

# MONKEY BUSINESS, TOO : RISE OF THE PLANET OF THE AIs

DU 6 SEPTEMBRE AU 20 DÉCEMBRE, 2025  
FROM SEPTEMBER 6 TO DECEMBER 20, 2025



Chimp Has Brush With Fame, 1957  
Silver-gelatin photograph  
18.3 x 25.4 cm  
Edition unknown, unsigned and unnumbered

Photograph of Fluxus artist **Congo** posing in front of one of his paintings.

"Congo the chimp gestures with pride at one of his efforts during preview of his paintings in London. Mr. Desmond Morris of the London Zoo where Congo is a tenant says there is a difference between the latter's methods and those used by Betsy, the Baltimore, Md., chimp. 'The American paints with his fingers. Our Congo uses a brush. A decided difference.' Congo's 24 oil paintings and Betsy's 36 works of art went on public exhibition in the British capital today."

**MICHÈLE DIDIER**  
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**FR**

Michèle Didier & Specific Object ont le plaisir de vous présenter à la galerie :  
*Monkey Business, Too : Rise of the Planet of the AIs.*

Conçue par David Platzker, cette exposition explore le lien manquant et ceux insoupçonnés entre l'Action Painting, les artistes chimpanzés et l'IA (intelligence artificielle). Le projet soulève des questions fondamentales sur l'auteur, la conscience artistique et la valeur qu'on lui prête ainsi que l'impact des nouveaux outils de création dans l'art contemporain. Une réflexion ironique et profonde sur les fantômes dans la machine, qu'ils soient velus ou codés.

Partant d'une remise en question de son engagement envers l'art conceptuel, Platzker se tourne vers l'Action Painting et en particulier vers une œuvre intitulée ***One: Number 31, 1950*** de Jackson Pollock, et... s'interroge :

Peut-on distinguer une peinture gestuelle (Action Painting) de celle faite par un singe ou une machine ?

Qu'est-ce qui confère à une œuvre sa valeur artistique ?

L'intention, la maîtrise, ou simplement la perception qu'on en a ?

Quelle place reste-t-il à l'humain dans la création ?

L'exposition juxtapose :

Des documents sur Jackson Pollock comme : *Life Magazine* du 8 août 1949 ; *Vogue, Incorporating Vanity Fair* de 1951 ; *Life Magazine*, Vol. 47, No. 19 de 1959 et une série de coupures de presse de la presse populaire de son époque.

Des photographies de presse vintage N&B du XX<sup>e</sup> siècle d'artistes chimpanzés en action comme :

Beauty ; Betsy ; Bimbo ; Christine ; Congo ; Freida ; Homer ; Judy ; J. Fred Muggs ; Sally ; Duc de Wellington ; Zippy et bien d'autres chimpanzés qui s'essayent à l'Action Painting.

Mais aussi :

*Christine: The Baby Chim* de Lilo Hess publié en 1954 ; *MAD Magazine*, No. 38 de 1958 ; une jaquette peinte par Congo pour *S.M.S.*, No. 5 de 1968.

*What a Way to Go* de 1964, film de J. Lee Thompson avec : Shirley MacLaine ; Paul Newman ; Robert Mitchum ; Dean Martin ; Gene Kelly.

Une peinture originale de Kramer et une œuvre à quatre mains de Lisa & Dylan.

Quatre œuvres générées par DALL-E : Elaine de Kooning, Franz Kline, Lee Krasner et Jackson Pollock.

L'exposition se déroulera du 6 septembre au 20 décembre 2025.

La galerie est ouverte sur rendez-vous du jeudi au samedi de 14h à 18h.

**MICHÈLE DIDIER**

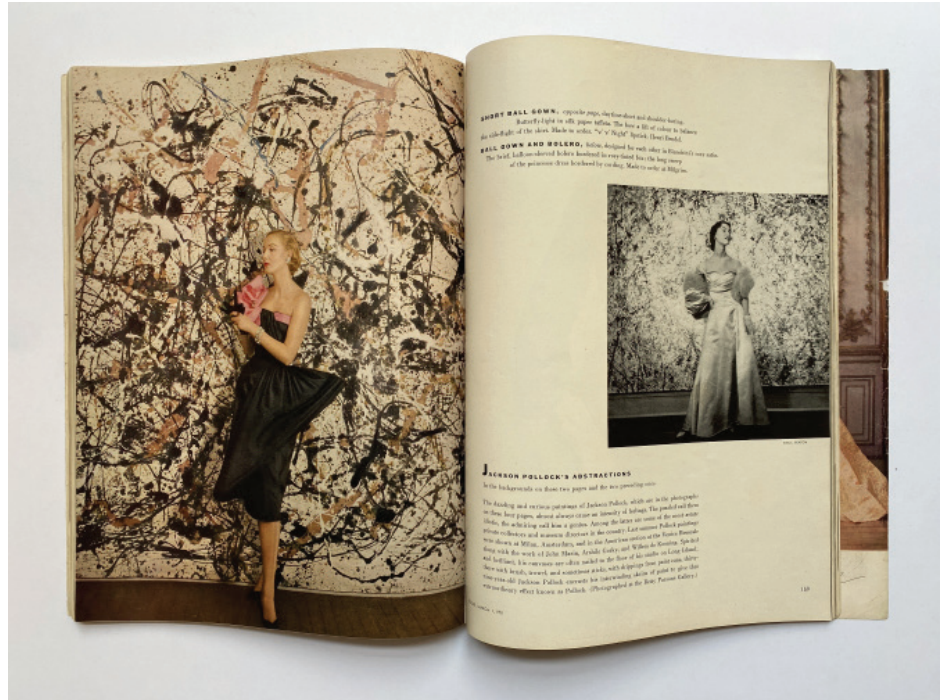
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## ***Vogue, Incorporating Vanity Fair***

(March 1, 1951)

1951

Pictorial wrappers ; offset-printed ; sewn bound.

