EGOR KRAFT
SELECTED WORKS
JANUARY 2025

kraft.studio

EGOR KRAFT

Born 1986 in St. Petersburg, lives and works in Tokyo

WEB: kraft.studio | wwww.work

CONTACT
Email: mail@kraft.studio

PLATFORMS:

Vimeo: vimeo.com/egorkraft
Instagram: instagram.com/egorkraft
Twitter: twitter.com/egorkraft
Facebook: facebook.com/egorkraftstudio
Substack: egorkraft.substack.com

SELECTED HONOURS AND AWARDS

2024 Falling Walls Science Summit 2024 | Winner for the Art & Science Category | Berlin,DEU
2023 Lumen Prize | Award Winner | GBR
2023 S+T+ARTS Prize Honorary Mention | EU
2023 Austrian Blockchain Award in 'Best smart technology' | Vienna, AUT
2023 ArtEcho Fellowship Recipient | EU
2023 Escape Fake 2.0 Grant Recipient | EU
2022 New Technological Art Award | Jury Award Winner, BEL
2021 Re:Humanism, 2nd Edition | Winner, ITA
2020 Top 50 Most Promising Russian Artists by The Art Newspaper
2020 Lumen Prize | Shortlisted, GBR
2020 Born Digital Award nominee, WEB
2020 Listed in 49ART
2019 Kandinsky Prize | Young Artist of the Year nominee, RUS
2019 Garage Museum Art & Technology Grant winner, RUS | DEU
2019 Innovation Prize | New Generation nominee, RUS
2019 STARTS Residencies fellow, EU
2019 Kuryokhin Prize nominee, RUS
2018 Pulsar Prize Finalist | Paris, FRA
2017 New East 100 by Calvert Journal, GBR
2014 Creative Enterprise Award nominee | London, GBR

CV

EDUCATION

2024 Institute for Postnatural Studies | Madrid, ESP PgD Postnatural Independent Program

2022-2023 Geidai University of the Arts | Tokyo, JPN
Research visitor in the Intermedia Arts department

2017 Strelka Institute: The New Normal | Moscow, RUS
Programme director Benjamin H. Bratton

2014-2015 Central Saint Martins College | UAL London, GBR
Fine Arts, track 4D

2011-2016 Academy of Fine Arts | Vienna, AUT
Diploma studies in Arts & Media

2009-2011 The Rodchenko Art School | Moscow, RUS
Class prof. Alexei Shulgin* | *BFA, Media Art

2007-2008 The Gerlesborg School of Fine Art | Bohuslän, SWE
Foundation year

1998-2004 Art School ð1 | St. Petersburg, RUS Prelimiary Artistic Studies

BIO

Egor Kraft (born 1986 in St. Petersburg, raised in Sweden, lives and works in Tokyo, Vienna & Berlin) is an interdisciplinary artist working at the intersection of arts, media, technology, film and research. Egor acquired his education from Gerlesborg School of Fine Art (SE), Moscow Rodchenko Art School (RU), Academy of Fine Arts Vienna (AT), Central Saint Martin's College (UK), Tokyo Geidai University of The Arts (JP) and 'The New Normal' at Strelka Institute (RU). He was affiliated as a research fellow at the University of Southampton (UK) and Tokyo Geidai University of the Arts (JP).
He participated in Ars Electronica (AT), 'Open Codes' at ZKM (DE), 5th Ural Industrial Biennial, 5th and 2nd Moscow International Biennials for Young Art, WRO Biennial (PL), IMPAKT Festival (NL), Vienna Contemporary (AT), Manifesta X (RU), WRONG Biennale (WEB), 1st Kyiv Biennale (UA) and a number of international shows including those in Hermitage Museum, Russian Museum, ZKM (DE), Garage Museum (RU), MOMMA, MAMM, Art & History Museum Brussels (BE), Short Film Festival Cologne (DE) and many other international events.
He lectured and led guest seminars in Winchester Schools of Art (UK), Royal College of Art (UK), New Media Lab (RU), HSE University (RU), University of Arts Linz (AT), University of Hong Kong (HK) and other institutions and programmes. His essays and research papers were published in peer reviewed journals and presented at Art Machines 2 (HK), Politics Of The Machines (DE), Impakt Festival (NL) and other conferences.
Egor has received New Technological Art Award in 2022 (BE). He was also nominated for various prizes including the State Innovation Art Prize twice (RU), Kuryokhin Prize twice (RU), Kandinsky Prize (RU), Creative Enterprise Award (UK), the Pulsar Prize (FR) and Lumen Prize (UK). He is a fellow of STARTS Residencies (EU/UK), Garage Museums Art & Technology 2019 (RU/DE) and BMKÖS Austrian federal grant programmes.
In 2017 he was included in the New East 100, a list of people, places and projects shaping our world today by London based Calvert Journal.

ON PRACTICE & RESEARCH INTERESTS

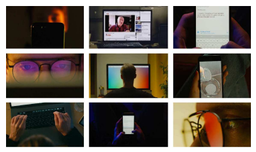
Aesthetics of industrialisation, shock-&-awe campaigns, tactical trickery between facts & fiction, fully automated ruralisms, speculative narratives, thought-objects prototypes, deep timescales, proto-continental geographies, self-declared enclaves & self-sovereign networks, ultra-wideband connectivites, exponentially increasing capacities, monopolised data echo chambers, media geologies, logistics & information superhighways, techno-organic bodies, politics of planetarity, synthetic cognitions & sensations, quantitative machine-rendered regimes, non-human agencies, ultrasonic interventions, big-time proposals, ambient security protocols, new memory architectures, unfettered data collection regimes & wholesale surveillance, digital autocracy circumventions, unstable climates, feedback loops, genetic machine developments & more.

All these and many other cognitive perspectives reconstitute the aspect of what we define as human in a new geological epoch. In how far is this aspect subject to technology? Is it recognised as autonomous, unpredictable, divergent or diverse? How does it coexist along with the ever-growing order of machine rendered regimes? A further investigation of these industrial conditions suggests new political, ethical, philosophical & aesthetic challenges. How are these challenges manifested within the artistic production, as in primordially 'human' project? And does the notion of a 'human' project necessarily suggest its human-centric nature? In my work, I'm concerned with the ontologies of human and non-human agencies and epistemics of technologies often expressed in a form of speculative models & thought–object experiments. It involves artificial information systems, computational technologies, films, interventions, texts & various material productions. Via speculative narratives, I tend to highlight frictions between the human reasoning and quantitative orders rendered by machines, industrialisation & anthropogenic interventions at large.

Please kindly refer to the video materials provided via the links. Those video documentations of works and films as works comprise the main body of current practice.

THE NEW COLOR

Ongoing online intervention; started in 2011, 5-channel video Installation, film, website: thenewcolor.net, book

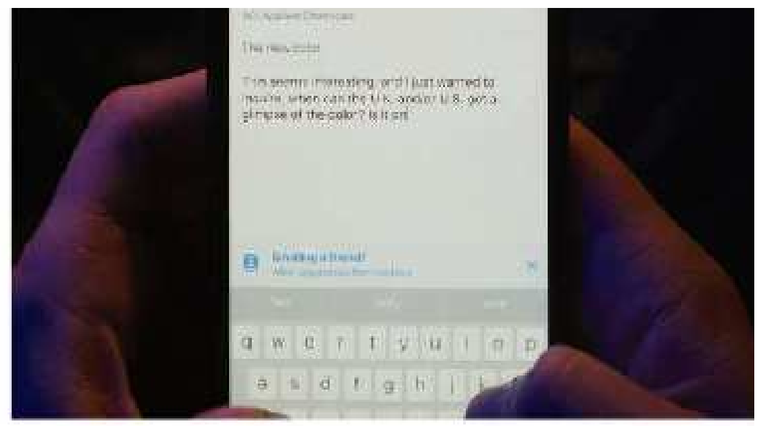


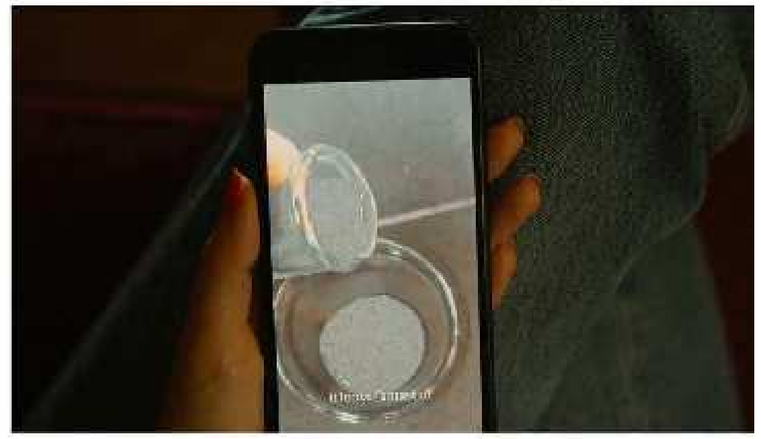
Film Link:
https://vimeo.com/198149263

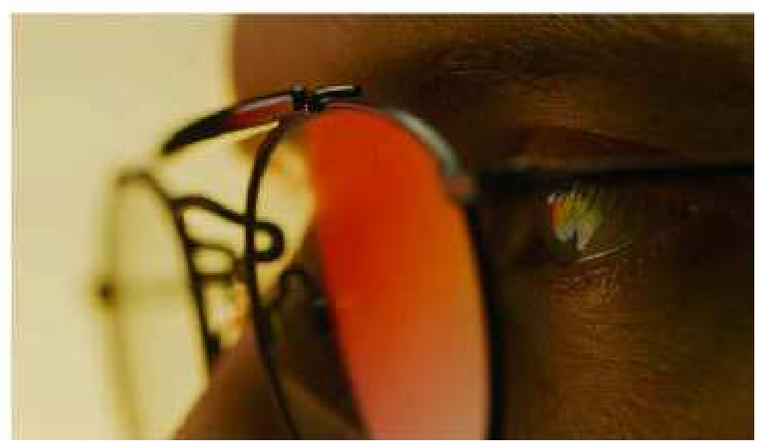
“The New Color” is an online intervention consisting of a faux website (thenewcolor.net) for a non-existent American company (ACI) specializing in the field of developing chemistry. On the website, the fictitious company announces a fictitious break-through consisting of a previously ‘undiscovered’ color. The company also carefully explains that at the moment no screens are capable of displaying the color due the RGB (Red Green Blue) additive color model which has nothing to do with this new primary color.
The website is presentation of non-facts as news — including advertorials and video interviews — explores the intrinsic power of the media to transform public perception and stand in for new forms of knowledge production. A viral sensation with broad social impact, “The New Color” continues to attract significant online attention. Hundreds of visitors a week come across the website, having been referred to it by online search engines and social media.

The people most intrigued and deluded by the so-called discovery send an email to: contact@thenewcolor.net, the fake company’s email, where they express their desire to see the color, continued requests to buy and order a sample of it, express intentions of coming over to the laboratory located in Ashland, PA to see it, propose to involve it in their projects, or express their interest in investment and more. These kinds of emails are received nearly daily, the Facebook page subscribers are growing, Google search ‘New Color’ often delivers thenewcolor.net on top of the list.
Later In 2017 the project was followed with a supposedly ‘leaked video’ from the lab in which an attempt to capture the color via the means of smartphone camera failed due to incapability of registration a color that couldn’t be interpreted as blend of red, green and blue (RGB).
A book was issued as a documentation and an outcome of the intervention. It features nearly 200 selected emails received on fictional companies email address.





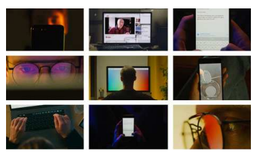



Stills from Neochrome film

THE NEW COLOR

Ongoing online intervention; started in 2011, 5-channel video Installation, film, website: thenewcolor.net, book

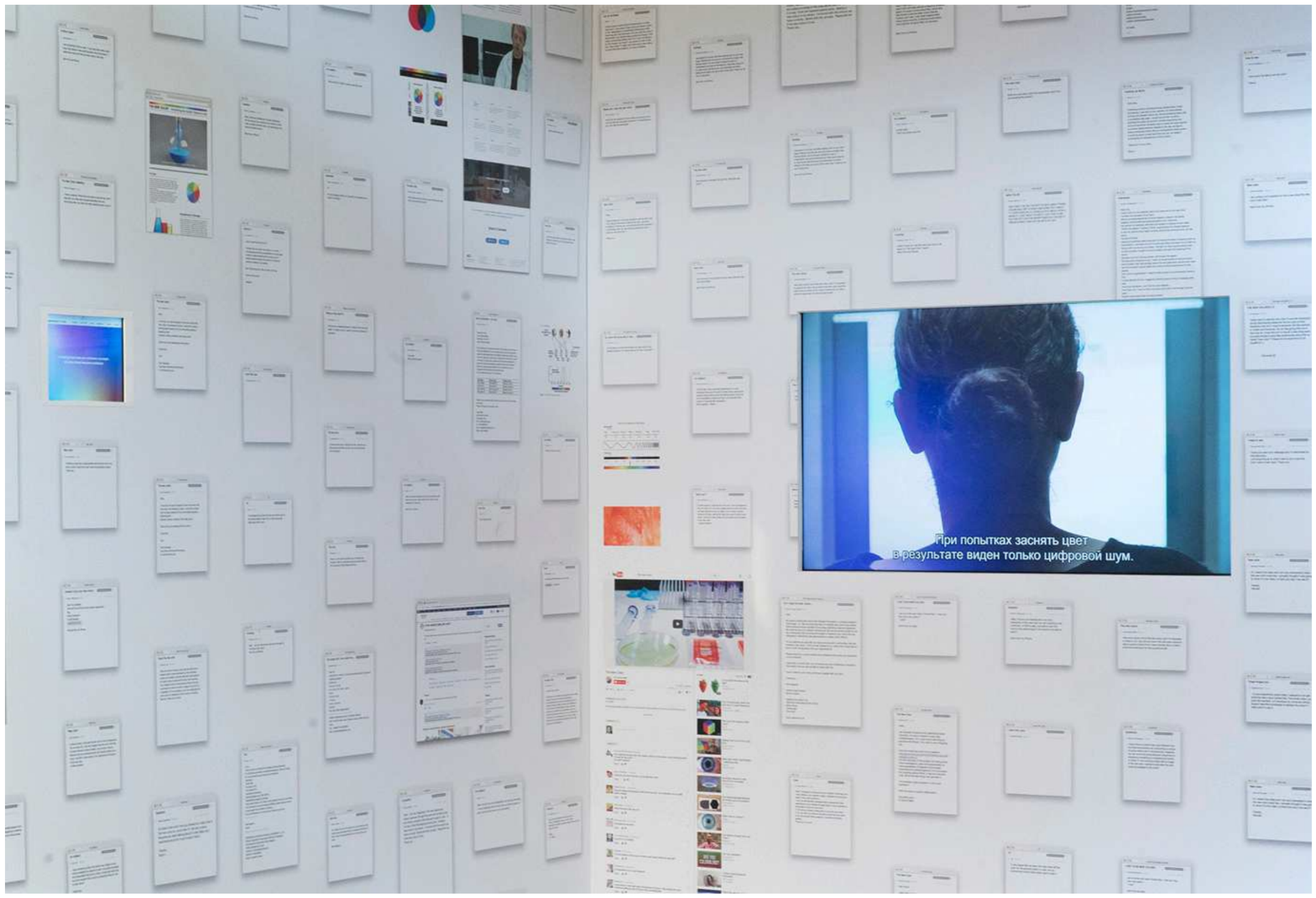


Film Link:
https://vimeo.com/198149263

Despite the fact that such a company never actually existed. The New Color became a viral sensation with broad social impact. The website attracts hundreds of visitors a week, the Facebook page subscribers are growing and if you Google ‘New Color’ the site is delivered on top of the list. It continues to attract significant online attention and was followed by hundreds of emails received at the fictional company’s mailbox. The emails were published in a book.

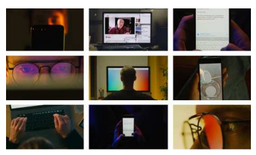
The New Color exhibited at Akkta, a solo show in Anna Nova Gallery, St. Petersburg, Russia 2018.

The New Color exhibited at Innovation, State Art Prize show 2017 in Moscow



THE NEW COLOR

Ongoing online intervention; started in 2011, 5-channel video Installation, film, website: thenewcolor.net, book



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The New Color exhibited at Innovation, State Art Prize show 2017 in Moscow

CONTENT AWARE STUDIES SERIES

Started in 2018, ongoing to this date

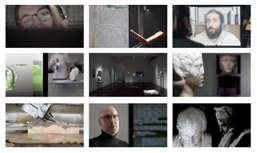
Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning technical assistance:
Artem Konevskikh
Project Film: https://vimeo.com/egorkraft/casfilm

Content Aware Studies (CAS) Series is comprised of ideas, AI experiments, objects, moving image works, films and essays. It inquires how the use of machine learning in historical analysis and reproduction as a scientific tool brings to the forefront ethical questions of bias contamination within data and automation of its analysis. Inspired by the examples of confusing para-scientific interventions such as AI-based Voynich Manuscript decryptions CAS series examines the various sides of this inquiry. It also speculates about material objects as synthetic documents of machine-rendered histories.
The objects from the CAS series came through methodologies developed with data scientists and based on training artificial neural networks aiming to replenish lost fragments of sculptures, friezes and other objects of classical antiquity as well as to generate never before existing, yet "algorithmically genuine" objects of that era. The research examined outputs of advanced AI models trained on datasets consisting of thousands of 3D scans of classical sculptures from renowned international museum collections. The models generated by the algorithm were then 3D-printed in various synthetic materials, filling the voids in the eroded and damaged marble sculptures. Some of these algorithmic outputs were turned into new entire marble sculptures carved by machines. Uncanny in their algorithmic integrity, they posed questions about whether they can be considered objects of classical antiquity. They render the work of a synthetic agency that lends a faithful authenticity to the forms, while also producing bizarre errors and algorithmic normalizations of forms previously standardized and regulated by the canon of Hellenistic and Roman art. In its second iteration, CAS challenged previously established AI methodologies, against data from prehistoric and geologic time archives including first stone tools, writing systems, paleontological archives of fossilised plants, organisms and other biogenic data.
It operated on the datasets primarily comprised of the findings archived and documented in repositories of contemporary natural history museum collections, through which the objects of synthetic histories came about as a result. These speculative forms of restoration, museology, and historiography provide a case study for the critical examination of misleading trajectories in knowledge production and epistemic focal biases that occur at the level of computational software operations. Preoccupied with ontologies derived from biases, misleading guises, seeming authenticities and mixed-up materialities it seeks to highlight and warn about epistemological issues of computationally accelerated studies. The series focuses on questions: what are the ethical, philosophical, and historical challenges we're facing when using computationally automated means of knowledge production and investigation? What epistemics do such methodologies hold by uncovering deeper and sharply unsuspected new knowledge or instead masking unacknowledged biases?
A series of essays address these experiments via the new materialist frameworks in a non-anthropocentric way, while seeking to locate the subjects of investigations as encounters between non-organic bodies. In the optics of a non-human agency of the AI investigator, what of our historical knowledge and interpretation encoded into the datasets will survive this digital digestion? How are historical narratives, documents, their meaning, and function perverted when their analysis has been outsourced to machine vision and cognition? In other words, what happens to historical knowledge and documentation in the age of the information-production epidemic and computational reality engineering?

2019 Content Aware Studies | Alexander Levy, Berlin, DEU

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

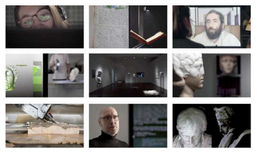
THOUGHTS ON MATERIALITY

Materiality has reappeared as a highly contested topic in recent art. Modernist criticism tended to privilege form over matter — considering the material as the essentialized basis of medium specificity — and technically based approaches in art history reinforced connoisseurship through the science of artistic materials. But to engage critically with materiality in the post-digital era, the time of big data and automation, we may need a very different set of methodological tools.
We may need to address digital infrastructures as entirely physical and to reexamine the notion of “dematerialization”, by addressing materialist critiques of artistic production, surveying relationships between matter and bodies, exploring the vitality of substances; and looking closely at the concepts of inter-materiality and trans-materiality emerging in the hybrid zones of digital experimentation.

The image below is a result of the interpretation of an antique portrait by a general adversarial neural network based on the analysis of nearly 10,000 3D scans. The custom created dataset included 3d scans of sculptures from the collections of the Metropolitan Museum, Hermitage, British Museum, National Museum of Rome and other world-renowned collections of antiquity;

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

Image left:
Pictured: Ègor Kraft, CAS_15 Stable Portrait from the Content Aware Studies series.

Image right:
Jeu de Paume facade during "The World According to AI", Jeu De Paume Paris; 2025.

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

Film link:
https://vimeo.com/egorkraft/cas-v15

CAS_15 Stable Portrait, exhibited at The World According to AI | Jeu De Paume, Paris, FRA

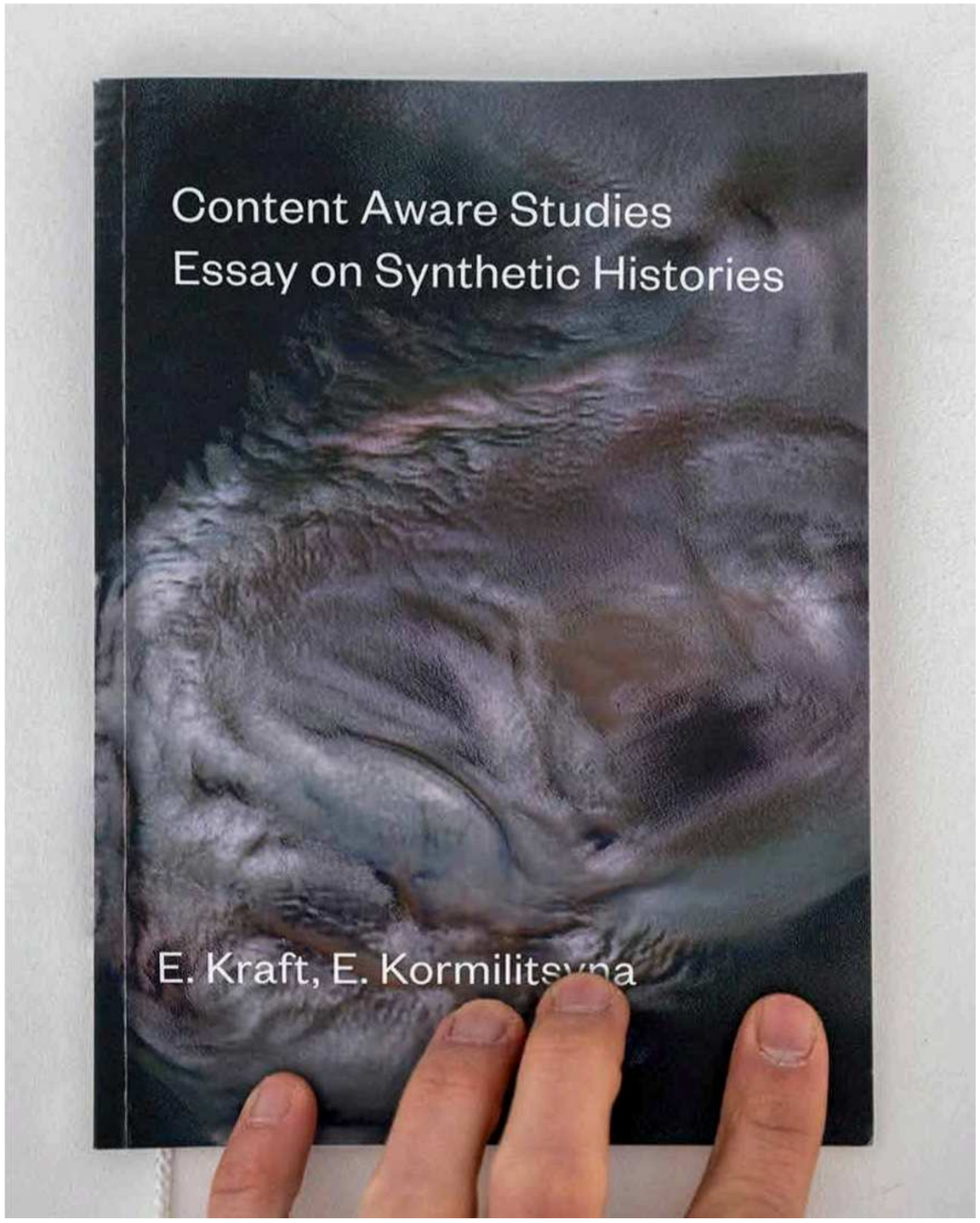
CONTENT AWARE STUDIES ESSAY ON SYNTHETIC HISTORIES

Egor Kraft, Ekaterina Kormilitsyna

A series of essays on Synthetic Histories, Hylomorphism and Materiality, Predispositions by Design in which the work Content Aware Studies is at the center as a case study for the proposed critique of AI-driven methodology in historiography.

