PATRICIA CONDE

GALERÍA

Alkan Avcioğlu (TRKY)

Andrea Ciulu (ITLY)

Jess Mac (CAN)

Elman Mansimov (USA/AZR)

Niceaunties (SING)

Felipe Posada (COL)

Roope Rainisto (FIN)

Simon Raion (FRAN)

Curated by Fellowship & Alejandro Cartagena

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At Z⑤ONAMACO 2024, **Patricia Conde Galería's** presentation results from a collaboration with **Fellowship** and its cofounder, **Alejandro Cartagena**. Here, eight prominent international artists who use artificial intelligence in their creative process converge. From the personal to the scientific, each artist will present a unique vision of what AI art is today. Alejandro Cartagena, Niceaunties, and Elman Mansimov will be present at the booth during the fair.

Alkan Avcioğlu
Symphony No. 1 in D Major, Op. 3, Presto: "Convergence"
2023
Archival pigment print on cotton paper
67.6 x 101.6 cm (print)
72 x 105 cm (frame)
Ed. 5 + 2 AP

Alkan Avcioğlu
Symphony No. 1 in E Major, Op. 15, Andante: "Stateless"
2023
Archival pigment print on cotton paper
67.6 x 101.6 cm (print)
72 x 105 cm (frame)
Ed. 5 + 2 AP

Alkan Avcioğlu
Symphony No. 1 in D Major, Op. 21, Allegro: "Day for Night"
2023
Archival pigment print on cotton paper
67.6 x 101.6 cm (print)
72 x 105 cm (frame)
Ed. 5 + 2 AP

Alkan Avcioğlu
Symphony No. 4 in F Major, Op. 104, Adagio: "Enthusiasm"
2023
Archival pigment print on cotton paper
67.6 x 101.6 cm (print)
72 x 105 cm (frame)
Ed. 5 + 2 AP

Overpopulated Symphonies

Alkan Avcioğlu

"Overpopulated Symphonies" is a collection of AI post-photography that immerses viewers in a commentary on the contemporary human condition. Through sprawling images of densely populated urban landscapes and human gatherings, the collection reduces individuals to minuscule points, forming an overwhelming sea of indistinguishable dots. Beyond the literal portrayal of overpopulation, this collection utilizes the metaphor of crowd density as an analogy for the inundation of information in our modern era. It poses questions about identity, individuality, and the struggles faced by the human mind in processing and prioritizing the relentless surge of data we encounter daily. The figures in these photographs transcend mere physical bodies; they represent thoughts, ideas, and information, all vying for recognition and space.

Alkan Avcıoğlu (TRKY)

Alkan Avcıoğlu, born in Turkey in 1982, holds a master's degree in Film Studies and a Ph.D. Program in Communication Sciences.

Alkan has disseminated his knowledge over the years, delivering lectures on narratology courses and engaging in scholarly explorations of art theories. His cinematic comprehension extends to a presence in the film industry, where he has served as a FIPRESCI member film critic for over 15 years. He has curated the Hidden Gems section for the Istanbul International Film Festival, spotlighting banned, lost, and overshadowed films. Alkan's creative spectrum extends beyond academia and film, also unwinding as a DJ, intertwining his diverse creative pursuits, from digital manipulation to composing electronic music. His artistic journey began in 1999 with digital painting, and his expertise extends to movie poster design, where he has excelled as a creative director, shaping the visual identity of over a hundred films. In the relentless pursuit of experimentation, Alkan Avcıoğlu has redirected his focus to artificial intelligence over the past two years, marking the latest chapter in a multifaceted career.
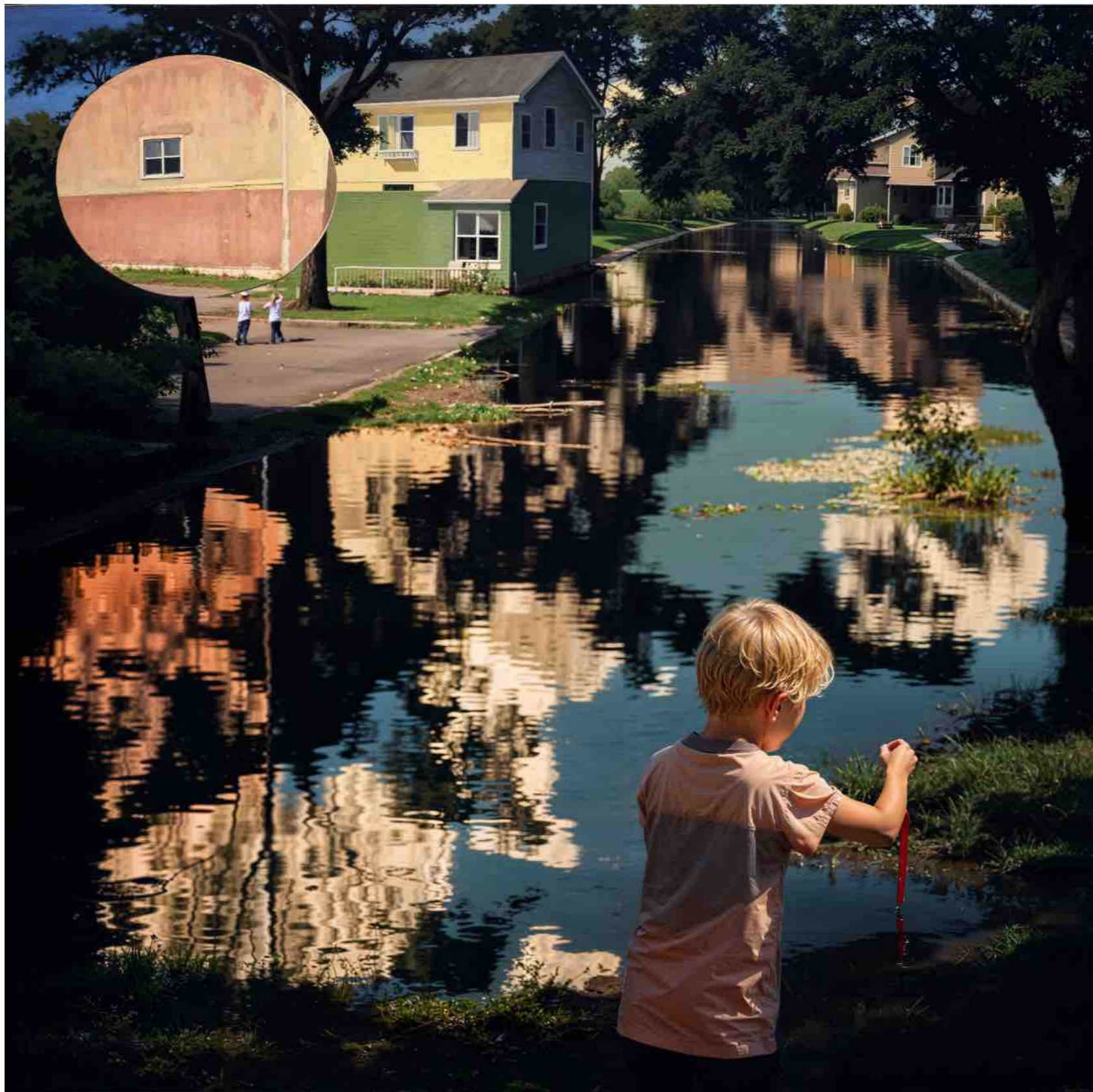
Andrea Ciulu
The Way I Remember Things (TWIRT) #48
2023
Archival pigment print on cotton paper
50 x 50 cm (print)
55 x 55 cm (frame)
Ed. 5 + 2 AP

