

HEFT

Summer Viewing



CATALOG

Tracing a living cross-section of Heft's program, Summer Viewing brings together recent works from exhibitions at Heft, voices from the gallery's wider orbit, and key pieces by artists with upcoming solo shows.

Across the exhibition, abstraction and depiction appear as contrasting modes of inquiry, transforming source material into new new visual languages. Drawing from data, mathematics, photography, history, observation, and mythology, the works translate these existing sources into artworks that connect contemporary concerns with enduring questions of identity, knowledge, and the underlying structures around us.

Together, these artists use systems as both method and subject: as tools for making new images, forms, and patterns – and as a means of examining the larger systems shaping perception and understanding today.

ALKAN AVCIOGLU +
EDWARD BURTYNSKY

ASHLEY ZELINSKIE

AURIEA HARVEY

DAMJANSKI

ENO HENZE

KEVIN ESHERICK

LUKE SHANNON

MICHAEL KOZLOWSKI

MICHAEL MANDIBERG

NANCY BURSON

QUBIBI

STUDIO LEMERCIER



ENO HENZE
Untitled, 2008

Pigment print Face-mounted with acrylic, cleated
46.5 x 89 in

\$15,000

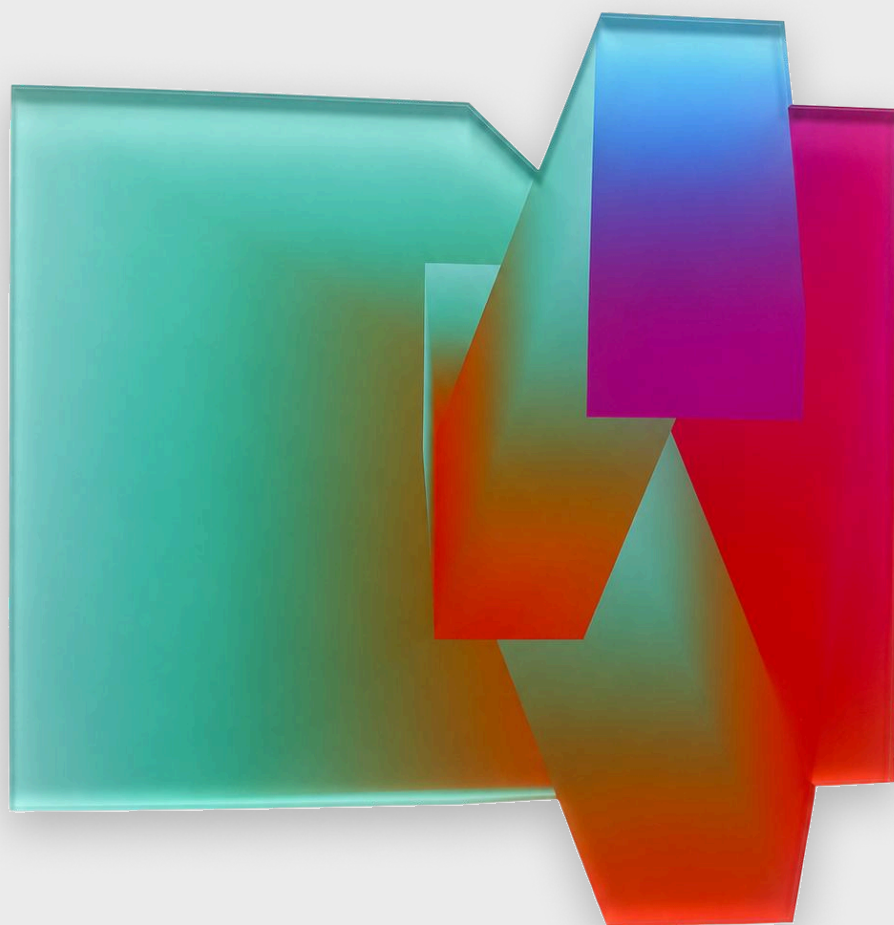
info@heftgallery.com



QUBIBI
mimizu Untitled #5, 2023

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

\$9,000



DAMJANSKI
LAN House Party, 2023

Pigment print Face-mounted with acrylic, cleated
16 x 15.5 in

\$4,000

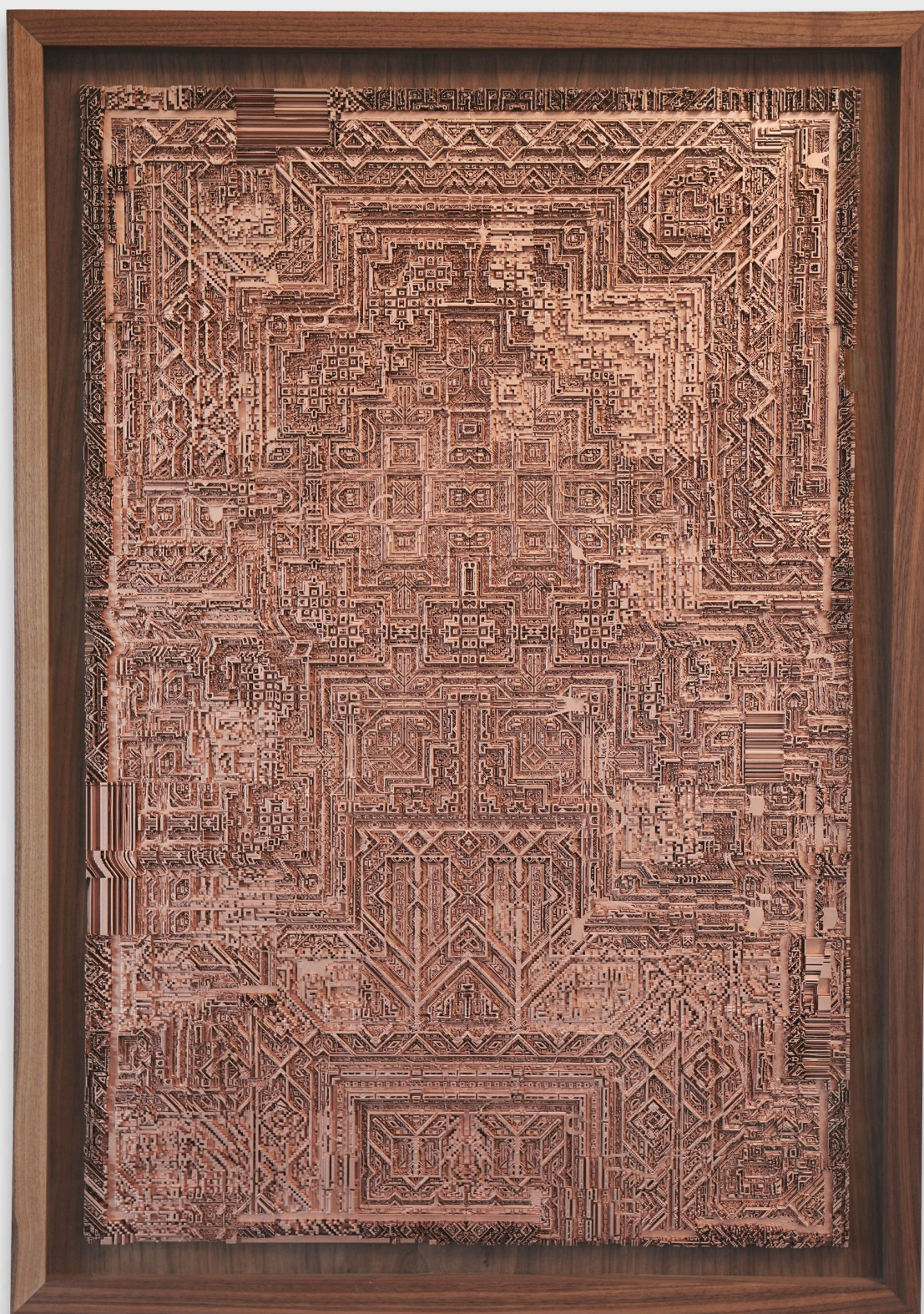
MICHAEL KOZLOWSKI

b. 1989 USA

Many of the architectures that govern our lives are hidden inside devices and data centers. *Tessellations* demonstrates what it would mean to treat this pervasive circuitry as a form of ornament. The work begins from a simple observation: the dense geometries of modern circuit board design bear a striking resemblance to the algorithmic craftsmanship of medieval pattern-making and architecture, used for centuries throughout Europe, Africa, the Middle East, and Asia. Oftentimes, the most ornate architectural features of the past were reserved for holy, public, or otherwise critical places. The carvings in stone on a cathedral wall, the expansive mosaic covering the floor of a Mosque, and the intricate wooden inlays in the ceiling of a King's meeting chamber. These were surfaces that imparted a sense of deeper significance and idolization. Visually, *Tessellations* is a speculative archaeology; fragments excavated from an imagined future in which the mosaic, stonework, and textiles of the Middle Ages have slowly evolved into terrains of chipsets, heat sinks, and connector arrays, our new source of veneration. By treating circuit board aesthetics as the façade of contemporary life, the project connects the revered architectures of the past with ubiquitous electronic designs of the present.

