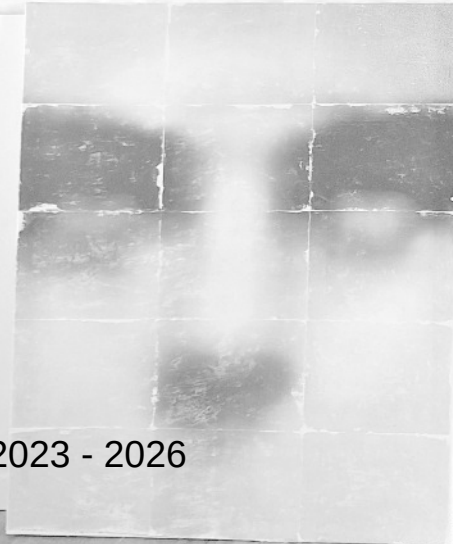
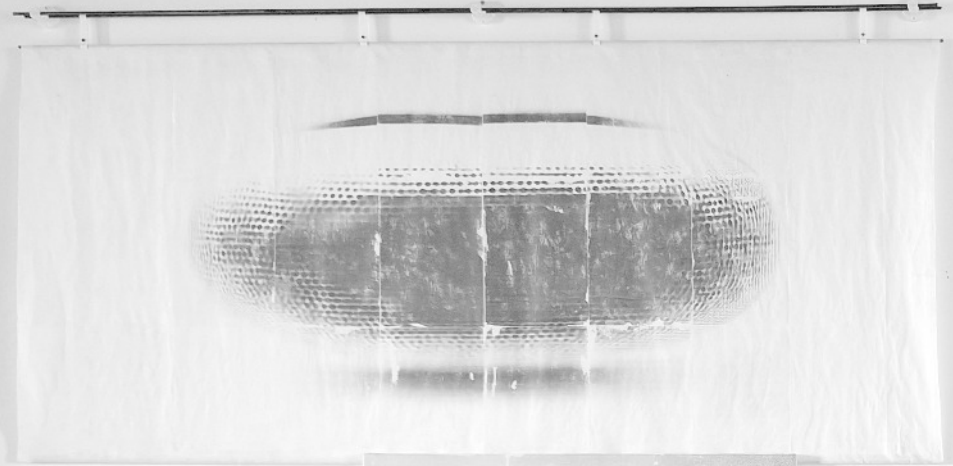




