

WEBVTT

1

00:00:00.000 --> 00:00:01.240

Colin Goldberg: And hash.

2

00:00:03.020 --> 00:00:29.663

Colin Goldberg: hey, everyone my name is Colin Goldberg, and we're here at text freshness. Salon number 92, which is called breaking AI. Today's Thursday, March 6, th 2025, and I'm zooming in from North Bennington, Vermont. We have a very wide range of people here in the salon. And we have 4 artists presenting. So

3

00:00:30.100 --> 00:00:54.610

Colin Goldberg: it's gonna be basically on AI and how the presenting artists incorporate AI into their studio practices. So I'm gonna give a quick introduction for those who might be here for your very 1st salon, or for people who are watching this as a recording on Youtube, just a little background. On what a text brush in a salon is.

4

00:00:55.760 --> 00:01:16.719

Colin Goldberg: so the salons are a time and place in cyberspace where artists can gather once a month to share their work and to discuss matters relating to art, philosophy, and technology. The meetups were conceived of as a modern counterpart to the surrealist salons of the 19 twenties in which artists could meet informally to socialize and to discuss ideas.

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00:01:16.890 --> 00:01:22.830

Colin Goldberg: Textpressionism is a 100% volunteer based international artist community.

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00:01:23.480 --> 00:01:36.634

Colin Goldberg: we're not an organization in any kind of real sense of the word. I like to think of textbretionism as an Ism which is very vague, but kind of the antithesis of an organization.

7

00:01:37.480 --> 00:01:51.069

Colin Goldberg: The 1st salon was held on September 1st 2020, and included myself, Patrick Lichte, Steve Miller, and Oz Van Rosen, all of whom are artists in the community as well as art historian, Helen Harrison.

8

00:01:51.080 --> 00:02:15.569

Colin Goldberg: So Helen in 1990, after serving as curator of the Parish Art Museum in Southampton, New York, Director of the Public Art Preservation Committee in Manhattan, and Curator of Guildhall Museum, in East Hampton, became director of the Pollock Krasner House and Study Center, which is a national historic Landmark Museum, and the former home of abstract expressionists, Jackson, Pollock and Lee Krasner.

9

00:02:15.570 --> 00:02:41.519

Colin Goldberg: and she served as director of the Pk House until from 1990 until retiring this past year, and she continues to serve in an advisory role to the community and is a great asset to the project. She's been a real guiding light. So during the 1st salon session. The working definition of textpressionism was decided upon by their participants as

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00:02:41.520 --> 00:02:47.009

Colin Goldberg: an artistic approach in which technology is utilized as a means to express emotional experience.

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00:02:47.614 --> 00:03:08.590

Colin Goldberg: Artist, Devonte Bradley, Aka. Davo proposed the idea of recording the salons and publishing them on a Youtube channel which was implemented starting with the Salon Number 8, and that was recorded on January 5, th 2021. So since then, you know, we're now at Salon Number 92, which is pretty remarkable.

12

00:03:08.985 --> 00:03:29.049

Colin Goldberg: So the salons are moderated by a rotating panel of artist volunteers, and after the recording ends again, you guys are welcome to hang out for this after party, Aka, the Advisory Board. It's kind of tongue in cheek, in which the topic for the next salon is often decided upon, and other community related ideas are discussed.

13

00:03:30.320 --> 00:03:40.189

Colin Goldberg: so that's my spiel about. What is a salon? Now, we're gonna move on into the good stuff which is the the presentations, by the artists.

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00:03:40.240 --> 00:04:03.609

Colin Goldberg: And we have 4 artists presenting here today on this topic of AI. And I also want to note that the salon itself was curated by Renatifska, who is unable to be with us today. She was dealing with

some medical issues, so she contacted me this morning, asked me if I would moderate.

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00:04:03.610 --> 00:04:22.099

Colin Goldberg: so she is responsible for selecting the artists and working with them on preparing, you know, their materials, and so forth. So kudos to Renata for coming up with this idea and putting it together. So the artists presenting today are Ariel Barron Robbins System.

16

00:04:22.100 --> 00:04:29.389

Colin Goldberg: Michael Price and Randy Matsushevitz, and each artist is gonna be given

17

00:04:29.980 --> 00:04:38.140

Colin Goldberg: 10 min to present their work, and we're gonna hold the questions until the end. After all, artists have presented

18

00:04:39.560 --> 00:05:03.460

Colin Goldberg: So before each artist presents. I'm just going to read a little bit of a background. So you guys will know something about each one of them. And our 1st presenter is Ariel Barron Robbins, who is an interdisciplinary artist and academic specializing in digital media and drawing. She teaches animation at Florida International University as a visiting, associate, teaching professor

19

00:05:03.540 --> 00:05:16.170

Colin Goldberg: and holding an Mfa. In interdisciplinary studies from the University of South Florida. She has over a decade of experience, teaching, drawing, and digital art in South Florida and has exhibited her artwork widely.

20

00:05:17.260 --> 00:05:35.660

Colin Goldberg: She's integrating generative, artificial intelligence into her intermediate animation, advanced animation and story development courses. She requires students to use Gan programs in the classroom for creating animations and to assist with conceptualization and research.

21

00:05:35.670 --> 00:06:02.609

Colin Goldberg: She recorded live on X and for a podcast during her intermediate slash advanced class in 2024, with Artist and Podcaster, Whizpill, titled Animation and AI Skills and Tools of the future

taught in universities. She has recently participated in a panel at Fiu's Radcliffe incubator space titled before and after, where she discussed and demonstrated the impact of using generative AI.

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00:06:02.730 --> 00:06:22.060

Colin Goldberg: Additionally, she was featured in a discussion with Stephanie Trip from the University of Tampa. Titled Discussion with Curator AI Nfts art in the Metaverse held at tempest projects in Tampa, Florida so without further ado, I will hand the mic over to Ariel.

23

00:06:24.140 --> 00:06:25.105

Ariel Baron-Robbins: Hello!

24

00:06:26.410 --> 00:06:28.049

Ariel Baron-Robbins: You guys, can you guys hear me?

25

00:06:28.792 --> 00:06:40.959

Ariel Baron-Robbins: Oh, no, no. Okay. Sorry. I'm in front of a college classroom right now. Just so you know. And so thank you so much. For that, that was long.

26

00:06:41.570 --> 00:06:48.000

Ariel Baron-Robbins: 10 min. Is not that short? So I'm going to start sharing my desktop.

27

00:06:48.110 --> 00:06:48.990

Ariel Baron-Robbins: Okay?

28

00:06:49.830 --> 00:06:55.026

Ariel Baron-Robbins: So yes, all of that was true. I've had a very interdisciplinary

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00:06:55.580 --> 00:06:58.960

Ariel Baron-Robbins: focus. When it comes to my artwork

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00:06:59.250 --> 00:07:02.719

Ariel Baron-Robbins: you can find me. This is my website right here.

31

00:07:02.890 --> 00:07:12.320

Ariel Baron-Robbins: where you can draw, I would say the Major. One of the major things between all that connects all of my artwork together is an interest in process

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00:07:12.430 --> 00:07:14.510

Ariel Baron-Robbins: and the process of making work.

33

00:07:14.992 --> 00:07:24.350

Ariel Baron-Robbins: Right now, I'm actually doing a project, a couple different projects. One's with AI. So I'm going to show mostly that. But I also want to talk about loop

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00:07:24.570 --> 00:07:29.830

Ariel Baron-Robbins: art critique, which is a I run this place. I created it.

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00:07:29.900 --> 00:07:38.199

Ariel Baron-Robbins: and it's a place for artists to come together, and in small groups have a 6 week long series of art critiques

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00:07:38.270 --> 00:07:44.940

Ariel Baron-Robbins: so kind of like a residency. But it's really just sort of a gathering of a small group of people. And then there's an

37

00:07:44.980 --> 00:08:13.829

Ariel Baron-Robbins: exhibition, and Renata has been a part of it, and Joey and a couple other people here. And actually, Patrick is. Leahy is in it right now. So I didn't even know that about him being part of text expressionist. So I guess we have a whole thing, anyway. So I just wanted to show. And this is actually all about process. Loop is an artwork. It's not a for profit. It's not a nonprofit, it's an artwork. It exists on its own

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00:08:13.960 --> 00:08:27.220

Ariel Baron-Robbins: and literally contains people talking about their processes, and also people working on works in process and showing them to each other and getting feedback. So it's a feedback space

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00:08:27.984 --> 00:08:36.879

Ariel Baron-Robbins: to talk about what I'm doing with AI right now, I'm going to switch over to where I have my.

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00:08:37.320 --> 00:08:38.440

Ariel Baron-Robbins: where is it?

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00:08:39.320 --> 00:08:41.110

Ariel Baron-Robbins: There it is. Okay.

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00:08:41.650 --> 00:08:46.929

Ariel Baron-Robbins: So I have been, I love technology, obviously.

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00:08:47.030 --> 00:08:54.469

Ariel Baron-Robbins: And I have been interested in working with AI for a long time. Let me see if this is actually going to work. Yeah.

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00:08:55.990 --> 00:09:06.980

Ariel Baron-Robbins: But I 1st came from like a video art perspective. So I was a drawer and painter. And then I became like a video artist who really liked like 19 seventies video art

45

00:09:07.407 --> 00:09:11.219

Ariel Baron-Robbins: and did a lot of work that looks sort of like that.

46

00:09:11.460 --> 00:09:20.199

Ariel Baron-Robbins: And then I decided to. I decided a couple years ago that I wanted to try to recreate these old video pieces.

