

# bitforms gallery

## ***Digital Combines***

**Curated by Claudia Hart**

April 23–June 11, 2022

bitforms gallery SF  
1275 Minnesota Street  
San Francisco, CA 94017

**Opening reception:** Saturday, April 23, 4–7 PM

**Artist talk:** Saturday, April 23, 4:30 PM

**Gallery hours:** Tuesday–Saturday: 11 AM–6 PM

bitforms presents the San Francisco debut of *Digital Combines*, curated by Claudia Hart and including works by Mark Dorf, Hart, Auriea Harvey, Gretta Louw, LoVid, Will Pappenheimer, and Daniel Temkin. Join us for an artist talk, Saturday, April 23 at 4:30 PM, as Claudia Hart, Will Pappernheimer, and Daniel Temkin discuss the impact of NFTs on the broader digital art community and their own personal practices. Opening reception to follow.

Claudia Hart appropriates the term “combines” from Robert Rauschenberg to propose a new genre, the “digital combine,” a reference to the unification of a physical and virtual object. Rauschenberg’s radical version of expanded painting unites sculptural and painted elements together as a single work. In a parallel construction, *Digital Combines* links tangible materials with a related digital file stored in the cloud. Exhibited artists present their singular understanding of a digital combine through expanded media: each physical work includes a digital component—ie. 3D models, images, video, written text, sound—made visible by scanning a corresponding QR displayed next to the artwork. While conceived with digital processes, the presented works’ discursive transition of born-digital components to corporeal space explores the nuance between the abstract and the figurative, the digital and the analog.

Although imagined by Hart for a series of her own work, the artist’s combines suggest a single conceptual object that conceives of physical and virtual space as continuous. *Digital Combines* implements NFTs as framing devices; blockchain registration connects an artwork to a non-fungible token and the token is attached to a smart contract that defines the artwork’s parameters and artistic terms. The *Digital Combines* agreement, developed in collaboration with time-based media specialist Regina Harsanyi, attaches to an artwork’s blockchain registration:

*Each of Hart’s works consists of two components: a narrative text titled My Digital Combines Story and the physical painting. These two cannot be sold separately, as they are two halves of a singular whole. Separation of the parts compromises the integrity of the work and, in the event of their separation, Hart will no longer recognize this iteration as her own. In an inversion of platonic idealism, Hart’s commentary interweaves the problematics of representation through virtual simulation versus the history of representation through physical embodiment.*

-Excerpt from *Digital Combines* contract

Hart presents *Digital Combines* as a figure of speech and a poetic proposition, which, in its performative language, represents a profound ontological shift in our cultural imagination that reframes notions about reality and truth.

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**Mark Dorf** is a New York-based artist whose practice utilizes photography, video, digital media, and sculpture. In his most recent work, Dorf is influenced by human's perceptions of and interactions with digital domains, urbanism, design, and what we once called "Nature". Rather than seeing these subjects as categorically different, Dorf looks to reveal the entanglement of these spaces, shedding light on their deep interaction and co-production of one another. With an interest in post-anthropocentric and new materialist theory, he scrutinizes the influence of the information age to better understand his curious position within the 21st century world. Dorf has exhibited internationally at Alabama Contemporary Arts Center, Mobile, AL, 2020; Foam Photography Museum, Amsterdam, NL, 2020, 2017; Les Rencontres d'Arles, Arles, FR, 2019; Frankfurter Kunstverein, Frankfurt, DE, 2018; Postmasters Gallery, New York, 2017, 2015; Division Gallery, Toronto, 2015; The Lima Museum of Contemporary Art, Lima, 2014; Mobile World Centre, Barcelona, 2014; and SCAD Museum of Art, Savannah, GA, 2013 amongst many others. Dorf's work is included in the Foam Photography Museum Permanent Collection, the Fidelity Investments Collection, the Deutsche Bank Collection, and the permanent collection of the Savannah College of Art and Design amongst others.

**Claudia Hart** emerged as part of a generation of '90s intermedia artists examining issues of identity and representation. Since the late '90s when she began working with 3D animation, Hart embraced these same concepts, but now focusing on the impact of computing and simulation technologies. She was an early adopter of virtual imaging, using 3D animation to make media installations and projections, and later as they were invented, other forms of VR, AR, and objects produced by computer-driven production machines. At the School of the Art Institute of Chicago, where she is a professor, she developed a pedagogic program based on her practice – Experimental 3D – the first dedicated solely to teaching simulations technologies in an art-school context.

Hart's works are widely exhibited and collected by galleries and museums including the collections of the Whitney Museum of American Art, the Museum of Modern Art, and the Metropolitan Museum. Her work has been shown at the New Museum, produced at the Eyebeam Center for Art + Technology, where she was an honorary fellow in 2013-14, at Pioneer Works, NY, where she a technology resident in 2018, and at the Center for New Music and Audio Technology, UC California, Berkeley where she is currently a Fellow. She is represented by bitforms gallery.

**Auriea Harvey** is a visual artist living and working in Rome, Italy. A pioneering net artist and video game designer, she creates simulations and sculptures that bridge physical and digital space. She has exhibited her hybrid-media sculpture and works on paper with: bitforms gallery, NYC; Transfer gallery; Feral File; Steve Turner gallery, LA; MEET Digital Culture Center, Milan; and König gallery, Berlin. Her digital sculpture recently sold at Christie's curated NFT auction. The artist's work can be found in the permanent collections of the Walker Art Center, San Francisco Museum of Modern Art, the R.F.C NFT collection, and Rhizome's Net Art Anthology. Her video games and VR works have had international success, including exhibitions at the Tinguely Museum, Basel; the Victoria & Albert Museum, London; the New Museum, New York; and ZKM, Karlsruhe. She is represented by bitforms gallery, NYC.

