

The background of the entire poster is a photograph of two hands, one from the left and one from the right, reaching towards each other. The hands are positioned as if they are about to clasp or are in the process of clapping. The lighting is dramatic, with the hands appearing in shades of blue and purple, while the background is a warm, out-of-focus bokeh of orange and yellow lights. The overall mood is hopeful and aspirational.

MAKING OUR MIRACLES

*AN EXHIBITION FOR
THE WRONG BIENNALE
NOVEMBER 1, 2025 - MARCH 31, 2026*

CURATOR CANSU WALDRON, LEAD ARTIST CLAYTON CAMPBELL

Making Our Miracles is a collaborative project by lead artist Clayton Campbell and curator Cansu Waldron, founder of Digital Arts Blog. They are presenting a collection of contemporary digital "ex-voto" art works created by a cohort of international artists in a unique participatory effort. The culminating exhibition was invited to be part of the 7th edition of The Wrong Biennale, taking place from November 1st, 2025, to March 31st, 2026.

The theme of this edition of The Wrong Biennale is the transformational potential of AI-generated art, video, and sound created by artists. As *Making Our Miracles* opens as part of the 7th edition of The Wrong Biennale; a global showcase dedicated this year to the potential of AI-generated art, video, and sound, we're reminded that these tools are still new, still in flux. But they are already reshaping how we approach creativity. They don't replace the artist. They challenge us to go deeper, ask better questions, and sometimes let go of the need to know what will happen next.

Miracles, after all, aren't things we plan. They're things we witness.

Making Our Miracles is supported in part by DeepAI that provides a suite of user-friendly, browser-based tools and APIs for content generation and editing across various media, including text, images, video, and music. DeepAI's mission is to democratize access to powerful AI technologies for a broad audience, from hobbyists and artists to professional developers. The platform emphasizes radical accessibility, offering many basic features for free and a low-cost subscription for enhanced access.

We're always here to support artists as they find new ways to tell powerful stories. It's amazing to see how artists are using DeepAI in such creative and unexpected ways; and being part of something this thoughtful and personal means a lot to us."

— Kevin Baragona, Founder of DeepAI

Front Cover, Stacy Ant, Video Still, 2025



The Project

Making our Miracles began with Clayton Campbell's interest in traditional ex-voto painting, which he studied while living and working in New Mexico in the 1980s. Historically, ex-voto offerings are handmade devotional objects created by or for individuals who, upon experiencing a miracle, would make a vow and commemorate it visually. Ex-votos have provided people with a sense of refuge and hope, capturing moments of personal transformation and spiritual resilience. While more recently attached to the practice of Catholicism, ex-voto paintings developed from votive rituals date back to ancient pagan beliefs of Rome, Mesopotamia, Egypt and the northern Celtic tribal world.

In the making of a traditional ex-voto, a person would pray to a saint for a miracle, and if the prayer was answered, commission an artist to create an ex-voto. In Mexico and New Mexico, they became a populist art form, often painted by the person themselves as expressions of faith meant to evidence divine intervention within daily life. These votive paintings depict deeply personal narratives, recounting details and dates of specific events that occurred along with imagery of the miraculous event.

In secular culture, a miracle is typically understood as an extraordinary event that seems inexplicable by natural laws, often described as an extremely unlikely occurrence. Or it is something that evokes a sense of wonder and amazement, even without attributing it to divine intervention. It can be a highly improbable positive outcome that defies typical expectations, something so simple that it defies metaphysics altogether. *Making our Miracles* is a contemporary exploration of traditional devotional art. The project invites people to share their stories of transformation, miracles, and visionary epiphanies in our uncertain, rapidly shifting world.

A cohort of international digital artists will respond to these stories, using AI assisted digital techniques to create unique contemporary digital art works that reference the ex-voto tradition. The outcomes will be presented as a group exhibition in The Wrong Biennale in the Digital Arts Blog's pavilion. The overarching theme for the 2025 Wrong Biennale is the use of AI assisted technology, which is a significant part of each artists' practice in *Making our Miracles*.

An open call through Digital Arts Blog invites people from around the globe to submit stories and images that hold deep personal significance as the basis of *Making Our Miracles*. These submissions become the creative foundation for the project. Curator Cansu Waldron will assign stories to the cohort of artists who will then respond to them. In the exhibition, the stories will be presented along with the digital art works the cohort create for *Making our Miracles*.

Making Our Miracles explores and affirms issues of faith during our time of enormous spiritual, social, environmental, and political change. As a public project, we will ask questions through writing and research, utilizing AI assisted art making to explore how a visual lens is employed to receive and process the extraordinary stories the project receives.

Open Call for Miracle Stories



Ex Voto - Miracle Story #1 by Clayton Campbell

"When our first child was born, I just never, never had imagined or had any idea what it was really like, to see a human being arrive in the world. And it was miraculous."

Have you ever experienced something extraordinary?

An event, a vision, a moment of transformation — something that felt impossible to explain? A shift that changed your world in an instant, left you in awe, or filled you with gratitude?

We want to hear your story!

We're inviting people from all over the world to anonymously share their personal miracles. Whether it's a miraculous recovery, an unexpected turn of events, or a moment of deep spiritual awakening, your story can become part of [Making Our Miracles](#), a global collaborative art project.

Here's how it works:

- **Tell Your Story:** Share a brief description of your miracle, big or small. What happened? How did it feel?
- **Add a Visual (optional):** You can also upload images that connect to your story — a cherished photo, a symbolic object, or a personal memento that captures the essence of your experience.

These stories and images will serve as inspiration for a cohort of international digital artists. Using artificial intelligence, they'll reimagine your miracles in stunning works of contemporary art, weaving your personal experiences into a larger understanding of collective wonder.

Curatorial Statement, Cansu Waldron

Miracles defy logic, resist reason, and can only be felt — a rush of warmth, a shiver of connection, an unshakable knowing that something greater has moved through you. Across time and cultures, we've sought ways to make sense of these moments of grace, to give them form, to share them with others.

Ex-voto paintings have long served as sacred vessels for these extraordinary stories. Rooted in ancient traditions, these devotional artworks were created to honor miraculous events, to give thanks, and to bear testimony. With their symbolic imagery and personal narratives, they became offerings of faith and public records of the divine breaking into the everyday.

In *Making Our Miracles*, the ex-voto tradition is re-imagined through a unique collaboration of storytellers, artists, and the artificial mind. Here, the miracle is no longer confined to a single experience; it is transformed into a shared creation. Through this process, our collective hopes, fears, and gratitude are carried forward, preserving the miraculous in a new, tangible form.

