

Code Switch: Distributing Blackness, Reprogramming Internet Art
May 2–August 10, 2025
Museum of Contemporary Art Detroit (MOCAD)

“The need to articulate where exactly the Black avant-garde is propagating is important for Black artists resisting exploitation and de-politicization.”

—Anaïs (An) Duplan

The first of its kind internationally, *Code Switch: Distributing Blackness, Reprogramming Internet Art* is a multi-sited exhibition exploring and redefining the history of “Black data,” centering and celebrating contributions by artists of African descent to the rapidly advancing field of new media art and digital practice. Drawing its title from Andre L. Brock’s groundbreaking text *Distributed Blackness: African American Cybercultures* (2020), this exhibition explores the relationship between Black cultural production and the legacy of computation both as a way of engaging with machines and a creative inspiration.

A web domain is a distinctive name that wayfinds to a website on the internet. *Code Switch* is divided into three “domains” as a means of moving through space and time: the first is the time period pre-1960, the second is 1960–1990, and the third takes the view of 1990 to the present day. The initial two domains of this exhibition debuted in Harlem, New York City, at the Schomburg Center for Research in Black Culture, presented by The Kitchen, from October 15–December 19, 2024. This third and final domain premieres here at the Museum of Contemporary Art Detroit (MOCAD), on view from May 2–August 10, 2025. The electronic superhighway between these three organizations marks an unprecedented exchange across the sites of The Kitchen, the Schomburg, and MOCAD.

From The Kitchen’s founding in 1971, the New York City organization remains a leading nexus of avant-garde and experimental art; as part of its institutional history, The Kitchen maintains a living archive of over 4,000 artists. Founded in 1925, the Schomburg’s mission is to preserve African American, African Diaspora, and African experiences; its Harlem research library, as a branch of the New York Public Library, is internationally renowned. Founded in 2006, MOCAD is Detroit’s only museum dedicated to contemporary art and plays a critical role in connecting Southwestern Michigan to the global art world. A non-collecting institution, MOCAD centers innovative and experimental practices, and presents exhibitions, performances, and community engagement programs that reflect contemporary culture and social issues.

The first International Computer Art Festival was held at The Kitchen from April 1–14, 1973, and included pioneering new media artists such as Alvin Lucier, Nam June Paik, and Ron Hayes. Spring 2025 marks the fifty-second anniversary of the originating convening at The Kitchen. If The Kitchen’s Computer Art Festival provided a snapshot of artists applying the frame of the computer as a means of exploring the then-nascent field of new media as a burgeoning canon, *Code Switch* today takes up the charge of centering the Afro-diasporic experience within this trajectory.

Code Switch brings together an intergenerational roster of forty-four artists in a contemporary presentation to unpack the correlation between body and machine, informed further by the “age of the internet.” With a wide range of disciplines and materials, these artists instruct toward, and intervene within, an expanded definition of “internet art.” One that indicates that art produced in an era of accelerated mass communication cannot be set apart from a discourse of cybercultures and technology. Life mediated by screens has transformed ways of seeing and, central to this, has mutated and modified Black cultural production itself.

The exhibition posits that the record of Blackness globally is inextricably intertwined with a history of technology and that, while historically underrecognized, Black people have always been, and continue to be, new media pioneers. As the presenting site of Domain 3 in the *Code Switch* exhibition, Detroit is emphasized as an integral meeting place for the vital lines of inquiry driving this project, and acts as a microcosm for the ongoing relationship between Blackness and technological advancement.

A majority Black city, Detroit's landscape is emboldened by prominent traditions of Black cultural production intertwined with the legacies of industrial, labor, and sonic-based movements. The exhibition builds upon the work of Black cultural producers such as Jimmy Lee Boggs, an assembly line worker turned community organizer, who wrote extensively about how automation and the body were inextricably entangled in futurist movements. This is amplified and actualized by the pioneers of Techno music, such as The Belleville Three (Juan Atkins, Derrick May, and Kevin Saunderson), Stacey Hotwaxx Hale, Drexciya (James Stinson and Gerald Donald), and K-Hand (Kelli Hand), who are amongst a legion of Black folks elevating technology through sonic vibration. Each of these collaborators created a future where Black culture is at the center of world-building, possibility, and the body as a site for liberation.

From its premiere in the historically Black neighborhood of Harlem, New York City, to its debut in the city of Detroit, *Code Switch* establishes new sightlines to a Black networked life, an empowered avant-garde algorithm that predates and extends beyond the invention of the internet. The internet's inception in 1969 arose out of the U.S. government-funded military intelligence initiative of ARPANET (Advanced Research Projects Agency Network) as the first public operational computer network. There is an uneasy relationship between the technological advancements and motivations that became the foundation of the internet, which reveal complex dilemmas and questions of consent and agency in the face of surveillance and data extraction. These phenomena redefine modernity and visual culture. *Code Switch* surveys how artists and creative technologists rattle the promise of cyberspace as an equitable site of representation and liberation, upending it as an undercurrent and generative force for both inquiry and resistance.

