

Techspressionist Salon 79: : Photography

Recorded February 1, 2024 · moderated by Renata Janiszewska // Lions Head Canada

Synopsis

Salon 79, on photography (February 1, 2024), is moderated by Renata Janiszewska. Lee Day shows work shot mostly in Japan, often from trains and later explains why he has been trying to get more people into his images. Tommy Mintz describes his years as a street photographer, compares photographs with painting in their use of perspective and shows a series shot from his bedroom window. Lee Schnaiberg presents his own work, Cynthia Beth Rubin shows a few slides, and Joey Zaza joins for the closing discussion.

Participants (6)

Lee Day, Tommy Mintz, Lee Schnaiberg, Cynthia Beth Rubin, Joey Zaza, cari ann shim sham

Transcript

Renata Janiszewska

Hello and welcome. I'm Renata Anishovska. And I'm speaking to you from the village of Lion's Head in Ontario, Canada. It's nice to see so many of you here today for our seventy-ninth Techspressionists salon. And the topic today is photography. I have a couple of announcements before we get started, and the first one is that we now officially have translation enabled in the closed captions for our Zoom salon. And I'd like to say, thank you to Cynthia Beth Rubin for setting that up for us, and also for all her efforts that she makes to make text expressions in a truly global and inclusive community. The world of Siberiana is open for you to visit 24 7.

It's easily accessed through the Siberiana page on the Techspressionism.com website. Or you can get to it also through the link in Bio, in the text expression, is this Instagram account? We're excited to announce our next Siberiana exhibition which is going to be called Dua partu. It is taking place in the town square from June the thirteenth through to the sixteenth. Duoparto means part 2 in Esperanto. I'd like to welcome Joey Zaza, a guest today who is one of the co-founders of the Museum of wild and newfangled art.

And his partner, also a co-founder, Carianne Shimsham. They will speak to you briefly near the end of the meeting about their project, and about linking perhaps just Siberiana. I'm really pleased to be able to introduce our first guest artist today. Lee Day is a New York based Techspressionist artist. And I'm really looking forward to hearing about his train pan matrix work. Which I believe involves attaching an iPhone to the screen of a speeding bullet train.

So Lee is I'll turn it over to you. Now.

Lee Day

Thanks. Renata. Yeah. Well, we attach the phone to many different types of trains. And the street cars and stuff like that for shooting. I use the iPhone as a scanner, basically. And tape it to train windows. I thought I'd talk or think first a little bit about you know, you asked the question, why, photography? Well, and yeah, that gets a little bit into these days. What photography is, I suppose? I guess I started in photography because I'm essentially a voyeur. I like watching the world I like seeing how it functions. And I like you know, relaying that talking about what I see there. And the photographic process works really well for me that way.

Il find that photography is different than other forms of art, and that there's a kind of reality lock between

the subject and the artist. You know, it's central to sort of the way that photography works that you know. There, there's this one to one relationship with the world out there. And it's an extractive process where you go out and using the frame and distortion, and playing with time and space, you pull elements out of the world. In order to think about what you're seeing, what you're what you're feeling.

So Oops.

Share. So if there's a one-to-one relationship with the world out there. I'm sorry I'm trying to get the screen sharing work properly.

There we go. So in photography, I guess the core expectation is that what you're seeing in the photographic image has a has a direct connection to the real world. And yet my photographic images look like this. See.

Unattributed

Let's see

Lee Day

JSP. Plumbing and heating.

Sorry about that.

Unattributed

Thank you.

Michael Paulukonis

What would have been the original location for these photos country, I guess, because it's the architecture and everything has been changed. Enough that I can't

Unattributed

Make heads or tails of it.

Lee Day

So most of this work is shot in Japan. All of the work that I was showing there. But not all of the work that I do is in Japan. And so, you know, I'm shooting from the train. And you know, there, there, there clearly is a lot of reality in this. And yet it's a very different reality from what we expect. So for me, the this body of work, clipping sub suburbia and the train pens train pen, matrix. It's a variety of different projects. Work on a couple of different levels on an experiential level. I feel like this is the world that I'm living in now everything is moving so bloody fast that, you know you get one idea, you it you try working on it. Then the phone goes off, the alerts go off, the text goes off. You never are quite sure. You're never able to sort of complete thoughts and complete ideas. And this is this is how it feels these days.

So the these photos are on one level, an expression of the speed of life that we're of our wired up world. And fittingly they are produced by my iPhone, which it one of the fundamental mechanisms which is speeding up our life and making it you know just everything connected and losing track of sort of the ordered progress of time and space as we used to know it. So. Ill feel like the photos also work on a second level. And as I was originally starting to do this project and looking at the images.

I started to see that the algorithms, the process that the phone is using to generate them. Saw the world in different way than than we do. It we tend to be able to. Yeah, it's like you're staring out of train window and when we look out there we daydream off. We see the things in the distance. Everything looks fine, things flash by in front of us, but when it sees the world out there. The things in front of it are crisp and sharp, and then in the distance. It starts having repetition, and it can't really resolve that.

And starting from that point on, I started beginning to think of the panorama function, which is what I'm using in the iPhone as a little baby AI sort of the eyes for what maybe a General AI will be using in the future and realizing or coming to this process, feeling that you know, it's a different way of trying to understand what the how the AI, how algorithms see the world? They see them differently than us. They when they're scanning a river, they miss whole pieces of the world, because there's no change in the pattern it. You'll notice that they're very, very rarely any people in these images.

And you know it goes back to. If you think about how Google is accused of not being able to see black people because there isn't enough data. You know it. It's the algorithms are they? They just don't see the world in the same way that we do. And I feel like these images are a way of getting a handle on, or sort of notation as to how they do see the world. It's not exactly what they do, but it's at least sort of a way of understanding that.

So and that maybe brings us back to this idea of what a reality lock is, and where you know the relationship between the photographer and the and the and the and the world itself. I mean, here I'm a I'm a co-author with the algorithm and you might ask whether how much there is, how much reality is in these pictures, but they're straight photography. I take the iPhone and tape it to a train window and this is the scanner.

I'm sorry the panorama function works as a scanner takes 100 pixel wide strips and tries to assemble them as best it can, but because I'm I put it on a window flying through space at 50 miles per hour. It's not working the way it's expecting it's sort of it, and it's struggling and just as a human struggles when you put it into a new situation, it's doing the best it can. So you Yeah. Again it. It reminds me of how I how I expect the AI that we're building will someday be struggling with trying to understand the world around us.

Around it, around them. I should say.