Tessellations is code-based artwork made into physical objects. Each sculpture is first created mathematically by custom code which is capable of generating unique patterns at an effectively infinite scale. Each process in the algorithm (such as tiling, recursion, and subdivision) consciously runs parallel to the algorithmic design practices employed by medieval craftsmen and architects, who developed rule-based geometric methods long before computation became electronic. By weaving together ancient pattern-creation traditions and the incidental beauty of electrical engineering, *Tessellations* frames contemporary computation and manufacturing not as a break with the past, but as a continuation of humanity's enduring impulse to encode divinity, meaning, and belief onto physical surfaces.

Michael Kozlowski (b. 1989 in Kalispell, MT, USA) is an American media artist and software developer. His primary interests are real-time graphics, kinetic art, and human-computer interaction. Most of his work is algorithmic and derives entirely from manually written code. He makes video, generative art, and software applications. Online, he is known as @mpkoz. He lives and works in Seattle, WA, USA.



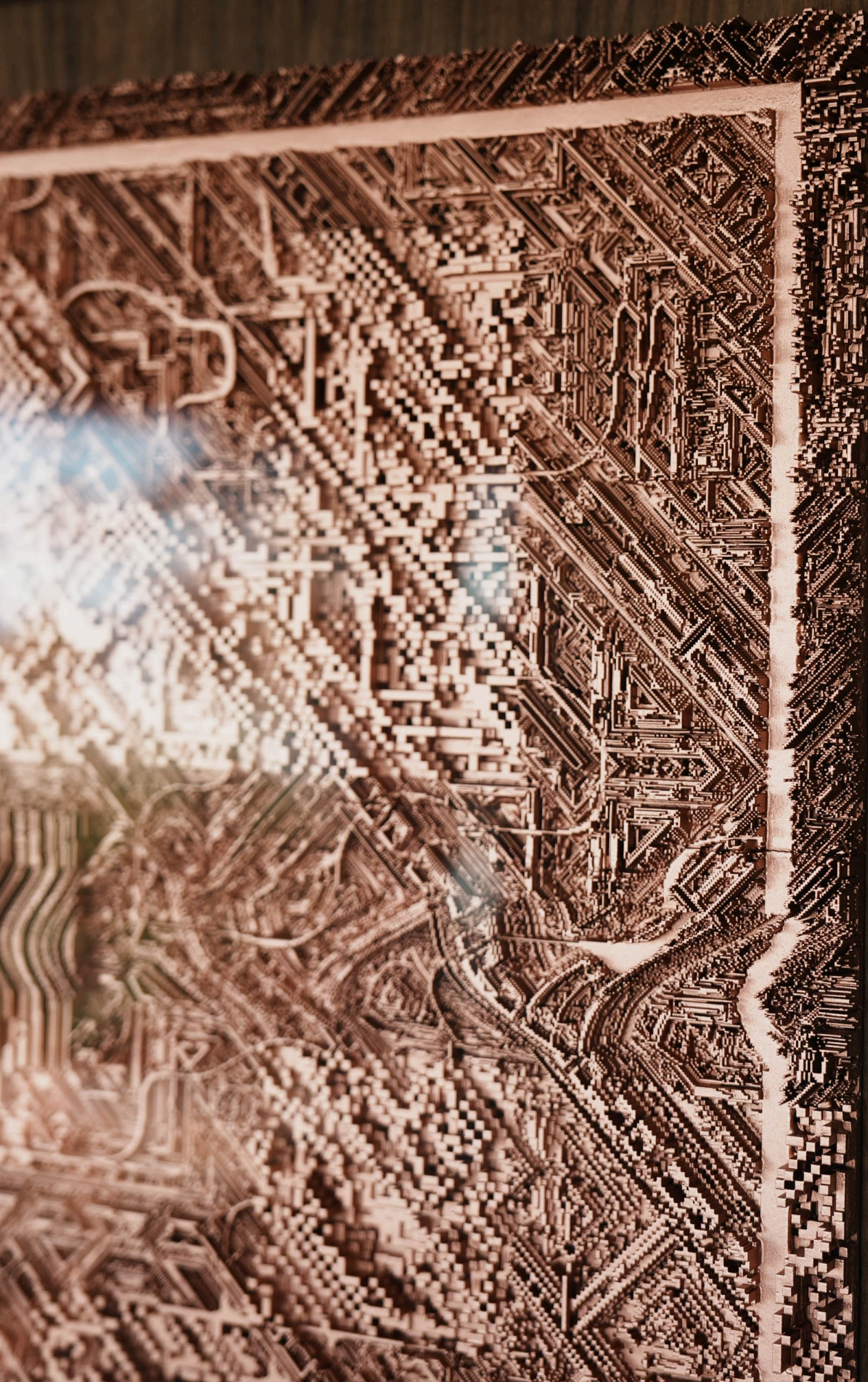
MICHAEL KOZLOWSKI
Tessellations - Commission, 2026

