

HEFT

This catalog contains the available artworks from Heft shows and artists, outside of the current gallery show. Contact Adam for inquiries:

Adam Heft Berninger

Founder + Director

adam@heftgallery.com

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Heft Circle

Volumes

HEFT

Heft is a contemporary gallery in New York City presenting artists who use systems to create meaningful new works. Partnering with a fluid roster of artists, the gallery shows a wide spectrum of work – emphasizing inventive uses of traditional materials, memorable experiences, and provocative artworks that are rapidly gaining recognition for advancing the generative art movement.

Featuring projects by pioneers and groundbreaking emerging artists, Heft collaborates closely to elevate their practice. These artists engage urgent cultural questions using the tools of their time – algorithms, systems, artificial intelligence, and other generative processes – to show broader audiences what this medium is and what it can become. Heft is led by artist, curator, and creative director Adam Heft Berninger, alongside a growing team of artists and insiders. His background spans traditional art disciplines and creative technologies, bringing a unique perspective to the gallery's vision and program. A RISD graduate with a lifelong art practice and decades of collaborative work, Berninger has also created digital experiences and brand platforms for arts organizations including MoMA, Public Art Fund, Paddle8, UOVO, the Gardner Museum, and Google Art Project.

With over 50 projects presented under Heft (formerly Tender), the gallery continues to engage a global collector base and participate in leading international fairs – such as Untitled Art Miami, Paris Photo, and Contemporary Istanbul – while presenting monthly exhibitions from its Lower East Side space in NYC.

GALLERY INFORMATION

300 Broome Street
Lower East Side, NYC 10002

@heft_gallery on twitter
@heft_gallery on instagram

info@heftgallery.com



ASSORTED ARTWORKS

ASSORTED ARTWORKS

Presenting artworks from our past shows, as well as available works from series featured at art fairs such as Untitled and Paris Photo.



MICHAEL KOZLOWSKI
Tessellations - Commission

MICHAEL KOZLOWSKI

Tessellations - Commission

2025

Unique relief

Resin coated with copper or bronze, walnut or white oak hardwood frame
with museum glass + generative art Ethereum NFT

50 x 40 in.

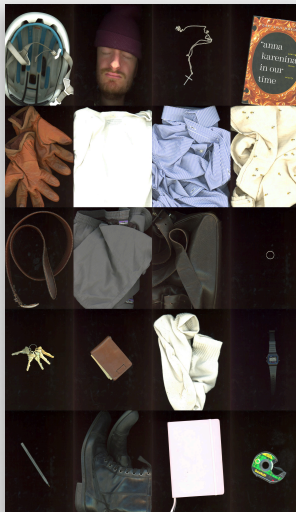
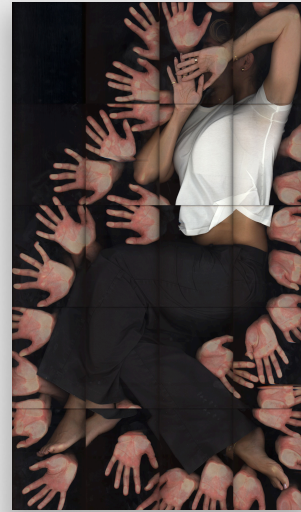
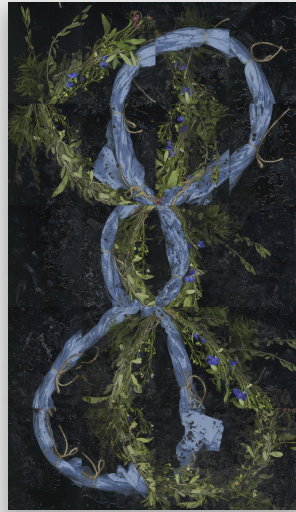
\$40,000

40 x 28 in.

\$25,000

25.6 x 22 in.

\$18,000



Exemplary Commissions`

LUKE SHANNON
Replacement Character - Commissions

LUKE SHANNON

Replacement Character - Commission

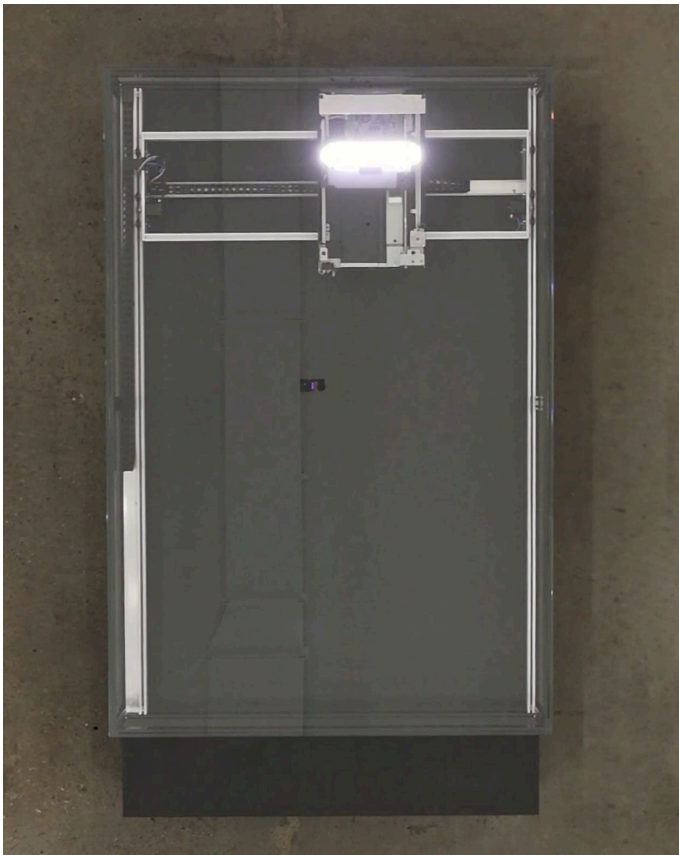
2025

Unique print (+1 AP)

\$4,000

Archival pigment print, mounted and cleated, signed on verso + Ethereum token
58.5 × 34 in

Part of the limited series of uniquely commissioned works, each commission includes a one hour in-person (if collector prefers) private session with the artist at Heft's LES gallery space. The work can feature the collector's subject of choice: themselves, a person or people from their life, objects and artifacts, etcetera – created by Shannon with input from the commissioning collector.





ARANDA/LASCH
Labyrinth I

ARANDA\LASCH

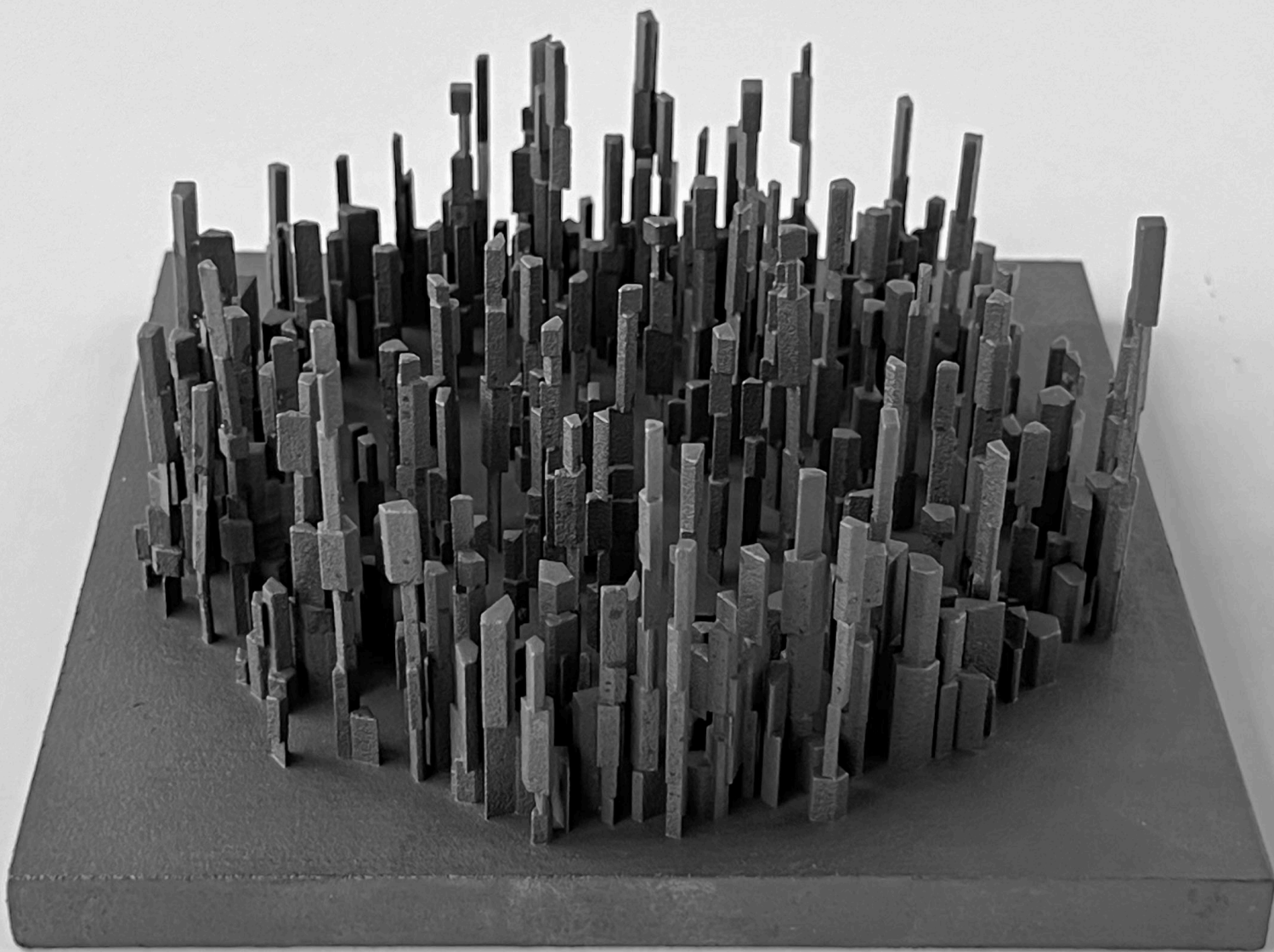
Labyrinth I

2025

Unique wall sculpture (+ 2 APs)

\$12,000

Cast plaster sculpture of algorithmic output with cleat + Ethereum token
37 x 37 in.



ARANDA/LASCH
Henge - Commission

ARANDA\LASCH

Henge - Commission

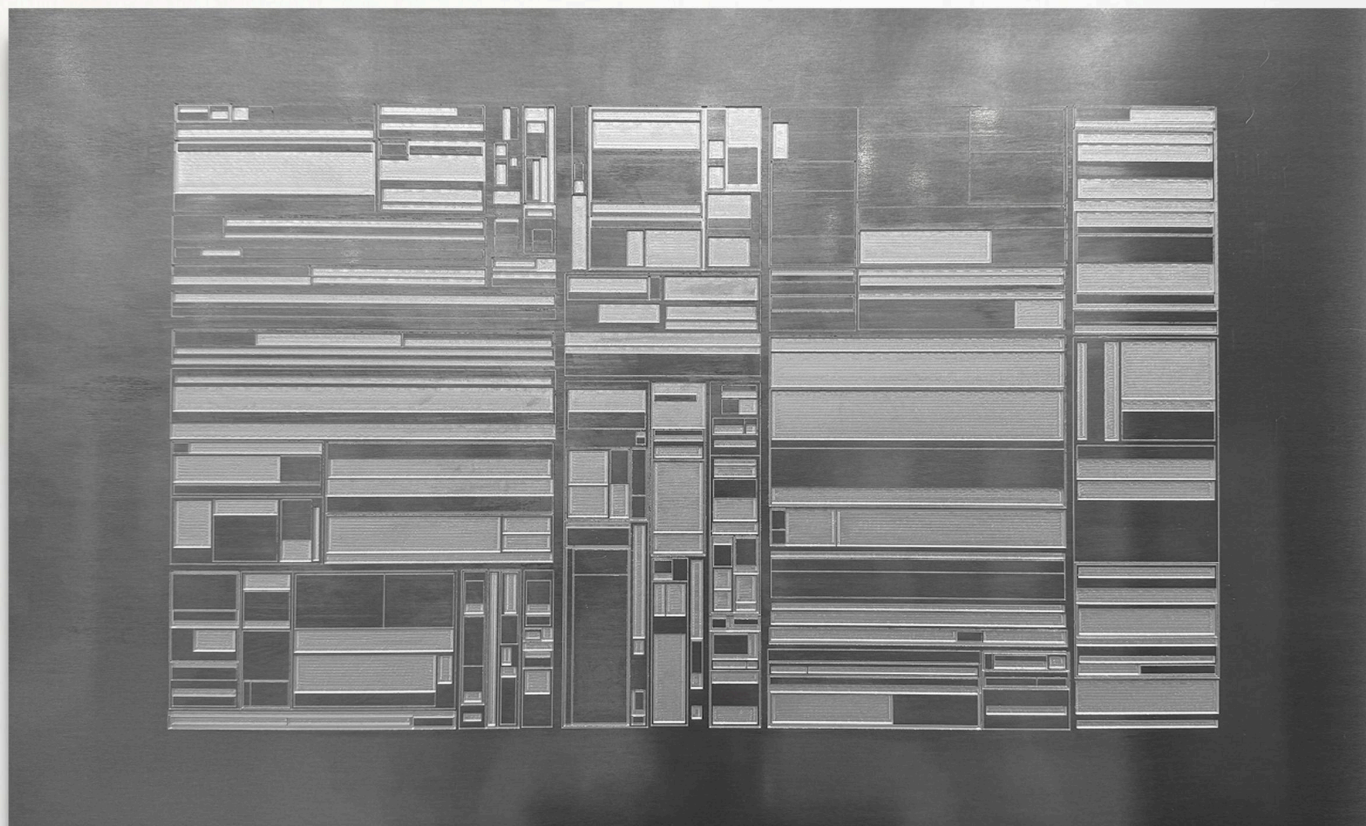
2022

Unique sculpture

\$5,000

Blackened copper plating on 3D printed sculpture
6 in.

Unique work from collector-owned algorithmic work (Heft can assist), available as commission.



JAN ROBERT LEEGTE
Bas-relief: Plates - Commission

JAN ROBERT LEEGTE

Bas-relief: Plates - Commission

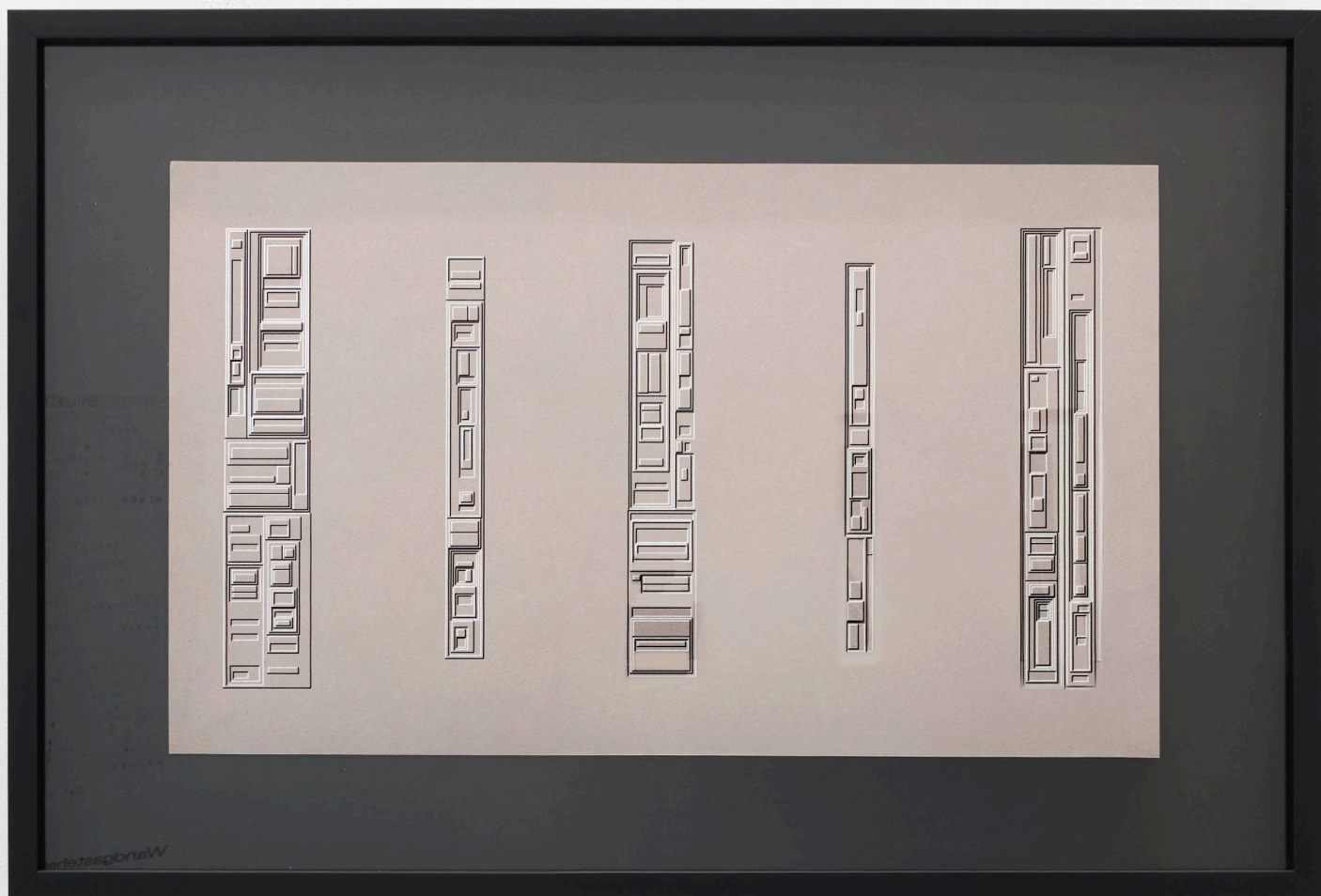
2024

Unique engraving

\$5,000

Engraved metal plate in 8mm thick raw aluminum, framed + Ethereum token
14.2 x 23.6 in.

Collector-selected unique work from algorithm, available as commission.



JAN ROBERT LEEGTE
Bas-Relief: Plots #5

JAN ROBERT LEEGTE

Bas-Relief: Plots #5

2024

Unique plotter drawing

\$3,500

Pen plotter drawing + Ethereum token

18.4 x 30 x .5 in.

The mid-grey chiseled computer interfaces of the late nineties tend to evoke early sculptures created in bas-relief, a technique arcing all the way back to stone carved petroglyphs that is as ancient as humankind's first steps in making art.

By carving into a flat surface, the play of shadow and light holds strangely between drawing and sculpture. – Flat and three dimensional at the same time, the bas-relief is an art discipline on its own.

Skipping past the more elaborate reliefs found in classical traditions around the world, this discipline takes a wondrous turn with chiaroscuro grisailles. Painted using only grayscale tones, these faux three-dimensional surface sculptures are created by only using highlights and shadows in paint.

Similar to the most ancient uses of bas-relief, communicating early language in stone walls and tablets, these Bas-relief works are also scribed with coded shapes. Their boxes represent the language of data behind their making – programmatic code that allows humans and machines to communicate. The concentric shapes, columnar and tabular layouts, and interactive boolean states are presented as artifacts of digital language in a form like ancient tablets. These works immortalize this era for cultures looking back thousands of years from now, curious about the computer age and basic units of communication during this time.

“Bas-relief,” by Jan Robert Leegte, is a dedication to this long history leading to the computer interface, and an offering for millennia to come.



ALKAN AVCIOĞLU
All Watched Over by Machines of Loving Grace #3

ALKAN AVCIOĞLU

All Watched Over by Machines of Loving Grace #3

2024

Unique print

\$5,500

Archival pigment print, baryta paper, framed in hardwood, signed on verso + Ethereum token
32 x 48 in.



QUBIBBI
mimizu Untitled #5

QUBIBI

mimizu Untitled #5

2023

Unique print

Archival pigment print, on Hahnemuhle Museum Etching paper
23 in. high

\$7,500



JASON SALAVON
History Paintings, Sapiens

JASON SALAVON

History Paintings, Sapiens

2024

Edition of 5 print (+2 AP)

\$20,000

Archival pigment print, signed on verso, hinged and float framed in hardwood
73.5 x 42 in.

In his History Painting project, Jason Salavon combines historical storytelling, computational innovation, and a critical reimagining of encyclopedic knowledge through generative art-making.

The project revolves around an expansive yet personal framework: a narrative of 800 encyclopedic entries spanning the history of the cosmos. These entries (some rigorously historical, others personal and idiosyncratic) are each paired with textual descriptions and generated imagery. Presented together as a hardcover Field Guide and four monumental archival prints—Origins, Emergence, Sapiens, and Modernity—they narrate significant epochs of cosmic evolution, natural history, human civilization, and contemporary life. Complementing these prints are 800 looping video animations, generated from the same prompts, adding dynamic texture to the project. Together, these elements form a richly layered work, epic in historical scope yet intimate and evocative in detail.

Each of the large print compositions, crafted through a combination of hand-work and custom algorithms developed by Salavon, seamlessly integrates hundreds of generative elements into fluid, continuous visual tapestries. These blur distinctions between discrete images, forming a continuous narrative flow that reflects both historical continuity and generative experimentation.

Underlying this endeavor is SPIM (Salavon's Pathology Inducing Machine), a custom-built generative AI system designed by Salavon. SPIM pushes generative AI beyond familiar aesthetic boundaries, exploring "off-manifold" visual terrains —spaces of ambiguity and unpredictability—to produce imagery that's both visually compelling and unexpected.

By merging advanced AI methods, extensive cultural research, and aesthetic inquiry, History Painting sparks interdisciplinary conversations amongst the arts, technology, and encyclopedic narratives, prompting reflection on how contemporary technologies shape our understanding of history, memory, and visual culture.



One of 3 unique prints created from the generative artwork

ASHLEY ZELINSKIE & JERES
Wanderer Frame A

ASHLEY ZELINSKIE & JERES

Wanderer Frame A

2025

Unique print (+2 APs)

\$3,500

Archival pigment print, framed in metal float frame, signed on verso
32 x 32 in.

Unique work from algorithm, available as commission.



MARIO KLINGEMANN
Quasimondo 2017, Alternative Face v1.1

MARIO KLINGEMANN

Quasimondo 2017, Alternative Face v1.1

2017

Unique video (+AP)

\$25,000

Video with fabricated monolith with 34" square display integrated, signed
256 x 256 px

In early 2017, amidst a charged political climate in the United States, I created Alternative Face.

The work draws from Kellyanne Conway's January 22, 2017, appearance on Meet the Press, where she introduced the term "alternative facts" to defend White House claims. That moment, unfolding days after the presidential inauguration, captured a growing unease about truth, media, and public discourse in what was being called the "fake news" era. It prompted me to explore how artificial intelligence could reflect and amplify these tensions.

The piece employs a generative adversarial network (GAN), specifically the pix2pix model, which pairs two neural networks—one generating images, the other refining them through critique. I trained this model on thousands of facial markers derived from music video clips of French singer Françoise Hardy, chosen for her expressive features. In the resulting video, Conway's face morphs into Hardy's, her "alternative facts" audio driving the illusion. The effect is uncanny, though coarse by today's standards, revealing both the potential and the limits of early generative tools.

A key aspect of Alternative Face lies in its technical exploration. Pix2pix was designed for still images, but I extended its use to video—a process I began researching in January 2017. To my knowledge, this work was among the first to apply pix2pix in this way, adapting static image translation to dynamic sequences. The method involved mapping facial landmarks—eyes, nose, mouth—from Hardy's footage, then using the GAN to project these onto Conway's face, frame by frame, to sync with her voice.

The political context of 2017 shaped the work's resonance. Conway's interview landed when trust in media was fraying, with accusations of distortion swirling across ideological lines. Alternative Face engages this moment, illustrating how visual evidence—once a touchstone of credibility—could be reshaped. By blending two figures from disparate worlds, it underscores the malleability of identity and narrative in digital spaces.



SARP KEREM YAVUZ
Tarık

SARP KEREM YAVUZ

Tarık

2024

Unique Polaroid

\$10,000

AI-generated image on expired large format (24 x 20 in.) Polaroid film, signed on verso, float framed 36 x 22 in.

Expanding his exploration of artificial intelligence and instant photography, Sarp Kerem Yavuz traveled to Vienna in October 2024 to collaborate with Supersense, the company created by Florian "Doc" Kaps who founded the Impossible Project and re-invented instant film. Together with the Supersense team, Sarp deployed an experimental method to expose AI-generated images onto expired, 20x24 inch Polaroid film, using one of the eight large format Polaroid cameras in the world.