So. The next piece that I'm going to show you is sort of expanding on the idea. If these images go into, these are these images are almost like moments that the algorithm has fixated on I then. So I then zoomed out a bit and started looking at what I think of is as the complete experience of the algorithmic mind. So by combining all of the images over A whole shooting session. So that would be this image, for example, is a matrix of about 5,500 images shot over 7 days. This represents about 25% of the surface rail in the greater Metro Tokyo region.

And in my mind this is almost the memory, the total memory of the of the AI. It's experience of having spent 7 days traveling through Tokyo. And as you zoom in there was just as much detail as if as the images that I was showing before. And.

You know, we get into the, the actual neighborhoods throughout. Throughout throughout Tokyo. So again, it's sort of the larger experience of the AI as I see it. And these I do is generally as a long 6 to 8 feet high, scrolls that hang from the wall. And look a bit like this.

The other thing that I thought I would show you briefly.

Stop share.

Okay from that one is we. We talked about Siberiana, and the piece that I did for Siberiana is related to this as well. So as I was talking a little bit about how I see the train pen, the matrix images as the memory of the of the AI, or how I'm sort of imagining it. This piece is a way of sort of getting inside of that memory.

I set it up this way because, I have been proposing this, or I'm thinking about how to present it. For projects like photo photoville and other photo projects which are run out of containers. So that's the inspiration for why, putting it into a shipping container? But here you have both the memory and sort of the larger memory of the AI and the individual sort of the important memories, the things that come together,

the moments that it fixated on, or that together we fixate on because I am, you know, part creator of this.

I've been working on this a bit more, and we'll be getting this particular version, often connecting up to our lovely Siberiana. Very shortly.

So that's what I have for this project. I do a couple of other types of projects as well. But that's what that's the train pants and clipping project.

Renata Janiszewska

Thank you. So thank you so much, Lee. It's beautiful work. It's honestly so original and startling. And I really enjoyed hearing your talk, and also your thoughts on The nature of photography in this time that we're in. And with AI and all of that, all the implications. The next speaker needs no introduction. Tommy Mintz is a New York City-based photographer. He's a scholar. He's a professor. He's invented something called the automated digital photo collage.

And I'm gonna hand it over to Tommy.

Tommy Mintz

Thank you so much, Ronaldo. I'm sorry. My mute button moved as soon as I started screen sharing. I appreciate the introduction. Yeah, I've been working as a street photographer for dozens of years. Now here, and thinking about how. Both? You know this question that we're not opposed of, like, why photography, and also how photography has changed over the decades that I've engaged with. It is an interesting question to sort of step back, maybe even for me to before photography. And just think about how photography functions in ways that art has. You know that there's a very similar language, visual language that we're using and painting and photography, I think.

Have a schism that's artificial in a lot of ways. And this idea that photography is, you know, subtractive and paintings additive, or you know, we stumble upon things in photography, and are very precise and painting, I think, are interesting concepts to think about, and then maybe find the edges of where they don't apply. Alright. So this is an example of a recent work of mine. What I do is I take a sequence of photographs and then combine them using a piece of software that I wrote that Pixel by pixel, compares pictures, and whatever's different gets layered on top, creating a time lapse collage. So let me just step

Unattributed

To where

Tommy Mintz

I'd like to begin actually about this idea that I didn't come up with. This is something I lifted from Peter Gillessey in his book and art Exhibition called before photography. When he points out how we have this engagement with the visual field that is. Of perspective and framed. And that's something that painters did well before photography. You know that. There's many pre photographic tools that used lenses or PIN holes to make a camera obscura that dated Painters to maybe see this perspective, that is something that here we have in 1470, very rigorous, and then maybe later. Here Galesse points out in the 16 hundreds. This is Emmanuel Dewitt. And, by the way, who was that before? That was Piero della Francesca's Art group, maybe, who put this together. Multiple people. That is 23 inches by 78 inches, wild ideal townscape from 1470. And here we have a Protestant Gothic church from 1669. I'm just gonna read a very short Excerptive you'll bear with me of Peter Gillespie's description of these 2 pictures. Both pictures are faithful to the rules of perspective. But the earlier work is formed in the service of its subjects. Absolute order! Right? Look at this perfect order, and that's the framing of the subjects interesting.

While in the latter submits to the disruptive influence of an ostensibly arbitrary viewpoint and moment in

time. And I think that's like, really important is that like arbitrary viewpoint and moment in time and in the first picture he says, we stand outside looking in admirers of the timeless perfection of the imaginary townscape. And in Dewitt's picture we are participants in the contingent experience of everyday life, and that's another wonderful phrase that I Grab onto us or like, why photography? Because it can create this immediate participation in this sort of contingent experience of everyday life.

Unattributed

And photographers have done.

Tommy Mintz

That. And if just look compositionally in a lot of photographs, they are similar to this. Do it painting where we are not square on in our perspective. We have this use of perspective that comes and goes from the frame and pushes the eye and interesting ways and makes us feel like, you know, we're there. So here's a well Classic photograph that I think is compositionally similar to that painting, which is why I put it in Gertrude Kaiser beer. And you know this moment of life, you know domestic bliss, or whatever. Yes, idealized life in 1910 that she's recording there. So I'm thinking a lot about that history in my work. I'm also considering the technological aspects that arise when putting time into work. In particular the work of here we have Edward Ed weird Moybridge from the 1880 s.

This is, I think. He set up multiple cameras, and then took one picture right after the other with multiple cameras. And that's how he was able to have this that time. Laps if you will. Here. This is Etienne. Mara. Somebody pronounce it better for me. Speak. Okay, thank you. And in this picture this is one camera, and there's a pinhole in like a record, if you will. That's spinning around in front of the hole and that the light comes in. So there's multiple exposures on one piece of film which I thought was fantastic. So Murray and Moybridge both playing with that idea of time. And then I'm just gonna back up here Oops, oops, and then there's this idea of lenticular perspective and frame that I'm also fascinated by, and how that's changed, especially as we come into using. And I love this. Where's my notes? Here? The losing track of the order of time and space, as we know it, that Lee was talking about.

You know that computational life brings us into and also the Breaking up. These frames and edges, I think, are very sort of computational in nature and algorithmic. And here, actually, we have a bad typo of mine. And that's not a bad typo. This is hypertransformation. 19 from 1,975, which is actually pre computational work by Vera Molnar, who is one of The sort of like most amazing computational artists that you haven't sure everybody knows so. But this is Pre-digital work.

And so feel so digital. And you know this idea of like losing track of these orders of things? So what else does digital introduce? In my mind? It's sort of this idea of. It's everywhere. Now, that's omnipresent where there's cameras everywhere, either by our own doing, with, you know, our own selfie taking or cameras everywhere, you know, observing us with surveillance. And then there's also this idea of algorithmic recombination, whether we're doing it ourselves in Photoshop, or, you know, having a program, do it for us. And whatever AI that means. So those are the ideas that I'm bringing in to my work presently. I'm just gonna step back a few decades here and just show you how I stepped into my present work. So I worked in the dark room for many years. And loved it.

