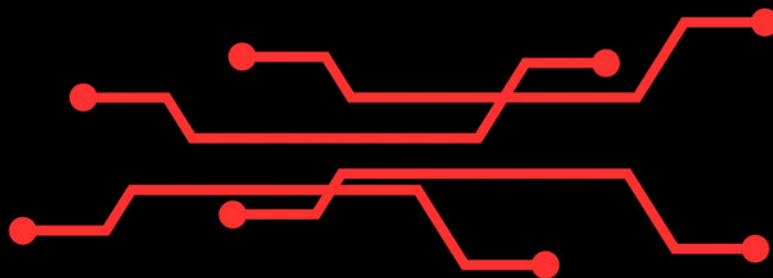




we r online! !1!



crafted within the cold
confines of a computer;
jaden sullivan.

acknowledgments_



to my parents, **lynn and chris sullivan**. without their love and support, i would not have made it this far. they have attended almost every show i have been a part of during my time at ringling, and that will always mean so much to me. them, as well as **my entire family**, have showed me support like no other.

to my lovely friends that ive met, both **online** and **in real life**, and the people ive connected with over these past four years, especially **ariella h. melendez** and **andre smith**. you all make my days so much brighter.

i would also like to thank the ringling college of fine arts **faculty** for always being there and giving me a safe space for creative exploration, and helping me to grow as an artist. i am not the same person as i was four years ago. :]

and to **ringling college of art and design**, which has been my dream school ever since i was a child. you all have made my dreams possible.

statement_

my work explores the evolving relationship between human behavior with technology in our contemporary digital age. through a multimedia practice that incorporates traditional media, video, time-based and found-object installations, i examine our relationship with technology and our interactions within digital spaces.

my work is fueled by internet pop culture, online communities, and user generated content. i explore and decode the tangled web of digital culture, with the blurred line between reality and digital being the place i find myself navigating.

electronics carry a variety of emotional weight and connections; dependency, nostalgia, and even intimacy. because digital ethics are broad and not concrete, this captivating yet overwhelming parasocial relationship between humans and technology is something i engage with.

i am interested in our disconnect with reality and the overlap of interfaces within the real world. i question the sentience of machines and the disposability and reprocessing of electronic components, and i question the profiles we curate for ourselves on online platforms and how they shape our identities. my work confronts our increasing reliance on technologies that we simultaneously choose to distrust, yet romanticize.

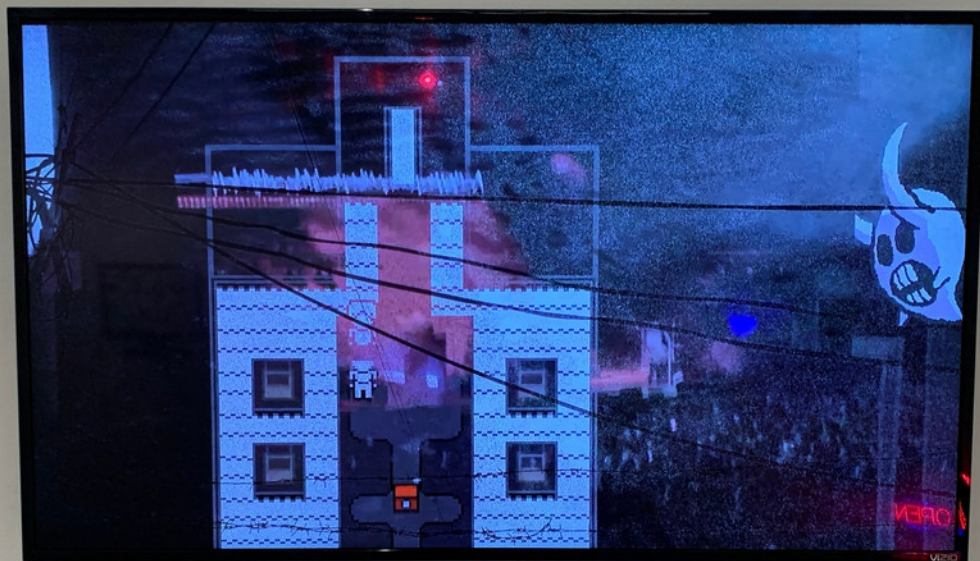


bio_

jaden sullivan is a post internet multimedia artist who is finishing their last year of their BFA at the ringling college of art and design, and will be attending florida state universitys MFA program in the fall. interdisciplinary, they work in a variety of different mediums, combining traditional materials, found-object sculptures, and video, often appropriating text and digital media.

