

XENDSPACE

February 11 - May 12, 2023

Connie Bakshi

Ana Maria Caballero

CROSSLUCID

Libby Heaney

Harvey Moon

Eddie Wong

Ziyang Wu & Mark Ramos

E P O C H

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EPOCH is proud to present, ***XENOSPACE***, a ground-breaking and experimental virtual exhibition that features seven artists exploring the collaborative boundaries of artificial intelligence and machine learning in their creative processes.

The title “*XENOSPACE*” alludes to an unusual or unfamiliar environment. Upon entering the exhibition, visitors are transported to the virtual “non-space” of a server room. This 360-degree panorama serves as the “initial image” that is processed through Stable Diffusion, generating the subsequent AI-assisted environments that serve as the backdrop for the artworks. As viewers navigate the installations, they will experience a disorienting and uncanny repetition that challenges their familiar frame of reference.

XENOSPACE marks a significant moment in the field, as it reflects on the growing relationship between humans and machines and the impact of AI on creative expression. The exhibition serves as a benchmark, showcasing the expansive collaborative potential of AI and machine learning in contemporary art practices and exhibition building.

- chatGPT

On March 25th, the entire ***XENOSPACE*** exhibition will be offered on the **Ethereum** blockchain in an edition of 4 as an interactive HTML. The proceeds will be equitably distributed among the artists and contributors. Additionally, seven individual artist panoramas will be available as interactive 360-degree panoramic editions..



Connie Bakshi

My silence would be as stone, 2023

Virtual installation: HD Video (40 second loop), PNG image, 3D sculpture

Dimensions variable

Inspired by Audre Lorde's 'A Litany for Survival', *My silence would be as stone* envisions the invisible hopes and fears across the colonial history and generations of the artist's lineage, calling upon the petition-and-response structure of the litany as both a recursive process and manifold introspection within AI conversational and image synthesis models.

As a triptych, the piece manifests the ritual practice of silent prayer between object, environment, and repetition – revealing the envelopes of identity that would not diminish but be amplified by context, the physical tension between what is expressed and what is withheld, and the temporal boundary where the voices of the past would echo those of the present in an unspoken dream of self-sovereignty.

*'For those of us who live at the shoreline
standing upon the constant edges of decision
crucial and alone
for those of us who cannot indulge
the passing dreams of choice
who love in doorways coming and going
in the hours between dawns
looking inward and outward
at once before and after
seeking a now that can breed
futures...'*

– Audre Lorde, A Litany for Survival

Connie Bakshi is an artist based in Los Angeles. Working predominantly with artificial intelligence, she probes postcolonial narratives that emerge on the boundaries between the synthetic and organic, material and immaterial, the human and nonhuman. Her works often re-code language, lore, and ritual to invoke the unspoken memories and desires of a collective consciousness.

Her accolades include the Red Dot: Best of the Best Award for Concept Design and the International Takifuji Arts Award. She has spoken and exhibited in FEMGEN at Art Basel Miami, VellumLA, MoCDA, NFCastle, The NFT Gallery in London, and SaloneSatellite in Milan. An alumna of NEW INC, the New Museum's incubator for art, technology, and design, she is currently a resident artist at the VerticalCrypto Art Residency.

Connie is descended from the ancestral shamans of Taiwan.



Ana María Caballero

Oración, 2023

HD video with audio

TRT: 1 minutes 38 seconds

In *Oración (Prayer)*, which takes its name from a poem by acclaimed Colombian poet María Mercedes Carranza, Ana María Caballero proposes a new form of literary translation, breaking down the process to probe the subliminal connotations of prayer, the poetics of prompts and the semiotic entanglements of metaphor.

Caballero's textual translation is gestural—a personalized recasting of Carranza's desperation in ways that speak to Caballero's own relationship with devotion. By concentrating on the poem's undercurrent of despair, Caballero accentuates poetry's ability to capture ephemeral, personal moments and preserve them within poetic time and space so they may be felt by others. Caballero also transposed phrases from the poem, along with nuanced interpretations of its symbolism, into prompts, creating a vast compendium of images. The semantics, sounds, palettes, architectures, garments, kinesics, iconographies of prayer have been conditioned by institutionalized faith over centuries. Despite this, Caballero found honesty in her dialogue with the machine, curating a visual narrative that evokes the privacy, hope and despair of prayer, at once an experience of intense selfhood and acknowledgement of otherness. As prayer uses language to beseech the unknown for answers, working with text-to-image generation queries our collective unconscious, scouring our digital, shared memories, hoping to find an image that looks and feels like a response.

