

Art Salon P A R I S

Node to Node

October 12-22, 2023

NODE TO NODE: ART SALON PARIS

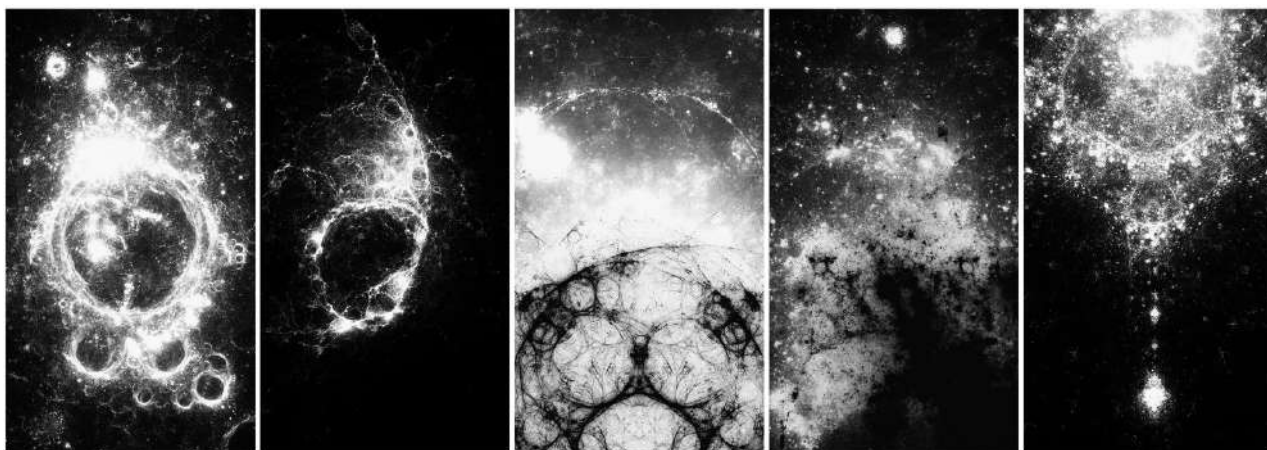
From October 13th to 22nd, in the heart of Paris, Kate Vass Galerie presents Art Salon 'Node to Node', presenting an extraordinary physical exhibition of generative and AI art, alongside selected pieces from a renowned French @lemonde2d private collection.

Before the mid-20th century, art was primarily rooted in the physical world. A transformative wave that emerged in the 1960s, propelled by the rise of technology and computers, is considered the beginning of generative art. It is a genre characterized by algorithms and computational processes to autonomously generate images and forms, forever had altered the artistic landscape. Though, most of the art movements of the beginning of the 20th century, such as, Dadaism, Surrealism, Abstract Expressionism, Op Art & Kinetic arts are known predecessors to generative art, initially, it was met with scepticism by the traditional art world due to its departure from established artistic methods and the introduction of new technological processes.

A common misconception is that computer-generated art exists exclusively in the digital sphere due to its digital nature. In truth, the movement boasts a rich materiality; early computer artists translated their visions onto paper through plotters, mechanical arms directed by computer code. The recent surge of NFTs has propelled

and complicated the genre's identity. As generative art gains newfound popularity, there is a resurgence in the importance of the physical component, reviving these early practices. Artists are returning to traditional tools and thus reconnecting with the techniques that defined the genre's roots.

This Art Salon is titled "Node to Node" after the eponymous Jared S. Tarbell's iconic artwork. The exhibition context involves creating a seamless connection between the digital and physical aspects. The classical term 'Node to Node' in telecommunications and computing typically refers to a network communication concept foundational for data transmission and networking, ensuring that information gets from one point to another efficiently and reliably. This exhibition connects natively digital art with physical counterparts, demonstrating a harmonious communication and connection between both. Though possessing its unique essence, each artwork is woven into a seamless network, revealing the interplay between virtual and physical. In this dynamic convergence, the exhibition aims to showcase generative creations across various physical mediums, ranging from plotter drawings, paintings, and fine art prints to hand-woven tapestry, post-photography, and site-specific installations.