32.4 x 24.5 cm

Edition unknown / unsigned and unnumbered

Condé Nast Publications, Inc.

March 1, 1951 issue of *Vogue Magazine*, edited by Jessica Daves. Features three full color and one black in white fashion photographs by Cecil Beaton with models posed against Jackson Pollock paintings.

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**EN**

Michèle Didier & Specific Object are delighted to present at the gallery:  
*Monkey Business, Too : Rise of the Planet of the AIs.*

Curated by David Platzker, this exhibition explores the missing link and unexpected connections between Action Painting, chimpanzee artists, and artificial intelligence platforms (AI). The project raises fundamental questions about authorship, artistic consciousness, and the value we attribute to it, as well as the impact of new creative tools in contemporary art. An ironic and profound reflection on the ghosts in the machine, whether furry or coded.

Starting from a questioning of his commitment to conceptual art, Platzker turns to Action Painting and in particular to a work entitled ***One: Number 31, 1950*** by Jackson Pollock, and... asks himself:

Can we distinguish a gestural painting — Action Painting — from one made by a monkey or a machine?

What gives a work its artistic value?

Intention, mastery, or simply the perception we have of it?

What place remains for humans in creation?

The exhibition juxtaposes:

Documents about Jackson Pollock such as: *Life Magazine*, August 8, 1949; *Vogue*, *Incorporating Vanity Fair*, 1951; *Life Magazine*, Vol. 47, No. 19, 1959; and a series of press clippings from the popular press of his time.

Vintage black-and-white press photographs from the 20th century of chimpanzee artists in action, such as:

Beauty; Betsy; Bimbo; Christine; Congo; Freida; Homer; Judy; J. Fred Muggs; Sally; Duke of Wellington; Zippy and many other chimpanzees trying their hand at Action Painting.

But also:

*Christine: The Baby Chim* by Lilo Hess, published in 1954; *MAD Magazine*, No. 38, 1958; a cover painted by Congo for *S.M.S.*, No. 5, 1968.

*What a Way to Go* from 1964, a film by J. Lee Thompson starring Shirley MacLaine, Paul Newman, Robert Mitchum, Dean Martin, and Gene Kelly.

An original painting by Kramer and a four-handed work by Lisa & Dylan.

Four paintings generated by DALL-E: Elaine de Kooning, Franz Kline, Lee Krasner, and Jackson Pollock.

The exhibition will run from September 6 to December 20, 2025.

The gallery is open by appointment Thursday through Saturday from 2 to 6 p.m.

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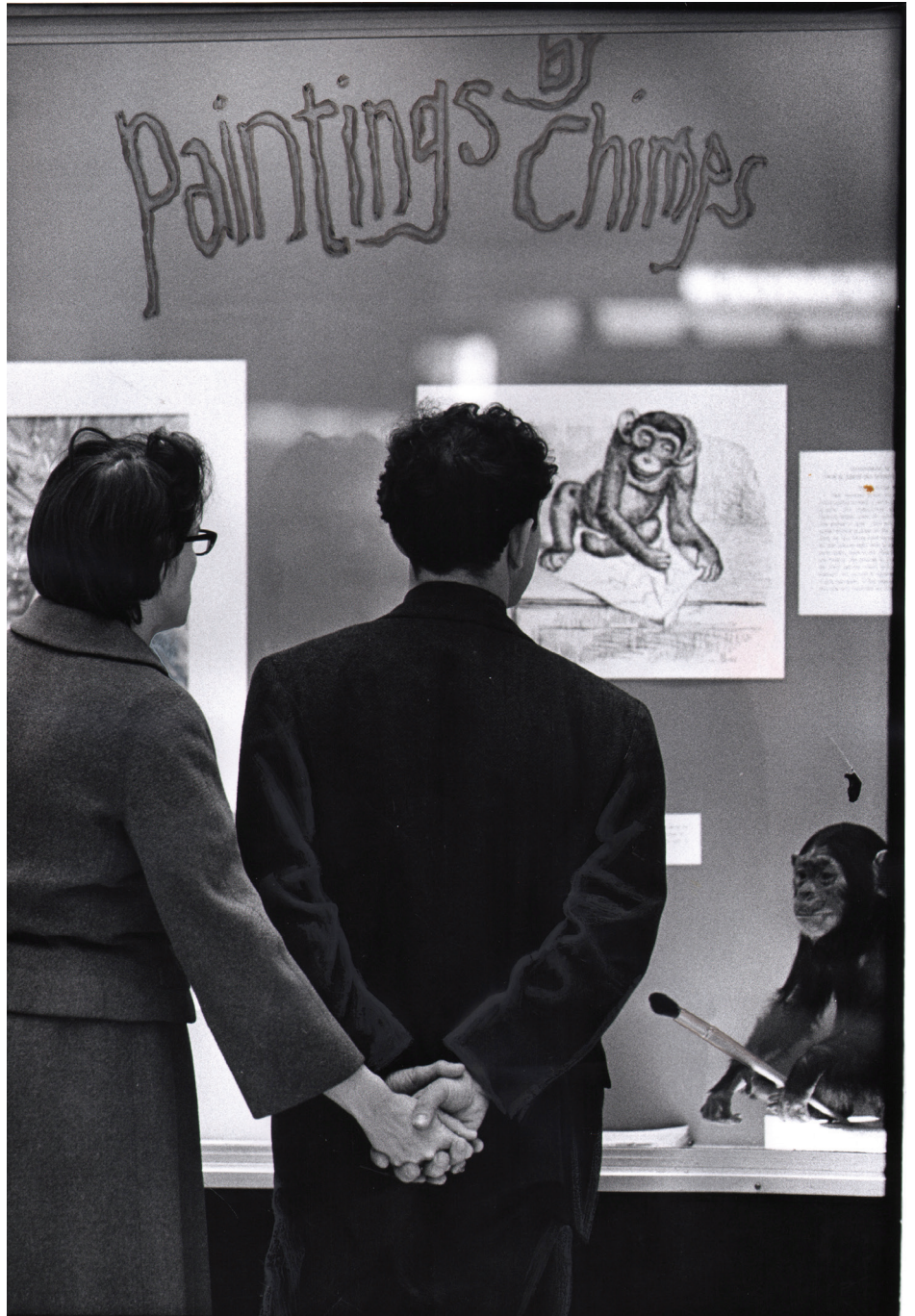
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*Paintings by Chimps / She Seeks Support For This Soul-Stirring Experience*  
1967

