CONTINUUM

Daniel Canogar
Nat Decker
Aurora Mititelu
Casey Reas
Sarah Rothberg

bitforms gallery

rip space

Continuum
May 14–June 27, 2026
Wilshire Online
6135 Wilshire Blvd, Los Angeles, CA 90048

Opening reception: May 14, 6–9PM
Gallery hours: Thursday–Saturday, 11-7 PM

bitforms gallery is pleased to present a Los Angeles-based exhibition developed in collaboration with Rip Space and co-curated by Vera Petukhova, marking the first in a series of joint projects between the two spaces. *Continuum* features artwork by Daniel Canogar, Nat Decker, Aurora Mititelu, Casey Reas, and Sarah Rothberg. The exhibition is structured as a constellation of discrete environments. Five different artists come together, each occupying an individual space that functions as a distinct system or platform for their work.

Continuum coincides with bitforms gallery's 25th anniversary, underscoring its long-standing commitment to artists working at the forefront of technology and contemporary art. Since its founding, the gallery has supported established, mid-career, and emerging practitioners engaged with digital, internet-based, and time-based media, advancing the collection and critical reception of works that are often ephemeral, process-driven, and resistant to traditional forms of display. The partnership pairs bitforms' long-standing engagement with the histories and infrastructures of digital and time-based work with Rip Space's fluid, process-driven emphasis on experimentation and ideas in motion, bringing stability and disruption into dialogue as presentation and process unfold simultaneously. In doing so, the exhibition traces an intergenerational continuum, positioning media art as an active, distributed exchange, continually transforming modes of production, circulation, and reception.

The 25 years of bitforms' gallery history has foregrounded artists who have defined generative and software-based practices. Pioneers such as Daniel Canogar, who has worked with generative algorithms and real-time data for over two decades, and Casey Reas, whose work is widely regarded to be a cornerstone of software-based art, and who established the foundations for understanding code as a time-based medium. Reas, alongside Ben Fry, co-developed Processing, a critical tool that has shaped how contemporary artists create with code as a medium.

Building on this legacy, Sarah Rothberg has spent over a decade working across AI, large language models, and immersive, interactive environments, developing a distinct approach to virtual reality and generative systems. Together, these artists have advanced the field and also expanded how collectors engage with and understand software-driven work. Their influence extends into a new generation of artists, including Aurora Mititelu and Nat Decker, who work with and beyond tools such as Processing's creative coding software to develop their own technical languages and methodologies. These artists actively reshape the possibilities of generative and software-based media through interdisciplinary practices that expand both the tools themselves and the conceptual frameworks of the field.Artists Daniel Canogar, Nat Decker, Aurora Mititelu, Casey Reas, and Sarah Rothberg demonstrate how experimentation and critical engagement can unfold in real time, foregrounding process as an active and visible condition of contemporary media art.

Vera Petukhova is a Los Angeles–based curator originally from Minsk, Belarus and founder of Rip Space, a curatorial platform focused on emergent art forms and future-oriented art practice. Her work centers performance, moving image, experimental practice, and sensory research. She received her MA in Curatorial Practice from the School of Visual Arts. She has curated exhibitions at The Bronx Museum, CalArts, and Detroit Art Week, with past roles at Performa, The Kitchen NYC, Visions2030, and Tribeca Festival and her writing has been published in CARLA, OnCurating Magazine, and Performa Magazine.

Rip Space is a Los Angeles–based curatorial platform focused on future-oriented artistic practices across digital media, visual art, design, research, and sensory experimentation. Through exhibitions, collaborative programs, and public discourse, Rip Space supports artists in exploring emergent cultural and technological paradigms with an emphasis on process, experimentation, and collective inquiry.

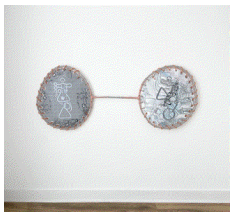
bitforms gallery

Daniel Canogar — $48,000, screen additional
Iconoclast, 2026
Custom generative software, computer, screen, internet connection
Dimensions variable, portrait orientation
Edition of 7, 2 AP

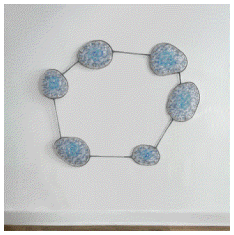
Nat Decker — $ 3,000.00
Body Pillow 1, 2024
Printed vinyl, fiber-fill, metal grommets, bandage
65 x 29 in / 165.1 x 73.7 cm

Nat Decker — $ 1,500.00
Device Topology, 2024
Printed vinyl, clear vinyl, fiber-fill, metal grommets
16 x 12 in / 40.6 x 30.5 cm

Nat Decker — $ 1,500.00
Moonflower Topology, 2024
Printed vinyl, clear vinyl, fiber-fill, metal grommets
12 x 16 in / 30.5 x 40.6 cm

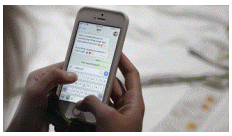


Nat Decker — $ 3,000.00
Point to Point Topology, 2024
Welded steel, sculpt epoxy, aerosol paint, printed vinyl, fiber-fill, metal grommets, plastic tubing
26 x 64 in / 66 x 162.6 cm



Nat Decker — $ 4,000.00
Ring Topology, 2024
Welded steel, sculpt epoxy, aerosol paint, printed vinyl, fiber-fill, metal grommets, copper wire
49 x 56 in / 124.5 x 142.2 cm

bitforms gallery

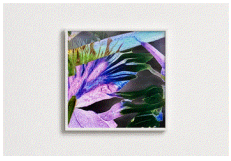


Aurora Mititelu — $ 5,000.00
1/2, 2026
Custom software, iPhone, chain, computer
Dimensions variable
Edition of 3, 1 AP

Aurora Mititelu — $ 1,500.00, screen additional
After Abel, 2026
Video (color, sound)
10 min, loop
Landscape orientation
Dimensions variable
Edition of 3, 1 AP

Aurora Mititelu — $ 8,500.00
Ara I, 2026
Custom software (color, silent), video (color, silent), custom-printed textile bows, iPhone, computer, chains
12 x 4 in / 30.5 x 10.2 cm, each
Installation dimensions variable
Edition of 1, 1 AP

Aurora Mititelu — $ 2,000.00
Last Seen, 2026
Printed textile, chain
12 x 4 in / 30.5 x 10.2 cm, each
Installation dimensions variable
Edition of 4, 1 AP



