ENCODED

ART WITH NO BOUNDARIES

A collaboration between VISU Contemporary and bitforms gallery, *ENCODED* is a ground-breaking 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.

The exhibiton 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.

VISU

CONTEMPORARY

bitforms gallery

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From Bjorn Schulke's ambient light-powered kinetic sculptures to the mesmerizing interactive video installations 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:
Daniel Canogar, LaJuné McMillian, Manfred Mohr, Alex Reben, Daniel Rozin, Björn Schülke,
Siebren Versteeg and Marina Zurkow.

Daniel Canogar, b. 1964, Madrid, Spain. Lives and works in Madrid, Spain

Sifting through dumpsters to find materials, Daniel Canogar creates works out of discarded pieces of moribund and current technological hardware, from light bulbs and VHS tapes to DVDs and fiber optic cable. Canogar's installations offer commentaries about the speed and regularity of obsolescence in the world of consumer technology. The artist's 2010 installation Spin featured films projected onto the DVDs from which they were ripped, creating reflections on facing walls, and accompanied by their dissonantly layered soundtracks.

LaJuné McMillian, b. 1992, New York. Lives and works in New York and Maryland.

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

Manfred Mohr, b.1938 in Pforzheim, Germany. Lived in Barcelona 1962-1963 and Paris 1963-1983. Lives and works in New York, since 1981.

Influenced by his experience as a jazz musician and by German philosopher Max Bense's theories on rational aesthetics, Manfred Mohr has been an innovator in the field of computer-generated art. To manipulate, for example, the myriad variations of the 11-dimension hypercube, Mohr created algorithms in FORTRAN programming language and printed them on flatbed plotters before the advent of laser printers. Mohr's "Klangfarben" series (2008) features paintings and digital animation of brightly colored diagonal lines and intersecting planes against a flat black background.

Alexander Reben, b.1985, New York. Lives and works in Berkeley, CA.

Alexander Reben is an artist whose work probes the inherently human nature of the artificial through a conceptual and process-driven approach. Reben uses experimentation and prototyping to delve into our intricate relationships with algorithms, automation, and amplification through the lenses of absurdity, humor, mischief, and play. His artwork aims to engage the public with complex ideas in technology in an approachable way and to bring to light our inseparable evolutionary entanglement with technology, which shapes our existence. Reben studied social robotics at MIT where he researched human-machine symbiosis. For over a decade, he has been an artist working closely with cutting-edge technology and companies, developing artwork spanning multiple mediums. He has exhibited internationally at cultural institutions, galleries, and museums and is regularly invited to speak at conferences and universities worldwide.

Daniel Rozin, b. 1961, Jerusalem, Israel. Lives and works in New York City.

Artist and computer developer Daniel Rozin is best-known for incorporating ingenious engineering and his own algorithms to make installations that change and respond to the presence and point of view of the viewer. Exploring the subjectivity of self-perception, Rozin's works are made from a wide array of materials from video to wooden pegs and even street refuse. Trash Mirror No. 3 (2011) uses motors and software designed by the artist that manipulate 'pixels' constructed out of flattened, reflective pieces of garbage, which shift to render the silhouette of whomever approaches it.

Björn Schülke, b. 1967, Cologne, Germany. Lives and works in Cologne, Germany.

Influenced by German sound artist Peter Vogel and Jean Tinguely's kinetic sculptures, Björn Schülke creates complex viewer-activated machines that combine movement, surveillance, and sound. Equal parts art and science, Schülke's works play on our relationship to technology, from the ominously-titled Drone #6 (2006), which appears to hover close to the ceiling and monitor movement below, to the playful oddity of Nervous (1999-2009), a wall-mounted, fluorescent orange ball of fur that shudders and emits robotic noises when approached.

Siebren Versteegb, 1971, New Haven, CT. Lives and works in New York.

Siebren Versteeg mines the digital realm for content, hacking and manipulating systems of image dissemination found in cyberspace. Creating algorithmic programs that respond to and distort online imagery, Versteeg then presents the results as still painterly abstractions, or displays the programs on monitors. Daily Times (2012) is a real-time digital program presented on a monitor, which downloads a scan of The New York Times' front page daily; the program then gets to work on it, producing strokes of color across the page that respond to the particularities of that day's layout, thereby engaging with notions of agency, choice, and chance, and how they intersect with digital streams of information.

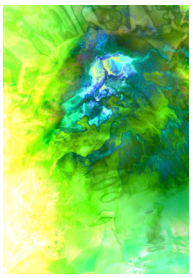
Marina Zurkow, b. 1962, New York. Lives and works in New York.

New media artist Marina Zurkow creates research-based animated films that explore the subject of human relations with animals, plants, weather, and the media cultures that develop around these themes. "My work is about the networked stories we tell ourselves about our place in the larger world, the interwoven and often conflicted threads of this, and how these are represented in mediated form," Zurkow says. In response to online viewing behaviors—particularly the short attention spans of online audiences—Zurkow makes layered psychological narratives that have neither continuous thread, nor beginning or end. Zurkow creates many of the images used in her films by hand, as in Mesocosm (Northumberland UK) (2011), a 146-hour film about a yearlong cycle of life in the moors of northern England, involving weather phenomena and a cast of 150 characters—an investigation of the nature of human relationships with changing landscapes.

VISU Contemporary is open Wednesday through Saturday from 12 p.m. to 5:30 p.m. by appointment. For more information, visit VISUgallery.com or follow @visu.gallery on instagram, email info@visugallery.com to make an appointment, or call 305.496.5180.

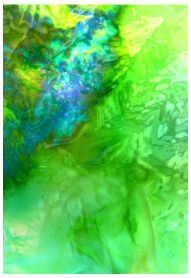
Daniel Canogar

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



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

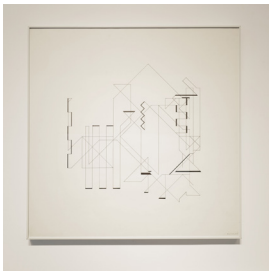
The Portal's Keeper - Self Portrait 3, 2024
Archival print on Tesuki Washi Echizen
12 x 18 in / 30.5 x 45.7 cm
Edition of 3, 1 AP

Manfred Mohr

P3010_3, 2020-2021
Dye sublimation on aluminum
16.9 x 16.9 x 2 in / 43 x 43 x 5 cm

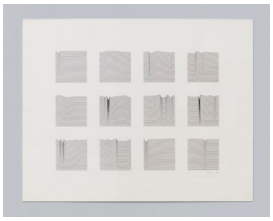
Manfred Mohr

P3010_4, 2020-2021
Dye sublimation on aluminum
16.9 x 16.9 x 2 in / 43 x 43 x 5 cm



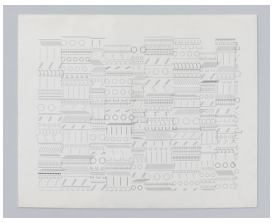
Manfred Mohr

P-016-23, 1969
Computer calculation, hand drawn on white paper
23.6 x 23.6 in / 60 x 60 cm



