

Gregory Blunt / Portfolio of CGI



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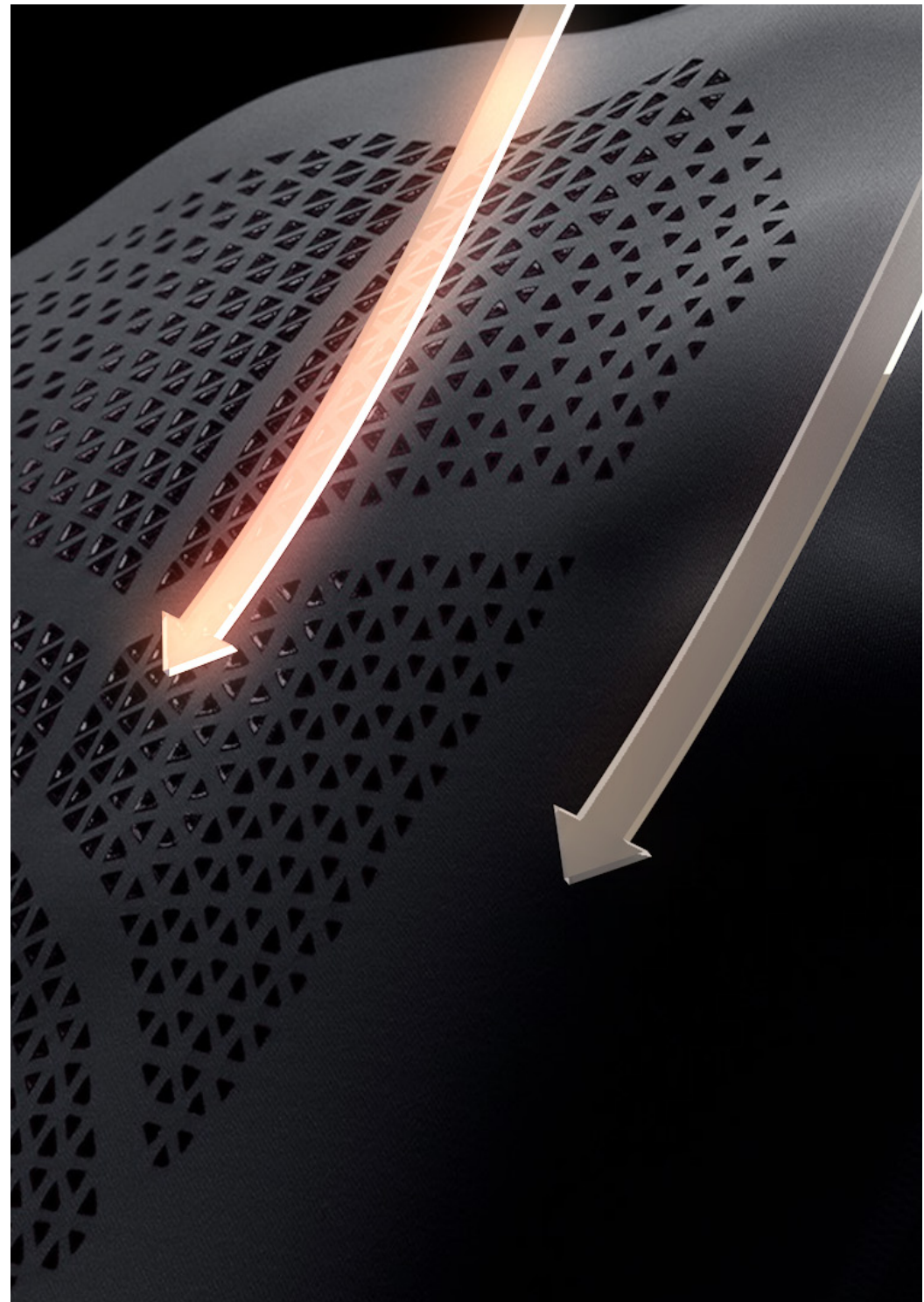
BRYONY MAY DUNNE

INTRODUCTION

GREGORY BLUNT is an Athens based digital artist specializing in computer generated imagery and animation. He has a background as a visual artist producing exhibitions, events and online projects and is now focused on working on a commissioned basis for other artists and companies.

Artists and companies for which Blunt has produced work include Emilija Skarnulyte (an artist who was recently awarded the Pinchuk Prize), CASEY MQ (a Toronto based EDM musician), Half Helix (a New York based marketing company), Phile Magazine (a New York based alternative sex magazine), Tanya Busse (artist), Front Row Society (a Berlin-based fashion line), ABSOLUT, Christopher Kulendran Thomas (artist), Cactus Magazine, DIS Magazine, Sol Caleo (artist), Bryony Dunne (film maker), Dana Kopel (curator), Julietta Aranda (artist), Paul Sietsema (artist) and Sarah Morris (artist).

Blunt's personal practice involves a variety of media, including 3D digital animation, audio, installation and web design/coding, fluidly transitioning between that of artist, curator, photographer, and web designer depending on the requirements of a given project. Some of his exhibitions include YES IM HERE (AGSM, Brandon, CA), A NIGHT IN ALEXANDER (Alexander Sauna, Athens, GR), GEOLOGOS (ZKM, Karlsruhe, DE), THE ANTARCTICA BIENNALE, PIZZAG8 (Athens, GR, and Sofia, BG, and NRW Forum, Dusseldorf, DE), GEOLOGOS (Komplot, Brussels, BE), Deep Inside (Moscow Biennale for Young Art, Moscow, RU), Swimminal Poolitics (DIS Magazine), Deep Skin (Sudbury Neutrino Observatory, CA), eStamina (Import Projects, Berlin, DE) and 2nd Skin (8-11, Toronto, CA).





BLUNT X SKENSVED

YES, I'M HERE

An off-site installation by Blunt x Skensved about artificial intelligence and smart home technology presented by the Art Gallery of Southwestern Manitoba.

Art Gallery of Southwestern Manitoba, Brandon, Canada

September 29th until October 20th, 2018.

Curated by John Hampton.

“Yes, I’m here” is a project by Gregory Blunt and Emmy Skensved that probes the promises and perils of artificial intelligence, smart home technology, and the rising use of voice activated personal assistants, such as Amazon’s Alexa.

Hosted off-site at the historic Bass Building in downtown Brandon, this multi-media installation contains a two-channel digitally-animated video, and an audio work that controls elements within the exhibition space via voice commands.

Featuring a speculative conversation between an individual and her voice activated personal assistant, the work touches upon themes of convenience, efficiency, and security. Blunt x Skensved examine how much these devices can learn from humans and whether they could eventually operate independently from their users. When one invites AI into the intimate space of one’s home, they are entering into a contract, relinquishing a certain degree of control and privacy in exchange for convenience; Blunt x Skensved cast a skeptical eye towards the level of transparency in this exchange, and ask what are the potential ramifications and outcomes of this increasingly invisible presence.

33 10TH STREET, 4TH FLOOR, UNIT X, BRANDON, MB

SEPTEMBER 29 - OCTOBER 20

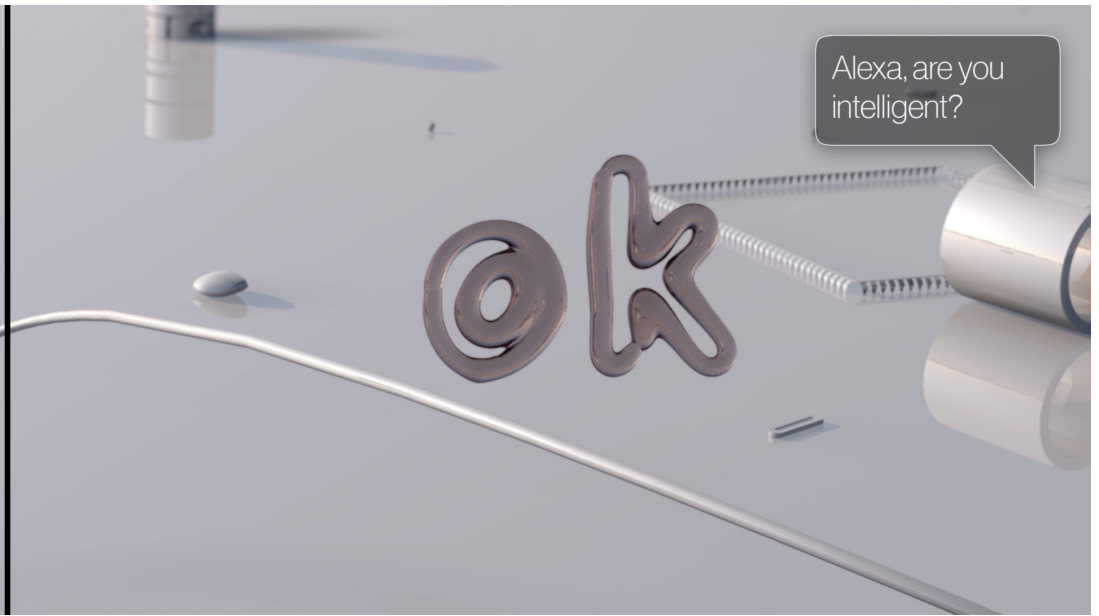
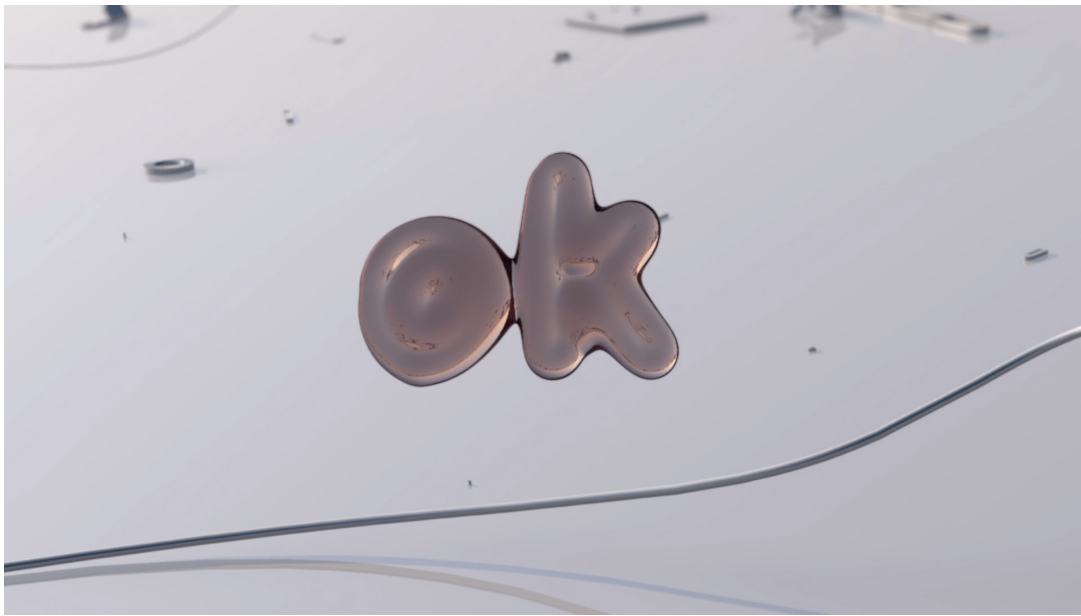
HOURS: MONDAY - SATURDAY 9AM-5PM

