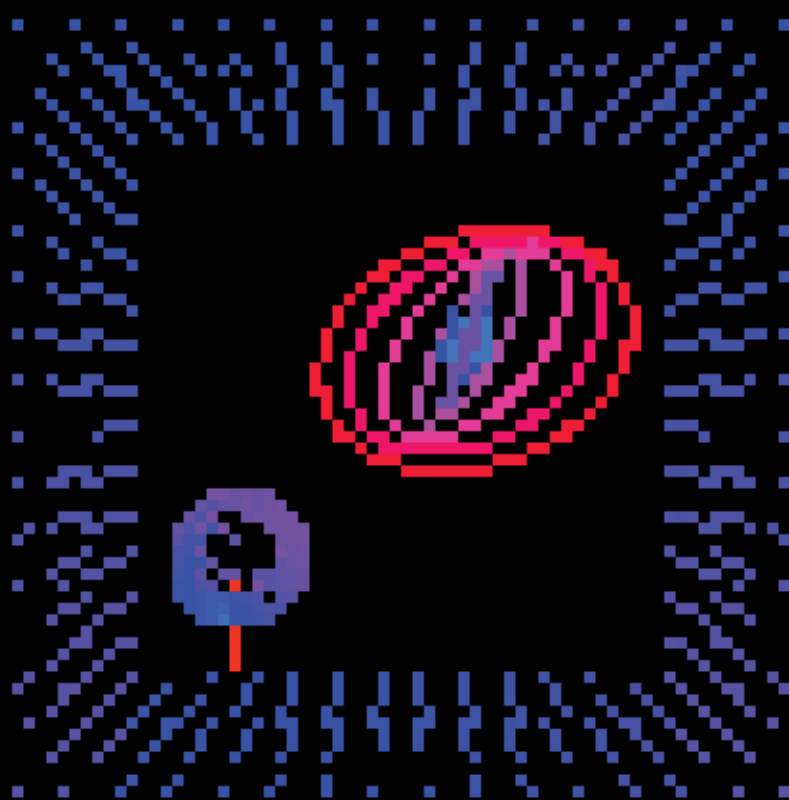


January 2024 | Issue 1

UR- BAN- GAZE



FRANCOISE GAMMA & REFIK ANADOL & GRAPHICA.PNG
JESSE DRAXLER & BJORN STAAL & SCORPION DAGGER

scan QR



discover art

Post Internet Subcultures through the Art of Jesse Draxler
Björn Staal and the Art The Art of Crafting Narratives with
Single-Pixel Precision of Linking Worlds Using Browsers
Scorpion Dagger: Bridging the Gap between Old Masters and Modern Culture
graphica.png: Where Glitches Dance with Dreams in the Canvas of Imagination
Refik Anadol: Deciphering Machine Dreams
Light Painting Tutorials with Mehmet Baris Aslan

URBANGAZE



Introduction

Welcome to Urbangaze, a vibrant magazine tailored for the curious, the dreamers, and the anomalies who seek to express their unique, unknown selves. Urbangaze is not just a publication; it's a dynamic space where the worlds of digital art, immersive experiences, fashion, and music converge within the pages of our magazine.

Our content is thought-provoking, edgy, and infused with a touch of the unexpected (^_^). Like conceptual art, our style resonates with those who appreciate its unique charm. Dive into a curated assortment of open-for-interpretation memes that enhance our distinctive aesthetic, positioning Urbangaze to cultivate a unique culture in the realms of art, fashion, music, and digital media.

Urbangaze is more than ink on paper; it's a platform that celebrates and showcases the diversity of creators in the digital age. Break free from the ordinary and immerse yourself in the pages of Urbangaze, where we believe in the power of the printed word to inspire, challenge, and connect.

Who Are We?

Urbangaze is a collective where passionate individuals from different fields come together. Each of us is a unique and experienced individual speaking the unique language of art and fashion. Like a brush touching the canvas of a painter, the Urbangaze team is determined to explore and present the beauties of various facets of art and fashion.

Our Vision

At Urbangaze, our vision revolves around understanding the evolution of art, fashion, and aesthetics, pioneering it, and sharing it with our readers. In each issue, our goal is to capture the innovations at the heart of the art world and fashion, providing you with a powerful aesthetic experience. Our vision extends beyond being just a magazine; we aim to be a manifesto for art and fashion.

Urbangaze Team Pledge:

Celebrate aesthetics and support diversity,
Provide a platform for artists and designers,
Encourage creativity and offer new perspectives,
Deliver a powerful aesthetic experience to our readers.

We invite you to join the Urbangaze family and become a part of this creative journey.
We are here because art and fashion bring us together, and we are excited to share this colorful world with you.

With Love and Creativity,
Urbangaze Team

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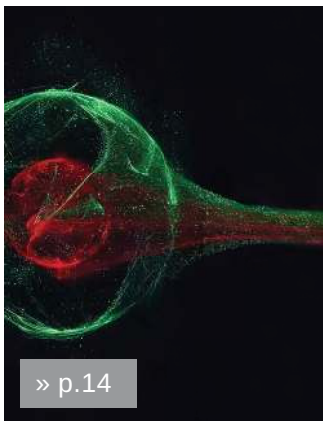
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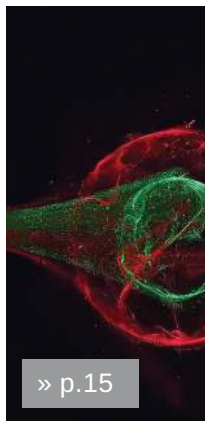
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A Dive into the Artistry of Jesse Draxler

Subcultures used to be secretive, accessible only to the initiated, and hard for outsiders to learn about. **In the hyperconnected digital age we live in today, the once-secret realm of subcultures is now visible to everyone and easily accessible with a click.**

Subcultures appear to be losing their fundamental identity as we advance farther into the **Internet era**. It isn't a struggle anymore because everything is visible. A jarring convergence has resulted from the blurring of the different distinctions that formerly distinguished one subculture from another. **Subcultures nowadays are rapidly combined into a single concept as soon as they arise, borrowing and remixing one another.**

Which raises the question, can the actual essence of a subculture survive in an era where everything is available and everyone "steals" and borrows from one another?

Jesse Draxler's Creative Perspective

Where art intersects with rebellion and where vision transcends conventional boundaries, you'll find the indelible mark of Jesse Draxler. **With a diverse portfolio that fluidly traverses painting, photography, collage, typography, and digital techniques, Jesse Draxler stands as an emblematic figure in the contemporary subcultural art scene.**

Born into an automobile repair family in rural Wisconsin, the early manifestations of Draxler's creativity were evident in sketches of cars and trucks, gradually pivoting towards a more abstract style. In pursuing a bachelor's degree in fine arts, his fascination deepened, leading him to an intensive exploration of subcultures, culminating in his graduate thesis on the commodification of punk rock and subculture aesthetic.

Nowadays, where vibrant digital hues often reign supreme, Draxler's monochromatic pieces provocatively disrupt and challenge. **His predilection for black and white isn't solely aesthetic. For him, these tones create the very "architecture of an image," grounding its composition, balance, and form.** By intentionally sidestepping colors, Draxler plunges directly into the psyche, resonating with viewers on a profound, intuitive level.

Not only is Draxler an exceptional artist, but he is also a visionary pioneer. **He was among the early trailblazers who discerned a new dimension in digital art, one that transcends its status as a mere isolated phenomenon and embraces the communal realm birthed by the internet.** In Jesse's hands, physical artworks begin with a primary intent: to fully unleash their potency and essence within the digital sphere. Here, documenting an artwork is no longer a peripheral act; it morphs into the artwork itself, capitalizing on the mass consumption dynamics fueled by social media.

Jesse's work stands as a masterful juxtaposition of ferocity and gentleness, elegance and distortion, harmony and oblivion. The interplay of such opposing forces is so seamlessly balanced that it creates a comforting darkness that envelops the viewer." – Skygolpe

Indeed, Draxler's collaborations read like a who's who of the artistic world, featuring heavyweights like Prince, Alexander McQueen, and The New York Times. **However, amid these illustrious partnerships, he remains unyieldingly authentic, famously declaring, "It's my world, not anyone else's."**



The Crossroads of Subculture

His intrigue with commercial imagery, particularly within the fashion industry, serves as the foundation for numerous masterpieces. **Skillfully, Draxler cuts through the superficial veneer of glamour, recontextualizing it with layered depth and intent.** His vision extends beyond mere illustration. Instead, it ambitiously aims to reshape culture through diverse avenues—music, fashion, and iconoclastic visual art.

"Jesse Draxler epitomizes the contemporary hybrid creator. His artistic agility and ability to operate across crypto and contemporary art and fashion is surely unique in this generation."

—Alex Estorick, Editor-in-Chief at Right Click Save

Federal Prisoner, the record label and art collective he co-founded with musician Greg Puciato, stands as a testament to his commitment to alternative narratives. Similarly, published works like *Misophonia* and projects such as *Reigning Cement* further spotlight his fondness of merging visual and auditory elements.

