

Arts in the Age of Technology

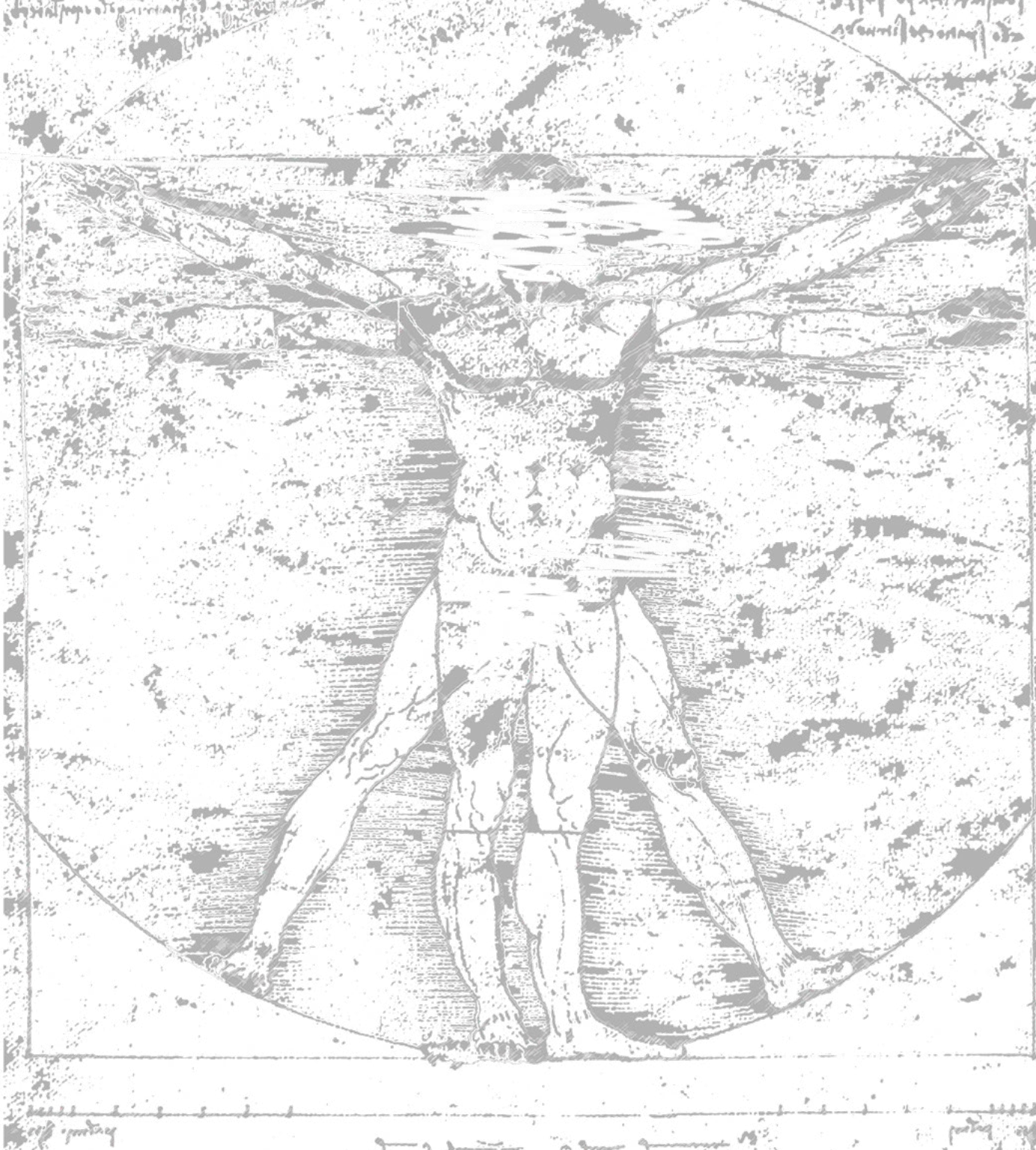
human



machina



**December 2, 2023
January 26, 2024**



**human
X
machina**

Arts in the Age of Technology

Curator Luis Valenzuela

“Both the automated and handcrafted processes require similar amounts of thoughtfulness and expertise. There are instances where technology is optimized, but ultimately, it’s the amount of care put into the craftsmanship, whether it’s machine-made or handmade, that transforms ordinary materials into something extraordinary.”

Jony Ive

Chief Design Officer, Apple from 1997 until 2019

“Throughout the industrial revolutions, our relationship with machines has evolved from simple dependence to an inseparable collaboration. What began as harnessing their power has grown into a synergy, where human innovation and technological advancement intertwine, shaping the trajectory of our civilization.”

Luis Valenzuela

human x machina Curator

CEO / Chief Curator Miami Shoe Museum

“human x machina confronts artistic, philosophical, and ethical stereotypes. It challenges traditional notions of what the artist’s role must be in a time when his interaction with technology opens a world of new possibilities for creativity.”

Elkin Canas

Miami International Fine Arts Director

**“The Mediator
between the hand and
the machine must be the heart.”**

Andrew Bolton

Head curator of the Anna Wintour Costume Center
at the Metropolitan Museum of Art
New York City

Luis Valenzuela

human x machina

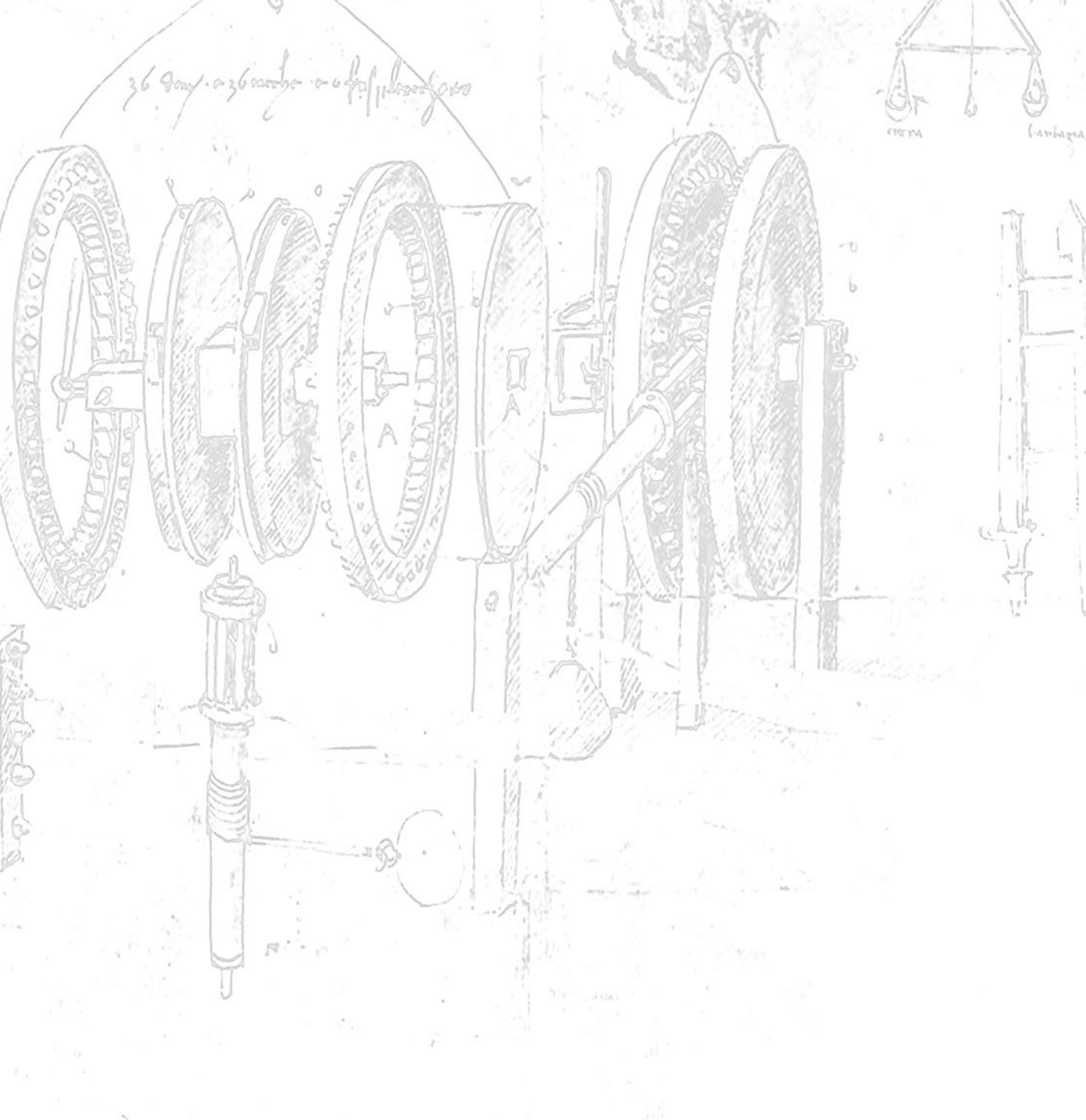
Arts in the Age of Technology



Miami International Fine Arts



Within the curated archive, selected artists blur the lines between handmade and machine-made art, dismantling myths to reshape perspectives. This unique exhibit challenges norms, forging a unified path where human craft and technological innovation converge, heralding an avant-garde era in the arts.



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4.0

4th revolution
Cyber interconnected systems



3.0

3rd revolution
Electronic and
IT systems, automation



2.0

2nd revolution
Mass production
and electricity



1.0

1st revolution
Mechanization, steam
and waterpower



The Industrial Revolutions, spanning several centuries, mark transformative epochs in human history, reshaping economies and societies and profoundly impacting artistic expression. These periods of technological innovation, from the late 18th to the present, heralded significant societal shifts, birthing a complex relationship between industrial progress and the arts.

The first Industrial Revolution, triggered by mechanization and steam power, sparked a wave of societal change. Artists grappled with the evolving landscapes, transitioning from pastoral scenes to urban vistas. Painters like J.M.W. Turner captured the ethereal beauty and impact of burgeoning factories on nature, symbolizing the fusion of industry and the environment.

Subsequent revolutions introduced further advancements, including electricity, mass production, and digital technologies. These revolutions altered the artistic landscape fundamentally. Born amid these revolutions, photography became a powerful tool, reshaping visual representation and challenging traditional artistic norms. It democratized art, offering new ways to capture reality and inspiring artists to explore novel perspectives.

Literature mirrored the societal upheavals of each revolution. During the Second Industrial Revolution, authors like Charles Dickens delved into the plight of the working class in rapidly industrializing cities. Their narratives vividly portrayed the human struggles and societal disparities brought about by mechanization and urbanization.

Music evolved with these changes, with composers experimenting with new sounds and forms. The transition from patronage-based systems to a more commercially driven industry altered the relationship between artists and audiences, influencing compositions and the very nature of musical expression.

The Industrial Revolutions and the arts shared a symbiotic relationship—a dialogue between innovation and creativity, tradition and transformation. Each revolution left an enduring imprint on artistic expression, prompting artists to grapple with the evolving world, adapt their techniques, and explore new ways of capturing the essence of an ever-changing society.

As the co-creator and curator behind the human X machina concept, I aim to craft an archive—an exhibition featuring extraordinary artists challenging the divide between handmade and machine-made art. It's about unraveling the realities and myths surrounding these techniques, inspiring a reconsideration of artistic paradigms. The goal is to ignite a fresh dialogue and invite others to perceive art in new, innovative ways.

Luis Valenzuela
human x machina Curator
Miami Shoe Museum CEO / Chief Curator



“human x machina” isn’t merely an art exhibition; it’s an immersive journey with a profound educational underpinning. Its essence lies in bridging the gap between art and technology, offering artists a vast canvas to expand their creative frontiers.

Technology has woven itself into the fabric of human existence since antiquity, shaping our experiences and altering the course of our history. Today, we stand at the pinnacle of an unprecedented technological revolution that fundamentally transforms how we perceive and engage with the world. In this societal and cultural evolution tapestry, art is a reflective mirror, deeply influenced by the interplay between human innovation and technological advancement.

For artists, embracing these new technological avenues isn’t merely a choice but a necessity. These innovations aren’t just tools; they represent limitless mediums for expression and exploration. The convergence of art and technology offers a vista of uncharted possibilities, inviting creators to traverse unexplored realms of creativity.

The inherent fear of the unknown, the uncontrollable, often constrains our willingness to embrace innovation. “human x machina” disrupts this paradigm by presenting an opportunity—a platform to experience, learn, and comprehend the myriad ways technology can intertwine with artistic expression. It seeks to dismantle these barriers, inspiring individuals to adopt new, fearless creative pathways.

Ultimately, this amalgamation isn’t about fearing the unfamiliar but embracing it. It’s a call to transcend apprehensions, evolve, and revolutionize how we perceive the union of humanity and technology. May “human x machina” serve as a beacon, guiding us toward a future where innovation and creativity flourish harmoniously, erasing the boundaries between art and technology, and inspiring a fearless pursuit of novel creative endeavors.

Elkin Canas
Miami International Fine Arts Director



Limitless digital art



“Art has forever mirrored the pulse of society and its journey through time. As we stride into the 21st century, technology has woven itself seamlessly into our daily fabric, leaving an indelible mark on the art world. This burgeoning liaison between creativity and innovation captivates us, unveiling enthralling vistas where art and technology converge.

In this digital epoch, art undergoes a revolution upon the virtual canvas, reshaping how artists conceive and craft their creations. The advent of virtual and augmented reality within graphic design breaks barriers, offering expansive new realms for exploration. Contemporary visionaries traverse the borders between the palpable and the virtual, defying conventional perceptions of space and reality.

The allure of virtual reality and immersive art extends far beyond gaming, finding a vibrant niche in the art sphere. Embracing this surge, Space Art champions artists who immerse audiences in evocative virtual environments. These immersive installations beckon viewers into uncharted territories, enabling active engagement in the artistic process while transcending traditional boundaries of interactivity.

Meanwhile, artificial intelligence emerges as an enigmatic co-creator, standing shoulder-to-shoulder with artists. From generating art to employing deep learning for aesthetic analyses, AI fosters the birth of unconventional and thought-provoking masterpieces. This fusion of human imagination and machines’ analytical prowess redefines creativity’s very boundaries. Generative art and creative algorithms proffer a distinct lens on the artistic landscape, empowering artists to establish parameters and witness the continual evolution of their craft. This radical form of expression challenges the conventional narrative of authorship, forging a realm of co-creation between human ingenuity and algorithmic precision.

Technology doesn’t just expand artistic horizons—it digs deeper into the emotional connection between art and its beholders. Enter biofeedback art, which interfaces with sensors to gauge viewers’ physiological responses and adapt the artwork accordingly. This immersive interaction seamlessly integrates the viewer’s emotions into the artwork, culminating in a captivating symbiosis. In summary, technology has become an indispensable tool for fostering artistry today. The harmonious synergy between art and technology has given us an era of boundless creativity. From augmented reality to the frontiers of artificial intelligence, contemporary artists traverse uncharted realms, relentlessly challenging the established norms of artistic expression.

Thankfully, the human x machina concept has the opportunity to expose new paradigms in the arts, helping us in our mission.”

Karo Galea
CEO Space Art
spaceart-nft.io

Exaptive Pulsation in-Natura : Otherness

By Associate Professor Eric Goldemberg, FIU Architecture

In an era where the human mind – a surprisingly efficient and elegant system operating with a limited amount of information but with the potential to disparage a plethora of intuitive associative sparks - our own capacity to imagine is simultaneously challenged and provoked by AI's seemingly endless possibilities which, paradoxically, can also indirectly enable the lack of imagination and dependence on a systemic practice that invokes imagination through image-based combinatorial software when it is actually not doing more than regurgitating existing data; in Noam Chomsky's words "the human mind is not, like ChatGPT and its likes, a glutted statistical machine for structure recognition, that swallows hundreds of terabytes of data and snatches the most plausible answer to a conversation or the most likely to a scientific question."

Understanding the concept of exaptation, on the other hand, intensifies the question about creativity, offering exciting speculations on the augmented ways in which Nature's own genetic up-cycling can serve as a roadmap to design and art's evolutionary chart beyond the current limitations of biomimicry and other widespread design process adoptions.

As a prelude to an understanding of design exaptation, this preface offers an artistic interpretation of George Bataille's proposed understanding of the complex interrelations regarding scarcity and excess as profound energetic transformations, as the fundamental cauldron for Nature's intuitive co-opting of functionalities, driven by an entire pulsatile energy.