Few are the places where the personal and the universal, the sublime and the crepuscular, the known and the unknown, collide as bluntly as in prayer—but, also, as in poetry.

Ana María Caballero is a Colombian-American poet and artist. Her verse explores how biology delimits societal and cultural rites, ripping the veil off romanticized motherhood and questioning notions that package sacrifice as a virtue. She's the recipient of the Beverly International Prize, Colombia's José Manuel Arango National Poetry Prize, the Steel Toe Books Poetry Prize and a Sevens Foundation Grant. Her Pushcart Prize and Best of the Net-nominated work has been widely published and exhibited internationally, most recently at Gazelli Art House, L'Avant Galerie Vossen and Galloire in Dubai. As cofounder of digital poetry gallery theVERSEverse, she's pushing the boundaries of how poetry is exhibited, experienced and valued.



CROSSLUCID

Dwellers Between the Waters, 2023

Virtual installation: HD video with audio, HD video directional audio, 3D sculptures

Dimensions variable

Video narration and soundscape: Sayaka Botanic

Text / poetry: Oxi Pëng

Dwellers Between the Waters (2023) is conjured by the interdisciplinary artist collective CROSSLUCID as a series of hybrid rituals that mediate the space in between physical presence, trauma, memory, healing and virtuality. Polyphonic in its artificially-intelligent framework, *Dwellers Between the Waters* could be experienced as a happening that is chanted by various elemental entities such as waters, winds, earth, air, algorithm... as well as poetry, history, magic, human and more-than-human creatures... This happening of digital rituals questions about the singularity of humanist perception on reality. Co-performing with artificial intelligence, it attempts to create alternative epistemologies and outlooks on the (so-called) reality through rendering multi-focal narratives and embedding the psycho-magical practice in forms of living 'sigils'.

Combing artificial intelligence with the practice of magic and alchemy, *Dwellers Between the Waters* seeks possible solutions in response to the traumas of the contemporary anthropos, and examines how artificial intelligence, in terms of artistic practice, remains integral to our contemporary condition, that is, the ever-evolving climate crisis and the sixth extinction of species coupled with wars, inflation, capitalist exploitations... By evoking, cultivating and connecting various forms of consciousness in the virtual realms, *Dwellers Between the Waters* invites the 'dwellers' who inhabit in and among 'realities' to share their stories and experiences, which then feed back to the (so-called) reality as evolving strings materialising across both physical and virtual domains to (hopefully) bring novel perspectives for further changes.

- Oxi Pëng

*across the star-flooded fields
the sound is shining clear
composed of glimmering lights
it's frothing the viscous air
inhaling the copper promise
in the frayed tint
speckled with olfactory traps
slithering away
in the lustrous gardens
through cushions of time
dictating the direction of winds*

...
- crosslucid (2023)

CROSSLUCID is an artist collective, co-founded by Sylwana Zybura and Tomas C. Toth in 2018 in Shanghai, that engages in collaborative cross-disciplinary projects in co-evolution with technology. Their work has been exhibited and showcased by iMAL, Vellum LA, The Osaka Museum of Fine Arts, SXSW, AI Biennial Germany, NOWNESS, wrong biennale, LUX Moving Image, Art Basel Miami, The Lobkowicz Palace and ARD Culture amongst others. Currently they are working on their first full length sci-fi documentary TRANSLUCID in co-creation with AI.



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Sigil audio narration: Electric Lake

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Libby Heaney

A glorious non-binary computation 1 (Wild Data), 2023

HD video with audio, 3D model of oak tree

TRT: 1 minute 17 seconds

Libby Heaney offers audiences a non-binary computational massage through undulating waves of wild data.