Both doing straight photography and also recombining stuff. I lost a lot of my early collages. I don't know where they went that I did. Paper and

Unattributed

Blue and

Tommy Mintz

Exacto knives in the nineties. I got a computer as a pentium 90 that I was able to run Corell photo paint on. And, boy, I just went off. I started scanning my pictures, I found a scanner. I was able to scan film and started putting my pictures together. Interesting things was The edges that appeared broken when I started to buy things as I was moving around. And

Unattributed

This ability to

Tommy Mintz

Compress time into a single frame very similar to Maret or Lee Day, and here I have a series that I did, just taking pictures out of a bedroom window of a corner of passerby's over a period of time, and then scanning those negatives and in curl photo paint, cutting out individual layers and pasting them on top of one another. So this is, you know, not far off of what I'm doing. Currently, algorithmically, I was doing things where I take panoramas right and then put them together in corel photo paint. Trying to present more than just the single frame and single lenticular perspective.

So challenging those edges is something that I'm interested in. Also, looking around, an object inside and outside, an object is something that I feel like we could now combine in really interesting ways. I love that idea. I'm sorry to keep pointing at least work, but we just looked at it so it's so fresh my mind that idea of like Squishing the panoramic into a square which is fascinating, right? This idea of taking a lot of information and putting it together so that you could sort of see? The challenge of photographers is how to, you know, maybe present an object in a flat surface. So here's a new Solution to that. You can walk around in them.

You know. Clip it together. But mostly I am a street photographer, taking pictures in my neighborhood and Barely beyond and recombining picture. So here I am. Oh, my goodness! Over 20 years ago! Taking pictures on film, I think I should try X, if you're interested scanning including some of the edges of the frame of the film as elements within this. Composition. It's those black lines that's the edge of single pictures that I really enjoyed. And I was choreographing and composing images. Thinking about how to utilize the process in the concept. What is it that will create something that reveals something that is possible through this process that was impossible through previous. So this is Oh, still 20 years ago. Now so one of the things that I was thinking about at that time is, look, I don't really want to be spending all my time in pearl photo paint pixel by fix. So all cutting out pictures and putting them together, I was waiting for a bus one day. Graduate school actually thinking about. How the advertisement in a bus shelters, really for the passing cars, and I'd rather have something interesting there, and you know an art piece and think about putting a digital camera in. And some there were no digital screens which are everywhere. Now, shelters. Beware what you wish for. There's cameras in them, too. And this is a concept they had in 2,004 of creating an algorithmic. Installation that was interactive. And it took me a couple of years. Oh, and I thought about it a lot. I drew them, you know, thinking about what it might look like to have these multiple layers on top of each other. On the left. That's a street corner. In the middle is a subway, and the right is streets with bicyclists. And I'm always thinking about like bicycles myself. So and also an interactive version. So this is all stuff I just found, as I was cleaning out stuff recently. But then, in 2,013, I. Learned python.

Used a raspberry pi computer to. And here you can actually see the raspberry pi computer. I'm not sure if my mouse is showing up on the wall there tape is a raspberry pi computer and a camera that's taking pictures of the viewers in the gallery every 30 s, adding them into an aggregative collage. So this is the first version that existed of the automated digital photo collage. I continued to. So iterations of this. This is maybe a little more powerful raspberry pi that was running. 2 years later. And a better camera that we

could then create very large projections, high resolution projections of people on this is at Snug Harbor cultural center in Staten Island, which is a beautiful set of buildings. It's never been. It's worth going to Staten Island for so these are interactive versions. So I've always thought about this.

Really, I first thought of it as an interactive artwork. But then, as I was considering it, oh, here's I'm still doing it interactively sorry. Here's my most recent interactive version where I have it pointed at itself in a sphere and some materials. And it's a recursive interactive. What I made a digital photo collage and also, this is sorry about the not great picture on the right there, but these are installations at maker fairs that I've been showing the work at where I have some wire frames that I drew of Domestic scenes that I'm now putting it in front of the camera that people are seeing themselves through in order to create more edges within this composition. Sorry to be talking so fast. I feel like I have a lot of slides. And I'm not gonna keep sitting for too long. Yeah. So recently, I you know, yeah, I sit around sometimes with my camera on a tripod and just run the picture straight through the algorithm and see what it Recognizes as something different, and how that sort of affects the movement of clouds in the sky. In this picture, for example, or the ways that the water cuts through bicycle and pedestrian legs. In the water there things, something that I would never choose. I'm also creating panoramas where I take A picture or sequence of pictures in one direction, then turn a little bit and take a sequence of pictures in another direction, and so on and so forth. Run all those pictures through my algorithm, and then put them next to one another and print them in large installation. Here we have.

I think this is 5 feet by 25 feet. Colin. This is up it with at the Vermont Southern Art Center. Now, hopefully, we're gonna have it installed up there with divine and then I am also taking pictures without a tripod, where I hand hold my camera and take a sequence of pictures, but I'm drifting a little bit left and right, up and down in order for my dumb algorithm to work, I need to align the content of my pictures which misaligns the edges, creating this wonderful frame, broken frame edge which I'm not gonna toggle back to Vera Molnar, but very much makes me think of that kind of exciting edge that she was bringing into existence in the sort of digital concept. So that's a that's what that is. So yeah, here, here's another example of that. Sometimes the algorithm that I use for aligning the layers, which basically is auto align. Layers in Photoshop can have different alignment functions. That'll either keep your edges straight or bend them.

These different projections. And I kind of enjoy those bent edges in some images here, in contrast with, you know, shapes within the image. So here we have this Skyscraper under construction, with the crane turning left and right, breaking the edge, you know very much. Creating a fountain shape that's in comp contrast, maybe, to this beautiful Tree growing out of a junkyard with a broken sign. And this really late hanging Christmas decoration out there in Lyell and City.

So that's my last slide. Actually, these are the things that I've been thinking about. I don't know if I covered everything within this. I'm happy to chat later. I know we have more artists who are going to be sharing wonderful work. But I thank you for your attention. And yeah, I appreciate it. I'm Gonna try to find my stop share button. Now.

Renata Janiszewska

Tommy, thank you very much. It always really is so nice to see your work developing, and thank you for taking us back through art history in your talk. Seeing it's good for Techspressionism. So the next speaker is a fellow Canadian artist, Lee Schnaiberg, of Montreal. Lee makes Art with an ancient iPhone or ancient iPhones. So if you have anything that's below a 7. Just ship it to Lee because he can make use of it. So I'm gonna hand it over to you, Nellie.

