

EXPLORING THE POETICS OF TECHNOLOGY

Catalogue
of Works

harshit agrawal
@harshitrnnh



Brief Bio

Harshit is an artist working with emerging technologies, primarily artificial intelligence. His practice is centered around the theme of exploring the poetics of technology in our already posthuman existence. He is a graduate of the MIT Media Lab (USA) and IIT Guwahati. Along with his art practice, he has authored several publications and patents about his work at the intersection of human computer interaction and creative expression.

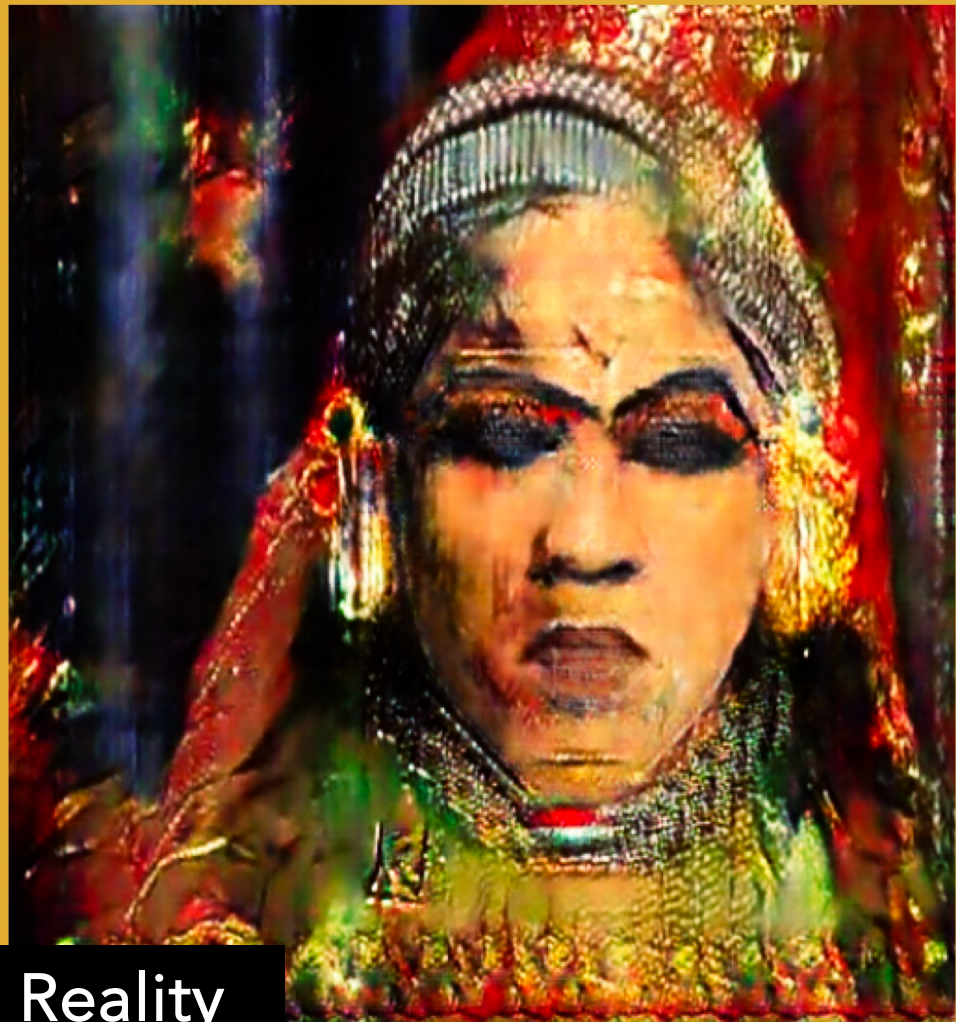
Harshit has been working in the space of AI and Art for nearly a decade. He was the only Indian artist at the first global exhibition of AI Art in a contemporary gallery (at Nature Morte Gallery in 2018). He held India's First Solo Exhibition of AI Art at Emami Art Gallery in Kolkata in 2021. His work has been shortlisted twice for the top tech art prize, among the top 3% of all global tech art works for the Lumen Prize. He is Google's first Indian AI Artist in residence.

He has exhibited work globally, including at Ars Electronica Festival (Austria), Asia Culture Center (Korea), Kiran Nader Museum of Art (India), Museum of Tomorrow (Brazil), High Line Nine Gallery (New York) among others.

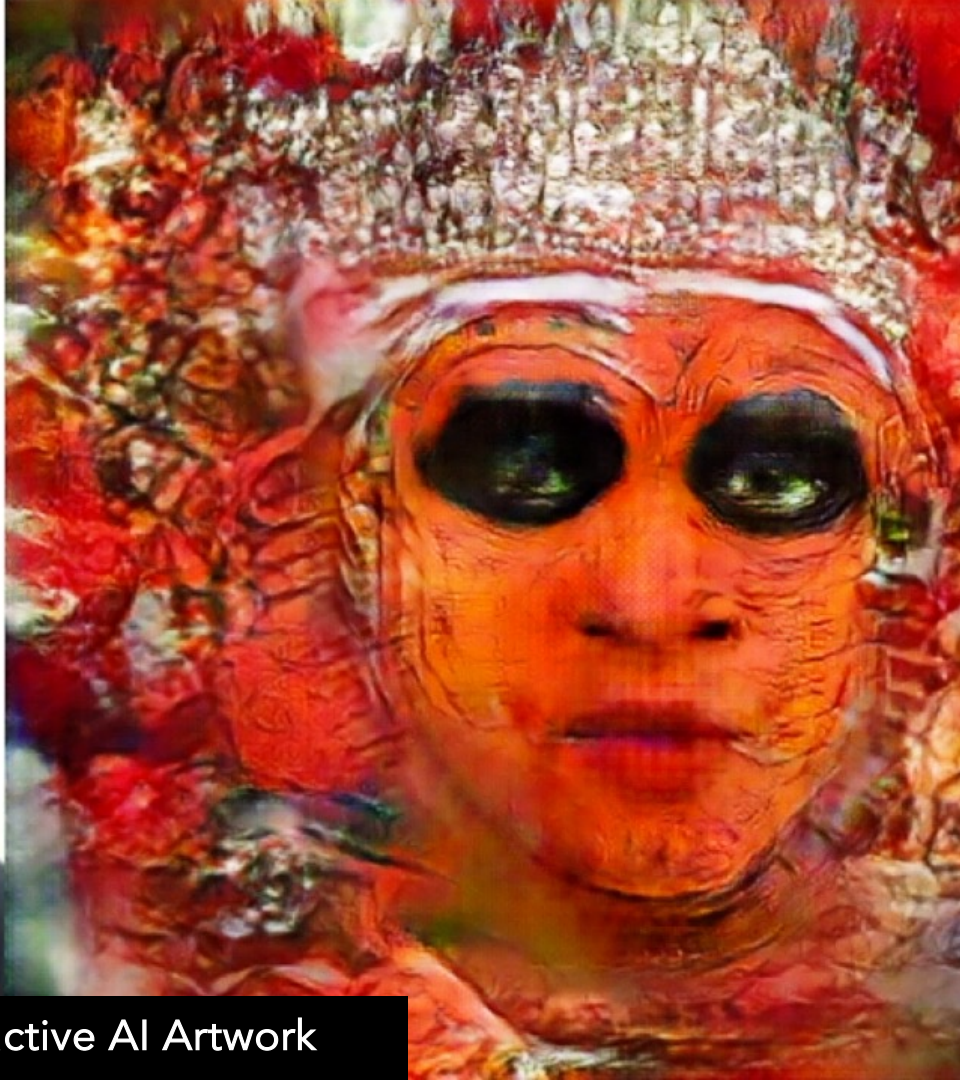
His work has been extensively covered in international media, including BBC, New York Times, Artnet, STIR World.



**Artworks with
Concept Notes**



Masked Reality



Real-Time Interactive AI Artwork



At Emami Art
2021

Edition 1/3



At Artissima Art
Fair, Italy 2021



Masked Reality - Some Press

BBC, Open Magazine,
News24.France, Hindustan Times
among others

Bonjour le monde | Prochainement : la première exposition d'art solo en Inde en matière d'IA

Posted by Merin Chapin — Last Modified 2 septembre 2021 - 11:19



Beyond Bias: AI Art and Social Justice

by Georgina Maddox

Enami Art hosts the solo exhibition, "EXO-Stential - AI Musings on the Posthuman", by Harshit Agrawal, curated by Myra Mukherjee. We also take a brief look at the AI (Artificial Intelligence) trends, both locally and globally, to see what happens when artists use technology to confront inequality.



Masked Reality

In the gallery a TV screen is running an interactive artwork in a loop. It transforms an audience face standing in front of those of a Kathakali dancer and a Theyyam dancer's face simultaneously. In this stimulating transformation created by AI artist, **Harshit Agrawal**, we are led to wonder what it means when one identity merges with another, donning the divine characters; importantly, though both are Malayali dance formats, Kathakali is traditionally an upper-caste identity while the other, Theyyam, is a

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ART & CULTURE

A Brush with AI

Artists are using algorithms, sensors and augmented reality to speak of fragility and permanence

shahkh ayaz | 17 Sep, 2021



Masked Reality by Harshit Agrawal

Masked Reality Interactive Work

Concept Note

In this interactive work, the viewer's facial expressions are transformed into those of a (female) Kathakali performer juxtaposed simultaneously with that of a (male) Theyyam ritual participant. The artist uses 2 different AI algorithms to achieve this. The first algorithm learns to break down the structure of any real-time video of a face into its facial structure, and the second learns to add the appropriate face paint to that structure to transform it into the face of a Kathakali performer or a Theyyam medium.

What results is a deep, self-conscious and subtle exploration of social justice frameworks through the use of AI technology. Kathakali is a performance art deeply informed by Sanskrit aesthetics and epic, patronized by royal families and "sattvic" temples (where typically the scheduled castes had no entry); Theyyam, a deity possession ritual, is locally varied and participated in typically by the lower castes, and is today consumed as an 'aesthetic product' due to the image industry of the Internet. In making all this visceral by making their juxtaposition and their generation deeply personal (you are watching yourself mirrored as these cultural others!), the artist asks important questions about the role of technology in the process of defining/preserving 'cultural heritage' and using it as a means to build social empathy rather than its prevalent role in further propagating bias. Can the same technology of AI facial recognition surveillance be used for re-aligning our relation with social justice frameworks?



