

PRESS KIT

GALINA HARTINGER

DREAMING BEAUTIES / NATURE MORTE



Galina Hartinger's artistic practice explores the transformation of portraiture in an age increasingly shaped by artificial intelligence.

For many years, portraiture has remained the central thread of her work. Trained in philosophy, art history and theatrical makeup before developing her contemporary art practice, Hartinger approaches the human face not simply as a physical likeness but as a place where identity, memory and cultural projection intersect.

Her recent body of work, *Dreaming Beauties*, continues this investigation through images generated with artificial intelligence.

These portraits depict women who appear strangely familiar yet belong to no one. They possess no biography, no personal history and no lived experience. Instead, they emerge from algorithmic systems trained on countless representations of beauty circulating throughout contemporary visual culture.

Rather than treating artificial intelligence as a technological subject, Hartinger approaches it as a cultural phenomenon that fundamentally transforms the relationship between image and identity.

The works are realised as archival pigment prints, lenticular prints and translucent organza installations enclosed within transparent acrylic structures.

Each medium forms an essential part of the conceptual framework.

The lenticular works create shifting portraits that transform with the viewer's movement, making the image unstable and continuously changing.

The organza installations introduce another level of instability. Printed on translucent fabric and suspended within transparent acrylic boxes, the portraits appear and disappear depending on light, distance and the position of the viewer. These objects occupy an ambiguous space between portrait, relic and contemporary artifact.

Across all media, Hartinger investigates the same central question:

What remains of human identity when the face itself can be generated by algorithms?

Dreaming Beauties is neither a celebration nor a rejection of artificial intelligence. Instead, the project reflects on a historical moment in which portraiture is undergoing one of its most profound transformations since the invention of photography.

The work asks how beauty, individuality and memory change when images no longer originate from lived experience but increasingly emerge from algorithmic systems trained to imitate human desire.

By bringing together painting, installation, lenticular imagery and AI-generated source images, Hartinger positions portraiture within a new cultural landscape where technology no longer merely represents reality, but actively participates in constructing it.

Selected Exhibitions (2024–2026)

Discovery Art Fair Cologne (2026) · Art Expo Ljubljana (2025) · Ljubljana Forum — Watercolours (2025) · Discovery Art Fair Frankfurt (2025) · LA Art Show — Perseus Gallery (2025) · Platforms Project — “What about Eve?” (Athens, 2024) · Unlocked Identities — Perseus & HMVC (New York, 2024).

The Wrong Biennale — Low CFG Pavilion (online, Nov 2025–Mar 2026) presents a selection from Dreaming Beauties / Nature Morte framed around low-guidance generation and the algorithm’s internal aesthetics.

Credits

All images © Galina Hartinger.

Media: AI-generated source images, archival pigment prints, lenticular prints, translucent organza installations, acrylic structures, watercolour on paper.

Press & Contact

Press images (web): JPG sRGB, ~1600 px (editorial use; credit required).

Print files (300 dpi): available on request.

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