

LaJuné McMillian
Embodied Metadata

June 23 - July 30

bitforms gallery

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LaJuné McMillian, *Embodied Metadata*

June 23–July 30, 2022

Opening reception: Thursday, June 23, 6–8 PM

Gallery hours: Tuesday–Saturday: 11 AM–6 PM

bitforms is pleased to present LaJuné McMillian's first solo exhibition with the gallery. *Embodied Metadata* is described as the data about the data that our bodies produce. Exhibited works transform this metadata into incarnate portraiture traced through movement. The exhibition begins with a series of self-portraits—nine videos are displayed in a triptych format that surge in and out of focus on the artist's avatar, a portrait that was created from a 3D scan. Next to this work, the undulating abstractions are actualized in printed hues. McMillian utilizes digital systems as a mechanism to confront the limitations of Western technology, specifically in terms of how it may harm, isolate, restrict, and ignore the needs of Black people. This series questions how bodies are, and can be, translated and accounted for in ways that humanize the self beyond the data it produces. What worlds must be built for the liberated body to exist? How are liberated bodies cared for in and outside digital means? In addition to cost and accessibility, technology's extractive procedures often decide who is seen and recognized in space. The artist acknowledges these biases alongside America's exploitation of Black people with a remedial practice that instead considers an ideology of "embodied metadata." This term repositions metadata gathered through motion capture as a cultural asset that is celebrated through individual movement. McMillian comes to this process as a ritual, rendering space for Black bodies.

Since 2018, the artist has been maintaining an ongoing project called the Black Movement Library (BML), a resource for activists, performers, and artists to create diverse expanded reality projects. McMillian's *Movement Portraits* are part of this archive and presented in the gallery as video and a virtual reality experience. Ethereal electronic music accompanies fluid, lustrous performances as vivid colors kaleidoscope from avatar's kinetic figures. All performances are developed with motion capture, then placed in a landscape crafted by the artist—a space that acts as an other-worldly portal to facilitate expression free from the violence imposed upon Black bodies. Newly debuted 2022 *Movement Portraits* include the second version of Nala Duma and Renaldo Maurice's portraits, as well as the debut of McMillian's collaborations with Roukijah Rooks, RaFia Santana, and Roobi Gaskins. Each video includes an interview that expands upon the performer's consideration of movement. Part documentary, part abstract performance, embodied metadata is unapologetically demonstrated as a declaration of liberated reality. Presentations of this series are on view at both Tribeca Film Festival (June 9–18) and in Times Square for the Times Square Arts Midnight Moment (June 1–30).

Antidote, co-authored by McMillian and choreographer and educator Marguerite Hemmings, speaks to embodied metadata as an anthropology, parsing it as a technology that is both inherited from past generations and activated as a world building tool. The work considers the emancipative capacities of movement, and how the healing of bodies and lands can be enacted inside of virtual reality technologies. Framing *Antidote* is a virtual land acknowledgment authored by Hemmings, McMillian, creative technologist Salome Asega, and Afro-Indigenous activist Amber Starks (Melanin Mvskoke). Together, they address the colonial contexts that frame human relationships to both land and cyberspace, proclaiming, "Antidote is online and away from keyboard...A place that cultivates networks of care to conceal and protect each other...Technology is not just an assembly of the body, but also an assemblage of tools that have been passed down and inherited for us to mesh and knit our survival, pleasure, and growth."

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The acknowledgements in *Antidote* inform McMillian's latest work, *Spirit & Child*. This video offers an exchange of prayers between two self-portraits. A healing ceremony unfurls as Child extends gratitude to Spirit for holding them through the pains and sadness of oppression and anti-Blackness. Spirit manifests as a guide within many of McMillian's pieces, reinforcing ancestry as a robust technology. *Spirit & Child* acts as a compendium of the artist's own experience—beginning with the introduction of self-portraiture, expanding on the ritual of movement, and broadening to meditative aphorisms—and in closing, Spirit reminds the viewer that home, a place many spend lifetimes seeking, lives inside ourselves.

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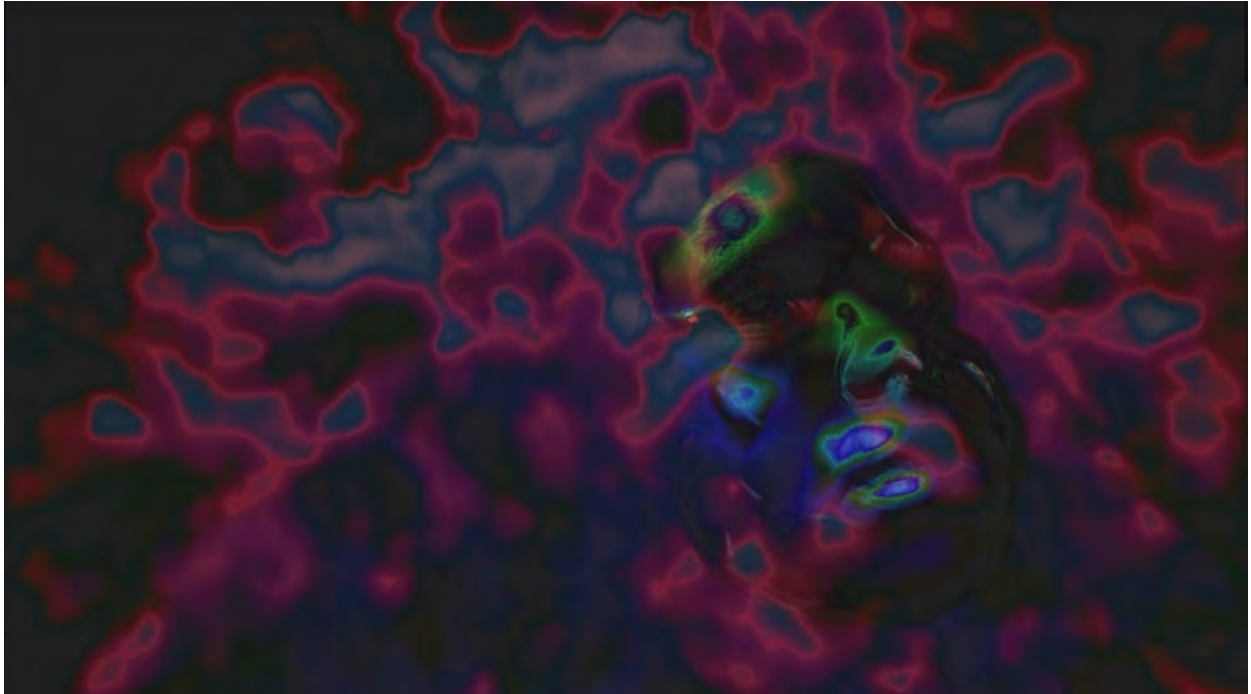
LaJuné McMillian

b. 1992, New York

Lives and works in New York

LaJuné McMillian is a new media artist, and Creative Technologist creating art that integrates performance, extended reality, and physical computing to question our current forms of communication. McMillian has shown and spoken about their work at Pioneer Works, National Sawdust, Leaders in Software and Art, Creative Tech Week, and Art & Code's Weird Reality. The artist was previously Director of Skating at Figure Skating in Harlem, where they integrated STEAM and Figure Skating to teach girls of color about movement and technology. They have continued their research on Blackness, Movement, and Technology during residencies at Eyebeam, Pioneer Works Barbarian Group, and Barnard College.