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***Code Switch's* Domain 1 (Pre-1960) and Domain 2 (1960-1990)** were presented at the Schomburg in Fall 2024 and featured the work of visual artists David Drake (otherwise known as “Dave the Potter”), Tom Lloyd,

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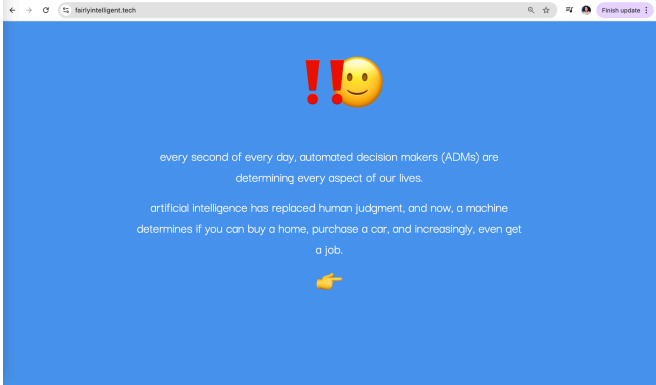
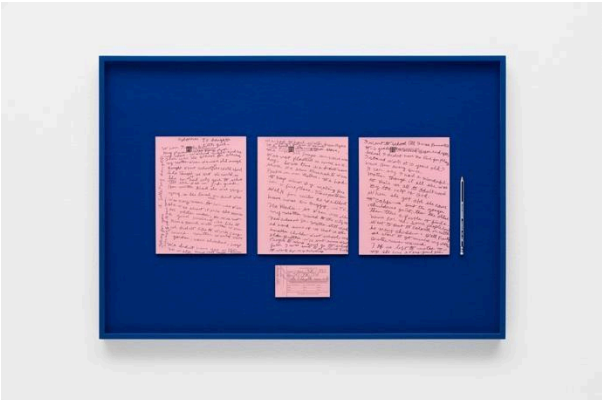

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SINCE 1971

Benjamin Patterson, Howardena Pindell, Candis Mosely Pettway, Mattie Ross, Ulysses Jenkins, Milford Graves, Faith Ringgold, Blondell Cummings, Lorraine O'Grady, and Jack Whitten with Afrofuturist science fiction authors Octavia Butler and Samuel R. Delany, composer and scholar of experimental music George Lewis, and guerilla archivist, access television producer, and librarian, Marian Stokes. Alongside the radical visions of these makers and thinkers were presented data-visualizations of sociologist W.E.B. DuBois and the contributions of Black computer scientists, mathematicians, and engineers Evelyn Boyd Granville, Dorothy Vaughan, Creola Katherine Johnson, Mary Jackson, Annie Easley, Gladys West, and Clarence "Skip" Ellis. On view as well from the Schomburg's collections were rarely seen selections from the Harlem Youth Opportunities Unlimited (HARYOU); the first HARYOU report titled "Youth in the Ghetto: A study of the consequences of powerlessness and a blueprint for change" made data-driven, consciousness-raising recommendations and was published in 1964 following the Harlem uprisings.

Code Switch: Distributing Blackness, Reprogramming Internet Art is organized by Legacy Russell, Executive Director & Chief Curator, and Angelique Rosales Salgado, Curatorial Assistant, with contributed research by Tsige Tafesse, 2023-2024 Curatorial Fellow, and Kyla Gordon, 2024-2025 Curatorial Fellow, The Kitchen. The third domain as presented here at MOCAD is co-organized in collaboration with Jova Lynne, Co-Director and Artistic Director, and Isabella Nimmo, Associate Curator, MOCAD. Exhibition design by Pacific.

Code Switch: Distributing Blackness, Reprogramming Internet Art at MOCAD is made possible with the support of the Mike Kelley Foundation for the Arts, the National Endowment for the Arts, and the Teiger Foundation, as well as The Kitchen's Board of Directors, Global Council, Leadership Fund, and the Director's Council.