as a fine artist, they have exhibited in sarasota, florida, with works in private collections in sarasota, florida and canton, georgia. sullivan finds themself navigating the blurred line between the digital and the physical, addressing the human behavior surrounding technology, touching on identity, sentience, and digital ethics in an increasingly virtual world.





i want things to be beautiful.
video, loop. (00:42)
2025.



my line of work started off by contemplating my own relationship with technology. fueled by internet pop culture, online communities, and user generated content, **id boldly state that the internet helped raise me, and made me part of who i am today.**

i am very inspired by my time on the internet in the early 2000s/2010s, where the internet was not yet a time of divided discourse. a place that was niche, treated as a creative frontier, and not yet shaped to serve advertisers needs and multi-million dollar tech corporations. i reminisce on a time when the internet was not yet radicalized, a time of being online that we will never return back to.

other inspirations of mine include the technological posthumanism and transhumanism philosophical frameworks, as well as the cyberpunk genre.

my sculptural pieces include found objects and materials sourced from defunct and outdated tech, tying back into disposability and reprocessing of technological parts. i outsource a lot of materials second-hand, which highlights my interest in uncovering the memories and past lives of objects that we have deemed no longer of value to us, especially in a **consumer driven culture surrounding disposability**.



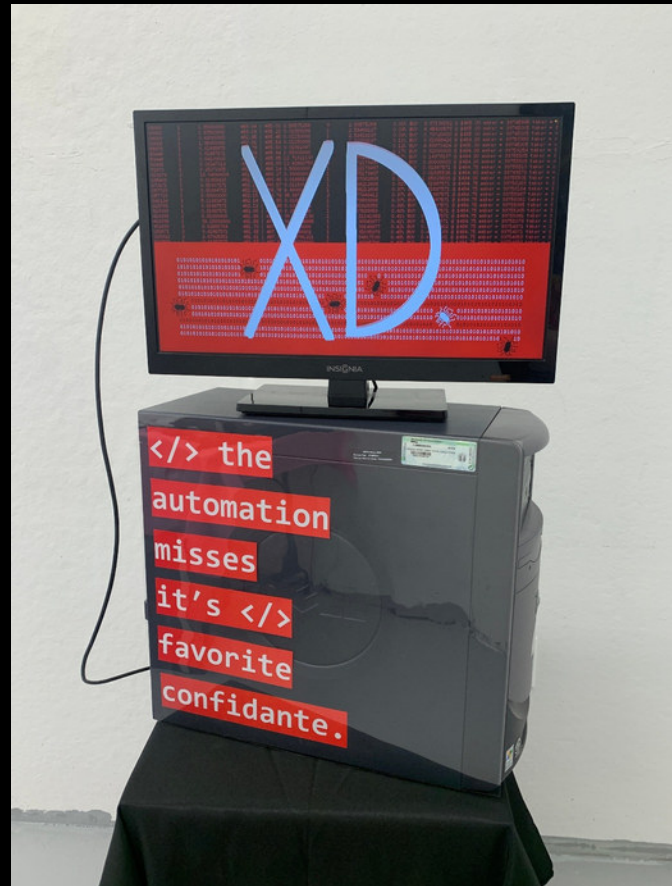
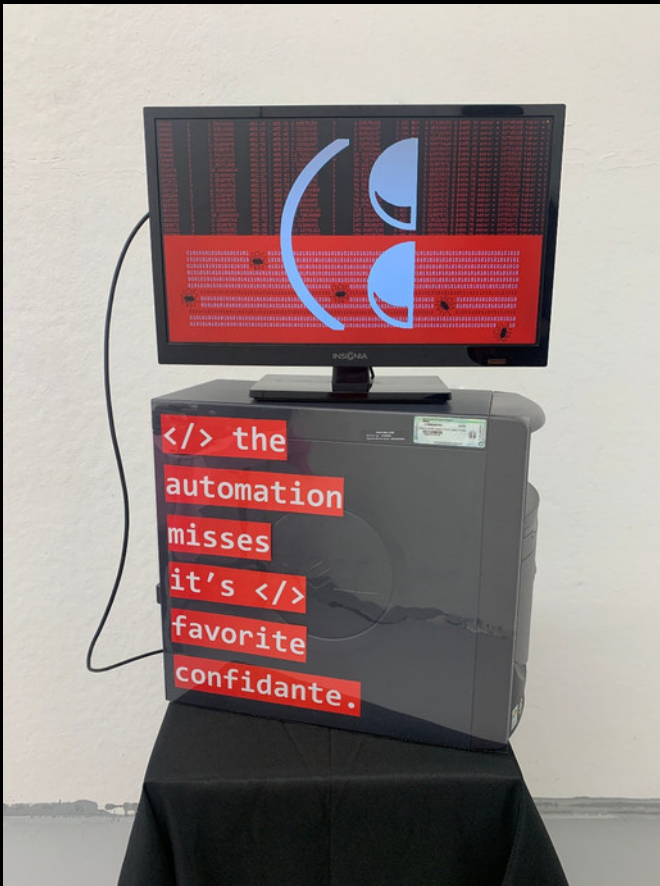
obsolete.
televisions, monitors, digital picture
frames, open sign, phone; controlled through
a foot pedal.
dimensions variable.
2025.



