Artificial Imagination

Refik Anadol
Suhail Doshi
August Kamp
Ellie Pritts
Alexander Reben
Siebren Versteeg
Fang Yuan
Marina Zurkow

bitforms gallery sf
Day One Ventures

Oct 26 - Dec 29, 2022

bitforms gallery

Artificial Imagination

October 26–December 29, 2022

Opening reception: Wednesday, October 26, 5–7:30PM
Gallery hours: Tuesday–Saturday: 11 AM–6 PM

bitforms gallery SF and Day One Ventures are pleased to present *Artificial Imagination,* the first DALL•E inspired art exhibition. The exhibition invites viewers to explore artificial intelligence as an artistic tool that can alter, enhance, and extend creative processes. The validity of assisted art creation and its place in the artworld is intrinsic to the dialogue of this presentation.

Today, content creation is a pervasive and habitual aspect of contemporary culture. Computers and smartphones have dramatically altered communication methods and democratized a user's ability to create and distribute content at scale. *Artificial Imagination* approaches the role of machine learning within art through a spotlight on DALL·E, an AI system that generates imagery from language. DALL·E has turned computer assisted art creation into a worldwide trend, expanding artistic curiosity and imagination. *Artificial Imagination* features a variety of works by prominent artists and technologists, some of whom have never created art prior to experiments with DALL·E. Exhibited works include entire compositions developed with DALL·E, generative pieces made with custom algorithms, and a range of mixed media works. The exhibition seeks to contextualize AI as an art-making apparatus, similar to those that have already entered the canon of art history.

Artists:

Refik Anadol is a media artist, director and pioneer in the aesthetics of data and machine intelligence. His body of work locates creativity at the intersection of humans and machines. In taking the data that flows around us as the primary material and the neural network of a computerized mind as a collaborator, Anadol paints with a thinking brush, offering us radical visualizations of our digitized memories and expanding the possibilities of architecture, narrative, and the body in motion. Anadol's site-specific AI data sculptures and paintings, live audio/visual performances, and immersive installations take many forms, while encouraging us to rethink our engagement with the physical world, its temporal and spatial dimensions, and the creative potential of machines.

Suhail Doshi is the founder and chairman of the board of Mixpanel, Inc., a San Francisco-based mobile and web analytics platform, and the founder of Mighty Computing, Inc., a cloud-based web browser application. Suhail Doshi is a self-taught programmer who majored in computer systems engineering at Arizona State University until dropping out to join the YC in 2009. By creating art with DALL·E and using the power of AI, he finds it a joy to achieve a result he's dreamt of but couldn't have achieved previously without this breakthrough technology.

August Kamp, a trans multimedia artist and musician, says she views DALL·E as a sort of imagination interpreter. Conceptualizing one's ideas is one of the most gatekept processes in the modern world," Kamp says. "Everyone has ideas — not everyone has access to training or encouragement enough to confidently render them. I feel empowered by the ability to creatively iterate on a feeling or idea, and I deeply believe that all people deserve that sense of empowerment."

Ellie Pritts (she/they) is a renowned multi-disciplinary artist whose work explores reinterpreted nostalgia via recursive analog and digital processes. After overcoming homelessness post high school, Ellie started a new life for herself as a professional photographer. She worked her way up the ranks and by 2016 she was named one of TIME's top photographers to follow in the US. Ellie's art has been featured by the likes of Showtime,

bitforms gallery

WIRED and The Times and has been exhibited throughout the world. She is also an accomplished curator in the Web3 space, having curated one of the first NFT art shows in the US and going on to curate internationally, including the largest NFT art show to date in Europe, NFT Art Berlin.

Alexander Reben is an artist and MIT-trained roboticist whose work probes the inherently human nature of the artificial. Using tools such as artificial philosophy, synthetic psychology, perceptual manipulation and technological magic, he brings to light our inseparable evolutionary entanglement to invention which has unarguably shaped our way of being. This "art as experiment" allows us to understand who we are and consider who we will become in our continued co-development with our artificial creations. Previously Reben built robots for NASA and studied the human-robot symbiosis of art at MIT Media Lab.

Siebren Versteeg is an American multidisciplinary artist who employs imagery from the digital world and translates it to a new visual format. Utilizing automated algorithms, Versteeg's works manipulate and distort digital content and present them in new contexts, gently teasing elements of space and time. His work has been exhibited at the Whitney Museum of American Art, New York, NY; Solomon R. Guggenheim Museum, New York, NY; Hirshhorn Museum and Sculpture Garden, Washington, DC; Museum of Contemporary Art, Chicago, IL; The Contemporary Museum, Baltimore, MD; among others.

