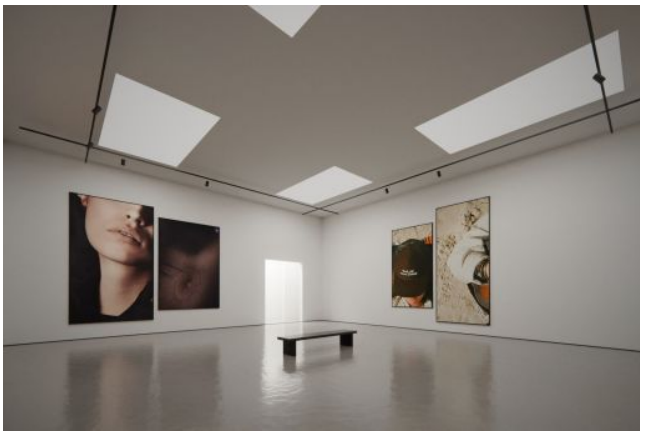
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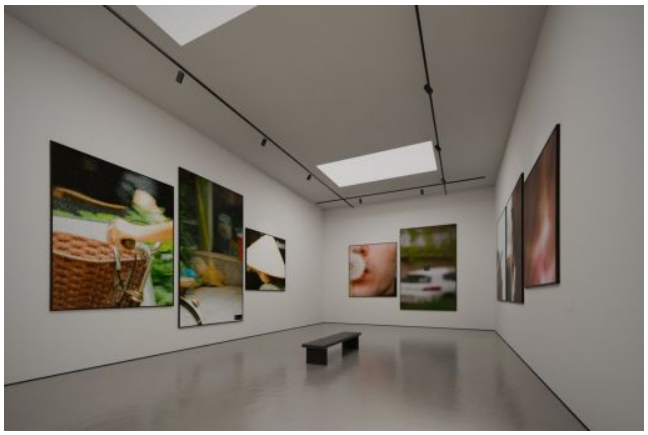
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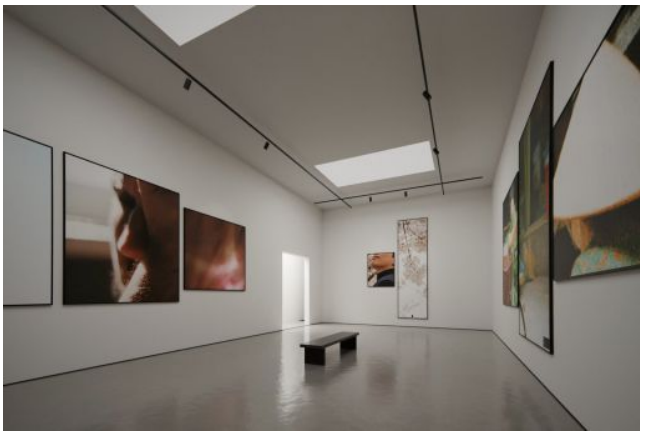
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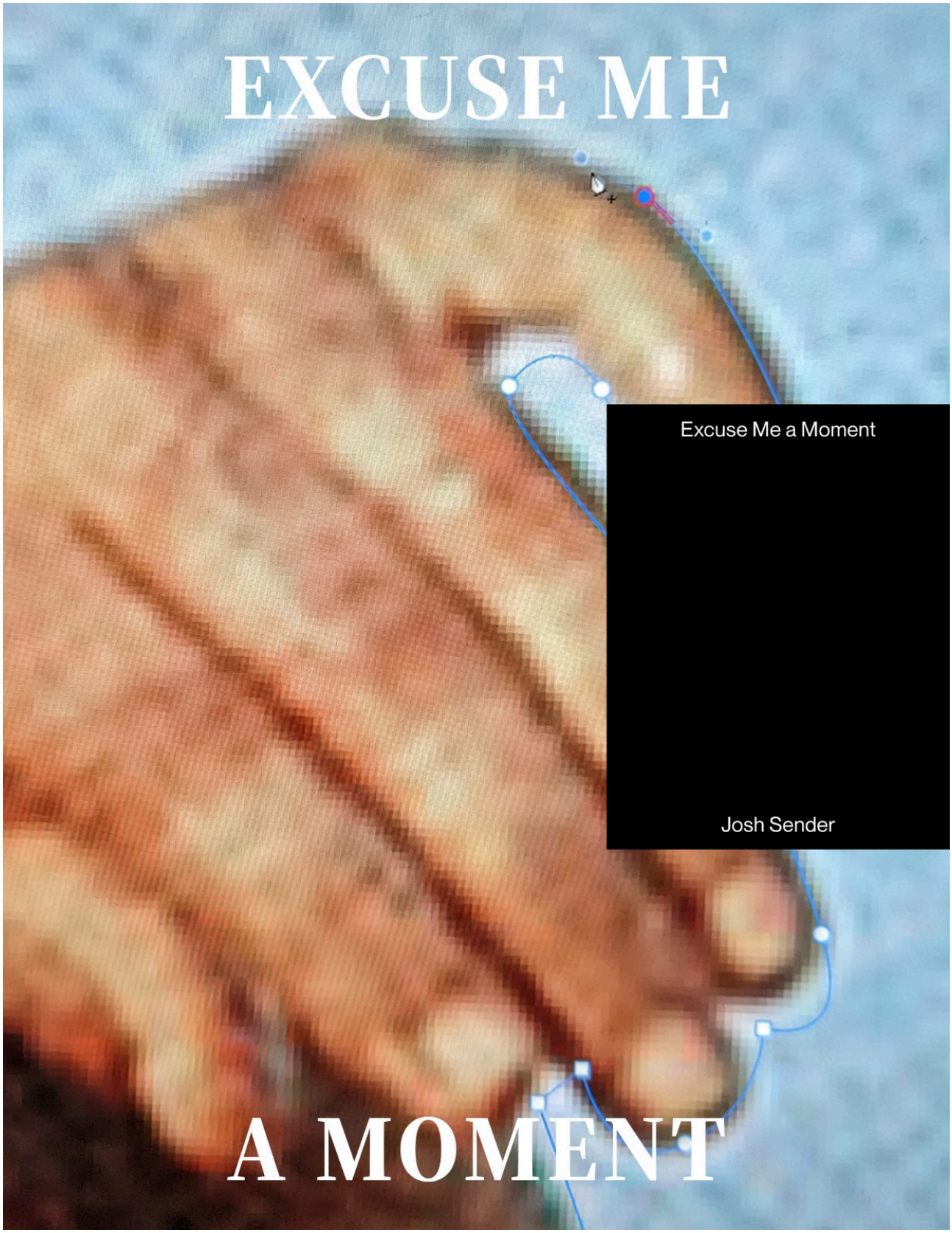
Excuse Me a Moment

Drawings and notes

2024

Drawings reveal, shadows shift, and sentimental dialog pass, and, if you miss it, you can't quite find your place again. Take a look! Sit with it! A lecture I want to give but will never.

Excuse Me a Moment



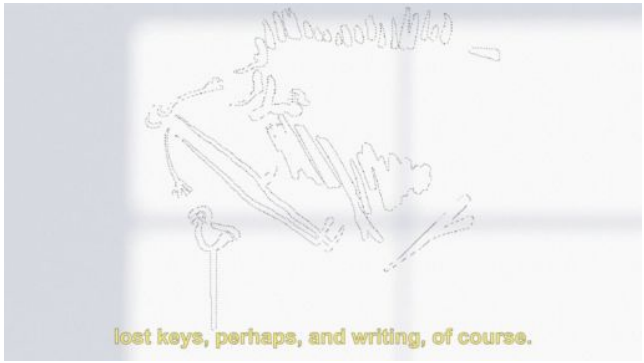
Excuse Me a Moment, 2024



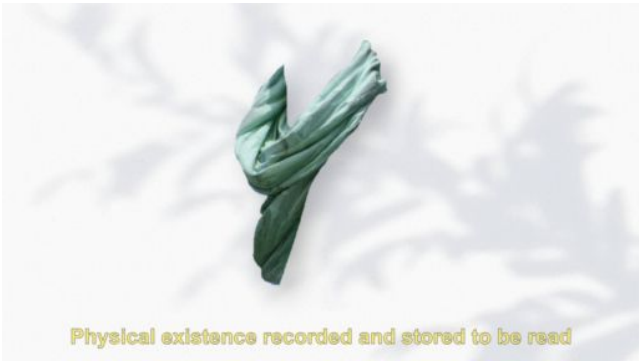
Excuse Me a Moment, 2024



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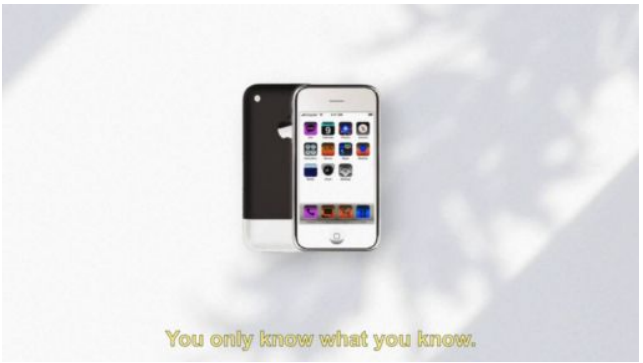
Excuse Me a Moment, 2024



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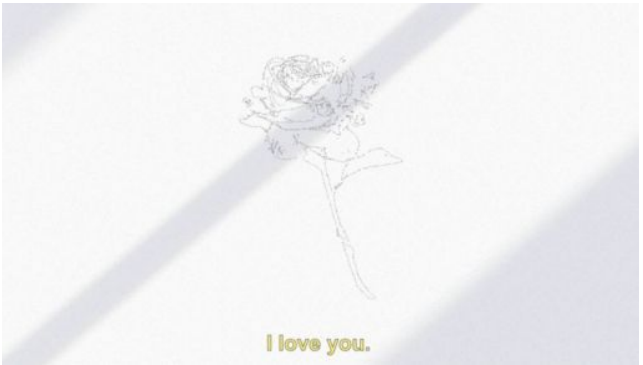
Excuse Me a Moment, 2024



Excuse Me a Moment, 2024



Excuse Me a Moment, 2024



Excuse Me a Moment, 2024

Or So I've Been Told

Exhibition about complicity towards violence

2025

Or So I've Been Told is a solo exhibition about images, tourism, propaganda, and indifference or complicity towards violence. The exhibition includes a short film and a collection of framed drawings. The video, which shares its name with the exhibition, reflects on my Jewish American identity through collaged personal phone recordings, essay notes, and saved quotes. The framed drawings are little memorials - flickers of mundane, yet poignant, yet flat, yet violent, yet meaningful, images experienced online.

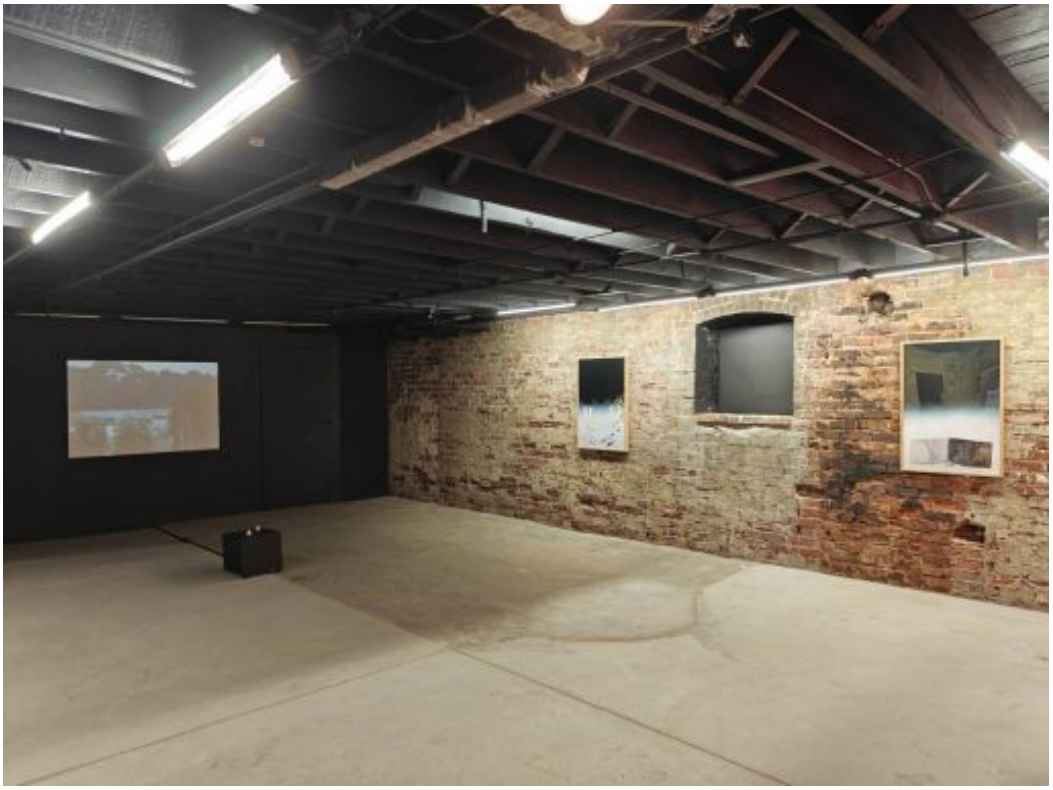
Short Film (21:24)

Short Film (Gallery Cut - 14:34)

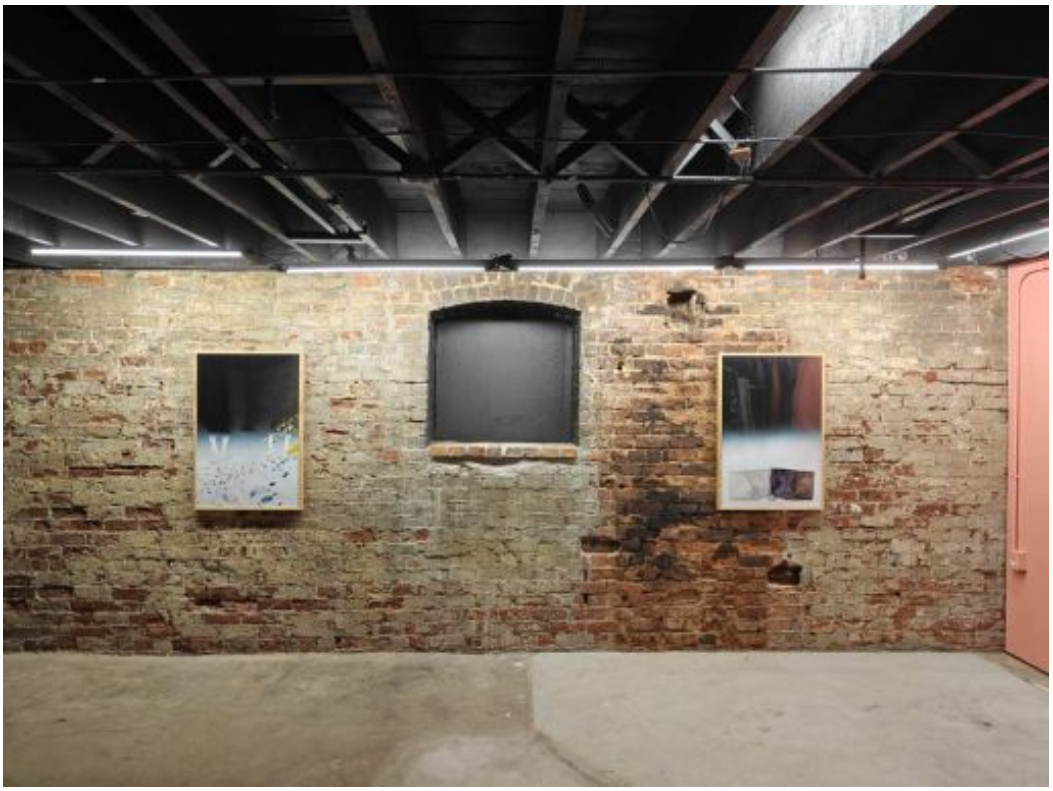
Press Release



Or So I've Been Told, 2025



Or So I've Been Told, 2025



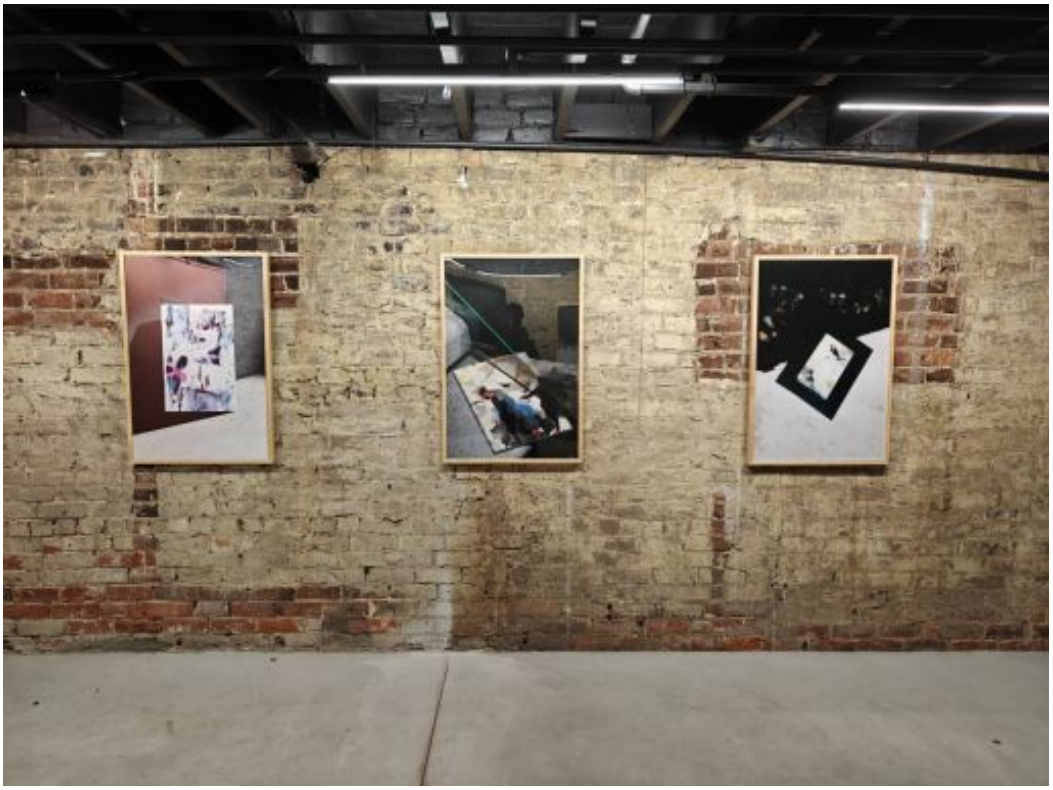
Or So I've Been Told, 2025



Or So I've Been Told, 2025



Or So I've Been Told, 2025



Or So I've Been Told, 2025



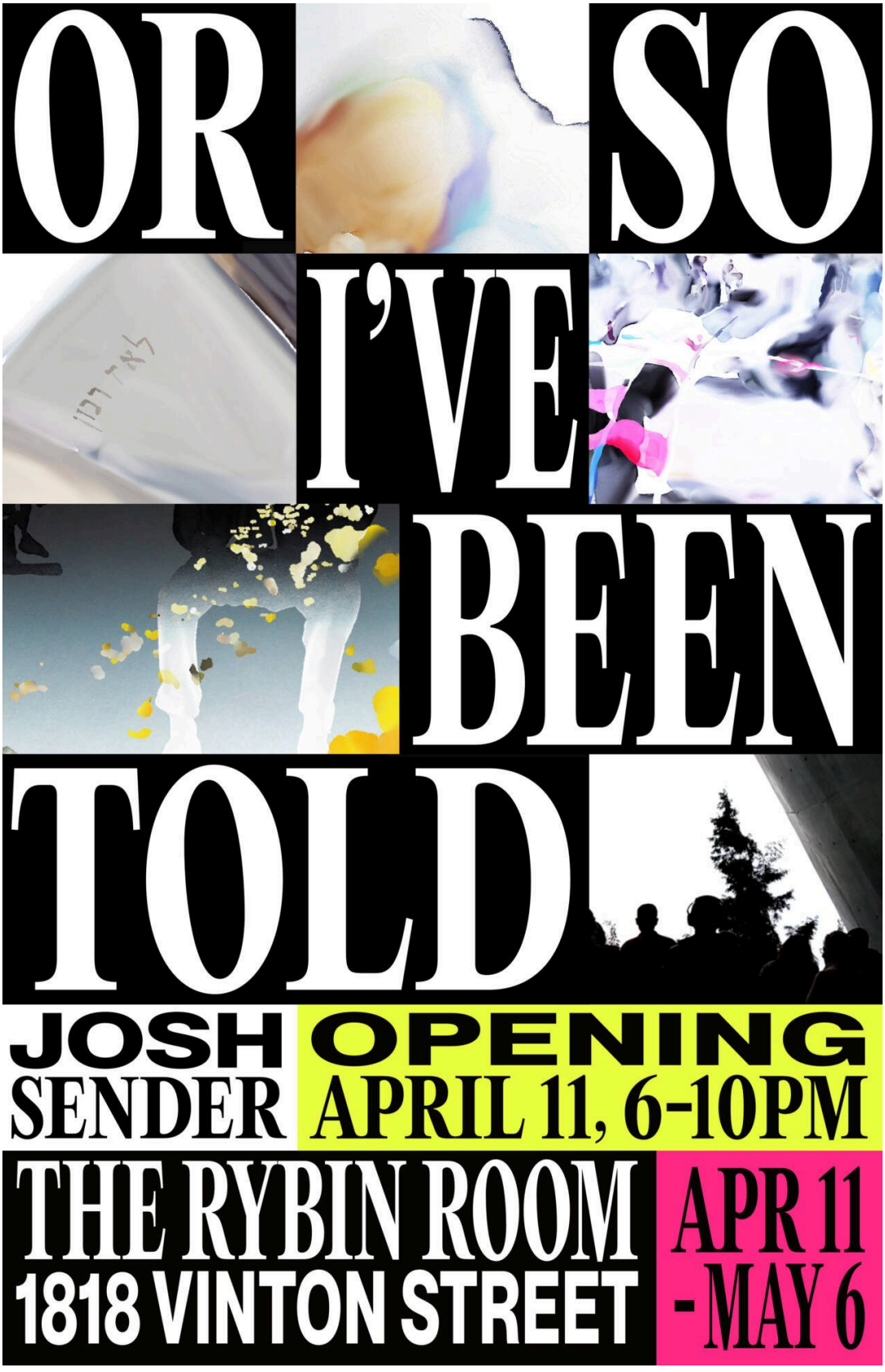
Or So I've Been Told, 2025



Or So I've Been Told, 2025



Or So I've Been Told, 2025



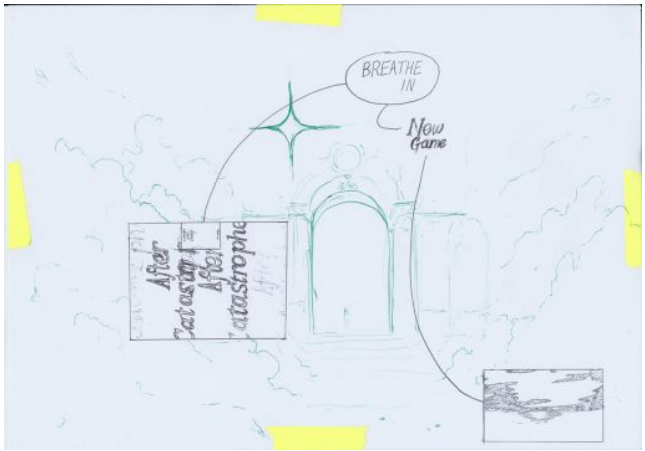
Or So I've Been Told, 2025

Ritual Summon
Drawings, napkins, and candles in Iceland
2024

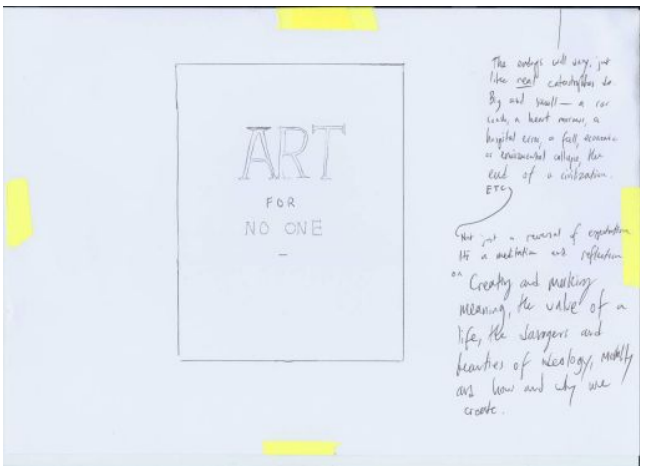
Installation following my residency in March 2024 at SIM Residency. Drawings of world-ending scenarios and small objects from an Icelandic home-goods store.



Ritual Summon, 2024



Ritual Summon, 2024



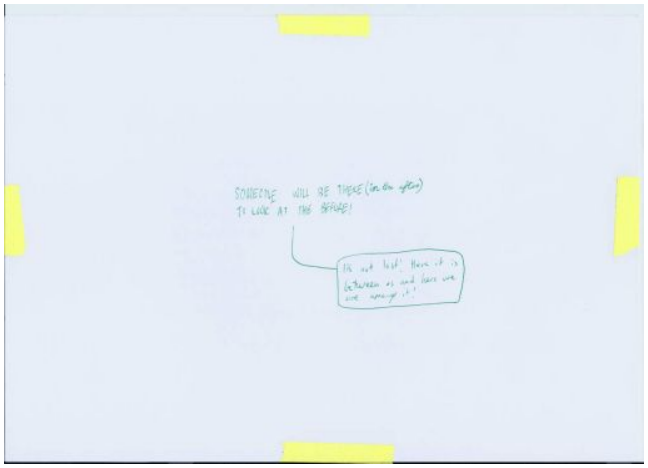
Ritual Summon, 2024



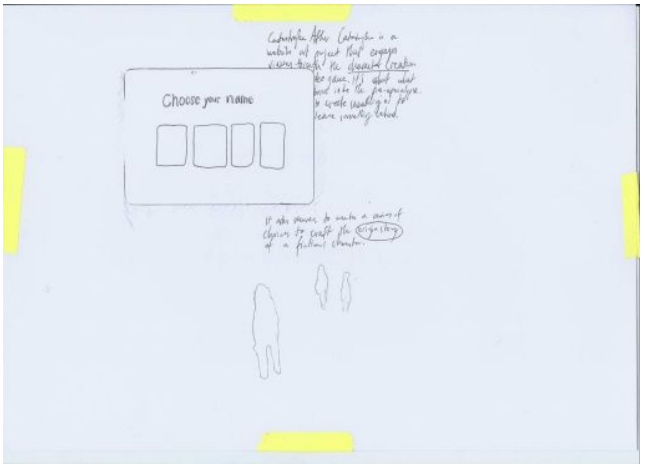
Ritual Summon, 2024



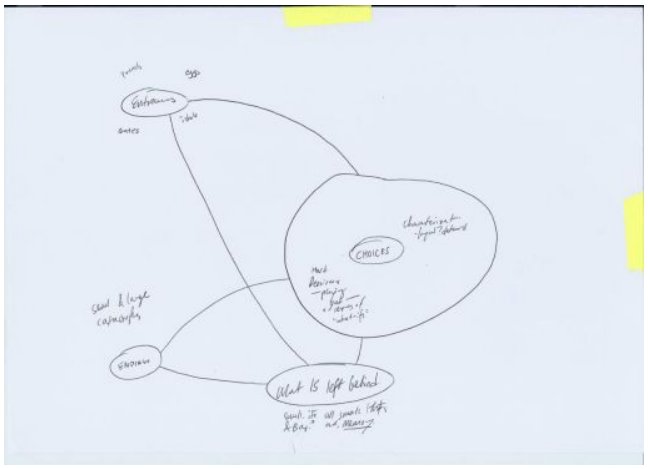
Ritual Summon, 2024



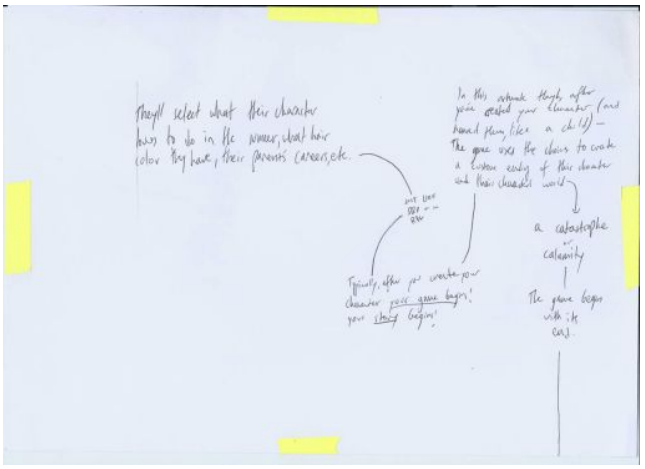
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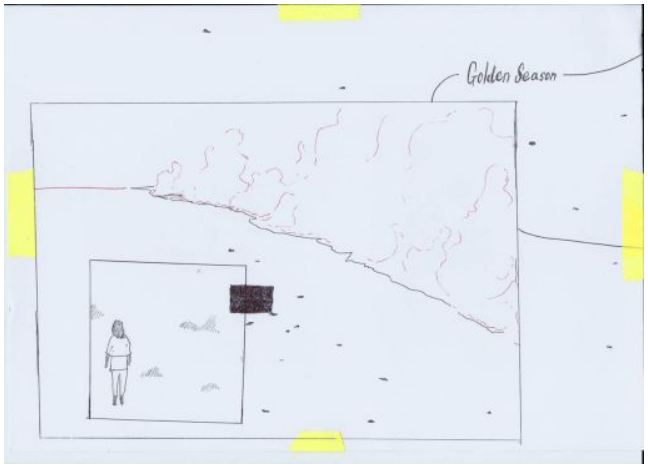
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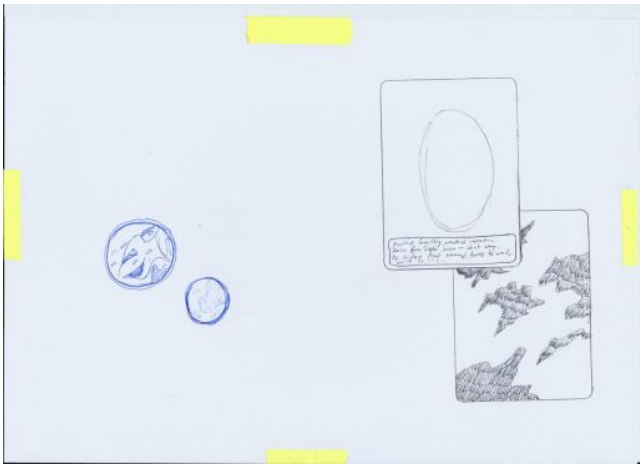
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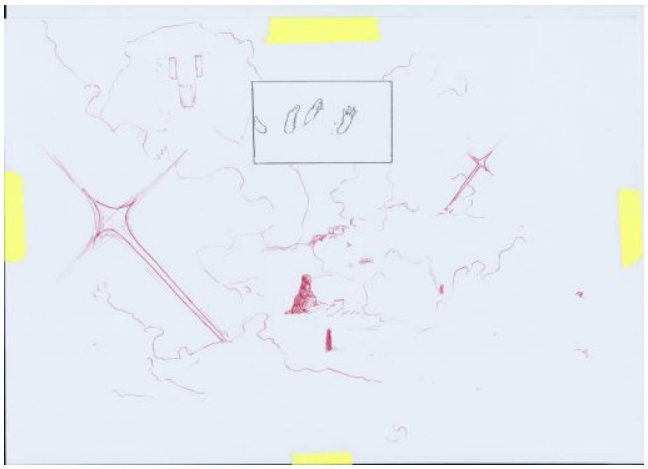
Ritual Summon, 2024



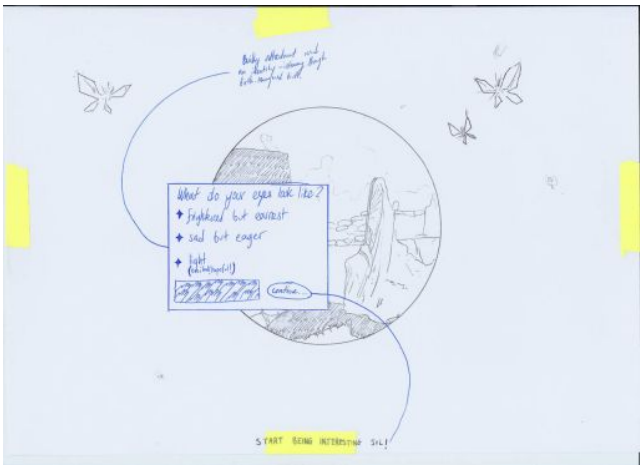
Ritual Summon, 2024



Ritual Summon, 2024



Ritual Summon, 2024



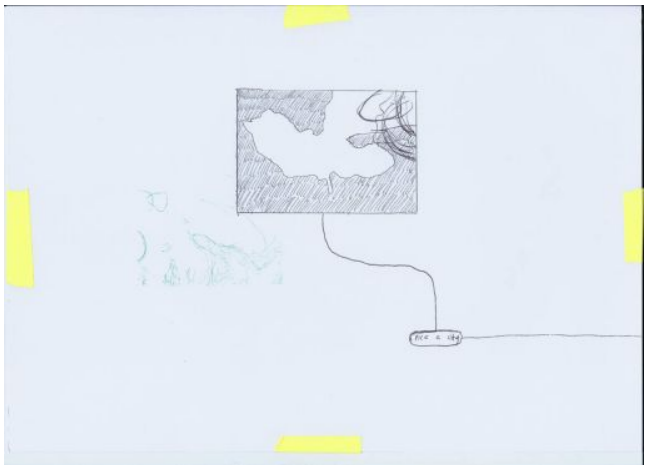
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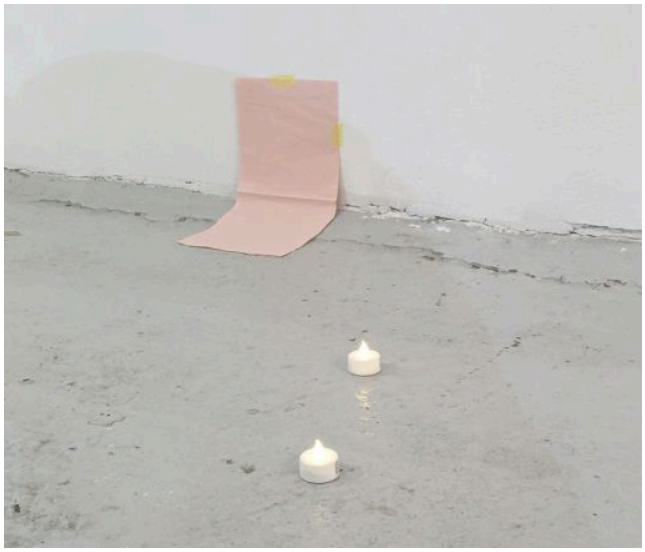
Ritual Summon, 2024



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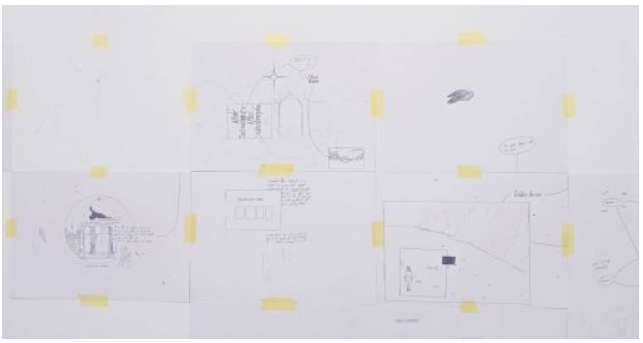
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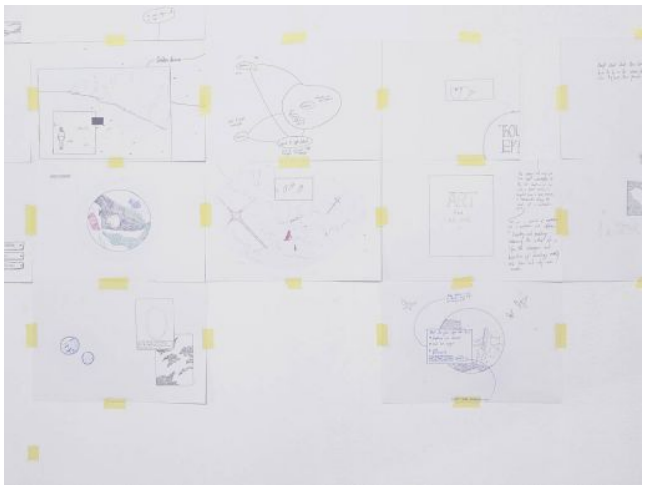
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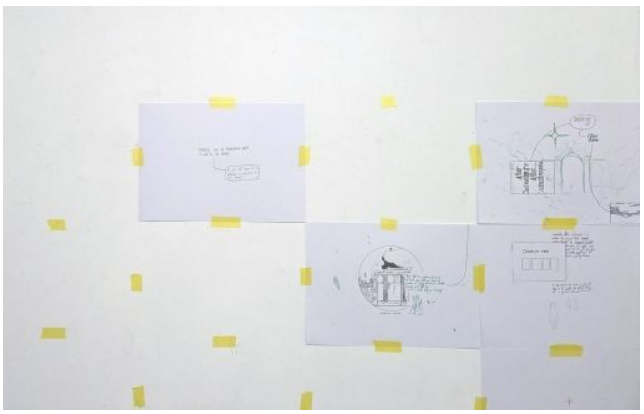
Ritual Summon, 2024



Ritual Summon, 2024



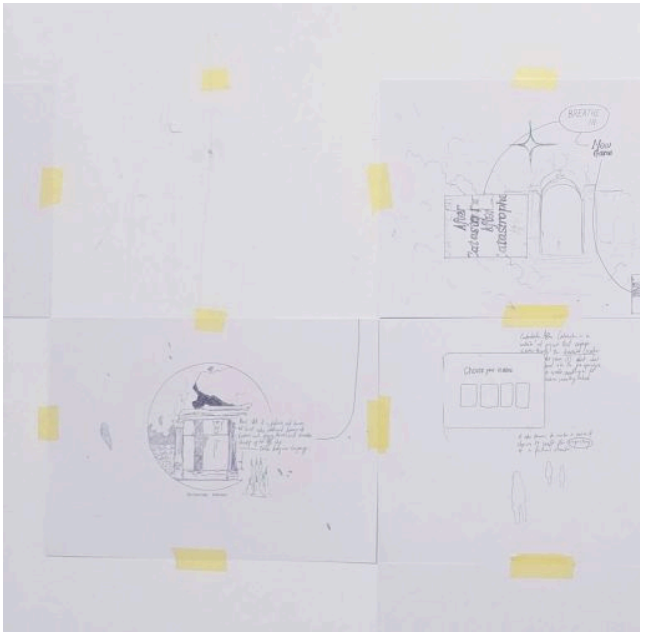
Ritual Summon, 2024



Ritual Summon, 2024



Ritual Summon, 2024



Ritual Summon, 2024

You Look Like Somebody to Somebody

Close-ups

2025

An endless feed of people, cropped and motion tracked on various features, the work incorporates many of the most popular “Person, Close-Up” videos from free stock video websites, collected since 2022. The videos are paired with two streams of layered audio: ASMR recordings and free-to-use choral singer recordings made to function as digital instruments. The ASMR audio has been chopped up, stretched, compressed and looped. The "choral singers instrument" plays as a single discordant note as each video clip passes by. This artwork is about privacy, intimacy, trust, loneliness, our relationship to our own image and each other’s image, and our culture’s reflection of whose likeness and narratives are most marketable and valuable.

Stock video description: "The best free stock photos, royalty free images & videos shared by creators."

Choral singer instrument description: "Six traditional Gaelic singers recorded inside the ruins of a 1960s seminary. Originally a training campus for catholic priests, St Peter’s Seminary shut down in 1980 and fell into disrepair. In the concrete skeleton of the former chapel, [we] captured a small group of singers performing a captivating range of aleatoric techniques, inspired by Celtic vocal traditions."

ASMR source description: "a bit of comfort, chit chatting, tapping, crinkling and whispering tonight. Thinking of you."