The resulting images were presented in a solo exhibition at the Volkstheatre in Vienna for TED AI, Europe's first TED conference on Artificial Intelligence, followed by a solo exhibition at Soho House Istanbul.

The series, titled "Under the Sultan's Eye," is a direct continuation of Polaroids from the Ottoman Empire, which received critical acclaim after being exhibited at Palo Gallery and Photo Fairs New York with Von Lintel Gallery. It was also the first AI-generated series acquired by the Leslie Lohman Museum in New York. These unique works are some of the first and only large format AI Polaroids in existence. Due to the unpredictable quality of the chemical materials used, and experimental the digital-to-analogue process, they contain digital and chemical artifacts that are all part of the final artwork.



SHAMUS CLISSET
Studio

SHAMUS CLISSET

Studio

2023

Unique print (+AP)

\$4,000

Archival pigment print, signed on verso, mounted with T-pins, contractor grade frame not included
65.25 x 44 in.

My current work responds to what I call "cultural entropy"—a growing sense of disorder and noise that characterizes contemporary life. While technological progress has increasing influence over our sense of the world, this entropy manifests across media, politics, social structures, and information ecosystems. The more complex our society becomes, the harder it is to find coherence amid the cacophony of competing narratives and stimuli.

"Studio" and my related works invert this entropic principle. In nature, systems tend toward disorder and require energy to maintain structure. My artistic process deliberately engages with chaos, using Adobe's generative fill algorithms to specifically generate chaotic and messy imagery.

I have a love/hate relationship with Ai image generators. My process for these images grew out of my frustration with the limitations of Ai algorithms to produce an image larger than 1024 x 1024 pixels. In order to get around current size limitations I began with a simple image prompt: a close-up detail of a shattered computer monitor, and then expanded the composition outwards, square by square, into the surrounding empty space of the digital canvas. This methodical expansion mirrors our attempts to create meaning from cultural fragments. While a final composition was vaguely in mind from the start, the process only allows for piecemeal decision-making and the end result was unknown by necessity.

The process is both generative and collaborative. I dictate the concept and the individual forms, guiding the Ai toward specific visions, but other times allowing unexpected elements and mistakes to reshape my intentions. This dialogue between artist and tool reflects our broader cultural condition: we simultaneously shape and are shaped by the systems surrounding us. Much as we interact with the larger world, we control what we can but must accept things that we are hopeless to change. But here, even "errors" become opportunities, influencing the composition's evolution in ways that reflect our complex relationship with contemporary disorder.



KEVIN ABOSCH

In Recovery: Accidental Transhumanism, Chaya

KEVIN ABOSCH

In Recovery: Accidental Transhumanism, Chaya 2024

Unique print (+AP)

\$12,000

Archival pigment print, signed on verso, mounted and float framed in hardwood
40 x 40 in.

Chaya is a synthetic portrait by conceptual photographer and generative artist Kevin Abosch, part of his ongoing investigation into the psychological and corporeal costs of digital culture. The subject, a fictional individual, is depicted in rehabilitation after falling in love online with a deepfake, an illusion she believed for fourteen months. The aftermath left critical parts of her humanity eroded. The circuitry and medical apparatus affixed to her face evoke both the trauma of emotional dislocation and the fragile process of reintegration. Abosch offers a glimmer of hope: that one can be brought back from the brink of digital dissolution... if caught in time.



0009
Full Moon Cruise

0009

Full Moon Cruise

2024

Unique print

\$2,000

Archival pigment print, baryta paper, mounted on aluminum, metal frame, signed on verso +
Ethereum token
29 x 22.3 in.



GANBROOD
The Second Gaze

GANBROOD

The Second Gaze

2025

Edition of 3 prints (+ 2 AP)

Digital C-print, Fujiflex paper, signed on verso + Ethereum token.
18 x 13.2 in.

Ed 1: **Sold**

Ed 2: **Inquire**

Ed 3: **Sold**



THOMAS NOYA
Total Recall: All Clear #11

THOMAS NOYA

Total Recall: All Clear #11

2024

Unique Polaroid

\$1,500

AI-generated image on Polaroid film, signed on verso, framed + Ethereum token
4.2 x 3.5 in.



CLOWNVAMP
PUPPIES #27

CLOWNVAMP

PUPPIES #27

2024

Unique print

Archival pigment print, on baryta paper + Ethereum token
40 x 40 in.

\$4,000



CLOWNVAMP
PUPPIES #26

CLOWNVAMP

PUPPIES #26

2024

Unique print

Archival pigment print, on baryta paper + Ethereum token
40 x 40 in.

\$4,000



KEVIN ESHERICK
Fields of Gold

KEVIN ESHERICK

Fields of Gold

2024

Unique print

\$6,000

Archival pigment print, on Hahnemühle Photo Rag Bright White paper, signed + Ethereum token
5 x 7 in.



PI
19

#25 21

PIERRE CASADEBAIG

Ridge Regression #25

2023

Unique drawing

\$1,000

Ink pen plotter drawing on 200 gsm Canson paper, framed, signed + Ethereum token
5.8 x 8.2 in.



PIERRE CASADEBAIG
Ridge Regression #6

PIERRE CASADEBAIG

Ridge Regression #6

2023

Unique drawing

\$1,000

Ink pen plotter drawing on 200 gsm Canson paper, framed, signed + Ethereum token
5.8 x 8.2 in.

COMPUTATIONAL WORKS

by Zach Lieberman

ZACH LIEBERMAN

b. 1977 USA

As an artist who works with code and produces sketches on a daily basis, Zach Lieberman has come to realize that he has just a few topics he deeply cares about, and one of those is light. He tries to produce images with a sense of illumination, where it feels like color, rhythm, and form are explored through that illumination, and he feels like he's captured some essence of what he sees in the world.

He says, "I often see something on the sidewalk, like sunlight reflecting off a shiny surface, and wonder how to code that. At night, I look at a car's headlights coming towards me and see rays of light, almost like a prism. I see these things and wonder how to communicate them through my work. At the same time, my work changes the way I see. I explore algorithms of light and reflection via code and I start to see the world differently." This back-and-forth between observing and creating and observing is critical and shapes the work Lieberman does.

As an artist, Lieberman tries to make images that make him feel something, with the hope that others feel something. He creates images that change how he sees, with the hope that they may change how others see.



ZACH LIEBERMAN
Light Line Study (Circle) - Commission

ZACH LIEBERMAN

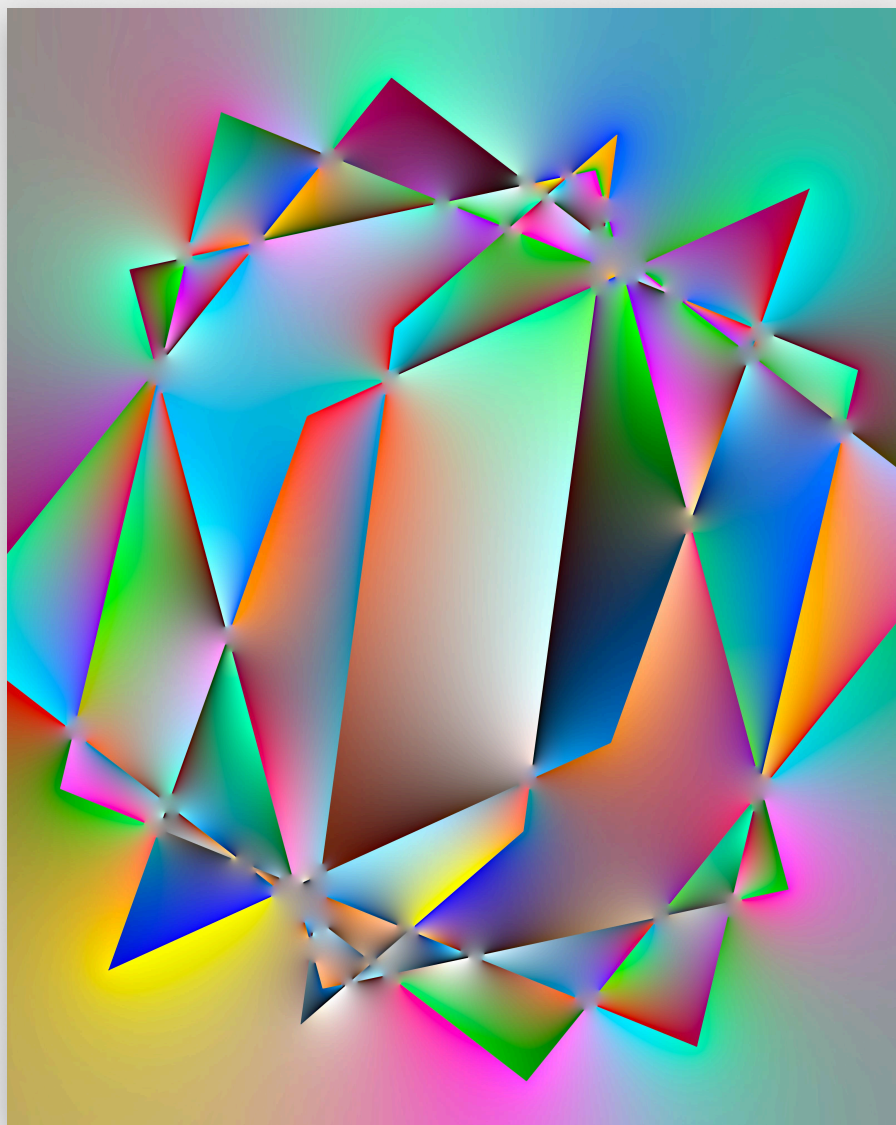
Light Line Study (Circle) - Commission

2025

Unique print (+AP)

\$12,000

Archival pigment print, face mounted to museum acrylic, back mounted and cleated,
signed on verso + Ethereum token
40 x 48 in.



ZACH LIEBERMAN
Intersecting Form Study #2

ZACH LIEBERMAN

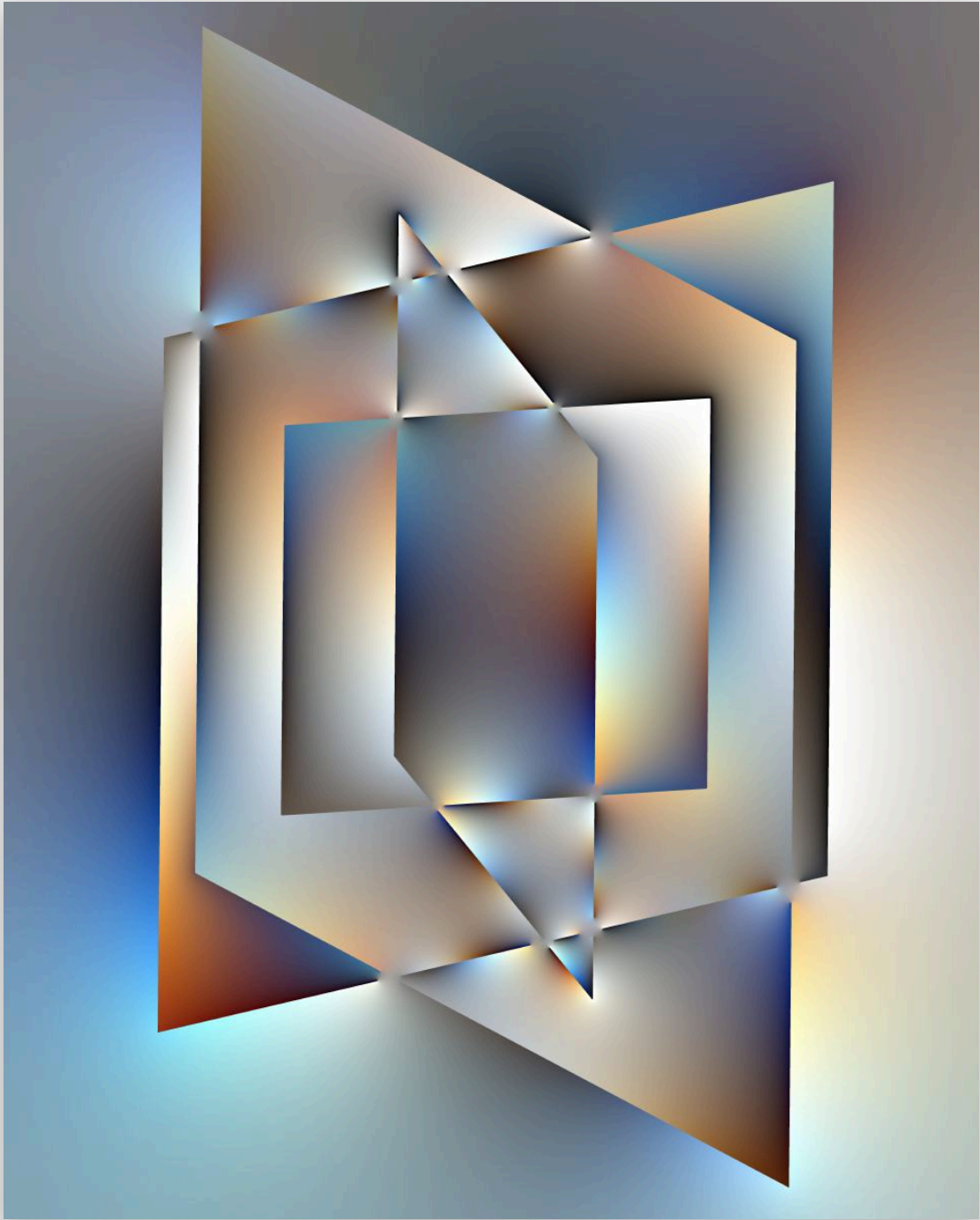
Intersecting Form Study #2

2025

Unique print (+AP)

\$6,000

Archival pigment print, face mounted to museum acrylic, back mounted and cleated,
signed on verso + Ethereum token
40 x 28 in.



ZACH LIEBERMAN
Intersecting Form Study #5

ZACH LIEBERMAN

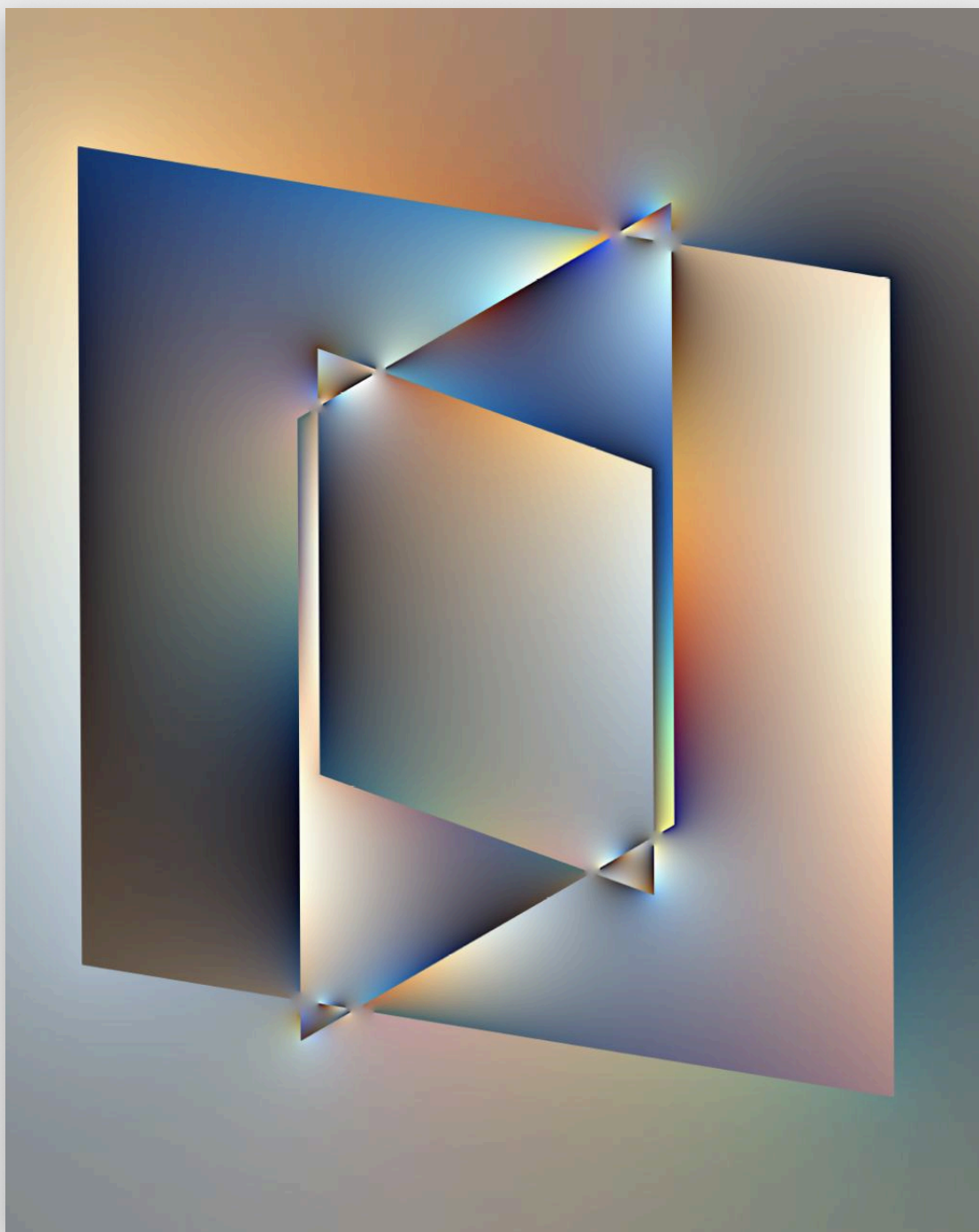
Intersecting Form Study #5

2025

Unique print (+AP)

\$8,000

Archival pigment print, face mounted to museum acrylic, back mounted and cleated,
signed on verso + Ethereum token
58 x 42 in.



ZACH LIEBERMAN
Intersecting Form Study #6

ZACH LIEBERMAN

Intersecting Form Study #6

2025

Unique print (+AP)

\$8,000

Archival pigment print, face mounted to museum acrylic, back mounted and cleated,
signed on verso + Ethereum token
58 x 42 in.

THE ARTIST IS ABSENT

by Kevin Esherick

SOLO SHOW V

AVAILABLE WORKS CATALOG

KEVIN ESHERICK

b. 1994 USA

Esherick's February 2026 solo show at Heft is a deep exploration into how technology stands to reshape the roles of authorship and authenticity in our society, both in art-making and beyond.

What happens when technology can do everything that we can do, but "better"? What happens when it replaces us? What do we do then? Who do we become? Esherick is reckoning with these questions by living them out, training an AI model on his own work until it's capable of replacing his practice, and then letting it do exactly that for one year. This model is now ready, and the period of his replacement will begin with the opening of this show.

The focus is not the technological achievement of such a model, or even the art created by it, but instead on the one year performance of leaving the artist adrift. The prospect of spending a year alienated from an artist's practice and passion is invariably daunting, and this undertaking looks at how losing our sources of creativity, human meaning, and connection changes us.

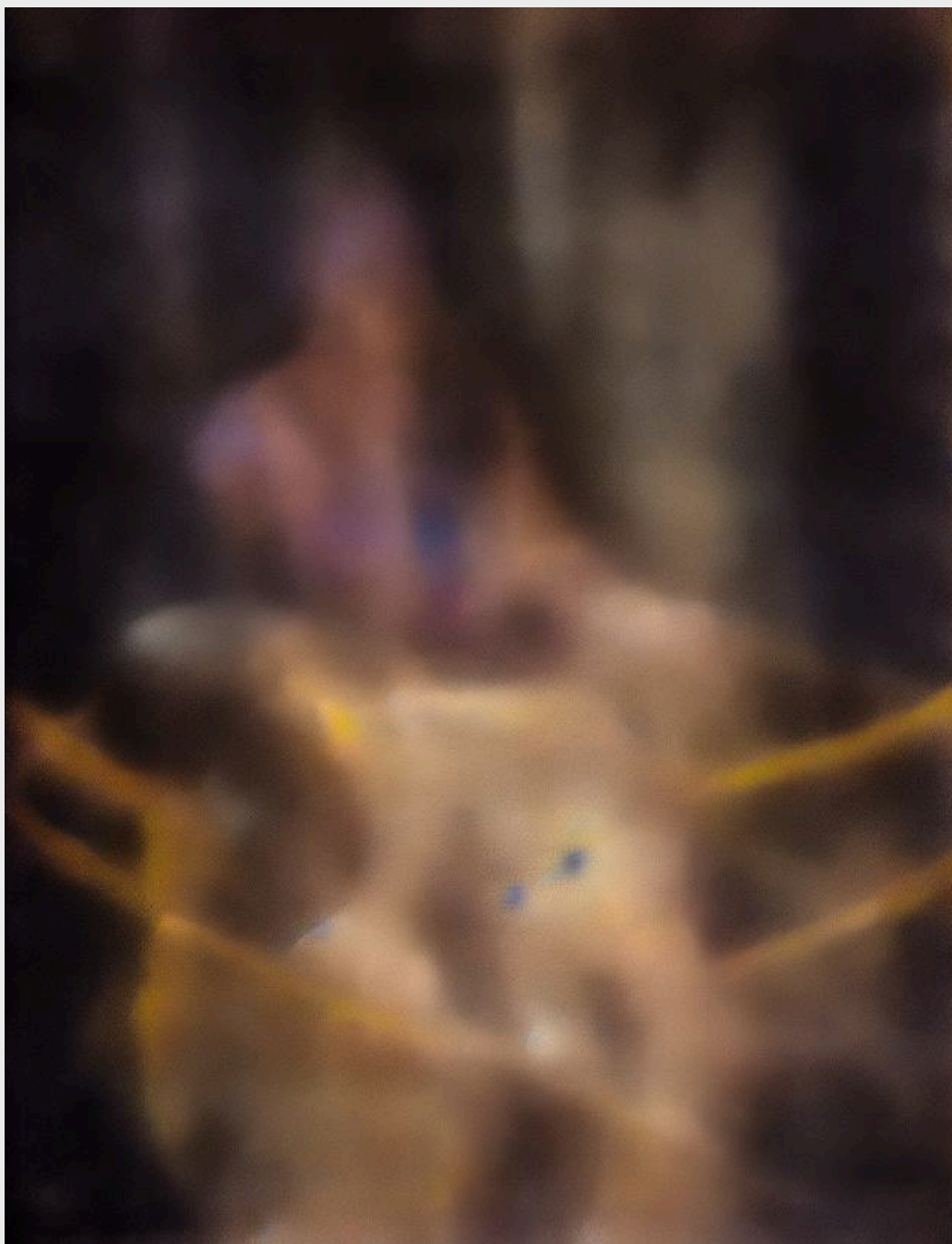
For this show, the last of Kevin's human-conceived art-making for the coming year, two new bodies of work explore these same themes of artistry & authorship.

ABLATION STUDIES

In machine learning, an ablation study is a way of examining what happens when parts of a system are removed, eroded, or destroyed by their human experimenters. Ablation Studies turns this logic on its head, examining how systems of human meaning and relations degrade under the proliferation of artificial intelligence, how their subjects push back, and what new beauty might emerge from the dialectic.

Here Esherick turns his signature “latent painting” process toward works from the canon of art history to reflect on the impact of artificial intelligence on art and image-making culture. The method disrupts the image generation process to look inside the “mind” of the AI model, pulling out half-formed images that we were never intended to see. Where the artist previously used the technique to create entirely new images, here existing images are fed to the model and prematurely removed, using this glimpse inside the system to explore what it means for images to be consumed, digested, absorbed, and spit back out by it. The aesthetic of erasure that’s conjured beckons us to observe the history of human culture through this lens, as a kind of psychic landscape populated by beautiful, haunting ruins.

The resulting series embraces deeply conflicting emotions toward the changes wrought by technology. On the one hand, we see in these images the history of art being eroded, obscured, and co-opted before our very eyes, the hands of its artists all but erased. And yet the new aesthetic of these abstractions offers a sense of the poetic to accompany the loss, and a sense of hope that these new systems will complement rather than replace what they ingest. In change, there is growth. In rupture, we find rapture. In death, rebirth.