The storytellers offer the spark — moments of transformation, extraordinary events, or quiet epiphanies that shift the course of a life. The artists, moved by these stories, imagine how to translate someone else's miracle into visual form, bringing their own sensitivity and humanity to the process. Then, the machine steps in; unbound by the weight of tradition, a collaborator free to render what words cannot fully express.

In the hands of these artists, the artificial mind becomes a way to hold the intangible, to paint what cannot be painted, to say what cannot be said. The machine takes what is fragile, flickering, untouchable, and gives it form — a form that connects us all. It becomes the ultimate medium for our most sacred truths, the thread that stitches us together across borders, across time.

Here, in this space, the stories are no longer yours or mine — they belong to all of us. The act of sharing transforms them, uniting us in a collective awe. Through this process, the ex-voto tradition lives on, not as an artifact of the past, but as an evolving, living practice in the digital age.

The machine reveals what's hidden: a universal language of faith, gratitude, and wonder. And perhaps that is the greatest miracle of all — not that AI has learned to create, but that it has learned to listen. It reflects the light within us back to the world, weaving connection, and bringing us closer than we've ever been.

Because miracles, when shared, don't simply remain as they are. They ripple outward, inspiring others to see the extraordinary within their own lives. And in that moment, they too begin to make their own miracles.

Cansu Waldron (Curator)

Raised in Istanbul and living in New York, [Cansu Waldron](#) is a writer and curator dedicated to exploring the intersection of art and technology. In 2023, she founded Digital Arts Blog, a platform committed to fostering inclusivity and accessibility for digital artists from all backgrounds. She curated the official pavilion of Digital Arts Blog for The Wrong Biennale, "We've been dreaming about a magical jungle," a virtual art exhibition featuring 11 visionary digital artists from diverse backgrounds. This collection included Clayton Campbell's work and explored the human essence that seeks the organic in the digital and the self in nature, celebrating empowerment, self-discovery, and intimacy.

What is an Ex-Voto?

The term *ex-voto* comes from the Latin *ex voto suscepto*, meaning "from the vow made." Since the first painted ex-votos in Italy in the 15th century, these refer to artworks, traditionally paintings or small plaques, created as offerings of gratitude for divine intervention. Someone prays for help during a crisis, a loved one miraculously recovers from an illness, or a disaster is narrowly avoided. In response, the person commissions or creates an ex-voto, depicting the event and giving thanks to the higher power they believe was responsible.

Ex-voto paintings are often deeply personal and visually striking. They typically feature a scene of the miraculous event, a written description of what happened, and religious imagery; such as a saint or deity watching over the moment. While we commonly associate ex-votos with Christianity, and most recently with Catholicism in Mexico and Italy, similar practices exist in many other cultures and religions.



19th-century ex-voto titled *Ex-voto de la chapelle Notre-Dame de Pitié*

Ex- Votos Across Cultures

Though Christian ex-votos are the most widely recognized, the impulse to create art in response to miraculous experiences isn't limited to one faith. In Hinduism, for example, people offer paintings or statues to temples after prayers are answered. In Buddhism, small plaques or painted scrolls are dedicated in gratitude for divine protection. Even outside religious traditions, we see echoes of ex-votos in the way people create and display symbols of gratitude — whether it's through Tibetan prayer flags, Yoruba ritual art, or even modern-day votive candles.

Across all these traditions, ex-votos serve the same purpose: they are physical markers of something deeply personal and profound. They bridge the gap between the spiritual and the tangible, making the invisible forces of faith, fate, or the universe feel real.

Why Bring Ex-Votos Into the 21st Century?

Despite their rich history, ex-voto paintings are often overlooked in contemporary art discussions. They're seen as folk art, religious artifacts, or remnants of the past rather than evolving cultural expressions. But their themes; hope, gratitude, and the need to document life-changing experiences, are just as relevant today as they were centuries ago.

In our fast-paced digital world, moments of awe and personal transformation still happen. We still look for ways to express our gratitude and make sense of the unexplainable. But instead of commissioning oil paintings, we post them on social media, text about these miracles to our friends, or share our personal stories in online communities like Reddit. The question is: How is the votive tradition evolving in the way we express ourselves today in the international arena of digital art-making?

Lead Artist Statement, Clayton Campbell

I began studying the ex-voto tradition of painting in the 1980's when I was living and working in Santa Fe, New Mexico. There is still a living tradition of miracles very much alive in contemporary celebrations that take place. For example, on Easter pilgrims to the Sanctuary in Chimayo, New Mexico bring ex-votos to offer thanks for the Milagros (miracles) they have experienced. Because I have been involved with image/text in my own work, I was drawn to the combination of narrative and image in ex voto painting. But the authenticity and honesty of ex-voto work that I saw in Chimayo never left my memory either.

My work centers how we live in a time of enormous creative, social, environmental, and spiritual change. In my practice I'm seeking to find alignment with the meanings behind these transformations by making art that explores the lives and behavior of ordinary people who find themselves in extraordinary circumstances. I developed *Making Our Miracles* in this spirit. In my career, I have developed several participatory projects. I invited curator Cansu Waldron to collaborate with me to realize this project, involving more artists who would respond to the miracle stories we would solicit from the public.

In thinking about modern day miracles, and what might come of this project, there are several potential outcomes:

Making the Ineffable Knowable: The primary purpose of contemporary ex-votos is to make the ineffable knowable. By using AI and digital technology, artists can explore and interpret phenomena that were once considered beyond human understanding. These works offer new ways to experience and reflect on the miraculous, whether it be a personal transformation, a scientific discovery, or a profound mystery of existence.

Fostering Connection and Understanding: Contemporary ex-votos also seek to foster connection and understanding among viewers. By making complex and abstract concepts more accessible, these works invite viewers to engage with the miraculous in their own lives. They encourage reflection, gratitude, and a sense of wonder, reinforcing the idea that the miraculous is not confined to the realm of religion but is a fundamental part of the human experience.

Celebrating Human Ingenuity: Finally, contemporary ex-votos celebrate the ingenuity and creativity of humanity. They acknowledge the role of technology in expanding our understanding of the world and offer gratitude for the discoveries and innovations that make this possible. In doing so, they remind us of the potential for transformation and the enduring power of the human spirit.

