ENCODED: ART WITH NO BOUNDARIES Opening Reception: December 4, 2024 6-8pm Exhibition Dates: December 4, 2024 – January 18, 2025

ENCODED: ART WITH NO BOUNDARIES, a collaboration between VISU Contemporary and bitforms gallery, is a groundbreaking exhibition which explores the intersection of art, technology, and human perception. This exhibition brings together visionary artists who harness art, code, light and motion, to challenge our understanding of artistic expression.

From Bjorn Schulke's ambient light-powered kinetic sculptures to the mesmerizing interactive video installations by Refik Anadol, Daniel Rozin and Daniel Canogar — the exhibition showcases how contemporary artists are expanding the boundaries of traditional art forms. Select artworks invite viewers to become active participants, blurring the lines between creator, artwork and audience, while redefining our notion of the canvas, to extend it into three-dimensional space and time. The exhibit also presents historic works by Manfred Mohr (b. 1938), a pioneer of generative art, who will showcase a range of early plotter works from the 1970's and more recent printed metal objects.

Marina Zurkow urges a conversation between individual and global moments with her prints from the Crucible series. The porous connection between a lived experience and the far-reaching environment is portrayed through domestic, material manifestations.

Digital images of AI generated sculptures by Alex Reben and a real-time generative screen painting by Siebren Versteeg demonstrate how algorithms can be harnessed as a new kind of paintbrush which creates complex visual narratives in constant motion.

While the exhibited works employ cutting-edge technology, they are firmly rooted in art historical traditions. Schulke's kinetic sculptures echo Dadaist and Constructivist experiments with movement and machines. The interactive works build upon the participatory aspects of 1960s Happenings and Fluxus events, while the algorithm-generated prints can be seen as a digital evolution of Abstract Expressionism and Conceptual Art.

This exhibition challenges the viewer to consider how new technology is not just a tool for artists, but a collaborator in the creative process, opening new realms of possibility. As visitors move through the exhibition, they will experience art which responds to their presence, art which evolves over time, as well as art which exists at the very edge of human and machine creativity.

ENCODED: ART WITH NO BOUNDARIES offers a glimpse into the future of art while honoring the timeless human desire to create, interact, and find beauty in the world around us.

Artists include: Refik Anadol, Daniel Canogar, LaJuné McMillian, Manfred Mohr, Alex Reben, Daniel Rozin, Björn Schülke, Siebren Versteeg and Marina Zurkow.

About VISU Contemporary:

Established in 2022, VISU Contemporary's success is a testament to Miami's flourishing position in the global art market. Located two blocks from the Miami Beach Convention Center (home to Art Basel Miami) and directly behind The Bass Museum of Art, VISU Contemporary seeks to contribute to the art history conversation by presenting provocative and inclusive exhibitions, projects, installations, collaborations and performances. Featured artists have included David LaChapelle, Kate Abercrombie, Victoria Ahmadizadeh Melendez, Starsky Brines, Amber Cowan, Al Farrow, Lara Padilla, Sibylle Peretti, Alfredo Álvarez Plágaro, Karen Rifas, Tyler Shields, and Hendrik Zimmer, amongst others. VISU Contemporary is located at 2160 Park Ave. in Miami Beach. Abundant parking is available on the street, or in the parking garage at the corner of 23rd Street and Liberty Ave. For more information, visit <u>visugallery.com</u>. To make an appointment, email <u>info@visugallery.com</u> or call 305-496-5180 For more information, visit visugallery.com , or email <u>info@visugallery.com</u>.



About bitforms gallery:

Founded in November 2001 in NYC, bitforms gallery represents established, mid-career, and emerging artists critically engaged with new technologies. Spanning the rich history of media art through its current developments, the gallery'sprogram offers an incisive perspective on the fields of digital, internet, time-based, and new media art forms. Supporting and advocating for the collection of ephemeral, time-based, and digital artworks since its founding, bitforms gallery artists are in the collections of the Museum of Modern Art, New York; Tate Modern, London; the Solomon R. Guggenheim Museum, New York; the Smithsonian American Art Museum, Washington, D.C.; the National Portrait Gallery, Washington, D.C.; Center for Art and Media (ZKM), Karlsruhe; Centre Pompidou, Paris; Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; and Borusan Contemporary, Istanbul, among other institutions internationally. For more information visit www.bitforms.art