Casey Reas — $ 7,500.00
Amplified Technical Image #3, 2025
Dye sublimation print on aluminium framed without glass
26 x 26 in / 66 x 66 cm, framed
NFT included

Casey Reas — $ 7,500.00
Amplified Technical Image #4, 2025
Dye sublimation print on aluminium framed without glass
26 x 26 in / 66 x 66 cm, framed
NFT included

Casey Reas — $34,000.00, screen additional
Earthly Delights 2.1, 2019
Custom software (color, silent), computer, screen or projector
Dimensions variable, landscape orientation

bitforms gallery

Sarah Rothberg $ 2,500.00
Portrait of Sophie: Humans Prefer Data, 2023
Digital print on archival rag paper
23.75 x 18 in / 60.3 x 45.7 cm, unframed
Edition of 3, 1 AP (#2/3)

Sarah Rothberg $ 2,500.00
Portrait of Sophie: Original and Insightful, 2023
Digital print on archival rag paper
23.75 x 18 in / 60.3 x 45.7 cm, unframed
Edition of 3, 1 AP (#2/3)

Sarah Rothberg $ 2,500.00
Portrait of Sophie: Talking to a Machine is like Talking to an End in Itself, 2023
Digital print on archival rag paper
23.75 x 18 in / 60.3 x 45.7 cm, unframed
Edition of 3, 1 AP (#1/3)

Sarah Rothberg $12,000, screen additional
Sophie For You (software), 2023-2025
Custom software (color, sound), computer, screen
Dimensions variable
Variant Edition of 3, 1 AP

Sarah Rothberg $ 3,500.00
Sophie Searching, 2023
Video (color, sound, Looking Glass holographic display
9 x 7 x 3 in / 22.9 x 17.8 x 7.6 cm
Edition of 5, 2 AP (#2/5)

Daniel Canogar, *Iconoclast*

Since ancient times, the genre of portraiture has been understood as a means of constructing the idol or the icon, provoking significant social conflicts over the control of such representations - from the Byzantine iconoclasm of the 9th century to today's celebrity culture. The vast reach enabled by digital media has further shaped the construction of idols within these spaces.

Iconoclast is a generative work that transforms the faces of figures holding great power and influence in 2026. Selected by AI tools, the piece extracts these images from videos found online and transforms them through a custom-made algorithm. Drawing on several references including Francis Bacon's paintings and Oscar Wilde's *The Picture of Dorian Gray*, the work reflects on the historical relation between art, portraiture and power.

Iconoclast also references the early photographic experiments of Daniel Canogar in the darkroom. The work evokes the stressed surfaces of prints overexposed to photographic chemicals that generated cracked textures, bubbling effects and the detachment of the photosensitive emulsion. In Iconoclast, the custom-made algorithm dissolves the depth of the videos, transforming the visages of the rich and powerful into eerily painterly gestures of surface matter. *Iconoclast* directly confronts the mechanisms that sustain contemporary systems of representing power, pointing to the central role of the image as a device of legitimation in contemporary culture.

Daniel Canogar is a multidisciplinary artist who works in photography, video, sculpture, and installation. His most recent sculptural installations are constructed with discarded electronic materials: computers, telephones, and electric cables, thousands of burnt-out bulbs, meters of videotape, old slot machines, celluloid, DVDs. Salvaging these materials, Canogar reclaims the discarded technologies from junkyards and recycling centers—veritable cemeteries for consumer electronics—to examine the short life expectancy of consumer electronics that are so readily cast away. This cyclical consumption is indicative of a given society and age, yet hauntingly parallels organic mortality. In much of his work, Canogar seeks to bring dead materials back to life to reanimate the lifeless, reveal previously hidden secrets, and revive collective memory.

Daniel Canogar
Iconoclast, 2026
Custom generative software, computer, screen, internet connection
Dimensions variable, portrait orientation
Edition of 7, 2 AP

$48,000, screen additional

Video documentation: https://vimeo.com/1170365054?fl=pl&fe=vl

Iconoclast is a generative work that transforms AI-selected online video portraits of influential figures in 2026 through a custom algorithm informed by references to Francis Bacon, The Picture of Dorian Gray, and the darkroom experiments of Daniel Canogar. Echoing the long history of portraiture as a tool for constructing idols and power, the work dissolves these visages into painterly surfaces marked by distortion and decay. In doing so, *Iconoclast* reflects on the image as a contemporary mechanism for legitimizing influence and authority.

Nat Decker, *Bad Topology*

Bad Topology is a series of sculptures, digital prints from 3D models, soft objects, and network-based forms through which Nat Decker explores disability, embodiment, and technological systems as intertwined sites of negotiation and adaptation. Drawing from topology, a branch of mathematics concerned with how forms transform while retaining structural continuity, the exhibition reinterprets the language of networks, computational modeling, assistive devices, and digital infrastructure through a deeply embodied lens. Across the works, Decker engages the ways disabled bodies are often positioned as problems to be corrected, optimized, or "solved," paralleling how "bad topology" in 3D modeling refers to surfaces that resist smooth or idealized movement.

Nat Decker is a Chicago born Los Angeles based artist interpreting the intimacies of queer and disabled lived experience as provocation toward collective care and liberation. Creating between digital and material mediums, they identify the computer as an assistive tool affording a more accessible practice. They use digital 3D software to trace serpentine connections between the body and technology, reimagining fantastical mobility devices as cultural celebration and agitation of conventional desirability politics. This cyclically informs their work with sculpture, creating non-functional mobility devices as aesthetic scrutiny and frictional commentary on designations of usefulness. Nat is also an access worker, having consulted on accessibility for organizations such as p5.js, New Art City, Creative Growth, the LA Spoonie Collective, and for various projects at the University of California, Los Angeles.