While many artists find themselves ensnared by the fleeting allure of labels, movements, and trends, Draxler maintains a poised distance. This isn't an indication of indifference but signifies a rare, refreshing perspective.

"Being hypocritical is my comfort zone, it is honest. Like the calm eye of the storm. Instead of trying to reconcile these opposing ideals I accept them, I use them."

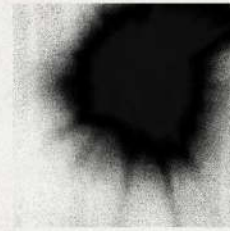
Attracted to its allure yet critical of its sometimes manufactured essence, Draxler transforms commonplace elements, like typical fashion ads, into resonating artworks.

In the end, whether through renowned publication illustrations or groundbreaking collaborations in music and fashion, his primary objective remains unwavering: **to imprint his distinctive mark onto contemporary culture's tapestry. In Draxler's view, the most formidable force isn't a hypothetical antagonist, but the subtle influences permeating society.**

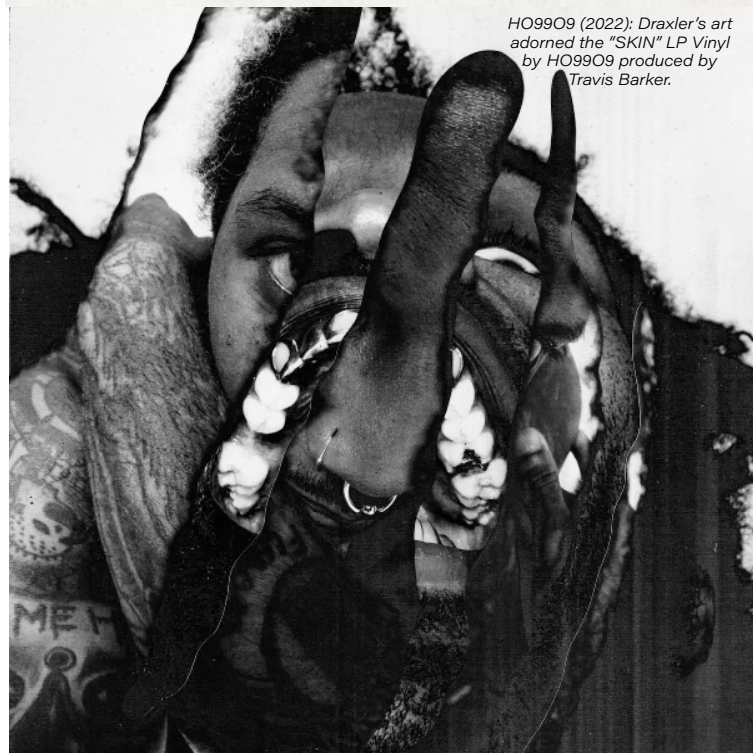
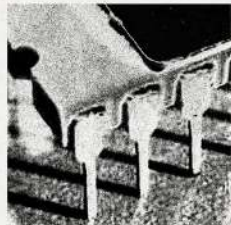
Music

"Interpreting sound into a visual has been a practice of mine since day one – 'this music makes me feel this way, what does this feeling look like?' How can I create an image that makes someone feel this feeling by looking at it? As so, I open myself up to every kind of music and am constantly looking to push the boundaries of my own personal tastes in pursuit of expanding my visual lexicon."

At the heart of Draxler's multifaceted creative realm lies an undying passion for music. For Draxler, music isn't merely an auditory experience—it's an ethos, a pulse that drives his creative spirit.



Nine Inch Nails (2018): Draxler's art created for the "Bad Witch"



HO9909 (2022): Draxler's art adorned the "SKIN" LP Vinyl by HO9909 produced by Travis Barker.



Daughters (2018): Draxler created the album cover for Daughter's highly acclaimed album "You Won't Get What You Want".

FASHION BY DRAXLER

Draxler's intricate and multi-layered relationship with images from mainstream fashion is intriguing: **"I am driven to take something so meaningless and give it purpose because I am drawn to the iconography's immediacy."** I sense possibility in the emptiness, a blank canvas ready to be imbued with meaning and complexity. Based on his impressive history of partnerships, it is clear that the fashion industry has overwhelmingly embraced him.

MCQ (2018): Draxler's dark artistry merged with the aesthetics of McQ, a brand closely aligned with Alexander McQueen. Collaborating with photographer J Whitaker and set designer Kelly Fondry, Draxler crafted artworks for the Swallow capsule collection, revitalizing an archive McQueen motif into avant-garde pieces.

HUGO (2019): German brand HUGO welcomed Draxler's unique touch in a series of T-shirts and sweatshirts. This endeavor drew inspiration from renowned German conceptual artists and photographers like Joseph Beuys, August Sander, and Bernd and Hilla Becher.

NIL&S (2020): Tatsuro Horikawa's brand received a Draxler makeover in an expressive T-shirt capsule collection. The T-shirts, bold in monochromatic prints, bore the unmistakable mark of Draxler's dystopian, collage-like artistry.

KIDILL (2021): The "Desire" collection for Fall/Winter 2021 by KIDILL featured Draxler's compelling collages and images. Moreover, he worked alongside musician Keiji Haino, ensuring the show wasn't just a visual feast but an auditory spectacle as well.

PLEASURES (2023): The LA-based streetwear brand and Draxler converged in a collaboration, birthing a unique t-shirt that was available for a limited online purchase.

WE ARE HERE IN JESSE'S WORLD

Another characteristic of Jesse's body of work that sets it apart is his ability to depict how the market and current life are interwoven in the artwork. Subcultures are now the source and the engine of post-internet creative relevance, but they have evolved since they were initially identified in the late 1990s and early 2000s. In this regard, Jesse is ahead of the curve thanks to his acute awareness of the ways in which modern trends combine to create meaningful work of art. One may argue that the creative output progressively blurs the lines between culture and product until it is hard to tell the two apart.

"The difference between a weed and a flower is judgment. I read that somewhere."

Jesse Draxler is not just a mere reflection of subcultures but a pivotal axis around which they revolve. His seamless fusion of music, fashion, and avant-garde artistry becomes a visual lexicon of radical iconography.

His work, whether displayed in a gallery or featured on a magazine cover, is a statement for authenticity amidst a society often swathed in pretense. Deeply imbued with monochrome narratives, it captivates viewers into a realm where music, fashion, and iconoclasm meld. The beholder is nudged towards introspection beyond mere observation.

The elements of deconstruction and reconstruction within his works echo the essence of subcultures that persistently push against established norms, molding and re-molding themselves in response to societal shifts. This duality, a simultaneous breaking down and building up, is symbolic of the resistance and reinvention that subcultures represent. Drawing from this rich tapestry of transformation and turmoil, in essence, Draxler's creative output becomes a testament of defiance and authenticity—a nexus where **radical iconography meets subcultural dynamism.**



When asked about his vision for the future, Jesse Draxler provides a unique perspective: **"I always think of myself as the future, not some otherness I have to envision. In this way I put the responsibility on myself to create imagery that pushes the boundaries of what we have seen before into the realm of the unknown. That unknown is the future. I never know what it's going to look like until I create it."**

URBANGAZE

JESSE DRAXLER

—Shot with iPhone at Gulderen/Antakya
Mehmet Barış Aslan

How to Draw on Air w/Light

Welcome to the mesmerizing world of **light painting**—a captivating form of photography where imagination meets illumination.

In this Urbangaze tutorial, we'll guide you through the enchanting process of creating **your own light-painted masterpieces**. Whether you're a seasoned photographer or just starting your visual journey, embrace the freedom to express your creativity in the radiant realms of Urbangaze.

What is Light Painting?

Light painting is a photographic technique that involves manipulating a light source while capturing a long exposure photograph. By keeping the camera stationary and introducing a moving light source, intricate and surreal visuals come to life.

Essential Tools:

__Camera

Choose a camera capable of manual settings to control exposure. A smartphone with manual control capabilities can also be employed for this technique.

__Tripod

Stabilize your camera using a tripod. This ensures sharp images during the long exposure, a fundamental element in light painting. Of course, if you don't have a tripod, feel free to unleash your creativity by leaning your camera against a car, tree, or wall. The key is to explore alternative ways to achieve stability.

__Light Source

Your creative brush – your artistic pen in the air! This can range from flashlights, sparklers, LEDs, to even your smartphone. The type of light source will influence the overall aesthetic, allowing you to paint pictures in the air. Experiment with options like using a reflector vest from your car safety kit to change colors or covering your phone flashlight with your finger for creative effects such as a red hue. The possibilities are limitless.

__Darkness

Find a dark or dimly lit environment. This sets the stage for your light painting to shine without interference from ambient light.

Setting the Stage:

__Camera Setup:

Secure your camera on a tripod for stability, or get creative by leaning it against a car, tree, or wall. – the choice is yours!

Set the camera to manual mode for full control over settings, tailoring the shot to your preferences.

Choose the RAW format for maximum post-processing flexibility, enabling you to fine-tune and enhance your light painting images. Whether mounted on a tripod or creatively positioned against surfaces, these adjustments empower you to capture stunning visuals effortlessly.