Lee Schnaiberg

Well, well, thank you so much. And Hi, everybody! I'm gonna start sharing my screen. And it's a pleasure to be here with such wonderful photographers like Lee and Tommy. I'm honored to be with everybody. And now I don't know if you can see this, but as you can see, I'm a piano artist and likely and like other panel artists, they're really good at manipulating the algorithm to sort of paint with your cell phone and before I get into my brush strokes. I wanted to show you, Primavera. It's one of my favorite pieces from last year At full resolution. It's 50 inches tall and a hundred 80 inches wide.

And there's just tons of details, and the reason it gets all abstracted. If you take a normal panorama, you just go from side to side. The takes hundreds of photos, maybe thousands of photos and stitches them all together. But with the brush strokes all of sudden they twisted and folded over. And when I say brush strokes, I mean like A series of repeated motions. It could be like shaking and sliding down into the side. Or maybe like signing a check or writing crib notes. Making a wave with the camera.

Even even looking up at the at the treetops and spinning round in a circle which I have found makes me a little dizzy. So I switched to lying down on the ground and swinning, spinning, spinning the phone instead of the artist. And I get to spin it around almost like a ballet dancer does a really nice move. But looking up at the canopy which is why I've taken to calling these ones canopy pirouettes. And I've been doing canopy pirouettes for over a year. Now I just love it because you can mix a whole bunch of brush strokes together as long as you keep on making a 360 degree turn over the canopy, and you'll notice. There's like little black chunks, like as if somebody's been taking bites out. And those are where the algorithm says, no, not gonna do it. But I just love shooting these. I can get it same tree popping up in 3 different places, but they're always abstracted and sometimes when I look at these when I come home I feel like a bird flying through the trees. Of course the pirouettes aren't the only breaststroke I do. The next one I want to talk about is called the Infinity breaststroke.

Infinity. Breaststroke is a series of figure 8. Over and over and over again. I've recently found out. You can actually do letters or stuff, too. But I find that this one is really physical. Have to be on the balls of my feet, focusing on my posture, my breathing, trying to blank out my mind and just be present in nature as a creative force. I just kind of loved being there in nature as a creative force. So it's really fun for me and A couple of weeks ago, in a in the text questions of co working session. I did something I never did before in my paintings I usually play with mirrors.

But for the first time I started playing with mirrors, with pano art and it was it was really exciting. One of the reasons I found. Well, I found that the infinity stroke works best out of all the panel brush strokes. I do. And one of the reasons I think it does is because of the strong vertical lines. That allows me to like, create different shapes. Pyramids, exploding squares, stars, and all these things, I think, really do come out because of the strong, strong, vertical up and down lines.

And well, I have see the vertical really comes, turns into these shapes. And speaking speaking of stars The next body of work that I've been working on is looking at this old stars of artwork and creating these things they call derivatives and derivatives are appropriated. Images could be paintings. I went through a whole bunch of paintings, you know the big stars, the Bosch's and the Delaquis and just looking at? What can the panel do to with these images? And of course, because we're in Isim how to do the potato eaters, and also Goya eating his kids and then, of course, I switched over to paintings and add to photos of painters, and of course, with the patron saint of Techspressionism. Jackson Pollock. I had a lot of fun because they're already very physical. But then, having the gestural work with the physical work, I thought, really works together this one, by the way, is a horizontal pan instead of a vertical pan.

You know, and so I had a lot of fun with different photographers. These are polycast photos. And they're really fun, cause they're already chaotic. But adding the panel to them. And then Judy Jacobs taught me

about Jeff Kamelli. And here's the very first humans photographed, although, by the way, that's 2 humans, the shoeshine boy counts. And speaking about class warfare. I couldn't help but do panel treatments of that event from a couple of years ago. This one I call Tug of war. This one I call out, stuff, my toe, and that's enough with derivatives.

Here's my first breast truck. Ironically, that word comes up again. Lenticular. This is the lenticular fulcrum is one of my newest breast trucks, and it came about when me and my sweetheart were out in the country just after the summer ended, and very few trees already started changing colors because we're far north. But I notice in the right corner you'll see. This red maples tree. It's like 6 year old maple tree. And I wanted to spread that out. I was like, well, how can I spread that one out? Just that tree? So I started holding the phone right under the lens and creating that as the fulcrum of the angles that I was moving the phone at.

So I went up closer to the this maple tree, and I started just pulling at the bottom and leaving the top of the lens solid and smooth. And I was like, Well, this is really exciting. I went back to Montreal afterwards and started doing the lenticular fulcrum everywhere. I normally shoot. Well, this is right outside of my house, but then I always go into the mountain, and I start shooting it in the mountain, and I got just really excited by the lenticular fulcrum. I often shoot this house. I? Something about the color of the stairs just really gets to me. But what I noticed with the fulcrum you can, by the tightness of the brush stroke, you can stop and start like on a dime which I thought really was exciting. And also here's another thing. When you tap it, tap, tap, tap, tap, tap into your palm. Holding on the top of the lens, but tapping it with your left hand, you can get things to repeat, like all those suns that we just passed through, and I apologize. These are so fast.

But so this was a really exciting moment for me. And then Techspressionism. Salon 77 was sculpture, and I decided, Well, why don't I try to build a sculpture and shoot it? So I found a whole bunch of metal in the back of my house Shed stuff and rolls of aluminum, and I started doing the lenticular fulcrum cause. I was noticing how different the glitches are, and I really just love this one. The way the shiny metal and the reflections of me in the metal got all this started. Now, how do you do a lenticular fulcrum, as you see, my right hand is holding the phone right underneath the lens, and I'm not moving my right hand very much at all. It's on the left hand pushing into my palm or slowly pulling it away almost like pulling like taffy and tapping it back in if you heard the soundtrack of this recording, where every time there's a different sound in the city like a trap. Go.

I'd go dead. Repeat the sound, and so it's like the environment really kinda helped me shape this photo and another really interesting thing in the rogue panel world they call it getting dinged is when the algorithm says that's enough. You've shot enough. Maybe it's 20 feet already, and it just goes ding. And then that's the end of your photo. Which about that probably happened any second now. Because it's too long the photo but when I do these I then will often look at them. Take it back. You can't really see it all that well on your phone. But I take it back to the computer.

And I started looking at it in detail. And then I'll blow it up, and maybe I'll crop a little piece of it. They say that once you go panel you can't go backwards, so a lot of people will take it and go into snapseed or I Colorama. But these are all just bumping contrast on the phone bumping vibrancy, which is really funny, because it's all snow. I don't even know where the yellow comes from. But so this is how I do these lenticular fulcrums. And now I want to show you my latest breaststroke. But I gotta take a step back in the mountain. There's these angels or goddesses winged goddesses, and I often shoot them.