KEVIN ESHERICK

After Bacon (Study after Velázquez's Portrait of Pope Innocent X)

info@heftgallery.com

HEFT

KEVIN ESHERICK

After Bacon (Study after Velázquez's Portrait of Pope Innocent X)

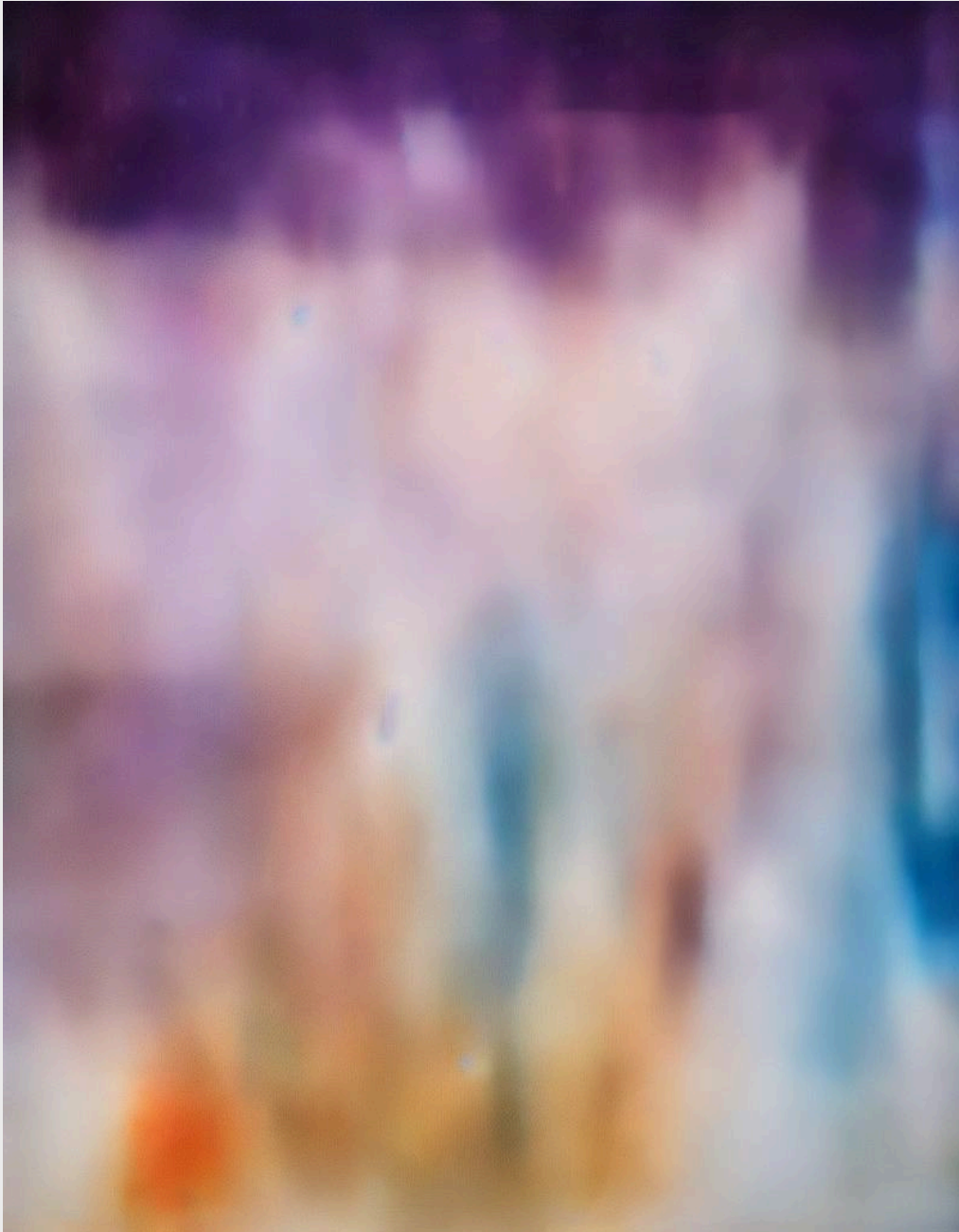
2026

\$1,500

Unique print

Unique archival pigment print, on Hahnemühle Photo Rag Bright , unframed, label signed +
Ethereum token

24 in. (60 cm) wide or smaller



KEVIN ESHERICK
After Frankenthaler (Magnet)

KEVIN ESHERICK

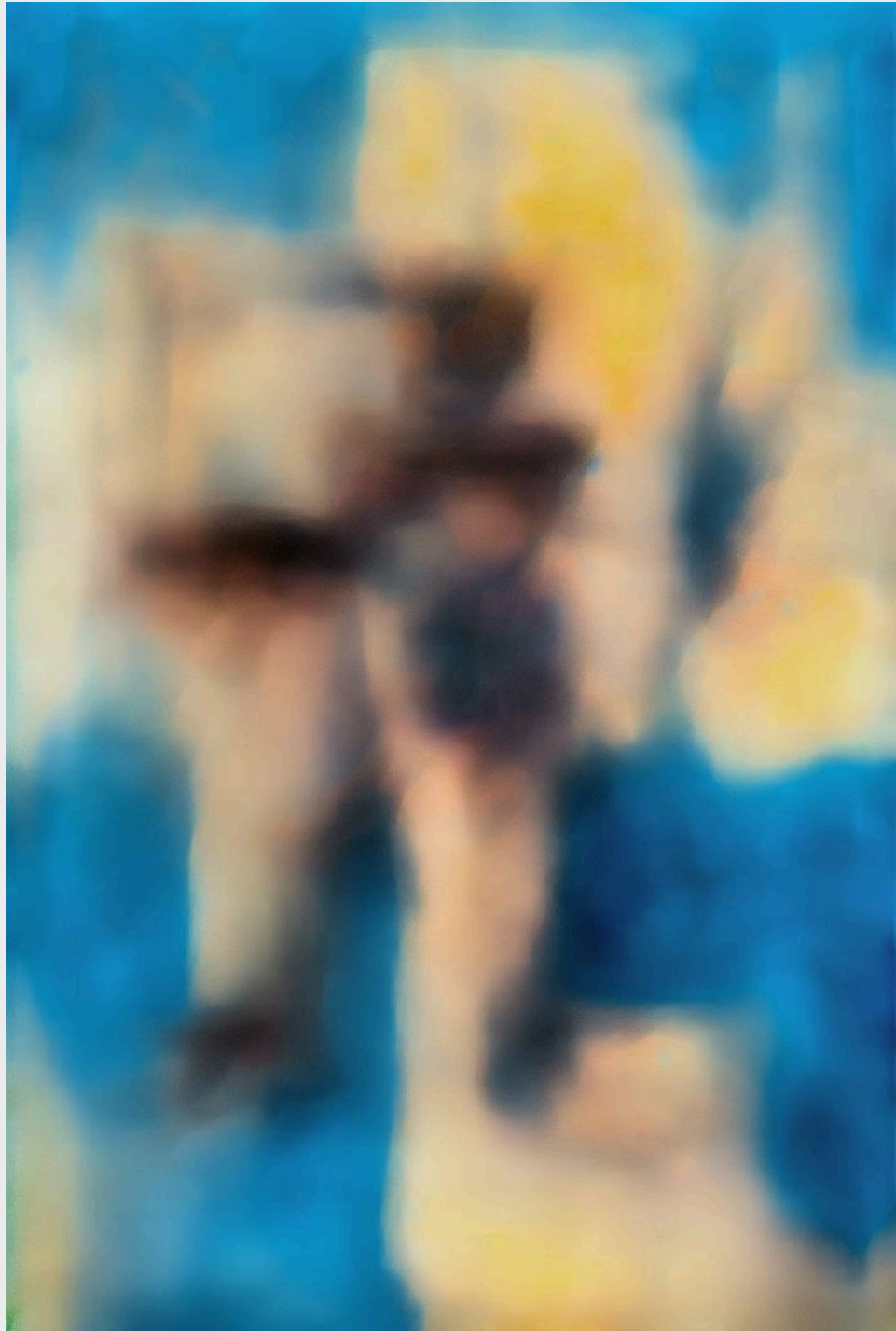
After Frankenthaler (Magnet)

2026

Unique print

\$1,500

Unique archival pigment print, on Hahnemühle Photo Rag Bright , unframed, label signed +
Ethereum token
24 in. (60 cm) wide or smaller



KEVIN ESHERICK
After Basquiat (Warrior)

KEVIN ESHERICK

After Basquiat (Warrior)

2026

Unique print

\$1,500

Unique archival pigment print, on Hahnemühle Photo Rag Bright , unframed, label signed +
Ethereum token
24 in. (60 cm) wide or smaller



KEVIN ESHERICK
After Af Klint (The Swan)

KEVIN ESHERICK

After Af Klint (The Swan)

2026

Unique print

\$1,500

Unique archival pigment print, on Hahnemühle Photo Rag Bright , unframed, label signed +
Ethereum token
24 in. (60 cm) wide or smaller



KEVIN ESHERICK
After Kawara (APR. 24, 1990)

KEVIN ESHERICK

After Kawara (APR. 24, 1990)

2026

Unique print

\$1,500

Unique archival pigment print, on Hahnemühle Photo Rag Bright , unframed, label signed +
Ethereum token
24 in. (60 cm) wide or smaller

HOMAGES

Homages is a series of new works made by training custom AI models on the oeuvres of seven of Esherick's favorite contemporary artists. Ranging from painters and photographers to conceptual and digital artists, the results span mediums, approaches, and identities. Together these unique artworks paint a dizzying vision of artistic authorship in which style becomes malleable material and identity becomes fluid.

In doing so, they straddle the border between devotion and appropriation. Like the greats of appropriation art—Sturtevant, Levine, Prince, et al.—Esherick pokes and prods at originality and authorship, raising questions. He has, for example, invited each homaged artist to sign “their” works, receiving his share of the sales proceeds for it in return. But rather than a taunt or a dare (though recognizing its provocative nature), the gesture is a genuine invitation to imagine and partake in new forms of art-making being opened up by our rapidly changing technocultural environment.

It's in this sincerity that the Homages cross over into the realm of the devotional. Esherick selected each artist out of a deep appreciation for their work, spending countless hours learning about them in an effort to understand the way they see the world and engage with their practice. Through this process, he imagines what we often dismissively call “style” not as a mere surface, but as a substantive aesthetic language that structures every facet of our worldview. The Homages suggest that such aesthetic languages, or facsimiles thereof, are replicable now, but that precisely for this reason they must be cherished, protected, and reinvigorated—they are too precious to lose. Replicable does not mean replaceable, and where these works succeed in replicating, they fail to replace.

What, then, remains irreplaceable, and how can we keep the irreplaceable alive? Do presence and aura still have a place in a digital society? As the contrasting threads of appropriation and devotion weave together to color these works, we're left with a string of challenging questions like these in their wake. What happens to artists whose style is taken from them? Those who do the taking? Can style be owned in the first place? How does our relationship to style evolve when it can be generated infinitely? What importance does the human hand have now, when so far removed from its creations? And how does the role of the artist change under all of these shifting conditions? If, per Sontag, the artist is truly the “exemplary sufferer,” then the questions raised by Homages pertain to us all—the artists are just being asked first.



Unique physical work, to be rephotographed for accuracy after stretching.

KEVIN ESHERICK
The Sitter (After Salman)
2026

Unique painting

Original oil painting on canvas, stretched
24 x 20 in.

Inquire

1/1 Digital original, NFT





Unique physical work, to be rephotographed for accuracy after stretching.

KEVIN ESHERICK

Last Dance (After Shara)

2026

Unique painting

Original oil painting on canvas, stretched
50 x 40 in.

Inquire

1/1 Digital original, NFT





Unique physical work, to be rephotographed for accuracy after stretching.

KEVIN ESHERICK

Saint Jerome in the Wilderness (After Julien)

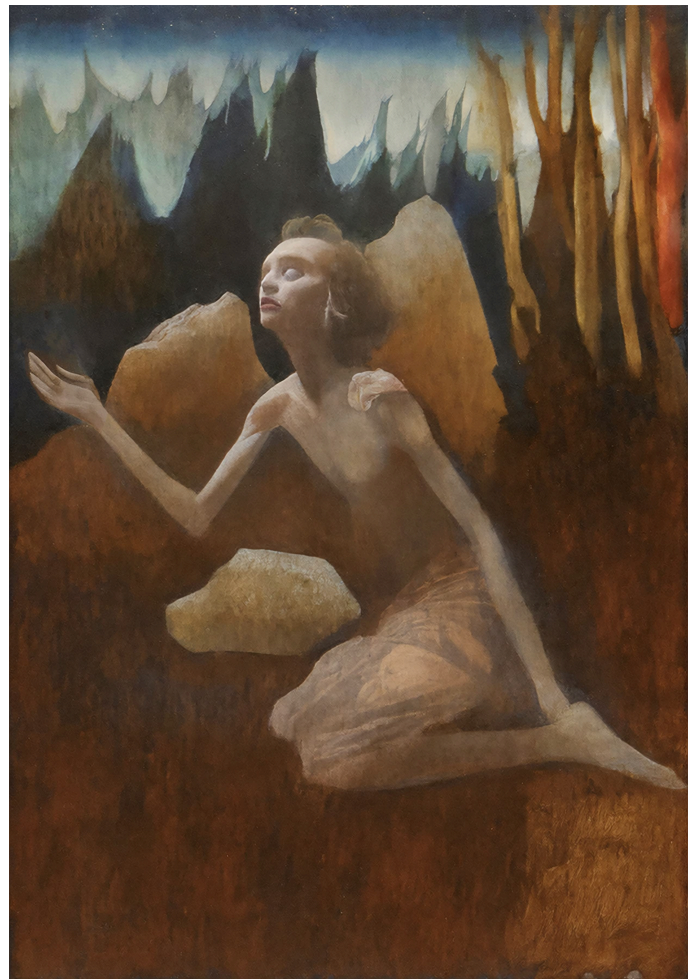
2026

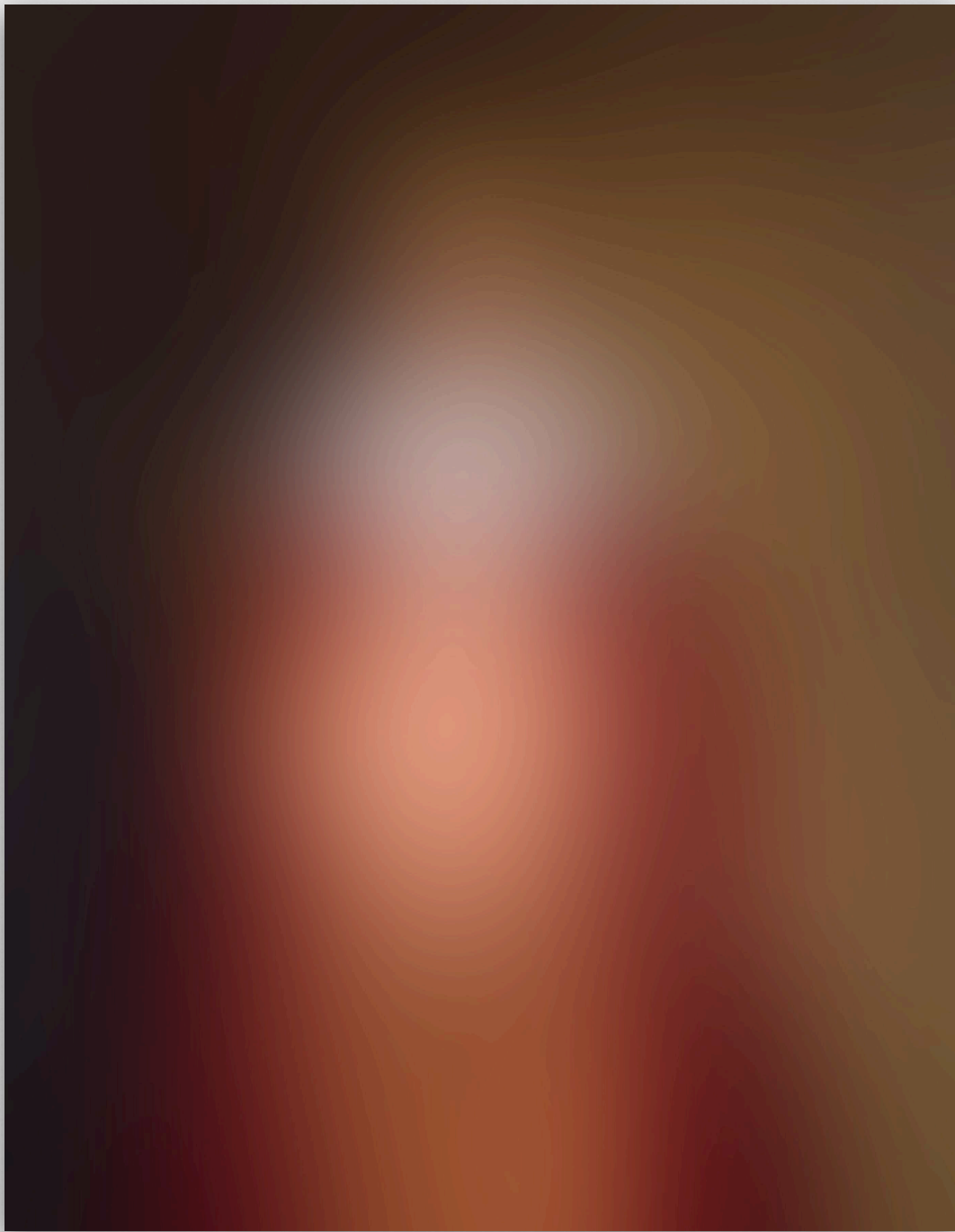
Unique painting

Original oil painting on canvas, stretched
36 x 25 in.

Inquire

1/1 Digital original, NFT





Work removed at the Artist's request.

KEVIN ESHERICK

REDACTED: Reginald III (After George)

2026

Unique painting

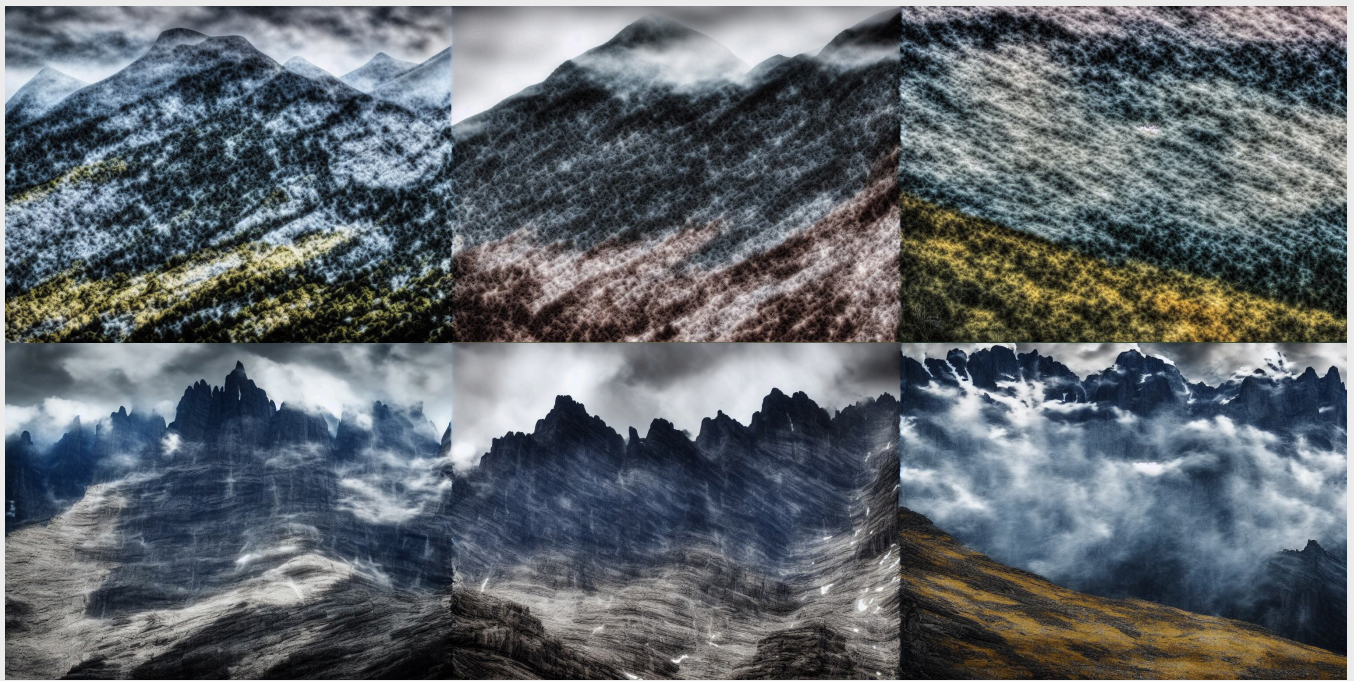
\$5,000

Original oil painting on canvas, stretched + Ethereum token

36 x 28 in.

Signed by Esherick on back.





Unique print and 1/1 digital original NFT

KEVIN ESHERICK

Formations: Vector 322, Vector 7 (After Trevor)

2026

Unique prints

\$2,500

Set of six unique archival pigment prints, unframed, label signed + 1/1 Ethereum token

9 x 12 in. each (six total)

Signed by Esherick on back, currently Unsigned by Paglen



AI rendered chairs for fabrication



Actual chairs

KEVIN ESHERICK

Chairs (After Marina)

2026

Pair of oak hardwood chairs

\$15,000

34.5 x 17.5 x 17.75 in.

Oak hardwood chairs made in replica of the exact design used for Abramovic's performance at MoMA. The most visible accessory to the performance, essentially its platform. The chairs were made using AI interpretations and translations into 3D models based on photos from the performance. These chairs are handmade, solid, and heavy. They can be used, or they can be displayed. Whether displayed as individual chairs, or arranged in their iconic positioning, they are a reminder of the artist's absence from the performance.



KEVIN ESHERICK
Portraits in the Absence of Marina Abramovic (After Marina)

KEVIN ESHERICK

Portraits in the Absence of Marina Abramovic (After Marina)

2026

Unique Ethereum NFT

\$15,000

1/1 Ethereum token + optional unique archival pigment print, unframed, label signed

"Portraits in the Absence of Marina Abramovic" – titled after the original "Portraits in the Presence of Marina Abramovic."

In the same spirit as the original performance at MoMA, each sitter was photographed with Marina at Heft gallery during the opening. These faces are assembled in a singular grid to embody the engagement and reactions of the sitters who participated.

This digital-only 1/1 ethereum NFT is another marquis expression of the show concept, opening event, and the reactions of people witnessing the absence of the artist.

NANCY BURSON

NANCY BURSON

b. 1948 USA

Nancy Burson is internationally known as the inventor of facial morphing through her groundbreaking collaboration with the MIT Media Lab in the late 1970s. Burson's early photographic composites—created using her patented triangular grid system—laid the foundation for technologies that today inform AI-driven facial recognition and digital filters. One of her photographs was selected for Time Magazine's 100 Photographs: The Most Influential Images of All Time, and her composite image merging Donald Trump and Vladimir Putin went viral as a Time Magazine cover in July 2018.

Her work has continued to embrace the concept that we are all one. As she says, "We are all composites in that we are composites of our parents, our decades, and our ancestry. We are also composites of our ancient DNA, now recognized as relevant to what we've inherited over the past 5000 years of our lineages. Additionally, we are also composites of every atom within us that were once a part of stars."

Burson's new series of Quantum Entanglement Paintings extends this inquiry into the realm of quantum physics. Composed of thousands of paired dots representing entangled particles, the works draw on emergent behavior patterns found in nature from the swarming of birds to the distribution of stars across galaxies. Inspired by what Einstein called "spooky action at a distance," the paintings explore the invisible relationships that unify matter across space.

Burson has collaborated on a number of public New York art projects with Creative Time, the Lower Manhattan Cultural Council, and Deutsche Bank, including the poster project, "Visualize This" (Creative Time, 1991), the billboard, "There's No Gene For Race" (2000), the poster/postcard project "Focus on Peace", commissioned for the first anniversary of 9/11, and "Looking Up" and "Truth" at the 60 Wall St. Atrium, 2005. In 2014, Burson's public artworks were displayed as works projected in light in both the Berlin Festival of Light and the New York Festival of Light. "Seeing and Believing", her traveling 2002 retrospective originating at the Grey Art Gallery, was nominated for Best Solo Museum Show of the Year in NYC by the International Association of Art Critics.

Burson's work is included in museums worldwide including the MoMA, Metropolitan Museum, and the Whitney Museum in NYC, as well as the Victoria and Albert Museum in London, the Center Georges Pompidou in Paris, the LA County Museum of Art and the Getty Museum, MoMA (San Francisco), the Museum of Fine Arts in Houston, and the Smithsonian Museum in Washington DC, as well as many others.

She has served as a visiting professor at Harvard and as a member of the adjunct photography faculty at New York University's Tisch School of the Arts for five years. Burson currently teaches at the New York Film Academy and produces the NYFA Guest Speaker Series.