ILLUSTRATED EXHIBITION CHECKLIST

	<p>A.M. Darke (b. 1986, Buffalo, NY; lives and works in Santa Cruz, CA) <i>fairlyintelligent.tech</i>, 2021 Web-based interactive work with audio Courtesy of the artist</p>
	<p>American Artist (b. 1989, Altadena, CA; lives and works in New York, NY) <i>Octavia E. Butler Papers: mssOEB 1-9062 I (Mother to Daughter)</i>, 2022 Huntington Library stationary, graphite, pencil, felt Courtesy of the artist and Commonwealth and Council</p>
	<p>Auriea Harvey (b. 1971 in Indianapolis, IN; lives and works in Rome, Italy) <i>mother/child</i>, 2022 3D printed composite (silk, PLA), epoxy clay, satin ribbons, velvet fabric, with .GLB and HTML file Courtesy of the artist</p>

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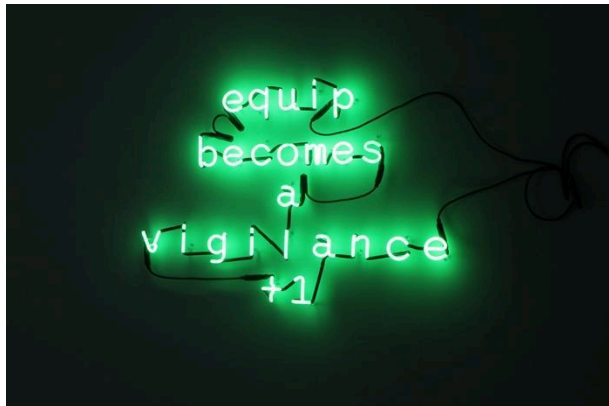


Auriea Harvey

Webcam Movies, 1999

CRT monitor, media player

Courtesy of the artist



Ayodamola Okunseinde (b. 1974 in Montclair, NJ;
lives and works in New York City, NY)

Fanon – Run #2, 2022

Green neon

Courtesy of the artist



Bogosi Sekhukhuni (b. 1991, Johannesburg,
South Africa; lives and works in between Portland,
OR and Johannesburg, South Africa)

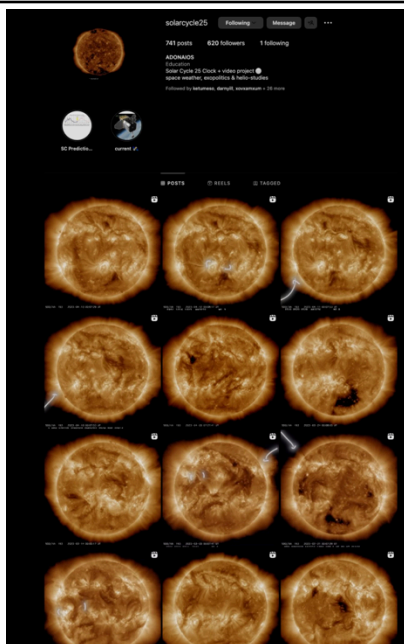
Dark Gravity, 2018

Metal, plastic, rubber

Courtesy of the artist

www.thekitchen.org

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New York, NY 10014



Bogosi Sekhukhuni

Solar Cycle 25 Clock sc25, 2020–ongoing

Social media page accessible via graphic-based

QR Code on print materials

Courtesy of the artist



Cameron Granger (b. 1993 in Cleveland, OH; lives

and works in Columbus, OH and New York, NY)

Hollowfolk # 2 – Black Herman Covers The World,
 2024

Silkscreen print, archival inkjet prints

Courtesy of the artist

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Cameron Granger

Here & There Along The Echo, 2024

27:00 minutes; video, color, sound

Courtesy of the artist

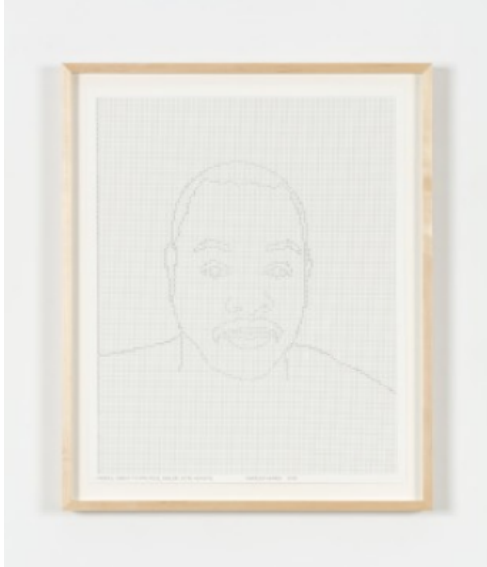


Cameron Rowland (b.1988, Philadelphia, PA; lives and works in New York City, NY)

Presumption of Guilt, 2020

Door alert

Courtesy the artist and Maxwell Graham, New York



Charles Gaines (b. 1944, Charleston, South Carolina; lives and works in Los Angeles, CA)