**Gretta Louw** is a South African-born Australian artist, writer, and curator. Her practice investigates the tensions between sensuality and efficiency; craft and automation; constant digital connectedness and corporeal dislocation: in short, the technosphere and the biosphere. Louw graduated from the University of Western Australia in 2002, subsequently living in Japan and New Zealand, before moving to Germany in 2007. Her work has been exhibited widely in public institutions and galleries such as the Wro Media Art Biennale 2021 (PL), Kunstmuseum Solothurn (CH), Münchner Stadtmuseum (DE), National Portrait Gallery (AUS), Furtherfield (UK), LABoral (ESP), and Galeri Nasional Indonesia (IDN). She has received awards including an Australia Council Career Development Grant (2019), a Visual Art Prize from the Cultural Department of the City of Munich (2019), the Bahnwärter Stipendium by the City of Esslingen am Neckar (2017), and the Heinrich Vetter Preis of the City of Mannheim (2014), amongst others.

Louw has curated thematic exhibitions at museums including the Villa Merkel (DE), Furtherfield Gallery (UK), and Paul W. Zuccaire Gallery (US) and contributed essays to numerous catalogues and publications. Her artwork and curatorial projects have been covered by press outlets including Hyperallergic, Kunstforum, Motherboard, AQNB Magazine, Süddeutsche Zeitung, and others. She currently lives and works in Germany.

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Collaborating since 2001, **LoVid's** work has been exhibited internationally including among others at Honor Fraser Gallery, Postmasters Gallery, And/Or Gallery, Klaus von Nichtssagend Gallery, Real Art Ways CT, BRIC, Elizabeth Foundation for the Arts, Mixed Greens Gallery, The Science Gallery Dublin, The Jewish Museum, Daejeon Museum, Smack Mellon, Netherland Media Art Institute, New Museum, and ICA London. LoVid has performed in venues including: The Parrish Museum, Issue Project Room, Agnes River to River Festival, Lampo Chicago, Tectonics Festival TLV, Museum of Moving Image, MoMA, The Kitchen, Siskel theater Chicago, and International Film Festival Rotterdam. LoVid's projects have received awards, residencies, and grants support from: Wave Hill, NY Hall of Science, The Robert Rauschenberg Foundation, Graham Foundation, UC Santa Barbara, Signal Culture, Cue Art Foundation, Eyebeam, Harvestworks, Wave Farm, Rhizome, Franklin Furnace, Turbulence.org, New York Foundation for the Arts, Lower Manhattan Cultural Center, Experimental TV Center, NY State Council of the Arts, and Greenwall Foundation. LoVid's works have been reviewed at Art in America, New Yorker, Bmore Art, Hyperallergic, Garage, and NYLON, and published among others in Handmade Electronic Music (third edition), Emergence of Video Processing Tools, PAJ (Journal for Performance And Art), Maker Magazine, Leonardo Music. LoVid's videos are distributed by EAI and their NFTs are represented by Postmasters Blockchain.

**Will Pappenheimer** is a Brooklyn based artist working in new media, performance and installation with an interest in spatial intervention and the altered experiences of the artwork as site. His current work explores the collage of the virtual and physical worlds in the recent medium of "mixed reality." He is a pioneer of augmented reality (AR) art and a founding member of the AR collective, Manifest.AR formed in 2011. His projects and performances have been shown internationally at Whitney Museum of American Art, LACMA, Los Angeles; San Francisco MOMA; Stedelijk Museum in Amsterdam; FACT, Liverpool, UK; Contemporary Istanbul Art Fair, Istanbul; Fringe Exhibitions in Los Angeles; the ICA, CyberArts Gallery and the Museum of Fine Arts in Boston; the Corcoran Gallery of Art in Washington; Xi'an Academy of Art Gallery in China; the New Museum and the 2017 Moving Image Art Fair in New York. He recently debuted a solo show of new mixed reality sculptural works at the Alpha Gallery in Boston. The artist's works have been reviewed in the Whitney Museum curator, Christiane Paul's recent historical editions of "Digital Art," a chapter of Gregory Ulmer's theoretical book "Electronic Monuments," Art in America, New York Times, Hyperallergic.org, WIRED, Modern Painters, the Boston Globe, EL PAIS, Madrid, Liberation, Paris, and Art US. A documentary on his work is as part of Bloomberg TV's Art + Technology series. He teaches new media at Pace University, New York.

**Daniel Temkin** makes photography, programming languages, net art, and paintings examining the clash between systemic logic and human irrationality. Temkin has written about code and programming languages as an art form for publications like Hyperallergic, and in many academic journals including Leonardo and World Picture Journal, as well as his blog esoteric.codes, which brings together work by artists, writers, and hacker/hobbyists who challenge conventional notions of computing, connecting work that resonate conceptually but emerge across very different disciplines and communities. It won the 2014 ArtsWriters.org grant from Creative Capital and the Warhol Foundation, has been exhibited at ZKM and written in residence at Signal Culture and at the New Museum's New Inc incubator. He has spoken on this subject at the New Museum, and many conferences, including SIGGRAPH, SXSW, and Media Art Histories.