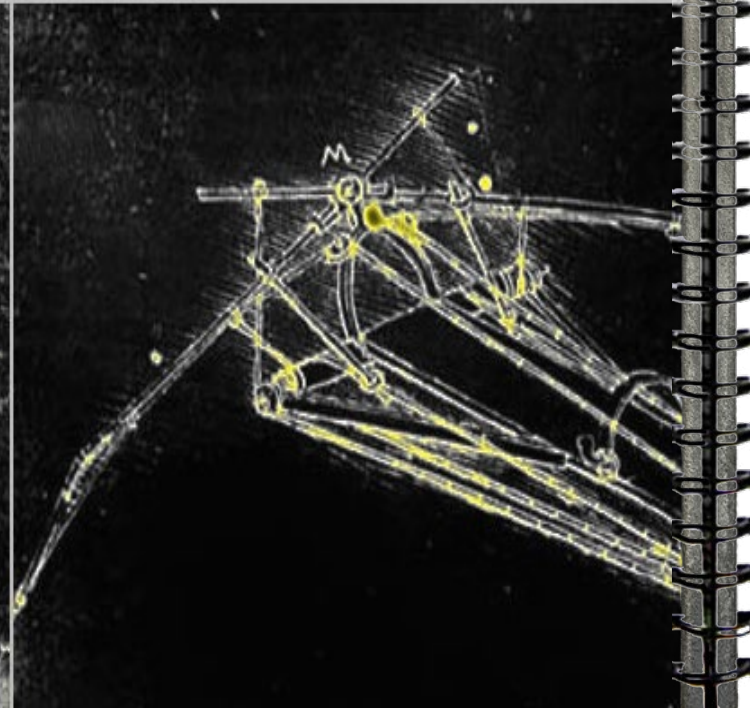
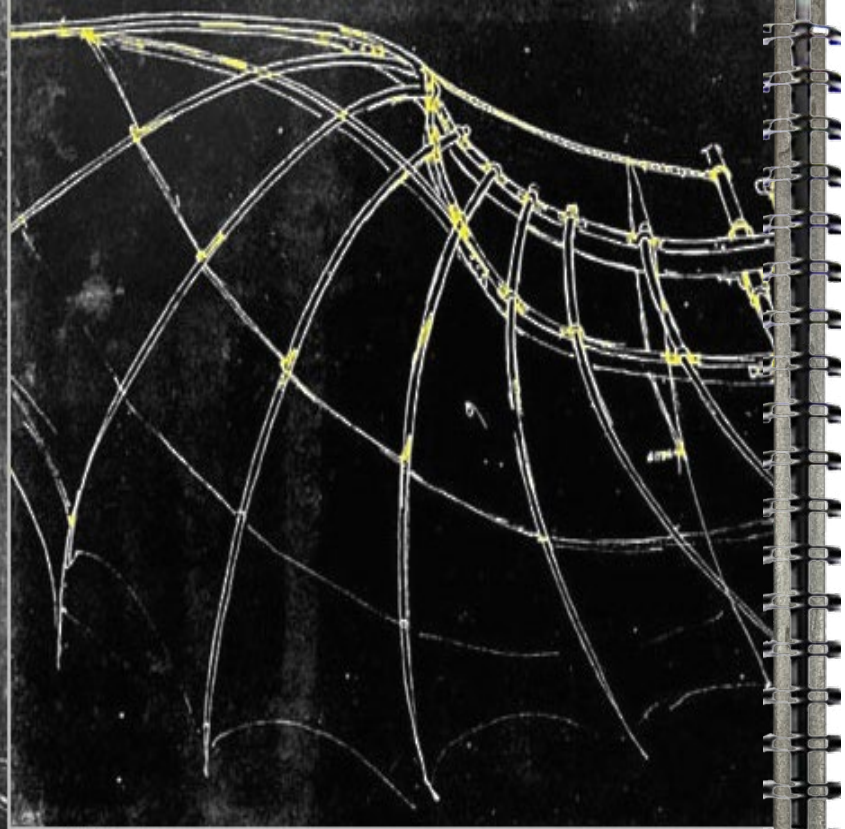
The periodical, primal rhythms found everywhere in Nature - which we will call pulsation - are vital to the exchanges between organic systems and the environment, resulting in a constant flux of adaptive oscillations and mutual co-optations that can be thought as evidence of the transformation of metabolism, or the ability to chart time and periodicity through some form of body, whether tectonic skin or stem-like skeletal support system. The more closely one examines the biological and physiological rhythmic functions expressed as patterns and ornament, the more evident this recurrent periodical "transformation by functional co-optation" becomes. Functions and events do not occur in a continuous sequence in a straight line but are in a continual state of constant vibration, oscillation, undulation, and pulsation.

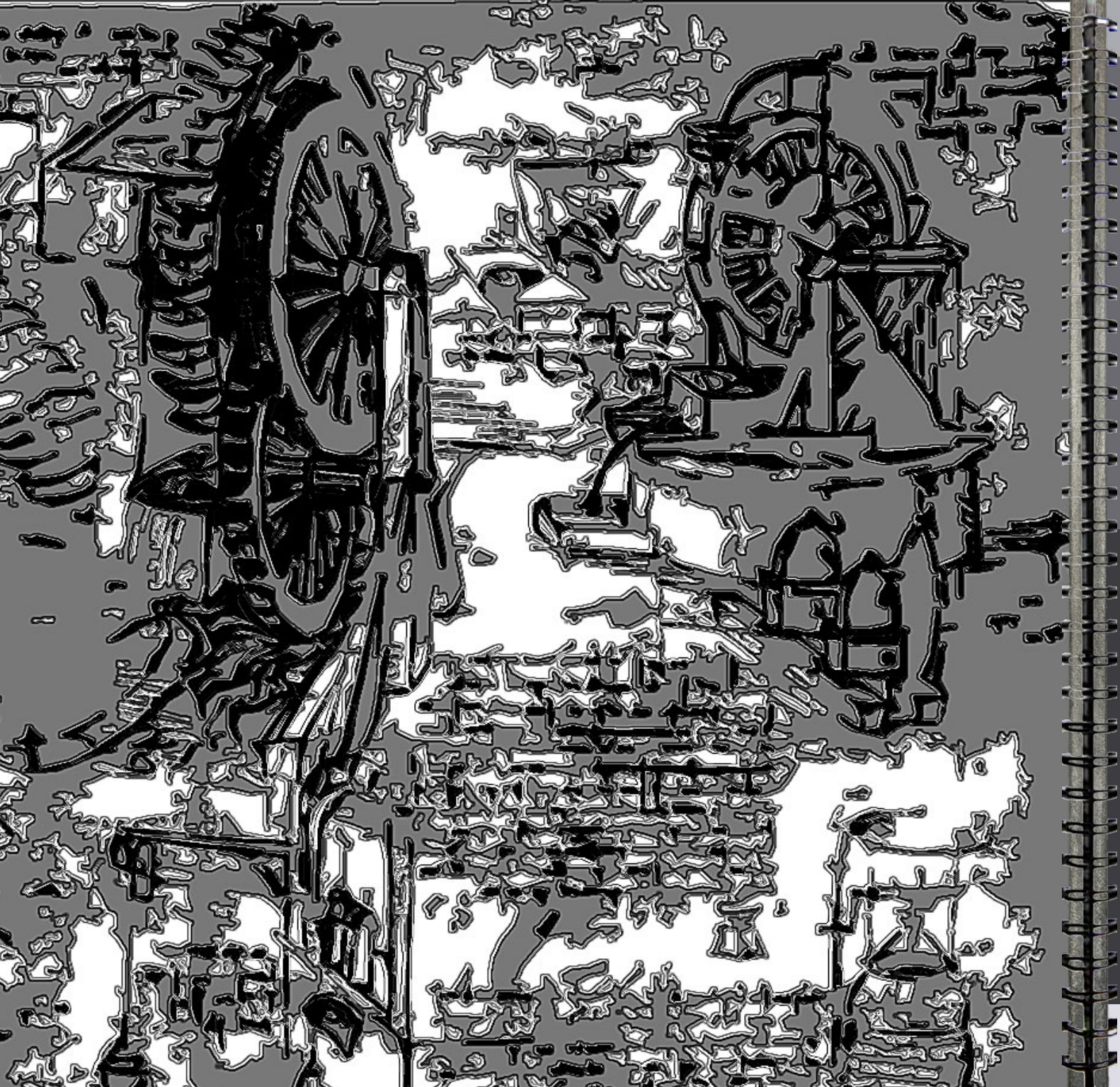
Ornament is considered the ultimate product of systems of excess, a locus for fecund architectural exploration of exaptive rhythms. According to Bataille, only excess exists in the deeper structures of the material universe. Ultimately, just how this surplus is understood and expended determines a specific economy's successes and failures.

Pulsating architecture, design, and art generate and distribute such matter in excess, which assumes the form of innate ornament and augments the awareness of the beat that articulates space and form, deeply influenced by dynamics of exaptation. Our interest in an economy of excess begins with the writings of Georges Bataille and his economic treatise, *The Accursed Share*. "On the surface of the globe, for living matter in general, energy is always in excess; the question is always posed in terms of extravagance. The choice is limited to how the wealth is to be squandered..." In this text, Bataille presents a general problem of energy flowing upon the earth's surface, which gets tracked back to the sun. "Solar energy is the source of life's exuberant development. The origin of wealth is the sun, which dispenses energy—wealth—without any return. The sun gives without ever receiving...In a situation determined by the play of energy on the globe's surface, the living organism ordinarily receives more energy than is necessary for maintaining life; excess energy (wealth) can be used to grow a system (e.g., an organism). In a sense, life suffocates within limits that are too close; it aspires in manifold ways to an impossible growth; it releases a steady flow of excess resources, possibly involving a large squandering of energy. The limit of growth being reached, life, without being in a closed container, at least enters into ebullition: Without exploding, its extreme exuberance pours out in a movement always bordering on an explosion."

Bataille's ideas are essential for us as they provide a new lens to examine the problematic tensions between material efficiency and aesthetics, cost and meaning, technology and program, all of which are formulated in terms of scarcity, and suddenly, they must be rethought in excess. This shining, dynamic energy in excess is the source of plausible co-optations and of an expression of The Other, the mysterious, unattainable desires that lurk beneath the surface of artistic creation. Much like the infinite diversity of expression in the natural world, practices that operate with an agenda of exaptation consider the emergence of exotic expressions as a direct consequence of a shift from an economy of scarcity to an economy of excess where the ethic of machinic efficiency (elimination of anomalies) is replaced by an ethic of eco-effectiveness (cultivation of diversity) and an intensive investment of atmospheric, ornamental effects. Exaptation is vital; it pulsates, it yields change from within the associative universal mind; it is a collective pulse for visionary art, design, architecture, and urbanism.

Exaptation can transform energy and generate artistic metamorphoses; it alludes to the pulse of death and life; it approximates the irreducible effect of human nature, its Otherness, as creative expression.





Adriana "Nino" Puche
Aldo Luna
Alejandra Luna
Alejandro Frieri
AMLgMATD
Anna Trimmel
Christa Capua
Colin Mele
Dalia Berlin
Daniela Sanchez Vegas
Delsy Rubio
Eduardo A. Orozco
Elsa Delgado
Gabriel Soifer
Gloria Velez
Hal Trager
Ileana Rincon-Canas

Jose Alexzander
Marc Schmidt
Marcos Bary
Mauricio Buitrago
Melissa Garšva
Mila Hajjar
MONAD Studio by
Eric Goldemberg +
Veronica Zalcborg with
Scott F. Hall
Nidia Baquero
Rafa Muci
Richard Conti

Romi Myers
Sergio Cesario
Superama
Susana Molina Borquez
Tatiana Zaytseva
Teresa Cabello
Zevi G
Zoe Goldemberg

Artists

Title: *Light*
Size: 12" x 55"
Technique: Metallic Fiber & Leather
Year: 2023

“Inspired by light flashes, this piece focuses on occupying space and making it stand out for its luminosity, brightness, color, and textures. The bronze piece that holds it makes it unique due to the original hanging solution of mixing the current with the antique.”

Adriana “ Nino” Puche





Title: *Artificial Complacence*
Size: Variable
Technique: 3D Digital Painting &
Motion Graphics
Year: 2023

“My art is inspired by the wonders of the Universe and the role humans play within its infinite space. I try to personify the cosmos and our planet while showcasing patterns and parallels that connect the Macro to the Micro. I know nothing of the nature of exist-ence, but I’m eager to pursue some form of understanding as I trust intuition to guide my pen. I hope to inspire others to appreciate nature and marvel at the beauty that sur-rounds our feet and adorns our skies.”

Aldo Luna



Title: *El Origen*
Size: Total 48" x 78"
two panels:
top 48" x 48"
bottom: 30" x 48"
Technique: Mixed Media on canvas
Year: 2023

"This piece has been conceived exclusively for the human x machina exhibit, inspired by the genesis of humanity, Adam and Eve in paradise, and their symbols, the apple and the snake.

It represents the genesis of the computer revolution in 1977 when Steve Jobs and Steve Wozniak introduced the "Apple Computer II" to the world. Taking it out of the specialized circle, such as the army and large companies, and making it accessible for all the masses.

This birth and accessibility then generated a strong connection between Man and Machine, becoming an almost essential instrument in our contemporary culture that has been evolving according to our needs, giving us the "incredible massive dissemination of information and knowledge," the immediacy of communications, and the approach of unimaginable scenarios, making known the greatness of human ingenuity through this union."

Alejandra Luna



Title: *PAUSA 5*
Size: 7 Modulus, each one 10.6" x 7.8" x 0.1"
Technique: Laser cut Stainless Steel
with electrostatic paint.

"ARTformer is my artistic concept, inviting you as a co-creator in sculpture—a participatory art. I aim to transform the role of a mere observer into an active participant, sharing in the artistic process and experiencing the mental state of creation. Through interaction with the sculptural medium, I seek to engage you deeply, allowing you the freedom to manipulate forms. I've passionately explored methods to foster a connection with the work, enabling the expression of specific concepts and intervention in its outcome.

Inspired by meditation's quest for consciousness and creative liberty, ARTformer adapts through assembly, arrangement, encapsulation, or union. It equips you, the co-creator, to explore your inner world, revealing or leading to self-understanding. This flexible sculpture offers multiple experiences, welcoming repeated engagements. In the diverse variations shaped by co-creators appropriating materials and emerging ideas, a dialogue unfolds—a collaborative creation between spectator and artist."

Alejandro Frieri





Title: *Everything Becomes Nothing 2.0*
Size: Variable
Installation
Year: 2023

“Everything Becomes Nothing explores the experience of navigating through a lifetime of imagery, absorbing the illustrated information we encounter, and reconstructing the fragments of our collective memory. The result is a cacophony of visual noise and feelings of nostalgia.

The overhead installation creates a mélange of imagery cropped from vintage Florida fruit and vegetable crate labels that were once a prominent advertising staple but are now a nonexistent art form with archival importance. These labels were printed between the 1930s and 1970s before graphics were created on a computer, using a highly mechanized mass printing process.

The installation emphasizes the texture and detail of the process of once-modern technology by enlarging, cropping, and repurposing the imagery while disregarding its original intention because the technology and materials of our time allow us to do so.”

AMLgMATD

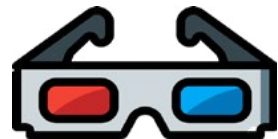




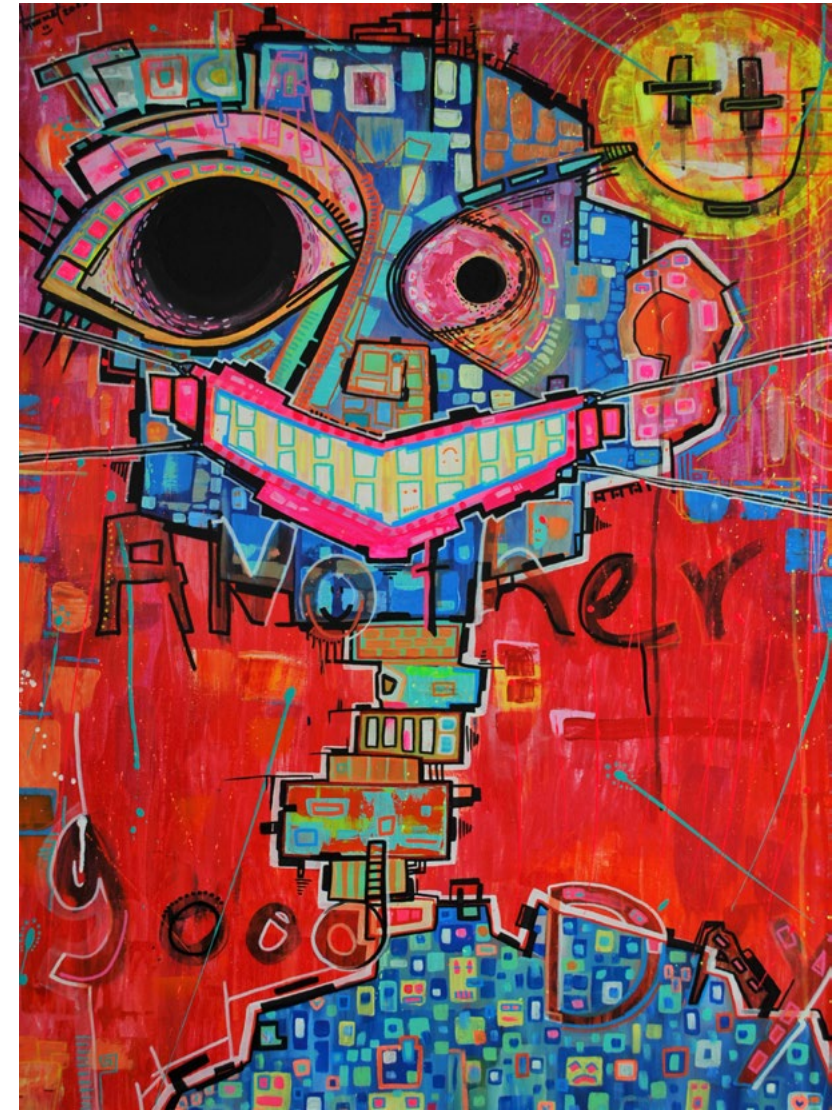
Title: *The Wall*
 Size: 40" x 30"
 Technique: Painting on Canvas
 Year: 2023

“Breaking down walls to unify or create new walls to keep everyone away. On what side of the wall are we?”

Through the “Chromatic Depth” lenses, you can see my work in a new dimension, separating the layers of colors to enjoy a fun and exciting three-dimensional effect.



Anna Trimmel



Title: *Today is Another Good Day*
 Size: 40" x 30"
 Technique: Painting on Canvas
 Year: 2023

“Mental Health. Prescribed drugs to fight depression, and “smile” is the main character in this artwork.”



