Huntrezz Janos

Artist portfolio



huntrezz.com

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Artist and practice



Extended CV

Website

I am Huntrezz Janos [MS, USC, BFA, CalArts], an Afro-Hungarian 3D designer, XR artist, and world-builder, combining architecture, game engines, activism, and play. Raised in LA and Hungary, I have spent over a decade designing for AR, VR, film, games, and architecture. Working across various media (photo, video, 3D/XR, installation, performance, fabricated objects), I focus on building the conditions that make images possible (cameras, networks, social rules), viewing the image as an interface where bodies meet systems and power takes aesthetic form.

I build lush, interactive worlds, motion-captured performances, and 3D-printed artifacts, braiding folklore, futurism, and community care. My research-driven studio method moves from capture and simulation into real-time engines, avatars, projection, AR, and site-responsive installations, finally returning to matter through fabrication and wearable sculpture. I treat technical decisions (latency, dataset bias) as core artistic material.

I describe this as a "transcorporeal" approach: images continuously pass through bodies and systems. Seeing public screens as infrastructure, I believe artists have a civic responsibility to reveal system operations and prototype accountable ways of seeing. I redesign interfaces for collective agency, interested in how belonging and subjectivity are engineered.

Teaching is central to my practice, employing decolonial protocols that support shared authorship and critique equity. I approach technical literacy as mutual aid, drawing on my experience as a mixed-race, Black trans Angeleno to create learning environments where rigor and experimentation coexist, fostering critical frameworks for images as social and embodied infrastructure.

My projects have appeared in museums (LACMA, Tate, MoMA), galleries (Honor Fraser, Transfer), theaters (Gray Area, REDCAT), classrooms (CalArts, USC), and on TV (Adult Swim).

AfroHungarian Palace

Upcoming project, 2026 / Multiplayer 3D online game / WebXR



A multiplayer interactive 3D world on the web, AfroHungarian Palace is a simulated architectural library and venue for online performances, readings and games, accessible on mobile, desktop and VR.

Hovering, tapestry-draped architectures lead into a palace where painted knights bow, brass-tiled courtyards bloom and five ornately costumed animal companions guide a festival playground. Portals open into calm poetry rooms inhabited by folklore creatures.

Extending Janos's 3D practice into a living WebXR mythos, the work fuses African and Hungarian craft traditions in a playable celebration of ancestry, ritual and collective imagination.

Watch the project

Enter the world on VIVERSE

AfroHungarian Palace

Concept studies / World, ritual, companions and ancestry









AfroHungarian Palace

World development / Interactive environments









World development stills.

Watch the project

Afro-Hungarian Armor

2025 / Augmented reality

A full-body suit of armor represents my intersectional heritage through a cultural fusion in digital majesty.

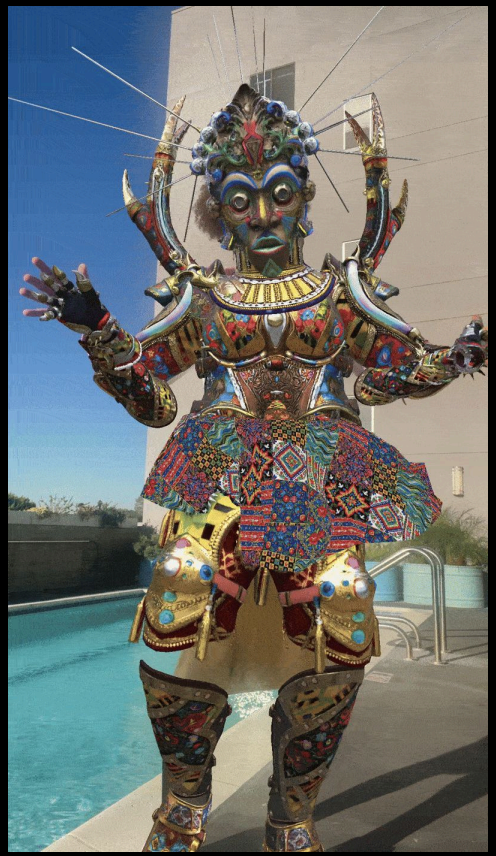


View the augmented reality work



An augmented body

Afro-Hungarian Armor / 2025





Dis-ARMOUR-Machine

2025-ongoing / XR performance, augmented reality and wearable sculpture

An Afrofuturist biomechanical suit of armor, 3D-printed from recycled materials at the artist's solar-powered Los Angeles microstudio, ExtraTerraceTrill, transforms protest, poetry and performance into a living act of resistance and visibility.

Teeth, horns and metallic ornament turn protection into an elaborate, expressive surface. Physical components are modeled and printed in the studio; an augmented reality counterpart extends the body through the camera.

The helmet and finger claws are realized components. Further armor elements and public activations remain in development.

Supported by the LACE Lightning Fund.



Physical helmet worn by the artist, 2026.



Dis-ARMOUR-Machine / Instagram

Poster / augmented body

Dis-ARMOUR-Machine



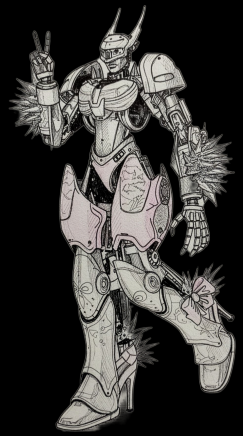
Dis-ARMOUR-Machine. Poster by Huntrezz Janos.



Augmented reality portrait. Digital armor inhabits the camera image.

Early designs

Dis-ARMOUR-Machine / Concept development





Three early sketches: a 2D illustration, a preliminary 3D model and articulated 3D-printed claws.

These starting directions do not reflect the full breadth, time or consideration I would give this project. With support, I would create much more and go much bigger.



What Remains

Onassis ONX, New York September 25-October 4, 2026

In the exhibition, a camera and screen invite visitors to try on the armor’s digital form. The sculptural project moves between an object, a mirrored body and a public image that can circulate beyond the gallery.

Supported by the 2026 LACE Lightning Fund, funded by The Andy Warhol Foundation for the Visual Arts, and by Chamber Arts.

Project and interactive AR experience

Exhibition record



Visitor interaction, Onassis ONX, 2026.
Photo: Ryan Muir.

Eclipsatrix Exuvia

2021 / 3D-printed armor, video game, XR performance and installation

Commissioned for Athens Biennale AB7: ECLIPSE, this multipart work explores digital identity, transcorporeal existence and virtual resistance through avatar embodiment. It takes form as virtual performance, a game, 3D-printed sculpture, a photographic collection and a physical, interactive installation.

An armored figure inhabits a virtual amphitheater while the artist performs through motion capture. The same form returns as a wearable sculpture and an object displayed beside its moving image. Ornament, voice and gesture carry one body across these different states.

Project and performance documentation



Eclipsatrix Exuvia, 2021. Virtual performance still.

Performance and installation

Eclipsatrix Exuvia



Armor and video installation

Athens Biennale, 3d Sculpture, Video Game, XR Performance, 2021

Athens Biennale AB7: ECLIPSE, Athens, 2021

The installation holds the physical armor and the animated body together, making their translation visible.



Live performance Athens Biennale AB7: ECLIPSE, Athens, 2021

Afterlives of the avatar

Eclipsatrix Exuvia









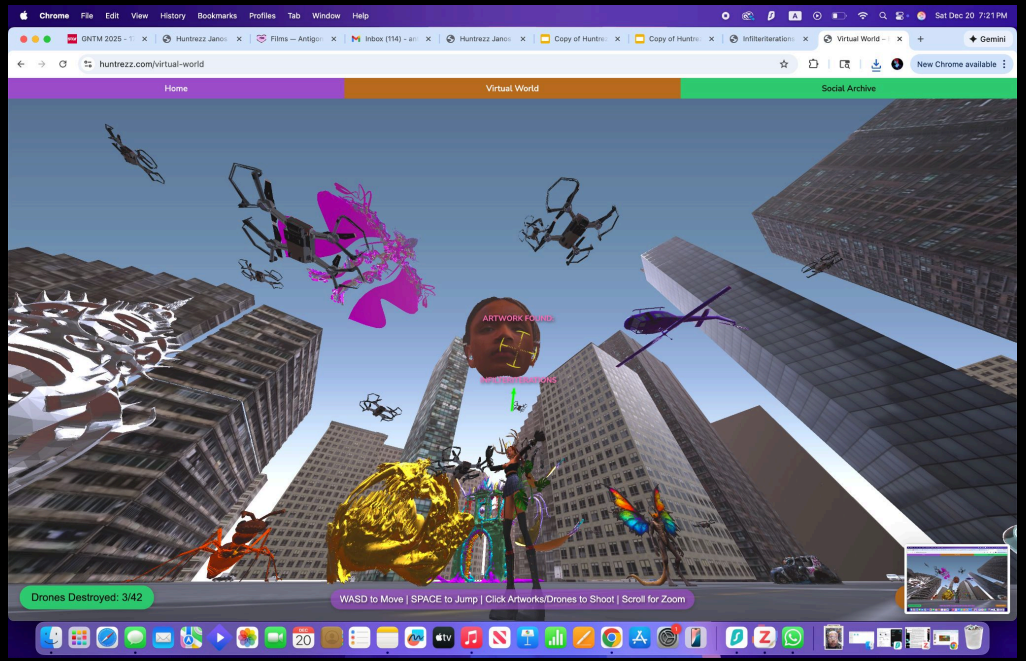


Postmasters Gallery, NY, 2023

Huntrezz Virtual World

2025 / Interactive 3D artwork and virtual portfolio

A virtual city on the artist’s website invites visitors to explore, shoot arrows at drones and discover artworks scattered throughout a 3D simulation. Fully coded and built by Huntrezz Janos from the ground up, the world is both a portfolio and an artwork. Players embody the artist’s avatar on mobile or desktop and can win a free PDF book of poetry.



Enter Huntrezz Virtual World

Clowder

2026 / Interactive game and virtual world / Huntrezz Janos



A pastel city floats among clouds, inhabited by 100 named cats. Players explore, build friendships through petting, treats and time, and make a home within the world. Care becomes a way of moving through a social landscape: bonds change how cats approach, follow and accompany the player.

Developed with support from the VIVERSE creator grant.

Explore the project

Play Clowder on VIVERSE

World artwork and game imagery.

Clowder

World-making / Concept artwork and development



Concept artwork.



City development view.

Architecture, characters, color and routes are composed as one inhabited environment. Rooftops, rooms and streets extend the visual language of the concept artwork into a place the player can enter.

DENTAXUVIA: Corporeal Conversations

2025-ongoing / Game, installation, live immersive performance, soft sculpture, AI beings, avatars and moving image



In collaboration with Antigoni Tsagkaropoulou. An open-world interactive experience explores elemental intelligence, transcorporeality and interspecies collaboration as ways to survive a post-apocalyptic world. Players embody the artists' avatars and encounter fires that learn as they burn, affectionate cockroach comrades holding the landscape's deepest secrets, and alternate selves from other dimensions.

Game development still, 2024.

Chapter 1: Corporeal Conversations

Interactive installation / Telematic Media Arts, San Francisco, 2024-2025



Installation with visitors, Telematic Media Arts.
The suspended sculpture becomes a seat within the exhibition.