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00:09:20.310 --> 00:09:21.829

Ariel Baron-Robbins: using AI

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00:09:21.990 --> 00:09:30.310

Ariel Baron-Robbins: to see what would happen, and also because I knew the AI would kind of get it wrong. And I was interested in how it would

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00:09:30.540 --> 00:09:35.700

Ariel Baron-Robbins: process guys, how it would process the

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00:09:36.770 --> 00:09:44.529

Ariel Baron-Robbins: the process that I was doing. It's hard to talk

about. So this is a piece I made for my graduate

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00:09:44.760 --> 00:09:52.180

Ariel Baron-Robbins: exhibition for my Mfa. Which I got from University of South Florida, and it's a picture of me attempting to draw my own shadow.

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00:09:52.280 --> 00:09:59.369

Ariel Baron-Robbins: But I'm you can't see any lines. I'm using white chalk. And can can you guys please? I'm sorry I'm live.

53

00:09:59.620 --> 00:10:00.850

Ariel Baron-Robbins: Please keep it down.

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00:10:01.000 --> 00:10:05.283

Ariel Baron-Robbins: Sorry. And I

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00:10:06.290 --> 00:10:14.299

Ariel Baron-Robbins: And I'm trying to draw my own shadow. It's a Sisyphean task. I can't do it. Of course I'm wrestling with it. It's impossible to do

56

00:10:14.560 --> 00:10:20.110

Ariel Baron-Robbins: so. Then I recreated that piece in 2,015.

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00:10:20.660 --> 00:10:22.590

Ariel Baron-Robbins: This will make sense, I promise

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00:10:23.180 --> 00:10:33.310

Ariel Baron-Robbins: and my plan is, and still is, to recreate these pieces. I have like, I don't know about 3 pieces, 4 pieces

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00:10:33.420 --> 00:10:55.830

Ariel Baron-Robbins: that I'm going to recreate until I just kind of physically can't recreate it anymore. Right? So I plan to do one, you know, in 10 years, maybe another 5 years. I'm not going to stick to a strict schedule because I can never do that, but it's kind of a it's going to be a lifelong work until I have these recreations all up together.

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00:10:56.340 --> 00:11:01.150

Ariel Baron-Robbins: So I have this one. And so this one I was like, well, I'm going to recreate it using AI,

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00:11:01.360 --> 00:11:04.930

Ariel Baron-Robbins: you know. And so this is the 1st one I did.

62

00:11:05.110 --> 00:11:16.760

Ariel Baron-Robbins: And this is when mainly it was the time period was mainly text to video, right? So it didn't really have a lot of image to video ais. So this is all text to video.

63

00:11:17.050 --> 00:11:22.560

Ariel Baron-Robbins: And I wanted to also use as many different AI models as possible.

64

00:11:23.129 --> 00:11:31.729

Ariel Baron-Robbins: And to leave in the watermarks because the to me, the watermarks, and all of that was going to be like

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00:11:32.240 --> 00:11:42.910

Ariel Baron-Robbins: a way of documenting this time and this time that we have right now, right in the actual technology, and how good it is, or how bad it is, and all of those things.

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00:11:43.050 --> 00:11:45.749

Ariel Baron-Robbins: So here is this one

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00:11:49.480 --> 00:11:56.650

Ariel Baron-Robbins: and this one is deliberately bad quality, by the way, so some of the quality is all over the place with the different models.

68

00:11:56.750 --> 00:11:58.630

Ariel Baron-Robbins: the different programs.

69

00:12:10.480 --> 00:12:12.888

Ariel Baron-Robbins: And, by the way a lot of these.

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00:12:15.570 --> 00:12:26.788

Ariel Baron-Robbins: you know. I also wanted to see how they would treat like the female body, you know, because a lot of there's a lot of bias that comes into AI, you know, and how they would.

71

00:12:28.400 --> 00:12:40.849

Ariel Baron-Robbins: how they would try to interpret it. Some do amazingly interesting, weird things. Of course, all of them are, you know, conventionally attractive and white, even though I didn't specify a race in the prompt

72

00:12:42.560 --> 00:12:44.110

Ariel Baron-Robbins: because of the bias.

73

00:12:44.890 --> 00:12:50.120

Ariel Baron-Robbins: So I did that project, and I did the same thing to another one. So this is an old

74

00:12:51.024 --> 00:12:55.460

Ariel Baron-Robbins: I think this is from 2,000, and

75

00:12:56.240 --> 00:13:18.090

Ariel Baron-Robbins: I have probably 1011, or something like that around that time period. I have it. And it's me doing an invisible drawing on the High Line. Actually, it's when the High Line 1st began in New York City. So it's right that time period, and I'm drawing what I'm seeing, actually what I'm seeing. But of course you can't see it.

76

00:13:18.260 --> 00:13:25.059

Ariel Baron-Robbins: And so I did this piece and the slow quality, because I didn't really have the finances to get a better.

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00:13:25.480 --> 00:13:26.860

Ariel Baron-Robbins: a better one.

78

00:13:27.610 --> 00:13:30.768

Ariel Baron-Robbins: And so then I recreated it in 2,023, and

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00:13:34.000 --> 00:13:39.140

Ariel Baron-Robbins: got to the pretty much the exact same spot, as far as I could tell.

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00:13:39.380 --> 00:13:42.529

Ariel Baron-Robbins: and just did the exact same kind of

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00:13:42.890 --> 00:13:54.690

Ariel Baron-Robbins: silly thing. And to me it's like, What is it? Because I'm obsessed with drawing. It's kind of like what is a drawing, you know. To me a drawing is, in a way always incomplete. And

82

00:13:54.940 --> 00:14:03.061

Ariel Baron-Robbins: I I just I don't know. I have a very like romantic possibly, or even like

83

00:14:03.640 --> 00:14:17.469

Ariel Baron-Robbins: religious thing about drawing in particular, and about the process of doing it, and drawing with both my hands, because also I like the figure, and I like, you know, the way that it looks as well, of course, on

84

00:14:18.010 --> 00:14:21.940

Ariel Baron-Robbins: on the frame itself. I'm definitely a formalist.

85

00:14:22.290 --> 00:14:26.199

Ariel Baron-Robbins: So I have this one. And then I

86

00:14:26.680 --> 00:14:38.530

Ariel Baron-Robbins: had this. Now, this is when we got more video to video AI and image to image AI, so I could do it a little bit more close to the actual, you know.

87

00:14:38.750 --> 00:15:08.130

Ariel Baron-Robbins: visuals. So this is great. This was in a show in 2024. So now I'm recreating them, and it's it's changed significantly since the last time I tried to do the recreation, which I think was in 2022. Still some messed up, you know stuff. And you know I'm not using necessarily top of the line. But you know I've gradually actually bought, you know, some credits, not use the free versions.

88

00:15:08.370 --> 00:15:10.290

Colin Goldberg: You have about 2 min left. Ariel.

89

00:15:10.290 --> 00:15:33.349

Ariel Baron-Robbins: Okay, yeah, and and so I'm putting them together. So also, I have some rules when it comes to these projects and the rules, because I'm very into flux fluxes and things like that, which is my rule is that you know I do. The generation I try to stick to the 1st run through, you know, and not repeat and repeat and repeat.

90

00:15:33.450 --> 00:15:37.300

Ariel Baron-Robbins: because I just want to get the raw output of what it's doing.

91

00:15:37.520 --> 00:15:45.209

Ariel Baron-Robbins: So in a way, I'm like kind of like co-constructing it. And with the AI. And I'm allowing the AI to have a lot of autonomy

92

00:15:45.390 --> 00:16:04.110

Ariel Baron-Robbins: in this process. You know, I created the whole video. So I've had a lot to do with it. The AI also has a lot to do with it at the end, because I'm only running it once. I'm not necessarily making the decision by running it over and over and over again to control it that way

93

00:16:04.220 --> 00:16:05.600

Ariel Baron-Robbins: if that makes sense.

94

00:16:05.940 --> 00:16:10.790

Ariel Baron-Robbins: So this is my most recent one. And it's from an old video

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00:16:11.050 --> 00:16:18.460

Ariel Baron-Robbins: of me rolling down hills. So I did this whole thing where I was like dressed in white, rolling down hills.

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00:16:18.570 --> 00:16:20.540

Ariel Baron-Robbins: many different types of hills.

97

00:16:20.820 --> 00:16:25.920

Ariel Baron-Robbins: And this is from probably like 2,013 or so.

98

00:16:26.350 --> 00:16:32.110

Ariel Baron-Robbins: So. Here's the updated version, one's missing.

99

00:16:32.310 --> 00:16:33.729

Ariel Baron-Robbins: There's 1 that I just

100

00:16:34.140 --> 00:16:41.769

Ariel Baron-Robbins: and then I'm going to do the last one. So this is my last one, and I just got done with this like yesterday. So world premiere.

101

00:16:48.850 --> 00:16:51.979

Ariel Baron-Robbins: and so this is the most recent.

102

00:16:52.620 --> 00:16:56.530

Ariel Baron-Robbins: And of course the quality is, I think, actually better.

103

00:16:59.262 --> 00:17:04.020

Ariel Baron-Robbins: is really sticking closely to like actually the background and everything.

104

00:17:05.869 --> 00:17:16.190

Ariel Baron-Robbins: This one was mostly image with a prompt. The prompt didn't say anything about the race or the color of the hair of the woman. It just said, a woman.

105

00:17:16.369 --> 00:17:19.919

Ariel Baron-Robbins: Just so. I'm still sort of testing exactly

106

00:17:20.674 --> 00:17:28.640

Ariel Baron-Robbins: what it's going to do. This one was very interesting because it turned the Me. Wearing white to me, bearing a wedding dress or a hoofy dress like that.

107

00:17:28.950 --> 00:17:31.630

Ariel Baron-Robbins: Yeah, so, okay.

108

00:17:31.810 --> 00:17:45.370

Ariel Baron-Robbins: But I time is running out like I said, I'm in front of a college classroom, unfortunately. So if you have any

questions, I put my email in the chat, and and thank you so much to the tech expressionists for inviting me. Thank you.

