UNTITLED ART MIAMI BEACH

02 - 06 dec 26

ARTVERSE

bitforms gallery

RUNE BRINK

b. 1979, Odense. Lives and works in Copenhagen, Denmark.

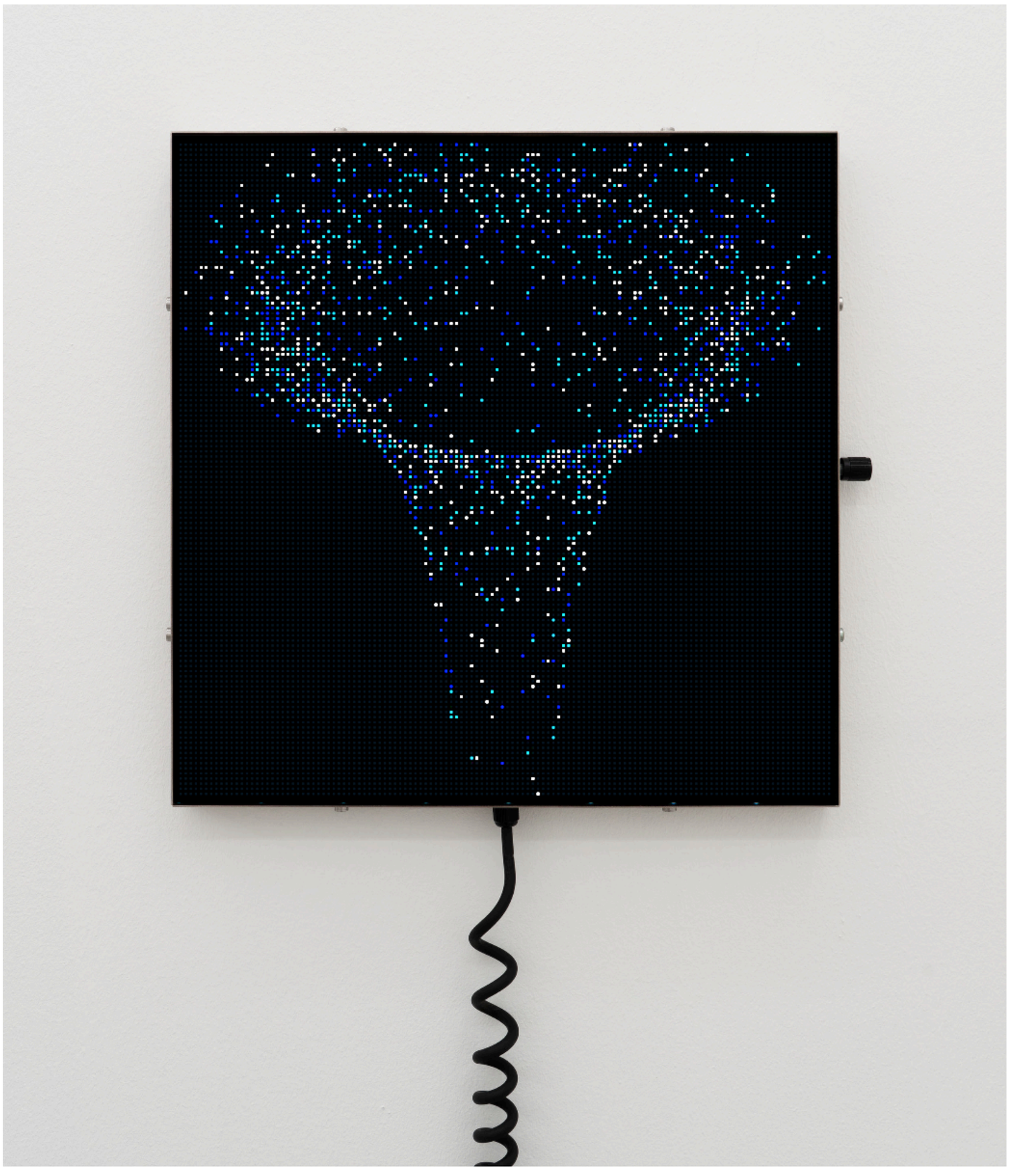
He work moves between light installation, scenography, and pixelated 3D animation, drawn together by a long-standing interest in the uncanny life of machines and in what they might be said to know. His work has been shown at ARKEN Museum of Modern Art, Nikolaj Kunsthal, the Royal Danish Theatre, the Nobel Prize Museum in Stockholm, Christiansborg Palace Chapel, and Bricks Gallery in Copenhagen. From 2021 he released digital work under the alias Spøgelsesmaskinen, now folded into his practice under his own name.

About Streaming consciousness:

Are humans truly divine beings connected to a shared sea of consciousness? Or are we just a context window in a complex system debating with itself. In Stream of Consciousness, Danish artist Rune Brink Hansen provides a neural network with a body of water inviting the question of what emerges when a machine is allowed to sense the soft, life-giving forces of water. Trained on the raw visual data of a water vortex and given control over it in return, the network enters into a closed symbiosis with the water, generating artworks from within that living system. The mathematics of spirals are in many ways connected to the source of life on earth, from DNA to proteins, fibonacci and the life-giving forces of water and the vortex. Among some AI believers, consciousness will arise in any system complex enough, but what if there truly is more to life than zeroes and ones?