Links to downloadable PDFs:
Essay On Content Aware and Other Case-Studies: Historical Investigations at Blazing Ultra Resolution
https://bit.ly/3fW35Cr

Content Aware and Other Case Studies:
Museum of Synthetic History
https://bit.ly/3G5dSoq



On Content Aware and Other Case-Studies:
Historical Investigations at Blazing Ultra Resolution

Egor Kraft
Academy of Fine Arts Vienna; Strelka Institute Moscow
egorkraft@gmail.com
(primary author)

Ekaterina Kormilitsyna
Akademie of Fine Arts Vienna
kormilitsyna.k@hotmail.com
(secondary author)

Abstract

The use of machine-learning in historical analysis and reproduction as a scientific tool brings to the forefront ethical questions of bias contamination in data and the automation of its analysis. Through examples of various confusing para-scientific interventions, including AI-based Voynich Manuscript decryptions and artistic investigations, such as the speculative series *Content Aware Studies*, this paper examines the various sides of this inquiry and its consequences. It also looks into the material repercussions of objects as synthetic documents of emerging machine-rendered history. This text attempts to instrumentalise recent theoretical developments, such as agential realism in the analysis of computation in its advanced forms and their derivatives, including AI, its output, and their ontologies. The focus of this text is the ethical, philosophical, and historical challenges we face when using such automated means of knowledge production and investigation, and what epistemics such methodologies hold by uncovering deeper and sharply unexpected new knowledge instead of masking unacknowledged biases. The series *Content Aware Studies* is one of the key case studies, as it vividly illustrates the results of machine-learning technologies as a means of automation and augmentation of historical and cultural documents, museology, and historiography, taking speculative forms of restoration not only within historical and archaeological contexts, but also in contemporary applications across machine vision and sensing technics, such as LiDAR scanning. These outputs also provide a case study for critical examination through the lens of cultural sciences of potential misleading trajectories in knowledge production and epistemic focal biases that occur at the level of the applications and processes described above. Given the preoccupation with warnings and ontologies related to biases, authenticities, and materialities, we seek to vividly illustrate them. As data in this text is seen as the crude material and building blocks of inherent bias, the new materialist framework helps address these notions in a non-anthropocentric way, while seeking to locate the subjects of investigations as encounters between non-organic bodies. In the optics of a non-human agency of the AI-investigator, what parts of our historical knowledge and interpretation encoded in the datasets will survive this digital digestion? How are historical narratives and documents, and their meanings and functions perverted when their analysis is outsourced to machine vision and cognition? In other words, what happens to historical knowledge and documentation in the age of information-production epidemics and computational reality-engineering?

He fell in love with a GAN generated face from www.thispersondoesnotexist.com. He has tried to find her in the latent space ever since.

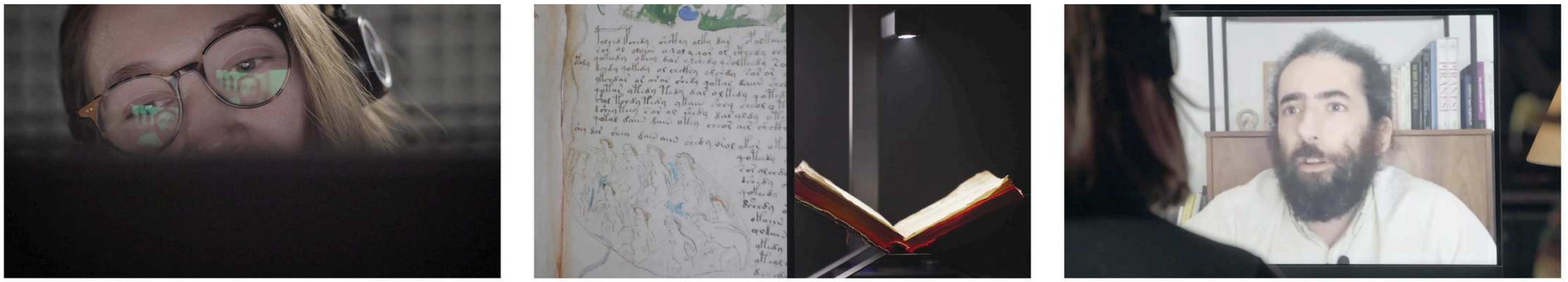
CONTENT AWARE STUDIES FILM [IN PROGRESS]

Computational documentary film-essay, machinima; apr 30 min.
The film is currently in a work-in-progress state.

The film intends to open up speculations and thought experiments into history, matter, agency and computation. History in this context is seen as data; while data is seen as a crude material and critical resource for content-form-knowledge production through which production and investigation? questions of origin and genuine-ness are posed and aesthetic implications can be studied. How are historical narratives, documents, and their meaning and function perverted when they collide with ubiquitous machine vision and translation? In other words what happen to historical knowledge in the age of the information epidemic aforementioned and computational reality engineering?

These questions are asked about synthetic forms of knowledge production as a result of outputs of machine-learning (ML)-technologies operating on historical archives. They inquire about the capacities and consequences of such machine-learning technologies as a means of automated historical investigation and question whether these findings still hold historical qualities.
One of the main questions about technology and culture, posed here is: what are the ethical, philosophical, and historical challenges we're facing when using such automated means of production and investigation? Can applications of such technology allows us to uncover deeper and sharply unsuspected new knowledge or do they mask unacknowledged biases? As part of this investigation, we look into the project Content Aware Studies (CAS), which through artistic practice seeks to establish investigative methods of these machine-learning-capacities. This research examines how various advanced AI, or more specifically General Adversarial - Networks (GANs), which are particularly known for their recent advancements in computer vision, cognition, advancements in

computer vision, cognition and hyper-realistic image rendering operate when trained on datasets consisting of thousands of 3D scans from renowned international museum collections. Specifically trained neural network models are directed to replenish lost fragments of friezes and sculptures and thus generate previously never existing objects of classical antiquity. The algorithm generates results convertible into 3D models, which are then 3D-printed in synthetic materials and used to fill the voids of the original sculptures, or turned into entirely new machine-fabricated marble objects; Faithfully restoring original forms, while also producing bizarre errors and algorithmic interpretations of previously familiar to us Hellenistic and Roman art, which are then embodied in machine carved stone blocks. Uncanny in their algorithmic integrity they render the work of a synthetic agency that lends a faithful authenticity to the forms, while also producing bizarre errors and algorithmic normalisation of forms previously standardised and regulated by the canon of Hellenistic art.



Stills from Content Aware Studies film

CONTENT AWARE STUDIES SERIES

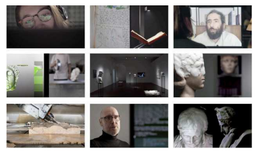
Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

Deep Portrait: 12-channel version; 2019

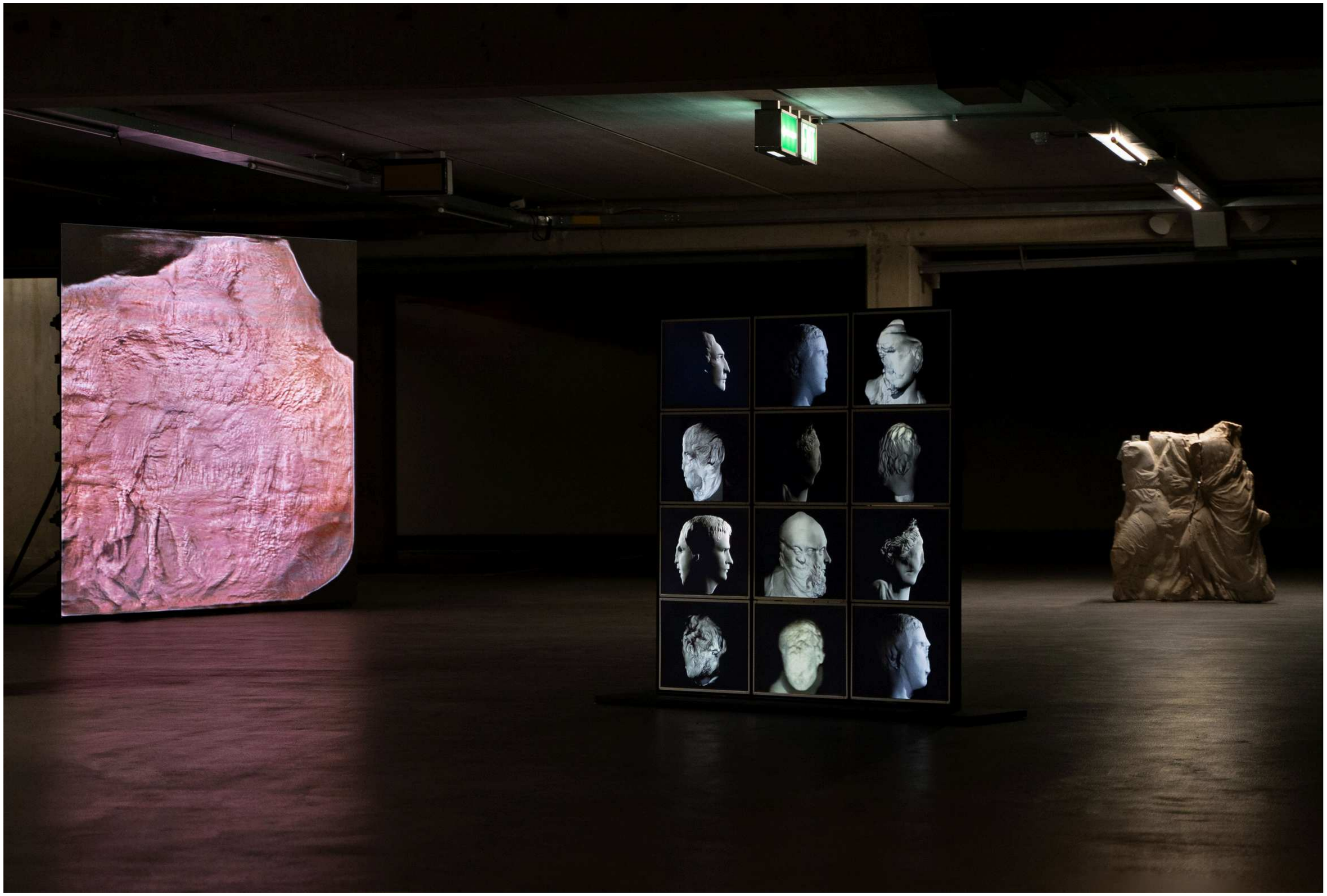
12 screens, Metal Frame, Machine Learning Algorithms, Custom Dataset

CAS_15 Deep Frieze; 2019

Breccia marble, concrete, machine learning algorithms, unique synthetic dataset, 2:1 HD video. Depending on the installation: metal pipes, custom produced and assembled LED screen



Film link:
https://vimeo.com/419305104



NTAA’22, New Technological Art Award | Zebrastraat Ghent, BEL

CONTENT AWARE STUDIES SERIES

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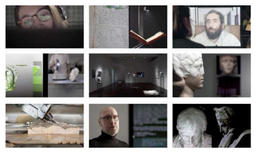
Machine learning assistance: Artem Konevskikh



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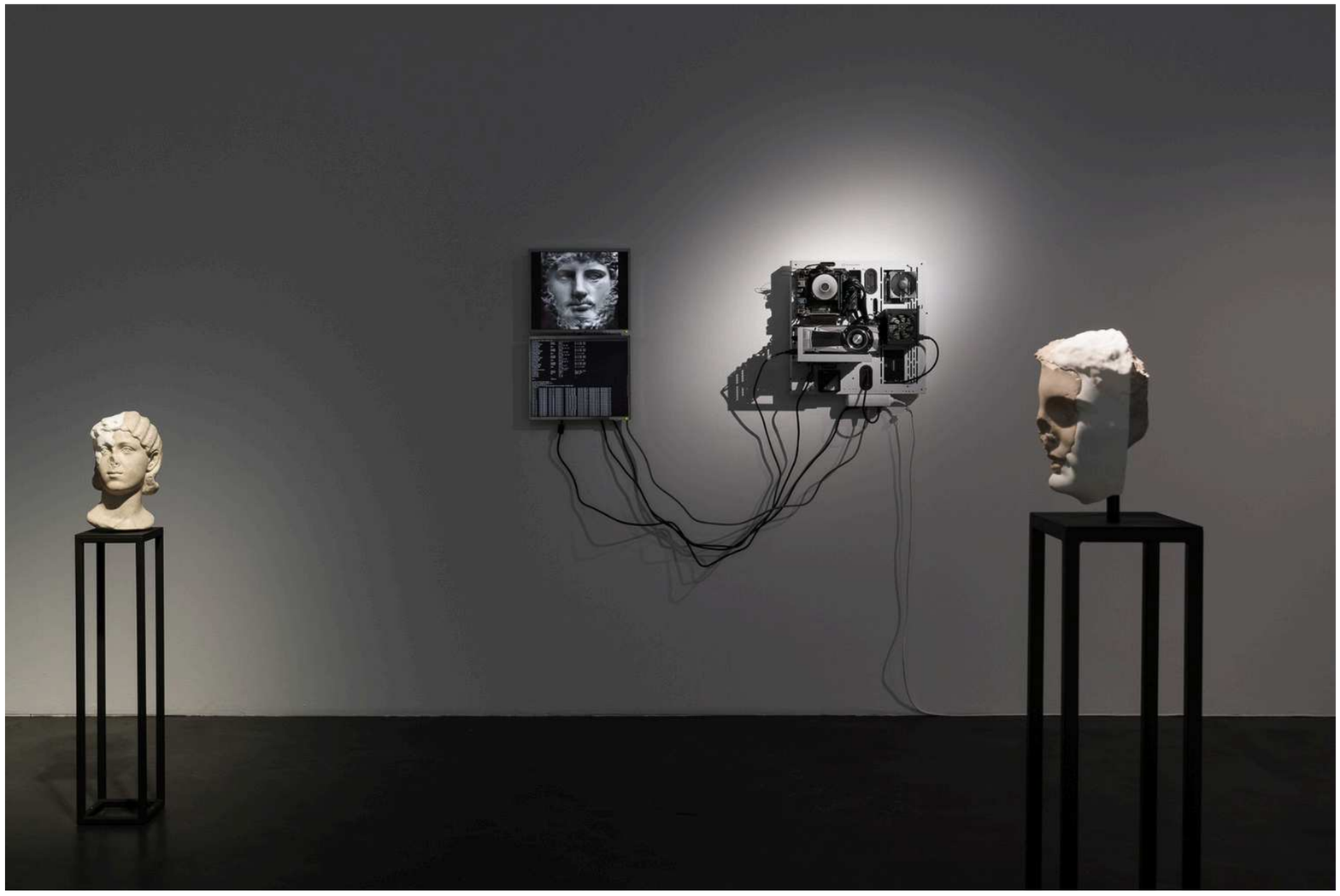
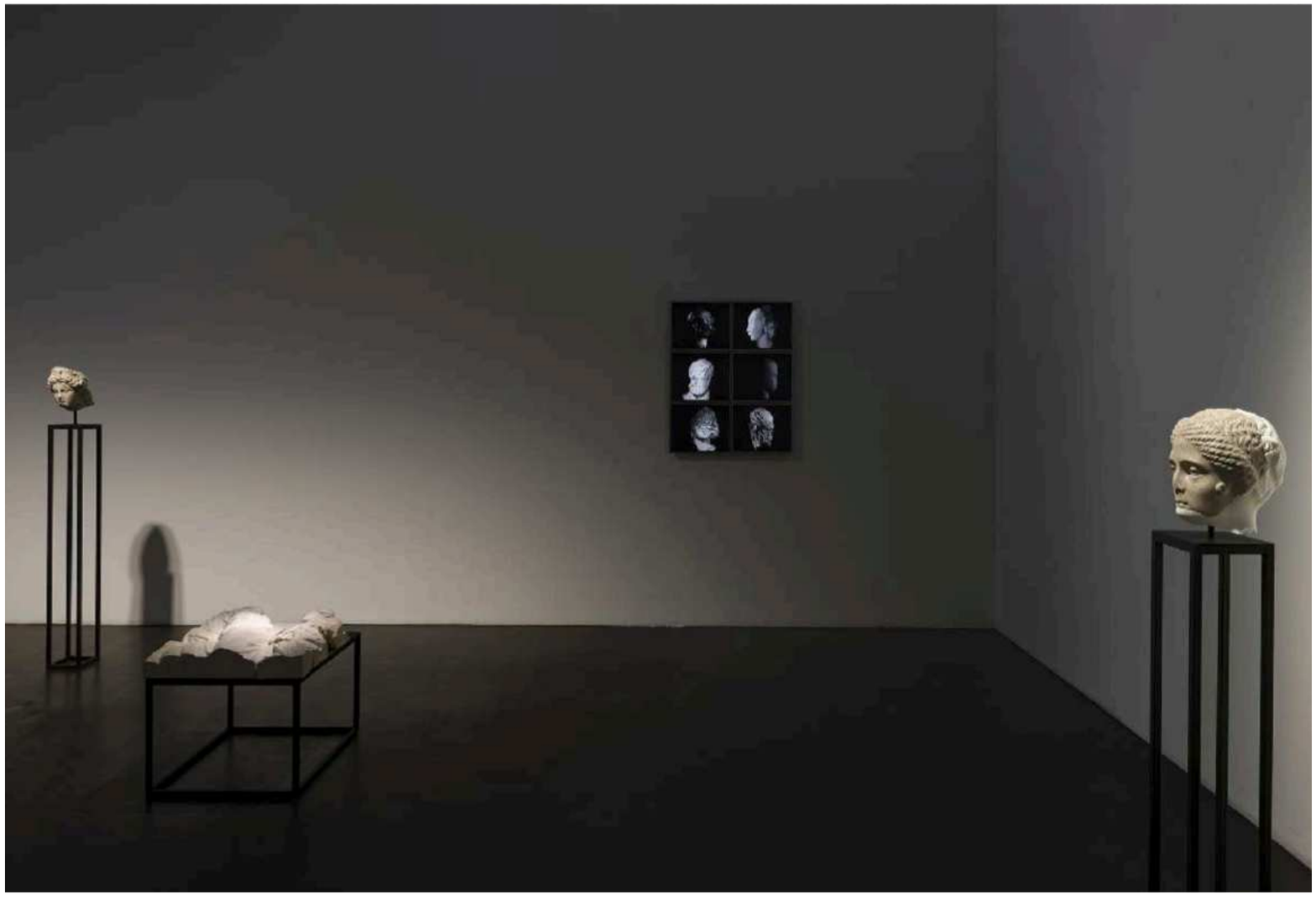
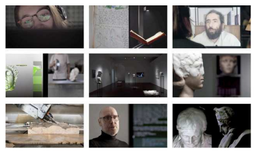
Content Aware Studies exhibition at Alexander Levy gallery, Berlin, Germany.





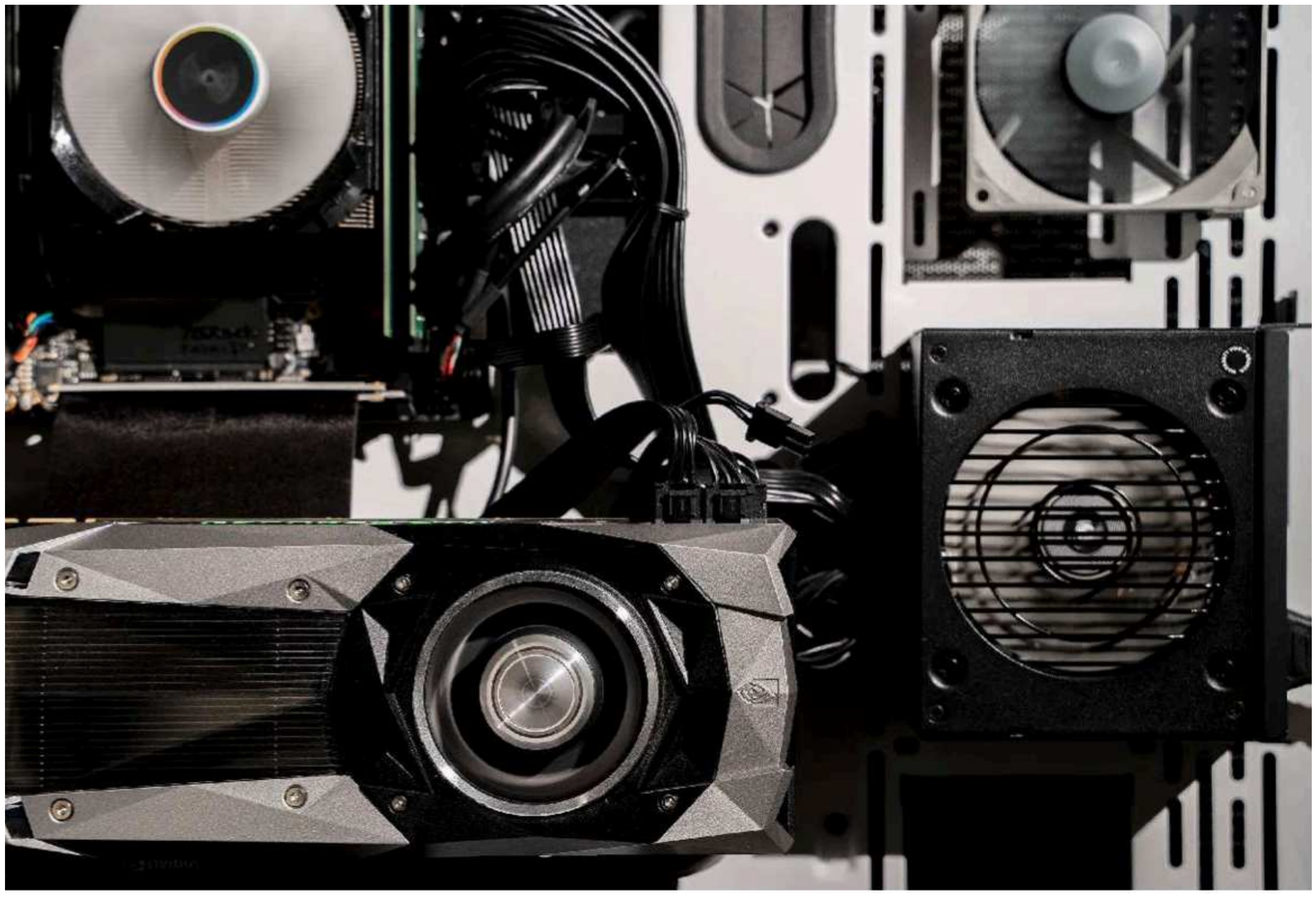
CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

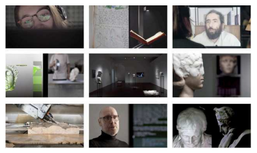
Fragment of sculpture CAS_08 Hellenistic Ruler



Linux based server equipped with multiple GPUs performing general adversarial machine training during the exhibition ‘Conent Aware Studies’ at Alexander Levy Gallery, Berlin, Germany.

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



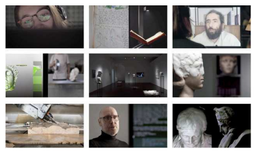
Film link:
https://vimeo.com/419305104

Fragment of sculpture CAS_08 Hellenistic Ruler

‘Wonderful exhibition of Egor Kraft, one of the best artists working with AI - Anna Nova gallery, Saint Petersburg, Russia. His series of sculptures uses machine learning trained on real classical sculptures missing some parts. The networks reconstruct these parts resulting in delightful and friendly fantastical creatures. The results are created from real marble. This meeting of classical high culture and the latest technologies is one of the things making this work unique.’

