

TRUTH OR

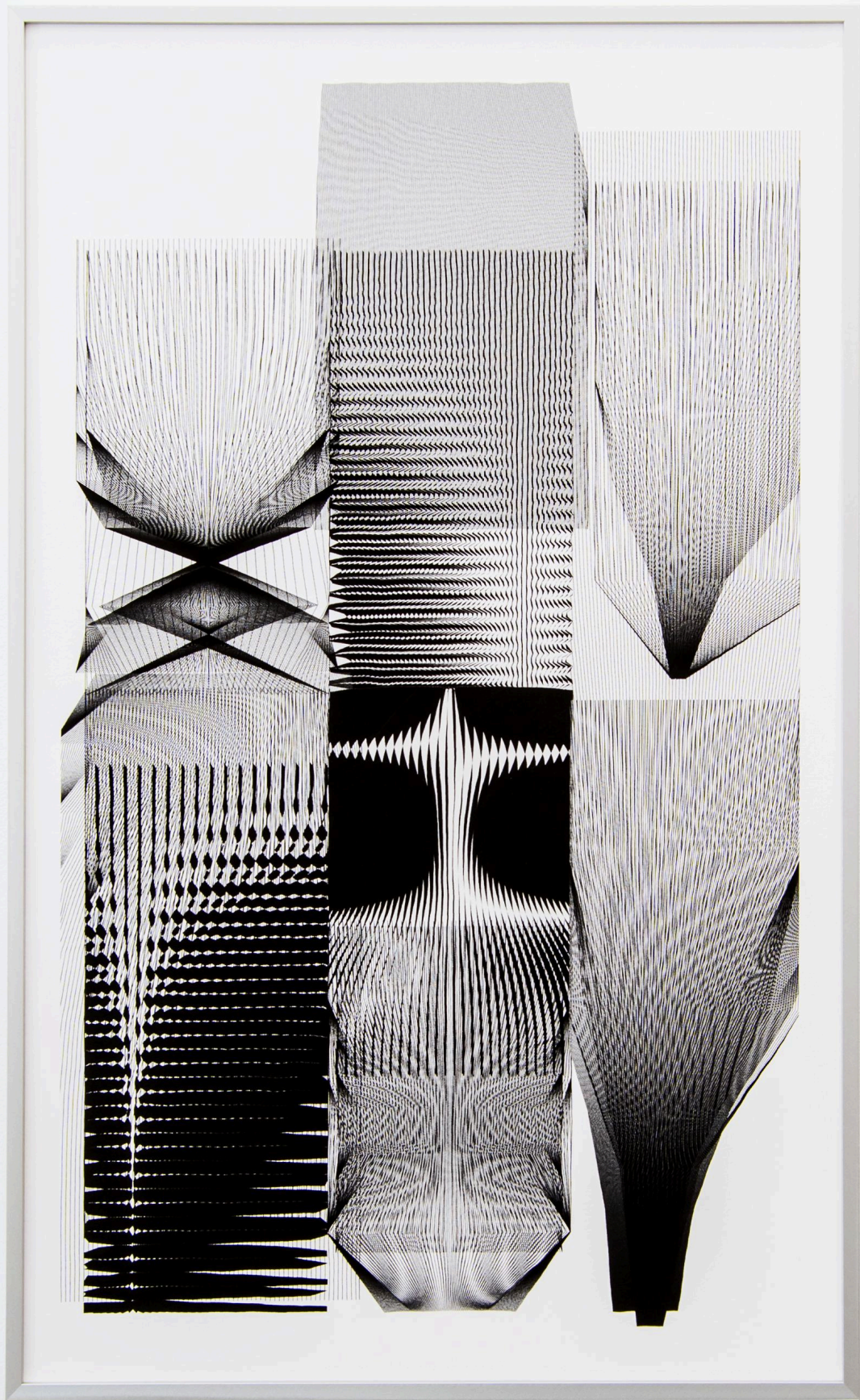
GROUP SHOW I

April 23 - May 9, 2025

In a cultural moment often described as “post-truth,” the real feels increasingly fluid and fragile. Yet within this instability lies a deeper potential – not a collapse of meaning and understanding, but its pluralization. Truth or contemplates the shifting terrain of perception and how artists today articulate the hidden and emergent qualities of reality as a dynamic field that can be observed, constructed, quantified, felt, and expanded.