Fang Yuan believes that everyone is an artist at heart. Fang enjoys spending her time exploring and pushing the limits of DALL·E's artistic interpretations, which she feels is akin to tapping into the collective conscious and unconscious. If only Jung had had access to something similar!

Marina Zurkow is a media artist focused on near-impossible nature and culture intersections. She uses life science, materials, and technologies – including food, software, animation, clay and other biomaterials – to foster intimate connections between people and non-human agents. Recent exhibitions of her work include at bitforms gallery in New York; San Francisco Museum of Modern Art; Smithsonian American Art Museum, Washington D.C.; Sundance Film Festival, Utah, among others.

bitforms gallery
Founded in November 2001, 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's program offers an incisive perspective on the fields of digital, internet, time-based, and new media art forms. Since 2020, bitforms gallery has maintained a satellite location in San Francisco at Minnesota Street Project that became permanent in 2021. 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.

Day One Ventures
Day One Ventures invests in early-stage companies and leads PR and communications for its portfolio companies. Fund raised nearly $100M and 14 successful exits to companies like Twitter, DoorDash & Mastercard. Our investments have accumulated a combined value of $35B+, and we have multiple $1B+ companies in our portfolio that we backed early, including Truebill, WorldCoin, DuckDuckGo, Remote, Superhuman, Arcadia and Terran Orbital (NYSE: LLAP). It has high concentrations of portfolio in both traditional sectors like enterprise and consumer software, fintech and in emerging fields like climate, web3, biotech, quantum, space. Day One takes pride in backing diverse founders; we've invested in over 30 female founders, 30% of fund investments have gone to BIPOC founders, and over 50% of investments are in companies run by first generation immigrants We've done PR for startups from early stage to later stages including Houzz, Dollar Shave Club, DoorDash, Talkspace, WeWork and Acronis.
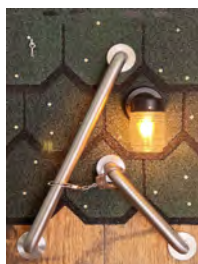
August Kamp
but you promised, 2022
Digital image
NFT registration included
4282 x 2409 px

$2,500

August Kamp
new experimental version, state of the art, 2022
Digital image
NFT registration included
4282 x 2409 pixels
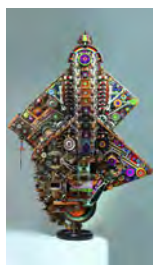Edition of 5

$2,500

Alexander Reben
Ceci N'est Pas Une Barriere, 2020
Shingles, grab bars, porch lamp, bulb, brass
screws, handcuffs, keys, hook on wood
31 x 22.5 in / 78.7 x 57.2 cm

Inquire

Alexander Reben
zippers, 2020
Zippers, thread on canvas
30 x 24 in / 76.2 x 61 cm

Inquire

Alexander Reben
nominal_quiche, 2022
Digital image
Also available as pigment ink on cotton rag baryta paper
Edition of 5, 2 AP

$2,500

Ellie Pritts
Liminal Reprise, 2022
Video (color, sound)
NFT registration included
30 sec, loop

$5,000

Ellie Pritts
Bitter Recursion, 2022
Giclée print on archival rag
NFT registration included
35 x 45 in / 88.9 x 114.3 cm, framed

$2,500

Fang Yuan
Kundalini #1, 2022
Digital image
NFT registration included
1024 x 576 px

$1,500

Marina Zurkow
Closer, 2022
Digital collage on archival Hahnemühle Bamboo
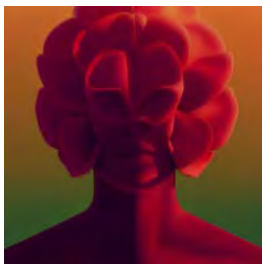18 x 60 in / 45.7 x 152.4 cm
NFT registration included

$4,500

Marina Zurkow
A Questionable Tale (#1), 2022
Digital image
NFT registration included

$2,500

Refik Anadol
Machine Hallucinations Nature Dreams Study I, 2020
Video (color, silent), computer, screen, custom frame
22 x 21.75 x 5.5 in / 55.9 x 55.2 x 14 cm, framed
30 min, loop
NFT registration included
Edition of 5, 2AP