Finally, contemporary digital artwork exploring ex-votos represent a re-imagining of a centuries-old tradition, using AI and digital technology to explore and make sense of the miraculous. By shifting the focus from religious to secular themes, these works offer new ways to interpret and share experiences of wonder and transformation. Through generative art, interactive installations, and data visualization, artists will be creating ex-votos that make the ineffable knowable, fostering connection and understanding among viewers. In celebrating human ingenuity and the potential for transformation, contemporary ex votos remind us of the enduring power of the miraculous in our lives. Now more than ever, we need this sense of wonder in our lives.

Clayton Campbell (Lead Artist)

Born and raised in New York, Clayton Campbell was an early innovator with photo-based technologies including xerox, photostatic printing, and mail art projects. Philosophically he found an affinity with the Pictures Generation, combining social and political critique with contemporary representational narrative styles and languages. After moving to Los Angeles, in 1995 he began working with the first commercially available digital cameras and computer graphics software. He collaborated with the growing digital, video, and technology scene, and was one of the first artists to experiment and use corruption (or glitching) in his digital photo-based art works.

MAKING OUR MIRACLES

VIRTUAL ART EXHIBITION OF DIGITAL EX-VOTOS

NOV 1ST 2025 - MAR 1ST 2026



CLAYTON CAMPBELL
CARI ANN SHIM SHAM*
GZHENKA'S FUN HOUSE
LASERGUN FACTORY
STACIE ANT
VINCE FRASER

At The Wrong Biennale



in partnership with DeepAI



Participating Artists

Cari Ann Shim Sham is here to move things.

Her art acts as a window to the soul, a mirror for reflection, a warm refuge for meditation, a generator for embodiment, and a sacred space for healing. She is part of the Techspressionist movement, having exhibited with Kingsborough Art Museum, Loop Art Critique, Li Ting Gallery, Superlative Gallery, Las Lagunas Art, and has generative artwork in the Mud Foundation's permanent collection.

She works with AI as an oracle and is currently creating an AI Choreographer. Making films, music videos, and video art since the 90's, she is a recipient of two Telly Awards with four films in the Routeledge Performance Archive and the first video artist to redesign Rauschenberg's 'Shiner' for "Set & Reset, Reset" by the Trisha Brown company.

Recently featured in Dance Magazine for her long term collaboration with David Roussève as filmmaker and video artist, her live projection mapping and interactive video artwork is at the heart of the new feature documentary film about Loïe Fuller, *Obsessed with Light* (2023).

Gzhenka's Fun House welcomes you to a perfect world of eerie and uncanny art — currently based in Lithuania, Gzhenka works as a visual effects artist in movie industry in addition to creating photorealistic AI art, also known as synthography. Fully immersed in the possibilities of artificial intelligence art, the artist delves into the depths of her inner thoughts and draws inspiration from her dreams. She strives to transcend the confines of daily life and explore the symbols that hold personal significance in her art.

Vince Fraser is a digital artist and illustrator with over 20 years of experience in the creative industry. Known for blending a variety of skills, including film and motion, he believes in confronting current social, political, and cultural realities with an imaginative yet critical lens, using his art as a tool for change. At the heart of Vince's work lies Afro-surrealism — a creative approach that allows him to stay grounded in the present while also honoring the historical and cultural layers that have shaped the African diaspora. This approach helps him weave historical narratives and cultural heritage into his pieces, acknowledging the resilience and strength that have emerged from historical struggles.

Stacie Ant is a digital artist and curator whose work is known for its humorous and satirical approach to social commentary on the fast-paced digital lifestyle of the modern world. Creating AR works and 3D animation art, she explores digital worlds and beings that can only exist in the virtual realm. The artist has collaborated with major fashion brands such as Adidas, Nike, and Adrianna Hot Couture, and her personal work has been exhibited internationally at prestigious events including Miami Art Basel, Milan Fashion Week, and SXSW.

Jason Scuderi, the creative behind Lasergun Factory, is a multidisciplinary artist, designer, and director based in Tokyo. As Lasergun Factory, Jason explores the relationship between humanity and the digital world, using a unique techno-infused style to explore themes like artificial intelligence, social dynamics, and cultural shifts. With a background as a Creative/Art Director, Jason has worked with some of the world's most recognized brands, including Reebok, Nike, Chanel, and the NBA. His work has been showcased in global glitch-art shows and the artist has shared his insights as a guest speaker at various exhibits.

Nick Campbell Destroys composed the exhibition soundscape *Sea Cucumber* alongside Jacob Mann and Christian Euman, from their album *Live for the Highest Bidder*. He has performed with artists ranging from Michael Mayo, Pomplamoose and Scary Pockets to Charlie Puth and Vulfpeck, while also leading his own bands.

TheWrong Biennale; is an independent, non-profit, multi-cultural, and collaborative art biennial dedicated to showcasing digital art to a global audience.

Decentralized by design, it is organized both online and offline by independent curators who present selected artworks across pavilions and embassies worldwide.

Every two years, it connect curators, artists, institutions, and the public to create a vast exhibition of exhibitions, now recognized internationally as a leading reference in contemporary digital art.

Since its inception in 2013, The Wrong Biennale has featured over twelve thousand artists and curators, with their work showcased in more than nine hundred pavilions, embassies, and institutions, shaping contemporary art and digital culture worldwide.

TheWrong Returns.

Digital Arts Blog is a premier online publication dedicated to showcasing and exploring the evolving world of digital art. From digital illustration and generative art to 3D creations and immersive AR/VR experiences, the blog celebrates the innovation and creativity that digital tools bring to the art world.

The platform serves the entire digital arts ecosystem — artists, collectors, curators, and enthusiasts — by offering valuable resources, thought-provoking commentary, and curated insights. It highlights diverse artists from around the globe, fostering an inclusive and dynamic space that amplifies underrepresented voices and ideas.

In addition to artist features, Digital Arts Blog provides in-depth reviews of exhibitions, events, and trends shaping the digital art landscape. The publication also shares practical advice, including tools, tips, and open calls for exhibitions, residencies, and grants, supporting creators at every stage of their careers.

Based in New York, Digital Arts Blog connects with a global audience, leveraging an extensive international network to deliver timely, relevant, and inspiring stories about digital art from around the world.



MAKING OUR MIRACLES

When our first child was born. In this day and age, the father is taught a lot more about the birth process than my dad was and is involved in it actively. So, I had all the info about what to do and how to participate, but one thing I was not prepared for was the immensity of the experience. It's not unlike seeing countless photos and calendars of the grand canyon and then going there yourself and walking out on the rim of that extraordinary ten-mile-wide depression in the earth. This thing really, I just never, never or had imagined had any idea what it was really like, to see a human being arrive in the world. And it was miraculous, and the idea of that as a miracle was so profound and so special and truly unique, every birth is unique. The miracle of it was that it happened all of the time, it kind of destroyed my delusion, misconception, that miracles only happen once and basically, you know, they are mystic.



