MIRRORLAND

141 × 180 cm / Digital print and manual painting

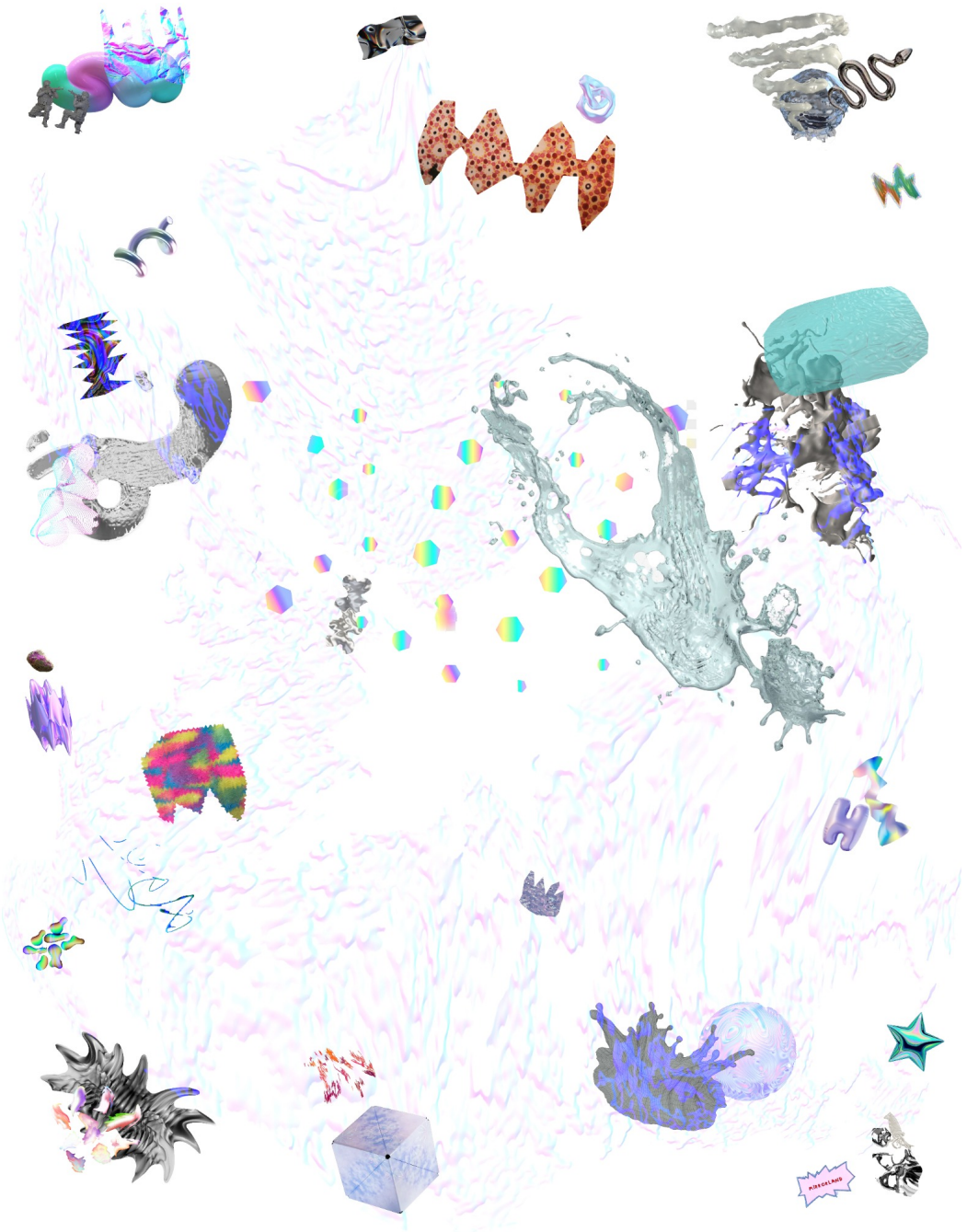


Finished work · Artist documentation

01 / DIGITAL ASSEMBLY

Before the print

Artist-supplied digital composition, preceding manual painting

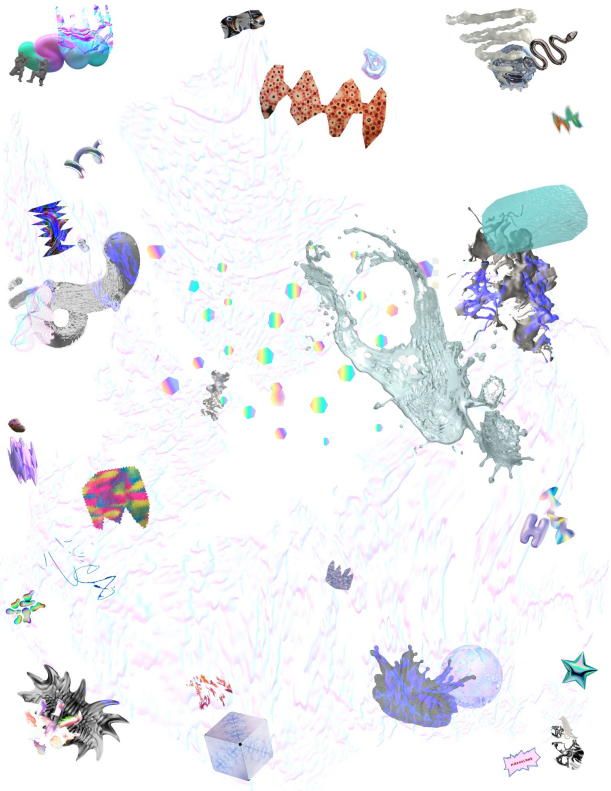


Fragments encountered online, images altered or generated using AI, and artist-selected elements assembled in a digital composition. This is the actual pre-print file, not a simulated software screen.