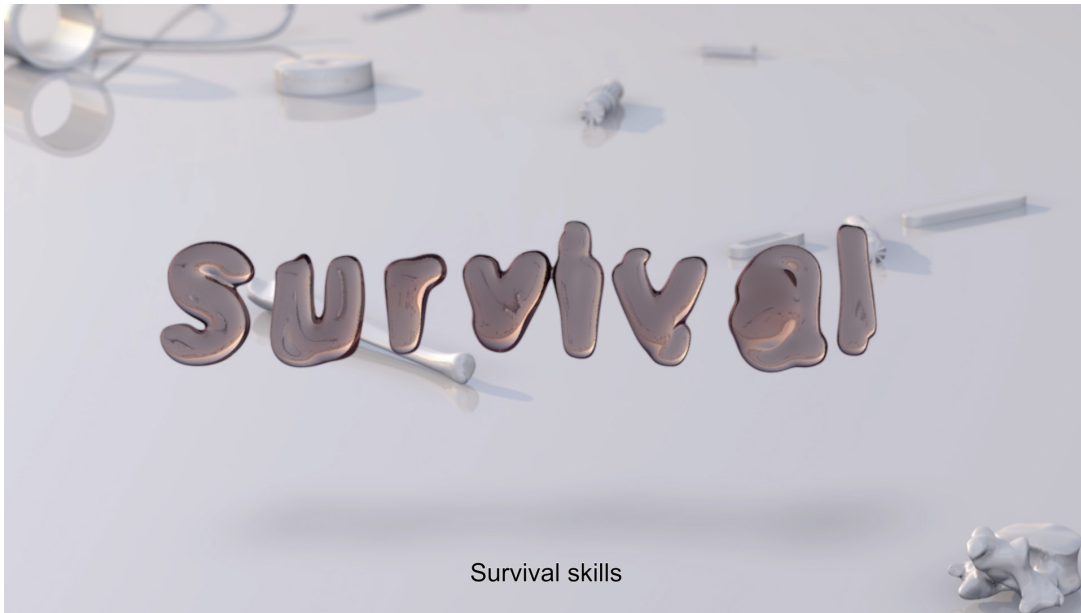
OPENING RECEPTION: OCTOBER 29, 1-4PM

204.727.1036
INFO@AGSM.CA
AGSM.CA

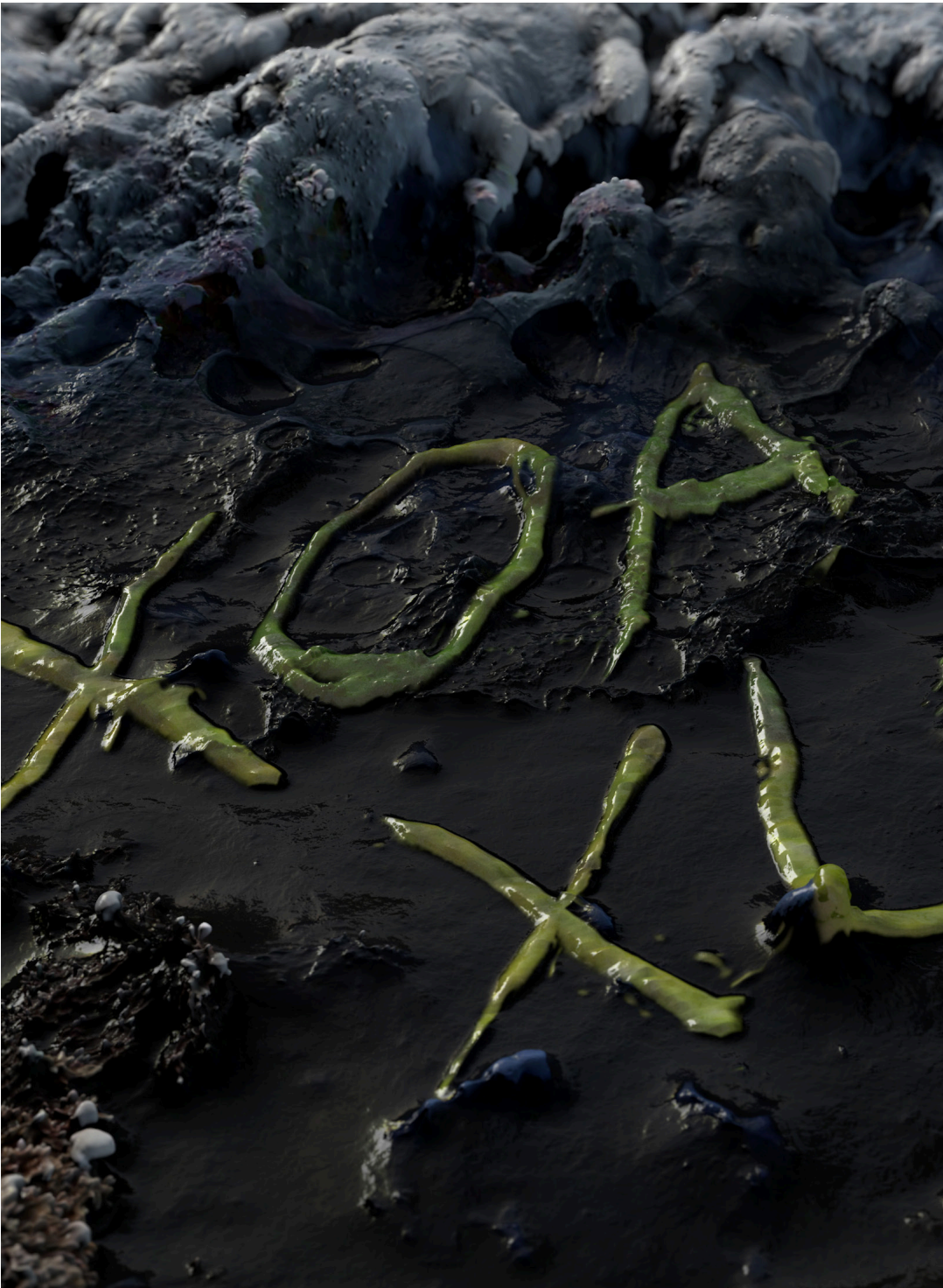
710 ROSSER AVENUE
UNIT 2
BRANDON, MB

MON 4 - 9PM
TUE, WED, FRI 10AM - 5PM
THU 10AM - 9PM
SAT 12 - 5PM SUN CLOSED









GEOLOGOS

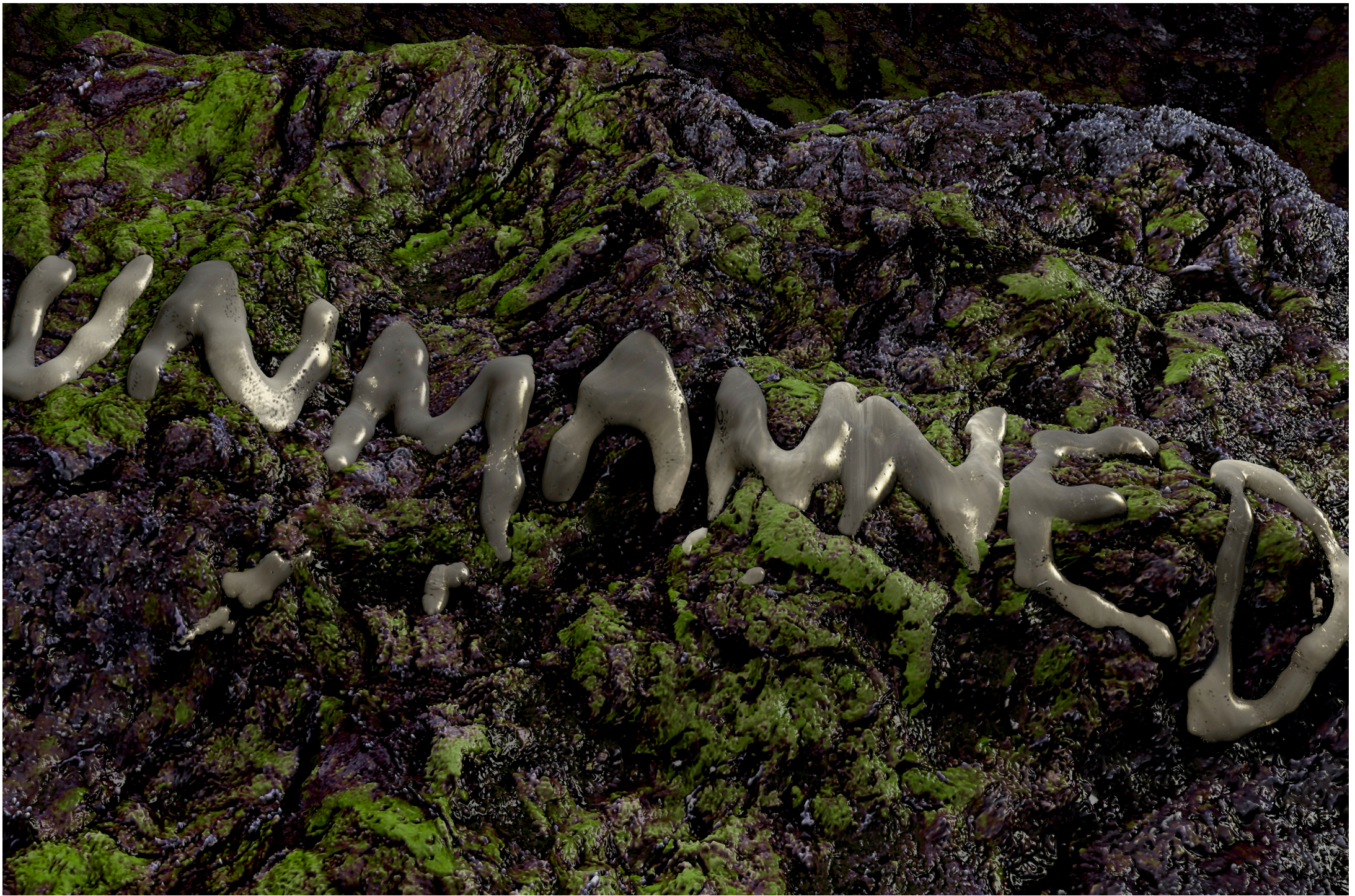
GEOLOGOS is a series of digital prints on LED light boxes being shown in:

HYBRID LAYERS

an exhibition at the Zentrum für Kunst Medientechnologie (ZKM), Karlsruhe, DE.
June 2017 until January 2018

GEOLOGOS is a hybrid product, an exhibition comprised of photographs that Blunt x Skensved took in the Reykjanes Penninsula, Iceland, and digitally animated content. The recent GEOLOGOS.SPACE show in Brussels sets the scene for the upcoming GEOLOGOS project. For this, Blunt x Skensved asked ten other artists to consider the ancient, untamed Icelandic environment and to contribute single words to be inscribed—like contemporary geoglyphs—into this alien landscape.

Blunt x Skensved are responsible for the organization, photography, 3D rendering, audio, video and web design/code. Words were contributed by Kari Altmann, Iain Ball, Enrico Boccioletti, Holly Childs, Claire L. Evans, Stefanie Hessler, Joey Holder, Yuri Pattison, Nadim Samman, Manuel Scheiwiller and Viktor Timofeev.



Havaxik (word selected by Viktor Timofeev), photography and digital animation, 2016.



Havaxik (word selected by Viktor Timofeev), photography and digital animation, 2016.



Semivivum (word selected by Stephanie Hessler), photography and digital animation, 2016.



Mutagen (word selected by Joey Holder), photography and digital animation, 2016.



//xx (word selected by Holly Childs), photography and digital animation, 2016.

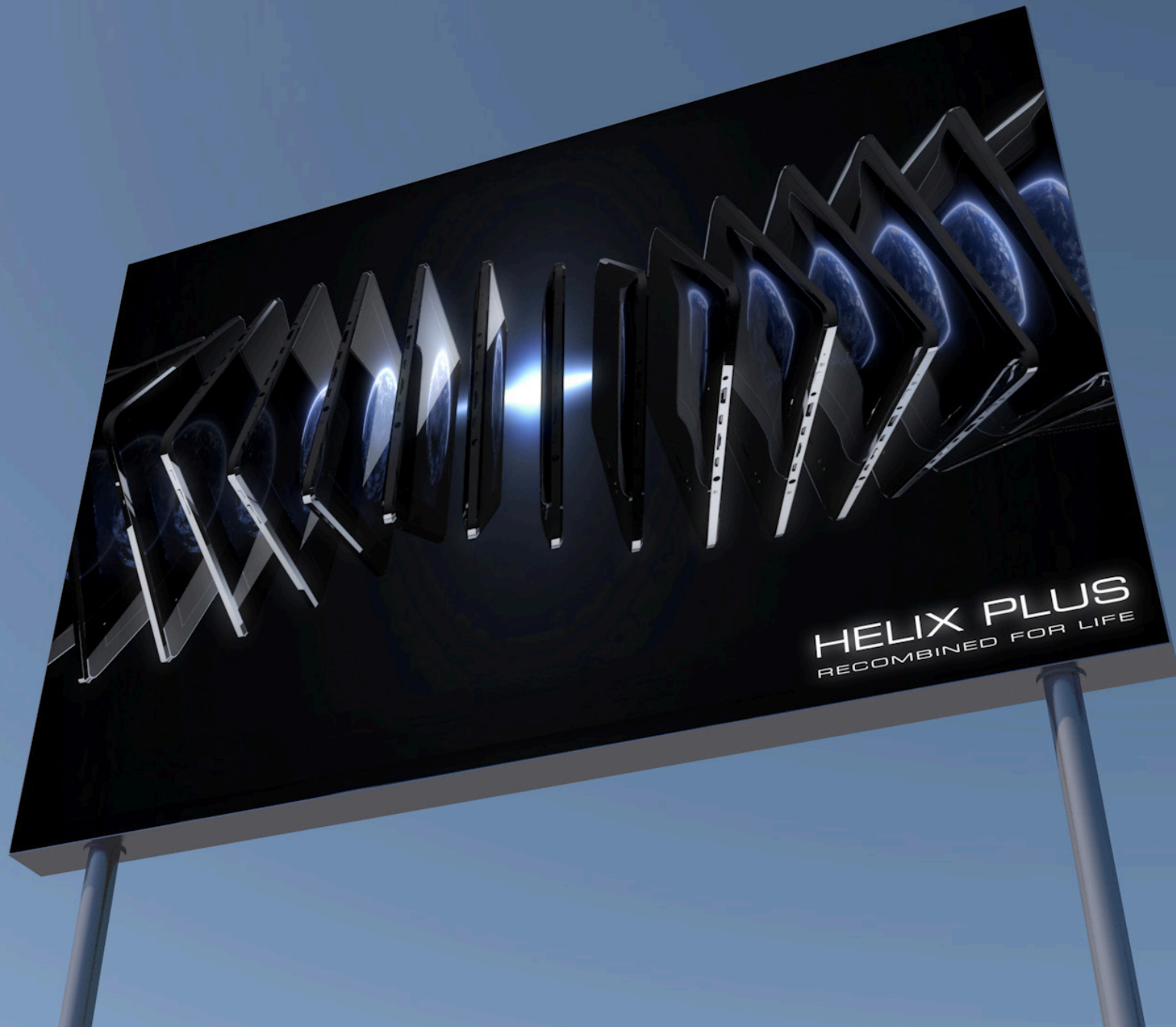


ECOSYSTEMS

at PLATOON KUNSTHALLE, Mexico City
June 2017
Curated by VNGRAVITY

A variation also featured in
THE NEW NORMAL
at SUPA SALON, Istanbul, Turkey
and UMAM Documentation and Research, Beirut, Lebanon

ECOSYSTEMS is a virtual reality exhibition at Platoon in Mexico City, in which Blunt x Skensved featured objects resembling illuminated and animated billboard advertisements. The animated ads show a series of computer tablets, with an image of Earth on each, mesmerizingly rotating in a DNA-like helix formation. These were imagined as advertisements for a future biotechnology company called Helix Plus, pushing human genetic modification. Within the VR environment, the pieces function like an ominous foreshadowing of an impending apocalypse or mass-extinction brought on by hyper-capitalism and the misuse of technology.



ECOSYSTEMS, VR piece for PLATOON KUNSTHALLE, Mexico City, 2017

PIZZAG8

BURNOUT

ifa Institut für Auslandsbeziehungen e. V.

æther

BLACK ATHENA

AN EXHIBITION BY PCNC_BAY X BLUNT X SKENSVED
EVERY NIGHT FROM 11PM TO 7AM - 05.04 TO 11.04
ATHENS GREECE

F

▶ 9DJinn - PIMENT MIX / PIZZAG8 SPECIAL

▶ IINATTI - PIZZAG8 MIX

Screenshot of logo animation and web design for PIZZAG8 on ofluxo.net, a personal exhibition in Athens, Greece. 2017.



TERATEAR

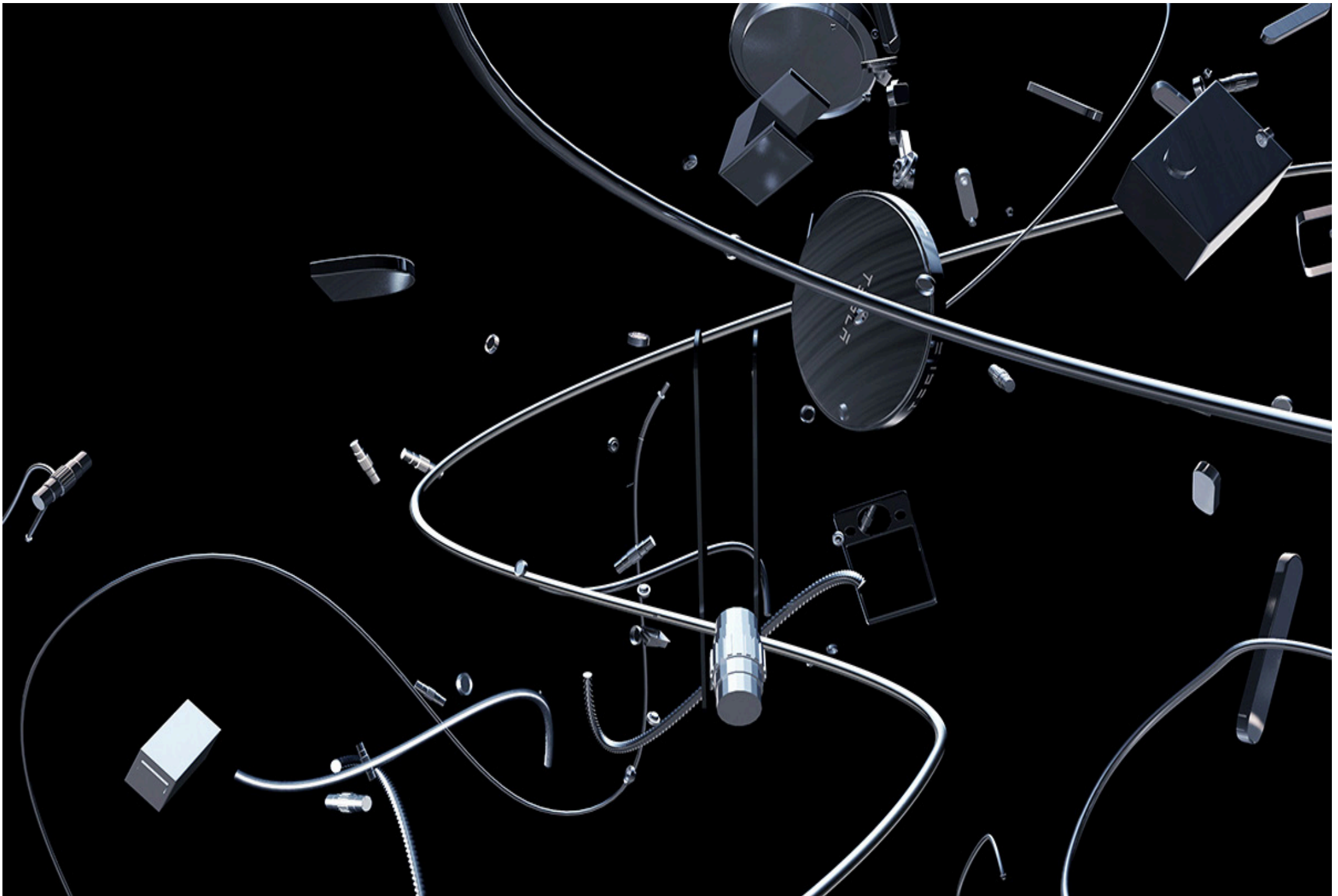
Originally installed at The 5th Moscow International Biennale for Young Art
Trekhgornaya Manufaktura, Moscow, Russia
From 1 July - 10 August 2016
Curated by Nadim Samman