ARTIVIVE

The new addition to my work for this exhibition is AR (augmented reality); these two works are the first to which I do this digital work precisely to give life through technology. By using an application on your phone named Artivive, guests can point from their cell phone to my works, and they will see how they expand before their eyes with AR effect, giving them a unique value and an explicit extension on the topic of depression and anxiety

Title:
Size: 63" x 14"
Technique: Digital collage
Year: 2023



“Stutter,” is from a series of “scrolls” I have been making for the last two years. These scrolls are intended to convey a sense of being both ancient and alien, an iconography that is at once familiar and indecipherable. “Stutter” specifically explores gender in the modern age, and what it means to be a woman, both looking forward but attuned to nature. “Stutter” builds off the imagery in a previous work entitled “Further,” recently featured in the FSU Museum of Modern Art’s ‘Southern Futurism’ exhibition.”

Christa Capua

Title: *Cladogenesis*
Size: 24" x24"
Technique: Creative Coding Algorithms
Year: 2023

“Cladogenesis is about the creation of a process through which an endless number of possibilities emerge. The digitization of art and media allowed us to enter a whole new realm of possibilities regarding the creation, reproduction, and modification of what we see and experience. This palette is one of many possibilities achieved through creative programming and computational design.”

Colin Mele



Title: *Menina Matisse*
Size: 20" x 24"
Technique: Hand Embroidered Digital Art Print
Year: 2023

"I'm enamored by every aspect of creation, from research to ideation, blending colors and textures, and shaping each project into its final form. I've innovatively drawn inspiration from Velazquez, celebrating Spain's master reinterpreting Las Meninas in many signature pieces.

Whether on canvases, sculptures, or digital arts, I strive to deliver a modern take on royal legacies, infusing global cultural references and exploring diverse art movements. Engaging viewers through mixed media, I emphasize tactile language, blending technological advances with my personal touch.

For me, creation is an evolving escapism. The energy flow in the process is immersive; it feels almost magical when I step back and witness the progress materialize before my eyes.

For this occasion, I envisioned a Menina dressed in her finest, leaving the ball and heading back to her quarters to retire for the night. I created her on Procreate, and after printing it, I embellished her with embroidered details."

Dalia Berlin



ARTIVIVE

Title: *Take it Out*
Size: 16" x 10.5" x 10.5"
Technique: Mixed Media
Year: 2023

At the heart of "Take it Out" is a mesmerizing glass box cradling a contemporary sculpture meticulously fashioned from upcycled wood, paper, canvas, and electronic components. This multifaceted creation symbolizes the synthesis of human creativity and technological brilliance, highlighting the seamless merger of natural and artificial elements.

Philosophical Message:

"Take it Out" confronts societal norms, challenging the metaphorical and literal boxes that confine our lives. Through this artwork, we implore individuals to transcend the constraints of conventional thinking, fostering a paradigm shift towards creativity, innovation, and a reconnection with the natural world. By shedding the electronic cocoon, we reclaim the opportunity to immerse ourselves in the energy of nature, preventing mental and fissile destruction.

Narrative:

The narrative woven into "Take it Out" is one of liberation and innovation. The journey depicted -from confinement within metaphorical and physical boxes to breaking free- symbolizes the human spirit's desire to explore, evolve, and create. Viewers are encouraged to embrace life beyond predefined parameters, envisioning and crafting a world that transcends conventional constraints.

Conclusion:

"Take it Out" beckons us to reflect on our existence and interaction with the modern world. As we dismantle the conventional 'box' and step into uncharted territories, a deeper understanding of the intricate relationship between human intellect, technology, and artistic expression unfolds. This installation is an invitation to harness our creative potential, constructing a reality that celebrates the fusion of humanity and machine- an ode to the limitless possibilities that emerge when we break free from the confines of the expected.

Daniela Sanchez Vegas



Title: *Bosque Encantado*

Size: 23" x 23" x 2.7"

Technique: Sublimated Aluminum cut on a CNC cutter

Year: 2022

“BOSQUE ENCANTADO” is a conceptual piece from the “Linked Spaces 2” series, conceived during the confinement of 2020 and the intense energy rationing in Maracaibo, Venezuela. It was materialized in the United States in 2022, using the technique of transferring translucent pigments at high temperatures onto aluminum, with matte and mirror finishes, CNC cuts, and assembly. The artwork emerges from introspection that delves into the magic of creativity amidst adversity, metaphorically questioning how we perceive the world in darkness.

It is an exploration of thoughts that illuminate the path, transforming darkness into a canvas. Closing the eyes prompts the question: How would a blind person experience it? Everything turns into a moonless night in this scenario, and barriers disappear. Visually, it represents an enchanted forest, with intertwined lines capturing the freedom of harmonious geometry and the peace emanating from a liberated mind. Symbolically, leaves swayed by the wind evoke the ability to find serenity in an unrestricted mind.

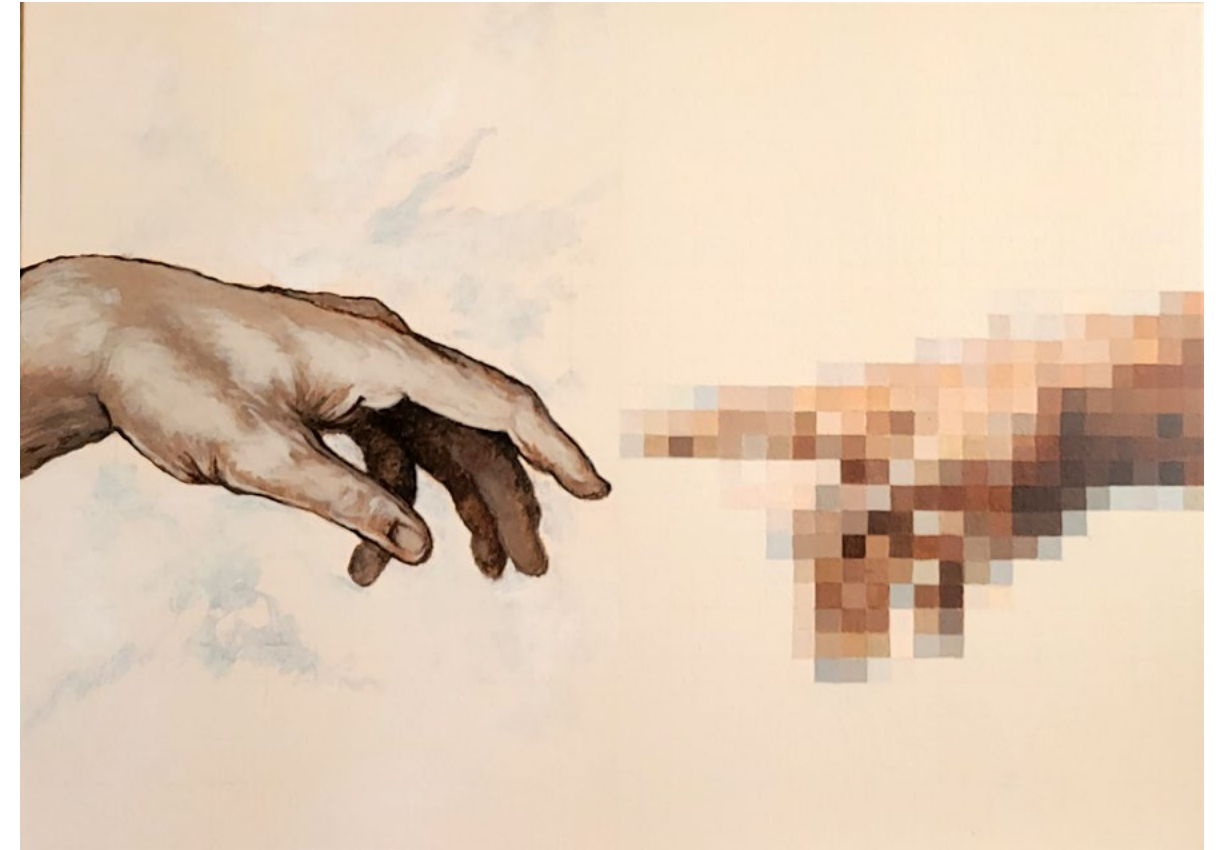
Conceived in Maracaibo and produced in the United States, this temporal and geographical duality adds depth, connecting personal experience with the global narrative of the exhibition “human x machina: Arts in the Age of Technology.” Currently, energy rationing persists in Maracaibo, my beloved hometown. The artwork invites contemplation, celebrating creativity as a beacon. I hope this artwork resonates powerfully within you!

Delsy Rubio



ARTIVIVE

Title: *Hombre y Creacion*
Size: 24" x 18"
Technique: Painting on canvas
Year: 2023



The idea of creation, of the divine and the human, is a space of questions where everything is drawn, and the protagonists change places and perspectives.

Eduardo A. Orozco

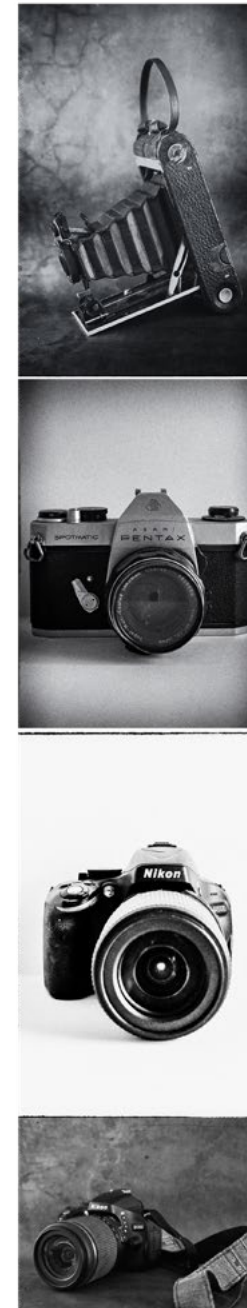


Title: *History in a Click*
Size: 2 panels
17.8" x 11.5' each
Technique: Photography on fabric
Year: 2023

In photography, the camera extends our gaze, capturing what our eyes perceive. It's the tool enabling us to see beyond, to see differently. The transition from analog to digital cameras marks a defining leap, elevating technology. My work embodies this evolution, spanning from vintage cameras to the debate-stirring realm of cell phones. It's a visual narrative of this transformation, celebrating the journey from classic to controversial in the world of photography.

Augmented Reality in collaboration with SUPERAMA.

Elsa Delgado



ARTIVIVE

Title: *Artbook #1, 2 and 3*
Size: Variable
Year: 2023

“In this digital age, the seamless integration of technology into our daily lives has sparked a profound shift in how we perceive creativity and creation. My work delves into the symbiotic relationship between the human touch and the machine precision in the artistic process, in-spired by literature from great humans and executed with machines. I am fascinated by the interplay of hands, the primal tools of expression, and the device, a marvel of modern ingenui-ty. Through my art, I explore how these elements coalesce, blurring the lines between the or-ganic and the artificial, tradition and innovation. What’s the limit for technology and machine potential? Who knows. Maybe this text was written by a machine...”

Gabriel Soifer



Title: *Never give up*
Size: 80" x 80"
Technique: Mixed media on canvas
Year: 2023

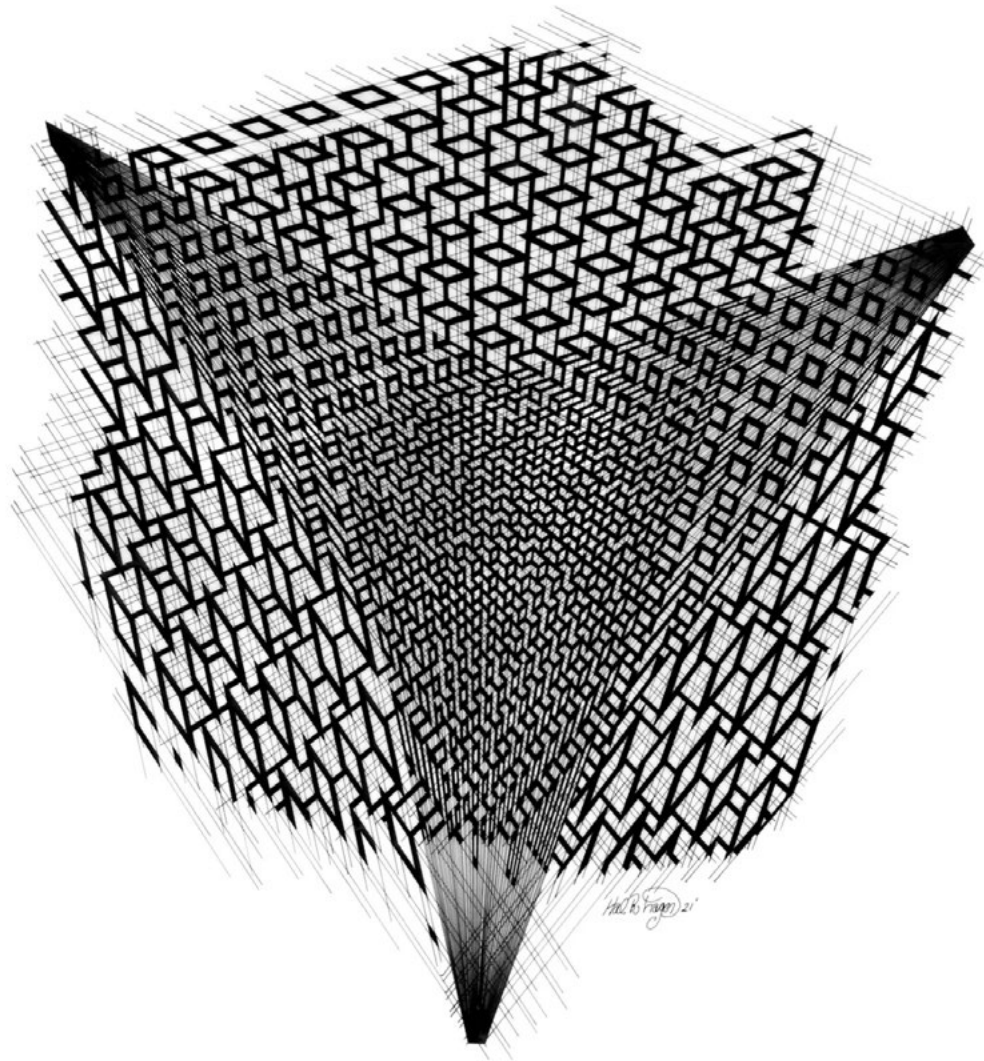
My work with a paper boat as the protagonist explores the dualities between fragility and resistance. The boat, a symbol of childhood and simplicity, is immersed in a colorful and mighty sea representing life. Through this composition I reflect on the transience of our experiences and the capacity of the seemingly fragile to navigate unknown and turbulent waters, No matter how difficult that journey is, the important thing is to find strength and survive

Title: *I didn't give up*
Size: H: 45" x W: 27" x D:13"
Technique: Sculpture
Year: 2023

My sculpture is a paper boat suspended in time on hands, capturing the essence of a difficult childhood and transforming it into a lasting expression of beauty and strength. The work highlights the paradox of childhood represented in a paper boat, contrasting with the strong material of the sculpture that shows us the solidity and strength to continue the path of life.

Gloria Velez





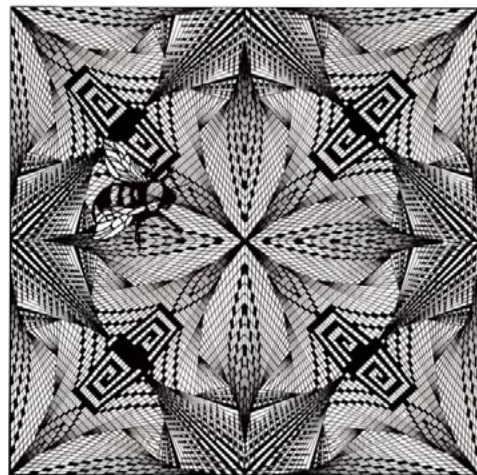
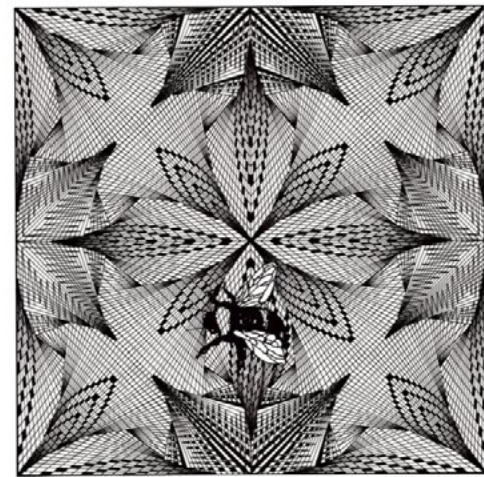
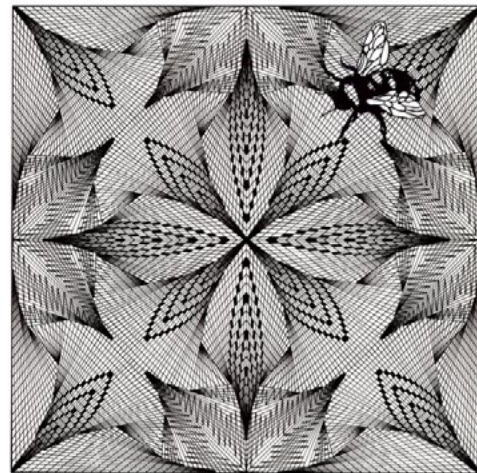
Title: *00 Supply Chain*

Size: 14" x 17"

Technique: Hand Ink Drawing on Velum

Year: 2021

Hal Trager



AR in collaboration
with Romi Mayers



Title: *Pollination*

Size: 14" x 17" each

Technique: Hand Ink Drawing on Velum

Year: 2023

Through artificial intelligence, the images and the two music tracks have come to life where I used my color palette, inspired by clouds, nature, and the human essence. Although this work does not reflect my direct experiences, it fuses my voice, thoughts, and senses to give shape to a creative expression that seeks to explore multiple facets of being and the world around us.



I show the similarity between the need to be open to new technologies and their potential to enrich our daily lives and creativity, and what magic mushrooms achieve by transforming our mental perceptions and changing our perspective. Likewise, I reflect on its ability to mutate and adapt to the environment, an analogy of the power of resilience necessary to advance in the constantly changing world that is presented to us.