And I get to try different brush drugs all the time at this spot, because I have it as a reference. This one here is a lenticular fulcrum. You can tell by the glitch at the bottom, and here's that tap, tap, tap, getting a repeating effect. But then I started to see The I could make the angels fly, but they were stuck and

tethered to the podium, and I was like, Well, let's see if we could do something else. And I, this photo and the next photo are gonna repeat twice, because The last one was a lenticular fulcrum.

And then this one that you're going to see the differences does. The lenticular is stuck down on the podium. This one is no more podium. Because what I'm doing here that's different. Instead of moving my left hand, I'm moving my right hand just over the lens, as if I had a pencil that is short, really short, but my favorite pencil. So I'm still drawing with it kind of like a cross hatch, or just a hatch. And with a little curve, and all of a sudden. The angels are flying. I'm like.

How did that happen? And I'm not even a big angel, guy. But I was like, this is really exciting. And this was a to me was a bit of a thrill. And again, it's just little tight little movement, not right at the object, but just far enough away, and you can keep your eye a little bit on the screen while you're shooting. You'll see them start to repeat. But then, often I usually want to get back and just get into the motion and not be looking at the screen anymore. I want to be there ironically. A friend of mine got into a huge car accident a month ago when I started shooting these so every day I'd shoot them and send them to them in while he's convalescing in the hospital. And he jokingly called them recuper angels. So I started sending him the recouper angels every day. Another thing I noticed with these is you don't have to stay with one breast stroke. You can move it around or change the focus.

And there's one coming up very soon where I was doing this. Le the I call the 4 B pencil like a soft pencil, not a 6 B, but like a soft enough pencil and I found that I would be doing this, and they get really abstracted. And if I get them really tight and then raise the phone a little bit, but keep on doing it. Then raise the phone a little bit and keep on doing it. I'd end up with these stairs, and I've got thought. That's just pretty wild. So first I lose the podium.

And then I can create this staircase of all these angels. I guess they're kind of walking down the staircase. Not here. This is a flip after the pencil frame. But I think right here is coming up the staircase. Yeah. And that's sort of getting me towards my very last example of this, which is sort of on the way. Before I get to this monument, I pass by this house, which is owned by a 95 year old sculptor and in the front yard. He's got tons of artworks half made sculptures, and he's always puttering like I don't ever see him out there, but I see them move around a lot.

And there's this one piece that I've just been blown away with. I don't know why. I think it's the shape and the texture of it. It's a part 2 of the for B pencil stroke this little gray piece, I thought, it's just something about it, and often I try to shoot it before with different brush strokes that didn't really get anything that I was looking for, but it kept on trying. I could see other things like the fence get altered, the background get altered, but it never happened. And then I started playing with the lenticular focus.

The lenticular fulcrum. And I started noticing that I could actually spread it out, make it a bit more animated, not animated, like a cartoon, but animated like giving a culture, a presence like totemic. And these are with the 4 B. All of a sudden I could stretch them out and get them to be like, look like aliens, or like some sort of bug or some sort of creature. I really loved it a row of them? And another thing I was pretty happy about with this. Well, one thing I noticed right away with the 4 B. Brush stroke.

The fence ends up disappearing. There's chunks of the fence that are just gone. And I thought that's really funny. It's not on this angle, but you got to be on a 90 degree angle in front of it, and the fence will just parts of it will just disappear. And another thing because of his. He lives there. I love the fact that this one abstracted his whole house. And so the whole place has this 4 B technique. Now. I don't only do the sculpture and the angel. Recently I've been doing non things. Like these are. It just had a we had a fresh snow, and then a car drove by. Another car drove by, and there was this like grey goop on the sidewalk, and I was like, oh, what can I do with this stuff? And here's a mirror like I said. I like playing with mirrors.

And this is a tree in the mountain that I go to, where there's a squirrel that I kind of become friends with. As you can see, there's a whole bunch of nuts right in the middle, and that's the thing with the lenticular. You can stop on a dime when you need to like, make the nuts show up or something, and this is my 15 min, and thank you so much. It's been a pleasure showing you everything. And thanks, thanks everybody.

Renata Janiszewska

Thank you so much, Lee. That was a beautiful presentation. I really enjoyed all the variety of Types of work you've been doing. We're going to have a final presentation from another artist in the school of Rogue Panel. Cynthia Beth Rubin.

Cynthia Beth Rubin

Okay. Okay. So I promised that I would go quickly and just show a few slides. Is everybody seeing it properly now? Okay, great. So this is really I have to thank Lee Schnaiberg for Encouraging me. I didn't say your last name right? But anyway, I have to distinguish between. We have so many leads in this group. Sorry, encouraging me to show the work that I've been doing, or that I did. So. These are from, you can see 2015, and these were my secret little pieces. I mean, I did a lot a lot a lot of these I was taking the train from New Haven up to Providence to when I was teaching at RISD and then often going to New York.

I just made notes from what I've gathered from what people said today to focus a little bit my idea. So I made these while we were talking. I think we're all dealing with different ways of recombining information and connecting it. I loved the idea of playing with Photoshop, which I just thought of. What I've been doing is trying to figure out how these connections actually happen. So here's an older one. Also. I've never shown these to people, I mean, other than a few people on the Techspressionist group. And then I joined Rogue Pana. So now they're there. Here's a detail. And I think it's important to see the detail, to see the way that the light, the lines are not connected in the older works that instead, it's trying to stitch together kind of the overall information and that left gave us these really gorgeous combinations where it's focusing on the information and not the lines.

And then sometimes, I mean, this was actually a lot of different shots, and it just kind of came out looking almost like a normal panel. And this one again you can see the breakup as I as it's going through past a bridge that the lines get completely broken up. Doesn't care about the lines. It cares about giving us the information. Okay, this is recently, just near Shin Osaka train station. In Osaka, we're things started getting bent. The whole iPhone algorithm is completely different.

And it's focusing much more on connecting lines. So you get this, I have details of this. These weird distortions here, where the telephone, or whatever it is, that signpost gets bent because what the algorithm is trying to do is connect the dots, not let you have the disruption. And again, you can see the wires are connected really? Well, meanwhile the whole scene. So I'm just gonna go back a minute. The whole scene is like pretty distorted, you know, going outward. So I am at the point of just playing with figuring out what I can do. Here's another recent one, and The wires, I mean is I, in a way I really have to say I'm impressed with our what the apple people are doing by making it such a good, smooth connection. But of course we're losing all the fun stuff that we love. So here, you see, the train tracks are really perfect, and you know the posts get bent a little bit. But this is actually pretty good. I just did this one yesterday, I mean, I was on the train going into New York, and I thought, Oh, I'll just do a few that I can show. And then if you get it at just the right speed. So I'm playing with. As the train pulled out of Bridgeport, or maybe in, I can't remember. This is pretty clearly Bridgeport people who know the North East Corridor.