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC







Siebren Versteeg

Untitled (ZOE), 2024 Custom software (color, silent), screen or projector 41.7 x 74.1 in / 105.8 x 188.2 cm (85 in screen) Edition of 3, 1 AP



Daniel Rozin

Selfish Gene Mirror, 2015 Custom software (color, silent), computer, video camera, screen or projector Dimensions variable, portrait or landscape orientation Edition 3 of 6, 1 AP (#3/6)



Daniel Canogar

Loom, 2020 Generative animation (color, silent), computer, screen Dimensions variable, portrait orientation Edition 5 of 7, 1 AP



Refik Anadol *Quantum Memories Noise*, 2020 Video (black and white, silent), computer, screen, custom frame 22 x 21.75 x 5.5 in / 55.9 x 55.2 x 14 cm, framed 16 min, loop Edition 3 of 5, 2 AP (#3/5)



Manfred Mohr *P3010_3*, 2020-2021 Dye sublimation on aluminium 16.9 x 16.9 x 2 in / 43 x 43 x 5 cm



Manfred Mohr *P3010_4*, 2020-2021 Dye sublimation on aluminium 16.9 x 16.9 x 2 in / 43 x 43 x 5 cm

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

VISU

CONTEMPORARY

Artworks courtesy of bitforms gallery NYC



P-021, Band Structure, 1970 Plotter drawing ink on paper 20 1/2 x 20 1/2 in / 52.1 x 52.1 cm



Manfred Mohr

P-031b, Matrix Elements, 1970 Computer generated algorithmic pen plotter drawing, ink on paper 22.8 x 29.1 in / 58×74 cm



Manfred Mohr

P-065b-large, serielle zeichenreihung, 1970 Computer generated algorithmic pen plotter drawing, ink on paper 24 x 29.5 in / 61 x 75 cm



Manfred Mohr Zeichnung C, 1967 Hand drawing, ink on paper 19.7 x 23.6 in / 50 x 60 cm



Manfred Mohr P-016-7089, 1969 Computer calculation hand drawn on paper 23.6 x 23.6 in / 60 x 60 cm



Björn Schülke Solar Magnetic Bell, 2022 Brass, steel, magnet, paint, solar panel, electronic, motor, LED 11.8 x 9.5 x 3.9 in / 30 x 24 x 10 cm



Björn Schülke *Mirror Machine* #37, 2022 Solar panel, motor, electronics, brass, paint, mirrors 7.9 x 3.5 x 2.8 in / 20 x 9 x 7 cm

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artwork courtesy of bitforms gallery NYC







IVIIITOT IVIACTIITIE #39, 2022 Solar panel, motor, electronics, brass, paint, mirrors $7.9 \times 3.5 \times 2.8$ in / 20 x 9 x 7 cm



P-122-IV, Scratch code, 1972 Computer generated algorithmic pen plotter drawing, ink on paper 15 $3/4 \times 15 3/4$ in / 40 x 40 cm, unframed 22.5 x 22.5 in / 57.2 x 57.2 cm, framed



Untitled, 1907 Lithograph on paper 18 x 22 in / 45.7 x 55.9 cm Edition 6 of 10



P-02bta, Logical inversion, 1970Computer generated algorithmic pen plotter drawing, ink on tracing paper 11 x 9 in / 28 x 23 cm



Crucible for crumpling and tolding, 2022 Archival print on Tesuki Washi Echizen 38 x 26 in / 96.5 x 66 cm Edition 1 of 3, 1 AP



I ne Mysterious Core, 2023 From the series "365" 365 HD jpgs, one delivered each day, and then repeated each year $24 \times 24 \times 3 1/2$ in / 61 x 61 x 8.9 cm

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC

bitforms gallery



LaJuné McMillian

The Portal's Keeper - Self Portrait 2, 2024 Archival print on Tesuki Washi Echizen 12 x 18 in / 30.5 x 45.7 cm Edition of 3, 1 AP



LaJuné McMillian The Portal's Keeper - Se

The Portal's Keeper - Self Portrait 3, 2024 Archival print on Tesuki Washi Echizen 12 x 18 in / 30.5 x 45.7 cm Edition of 3, 1 AP

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC







Siebren Versteeg

Untitled (ZOE), 2022 Custom software (color, silent), screen or projector 41.7 x 74.1 in / 105.8 x 188.2 cm (85in screen) Edition of 3, 1 AP

Video documentation: https://vimeo.com/1011677634

Updating and deploying the tradition and composition device of Rückenfigur or ("back figure"), *Untitled (ZOE)* presents the audience with a ever evolving real-time screen painting that is foregrounded by a full scaled witnessing figure positioned outside temporal space yet forever in front of the images narrative diegesis.