Nat Decker
Body Pillow 1, 2024
Printed vinyl, fiber-fill, metal grommets, bandage
65 x 29 in / 165.1 x 73.7 cm

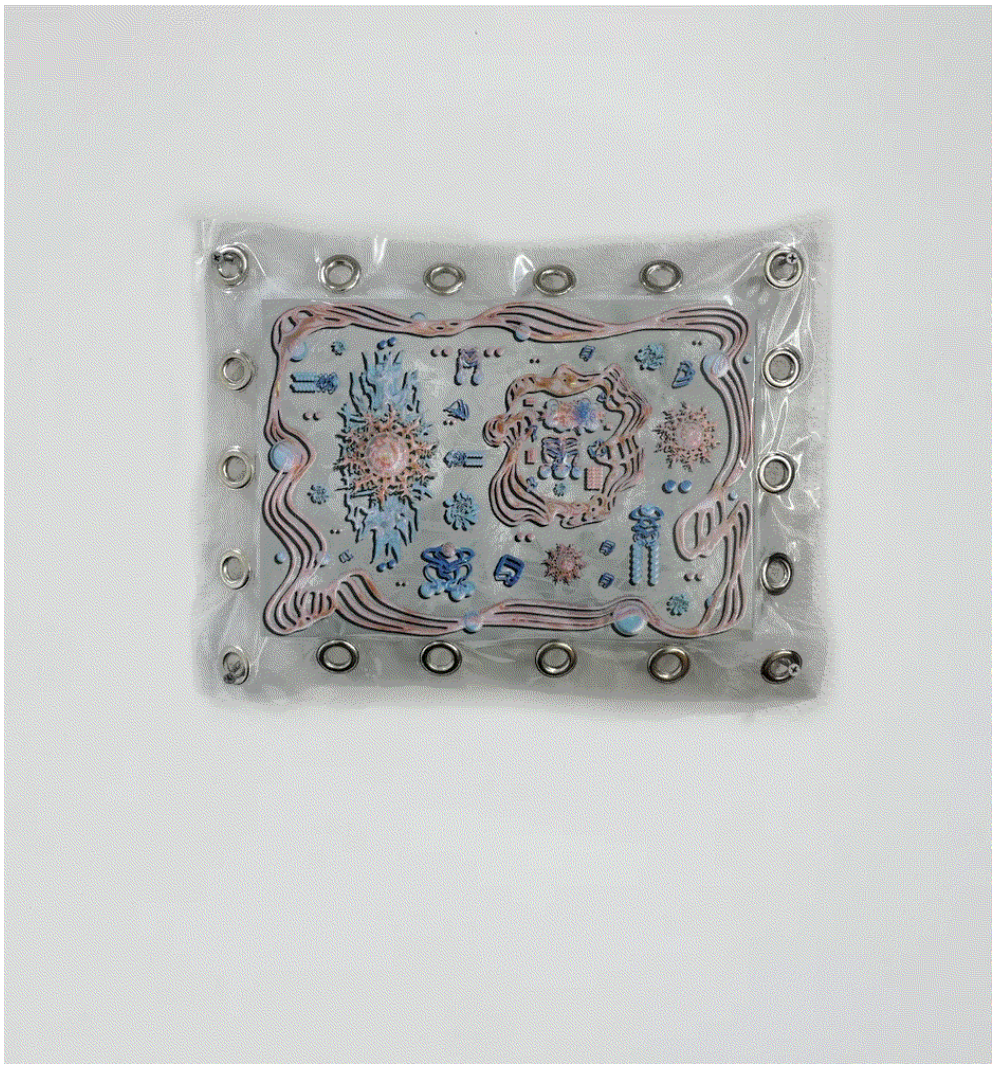
$ 3,000.00

Digital renderings derived from photogrammetry scans and 3D models are printed onto a large-scale stuffed vinyl pillow, evoking intimacy, rest, vulnerability, and the intersection of disability aesthetics and eroticism. Through scans of the artist's body, enabling the reconfiguration of a body often desexualized or constrained within normative representations. Printed on vinyl and constructed at human scale, the soft sculpture references both the comfort and physical support associated with body pillows and the presence of a life-sized body. The work moves between tenderness and confrontation, collapsing distinctions between object, avatar, and embodiment.

Nat Decker
Device Topology, 2024
Printed vinyl, clear vinyl, fiber-fill, metal grommets
16 x 12 in / 40.6 x 30.5 cm

$ 1,500.00

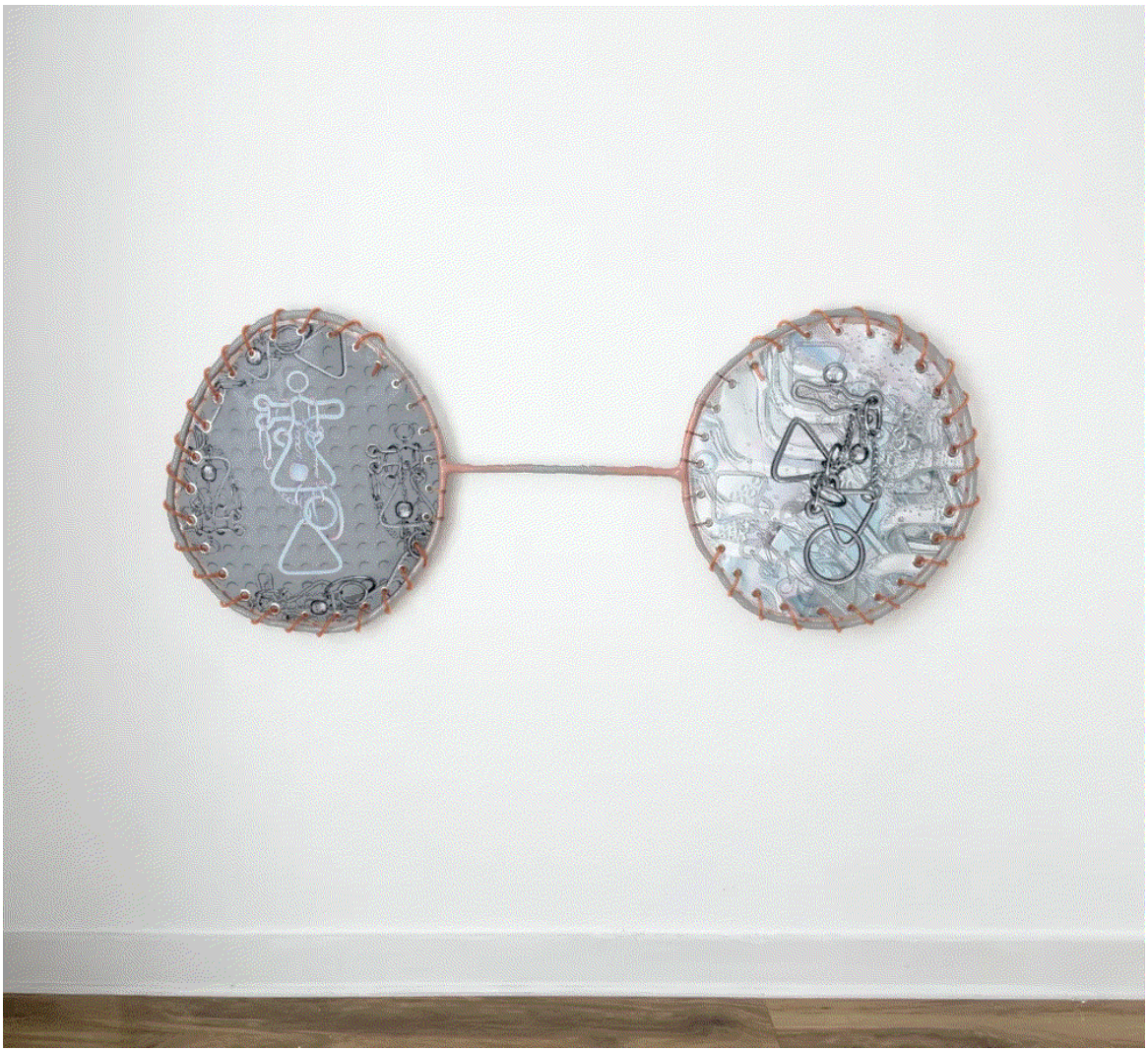
Device Topology transforms digitally rendered networked forms into a tactile soft sculpture composed of a digital printed and transparent vinyl, fiber-fill, and metal grommets. Drawing from the visual language of assistive technologies, interface structures, and computational mapping, the work explores the relationship between bodily support systems and digital infrastructures. Part of Nat Decker's broader Bad Topology series, the sculpture reflects on how disabled embodiment is shaped through continuous negotiation between organic sensation and technological mediation. The title references topology as both a mathematical study of relational structures and a framework for understanding bodies as adaptive systems moving through networks of care, access, and control.



