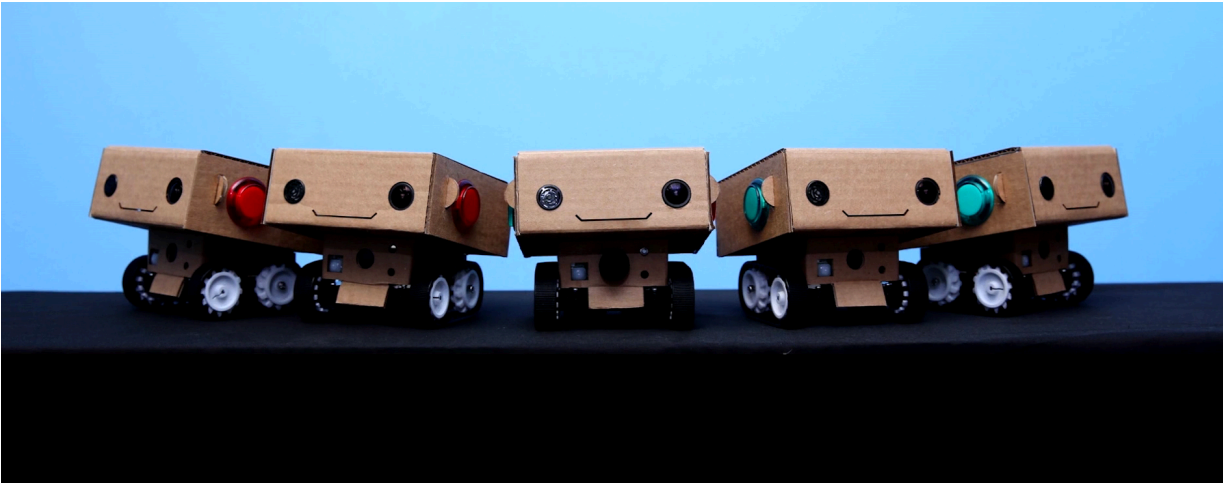


Selected Timeline of Alexander Reben's AI-Related Artwork

Early Work: Human-Robot Interaction and Ethical Boundaries (2012-2016)

2012 While at MIT's Media Lab, Alexander Reben created [Boxie](#), an interactive robot that autonomously captured video footage and engaged people in storytelling. This early project explored human-robot symbiosis and social engagement.

2013 Reben developed *Robots in Residence*, a project featuring autonomous robots that conducted interviews for documentary creation. Showcased at the Tribeca Film Festival under the title *BlabDroid*, the documentary used small, interactive robots to engage people in personal storytelling, examining our relationships with both ourselves and machines.