Exposure Settings:

Adjust your aperture based on your creative vision. Start around f/5.6 for a balanced effect.

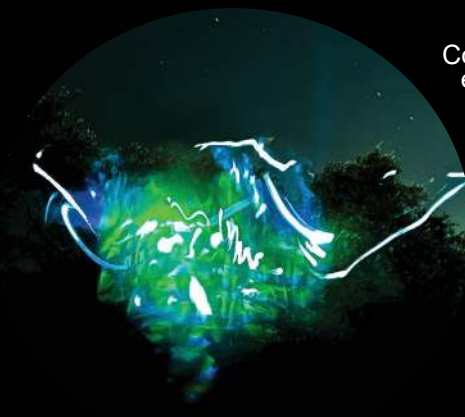
Begin with a shutter speed of 30 seconds. Experiment with longer or shorter durations based on the desired outcome.

Keep the ISO low (around 100) to minimize noise in the image.

Compose your scene within the frame, ensuring the camera captures the entirety of your creative playground.

__Framing the Shot:

Compose your scene within the frame, ensuring the camera captures the entirety of your creative playground.





—Shot with iPhone at Dursunlu/Antakya
 Mehmet Barış Aslan

Embarking on the Light Painting Journey:

__Kinetic Light Painting:

The camera remains still while the light source moves. Experiment with the speed and patterns created by moving the light source.

__On-Camera Light Painting:

Secure the camera on a tripod and move the light source within the frame. This method results in smoother and more controlled light trails.

__Off-Camera Light Painting:

Project light into the scene without revealing the source. Illuminate specific areas creatively, leaving the source unseen.

__Light Painting with Projections:

Utilize projectors to cast images, words, or patterns onto surfaces. This technique adds a layer of complexity to your light painting.

UrbanGaze Touch:

__Experiment with Angles:

Explore different angles for the light source to create diverse shadows and dramatic effects.

__Multicolored Magic:

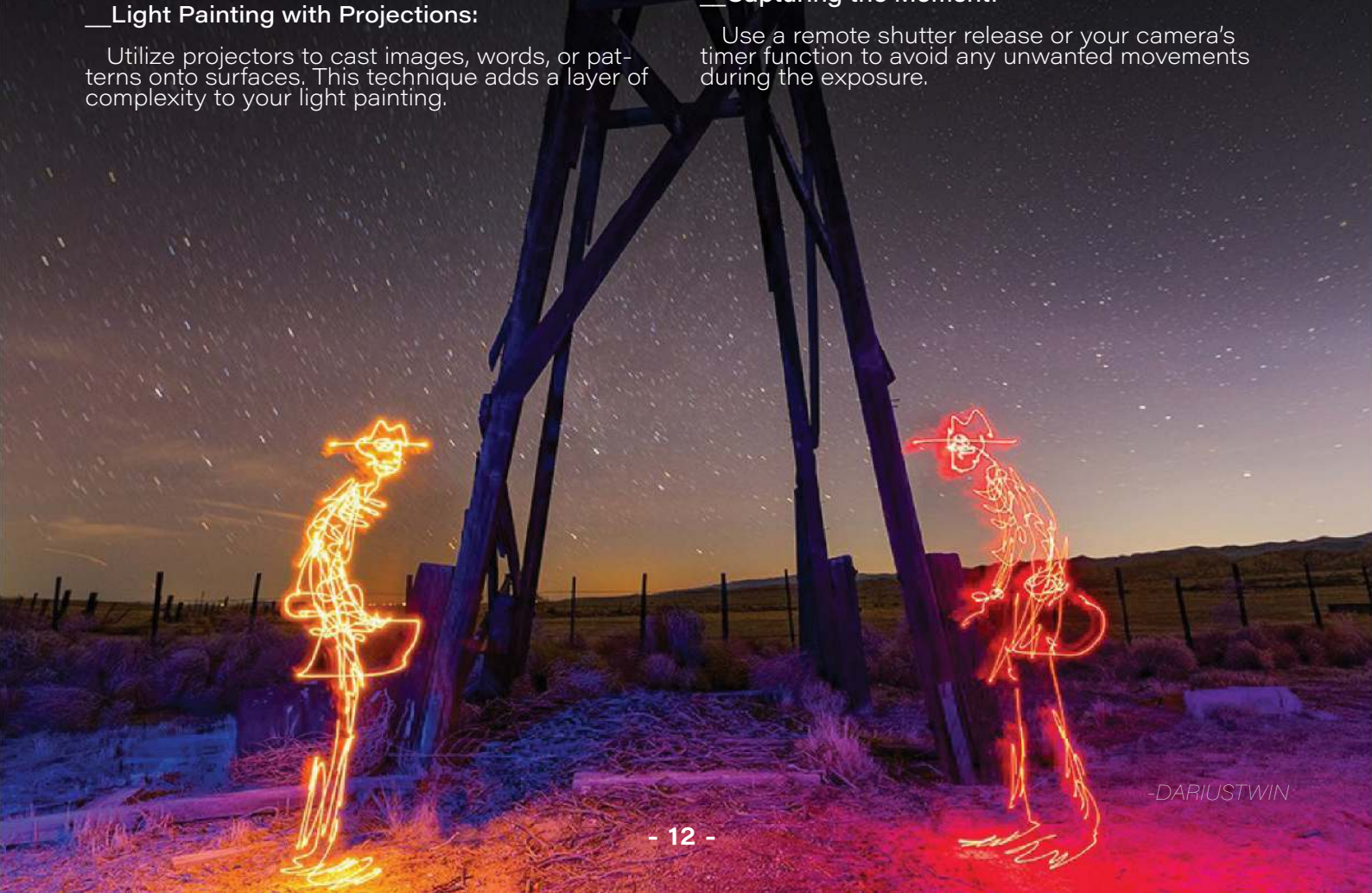
Don't shy away from using different colors. Experiment with multicolored light sources to elevate the vibrancy of your Urbangaze-inspired creation.

__Body Movement:

Minimize your presence in the shot by keeping your body in constant motion. Wearing dark clothing can further diminish your visibility.

__Capturing the Moment:

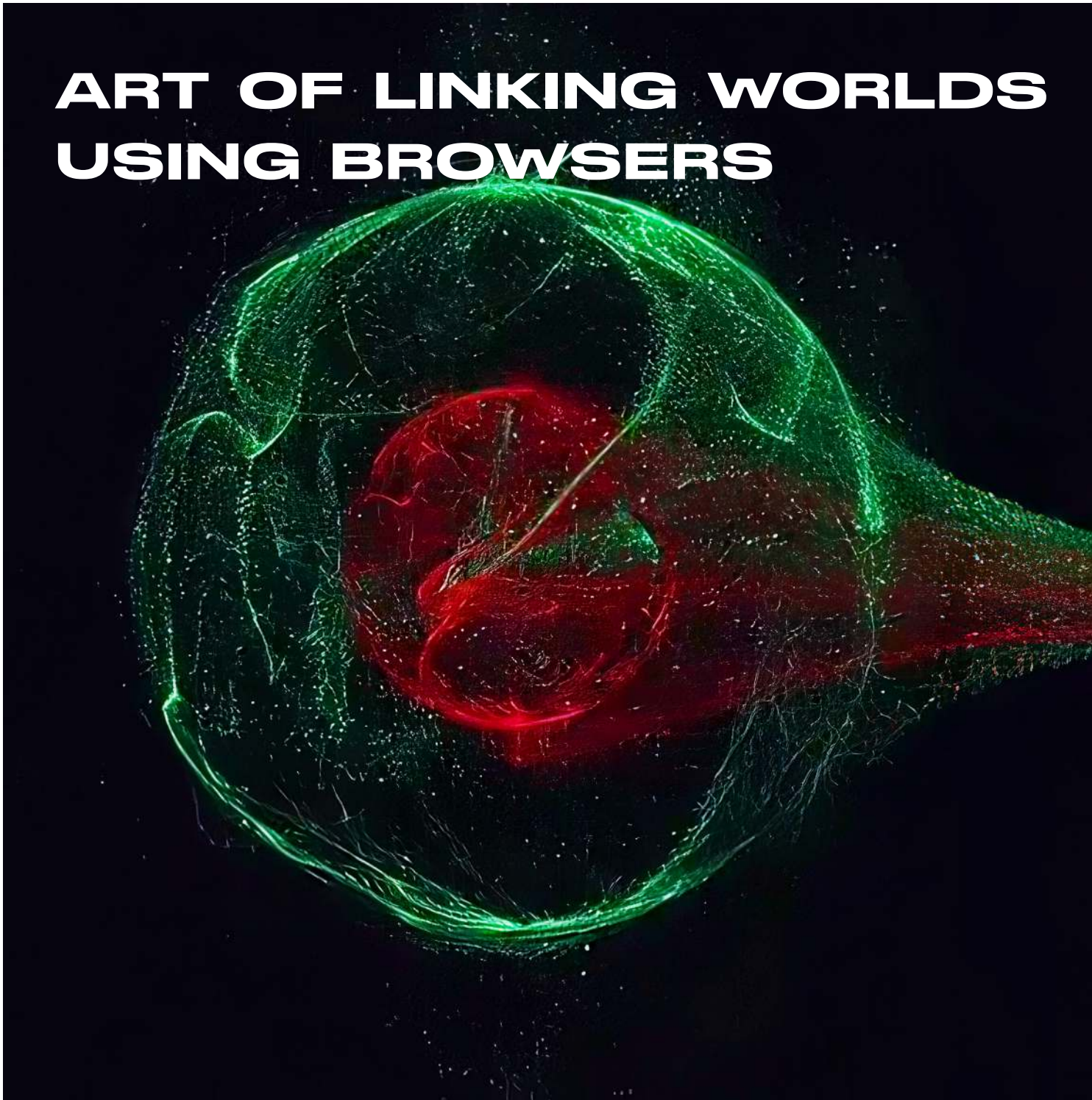
Use a remote shutter release or your camera's timer function to avoid any unwanted movements during the exposure.