He received his MFA from the International Center of Photography / Bard College. Group exhibitions include Open Codes at ZKM, TRANSFER Download at Thoma Foundation, xCoAx at Museu do Chiado, Dumbo Arts Fest (where his work was projected on the Manhattan Bridge), Future Isms at Glassbox Gallery. His work has been a critic's pick for Art News, the New York Times, and the Boston Globe.

Selected Press for *Digital Combines*:

Hart, Claudia, and Honor Fraser. LA Gallerist Honor Fraser in Conversation with Artist Claudia Hart. Other. *Spotify*. White Hot Magazine, January 22, 2022.

Hart, Claudia, and Katie Peyton Hofstadter. About Digital Combines, 2021. *Vimeo*. August 2021.

Hofstadter, Katie Peyton. "Midnight in the Timegarden: Claudia Hart." Flash Art: The Uncanny Valley. Flash Art, March 20, 2022.

Hofstadter, Katie Peyton, and Claudia Hart. "The Hybrid Art of Claudia Hart." Right Click Save. Alexander Estorick, February 7, 2022.

Ouderkirk, Ashley. "'Digital Combines,' at Honor Fraser Gallery." Art and Cake. WordPress, March 23, 2022.

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Digital Combines, bitforms gallery SF  
April 23, 2022 – June 11 2022



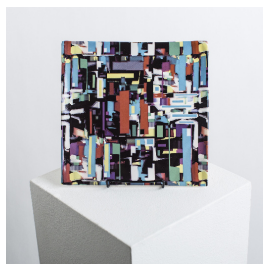
LoVid  
*Interlaced*, 2022  
Dye sublimation on canvas with hand stitching, NFT registered .MP4 file  
53.8 x 42 in / 136.7 x 106.7 cm

## Details



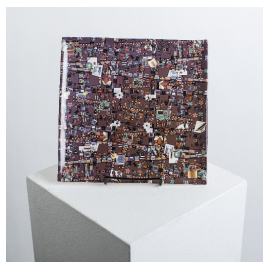
Mark Dorf  
*Landscape 22*, 2022  
Acrylic case, plywood, faux grass, UV print on dibond, NFT registered .GIF file  
24 x 24 x 7 in / 61 x 61 x 17.8 cm

## Details



Claudia Hart  
*Flower Matrix Augmented-Reality*  
*Ceramics–Mirror Glitch*, 2016  
Single ceramic plate, custom software (color, silent), NFT registered .GLB file  
10 x 10 in / 25.4 x 25.4 cm

## Details



Claudia Hart  
*Flower Matrix Augmented-Reality*  
*Ceramics–Emoji Grey*, 2016  
Single ceramic plate, custom software (color, silent), NFT registered .GLB file  
10 x 10 in / 25.4 x 25.4 cm

## Details



Claudia Hart  
*Hermitage 1.0*, 2021  
Red Bombay India ink and pigment on maple panel, NFT registered .PDF file  
30 x 40 in / 76.2 x 101.6 cm

## Details



Claudia Hart  
*Hermitage 2.0*, 2021  
Red Bombay India ink and pigment on maple panel, NFT registered .PDF file  
30 x 40 in / 76.2 x 101.6 cm

**Details**



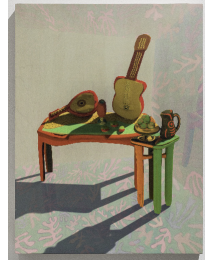
Claudia Hart  
*Morandi Passes Through Me 3.0*, 2021  
UV pigment on walnut panel, NFT registered .PDF file  
30 x 22.5 in / 76.2 x 57.2 cm

**Details**



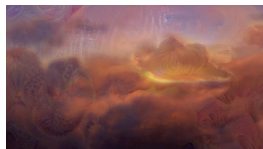
Claudia Hart  
*Picasso Passes Through Me 1.3.1*, 2021  
UV pigment on birch and white oak panel with acrylic ground, NFT registered .PDF image  
30 x 22.5 in / 76.2 x 57.15 cm

**Details**



Claudia Hart  
*Picasso Passes Through Me 5.0*, 2021  
UV pigment on birch and white oak panel with acrylic ground, NFT registered .PDF file  
30 x 22.5 in / 76.2 x 57.2 cm

**Details**



Gretta Louw  
*What lies in the middle of a bag of skin*, 2022  
Embroidery, ink, watercolour, pigment, gesso, linen, NFT registered .MP3 file  
74.4 x 52.4 in / 189 x 133 cm

**Details**



Auriea Harvey  
*The Mystery v5 (tower)*, 2021  
3D printed resin, epoxy clay, pure silver, silver pigment, NFT registered .GLB and .HTML file  
18.1 x 5.9 x 5.1 in / 46 x 15 x 13 cm

**Details**



Will Pappenheimer

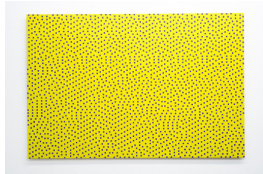
*Repairs*, 2021

Mixed reality installation with custom augmented reality app,  
NFT registered .PDF file