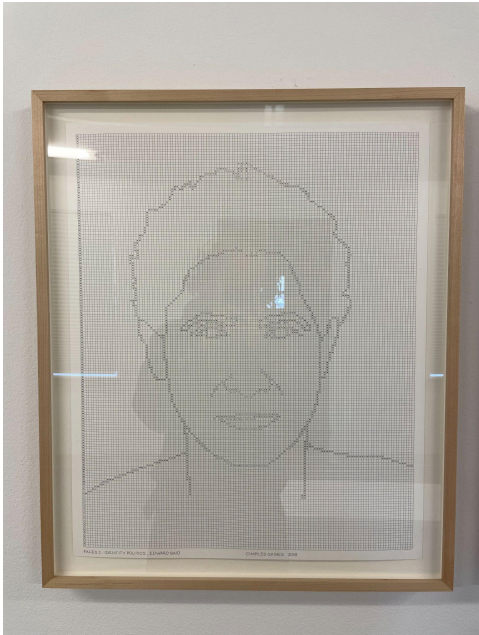
Faces 1: Identity Politics, Drawing #11, Molefi Kete Asante, 2018

Ink on paper

Courtesy of the artist and Hauser & Wirth

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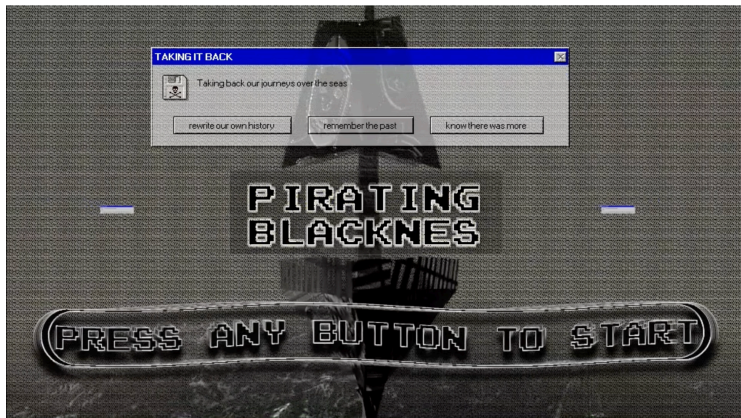
Charles Gaines
Faces 1: Identity Politics, Drawing #10, Edward Said, 2018
 Ink on paper
 Courtesy of the artist and Hauser & Wirth



chukwumaa (b. Lagos, Nigeria; lives and works in New York, NY)
SWEET (clinging to her bible and her scapula and the memories of the way things were), 2018
 Swiss voile lace fabric, subwoofer, Bluetooth transmitter, phone,
 Prince_Nico_Mbarga_-Sweet_Mother.mp3, various electronics
 Courtesy of the Artist

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Danielle Brathewaite-Shirley (b. 1995, London, United Kingdom; lives and works in Berlin, Germany)
PIRATINGBLACKNESS/BLACKTRANSSEA.COM, 2021
Interactive archive
Courtesy of the artist



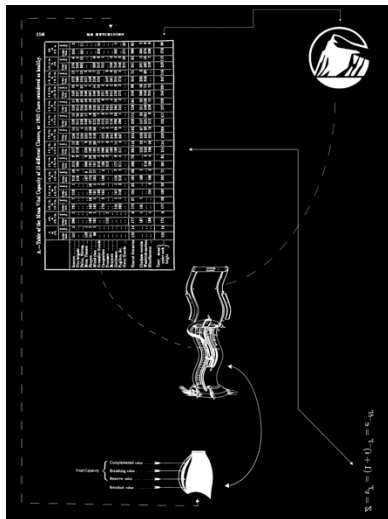
Devin Kenny (b. 1987, Chicago, IL; lives and works in New York, NY)
Do You Even Talk To Your Neighbors?, 2018
35-gallon drum grill, photographs, documents, cellular phones, aluminum foil
Courtesy of the artist



E. Jane (b. 1990, Bethesda, MD; lives and works in New York, NY)
soft like Marianne, sad like Marianne, loved like Marianne, 2024
Video (color, sound), fake rose vines, standing mount, custom body pillow made to artist's bodily dimensions, pillow cover (various textiles including plant dyed panel with bleach, paint pen and mascara)
Courtesy of the artist

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fields harrington (b. 1986, Rancho Cordova, CA;
lives and works in New York, NY)
The Value of an Individual, 2020
Digital C-Print
Courtesy of the artist



fields harrington
Surreptitious Spread (Ventilation Series), 2023
Aluminium Round Air Duct and hardware
Courtesy of the artist