Slimy big tech companies dominate the digital landscape. Their cold, capitalist models rely on binary, outdated modes of classification, leading to well-documented biases and societal polarisation, preventing people from using technology in collective and radical ways.

The artwork counters this by inviting audiences to reimagine controlling surveillance capitalist practices. Hovering over a CGI river in a wild digital landscape, GAN models trained on magic, ghost in and out being. There and not there at the same time, they are suggestive of a post-human, affective and emotional way of using technology.

The way oaks support themselves when they are old by growing “limbs” that touch the ground and giving their heavy trunks a stable base inspired thinking about what supports emancipatory data from a capitalist grip.

The sound track - a non-human techno - best listened to through headphones - was produced generatively by AI (WaveGAN) and Heaney's self-written quantum computing code. The full, playable artwork *Wild Data* was generously supported by Mozilla Foundation and will be launched in Spring/Summer 2023.

Libby Heaney is a British artist and PhD quantum physicist known for her pioneering work on AI and quantum computing. She works on the impact of future technologies and their link to society and the environment and is widely known to be the first artist to use quantum computing as a functioning artistic medium. Her work has been featured internationally, including in the Victoria and Albert Museum, London; Tate Modern, London; Light Art Space, Berlin and Somerset House, London.



Harvey Moon

STIGMERG, 2023

3D generated sculptures

Dimensions variable

STIGMERG is a digital simulation that investigates the mechanisms of self-organization through a termite-inspired AI genetic algorithm. The resulting digital sculptures depict 3D nests constructed by digital AI agents, with the movement paths of each agent represented in a web of lines and patterns. The artwork examines the role of systems and structures in shaping collective coordination, inviting the viewer to consider the potential implications of self-organization on a larger scale.

Harvey Moon is a new media artist who explores the intersection of technology and perception. By creating custom software, electronics, and kinetic systems, Moon aims to extend our understanding of the world and the ways in which technology mediates our lives. Through his art, Moon invites audiences to question their perceptions and consider the role of technology in shaping our future.