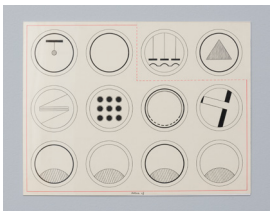
Manfred Mohr

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



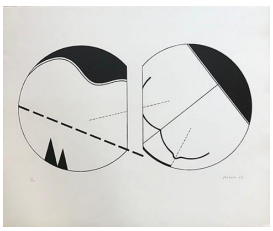
Manfred Mohr

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



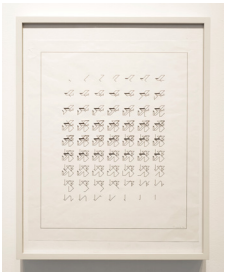
Manfred Mohr

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



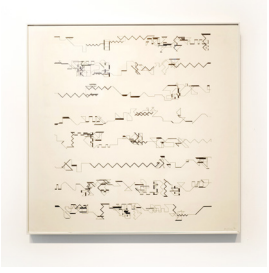
Manfred Mohr

Untitled, 1967
Lithograph on paper
18 x 22 in / 45.7 x 55.9 cm
Edition 6 of 10



Manfred Mohr

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



Manfred Mohr

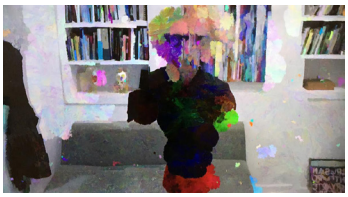
p-021-7, 1970
Plotter drawing on paper
23 5/8 x 23 5/8 in / 60 x 60 cm

Manfred Mohr

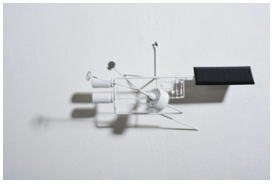
P-122-N, Scratch code, 1972
Computer generated algorithmic pen plotter drawing, ink on paper
15 3/4 x 15 3/4 in / 40 x 40 cm, unframed
22.5 x 22.5 in / 57.2 x 57.2 cm, framed

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

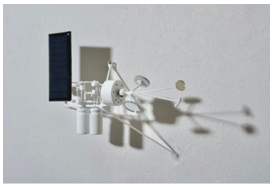


Daniel Rozin
Selfish Gene Mirror, 2015
Custom software (color, silent), computer, video
camera, screen or projector Dimensions variable,
portrait or landscape orientation
Edition 3 of 6, 1 AP (#3/6)



Björn Schülke

Mirror Machine #44, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronic.
7.5 x 4.3 x 5.5 in / 19 x 11 x 14 cm



Björn Schülke

Mirror Machine #45, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronic.
5.5 x 4.7 x 3.1 in / 14 x 12 x 8 cm

Björn Schülke

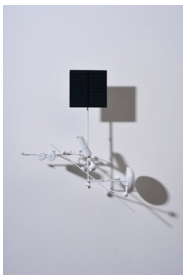
Light Magnetic Machine #4, 2024
Brass, carbon, automotive paint, magnets, solar panels,
motor, electronic.
12.6 x 5.5 x 5.5 in / 32 x 14 x 14 cm

Björn Schülke

Glitter Machine #3, 2024
Brass, aluminum, automotive paint, solar panel,
motor, electronic.
5.5 x 13.4 x 4.7 in / 14 x 34 x 12 cm

Björn Schülke

Mirror Machine #43, 2024
Brass, steel, automotive paint, mirrors, solar panel,
motor, electronic.
14.6 x 6.7 x 5.1 in / x 37 x 17 x 13 cm

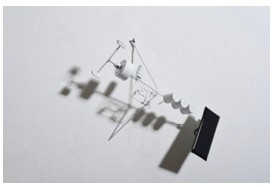


Björn Schülke

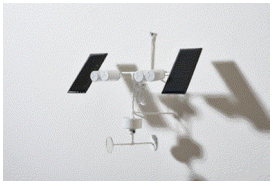
Solar Magnetic Bell, 2022
Brass, steel, magnet, paint, solar panel, electronic,
motor, LED
11.8 x 9.5 x 3.9 in / 30 x 24 x 10 cm

Björn Schülke

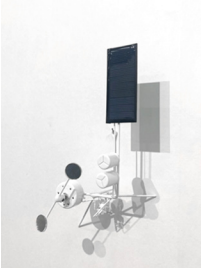
Mirror Machine #39, 2022
Solar panel, motor, electronics, brass, paint, mirrors
7.9 x 3.5 x 2.8 in / 20 x 9 x 7 cm



Björn Schülke
Mirror Machine #46, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronic
8.7 x 5.5 x 3 in / 22 x 14 x 8 cm

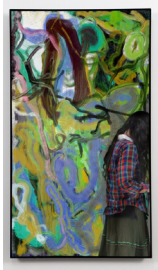


Björn Schülke
Mirror Machine #47, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronic
7 x 5.9 x 3.2 in / 22 x 14 x 8 cm



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



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 monitor)
Edition of 3, 1 AP

Marina Zurkow

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

Marina Zurkow

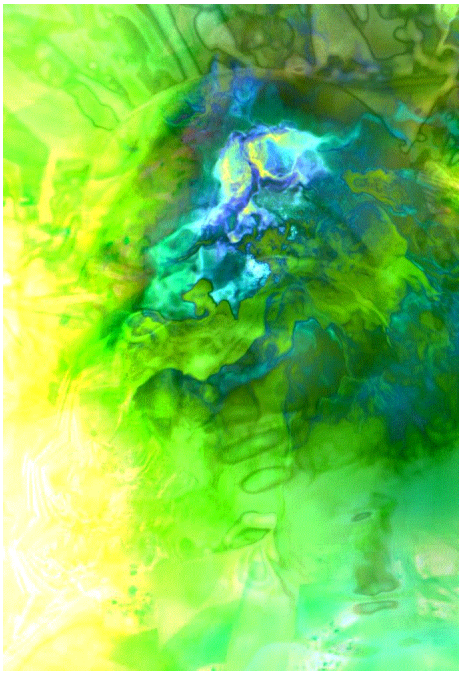
Deathwork (Roots and Aquifer), 2024
Digital print on Kozo Thick 110 gsm paper
90 x 36 in / 228.6 x 91.4 cm
Edition of 3, 1 AP (#1/3)

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

$ 40,000.00, screen additional

Description
Video Documentation: https://vimeo.com/showcase/1642278/video/412796556

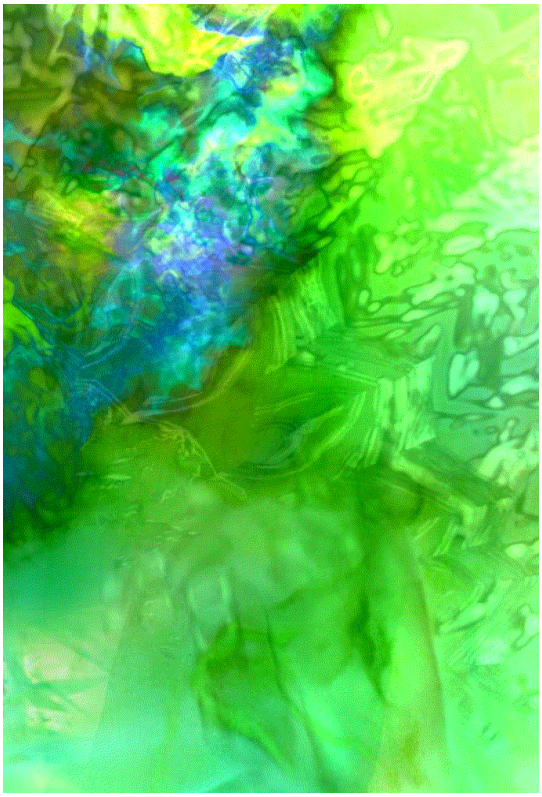
Loom employs abstract animations developed with data from real-time Google Trends. Colors within the animation are determined by how “hot” or popular a specific topic becomes; the more viral the search is online, the warmer the tones become. Popular queries from each day appear momentarily as overlaid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



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 (#1/3)

$ 1,850.00

Description
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.