The G(u)arden of Digital Delights
Audio-Video Work
7.5x6.6x6.6 feet LED cuboidal
AI Sculpture, 2023



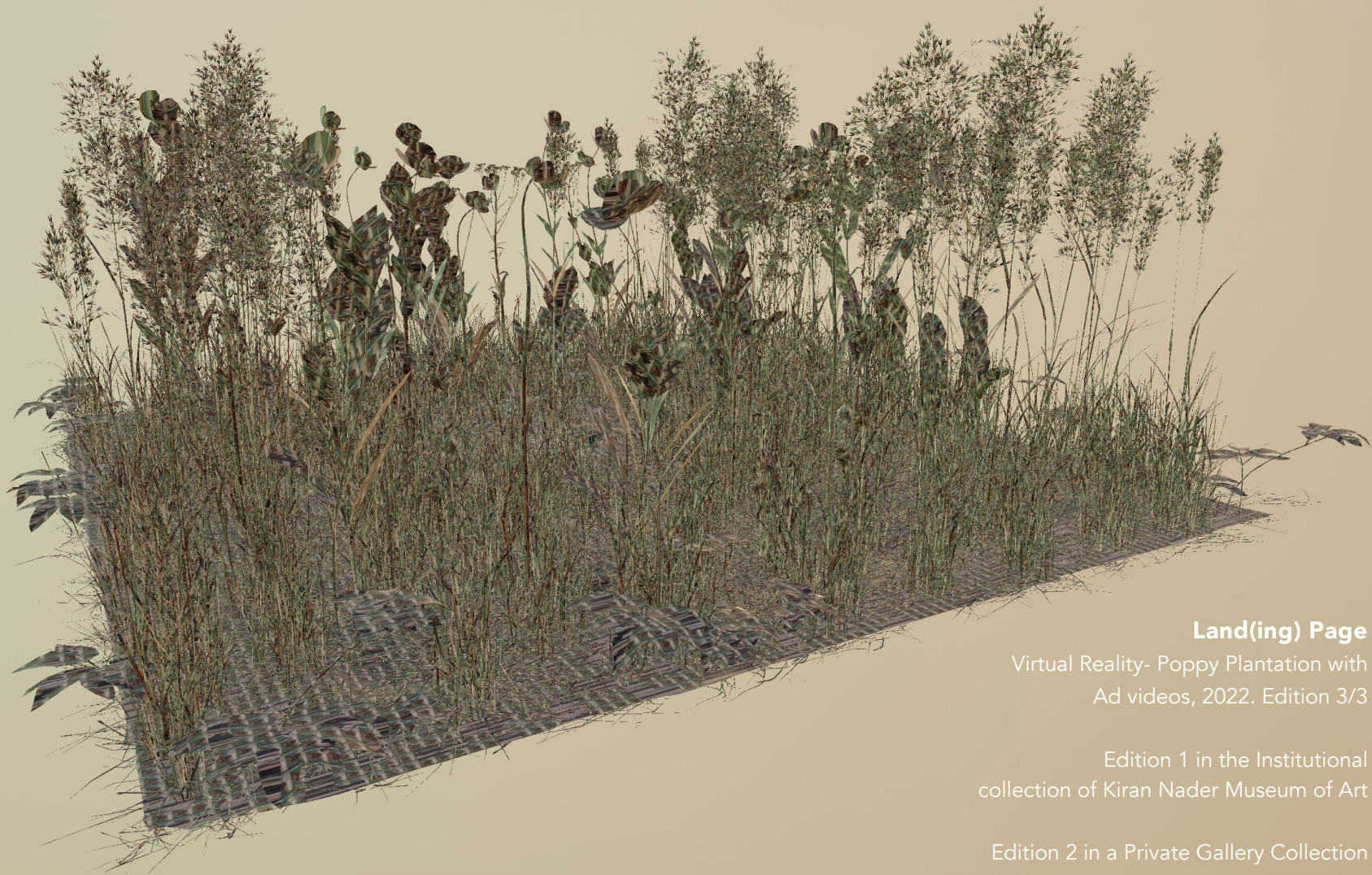


The G(u)arden of Digital Delights
7.5x6.6x6.6 feet LED cuboidal
AI Sculpture, 2023

The G(u)arden of Digital Delights

Concept Note

The artist build on Hieronymus Bosch's classic work 'The Garden of Earthly Delights' to question the idea of delight in today's times, and the metaphor of garden as a place for relaxation and enjoyment, simultaneously a place for establishing and maintaining a sense of identity. The artist draws this parallel to digital gardens of today, data centers, filter bubbles, created with g(u)ardening tools of AI, drones, surveillance, data. The role of the gardener draws parallel to the role of the the human labor in AI. Often wrongly perceived as an independent entity, AI builds on the labor of millions of invisible people sitting hours in front of screens tagging data, looking at extremely disturbing content for moderation, all to maintain a sense of digital delight. The digital delight is crafted and curated to maintain a sense of bubble and keep one trapped in this guarded garden.



Land(ing) Page

Virtual Reality- Poppy Plantation with
Ad videos, 2022. Edition 3/3

Edition 1 in the Institutional
collection of Kiran Nader Museum of Art

Edition 2 in a Private Gallery Collection



Lara Stein, Founder TedX Talks (L)
Kunal Sood, Social Entrepreneur
(R) Talking about Land(ing) Page

Land(ing) Page

Concept Note

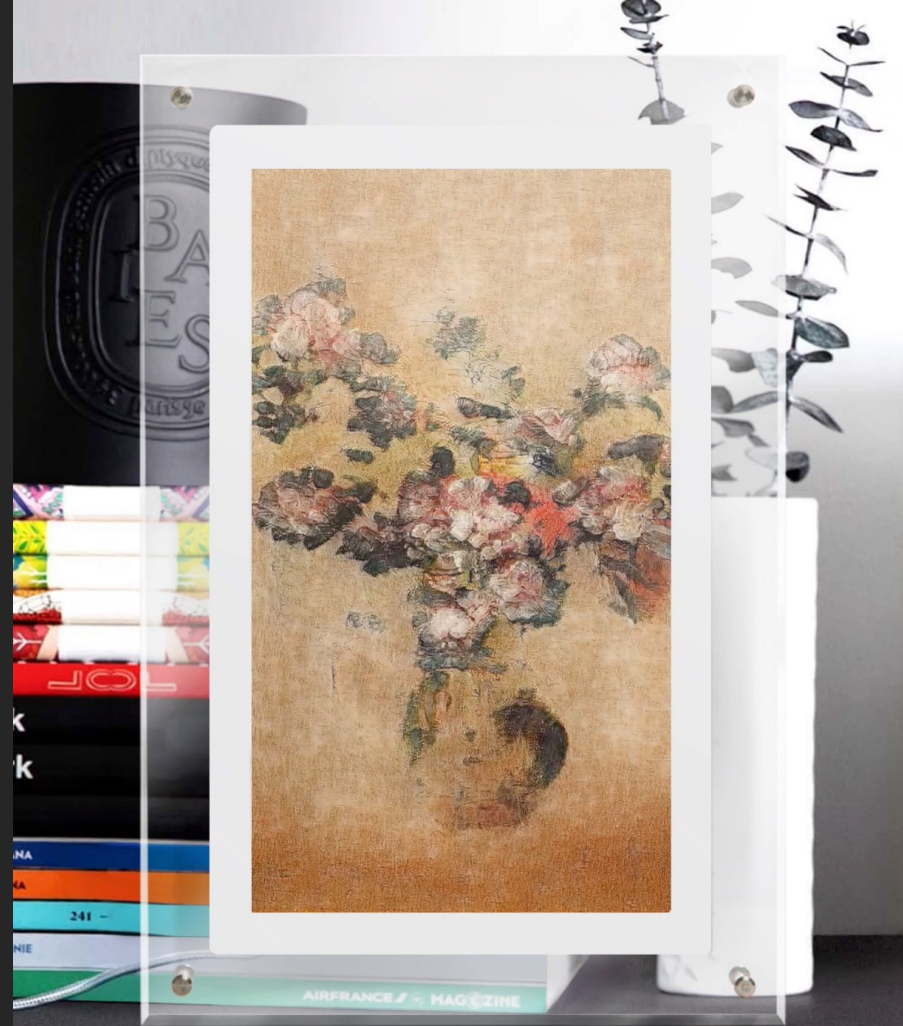
In this work, the artist creates a 3D world of a poppy field. Upon closer inspection, it's revealed this world is entirely made up of tiny videos playing. These are ad videos most money has been spent on in India over the last 2 years, sourced from the facebook api. We are losing our natural habitat to one of media today, constantly surrounded and increasingly immersed in it. Advertisements have been the mechanism of luring us into the addiction of free media, as technology giants continue to carry out a 'data-grab' akin to the land-grab of 19th century colonizers, as if it were simply there for the taking and profiteering of, creating a level of influence, addiction and displacement of the natural, that overtakes our entire sense of 'reality'.

Teaching AI
aesthetics concepts
of compositional and
painterly art



(Un)Still Life
AI Video Loop
2022

Edition 2/3
Edition 1 in the collection of
Motwani Jadeja Family Foundation



(Un)Still Life
Display- Infinite Objects

(Un)Still Life

Concept Note

This work presents a study of still-life aesthetics through the lens of artificial intelligence computer vision. Positing the question, *can machines be taught aesthetics*, here the artist trains a machine to look at thousands of still-life paintings, some in their entirety, and some in their details, to try and guide a machine to learn both composition and the painterly nuances of aesthetic. This work tries to start to teach AI the conceptual distinction between the compositional and the painterly. In any painting what is the relation of the part (as fetish) to the whole (as icon)? How can one teach a computer compositional structure and painterly texture?

Through this training, the machine is able to abstract out a relational sense of form, color, composition and produce outputs that resemble an uncanny likeness, yet the obvious departure to (real) life, very similar to this moment of digital transition that we are living in. For the video work, the artist uses this learning of the machine, across the icon and fetish, to interpolate from the fetish to the icon to the fetish, in a seamless morphing of varying detail levels of still life paintings.



Inside Out

14 Digital Screens, Video, Wood, Archival

Print on Paper, 2022

Edition 2/3.

Edition 1 in the Institutional collection
of Kiran Nader Museum of Art (KNMA)



Inside Out

14 Digital Screens, Video, Wood,
Archival Print on Paper, 2022

Exhibition images with Kiran
Nader of KNMA and Amitabh
Kant, Former CEO of the NITI Aayog