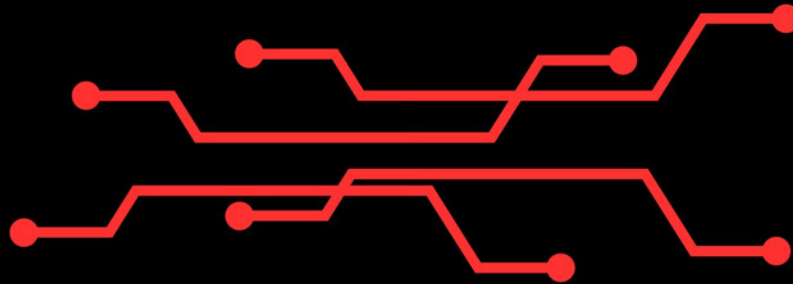


obsolete.
televisions, monitors, digital picture
frames, open sign, phone; controlled through
a foot pedal.
dimensions variable.
2025.





sentience.
paper cutouts with mylar on computer tower,
computer monitor, programmed sound
responsive images.
dimensions variable.
2025.



sentience. is one of many pieces that has undergone many ways of being displayed in gallery and exhibition settings. a lot of my installation and sculptural pieces have the freedom to be arranged within different structures, and this freedom allows a relieving laxness with curating these pieces.

i am always looking for ways to make my work more engaging, reactive, and dependent on audience participation, and *sentience.* was one of my first extremely well-received examples of this.