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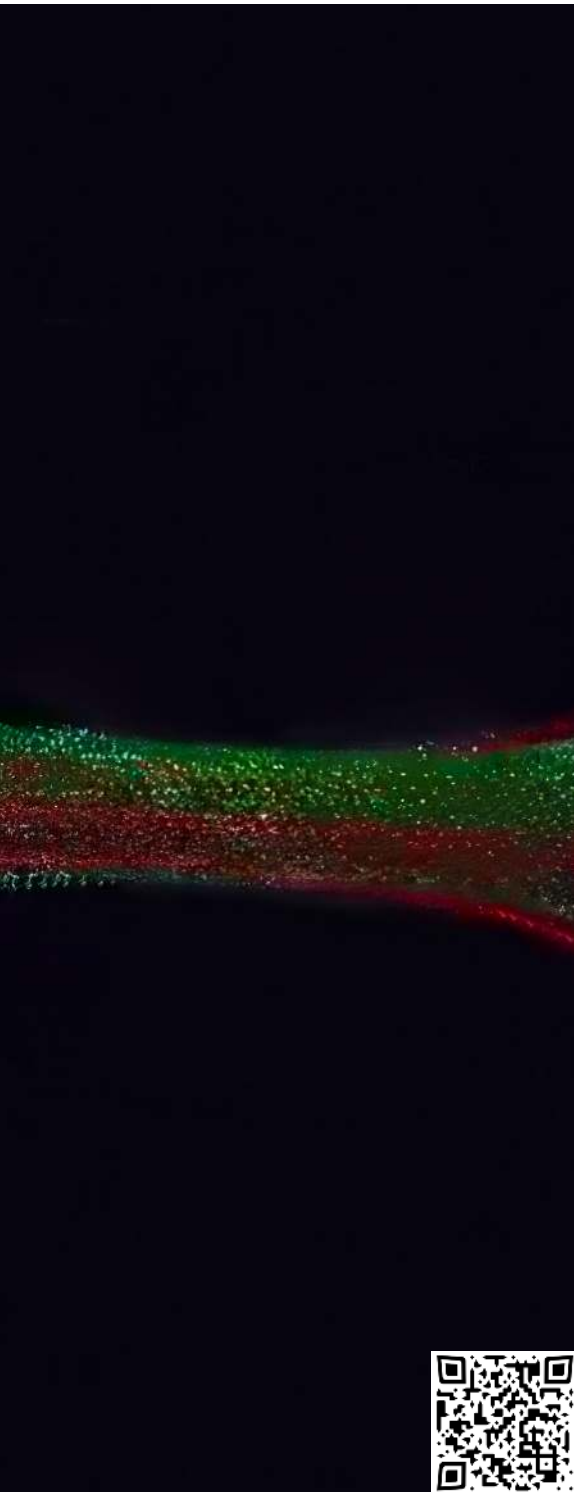


ART OF LINKING WORLDS USING BROWSERS



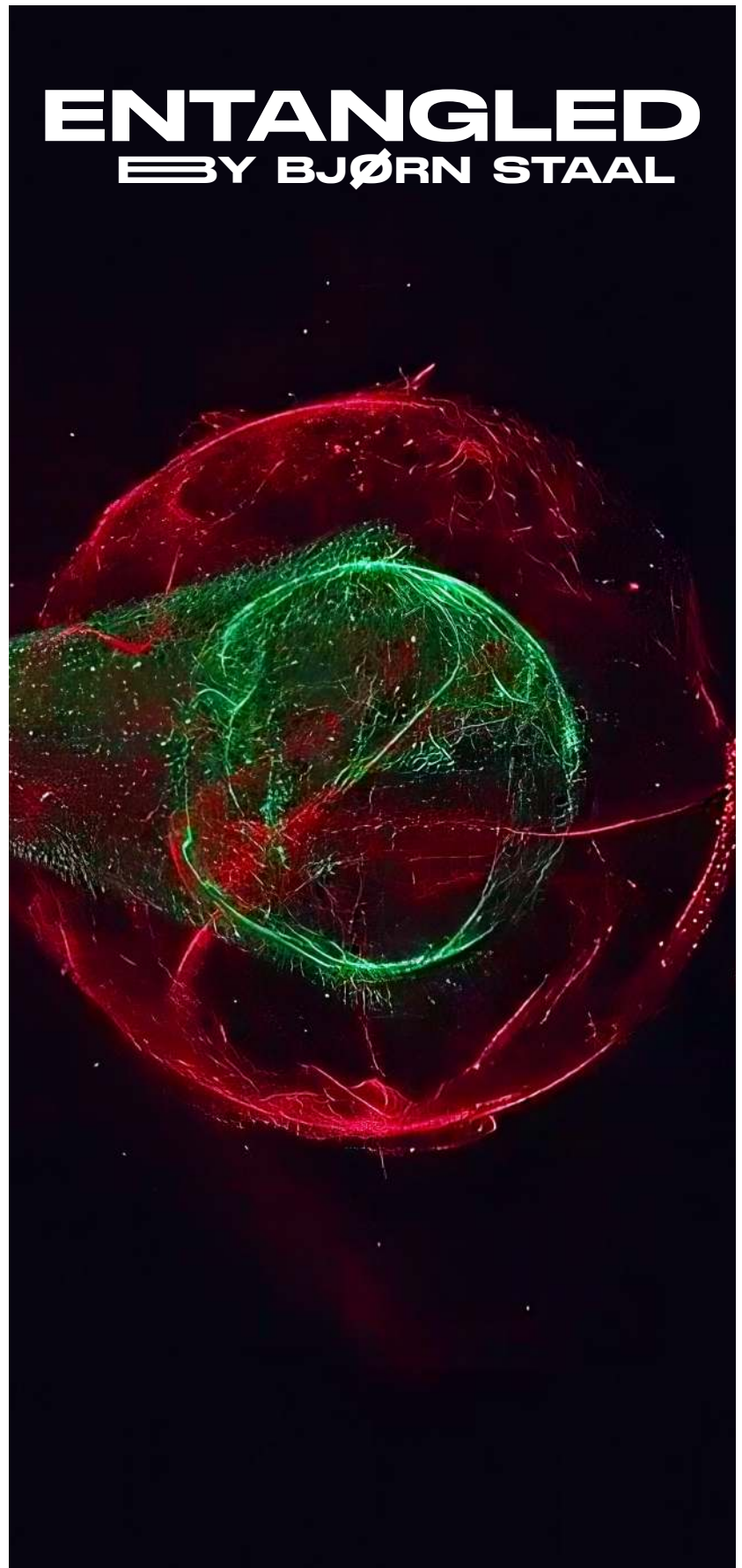
Bjørn Staal embodies a profound understanding of the ties between art, technology, and the human experience - his work transcending the confines of mere visual appeal, settling into the complex dynamics of generative algorithms where simplicity and complexity coexist and converse.

Bjørn's work challenges us to reconsider the essence of artistic expression in our time - how it's conceived, experienced, and shared in a world where technology is not just a tool, but a canvas and a medium in its own right.



Björn Staal's Entanglement redefines generative art using Three.js for 3D scenes, localStorage for synchronization, fxhash 2.0 for cross-chain communication, and on-chain NFTs.

Developed with JavaScript and HTML/CSS, it offers a uniquely interconnected digital experience.



Bjørn Staal and the Art of Linking Worlds Using Browsers

"**Bjørn Staal**" explores the complex dynamics of generative algorithms, where simplicity and complexity interact and coexist, in his work that resists basic aesthetics. This reveals Staal's profound understanding of the relationships between technology, art, and human experience.