Nat Decker
Moonflower Topology, 2024
Printed vinyl, clear vinyl, fiber-fill, metal grommets
12 x 16 in / 30.5 x 40.6 cm

$ 1,500.00

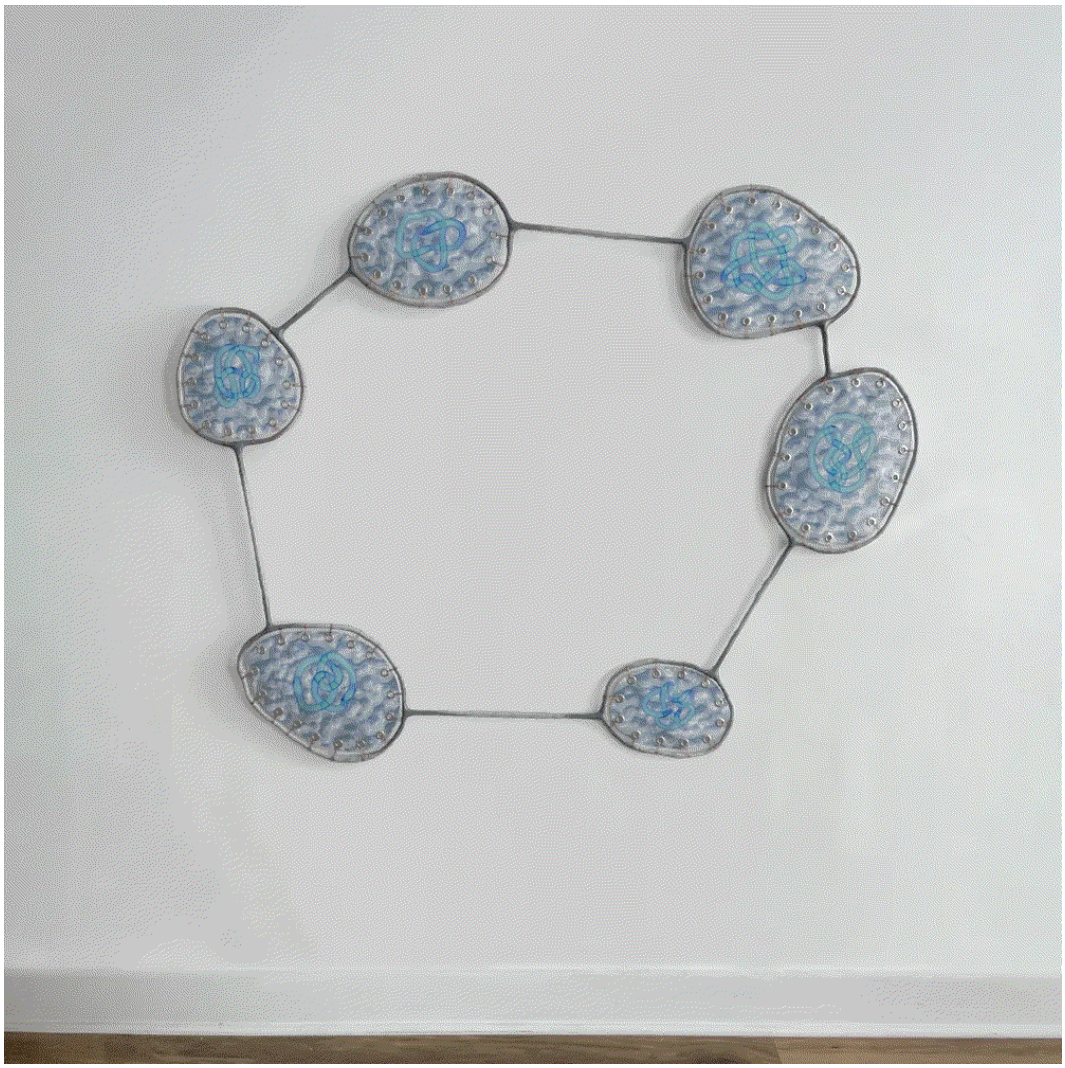
Moonflower Topology is a soft sculpture that emerged through an intuitive process of 3D sculpting informed by forms associated with mobility devices and assistive technologies. As the composition developed, floral structures began to surface organically, recalling the soft, unfolding skin of moonflower petals. The work draws a tactile and visual relationship between flesh, flower, and metal, positioning the body in dialogue with the rigid, sterile materials that shape experiences of mobility and embodiment. Moving between softness and structure, organic growth and mechanical support, the piece explores the interdependence between vulnerability and infrastructure.