Suddenly it couldn't handle it, you know. There's some speeds at which it can't handle it so. I promised I would just be a little add-on here and go quickly. So this one is now the headline image in Rogue Pana, and it's going From the train. Going into over the river, into the 100 and 20 Fifth Street Station, going into Manhattan. And I used to get wonderful shots from this bridge. I mean, I would like Wake. Up they go, you know, arriving at Harlem a hundred twenty-fifth, and I take out my camera, and I get wonderful shots and I need to go through all those and sort them. But I just I loved the way the no exit sign came in, and here again the bridge got cut.

So I promised, like just 12 images, to go really fast and be a little Ps. Here it's I'm really impressed with People for whom this is like The main point of your work. And I'm seeing such wonderful things. And it's really inspiring me to think about going back and editing, and then, if there's any way I can combine this into the other images that I'm doing, that I've been thinking about. But I had put a side panel until I mean, I have hundreds from 2015. And then with this group, I've suddenly picked it up again.

So that's really what I wanted to do to kind of get the conversation going in that direction. And also Lee mentioned our Thursday co-working. Tuesday, Co. Working. I just wanted to do a little push for that, too. If anyone's interested, the link is on the mainte expressionist page. So we really get into Chris and things. So that's all that I'm gonna do, because it's just a little quick. Quickie. And if you join the Facebook group rogue panel you can see more. I'll start posting, and maybe other people start posting, and maybe we'll do a whole Pano show one day. Okay.

Renata Janiszewska

Thank you very much, Cynthia, this is the time for a Q. And a. With all the artists who present it to day. I do want to stop as hard at 1 20, in order that we can have a short presentation From the Museum of wild and newfangled Art. So I'm going to open it up. Please feel free to ask questions

Harvey Birnbaum

And leave. Well, you were doing your presentation. You got me excited, and I tried to do it as you were doing it.

Unattributed

But the panel in my office here.

Harvey Birnbaum

It's not easy. What? So what you did was I'm really impressed. I mean everything I did with the panel came as a still photo. So my question is. Does the subject have to be moving like you're in a train like everybody was mentioning? Or you have to do it. Move it. I tried doing. I just couldn't. It wouldn't work. I don't know. What am I doing wrong? I had it set for Panama.

Lee Schnaiberg

I don't know which, Lee you're talking about with a train. You're probably talking about Lee Day. But I could say one thing that might be a problem is your algorithm, the OS after OS 1, 1, 4. It's very difficult. It gets more difficult. They're fixing bugs. And by the time like OS 16, forget it. If you have an old one. Put it back at the factory, reset and then you could do it, and if you buy an old one on ebay. I'll come over and kick you in the shins because I tried to buy all of them before anybody gets them. I'm kidding kidding. Please buy an old one, and I'll help you with the resetting of the of the OS.

Harvey Birnbaum

Oh, okay. Yeah, this is a 15. No, it's a 12 phone, so it must be too new. Right? I would think. Yes.

Lee Day

Il found that even with the newer OS if you get an iPhone 11 or earlier. They still use the old panorama functionality on it. So if you buy like, an you know, online anywhere from an 8 to an 11 each one has their own different characteristics. I tend to think of them as different film stocks. Like, I like the 7 a lot. It's more. It's more contrast here. It's more like old Code chrome film. The 10 which I use a lot is a bit more. Hdr, so I think of it as a Fuji chrome film.

But you do need to get sort of an older an older version of the panorama function, and one way is buying in a much older phone, though a lot of the times they have more recent operating system. But as long as they're old enough it can have a new operating system, but it uses the old panoramic function.

Harvey Birnbaum

Oh, that's good, that's good information. Thank you.

Cynthia Beth Rubin

So I say, I've only done them from the train. I've just tried a few live and found them really boring, but with the new operating system, the speed, if you can just get it at the right moment, as it's either going into a station or out of a station you actually can get something that looks like the old things. But it's not. So. You have to be really into it and take a train with a lot of stops.

Harvey Birnbaum

Okay? Well, I'll be experiment.

Lee Day

It's also very annoying the new ones, because, it looks like you're getting what use? What you saw on the screen. But then, when you open up the image, it's not that it makes it something else.

Harvey Birnbaum

No matter what I did with panorama getting it to move. It just turned out as a still photo. Nothing wavy, nothing doubled up. Nothing. Yeah.

Lee Day

Lee S. Is killing us there.

Harvey Birnbaum

Yeah. They improved it so much. I think that's the problem that no matter what you do, it compensates for the moving to give you a good panoramic

Lee Schnaiberg

In the new phones, you know, there's a group on Flickr called Panovision, which is all panorama artists and we had a whole letter writing campaign to iPhone to Cupertino. We're like begging them. We're like, it's not a bug. It's a feature. Look at all the work we're doing.

Harvey Birnbaum

Yeah.

Lee Schnaiberg

They wanted to make it a better panel for the people who want to do a panel to send like their family from Grand Canyon or something.

Cynthia Beth Rubin

No, I think the thing might be to go to siggraph, or one of the conferences where the engineers are there and talk to the actual people. They also go just some of the photo things. I the letter that goes to the marketing people, the letters and the marketing people don't know. Well, you know, we got the emails of the actual, the lens people and the people doing the algorithm letters directly to them. And we're like, it's not a bug. And we sent, like, you know, I sent like 50 photos from different panel artists, and I'm like what they didn't care. They didn't care. It's only like 2 dozen of us. What do they care? Well, it could be an option. I mean, if it's explained to them, make it a, they've got all these filters so maybe they could work on an option, as we said, why don't you give us an old school option? Put it in, put it in as a as an add-on.

Lee Schnaiberg

Maybe they will. Who knows with like iPhone 18 or whatever they'll be like. And now the panel arts, you know, I guess they're balancing

Harvey Birnbaum

20 million people who have the phone and people who do this art, you know, which one should we work on?

Lee Day

I spent a lot of time trying to install older operating systems. And basically, you can install anything except the most recent operating system if you could do that. But because they there's a signing handoff that happens with apple. And so they really have enforced. You can't crack your phones anymore. You can't do any of the fun things you used to do with your phones? It's not just. It's also for hacking. All of those things are disabled with the newer operating systems.

Harvey Birnbaum

Yeah.

Renata Janiszewska

I see Tommy has his hand up.