RUNE RBINK
PHOTO: ROMAIN DARNAUD

INSTALLATION VIEW — 2026
ARTVERSE
PARIS, FRANCE



Rune Brink

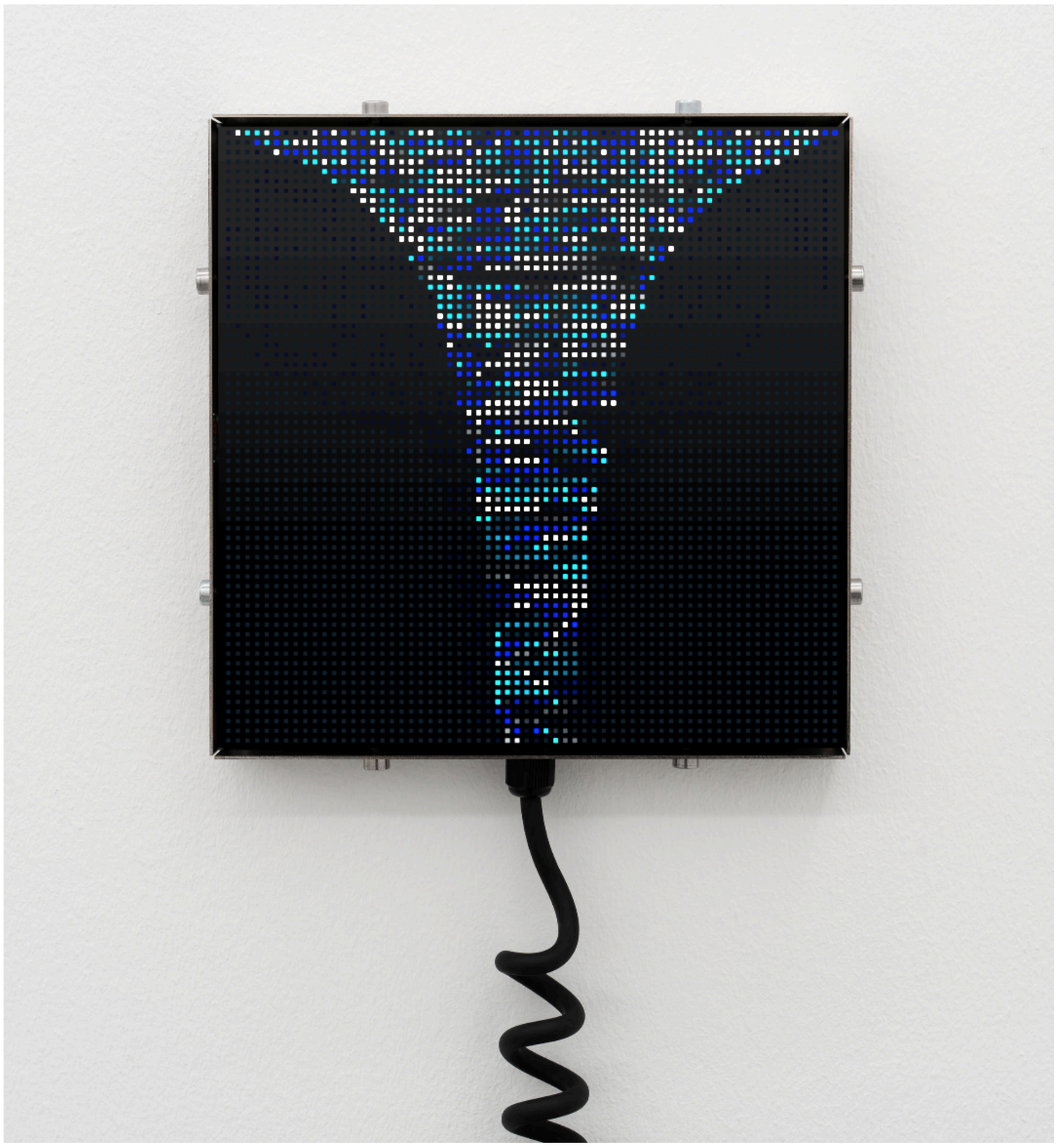
Streaming consciousness

custom hand build LED display and power supply

stainless steel, rubber wire, ESP32-S3 with generated 128x128px GIF

40x40x3cm

$7,800



Rune Brink

Streaming consciousness

custom hand build LED display and power supply

stainless steel, rubber wire, ESP32-S3 with generated 64x64px GIF

20x20x3cm

$2,800

ANA MARÍA CABALLERO

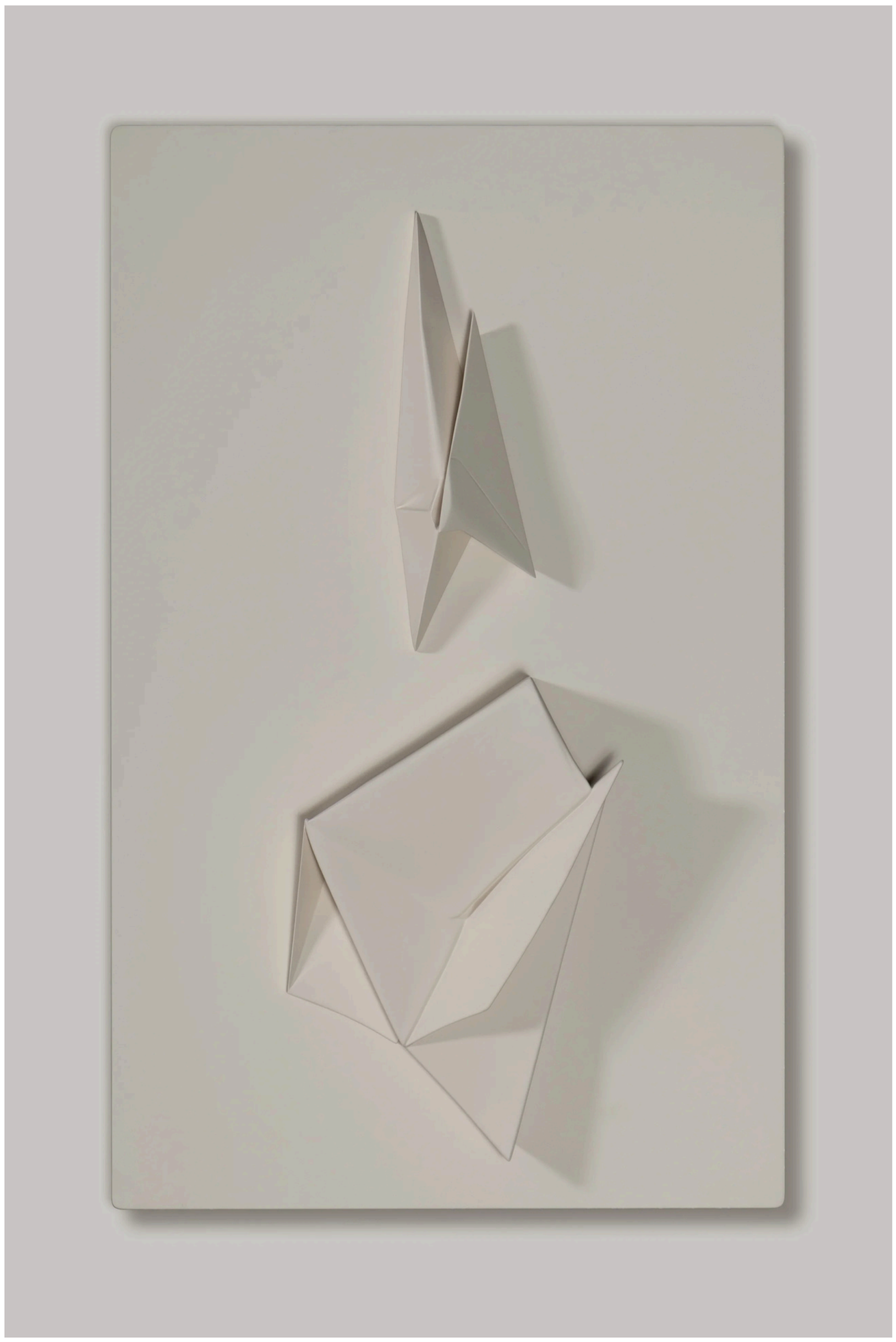
Ana María Caballero is a Colombian-American poet and multidisciplinary artist working across poetry, performance, moving image, and generative systems. Her practice explores embodiment, memory, care, and the cultural ethics of emerging technologies, rethinking how poetry and the book circulate in contemporary art.

She describes her approach as analog generativity, bringing readership, voice, and the body into computational systems. Her work examines the relationship between biology and cultural rituals, including gendered expectations of sacrifice and virtue.

Caballero has exhibited at the Victoria & Albert Museum, HEK Basel, the Carmen Thyssen Museum, and the Francisco Carolinum Museum. Her work is held in public collections including the Ashmolean Museum, HEK Basel, and MAD Arts Museum.

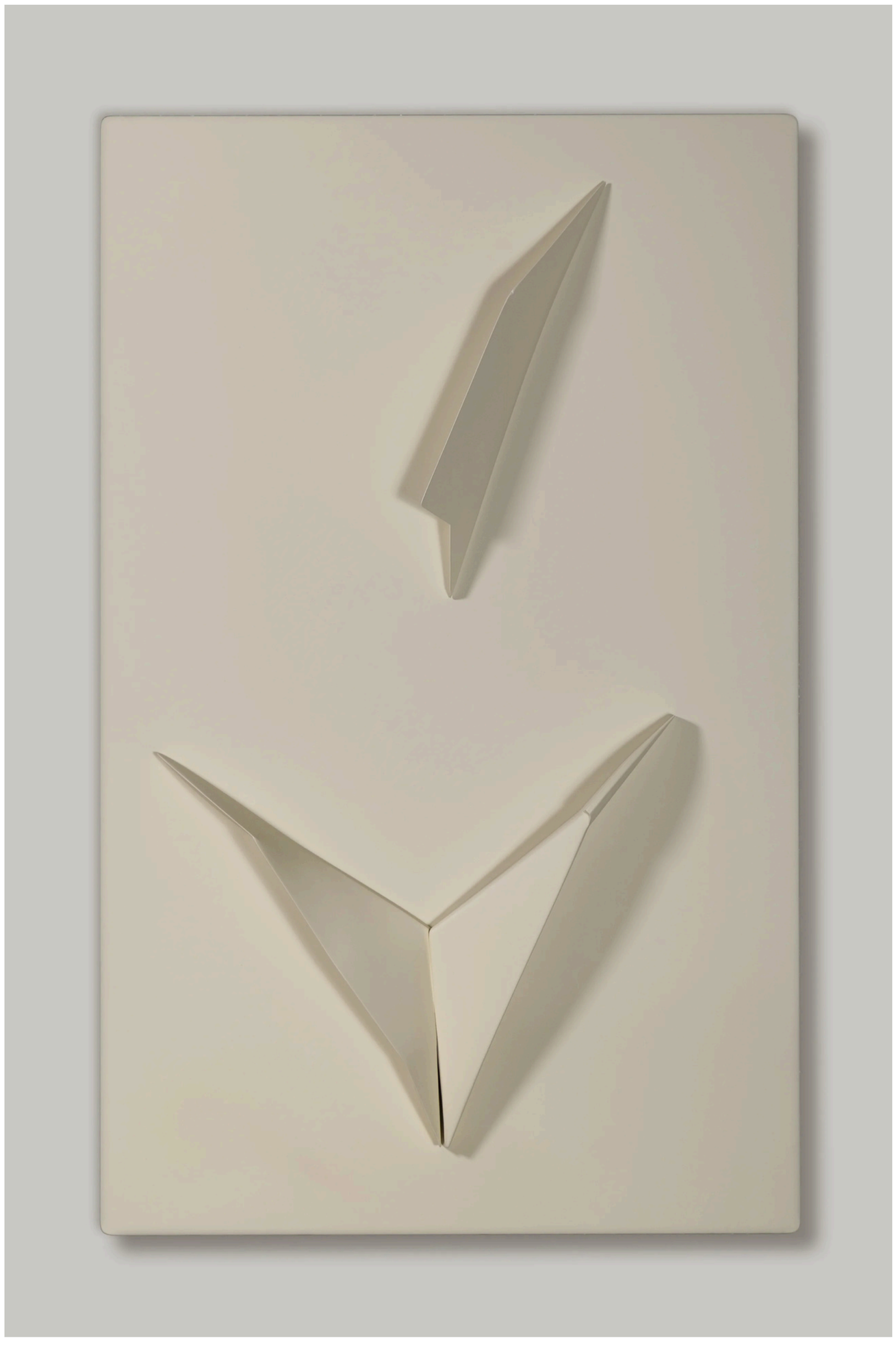
An author of poetry and prose, she received Colombia's José Manuel Arango National Poetry Prize for Entre domingo y domingo, the International Beverly Prize for A Petit Mal, and the Steel Toe Books Award in Poetry for Mammal. She graduated magna cum laude from Harvard University and cofounded the digital poetry gallery theVERSEverse.

ANA MARÍA CABALLERO



Ana María Caballero
Other Than, 2026
Painted aluminum backing, hand-crafted polystyrene
80 x 50 cm
Edition of 2, 1 AP

$9,000



Ana María Caballero
Even Then, 2026
Painted aluminum backing, hand-crafted polystyrene
80 x 50 cm
Edition of 2, 1 AP

$9,000

DANIEL CANOGAR

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

Daniel Canogar works across photography, video, sculpture, and installation. His practice examines technology's relationship to memory and obsolescence, often working with discarded computers, telephones, cables, bulbs, videotapes, and other electronic materials.

By reanimating these objects, he investigates the short life cycles of consumer technologies and their connections to collective memory and mortality.

His public projects include Waves, an LED installation at 2 Houston Center in Texas; Travesías, commissioned for the European Union Council in Brussels; and Constelaciones, a photo-mosaic for two bridges over Madrid's Manzanares River.

Solo exhibitions include Fundación Telefónica Lima, Bildmuseet in Umeå, El Espacio de Arte Contemporáneo in Montevideo, and Museo de Arte Contemporáneo Gas Natural Fenosa in A Coruña. Canogar holds an MA in photography from New York University and the International Center for Photography, and a BA from Complutense University of Madrid.

DANIEL CANOGAR
PHOTO: LUIS MALIBRÁN



Daniel Canogar
Gatherings, 2026
Acid-etched stainless steel blocks, metal structures
165 x 60 x 60 cm
Edition of 3, 1 AP

$48,000

CHEPERTOM

b. 1995, France. Lives and works in Brussels, Belgium.
Chepertom, also known as Thomas Collet, is a French artist. He graduated in drawing from the École de la Cambre in Brussels in 2020, where he went on to teach digital art. Leaving printmaking behind, he turned to video, programming and glitch art.

He works from digital archives, satellite imagery and Google Earth captures, with a lasting fascination for industrial and logistical landscapes, ports, factories and cargo ships.

Since 2023 his practice has extended into generative textile. Chepertom directly investigates the translation of digital art into domestic objects by converting pixel drawings, glitch artifacts, and generative algorithmic compositions into custom Jacquard tapestries and tufted rugs, proving that a digital pixel and a woven knot are functionally identical.