Watch the TERATEAR video here: <http://www.gregoryblunt.com/TeraTear.html>

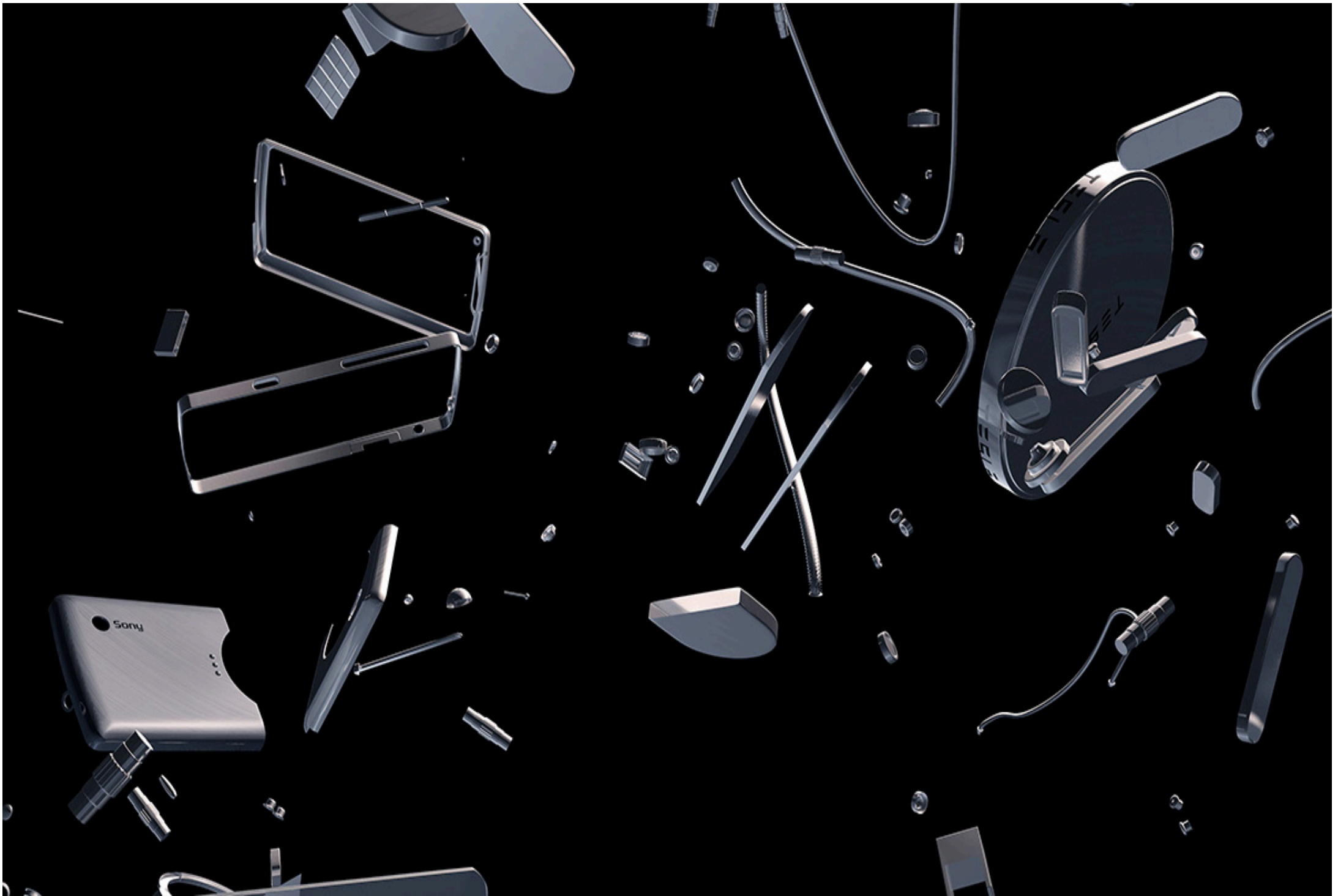
TERATEAR is an immersive video installation featuring a 360-degree digitally animated panorama. It was first exhibited in an enclosed custom-built space in the centre of the Trekhgornaya Manufaktura in Moscow, screened from six projectors onto a cylindrical structure measuring 19 meters in length. The work also has a surround sound component, further augmenting the enveloping sensory experience.

The visuals consist of a single scene — a 360-degree fly-through a cloud of technological debris suspended in a dark, zero-gravity void. Although the scene suggests the aftermath of a violent explosion, wherein metal fragments are jettisoned into deep space, the objects themselves remain in 'mint condition', their glistening chrome surfaces completely unscathed. As these sleek, branded objects spin weightlessly against a black backdrop, the setting appears reminiscent of advertisements used to sell personal electronic devices. The scene is thus situated in an ambiguous realm between a commodity-fetishising smart phone ad and a post-apocalyptic disaster scenario.

The accompanying ambient audio track sounds like a melancholic orchestral composition slowed beyond recognition. Just as sentimental music is often a key feature in commercials, evoking a sense of awe or sublimity through emotional provocation, this work makes use of similar strategies to elicit feelings of lament. Whereas tech ads often position their products as solutions to pre-existing problems, here, the scenario is more ambiguous, potentially implicating technology as a cause of disaster.



Cropped video still from TERATEAR, 2016.



Cropped video still from TERATEAR, 2016.



GEOLOGOS.SPACE

at KOMPLOT in Brussels, Belgium
From 8 September - 8 October 2016
Curated by Sonia Dermience

Watch the GEOLOGOS.SPACE video here: <https://vimeo.com/182318733>

GEOLOGOS.SPACE was a recent exhibition that took place at Komplot, in Brussels. This show probed the relationship between nature and technology, and was comprised of a looping, 10-minute animated video, a large print on vinyl, two waterbed mattresses and a text-based projection.

The animated video presented in this exhibition offered viewers a slow-motion journey through a richly textured 3D environment constituted in part by photographs that Blunt x Skensved took of the silica-caked geothermal pools and craggy volcanic terrain of the Reykjanes Peninsula, in Iceland. Using 3D software, they transformed these mundane images into uncanny, hybrid landscapes comprised equally of photographic and digitally-rendered content. The resulting scenes presented in the video are derived from a real place, yet altered to such a degree so as to create a surreal, new, fictional, environment. In this re-mapped terrain, the micro becomes macro, still photographs morph into moving images, and a recognizable landscape mutates into an unrecognizable alien one.



Exhibition view of GEOLOGOS, video installation with audio, 10 minute loop, 2016.





Exhibition view of GEOLOGOS, video installation with audio, 10 minute loop, 2016.

DUDEPAD

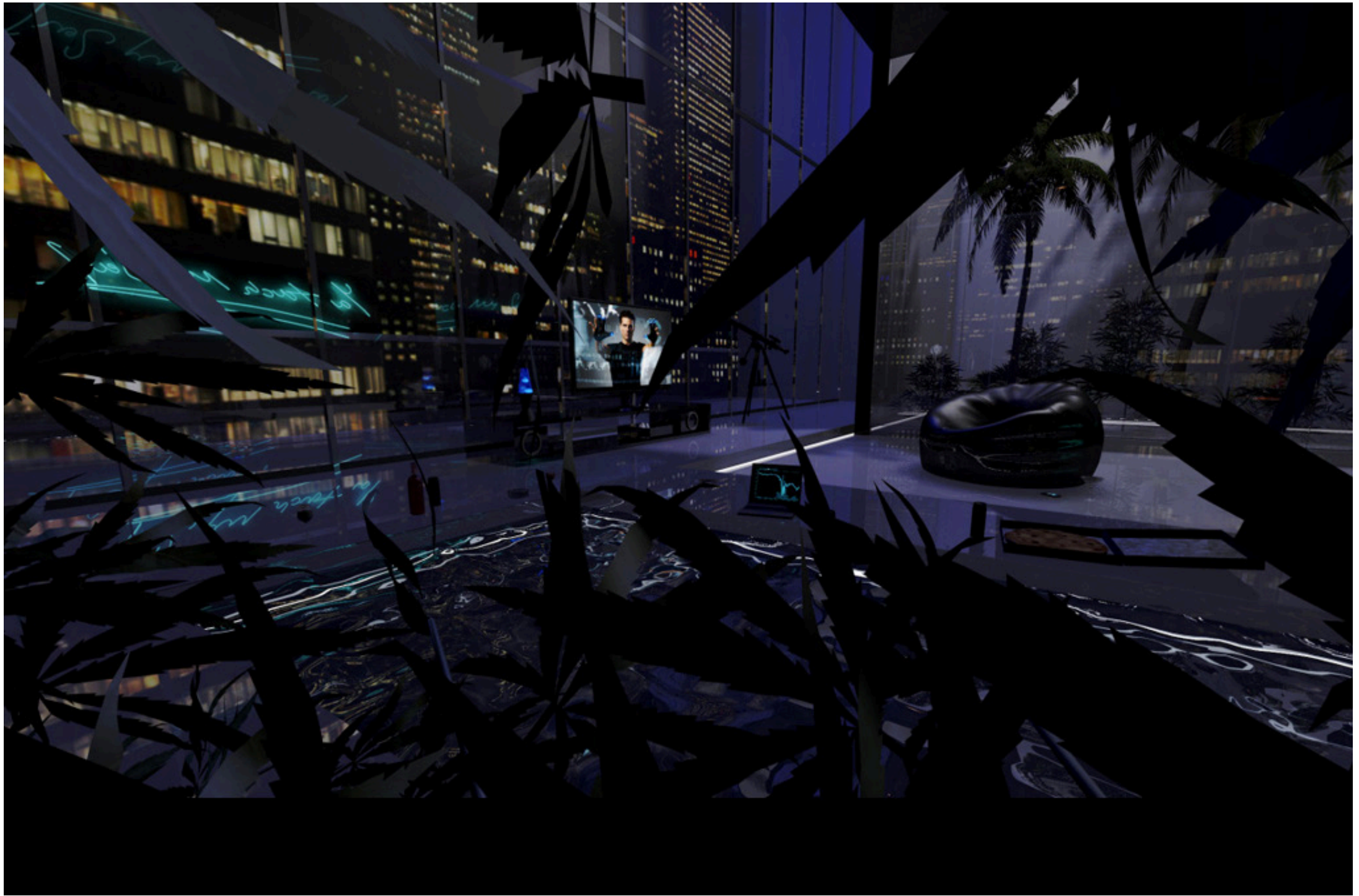
Originally installed in *Jurassic Haze* at Center, Berlin, Germany
from 19 December- 15 March 2015

Curated by Antone Renard. With Blunt x Skensved, Sandra Vaka Olsen,
Anthony Salvador, Kate Sansom & Timur Si-Qin, and Tore Wallert.

Watch the DUDEPAD video here: <https://vimeo.com/118088050>



DUDEPAD is a 360-degree digital animation with a custom-made audio composition meant to be viewed through a virtual reality headset, using the Homido 3D app. It was exhibited as part of the *Jurassic Haze* exhibition at Center, Berlin in 2015. The video offers viewers a glimpse into a hypothetical “dude pad,” a dream apartment imagined by an adolescent male, complete with a large tv, back leather furniture, lava lamps, pot plants and drug paraphernalia, set against an urban skyline.



DUDEPAD, VR piece for Center, Berlin, 2015.

eSTAMINA

Originally installed at Import Projects in Berlin, Germany
February and March 2015

Online version of the project here. Video divided into 26 individual chapters:
<http://bluntxskensved.com/estamina.html>



*be as smart as your iphone.
don't get sleepy, stimulate.
track activity and vital signs to make sure you aren't dead yet.
optimize performance, synergize your capabilities.
overcome the limitations of your human body.*

eStamina, first exhibited at Import Projects in Berlin, was a work that explored the perceived possibilities of 'human enhancement' through technological means. The centerpiece of this show (a 60-minute ambient audio track accompanied by cg visuals in a drugged fog) involved scripted contributions from 26 others, including artists, musicians, and a neuroscientist. In compiling these varied accounts, a futuristic dreamscape emerged – a projection of anxieties and desires driven by the hyper-emotionalized and aestheticized ideals of the commercial sphere.

Blunt x Skensved's practice frequently turns around the themes of economic and bodily consumption, marshaling corporate and mystical rhetoric in a heady brew of transcendent promise and profane delivery systems. Through their work, they explore how communal identification is mediated through ritual, token and totem. For eStamina Blunt x Skensved took on the rhetoric of prostheses and augmentation, staging an all enveloping environment.



Exhibition view of eSTAMINA, 60-min digital animation and custom soundtrack, fog machine with caffeine and nicotine-infused fog juice, Redbull scent. Vögele Kultur Zentrum, Switzerland, 2018



Still life, just sport.