LaJuné McMillian
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 (#1/3)

$ 1,850.00

Description
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.

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

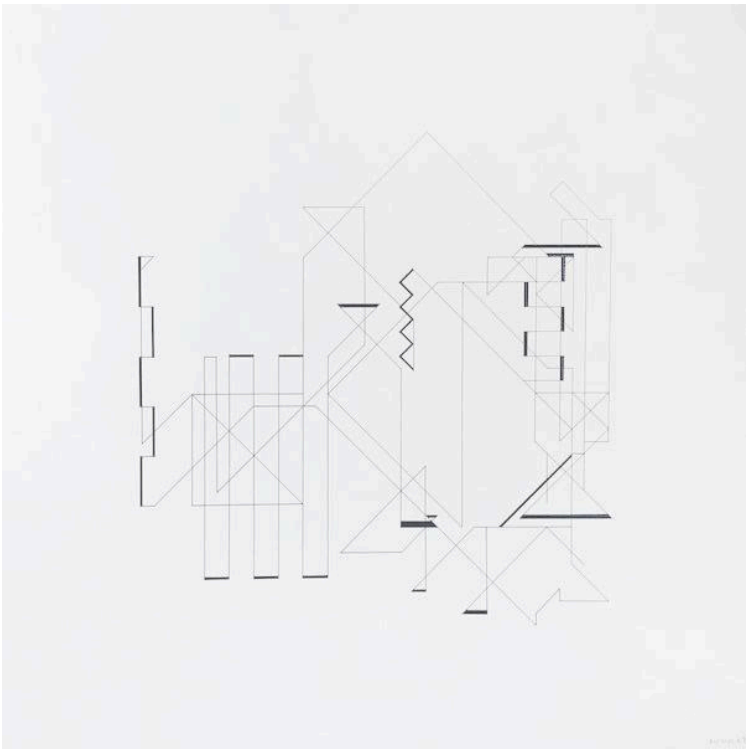
$ 37,500.00

Description
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.

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

$ 37,500.00

Description
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.

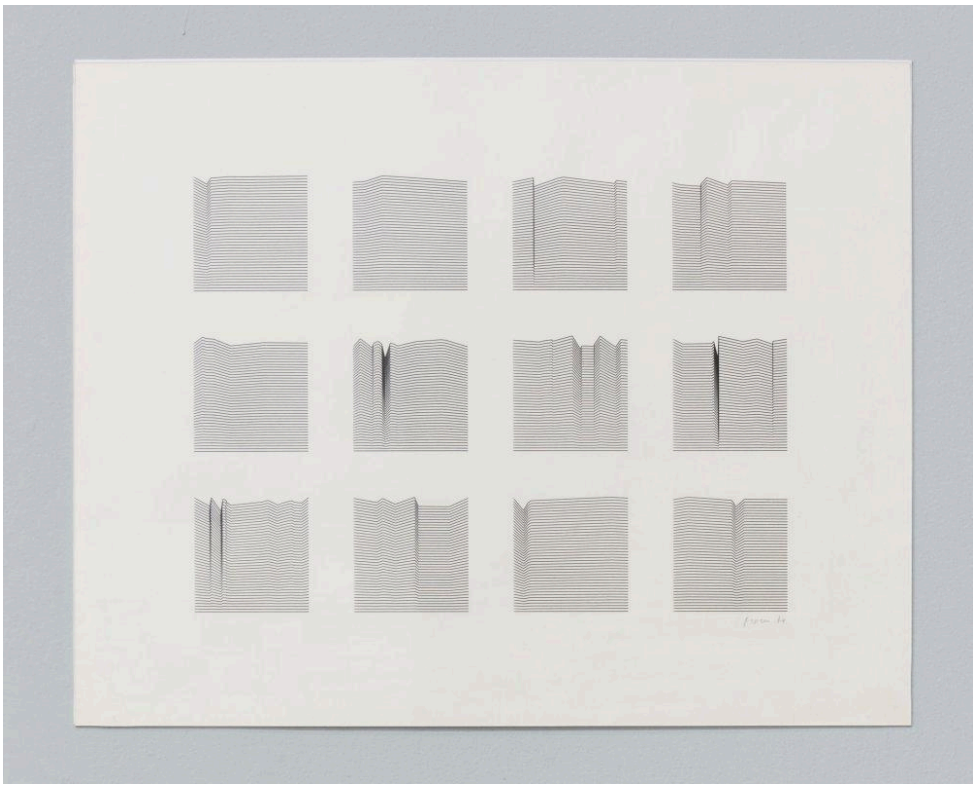


Manfred Mohr
P-016-23, 1969
Computer calculation, hand drawn on white paper
23.6 x 23.6 in / 60 x 60 cm

$ 58,000.00

Description

In 1969, Manfred Mohr introduced a logical and automatic process to construct pictures. For a short period, these works were hand drawn. All of the artist's later drawings were rendered by plotter after Mohr gained access to the large computer and plotter at the Paris Météorologie Nationale in 1970. For the first time algorithms, or rules with a beginning and an ending, are used to calculate the images. Mohr's thinking is consequently rendered visible through his computer programs. Although this work was hand drawn, other drawings in this series were realized by a plotter, which is a computer controlled drawing machine. With a choice of different line characteristics, the algorithm arbitrarily generates an alphabet of graphic elements. Individual algorithms are invented for each work from which all forms and structures are solely generated. The algorithms are built from imposed as well as from random selection principles which the artist calls "aesthetical-filters".

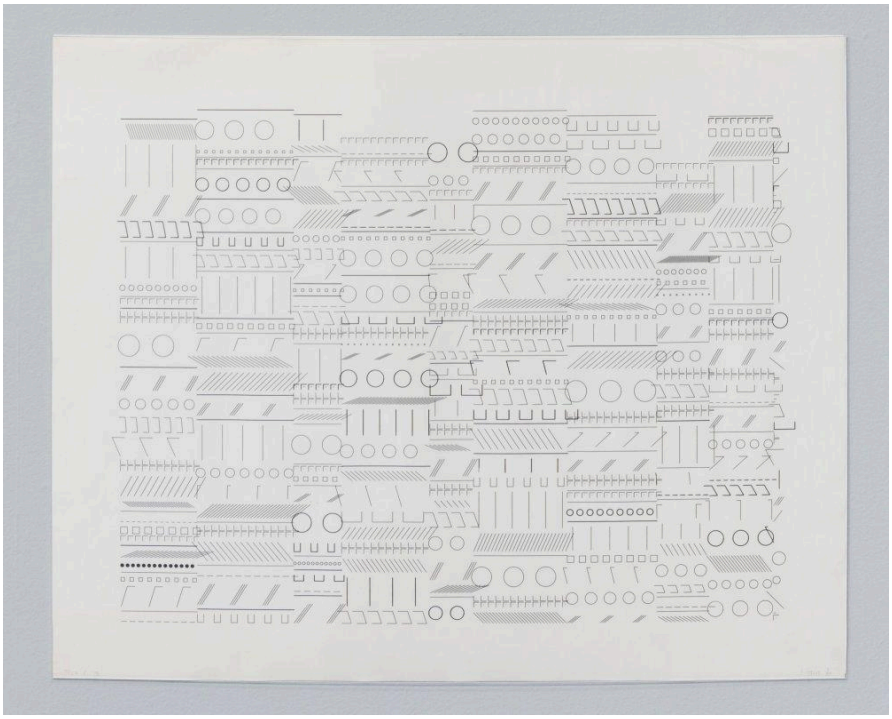


Manfred Mohr
P-031b, Matrix Elements, 1970
Computer generated algorithmic pen plotter drawing, ink on paper
22.8 x 29.1 in / 58 x 74 cm

