



**Errare humanum est.  
Painting at the Time of Artificial Intelligence**

**Participating Estonian artists**

Vano Allsalu, Gerda Hansen, Siiri Jüris, Carl-Robert Kagge, Mart Vainre  
*Curator* Stella Möttus

**16.05 – 27.06.2026**

200 years ago, when photography was born, people felt exactly the same kind of skepticism and unease that surrounds the rise of artificial intelligence today. The new technology promised something unprecedented—an image without the hand, a picture without the brush. Yet what once appeared to the public as a marvel and to artists as a threat to their livelihood gradually became a natural part of our world. And yet, this time feels different.

It is hard to imagine an artist whose work has not been shaped in some way by photography, as much of what we see every day reaches us through the camera lens. As then, there are those who approach these changes with caution, but also those driven by curiosity, and those who see artificial intelligence as a tool that might open up new possibilities. It is this last perspective that the five Estonian artists in this exhibition explore: Vano Allsalu, Gerda Hansen, Siiri Jüris, Carl-Robert Kagge, and Mart Vainre.

Imperfection is often a conscious part of painting – *errare humanum est*. A mistake is not just a deviation, but part of the human hand and of making itself, something that comes with thinking and doing. A machine, on the other hand, does not make mistakes in the same way, because it has no understanding of how an error can be both natural and meaningful.

It is worth considering that we treat images made by artificial intelligence with caution, even though our own minds work in a similar way. The human brain holds a kind of image bank – an archive of memories, impressions, and dreamlike combinations from which new connections and images emerge.

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We dream of situations that never happened, yet every detail comes from somewhere: our childhood, a film, a conversation, a book. We, too, constantly generate new images and worlds, drawing on what we have seen, heard, or experienced. The question is not so much whether a machine can create like a human, but how we create ourselves, and where our ideas really come from.

Allsalu, Vainre, Hansen, Jüris, and Kagge do not use artificial intelligence to produce a perfect image or to conceal their use of AI, but to push its limits. For some, it is a tool – a way to visualize ideas more quickly or to test different possibilities. For others, it becomes a kind of partner, bringing unexpected results that a single human mind might not come up with on its own.

Human error is often accidental, while a machine operates within given limits. In these artists' works, however, machine error does not feel threatening, but rather freeing. Here, mistakes become a way of working and a starting point, not something to hide or remove. The result is a form of painting that is aware of its time, where the surface of the work brings together the human hand and the computer processor, the brushstroke and the pixel.

*This exhibition is kindly supported by the Cultural Endowment of Estonia.*



**Errare humanum est.  
Painting at the Time of Artificial Intelligence**

**Medverkande estniska konstnärer**

Vano Allsalu, Gerda Hansen, Siiri Jüris, Carl-Robert Kagge, Mart Vainre  
*Curator* Stella Möttus

**16.05 – 27.06.2026**

För 200 år sedan, när fotografiet föddes, kände människor samma sorts skepsis och oro som idag omger framväxten av artificiell intelligens. Den nya teknologin lovade något utan motstycke – en bild utan handen, ett motiv utan penseln. Det som en gång framstod som ett underverk för allmänheten och ett hot mot konstnärers försörjning blev så småningom en naturlig del av vår värld. Ändå känns denna gång annorlunda.

Det är svårt att föreställa sig en konstnär vars arbete inte på något sätt formats av fotografiet, eftersom mycket av det vi ser varje dag når oss genom kameran. Precis som då finns det de som möter dessa förändringar med försiktighet, men också de som drivs av nyfikenhet och de som ser artificiell intelligens som ett verktyg som kan öppna nya möjligheter. Det är det senare perspektivet som de fem estniska konstnärerna i denna utställning utforskar: Vano Allsalu, Gerda Hansen, Siiri Jüris, Carl-Robert Kagge och Mart Vainre.

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Ofullkomlighet är ofta en medveten del av måleriet – *errare humanum est*. Ett misstag är inte bara en avvikelse, utan en del av den mänskliga handen och själva skapandeprocessen, något som hör samman med både tanke och handling. En maskin däremot gör inte misstag på samma sätt, eftersom den saknar förståelse för hur ett fel kan vara både naturligt och meningsfullt.

Det är värt att fundera över att vi betraktar bilder skapade av artificiell intelligens med försiktighet, trots att våra egna sinnen fungerar på ett liknande sätt. Den mänskliga hjärnan rymmer en slags bildbank – ett arkiv av minnen, intryck och drömlika kombinationer ur vilka nya kopplingar och bilder uppstår. Vi drömmer om situationer som aldrig har ägt rum, men varje detalj kommer någonstans ifrån: vår barndom, en film, ett samtal, en bok. Även vi skapar ständigt nya bilder och världar utifrån det vi har sett, hört och upplevt. Frågan är kanske inte om en maskin kan skapa som en människa, utan hur vi själva skapar – och var våra idéer egentligen kommer ifrån.

Allsalu, Vainre, Hansen, Jüris och Kagge använder inte artificiell intelligens för att skapa perfekta bilder eller för att dölja sin användning av AI, utan för att tänja på dess gränser. För vissa är det ett verktyg – ett sätt att snabbare visualisera idéer eller pröva olika möjligheter. För andra blir det en slags partner som bidrar med oväntade resultat som ett enskilt mänskligt sinne kanske aldrig hade nått på egen hand.

Mänskliga misstag uppstår ofta av en slump, medan maskinen arbetar inom givna ramar. I dessa konstnärers verk känns de maskinella misstagen dock inte hotfulla, utan snarare befriande. Här blir misstagen ett arbetssätt och en utgångspunkt, inte något som ska döljas eller korrigeras. Resultatet är en form av måleri som är medveten om sin samtid, där verkets yta förenar den mänskliga handen och datorprocessorn, penseldraget och pixeln.

*Med stöd av Cultural Endowment of Estonia.*

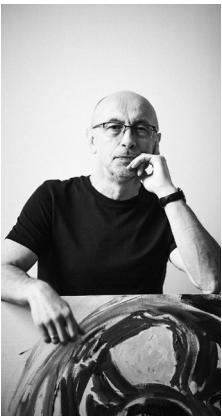
# VANO ALLSALU

Vano Allsalu (b. 1967) graduated from the Estonian Academy of Arts, Department of Painting, in 1991, having begun exhibiting in public art exhibitions as early as 1985. He has worked as Associate Professor of painting at the University of Tartu and the Estonian Academy of Arts. From 2013 to 2019, he served as President of the Estonian Artists' Association, and subsequently as Vice President until 2025. Allsalu is a member of the Board of the Estonian Painters' Union, of the Council of the Art Museum of Estonia, and of the Advisory Board of Pallas University of Applied Sciences.

His works are held in the collections of the Estonian Art Museum, Tartu Art Museum, the Bank of Estonia, Swedbank, Akzo Nobel, and the National Library of Estonia, as well as in private collections in Estonia and abroad. He lives and works in Tallinn.

Vano Allsalu observes and interprets the world through a strong subjective generalisation, focusing on his own distinctive chromatic language. His artistic approach is powerfully expressive and predominantly abstract, at times engaging playfully with figuration. Allsalu works primarily in painting, but has also experimented with printmaking, installation, and performance art.