Title: *Transformar el Miedo*
Size: VArIable
Technique: Multimedia Installation
Year: 2023

My art is a journey into the boundless possibilities that emerge from the digital realm. With a background in architecture, I am fascinated by the potential for enhancing the built environment through human-digital interaction and immersion. I want to continue pushing the boundaries of creative programming and digital design, bridging the gap between the tangible and the virtual and redefining how we experience and interact with art and the built environment.

My inspiration for this specific piece draws from the works of Andy Warhol and his famous quote, 'I want to be a machine.' Warhol's screen prints allowed anyone to apply colors and create their prints once the initial setup was complete. Similarly, in the digital age, anyone can press buttons and hit 'Play,' but the true artistry lies in creating the programs that enable these experiences. Throughout history, we have harnessed new technologies to evoke emotions and elevate the human experience. I aim to explore the digitization of these machine-like processes, capable of generating everything from art to entire immersive installations.

This work begins with a blank canvas, using a generic head model as a starting point and a tribute to Warhol's iconic Monroe series. Through a complex and intertwining master's program, I manipulate initial conditions to produce diverse and unpredictable outcomes.

Each piece reflects the intricate interplay between human creativity and digital possibilities, where even minor adjustments can lead to profoundly different results.

leana Rincon-Canas



Title: *Revelation*
Size: Variable
Multimedia Installation
Year: 2023

Within this striking installation, we are greeted by a cyberborg figure in a room adorned with a myriad of antique machines. An intricate network of cables connects all these devices to the cyberborg, the energy source for this eclectic assembly. The room is imbued with life as the TVs, radios, and even the vinyl player come to life, radiating a sense of nostalgia.

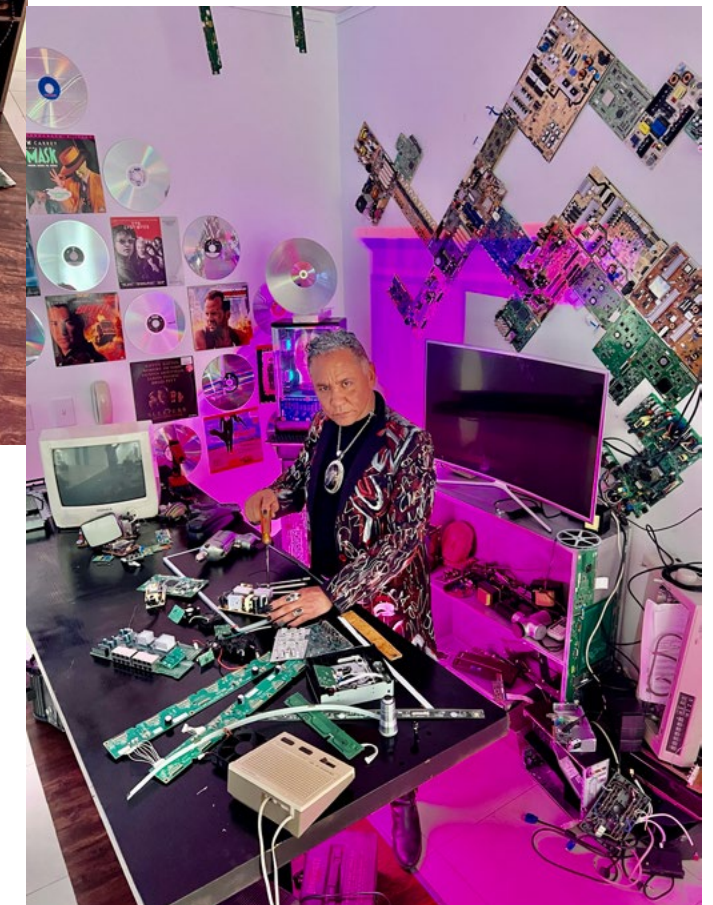
No longer bound by the need to collect information, the cyberborg now stands as a poignant figure, lost in reminiscence. Here, he reflects upon his journey of learning from humanity, and there is a subtle hint of a more profound truth — perhaps he has always been intertwined with the essence of humanity, even before he realized it. The gap between artificial and machine-made will finally close.

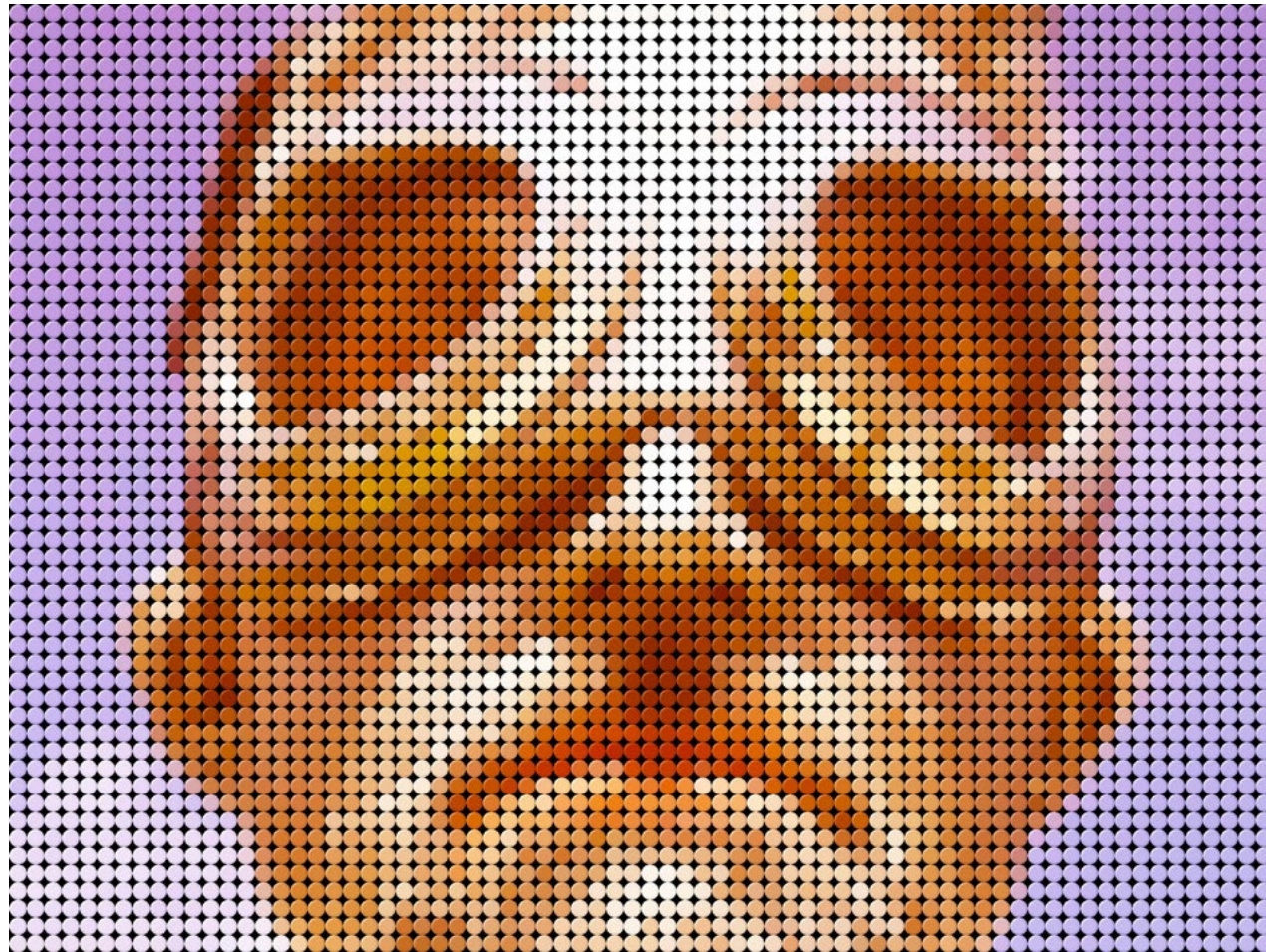
Revolution is not just an installation; it is a profound exploration of the birth of artificial intelligence.

Without our conscious awareness, as humans, we have been crafting and shaping machines, unaware that we were laying the foundation for our next chapter. In the future, we will intertwine with these creations, becoming one with them. This transformative journey prompts us to seek a new framework, a more robust and durable vessel that can embody the essence of our existence, our soul.

Revolution inspires us to embrace our evolution and transcend the boundaries of what we once thought impossible.

Jose Alexzander





Miami Dots

As you're squinting into the bright Miami sun, enjoying the blurry silhouettes of a tropical outer space of oddities, the images of the Miami Dots series are dissected into separate monochromatic dots in a three-dimensional shape, that turn from an abstract confluent color mix into photographic scene, the further you step back from the image

Title: *Space Cowboy*

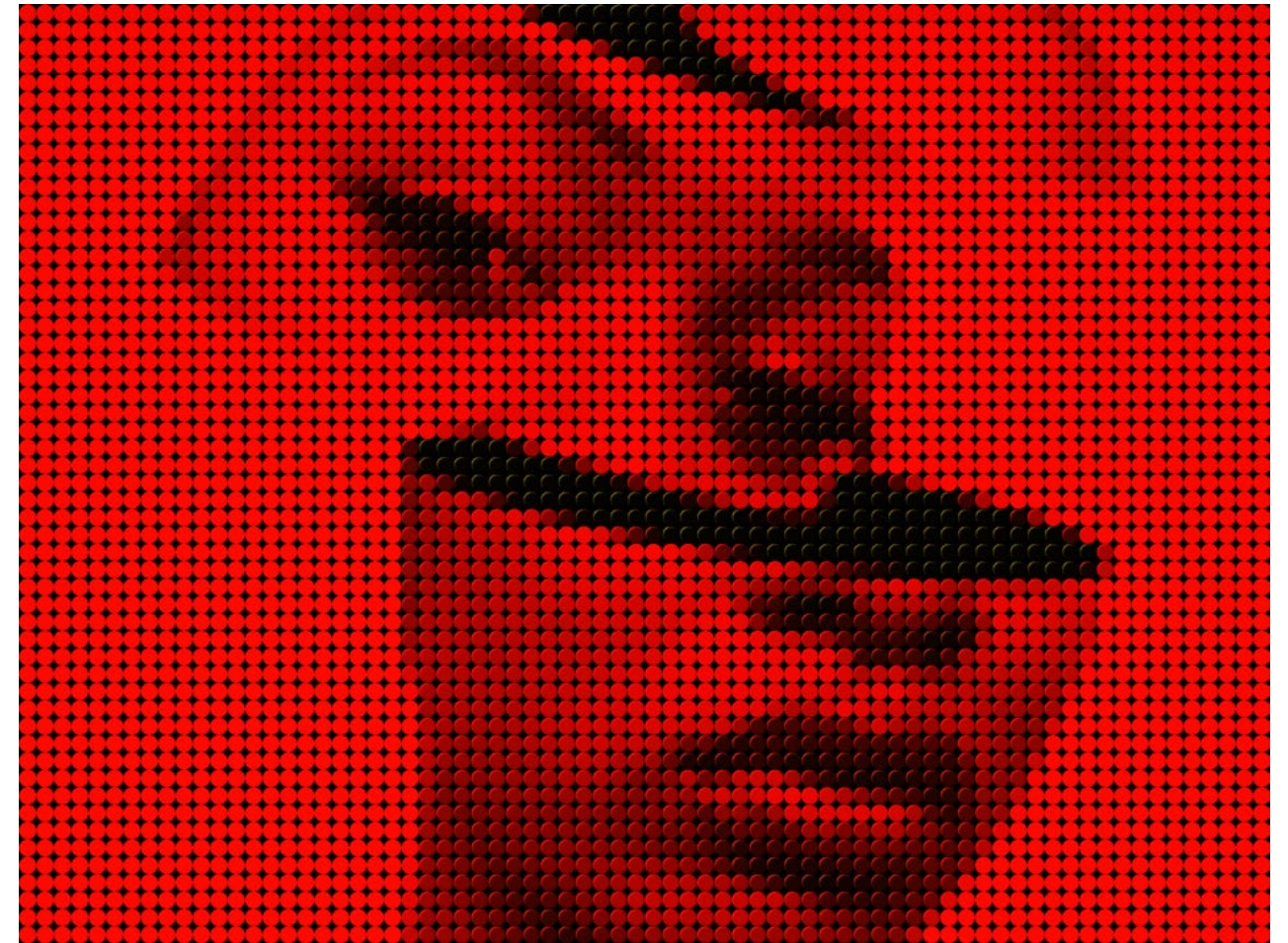
Edition: 1/50 + 3AP

Size: 36" x 47"

Technique: Altered Photography/ Museum-quality archival print

Year: 2021

Marc Schmidt



Miami Sliced

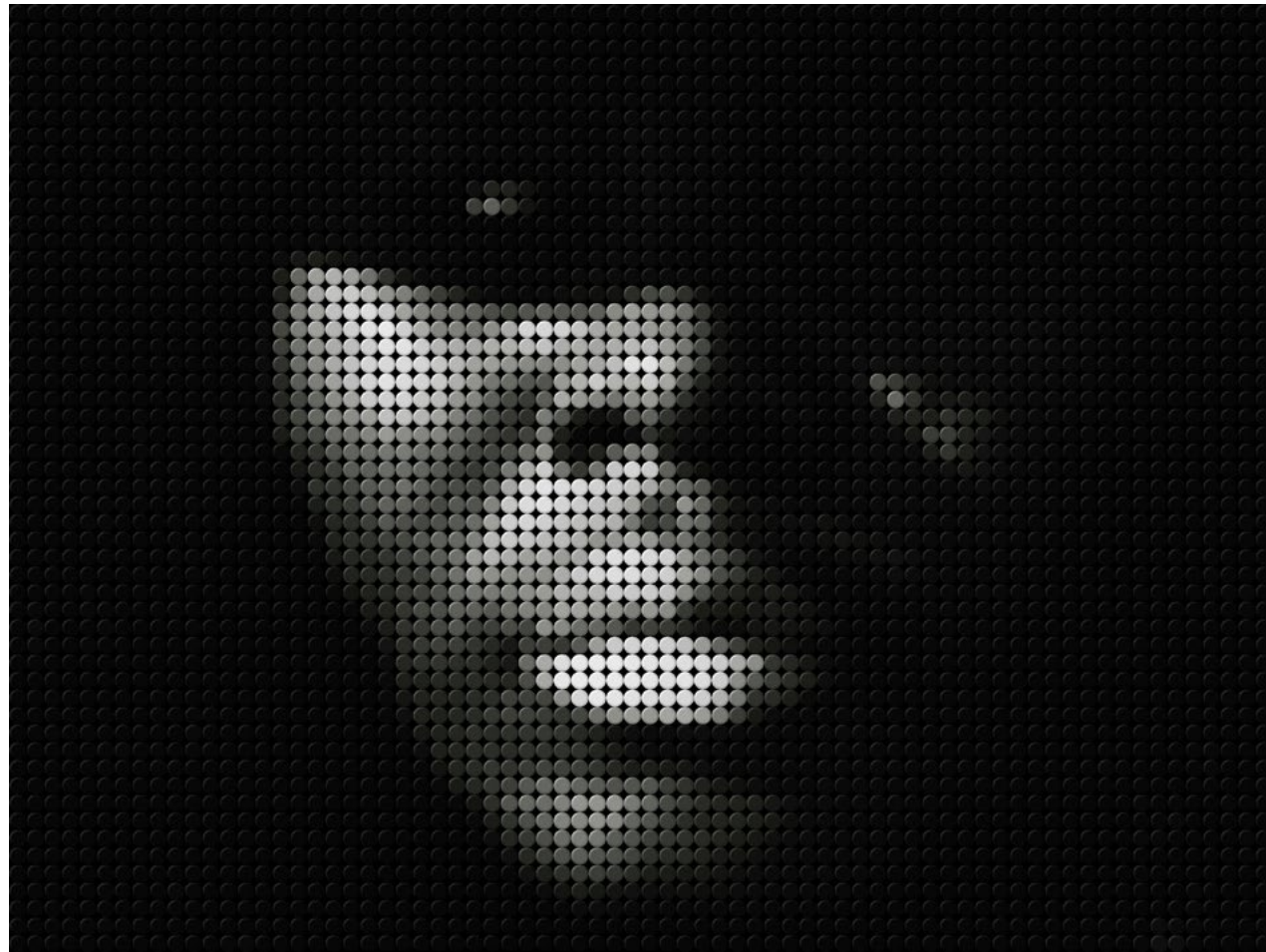
This project is Miami's playful hedonism condensed in the colorful series Miami Sliced. The characters have been photographed over a period of 10 years in the streets of Miami and have also been a central design element for "Miami's Naughty Brand," whether it's us or naked

Title: *Sliced*

Size: 36" x 47"

Technique: Altered Photography/ Museum-quality archival print

Year: 2021



Miami Dots

This project is Miami's playful hedonism condensed in the colorful series Miami Sliced. The characters have been photographed over a period of 10 years in the streets of Miami and have also been a central design element for "Miami's Naughty Brand," whether it's us or naked.