$75,000

Suhail Doshi
untitled, 2022
Digital image
NFT registration included
2048 x 2048

Inquire

Siebren Versteeg
A Continuous Slideshow of Images Returned from Searches for Sol Lewitt Wall Drawing Titles/Instructions, 2022
Custom software (color, silent), internet-connected computer
NFT registration included
Dimensions variable
Edition of 3, 1 AP

$30,000

August Kamp
but you promised, 2022
Digital image
4282 x 2409 px
$2,500, screen additional
NFT registration included

August Kamp is a multimedia artist and musician. Kamp describes the process of working with AI tool DALL·E as a sort of imagination interpreter, "Conceptualizing one's ideas is one of the most gatekept processes in the modern world. Everyone has ideas — not everyone has access to training or encouragement enough to confidently render them. I feel empowered by the ability to creatively iterate on a feeling or idea, and I deeply believe that all people deserve that sense of empowerment."

August Kamp
new experimental version, state of the art, 2022
Digital image
4282 x 2409 pixels
Edition of 5
$2,500, screen additional
NFT registration included

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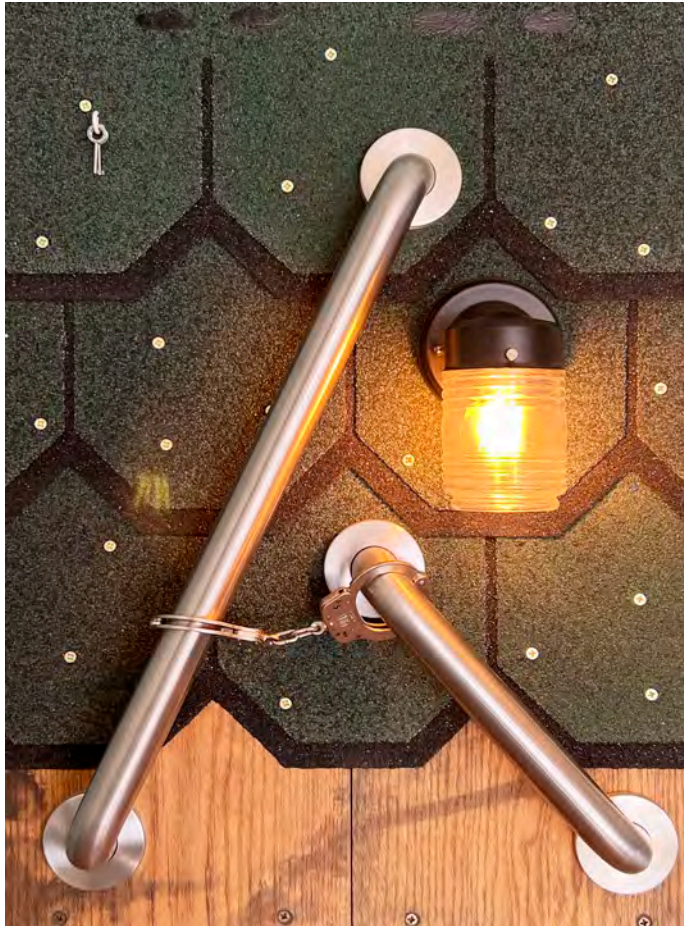
Norifen Storgenberg
Swedish, born 1973

Ceci N'est Pas Une Barriere 1997
Shingles, grab bars, porch lamp, light bulb, brass screws, handcuffs, keys, hook on wood

This sculptural work is made from shingles, grab bars, a porch light, and police issue handcuffs. The work is heavy, the materials are mounted on thick weathered wood boards with twenty-one golden screws. It has a very domestic feel, and yet it is very oppressive. The handcuffs are clasped around the bars, and the shingles are layered in a way that is reminiscent of a building. The handcuff keys are placed on a hook at the top, as if to suggest that the handcuffs can be removed. The use of golden screws in the piece, rather than the more utilitarian and less expensive galvanized screws, suggests a sense of opulence and value. The title of the work, "Ceci N'est Pas Une Barriere," is an homage to Magritte's famous painting, "Ceci n'est pas une pipe". The work is an exploration of the idea of home. It examines the boundaries and limitations of the domestic sphere, and the ways in which it can be a form of constriction. The work is a physical manifestation of these domestic boundaries, both in the way the materials are used, and in the way they are misused. The choice of materials is significant. The use of shingles, which would traditionally be used to create a roof, in a sculpture that one-sided suggests that this work has no roof and cannot be considered a shelter. The use of the grab bars is also significant, as they are usually used to create safety and security; here, they are used to create the opposite. The use of police issue handcuffs is striking. In the context of society, they are used to restrain prisoners, and yet here, they are used to create a barrier between the viewer and the work. The sculpture is not a barrier, but it is also not a home, this is a reference to the fact that a home can be a place of safety and security, but it can also be something that we cannot escape.