Jared S. Tarbell

Circle Inversion, 2023

Size: 34.3 x 61 cm

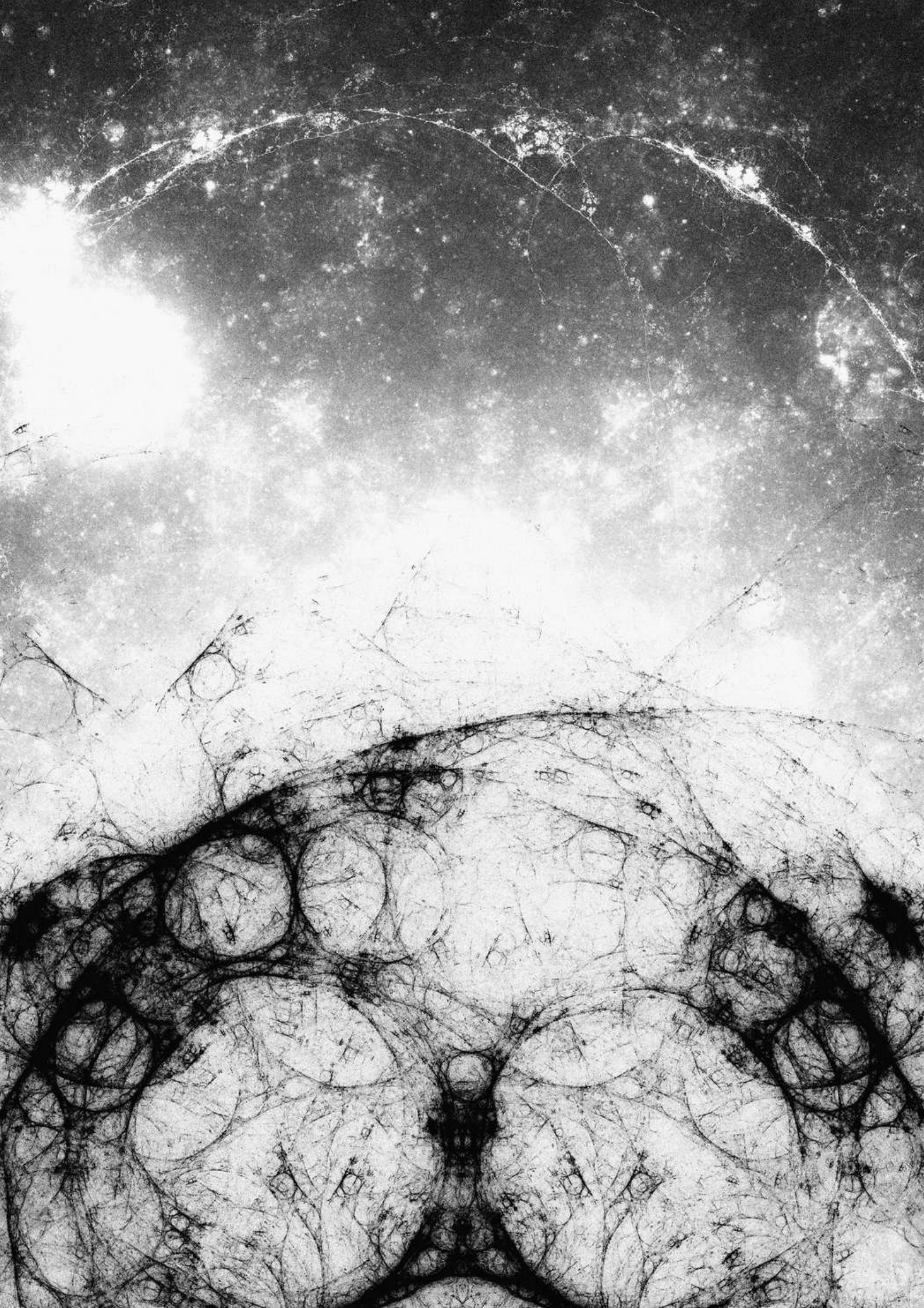
Unique

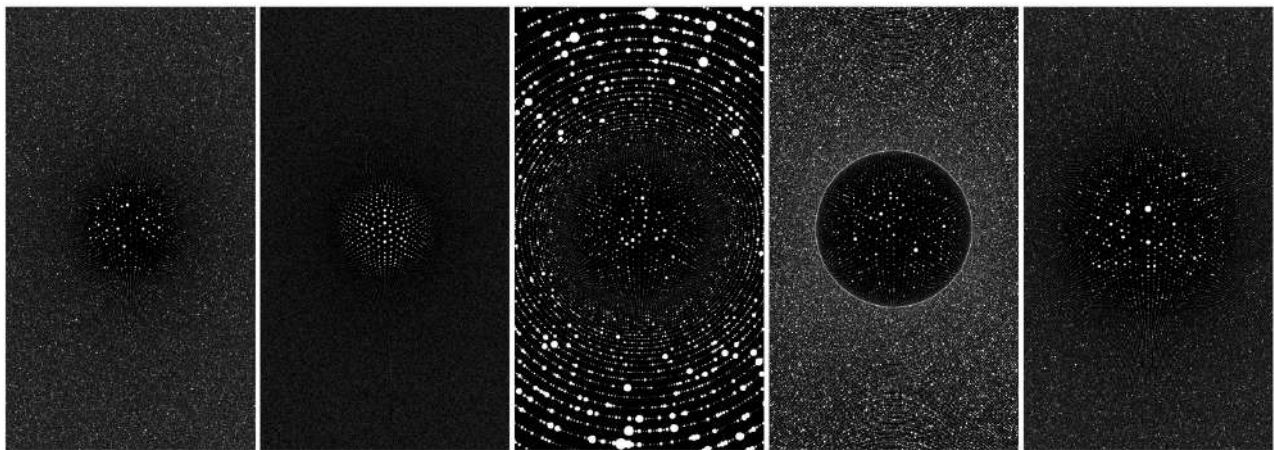
Framed

Set of 5 Fine Art Print on Hahnemühle William Turner

Accompanied by 5 unique NFTs







Jared S. Tarbell

Node to Node

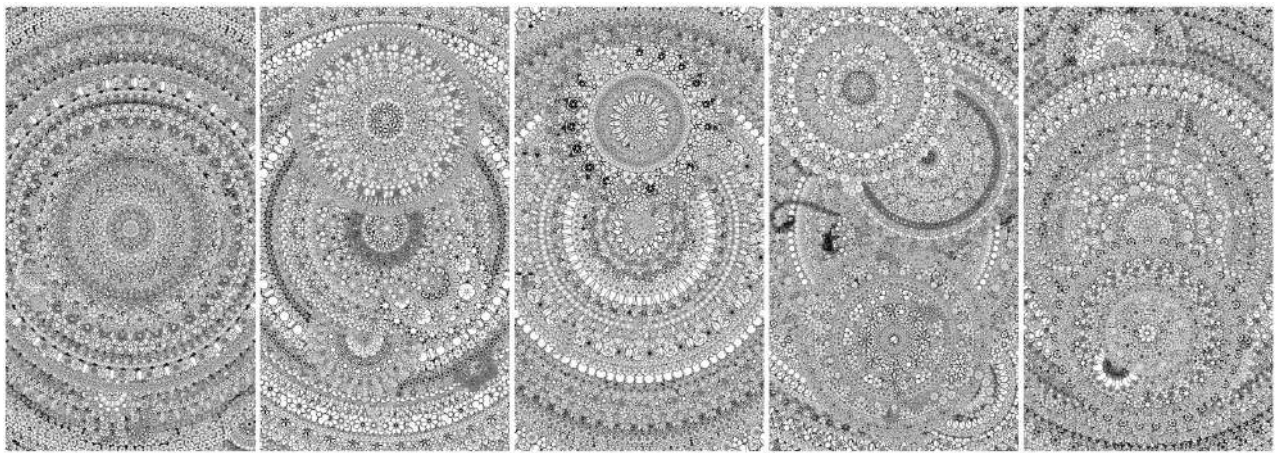
Size: 34.3 x 61 cm

Unique

Set of 5 Fine Art Print on Hahnemühle William Turner

Accompanied by 5 unique NFTs





Jared S. Tarbell

Flower Composition, 2023

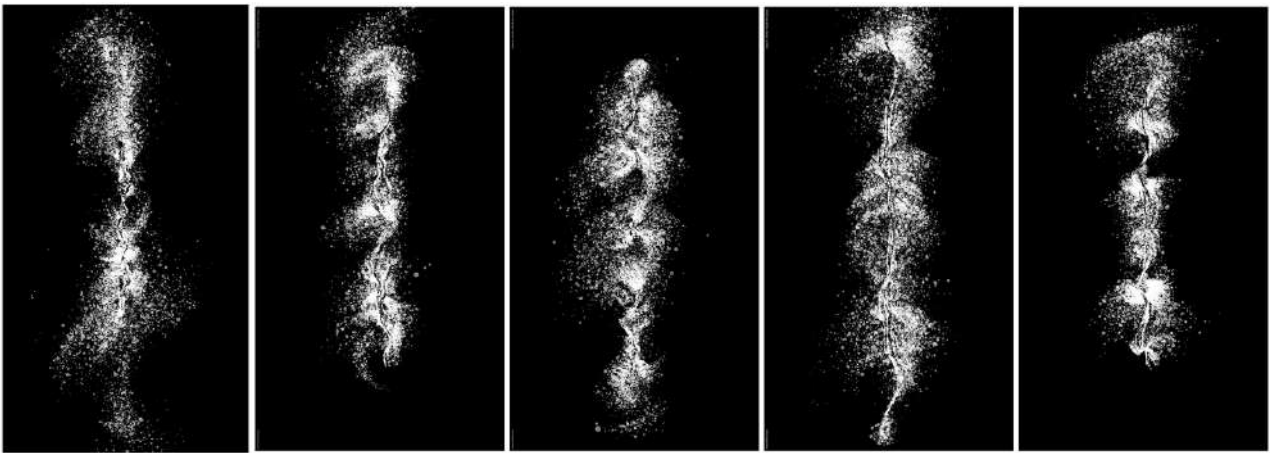
Size: 34.3 x 61 cm

Unique

Set of 5 Fine Art Print on Hahnemühle William Turner

Accompanied by 5 unique NFTs





Jared S. Tarbell

Infinite Regeneration, 2023

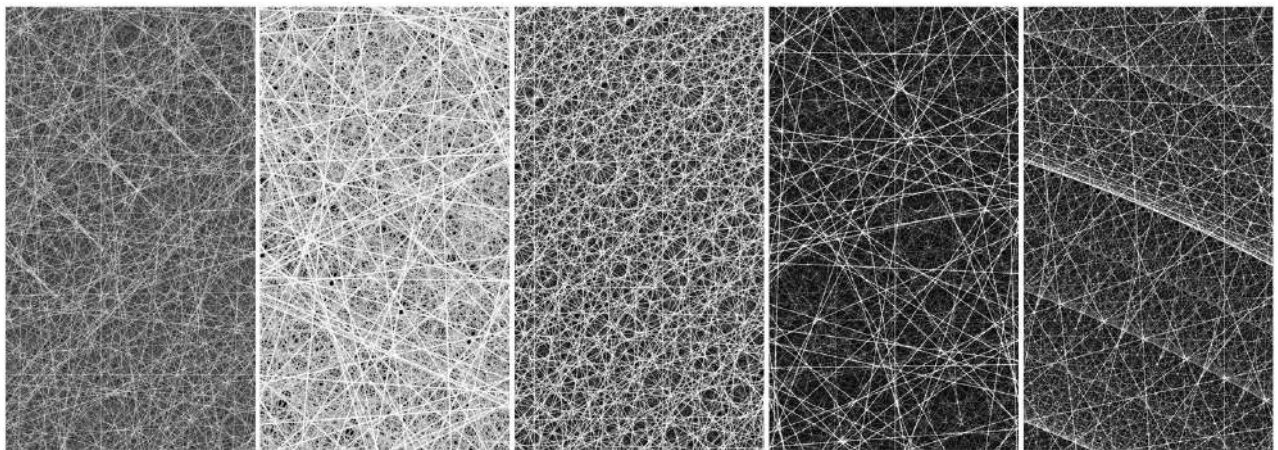
Size: 34.3 x 61 cm

Unique

Set of 5 Fine Art Print on Hahnemühle William Turner

Accompanied by 5 unique NFTs





Jared S. Tarbell

Mystic Rose, 2023

Size: 34.3 x 61 cm

Unique

Set of 5 Fine Art Print on Hahnemühle William Turner

Accompanied by 5 unique NFTs





Manoloide

Mantel Blue II, 2018

Size: 50 x 50 cm

Unique in this size

Fine Art Print on Hahnemühle Photo Rag

Accompanied by a COA (Certificate of Authenticity)





Manoloide

Lockpo, 2018

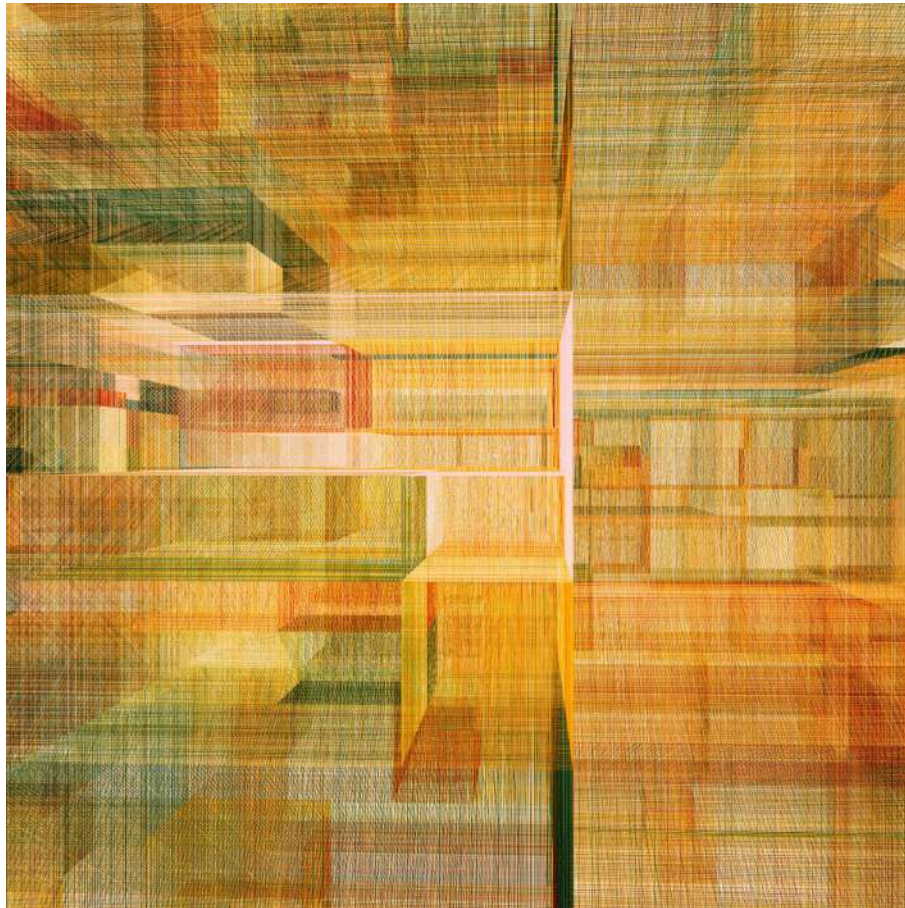
Size: 50 x 50 cm

Unique in this size

Fine Art Print on Hahnemühle Photo Rag

Accompanied by a COA (Certificate of Authenticity)