59 x 40 x 40 in / 149.9 x 101.6 x 101.6 cm

10 min 13 sec, loop

**Details**



Daniel Temkin

*Floyd-Steinberg, 16.4% Lavender*, 2020

Acrylic on panel, NFT registered .GIF file

72 x 48 in / 182.9 x 121.9 cm

**Details**



Daniel Temkin

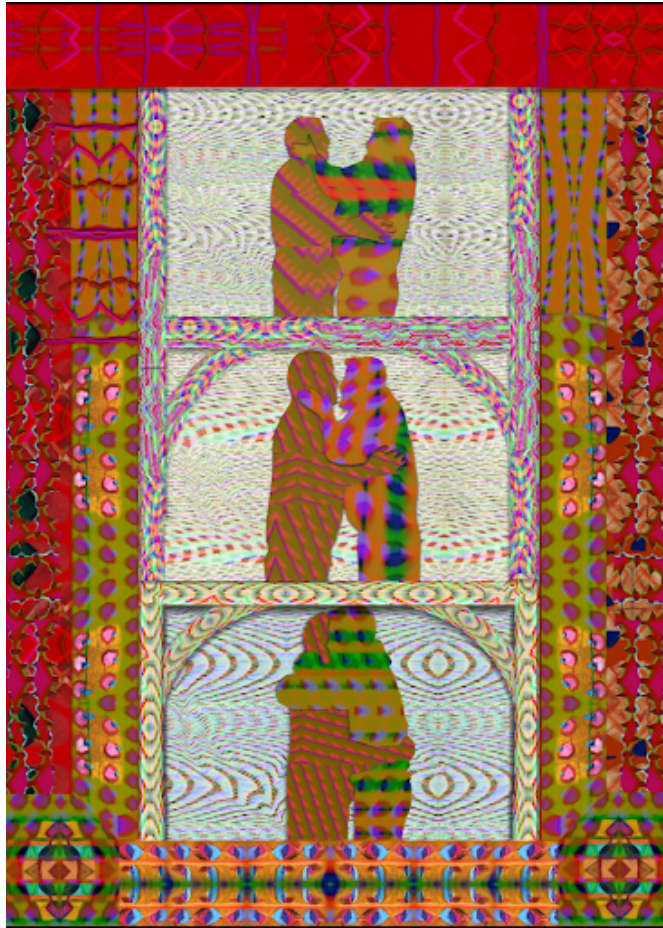
*Stucki Dither, Right to Left, 39% Glossy*, 2022

Acrylic on panel, NFT registered .GIF file

24 x 18 in / 61 x 45.7 cm

**Details**

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LoVid

*Interlaced*, 2022

Dye sublimation on canvas with hand stitching, NFT registered .MP4 file  
53.8 x 42 in / 136.7 x 106.7 cm

**Born digital component:** <https://bit.ly/3ueUUoX>

*Interlaced* is the newest work from the *Hugs on Tape* series, which first debuted on Instagram in the winter of 2021 at the height of Covid shutdowns. Inspired by the artists' sincere urge to reconnect with loved ones from around the world, they began creating an image of the mediated body that represents closeness, emotional presence, and touch. Each "hug" begins by receiving a video from fellow artists-friends that is then masked and animated frame by frame, granting each body a unique electronic-signal pattern. All colors and patterns are made with analog systems. Still images are extracted as the groundwork of each digital tapestry.

Decorative arts and fabric works have a long history of storytelling, celebrating nature and folklore. *Interlaced* draws visual connections between the natural world and the abstract forms native to electronic images by using repetition, mirroring effects, and tiling to create a rich, flattened landscape. The digital animations and tapestries complete each other—together creating a world of texture, rhythm, fantasy, and intimacy that bridges virtual and physical presence.



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Mark Dorf

*Landscape 22*, 2022

Acrylic case, plywood, faux grass, UV print on dibond, NFT registered .GIF file  
24 x 24 x 7 in / 61 x 61 x 17.8 cm

**Born digital component:** <https://bit.ly/3NOUPQC>

*Landscape 22* is a new work from the series *Transposition*. In this body of work, Dorf is influenced by the constant state of material exchange between spheres of life that are often seen in opposition to one another: what we call the “Natural”, urbanism, design, and technology. Despite their seemingly categorical separation, *Transposition* reveals the influences between the material languages and worlds.

The digital component associated with *Landscape 22* dives further into the act of transposing materiality. An artwork exists one way in its physical representation, but a JPG circulating on the internet of the work fails to represent the feeling or aura of standing in front of it. The animated GIF is a prosthesis for the physical work that is fit for the environment of the digital—it embraces the materiality of the screen while retaining the conceptual and visual language of its physical component. This animated GIF transposes the aura of the physical work into the realm of the digital.

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Claudia Hart

*Flower Matrix Augmented-Reality Ceramics–Mirror Glitch*, 2016

Single ceramic plate, custom software (color, silent), NFT registered .GLB file  
10 x 10 in / 25.4 x 25.4 cm

*Inside the Flower Matrix* is a virtual reality environment and series of augmented reality decor that reinterprets Lewis Carroll's *Alice in Wonderland* and the ancient Roman myth of the Minotaur. Hart's world is covered with pulsing graphical patterns made from emoji symbolizing power, money, addiction and control. Reminiscent of a casino, it is an endless maze from which there is no escape. Hart's mix of immersive objects and media place viewers in a disorienting loop of modalities where the so-called rational order of technology has turned in on itself.

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Claudia Hart

*Hermitage 1.0*, 2021

Red Bombay India ink and pigment on maple panel, NFT registered .PNG file  
30 x 40 in / 76.2 x 101.6 cm

**Born digital component:** <https://bit.ly/3j8ie1o>

Claudia Hart's *Digital Combines* reinterpret classical memento mori, traditionally a means of contemplating the passage of time and cultural decay. In a nod to Robert Rauschenberg, Hart appropriated the term he created for his version of expanded painting that combined sculptural and painted elements together in one work. In a parallel construction, Hart combines a physical work with its digital simulation, an image file that holds metadata, and presents it as single conceptual work. Hart's *Digital Combines* are an assessment of our current moment, asserting a new version of authenticity: painting for the age of the computer.