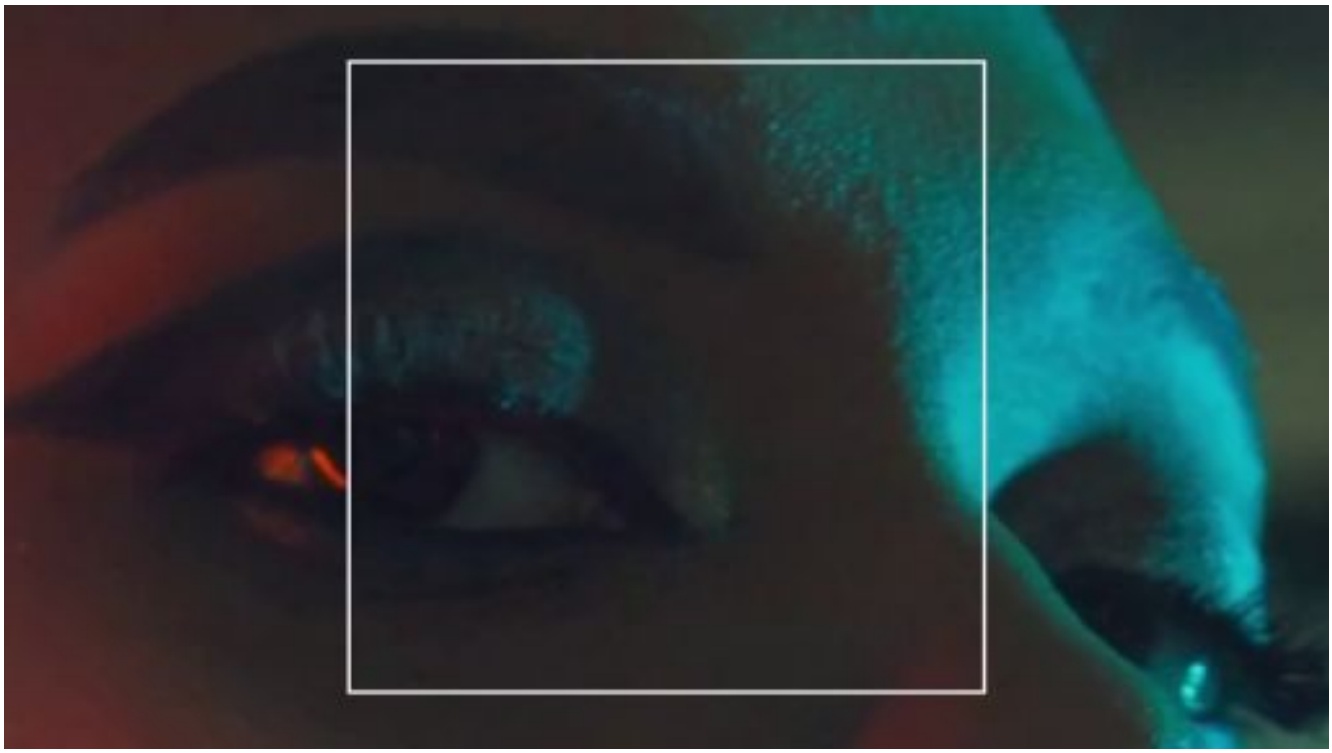
Video



You Look Like Somebody to Somebody, 2025



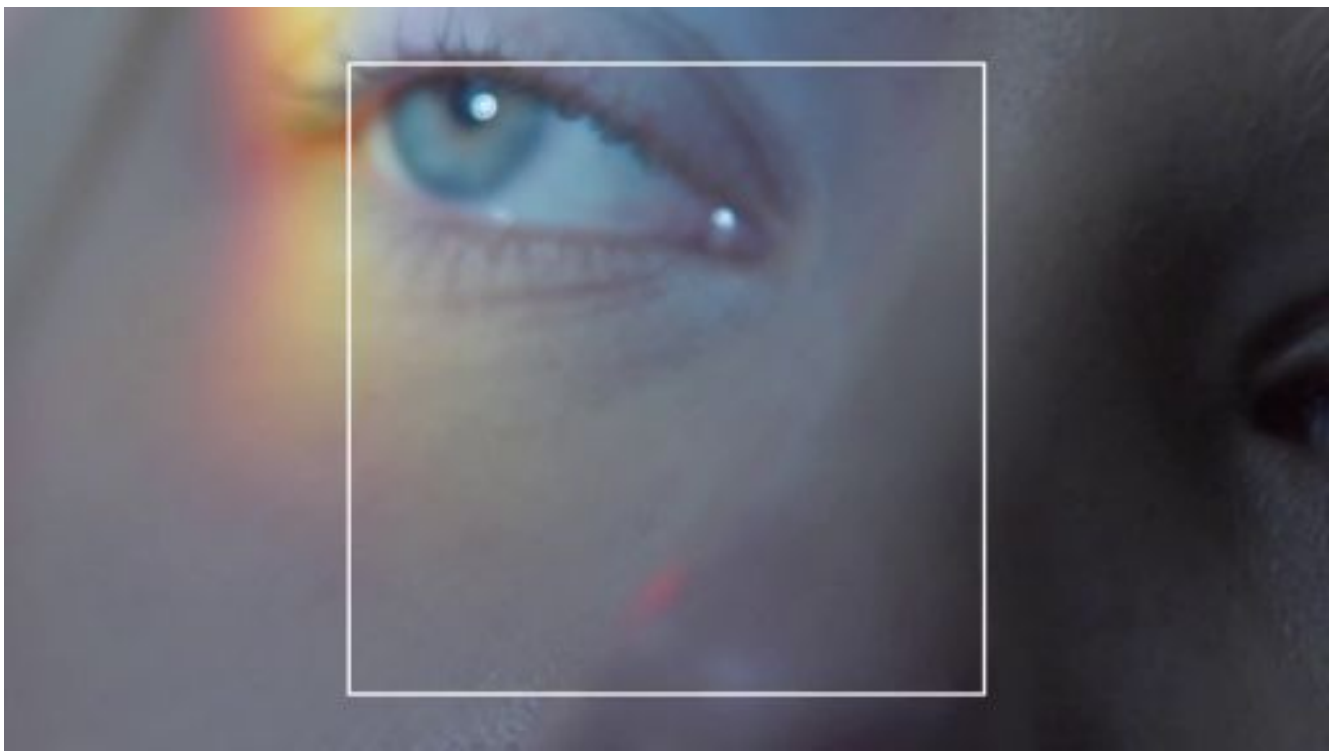
You Look Like Somebody to Somebody, 2025



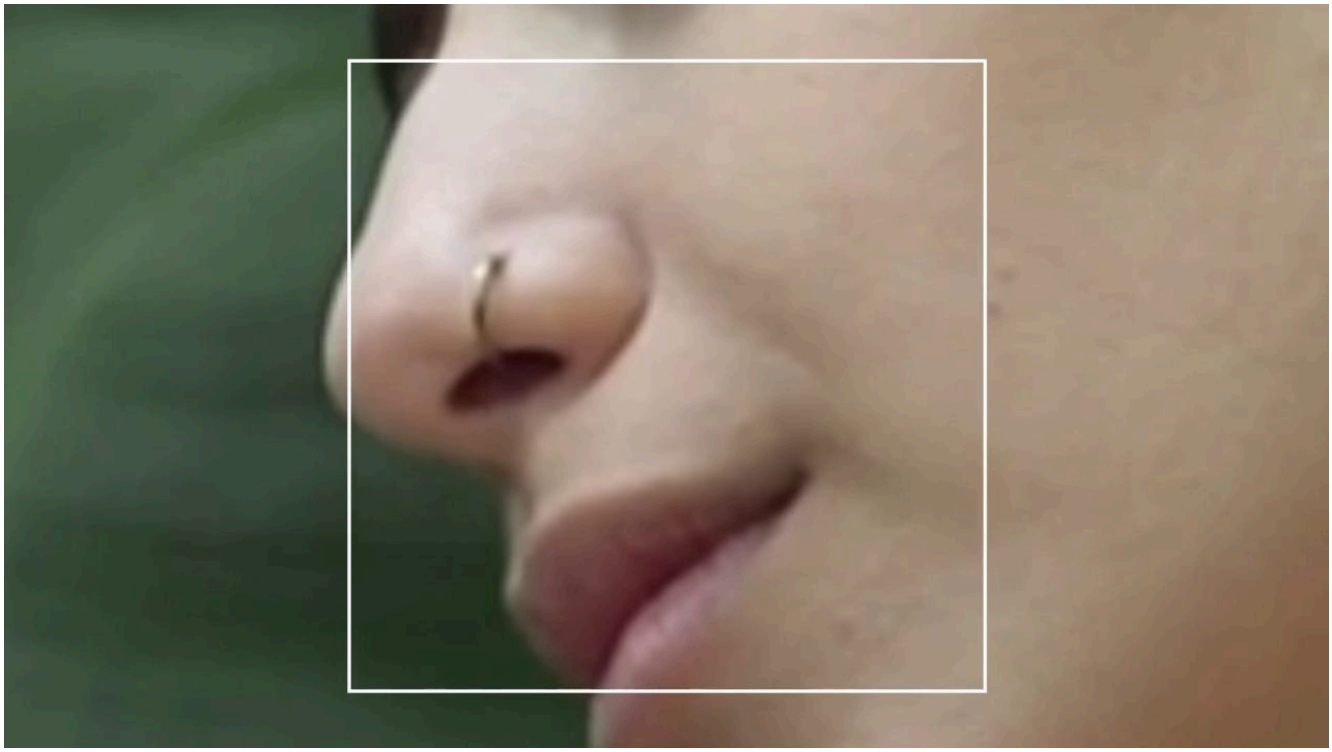
You Look Like Somebody to Somebody, 2025



You Look Like Somebody to Somebody, 2025



You Look Like Somebody to Somebody, 2025



You Look Like Somebody to Somebody, 2025

Everyone I Met Yesterday

Police sketches of everyone I meet

2023

Police sketches I made of everyone I met over a month. The drawings are made using official police sketching software. An exercise in hyper-local data collection, the work is a reflection on power, a person's right to their image, public space, trust, discomfort, and facial recognition.

Everyone I Met Yesterday



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



Everyone I Met Yesterday, 2023



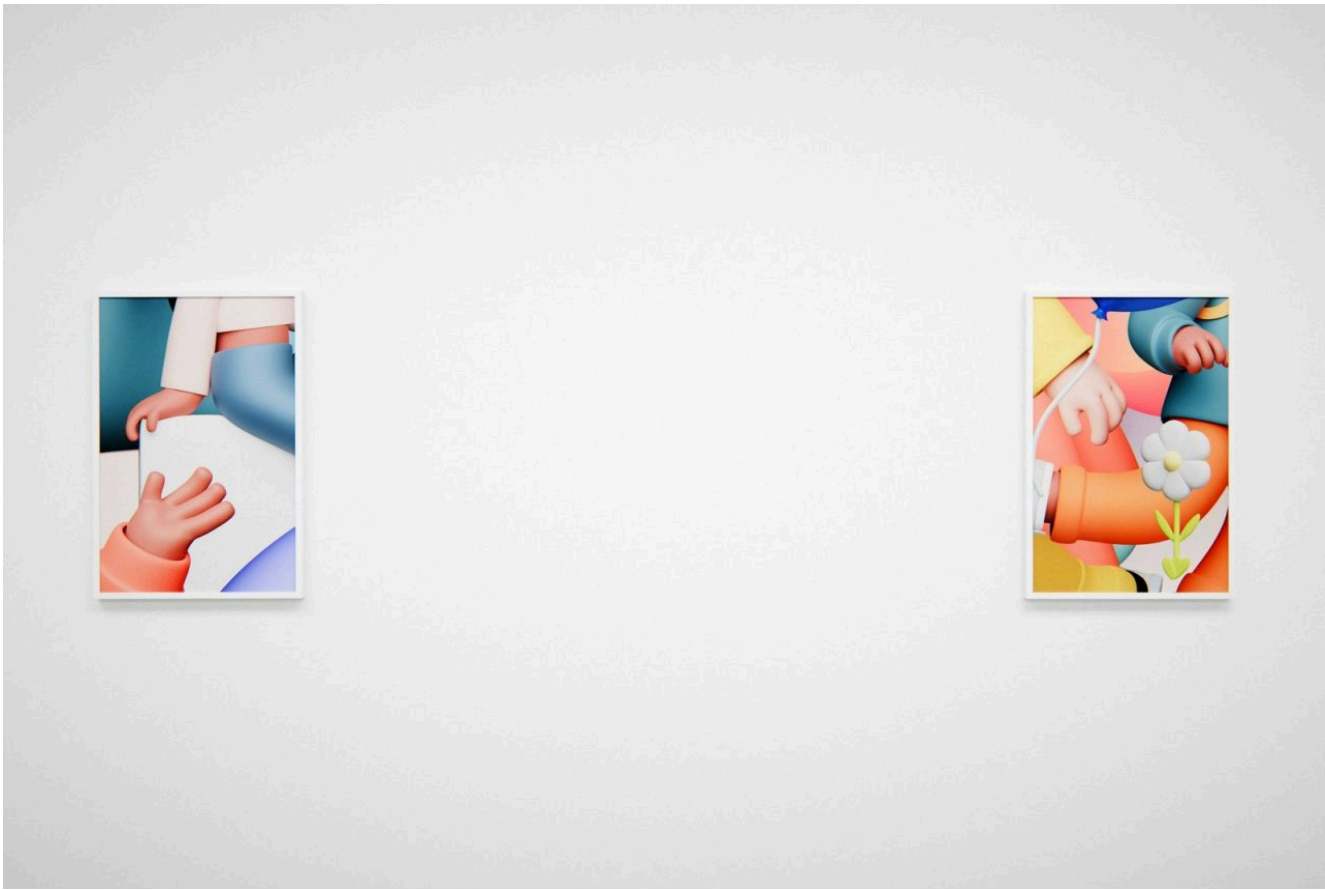
Everyone I Met Yesterday, 2023

We Have Something to Tell You

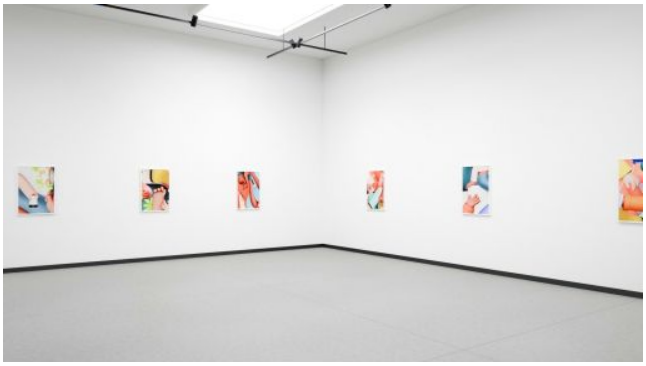
Corporate, vying figures

2022 – 2025

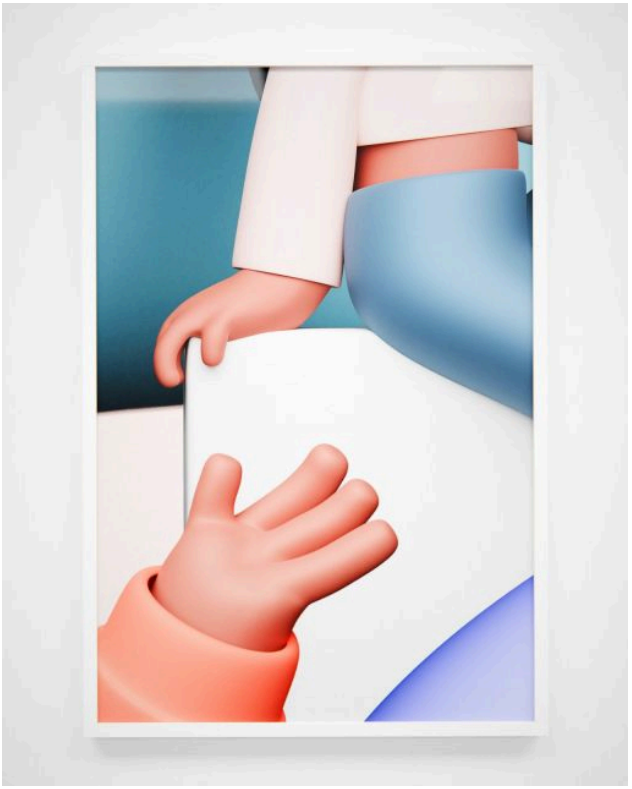
We Have Something to Tell You is a series of layered desperate blobby illustrated bodies. The figures are similar to those that might be used by multinational corporations or tech companies in advertising or to soften a brand narrative.



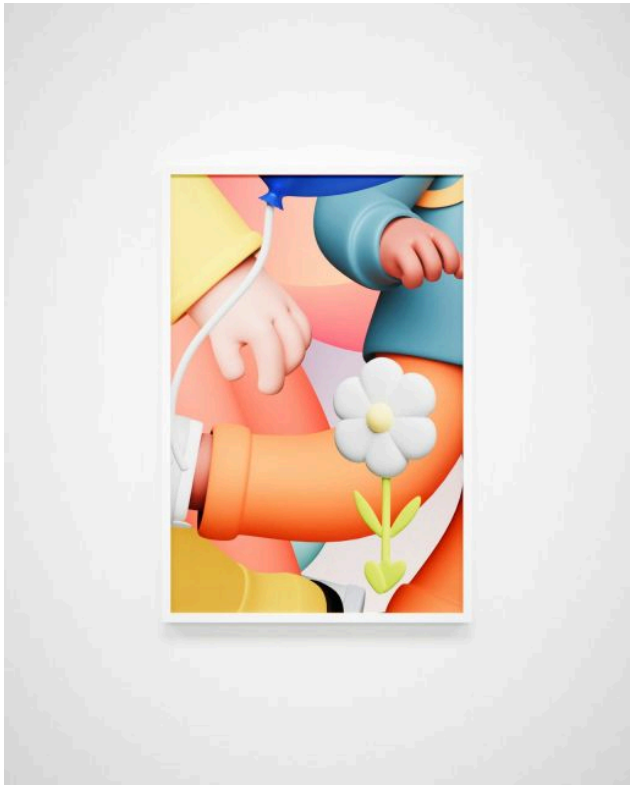
We Have Something to Tell You, 2022 – 2025



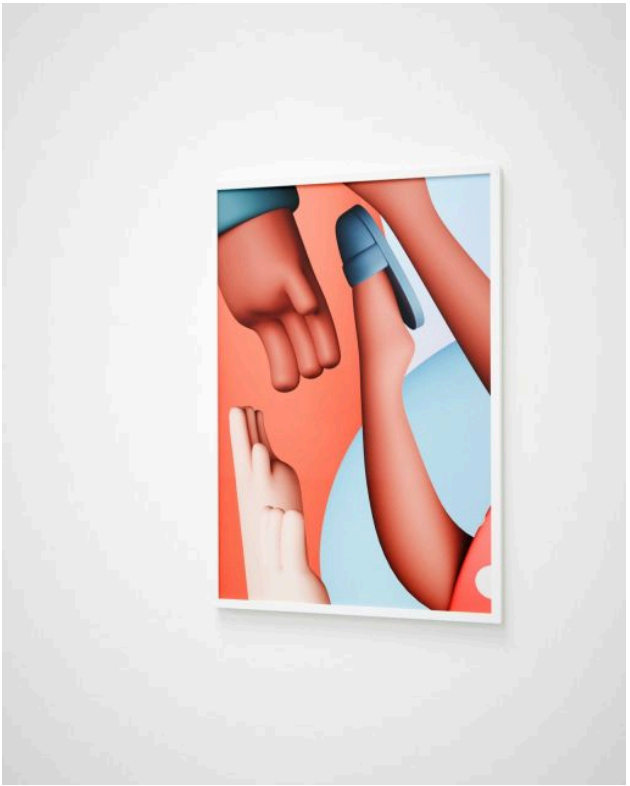
We Have Something to Tell You, 2022 – 2025



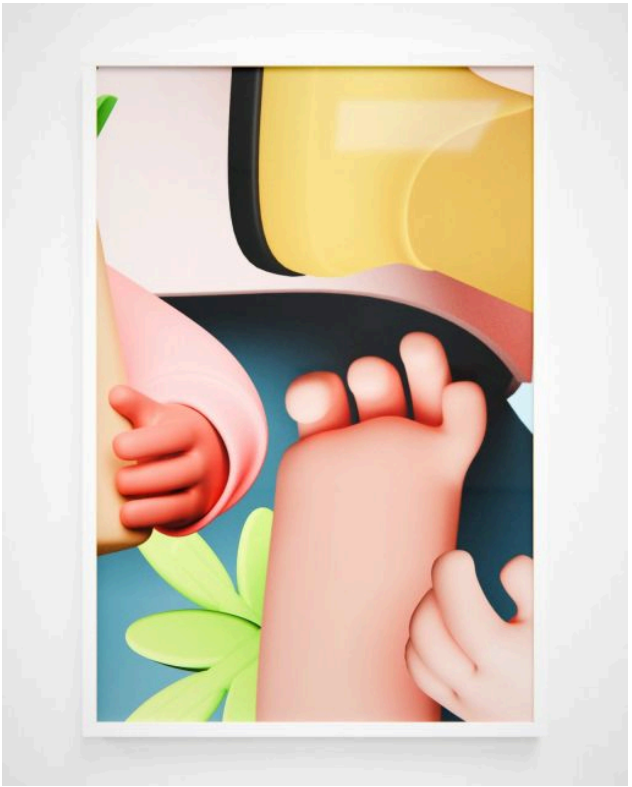
We Have Something to Tell You, 2022 – 2025



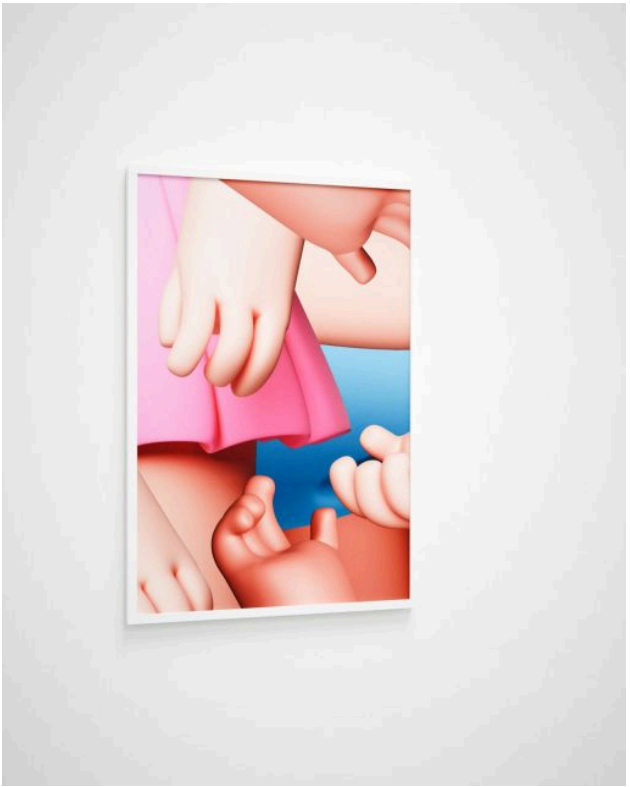
We Have Something to Tell You, 2022 – 2025



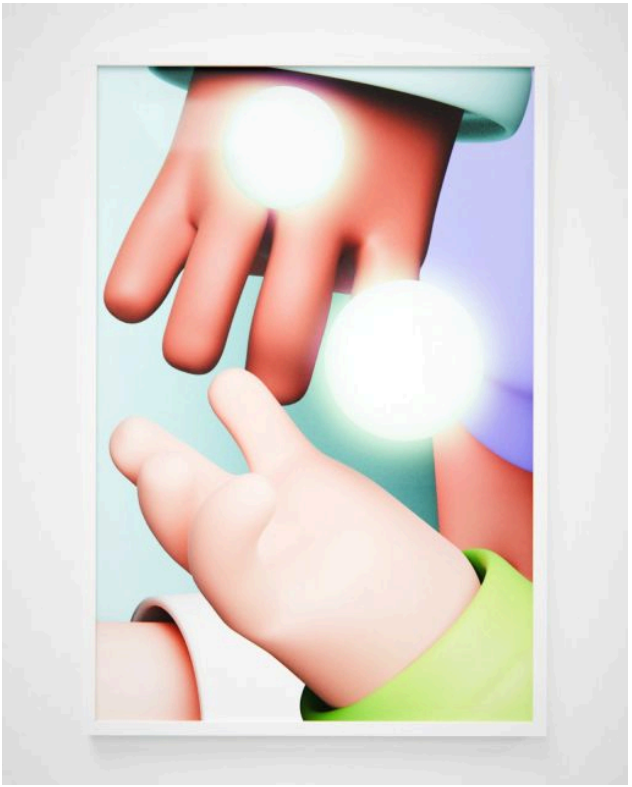
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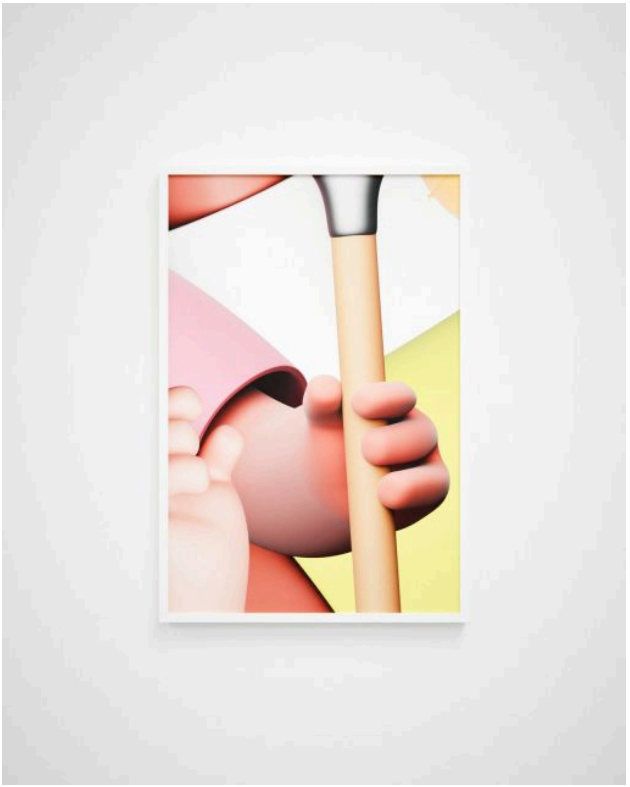
We Have Something to Tell You, 2022 – 2025



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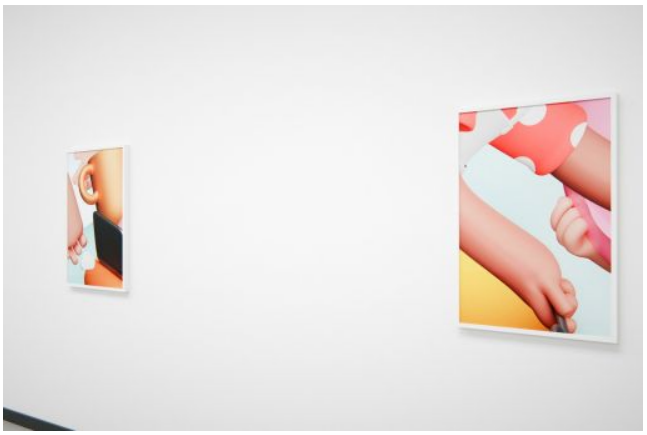
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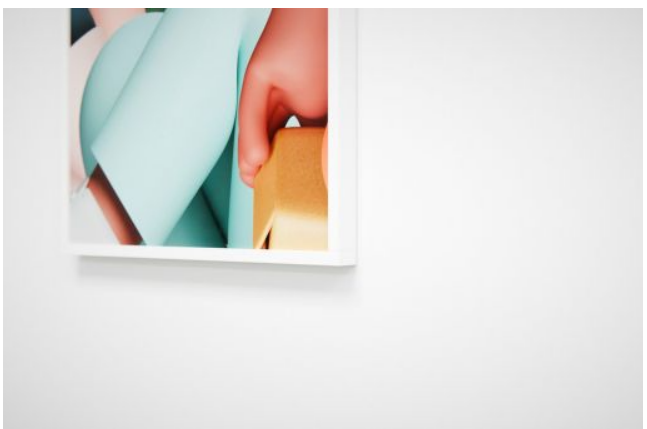
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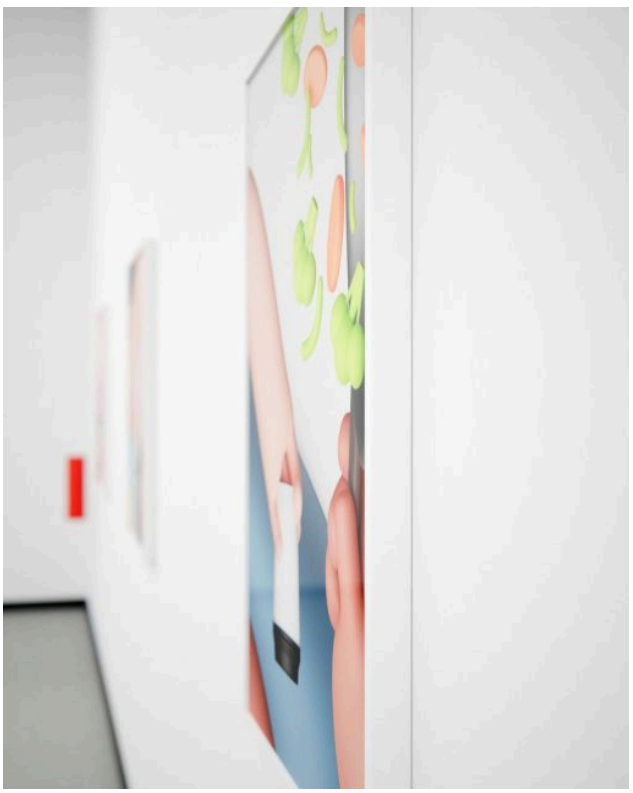
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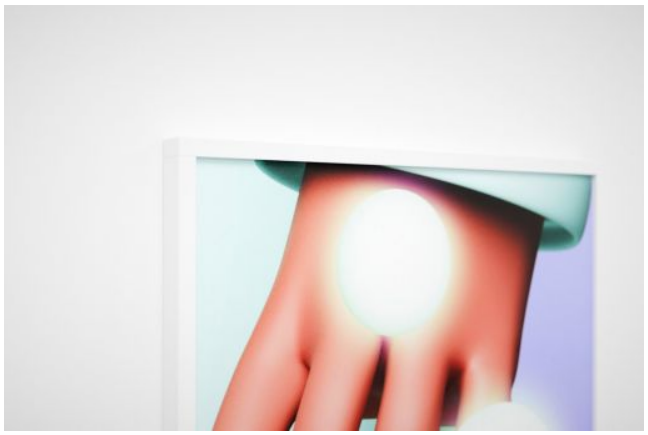
We Have Something to Tell You, 2022 – 2025



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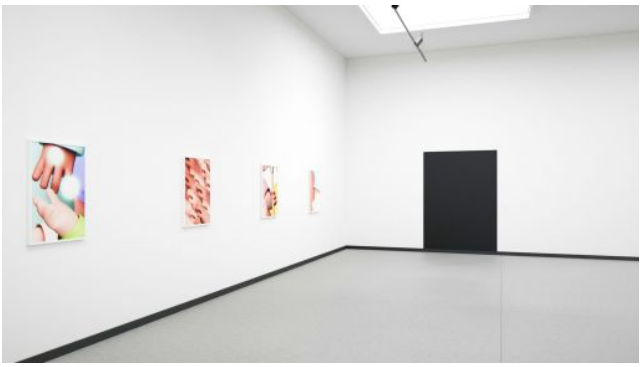
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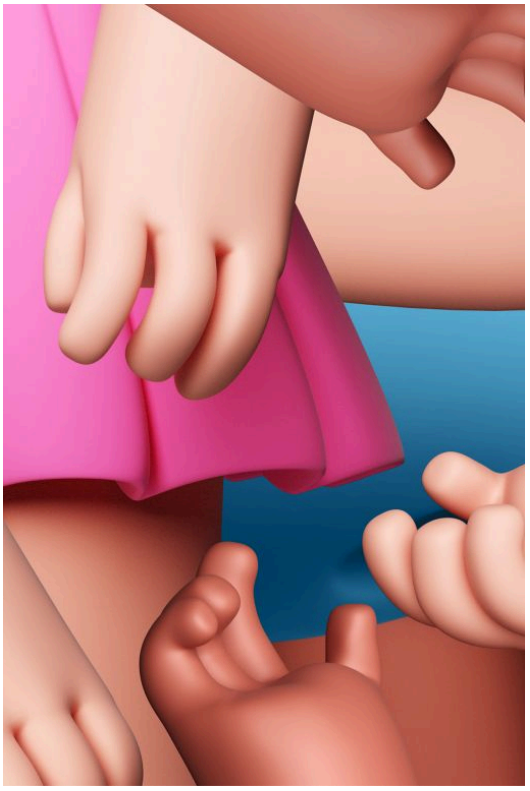
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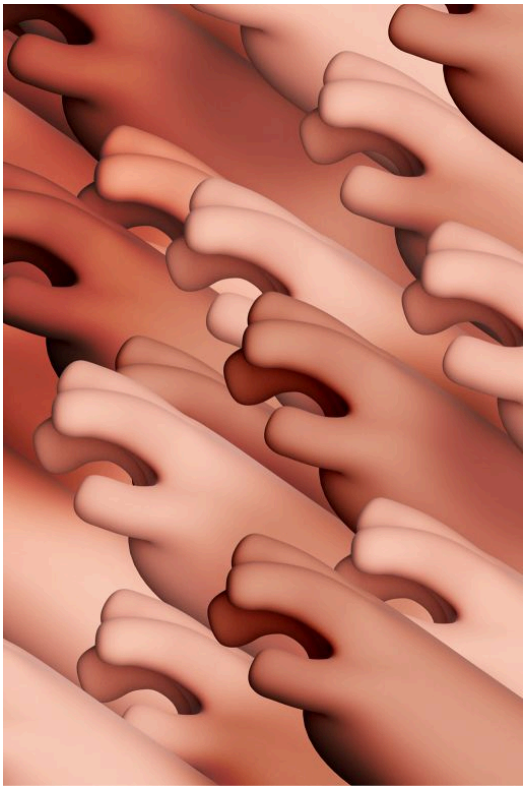
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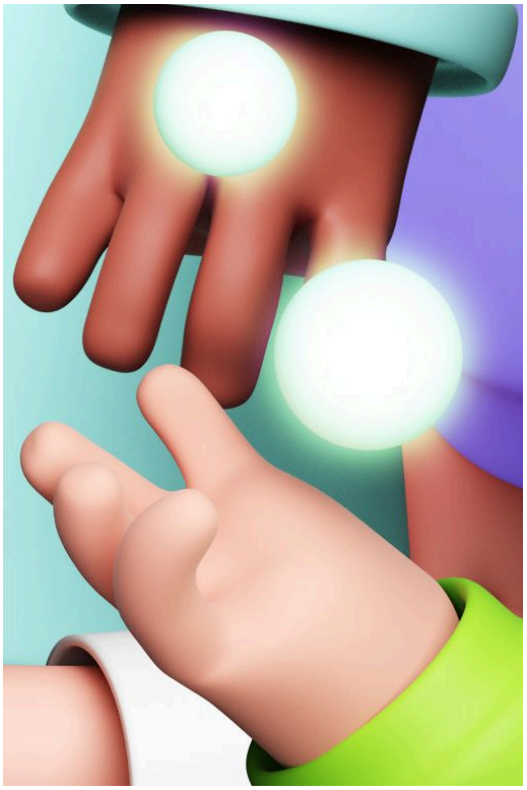
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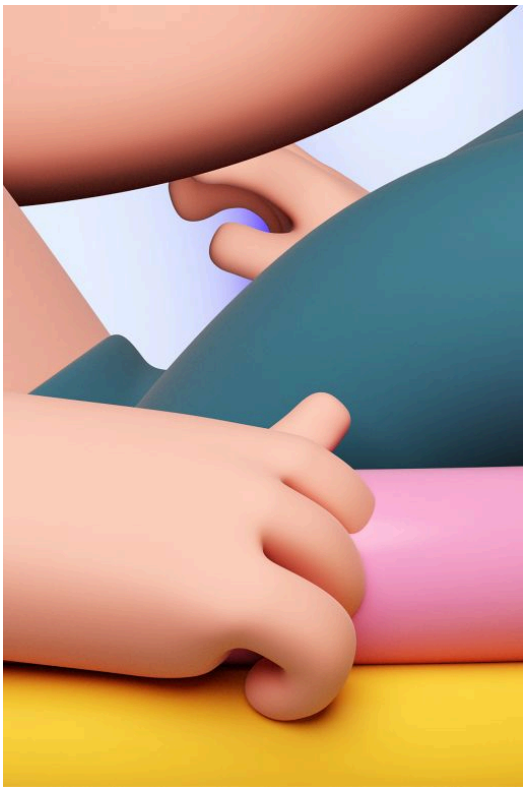
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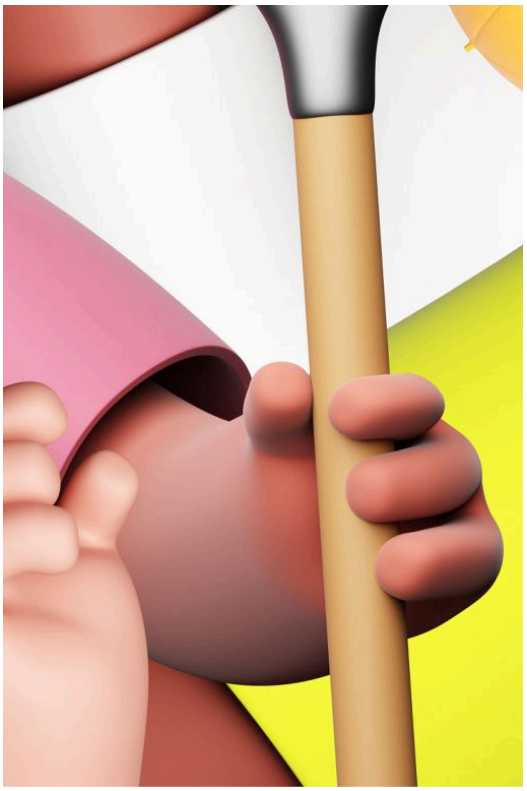
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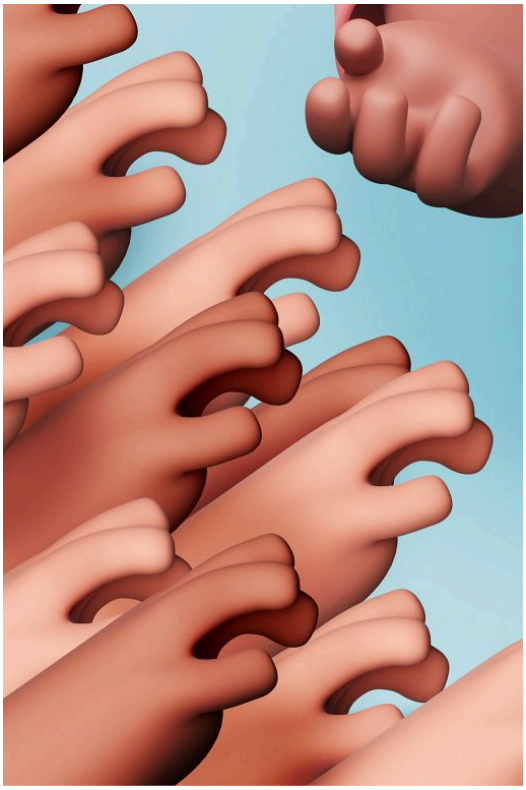
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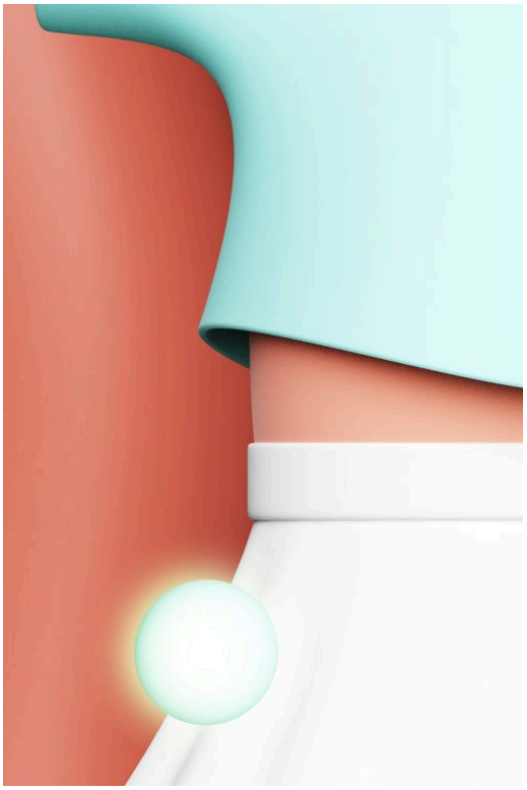
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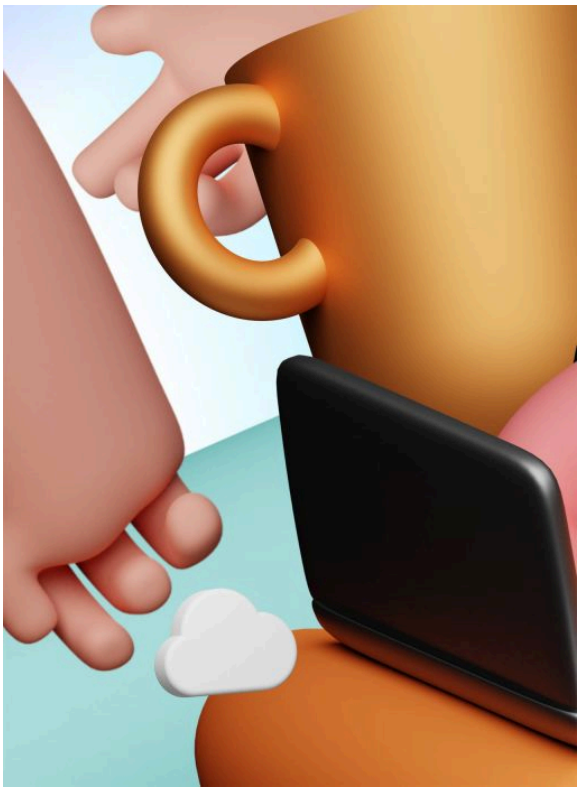
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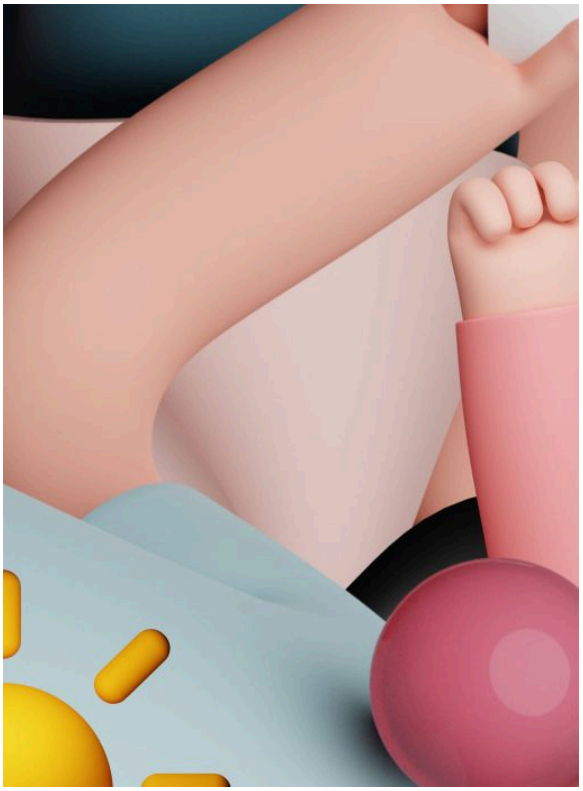
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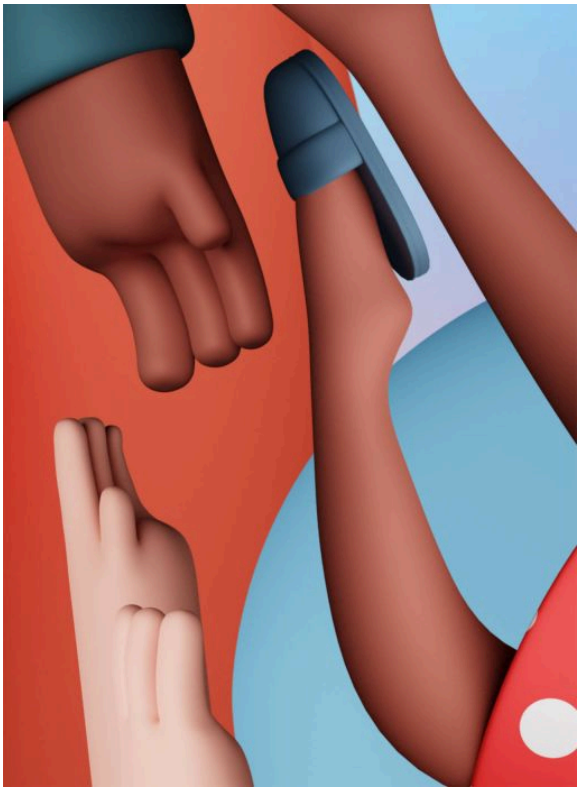
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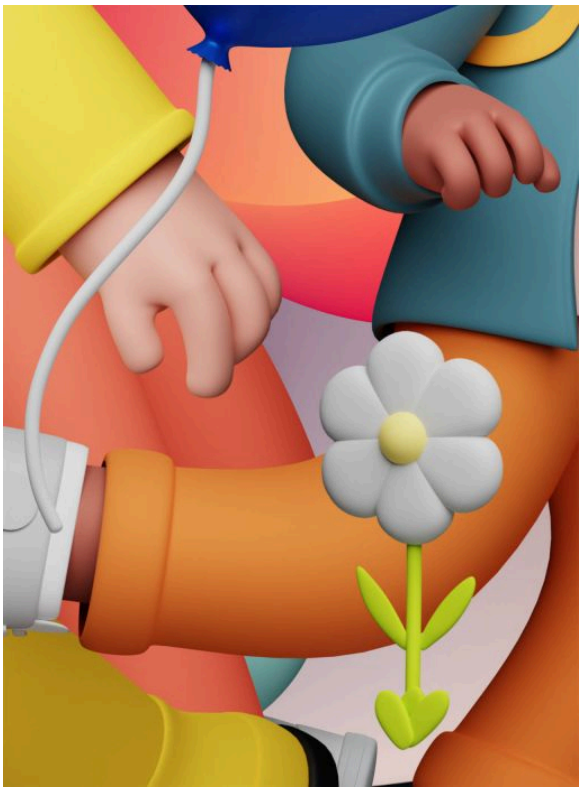
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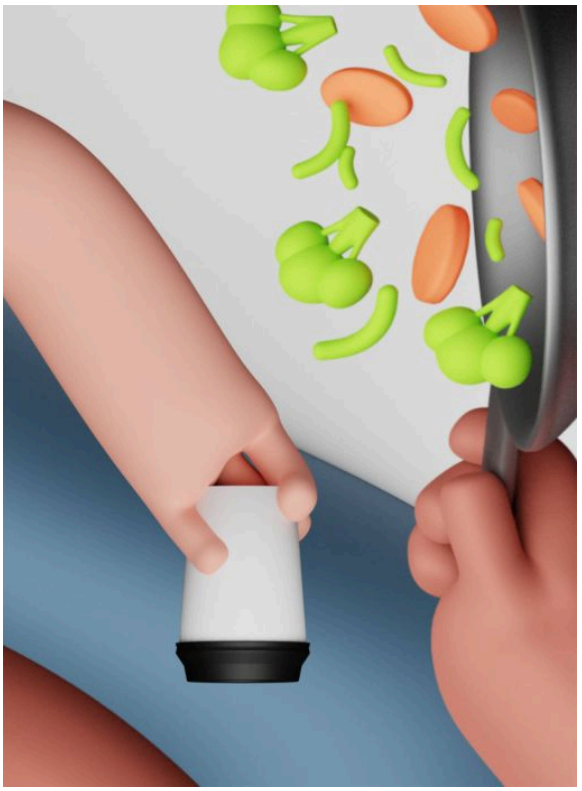
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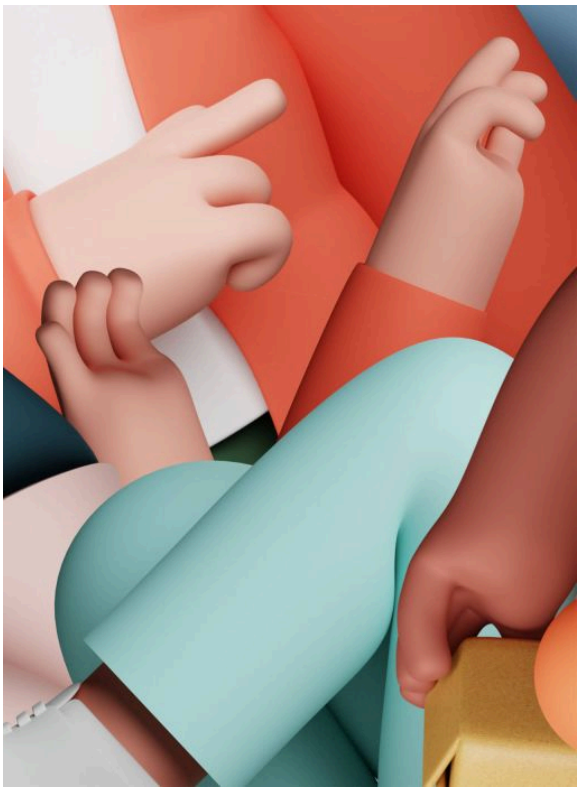
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You Never Know How the Past Will Turn Out

A video about gods, history, Wikipedia, and a stock global human experience

2019

A video about surface. Every image of god from the Wikipedia page for "God" are collected into an e-book in the center. The video presents conflicting exterior and interior frames, along with conflicting audio and a barrage of philosophical text and personal rumination. The videos taking up the background are the most popular free stock videos available on a royalty-free stock video website, acting as a sort-of shorthand catalog for humanity's current cultural moment. The texts at the top and bottom are two streams of consciousness, changing with each page turn.

