

Inga Bard:

Under the Digital Sky

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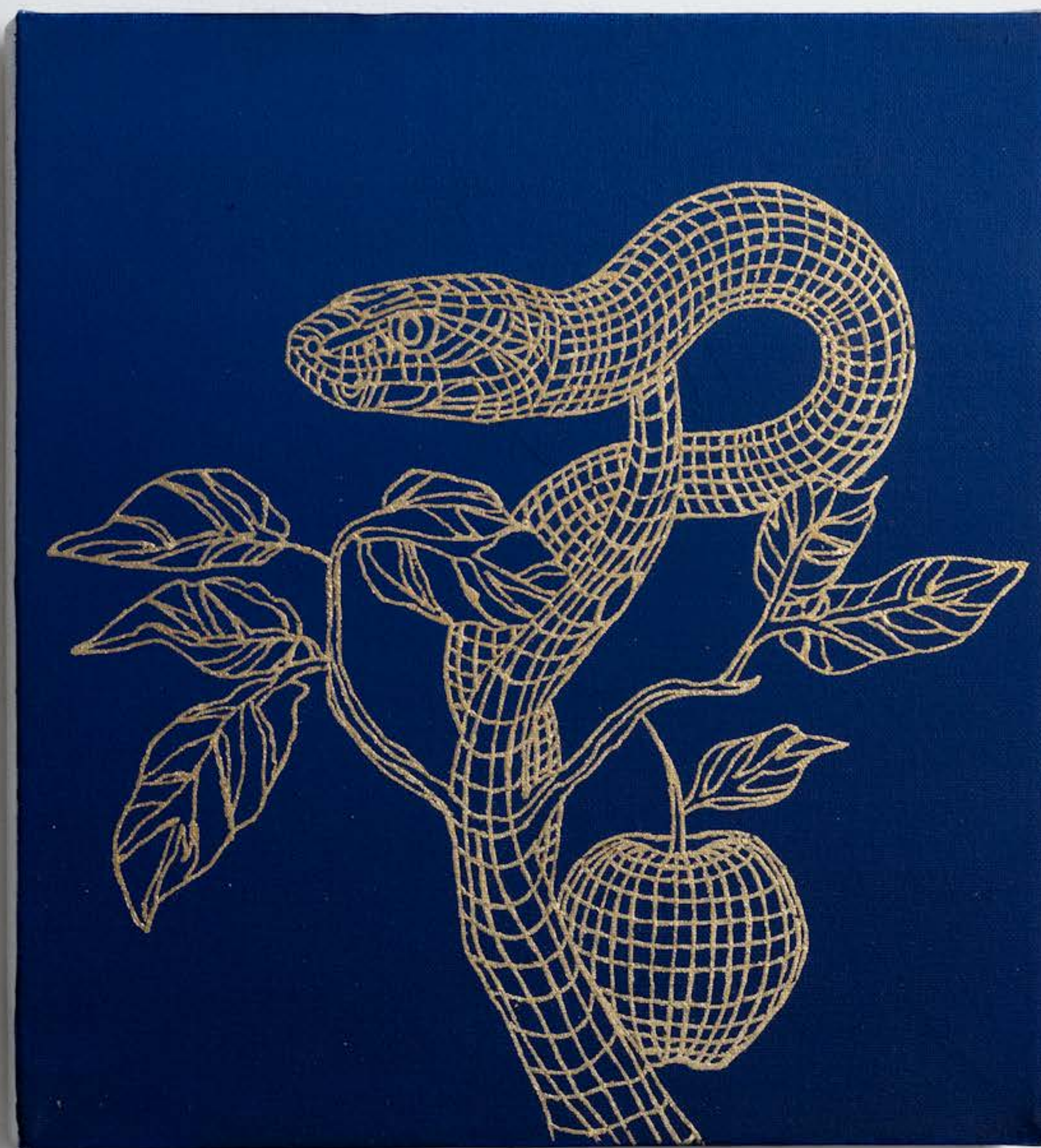