$ 55,000.00

Description

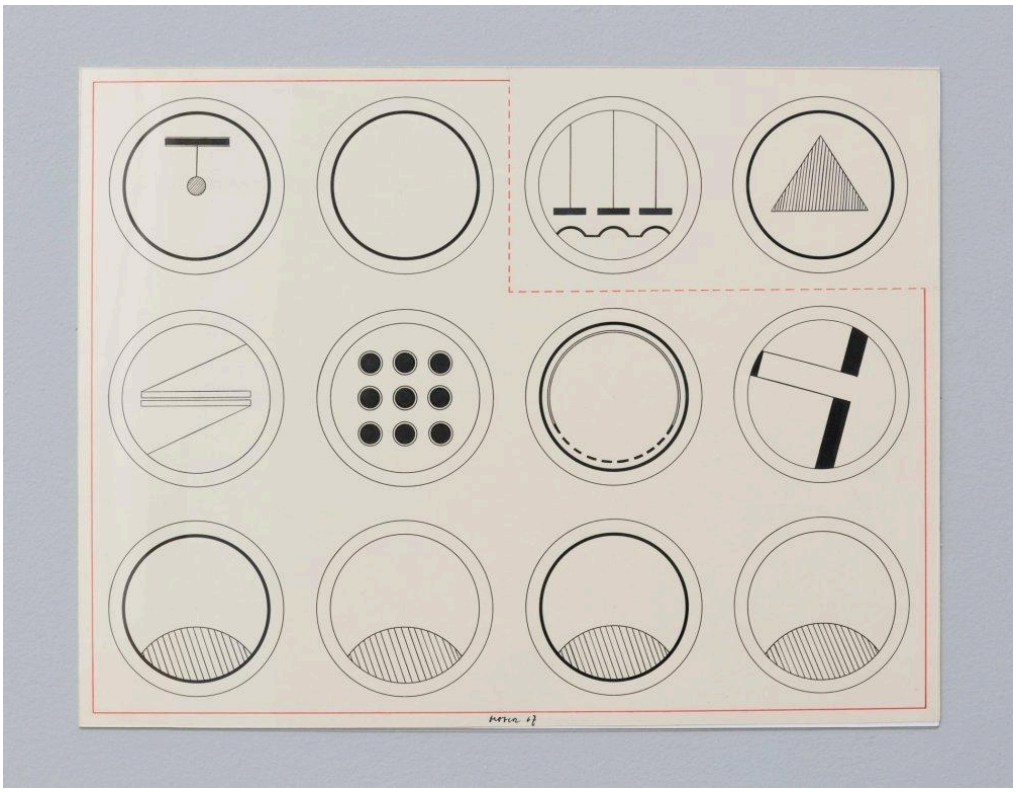
Between 1969-1972, Mohr introduced a logical and automatic construction of pictures. For the first time, algorithms (rules with a beginning and an ending) were used to calculate the images. The artist's consequent thinking is rendered visible through computer programs, resulting drawings were realized 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.



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

$ 55,000.00

Description
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.

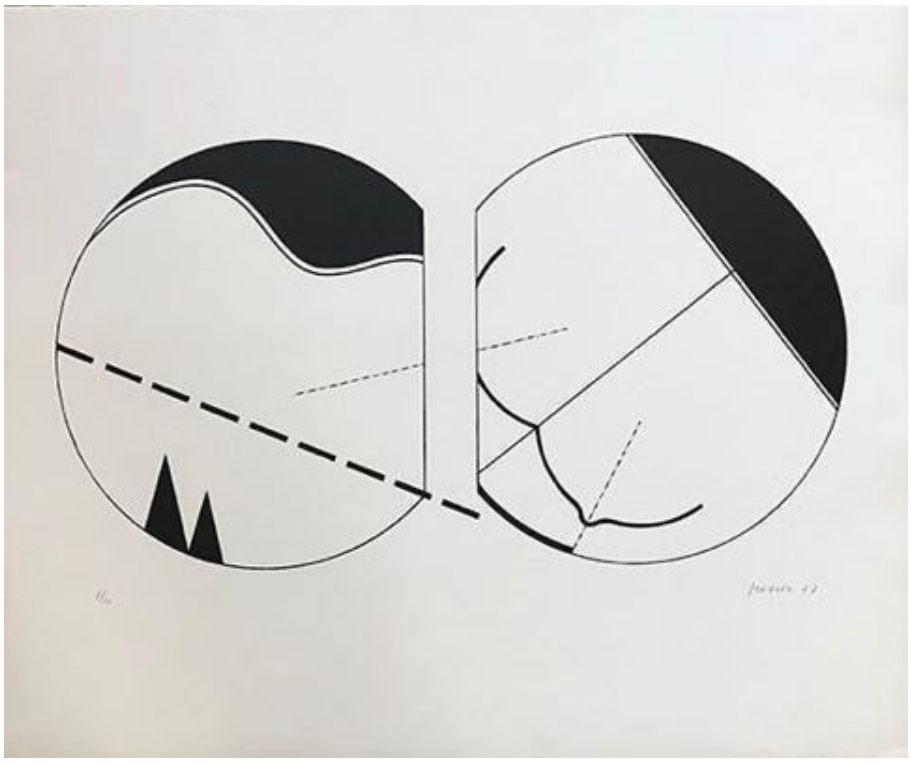


Manfred Mohr
Zeichnung C, 1967
Hand drawing, ink on paper
19.7 x 23.6 in / 50 x 60 cm