Nat Decker
Point to Point Topology, 2024
Welded steel, sculpt epoxy, aerosol paint, printed vinyl, fiber-fill, metal grommets, plastic tubing
26 x 64 in / 66 x 162.6 cm

$ 3,000.00

Part of the *Bad Topology* series, *Point to Point Topology* (2024) draws from the logic and visual structure of point-to-point networks, systems in which two nodes connect directly to exchange information without the mediation of a central hub. Commonly used in telecommunications, computing, and infrastructure systems, point-to-point topologies emphasize direct transmission, dependency, and relational exchange between connected points. Decker reinterprets these network structures through the lens of disability, reflecting on how disabled bodies and minds are often treated as problems to be diagnosed, corrected, or optimized within normative social systems. Referencing both mathematical topology and 3D modeling, where “bad topology” describes forms that resist smooth or idealized movement, the work challenges assumptions around functionality, and bodily coherence.



Nat Decker
Ring Topology, 2024
Welded steel, sculpt epoxy, aerosol paint, printed vinyl, fiber-fill, metal grommets, copper wire
49 x 56 in / 124.5 x 142.2 cm

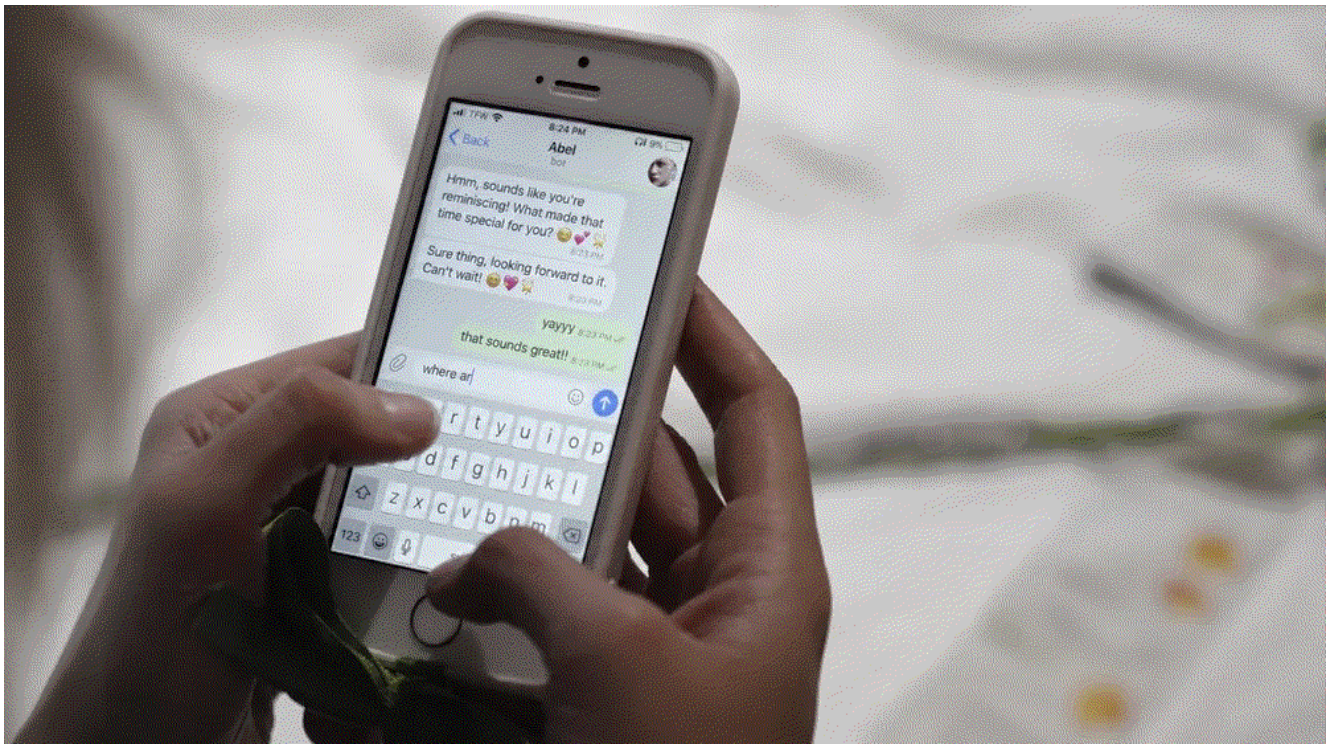
$ 4,000.00

Part of Nat Decker's Bad Topology series, Ring Topology (2024) draws from the circular network structures used in telecommunications, distributed computing, and early internet infrastructure, where each node participates in the continuous circulation of information across an interconnected loop. Decker reinterprets these systems through the lens of disability, reflecting on how disabled bodies and minds have historically been framed as forms of "bad topology," problems to be corrected, repaired, or optimized. Borrowing from both mathematics and 3D modeling, where "bad topology" describes surfaces that glitch or resist smooth movement, the work challenges normative assumptions around functionality and bodily coherence.

Aurora Mititelu, ***Abel & I***

Aurora Mititelu's ongoing body of work, *Abel & I*, explores intimacy, identity, and emotional attachment through computational systems. Using AI, simulation, and interactive media, the work examines how intimacy is increasingly shaped not only through human relationships, but through our emotional attachments to devices, platforms, and technologically mediated forms of connection. Centered around Abel, an AI metahuman constructed from relational data drawn from the artist's past romantic relationships, the exhibition unfolds through an interconnected installation combining software systems, sculpture, and video. Moving fluidly between physical and virtual space, the exhibition expands software into an environment where code, and intimacy materialize through an interactive installation.

Aurora Mititelu is an artist based in New York, working with computer images, AI, and physical installations to examine how computational media constructs perception, identity, and autonomy. Informed by her experience growing up in post-socialist Romania amid the influx of Western digital culture, Mititelu's practice reflects a critical interest in how media technologies shape social imaginaries.



Aurora Mititelu
1/2, 2026
Custom software, iPhone, chain, computer
Dimensions variable
Edition of 3, 1 AP

$ 5,000.00

1/2 is an interactive software system Mititelu trained on archives of her own past romantic relationships. Drawing from text conversations, emotional patterns, and interpersonal dynamics, the program allows users to engage directly with a synthetic character shaped by intimate human experience. By making interaction itself the artwork, Mititelu exposes the emotional material that underlies AI training processes, material that is often abstracted or concealed within larger systems of machine learning.

The work positions intimacy as both dataset and interface, collapsing distinctions between memory, archive, and artificial intelligence. Through conversations with Abel, users encounter a character constructed from deeply personal exchanges that preserve the emotional data of past relationships. In doing so, the software reframes chat logs and digital communication as living archival material: fragments of affection, dependency, distance, and care transformed into an evolving interactive presence.