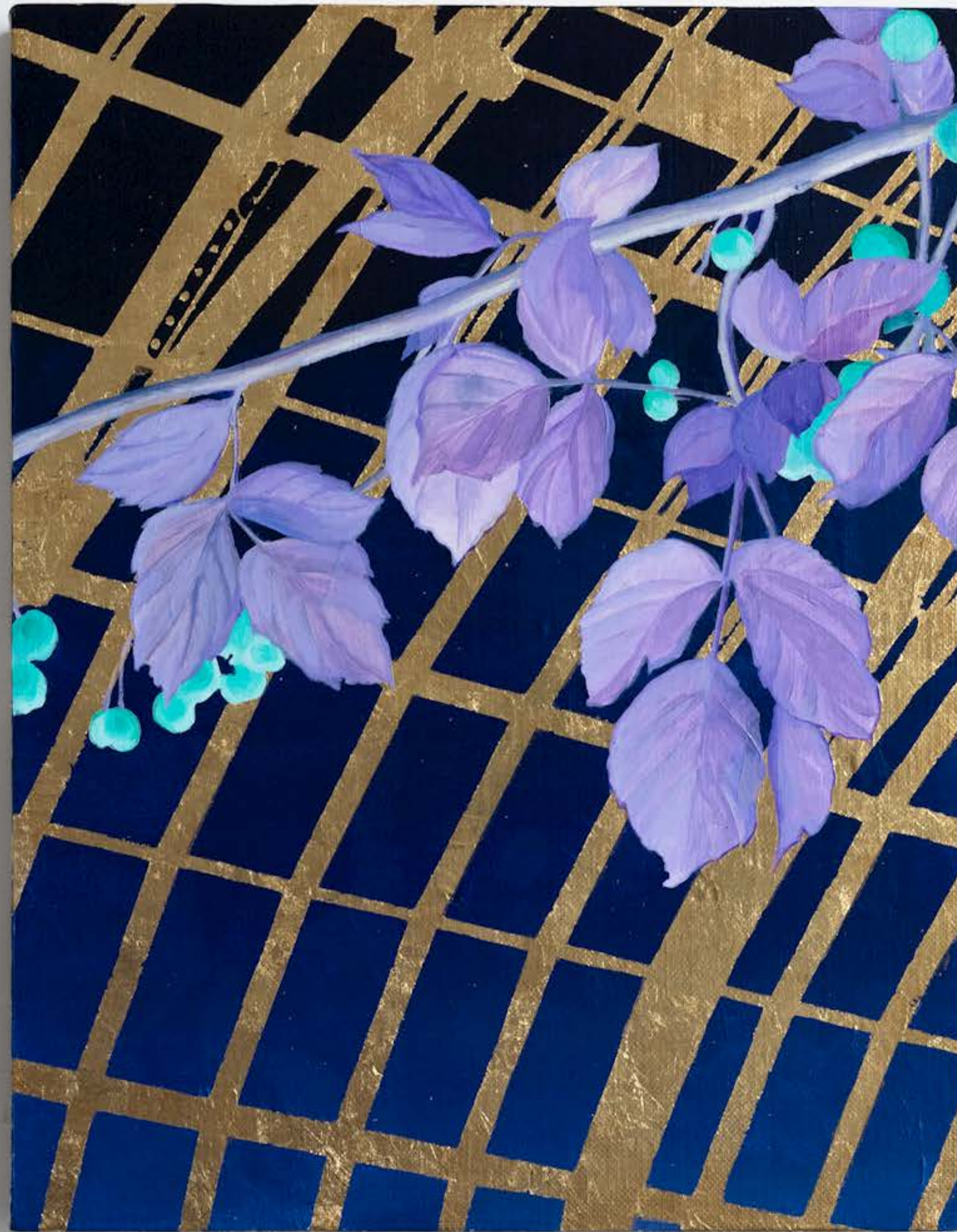
You will grow in a garden

Oil on linen

11 x 14 in



Where pixels breathe
Oil on linen
12 x 12 in



*Where the soft hum of machines
lulls the restless*
Oil and gold leaf on linen
11 x 14 in

Some men dreamt up a world
Oil and gold leaf on linen
48 x 36 in





*Where humans walk gently
through webs unseen*
Oil on panel
8 x 10 in



*And now, you are here,
small as a spark*
Oil on linen
12 x 16 in



Vast as a universe waiting to unfurl

Oil on linen

11 x 14 in



*Let no machine forget the pulse
of your heartbeat*
Oil and gold leaf on canvas
11 x 14 in