NANCY BURSON
Quantum Entanglement Painting #4

NANCY BURSON

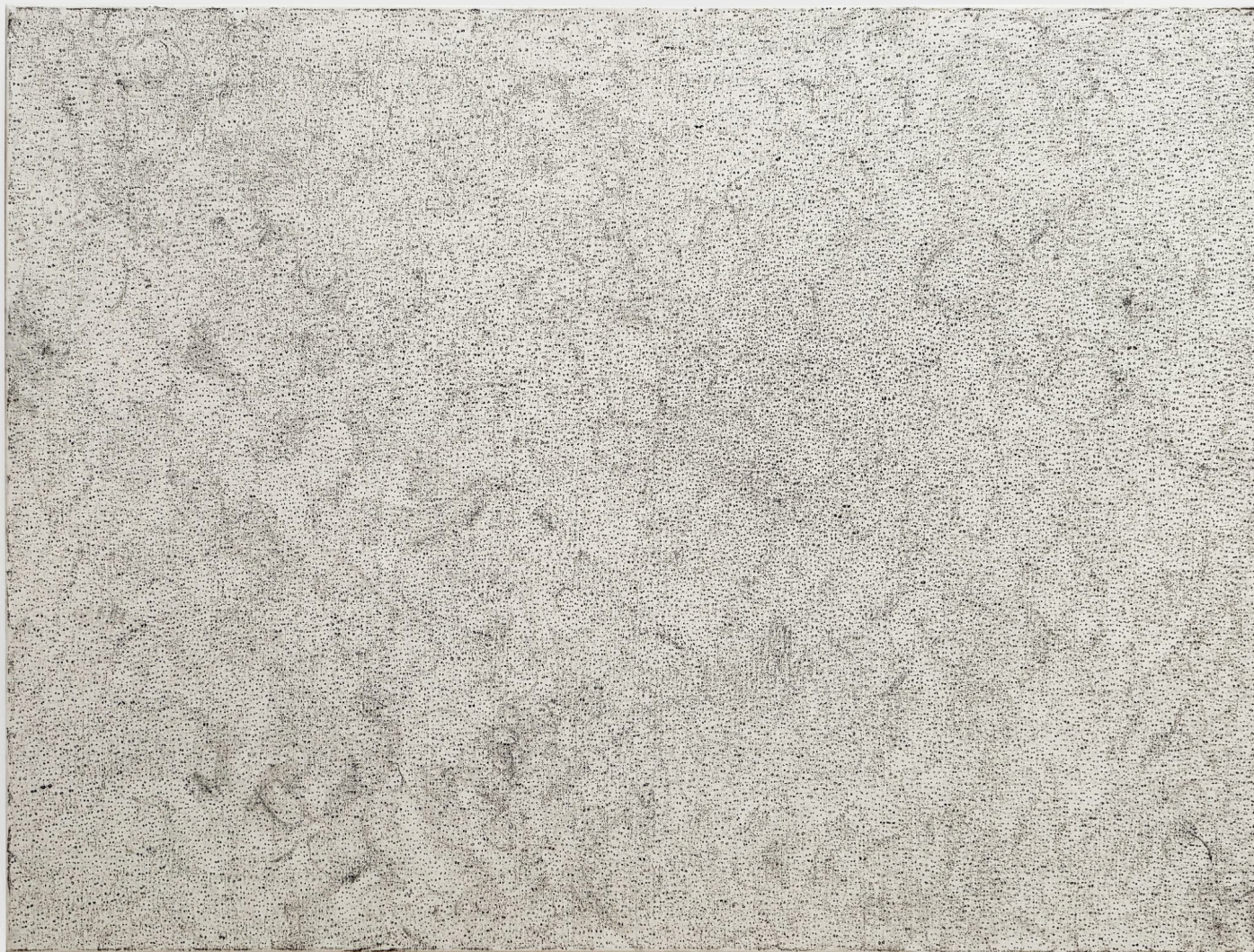
Quantum Entanglement Painting #4

2021

Unique painting

\$38,000

Oil, Acrylic, and pen on canvas, signed on verso, float framed in hardwood
36 x 48 in.



NANCY BURSON
Quantum Entanglement Painting #11 (White Background)

NANCY BURSON

Quantum Entanglement Painting #11 (White Background)

2020

Unique painting

\$36,000

Oil and pen on gessoed canvas
36 x 48 in.

Detail





NANCY BURSON
Quantum Entanglement Painting D

NANCY BURSON

Quantum Entanglement Painting D

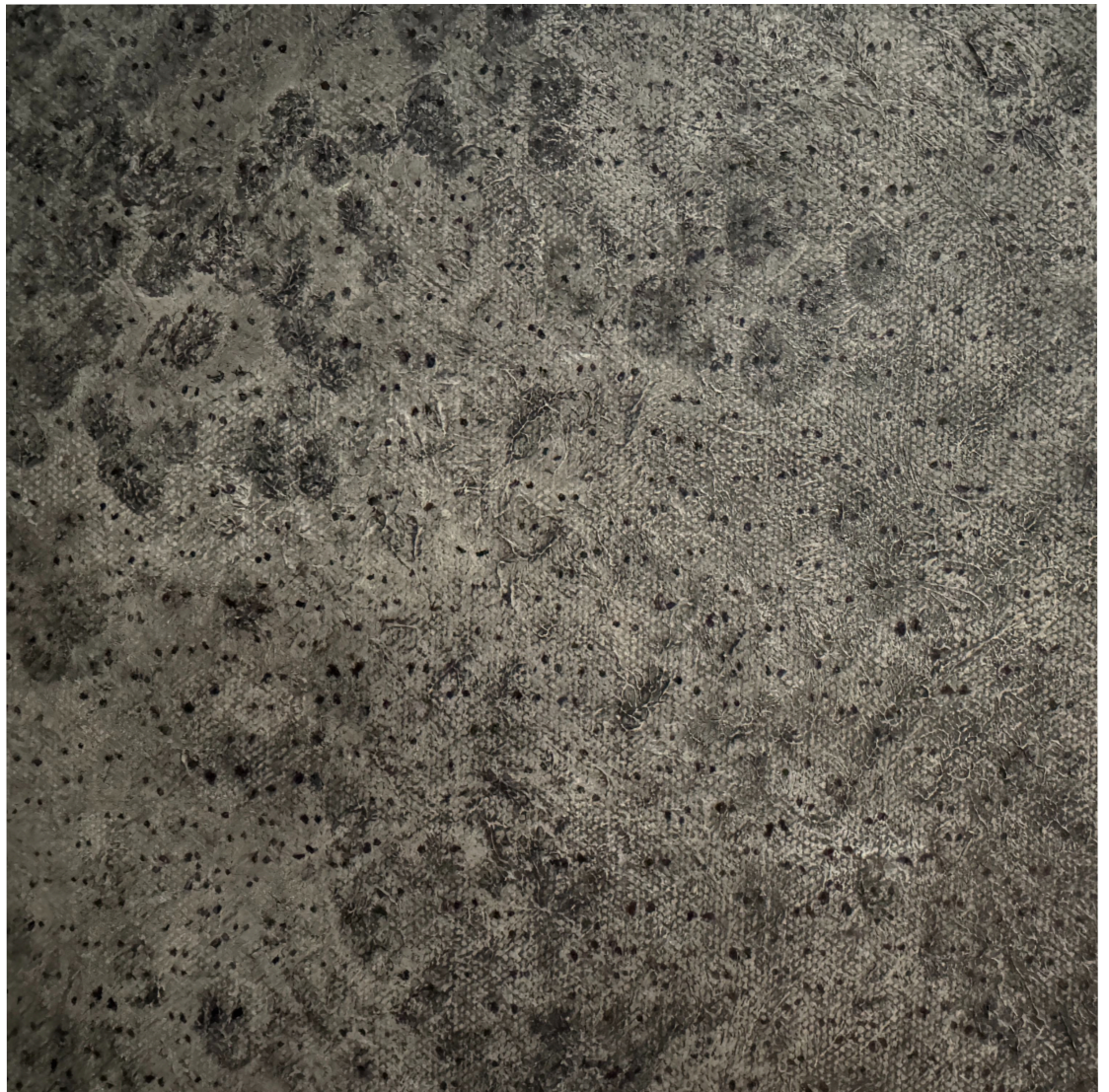
2022

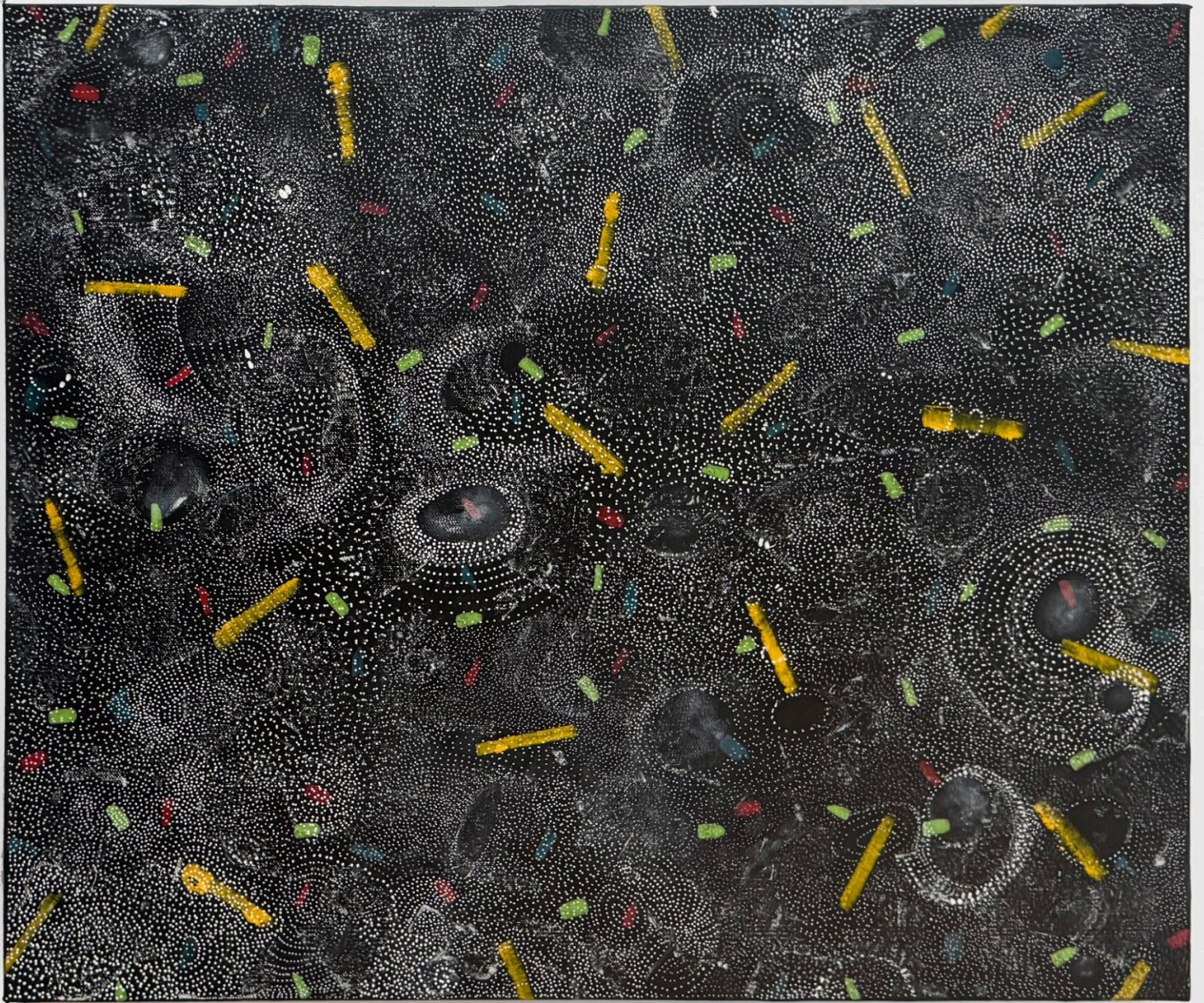
Unique painting

Oil, acrylic, and pen on canvas
20 x 24 in.

\$16,000

Detail





NANCY BURSON
Quantum Entanglement Painting H (With Color)

NANCY BURSON

Quantum Entanglement Painting H (With Color)

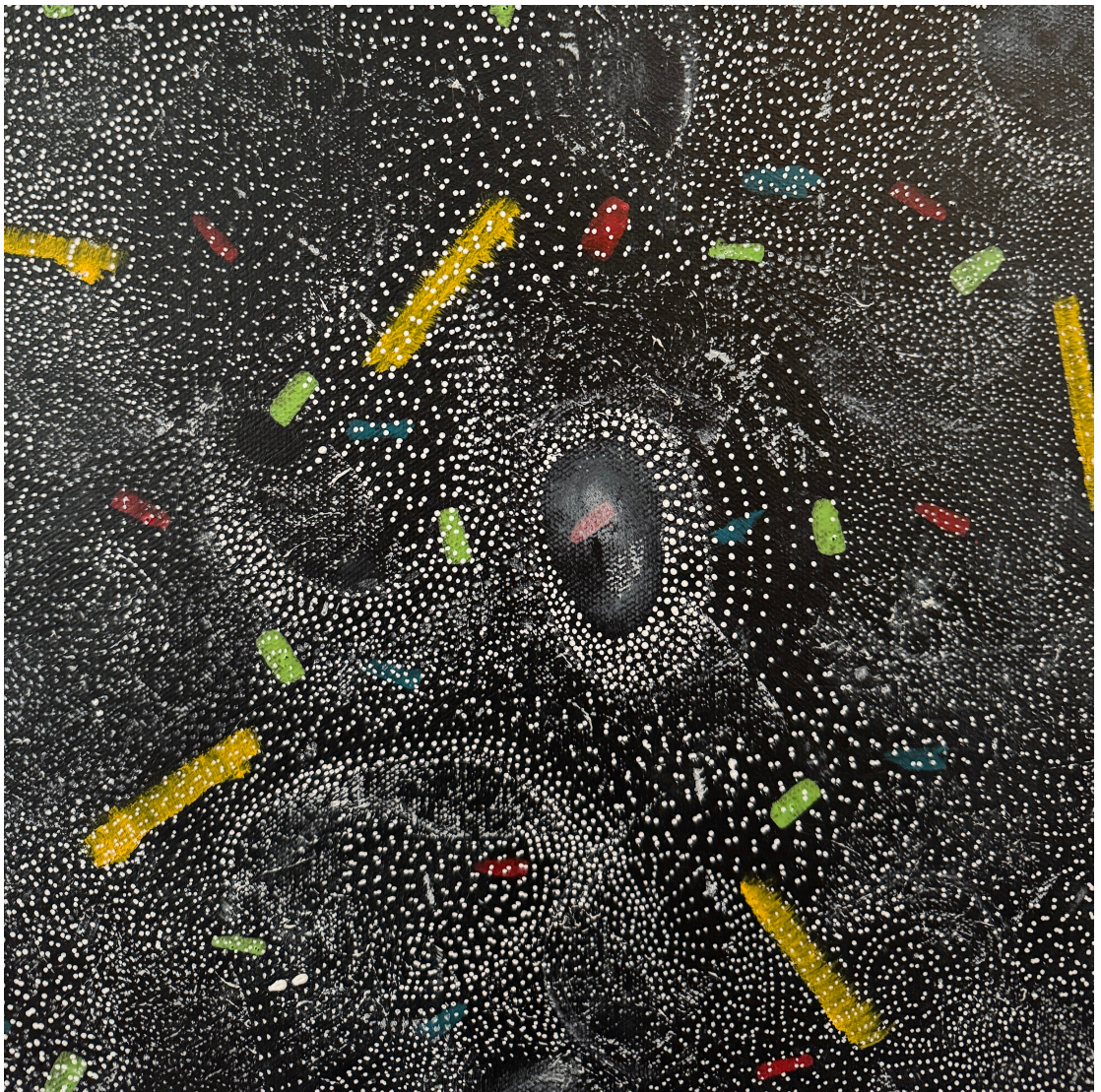
2024

Unique painting

\$16,000

Oil, acrylic, and pen on canvas
20 x 24 in.

Detail





NANCY BURSON
Quantum Entanglement Painting J

NANCY BURSON

Quantum Entanglement Painting J

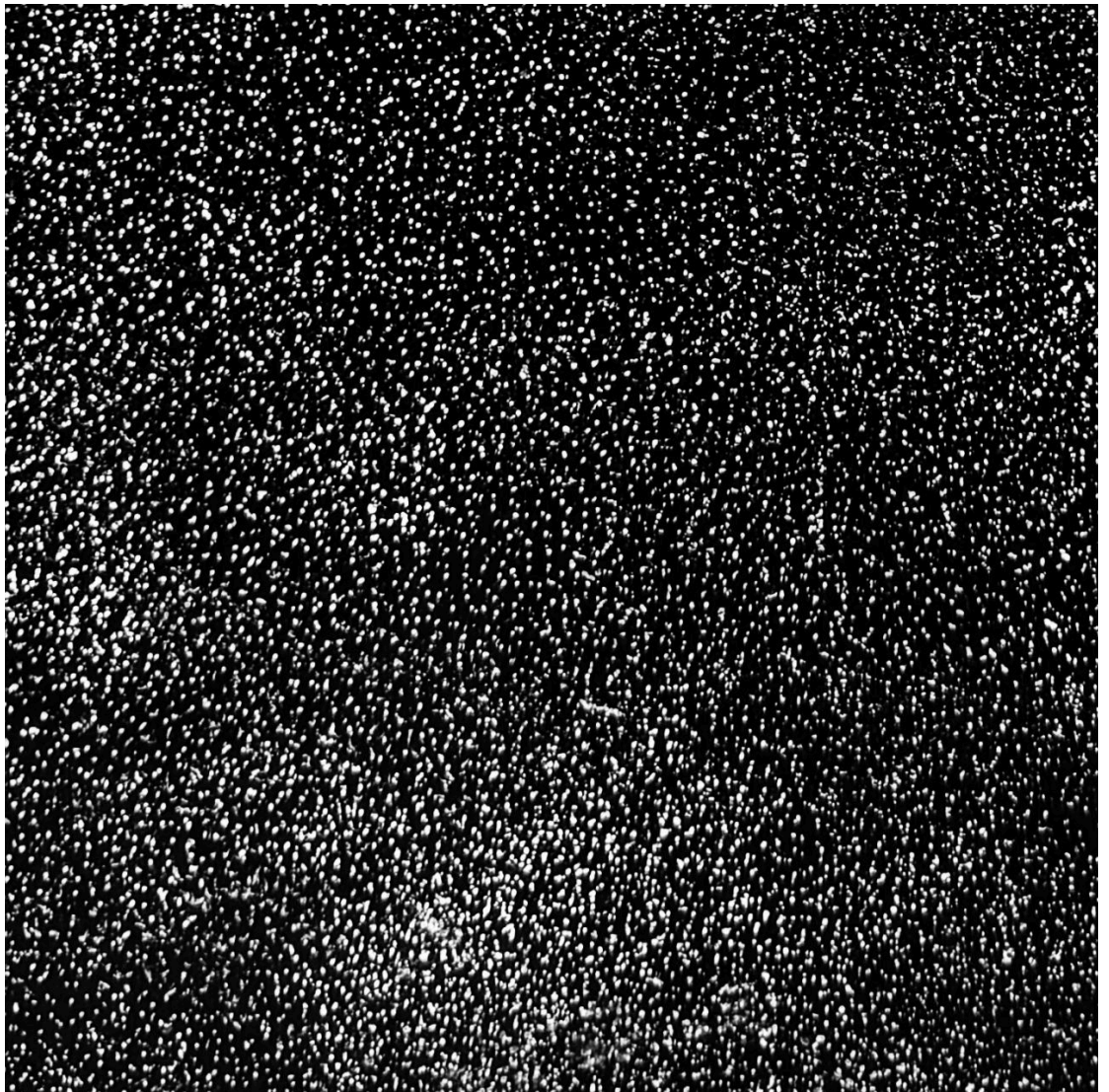
2025

Unique painting

\$16,000

Oil, acrylic, and pen on canvas
20 x 24 in.

Detail





NANCY BURSON
Fireworks in Daylight #1

NANCY BURSON

Fireworks in Daylight #1

2016

Edition of 3 pigment print (+ 2 AP)

Digital print on Canson Platine paper, signed on verso + Ethereum token.
44 x 36 in.

Ed 1: \$5,000

Ed 2: \$7,000

Ed 3: \$10,000



NANCY BURSON
Fireworks in Daylight #2

NANCY BURSON

Fireworks in Daylight #2

2016

Edition of 3 pigment print (+ 2 AP)

Digital print on Canson Platine paper, signed on verso + Ethereum token.
44 x 36 in.

Ed 1: \$5,000

Ed 2: \$7,000

Ed 3: \$10,000



NANCY BURSON
Marilyn and Elvis, De-Aged Simulacra

NANCY BURSON

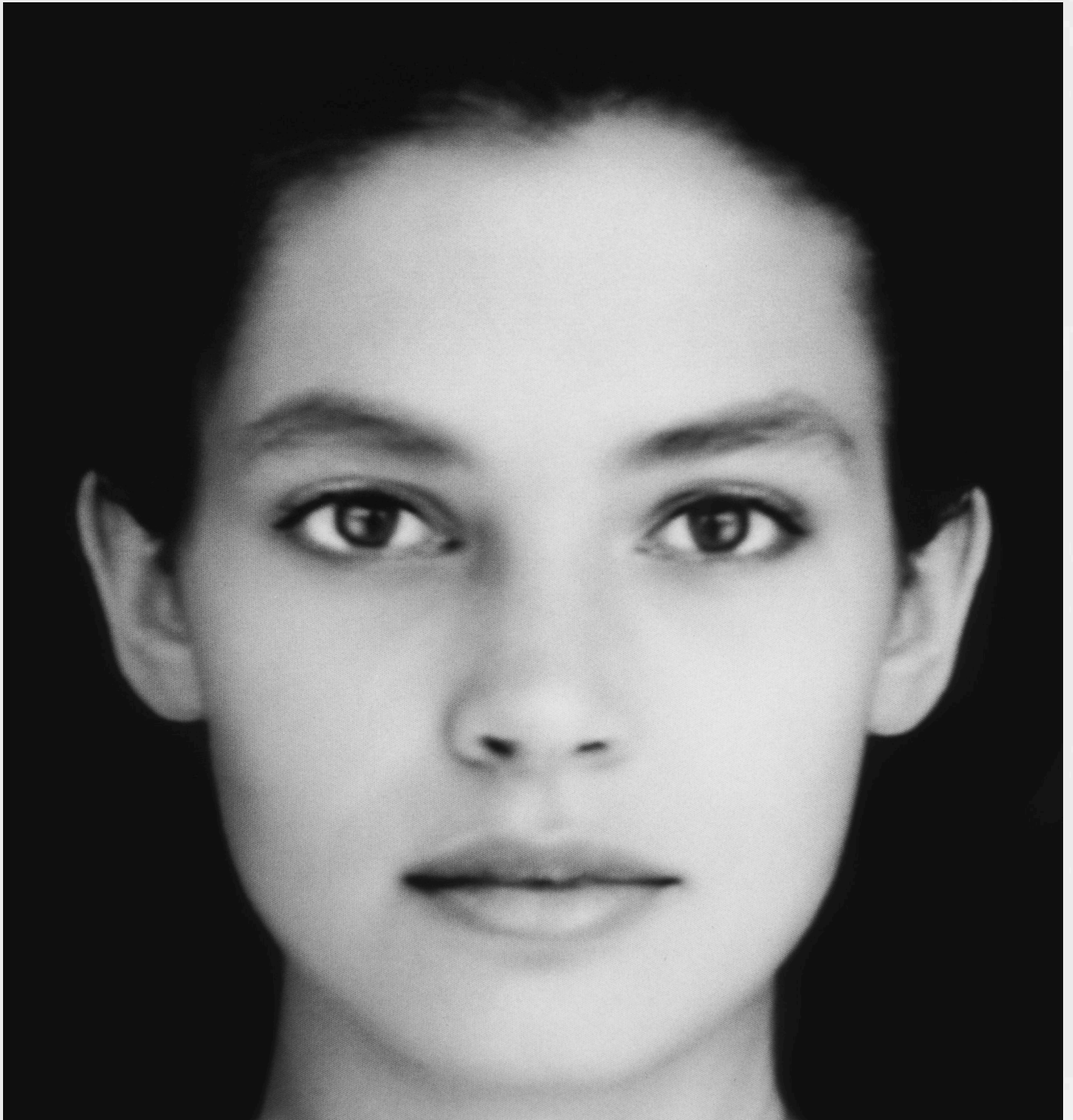
Marilyn and Elvis, De-Aged Simulacra

Unique (diptych)

Gelatin silver prints

7.25 x 6.25 in. each

\$14,000



NANCY BURSON
Four Vogue Models

NANCY BURSON

Four Vogue Models

1989

Edition #3 of 7

\$7,000

Gelatin silver print

11 x 14 in. (Image size 9.25 x 8.25)



NANCY BURSON
Aged Barbie

NANCY BURSON

Aged Barbie

1994

Edition #2 of 2 Polaroid Spectra (+AP)

3 x 4 in.