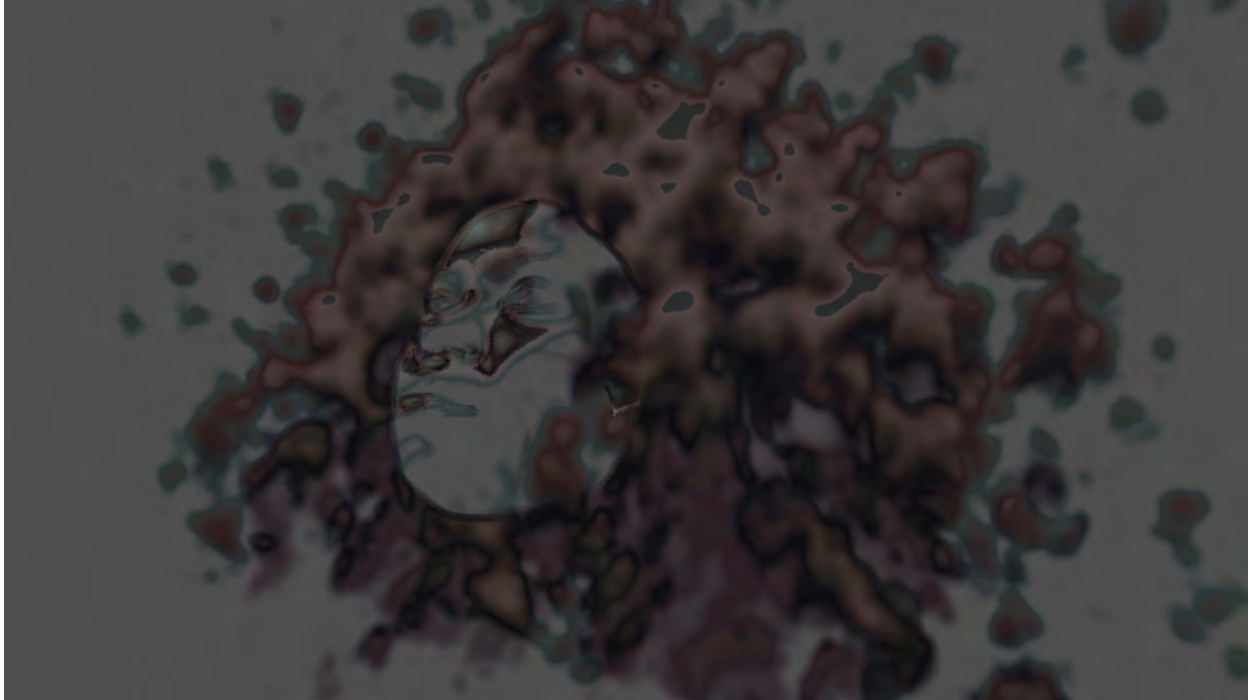
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LaJuné McMillian
Self Portrait 3 (static), 2022
Dye-sublimation on aluminum
40 x 22.5 in / 101.6 x 57.2 cm
Edition of 3, 1 AP

LaJuné McMillian's work challenges digital spaces by examining the limitations of western technologies, specifically in terms of how it may harm, isolate, place limitations on, and ignore the needs of Black people. This self portrait series questions how bodies are, and can be, translated and accounted in ways that humanize the self beyond the data it produces. What worlds must be built for the liberated body to exist? How are liberated bodies cared for in and outside digital means?

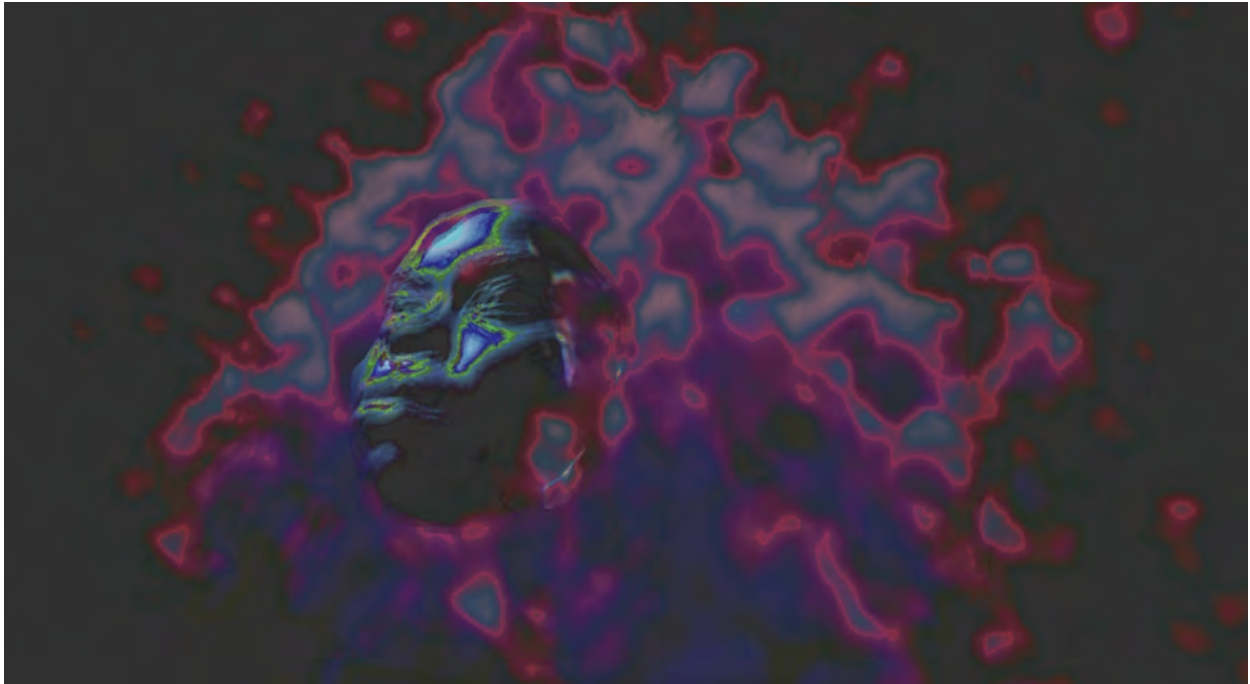
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LaJuné McMillian
Self Portrait 8 (static), 2022
Dye-sublimation on aluminum
40 x 22.5 in / 101.6 x 57.2 cm
Edition of 3, 1 AP