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



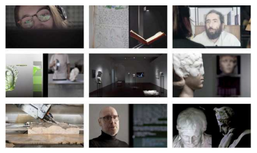
Film link:
https://vimeo.com/419305104

CAS_08 Hellenistic Ruler; 2018
Marble, Polyamide; Machine Learning Algorithms
Dimensions: 19x26x21;
Courtesy of the author & Anna Nova Gallery

CAS_09 Colossal head of Hercules; 2018
Marble, Polyamide; Machine Learning Algorithms
Dimensions: 24x32x20;
Courtesy of the author & Anna Nova Gallery

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

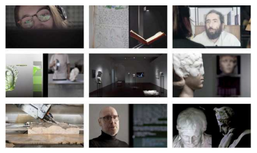


Film link:
https://vimeo.com/419305104

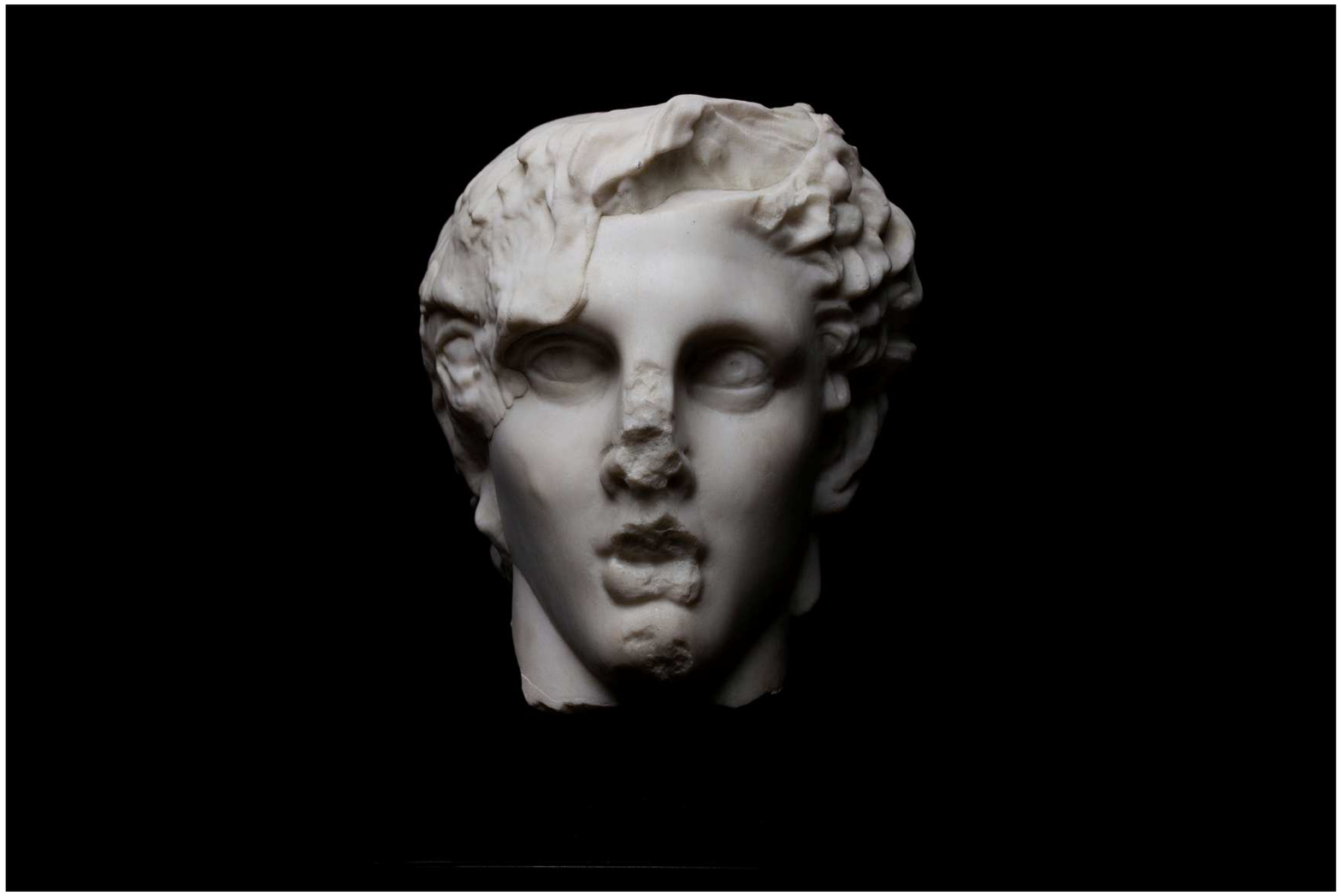
CAS_12 Caryatid Portrait; 2019
Marble, polyamide, machine learning algorithms
Dimensions: 21 x 17 x 25,5 cm
Courtesy of the author & Alexander Levy Gallery

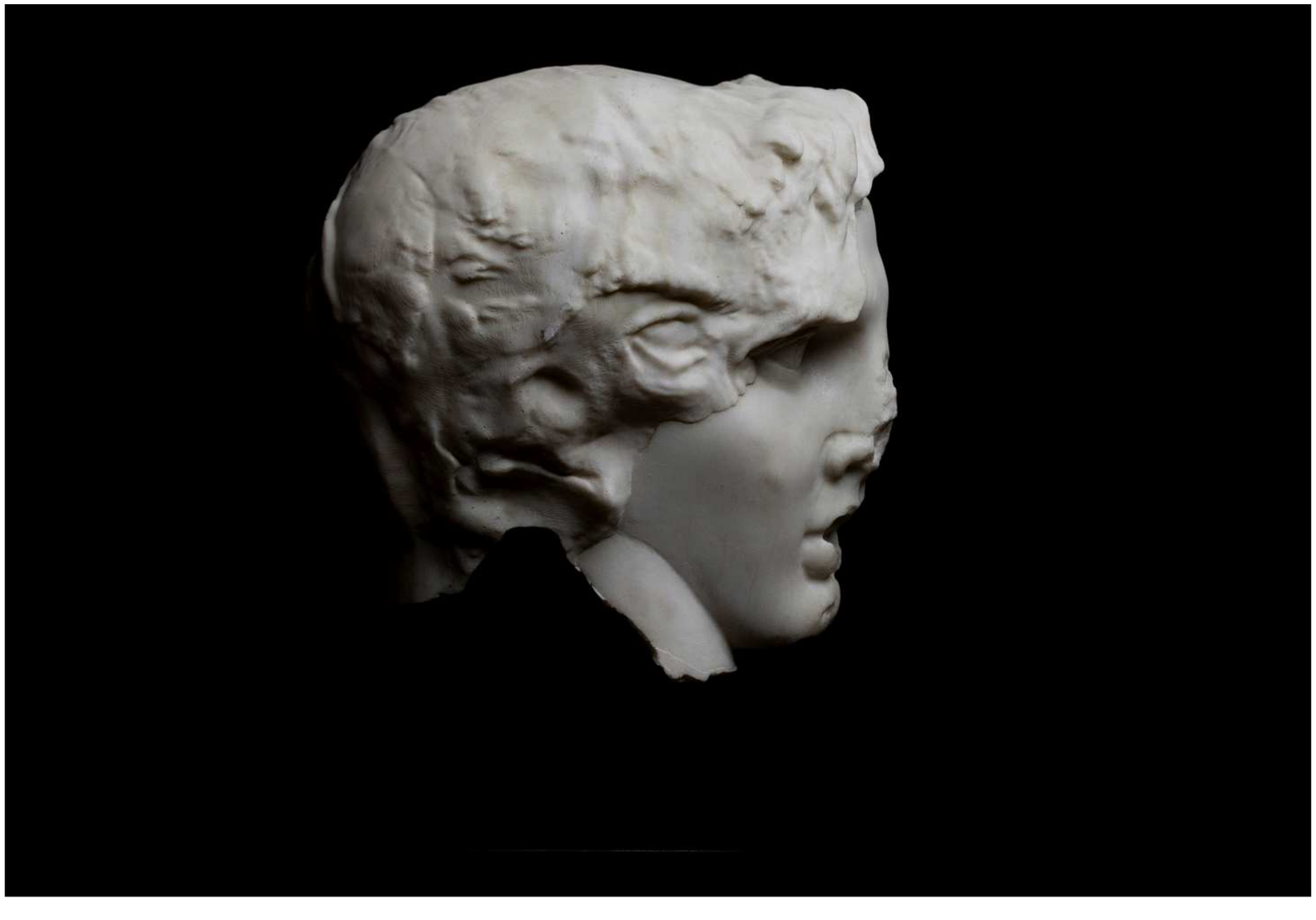
CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

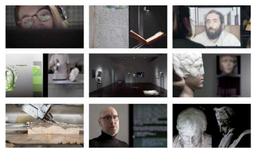




CAS_13 Augmented Hercules; 2019
Marble, Polyamide; Machine Learning Algorithms
Dimensions: 24x32x20;
Courtesy of the author

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



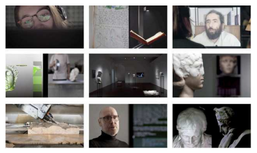
Film link:
https://vimeo.com/419305104

CAS_05 Julia Mamea 2019
Crema marfil marble, polyamide, machine learning algorithms

CAS_06 Female Portrait
2018
Crema Marfil marble, polyamide, machine learning algorithms
26 x 20 x 23 cm
Courtesy of the author

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

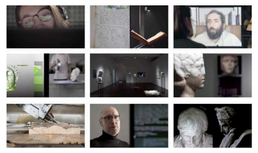
CAS_13 Augmented Hercules; 2019
Marble, Polyamide; Machine Learning Algorithms Dimensions:
24x32x20;
Courtesy of the author

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

CAS_04 Parthenon_South_XI_31; 2018
Carrera Marble, Machine Learning Algorithms Dimensions: 120x100x10cm;
Technical and artistic assistance: Matthew Lenkiewicz Courtesy of the author

One of the first friezes form the series originates from two marble blocks of Parthenon Frieze joint by machine learning generated fragment (in the middle), in which machine suggested to merge two horses into a single creature with many feet;



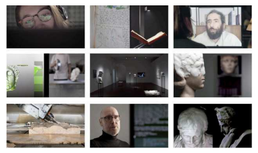
Film link:
https://vimeo.com/419305104

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

CAS_07 Telephos Frieze; 2018
Botticino marble, machine learning algorithms 67 x 94 x 10 cm

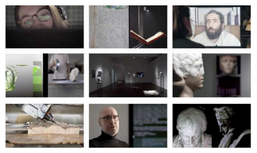
CAS_07 frieze originates from dataset based on Pergamon and Telephos friezes datasets;



Film link:
https://vimeo.com/419305104

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

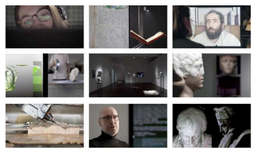


Film link:
https://vimeo.com/419305104

CAS_10 Telephos Drapery; 2018
Carrera marble, Machine Learning Algorithms;
Dimensions: 60 x 40 x 9 cm
Courtesy of the author & Anna Nova Gallery

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

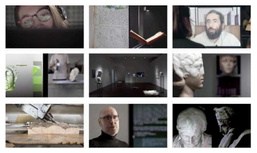


Film link:
https://vimeo.com/419305104

Deep Portrait Studies Vertical; 2018
Single channel HD video; 18’20”; machine learning algorithms, custom dataset

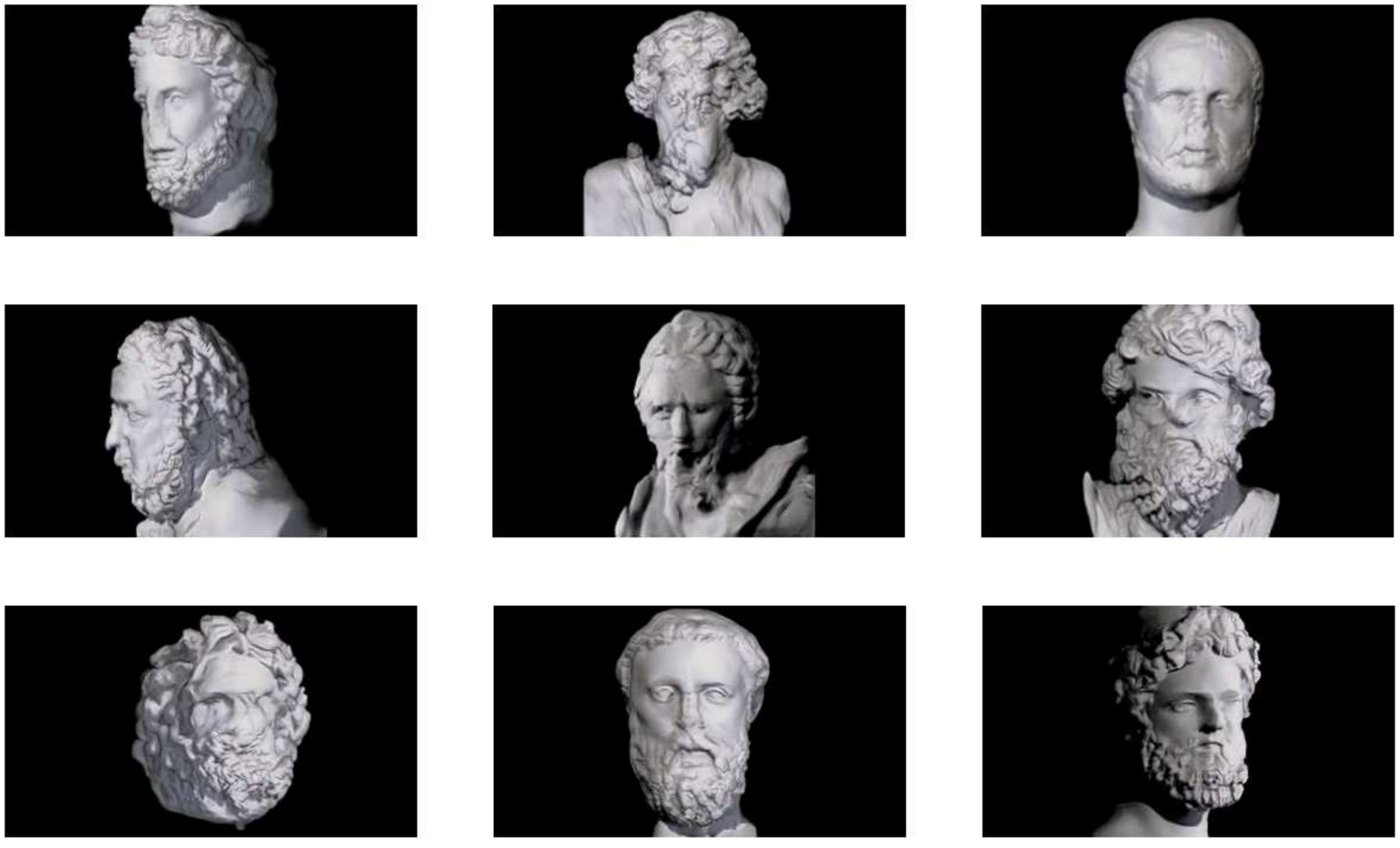
CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

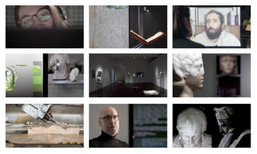
Hellenistic Portrait; 2018
Part of Content Aware Studies series
HD Video, duration: 05’00”
Produced with machine learning algorithms, custom dataset;
https://vimeo.com/egorkraft/hellenistic-portrait



Stills from Hellenistic Portrait

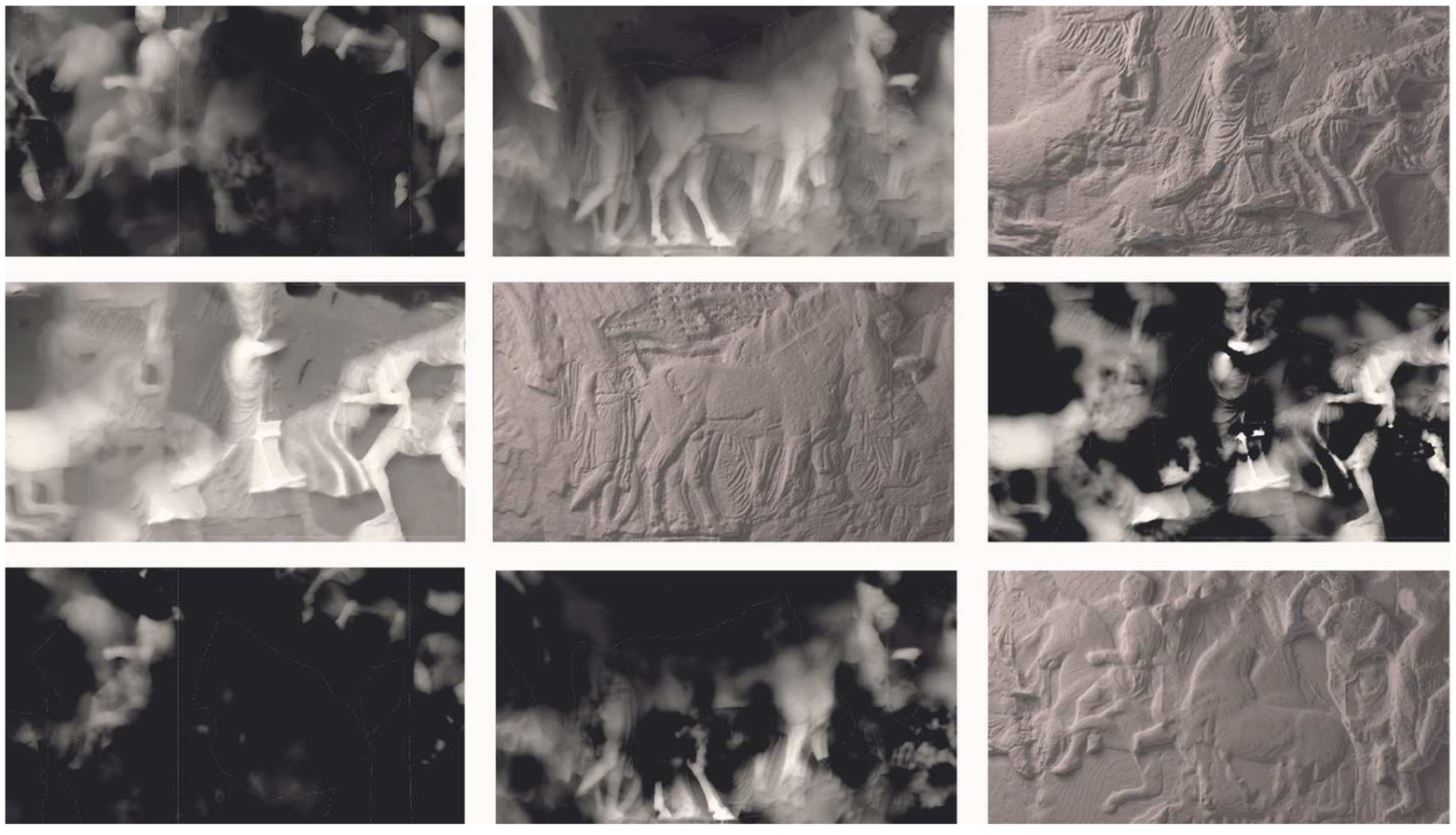
CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

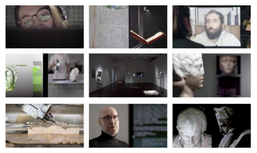
Parhtenon Frieze Reconstructions Duration: 01’12”
https://vimeo.com/egorkraft/parthenon



Stills from Parhtenon Frieze Reconstructions

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

Content Aware Studies

Deep Portrait; 2018
6-channel video installation
Machine learning algorithms, custom dataset, 20:00 min.
90 x 72,5 x 5cm

https://vimeo.com/egorkraft/deep-portrait

CONTENT AWARE STUDIES SERIES

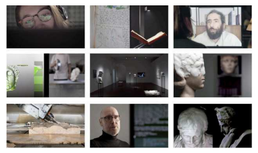
Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

CAS_15 Deep Frieze

Triptych consists of a marble frieze mounted across three concrete blocks; the dimensions of the blocks are 108 x 68 x 6 cm, 108 x 68 x 6 cm, and 106 x 80 x 6 cm. Custom assembled LED panel screen; approx. dimensions: 200x100 cm.
The LED screen and frieze are mounted on two large metal plinths.

Produced with the support of Onassis Foundation

Breccia marble, concrete, machine learning algorithms, unique synthetic dataset, 2:1 HD video. Depending on the installation: metal pipes, custom produced and assembled LED screen



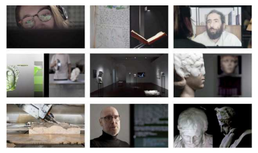
Film link:
https://vimeo.com/419305104

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

Deep Portrait; 2019
12-channel video installation
Machine learning algorithms, custom dataset, 20:00 min. 125 x 110 x 20cm

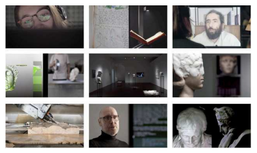
https://vimeo.com/egorkraft/deep-portrait-12



Film link:
https://vimeo.com/419305104

CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh



Film link:
https://vimeo.com/419305104

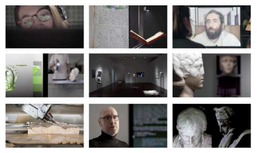
Synthetic Portrait; 2019
Part of Content Aware Studies series
HD Video, duration: 05’00”
Produced with machine learning algorithms, custom dataset; 5th Ural Industrial Biennial of Contemporary Art

https://vimeo.com/egorkraft/synthetic-portrait

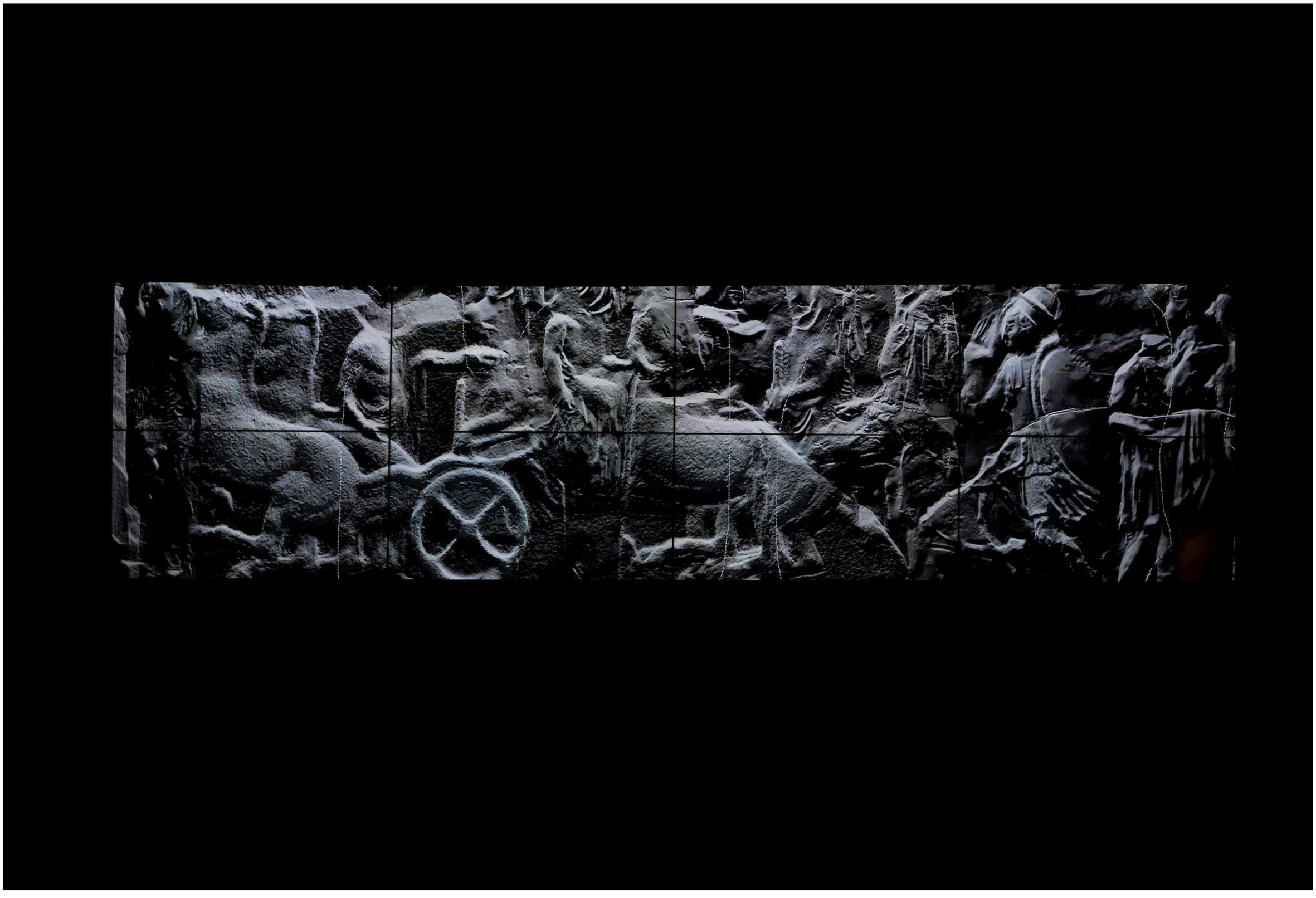
CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

Parhtenon Frieze Misconstructions
8-channel video installation; machine learning algorithms, custom synthetic dataset;



Film link:
https://vimeo.com/419305104



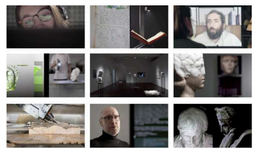
CONTENT AWARE STUDIES SERIES

Marble, polyamide, machine learning algorithms, custom software, original dataset, multi-channel video installation;
Machine learning assistance: Artem Konevskikh

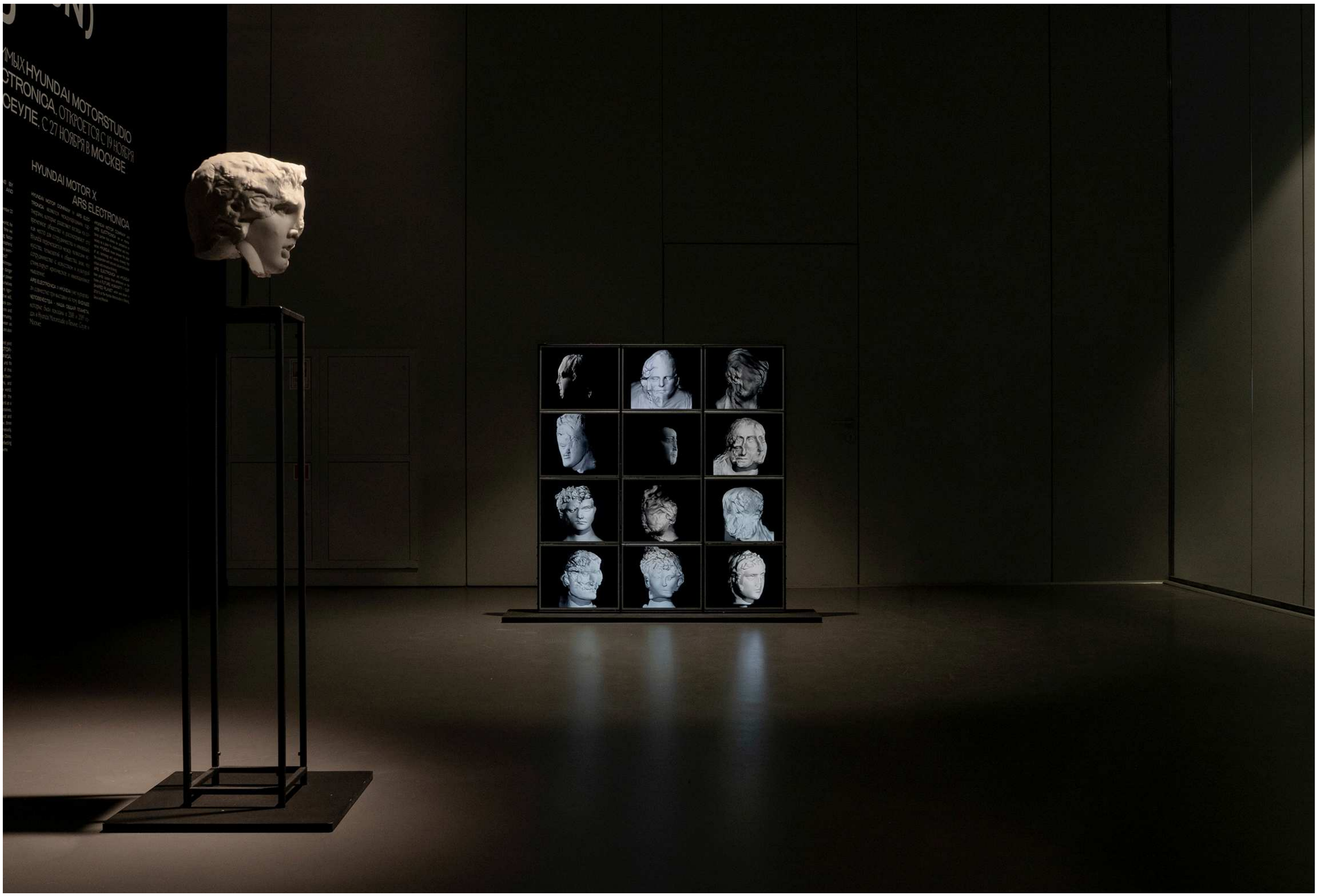
CAS_13 Augmented Hercules; 2019
Marble, Polyamide; Machine Learning Algorithms Dimensions: 24x32x20;
Courtesy of the author

Deep Portrait; 2019
12-channel video installation
Machine learning algorithms, custom dataset, 20:00 min. 125 x 110 x 20cm

Video documentation:
https://vimeo.com/egorkraft/deep-portrait-12

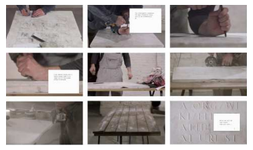


Film link:
https://vimeo.com/419305104



URL STONE

Marble, JPG File, Wikipedia Article, dual-channel video, GPS sensor, website; 2015



Film link:
https://vimeo.com/147528387

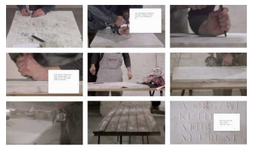
The work aims to study the various properties and longevity of media carriers that we assign the function of storing, transmitting and preserving knowledge. The investigation will juxtapose the same information being held by two fundamentally different mediums: a text carved into stone, an ancient way of preserving knowledge and a .jpeg file hosted on Wikipedia, the common method of documenting knowledge to date. The text carved onto a marble plaque includes a URL address, which refers to an image of this particular

marble plaque located within the Wikipedia media storage and followed by the article. The article describes the intent of creation and the current location of the marble plate, available for updating by the idea underlying the principles of the site. The project is not complete until one of the two media carriers is eventually lost, thus revealing its less durable qualities in the site of the other. Which one will be lost first? Only time will tell...