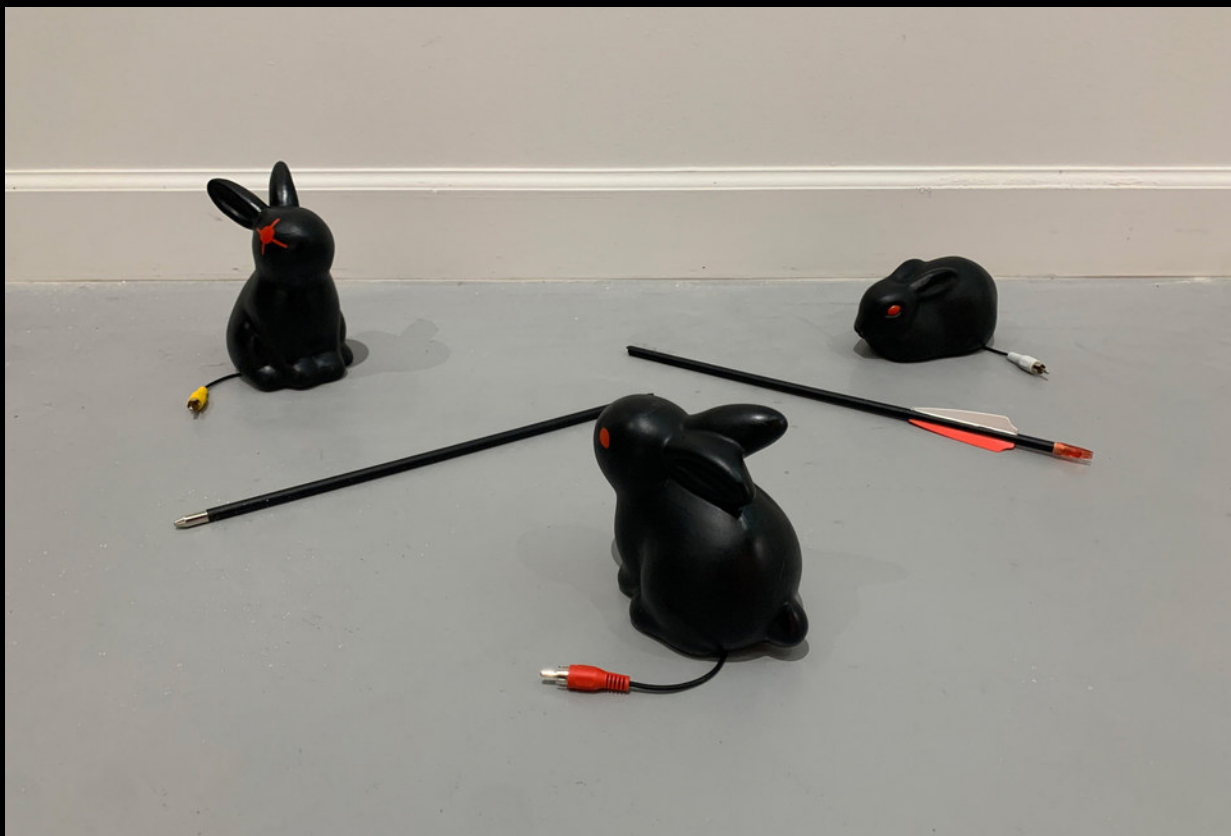
for a very long time, despite my interest in technology, i was not too keen on the idea of using social media myself. unfortunatley, we have reached a pivotal point where social media is used as an infrastructure for global communication and marketing; and it is almost mandatory to be active on social media as an artist today.

something that fascinated me is the idea that you can practically be whoever you want to be on the internet. i, both as the artist and the participant, play with these own levels of identity and anonymity by having a rabbit with an arrow through their head represent me online as an avatar.

beneath screens, ones internet identity suddenly becomes fluid and performative, yet it maintains a hidden desire for control. a sort of curation for an audience of numbers, likes, and followers. **is everyone truly who they are behind a screen?**



incarnation. (i)
acrylic on wood, arrow.
15" x 17"
2025.



contemplation. (ii)
acrylic on found objects,
arrow, wires.
7" x 27" x 24"
2025.

my rabbit and arrow motif has continued throughout a majority of my works, following the establishment of my online avatar. originally constructed after reclaiming iconography from another work of mine, i begun to think of rabbits being seen as prey animals, often taken advantage of; hunted. the arrows to me symbolize martyrdom and quarry, which i believe still have ties to our relationships of navigating through the conflicting ethics of the digital realm.