\$18,000



NANCY BURSON
Untitled (Fuzzy Man)

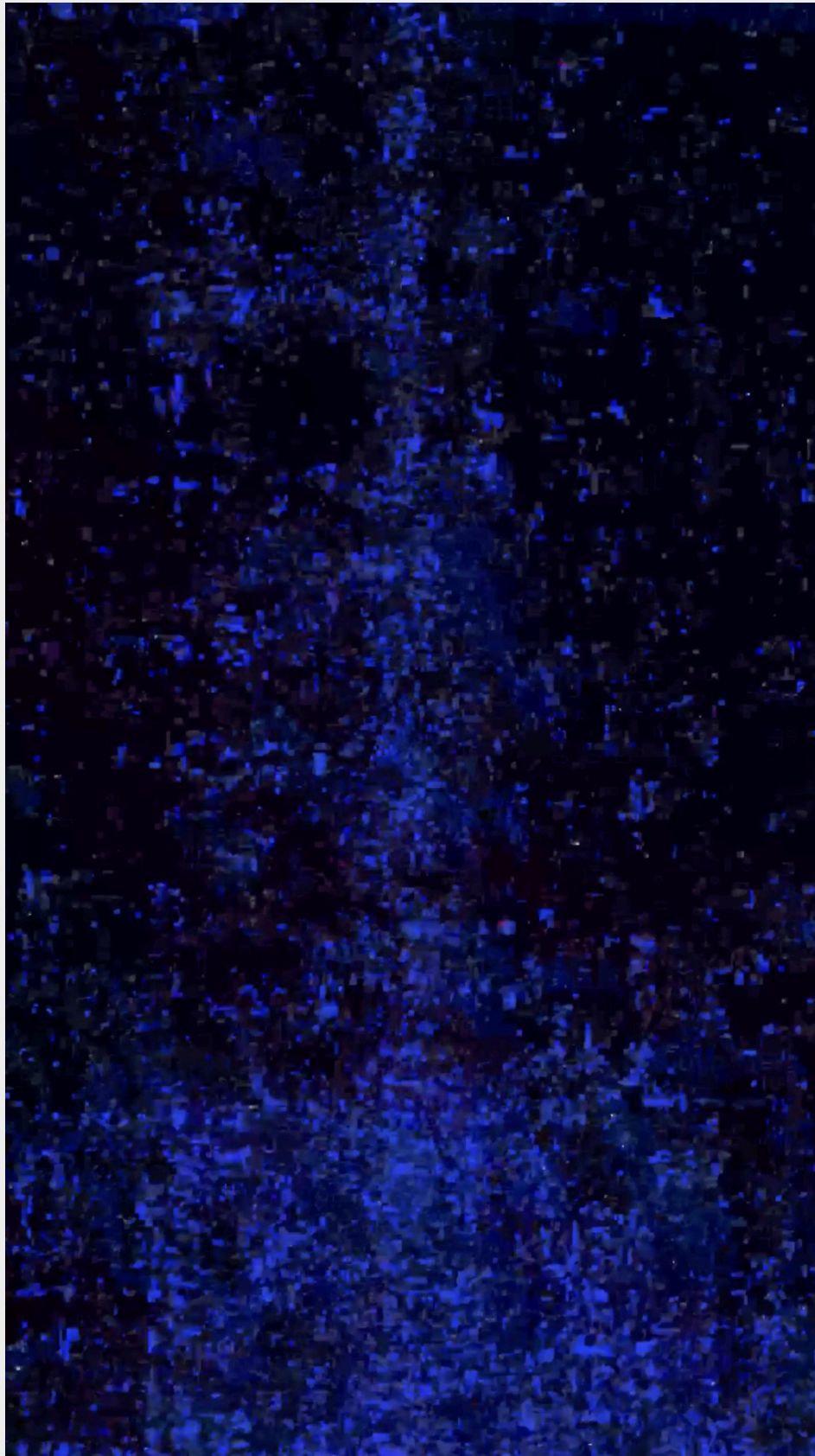
NANCY BURSON

Untitled (Fuzzy Man)

1988

Unique 20x24 Polaroid AP (1/3), signed
30 x 22 in.

\$10,000



[Click here to see the videos](#)

NANCY BURSON
Birthday with Jodi and Susan

NANCY BURSON

Birthday with Jodi and Susan

2026

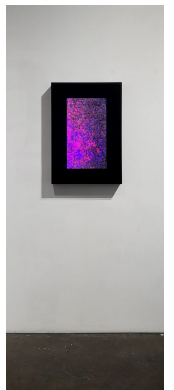
Unique video (+AP)

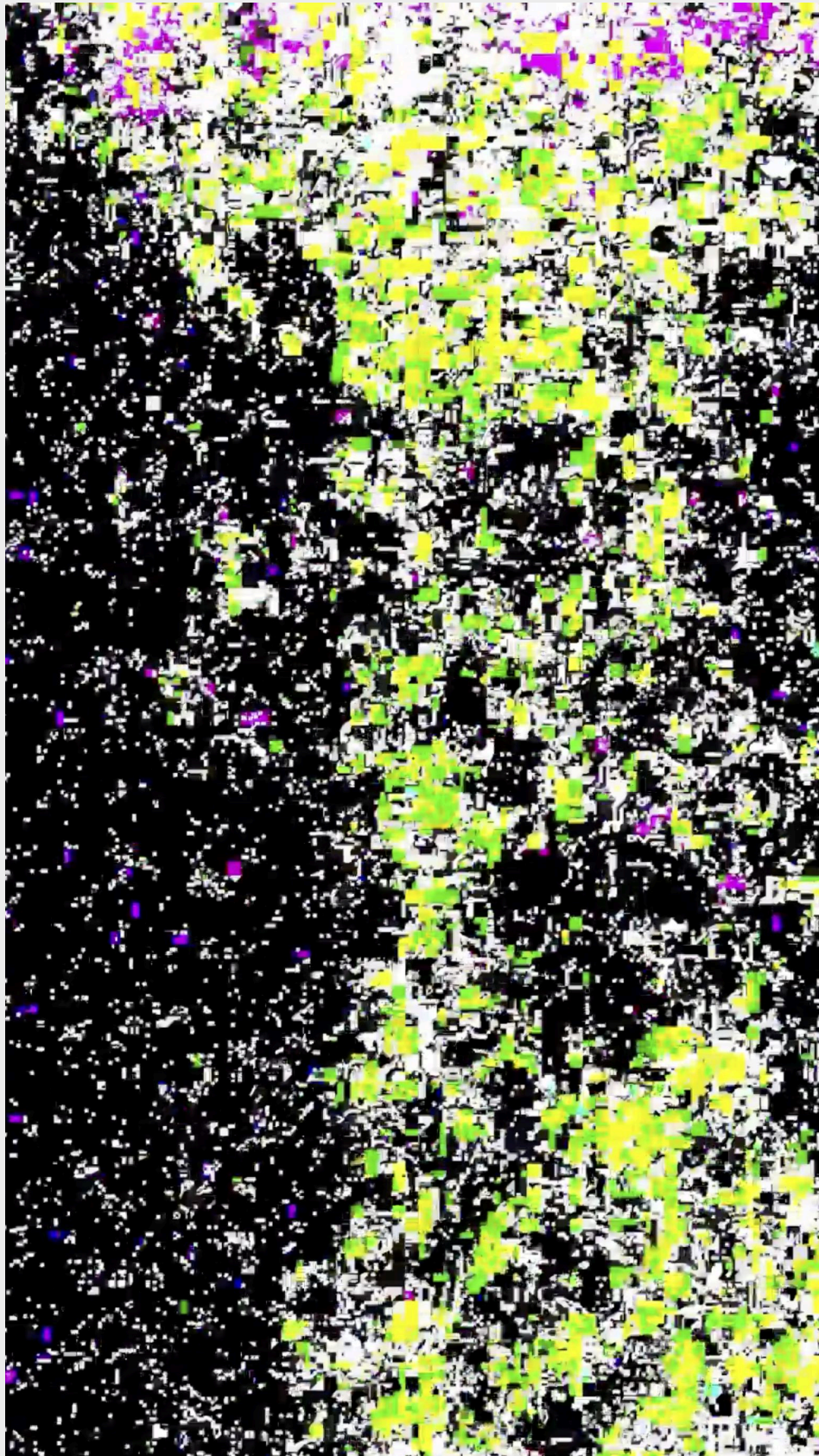
Digital video file, 1 minute length + Ethereum token
1920 x 1080 px

\$1,000 each

Additional black-stained hardwood frame with a linen wrapped mat holding a 24" screen

\$1,000 additional





[Click here to see the videos](#)

NANCY BURSON
Luana Ceiling

NANCY BURSON

Luana Ceiling

2026

Unique video (+AP)

\$1,000 each

Digital video file, 1 minute length + Ethereum token
1920 x 1080 px

Additional black-stained hardwood frame with a linen wrapped mat holding a 24" screen

\$1,000 additional

AURIEA HARVEY

AURIEA HARVEY

b. 1971 USA

Auriea Harvey is a digital sculptor who approaches polygons as mathematical clay, viewing algorithms as contemporary craft materials deserving the same reverence as marble or bronze. Her practice bridges the digital-physical divide through 3D scanning, robotic fabrication, and traditional techniques, creating works that question the boundaries between virtual and tangible, monstrous and divine.

A pioneer in net.art since the early days of the World Wide Web, Harvey co-founded the acclaimed studio Tale of Tales with Michael Samyn, where they created groundbreaking interactive experiences that explored the poetic possibilities of digital media.

Harvey's current practice encompasses sculpture, digital assemblage, and experimental media. Recently, she has expanded into classical materials, working in bronze and marble to interrogate the inherent value of those materials in relation to their digital origins – a natural evolution of her longstanding interest in form, texture, and the transformation of matter.

Her work has been exhibited at prestigious institutions including the Tinguely Museum, Basel; the Victoria & Albert Museum, London; the New Museum, New York; and ZKM, Karlsruhe, Rhizome, and HEFT Gallery in New York. And her work has been collected by the Whitney Museum of American Art, Buffalo AKG Art Museum, KADIST Collection, and The Kramlich Collection.

Harvey continues to forge new pathways in contemporary art, whether through her exploration of digital dualism, her innovative use of 3D scanning and printing technologies, or her return to traditional sculptural and drawing practices. She currently works from her studio in Rome, where she draws inspiration from the city's rich artistic heritage while pushing the boundaries of what sculpture can be.



AURIEA HARVEY
Faunette II (timepiece)

AURIEA HARVEY

Faunette II (timepiece)

2025

Unique sculpture

\$40,000

Carrara marble sculpture with bluestone base and steel structural post ('timepiece') + Ethereum token

10 7/8 x 10 x 11 7/8 in.

"Faunette II (timepiece)" emerges through cascading acts of translation – scanning, digital sculpting, printing, assemblage, rescanning, robotic carving, and hand finishing into Carrara marble – each technological passage introducing its own degradation until the final form bears the weathered beauty of ancient Roman fragments. This striking sculpture transforms digital degradation into material poetry, where the accumulated erosions of multiple translations create a work that appears shaped by centuries rather than algorithms.



AURIEA HARVEY
mother/child

AURIEA HARVEY

Black Ship

2022

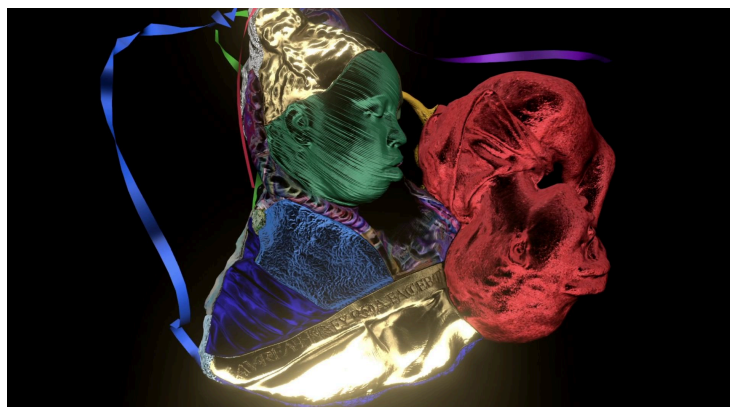
Unique Sculpture + GLB model

3D printed composite sculpture: silk, PLA, epoxy clay, satin ribbons, velvet fabric + GLB model and HTML file with Ethereum Token
14.2 x 15.75 x 11.8 in.

Inquire

See the interactive work

Digital GLB model / token





AURIEA HARVEY
Messenger

AURIEA HARVEY

Messenger

2021

Sculpture

\$18,000

3D printed sculpture: resin, acrylic, self-hardening clay, epoxy clay, acrylic paint
39.5 x 11 x 11 in.



AURIEA HARVEY
Cyclops, Polyphemau II

AURIEA HARVEY

Cyclops, Polyphemau II

2020

Unique sculpture

\$4,500

3D printed composite sculpture: PLA plastic, terra-cotta clay, acrylic, muslin + Ethereum token
5.5 x 3.5 x 4.5 in.



AURIEA HARVEY
White Rest

AURIEA HARVEY

White Rest

2022

Unique sculpture

\$7,000

3D printed composite sculpture (gesso, PLA), white clay, artificial flowers, 3D printed flowers + teeth

14.2 x 9.8 x 3.9 in.



AURIEA HARVEY
Echo (prototype)

AURIEA HARVEY

Echo (prototype)

2021

Unique sculpture

3D printed sculpture: resin, epoxy clay, acrylic coating
15.7 x 7.8 x 11.4 in.

\$8,000



AURIEA HARVEY
The Game

AURIEA HARVEY

The Game

2021

Unique drawing

Graphite, chalk, and shellac on pink paper
16.5 x 11.8 in.

\$9,000



AURIEA HARVEY
Sphinx

AURIEA HARVEY

Sphinx

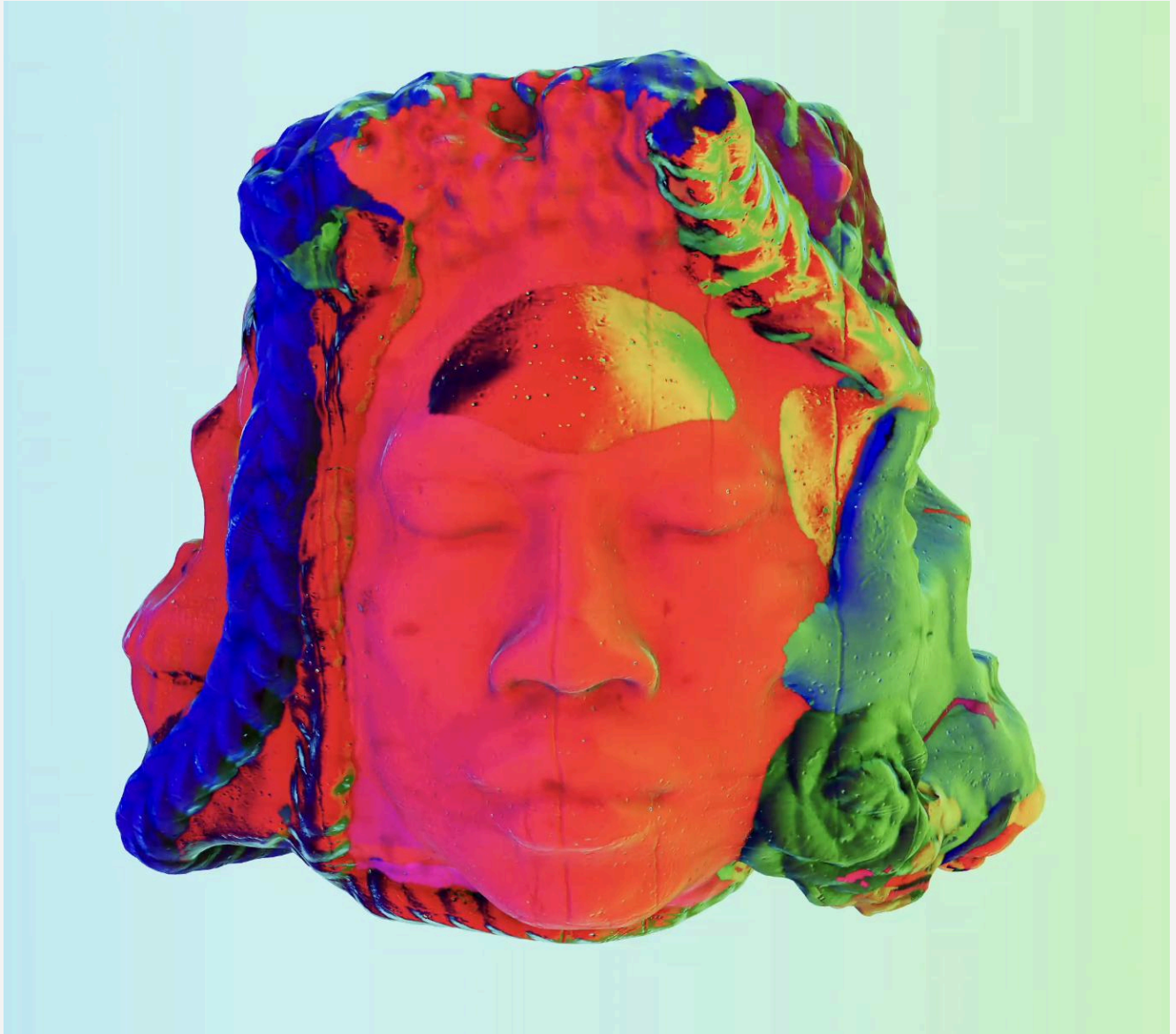
2016

Unique monoprint drawing

\$8,000

Ink on paper

19.25 x 27.6 in.



AURIEA HARVEY
mystery v5, MYSTCS (chroma)

AURIEA HARVEY
mystery v5, MYSTCS (chroma)
2025

Video

Short video loop

\$15,000



AURIEA HARVEY
The Path

AURIEA HARVEY + MICHAËL SAMYN

The Path

2009

Unique Quest 3D computer game software (+AP)

\$250,000

Compiled desktop game software stored on IPFS, linked from 1/1 Ethereum token (NFT)

Package of process, press, and conservation details on private drive

Downloadable game can be removed from Tale of Tales at collectors choice

The Path is a short horror game developed by Belgian independent games studio Tale of Tales. It's a contemporary, interactive interpretation of the ancient tale of Little Red Ridinghood. A story about growing up and changing, temptation and obedience, about making the wrong choices and accepting the consequences. About playing and losing, living and dying. Not another action adventure filled with guns and violence but a calm and introverted computer game that finds itself a cosy place in the dark corners of your soul.

Details and gameplay



AURIEA HARVEY
Bientôt l'été

AURIEA HARVEY + MICHAËL SAMYN

Bientôt l'été

2012

Unique UNITY computer game software (+AP)

\$125,000

Compiled desktop game software stored on IPFS, linked from 1/1 Ethereum token (NFT)

Source code files on private drive

Package of process, press, and conservation details on private drive

Downloadable game can be removed from Tale of Tales at collectors choice

Smoke, drink, play music, play Chess™z, speak French (to others!), walk along an Earth sea shore and discover its strangely absurd and picturesque secrets. All from the comfort of your orbital station's polypurpose deck. The Intergalactic Holocom Transmitter II is a state of the art virtual reality simulation and communication unit specifically designed for deep space conditions. No matter how large or small the polypurpose deck of your orbital station, the IHTII can be configured to fit any situation (cylindrical, cubical, hexagonal and even spherical and torus-shaped configurations are possible). Despite of its convenient size and ease-of-use, the IHTII is equipped with the most powerful realtime holocom processor and virtual translocator of its generation. The psycho-realism of its rendering engine will astound you and the proprietary built-in symbol/meaning mapping algorithms will leave you breathless.

Factsheet

Details, and gameplay

THE OCEAN EXCEEDS ALL MEMORY

by Studio Lemercier

THE OCEAN EXCEEDS ALL MEMORY

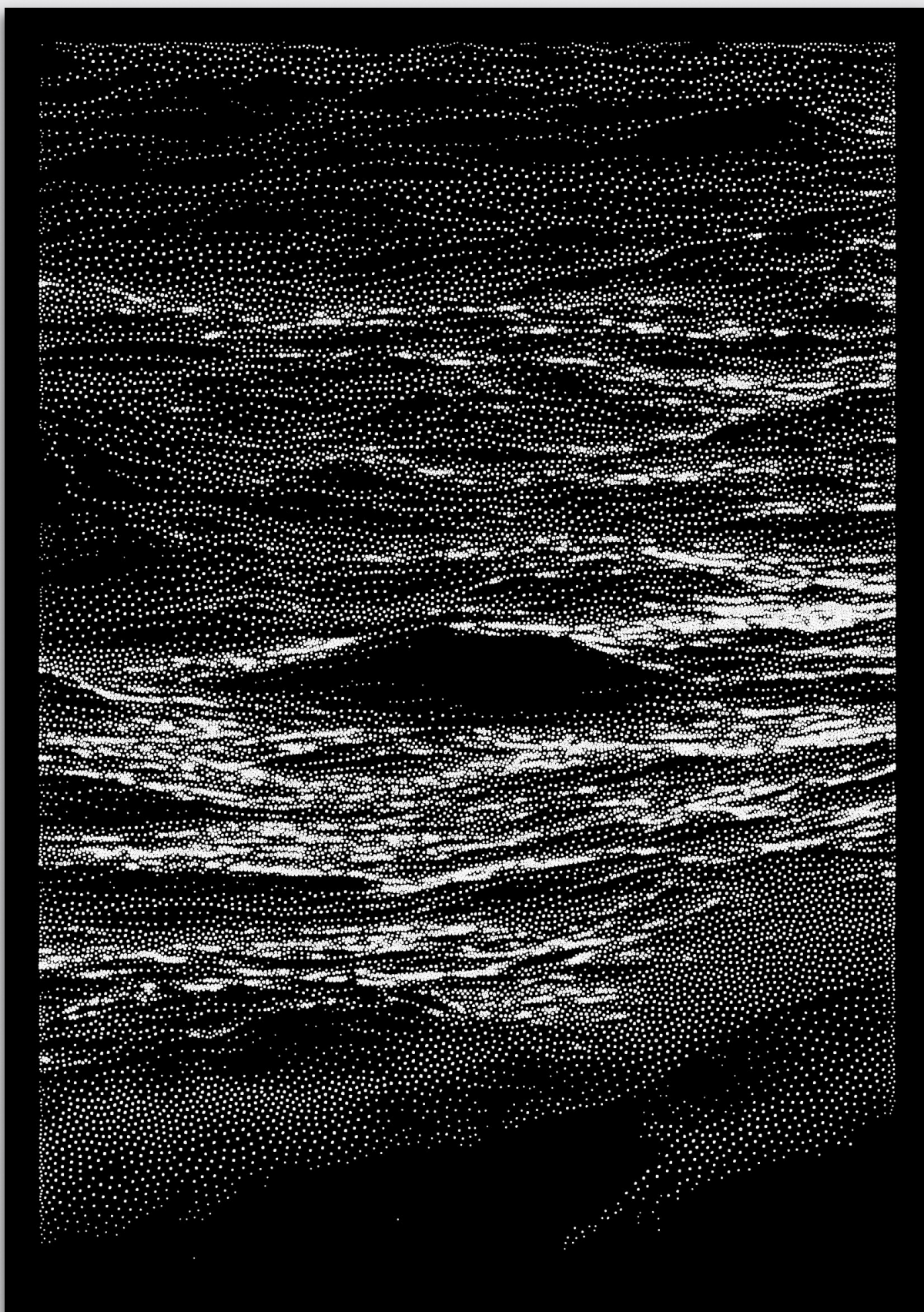
The Ocean Exceeds All Memory emerged from the artist's March 2026 crossing of the Atlantic Ocean aboard a sailing vessel, traveling from France to New York without flying. First conceived in 2024 as a response to the environmental impact of air travel, the journey became an opportunity to produce new work within the conditions of the open ocean itself.

The voyage was approached as a suspension – a parenthesis in time – and an encounter with the Sublime. Over two weeks, perception slowed into sustained observation. The resulting works are shaped by a sense of smallness in the face of vastness – a confrontation with immensity and elemental forces, thousands of kilometers from any sign of human presence.