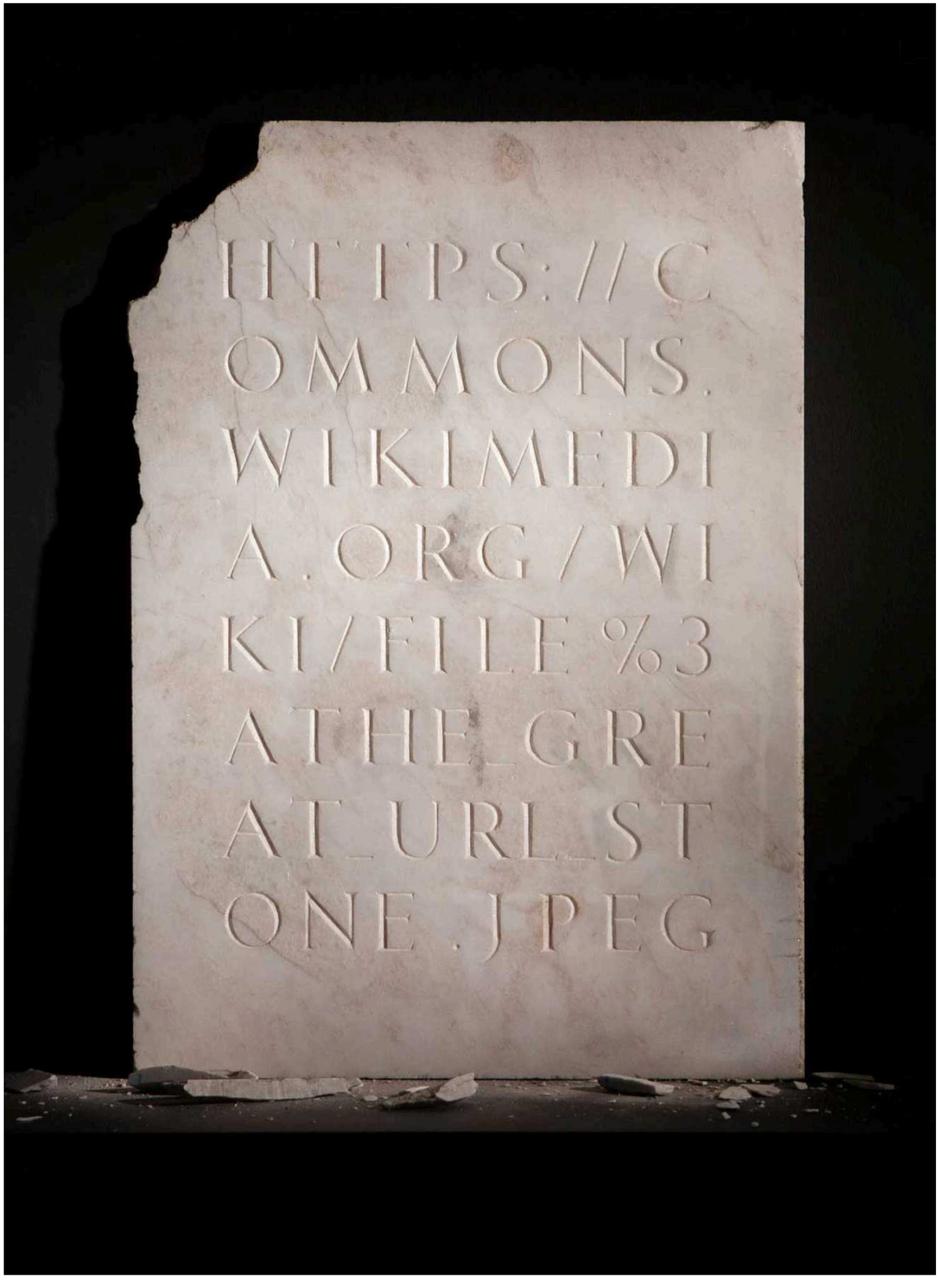
‘ URL Stone’ at Ars Electronica in Linz, Austria, 2018

URL STONE

Marble, JPG File, Wikipedia Article, dual-channel video, GPS sensor, website; 2015



Film link:
https://vimeo.com/147528387

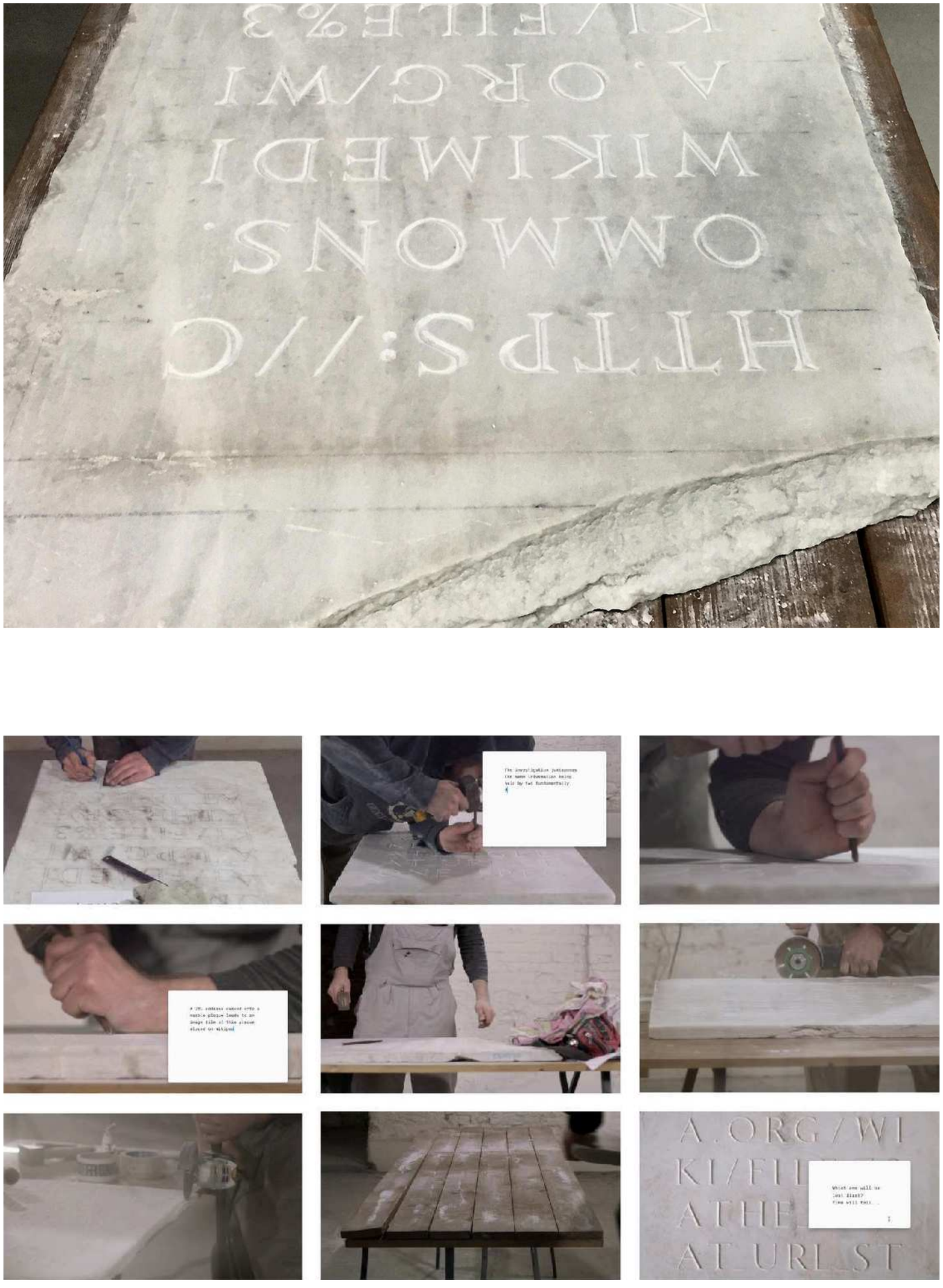


The link to the Wikipedia page:
https://commons.wikimedia.org/wiki/File%3aThe_great_url_stone.jpeg

URL STONE

Marble, JPG File, Wikipedia Article, dual-channel video, GPS sensor, website; 2015

Film link:
https://vimeo.com/147528387



HASHD0X

2022. Raspberry Pi based camera, custom built software, Mobile App, Smart Contract on Near Protocol and Swarm Blockchains, web platform, LED wall, smartphone, server rack, patch panels, cables.
Links to Hashd0x app on mobile app stores

Links to the online platform and the app:
https://hashdox.org/

Hashd0x [Proof of War] came about as a technical and tactical proposal aimed to address common tactics of misinformation and propaganda at the core of ongoing warfare, in particular its infowar front. At this point, hashd0x is presented via a series of software and hardware prototypes. The team strives to scale it up towards a feature-rich platform and protocol for computationally driven investigation.
Its solutionist design revolves around peer-to-peer, decentralised, user-owned, blockchain-based and serverless computing that makes it possible to record and verify the authenticity of still and moving images via hashing their metadata on-chain. The image or video is meant to be recorded via a dedicated mobile app so that before the file itself gets to be recorded into the devices' storage, its metadata, including

timestamp, signature, location data & algorithmically assigned unique hash value gets recorded onto a publicly owned database distributed on a planetary scale across individual nodes (blockchain, if we were to use assigned terminology). Of course so is only possible in areas where mobile or satellite internet is available, hence future scaling of infrastructure is vital to the success of this proposal. Collecting evidence is also possible in more advanced ways via a specially designed camera based on a popular microcomputer platform (raspberry pi) which can utilise professional optics and is also highly programmable.
At the moment of writing Hashd0x app exists on app stores; the protocol functions in NEAR blockchain test-net; the camera software undergoes development.

Hashd0x exhibited at Cryptomania, Zeppelin Museum, Friedrichshafen, DEU, 2023

HASHD0X

2022. Raspberry Pi based camera, custom built software, Mobile App, Smart Contract on Near Protocol and Swarm Blockchains, web platform, LED wall, smartphone, server rack, patch panels, cables.
Links to Hashd0x app on mobile app stores

Links to the online platform and the app:
https://hashdox.org/

Film Link:
https://vimeo.com/918066528

Hashd0x exhibited at Cryptomania, Zeppelin Museum, Friedrichshafen, DEU, 2023

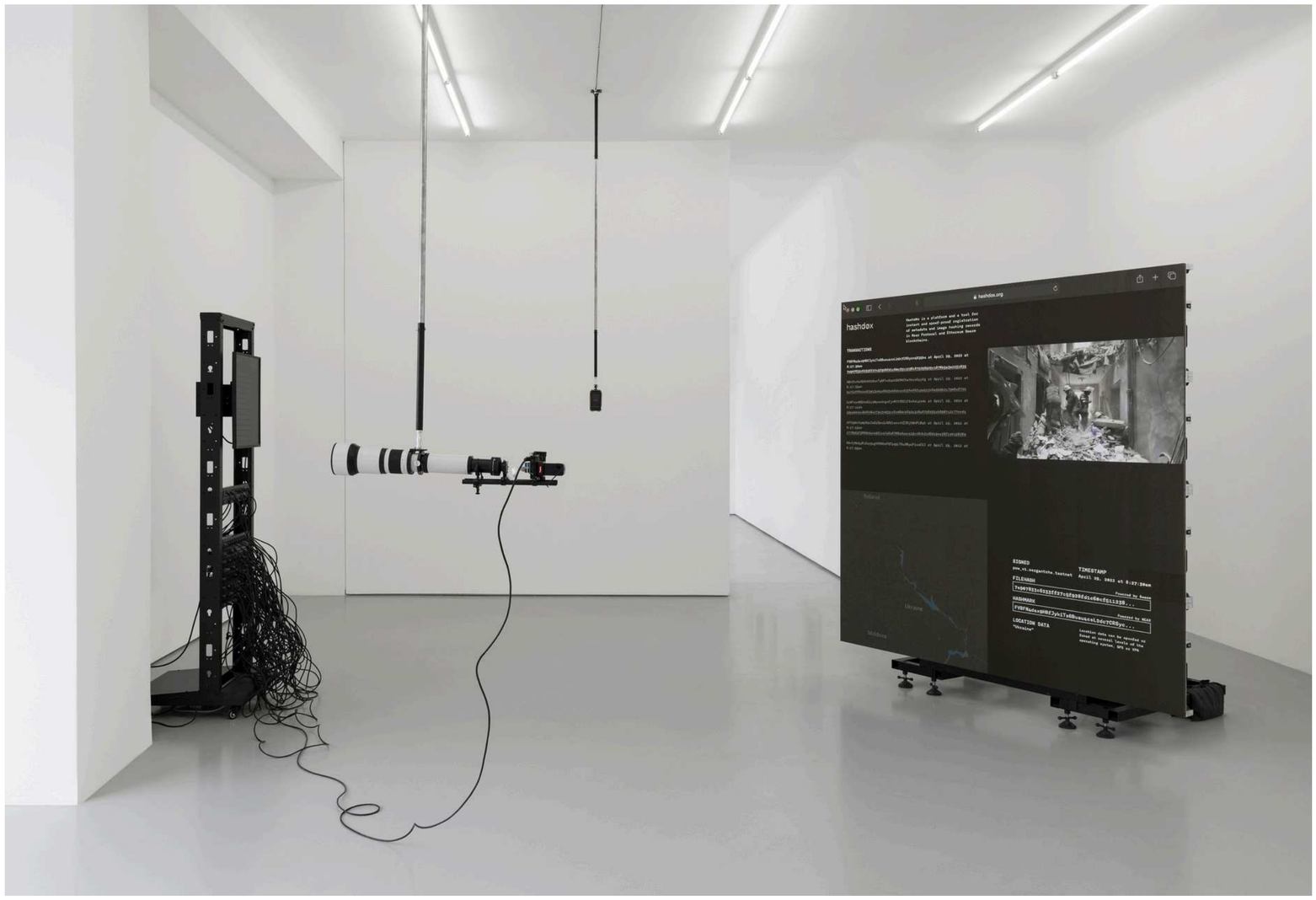
Hashd0x

LIES, HALF-TRUTHS & PROPAGANDA [THE BAD, THE WORSE, AND THE WORST]

Recent events declare an end to the preexisted and predominated in the policy of the global north trajectory of an open world, global economy, post ww treaties incl. Budapest Memorandum on Security Assurances, as well as recently developed new forms of politics and economies beyond Westphalian agreements, unified infosphere enabled via the means of the internet and widely developed related infrastructures. Recent events even declare an attempt to end commonly agreed historical narratives of the XX century by attempting to reestablish the facts and reverse the historical narrative itself. All of these are being approached through blatant internal and external violence and ongoing information warfare.

In the exhibition *Outright Lies, Half-Truths & Propaganda [The Bad, the Worse, and the Worst]* the Russian-Austrian artist Egor Kraft will be presenting new works at alexander levy. As a result of the Russian invasion of Ukraine, Kraft was unable to complete the work he had originally planned. Nonetheless, he believed that it was necessary to react to the current acts of war. Kraft in cooperation with, the team of software developers vSelf have developed a series of new works that was already part of his ongoing research. It explores the technological potential for combating the spread of misinformation and propaganda that is at the heart of the continuing warfare in Ukraine. Independent and serverless technologies make it possible to verify the authenticity of still and moving images. With this in mind, in cooperation with the teams working behind leading blockchain projects, including layer one chain Near Protocol and decentralised networked storage architecture Ethereum Swarm they developed a series of prototypes that provide journalists—including war correspondents—with a blockchain-based toolset to record the extended metadata of their footage. This allows it to be registered and stored in a forgery-proof format as soon as the images are captured. Thus introducing a decentralised public evidence archive and a next-generation tool for effective fact-proofing.

The exhibition was developed in collaboration with other artists and technologists, including those from Ukraine.



HASHD0X [PROOF OF WAR]

2022; Raspberry Pi-based camera, custom-built software, Mobile App, Smart Contract on Near Protocol and Swarm Blockchains, web platform, LED wall, smartphone, server rack, patch panels, and cables.

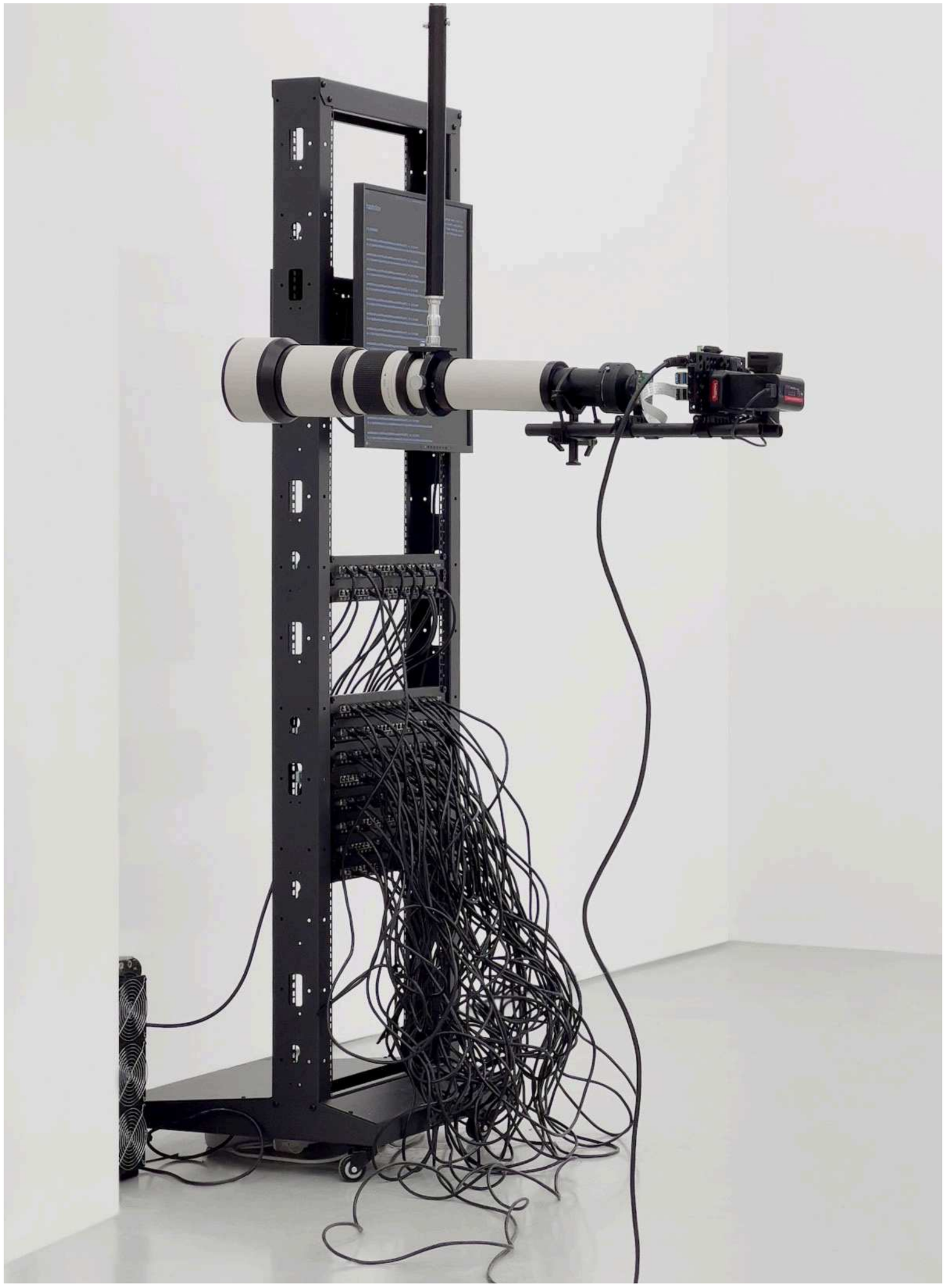
The sub-title of the project reads as *Proof of War,* which is a wordplay on the *Proof of Work (PoW)* which is a common algorithmic consensus principle across various blockchains and a form of cryptographic proof in which one party proves to others that a certain amount of a specific computational effort has been expended. *Proof of Work* and its less energy-hungry sibling *Proof of Stake* are code-based models of motivation, incentive, punishment, consensus and order through which the system and arguably value are meant to scale.
The question of scale is immanent to any software architecture involving information logistics enabled via (the holy) internet. We are aware of the effects and impacts of abusing this scale in producing narratives aiming at political ends or extractivist goals. If the internet is a brilliant infrastructure for things to scale, it's fairly designed *agnosticism* don't care *what* scales. Infrastructures of computing robust models of trust (or *trust-less* as they are sometimes called), namely blockchains have proven to be effective in addressing built-in *agnosticism* of the internet infrastructure; some of them are sophisticated protocols that compute scarcity, where it was previously absent by design; they create ontologies, compute ownership & entities. And what I find most stimulating in the context of Hashd0x, is that such networks are capable of computing beliefs, which contains a potential for intervention at scale and the need to reassess what we believe constitutes knowledge and what creates knowledge in today's technological condition. A set of these ideas can be traced back to Plato's Meno and his account of knowledge as justified true belief. In pragmatic terms, Hashd0x suggests a set of tools that create an alternative belief model of mapping evidence, examining narratives, highlighting divergence and revealing fiction

Film Link:
https://vimeo.com/918066528

Film Link:
https://vimeo.com/822173677

Links to Hashd0x app on mobile app stores

Links to the online platform and the app:
https://hashdox.org/



HASHD0X

2022. Raspberry Pi based camera, custom built software, Mobile App, Smart Contract on Near Protocol and Swarm Blockchains, web platform, LED wall, smartphone, server rack, patch panels, cables.
Links to Hashd0x app on mobile app stores

Links to the online platform and the app:
https://hashdox.org/

This tactical proposal suggests the notion of *hashmark*, a p2p version of the watermark for our computationally accelerated condition. A mere existence or absence of such a *hashmark* is intended to produce a new computational ontology that deals with distinguishing facts from fiction and extends professional technics of open source investigation. A common example of the former may suggest commonly used telegram channels or Twitter feeds in which a lot of the imagery captured by those witnessing war circulates today, whereas the latter may refer to highly accurate investigation practices of such agents as Bellingcat or Forensic Architecture and others.

The idea and a series of prototypes operating in real-time are presented in a form of installation. It is followed by a film produced from a moving image of 3D rendering representation of panoramic views over a photogrammetry-derived model of the remnants of one of the houses in the tragically infamous town of Bucha. The 3D model of that house is algorithmically produced from hundreds of images taken via *the hashd0x* app and hence is also represented via hundreds of records that will potentially remain on-chain forever. The scenes depicting data scape evidence representation of arguably one of the most dramatic acts of violence and war crimes of recent years is followed by an audio narration in which the rationale and technicalities of the artistic-technical proposal, as well as common tactics of misinformation, are expanded upon. Such representation of the project in the artistic space in a form of installation or a talk followed by images and videos is intended to reach wider audiences of communities concerned with technological literacy, and politics of imagery and narrative production.

Hashd0x

DECENTRALISED EMBARGO

EnBW (client of Gazprom Germania) electricity contract, rack case, open frame server including four Nvidia 3090 GPUs, custom water loop, Ethereum Blockchain

Decentralised Embargo, is a 4-GPU computing behemoth running on electricity supplied by a German energy provider (client of Gazprom Germania), known for burning gas supplied from Russia to create and sell electricity. The server mines Ethereum coins, sending them directly to the official cryptocurrency wallet of the Ukrainian State. Thus highlighting the hypocrisy of a central European economy, where both Russian military actions and the resisting Ukrainian military are being funded at the same time.