$ 55,000.00

Description

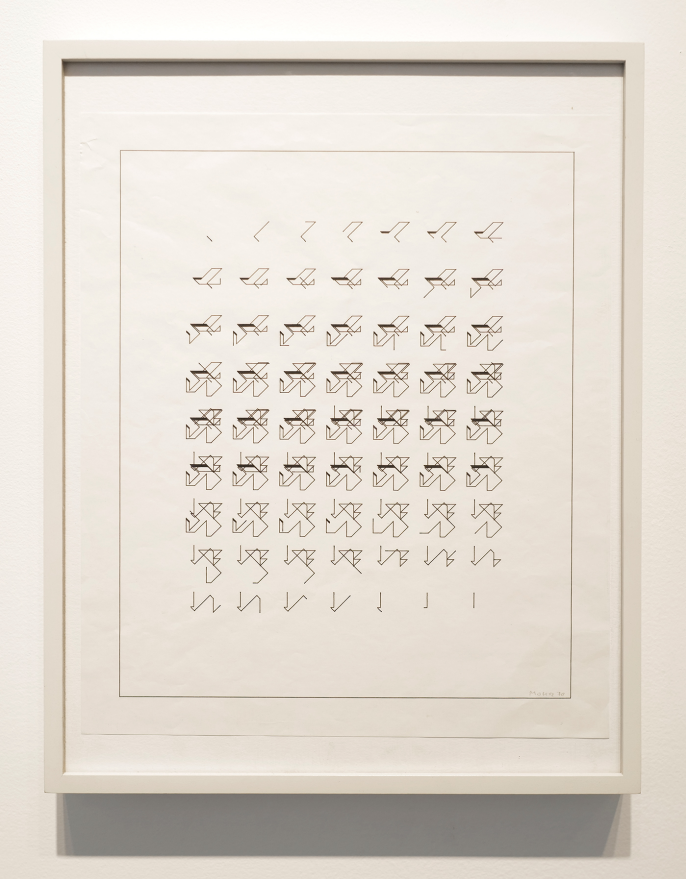
This work phase (1966-early 1969) introduces geometry and constructibility (but not yet the computer) into Mohr's work. In a subjective selection process, geometric elements influenced by electronic and other technical signs are created and distributed over the entire pictorial surface. Since all signs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



Manfred Mohr
Untitled, 1967
Lithograph on paper
18 x 22 in / 45.7 x 55.9 cm
Edition 6 of 10

$ 9,000.00

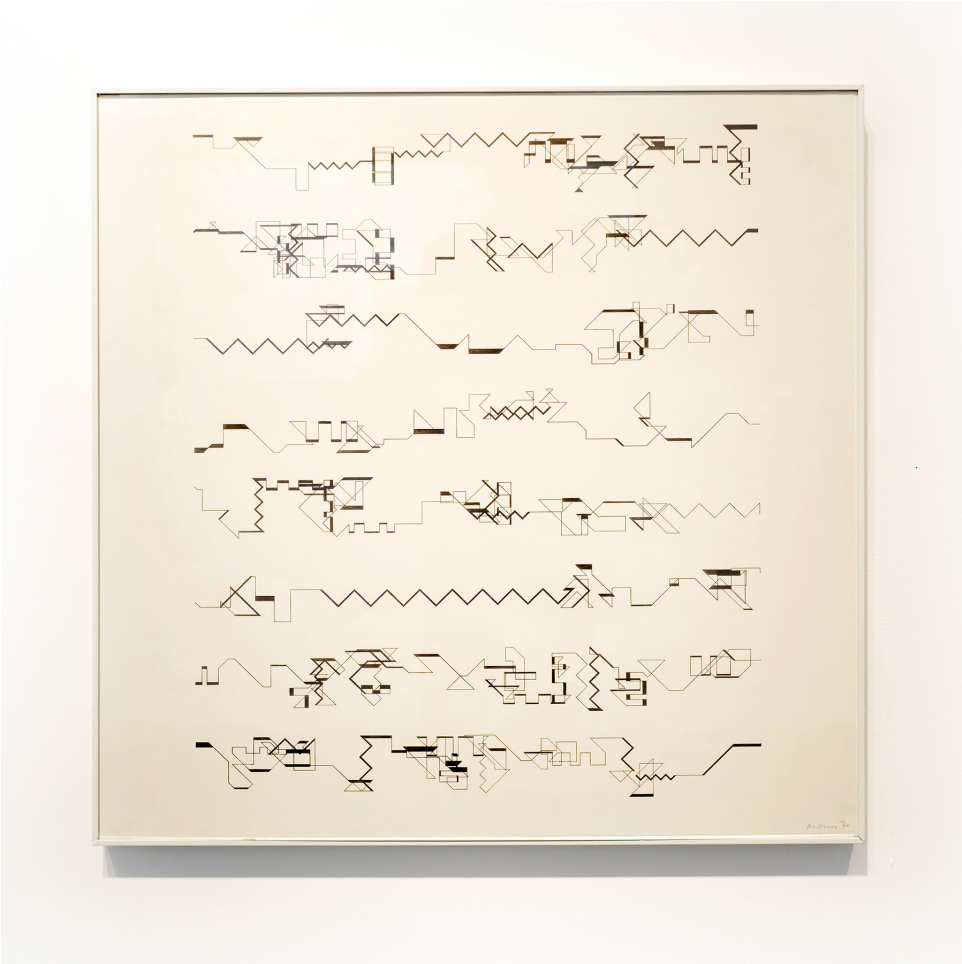
Description
This work phase (1966-early 1969) introduces geometry and constructibility (but not yet the computer) into Mohr's practice. In a subjective selection process, geometric elements influenced by electronic and other technical signs are created and distributed over the entire pictorial surface. 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.



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

$ 30,000.00

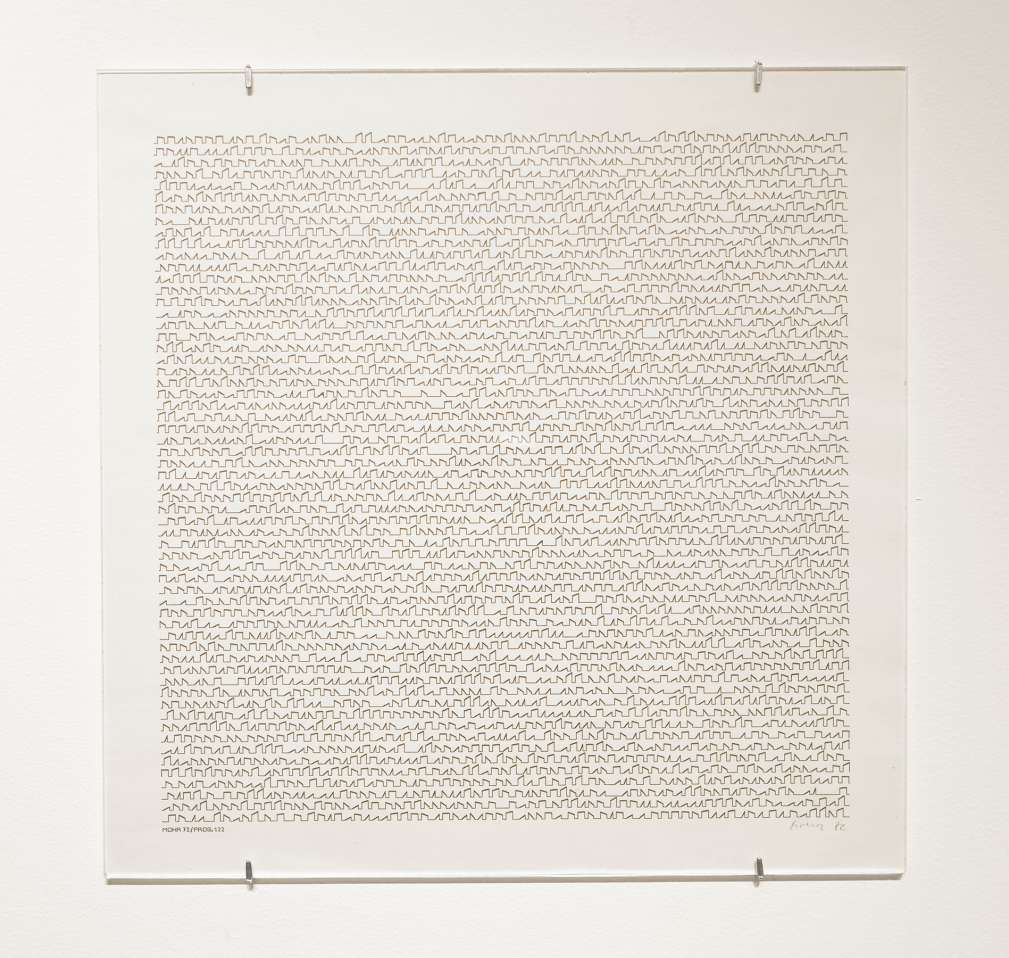
Description
Each program Mohr writes, even though based on a defined logic, has “infinite” solutions achieved by using random processes called though parameters particular to the algorithm. About the algorithm: The elements are horizontal, vertical, 45 degree lines, square waves, zig-zags, and probabilities 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.