What binds the artists in this show is not the medium or their use of technology, but their motive: creating new visual constructs for reinterpreting perception and revealing the truth of unseen reality. This is a truth mediated not only by machine vision and synthetic logic, but by the fluid feedback loops between creator, system, and audience that are uniquely made possible by today’s generative technologies. Using these generative systems, algorithmic structures, and artificial intelligence, the work seeks to illuminate the gaps of reality and reveal the subtle vibrations in the seams of what we think we know.

To engage with these pieces is to linger at the edge of the known, where the velocity of discovery accelerates its own unfolding. In place of fixed realities and binary dichotomies, Truth or proposes a condition of equivalence: truth or... truth. It is the simplest expression of the infinite: a statement that contains itself, looping endlessly in pursuit of meaning.



FINGACODE
Points of No Return

FINGACODE

Points of No Return

2025

Unique print

\$2,000

Archival pigment print, signed on verso, framed in metal
36 x 22.5 in.

Points of No Return is a generative meditation on continuity, change, and the invisible threads that connect us across time. While time may be unbroken, its course is never linear. Life bends, doubles back, repeats, and diverges – every moment tethered to another by a unique segment of past or fate. In this work, a single continuous line moves between two fixed points, unfolding with infinite variation. Through that motion, it reveals the nuance, unpredictability, and familiar patterns that shape our paths – a literal abstraction of how we live, remember, and return.



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.



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.

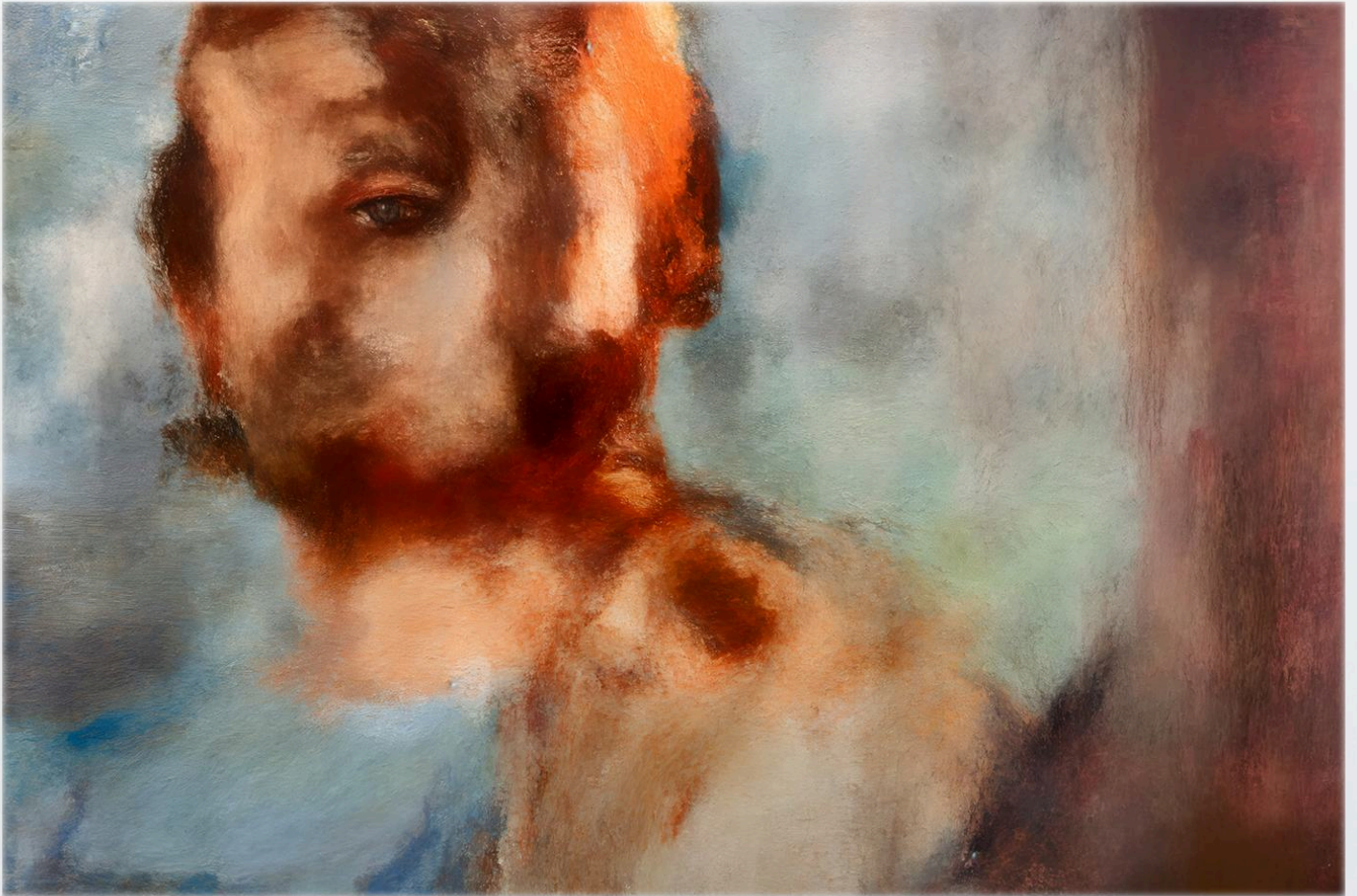
In his History Painting project, Jason Salavon combines historical storytelling, computational innovation, and a critical reimagining of encyclopedic knowledge through generative art-making.

