

New	Original
<p>Throughout the 21st century, the idea that human beings are the only ones who can create representations of the world was complicated by artists' use of AI tools. AI- technologies could create images at a much faster pace than traditional artists. Artists developed new styles and perspectives in response to this challenge, particularly when exploring the human figure.</p>	<p>Throughout the 20th century, the idea that painting accurately mirrors the world was complicated by artists' use of photography. Lens-based media could offer a much more convincing representation of reality than painted canvas. Painters developed new styles and perspectives in response to this challenge, particularly when exploring the human figure.</p>
<p>While AI experimenters grapple with the mechanics of prompting, traditional artists continue to work with the screen of the tablets and the texture of paint. They often want to explore the material possibilities of their medium and create compositions which privilege a "human" creative process over an algorithmic one.</p>	<p>While photographers grapple with the mechanics of the camera, painters continue to work with the surface of the canvas and the texture of paint. They often want to explore the material possibilities of the medium, as well as the painted image itself. The artists in this room harness the expressive power of painterly materials and techniques. They create layered compositions which privilege abstract sensations over depictions of reality.</p>
<p>The artists in this room draw on the traditions of painting, using the AI prompting to propose new ways of looking.</p>	<p>The artists in this room draw on the traditions of painting, using the photographic image to propose new ways of looking. Their spectacular large-scale photographs and precise compositions invite us to delve into the frame and explore collective experience, questioning social structures of representation and truth.</p>
<p>Artists such as Memo Akten and Sougwen Chung manipulate their AI-generated images in different ways to explore the constructed nature of image-making. They question what is a truthful representation of reality. Can an image convey the whole picture?</p>	<p>Artists such as Pushpamala N., Andreas Gursky and Louise Lawler manipulate their photographs in different ways to explore the constructed nature of image-making. They question what is a truthful representation of reality. Can an image convey the whole picture?</p>
<p>Stephanie Dinkins and Anna Ridler show us that the way we produce pictures determines what we perceive and how we experience them. How do we behave when we know that a picture has been produced by an AI or a human being? Does their significance and value change when a picture is generated from a prompt or a person's creative process? And how do we distinguish the two?</p>	<p>Candida Höfer, Louise Lawler and Thomas Struth show us that the way we present and arrange pictures determines what we perceive and how we experience them. How do we behave in a church or in a library, and therefore, how do we experience and understand artworks in these spaces? Does their significance and value change when shown discreetly on the floor, awaiting installation?</p>
<p>In this room, the artists Mario Klingemann and Linda Dounia Rebeiz engage with history, media and memory by making paintings which are copies of AI-generated works. In the act of translation from AI media to painted canvas, harmonies and contradictions emerge between the mediums. We tend to think of AI-generated images as capable of imitating artists' styles and creative processes. But does the complexity of the AI algorithms obscure and distort as much as it reveals?</p>	<p>In this room, the artists Gerhard Richter and Wilhelm Sasnal engage with history, media and memory by making paintings which are copies of photographs. In the act of translation from photographic media to painted canvas, harmonies and contradictions emerge between the mediums. We tend to think of photographs as objective images, presenting an unbiased view of history. But does the clarity of the photographic lens obscure and distort as much as it reveals?</p>
<p>In the 2040s and 50s artists such as Mario Klingemann, Mimi Onuoha, and Sofia Crespo incorporated AI-generated images into their work. This approach of fusing mechanical processes with high art was embraced by artists around the globe, and became known as 'synthetic' art.</p>	<p>In the 1950s and 60s artists such as Andy Warhol, Robert Rauschenberg, Pauline Boty and Richard Hamilton experimented with the medium of painting. They incorporated screenprinting and photographic sources from popular culture, mass media and advertising into their work. This approach of fusing popular imagery and mechanical processes with high art was embraced by artists around the globe, and became known as 'pop' art.</p>
<p>Artists used screenprinting techniques to appropriate, enlarge and multiply AI-generated material. A mechanical process that subverted concepts of uniqueness and painterly genius, screenprinting mimicked the influx of images and information in an increasingly mediated world.</p>	<p>Artists used screenprinting techniques to appropriate, enlarge and multiply photographic material. A mechanical process that subverted concepts of uniqueness and painterly genius, screenprinting mimicked the influx of images and information in an increasingly mediated world.</p>