Project, performance trailer and gameplay



Game documentation still.
Players enter the landscape through the artists' avatars.

Performed at Gray Area, January 10, 2025.
New video presented in TRANSFER Download: AliveNET ,
Nguyen Wahed Gallery, New York, 2026.
Development supported by TRANSFER and Onassis ONX.

Elemental intelligence

DENTAXUVIA Chapter 1: Corporeal Conversations



Elemental materiality moves the work beyond human-centered perspectives, uncovering the wisdom and agency of the elements as carriers of memory, resistance and transformation.

Game development still, 2024.

Supported by Onassis ONX, TRANSFER, Telematic Media Arts, Gray Area and RIP Space.

Watch the game trailer

Characters with agency

DENTAXUVIA / Unreal Engine, language models and interactive dialogue









Additionally, in our Unreal Engine-driven video game, we have trained our own LLMs and placed them into the game as non-player characters (NPCs). With this methodology, the virtual beings develop their own personalities and knowledge banks, allowing them to converse with the player using an audio interface. This serves as a small part of our immersive worldbuilding practice, where AI-generated interactions expand the narrative possibilities of the game, deepening the connection between human and virtual entities.

Game development stills, 2024.

Elemental conversations

DENTAXUVIA / Interspecies interaction



The AI-driven interactive dialogues transform environmental forces - wind, water, fire, and earth - into responsive entities that are carriers of memory, resistance, and wisdom. DENTAXUVIA moves beyond static worldbuilding, creating a living, responsive landscape where human, non-human, and machinic intelligences converge in real time, where the live body and the live software merge into a speculative space for reimagining how we live, love, and survive together in a post-apocalyptic times.

Game development still, 2024.

An installation across places

DENTAXUVIA



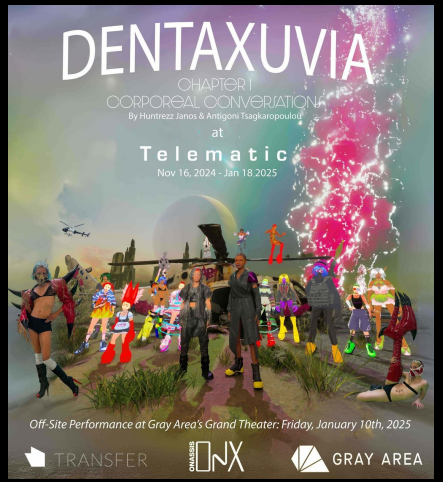
RIP Space, Open World Exhibition, 2025



NYU IDM Tandon at the Yard, 2024



Installation at New White Gallery, UCLA, DMA, 2023



DENTAXUVIA

2023-ongoing / XR performance, wearable sculpture and interactive game



Created, scored and performed by Huntrezz Janos and Antigoni Tsagkaropoulou.

Beginning in 2023, Janos and Tsagkaropoulou embarked on a shared journey in everyday life and artistic practice. Their two-year collaboration brings together performance art, augmented reality, game design, AI interaction, 3D printing, fabric sculpture and poetry.

An XR eco-cyberfeminist tale of dreams, post-apocalyptic cities and queer love follows a duo and their avatars on a supernatural journey into the quantum depths of an infinite future.

Premiere: REDCAT N.O.W. Festival, Los Angeles, 2023.

Performance recording

Trailer

Bodies in transformation

DENTAXUVIA / REDCAT, Los Angeles, 2023



Two performers move between material bodies and avatars in a ruined, fantastical world. A suspended mouth, sculptural costumes and mechanical stilts give these bodies weight and movement. Poetry and dialogue make their changing forms part of a struggle for intimacy and survival.

Performing in wearable sculptures while embodying multiple virtual avatars, Janos and Tsagkaropoulou bring the tangible and intangible together. This act of queer resistance sheds old skins and identities, reclaims agency in the face of oppression, and insists on the possibility of transformation.

Performance across venues



Huntrezz Janos in performance.
REDCAT NOW Festival, Los Angeles, 2023.



Huntrezz Janos and Antigoni Tsagkaropoulou.
Performative playthrough, Onassis ONX, New York, October 28, 2024.

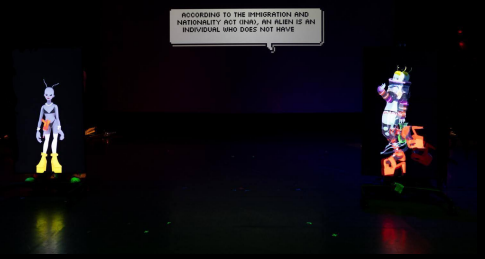
Performance documentation

Performance and projected worlds

DENTAXUVIA











REDCAT / Disney CalArts Theater, N.O.W. Festival, Los Angeles, 2023.

An avatar on stage

DENTAXUVIA













REDCAT / Disney CalArts Theater, N.O.W. Festival, Los Angeles, 2023.

DENTAXUVIA across venues

DENTAXUVIA



Dentaxuvia at UCR ARTS in partnership with Los Angeles County Museum (LACMA) as part of PST ARTS: Art & Science Collide, 2025



Dentaxuvia at Gray Area, supported by Transfer Gallery, TELEMATIC Media Arts, and Onassis ONX, San Francisco, CA, 2025

Infilteriterations

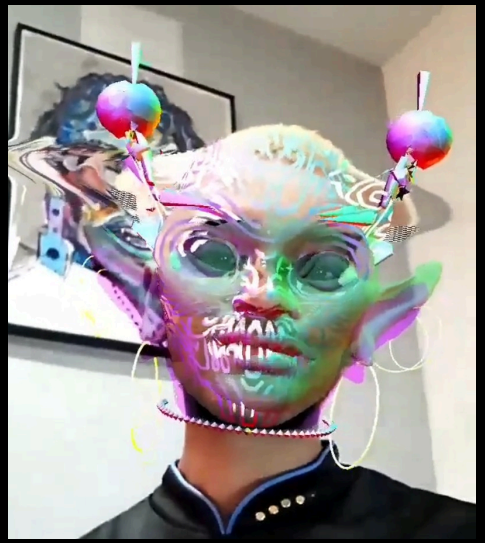
2020-ongoing / Interactive video and augmented reality face filters

Masks become moving portraits that viewers inhabit. Drawing on the long history of masks as narrative devices, these multilayered face filters weave an augmented reality mythology of the self from real, imagined and daydreamed experiences.

Sharp rendering, reflective surfaces, fantastic anatomy and anarchic vaporwave ornament explore Black, nonbinary fantasies alongside lived realities of systemic violence and exclusion. Changing appearance becomes an encounter with visibility and agency.



Chromaviruz, 2020. AR documentation still.



Hologram Mythography, 2019. AR documentation still.

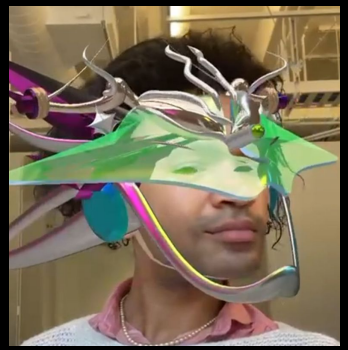
Solo exhibition: TRANSFER, 2020. Presented at Tate Britain, UCR ARTS, The Photographers' Gallery, London, and the Modern Art Museum of Fort Worth.

Selected works acquired by the Carl & Marilynn Thoma Foundation, 2023. Hologram Mythography and Tinsel Polycarbonate presented in I'll Be Your Mirror, Modern Art Museum of Fort Worth, 2023.

View the series

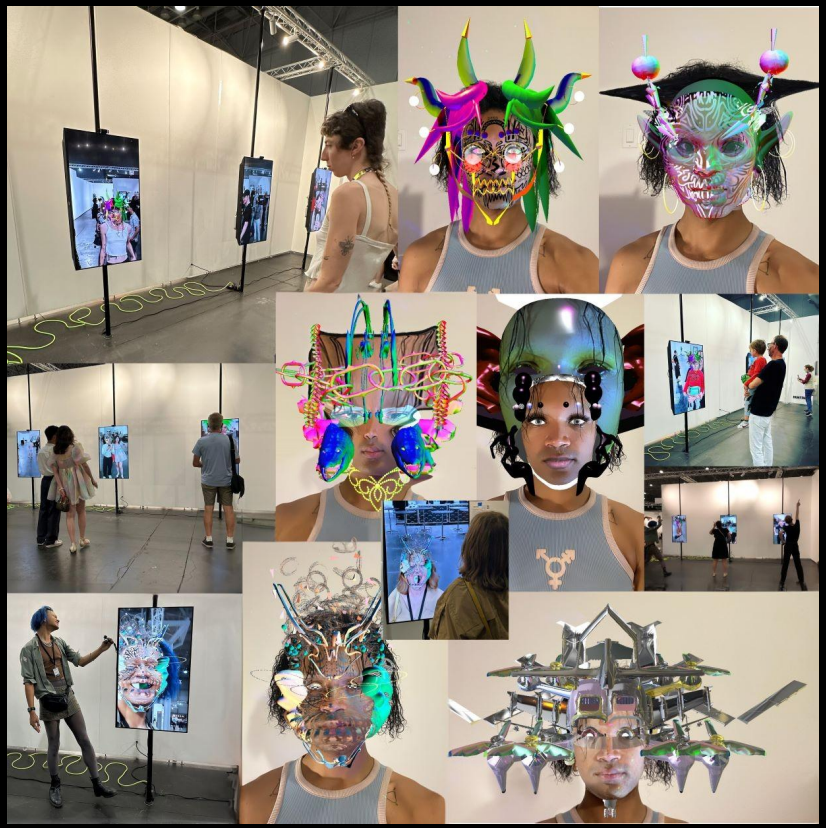
Portraits in circulation

Infilteriterations

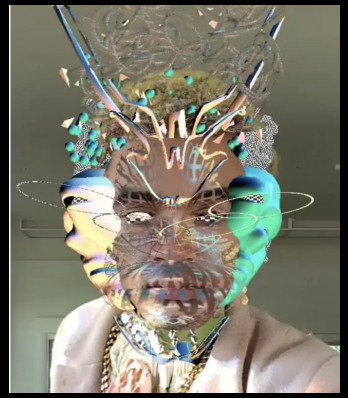


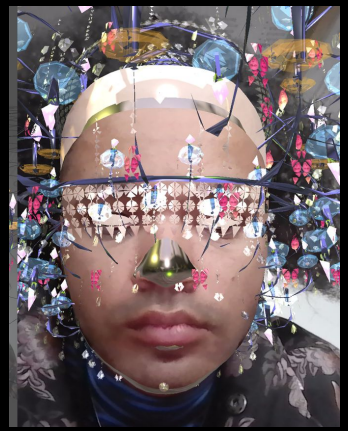


Tate Britain, 2022



PHOTOFAIRS New York, 2023





A portrait becomes a public encounter



Visitors interacting with the works at PHOTOFAIRS New York, 2023.
Photo: Casey Kelbaugh CKA, courtesy of PHOTOFAIRS.