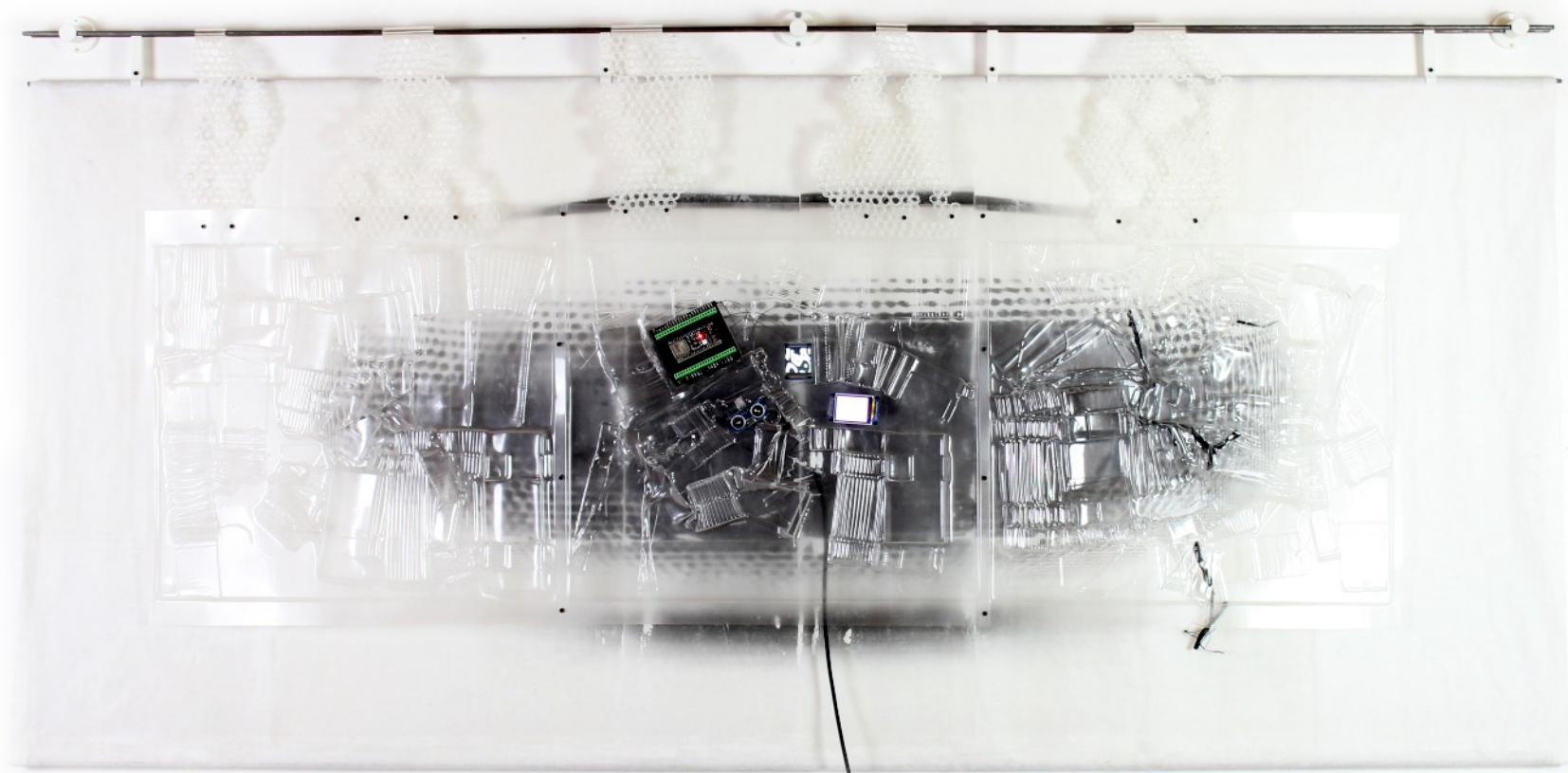
Miky Kray

Selected Works 2023 - 2026

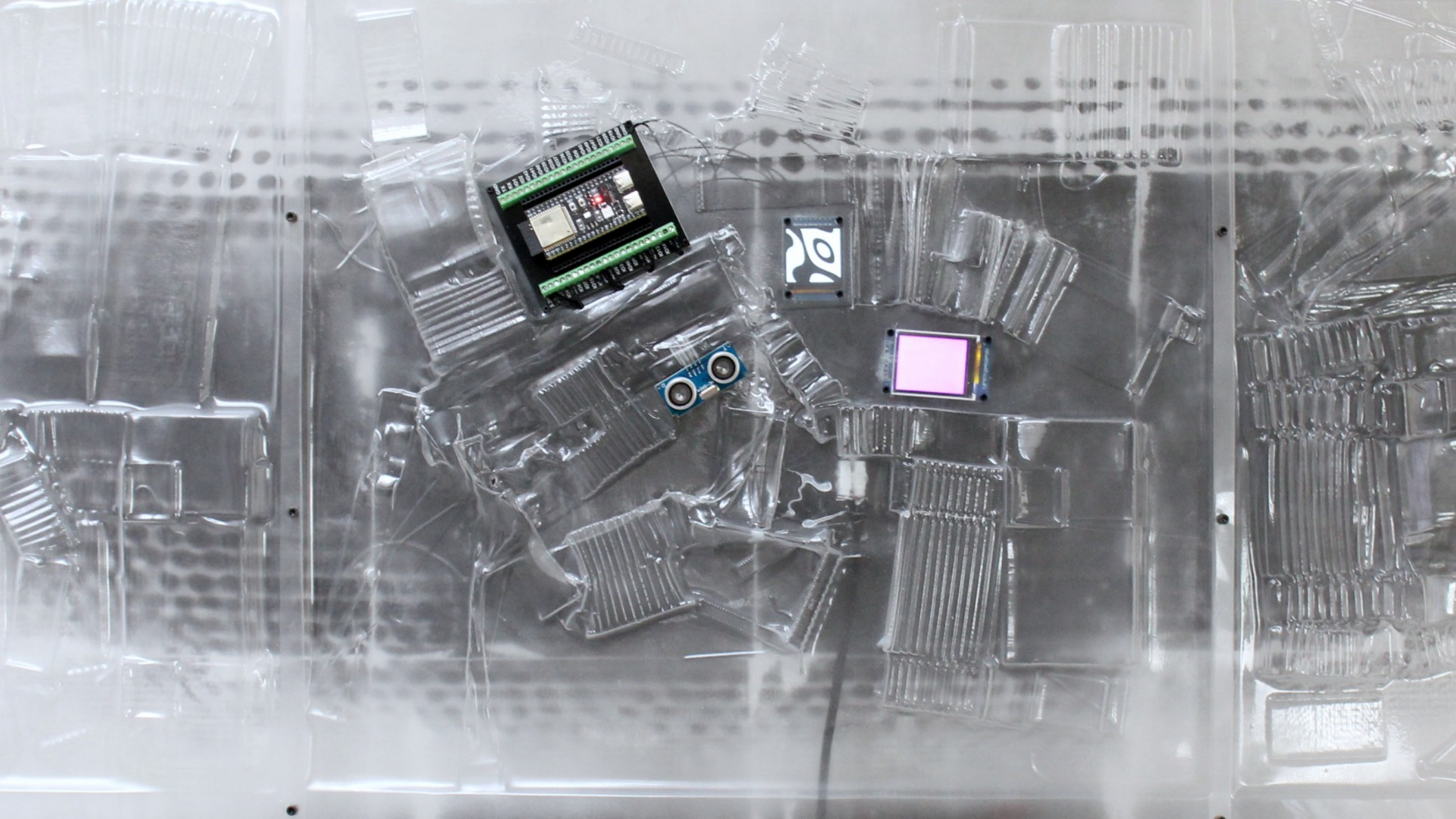
I am a transmedial artist working with and against contemporary technological processes to test where their capacity to model, represent, and stabilize the world breaks down. Rather than producing coherent images or seamless representations, I create works in which digital abstraction falters and material, bodily, and ecological entanglements insist on being felt.