Presented as pen plots and animated videos, the works translate fifteen days at sea into form. Without landmarks or human reference points, the works respond to the visceral experience of wind, swelling waves, and shifting light.

At sea, the crew insisted on direct observation – that reality must first be sensed, and not mediated by technology. The data from onboard sensors was never enough. In this way, the exhibition reflects on a growing tendency to read the world through technology rather than experience it directly. Thus, the works return us to perception itself. If even the most advanced computation cannot fully account for the intricacy of a single drop of ocean water, what remains is the irreducible value of intuition.

In "The Ocean Exceeds All Memory," a series of new plotter drawings transcribes moments observing the ocean into thousands of ink drops. Video works trace the continuous movement of waves – a complexity that resists full simulation. An additional group of drawings studies the forces of wind as they shape the water's surface. Together, these works form a record of attention, produced within the conditions they seek to understand.



STUDIO LEMERCIER

80.26

2026

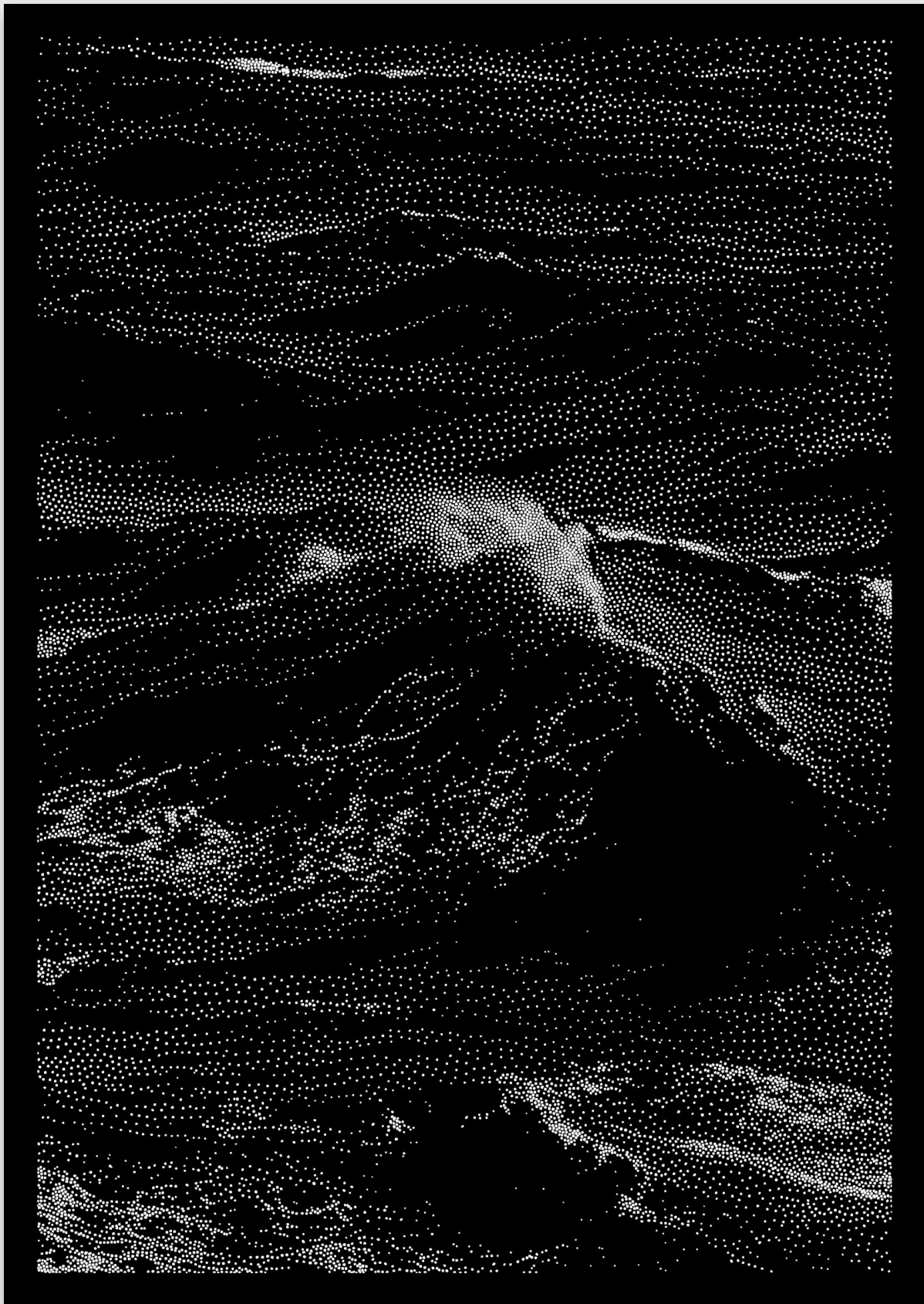
Unique drawing

\$3,500

Unique white pen plot drawing on A2 black paper + Ethereum token
16.5 x 23.4 in.

46°44'23.50"N

55°41'41.49"W



STUDIO LEMERCIER

78.26B

2026

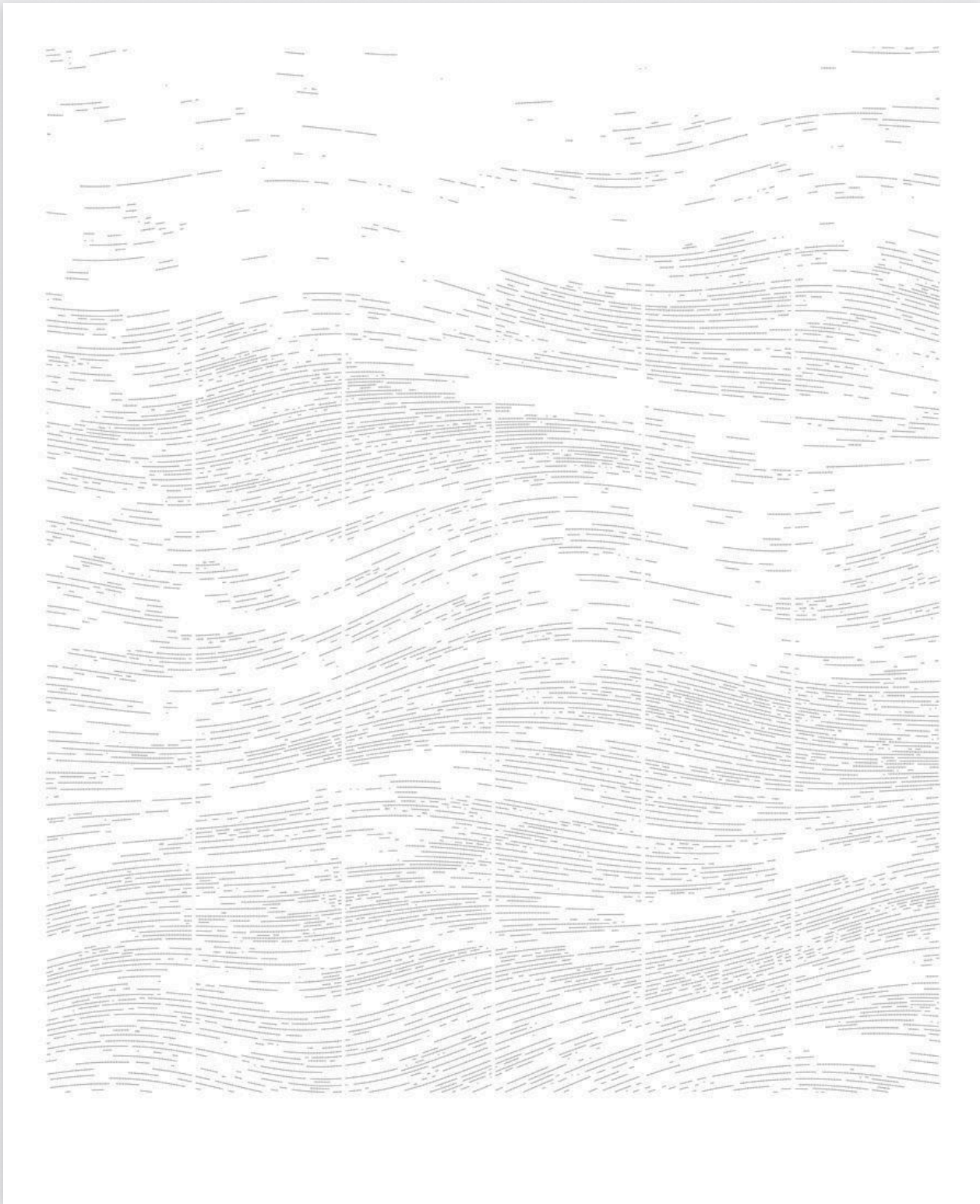
Unique drawing

\$3,500

Unique white pen plot drawing on A2 black paper + Ethereum token
16.5 x 23.4 in.

44°51'39.43"N

46°56'13.83"W



STUDIO LEMERCIER

Wind Field 91.26B

2026

Unique drawing

\$2,000

Unique pen plot drawing on white paper + Ethereum token
19 x 24 in.

44°23'27.79"N

28°17'49.94"W



STUDIO LEMERCIER

Wind Field 86.26

2026

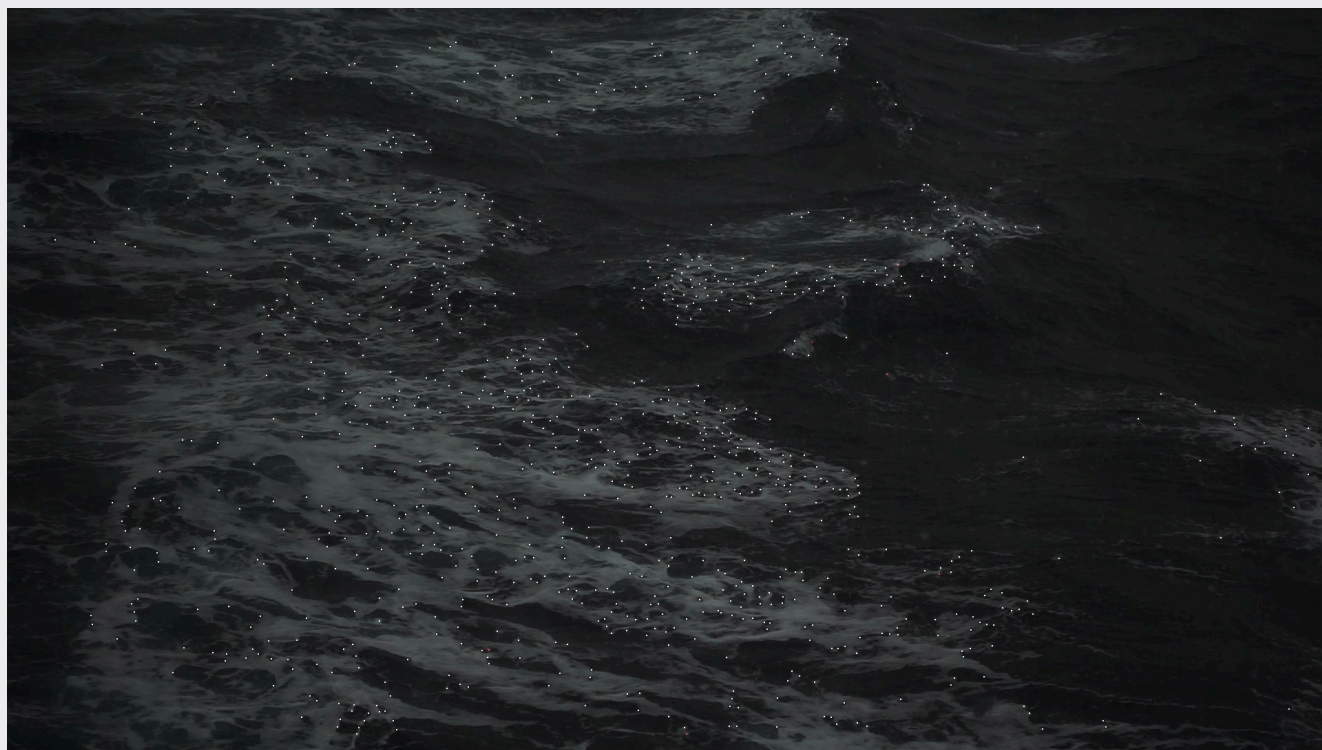
Unique drawing

\$2,000

Unique pen plot drawing on white paper + Ethereum token
19 x 24 in.

44°23'27.79"N

28°17'49.94"W



STUDIO LEMERCIER
One can't compute the ocean, motion 1

STUDIO LEMERCIER

One can't compute the ocean, motion 1
2026

Unique animation video + Ethereum token

\$4,500

COMPOSITION NO. 99

by Marcel Schwittlick

MARCEL SCHWITTLICK

b. 1989 Germany

Composition no. 99 continues Schwittlick's practice of algorithmically abstracting the vast amounts of data generated by his own digital activity. The works in this series specifically use cursor movement data that the artist has been collecting from his computer for years, which is then processed through a custom AI tool that seeks patterns in those movements. These procedures are trained to find existing motions, and to interpret latent movements, depicting upward dragging gestures - paths that almost appear to sprout upwards or launch into flight. These descriptions are apt of a landscape setting, and the screen of a computer is certainly that - covering much of the view seen from our modern digital lives. The cursor traces shown in the up-close magnification of these landscapes remind us that there is purpose and beauty in those seemingly minor, lost gestures we contribute offhandedly.

This passive drawing practice, with mouse in hand, is a semi-conscious creative interaction that we all participate in, connecting human to computer in yet another manual activity that's losing popularity, while holding relevance. It's through an examination of these vastly accumulated interface marks that the unpredictability and latent meaning of our daily minutiae is revealed as an abundant source of inspiration.

The variety of gestural vector compositions in this series are uniquely translated into color pen plots of different sizes, using Schwittlick's collection of vintage plotters and custom-mixed inks. A combination of oil, water, and alcohol-based inks are used in both ballpoint and felt-tipped pens, controlled by each drawing machine. Each work is named with standard seed phrase words that correspond to the first three characters of the hash used to define the generative algorithm of that specific artwork.



MARCEL SCHWITTLICK
Composition no. 99, about half kiss

MARCEL SCHWITTLICK

Composition no. 99, about half kiss

2024

Unique plotter drawing

\$4,900

Pink oil-based ink with .4mm ballpoint pen plot on 270gsm Carta pura paper, signed on verso +
Ethereum token
39 x 27 in.



MARCEL SCHWITTLICK
Composition no. 99, illegal laptop gallery

MARCEL SCHWITTLICK

Composition no. 99, illegal laptop gallery

2024

Unique plotter drawing

\$4,000

Blue oil-based ink with .4mm ballpoint pen plot on 270gsm Carta pura paper, signed on verso +
Ethereum token
39 x 27 in.



MARCEL SCHWITTLICK
Composition no. 99, kind kiss immense

MARCEL SCHWITTLICK

Composition no. 99, kind kiss immense

2024

Unique plotter drawing

\$2,200

Orange alcohol-based ink with .5mm felt-tip pen on 190gsm Hahnemühle Nostalgie paper, signed on verso + Ethereum token

23.4 x 33.1 in.



MARCEL SCHWITTLICK
Composition no. 99, panic party idea

MARCEL SCHWITTLICK

Composition no. 99, panic party idea

2024

Unique plotter drawing

\$2,200

Teal Blue alcohol-based ink with .5mm felt-tip pen on 190gsm Hahnemühle Nostalgie paper, signed on verso + Ethereum token
23.4 x 33.1 in.



MARCEL SCHWITTLICK
Composition no. 99, obey balcony palace

MARCEL SCHWITTLICK

Composition no. 99, obey balcony palace

2024

Unique plotter drawing

\$1,200

Red water-based ink with .3mm felt-tip pen on 190gsm Hahnemühle Nostalgie paper
11.69 x 16.53 in.



MARCEL SCHWITTLICK
Composition no. 99, ketchup lava magic

MARCEL SCHWITTLICK

Composition no. 99, ketchup lava magic
2024

Unique plotter drawing

\$1,200

Blue water-based ink with .3mm felt-tip pen on 190gsm Hahnemühle Nostalgie paper, signed on verso + Ethereum token

11.69 x 16.53 in.

TAKING STOCK

by Michael Mandiberg

MICHAEL MANDIBERG

b. 1977 USA

Michael Mandiberg is an interdisciplinary artist whose work manifests the poetics and politics of the information age. Mandiberg works within systems to make visible processes that are often hidden in plain sight, or on public web servers. While technically sophisticated, their projects exceed novelty to make propositions about how our lives are being shaped by these tools, and the ideologies undergirding them.

Mandiberg collected and analyzed 130 million stock photographs to create Taking Stock, a series of photographs and videos that surface the ideologies haunting these ubiquitous images.

Over the past few years these massive stock image archives have been a key source for training generative AI models. AI tools treat stock photography as factual information, but they are far from neutral. Mandiberg wanted to know what is in these images? Which is to say, what is AI learning about us?

Mandiberg wrote code that systematically downloaded every image of an individual person on every stock photo website they could find, along with all their metadata. They used Machine Learning and AI tools to textually and visually analyze these stock photographs. Sorting and clustering the images by thematic topic, body pose, and hand gesture. To make the final print, the code merges the 64 images at the statistical center of this cluster of images.



MICHAEL MANDIBERG

Taking Stock, Topic 32, Pose 13, Gesture 2 (shock, surprise, mouth, etc.)

MICHAEL MANDIBERG

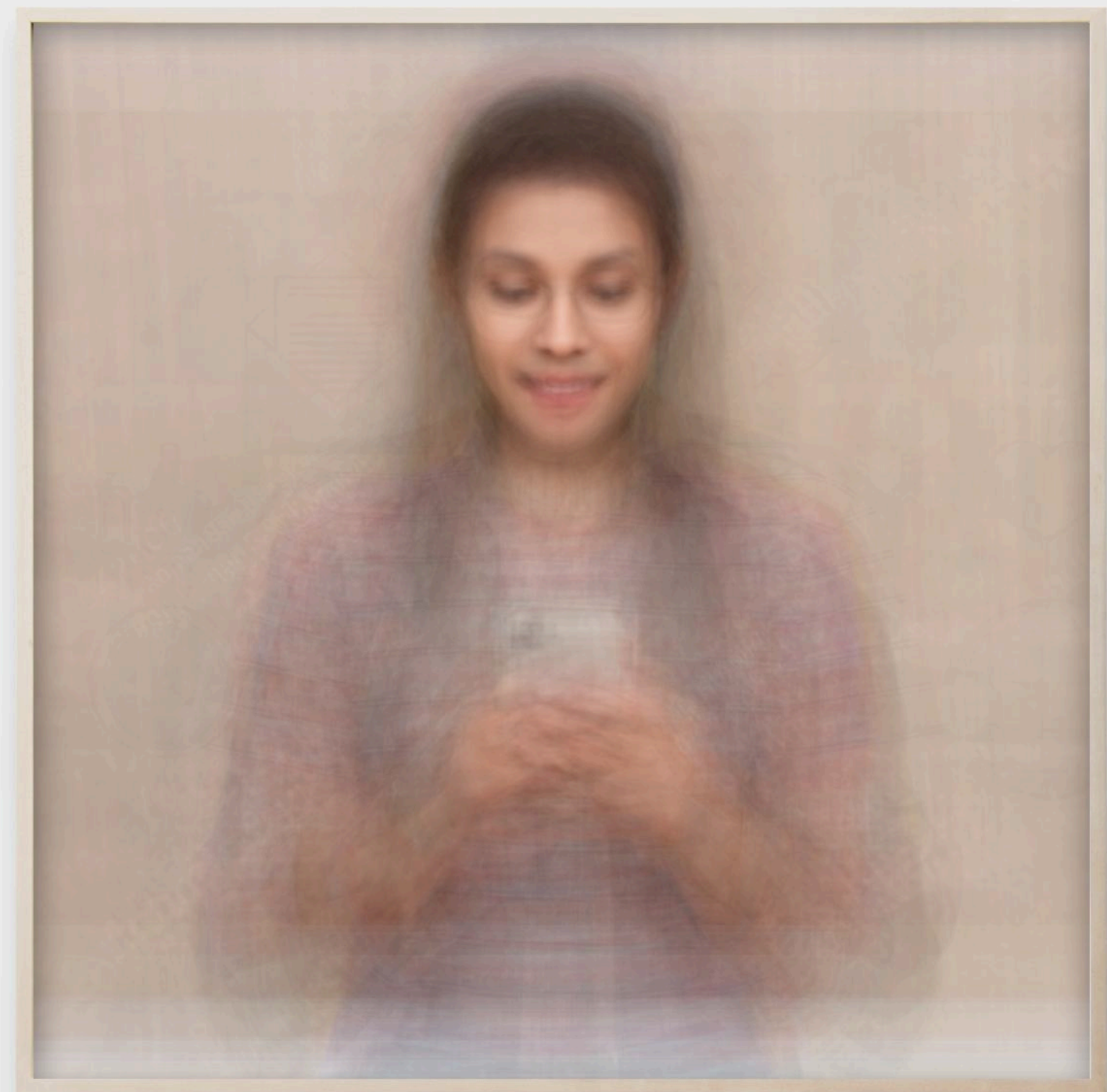
**Taking Stock, Topic 32, Pose 13, Gesture 2 (shock,
surprise, mouth, etc.)**

2024

Unique print

\$10,000

Archival pigment print, signed on verso, framed in hardwood + Ethereum token
32 x 32 in.



MICHAEL MANDIBERG

Taking Stock, Topic 63, Pose 23, Gesture 21, Object 67 - Silver Phone
(phone, mobile, communication, etc.)

MICHAEL MANDIBERG

**Taking Stock, Topic 63, Pose 23, Gesture 21, Object
67 - Silver Phone (phone, mobile, communication,
etc.)**

2024

Unique print

\$10,000

Archival pigment print, signed on verso, framed in hardwood + Ethereum token
32 x 32 in.



MICHAEL MANDIBERG

Taking Stock, Topic 32, Poses 1, 8, 13, 18, 24, 25, Gestures 2, 11, 13, 24, 57, 65, 88, 101, 117, 125 (shock, surprise, mouth, etc.)

MICHAEL MANDIBERG

**Taking Stock, Topic 32, Poses 1, 8, 13, 18, 24, 25,
Gestures 2, 11, 13, 24, 57, 65, 88, 101, 117, 125 (shock,
surprise, mouth, etc.)**

2024

Unique video (+AP)

\$15,000

Video made from found photographs selected and sequenced by custom AI and Machine Learning software, square 33" LCD screen (measuring 24.24 x 24.24in.) + Ethereum token

1850 x 1850 px

HYPERTOPOGRAPHICS

by Edward Burtynsky & Alkan Avcioğlu

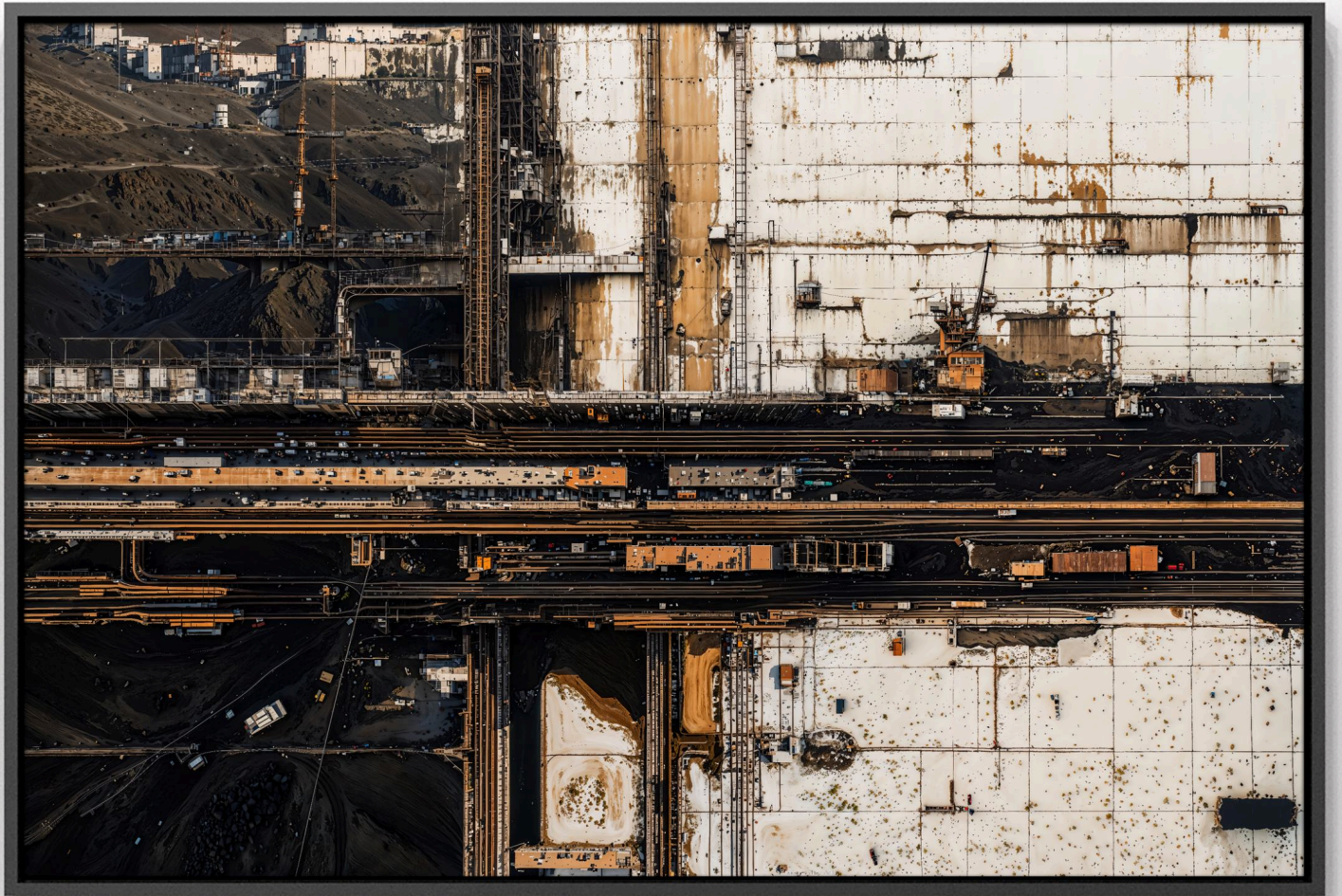
SOLO SHOW II

AVAILABLE WORKS CATALOG

HYPERTOPOGRAPHICS

Hypertopographics is a new visual concept and work developed through the collaborative work of world-renowned photographer Edward Burtynsky and generative AI artist Alkan Avcioğlu. Expanding upon and reinterpreting the influential New Topographics movement, it investigates contemporary conditions of overwhelming industrial scale, technological complexity, and global interconnectedness. The work emerging from this collaboration embodies an innovative visual language that challenges traditional perceptions of landscape, inviting a profound reconsideration of environments shaped by relentless production, consumption.