PHOTOFAIRS New York
TRANSFER, 2023

Camera-equipped screens turn the face filter into an encounter among visitors, their transformed images and one another.

Chromaviruz and Hologram Mythography were rebuilt for the open web through a conservation collaboration between TRANSFER and researchers at NYU Tandon, alongside their acquisition by the Thoma Foundation.

Collection and conservation record

Pro Tests

Animated works / 2020-2022

In these animations, Janos changes the scale and power of her digital body in response to policing, surveillance and war. Urban landmarks become stages for confrontation. The works use the directness of a social-media video to carry a political fantasy into public circulation.

Artist statement

My work grows from the experience of being Black, trans and Afro-Hungarian. It can be exuberant, intimate, confrontational or absurd. In my protest animations, a vulnerable body changes scale and confronts the systems surrounding it. In collaborative performances, bodies depend on each other as they find ways to move through an unstable world.

The series includes Defund LAPD, Copper Choppers and No War.

View the project



Defund LAPD, 2020. Animation still.

Defund LAPD / Copper Choppers

2020 / 3D animation / Pro Tests



Defund LAPD. A transformed body confronts policing in Los Angeles.



Copper Choppers. The avatar confronts helicopters above the city.

No War

2022 / 3D animation / Pro Tests

An armored figure becomes a monumental anti-war presence. African sculptural forms accumulate around the body; weapons and text turn its ornament into an address to the viewer. The work extends the protest series from the streets of Los Angeles toward the threat of global war.



A Black Trans Search 4 Peace on Earth. Artist-made image from the project archive.

Watch the related animation

Mirror Works

2017 / Solo exhibition, CalArts / Paintings and objects on reflective surfaces



Paint, text and sculptural additions share a surface with the viewer's reflection. Portraits, poems, diagrams and creatures change with the room and with the person standing before them: each encounter introduces another body into the painting.

Wide gallery view, CalArts, 2017.

View Mirror Works

Centered: a painting of multiple selves

Mirror Works / Paintings on reflective surfaces



Centered, detail. A mirrored sphere gathers the surrounding room.



Centered, oblique view. The surface changes with the viewing angle.

A non-linear comic gathers four iterations of a person: Construct, Human, Zero and Nature.

I work through images, objects, voices and inhabited spaces. A painted face on a mirror can share its surface with whoever stands before it. An animated body can become a mask, a costume or a character someone else plays. I am interested in these exchanges: the moments when an image changes our sense of where a body begins and ends.

Poem, portrait, reflection

Mirror Works / Paintings on reflective surfaces



Joy Is Me. Acrylic, ink, oil and plastic on glass mirror, 11 × 14 in.

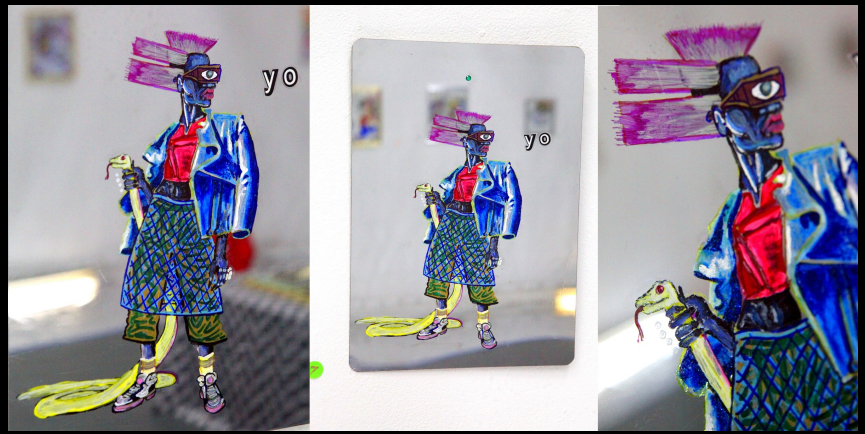


Self Portrait 2017. Acrylic, watercolor, ink and plastic on glass mirror.

Artist statement

Painting and drawing are part of this inquiry. Reflections interrupt my marks; language becomes ornament; a portrait moves between a recognizable person and an impossible creature. Animation lets those forms change over time. Performance gives them a voice, weight, effort and a relationship to an audience.

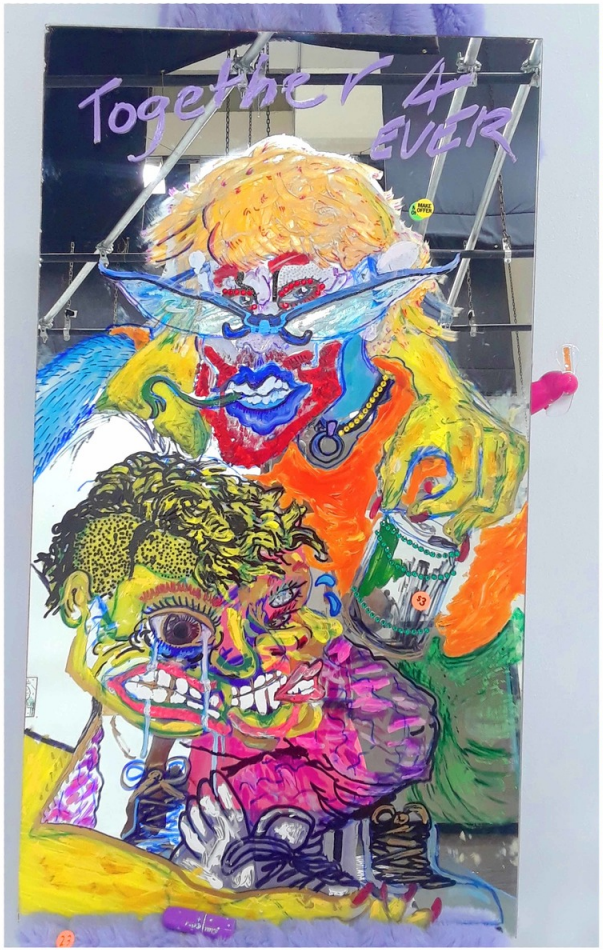
Figures that exceed the frame



Yo Cyclops. Acrylic, ink and oil on metal.



The Many Tears of the Beast. Acrylic, ink and oil on a metal tray. Made at the Calibraska Arts Initiative.











Co-customers. Mixed media on glass mirror.

Difocal Lens

2025 / Electronic device prototype, wearable cameras and performance









A mobile headset livestreams each wearer’s perspective to a partner. Small cameras and displays in 3D-printed housings turn the exchange of views into a physical and social experiment, asking what changes when vision is shared, displaced or split between bodies and networks.

The artistic research explores neurological experience and proposes splitting perspectives across brain hemispheres. These perceptual effects remain experimental.

Research paper / Difocal Lens

Project and performance documentation

Prototype use and performance, RIP Space, 2025.

An apparatus for sharing a view

Difocal Lens / Design, speculative visualization and prototype



3D housing design. Digital model.



Speculative design visualization.



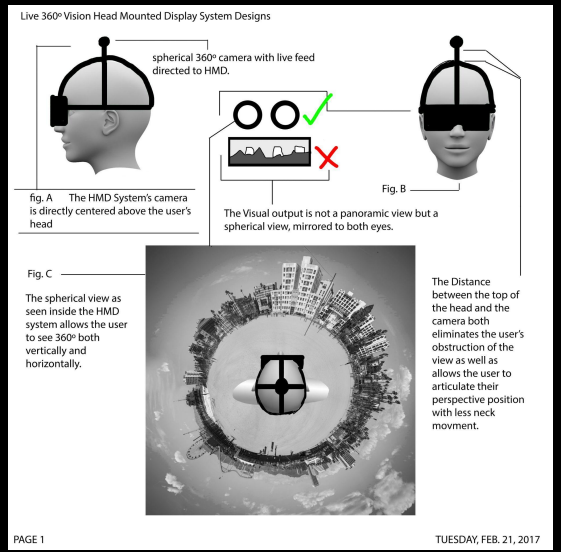
Prototype worn during a demonstration at RIP Space, 2025.

360° Vision

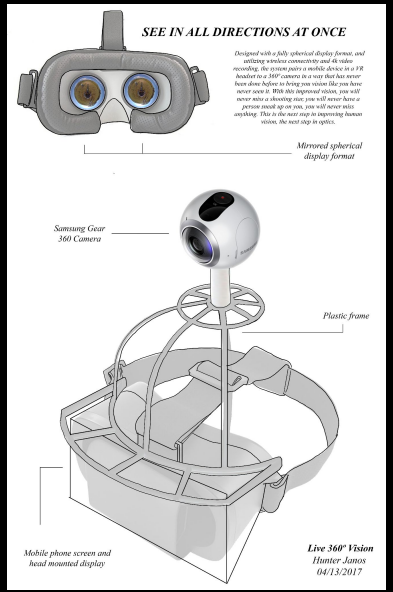
2017 / Experimental head-mounted display and live spherical camera system



Prototype use, CalArts Digital Arts Expo, 2017.



Live system and display diagram.



Headset design drawing.

Janos's invention uses a spherical camera to let a wearer see in all directions, live, at once. The headset rearranges the body's familiar forward-facing view, treating orientation, distance and bodily awareness as artistic materials tested through movement.

View the project

The Fog Knows

2017 / Light, fog and interactive installation / With Narae Kim





Projected images become volumes of light as they pass through fog. Viewers move around and through the beams; bodies, objects and shadows interrupt what can be seen. The work gives an image depth and makes the surrounding atmosphere part of its material.

LB PUMP, Packard by Millworks, Long Beach. October 7, 2017. Produced by FLOOD.

View the project

A changing image in the air



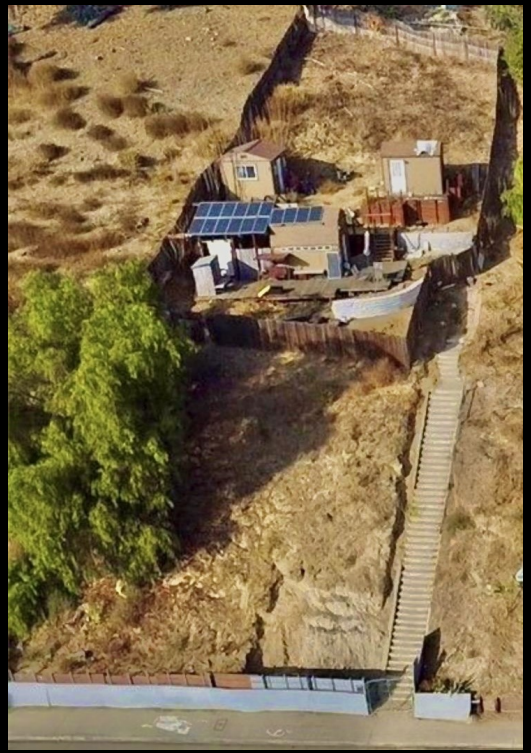
A seated viewer interrupts the projection. Installation documentation, 2017.



Projected light in suspended fog. Installation documentation, 2017.

ExtraTerraceTrill

2021-ongoing / Los Angeles / Art, community space and experimental infrastructure



Aerial documentation of the built site.

