

bitforms gallery



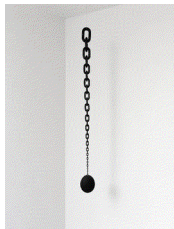
Lou Fauroux

Higher than an aeroplane, bitterer than a sugarcane, 2025

PETG print, epoxy resin

15 x 11 x 3 1/8 in / 38 x 28 x 8 cm

\$ 3,500.00



Lou Fauroux

I will listen to every music twice, so you can hear it too, 2025

PETG print, epoxy resin

7 7/8 x 7 7/8 x 2 3/8 in / 20 x 20 x 6 cm

\$ 3,500.00



Lou Fauroux

Went quiet through the trees, 2025

PETG print, epoxy resin

\$ 2,500.00



Lou Fauroux

To Whom It May Concern, There Will Be Tears In My Hennessy Ch. III, 2023-ongoing

Video (color, sound)

Dimensions variable, portrait orientation

\$17,500.00, hardware
additional



Lou Fauroux

Through the fires and flames, 2025

PETG print, epoxy resin

13 3/4 x 9 7/8 x 2 in / 35 x 25 x 5 cm

\$ 3,500.00



Ricardo Cabret

Entropy as a Constant, 2026

Custom software (color, sound), computer

Dimensions variable, portrait orientation

Edition 1 of 1, 1 AP

\$18,000.00, screen
additional

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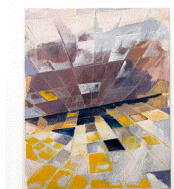
Ricardo Cabret

\$ 5,000.00

Carrier of Entropy, 2026

Maple, white oak wood

15 x 43 x 50 in / 38.1 x 109.2 x 127 cm



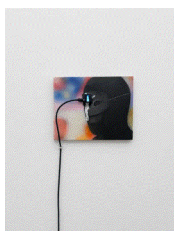
Ricardo Cabret

\$ 20,000.00

Alternate perspectives, same reality, 2026

Gel polymers, marble dust and acrylic paint on canvas

60 x 48 in / 152.4 x 121.9 cm



Erick Antonio Benitez

\$ 5,000.00

Face of Gawd (Devotion), 2026

Airbrush and oil on wood panel, screen

8 x 10 in / 20.3 x 25.4 cm



Erick Antonio Benitez

\$ 14,000.00

Confusion, 2026

UV cured ink on aluminum dibond and laser cut acrylic

20 x 16 x 4 in / 50.8 x 40.6 x 10.2 cm



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Will-O-Wisp, 2026

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Genesis Supernova, 2026

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Erick Antonio Benitez

\$ 22,000.00

Pegasus, 2026

Car door, silicone, steel, video, mini amp, car wrap vinyl, LED fan

Dimensions variable



Umber Majeed

\$ 12,000.00

WE CAN FIX IT, 2025

Ceramic, wood, vinyl, pedestal

55 x 48 x 48 in / 139.7 x 121.9 x 121.9 cm



Umber Majeed

\$1,500.00, screen
additional

Untitled, 2026

Video (color, silent)

1 min, loop

Dimensions variable, portrait orientation

Edition 1 of 3, 1 AP



Umber Majeed

\$ 1,800.00

Cone of Light, 2018

Vinyl collage

18 x 24 in / 45.7 x 61 cm

Edition 2 of 6, 2 AP



Umber Majeed

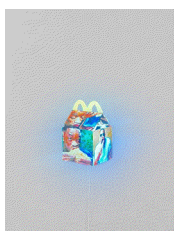
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Duniya = Temporal World, 2018

Digital print on metallic paper

18 x 24 in / 45.7 x 61 cm

Edition 1 of 6, 2 AP



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\$ 3,500.00

Happy Will, 2026

LED holographic fan, 3D animation

16 in / 40.6 cm diameter

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Dil (Heart), 2018

Digital print on metallic paper

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Haraa (Green), 2018

Archival inkjet print, frame

18 x 24 in / 45.7 x 61 cm

Edition 1 of 6, 2 AP

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Higher than an aeroplane, bitterer than a sugarcane, 2025

PETG print, epoxy resin

15 x 11 x 3 1/8 in / 38 x 28 x 8 cm

\$ 3,500.00

This series of sculptural works emerge as artifacts and relics from the universe of *To Whom It May Concern*, *There Will Be Tears In My Hennessy*. Combining 3D-printed forms, cast elements, found objects, Tamagotchis, beetles, the sculptures translate symbols and motifs from the video into physical space. Appearing as fragments of a larger mythology, they extend the work's narrative world beyond the screen, blurring the boundaries between memory, and material reality. Like archaeological remnants or commemorative objects carried across time, the sculptures function as traces of an evolving cosmology shaped by acts of remembrance, giving physical form to the video's exploration of mourning and digital memory.