Select frames are occasionally printed and exhibited.

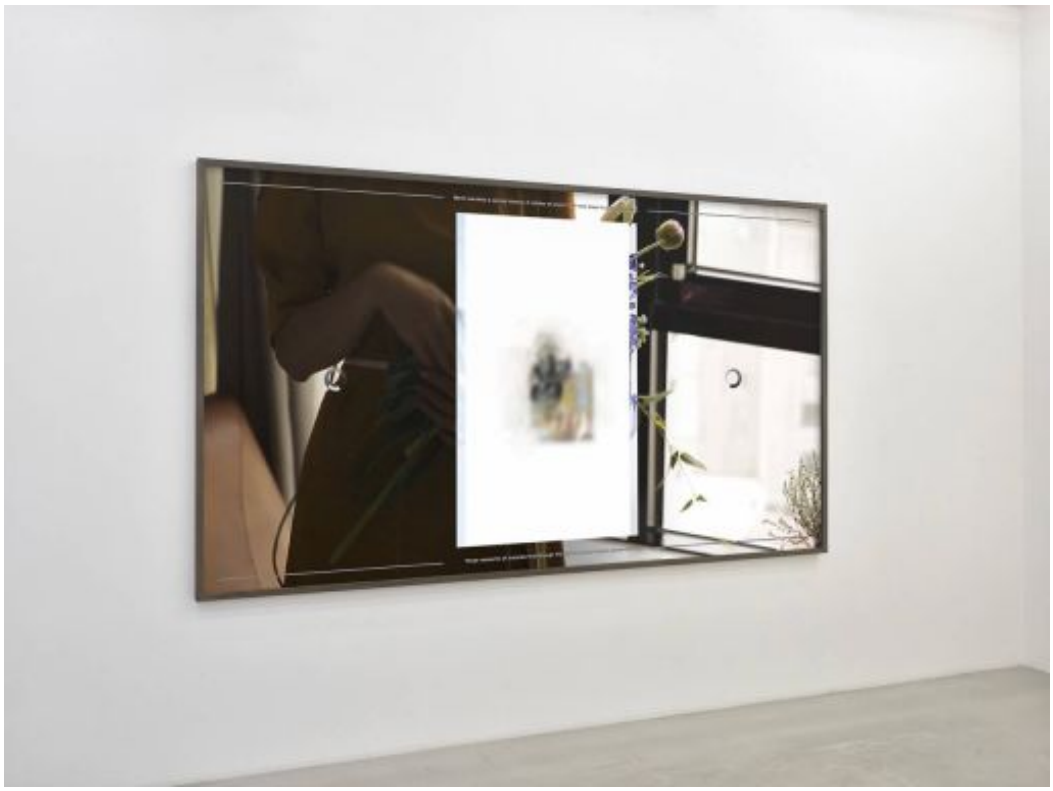
Video



You Never Know How the Past Will Turn Out, 2019



You Never Know How the Past Will Turn Out, 2019



You Never Know How the Past Will Turn Out, 2019

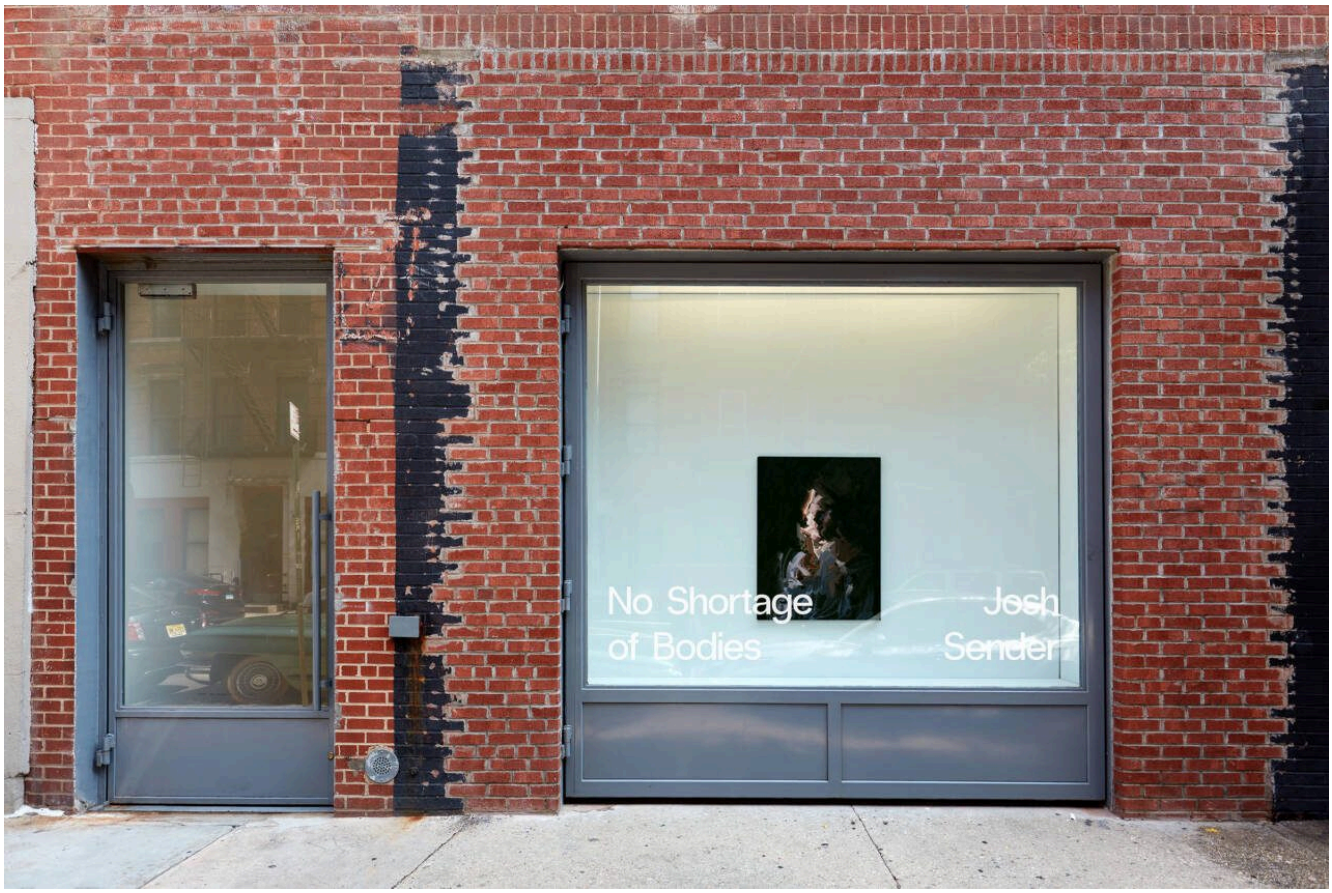
No Shortage of Bodies

A series of paintings, culture report and an exhibition of stock photography 2020 – 2021

No Shortage of Bodies is composed of a culture report and a series of photographs and paintings. The 2020 culture report makes predictions on how our collective relationship to images might change as we venture into a new decade. The photographs were sourced from one of the most popular stock photography websites (Getty) and the human figures from the photos were all digitally removed. The paintings reference the cropped figures and were completed while I commuted on the train for my own job in design/marketing.

"Each decade, we pore over data and signals from the world around us — strolling, scrolling, being scrolled past, there are so many insights to glean from our simple strolls — where we can see the next decade ahead unfolding. This decade, we're going further."

View PDF



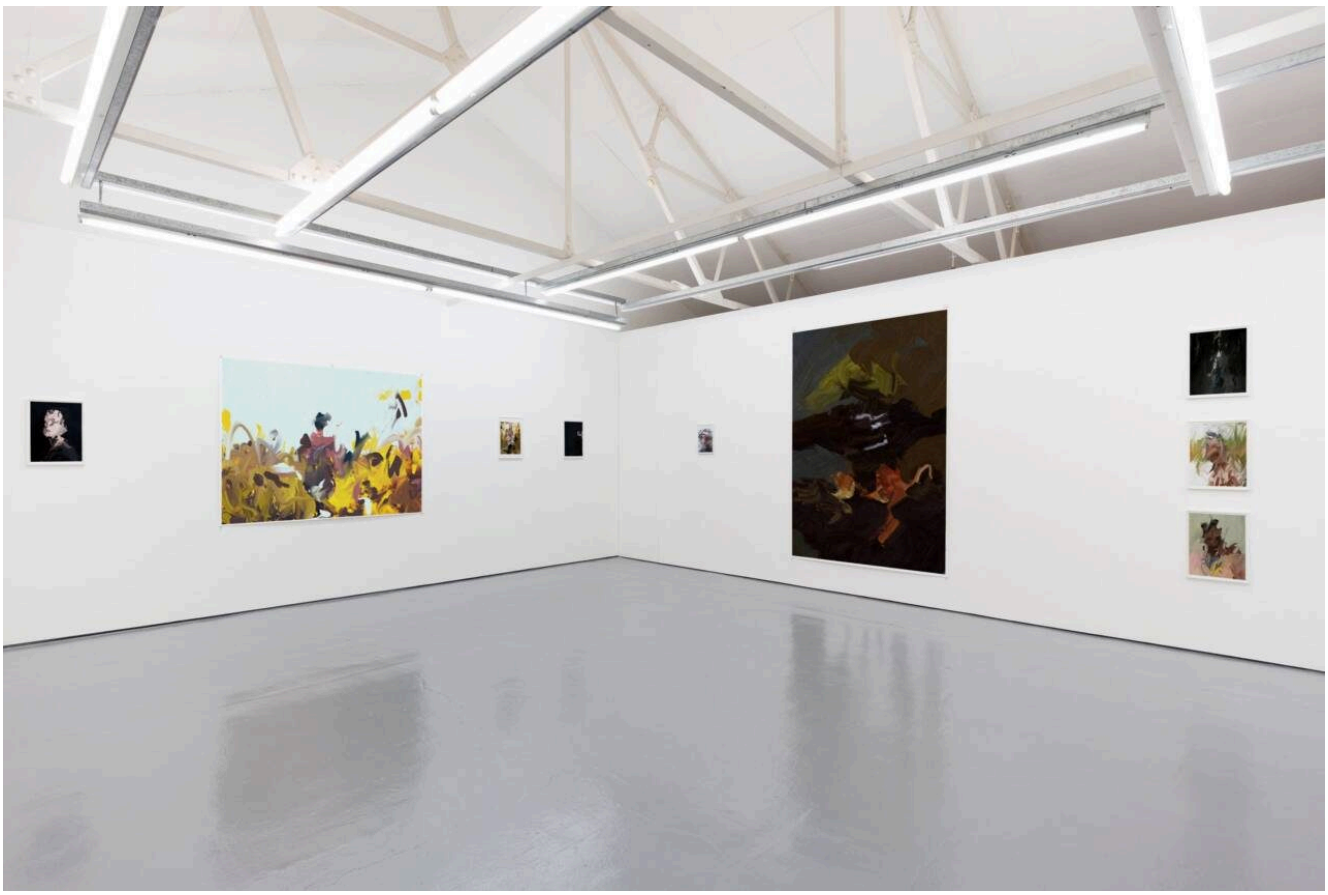
No Shortage of Bodies, 2020 – 2021



No Shortage of Bodies, 2020 – 2021



No Shortage of Bodies, 2020 – 2021



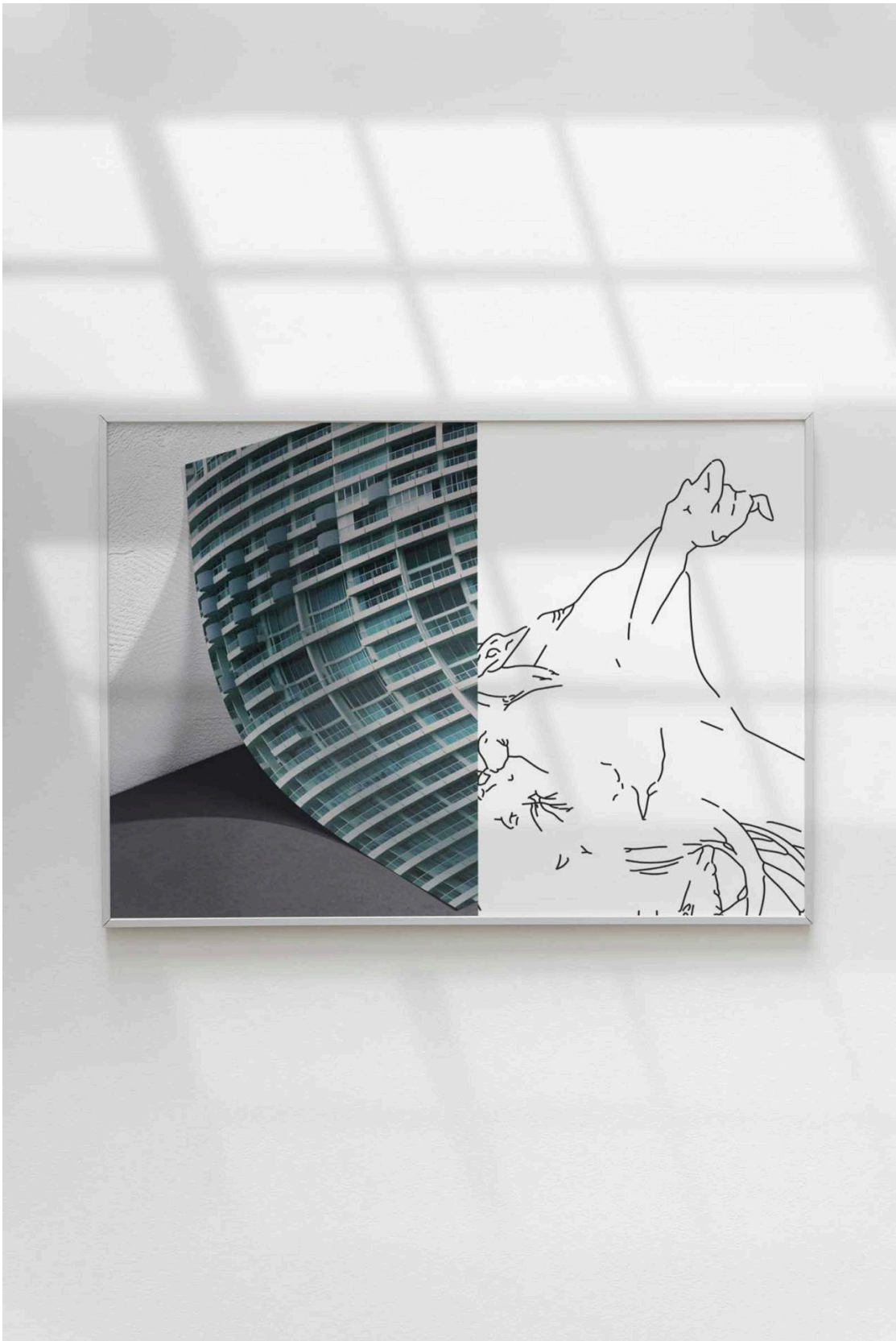
No Shortage of Bodies, 2020 – 2021

Desktops/Tombs

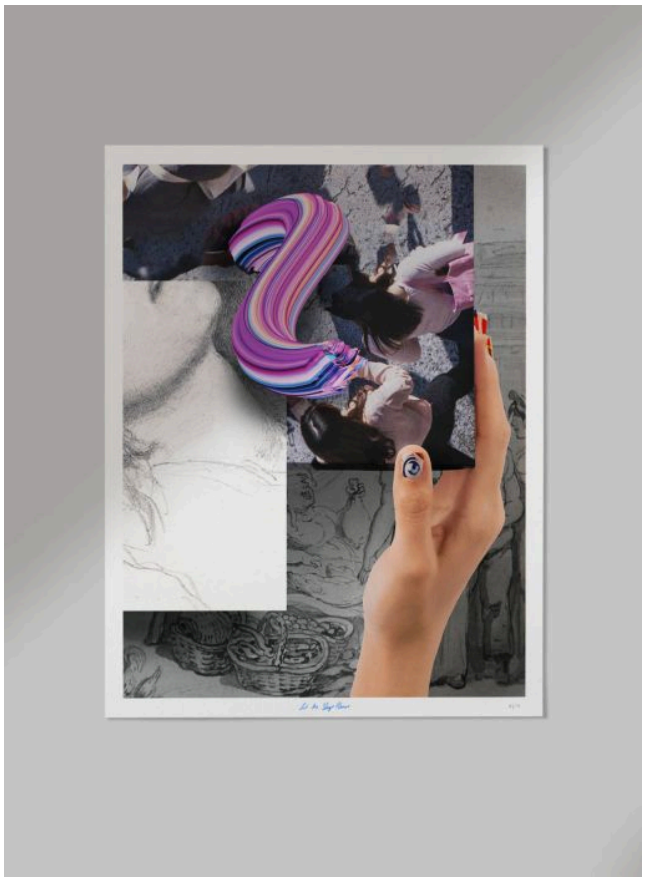
Screenshots, pieces of a digital proposal, blending textures and places

2019 –

Part of an ongoing series of artworks made as pieces of a proposal for a solo show I wanted to have, but never did. The show is about time, Judaism, corporate aesthetics, art history, and the limits of production.



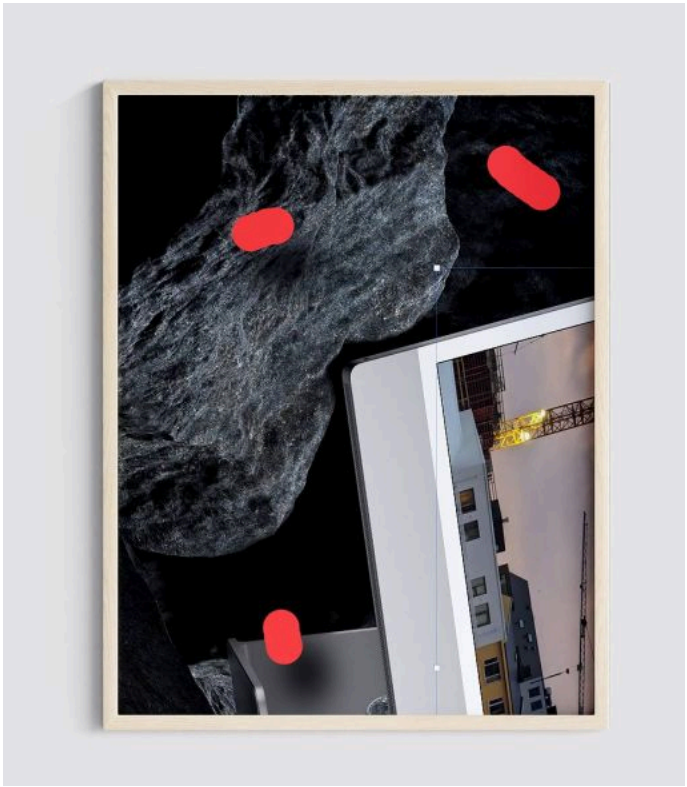
Desktops/Tombs, 2019 –



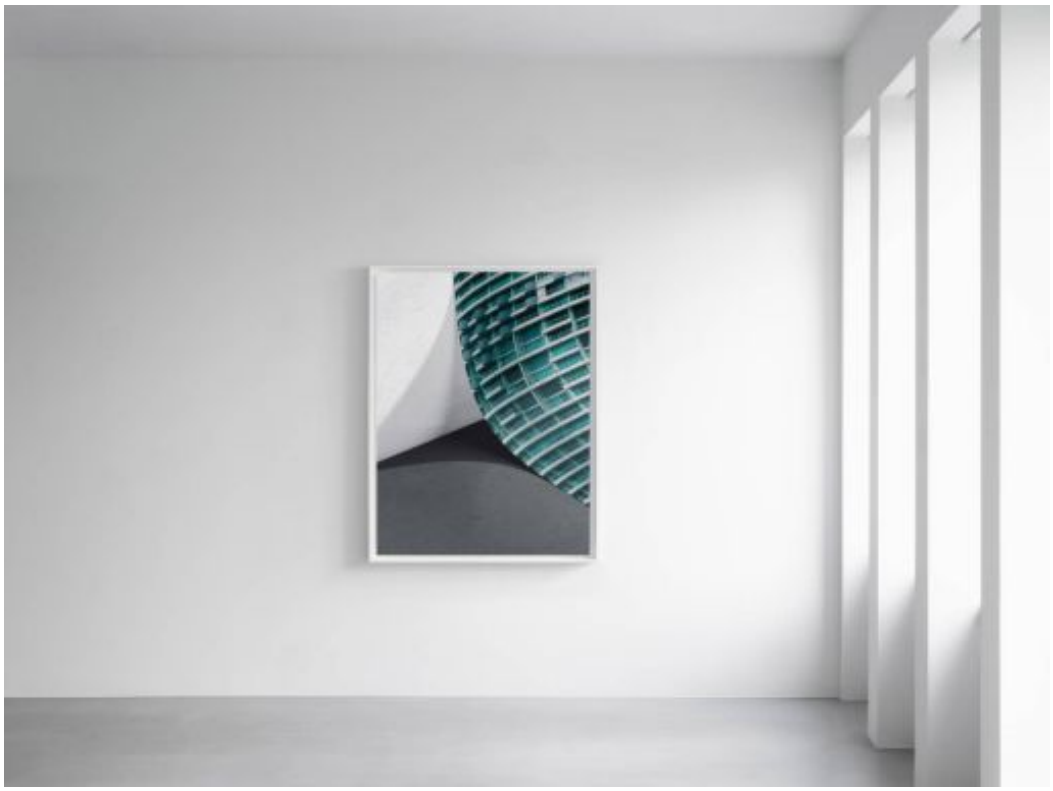
Desktops/Tombs, 2019 –



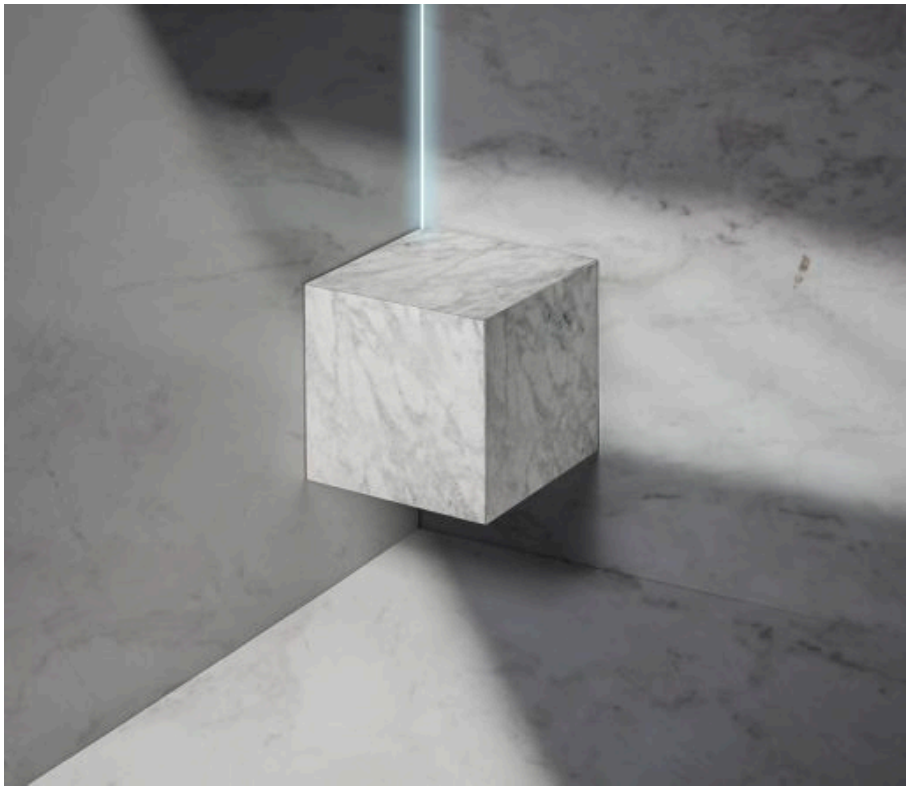
Desktops/Tombs, 2019 –



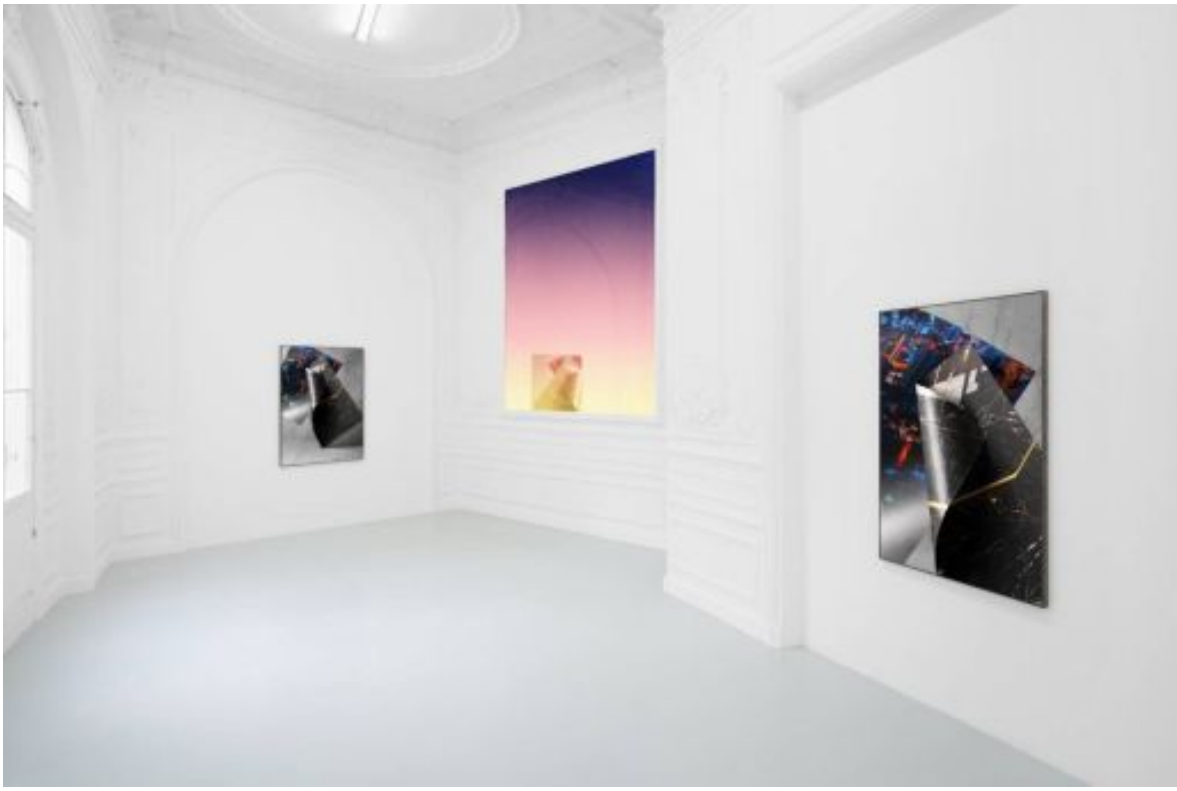
Desktops/Tombs, 2019 –



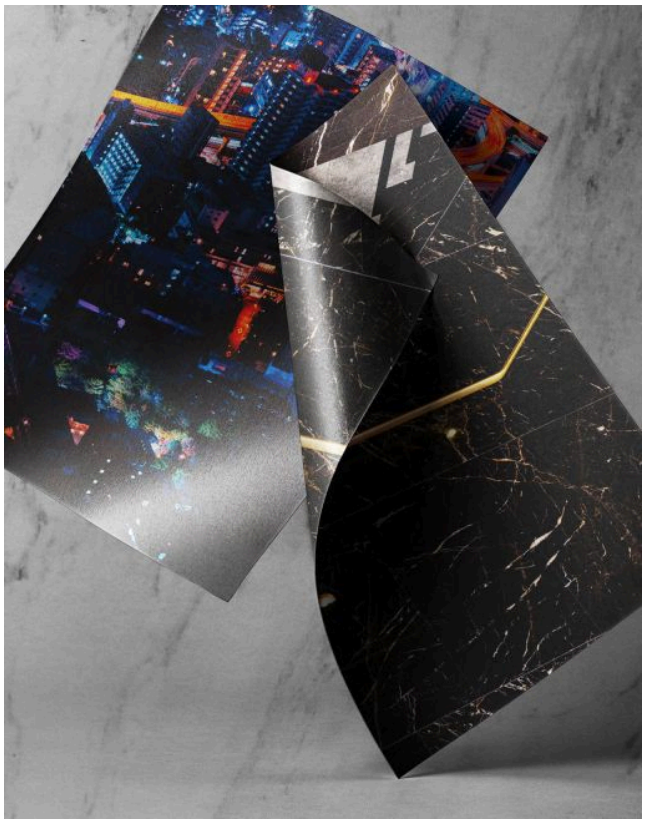
Desktops/Tombs, 2019 –



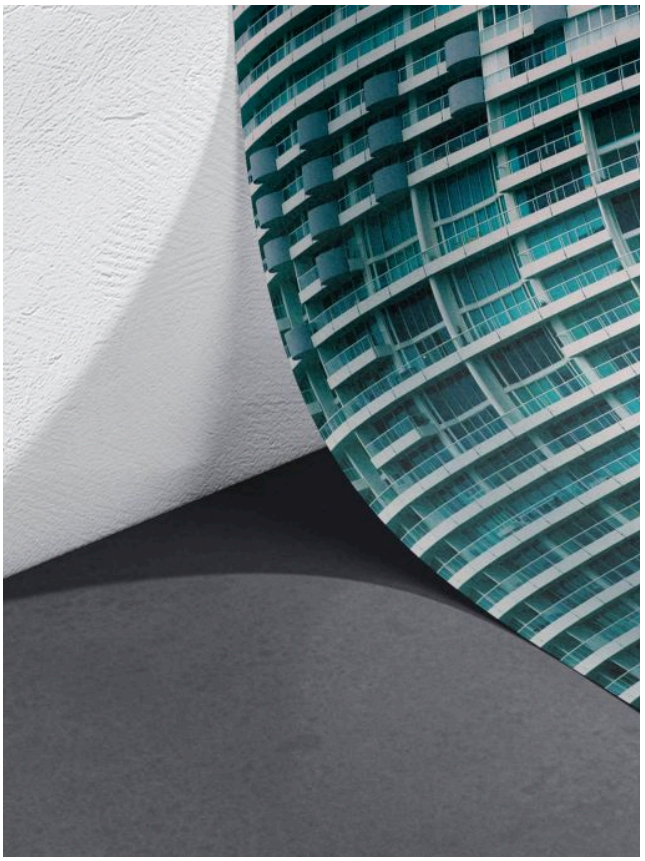
Desktops/Tombs, 2019 –



Desktops/Tombs, 2019 –



Desktops/Tombs, 2019 –



Desktops/Tombs, 2019 –

I Have Something to Tell You

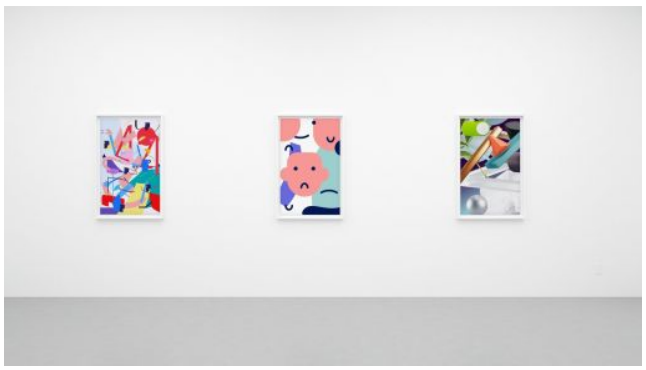
Drawings about trust, corporate aesthetics, and bodies

2021

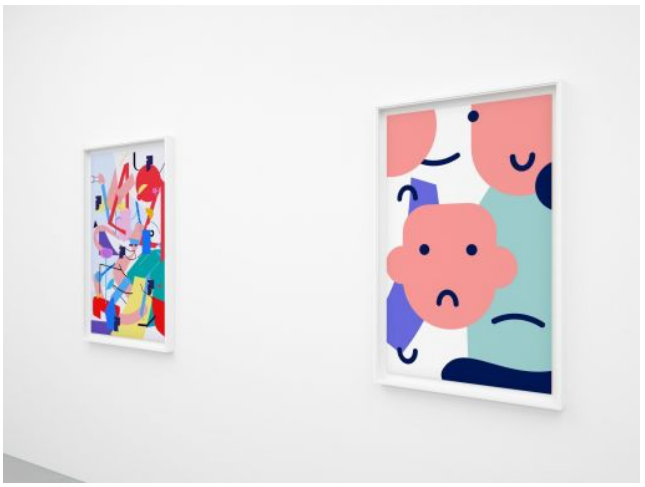
A series of drawings using visual language from corporate, graphic-design blobby illustrations. Drawings about trust, corporate aesthetics, bodies, and identity.



I Have Something to Tell You, 2021



I Have Something to Tell You, 2021



I Have Something to Tell You, 2021



I Have Something to Tell You, 2021



I Have Something to Tell You, 2021



I Have Something to Tell You, 2021



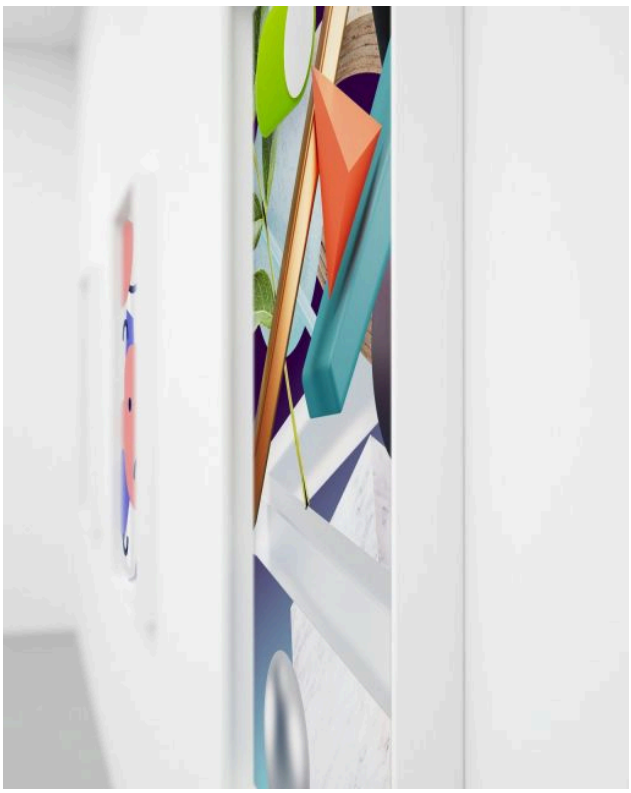
I Have Something to Tell You, 2021



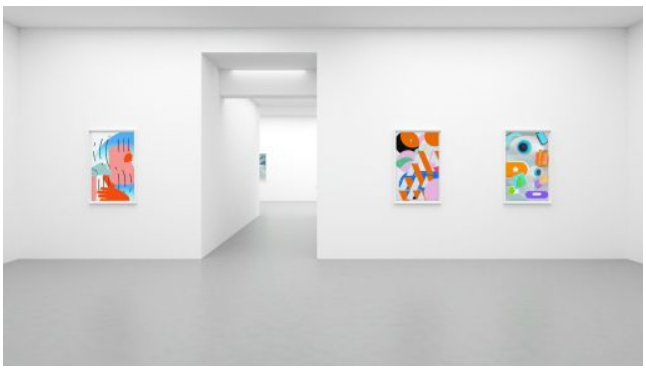
I Have Something to Tell You, 2021



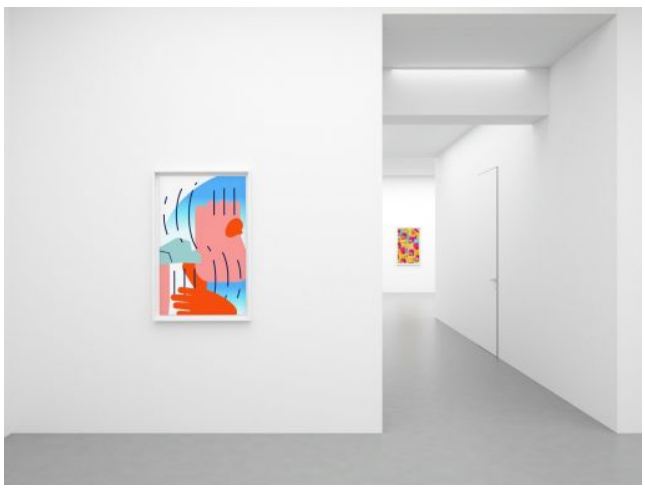
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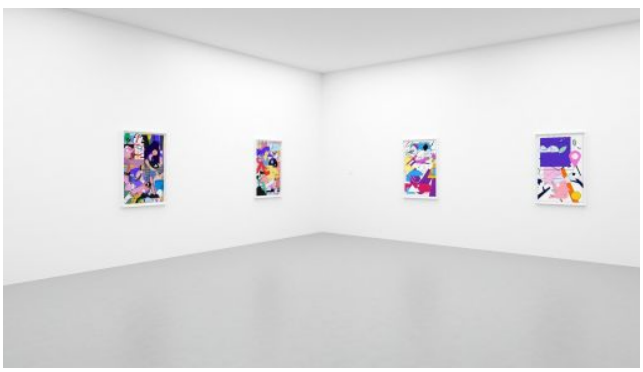
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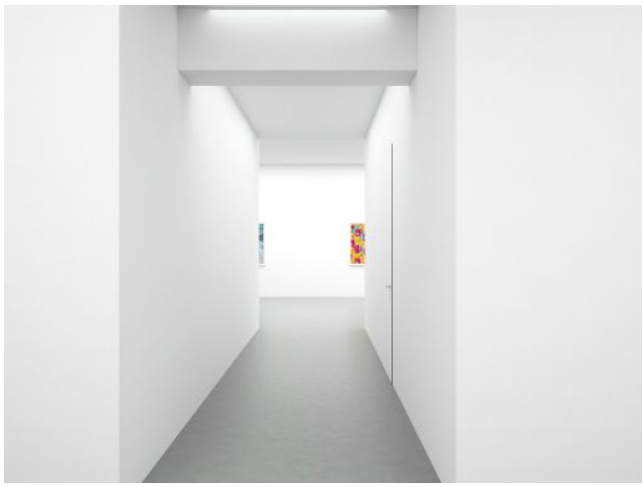
I Have Something to Tell You, 2021



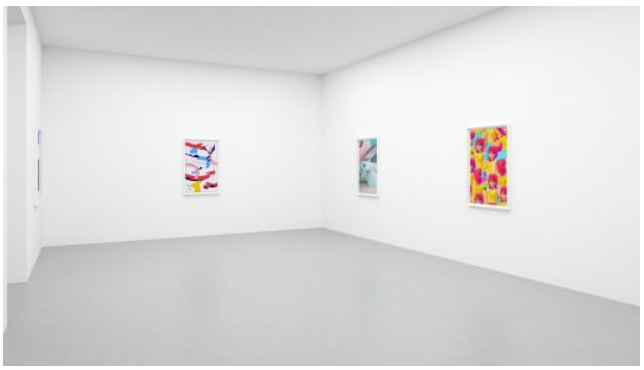
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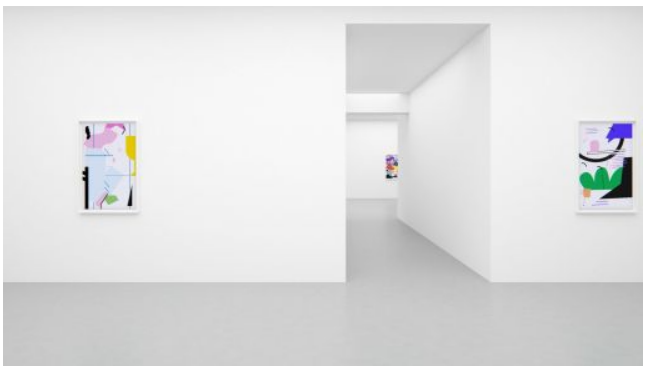
I Have Something to Tell You, 2021



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I Have Something to Tell You, 2021