Clayton Campbell

I was 15. I grew up in a family where feelings were not discussed and there was not really any touching, hugging or expressions of love. As a gay boy, on Saturdays I would travel into the city and go to a park where I understood gay men would go to connect. After many Saturdays, I met a very handsome man who invited me to his apartment. He embraced me, held me and kissed me deeply. It went on from there and I felt enveloped in the love of an older man. It was something I had waited for all my young life. The relationship lasted as described for a year, the best year of my life. It was a miracle.

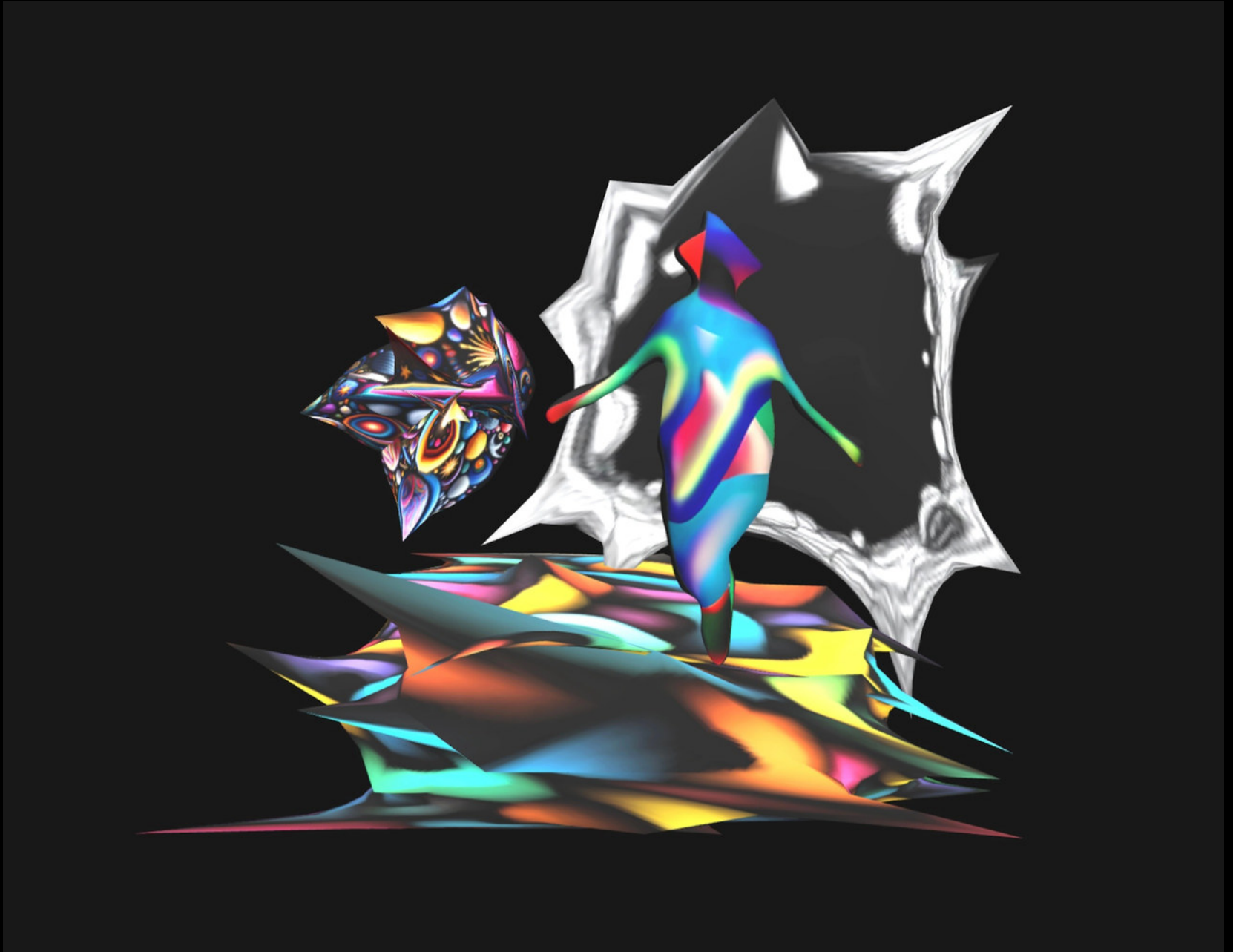


Clayton Campbell, Video Still



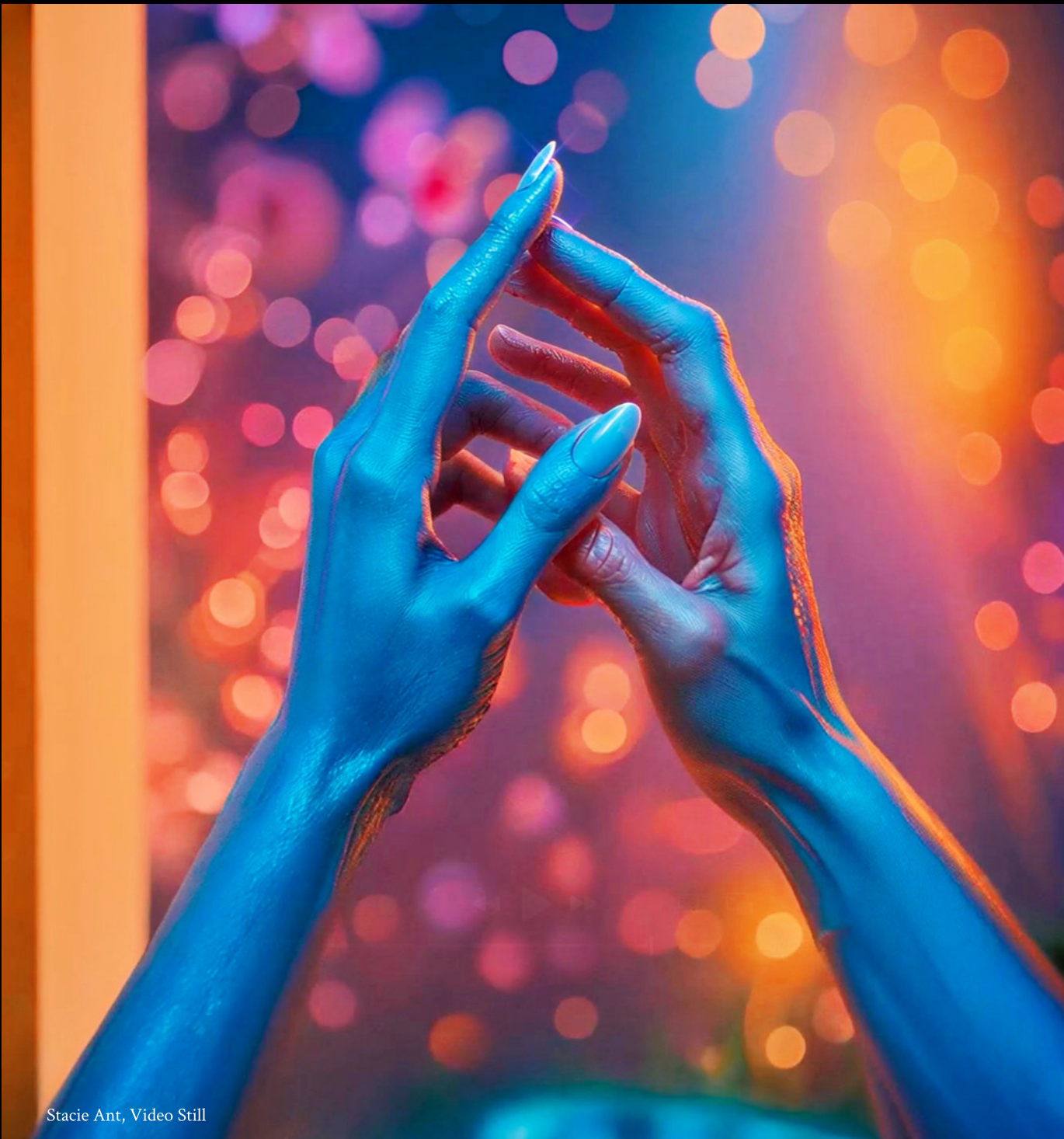
Clayton Campbell

I'd like to bring attention to the many small miracles that we experience fairly regularly. It's all those moments of synchronicity that make us feel (or know) that we're on the correct path and moving forward. It's a feeling that we've escaped our naysayer and everything seems possible. I've also had the big ones where it seems like the whole Universe opens up to you and you are at one with it. As an artist, these moments can and do transfigure you. In fact, that experience could be seen as the real reason that we keep making art. We're always trying to set the stage for that big feeling of connectedness with all there is.



Cari Ann Shim Sham

I was going through a time in my life where I was feeling very lonely, and I wished for above all else to have a romantic love in my life. I talked to everyone close to me about it, I spent time walking by myself thinking about it, and I truly wished for it to come true. And then one sunny spring day I took a meandering walk through Williamsburg, zig zagging through different streets, and found myself passing a coffee shop. There was a girl sitting at a window seat facing out towards the street — I smiled at her, and she smiled back. That was almost three years ago, and now we are planning our wedding.



Stacie Ant, Video Still

During the pandemic, I faced both depression and physical illness, struggling through some of my darkest moments. Creating digital art became my sanctuary—a source of refuge and strength that not only helped me heal but also shaped my journey into becoming the artist I am today.



Lasergun Factory, Video Still

One day many years ago, I saw a hawk standing on the grass in our small backyard. It had caught a mourning dove that had come to our bird feeder and was slowly devouring it. I watched in horror, feeling implicated in the death of the poor little bird. My then 8-year old daughter came into the kitchen, took a long hard look at the unfolding situation, and said to me, "Mom, a hawk's got to eat." Those words are my miracle - I was thunderstruck by the child's wisdom. Isn't it miraculous that a child who probably couldn't have named Charles Darwin, knew that it was a fact that a hawk needed to eat, too.



Vince Fraser