As an artist coded, custom algorithm continuously reshapes a painterly abstraction stroke by stroke, we experience infinite states of color and composition alongside the presence of a mysterious figure in foreground. "Zoe", we might assume here could easily be thought of as a contemporary refresh of Wyeth's "Christina's World" whether we consider this juxtaposition and collision of figure and abstraction as insight into a protagonist's interior landscape, or a deft commentary on our increasingly bewildering contemporary technological condition of this 21st century.





Daniel Rozin Selfish Gene Mirror, 2015 Custom software (color, silent), computer, video camera, screen or projector Dimensions variable, portrait or landscape orientation Edition of 6, 1 AP

Video documentation: https://vimeo.com/287667969

Selfish Gene Mirror is the latest installment in Rozin's investigation into the mechanism of biological evolution as a basis for image creation. This piece looks into the Neo-Darwinistic theory described in Richard Dawkins' book "The Selfish Gene". The theory proposes that evolutionary change is caused by "selfish genes" whose sole motivation is to propagate in the gene population. Similarly, in the piece, the genes are visualized as tiny color lines that compete in their success at adopting the color of the likeness of the viewer. The result is a colorful effect resembling water colors that spread throughout the screen perpetually laboring to update the image of the viewer.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC

bitforms gallery



Daniel Canogar

Loom, 2020 Generative animation (color, silent), computer, screen Dimensions variable, portrait orientation Edition of 7, 1 AP

Video documentation: https://vimeo.com/412796556

Loom employs abstract animations developed with data from real-time Google Trends. Colors within the animation are determined by how "hot" or popular a specific topic becomes; the more viral the search is online, the warmer the tones become. Popular queries from each day appear momentarily as overlaid text before dissolving into a smoky abstraction.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC





Refik Anadol

Quantum Memories Noise, 2020 Video (black and white, silent), computer, screen, custom frame 22 x 21.75 x 5.5 in / 55.9 x 55.2 x 14 cm, framed 16 min, loop Edition of 5, 2 AP

Video documentation: https://vimeo.com/546877531

In physics, quantum noise refers to the noise of uncertainty arising from random fluctuations in a system. Tapping into these random fluctuations as a unique realm of possibilities and predictions, Refik Anadol's *Quantum Memories Noise* uses Google AI's most cutting-edge and publicly available quantum computation research data and algorithms to explore the possibility of a parallel world. These algorithms allow the artist to speculate alternative modalities inside the most sophisticated computer available and create new quantum noise-generated datasets as building blocks of these modalities. The piece is both inspired by and a speculation of the Many-Worlds Interpretation in quantum physics – a theory that holds that there are many parallel worlds that exist at the same space and time as our own.





Manfred Mohr P3010_3, 2020-2021 Dye sublimation on aluminum

16.9 x 16.9 x 2 in / 43 x 43 x 5 cm

Manfred Mohr's newest work phase, titled Liquid Symmetry, was developed in 2020. This series employs an algorithm where diagonal paths pass through an 11-dimensional hyper-cube. These paths, projected in 2D, are shown as thick white lines connected to a symmetrical counterpart, seen as a thin grey line. A red symmetry line is drawn through these endpoints and extended to the limiting square of the work space. Each white line segment is associated and connected to a randomly chosen color. Grey line segments are associated and connected to only one solid grey color. A second, darker grey color fills the original space between the two diagonal paths before they are rotated. In tiny angular steps, the two linked diagonal paths (white and grey lines) are rotated in 11 dimensions for 25 seconds and projected in 2D, leaving color traces. This algorithm is closely related to Mohr's earlier work phase Artificiata II (2012-15) that captured the history of n-dimensional rotations. The white line segment in P3010 works is associated and connected to a randomly chosen transparent color. The cube's rotation leaves transparent color traces, and the overlapping transparency creates an unimaginable color space. The finished work is printed in dye-sublimation on an aluminum plate and bent by 10 degrees along the red symmetry line to emphasize the inherent symmetry relation of this artwork. The bent aluminum plate is fitted in a black aluminum frame.