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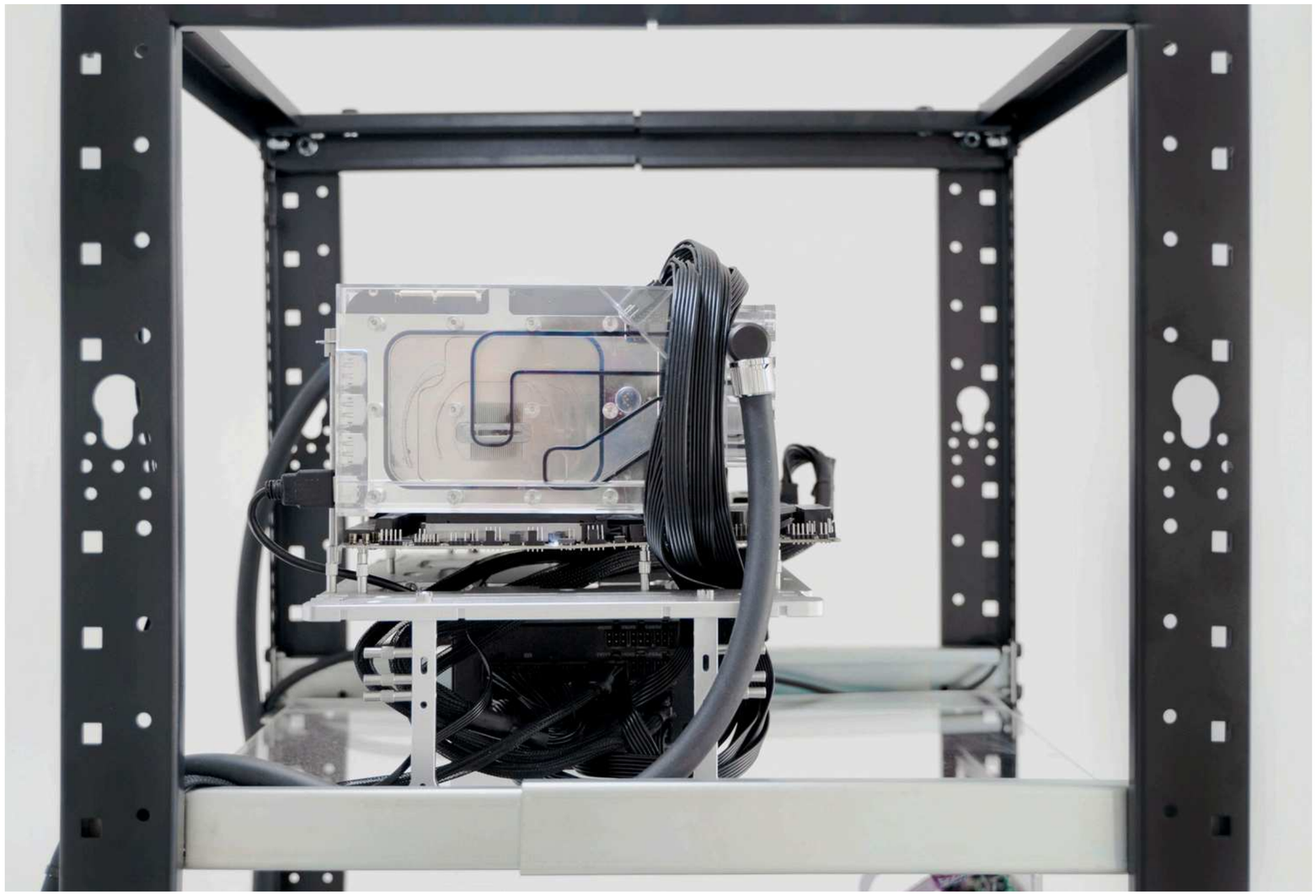
Wertical drills break the earth's surface encountering pockets of gas, which is then extracted skywards; high-pressure streams of water, chemicals, and sand flush deep into the rock, splitting it open; allowing gas to escape; to be stored, transported, processed; pipelines stretch across large landmasses; crossing borders subject to trading agreements; delivering gas to power-plants; turning into steam under high temperatures; spinning combustion turbines to generate electricity; which is then transported across local power grids to contractually designated locations; powering a hardware cluster which fires and routes electric signals and requests across a GPU- accelerated system as it generates and proofs hashes; water flushes through a closed water-loop; pumped upward into 4 plexiglass casings; absorbing heat from the silicon layered with tantalum and palladium transistors and capacitors whilst this electric input is rewarded with a crypto-currency monetary reward which is send directly to the official cryptocurrency wallet address of Ukraine to go in support to humanitarian aid.
Russia has the second-highest amount of proven gas reserves in the world, with 1,680 tcf in 2011. Today, Russia provides over a third of Germany’s energy needs – both oil (34 percent) and natural gas (35 or even 35.4 percent). In 2021, Germany received 50.7 billion cubic metres of Russian gas.



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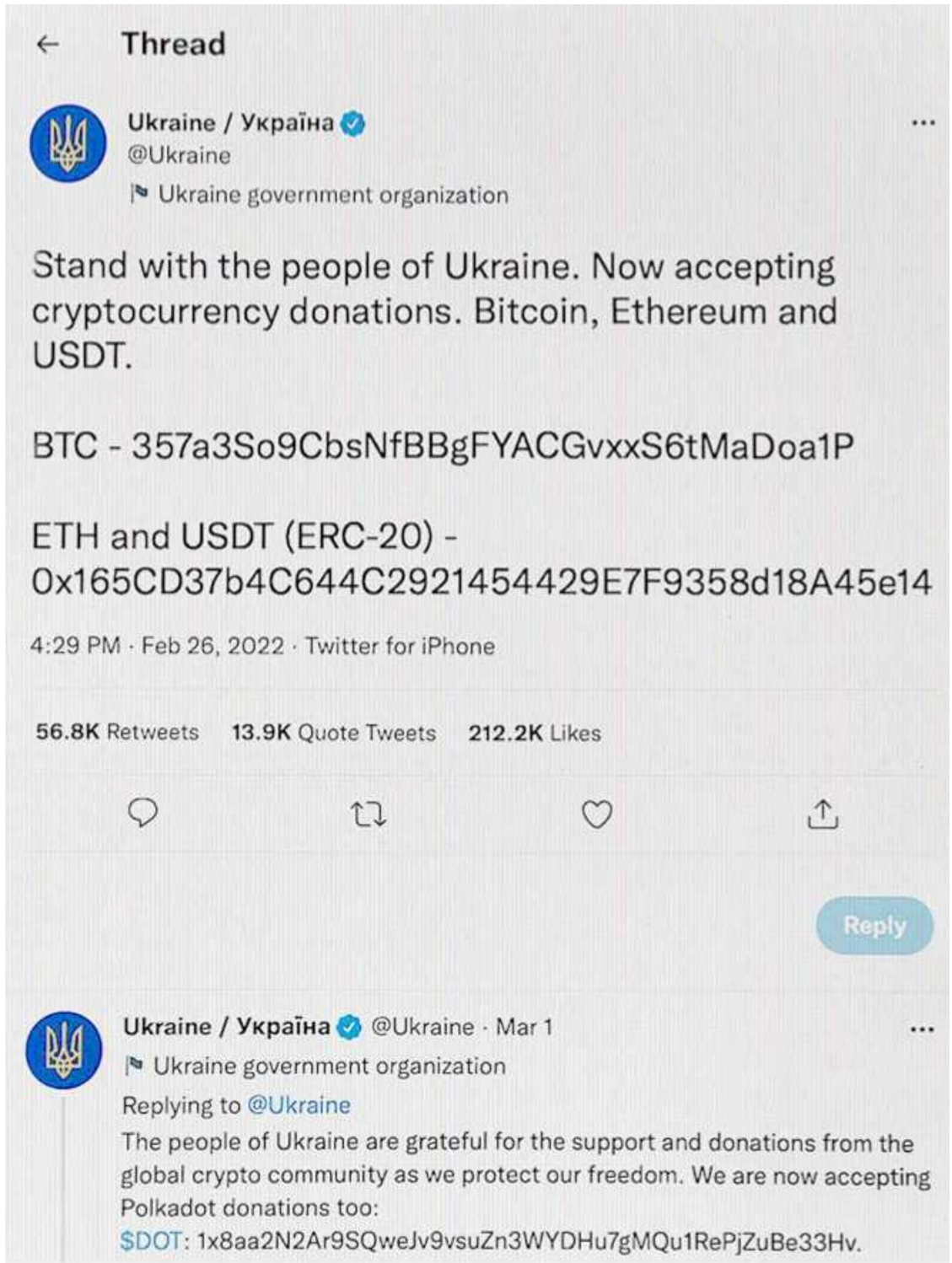
The hardware components include four high-end graphic cards which perform the energy consuming algorithmic process of validating blocks on the Ethereum blockchain. Or in other words, the machine runs a cryptocurrency mining operation throughout the entire duration of the exhibition. Such a process of computational network participation is rewarded with Ethereum tokens, tradable at their current market price. While the machine is mining, these tokens are being regularly transferred to the official Ethereum wallet address for cryptocurrency donations to the government of Ukraine, an invaded country at war (the announcement tweet from an official account of Ukraine's government is also displayed on a small screen included in the installation).



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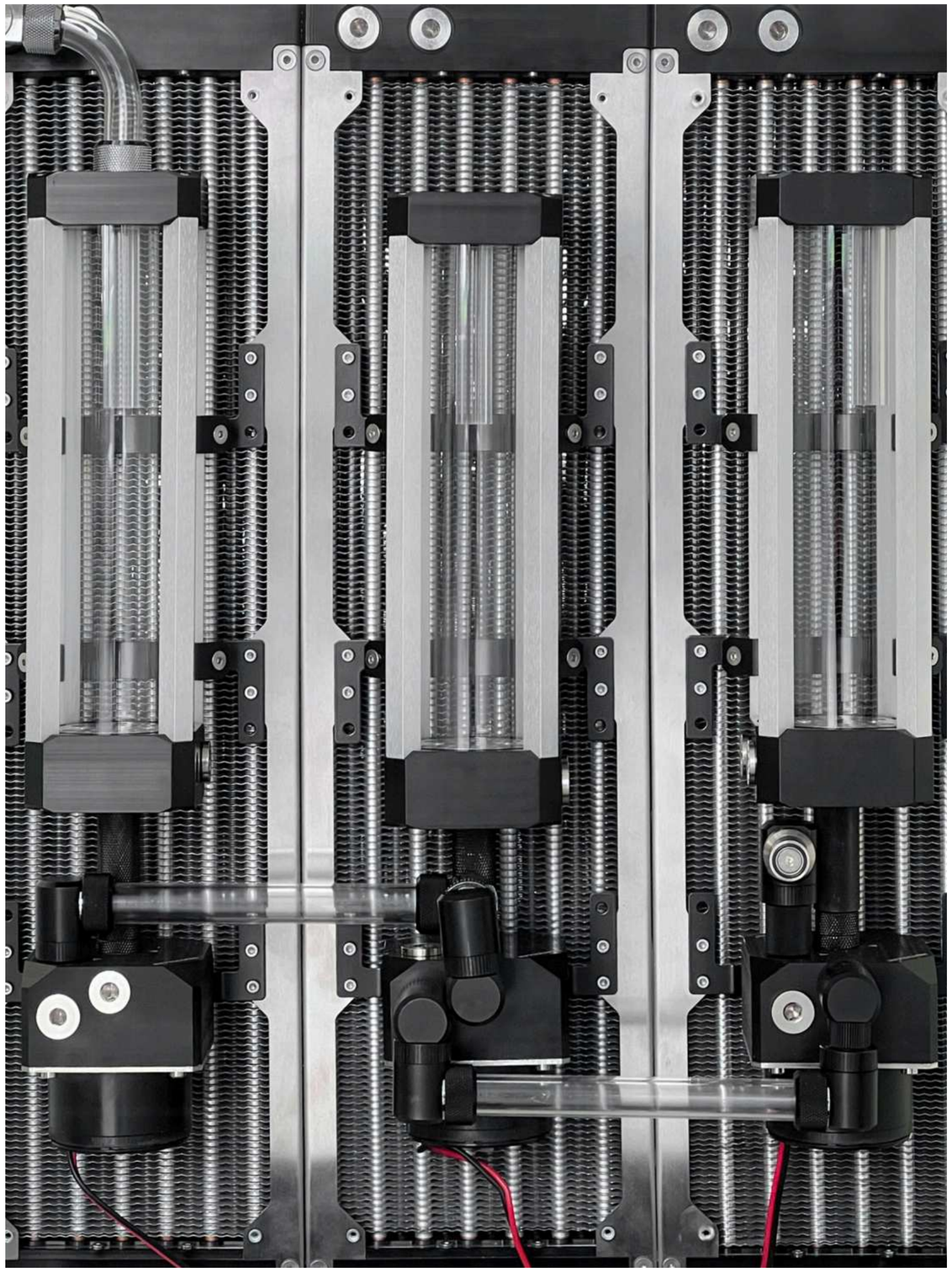
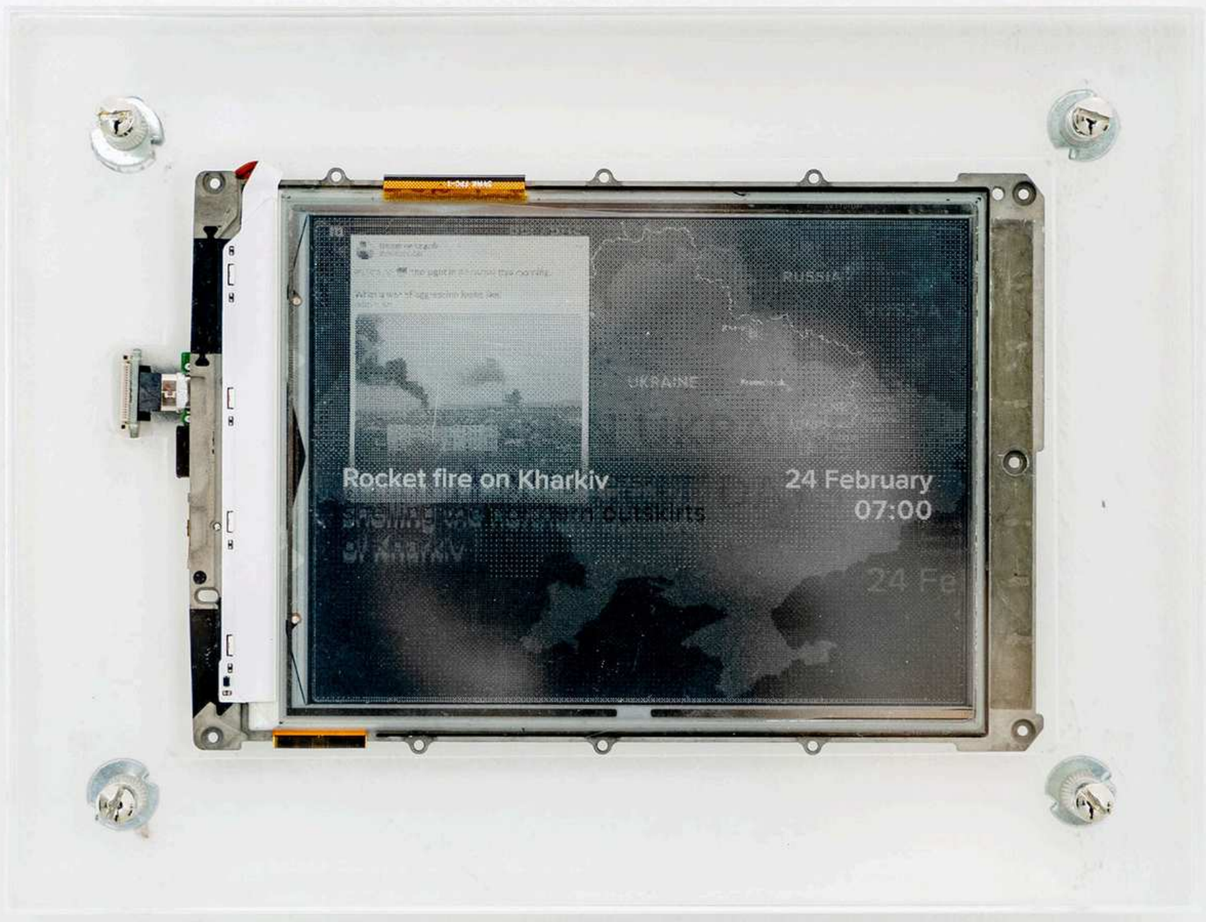


UNCENCORSHIP ARCHITECTURE

2022; Electronic Ink screens, Plexiglass, Ethereum Swarm Blockchain and Swarm Nodes, Fragments of films of investigative journalists

Uncensorship Architecture provides an infrastructure proposal to protect journalistic data and investigative work from censorship and geopolitical blocks. Using de-centralised blockchain storage infrastructures journalistic archives become safe from censorship and IP-blocking.
Working together with the Swarm- decentralised storage platform: 6 E-ink screens feature excerpts of banned media in Russia, uploaded to a decentralised archive to protect them from repeated censorship. The data is distributed through Swarm nodes across the planet-wide infrastructure.
Russia's contested relationship with the free press has a long ongoing history. The Committee to Protect Journalists states that Russia was the country with the 10th largest number of journalists killed since 1992, 26 of them since the beginning of 2000, including four from the outlet '*Novaya Gazeta'.* After the 24th of February 2022, this difficult relationship with independent journalism had come to a climax with the criminalization of any news and information which deviated from the state line. With the passing of the 'fake-news'- law, multiple news outlets were forced to shut down as they refused to report under such state-imposed censorship, among these was the outlet '*TVRain*', which was the only independent live-breaking news source left operating from within Russia. Mere hours after journalists and employees aired their goodbye to their audience, their data archive was seized by government employees. Still, more shockingly, their online archive which was uploaded on YouTube after many years of live coverage was also deleted, upon a request from the Russian Censorship Agency. Informational warfare was waged by the Russian government on its own people by restricting their access to information.



PROPAGAN

2022; Generative GAN-Algorithm is synced to an audio file to which it matches the ongoing morphing moving image based on a dataset of explosions, smoke and clouds. Public justification, political rhetoric and weak arguments echo into dust, fire and ash in a direct visual allegory.

An audio loop plays an outtake from an interview with Sergey Lavrov. Russia’s foreign minister, as he expresses justification for how Russia’s nuclear intentions have been taken out of context and misunderstood. Computational action unveils the words of politicians as fractions of destructive glimpses: a spectator is presented with morphing fire, wreaking havoc across the screens’ surface and moving to the audio wave of PM's speech. In which the blatant words and grievous sentences appear as bombs and explosives.

Small format custom build server, steel open frame chassis and frame, machine learning algorithms, custom dataset, stereo sound.

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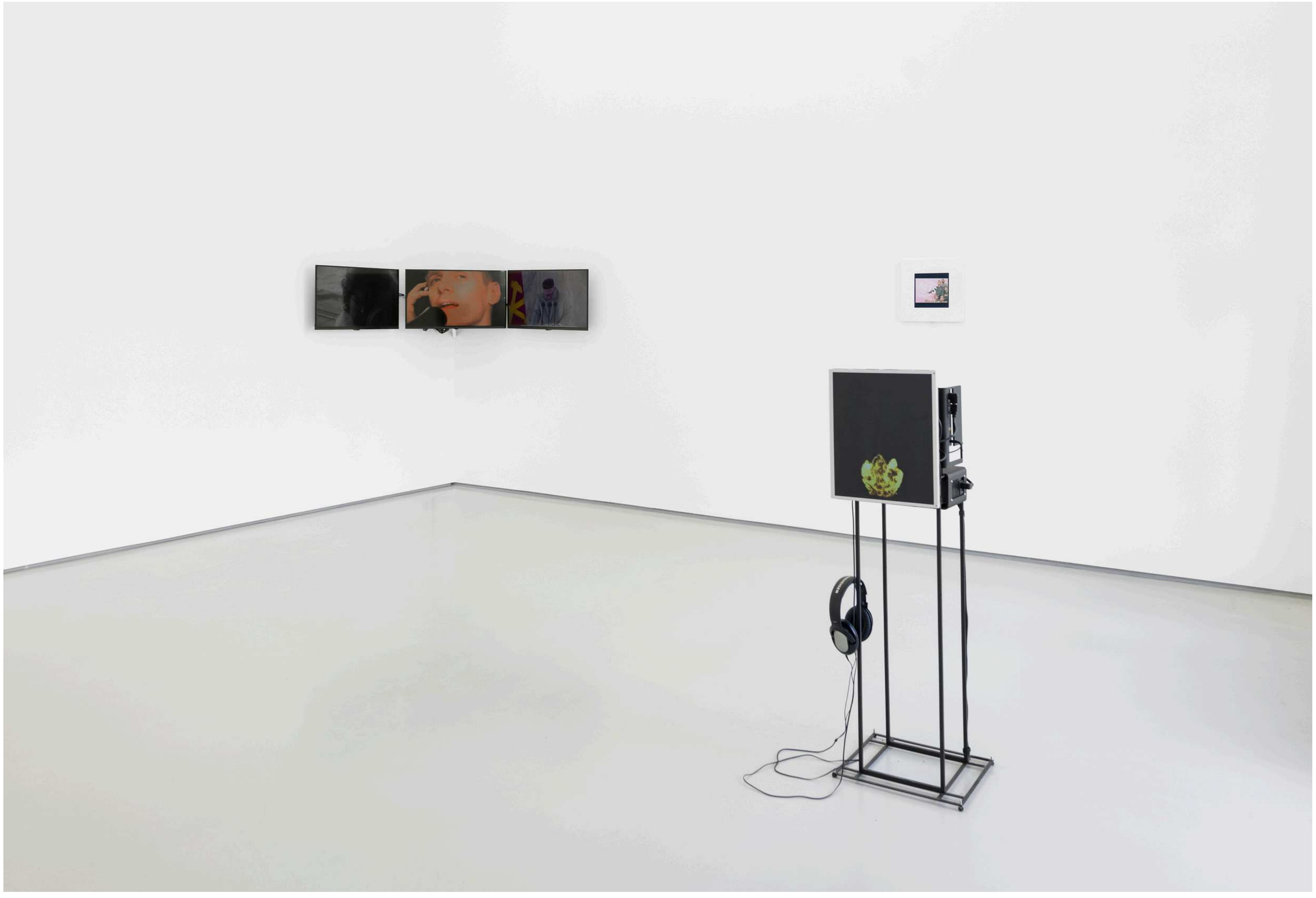


PropaGAN

1 ∞ [ONE AND INFINITE CHAIRS]

2023, Stable Diffusion Ai Model, LED screen

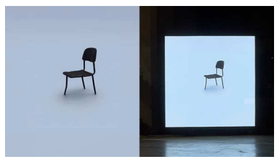
Film Link:
https://vimeo.com/870108076

Joseph Kossuth's 'One and Three Chairs' is the most textbook–introductory–example to conceptual art, as it touches upon a number of characteristics that are definitive of conceptual art. Art that emphasises the concept above all other perceptual content, it is associated with a dematerialisation of art.
'One and Three Chairs' consists of some fairly obvious ingredients. Everything is in a one-to-one ratio here is a chair here is an image of a chair here is the written definition of a chair, and so you have three different representations of a chair.

To substitute one chair with another would not diminish this work. This conceptual dematerialisation is often contextualised as a flight away from the commodity form.
The work invites itself to be contextualised within various philosophical exercises, i.e. What is the concept of a chair? How does it include an image into its concept? How does it include the use value of a chair into the concept of what constitutes a chair?
How language, art, and abstract concepts manifest in physical reality? What is the works' relationship to Platonic Forms?