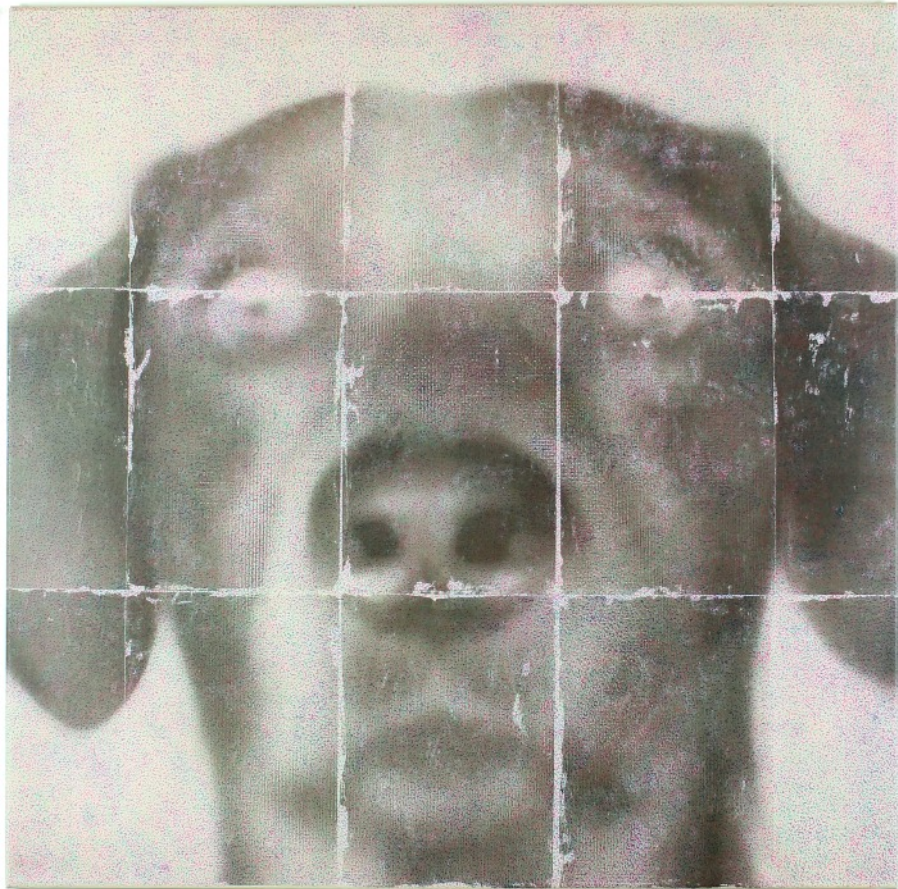
Central to my practice is the failing of various boundaries: an organism losing the felt distinction between itself and surrounding space, the line separating the animate from the inanimate, or one class of thing and an adjacent class. The human mind was built for a world with a low density of ambiguous objects to parse these boundaries. Now, our capacity to adapt to the variety and intensity of thresholds is outpaced. I am interested in the emotional fallout of this overload: a suspended vigilance, a specific contemporary loneliness, or mourning something that was never fully there to be lost. Art becomes a playground in which to reflect on and transform these states, a transient zone where energy settles into natural, unpredictable patterns (pink noise) and its objects refuse binary resolution.