P3010_5, 2020-2021 Dye sublimation on aluminum 16.9 x 16.9 x 2 in / 43 x 43 x 5 cm

Manfred Mohr's newest work phase, titled *Liquid Symmetry*, was developed in 2020. This series employs an algorithm where diagonal paths pass through an 11-dimensional hyper-cube. These paths, projected in 2D, are shown as thick white lines connected to a symmetrical counterpart, seen as a thin grey line. A red symmetry line is drawn through these endpoints and extended to the limiting square of the work space. Each white line segment is associated and connected to a randomly chosen color. Grey line segments are associated and connected to only one solid grey color. A second, darker grey color fills the original space between the two diagonal paths before they are rotated. In tiny angular steps, the two linked diagonal paths (white and grey lines) are rotated in 11 dimensions for 25 seconds and projected in 2D, leaving color traces. This algorithm is closely related to Mohr's earlier work phase *Artificiata II* (2012-15) that captured the history of n-dimensional rotations. The white line segment in *P3010* works is associated and connected to a randomly chosen transparent color. The cube's rotation leaves transparent color traces, and the overlapping transparency creates an unimaginable color space. The finished work is printed in dye-sublimation on an aluminum plate and bent by 10 degrees along the red symmetry line to emphasize the inherent symmetry relation of this artwork. The bent aluminum plate is fitted in a black aluminum frame.





P-021, Band Structure, 1970 Plotter drawing ink on paper 20 1/2 x 20 1/2 in / 52.1 x 52.1 cm

Mohr's work is an important bridge between handmade manipulations and machine-calculated structures in art. His demonstrated interest in process, language and line texture are revealed in early abstract painted works, prior to his discovery of the computer as a tool for art. This particular drawing is part of Mohr's early algorithmic work phase (1969-72, following an interest in hard edge painting) which emphasized a "formalism" of the software medium: logical and automatic construction of pictures. Typical of his early algorithmic work, this piece links line to language, process and conceptual systems. Mohr calculated the image using a program that he authored in the FORTRAN language. With a choice of different line characteristics, an alphabet of randomly generated elements is created. The concept for this algorithm is to create a visual musical score which defies the progression in time by occasionally turning back on itself. Thus at the same time this introduces Mohr's idea of an abstract text or script.





P-031b, Matrix Elements, 1970 Computer generated algorithmic pen plotter drawing, ink on paper 22.8 x 29.1 in / 58 x 74 cm

Between 1969-1972, Mohr introduced a logical and automatic construction of pictures. For the first time, algorithms (rules with a beginning and an ending) were used to calculate the images. The artist's consequent thinking is rendered visible through computer programs, resulting drawings were realized by a computer-controlled drawing machine (pen plotter). Individual algorithms were invented for each program from which all forms and structures are solely generated. The algorithms are built from imposed and random selection principles which the artist deems "aesthetical-filters". The concept for this algorithm is that a matrix of forms is created. In each matrix position a set of random points above a horizontal line are connected. Then, in defined steps, the points are linearly transformed into their positions on a horizontal line.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

VISU

CONTEMPORARY

Artworks courtesy of bitforms gallery NYC



P-065b-large, serielle zeichenreihung, 1970 Computer generated algorithmic pen plotter drawing, ink on paper 24 x 29.5 in / 61 x 75 cm

Between 1969-1972, Mohr introduced a logical and automatic construction of pictures. For the first time, algorithms (rules with a beginning and an ending) were used to calculate the images. The artist's consequent thinking is rendered visible through computer programs, resulting drawings were realized by a computer-controlled drawing machine (pen plotter). Individual algorithms were invented for each program from which all forms and structures are solely generated. The algorithms are built from imposed and random selection principles which the artist deems "aesthetical-filters". In this algorithm, random signs (lines, circles) are chosen and repeated to create a visual seriality (repetitive rhythm). Each column is filled with the signs organized following the structure of a logical tree. The signs are placed along columns with random widths. The visuals thus generated create an imaginary sound score.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