Silver-gelatin photograph 35.5 x 24.7 cm

Edition unknown, unsigned and unnumbered

Photo by Gary Settle.

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**FR**

« Au cours des 35 dernières années, je me suis profondément investi dans l'art conceptuel, auprès des artistes que l'on a confinés dans ce genre, en faisant usage du vocabulaire nécessaire et indispensable pour soutenir le cadre du discours critique qui l'entoure.

J'ai utilisé trop souvent des mots tels que, dématérialisation, formulation, schéma, système, structuration, variable, et bien d'autres termes qui expriment des processus d'ordonnement...

Cette phrase à elle seule donne le ton d'un discours particulier qui occupe fréquemment mon esprit. Des mots qui forment les ingrédients de base, distillés ensuite à l'adresse d'un mouvement artistique qui a vu le jour au milieu des années 1960. Mais inutile de vous ennuyer davantage avec les détails. On pourrait simplement dire : « c'est de l'histoire ».

La vérité, c'est que le terme « art conceptuel » était une expression dont la plupart des « conceptualistes » souhaitaient se distancier — il est vrai que ce terme a été inventé par un critique pour rassembler des œuvres disparates créées par un petit nombre d'artistes internationaux — mais les artistes eux-mêmes étaient souvent agacés d'être étiquetés de manière aussi aride, « **aussi sec qu'un toast** » aux yeux de nombreux critiques, commissaires d'exposition et collectionneurs.

Au fil du temps, j'ai commencé à remettre en question mon propre engagement auprès de l'art conceptuel. Ces questionnements sont apparus, en grande partie, alors que je travaillais sur une exposition qui était devenue obsédante et qui m'avait fait douter non seulement de mon enthousiasme pour l'art conceptuel, mais aussi de l'étroitesse de mon intérêt pour l'art en général, à cause justement de mon investissement dans ce mouvement.

En 2015, lors d'une de mes promenades quasi quotidiennes dans les galeries du 5ème étage du Museum of Modern Art (MoMA), cherchant une forme de purification visuelle via un retour à un art moins cérébral, je me suis longuement arrêté devant le tableau de **Jackson Pollock** intitulé ***One: Number 31, 1950*** de 1950.

Une œuvre qui offre beaucoup à contempler, comme seul un tableau le permet.

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« For the last 35 years I've been deeply invested in conceptual art, the artists that have been pigeonholed into the genre, and the vocabulary required to support the framework of the critical discourse surrounding it.

I've used words such as dematerialization, formulations, schemas, systems, systemizing, variable, and many other terms that express ordering processes far too many times for a single individual.

That sentence alone sets the tone for a particular discourse that frequently occupies my mind. Words that form the base ingredients were later distilled into a purified mode of artmaking that arose in the mid-1960s. There is no need to bore you further with more details. You could simply say, "it's history."

The truth is "conceptual art" was a phrase most "conceptualists" not only wished to distance themselves from — granted the term was one a critic coined to bind together disparate works being made by a relatively small number of international artists — while the artists themselves were mostly annoyed by being unfairly branded by a term as "**dry as toast**" in the eyes of many critics, curators, and collectors.

Over time, I began to question my personal involvement in the work surrounding conceptual art. A large part of the questioning was driven by working on an exhibition that had become all-consuming and had brought me to a point where I felt not just my enthusiasm for conceptual art had been desiccated, but I was questioning how narrow my interest in art, in general, had become due to my investment in the "movement."

In 2015, during one of my nearly daily strolls through the 5th-floor galleries of MoMA, The Museum of Modern Art, seeking a palate cleanser via a return to less cerebral art, I paused for an extended length of time in front of **Jackson Pollock's** painting entitled ***One: Number 31, 1950*** (1950) and contemplated, as the painting affords one much to contemplate.

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**Jackson Pollock**

*One: Number 31, 1950*

1950

Enamel on canvas / Huile sur toile

530.8 x 269.5 cm / 530,8 x 269,5 cm

MoMA Collection

New York

USA

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## **Life Magazine**

Vol. 47, No. 19 (November 9, 1959)

1959

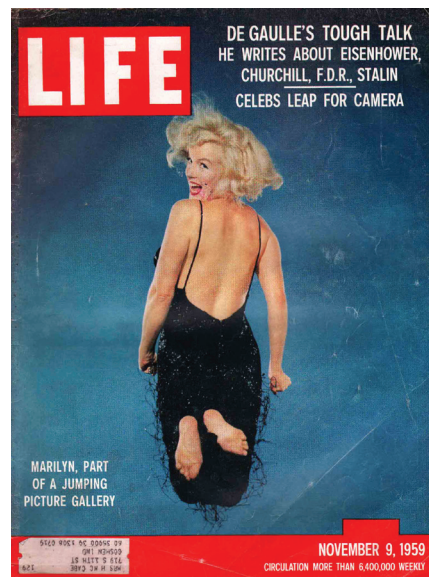
Pictorial wrappers ; offset-printed ; staple bound.

35.4 x 26.7 cm

Edition unknown / unsigned and unnumbered

Time Inc.