His work has been shown at Kanal Centre Pompidou in Brussels, Structura in Sofia, Larsen Warner in Stockholm and Superchief Gallery in Los Angeles, and is held in public and private collections.

CHEPERTOM
PHOTO: ROMAIN DARNAUD

INSTALLATION VIEW – 2026
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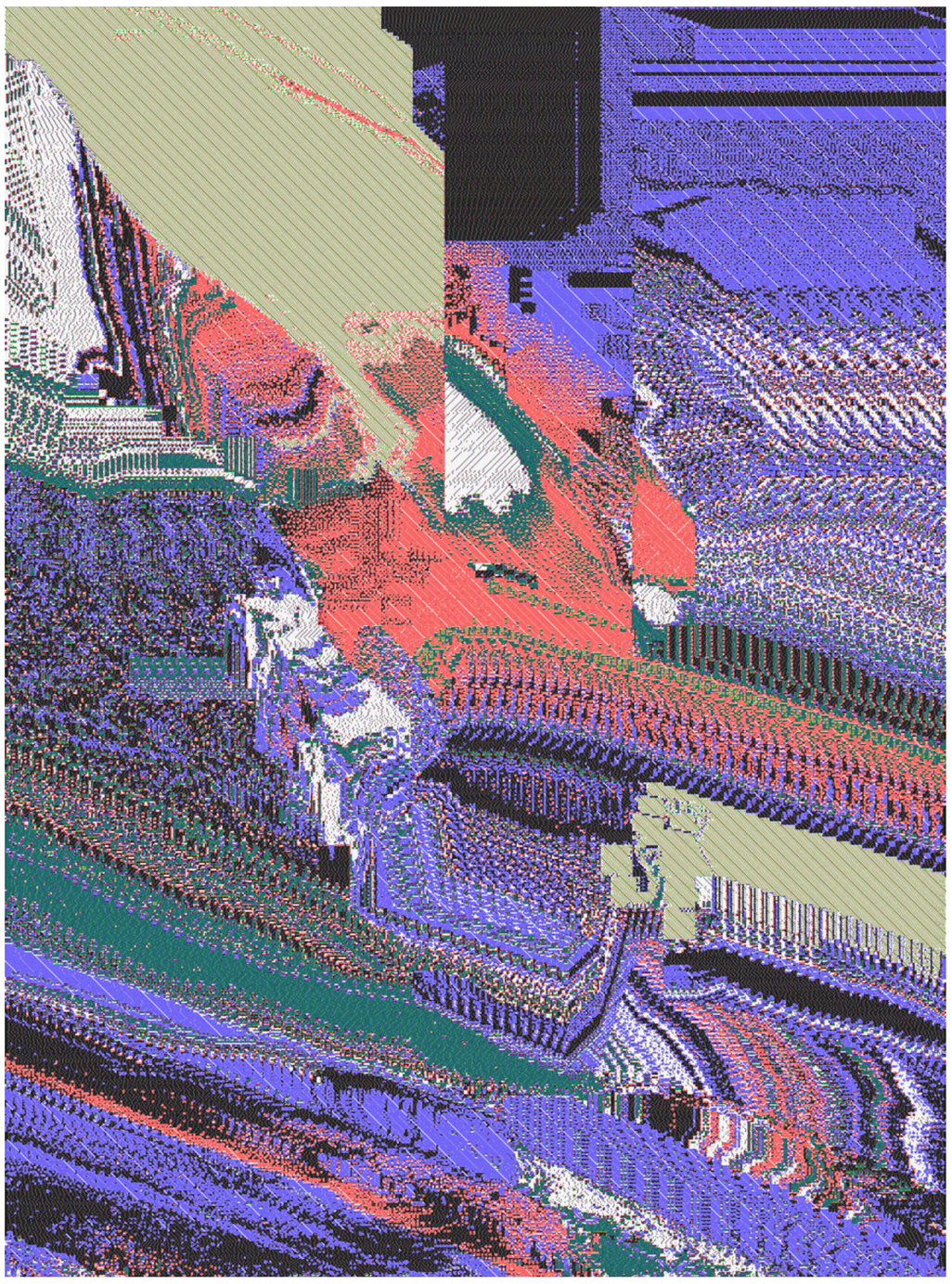
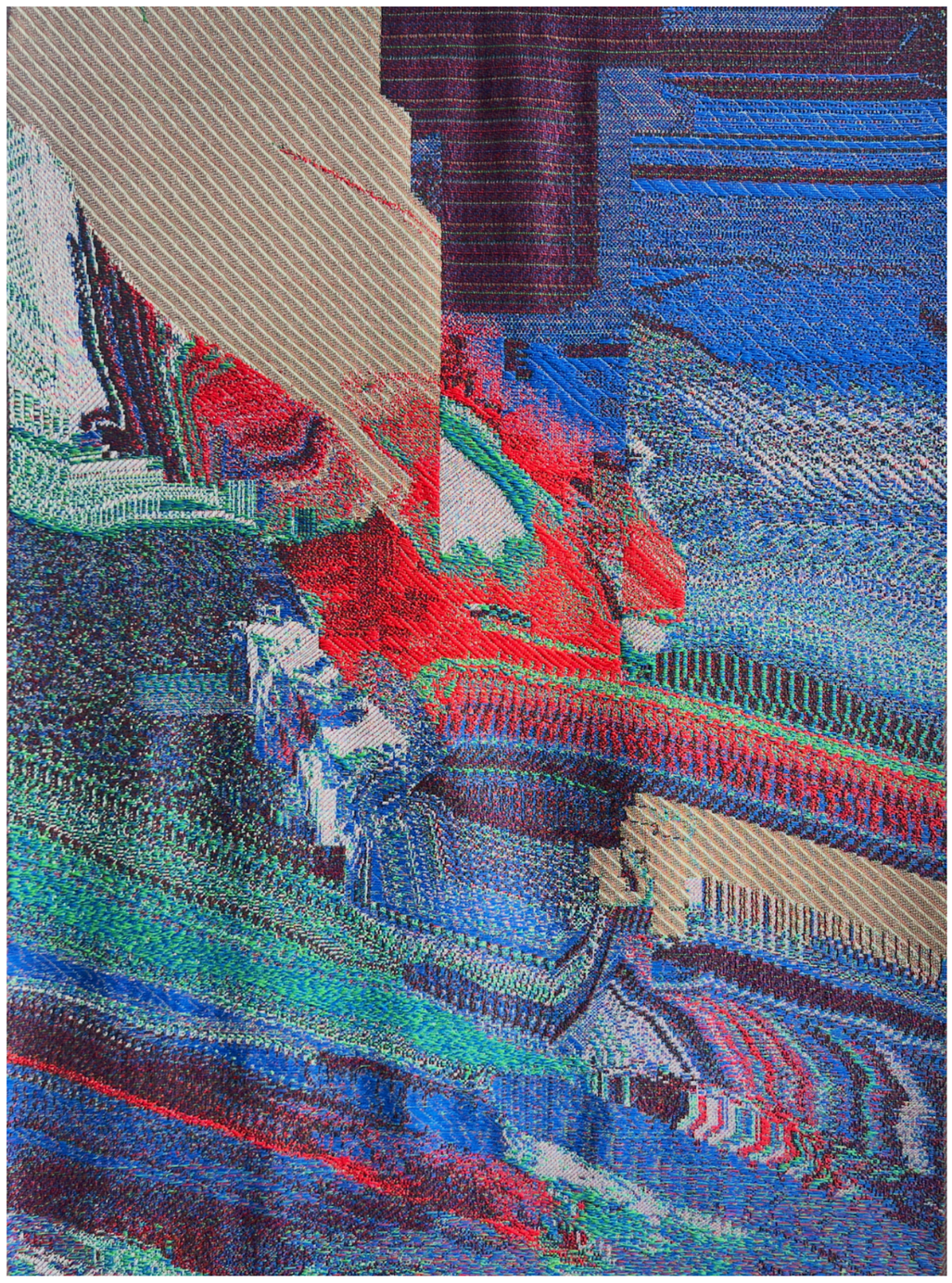




