



Who Made It?

TWELVE PORTRAITS. TWELVE STARTING POINTS.

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The Question

Who Made It? This work exists because that question became unavoidable.

The faces of the people who designed systems that consume the world's creative output are themselves reconstructed from consumed output.

The tool mirrors the builder.

The dataset looks back.

The Source Material

1,024*

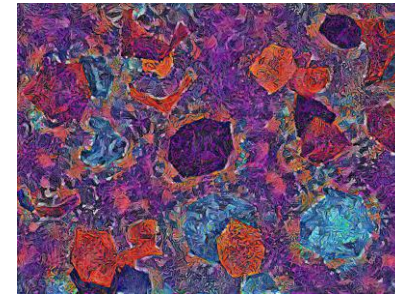
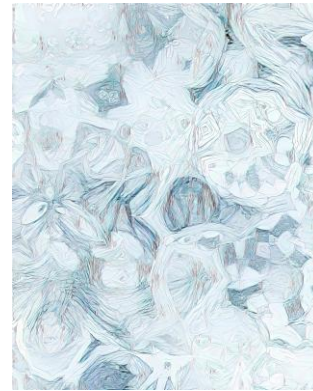
Geo-Surrealistic Landscapes

** a number chosen to resonate with the
binary architecture of computing memory*

These works explore the inner architecture of the mind. They emerged from meditation, dreams, and a transformative wellness journey, offering portals into unseen layers of emotion, memory, and transformation.

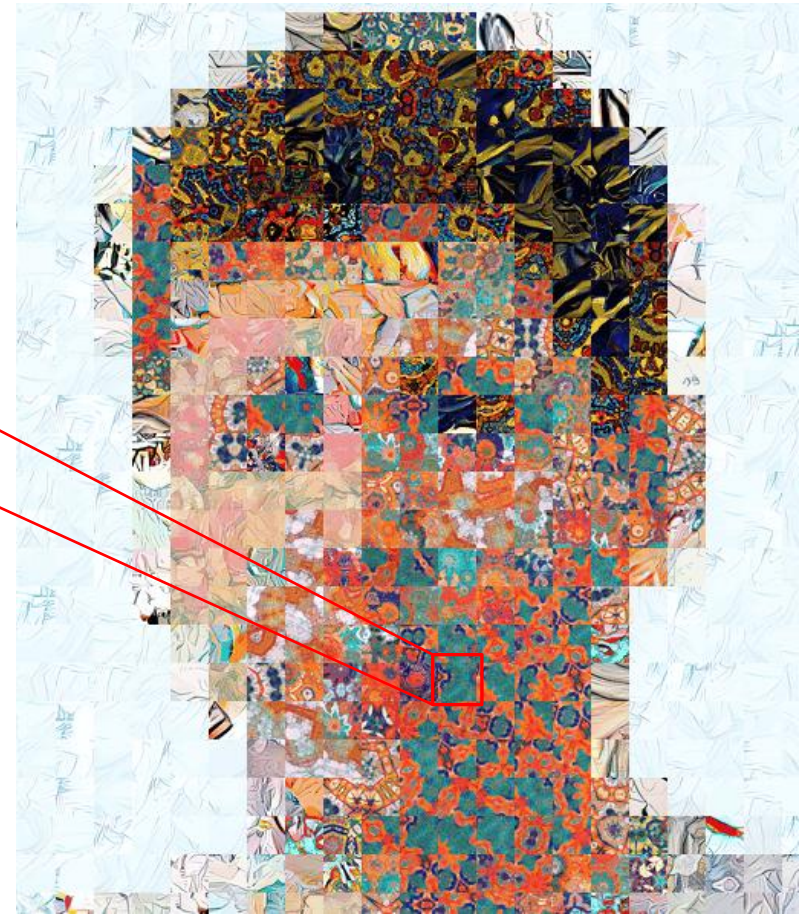
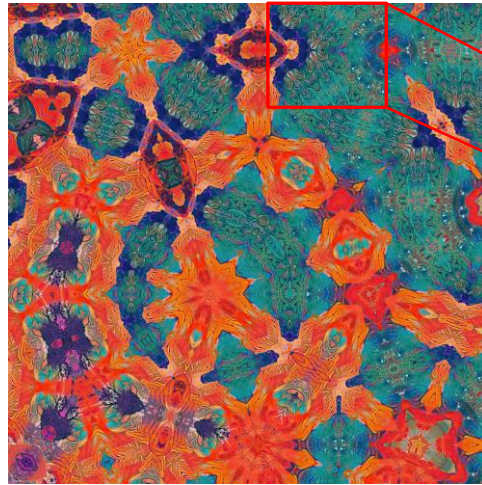
Defined by saturated colors, textural depth, and layered abstraction.

They are the data.