The thematic scope of Allsalu's work ranges from elemental forces of nature to mythological constructs and states of mind, addressing both the intimately personal and offering interpretations of current cultural and social processes. Central to the artist's practice are the underlying structures of thought that inform visible pictorial form, the interrelations between the visual and the verbal, as well as the emergence of meaning at the boundary between abstraction and representation.



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Vano Allsalu (f. 1967) tog examen från måleriavdelningen vid Estonian Academy of Arts år 1991, efter att redan från 1985 ha deltagit i offentliga konstutställningar. Han har arbetat som docent i måleri vid University of Tartu och vid Estonian Academy of Arts. Mellan 2013 och 2019 var han ordförande för Estonian Artists' Association och därefter vice ordförande fram till 2025. Allsalu är medlem i styrelsen för Estonian Painters' Union, i rådet för Art Museum of Estonia samt i rådgivande styrelsen för Pallas University of Applied Sciences.

Hans verk finns representerade i samlingarna hos Estonian Art Museum, Tartu Art Museum, Bank of Estonia, Swedbank, Akzo Nobel och National Library of Estonia, samt i privata samlingar i Estland och internationellt. Han bor och arbetar i Tallinn.

Vano Allsalu betraktar och tolkar världen genom en stark subjektiv generalisering med fokus på sitt eget särpräglade koloristiska språk. Hans konstnärliga uttryck är kraftfullt expressivt och huvudsakligen abstrakt, men leker emellanåt med figurativa inslag. Allsalu arbetar främst med måleri, men har även experimenterat med grafik, installation och performancekonst.

Tematiskt sträcker sig Allsalus verk från naturens elementära krafter till mytologiska konstruktioner och sinnestillstånd, där han både behandlar det intimt personliga och erbjuder tolkningar av samtida kulturella och sociala processer. Centralt i hans konstnärskap är de tankestrukturer som ligger bakom den synliga bildformen, relationerna mellan det visuella och det verbala samt hur mening uppstår i gränslandet mellan abstraktion och representation.

**Artistic Practice and Conceptual Framework**

Vano Allsalu observes and interprets the world through a strong subjective generalisation, focusing on his own distinctive chromatic language. His artistic approach is powerfully expressive and predominantly abstract, at times engaging playfully with figuration. The thematic scope of Allsalu's work ranges from elemental forces of nature to mythological constructs and states of mind, addressing both the intimately personal and offering interpretations of current cultural and social processes. Central to the artist's practice are the underlying structures of thought that inform visible pictorial form, the interrelations between the visual and the verbal, as well as the emergence of meaning at the boundary between abstraction and representation.

In the exhibition *Errare humanum est. Painting at the Time of Artificial Intelligence*, the painting series *Pro et contra* was developed in dialogue with artificial intelligence, which functioned as a conversational partner, critic, and advisor to Vano Allsalu. Beginning from a shared point of departure at the blank canvas, the artist continuously relayed visual documentation of the works in progress to the AI, incorporating its feedback and the ideas generated through this exchange into subsequent artistic decisions.

Conversations around an artist's work—discussion and interpretation, praise and critique—undoubtedly play an important role in professional development. Such feedback and reflection are typically offered, in a personal and subjective manner, by fellow artists, audiences, and those close to the artist. But how does a comprehensive and ostensibly objective(?) artificial intelligence operate within such a personalised collaboration, assuming the role of a trusted interlocutor? How does the presence of a highly capable counterpart—equipped with extensive knowledge of art history, psychology, and sociology, not to mention access to billions of images—affect the artist's self-perception and self-evaluation? To what extent can such intelligence inform creative decision-making within a process of distinctly individual and expressive painting, where the visual field is constituted by abstract forms and colour? And does the exposure of one's inner dialogue—deeper emotions, hesitations, and lines of thought—to an artificial intelligence result in an ideal form of creative collaboration?

To these and other questions arising in the course of the process, Vano Allsalu seeks to find compelling and thought-provoking responses—through making and inquiry in collaboration with artificial intelligence, and through exploring the visual and verbal, mental and material layers that emerge within and around his work.

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**Vano Allsalu: Between Intuition and Algorithm**

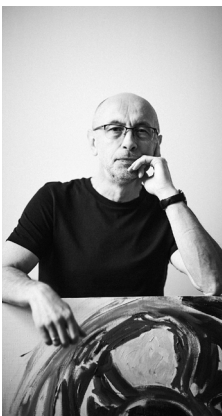
The greatest risks—and at the same time the greatest possibilities—lie at the beginning and the end of the process. The allure of a blank white canvas is, for an abstract painter, both intimidating and full of promise. How do you make strong decisions and the right choices when you are completely free?

For the painting series *Pro et contra*, I brought in artificial intelligence as a conversation partner and advisor. I asked it to develop a concept and composition for an abstract painting in a situation where there are no external expectations or given conditions—something like creating from nothing.

From our conversations, the structure and colour choices for the first painting in the series began to take shape. I then made two separate interpretations of it—one more graphic, the other more painterly. After that, I brought the AI back in to tackle a more difficult question: what to add in the final stage, and when is a work actually finished? I used ChatGPT as my conversation partner, sharing step-by-step visual material from the development of the paintings. Its feedback was purely verbal—more like an in-depth exchange with a fellow artist.

I was pleasantly surprised by the AI's sensitivity to colour, as well as its attentiveness to small painterly details and nuances that play a crucial role in the final impact of the work.

For balance and contrast, I am also presenting the painting *Starry Night*, completed in 2021—just before ChatGPT entered our lives. With my work, I hope to invite the viewer to reflect on how perfection might be defined in abstract art, and to map the limits of freedom of choice in a world where visual diversity seems to be constantly expanding.



Vano Allsalu

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#### Curriculum Vitae

Born 21 March 1967 in Tartu, Estonia

#### Education

1985–91 Estonian Academy of Arts, painting (MA)  
1974–85 Tartu 7th High School

#### Academic and professional career

2022– Estonian Art Museum, member of the council  
2019–25 Estonian Artists' Association, vice president  
2019– Pallas University of Applied Sciences, member of the advisory board  
2013–25 Tallinn Art Hall Foundation, member of the council  
2013–25 International Association of Art (IAA), chairman of the Estonian national committee  
2013–19 Estonian Artists' Association, president  
2012– Estonian Painters' Association, member of the board  
2011– Tartu Art School, member of the advisory board  
2011–17 Estonian Academy of Arts, associate professor of painting  
2001–13 Art education portal [www.kunstikeskus.ee](http://www.kunstikeskus.ee), editor  
1996–98 Tartu Artists' Union, member of the board  
1993–95 Estonian Painters' Association, member of the board  
1992–96 University of Tartu, holder of the Chair of Painting  
1991– Sally Stuudio Art School, cofounder and lecturer  
1990–92 Estonian Academy of Arts, lecturer of painting

