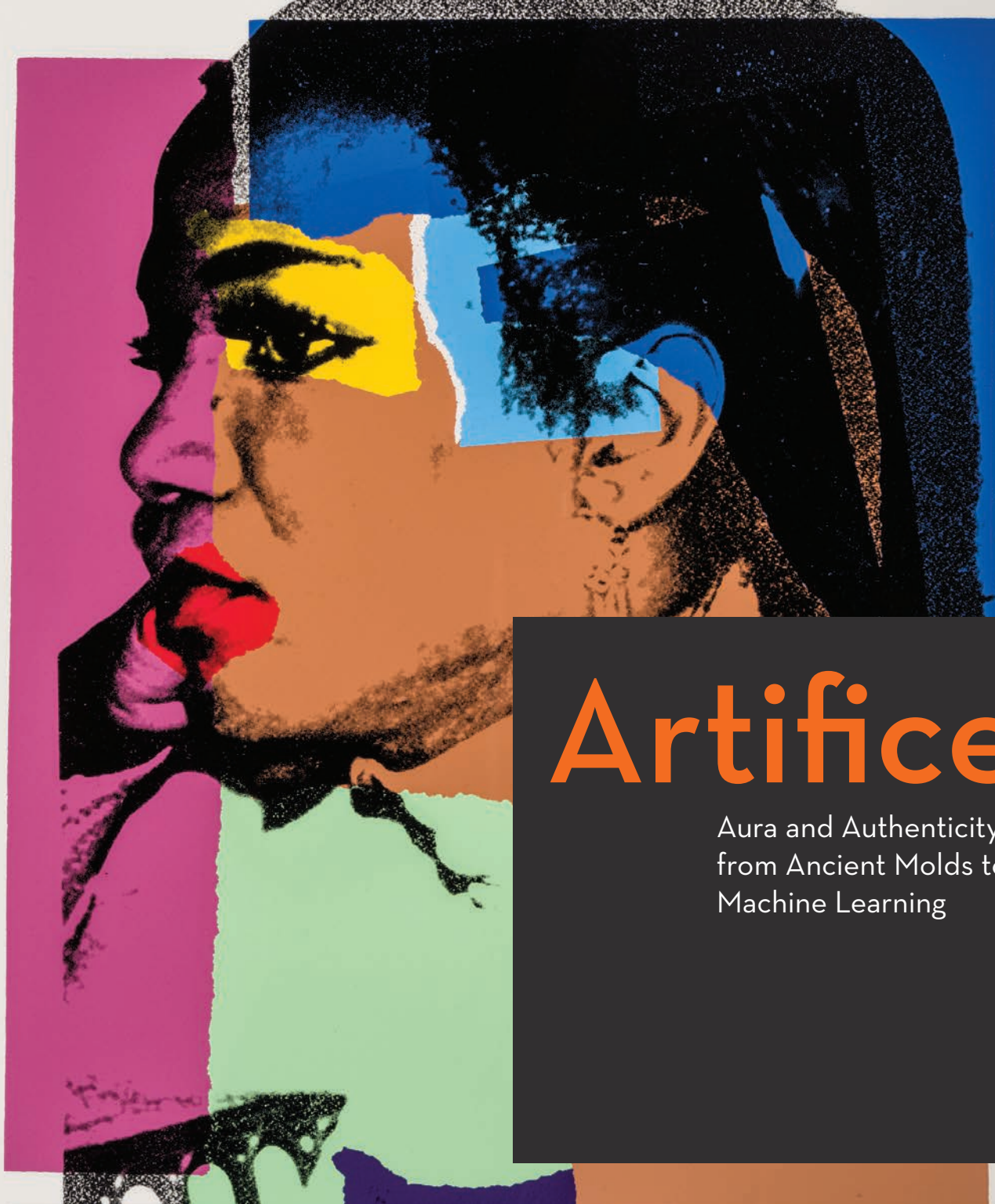




Artifice

Aura and Authenticity
from Ancient Molds to
Machine Learning

Artifice: Aura and Authenticity from Ancient Molds to Machine Learning

October 9, 2026 – April 3, 2027

The Trout Gallery, The Art Museum of Dickinson College

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THE TROUT GALLERY

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COVER IMAGE

Front: Andy Warhol (American, 1928 – 1987), *Ladies and Gentlemen* (detail), 1975, Screenprint on Arches paper, 43.75 x 29 in. (111.125 x 73.66 cm), Gift of The Andy Warhol Foundation, 2014.1.2, © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

FOLLOWING PAGE SPREAD

Trevor Paglen (American, born 1974), *Bloom (#a4826d)* (detail), 2022, Dye sublimation on aluminum print, 19 ½ x 26 in. (49.5 x 66 cm), Purchase of the Friends of The Trout Gallery, 2026.12
© 2026 Trevor Paglen

Artifice

Aura and Authenticity
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From the invention of cylinder seals in 3500 BCE to Renaissance workshop practices and, later, mass production and digital imagery, material and conceptual artistic processes have consistently challenged the idea of art as uniquely singular. These varied artistic practices across cultures and time periods have shaped the values now at stake in debates over generative AI: uniqueness, creativity, authorship, and technical skill.

With curatorial research and writing by Juniper Bates '27 and Claudia Colaprete '27, this exhibition focuses on technologically driven, collaborative, and reproducible art-making practices. *Artifice: Aura and Authenticity from Ancient Molds to Machine Learning* connects historical objects to cultural assumptions about labor, authenticity and the “aura” of a work of art. By focusing on the evolution of the art “assistant” and examining different systems of crediting makers, this exhibition considers how we define, value and protect human expression.