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**



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
Messenger (study), 2021

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

\$18,000

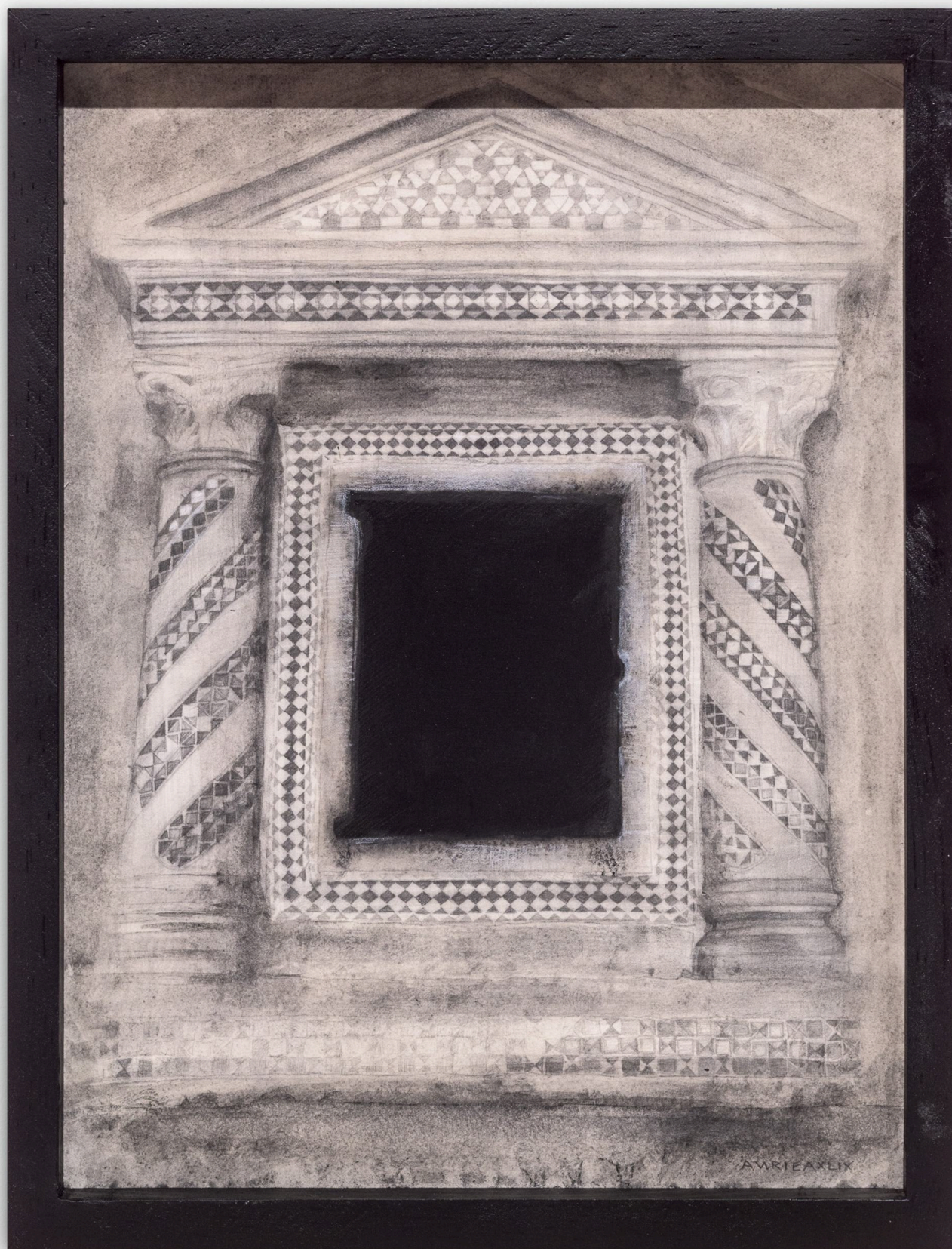
info@heftgallery.com



AURIEA HARVEY
Echo, 2021

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

\$5,000



AURIEA HARVEY
Door to the Sacred, 2020

Unique drawing Watercolor and graphite on paper mounted on wood
16 x 12 in.

\$5,000

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
Wind Field 86.26, 2026

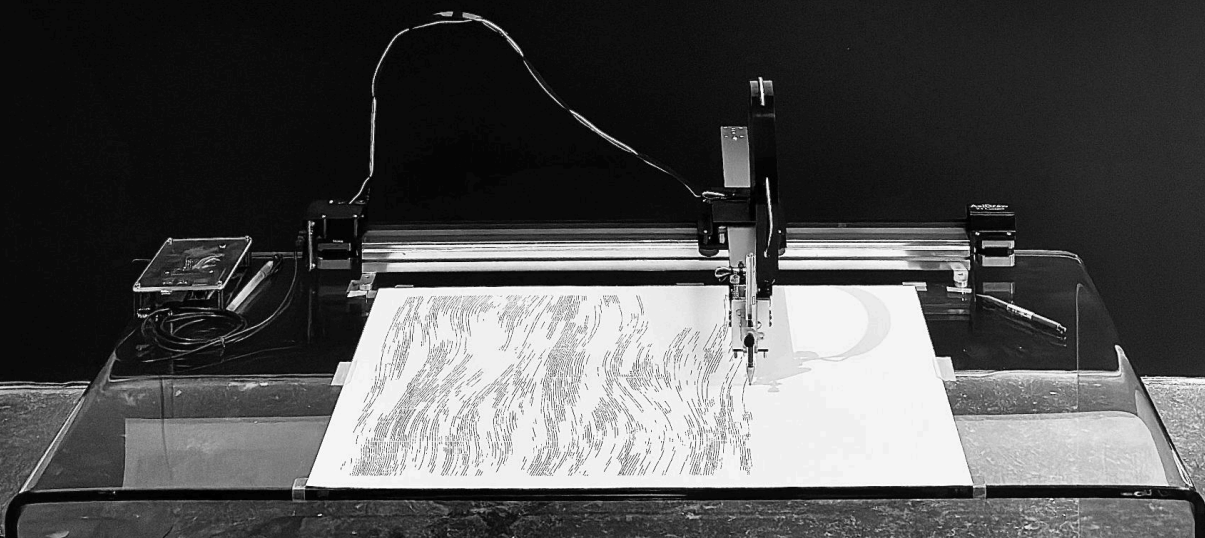
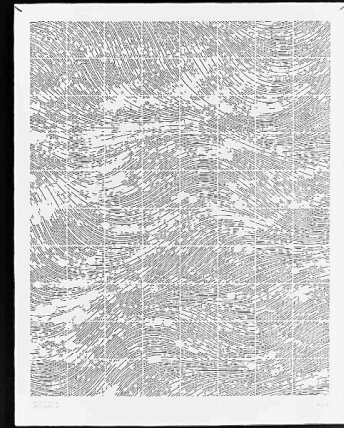
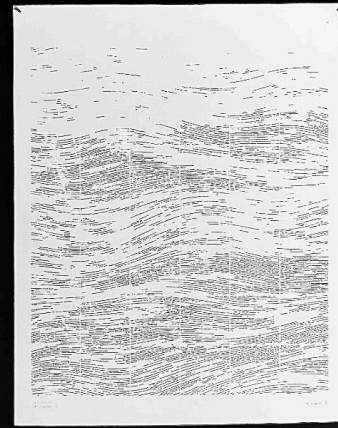
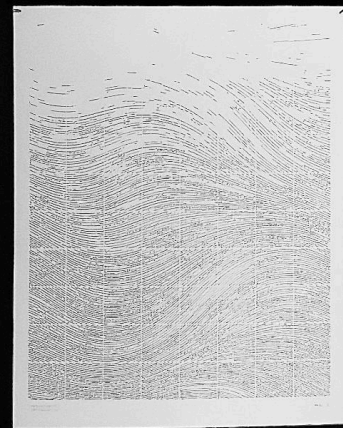
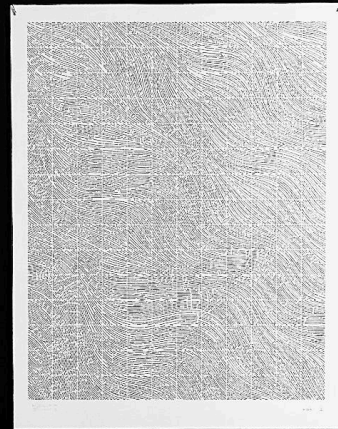
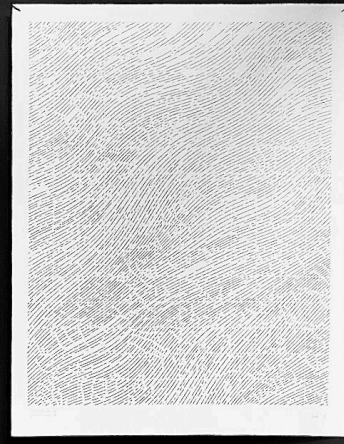
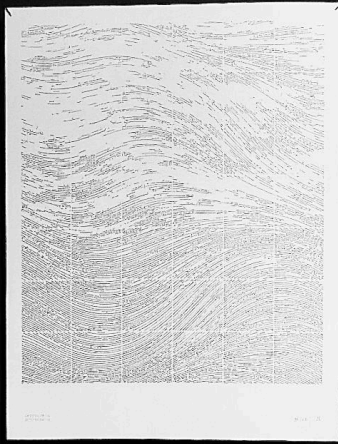
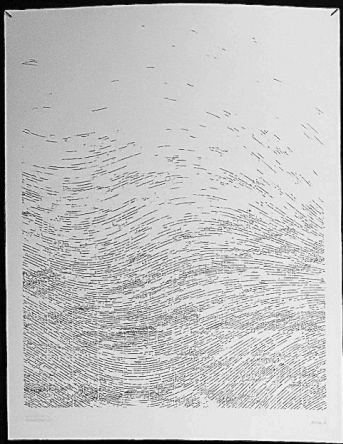
Unique drawing Pen plot drawing on white paper + Ethereum token. 19 x 24 in.