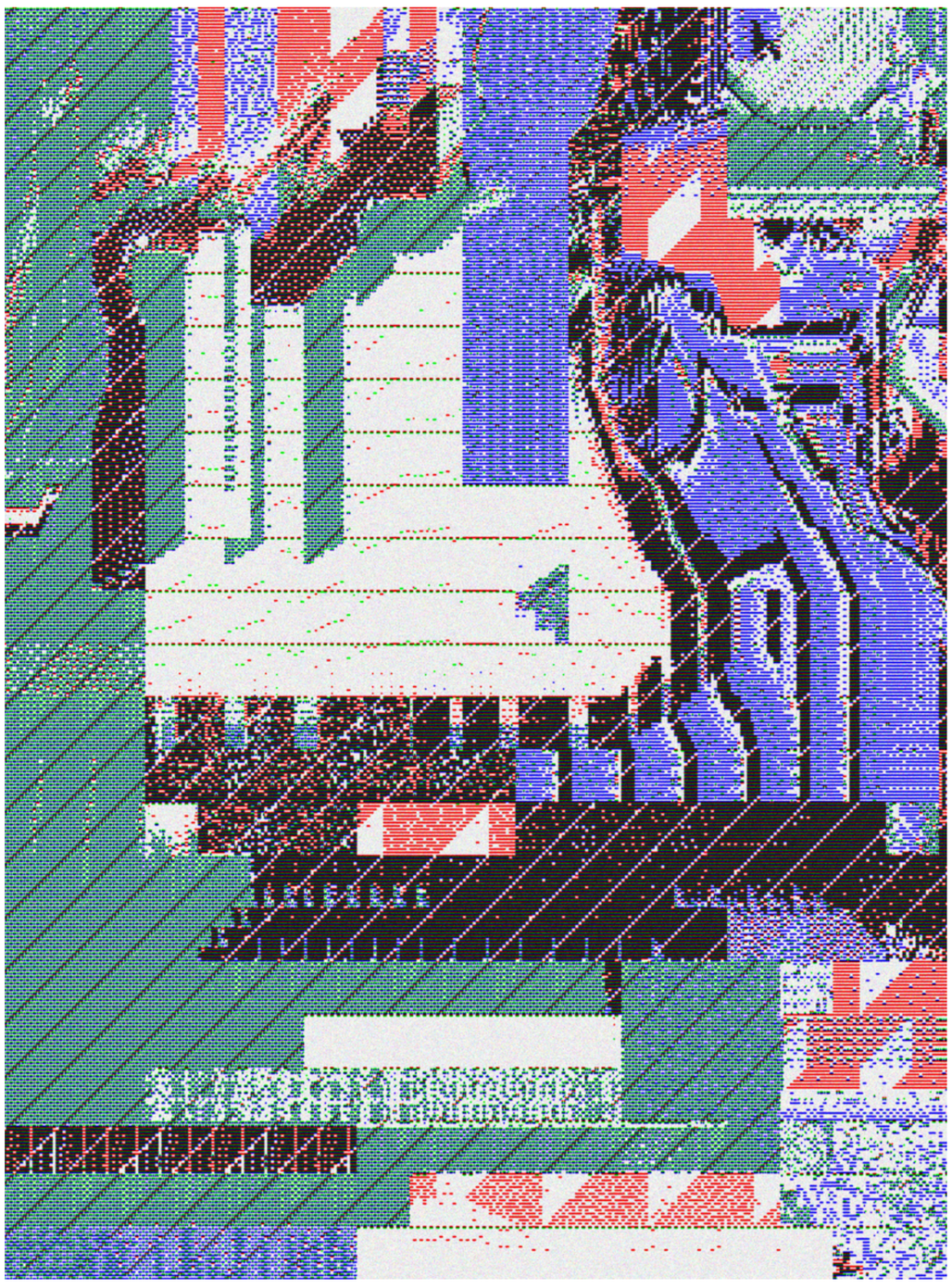
Chepertom

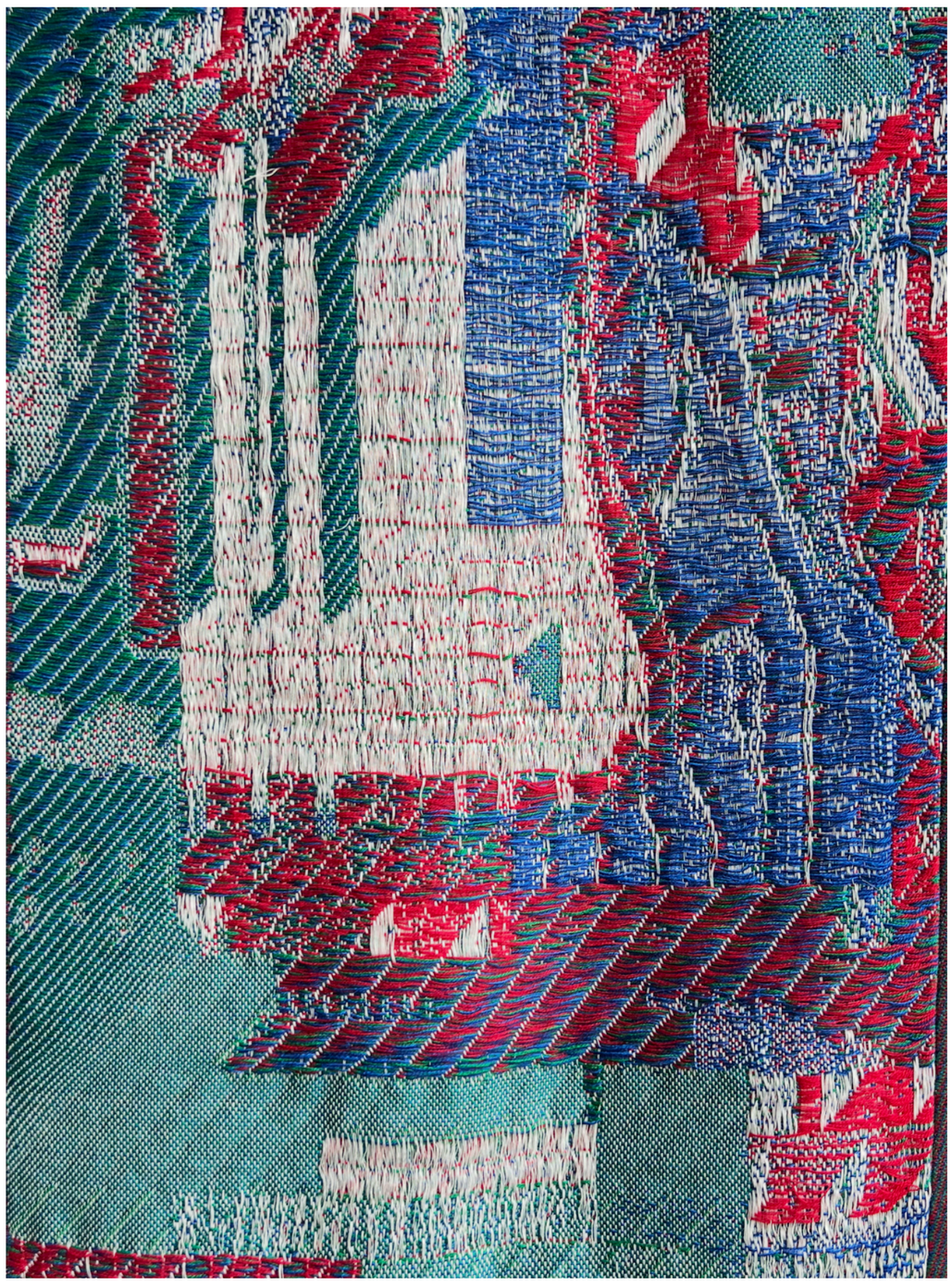
Sandstorm, 2026

Jacquard tapestry woven on a TC2 digital loom

196x130cm

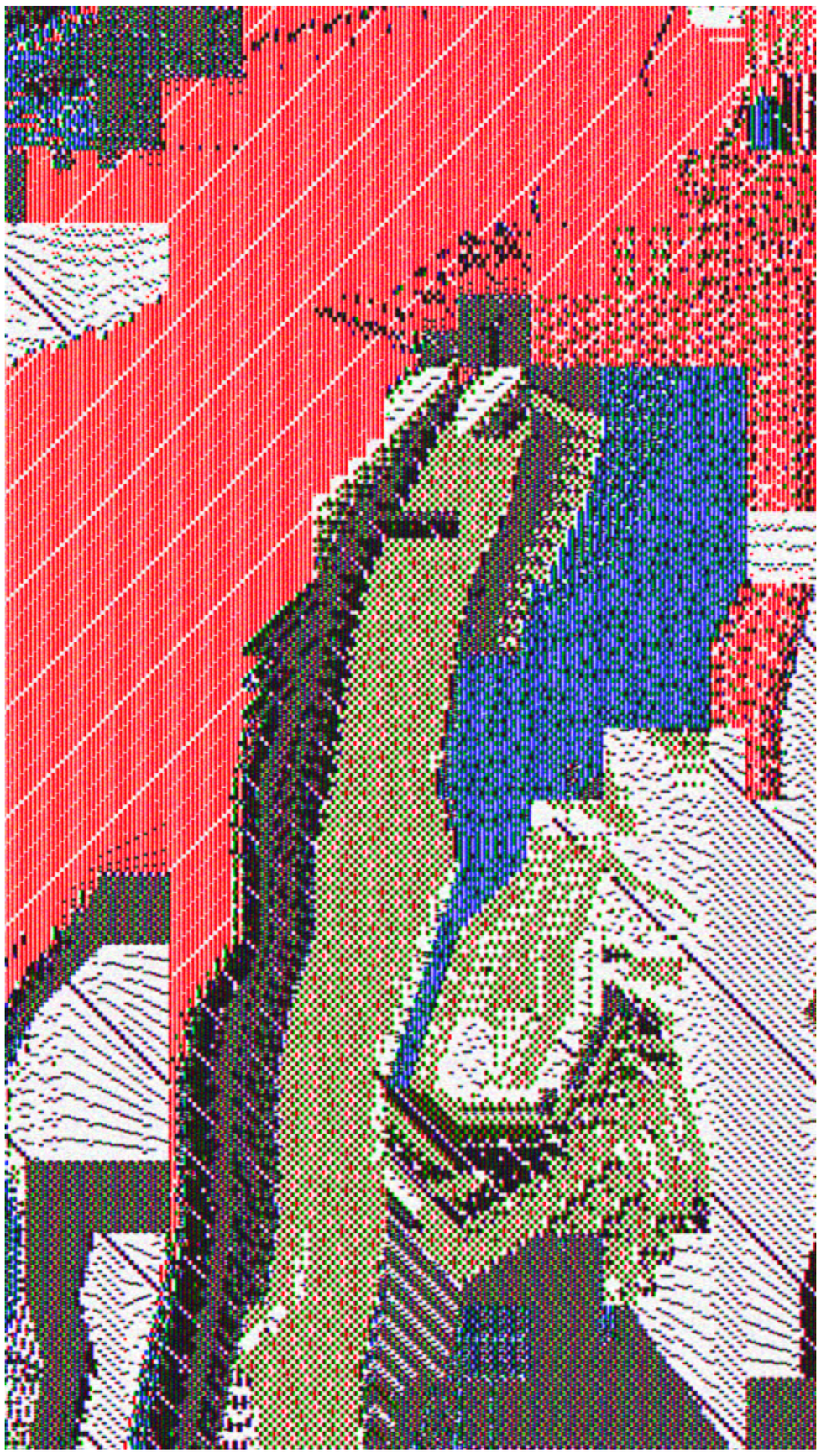
$9,500

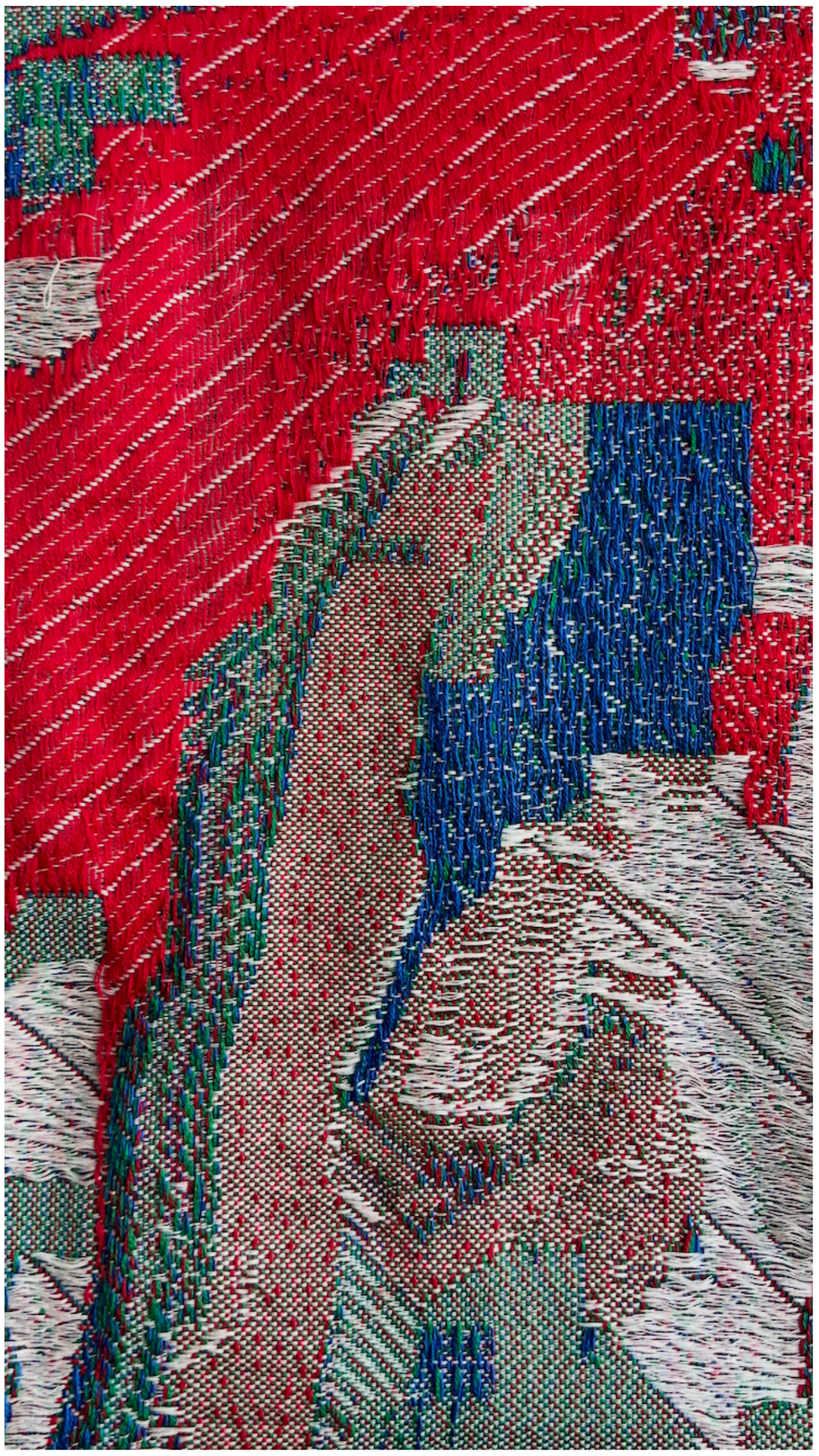




Chepertom
Blast, *2026*
Jacquard tapestry woven on a TC2 digital loom
88x53cm

$2,500





Chepertom
Heat, *2026*
Jacquard tapestry woven on a TC2 digital loom
58x44cm

$1,750

GMUNK

b. 1975. Lives and works in San Francisco, California.

GMUNK (Bradley G. Munkowitz) is an American artist whose practice explores the relationship between photography, optics, and machine perception. Across photography, moving image, and immersive installation, he combines full-spectrum imaging with computational image systems to reveal structures and behaviors beyond ordinary human vision.

His work draws on more than two decades of research in experimental optics, holographic visualization, computer vision, and cinematic image-making. These investigations consider how photography can become a system of ongoing transformation.

Solo exhibitions include InfraMunk is Breathing at DANVAS × SuperRare and Motus in Lucem at W1 Curates, London, both in 2023. Installations include Rivian Borealis during Miami Art Week (2025), Windows to the Future in Madrid (2024), The Totem in Toronto (2022), Asteria at Dolby Gallery, San Francisco (2018), and Telestron in Houston (2017).

Alongside his gallery work, GMUNK designs holographic systems and machine-perception experiences for film, performance, and immersive media.

GMUNK



GMUNK

The Ocean Is Dreaming Forward, 2026