Katsushika Hokusai

(Japanese, 1760 – 1849)

denshin kaishu hokusai manga (*Transmitting the Spirit, Revealing the Form of Things*), volume 6

1819 – 1834

Woodblock printed books:
ink and color on Japanese
hand-printed paper with
fukurotoji (pouch binding)
9 x 6 in. (22.86 x 15.24 cm)

Gift of Dr. Eric Denker,
Class of 1975, 2025.44.1

This hand-bound book is one in a series of instructional manuals made by Japanese woodblock artist Katsushika Hokusai. One of the most prolific printmakers of the Edo period (1603 to 1868), Hokusai combined artistic instruction with humor in these prints, inspiring the term *manga*, meaning “silly/humorous pictures.” Content in each volume ranges from architecture to the human figure. The series ended in 1878, twenty-nine years after Hokusai’s death, spanning 60 years and 15 volumes. Hokusai’s *Manga* spread through Japan as drawing manuals; illustrations were intended to be copied and used as a reference tool for other artworks. With a copy of the *Manga* in hand, artists could simply reference Hokusai’s extensive catalog of sword-fighting drawings, never having to develop a pose on their own.

European audiences first encountered Hokusai’s *Manga* in the nineteenth century, when its pages were used to pack ceramics exported from Japan. Edgar Degas (1834-1917) was among the many European artists who were inspired by *Manga*, and he borrowed Hokusai’s poses for his paintings of ballet dancers. Somewhat ironically, while Hokusai’s *Manga* was used as packing material in Japan, its arrival in Europe led to exhibitions that treated the books as fine art.

Juniper
Bates '27

Charles Gaines

(American, born 1944)

Number and Trees: Tiergarten Print Series #1

2018

Color screenprint on BFK Rives paper

38 $\frac{7}{8}$ x 29 $\frac{1}{4}$ in. (98.7 x 74.3 cm)

On loan from the Petrucci Family
Foundation Collection, PFF624

© Charles Gaines

Working from a photograph of a tree, conceptual artist Charles Gaines utilizes mathematical formulas and grid-based systems in his artworks to challenge conventional creative processes. Gaines explains why he was drawn to trees, “The tree form itself looks like the parabolic shapes that I was producing with purely mathematical calculations.” Rather than simply representing or imagining “nature,” Gaines uses the tree as the basis for exploring scientific systems of rules and sets of data.

Emerging in the 1970s as one of the few prominent Black conceptual artists, Gaines examined how rigid algorithms could create visual forms. His interest in using systems rather than relying on notions of imagination or creativity for artistic processes anticipates debates around the artistic capabilities of machines and generative AI. In *Tiergarten Print Series #1*, Gaines depicts a living thing confined to a grid through mathematical processes, removing the organic quality entirely. Gaines challenges not just the trace of the artist’s hand in a finished work, but the centrality of imagination in the artmaking process. He asserts, “The thing I want people to consider about my work is that it hasn’t been produced by the imagination...I am not saying there is no such thing as imagination or intuition or subjectivity, but I think they’re all constructs.”

Juniper
Bates '27





Auguste Rodin

(French, 1840 - 1917)

Saint John the Baptist Preaching

Conceived c. 1878 - 1880

Bronze

32 x 21 x 12 in. (81.28 x 53.34 x 30.48 cm)

Gift of the Doctors Meyer P. and Vivian O. Potamkin, 1993.4

Juniper
Bates '27

The Trout Gallery's version of this sculpture was cast after Rodin's death, but it is still considered an "original." How is that possible?

Bronze sculpture is an inherently reproducible medium. Rodin typically modeled a work in clay, created a plaster or wax cast, and then had a foundry cast the sculpture in bronze. Like many sculptors, he rarely visited the foundries, focusing instead on sculpting the original clay models and making plaster casts.

The bronze casting process complicates the understanding of each sculpture's uniqueness. Often the originality of each bronze work is determined through law. Legally authorized originals taken from the original plasters are referred to as "editions" and are considered "original copies." Rodin was acutely aware of his legacy and posthumously controlled the production of his sculptures. After his death in 1917, Rodin gave the Musée Rodin authorization to produce and sell only 12 bronze sculpture "editions" from approximately 7,000 molds, which were cast in 1925, 1966, and 1974. This sculpture is one of those editions and raises questions on how authorship and originality are defined beyond the lifetime of an artist.

Andy Warhol

(American, 1928 – 1987)

Ladies and Gentlemen

1975

Screenprint on Arches paper

43.75 x 29 in. (111.125 x 73.66 cm)

Gift of The Andy Warhol Foundation,
2014.1.2

© The Andy Warhol Foundation for the
Visual Arts, Inc. / Artists Rights Society
(ARS), New York

Juniper
Bates '27

This print is part of a series titled *Ladies and Gentlemen* that depicts trans women and drag queens who lived and worked near Andy Warhol's New York studio, which he called The Factory. The sitter, likely Alphonso Panell, is rendered in vivid color—a yellow accent around one eye, bright red smeared across the mouth, blue squares overlaying her hair—and evokes the theatrical makeup associated with queer fashion and nightlife. Warhol did not personally recruit most of his subjects; instead, his assistants found them at The Gilded Grape, a popular hangout for New York's Black and Latinx trans women and drag queens. Each model was paid just \$50 for their time, even though the resulting screenprints would later sell for far more.

Inspired by the legacy of Candy Darling, the transgender actress who starred in Warhol's films, Italian art dealer Luciano Anselmino commissioned Warhol to create a series of "anonymous" portraits that represented different approaches to gender expression. In the mid-1970s, following copyright disputes over his *Flowers* series, Warhol turned to his own Polaroid photography, taking more than 500 images of 14 individuals for this project. He selected the final compositions himself, though his assistants frequently produced the actual silkscreens. His workshop model for The Factory intentionally challenged conventional notions of art as the product of a single artist's hand.