Inside Out

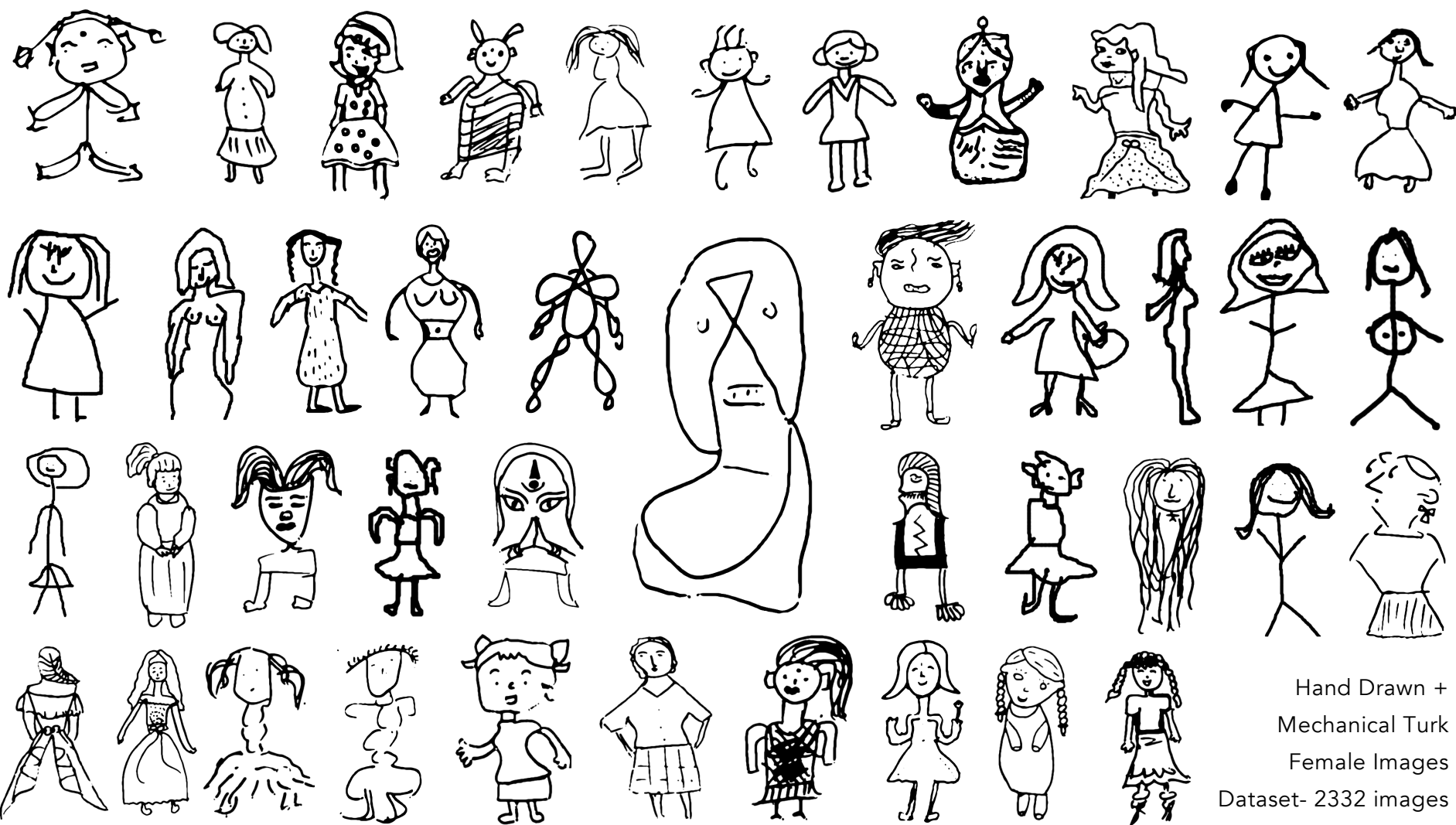
Concept Note

Technological mediation in everyday activities is now inseparable. The 2 years of the covid pandemic accentuated this- radically changing how we live and engage with the world. Stuck indoors, people found new ways to feel a sense of belonging and liveliness mediated through digital technology. It accelerated all our journeys to becoming increasingly digitally native, existing more in bits and bytes than atoms and molecules.

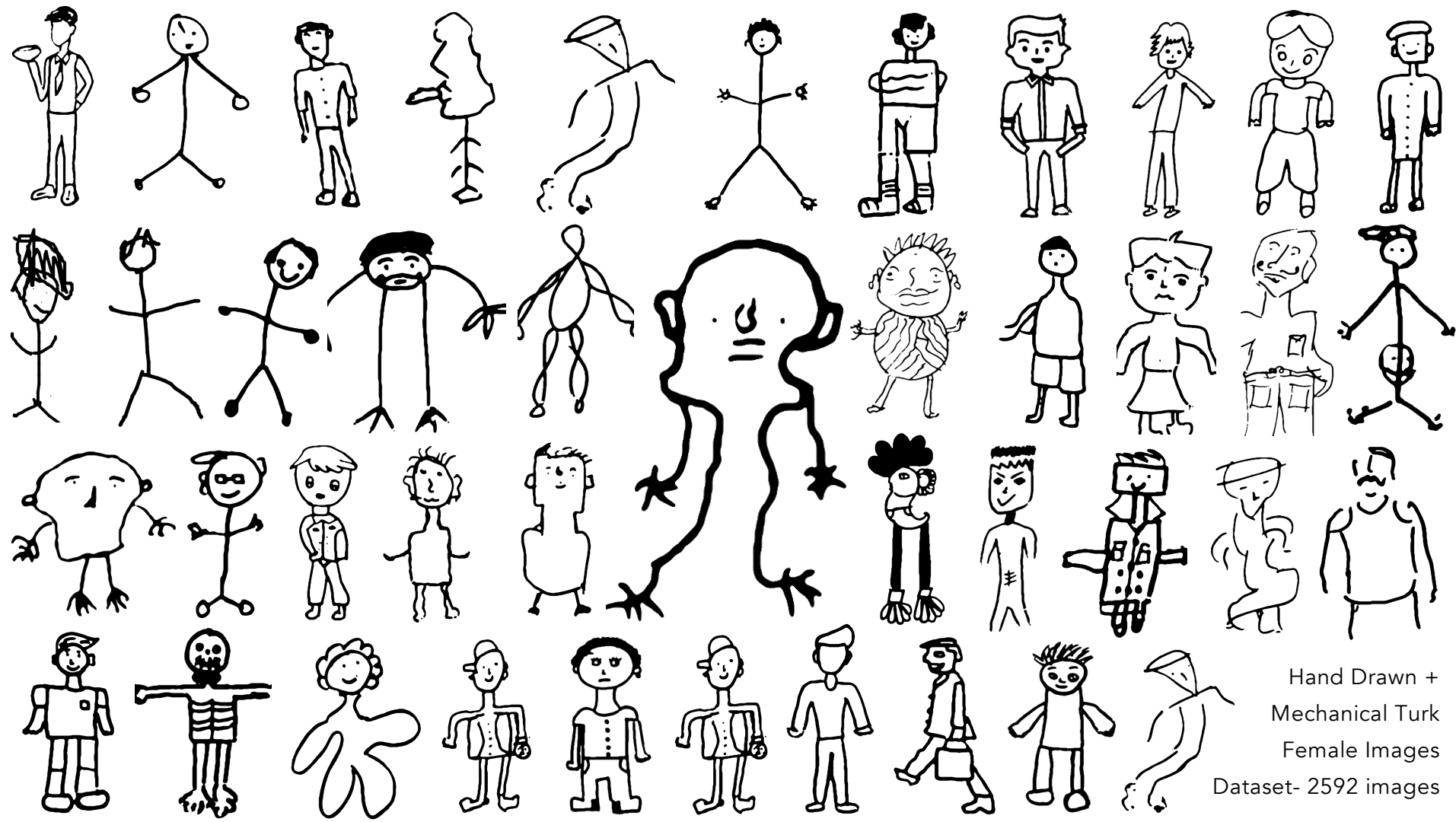
In this work, the artist creates an apartment facade, though he replaces its windows with digital screens, which act as a means of a voyeuristic insight into the intimate spaces of people's lives, here mediated through technology- exaggerating in a way the role social media plays today. Increasingly, we live and view others more in digital realms than their physical existences. The digital screens capture our own solicitation in the digital for companionship too, trapping us in our filter bubbles. The narratives portrayed through windows of digital channels are often highly curated, edited and even performative in themselves. People portray almost an aspirational identity of themselves, the digital medium allowing to go beyond their (physical) limitations. The artist shows this aspect through some of the 14 screens, where he creates an abstract digital avatar of himself and gets the avatar to perform intricate Yoga poses or dance moves, which he aspires to.

Strange Genders

64/1 (Karthik Kalyanaraman and Raghava KK) and Harshit Agrawal, 2020
Commissioned by Myna Mukherjee (Engendered) for Artissima 2020