#### Memberships

1992 Estonian Artists' Association, Estonian Painters' Association and Tartu Artists' Union

#### Selected solo exhibitions

2025 *The Mystery of Blooming*. Haus Gallery, Tallinn, Estonia  
2024 *Conversation in Colour*. Vaal Gallery, Tallinn, Estonia  
2023 *Sense and Mood*. Sensus Centre of Psychiatry and Psychotherapy, Tallinn, Estonia  
2023 *Antidolorosum*. Gallery of Jaani Church, Tallinn, Estonia  
2023 *Rhetorical Exercises*. Office of the Chancellor of Justice, Tallinn, Estonia  
2022 *The Corner and The Garden*. Vernissage Gallery, Tallinn, Estonia  
2022 *Cursing in Spring*. Gallery of the Estonian Parliament, Tallinn, Estonia  
2021 *World in the Head*. Tartu Art Museum, Estonia  
2020 *Order of Chaos*. Pärnu City Gallery, Estonia

**Vano Allsalu (cont)**

- 2020 *Of Nature*. Haus Gallery, Tallinn, Estonia  
 2019 *So Much*. Viimsi St Jacob's Church, Pringi, Harjumaa, Estonia  
 2017 *All of It*. Vabaduse Gallery, Tallinn, Estonia  
 2017 *All of It*. Gallery of the Saaremaa Art Studio, Kuressaare, Estonia  
 2016 *One Other Time*. Evald Okas Museum, Haapsalu, Estonia  
 2015 *Afterburn*. Vaal Gallery, Tallinn, Estonia  
 2015 *Motive*. Embassy of Estonia, Berlin, Germany  
 2014 *Motive*. Draakoni Gallery, Tallinn, Estonia  
 2012 *In Every Way*. Haus Gallery, Tallinn, Estonia  
 2012 *Night Terror*. Draakoni Gallery, Tallinn, Estonia  
 2010 *The Age of Innocence*. Hobusepea Gallery, Tallinn, Estonia  
 2008 *Nocturnal Icarus*. Vaal Gallery, Tallinn, Estonia  
 2005 Gallery of the Estonian Parliament, Tallinn, Estonia  
 2005 *Lovely Times*. Haus Gallery, Tallinn, Estonia  
 2004 Gallery of the Bank of Estonia, Tallinn, Estonia  
 2004 *Painting Is Landscape*. Tartu Art Museum, Estonia  
 ...  
 1993 *Black and White*. Tartu Art House, Estonia

**Selected group exhibitions**

- 2026 *26th Spring Exhibition of the Estonian Artists' Association*. Tallinn Art Hall, Estonia  
 2026 *Ideal Landscapes*. Museum of New Art, Pärnu, Estonia  
 2025 *Pärnu Art Summer 30*. Pärnu City Gallery, Estonia  
 2025 *Untold Stories*. Museum of New Art, Pärnu, Estonia  
 2024 *Allow Yourself to Change*. Painting at the Time of Artificial Intelligence. ARS Project Space, Tallinn, Estonia  
 2023 *Reality and Imagination*. Museum of New Art, Pärnu, Estonia  
 2023 *The White Ship*. Estonian House, Stockholm, Sweden  
 2022 *The Sea*. HAA Gallery, Helsinki, Finland  
 2022 *Love Story*. Museum of New Art, Pärnu, Estonia  
 2021 *Temporary Surface*. Museum of New Art, Pärnu, Estonia  
 2020 *It's Incredibly Cool to See All of You Here!* Tartu Art House, Estonia  
 2020 *Global/Local*. Museum of New Art, Pärnu, Estonia  
 2019 *19th Spring Exhibition of the Estonian Artists' Association*. Tallinn Art Hall, Estonia  
 2019 *Expressive! About Local Speech in the Global Era*. Gallery of the Artists' Union of Latvia, Riga, Latvia  
 2018 *Est.Eetiline?* Museum of New Art, Pärnu, Estonia  
 2017 *Right Now*. Museum of New Art, Pärnu, Estonia  
 2016 *1091*. Vaal Gallery, Tallinn, Estonia  
 2015 *Continuity and Innovation*. Contemporary Estonian Painting. Museum of New Art, Pärnu, Estonia  
 2014 *Chain*. Gallery ARKA, Vilnius, Lithuania  
 2014 *Compulsion*. Tallinn Art Hall, Estonia  
 2013 *Two-Way Street*. Contemporary Estonian Painting. Municipal Gallery of Corfu, Greece  
 2012 *Man. Sexuality. Art*. Tartu Art House, Estonia  
 2012 *Hematoma*. Galleria 5, Oulu, Finland  
 2011 *Abstract*. Tallinn Art Hall, Estonia  
 2010 *Contradictions*. Tallinn Art Hall, Estonia  
 2010 *House Party Vol 2*. Haus Gallery, Tallinn, Estonia  
 2009 *3rd International Drawing Triennial Manu Propria*. National Library of Estonia, Tallinn, Estonia  
 2009 *The Accident of Painting*. Tartu Art House, Estonia  
 2009 *A Collection: Selected Works I*. Tallinn Art Hall, Estonia  
 2008 *Insights*. Works from the Art Collections of EU Central Banks. European Central Bank, Frankfurt am Main, Germany  
 2008 *Wake Up!* Rotermann Salt Storage, Tallinn, Estonia  
 2007 *The Right Choice*. Tartu Art House, Estonia  
 2005 *Identities*. Tallinn Art Hall, Estonia  
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 1985 State exhibition of young artists. Tartu Art Museum, Estonia

Vano Allsalu (cont)

**Curated exhibitions**

- 2016 *Freak Show and Other (Non)Stories*. ARS Project Space, Tallinn, Estonia
- 2013 *Muuttuum*. Pärnu City Gallery Art House and Draakoni Gallery, Tallinn, Estonia
- 2013 *With. Without*. Hobusepea Gallery, Tallinn, Estonia
- 2009 *Self-Exposure*. Tallinn Art Hall, Estonia

**Awards and scholarships**

- 2007 Annual Award of the Visual and Applied Art Endowment of the Cultural Endowment of Estonia
- 1997 Akzo Nobel Art Award
- 1994, 1996 and 2002 National cultural scholarship

**Works in collections**

Art Museum of Estonia, Tartu Art Museum, Tallinn Art Hall, Bank of Estonia, National Library of Estonia, Akzo Nobel (Akzo Nobel Baltics AS), Swedbank Art Collection and private collections (Estonia, Finland, Sweden, Norway, Germany, Belgium, Luxembourg, Great Britain and Australia)

Catalogue *Maailm peas / World in the Head*

[https://drive.google.com/file/d/15cgCG3gli6zqPZ02b21vBhyE\\_GiWk\\_B2/view?usp=sharing](https://drive.google.com/file/d/15cgCG3gli6zqPZ02b21vBhyE_GiWk_B2/view?usp=sharing)

# GERDA HANSEN

Gerda Hansen (born 1994) obtained her Bachelor's degree in painting from the Estonian Academy of Arts and her Master's degree (2025) in contemporary art at the same institution. Her artistic practice revolves around the fusion of material and digital realms. The motifs in her paintings emerge from a visual dialogue between the artist and artificial intelligence. Hansen's works feature peculiar forms reminiscent of real objects and situations, yet they evoke a sense of contradiction and strangeness, prompting viewers to question the boundaries between reality and the imagined worlds. Hansen has exhibited her work in Estonia, Latvia, Lithuania, and Italy, and was awarded the Adamson-Eric Young Artist Scholarship in 2023.