Albrecht Dürer

(German, 1471 – 1528)

Saint Christopher with the Flight of Birds

c. 1504

Woodcut on paper

12.375 x 9.563 in. (31.433 x 24.289 cm)

Gift of Ralph and Martha Slotten,
1973.2.396

Albrecht Dürer is considered one of the most famous printmakers and artists of the late fifteenth and early sixteenth centuries, producing works that circulated widely across Europe. Despite this reputation, he never learned to carve woodcuts himself and instead relied on skilled craftsmen in his workshop. He would first draw the design on wood, leaving the mechanical labor of cutting to a *Formschneider* (woodblock cutter) in Nuremberg.

Here, Dürer depicts the patron saint of travelers and ferrymen carrying the Christ Child across a rushing river. Invoking Saint Christopher's name was believed to protect travelers, and simply looking upon his image was thought to prevent injury to the viewer. This apotropaic belief likely drove the profusion of paintings and drawings devoted to him throughout the medieval and Renaissance periods. Saint Christopher's popularity as a protector of travelers echoes the portability of woodcut prints themselves. In the sixteenth century, prints were far more affordable and accessible than small paintings. *Saint Christopher with the Flight of Birds* exemplifies the early and rapid growth of print culture in Europe.

Juniper
Bates '27

Antwerp Guild of Saint Luke

(founded in 14th c.)

Floral Still Life

Early 18th c.

Oil on wood board

33.5 x 26.5 in.
(85.09 x 67.31 cm)

Gift of Frank
Kitzmiller, 2001.12.4

This still life painting of vividly colored tulips, chrysanthemums, orchids, roses, and insects was created by the Antwerp Guild of Saint Luke. In the city of Antwerp, Belgium, the Guild of Saint Luke held a monopoly on painting production at every stage, from materials to selling, from the mid-fifteenth century to the late eighteenth century. Only artists working under the Guild were permitted to sell paintings within the city limits, leaving all art production to the standards of the Antwerp Guild. Each painting the Guild produced was worked on by many hands and was often signed as the "Antwerp Guild." A painting could only be signed by the master painter if permitted by the Guild.

The Antwerp Guild functioned as an efficient machine, maximizing the volume and quality of each painting as a commercial product. Individual workshops under the Guild's expanse utilized templates or master drawings called *patronen*. These templates were traced by assistants to create dozens of a particular composition. This still life is an example of one such repeated composition, considering that it is attributed to the Antwerp Guild and not to a particular master painter. The strict hierarchies of each workshop restricted the individual artistic style and expression to the profitable and appealing Guild parameters. While these paintings are technically unique objects, they followed many rules and standards, and they were worked on by many hands. While rooted in the fine art tradition of still life, this painting complicates the idea of a work of art as the product of a single artist.

Juniper
Bates '27





Katsushika Hokusai

(Japanese, 1760 – 1849)

***The Great Wave off Kanagawa* (from *Thirty-six Views of Mount Fuji*)**

c. 1830–32

Woodblock on paper

10 x 15 in. (25.4 x 38.1 cm)

190.1.8

Juniper
Bates '27

Among the most recognizable images in Japanese art, *The Great Wave off Kanagawa* comes from Katsushika Hokusai's series devoted to Mount Fuji. Traditional Japanese woodblock print series required a team of at least four: a publisher, a designer, a carver, and a printer. The publisher typically approached the designer with a marketable concept, while the carver and printer carried out the more labor-intensive stages of production. Because of this highly commercial process, woodblock prints were not regarded as fine art by audiences in Japan at the time. Today, Hokusai's *Great Wave* has transcended its origins to become a symbol of Japanese artistic culture.

The Great Wave off Kanagawa has been endlessly reproduced since its first export to Europe. Long before it appeared on T-shirts and throw pillows, the composer Claude Debussy used a reproduction of Hokusai's print on the cover of the first edition of his composition *La Mer*, in 1905. Each woodblock could generally produce 200 to 300 prints before it degraded and needed to be re-carved. The print's popularity, in Japan and abroad, meant that blocks were re-carved after the first edition. While some viewers consider an artwork's uniqueness to be the source of its appeal, the continuous reproduction of *The Great Wave* and its circulation across continents have been central to its renown.

Ellen Day Hale

(American, 1855 – 1940)

Laundry

1923

Etching on paper

7.625 x 4.125 in. (19.368 x 10.478 cm)

Gift of Eric Denker, Class of 1975, in Memory of Ruth Trout, 2004.6.6

Copper plate

3 x 2 in. (7.62 x 5.08 cm)