In what has been called a “flirtatious simulation of forgery,” Hart uses computer modeling to render copyright-protected works by Modernist patriarchs—Picasso, Matisse, and Morandi—in a parallel symbolic space. In *Hermitage 1 & 2*, Hart meticulously recomposes the Museum's grand painting halls. The space is home to many European masterworks, yet Hart leaves all frames empty. Composed with custom software and re-interpreted with her own attention to color, light, and surface, the resulting image is dreamlike and disembodied, intermingling the physical world with an imaginary VR game space. Each unique work is generated from a JPEG, created with a computer-driven airbrush machine then printed with archival pigments on rare hardwood panels. As appropriations themselves, these works toy with the issues of copyright that date their origins to the Modernist response to photography.

# bitforms gallery



Claudia Hart

*Hermitage 2.0*, 2021

Red Bombay India ink and pigment on maple panel, NFT registered .PNG file  
30 x 40 in / 76.2 x 101.6 cm

**Born digital component:** <https://bit.ly/3ubnN5n>

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*Morandi Passes Through Me 3.0*, 2021  
UV pigment on walnut panel, NFT registered .PNG file  
30 x 22.5 in / 76.2 x 57.2 cm

**Born digital component:** <https://bit.ly/3ugl5uv>

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Hart's *Combines* comment on the "non fungible" nature of the NFT. In what has been called a "flirtatious simulation of forgery", she uses computer modeling to render copyright protected works by Modernist patriarchs—Picasso, Matisse, and Morandi—in a parallel symbolic space. Meticulously composed by hand using custom software and re-interpreted with her own attention to color, light, and surface, we understand these works as dreamlike and disembodied, intermingling the physical world with an imaginary VR game space.

Each unique work is generated from a JPEG, created with a computer-driven airbrush machine, and using archival pigments on rare hardwood panels. As appropriations themselves, these works toy with the issues of copyright that date their origins to the Modernist response to photography. Included in this grouping are two *Digital Combine* paintings and 3 master JPEG files used to create further paintings.

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Claudia Hart

*Picasso Passes Through Me 1.3.1, 2021*

UV pigment on birch and white oak panel with acrylic ground, NFT registered .PNG image  
30 x 22.5 in / 76.2 x 57.15 cm

**Born digital component:** <https://bit.ly/3JkKTea>

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Claudia Hart

*Picasso Passes Through Me 5.0*, 2021

UV pigment on birch and white oak panel with acrylic ground, NFT registered .PNG file  
30 x 22.5 in / 76.2 x 57.2 cm

**Born digital component:** <https://bit.ly/3NS6jTv>

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Gretta Louw

*What lies in the middle of a bag of skin*, 2022

Embroidery, ink, watercolour, pigment, gesso, linen, NFT registered .MP3 file  
74.4 x 52.4 in / 189 x 133 cm

**Born digital component:** <https://bit.ly/3E0ZEC5>

*What lies in the middle of a bag of skin* has diverse starting and ending points both on- and offline. Digital and analogue building blocks — like handmade digital drawings, found photographs, algorithms, digital editing software, a digital embroidery machine, and physical painting processes, amongst others — are brought together in iterative cycles to erase the presumed boundaries between the supposedly disembodied digital and the corporeal-physical. An atmospheric, spoken-word sound file, accessible via QR code and legally bound to the physical instantiation via smart contract, expands the psychological and emotional mindspace of the work into multiplicitous associative territories. The piece takes on themes of instability in times of conflict, environmental decay, and the anthropocene; addressing the escalating tensions between the technosphere and the biosphere and searching amongst the fractures for instances of oneness.

# bitforms gallery



Auriea Harvey

*The Mystery v5 (tower)*, 2021

3D printed resin, epoxy clay, pure silver, silver pigment, NFT registered .GLB and HTML file  
18.1 x 5.9 x 5.1 in / 46 x 15 x 13 cm

**Born digital component:** <https://bit.ly/3uUpXF1>

Auriea Harvey begins her sculptural process by creating forms—the concept, shape, and material data—that serve as a 3D model from which many works are made. *The Mystery v5 (tower)* and its digital component, *The Mystery v5-dv3 (axis mundi)*, share the same form, referencing baroque memento mori iconography that is intertwined with scans of the artist's own face.

*The Mystery v5 (tower)* allowed the artist to explore the physicality of recurrent figures through repetition and scale. The addition of clay and pigment in two colors acts as a decorative embellishment to the 3D printed structure. A mirrored pedestal sits beneath the sculpture, like a serving platter beneath a towering dessert. *The Mystery v5-dv3 (axis mundi)* is a candy-colored exaggeration, reflected in glossy virtual moonlight. This work is to be experienced interactively, on a desktop with a mouse or on a touch screen in augmented reality.