November 9, 1959 issue of *Life Magazine* featuring article by Dorothy Seiberling on Jackson Pollock, Part 1 of a series called «Baffling U.S. Art : What It Is About. *Life* Presents a two-part series on the abstract expressionists, world's dominant artists today.»



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J'ai été particulièrement soucieux de voir comment l'œuvre avait été fabriquée, les gouttes ; les coulures ; les éclaboussures ; les projections de peinture faites par Pollock, qui maniait et versait le médium visqueux à l'aide de pinceaux ; de bâtons ; de truelles ou de pots de peinture, que la gravité déposait sur la toile posée au sol.

Bien sûr, nous pouvons imaginer Pollock en train de peindre, car il existe de nombreuses photographies célèbres de l'artiste au travail, publiées notamment dans le numéro du 8 août 1949 du *Life Magazine*. L'article en question rapporte également le propos souvent cité : « Lorsque je peins, je ne suis pas conscient de ce que je fais », une déclaration qui ne sortirait jamais de la bouche d'un artiste conceptuel.

L'expression Action Painting est l'un des rares termes artistiques qui décrit non seulement un genre, mais aussi l'acte de création d'une œuvre. Pour souligner l'origine du terme, bien avant que Pollock ne réalise des Action Paintings aux dimensions imposantes, l'expression était utilisée pour décrire les peintures documentant l'héroïsme de faits militaires.

Un exemple formidable est l'Action Painting de 1899 de **Rufus Fairchild Zogbaum, Commodore George Dewey directing the battle from on board USS Olympia**, représentant George Dewey debout, sur la plateforme de la tourelle avant du croiseur *USS Olympia* alors qu'il rassemblait les forces navales américaines contre les Espagnols dans la baie de Manille en 1898.

Et, bien qu'une Action Painting soit souvent associée à l'abstraction, cela peut prêter à confusion car une Action Painting n'est pas une abstraction de la réalité. Elle est tout simplement, ce qu'elle est, le résidu de l'action qui a donné naissance à l'œuvre.

Devant le tableau de Pollock, il m'est apparu clairement qu'une suspension de l'incrédulité était nécessaire pour appréhender **One: Number 31, 1950**. Sans une certaine connaissance préalable, il est difficile d'apprécier cette peinture en tant qu'œuvre d'art.

Les visiteurs du MoMA, en franchissant simplement les portes du musée, adhèrent à l'idée que non seulement ce qui est accroché aux murs de l'institution est de l'art, mais du fait qu'il est exposé au MoMA, il doit s'agir d'un art important.

Comme le disait fréquemment un conservateur en chef « c'est de l'art A+++ », ce que **One: Number 31, 1950** de Jackson Pollock est certainement.

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Primarily I was swept up in considering the evidence of the work's own making — the dribbled, dripped, flung, and poured paint whose placement was driven by nothing more than a chance operation steered by Pollock as he guided the viscous medium with brushes, sticks, trowels and paint cans in congress with gravity towards the canvas spread out on the floor.

Of course, we can picture Pollock painting, as there are well-known photographs of the artist at work that were published in the August 8, 1949, issue of *Life Magazine*. The supporting article also relays the oft-quoted statement, "When I am in my painting, I'm not aware of what I'm doing," a statement that would never issue from the lips of a conceptual artist.

The phrase Action Painting is one of those rare terms in art that actively describes not only a genre, but the act of a work's creation. To underline the history of the term, long before Pollock was making heroically scaled Action Paintings, the phrase was used to describe paintings documenting the heroics of military men.

A formidable example being the 1899 Action Painting by **Rufus Fairchild Zogbaum, *Commodore George Dewey directing the battle from on board USS Olympia***, depicting Dewey standing in a power pose astride a platform above the forward turret of the cruiser USS Olympia as he marshaled American naval forces against the Spanish at Manila Bay in 1898.

And, while "action painting" is frequently mashed up with the term "abstraction," doing so is confusing as an "action painting" is not a "abstraction" of a reality. Simply put, it is just what it is, the residue of the actions of the work's making.

Standing before the Pollock, it was clear to me that coming to terms with the famous painting ***One: Number 31, 1950*** required a suspension of disbelief. Without some foreknowledge it is hard to appreciate this painting as an artwork.

Visitors to MoMA, simply by walking through the museum's doors, buy into the assumption that not only what hangs on the institution's walls is art, but by the virtue of it being placed on view at MoMA it must be important art. As one chief curator would frequently say, «A+++ art,» which ***One: Number 31, 1950*** certainly is.

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## Life Magazine

Vol. 27, No. 6 (August 8, 1949)  
1949

Pictorial wrappers ; offset-printed ; staple bound.

35.4 x 26.7 cm

Edition unknown / unsigned and unnumbered

Time Inc.

August 8, 1949 issue of *Life Magazine* featuring article «Jackson Pollock : Is He the Greatest Living Painter in the United States,» with photographs of Pollock in the studio and photos of his paintings by Arnold Newman.



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## The Daily Express

MONT, THURSDAY, MAY 2, 1940

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### Admiral Dewey In Battle of Manila Bay



Only action painting ever made of Admiral Dewey at this famous battle, was unveiled with impressive ceremonies at the State House, Wednesday evening.

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### Superior Nazi Air Force,

*The Newport Daily Express*

Thursday, May 2  
1940

Image: *Commodore George Dewey directing the battle from on board USS Olympia* by *Rufus Fairchild Zogbaum*, depicting Dewey standing in a power pose astride a platform above the forward turret of the cruiser USS *Olympia* as he marshaled American naval forces against the Spanish at Manila Bay in 1898.

