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A threshold between what we know and what we can still imagine. For too long, we have confused the limits of our vision with the boundaries of the world itself, as if the vision around us defined what is achievable. Artificial intelligence has freed us from invisible constraints, allowing us to shape ideas, stories, and worlds that, until recently, were confined to our imagination. A 200-page volume that explores the thin boundary between reality and imagination, featuring over 60 digital artists and visionaries who are shaping our future and inspiring us to push the horizon further and further.

On the cover, Floam World / Leilanni Todd — a universe of contradictions that, beneath a light and floating surface, unveils deeper truths about the complexity of contemporary life. Celebrating the dialogue between nature and technology, Debora Hirsch invites us to rediscover the memory of plants through AI, preserving stories of threatened biodiversity. Raffaella Camera invites us to reflect on the future of immersive technologies and 3D virtual worlds, no longer just tools but catalysts for deeper, more meaningful human experiences.

Our selection of 35 artists from the latest open call pushes the boundaries of digital experimentation, while the Digital Design Days 2024 propels us into the digital revolution between gaming, spatial computing, and creative innovation. With Artverse, Grida, and Sebastien Borget, we are taken to their digital art gallery in the heart of Paris, while Alias addresses the legal challenges of AI in an interview with Charlotte Heylliard and Primavera De Filippi. Braw Haus gifts us two interviews with extraordinary artists: Tomoro Kinoshita and The Craves. We had the pleasure of speaking with Francesco Frisari and Marco Catani, who share insights into their short film The Prompt, an intense reflection on the future of the relationship between humans and artificial intelligence. Thanks also the Goodmesh Concours, the communities: AI/CC presents two interviews with Tanushri Roy and Nina Sabina Caballero, while AI Muses celebrates female talent. Mathieu Mantovani takes us into a hypothetical future with Greetings from the New World. Roman Shtein in dialogue with Ksusha Chekhovskaya; the artistic duo Bacci and Moriniello; Janina Lorenci; Tipi-fi an Oji-Cree Anishinaabe kwe artist; Whatif. now, and Cluster Jewellery Fair .

Prompt Magazine is honored to have played a role in shaping these new horizons. For us, being a magazine means embodying a community with the privilege of supporting artists and talents from around the world.

Marco Pittarello

PEOPLE FEATURED IN THIS BOOK:

AI_FASHIONSHOWS / AI MUSES / ANDREW PARANAVITANA / ANNA ZUSSMAN / ARIELKO / BARBARA NILSON / BRAW HAUS / BRUNO PAIVA LATTES / CAROLINA DE BARTOLO / CHARLOTTE HEYLLIARD / COLDER SHOULDER / DAIGO KUROTAKI / DARIA PRESNOVA / DEBORA HIRSCH / FAEDRIEL / FATIMA TRAVASSOS / FRANCESCO FRISARI / IAN DEMSKY / ILARIA MEROLA / INSANNE.DREAMS / FLAVIO MORINIELLO / GIOVANNA THEREZA / GRIDA / HEMYEONG / HRANT KHACHATRYAN / JANINA LORENCI / JAVO.NO / JUSTINE FABAREZ - NEWCOMERS / KAJETAN SZOSTOK / KATHARINA GROSS / KLAUDIO MEHMETI / KSYUSHA CHEKHOVSKAYA / LEILANNI TODD / LAURA BUECHNER / LORENZO BACCI / LOURDES MOLINA / LOUIS-PAUL CARON / MAI NONAMURA / MARIANA REVILLA / MARIO MÜLLER / MARCO CATANI / NATALIA GAVIRIA BARRENECHE / NATIVE / NINA SABINA CABALLERO / NINA VALLE BRUCH / OLIVO TAGLIAPIETRA / PETER TRAPASSO / PRIMAVERA DE FILIPPI / PEIYAO / RAFFAELLA CAMERA / ROBERT REIMANN / ROMAN SHTEIN / ROSA LYKIARDOPOULOS / SAMAN BAHRAMI / SARAH LEIDIG / SHANNON BULRICE / SEBASTIEN BORGET / STEVEN THORNE / SVEN MAIER / TAMI VARDI / TANUSHRI ROY / THE CRAVES / TOMORO KINOSHITA / TIPI-FI / TOMMY HOLLENSTEIN & FOODMASKU DUO / TUNCHAN KALKAN / MATTHIEU MANTOVANI / MARCUS WALLINDER / VALERIA DEL VACCHIO / VICTORIA ABALOS / VI SHU / WHATIF.NOW / YASSIEK / YUYU

We are promoting new and existing talent and visionary minds who are using algorithms and data to bring works of art to life, who dares to stimulating reflection on what it means to be human in an era of profound transformation.

HEAD OF CONTENT AND FOUNDER : MARCO PITTARELLO ©2024 - ITALY
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12# LIMINALITY



DEBORA HIRSCH

A DIALOGUE
BETWEEN
PLANTS AND AI
TO SAFEGUARD
STORIES OF
ENDANGERED
BIODIVERSITY.