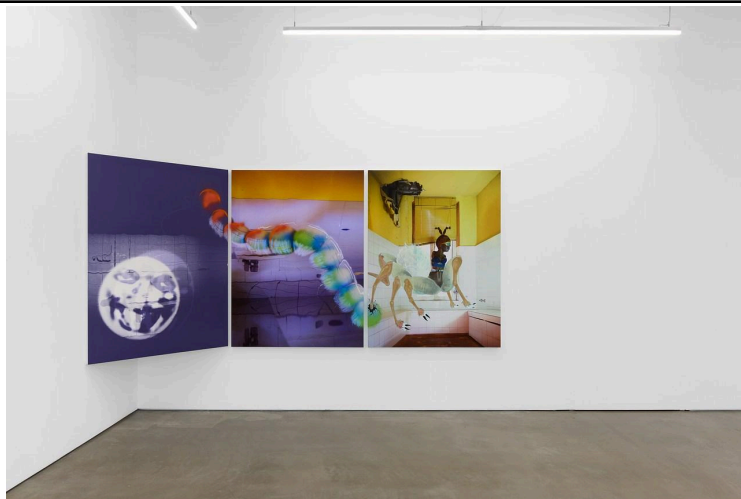
Howardena Pindell (b. 1943, Philadelphia, PA;
lives and works in New York City, NY)
Rope/Fire/Water, 2020
19:00 minutes; black and white video, sound
Courtesy of the artist, Garth Greenan Gallery, New
York, and White Cube



Jack Whitten (b. 1939, Bessemer, AL; d. 2018, New York, NY)
Website, 2008
 Acrylic on MDF panel
 © Jack Whitten Estate. Courtesy the Estate and Hauser & Wirth



-{ john-henry }- [thompson] (b. 1959 in the United Kingdom; lives and works in New York City, NY and Philadelphia, PA)
Covid Memorial Tracker, 2021
 Website
 Courtesy of the artist



Juliana Huxtable (b. 1987 Bryan-College Station, Texas, lives and works in New York, NY)
ARTHRO ANARCHY, 2024
 Triptych; acrylic and vinyl stickers on printed canvas
 Courtesy of the artist



Julie Mehretu (b. 1970 in Addis Ababa, Ethiopia; lives and works in New York, NY)
When Angels Speak of Love (Barcelona), 2018
 Ink and acrylic on canvas
 Courtesy of the artist and Marian Goodman Gallery



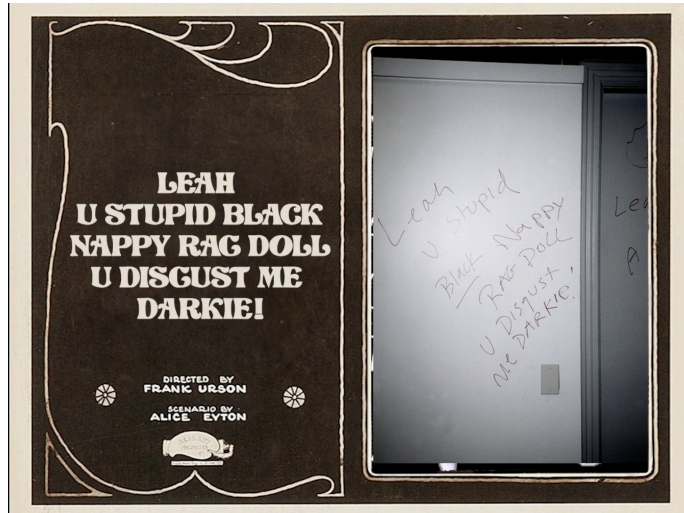
Khalil Robert Irving (b. 1992, San Diego, CA; lives and works in St. Louis, MI)
FlatGROUND_section [Ground Celebration]Pipe Fragment + faux fruit & BELL, 2023–2024
 Glazed and unglazed ceramic, decals, lusters, colored enamel
 Courtesy of the artist



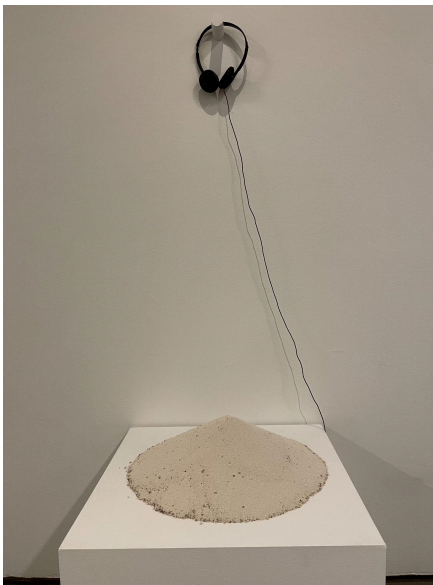
Kalup Linzy (b. 1977, Clermont, Florida; lives and works in Tulsa, OK)
As Da Art World Might Turn (the series) (Season 1) Episodes 1–6, 2013
 Video, color, sound (29:04 min); Written, directed, edited, and produced by Kalup Linzy
 Courtesy of Electronic Arts Intermix (EAI), New York



L. Franklin Gilliam (b. 1967, Washington, D.C.;
 lives and works in New York, NY)
Playing the Race Card, 2002
 Video + Sound
 Courtesy of the artist



L. Franklin Gilliam
Playing the Race Card, 2024
 Video + Sound
 Courtesy of the artist



manuel arturo abreu (b. 1991, Santo Domingo, Dominican Republic; lives and works in Berlin, Germany)
Ambient Portraits, 2017
 Dried oyster shell powder, sound composition (00:18:08)
 Courtesy of the artist. Originally commissioned by Aria Dean for Rhizome's *New Black Portraitsures* (2017).