109

00:17:48.520 --> 00:17:49.120

Colin Goldberg: Awesome.

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00:17:50.110 --> 00:18:08.259

Colin Goldberg: Okay, thanks so much. Ariel. Really interesting presentation. And I can definitely relate with that 1st run thing. That's kind of the philosophy with these salons is they're almost never edited. They go straight to Youtube from the Zoom recording. So there's all sorts of interesting

111

00:18:08.530 --> 00:18:14.120

Colin Goldberg: happenings and mishaps, which is all part of the art. You know definitely

112

00:18:14.450 --> 00:18:25.880

Colin Goldberg: Warhol's tradition as well in his filmmaking. Just let it run so the next presenter that we have is system. Who is zooming in from

113

00:18:26.452 --> 00:18:35.149

Colin Goldberg: France? I believe I know you're from France originally. So if you wanna just say Hello! And then I actually have

114

00:18:35.523 --> 00:18:58.406

Colin Goldberg: a recording of his that Renata sent me this morning. That's about 7 and a half minutes. So that's gonna play. It's in in its entirety. And but 1st I just wanted to introduce system. And oh, actually, you know what I have a little brief intro almost forgot. So system offers explosive mashups of Internet aesthetics

115

00:18:58.840 --> 00:19:19.499

Colin Goldberg: where information images and comments provide a frame of today's digital pop culture, the artist remixes web images and uses an audio visual spectacle to display the patterns dominating the Internet, its icons, its manifestations, and its digital prosperity. We are the lucky spectators of what he presents to us.

116

00:19:19.620 --> 00:19:24.500

Colin Goldberg: Sistem has been a French contemporary digital artist

since 1999,

117

00:19:25.290 --> 00:19:41.179

Colin Goldberg: founder of French trash touch 1995, founder of system 1999, founder of spam. That's with 2 M's. 2011. He's a pioneer of net art, digital art, and glitch. So with that, I give you system.

118

00:19:42.360 --> 00:20:04.809

Systaime M B: Hello, everybody! Thank you for this invitation.

119

00:20:07.510 --> 00:20:32.907

Colin Goldberg: Alright. Well, I didn't understand that, but apparently we have captioning enabled. So when it comes time to do the QA. There is an option down at the bottom show captions which, as long as you select English it should translate in real time. What system is saying in French, I should have probably prefaced that with that. But at any rate,

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00:20:33.400 --> 00:20:49.570

Colin Goldberg: That is something that we have in effect on all the salons moving forward. Big ups to Cynthia Beth Rubin. For you know, researching this technology and helping to implement it. Super useful, especially for the Co. Working sessions

121

00:20:49.570 --> 00:21:13.739

Colin Goldberg: which happen every week, and artists from all around the world get together and just spend time synchronous time working together and doing crits and all sorts of other fun stuff. So there's info on that on the text, impressionism, homepage so without further ado, I am going to share my screen and play systems, video, which is about 7 and a half minutes. So

122

00:21:13.760 --> 00:21:15.670

Colin Goldberg: here we go.

123

00:21:17.620 --> 00:21:20.130

Colin Goldberg: Can you guys see my screen? Okay, okay.

124

00:21:20.130 --> 00:21:24.159

Systaime M B: Yeah, I fight through circuit on the digital throne. You know.

125

00:21:24.220 --> 00:21:36.499

Systaime M B: I recycle my waste. Yeah, I'm in the business. I make dirt clean. Bro. Call me finesse. I smoke motherboards, put the chip in my life. I am Michael Boraz, also known as Sistame.

126

00:21:36.520 --> 00:21:55.350

Systaime M B: Since the mid 19 nineties I have explored the digital realm, relentlessly questioning our hyper-connected society and its absurdities. My artistic journey, positioned at the intersection of art and technology, has led me to experiment with diverse media and techniques as technology evolves.

127

00:21:55.350 --> 00:22:15.080

Systaime M B: Early in my career I played a key role in the French trash touch, a movement marked by a raw, provocative aesthetic that sought to deconstruct established codes. This period embraced a Diy approach, where mashups, collages, and sampling repurposed visual and sound fragments from the web and obsolete objects

128

00:22:15.080 --> 00:22:42.119

Systaime M B: challenging our relationship with media and technology. With the rise of generative AI, a new era of digital art emerged. AI, now accessible without extensive technical know-how offers unprecedented creative possibilities. For me. AI is an additional tool in my palette. It automates, tasks, generates endless variations, and helps explore new forms. Yet artistic intent remains paramount.

129

00:22:42.190 --> 00:22:46.149

Systaime M B: I set the rules, guide the process and decide the outcome.

130

00:22:46.180 --> 00:23:14.480

Systaime M B: My recent projects illustrate this approach in albums like crypto, kikta and la Mavisai. I used algorithms to create rhythmic patterns and sound textures, later reworked into unique compositions in the music video swimming pool, free party AI produced extravagant visual effects that enhanced its offbeat. Aesthetic. Similarly, electro, Mukbang analyzes online food consumption videos critiquing our dependence on technology and consumer culture

131

00:23:16.260 --> 00:23:38.259

Systaime M B: reflection on AI and artistic creation the use of AI in art has sparked debates about authenticity and human intention. I

believe art is defined by its ideas, messages, and emotions. AI enriches the creative process. But it is vital for the artist to remain in control, ensuring that technology serves the vision not vice versa.

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00:23:39.830 --> 00:23:46.789

Systaime M B: At comparison with collage. Art. AI continues the tradition of collage, a practice dating back to the Avant garde

133

00:23:47.010 --> 00:24:02.700

Systaime M B: artists have long cut, assembled, and repurposed pre-existing elements to create new meanings, like traditional collages that recontextualize images. Generative AI draws from vast databases to mix and transform fragments into novel creations.

134

00:24:02.820 --> 00:24:26.539

Systaime M B: while manual collages bear the mark of each crafted gesture. AI often works as a black box, raising questions about originality and the artist's role. Nonetheless, as with any art, form, intention matters most. It is how the tool is used to evoke meaning and emotion that counts. In conclusion, AI presents unprecedented opportunities to redefine artistic creation.

135

00:24:26.540 --> 00:24:48.559

Systaime M B: As an artist my role is to explore these new frontiers, question their implications and produce works that mirror the transformations of our digital society. AI is a powerful tool, but it is the artist who imbues it with soul, direction, and meaning, enabling us to reinvent 21st century art by merging human ingenuity with machine power.

136

00:24:58.300 --> 00:25:18.490

Systaime M B: body of money! Oh, God, peace and S. Always peace and air money, money. Oh, Whoa!

137

00:25:20.780 --> 00:25:24.580

Systaime M B: Money! Oh, body!

138

00:25:25.650 --> 00:25:37.760

Systaime M B: Peacefulness! Always business, honey! Oh, we are rich.

139

00:26:14.120 --> 00:26:15.100

Colin Goldberg: The.

140

00:26:31.090 --> 00:26:33.810

Systaime M B: I'll show you mystery.

141

00:26:39.860 --> 00:26:40.570

Systaime M B: I

142

00:26:47.710 --> 00:26:48.390

Systaime M B: I don't even.

143

00:29:04.180 --> 00:29:24.143

Colin Goldberg: Alright. Yeah, that was amazing. Renata. Let me know that it would. It would end very abruptly. But really incredible work. Very happy to to have you on here. I'm a fan I've been. I've been following your work on social media, and especially the you know

144

00:29:25.910 --> 00:29:47.359

Colin Goldberg: the recent work with Elon Musk and Trump and the world leaders, Zuckerberg, I mean, it's just remarkably well done, I think. And it's it's very. It's nice to see that there's some people people capable of of pulling off a deep fake that are on our side. So

145

00:29:48.708 --> 00:29:58.009

Colin Goldberg: at any rate. So we will, we will move on, but we will open it up to questions. After all, 4 artists are done presenting

146

00:29:58.583 --> 00:30:24.100

Colin Goldberg: so next up. We have Michael Pierre Price, who works from his home studio in Phoenix, Arizona, creating his digital art prints that are primarily inspired by the intersection of modern physics, neuroscience and spirituality. He often uses mathematics, specialized software, and AI when he creates his abstract algorithmic and surrealist art. So with that.

147

00:30:24.520 --> 00:30:27.210

Colin Goldberg: I'm gonna hand the mic over to Michael.

148

00:30:28.510 --> 00:30:29.823

Michael Pierre Price: Thanks, Colin.

149

00:30:33.320 --> 00:30:43.190

Michael Pierre Price: Let me go ahead here and do screen share.

150

00:30:51.910 --> 00:30:58.880

Michael Pierre Price: Okay, so here's my title. So

151

00:30:59.010 --> 00:31:08.099

Michael Pierre Price: I I think that I I love Renata's title of Breaking AI cause. That's my mode in which I work with it.

152

00:31:08.260 --> 00:31:11.225

Michael Pierre Price: And how I mean that is,

153

00:31:12.120 --> 00:31:21.039

Michael Pierre Price: AI is not my wedding photographer. It's my autistic Sherpa. And what I mean by that is the normal mode

154

00:31:21.180 --> 00:31:27.159

Michael Pierre Price: of using AI is to use text prompts

155

00:31:28.226 --> 00:31:50.499

Michael Pierre Price: for creating singular images, and realizing that most people are doing this from a standpoint of narrowing down a fine tuned target, so that when they create images they're within a small parameter of sets that is

156

00:31:50.610 --> 00:31:55.280

Michael Pierre Price: reflective of this targeted text. Prompt.

157

00:31:55.950 --> 00:32:13.919

Michael Pierre Price: I find that boring I don't like that at all. For me. My mode of working with AI is what I call my explorer mode, and if you use this image here that I created with AI as sort of my analogy.