VISU

CONTEMPORARY

Artworks courtesy of bitforms gallery NYC



Manfred Mohr Zeichnung C, 1967 Hand drawing, ink on paper 19.7 x 23.6 in / 50 x 60 cm

bitforms gallery

This work phase (1966-early 1969) introduces geometry and constructibility (but not yet the computer) into Mohr's work. In a subjective selection process, geometric elements influenced by electronic and other technical signs are created and distributed over the entire pictorial surface. Since all signs (forms) are surrounded by a pictorial force, they create in their juxtaposition a network of abstract visual tension.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC



P-016-7089, 1969 Computer calculation hand drawn on paper 23.6 x 23.6 in / 60 x 60 cm

bitforms gallery

Between 1969-1972, Mohr introduced a logical and automatic construction of pictures. For the first time, algorithms (rules with a beginning and an ending) were used to calculate the images. The artist's consequent thinking is rendered visible through computer programs, resulting drawings were realized by a computer-controlled drawing machine (plotter). Mohr set the parameters of different line characteristics, creating an alphabet of arbitrary generated elements. Individual algorithms were invented for each work from which all forms and structures are solely generated. The algorithms are built from imposed and random selection principles which the artist deems "aesthetical-filters".

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC



Manfred Mohr Untitled, 1967 Lithograph on paper 18 x 22 in / 45.7 x 55.9 cm Edition of 10

bitforms gallery

This work phase (1966-early 1969) introduces geometry and constructibility (but not yet the computer) into Mohr's practice. In a subjective selection process, geometric elements influenced by electronic and other technical signs are created and distributed over the entire pictorial surface. They are mobile signs, that means, they are exchangeable signs. Since all signs (forms) are surrounded by a pictorial force, they create in their juxtaposition a network of abstract visual tension.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC



P-122-N, Scratch code, 1972 Computer generated algorithmic pen plotter drawing, ink on paper 15 $3/4 \times 15 3/4$ in / 40 x 40 cm, unframed 22.5 x 22.5 in / 57.2 x 57.2 cm, framed

This particular drawing is part of Mohr's early algorithmic work phase (1969-72), which emphasized a "formalism" of the software medium: logical and automatic construction of pictures. Typical of his early algorithmic work, this piece links line to language, process and conceptual systems. Mohr calculated the image using a program that he authored in the FORTRAN language. Long-standing is Mohr's interest in signs and automatic writing. The concept for this drawing is based on rules that define an abstract text or script. Lines touching the horizontal base line are associated to the numbers 0-9. Lines which do not touch the horizontal base line and therefore are between 2 vertical lines are associated to the letters of the alphabet A-Z. Letters and numbers are chosen randomly, thus creating a random text.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC





. 177774 5 7 7 7 7 7 7 7 7 7

bitforms gallery

P-026ta, Logical Inversion, 1970 Computer generated algorithmic pen plotter drawing, ink on tracing paper 11 x 9 in / 28 x 23 cm

Each program Mohr writes, even though based on a defined logic, has "infinite" solutions achieved by using random processes called though parameters particular to the algorithm. About the algorithm: The elements are horizontal, vertical, 45 degree lines, square waves, zig-zags, and probabilities for line widths and lengths. For each position in a matrix (left to right, top to bottom), the algorithm randomly chooses a new element from the alphabet to add to the existing elements. When the middle position is reached, an element is subtracted from the composite sign in the order in which it was added. Thus the last position in the grid shows the last element added

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC



Björn Schülke Solar Magnetic Bell, 2022 Brass, steel, magnet, paint, solar panel, electronic, motor, LED 11.8 x 9.5 x 3.9 in / 30 x 24 x 10 cm

Video documentation (series documentation): https://vimeo.com/7821934

Solar Magnetic Bell presents a subtle, yet kinetic experience that culminates in a moment of of surprise and tension—the ringing of a bell. Through a series of actions triggered by motors powered by solar energy, Schülke's sculpture acts through phases of quiet suspicion and resounding accomplishment.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC

bitforms gallery



Björn Schülke *Mirror Machine #37*, 2022 Solar panel, motor, electronics, brass, paint, mirrors 7.9 x 3.5 x 2.8 in / 20 x 9 x 7 cm