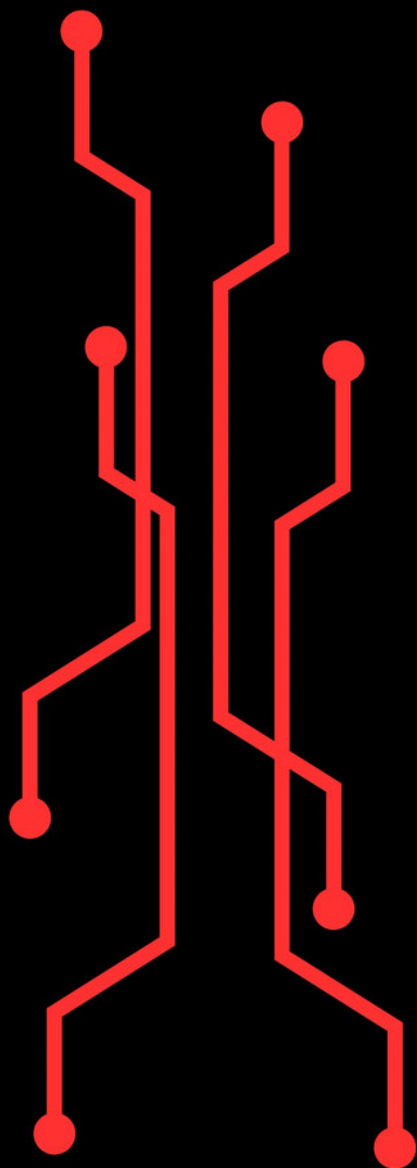
my three pieces, *incarnation.*, *contemplation.*, and *inclination.* follow a narrative surrounding the digital sense of self, the quiet ripple after a chance not taken, and the disposition of technological distraction, whether through the participant, observer, or player.







inclination. (iii)
acrylic on wood, arrows.
dimensions variable.
2026.



home network.
acrylic on wood, clay, miscellaneous wires,
plugs, pressure-treated logs, rope.
tbd.
2026.

all of my pieces stem from this black and white color scheme, which i had realized; subconsciously i have begun to mimic the practicality of matte/glossy black aesthetic that most of our modern technology has maintained. white is a dominating color of browser backgrounds, praised for high readability, and red remains my staple accent color, which mimics the power button on remotes and televisions.

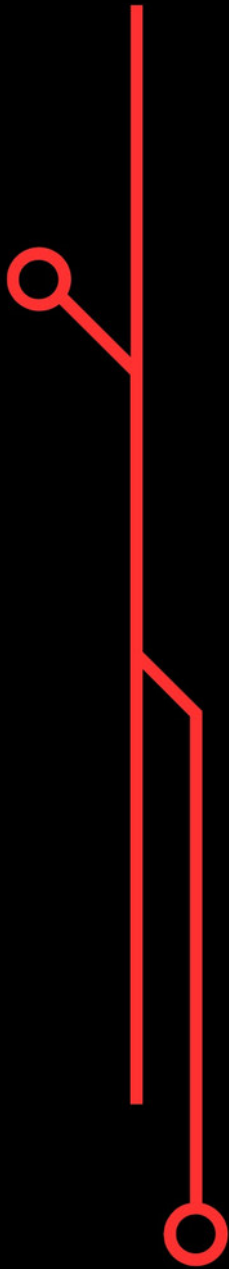
home network. looks to how technological systems become invisible architectures of control, quietly yet suffocatingly structuring themselves around us. autonomy has become limited with these confines as advances flourish. this piece could also be looked at from an environmental perspective, and that double meaning is acceptable with my line of work as well.

receiving feedback on the presentation of my more sculptural works was one of the best pieces of advice ive enjoyed incorporating into my current practice. instead of simply throwing things onto a podium and calling it a day, i begun to think of the display as a work of its own, which conceptually has strengthened so many of my pieces.

within my research, something that i aimed to consider further was how we experience love and intimacy online. my research eventually led into digital malware, ransomware, worms, and viruses and how they are used to take advantage and exploit users and their systems.