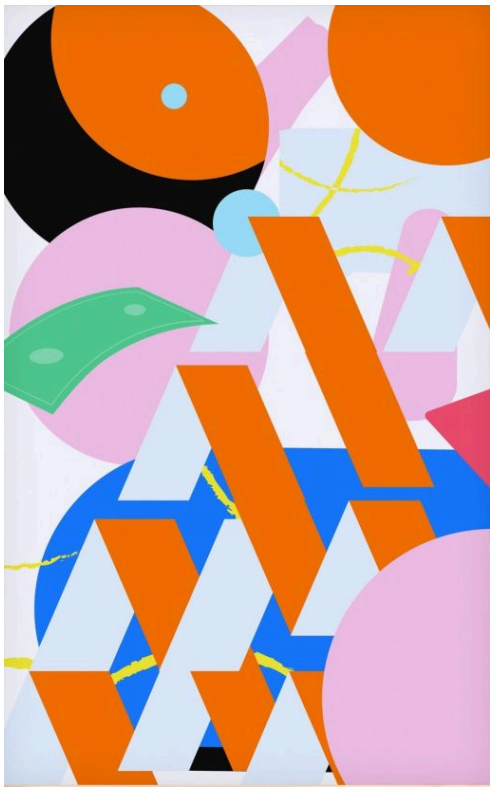
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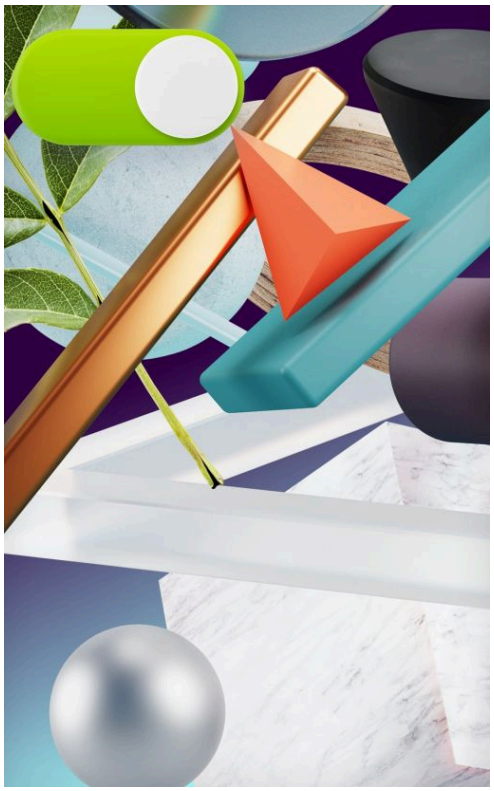
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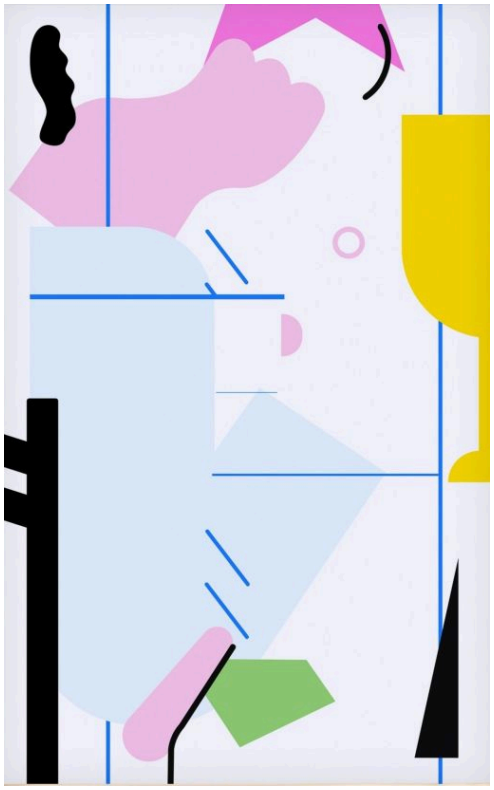
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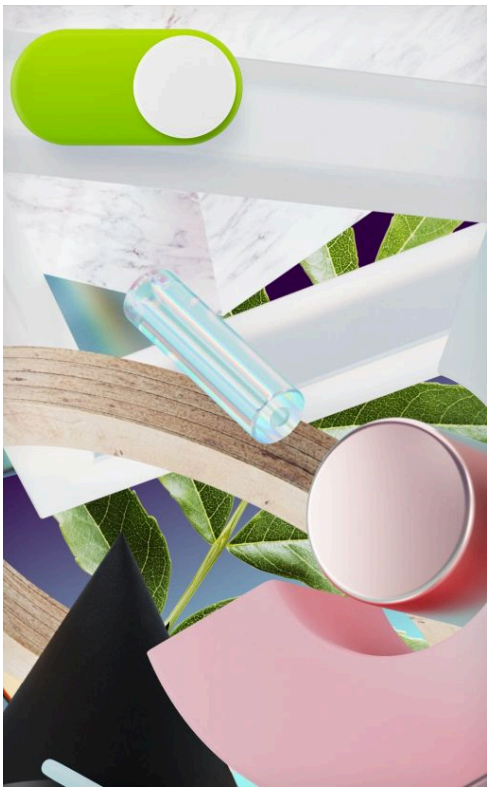
I Have Something to Tell You, 2021



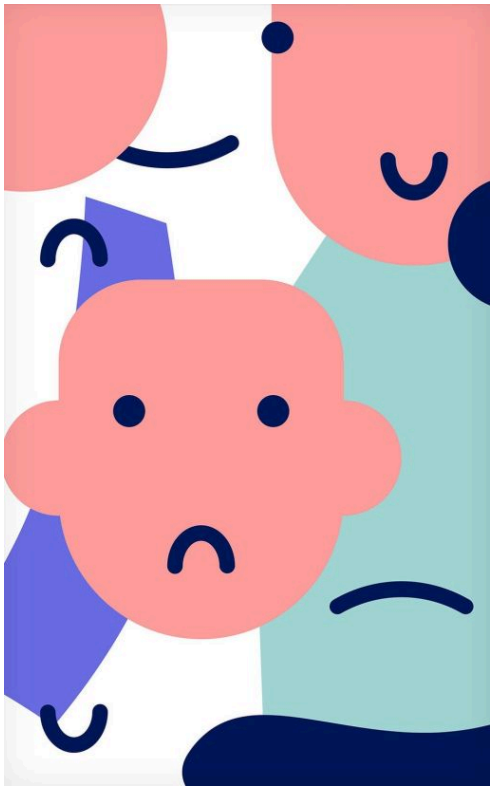
I Have Something to Tell You, 2021



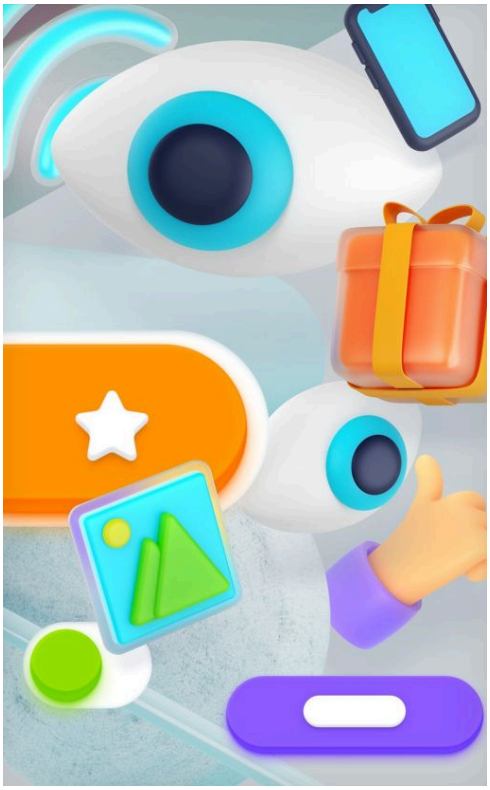
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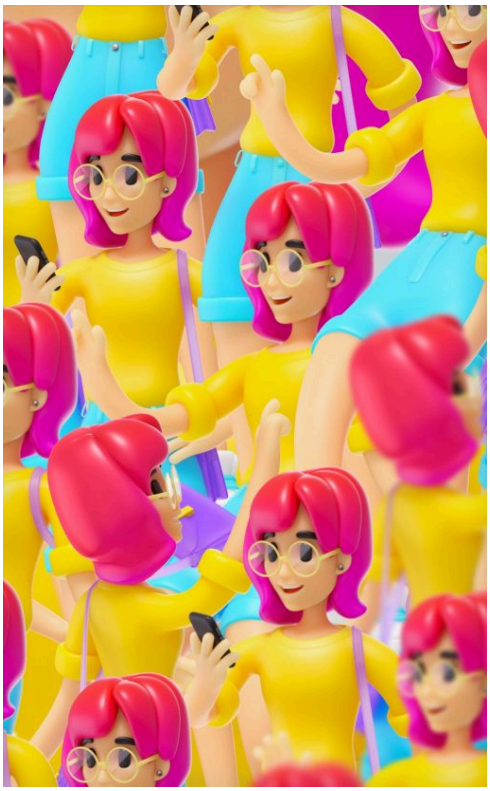
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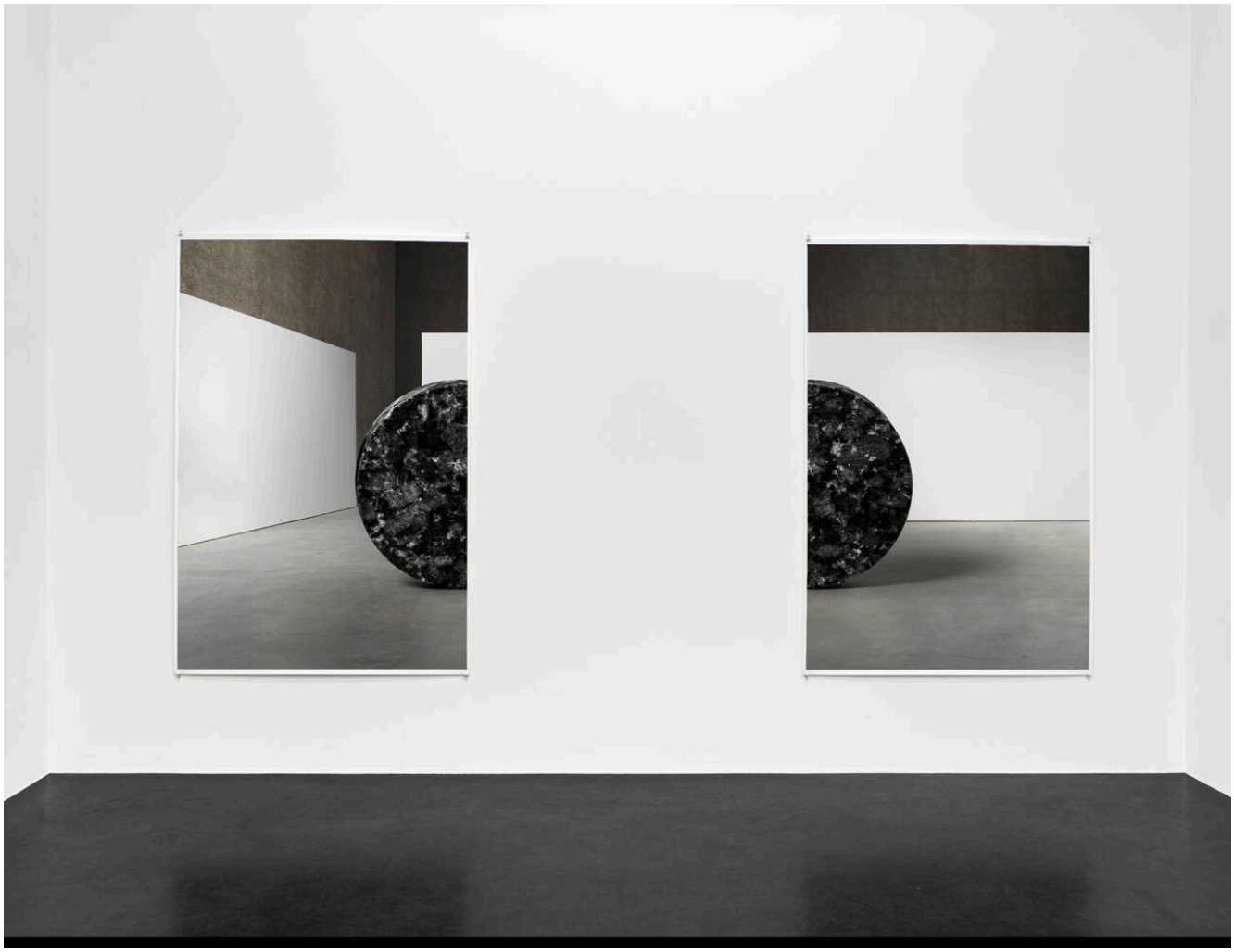
I Have Something to Tell You, 2021

Excuse Me, I Have Work to Do

Lyrical digital vignettes of fictional objects

2018 – Present

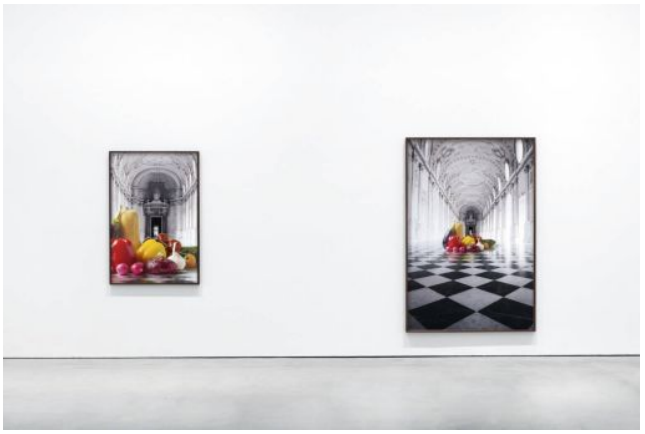
Part of a series of lyrical digital vignettes of fictional objects. A work about ornaments and decoration, pulling from corporate stock objects used in an advertising day-job. The objects made for 'Excuse Me, I Have Work to Do' are investigations into what-ifs.A show I want to make, but can't, and would never. A stone made of molded coal, burned from... A bouquet from.... eh..... nevermind...



Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



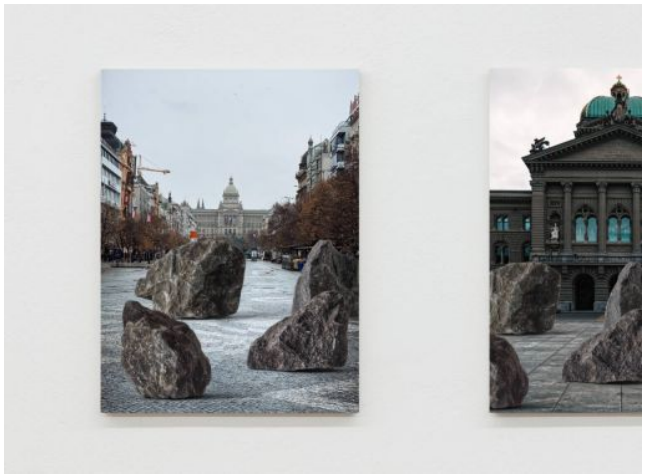
Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



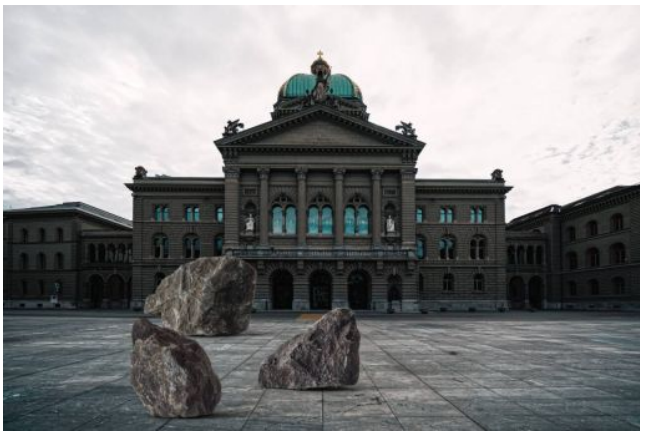
Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



Excuse Me, I Have Work to Do, 2018 – Present



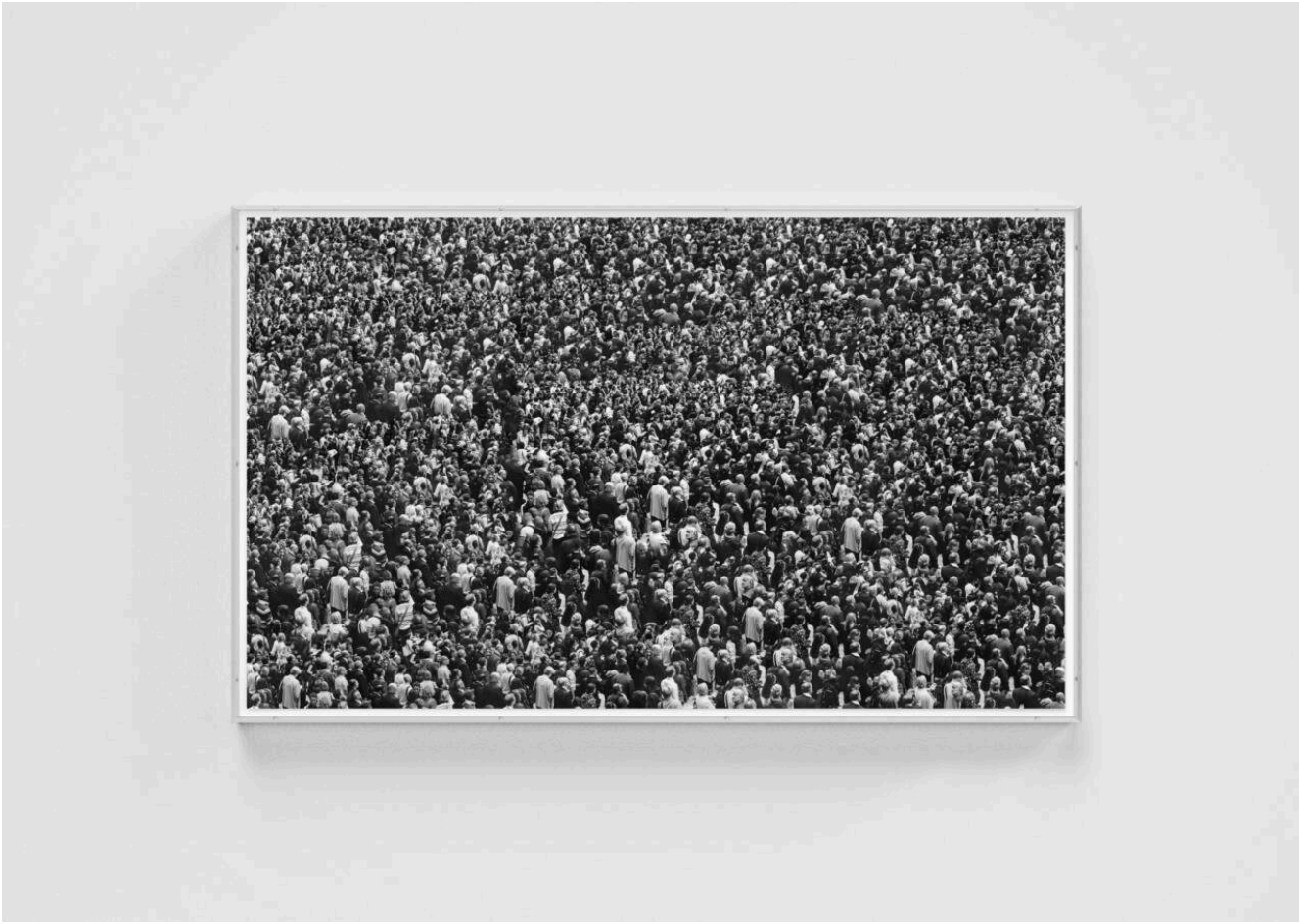
Excuse Me, I Have Work to Do, 2018 – Present

Dear Friend, I Began, Did You Ever Think You Would Be So Old?

Crowds and figures repeated into full fields

2020 – Present

It's so crowded, so stuffy in here. Stock photos of crowds digitally manipulated ad infinitum.



Dear Friend, I Began, Did You Ever Think You Would Be So Old?, 2020 – Present



Dear Friend, I Began, Did You Ever Think You Would Be So Old?, 2020 – Present



Dear Friend, I Began, Did You Ever Think You Would Be So Old?, 2020 – Present



Dear Friend, I Began, Did You Ever Think You Would Be So Old?, 2020 – Present

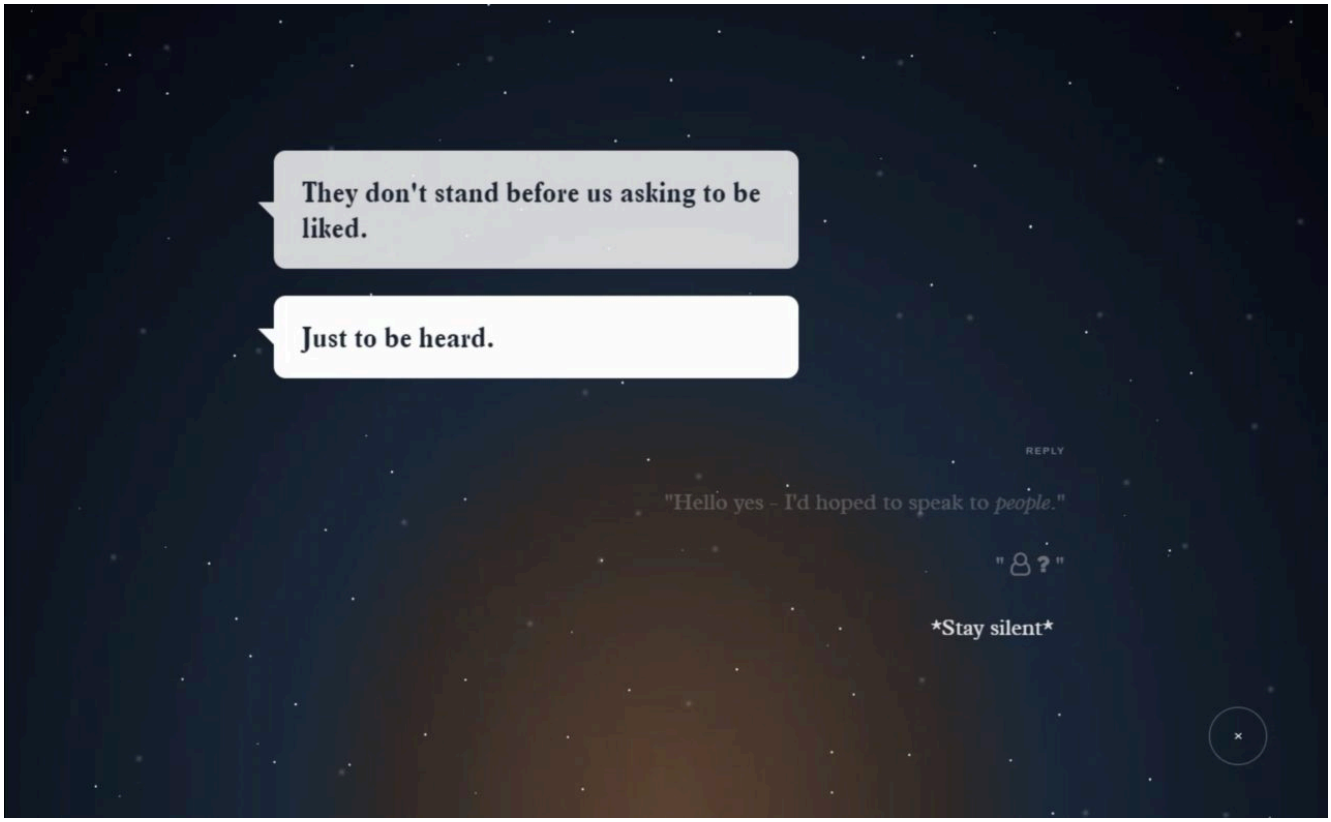
Scratched Below a Statue

Tiny interactive chat

2017

A website featuring a short interactive chatbot. Intended to be the type of website you might stumble upon, engage with briefly on your private computer, lightly contemplative and private, maybe a little strange, and you might wonder "was that art?" Your choices in the conversation with the chatbot don't have any effect.

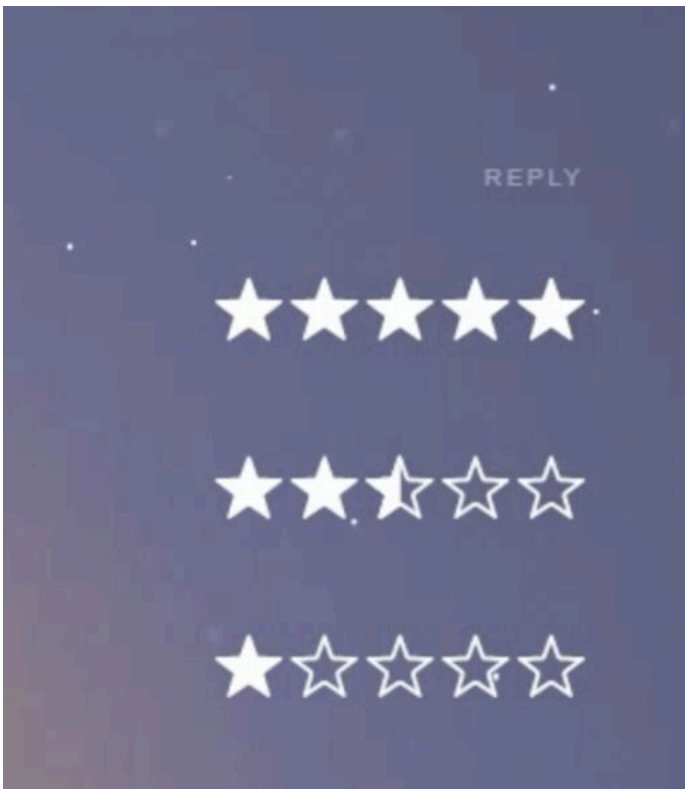
View Archived Project



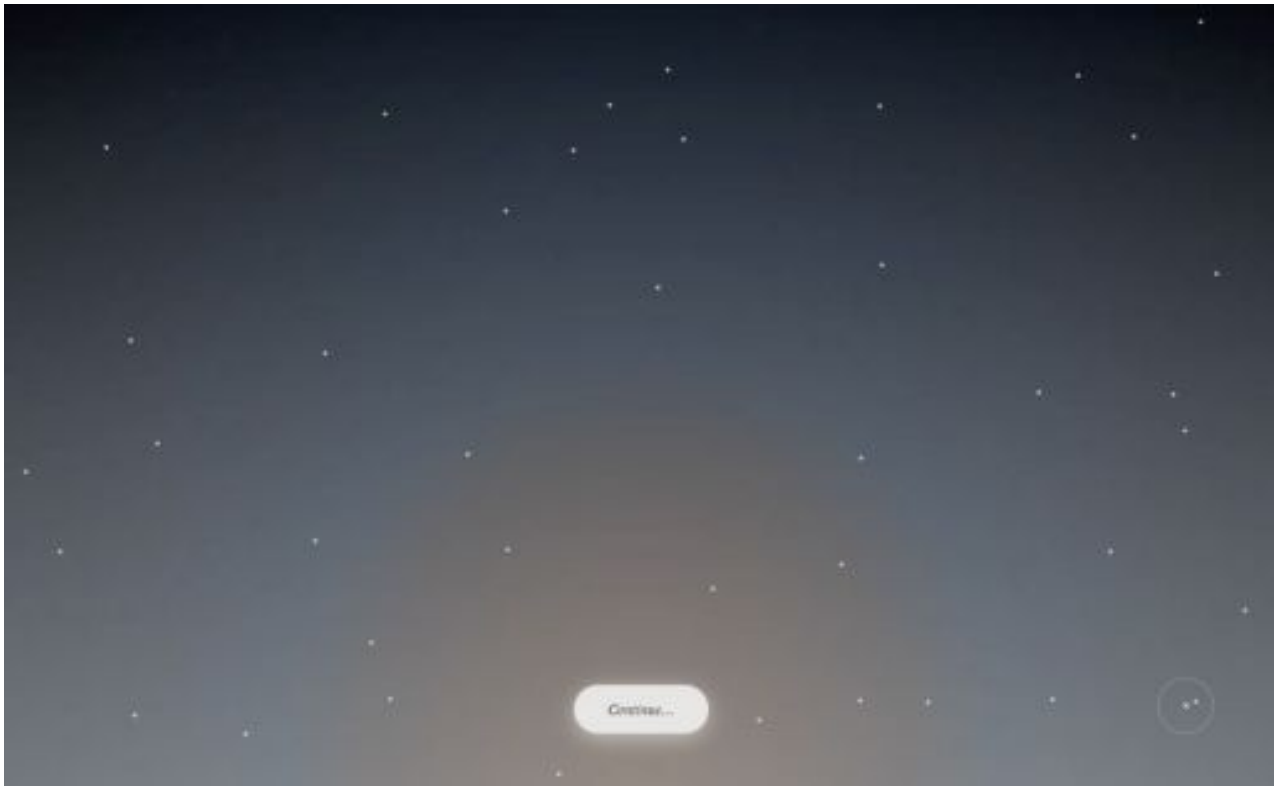
Scratched Below a Statue, 2017



Scratched Below a Statue, 2017



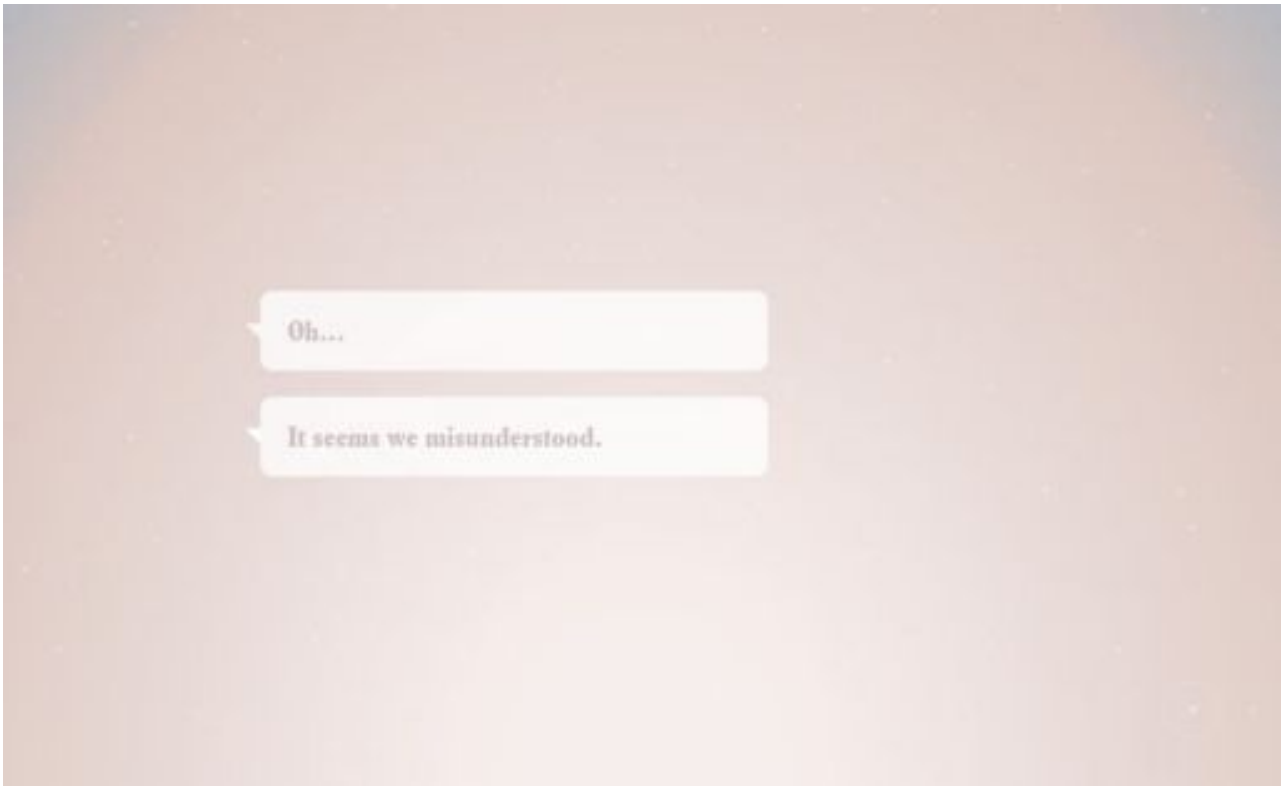
Scratched Below a Statue, 2017



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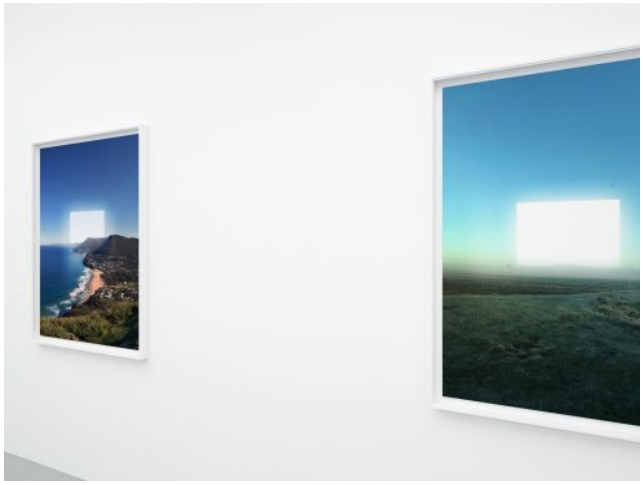
Nothing but Hats and Bags
Squares on horizons
2020

Simple meditations. Drawings made the week following my Grandmother's death. Stock photos of horizons with added glowing squares.

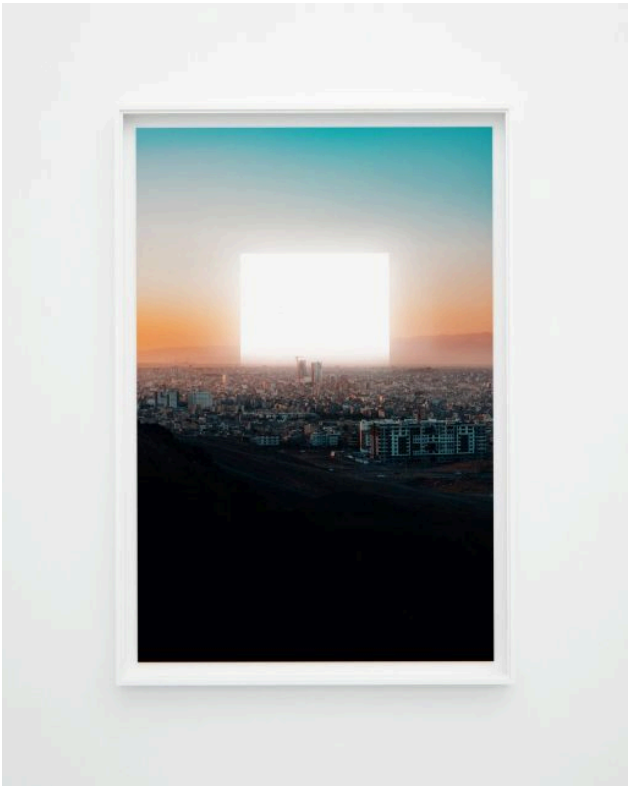
*Title from Emmy the Great - Easter Parade



Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020



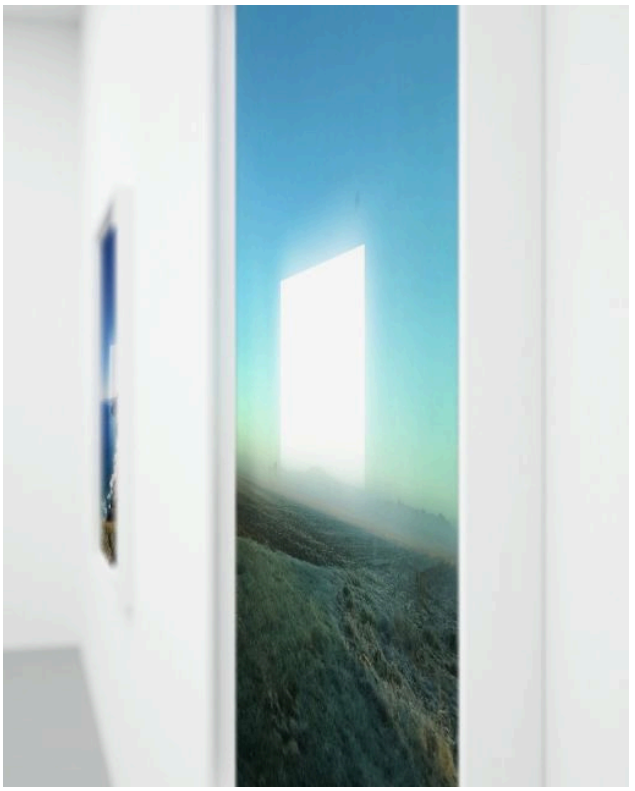
Nothing but Hats and Bags, 2020



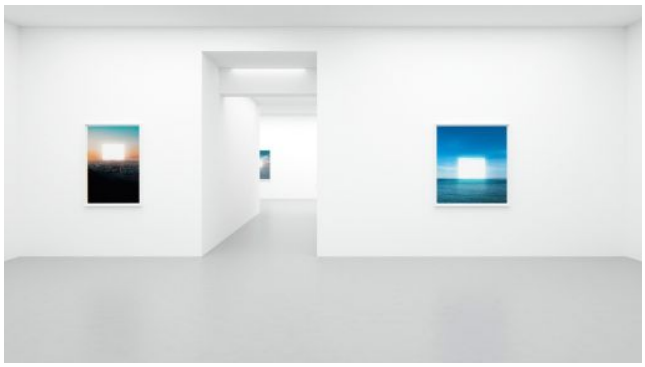
Nothing but Hats and Bags, 2020



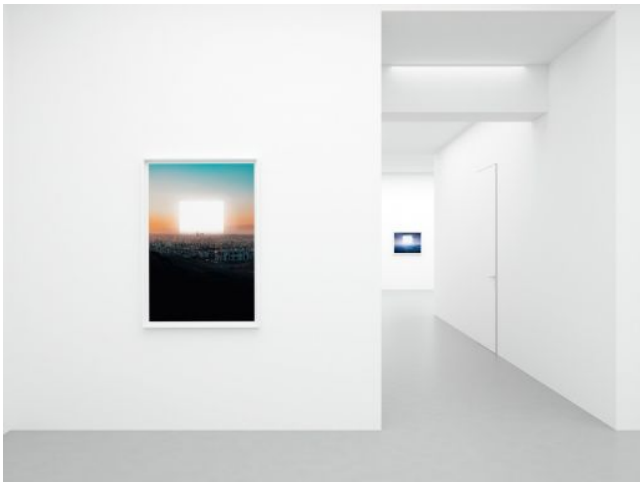
Nothing but Hats and Bags, 2020



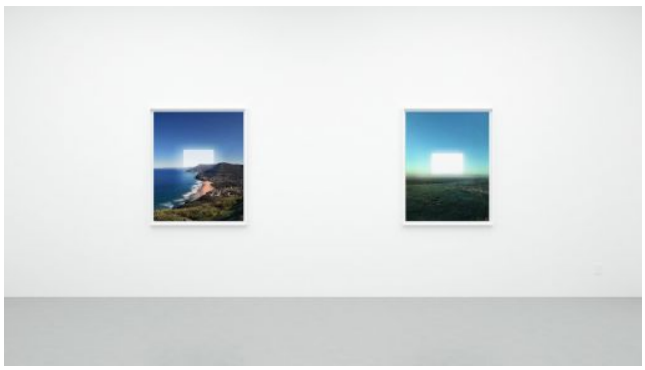
Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020



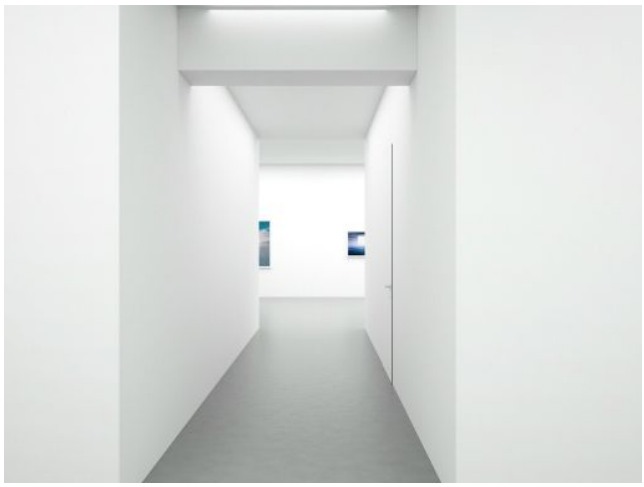
Nothing but Hats and Bags, 2020



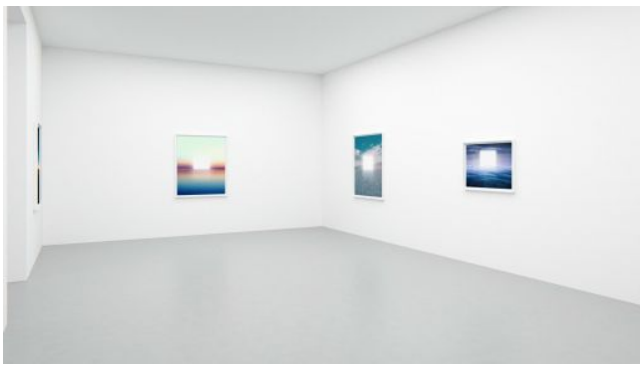
Nothing but Hats and Bags, 2020



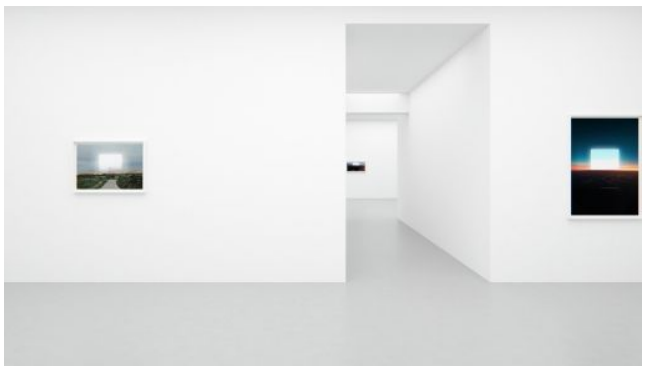
Nothing but Hats and Bags, 2020



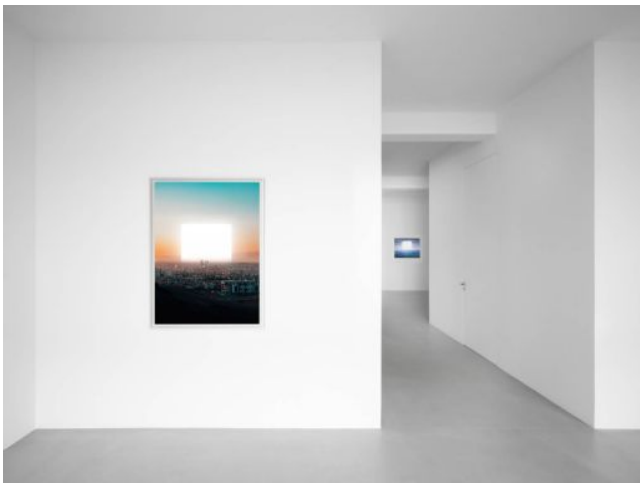
Nothing but Hats and Bags, 2020



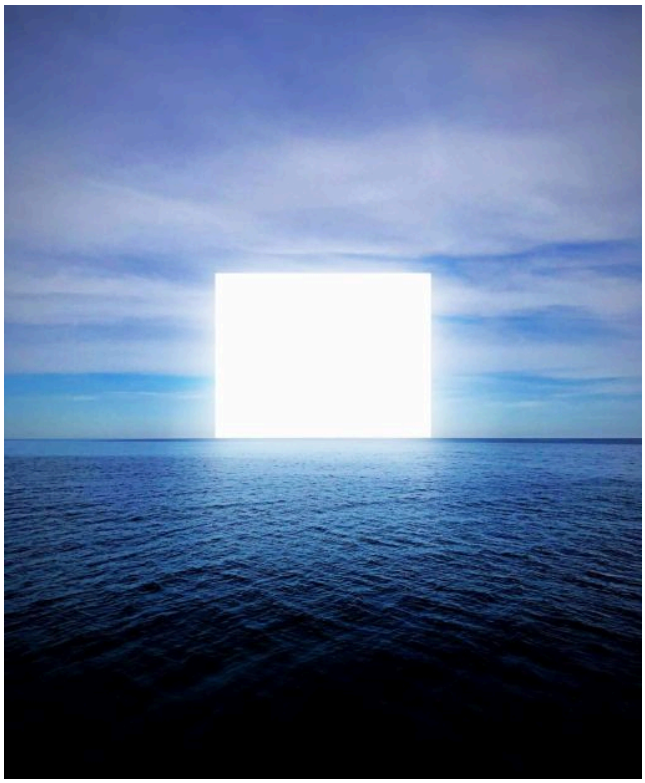
Nothing but Hats and Bags, 2020



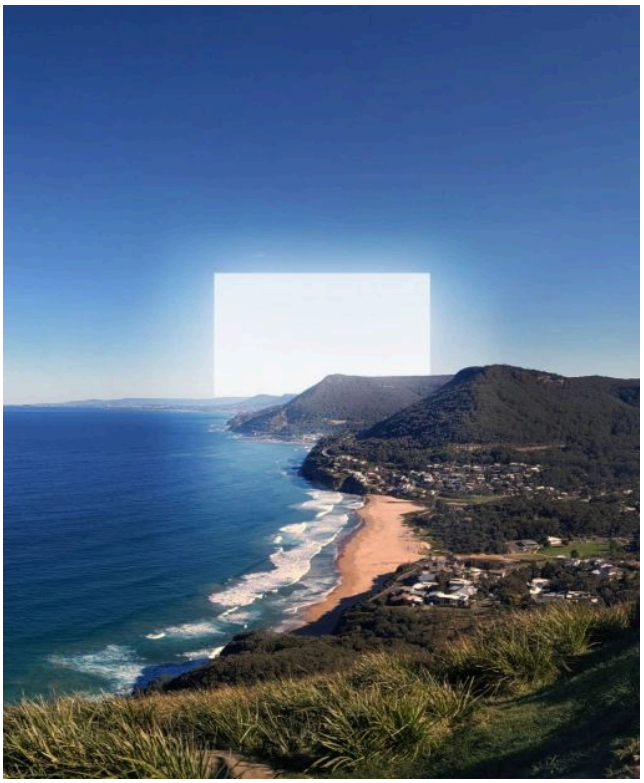
Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020