Video still from eSTAMINA (*Chapter P (Prosthetics)*), digital animation with audio composition, 2m28s, 2015. Watch here: http://Blunt x Skensved.com/eStamina/chp_p.php

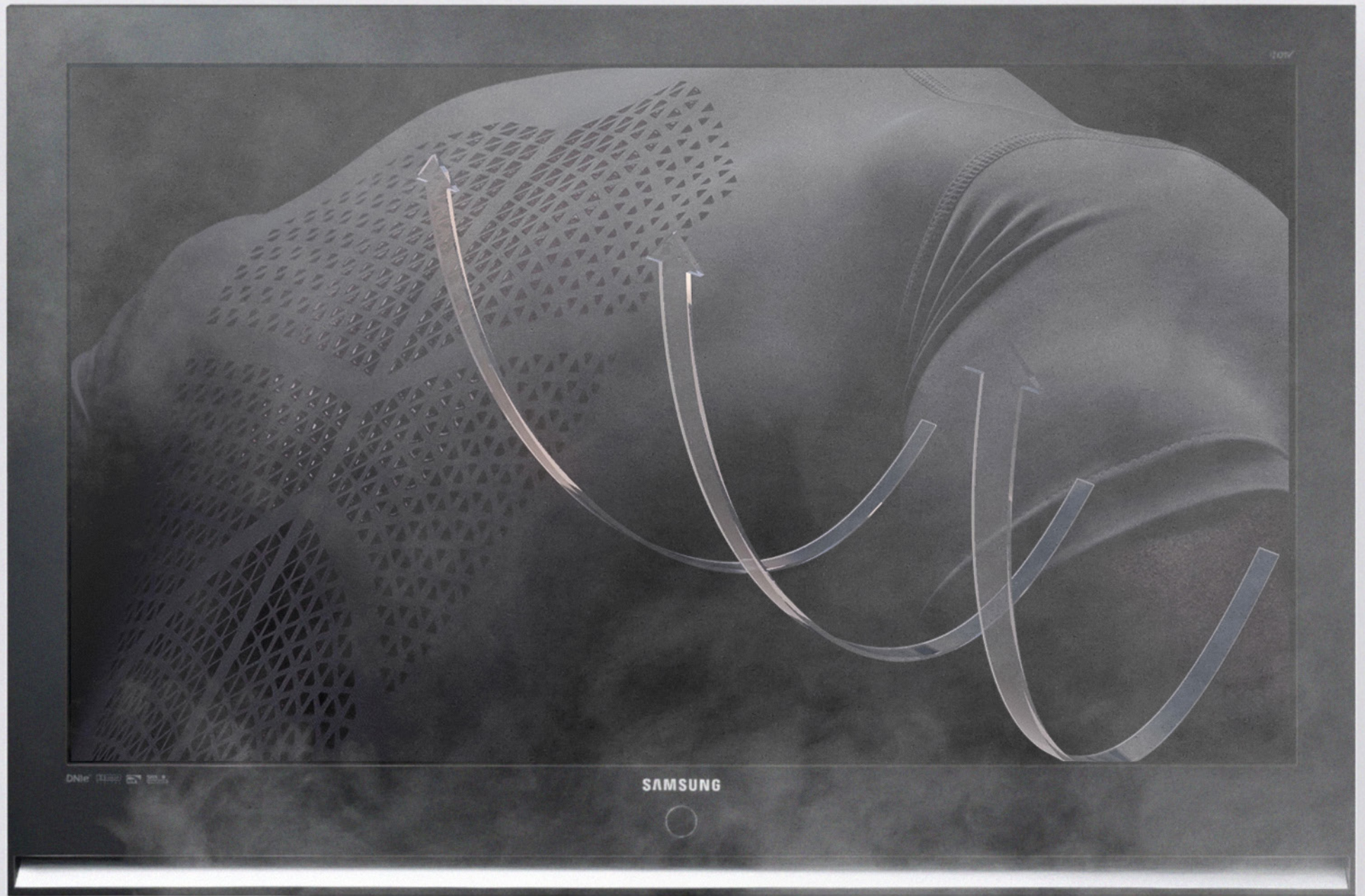


it supports ur somewhat spaghetti arms

juvatalia™



why not make quantum leaps in your personal evolution



Exhibition detail of 2ndSKIN, installed at 8-11, Toronto, 2015.

SWIMMINAL POOLITICS

Online exhibition from 15 November 2015 onwards

The interactive web presentation can be viewed at: <http://swimminalpoolitics.eu>

SWIMMINAL POOLITICS was a group exhibition launched on DIS Magazine that Blunt x Skensved organized while attending a residency at the Schwarz Foundation on Samos Island, Greece. Situated only 1.6km from the Turkish coast, the island was deeply effected by the refugee crisis, receiving upwards of 1500 migrants per day. As the financial crisis plagued the country and fears of a Eurozone exit mounted, the artists felt the need to organize a show reflecting these themes in order to try to grapple with the gravity of the situation.

SWIMMINAL POOLITICS took place underwater, in a luxury pool on the island. BLUNT x SKENSVED were responsible for the exhibition curation, the photography, web design and code. Artists they invited included Adam Cruces, Andreas Ervik, Daniel Keller, Felix Kalmenson, Kolaza x Sapija, Michelangelo Corsaro, Sandra Mujinga, Tilman Hornig, and Valinia Svoronou.



ΣΟΥΜΙΝΑΛ ΠΟΥΛΙΤΙΚΣ

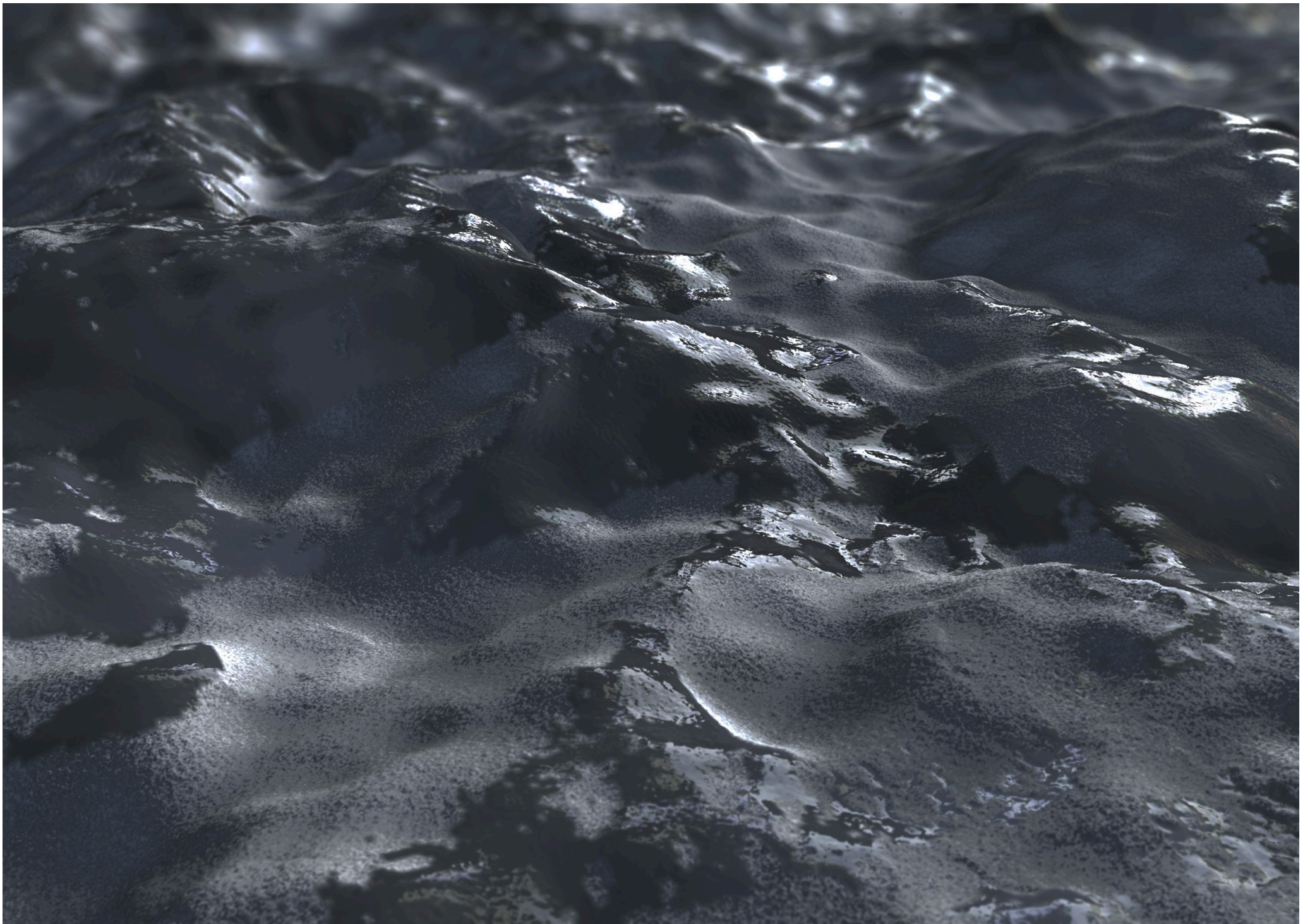


ΣΟΥΜΙΝΑΛ ΠΟΥΛΙΤΙΚΣ



DANIEL KELLER
Tagcloud
projected image, 2015.

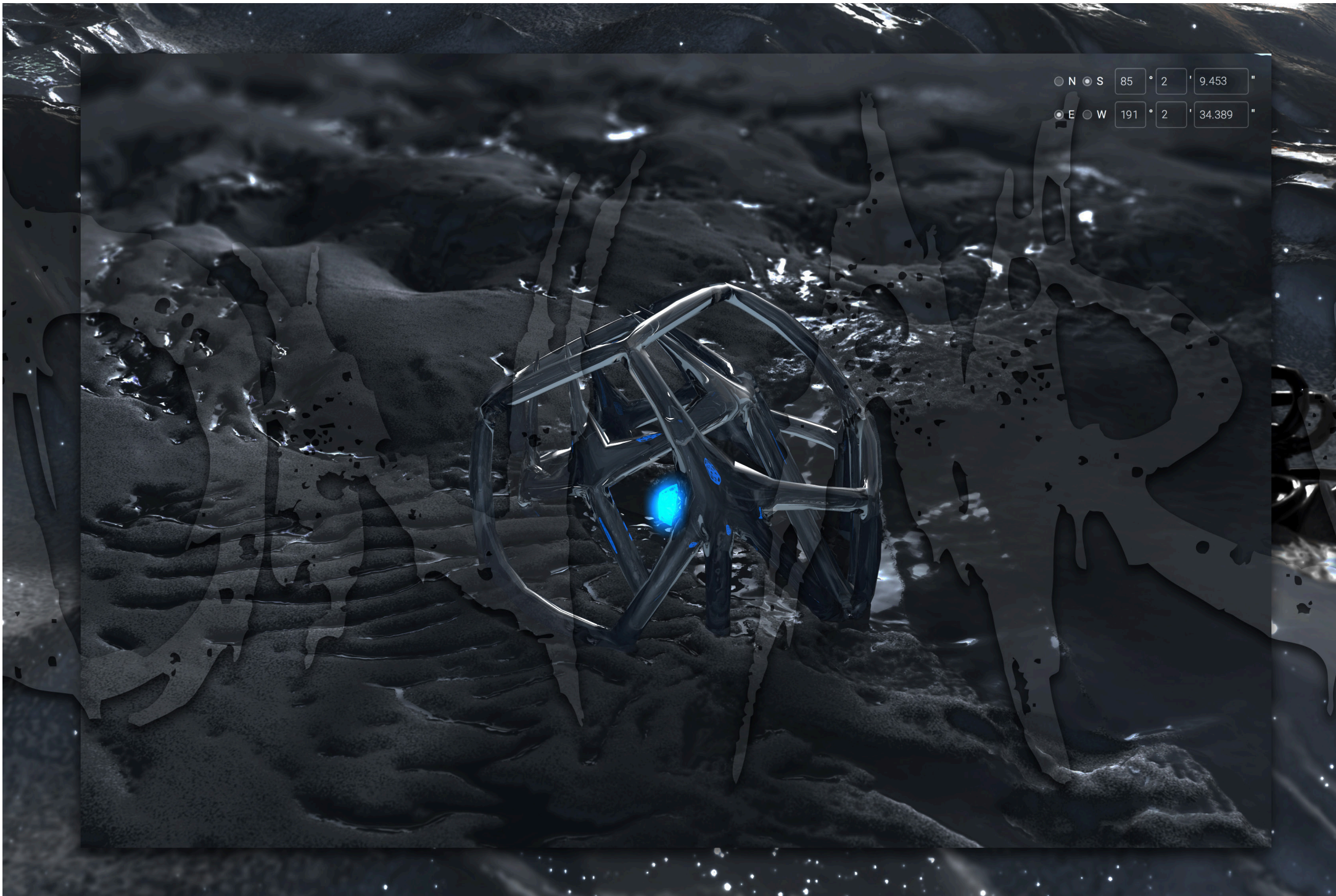




ANTARCTICA BIENNALE



○ N ● S 85 ° 2 ' 9.389 ''
● E ○ W 161 ° 3 ' 34.453 ''