My workflow negotiates these boundaries through a labor-intensive process of layering, transfer, and various forms of physical manipulation – my recurring practice of hand-dotting with ballpoint pen, inspired by procedural noise algorithms such as Perlin noise, reintroduces noise bodily. Digital fragments generated through AI image generation and custom programming serve as “found footage” and are materially reworked into idiosyncratic forms that appear to have grown rather than been built. Here, AI is not treated as the autonomous “intelligence” its nomenclature suggests, but as a situated tool whose parameters are intentionally disrupted to expose the infrastructure it is built upon. By prompting minimally and halting image generation at early stages of refinement, I reveal the unformed interior of AI before it collapses into its typical forms of representation. Embracing error, misalignment, and noise, my work strips technology of its narrative of progress, using a lowtech-framework as an active mode of resistance against the cultural demand for smoothness, transparency, and optimization.



Core
image transfer on cotton, PETG, ESP32, (handprinted)
PLA, metal, screens, sensor, cables
app. 100 × 180 cm, 2026





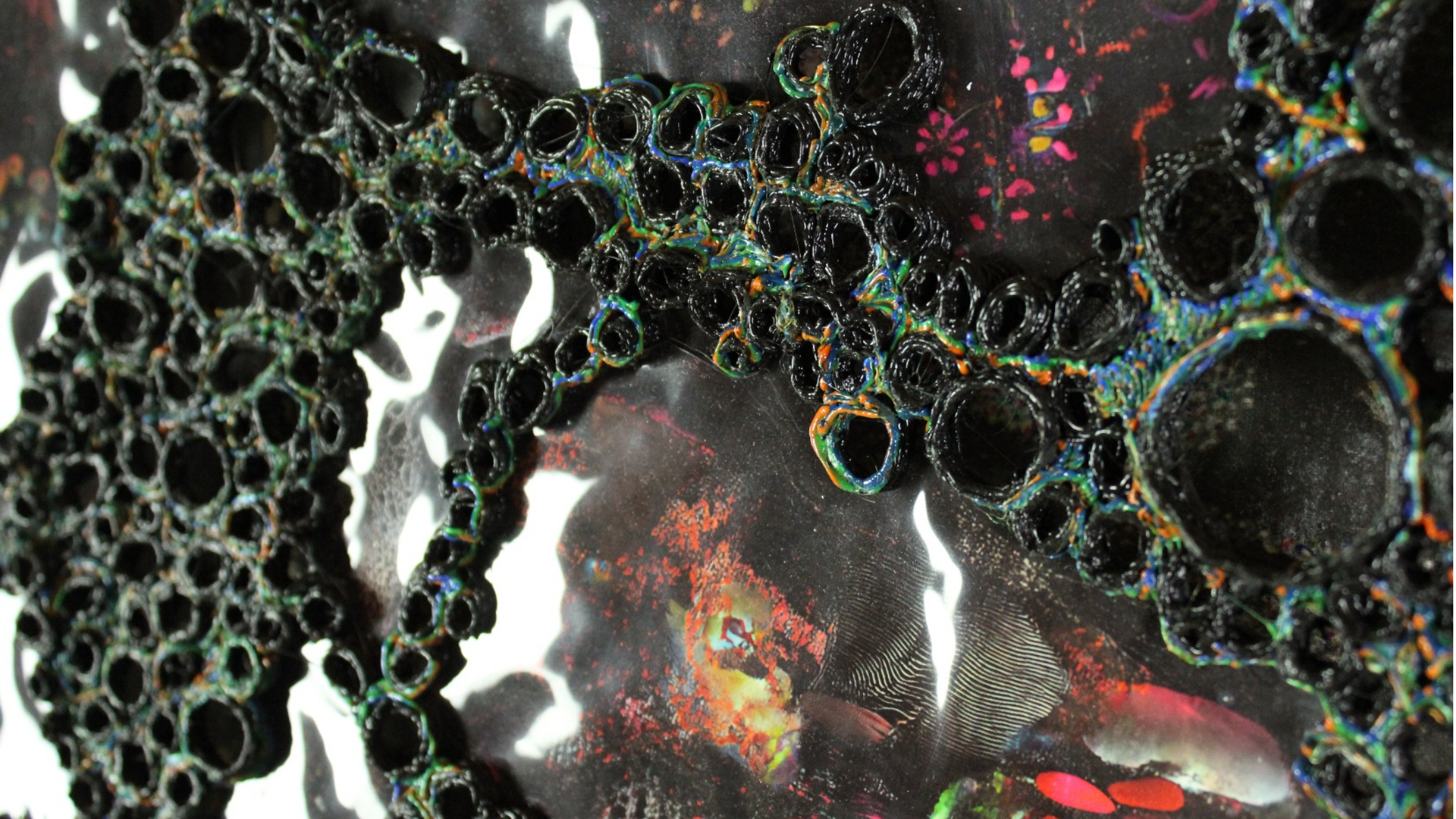
Dog

image transfer on cotton, ink
85 × 85 cm, 2026

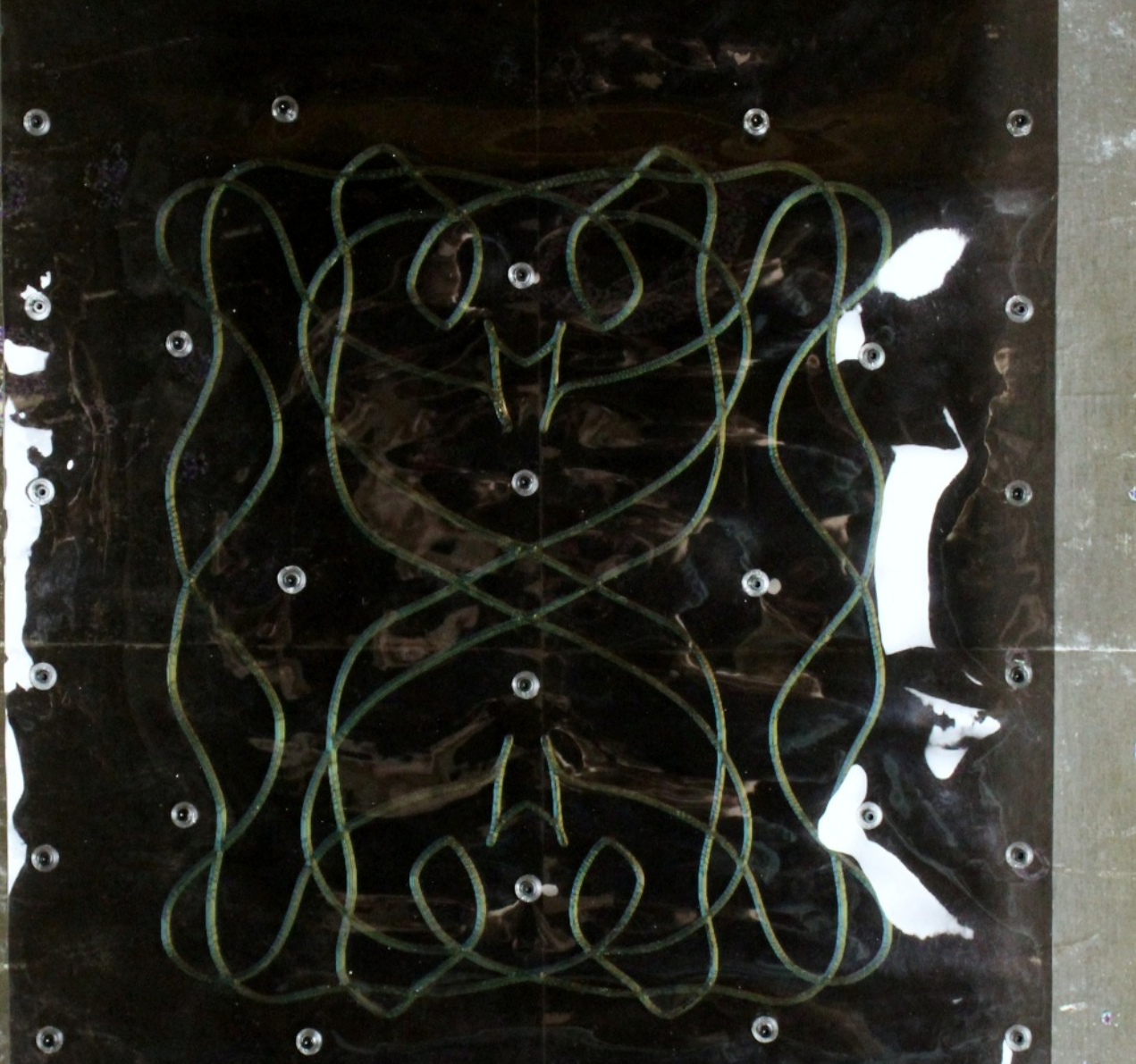




AA (Autophagy, Arrest)
image transfer on cotton, PLA, vinyl,
print on acetate sheet, metal, ink
app. 160 x 160 x 6 cm, 2026