158

00:32:14.380 --> 00:32:32.989

Michael Pierre Price: The way I think about working with AI is in this image. Here you see that there's a a mountain or a butte in the in the distance. And conceptually what I'm asking the AI as my autistic Sherpa is to help me get to the far side of that mountain.

159

00:32:34.030 --> 00:33:01.560

Michael Pierre Price: I don't know what's back there. It may be something really, really fantastic. It may be really awful. I don't know, but I'm exploring, and I want to get there in some way. So the way that I use text prompts and images, I'm dealing with conceptual ideas. I'm dealing with paradox and questions that I have, that I'm trying to get answers for, but I don't have a preconceived notion of what that is

160

00:33:02.930 --> 00:33:32.510

Michael Pierre Price: so me as the artist working with AI. I consider myself brainstorming where the AI is. My again, my Sherpa, that's helping collaborate with me to get to the things that I'm striving for, and because my normal subject matter that I like to explore it are rather heavy subjects that are often very conceptual and abstract, like modern physics, consciousness, spirituality.

161

00:33:33.150 --> 00:33:39.920

Michael Pierre Price: The art styles that to me are very reflective of that are abstract, algorithmic, and surrealist.

162

00:33:40.230 --> 00:33:46.590

Michael Pierre Price: and my motivation as an artist is having studied physics

163

00:33:47.509 --> 00:34:15.430

Michael Pierre Price: astrophysics and been a practitioner of indigenous spirituality. And a amateur neuroscientist in terms of learning things is that the world really is not, as it seems to our normal everyday existence. We're made out of atoms. We only exist here because stars lived and died, and we have the universe literally constituent matter within us.

164

00:34:15.560 --> 00:34:29.709

Michael Pierre Price: And so trying to look at that, and what it means. The way that I work with AI is I try to challenge the concreteness of AI through the richness and the ambiguities that are in language.

165

00:34:30.020 --> 00:34:58.109

Michael Pierre Price: Now, my collaborator likes to deal with photographic like images. That's the most natural way that most of the AI software has been set up for, and it likes concrete things. It

wants to deal with objects and actions and setting. And so it's looking for specific instructions to help it. Understand that when I come in and using language in ways that it might not be ready for

166

00:34:58.230 --> 00:35:05.380

Michael Pierre Price: I'm challenging it now overall. This process of exploring

167

00:35:06.570 --> 00:35:27.200

Michael Pierre Price: is one in which I, as an artist, create tons of images, lots, and lots of images. And if you think about it, the way I approach this rather systematically, would be almost like a family tree, a hierarchy of parent images, that creating child images, grandchildren, great grandchildren.

168

00:35:27.680 --> 00:35:34.179

Michael Pierre Price: or, if you were to look at the evolutionary scale of life here on Earth. You see the branching structure

169

00:35:36.000 --> 00:36:01.179

Michael Pierre Price: now with creating lots of images. It doesn't mean that I use them all. I use a very small percentage of ones that I find interesting to me, and those are the ones here in this chart that I've put us a green square around them. So I upscale them. And I save them to my hard drive. And even those that I save to my computer only a small percentage of those end up being.

170

00:36:01.260 --> 00:36:14.020

Michael Pierre Price: you know, good enough for me to use as finished art pieces or parts of finished art pieces. And that's my methodology. It's sort of, you know, an outgrowth from my scientific background days.

171

00:36:14.670 --> 00:36:31.299

Michael Pierre Price: So I wanted to share how I created or what was behind creating the 1st 2 images in my presentation today, and the genesis for those images of which I'm going to show several others. Beyond that

172

00:36:31.310 --> 00:36:52.751

Michael Pierre Price: was this idea of infinity divided by infinity, equals nothing at all. This this concept, rather abstract concept was actually spurred from an old Jethro tall song from their out from

their album minstrel in the gallery. It was like 0 to the power of 10 equals. Nothing at all.

173

00:36:53.430 --> 00:37:08.910

Michael Pierre Price: And then I I will, I prompted. This is the prompt that I put here, and then this next one, the one that followed it. Is actually a grandchild image of the same lineage that that 1st image that I just showed you there

174

00:37:09.880 --> 00:37:21.599

Michael Pierre Price: and then there was an offshoot as I continued to create more images that this particular piece here from that I'm showing you all the same prompts.

175

00:37:22.160 --> 00:37:32.259

Michael Pierre Price: But the way that I've created the prompt and challenge the AI. I'm getting some really interesting imagery. Next this next image.

176

00:37:32.460 --> 00:37:38.209

Michael Pierre Price: I changed the second part of the prompt from a mathematical surrealist

177

00:37:38.750 --> 00:37:52.759

Michael Pierre Price: piece to a surrealist landscape, and the idea of landscape. Now, all of a sudden, you can see there's a tree in this image, but you're still seeing some of the other characteristics from the other lineages in this brand new lineage here.

178

00:37:53.300 --> 00:37:56.319

Michael Pierre Price: and the final one that I wanted to show you from here.

179

00:37:56.990 --> 00:38:11.780

Michael Pierre Price: brought in now, this idea of still life to this idea of infinity, divided by infinity, equals 0 or equals nothing at all now and on the side here, I've indicated that in this whole entire

180

00:38:11.980 --> 00:38:28.350

Michael Pierre Price: set of images that I created with this idea of infinity. I created 532 images. I've saved like 58, and I created 7 lineages in total. I just wanted to let you see, sort of behind the

scenes of my methodology of how I work.

181

00:38:28.350 --> 00:38:28.680

Systaime M B: One second.

182

00:38:28.680 --> 00:38:29.570

Michael Pierre Price: AI

183

00:38:31.219 --> 00:38:51.570

Michael Pierre Price: and then the the image here, and the other one that were the the backdrops for my previous diagrams. I just wanted to share how I created them. Again, looking at the prompt. Here I also had a a reference image that I used from one of my other previous works.

184

00:38:52.610 --> 00:38:54.460

Michael Pierre Price: And then this one.

185

00:38:55.110 --> 00:39:05.080

Michael Pierre Price: Here's the prompt. And then I use 3 images to blend together. Now in mid journey, which is what I use.

186

00:39:05.450 --> 00:39:16.020

Michael Pierre Price: This idea of blending images is really a key factor for a lot of the work that I do, because what it allows me and I'm showing you in this image in the next one

187

00:39:16.080 --> 00:39:39.430

Michael Pierre Price: is that I actually use some of my older fractal images, 3D fractal images that I created with Mandel bulb 3D. So I could take soft. I could take images that were created at a different software, use AI than to create an amalgam of images that are fusions of a different way of which I generated my own art.

188

00:39:43.340 --> 00:40:07.830

Michael Pierre Price: Currently, I'm working on some some ideas that are representative of some really really key ideas within modern physics, especially subatomic physics. So I'm just sharing a few here. And what's really interesting here is I wanted to share this quote from Niels Bohr, who a hundred years ago was a founding member of quantum mechanics.

189

00:40:08.000 --> 00:40:33.809

Michael Pierre Price: And what's really important here is to realize the esoteric spiritual quality that a lot of the physicists who came up with and were pioneers of quantum mechanics realized that there is an unreal aspect to the reality of quantum mechanics, and it's really really fascinating.

190

00:40:37.730 --> 00:40:50.789

Michael Pierre Price: The next series of images are really foundational for me in the way that I work, because they tackle big questions that I have about what's the nature of reality in the universe? And

191

00:40:50.930 --> 00:40:59.130

Michael Pierre Price: are there things hidden in the fabric of reality that we, as human beings, are struggling to try to find out?

192

00:40:59.190 --> 00:41:23.040

Michael Pierre Price: Is everything in the universe true? Can the universe lie to us, we, as human beings, lie to one another? Is there any sense of diversion, or where does the origin of paradox come from? And those are sorts of things that I'm looking at when I work on a lot of my images. And so the next series here are sort of tackling that.

193

00:41:23.285 --> 00:41:25.489

Colin Goldberg: Michael, we're just about at time. Sorry I forgot.

194

00:41:25.490 --> 00:41:29.890

Michael Pierre Price: Okay, alright, I'll I'll whiz through here really quickly, then.

195

00:41:41.100 --> 00:41:43.660

Michael Pierre Price: and these images here of the

196

00:41:43.930 --> 00:41:52.290

Michael Pierre Price: where for me of the universe ever becoming. It's the sense of potential actualized.

197

00:41:59.970 --> 00:42:21.549

Michael Pierre Price: And these are recent images that I actually have up on my website, which were generated by AI. And this final one. Here

is an homage to Salvador Dali and Renee Magret. With the burning giraffe smoking the pipe. And so I'll end it there.

198

00:42:26.760 --> 00:42:27.729

Michael Pierre Price: Thank you.

199

00:42:32.310 --> 00:42:33.230

Colin Goldberg: All right.

200

00:42:33.410 --> 00:42:48.220

Colin Goldberg: Thank you. Michael. Definitely. Very interesting to see the diversity of how you know you use AI, and then how all of the other artists presenting have used AI so

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00:42:48.925 --> 00:42:57.259

Colin Goldberg: really really pretty cool. So the next and final presenter is Randy Matsushevitz.

202

00:42:57.480 --> 00:43:02.229

Colin Goldberg: who is an American multidisciplinary artist, based in Los Angeles.

203

00:43:02.440 --> 00:43:23.199

Colin Goldberg: Her installations, paintings, mixed media drawings, and videos have been exhibited and collected nationally and internationally. Her artwork is found in the permanent collections of the Museum of Art and History in Lancaster, California, the Cleveland Clinic, Las Vegas Las Vegas, Art Museum at the Majore Barrack Museum of Art

204

00:43:23.490 --> 00:43:28.590

Colin Goldberg: University of Nevada, Las Vegas, and enter Art Foundation in Berlin.

205

00:43:29.098 --> 00:43:34.279

Colin Goldberg: So without further ado, I will pass the mic on to Randy. Okay.