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Gerda Hansen (född 1994) tog sin kandidatexamen i måleri vid Estonian Academy of Arts och sin masterexamen (2025) i samtidskonst vid samma lärosäte. Hennes konstnärliga praktik kretsar kring sammansmältningen av materiella och digitala världar. Motiven i hennes målningar växer fram ur en visuell dialog mellan konstnären och artificiell intelligens. Hansens verk präglas av märkliga former som påminner om verkliga objekt och situationer, men samtidigt framkallar en känsla av motsägelse och främmandskap, vilket får betraktaren att ifrågasätta gränserna mellan verkligheten och de föreställda världarna. Hansen har ställt ut sina verk i Estland, Lettland, Litauen och Italien, och tilldelades Adamson-Eric Young Artist Scholarship år 2023.



## Curriculum Vitae

b.1994 Estonia. Lives and works in Estonia.

## Education

- 2022-25 Estonian Academy of Arts, Faculty of Fine Arts - MA Contemporary Art
- 2024 Academy of Fine Arts, Prague, Czech Republic (Erasmus+ exchange semester)
- 2019-22 Estonian Academy of Arts, Faculty of Fine Arts - BA Painting

## Solo exhibitions

- 2026 *On the Verge of Completion*, Hobusepea gallery, Tallinn (with Rebecca Norman)
- 2025 *Revelation*, Artrovert gallery, Tallinn
- 2023 *Etudes for Blue, Red and Brown*, Hobusepea gallery, Tallinn (with Jane Muts and Mari Steinberg)

## Group exhibitions

- 2026 *Errare humanum est. Painting at the Time of Artificial Intelligence*, Galleri Duerr, Stockholm
- 2026 *Truth and Justice 100. A Hundred Views on the Novel*, Kastellaanimaja gallery, Tallinn
- 2026 *Young Painter Prize XVII*, Tartu Art House, Tartu
- 2025 *Young Painter Prize XVII*, Stasys Museum, Pragiedruliai, Lithuania
- 2025 *Young Painter Prize XVII*, Latvian Academy of Arts Gallery, Riga, Latvia
- 2025 *TASE 25*, Estonian Academy of Arts, Tallinn
- 2024 *Clothed and Nude. 110 Years of Figure Study at the Estonian Academy of Arts*, EKA Gallery, Tallinn
- 2024 *Spring Exhibition*, Tallinn Art Hall Gallery, Tallinn
- 2024 *Klouzury*, AVU, Prague, Czech Republic
- 2024 *Allow Yourself to Change*, Ars Project Space, Tallinn
- 2024 *Femisphere*, Volta Gallery, Tallinn
- 2023 *Surprize*, Galleria Bramante, Fermignano, Italy 2023 Ultra Contemporary, Vaal gallery, Tallinn

Gerda Hansen

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- 2023 Young Painter Prize XV, Museum of Applied Arts and Design, Vilnius, Lithuania
- 2023 Creative Realities, Villa Dombrovka, Karepa
- 2023 Cherries Once Grew In My Garden, Uus Rada gallery, Tallinn
- 2022 TASE '22, Estonian Academy of Arts, Tallinn
- 2022 Reading Lessons, Library of the Estonian Academy of Arts, Tallinn
- 2021 Group exhibition in the Office of the Chancellor of Justice, Tallinn
- 2021 TASE FILM, Estonian Academy of Arts, Tallinn
- 2020 Rope Walker, Tartu Art Annual Exhibition, Tartu Art House, Tartu

**Prizes and nominations**

- 2023 Laureate of the Adamson-Eric Young Artist Scholarship

### Artistic Practice and Conceptual Framework

Gerda Hansen's recent paintings emerge from a visual dialogue with AI-generated imagery. Rather than using text prompts, Hansen works intuitively with generative systems, selecting, combining, and translating image fragments through an intuitive visual process. The resulting compositions often linger between recognition and ambiguity, where familiar forms appear slightly altered, unstable or difficult to fully identify.

At the core of the work is an interest in images that resist immediate readability. Hansen is drawn to earlier forms of image generation, where visual inconsistencies, distortions, and logical errors remain visible within the image itself. Instead of functioning as seamless representations, these generated forms exist in a fluctuating state between the believable and the artificial, activating the viewer's impulse to search for meaning, resemblance or narrative.

The digitally generated material is translated into painting through a slow and physical process. While image generation takes place almost instantaneously, the act of painting introduces duration, scale and decision-making. During this translation, images are not reproduced exactly, but altered through gesture, reinterpretation, and chance. Human error, shifts in direction, and painterly intervention interrupt the fixed logic of the digital source material.

Moving between algorithmic image production and painting, Hansen's works explore how images transform when transferred from screen to surface. The resulting paintings remain open-ended, suspended between clarity and uncertainty, familiarity and ambiguity.

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### Gerda Hansen: Between Machine Vision and Human Perception

I am drawn to the ambiguity of AI-generated imagery, especially moments where the image almost makes sense, but not entirely. These visual inconsistencies create space for interpretation and imagination.

Although the source images are digitally generated, the painting process remains intuitive and physical. I begin from generated fragments, but the works often change direction while painting. I am interested in the space between machine-generated imagery and human interpretation – where images continue to shift, rather than settle into something fixed. What interests me is also the contradiction between the speed of image generation and the slowness of painting. While digital images can appear almost instantly, the process of translating them into paint takes time and manual attention. In this series, some forms are intentionally left unfinished or suspended, referencing both the gradual emergence of instant photographs and the unstable, mid-generating state of AI imagery. Through painting, these fleeting digital impressions become slower, physical images that remain open rather than fully fixed.



# SIIRI JÜRIS

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By combining painting with sculptural and graphic elements, digital tools, and algorithm-based processes, Siiri Jüris develops a hybrid visual language that explores coexistence, interdependence, and emotional connection. Working primarily with archival photographs depicting physical touch or wrestling, the artist removes these images from their original contexts, transforming them into ambiguous records of intimacy. These are interwoven with personal memories, art-historical references, and philosophical texts, and translated into bodily landscapes where abstract and figurative, organic and synthetic, and analog and digital elements coexist without a fixed hierarchy.

Jüris layers, injures, and overworks the surface not to master it, but to discover how it responds. Each element becomes an active partner in the image-making process: paint, tools, environment, and other people. Marks made by the artist's child or by others appear within the works as traces of a concrete lived reality, tied to experiences of being an immigrant, artist, and mother, and they actively guide the painting process.

Through this practice, the artist investigates how the collective can exist within individuality, and how the presence of other hands can be sensed in a work without dissolving the singular artistic expression that holds it together. The resulting paintings hold contradictions without resolving them, staging a simultaneity between control and chance, hand and machine, individuality and collectivity.



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Genom att kombinera måleri med skulpturala och grafiska element, digitala verktyg och algoritmbaserade processer utvecklar Siiri Jüris ett hybridiskt visuellt språk som utforskar samexistens, ömsesidigt beroende och emotionell förbindelse. Med utgångspunkt främst i arkivfotografier som skildrar fysisk beröring eller brottning lyfter konstnären bilderna ur sina ursprungliga sammanhang och omvandlar dem till tvetydiga dokument över intimitet. Dessa vävs samman med personliga minnen, konsthistoriska referenser och filosofiska texter, och översätts till kroppsliga landskap där abstrakta och figurativa, organiska och syntetiska samt analoga och digitala element samexisterar utan någon fast hierarki.