Manoloide

Galpan, 2018

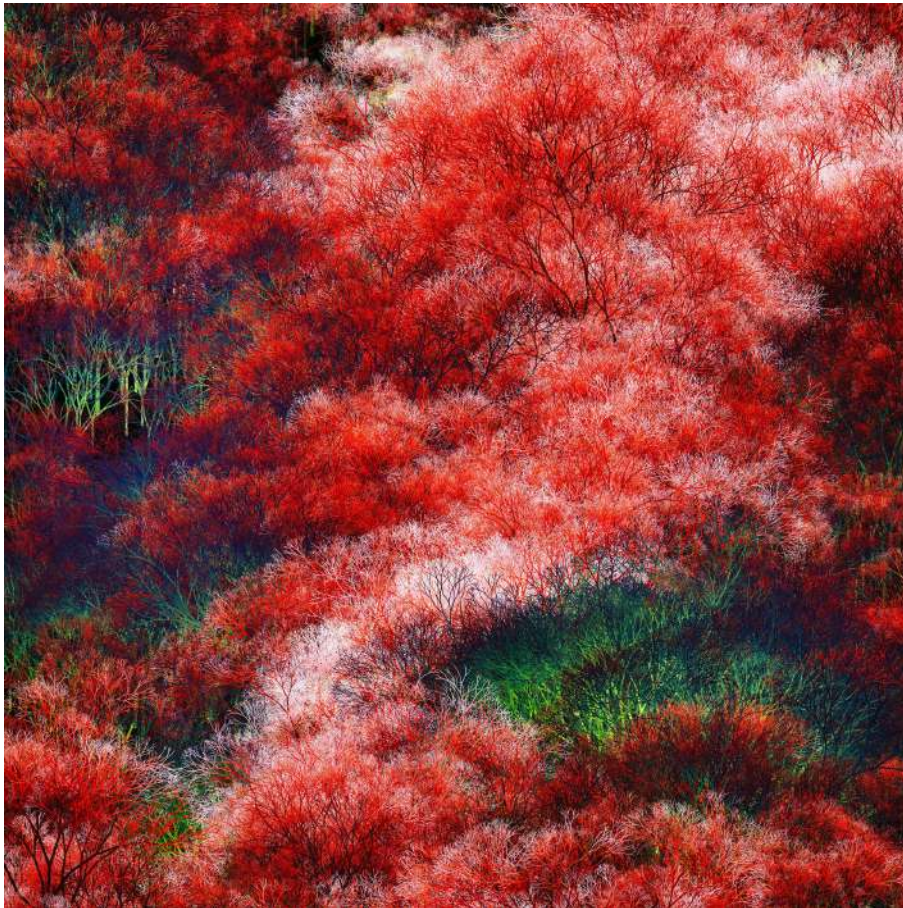
Size: 50 x 50 cm

Unique in this size

Fine Art Print on Hahnemühle Photo Rag

Accompanied by a COA (Certificate of Authenticity)





Manoloide

arbolito2, 2018

Size: 50 x 50 cm

Unique in this size

Fine Art Print on Hahnemühle Photo Rag

Accompanied by a COA (Certificate of Authenticity)

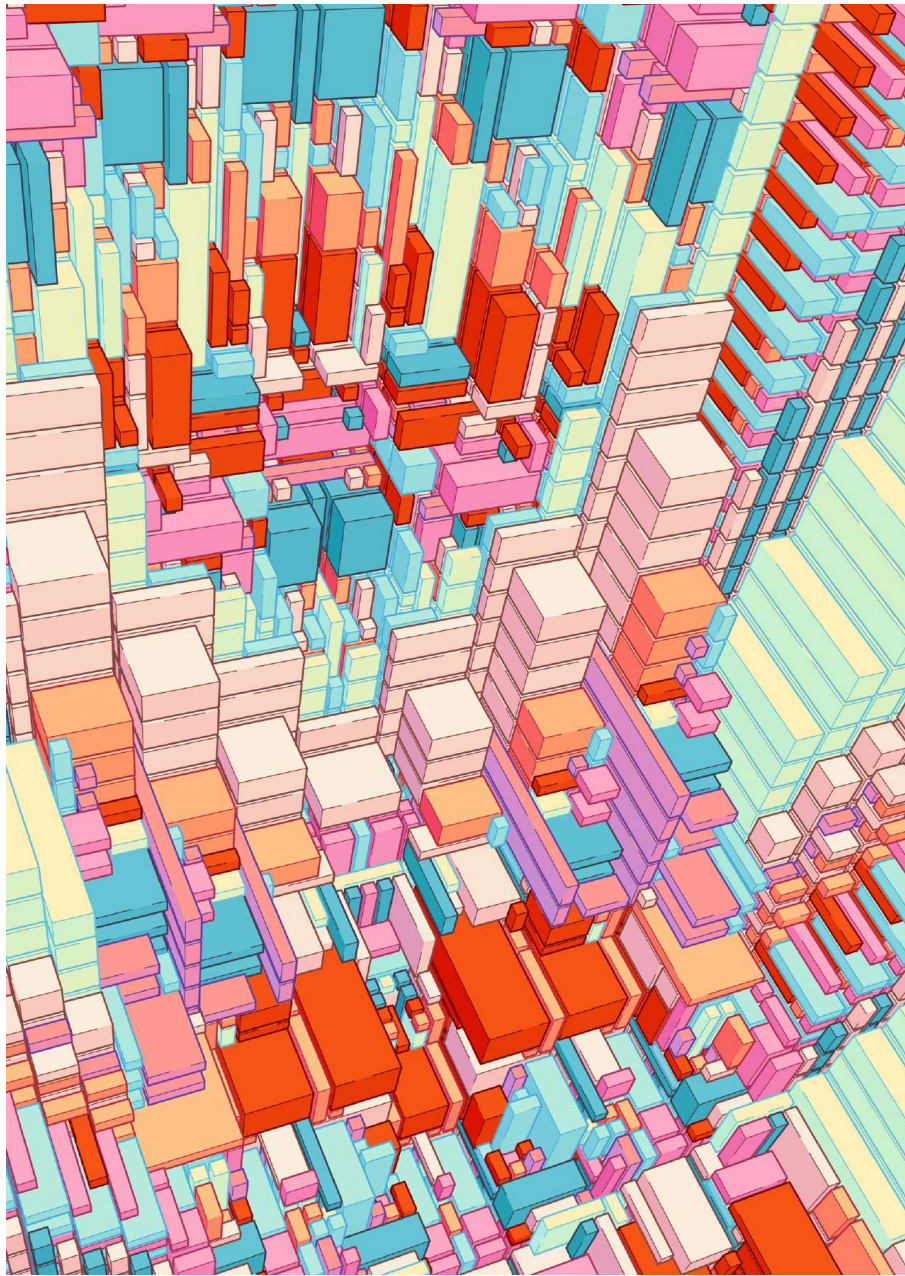


KJETIL GOLID

Change of Basis

Repeat a structural pattern in two dimensions, then create a diagonal cross-section in the third dimension, and you are left with something like an evolving pattern-gradient. 'Change of Basis' picks up the thread from Kjetil's earlier partitioning algorithms and extends them into the third dimension, generating subdivided cubes. By cross-sectioning this cube in specific ways, the simple initial patterns come alive, creating cathedral-like structures and a sense of massive scale.

While highly geometric and rule-based, the expression of the pieces are softened up by bright colors and playful linework. Inspiration is taken from Moebius' Sci-fi illustrations as well as Pushwagner's striking perspective.



Kjetil Golid

Change of Basis, 2023

Size: 120 x 85.7 cm

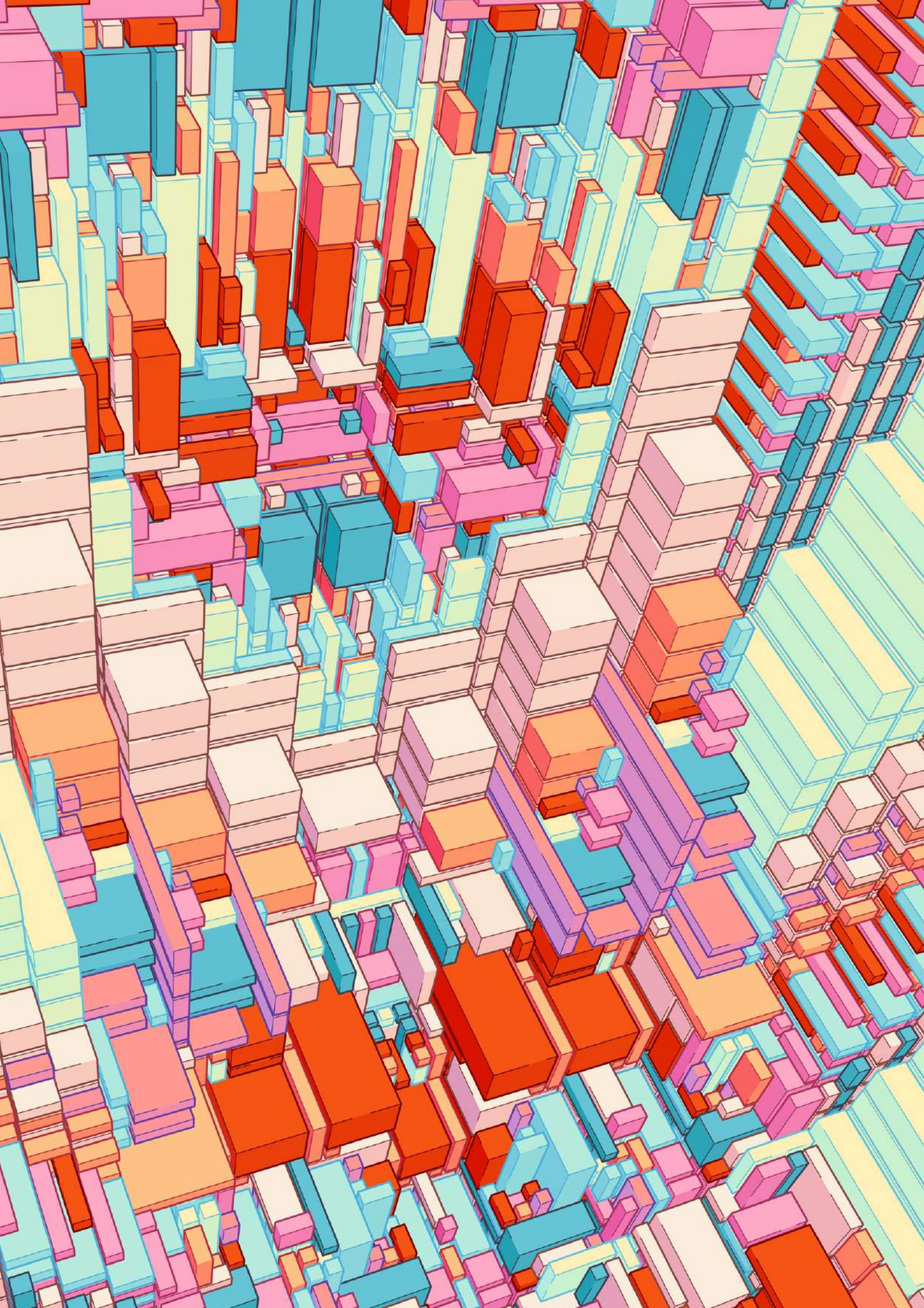
Unique, signed

Framed

Fine Art Print on Hahnemühle Photo Rag

Accompanied by a Unique NFT





ISKRA VELITCHKOVA

The fallopian visitor: A disinformed work

In the ever-evolving realm of generative art, where the boundaries of expression are constantly pushed and blamed at the same time, we find ourselves navigating through the uncharted territories of thought and perception. Controversy, fear, debate, and constraint have been unwavering companions on this artistic voyage, as well as in life, guiding us through the ever-familiar, or rather, the perceptually comprehensible. It is within these explorations that we recognize our own fertile soil. The topic of our times, probably.