206

00:43:34.280 --> 00:43:43.660

Randi Matushevitz: Hey? Hi, everyone. Okay, here we go. Let me share this. And let's optimized for

207

00:43:44.470 --> 00:43:47.140

Randi Matushevitz: okay, I don't think it's late.

208

00:43:48.640 --> 00:43:49.580

Randi Matushevitz: Okay.

209

00:43:50.920 --> 00:44:14.749

Randi Matushevitz: so I wanted to start by saying, I am interested in contemporary portraiture, and what I have been doing is feeding my paintings into AI. So here's this painting here on the left, and this is an example of the variety of things that I will get here in this to start us off in this.

210

00:44:14.750 --> 00:44:31.769

Randi Matushevitz: Pdf, I've created. So I'm very interested in the fact that the paintings and the interpretation from different photo and video apps editing apps will create a variety of textures, genders, shapes holding

211

00:44:32.060 --> 00:44:39.049

Randi Matushevitz: actual marks from the paintings, create crooked teeth like the mistakes. As

212

00:44:39.250 --> 00:44:49.710

Randi Matushevitz: the 1st presenter was saying so, so this is an overview of the variety of mistakes and broad

213

00:44:50.450 --> 00:44:59.590

Randi Matushevitz: results I cannot get. So here to start with a painting. And then here's a few different interpretations.

214

00:44:59.770 --> 00:45:07.950

Randi Matushevitz: What's really exciting to me is that I never know if I'm going to get something that's

215

00:45:12.120 --> 00:45:19.860

Randi Matushevitz: But I never know for what I'm gonna get and how I'm gonna use it. So here I'm combining some old and new techniques

216

00:45:20.060 --> 00:45:24.340

Randi Matushevitz: to show in a video with sound that I put together.

217

00:45:24.980 --> 00:45:30.669

Randi Matushevitz: So using the regular painting and introducing the AI imagery that I then animate.

218

00:45:32.110 --> 00:45:34.990

Randi Matushevitz: So that's some of what you're seeing here.

219

00:45:36.820 --> 00:46:05.599

Randi Matushevitz: What's really cool about this for me, and I was originally told I was only getting 5 min. So I made a very short presentation. Is that, again, to show how I go from painting to multiple interpretations, this painting, quaffed, turned into not only this older woman, this man through without me commanding it to change gender or race, but through just setting.

220

00:46:06.210 --> 00:46:15.490

Randi Matushevitz: and I can, of course, control the facial expressions. These are the same root paintings, and eventually

221

00:46:15.840 --> 00:46:28.640

Randi Matushevitz: to this idea of how I can take one painting and give you several settings and images for them and then turn them, animate them and turn them into

222

00:46:28.980 --> 00:46:30.020

Randi Matushevitz: video.

223

00:46:39.070 --> 00:46:43.210

Randi Matushevitz: So here I've combined live film shots of a road trip

224

00:46:43.330 --> 00:46:50.659

Randi Matushevitz: with these characters to create this unreal sense of feeling and as if they were real.

225

00:46:51.060 --> 00:47:01.380

Randi Matushevitz: Another aspect of my practice with this work is using things like art breeder, where I combine 3 and 4 paintings to

create an image.

226

00:47:02.330 --> 00:47:06.929

Randi Matushevitz: and this is working with similar the similar 3 and 4 paintings.

227

00:47:08.400 --> 00:47:15.209

Randi Matushevitz: And this is another image that I put together. So I think it's very interesting how

228

00:47:15.930 --> 00:47:30.459

Randi Matushevitz: the AI will allow me to take a simple painting again. This is just to go back and forth this painting, some different setting, right to again creating all other

229

00:47:31.450 --> 00:47:35.729

Randi Matushevitz: section of her. And these are some video stills. And here is that video.

230

00:47:39.210 --> 00:47:51.010

Randi Matushevitz: and there's no sound on this one. So then, again, using all these different apps to enhance the animation and create these characters. So when I do this like in my photo stream.

231

00:47:51.140 --> 00:47:58.889

Randi Matushevitz: for example. These characters will. There are tons of them, and I save to like a little bit of what

232

00:48:01.061 --> 00:48:06.690

Randi Matushevitz: Michael was revealing. You can get like. There's all these different

233

00:48:06.830 --> 00:48:20.640

Randi Matushevitz: options to choose to save them to. I just want you to see how it works, and then you pick the best ones, of course. And so that's pretty much. That's my presentation. I was told. It's gonna be really short. So I just wanted to show a few of what I was doing.

234

00:48:26.260 --> 00:48:27.100

Colin Goldberg: All right.

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00:48:27.280 --> 00:48:49.467

Colin Goldberg: Thanks so much, Randy. Really interesting to see this work, and I think the last work of yours that I really looked at was when I was curating the show in Southampton, and I saw those those animations and portraits that you'd created for that so I could definitely see the continuity and the evolution of things. It's really interesting.

236

00:48:49.820 --> 00:48:58.480

Randi Matushevitz: What's really interesting about the AI is that I can get anthropomorphic imagery. So some of those are on my website where I can make plant human

237

00:48:58.880 --> 00:49:20.990

Randi Matushevitz: characters like, you know, the it's unknown what I'll get, and I feel it's a collaboration. I'm not controlling it on any level, and it's that mixture of what I, my painting, and then all the interpretations and the reinterperations, as Michael was saying, and the 100th version, and then you find the one that, you know did something unusual

238

00:49:21.570 --> 00:49:24.129

Randi Matushevitz: unrealism, as he said.

239

00:49:24.130 --> 00:49:48.519

Colin Goldberg: Yeah, I think a lot of. I've heard a lot of artists, you know, describe the process of working with AI as a collaboration which I think you know, is is very apropos. So each of the artists has. I have links to their Instagram and website on the the salon page which is at [textpressionism.com slash salon](http://textpressionism.com/salon).

240

00:49:49.279 --> 00:49:51.839

Colin Goldberg: So there's a description

241

00:49:51.880 --> 00:50:20.300

Colin Goldberg: of the various artists in this salon with links to their social media and websites. So if you guys want to check out more of their work and follow them, you can do that. I also as sort of a side note. I didn't anticipate moderating. But I've personally been using AI mid journey in particular to create the Salon Graphics. So this is the current one. And I think it's kind of interesting. I started working with AI,

242

00:50:20.440 --> 00:50:31.110

Colin Goldberg: really in the capacity of creating these promotional graphics for the salons which is based on the topic of the salon, so the majority of them from, I would say.

243

00:50:31.310 --> 00:50:46.033

Colin Goldberg: 50. These were sort of photo montages. And then it starts going into images that were created with AI after that. So the last, maybe 40 or so salon graphics were created

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00:50:46.480 --> 00:51:01.660

Colin Goldberg: with, you know, in collaboration with mid journey, that is to say there was quite a bit of post processing and retouching and stuff like that after the the prompting and I just thought it would be interesting just to show you guys real quick. So this was the original prompt

245

00:51:02.051 --> 00:51:17.709

Colin Goldberg: for for this image, which was a photorealistic image in the textpressionist style of a humanoid female robot in a painting video painting a self portrait while looking in a mirror that shows the reflection of a female artist so

246

00:51:17.910 --> 00:51:24.819

Colin Goldberg: like Ariel was saying. The bias is immediately, you know, white blonde.

247

00:51:25.504 --> 00:51:32.319

Colin Goldberg: thin female, and then, you know, I sort of played around with the prompting.

248

00:51:32.750 --> 00:51:48.770

Colin Goldberg: Trying different things. You could see. If you guys are familiar at all with midjourney, it generates 4 different options. Then you can pick one and keep iterating and changing stuff. And then at some point, I I thought, well, the the topic is breaking. AI. So how about we

249

00:51:48.770 --> 00:52:06.320

Colin Goldberg: change it up? Artists should be African, American and holding a paintbrush while facing a robot that looks like her. Okay? So there's the, you know, the biased, stereotypical African American

female artist that midjourney came up with. And then at 1 point I thought this was very interesting.

250

00:52:07.002 --> 00:52:34.589

Colin Goldberg: It just made this other individual appear, and that was no, that was no prompt that created that. And I was like, that's kind of creepy like. They just made this dude come in there into into the into the scene. And now he's just kind of like lurking in the background like checking out what's going on. And I just thought it was very interesting. How you know that that just came about that little piece of sort of

251

00:52:34.760 --> 00:53:04.070

Colin Goldberg: drama in in the image just came about on its own, which I thought was a little bit weird. But anyway, I wasn't really intending on showing anything, but I thought that was kind of a little bit of a backstory of the salon image. So I wanted to just open it up to to questions for the artists. If you guys want to just use your. If anyone has a question, I would encourage you to use the raise hand tool, which is.

252

00:53:04.210 --> 00:53:07.469

Colin Goldberg: where is that? It's on the bottom.

253

00:53:08.360 --> 00:53:18.810

Colin Goldberg: They keep moving that around or you could just like literally raise your hand. But the raise hand tool kind of works. Okay, I see somebody sherry do you have a question.

254

00:53:19.440 --> 00:53:40.750

Sherry Karver: Yeah, thank you. I mean, all of you have just amazing images. Really, mind boggling. And I loved all of it. My question is specifically, though to Michael, do you ever actually print any of these out as a photograph, or do you ever paint any of them? Because I could see many of them as actual oil paintings.

255

00:53:42.580 --> 00:53:53.312

Michael Pierre Price: So I print the the vast majority of the work that I do is for print. And I do have a printer here.

256

00:53:53.970 --> 00:54:22.973

Michael Pierre Price: and so that is one of the challenges. Is that typically working with AI natively, you get pretty small images

overall, usually like HD size like 1920 by 1024 something like that. And if I'm trying to print something like a 20 by 30 inch print, then I have to do the the whole upscaling trickery that's involved, which can be rather challenging.