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I will listen to every music twice, so you can hear it too, 2025

PETG print, epoxy resin

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Lou Fauroux

To Whom It May Concern, There Will Be Tears In My Hennessy Ch. III, 2023-ongoing

Video (color, sound)

Dimensions variable, portrait orientation

\$17,500.00, hardware additional

In *To Whom It May Concern, There Will Be Tears In My Hennessy (Ch. III)* (2023–), Lou Fauroux constructs a dreamlike digital landscape shaped by memory, grief, and transformation. Dedicated to the artist's late sister, the three-channel video draws from shared cultural references, childhood imagery and video games to create a speculative space between life and the afterlife. Gothic ruins, consumer objects, transportation infrastructure, and fragments of online culture drift through a desolate virtual cosmos, forming a mythology of mourning. As its protagonist navigates a liminal state between life and death, the work reflects on virtual spaces as forms of commemoration. Conceived as an ongoing project, new chapters are added as the work is exhibited, mirroring grief itself as an evolving process of return, and remembrance.



Lou Fauroux

Through the fires and flames, 2025

PETG print, epoxy resin

13 3/4 x 9 7/8 x 2 in / 35 x 25 x 5 cm

\$ 3,500.00

This series of sculptural works emerge as artifacts and relics from the universe of *To Whom It May Concern*, *There Will Be Tears In My Hennessy*. Combining 3D-printed forms, cast elements, found objects, Tamagotchis, beetles, the sculptures translate symbols and motifs from the video into physical space. Appearing as fragments of a larger mythology, they extend the work's narrative world beyond the screen, blurring the boundaries between memory, and material reality. Like archaeological remnants or commemorative objects carried across time, the sculptures function as traces of an evolving cosmology shaped by acts of remembrance, giving physical form to the video's exploration of mourning and digital memory.

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Ricardo Cabret

Entropy as a Constant, 2026

Custom software (color, sound), computer

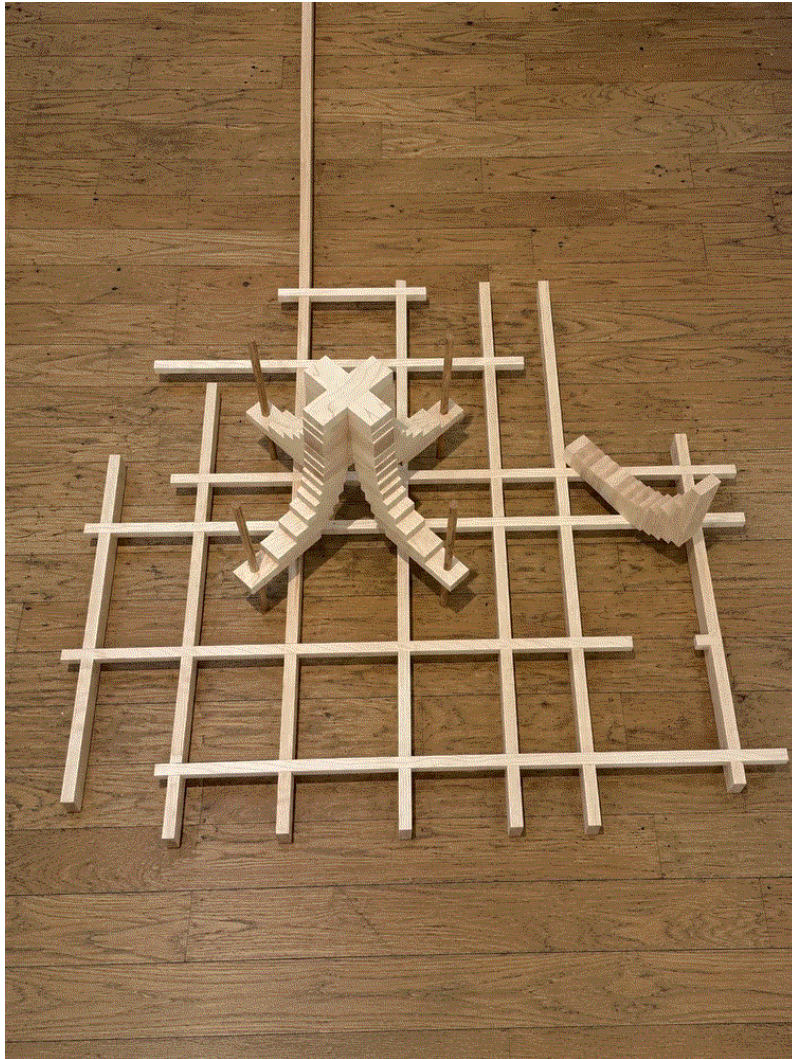
Dimensions variable, portrait orientation

Edition 1 of 1, 1 AP

\$18,000.00, screen additional

Entropy as a Constant is a generative composition that emulates sensation of systems in perpetual flux. While Cabret's painted work renders invisible forces as compressed geometric forms, *Entropy as a Constant* unfolds those same pressures across duration, tracing an irreversible drift toward disorder. The work draws on Cabret's preoccupation with the hidden architectures of contemporary life — the undersea cables and data channels through which information travels and calcifies— framing technological infrastructure not as a guarantee but as a site of unraveling. The endless, never repeating nature of the work emphasizes that dissolution is not an event but a condition. In a moment defined by acceleration and ecological breakdown, Cabret offers entropy as a reminder that transformation and decay are not interruptions to the order of things, but its very foundation.