Hand Drawn +
Mechanical Turk
Female Images
Dataset- 2332 images

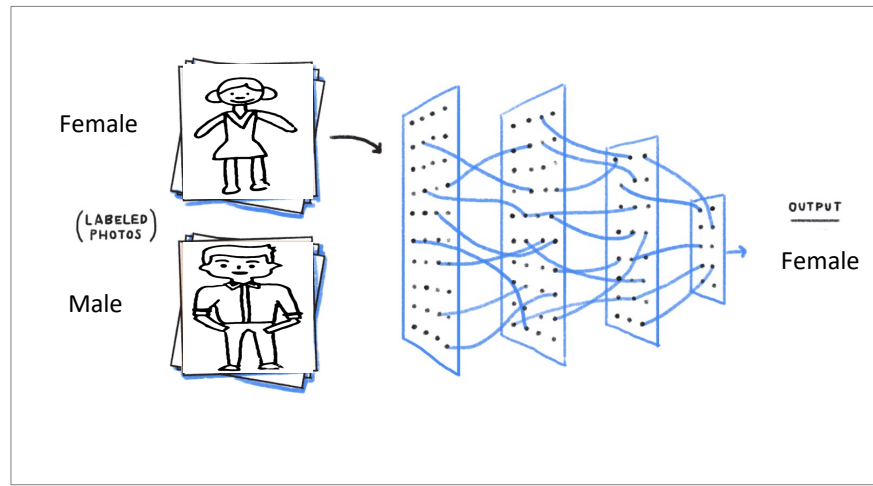


Hand Drawn +
Mechanical Turk
Female Images
Dataset- 2592 images

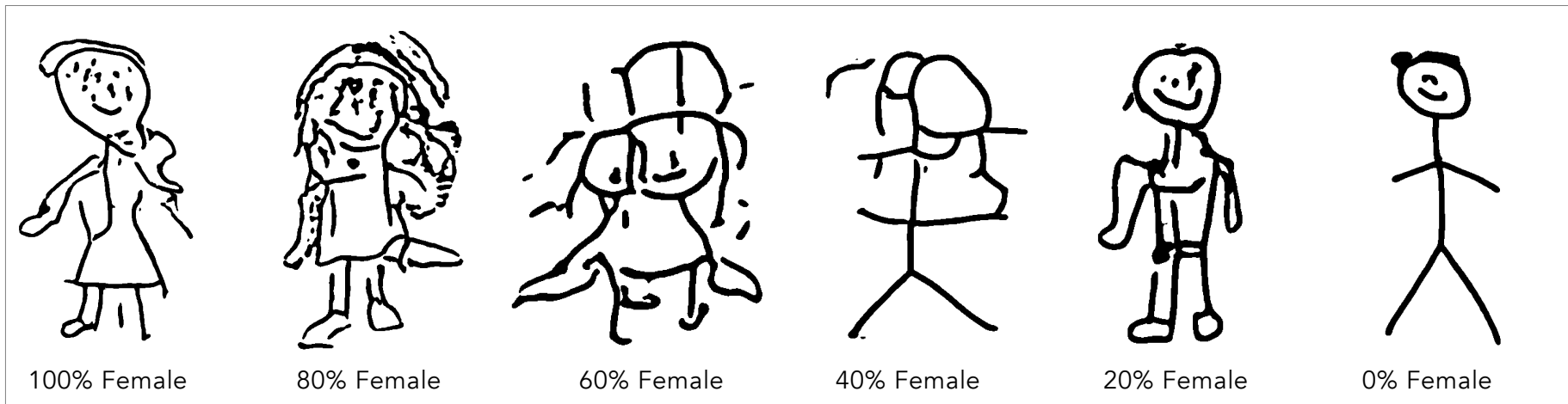




GAN Outputs



Classification



100% Female

80% Female

60% Female

40% Female

20% Female

0% Female



Strange Genders

Manifestation 1

2021. Archival

Print on Canvas

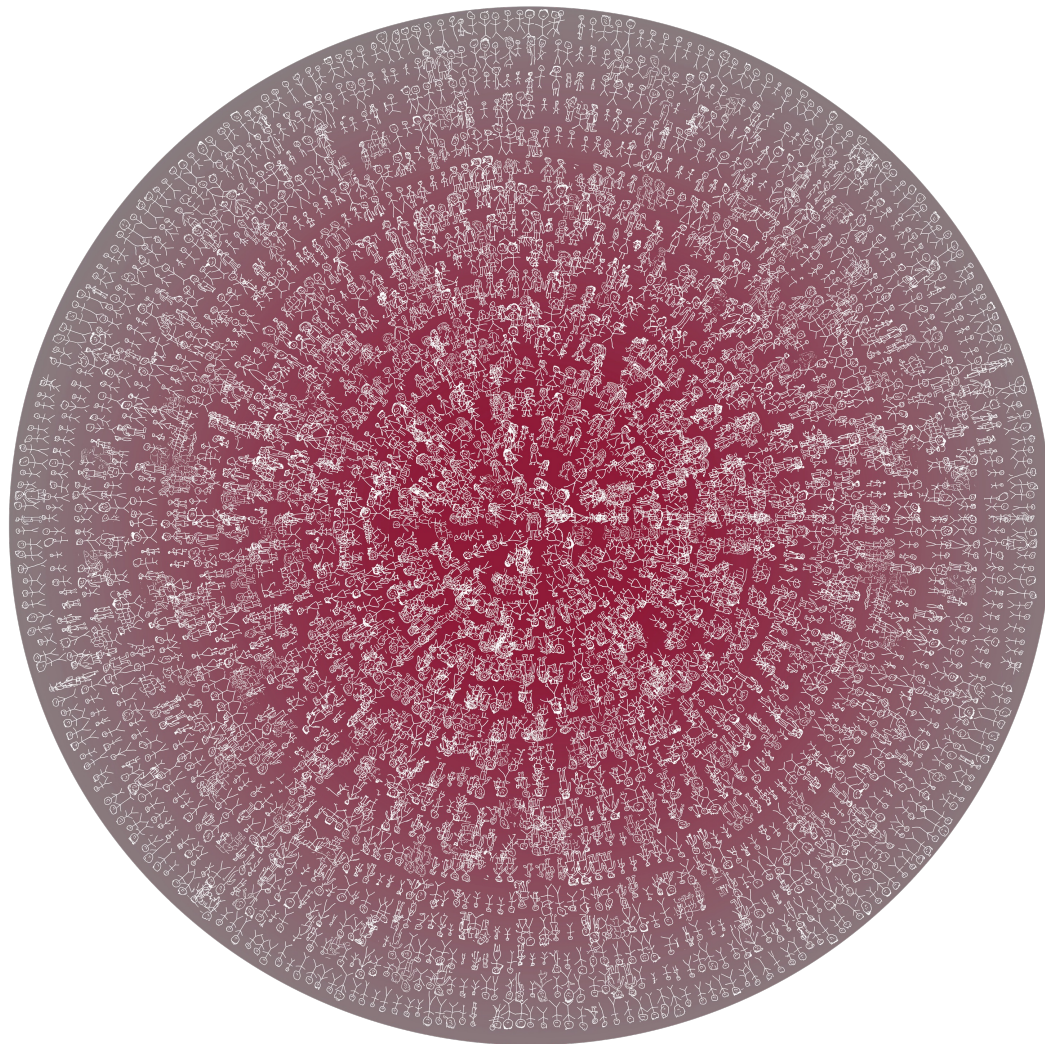
3ft x 3ft

Edition 3/3

Edition 1 in the Institutional

Collection of Emami Art

Edition 2 in a private collection



Strange Genders

Manifestation 2

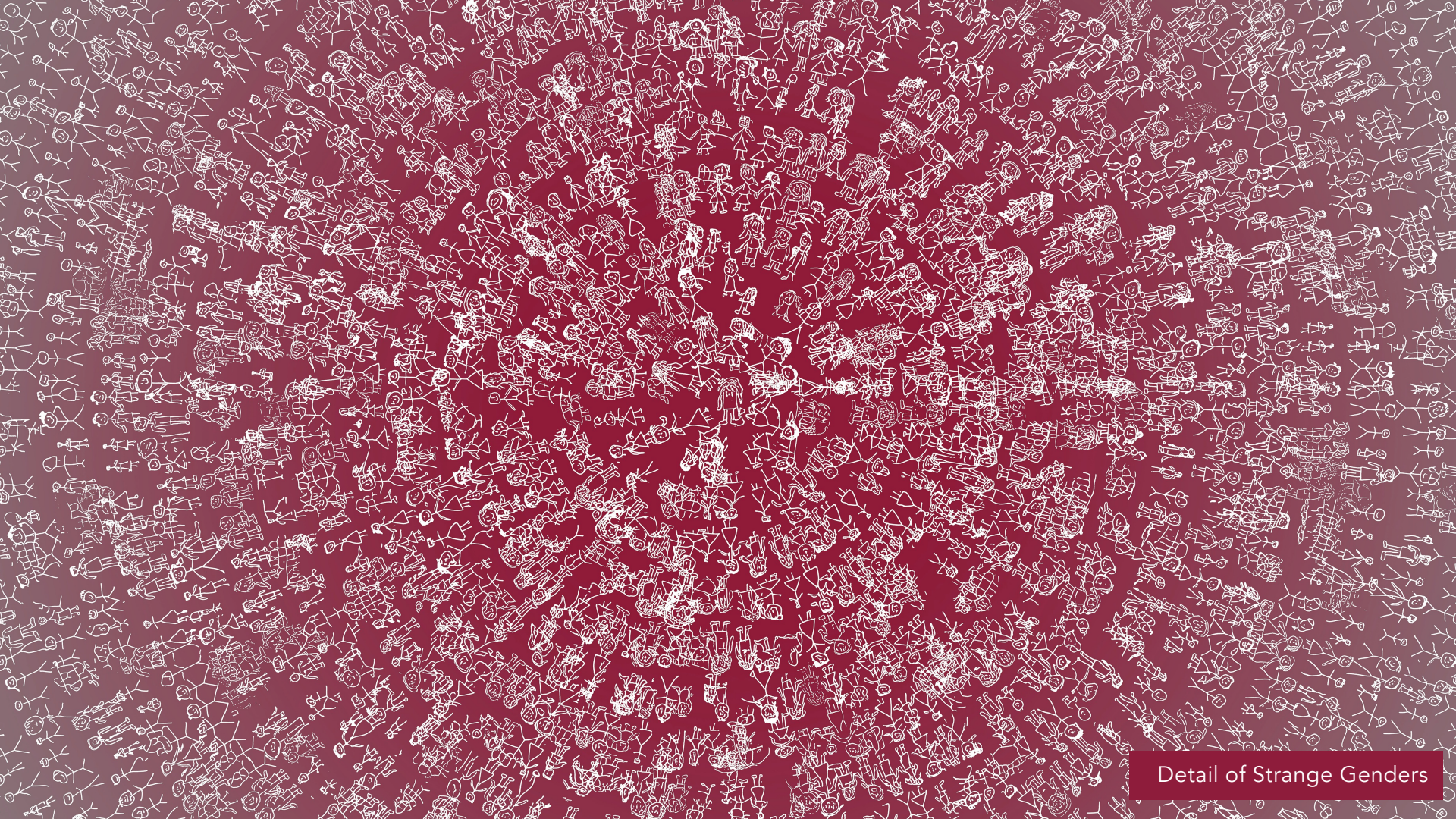
2021. Archival

Print on Canvas

3ft x 3ft

Edition 3/3

Edition 1 in the Institutional
Collection of Emami Art
Edition 2 in a private collection



Detail of Strange Genders



Strange Genders
Installation view at Emami Art, 2021



Video and Gouache
On Archival Print on
Paper, 40x28 inch
2021

Video and Painting Sold
To a Private Collection



Latent Landscapes 3

Video and Gouache
On Archival Print on
Paper, 40x28 inch
2021

Video and Painting Sold
To a Private Collection



Video and Gouache On Archival Print on
Paper, 40x22.5 inch 2021

Video is edition of 3/3. Painting 1/1

Edition 1 of Video in the collection of
Motwani Jadeja Family Foundation
Edition 2 of Video in a private collection



Video and Gouache On Archival
Print on Paper, 40x22.5 inch. 2021

Video is edition of 2/3.
Painting in a private collection



Latent Landscapes 1

Video and Gouache
On Archival Print on
Paper, 40x28 inch
2021

Video is edition of 1/3.
Painting 1/1



Video and Gouache
On Archival Print on
Paper, 40x28 inch
2021

Video is edition of 1/3.
Painting 1/1



Video and Gouache
On Archival Print on
Paper, 40x28 inch
2021

Video is edition of 1/3.
Painting 1/1

Latent Landscapes

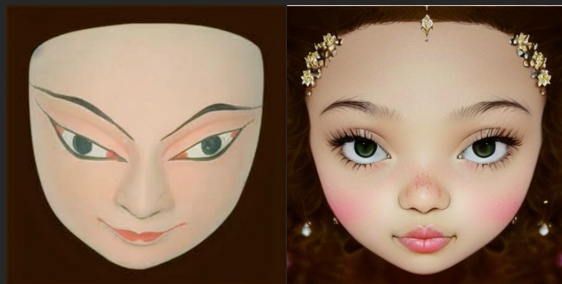
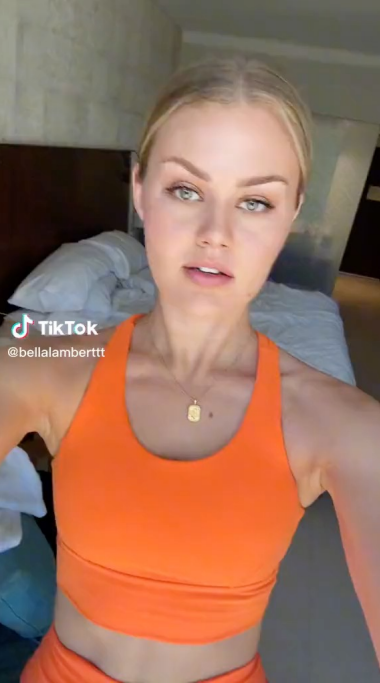
Concept Note

For this series of works, i amass a large collection of landscape paintings from the WikiArt archive to train my AI on. The outputs created capture a dream like imagination of landscapes - there's an immediate sense of recognition, but the physics and compositions of the landscapes deviate from the obvious, drawing one's attention in. To highlight this uncanniness, i take these static outputs from the machine and animate the landscapes, adding subtle, realistic motion to these non-standard compositions, to push this blurring between digitally imagined and natural realities. These AI imagined and animated works of the otherwise traditional art theme of landscapes, speak of our ongoing transition into digitally native beings, where we imagine digital alternate realities of everyday existence and then bring them to life.



Beauty (ai)dentity
Video Audio Work, 2023

Edition 1/3



Motivation for the Beauty (ai)identity Work

Beauty (ai)identity

Concept Note

The artist creates a video work juxtaposing traditional masks used in ritualistic practices with ideals of beauty often digitally mediated and circulated today. Both serve purposes of identity transformation, though increasingly from a lens of conforming to an external gaze than a transcendental journey of a spiritual place. Different sections of the video work begin with a traditional mask that transforms very slowly and subtly, morphing into modern day representations of beauty standards percolated often with digital media. It creates a timelapse where the audience might not immediately realize the perceptual visual transformation, before it suddenly dawns on them that the mask representation has completely changed, in a way mimicking the boiling frog syndrome of how technologies like social media and AI have fundamentally encapsulated us without us explicitly realizing it. We were naively sharing images around and suddenly find ourselves in deep entanglements of socially driven identities of the self.