Founded, designed and built by Huntrezz Janos, this evolving hillside site brings earthbag architecture and terraces, a garden, off-grid solar energy, regenerative technologies and a fabrication studio into a shared environment for art and experimentation.

A place of production and an artwork in progress, its structures develop through use, connecting digital and sculptural practice to land, energy and collective life.

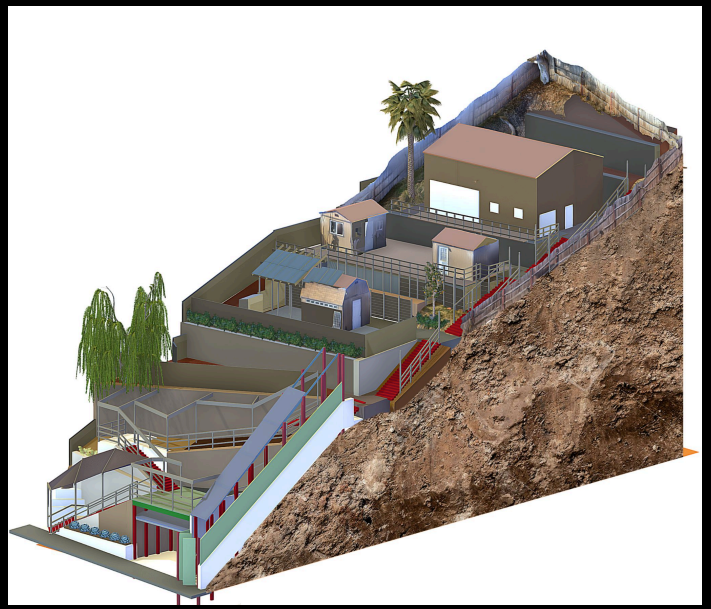
Featured in CARLA (Contemporary Art Reviews Los Angeles); presented at the MAK Center, LACE and Caltech.

Site and documentation

Building and imagining the site

ExtraTerraceTrill / Architectural research and proposed development





Architectural model for proposed development. The model describes a future configuration of the site.

Artist statement

I also build devices and places. Experimental cameras ask what it might mean to share a point of view. ExtraTerraceTrill brings questions of shelter, energy and collective life into the work itself. Across these forms, I use art to imagine other conditions of existence and to begin making them tangible.

Built terraces and garden

ExtraTerraceTrill





Built earthbag terraces and garden.
Site documentation.

Extra Terrace Trill at LACE

PARABLE 003 / Los Angeles Contemporary Exhibitions / September 8-November 7, 2021









Three projected channels on translucent hanging panels bring the site's speculative architecture into the exhibition space. Group installation views include other artists' work; Janos's hanging projection surfaces appear at left in the upper views.

Curated by Alex Jones and Kevin Bernard Moultrie-Daye.

Exhibition and checklist

Hotel Blue

2022 / Animation, interactive game, 3D avatars and augmented reality



DRIVA, PRAYER and WARHEAD before a butterfly-winged ship in a blue and yellow architectural world. Original animation render, 2022.



Visitors at the immersive exhibition, SV Studios, Los Angeles, 2022.

Hotel Blue / animation

Hotel Blue / game and exhibition

From screen to space

Hotel Blue







A world to enter

Hotel Blue / Vellum LA and SV Studios, Los Angeles, 2022 / Curated by Alice Scope







Janos created an animated world, three avatars and an interactive game. A naval ship grows butterfly wings; a blue and yellow church becomes an imagined sanctuary. Avatars extend into augmented reality, allowing visitors to inhabit their ornamented forms.

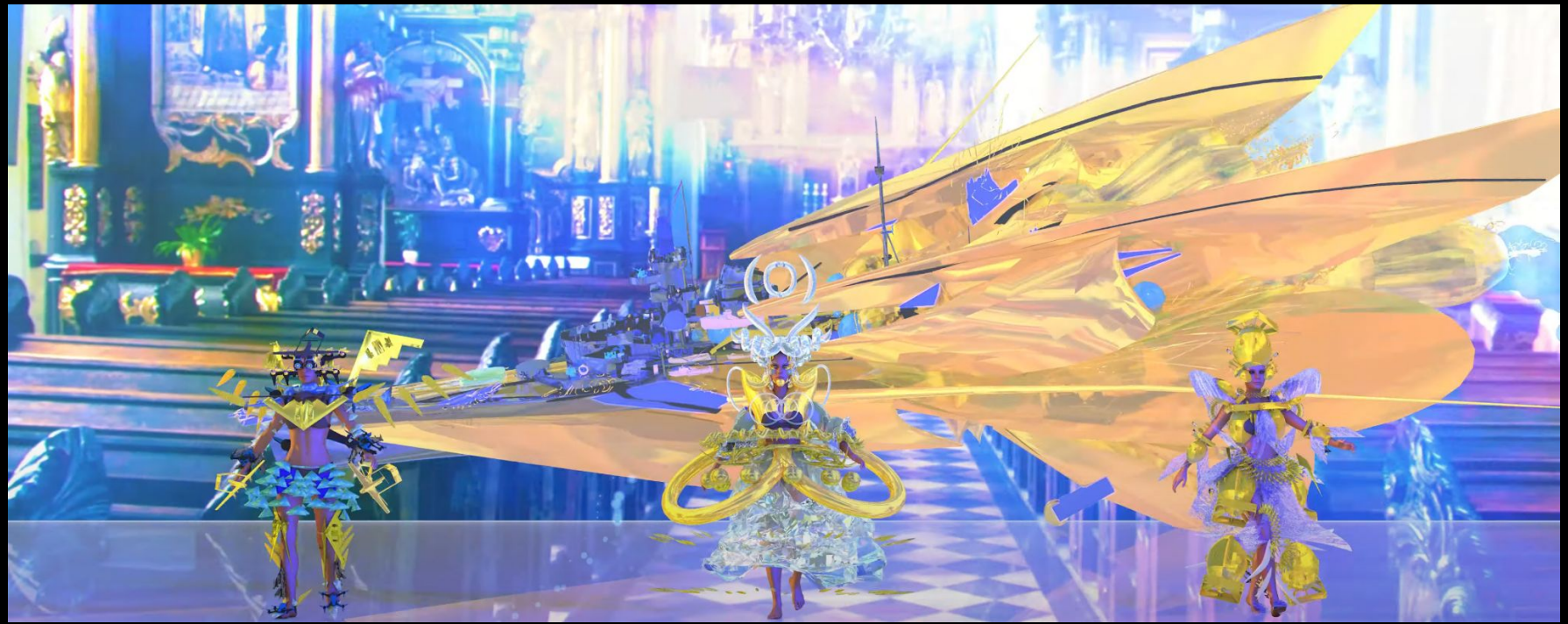
Animation, avatars and game

Monumental screens, live gameplay and intimate face filters brought the virtual world into a crowded, shared environment.

Upper-right: artist's animation on curved and overhead screens. Photo: Nikhil Johns. Additional opening views from the artist's archive.

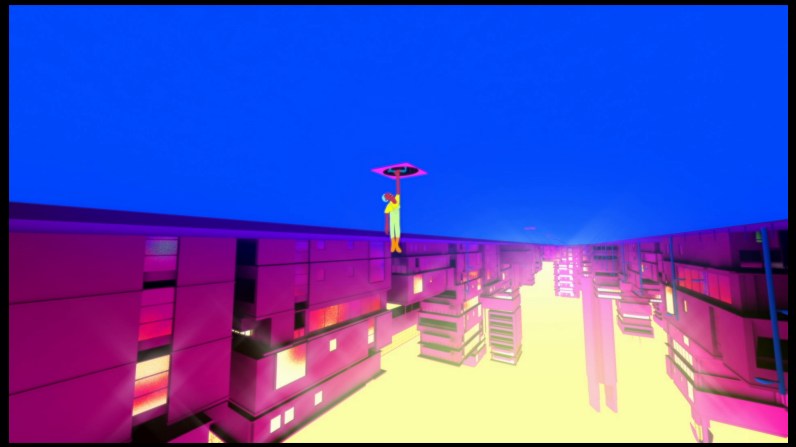
Hotel Blue

Hotel Blue



Upside Downtown

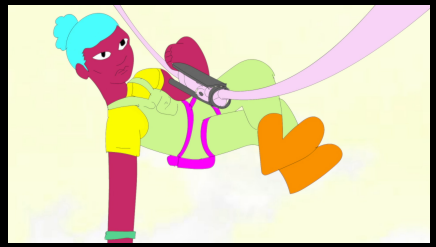
2018 / Animated film / 6 min 7 sec / CalArts BFA thesis



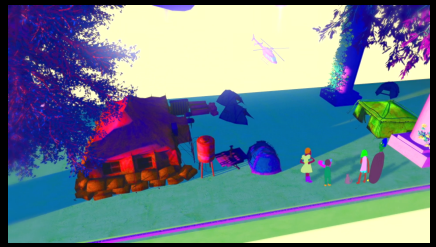
When gravity reverses, oceans and most life are pulled into space. A Black woman working underground survives and searches for supplies to sustain a camp. An inverted city, hand-drawn characters and digital environments connect survival and environmental catastrophe with the power of the ultrawealthy.

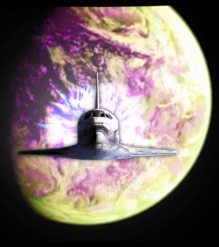
Project / further documentation

Watch film









The protagonist navigates precarious familiar structures with humor and tension. The survivors' camp and the view beyond Earth carry the story from a body and a community to planetary consequence.

Stills: 00:45 (left); 02:20, 02:40, 05:25 and 05:55 (clockwise by row).

Neon Thoughts

2017 / Experimental animation 2:37

Neon signs detach from their familiar role as advertisements and become moving figures, fragments of speech and improbable visitors in the night. Animated drawings occupy streets and skylines, allowing the graphic language of the city to behave like an organism.

Selected for the CalArts Experimental Animation showcase at REDCAT, April 27, 2017.

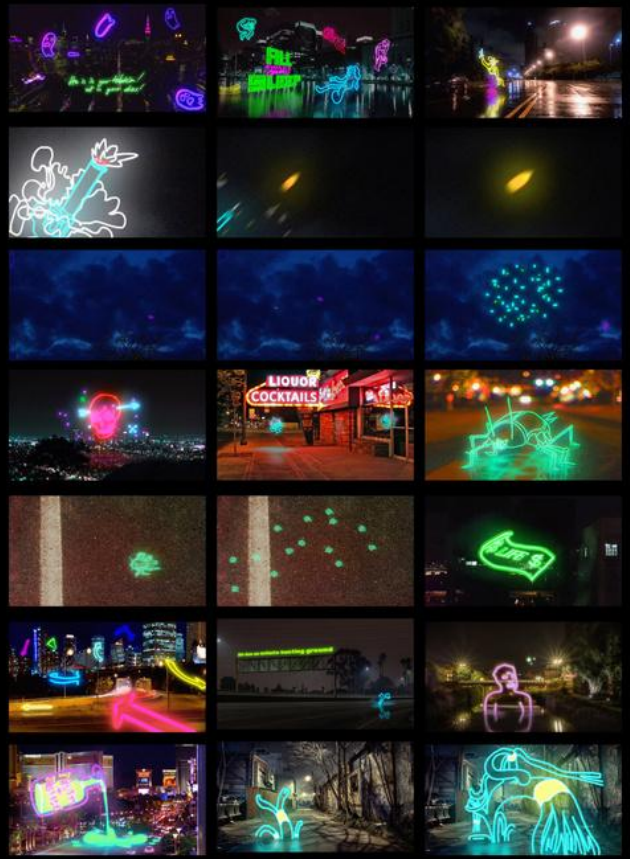
View the project



Neon Thoughts, 2017. Film still.