44°23'27.79"N · 28°17'49.94"W

each: **\$2,000**

set of nine: **\$12,000**

info@heftgallery.com





STUDIO LEMERCIER
Pantheism 17.90, 2017

Unique screen UV print on screen with digital artwork
33.5 x 41 cm

\$10,000

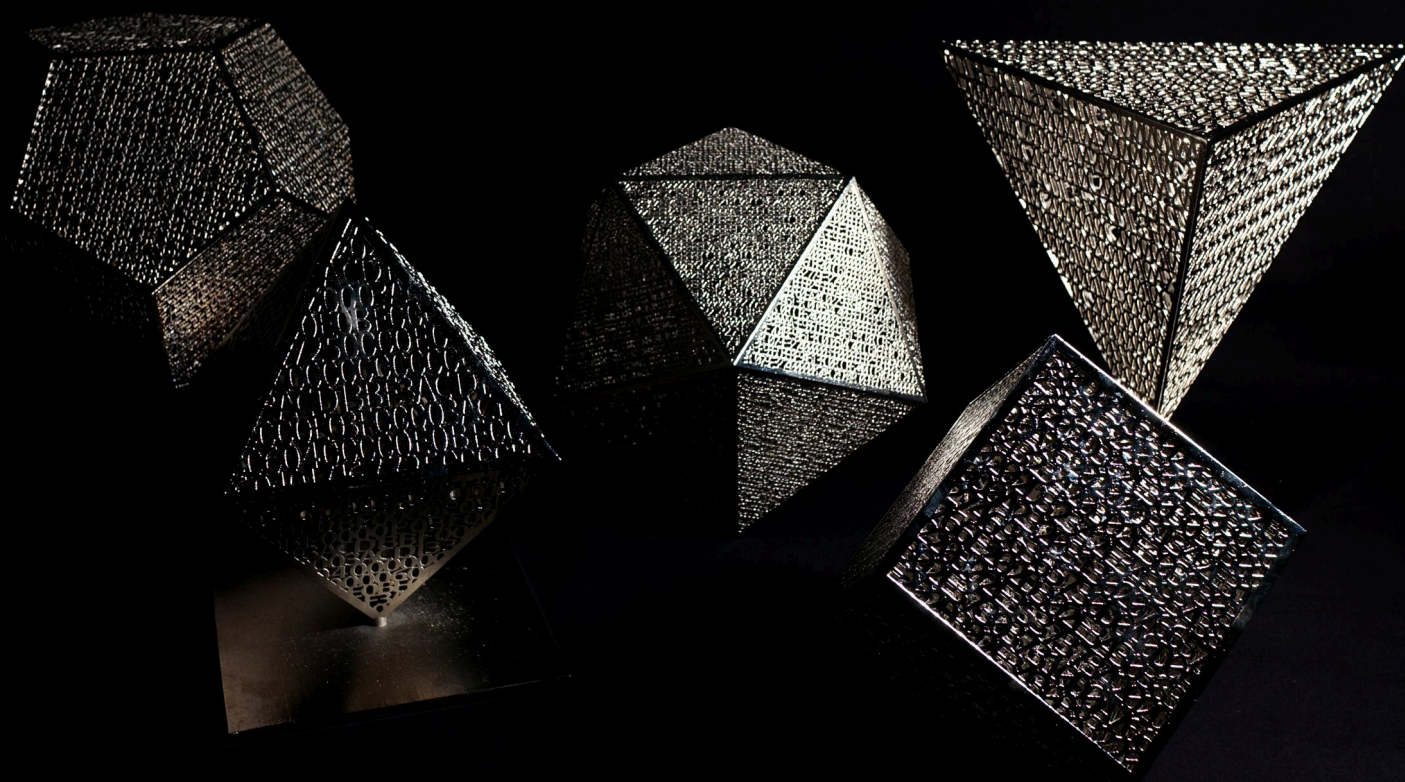
info@heftgallery.com

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
platonic solids, 2016

Series of five unique sculptures Nickel plated 3D printed nylon