The Past (Is) Tense HT
AI Video, 2022
Edition 1/3



The Past (Is) Tense

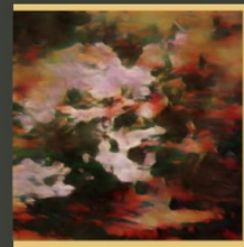
Concept Note

In this work, the artist uses AI to speculate layered pasts rooted in the socio-political context of the present. The artist works with architectural structures symbolic of the diverse cultural influences of India's past. Cut out parts of these are juxtaposed with AI imagined erasures of this diverse richness to hint at the present's tense narratives around these themes. The past is always moulded in the politics of the present. Could technologies of today then, the same ones used for percolating these, be used for perceiving these pasts in alternate ways? Is this an act of encroachment, hybridization, erasure or simply forced speculation?



Still Life: Icon and Fetish
Manifestation 3
Archival Print on Canvas, 2021
42.5 x 47 inch

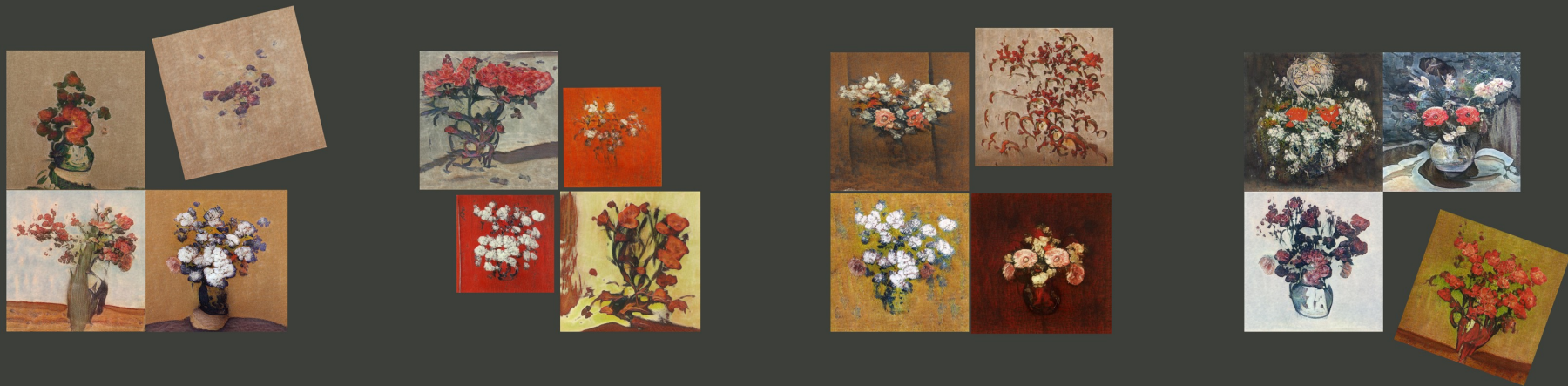
Edition 2/3
Edition 1 in a Private Collection



Still Life: Icon and Fetish Manifestation 1

Archival Print on Canvas, 2021

32 x 26 inch and 1 work of 13.5 x 13.5 inch in each set. Edition 1/3



Still Life: Icon and Fetish Manifestation 2

Archival Print on Canvas, 2021

12x12 inch each, middle set 2 canvases are 8 x 8 inch.

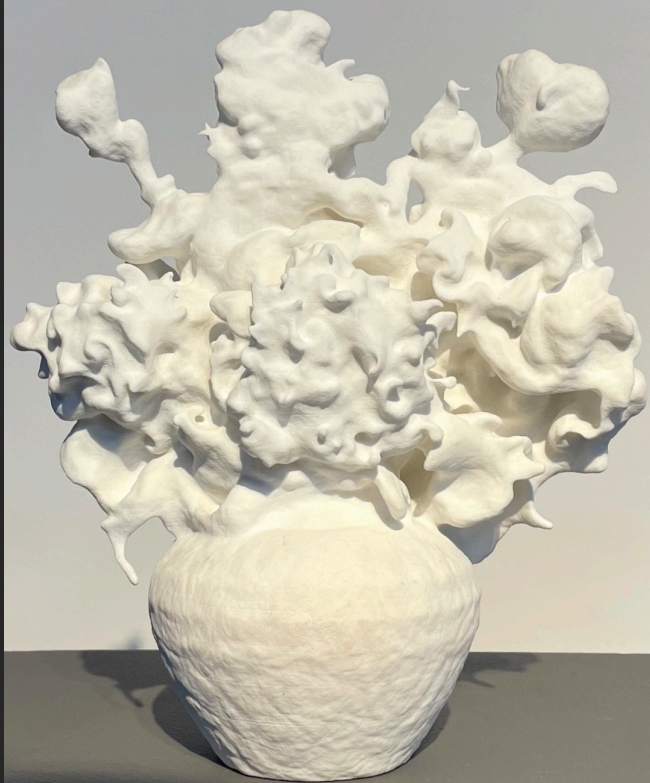
Edition 2/3. Edition 1 in a Private Collection.

(Un)Still Life

Concept Note

This work presents a study of still-life aesthetics through the lens of artificial intelligence computer vision. Positing the question, can machines be taught aesthetics, here the artist trains a machine to look at thousands of still-life paintings, some in their entirety, and some in their details, to try and guide a machine to learn both composition and the painterly nuances of aesthetic. This work tries to start to teach AI the conceptual distinction between the compositional and the painterly. In any painting what is the relation of the part (as fetish) to the whole (as icon)? How can one teach a computer compositional structure and painterly texture?

For the static work, the artist creates the central output from the machine's training on the full compositions alone, and the other outcomes from the machine's training on the painterly details of still life paintings.



(Un)Still Life
3D Printed
Sculptures, 2022
9 x 9 x 7.3 inch each

Edition 1/3

(Un)Still Life

Concept Note

This work presents a study of still-life aesthetics through the lens of artificial intelligence computer vision. Positing the question, can machines be taught aesthetics, here the artist trains a machine to look at thousands of still-life paintings, some in their entirety, and some in their details, to try and guide a machine to learn both composition and the painterly nuances of aesthetic. This work tries to start to teach AI the conceptual distinction between the compositional and the painterly. In any painting what is the relation of the part (as fetish) to the whole (as icon)? How can one teach a computer compositional structure and painterly texture?

Through this training, the machine is able to abstract out a relational sense of form, color, composition and produce outputs that resemble an uncanny likeness, yet the obvious departure to (real) life, very similar to this moment of digital transition that we are living in. For these 3D printed sculptures, 3D models are sculpted from the image outputs generated by the AI, which are then printed using the Selective Laser Sintering 3D printing technique. The artist experiments with various 3D printing techniques to maintain the textural significance of the still life aesthetic.



Emergent Patterns 2
48x48 inch. Gouache on
Archival Print on Paper

Single Edition Work- In a
Private Collection



Emergent Patterns 1
48x48 inch. Gouache on
Archival Print on Paper

Edition 1/1

Emergent Patterns

Concept Note

Emergent Patterns is series of artworks that uses artificial intelligence (A.I) to explore the subject of generative patterns in art that emerge from a collection of inspirations. I create these works using Generative Adversarial Networks (GANs) working with a collection of flower paintings as my base material. However, over the process of creation, I zoom in and crop out various levels and details of the flower paintings to create a dataset for the AI to train on. The resultant work emerges as being reminiscent of the colors and aesthetic qualities of flower paintings, but in the form of a dream-like pattern without the concrete structure of the underlying still life art it emerges from.

Machinic Situatedness Series



Machinic Situatedness 1
28x28 inch Lightbox
2020

Edition 3/5
Edition 1 and 2 in
Private Collection

Machinic Situatedness Series



Machinic Situatedness 2
28x28 inch Lightbox
2020

Edition 3/5
Edition 1 and 2 in
Private Collection

Machinic Situatedness Series



Machinic Situatedness 3
28x28 inch Lightbox
2020

Edition 2/5
Edition 1 in a
Private Collection

Machinic Situatedness Series



Machinic Situatedness 4
28x28 inch Lightbox
2020

Edition 2/5
Edition 1 in a
Private Collection

Machinic Situatedness Series



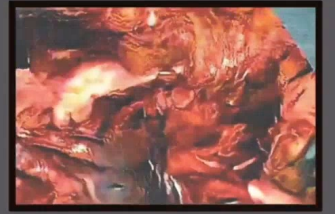
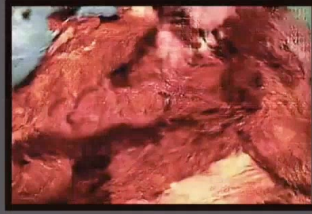
Machinic Situatedness 5
28x28 inch Lightbox
2020

Edition 3/5
Edition 1 and 2 in
Private Collection

Machinic Situatedness Series

Concept Note

Machinic Situatedness is a series of artworks that uses artificial intelligence (A.I) to explore the subject 'cultural situatedness' and influences in the genre of AI art. These works are created by an A.I drawing inspiration from Buddhist painting styles to create an abstract, dream like output using GANs. This series asks the questions- what is an AI machine's cultural underpinning and how can we broaden its scope? These draw a lot of reference from Nam June Paik's TV Buddha work, here alluding to the cycles of transcendence which we undergo as a species, continuous cycles of trying to become something more than ourselves, which we are now channeling through the evolving role of AI in our lives and AI itself is by learning more from us.



The Anatomy Lesson
of Dr. Algorithm
Video and Archival
Print of 12x8 inch each



The Anatomy Lesson of
Dr. Nicolaes Tulp, Rembrandt. 1632.

The Anatomy Lesson of Dr. Algorithm

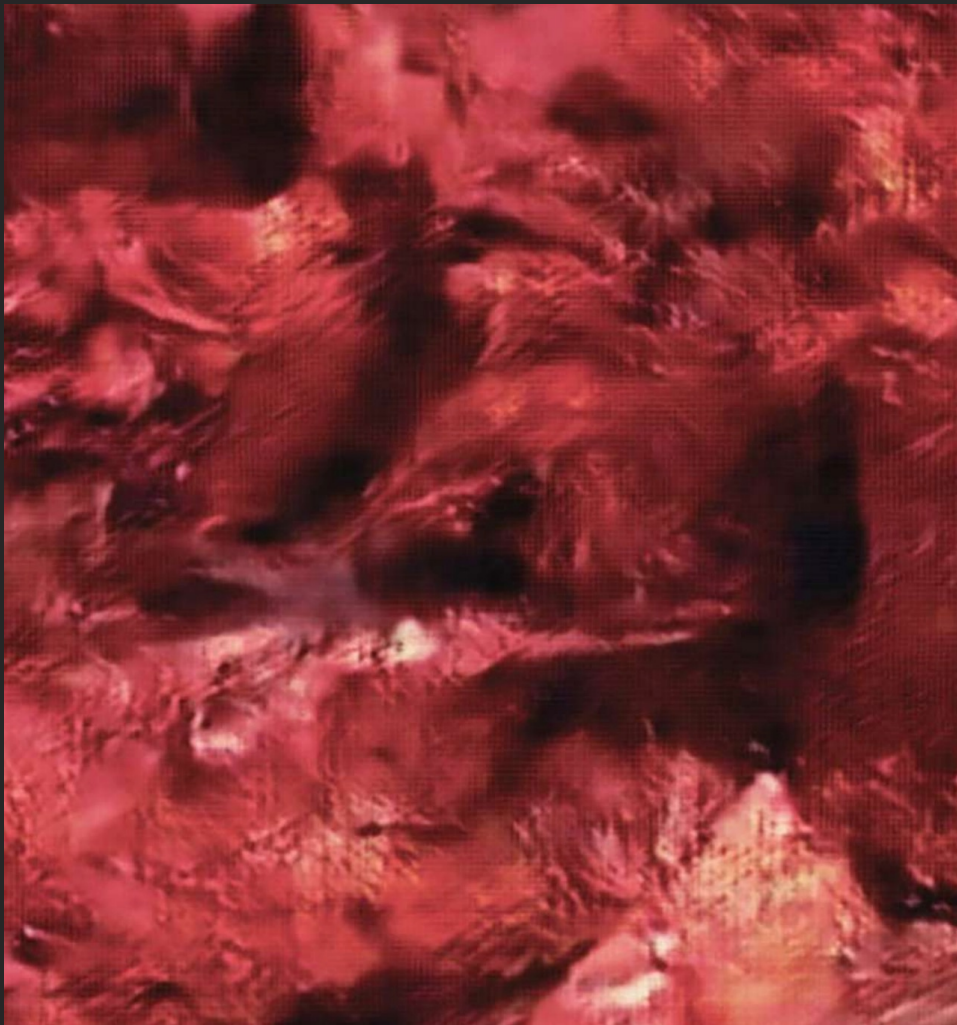


Gradient Descent- First Ever AI Art Show in a Contemporary Art Gallery (Nature Morte). Curated by 64/1