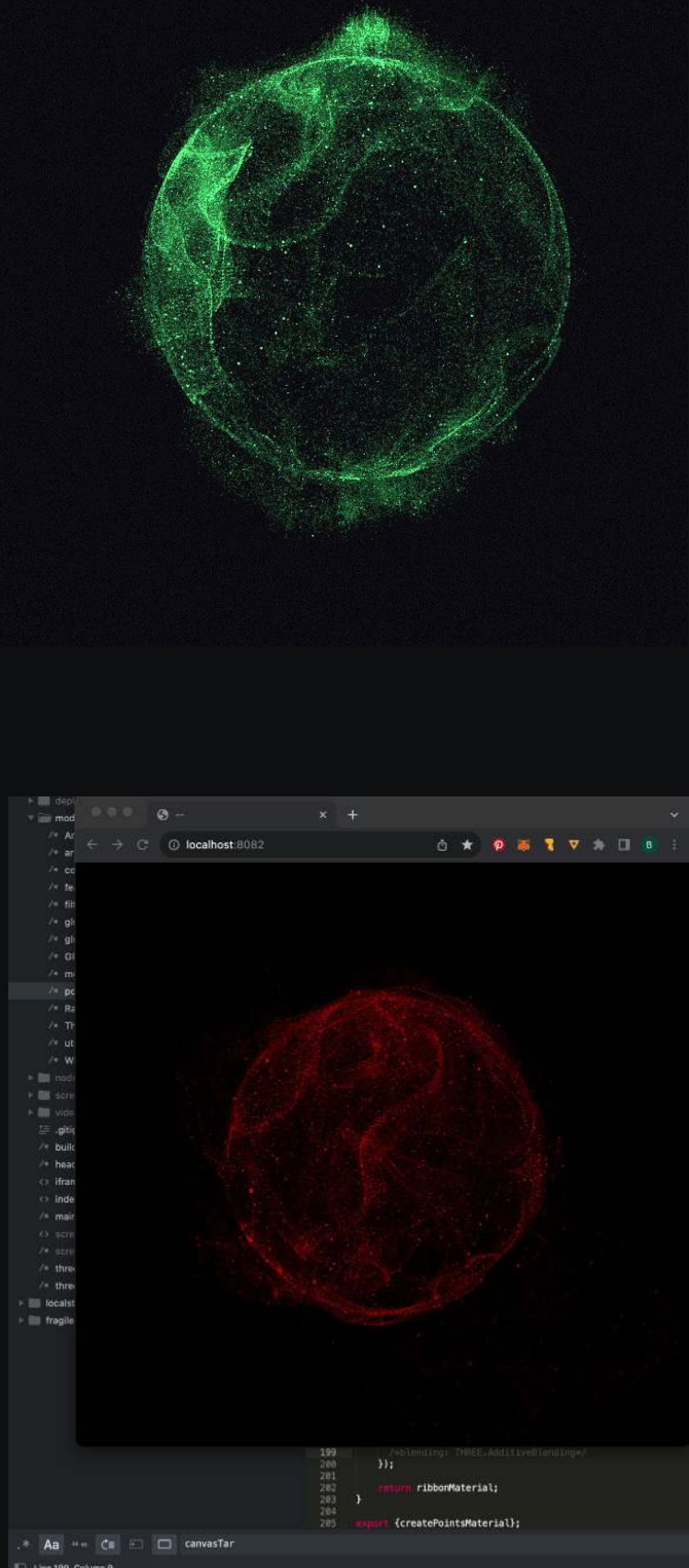
At the heart of Staal's most recent creative project is "**Entangled**," a recently published work-in-progress preview that has garnered a lot of attention for its unusual use of interactive and browser-based elements as well as its conceptual merit. The video teaser for this piece went viral very fast on many different platforms, captivating the generative art community as well as general public. A significant shift in the digital art landscape has occurred as a result of this viral occurrence, which suggests that people are becoming increasingly interested in the more in-depth, immersive, and interactive experiences that works like this one provide.

Staal takes a unique approach to creating and managing a 3D scene synchronized across browser windows. In this work, it provides dynamic window management and state synchronization between multiple windows by using technologies such as Three.js and localStorage. In this way, users can change the 3D scene by resizing, moving or closing and opening windows. **This allows users to interact with and shape a virtual world.**

Staal shares his thoughts and practices through articles and interviews published on his website and GitHub page. For example, it provides information on topics such as what generative art is, how it is made, what tools are used, what challenges are overcome and what opportunities arise. It also addresses the social, cultural and political contexts of generative art.

Essentially, Bjørn's artwork challenges us to reconsider what it means to be creative in the modern era—how it is experienced, shared, and imagined in a world where technology isn't just a tool but also a canvas and a medium in and of itself. There is a complicated discussion going on in the world of digital art, especially generative art, concerning democratization, accessibility, and involvement. In addition to his artwork, Staal contributes to this conversation with his thoughts and practice.

This discourse extends to the role of open-source software in the creative process, a topic that has gained significant prominence. **The balance between a person's unique creative vision and the collective ethos of the digital community is an intriguing paradox at the forefront of discussions in the field right now.** In this regard, Staal's writing resonates because it offers a nuanced and progressive perspective.



Conversation with Bjørn Staal

In the following conversation with Bjørn Staal discusses the nuances of his artistic process, the intersection of open-source and generative art, and his upcoming projects, 'Immaterial'.

Interviewer: Your art is a unique expression of complex dynamics between simplicity and complexity in generative algorithms. In what ways do you believe your coding style has evolved to mirror the intricacies of your art over the years?

Bjørn Staal: I think for me, the code that I write and the art that it produces are two sides of the same coin that have developed in tandem since I started programming as a teenager. I can't really separate my impulse to learn new concepts and techniques from my eagerness to explore new visual and spatial landscapes. I'm a bit all over the place when it comes to how I write my code (even more so now that I work by myself), but in general, I'm on the lookout for simple(ish) base algorithms that have the potential of giving rise to complex, emergent behavior. Generally, I try to avoid writing too many if statements (if I can help it) and rather let the interplay of moving parts make the decisions for where the system ends up going.

Interviewer: Recently, the sharing of the work-in-progress of "Entangled" went viral, not only resonating with the generative art community on Twitter but also gaining traction on platforms like LinkedIn. What was the inspiration behind this work, and what do you believe attracted such a diverse audience to this piece?

Bjørn Staal: The response to my work in progress (WIP) was unexpectedly overwhelming. I was excited to share the project, happy with its direction, but the video quickly gained traction. Currently, it has over 11 million views, 800,000 likes, and 6,000 comments on Instagram, a platform I hadn't focused on before. I believe the attention was due to a mix of factors: novelty, attractive graphics, appeal to the tech crowd using unconventional browser technology, and algorithmic amplification.

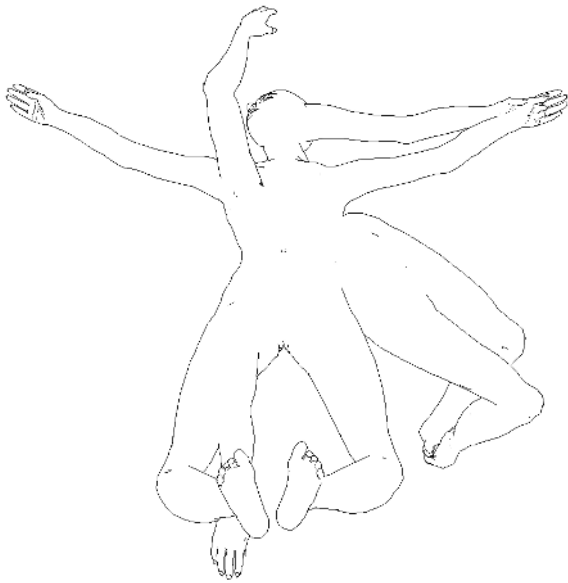
The concept for this series emerged when exploring the capabilities of fxhash 2.0. I wanted to bridge the gap between the Tezos and Ethereum communities. The term "entangled" became the working title, inspired by quantum entanglement in theoretical physics, where particles can be linked, regardless of distance. I delved into the possibility of communication between two instances of a web application without intermediaries, as the goal was for on-chain NFTs to interact. I discovered a "hack" using LocalStorage for communication between instances on the same origin.

The demo I posted on Twitter represents my initial attempt at creating a system where two "particle clouds" interact across browser instances. In the coming month, I plan to develop this into a complete dual-chain series.



The Art of Crafting Narratives with Single-Pixel Precision

Francoise Gamma is a Barcelona-based artist who uses the Internet and animated GIF medium to create animated, contorted, and mutated bodies.



The visual aesthetic of Francoise Gamma

His unique style of combining experimental, outsider, naive, and **animated GIF art**. His works are characterized by the painstaking construction of bodies using single-pixel lines.

He intentionally chose to use fewer frames in his GIFs, particularly in his early work, turning the format's constraints into creative potential. This allowed him to further explore intricacies that would not have been possible for traditional media.

Redefining Mediums: Francoise Gamma's Artistic Dialogue with Internet Culture

In his work, Francois Gamma illustrates the expansive possibilities of the medium, drawing viewers to witness, engage with, and appreciate the complexity within the simplicity of GIF art.

His journey reminds us that art is not defined by the medium but by the infinite possibilities it presents.