Andrea Ciulu
The Way I Remember Things (TWIRT) #115
2023
Archival pigment print on cotton paper
50 x 50 cm (print)
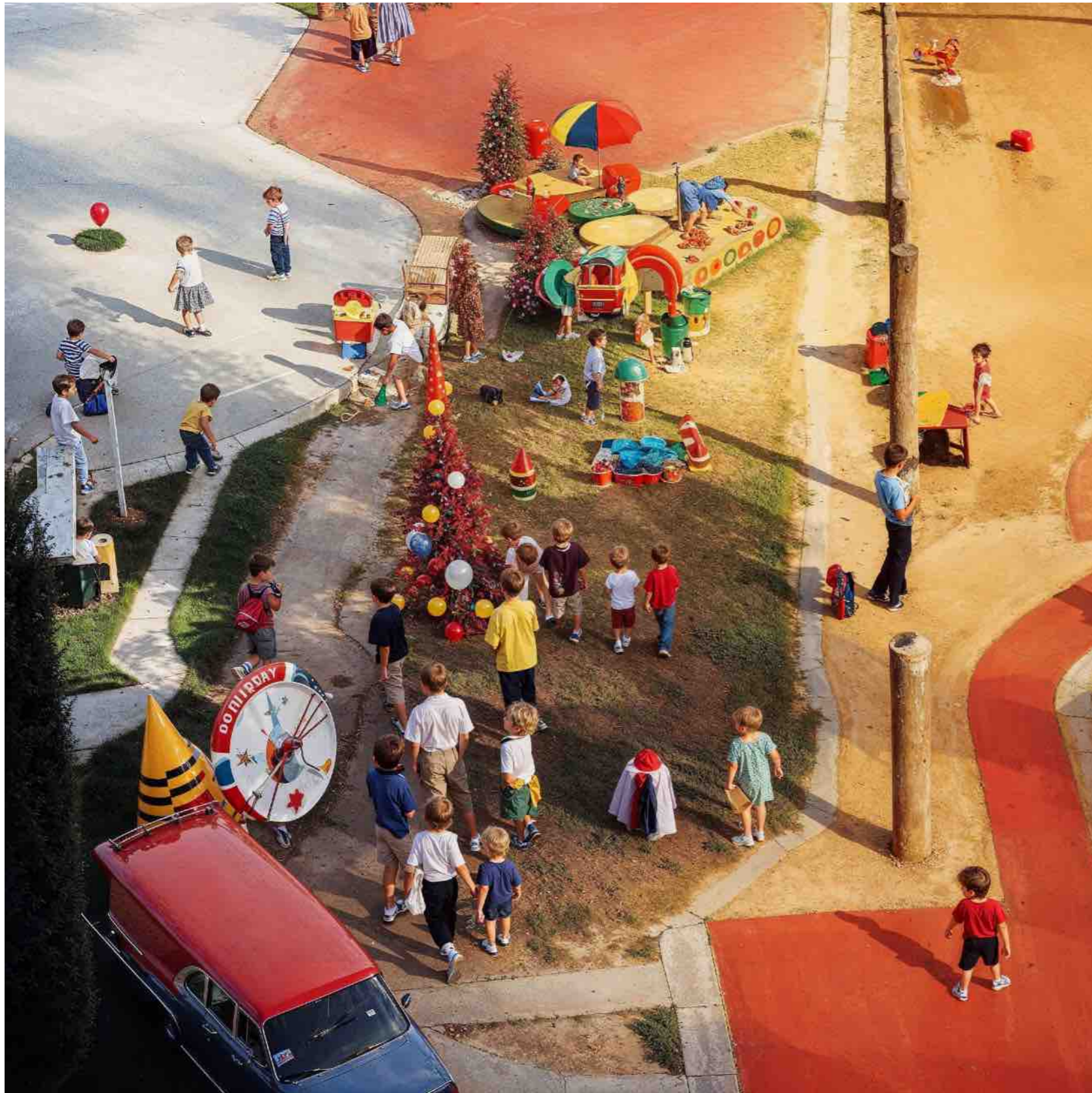55 x 55 cm (frame)
Ed. 5 + 2 AP

Andrea Ciulu
The Way I Remember Things (TWIRT) #119
2023
Archival pigment print on cotton paper
50 x 50 cm (print)
55 x 55 cm (frame)
Ed. 5 + 2 AP

Andrea Ciulu
The Way I Remember Things (TWIRT) #139
2023
Archival pigment print on cotton paper
50 x 50 cm (print)
55 x 55 cm (frame)
Ed. 5 + 2 AP

Andrea Ciulu
The Way I Remember Things (TWIRT) #143
2023
Archival pigment print on cotton paper
50 x 50 cm (print)
55 x 55 cm (frame)
Ed. 5 + 2 AP

Andrea Ciulu
The Way I Remember Things (TWIRT) #153
2023
Archival pigment print on cotton paper
50 x 50 cm (print)
55 x 55 cm (frame)
Ed. 5 + 2 AP

The Way I Remember Things
Andrea Ciulu

"The Way I Remember Things" by Andrea Ciulu is a series that delves into the complex and often flawed nature of human memory. This series creatively interprets memory as a vivid hallucination, emphasizing the inherent challenges in accurately recalling the past. It blends elements of absurdity with nostalgia, offering a unique perspective on the subject.

In "The Way I Remember Things," Ciulu harnesses the capabilities of artificial intelligence, particularly diffusion models, which he likens to an "artificial memory." These models are trained on past data, attempting to decipher and reconstruct from blurry and chaotic starting points. In doing so, they mirror the human process of memory recall, filling in gaps in a way that is plausible yet occasionally odd, mirroring the imperfect nature of human memory.

Andrea Ciulu is an Italian artist working in the cross-section of AI and photography.

Jess Mac
Lost
2023
Archival pigment print on cotton paper
60 x 60 cm (print)
65 x 65 cm (frame)
Ed. 5 + 2 AP

Jess Mac
Weiner
2023
Archival pigment print on cotton paper
60 x 60 cm (print)
65 x 65 cm (frame)
Ed. 5 + 2 AP

Sculptural Melt

Jess Mac

Generating AI images through natural text prompts and image extension mechanisms creates complex uncanny, neo-surreal images that can shift artistic styles seamlessly. As AI tools train on millions of images, there are endless, unpredictable possibilities for aesthetics and content. This allows for a queering of the imagery where bodies quickly morph one into another or into animals or objects – undoing normative representations of gender, kinship, and embodiment with ease; and simultaneously illustrating the dissociated affect inherent in both mediated relations and traumatized individuals.