each: **\$8,000**
set of five: **\$28,000**

info@heftgallery.com

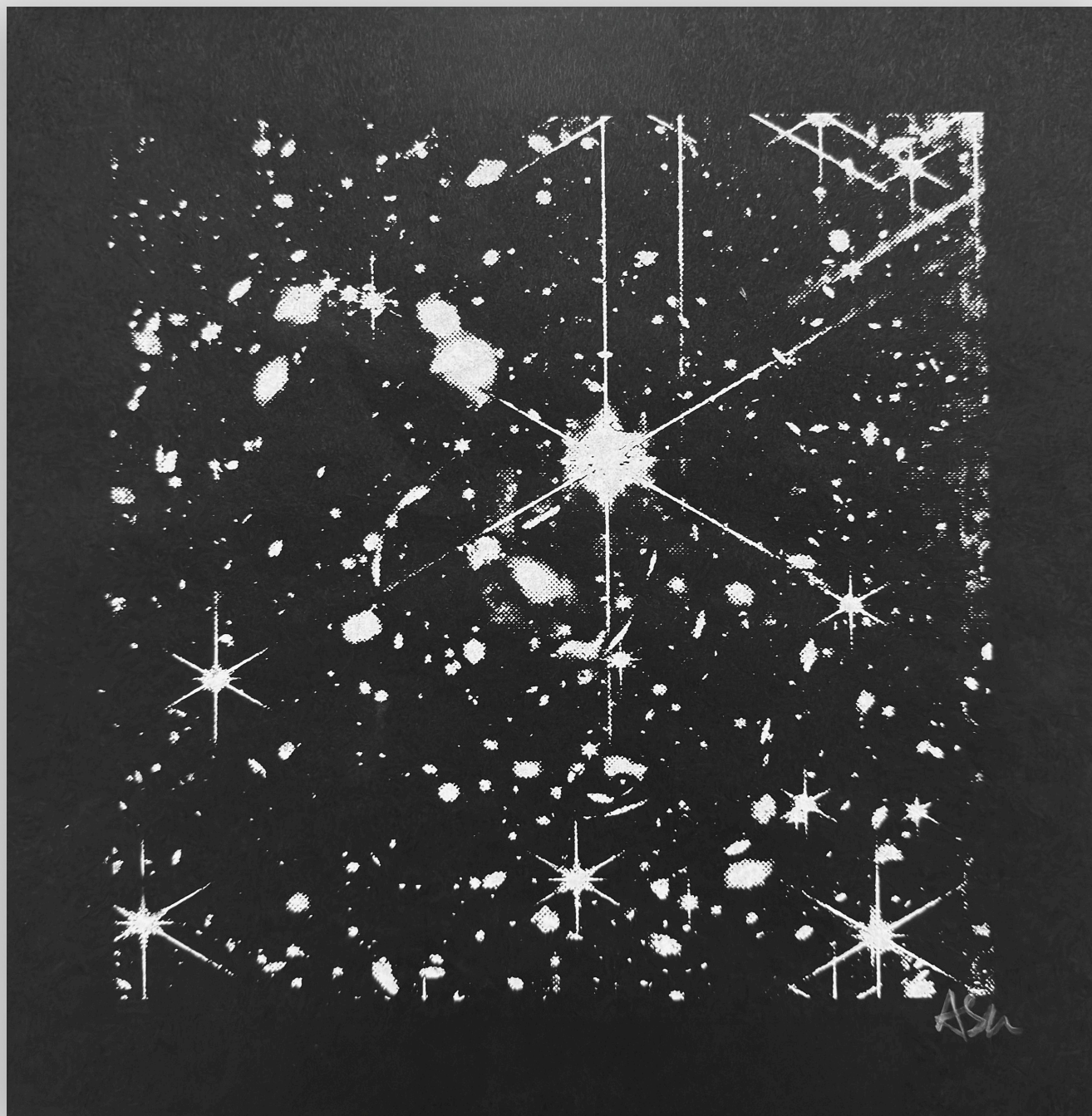


ASHLEY ZELINSKIE
Eclipse, 2024

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

\$24,000

info@heftgallery.com



ASHLEY ZELINSKIE

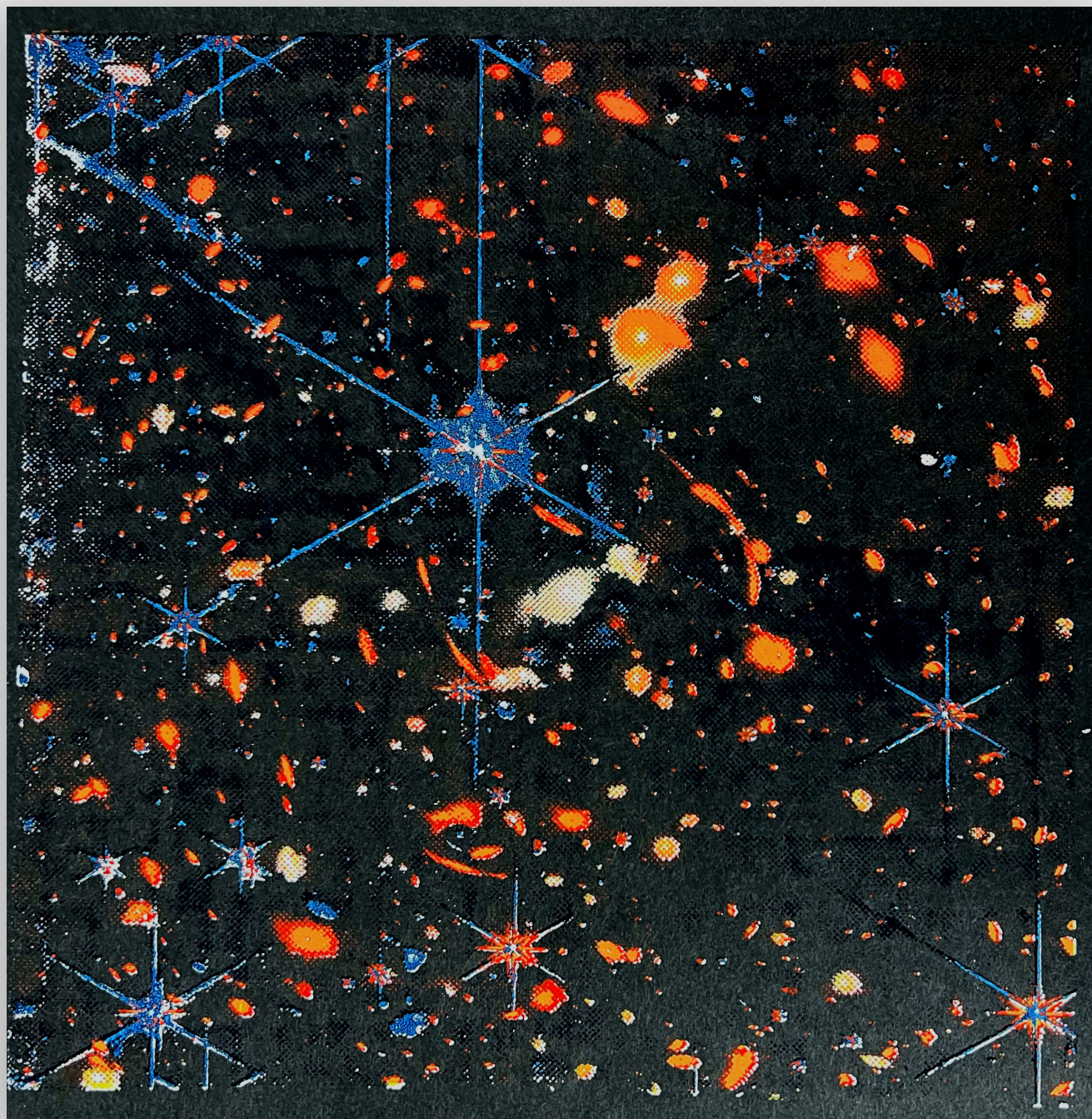
Deep Field (Unique One-color AP), 2022

Silk screen print

42 x 42 x 42 in (Ed of 5), 12 x 12 x 12 in (Ed of 50)