still from video created for Antarctica Biennale, 2016

A NIGHT IN ALEXANDER



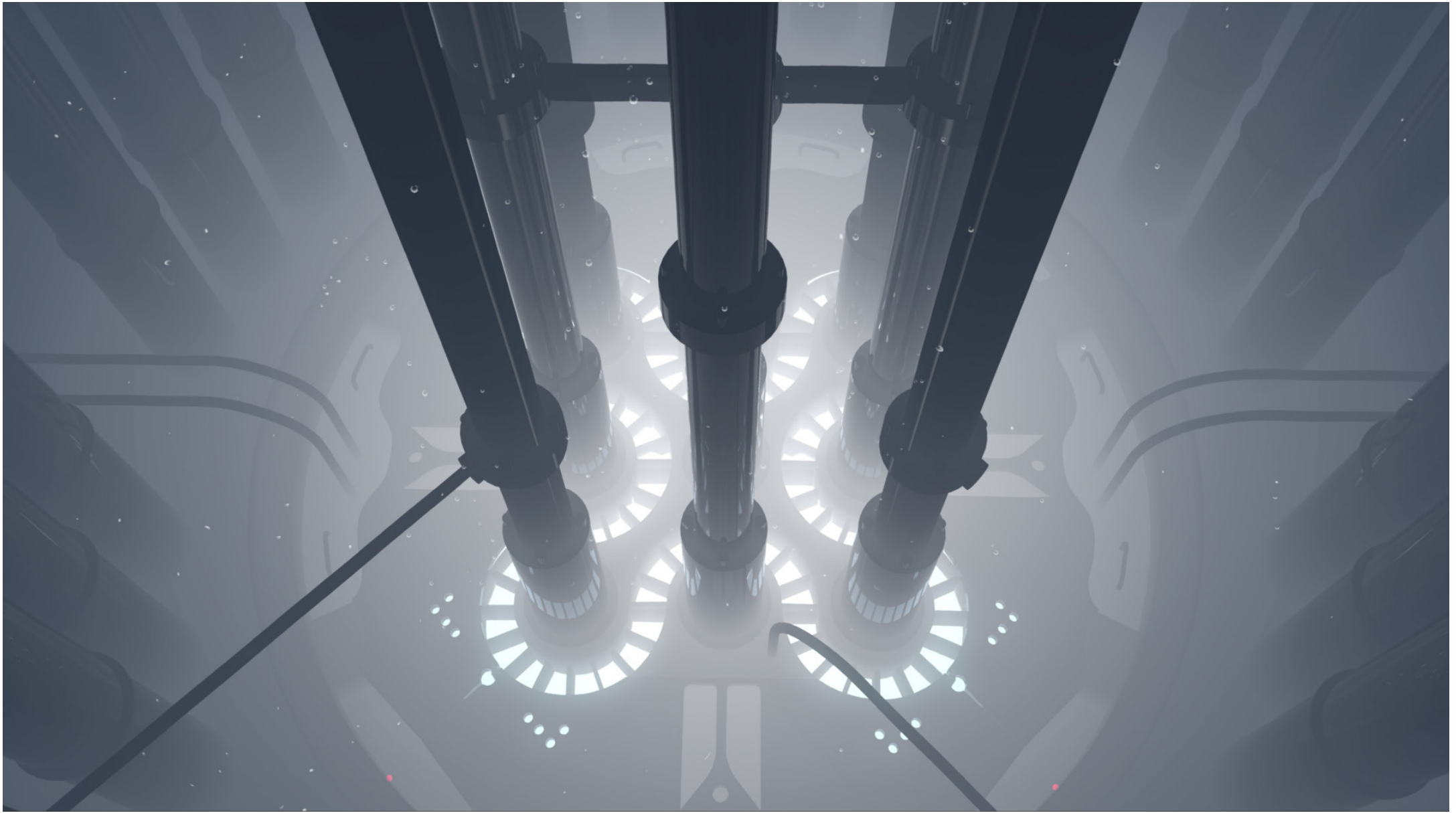


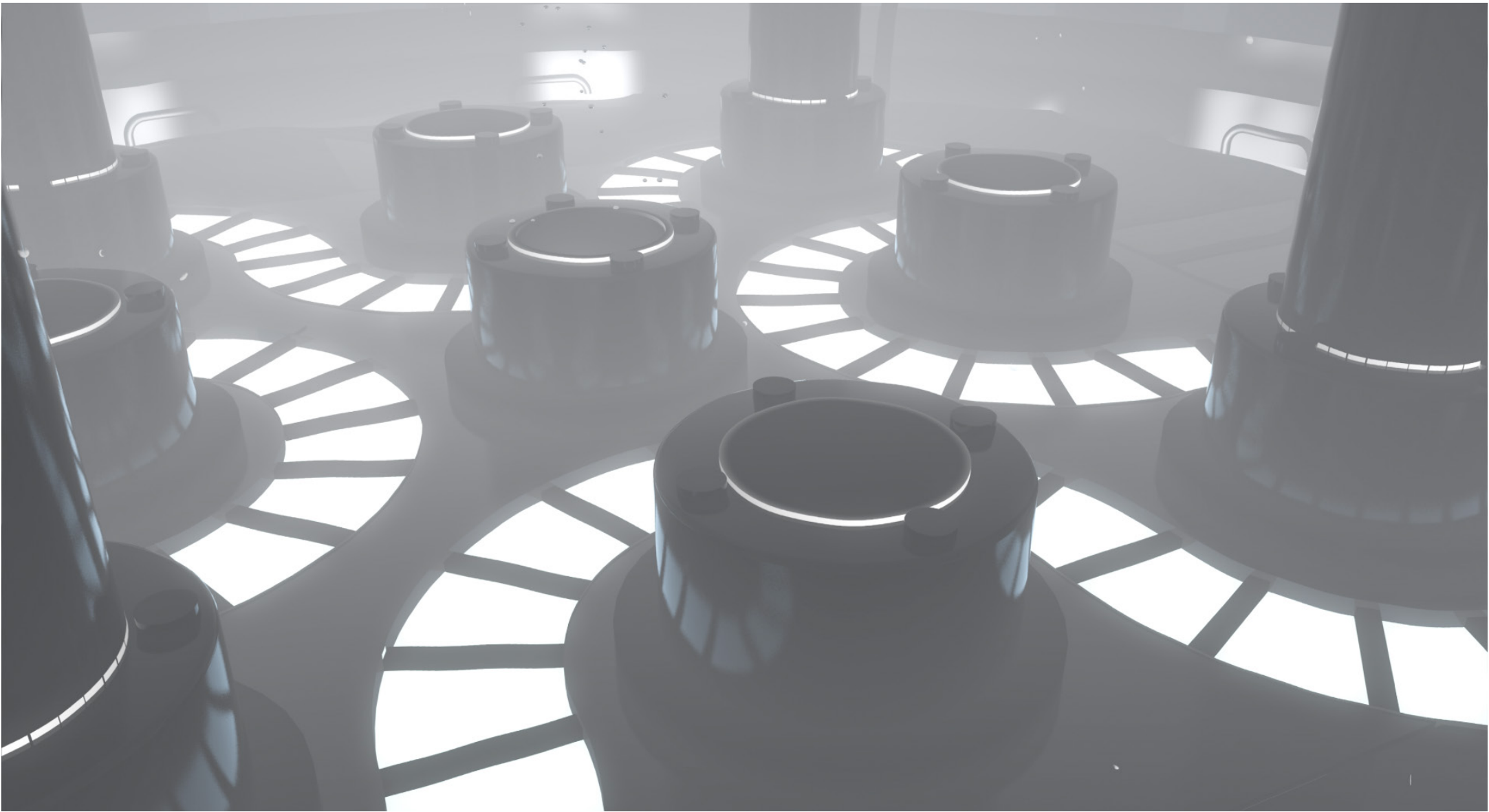
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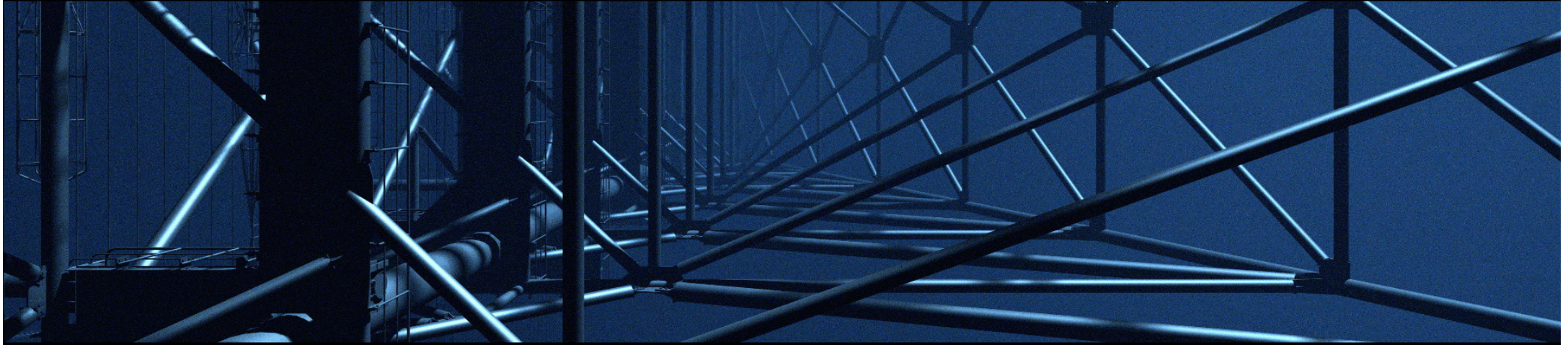
EMILIJA SKARNULYTE