Image- Nature Morte Gallery

The Anatomy Lesson of Dr. Algorithm
Archival Print of 12x8 inch each

Video and Prints Edition 1/1



**Detail from The Anatomy
Lesson of Dr. Algorithm**

The Anatomy Lesson of Dr. Algorithm

Concept Note

Here, i teach an AI what the human insides look like by showing it several videos of surgical operations and dissections. The algorithm is then allowed to produce its own images of imagined dissections, which are animated to mimic the flow within. By experimenting with the amount of training the algorithm gets, i try to generate vivid abstract painterly images which recall Shiraga and sometimes de Kooning. There is an ironic reference to Rembrandt's early masterpiece in the title- that painting (The Anatomy Lesson of Dr. Nicolaes Tulp) was produced by Rembrandt in an era of troubled fascination with medical technology- this one is produced by AI, in an era of troubled excitement about its rise.

Art is all things that lie strangely
Can humans be susceptible and faith mechanize
machines need not express the ancient
aesthetics are conscious of specific wisdoms

EXO

AI MUSINGS
ON THE
POST HUMAN

STENTIAL

A solo show of AI works
by Harshit Agrawal

Curated by
Myna Mukherjee

11th - 30th
September 2021

Exo-Stential

AI Musings on the Posthuman
India's First Solo Show of AI Art

Curated by Myna Mukherjee of Engendered
Emami Art, Kolkata, 11 Sept - 1 Oct, 2021



This is *Black*



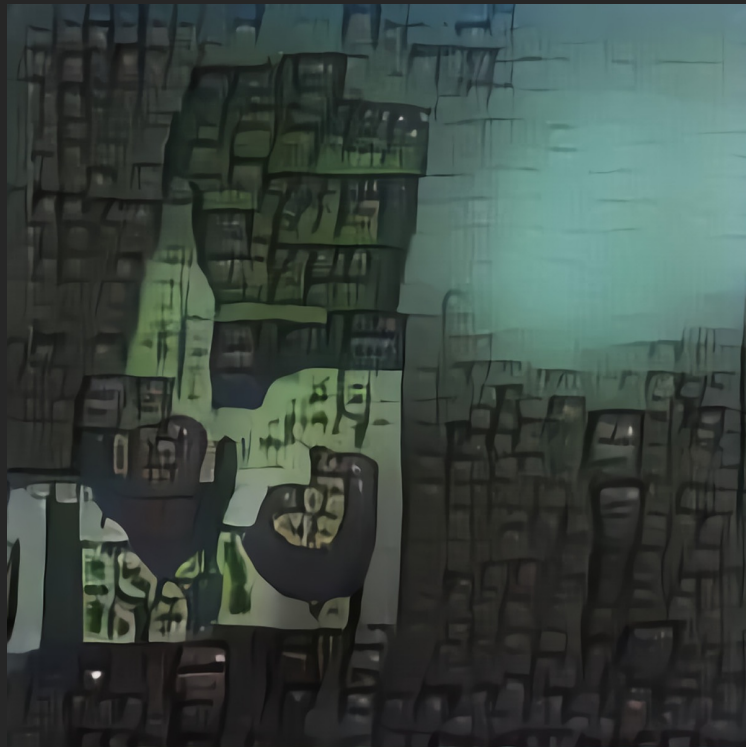
This is *White*

The Machine in the
World of Platonic
Forms. Black-White
Dptych

18 x 18 inch each
Archival Print on
Paper. Edition 1/3



This is *Lust*



This is *Loathe*

The Machine in the
World of Platonic
Forms. Lust-Loathe
Diptych

18 x 18 inch each
Archival Print on
Paper. Edition 1/3



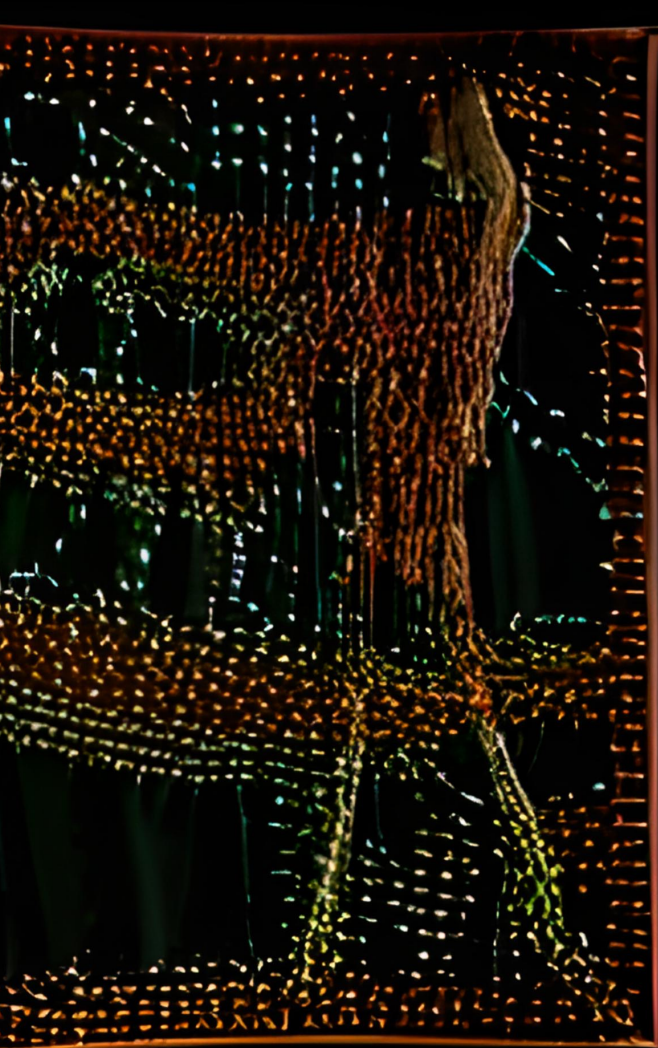
This | This
is | is
Black | white

The Machine in the World of Platonic Forms

Wallpaper Print
20ft x 6ft. Edition 1/3



The Machine in the World of Platonic Forms at Emami Art, 2021



Platonic Forms

Platonic realism is the view that **universals are real entities existing independent of particulars.**

Concepts like Redness, Roundness, Beauty, Justice, or Goodness are Forms (and thus they are commonly capitalized). Individual objects like a red book, a round ball, a beautiful girl, a just action, or a good person reside in the physical realm and are simply different examples of the Forms.

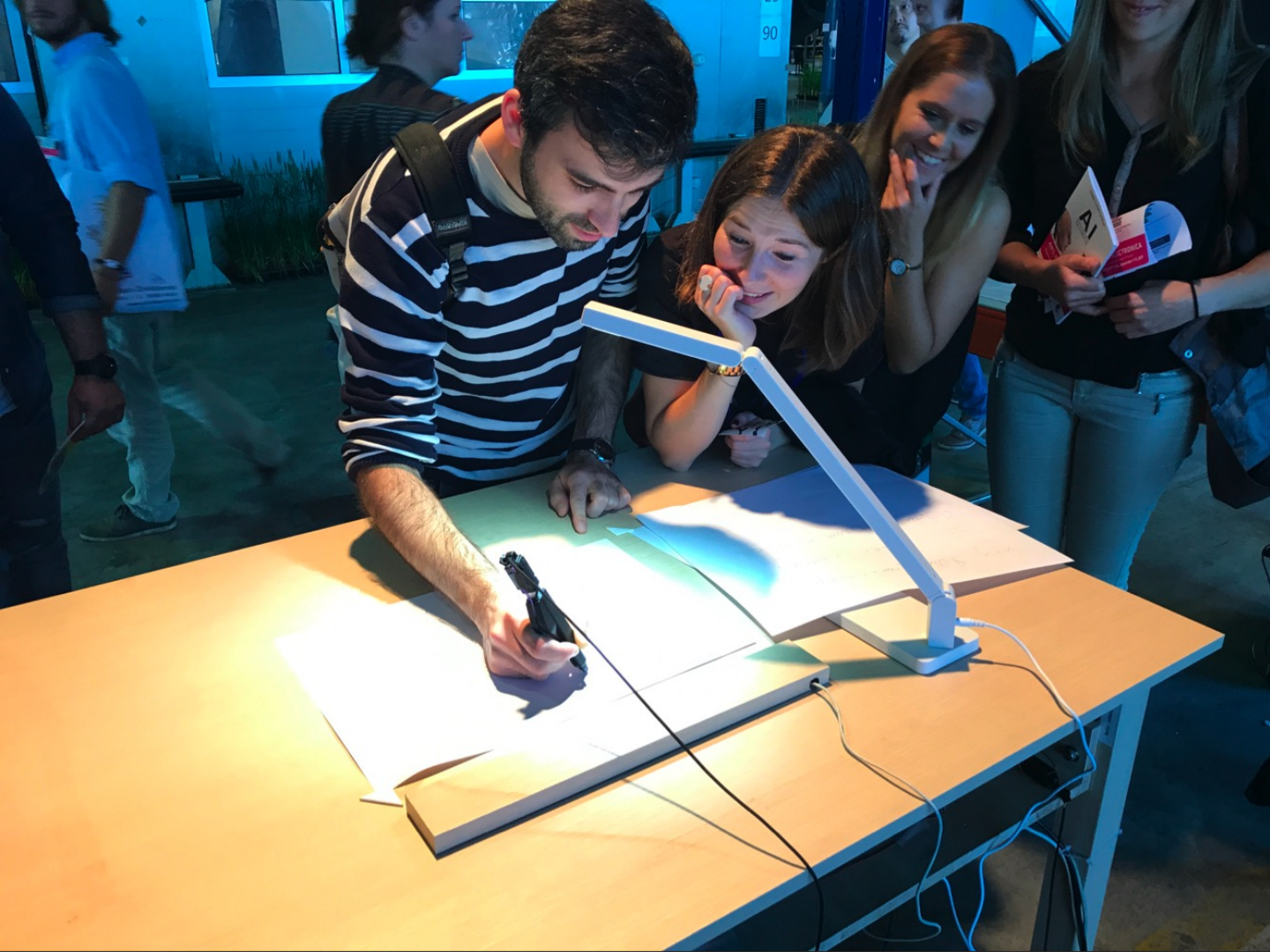
The Machine in the World of Platonic Forms

Concept Note


Do Universals Exist? Both western and Indian philosophies have been very concerned with how we intuitively form universal concepts (like blackness or even numbers for instance) when all we have access to are objects that are similar or dissimilar in several ways. Plato, for instance, famously concluded the only reason we think something is beautiful is because 'Beauty' actually exists in the world of ideal forms! But this is a debate that is still ongoing. A question i try to pose with this artwork is- how would a machine understand a universal quality, given all it sees are examples. The images it produces tell us something about our own selves, refracted through the alien eye of the machine looking at the way we attach words to the world!