Jüris bygger upp, skadar och överarbetar ytan inte för att bemästra den, utan för att upptäcka hur den svarar. Varje element blir en aktiv medspelare i bildskapandet: färgen, verktygen, omgivningen och andra människor. Spår skapade av konstnärens barn eller av andra personer framträder i verken som avtryck av en konkret levd verklighet, knutna till erfarenheter av att vara immigrant, konstnär och mor, och de styr aktivt måleriprocessen.

Genom denna praktik undersöker konstnären hur det kollektiva kan existera inom det individuella, och hur närvaron av andra händer kan förnimmas i ett verk utan att upplösa det singulära konstnärliga uttryck som håller det samman. De resulterande målningarna rymmer motsägelser utan att lösa dem och iscensätter en samtidighet mellan kontroll och slump, hand och maskin, individualitet och kollektivitet.

**Artistic Practice and Conceptual Framework**

By combining painting with sculptural and graphic elements, digital tools, and algorithm-based processes, Jüris develops a hybrid language that explores coexistence, interdependence, and emotional connection. The artist works primarily with archival photographs depicting physical touch or wrestling. Removed from their original contexts, these images become ambiguous records of intimacy, woven together with personal memories, art historical references, and philosophical texts, and translated into bodily landscapes where abstract and figurative, organic and synthetic, and analog and digital elements coexist without fixed hierarchy. She layers, injures, and overworks the surface, not to master it, but to find out what it will do. Every element is an active partner in the image-making process: the paint, the tool, the environment, and other people. Marks made by her child or by others appear within the works as traces of a concrete lived reality, tied to being an immigrant, artist and mother, and actively guide the painting process. She investigates how the collective can exist within individuality, and how the presence of other hands can be sensed in a work without dissolving the singular artistic expression that holds it together. What emerges are paintings that hold contradictions without resolving them, staging a simultaneousness between control and chance, hand and machine, individuality and collectivity.

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**Siiri Jüris: Artistic Statement**

For the exhibition I present two paintings sharing the same motif but with slightly different renderings and assigned processes, both titled *before the dark (I and II)*. They belong to the series *to melt into your soil...*, which explores how coexistence and symbiotic growth can be expressed metaphorically and literally through content, form, and process. Central questions are what traces collectivity can leave within an individualistic medium, and how collective touch can be used as a tool in image-making.



By collective touch I mean every element within the process: every outside influence, every mark left by others whether physical or verbal, every comment that triggers a flow of decisions, every tool used. As an artist one absorbs and reflects on one's surroundings and translates everything through a personal perspective. I do the same, but I am more interested in documenting and staging those moments, giving literal assignments to the instances where something or someone has guided my creative process, rather than letting influences pass through anonymously or affect me only subconsciously. Abstract image-making through a calculated, drawn-out plan, rather than pure intuition, though intuition remains present.

There is also an attempt to find balance in a world that feels to be on fire, and the quiet, necessary hope for beauty and a better future that comes with being the mother of a young child. Hence paintings that move between anxiety and calm, the abject and the beautiful. *Before the Dark I*: I assigned myself the task of preserving three small elements from an underpainting made by my child and transforming them into a burning, bodily sunset landscape, using an early twentieth-century photograph of two men embracing and holding flowers in the foreground. The assignment proved more challenging than expected. The elements I chose to preserve were remarkable as individual marks or textures, but sat in difficult positions with colors that resisted integration.

*Before the Dark II* carries a more complex assignment. In terms of image logic, the fiery sunset landscape of the first painting continues, with a figure holding someone in their lap in the foreground. Here my task was to translate that bodily landscape into a more sculptural form. The impulse toward sculpture came from a review in Kunst.ee that mentioned Enno Hallek in connection with my frames and Swedish background. I collaborated with Martin Christensen from Mejän, who took the original sketch and used AI tools to translate two areas, the head and the embraced hands, into 3D models. From that point my entire image-building process became dependent on those printed forms. Every material decision changed in response to them, the process shifting completely around five times, working with materials that do not forgive easily. The three paintings the sculptural landscape embraces follow the logic of the 3D forms. Having already pushed so far against my usual working method, I decided to extend that resistance into the paintings themselves, resisting the overworking and refinement I usually depend on, and allowing automatism to carry the abstraction instead.

Siiri Jüris

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### Curriculum Vitae

b. 1992 in Jõgeva, Estonia. Lives and works in Uppsala, Sweden.

### Education

- 2019 – 21 Royal Institute of Art, MFA
- 2015 – 17 University of Tartu, painting, MFA, cum laude
- 2012 – 15 University of Tartu, painting, BFA
- 2008 – 12 Tartu Art School, decorator-stylist
- 2010 Pohjois-Karjalan ammattiopisto Outokumpu, exchange student

### Upcoming Exhibition

- 2026 Solo exhibition, Tartu Art House, EST

### Selected Solo, Duo och Trio Exhibitions

- 2026 *Errare humanum est. Painting at the Time of Artificial Intelligence*, group exhibition, Galleri Duerr, Stockholm, SWE
- 2025 *to melt into your soil and sprout as a flower*, Galleri Duerr, Stockholm, SWE
- 2025 *to melt into your soil and sprout as a flower*, Tütar galerii, Tallinn, EST
- 2023 Market Art Fair, duo-presentation with Galleri Duerr, Stockholm, SWE
- 2022 *as the day fades into midnight hues*, Galleri Duerr, Stockholm, SWE
- 2022 *Veil of Night*, Siiri Jüris, Tim Hoibjerg, Triin Marts, Tartu Art House, EST
- 2022 *Then the Edge Asserts Itself*, Siiri Jüris, Tim Hoibjerg, Triin Marts, Hobusepea Gallery, EST
- 2022 *Particles in Motion*, Siiri Jüris & Maria Nöremark, Galleri 2, Uppsala, SWE
- 2021 *matter that (em)bodies*, Tartu Art Museum, EST
- 2020 *matter that (em)bodies*, Gallery Mejan, Stockholm, SWE
- 2020 *Contact*, Siiri Jüris & Kaspars Brambergs, Valga Museum, EST
- 2019 *Touch*, Draakoni Gallery, Tallinn, EST
- 2018 *dys-appearance*. Siiri Jüris & Anastasia Lemberg-Lvova, Tartu Art House, EST
- 2018 *Corpora*. Siiri Jüris & Triin Marts, EKA Gallery, Tallinn, EST
- 2017 *Dissolving*, Võru City Gallery, EST
- 2014 *Luba, ma maalin sind*. Siiri Jüris & Alisa Vasina, Vanemuine Theatre, Tartu, EST

### Selected Group Exhibitions

- 2025 *Quiet Memory*. Curated by Kelli Gedvil & Kristen Rästas, Vaal galerii, Tallinn, EST
- 2024 *Young Painter Prize XVI*, Vilnius Picture Gallery, LTU