In the contemporary art scene, Debora Hirsch stands out for her ability to weave complex themes such as **biodiversity preservation, contemporary anthropology, and the influence of media and technology on culture and society**. Her works are not mere visual creations; they serve as an invitation to explore the intrinsic beauty of plants, offering a sensory journey that reminds us that each species has a story to tell and a life to protect.

In this context, Hirsch emerges as a **custodian of the memory of plants**, encouraging us to dream and reflect on our existence within the greater cycle of nature. For her, memory is a crucial element in the formation and preservation of collective knowledge, a call to see nature not just as a resource but as a guardian of our history and identity. Her works, which intertwine traditional painting, video art, and digital animation, provide an evocative glimpse into the beauty and complexity of ecosystems.

THE PROTECTION AND CELEBRATION OF PLANT MEMORY ARE INTEGRAL TO OUR COLLECTIVE IDENTITY. RECOGNIZING THE INTRINSIC VALUE OF PLANTS NOT ONLY ENRICHES OUR CULTURE BUT ALSO ALLOWS US TO FORGE A DEEPER CONNECTION WITH NATURE, CONTRIBUTING TO A SHARED AWARENESS OF BIODIVERSITY.



Debora Hirsch, *Plantalia* @ Villa Bernasconi Museum Cernobbio, Italy

LATHYRUS ODORATUS



Native:	Italy (Sicily), Greece (Crete)
Assessment:	Critically Endangered
Threats:	Over-collection from the wild due to its commercial value
PLANT:	The species is represented in ex situ genebanks. Few wild accessions are held. Only 10 of which are of wild origin, and only one of those comes from the native distribution in Italy

BRUGMANSIA SUAVEOLENS



Native: Brazil

Assessment: Extinct in the Wild. A few individuals in Italy (Campania)

Threats: Invasive species, overharvesting for ornamental and medicinal purposes

PLANT: Despite its extinction in the wild, it is widely cultivated for its ornamental and medicinal value. Conservation efforts focus on ex situ cultivation to maintain its genetic diversity and medicinal benefits

Hirsch's creations form a living archive, a call to preserve plant species at risk of extinction. Projects like "Plantalia" and "Herbaria" serve as meditations on the fragilities and interconnections of nature. With a multidisciplinary approach, the artist blends traditional painting, video art, and technology to create works that offer immersive experiences, not only visual but emotional, inviting reflection.

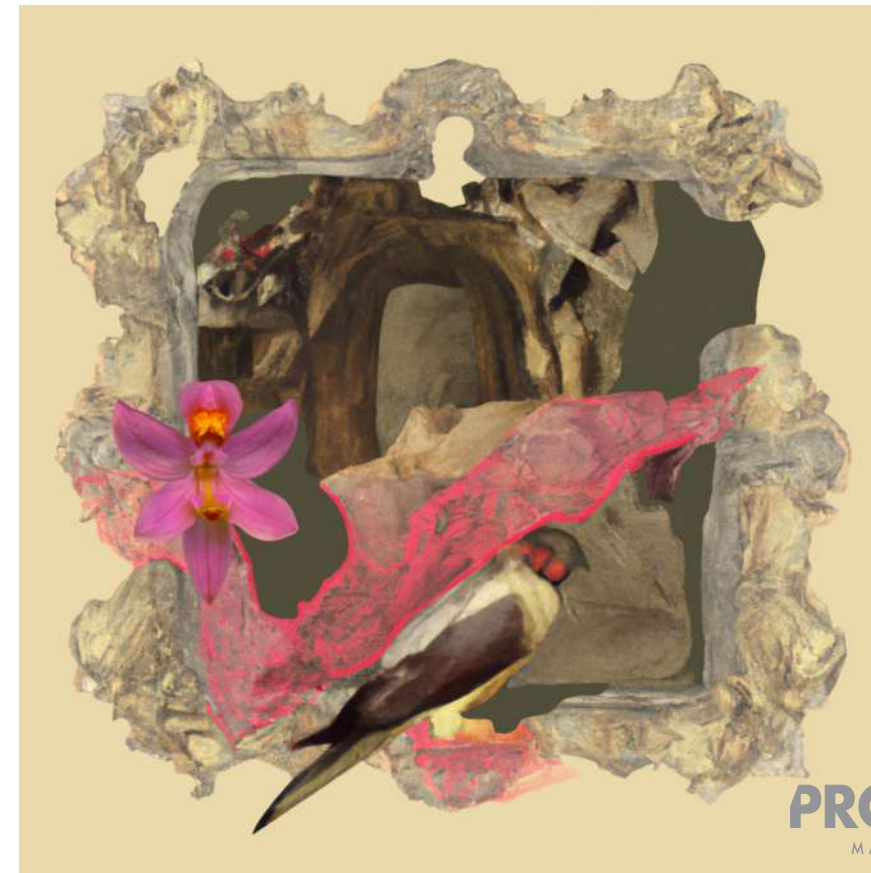
Debora Hirsch, known for her ability to intertwine themes ranging from nature to artificial intelligence, from blockchain to reflections on the impact of technology, urges us to reconsider our relationship with nature and engage in its protection. Her works transform the memory of plants into a heritage to be preserved and celebrated.