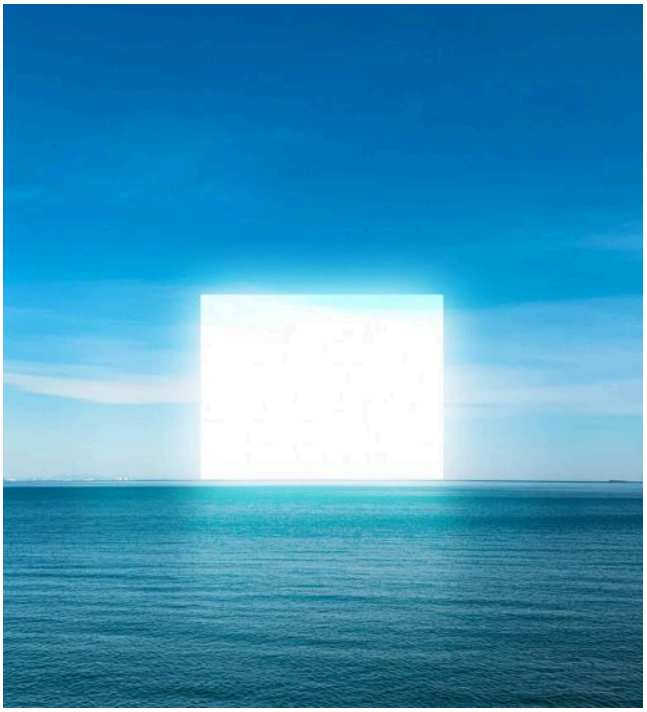
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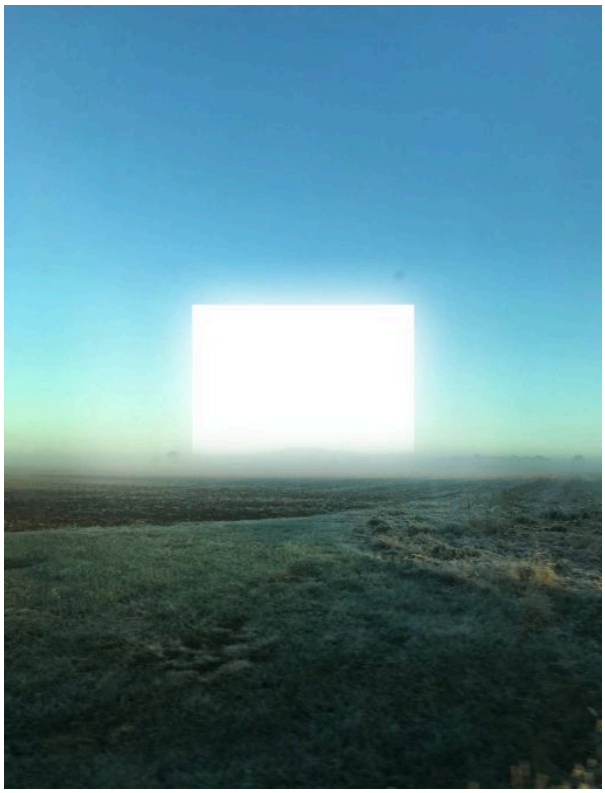
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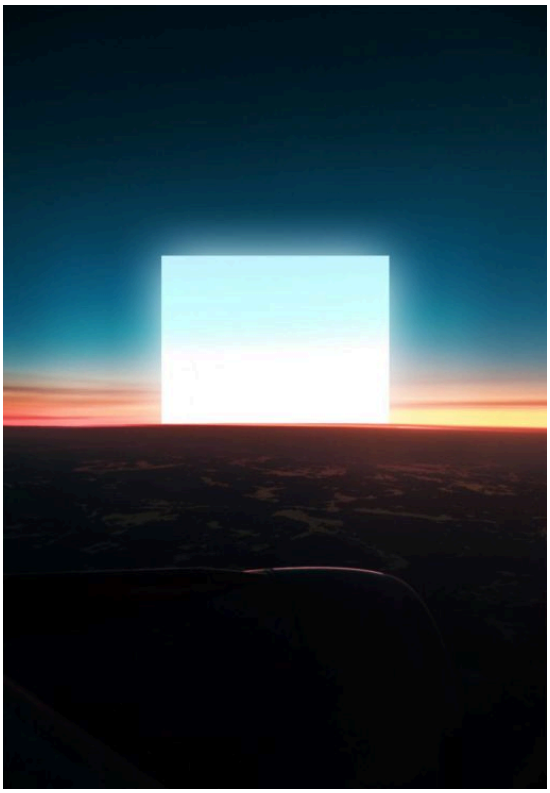
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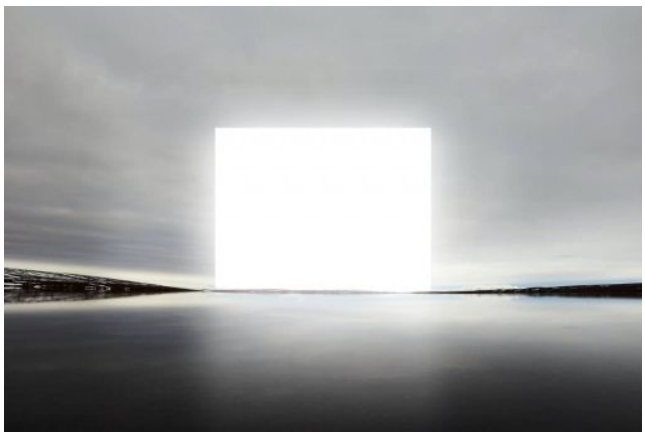
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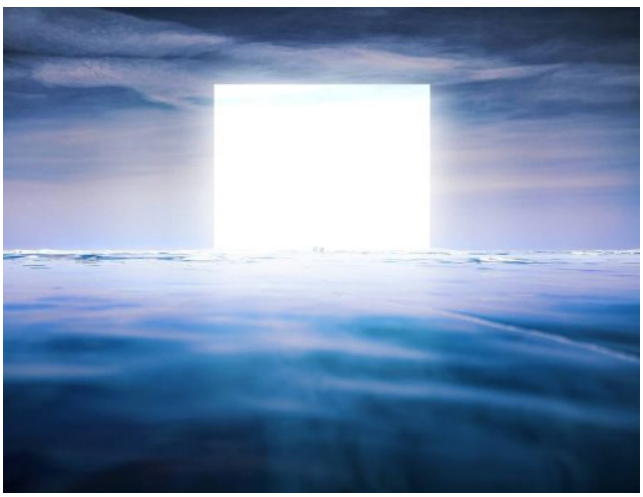
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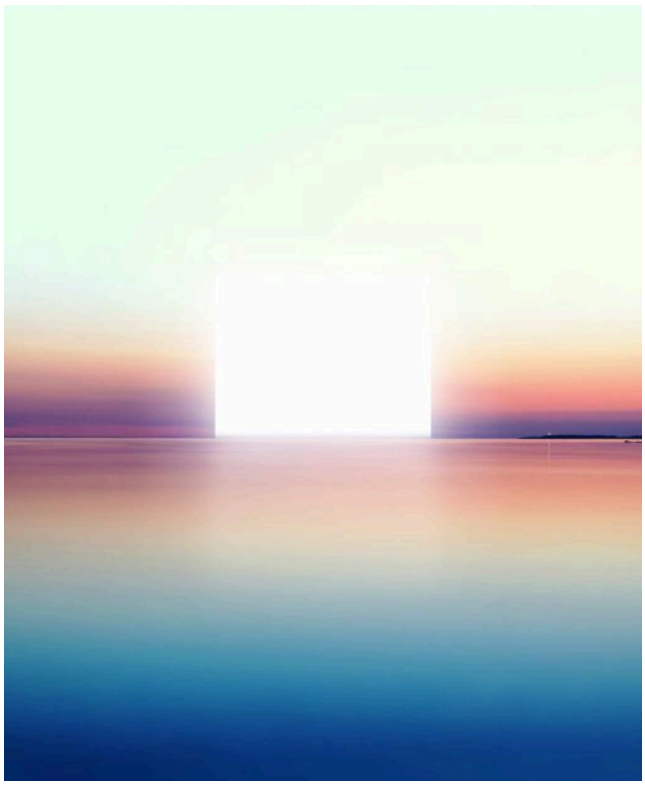
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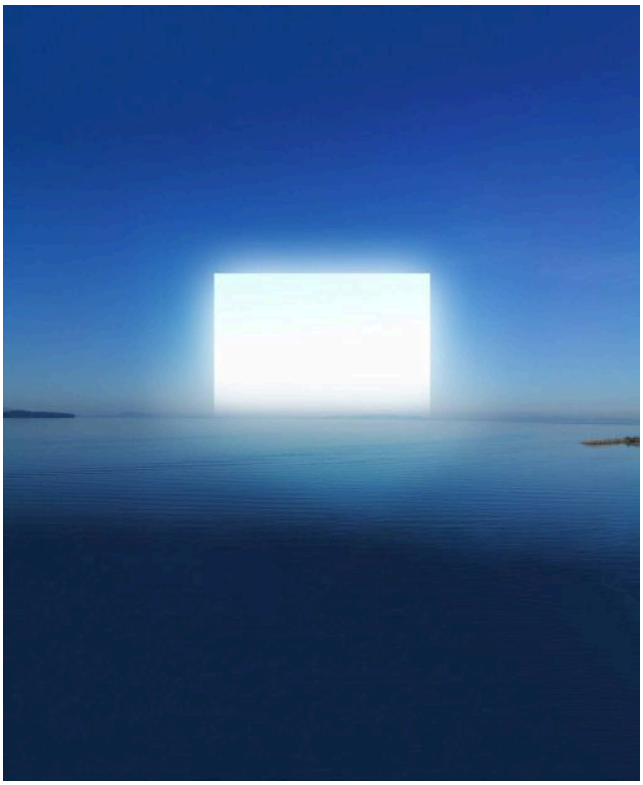
Nothing but Hats and Bags, 2020



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Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020



Nothing but Hats and Bags, 2020

New Work

Emptied out art spaces with quick gestural distortions

2015 – Present

Gestural distortions within empty contemporary art spaces bending the architecture into and onto itself. Installation shots are a show of power and this sortof contextual reconfiguration creates some fun new sets of expectations. In the end, New Work is art about art, and is art about infrastructures as assertions of power.



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



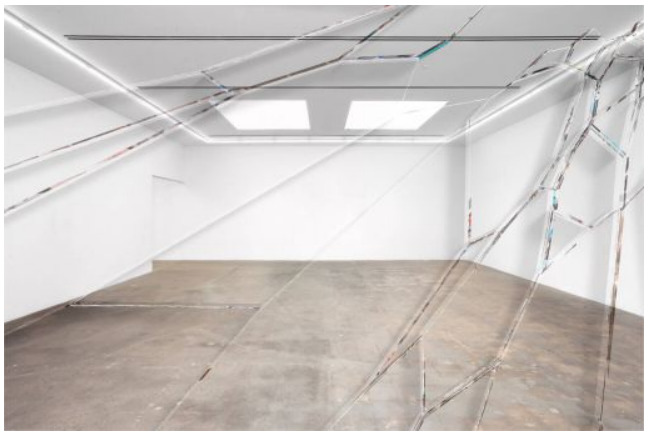
New Work, 2015 – Present



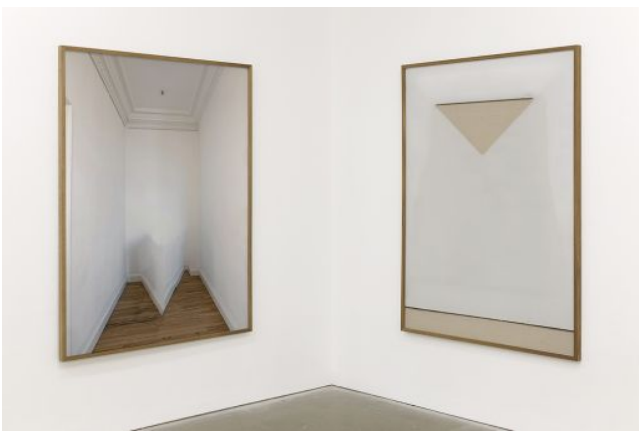
New Work, 2015 – Present



New Work, 2015 – Present



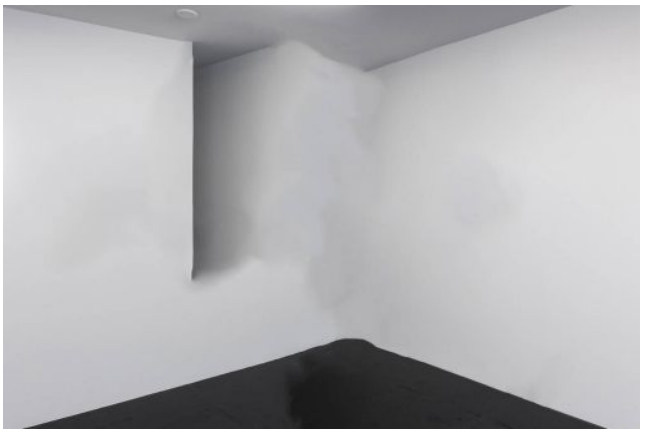
New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



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New Work, 2015 – Present



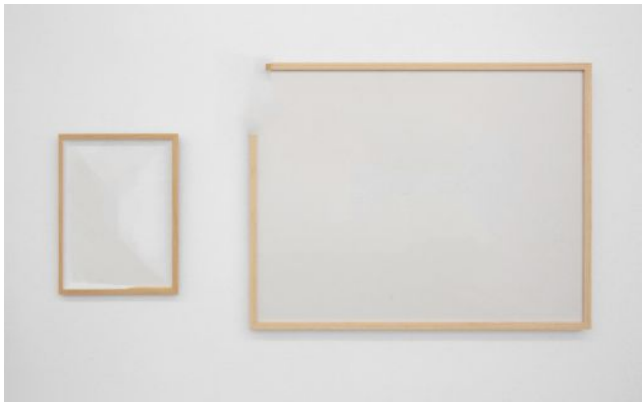
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New Work, 2015 – Present



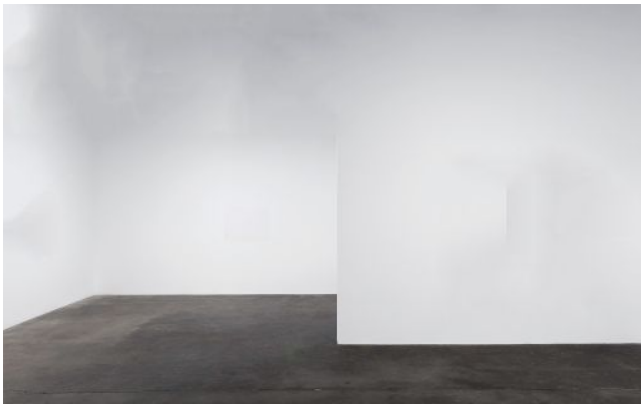
New Work, 2015 – Present



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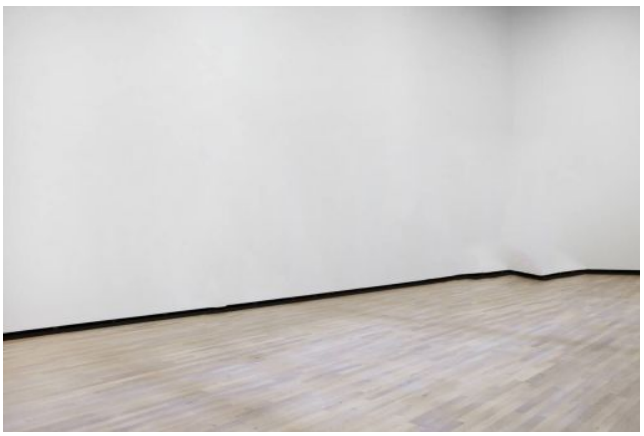
New Work, 2015 – Present



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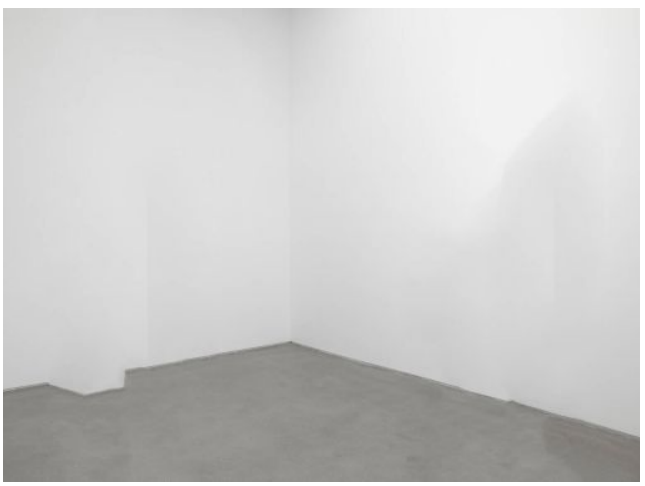
New Work, 2015 – Present



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New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present



New Work, 2015 – Present

A Public Space: For Labor, for Leisure

Printable exhibition collaboration with Amber Eve Anderson

2020

A collaboration with Amber Eve Anderson. In this collaborative work, we reflect on our conversations about labor, class, and access to leisure and public spaces, as understood through the limits of capitalism. The work is an archive of the public parks within a 1-mile radius of our home and a selection of painted figures from stock photography and the Wikipedia pages for Labor and Leisure. The archive also functions as a printable document that invites viewers to cut out and arrange the figures and green spaces enacting notions of both labor and leisure.

Made forPlease Touch the Art @ Utah Museum of Contemporary Art

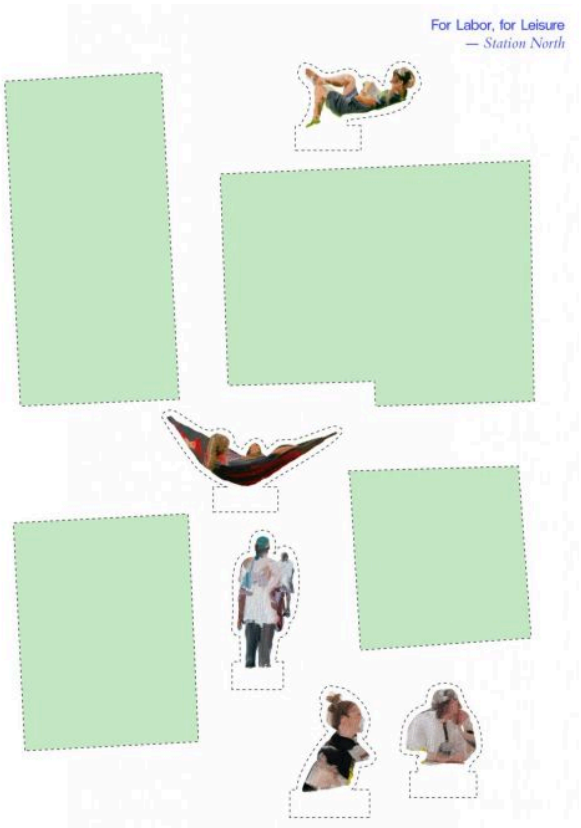
View PDF



A Public Space: For Labor, for Leisure, 2020



A Public Space: For Labor, for Leisure, 2020



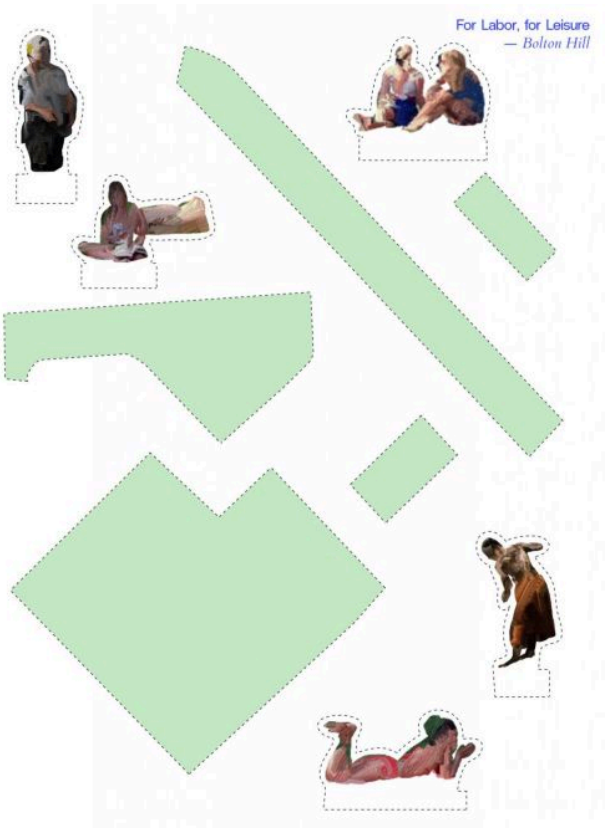
A Public Space: For Labor, for Leisure, 2020



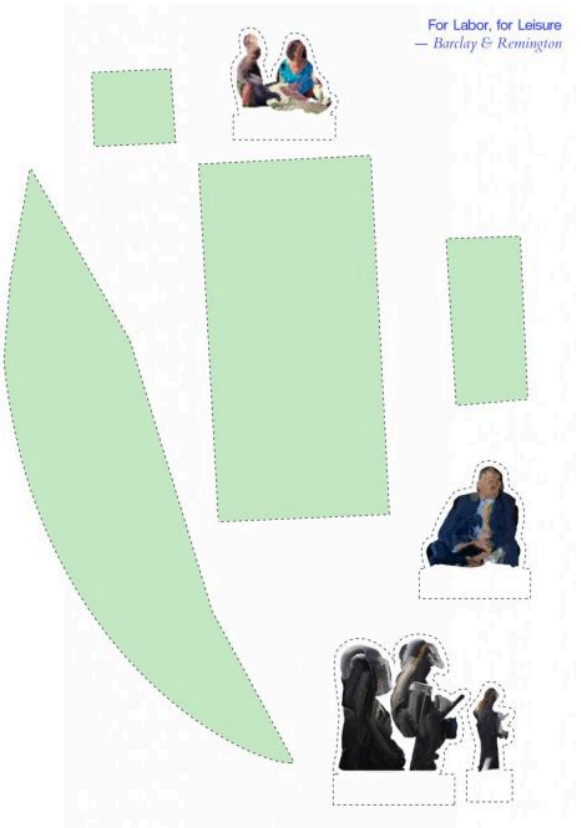
A Public Space: For Labor, for Leisure, 2020



A Public Space: For Labor, for Leisure, 2020



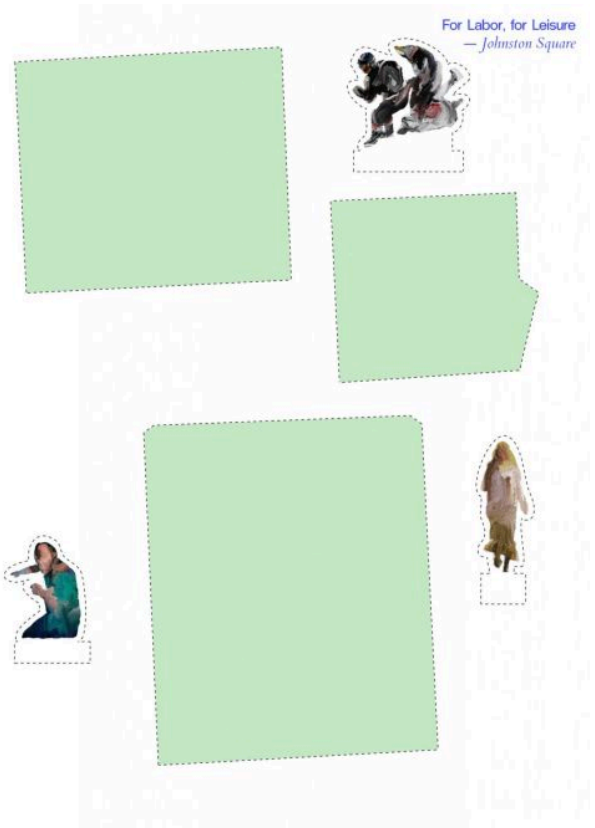
A Public Space: For Labor, for Leisure, 2020



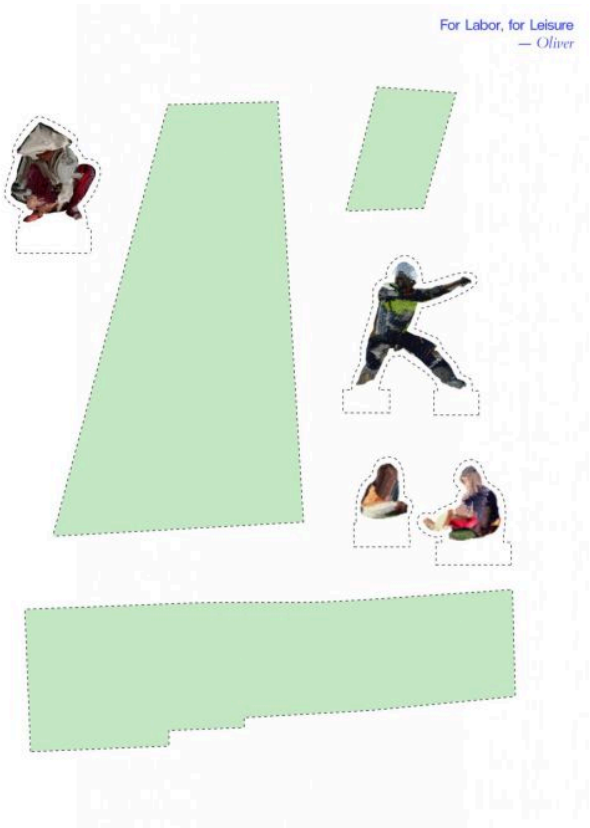
A Public Space: For Labor, for Leisure, 2020



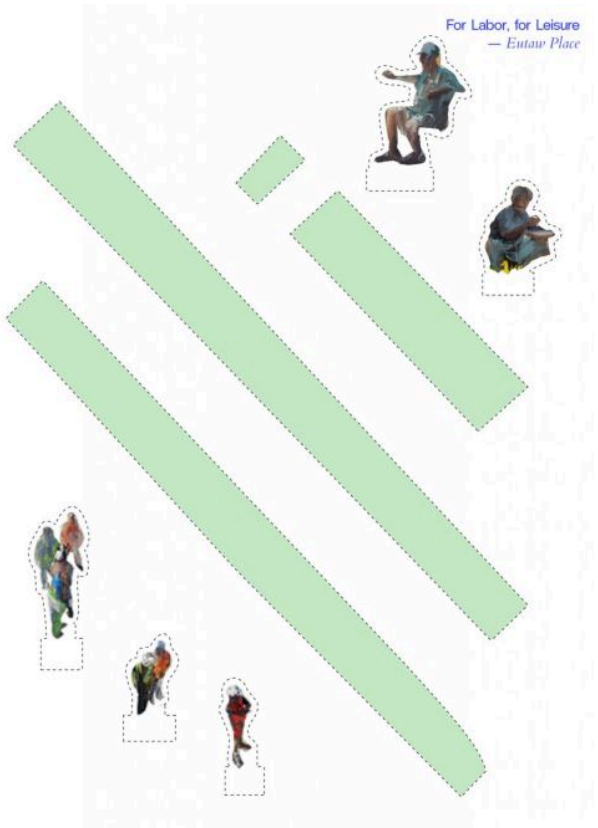
A Public Space: For Labor, for Leisure, 2020



A Public Space: For Labor, for Leisure, 2020



A Public Space: For Labor, for Leisure, 2020



A Public Space: For Labor, for Leisure, 2020

It's Nice Out Here

A real and fictional curated pavilion for the world's largest digital art biennale 2019 – 2020

Toeing the line of digital producer and curator, It’s Nice Out Here is a show I curated and developed a new exhibition framework for. As an online exhibition where most anything is possible through implied fictions illustrated through manipulated photography, video, and text, I “installed” the artist’s work by photoshopping (or, digitally inserting) the artist’s images into emptied press photos from international galleries and museums. The work is all real, but exists as digitally rendered documentation images of one huge imagined exhibition. Out here, artists imagine images as sites of possibility. The work exists between the implied physical spaces / psychic space of the viewer and the limitations of technology and screen augmented reality. The work is sprawling, ambitious, and unlimited.

"It's Nice Out Here" (Archived) was a pavilion of The Wrong Digital Art Biennale.

Exhibition was available from November 1, 2019 through March 1, 2020.



It's Nice Out Here, 2019 – 2020



It's Nice Out Here, 2019 – 2020

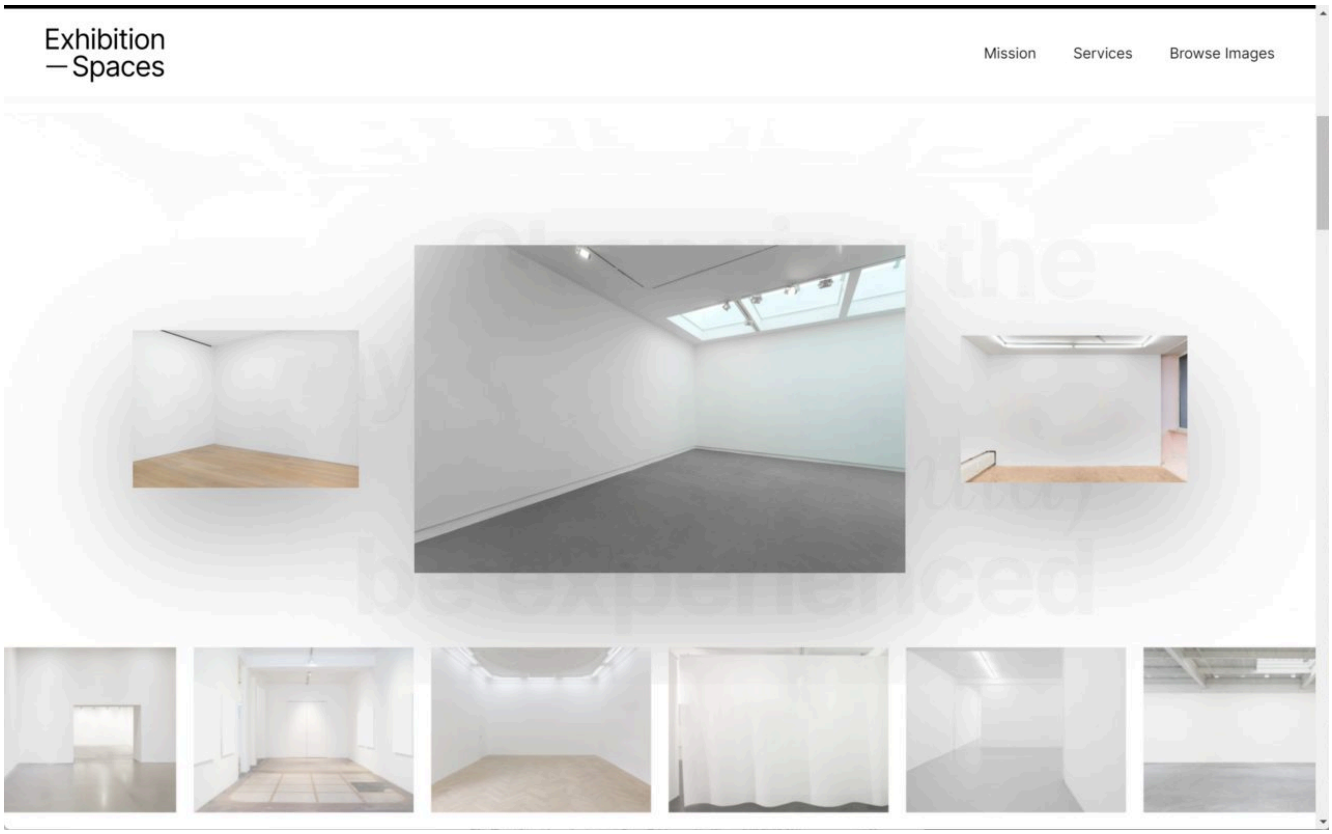
Exhibition Spac.es

Database of empty white-walled galleries

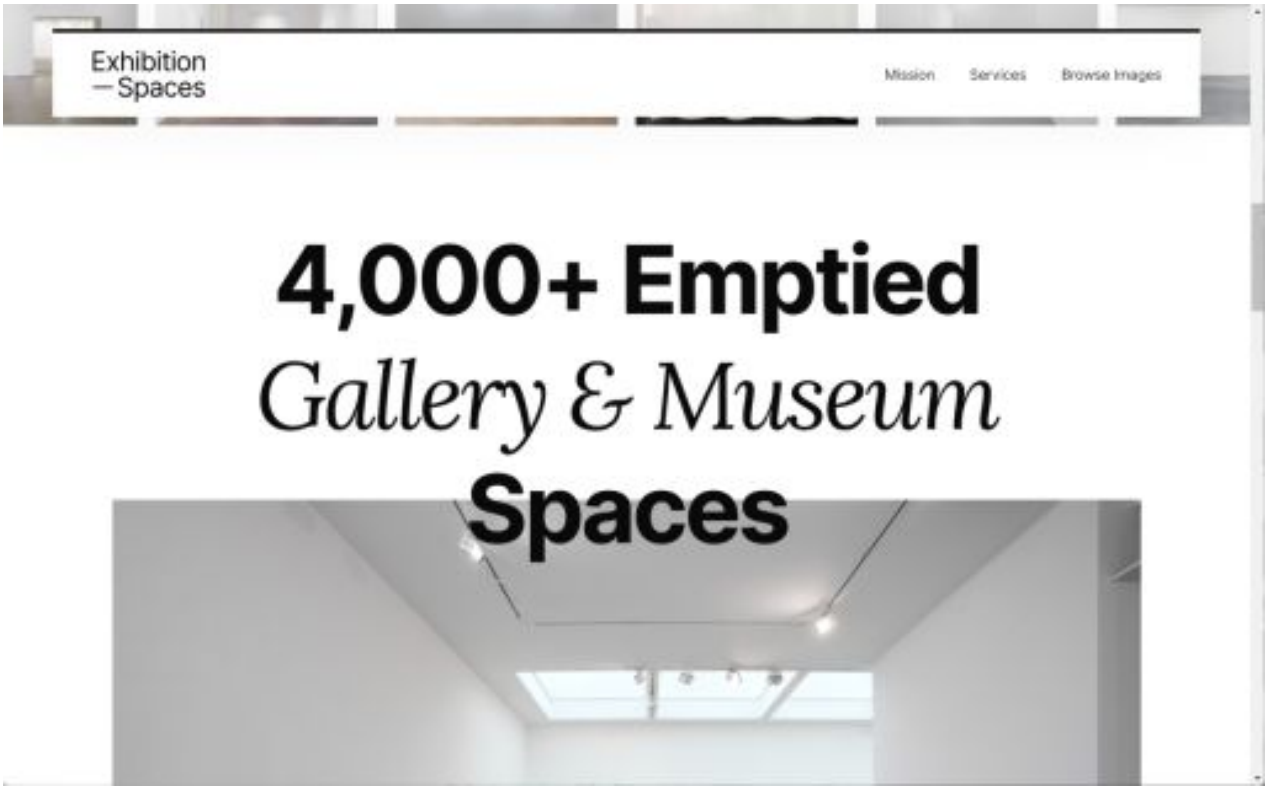
2016 – Present

Exhibition Spac.es started in 2016 as a free database of high-resolution emptied contemporary exhibition spaces and frames, as well as tutorials and resources. This online database serves as a resource for other artists, curators, or students, to establish their online and documented presence. The images and resources are published under the Creative Commons Zero license (free to copy, modify, distribute and use the photos for free, including commercial purposes, without asking permission). As a young artist, I believed that installation shots were a show of power and frame images within a new set of expectations - no longer is the image simply a digital image to scroll past, but in the psychic space of the viewer, the image tells a story of an art object that asks to be considered with a new weight. The implied object never delivers on the promises of its potential, but also doesn't need to.