At its core, Hypertopographics functions as a critical reflection on humanity's entanglement with the immense systems we've built, yet struggle to fully comprehend. It questions our ability to meaningfully navigate an increasingly entangled world, highlighting the dissonance between our creations and our capacity to manage their scale and impact. Ultimately, the work becomes a metaphorical exploration of our existence within a hyperreality defined by excess, where humanity's imprint continually surpasses our own understanding. Representing a groundbreaking artistic dialogue, this collaboration stands as a pioneering intersection of photography and AI, marking a significant moment in contemporary art history.



EDWARD BURTYNSKY & ALKAN AVCIOĞLU
Hypertopographics #11

EDWARD BURTYNSKY & ALKAN AVCIOĞLU

Hypertopographics #11

2025

Unique print (+2 AP)

\$12,500

Pigment inkjet print, dibond mounted, float framed in hardwood, signed on verso + Ethereum token
40 x 60 in.



EDWARD BURTYNSKY & ALKAN AVCIOĞLU
Hypertopographics #13

EDWARD BURTYNSKY & ALKAN AVCIOĞLU

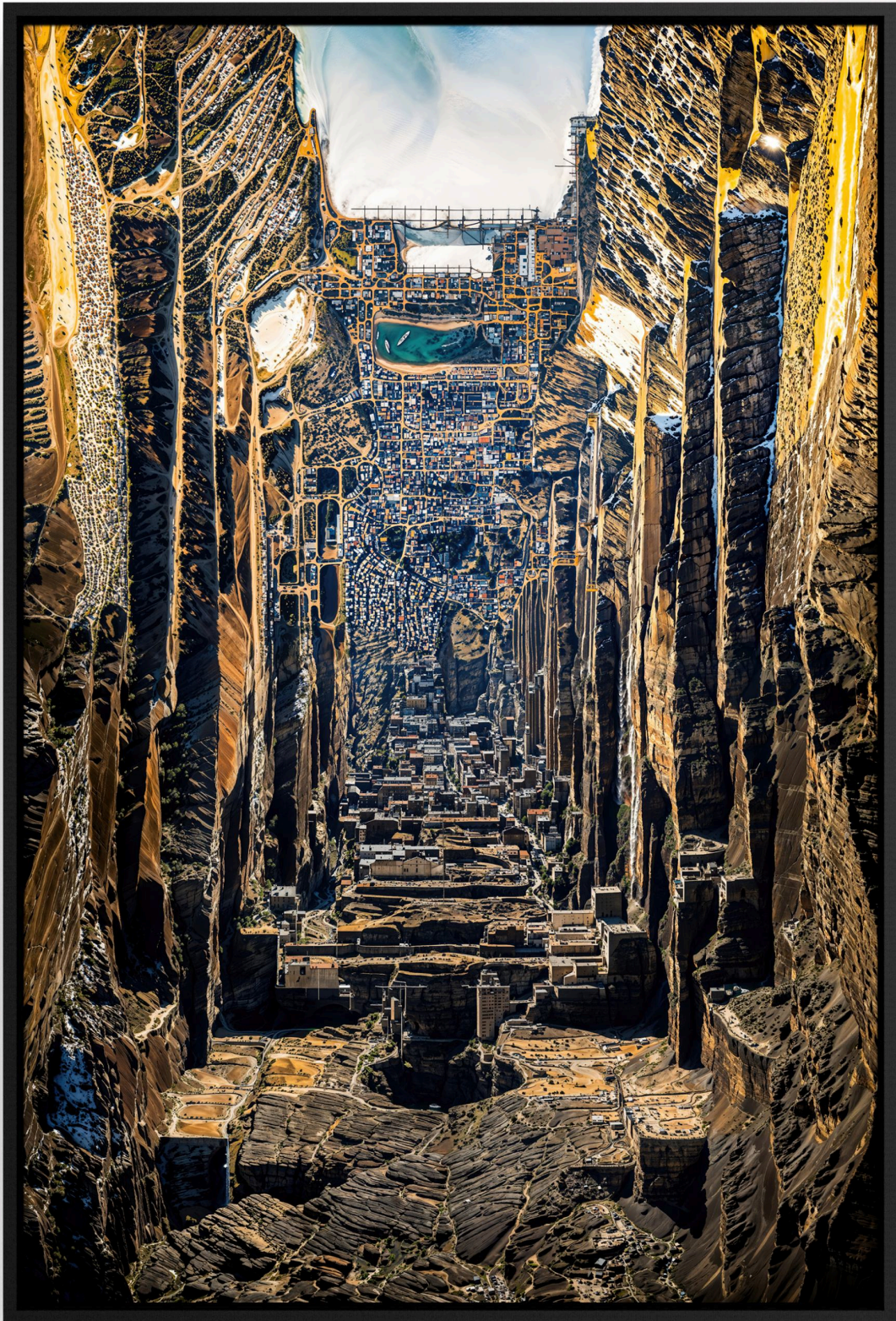
Hypertopographics #13

2025

Unique print (+2 AP)

\$12,500

Pigment inkjet print, dibond mounted, float framed in hardwood, signed on verso + Ethereum token
40 x 60 in.



EDWARD BURTYNSKY & ALKAN AVCIOĞLU
Hypertopographics #15

EDWARD BURTYNSKY & ALKAN AVCIOĞLU

Hypertopographics #15

2025

Unique print (+2 AP)

\$16,000

Pigment inkjet print, dibond mounted, float framed in hardwood, signed on verso + Ethereum token
72 x 48 in.

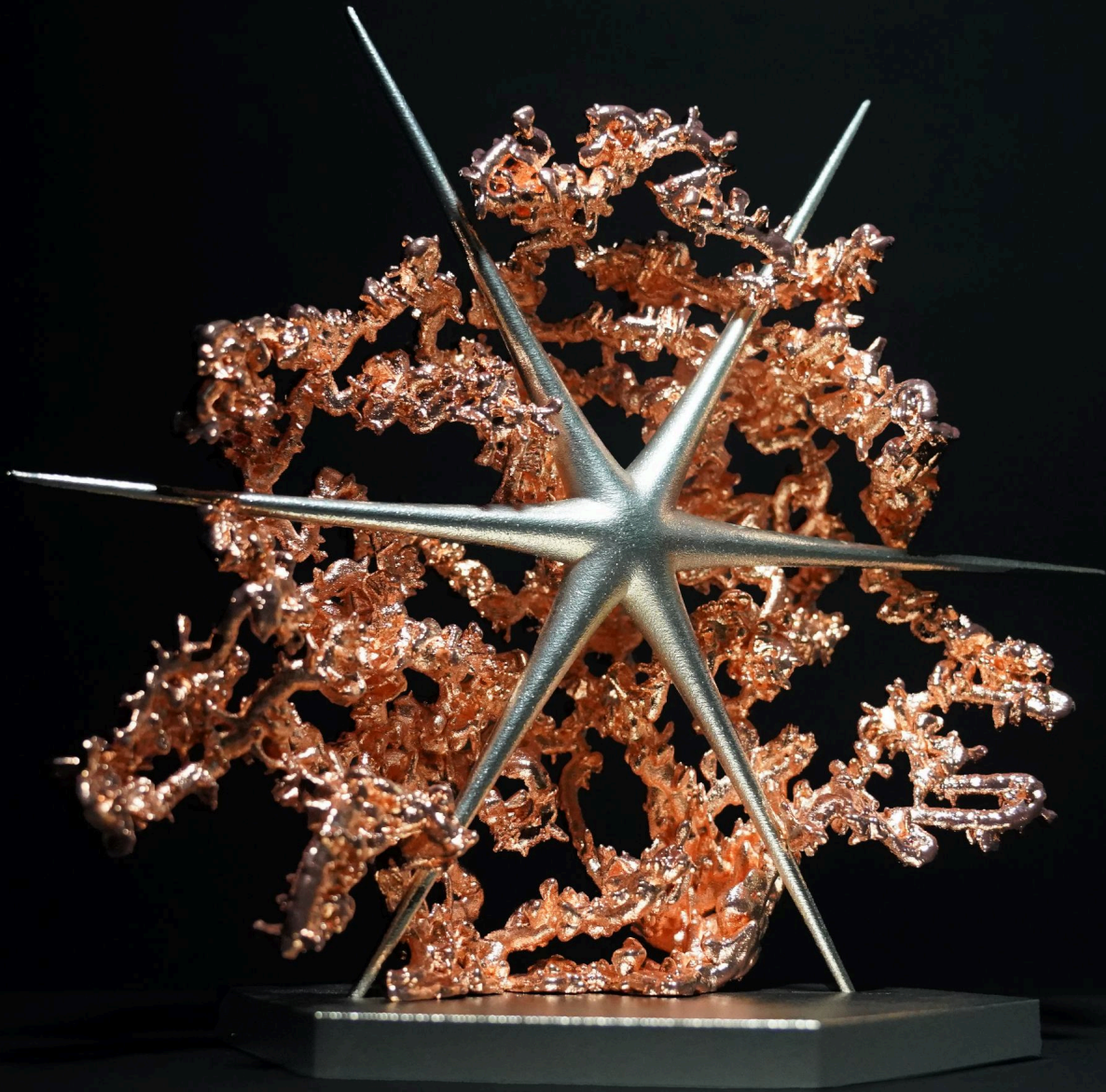
ASHLEY ZELINSKIE

ASHLEY ZELINSKIE

b. 1987 USA

Ashley Zelinskie is Brooklyn-based conceptual artist utilizing a post-New Media approach, wherein the media employed are merely vehicles in service of underlying concepts, she is attempting the process of translating our vast history into an eternal and universal language, while focusing on humanity as a small part of a larger whole. Her works span a variety of media, from sculpture, canvas and print works, to digital art, VR, and holograms. Each artwork is created using cutting edge technology such as 3D printing, computer-guided laser cutting, satellite plating technology, and gaming engines. Her work focuses on visualizing data in abstract forms and finding new and interesting ways to describe complex ideas.

Ashley's work has been featured by The New York Times, The New Yorker, Vice, Popular Science, Space.com, and Hyperallergic. Her work forms part of the permanent collection of the US Department of State Art in Embassies Program, The Whitney Museum's artport collection, and has been exhibited at Sotheby's New York, ArtScience Museum in Singapore and most recently Art Center Nabi in Seoul. Ashley is a former resident of New Inc.—the New Museum's Art and Technology Incubator—and the Shapeways x Museum of Art and design "Out of Hand" exhibition residency. She is currently working in coordination with NASA, the European Space Agency, and the Smithsonian and she is a member of Onassis ONX XR studio in New York City.



ASHLEY ZELINSKIE
Arp 220

ASHLEY ZELINSKIE

Arp 220

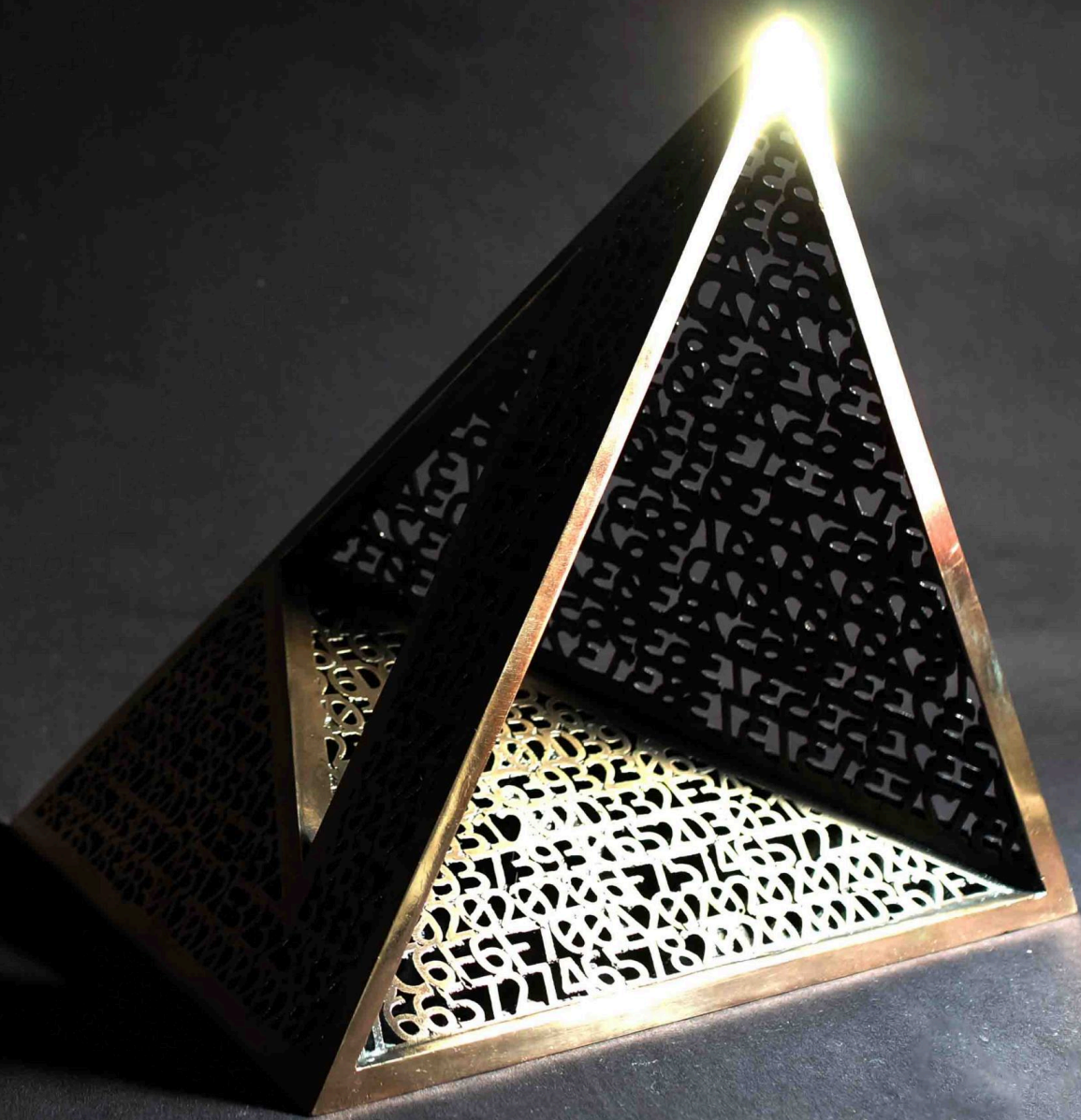
2023

Unique sculpture

Nickel and copper plated 3D print

12 x 9 x 8 in.

\$8,500



ASHLEY ZELINSKIE
Space Triangle

ASHLEY ZELINSKIE

Space Triangle

2016

Unique sculpture

Cast bronze from burnout 3D print

12 in. x 12 in. x 12 in., 26 lbs.

\$25,000



ASHLEY ZELINSKIE
Eclipse

ASHLEY ZELINSKIE

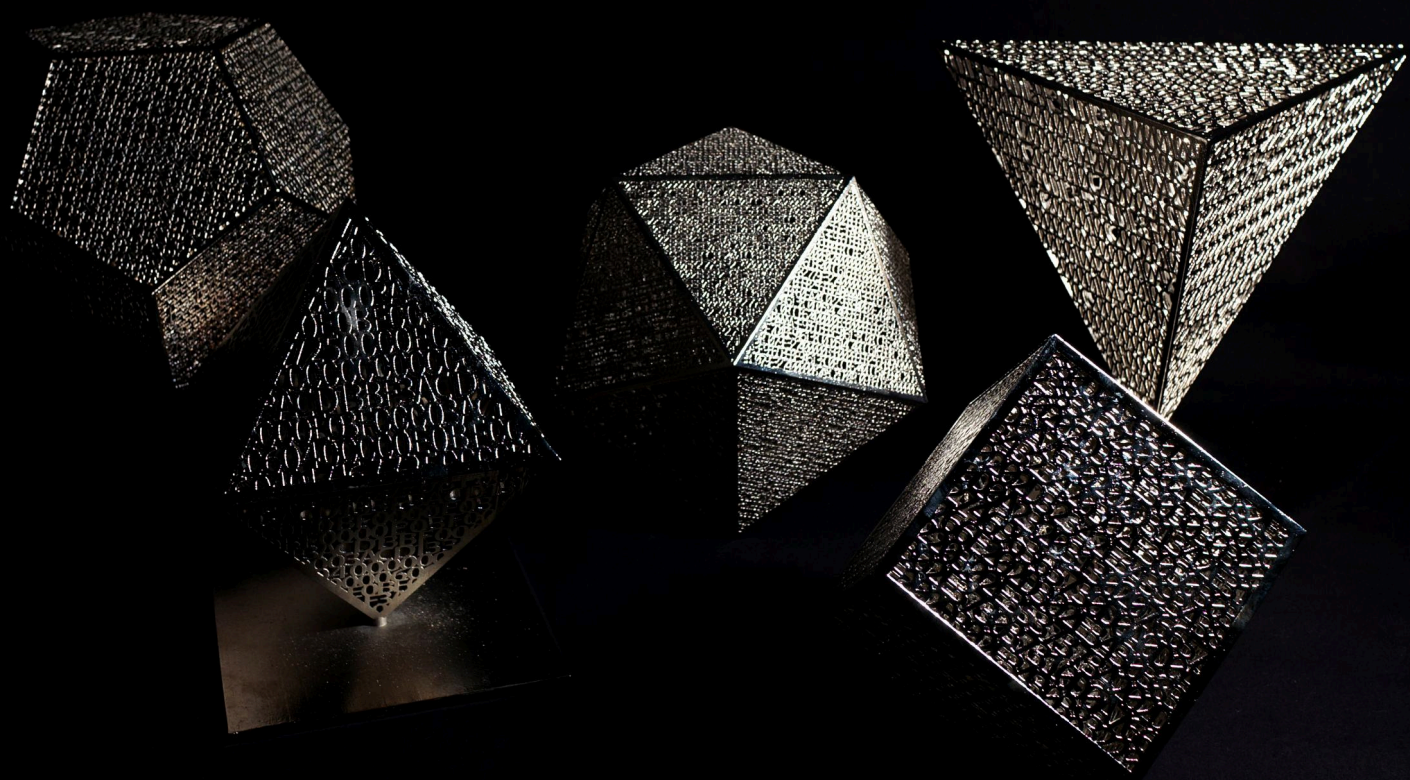
Eclipse

2024

Unique sculpture

\$24,000

Copper plated, patina 3D printed nylon
16 x 13 x 9 in.



ASHLEY ZELINSKIE
platonic solids

ASHLEY ZELINSKIE

platonic solids

2016

Series of five unique sculptures

\$8,000 each

Nickel plated 3D printed nylon

hexahedron

5 x 5 x 5 in.

tetrahedron

10 x 10 x 10 in.

octahedron

7 x 7 x 10 in.

dodecahedron

10 x 10 x 10 in.

icosahedron

10 x 10 x 10 in.



ASHLEY ZELINSKIE
kepler solids

ASHLEY ZELINSKIE

kepler solids

2016

Series of four unique sculptures

\$8,000 each

Nickel plated 3D printed nylon

8 x 8 x 8 in.

WATCHING

by ripcache

SOLO SHOW IV

AVAILABLE WORKS CATALOG

RIPCACHE

The sensation of being watched has preoccupied artists from George Orwell and Julia Scher to Banksy and Ai Weiwei, each of whom variously depict the faceless machines of their time: totalitarianism, imperialism, and the contemporary attentional oligarchies. With AI, the next panopticon takes a different shape. The faceless machine is now a machine with a face: smiling, articulate, eager to please. In WATCHING, the pseudonymous artist ripcache asks the question again for a new age – of Chat, of users, of us: Who is watching you?

Who we're looking at when we look at an LLM is increasingly unclear, but its reciprocal watching is now evident in contemporary telemetric feedback. Telemetry is a method used in AI, astrophysics, and meteorology (among other applications) to compile data from remote sources like satellites and servers, usually to monitor performance and ensure security. For WATCHING, ripcache interprets visual telemetry into newly deconstructed, pixelated, black-and-white images of recursive watching: us seeing the surveillance footage of the many-eyed monster that is always watching back. As technological realities evolve, the motifs in ripcache's work shift from basic CCTV to the amorphous, uncontrollable figureheads of AI and its jumble of internal systems. This system is notably visualized as the Shoggoth: a shapeless, viscous entity recognizable by those working in AI as a creature with an abundance of eyes, like a modern evolution of Argus. Now, though, the Shoggoth has a smiley-face perched on one of its tentacles, a sign of the growing unknowability behind AI's sanitized mask of infinite training.

As AI continues to rapidly cycle through its own outputs, the resulting simulations fall further away from reality, collapsing into themselves in a phenomenon known as 'catastrophic forgetting.' ripcache's iconography rematerializes the phenomena of this recursive watching, filled with the overload and obfuscations that they create – and visualized in the vernacular of both surveillance and the unconstrained undergrounds who challenge its control.