*You belong to the earth,
to the soil and the skies*
Oil on linen
11 x 14 in



*To the unconditional love that spills
from my hands when I hold you close*
Oil and gold leaf on linen
36 x 48 in

*The algorithms will offer maps
and songs*
Oil and gold leaf on linen
24 x 32 in



*But let your heart remain your compass,
uncharted and alive*
Oil on linen
16 x 20 in





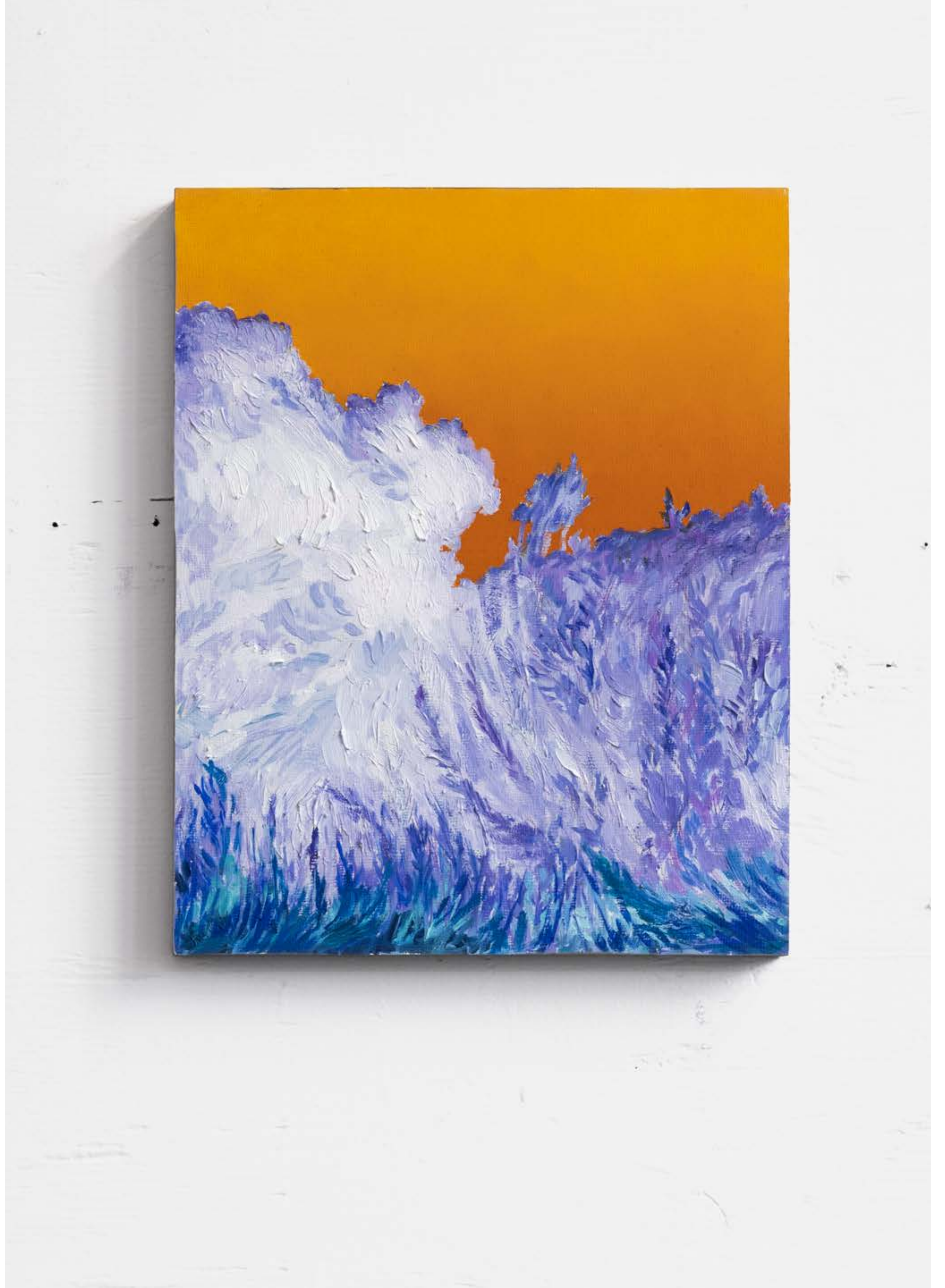
You are more than the sum of your likes

Oil on linen

36 x 48 in

*You are stardust and bone,
laughter and longing*
Oil and gold leaf on panel
16 x 20 in