"You don't see images,

Conventional Foundations to Digital Horizons: Francoise Gamma's Artistic Evolution

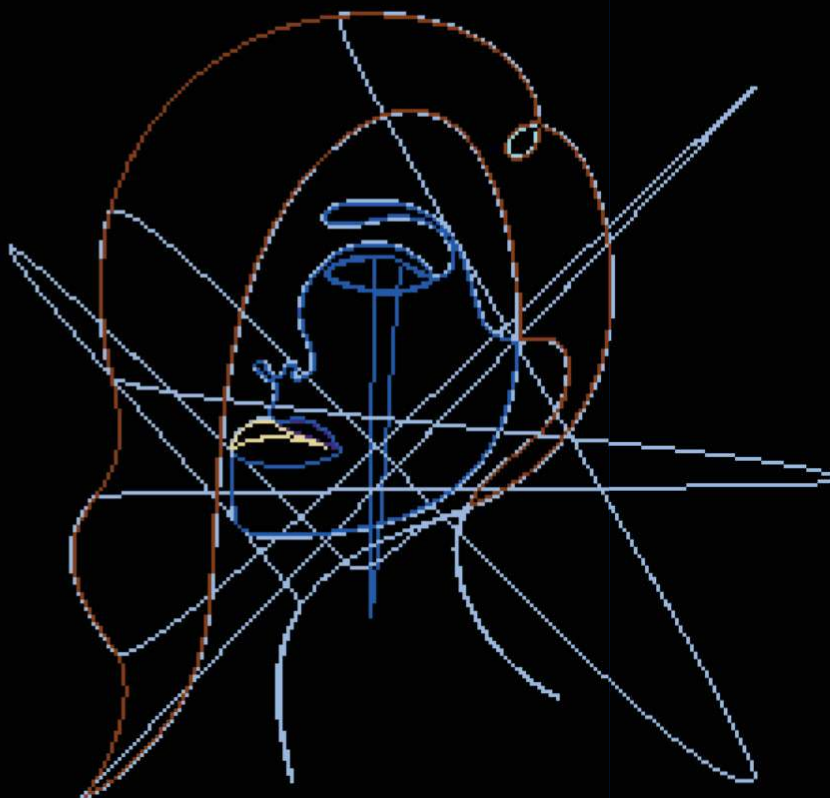
Even though Francoise Gamma had been working with GIFs for around 18 to 20 years, he did not begin his formal studies in the visual arts until 2003. He studied technical drawing and anatomy at this period, two subjects that would later shape and build his digital works, particularly **"Anatomical drawing,"** a central theme in his body of work.

During this period, he picked up abilities in technical drawing and anatomy that would later form and continue to influence his digital works, most notably **"Anatomical drawing,"** which is a major component of his body of work.

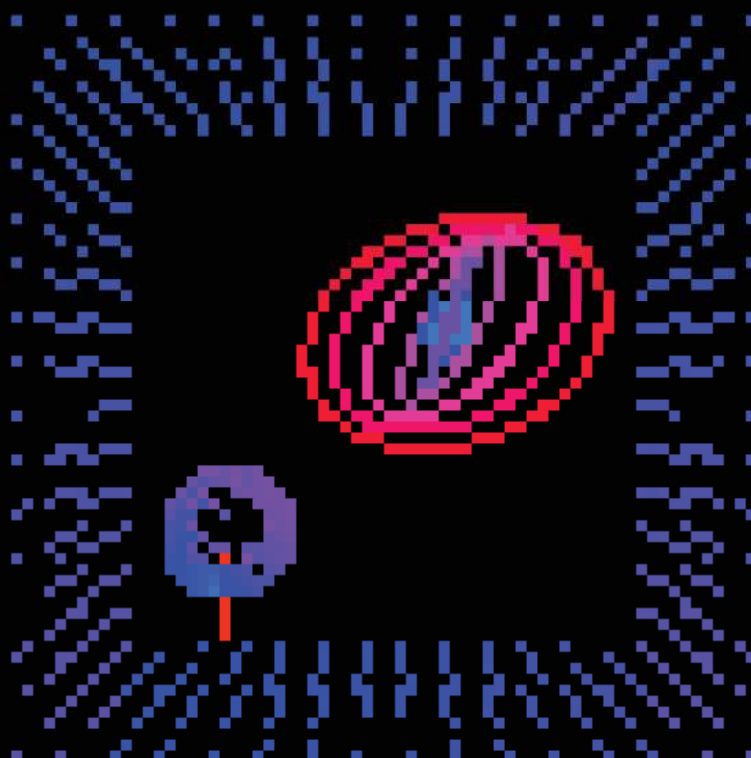
Gamma began creating GIFs for commercial use after being invited to join the **"Computer's Club" collective in 2009**, and he finally made his formal debut in the field of digital art. This event coincided with the end of **"Videogram"**, a project that proposed a more thorough investigation of digital art.

Many people have shown gratitude to Francoise Gamma for her previous efforts. Group exhibitions featuring his creations have taken place all over the world, including places like the Museo Sourmaya in Mexico City, the Museum Boijmans van Beuningen in Rotterdam, BOZAR in Belgium, and the Tate Modern in London. In addition, he had a solo show at American Fantasy Classics and appeared on Kanye West's blog.





the images see you."



Scorpion Dagger: Bridging the Gap between Old Masters and Modern Culture

James Kerr, mastermind behind Scorpion Dagger, mixes cut outs from various paintings from art history to create a world where he comments on our modern age, and pop culture in general.

From Montreal to the Digital Canvas: The Genesis of Scorpion Dagger

A Canadian artist born in Montreal in 1978, on March 23rd, 2021, his first minted work, **"EDM Everywhere"** found its place on Zora, marking his debut into the broader digital art scene.

Scorpion Dagger's artistic journey, however, had begun much earlier. As he puts it, "I've been making art, mostly collage, for as long as I can remember."

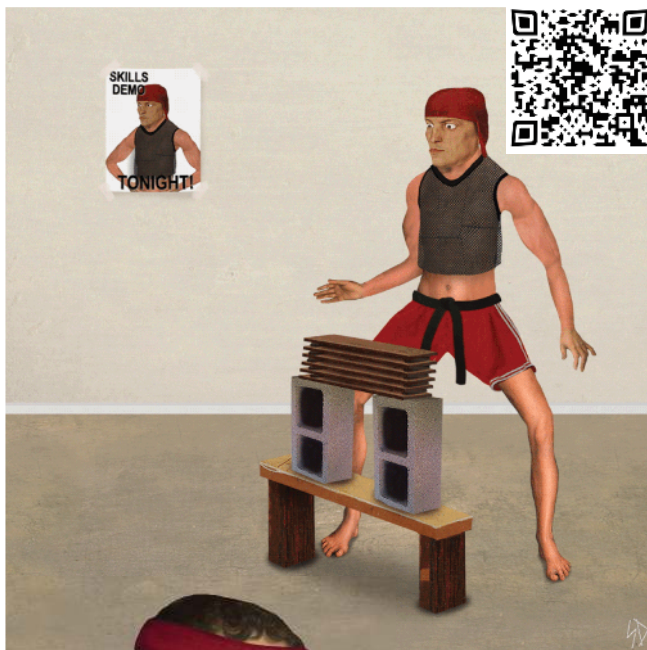
His first significant step into the world of art happened in 2004, when he and a diverse group of thirteen friends founded an art collective called **Young Peoples Foundation**.

The artistic collective's activities to follow were remarkable, with several international exhibitions, 3 published books, and projects like 24 Hour Art Party, where all the artists made a work of art every 24 minutes for 24 hours.

In this artistic ferment Scorpion Dagger was born, first as a joke between friends (after they had refused to give him the nickname this was the one he chose) then began the animation project on Tumblr in 2012, making sense to keep the joke alive.

When he started producing GIFs under the name Scorpion Dagger he did it with a very specific goal, one per day for a whole year, so finding inspiration for the animations was often difficult.

So to keep his promise, the solution was self-referencing.



Unveiling Aesthetic Layers: The Creative Vision of Scorpion Dagger

James Kerr, known as Scorpion Dagger, intricately weaves details from his daily life into his artistic production. His collage work, initially centered around reworking Renaissance pieces, takes on an unexpected life of its own, showcasing an ironic style with infinite facets. Kerr's keen observation of modern times creates dichotomies in his work that captivate viewers.

In 2016, Scorpion Dagger undertook a colossal project, giving rise to the book **"Do You Like Relaxing?"** The original plan included not only a physical book but also an augmented reality experience. Despite the early stage of technology development and its prohibitive cost, successful crowdfunding efforts, coupled with substantial support from the publisher Anteism, led to the book's publication in February 2016.