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Will Pappenheimer

*Repairs*

Mixed reality installation with custom augmented reality app, NFT registered .PDF file

59 x 40 x 40 in / 149.9 x 101.6 x 101.6 cm

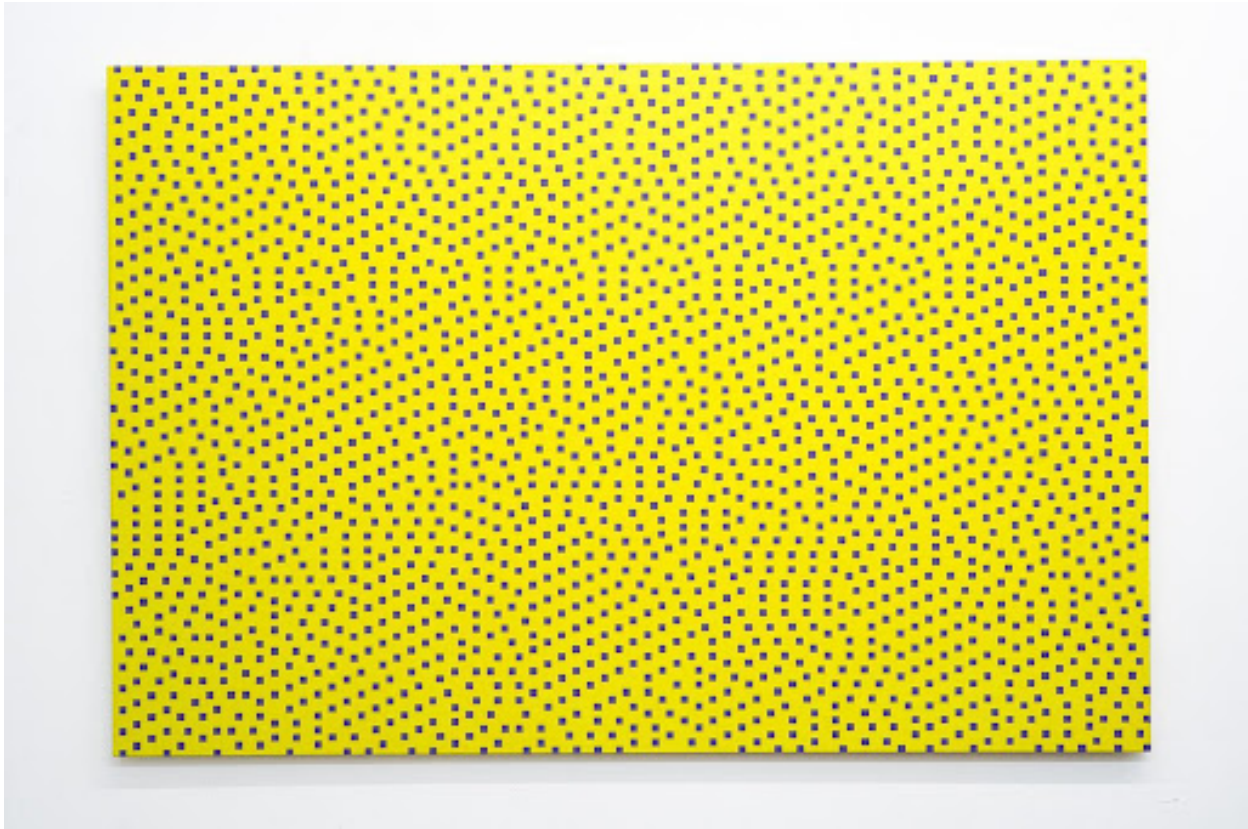
10 min 13 sec, loop

**Born digital component:** <https://bit.ly/3LL752D>

*Repairs* is part of a series of mixed reality works combining sculptural domestic tableaus with three-dimensional virtual scenes. In the gallery, a household shelving unit filled with ordinary objects becomes the site of an augmented reality energy healing. As the virtual healer operates through hand gestures, she addresses both the patient and viewer in her diagnostics using an altered voice derived from an online ASMR (autonomous sensory meridian response) video. The physical objects arranged on the shelves are selected in part to suggest undercurrents of problematic and threatening issues emerging after the 2016 US election—a flattened. Hence the diagnostic conjures the imperative to assuage, prepare for or correct the pressure of these rising wider problems. The scene features motion captured performance by Freya Björg Olafson and her partner that is transferred to game characters.

*Repairs* explores installation-based AR, proposing contemporary artwork as a seamless combination of physical and virtual components. The addition to this work of an NFT corollary signs and extends the ephemeral aspects to the blockchain ledger as yet another layer of its multifaceted existence.