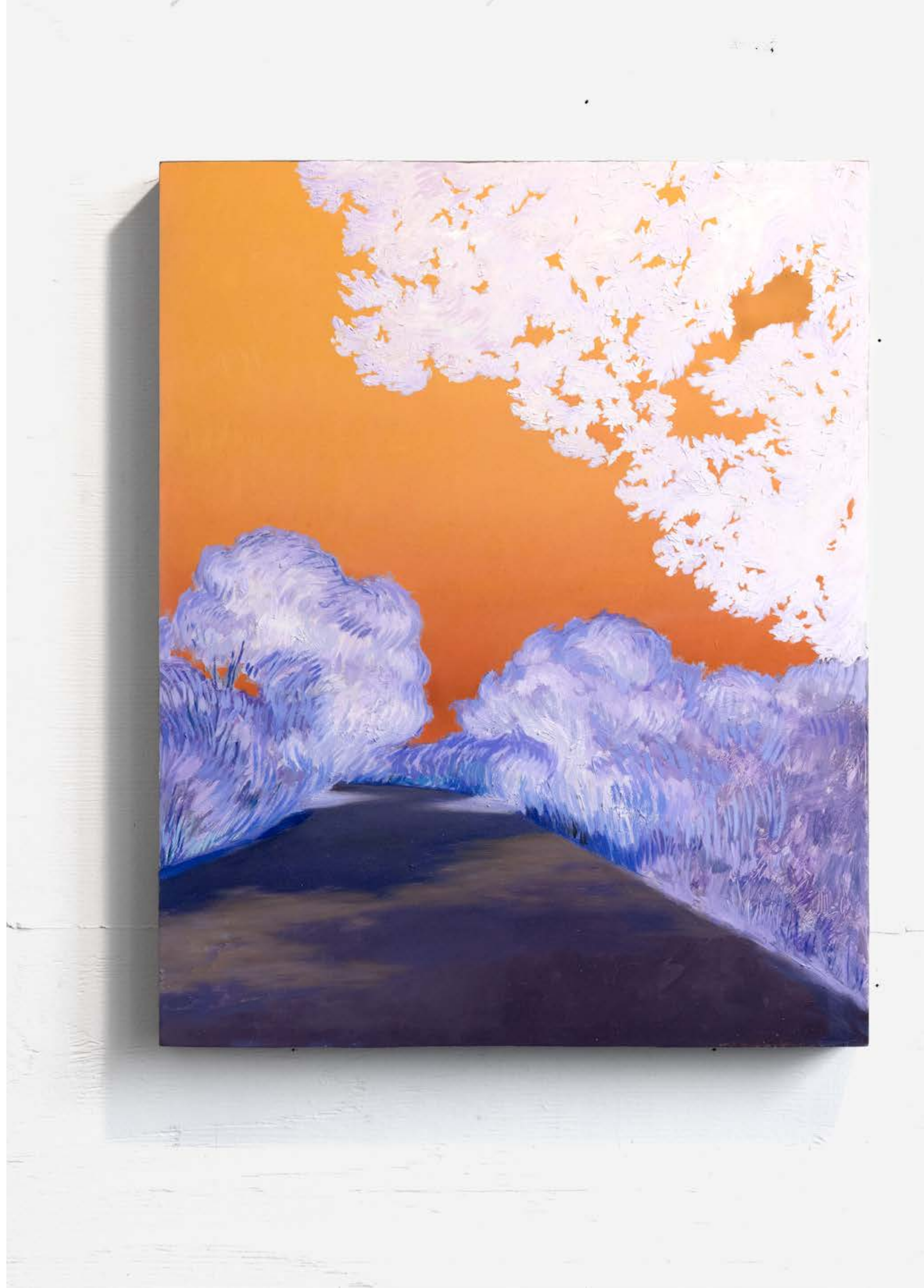
A story still unfolding
Oil on panel
11 x 14 in