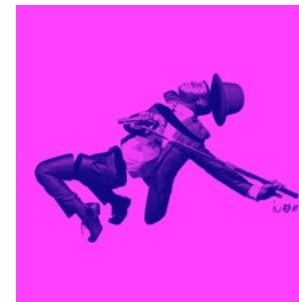
Title: *Shadow face*

Size: 36" x 47"

Technique: Altered Photography / Museum-quality archival print

Year: 2021

Marc Schmidt



Title: *Miami sliced*

Size: 12" x 12" each

Technique: Altered Photography / Museum-quality archival print

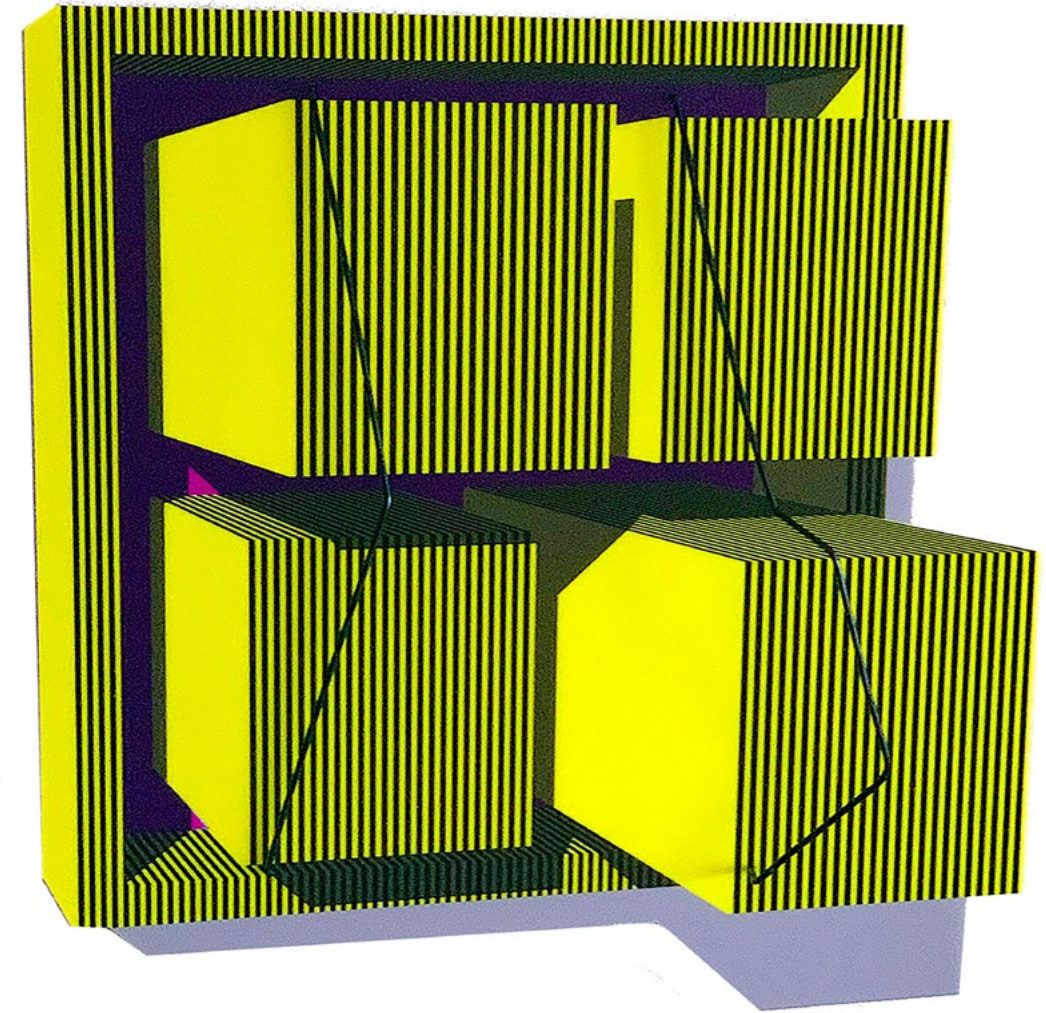
Year: 2021

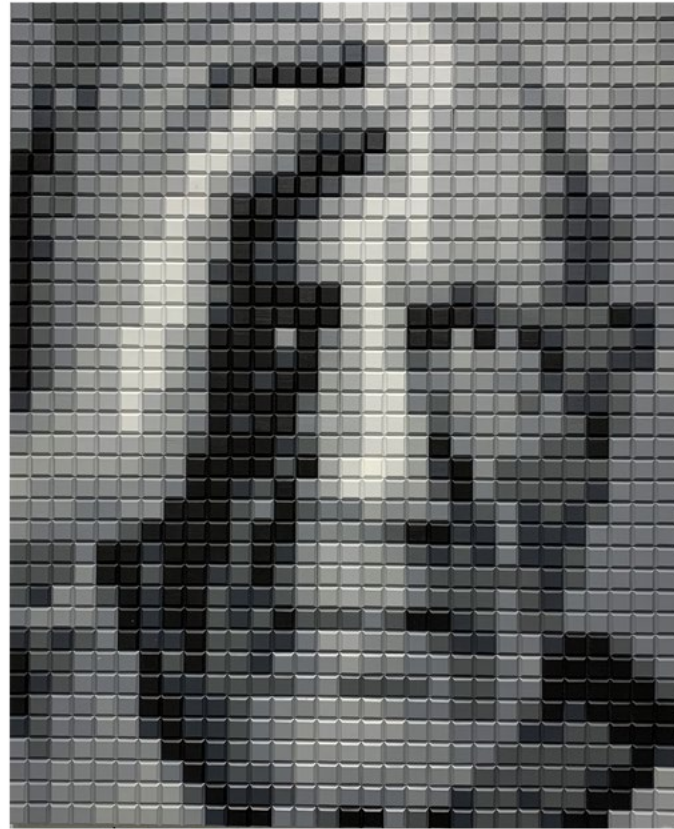
Title: *Four Cubes in a Square*
Size: 30" x 29" x 5"
Technique: Computer Drawn / Laser Cut /
UV Digital Printing / Aluminum Wire Intervention
Year: 2023



With my kinetic / op-art work, I try to create in the viewer an optical illusion of three-dimensionality in a two-dimensional plane, also making the viewer perceive changing forms in their displacement in front of the work.

Marcos Bary

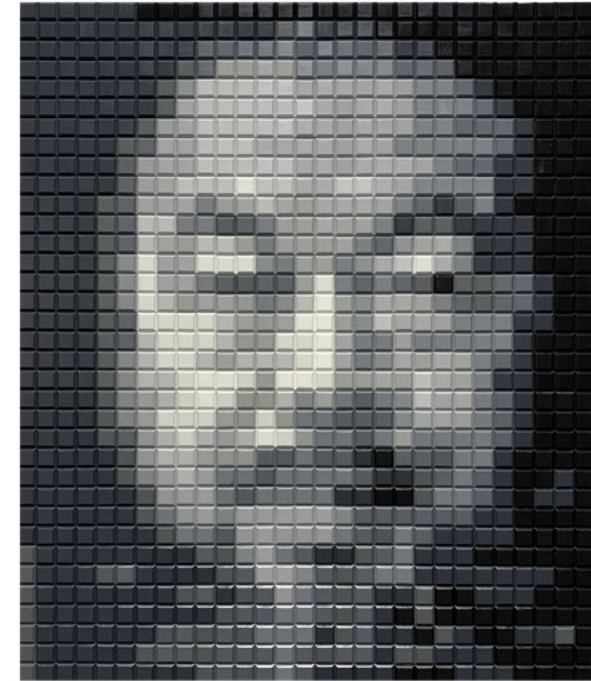




Title: *Picasso*
Size: 114x145x6.5cm 45x57x2.5”
Technique: Acrylic paint on wood

Title: *Ai-Wei Wei*
Size: 114x135x6.5cm 45x53x2.5”
Technique: Acrylic paint on wood

Title: *Keith Haring*
Size: 76x153x6.5cm 30x60x2.5”
Technique: Acrylic paint on wood



With my kinetic / op-art work, I try to create in the viewer an optical illusion of three-dimensionality in a two-dimensional plane, also making the viewer perceive changing forms in their displacement in front of the work.

Mauricio Buitrago



Title: *TIMELESS*
Size: Variable
Technique: Sewing and knitting
Year: 2023

Artist Vision

The term “timeless” refers to something that is not influenced or bound by the passage of time. It is a characteristic of the period enduring relevance, beauty, or value, such that it remains significant and appealing across different eras or generations.

Timeless things are considered to be classic, ageless, and not subject to the changing trends or fashions of a particular

My Testimony

“I embarked on a deeply spiritual journey, and through prayer, I found the guidance and inspiration I needed. I was inspired to create something extraordinary for the world in a profound moment of clarity and connection.

As if touched by a higher force, I instantly translated this divine inspiration into a unique piece that defies convention and sets a new standard. It’s a creation that could only have been born from the convergence of spirituality and creativity. What I’ve crafted is not just a fashion piece; it’s a testament to faith, intuition, and the limitless possibilities of human imagination when guided by a higher purpose. It embodies the belief that aligning our intentions with God can manifest something remarkable. I am humbled and grateful for this experience and eager to share this creation with the world, as it carries the essence of a prayer answered and a vision brought to life.”*LA MOITIÉ DE UNA FLEUR SKIRT*”

Melissa Garšva



Title: *Liberation I, II, and III*

Size: Variable

Technique: collage on paper, machine sew on fabric print, hand embroidered and acrylic paint on canvas

Year: 2023

We create dolls in our image and likeness, so I wanted to use them in this series to represent the generic human being without the weight of cultural baggage or sociopolitical ideas.

On the other hand, Keith Haring's icons are, for me, symbols of immediacy. The speed with which Haring drew them and the little time people had to see them makes me think of the current era, where we are all in a hurry.

In my "Dolls" series, I created a hybrid figure composed of the bodies of Haring's icons and dolls' heads. Then, I associated the created figures with other images to express my concern briefly and symbolically for issues such as the environment, education in schools, peace, and freedom, or share my life experiences and feelings.

The "Dolls" series comprises nine works, each with a triptych. The first work of the triptych is a collage made BY HAND and represents the human being.

The second work of the triptych is made entirely BY MACHINE and represents technology.

The third work of the triptych is made partly BY HAND and partly BY MACHINE. Technology is often seen as something that will end craftsmanship and tradition. By uniting them in the same work, both expressing the same concept, I want to make the integration of the machine with man visible, both working for the same purpose."

Mila Hajjar

BY MACHINE

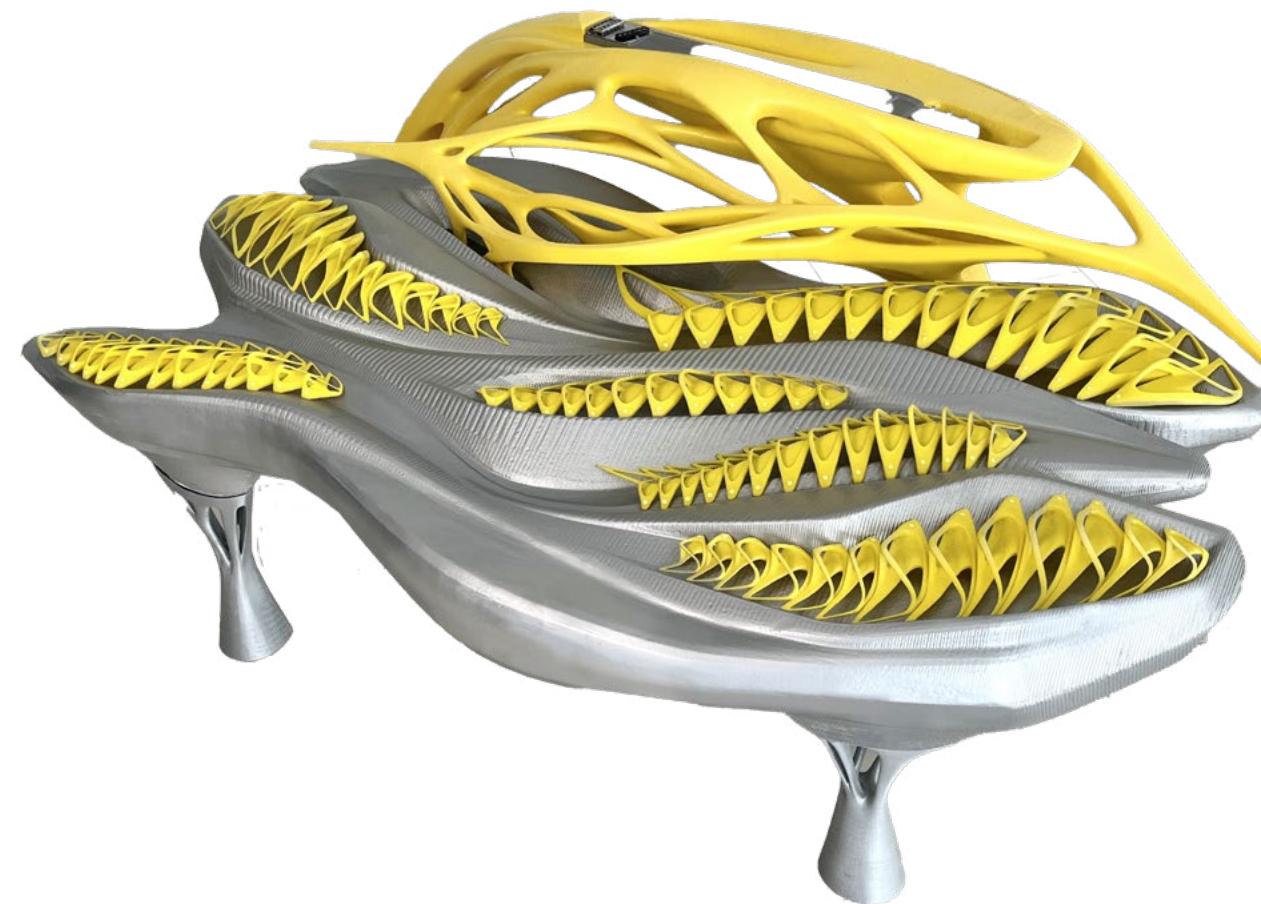




Title:
Size: Variable
Technique: 3D Printing
Year: 2023

The “Dolls” series comprises nine works, each with a triptych. The first work of the triptych is a collage made BY HAND and represents the human being. The second work of the triptych is made entirely BY MACHINE and represents technology. The third work of the triptych is made partly BY HAND and partly BY MACHINE. Technology is often seen as something that will end craftsmanship and tradition. By uniting them in the same work, both expressing the same concept, I want to make the integration of the machine with man visible, both working for the same purpose.”

MONAD Studio by
Eric Goldemberg + Veronica Zal-
berg
with **Scott F. Hall**



Title: Daedalus
an AI interpretation comes to life.
Size: Variable
Technique: Multimedia Performance
Year: 2023

The Daedalus performance invited people to experience poetry in a new way. I believed that detaching myself from the distractions of the modern world demanded focus and introspection. Being alive and aware back then felt like living in a virtual world. Our involvement in creating AI brought along lamentation, anxiety, and cyberphobia.

In my performance, I invited the audience to delve into their grief through the myth of Daedalus, aiming to offer a state of catharsis and a deeper connection with themselves for those who engaged, knowing no one could escape technological advances.

The performance aimed to make viewers feel the fragility of their bodies and minds, leaving them vulnerable. I lifted the stage curtain to illustrate how using technology within human limitations could manifest a unique artistic experience.

At that time, I was a poet, visual artist, and performer living and working in Miami. I used my body and voice (tone, volume, rhythm) to craft a sensory universe, deepening the audience's connection with auditory and visual techniques that created an embodied lyrical experience, inviting them into the world of poetry through the performance.

Nidia Baquero



Title: Morphosys: The Blurred Identities of Analog and Digital in Social Media
Size: Variable
Technique: Multimedia
Year: 2023

“ In the convergence of analog and digital technologies within the realm of social media, a fascinating phenomenon emerges, giving birth to blurred identities. The lines between reality, the ethereal, and the fake become increasingly difficult to distinguish. With the aid of filters, editing tools, and augmented reality features, individuals can manipulate their appearance and surroundings, blurring the boundaries between their physical selves and the digital avatars they present online. This merging of analog and digital elements creates a sense of uncertainty, constantly challenging our perception of what is real and what is artificially constructed.

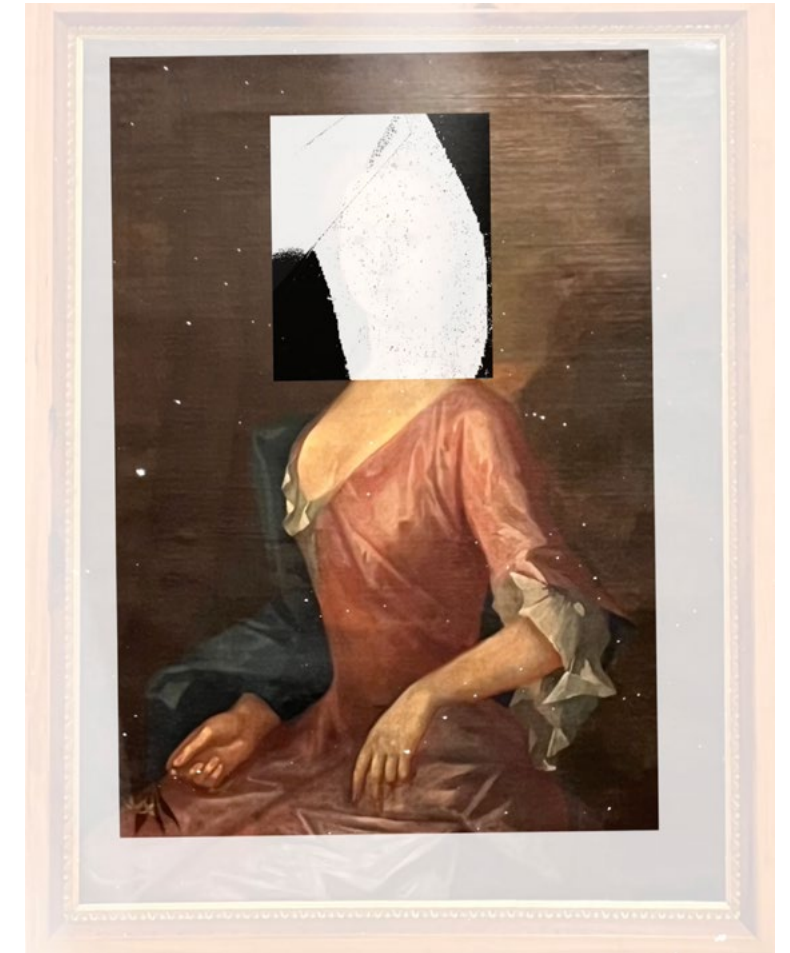
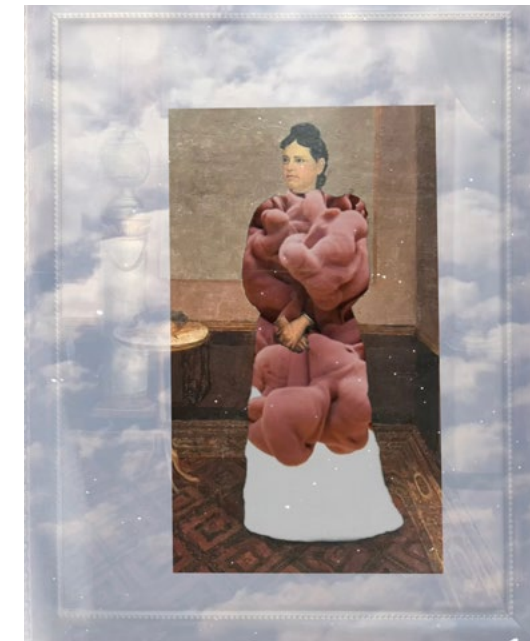
In this digital landscape, social media platforms have transformed into stages where individuals meticulously curate their lives, carefully selecting and presenting moments that align with their desired image. The pressure to portray an idealized version of oneself has increased the proliferation of fake personas and exaggerated realities. Authenticity becomes elusive as we navigate through a sea of meticulously crafted profiles, leaving us to question the genuineness of our own experiences and those of others. However, amidst the blurred identities and the constant quest for authenticity, one thing remains certain: the imperfect tangible remains as truth.