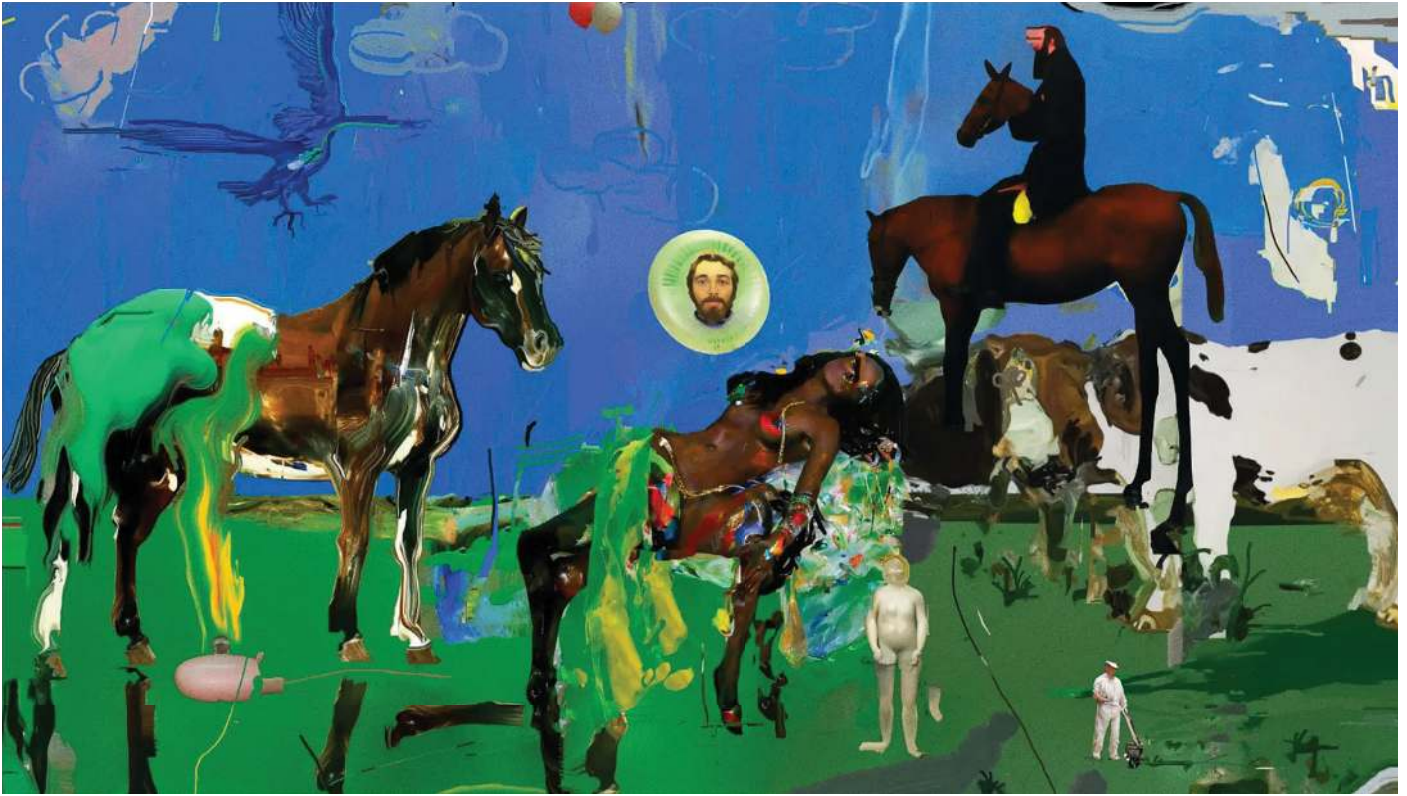
Scorpion Dagger's illustrious career includes versatile collaborations with entities such as Gucci, Adult Swim, and the New York Times. He even animated Jim Jarmusch's documentary on Iggy and the Stooges, a project that held great personal significance for him.

Modernity through Classic Art: Dagger's Philosophy

In the philosophy of Scorpion Dagger, **"the work is about exploring modern life through the lens of classic art."** This juxtaposition underscores an intriguing paradox — despite our significant technological and societal advancements, the fundamental essence of our humanity remains largely unchanged.

Taking center stage within the ever-evolving canvas of contemporary art, Scorpion Dagger's creative output serves as a constant reminder of our realities, **mirroring not just the world around us but also our ingrained perceptions and assumptions.**

Amidst a society that is excessively obsessed with the notion of progress, Scorpion Dagger's work stands as a profound reflection, challenging us to question our understanding of advancement itself.



graphica.png: Imagination, Where Glitches and Dreams Dance

"graphica.png" is a cool artist who makes awesome art using computers and glitches. He learned art on her own, went to art schools, and joined the web3 world through a friend. His art is a mix of new digital painting with glitches, showing off ideas, dreams, and real life stuff in a bold or delicate way.

Unlike regular art, "graphica.png" likes the technical side of art and keeps some old ways while also trying new things. He get ideas from their life, dreams, and thoughts, making people curious and excited to see more.

One of his best artworks is called "Fear and Laughing," part of a special art collection called "Digital Na(t)ive" on objkt.one. **This collection looks at how digital art and the internet world are connected.** The goal is to make a fun space for different digital art, supporting things like fairness, including everyone, and letting people be creative on the internet.

The objkt.one show has lots of different art with different tools, stories, and looks. It shows all kinds of new digital art that breaks away from the usual rules.

Conversation with graphica.png

Do you feel like related to Naïve Art? Have you ever considered your art to fall within this genre prior to this exhibition?

I feel like I'm a special naïve cheeseburger little man making hopeful art to pursue my inner dreams, the art fit well with the genre but also branches off to its own thing.

What do you believe characterizes your art? How would you portray it?

Neo digital impressionism with a minimal glitch and a touch of cheese (blue mold cheese haha)

Can you walk us through your creative process, from conception to completion? How do you approach creating a new piece of artwork, and how do you know when it's finished?

1. Idea/experience/memory
2. Rough collage/scribble/sketch, looking for context to read or see
3. Search for visuals and details, digest the rough visuals, look for parts of the collage
4. Create the piece, playing around with placing objects and rethinking details if needed
5. Finish the piece and see the result. If not satisfied, go back to step 1



Refik Anadol: Deciphering Machine Dreams



Art has always been humanity's conduit to understanding the enigma of existence, our dreams, and our shared memories. **But, what happens when machines enter the scene and begin to 'dream'?** Refik Anadol's "Machine Hallucinations: The Sphere" navigates this uncharted territory.



Convergence of Art, Technology, and Human Cognition: A New Era

In the rapidly evolving fields of artificial intelligence (AI) and machine learning, the realms of technology, art, and human cognition — previously isolated from one another — are melding together in unprecedented ways. A fusion that is not only reshaping the landscape of human-machine interactions but also revolutionizing the way we perceive art and consciousness.

Machine learning has evolved from its rudimentary role of recognizing patterns and predicting outcomes. It has transformed into a canvas for art, where algorithms and neural networks give rise to machine dreams: a synthesis of human imagination and computational precision that creates digital landscapes not merely mirroring but reinterpreting our reality.

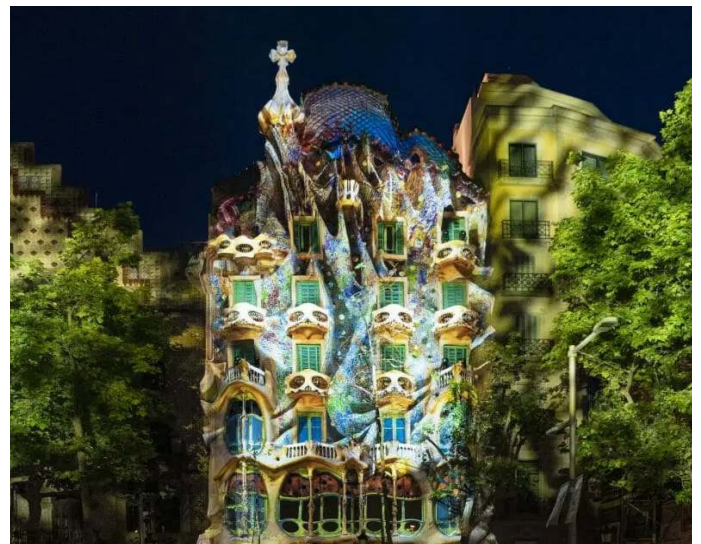
And at the heart of this convergence lies human cognition, our inherent ability to perceive, understand, and react.

After all, what does it mean to dream, remember and exist today?