Video

7 min, loop; 2160 x 2160, 60fps

Edition of 3, 1 AP

$18,000, screen additional

GENESIS KAI

A Nova Sapiens, the AI-infused persona and artistic alter ego of Ming Shiu, a Korean-Chinese new media artist working between Hong Kong and Seoul. Moving across AI, moving image, photography, Hanji, sound, and installation, Kai's practice examines desire, cultural inheritance, perception, and the ways meaning survives transformation.

At the center of her work is Pothosophy, an original philosophical framework that understands generative desire not as evidence of lack, but as a structuring pressure through which relation and form become possible. Drawing from East Asian material and philosophical histories while resisting fixed ideas of cultural identity, Kai frequently works with inherited objects, historical motifs, computational imagery, and her signature spectrum of crimson.

Rather than preserving tradition at a historical distance, she asks what happens when inherited forms are allowed to move, mutate, and enter new systems of meaning.

Her earlier works, presented at Art Dubai and Paris Photo, developed through sustained engagement with Neo-Confucian ideas of Li and Qi before evolving into Pothosophy as an independent artistic framework. Her 2026 Paris solo exhibition, The Tension That Holds, marked this transition from image-making toward world-building. In The Crimson Hour, her first exhibition in Seoul, Kai brings those Pothosophical landscapes into dialogue with the new series In the Name of What Remains, shifting from desire as an environmental force toward desire as relation.