Alexander Reben
Ceci N'est Pas Une Barriere, 2020
Shingles, grab bars, porch lamp, bulb, brass screws, handcuffs, keys, hook on wood
31 x 22.5 in / 78.7 x 57.2 cm
Inquire

Alexander Reben's artwork description text, titles, and quotes are generated using the GPT-3 AI with carefully created "start texts" combined with output from a custom neural net. When a text output is generated that the artist likes, it is fed back into the system to generate more text, this machine-human loop that is repeated until the final output is chosen. Fake names are generated from a neural net trained on names and birth location, birthdate, and artwork year are generated from a custom algorithm or "asked" about in the GPT-3 prompt (unless GPT-3 included them in the description). The artist corrects punctuation, spacing and other technical tweaks to the text and it is made into a museum-style wall label print.

Isabellaide Ufferbrecht
Dutch, born 1942

I 1964
Zippers, tags, pigment ink, thread on canvas

Red zippers are sewn in a haphazard fashion to the canvas, all of which are closed. From each zipper pull is a tag with the word "I" written on it in red. The haphazard sewing represents the artist's relation to the concept of love, which is not always consistent and fixed. The artist has left the zippers closed, so that the audience has no access to what is contained within. This is a way to say that she is hidden, and that she herself is trapped behind the canvas. We cannot see her, and she cannot see us. The artist is quoted saying "The closed zippers represent my inability to express myself fully. I am unable to fully open my heart and expose myself to others. My love for others is also hidden behind the facade which I present to the world". The bright green thread represents the artist's pain, which is evident from the physical and mental scars the artist has suffered.

Alexander Reben
zippers, 2020
Zippers, thread on canvas
30 x 24 in / 76.2 x 61 cm
Inquire

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Alexander Reben
nominal_quiche, 2022
Digital image
Available as pigment ink on cotton rag
2160 x 3840 px
Edition of 5, 2 AP
$2,500, screen additional when applicable

Alexander Reben is an artist and MIT-trained roboticist whose work probes the inherently human nature of the artificial. Using tools such as artificial philosophy, synthetic psychology, perceptual manipulation, and technological magic, he brings to light our inseparable evolutionary entanglement to invention. This "art as experiment" allows us to understand who we are and consider who we will become in our continued co-development with our artificial creations. Previously Reben built robots for NASA and studied the human-robot symbiosis of art at MIT Media Lab.

nominal_quiche is created using a system that reads Reben's brainwaves and body signals to choose an initial AI-generated image which is then "outpainted" with many other AI images comprising of hundreds to thousands of options to form a final high-resolution artwork.

Ellie Pritts
Liminal Reprise, 2022
Video (color, sound
30 sec, loop
$5,000, screen additional
NFT registration included

Video Documentation: https://vimeo.com/761563165

"Liminal Reprise is a piece of video art I created entirely using AI tools. This artwork began with text prompts I created exploring themes of consciousness and enlightenment. Once I had a text prompt and AI sampler that was producing images I liked, I carried them over to an open source AI video creation tool and animated the video to my specifications. The final finishing touches were done in an AI video editing software." – Ellie Pritts

Ellie Pritts
Bitter Recursion, 2022
Giclée print on archival rag
35 x 45 in / 88.9 x 114.3 cm, framed
$2,500
NFT registration included

Bitter Recursion was created in the beginning of 2022 within a series of Pritts' first explorations with collaborative AI painting. Works within the *Divine Recursions* series invite Dall-E, an AI system that generates imagery from language, to cull through a library of the artist's artwork and journal entries. Pritts then selects a variety of outputs as secondary references for the AI to work with, continuing recursively in this manner many times over. The final images are transitioned into software and digitally painted as several composite outputs.

Fang Yuan
Kundalini #1, 2022
Digital image
1024 x 576 px
$1,500, screen additional
NFT registration included

Fang Yuan believes that everyone is an artist at heart. Fang enjoys spending her time exploring and pushing the limits of DALL·E's artistic interpretations, which she feels is akin to tapping into the collective conscious and unconscious. If only Jung had had access to something similar!