257

00:54:24.250 --> 00:54:31.239

Michael Pierre Price: so. And then the the other thing that I've more recently been doing is looking at creating

258

00:54:31.420 --> 00:54:54.669

Michael Pierre Price: images for modern digital display. And and those are at 4 k, so like 38, 40 by 2160. But most of the work that I'm doing is with the intention for printing. And so there's there's a whole set set of steps that I have to go through.

259

00:54:54.800 --> 00:55:12.659

Michael Pierre Price: and and it's really deceiving. Sometimes something looks good nice on screen, but once you start blowing it up, then you see all kinds of really bad imperfections, and you have to deal with it one way or the other. At least, I want to. Cause I do like them looking like they're painted images

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00:55:12.930 --> 00:55:23.749

Michael Pierre Price: in a lot of cases, I tend to stay away from highly photographic looking images. Just because that that's just my personal aesthetic.

261

00:55:25.410 --> 00:55:26.309

Sherry Karver: Thank you.

262

00:55:27.440 --> 00:55:48.929

Colin Goldberg: Alright! Thanks to both of you. So I did discover where this raise hand tool is on the bottom. You should see a little heart, icon that says, react if you tap that there's a button there, raise hand so that's how you do it. So I see, there's hand up, Anton.

263

00:55:52.103 --> 00:55:53.130

Colin Goldberg: You're muted.

264

00:55:53.130 --> 00:55:56.639

Anton Dubrovin: Yeah, Hi, Hi, everyone

265

00:55:57.896 --> 00:56:08.470

Anton Dubrovin: let me put down the hand. Okay? Yeah. 1st of all, it was really amazing. Showcase.

266

00:56:08.830 --> 00:56:23.489

Anton Dubrovin: I really, I really enjoyed all the works from System Michael and Randy. I was really surprised and like Blown away, really enjoyed it. Everything.

267

00:56:23.710 --> 00:56:27.980

Anton Dubrovin: So I also work with AI a bit

268

00:56:29.018 --> 00:56:35.300

Anton Dubrovin: and the main problem for me is curating the

269

00:56:35.540 --> 00:56:48.450

Anton Dubrovin: ideas and the outputs. So I would like to hear from from you artists, how do you, curate? How do you?

270

00:56:49.155 --> 00:57:00.299

Anton Dubrovin: How did? How do you do? You stay focused on the idea, or you just exploring? And so what's your take on curating the outputs?

271

00:57:00.760 --> 00:57:02.049

Anton Dubrovin: Yeah, thank you.

272

00:57:05.380 --> 00:57:09.940

Colin Goldberg: Okay? So who would like to answer this? 1st

273

00:57:10.360 --> 00:57:16.580

Colin Goldberg: out of the artists that are still here, do you, wanna Randy? You want to.

274

00:57:16.580 --> 00:57:23.659

Randi Matushevitz: Sure. So how do you, curate? What you show you mean, like what you choose to present to the world?

275

00:57:24.140 --> 00:57:49.866

Anton Dubrovin: Yeah, yeah, I mean, like, for example, at 1st you have one idea, then it's developing. But all the all the way through. You need to curate all the outputs right? And then you need to go to like finish line. And so yeah. So I just want to know. How do you do.

276

00:57:50.310 --> 00:58:08.100

Randi Matushevitz: So for me, it's a lot of gut instinct. It's what I read. The more I work with the tools, whether, like I said, it's video apps or art breeder or mid journey, or you have choices. It's a very quick I save everything. And then but really, the longer I work with it because

277

00:58:08.330 --> 00:58:13.600

Randi Matushevitz: I started working with it back in November with AI in this way.

278

00:58:14.330 --> 00:58:31.429

Randi Matushevitz: then you get used to certain things it produces, and then you challenge it. So you experiment. And the ones when you look back like when I look back at my photo stream of what I've saved, certain ones just stand out. They're interesting to me. They hold up like in anything with the arc, and that's the one I go with.

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00:58:31.780 --> 00:58:54.939

Randi Matushevitz: and if it gets too boring sometimes I just start over with the images like, if I'm not getting something I'm interested in to save, I'll do a different combination. I just see what happens some days there's a lot of blah. And other days it's like, Wow, this is really a good role. I have to save everything I'm working on. And look at it again later. And I just like I said. I go with my gut.

280

00:58:58.220 --> 00:59:22.760

Colin Goldberg: Great system. We haven't heard from you yet. Would you like to answer? And 1st of all, would you like to answer in English or in French, because it's up to you if you want to try French, and we could try out the captions. That would be a good test, maybe. Okay, you want to do that. So for all the viewers here, if you click down at the bottom, there's an icon with CC to show captions.

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00:59:24.310 --> 00:59:32.959

Colin Goldberg: You should be able to see the captions, and then I believe you select the language. I I had already selected English. But

282

00:59:34.237 --> 00:59:37.093

Colin Goldberg: I'm seeing captions now on my screen. Yeah.

283

00:59:37.450 --> 00:59:47.829

Cynthia Beth Rubin: Just to interrupt for a second you need to click on translation at the top of the show captions and then pick the language. And for those people who

284

00:59:47.970 --> 00:59:57.900

Cynthia Beth Rubin: understand French, you have the choice of most people. It's the same language, English, English, but you can make it different languages if you want to

285

00:59:58.120 --> 00:59:58.930

Cynthia Beth Rubin: use.

286

00:59:59.450 --> 01:00:06.819

Cynthia Beth Rubin: Read one and speak the other. Okay. And I have a guide that I put way up, and it's also you can. Just.

287

01:00:07.060 --> 01:00:09.490

Cynthia Beth Rubin: I'll put it in again. If you're having trouble.

288

01:00:09.650 --> 01:00:10.440

Cynthia Beth Rubin: Okay.

289

01:00:10.440 --> 01:00:27.740

Colin Goldberg: Yeah. And and on the salon page to [textpressionism.com slash salon](http://textpressionism.com/salon). There is a link to the instructions that Cynthia made there as well. So but at any rate this will be our 1st live test. So system. go ahead.

290

01:00:27.740 --> 01:00:55.610

Systaime M B: Yeah. Okay.

291

01:00:55.700 --> 01:01:23.660

Systaime M B: Etrochement, the glitch art, the.

292

01:01:23.660 --> 01:01:37.080

Systaime M B: In fact.

293

01:01:38.600 --> 01:01:43.460

Systaime M B: I don't know if that worked. But I try.

294

01:01:43.900 --> 01:01:44.310

Michael Pierre Price: Yeah.

295

01:01:44.310 --> 01:01:46.200

Colin Goldberg: Yeah, no, it it worked. That's actually

296

01:01:46.200 --> 01:01:49.569

Colin Goldberg: it works. Yeah, thanks. Thank you.

297

01:01:49.570 --> 01:02:14.429

Colin Goldberg: Yeah, this is this is definitely, I feel like, you know, a landmark moment in the salons because we have mass. Well, I don't know if I could call it mass, but we have adoption of this this translation stuff, which is really cool. So another advantage of being here live in real time is that, I don't think it's gonna work for youtubers out there.

298

01:02:40.910 --> 01:03:43.970

Systaime M B: Valorizet UN proven plus savoir Si problematic

299

01:04:06.460 --> 01:04:10.570

Systaime M B: tink.

300

01:04:15.230 --> 01:04:16.190

Systaime M B: Hi.

301

01:04:16.190 --> 01:04:27.100

Michael Pierre Price: Oh, I just I just wanted to add 1 1 more thing to the because of the way that I work. I'm actually trying to elicit

302

01:04:27.300 --> 01:04:28.850

Michael Pierre Price: surprise

303

01:04:29.030 --> 01:04:46.850

Michael Pierre Price: from the AI and that obviously gives me a lot of

like not really good images. But I start to see little things here and there, and I think that's kind of what Randy was alluding to as well. We you get used to how the tool works.

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01:04:47.070 --> 01:05:00.190

Michael Pierre Price: and I can see, start something, start to emerge, and I think that could be kind of interesting. How can I? You know? How can I pull out more from there? And and I think that's part for me. That's really

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01:05:00.430 --> 01:05:09.799

Michael Pierre Price: why I enjoy working with AI in the way that I'm working with. It is because I'm not trying to dictate a final result.

306

01:05:10.070 --> 01:05:12.199

Colin Goldberg: I'm trying to elicit.

307

01:05:12.410 --> 01:05:31.930

Michael Pierre Price: Whatever is in that black box to look at things in really different ways, that I wouldn't necessarily think on my own. But my input is there in the mix. And so that's where that sets a collaborator is really important. And I think you just sort of.

308

01:05:32.110 --> 01:05:39.870

Michael Pierre Price: I think Randy was right. You just sort of recognize this is this is got. This is a kernel. This is something really, really good here.

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01:05:40.100 --> 01:05:47.389

Michael Pierre Price: And and that's kind of where you know how I would answer Anton's question from my from my standpoint.

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01:05:49.010 --> 01:05:50.540

Anton Dubrovin: Think, think.

311

01:05:51.900 --> 01:05:56.429

Colin Goldberg: Awesome just out of curiosity. Anton, where are you zooming in from.

312

01:05:58.235 --> 01:06:13.860

Anton Dubrovin: Right now, I'm zooming from Moscow. We came back here

in December, due to personal reasons. And yeah, before we were in Georgia Tbilisi.

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01:06:14.110 --> 01:06:19.610

Anton Dubrovin: So yeah. So now in Moscow. Don't know. Maybe until

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01:06:20.740 --> 01:06:24.415

Anton Dubrovin: until summer or longer. Not sure yet.