- 2024 *Painter's Salon 2024*, Södertälje konsthall, SWE  
 2024 *Allow Yourself to Change. Painting at the Time of Artificial Intelligence*, ARS Project Space, Tallinn, EST  
 2023/24 Annual Exhibition of Tartu Art, Tartu Art Hall, EST  
 2023 NordArt 2023, The Kunstwerk Carlshütte, Büdelsdorf, DEU  
 2022 *Young Painter Prize XIII*, MO Museum, Vilnius, LTU  
 2021 *Origin Point*, Tartu Art School 70, Gallery Pallas, Tartu, EST  
 2021 *SEART 2021*, NoPicnic, Stockholm, SWE  
 2021 *Trinity: Art. Science. Fiction*, Voronja Gallery, EST  
 2021 *Transmission*, Konstakademien, Stockholm, SWE  
 2021 *Spring Exhibition 2021: Outside/In*, Tallinn At Hall, EST  
 2021 *Estonian Painters' Association Annual Exhibition*, Museum of New Art, Pärnu, EST  
 2020 *Woman. Replacement Body*, Gallery Pallas, Tartu, EST  
 2020 *Spring Exhibition 2020*, Tallinn Art Hall, EST  
 2019 *Young Painter Prize 2019*, VDA Gallery Titanikas, Vilnius, LT  
 2018/19 *Annual Exhibition of Tartu Art*, Tartu Art Hall, EST  
 2018 *Jubilee Spring 2018*, Tallinn Art Hall, EST  
 2017/18 *Annual Exhibition of Tartu Art*, Tartu Art House, EST  
 2017 *Young Art Show*, 10 Piešťany, Slovakia, SK  
 2017 *Mina ka*, Vana-Võromaa Museum, EST  
 2017 *Graduate Exhibition of the Painting Department (UT)*, Tartu Art House, EST  
 2017 *Estonian Painters' Association Annual Exhibition*, Museum of New Art, Pärnu, EST  
 2016/17 *Annual Exhibition of Tartu Art*, Tartu Art House, EST  
 2016 *Tartu Art School 65. Exhibition-auction*, Gallery Pallas, Tartu, EST  
 2016 *XXIII International Nude Art Exhibition Man and Woman*, Museum of New Art, Pärnu, EST  
 2016 *Estonian Painters' Association Annual Exhibition*, Museum of New Art, Pärnu, EST  
 2016 *Tartu Young Art auction (spring)*, Tartu Centre for Creative Industries, EST  
 2015/16 *Annual Exhibition of Tartu Art*, Tartu Art House, EST  
 2015 *Graduate Exhibition of the Painting Department (UT)*, Tartu Art House, EST  
 2015 *Illusion*, Pärnu City Gallery, EST  
 2015 *Estonian Painters' Association Annual Exhibition*, Museum of New Art, Pärnu, EST

#### Grants and Awards

- 2026 Uppsala Kulturnämnden Arbetsstipendium  
 2024 Finalist for the *Young Painter Prize*  
 2024 *Young Artist Prize*, Tartu Art House  
 2024 Estniska Kultursamfundet stipendium  
 2023 Uppsala Municipality Culture Grant  
 2023 1-year working grant, The Swedish Arts Grants Committee  
 2021 Finalist for *The Young Painter Prize*  
 2021 *Konstakademiens stipendier till unga konstnärer* (Seth Linnés fond)  
 2021 Travel grant, *Bertil Schultzes Minnesfond, Hötorget's Konstförening*  
 2020 Winner of Tartu Art Museum's Competition *Young Tartu*  
 2019 Finalist for *The Young Painter Prize*  
 2010 Tartu Art School's *Golden Pencil*

#### Professional memberships

- 2022 The Artists' Association of Sweden (Konstnärernas Riksorganisation)  
 2021 Ateljéföreningen Hospitalet  
 2020 Uppsala Konstnärsklubb  
 2018 Tartu Artists' Union

#### Other Projects

- 2021 Children's Book *The Adventures of Carrot Piia/Porgand Piia seiklused* (EE)  
 2013 Music video for the song *Survive* by the band *Almost Natural*

#### Works in public collections

Estonian Art Museum, Dalarna kommun, Jönköping kommun

#### Works in private collections

Margus Punab, Kaupo Karelson, Reigo Kuivjõgi

# CARL-ROBERT KAGGE

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Carl-Robert Kagge is an artist and graphic designer based in Tallinn, Estonia. He graduated from the Estonian Academy of Arts with a BA in Graphic Design (2012) and an MA in Contemporary Art (2020). His practice moves between painting, printmaking, graphic language, and image-based processes, combining silkscreen, spray paint, and layered painterly gestures into hybrid works that test the durability, instability, and transformation of images. Working through repetition, fragmentation, and reprinting, Kagge treats the image as something continuously shifting rather than fixed. His works often begin from abstracted visual fragments, marks, or degraded forms that pass through multiple physical and mechanical processes, where traces of pressure, transfer, registration, and failure remain visible on the surface. Balancing control with accident, his practice explores how images persist, erode, and mutate through circulation and reproduction. The resulting works exist between painting and print: neither fully readable nor fully erased, but suspended in a state of continuous translation.

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Carl-Robert Kagge är en konstnär och grafisk formgivare verksam i Tallinn, Estland. Han tog en kandidatexamen i grafisk design (2012) och en masterexamen i samtidskonst (2020) vid Estonian Academy of Arts. Hans praktik rör sig mellan måleri, grafik, visuellt språk och bild-baserade processer, där han kombinerar silkscreentryck, sprayfärg och lager av måleriska gester i hybrida verk som undersöker bilders hållbarhet, instabilitet och transformation. Genom repetition, fragmentering och omtryck behandlar Kagge bilden som något ständigt föränderligt snarare än fast och definitivt. Hans verk utgår ofta från abstraherade visuella fragment, spår eller degraderade former som passerar genom flera fysiska och mekaniska processer, där avtryck av tryck, överföring, registrering och misslyckanden förblir synliga på ytan. Genom att balansera kontroll och slump utforskar hans praktik hur bilder består, eroderar och förändras genom cirkulation och reproduktion. De resulterande verken existerar i gränslandet mellan måleri och grafik: varken fullt läsbara eller helt utplånade, utan upphängda i ett tillstånd av ständig översättning.



## Curriculum Vitae

b.1989 Tallinn, Estonia. Lives and works in Tallinn.