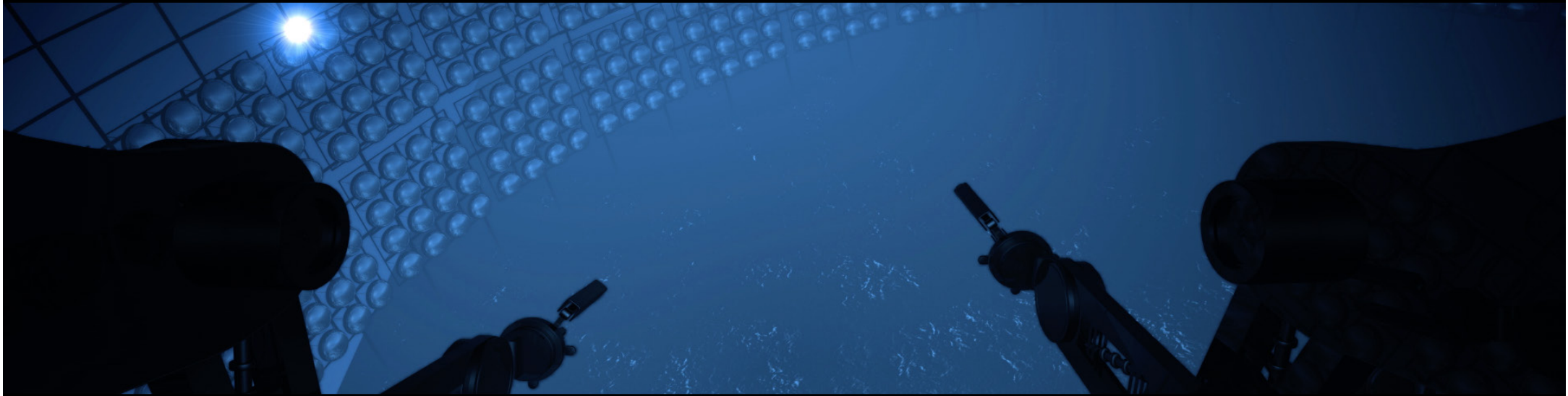


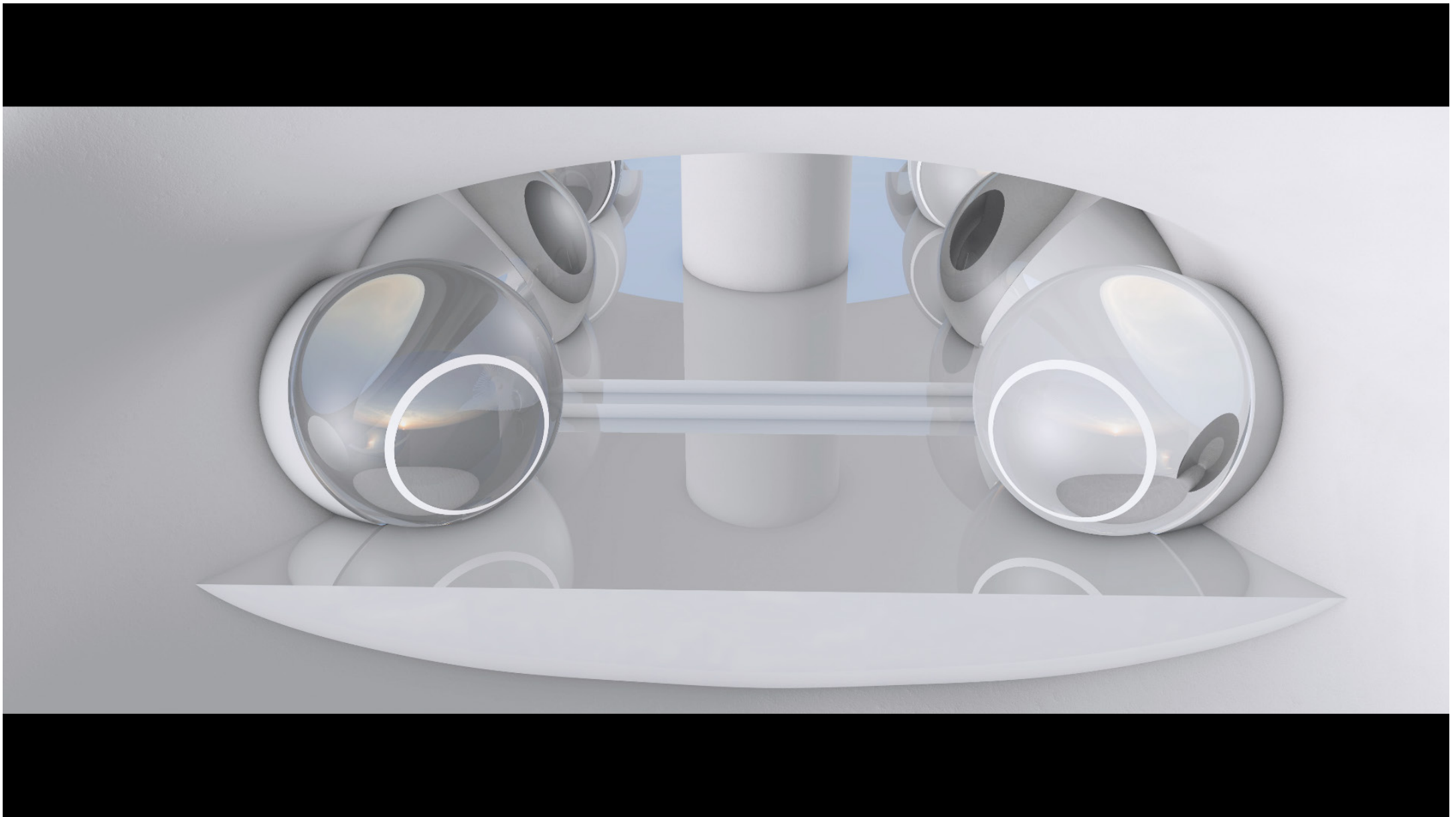


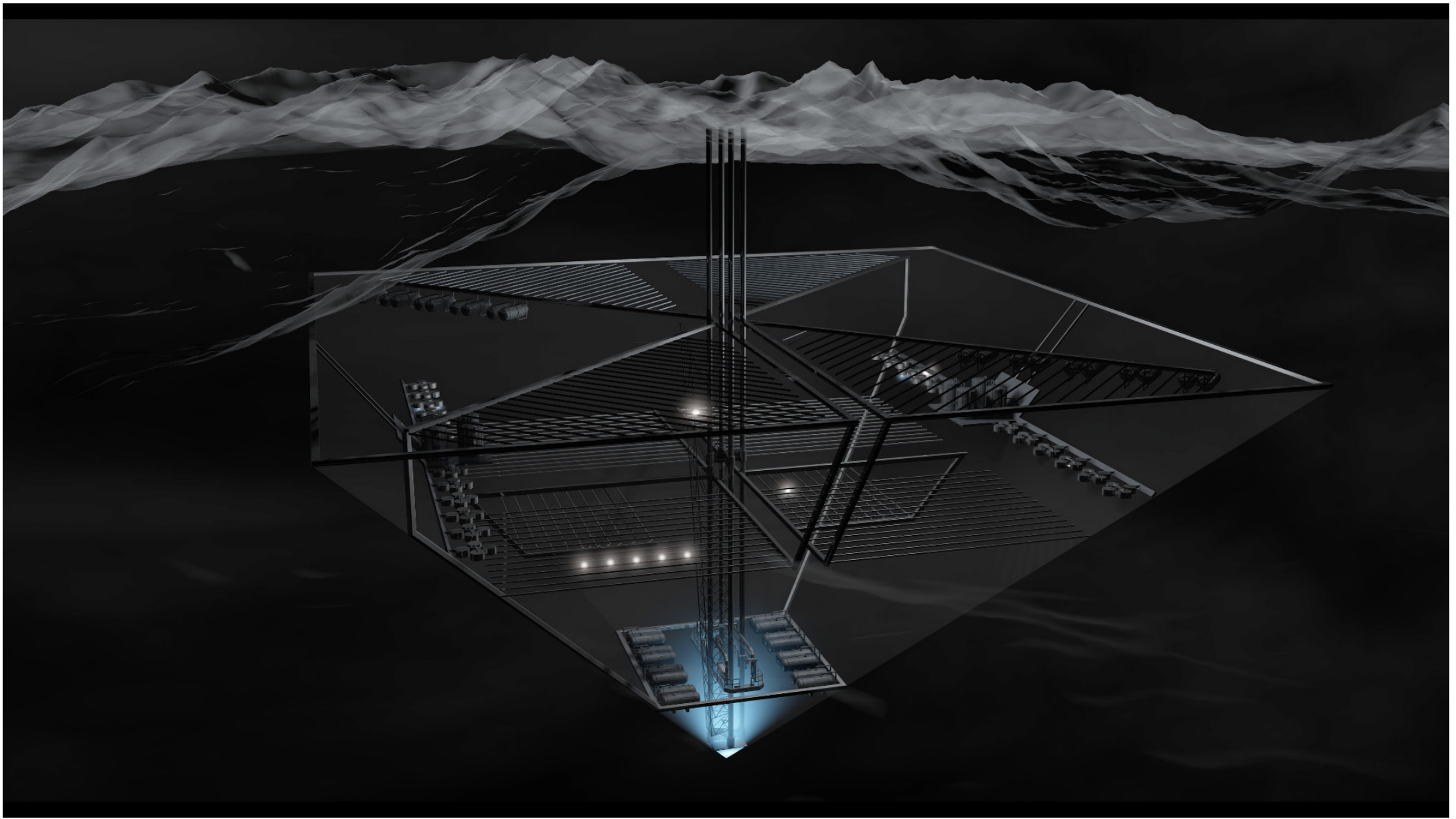


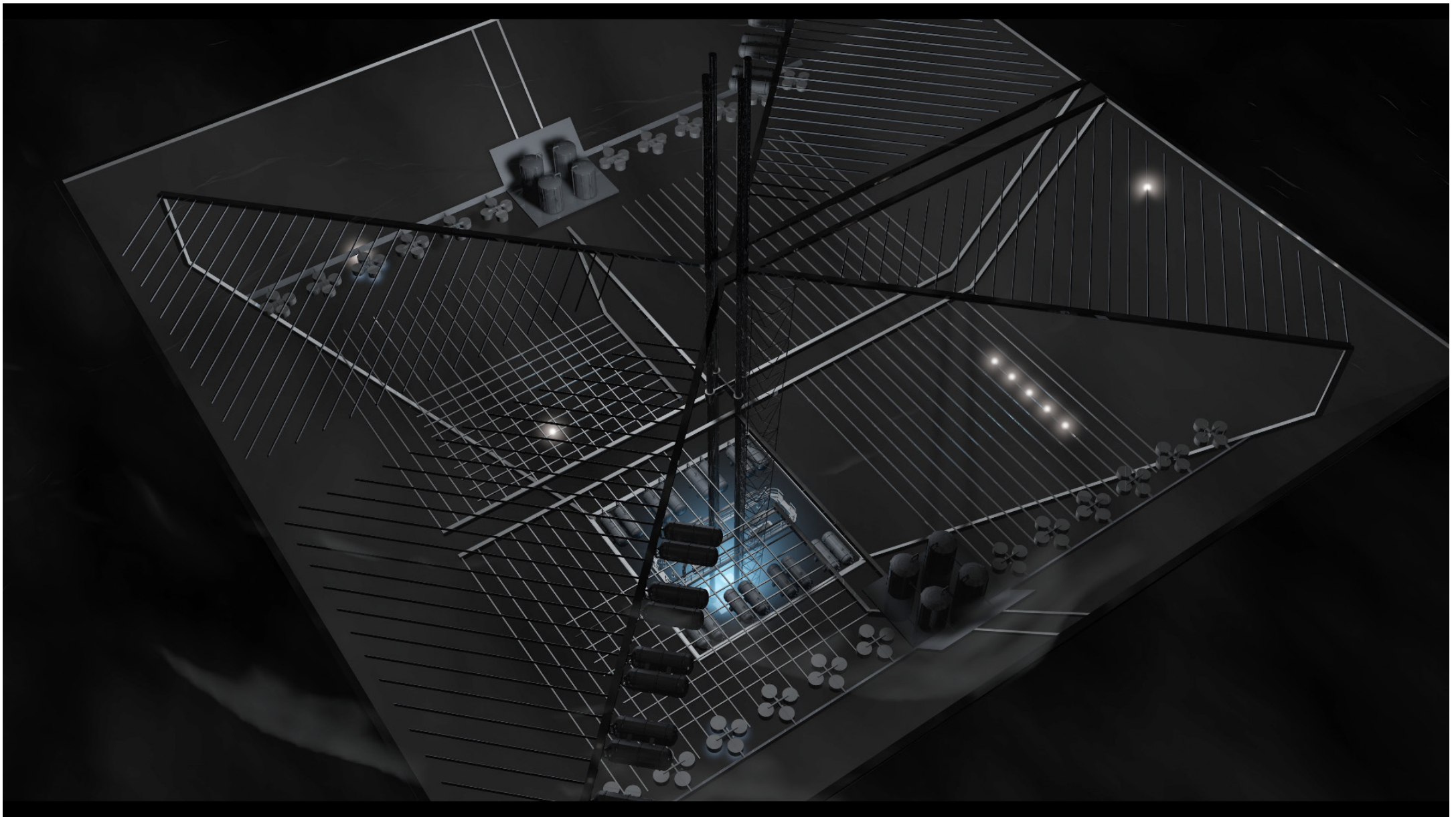


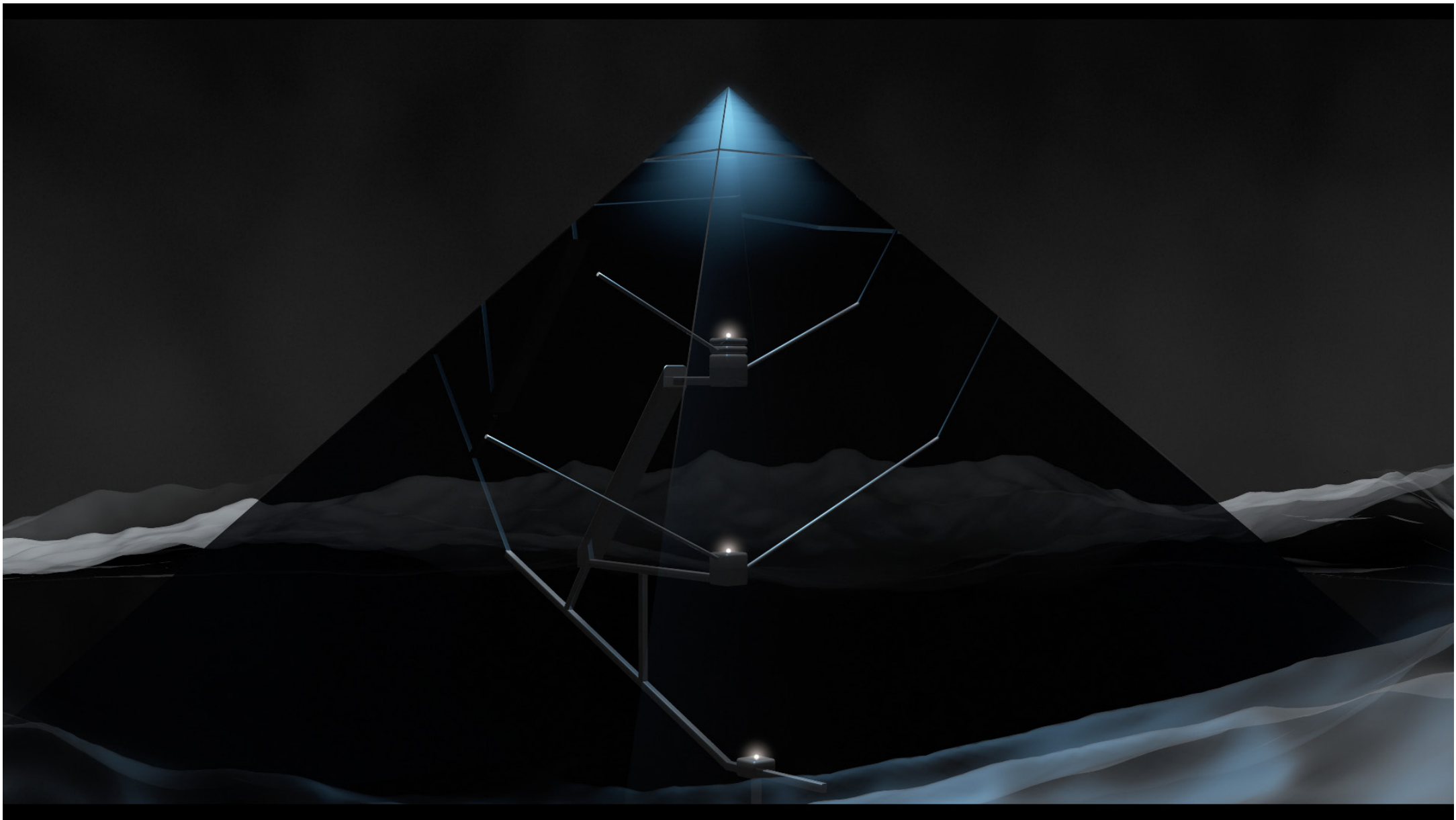




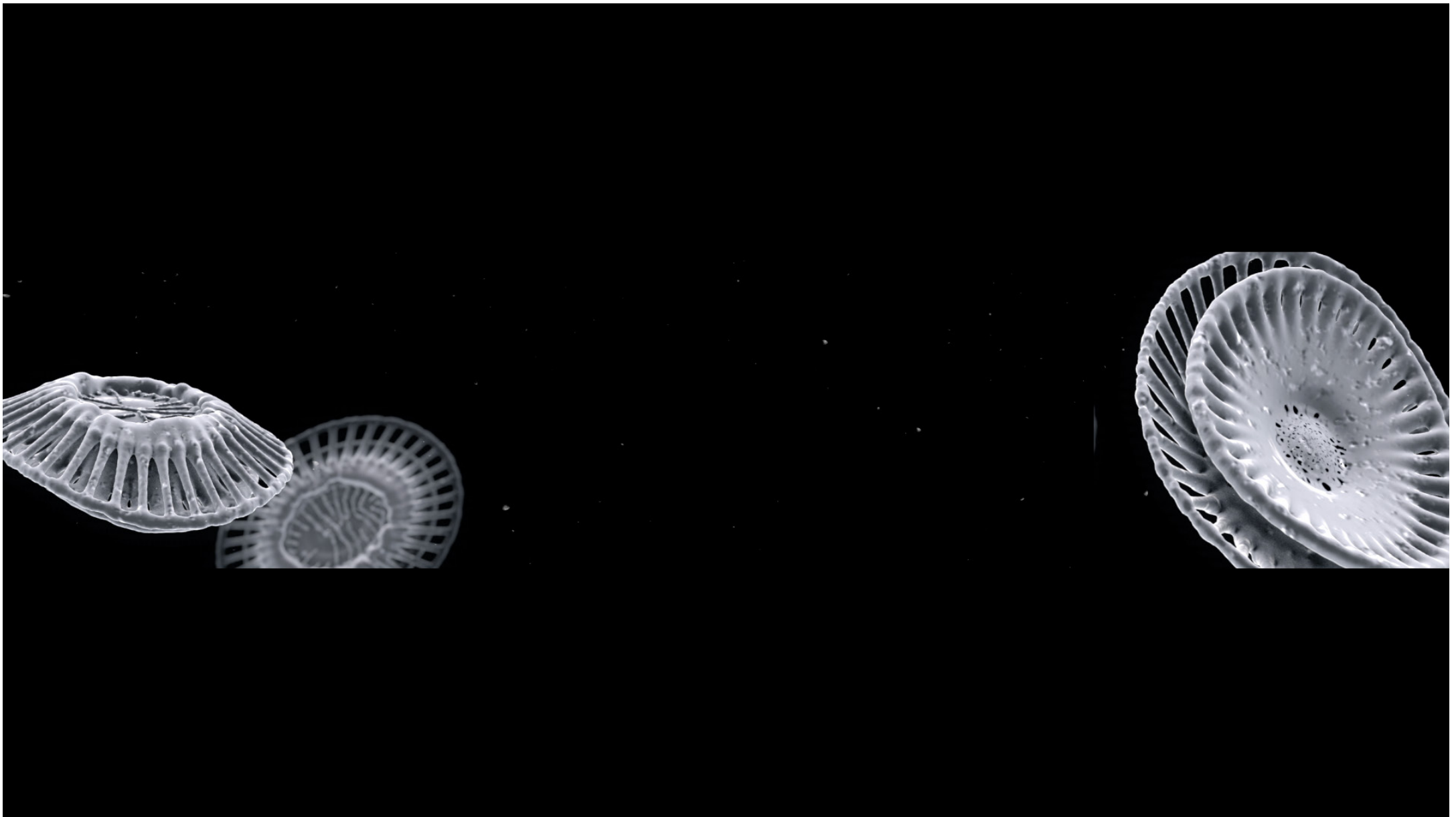


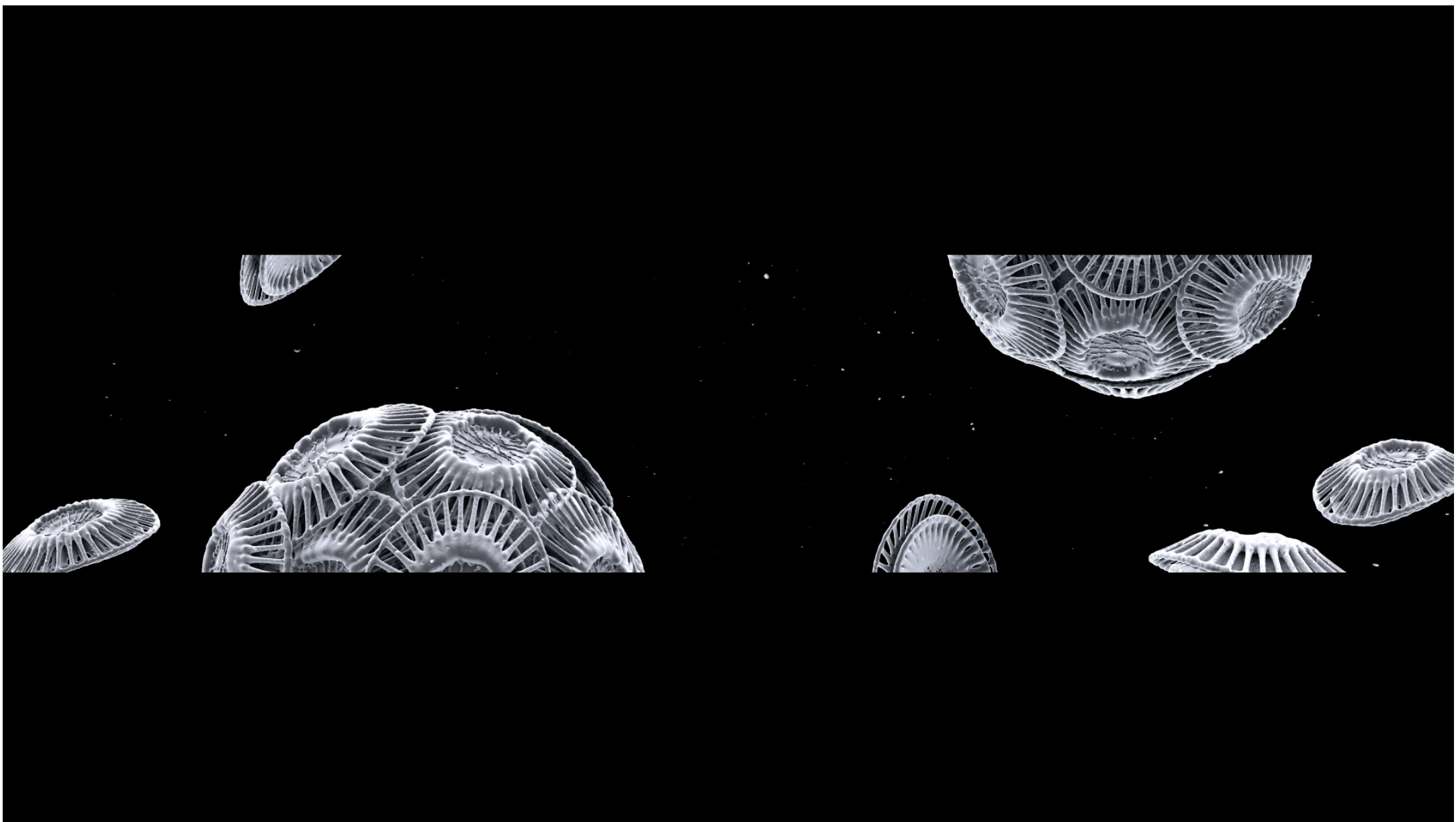