Neon Thoughts

Neon Thoughts





Signs come alive



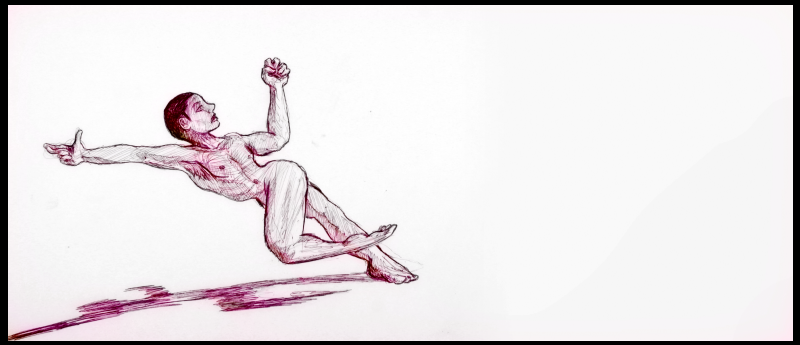
Neon Thoughts, 2017. Film still.

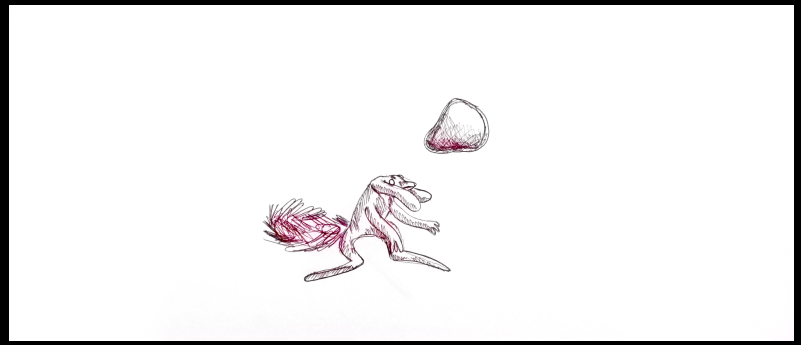


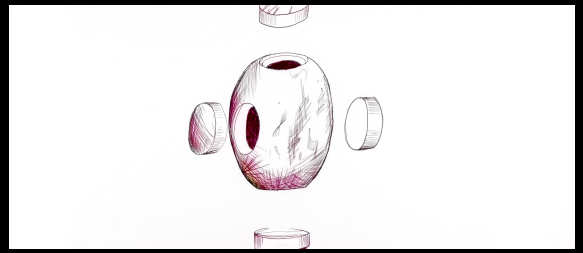
Neon Thoughts, 2017. Film still.

Szilárd Formák

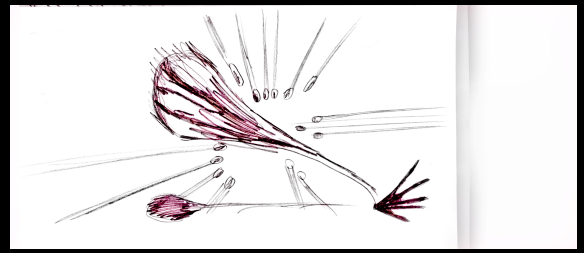
Solid Forms / 2016 / Hand-drawn animation / Pen, ink and pencil on paper











Bodies, animals and mineral-like forms are dismantled and reassembled through drawing. Line creates volume, then lets it dissolve; fragments gather into structures between living bodies, objects and imagined spaces. Presented in Bone Structure with the CalArts Experimental Animation MFA cohort while Janos was an undergraduate.

Stills, by row: 00:05; 00:23; 00:31; 00:53; 01:07.

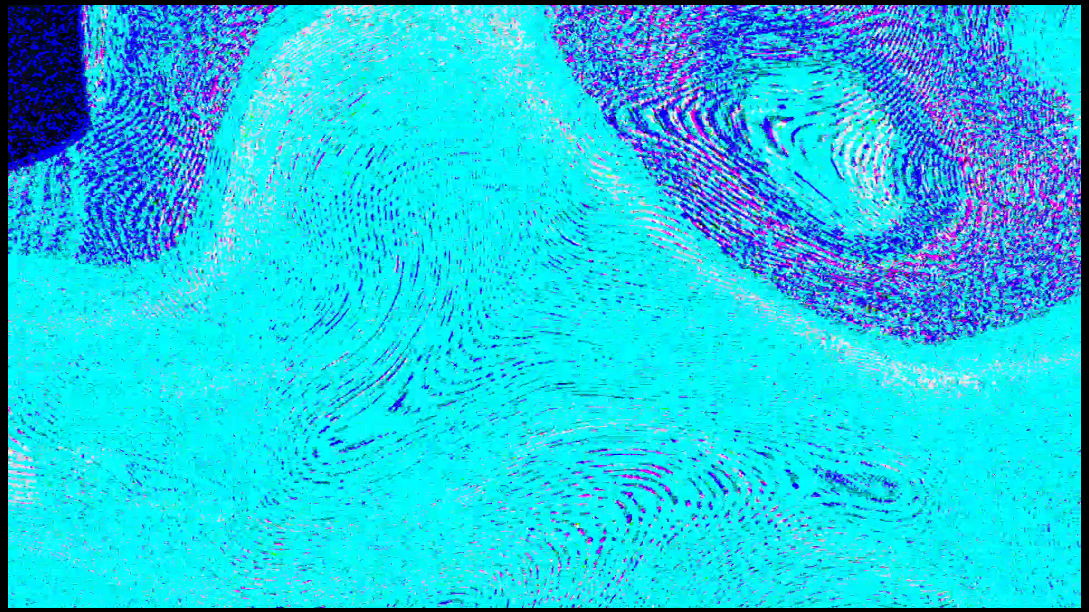
Sequences: Extracted and Rediscovered; Fourth Person; Incomprehensible; Experimental Animation; Animalism; Death; The Circle of Life.

Project / sequence details

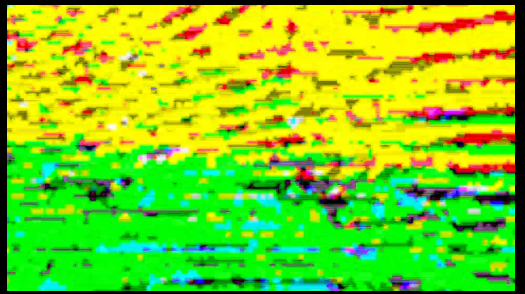
Watch film

Morgan 3000

2015 / Experimental music video / Digital glitch and sampled sound







A fleeting image-resizing glitch in Premiere became the visual material for an audio experiment sampling Morgan Freeman's voice from Through the Wormhole. Captured errors and editing tools produce unstable rings, blocks and fields of color, turning an interface malfunction into a vocabulary for the frightening infinite of the universe.

An excerpt was broadcast in NEWNOW, an episode of Adult Swim's Off the Air.

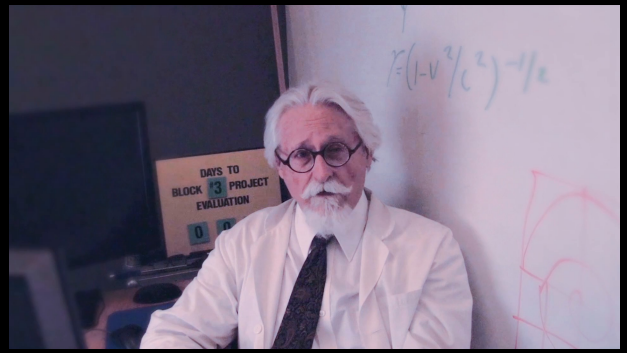
Project / further documentation

Watch film

Azon Machine

“The Wonders of Today,” season 2, episode 4 / HD video, 10:15, sound





A personal, political protest mockumentary: a fictional science program claims to reveal a machine that observes parallel universes. Staged interviews, archival images, diagrams and digital interference make its improbable account appear authoritative.

2016 film; presented in Digital Capture, UCR ARTS, 2024-2025.

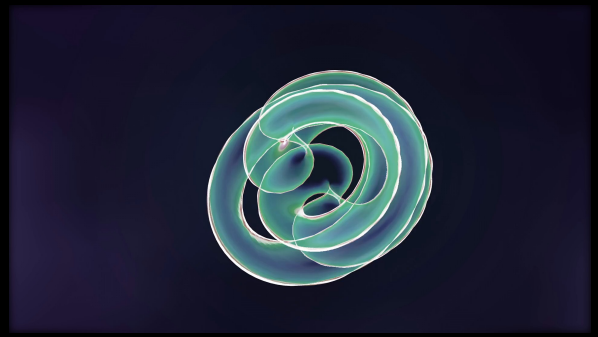
Watch film / project

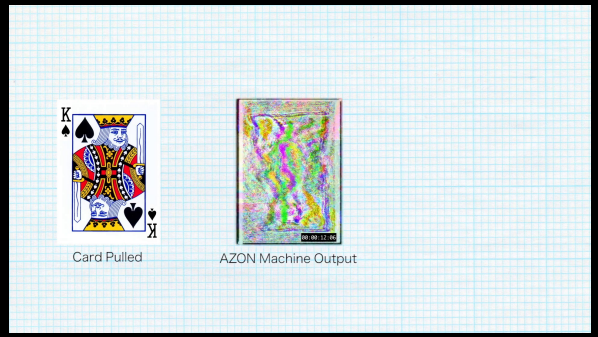
Images as evidence

Azon Machine / Mockumentary and experimental film









The film questions the credibility granted to white male television experts and accepted information, placing real scientific ideas beside invented histories. An animated model, playing card and distorted image become evidence for the fictional machine.