315

01:06:26.130 --> 01:06:47.589

Colin Goldberg: Awesome. Thank you. Yeah, I had a feeling. It's another thing about this group that's really you know, really incredible to me is to see people come together from all over the world. And Cynthia Rubin, who helped, you know, implement these captions actually organizing a text rationism show in Uzbekistan which is going to be happening in the fall.

316

01:06:47.590 --> 01:06:57.819

Colin Goldberg: and a good number of artists in the group. American artists, I believe all of them are American are going to be traveling over there. and and that is also

317

01:06:57.820 --> 01:07:22.210

Colin Goldberg: totally mind blowing to me the scope of what's been going on with this community. So it's very humbling to be to be part of this project. And I would also encourage the individual artists who presented. If you guys have any questions for any of the other artists who presented. That might also be an interesting direction to take the conversation.

318

01:07:23.440 --> 01:07:29.639

Colin Goldberg: but I do see Lee has his hand up there, so I'll give him first.st Dibs. Randy, did you have another question or.

319

01:07:29.640 --> 01:07:47.129

Randi Matushevitz: I just wanted to add to what system was saying, that it's about the ethical use of AI AI, cause it's here. It's here. It's here in our language it's with, you know. It's it's everywhere, and I do see it as a tool also. So I just wanted to add that in.

320

01:07:49.740 --> 01:07:59.079

Colin Goldberg: Okay, Lee, do you have a question? And if you do let

us know who specifically, you might be asking it to, or if it's for all of the artists.

321

01:08:01.240 --> 01:08:06.709

Systaime M B: It's really for everyone. Listening to all the artists and to you, Colin.

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01:08:07.733 --> 01:08:18.310

Lee Musgrave: As someone who doesn't use. I, AI. I was fascinated that your comments took me back to about 1959

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01:08:18.819 --> 01:08:26.609

Lee Musgrave: with a movie called Forbidden Planet, and which these space travelers

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01:08:26.760 --> 01:08:39.159

Lee Musgrave: are using a computer. And they discover that even though they aren't thinking of monsters, the computer finds the monsters in their it.

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01:08:39.370 --> 01:08:46.629

Lee Musgrave: and brings it forward like the strange man that appeared in your designs. Column.

326

01:08:53.260 --> 01:08:56.770

Colin Goldberg: So is there a specific question that you have for the artist.

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01:08:58.500 --> 01:09:02.599

Lee Musgrave: Yeah. that's a suggestion more than a question

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01:09:02.950 --> 01:09:09.649

Lee Musgrave: that you're just using a language to give instructions to AI,

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01:09:10.060 --> 01:09:15.110

Lee Musgrave: and it analyzes how you present that language.

330

01:09:15.580 --> 01:09:20.519

Lee Musgrave: and it can decipher what you might really be seeking.

331

01:09:23.410 --> 01:09:27.949

Colin Goldberg: Well, you know, I just wanna answer really quickly, just from my own standpoint, that

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01:09:28.330 --> 01:09:32.360

Colin Goldberg: the second part of the the collaboration really is that

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01:09:32.500 --> 01:09:35.930

Colin Goldberg: when the artist receives the result.

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01:09:36.279 --> 01:09:41.610

Colin Goldberg: it then is curated by the artist, you know. So there's the creation of the prompt.

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01:09:41.779 --> 01:09:44.699

Colin Goldberg: The you know the machine gives back

336

01:09:44.729 --> 01:09:58.439

Colin Goldberg: it's output. And then it's up to the artist to decide. Well, yeah, I want to show this one to the world, or I'm gonna choose this out of the 4, you know. So I actually had a recent conversation where I was using AI tools in a commercial capacity.

337

01:09:58.440 --> 01:10:20.939

Colin Goldberg: And it got to the point that you know part of the audience. Actually, there was an uprising about it, they said, start a change.org petition. We don't want, you know AI to be used in in presenting our whatever it is. I don't need to get into it. But and I thought it was really interesting, and this conversation plays into it, hearing from artists how

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01:10:20.950 --> 01:10:21.900

Colin Goldberg: you know

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01:10:21.920 --> 01:10:42.469

Colin Goldberg: it's a tool. And more specifically, it's it's a way that people are looking inward and and finding things out that you know. Maybe aesthetically and ideologically, they wouldn't have thought of just from scratch. So at any rate, you guys want to respond

to that.

340

01:10:46.340 --> 01:10:48.190

Systaime M B: Hmm.

341

01:10:51.030 --> 01:11:01.039

Systaime M B: In fact, c'est artiste de saint on Paris

342

01:11:18.790 --> 01:11:22.339

Systaime M B: to school a major.

343

01:11:22.610 --> 01:11:29.620

Systaime M B: We found it je passis et re.

344

01:11:35.800 --> 01:11:41.003

Michael Pierre Price: I mean, Colin, I think it's a real interactive process.

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01:11:43.870 --> 01:11:51.389

Michael Pierre Price: yes, there's the receiving of, you know the images. But what's also interesting is

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01:11:52.220 --> 01:12:17.860

Michael Pierre Price: what's presented. I can interpret those images in a very different way than somebody else might interpret those images. And it's my interpretation. Then that says, Okay, I want to run with this one or these, because I'm feeling, or I'm sensing this and and that goes from there. So it's it's really that human AI interaction that's at play. It's like.

347

01:12:18.040 --> 01:12:25.859

Michael Pierre Price: you know, somebody hears a piece of music, and for some person they hear noise, and somebody else gets inspired.

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01:12:25.970 --> 01:12:29.300

Michael Pierre Price: And and I think, as artists.

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01:12:30.040 --> 01:12:54.710

Michael Pierre Price: and for me as as somebody who really thrives on experimentation and exploration. I'm trying my best to elicit

something outside of my expectations. And that really inspires me. And that's why. For me, AI is just this continuous source of new inspiration. And

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01:12:55.060 --> 01:12:58.390

Michael Pierre Price: that's, you know, that's where I'm coming from on. All of this.

351

01:13:00.680 --> 01:13:10.400

Systaime M B: L'artiste.

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01:13:21.830 --> 01:13:22.680

Michael Pierre Price: Yes.

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01:13:25.290 --> 01:13:30.700

Lee Musgrave: So somehow, though in Colin's experiment, this

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01:13:30.930 --> 01:13:37.739

Lee Musgrave: a strange character, this dark colored man just pops up. How do you explain that.

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01:13:40.010 --> 01:14:06.280

Michael Pierre Price: Language. Language doesn't have the same precision as mathematics, and when large language models are assigning concepts to images. And all these other things, you can get outliers, and if all of a sudden an outlier appears, you can run with that, and that then becomes infused, and it becomes a character in the play.

356

01:14:06.860 --> 01:14:32.119

Michael Pierre Price: and and so that's where a lot of people want to narrow down. So you don't get as many outliers. And and you know that's where a lot of people, you know, like really promote their their prompt engineering. And you know, how, how do you? How do you get to something where you're within a very small contained universe of possibilities.

357

01:14:32.160 --> 01:14:40.470

Michael Pierre Price: And like I said to me, that's antithetical to the way I work as an artist, I I can't work that way. I I find that completely boring.

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01:14:41.840 --> 01:14:53.559

Michael Pierre Price: but it's useful if you're trying to create, you know advertising, or if you or if you're you're trying to create something that you know you're you're going for a very end. Result.

359

01:14:53.910 --> 01:14:56.649

Michael Pierre Price: Me, I'm you know.

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01:14:57.080 --> 01:14:57.590

Michael Pierre Price: I'm going.

361

01:14:57.590 --> 01:14:58.299

Systaime M B: Yeah, it's.

362

01:14:58.300 --> 01:15:12.430

Michael Pierre Price: I'm going down into the cave, and I don't know if there's gonna be a monster down there, or if I'm gonna run into, you know, water, you know, up to my neck, and I'm gonna drown, or something. I you know, I don't know. And to me that's exciting as an artist.

363

01:15:13.380 --> 01:15:17.300

Systaime M B: Romante.

364

01:15:23.030 --> 01:15:24.000

Cynthia DiDonato: All right.

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01:15:24.560 --> 01:15:50.719

Colin Goldberg: I think also, you know, Michael, like the distinction is whether or not AI is being used for art or for illustration. Sure, you know, I find when I'm using it in a commercial capacity, or even to some degree with the Salon Graphics. It's really sort of more of an illustration than art like, I don't really incorporate it into my own art at this point, you know, because it's more like, you know, sort of experimentation. But looking at it from

366

01:15:51.190 --> 01:16:04.009

Colin Goldberg: okay, I have an end result in mind, whereas I see the way you and possibly some of the other artists who presented using it in a much more experimental way, which I think is really, you know, really interesting.

367

01:16:07.660 --> 01:16:58.870

Systaime M B: De l'erte travaliers et neues alerts critiques.

368

01:17:00.980 --> 01:17:28.249

Colin Goldberg: Yeah, I think that's really something that I found very interesting about your work when I 1st started looking at a lot of the more recent sort of politically oriented stuff. Actually, I was sort of curious, you know. Would you? Or you don't really have to answer this. But would you ever consider, or have you? You don't really have to answer this. But ever think about, you know, or consider releasing work anonymously as sort of like an activist.

369

01:17:30.260 --> 01:17:45.259

Colin Goldberg: you know a way of using the work in such a way that I mean, it's provocative as it is when you're signing your name to it, but I feel like as consumers of media. We're also prone to be victim of.

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01:17:45.570 --> 01:17:58.649

Colin Goldberg: you know the use of deep fakes and other things like that. So you know, I think about hacker culture and all that other kind of stuff. And you know your work definitely makes me me think about all that kind of you know.

371

01:17:59.170 --> 01:18:01.119

Colin Goldberg: those sort of tactics, I guess.

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01:18:06.730 --> 01:18:08.929

Colin Goldberg: Is that yeah, go ahead.

373

01:18:14.465 --> 01:18:21.590

Colin Goldberg: Well, you know, is is is your is, would you ever think of using AI to create work anonymously.