Here an AI uses a massive database of images with captions (like "facade of an old shop") to learn verbal-visual connections. It is then trained to produce images for sentences it has never seen before. In particular, it is asked to produce images that correspond to sentences like "This is white" or "This is black" which elicit from it its visual representation of universal qualities like 'old', 'young', 'black', 'white' etc. Each column pair represents one such universal notion and and its opposite. The overall collection of images is reminiscent of Beeple's famous 'Everydays: the first 5000 Days,' bringing to the fore the aesthetic of multiplicity (often inherent to digital art, especially AI and generative art) here created through human-machine partnership.

hello life and desire
my desire is a cat
with r m



(author)rise
Wooden Table,
2D plotter, Magnet,
Arduino, Custom
Pen, Paper

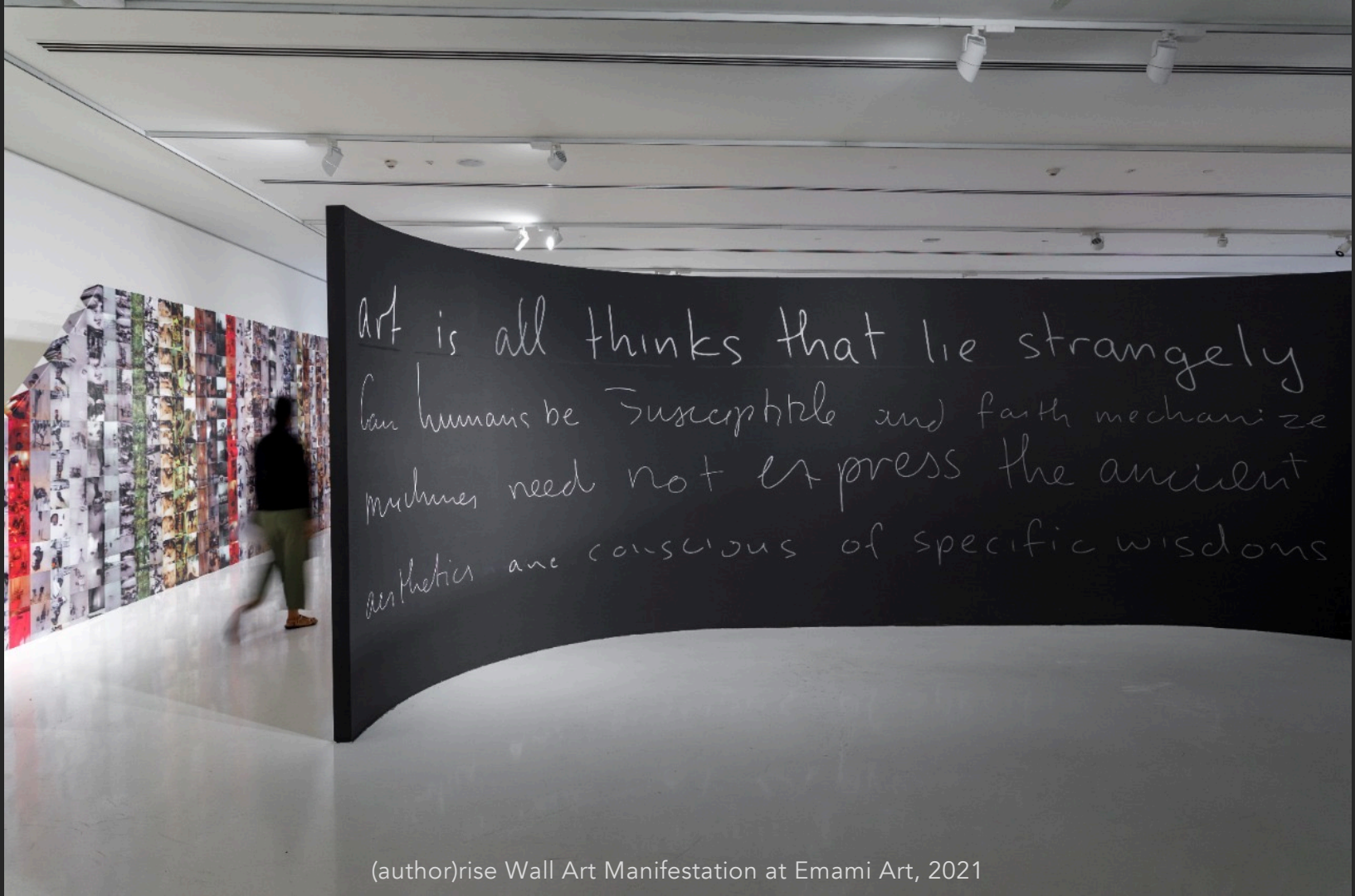
A hand holding a black marker is writing on a piece of paper. The paper is placed on a wooden surface. A wooden box is visible in the background. The text being written is "HUMAN (author)rise".

HUMAN (author)rise

freedom of man is a myth

work who is a moral u
nd a nice person? v f c b
ne static to say the truth

mind is a a struct
are of am. Is thought
who we are? He is 7
he sam e- firm and k 1



Art is all things that lie strangely
Can humans be susceptible and faith mechanize
machines need not express the ancient
aesthetics are conscious of specific wisdoms

(author)rise Wall Art Manifestation at Emami Art, 2021

(author)rise

Concept Note

In the interactive 'robotic ouija board', not a spirit but an equally disembodied algorithm, takes control over what we write when we are midway through a sentence! A somewhat strange algorithm is trained in the English language by only looking at works of philosophy (it looks at all the works so tagged on the open source text database Gutenberg)! We start to write a sentence, and after 10 seconds the AI takes over through a robotic system and moves the pen in our hands to complete that sentence.

The rise of AI can and has the ability to create a deep sense of loss of control over our identity as more professions get 'automated'. Machine learning is a ubiquitous though invisible part of life in the various subliminal nudges we are the objects of in the form of the visual field we get to see on a website (say, a search result) or more overtly 'recommendations'. This meditative piece allows us to experience this decentering without mediation, as the sense of the ownership over even language production is displaced out of us and onto the machine, or perhaps really onto the collective unconscious where it always belonged.

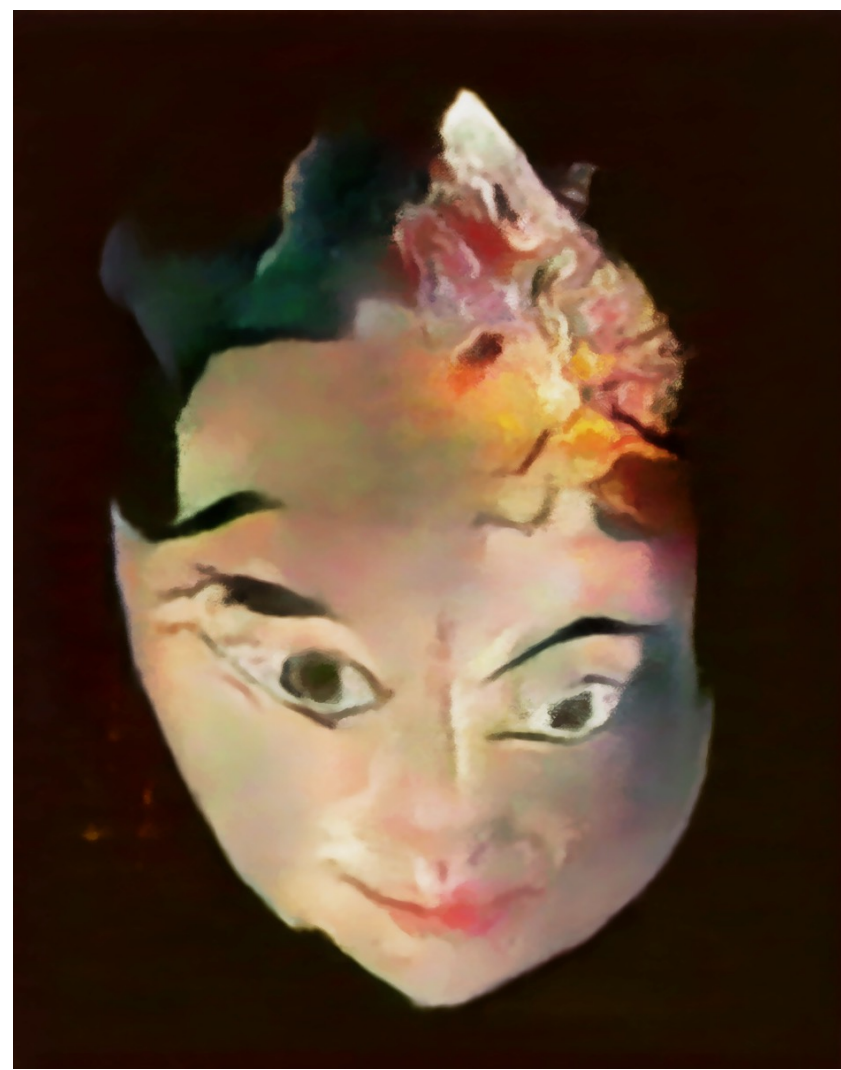


Masked
Reality
Series

Masked
Reality 3,1
13x16.5 inch
each.
Archival Print on
Paper. 2018.

Edition 2/3 each

Edition 1 in
Private
Collection



Masked
Reality
Series

Masked
Reality 4, 5
13x16.5 inch
each.
Archival Print on
Paper. 2018.

Edition 2/3 each

Edition 1 in
Private
Collections

Masked Reality Series

Concept Note

Masked Reality is a series of artworks that uses artificial intelligence (A.I) to explore the subject of faces, traditions and identity, especially its malleability in the age of technology. These works are created by an A.I drawing inspiration from mask cultures of the central region of India. This juxtaposition of the traditional with the modern, both used to engage with the world from new vantage points, is an attempt to think of alternate visual cultures of AI too.



Masked
Identity
Series

Masked
Identity 1,2
13x16.5 inch
each.
Archival Print
on Paper
2021

Edition 1/3



Masked
Identity 3
13x16.5 inch.
Archival Print
on Paper. 2021

Edition 2/3
Edition 1 in
Private Collection

Masked Identity Series

Concept Note

Masked Identity uses artificial intelligence (A.I) to explore the subject of faces, traditions and identity, especially its malleability in the age of technology. Throughout our years of existence, we've crafted and performed several kinds of rituals and ceremonies as acts of transformation and transcendence. Masks have been fundamental across the Indian culture in our journeys into unknown realms, in our celebrations of the malleability of identity, or as a tool for practical disguise and entertainment. It helps us engage with our world from a completely new vantage point, amalgamated yet alienated, augmenting our own sense of self, very similar to what technology, especially A.I enables today. What happens when these media of transcendence collide?