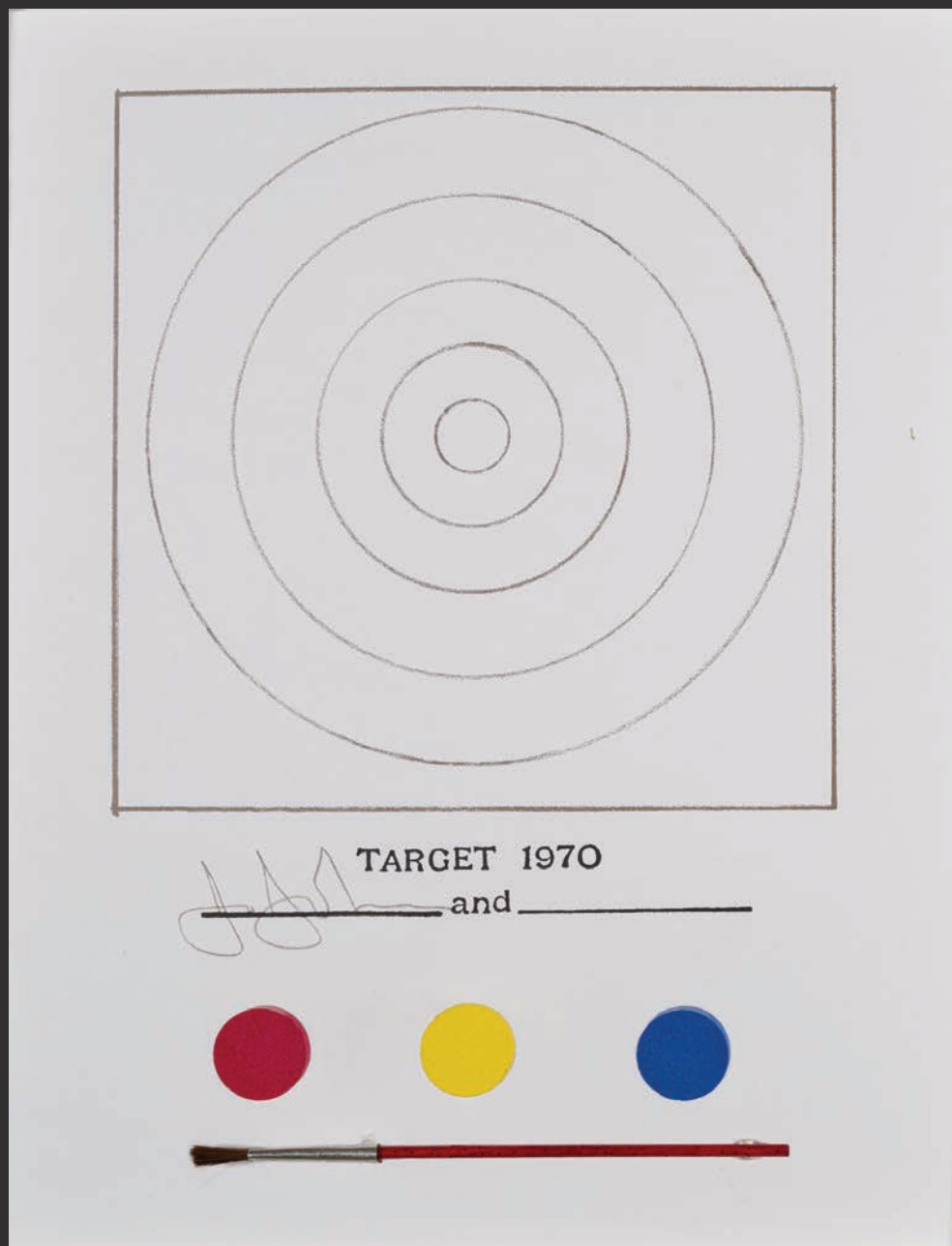
Gift of Eric Denker, Class of 1975, in Honor of Jack and Rhea Denker, 2006.3.1

Juniper
Bates '27

This small print and its copper plate together illustrate the process behind artist Ellen Day Hale's work. A pioneering, highly trained painter and printmaker, Hale was central to a larger nineteenth-century movement that sought to revive the practice of etching in Europe and America. Etching and other forms of printmaking were especially viable ways to support an artistic career, since multiple copies could be made from a single image. Given its size, this print is likely one of Hale's experiments in etching. The architecture depicted suggests a specific setting, though it remains hard to pin down, which is fitting for an artist whose extensive travels took her through Europe, North Africa, and the Middle East. The scene has the feel of a sketch made on the road.

Despite this sense of spontaneity, the process of etching involves multiple steps. The artist first polishes a copper plate, prepares it with an acid-resistant wax layer, and draws into the wax ground with an etching needle. The plate is then dipped into an acid bath, where the acid "bites" into the exposed metal drawing. Finally, the wax is cleaned off and ink is pressed into the composition to make a print. To prevent additional copies from being made and to preserve the "genuine" value of an edition, a printmaker will often scratch an X across the matrix once printing is complete—a process known as "cancellation." The plate shown here is a rarity: it has never been cancelled. Together, these three objects trace each stage of the process—the needle used to create the drawing, the etched plate itself, and the final printed image. Both the matrix and the print remain untampered. But does that mean both are equally works of art, or only the print?





Jasper Johns

(American, born 1930)

Paint Your Own "Target 1970"

1971

Offset lithograph and mixed media
collage on plastic box

12.3 x 10 x 1.1 in. (31.24 x 25.4 x 2.79 cm)

2026.8.7

© Jasper Johns/ Artists Rights Society
(ARS), New York

Jasper Johns's work shown here was originally commissioned for a catalogue titled *Technics and Creativity: Gemini G.E.L.* that accompanied an exhibition at the Museum of Modern Art in 1971. The work features an outline of a target alongside a small paintbrush and three dried disks of red, yellow, and blue paints. From 1955 to 1961, Johns made dozens of paintings that featured a target motif. Throughout his career, Johns chose commonplace, flatly rendered subjects to emphasize the artist's handling of pigment over the depiction of the subject itself.

Like conceptual artist Sol LeWitt, whose collaborative wall drawing is on display nearby in this exhibition, Johns is inviting others into the creation of this work. *Paint Your Own "Target 1970"* exemplifies a key principle of conceptual art: art is defined by its idea rather than the finished physical object. By allowing another maker's signature to appear beside his own, he challenges conventions of individual authorship.

Claudia
Colaprete '27

Roy Lichtenstein

(American, 1923 – 1997)

Save Our Planet Save Our Water

1971

Offset four-color lithograph on paper

22 7/8 x 31 7/8 in. (58.2 x 81 cm)

Gift of the Doctors Meyer P. and Vivian O. Potamkin, 1990.6.8

An Olivetti Project © 1971 HKL Ltd.