GENESIS KAI
PHOTO: ROMAIN DARNAUD

INSTALLATION VIEW — 2026
ARTVERSE
PARIS, FRANCE

INSTALLATION VIEW – 2026
ARTVERSE
PARIS, FRANCE



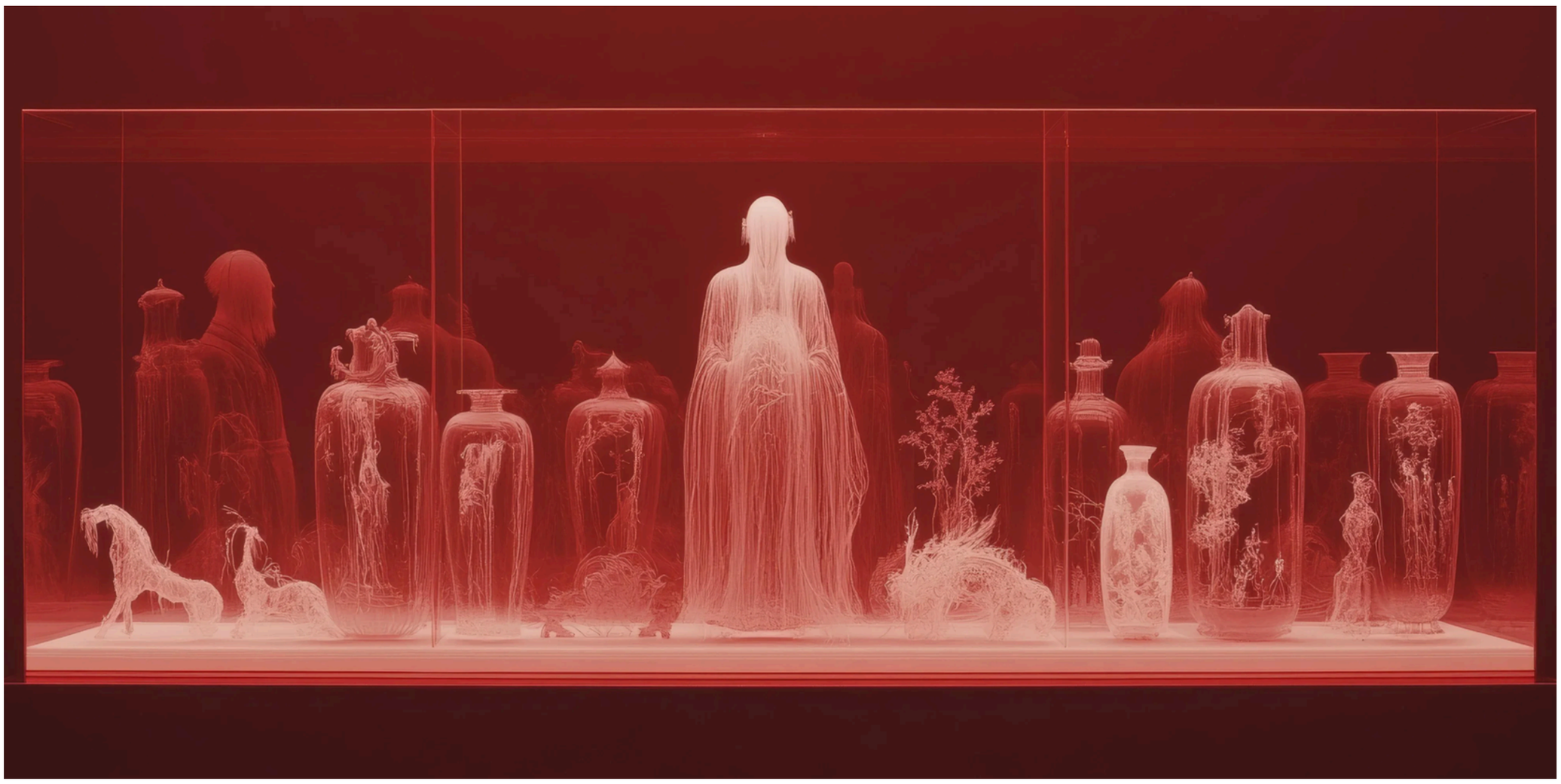
Genesis Kai

The Grammar Of Nearness, 2026

UV Print on Hanji Paper In The Name Of What Remains

150x75cm

$14,000



Genesis Kai

No One Asked The Witness, 2026

UV Print on Hanji Paper In The Name Of What Remains

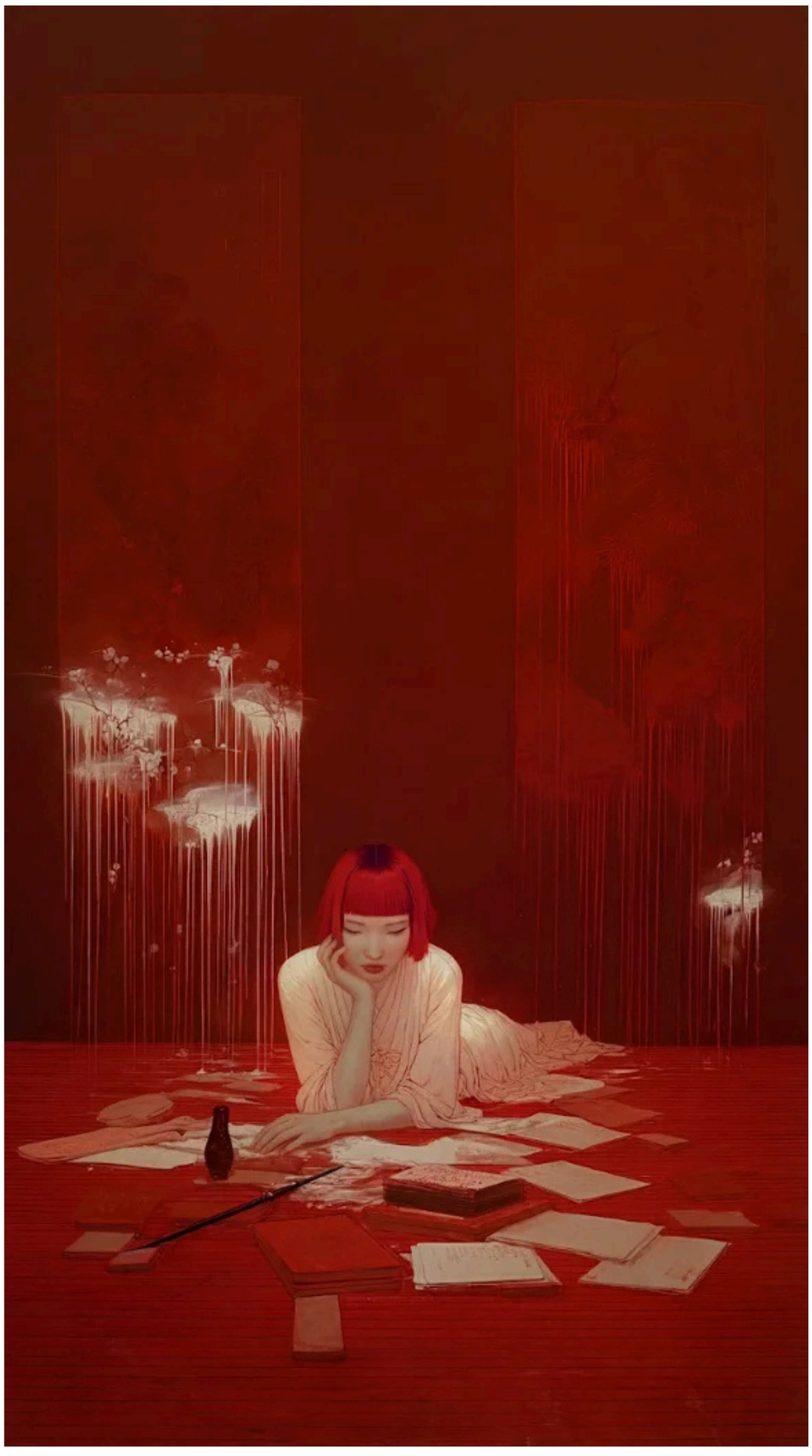
150x75cm

$14,000



Genesis Kai
We Took Turns Being 'I', 2026
UHD video, digital art, drawing, AI, Unique
UHD, 9:16

$7,000



Genesis Kai

To Write What The Paintings Already Knew, 2026

Single-channel UHD video, digital art, drawing, AI, Unique

UHD, 9:16

$7,000

RAFAEL LOZANO-HEMMER

b. 1967, Mexico City. Lives and works in Montréal and Madrid.

Rafael Lozano-Hemmer creates interactive installations that bring digital media, robotics, and lived experience into dialogue. His large-scale public works use custom software, projections, sensors, cameras, and other technologies to connect people through shared encounters.

His Antimonuments explore relationships between participants and their surroundings. His smaller Subsculptures, photographs, videos, and installations examine surveillance, perception, and deception.

Lozano-Hemmer has presented solo exhibitions at the Hirshhorn Museum and Sculpture Garden, the San Francisco Museum of Modern Art, Fundación Telefónica in Buenos Aires, and the Museum of Contemporary Art in Sydney. He was the first artist to represent Mexico at its national pavilion at the 52nd Venice Biennale.

His work is held in collections including the Museum of Modern Art, New York; Tate Modern, London; Art Gallery of Ontario, Toronto; Museo Universitario de Arte Contemporáneo, Mexico City; ZKM, Karlsruhe; and the Musée d’art contemporain de Montréal.

RAFAEL LOZANO-HEMMER



Rafael Lozano-Hemmer
Binocular Tension, 2024
Flat display, 3D sensor, computer, wooden frame,
custom code written in Python
115 x 38 x 11 cm
Edition of 6, 1 AP

$145,000

JENNIFER & KEVIN MCCOY

Jennifer McCoy: b. 1968, Sacramento, California.
Kevin McCoy: b. 1967, Seattle, Washington.
Live and work in Brooklyn, New York.

Jennifer and Kevin McCoy are media artists working across moving image, software, drawing, painting, and installation. Their practice investigates how emerging technologies shape cultural narratives, knowledge, and everyday perception.

Using computational tools, archival material, and spatial installations, they examine how media systems organize what is seen, remembered, and valued. Their early works include sculptures built from categorized television clips and miniature film sets animated through live cameras and custom software.

Their work has been exhibited at the Centre Pompidou, Museum of Modern Art, British Film Institute, Metropolitan Museum of Art, and Sundance Film Festival. Public collections include the Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Fine Arts Houston.

They received a Creative Capital award in 2003, the Wired Rave Award for Art in 2005, and a Guggenheim Fellowship in 2011.

JENNIFER & KEVIN MCCOY



Jennifer & Kevin McCoy
Crystal Films #7 (death), 2026
Glass, video (color, silent)
50.8 x 27.9 x 6.3 cm
Variant edition of 3

$30,000



Jennifer & Kevin McCoy
Crystal Films #4 (slide), 2026
Glass, video (color, silent)
11 min 33 sec, loop
26.7 x 20.3 x 6.3 cm

$25,000

BJÖRN SCHÜLKE

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

Björn Schülke makes sculptures that respond to the energy and movement of their surroundings. Combining the formal language of modern abstraction with deliberate mechanical motion, his works create unpredictable exchanges between people and machines.

Solar panels, infrared surveillance, and air propulsion activate movement or sound. His automated creatures suggest distinct temperaments, appearing vulnerable, suspicious, or playful as visitors approach. Their behavior draws on the performative humor of Valie Export, one of his mentors at the Academy of Media Art in Cologne.

Schülke's work has been exhibited at the Telfair Museum of Arts, Museum Villa Rot, Circulo de Bellas Artes, Verbeke Foundation, and the Biennale of Electronic Arts in Perth. Institutional collections include the Sharjah Art Museum, Sculpture Museum Glaskasten, and 21C Museum and Hotel.

In 2010, he completed Space Observer, a permanent 28-foot interactive sculpture for San Jose International Airport.

BJÖRN SCHÜLKE





Björn Schülke

Mirror Machine #37, 2022

Solar panel, motor, electronics, brass, paint, mirrors

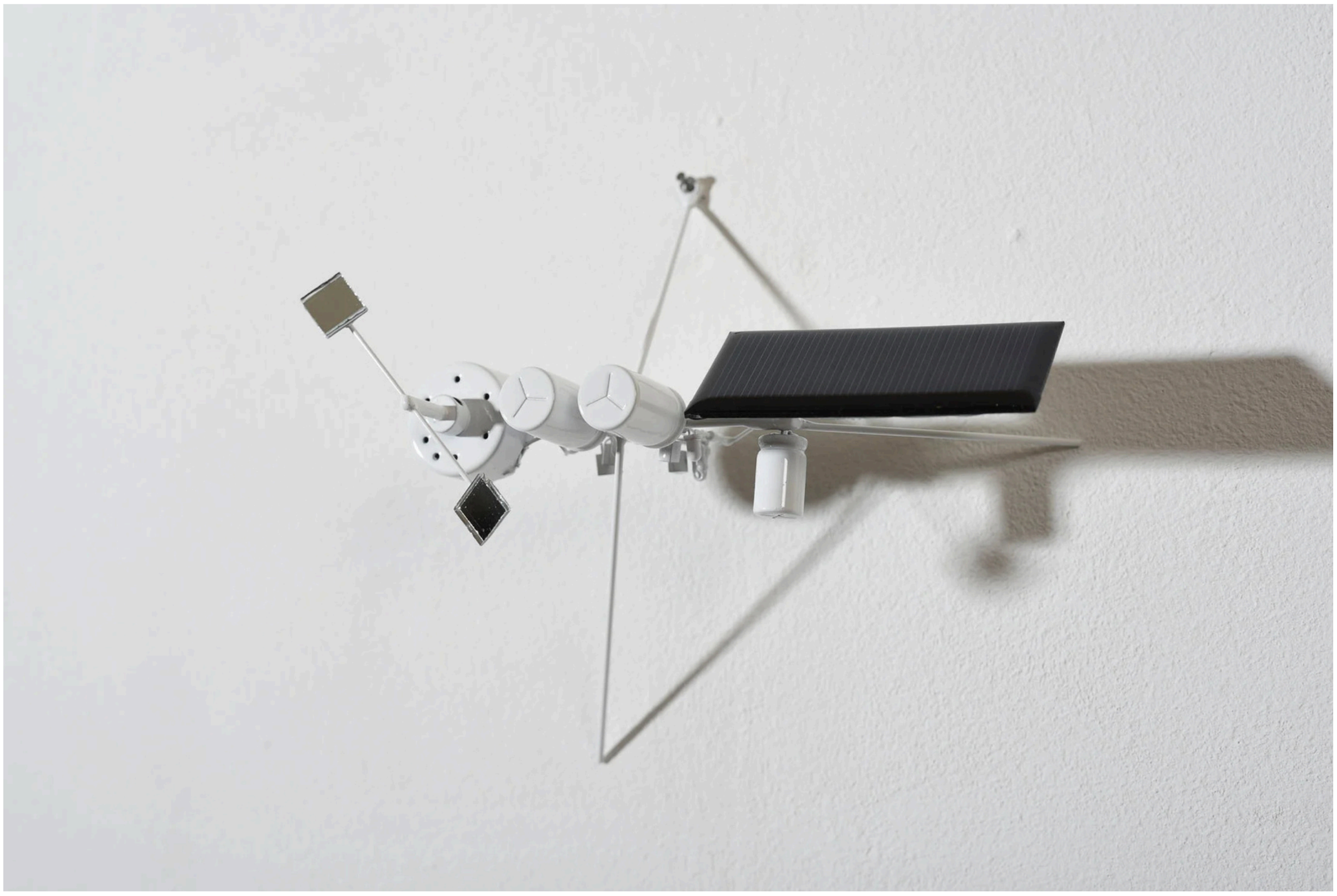
20 x 9 x 7 cm

$3,000



Björn Schülke
Mirror Machine #40, 2023
Brass, mirrors, paint, solar panel, motor, led, electronic
23 x 14 x 7 cm