Manfred Mohr
p-021-7, 1970
Plotter drawing on paper
23 5/8 x 23 5/8 in / 60 x 60 cm

$ 55,000.00

Description
In 1969, Manfred Mohr introduced a logical and automatic process to construct pictures. For a short period, these works were hand drawn. All of the artist's later drawings were rendered by plotter after Mohr gained access to the large computer and plotter at the Paris Météorologie Nationale in 1970. For the first time algorithms, or rules with a beginning and an ending, are used to calculate the images. Mohr's thinking is consequently rendered visible through his computer programs. Although this work was hand drawn, other drawings in this series were realized by a plotter, which is a computer controlled drawing machine. With a choice of different line characteristics, the algorithm arbitrarily generates an alphabet of graphic elements. Individual algorithms are invented for each work from which all forms and structures are solely generated. The algorithms are built from imposed as well as from random selection principles which the artist calls "aesthetical-filters".



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

$ 30,000.00

Description
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.

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

$ 15,000.00, incl. screen, frame

Description
Video Documentation (previous outputs): https://vimeo.com/865183505/8820f703bf

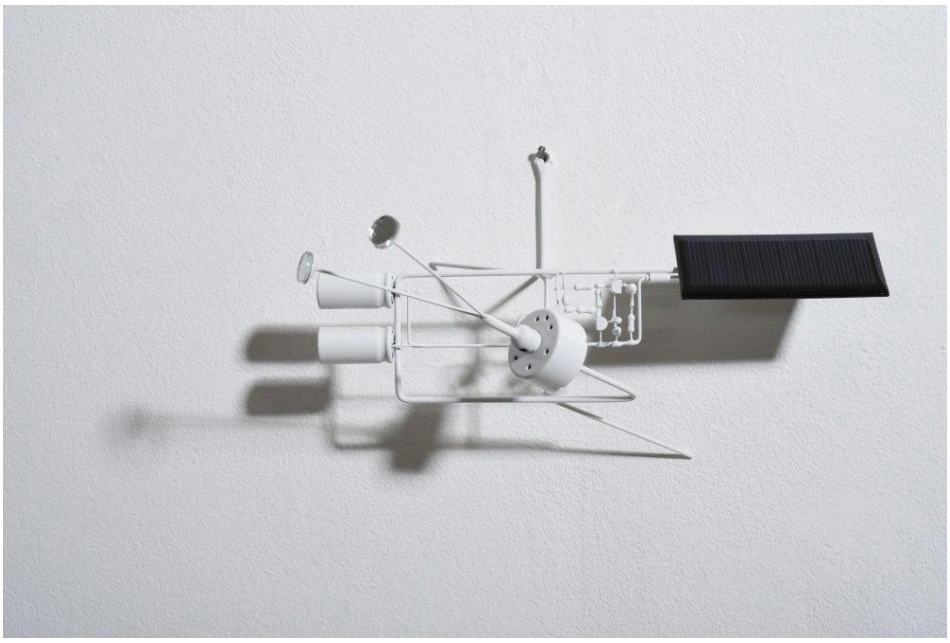
Untitled (365) is a generative artwork that creates a digital image of a new sculpture daily. The work utilizes an automated set of instructions to construct each composition with AI-assisted imagery. Reben begins this process with a framework that the artwork uses to generate its own imagery. Each day 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. *Untitled (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 AI determines as "good" and "artistic."

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)

$ 40,000.00, screen additional

Description
Video Documentation: https://vimeo.com/287667969

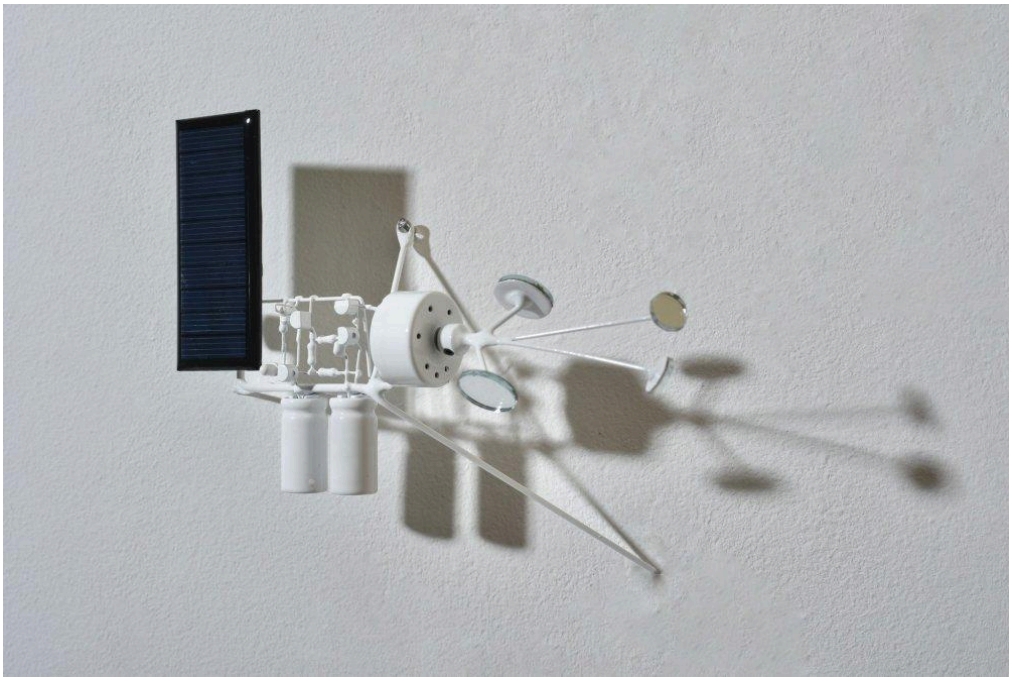
Selfish Gene Mirror is the latest installment in Rozin's investigation into the mechanism of biological evolution as a basis for image creation. This piece looks into the Neo-Darwinistic theory described in Richard Dawkins' book "The Selfish Gene". The theory proposes that evolutionary change is caused 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.



Björn Schülke
Mirror Machine #44, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronics
7 1/2 x 4 3/8 x 5 1/2 in / 19 x 11 x 14 cm

$ 2,000.00

Description
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.