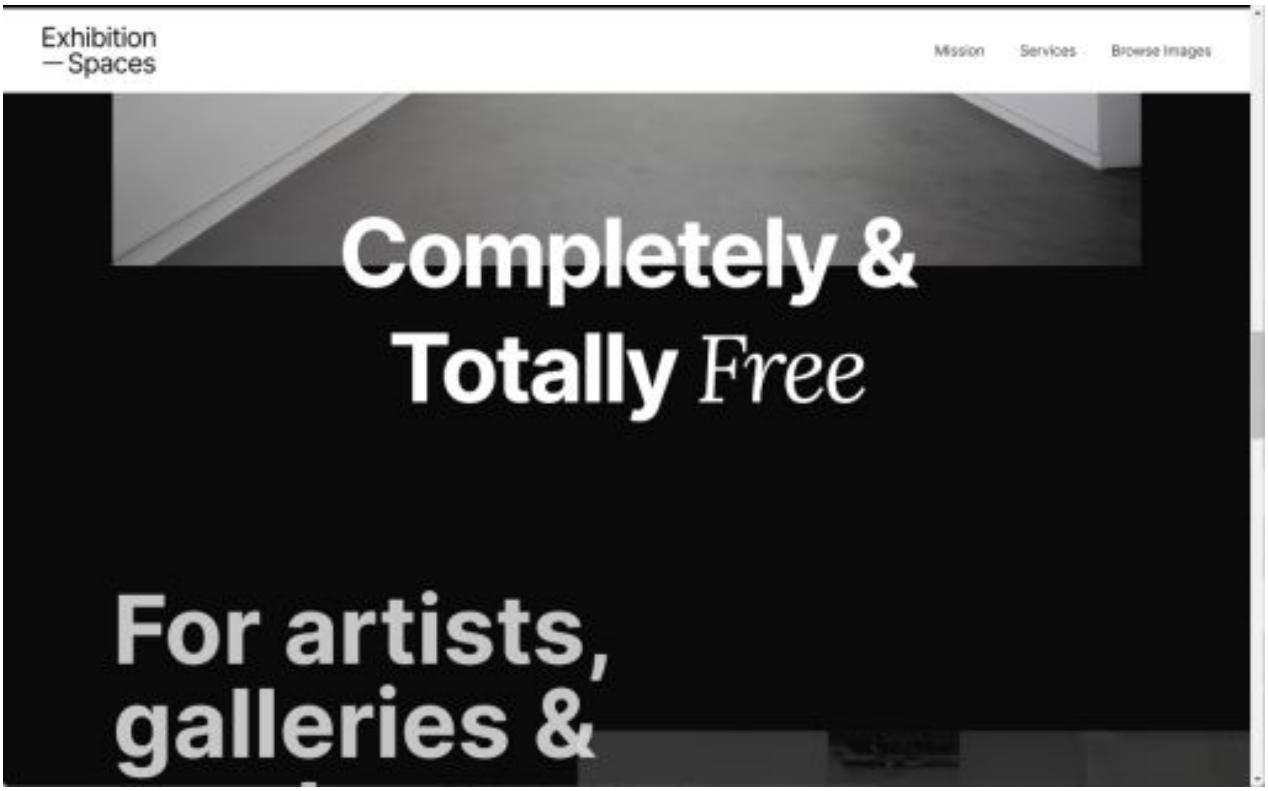
exhibitionspac.es



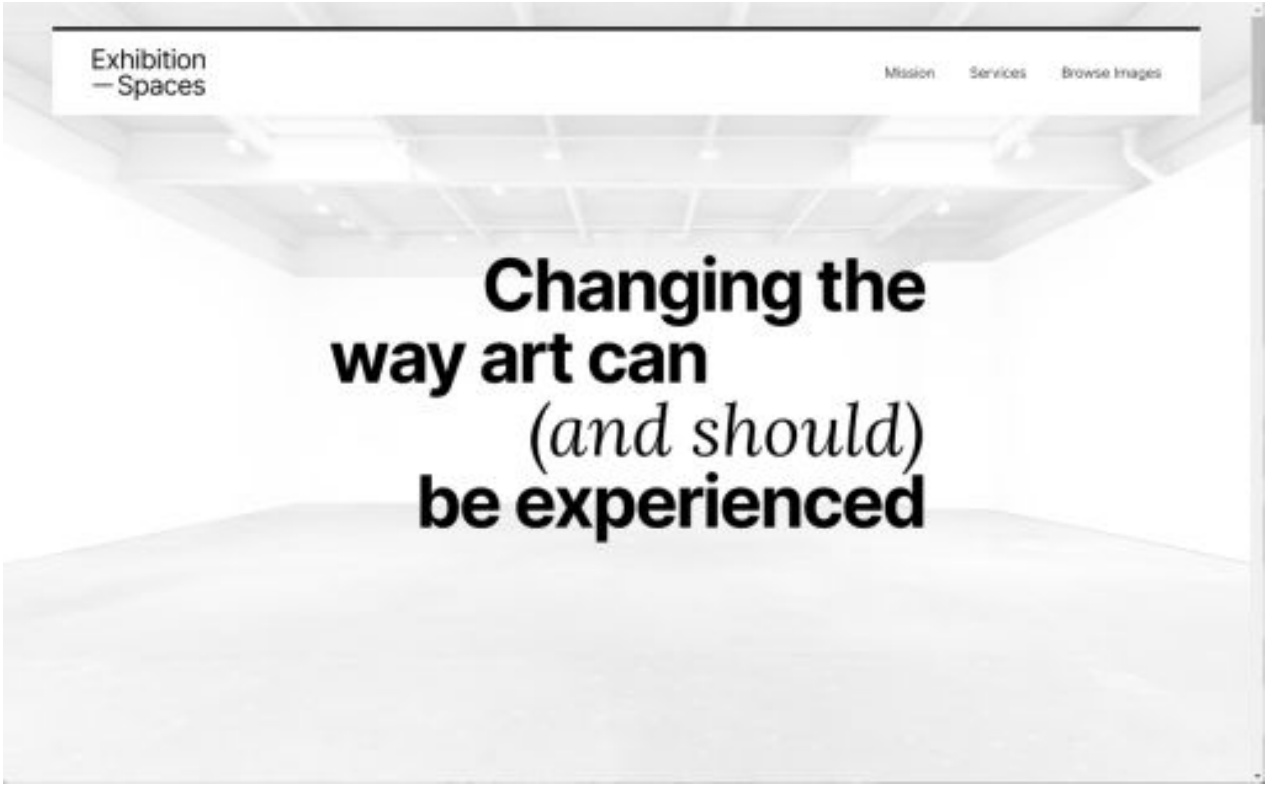
Exhibition Spac.es, 2016 – Present



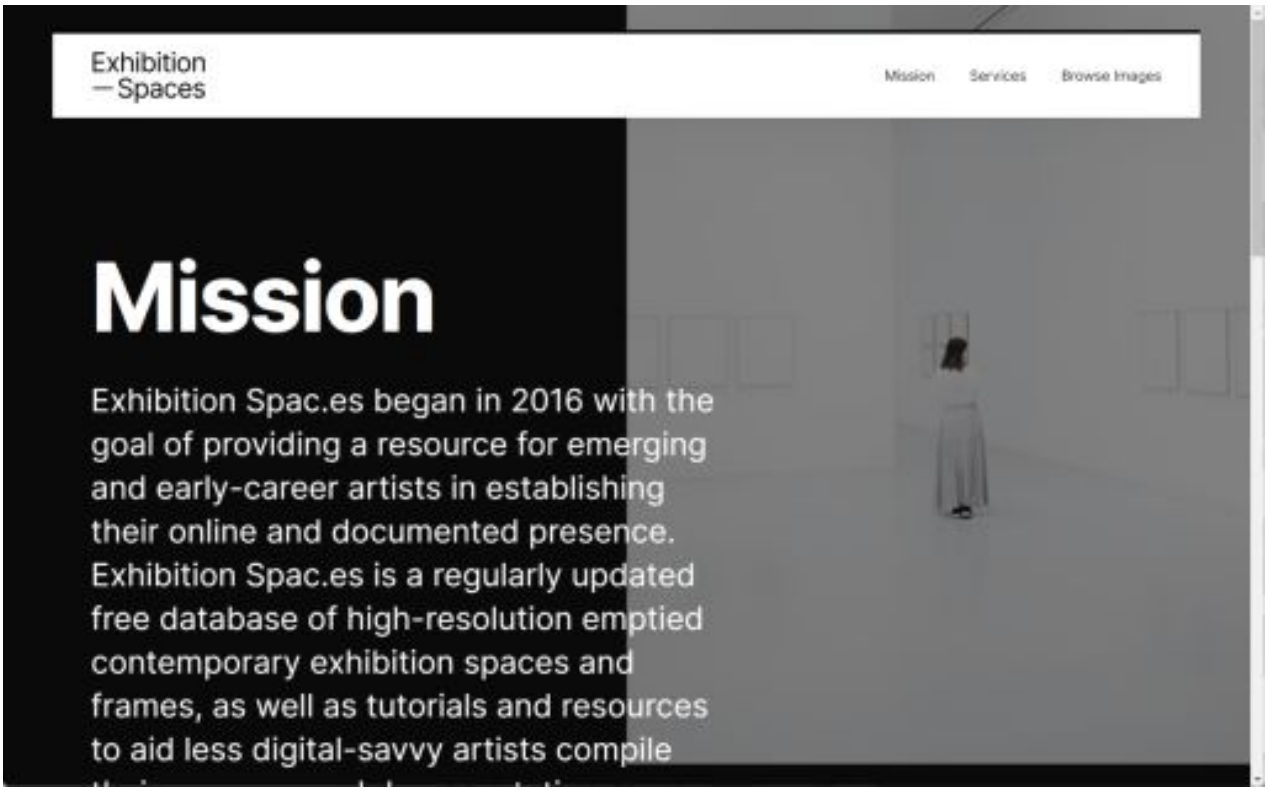
Exhibition Spac.es, 2016 – Present



Exhibition Spac.es, 2016 – Present



Exhibition Spac.es, 2016 – Present



Exhibition Spac.es, 2016 – Present

Touristing as a Clumsy Commuter

Performance with counterfeit apple airpods

2019

For this work, I bring a pair of counterfeit Apple Airpods with me every time I go to New York City or California. While waiting for the subway/metro during or close to rush hour, I fake a stumble and drop the counterfeit Apple Airpods on the tracks. In faux-frustration, I dramatically throw the counterfeit Apple Airpods charging case into the closest trash-can. I pause, close my eyes, take a deep breath, and pull a new counterfeit Apple Airpod charging case out of my pocket. I place the second counterfeit Apple Airpods into my ears and carry on with my day.



Touristing as a Clumsy Commuter, 2019



Touristing as a Clumsy Commuter, 2019

Taking Up a Space and Claiming It

Photograph of a wet paper towel

2018

Semi-Permanent Installation in the bathroom of the Israel Museum, Jerusalem.



Taking Up a Space and Claiming It, 2018



Taking Up a Space and Claiming It, 2018



Taking Up a Space and Claiming It, 2018

Seeing Lassoing Wild Horses in 360°

Perfect-bound book, re-scanned 3D objects from the Met

2015 – 2016

"Lassoing Wild Horses was the first sculpture in the Met's collection to be made available for viewing online in 360°. The classic Western bronze calls to mind dusty expanses, uncharted terrain, and the quintessentially Western ideas of conquest and control. In Seeing Lassoing Wild Horses in 360°, Josh Sender defamiliarizes those concepts by 3D scanning the digital object as he turned it around in virtual space. In this way Sender was able to 'own' his own iteration of the bronze, yet at the same time he dismisses the notion of exacting documentation in favor of abstraction. The resulting point clouds and wireframes call to mind Rorschach tests or faraway islands—forms that encourage one to wander between knowing and the unknown."

2018 edition published by and available for purchase from Ctrl+P
6″ x 9″, 72 pages, perfect-bound



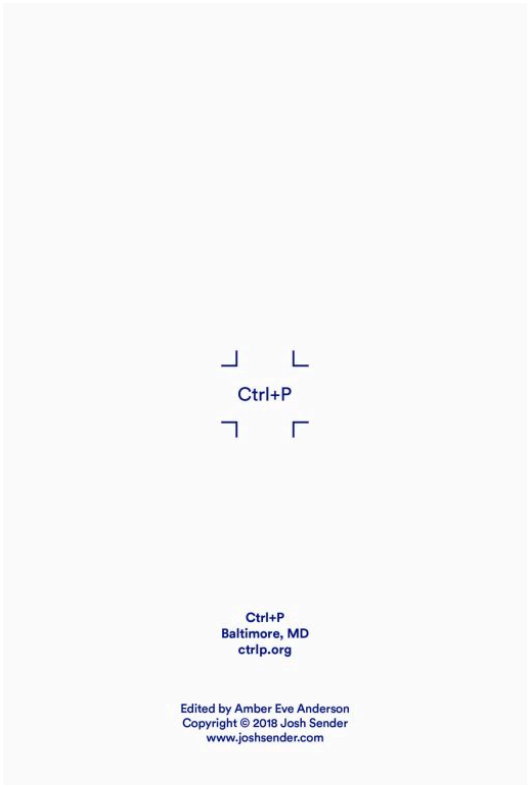
Seeing Lassoing Wild Horses in 360°, 2015 – 2016



Seeing Lassoing Wild Horses in 360°, 2015 – 2016



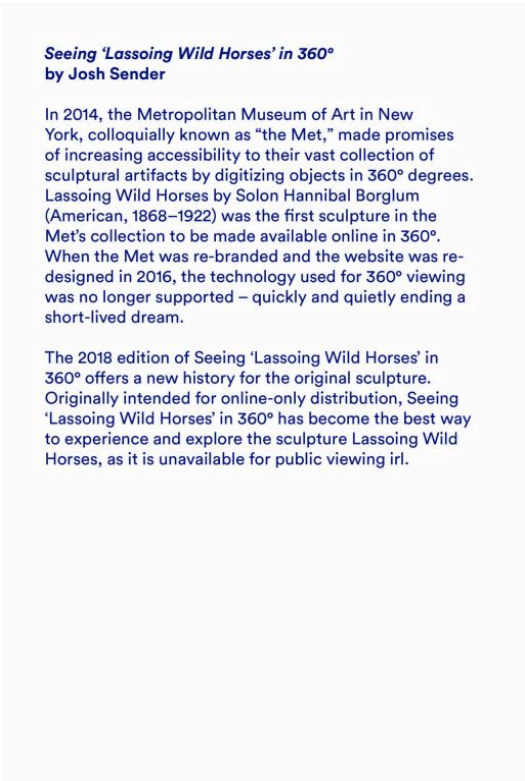
Seeing Lassoing Wild Horses in 360°, 2015 – 2016



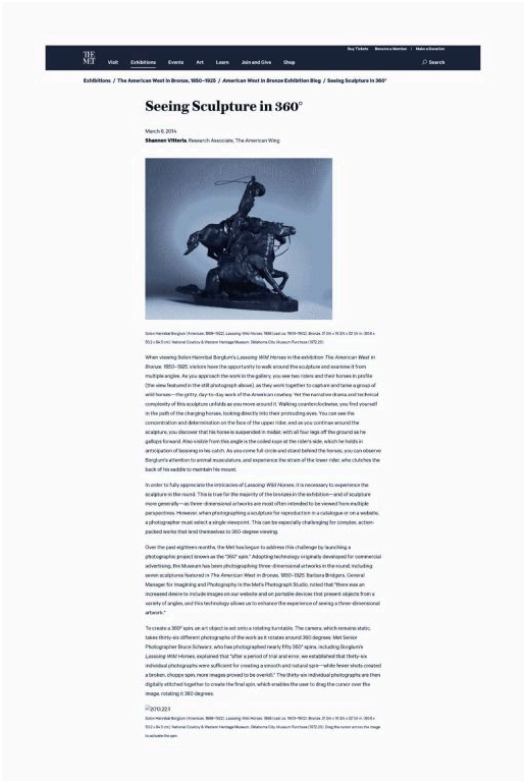
Seeing Lassoing Wild Horses in 360°, 2015 – 2016



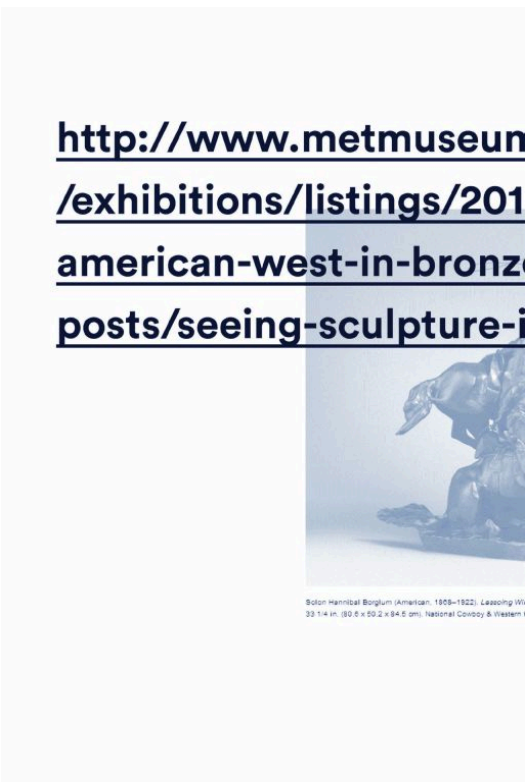
Seeing Lassoing Wild Horses in 360°, 2015 – 2016



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Seeing Lassoing Wild Horses in 360°, 2015 – 2016



Seeing Lassoing Wild Horses in 360°, 2015 – 2016



Seeing Lassoing Wild Horses in 360°, 2015 – 2016



Seeing Lassoing Wild Horses in 360°, 2015 – 2016

On March 6, 2014, Shannon Vittoria, an Andrew W. Mellon Curatorial Fellow of The American Wing at The Metropolitan Museum of Art, posted about a new documentation project, the "360° spin," on the Exhibition Blog for the *American West in Bronze*.

Met Senior Photographer Bruce Schwarz noted that 3D documentation can be used to provide fresh perspectives on iconic works of art. "Many sculptures have been photographed from the exact same angle for years. These 360° spins can provide us with new and different views, allowing researchers to examine artworks more thoroughly and with a greater degree of freedom," he said. Being the first object unveiled using this technology, Solon Hannibal Borglum's (American, 1868–1922) *Lassoing Wild Horses* represents The Metropolitan Museum of Art's early endeavors into digitizing their extensive collection of cultural objects.

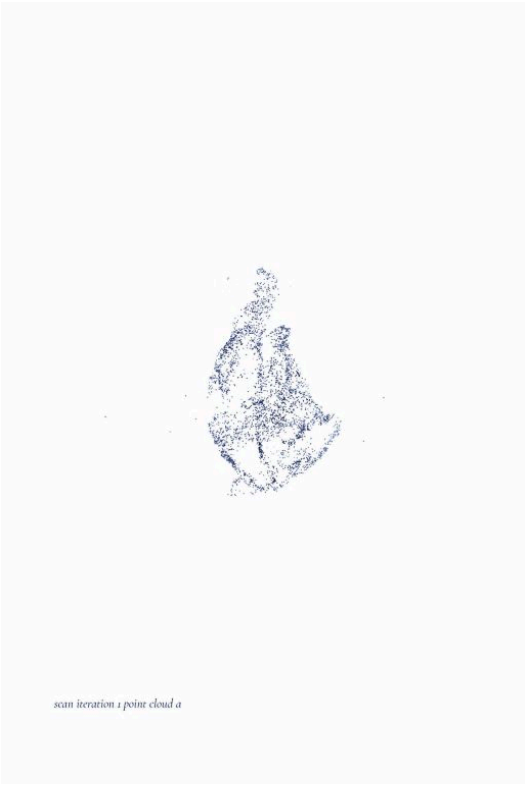
Seeing Lassoing Wild Horses in 360°, 2015 – 2016

"In order to fully appreciate the intricacies of the original sculpture, it is necessary to experience the sculpture in the round. There is an inherent movement and forward momentum in this work that lent itself beautifully to this technique, and when you see the sculpture in 360 degrees, (and beyond) it comes to life in an exciting way," Schwarz said, salivating.

By 3D scanning the screen-based 360° photographs from the Met's blog, a 3D digital sculpture was made. This new object was then 3D scanned as well, creating multiple iterations of this classic bronze. This book, *Seeing 'Lassoing Wild Horses' in 360°* chronicles and offers new histories for, this century-year-old bronze as it continues its journey through forms of documentation and representation.

Josh Sender, 2016

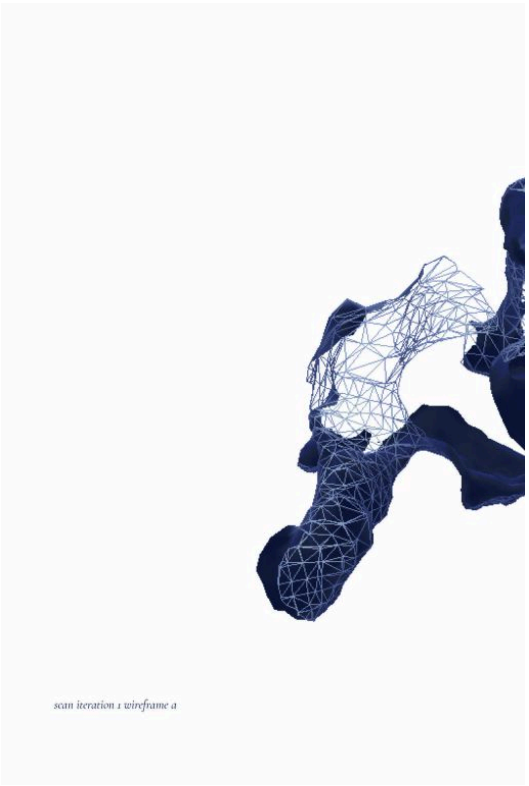
Seeing Lassoing Wild Horses in 360°, 2015 – 2016



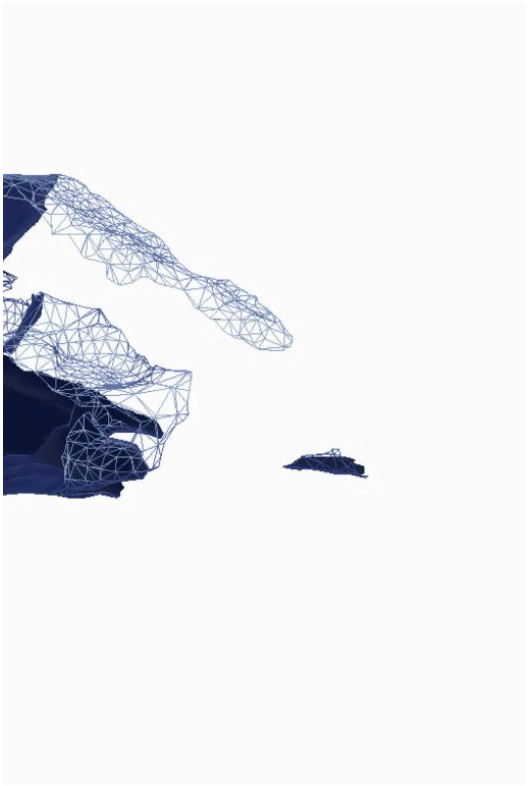
Seeing Lassoing Wild Horses in 360°, 2015 – 2016



Seeing Lassoing Wild Horses in 360°, 2015 – 2016



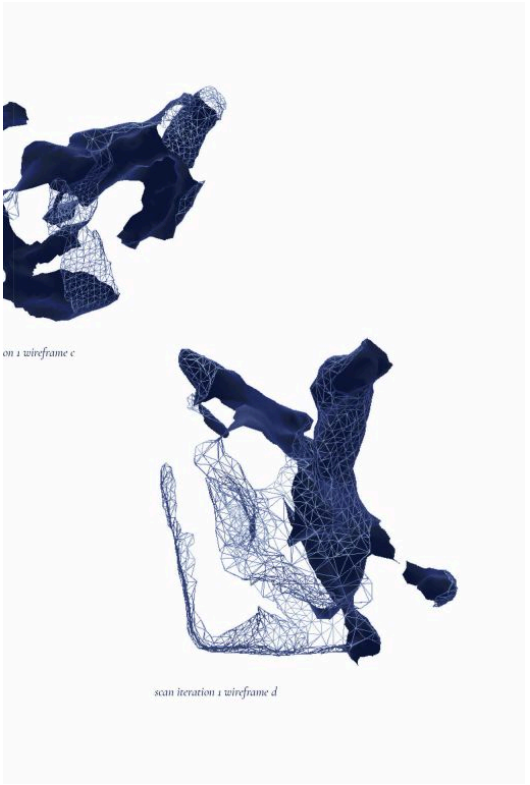
Seeing Lassoing Wild Horses in 360°, 2015 – 2016



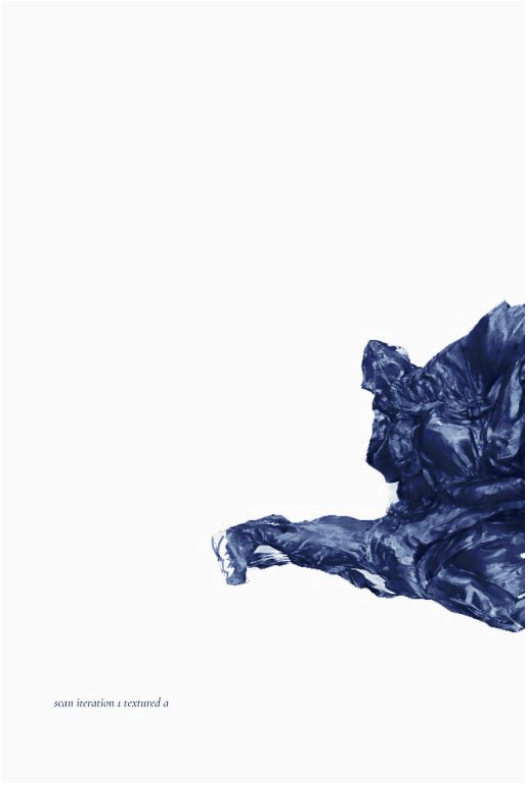
Seeing Lassoing Wild Horses in 360°, 2015 – 2016



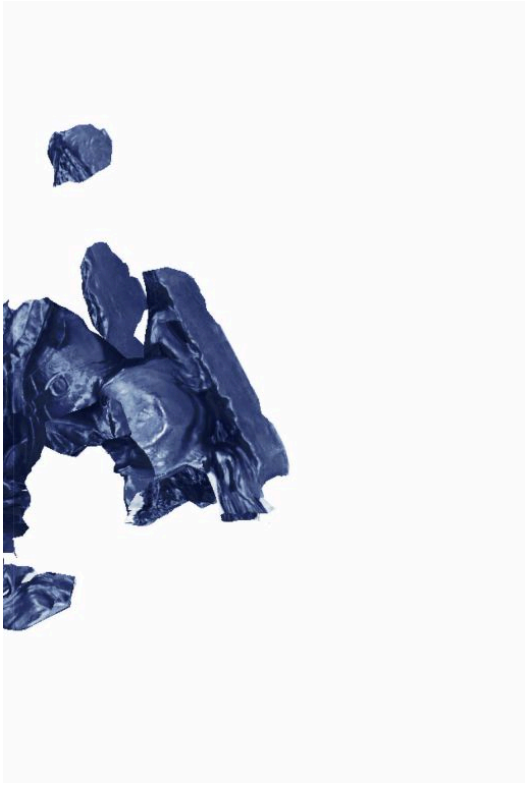
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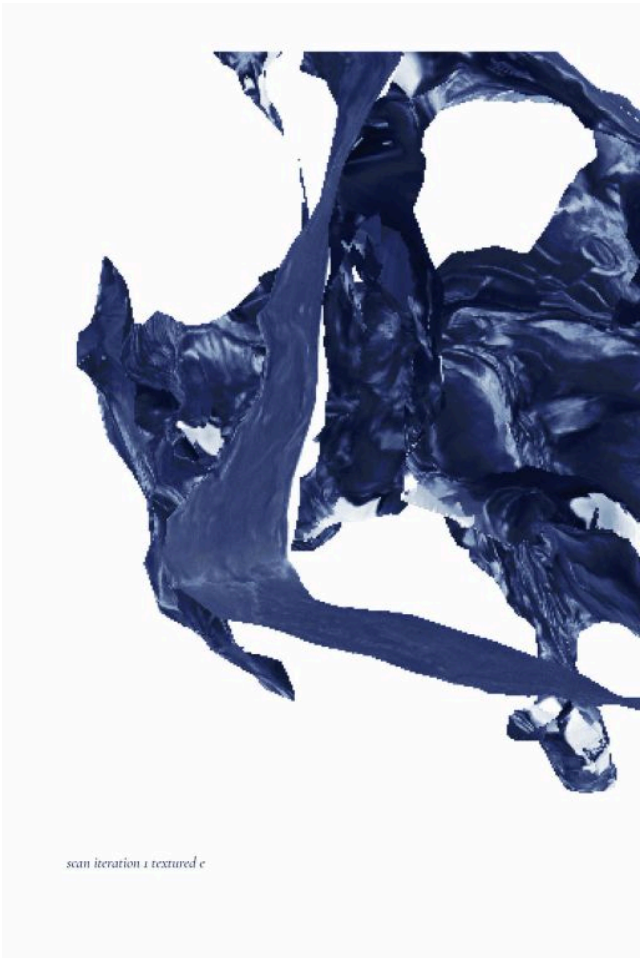
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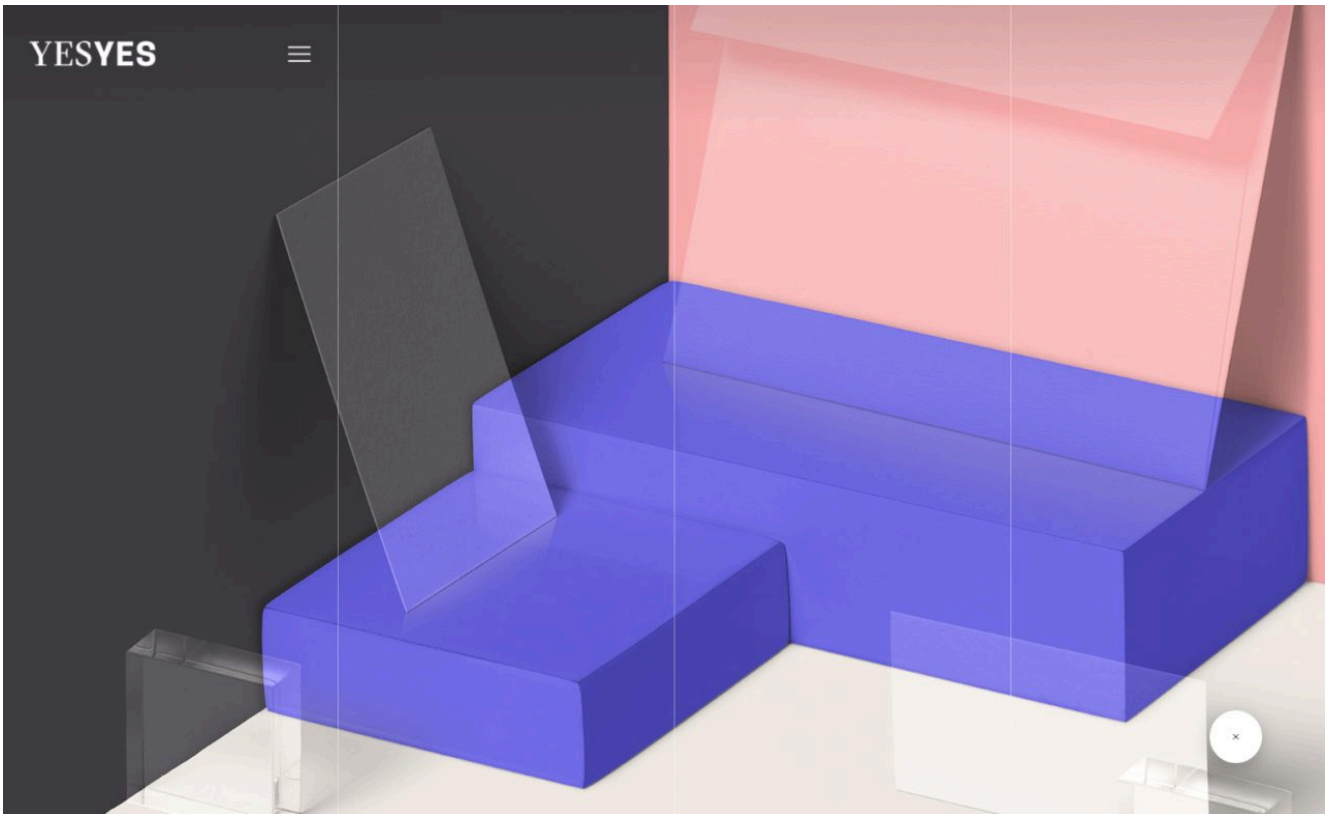
Yes, It All Happened

Design studio with empty mockups

2017

YesYes was a temporary and fictitious design studio website. Projects fulfilled service expectations, but were commercially empty.

View Archived Project



Yes, It All Happened, 2017



Yes, It All Happened, 2017



Yes, It All Happened, 2017

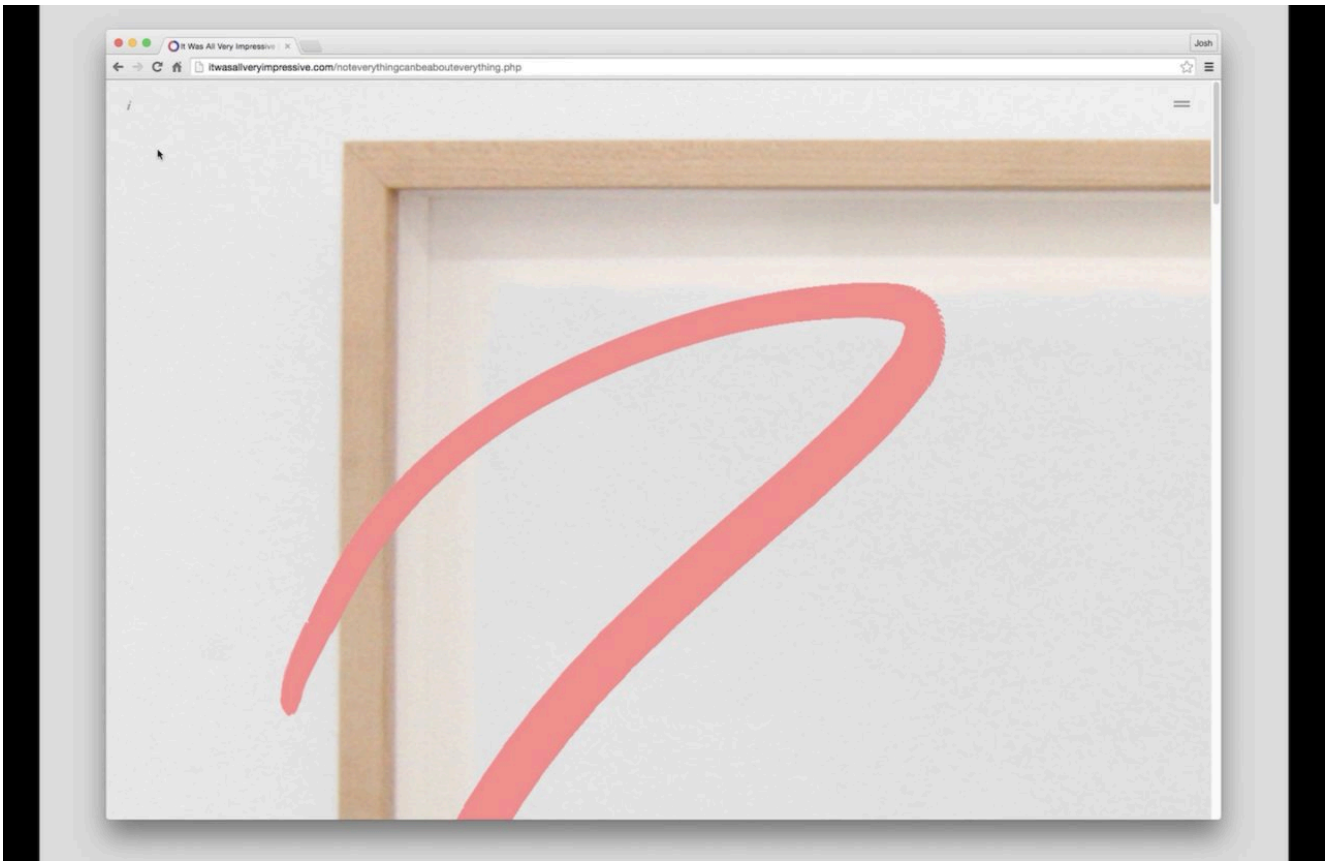
It Was All Very Impressive I

Interactive digital book about time

2016

It Was All Very Impressive I only existed online for a day in 2016 as a series of digital artworks loosely broken down into chapters. Since then, the documentation of the temporarily available website has been made available as a short film in screenings and online, as well as a printed edition.

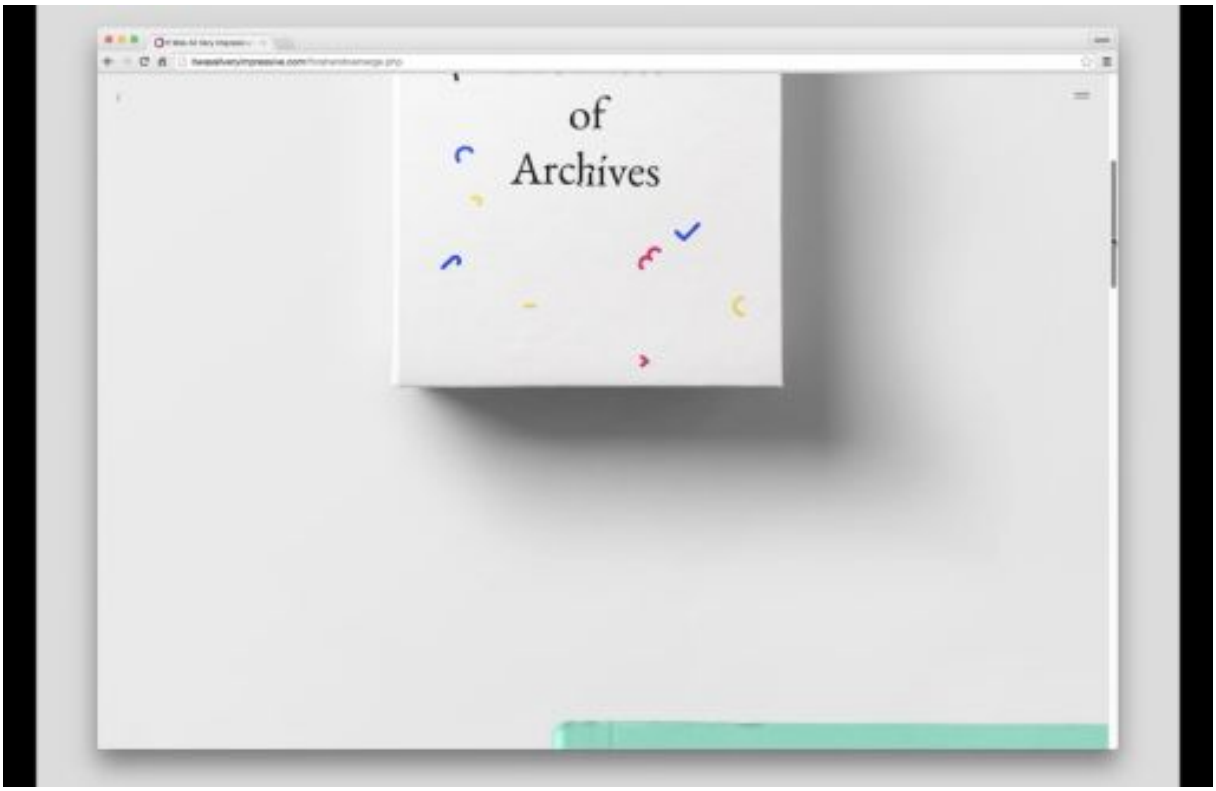
Watch Video



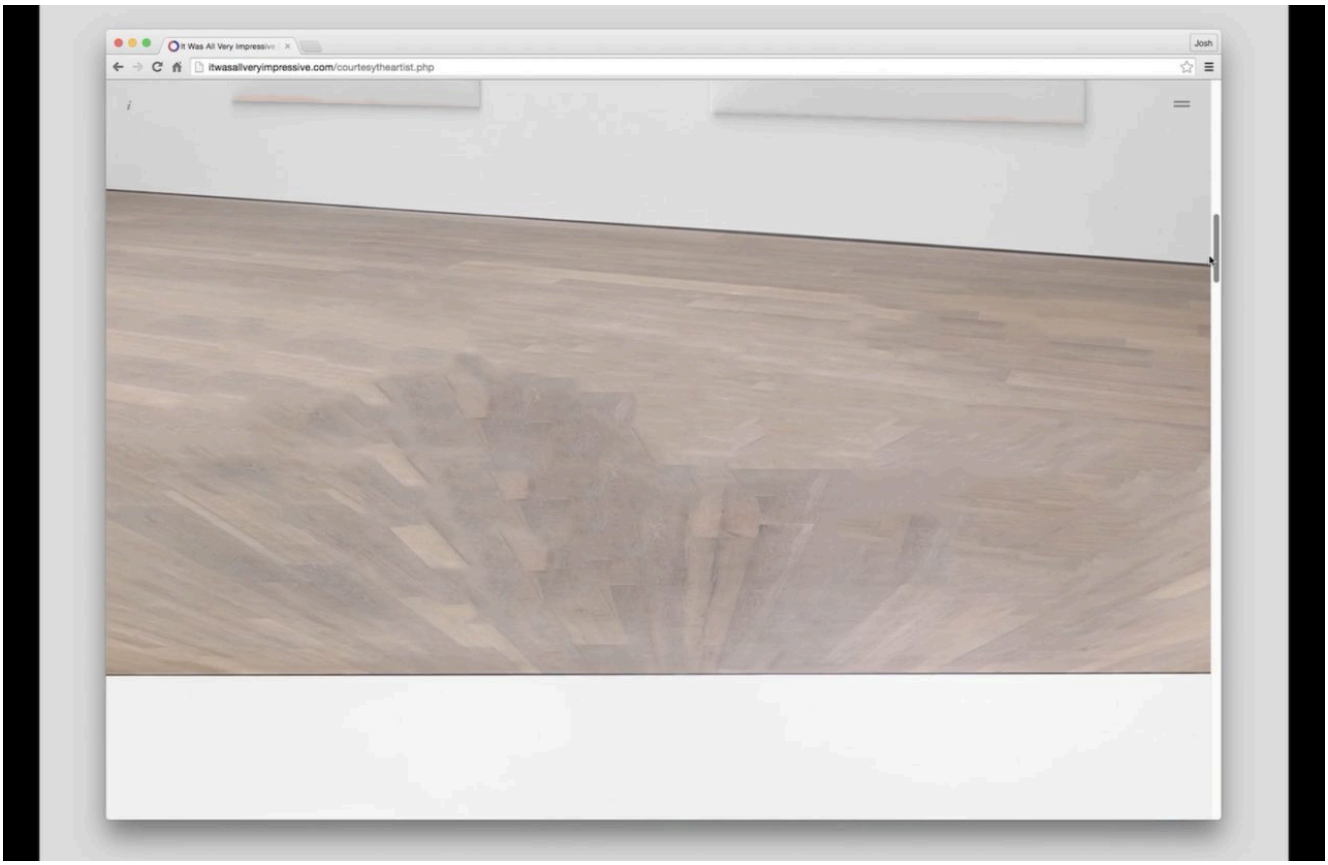
It Was All Very Impressive I, 2016



It Was All Very Impressive I, 2016



It Was All Very Impressive I, 2016



It Was All Very Impressive I, 2016

It Was All Very Impressive II

A museum, generative paintings, and a book walk into an artwork

2016

'It Was All Very Impressive II' was only ever accessible as a projection within a physical gallery space back in 2016. The mouse cursor couldn't be controlled by the user, and rested in the middle of the screen as the website was programmed to automatically scroll and display its sub-projects one after another. One sub-project was a constantly rearranging digital museum whose collection contained every 3d-scanned object made available online by major art institutions. Another was a series of generated digital paintings composed of randomly layered fragments from the digital museum. The next two projects were composed of digital forms floating across the screen. 'It Was All Very Impressive' looked to create a lineage for this body of 3d-scanned objects, one that exists alongside and perhaps in lieu of, its current proposed history.

'It Was All Very Impressive II' was broken down into four parts:

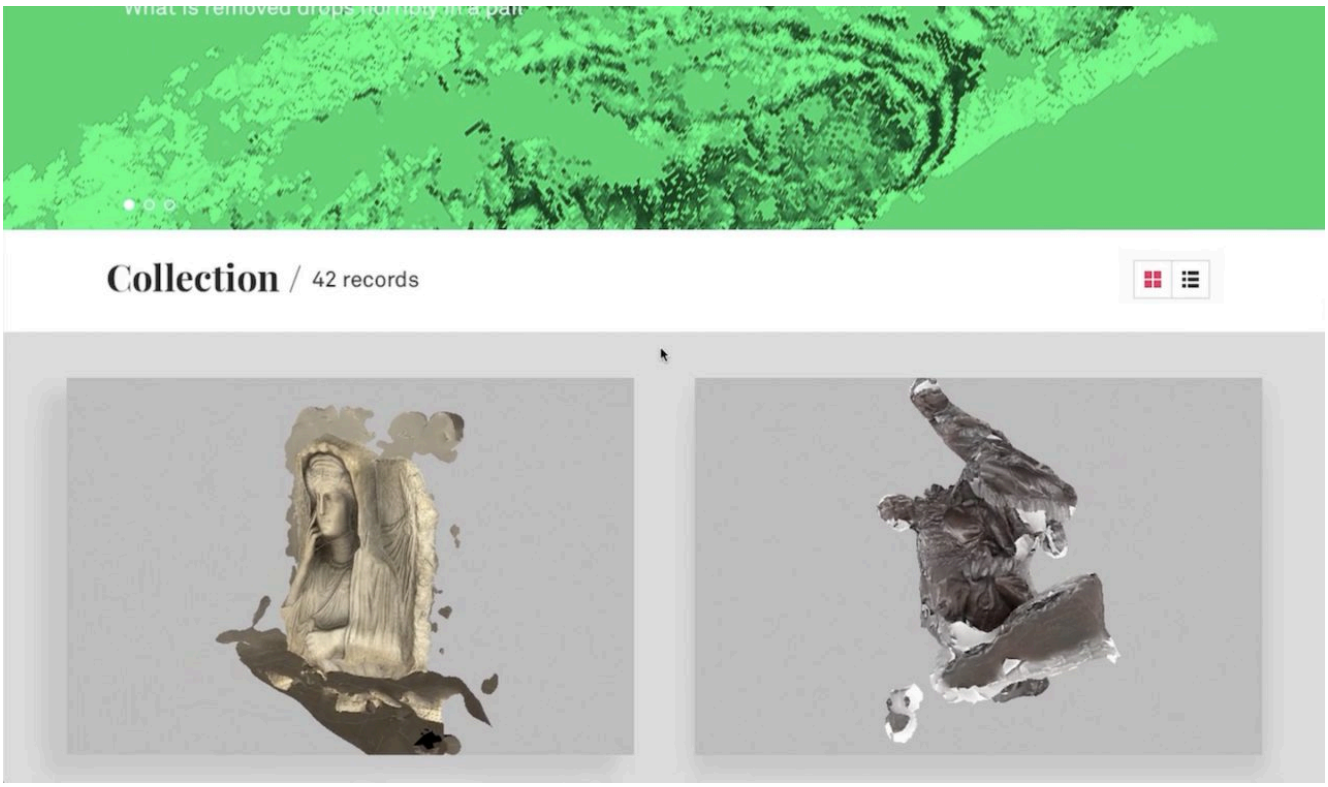
The Museum of Translated Objects
Rearranging Website, Digital Archive
The 'Museum of Translated Objects' is a digital museum archiving every 3D object made available online by major art institutions. The 'Museum of Translated Objects' utilizes a rudimentary process for re-scanning the 3D digital objects made available. The objects are re-scanned by being photographed in 360° directly from a computer screen and the photos are photogrammetrically stitched together to generate new 3D spatial data, or new 3D objects. These new objects make up the collection of "translated" objects, and are made available in order to extend the objects' journeys through history.

Artifacts, Published Works
Rearranging Website, Randomly Generated Images
Every 40 seconds 'Artifacts, Published Works' is refreshed, randomly layering fragments pulled from the 'Museum of Translated Objects' creating a new series of unique combinations every refresh.

Mirage, or, I am Large, I Contain Multitudes
Rearranging Website
Like in 'Artifacts, Published Works,' the images from 'The Museum of Translated Objects' is the generative source for this project. The objects from the museum collection are positioned in fabricated exhibitions, creating an index of potential.