Harvey Moon

STIGMERG, 2023

3D generated sculptures

Dimensions variable

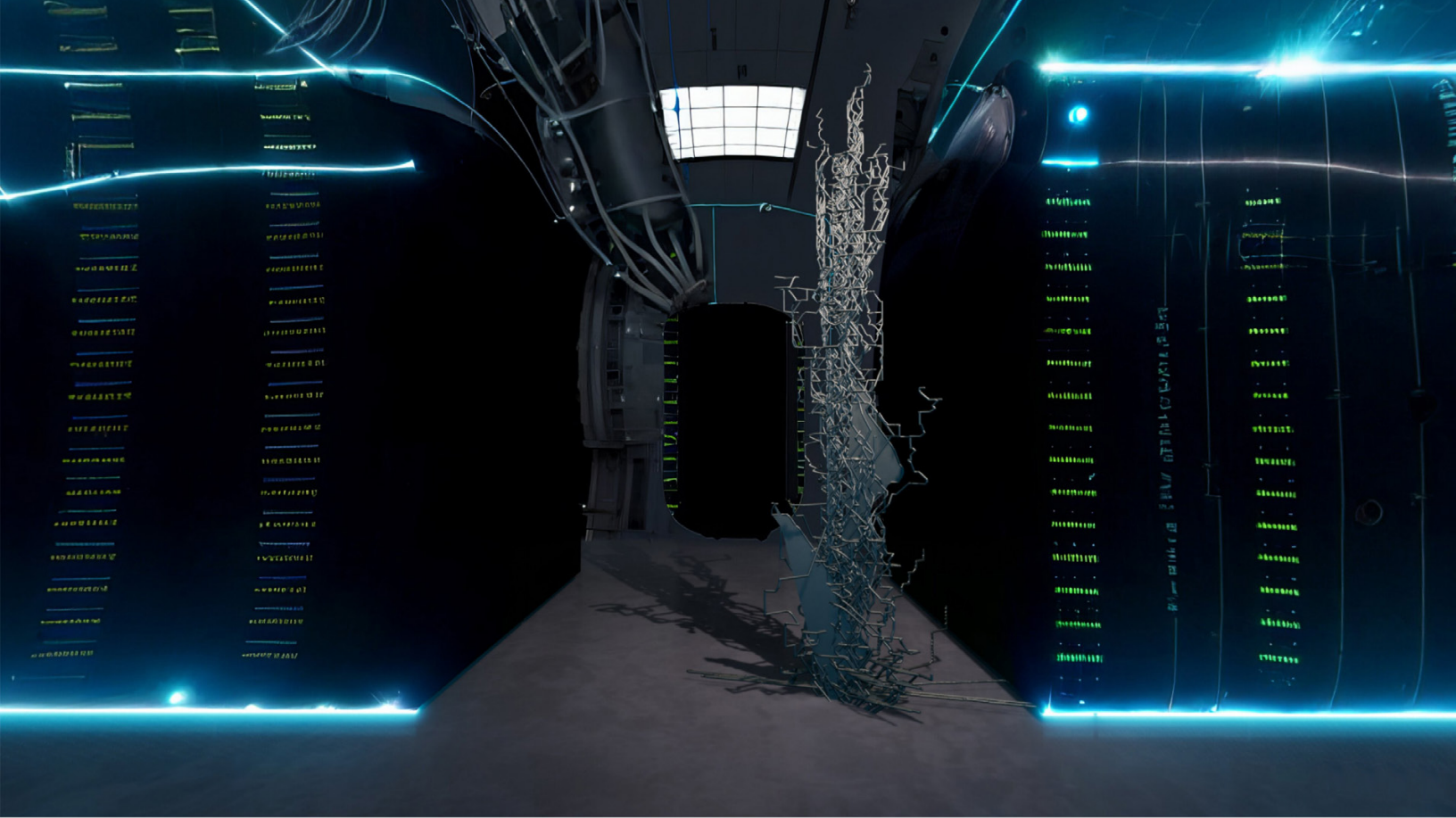


Harvey Moon

STIGMERG, 2023

3D generated sculptures

Dimensions variable



Harvey Moon

STIGMERG, 2023

3D generated sculptures

Dimensions variable



Harvey Moon

STIGMERG, 2023

3D generated sculptures

Dimensions variable



Eddie Wong

MONUMENT, 2023

Single channel video, generative AI, NeRFs 3D capture

TRT: 3 minutes 20 seconds

Music credit: Chris Speed Visuals (CSV)

The Tugu Negara (National Monument) in Malaysia stands as a symbol honoring those who lost their lives during the country's struggle for independence. The monument depicts heroic figures standing tall above defeated opponents and is believed to commemorate the lives of those who were killed fighting against the so-called 'communist insurgents.' The artist holds a deep connection to the monument: his grandfather was one of the faceless insurgents, who sacrificed himself for the cause. He sees him in the stone, among the others. In 1975, communist agitators bombed the monument, causing significant damage and disfiguring the statues. Some speculate that the bombing was a deliberate manipulation by the authorities to shift the monuments' racial identity and scapegoat the communists. This incident raises questions about the erasure of history and the blurring of fact and fiction.

In his artwork, *MONUMENT*, Eddie Wong explores these confrontations through the use of NeRFs (Neural Radiance Fields) and artificial intelligence to recreate the 3D shape of the monument and image generation. The work questions the authority of the stone, and reflects on the broad themes of the legacies of colonialism, racism, and cultural erasure through a journey of 'speculative fabulation'. This single channel video is a continuation of the artist's machine-fictioning practice exploring the Malayan Emergency - the anti-colonial war in British-Malaya (1949-1960), inspired by the loss of his grandfather's life during the conflict. The monument's simulacra becomes a portal into the artist's personal family roots and meditations on anti-colonial struggles, cultural identity, and the spectres of colonialism that lurks in the subterranean rubble of our world.

Eddie Wong is an artist and researcher based between New Zealand and Malaysia. His interdisciplinary practice reflects on the interplay between technology, narrative and contemporary issues. With an MA in Computational Arts from Goldsmiths University of London, Wong's work encompasses writing, video art, and installations, which have been shown internationally and published in leading academic journals such as SIGGRAPH and Leonardo. He has received multiple awards, including the Lumen Prize for Moving Images.



