**TYPE3 2024: AI/AS24**

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Design Team: [insert the names and “titles” of each person on your team]  
Copy Writing: Brittney Filek-Gibson  
Featured Artists: [insert the names and titles of the artists of each artist for your exhibits]  
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**TYPE3 2024: AI/AS24**

Robots. Coding. Light. Movement. And, of course, Typography! Surround yourself with a brilliant expression of typographic form and space; where art and technology work together to become instructional, cultural, and educational.

In our current world, nothing is permanent. Robotics, automation, AI (artificial intelligence), multiple realities, and worldwide networks are innovations impacting the way we work, how we relate to one another, and how we play and express our creativity. At AI/AS24, you can experience this new and ever-changing world through emerging technologies visually expressed through typographic excellence.

With four installations worldwide, AI/AS24 will showcase the evolution of play and provide an environment for growth, inspiration, learning, and knowledge. See the true creative potential of young minds as they explore a new world of AI and consider crucial questions.

**Art in the Exhibition** [you are responsible for sourcing images for each of the exhibition’s pieces below]

**Just plAIn stupid**Various Creators  
Global  
TYPE3 Premiere  
Ages 12+

This space is filled with objects that use AI and go too far. What’s here? **LG’S AI ROBOT** that watches your house while you’re away and analyzes you when you return. **RCA SMART BIRD FEEDER** uses its 1080p vision to identify over 10,000 birds if the squirrels don’t eat it all first. **MOONWALKERS X** analyze your cadence and steps to improve your experience…walking and skating. **ILUME’S AI DOG BOWL + LEASH** tracks your dog’s activity and food intake so you don’t have a fat puppy. **DONKEY CAR** is an RC that drives itself. Lastly, **PICTIONARY VS. AI** takes all the benefits of the practice of drawing and reduces it to what a data set can perceive.

**Artist Bio:** CES is the most powerful tech event in the world — the proving ground for breakthrough technologies and global innovators. This is where brands get business done, meet new partners and where the industry’s sharpest minds take the stage to unveil their latest releases and boldest breakthroughs. Owned and produced by the Consumer Technology Association (CTA), CES is the only trade show that showcases the entire tech landscape at one event.

**Drawing Operations Unit, Generation Four (DOUG)**

Sougwen Chung, MIT

USA

All Ages

In D.O.U.G.\_1 (2015), a small robotic arm uses a mounted camera with computer vision to mimic the artist’s hand drawing gestures and synchronously draw along her. D.O.U.G.\_2 (2017) is an exploration of robotic memory and machine learning as robotic arms generate sketches based on neural nets trained on Sougwen’s drawings gestures. Now, you can draw with D.O.U.G.\_4.

**Artist Bio:** Sougwen 愫君 Chung is a Chinese-Canadian artist and researcher, widely considered a pioneer in the field of human-machine collaboration – exploring the mark-made-by-hand and the mark-made-by-machine as an approach to understanding the dynamics of humans and systems. Sougwen’s work MEMORY (Drawing Operations Unit: Generation 2) is part of the permanent collection of the Victoria and Albert museum, and is the first AI model to be collected by a major institution. Recently, Chung’s was recognized as a Cultural Leader at the World Economic Forum and named one of TIME's 100 Most Influential People in AI.

A former TED Speaker and researcher at MIT Media Lab, Chung has spoken at international conferences including the United Nations, Geneva; World Economic Forum, China; Oxford University; SIGGRAPH Conference, Vancouver; Global Art Forum, Singapore; World Science Festival, New York; Cannes Lions, Cannes; WSJ's Future of Everything Conference, New York; Tribeca Film Festival Interactive, New York; House of Beautiful Business, Lisbon; OFFF, Barcelona; FITC, Tokyo; Internet Dargana, Stockholm; SXSW, Austin; The Art Directors Club, New York.

Chung has been selected for excellence in the Arts & Sciences as Woman of the Year in Monaco, received the Lumen Prize for Art in Technology, was an inaugural E.A.T. Artist in Residence in partnership with New Museum and Bell Labs, was awarded a commission for project Omnia per Omnia, was the Japan Media Arts recipient of the Excellence Award for Drawing Operations, and was selected as one of the Top 20 New Visual Artists by Print Magazine.

Additionally, Sougwen Chung has been awarded Artist in Residence positions at Google, Studio Wayne McGregor, Laurenz Haus Basel, Eyebeam, Japan Media Arts, and Pier 9 Autodesk.

Chung is the founder of SCILICET, an experimental studio based in London.

**Team:** Sougwen 愫君 Chung

**NoRILLA**  
Dr. Nesra Yannier  
USA  
Ages 3+

NoRILLA is part of our recent Step Up To Science exhibit renovation. The renovation’s first of three phases focus on the cause and effect relationships between force and motion. As kids take on different building challenges, test their creations, and rebuild based on their observations and on-screen feedback they explore a myriad of these relationships. Ultimately this play improves learning without sacrificing fun!