My name is Marilyn Nance. I am a photographer and a storyteller, a community activist and a mother, a teacher and a critic.

I am a forty-six year old Black woman, at the time of my birth, only 88 years removed from the condition of slavery.

My family moved (was sold) into Alabama from Virginia. Our bloodlines are African mixed with Native American.

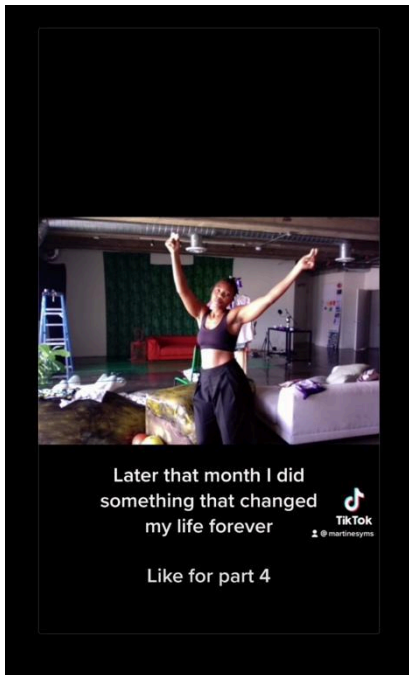
My grandmother, Mrs. Anna Powell Franklin, was born and raised in Eufaula, Alabama with nine sisters and one brother, the children of Mary Alice Edwards Powell (born circa 1863) and Wade Powell (born circa 1852, son of Cuffie and Ellen Powell of Virginia).

I do not know how my family "arrived" in Alabama or when, but it was probably after 1830 when the Creek Indians, the natives of Eufaula were "removed" and Alabama was "settled". The unpaid-for land of Native Americans and the unpaid labor of Africans (my family) enabled the white settlers and entrepreneurs of Eufaula to live extremely well based on the production and trade of cotton.

I am stolen merchandise, a commodity, bought and sold, pressed into service for the production of goods and services that enrich the lives of others, not me.

Stolen labor on stolen land. The mass production and sale of goods. The creation of wealth with little investment. Ha! What a deal! What a good life for some.

Marilyn Nance (b. 1953, Brooklyn, NY; lives and works in New York, NY)
Soulsista Manifesto, 1996
 Vinyl produced from digital screenshot
 Courtesy of the artist and Artists Rights Society (ARS), New York



Martine Syms (b. 1988, Los Angeles, CA; lives and works in Los Angeles, CA)
SHE MAD: The Non-Hero, 2021
 04:00 minutes; single-channel video, 4 parts, color, sound
 Courtesy of the artist



Martine Syms
Bonnet Core, 2021
 Cotton, rhinestones, metal, paint, lace, polyester, thread
 Courtesy of the artist

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Mendi + Keith Obadike / Obadike Studio

(Mendi, b. 1973 in Palo Alto, CA; Keith, b. 1973 in Nashville, TN; lives and works in Ithaca, NY)

The Skeuomorph (BlkBx 2.0), 2024 - 2025

Black Nylon, Custom Electronics AI Agent, Digital Audio, Code

Courtesy of the artists



Minne Atairu (b. 1992, Benin, Nigeria; lives and works in New York, NY)

ML Dataset from Benin Kingdom (1899-1962), 2021

Paper, Acrylic sheets

Courtesy of the artist



Minne Atairu

metadatamemoir, 2024–ongoing

Metadata, Smart Contract, API (Application Programming Interface)

Courtesy of the artist

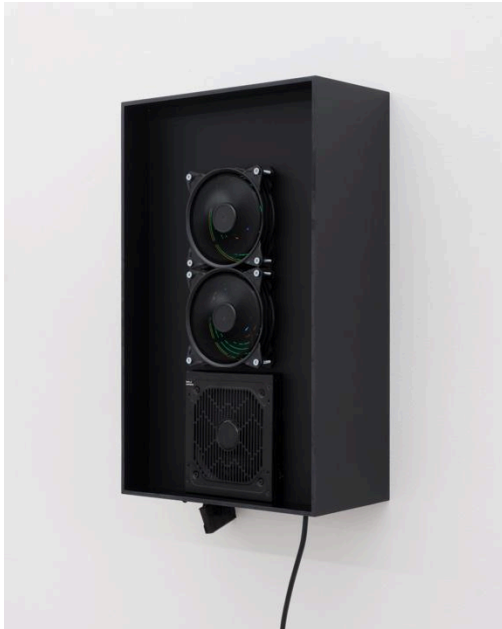
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Muriel Tramis (b. 1958 in Fort-de-France, Martinique; lives and works in Paris, France)
Freedom: Rebels in the Darkness, 1988
 Image stills of a slave rebellion strategy game; graphics made with the Commodore Amiga personal computer
 Courtesy of the artist