In the midst of the blurred identities and the constant quest for authenticity in the digital realm, there is still value in embracing the imperfect, the tangible, and the genuine. While the lines between reality and fiction may become hazy in the world of social media, it is essential to acknowledge the power of real connections, genuine emotions, and tangible experiences. It is in the rawness of human experiences, the flaws, and imperfections that we find the true essence of truth.

Amidst the filters and illusions, let us remember the power of real connections, genuine emotions, and tangible experiences. As we navigate the ever-evolving landscape of social media, let us remember that the imperfect tangible, the raw and unfiltered moments, hold a unique and irreplaceable truth. In a world where digital personas can be easily manipulated, the imperfect and tangible aspects of our lives ground us and remind us of our shared humanity. So, let us embrace the imperfections, cherish the tangible, and seek truth beyond the digital facade.

My artistic statement revolves around repurposing old fine art on analog canvases by projecting digital imagery onto them. Inspired by Cindy Sherman, Nam June Paik, Robert Rauschenberg, and Andy Warhol, I infuse my Latin American heritage, the passage of centuries, and the evolution of art into this process. I merge the past with the present, using digital projection to rejuvenate aged canvases, creating a visual dialogue transcending time and culture. Through this fusion, I celebrate the enduring power of art to shape our creative spirit and offer viewers a journey through history and innovation.”

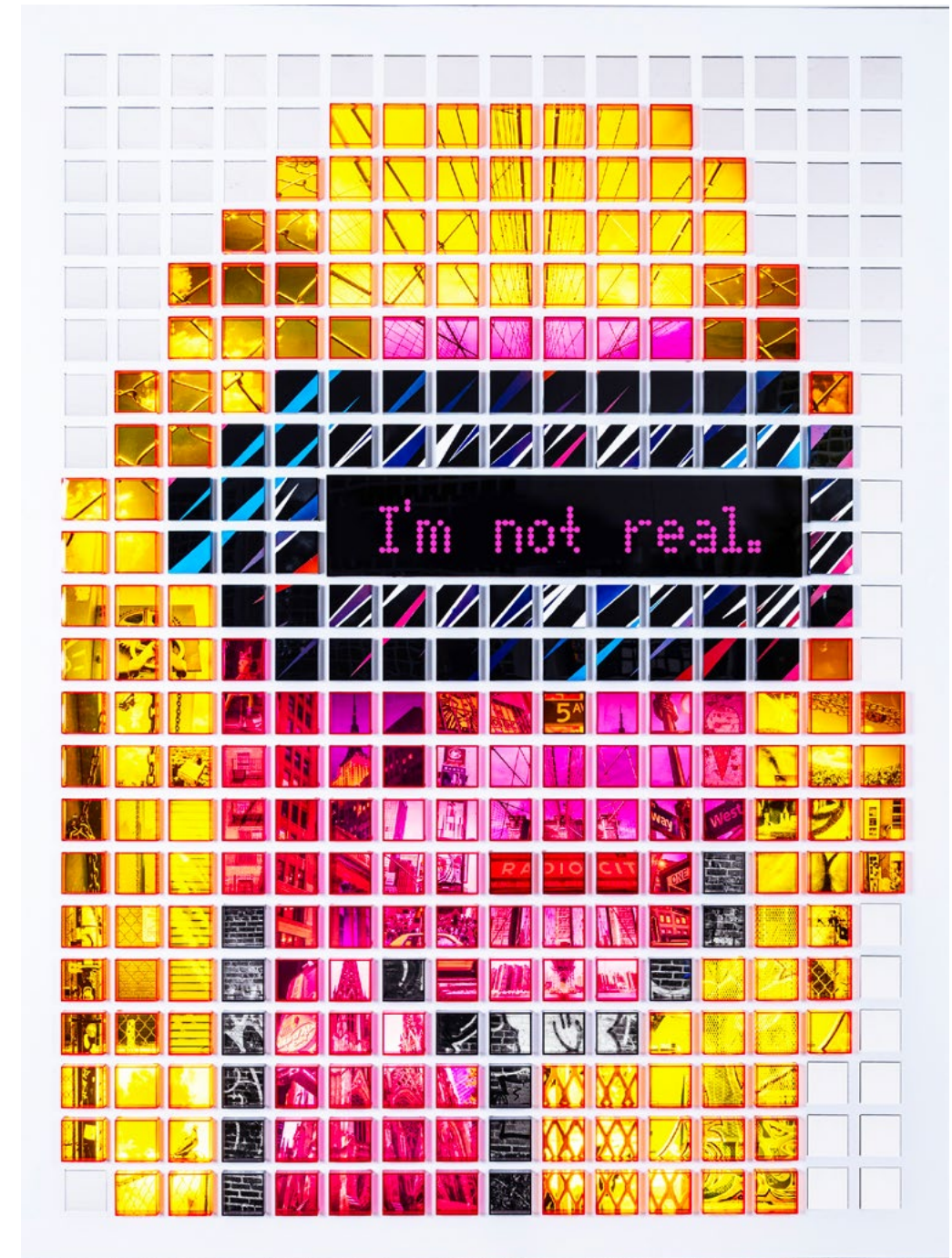
Rafa Muci



Title: *BitPunk Her*
Size: 44" x 59"
Technique: Mixed Media
Year: 2023

I focus on communicating through my photography and designing an iconoclastic point of view that is not literal. When capturing each image, I sketch and play with the elements I get through my lens, metamorphosing them into unique permutations. My passion for architecture and symmetry has given me the vision to find a new meaning in everyday forms, thus conveying artistic expressions that are part of me. I stop to appreciate the details — often ignored— to ponder the stills; I stop to play with the possibilities of familiar materials, colors, and light forms that make each of our moments and, without us even realizing it, play a part in 'the film of our lives.

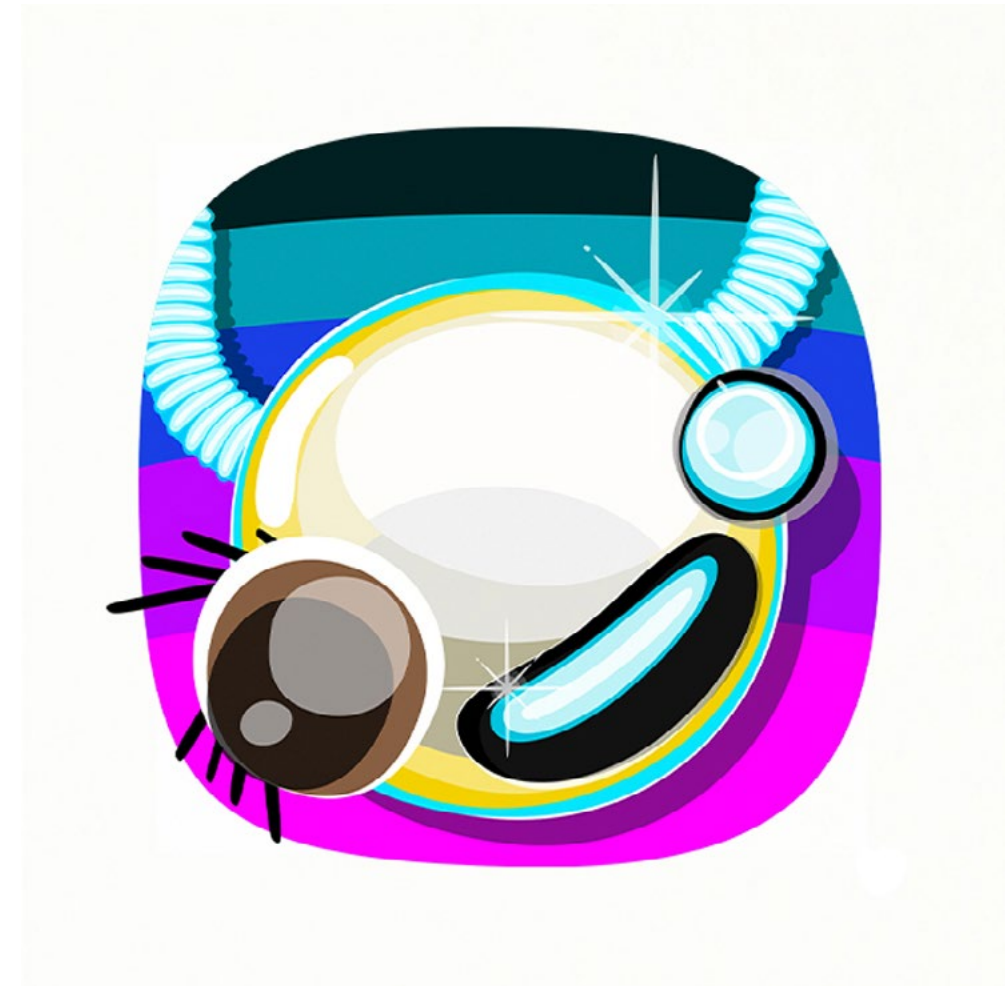
Richard Conti





What does it mean to be human in the era of artificial intelligence and augmented reality?

The concept of human x machina mirrors my perspective on the ubiquitous integration of technology into our lives, frequently slipping into our existence unnoticed. My goal was to weave a narrative that delves into individual experiences from the perspective of a singular user through awareness, acknowledgment, embrace, and acceptance. Each individual's viewpoint will become an integral part of the immersive art installation itself through the participation of sharing its contents with others, but also become molded by their unique background through the common thread that unites us all—the presence of our mobile devices.



x - machina



THE AWARENESS OF MACHINA
(Main Entry)

The symbolic cube enveloping 'Machina' reflects the phrase "I love you" in binary code and illustrates the imperative for humans to embrace the inevitable evolution of technology by thinking "outside of the box." Rapidly integrating into our very existence, technology now serves as an extension of our reality, demanding our openness to novel perspectives and adaptation beyond traditional boundaries.



ACKNOWLEDGING OUR PAST
(Mailbox)

In the era of Email, traditional mail has transitioned into a relic of the past. The charm and excitement associated with receiving letters have given way to a culture of impatience and instant gratification. As we embark on the exploration of our own role as extensions of technology, it is crucial to recognize our roots and the path from which we have emerged.



ARTIVIVE

Romi Myers

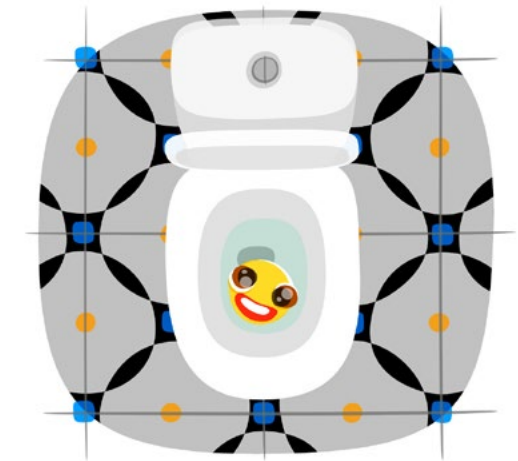
THE EMBRACING OF EX MACHINA
(Recycling Bins)

As we shed our fears and preconceived notions around technology, we pave the way for minds and hearts to embrace the potential for delightful and surprising possibilities.



ECOFRIENDS (Bedrooms)

Be my environmental friend.



ARTIVIVE

Title: *Trans-Venus* (diptych)

Size: 24" X 24" x 1" each

Technique: Photography, Print in Metallic Paper Mounted Under Acrylic

Year: 2023

"Trans-Venus" is the ninth character of the "Transhuman Series." The portrait challenges traditional beauty standards and embraces a gender-free aesthetic. Through vibrant rainbow colors and a voluminous wig, it symbolizes transformation and immortality. Metaphorically exploring transgender identity and non-binary concepts, the artwork prompts us to question boundaries and embrace self-expression.

It portrays a duality showcasing the positive aspects of understanding and harmony while the negative cautions against discrimination and toxic cultural patterns that hinder progress and evolution.

As part of the Transhuman Series, it celebrates the interdependence of opposites, inviting viewers to reevaluate perceptions and appreciate the transformative power of the human experience.



Sergio Cesario

Title: *Self Love*

Size:

Technique:

Year: 2023

“SELF LOVE is a captivating digital art piece that delves into the complex interplay between societal beauty standards and internal strength. In this artwork, a woman’s reflection struggles to conform to society’s expectations, yet she defiantly holds her own hand, symbolizing an unwavering commitment to self-support. The piece is a poignant exploration of the journey from vulnerability to self-love, emphasizing the transformative power of embracing and celebrating one’s uniqueness. It sends a powerful message that true beauty emanates from within and that confidence blossoms when individuals embrace and celebrate their authentic selves. This profound narrative addresses societal pressures and underscores the significance of cultivating self-worth and resilience.

“SELF LOVE was created to represent Sustainable Development Goal #5, “Gender Equality,” and its poignant message resonates universally, encouraging viewers to redefine their own standards of beauty and self-worth. The artwork was selected as a winner in the Crypto Art Challenge organized by Bitbasel and the United Nations, earning a coveted spot in the Miami Art Basel exhibition. Additionally, it has been chosen to be part of the Lunaprise Museum, making it one of the 222 artworks to be featured in the first digital museum to land on the moon. The artist deliberately chose the number 212, representing the area code of Caracas, their city of birth, adding a personal touch to this impactful and visually stunning piece.”



ARTIVIVE

Superama



Title: *Symbiosis II*

Size: Variable

Technique: Crocheted and embroidered
with copper thread and glass pieces.

Year: 2022

“Symbiosis is a Greek word that means living together and is applied to the close relationship between dissimilar organisms that associate, both benefiting from their mutual presence. It has been used primarily for biological organisms. One of these forms of symbiosis is the so-called mutualism that applies especially to lichens, which are formed by the association of a fungus and green algae that live in a close relationship. Due to the great importance of the function and form of these organisms as well as their ease of adapting to the environment in coexistence, their exuberant beauty is sometimes unseen to our eyes, and their important contribution to the conservation and development of life, I have designed this sculpture based on the artistic interpretation of these concepts.

The piece has been made with crocheted copper threads with high flexibility designed with wavy shapes and with small pieces of glass embedded and embroidered in black that have a significant presence and accentuate the undulations of the work, transforming it into an element “with life.” and poetry.” The base structure is a round copper profile that, being flexible, can take on various geometries, accounting for the permanent change of existence.”

Susana Molina Borquez



Title: *Deus ex box*
Size: 53" x 30"
Technique: Cardboard mache
Year: 2023



“My sculpture, a “Deus ex box” made from recycled Amazon cardboard boxes, is a testament to the ever-evolving relationship between human creativity and technological innovation. It is a tangible representation of the convergence of two vastly different epochs, drawing inspiration from the iconic ancient Roman marble sculptures while embracing the sustainable potential of modern materials and technology.

The creative process behind my cardboard sculpture embodies the very essence of the human x machina concept. While the medium is machine-processed and sustainable, the artist’s hand breathes life and imagination into the work. Each cut, fold, and contour is a testament to the artist’s skill, vision, and ingenuity. The sculpture’s intricate details and subtle nuances result from human craftsmanship, challenging the conventional boundaries of what is achievable through the synergy of artistry and technology.

As I can see, the “human x machina” concept’s essence is not a challenge to the artist’s role; it is an invitation to explore the frontiers of artistry in a world where technology is a willing collaborator. It beckons us to consider this evolving relationship’s ethical and philosophical implications. What is the artist’s place in a world where machines possess creative capabilities? How does the human touch add depth and dimension to new creations? These are the questions that my work seeks to address.

Tatiana Zaytseva



Title: *human x machine (handmade)*
Size: 32" x 26" x 23"
Technique: Mixed Media Sculpture
Year: 2023

“What separates us humans from the rest of living beings is the ability to imagine, create, and do something with the sole purpose of satisfying the ego, spreading a message, and causing a social impact. Art in all its forms is the best example.

Scientific and technological advances offer a range of tools and possibilities to achieve any goal. Today, technology, as if by magic, can replace the skills and technique of the artist by making the creative process instantaneous, reducing error and causalities, and also the time of play and dialogue between the artist and his work.