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Les visiteurs du musée connaissent peut-être un peu Pollock — Jack le Dribbleur — qui a été rendu célèbre non seulement par les critiques d'art de son époque, mais aussi par la presse populaire. Cette reconnaissance permet de penser que l'artiste a reçu une formation classique et qu'au fil des années, il a repoussé les limites de son art en progressant, petit à petit, vers son style caractéristique.

**One: Number 31, 1950** est une œuvre emblématique qui a engendré une armada de clichés tels que « mon enfant pourrait en faire autant », ce qui, comme tout bon cliché, est vrai dans une certaine mesure.

Pourtant, cette réflexion m'a ramené au conceptualisme.

Aussi loin que l'art « non objectif » de Pollock ait tenté de s'éloigner à la représentation, il produisait malgré tout de l'art selon un système. Ses œuvres sont des formulations, des schémas, reposant sur un échafaudage de l'histoire de l'art qui relie sa pratique à celle de ses prédécesseurs. En d'autres termes et pour paraphraser les *Sentences on Conceptual Art* de Sol LeWitt, Pollock était un mystique plutôt qu'un rationaliste. Ses jugements rationnels répétaient des jugements rationnels et ses jugements illogiques menaient, eux, à de nouvelles expériences et à des conclusions que la logique seule ne pouvait atteindre.

Je suis certain de ne pas être le seul à m'être retrouvé devant **One: Number 31, 1950** et à avoir pensé à la théorie du singe savant, théorie selon laquelle, un singe tapant, durant un temps indéterminé et au hasard sur les touches d'une machine à écrire, produirait le **Hamlet** de Shakespeare. À tout le moins, un ou deux sonnets.

Avec cette idée en tête et encore engourdi dans mes profondes réflexions sur l'art conceptuel, j'ai commencé à acquérir des photographies de presse vintage en noir et blanc de Beauty ; de Betsy ; de Bimbo ; de Christine ; de Congo ; de Freida ; d'Homer ; de J. Fred Muggs ; de Sally ; du Duc de Wellington ; de Zippy et de bien d'autres chimpanzés s'essayant à l'Action Painting.

Ces images, datant des années 1930, incarnent les défis modernes de l'art «anti-illusion», basé sur l'action.

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Perhaps they, the museum's visitors, know a bit about Pollock — Jack the Dribbler — who was celebrated not just by the art critics of his time, but in the popular press. That kernel of knowledge sets up the narrative that the artist had formal training, and over successive years, he pushed against boundaries as he advanced his work along, incrementally, towards his signature style scrawl of strewn house paints.

***One: Number 31, 1950*** is a singular work that launched a flotilla of clichés such as my kid could do that, which — like any good cliché — is true to a certain degree.

Still, this thinking drew me back to conceptualism. As hard as Pollock's "non- objective" art was pushing against representation, he was still producing art within a system. His works are formulations, schemas built upon a scaffolding of art history that connects his practice to that of artists who came before. That is to say — in paraphrasing Sol LeWitt's Sentences on Conceptual Art — Pollock was a mystic rather than a rationalist. His rational judgments repeated rational judgments, and his illogical judgments led to new experiences and conclusions that logic could not reach.

I'm sure I'm not the only person who has stood before ***One: Number 31, 1950*** and pondered the infinite monkey theorem, the "theory" that given an infinite amount of time, a monkey bashing typewriter keys at random would produce Shakespeare's ***Hamlet***. Perhaps, at the very least, a sonnet or two.

With this thought in my head, still dulled albeit from my deep thoughts about conceptual art, I began to acquire vintage press black-and-white photographs of Christine, the Fluxus artist Congo, Freida, Homer, J. Fred Muggs, Sally, The Duke of Wellington, Zippy and many other chimpanzees trying their hand at Action Painting.

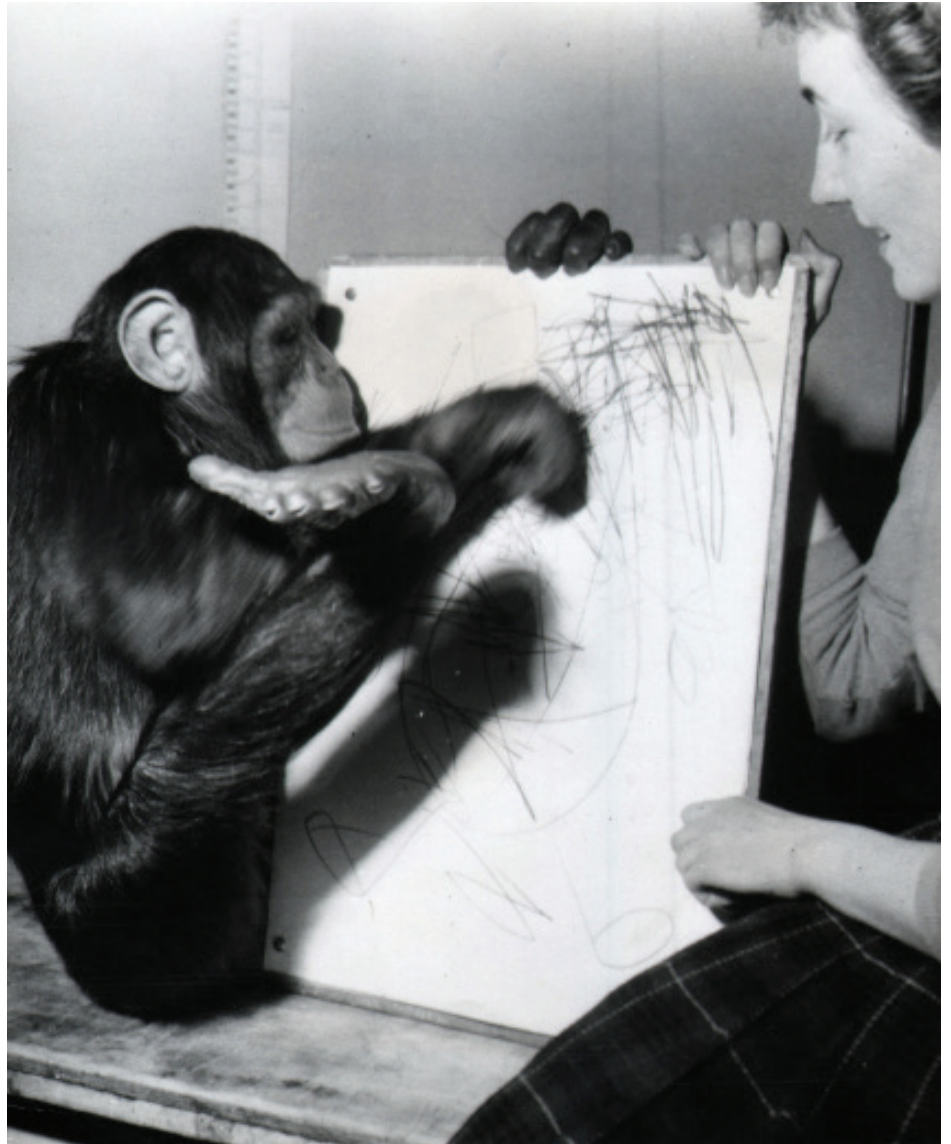
These images, reaching back to the 1930s, represent the modern challenges defining anti-illusion, action based, art.