## Education

2017-20 Estonian Academy of Arts, MA in Contemporary Art  
2018-19 State Academy of Fine Arts Karlsruhe (Germany), SA Archimedes scholarship  
2009-12 Estonian Academy of Arts, BA in Graphic Design

## Professional Experience

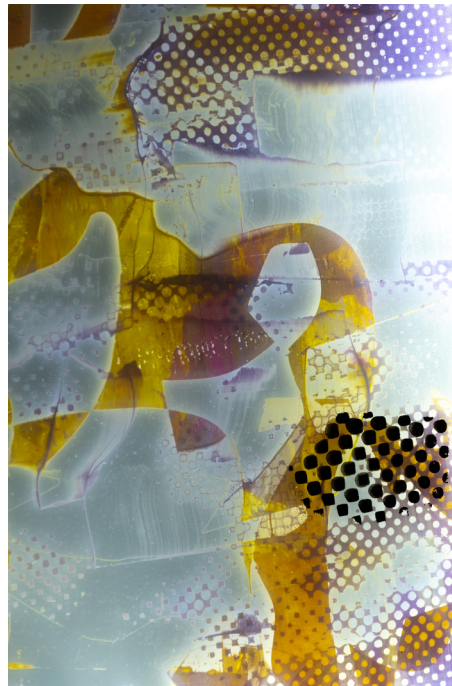
2017-on Lecturer of Typography and Multimedia at the Baltic Film, Media, Arts and Communication Institute, Tallinn University  
2012-on Visiting Lecturer at the Estonian Academy of Arts

## Solo exhibitions

2020 *Four-Grain Image*, Vitriin Gallery, curated by Lilian Hiob  
2018 *Drained Net* Tallinn University of Applied Sciences

## Group exhibitions

2024 *Allow yourself to change. From painting in the age of machine art*, ARS Project Space, curated by Liisa Kaljula  
2021 *Wearing Hundred Shirts*, Tallinn Art Hall Gallery, curated by Siim Preiman and Sten Ojavee  
2021 *Isolation Dialogues*, Jaani Seegi Gallery, curated by Annika Haas  
2019 *The Travelling Heads*, State Academy of Fine Arts Karlsruhe (Germany)



- 2018 *Self-Sufficient Images*, Hobusepea Gallery  
Work: *An Image Stuck in Its Own Title*, in collaboration with Mart Vainre
- 2018 *Mindmapping*, Vaal Gallery, curated by Kristi Kongi and Merike Estna
- 2018 *Jubilee Spring 2018*, The 18th spring exhibition of the Estonian Artists' Association at Tallinn Art Hall
- 2017 *ARTBASE* in Astangu, Estonia. Curators: Jaan Toomik and Vladimir Dubossarsky
- 2017 *Signals from the Periphery*, Tallinn Art Hall, curated by Elisabeth Klement and Laura Pappa
- 2015 *PIND*, Centrala Gallery (United Kingdom), curated by Jaanika Okk
- 2014 *26th Brno Biennial*, Moravian Gallery (Czech Republic)
- 2013 *Viirastus*, Pühavaimu 17 (Pärnu), curated by Marika Agu
- 2013 *Process Festival*, Suvilahti (Helsinki), curated by Viktor Gurov
- 2012 *4th Tallinn Drawing Triennial*, Niguliste Church and Viinistu Art Museum
- 2010 Street art project *KONT*, Noblessner Harbour, curated by Jaanika Okk and Maria-Kristiina Soomre

### Artistic Practice and Conceptual Framework

Carl-Robert Kagge's body of work emerges from a dialogue between artificial intelligence and the image. The works began from abstract letter drawings and symbolic fragments that were tested through AI-based image recognition systems, observing how machines interpret, misread, or fail to recognize them. In this process, the forms became a kind of CAPTCHA (Completely Automated Public Turing test to tell Computers and Humans Apart) – images suspended between legibility and collapse.

At the core of the series is the continuous transformation of the image through translation, repetition, and circulation. Similar to AI-generated imagery, where an initial input shifts through prompting and reprocessing, the image pulled through the silkscreen mesh also changes with every transfer. Forms smear, layer, distort, and gradually lose their original clarity. The image no longer exists as something fixed, but as something constantly rewritten through reproduction.

Digitally generated or processed forms are translated into physical space through screenprinting and layered painting processes. The pressure of the silkscreen pull, uneven ink distribution, registration shifts, and manual gestures introduce a human element that resists the controlled logic of digital systems. Rather than functioning as stable images, the resulting works exist as traces, residues, and repeated attempts – suspended somewhere between painting and print.

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### Carl-Robert Kagge: Artistic Statement

In my recent work, I approach artificial intelligence not as a tool for generating images, but as a system for testing them. I begin with abstract letter drawings and fragmented forms, which I expose to AI-based image recognition systems to see how they are interpreted, misread, or rejected.

This process turns the image into a kind of CAPTCHA – something that hovers between legibility and collapse. Instead of aiming for clarity, I am interested in the threshold where the image almost becomes readable, but not quite.

From there, I move into a physical process. I translate these forms into painting and silkscreen, working through repetition and reprinting. Each pull through the mesh alters the image: it shifts, smears, and accumulates differences. Rather than producing identical copies, the process introduces variation and instability.

In this sense, the silkscreen functions similarly to AI prompting. There is always a starting point, but each iteration changes the outcome. The image is not fixed, but continuously rewritten through both mechanical and manual processes.

By working between these systems, I am interested in how images behave when they are repeatedly processed – how they persist, degrade, and transform. The resulting works are not final images, but traces of their own making.



# MART VAINRE

Mart Vainre (b. 1988) is an artist and lecturer living and working in Tallinn. He graduated from the Estonian Academy of Arts with a BA in Art (Painting, 2011) and an MA in Art (New Media, 2014), and has been teaching since 2014. He currently serves as the head of the MA Contemporary Art programme and visiting associate professor at the Estonian Academy of Arts. Alongside his hand-executed painting practice, Vainre draws on inputs from 3D scanning and modelling as well as data analysis. Through this, he explores how technology imitates the human – and conversely, how we come to adopt what machines produce. Since 2021, Vainre has been working on the "Paintman" series, whose protagonist is a superhero with the superpower of presenting his paint-body simultaneously in both digital and physical form. It is a project of parallel worlds between the material and its digital twin, through which Vainre imagines, in a techno-psychedelic setting, what mirroring one realm in the other might look like.

Mart Vainre (f. 1988) är en konstnär och lektor verksam i Tallinn. Han tog en kandidatexamen i konst (måleri, 2011) och en masterexamen i konst (nya medier, 2014) vid Estonian Academy of Arts, och har undervisat sedan 2014. Han är för närvarande programansvarig för masterprogrammet i samtidskonst samt gästande docent vid samma lärosäte. Vid sidan av sin handutförda måleripraktik använder Vainre sig av 3D-skanning, 3D-modellering och data-analys. Genom detta utforskar han hur teknologin imiterar människan – och omvänt hur vi börjar ta till oss det som maskiner producerar. Sedan 2021 har Vainre arbetat med serien Paintman, vars protagonist är en superhjälte med förmågan att presentera sin målerikropp samtidigt i både digital och fysisk form. Det är ett projekt om parallella världar mellan det materiella och dess digitala tvilling, där Vainre i en techno-psykedelisk miljö föreställer sig hur det skulle kunna se ut när en värld speglas i en annan.



## Curriculum Vitae

b.1988 Tallinn, Estonia. Lives and works in Tallinn.