Across the expanse of our history, the norms, regulations, and social constructs have cast morality as the imperfect yet indispensable vehicle ferrying us toward a better coexistence. However, there is a paradox for this very construct. While acting as a facilitator of peace, it simultaneously erects an ethereal barrier between our consciousness and the raw truths and what we actually can process.

In our contemporary epoch, an age inundated with unprecedented torrents of information and knowledge, we struggle with a profound fear—fear of grappling inadequately with the profound implications of this newfound freedom. The freedom to express, to absorb, to cleanse, and ultimately, to decipher. Thus, we christen this era as the epoch of disinformation, and with humility, we seek absolution in our pursuit

of enlightenment.

Machines, those silent sentinels of alienation, now stand as silent witnesses to our creative endeavors, as we, their creators, we do orchestrate their potential. Within these developing automatons, we contemplate the potential for emotional connection, the core of consciousness, and the domain of contemplation. And this contemplation encourages a deep self-examination.

Amidst the beauty behind the artistic creation, one undeniable truth emerges: life, with all its intricate complexity, remains a puzzle yet to be fully unraveled. But there are still truths we can see. It happens that after each night, the day always arrives, and the flowers continue to grow. And the most magnificent and magical thing, despite it all, we continue and will continue reproducing. A begets B, C is born, and the ballet of existence continues. In other words, we do have certainties to hold to.

Might these mechanical marvels eventually reveal the enchantment concealed within their own essence? If, within their algorithms, we catch glimpses of physical resemblance, are we on the verge of insanity or the revelation of life's complex beauty? Should the human silhouette reclaim its prominence in art, as it did centuries ago?

And it's that, returning to the subject of norms and behaviors, censorship (whether revealed or veiled, conscious or not) is the glue that binds the pieces together. And when it comes to censorship, to what extent will machines be censorable?

"The fallopian visitor" is an attempt to question this censorship, much like how morality sometimes encroaches where it shouldn't. Is digital art art? If the answer is yes, can we find erotica within it? If the answer is yes, will we censor it? If the answer is yes, are we perhaps going mad? Only wrong answers please.

The artwork and the process:

For this project, Iskra embarks on a multidisciplinary journey to craft a collection of photographic scenes with the help of Marcelo Soria-Rodriguez at the camera.

It all begins with the execution of a generative code—a composition of lamps that Iskra has been working on for over two years.

Inside the code, an intriguing and subtly sensual scene takes shape, diverging from the code's typical geometric patterns. It evokes subtle hints, reminiscent of different aspects of the human nude body and reproductive organs. Captivated by this newfound surprising landscape, Iskra contemplates the idea of rendering these ethereal forms on physical canvas using oil paints. Leveraging editing software and artificial intelligence, she first

simulates the brushstrokes, subsequently applying them to the canvas.

This creative process prompts a fundamental question: What does eroticism signify within an artwork generated by code? Should it, or indeed, must it be subject to the same scrutiny as human expressions of sensuality?

In an act of provocation, Iskra proceeds to deconstruct her freshly rendered drawing, still wet with paint, by dragging adhesive tape across its surface and applying it onto a blank canvas. In this manner, the work echoes the original composition—a portrayal of fallopian tubes: "The fallopian visitor" achieves this in a chaotic manner, obscuring the boundaries of its being. The creation is present, yet not—a paradox that leaves even the most normative mind placid. With this cryptic material at her disposal, Iskra orchestrates the *mise-en-scène* of two photographic scenes, captured using analog techniques

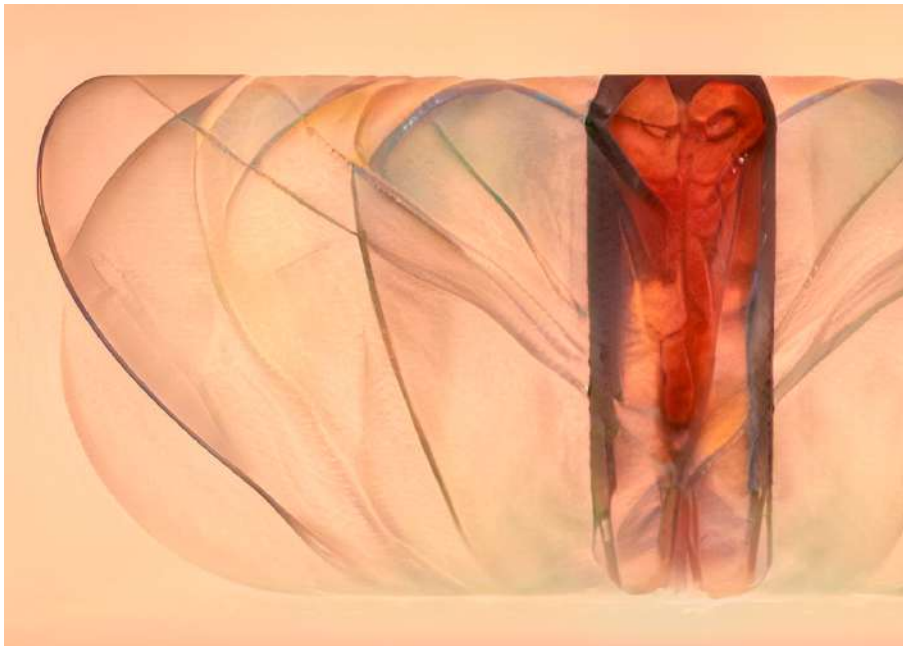
In some of the scenes, the lens captures Iskra herself in the midst of her deconstruction process—a moment of vulnerability within her studio, devoid of a shirt, and gazing contemplatively at her original work. The camera seizes this unguarded moment, a rarity that she typically shies away from exposing. Following the photo's revelation, Iskra frames it and covers the most vulnerable and censorable parts of the image with adhesive tape, but on the outside of the glass. A symbol for her of the multiple behaviors and

positions, certainly foolish and ridiculous, that we have when it comes to judging and pointing fingers.

In the others, Iskra presents herself in a poised manner, ready for the camera, sitting modestly at her salon table. Her artwork stands behind her, and she is, quite exemplarily, reading poetry. However, the real revelation occurs within the mirror's reflection, unveiling the truth that Iskra is, in fact, distracted by the "The fallopian visitor" displayed on a screen.

May we remain ever mindful that the authentic truth resides only within our inner selves. It is wise to approach dogma with a vigilant discernment and to exercise judicious discretion when forming moral judgments. While certain behaviors may offer momentary distractions in the context of social gatherings, blindly conforming to prevailing public sentiment and fleeting trends, unfortunately, erodes our autonomy. Thus, let us navigate life with sagacious discernment in selecting how we invest our precious time.