When I was 6 months pregnant with my second child, my Mom had minor surgery which turned into a nightmare. Within 24 hours she was septic, in a coma and on every form of life support. She was pronounced brain dead by three doctors, and we made the horrific decision to pull the plug. Just hours before she woke up. After months of therapy she regained her strength, retired, as did my father and they went on to live a beautiful life.



Vince Fraser





Clayton Campbell, Video Still

I was standing in front of a conference room full of colleagues, delivering a presentation — just another neurosurgery symposium. The next thing I knew, I was waking up in a hospital bed.

Unbeknownst to me, a brain aneurysm had ruptured — a high-degree bleed, the kind that rarely leaves survivors. But fate, or something greater, placed me in the one room where I had the best chance of making it through. I collapsed in front of the country's leading brain surgeons — experts who recognized the signs immediately and took action without hesitation. Within moments, they had me stabilized and on my way to the care I needed.

It wasn't until I saw my own scans, fully healed, that I grasped just how close I had come to the edge. It could have happened anywhere. But it happened there, at the perfect place and time.

I am alive. I am healthy. I am here, telling this story. It was a miracle.



Gzhenka's Fun House

A few of us are in the outskirts of Vermont. The fog surrounds the pine trees as I come out of the outdoor sauna. I slowly walk towards my man and we first hear the owl and then she glides through us and lands on the tree in front of us. The moon is shining full and the time stops.



Gzhenka's Fun House

My studio in those days was in a very remote part of town, so you had to really make an effort to find it. I had been interviewed on public radio the day before the event and Kiki had heard me talk about my art practice and my studio. I had been divorced several years at this point and was very much looking for a new person to share my life with. When Kiki arrived I immediately found her appealing and she seemed to be exactly what I was looking for. We talked for about 10 minutes and she was smart as well as beautiful and committed to her art. As she was leaving I encouraged her to sign the guest book. She did and then bid farewell. I immediately looked to see who I was just talking to and was disappointed to find she had only left an address, no phone number or email. I was not going to be writing her a letter or turning up at her house so I wrote that one off. In that moment, I turned around and she was standing in front of me asking me for directions on how to get out of neighborhood and back to civilization. I gave her directions and then asked if she could leave a phone number or email in the guest book. She complied and waved good bye. A few days later I called her on the phone and we have been together ever since. Had she not come back and asked for directions it would never had happen.



Lasergun Factory, Video Still

“It was a summer day, during a family holiday, when my son told us he was gay. He had carried the weight alone for so long, and finally, he couldn’t anymore. His father and I had no idea. It was twenty years ago — Turkey, Muslim, a society where even God was said not to accept him. That day changed everything.