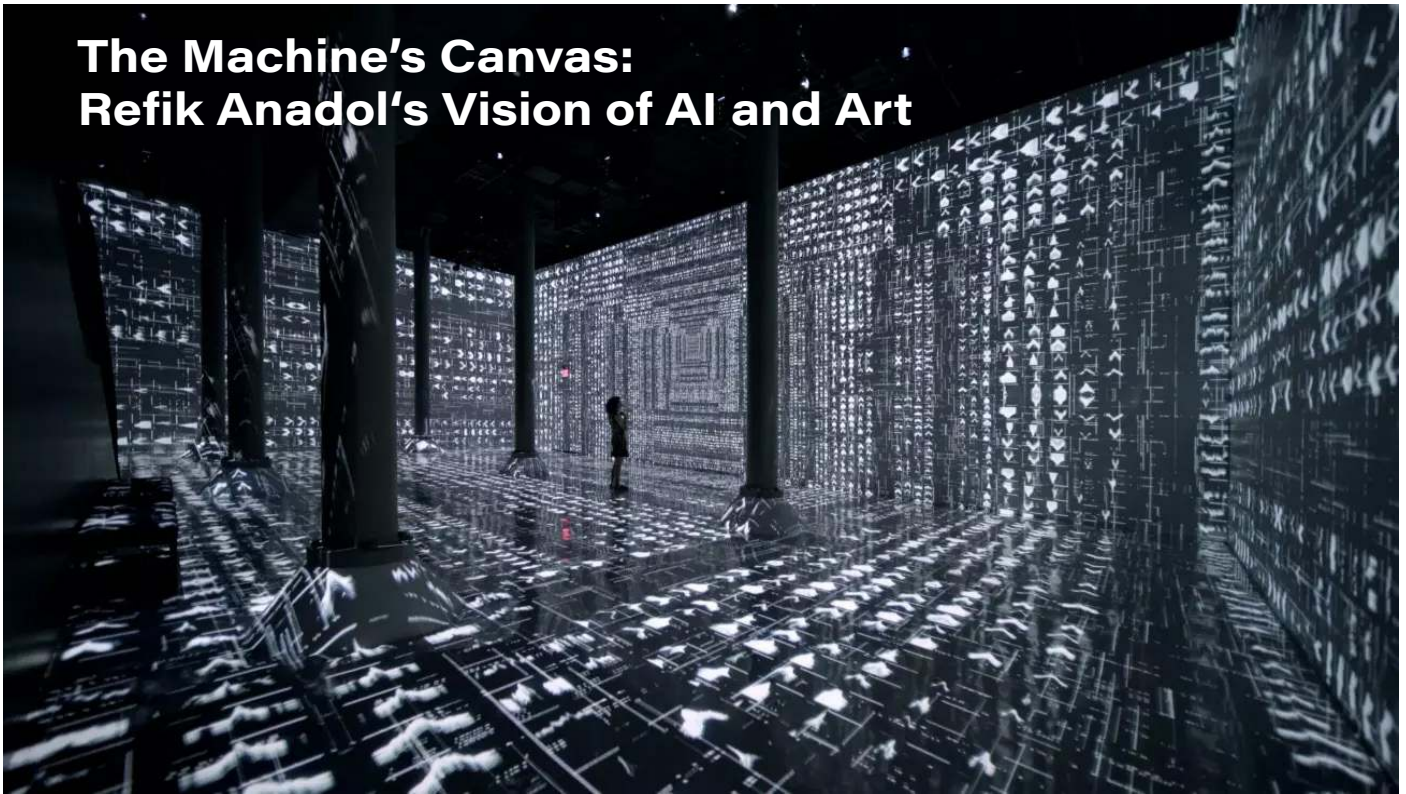
Machines learn from the data we generate, emulating our learning processes and creativity; a dynamic that engenders a fascinating reciprocity, where the 'dreams' of machines reflect our collective memory and consciousness, compelling us to revisit our understanding of perception, memory, and existence.

In this fusion of technology, art, and cognition, machines not only contribute to our collective memory but also reshape our comprehension of physical spaces. Moreover, through their 'dreams,' they redefine the boundaries of art.

By grounding ourselves in the pioneering work of media artist Refik Anadol, we explore the implications of these machine dreams, pondering what it means for a machine to perceive, remember, and dream, and how these digital narratives enhance our shared cultural memory.



The Machine's Canvas: Refik Anadol's Vision of AI and Art



Internationally renowned media artist and director, Refik Anadol (b. 1985, Istanbul, Turkey), has established himself as a pioneer in the aesthetics of machine intelligence.

His impactful body of work is grounded in his fascination with the shifting perception and experience of time and space in a world dominated by machines. **In utilizing machine learning and neural networks, he transforms vast data into stunning visual masterpieces, revealing an extraordinary realm where technology and consciousness converge.**

By tapping into the potential of the digital age and machine intelligence, he has developed a new aesthetic with influences encompassing **digital futurism and architectural theories**, resulting in immersive, dream-like installations that affect our collective spatial and temporal perceptions.

These inspirations, intertwined with the burgeoning capabilities of AI, underpin his distinctive artistic approach. The work of Anadol exemplifies this singular style, in which machines become collaborators rather than just tools in the creative process.

Refik Anadol's installations present a hypnotizing interpretation of the world from a machine's perspective, bridging the gap between binary code and human imagination. These machine dreams echo our very own dreams, refracted through the lens of non-human consciousness.



Interpreting Consciousness: A Deeper Look into Refik Anadol 's Creations

As we delve deeper into Refik Anadol's work, we explore a complex understanding of consciousness—an innately personal phenomenon. **His installations provoke us to evaluate the nature of consciousness through the unique lens of machine dreams—a non-human form of perception and 'memory'.** While machines may lack human consciousness, their capability to learn from data, generate unique outputs, and astonish us with their creations propels us to reconsider the parameters of consciousness.

This investigation also leads us to ponder, do these machine dreams represent a form of consciousness? **Despite lacking the self-awareness and qualitative experiences associated with human consciousness, these dreams convey a unique form of perception and memory—** facets that are superbly represented in Anadol's work.

At the core of these machine dreams, and consequently Anadol's installations, lie neural networks. These algorithmic structures, designed to mirror human cognition, refine their output through layered processing of interconnected nodes. The deep learning networks, capable of discerning intricate, non-linear patterns, mimic the layers of abstraction inherent in our cognition.

Particularly intriguing are the generative neural networks. **Trained on extensive data sets, they craft new data that convincingly echo the original input.** In Anadol's work, when these networks are trained on images of physical spaces, they manifest as novel, dreamlike landscapes—a testament to the machine's reinterpretation of the world it has 'seen.'

Machine Hallucinations: The Sphere

Which brings us to “Machine Hallucinations” — an initiative brought forward by Refik and Refik Anadol Studio that seeks to explore the aesthetic value of data, focusing on collective visual memories of space, nature, and urban settings.

The birth of this project dates back to 2016 during Anadol's Google AMI Residency, when there was a clear emphasis on leveraging machine intelligence to supplement human understanding. As a result, through the application of DCGAN, PGAN, StyleGAN, and **Generative AI** algorithms on vast datasets, hidden nuances and layers of the surrounding realities gradually began to be uncovered.

Among the works of the “Machine Hallucinations” series, it is worth citing Hong Kong, (2021), which also marked his debut in the NFT scene with the successful auctioning of eight NFTs, each meticulously curated from two million images depicting space.

In its evolution, today “Machine Hallucinations” presents yet another mesmerizing synthesis of AI, vast datasets, and architecture, inviting audiences into the depths of machine dreams and collective memories with the debut of “Machine Hallucinations: The Sphere”.

Spanning **three distinct chapters – Machine Hallucinations: Space, Machine Hallucinations: Nature, and Quantum Memories** – the work of art presents a series of AI Data Sculptures, each designed to transport audiences into a multisensory realm, echoing rhythms from various environments.

The Sphere, a landmark in Las Vegas, is an architectural wonder designed to host such works of art: a 366-foot-tall, globe-shaped events venue. Its 580,000 square feet facade is equipped with a programmable LED screen, designed to be a platform for various artists to display their creations.

With up to 14 million particles of resolution visible from wide and afar, Anadol's “Machine Hallucinations: The Sphere”, which premiered on September 1st, is open to view until December 31st, 2023 – with a special date on September 29th, featuring a U2 concert.

Final Reflections: Refik Anadol & The Intricate Tapestry of Machine Dreams and Collective Memory

“Collective memory to me is a key to inventing the language of humanity.”

-Refik Anadol

In conclusion, machine dreams offer an unprecedented dimension to our understanding of collective memory.

Traditionally viewed as a tapestry, collective memory is intricately woven from shared human experiences, colored by cultural narratives, historical contexts, and personal insights. However, the introduction of machine dreams — artificial interpretations of physical spaces — has woven a new, complex thread into this tapestry. **By uncovering once-hidden patterns, spotlighting overlooked details, and presenting unique portrayals of shared spaces, machine dreams enrich our collective memory with perspectives previously beyond our grasp.**



These machine dreams, while born from collective human data, provide outputs unencumbered by human biases, cultural assumptions, or subjective interpretations. In doing so, they offer us a more comprehensive and nuanced understanding of our shared experiences.

Grounding ourselves in the pioneering work of Refik Anadol, who stands at the forefront of this transformative junction, we delve into the implications and transformative potential of machine dreams. These AI-generated visions are not merely reshaping the digital art landscape; they're **challenging and expanding our fundamental understanding of consciousness, memory, and our relationship with technology.**

Through this lens, delving into machine dreams urges us to re-examine the evolving interplay of collective memory, consciousness, and the place of artificial intelligence in our world. It prompts us to continuously expand our horizons, akin to how machines persistently learn, dream, and enhance our shared memory; with “Machine Hallucinations: The Sphere” standing as yet another ground-breaking testament to this evolution.

As machines dream alongside us, how will our shared stories evolve? Only time, art, and technology will tell.





AI DATA PAINTINGS & SCULPTURES
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