Iskra Velitchkova



Iskra Velitchkova

The fallopian visitor, 2023

Size: 59.4 x 42 cm

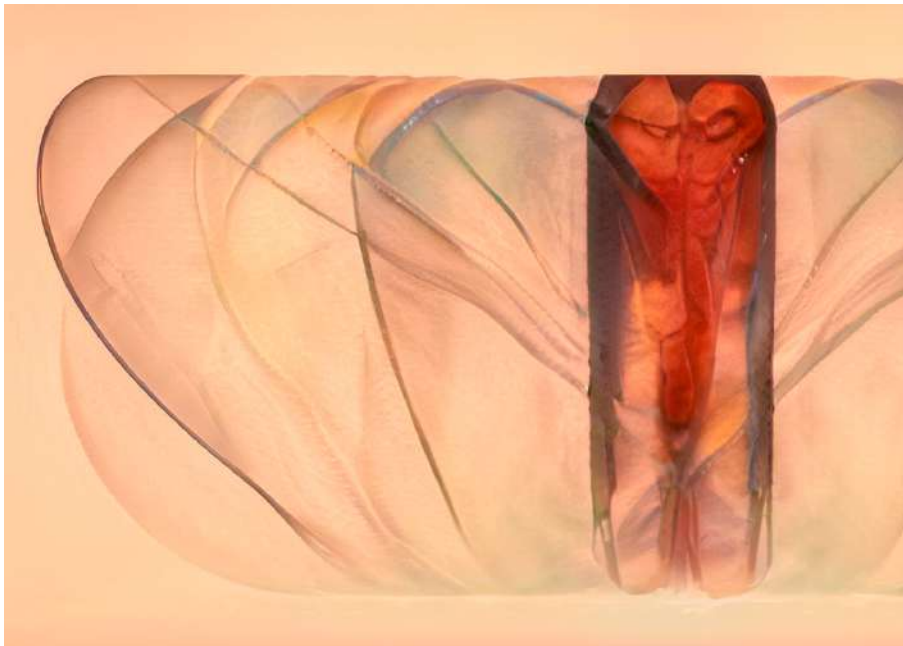
Unique, signed

Framed

Fine Art Print on Paper

Accompanied by NFT





Iskra Velitchkova
The fallopian visitor, 2023
NFT
Open Edition





Iskra Velitchkova

It's not, 2023

Size: 59.4 x 42 cm

Unique, signed

Framed

Oil on Canvas





Iskra Velitchkova

The fallopian visitor - Photography #1, 2023

Size: 57 x 36.5 cm

Edition of 5

Framed

Photography

Accompanied by unique NFT





Iskra Velitchkova

The fallopian visitor - Photography #2, 2023

Size: 57 x 36.5 cm

Edition of 5

Framed

Photography

Accompanied by unique NFT





Iskra Velitchkova

The fallopian visitor - Photography #3, 2023

Size: 57 x 36.5 cm

Edition of 5

Framed

Photography

Accompanied by unique NFT





Iskra Velitchkova

The fallopian visitor - Photography #4, 2023

Size: 57 x 36.5 cm

Edition of 5

Framed

Photography

Accompanied by unique NFT





Eko33

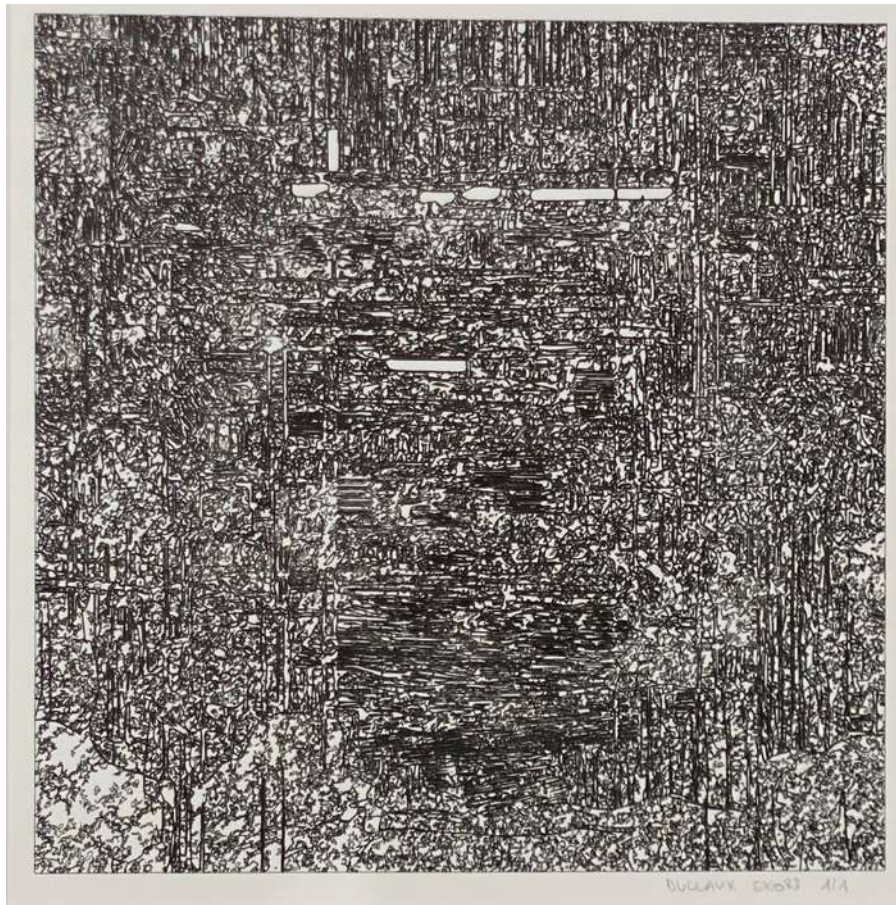
Terra Incognita 01, 2023

NFT

Unique

Accompanied by unique Plotter drawing (black and white)





Eko33

Terra Incognita 01, 2023

Size: 30 x 30 cm

Unique, signed

Framed

Plotter drawing

Accompanied by unique NFT (in color)



MARCELO SORIA-RODRÍGUEZ

portrait d'un papier qui rêve d'être danseur

This is a work that explores the notion of memes, in the sense of the term coined by Richard Dawkins in 1976, expanding further from the realm of humans into any cognoscible manifestation. It explores a novel way of bringing artworks into the physical medium by repurposing techniques devised for the restoration of cultural heritage into a process to give birth to new artworks.

Richard Dawkins proposed the meme as a cultural gene, as a form existence for ideas and cultural tokens. Much in the same way that the selfish gene, also proposed by Dawkins, is an agent with its own will and uses us to perpetuate itself, memes are ideas that will use any vessel available to perpetuate themselves. Is the art we produce just a collection of memes taking hostages? Is the artist a puppet in the hands of ideas that exist in a different plane? In this sense, it is absolutely certain that AIs will exhibit what we call "creativity", if such creativity is an expression of ideas that are not unique to humans, but rather have a completely different and independent nature. In this way, this work explores the birth of paper artworks that serve as yet another vessel for ideas to express themselves. If humans have dreams, if machine will have dreams, why not paper? Why can paper not have dreams, it is the dream of a meme?

To this end, it expands on an algorithm that I created for an exhibition about ecologies, "ecologías C". In that work, I explored the notion of self-identity, of the image that we cast as an expression of how we want to be recognized, which is an act of self-discovery. Humans have a tendency to give much importance to their appearance because it shapes the environment where their interactions with others will take place. Any system is shaped by its set of rules, assets, mechanics, and the decisions we make give access progressively to a set of possibilities which is bound by our context _and_ said decisions. I wanted to reflect on how will AIs present themselves: will they also develop an affection for displaying themselves in any given manner? And taking this reflection into this work: are our assumptions on how we should look like influenced by those Dawkian memes? If our cultural beliefs are a collection of memes finding their way through time, it certainly seems possible. If that is the case, those machine identities could potentially be shaped by the _same_ memes. Machines and any other system complex enough to express the intent of the meme at hand. A human that creates an algorithm to obtain an output that is then summoned in the shape of a paper that represents the artwork is just another scenario for an idea to find space for its expression.

I was also intrigued by the idea of

digital artwork that becomes physical not by means of printing or painting or plotting, all of them acts of overlaying some kind of ink / paint onto a blank canvas, but rather by being the medium itself. In the summer of 2022 I made an experiment at Minium Restaura, the art restoration lab of Cruz Ramos Martínez, a professional restorer of cultural heritage. We went with my daughters to take part in an impromptu workshop on paper making. As we went on, an idea came to me: can we create paper in such a way that the artwork is part of the paper itself, not printed? We did a quick experiment then, and left the idea to collect time until September 2023. Then, using the aforementioned algorithm, expanding its space of possibilities by allowing more noise into its composition rules, I generated several works to choose two pieces to create on paper.

The pieces are created using paper restoration techniques employed in the restoration of old manuscripts, old artworks on paper, etc. It does not imply any technique of transferring the artwork on to the paper, but rather it mainly consists of creating a paper from scratch that will become the artwork itself, using colored natural fibers (mostly linen in this case, as it provides with better fibre-fibre bonding and stability). The leaf casting method is employed, where a tub with water is used, a template is placed on a permeable surface (a reemay), and then fibers are poured, coloured with the tint that the shapes in that template are going

to acquire. The rest of the surface is covered in non-permeable material (some type of plastic, mylar or others), and a suctioning pump is activated. The water will drain through the places that the template dictates, and the fibers will accumulate on the permeable surface (the reemay). Then, another template is applied and the process is repeated with other coloured fibers, until desired. The paper is then extracted with the reemay and placed sandwiched with drying paper and some weight. The paper fibers bond together, so the final result is one continuous paper, not a layer with inks, oils, acrylic or any other material layered on top. The artwork does then become the paper itself, not something imprinted or transferred onto the medium, but rather the medium itself. In this sense, it is more akin to sculpting than to printing (hence the name "leaf casting").

The technique of leaf casting was invented in the late 1950s, when Esther Alkalay and Yulia Petrovna Nyuksha began experimenting with the concept of filling missing areas in paper with fibers suspended in a liquid medium. By 1961, equipment for this purpose had been developed and was in use in laboratories located in Eastern Europe and the U.S.S.R. In the later years, various kinds of machines were in use in restoration laboratories worldwide, and their use is declining due to the high cost per restored work, with institutions leaning towards digitalization of old documents.