I felt so many things at once; confusion, grief, anger, embarrassment. It felt like a death at first, like I had lost something I couldn’t name. But over time, those feelings gave way to something deeper: compassion, understanding, love.

I lost my faith in God during that time. If God couldn’t accept my son, I couldn’t believe in Him anymore. My son stood on one side, and the world on the other — and I had to choose. It wasn’t easy. Nothing was. But I chose my son.

Looking back now, I see that moment as a miracle. Because it transformed everything. My love for him grew deeper, truer. That summer, something hard and hidden became honest and open. That is its own kind of grace.”



Clayton Campbell, Video Still



Clayton Campbell

Fifteen years ago, I saw a poster on my gym's bulletin board about a Mountain Ararat expedition. Just the image of the summit pulled at something inside me. I never imagined I'd actually climb it — I only signed up for a few training treks, thinking it would be fun. Then I got the message: "You've been selected." I thought it was a joke. Everyone else was young, athletic, experienced. I was 50, with knee and ankle issues, and no background in mountaineering. I honestly believed I was just going to help cook for the team. When I told my family, they were worried — it was late to start something like this. But I'll never forget what the coach told me: "Don't miss this experience. Maybe I won't make it to the top, but maybe you will." Thirteen of us began the climb. Only seven reached the summit. I was one of them. If life is a collection of experiences, Mt. Ararat is the most extraordinary piece in mine. I had no reason to believe I could do it — but I did. That's what makes it a miracle."



Stacie Ant, Video Still

After giving birth to my second daughter, everything seemed to have gone well. However, 15 days later, while I was at home, I suffered a severe hemorrhage that took me to the hospital in an emergency. The doctors discovered that there were placental pieces that needed to be removed. I was admitted to the operating room for a cleaning that was expected to last only 30 minutes. But hours passed, and my husband was still waiting for news. Suddenly, the room was filled with doctors running back and forth. They asked for authorization to transfer me by helicopter due to the severity of the hemorrhage, which wouldn't stop, and the lack of blood for transfusions. My husband gave his consent. However, a snowstorm prevented the helicopter from taking off, and we had to wait another hour for the ambulance to arrive.

The doctors told my husband that I was at risk and that he should prepare for any outcome. Finally, they transferred me and managed to control the hemorrhage. I spent two days in a coma, fighting for my life. When I woke up, I realized the gravity of what had happened.

I hope my story gives a glimpse into the depth of bringing life into the world, even if it mean putting ones own life at risk. I designed these images in the hospital, and I am sharing them with you in the hopes that someone more experienced in digital art might be able to appreciate my ideas and perhaps even improve upon them. I am just a beginner emerging digital artist but Im eager to learn and grow.

When I woke up, I promised myself to do what I could laugh about, and I feel that through my art or others we can appreciate a little more the miracle of living.

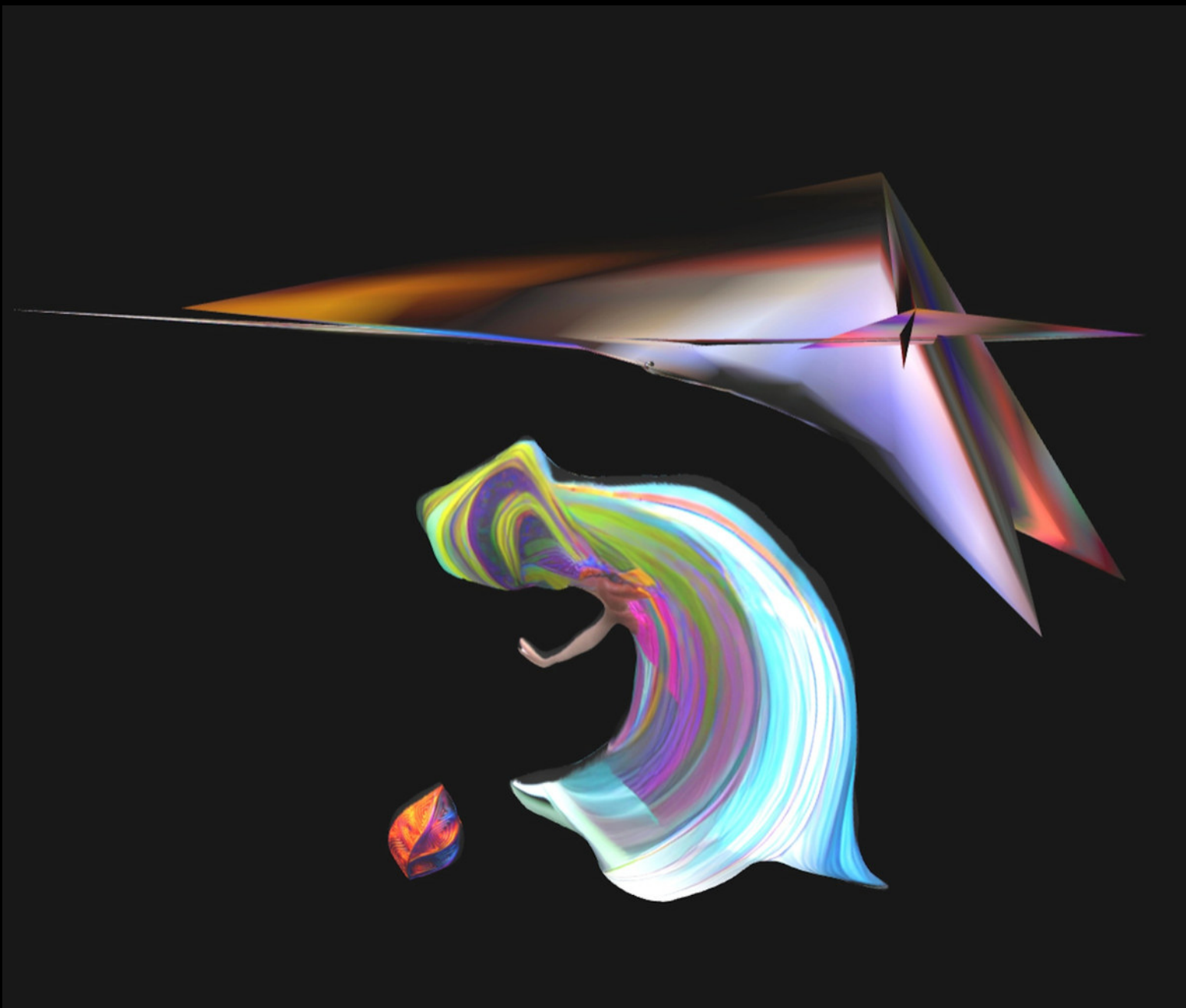


Clayton Campbell

It began with a single leaf. Late morning, still and windless, I approached my studio and saw it—perfectly placed at the threshold. Vibrant orange, tinged with red, it pulsed with a quiet energy, as if it had something to say. I picked it up, immediately aware it didn't match any nearby trees. I searched the surrounding alleys—nothing. It was out of place, out of season, and yet undeniably present. Who could have left it? No one I knew. And still, it felt meant for me. A divine message. A gift.