The Process

Each portrait is reconstructed tile by tile using a perceptual color-matching engine built in collaboration (aka vibe coded) with AI. The engine recruits landscape tiles into facial likeness by color alone, indifferent to content. A meditative inner world becomes a cheekbone. A dreamlike abstraction becomes the shadow beneath an eye.



The Arc: From Blur to Clarity

Fei-Fei Li

Every portrait begins the exhibition at its lowest pixel value. Each time a visitor claims a free open-edition on the Tezos blockchain, that portrait's pixel value increments and a crisper version appears on the wall.

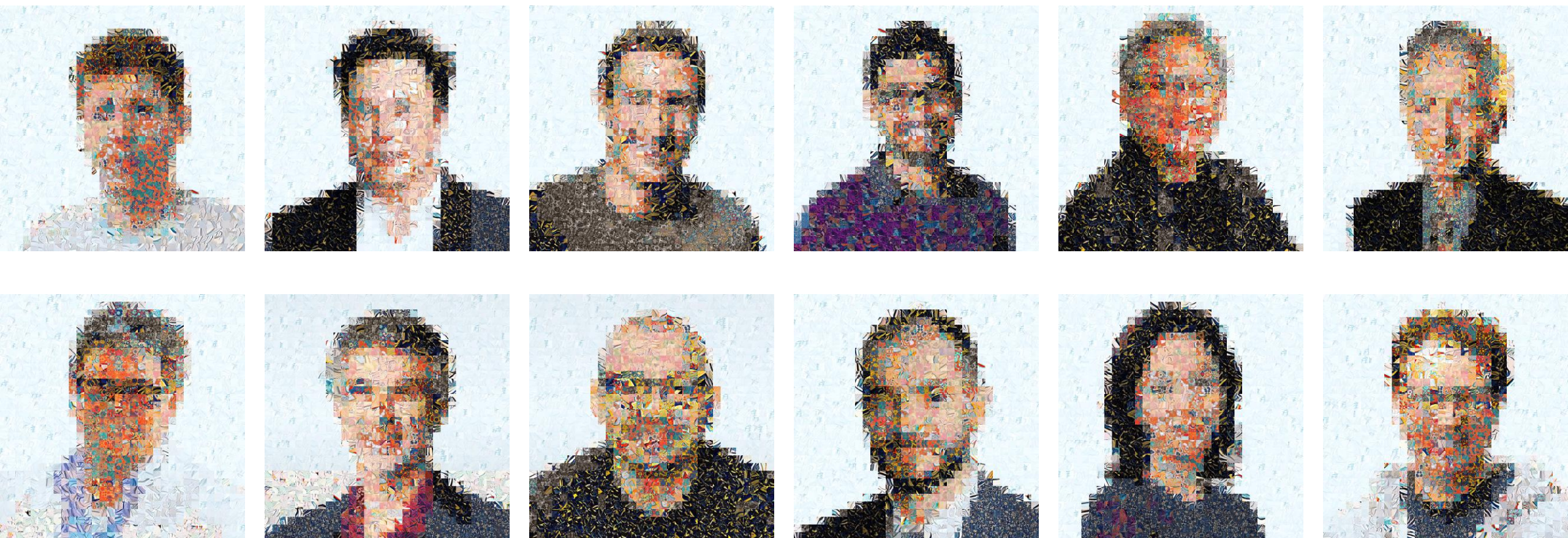
The most claimed portraits resolve furthest.

The least claimed remain in blur.

[Click Here: View Li's portrait in motion at different resolutions](#)

[Click Here: Watch her face emerge](#)

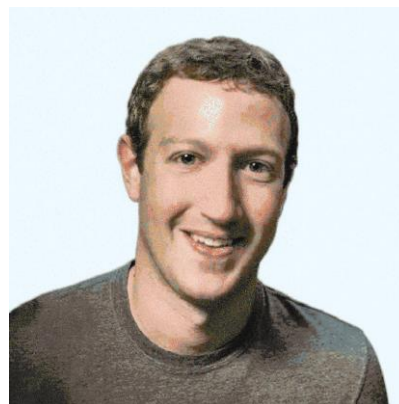




All Twelve: Opening State

Twelve portraits in motion. Twelve starting points. All begin in the same blur.

[Click Here: View the portraits in motion and zoom in to see detail](#)



If Claimed: The Resolved Portraits

[Click Here: View the portraits in motion and zoom in to see detail](#)

The Four Groups

The Builders of Empires

Sam Altman, Elon Musk, Mark Zuckerberg

These are the faces most people picture when they picture AI. They lead the companies that brought machine intelligence into daily life, and they did so at a speed that outpaced public understanding, regulatory frameworks, and in some cases their own stated intentions.