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Ricardo Cabret

Carrier of Entropy, 2026

Maple, white oak wood

15 x 43 x 50 in / 38.1 x 109.2 x 127 cm

\$ 5,000.00

Carrier of Entropy translates the invisible logic of Cabret's software into physical form. Each element is crafted by hand using traditional joinery techniques to construct the interlocking framework. A wooden lattice spreads across the floor, while stacked forms rise at its center and begin to disperse toward its edges, caught mid-dissolution. Where the screen work unfolds entropy across time, the sculpture holds the moment before collapse, making tangible what the software renders as duration.

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Ricardo Cabret

Alternate perspectives, same reality, 2026

Gel polymers, marble dust and acrylic paint on canvas

60 x 48 in / 152.4 x 121.9 cm

\$ 20,000.00

Within Cabret's practice, a tension between the systems used to organize space and the disorder those systems inevitably fail to contain is often personified by the presence of a grid. In *Alternate Perspectives, Same Reality*, the grid serves as both floor and ceiling, two vantage points collapsed into a single surface, while additional lines cut across at competing angles, opening further dimensions within an already unstable plane. The painting's infrastructure is logical but fugitive — legible enough to orient, unstable enough to fray. However disorienting the surface, the title insists on a kind of common ground — that two perspectives, however irreconcilable in their geometry, are still accounts of the same world.

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Erick Antonio Benítez

Face of Gawd (Devotion), 2026

Airbrush and oil on wood panel, screen

8 x 10 in / 20.3 x 25.4 cm

\$ 5,000.00

The imagery from the mixed-media painting *Face of Gawd (Devotion)* (2026) comes from the widely circulated media image of Kanye West wearing the legendary Alexander McQueen "Dante" mask during the lead-up to Super Bowl LVIII. Originally designed by Simon Costin for Alexander McQueen's Fall/Winter 1996 Dante collection, the mask features a three-dimensional crucifix positioned between the eyes, merging religious iconography with fashion, spectacle, and performance. When images of West wearing the mask first appeared online, collectors and fashion historians questioned its authenticity, sparking an internet-wide investigation. The painting traces the layered mythology surrounding both the object and its contemporary circulation. Mounted atop the painting is a small screen displaying the head of Christ from the crucifix embedded in the mask. By layering the histories of the Dante mask with the ongoing spectacle surrounding West's public persona, *Face of Gawd, (Devotion)* examines celebrity culture as a contemporary form of worship, one in which images and celebrity persona's operate as sacred symbols within a networked economy of desire, and devotion.

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Erick Antonio Benitez

Confusion, 2026

UV cured ink on aluminum dibond and laser cut acrylic

20 x 16 x 4 in / 50.8 x 40.6 x 10.2 cm

\$ 14,000.00

In this series, Erick Antonio Benitez layers digital prints with laser-cut acrylic structures derived from the decorative iron gates commonly found on homes across Los Angeles, New York, and El Salvador. These repeating architectural forms trace a history of patterns rooted in Moorish metalwork, carried through Spanish colonialism and adapted across the Americas. Beneath the acrylic frame Pokémon characters rendered with Indigenous pre-Columbian visual references are interwoven with fragments of contemporary digital culture: Duolingo icons, TikTok interfaces, Close Friends symbols, and smartphone status bars. Benitez layers these symbols and evokes hybrid myth as an evolving structure through which cultural memory, identity, and symbolic meaning circulate across geographies, and technological systems.

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Erick Antonio Benitez

Will-O-Wisp, 2026

UV cured ink on aluminum dibond and laser cut acrylic

20 x 16 x 4 in / 50.8 x 40.6 x 10.2 cm

\$ 14,000.00

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Erick Antonio Benitez

Genesis Supernova, 2026

UV cured ink on aluminum dibond and laser cut acrylic

20 x 16 x 4 in / 50.8 x 40.6 x 10.2 cm

\$ 14,000.00

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Erick Antonio Benítez

Pegasus, 2026

Car door, silicone, steel, video, mini amp, car wrap vinyl, LED fan

Dimensions variable

\$ 22,000.00

Pegasus transforms a car door into a contemporary mythological object invoking *Pegasus*, the winged horse of Greek mythology associated with transcendence, transformation, and rebirth. Wrapped in a layered vinyl composition, the surface combines references including Ed Ruscha's oil painting *Desire* (1968), an angry coyote, alchemical imagery, scenes from *Ghost in the Shell*, and three-dimensional modeling coordinates set within a cosmological field. A silicone wing replaces the window, introducing a soft tactile counterpoint to the vehicle's industrial frame. On the reverse, embedded screens animate a constellation of symbols ranging from video game narratives to spiritual iconography.

