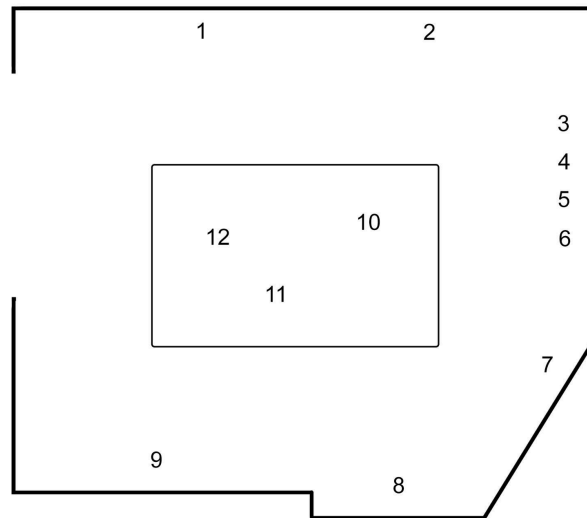


schmick contemporary

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2.706. george st. Chinatown tommy **CARMAN**
harry **DE VRIES** annabelle **MCEWEN**

BLACKBOX



- | | | |
|---|--|---|
| 1 Tommy Carman
<i>Watch Jr. Drive</i> , 2022
acrylic on canvas
100 x 170 cm
\$1800 | 5 Annabelle McEwen
<i>Possible Related Search: Art (Peer Scan)</i> , 2022
image transfer on aluminium
18.5 x 18.5 x 2.5 cm
\$200 | 9 Tommy Carman
<i>Birdie</i> , 2022
acrylic on canvas
90 x 90 cm
\$950 |
| 2 Annabelle McEwen
<i>Hotlinked</i> , 2022
image transfer on aluminium
(27 x 12 x 2.5 cm) x 3
2022
\$300 | 6 Annabelle McEwen
<i>Peer Scan Polarised 2</i> , 2022
image transfer on aluminium
18.5 x 18.5 x 2.5 cm
\$200 | 10 Harry de Vries
<i>Bold Arrow of Growth</i> , 2022
HMA plastic
dimensions variable
\$500 |
| 3 Annabelle McEwen
<i>Possible Related Search: Language (Peer Scan)</i> , 2022
image transfer on aluminium
18.5 x 18.5 x 2.5 cm
\$200 | 7 Annabelle McEwen
<i>Peer Scan (Watch)</i> , 2022
image transfer on aluminium
~ 20 x 23.5 cm
\$250 | 11 Harry de Vries
<i>Hannibal Chew's Handiwork</i> , 2022
HMA plastic
dimensions variable
NFS |
| 4 Annabelle McEwen
<i>Peer Scan Polarised 1</i> , 2022
image transfer on aluminium
18.5 x 18.5 x 2.5 cm
\$200 | 8 Annabelle McEwen
<i>Reversed Hotlink Composition</i> , 2022
image transfer on aluminium
25 x 25 x 2.5 cm
\$300 | 12 Harry de Vries
<i>Scapulomancy</i> , 2022
PLA plastic
dimensions variable
\$300 (each) |

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tommy CARMAN annabelle McEWEN harry DE VRIES

BLACKBOX

The BLACK BOX is a metaphor for many technologies, but none more so than artificial intelligence— a form of technology so opaque sometimes even the engineers and programmers can't understand how it works. Today, we ever-increasingly rely on AI, made frictionless and simple with touch-screens, voice-activation, algorithmic recommendations and facial recognition. Meanwhile, the knowledge of how these things actually work concentrates ever further into the hands of dubiously-funded corporations, masked behind proprietary licences and trade secrecy.

BLACK BOX cracks open that smooth perfection of techno-capitalist power, treating these ruptures as sites where potential new relations with technology could begin. The show is a group exploration of new aesthetics designed to untangle the untapped potentials of artificial intelligence from the web of surveillance capitalism and ever more intimate data extraction.

Tommy Carman lives and works on Gadigal Land, Sydney, and is currently finishing his Masters of Fine Art at the National Art School. His work contends with the concerns of the monochrome transcribed to figurative painting.

@tcarman_art

Annabelle McEwen's practice considers how users of digital landscapes achieve agency in an algorithmically curated space. She uses corrupted images of the body and the self as a visual metaphor for the affect of cyber navigation on the individual. Annabelle employs mainstream algorithms and artificial intelligence as tools to disrupt images, interfering with the capital-driven codified power of data collection, pattern recognition, and ensuing algorithmically dictated scrolls. She transfers virtual images onto real world objects in an attempt to materialise the digital experience and to speculate on existential futures.

@annabelle_mcewen_

annabelleemcewen.com

Harry de Vries uses science fiction as a research method to investigate how humans might better relate to each other, technology, and the various nonhuman beings who co-inhabit our world. Collaboration with artificial intelligence, along with other nonhuman intelligences and agents, forms a central part of his practice. He lives and works on Gadigal land.

@hjsdv

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