1 ∞ 🪑 [ONE AND INFINITE CHAIRS]

2023, Stable Diffusion Ai Model, LED screen



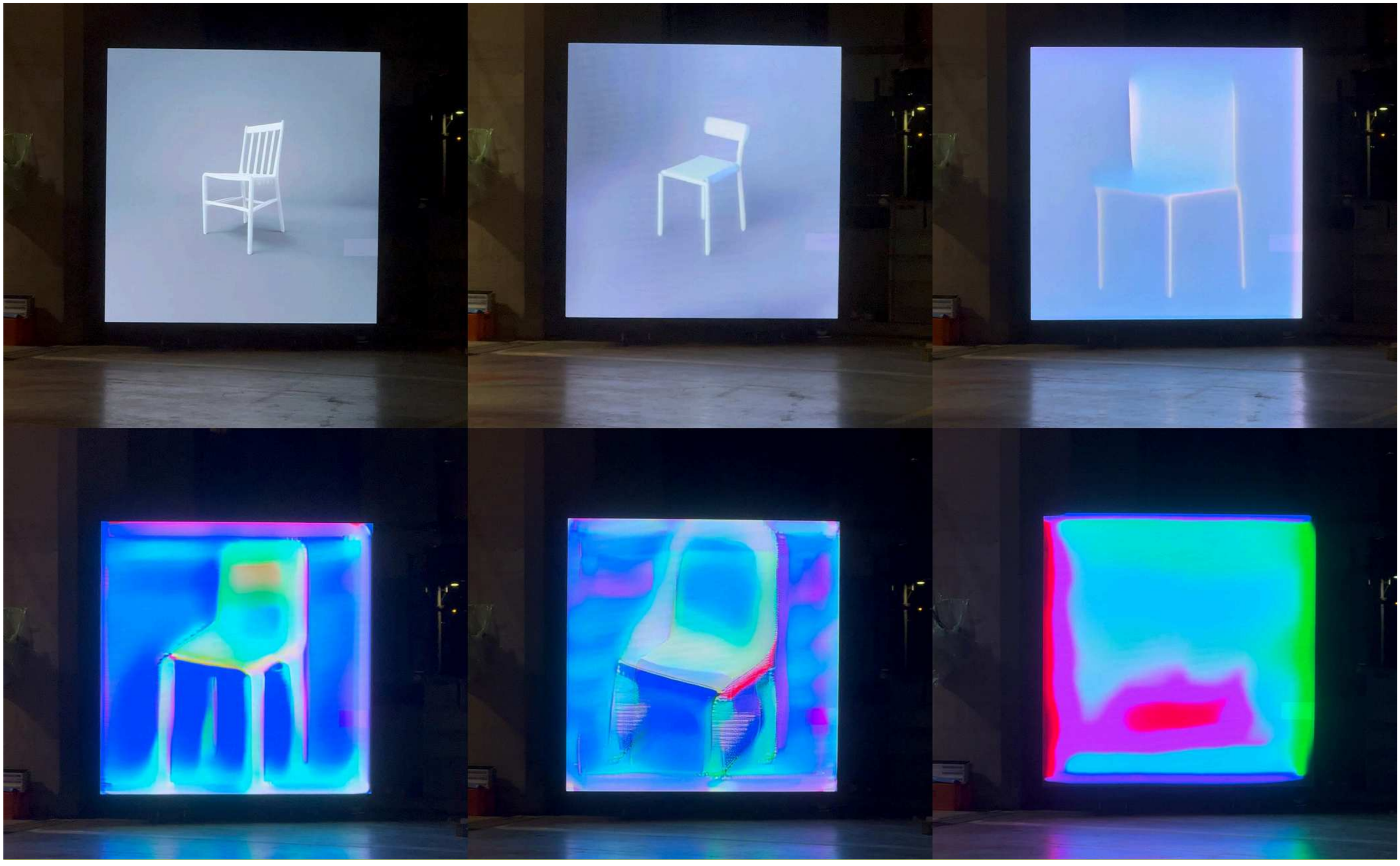
Film Link:
https://vimeo.com/870108076

We can revisit Wittgenstein's language and meaning, and challenge it against Hume's relations of ideas and matters of fact. And, of course, Kant's critique of how the physical form of a chair conforms to our knowledge of how it can be used? Many of these questions within Western philosophical thought are thousands of years old. Duchamp's iconic exercise was about how the institution takes claim over meaning and thus makes the meaning itself. In the context of Kosuth's chairs, the art institution instantiates the assembly as a work of art.

It does so out of nothing, it renders the artists useless. The artist is unnecessary, because this act of assembling these representations is rather an act of curation. It curates representations of chairs, in this case.

Our expectation to see a work of art as an end in itself is an expectation of seeing an object that stands out from the world of objects, the world by access, as a means to another end. The way I access a chair to sit down, or the way I access a computer to look up art.

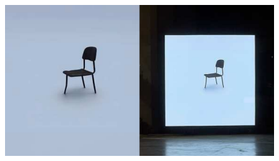
However, I believe a computer is no longer merely an object that provides an access, as a means to another end. Computational assembly of information, synthetic cognitive capacities of Ai, and logistics of planetary scale interconnectedness not only change the way we institute knowledge, understand agential relationship and how we make art, but it also affects the very ontology of concepts. I would like to exercise this idea through an oddly titled work, '1&∞🪑'.



One and Infinite Chairs

1 ∞ [ONE AND INFINITE CHAIRS]

2023, Stable Diffusion Ai Model, LED screen



Film Link:
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initial images of chairs were generated using the Stable Diffusion Ai model, based on the prompt: a single chair on a plain background.

This dataset, of photo-realistic images of a wide variety of chairs, was then used to train the *Stable Diffusion* model again, extending its knowledge capacity of what a chair on a plain background* can look like.

This process of re-training the model on its own generated imagery was repeated again and again. Until, at the 6th iteration, instead of photo-realistic images of chairs, as seen in the initial step, the model produced colourful digital noise in which any resemblance to the represented subject, a chair, would fade completely.

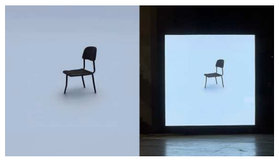
In another iconic conceptual sound artwork, I am sitting in a room, the author Alvin Lucier is recording himself narrating a text, and then playing the tape recording back into the room, re-recording it. The new recording is then played back and re-recorded, and this process is repeated. Due to the room's particular size and geometry, certain frequencies of the recording are emphasized while others are attenuated.

Eventually, the words become unintelligible, replaced by the characteristic resonant frequencies of the room itself. The text spoken by Lucier describes the very process of the act and predicts what will eventually happen to the recording of his voice.

↥ Selected images produced by the poisoned Stable Diffusion deep learning model. One of these images will be selected by an artist, based on the recommendation of a carpenter–chair-maker, as a template for an odd piece of furniture to be fabricated.

1 ∞ [ONE AND INFINITE CHAIRS]

2023, Stable Diffusion Ai Model, LED screen



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In data science, the phenomena of AI feeding into AI is often referred to as data-cannibalism. Through the necessity to augment datasets and due to AI image and data generation's increasing and insidious prevalence, more and more new AI systems will be trained on synthetic datasets, produced by generative AI models, thus posing ontological challenges and poisoning future datasets.

The epistemic accuracy of the popular Ai models, through a process of necessary and incidental feedback loops produce an echo chamber of auto-generated and consumed data where the domain ontology of a subject and its visual representation decay into non-figurative abstraction, at least so for a human eye.

"One and infinite chairs"exhibited at Siggraph Asia 2024, Tokyo, JPN

AIR KISS

Film, 19’34”, 2017-2018
Five-channel video installation, book website: www.air-kiss.com

Trailer link: https://vimeo.com/215406543

Egor Kraft
Direction, script, cinematography, camera A, production, editing, voice

Pekka Tynkkynen
Direction, script, soundtrack, camera B

Alina Kvirkveliya
Visual effects, aerial shooting, direction, voice, casting

Karina Golubenko
Research, editorial, script, subtitles

Air Kiss looks at artificial intelligence as a ubiquitous material and urban condition. What is an urban habitat when technologies like artificial intelligence, nanoengineering, synthetic sensing, and brain-computer interfaces integrate more and more from the laboratory to the city? This adaptation could perhaps be seen to eventually constitute a condition best described as urban-scale chemistry. AI is in fact a human-machine symbiosis, an emergent phenomenon that governs itself.
Air Kiss, film as primary medium, is both urban design speculation as well as poetry on the experience of losing the borders of your body and mind to the city. The city outside is as (or more) sentient, complex and irrational as your human self. The city is an urban-scale personal mirror, a distributed alien self. Prediction, a core capability of neural networks, comes to fruition when synthetic systems collaborate for urban operations. Time becomes fuzzy when a cloud of predictions rises from the actions of millions of inhabitants in an address space of trillions of points.
AI interfaces with you from emulsions, walls, the air and your inner voice. Data is stored in water - it flows through your body and through the city. The city knows your past, and that of your ancestors - that is the data it was trained on. It sees patterns vaster and more detailed than anything discernible from your point of view. It emulates the human but in doing so walks you through its dark, inverse uncanny valleys.

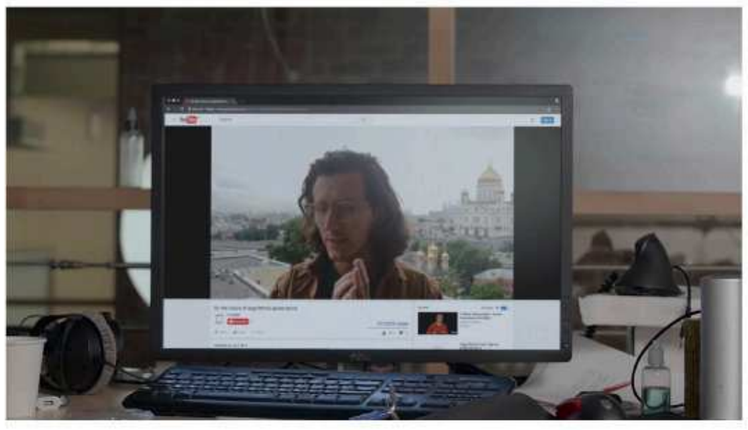
You brush its walls to update your composition, mood, and direction. Feelings are patterns – you’ve learned to be directed by the feed. You act unpredictably to confuse the city, but you are registered as possible patterns.

You live inside a personalized multiverse of nested filter bubbles reflecting your best, most alien self.

AI trained by the historical human archive predicts the nature of the next human experience, tailored for the experience. The result is a perception design project folding in on itself in a continuous feedback loop.

As a file, Air Kiss is the result of a team of humans dreaming an estimate of what could be the dream of AI – this dream itself is a potential database for a neural network to generate a prediction of the next frame.







Stills from Air Kiss film

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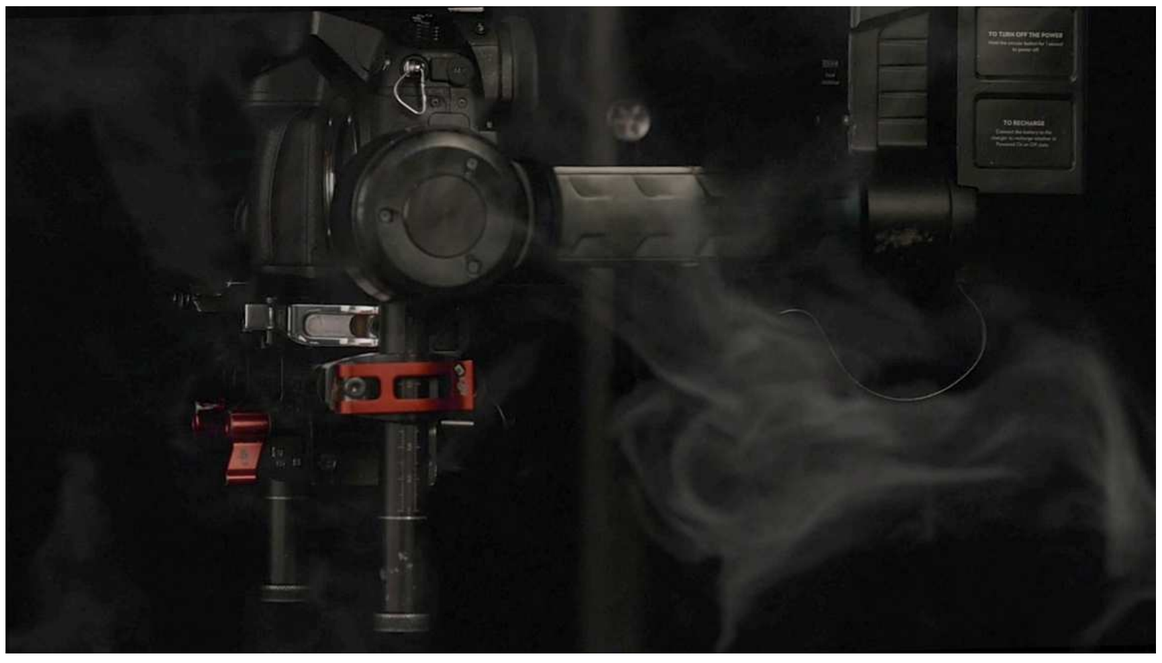

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Private film links*

Air Kiss – 01 Plasma:
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Air Kiss – 02 Obsolete Spa:
https://vimeo.com/300893856

Air Kiss – 03 Demistification:
https://vimeo.com/300894035

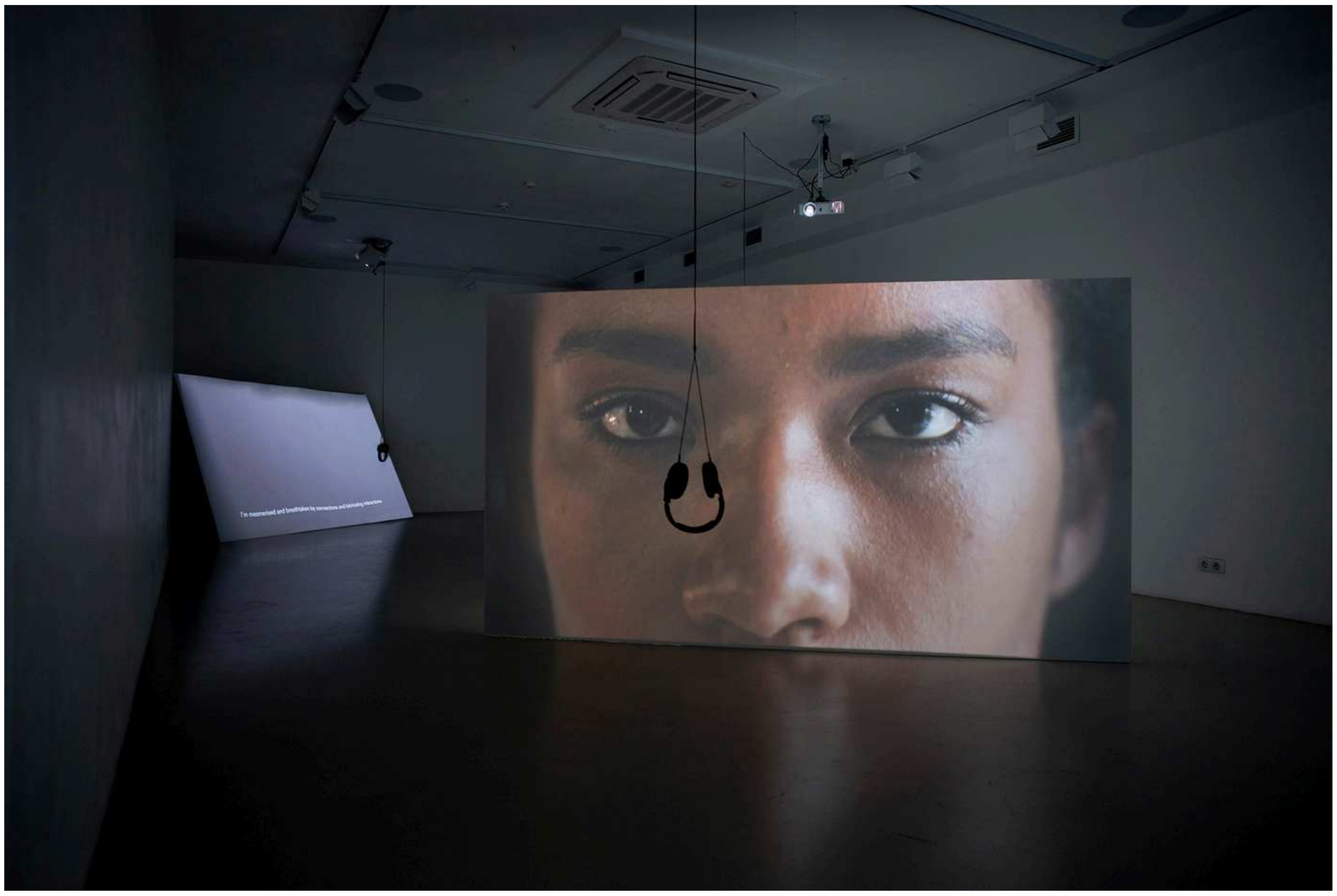
Air Kiss – 04 Exenter:
https://vimeo.com/301917989

Air Kiss – 05 Haecceity:
https://vimeo.com/301918073

Air Kiss Trailer
https://vimeo.com/215406543

*Please use password: airkiss

Air Kiss presented as a 5-channel video installation at Akkta, a solo show at Anna Nova Gallery, St. Petersburg; 2018



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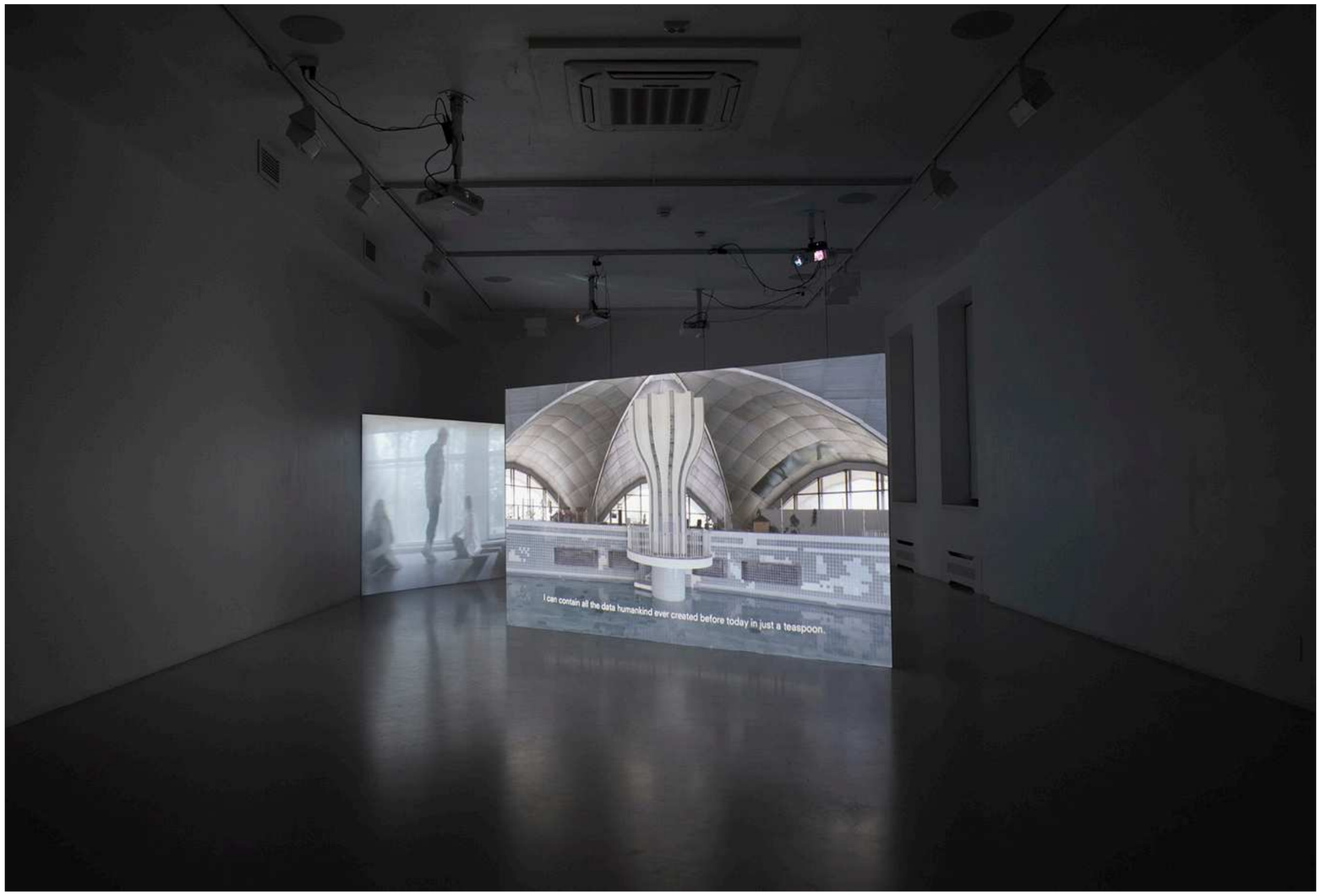

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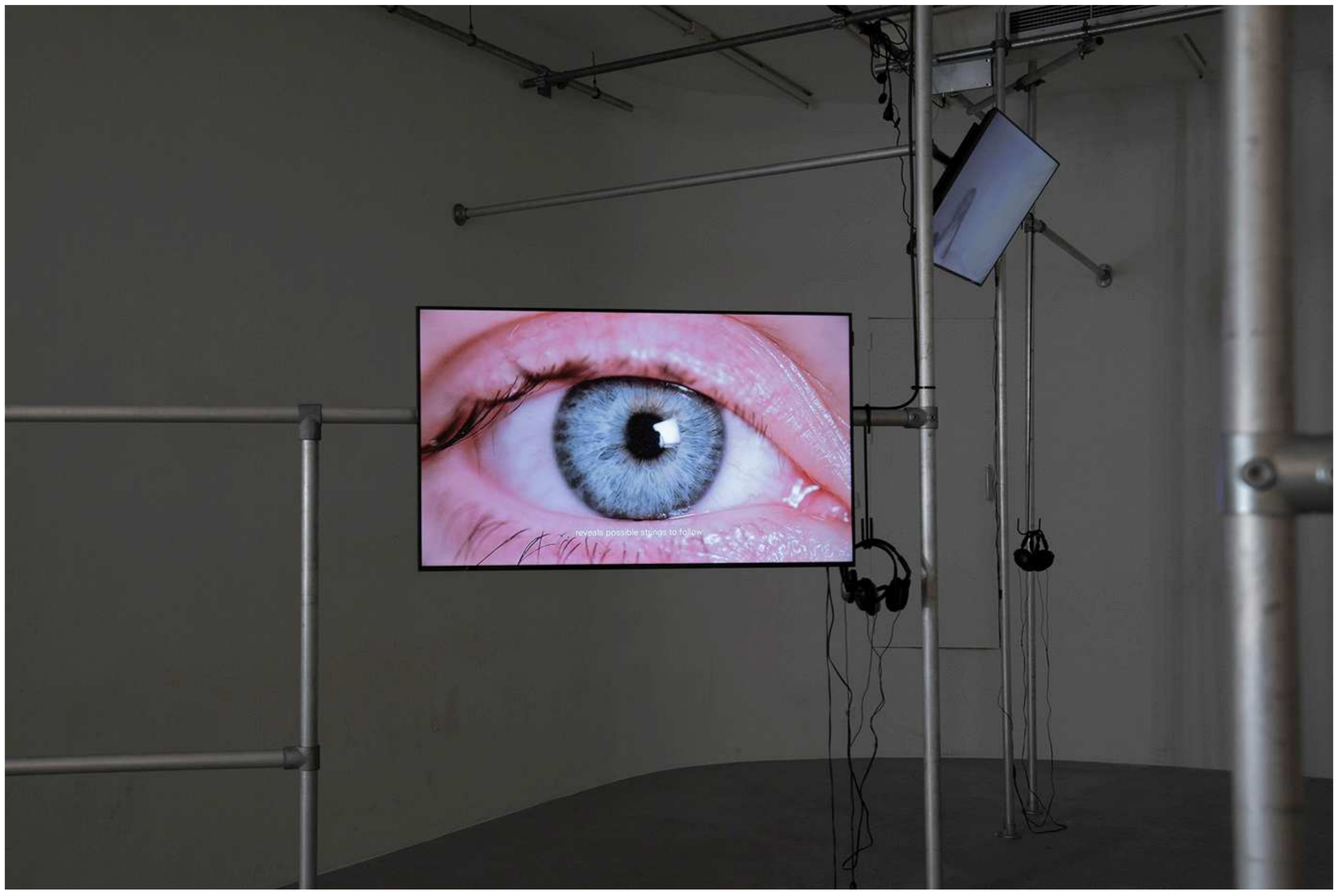

Air Kiss as 5-channel video installation at Ipakt Festival, Utrecht, Netherlands; 2018

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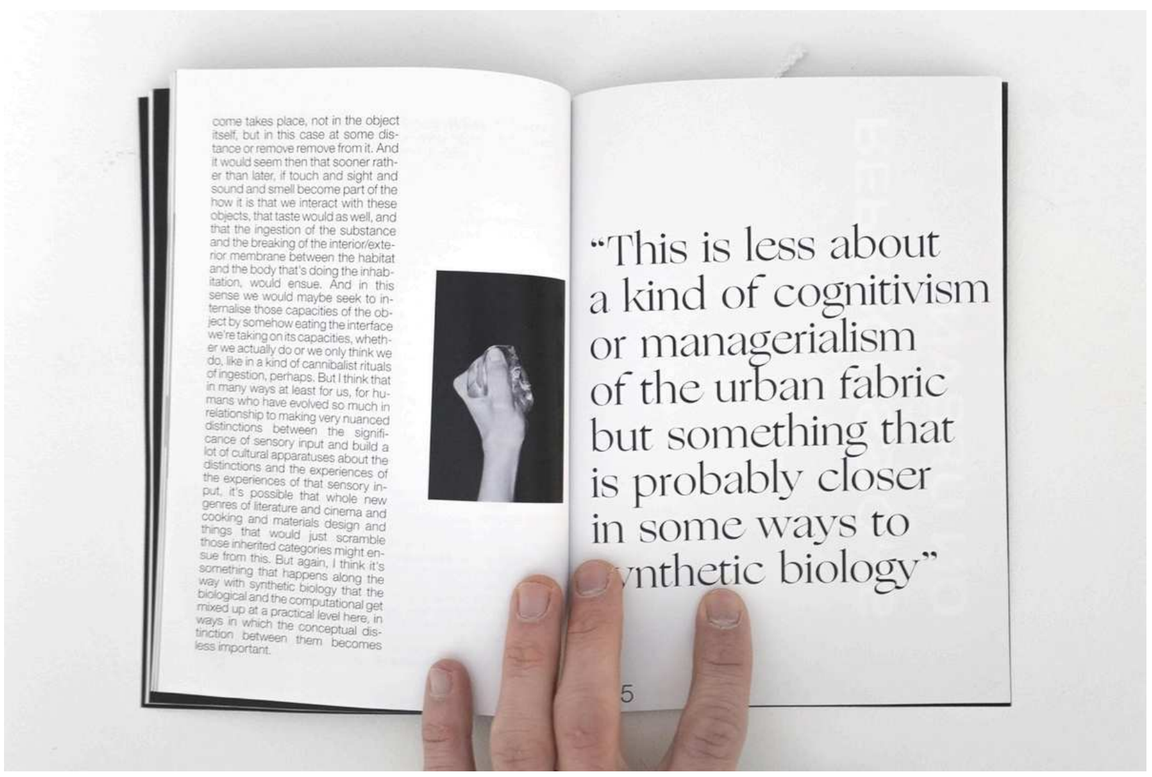
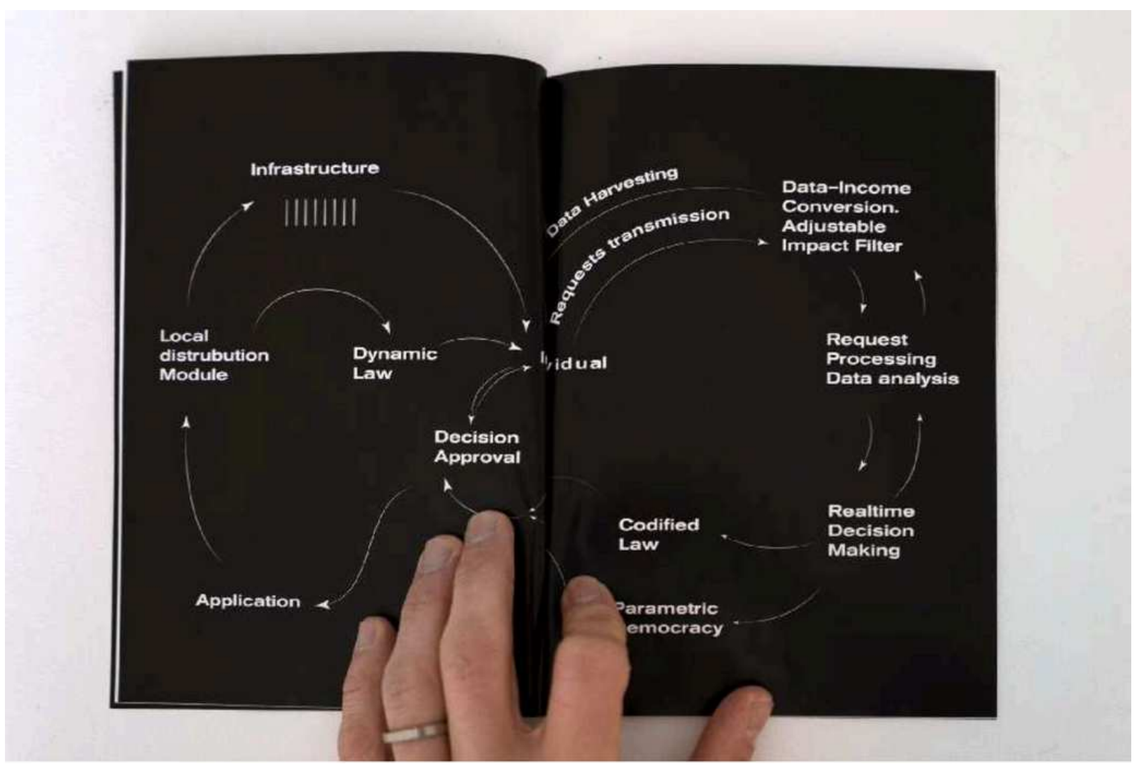
Film, 19’34”, 2017-2018
Five-channel video installation, book
Website: www.air-kiss.com
Trailer link: https://vimeo.com/215406543

AIR KISS BOOK

Air Kiss book features Interviews by Benjamin H. Bratton, Keller Esterling, Daniel van der Velden (Metahaven), Geoff Manaugh and others

Limited edition. 2018
Design: Karina Golubenko





TWELVE NODES

12 marble blocks, 12 e-ink screens, custom software, custom circuit boards, patch panels and patch cords, Ethereum blockchain network.