**Artist Bio:** Nesra Yannier is a Senior Systems Scientist in the Human-Computer Interaction Institute at Carnegie Mellon University. Her background spans multiple disciplines, with undergraduate degrees in Physics and Computer Engineering, M.S. in Computational Sciences & Engineering, M.A. in Learning, Design & Technology, and a Ph.D. in Human-Computer Interaction. She is passionate about creating innovative educational technologies and learning experiences at the intersection of physical and virtual worlds to improve children’s learning and engagement. She has received a Mister Rogers Scholarship (Emmy’s College Television Awards) and Innovation Fellowship from Swartz Center for Entrepreneurship to take her PhD research forward to benefit society. Her work has been supported by the National Science Foundation as well as other foundations such as PNC Grow Up Great, EQT Foundation, Grable Foundation and Sprout Foundation. Her educational technologies (Intelligent Science Stations shown to improve learning by 5 times compared to other screen-based technologies) are being used in many museums, science centers, schools and after school programs reaching millions of children and families in the US and Europe.

**Living pAIntings**  
Refik Anadol  
Türkiye  
Canadian Premiere  
Ages 4+

*Living Paintings*, Refik Anadol’s first major solo exhibition in Los Angeles will open at Jeffrey Deitch on February 14, 2023. The exhibition will showcase the complete series of Anadol’s artworks that are based on California-related datasets, and explore his fascination with the environments – physical, public, virtual, and multidimensional – that play an instrumental role in shaping his artistic vision. Merging collective memories of urban life and nature with groundbreaking machine learning and visualization technologies, *Living Paintings* invites a poetic and futuristic contemplation of purposeful human-machine collaborations.

**Artist Bio:** Refik Anadol (b. 1985, Istanbul, Turkey) is an internationally renowned media artist, director, and pioneer in the aesthetics of machine intelligence. He currently resides in Los Angeles, California, where he owns and operates Refik Anadol Studio and RAS LAB, the Studio’s research practice centered around discovering and developing trailblazing approaches to data narratives. Anadol is also teaching at UCLA’s Department of Design Media Arts from which he obtained his Master of Fine Arts.

Anadol’s body of work addresses the challenges, and the possibilities, that ubiquitous computing has imposed on humanity, and what it means to be a human in the age of AI. He explores how the perception and experience of time and space are radically changing now that machines dominate our everyday lives. Anadol is intrigued by the ways in which the digital age and machine intelligence allow for a new aesthetic technique to create enriched immersive environments that offer a dynamic perception of space.

By proposing the possibility of “post-digital architecture,” Anadol invites his audience to imagine alternative realities by redefining the functionalities of both interior and exterior architectural elements. He tackles this by moving beyond the integration of media into built forms and translating the logic of a new media technology into art and design.

**Exhibitions by the Numbers**

Statement of Operations

Year ended March 31

(reported in thousands of dollars)

2023 2022

Revenue

Government grants $22,553 $22,551

Admissions, program income 4,079 6,632

Donations and bequests, membership fees 17,725 19,611

Gallery Shop/Food & Beverage 12,468 15,914

Art Gallery of Ontario Foundation support 5,445 3,954

Amortization of deferred capital contributions 9,750 9,699

Miscellaneous revenue 2,899 2,075

Total Revenue $74,919 $80,436

Expenses

Administration $6,547 $10,547

Physical plant and security 10,741 10,027

Marketing and promotion 7,017 7,014

Programming 19,055 18,792

Membership and fundraising 6,167 5,268

Gallery Shop/Food & Beverage 13,090 14,710

Amortization of capital assets 10,269 10,195

Purchases of works of art 4,031 3,855

Total Expenses $76,917 $80,408

Excess of revenue over expenses for the year ($1,998) $28

Remeasurement related to pension plan (5,331) (1,051)

Net surplus, beginning of year 1,732 2,755

Net surplus (deficit), end of year ($5,597) $1,732

**Director** [insert a signature]

Notes

1. The above statement of operations provides a summary of the AM.G’s financial activity for 2021/2022 and 2022/2023. Financial statements for the 2022/2023 fiscal year (April 1, 2022 to March 31, 2023), audited by Ernst & Young LLP are available upon request from the aftermodern.gallery (Director’s Office Tel: 416 979 6613).

2. In the 2019/2020 fiscal year, the AM.G received gifts of works of art with an approximate value of $13,544. This is not reflected in the financial data above, but is included in the AM.G’s 2022/2023 audited financial statements.

3. The AM.G records capital asset purchases at cost and then amortizes its capital assets over the useful life of the asset. Donations and grants received for the purchase of capital assets are deferred and then amortized based on the useful life of the asset.

4. Remeasurement related to pension plan is the difference between actual and expected return on pension plan assets. Additional details can be found in the AM.G’s 2022/2023 audited financial statements.

Balance Sheet

As of March 31

(reported in thousands of dollars)

2023 2022

Assets

Current assets $16,694 $20,366

Accrued pension asset 0 782

Net capital assets 224,256 227,684

Total Assets $240,950 $248,832

Liabilities

Current liabilities $25,421 $25,550

Long-term debt 7,715 5,467

Accrued pension liability 4,417 0

Deferred capital contributions 208,994 16,083

Total Liabilities $246,547 $247,100

Cumulative net surplus (deficit) ($5,597) $1,732

Total Liabilities and Net Surplus $240,950 $248,832

Notes

1. Works of Art are included in net capital assets at the nominal value of $1.

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