\$3,500

info@heftgallery.com



ASHLEY ZELINSKIE
Deep Field, 2022

Silk screen print

42 x 42 x 42 in, 12 x 12 x 12 in

Edition of 5 (42 in) \$2,500

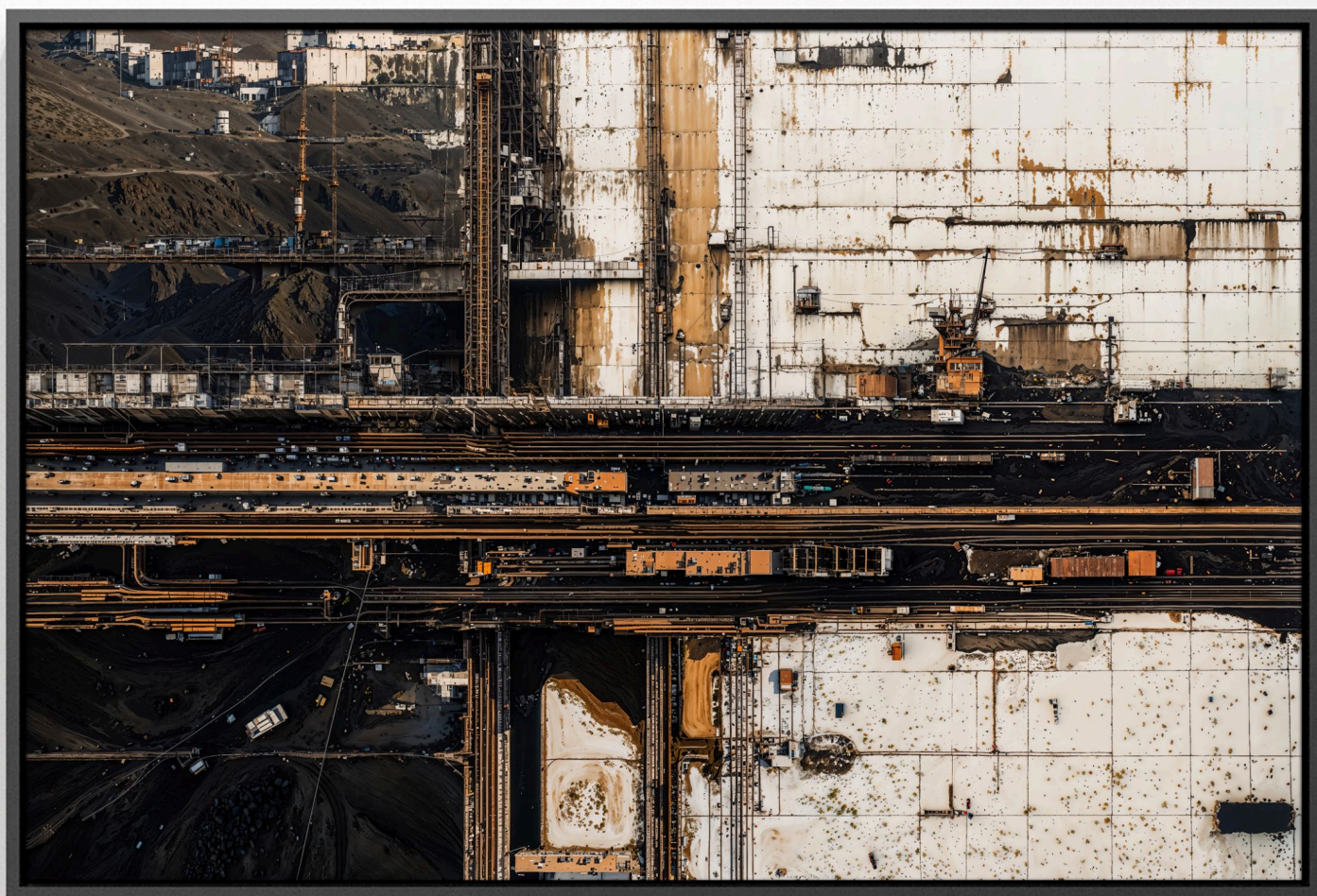
Edition of 50 (12 in) \$500

info@heftgallery.com

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, 2025

\$12,500

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

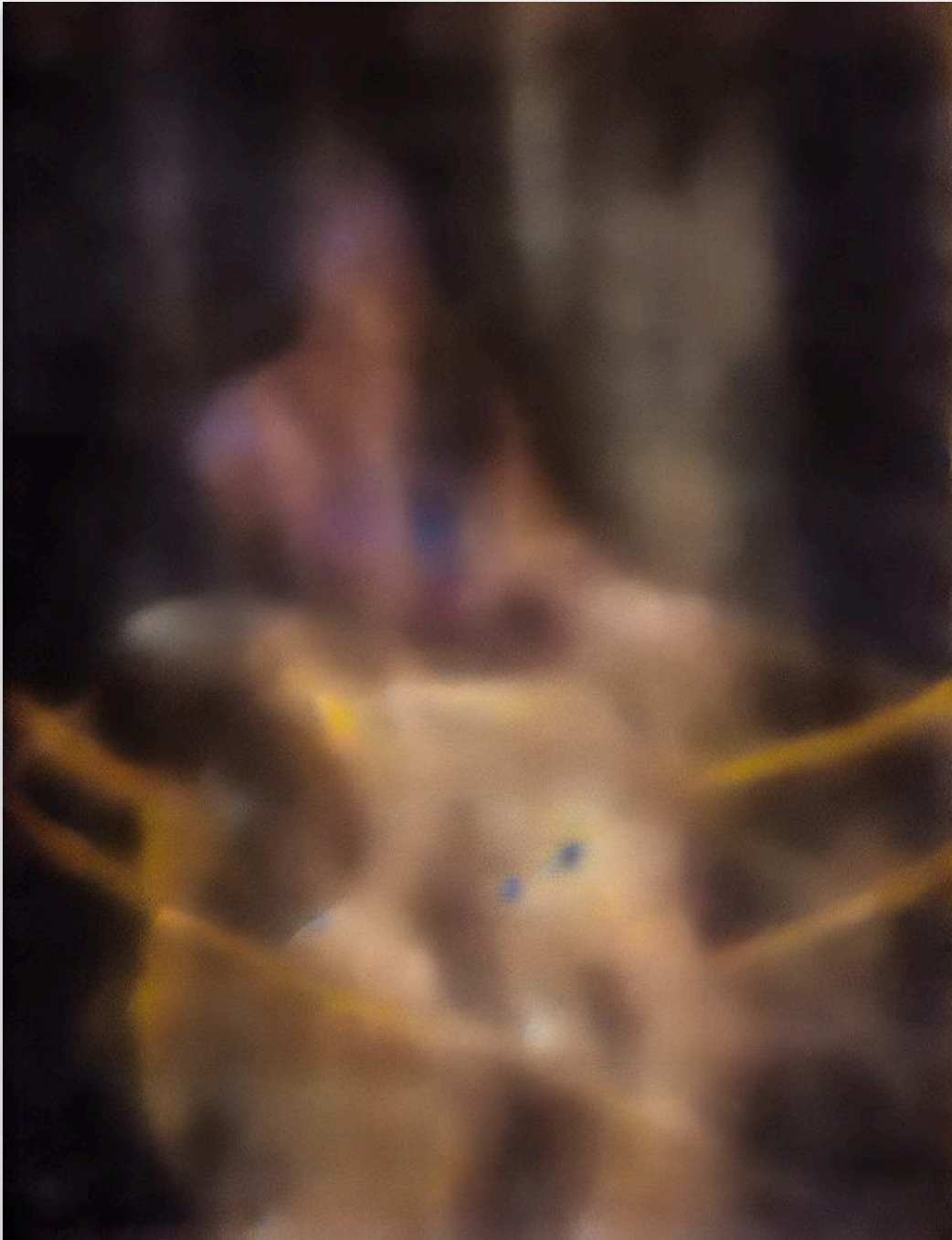
info@heftgallery.com

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), 2026

\$1,500

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

24 in. (60 cm) wide or smaller

info@heftgallery.com

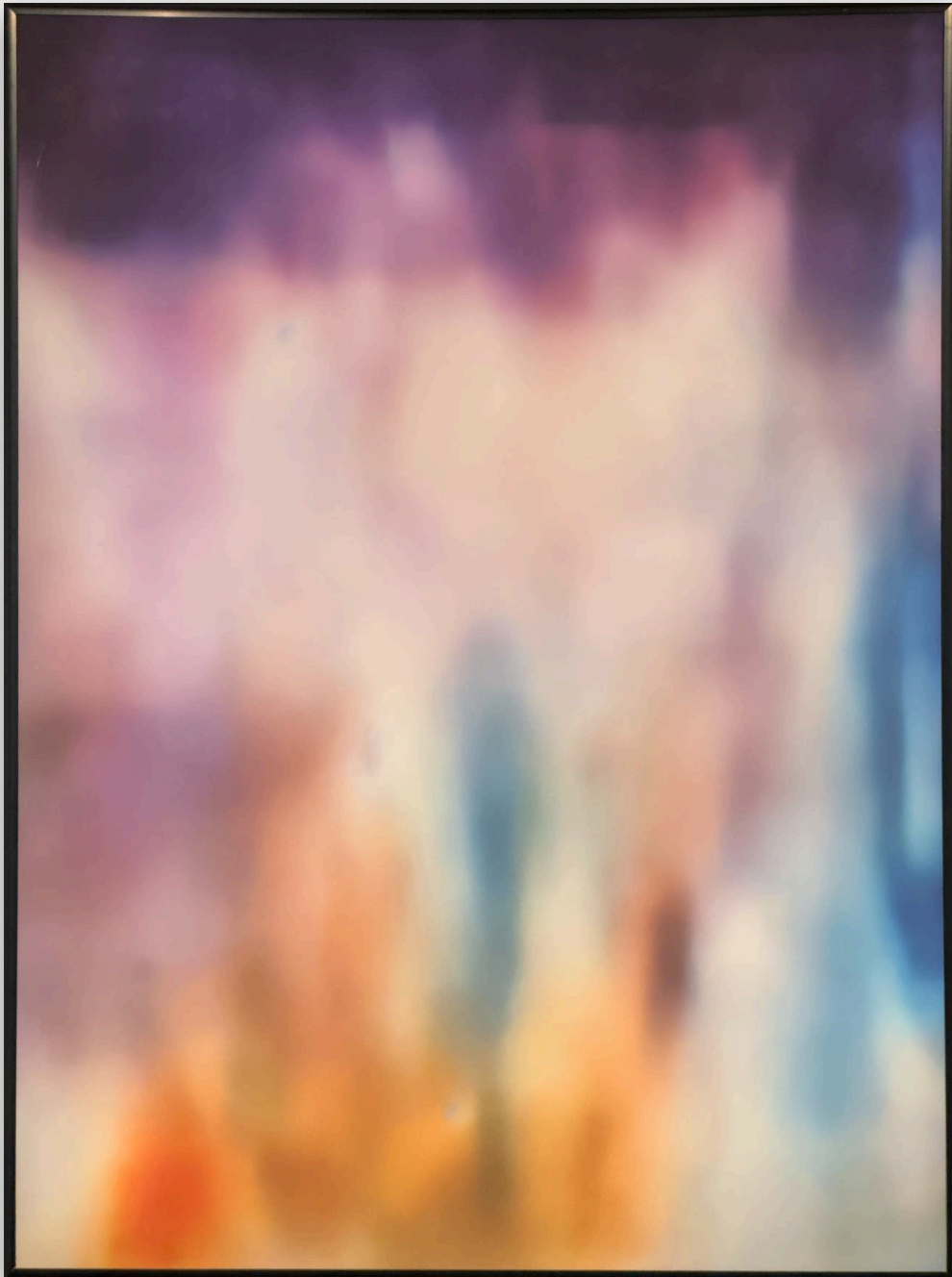


KEVIN ESHERICK
After Kawara (APR. 24, 1990), 2026

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

\$1,500

info@heftgallery.com

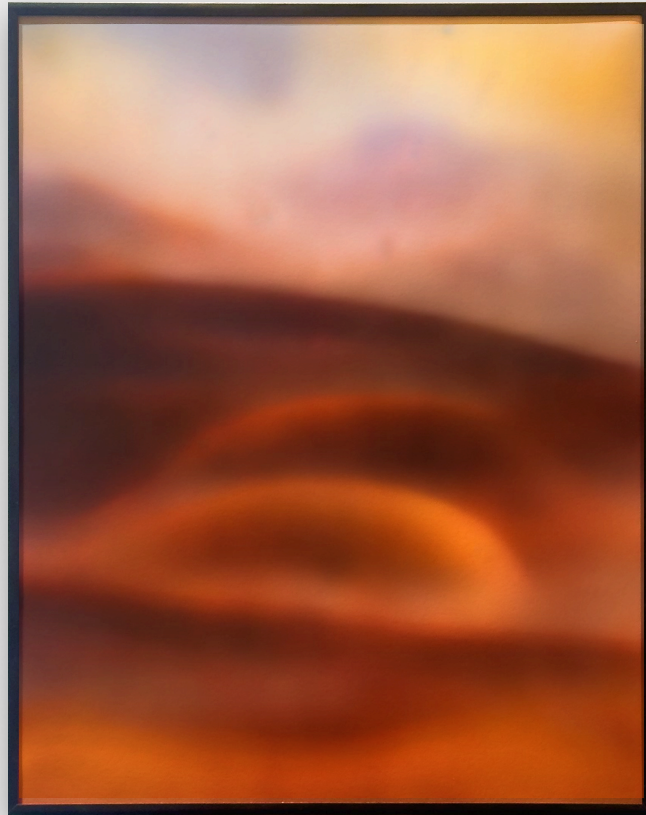


KEVIN ESHERICK
After Frankenthaler (Magnet), 2026

\$2,000

Unique print Archival pigment print on Hahnemühle Photo Rag Bright, unframed, label signed + Ethereum token.
40 x 30 in.

info@heftgallery.com



KEVIN ESHERICK
After O'Keeffe (Red, Yellow and Black Streak), 2026

\$1,500

Unique archival pigment print, on Hahnemühle Photo Rag Bright , unframed, label signed + Ethereum token.
20 x 16 in.

info@heftgallery.com

is a series of new works made with AI trained on the
of eight of Faberick's favorite contemporary artists.
tigue attempts to straddle the border between decon-
struction. Like the growth of appropriation art -
ent, Levine, Prince, et al. - Faberick poses and prods
creativity and authorship, prompting questions. Yet these
are also a genuine invitation to imagine and perhaps
conversations about art and creativity being opened up by
fully changing technological environment.

THIS sincerity that the Romantics drove over into the
the devotional. Schlegel selected such artists out of
of idealism for their work. We imagine what we often
tively call "style" not as a mere surface, but as a
of new aesthetic language that structures every facet of
of life. The Romantics suggest that such aesthetic
or, for families thereof, are replicable now, but that
ly for this reason they must be cherished, protected,
originated - they are too precious to lose. Replicable
is less replicable, and where these words sound it
times, they fail to explain.

... raise questions about creation, authenticity,
... in an age of replication. If, per Dunsap, the artist
... the 'exemplary sufferer,' then these questions pertain
... the artists are just being asked first.



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
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

info@heftgallery.com



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

info@heftgallery.com

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 11 (business, corporate, executive, etc.) Videos, 2026