# bitforms gallery



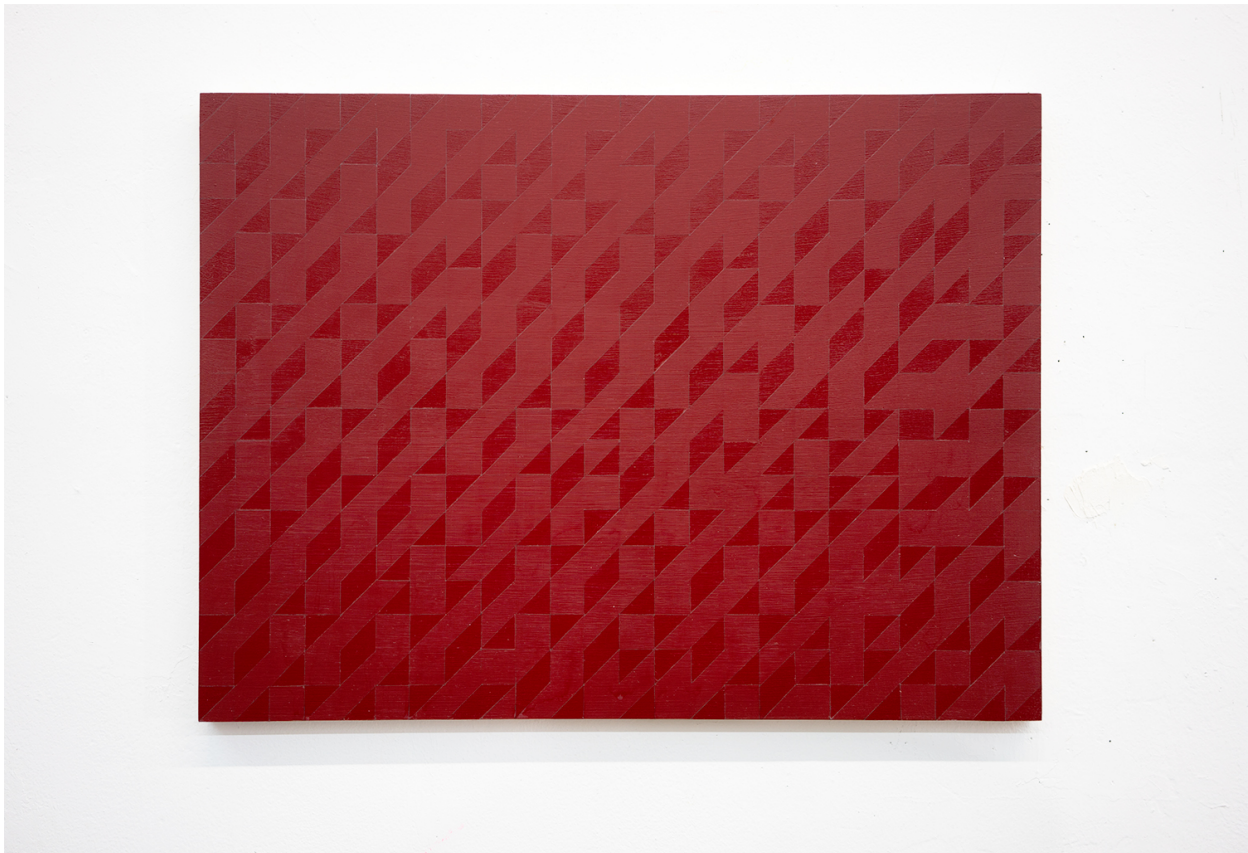
Daniel Temkin  
*Floyd-Steinberg, 16.4% Lavender, 2020*  
Acrylic on panel, NFT registered .GIF file  
72 x 48 in / 182.9 x 121.9 cm

**Born digital component:** <https://bit.ly/3DNVBjd>

Dithering is the fundamental algorithm of photography, originally developed to display multicolored photographs on black-and-white screens. In this work, Daniel Temkin eliminates representational photographic images, hand-rendering empty fields of color. The absence of subject makes the dithering artifacts the only content. Temkin employs complementary paint colors to approximate what the eye can not resolve, creating a visual buzzing effect. The dithering algorithm involves math no more complex than rounding and subtracting. Yet the results feel increasingly irrational as the dither builds on itself, flowing from the top to the bottom of the image. Temkin emphasizes the meeting of the human and the logical by translating these works in paint.

As a digital combine, the artist unites hand-renders and animation. The hand-renders emphasize the meeting of human and machine, where the artist manually transcribed a computational process in paint. The animations show a progression of the dither process over time, dithering each shade of color from one solid color to its opposite, both using a new kernel designed for right triangles.

# bitforms gallery



Daniel Temkin  
*Stucki Dither, Right to Left, 39% Glossy, 2022*  
Acrylic on panel, NFT registered .GIF file  
24 x 18 in / 61 x 45.7 cm

## Digital element:

Dithering is the fundamental algorithm of photography, originally developed to display multicolored photographs on black-and-white screens. In this work, Daniel Temkin eliminates representational photographic images, hand-rendering empty fields of color. The absence of subject makes the dithering artifacts the only content. Temkin employs complementary paint colors to approximate what the eye can not resolve, creating a visual buzzing effect. The dithering algorithm involves math no more complex than rounding and subtracting. Yet the results feel increasingly irrational as the dither builds on itself, flowing from the top to the bottom of the image. Temkin emphasizes the meeting of the human and the logical by translating these works in paint.