Tommy Mintz

I didn't want to jump in too quick to this conversation, because you are talking about Keno, which is fantastic. On iPhone. Another interesting thing that I've been playing with is long exposure. If you have live Photo on I'm just gonna share. I'm sorry if you don't mind. I just want to share 1 s some of these results that have been pretty exciting. So once again, this is up out of a train. Is that showing up. I lost everything again. Yes, cool and this is. This is moving past a building on a train. And it's getting some of that. You know. Verticality of lines that I think everybody's interested in. It also has a very interesting algorithmic you know distinction between close and far as you go. So. So people who are doing this panel stuff, I encourage you to oops. That's a good slice of pizza. Sorry meant to go the other way.

Here. Wait! There's one that I particularly like. So I'm coming around a curve here right? And it's kind of a beautiful trying to recognize. And here's one I like most in a strange way, where it's really losing track of vertical lines and the modernist building behind, but able to distinguish between the windows and the bricks. And you know, clock of the building in front. So it's really interesting. We talk about vertical lines and how the algorithm is, I think, looking for those as elements to grab onto, you know and hold within this you know, sort of bunch of information that we're throwing at it too fast.

And that's I think that's part of I'm gonna stop sharing. If you don't how do I do that. That it's part of what you're doing is overwhelming the algorithm, taking it and pushing it. You know, beyond its capabilities and expectability. So one other thing, that there's a book that we've all maybe opened up a couple of times.

Art and physics by Leonard slain and one of his chapters. He's describing how, as you approach, if you imagine yourself approaching light speed from a train.

You stop seeing the past and the future in the present sticks out in a strange way, so that you could imagine things becoming. This is showing up flattened kind of like that Roy Lichtenstein sculpture of a house? And I really think it's interesting, you know, please, what you guys are doing with these phones? And thinking about it within this sort of idea of time and our perception of moving through time more quickly. And maybe. You know, if we imagine ourselves moving at light speed, the distortions of time.

And that occur, and how we observe it so plugged for art physics. I see Sherry has her hand up.

Renata Janiszewska

Sherri. Go ahead.

Sherry Karver

Thank you. I think all 4 of you are just amazing. The work really speaks to me on so many levels. So I want to thank all of you. It's really terrific. One quick question for we date you said there are no figures, or there are no people really in your pieces are rarely, and I was wondering about that. Are you purposely leaving them out? Because I would think there would be people all over the place. So how are you getting no people.

Lee Day

You know. Part of it, I think, has to do with I'm not purposely leading them out. I actually, I've been working more recently, trying to force it to get more people into the images and shooting, went on a streetcar where, the spatial relationships are different than on a train. I've been getting more people into the images, but I think from the train. Certainly, when you're going through a station, the person is not a large enough object to for the stitching process the algorithms there to see it as an object that it wants to hold on to. So it's gonna be stitching different parts it. It looks at different parts of the image and stitches those together.

Some it's not necessarily only the whole script. It'll take pieces of it and puts them together. And I think people are generally just not big enough. You know. Polls just disappear out of out of out of the pictures. There are all kinds of vertical elements that just don't show up. If you're moving slower. For example, if you're coming into a train station unless the train is slowing down, then you'll you're more likely to get people if you're as I say, on streetcars.

Where they also whether the right distance away and in the distance you often get little people because they're almost like in one strip. But rarely do they are. They sort of merge together in that. The active space that you're gonna be looking at.

Sherry Karver

Okay, thank you. And I. And I think, what's wonderful, really, about all of the 4 people who showed work today is the way it goes from reality into abstraction. That combination of those 2 things is very difficult to get it successfully. And I think all of you just really did an amazing job doing that. So thank you. Thanks.

Renata Janiszewska

When we had artists talk in the town square of Siberiana a couple of weekends ago. Tommy Mintz mentioned the book on photography by Susan Sontag. So I started taking a look at it in preparation, and realized, of course, that there was no. Digital. She wrote 6 essays or 5 essays in 1973. They were published as a book in 77. So what I find fascinating about Techspressionists is that we are essentially making up the theory for what is going on in our art forms. Concurrent with what's going on in technology.

Lee Day

Yeah. And to do that. We're gonna really have to start talking about AI, and what AI generates. And you know, is, you know, how does that relate to photography. I personally, I see it as illustration, not as photographic, but not everyone agrees.

Renata Janiszewska

Yes. There's a very quick movement going on with the development of the yeah. The AI engines have just moved so quickly.

Lee Day

Yeah, where they were 6 months ago. Yep.

Tommy Mintz

Michael has his hand up.

Michael Price

Yeah, I was really curious about a couple an aspects of inspiration from you all the. The adages, you know. Cameras take a snapshot of the moment in time, and I forget which neuroscientist said that the act of seeing is actually the act is not the act of Re of recording. It's the act of creation, and I think you all perfectly illustrate that. And I'm curious.

Lee Day

Hmm!

Michael Price

What was kind of your source of inspiration to either tackle the notion of time or spatial aspects cause Reflecting on what sherry just said the, this is this is not just me recording. It's something more than that. So I'm just curious about why or where it came from, or what sparked your inspiration to, to create these kinds of images.

Lee Day

I mean, as I said, from my perspective, I like lo! Watching and looking at things and experimenting. And so I started. You know, it would seem fairly obvious to put your camera scanner on a train window, you know, putting tape and starting and obsessing about it, just maybe not as obvious. But you know, so experimenting and seeing. And then it was a long process of sort of seeing what was being generated and thinking about that, and then and then continuing to develop that, how, how it was working, and I mean that's how it happened for me.

Michael Price

Well, Lee, what I what I found really intriguing, especially in the Siberiana space that you showed is that sense of you. You almost made me think of looking inside a person's brain and seeing the totality of their life's experience. And then the little pictures are the things that flash in our memory, the things that have emotional content for us are important things. And I thought that was just a brilliant, brilliant way of displaying that. So thanks for that, those really inspirational

Lee Day

Thanks for saying that. I mean I've sort of worked really hard to try to do that, and I'm glad it came across, because I wasn't sure, and I haven't been short.

Renata Janiszewska

I wanna say, thank you again to all the 4 artists who presented today. It's been really great, and I just like to hand it over now to Joey Zessa for a talk about his project.

Joey Zaza & Cari Ann Shim Sham

Yeah, hello, everyone. I'm not sure if Carrie and Tim Sham is going to be able to hop on. There's some kind of noise and construction going on. Yeah, wonderful talk. Everyone here is just incredible. Artists, and so on, have been following Techspressionism as a movement for a handful of years, seeing it kind of come out of the pandemic. Just to kind of keep this related to photography. I have this. Would you fill view and 16 here? I don't have a presentation, but it's got like 16 lenses on it. So The battery is low. I can't make him all go off right now, but I think that's kind of a cool camera.