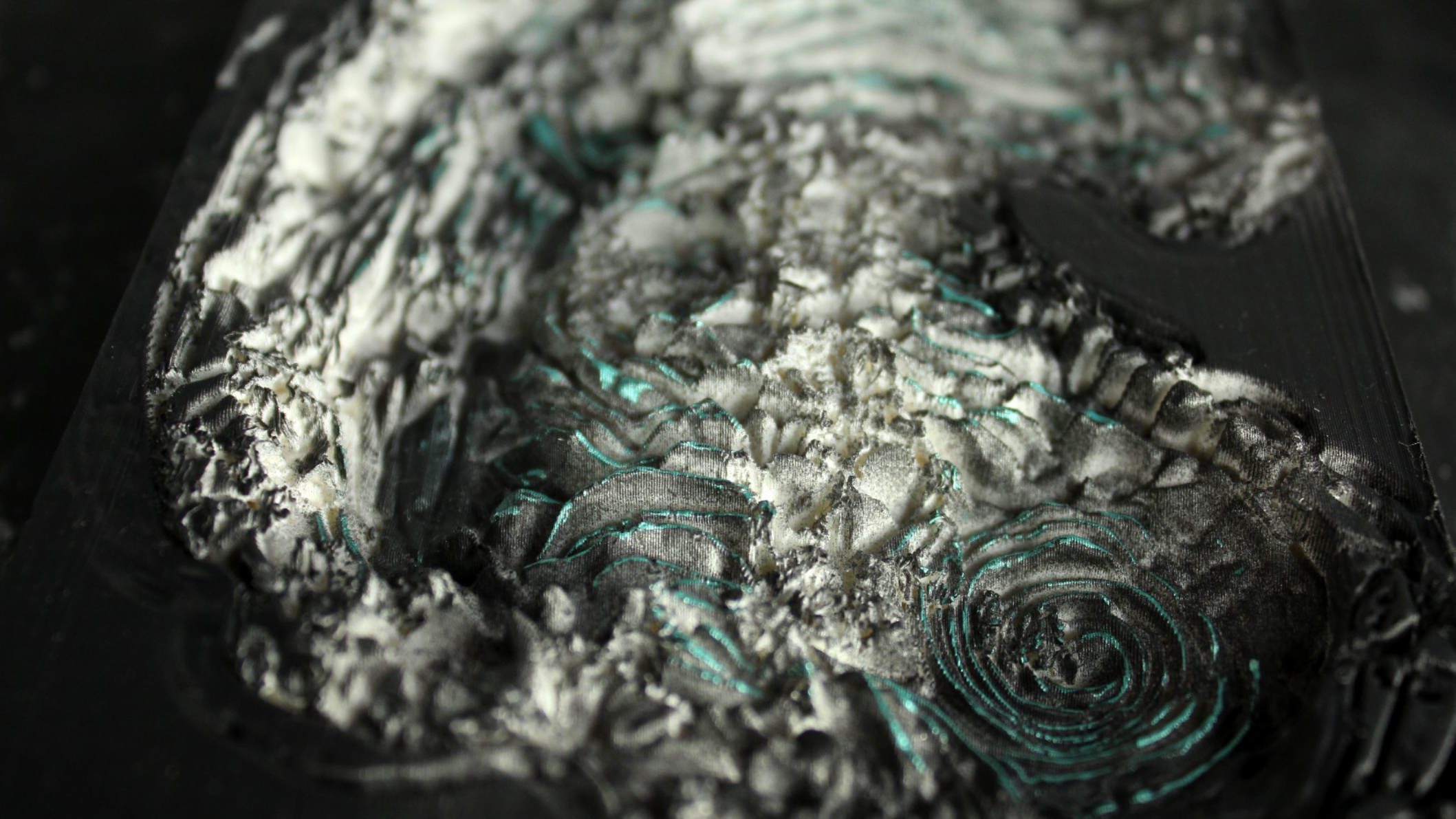


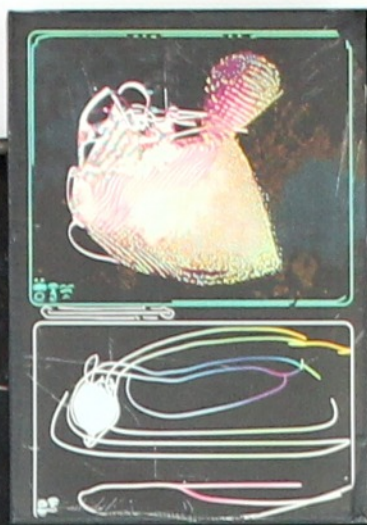
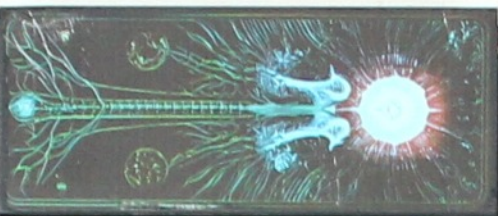


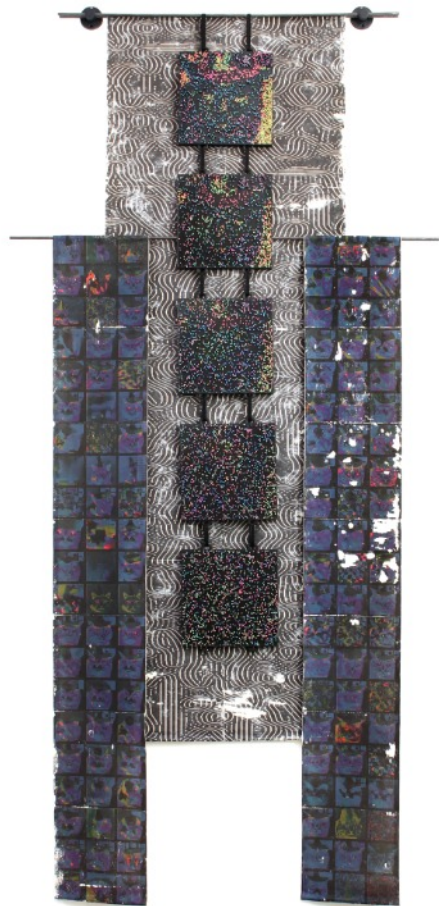




Genotype-Phenotype Mapper
Image transfer on cotton, 3D-Prints,
handprinted PLA, metal, ink,
app. 87 x 98 x 6 cm, 2025







Diffusion

Image transfer on cotton, 3D-Prints,
metal, touch fastener, ink
app. 183 x 76 x 4 cm, 2024







Micro-sexualities (1)
ALLpha, bacteria, fungi, PETG,
handprinted PLA, UV-print on plexiglass
99 x 93 cm, 2025





POX: Residue Protocol

thermoformed PETG, print on plexiglass, handprinted
PLA, ink pen, glue, laser print on transparent plastic film,
laser print on decal; 6 boxes: app. 22 x 31 cm, 6 boxes:
app. 31 x 22 cm, 2025







Latent Space Horror 0491f51c-8072-4a83-a597-827f912825a4
Plexiglass, 3D-Prints and hand-printed PLA
44 x 27 x 3 cm, 2025