Video documentation (series documentation): https://vimeo.com/203508098

Björn Schülke playfully transforms live spatial energy into active responses. The striking physical presence of his work is anchored in the formal vocabulary of modern abstraction and scientific measurement, while its behavior evokes irrationality. Schülke's *Mirror Machines* use solar energy, motors, magnets, and mirrors to delight, disrupt, and disorient the viewers' expectation– staging an unpredictable behavioral exchange between the audience and the machine.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC

bitforms gallery



Björn Schülke

Mirror Machine #39, 2022 Solar panel, motor, electronics, brass, paint, mirrors $7.9 \times 3.5 \times 2.8$ in / 20 x 9 x 7 cm

Video documentation (series documentation): https://vimeo.com/203508098

Björn Schülke playfully transforms live spatial energy into active responses. The striking physical presence of his work is anchored in the formal vocabulary of modern abstraction and scientific measurement, while its behavior evokes irrationality. Schülke's *Mirror Machines* use solar energy, motors, magnets, and mirrors to delight, disrupt, and disorient the viewers' expectation– staging an unpredictable behavioral exchange between the audience and the machine.





Marina Zurkow

Crucible for crumpling and folding, 2022 Archival print on Tesuki Washi Echizen 38 x 26 in / 96.5 x 66 cm Edition of 3, 1 AP

Marina Zurkow's *Crucible* series urges a conversation between individual and global moments, touching on intimate aspects of this relationship. The porous connection between a lived experience to the far-reaching environment is portrayed through domestic, material manifestations. The artist's own souvenirs, inherited objects, and hand-built ceramics interface with instances of environmental disaster and geo-planetary disruption. *Crucible for crumpling and folding* uses NASA's image Argentina's Talampya Natural Park, a region known for fossils from the Triassic Period. A stone souvenir from Hampi, India, a dead tick, a Japanese Netsuke rabbit, and a gifted Chinese bowl interface as a mysterious amalgamation on top of the landscape.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

VISU

CONTEMPORARY

Artworks courtesy of bitforms gallery NYC





Alexander Reben *The Mysterious Core*, 2023 From the series *365* 365 HD jpgs, one delivered each day, and then repeated each year 24 x 24 x 3 1/2 in / 61 x 61 x 8.9 cm

Video documentation (previous outputs): https://vimeo.com/865183505

The Mysterious Core (365) is a generative artwork that creates a digital image of a new sculpture daily. The work utilizes an automated set of instructions to construct each composition with Al-assisted imagery. Reben begins this process with a framework that the artwork uses to generate its own imagery. Each day thereafter, the artwork instructs itself to create based on what was developed the day before. Parameters are embedded that contextualize sculpture as an art historical dataset, encouraging the compositions to appear as three-dimensional, spotlight objects situated on a plinth. *The Mysterious Core* (365) serves as Reben's own commentary on how machine learning constructs and understands art, giving the artist the opportunity to remove his preferences and reveal what Al determines as "good" and "artistic."

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC

bitforms gallery



LaJuné McMillian

bitforms gallery

The Portal's Keeper - Self Portrait 2, 2024 Archival print on Tesuki Washi Echizen 12 x 18 in / 30.5 x 45.7 cm Edition of 3, 1 AP

Self portraits from *The Portal's Keeper* series are inspired by the McMillian's video installation, *Spirit and Child.* Each portrait represents an exchange of healing and gratitude between avatars called the Child and the Spirit Guide, created using motion-capture and 3D-modeling software. As the two avatars share philosophies and prayers seeking to help "Black children trying to find their way home," they confirm that home lies within themselves—the children are already there.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC



LaJuné McMillian

bitforms gallery

The Portal's Keeper - Self Portrait 3, 2024 Archival print on Tesuki Washi Echizen 12 x 18 in / 30.5 x 45.7 cm Edition of 3, 1 AP

Self portraits from *The Portal's Keeper* series are inspired by the McMillian's video installation, *Spirit and Child.* Each portrait represents an exchange of healing and gratitude between avatars called the Child and the Spirit Guide, created using motion-capture and 3D-modeling software. As the two avatars share philosophies and prayers seeking to help "Black children trying to find their way home," they confirm that home lies within themselves—the children are already there.

For more information, or to purchase an artwork please contact VISU Contemporary at info@visugallery.com

Artworks courtesy of bitforms gallery NYC