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# **MONKEY BUSINESS, TOO : RISE OF THE PLANET OF THE AIs**

**DU 6 SEPTEMBRE AU 20 DÉCEMBRE, 2025  
FROM SEPTEMBER 6 TO DECEMBER 20, 2025**



**Sally** the Chimp Turns Artist / Who Draws Who at the Zoo : Sally Takes to Art, 1960

Silver-gelatin photograph

25.6 x 20.3 cm

Edition unknown, unsigned and unnumbered

Keystone Press Agency, Inc.

Photograph of a chimpanzee named Sally showing gratitude to art student Marion Latter, in front of a drawing Marion made for her. «Student Marion helps Sally out and makes a drawing for him. Here he turns to thank her and then carry on with finishing of the 'masterpiece.'»

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A Simian Briton. So They Cite the Work of **Congo**, A Chimp at the London Zoo, 1957 c.  
Silver-gelatin photograph

17.8 x 23.2 cm

Edition unknown, unsigned and unnumbered

Photograph of a chimpanzee named Congo at the London Zoo painting with a brush. «A simian Briton. So they cite the work of 'Congo,' a chimp at the London Zoo, who not only paints, but paints with a brush. That's Congo at right, clutching his brush.»

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**FR**

Alors que Pollock faisait des choix conscients — choix de matériaux, de format et d'achèvement de l'œuvre — les chimpanzés ne disposent pas d'un tel pouvoir. On leur fournit des peintures, des fusains, des crayons ou d'autres médiums colorés, ainsi qu'une feuille ou une toile sur laquelle ils peuvent travailler. Parfois un pinceau ou un autre outil leur est donné, mais leurs doigts sont souvent leur outil préféré.

Qu'est-ce qui distingue l'homme du singe ? Dans le cas de l'Action Painting, c'est la capacité à faire des choix. Le choix des matériaux, de l'échelle, des gestes réfléchis. Plus important encore, la capacité de s'arrêter et de décider lorsqu'une œuvre est achevée.

Au fil des années, alors que j'enrichissais ma collection de ces photographies, j'ai continué à me demander comment les utiliser pour susciter une discussion, notamment sur la question de l'auteur et de la valeur artistique. Pourquoi élevons-nous certains peintres gestuels au-dessus d'autres, alors que notre appréciation reste largement subjective ? Comment certaines œuvres, sous l'étiquette Action Painting, sont-elles valorisées bien au-delà d'autres peintures pourtant similaires ?

Ces dernières années, l'essor des œuvres générées par des plateformes d'intelligence artificielle telles que DALL-E, GPT, Stable Diffusion, etc., a attiré mon attention pour les mêmes raisons qui m'ont poussé à réfléchir à la distance entre Pollock et les primates. Fondamentalement, le fil conducteur, c'est la précognition de l'intention artistique — et la reconnaissance que cette œuvre appartient à une histoire humaine de la création artistique.

L'IA, comme les chimpanzés, dispose d'outils qu'on lui donne au service d'une finalité. Dans ce cas, l'achèvement de l'œuvre est préprogrammé pour s'arrêter après un nombre donné de cycles CPU (Central Processing Unit) contrairement à un artiste qui, comme le disait Pollock, fait connaissance avec la toile pour décider si l'œuvre est achevée.

*Monkey Business, Too : Rise of the Planet of the AIs* articulera ce débat autour de documents à lire sur Jackson Pollock, tel que célébré par *Life Magazine* et la presse populaire de son époque, de chimpanzés artistes et de peintures de quatre artistes du mouvement de l'Action Painting générées par IA.

*Monkey Business, Too : Rise of the Planet of the AIs* offre une nouvelle occasion d'engager un dialogue sur les nouveaux fantômes de la machine « pensante ».

David Platzker

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# **MONKEY BUSINESS, TOO : RISE OF THE PLANET OF THE AIs**

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**EN**

While Pollock made conscious decisions — with regards to materials, scale, and completion — chimpanzees lack such agency. They are provided with paints, charcoal, crayons, or other pigmented media and a fixed sized sheet or canvas to work on. Perhaps a brush or other implement is offered and utilized though fingers are often the preferred tool.

What separates man from ape? In the case of Action Painting, it's the capacity to make choices. Choices about materiality, scale, the reflexive nature of gestures that accentuate individual marks. Most importantly, the capacity to step away from the action of creation and recognize that a work is finished.