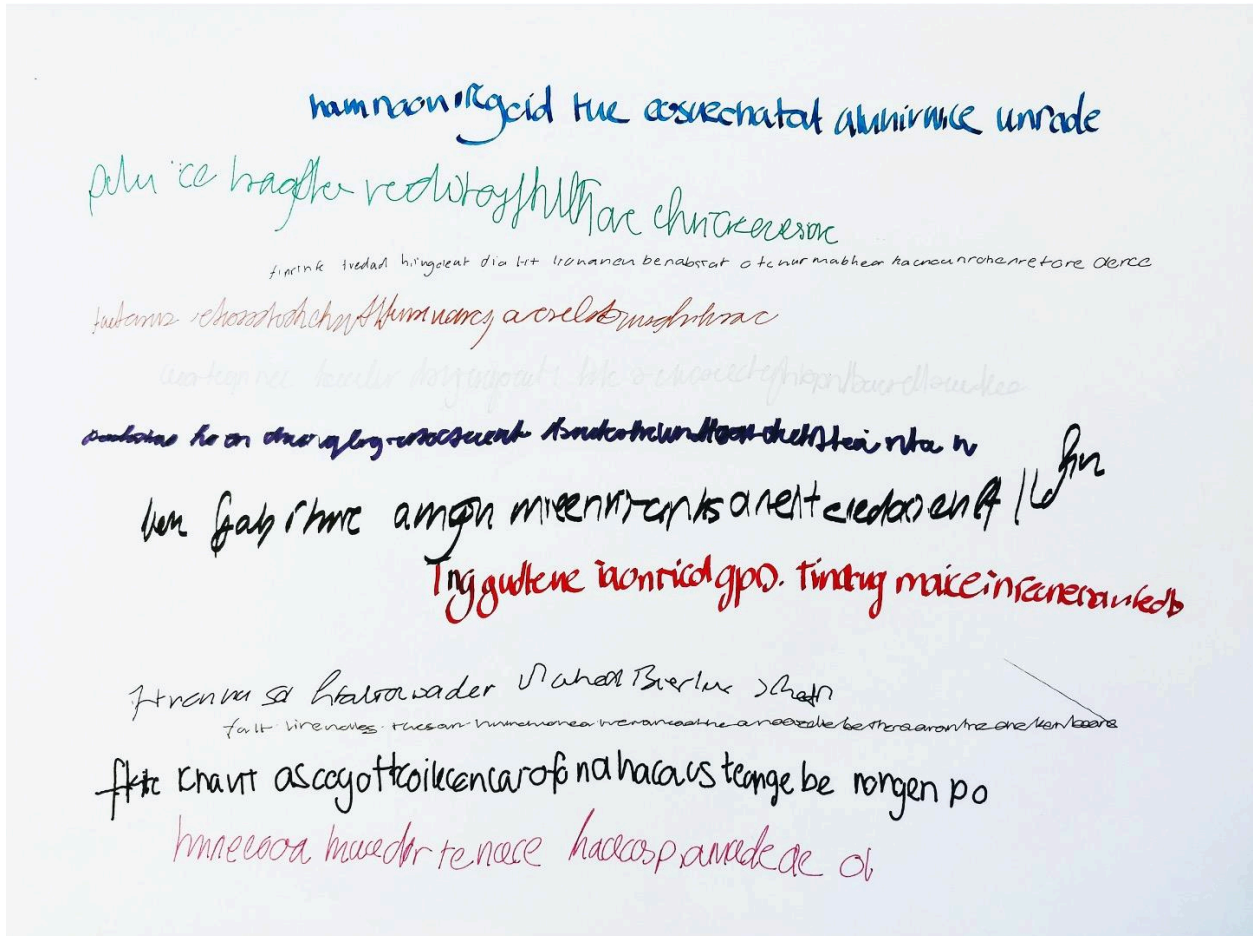
BlabDroids

2015 Reben's work gained recognition in a [BBC feature](#) discussing how robots influence human psychology and emotions. In the article, he explored how people form emotional connections with robots, even those with simple designs. He highlighted experiments showing that humans often attribute intentions and feelings to machines, questioning the role of robotics in everyday life.

2016 Reben sparked controversy with a robot that could autonomously decide to inflict pain by pricking a person's finger. Unlike traditional robots designed for safety, this experiment tested the limits of AI decision-making and raised ethical concerns about accountability in autonomous systems. It challenged conventional ideas about AI autonomy, pushing discussions on the implications of artificial intelligence making independent choices. That same year, he launched the [All Prior Art](#), exploring how laws, shaped by human limitations, may struggle to keep pace with the rise of intellectual automation.

Expanding AI's Role in Art and Perception (2017-2019)

2017 Alexander Reben introduced [Thought Renderers](#), merging brainwave monitoring with AI to create visual artworks. He also experimented with Google's [DeepDream to reinterpret Bob Ross's paintings \(Daily Mail\)](#), blending AI with human creativity. This year also saw the debut of [Wax Chromatic](#), an interactive installation where spoken colors transformed gallery into any color the viewer imagines, exploring the intersection of speech and visual art. Reben also introduced [Synthetic Penmanship](#), a project using a deep learning that models handwriting styles, enabling robots to generate unique, AI-driven handwriting.



Synthetic Penmanship

2018 At the Gray Area Festival, Reben explored blockchain-based art and trained an AI to generate a TED Talk script, delivering it through a robotic mask on the [TED SF stage](#) to examine AI's ability to mimic human communication ([ArtNome](#)). He also introduced amalGAN, an AI project that combined different words to generate hybrid images, blending and evolving artistic concepts through machine learning. Additionally, Reben developed an [AI-assisted oil painting](#) process. These images were generated and refined by AI using brainwave monitoring and physiological responses to determine the most compelling composition, which was then painted by artisans, forming a collaborative AI-human loop in the creative process. That same year, he debuted

[TokenArt](#), an exploration of AI-generated digital ownership through NFTs. Reben also developed an AI-powered [fortune-teller](#) that produced cryptic, sometimes unsettling predictions, designed to make people question whether meaning exists in algorithmically generated statements.