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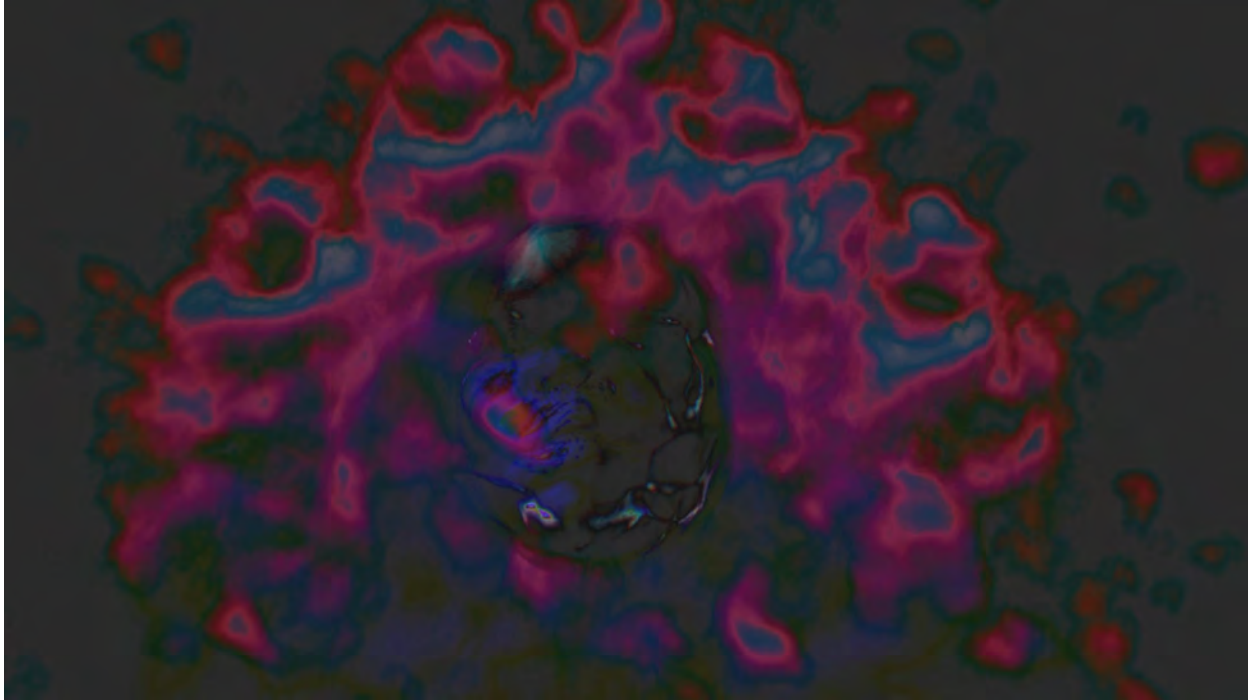


LaJuné McMillian
Self Portrait 4, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT included

Video documentation: <https://vimeo.com/553064929>

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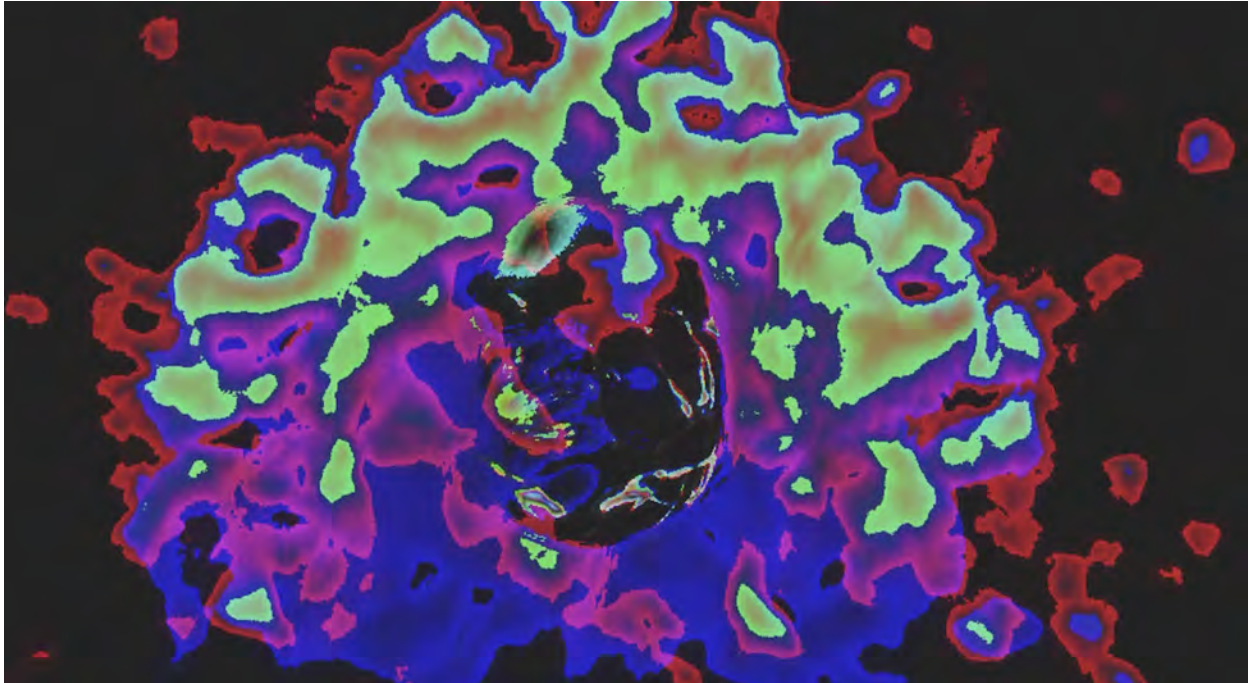


LaJuné McMillian
Self Portrait 5, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT Included

Video documentation: <https://vimeo.com/553065061>

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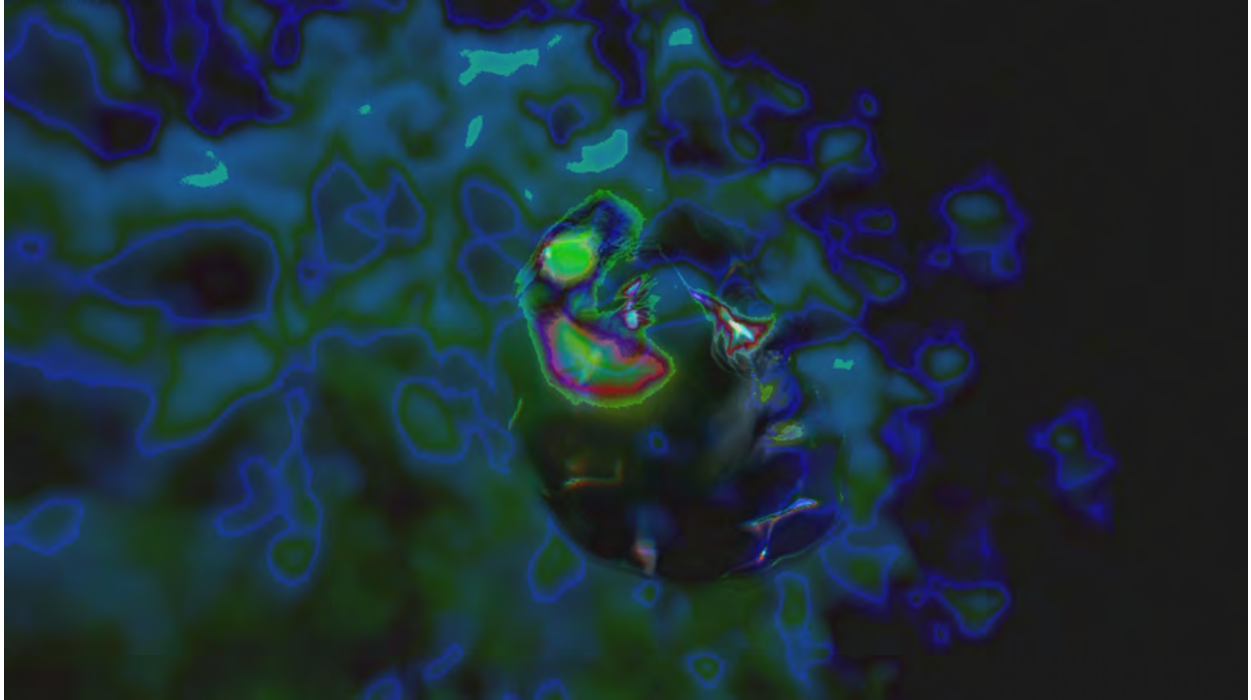