Jess Mac (CAN)

Jess Mac is a queer, mad artist and white settler working on the unceded ancestral territories of the xʷməθkʷəẏəm (Musqueam), Sḵwx̱wú7mesh (Squamish), and sə́lílwətaʔɬ (Tsleil-Waututh) Nations. Their art practice engages with the intersection of institutional violence and the socio-political reality of personal trauma.

Jess Mac's digital work has been shared through various online platforms, such as VICE Creator's Project, PAPER Mag, Art F City, Giphy, and Tumblr. Their animations have been screened internationally at festivals such as the Ottawa International Animation Festival, MIX-26, the New York Queer Experimental Film Festival, LA Film Fest at UCLA, Transcreen Amsterdam Transgender Film Festival, Inside Out Film and Video Festival (Toronto), and Mix Brazil Film Festival of Sexual Diversity (São Paulo, Rio de Janeiro, Brasilia, BR). They have an MFA in Public Art and New Artistic Strategies from the Bauhaus University (2008) and were an Assistant Professor of Studio Arts at Concordia University (2010-2013). Jess is currently an instructor at Emily Carr University of Art + Design.

Elman Mansimov
A yellow school bus parked in a parking lot
2015
Archival pigment prints
8.1 x 8.0 cm / 3.19 x 3.15" (each print)
24.6 x 43.5 cm / 9.7 x 17.1" (frame)
Ed. 5 + 2 AP

Elman Mansimov
A blue school bus parked in a parking lot
2015
Archival pigment prints
8.1 x 8.0 cm / 3.19 x 3.15" (each print)
24.6 x 43.5 cm / 9.7 x 17.1" (frame)
Ed. 5 + 2 AP
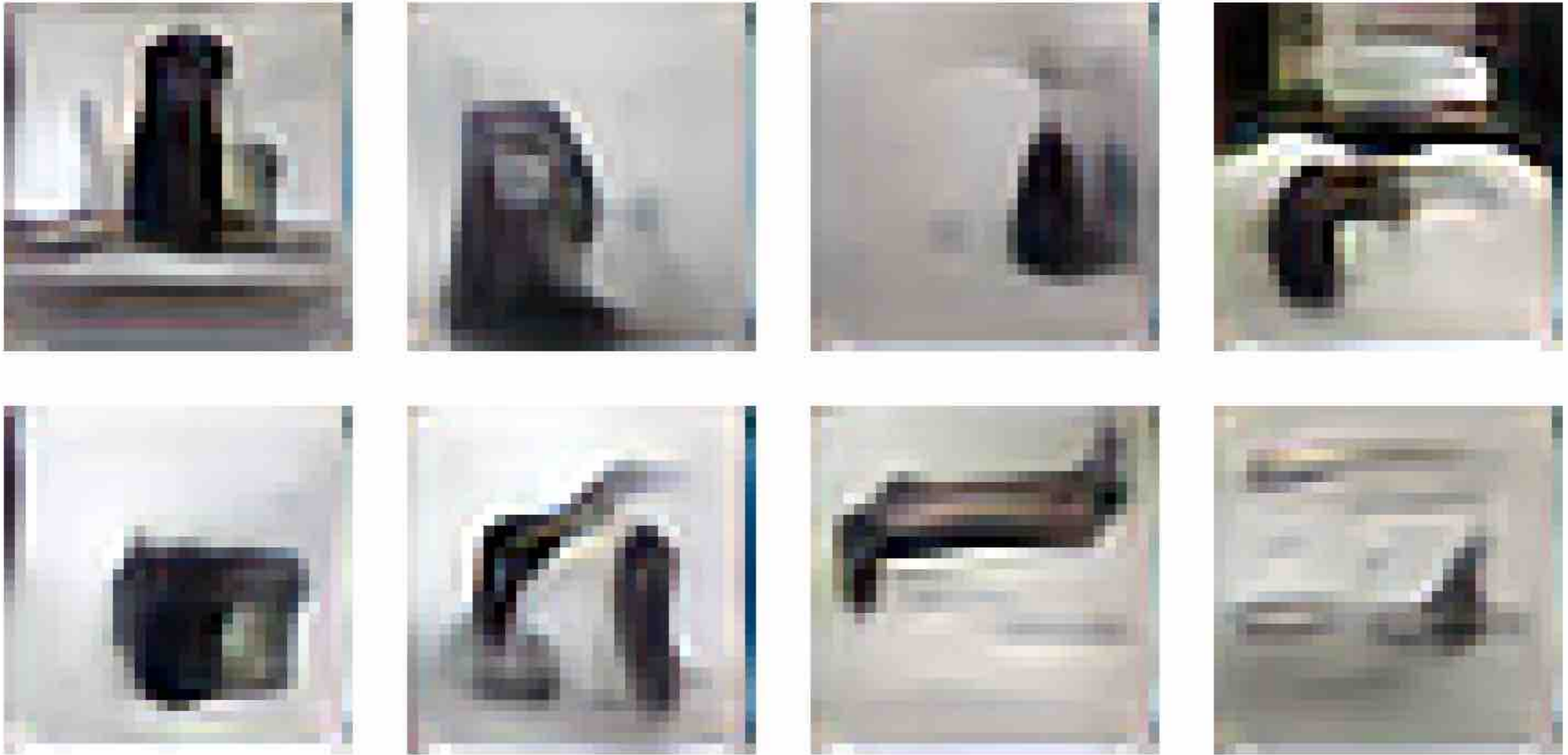
Elman Mansimov
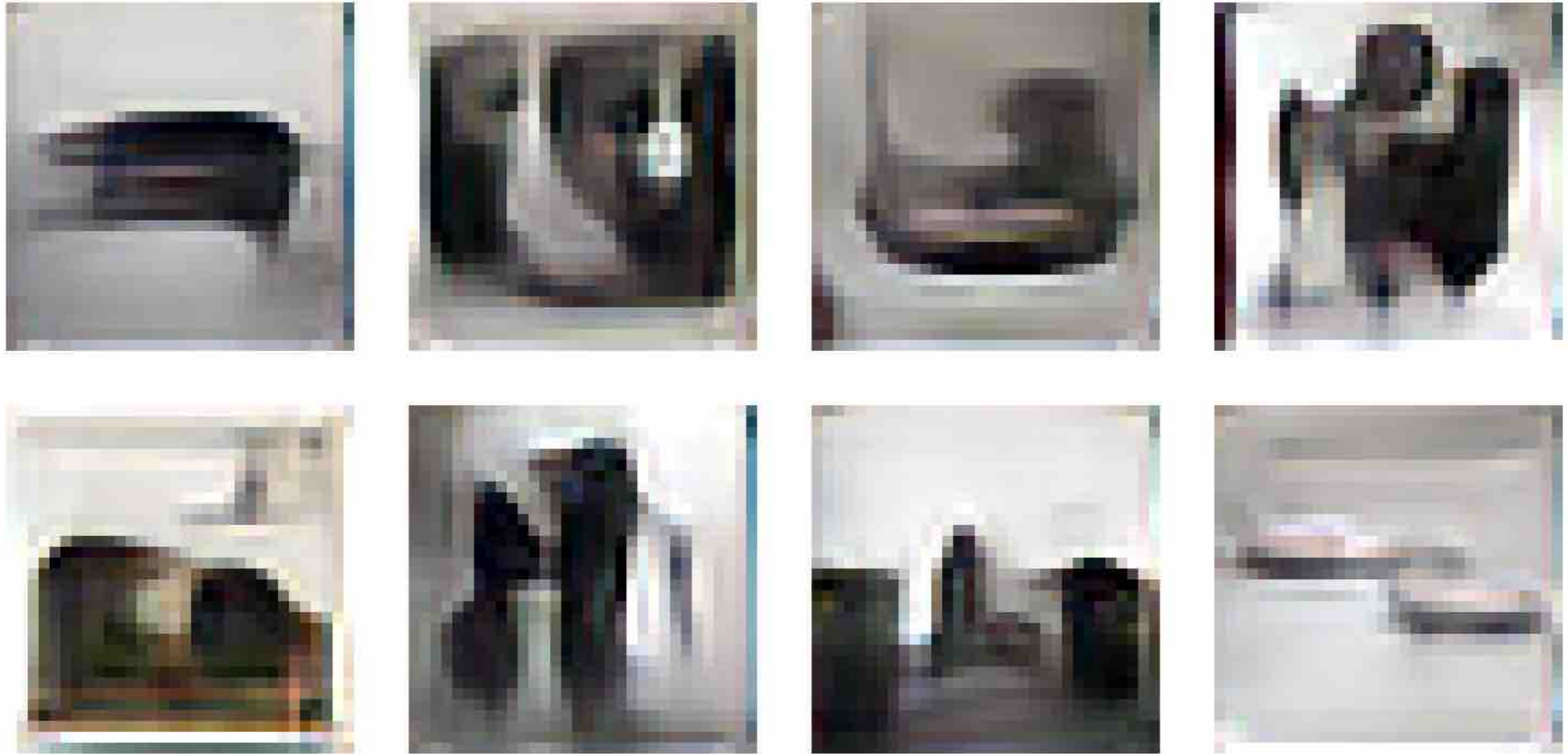*A vintage photo of a dog*
2015
Archival pigment prints
8.1 x 8.0 cm / 3.19 x 3.15" (each print)
24.6 x 43.5 cm / 9.7 x 17.1" (frame)
Ed. 5 + 2 AP