RIPCACHE
sentinel: offline

RIPCACHE

sentinel: offline

2025

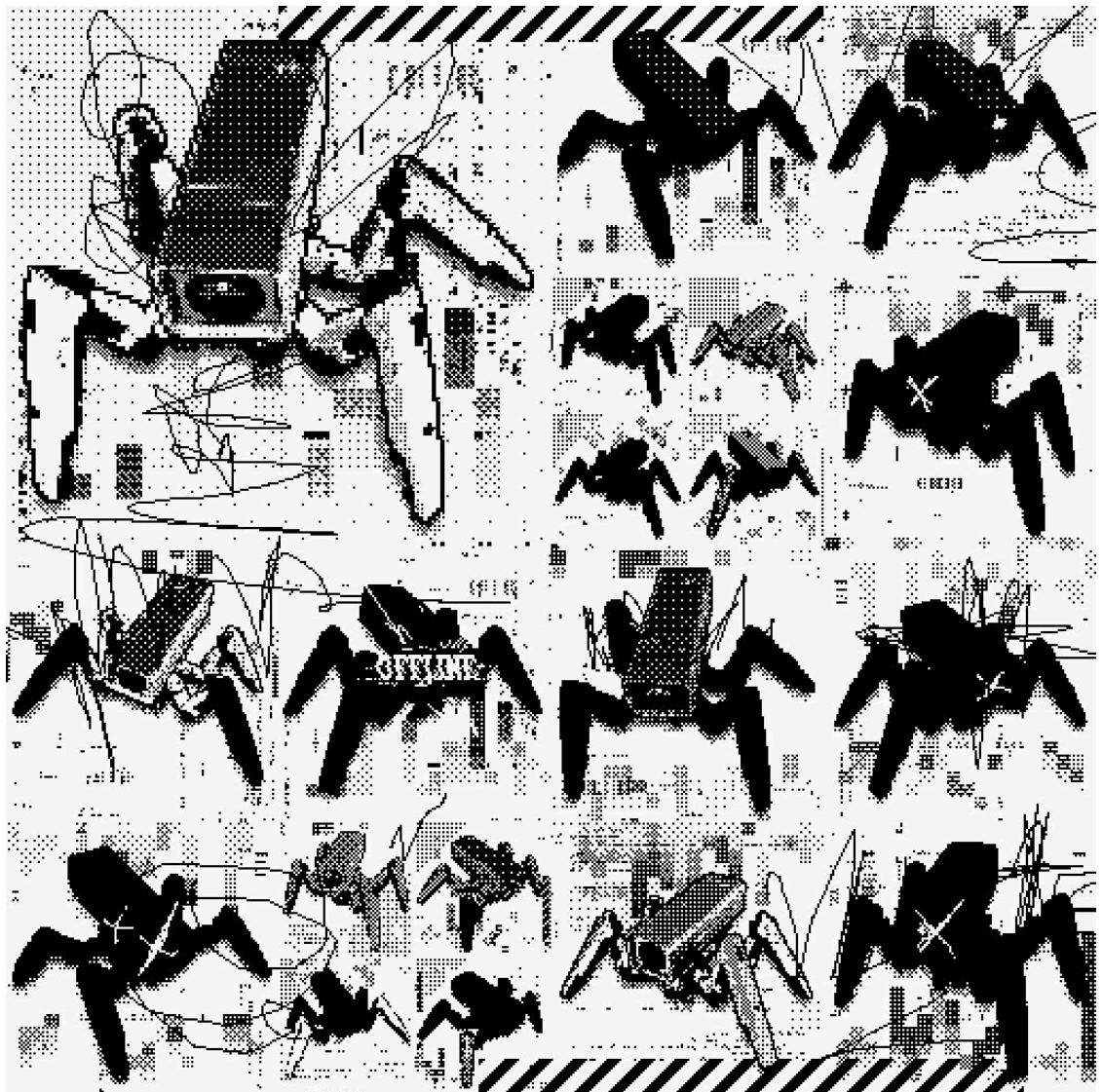
Unique oil paint on canvas

\$50,000

Signed on verso + On-chain Ethereum token.

80.6 x 80.6 in. · 204.8 x 204.8 cm.

On-chain Digital Artwork





RIPCACHE
machine_vision
2025

Unique oil paint on canvas

\$30,000

Signed on verso + On-chain Ethereum token.

40.3 x 40.3 in. · 102.4 x 102.4 cm.

RESIDUE

by Mike Balzer

HEFT RELEASE VII

MIKE BALZER

b. 1989 Germany

The world is littered with footmarks of invisible processes. These traces are direct physical consequences of systemic operation. They accumulate as the material archaeology of process, where time and movement congeal into a single form paused in matter. Each variation among those temporal extractions uncovers the logic and beauty intrinsic to a system, and demonstrates its distinctive characteristics, residue by residue.

Because every variation invites comparison, patterns manifest and stimulate the mind while expanding knowledge of the system's built-in movements. What begins as scattered marks soon feels like a language that begs to be interpreted and archived.

Every operating system builds such a proprietary archive of material traces. Geological processes leave strata, biological processes leave fossils, cultural processes leave artifacts. Once this ubiquity registers, these residues stand out as landmarks that form the basis of understanding, render the world intelligible and imbue it with meaning.

—

The concept of residue turns self-reflexive in Mike Balzer's (pxlshrd) practice. From Breeding Grounds through Rückkopplung to Conversations and finally Residue, each project extends and reworks the techniques and styles of its predecessors. Collectively, the works coalesce into their own archaeological deposit, a chain of temporal extractions from an ongoing creative system that defines Balzer's abstract visual language.



MIKE BALZER
Residue #1 + Residue #2

MIKE BALZER

Residue Beginnings

2025

Unique oil pastel drawing

\$3,500

Oil pastel on paper, signed, framed + Ethereum Token
22 x 16.4 in.



MIKE BALZER
Residue Repetition

MIKE BALZER

Residue Repetition

2025

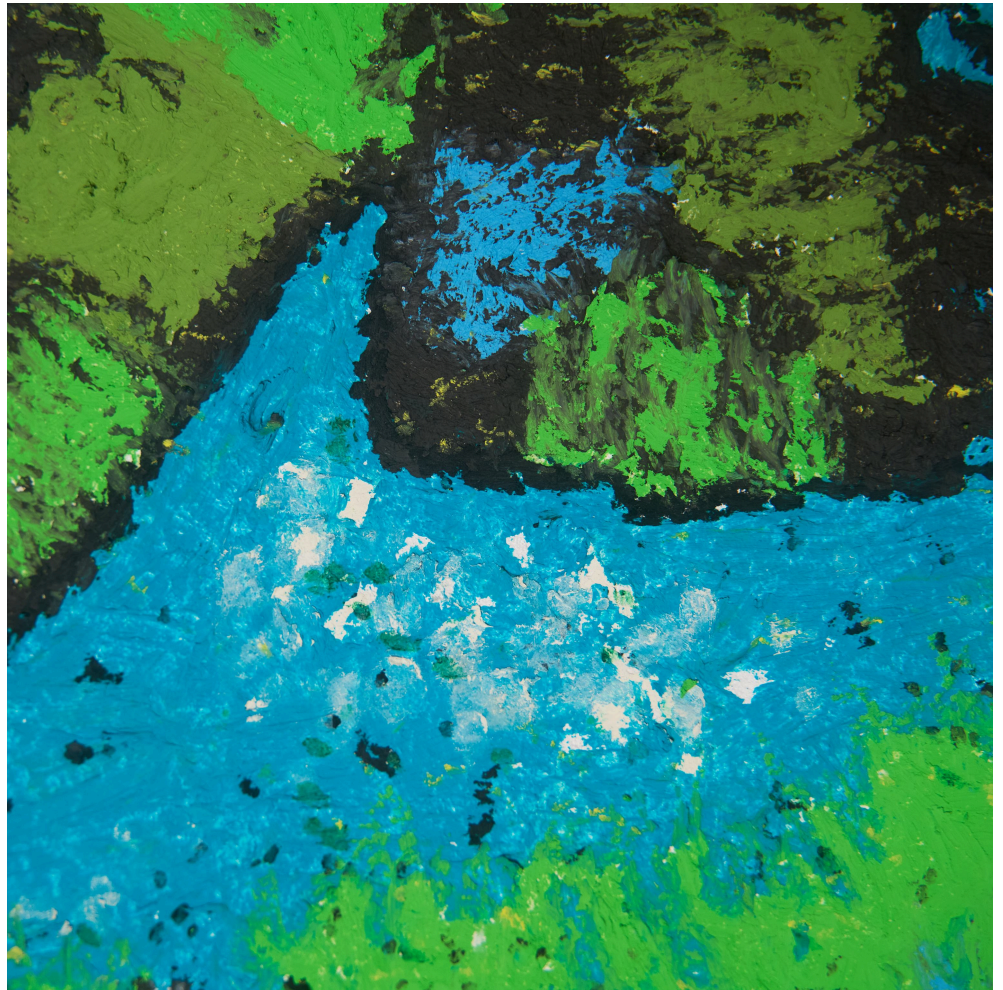
Unique oil pastel drawing

\$3,500

Oil pastel on paper, signed, framed + Ethereum Token

22 x 16.4 in. · 55.9 x 41.7 cm

Detail





MIKE BALZER
Residue Manifested

MIKE BALZER

Residue Manifested

2025

Unique oil pastel drawing

\$3,500

Oil pastel on paper, signed, framed + Ethereum Token

22 x 16.4 in. · 55.9 x 41.7 cm

Detail





MIKE BALZER
Residue Shock

MIKE BALZER

Residue Shock

2025

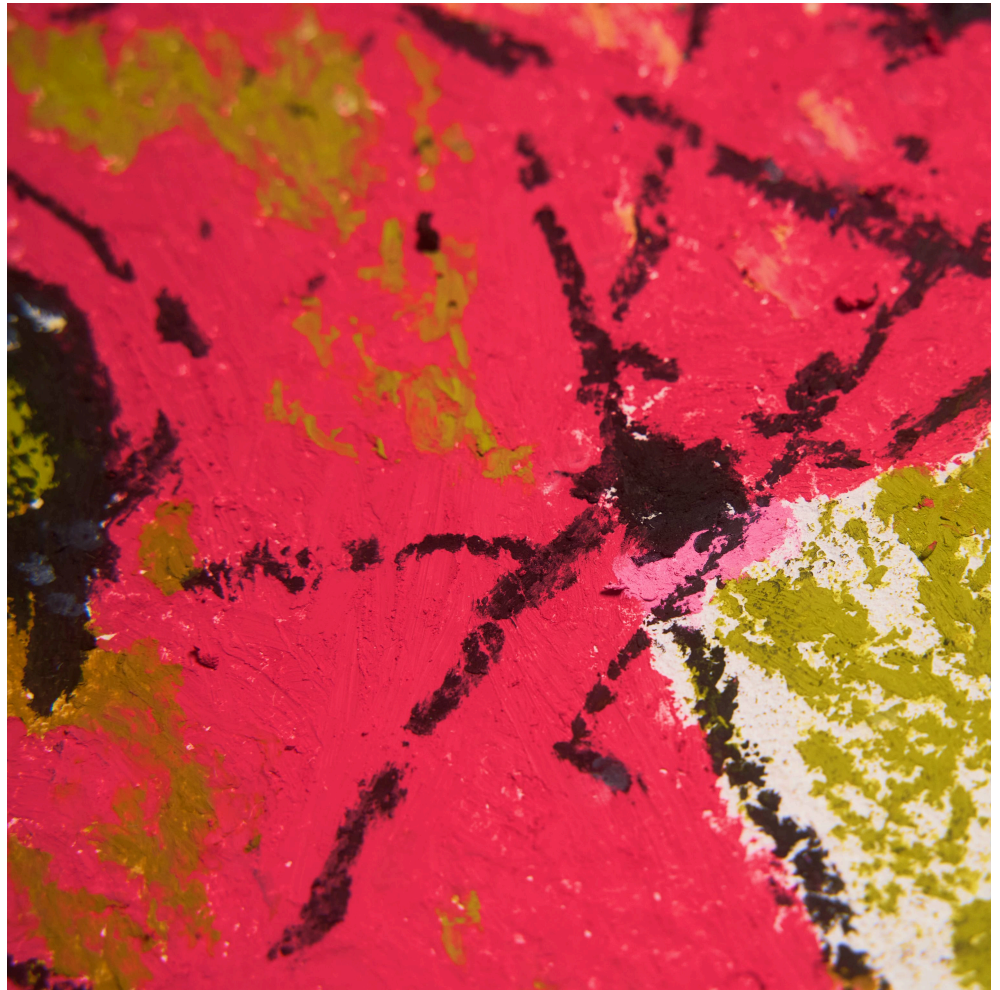
Unique oil pastel drawing

\$3,500

Oil pastel on paper, signed, framed + Ethereum Token

22 x 16.4 in. · 55.9 x 41.7 cm

Detail



YOUR LAND

by Michael Neff

HEFT RELEASE IX

MICHAEL NEFF

b. 1976 USA

Michael Neff's *Your Land* transforms Richard Prince's iconic cowboy photographs into quiet, uncanny landscapes. Using ubiquitous consumer tools intended to clean up personal snapshots, Neff removes the mythic figures at the center of Prince's appropriated advertisements. What remains are vast skies, empty terrain, and further questions about authorship.

The absence of the cowboy shifts attention to what was there, but overlooked. Nature, enveloping and unencumbered, pushes forward from the background. The images reward a slower read, elevating the American landscape and the accumulated artifacts of the printed reproduction and digitization of these images.

This act of erasure extends a lineage of appropriation and intervention. Prince rephotographed ads to isolate the figure of the cowboy; Neff's removal defuses that masculine iconography to engage a more universal language of the latent sublime. Like Paul Pfeiffer, whose erased athletes and crowds expose the systems and containers around them, *Your Land* asks viewers to consider what remains once the hero is gone.

The title itself points to the unstable ground of appropriation: who gets to claim an image, and whose land is it, yours or mine? The question echoes Woody Guthrie's *This Land Is Your Land*, a song both celebratory and critical of American ideals. In this context, *Your Land* is a provocation about ownership, authorship, and the myths we inherit.

At stake is not only the American ideal, but our place in a transforming world where creativity itself is mediated by technology. What remains in *Your Land* is no less a human creation than those from the click of a shutter – existing simultaneously now as digital images and physical prints – textured from iteration, resistant to perfection, and layered in story just like us.



MICHAEL NEFF
Untitled (prairie lands infinite)

MICHAEL NEFF

Untitled (prairie lands infinite)

Your Land, 2025

Unique print + 1/1 Ethereum token

\$1,500

Archival pigment print, signed label, Ethereum L1 NFT
30 x 22.4 in.

Untitled (Cowboy), Richard Prince





MICHAEL NEFF
Untitled (the red land rolls)

MICHAEL NEFF

Untitled (the red land rolls)

Your Land, 2025

Unique print + 1/1 Ethereum token

\$800

Archival pigment print, signed label, Ethereum L1 NFT
12 x 18 in.

Untitled (Cowboy), Richard Prince





MICHAEL NEFF
Untitled (boundless plains)

MICHAEL NEFF

Untitled (boundless plains)

Your Land, 2025

Unique print + 1/1 Ethereum token

\$800

Archival pigment print, signed label, Ethereum L1 NFT
12 x 18 in.

Untitled (Cowboy), Richard Prince



FACETUNE PORTRAITS: UNIVERSAL BEAUTY

by Gretchen Andrew

SOLO SHOW I

AVAILABLE WORKS CATALOG

GRETCHEN ANDREW

b. 1988 USA

In Gretchen Andrew's series of Facetune Portraits, custom robotics scribe the popular AI-driven beauty filters of social media into oil paintings derived from images of quintessential beauty.. Normally, these visual modifications occur seamlessly and invisibly. By making this process visible, these paintings reveal the messy co-existence we have with our digital selves.

With one contestant in gown and one in swimsuit per country, Facetune Portraits: Universal Beauty looks at the homogenizing impact of this monocultural, single AI beauty standard across the faces and bodies of 'the most beautiful women' from around the world. In these paintings, natural human faces coexist with the outline of algorithmically altered versions, creating a double portrait – a visualization of reality meeting desire. The result is a full-body portrait of tension, where each brush stroke, each smudge, each painterly contradiction is a record of disagreement between how our faces and bodies actually look and how AI says we should be.

These works outwardly portray the absurd and too-real scars of the hidden 'perfections' that lurk behind so many of the images we experience – revealing our desire not just to be beautiful, but to be accepted as much by the algorithms as by our peers.



GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Vietnam

GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Vietnam

2025

Unique painting

\$12,000

Oil Painting on stretched canvas, signed on verso, float framed in solid wood
48 x 24 in.



GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Venezuela

GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Venezuela

2025

Unique painting

\$12,000

Oil Painting on stretched canvas, signed on verso, float framed in solid wood
48 x 24 in.



GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Dominican Republic

GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Dominican Republic

2025

Unique painting

\$12,000

Oil Painting on stretched canvas, signed on verso, float framed in solid wood
48 x 24 in.



GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Japan

GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Japan

2025

Unique painting

\$12,000

Oil Painting on stretched canvas, signed on verso, float framed in solid wood
48 x 24 in.



GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Jamaica

GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, Jamaica

2025

Unique painting

\$12,000

Oil Painting on stretched canvas, signed on verso, float framed in solid wood
48 x 24 in.

HEFT CIRCLE

A token of conviction for the next chapter of art

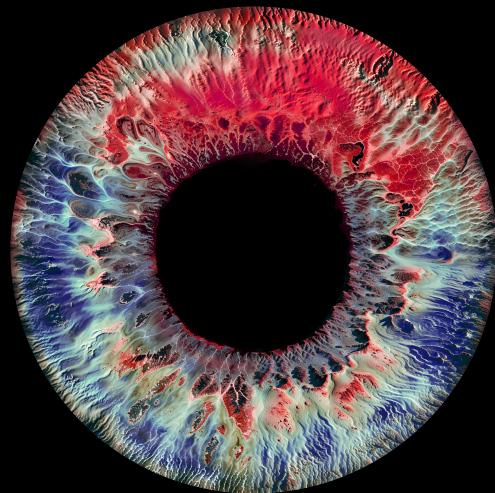
A patron membership of 530 Circles from 53 artists, advancing Heft and supporting the artists shaping the New Systems art movement.

Each Heft Circle contains a unique artwork created by one of the 53 participating artists, and is stored as an Ethereum NFT.

\$1000 / Circle

\$3000 / 4 Circles

[Read more about the patronage membership](#)



Heft Circle from Katie Morris

ACCESS & COMMUNITY

EARLIEST ACCESS TO ART

Circle members receive the earliest access to exhibition catalogs, releases, and select offerings.

SHOP DISCOUNTS

Members receive 25% off HEFT merchandise, 10% off everything in the store, and first access to new drops, including limited artist goods released through the gallery.

ADVISING SESSION

One 30m consultation about your collecting goals + opportunities, including outside the limits of the gallery and digital art space, with founder Adam Berninger.

SPECIAL INVITATIONS

Circle members receive invitations to studio visits, experimental performances, artwork giveaways, private gallery events, and other gatherings for special experiences and opportunities to connect with each other.

SALON NIGHTS

Members are invited to recurring private Salon evenings at the gallery, bringing artists and collectors together in conversation, in person.

ART GIFT(S)

Editions, generative works, experiments - something special will be given to our Circle members before the vesting period ends.

INSIDER COMMUNITY

A private Circle Instagram account + Discord channel for exclusive looks at new art, WIP previews, artist and gallery insights, live event feeds, and more to connect to what's happening IRL.

FREE PRIVATE DINNER

PATRON TIER

Collectors with 10 or more Circles become Heft Patrons. Our Patrons receive a private gallery dinner with art experience for up to 10 guests, along with recognition in catalogs and online.



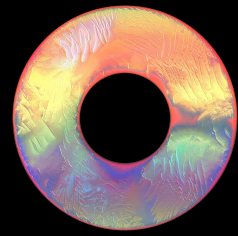
by Sasha Stiles



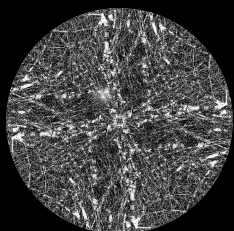
by Space Case



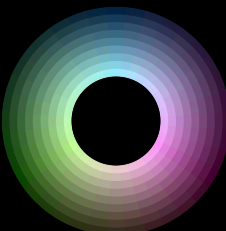
by Ganbrood



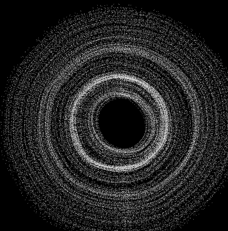
by Eric de Giuli



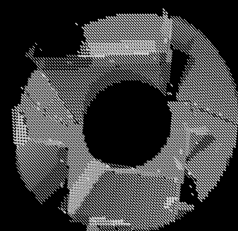
by Jennifer and Kevin McCoy



by Jeff Davis



by Qubibi



by Casey Reas

'VOLUMES.

by Joe Doucet

LISTENING INSTRUMENTS FOR A NEW ERA

Volumes is a system of listening instruments designed to transform how sound is perceived. Rather than separating speakers, parabolic acoustic diffusers, and sound-absorbing seating, each element is considered as part of a single, unified experience.

This is not just better sound — it's a new way of experiencing music, where sound is felt as much as heard, and the room becomes part of the instrument. Housed in sculptural, furniture-scale enclosures, the system is engineered for spatial audio at concert-level fidelity.

SPEAKERS **48" L × 64" H × 20" D (each)**

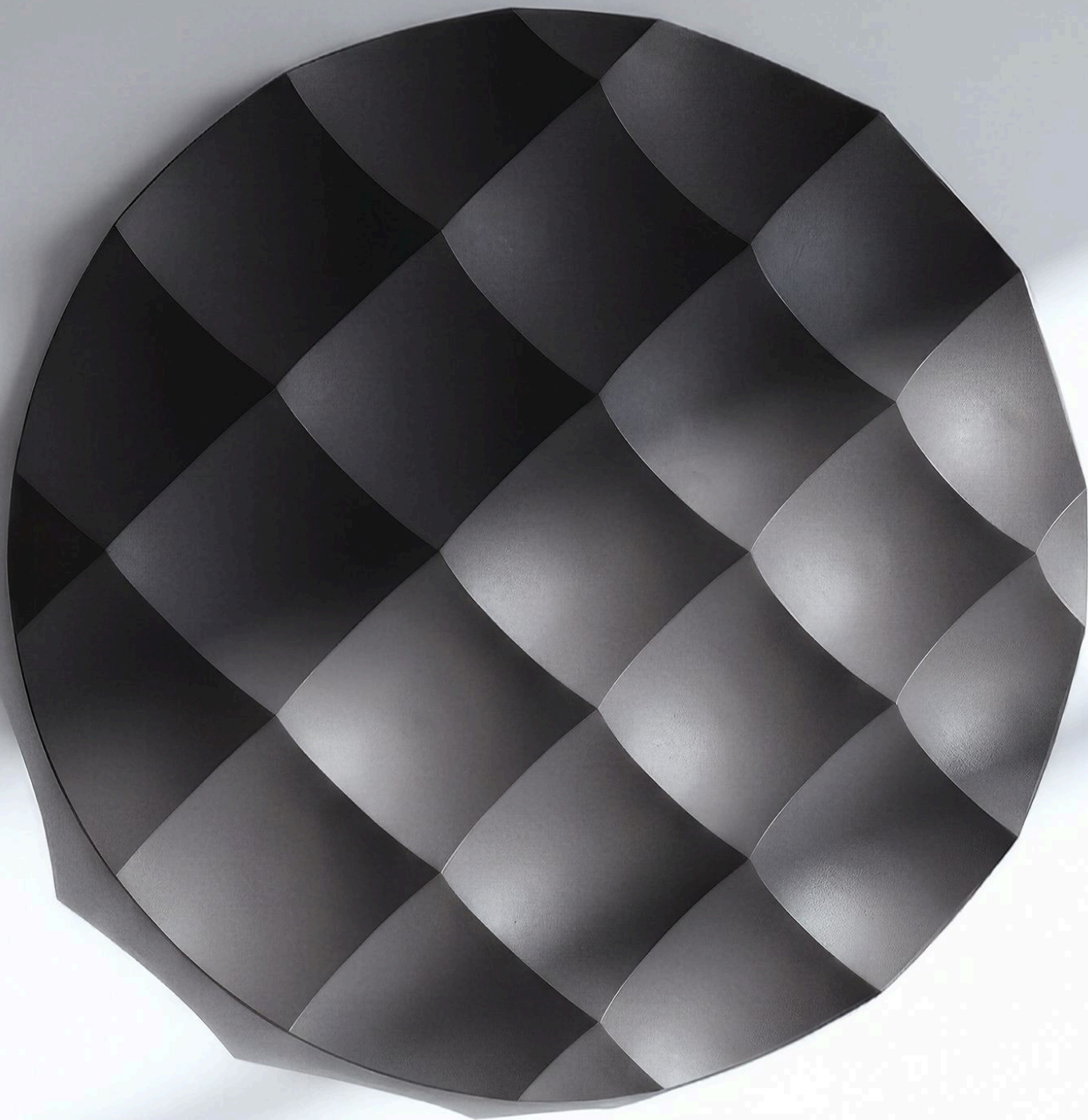
SUBWOOFERS **24" L × 25" D × 28" H with 21" drivers (each)**

EACH SYSTEM WITH CUSTOM PAINT: \$145,000

Volumes is featured throughout a month of **Heft Transmissions** event programming, bringing together music and visual art into unique experiences at Heft.

[Learn more about Volumes and Transmissions here](#)





VOLUMES.

by Joe Doucet

Volumes Diffusers

Polygood recycled material

38" diameter × 3" depth

\$7,500

VOLUMES.

by Joe Doucet

Volumes Chair

Aluminum and integrated acoustic absorbing foam

16" W × 21" D × 31" H

\$1,800



HEFT

Contact Adam for inquiries:

Adam Heft Berninger

Founder + Director

adam@heftgallery.com