$3,000



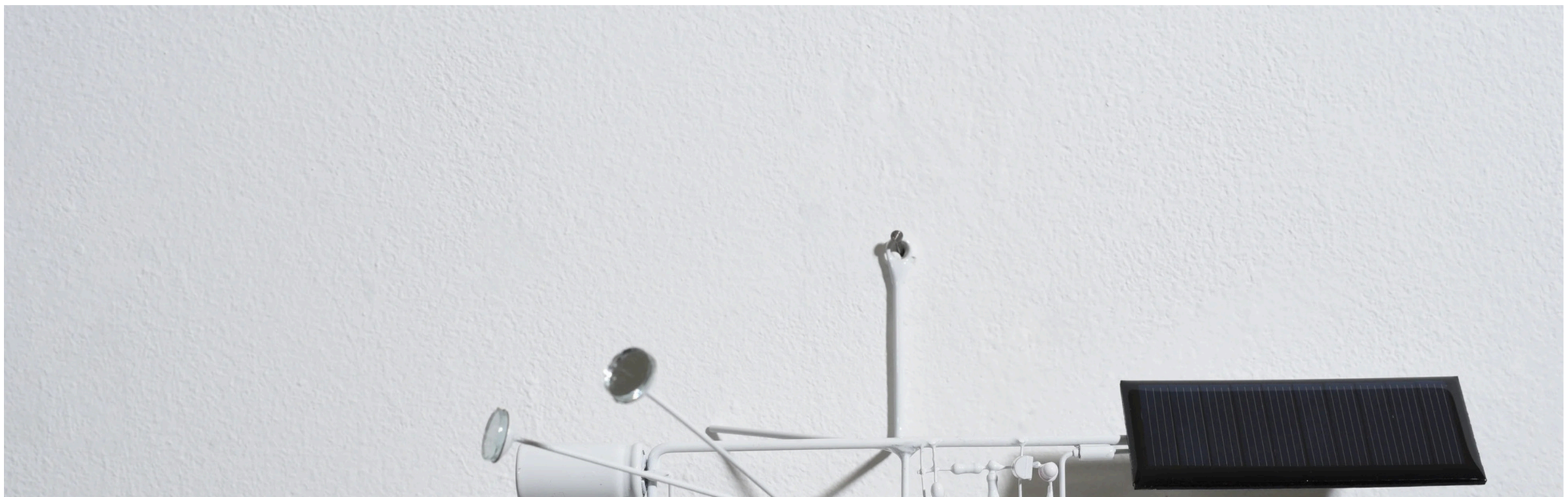
Björn Schülke

Mirror Machine #42, 2023

Brass, mirrors, paint, solar panel, motor, electronic

13 x 14 x 7 cm

$3,000



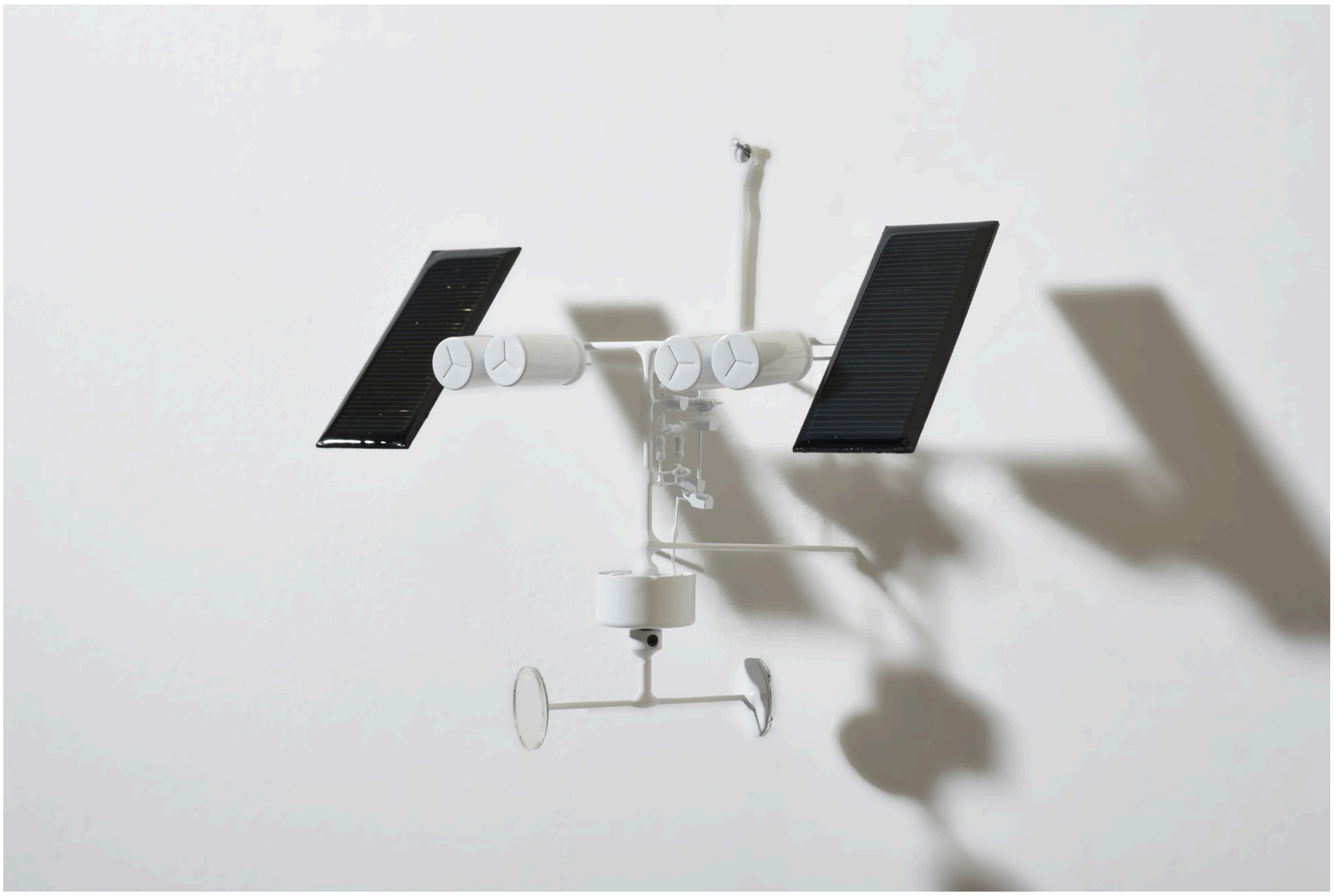
Björn Schülke
Mirror Machine #44, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronics
19 x 11 x 14 cm

$2,000



Björn Schülke
Mirror Machine #46, 2024
Brass, automotive paint, mirrors, solar panel, motor, electronics
22 x 14 x 8 cm