Björn Schülke
Mirror Machine #45, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronics
5 1/2 x 4 3/4 x 3 1/8 in / 14 x 12 x 8 cm

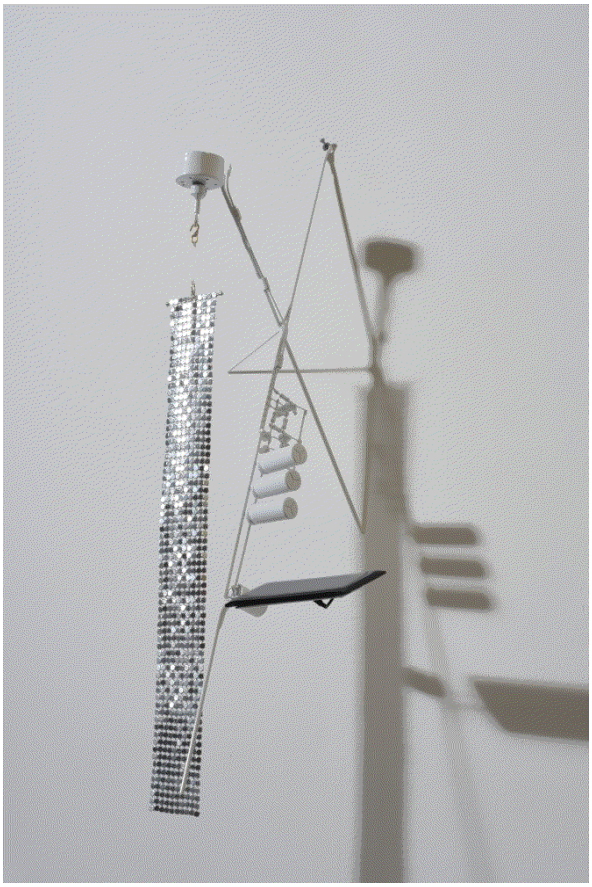
$ 2,000.00

Description
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.

Björn Schülke
Light Magnetic Machine #4, 2024
Brass, carbon, automotive paint, magnets, solar panels, motor, electronics
12 5/8 x 5 1/2 x 5 1/2 in / 32 x 14 x 14 cm

$ 3,500.00

Description
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. In *Light Magnetic Machine #3*, motors and sensors are used to delight, disrupt, and disorient the viewers' expectation– staging an unpredictable behavioral exchange between the audience and the machine.



Björn Schülke
Glitter Machine #3, 2024
Brass, aluminum, automotive paint, solar panel, motor, electronics
5 1/2 x 13 3/8 x 4 3/4 in / 14 x 34 x 12.1 cm

$ 3,500.00

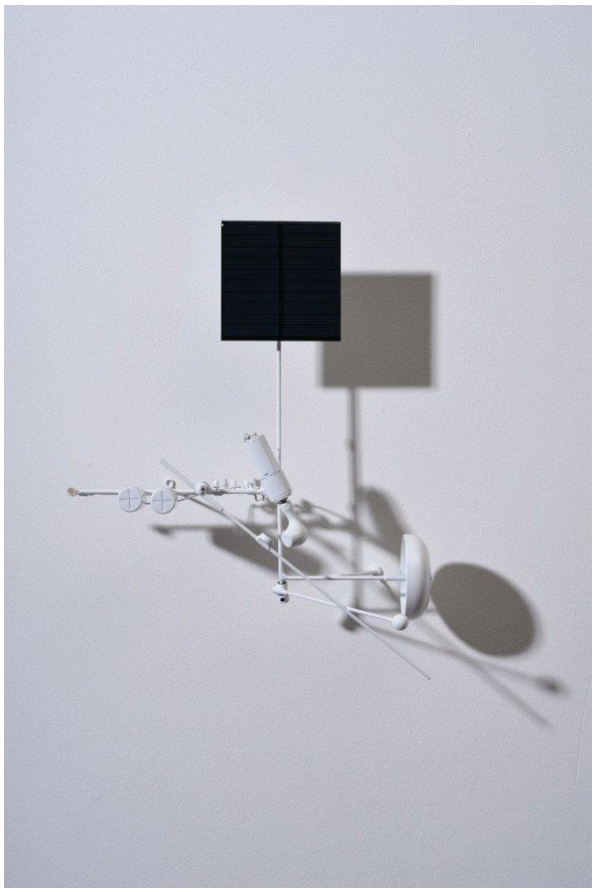
Description

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 *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.

Björn Schülke
Mirror Machine #43, 2024
Brass, steel, automotive paint, mirrors, solar panel, motor, electronics
14 5/8 x 6 3/4 x 5 1/8 in / 37 x 17 x 13 cm

$ 3,500.00

Description
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.



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

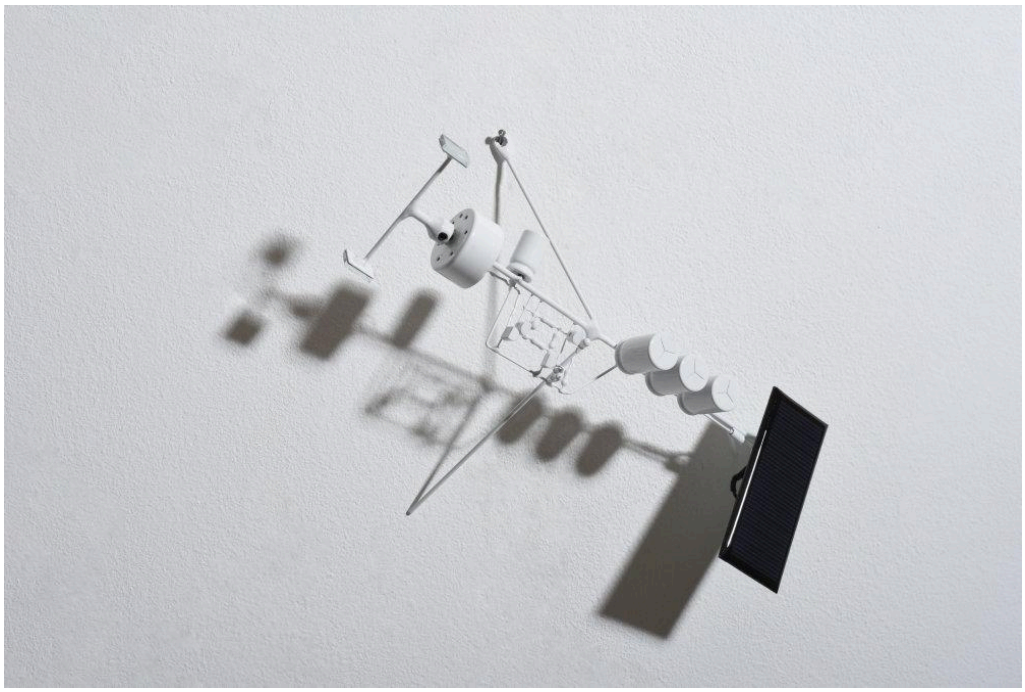
$ 4,500.00

Description
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.

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

$ 3,000.00

Description
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.