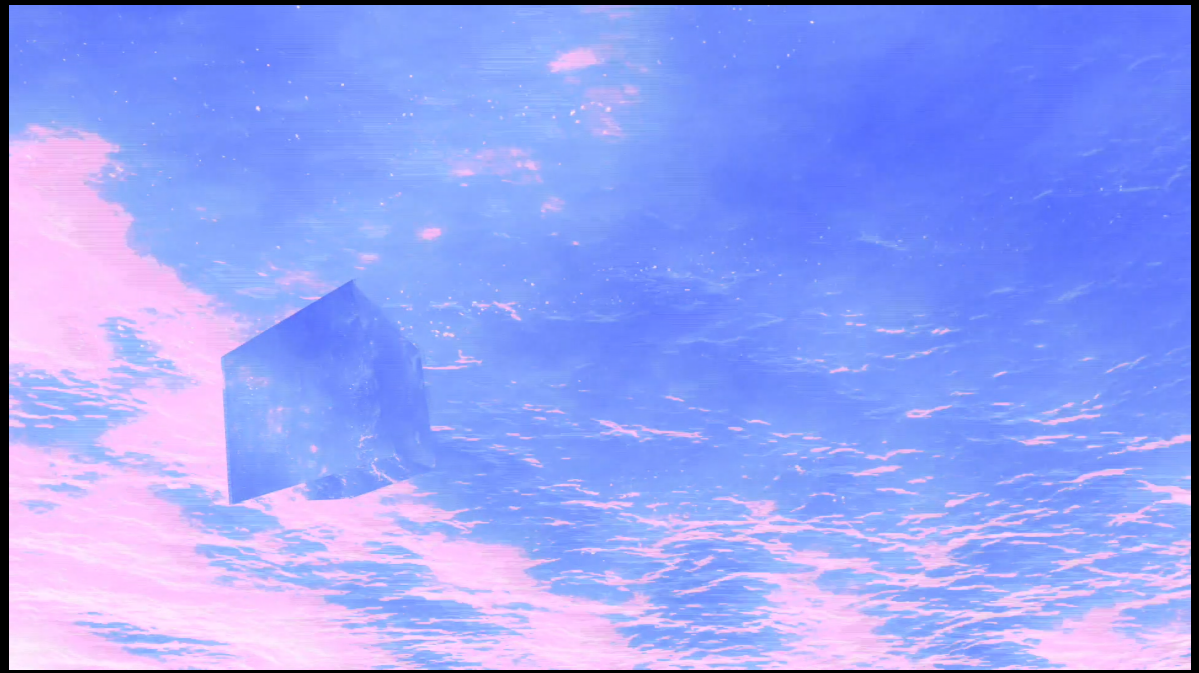
Digital Capture: Southern California and the Pixel-Based Image World. In Space, Time, and War: Digital Cosmologies and Militant Terrains. UCR ARTS, Culver Center of the Arts, Riverside. September 21, 2024-April 13, 2025. Part of PST ART: Art & Science Collide.

Exhibition record

Exhibition catalogue / p. 67

Anti-singular

2016 / 3D animation with original music and videography



Film still, 00:32.

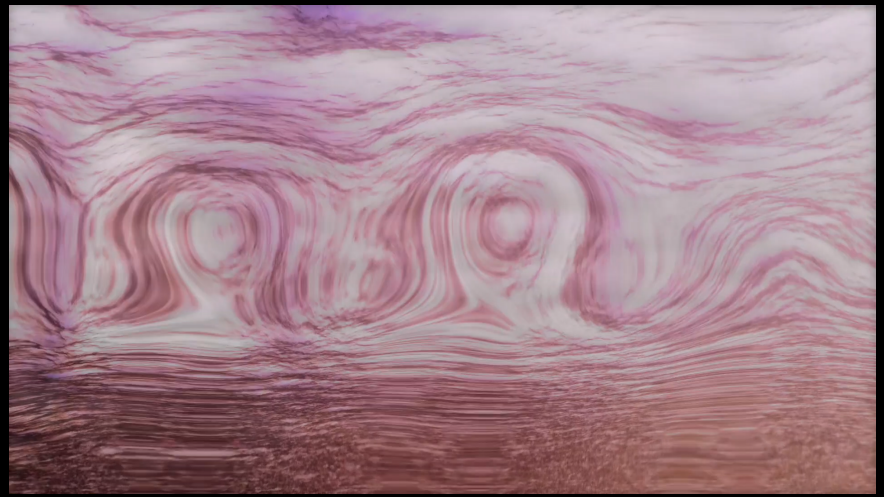
A solitary cube moves through an ocean-and-sky environment, encounters another form and changes through their relation. Janos's first narrative work in 3D connects self-reflection and transformation with multiverse theories: a self persists while its world and its possibilities continually change.

Project / further documentation

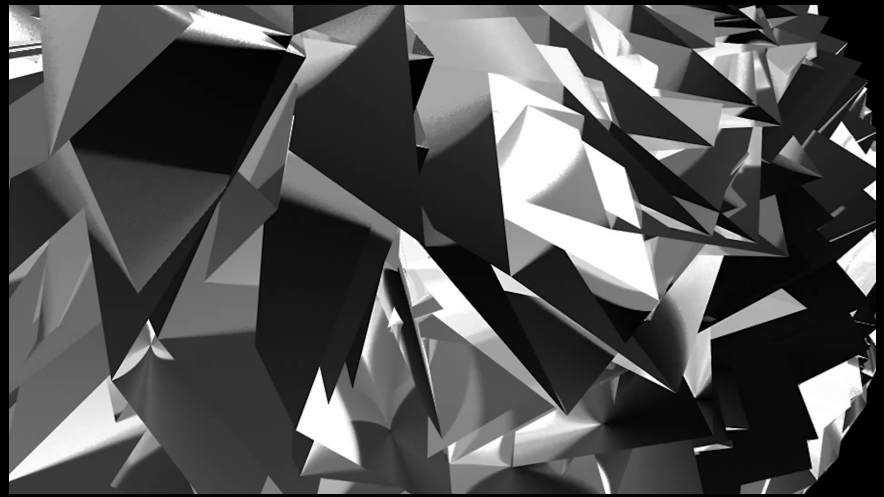
Watch film

Anti-singular

Self-reflection and transformation



Film still, 00:42.



Film still, 01:40.

Water, drawn traces and geometric fragments shift the work between recognizable space and abstraction. Movement and sound develop together as the form changes.

Saturation City

2017 / Moving image / Human Alone sequence

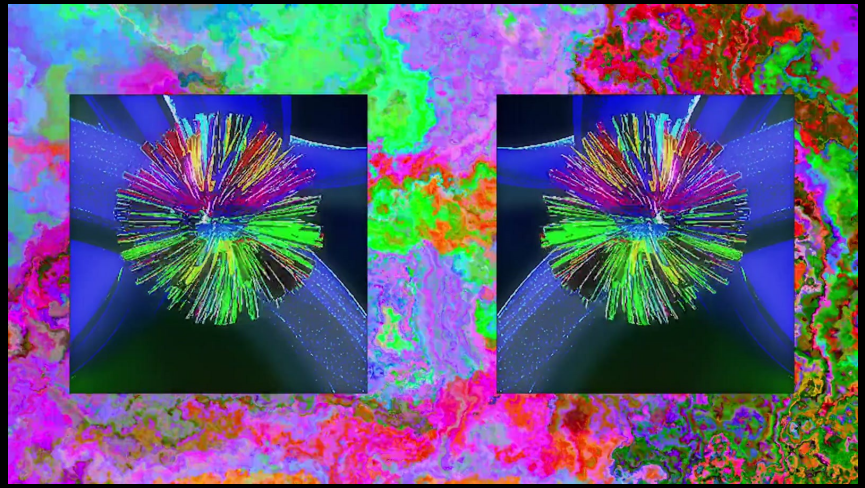


Intensely colored bodies, geometric forms and found images collide in a shifting digital montage. The work moves between recognizable figures and abstraction, treating saturation as a visual condition and an imagined escape. It addresses the desire for virtual refuge within a world shaped by racialized violence.

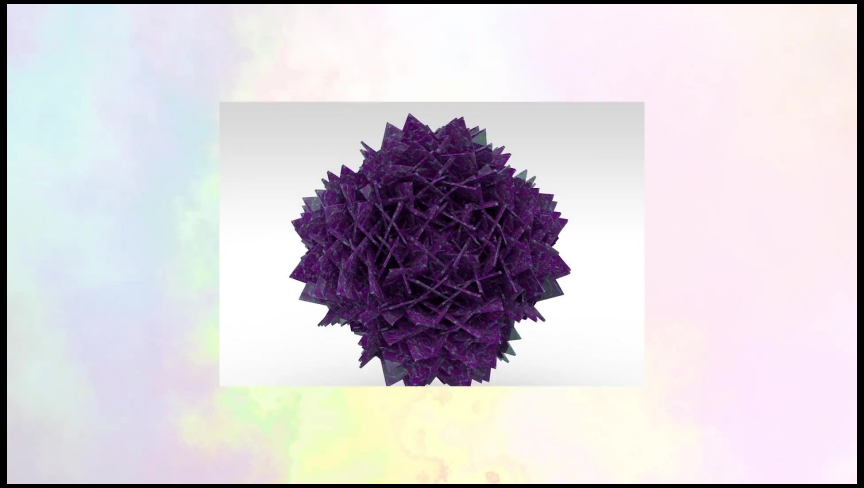
Direction, animation and composition: Huntrezz Janos. Stills from the archived Human Alone sequence.

View the project

Escape to a city of color



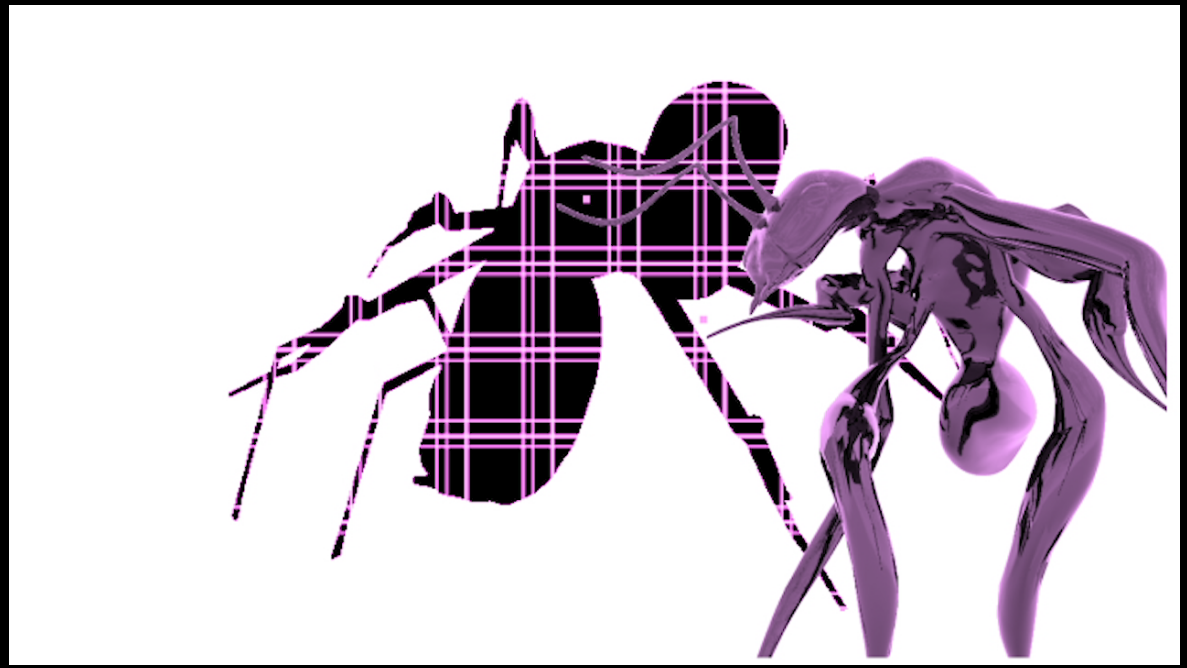
Saturation City // Human Alone, 2017. Animation still.