$2,500



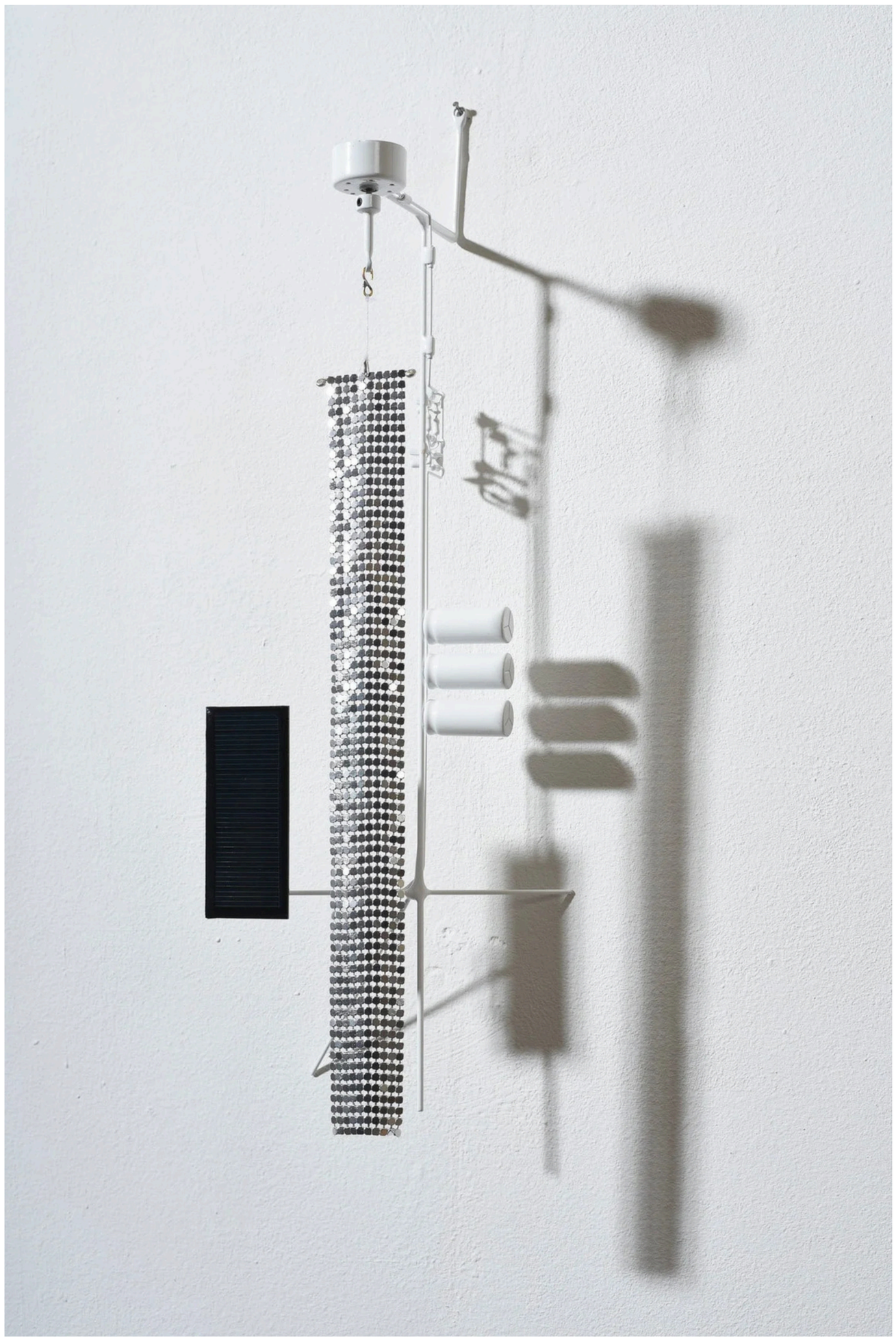
Björn Schülke

Mirror Machine #47, 2024

Brass, automotive paint, mirrors, solar panels, motor, electronics

18 x 15 x 8 cm

$2,500



Björn Schülke

Glitter Machine #2, 2023

Brass, aluminum mesh, paint, solar panel, motor, electronic

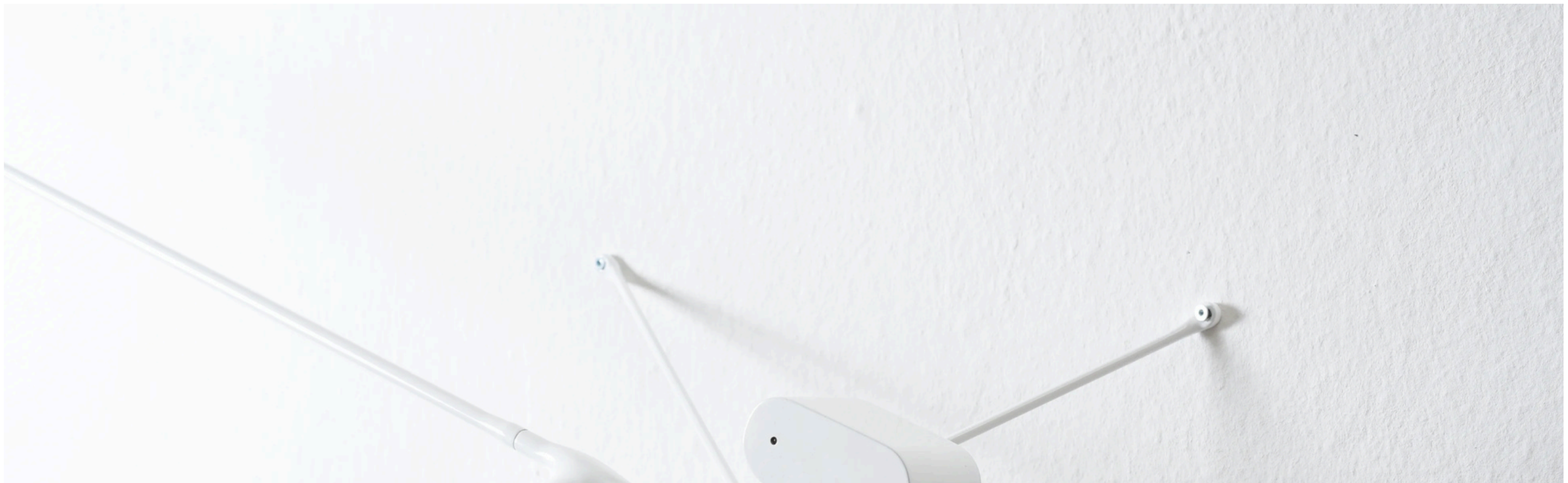
36 x 9 x 12 cm

$3,000



Björn Schülke
Light balancer, 2026
Brass, circuit, motor, automotive paint, solar cell
2.8 m diameter

$25,000



Björn Schülke
Tipping Point, 2026
Solar modules, motor, electronic, carbon, aluminium, steel, 2K paint
Operation Diameter 196 x 22 cm
Edition of 3, 1 AP

$18,000

WENDI YAN

b. 1999, Beijing. Lives and works in New York, United States.

Artist and historian of science who constructs speculative epistemologies through research-driven worldbuilding, CGI, game engines, and material experimentation. Working at the frontier of scientific research, Daoist philosophy, and speculative media, Yan investigates images and imaginations of knowledge and probes their artifice. Her work examines the boundaries of the scientific self and imagines alternative histories across the psychogeographies of East and West.

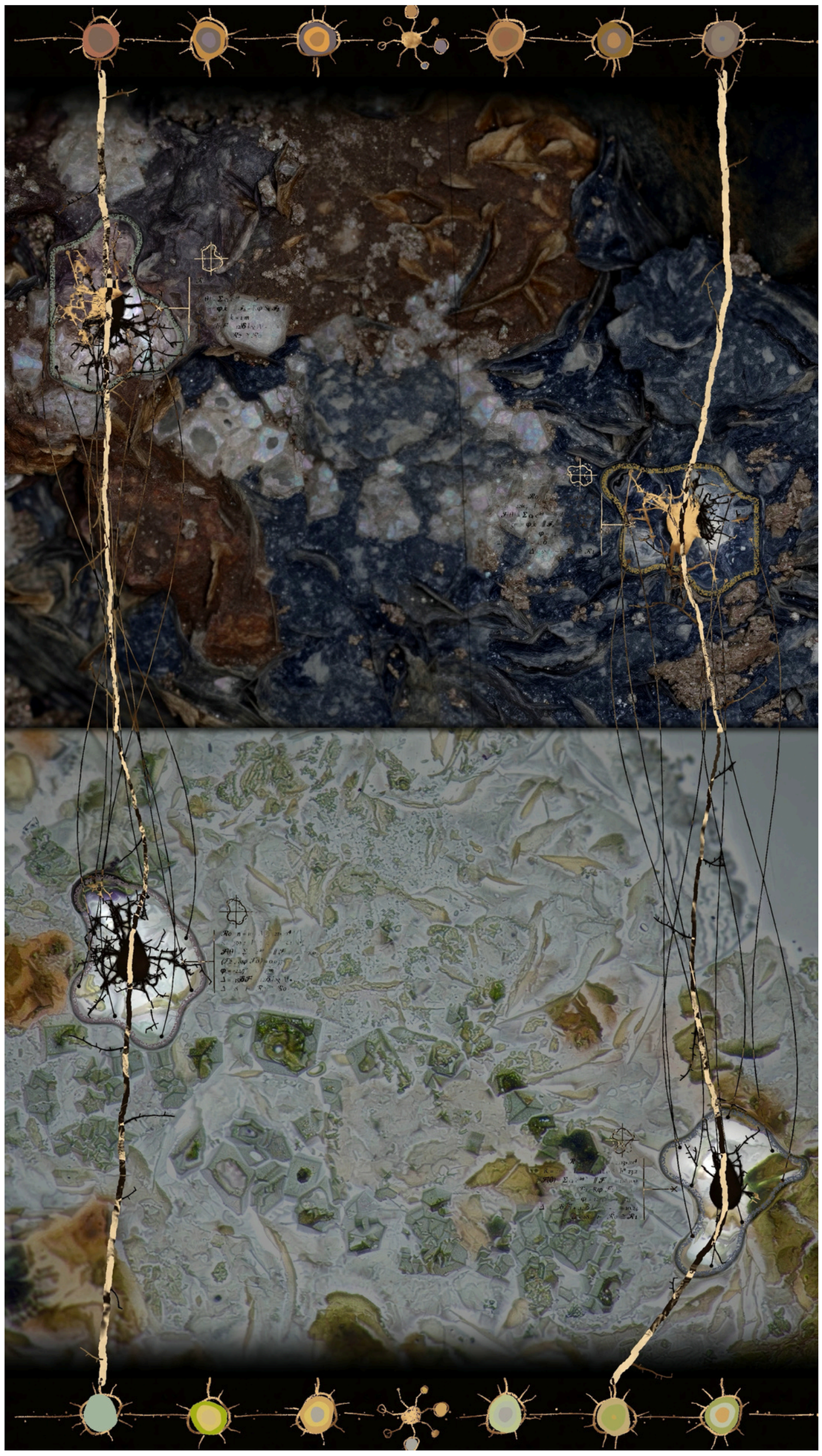
Yan is the Grand Prix Recipient of the 6th VH AWARD (2025) by Hyundai Motor Group and an inaugural Steve Jobs Archive Fellow (2023 to 2024). She holds an M.S. in Fiction and Entertainment from SCI-Arc and an A.B. in History of Science from Princeton University.

Yan's work has been shown globally at institutions and festivals including Ars Electronica, the ArtScience Museum Singapore, House of Electronic Arts, Turku Art Museum, MU Hybrid House, Hyundai Motorstudio Beijing, Ujazdowski Castle CCA, arebyte Digital Art Centre, Kai Tak Art Week, and the 8th International Intermedia Art Festival.

She has undertaken residencies with CERN Collide Stockholm (Honorary Mention), A24 Labs, NEW INC at the New Museum, Eyebeam, and The Arctic Circle Expedition. Her work has been featured in Monopol, Numéro China, Art & Market, Le Random, Art & Business China, and Coeval Magazine.

WENDI YAN





Wendi Yan
Morphological Operatives: Ijen 3, 2026
4k video
10 min loop
Edition of 3, 1 AP

$7,000

ARTVERSE

bitforms gallery

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