*The love that surrounds you is neither
programmed nor perfect, but it is real*

Oil on panel

18 x 24 in



*One day, you may look back
on the age of madness*
Oil on panel
16 x 20 in



You may wonder where it all began

Oil on linen

11 x 14 in



The hum of the future all around us
Oil and gold leaf on panel
11 x 14 in



And the stars shining through it all

Oil on linen

11 x 14 in

About the Work:

Beauty as a Tool for Understanding a Complex World

Walter Benjamin proposed that mechanical reproduction erodes an artwork's aura. But in the age of generative AI, what happens when images are born from the sterile logic of algorithms and lack an aura in the first place? The plants in these paintings have never known dirt, never reached for the sun, never unfurled in the wind. They are algorithmic simulations without scent, sap, or soil. By translating them from pixels into oil on canvas, I attempt to reverse the logic of computation—giving physicality to the ephemeral, insisting on materiality and time in a culture ruled by speed and simulation. Can something that never had an aura be given one through painting?

In a world drowning in disposable images, I see painting as an act of sense-making. Painting slows down the act of seeing; it demands presence in an era designed for distraction. Entire economies are now built on attention as the primary product, making slowness—and, by extension, vision itself—a luxury. To paint these simulations in oil is to reclaim time, to extract beauty from the machine's logic, and to elevate the artificial into something rare and irreplaceable. If images are be-

coming increasingly fleeting, can painting make them rare and sacred again?

The golden wireframes of these greenhouses mirror the digital architectures shaping our world—delicate, seductive, and engineered. Greenhouses are not merely spaces of cultivation; they are sealed environments that regulate life on their own terms. Like the silent infrastructures that govern our digital existence, these structures are built for optimization and extraction, reducing organic life to data.

Beauty is not just a reflection of the algorithm's seduction; to me, it is a tool for understanding the complex systems that shape our world. As we enter an AI-driven future, we need more than just technological literacy—we need a nuanced cultural fluency in how these systems shape us. Just as past revolutions in industry and information reshaped society, AI and attention-based economies demand a new way of thinking. Art can be that bridge—an invitation to slow down, to see more clearly, and to engage with the future on our own terms.

About Inga Bard

Inga Bard is an artist and non-profit founder born in Odesa, Ukraine, and currently based in San Francisco. Her work navigates the intersections of misinformation, the attention economy, and the surveillance economy, using beauty as a means of insisting on hope, optimism, and sense-making. As both a mother and a Ukrainian artist, she weaves personal and political narratives into her work, interrogating the ethical and emotional consequences of an increasingly algorithmic world. Through painting, murals, social practice, and mixed-reality experiments, she invites audiences to contemplate the unseen forces that manipulate attention and public narratives.

Bard is currently working on an interactive mural project, *Panoptic Meadow*, in collaboration with young researchers at Harvard. The project explores the surveillance economy through the metaphor of an all-seeing forest. Within this mural, woodland creatures, trees, and clouds are adorned with CCTV cameras. As viewers approach, a camera system embedded in the panels of the mural identifies them, scanning public databases to generate hyper-specific questions—posed by the creatures themselves. “Hey (your name), how’s your (family member) doing these days? Are you really happy with your job at (place of work)?” a squirrel might ask. Blurring the line between whimsy and eeriness, the work transforms passive spectators into participants, exploring the omnipresent reach of the surveillance economy in everyday life.

Her series, *Under the Digital Sky*, chronicled in this PDF, draws inspiration from a poem she co-wrote for her 10-month-old son, Jacob, with her AI avatar, Selene Syntax. While little Jacob is currently kept away from screens, his father plans to teach him to code as soon as the cub learns to read.



INGA BARD CV

Born in Odesa, Ukraine
Lives and works in San Francisco

Education:

- 2015 MFA: Central Saint Martin’s School of the Arts, London, England
- 2011 BFA: New World School of the Arts, Miami, Florida
- 2010 Angel Academy of Art, Florence, Italy

Select Exhibitions:

- 2024 SOLO: Facts don’t matter, SubRosa, Oakland, CA
- 2023 Spiritual Armor, Ignite Marquee, Club Fugazi, SF
SOLO: Fuck Your Future, Inga Bard studio, SOMA, SF
- 2021 The Big Show, group show at Good Mother Gallery, Oakland, CA
- 2021 Life is Hard but it’s Better with Art, a group show co-curated by Inga Bard and Irene Feiks at 111 Minna Gallery, SF
- 2020 Created 2 public murals and curated 130 murals by local artists through the Paint the Void initiative, SF
- 2019 Drawing Now: Dynamic New Visions Through Drawing in the Bay Area, B4bel4b Gallery, Oakland
Fight like a Girl, curated a group show at Code & Canvas Gallery, SF
- 2018 SOLO: Ashes of Our Zeitgeist, The Laundry, SF
SOLO: Revolution of Dignity, Oslo Freedom Forum, Oslo, Norway
SOLO: Bitcoin on the Moon, Crypto Renaissance Conference, SF
SOLO: A Rock and a Hard Place, Mule Gallery, SF
- 2017 Finding My Freedom, 3rd St Village Gallery, SF
SOLO: Star Crossed Lovers, Young Republican Benefit for Planned Parenthood, Oakland, CA
- 2016 Realms of the Autogenous Self, The Convent Arts Collective, SF
- 2015 MA Degree Show, Central St Martin’s, London UK
Capsule, Embassy Tea Gallery, London UK
Festival of Disobedience, Victoria & Albert Museum, London UK
- 2014 My Other Show is at the TATE, Elthorne Rd Studios, London UK
CSM Art Auction, Lethaby Gallery, London UK
CSM Interim Show, Bargehouse, London, UK
- 2013 SOLO: Riot in Progress, Studio della Stufa, Florence, Italy
Winter Show, Galerie L’oeil du Prince, Paris, France
- 2012 Embarrassed by Loneliness with Diego Singh, at Art Futures, HK art fair, at Mendes Wood Gallery, San Paulo, Hong Kong
Post_____, NWSA BFA 2011, CIFO, Miami, Fl
- 2010 SOLO: Art Project Caravaggio, Gardens of Victory Gallery, Odessa, Ukraine
Annigoni’s Legacy, Villa Bardini, Florence, Italy

Publications:

- 2022 For Ukrainian artists in the US, war rekindles ties to the homeland, The Art Newspaper
- 2018 Political Activism in Art: an Interview with Inga Loyeva, Queer Media Mag
- 2017 Interviewed on Our Voices Radio, Flint, MI
- 2016 Entangled Lovers and Revolution, JUXTAPOZ
Interview with artist Inga Loyeva, Arts Illustrated
- 2015 Painting Hipster Tanya featured on the back cover of Artefact Magazine
- 2014 Front cover and interview by Level 25 Art Journal

Select Murals:

- 2022 We’ll Dance together Again, Frances Restaurant, SF
Protect Each Other, Axiom Hotel, SF
- 2018 Freedom Fighters, commissioned by The Human Rights Foundation for the Oslo Freedom Forum, Oslo, Norway
- 2017 A Shared Well, crowd funded by Kickstarter, Flint, MI
Ancestors, curated by Flint Public Art Projects and Gallery on the Go, Flint, MI

Non- Profit Experience:

- 2024- now Co-founder and director of Bay Art Agenda, a contemporary art calendar and grant-making initiative dedicated to supporting Bay Area artists.
- 2023 Tattoo apprentice at Premium Tattoo in Oakland, CA
- 2021 - ‘22 Art Director of MobileCoin.Art, an initiative that supports artists and critical research around issues of privacy.
Director of Private Practice, a digital art residency designed to bridge contemporary artists with leading experts in the digital privacy field, including activists, cryptographers, and lawyers.
- 2020 Co-Founder of Paint the Void, a Bay Area project that funded artists to paint over 135 murals on boarded up storefronts during quarantine.
Co-Founder of Safety Net Fund, a Bay Area initiative that raised over \$600,000 and awarded twelve hundred grants to visual and performance artists during the first month of Covid 19.
- 2018 Founder of Art For Civil Discourse, a non-profit that brings communities together to spark conversation by inviting citizens to share in co-creation of public artwork, San Francisco, CA
- 2013- ‘14 Chair of Artistic Anatomy Department and faculty at London Atelier of Representational Art, London, UK
- 2011 - ‘13 Chair of Artistic Anatomy Department and Principal Drawing Instructor at Angel Academy of Art, Florence, Italy

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