I brought it into the studio and placed it where I could see it daily. This small, seemingly random encounter felt sacred, a gentle affirmation of presence and connection. That one leaf became a portal—inviting me into a new body of work centered on harmony, grace, and unseen forces that guide us.

What if every leaf were an altar? What if love—universal, eternal—could be witnessed in something so simple? For me, that leaf became a symbol of infinite good, a whisper that we are not alone, that beauty surrounds us when we choose to see it. This is the miracle. One leaf. One gesture. A profound reminder of divine love. This is a miracle.

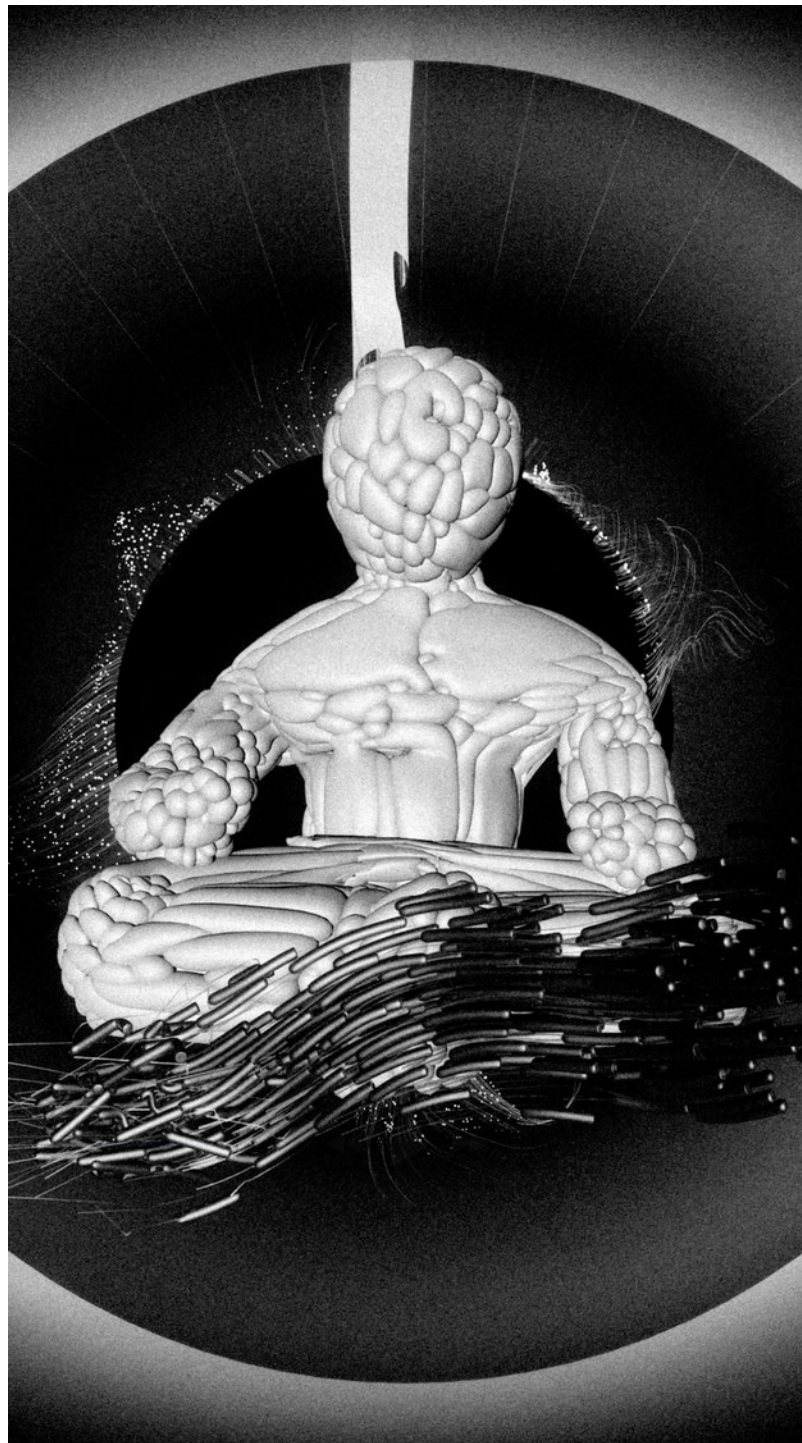


Cari Ann Shim Sham

A few years back, when I had just started meditating regularly, I decided to sit by the Caspian Sea on the first day of spring. I found a rock just a meter beyond the shore, sat down, and meditated for about 20 minutes. When I opened my eyes, the rock was suddenly surrounded by a bunch of fish. It blew my mind and made me realize how everything in the world is connected.



Gzhenka's Fun House







Clayton Campbell



Stacie Ant,
Video Still

In the late '90s my grandmother died. That of course is no miracle, just a first encounter of a fact of life.

But her passing was from old age, a life well lived, and as such there was a heads up of sorts: a slow decline, a loss of faculties, a hospital, and eventually hospice. While she was in hospice my father and his three sisters were all there, as the nurses had given them the "it's time to say goodbye." Just after she passed they saw visibly a gaseous like essence rise and swirl above her, swirl faster and then fly off up through the ceiling and out into the great unknown. They all corroborate this story. We all came to learn it is called an astral body, and they are observed from time to time in moments of death.

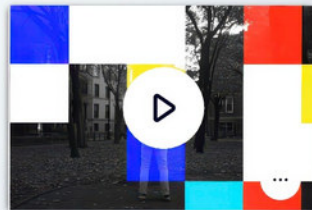
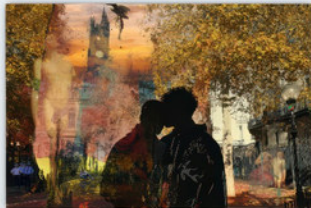
While I was not there, I was at the time a teenager - a pretty skeptical and guarded one at that - and prone to an atheistic worldview... I still am, but it forever changed me... into the first adult realization that none of this is as it seems, and the longer we hang around the less sense it all makes...