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Umber Majeed

WE CAN FIX IT, 2025

Ceramic, wood, vinyl, pedestal

55 x 48 x 48 in / 139.7 x 121.9 x 121.9 cm

\$ 12,000.00

WE CAN FIX IT draws inspiration from the storefront graphics of phone repair shops in Jackson Heights, Queens. Majeed translates this everyday commercial language into ceramic, creating an A-frame sign bearing the titular phrase, rendered in a medium defined by its brittleness. The choice is quietly subversive, as the material's fragility undermines its own guarantee.

The work sits within Majeed's broader inquiry into how identity and history are carried through visual systems: state iconography, family records, and the aesthetic language of the Pakistani diaspora. Here, the vernacular of South Asian digital kitsch becomes a site of ambiguity, one that also resonates with the iFixit movement and its fight for the Right to Repair — a political struggle over who owns the things they own, and who is permitted to restore them. Is the repair shop's optimism genuine, ironic, or simply the condition of survival? *WE CAN FIX IT* holds that question open, honoring the handmade labor behind both the ceramic object and the storefronts that inspired it.

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Umber Majeed

Untitled, 2026

Video (color, silent)

1 min, loop

Dimensions variable, portrait orientation

Edition 1 of 3, 1 AP

\$1,500.00, screen additional

This work uses icons that are prevalent in Majeed's research into the Pakistani Pavilion from the 1964–65 World's Fair. The dome from the Pavilion floats amongst outdated and defunct iconography and technology. Other objects include a bootleg Apple logo and CD-ROM of *Trans-Pakistan Adventure Services*—a digital revitalization of her maternal uncle's tourism company. Rendered in what Majeed calls "South Asian digital kitsch," the animation's pixelated forms and cycling palette of green, red, and blue recall the visual language of phone repair storefronts and early web interfaces, mapping diaspora memory onto the logic of the counterfeit. The work is presented alongside *WE CAN FIX IT*, the ceramic A-frame sign at the center of Majeed's JOYTECH series, which uses speculative fiction to fill the gaps left by institutional archives.



Umber Majeed

Cone of Light, 2018

Vinyl collage

18 x 24 in / 45.7 x 61 cm

Edition 2 of 6, 2 AP

\$ 1,800.00

Hypersurface of the Present is a series of prints that sit between scientific diagrams and digital vernacular. Each print functions as a research material and visual argument simultaneously, tracing green light as it moves across registers: from Islamic orientalism and Pakistani nationalist symbolism to the green screen interface and light therapy. Majeed's layering of inherited visual traditions with the aesthetics of South Asian digital kitsch produces a hybrid pictorial space where state ideology, spirituality, and the female body appear together, defamiliarized. The diagram form, typically a tool of authority and clarity, becomes a site of speculation and subversion.

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Umber Majeed

Duniya = Temporal World, 2018

Digital print on metallic paper

18 x 24 in / 45.7 x 61 cm

Edition 1 of 6, 2 AP

\$ 1,500.00

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Erick Antonio Benitez

Happy Will, 2026

LED holographic fan, 3D animation

16 in / 40.6 cm diameter

Edition 1 of 3, 1 AP

\$ 3,500.00

Happy Will presents a holographic LED fan displaying a rotating Happy Meal box covered with AI-generated iterations of the viral “*Will Smith eating spaghetti*” meme. Composed from outputs generated by public AI text-to-image and text-to-video models across multiple platforms and years, the animation traces the evolution of generative media itself. Moving from distorted, visibly synthetic imagery to increasingly convincing simulations, it charts the rapid advancement of AI image and video generation and the narrowing gap between the artificial and the real. The work brings together two highly recognizable cultural objects: the Happy Meal and the meme, both designed for mass circulation and consumption.

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Umber Majeed

Scattered Light, 2018

Archival inkjet print, frame

18 x 24 in / 45.7 x 61 cm

Edition 1 of 6, 2 AP

\$ 1,500.00

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Umber Majeed

Dil (Heart), 2018

Digital print on metallic paper

18 x 24 in / 45.7 x 61 cm

Edition 1 of 6, 2 AP

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Umber Majeed

Haraa (Green), 2018

Archival inkjet print, frame

18 x 24 in / 45.7 x 61 cm

Edition 1 of 6, 2 AP

\$ 1,500.00

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