64 unique videos (+AP) made from stock photographs selected and sequenced by custom AI and Machine Learning software, 10 seconds looping, 1024 x 1920, 1024 x 1024 + Ethereum token

each: **\$500**



REPLACEMENT CHARACTER

Luke Shannon's Replacement Character examines surveillance and selfhood through an interactive, kinetic installation: the plotter-scanner. This custom machine, designed and built by the artist, combines a standard document scanner and a 4'x6' plotter to create a life-sized scanner bed that offers new perspectives on documenting, digitizing, and reflecting the self.

The plotter-scanner is a tool of simultaneous surveillance and witness. While the scanner suggests a clinical and impersonal perspective, the act of making images with the plotter-scanner requires total closeness. The resulting prints are both precise and intimate, holding the body at scale, yet fractured at the seams. Shannon likens this to being online: an expansive presence stretched across windows and gridded feeds, pieced together from fragmentary, constantly updating views. Shannon's engagement with the machine becomes a new form of self-portraiture: durational, ephemeral, and mirroring the artist's own presence.

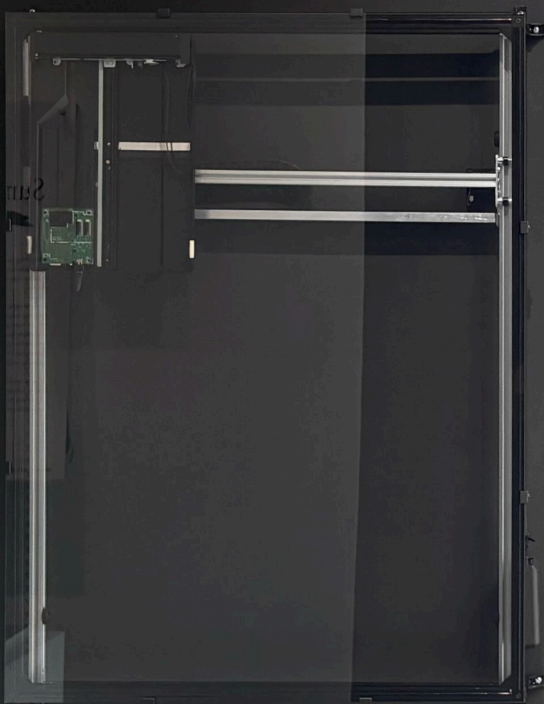
The exhibition's title refers to the "◆" symbol, a temporary placeholder used when a computer fails to recognize or render a character, exposed in anticipation of its own obsolescence. Shannon explores the idea of a replaceable, upgradeable persona in the information era, where the hyper-documentation of our selves predicates its own replacement. This work prompts viewers to reflect on what it means to be seen—not only by other people, but by our environments, technologies, and the ubiquitous systems we increasingly engage and inhabit. In doing so, it raises critical questions about how intelligent machines read or interpret us through images.

—

Extending the project into new territories and a condensed format, Shannon has created a wall (or window) mounted version of the plotter-scanner that composites a 3x3 grid of letter sized scans, as opposed to the original 4x5 grid that is captured in the horizontal floor installation of the plotter-scanner. The resulting experience of capturing portraits on the vertical device, along with an accompanying screen to display the composited images, is both lively and intimate, introducing a new social component to the project.

REPLACEMENT CHARACTER (3 × 3)

Extending the project into new territory with a condensed format, artist Luke Shannon has created a wall (or window) mounted version of the plotter-scanner that composites a 3x3 grid of letter sized scans, as opposed to the original 4x5 grid captured in the horizontal plotter-scanner. The resulting experience of the vertical device, along with an accompanying screen to display the composited portraits, is both social and intimate, lively and unique – introducing a new dynamic to the project.