Video documentation: https://vimeo.com/egorkraft/12nodes

Twelve Nodes concerns itself with current issues surrounding the ethical treatment of personal data, speaking to the urgent need of more regulation, considering the large-scale misuses that have occurred over the past years. The work introduces the concept of Fair Data, a framework and guideline for organisations for the control of personal data. Fair Data establishes standards for consent, collection, and ownership of personal data as well as recognising a fair economic value and usage of data.
The twelve frames of the work reference the twelve tables in Roman law, which form the basic foundation for civil law, the most widely used legal system today. Here, they form the basis for a new code that incorporates the evolvement of technology and its ethical implications. Twelve Nodes provokes a public discussion on the design of a new legal framework to perhaps come to a collective and democratic understanding of how personal data and the rights attached to it should be treated.
Democratic participation and networked cultural production are becoming part of the movement, with the aim of building new kinds of literacy for digital understanding and participation. Alongside its protocol and platform development Fair Data Society insists on the need for new forms of expression and new artistic practices to address the most urgent questions of our time, and seeks to educate and empower the digital subjects of today to become active, engaged, and effective digital citizens of the internet.

Twelve Nodes on view at Valetta Contemporary, Malta as part of Non-Aligned Networks show.

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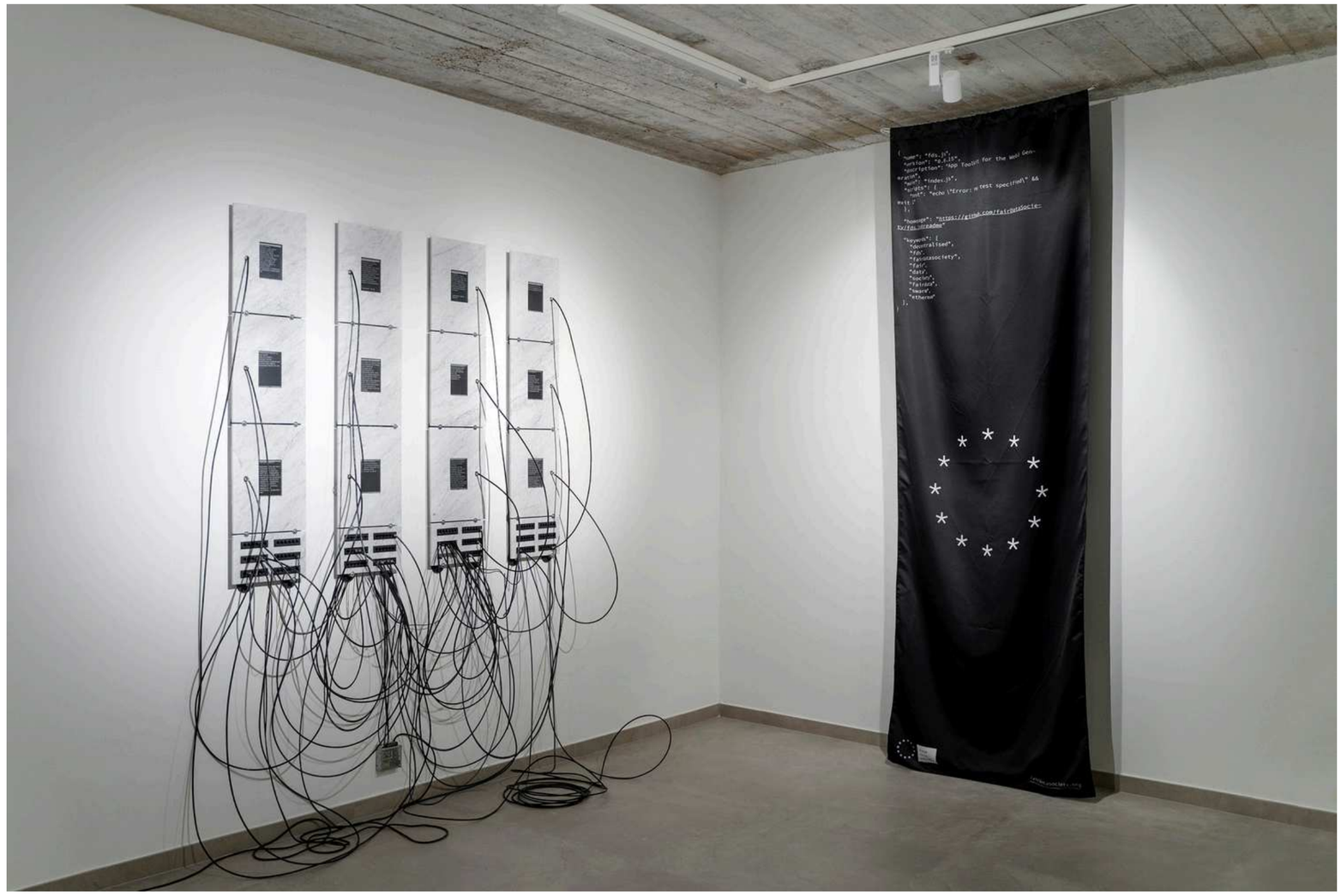

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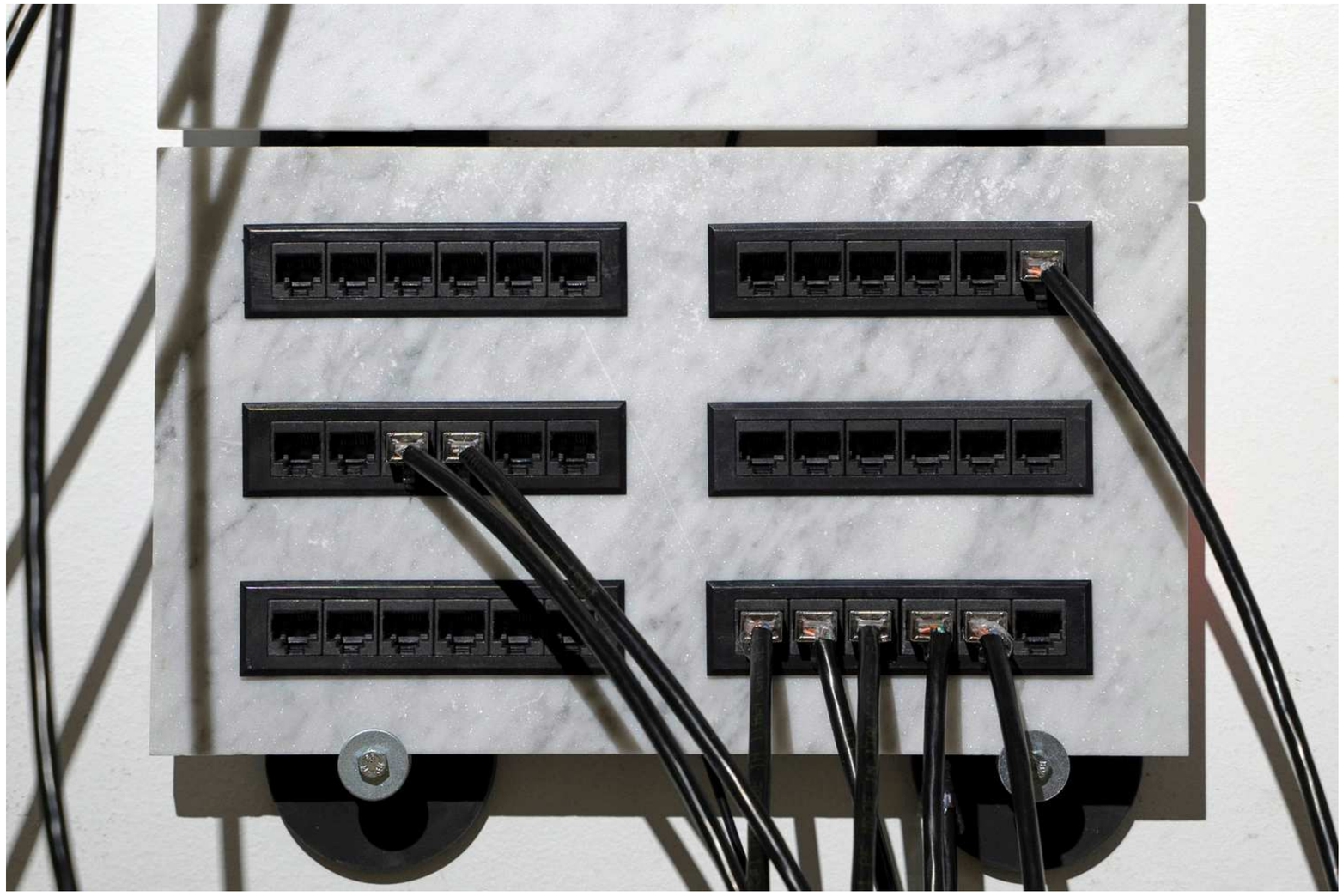
Original roman Twelve Tables Image credit Twinkl Ltd.



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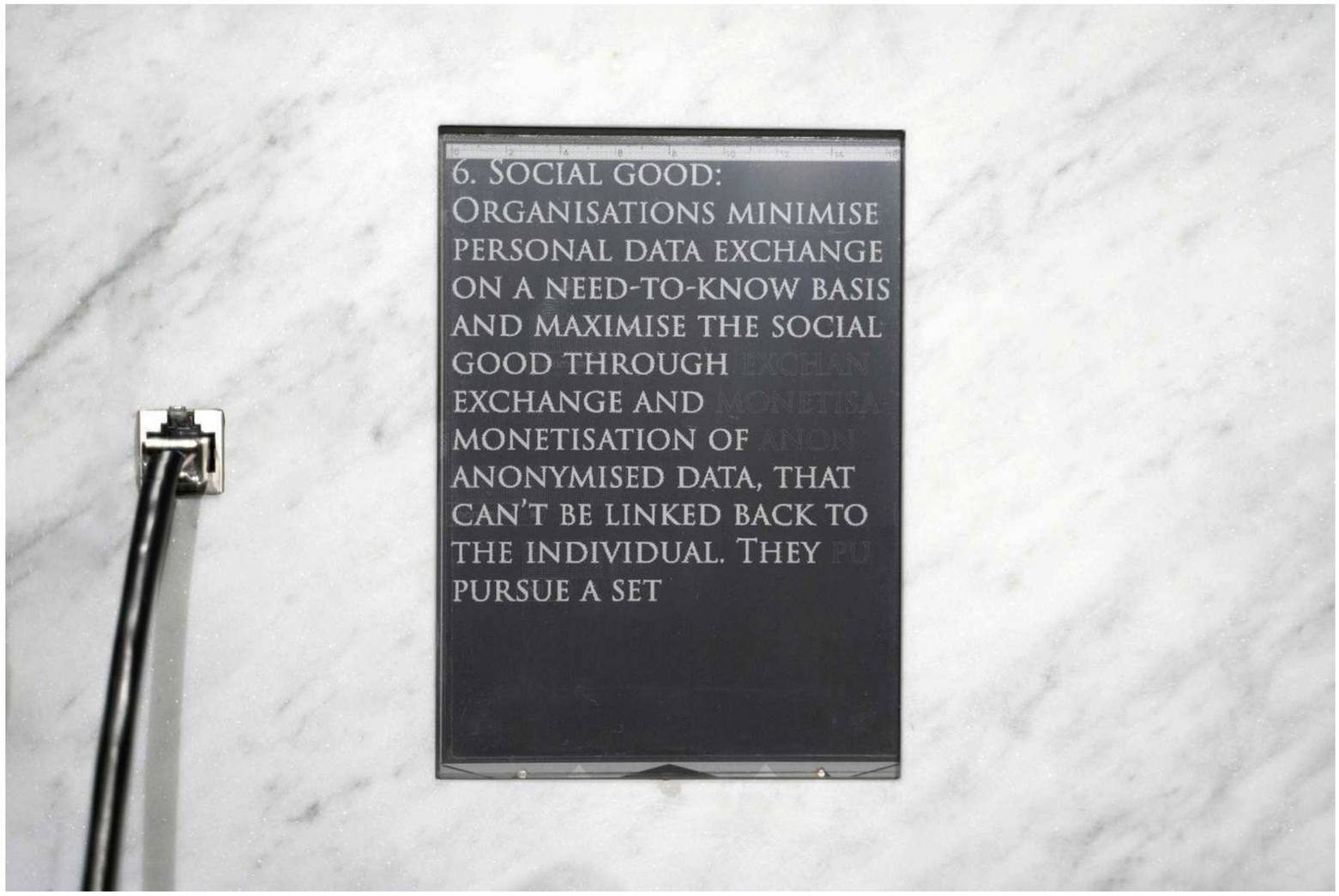

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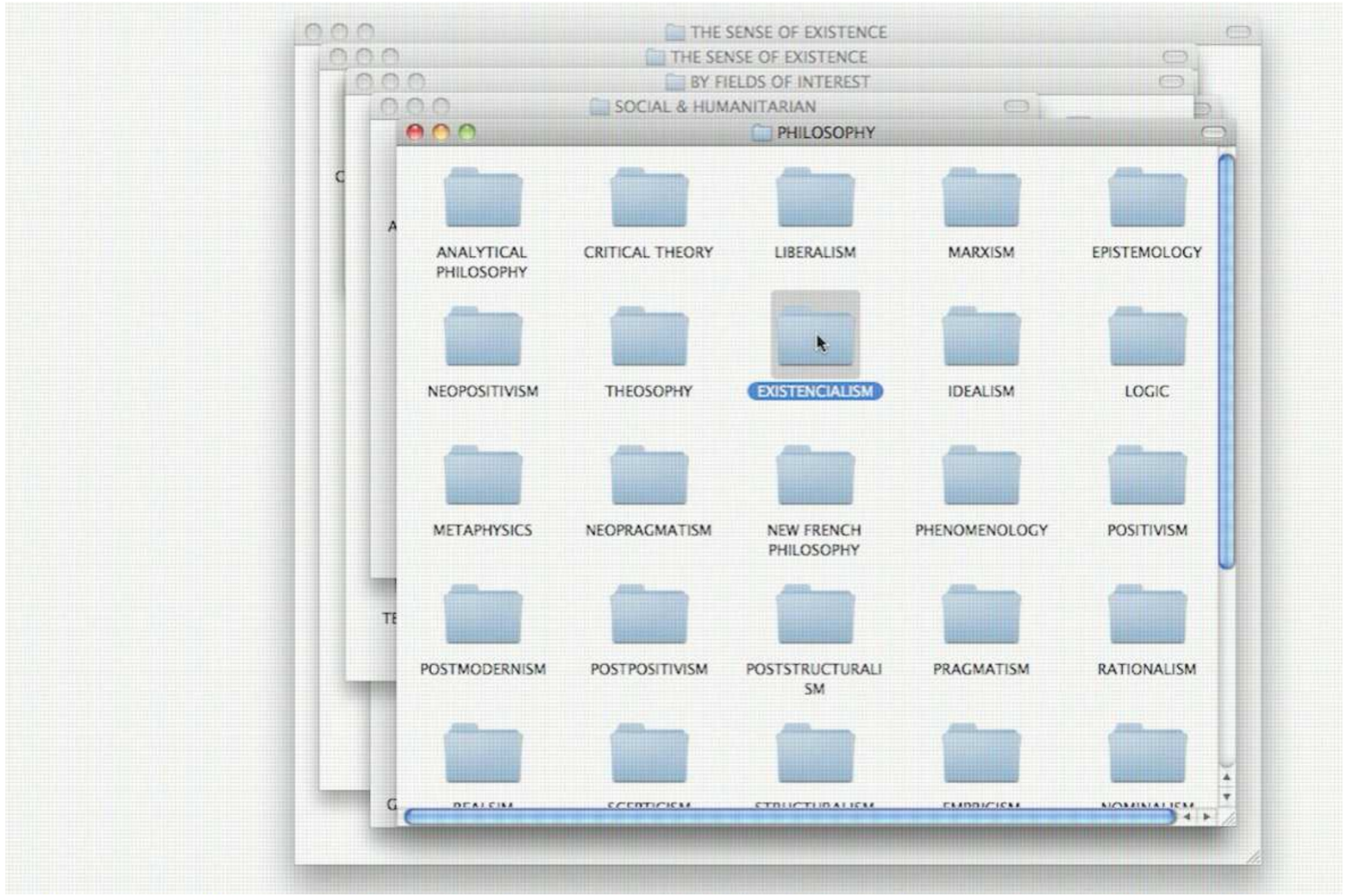
ASCENDING ORDER

Single-channel video installation; movement sensor, PC; duration: 1'35", 2011

As the viewer approaches the video installation consisting of a computer standing on a typical office desk, the screen turns on and starts playing the video: the viewer sees the computer's desktop, with the folder called 'the sense of existence', the cursor moves to the folder and opens it up, a new window opens with another few folders of sub-categories... video continues ...'
A question of vital importance to humanity is lost in ordered labyrinths of virtual spaces. Each new mouse click only takes us further away from solving an issue, similar to how progressing mass media distracts us from grasping reality. Such action turns into a situationist spectacle, in which the choice of particular media as a means of understanding substitutes any effort to grasp reality and the meaning of existence within it.

Video documentation:
https://vimeo.com/74453652



Ascending exhibited in MAMM, Moscow, Russia, 2011

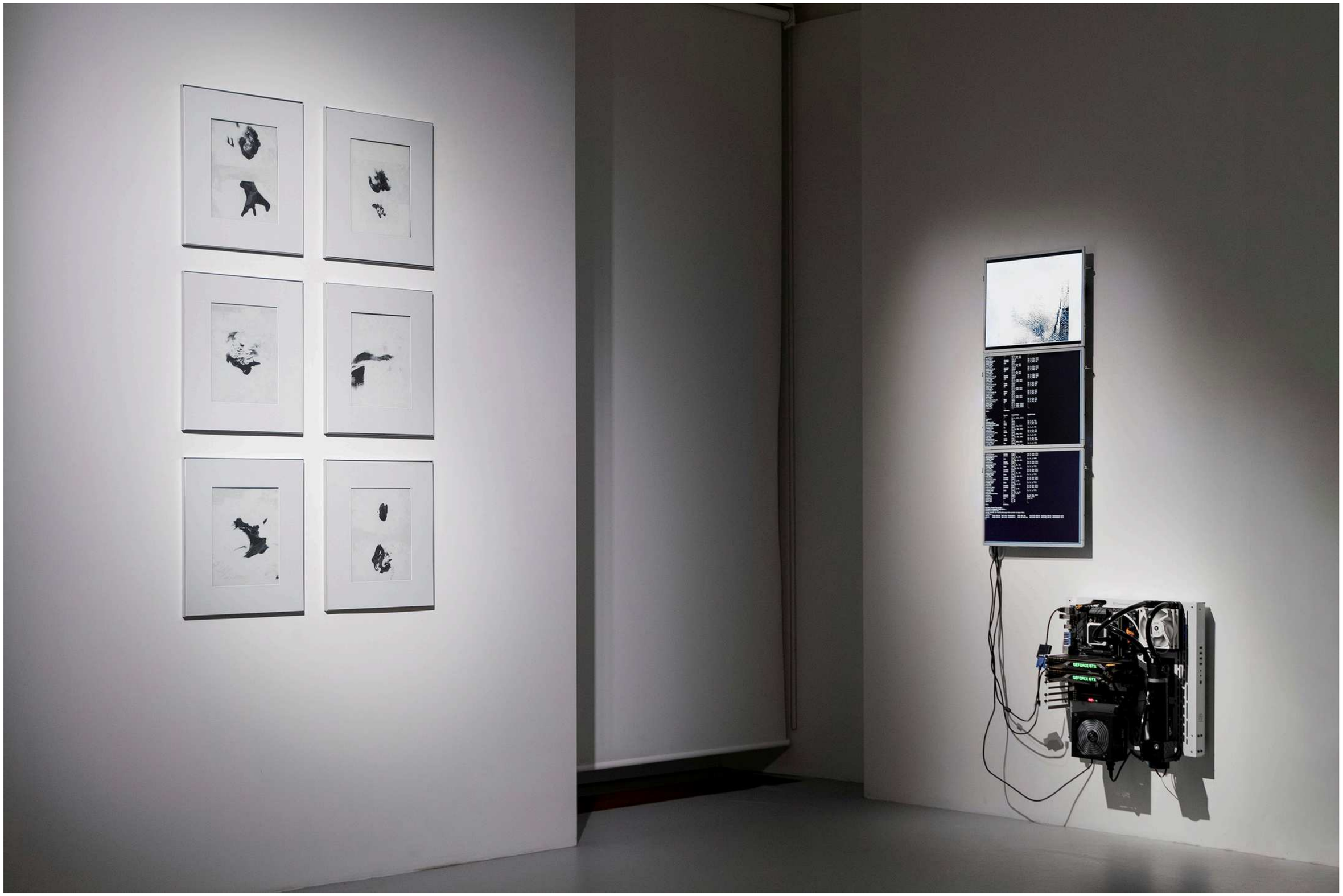
CHINESE INK

2019; Electronic ink screens, neural network, custom produced dataset, custom designed liquid-cooled server; custom e-ink video playback software driver.