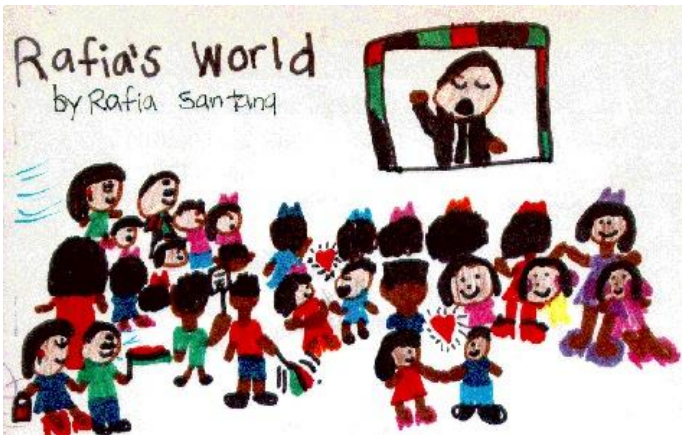


Nandi Loaf (b. 1991, New York City, NY; lives and works in New York City, NY)
PC (nightmare), 2024
 Repurposed computer parts
 Courtesy of the artist and King's Leap



Neta Bomani (b.1994 in Berrien Springs, MI; lives and works in New York, NY)
Dark Matter Objects, 2021
 2-color red and black risograph printed handbound booklet. Red and black paper of various stocks, grey craft paper, lotka paper, newsprint, transparency, cotton from North Carolina, red light emitting diodes, copper tape, coin cell battery, wire cable, fiberglass printed circuit board, black silkscreen. Made with Chibitronics Chibi Chip, MacBook Pro (13-inch, M1, 2020), TextEdit, Adobe Indesign, Illustrator,

	<p>Photoshop and Premiere; and EAGLE. Printed on RISO Ez 221 U, Cricut Explore Air 2, and Brother Monochrome Laser HL-L2370DW. Filmed on Sony XDCAM PXW-FS5 and Panasonic Lumix DC GH5.</p> <p>24:55 minutes; video, color, sound</p> <p>Courtesy of the artist</p>
	<p>Nontsikelelo Mutiti (b. 1982, Harare, Zimbabwe; lives and works in New York, NY)</p> <p><i>Morning 0 (excerpt)</i>, 2025</p> <p>Cut vinyl and website</p> <p>Courtesy of the artist</p>
	<p>Pastiche Lumumba (b. 1988, Bulawayo, Zimbabwe, lives and works in New York City, New York)</p> <p><i>Images You Can Hear no. 2-9</i>, 2025</p> <p>Oil on canvas</p> <p>Courtesy of the artist</p>
	<p>Pope.L (b. 1955, Newark, NJ; d. 2023, Chicago, IL)</p> <p><i>theblackfactory.com</i></p> <p>Website</p> <p>Courtesy of the Estate of Pope.L</p>



RaFia Santana (b. 1990 in Brooklyn NY; lives and works in Brooklyn, NY)
Rafia's World, 1996
 Online Exhibition
 Courtesy of the artist and Marilyn Nance /
 soulsista.com



Shawanda Corbett (b. 1989, New York, NY; lives and works in Cambridge, UK)
Cyborg theory: The adequacy of tenderness to our antipathy, 2022
 Video and Sound (on loop)
 Courtesy of the artist



Sofía Córdova (b. 1985, Carolina, Puerto Rico; lives and works in Caguas, Puerto Rico)
Echoes of a Tumbling Throne (Odas al fin de los tiempos) Nivel 8: COOERPOH A COOERPOH, 2017
 Video, color, original sound composition by XUXA SANTAMARIA (Sofía Córdova + Matthew Gonzalez Kirkland)
 Performances in order of appearance: Elvi Barrigan, Alexandra Buschman aka Sandy Sleeper, French Clements, Nic Feliciano, Adele Roberson, Las Sucias (Danishta Rivero Castro + Sandy Sleeper), Sofía Córdova
 Courtesy of the artist



Sofia Córdova

dawn_chorusi: LA PREKUELA, 2016-2021

Video, color, original sound composition by XUXA SANTAMARIA (Sofía Córdova + Matthew Gonzalez Kirkland)