LaJuné McMillian
Self Portrait 6, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT Included

Video Documentation: <https://vimeo.com/721576008>

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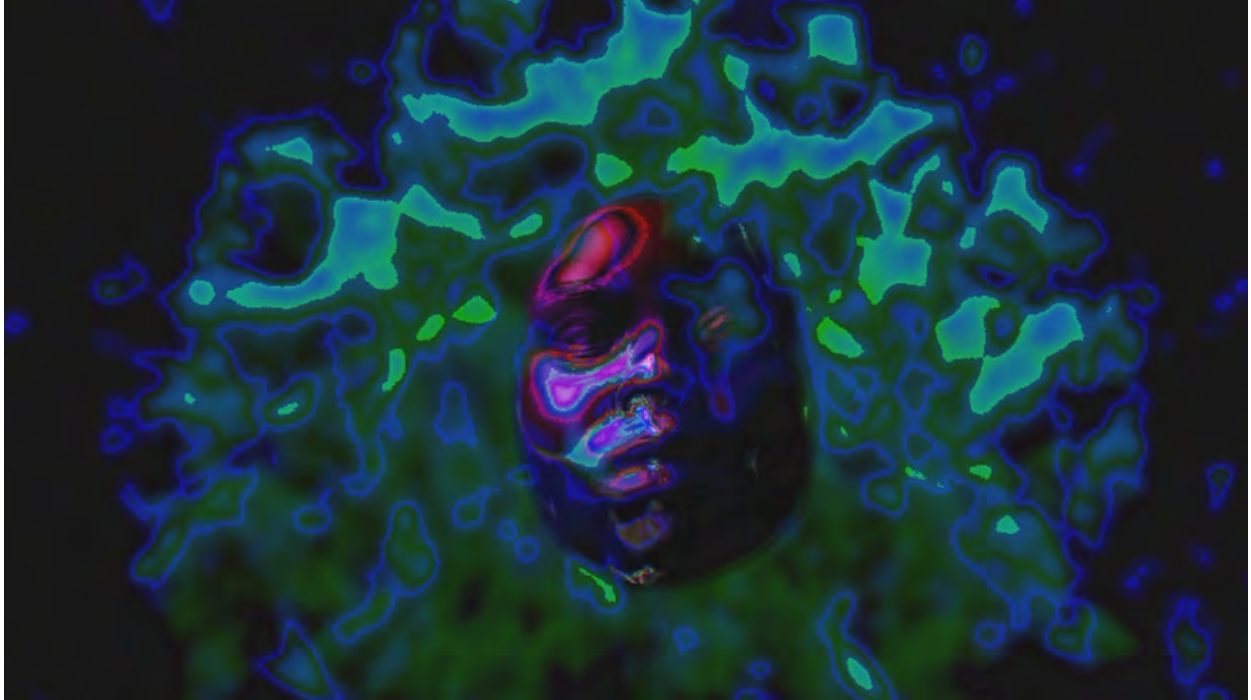


LaJuné McMillian
Self Portrait 7, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT Included

Video Documentation: <https://vimeo.com/721589530>

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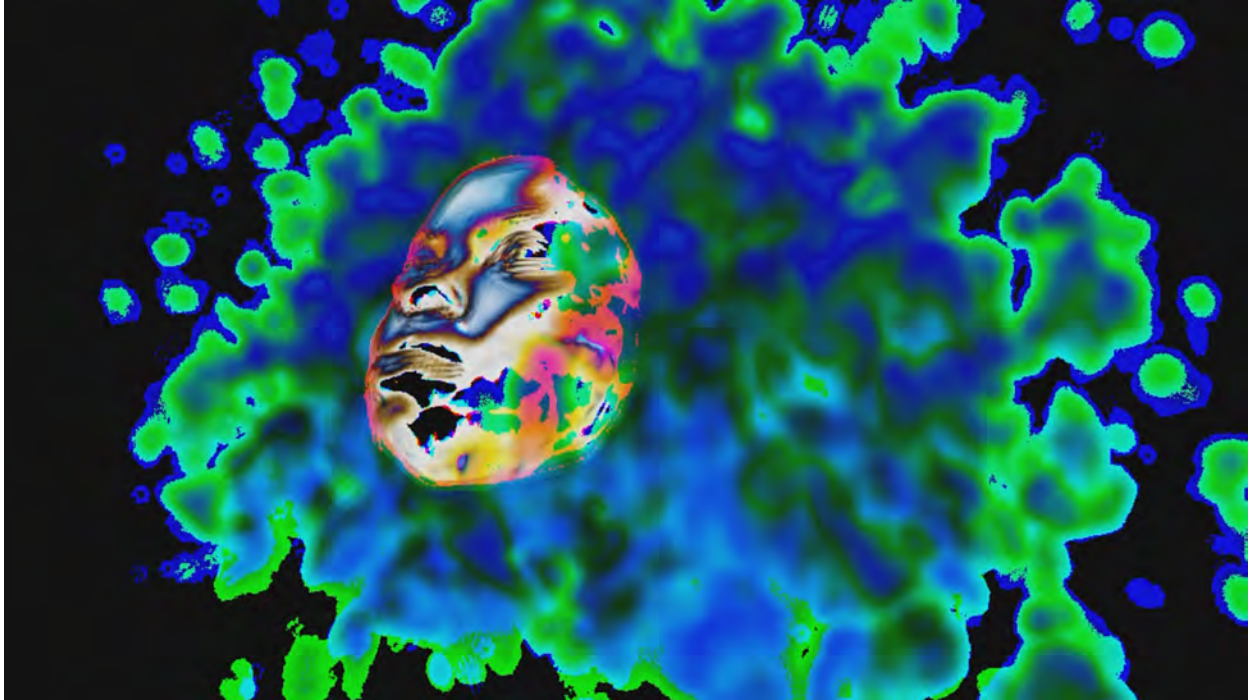


LaJuné McMillian
Self Portrait 8, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT Included