YOUVE GOT MAIL! was inspired by an infamous computer worm called ILOVEYOU, which infected over ten million windows computers during may of 2000. during initial production of the piece, thoughts of online relationships and digital intimacy began to take over the bigger picture, surrounding the idea of how dating apps completely reform our naturalistic, raw connections with each other as humans beings. no one is perfect, yet dating platforms paint an unrealistic profile that prioritizes addiction-like engagement. simultaneously, we are love bombing the technology that infiltrates our daily life, so long as it provides us stimulation, human or not.

YOUVE GOT MAIL!
acrylic on wood, monitor, envelopes,
lipstick, various stickers.
dimensions variable.
2026.

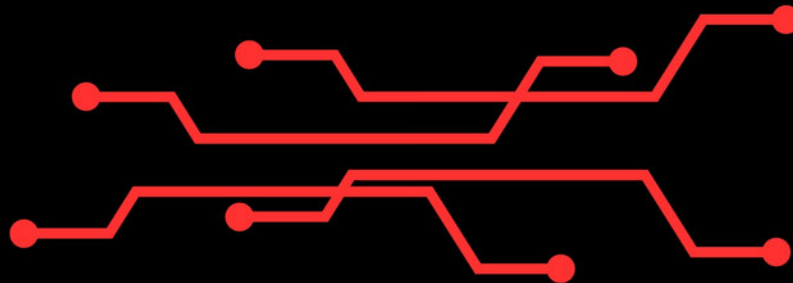




i love you!
stuffed animal, floppy disc, lace,
paper, ink.
11" x 10" x 6"
2025.

one of my more recent series of works involves attempts to integrate harsh, linear hardware into soft, organic childhood toys. i have been interested in the disconnection between my childhood, where i didnt have any sort of personal technology until later in my life, versus now where every childhood entertainment is robotic, rechargeable, or simply stimulation in the form of a screen.

i love you!, begun as a initial, more lighthearted prototype, and i intend to continue this series and to expand on my individual perspective of growing up in the midst of a very rapid technological evolution.





0.
stuffed animal, miscellaneous
technological components, embroidery
thread.
6" x 6" x 3"
2026.



1.
stuffed animal, miscellaneous
technological components, embroidery
thread.
4" x 8" x 8"
2026.



01., is my most recent diptych in this experimentation, which i begun the more forced combination of the two clashing forms. by creating these sort of pull apart-shredded mechanical toys, i wish to utilize this into diving deeper into these two drastically different concepts.

youre generating images too quickly! is a piece ridiculing the effectiveness of generative AI. when tasked to use generative AI for a research project, i was rate limited in the process, preventing me from generating any further images. this struck me as appalling yet ironic, as generative AI is currently being 'appraised' for speed and ease, yet the complete opposite struck me. this enforced delay showed a tension between technologys marketed promise of instant creation and the practical constraints that govern its use. at this time, i became very interested in making physical replicas of *digital assets*, in this case, pop-up error messages.

following this discovery, i began wondering if these *digital assets* or *components* can ever truly be replicated in real life, or if they are confined to their technological counterpart, and therefore, cannot function without it. how, if removed from its original home or component, if it becomes rendered useless, or can still serve any sort of purpose. originally inspired by early internet advertising banners and billboards, specifically digital christian ads revolving around the idea of repenting, i eventually 'built a wall' of physical code, a sister piece titled called *repent NOW!*



youre generating images too quickly!
acrylic on canvas and wood,
paper image transfers.
dimensions variable.
2025.