Performances in order of appearance: Sabine LeBel, Alison Taylor, Sid Branca, Nicole Killian, Ng Chor Guan, Matthew Gonzalez Kirkland, Charlie Donaldson

Courtesy of the artist



Sondra Perry (b. 1986, Perth Amboy, NJ; lives and works in Newark, NJ)

Black/Cloud, 2010

24:39 minutes; HD video, color, silent

Courtesy of Electronic Arts Intermix (EAI), New York



Sondra Perry

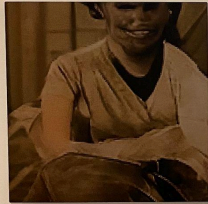
imakelandartnow.com, 2015

02:41 minutes; HD video, color, sound

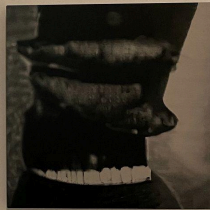
Courtesy of Electronic Arts Intermix (EAI), New York

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Stephanie Dinkins (b. 1964, Amboy, New Jersey; lives and works in New York, NY)
An African-American WOMAN SMILING, 2021
Computer-generated images (GANs) printed on Metal accompanied by animations of the computer training process
Courtesy of the artist

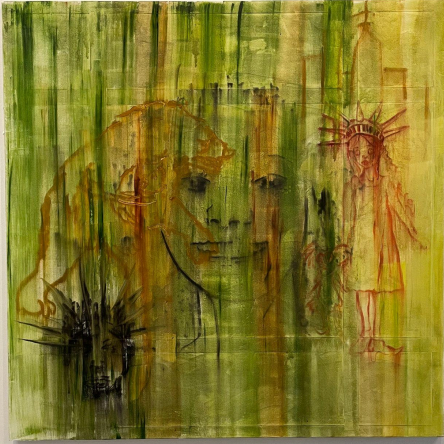


Stephanie Dinkins
A Dark-Skinned African-American WOMAN SMILING, 2021
Computer-generated images (GANs) printed on Metal accompanied by animations of the computer training process
Courtesy of the artist



Tabita Rezaire (b. 1989, Paris, France; lives and works in French Guyana)
Premium Connect, 2017
13:04 minutes; video, color with LED glow
Courtesy of the artist




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Taína Cruz (b.1998, New York, NY; lives and works in New Haven, CT)
Liberty.exe, 2025
Oil on canvas
Courtesy of the Artist and Kraupa-Tuskany Zeidler, Berlin



Taína Cruz
RentaRoot.com, 2025
Oil on canvas
Courtesy of the Artist and Kraupa-Tuskany Zeidler, Berlin

	<p>Tony Cokes (b. 1956, Richmond, VA; lives and works in Providence, RI) <i>Untitled (m.j.: the symptom)</i>, 2020 40:47 minutes; video, color, sound Courtesy the artist and Greene Naftali, New York</p>
	<p>Vanessa Reynolds (Venusloc) (b. in Detroit, MI; lives and works in Detroit, MI) <i>F.Y.G.</i>, 2022 02:08 minutes; video, color, sound Courtesy of the artist</p>
	<p>Wes Taylor (b. 1978, Eynsham, UK; lives and works in Detroit, MI) <i>Black Portal (Excavating These Future Buildings)</i>, 2025 Clay, Plastic, Paper, Plaster, Brick, Wood, Glass, Electronics Courtesy of the artist. The artist would like to extend thanks to the following collaborators: Ricky Blanding, Christine Wyatt, Boaz Sender, and Michael Demps.</p>

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Fatimah Tuggar (b. 1967, Kaduna, Nigeria; lives and works in Gainesville, FL)
Lady & the Maid, 2000
Computer Montage (inkjet on vinyl)
Courtesy of the artist and BintaZarah Studios



Fatimah Tuggar
Robo Entertains, 2001
Computer Montage (inkjet on vinyl)
Courtesy of the artist and BintaZarah Studios



Xenobia Bailey (b.1955, Seattle, WA; lives and works in Philadelphia, PA)
Works in Progress: Narrative MoJo Altar Series: Elder Trans, 2025
Still Photo, Found objects, Crochet, Digital Collage
Courtesy of the artist



Xenobia Bailey

Works in Progress: Narrative MoJo Altar Series:
Hollowed Be Thy "2020" Covid Babies, 2025
 Crochet, Found Objects, Shindana Toys -
 Wikipedia Digital Back Drop, Digital Collage
 Courtesy of the artist



Xenobia Bailey

Works in Progress: Narrative MoJo Altar Series:
Alice "The Magnificent" Coltrane, 2025
 Still Life, Crochet, Found Objects, Digital Collage
 Courtesy of the artist