HEFT



LUKE SHANNON

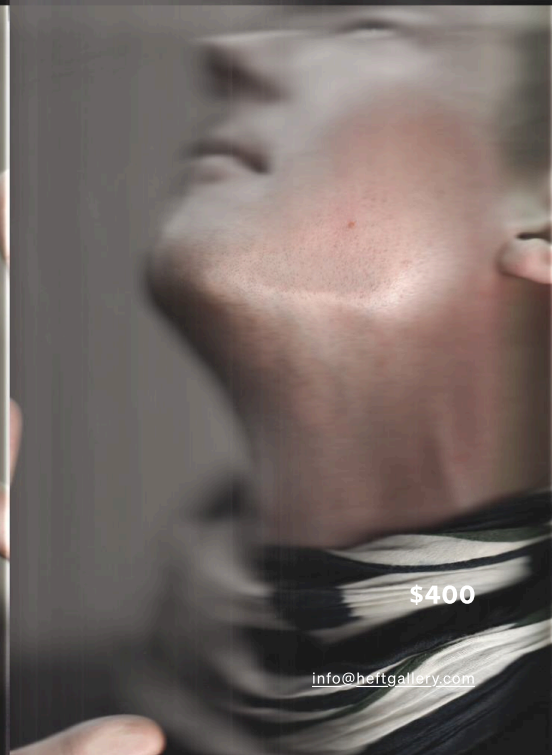
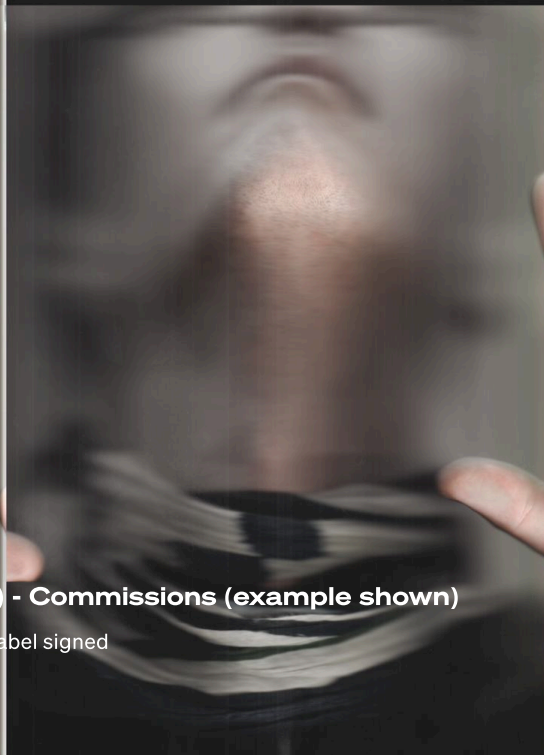
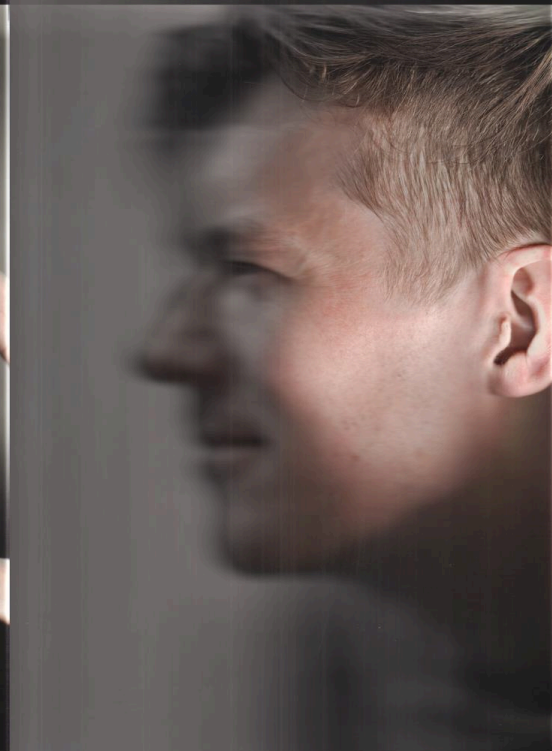
Replacement Character (3 × 3) - Commissions (example shown)

Unique print (+AP) Archival pigment print, label signed

33 x 25.5 in

\$400

info@heftgallery.com



LUKE SHANNON

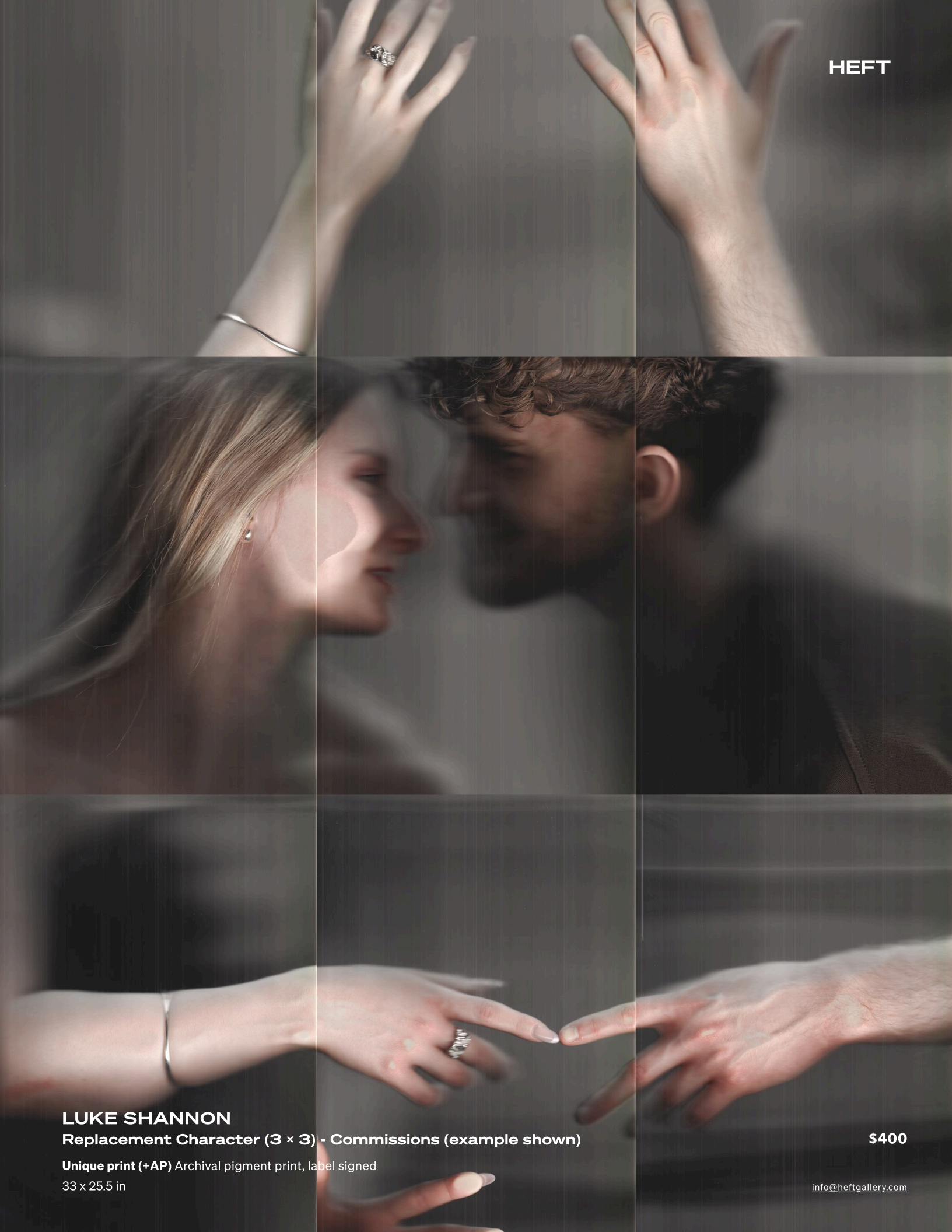
Replacement Character (3 × 3) - Commissions (example shown)

Unique print (+AP) Archival pigment print, label signed

33 x 25.5 in

\$400

info@heftgallery.com



HEFT

LUKE SHANNON

Replacement Character (3 × 3) - Commissions (example shown)

\$400

Unique print (+AP) Archival pigment print, label signed

33 x 25.5 in

info@heftgallery.com

HEFT



LUKE SHANNON

Replacement Character (3 × 3) - Commissions (example shown)

Unique print (+AP) Archival pigment print, label signed

33 x 25.5 in

\$400

info@heftgallery.com



HEFT

LUKE SHANNON

Replacement Character (3 × 3) - Commissions (example shown)

Unique print (+AP) Archival pigment print, label signed

33 x 25.5 in

\$400

info@heftgallery.com

ABOUT 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

CONTACT ADAM FOR INQUIRIES

Adam Heft Berninger
Founder + Director

adam@heftgallery.com