Elman Mansimov
A vintage photo of a cat
2015
Archival pigment prints
8.1 x 8.0 cm / 3.19 x 3.15" (each print)
24.6 x 43.5 cm / 9.7 x 17.1" (frame)
Ed. 5 + 2 AP

Elman Mansimov
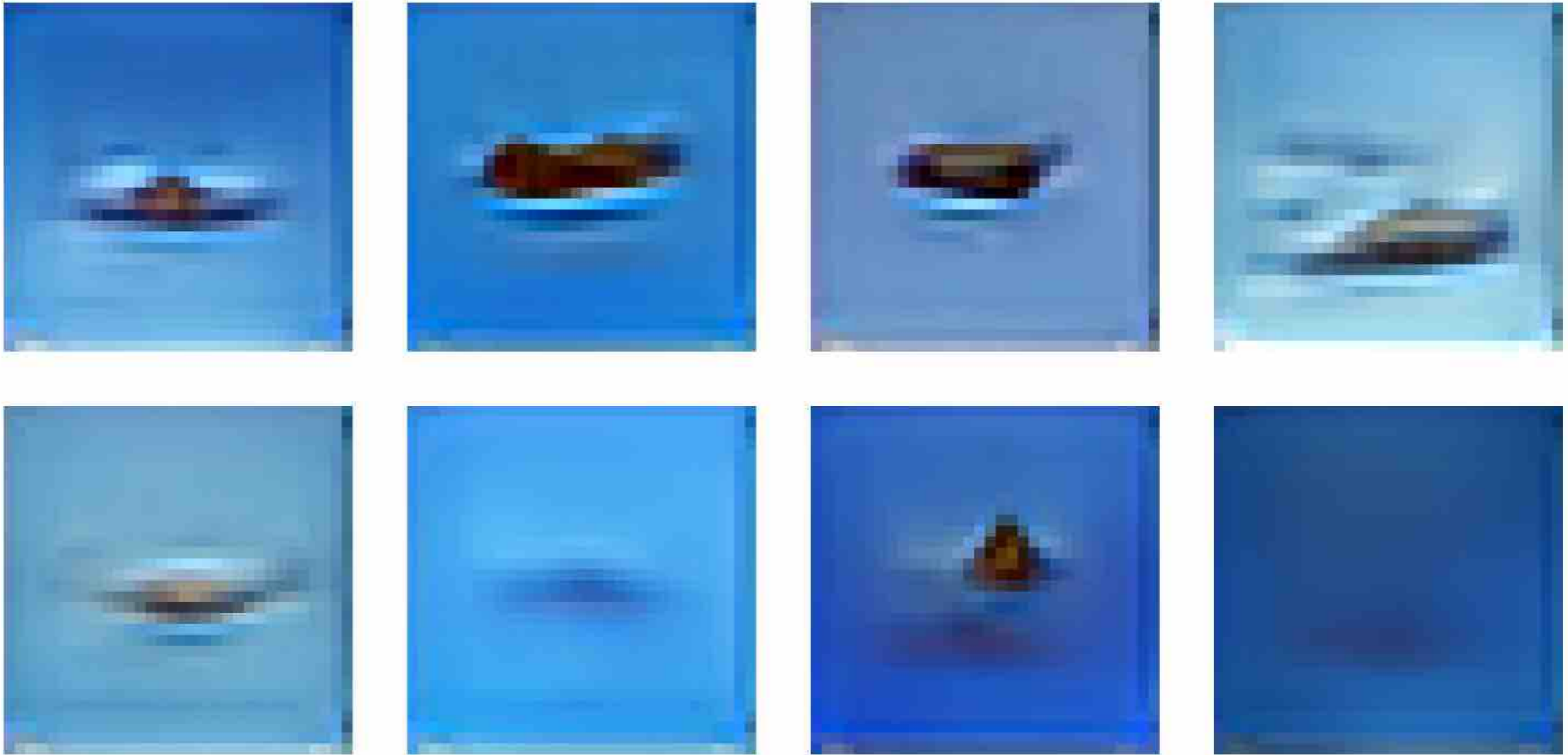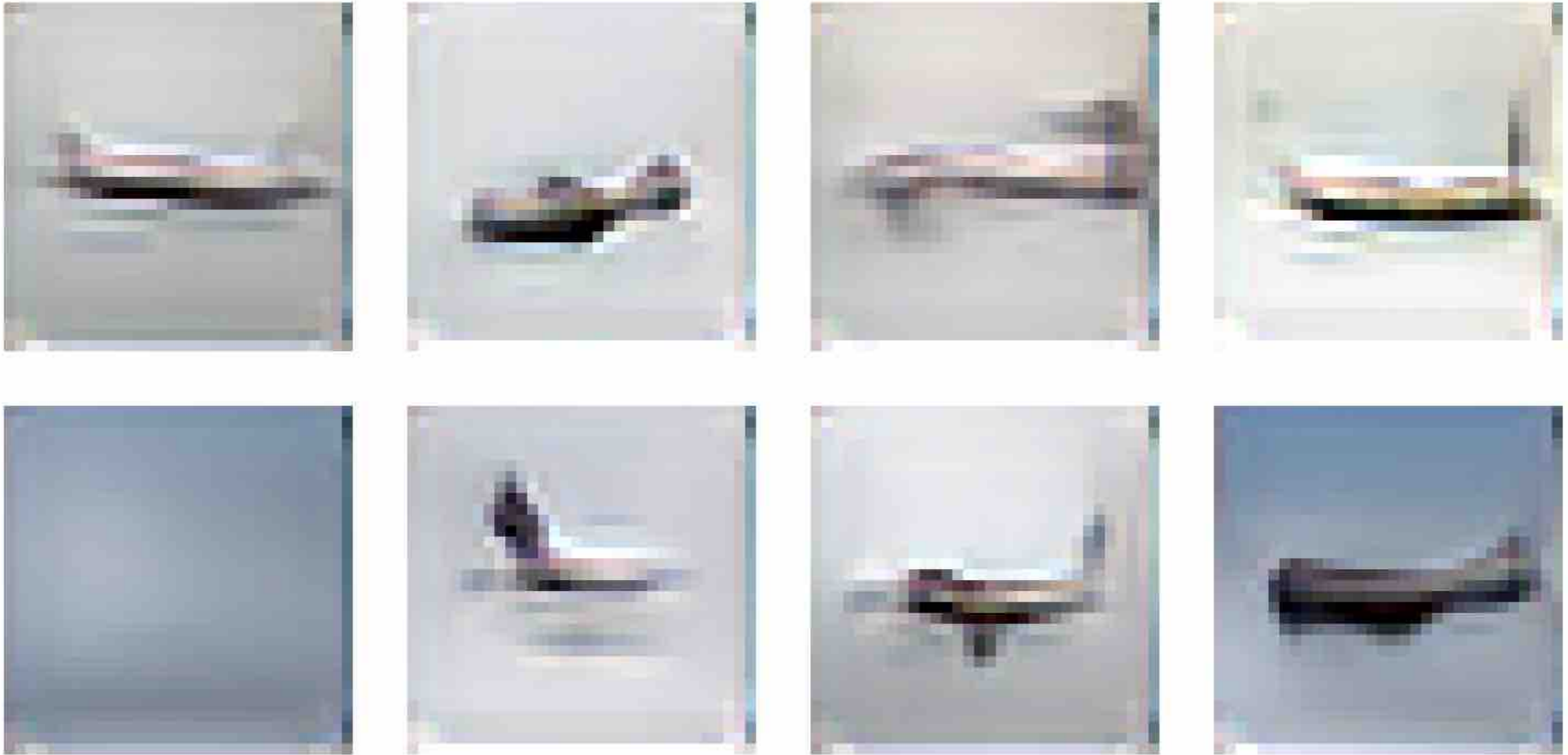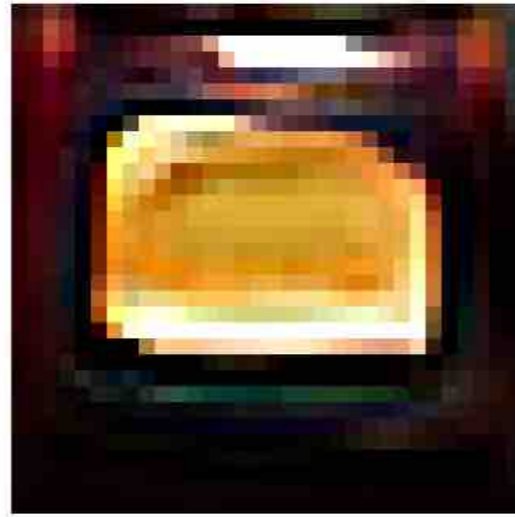*A very large commercial plane flying in blue skies*
2015
Archival pigment prints
8.1 x 8.0 cm / 3.19 x 3.15" (each print)
24.6 x 43.5 cm / 9.7 x 17.1" (frame)
Ed. 5 + 2 AP

Elman Mansimov
A very large commercial plane flying in rainy skies
2015
Archival pigment prints
8.1 x 8.0 cm / 3.19 x 3.15" (each print)
24.6 x 43.5 cm / 9.7 x 17.1" (frame)
Ed. 5 + 2 AP

Elman Mansimov
A bowl of bananas is on the table
2015
Archival pigment prints
8.1 x 8.0 cm / 3.19 x 3.15" (each print)
24.6 x 43.5 cm / 9.7 x 17.1" (frame)
Ed. 5 + 2 AP

alignDRAW

Elman Mansimov

alignDRAW by Elman Mansimov is widely credited as the first text-to-image model that marked a new era of human-machine collaboration.

By early 2015, neural networks had mastered the art of 'image-to-text' and could create natural language captions for images. Flipping this process and turning text into images was a more complex challenge, solved by 19-year-old prodigy Elman Mansimov's alignDRAW model.

The alignDRAW 2015 project marks the beginning of a new paradigm in image creation. Photography was already two hundred years old at the time, while computer graphics were fifty-five years old. The first 3D wireframe computer graphics appeared in 1960. Ivan Sutherland, an MIT student, created Sketchpad, the first interactive CAD system, in 1961-1962. Sketchpad gives visual commands to the computer via the interactive screen, and the computer responds by drawing lines.

However, generative media has brought yet another surprising method of creating visuals with computers. You can now describe a desired image using natural language rather than creating it by hand, using mechanical or software devices, or capturing it with a lens. You can generate infinite visual universes simply by naming them, which is incredibly impressive. While we can debate whether AI is "creative" or not, in my perspective, it is already technically more proficient than most art students and adult artists.

When we look at the initial low-resolution and hazy images from nearly two centuries ago, we see the whole future potential of photography, which eventually became the dominating imaging and communication technology of our time. When we look at comparable low-resolution alignDRAW pictures, we see a promise for a new major visual method that could soon become as essential as lens photography in the last two hundred years. This is why these images are valuable, magical, and worth collecting.