The Infrastructure

Jensen Huang, Sundar Pichai, Demis Hassabis

Behind every model is a chip. Behind every chip is a supply chain, a data center, a platform, a lab. These three built the substrate the entire AI industry runs on. Their significance is less visible than their counterparts in the first group, and more permanent.

The Godfathers

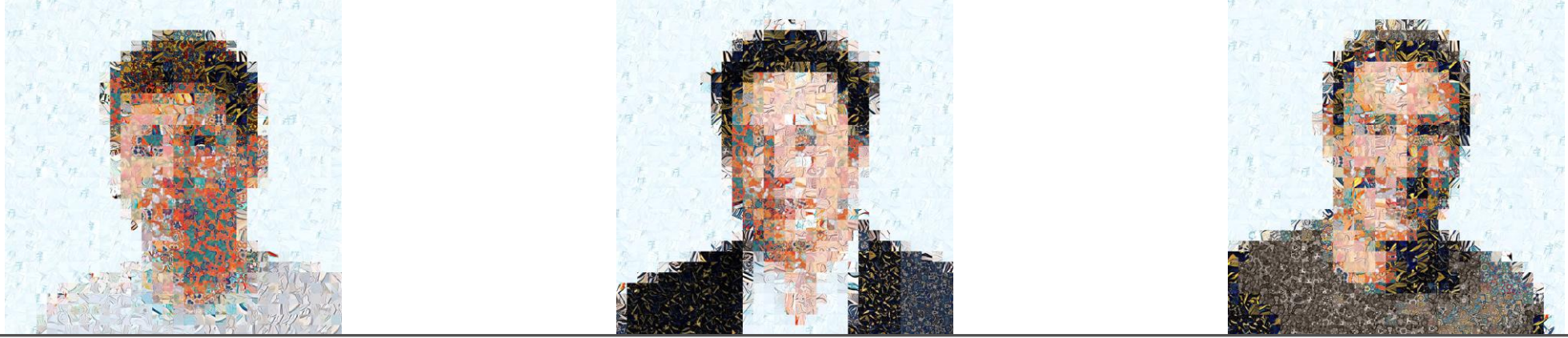
Geoffrey Hinton, Yann LeCun, Yoshua Bengio

They built the intellectual foundation before anyone was paying attention. They share a Turing Award. They do not share a position on what they created. Their portraits share a wall because their disagreement is the field's most honest self-portrait.

The Conscience

Ilya Sutskever, Fei-Fei Li, Dario Amodei

Each of these figures is defined, in part, by a choice to step back from or push against the dominant momentum of the industry. They did not opt out. They redirected, and the redirections are part of the record.



The Wall

7,104 x 1,200 pixels. Four groups of three.

Up close: dreamlike, meditative landscape tiles in motion.

At distance: a face in motion.

The wall shows twelve portraits at twelve different resolutions simultaneously, each a record of the attention this public chose to give.

The Blockchain

- Visitor claims an open edition portrait edition on Tezos
- Contract increments that portrait's pixel value
- A crisper version appears on the wall
- Wall advances to the next group of three
- Open edition stays blurred for the next collector
- Intermediate pixel state exists only on the wall
- At closing, final pixel values lock and mint permanently

Each portrait is an FA2 token storing a pixel-value parameter. Every claim fires a contract entrypoint that increments that parameter, driving a crisper rendered state on the wall.

The transaction registers, permanently and publicly, that this person chose to look at this face and acknowledge it.

I was here. I saw this. I decided this face was worth something.

The final portrait states are not curatorial decisions. They are the direct and irreversible product of public behavior. The blockchain is not infrastructure supporting the artwork. It is the artwork's operating logic.

Process Edition and Post- Exhibition Release

Process Edition

The blurred open-edition GIF of each portrait is freely claimable during the exhibition. Each claim simultaneously constitutes a collection act and increments that portrait's resolution on the wall.

Post-Exhibition Release

At closing, the final pixel values are locked. The twelve portraits at whatever resolution the public produced are minted permanently as the post-exhibition release.

The record remains.

Who Made It?

David Mew made it.

The algorithm made it.

The 1,024 source works made it.

The subjects made it, by building the conditions that made this kind of image-making possible.

The public made it, by choosing which faces deserved to be seen clearly.

Artist Statement

These portraits are built from absorbed material, a library of generative artwork. The data of a creative process. The faces of the people who designed systems that consume the world's creative output are themselves reconstructed from consumed output. The tool mirrors the builder. The dataset looks back.

And because the artist is a human using generative tools to portray the humans who build generative tools, the chain of authorship becomes unstable. Who made this portrait? David made it. The algorithm made it. The 1,024 source works made it. The subjects made it — by building the conditions that made this kind of image-making possible. The public made it, by choosing which faces deserved to be seen clearly.

That instability is the critical gesture. Not a polemic. Not a caricature. Something more unsettling: a portrait that implicates its own existence.