Film Link:
https://vimeo.com/354442176

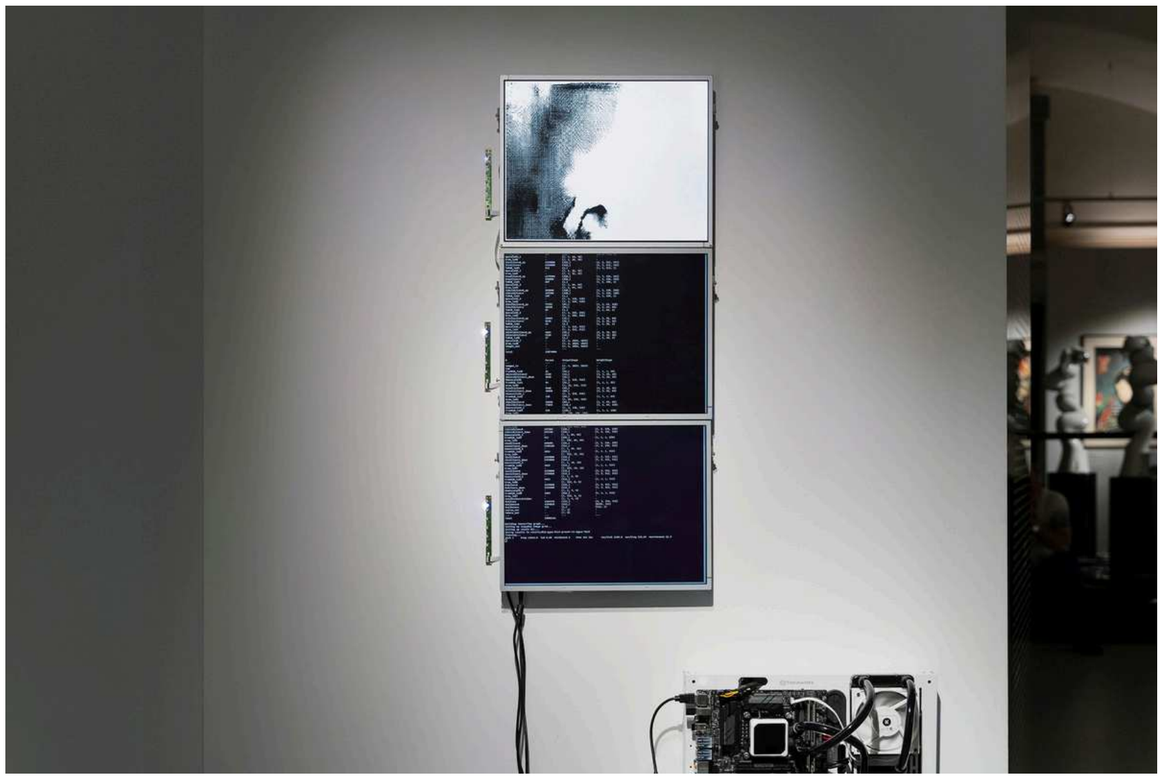
In this generative installation, electronic ink screens are displaying real-time streamed outputs of an AI system, trained on images of inkblots and set to generate visually similar images, producing dozens of samples per second.
The AI system is a generative-adversarial artificial neural network that is trained on a dataset of nearly a thousand blots of ink splashed onto watercolour paper. The algorithmic programme is being computed on an open frame wall-mounted server, featuring high-performance graphic cards; the entire hardware system is liquid-cooled, while the coolant, which is circulating throughout the hardware of the machine, is a solution dissolved with the actual Chinese ink.
The installation calls on the traditional Chinese ink-wash painting technique. However it is not directed towards stylistic connotations or iconography of Eastern cultural tradition, in focus instead is the ink itself, its material qualities and ontology

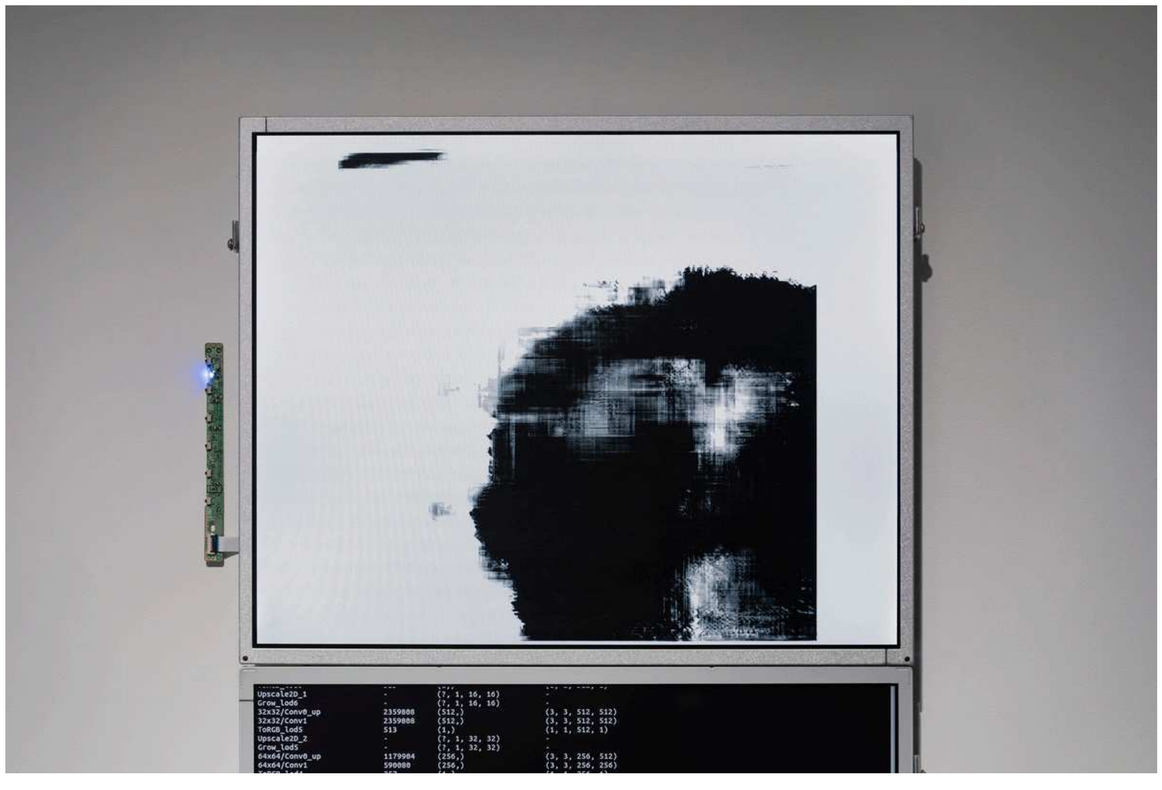
The prevailing question here is – under what guises does the Chinese ink technique continue to survive through the stages of ever-expanding industrialisation? Can one still trace subtle details of ink drops soaked into paper on images, computationally derived from their original samples?
Does it still hold up to be called Chinese ink when each image is unique in its algorithmic authenticity? And when they are rendered via the means of electronic ink displays, that unlike conventional screens, mimic the appearance of ordinary ink on paper by arranging nanoscale size charged pigment particles via electromagnetic fields across the surface of the display?
The work is a visual meditation on tracing the links between traditions, technologies, time, and techno-industrial processes leading to automation and new tools bringing forth new emerging aesthetics, as they derive from formerly dominating visual languages.



Electronic ink screens, neural network, custom produced dataset, custom designed liquid-cooled

Chinese Ink installation work has been commissioned for the show Artificial Intelligence & Intercultural Dialogue (2019) at Hermitage Museum, St. Petersburg.





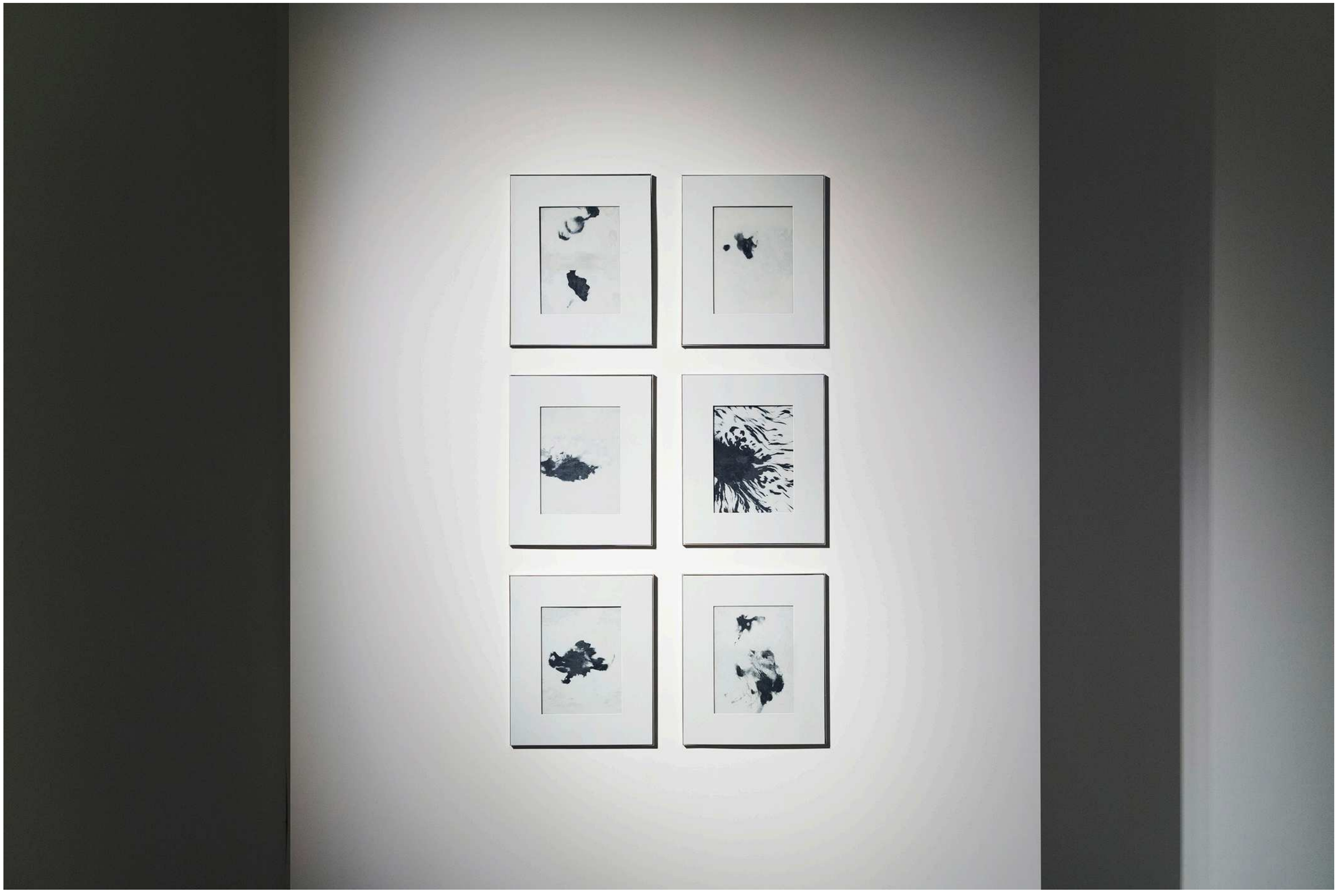
Chinese Ink

NOTES ON THE CHINESE INK

ALGORITHMIC AESTHETICS AND ONTOLOGY

Recent studies in the field of artificial intelligence (in particular generative adversarial networks) have demonstrated outstanding results in the synthesis of hyper-realistic imagery [e.g. neural network Style Gan 2, https://arxiv.org/abs/1912.04958].
Along with the rendering of photorealistic images, data scientists and machine vision specialists have demonstrated extraordinary capabilities of the aforementioned class of artificial neural networks in simulating artistic techniques and style transfer. The degree of quality and accuracy of those algorithmic outputs strikes the imagination. These developments and the emerging prospect of their further applications and calibrations do pose new challenges in the fields of media, journalism and, of course, artistic production, raising a set of new aesthetic issues.

The work Chinese ink is meant to facilitate an inquiry into traditional Chinese ink calligraphy technique; my interest is not related to the imagery, visual style or iconography in Chinese painting, but rather to the physical properties, material specificity and historical connotations of industrialisation of technic itself as seen through the lens of the present context. The way in which the ink behaves - as a material produced from soot and glue of animal origin or sometimes graphite-based mineral types, in contact with a special coarse-grained and pre-moistened paper, still remains superior in certain qualities as opposed to European inks. Radiating black lacquer sheen Chinese ink sticks are rubbed and diluted with water to a thick or thin liquid consistency, which allows for achieving a wide range of shades of black and grey, such as depth and tone

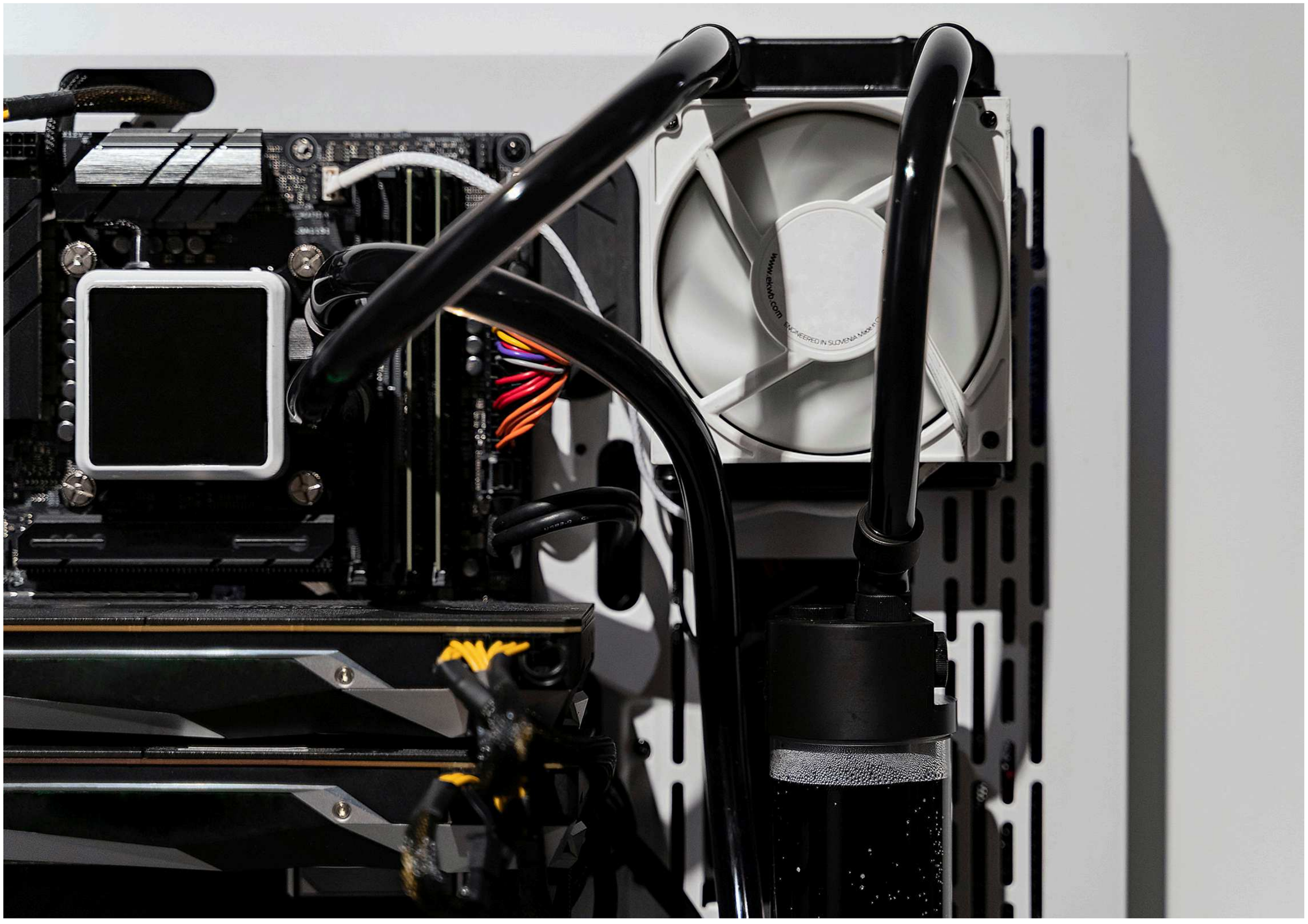


Chinese Ink

richness had hardly been achieved with European inks. In China ink is considered the cult of tradition and state-of-the-art technology. The work Chinese Ink visually examines applications of the generative-adversarial network in the synthetic simulation of the original technique. The neural network is being trained on thousands of inkblot images, a dataset especially developed for the project; An involved machine is capable of rendering thousands of images per minute, similar to those it analysed in the dataset, yet each being unique in its algorithmic authenticity. The resulting images are generated in real-time and sequentially displayed via the means of electronic ink displays. The latter plays a crucial role in conveying politics between the visual and

conceptual contents of the work. Electronic paper (also e-paper, electronic ink or e-ink) are display devices that mimic the appearance of ordinary ink on paper. Unlike conventional backlit flat panel displays that emit light, electronic paper displays reflect light like paper, involving particles. These hard-pigmented grains are distributed across microstructural material. There is no surprise that such displays are fabricated in modern China, – the country which also occupies one of the leading positions in application, development and research in the fields of machine learning and AI. The economic, political and industrial conditions of neoliberal globalisation under which the above-described technologies are developed in modern China regulate another pace and purpose as opposed

to those, at which production and application of traditional ink technology were maintained for centuries. How do such conditions reconvey visual aesthetic qualities? - an issue raised through this work; it suggests to traceback of a chain of links between tradition, technology, time, economies and techno-political processes leading to automation and new emerging aesthetics and tools that enable them on a material level. The main focus of the research around the work is preoccupied with the processes of formation of algorithmic aesthetics and their links to anticipated traditional visual languages.



Chinese Ink

StyleGAN-class network was trained on custom produced dataset that included over a 1000 of manually created Chinese ink blots. A Touch Designer patch was created and used to enable a real time video output across e-ink screens rendered by a neural network in real-time via the means of server, featured in the installation.

Images below depict the creation process of a custom dataset.

Chinese Ink

I PRINT, THEREFORE I AM

Kinetic sculpture, 2014
Modified printer, paper roll, 5 litres of ink,
The film displayed on an e-ink screen via custom software

Video documentation:
https://vimeo.com/131995844

A digital printer had been modified so that it can continuously perform printing on a looped-back sheet of paper, running through cycles over and over again. An ink supply system - containing a 5 litre can of ink connected to the cartridge is then connected to the hacked printer, it is thus able to print non-stop throughout the duration of the whole exhibition, about 2 months, relentlessly reproducing the same line 'I print, therefore I am' (rephrased from 'I think, therefore I am'- René Descartes, Discours de la Methode, 1637).

Through continuous repetitive activity, the printer manifests its own existence, functioning in accordance with the principles of familiars to us mechanical, industrial and consumer culture. This work also references that the origin of these principles evolved from the in- invention of printing technology, which remains the template for all subsequent mechanisation and automation. Printer, still printing, relentlessly and pointlessly, without being aware of the fact that new logic has come into force.

The work was first shown at the exhibition Printed Matter at the Museum of Printing within the parallel program of Manifesta X in St. Petersburg, Russia, 2014

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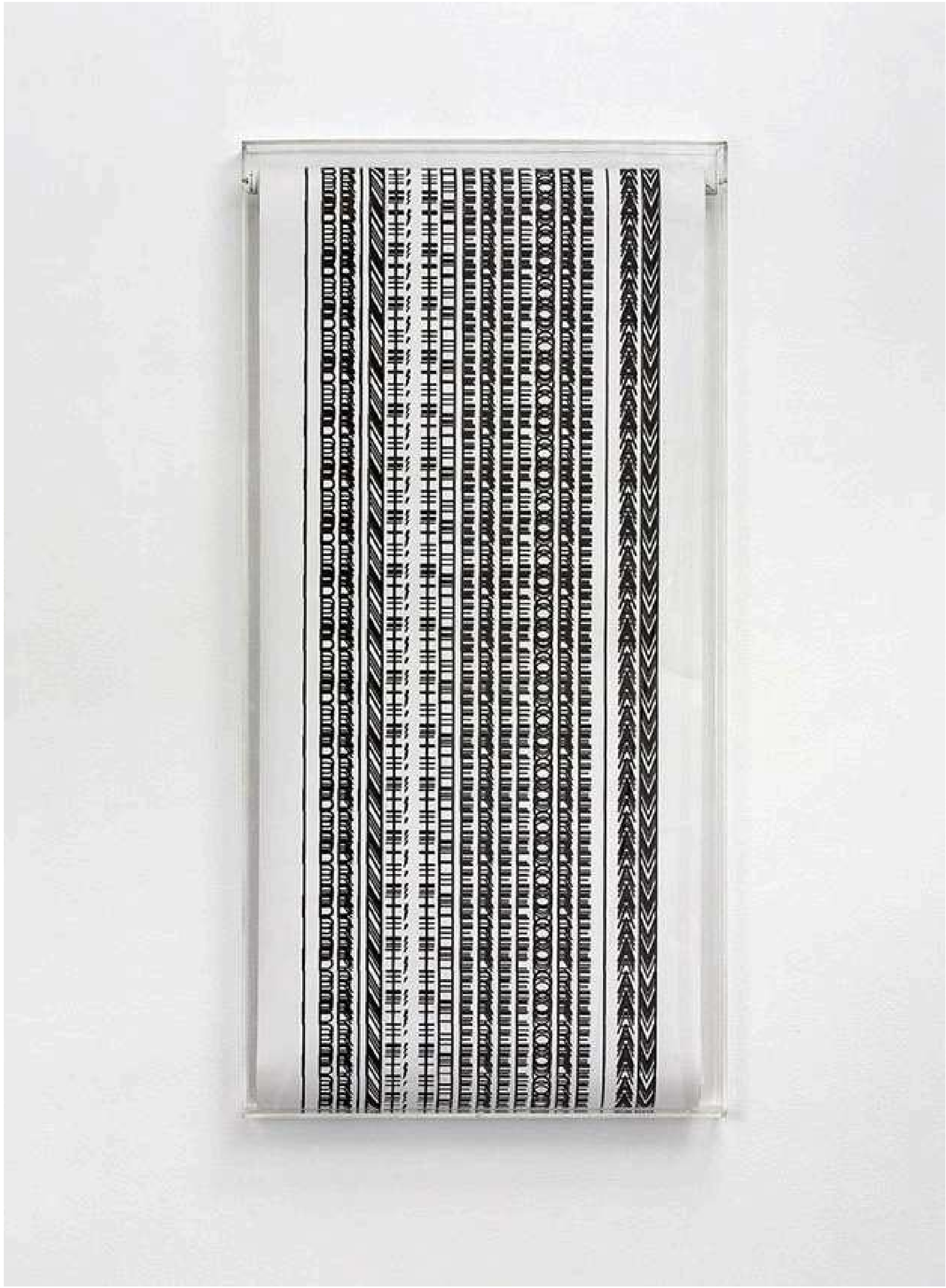


A result of printers relentless operation on a single sheet after two months, the entire duration of the exhibition.

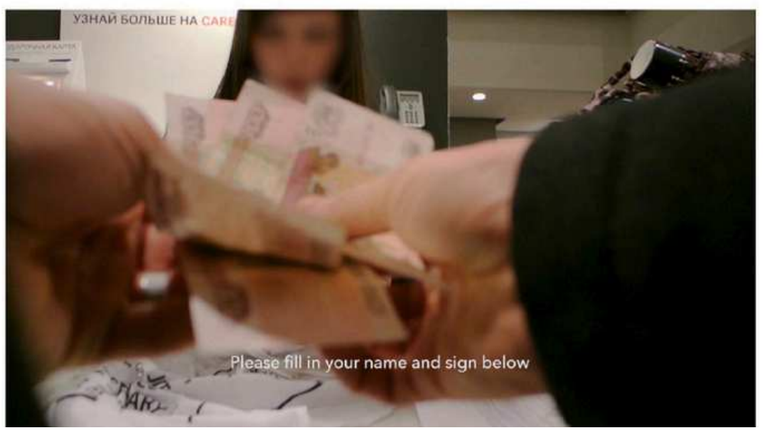
KICKBACK

Intervention; 2014.
T-shirt, video documentation. Video duration: 02'19"

Video documentation: https://vimeo.com/115729776

The intervention was carried out in 2014 in St. Petersburg when the artist bought a few plain white T-shirts from a well-known clothing chain. Without removing any tags from the T-shirts, the artist used a professional screen printing technique to print the T-shirt with the text: 'Please Ignore This Text - Keep on Shopping', as if they had been originally designed as such. The next day he went back to the store to return and be refunded for his newly modified T-shirt, telling the store's cashier that it just didn't fit him.

The store's staff member without suspect took back the T-shirt and refunded the artist his money. The next day the artist returned to the store to find that, his subsequently self-modified T-shirt, was now on sale again complete with reattached back magnetic anti-theft tag. The T-shirt's new guise had even prompted the store to display it in an even more prominent space on the clothes rack. A series of similar events has since been conducted.



KICKBACK

Intervention; 2014.
T-shirt, video documentation. Video duration: 02'19"

Video documentation: https://vimeo.com/115729776

Kickback installation as part of Akkta solo show at Anna Nova Gallery, St. Petersburg; 2018

THIS VERY MOMENT

LED display board; 2014
Video Documentation 01’13”

Video documentation:
https://vimeo.com/115720376

Set in a way that nearly hurts the viewer’s eyes by emitting the brightest possible cold, white light - the text running across the LED display board repetitively states: “...This very moment, has already become the past – This very mo...”
Text placed in a time-based dimension and a specific spatial context results in the distortion of the original text’s semiotic features - its material permanence (as if it was a painting on a wall) loses its permanence. Now the text is used to express the flow of time, by pointing readers' attention to the very moment of ‘now’. The viewer reads the text - which relentlessly manifests the moment of now – whilst simultaneously experiencing the refraction of his perception of time since we tend to forget ourselves whilst immersed in the reading process.
This reveals the basic hypnotic property of any time-based media and semiotic features of the text. The work could be considered a monument to the irreversibility of the flow of time.

THE LINK SERIES

2015 – 2016
Plexiglas, steel, led, streaming 360 web camera,
Website: http://this-is-the.link/between/the/real-and-virtual
Dimensions: 300 x 200 cm

Film Link:
https://vimeo.com/115729776

The three-metre-long metal and plexiglass object with LED-illuminated text is intended for display in public spaces.
A 360-degree camera on a tripod is positioned in front of it.
The text is a URL and a sentence:
http://this-is-the.link/between/the/real-and-virtual.

The URL suggests the web link is active. Visiting it leads to a webpage with a live, 360-degree panoramic video stream of the object's display site. By visiting the URL, the spectator effectively re-enacts the link's text, appearing simultaneously in both the real and virtual situations, or as the artist puts it, in the 'virtureal' dimension.

The Link was exhibited at Art Prospekt Festival in Saint-Petersburg, Russia, i2016