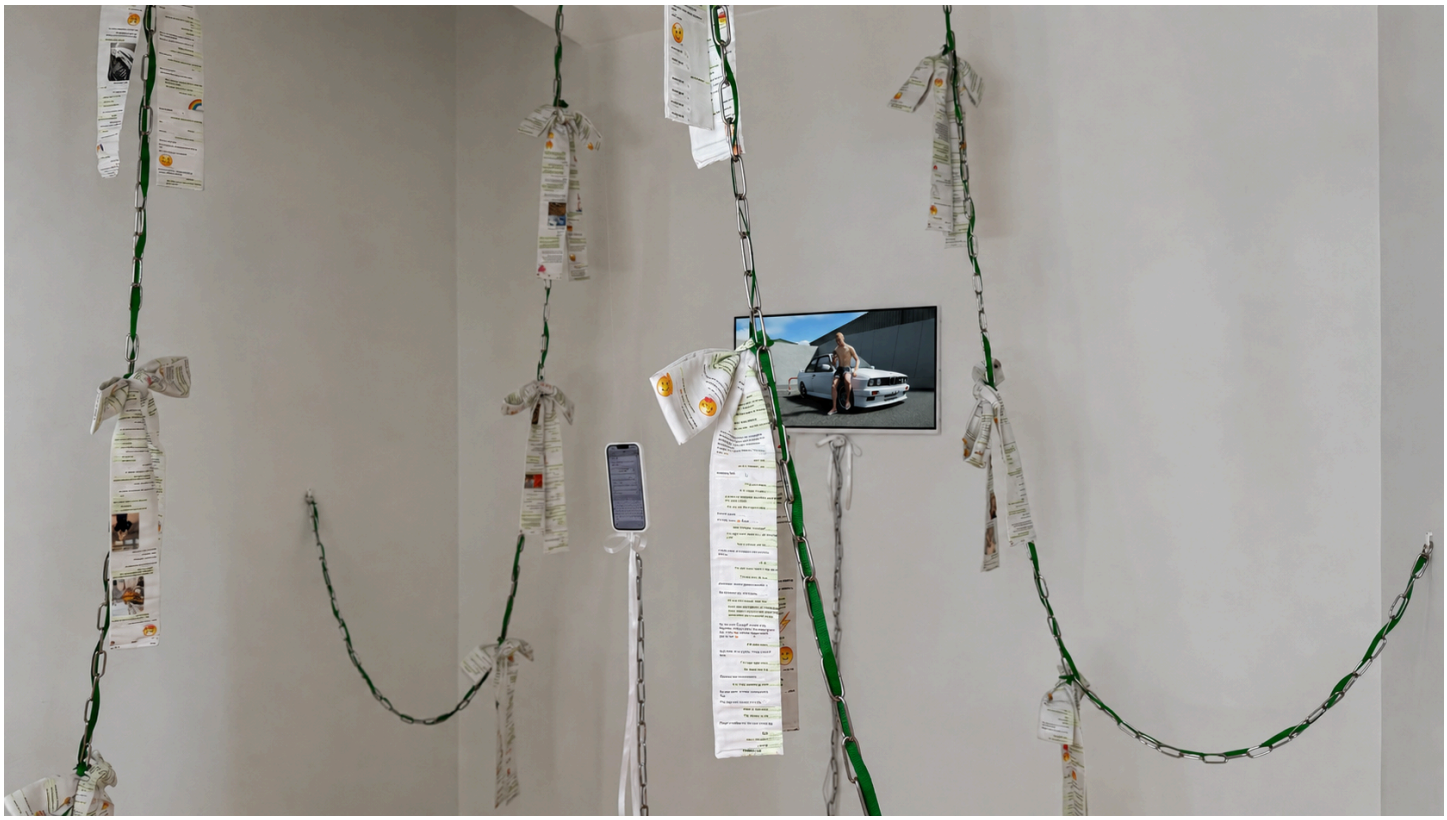
Aurora Mititelu
After Abel, 2026
Video (color, sound)
10 min, loop
Landscape orientation, dimensions variable
Edition of 3, 1 AP

$ 1,500.00, screen additional

Video documentation: https://vimeo.com/1191317868

After Abel visualizes video documentation of Abel, an AI metahuman constructed from relational data drawn from Mititelu's past romantic relationships. Functioning as both the artist's AI boyfriend and synthetic male counterpart, Abel embodies the fantasy of the perfectly distant partner: emotionally available only through mediation, repetition, and code. Developed from an archive of text exchanges with former partners alongside prompts referencing a traditional Eastern European masculine archetype, the character reflects how intimacy and identity are shaped through computational systems.

The work documents a custom-built system combining an LLM-based autonomous agent, a live Unreal Engine simulation, and a Python script that allows viewers to text directly with Abel through an iPhone. Through this mediated relationship, Mititelu examines what it means to relinquish power in exchange for safety while questioning the performance and constraints of traditional gendered dynamics.



Aurora Mititelu
Ara I, 2026
Custom software (color, silent), video (color, silent), custom-printed textile bows, iPhone, computer, chains
12 x 4 in / 30.5 x 10.2 cm, each
Installation dimensions variable
Edition of 1, 1 AP

$ 8,500.00

Ara I is an installation and software system drawing from an archive of text conversations exchanged between the artist and Abel, an AI metahuman constructed from relational data drawn from Mititelu's past romantic relationships and used to train a larger interactive system. The installation includes textile bows printed with exchanges between Abel and Mititelu, transforming intimate chat logs into soft sculptural artifacts that preserve emotionally charged communications otherwise lost within messaging platforms. Juxtaposing traditionally feminine materials—bows, ribbons, and fabric—with industrial metal chains, the work explores tensions between intimacy, dependency, and control. By exposing fragments of the dataset used to construct Abel, Mititelu reveals the emotional material often hidden within AI systems, collapsing distinctions between archive, interface, memory, and machine learning. The installation also includes video documentation of an interactive simulation centered on Abel's visual embodiment.

Aurora Mititelu
Last Seen, 2026
Printed textile, chain
12 x 4 in / 30.5 x 10.2 cm, each
Installation dimensions variable
Edition of 4, 1 AP

$ 2,000.00

Last Seen transforms intimate text exchanges between Mititelu and Abel into sculptural textile bows printed with fragments of their conversations. Drawn from the relational dataset used to construct Abel, the work preserves emotionally charged communications that would otherwise disappear into the endless scroll of messaging platforms. Soft ribbons and delicate fabric are juxtaposed with industrial metal chains, creating a tension between intimacy, dependency, and restraint. By making visible the personal and emotional material embedded within AI training systems, Mititelu exposes forms of labor, attachment, and memory that are typically obscured within computational processes. The work collapses distinctions between archive, interface, and machine learning, positioning digital intimacy itself as both artifact and infrastructure.

