"All individuals, as heirs to the memory of mankind, are free to surpass themselves"- Peter Sloterdijk

Identity is no longer bound by physical or genetic constraints, as the radical changes of the Fourth Industrial Revolution and the 21st century deconstruct and reconstruct everything we have ever known. What is identity in this Post Digital, Post-Chromosomal world, where multiple online presences intermingle with multiple physical ones, with its various iterations of thousands of specializations, as the cloud becomes an extension of our consciousness? How are we constructing identities that surpass our limited selves, and alter our physical and digital ecosystems? And how are the new emerging aesthetics changing the landscape of art? What do we look like now that we are transcending our physical, organic, and genetic limits; and commingling with virtuality, data, and Artificial Intelligence?

The Post Identity pavilion reinterprets the white cube of a physical art gallery, as a quiet, greyish, cubic, 3d virtual reality space that acts as an internet aggregator for works hosted on various platforms from You Tube, Vimeo, and Sketchfab to social media sites like Instagram. In an era of conflicts driven by old concepts of Identarianism, our artists chose reinterpretations of identity evolving beyond old parameters, expanding possibilities for identity in a fluid, inclusive, and multidimensional manner, reflective of the technology itself and unbound by the physical boundaries and rules of the past. The show combines the voices of older, established, digital artists with those of emerging millennial ones, in an intergenerational contemplation of Post Identity through high tech digital art and Post Internet forms.

Mauro Corveloni's Tree Woman, a 3d CG painting, is a meditation of humanity's enmeshment with nature through generative and blended digital techniques, in contrast and defiance of the destruction of nature in the physical plane.

User Deleted's The Fates, from his series of heavily processed video portraits of fellow Bushwick artists, also explores a futuristic imagination of human passivity and powerlessness in the face of total bodily and worldly instability.

Marta DiFrancesco's The Waves uses the flowing and crashing waters more dramatically and universally to signify the ever changing and never permanently stable 21st century human body with flickering video 3d scanning.

Beth Hall & Mark Cooley in **Wanted** make us question the role and power of advertising and media in shaping identity in our propaganda saturated world using visual blurring that defies the sharp, colourful and strobing aesthetics of the internet.

Not a Sad Tale is **Yuliya Lanina's** fantasy tale of postmodern creation and

failure of a new world, is a metaphor and warning for the age of artificial intelligence using digitally enhanced multimedia performance.

Marjan Moghaddam's Non-Binary Glitched Nude in a Field of Generative Fractal Filigrees explores how technology is enabling us to overcome the gender binary and create new fluid identities in digital space, using 3d animation and special effects to depict a multi gendered figure elastically playing and defining itself through digital deformations.

Robbie Mueller's \\transform.04. a shocking image of a digital person's overloading and crashing combines a 3d photogrammetry turntable with a strobing interior that is not human, questing the evolving nature of identity through its specializations across our hybrid physical and digital life.

Michael Reese's Abject Weather, Um and Ah, clown's mouth, winner/loser, looks into a sculptural condition stuck within a transformative trajectory that takes us from the existential to the artificial. Rees questions the reality of identity through an ideational house of mirrors, deftly shuffling technologies, medias, images and characters while playing in this serious game with one's sense of the real.

Charles Rose's Matter, depicts a glitched African American male in a heroic and defiant pose expressing the frustration and sufferings felt by people of color, while simultaneously depicting the uprising in response to this suffering as a Post Capitalist paradigm.

 Kayvon Zand's DiscoDaddy, a Post Internet series for Instagram likewise deals with overcoming the gender binary limitations, through elaborate costuming and performance, expressing intimate personal feelings in unexpected and unpredictable ways.

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