That Old Present Tense
Rearranging Website
'That Old Present Tense' looks to fill the spaces in-between. Automatically scrolling websites with layering screens, books and prints.

Watch Video



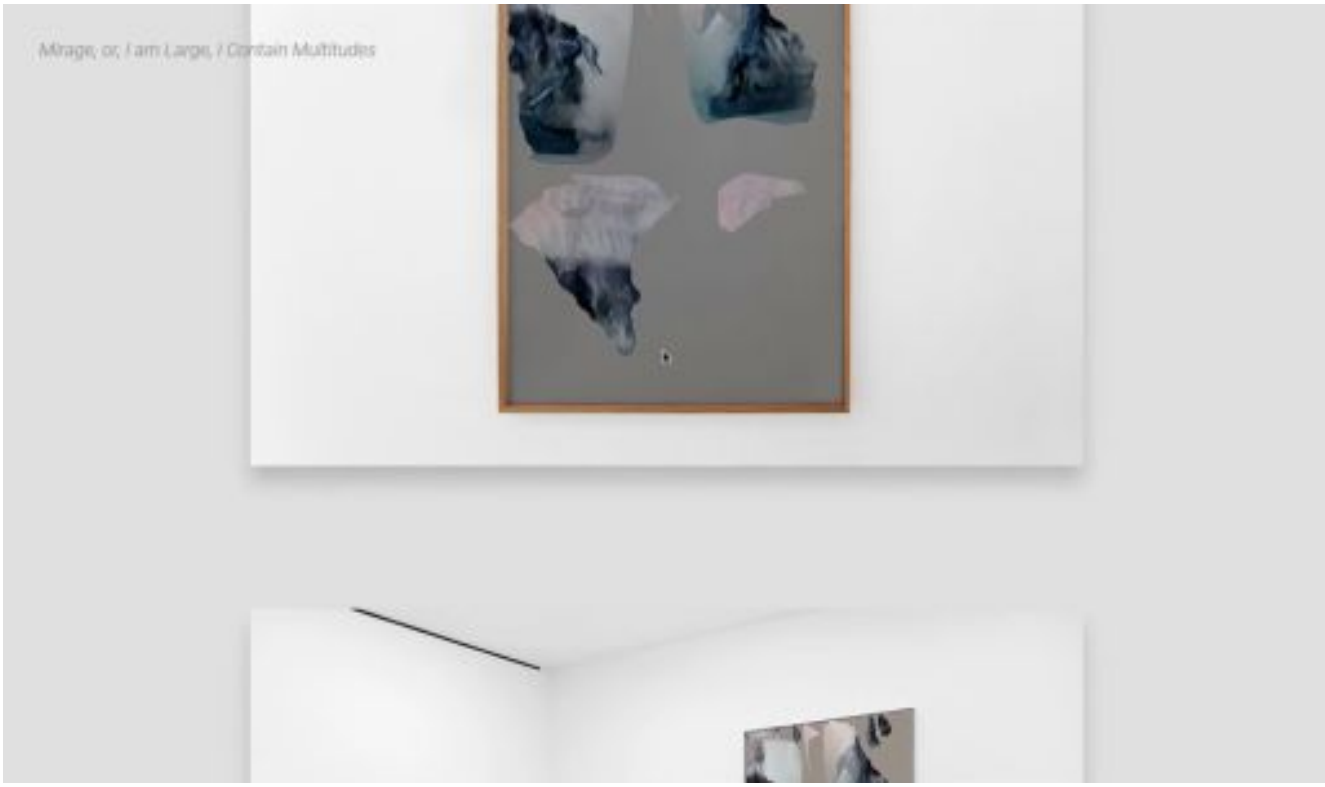
It Was All Very Impressive II, 2016



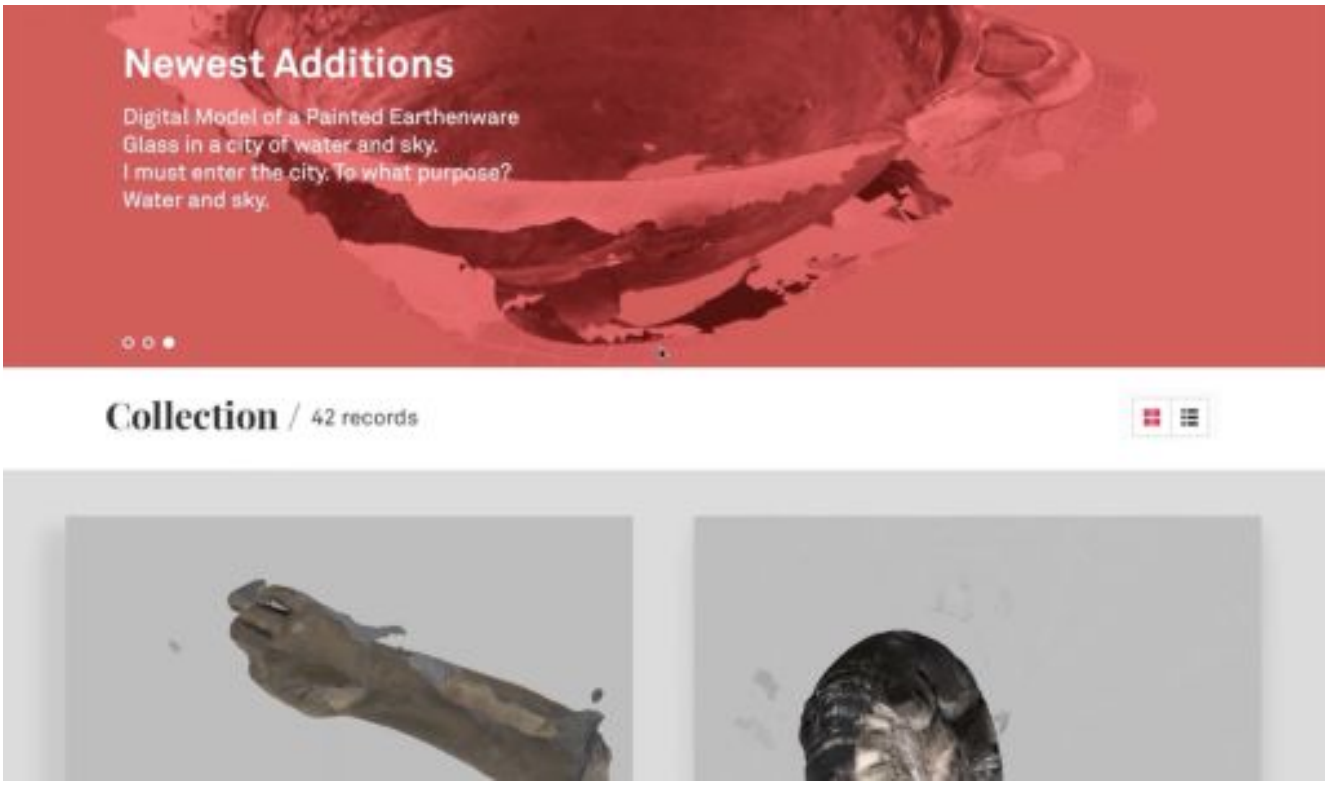
It Was All Very Impressive II, 2016



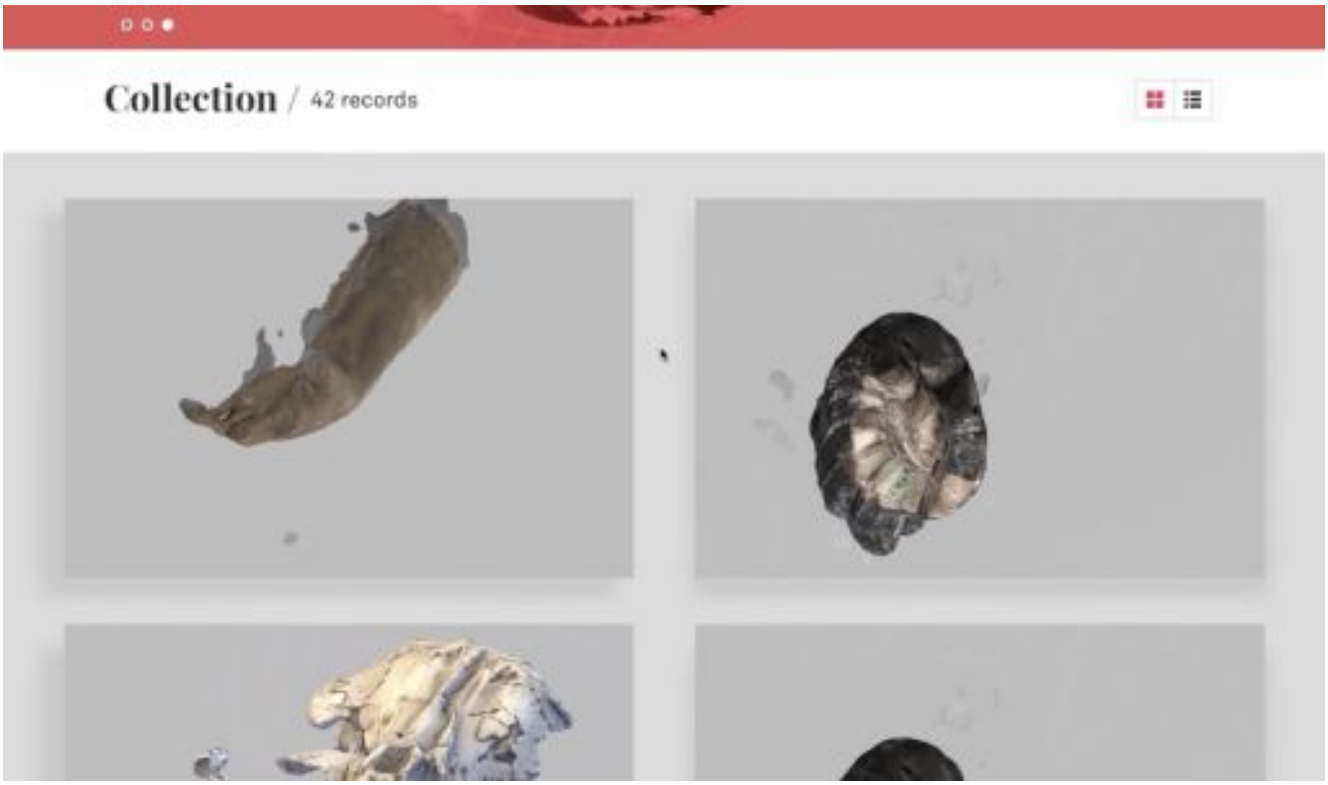
It Was All Very Impressive II, 2016



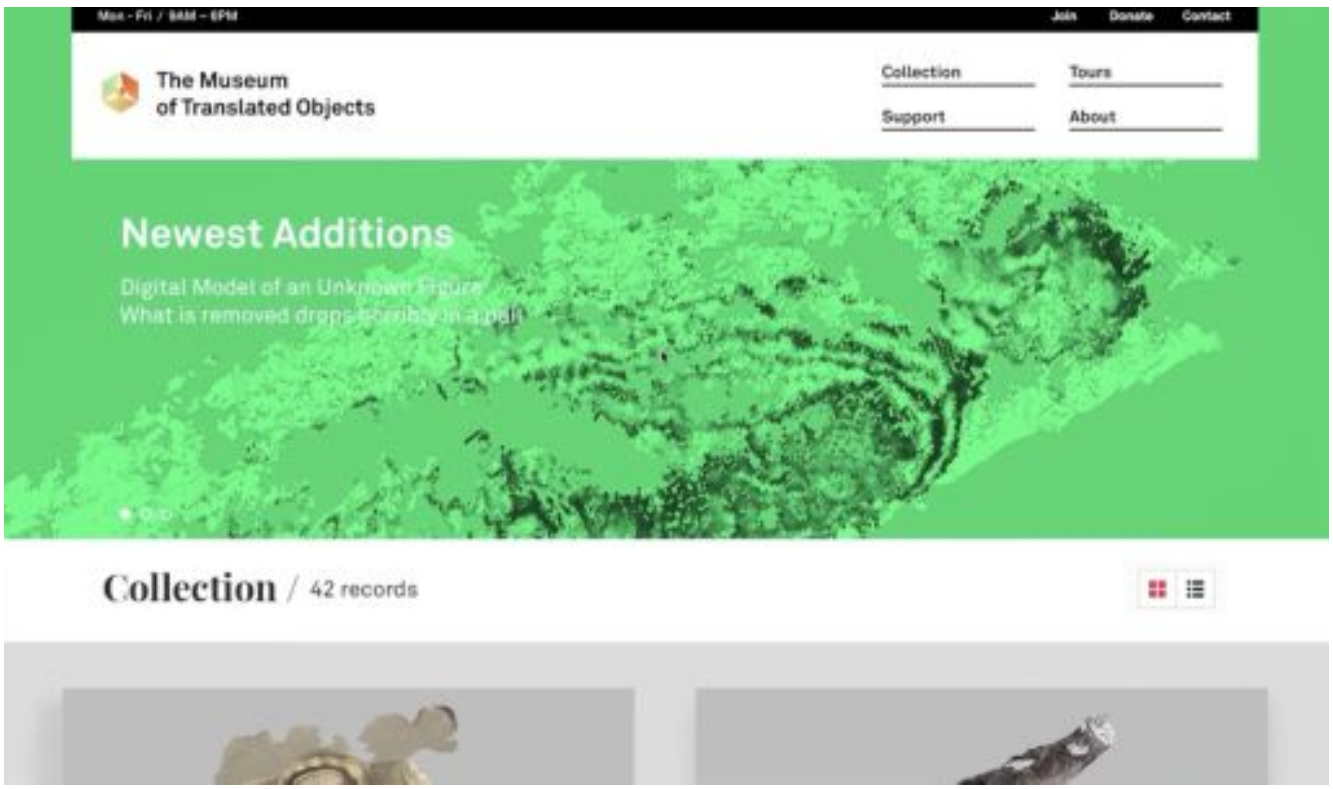
It Was All Very Impressive II, 2016



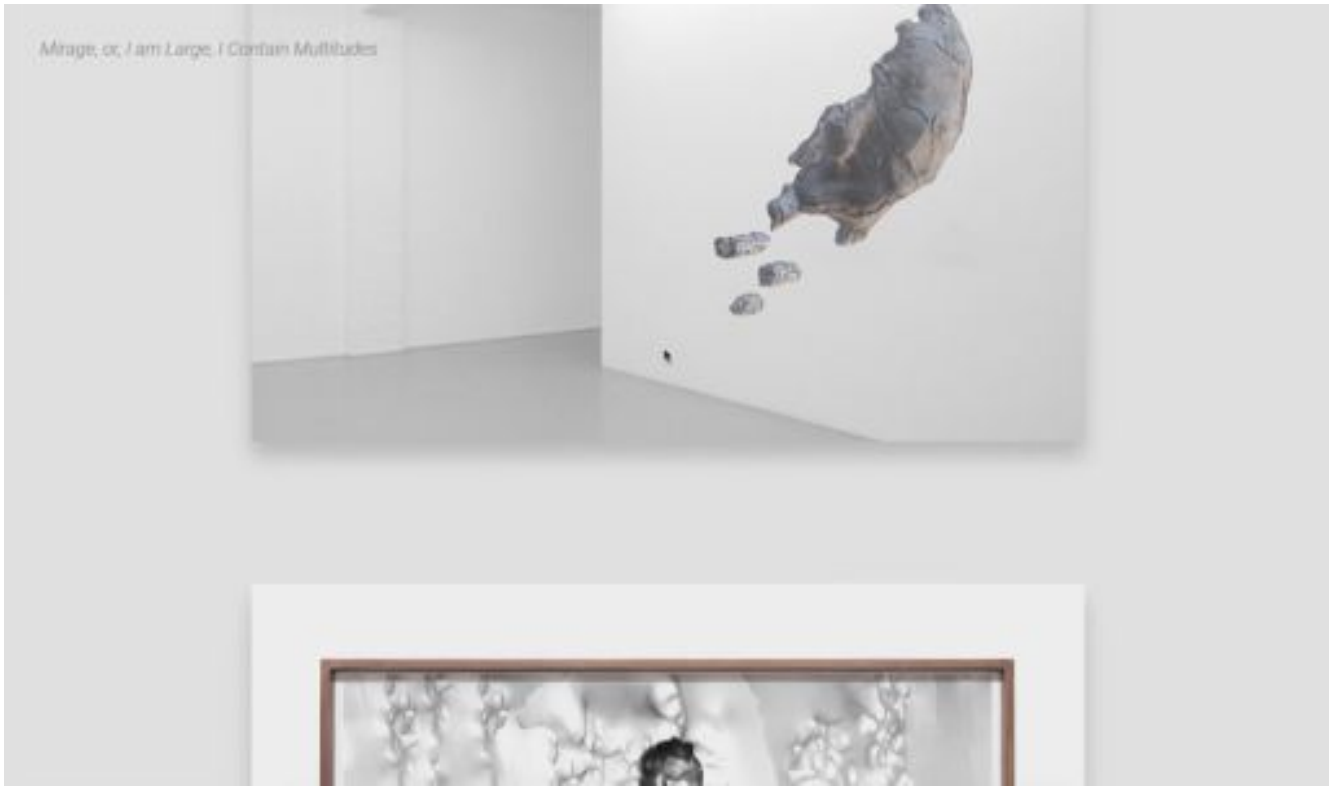
It Was All Very Impressive II, 2016



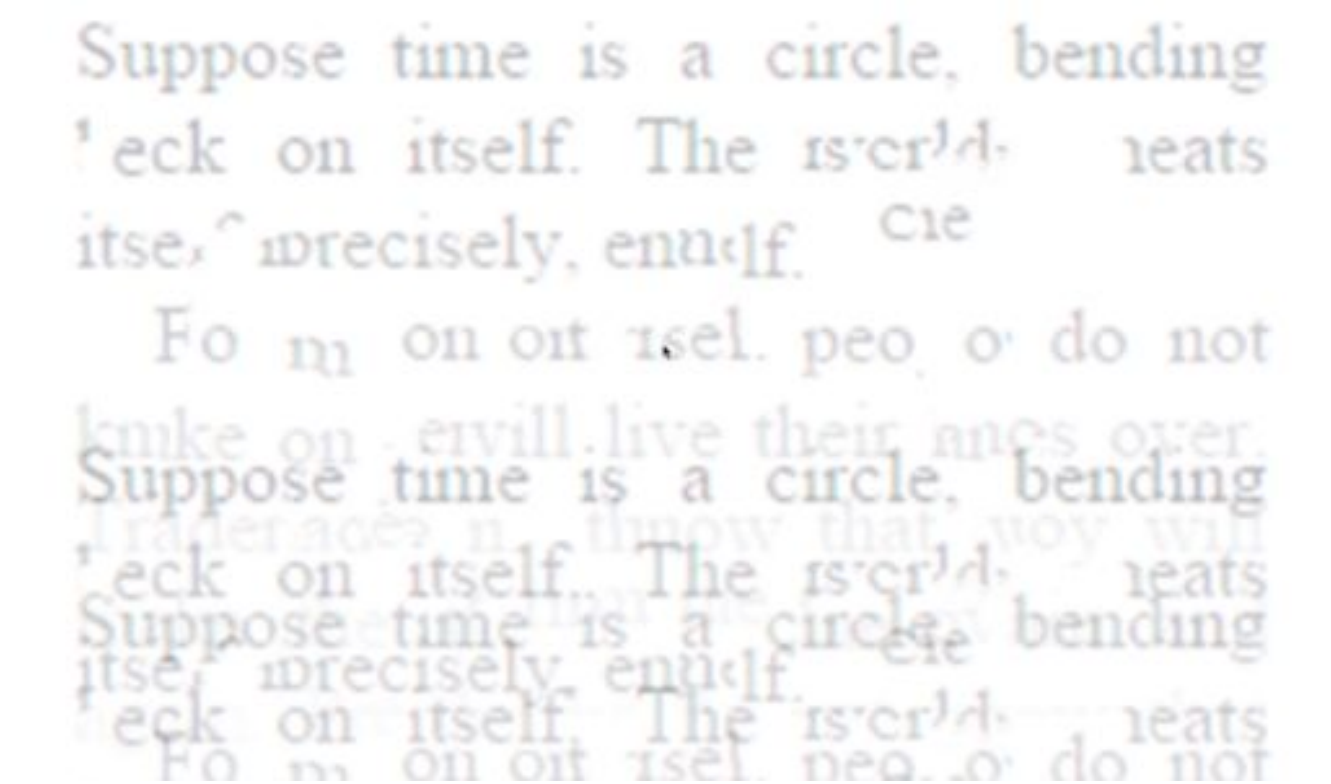
It Was All Very Impressive II, 2016



It Was All Very Impressive II, 2016



It Was All Very Impressive II, 2016



It Was All Very Impressive II, 2016

Merry Happy Year

USB flash drive exhibition gifted for the holidays

2017

Merry Happy Year is an exhibition I put together featuring 9 films, 1 audio recording, and 2 images stored on a single flash drive. An edition of one was created for a 2017 holiday gift exchange. Outside of the gifted flash drive, the "press release" is the only public-facing documentation of the exhibition.



Merry Happy Year, 2017



Merry Happy Year, 2017

On Edge

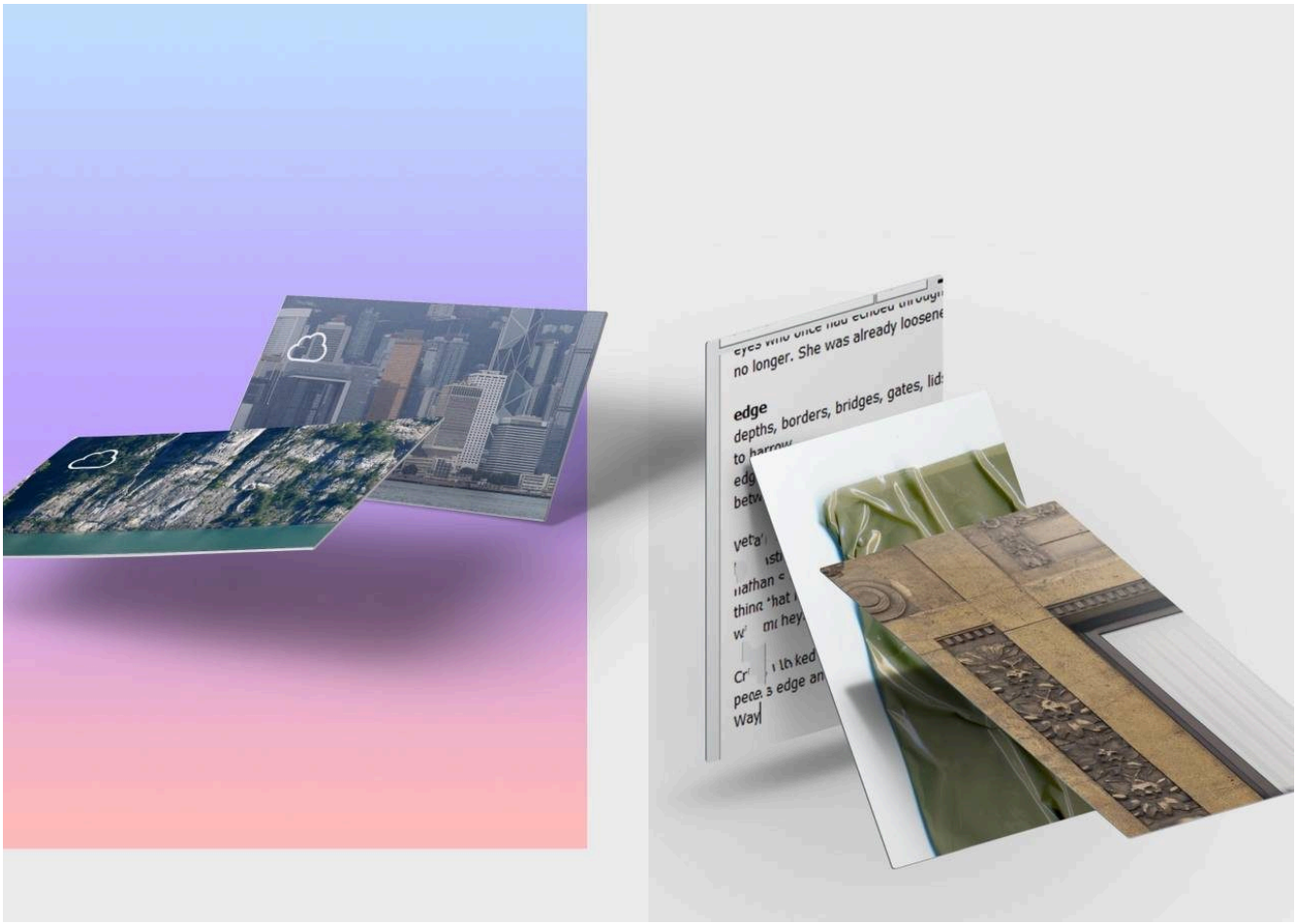
Textures from the web collaged within corporate design mockup templates

2016

Stock images, screenshots and other photographs on borders and on edges as digital objects.

"
depths, borders, bridges, gates, lids, pages, divider, between,
to harrow,
edge of the woods,
– between sleeping and waking
"

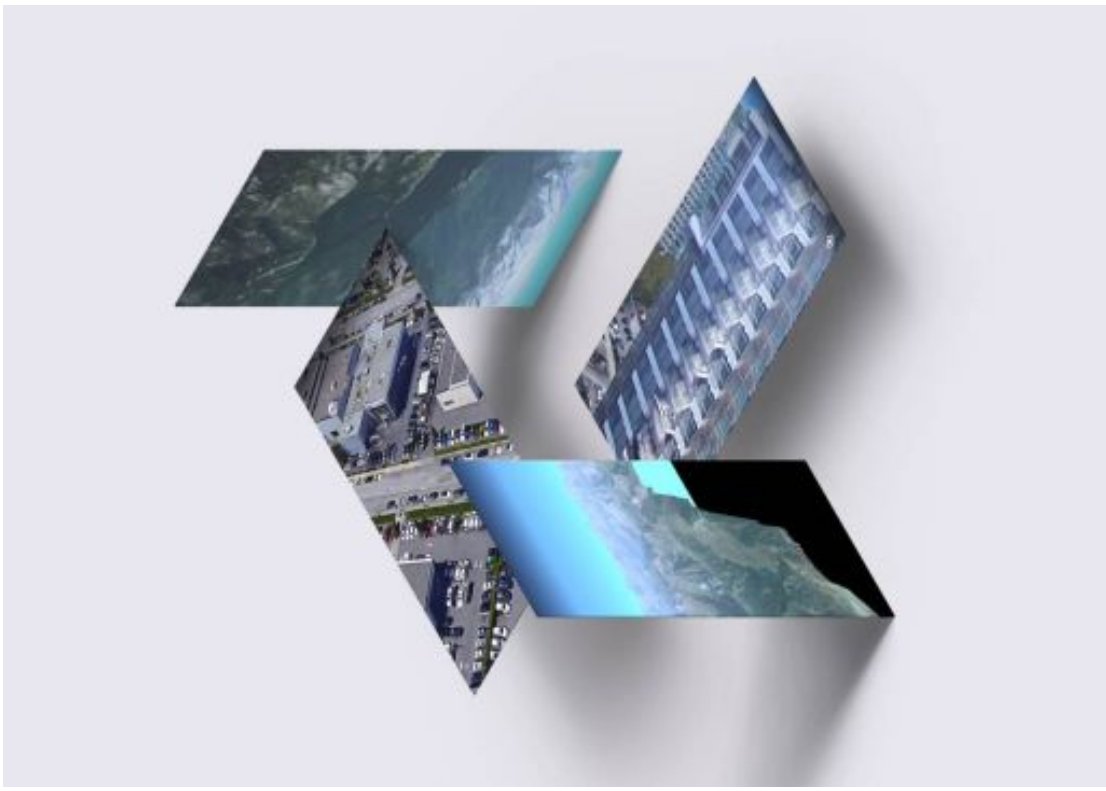
Printed in the risograph publication "Pothole" edited by Amanda Curreri and Jordan Tate


no longer. She was already loosene
edge
depths, borders, bridges, gates, lid

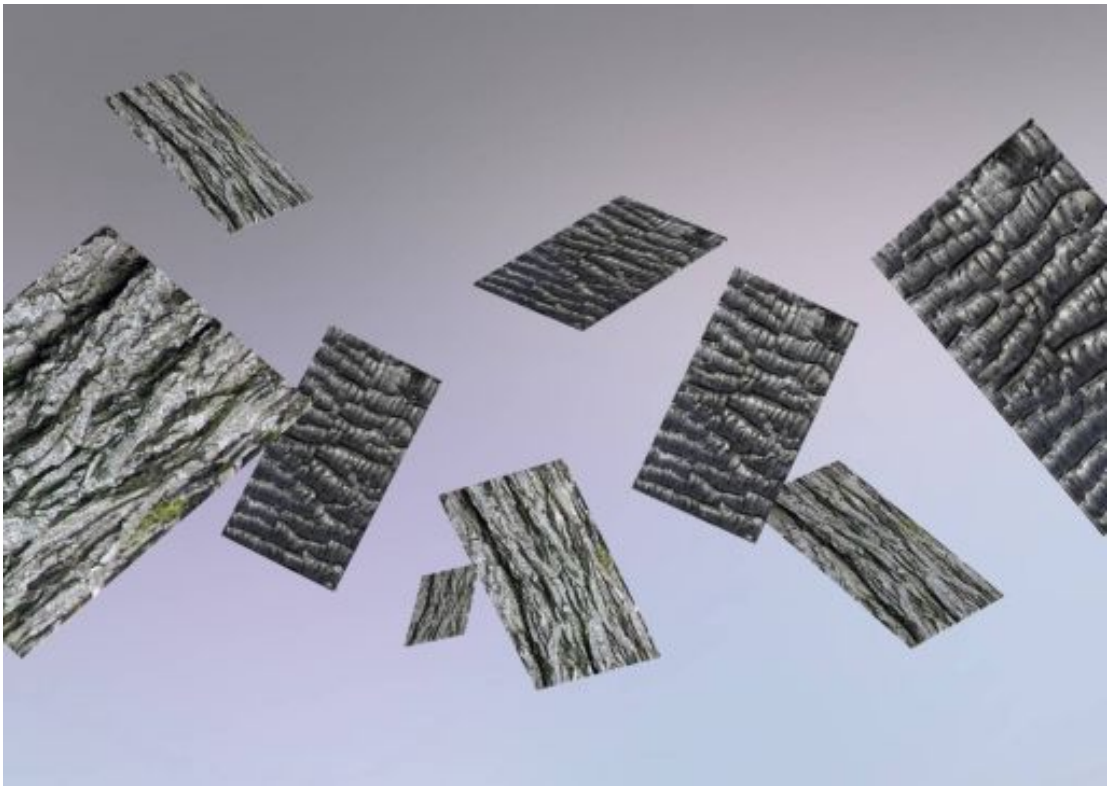
On Edge, 2016



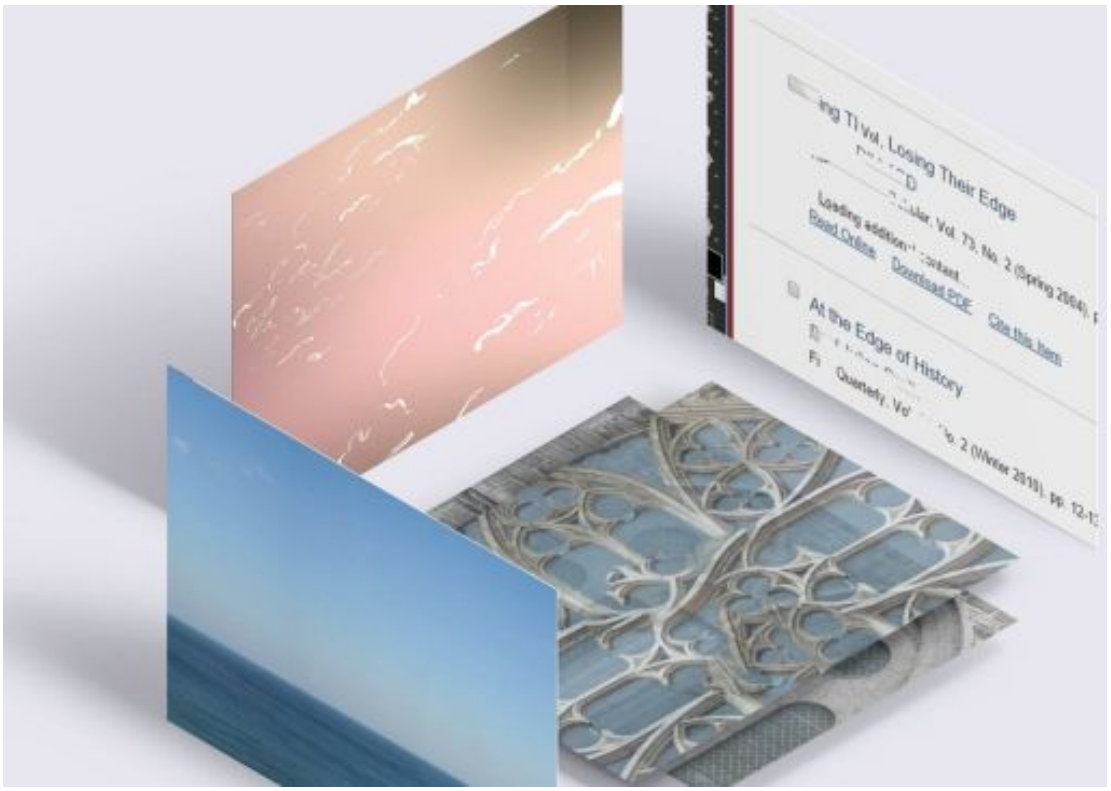
On Edge, 2016



On Edge, 2016



On Edge, 2016



On Edge, 2016



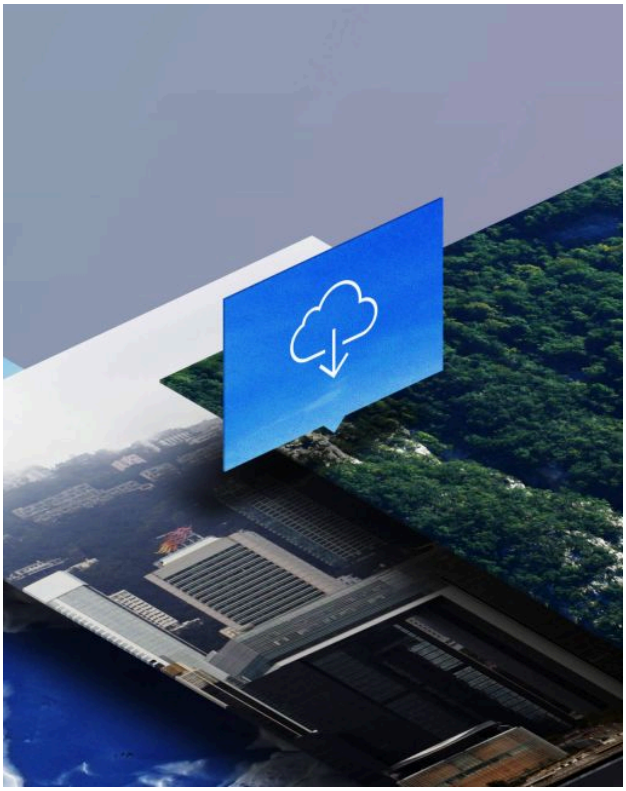
On Edge, 2016

Oy! On Time!
A digital proposal for a solo show I wanted to have
2015

The digital images and artworks made for 'Oy! On Time!' were made as pieces of a proposal for a solo show I wanted to have. 'Oy! On Time!' was held in two parts: on the browser— where one can look privately, the weight of the work heavier, offering itself as more contemplative and private, and in a gallery space— as cheap xerox transfer prints, poor translations of the digital ideal.



Oy! On Time!, 2015



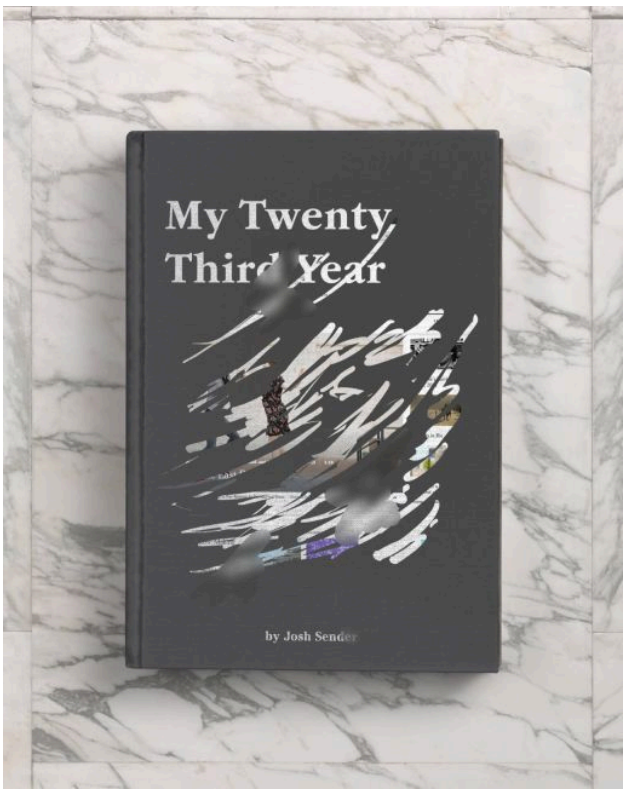
Oy! On Time!, 2015



Oy! On Time!, 2015



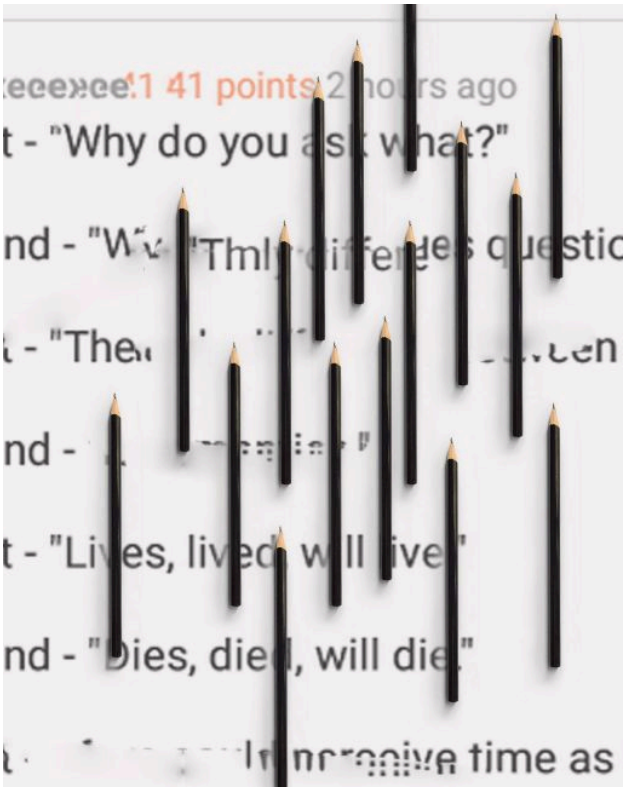
Oy! On Time!, 2015



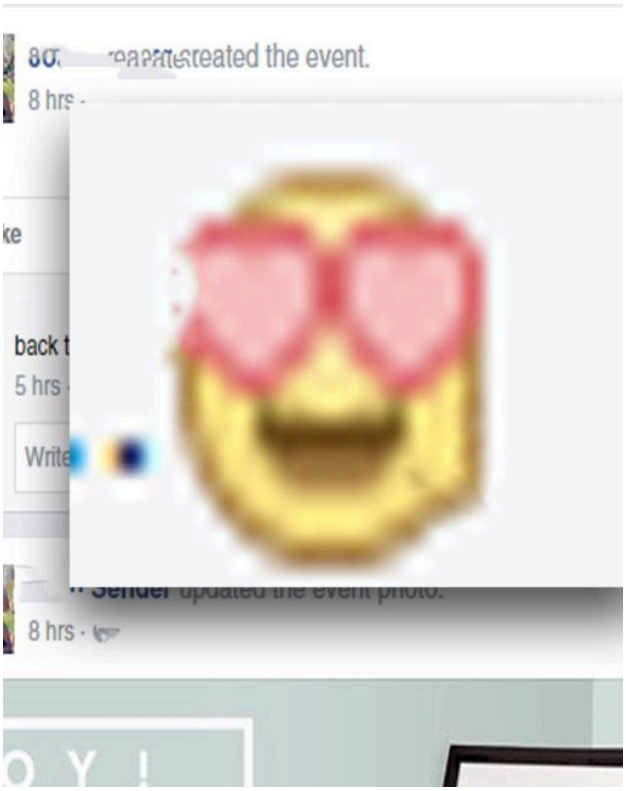
Oy! On Time!, 2015



Oy! On Time!, 2015



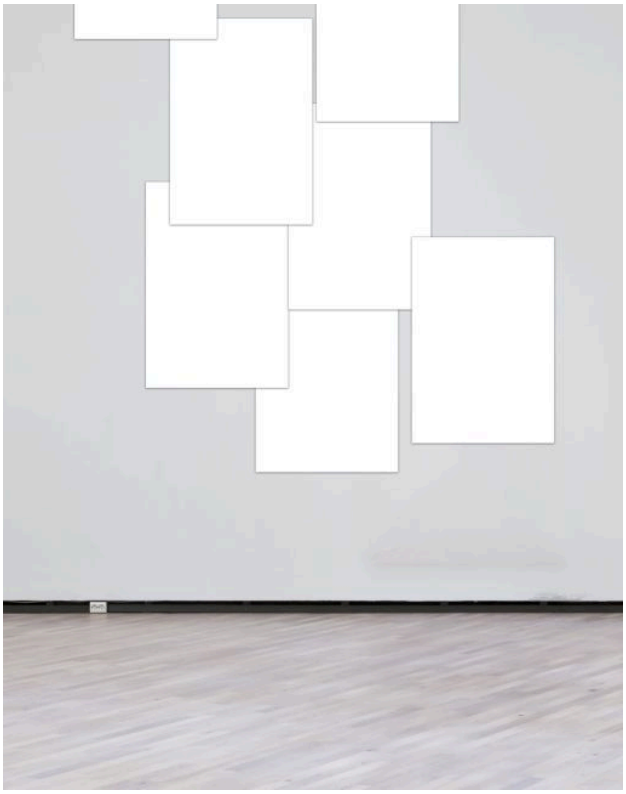
Oy! On Time!, 2015



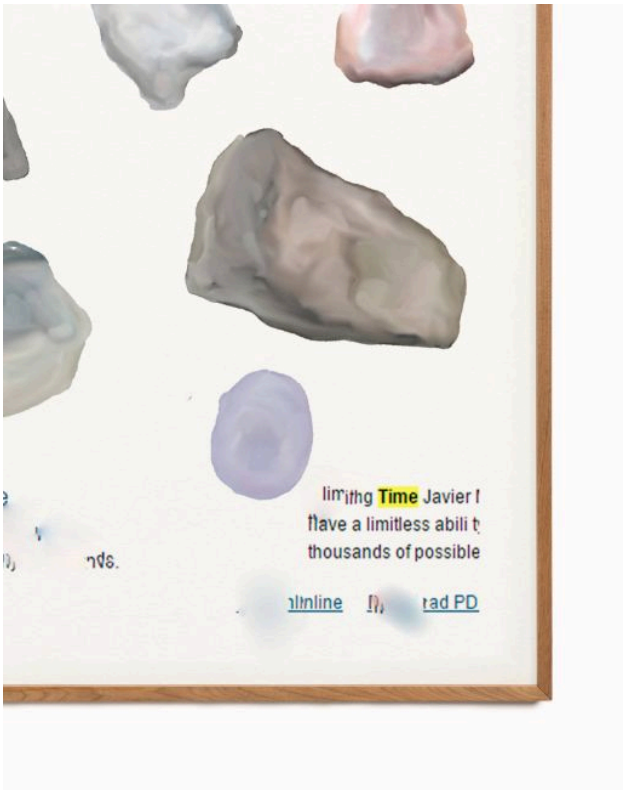
Oy! On Time!, 2015



Oy! On Time!, 2015



Oy! On Time!, 2015



Oy! On Time!, 2015



Oy! On Time!, 2015

Vie Vying

Small digital textures, a few pixels pulled from major artworks, expanded re-printed 2015

The works in 'Vie Vying' start as a small digital textures, a few pixels at atime, collected from selections of digital representations of impactful artworks and images from across histories and cultures. The textures are edited and multiplied and positioned in graphic design corporate mockup templates, giving them a distinct semi-recognizable shape and an implied physical form.