Claudia
Colaprete '27

This print by Pop artist Roy Lichtenstein was one of six anti-pollution posters in a series titled *Save Our Planet*, that were made by prominent artists of the 1960s and 1970s such as Georgia O'Keeffe and Alexander Calder. The prints were sent to United Nations ambassadors to raise awareness about ecological issues.

Lichtenstein's signature use of Ben-Day dots appears at the top of this work. Since the early 1960s, Lichtenstein used Ben-Day dots in his compositions as a direct reference to early newspaper printing techniques that used patterns of dots to convey the illusion of modeling in light and shadow. When Lichtenstein first exhibited his comic book-style images rendered with Ben-Day dots, critics accused him of being a copyist. Lichtenstein's goal, however, was to challenge conventions of artistic authorship and to contrast his own "mechanical" style with the gestural, seemingly spontaneous brushstrokes of the Abstract Expressionists.





Timothy Cole

(American, 1852 – 1931)

After Theodore Géricault

(French, 1791 – 1824)

The Raft of the Medusa

1900–1906

Wood block

5.167 x 7.438 x 0.75 in.
(13.123 x 18.891 x 1.905 cm)

Wood engraving on paper

5.125 x 7.5 in. (13.018 x 19.05 cm)

Gift of Eric Denker, Class of
1975, 2009.12.3, 2009.9.1



This engraving by Timothy Cole is a faithful reproduction of *The Raft of the Medusa*, a monumental oil painting created in 1818–1819 by the French Romanticist Théodore Géricault. Cole was one of the most established wood engravers in the publishing industry at the end of the 19th and into the early 20th century. He created masterful reproductions of European Old Master paintings, including works by Vermeer, Ingres, and Fragonard, mainly for publication in *Century Magazine*, an important American periodical published from 1881 to 1930.

Before photography supplanted the need for skilled engravers, magazines and newspapers relied on engravings to reproduce images. Cole's own skill, however, may be seen as an art form in its own right. Here, one can appreciate the carefully engraved lines in the woodblock that translate Géricault's large, complex history painting into a smaller, reproducible scale.

Cole's work prompts us to consider the skill required to create mechanically reproducible images—and whether the recreation of a work of art may itself be a work of art.

Claudia
Colaprete '27

For centuries, art education has centered on copying the works of earlier masters. This engraving by Winslow Homer shows how the Louvre's vast collection served not only as a place for admiration but as a training ground for aspiring artists. Students were expected to master the techniques and styles of the Old Masters before attempting any originality of their own.

The American women shown here had only recently gained access to this kind of artistic training. Before the American Civil War, women were generally encouraged to paint still lifes and practice in watercolors. In Homer's engraving, they instead copy Eugène Delacroix's *The Death of Sardanapalus*—a violent, dramatic scene whose difficulty signals their newfound modernity and educational freedom.

This print was published in *Harper's Weekly*, a popular political magazine, alongside an article describing the Louvre's collection as a valuable resource for art students—including women. Homer had a long career as an illustrator for the magazine, but he may be best known for his oil and watercolor paintings. Across these different media, he frequently depicted “modern women” and is celebrated now for both his commercial illustrations and his large-scale paintings. Although Homer sought to have his paintings recognized as “high art” in contrast to his work for mass-circulation, his prints and paintings are arguably deserving of equal status.

Claudia
Colaprete '27

Winslow Homer

(American, 1836 – 1910)

Art-Students and Copyists in the Louvre Gallery, Paris

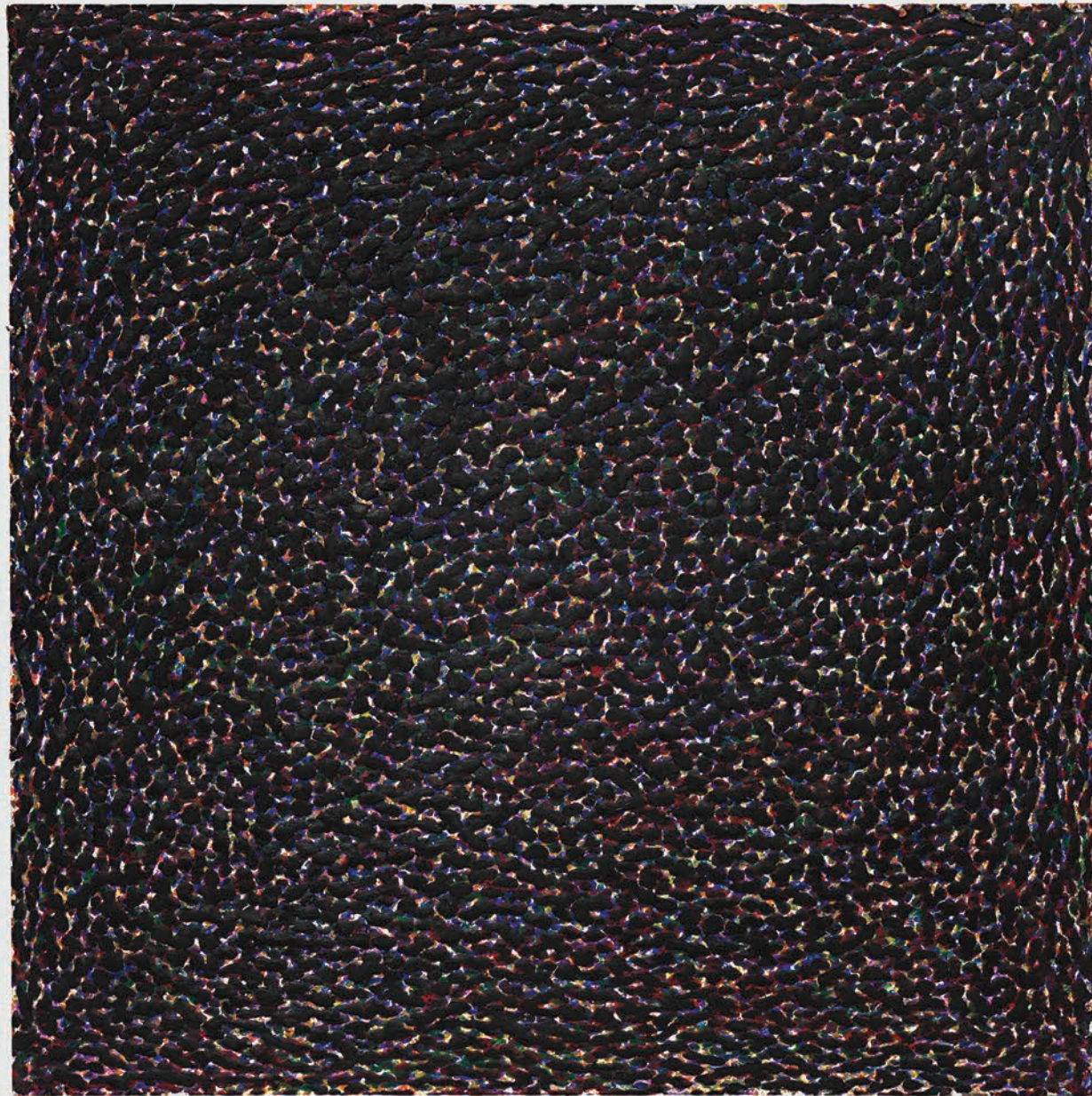
Published in *Harper's Weekly*, Vol. XII
1868