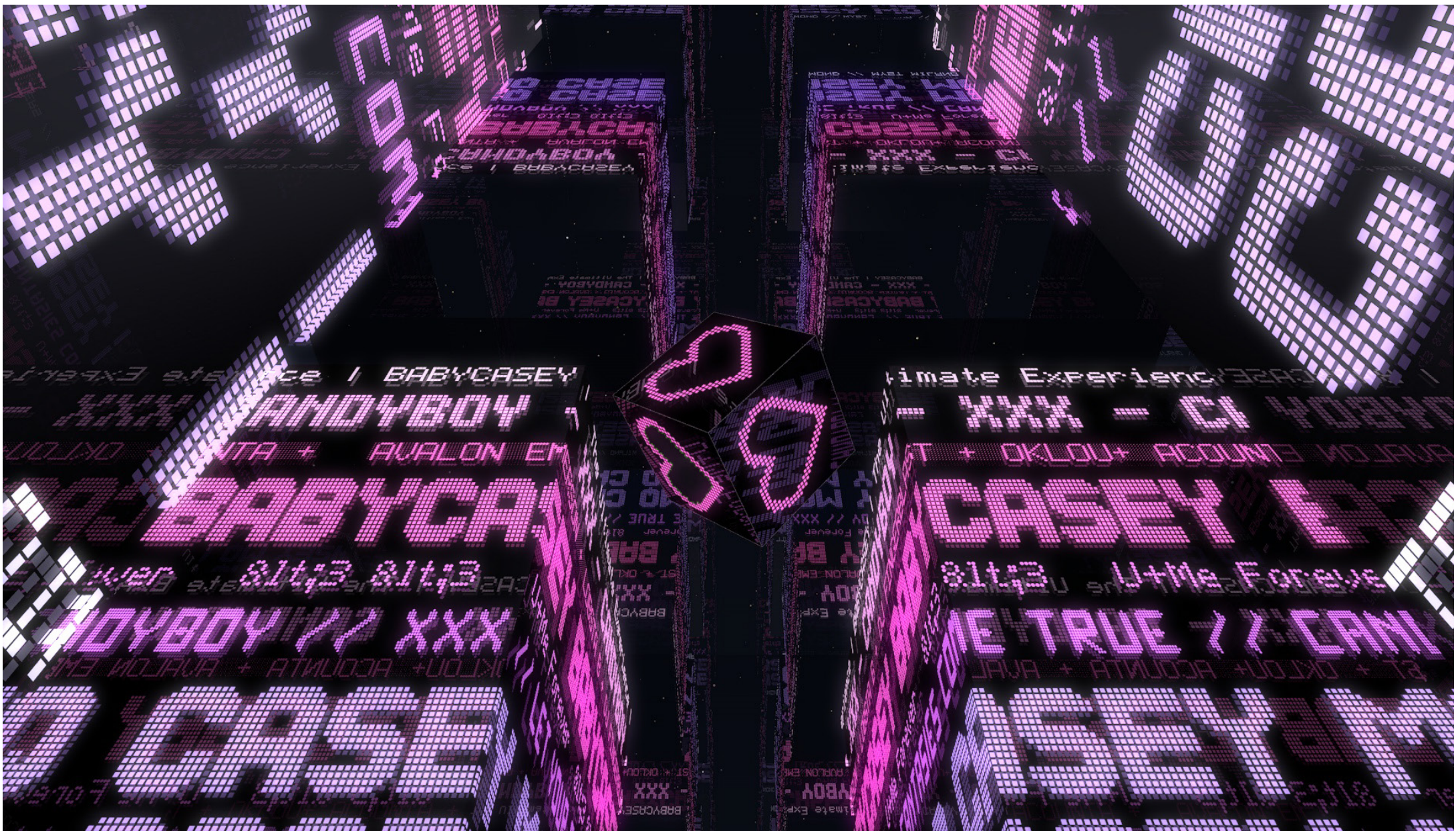






CASEY MQ

BABYCASEY



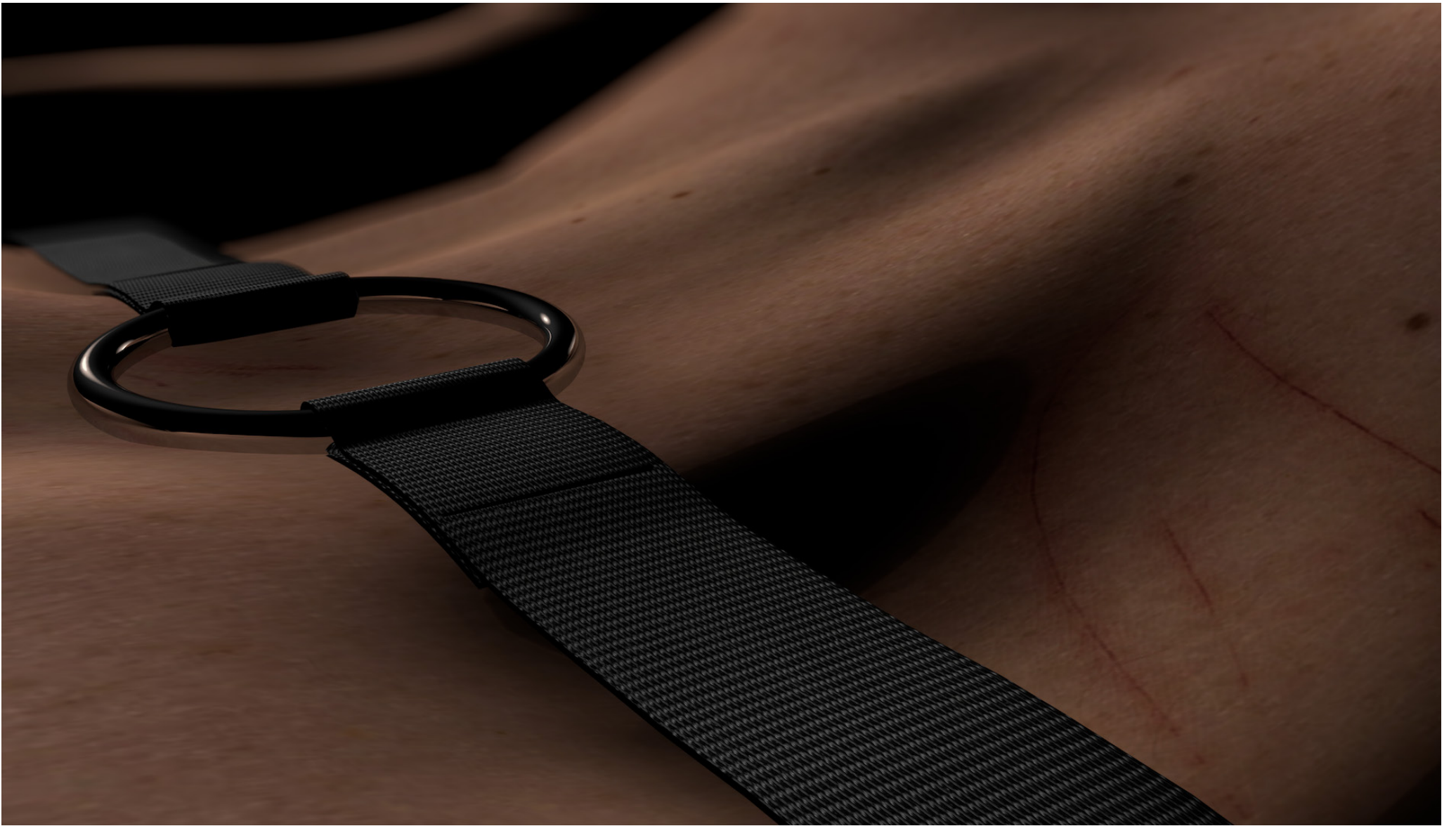
digitally animated one minute promotional video for realase of BABYCASEY:ULTRA album, 2021





digitally animated one minute promotional video for realase of BABYCASEY:ULTRA album, 2021