AmalGAN AI Oil Painting

2019 Reben showcased his work at [Emerson Urban Arts Gallery](#), featuring oil paintings created through a process guided by machine learning and brainwave-responsive prints. His ARS Electronica projects expanded into portraits, experimental video art, and interactive installations. That same year, he collaborated with dancer

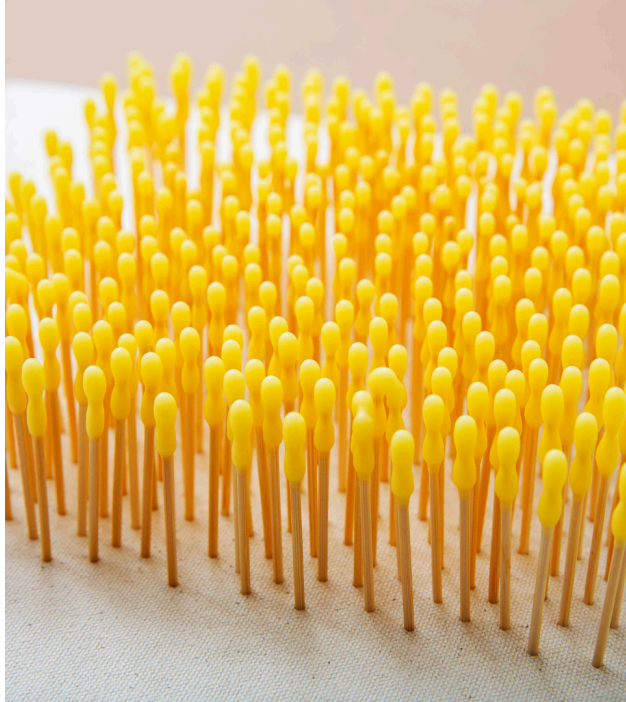
Alice Sheppard in *Pas de Deux*, where AI and robotics worked in tandem to produce real-time artworks influenced by human movement.



Deeply Artificial Trees

AI as a Creative Partner (2020-2022)

2020 In the [AI Am I?](#) exhibition, Alexander Reben used OpenAI's GPT to generate textual descriptions of fictional artworks, which he then brought to life as physical pieces. His use of generative adversarial networks (GANs) allowed for the synthesis of unique digital images, further pushing the boundaries of AI-assisted creativity.



Rachellette Carneday

American, 1992 -

The Final Resting Place of the Queen Bee 2018

Toothpicks and beeswax on canvas

This sculpture consists of toothpicks stuck in a canvas. The toothpicks are dipped in beeswax, giving them a golden color. The artwork is a commentary on the plight of bees and the canvas represents the bee hive during colony collapse disorder, in which the bees simply disappear from the hive, leaving the queen behind in an empty space. This sculpture was created as a form of activism and in support of bee colonies worldwide. The toothpicks represent the empty, dead bodies of the bees. As such, this sculpture is a potent symbol of the plight of the bee colonies. The artist hopes the work can help viewers envision the devastation that has occurred in bee colonies and encourage activism. They want to awaken viewers to the fact that bees are dying, and if bees are dying, the food supply is at risk. The bees in the colony play a vital role in pollination, fertilization, and growth of plants. They encourage viewers to imagine what would happen without bees.

Artwork from the *AI Am I?* Series

2021 Reben continued exploring generative AI in visual media, developing projects that analyzed gaze-tracking data to curate album covers and interactive installations. He created a series of [Polaroids](#) that mimic personal snapshots but subtly distort reality. Embracing the ephemeral nature of Polaroid film, the images blend nostalgia with illusion, inserting fabricated details into seemingly authentic moments.

2022 A [BBC Future](#) article explored Reben's use of AI to create art that blurs the line between human and machine creativity. He used GPT to generate descriptions of non-existent paintings, which were then visually interpreted by DALL-E and refined using physiological response tracking. The AI selected images based on subconscious human reactions, and these compositions were later turned into oil paintings. Some of these works were later exhibited in *I'm Not A Painter* at [Gazelli Art House](#) in London, where Reben continued to investigate the intersection of AI and traditional artistic techniques, including incorporating Jacquard weaving and tapestry with FiberArt.