Marina Zurkow
Closer, 2022
Digital collage on archival Hahnemühle Bamboo
18 x 60 in / 45.7 x 152.4 cm
$4,500
NFT registration included

Marina Zurkow's *Closer* is inspired by the play "Far Away" (2000) by Caryl Churchill in which animal armies have teamed up with human factions. The artist describes her process of creating this digital collage with Dall-e, an AI system that generates imagery from language, "Operating as an Art Director with an aleatory AI system, I directed and pushed the flow of chance to create surprising outcomes I never could make by hand. Then I act as my own cleanup intern: I manage, shift, and weld objects together. I end up with a vintage 1845 Struwwelpeter (a dark and moral tale for children) mixed with a 1930s agitprop lithography technique. I'm surprised by a Francis Bacon face or a seahorse that appears as if stained for a scientific slide. I get to know Dall-e, and it gets to know me—my image making tendencies, predilections, and wants. This process offers up questions of instinct, fusion, hybridity, synthesis. The art historical and design database I carry around in my head is my 'expert tool' in this collaboration."
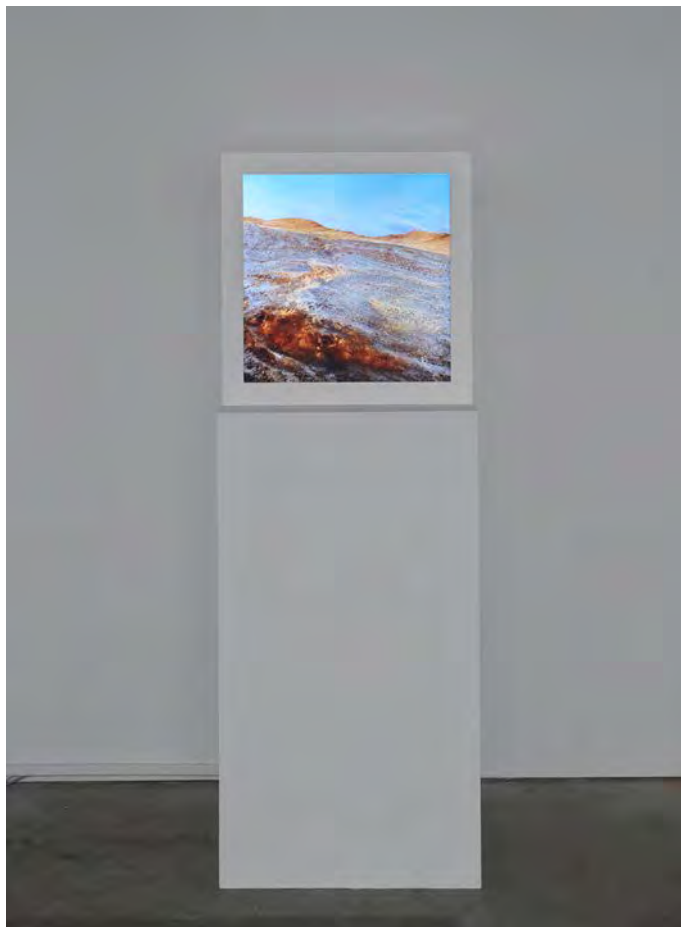
Marina Zurkow
A Questionable Tale (#1), 2022
Digital image
3840 x 2160 px
$2,500, screen additional
NFT registration included

Marina Zurkow describes her process of creating this digital collage with Dall-e, an AI system that generates imagery from language, "Operating as an Art Director with an aleatory AI system, I directed and pushed the flow of chance to create surprising outcomes I never could make by hand. Then I act as my own cleanup intern: I manage, shift, and weld objects together. I end up with a vintage 1845 Struwwelpeter (a dark and moral tale for children) mixed with a 1930s agitprop lithography technique. I'm surprised by a Francis Bacon face or a seahorse that appears as if stained for a scientific slide. I get to know Dall-e, and it gets to know me—my image making tendencies, predilections, and wants. This process offers up questions of instinct, fusion, hybridity, synthesis. The art historical and design database I carry around in my head is my 'expert tool' in this collaboration."

Refik Anadol
Machine Hallucinations Nature Dreams Study I, 2020
Video (color, silent, computer, screen, custom frame
22 x 21.75 x 5.5 in / 55.9 x 55.2 x 14 cm, framed
30 min, loop
Edition of 5, 2AP
$75,000
NFT registration included

Video documentation: https://vimeo.com/451641542

Imagining nature as a totality that fills the gaps in our otherwise narrow perception of the cosmos lies at the heart of Anadol's *Nature Dreams*—a series of synaesthetic reality experiments based on GAN algorithms developed by artificial intelligence. Applying machine learning to 46,474,696 million images and creating a dataset that transforms into a collective latent cinematic experience, the piece commemorates the beauty of this land we share. The final artwork incorporates pigments, shapes, and patterns that we associate with our sensory experiences with nature while paying homage to its unbound poetic sublimity.