Wood engraving on paper

9 x 13.75 in. (22.86 x 34.925 cm)

Gift of Eric Denker, Class of 1975, in
Memory of Neil Hirsh, 2004.5.5





Claudia
Colaprete '27

Sol LeWitt

(American, 1928 – 2007)

Wall Drawing #84: A 12-inch (30 cm) square filled in by using all of the Crayola crayons in the pack of 12

Drawn by: Juniper Bates, Claudia Colaprete, Tess Cassol-Pawson, Roma Cervino, Cody Harper, Isabel Higgins, Abigail Landis, Ashley Morales, Fiona Orrok, Lauren Schill, Daniel Seeger, and Chris Vill

First drawn by: Sol LeWitt

First installation: "Brooklyn Bridge Event,"
Brooklyn Bridge Pier, New York, May 1971

Colored crayons

The Art Institute of Chicago, Gift of the
Estate of Sol LeWitt, 2019.202 © Estate of
Sol LeWitt, 2026

Wall Drawing #84 is one of more than 1,000 instructional, wall-based works Sol LeWitt began devising in 1968. A central figure in the conceptual art movement, LeWitt held that the idea behind a work should take precedence over its physical, enduring form. Each wall drawing follows detailed instructions provided by the artist and is intended to be temporary, existing only for the duration of its installation. Despite these strict parameters, the results can vary – much like a musical score, which different musicians may perform slightly differently each time.

For *Wall Drawing #84*, installers first mark a twelve-inch square on the wall using tape. Following LeWitt's exact instructions, a drafter then fills the square using every color from the original Crayola 12-pack—red, yellow, blue, green, orange, purple, black, white, brown, carnation pink, indigo, and gray—wearing each crayon down completely to form a dense field of color.

This particular iteration was created by students in the Senior Studio Art Seminar at Dickinson College and Trout Gallery curatorial interns. It will exist only at The Trout Gallery for the run of *Artifice*. Yet through LeWitt's instructions, the work endures beyond any single installation; new versions may be executed long into the future.

Jan Pietersz Saenredam

(Dutch, 1565 – 1607)

After Hendrick Goltzius

(Dutch, 1558-1617)

Mercury Presiding over the Arts

c. 1596

Engraving on paper

10.13 x 7 in. (25.72 x 17.78 cm)

Gift of Darlene Morris, 2019.18.27

Claudia
Colaprete '27

“The grace of my eloquent tongue commends me, and I reveal various arts to unlearned mortals.” This Latin inscription captioning Saenredam’s engraving appears to be from the voice of the statue of Mercury. He stands tall and gestures out over the bustling crowds, overseer of the explosion of the arts that took place during the Renaissance and inspired scenes such as this.

This engraving by Jan Pietersz Saenredam copies a drawing by his mentor, Hendrick Goltzius, an accomplished artist of the Northern Mannerist period who had studied the styles of the Italian Old Masters. The expansion of printmaking across 16th-century Europe allowed Saenredam to open his own specialized workshop, part of the broader Haarlem Mannerist network. There, a team of engravers received ink-and-wash drawings from prominent artists and efficiently translated them into highly detailed prints. Their speed and skill made these images affordable and accessible across regions and generations.

Saenredam receives credit for this print, rather than the team of workers who helped produce it or Goltzius, whose drawing it was based on. This raises the question: how should credit be assigned when a single work passes through many hands and multiple mediums?





Lida Moser

(American, 1920 – 2014)

Garbage Strike

1974

Silver gelatin print on paper

16 x 20 in. (40.64 x 50.8 cm)

Gift of Eric Denker, Class of '75, 2026.5.7

This work by Lida Moser is a photograph of dozens of individual photographs, all depicting overflowing piles of trash covering city sidewalks. Several of the shots are duplicates or taken from similar angles, suggesting that her best images had already been selected from the group and these were the rejects, about to be discarded. Normally, viewers only see a single chosen print from the many a photographer shoots. This montaged composition instead reiterates the idea of multiplicity that is inherent to the photographic process.