Elman Mansimov (USA/AZR)

Elman Mansimov is a Senior Applied Scientist residing in New York City. He completed his Ph.D. at New York University under the guidance of Kyunghyun Cho. His doctoral thesis centered around iterative refinement as a comprehensive approach for structured prediction, with specific applications to machine translation and molecule generation. Before his doctoral studies, he earned an undergraduate degree in Computer Science at the University of Toronto, where Ruslan Salakhutdinov supervised him. During this period, Mansimov contributed to the field by working on unsupervised learning from videos and played a role in developing one of the earliest text-to-image generative models.
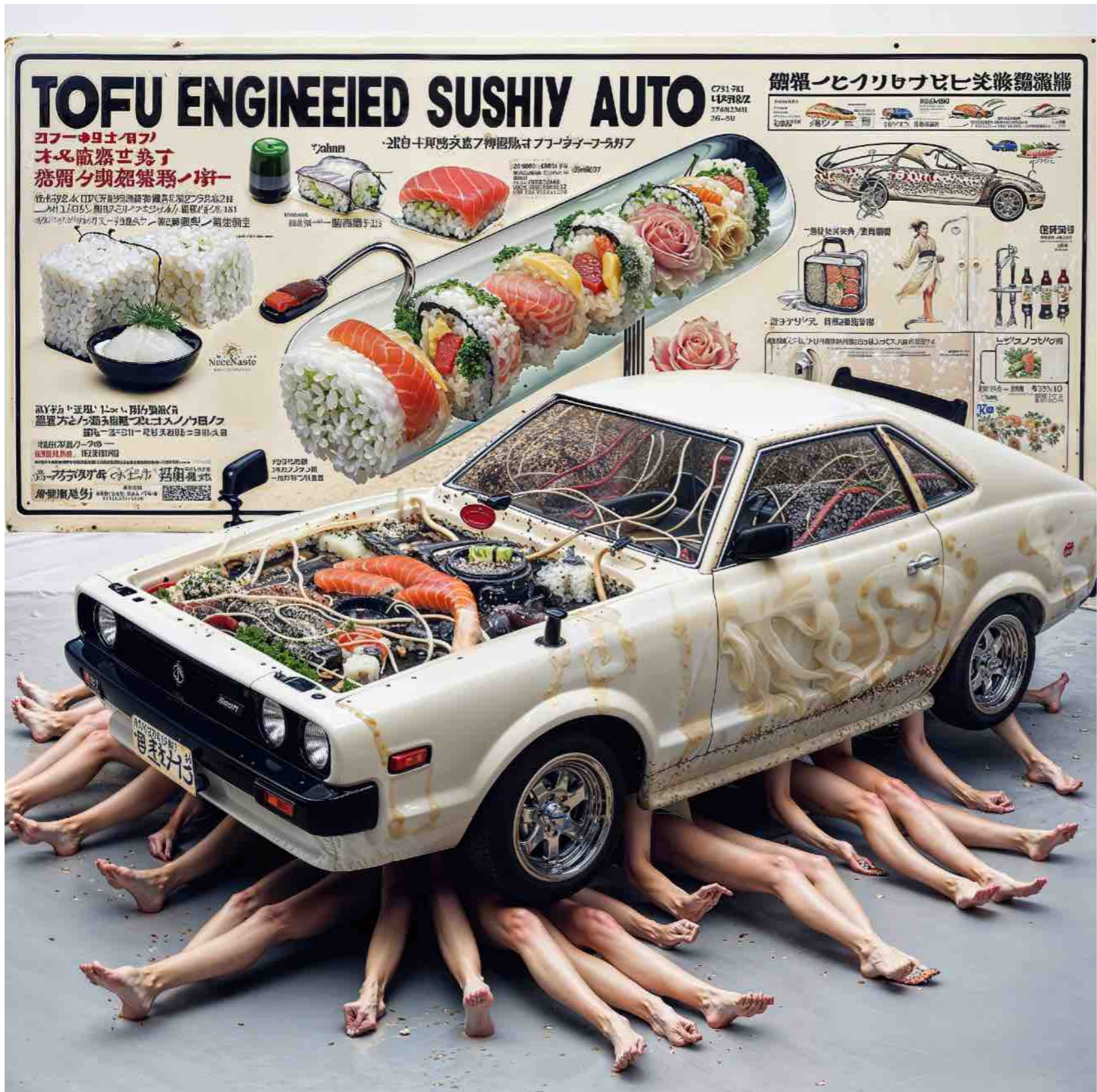
Niceaunties
TESLA
2024
Archival pigment print on cotton paper
100 x 100 cm (print)
105 x 105 cm (frame)
Ed. 5 + 2 AP

Niceaunties
TESLA #36
2024
Archival pigment print on cotton paper
50 x 50 cm (print)
54 x 54 cm (frame)
Ed. 10 + 2 AP

Niceaunties
Spa Menu #7
2024
Archival pigment print on cotton paper
50 x 50 cm (print)
54 x 54 cm (frame)
Ed. 10 + 2 AP

Niceaunties
Spa Menu #8
2024
Archival pigment print on cotton paper
50 x 50 cm (print)
54 x 54 cm (frame)
Ed. 10 + 2 AP

Niceaunties
Factory Life
2024
Archival pigment print on cotton paper
50 x 50 cm (print)
54 x 54 cm (frame)
Ed. 10 + 2 AP

Auntieverse
Niceaunties

Born in the 1980s, during the nation-building years of Singapore, the artist behind Niceaunties spent their childhood from age 0 to 9 living with their grandparents, aunties, and uncles while their parents worked. This period was marked by significant interactions with the women in their families, as they were traditionally expected to care for the children. Their early life was influenced by a lineage of women, including a great-grandmother with bound feet, a grandmother who transitioned from a life dedicated to domestic duties to bedridden for 20 years, a sociable mother, and 11 aunties. Through these women, the artist witnessed a spectrum of cultural and self-imposed suppression of talents, passions, and dreams, observing women with mostly unrealized talent, full of complications and contradictions. These women's blend of strange, funny, mean, and kind traits ignited the spark for the Niceaunties narrative.

The artist grew up in an environment where an 'auntie culture' had taken form, a cultural cloud that continues to loom over the region. An "auntie," typically an older woman, embodies traits of resourcefulness, rule adherence, old-fashioned values, and a tendency to be opinionated. This characterization, possibly due to the austerity from the nation's pioneering days, often casts the 'auntie' in a less favorable light. However, the artist sees the unfairness in this stereotype, recognizing that these women, just like anyone else, do their best to manage life, sometimes offering well-intentioned, albeit unsolicited, advice.

The artist also reflects on the implications of Asia's aging population and the cultural shift away from rapid reproduction. They question their own philosophy towards aging, contemplating their family's life choices and wondering about the potential for something more fulfilling.

Their formative years were marked by discipline and strict rules, characteristic of a traditional Chinese family. They attended a girls' school with stringent guidelines on appearance and behavior. In their society, as defined by a 2017 National Geographic report, happiness is equated with having a secure and defined path to success. Following this societal pattern, the artist pursued a career in architecture, a field known for its discipline and structure, for the past 20 years.