Clayton Campbell
Video Still





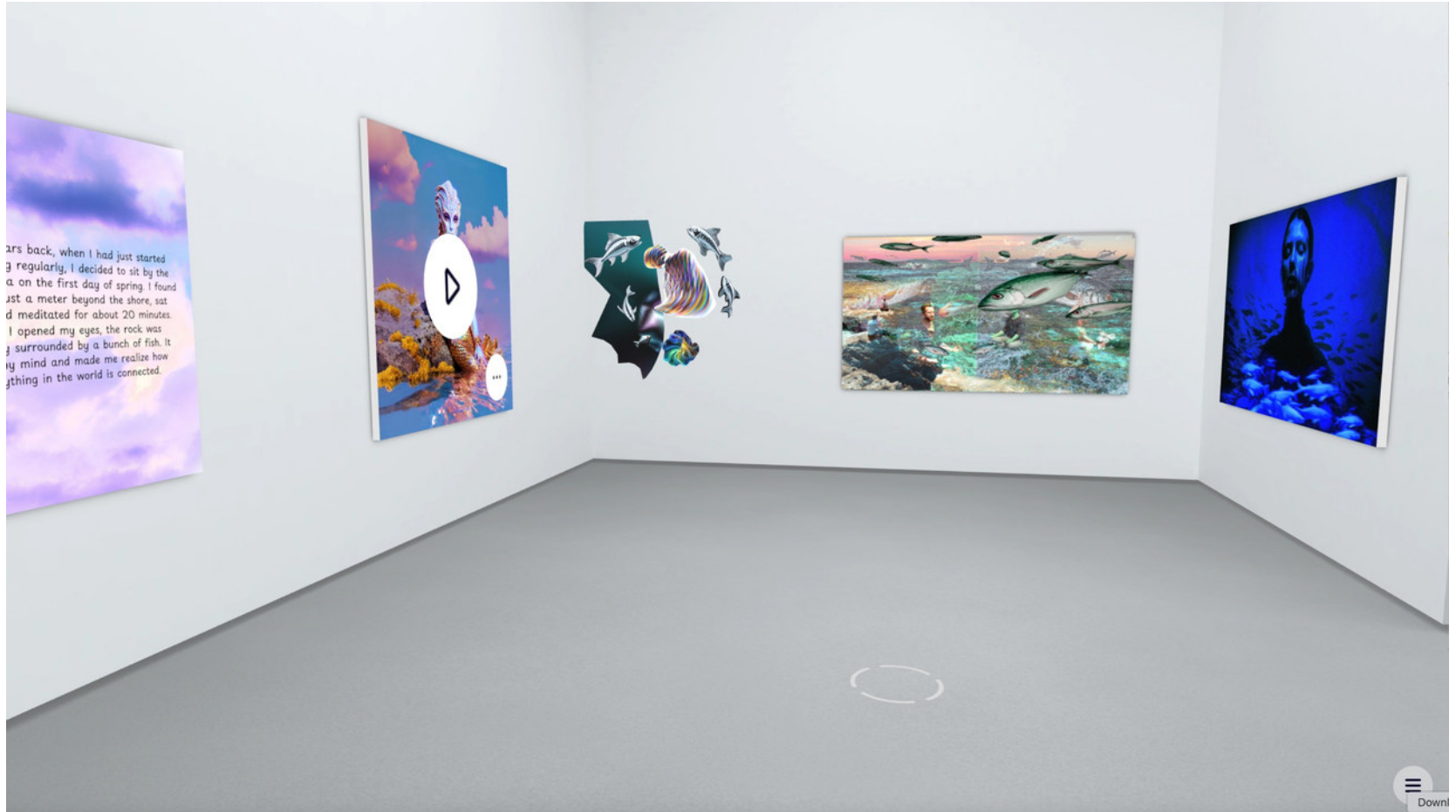
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It was a summer day. During a family holiday, everything had to be done. In the way, you had to do the laundry, wash the dishes, and feed the animals. I was sitting on the sofa and had a book in my hand. I was reading a book, "The Great Gatsby" by F. Scott Fitzgerald. I was sitting on the sofa and had a book in my hand. I was reading a book, "The Great Gatsby" by F. Scott Fitzgerald. I was sitting on the sofa and had a book in my hand. I was reading a book, "The Great Gatsby" by F. Scott Fitzgerald.

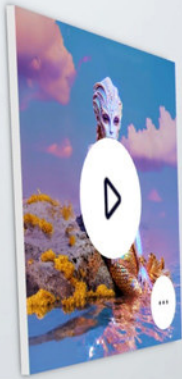


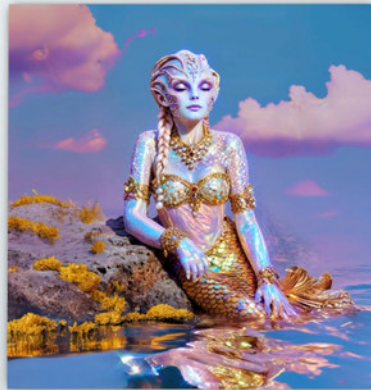
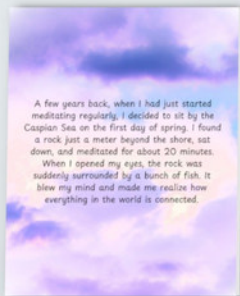
A few years back, when I had just started
evaluating visually I decided to ask by the
Cotton-like on the first day of spring. I found
a rock just a meter beyond the shore, and
then, and measured for about 20 minutes.
When I crossed my eyes, the rock was
actively surrounded by a bunch of fish. It
was my eyes and made me realize how
everything in the world is connected.





ars back, when I had just started
g regularly, I decided to sit by the
a on the first day of spring. I found
st a meter beyond the shore, sat
d meditated for about 20 minutes.
I opened my eyes, the rock was
g surrounded by a bunch of fish. It
my mind and made me realize how
ything in the world is connected.







The Wrong Returns.

Making Our Miracles.

In a world where the extraordinary hides in everyday lives, Making Our Miracles gathers stories of wonder and transformation and reimagines them as digital ex-votos. Through the eyes of contemporary artists and the hands of artificial intelligence, miracles become luminous images — intimate, uncanny, and timeless — connecting us across borders in a shared language of awe.

Works by Clayton Campbell, Stacie Ant, Vince Fraser, Lasergun Factory, Gzhenka's Fun House, Cari Ann Shim Sham.

Curated by Cansu Waldron.
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Enter.



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