Video Documentation: <https://vimeo.com/721588861>

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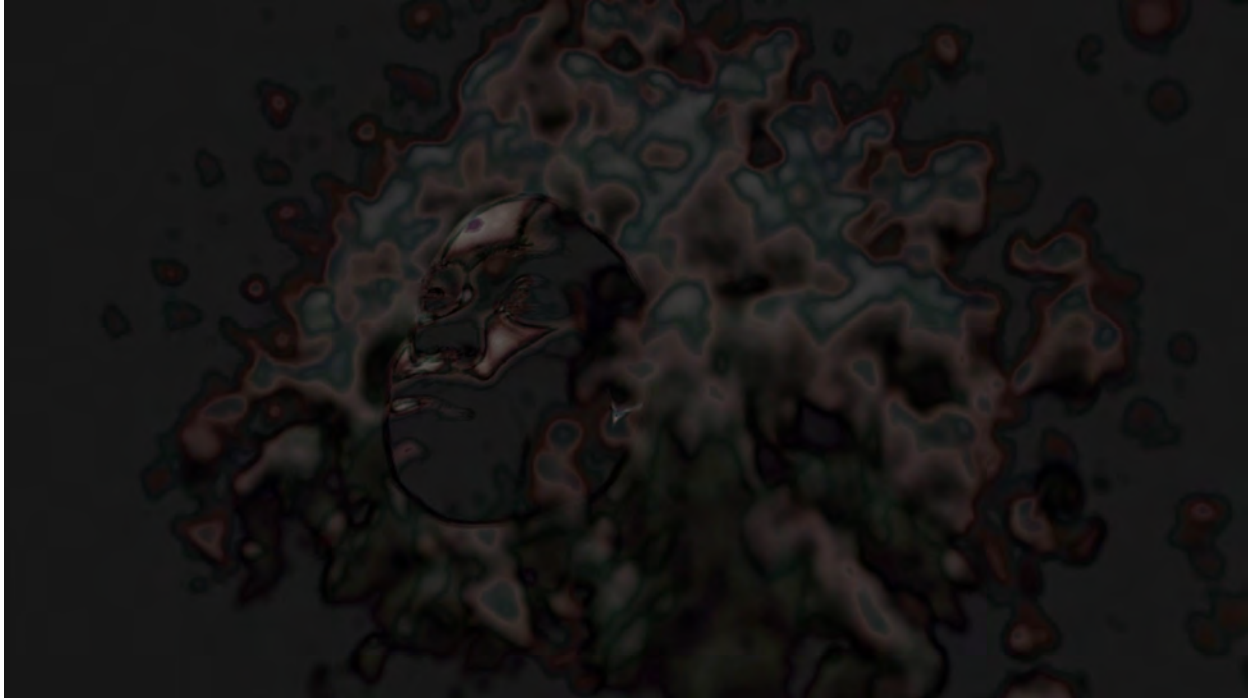


LaJuné McMillian
Self Portrait 9, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT Included

Video Documentation: <https://vimeo.com/721584730>

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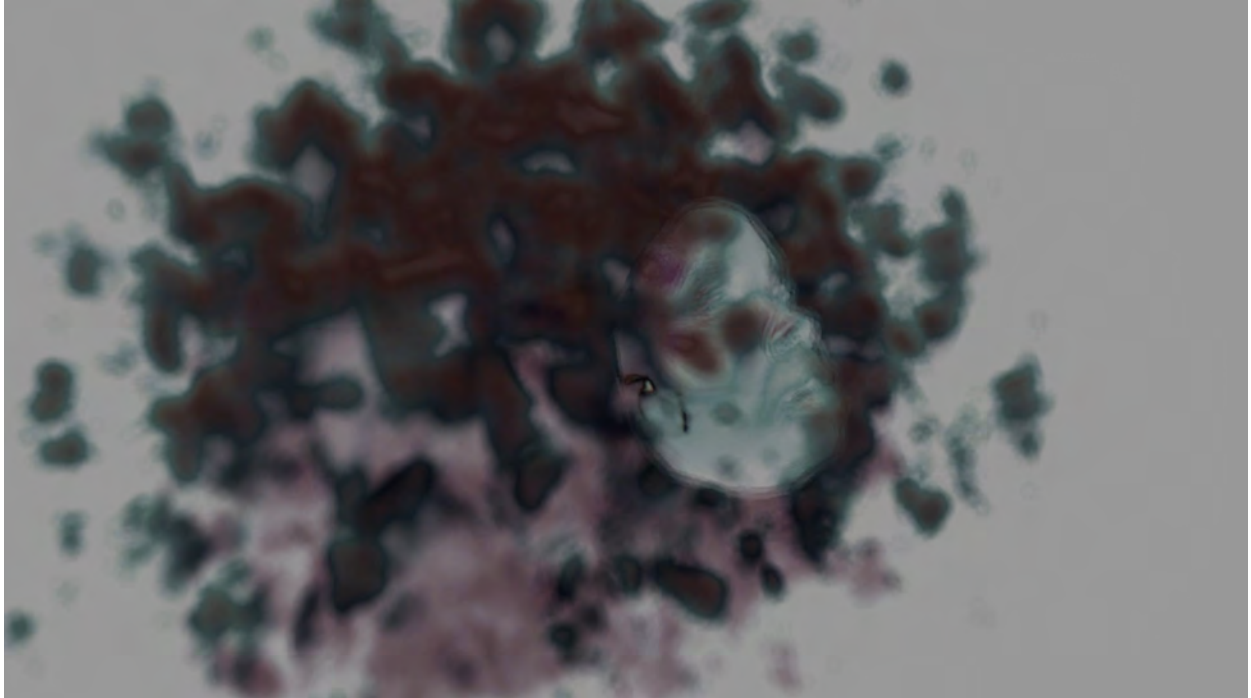


LaJuné McMillian
Self Portrait 10, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT Included

Video Documentation: <https://vimeo.com/721583006>

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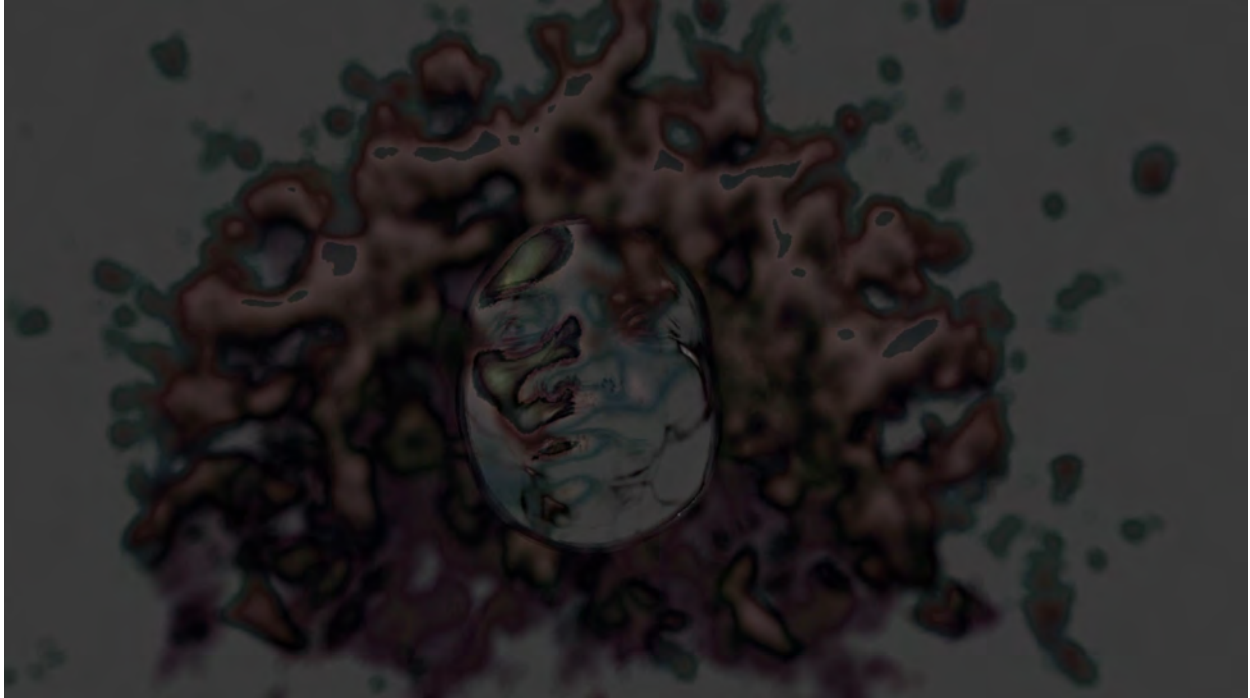


LaJuné McMillian
Self Portrait 11, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT Included

Video Documentation: <https://vimeo.com/721581053>

LaJuné McMillian's work challenges digital spaces by examining the limitations of western technologies, specifically in terms of how it may harm, isolate, place limitations on, and ignore the needs of Black people. This self portrait series questions how bodies are, and can be, translated and accounted in ways that humanize the self beyond the data it produces. What worlds must be built for the liberated body to exist? How are liberated bodies cared for in and outside digital means?

