

Yoshi Sodeoka

Yoshi Sodeoka is a multimedia artist known for his innovative and experimental use of digital media and audiovisuals. Born in Yokohama, Japan, he later moved to New York City to pursue his art and attend Pratt Institute. His work is often described as psychedelic and hypnotic, characterized by bright colors, elusive shapes, and a strong sense of unpredictability. Sodeoka incorporates various digital techniques into his pieces, including video loops, glitch effects, and photography, to create immersive experiences that challenge traditional visual experiences.

Sodeoka gathers inspiration from a number of sources, such as underground punk/rock music scenes, current world events and science, creating a somewhat mind-altering bridge between human life and technology. His background as both an artist and musician plays a significant role in his creative process. Having edited music videos early in his career, he naturally integrates sound and motion into his work and lends a lot of his naturally accumulated skills to his creations. Not only are Sodeoka's final products unpredictable, but he highlights the unpredictability in his workflow as well, using the Adobe software After Effects to create "random" effects in his pieces. This makes it so that he's left with several different distinct iterations of one piece that he can curate to his own liking. Sodeoka also embraces evolution and doesn't like sticking to one particular art style or medium, giving each of his works a sort of uniqueness among the many.

Sodeoka has collaborated with notable artists such as Metallica and Tame Impala, has created publication design for *The New York Times* and *Wired* and has collaborated with brands such as Adidas, Nike, Apple and Samsung. His chaotic digital aesthetic has also been showcased in renowned venues and festivals, including the Centre Pompidou and La Gaîté Lyrique, demonstrating the widespread appeal of his bold and unconventional approach.

The Swarm

The Swarm is a 2024 animated audiovisual exhibition put on by Yoshi Sodeoka presented by SOLOS for Verse. This exhibition consists of a sequence of animated videos played on a loop and segmented into intervals on a large screen in a seemingly liminal space. These videos feature digitized and edited vector renditions of natural systems, spanning a variety of locations, some reminiscent of real life environments while others of entirely artificial, digitally constructed spaces. The Swarm is divided into two parts, the first of 16 generated video works and the second of 18 uniquely crafted video works. While each of these videos tie in together to create a rhythmic and cohesive work, Sodeoka's unpredictability is not lost as each

frame shifts the original visual message, communicating a mind-bending and somewhat eerie final product that speaks on how technology has managed to sneak its way into everyday life.

The Swarm also plays into Sodeokas long standing fascination with the natural world and its relation to digital space through imagery of birds and digitized organic models. His admiration of nature and science paired with his experience working with digital landscapes creates a compelling commentary of the overlap between these two worlds. The Swarm explores the way that the natural and artificial world exist in a constant feedback loop with one another, distorting and influencing the way the other takes shape. Sodeokas inclusion of both generated and original video works adds an additional layer onto the commentary of these two halves creating a whole. The Swarm not only represents the natural world's relationship with technology, but questions where the boundary between the two actually lies and encourages viewers to examine how the world they interact with on a daily basis has seamlessly integrated technology. The title itself, *The Swarm*, represents a collective movement, whether that be of data, organic life or a mixture of the two while navigating our ever changing world.