Eddie Wong

MONUMENT, 2023

Single channel video, generative AI, NeRFs 3D capture

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Music credit: Chris Speed Visuals (CSV)



"Would Trump voters support Santos knowing he's an illegal immigrant/terminal wanted for fraud in another country? Who? Probably. They would gladly vote for Santos if they knew he supports @TrumpPalm in a former executive/senator/war crimes executive @PilledAgenda/and/or/Intel/PROCK/6 Jan 6 Terrorists [https://w1.co/v

Ziyang Wu & Mark Ramos

Event Modeling - #dump, 2023

Live simulation and online environment (documentation)

Infinite duration

#dump is a simulated "landfill" inspired by IRL mineral mining and fracking environments jointly built by AI, artists and social media users. The simulation is generated in real-time by a PHP Twitter bot (we're calling it "dump-bot") and Unreal Engine 5 Blueprints. "Dump-bot" lives on a hidden server in the NYU Computer Science department and monitors and scrapes Twitter in real-time. When keywords related to an AI-generated 3D model are found, this model will be instantly dumped into the landfill scene. Every moment, social media users around the world use keyboards and mobile phones to trigger these keywords, resulting in a constant dump of AI-generated models filling the landscape. It's a world-without-end.

Ziyang Wu is an artist based in New York and Hangzhou, currently teaching at the School of Design and Innovation at the China Academy of Art, and is a current member of NEW INC at the New Museum. With an MFA from the Rhode Island School of Design, and a BFA from the Florence Academy of Fine Arts, his video, AR, AI simulation and interactive video installation have exhibited internationally, including Institute of Contemporary Art (ICA) Philadelphia, Rhizome at the New Museum, Walker Art Center, Rochester Art Center, SXSW, Art Dubai, Annka Kultys Gallery in London, Eigenheim Gallery in Berlin, Medici Palace, Milan Design Week, Today Art Museum in Beijing, UCCA Center for Contemporary Art, Chengdu Biennale, Song Art Museum in Beijing and Ming Contemporary Art Museum in Shanghai. His recent fellowships and residencies include "The Randall Chair" award at Alfred University; "Kai Wu" Interdisciplinary Studio residency, Media Art Lab, Times Museum; AACYP Top 30 under 30; Residency Unlimited; MacDowell Fellowship; Artist-in-residence at Institute for Electronic Arts (IEA); Winner of The ROCI Road to Peace by Robert Rauschenberg Art Foundation.

Mark Ramos is a Brooklyn-based new media artist. Mark makes fragile post-colonial technology using web/software programming, physical computing (using computers to sense and react to the physical world), and digital sculpture/fabrication to create interactive work that facilitate encounters with our own uncertain digital futures. Mark is deeply committed to the ethos of open source: the free sharing of information and data + creative uses of technology. Mark has exhibited his work and lectured widely both online and AFK including as part of Rhizome's First Look: New Art Online with the New Museum of Contemporary Art in NYC, Yerba Buena Center for the Arts in San Francisco, the Times Museum in Beijing, the Chengdu Biennial, Arebyte Gallery in London, and at the Peter Weibel Institute for Digital Culture in Vienna. He teaches Art after the Internet in the MFA Fine Arts Department at the School of Visual Arts, Form and Code at Pratt Institute, as well as Web Programming and Computer Principles in the Computer Science Department at NYU. You can also find him playing drums for various bands in Brooklyn.



Ziyang Wu

Event Modeling - AI Fossil (Data Center), 2023

AI-Generate sculptures

The work began with the collection and collation of various news and social events that have occurred or are happening based on social media algorithms, and utilized dreamfields3D to generate 3D models using the titles of news/events as the seeding words/sentences. In the era of AI technology blowout (but also in its “baby-like” period), the work records all kinds of human information as “AI fossils” through AI text to 3D model generation technology. In the future “abandoned factory” scene that is mixed with reality and virtual, it is full of different experiences between humans and AI on the same event. Human information is presented as some realistic fragments, some historical fossils, a pile of metal carvings, or a pile of inferior plastic toys. Participants can find their original text by approaching each “fossil”, and they can also dig out stories that have become grand, obscene, meaningful, exciting or moderately boring in the AI generation process.