Vie Vying, 2015



Vie Vying, 2015



Vie Vying, 2015



Vie Vying, 2015



Vie Vying, 2015



Vie Vying, 2015



Vie Vying, 2015



Vie Vying, 2015



Vie Vying, 2015

blghded

Paintings and drawings layering appropriated marks 2015

Paintings and Photoshop drawings layering appropriated marks from some of the most expensive paintings in history.



blghded, 2015



blghded, 2015



blghded, 2015



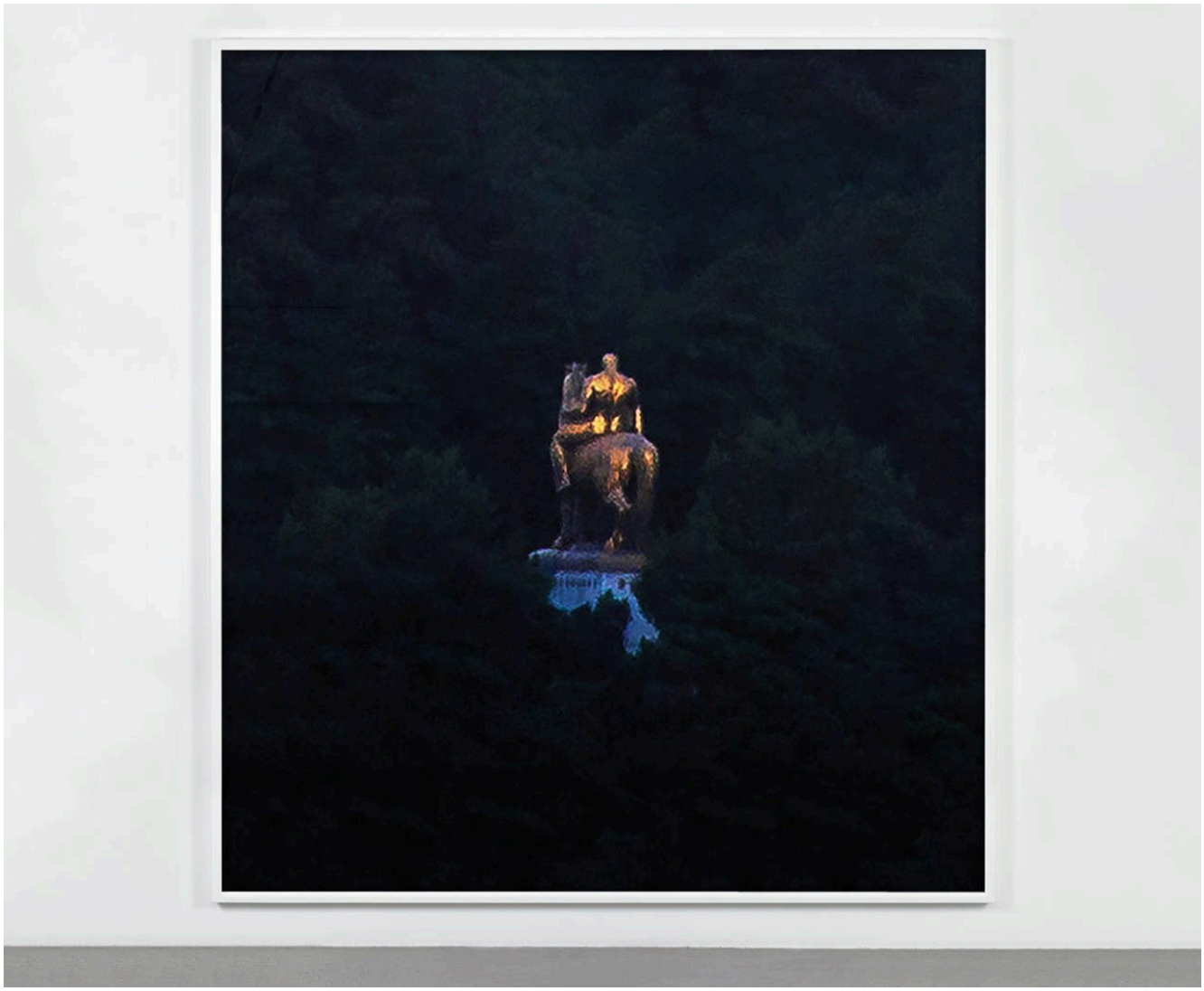
blghded, 2015



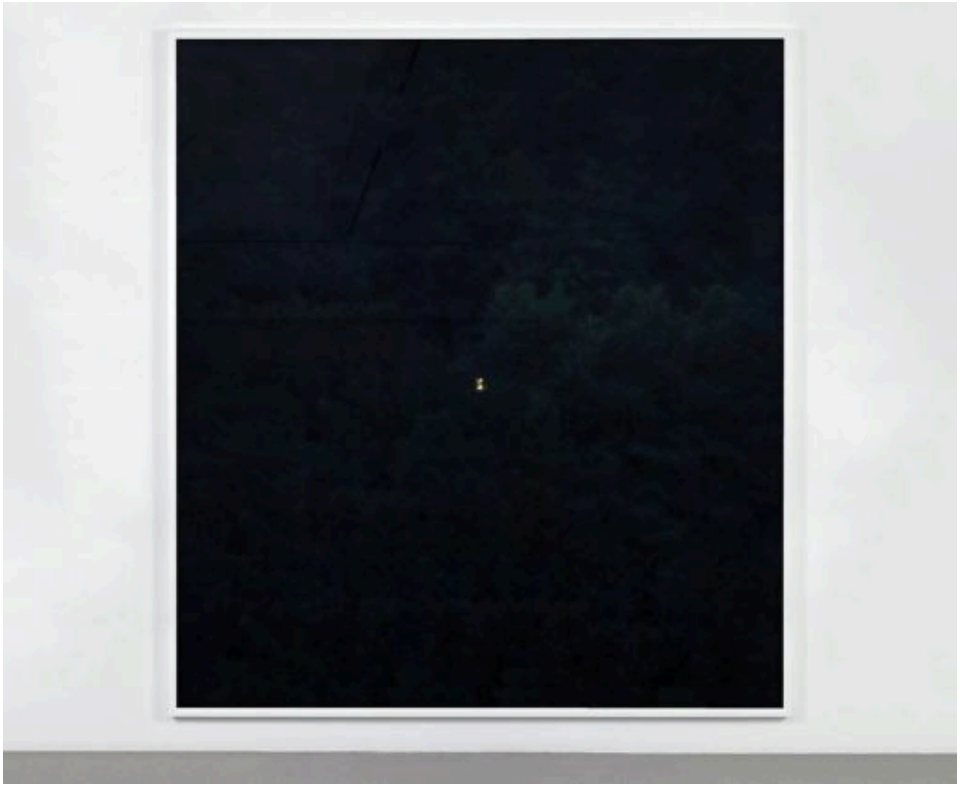
blghded, 2015

Monument Feed
Photographs of Monuments
2014

I limited my research and understanding of a subject (in this case, 'Monuments') to what's immediately available in a Wikipedia article. New photographs were created by selecting by picking fragments from the first listed image on the wikipedia article for 'Monument', a photograph of a Harvest Moon rising over Washington's Lincoln Memorial, Washington Monument, and US Capitol. Each fragmented image's field was digitally expanded on, positioning it in a new focus as something much smaller but grander. Look on my works, ye Mighty, and despair!



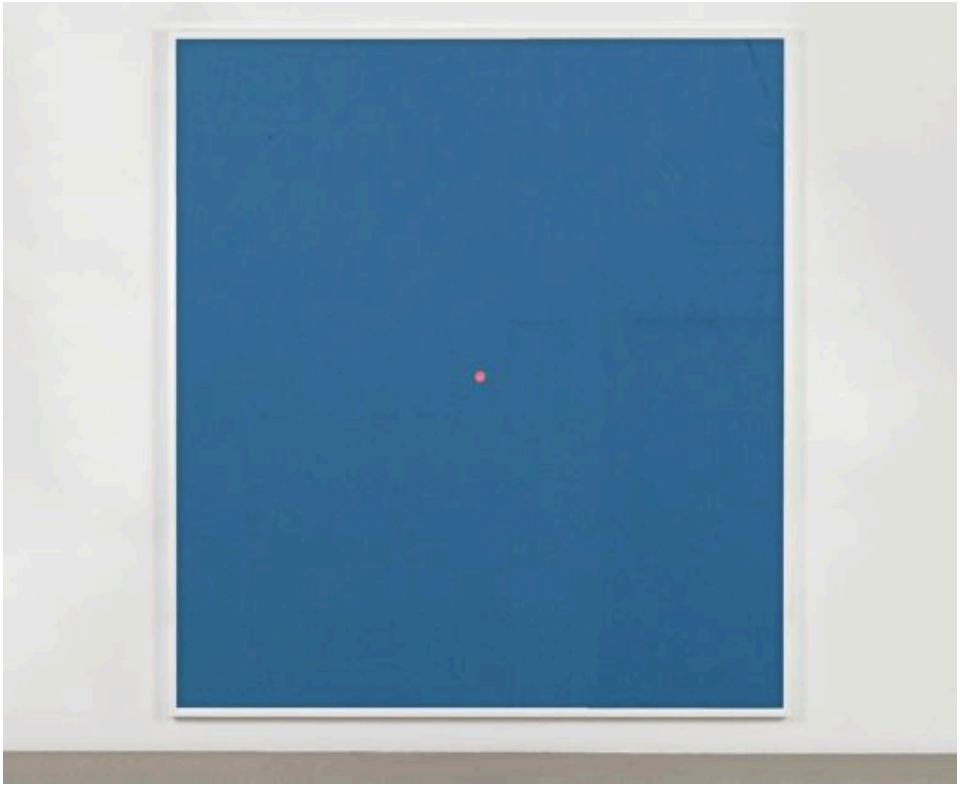
Monument Feed, 2014



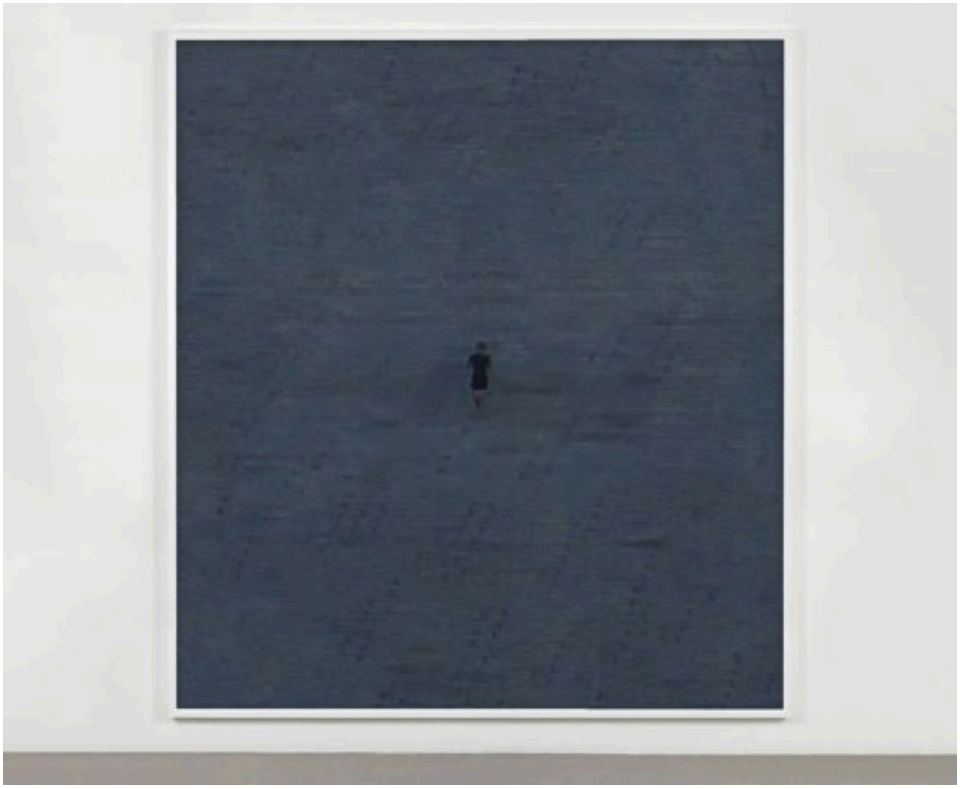
Monument Feed, 2014



Monument Feed, 2014



Monument Feed, 2014



Monument Feed, 2014



Monument Feed, 2014

Martyr Images
Bodies from history
2015

Images selected from the Web Gallery of Art's search results for 'Martyr' were put through a process of digital reduction, focusing on the shapes of the bodies, but stripping the images of any historic specificity.

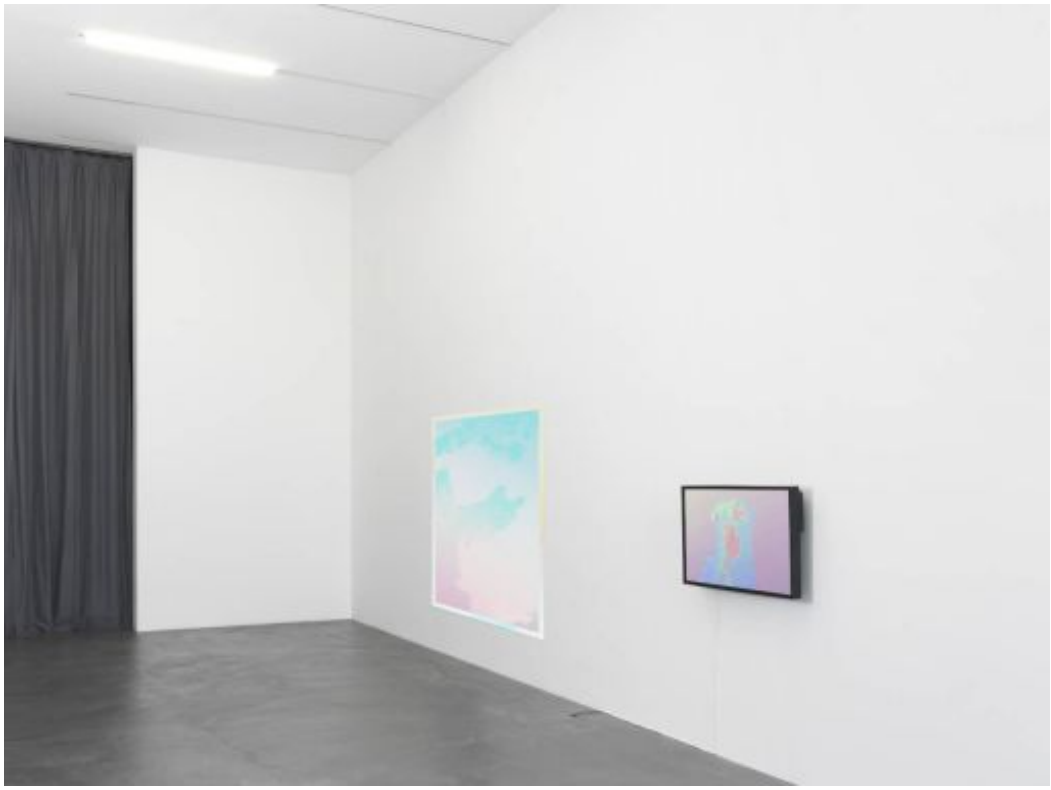
See the digital collection (21 images)



Martyr Images, 2015



Martyr Images, 2015



Martyr Images, 2015



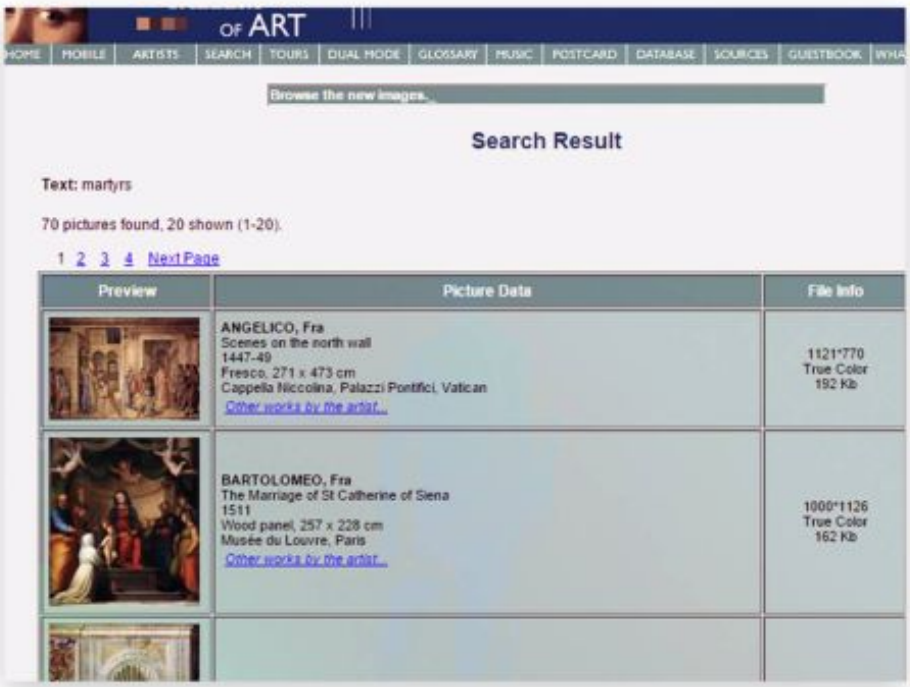
Martyr Images, 2015



Martyr Images, 2015



Martyr Images, 2015



Martyr Images, 2015

$$ landscape

Wall ink drawing compositing the most expensive buildings in the world

2014

$$ landscape is made up of dense overlapping drawings of the most expensive buildings in the world.



$$ landscape, 2014



$$ landscape, 2014



$$ landscape, 2014

Everyone Looks So Familiar

Selection drawings of now unnamed portraits, classic net art

2014

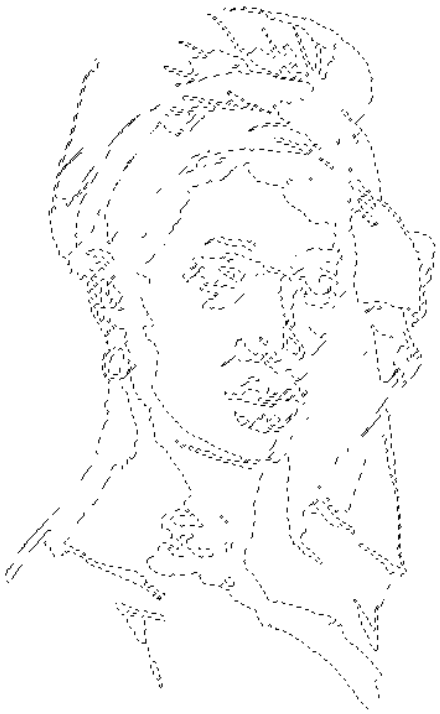
Nameless portraits from throughout 15th to 19th century European art are reduced to simplified ink drawings, and then further reduced as only a 'digital selection,' barely separating the drawing from the white space of the webpage. The 'digital selection' is used as an allusion to designate something that doesn't wholly exist or hold form. The portraits are diminished to how we might view them now, as aesthetic husks of lives and memories that weren't quite influential enough.

"His online series Everyone Looks So Familiar, shows a set of Renaissance and Baroque figures rendered in the flickering line of a capture tool. All other pixel information is removed and we are left with the equivalent of a digital x-ray of these images. These works use the data of imagery to raise issues of reproduction in the digital age and the future (and perhaps unstoppable) predominance of online experiences with artwork." — Gregory Thielker

View Archived Project



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



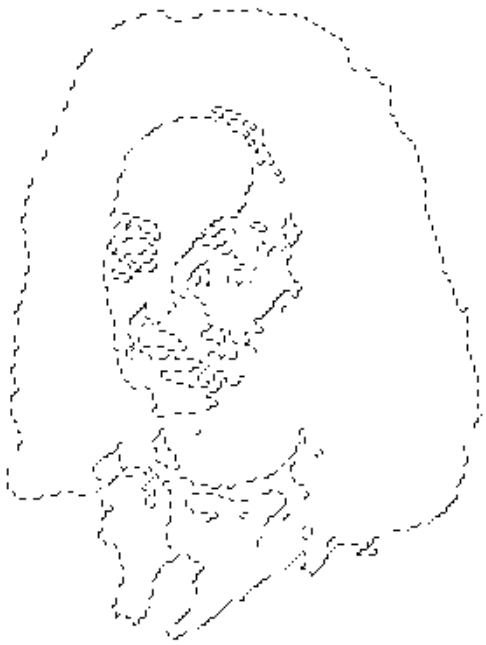
Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



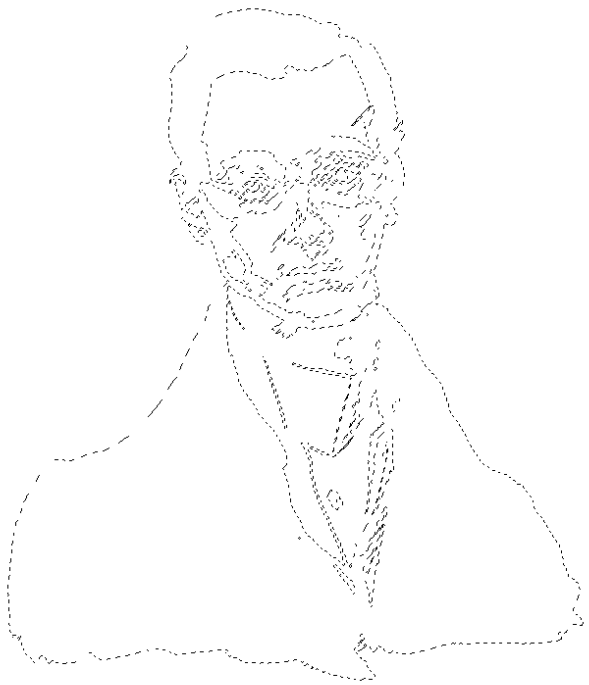
Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



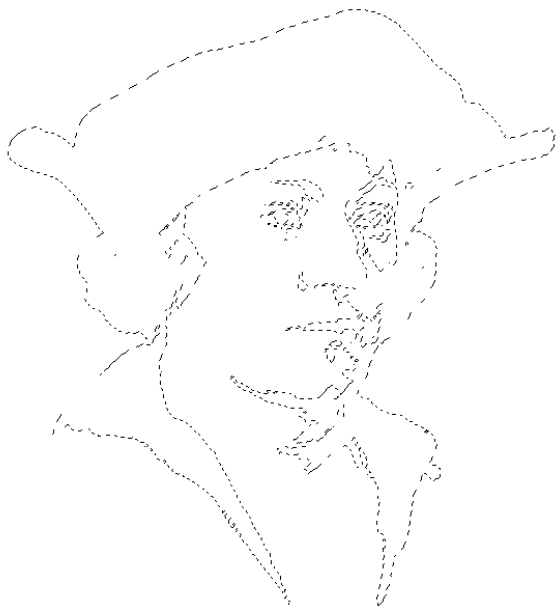
Everyone Looks So Familiar, 2014



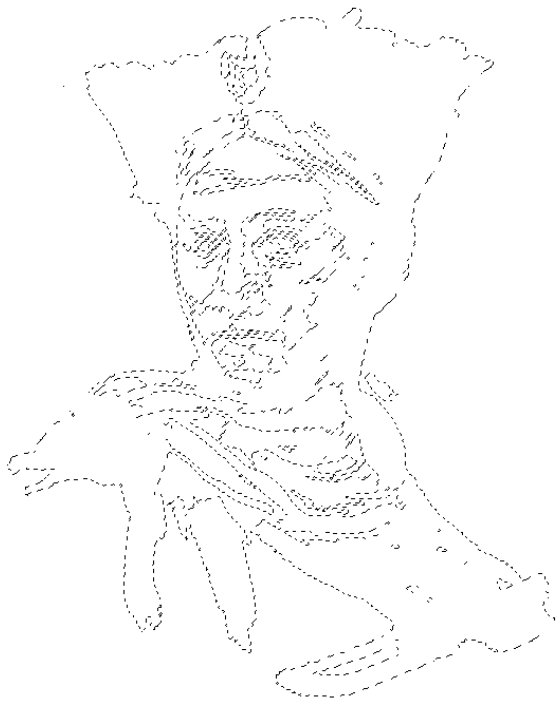
Everyone Looks So Familiar, 2014



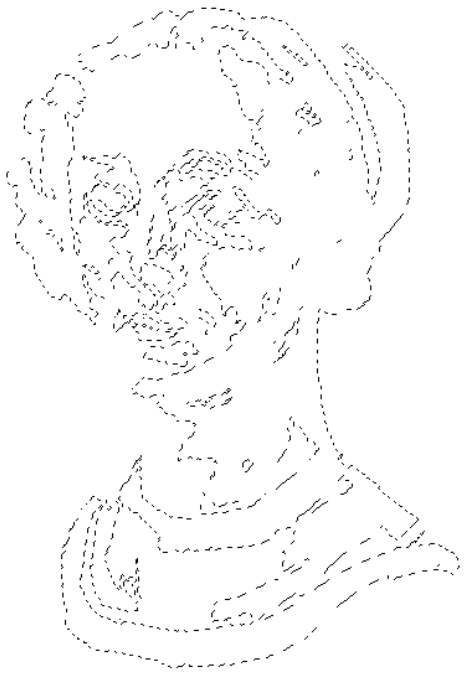
Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014



Everyone Looks So Familiar, 2014

Contrived Permanence

Wall ink drawing compositing surviving historical monuments as a sortof mega-monument to touristing and labor

2013

The mural portion of Contrived Permanence is a composite drawing that consists of fragments of eight historical monuments that were built as memorials. The mural is paired with a set of postcards that pull directly from sensationalized quotes describing the source monuments.



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



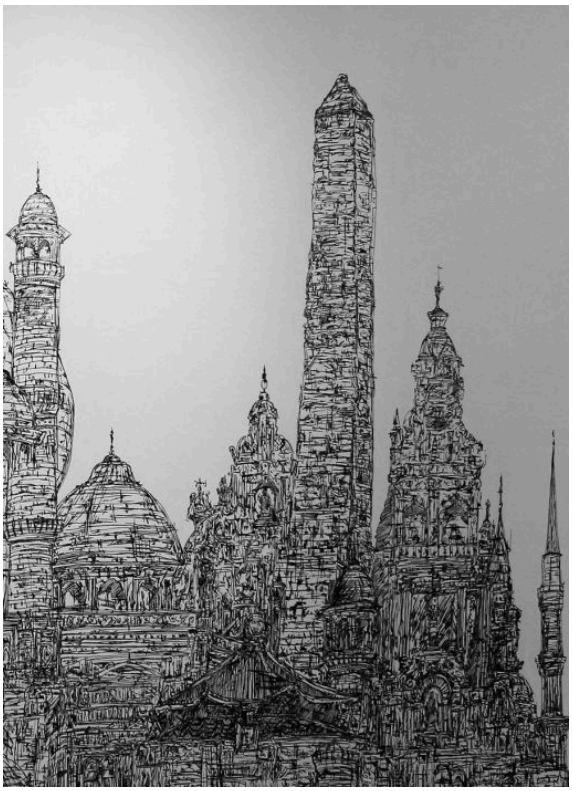
Contrived Permanence, 2013



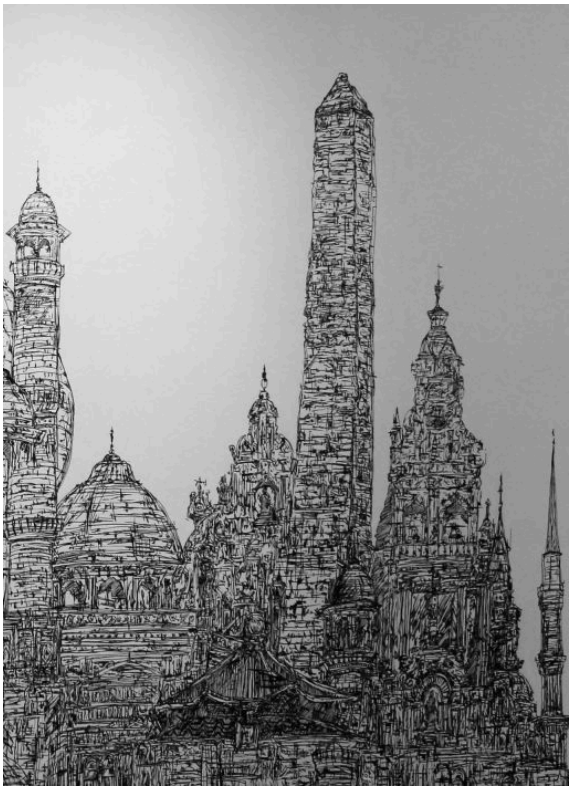
Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013



Contrived Permanence, 2013

Unpublished Stories

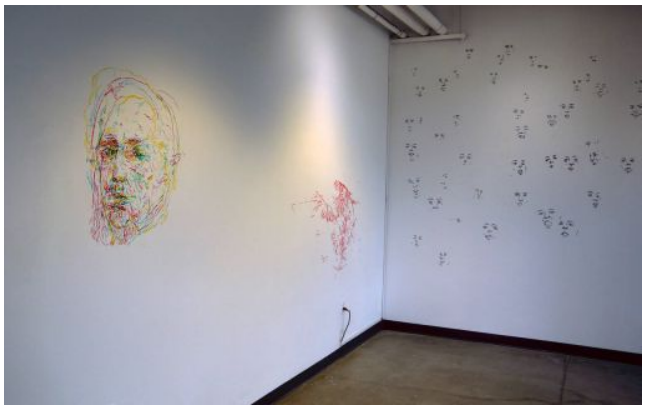
Wall ink drawings of visual quotations from visual culture

2013

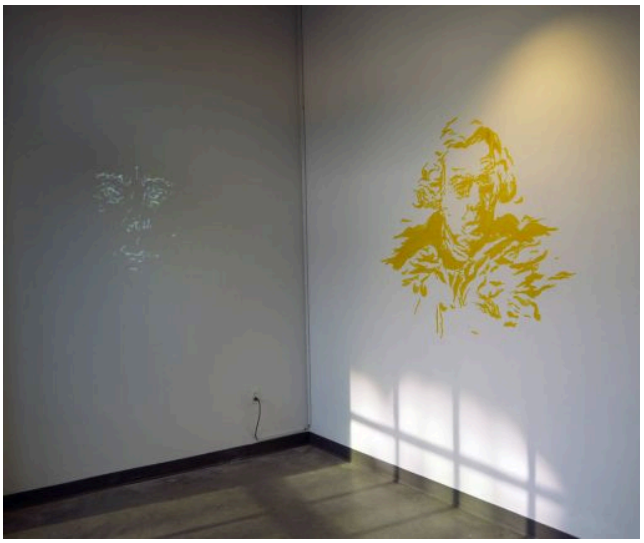
Solo show consisting of 6 ink wall drawings, a projected animation and a supplemental zine. "Unpublished Stories is an installation of wall-based paintings, which function as visual quotations from western art history and news images, as well as a series of lyrical gestures. The objective in this series, however, is the limited use of media, which recalls paint tools from Adobe Illustrator. In one overlapped portrait, there are three variations on the same face done in Cyan, Magenta, and Yellow." — Gregory Thielker



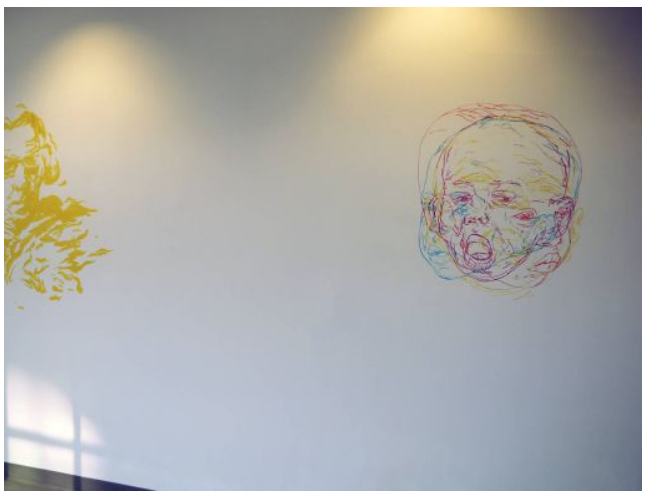
Unpublished Stories, 2013



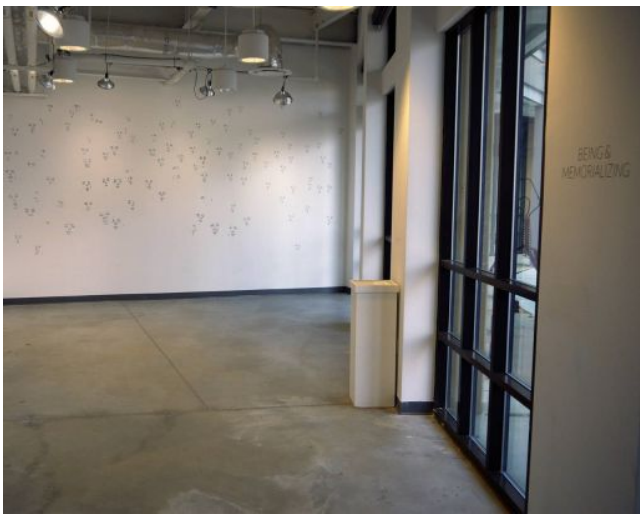
Unpublished Stories, 2013



Unpublished Stories, 2013



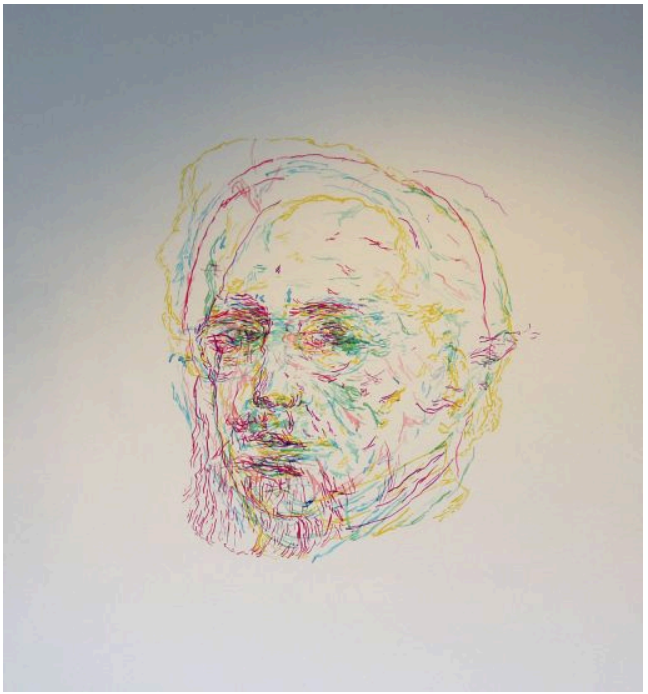
Unpublished Stories, 2013



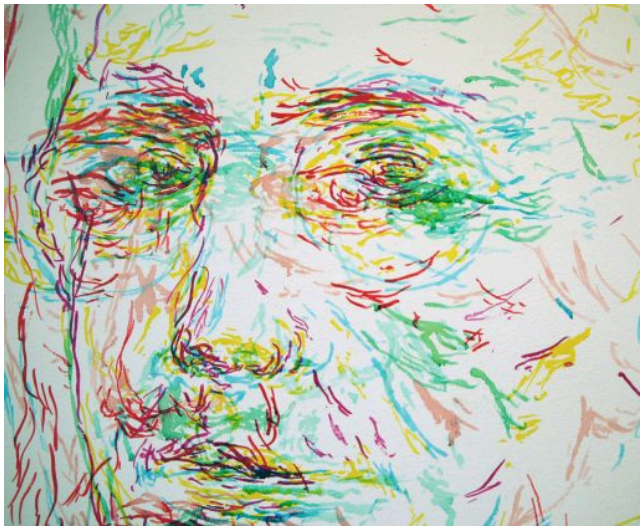
Unpublished Stories, 2013



Unpublished Stories, 2013



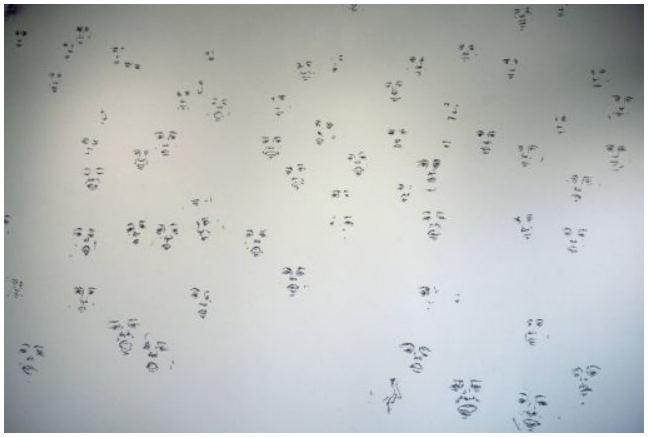
Unpublished Stories, 2013



Unpublished Stories, 2013



Unpublished Stories, 2013



Unpublished Stories, 2013



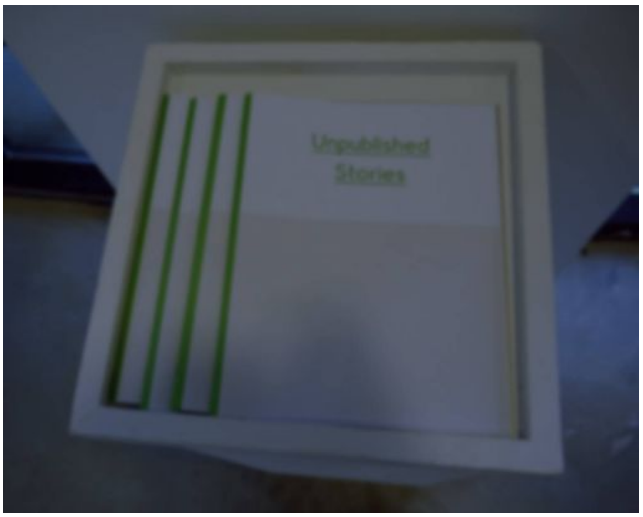
Unpublished Stories, 2013



Unpublished Stories, 2013



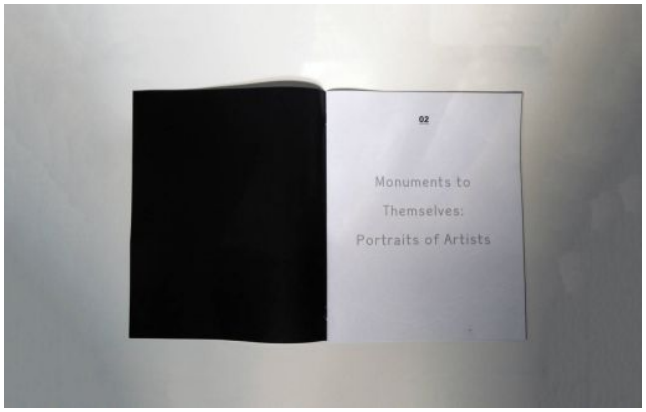
Unpublished Stories, 2013



Unpublished Stories, 2013



Unpublished Stories, 2013



Unpublished Stories, 2013



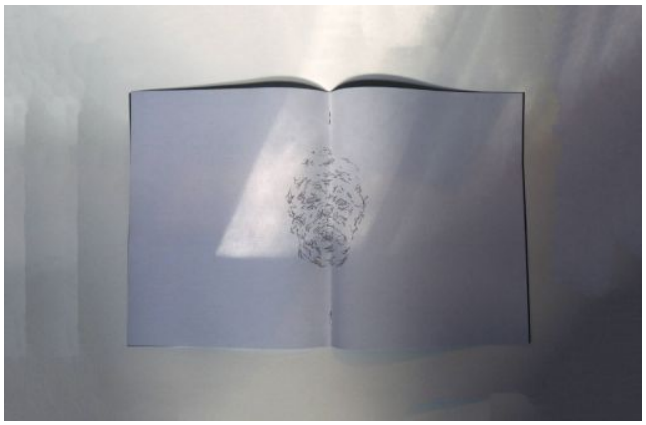
Unpublished Stories, 2013



Unpublished Stories, 2013



Unpublished Stories, 2013



Unpublished Stories, 2013



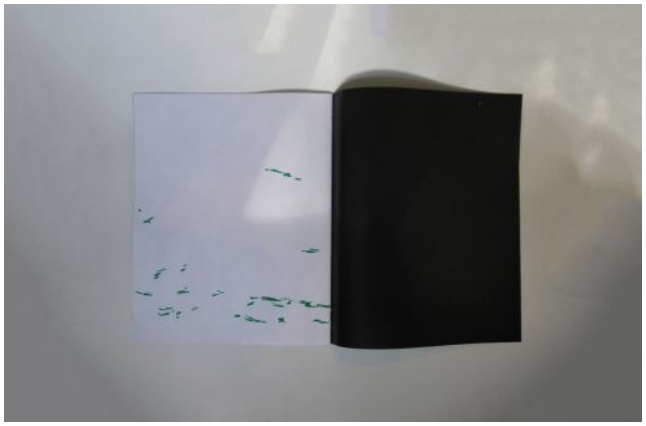
Unpublished Stories, 2013



Unpublished Stories, 2013



Unpublished Stories, 2013

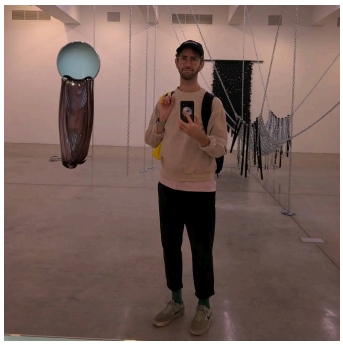


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Biography



He received a BFA from The College of New Jersey and an MFA in Multidisciplinary Art from the Mount Royal School of Art at the Maryland Institute College of Art. His work has been exhibited at galleries and museums internationally and he's been invited to give talks, critiques, and studio-visits at universities across the US. He previously taught at the Maryland Institute College of Art.

His work is about the value of life, the incomprehensible abundance of images, complicity in and softening of violence, the things we produce and leave behind, and how we find and make meaning.

He's also an award-winning designer (including 3 Webby Awards and an Anthem Award), having worked on design teams in New York, DC and Baltimore. He's currently helping lead design at Fastspot, a design agency in Baltimore, and working pro-bono (or heavily subsidized) as the independent design practice Dept of Defense. Three people, that he knows of, have tattoos of logos he's done.

Work in exhibitions and film screenings at

Institute of Contemporary Art Baltimore
Utah Museum of Contemporary Art
Corneliu Miklosi Museum in Romania
The Wrong Digital Art Biennale
Microscope Gallery in New York
MoMA PS1 *Basement Theater*
Connersmith Gallery
Bemis Center for Contemporary Arts
CICA Museum in South Korea
etc...

Contact

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CV
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Josh Sender: Selected Works, 2013–2026

Typeset in Nimbus Doikayt. All works and images © Josh Sender, courtesy the artist. Films and online works are listed by link and can be seen at joshsender.com.