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LaJuné McMillian
Self Portrait 12, 2021
Video (color, sound)
Dimensions variable, landscape orientation
1 min, loop
Edition of 1, 1 AP
NFT Included

Video Documentation: <https://vimeo.com/721579302>

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LaJuné McMillian
Self Portrait 1, 2021
Video (color, sound)
1 min, loop
Edition of 1, 1 AP

Video documentation: <https://vimeo.com/552954387>

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LaJuné McMillian
Self Portrait 2, 2021
Video (color, sound)
1 min, loop
Edition of 1
NFT Included

Video documentation: <https://vimeo.com/553041477>

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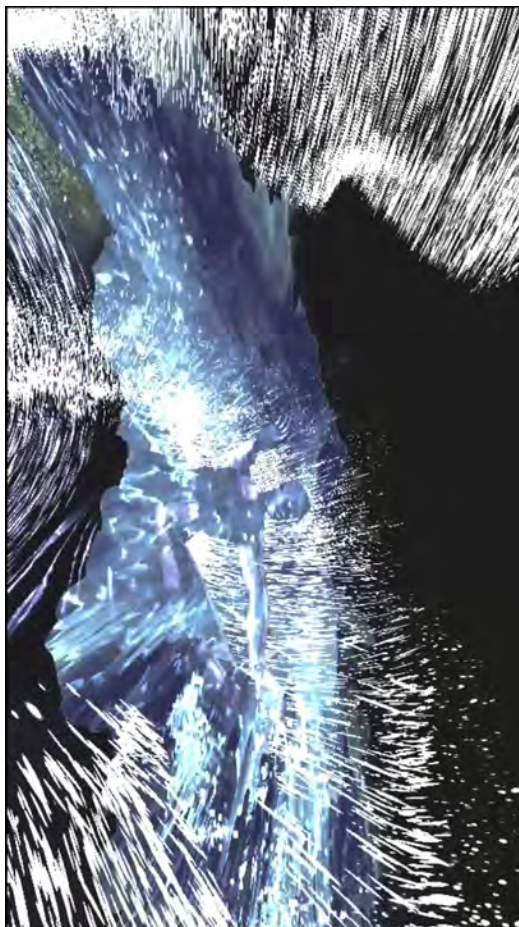


LaJuné McMillian
Movement Portraits, 2022
Virtual reality, computer, headset
22 min, loop
Edition of 3, 1 AP
Sound by Lamb

Since 2018, McMillian has been maintaining the Black Movement Library (BML) as a resource for activists, performers, and artists to create diverse expanded reality projects. Works within this series are presented as video, mixed reality performance, and virtual reality experiences. LaJuné McMillian's ongoing series, *Movement Portraits*, shares the lives of performers invited to contribute their movement data to the BML.

Embodied metadata is a term the artist uses as a mechanism to confront the limitations of Western technology, specifically in terms of how it may harm, isolate, restrict, and ignore the needs of Black people. This term repositions metadata gathered through motion capture as a cultural asset that is celebrated within individual movement. McMillian comes to this process as a ritual, rendering space for Black bodies. Within the virtual reality work, viewers are transported to this other-worldly portal. Part documentary, part abstract performance, movers demonstrate their embodied metadata as a declaration of liberated reality. *Movement Portraits* include performances by Nala Duma (Lamb), Renaldo Maurice, Roukijah Rooks, RaFia Santana, and Roobi Gaskins.

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LaJuné McMillian
Movement Portraits—Lamb v2, 2022
Video (color, sound)
Dimensions variable, portrait orientation
Edition of 3, 1 AP

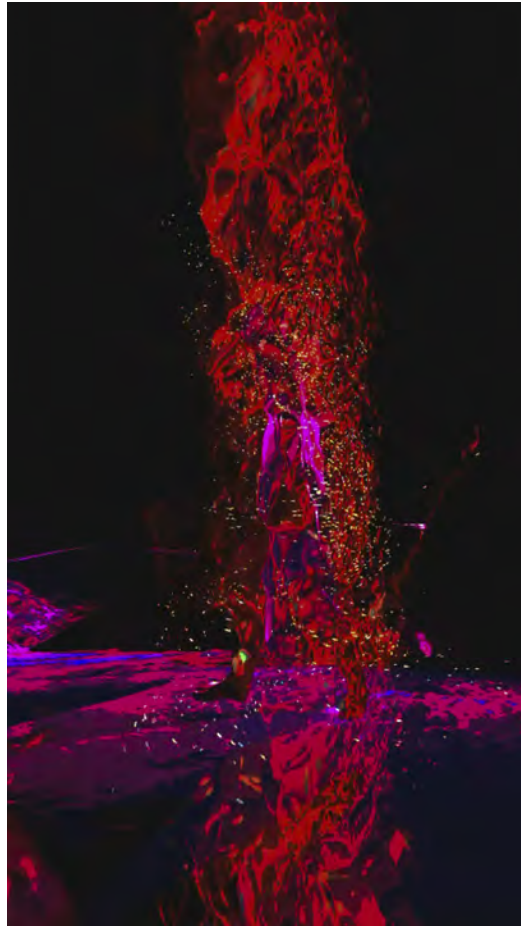
Video Documentation: <https://vimeo.com/727569171>

Documentary video by Manuel Molina Martagon: <https://vimeo.com/721737488>

About the mover:

Ache-filled elegies, knuckle-dragging beats, and ethereal electronics comprise Lamb's singular brand of R&B, rock, and soul: where the visceral meets the cerebral. The antidisiplinary artist, born to South African immigrants, mastered a range of dance styles while growing up in Virginia. Over a decade's worth of rigorous performance training honed Lamb's live experience into a transcendent amalgam of song, dance, theater, and visual splendor unmatched in the contemporary pop landscape. In reverence of the ecological and the Black subject's dissolution into it, Lamb's world is poetic and animate, replete with sensual matter.

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LaJuné McMillian
Movement Portraits–Renaldo v2, 2022
Video (color, sound)
Dimensions variable, portrait orientation
9 min 45 sec, loop
Edition of 3, 1 AP
Mixed by Jeremiah Johnson

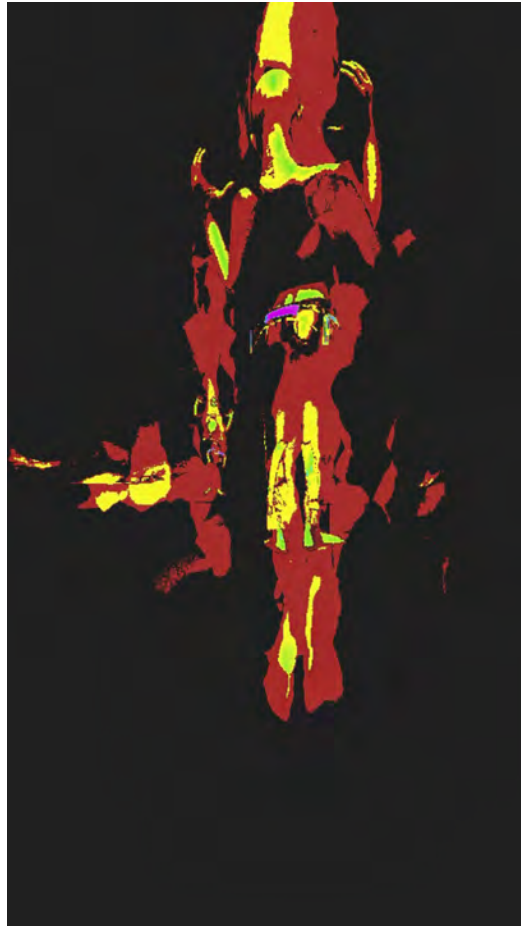
Video Documentation: <https://vimeo.com/727568730>