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# bitforms gallery



## On view in the Media Gallery

Claudia Hart

*The Ruins (single-channel)*, 2020

Video animation (color, sound), screen or projector, media player, speakers

Dimension variable, landscape orientation

10 min, loop

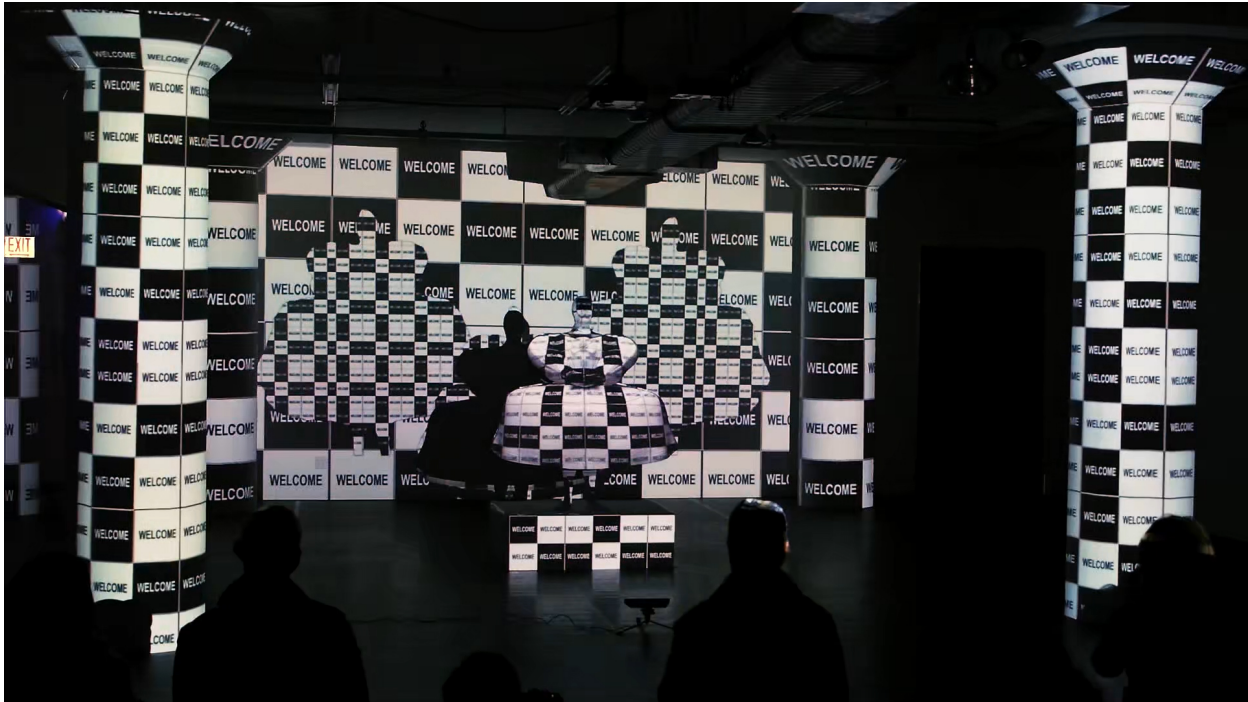
Edition of 3, 1 AP

Audio by Edmund Campion

**Video documentation:** <https://vimeo.com/458226282>

*The Ruins* implements still lives, the classical form of a memento mori, to reflect on the canons of a patriarchal western civilization: modernist painting and manifestos of political utopias. Within this three-channel animation, Hart has produced very low polygon models—poor copies or “images,” to borrow a term popularized by Hito Steryl. The models are of copyright-protected paintings by Matisse and Picasso, painters who mark the onset of Modernism. With these models the artist built a game-style labyrinth, covering its walls with animations that also infringe on copyright protections - for it is copyright that also marks the beginning of Modernism, responding to the emerging technology of that era. Central to this work is an audiovisual animation composed by Edmund Campion that tracks through the claustrophobic game worlds created by Hart.

# bitforms gallery



## On view in the Media Gallery

Claudia Hart

*The Dolls Ballet Documentary*, 2016/2019

Video (color, sound)

9 mins 35 sec, loop

Edition of 3

Music: Kurt Hentschläger

Choreography and Performance: Kristina Isabelle

Interactive Design: Liviu Pasare

**Video documentation:** <https://vimeo.com/701835090>

Since the late 1980s, Claudia Hart has used computer generated images (CGI) and 3D simulation technology to construct and alter virtual worlds. In the last two decades, she's consistently used these tools to produce artworks that counter this male-dominated arena. Where Rockstar Games produces worlds of adrenaline-fueled rampage, Hart creates set-pieces of reverie and reflection—meditating on time and sensuality by way of the female body. In recent years Hart has recast these themes in a series of collaborative performances that project 3D animations directly onto participants. This version of *The Dolls* was originally commissioned by a cinema, and created with the idea of an “expanded cinema” theatrical format in mind. The focus is therefore on a single dancer while the visuals focus on strobing graphical patterns, a single element of the original five-dancer version. The version documented here was adapted for an installation at the Mana Contemporary Art Center, Chicago, 2017.

# bitforms gallery



## On view in the Media Gallery

Claudia Hart  
*Inside the Flower Matrix*, 2016  
Video (color, sound)  
9 min 50 sec, loop  
Edition of 3  
Music composed: Edmund Campion,  
Cello improvisations: Danielle DeGruttola  
Vocals: Claudia Hart and Mikey McParlane

**Video documentation:** <https://vimeo.com/701835090>

*Inside the Flower Matrix* is a part of Claudia Hart's *Alice World* series that reinterprets the Lewis Carroll paradigm as a labyrinth. *Inside the Flower Matrix* envisions Wonderland as the Interweb, covered by flashing emoji, the icons for power, money, addiction and control. Hart's Internet is envisioned here as a commercial stripway, the enactment of casino-capitalism but at the same time, paradoxically, also a metaphor for a model of the mind and a site of transformation. *The Flower Matrix* is specifically modeled after the ancient Roman mythological labyrinth of the Minotaur, an endless maze from which there is no escape. Inside this world, five original species of fantastical flowers designed by Hart randomly grow and decay in an environment of aesthetic fakeness where technology has replaced nature.



# bitforms gallery



Installation view of *Digital Combines*  
bitforms gallery sf  
April 23 - June 11, 2022

# bitforms gallery



Installation view of *Digital Combines*  
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# bitforms gallery



Installation view of *Digital Combines*  
center: Auriea Harvey, *The Mystery v5 (the Tower)*, 2021  
bitforms gallery sf  
April 23 - June 11, 2022

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