In response to these experiences, the artist created Niceaunties with the help of AI. Niceaunties is a surreal world where everyone under suppression can exist freely without judgment. It represents the collective subconscious of all 'aunties,' embodying self-love, risk-taking, enjoyment, and freedom through self-expression. Niceaunties provides a perspective on both endearing and absurd behaviors and serves as a commentary on societal norms imposed upon women and the efforts women make to conform to these expectations. Niceaunties is soft rebellion.

Niceaunties (SING)

Niceaunties, a designer and AI artist rooted in Singapore, draws inspiration from the women in their family and the intriguing world of 'auntie culture.' Exploring themes like aging, beauty, personal freedom, and the nuances of everyday life, Niceaunties expresses her vision through the mediums of generative and digital art. An amalgamation of surrealism, fantasy, and the vibrant aesthetics of kawaii culture marks their creations.

Felipe Posada
Entropy in Nature
2023
Archival pigment print on cotton paper
66 x 101.6 cm (print)
70 x 105 cm (frame)
Ed. 5 + 2 AP
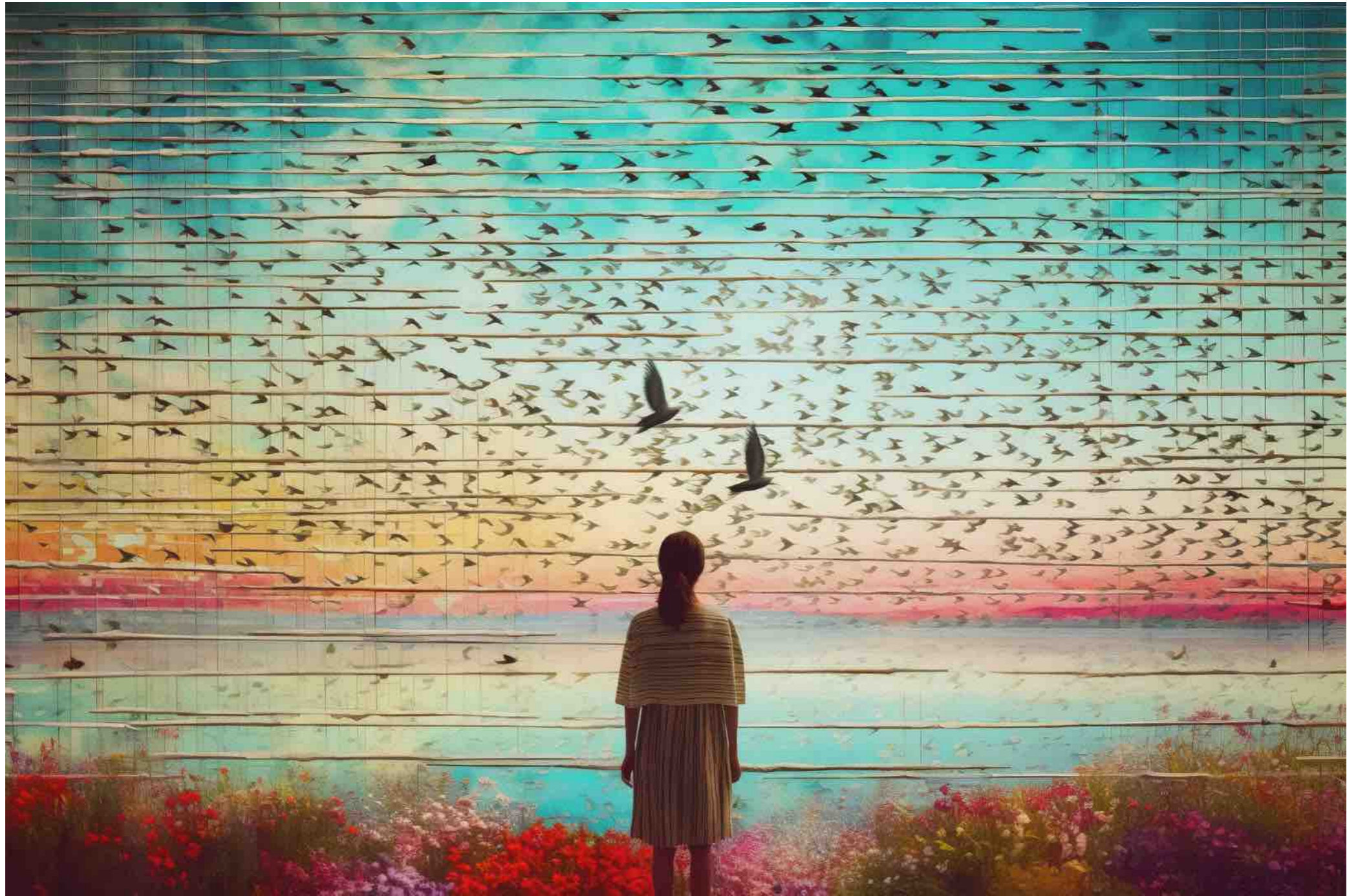
Felipe Posada
Wave-particle Duality
2023
Archival pigment print on cotton paper
66 x 101.6 cm (print)
70 x 105 cm (frame)
Ed. 5 + 2 AP

The Invisible Realm

Felipe Posada

Generating AI images through natural text prompts and image extension mechanisms creates complex uncanny, neo-surreal images that can shift artistic styles seamlessly. As AI tools train on millions of images, there are endless, unpredictable possibilities for aesthetics and content. This allows for a queering of the imagery where bodies quickly morph one into another or into animals or objects – undoing normative representations of gender, kinship, and embodiment with ease; and simultaneously illustrating the dissociated affect inherent in both mediated relations and traumatized individuals.

Felipe Posada (COL)

Felipe Posada is a Colombian-born visual artist and creative director, holding an M.F.A. in Digital Art focusing on Motion Media from the Savannah College of Art and Design (2003). With nearly two decades of experience, he has specialized in crafting, designing, and producing content for commercials, comprehensive branding campaigns, and immersive experiences.

In 2015, Posada initiated The Invisible Realm, a personal art project that has since developed into his current work. This evolving portfolio integrates video, photography, computer-generated imagery (CG), artificial intelligence (AI), and various digital tools. His artistic approach involves amalgamating and communicating concepts and ideas through diverse mediums.

Roope Rainisto
Welfare Society No. 2
2023
Archival pigment print on cotton paper
150 x 200 cm (print)
155 x 205 cm (frame)
Ed. 3 + 2 AP

REWORLD

Roope Rainisto

In Roope Rainisto's REWORLD, he explores society's complexities through the lens of AI-generated images, examining individual identities and cultural interplay. Rainisto's innovative use of machine learning marks a turning point in visual communication, reflecting our technology-driven era. His world is familiar, but the intricate details reveal how visual representations have molded our perceptions. The images evoke a sense of belonging while confronting us with the notion that a machine has unraveled how we perceive ourselves. Roope's wit and cultural understanding create a unique perspective—a REWORLD with cleverly reimagined elements. Beyond mere fantasy, this elevated reality captivates and challenges our imagination, pushing the boundaries of what is possible in art.