Therefore, I ask myself, what is the idea of leaving or attributing that one faculty, which makes us absolute and unique, to the machine?

In this proposal, my hands are the tool that, through imagination, creativity, intuition, play, and technique, separate the machine from its utility function and turn it into an object of art. My “human” hands are the Machine!”

Teresa Cabello



Title: *Generations*
Size: Height 83.5 inches, Wide 30 inches, Deep 31 inches,
Base wide (feet) 31.5 inches, 90 pounds
Technique: Sculpture
Year: 2022

Zevi G



Title:
Size: Variable
Technique: Digital Modeling / 3D Printing
Year: 2023

“How can I graph organic shapes geometrically?
What are the graphical rules of an amorphous object?
What would this object look like if it were rotated in
space?”

I used digital modeling to create geometric translations
of simple lines and cubes, animated these mutations and
wondered what my resulting forms would look like about
a coordinate plane. Where do the asymptotes lie? These
modular sculptures explore form and fluidity, translating
exact algorithmic modeling into amorphous creations.”

Zoe Goldemberg



The evolution of technology spans ages, a testament to human innovation. From ancient tools shaping survival to the digital era redefining connectivity, each epoch births new advancements. Scientific breakthroughs in the Renaissance, industrial machinery, and the information age mark pivotal milestones. Computing, AI, and biotech redefine modern frontiers. This journey from rudimentary inventions to intricate systems mirrors our relentless pursuit of progress. Technology's evolution weaves a narrative of transformation, driving societal shifts and reshaping how we live, work, and interact—an ongoing saga of innovation shaping human existence.

Evolution of Technology Across Eras



Period : 1998
Designer: Issey Miyake
Description: Issey Miyake Dress
Guest Artist Series No. Tim
Hawkinson. Hawkinson recreated three of his artworks
as PLEATS PLEASE creations. In all of them he used
parts of his own body, printing them onto dresses and
jumpsuits ,which, once worn, appeared to move with the
body of the wearer. Presented in 1998.



PCC
PARODI
COSTUME
COLLECTION

Period: 1990s
Designer : Issey Miyake
Description :

19th Century Innovations in Shoe Manufacturing

1830s: Plimsolls, canvas-topped shoes with rubber soles, first manufactured by the Liverpool Rubber Company, make their debut as beachwear.

June 15, 1844: Inventor and manufacturing engineer Charles Goodyear receives a patent for vulcanized rubber. This chemical process uses heat to meld rubber with fabric or other components for a sturdier, more permanent bond.

1858: Lyman Reed Blake, an American inventor, receives a patent for the specialized sewing machine he developed that stitches the soles of shoes to the uppers.

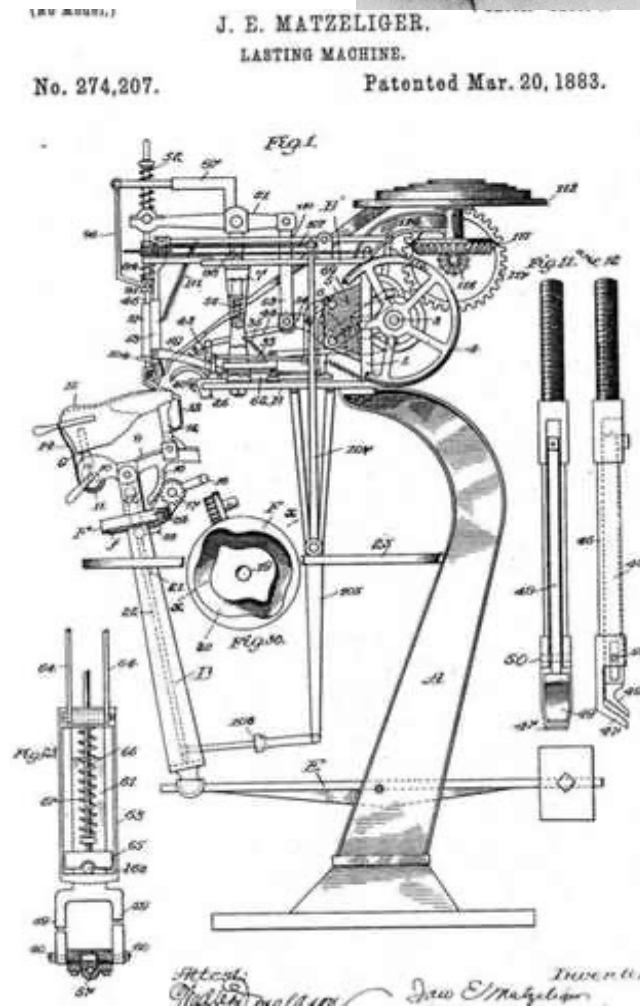
January 24, 1871: Charles Goodyear Jr's patents the Goodyear Welt, a machine for sewing boots and shoes.

1883: Jan Ernst Matzeliger patents an automatic method for lasting shoes that paves the way for the mass production of affordable shoes.

January 24, 1899: Irish-American Humphrey O'Sullivan patents the first shoe rubber heel. Later, Elijah McCoy (best known for developing a lubricating system for railroad steam engines that did not require trains to stop) invented an improved rubber heel.



Jan Ernst Matzeliger in 1885



Sorosis shoes

Sorosis shoes were manufactured by A. E. Little & Co. in Lynn, Massachusetts. In the late 19th and early 20th centuries, Lynn was “the shoe-making capital of the world,” thanks largely to

Jan Matzeliger (1852 – 1989), inventor of the first shoe-lasting machine in 1882. Matzeliger was born in Dutch Guiana (now Suriname) to a white Dutch father and a black Surinamer mother; he left Suriname at 19 and eventually landed in Lynn, where he found work in a shoe factory. At the time, shoes were cut by machine but finished by hand; a skilled shoemaker could make 50 pairs in a ten-hour day. Matzeliger's machine could make 150 to 700 pairs a day. The dramatic increase in productivity cut the cost of shoes in half.

E. Little introduced the Sorosis brand in 1897; a 1922 magazine advertisement claimed that Sorosis was “the first women’s shoe to be branded with a trade-mark,”

Sorosis shoes eventually became so popular that the company opened its own retail stores. The Pittsburgh Gazette-Times reported on the opening of one such shop in April 1914

The Sorosis brand trail grows indistinct after the 1920s. According to the Metropolitan Museum of Art, which has at least five pairs of Sorosis shoes in its collection, A. E. Little & Co. went out of business in 1934—whether because of a sale, a merger, or Depression hardships isn't said.

MIAMI Shoe Museum





**Glossary
of
art
and
technology
terms**

- **8-bit color:** In 8-bit color, each pixel has eight bits assigned to it, providing 256 colors or shades of gray, as in a grayscale image.
- **24-bit color:** Digital color model that uses eight bits each for the three additive colors: red, green, and blue. It can reproduce 256 shades of each primary color. Same as a true-color image. Generally, it refers to 24-bit or better images. In 24-bit color, each pixel has 24 bits assigned to it, representing 16.7 million colors. 8-bits - or one byte - is set to each pixel's red, green, and blue components.
- **1:1 Art:** A unique NFT art piece only in one edition.
- **10k project:** An NFT collection of approximately 10,000 avatars, arguably pioneered by the Crypto Punks collection. This term is also commonly used to refer to similar avatar projects instead of the actual number of NFTs in the collection.
- **Access:** Ability to use, create, modify, view, or otherwise manipulate information on a system.
- **Access control:** how the ability to use, create, modify, view, etc., is explicitly enabled or restricted in some way (usually through physical and system-based controls).
- **Account:** The combination of username and password that provides an individual, group, or service access to a computer system or computer network.
- **Airdrop:** New NFTs or cryptocurrencies that are automatically sent to your wallet for free. This is a common practice in the crypto space to attract and reward early project adopters.
- **Algorithms:** These software-based coding programs started with simple and routine tasks but now have advanced into more complex formulations, such as providing driving instructions for autonomous vehicles, identifying possible malignancies in X-rays and CT scans, and assigning students to public schools. Nearly all current software programs use some algorithm.
- **Artificial General Intelligence (AGI):** This type of intelligence can significantly exceed human capabilities. AGI is opposed to narrow (or weak) artificial intelligence; little artificial intelligence is limited to the mechanical performance of a limited number of specific tasks. AGI does not currently exist, and experts disagree about whether it will ever be possible and the schedule for its development. Some commentators believe that once AGI has been achieved, computer-driven machines may develop self-awareness and be capable of learning rapidly.
- **Artificial Narrow Intelligence (ANI):** This weak or applied intelligence represents most current applications in self-driving cars, voice or facial recognition systems, virtual assistants, smart refrigerators, spotting unusual or potentially fraudulent financial transactions, etc. Artificial narrow intelligence is contrasted to artificial general intelligence – a system claiming to provide consciousness, self-awareness, or the ability to solve any problem. This type of intelligence focuses on using computer programming to perform specific skills that are limited in scope. This is the currently existing type of artificial intelligence.
- **Artificial Neural Network (ANN):** This application of artificial intelligence is designed to mimic the human brain and central nervous system. ANN focuses on pattern recognition that assists in interpreting and classifying large data sets.
- **Artificial Super Intelligence (ASI):** The University of Oxford philosopher defines this term as “an intellect much smarter than the best human brains in practically every field, including scientific creativity, general wisdom, and social skills.” ASI is viewed as the stage that might follow the development of artificial general intelligence; once computers develop self-awareness, they might develop the capability of rapid self-improvement because of the learning that would take place at breakneck computer speed. Some experts worry that if ASI is possible, it could result in the extermination of the human race. In contrast, others predict that ASI would promote creativity, general wisdom, compassion, and advanced social and problem-solving skills.
- **Asset:** Another way to refer to a digital collectible or token.

- **Augmented Reality (AR):** Unlike virtual reality, augmented reality would be designed to improve human ability in auditory, visual, or other sensory perception areas. Computer-generated simulations allow people to interact with a combination of actual and artificial situations so that reactions can be monitored, and training can be provided in dealing with various problems.
- **Avatar project:** Basically, it is the same as a 10k project. Refers to a collection comprising a few thousand NFT ‘avatars’ such as CryptoPunks, Bored Ape Yacht Club, and Cool Cats.
- **Bayesian Decision Networks:** This system is based on Bayes’ theorem, named after its creator, Thomas Bayes. Computer systems conducting Bayesian analysis attempt to use a mathematical formula to determine the probability of future events based on the prior knowledge of conditions related to that event.
- **Bias:** A term used to identify the assumptions in a computer model for decision-making. Machine learning systems perform better with low inclination.
- **Big Data:** This term refers to extensive data sets containing billions of pieces of information statistically analyzed by computer systems designed to locate patterns. Artificial intelligence systems are sometimes used to identify trends or underlying relationships that are not apparent with human observational capabilities.
- **Biometrics:** Methods for differentiating humans based upon one or more intrinsic physical or behavioral traits such as fingerprints or facial geometry.
- **BIT:** Derived from Binary Digital T. A computer’s smallest unit of information is one or a 0. 8 bits = 1 byte. They were coined by J.W. Tileu at Bell Labs in 1948.
- **Bit depth:** The maximum number of bits used to define a pixel. A measure of the defined brightness range. The color depth or pixel values for a digital image. The number of colors or shades of gray that can be included in an image.
- **Bitcoin:** The most well-known cryptocurrency.
- **Bitmap:** A rasterized graphic image formed by a rectangular grid of pixels or dots.
- **Biometric authentication:** Using biometrics to verify or authenticate a person’s identity.
- **Blockchain:** Think of it as an open spreadsheet that everyone in the crypto world can access, and it records any changes or transactions. It’s where users can verify ownership.
- **BMP file:** A Windows bitmap file with the extension “.bmp” that defines an image (such as the image of a scanned page) as a pattern of dots (pixels). Bit mapping is the process of addressing the pixels on the screen.
- **bon-a-tirer or BAT (bone-ah-ti-ray):** The proof accepted by the artist that is used as the standard for comparing all subsequent prints. Some printers require a signed BAT before production printing can begin.
- **Chatbots:** An artificial intelligence system using natural language processing to carry on conversations or answer questions. Examples of chatbots are Apple’s Siri, Microsoft’s Cortana, and Amazon’s Alexa. Organizations increasingly use chatbots to handle routine interactions in retail operations, e-commerce, education, and the health sector.
- **Cognitive computing:** a computerized model designed to mimic and advance human intelligence in data mining, natural language processing, and pattern recognition. Cognitive computing is just another name for artificial intelligence, but the term is designed to avoid the harmful “science fiction” aura often associated with AI.
- **Copyright:** the Legal basis for the owner’s control of the usage of his images or artworks.
- **DAM (Digital Asset Management):** Database systems are used to track and manage computer files in computer graphics environments.
- **Data Mining:** The examination of data by computer programs designed to improve performance in areas such as advertising, marketing, or delivery of medical care. Such programs are designed to identify consumer spending habits, health behaviors, or political leanings so that organizations can more successfully address the wants and

- needs of potential customers, clients, or adherents.
- **Decision Tree:** A computer model, similar to a flow chart, that identifies how information can be used to make choices and identify the possible consequences of those choices.
- **Deep Blue:** This refers to a chess supercomputer. Deep Blue was a chess supercomputer developed first by Carnegie Mellon University and ultimately by IBM. It played world chess champion Garry Kasparov in 1996, winning two games but losing four. After upgrades, it played Kasparov again in 1997, defeating him in a 6-game match by winning three games and achieving a draw in another.
- **Deep Learning:** Another term for Artificial Neural Network (ANN) refers to how machine learning can mimic the human brain by learning from how data is structured. This technique is mainly used in medical research and automated vehicles.
- **Deepfakes:** Digital or audio images artificially created, altered, or manipulated using artificial intelligence. Deepfakes can make it seem that an individual does or says something they did not say. Advances in these techniques are making it difficult even for trained experts to determine the authenticity of pictorial images or audio files.
- **DeepMind:** This AI company was founded in 2010 by a British subsidiary of Alphabet, Inc. and later acquired by Google. On its website, the company claims that its AI “programs have learned to diagnose eye diseases as effectively as the world’s top doctors, to save 30% of the energy used to keep data centers cool, and to predict the complex 3D shapes of proteins, which could one day transform how drugs are invented.”
- **Digital:** type of data consisting of (or systems employing) discreet steps or levels, as opposed to continuously variable analog data.
- **Digital art:** art created with one or more digital processes or technologies.
- **Digital C-print:** is another term for digital photoprint. These are actual photographic prints that are exposed to laser or LED light and then processed in traditional RA-4 wet chemistry.
- **Digital certificate:** An electronic document that uses a digital signature to bind specially derived numerical information with an identity - such as a person’s name or organization. Most often encountered on websites using encryption (SSL/https).
- **Digital collage:** The process of electronically simulating traditional collage techniques by pasting disparate images into a cohesive visual whole, resulting in a new image.
- **Digital fine art print:** A fine art print made by any digital output process conforming to traditional fine art qualifications and requirements.
- **Digital imaging:** The process of image capture, manipulation, and final image form, accomplished by digital systems.
- **Digital photoprint:** One of the major digital printing technologies. Produces actual photographic prints that are exposed to laser or LED light and then processed in traditional RA-4 chemistry. (see
- **Digital printer:** A non-impact printing device that is capable of translating digital data into hard copy output. Typically, it refers to printing with one of the digital output technologies (inkjet,electrostatic, thermal transfer, or laser photo printing).
- **Digitize:** the process of converting analog data to digital information.
- **Digital signature:** The method of adding specially derived numerical information to a file or message (often used as part of a digital certificate infrastructure).
- **Digital data:** The subset of Data (as defined above) transmitted by, maintained, or made available in electronic media.

- **Dpi:** dots per inch: Measure the resolution of printers or scanners—the number of dots that fit a linear inch, not per square inch. The computer monitor’s resolution is either 72 or 96 pixels per inch. Dpi is an old term.
- **Drawing tablet:** a digital input device that, with the computer, replaces or functions as a mouse. Initially, a stack or book of blank paper was used by an artist to record their marks.
- **Drop-down/pull-down:** on a computer, a menu or list of functions appears when the title is selected.
- **Dual-use technologies:** Many technologies have both military and non-military applications and can be used for good or ill. For example, facial recognition programs that can be used to find missing or abducted children can also be used by the Chinese government to track the everyday movements of its citizens. The dual-use nature of many technologies makes it difficult to regulate or ban them.
- **Edit:** usually refers to publication, preparing material by correcting, condensing, or modifying. An artist edits their work to have a finished result.
- **Edit tools:** on the computer, a drop-down menu that allows one to Un-do, Re-do, Repeat, Cut, Copy, Paste, Clear, Select, Fill, Stroke, Puppet Warp, Transform, and many more. Most software has standard Edit Tools.
- **Edition:** identical prints, sometimes numbered and signed or under the artist’s supervision. Digitally, an artist can produce a set of related images as an edition.
- **Encrypted data:** Data rendered unreadable without the appropriate cryptographic key and algorithm.
- **Encryption:** Process of numerically changing data to enhance confidentiality. Data is obscured using a specific algorithm and key, which are required to interpret the encrypted data.
- **End-user:** A person is given authorization to access information on a system
- **Explainable Artificial Intelligence (XAI):** This movement seeks to make AI more trustworthy by emphasizing transparency in its processes and methods. The absence of transparency causes many people to believe the worst about AI and to diminish trust in its applications. XAI emphasizes the need for developers to explain how the artificial intelligence system operates in relatively common language terms.
- **Facial Recognition:** This computer application is designed to identify persons from digital camera images or photographs by comparing those images to a facial image database. This software analyzes the distance between the eyes and the relationship of the angles represented by a person’s eyes, nose, and mouth. While facial recognition offers numerous societal benefits in finding missing children or solving crimes, it also raises many questions about racial or gender bias as well as privacy concerns.
- **FTP (File Transfer Protocol):** The method for uploading and downloading files to/from Internet server systems.
- **Format:** Characteristic identifying the size of printer, media, or graphic according to the width of media roll, printer’s print area, or graphic. “Medium Format” is generally taken to be between 11-24” in width; “Large Format” (Wide Format) is larger than 24” in width; and “Grand Format” is larger than 72” in width.
- **Four-color process:** A system of printing colors by printing dots of magenta, cyan, yellow, and black. (see “Digital Printing” analysis)
- **General Data Protection Regulation (GDPR):** This refers to the data privacy protection rules adopted by the European Union. The preface to the 99 GDPR Articles is as follows: “The protection of natural persons about the processing of personal data is a fundamental right. Article 8(1) of the Charter of Fundamental Rights of the European Union (the ‘Charter’) and Article 16(1) of the Treaty on the Functioning of the European Union (TFEU) provide that everyone has the right to the protection of personal data concerning them. The principles of and rules on the protection of natural persons about the processing of their data should, whatever their nationality or residence, respect their fundamental rights and freedoms, particularly their right to the protection of personal data. This Regulation is intended to contribute to the accomplishment of an area of freedom, security, and justice and an economic union, to economic and social progress, to the strengthening and the convergence of the

economies.