## Education

2011–14 Estonian Academy of Arts, New Media MA

2008–11 Estonian Academy of Arts, Painting BA

## Solo exhibitions

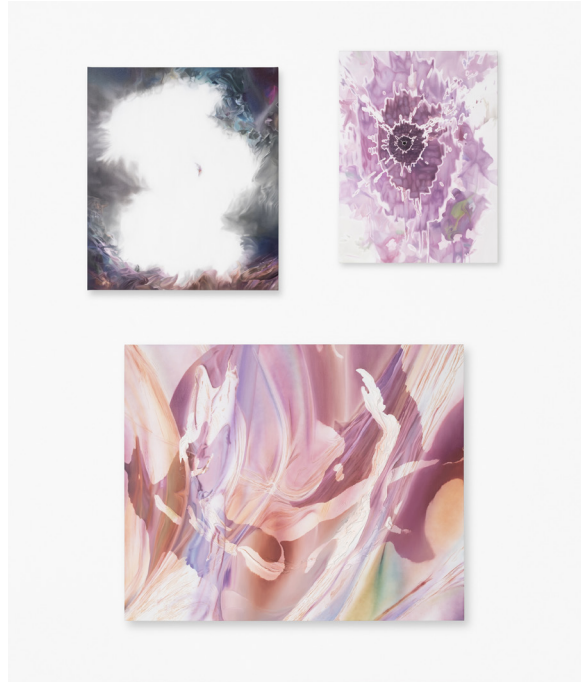
- 2024 *Paintman: The Pros and Cons of a Two-Faced Mutant*. ARS Showroom Gallery, Tallinn
- 2024 *Paintman: The Birth of the Painting Machine and Its Unexpected Enemy*. Haapsalu Town Gallery, Haapsalu
- 2021 *Human Compatible*, ARS Showroom, Tallinn
- 2018 *Self-Contained Pictures*, Hobusepea Gallery, Tallinn
- 2017 *Bubbles*, Tallinn City Gallery
- 2013 *Mirror mirror*, Draakon Gallery, Tallinn 2013 Meeting with the Trickster, Haapsalu City Gallery, Haapsalu
- 2012 *Constructor*, Kunstihoone, Gallery, Tallinn
- 2011 *In the Right Place at the Right time, Always*, Hobusepea Gallery, Tallinn

## Group exhibitions

- 2024 *Allow Yourself to Change*, curated by Liisa Kaljula, ARS Project Space, Tallinn
- 2019 *4D*, ARS Project Space, Tallinn
- 2018 *Juubelikevad 2018*, Tallinn Art Hall
- 2016 *Suur Maalritöö*, curator Liisa Kaljula, Evald Okas Museum, Haapsalu
- 2014 *Can't Go On, Must Go On* curators Mihkel Ilus and Elin Kard, Tallinna Kunstihoone
- 2014 *TASE 2014*, curator Merilin Talumaa, Estonian Museum of Architecture
- 2012 *Uutmoodi asjastamatus*, curator Raivo Kelomees, Tartu Art House

**Mart Vainre**

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- 2012 *ArtVilnius '12*, Young Painter Prize section, Vilnius, Lithuania  
2011 *Young Painter Prize 2011*, Titanikas, Vilnius, Lithuania  
2011 *Zugzwang*, Artcontainer, Tallinn, Estonia 2010 *Zugzwang*, Siauliai Art Gallery, Siauliai, Lithuania  
2010 *Zugzwang Commune Art*, Vilniuses, Lithuania  
2010 *Painting In Process*, KUMU Art Museum, curator Eha Komissarov, Tallinn, Estonia  
2010 *193 X 282*, Vaal Gallery, curators Kaido Ole ja Tõnis Saadoja, Tallinn, Estonia  
2009 *Eesti Kunstnike Maalide Aastaliidu Näitus*, Soosoo Gallery, Tallinn, Estonia  
2009 *Eesti nägu*, Kunstihoone Gallery, curator Eve Kask, Tallinn, Estonia

**Other Projects**

- 2015 TASE 2015 Estonian Academy of Arts MA exhibition design, SUVA, curator Merilin Talumaa  
2013 TASE 2013 Eesti Kunstiakadeemia MA exhibition design, Estonian Museum of Architecture, curator Gregor Taul  
2012 Tõnis Saadoja's assistant for the NO99 theatre ceiling painting  
2012 EKA Met-fond: 1950s exhibition design, EKA G gallery, curator Gregor Taul  
2012 VJ for the improvisational composition of Ekke Västriku and Liisa Hirsch, Tallinn Music Week, Mustpeade maja

**Memberships**

- 2013 Estonian Artists Association 2015 Estonian Painters Association (board member 2015–2018)

**Publications**

- 2012 *Three Very Important Stories*

**Mart Vainre**

**Artistic Practice and Conceptual Framework behind the series ;)**

The works are like a face-to-face encounter between human gestures and generative image-making, where the two parties meet, make eye contact, greet each other, exchange pleasantries, and enter into a cautious dialogue – one in which the machine imitates what the human has created, and then vice versa, the human imitates the machine. Since the winking smiley face is only conditionally visible, the communication between the two parties has been anything but straightforward. It is rather an error-ridden, winding, and clumsy journey, where a vast amount of human working hours and machine computing power has been spent in the name of a simple task – to create a smiley face. Much has also been lost and gained in translation.

, represents the left eye in the series. Here, Vainre has started from a machine-generated visual, located at the outer edge of the work. This reference visual was created using the open-source Stable Diffusion AI model's text-to-image generator, run through the ComfyUI interface, where the machine was asked to express its own computational nature – its artificial neural network. The artist then attempted to replicate this by hand with painstaking accuracy. Next, in the central part of the painting, he interpreted and reproduced this visual language through relief-like paint, but this time far more impulsively. Here, the artist is interested in the breadth of the spectrum – where the human at one moment replicates the machine's output one-to-one and then interprets it freely.

. represents the right eye in the series. Here, Vainre let a single drop of purple paint fall onto the center of the canvas, which splattered in every direction, and then proceeded to rework it – first through photography and then through Stable Diffusion's image-to-image generator. In other words, the center of the image is a pure human gesture and physical fact; then, the further one moves toward the outer edges, "the machine takes over." Here, the artist is interested in how the machine imitates and interprets human input.

) represents the smiling mouth in the series, where Vainre continued a so-called synthetic visual created with the aid of an image generator by hand, and vice versa – making arbitrary, rough physical gestures with paint, which were then further developed with the image generator and subsequently applied to the canvas by hand. It is like a conversation, a collaboration, where one takes over the thread or the unfinished work from the other, and from the resulting entanglement it becomes impossible to tell where the human ends and the artificial begins.

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**Mart Vainre: Artistic Statement**

As a former photorealist, I have been interested in the moment when my own handwriting (and, by extension, character) dissolves into a more universal visual language – where I can, as it were, free myself from my human limitations and rely on more documentary, seemingly more objective facts. As a painter, where the illusory visual and the author's unique handwriting are often central, I have thus sought a path beyond myself, so to speak.

It is possible that this series could be called AI-realism, where the human undertakes to imitate what the image generator has produced. While visually this is very exciting – the AI-generated visual is so strangely uncanny – as a human, I sense a resistance when imitating what the machine has generated. In this era of AI's so-called triumph, I feel that my own subjectivity and human error are no longer the limitation – rather, I sense that this inner voice in me, this intuition, is growing ever quieter. In delegating a lot to machines in the name of speed and efficiency, I often feel more like an AI operator who forgets his own agenda in the process, surfing exciting generative waves until I am lost.

This series is driven by a desire to face the situation head-on – one in which the human and the artificial are intertwined. What is depicted here is a gradation from one to the other. You could say that as a painter, I have 'painted myself into a corner' here, only to leap from there into a new reality. If the works , and . are, for me, a power struggle marked by suspicion of the other side, then ) is already a liberated trip borne of techno-psychedelia.