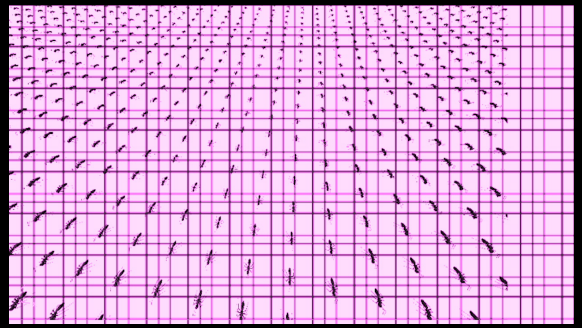


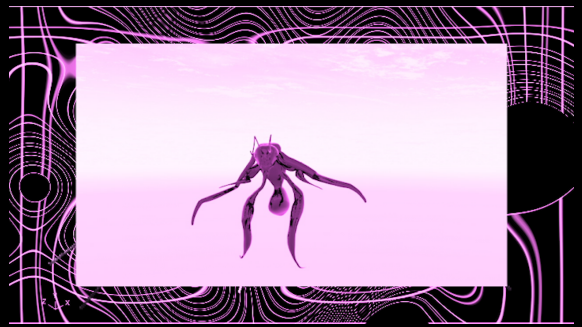
Saturation City // Human Alone, 2017. Animation still.

Black and White in Pink

2019 presentation / Visual essay, wearable sculpture and performance







Grids, ants and animated images form a meditation on scale, colonialism and the relationship between an individual and a collective. The film's shifting structures move between the scale of one body and an entire colony.

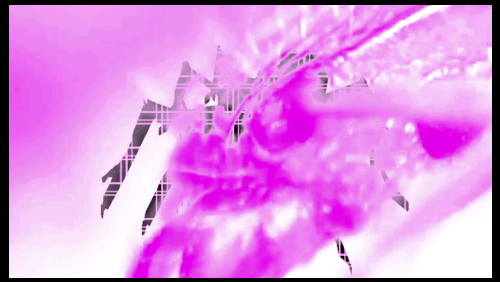
Film images from the artist's archived sequence.

View the project

A collective body, an altered silhouette

Black and White in Pink / Film and performance







A motorcycle helmet becomes an ant-like wearable sculpture. Black tape and household materials alter its silhouette, bringing the film's imagery onto the performer's body.

Performed at Church of Fun and at Art Share L.A.'s Femme Frequencies, March 8, 2019, with live accompaniment by White Boy Scream at Art Share L.A.

Ant helmet worn by the artist, 2019. Background digitally retouched.

VEILS & HUNTRESS

Experimental music and performance duo Selected documentation, 2018

Song, electronic sound, projected imagery and live performance meet in this collaborative music practice. The duo's songs include Queer Invader, Alchemy, Lessons and Baby Blue. Voice and self-invention become material for the stage as well as the screen.



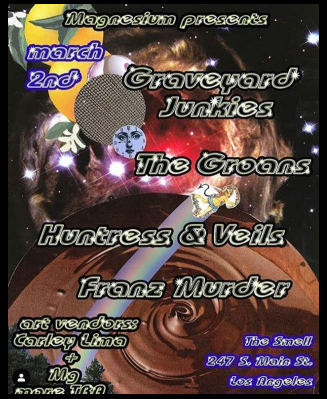
VEILS & HUNTRESS. Live performance documentation.

View the project

Songs, images and performance

VEILS & HUNTRESS / Selected posters, artwork and portrait / 2018















VEILS & HUNTRESS. Duo portrait. Event flyers and visual material from the artist's website.

Includes SEVERITY no. 2, Rec Center, Los Angeles, June 29, 2018.

Poetry in performance

Live readings and spoken-word work

Poetry runs through Janos’s mirror paintings, animations and performances, and also has its own life in public readings. Rhythm, rhyme and densely connected images give language a physical presence: words become breath, timing and gesture in a shared room.

IDK Relay Cascade was presented in the Communicator Series at the Poetic Research Bureau in April 2025.

View the project



Poetry reading at Last Projects, Los Angeles. Instagram documentation posted June 21, 2025.

AR Cybercycle

The Anywhere Lounge / 2022 / Augmented reality and motorcycle design / Adobe commission







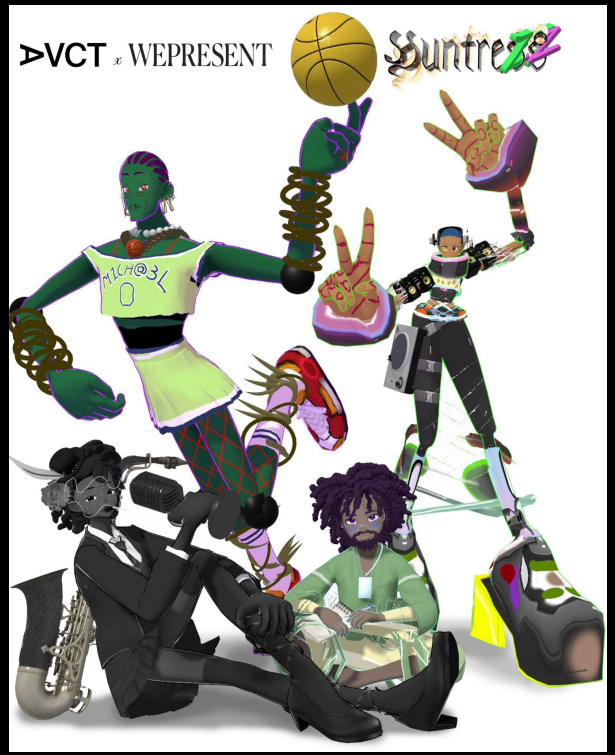
Commissioned by Adobe for an AR advertisement and presented at Adobe MAX, Janos's sculptural motorcycle modification imagines a compact three-wheeled vehicle as a place to rest, work and travel. The AR object can be placed in a viewer's surroundings; Adobe shared the advertisement on Instagram.

The physical modification remains in development. These images show the design proposal, AR visualization and the artist at the Adobe presentation booth.

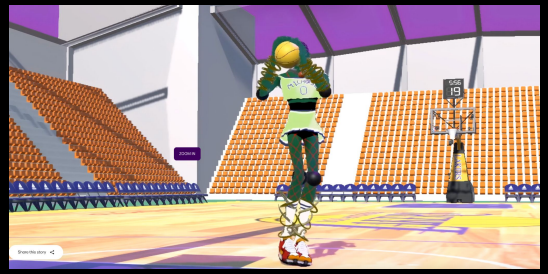
View the project

Avatars for a metaverse

2022 / Commission for A Vibe Called Tech / Published by WePresent







A Vibe Called Tech, a creative agency working at the intersection of Black creativity, culture and innovation, commissioned Janos to create, design and profile avatars for her own version of the metaverse. The project explores Black-owned media and its relationship to virtual worlds.

Janos developed appearances, environments and biographies together. Four distinct characters imagine Black life through sport, music, care and poetry, proposing social roles and relationships as much as designs for bodies.

Artist's project

View at WePresent

Sport and sound

Avatars for a metaverse / A Vibe Called Tech





M1(H@3L J0RD@^

A Black trans basketball player dominates virtual courts.

.ExeSistdance

A DJ spins augmented reality vinyl and performs sets for massive 3D crowds.

Care and language

Avatars for a metaverse / A Vibe Called Tech



Kobi Clark

A therapist conducts sessions in infinite zen gardens, making virtual space a setting for care.

Nella Zora

A jazz poet performs in a 1920s speakeasy video game. Her language and music bring histories of Black cultural life into a fictional digital world.

Character and environment visualization.

Care and language



Kobi Clark. A fictional therapist whose practice takes place in an expansive virtual landscape. Animation still.



Nella Zora. A poet and jazz performer imagined within a game-world speakeasy. Animation still.

Virtual Fashion Portraiture

2022-ongoing / 3D avatars, photogrammetry, digital portraiture and animation







Photogrammetry and digital recreations of the artist, friends and fictional characters meet virtual environments, extravagant garments and sculptural extensions. Made as private offerings of togetherness and explorations of identity, and only sometimes distributed publicly, the images connect portraiture to friendship, play and the performance of identity through personal exchange and social platforms.

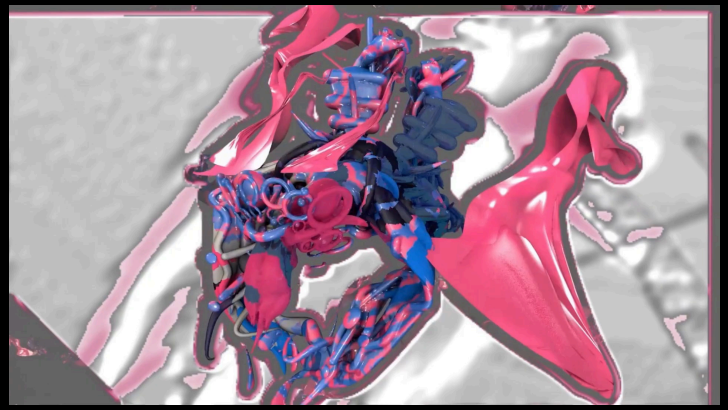
Original project page

View the series

An invented silhouette. Digital character renders and portrait from the series.

Creative Alien

2021 / 3D animation and augmented reality







Developed with Depositphotos and Crello as the visual manifesto for Social Media Week Kyiv in response to global change. The concept of creative intelligence asks how we adapt to the physical and digital worlds we inhabit.

An intricately modeled avatar possesses the power to overcome obstacles. Moving through reflective planes and fields of its doubles, its loops, apertures and pink membranes extend the body beyond a stable outline. Identity multiplies, adapts and takes unfamiliar forms.

A body across surfaces

Creative Alien / Animation and augmented reality

Social Media Week Kyiv produced augmented reality filters emerging from event merchandise, including packaging and hoodies. Shared online, these experiences extended the animated creative alien into the physical spaces and everyday objects of its audience.

The avatar moves between animated image, digital aesthetic and embodied experience.

Watch the animation and view the project

Digital Witness

Los Angeles County Museum of Art / November 24, 2024-July 13, 2025







Artwork and animation: Huntrezz Janos.

Creative director: Tati Timoshenko

Creative producer: Alice Scope

Music director: Paul Zgordan

Music was created with artificial intelligence developed by Mubert using the Depositphotos audio library. Installation in Digital Witness: Revolutions in Design, Photography, and Film, LACMA's Broad Contemporary Art Museum, Los Angeles.

Digital images, public culture

Creative Alien in Digital Witness / LACMA / 2024-2025

The exhibition examines digital manipulation from the 1980s to the present through more than 150 works by nearly 200 artists, designers and makers. It traces digital aesthetic strategies, relationships to realism and storytelling, and the growing accessibility of editing tools.

Creative Alien connects animation and augmented reality within this changing visual culture. Digital Witness was one of more than 70 exhibitions and programs in PST ART: Art & Science Collide, exploring intersections of art and science.