02 / TRANSFORMATION

Digital image / Painted surface

The digital composition and the finished work



PRE-PRINT DIGITAL COMPOSITION



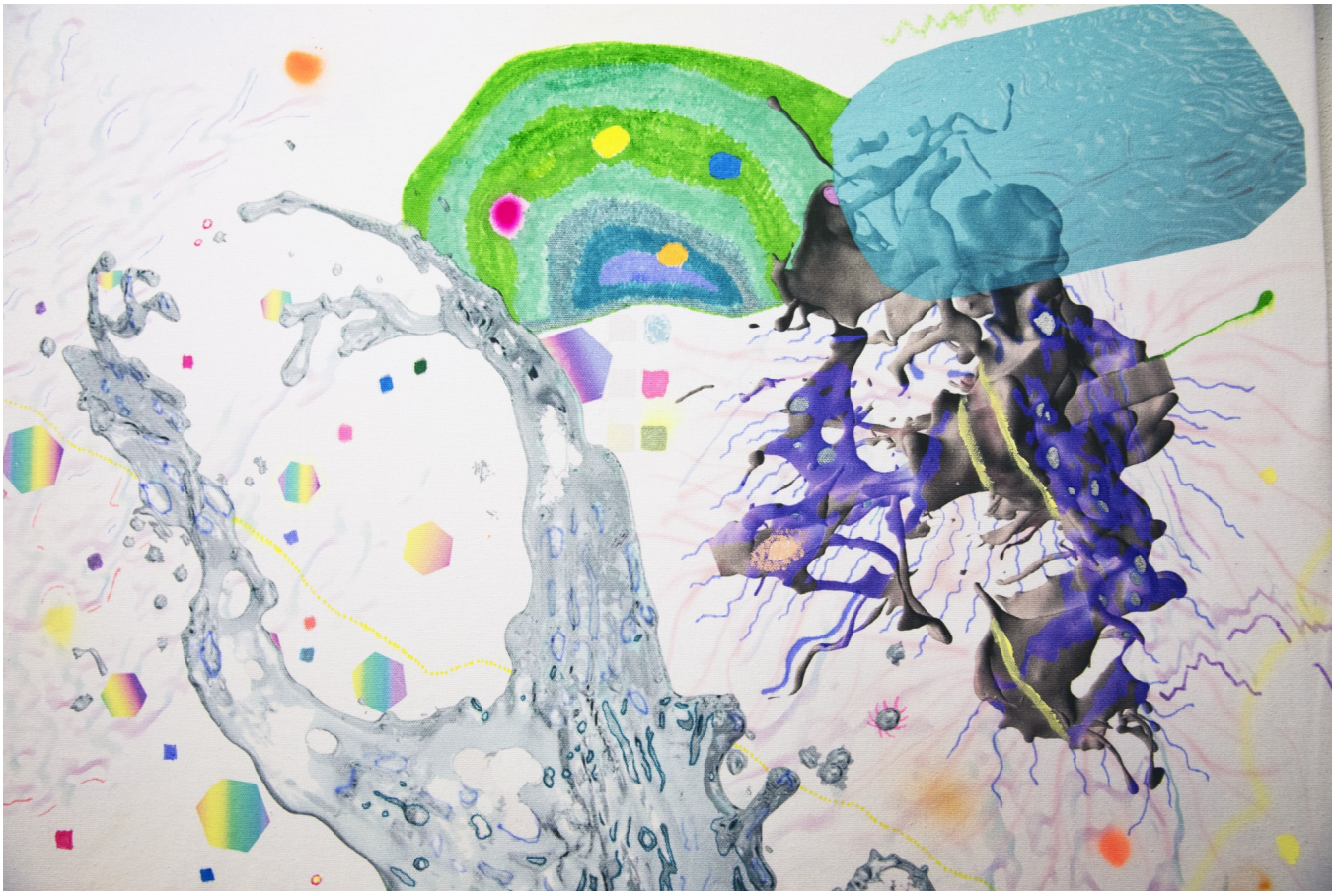
FINISHED PAINTING

After printing, the surface was extensively developed with markers, pens, spray paint and airbrush. Small, continuous marks intersect with printed forms, intentionally complicating the distinction between digital reproduction and manual intervention.

03 / MATERIAL INTERVENTION

Surface detail I

Overlapping forms and the interaction of printed image with manual marks



Finished artwork, close-up. These photographs document the surface; they are not presented as intermediate process images.

03 / MATERIAL INTERVENTION

Surface detail II

A dense visual field of drawing, texture and chromatic interventions



Finished artwork, close-up. These photographs document the surface; they are not presented as intermediate process images.

04 / PHYSICAL PAINTING

In the studio

The work as a material, large-scale painted object



Studio view with the surrounding objects digitally removed for presentation. The image is an edited illustration of the original studio photograph, not unaltered documentary evidence.

05 / WORK IN SPACE

Scale and encounter

Installed view of Mirrorland



An image assembled from fleeting digital fragments becomes a fixed, singular painting occupying architectural space.

06 / AI USAGE

Creative decisions

First-person artist account · for the AI use field

For Mirrorland, I began by collecting fragments from the continuous flow of online images: screenshots, fleeting trends, visual references I actively searched for, and others encountered passively through algorithm-driven feeds. Some fragments were reduced to tiny details; others were kept for their colours, textures or unfamiliar forms.

I used AI selectively, asking it to distort, extend or alter certain fragments, introduce unexpected elements, or generate new imagery from scratch. I assessed the results, retained what could enter the composition and discarded what did not work. I then cropped, scaled and arranged the selected images, deciding their relationships and distributing them across a painting with no single focal point.

After printing the digital composition, I worked extensively on the surface with markers, pens, spray paint and airbrush. Through numerous small, continuous interventions, I extended, interrupted and intertwined printed forms with hand-made marks. My aim was not to contrast the digital and the manual, but to make their boundaries hard to locate, even when looking closely.