Documentary video by Manuel Molina Martagon: <https://vimeo.com/721736965>

About the mover:

Renaldo Maurice, born and raised in Gary, Indiana; began his dance training with Tony Simpson and is a graduate of Talent Unlimited High School. He attended the Emerson School for Visual and Performing Arts and studied with Larry Brewer and Michael Davis. Renaldo was a scholarship student at The Ailey School, has trained on scholarship at Ballet Chicago and Deeply Rooted Dance Theater, and had an internship at the Martha Graham School of Contemporary Dance. In 2008, he received second place in modern dance from the National Foundation for Advancement in the Arts and received the Dizzy Feet Foundation Scholarship in 2009. In February 2012, Renaldo was honored with the key to the city of Gary, Indiana, his hometown and also named a state representative. Renaldo has incorporated his passion for dance with the need for social responsibility by working as the Co-Artistic Director of the South Shore Dance Alliance back home in Indiana. He was a member of Ailey II for 3 years and has been a member of the Alvin Ailey American Dance Theater Company since 2011.

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LaJuné McMillian
Movement Portraits– Roukijah v1, 2022
Video (color, sound)
Dimensions variable, portrait orientation
10 min 27 sec, loop
Edition of 3, 1 AP
Sound by Lamb

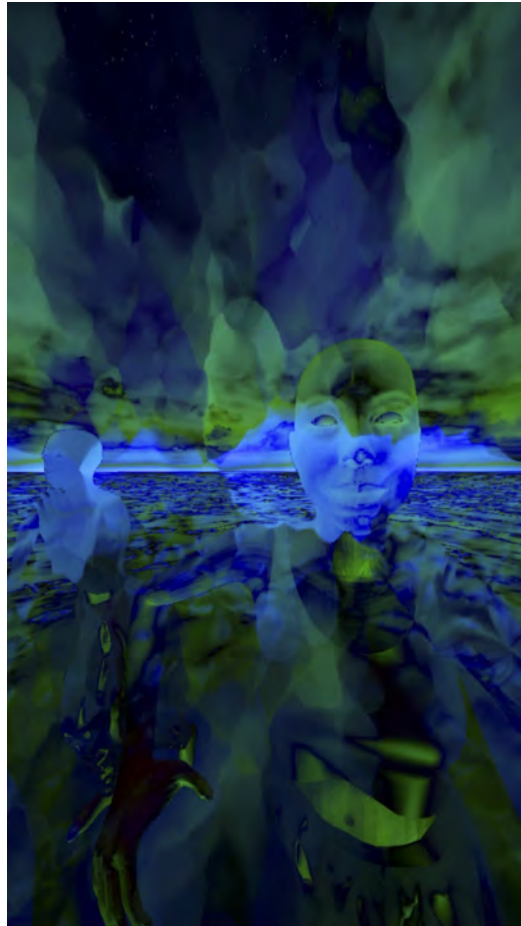
Video Documentation: <https://vimeo.com/727566657>

Documentary video by Manuel Molina Martagon: <https://vimeo.com/721737361>

About the mover:

Roukijah Rooks is an interdisciplinary dance artist and educator. She graduated from the University of the Arts, receiving her BFA in dance with an associate in business. Roukijah is trained in dance styles including but not limited to hip hop, African, ballet, contemporary, and modern dance. She has worked with artists such as Ronald K Brown, Kim Bears-Bailey, Tommie-Waheed Evans, Marguerite Hemmings, and Sidra Bell to name a few. Roukijah has choreographed for dance organizations, National Dance Institute, Bella Ballerina Dance Academy, Arts East New York, El Puente and more. Independently, Roukijah has also choreographed works on herself and other emerging artists, severing the idea of societal norms. Her works have been premiered throughout Philadelphia and New York City in both proscenium and experimental settings.

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LaJuné McMillian
Movement Portraits—Roobi v1, 2022
Video (color, sound)
Dimensions variable, portrait orientation
10 min 14 sec, loop
Edition of 3, 1 AP
Sound by Lamb

Video Documentation: <https://vimeo.com/727568060>

Documentary video by Manuel Molina Martagon: <https://vimeo.com/721737141>

About the mover:

Roobi Gaskins is a NYC based artist, who specializes in dance, choreography, and garment construction. Although she has always had a passion for dance, she owes her movement genesis, ability, and training to 14 years of competitive figure skating, where she competed internationally as a member of the Puerto Rican national team. Due to injury, she decided to redirect her career path, and began her formal dance training at Bard College where she received a BA in Dance. She has performed works with various artists and companies including but not limited to Abby Z and the New Utility (Jacob's Pillow), Brownbody, 7NMS (Baryshnikov Arts Center), and Trisha Brown (92nd Street Y).

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LaJuné McMillian
Movement Portraits–RaFia v1, 2022
Video (color, sound)
Dimensions variable, portrait orientation
8 min 36 sec, loop
Edition of 3, 1 AP
Sound by RaFia Santana

Video Documentation: <https://vimeo.com/727571446>

Documentary video by Manuel Molina Martagon: <https://vimeo.com/721737279>

About the mover:

RaFia Santana is a Brooklyn-born multidisciplinary artist using animated graphics, self portraiture, and music performance to self-soothe, seek pleasure, and crack jokes throughout their experiences with mental illness, chronic fatigue, sensory overload, and everyday racial violence. RaFia uses bright saturated colors and rhythm-centric productions to stimulate energy and attention. She uses hashtags & slogans as both memorization practice and call to action. RaFia constructs looping animations that “breathe” which calms her anxiety and helps her focus. She performs her music against her animations projected onto her body and stage, using singing and rapping lyrics to bring her slogans to life. RaFia has exhibited their work at the Schomburg Center for Research in Black Culture, MoCADA, Tate Britain, the Museum of the Moving Image, and Times Square. They have been featured in Vogue, Teen Vogue, Paper Magazine, Cultured Magazine, VICE, and other leading publications. They have performed & participated in panels, discussions, and events at Black Portraits at Harvard University, Pratt Institute’s Department of Digital Arts, Newspace Center for Photography, Afrotectopia at NYU’s Tisch School of the Arts, & MoMA PS1.