Unlike a painting or drawing, a photograph is not a single, unique object but one capable of endless reproduction. Since its invention in 1839, photography was criticized as a thoughtless mechanical process, lacking the imagination, emotion and soul of human-made art forms. Its technological status incited debates about photography's status as "high art." This composition underscores how the photographic process depends on both the mechanical processes of photography's reproducibility and the very human practice of editing and discarding images. As an arrangement of seemingly discarded photographs, the work's very form echoes its subject, the garbage strike.

Moser was a photojournalist best known for her documentary photography of New York City street life in the mid-twentieth century. She often captured surreal images of architecture alongside portraits of city residents grounded in the realities of everyday life. Her photographic output was wide-ranging and can be considered both artistic and commercial. She admitted, "I've done it all in photography. Portraits, architecture. Canada, Scotland, dance, strange effects."

Claudia
Colaprete '27

Mesopotamian Cylinder Seals

c. 2500 BCE - 1800 BCE

Stone (steatite, alabaster, columella, or feldspar)

Plaster impressions

Gift of Dr. and Mrs. Donald K. McIntyre,
1997.1.48-51

Claudia
Colaprete '27

The Mesopotamian cylinder seals on display date to the ancient Sumerian period and represent one of the earliest devices that create identical, reproducible impressions. To create a cylinder seal, stones were inscribed with pictographs, cuneiform inscriptions, or original patterns. They were then pressed into soft clay and rolled to create a repeating impression, which can be seen in the reproduced relief on display next to the seals. Each individualized pattern functioned as a signifier of ownership or as an authentication of important documents. Many seals also featured a hole through the center so they could be strung to wear around the wrist or neck of their owner.

This practice of making one unique mold to use for subsequent, identical images would be continued for centuries after the creation of the cylinder seals. In the late fifteenth century, artists like Albrecht Dürer instructed skilled wood carvers to translate his drawings into woodcuts that could be reproduced in books and publications. Today, we are able to mass produce identical physical images with the evolution of digital printing. This continued desire to efficiently reproduce images and marks has its origins in the Sumerian invention of the cylinder seal.





Trevor Paglen

(American, born 1974)

Bloom (#a4826d)

2022

Dye sublimation on aluminum print

19 ½ x 26 in. (49.5 x 66 cm)

Purchase of the Friends of The Trout
Gallery, 2026.12

© 2026 Trevor Paglen

Claudia
Colaprete '27

This vibrant explosion of color is part of Trevor Paglen's series *Bloom*, which features photographs of flower formations generated through computer vision analysis. Paglen feeds images of real flowers into AI algorithms, which reduce them to numerical data; he then transforms that data back into a single, abstract image. The AI colors the result according to its own learned biases—based on patterns it has picked up from analyzing flowering trees.

Paglen developed this process to reveal how AI systems collect, interpret, and repackage data for human use. He often pairs this method with his portrait work to address the biases and harms of facial recognition software, using both to interrogate AI systems more broadly.

With the rise of generative AI, its role in creative activity across media and disciplines has been hotly discussed and debated. Many works in *Artifice* explore earlier forms of reproduction or creative outsourcing—processes that widened access to art or drew on familiar motifs to express a social ideology. Paglen's *Bloom* brings that history into the present, where such processes, now less often guided by human hands, have become inscribed with the biases of dominant power structures.

Sol LeWitt

(American, 1928-2007)

Working Drawing (Instructions for a Drawing)

1973

Ink and pencil on paper

11 x 8.5 in. (27.94 x 21.59 cm)

Courtesy of the Estate of Sol LeWitt

Journal

1972

Ink, pencil on graph paper in bound red cardboard staple-bound notebook

5.75 x 4 in. (14.6 x 10.16 cm)

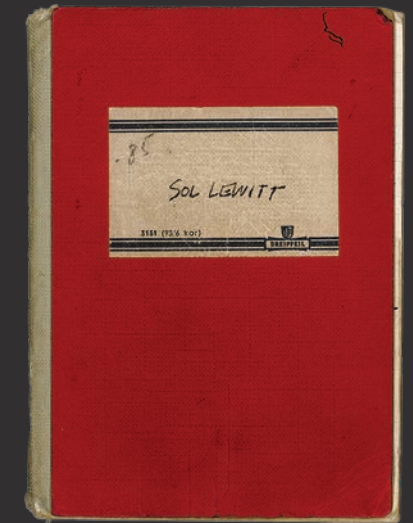
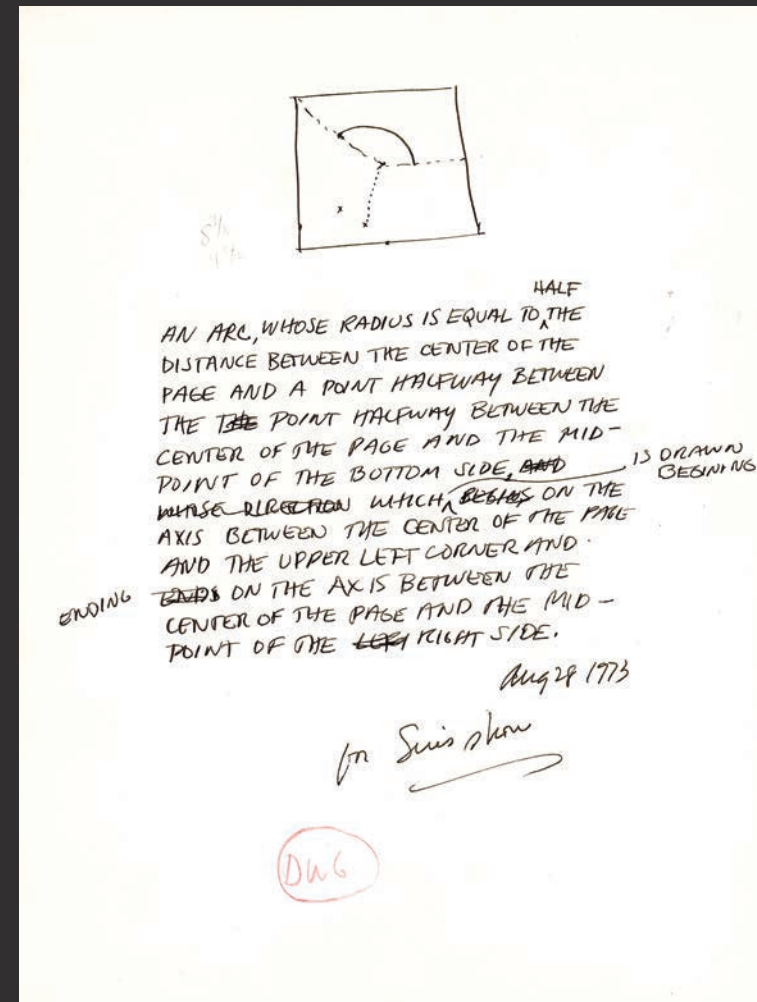
Courtesy of the Estate of Sol LeWitt