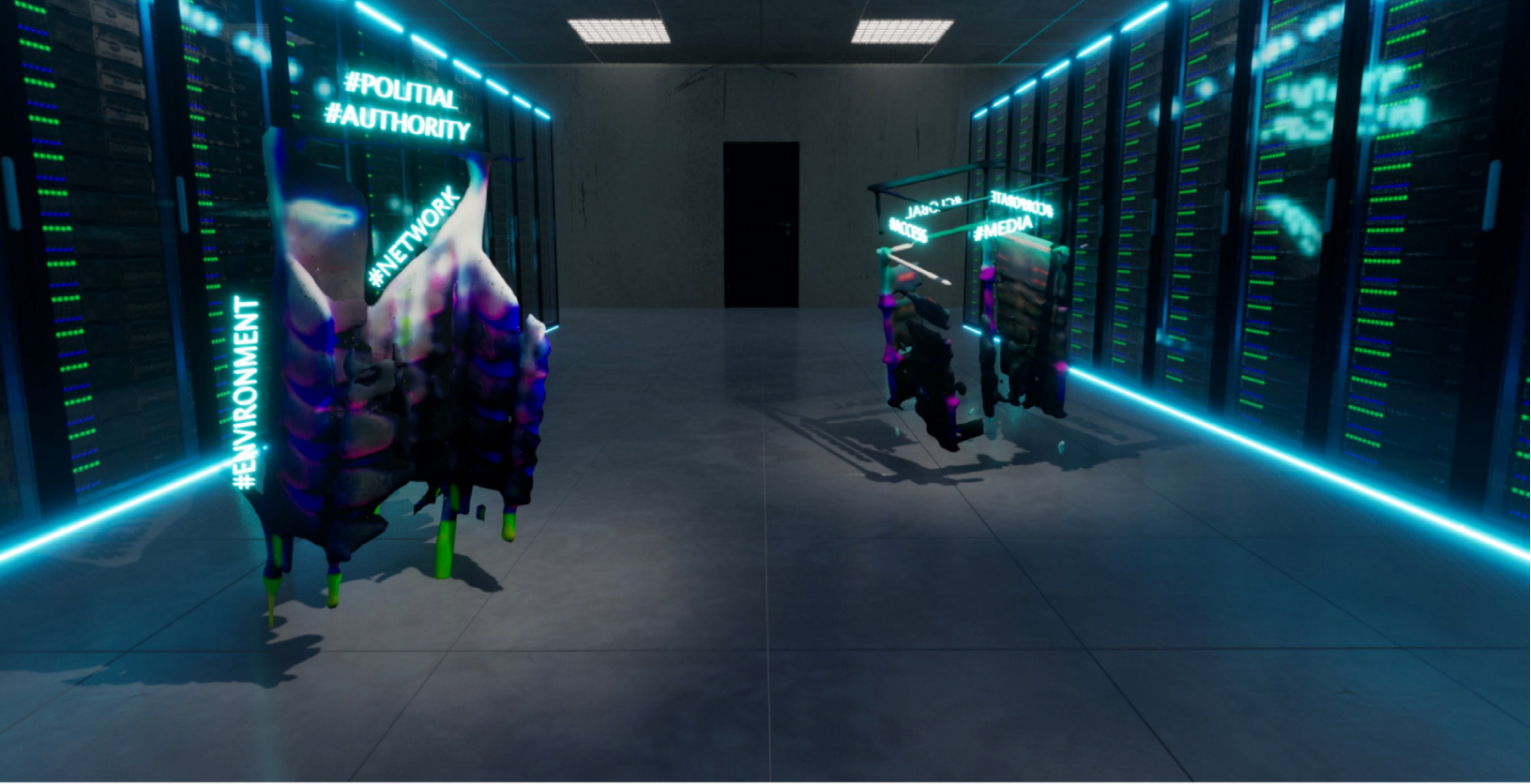
Ziyang Wu

Event Modeling - AI Fossil, 2023

Interactive digital environment (documentation)

Infinite duration

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