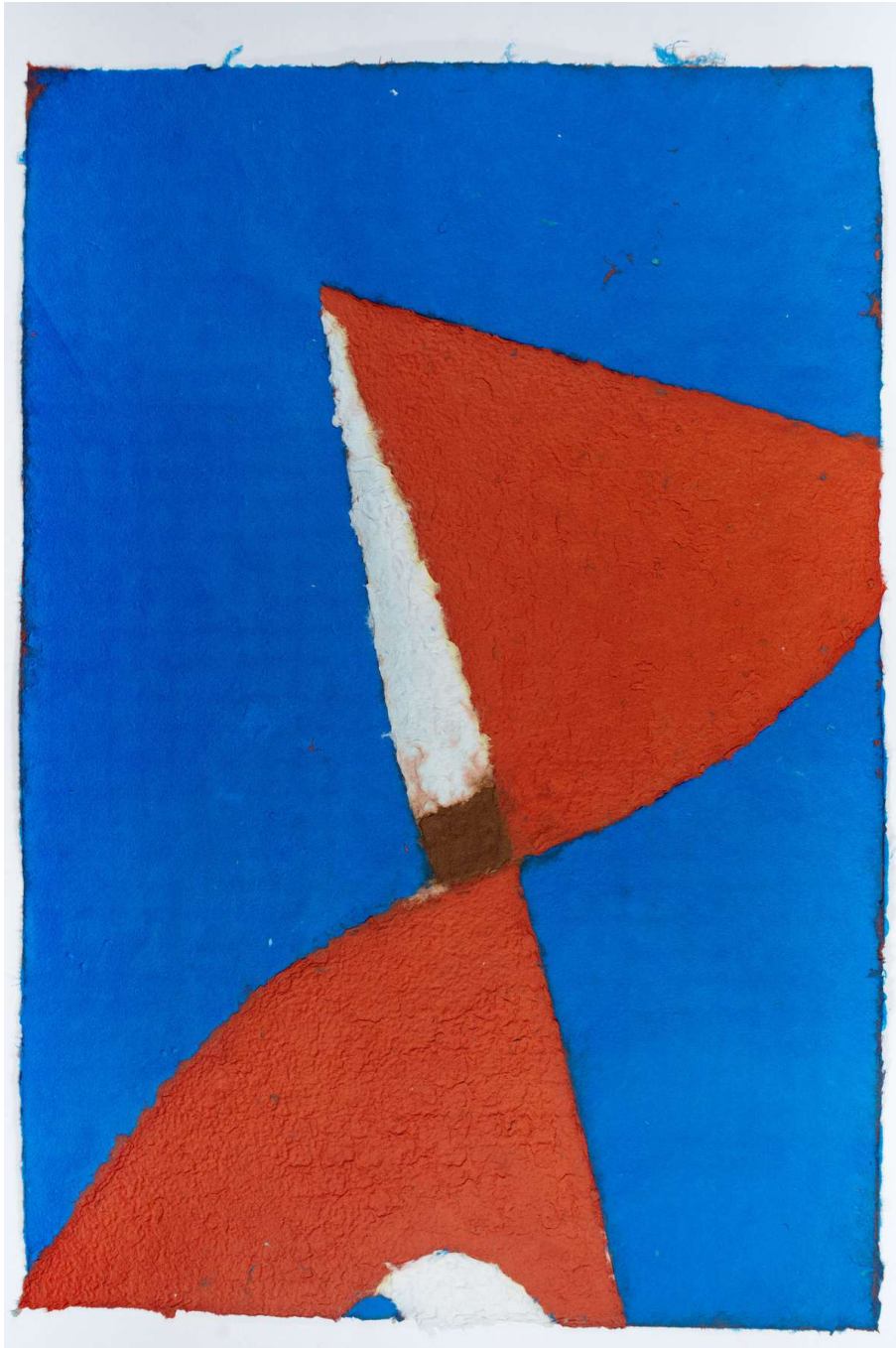
The creation process involved

using a spatula to avoid disaster when peeling off the template from the casting bed: paper fibers accumulate and some remain over the template, not just in the given window, and when pulling the template off they will pull in turn from the just born piece of paper. The spatula used was one built from a little spring from a truck, created at a forgery located in the restoration works of the Alhambra in Granada, Spain. A spatula that was used to restore parts of that national monument, a world heritage site, was used to help give birth to these two artworks.

The fact that this technique is falling in disuse makes it even more interesting. Mixing digital generative techniques with artisanal paper making with techniques of cultural restoration that are slowly fading away is a way to question the established assumptions that reign sovereign in our society.

As we cease to spend resources on preserving the cultural heritage and choose to store a digital representation of the artifact, are we letting certain memes disappear? If the medium is the message, are we not altering the message? Is bringing digital generative into artisanal paper making a way of understanding that the idea can take many shapes? Is the world we live in just one of the many possibilities that could have been, had we chosen something different? Which leads to the more useful question, what are the choices we have now and what is the space of possibilities that they open up next? How do those spaces compare to each other? Which is the reality we want to live in? Which memories do we want to create for their future preservation? Is our identity what we really are or, if it's just the byproduct of our choices, is it really so important that we can go to war for it?

Marcelo Soria-Rodriguez



Marcelo Soria-Rodriguez

portrait d'un papier qui rêve d'être danseur, 2023

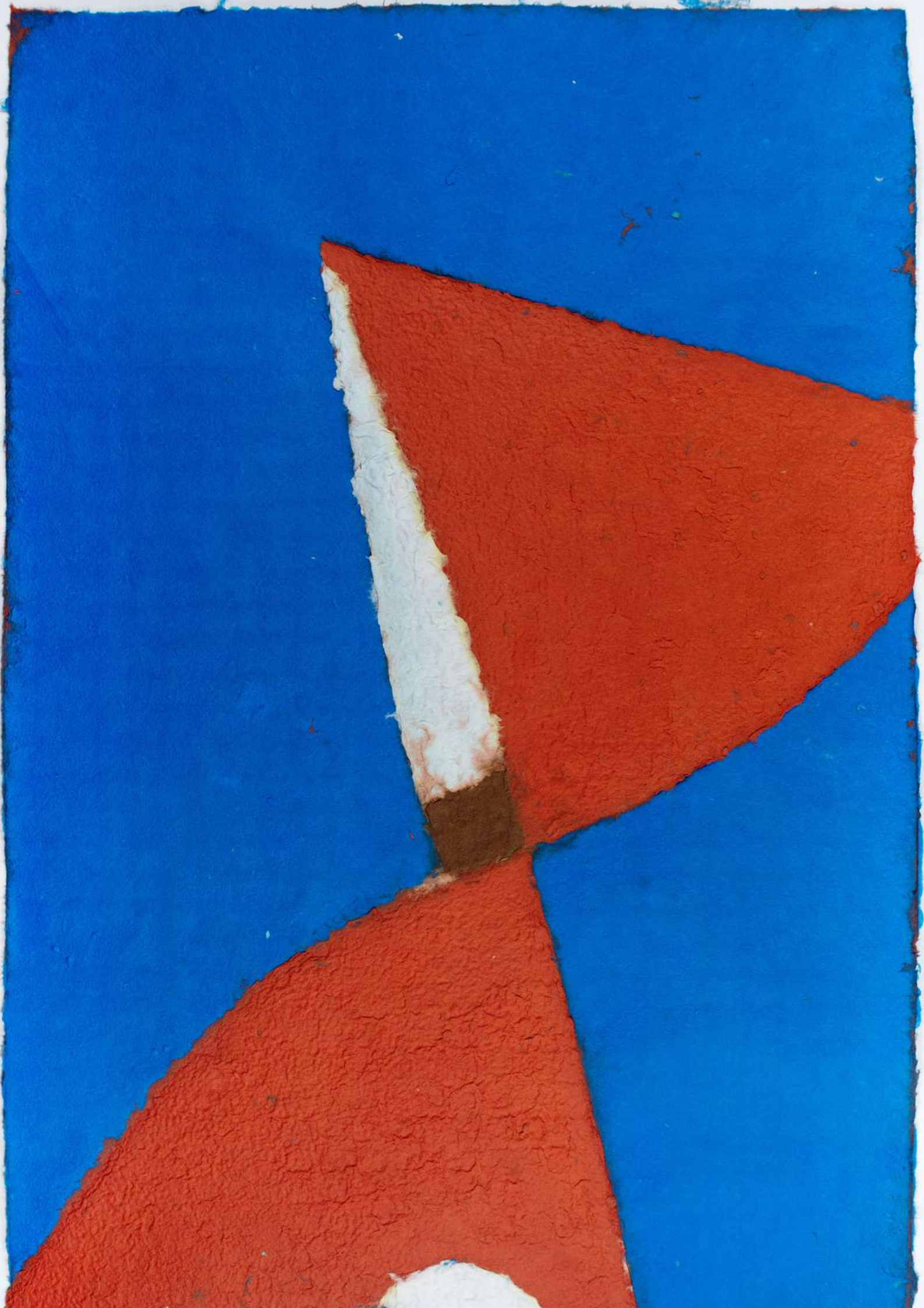
Size: 58.50 x 40 cm

Unique, signed

Framed

Linen and cotton natural fibres, natural fibre dye,
Generative process + leaf casting







Marcelo Soria-Rodriguez

portrait d'un papier qui rêve de pouvoir rêver, 2023

Size: 61 x 40 cm

Unique, signed

Framed

Linen and cotton natural fibres, natural fibre dye,

Generative process + leaf casting



KEVIN ABOSCH

AI MADE ME

AI MADE ME, a painting by Kevin Abosch, through its structured progression of 18 stages and 11 layers, integrates traditional artistry with AI-driven insights. The presence of encrypted alphanumeric characters in the layers, subsequently obscured, hints at the complexity of this collaboration. The influence of diffusion models in determining large portions of the artwork underscores the artist's exploration of relinquishing some level of control to AI algorithms. The title, while overtly referencing AI's role, also invites deeper contemplation about agency and creation in an AI-centric era.

Abosch has said that "Once the artist comes under the influence of the machine, they are changed forever," adding, "The challenges and nuances of integrating AI tools within the artistic process are unique, and can engage the ego of the artist in novel ways." The painting's dominant use of yellow and black, a familiar palette for Abosch, nature's warning colors, subtly alludes to the potential ramifications of our growing dependence on AI, and the need to remain vigilant.



Kevin Abosch

AI MADE ME, 2023

Size: 130 x 195 cm

Unique, signed

Acryl and Graphite on Canvas

Accompanied by unique NFT





Nancy Burson

First Aged Barbie, 1994

Size: 10.16 x 7.62 cm

Unique, signed

Spectra Polaroid





Ganbrood

Heavens Hold my Spirit, 2023

Size: 26.8 x 15 cm

Edition of 5

Photo Print on Canson Rag Photographie

Accompanied by NFT





Ganbrood

Zephyrealis, 2023

Size: 35.2 x 20 cm

Edition of 5

Photo Print on Canson Rag Photographie

Accompanied by NFT





Ganbrood

Rogue of Infinite Space, 2023

Size: 44.4 x 25 cm

Edition of 5

Photo Print on Canson Rag Photographie

Accompanied by NFT





Ganbrood

Sorricide, 2023

Size: 26.8 x 15 cm

Edition of 5

Photo Print on Canson Rag Photographie

Accompanied by NFT





Ganbrood

Morgaine, 2023

Size: 30 x 45 cm

Unique, signed

Framed

Fine Art Print on Hahnemühle William Turner

Accompanied by unique NFT





IVONA TAU

She was a machine-hearted

'She was a machine-hearted' is a curated selection, born from Ivona Tau's previous long-form project 'Machine-hearted.' While originating from the realm of 'Machine-hearted,' these 11 works take on a fresh and profoundly feminine dimension. They evoke contemplation about the < silent suffering > experienced by women, encompassing the myriad emotions they bury deep within due to the stigma associated with issues like endometriosis, PCOS, infertility, and postpartum depression. Society often imposes the expectation that women must conceal these emotions, leading to a silent fracture of their inner selves as they strive to embody qualities of independence, success, and confidence.