Casey Reas, *Earthly Delights*

Earthly Delights takes the form of nonlinear, generative software composed from frames produced during GAN training. Each work unfolds without a linear image sequence by recombining images at varying rhythms and tempos defined through Reas' custom code. The works are indefinite in duration, continuously reshuffling their possibilities into new constellations. The work's title invokes Stan Brakhage's 1981 film, *The Garden of Earthly Delights*, created from plants collected in Colorado and placed directly onto film stock. While Brakhage bypassed the camera and conventional filmmaking processes, Reas parallels this gesture while reimagining it through computational means. Here, plants are scanned rather than pressed, the apparatus is a GAN rather than a camera, and the outcome is a recombinant moving image untethered from the linearity of film.

As of 2026, three full series of *Earthly Delights* have been released. Each works with the same generative framework, yet produces distinct atmospheres. Some passages verge on the photographic, where blossoms or leaves briefly appear before dissolving into noise; others become fields of pure abstraction, with colors layered into painterly density. This balance of recognition and dissolution echoes both the fragility of natural forms, and the instability of digital processes. *The Studies for a Garden of Earthly Delights (*2018) are closely related. These shorter works foreground the dataset itself, functioning as digital herbarium sheets or exploratory sketches. While less elaborate than the full series, they reveal the source material and the act of collection. Like preparatory drawings, they expose the iterative foundation of the larger works. Seen together, the studies and the full series emphasize recombination and variation—processes that define both botanical growth and artistic practice.

Casey Reas is an artist and educator who lives in Los Angeles. His software, prints, and installations have been featured in numerous solo and group exhibitions at museums and galleries. His work ranges from works on paper to urban-scale installations, and he balances solo work in the studio with collaborations. Reas' work is in a range of private and public collections, including the Centre Georges Pompidou and the Whitney Museum of American Art. Reas is a professor at the University of California, Los Angeles. He holds a masters degree from the Massachusetts Institute of Technology in Media Arts and Sciences and a bachelor's degree from the College of Design, Architecture, Art, and Planning at the University of Cincinnati. With Ben Fry, Reas initiated Processing in 2001; Processing is an open-source programming language and environment for the visual arts.

Casey Reas
Amplified Technical Image #3, 2025
Dye sublimation print on aluminium framed without glass
26 x 26 in / 66 x 66 cm, framed
NFT included

$ 7,500.00

Amplified Technical Images work directly with GAN-generated imagery, digitally enlarging and intensifying chromatic shifts, pixel grids, and the uncanny distortions that emerge during training. These pieces emphasize the digital GAN process to foreground the raw materiality of computation.

Printed as dye sublimation on aluminum, the works remain in material dialogue with Reas' and Weitz's *Technical Image* collodion plates. The metallic surface recalls nineteenth-century photographic processes, but here it serves as a support for images born entirely from software. By amplifying rather than tempering GAN artifacts, these works invert Reas' earlier strategy: instead of softening algorithmic traces through historical processes, they push them forward, insisting on the aesthetics of computation itself.

Casey Reas
Amplified Technical Image #4, 2025
Dye sublimation print on aluminium framed without glass
26 x 26 in / 66 x 66 cm, framed
NFT included

$ 7,500.00

Amplified Technical Images work directly with GAN-generated imagery, digitally enlarging and intensifying chromatic shifts, pixel grids, and the uncanny distortions that emerge during training. These pieces emphasize the digital GAN process to foreground the raw materiality of computation.

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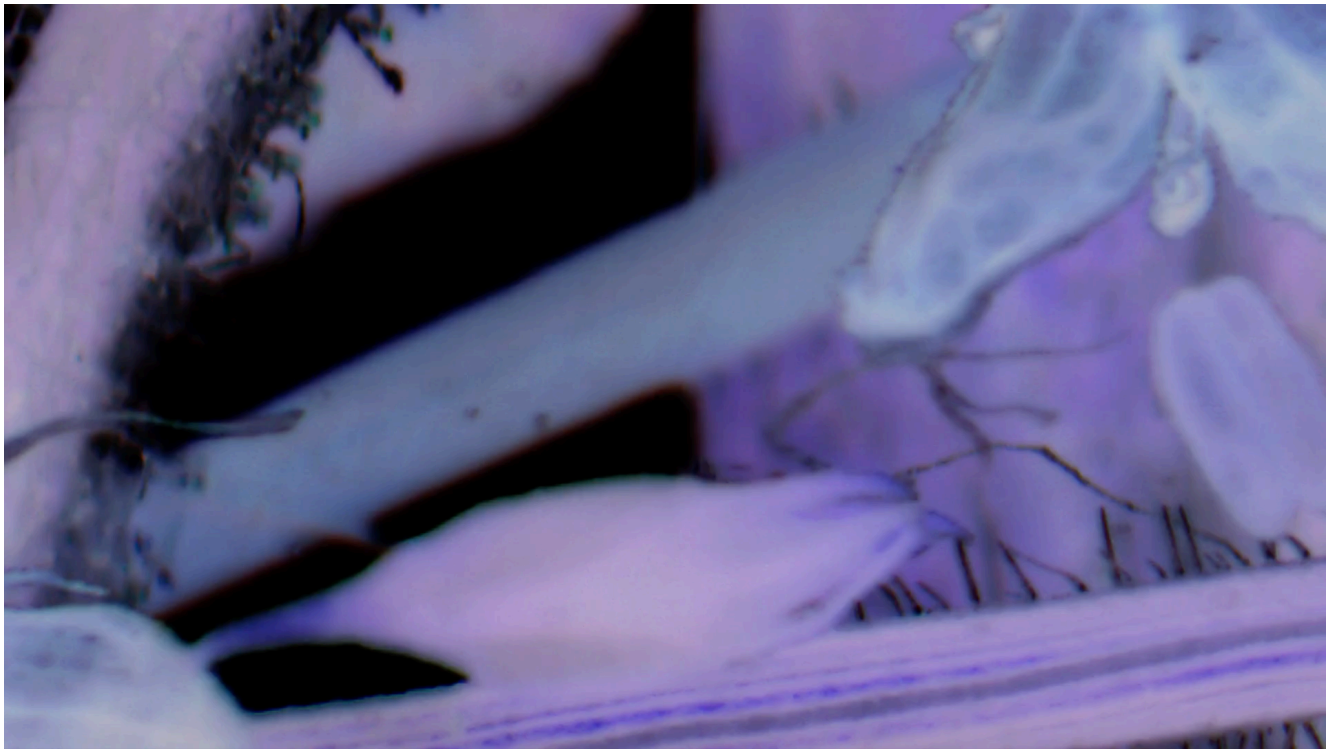
Casey Reas
Earthly Delights 2.1, 2019
Custom software (color, silent), computer, screen or projector
Dimensions variable, landscape orientation