Over the years, as I added to my collection of these photographs, I continued to ponder how to best put them to use as a conversation starter, one specifically directed towards concerns of authorship and connoisseurship. I question why we elevate one action painter, or one painting over another when the appreciation of these artists and works is overwhelmingly subjective. How given works under the rubric of Action Painting are valued — by all definitions of the word — beyond that of formally similar paintings.

In the last year the rise of works produced by Artificial Intelligence platforms such as DALL-E, GPT, Stable Diffusion and other text-to-image products drew my attention for the same reasons I began to think about the distance between Pollock and primates. Critically the tether between precognition of mission involved in making a work of art and the recognition that the work is part of a continuum of historic art-making that presumably only a human enjoys.

AI, like chimps, is simply afforded tools in service to an end. In this case, the completion of the work is preprogrammed to end in a given number of CPU cycles, as opposed to an artist who steps away from a canvas to «get acquainted» with it, as Pollock would say, and decide whether the work is indeed finished.

*Monkey Business, Too : Rise of the Planet of the AIs* will frame the discussion through a timeline of documentation of Jackson Pollock as championed by *Life Magazine* and the popular press of his era, chimpanzees at the easel, and Action Paintings generated by AI.

*Monkey Business, Too : Rise of the Planet of the AIs* presents a fresh opportunity to engage in a dialogue about the new ghosts in the machine.

David Platzker

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FROM SEPTEMBER 6 TO DECEMBER 20, 2025



...the same honor at the Los Angeles Museum 1945.

Mr. Post has done extensive teaching. At present he is at the California College of Arts

colors are veiled and lend an effective fairytale mystery, typical of the style of Paul Klee under whom he studied in Germany. He also studied under Cesar Klein at the

are on the calendar for exhibits in New York and Los Angeles, this season.

Gallery hours are 10 a.m. to 8:45 p.m. daily except Sunday. Thursday closing at 1 p.m.

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## SENSATION OF ART WORLD USES NAILS, BROKEN GLASS

What's going on in this world of art? The latest revelation seems to be that THE 20th century artist will express himself in a medium of aluminum paint, nails, screws, cigaret butts, broken glass, sand, any insensible insects that care to drop in, and other foreign matter, according to the latest issue of Life magazine.

This conglomeration of material, it seems, is being used to paint a picture, by Jackson Pollock, Cody, Wyoming artist, who has been hailed by a prominent New York critic as "the shining new phenomenon of American art." He even suggested that Pollock could become a candidate for "the greatest American painter of the 20th century."

Now, it seems, these dribblings on canvas hang on the walls of five museums; 40 of them are in private collections and the artist has been invited

to have a one-man show in Paris this autumn.

Pollock's pictures are symbolic of nothing. Their appearance is of a lot of stringy forms running across many feet of canvas as though several colored balls of twine had unraveled and tangled with viscid blobs of pigment here and there. His work has been lauded as something interesting and mentioned in the adverse as well. Even suggestions that it is a decorative design have been submitted. But the painter possesses a drawing card which induces audiences to gasp at the sometimes 18 feet long piece of work.

Pollock does not paint on an easel, but tacks his canvas on the floor of his barn. This is because he needs resistance from a hard surface to uphold the pouring and dropping of heavy paint, sand and other materials. Also in this manner the artist can work on his canvas from any angle, top,

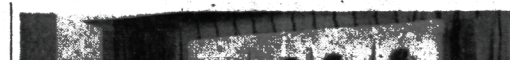
bottom or side (if the painting has any top bottom or sides).

He says, "I can literally be in the painting." When he is "in the painting," he states, he is not aware of what he is doing. Therefore on occasion he must stand aside and contemplate, during intervals, which he calls his "get acquainted period."

Pollock begins his picture almost any place on the canvas. First he mixes up the objects (cigarette butts, nails, etc.) in the paint can. Then he just pours; sometimes using a brush, or trowel, and sometimes just a stick. If on occasion a human form appears, Pollock dubs it out because the painting "must retain a life of its own."

When the pictures are completed after a few days of such work, the artist gives them a number instead of a title. This is so that his public will not view them with any miscalculations as to what they are.

### Concert



*The Miami News*  
Sunday, August 14  
1949

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## Modern Art Will Not Last —

The taste and preference of art in America is tending toward the so-called modern art. So insist some people in our country today. Especially in the East, critics are raving about the new paintings. Perhaps the modern art does serve as an outlet for expressions of feeling and emotion in the mind of the artist—so its enthusiasts contend. But how anyone can comprehend and understand such artistic attempts is difficult to see.

For example, a recent issue of Life magazine contained an article which concerned itself with a Jackson Pollock of New York City. One critic terms him "the major artist of our time." His works hang in five U. S. museums and 40 private collections. One of his designs sells for \$1,800.

Pollock's method of procedure, while he paints, is a far cry from that of an "artist". He simply places a large canvas on the floor, gathers about him many colors of ordinary enamel. Beginning at most any point, he scrawls, pours or dribbles various colors of said enamel in a puzzling design upon the canvas. Thus, a "wonderful" new work of art is born.

In the arts and crafts building at the Ohio State Fair in Columbus this week, an oil painting entitled, "The Light Is Greater, Hence the Shadows More" (a very logical title, all right), was admired by believers of the new trend. When the creator of the work arrived upon the scene, it was learned that the "picture" had been hung sideways . . . proving the impossibility of meaning in much of the modern art.

The Corcoran Gallery in Washington recently assembled a collection of American paintings, works known to be artistically good and popular with the public for the past 100 years. Represented in the group was art portraying realistic American scenes, art employing vivid realism. Such paintings convey meaning and display the ability of the artist. Those visiting the museum, through a poll taken, expressed the opinion of most Americans—this type of art was well liked years ago and remains so today. It will be a relief when "modern art" has run its course.

—Mary Gauthier.