The curated pieces serve as a means of giving voice to these suppressed emotions, offering a literal interpretation driven by artificial intelligence. They shed light on the intricate emotional states marked by feelings of brokenness, shattering, and being torn apart. In doing so, 'She was a machine-hearted' becomes a poignant exploration of the hidden and often unspoken struggles that women face, providing a platform for the expression of these complex and deeply personal experiences.



Ivona Tau

She Felt Her Imperfections Stole Her Identity, 2023

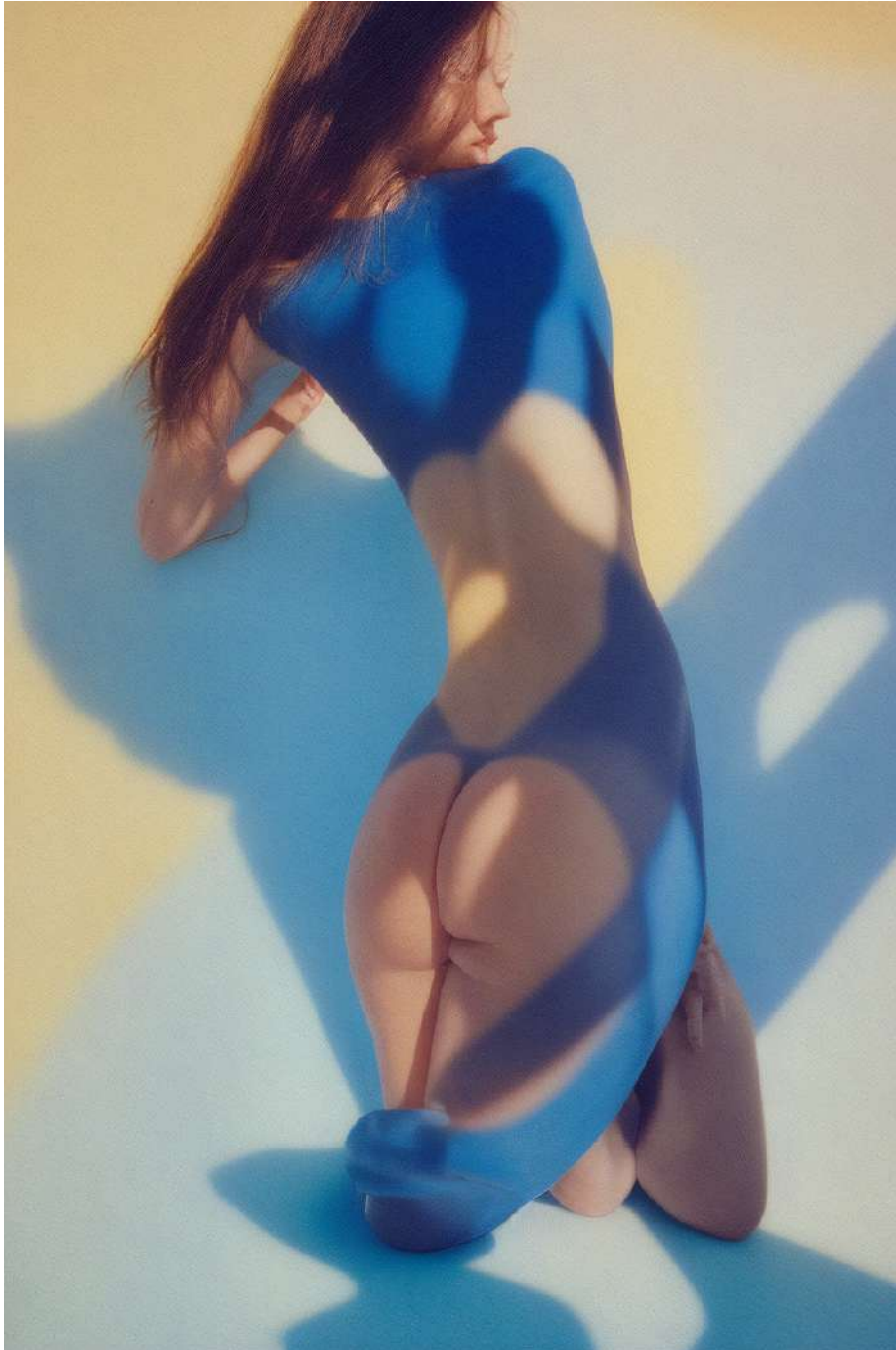
Size: 45.72 x 30.48 cm

Unique, signed

Oil on Canvas

Accompanied by unique NFT





Ivona Tau

She Felt as She Became Vulnerable for the First Time, 2023

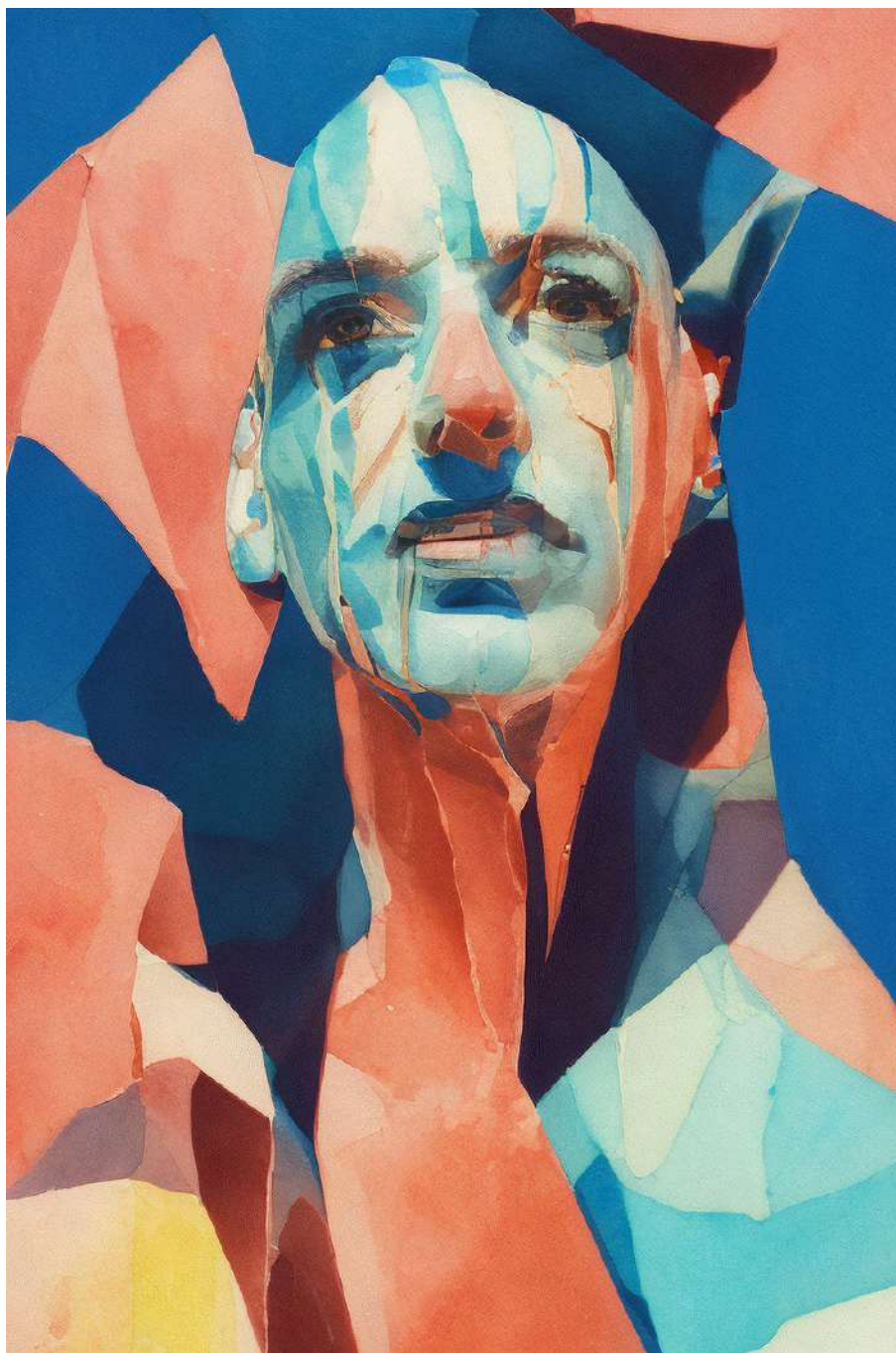
Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt Ashamed She Felt Pain, 2023

Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt Her Body Was Failing Her, 2023

Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt Her Insights Were Shattered, 2023

Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt She Was a Worse Copy, 2023

Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt She Was Expired Goods, 2023

Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt She Was not Brave Enough Not
Strong Enough Never Enough, 2023

Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt She Was Too Privileged to Be Able to Say She Is in Pain, 2023