- **.gif:** Graphics Interchange Format. File format for storing graphical images up to 256 colors. Lossless.
- **Giclée print:** French for “sprayed ink” printing process, now produced on IRIS ink-jet printer. A continuous tone process is called an iris print. High-quality, permanent image with deep saturated color. It should be printed on fabric, or archival paper with water-soluble ink finished with a transparent coating for permanence.
- **Hyperwar:** AI-based military solutions in which robots, sensors, and autonomous systems play essential roles and make command decisions at speeds previously unknown in warfare. Because of the acceleration of the pace of action, national leaders must take special care to avoid escalation to destruction.
- **Inkjet print:** digital image printed on paper by an inkjet printer.
- **Internet of Things (IoT):** Artificial narrow intelligence is increasingly being built into everyday objects such as refrigerators, doorbells, washing machines, and even toasters. These devices are designed to identify anomalies such as being low on supplies, abnormal operation of motors, doors being left open too long, etc. There are also many not-so-everyday computerized objects, such as mechanical heart implants, biometric scanners, flood alert sensors, bike helmet crash sensors, agricultural sprinkler systems, and wireless inventory trackers.
- **IRL:** Image Resource Library is a collection of original sources- photos, scans, and drawings- created by the artist and used to make digital art.
- **.jpg/.jpeg:** Joint Photographic Experts Group. Graphic file format for compressing digital images.
- **Machine Learning (ML):** An emerging artificial intelligence system that allows computers to learn from data without relying on human instruction or rules-based programming.
- **Metaverse:** This term was introduced as a science fiction concept drawn from Neal Stephenson’s 1992 book, Snow Crash. It envisions a dystopian world where combining the internet, virtualization, and digitization creates an alternative reality. In the novel, people can cross seamlessly between a physical or digital world created by their imagination.
- **Minting:** is the process of creating or producing something. In the blockchain, minting means, validating information, creating a new block, and recording that information into the blockchain. For example, someone can mint an NFT or mint a new cryptocurrency
- **Moore’s Law:** Named for the cofounder of Intel, Gordon Moore, who predicted that computing power doubles every two years, or about 40% annually. The projection is based upon recognizing that miniaturization and improved printing of integrated circuit boards allow continual growth in the number of transistors that can be made available to computing devices. While Moore’s prediction proved remarkably accurate for several decades, the rate of acceleration has slowed in recent years to a growth rate of about 30% annually.
- **Natural Language Processing (NLP):** This application of AI evaluates textual information to evaluate a writer’s meaning and intention. NLP software examines large data sets to assess how words indicate positive or negative sentiments, show relationships, make associations, or create sense. Medical applications of this technology can examine medical records to determine whether patients exhibited symptoms that can be related to specific illnesses.
- **NFTs (non-fungible tokens):** are unique cryptographic tokens on a blockchain and cannot be replicated. NFTs can represent digital or real-world items like artwork and real estate.
- **OpenAI:** This nonprofit artificial intelligence research organization was founded in 2015 by Elon Musk and other partners. OpenAI declares as its mission “to ensure that artificial intelligence benefits all humanity. An important part of this effort is training AI systems to do what humans want. OpenAI’s Alignment research focuses on training AI systems to be helpful, truthful, and safe. Our team is exploring and developing methods to learn from human feedback. Our long-term goal is to achieve scalable solutions that will align far more capable AI systems of the

future – a critical part of our mission.”

- **PDF:** Portable Document Format
- **Pixel:** One of the small units that make up an image on a computer or television screen. It is derived from the words “picture” and “element” to make “pixel.”
- **.png:** Portable Network Graphic. Bitmapped graphics file format endorsed by WWW Consortium.
- **.ppt:** extension for a Microsoft PowerPoint Presentation.
- **.psd:** PhotoShop Document
- **Ppi:** pixels per inch. Affects the quality and size of an image.
- **Predictive analytics:** By combining data mining and machine learning, this type of analytics is built to forecast what will happen within a given timeframe based on historical data and trends.
- **PS:** abbreviation for Adobe Photoshop.
- **Post-Internet Art:** A term that describes art made after the expansion of the internet in which an artist, of any form, cannot separate their work from the digital sphere. In his essay “Post Internet: What It Is and What It Was,” Michael Connor explains that the ubiquity of online networks has eroded the boundary between ‘internet culture’ and ‘culture’ itself. (+Interested in learning more? Check out the chapters “Notes on Post-Internet” and “Post-Whatever #usermilitia” in You Are Here.)
- **Pre-internet Art:** Suggested label categorizing all art before the internet rather than employing “post-internet” art. -Cornell and Halter
- **RGB:** A color model using red, green, and blue, the additive primary colors. Video display systems use RGB data to create screen images.
- **RIFF (Raster Image File Format):** A storage format with grayscale images. In Corel Painter, the RIFF format is used to save color image files that retain all of the Painter’s capabilities, such as “wet canvas” and active layers. Saving in any other format disallows further modifications and interaction with these tools.
- **RIP (Raster Image Processor):** “Bridge” software allowing the computer to give specific instructions to a printer. It often includes add-on features such as color-calibration routines and various tools.
- **Quantum Computing:** Traditional computers use zero or one programming and data storage methods. Quantum computers utilize a phenomenon in quantum mechanics called superposition because electrons can be simultaneously in multiple positions. While quantum computers are still developing, researchers in the United States and China believe these techniques can dramatically increase processing times and storage capacity. If correct, the quantum leap could move computer-based machines closer to artificial general intelligence or even super intelligence. Quantum computing could also decode existing systems of computer encryption.
- **Resolution:** the visual quality of a digital image expressed in PPI (pixels per inch) onscreen or DPI (dots per inch) in printing. PPI and DPI are used interchangeably, although they are technically different.
- **Singularity:** This term, usually phrased as “the singularity,” describes a hypothetical point when advances in artificial intelligence become uncontrollable and irreversible. At that point, machines are more intelligent than even the most brilliant humans and have become self-sustaining – continuing to learn and reproduce (in the sense that they create and program other machines). In such a dystopian world, computer-based devices may decide that there is no longer a need for human presence on Earth. Best-selling author Ray Kurzweil predicts that “the singularity” may be achieved in “our lifetime.”
- **Social Credit Systems:** The ubiquity of video observation systems and online activity creates the potential for AI-based programs to track and rate human behavior. The conclusions reached by such programs can be used to determine creditworthiness, school enrollment, permission to travel, propensity for criminal behavior, and eligibility for government positions. The Chinese government has taken the step of overtly implementing these systems to

track and regulate its citizens as well as visitors.

- **Techlash:** The backlash against emerging technologies is due to concerns among some people about risks of privacy invasions, mass surveillance, and widened income inequality.
- **Techno-Dystopia:** This term describes a future in which the dangers of emerging technologies overwhelm any benefits. In this reality, people are subjected to mass surveillance, authoritarian rule, digital manipulation, and exploitation by a privileged few. Freedom disappears as technological advances result in dehumanization.
- **Techno-Utopia:** This term describes a future in which technological advances benefit humanity. In this future, technology is programmed to respect ethical values, and decisions are fair, unbiased, and transparent. This is a world where digital technology improves human potential.
- **.tif/.tiff:** Tagged Image/Interchange File Format. Flexible file storage format for handling images and data in and between files. Considered an industry standard. Suitable for saving original images. A lossless format.
- **T or TB:** loosely, one million bytes or terabytes. Unit of computer memory or storage capacity.
- **Turing Test:** This test, developed in the 1950s by Alan Turing, an English computer scientist, uses a panel of experts to evaluate the ability of computer-based machines to mimic human behavior as they carry on conversations and answer questions. The computer program's objective is to convince a majority of the expert judges that they are interacting in such a way as to demonstrate intelligence and self-awareness. Turing proposed to answer the question, "Can computers think?" The first program that appeared to pass the Turing test was a 1966 program developed by Joseph Weizenbaum, which he called Elizah. Critics of the Turing test argue that Elizah (and other advanced chatbot programs) follows the conversation rules set in a complex program rather than an accurate indication that the computer "is thinking."
- **URL:** Uniform Resource Locator-Address system to locate reference files on the Internet. Gives the type of resource (scheme) & the path to the file.
- **USB:** universal serial bus. A connection technology to attach peripheral devices to a computer for data exchange.
- **Vector image:** A computer image that uses mathematical descriptions of paths and fills to define the graphic instead of individual pixels.
- **Watson:** This question-answering supercomputer is named after former IBM CEO Thomas Watson. Watson used cognitive computing and data analysis to win the first-place prize versus skilled contestants on the Jeopardy television show. Currently, Watson is used to optimize business tasks such as utilization management in medical centers.
- **Web press:** A high-speed printing press that prints on both sides of a continuous paper roll. Web presses are used for high-volume printing, such as newspapers and magazines.
- **WWW:** The World Wide Web is an information system of documents on public sites on the Internet that provide information using a point-and-click system.
- **WWW Consortium:** World Wide Web Consortium or W3C-organizations that determines standards for the World Wide Web.

Sources

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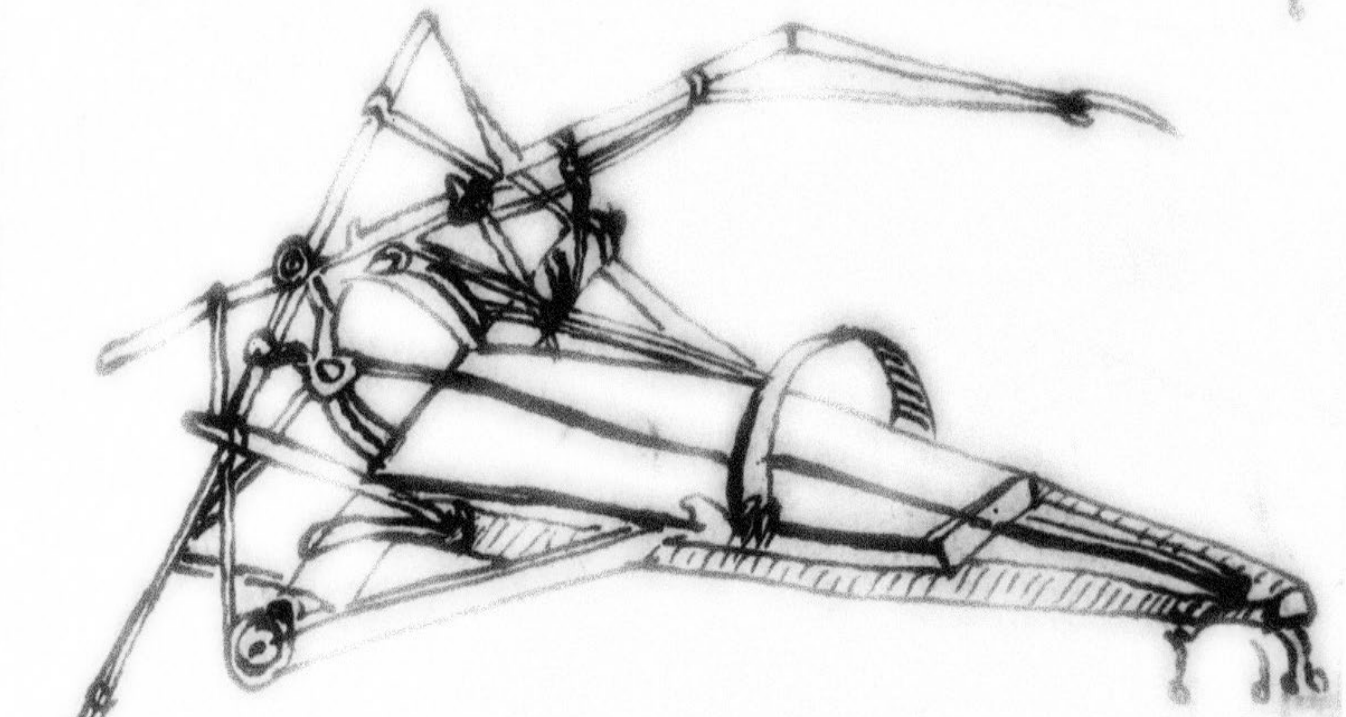


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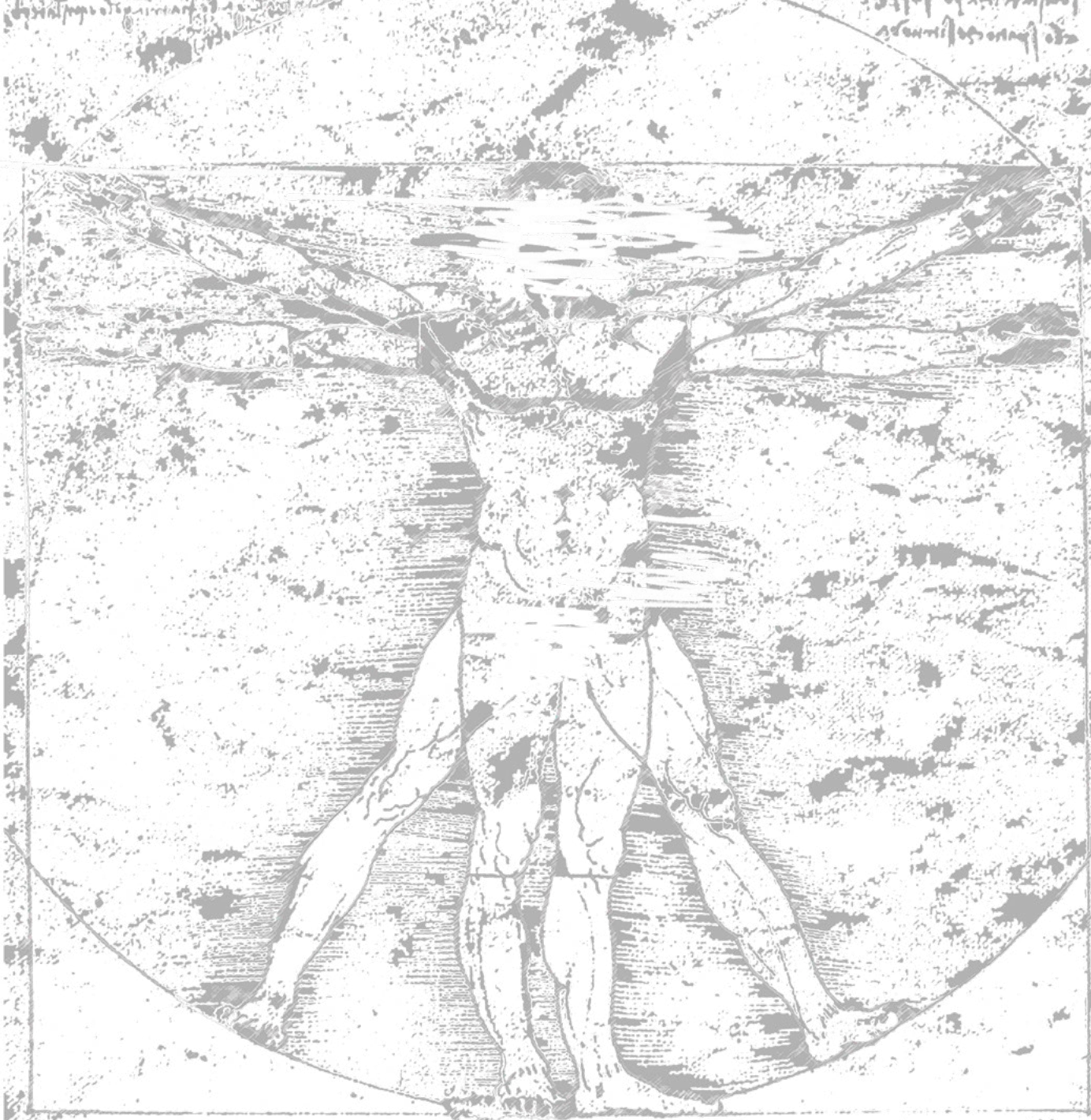
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**“The Mediator
between the hand and the machine must be the heart.”**

Andrew Bolton, head curator of the Anna Wintour Costume Center at the
Metropolitan Museum of Art in New York City.



"I extend my deepest gratitude to my family, friends, and collaborators for their unwavering support in creating this unique archive human x machina, a showcase of exceptional creations challenging the divide between handmade and machine-made art. Their visionary contributions and collaborative spirit have shaped a collection that defies conventional boundaries, seamlessly blending human craftsmanship with technological innovation. Their dedication to pushing the limits of creativity has transformed our project into a vibrant tapestry, redefining the intersection of artistry and technology. Thank you for entrusting me with your inventive work and enriching our archive with a profound narrative that celebrates the fusion of tradition and innovation.

This archive is dedicated to those who believe in the power of the ARTS."

Luis Valenzuela



human



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