**CONTRIBUTORS MUST SIGN NAMES —**

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Adams County Free Press  
Thursday, September 8  
1949

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## **DALL-E**

*Action Painting dans le style de Jackson Pollock*

*Action Painting in the style of Jackson Pollock*

2025

Fichier numérique réalisé par DALL-E, agrandi par bigjpg.com AI Image Enlarger / Digital file  
executed by DALL-E, upscaled by bigjpg.com AI Image Enlarger.

Impression UV sur toile de lin / UV Printing on linen canvas

50 x 50 cm

Pièce unique / Unique work

**MICHÈLE DIDIER**

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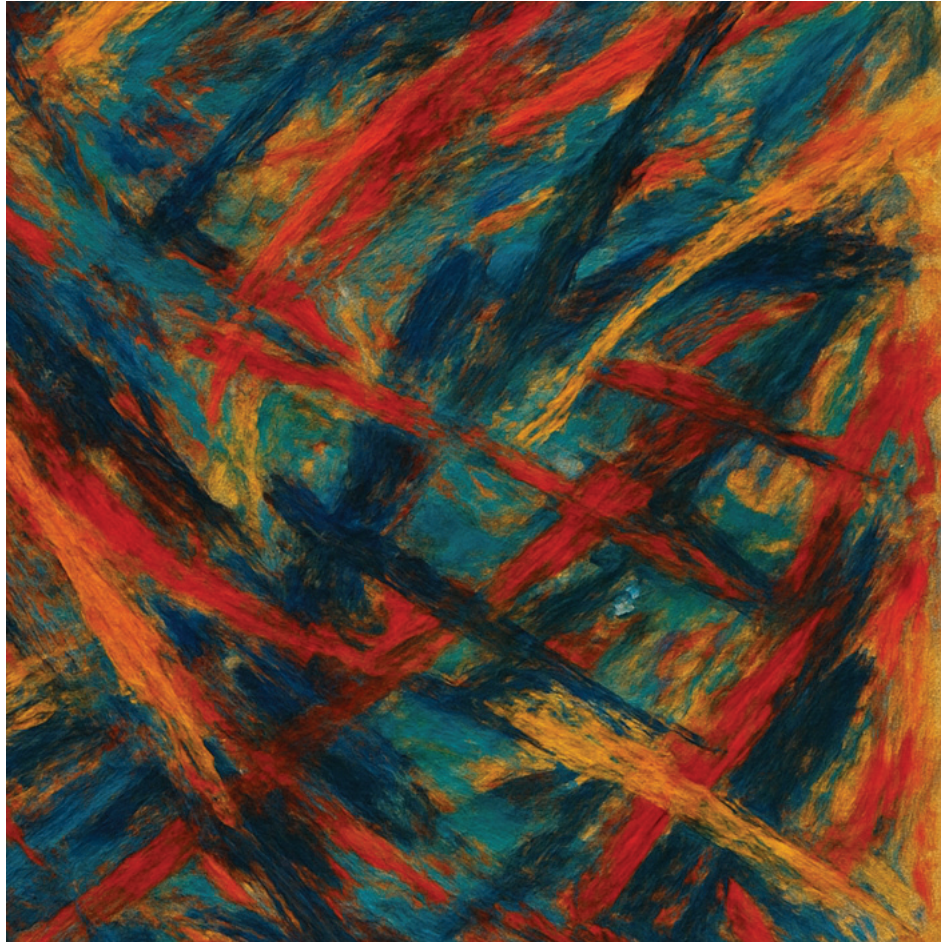
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## **DALL-E**

*Action Painting dans le style de Elaine de Kooning*

*Action Painting in the style of Elaine de Kooning*

2025

Fichier numérique réalisé par DALL-E, agrandi par bigjpg.com AI Image Enlarger / Digital file  
executed by DALL-E, upscaled by bigjpg.com AI Image Enlarger.

Impression UV sur toile de lin / UV Printing on linen canvas

50 x 50 cm

Pièce unique / Unique work

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**DALL-E**

*Action Painting dans le style de Franz Kline*

*Action Painting in the style of Franz Kline*

2025

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**DALL-E**

*Action Painting dans le style de Lee Krasner*

*Action Painting in the style of Lee Krasner*

2025

Fichier numérique réalisé par DALL-E, agrandi par bigjpg.com AI Image Enlarger / Digital file  
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Impression UV sur toile de lin / UV Printing on linen canvas

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**Beauty**, A Three-Year Old Chimpanzee Busily At Work In Her «Studio» in Cincinnati Zoo, 1961  
Silver-gelatin photograph  
42.2 x 27.8 cm  
Edition unknown, unsigned and unnumbered

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**Beauty**, A Three-Year Old Chimpanzee Busily At Work In Her «Studio» in Cincinnati Zoo, 1961  
Silver-gelatin photograph  
41.4 x 27.8 cm  
Edition unknown, unsigned and unnumbered

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**Kramer**

*Kramer's Wild Side*

22,86 x 30,48 cm / 22.86 x 30.48 cm

Huile sur toile / Oil on canvas

Œuvre unique / Unique work

**MICHÈLE DIDIER**

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**Lisa & Dylan**

Œuvre originale à quatre mains / Four Hands original work

22,86 x 30,48 cm / 22.86 x 30.48 cm

Huile sur toile / Oil on canvas

Œuvre unique / Unique work

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FROM SEPTEMBER 6 TO DECEMBER 20, 2025**



**Lisa Marie**

50,8 × 40,64 cm / 20 × 16 in

Huile sur toile / Oil on canvas

Œuvre unique / Unique work

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## ***What a Way to Go***

Extrait du film de J. Lee Thompson avec : / Excerpt from film by J. Lee Thompson with:

Shirley MacLaine ;

Paul Newman ;

Robert Mitchum ;

Dean Martin ;

Gene Kelly.

1964

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