Dreams of the Cheese-Faced Gentleman

Recent Work: AI-Generated Sculptures and New Forms of Interaction (2023-Present)

2023 The [Crocker Art Museum](#) hosted Alexander Reben's first major AI-focused retrospective, *AI Am I? Artificial Intelligence as Generated by Alexander Reben*. The exhibition included over [120 works](#) and highlighted his collaborations with AI, including *The Sentinel of Memory in the Valley of Vulnerability*, a bronze sculpture created through AI text prompts, image synthesis via DALL-E, and 3D modeling. The show also featured *Speak Art Into Life*, an interactive piece that debuted at the main TED Talks event in Vancouver, where visitors spoke

into a microphone to generate AI-created artworks based on their descriptions. Participants could select from four results, and as more people engaged, the AI formed a linguistic exquisite corpse, amalgamating previous selections into new compositions, visually and conceptually linking them in an evolving human-machine feedback loop.



Speak Art Into Life

He also developed a generative art system in which AI writes the generative art code for various platforms which produce [never-ending and evolving artwork](#).

That same year, Reben presented *Delusions of a Time-Traveling Cactus* at [bitforms](#) gallery in New York, an exhibition exploring human relationships with algorithms, automation, and artificial intelligence through humor and absurdity. The show featured works such as *Untitled (365)*, a generative project producing daily digital sculptures, and *Untitled (plotter)*, where a robotic plotter continuously created pen drawings based on AI-generated imagery. *AI Am I?* also appeared in this exhibition, featuring AI-generated descriptions that were turned into physical artworks, accompanied by machine-written wall labels. The titular piece, *Delusions of a Time-Traveling Cactus*, combined a live cactus with AI-generated text, reflecting on the surreal intersection of organic life and algorithmic interpretation.

2024 Alexander Reben became [OpenAI's first artist-in-residence](#), Reben has long explored the intersection of AI and creativity, often incorporating humor and absurdity into his work. His installation at OpenAI's developer conference featured [AI-generated art criticism](#), playfully questioning the value and perception of AI-created works. Reben's role led to the development of multiple [AI-driven projects](#). One of the key works

from this residency was the Conceptual Camera, a system that [transforms abstract sketches into photorealistic images](#), bridging the gap between rough visual concepts and fully realized artistic creations. Another major project was a marble sculpture, created through a process that combined OpenAI's Sora text-to-video tool with Nvidia's neural radiance field technology. Reben used AI-generated imagery to [generate 3D models](#), which were then carved into a four-foot-tall white Italian marble sculpture by [robotic cutting tools operated by Monumental Labs](#).



AI Marble Sculpture

At [Charlie James Gallery](#), Reben presented *Write a convoluted exhibition title for Alexander Reben's show in the basement of the Charlie James Gallery*, featuring works that explore the interface between human and machine. The centerpiece, [AI and the Anvil](#), is a large wall-based sculpture with intricate waves rippling across a vast metal surface, created through collaboration with AI and robotic systems.

2025 Alexander Reben became AI artist in residence at Meta. Currently he has an artwork in Christie's first ever AI auction. An AI generates an initial image tile, then iteratively expands outwards, triggered by new bids. Each addition is determined by the AI perceiving and analyzing the last tile, and synthesizing a new prompt to create the next. Using outpainting techniques, the tiles blend into a seamless patchwork of visuals and ideas, ensuring that every time the process runs, it produces a unique and unpredictable artwork.

The artwork starts at one square inch and expands in proportion to the price as bids are placed, increasing by one square inch every \$100, ultimately reaching a maximum size of 12 by 10 feet when bidding reaches \$1.78 million. As the image evolves, an oil painting robot created by Matr Labs translates the growing composition onto canvas. The piece doubles as a live performance, unfolding in direct response to audience participation, and becoming the first artwork whose physical size is directly determined by its price in a live auction.

The image is generated in real-time and reflected in its digital representation, while the robotic painting machine operates only during Christie's open hours. The process can be viewed in person at Rockefeller Center. A technician will occasionally pause the painting to refill the ink, and any mechanical interruptions will not affect the final artwork, which will reflect the digital version.



Untitled Robot Painting

Additional Press: <https://areben.com/press/>

More Information: <https://linktr.ee/artBoffin>