Exhibition record

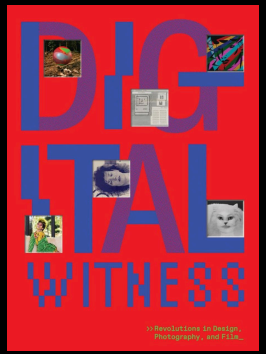
Project / LACMA presentation

In conversation at LACMA

Huntrezz Janos and Dr. Safiya Noble / January 31, 2025







LACMA

On stage with the LACMA audience, and speaking during the conversation.

AI, the internet and creative practice. Presented with Digital Witness at LACMA and Digital Capture at UCR ARTS, as part of PST ART: Art & Science Collide.

Event / documentation

An Inorganic Nature

2020 / Online performance, poetry and interactive environment

Commissioned by NAVEL and Creamcake for 3hd Festival 2020, this three-dimensional online performance reconstructs NAVEL's Los Angeles loft as a virtual place to gather during pandemic closures.

Motion capture and facial tracking animate a performing body inside the room. Poetry addresses ecological relations as the architecture bends, plants spread and the floor behaves like water. The former gathering space becomes an ecological experiment, asking us to think like water, air and green and move closer to Earth.

Online presentations, December 11-12, 2020.

View the performance



An Inorganic Nature, 2020. Virtual environment documentation.

An Inorganic Nature

Virtual exhibition, live performance and spatial animation / 2020

A place to gather online

An Inorganic Nature / Virtual exhibition and performance, 2020



The reconstructed NAVEL space becomes a planted virtual gallery and a place for live performance.

The online audience could move through the environment and speak with other visitors.

Performance documentation

A room in transformation

An Inorganic Nature / Spatial animation study, 2020



A reflective, fluid form inhabits the virtual reconstruction of NAVEL. Development recording, 2020.

Fluxie

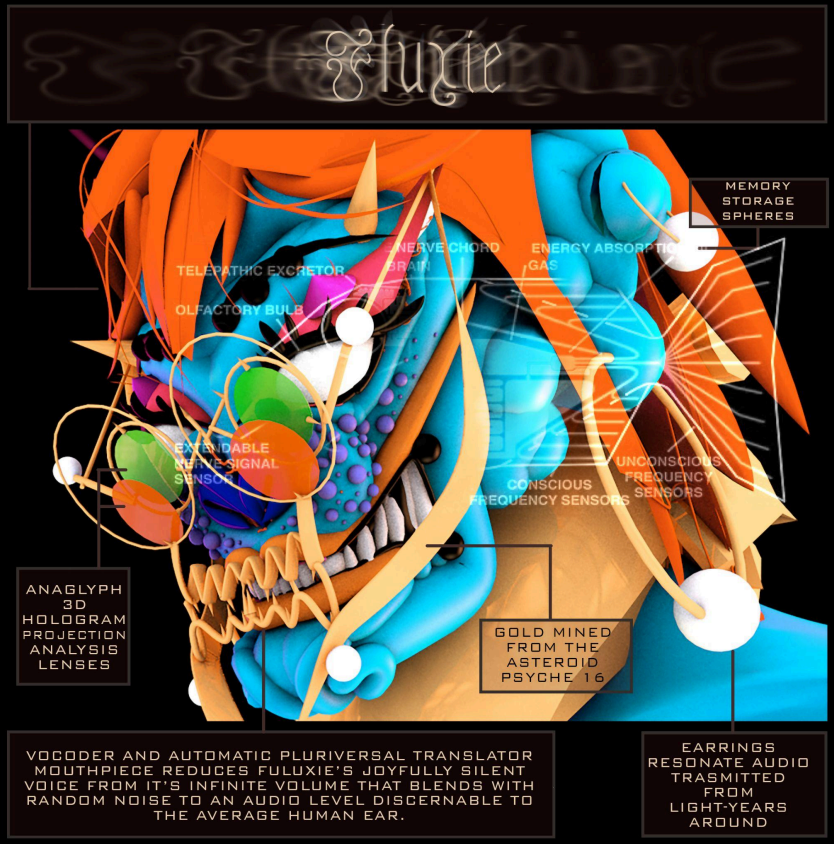
2021 / Digital character and animation / Posthuman Island

Fluxie is Janos's contribution to the collaborative exhibition Posthuman Island. The character's ornate anatomy and technological adornments imagine a body altered by an experimental future. Her facial jewelry also connects to Janos's Anime Villainy augmented reality work.

Posthuman Island: Cultural Policy and AREYES, with Felt Zine and Gray Area. Curated by Alice Scope; music generated by Mubert.

Project / character

Further documentation

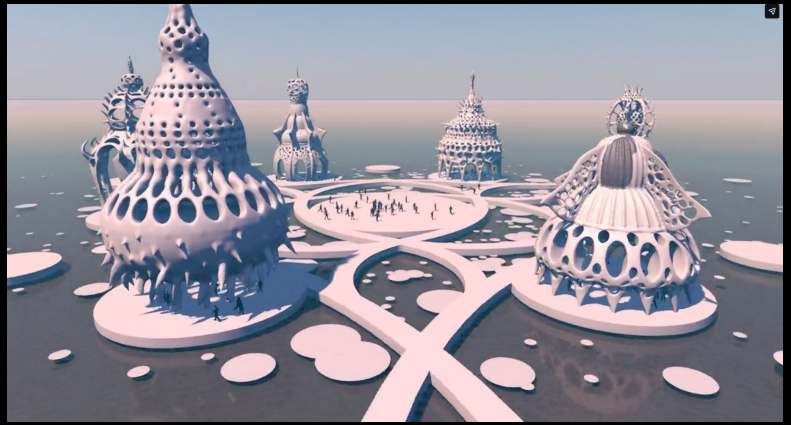


Fluxie, 2021. Character portrait and annotated design.

Microbial Gardens

2017 / Concept theme park / Speculative architecture, 3D models, 3D prints and interactive diagrams





“This project represented my first time presenting art in a major museum like the MoMA, and it was the first time I had ever been to New York to show my art.”

Microbial Gardens makes the invisible microscopic visible and macropresent. Scientists estimate that microbes outnumber human cells in our bodies by nearly 30%; the project amplifies their interactions to reveal a dynamic world at human scale.

Presented at the Biodesign Challenge summit at MoMA and in The Future Will Be Grown, SVA, New York, 2017.

View Microbial Gardens

A proposed ecology of pavilions

Microbial Gardens / Cameron Creath, Huntrezz Janos, Aeon and Fawn Quinn



Architectural visualization. Proposed environment.



3D-printed radiolarian-inspired model.

Stroll among living pavilions as they compete for resources. Some sustain others as grasses nourish deer; others prey on their neighbors. Each pavilion hosts a different species. Connections provide access for visitors and flows of resources, translating biological structures into spaces that could be entered and making ecological interactions imaginable.

“I was honored to be part of the Biodesign Challenge, and as someone who loves science and went on to get my masters in science, presenting this work as a BFA student in both an artistic and scientific context was super exciting for me.”

CalArts Critical Studies / Biodesign Challenge 2017.

Selected CV

Selected exhibitions and performances

2026 What Remains
Onassis ONX, New York

2026 TRANSFER Download: AliveNET
Nguyen Wahed Gallery, New York
DENTAXUVIA video, with Antigoni Tsagkaropoulou

2025 DENTAXUVIA
Gray Area, San Francisco
Performance with Antigoni Tsagkaropoulou

2024-25 Digital Witness
Los Angeles County Museum of Art

2024-25 Digital Capture
UCR ARTS, Culver Center of the Arts, Riverside

2024-25 DENTAXUVIA
Telematic Media Arts, San Francisco
Two-person exhibition with Antigoni Tsagkaropoulou

2024 In Medias Res: Expanded
Torrance Art Museum, Torrance

2023 I'll Be Your Mirror: Art and the Digital Screen
Modern Art Museum of Fort Worth

2023 DENTAXUVIA / NOW Festival
REDCAT, Los Angeles
Performance with Antigoni Tsagkaropoulou

2023 PHOTOFAIRS New York
Presented by TRANSFER, New York

2022 Hotel Blue
Vellum LA and SV Studios, Los Angeles

2021 AB7: ECLIPSE
Athens Biennale, Athens

2021 PARABLE 003
Los Angeles Contemporary Exhibitions

Further exhibitions, performances and commissions

2025 Poetry reading / EDEN
Last Projects, Los Angeles

2025 IDK Relay Cascade / Communicator Series
Poetic Research Bureau, Los Angeles

2021 Posthuman Island
Cultural Policy / AREYES / Gray Area / Felt Zine

2020 An Inorganic Nature
Commissioned by NAVEL and Creamcake
3hd Festival, online

2019 Black and White in Pink / Femme Frequencies
Art Share L.A., Los Angeles

2018 VEILS & HUNTRESS / SEVERITY no. 2
Rec Center, Los Angeles

2017 Mirror Works
Solo exhibition, CalArts, Valencia

2017 The Fog Knows
LB PUMP, Packard by Millworks, Long Beach
Collaboration with Narae Kim

2017 Microbial Gardens
Biodesign Challenge summit, MoMA
The Future Will Be Grown, SVA, New York

2017 Neon Thoughts
CalArts Film/Video showcase, REDCAT

Education, collection and support

Solo exhibition

2020 / Infilteriterations
TRANSFER

Collection

Carl & Marilynn Thoma Foundation
Chromaviruz, 2020
Hologram Mythography, 2019
Acquired 2023

Selected support

2026 / LACE Lightning Fund

Funded by The Andy Warhol Foundation for the Visual Arts

2026 / Chamber Arts production support

Education

2025 / MS, Integrated Design, Business & Technology
University of Southern California

2018 / BFA, Experimental Animation
California Institute of the Arts

Selected public programs

2024 / Experiments in Los Angeles Cohabitation

Schindler House, Los Angeles

With Emma Kemp; moderated by Maya Livio

2023 / Sun Potentials: Creative Research with Solar Power

Caltech, Pasadena; with Alex Nathanson

Extended artist CV

Works, viewing links and contact

Click a project title for its section; “View” opens its online documentation.

AfroHungarian Palace	3-5	View	Neon Thoughts	56-58	View
Afro-Hungarian Armor	6-7	View	Szilárd Formák	59	View
Dis-ARMOUR-Machine	8-12	View	Morgan 3000	60	View
Eclipsatrix Exuvia	13-15	View	Azon Machine	61-62	View
Huntrezz Virtual World	16	View	Anti-singular	63-64	View
Clowder	17-18	View	Saturation City	65-66	View
DENTAXUVIA	19-30	View	Black and White in Pink	67-68	View
Infilteriterations	31-33	View	VEILS & HUNTRESS	69-70	View
Pro Tests	34-36	View	Poetry in performance	71	View
Mirror Works	37-41	View	AR Cybercycle	72	View
Difocal Lens	42-43	View	A Vibe Called Tech	73-76	View
360 Vision	44	View	Virtual Fashion Portraiture	77	View
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Upside Downtown	55	View	Microbial Gardens	84-85	View
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Revised portfolio / October 2026

Artwork and documentation are credited within the project sections. Collaborative authorship, institutions and identified photographers are retained. Viewing links lead to moving-image and interactive documentation.