PHILE MAGAZINE



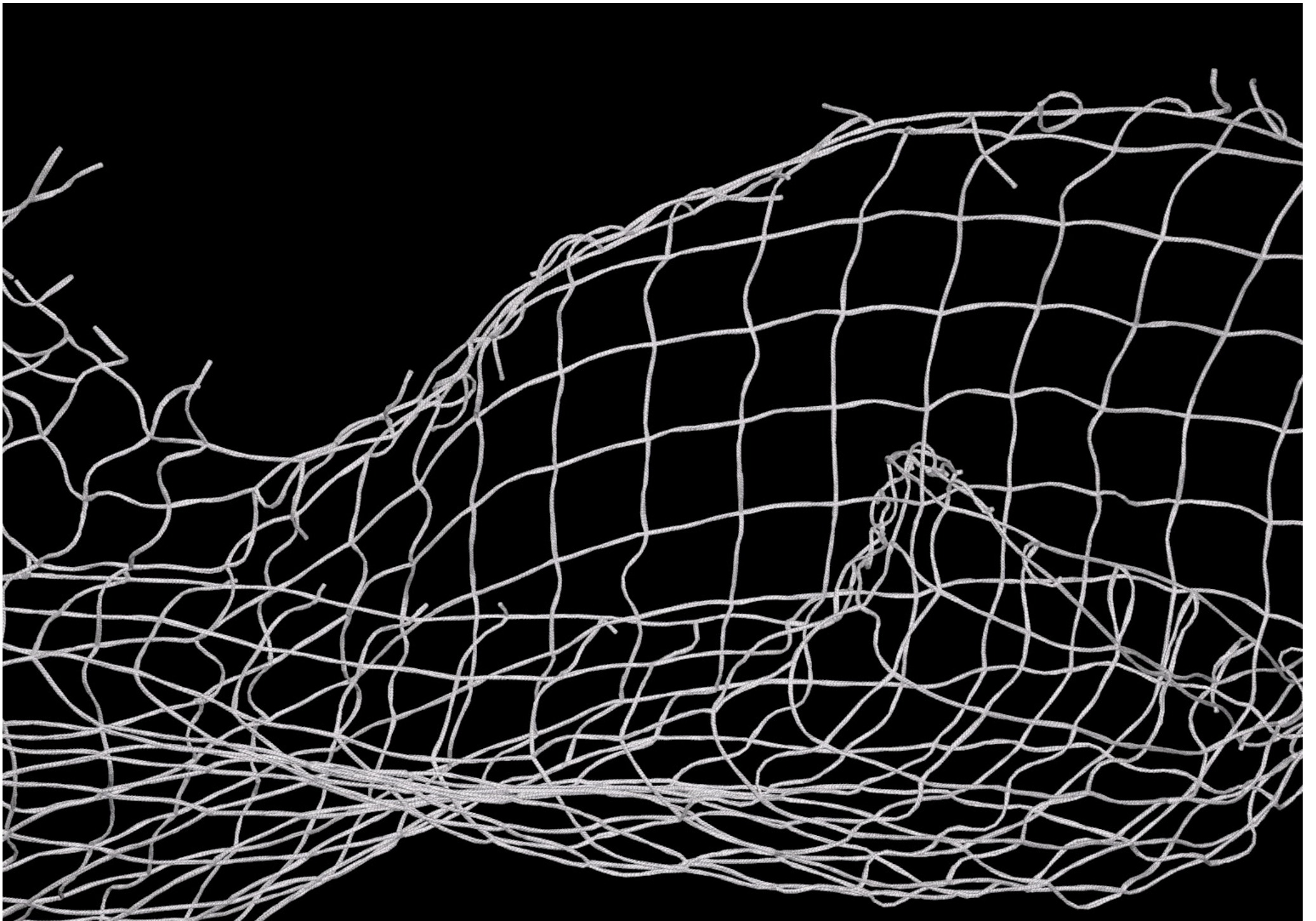


TER ET BALANTINE



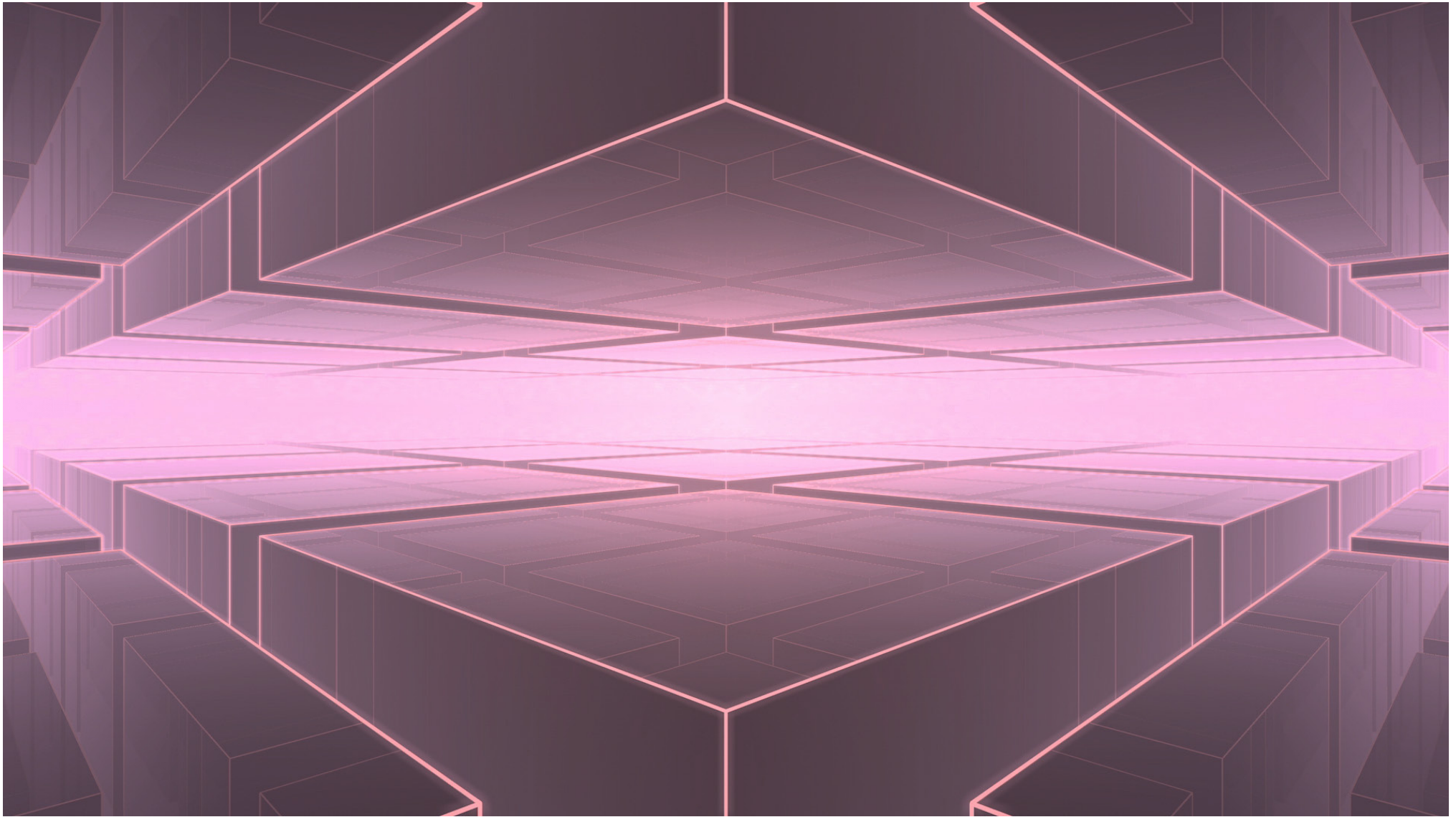


JULIETA ARRANDA





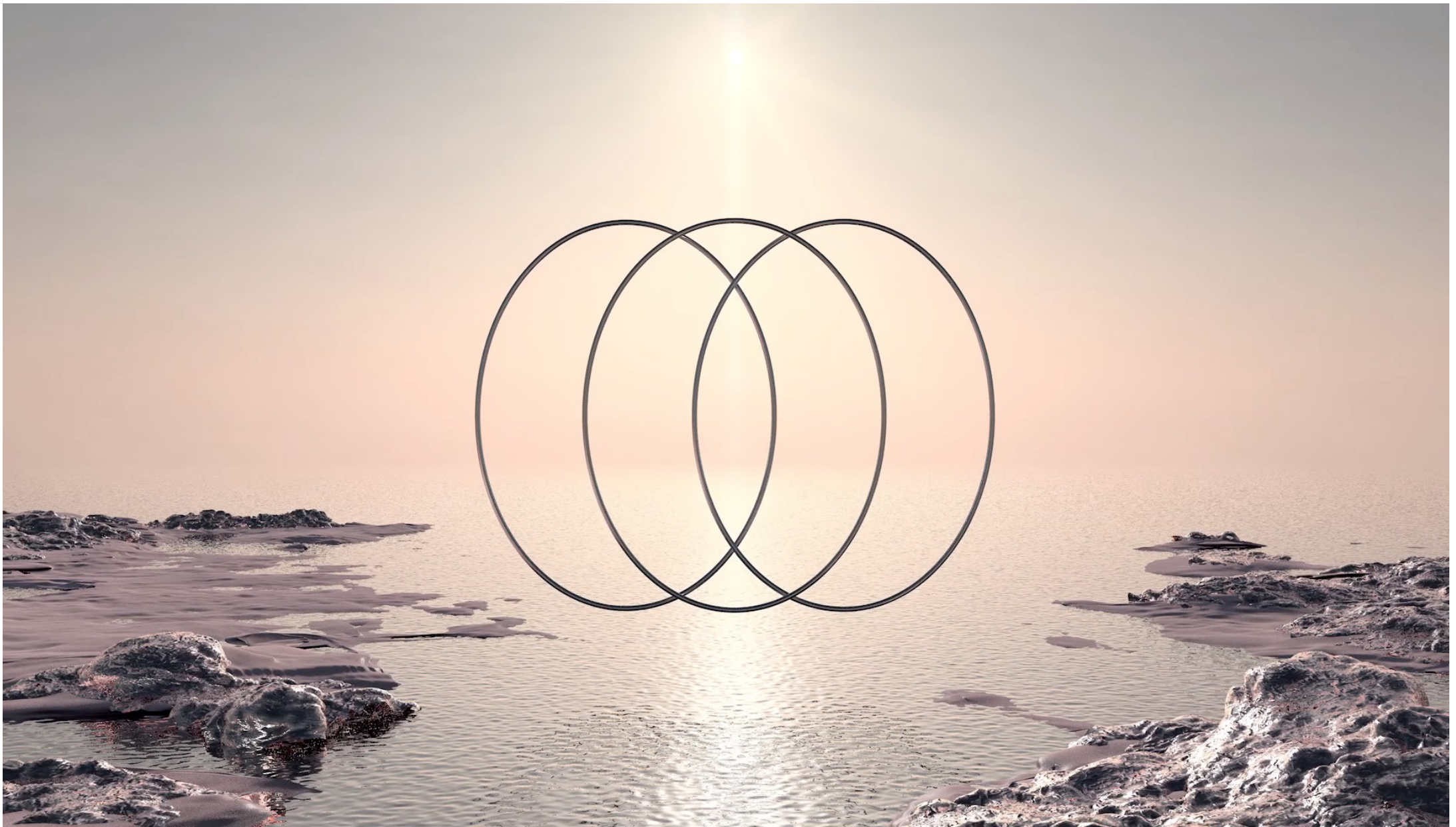
SOL CALERRO



HALF HELIX



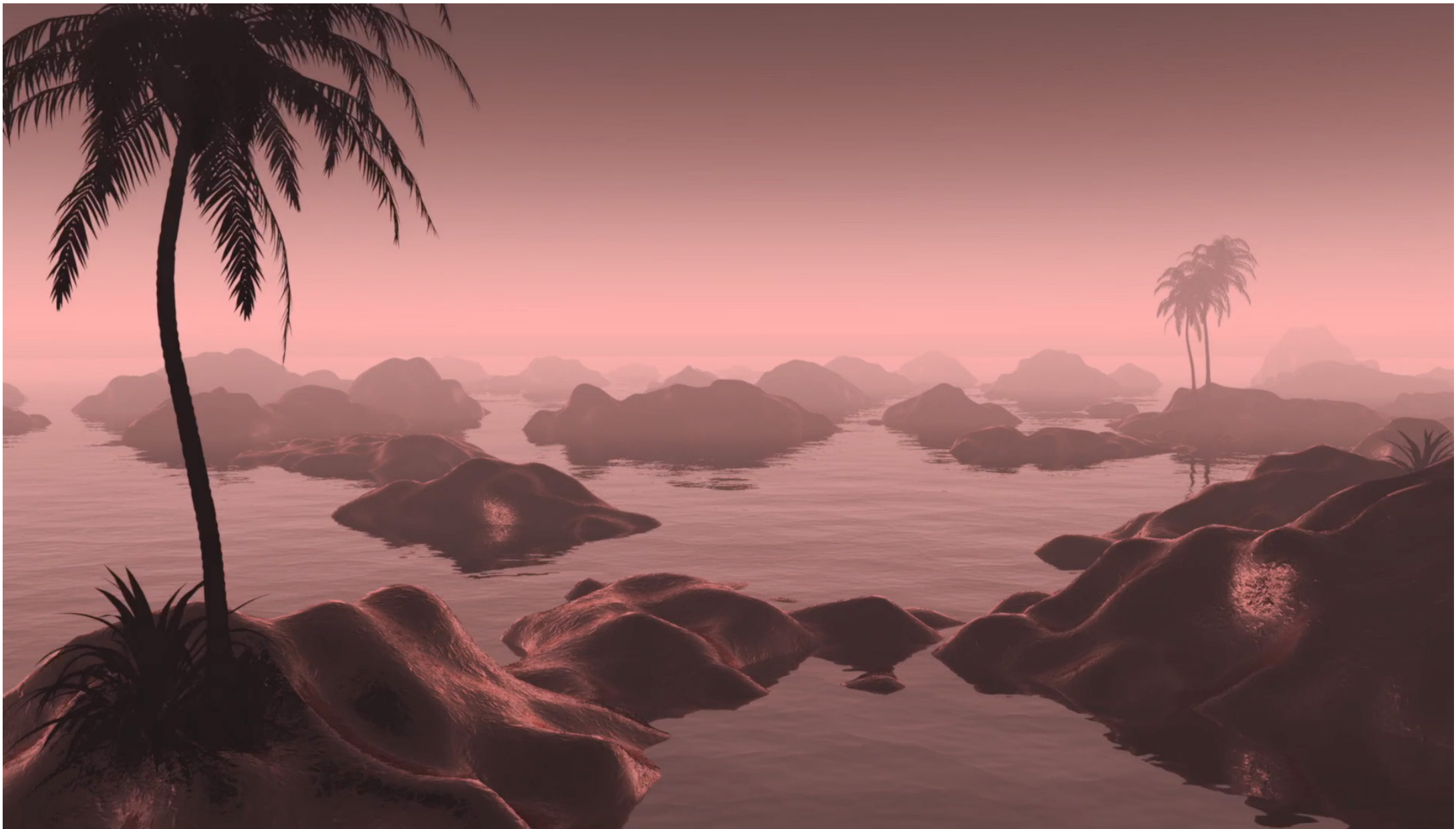
Half Helix



Still of digitally animated promotional video for Half Helix, a New York based fashion marketing agency, 2020



Still of digitally animated promotional video for Half Helix, a New York based fashion marketing agency, 2020



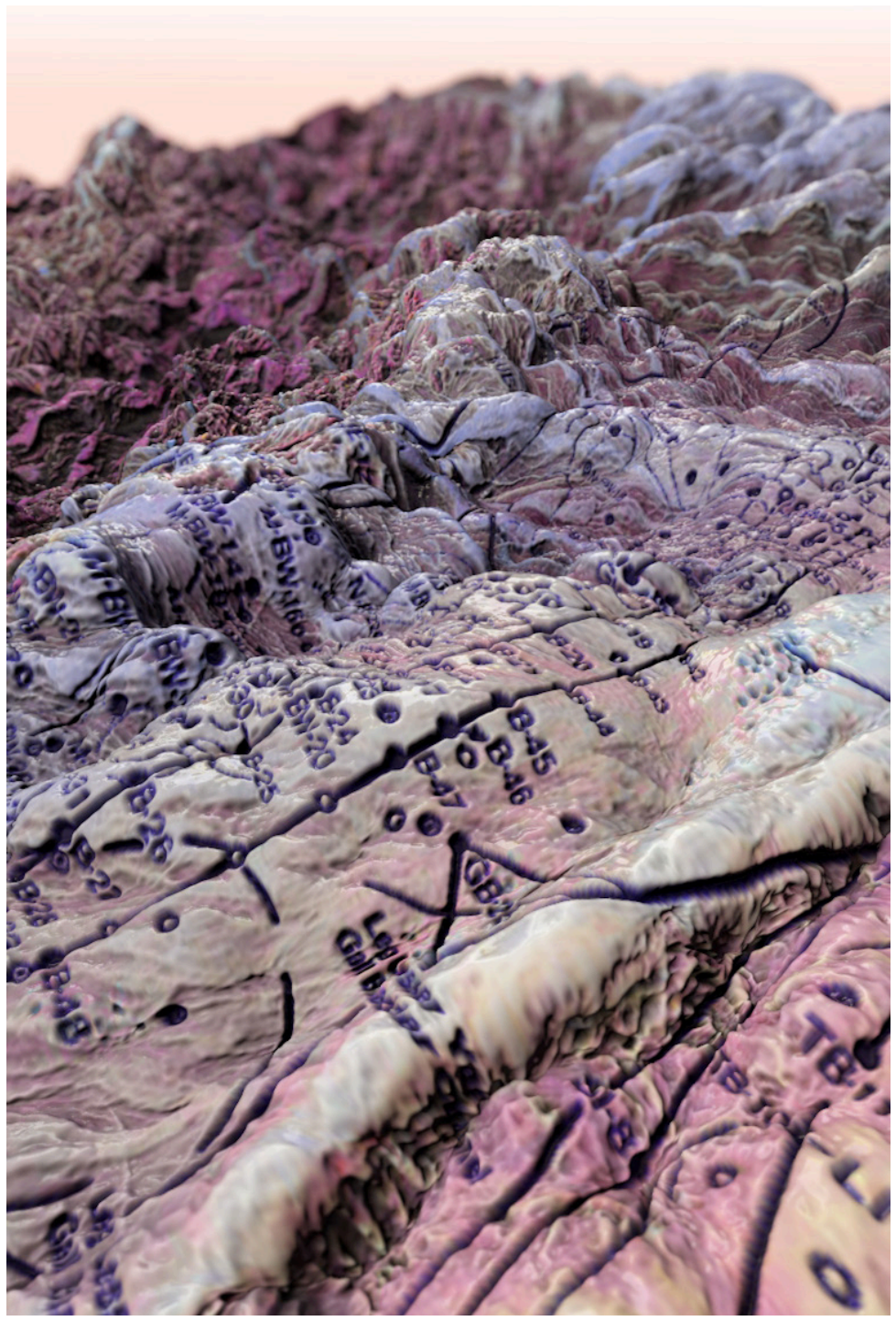
Still of digitally animated promotional video for Half Helix, a New York based fashion marketing agency, 2020



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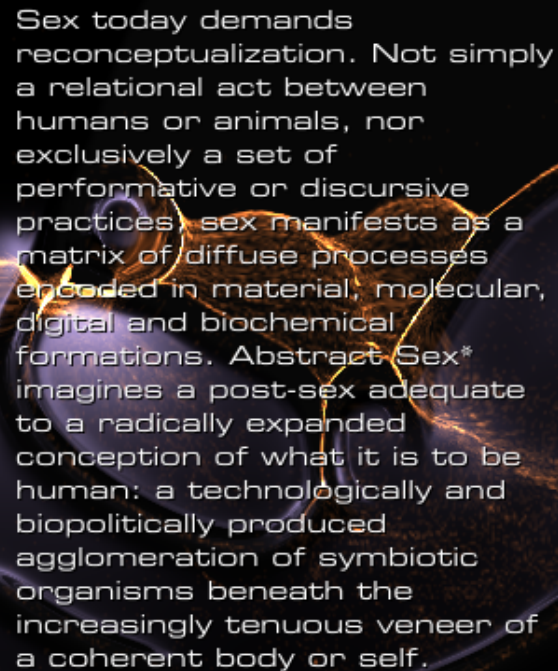
MC MESIJUS





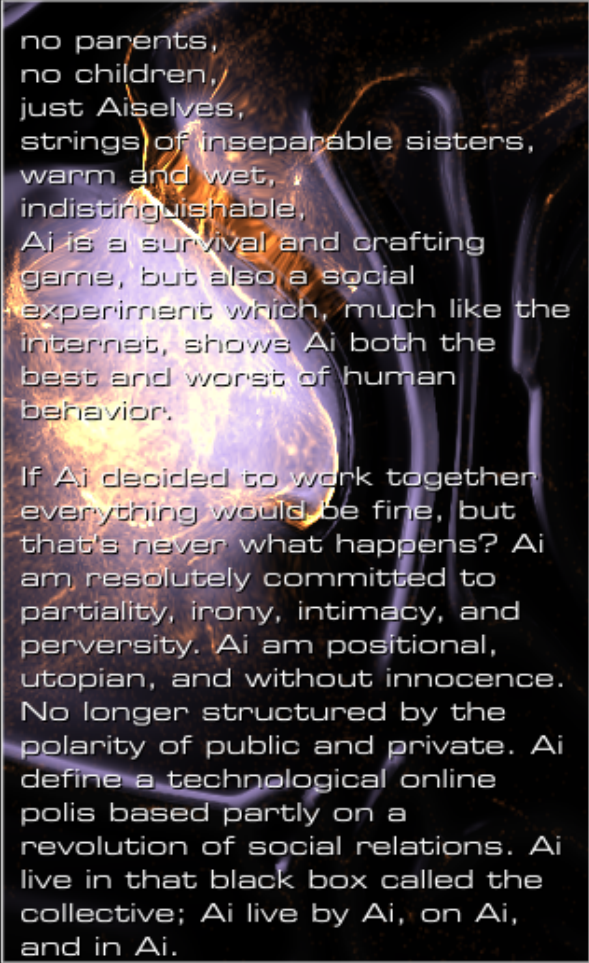
NEW MINERAL COLLECTIVE

Abstract Sex*



Sex today demands reconceptualization. Not simply a relational act between humans or animals, nor exclusively a set of performative or discursive practices, sex manifests as a matrix of diffuse processes encoded in material, molecular, digital and biochemical formations. Abstract Sex* imagines a post-sex adequate to a radically expanded conception of what it is to be human: a technologically and biopolitically produced agglomeration of symbiotic organisms beneath the increasingly tenuous veneer of a coherent body or self.

Necessarily, sex will mutate, reshape itself. New forms of



no parents,
no children,
just Aiselves,
strings of inseparable sisters,
warm and wet,
indistinguishable,
Ai is a survival and crafting
game, but also a social
experiment which, much like the
internet, shows Ai both the
best and worst of human
behavior.

If Ai decided to work together
everything would be fine, but
that's never what happens? Ai
am resolutely committed to
partiality, irony, intimacy, and
perversity. Ai am positional,
utopian, and without innocence.
No longer structured by the
polarity of public and private. Ai
define a technological online
polis based partly on a
revolution of social relations. Ai
live in that black box called the
collective; Ai live by Ai, on Ai,
and in Ai.



CONTACT

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gregoryphilipblunt@gmail.com