<!DOCTYPE html>

<html>

<head>

<meta charset="UTF-8">

<meta name="viewport" content="width=device-width, initial-scale=1.0">

<title> repent NOW! </title>

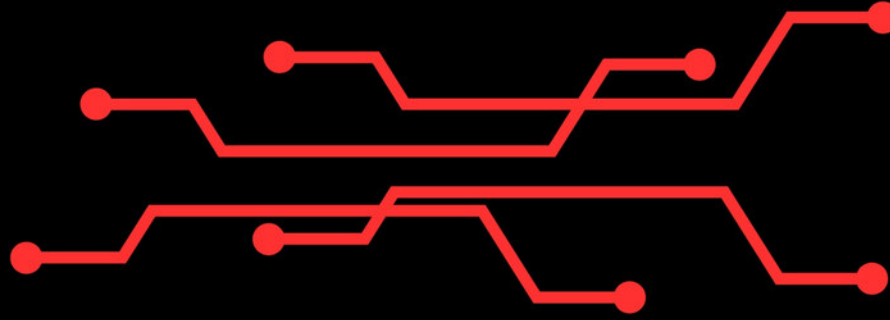


repent NOW!
acrylic on canvas and wood,
paper image transfers.
dimensions variable.
2026.

intents and influences_

at the end of the day, despite my work being very ambiguous and up for multiple interpretations, my end goal is to spark discussion and contemplation regarding these topics, and not to necessarily find concrete answers, intending to instead force viewers in an unconventional stance surrounding technologys suffocating hold on humanitys daily lives, and to reflect on their own relationship with digital systems. my context varies widely under what contemporary issue i chose to discuss, but they are all cohesive in the sense of pertaining back into how we interact with technology and how technology is fueled by this human interaction that we feed back into it. technology would not exist without us, its human users and creators, an ever expanding feedback loop.

artists like **cory arcangel**, **petra cortright**, and **jon rafman** remain some of my biggest artistic inspirations, all falling under the genre of post internet art. the three of them have been incredibly successful with using the internet and digital sources as the material in itself, utilizing the visual language of the internet, which includes its imperfections and staple issues.



i had an extremely wonderful opportunity to curate my **first solo exhibition** during my final semester at ringling. i have been in a number of extraordinary group shows, but i was eager to see how cohesive my work looked in its own gallery space.

curating this show on my own was strenuous, but rewarding, and i learned so much and am grateful to have had this chance to see my work in all of its glory. it was a small, more personal show, and a few of my newer works made their first debut within this space.

i could not be more grateful for those who helped with the install, deinstall, and those who celebrated during my reception. this was such a memorable experience.



jaden sullivan.
jsulliva@c.ringling.edu.



your
connection
is
not
private.

SAVAGE GALLERY.
3140 N. TAMiami TRAIL.

RECEPTION: MARCH 6TH,
2026. 5PM - 8PM.



SYSTEM
ERROR_

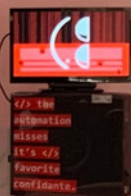


CRITICAL
PROCESS
FAILURE_

ERROR

404

ERROR



OPEN

To:

CC:

From: Keithlyn Steter Alves and Jaden Sullivan

Subject: **To Control the Conduit**

Date: Friday, April 10 @ 5-8 pm



Error: User override denied

Message:

The conduit has been identified. Control is enforced.

The body as a conduit: this Fine Arts Senior Thesis Exhibition explores what it means to be consumed, conducted, and controlled within systems that blur the line between flesh and interface. Identity is not owned, but shaped, processed, and observed.

Crossley Gallery
2698 Bradenton Rd
Sarasota, FL

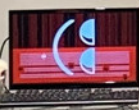
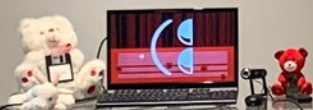
Contact kstetera@c.ringling.edu
or jsulliva@c.ringling.edu
with questions



what brought keithlyn and i's work together for our BFA thesis exhibition was not just the aesthetic of divine machinery; admittedly, how we both are critiquing the control through some sort of system, whether patriarchal or religious systems, or technological systems and their exploitive processes.

while our approaches differ vastly in material and subject, there is a strong synergy in our focus on governance, specifically, who or what holds control, and how that control is experienced, internalized, or resisted. both of our practices investigate the tension between autonomy and submission, particularly within systems that are often invisible yet deeply embedded in everyday life.





`</> the
automation
misses
it's </>
favorite
confidante;`



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