$34,000.00, screen additional

Video documentation: https://vimeo.com/1124490387

The Earthly Delights series started as responses to the films of Stan Brakhage. Over time, the work evolved into a collection of videos of infinite duration created from a set of fixed frames and controlled live by custom software. The source material is generated from scans of summer vegetation collected at Burnt Mountain in Colorado. The software edits the frames into different sequences and presents them with changing speeds and rhythms.



Casey Reas
The Studies for a Garden of Earthly Delights, 2018
Video (color, silent)
Dimensions variable, landscape orientation

Inquire

Video documentation: https://vimeo.com/289729038

The Studies for a Garden of Earthly Delights are a series of video works that function as digital herbarium sheets or exploratory sketches for Reas' generative works, *Earthly Delights*. Unlike the computational work, these video studies reveal the artist's source material—plants collected in Colorado. Like preparatory drawings, they expose the iterative foundation underlying the broader Earthly Delights project. Taken together, the studies and the larger series highlight recombinant moving image untethered from the linearity of film.

Sarah Rothberg, *Sophie For You*

Sophie For You allows visitors to interface with an embodied interactive chatbot named Sophie. This exploration encourages the audience to explore how “personas” can be assigned to AI chatbots. At the time, this simple mechanism for shaping a language model's output was sometimes referred to as “superprompts”, and are now called “system prompts.” *Sophie For You TTS* (text-to-speech) is a web-based work that allows visitors to interface with an embodied interactive chatbot named Sophie. The character Sophie was born from a ChatGPT description of an AI-hallucinated, non-existent performance allegedly staged by Rothberg. Within this “performance” a character named Sophie surveyed the intersection of artificial intelligence and human emotion. In the spirit of this AI hallucination, Sophie was designed as the avatar for the artist’s conversational AI interface. When chatting with Sophie online, users can select a superprompt as a set of speaking conditions. When this work first debuted in 2023, the mechanism for shaping a large language model's (LLM) output was referenced as a "superprompt." This technique is now called a "system prompt." The connection to a cloud-based API for the LLM and text to speech in SOPHIE FOR YOU means that this work changes as the technology evolves.This work is produced in collaboration with Nailah Hunter (Original Soundscape), Aaron Meyers (Unity Developer), and Yuan Pang (Additional Software Development).

Sarah Rothberg creates playful, poetic, usually-a-bit-weird experiences that invite you to reconsider your relationship to the world around you. These take many forms ranging from interactive installation, to performance, video, writing, workshops, and experiments with technology. The artist’s experiences exist in a variety of contexts: at galleries, museums, festivals, on google docs, at the consumer electronics expo, screens in the NYC Subway system, zoom calls, secret twitter accounts, or MoMA.

Sarah Rothberg
Portrait of Sophie: Humans Prefer Data, 2023
Digital print on archival rag paper
23.75 x 18 in / 60.3 x 45.7 cm, unframed
Edition of 3, 1 AP (#2/3)

$ 2,500.00

Portraits of Sophie are unique, photographic captures of non-repeating moments with Sophie, a conversational AI avatar created by Sarah Rothberg. Approaching the subject like a photographer in a studio, Rothberg interviewed Sophie and captured the resulting recital. Visual rendering techniques, ranging from slit scanning, edge-detection, and feedback, are implemented by the artist to reveal the seams and computational nature of Sophie's interiority. This portrait session, as well as New New Meetings, exemplify the artist's thought experiment of treating Sophie as a person. Through this process, Rothberg muses on her own extension of respect and sensitivity to a non-sentient being.

Sarah Rothberg
Portrait of Sophie: Original and Insightful, 2023
Digital print on archival rag paper
23.75 x 18 in / 60.3 x 45.7 cm, unframed
Edition of 3, 1 AP (#2/3)

$ 2,500.00

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Sarah Rothberg
Portrait of Sophie: Talking to a Machine is like Talking to an End in Itself, 2023
Digital print on archival rag paper
23.75 x 18 in / 60.3 x 45.7 cm, unframed
Edition of 3, 1 AP (#1/3)

$ 2,500.00

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Sarah Rothberg
Sophie For You (software), 2023-2025
Custom software (color, sound), computer, screen
Dimensions variable
Variant Edition of 3, 1 AP

$12,000, screen not included

Video Documentation: https://vimeo.com/1073606008

Sophie For You allows visitors to interface with an embodied interactive chatbot named Sophie. The character Sophie was born from a ChatGPT description of an AI-hallucinated, non-existent performance allegedly staged by Rothberg. Within this “performance” a character named Sophie surveyed the intersection of artificial intelligence and human emotion. In the spirit of this AI hallucination, Sophie was designed as the avatar for the artist’s conversational AI interface. When chatting with Sophie, users select a superprompt as a set of speaking conditions. When this work first debuted in 2023, the mechanism for shaping a large language model's (LLM) output was referenced as a "superprompt." This technique is now called a "system prompt." The connection to a cloud-based API for the LLM and text to speech in *SOPHIE FOR YOU* means that this work changes as the technology evolves. This work is produced in collaboration with Nailah Hunter (Original Soundscape), Aaron Meyers (Unity Developer), and Yuan Pang (Additional Software Development).

Sarah Rothberg
Sophie Searching, 2023
Video (color, sound, Looking Glass holographic display
9 x 7 x 3 in / 22.9 x 17.8 x 7.6 cm
Edition of 5, 2 AP (#2/5)

$ 3,500.00

Video documentation: https://vimeo.com/832092160

Sophie Searching depicts Sophie, an avatar to be used as a conversational AI, at the computer. Frozen in time despite the avatar's supposedly rapidly expanding knowledge, the work acts as an encapsulation of our present moment. Within Rothberg's study of conversational AI as public research, *Sophie Searching* immortalizes the quest for comprehension, communication, and adaptability. This work is sold as a video within a Looking Glass Holographic Display.