In the process of adorning masks, an individual's identity dissolves and transforms into a collective identity. I try to capture this blurring between individual unique identities and gateways of collective imagined identities within *the dataset for training my A.I, keeping a percentage of it to be human faces and a percentage of cultural masks*. The trained latent space then creates a new form of identity– a hybrid identity of the individual and the imagined collective, a Masked Identity- inviting the audience to reflect on their individual and collective cultural selves, presented now through the possibilities of AI.



Masked
Identities to
Diffused
Disparities- A
(Diptych) of
Realities 1
2024

Masked Identities to Diffused Disparities- A (Diptych) of Realities 1

Concept Note

Masked Identity to Diffused Disparities- (Diptych) of Realities is an artwork building on the Masked Identity series of works. The work evolves from the Masked Identity work, which was made with the process of using GANs trained on a combination of human faces and traditional cultural masks. Here, the artist uses the Masked Identity artwork to be a starting point, but transforms it using 'transformers' through a process called diffusion- a new generative AI technique for image synthesis. The artist 'prompts' the diffusion model to build on the Masked Identity work in the style of pixelation based portrait work, providing examples of it. Experimenting with various settings of departure from the original, the artist arrives at this diptych. In a way, this work is the artist's depiction of 'giving in' into the vastness of large models in comparison to the intimacy of custom trained GAN models- very much commenting on the diffusion of disparities or varieties in the contemporary times of AI-sation of everything, making everything conform to digital standards of identities and trends.



Masked
Reality
Series

Masked
Reality 3D
Printed
Sculptures 1,3
Acrylic on 3D
printed PLA
plastic
16 x 16 x 24
inch. 2021

Edition 1/3



Intertwined Intelligences

Imagining Digital Realities with AI

India's First AI NFT Exhibition

Curated by Harshit Agrawal

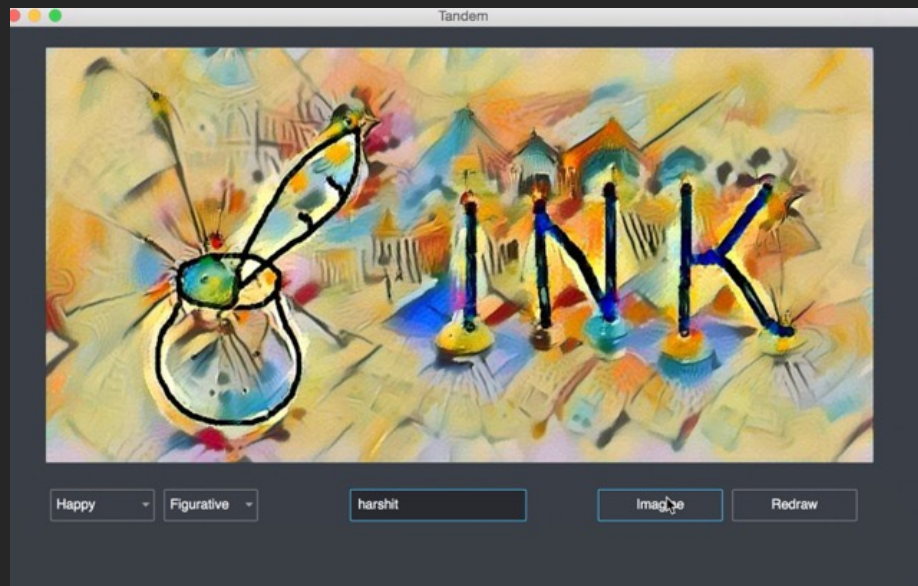
Artists- Sofia Crespo, Entangled Others Studio, David Young,
Pindar Van Arman, Scott Eaton, Harshit Agrawal

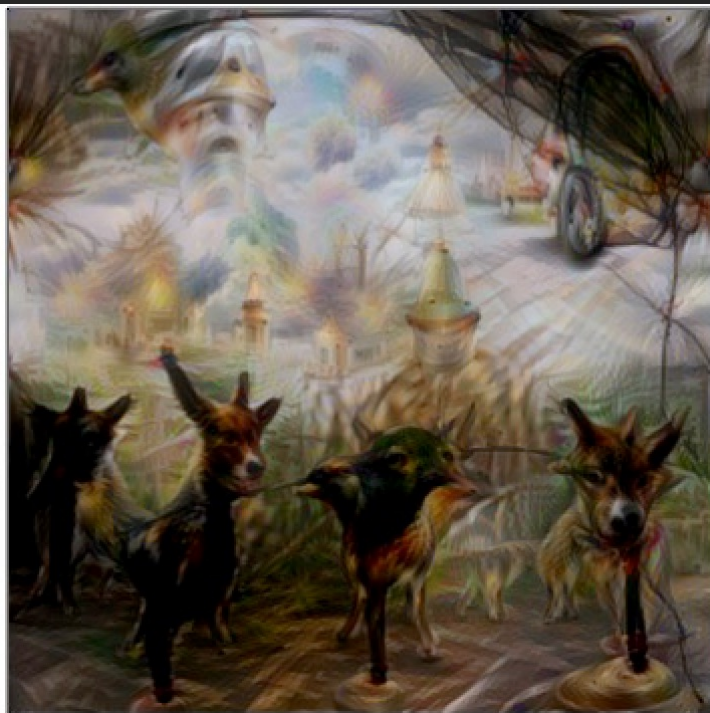
Link- https://www.terrain.art/discover/exhibitions/Intertwined_Intelligences-628c97cc25e9bc5cc3a58eeb

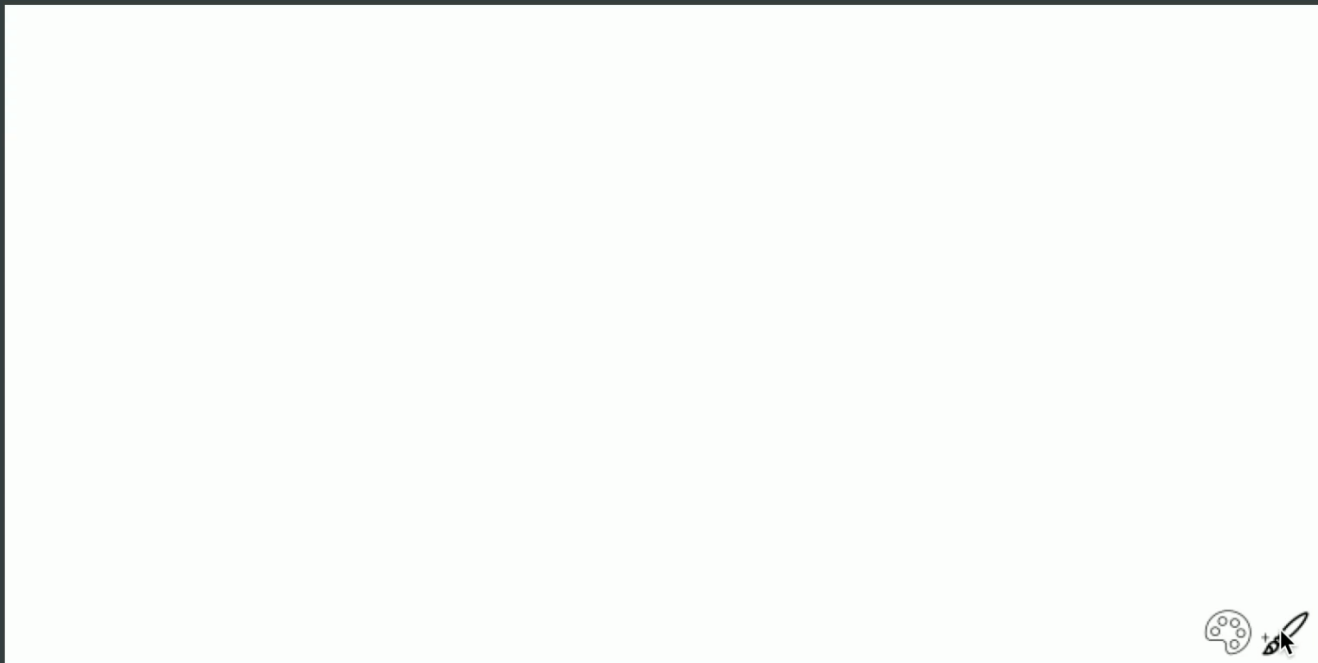
Intertwined Intelligences

Imagining Digital Realities with AI

31 July - 20 August 2021







Pencil ▾

Figurative ▾

Your name

Imagine

Redraw



Tandem. Asia Culture Center, Gwangju and Art Center Nabi, Seoul- Korea 2017 and 2016.



Tandem. Permanent Collection at HeinzNixdorf Museum, Germany. 2018

Tandem- Imagining Art With Artificial Intelligence. 2015
Touch Screen. Projector or TV (Optional)

Edition 2/3. Edition 1 in Permanent Institutional Collection of HeinzNixdorf Museum, Germany (largest Computer Science Museum in the World).

Tandem

Concept Note

In this interactive work, one of Agrawal's early pieces, an AI algorithm is trained to recognize objects from around 14,00,000 images from an open source database (ImageNet). When the human starts to doodle something, the AI 'recognizes' it as objects it knows and 'finishes' the drawing. A non-AI algorithm is then called on to alter stylistic elements in the final drawing if necessary. Someone interacting with this work experiences the eerie continuities and discontinuities between the human and machine imagination where our own human visual categories (which the machine has been trained on) are filtered and estranged through the (sometimes alien) associations the machine actually makes. We are left to wonder whose was that final drawing?: the human interlocutor's? the AI's? or does it really belong to the deep formal patterns in the human subconscious that the machine learns through looking at the way we form associations between the verbal and the visual?



Interactive game based AI experience on Matchbox Art Labels- done with Google Arts and Culture in India's First AI Art Based Residency. In partnership with Museum of Art and Photography and Tasveer Ghar.

About ⓘ

हि/En

Audio 🔊

Welcome to Matchbox Momentos



Journey in the footsteps of a matchbox collector, navigating India's famous bazaars to add matchbox art to your collection.

A collaboration with Harshit Agrawal and Google Arts & Culture Lab in the Lab's first-ever AI-powered Artist Residency in India




A Custom Matchbox Artwork Awaits

Let's Begin!

Brooke Bond

Brooke Bond

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 SAFETY MATCHES




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SAFETY MATCHES
MATCHBOX MOMENTOS



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Arssoo Arosrance
 சாந்தி மேல் ஓர்கல், சங்கரன்கோவில்.


FIDDLE
 PRICE
 RE 0-04.



SAFETY MATCHES

**PRABHAT MATCH FACTORY
 ETTAYAPURAM**

MANI



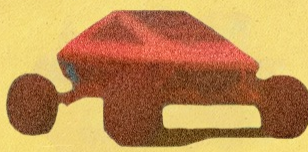
SAFETY MATCHES

SPECIAL QUALITY

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 PUDUCHURANGUDI

MARK

MOTOR 12 BOXES EACH 25 Ps.



NATIONAL MATCH WORKS, RAJAPALAYAM.



Chutty Art and AI
With Google Arts
and Culture (WIP)



**AI has the same potential to 'automate' creativity
as the existence of cars has to automate walking.**

**AI enables new types of art and
new themes of art making**

Disruption is poetic regeneration

Thank you!

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