Roope Rainisto (FIN)

Roope Rainisto, a Finnish luminary in art, design, and photography, is characterized by a fervent dedication to storytelling. With a career spanning 25 years as a creative professional, Rainisto stands at the intersection of tradition and innovation, consistently pushing the boundaries between the real and the virtual.

A trailblazer in his field, Rainisto has recently embarked on pioneering applications of AI-based generative methods for post-photographic expression. This marks a bold venture into the evolving landscape of digital art, showcasing his adaptability to cutting-edge technologies and a commitment to exploring novel artistic avenues.

Rainisto's academic background reflects his intellectual prowess, earning a Master of Science in Information Networks from the Helsinki University of Technology. This academic foundation and a quarter-century of hands-on experience position him as a versatile and forward-thinking creative force.

In the expansive tapestry of his work, Roope Rainisto crafts narratives that transcend traditional boundaries, inviting audiences to navigate the complex interplay between reality and the virtual realm. As an artist, designer, and photographer, he continues to be a beacon of innovation, weaving together the threads of his rich experience and contemporary techniques to create a tapestry of visual storytelling that resonates with depth and ingenuity.
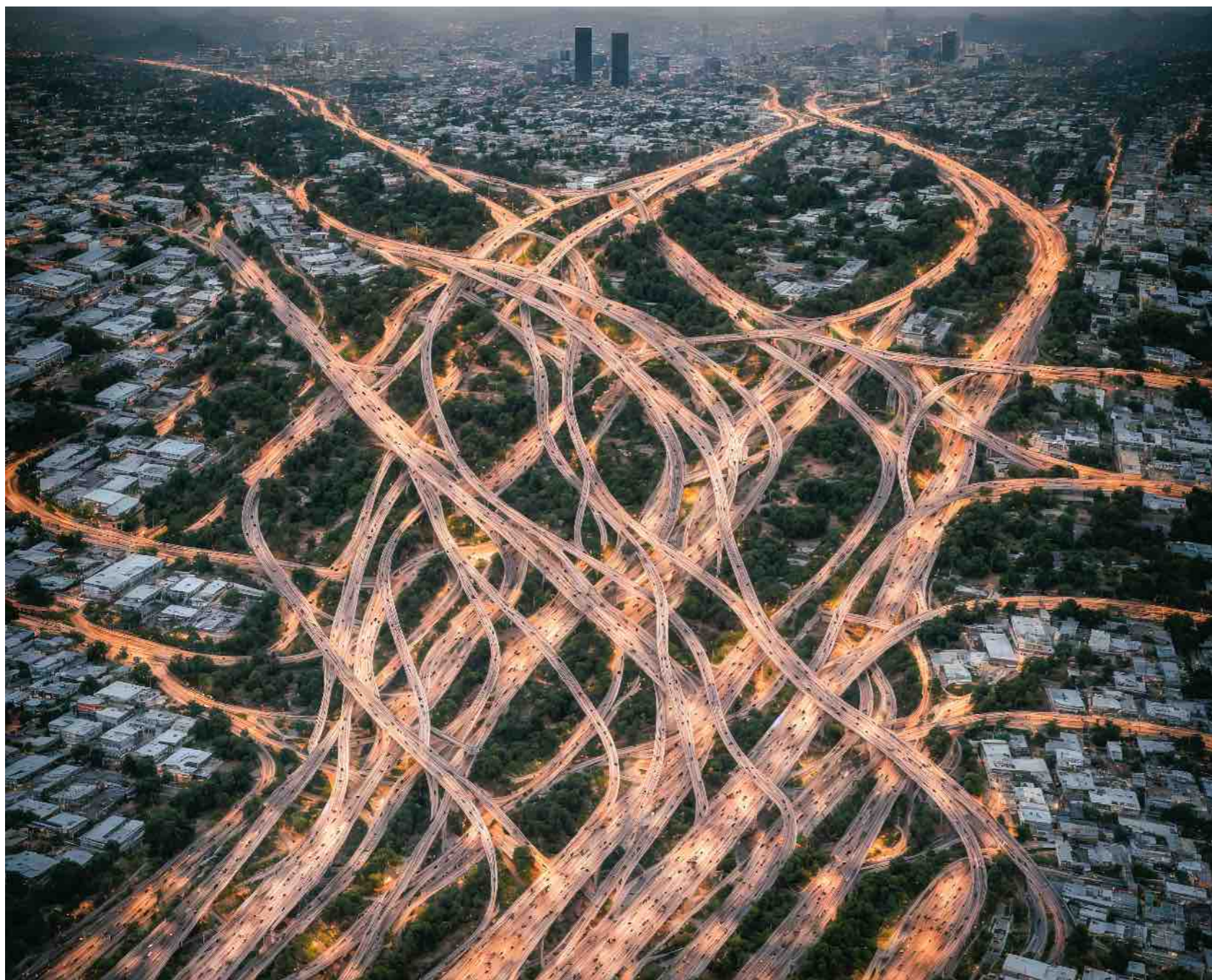
Simon Raion
LOS ANGELES #54
2023
Archival pigment print on cotton paper
81.7 x 101.6 cm (print)
84 x 105 cm (frame)
Ed. 5 + 2 AP

Simon Raion
LOS ANGELES #01
2023
Archival pigment print on cotton paper
81.7 x 101.6 cm (print)
84 x 105 cm (frame)
Ed. 5 + 2 AP

Changing Places

Simon Raion

"Changing Places" is a series that explores the nature of change, inspired by the artist's experiences of relocating and adapting to different cities and cultures. It examines how places influence our identities and how we adjust to new environments, revealing the complex dynamics of change in our lives.

Developed over eight months, the artist utilized evolving AI techniques, reflecting in the changing narratives and styles of the artwork. It showcases a blend of abstraction and realism, with abstraction distilling subjects to their core elements to engage viewers with the concepts and emotions of change. Realism, in contrast, captures the tangible aspects of our surroundings. By incorporating this interplay, the exhibition encourages the audience to reflect on the nature of change and its impact on our lives.

In essence, "Changing Places" is a visual and conceptual journey into the transformative power of places and their role in shaping our identities. Employing AI techniques and visual motifs of abstraction and realism, the exhibition provides a layered representation of change, encouraging viewers to reflect on their personal experiences of transformation.

Simon Raion (FRAN)

Simon "Raion" Lavi was born in France and lived in the United States for twenty years. Simon's work focuses on the interplay between artificial intelligence and photography since 2021. He works with post-photographic *mise en scène* to explore the shifting relationship between fictitious characters and their environment. Employing cutting-edge technologies, he crafts images that defy conventional notions of reality and perception, seeking a delicate balance between serenity and the chaos of the human condition. Lavi's body of work has been exhibited internationally at the Rencontres d'Arles (2023) and Paris Photo 2023 and is part of private collections around the globe.

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GALERÍA