The final work is neither an AI output transferred unchanged to canvas nor a painting that merely illustrates technology. Its authorship resides in the sequence of choices, revisions and physical interventions that turn disparate sources into one deliberately ambiguous visual field.

07 / CONCEPT

An unstable geography of images

Mirrorland · Work description

Mirrorland emerges from the visual condition of contemporary life, where images are endlessly produced, circulated, consumed and forgotten. Some are deliberately sought; others reach us without invitation, selected by algorithms, generated by artificial intelligence or absorbed through the habitual experience of browsing.

The painting transforms this fragmented environment into an imagined geography populated by hybrid organisms, synthetic textures, unfamiliar objects and traces of possible worlds. Without a dominant focal point, attention moves continuously between disconnected visual events, echoing the experience of navigating an endless digital feed.

Yet Mirrorland is not simply a representation of the internet. Its central tension lies in the material construction of the image.

Fragments collected and transformed through AI are digitally assembled, printed and then extensively reworked with markers, pens, spray paint and airbrush. The distinctions between mechanical reproduction and individual gesture begin to dissolve. A digitally generated form may continue through a hand-painted mark; a physical gesture may appear indistinguishable from a printed fragment.

This ambiguity is intentional. Rather than presenting human creativity and artificial intelligence as opposing forces, Mirrorland allows them to inhabit the same pictorial space, without assigning either a fixed visual identity.

The traditional surface of painting becomes a place where the accelerated circulation of digital images is interrupted and given material permanence. What might otherwise disappear with the next scroll is held together, transformed and made available to sustained attention.

Mirrorland ultimately asks whether, in a world increasingly shaped by images whose origins we cannot fully recognise, the distinction between what is human and what is artificial remains as clear as we imagine.