Some of the work that's been shown kind of reminds me of the John Chamberlain's stuff that he was shooting with the wide box swing Lens camera, which is was on exhibit in manicasemporary in Jersey City a couple of years ago. Other kind of photographic sort of works that I'm interested in at the moment. Is kind of like the Jason salivan sort of like amalgamation. So I carry that over in some of my personal work. I think like layering and stacking things is you know, common way to build work. That's pretty interesting also, not just shooting with light. So the depth camera on the Microsoft connect, for example. Using data sources as input to image making. I think when you take a depth camera and you shoot it.

There's a lot of really interesting things that you kind of get into which kind of takes you into like some of the photo photo grametry sort of work that artists like Carla Gannis makes. And that work is incredible. Both flattened out as like 2D. As well as when you get into being able to like mouse around and zoom in to. All of that sort of stuff is wonderful on the computer. An artist like Aria Harvey is. Uses that kind of process. She works with sculpture. But to kind of capture the work. Because I think it's important to think through. How do we record our work? How do we preserve it? How do we make it available to share with people? And you know, how do we bring income from us? We can support our kind of practice, and so on. And then, like moving into the sort of generated spaces platform like fx hash, people are taking photographs, using them as input combining it with codes. So it's a little bit annoying when you know.

A developer wants to kind of take the features that we're using and replace them with a better version. But we can always take our or write our own code like. You know, Tommy's been doing, and so on. This way you have control into the process. And you can kind of make a lot of things happen there. It's a little bit daunting if you don't know, code. But these days there's a lot of resources to get started. And it's really limitless what you can kind of do with that sort of stuff.

And that's sort of our tie-in, too. So we started in October 2020. The Museum of Wild. The new Bangladesh are as a way to well, this is sort of a reaction to the Whitney biennial closing that year, and we kind of figured. Let's just throw the biennial, anyway. It didn't sort of make sense kind of in the pandemic to just like not have the show. It should have, I think, just sort of been online. So that's kind of what we did. We got over 100 artists from around the world.

I think it was like 40 something countries. And we put the work out there. Tommy Mintz was in that show. I don't know if he was considering Techspressionism at the time, so I can't say we were definitively exhibiting it. Then he could clarify. But I know with Renata She's been in a couple of our exhibitions, and she has used the hashtag on the object work as well as well as with the submission process. So we've been exhibiting expressionist work since at least 2023 and probably 2021 and maybe even earlier. If we had been doing for longer during that process. One of the main things was to me too, like prior is. But why is no one looking at this work like software-generated work and digital work, I thought, was incredible.

And they do. You just wouldn't see it in the major museums. And I thought I was kind of like alone, and just not really like getting it like it wasn't a sculpture or painting. So it's just like it's such a different world

like back then, like everyone here was kind of into the space. So you all had a strong respect for it. But to see a kind of have sort of a moment has been really nice and just to kind of confirm what I was thinking, and how this is definitely Hotspot in order and heading into the future.

It's great to see. But yeah, one of the big things the museum does is, how do we get our is paid for their work? I think we've made some Advancements in that over the last 4 years. I think the Nft space is interesting way to pay for some of these, you know, photographs and GOV. Files and AI artworks, which is another thing, too. I think AI is kind of a continuation of the photographic process. I don't think photography is, you know, you can shoot lens list, and you can probably shoot without late. And it's weird to photography has sort of never really been accepted, I would say, even like, now. Sort of like it's definitely there in the museums, but it's kind of tucked away in its own little corner, and it's not too often brought out as like the main exhibits, and so on. So it's interesting to think if we're like in a post photography world which I disagree with, even if like, we haven't really kind of accepted it and given it the respect that it's deserved. It's the most dominant medium of our time. And probably will be heading forward and so on. But yeah, AI is like a continuation of that process. What I do with some of my work is. Write code or use the camera, and then put that into kind of AI and use the AI to like. Add a filter element on top, so kind of like you would be in a dark room. You know, adding effect, and can still on and post now on that sort of thing, or in Photoshop, or whatever.

We started initially with like tickets and memberships. We had a little bit of success there. Entities came on our third exhibition. We were deciding between whether to go into AI or nfts. We chose AI. So for that work was a response to A work that the Whitney Biennial was, or the Whitney art port was zipping called the next biennial should be curated by a machine. And we kind of felt, you know. Why, wait for the next Biennial? Let's just create our next exhibition with the machine. So we created an AI curator which isn't the person world. There's been a couple people kind of working in the space. And we let it carry at the show. So we also did, out of respect for the work. So Carrie Ann and I looked at all the submissions picked out what we thought should be an exhibition, and then we also let the AI just kind of run wild and let it pick its own things, and it was interesting to see where there was overlap where there wasn't I think we overlapped about 7 out of the 31 works, or something like that. So it was. It was a little bit

Unattributed

Cari ann shim sham**: and

Joey Zaza & Cari Ann Shim Sham

Statistically kind of I'm sorry. 10, and oh, shins on to. But yeah, so like statistically, is showing that, like AI can curate in our exhibition, which I never thought I'd sort of see in my life. And I don't know if carrying wants to hop in here looks like any of the construction is done. I don't wanna take time away from here.

Unattributed

Cari ann shim sham**: We just wanted to say, Hi, and we love your work. And we're interested in perhaps in the future doing an exhibition with the Techspressionists. And Cari ann shim sham**: today we're opening an exhibition called Exit plan that you can go and check out and just see like how we work. And Cari ann shim sham**: we're big fans of this group, and we wanna Cari ann shim sham**: be in partnership and support you with your work and put your work out there and exhibit it somehow in our museum and perhaps if you're interested on the blockchain as well, you don't have to. Some of our artists only exhibit in our museum, others will do museum and blockchain, and we did sell a photograph about 24 h ago for 1,000.

Cari ann shim sham**: So you know, you can Cari ann shim sham**: have an income that way. So just

saying, Hi, and thank you and thank you for hearing us out. And we can talk more like just to see who's interested. If you're if you're interested as a group and what we could do together.

Renata Janiszewska

Thanks very much, Carrie-ann and Joey. And I guess that concludes today's so long on photography. We have an after party. So stay on if you'd like to hang out and talk and thanks again.

Colin Goldberg

Alright! Thanks so much, Renata, for moderating, and to all the presenters and our friends from the Museum of Newfangled, weird, and newfangled art. Is that it? Wild and new, fangled? Alright cool. Yeah. You know, definitely, collaboration sounds awesome, and I welcome you and everyone else to stay and hang out for our after party. The only one agenda item is we have to pick a topic for the next salon. Other than that, you know. It's just kind of a hangout, so I will bring us into that by stopping the recording in 3, 2, one.

And.