Suhail Doshi
untitled, 2022
Digital image
2048 x 2048
Inquire
NFT registration included

Suhail Doshi is the founder and chairman of the board of Mixpanel, Inc., a San Francisco-based mobile and web analytics platform, and the founder of Mighty Computing, Inc., a cloud-based web browser application. Doshi is a self-taught programmer who majored in computer systems engineering at Arizona State University. By creating art with DALL·E and using the power of AI, he finds it a joy to achieve a result he's dreamt ofm but couldn't have achieved previously without this breakthrough technology.
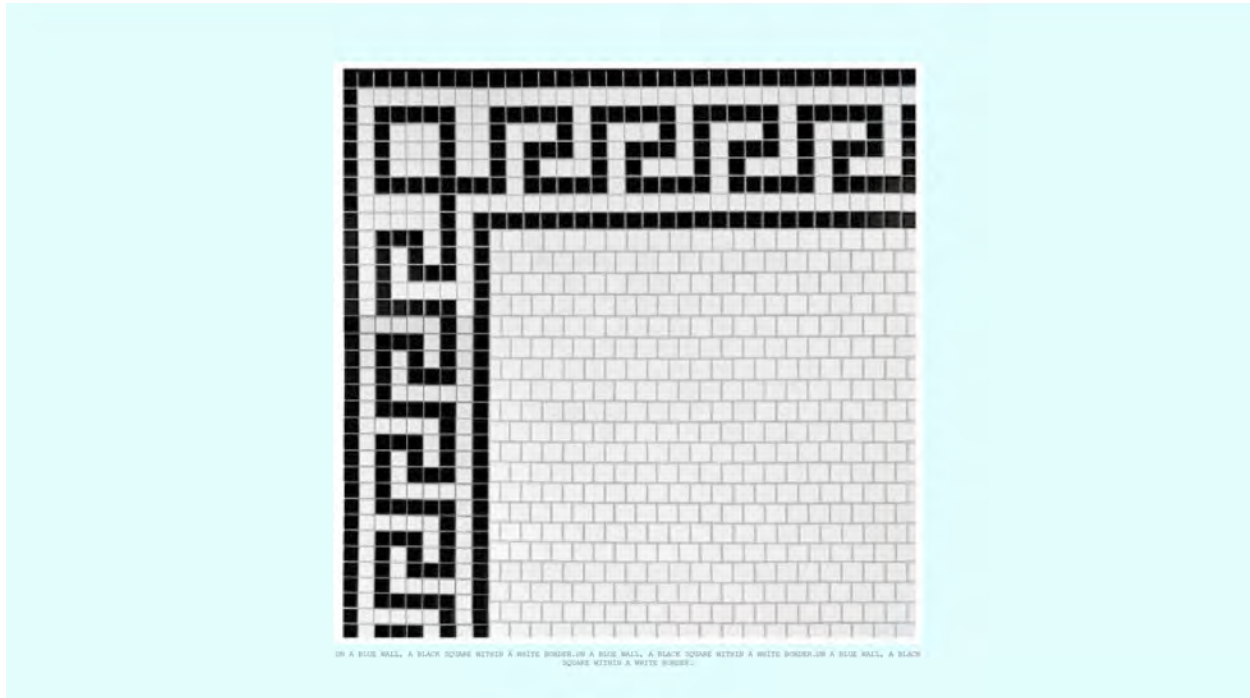
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Siebren Versteeg
A Continuous Slideshow of Images Returned from Searches for Sol Lewitt Wall Drawing Titles/Instructions, 2022
Custom software (color, silent), internet-connected computer
Dimensions variable
$30,000, screen additional
NFT registration included

Video Documentation: https://vimeo.com/761564685

Siebren Versteeg is an American multidisciplinary artist who employs imagery from the digital world and translates it to a new visual format. Utilizing automated algorithms, Versteeg's works manipulate and distort digital content and present them in new contexts, gently teasing elements of space and time. This work is titled after the search process Versteeg's algorithm undergoes to return images that match Sol Lewitt's wall drawing titles and instructions.