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.



CLOWNVAMP

WHISPER 5

2023

Unique painting

\$2,164.65

Oil paint on canvas, signed on verso
32 x 48 in.

During their time, the impressionists were creating new interpretations of reality, employing novel techniques, and ridiculed by the establishment. However, looking backward, they are the defining movement of modern art, gracing textbook covers and museum banners.

The radicals have been adopted.

Today, as someone who explores creative AI, I focus much of my work on impressionist and post-impressionist style paintings, reimagining these now definitionally "establishment" techniques to create new views of reality, using new technology, and doing so in the domain considered somewhere between trite novelty and heretical: artificial intelligence.

It's within this frame that I often explore new AI models to see what they are capable of. What brushstrokes can I call from within their machine learning? What colors can I evoke?

Using a particularly scorned model (SDXL Beta), I found that perhaps it was misunderstood. When I adjusted the settings to give myself less control, I encountered beautiful, haunting impressions. Abstract images. Figures that blended back and forth into the brushstrokes.

I soon was drawn to a recurring character, a red-headed man whose hair was so vibrant that it came to bear on even the most chaotic, low-control settings.

I found myself literally chasing this vision through the latent space. Generating countless images, all wisps and impressions from this "broken" model. Only once I had completed the set did I realize whose distorted reflection had been whispering to me through the tortured brushstrokes of the machine.



MICHAEL MANDIBURG

Taking Stock, Topic 25, Pose 21, Gesture O (fashion, beautiful, pose, etc.)

MICHAEL MANDIBURG

Taking Stock, Topic 25, Pose 21, Gesture O (fashion, beautiful, pose, etc.)