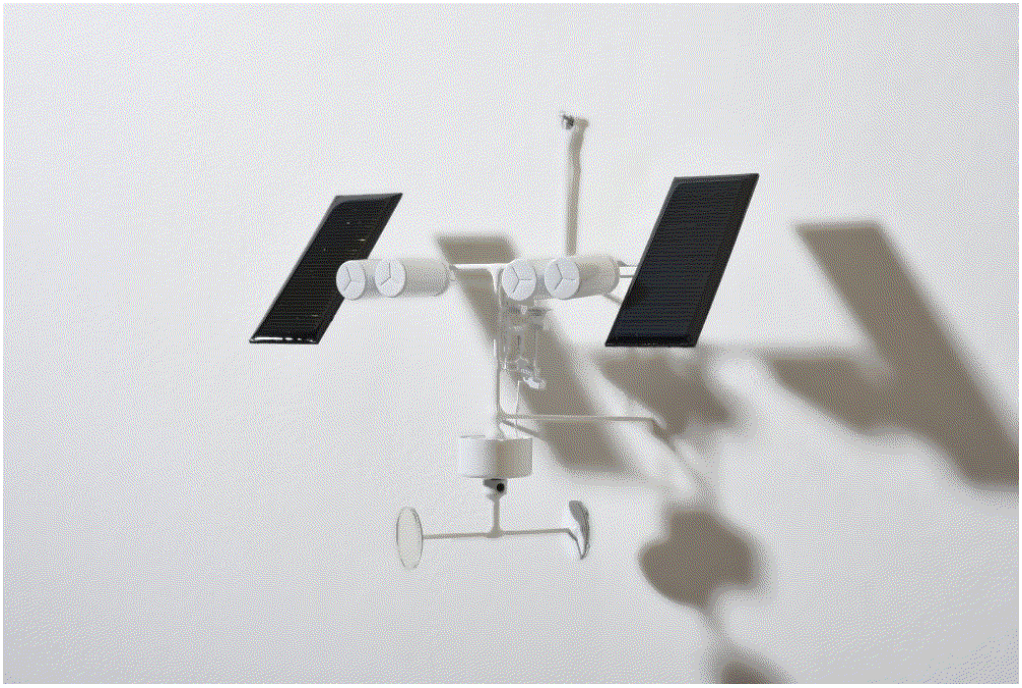


Björn Schülke
Mirror Machine #46, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronics

8 5/8 x 5 1/2 x 3 1/8 in / 22 x 14 x 8 cm

$ 2,500.00

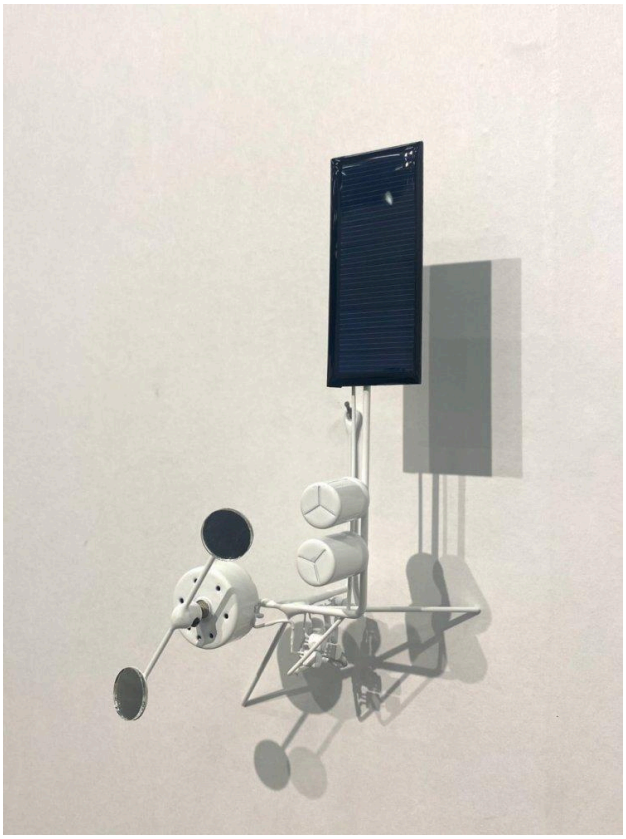
Description
Björn Schülke playfully transforms live spatial energy into active responses. The striking physical presence of his work is anchored in the formal vocabulary of modern abstraction and scientific measurement, while its behavior evokes irrationality. Schülke's *Mirror Machines* use solar energy,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



Björn Schülke
Mirror Machine #47, 2024
Brass, automotive paint, mirrors, solar panels, motor, electronics
7 1/8 x 5 7/8 x 3 1/8 in / 18 x 15 x 8 cm

$ 2,500.00

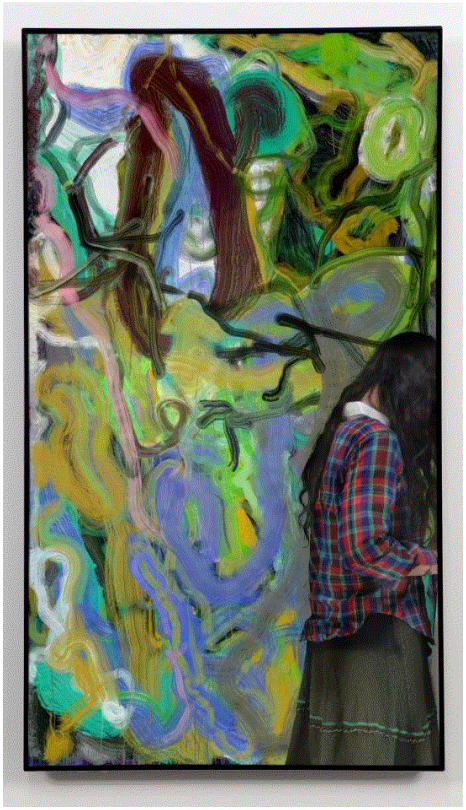
Description
Björn Schülke playfully transforms live spatial energy into active responses. The striking physical presence of his work is anchored in the formal vocabulary of modern abstraction and scientific measurement, while its behavior evokes irrationality. Schülke's *Mirror Machines* use solar energy,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



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

$ 3,000.00

Description
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.



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

$ 45,000.00, screen additional

Description
Video Documentation: https://vimeo.com/1011677634

Untitled (ZOE) is a real-time screen painting that is foregrounded by a figure positioned just outside the frame, yet in front of the ever-evolving canvas. Versteeg's custom-coded algorithm continuously reshapes painterly abstraction stroke by stroke, triggering infinite states of color and composition alongside the mysterious figure. *Untitled (ZOE)* continues the composition device Rückenfigur, meaning back figure, in a contemporary nod to Andrew Wyeth's *Christina's World*. Versteeg questions if the collision of figure and abstraction is an insight into a protagonist's interior landscape or a deft commentary on the increasingly bewildering technological conditions of the 21st century.

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

$ 5,500.00, framed

Description

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.

Marina Zurkow
Deathwork (Roots and Aquifer), 2024
Digital print on Kozo Thick 110 gsm paper
90 x 36 in / 228.6 x 91.4 cm
Edition of 3, 1 AP (#1/3)

$9,500.00, frame additional

Description

Marina Zurkow's *Deathwork* series was originally motivated by the threat of AI inciting the fabled "death of the author." In an investigation of this notion, the artist began composing unlikely formations that merged visual histories, morbidity, and landscape elements through sustained improvisations in collaboration with AI. Dall-e's rich database of East Asian imagery mingled with Zurkow's own experiences and influences as skies and horizons assembled into topographic scrolls. Works within this series originate through unimaginable associations of errors and victories. All three of the works feature lively substrate—in these works, soil—which, in many ways is unseeable and unknowable without technologies or imaginations. These "soil profiles" (portraits) are full of magic and also pollution, debris, and mutations. *Deathwork (Roots and Aquifer)* was visually inspired by Anselm Kiefer's works on paper. The work speculates on the underground life beneath entangled root systems, a mythic aquifer where garbage, turtles, reeds, and fish play far beneath the possible.