© Estate of Sol LeWitt, 2026

Claudia
Colaprete '27

In 1972, Sol LeWitt published short sets of instructions in an art publication. He set the type in all-caps, and the text was centered on the magazine page, reiterating the rigid geometry of the cubes and squares of his other drawings, paintings, and sculptures. The instructions guide the viewer to create drawings that utilize either the dimensions of the page or words and letters written in the instructions.

Before LeWitt published these instructions, he sketched out his ideas on pieces of paper and in this small notebook shown here. The revisions seen in the handwritten drafts reveal his thought processes and how the concepts were refined through his conceptual works. While the instructions for the page drawings are similar to his larger, gallery-dependent wall drawings, LeWitt's decision to publish them in a magazine made his art—as both idea and material product—widely accessible.



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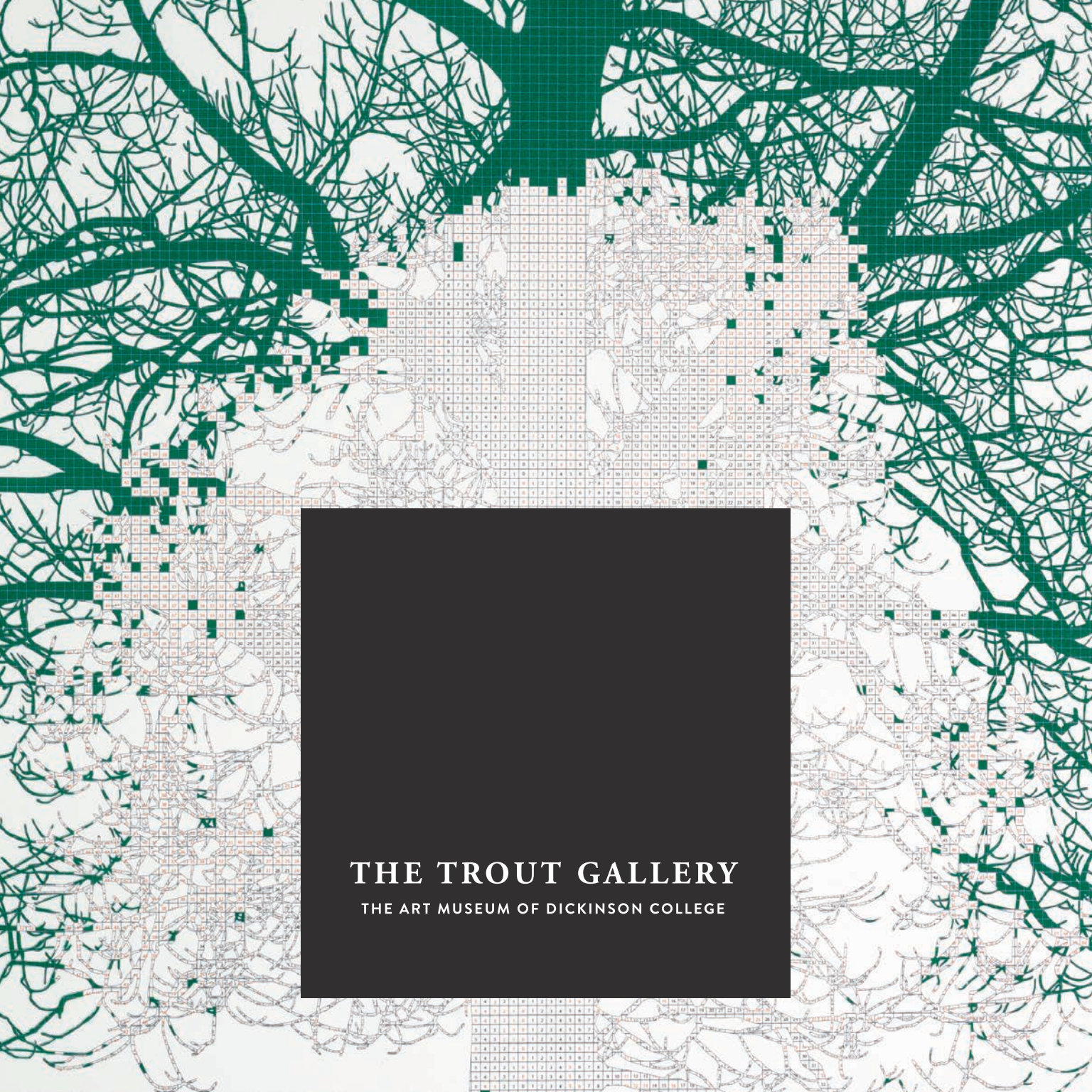
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