2024

Sold

Unique print

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

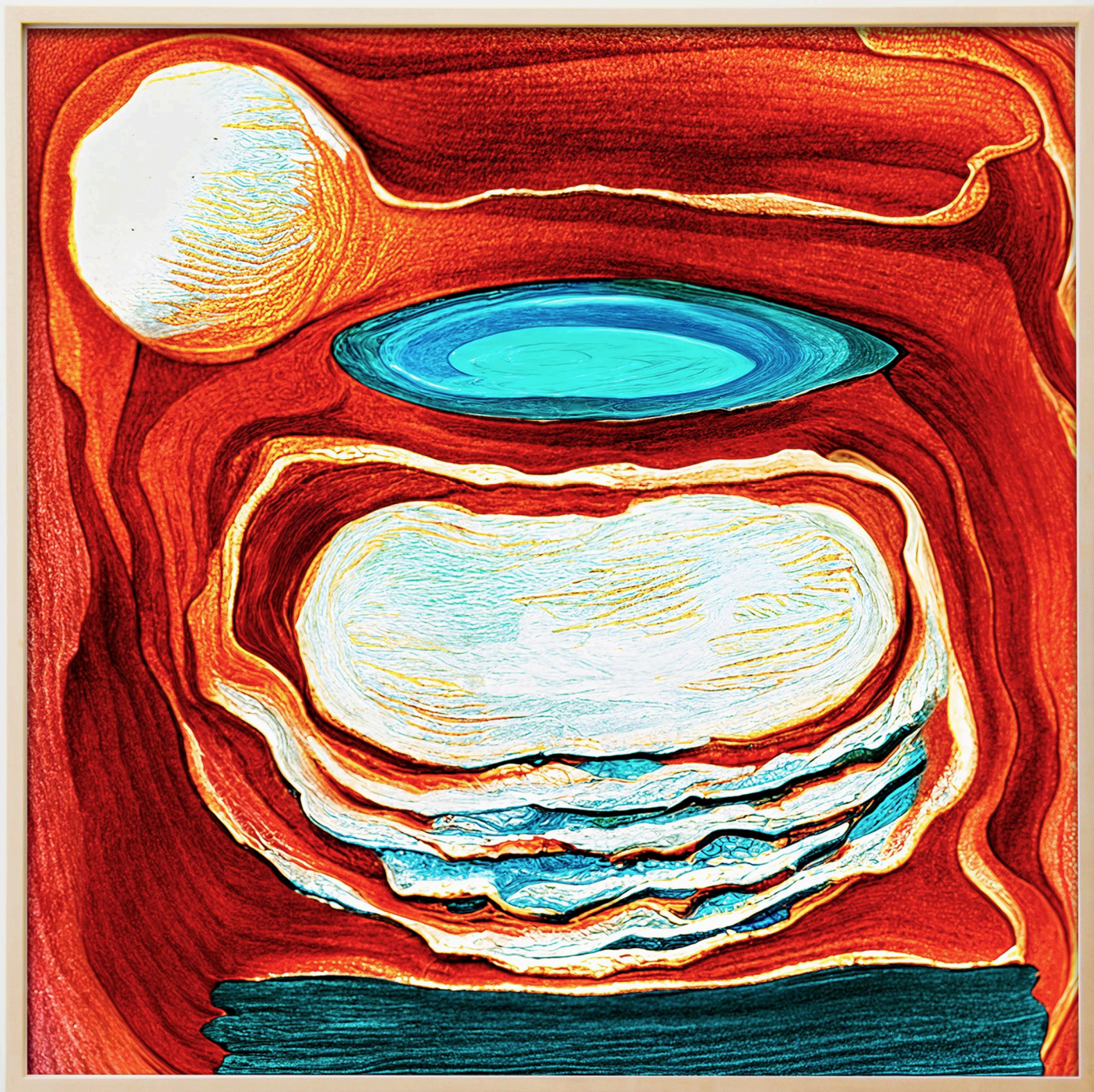
Michael Mandiberg has collected and analyzed 130 million stock photographs to create Taking Stock, a series of photographs and videos that surface the ideologies haunting these ubiquitous images.

Stock photos need to be more carefully considered because AI is learning from them. These generic photos saturate our visual landscape – instructing us through public service announcements, cajoling us to buy buy buy, and always attempting to pretend that gender is a stable binary. Unlike the way countless artists and scholars have dissected the influence of cinematic, fashion, advertising, and celebrity images, no decent photo theorist or historian will go anywhere near these photos. They smell too strongly of commerce and clichés. All studium, no punctum. This alone makes them worth considering, and now AI is analyzing these stock photographs as if they are factual evidence of what we look like – yet these images are far from neutral.

To start this project, Mandiberg wrote code that systematically downloaded every image (and its metadata) of an individual person on every stock photo website available. These include large sites like Shutterstock and Getty Images, midsize sites like India Picture Budget and Visual China Group, and small specialized sites like Afripics and Nappy. North American and European photographers create the vast majority of these images, with locations disproportionately in the Eastern European countries of the former Soviet Union. Ukraine and Belarus each alone has authored more than twice as many images than the United States; Russia and Serbia have each authored more than France, Germany, and the United Kingdom combined.

The populations of those ex-Soviet mega-producers are predominantly white, and the images they produce reflect that. Less than 10% of the images produced in those countries are tagged with ethnicities other than white/Caucasian/European. With the exception of Spain, the smaller portion of images that come from Western European countries are almost as homogeneous.

[...project statement continued here.](#)



OBVIOUS
IMAGINE, Soft as a Cactus

OBVIOUS

IMAGINE, Soft as a Cactus

2024

Unique print

\$10,000

Two-layer digigraphie, signed, float framed in hardwood
45.25 x 45.25 in.

Obvious, as a trio of artists and researchers, developed a new technology to allow a new step in the surrealist creation. They combined neuroscience and AI techniques to develop a process allowing the reconstruction of images directly from their imagination, using live MRI imaging data from the artist's brain activity. The barrier between the tangible world and the world of thoughts has never been thinner. Surrealist creation has never been so pure.

For the creation of this artwork, the artist imagined a well.



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.



SHAMUS CLISSET
Studio

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Studio

2023

Unique print (+AP)

\$4,000

Archival pigment print, signed on verso, mounted with T-pins, contractor grade frame
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.



GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, USA

GRETCHEN ANDREW

Facetune Portraits: Universal Beauty, USA

2025

Unique painting

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

Sold

KEVIN ESHERICK

Hyperportrait I

2025

Unique print

Archival pigment print, signed on verso, framed in hardwood
48 x 42 in.

Sold

Hyperportrait I is a self-portrait of the artist, the first in a series of portraits of this kind. Each portrait is created by training a model on images of its subject, then extracting their embedding—the mathematical representation that contains the concept of that person—from the model. The multidimensional matrix produced, then, is a kind of Platonic Form of that person, a latent space from which any depiction of the subject can be generated. It is an abstract portrait that contains all other portraits—a hyperportrait.



EMI KUSANO
Catastrophic Forgetting #4

EMI KUSANO

Catastrophic Forgetting #4

2024

Unique print

\$3,500

Archival pigment print on Canson Platine Fibre Rag paper, signed on verso, mounted and float framed in hardwood
18 x 32 in.

Catastrophic Forgetting takes its name from the neural network phenomena where AI systems lose existing information while learning new data – and the series similarly explores the memory loss that humans experience in our information-saturated world. Today, even historically significant events quickly disappear from public attention, let alone the countless new cultural and visual references that we witness minute-to-minute, and that inevitably escape our memory.



EMI KUSANO
Catastrophic Forgetting #4

MAYA MAN

imagine paying

2023

Unique print

Pigment print on cotton sateen, various fabrics, quilted, float framed in hardwood
~16 x 12 in.

Sold

This series of quilts considers the social media feed as a contemporary, digital mode of “patchwork.” Man’s practice often relies on “sampling” media from specific internet subcultures and taking a critical perspective by collaging and reperforming this sourced content through custom written software. In parallel to this digital process, to make this quilt, Man used a modern quilting technique known as “Improv Quilting” that embraces chance and real-time decision making as opposed to following a preset pattern. The featured fabric includes both found fabrics and screenshots from Instagram and TikTok printed on cotton. Like much of Man’s generative work, her textile pieces are text-driven, emphasizing the absurdity of everyday online language by cut and pasting disparate phrases together onto a single visual plane.



MARGARET MURPHY
Los Angelizing, APB

MARGARET MURPHY

Los Angelizing, APB

2024

Unique print

Archival pigment print, signed on verso, framed in metal
16 x 24 in.

\$2,500



KATIE MORRIS
Angels & Killers #1

KATIE MORRIS

Angels & Killers #1

2025

Unique print

Archival pigment print on Hahnemühle Photo Rag Baryta, signed on verso, mounted and float framed in metal
55 x 44 in.

Sold

A balance of abstraction and figuration representing the tension between natural choreographies: hunter and hunted, vulnerability and instinct, evolution and extinction, beauty and threat. In this body of work, life emerges from the Earth itself - inseparable from the terrain that forms it.

The animal kingdom surfaces not as a subject placed upon the environment but grown from it, etched in salt flats, threaded through river basins, born from the contours of deserts, forests, and coasts. Each composition is a memory that the planet carries in its primitive skin, an observation of nature and the fragile equilibrium that governs life and death.



ROOPE RAINISTO
Kirlian #1

ROOPE RAINISTO

Kirlian #1

2025

Unique print (+AP)

\$8,000

Archival pigment print, signed on verso, mounted and float framed in hardwood
48 x 60 in.



LUKE SHANNON
Tuesday, April 15, 2024 at 2:02 PM

LUKE SHANNON

Tuesday, April 15, 2024 at 2:02 PM

2024

Unique print (+AP)

Archival pigment print, signed on verso, face-mounted to museum acrylic and cleated
58.5 x 34 in.

Sold

The plotter-scanner is an interactive sculpture which combines a document scanner and custom-built 7'x7' plotter to create a bed-sized scanner, first displayed at Princeton University in collaboration with Petr Karpov. The plotter-scanner combines the of an inevitable idea (make it big) with the psychology of a sophomoric butt-scan (succès de scandale) to create a tool of simultaneous surveillance and witness (how does your mattress see you?). The plotter-scanner allows you to press against the glass, to be suspended as an image in void, to circulate digitally, and to fix this moment in a scanline exposure.



EDWARD BURTYNSKY & ALKAN AVCIOĞLU
Hypertopographics #1

EDWARD BURTYNSKY & ALKAN AVCIOĞLU

Hypertopographics #1

2025

Unique print (+2 AP)

Archival pigment inkjet print, signed on verso, mounted and float framed in hardwood
56 x 84 in.

Sold

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.