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LaJuné McMillian and Marguerite Hemmings

Antidote, 2020

Video (color, sound)

Dimensions variable, landscape orientation

20 min 42 sec, loop

Edition of 3, 1 AP

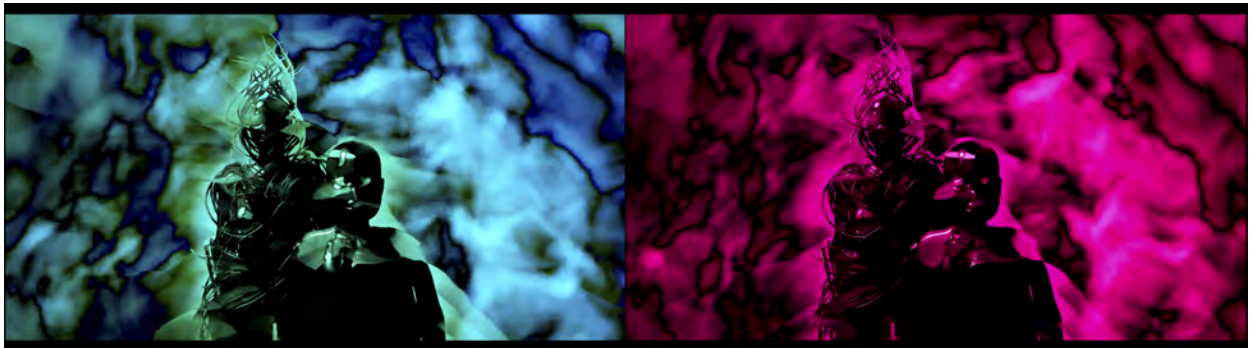
Sound by Rena Anakwe

Virtual land acknowledgment by Salome Asega and Amber Starks (Melanin Mvskoke)

Video Documentation: <https://vimeo.com/637376728>

Antidote, co-authored by McMillian and choreographer and educator Marguerite Hemmings, speaks to embodied metadata as an anthropology, contextualizing it as a technology that is both inherited from past generations and activated as a world building tool. *Antidote* considers the liberatory capacities of movement, and how the healing of our bodies, lands, and movements can be enacted inside of virtual technologies. Framing *Antidote* is a virtual land acknowledgment authored by Hemmings, McMillian, creative technologist Salome Asega, and Afro-Indigenous activist Amber Starks (Melanin Mvskoke). Together, they address the colonial contexts that frame human relationships to both land and cyberspace.

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LaJuné McMillian
Spirit & Child, 2022
2-channel video (color, sound)
Dimensions variable, landscape orientation
6 min, loop
Edition of 3, 1 AP
Sound score by Rena Anakwe

Video Documentation: <https://vimeo.com/725006165/56a2b2bb9d>

Installed Video Documentation: <https://vimeo.com/727565246/237517ed23>
<https://vimeo.com/727565683/3af24b2592>

Spirit & Child offers an exchange of prayers between two self-portraits. A healing ceremony unfurls as Child extends gratitude to Spirit for holding them through the pains and sadness of oppression and anti-Blackness. Spirit manifests as a guide within many of McMillian's pieces, reinforcing ancestry as a robust technology. *Spirit & Child* acts as a compendium of the artist's own experience—beginning with the introduction of self-portraiture, expanding on the ritual of movement, and broadening to meditative aphorisms—and in closing, Spirit reminds the viewer that home, a place many spend lifetimes seeking, lives inside ourselves.

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Installation view
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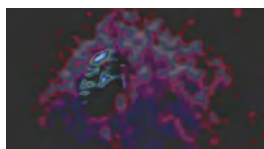
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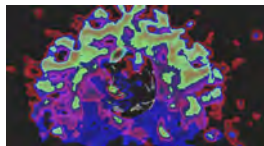
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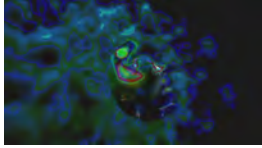
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Video (color, sound)
Dimensions variable, landscape
orientation
1 min, loop
Edition of 1, 1 AP
NFT included



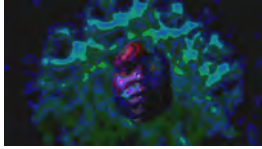
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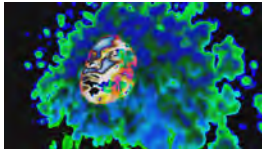
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Edition of 1, 1 AP
NFT Included



LaJuné McMillian
Self Portrait 8, 2021
Video (color, sound)
Dimensions variable, landscape
orientation
1 min, loop
Edition of 1, 1 AP
NFT Included



LaJuné McMillian
Self Portrait 9, 2021
Video (color, sound)
Dimensions variable, landscape
orientation
1 min, loop
Edition of 1, 1 AP
NFT Included



LaJuné McMillian
Self Portrait 10, 2021
Video (color, sound)
Dimensions variable, landscape
orientation
1 min, loop
Edition of 1, 1 AP
NFT Included



LaJuné McMillian
Self Portrait 11, 2021
Video (color, sound)
Dimensions variable, landscape
orientation
1 min, loop
Edition of 1, 1 AP
NFT Included



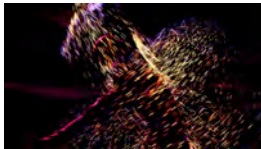
LaJuné McMillian
Self Portrait 12, 2021
Video (color, sound)
Dimensions variable, landscape
orientation
1 min, loop
Edition of 1, 1 AP
NFT Included



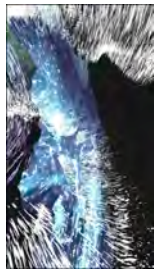
LaJuné McMillian
Self Portrait 1, 2021
Video (color, sound)
1 min, loop
Edition of 1, 1 AP



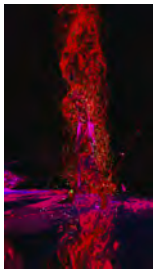
LaJuné McMillian
Self Portrait 2, 2021
Video (color, sound)
1 min, loop
Edition of 1
NFT Included



LaJuné McMillian
Movement Portraits, 2022
Virtual reality, computer, headset
22 min, loop
Edition of 3, 1 AP
Sound by Lamb



LaJuné McMillian
Movement Portraits-Lamb v2, 2022
Video (color, sound)
Dimensions variable, portrait orientation
Edition of 3, 1 AP



LaJuné McMillian
Movement Portraits-Renaldo v2, 2022
Video (color, sound)
Dimensions variable, portrait orientation
9 min 45 sec, loop
Edition of 3, 1 AP
Mixed by Jeremiah Johnson



LaJuné McMillian
Movement Portraits-Roobi v1, 2022
Video (color, sound)
Dimensions variable, portrait orientation
10 min 14 sec, loop
Edition of 3, 1 AP
Sound by Lamb



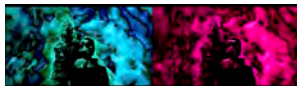
LaJuné McMillian
Movement Portraits– Roukijah v1, 2022
Video (color, sound)
Dimensions variable, portrait orientation
10 min 27 sec, loop
Edition of 3, 1 AP
Sound by Lamb



LaJuné McMillian
Movement Portraits–RaFia v1, 2022 Video
(color, sound)
Dimensions variable, portrait orientation
8 min 36 sec, loop
Edition of 3, 1 AP
Sound by RaFia Santana



LaJuné McMillian and Marguerite Hemmings
Antidote, 2020
Video (color, sound)
Dimensions variable, landscape orientation
20 min 42 sec, loop
Edition of 3, 1 AP
Sound by Rena Anakwe
Virtual land acknowledgment by Salome Asega
and Amber Starks (Melanin Mvskoke)



LaJuné McMillian
Spirit & Child, 2022
2-channel video (color, sound)
Dimensions variable, landscape orientation
6 min, loop
Edition of 3, 1 AP
Sound score by Rena Anakwe