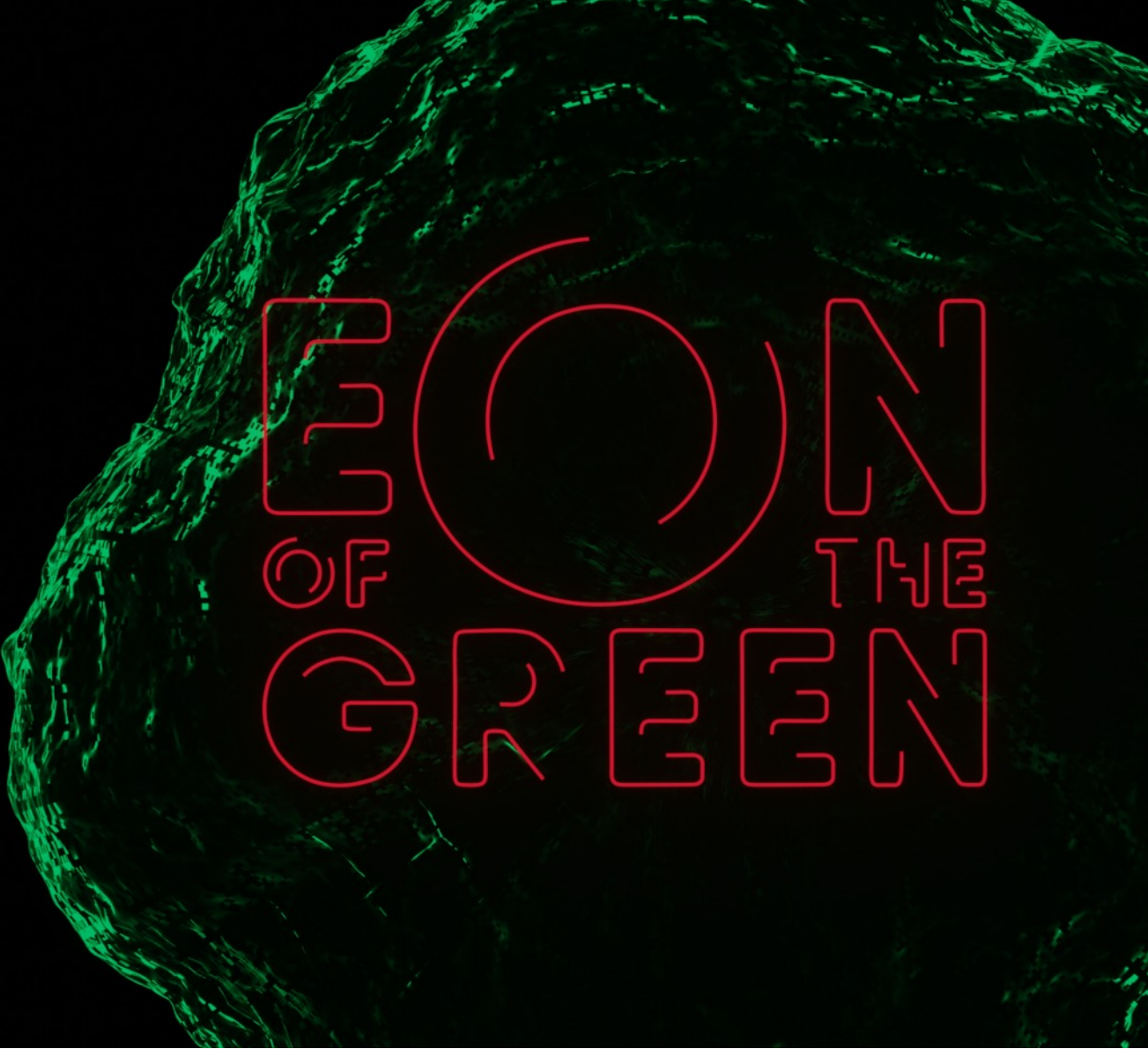
EMerGENT (First Edition)
68 pieces, Plexiglass and handprinted PLA
each app. 132 x 93 x 5 mm, 2025





Eon of the Green: Area Delta
Videogame, published by Drifted Matter
2023

[[Link to the game on the Steam platform](#)]



EON OF THE GREEN



Species: tammartmositzk

Habitat: carr

No. of surveys: 298

What does this image represent?

a snake

What does this image represent?

a Swiss Army knife

Let's return to Tammartmositzk. We still collect data on the process in the carapace. It is widely agreed on that the metallization occurs in various stages. However, we have lesser knowledge of the exact transitions and the events triggering them. You have worked in science yourself. Any ideas?

They are unrelated concerning the metallization. Tammartmositzk creeps on Loniformi because that's what beetles do, creeping on plants.

We're trying to formulate specs matching field observations, Agent J. 'Beetles creeping on plants' is nonsense.

Ever heard of the saying 'What creeps on plants, also creeps on specs'?

You just made that up. But now that you said it I doubt I will ever get it out of my head...

Alright, I confess.