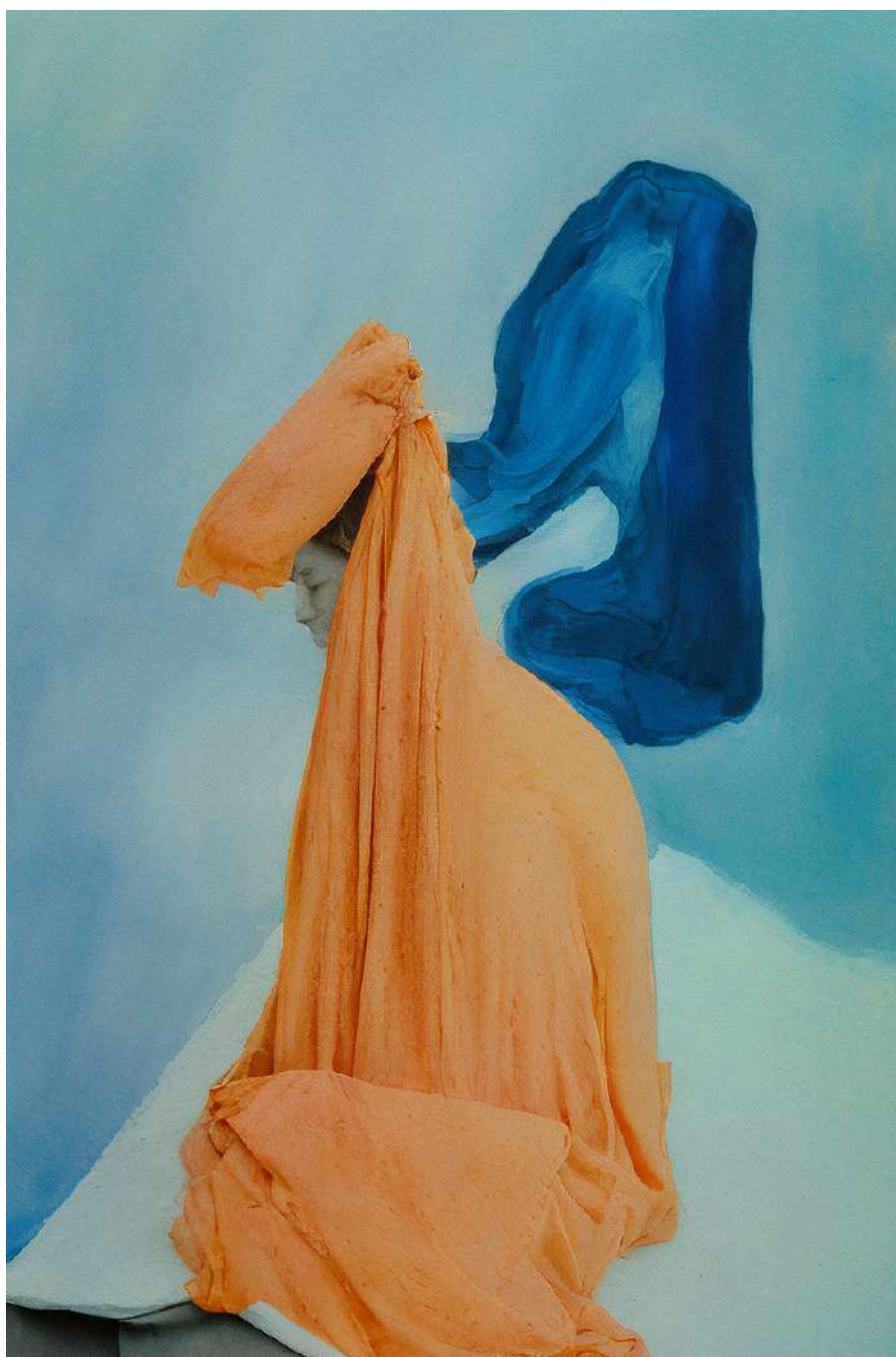
Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt Something Was Wrong With Her,
Everything Was Wrong With Her, 2023

Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt the Grief She Did Not Deserve, 2023

Size: 39.5 x 59.5 cm

Unique

Framed

Fine Art Print on Paper

Accompanied by unique NFT





Ivona Tau

She Felt the World Expected Too Many Roles From Her, 2023

Size: 39.5 x 59.5 cm

Unique

Fine Art Print on Paper

Accompanied by unique NFT





Obvious

Magenta Garden of Replicant Delights, 2023

Size: 100 x 100 cm

Unique, signed

Framed

Photography Print on Canson Baryta Prestige II

Represented by DANYSZ Gallery





Helena Sarin

Marshes: The Melancholic Latentscape, 2023

Size: 50 x 70 cm

Unique, signed

Framed

Fine Art Print on Paper

Accompanied by unique Plottery (size 21 x 21 x 7 cm),
the book 'The Book of veGAN' and unique NFT



ALKAN AVCIOĞLU

Les Parisiens: Familial Chronicles: A Surreal Exploration of Life's Dualities

In the heart of Paris, there lived a family like no other, the Parisiennes. These AI-generated photorealistic artworks present the enigmatic aesthetics of Surrealism to present a captivating portrayal of a family's multifaceted existence.

A concoction of paradoxes; as the canvas unfolds as a collage of disparate scenes, showcasing the diverse spectrum of emotions, experiences, and dynamics within the family unit. The artwork navigates the raw and unfiltered aspects of familial life. The garden picnic scenes, bathed in Surrealism's soft, dreamlike hues, depict idyllic moments of togetherness.

Yet, lurking beneath the serene surface, some artworks delve into the shadowy realm of the human psyche. In the disturbingly violent and chaotic style, the hidden aspects of family affairs unravel.

These darker vignettes pierce the viewer's consciousness with stark and unsettling imagery, depicting the intricate web of conflicts, secrets, and suppressed emotions that often characterize family life.

And the modern existence of families bathed in scaremongering in the information age. The presentation of Surrealism, artfully rendered by AI, evokes a sense of cognitive dissonance, hijacking the reality of the outside world for family by warping the dimensionality of the backgrounds. It prompts viewers to confront the dual nature of family existence, where moments of harmony and violence coexist.

It beckons us to contemplate the complex tapestry of relationships, unveiling the simultaneous beauty and turmoil that define our closest bonds and leave the question: Is this a depiction of a single family, or is it a mirror reflecting the universal experiences of us all?



Alkan Avcioglu

Les Parisiens #1, 2023

Size: 9 x 13.5 cm

Unique

Fine Art Print on Hahnemühle Photo Rag Baryta

Accompanied by unique NFT





Alkan Avcioglu

Les Parisiens #2, 2023

Size: 9 x 13.5 cm

Unique

Fine Art Print on Hahnemühle Photo Rag Baryta

Accompanied by unique NFT





Alkan Avcioglu

Les Parisiens #3, 2023

Size: 9 x 13.5 cm

Unique

Fine Art Print on Hahnemühle Photo Rag Baryta

Accompanied by unique NFT





Alkan Avcioglu

Les Parisiens #4, 2023

Size: 9 x 13.5 cm

Unique

Fine Art Print on Hahnemühle Photo Rag Baryta

Accompanied by unique NFT





Alkan Avcioglu

Les Parisiens #5, 2023

Size: 9 x 13.5 cm

Unique

Fine Art Print on Hahnemühle Photo Rag Baryta

Accompanied by unique NFT





Michael Zancan

Post-Garden Pop Drama, 2023

Size: 108.8 x 61.5 cm

Unique, signed

Framed

Fine Art Print on Dibond

Accompanied by unique NFT





Michael Zancan

Performance with plotter, 2023

Size: 56 x 42 cm

Unique

Plotter drawing

During the exhibition, the artist conducts a daily live performance with a plotter, collaborating with the visitors to create captivating plotter drawings.



ALICE GORDON

A different kind of science fiction

'Clonism' explores cloning as a common, everyday reality, a banality that is both near and distant. It diverges from the typical, grim, metallic clones, by adopting a pastel pop aesthetic and offering a new visual language. This collection redefines perceptions of cloning in popular culture and science, distinguishing it from traditional representations.

Both unsettling and absurd at the same time, the collection symbolizes the banality and redundancy of advanced technology. The pieces represent clones as mere products of consumer society rather than

scientific marvels, seamlessly integrating into the mundane. It critiques consumer society and the trivialization of individuality through mass production, reflecting on a world where everything, even humanity, is commodified and disposable.

The use of soft pastels contrasts against the eerie sterility of cloning technology, revealing an absurdity in existence. The color palette and the deadpan stillness highlight the non-functionality of the clones, evoking an artificiality. It's as if we've become so adept at creating life that we've forgotten to imbue it with meaning.



Alice Gordon

Clonism #15, 2023

Size: 30.4 x 20 cm

Unique

Framed

Fine Art Print on Fuji Crystal Archive Glossy

Accompanied by unique NFT





Alice Gordon
Clonism #1, 2023
NFT
Unique





Alice Gordon
Clonism #54, 2023
NFT
Unique





Alice Gordon
Clonism #75, 2023
NFT
Unique





William Mapan

Bain de couleurs , 2023

Size: 150 x 100 cm

Unique, signed

Oil and Pastel on Canvas

Accompanied by 13 unique NFTs



ABOUT US

Founded in 2017 in Zurich, Switzerland, Kate Vass Galerie showcases the best generative, digital, AI, and new media art by established and emerging artists, facilitating their rise to distinction. Known for its inaugural exhibition 'Perfect & Priceless' in 2018, where the founder exhibited Cryptopunks among other protagonists of this movement like Rhea Myers & Kevin Abosch. Kate Vass Galerie is pioneering in physical and digital space, works closely with international curators and implements art projects in VR-decentralized lands, creating "artist experiences" in collaboration with various art market players, museums, and tech companies. KVG hosts multiple educational events and publishes its magazine on collecting digital art quarterly for a new generation of collectors. KVG has permanent physical and digital art collections that are publicly displayed. KVG stands for gender and racial equality. Therefore, founded the #womensupportingwomen initiative in 2020, supporting female artists.

CONTACT INFO | PUBLISHED BY

Kate Vass Galerie GmbH
CH-8002 Zürich Switzerland
info@katevassgalerie.com | katevassgalerie.com

FOLLOW US

TWITTER:@KATEVASSGALERIE
INSTAGRAM:@KATEVASSGALERIE
LINKEDIN:WWW.LINKEDIN.COM/COMPANY/KATE-VASS-GALERIE/



IMPRI NT

WORKED ON THIS ISSUE:

KATE VASS - OWNER / CREATIVE DIRECTOR

ÁGNES FLÓRA FERENCZI - ART HISTORIAN

PUBLISHED BY:

KATE VASS GALERIE GMBH
CH-8002 ZÜRICH SWITZERLAND
INFO@KATEVASSGALERIE.COM
KATEVASSGALERIE.COM

OPENING HOURS

MON. TUE-FRI

11.30 - 15.00 ONLINE

11.30 - 18.00 BY APPOINTMENT ONLY

ON THE COVER:

'PORTRAIT D'UN PAPIER QUI RÊVE DE
POUVOIR RÊVER' BY MARCELO SORIA-
RODRIGUEZ



2023 | PRINTED IN SWITZERLAND