374

01:18:25.650 --> 01:18:38.360

Systaime M B: Anonymous anonymme special de compound.

375

01:18:40.860 --> 01:18:47.449

Colin Goldberg: Yeah, I mean, it's just, I guess when I saw your work, you know, it almost made me feel like

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01:18:47.970 --> 01:19:12.039

Colin Goldberg: if someone was seeing it, and they didn't know it was art they might actually think, you know. Oh, my God! What is what is he doing there? What is Mark Zuckerberg doing there, or what is trump actually doing there. You know, it's not to me convincing that it's really, you know, it functions to me as as media activism to some degree, and just my perception of it.

377

01:19:12.410 --> 01:19:55.750

Systaime M B: Yeah, yeah, thank you. Yeah, that's that's my intelligent artificial.

378

01:20:38.120 --> 01:20:51.350

Systaime M B: Yeah.

379

01:20:56.010 --> 01:21:05.280

Lee Musgrave: And there are lots of lessons like this in art history. Domier comes to mind immediately

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01:21:05.870 --> 01:21:09.200

Lee Musgrave: an artist who had to make a decision.

381

01:21:09.520 --> 01:21:12.170

Lee Musgrave: How far he was going to

382

01:21:12.560 --> 01:21:18.539

Lee Musgrave: stretch his political points of view within his artwork within his prints

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01:21:19.170 --> 01:21:27.070

Lee Musgrave: and put them out with his name on. In his case he didn't really have to put his name on it. Everybody would recognize that it was his work.

384

01:21:28.220 --> 01:21:32.260

Lee Musgrave: But it's a an interesting point to be at.

385

01:21:38.100 --> 01:21:42.300

Colin Goldberg: Alright. Do we have any other questions from the audience, or Cynthia?

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01:21:45.270 --> 01:21:59.179

Cynthia DiDonato: 1st of all, let me say it's been a wonderful salon. The concept of breaking AI has come through with each of the presenters, and the breaking suggested to me

387

01:21:59.640 --> 01:22:22.759

Cynthia DiDonato: experimentation, trying to make it the artist's own work rather than what the AI might necessarily produce. And I'm hearing that from the artists that are presenting. But I do have a question for sustain. In your presentation you mentioned that AI involves collage.

388

01:22:22.770 --> 01:22:32.779

Systaime M B: And I think that concept is intriguing. Can you tell me more about how you have used collage in the works that we saw today.

389

01:22:35.280 --> 01:22:59.250

Systaime M B: collages.

390

01:23:51.260 --> 01:23:53.380

Systaime M B: proge du collage.

391

01:23:59.650 --> 01:24:07.060

Lee Musgrave: In a strange way that might explain the make the shadow man that showed up in Collins illustration.

392

01:24:09.020 --> 01:24:12.640

Cynthia DiDonato: Yeah, but Colin didn't put the man there. If I understand.

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01:24:12.640 --> 01:24:13.050

Lee Musgrave: We didn't.

394

01:24:13.050 --> 01:24:13.700

Cynthia DiDonato: The stain.

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01:24:13.700 --> 01:24:25.760

Lee Musgrave: He didn't. Consciously. He didn't consciously put the man there. But maybe AI is to the point where it can read between the

lines, so to speak, of what Colin is really thinking about.

396

01:24:26.810 --> 01:24:41.600

Cynthia DiDonato: True, however, I think, sustain mentioned that he cuts out if I and he can correct me, he cuts out elements or shapes that he likes and then marries them to another

397

01:24:42.010 --> 01:24:54.290

Cynthia DiDonato: landscape, if you will, or view, or with other characters. And so that collage technique is, I think, very interesting to me, and very powerful.

398

01:24:54.470 --> 01:24:55.990

Lee Musgrave: detective@yourfirstst

399

01:24:57.988 --> 01:24:59.719

Colin Goldberg: Deanne, do you have a question.

400

01:25:02.190 --> 01:25:19.360

Deann Stein Hasinoff: Yeah, I do about the just a comment as well about the man my husband and I were talking about this recently, and about the hallucinations that come from AI. And so like AI, when you're using at a research, will invent things based on what it thinks is the most reasonable

401

01:25:20.344 --> 01:25:31.319

Deann Stein Hasinoff: outcome of all the things that's pulled from the Internet. Whether it's real or not, it thinks that. So I think maybe that man that appeared in Collins image was perhaps one of those AI hallucinations.

402

01:25:32.000 --> 01:25:39.130

Deann Stein Hasinoff: And now I'm going to practice a little bit of my French, because I don't get to speak French very often where I'm from. So

403

01:25:39.340 --> 01:26:05.580

Deann Stein Hasinoff: merci beaucoup presentation commentaires politiques say on video.

404

01:26:05.730 --> 01:26:15.790

Deann Stein Hasinoff: says image politic, or in different medium.

405

01:26:17.010 --> 01:26:33.420

Deann Stein Hasinoff: This is a politique et if.

406

01:27:05.550 --> 01:27:23.940

Systaime M B: The and the

407

01:28:25.180 --> 01:28:53.709

Systaime M B: et OP.

408

01:28:53.760 --> 01:29:19.560

Systaime M B: Artists.

409

01:29:43.700 --> 01:29:44.240

Deann Stein Hasinoff: I see.

410

01:29:45.170 --> 01:29:46.379

Systaime M B: And that's the actual.

411

01:29:46.650 --> 01:29:49.059

Michael Pierre Price: Can I just follow up real quickly?

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01:29:50.050 --> 01:30:07.020

Michael Pierre Price: 90 years ago many of the famous artists that we regard as famous artists were considered degenerate artists by certain political party. And I just think it's important for artists to hold on to their integrity.

413

01:30:09.380 --> 01:30:23.440

Colin Goldberg: Agreed. I think everyone here in this zoom would also agree. With that with that statement. So we are just about at time. I really want to thank the the artist presenters.

414

01:30:24.113 --> 01:30:39.026

Colin Goldberg: Really amazing salon, one of the best, I think that. I've been a part of. And you know, the translation is really amazing.

415

01:30:41.830 --> 01:30:47.179

Colin Goldberg: very helpful. That's basically all of the French that I know. But I was able to see what's going on.

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01:31:17.440 --> 01:31:18.380

Systaime M B: Mercy!

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01:31:19.382 --> 01:31:34.180

Colin Goldberg: Yeah, awesome. I hope you return. And I hope this opens the door to many more non English, speaking non primarily English, speaking people. cause, you know, we embrace diversity around here.

418

01:31:34.505 --> 01:31:49.499

Colin Goldberg: Just a quick note about the next salon. It's going to be. The April salon is going to be on April 3rd Thursday, as always, from noon to 1 30, and it's going to be a hybrid salon coming from the Cape Cod Museum of Art.

419

01:31:49.520 --> 01:32:18.549

Colin Goldberg: and that's a collaboration with the Museum and the director, Benton Jones, who recently, you know, host. They hosted an exhibition of 2 text impressionist artists work Renata, Yanashewska, and Karen Lafleur. So this next salon is going to be taking place as a hybrid event at the Museum, and here on Zoom, and it's going to be basically talking a little bit about Renata and Karen's show.

420

01:32:18.550 --> 01:32:23.400

Colin Goldberg: But also I'm going to speak a little bit about the history of taxpressionism

421

01:32:23.400 --> 01:32:36.220

Colin Goldberg: for the the live audience of the Museum, and Tommy Mintz, who curated the show in Brooklyn, who's also curating a show that's going to be opening in Chelsea, in Manhattan.

422

01:32:36.530 --> 01:32:50.515

Colin Goldberg: right around the same time. It's going to be the the following salon. Actually, the June salon will be in New York. He's going to be coming on and talking a little bit about these exhibitions. So it should be a really good

423

01:32:58.040 --> 01:32:59.200

Systaime M B: Santo.

424

01:33:01.080 --> 01:33:02.330

Colin Goldberg: Absolutely. Yeah.

425

01:33:02.330 --> 01:33:02.900

Systaime M B: I see.

426

01:33:02.900 --> 01:33:24.530

Colin Goldberg: That. You know. That's a big part of what expressionism is about, you know, at least you know, that was something that I thought about initially when starting to curate shows with the group, is that there's a large bias within the art world. Obviously, we're kind of aware of that slanting towards white males. And so

427

01:33:24.530 --> 01:33:44.410

Colin Goldberg: in the exhibitions, you know, I know that I personally have made a great effort to try to be as close to gender and neutral as possible, to be as diverse geographically, you know, ethnically whatever just in general, diverse as possible, and that ties into this idea that expressionism could function

428

01:33:44.760 --> 01:33:51.540

Colin Goldberg: as a social sculpture in the in the kind of the conception of Joseph boys where work of art could be.

429

01:33:52.035 --> 01:34:09.569

Colin Goldberg: You know, basically using structures in society as a medium to exert change. And I think that that's something that you know we're all able to do by being self directed in the group. And, you know, creating our own sort of activities within it, such as exhibitions.

430

01:34:09.650 --> 01:34:22.345

Colin Goldberg: group activities and and such. So so, yeah, very grateful to have all you all, all of you artists involved, and you know, to have this thing keep going. So

431

01:34:22.850 --> 01:34:27.322

Colin Goldberg: I'm gonna close the recording out in in the

432

01:34:28.020 --> 01:34:57.339

Colin Goldberg: just to to keep the time limited. But anyone who wants to stick around you're more than welcome to stay for the after party and to continue the conversation. So once again, I'd like to thank all of the the presenters. I'd also like to thank Renata, who's not able to be here with us today. For for curating the the salon and pulling all of you artists together. I thought, was there was a lot of synergy. So

433

01:34:57.560 --> 01:35:05.920

Colin Goldberg: with that I am going to stop the recording in 3, 2, 1, and cut.