Her vision invites us not only to observe but to become active participants in the protection and celebration of plant life, making it an integral part of our collective identity.

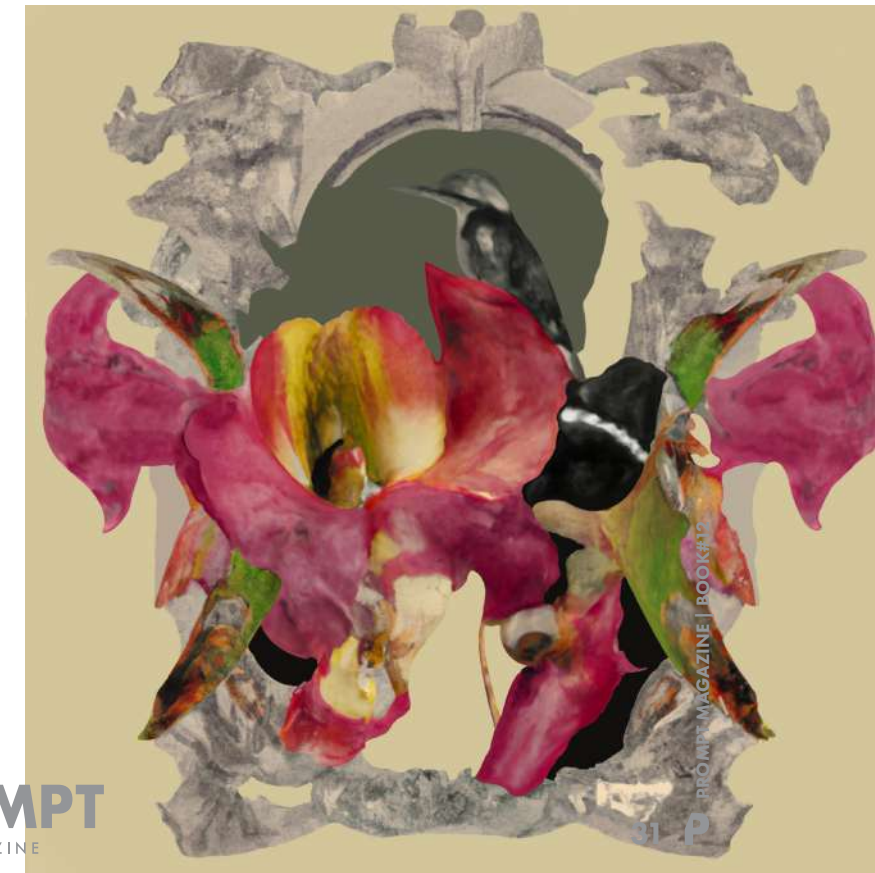
*Introduction text written by Marco Pittarello
Images in this page: Debora Hirsch, Plant*

INTEGRATING ARTIFICIAL INTELLIGENCE AND BLOCKCHAIN TECHNOLOGY, A PERMANENT VIRTUAL ARCHIVE OF ENDANGERED PLANT SPECIES IS BEING CREATED, PRESERVING THE ESSENCE OF THOSE THAT MAY FACE EXTINCTION IN THE FUTURE.

CALOPOGON MULTIFLORUS



IRIS ANTILIBANOTICA



Debora Hirsch

**Text courtesy of Hutchinson Modern & Contemporary,
written by Susan Breyer.**

When Albert Eckhout (1610–1665), court painter to Dutch Governor-General Johan Maurits, set off for northeastern Brazil in 1636, it was his first venture outside the Dutch Republic. Maurits, who accompanied Eckhout, had a particular interest in natural history, and it would be Eckhout's duty to capture the striking natural resources and overall fertility of 17th-century Dutch Brazil through his art. During the seven years Eckhout spent in Brazil, he created hundreds of drawings and oil studies, which he later used to produce exquisite still-life paintings. The excitement and fascination of Eckhout's initial encounters with Brazil's wild flora radiate from these works; his gleaming green coconuts, ripe melons, and luscious cashew apples convey a freshness and abundance that captivate viewers, evoking wonder and inviting them to taste and experience such exotic bounty for themselves. At the same time, these paintings of the colony's natural resources affirmed the power and status of the Dutch Republic and its

governor-general among the 17th-century aristocratic elite; works created by Maurits' court painters were given as gifts and ended up in the collections of King Frederick II of Denmark and Louis XIV of France, among others. [1] Colonial conceptions of the natural world are embodied not only in the paintings of European travelers but also in the collections amassed by itinerant biologists. For instance, students of Swedish biologist Carl Linnaeus (1707–78) traveled the world gathering plant specimens and naming them according to European systems of knowledge. The preserved specimens these biologists collected often became the foundation of institutional herbaria, which today continue to reflect asymmetrical power structures; most plant specimens gathered from the tropics—where, significantly, the greatest natural plant diversity exists—are now housed in Europe and the United States.

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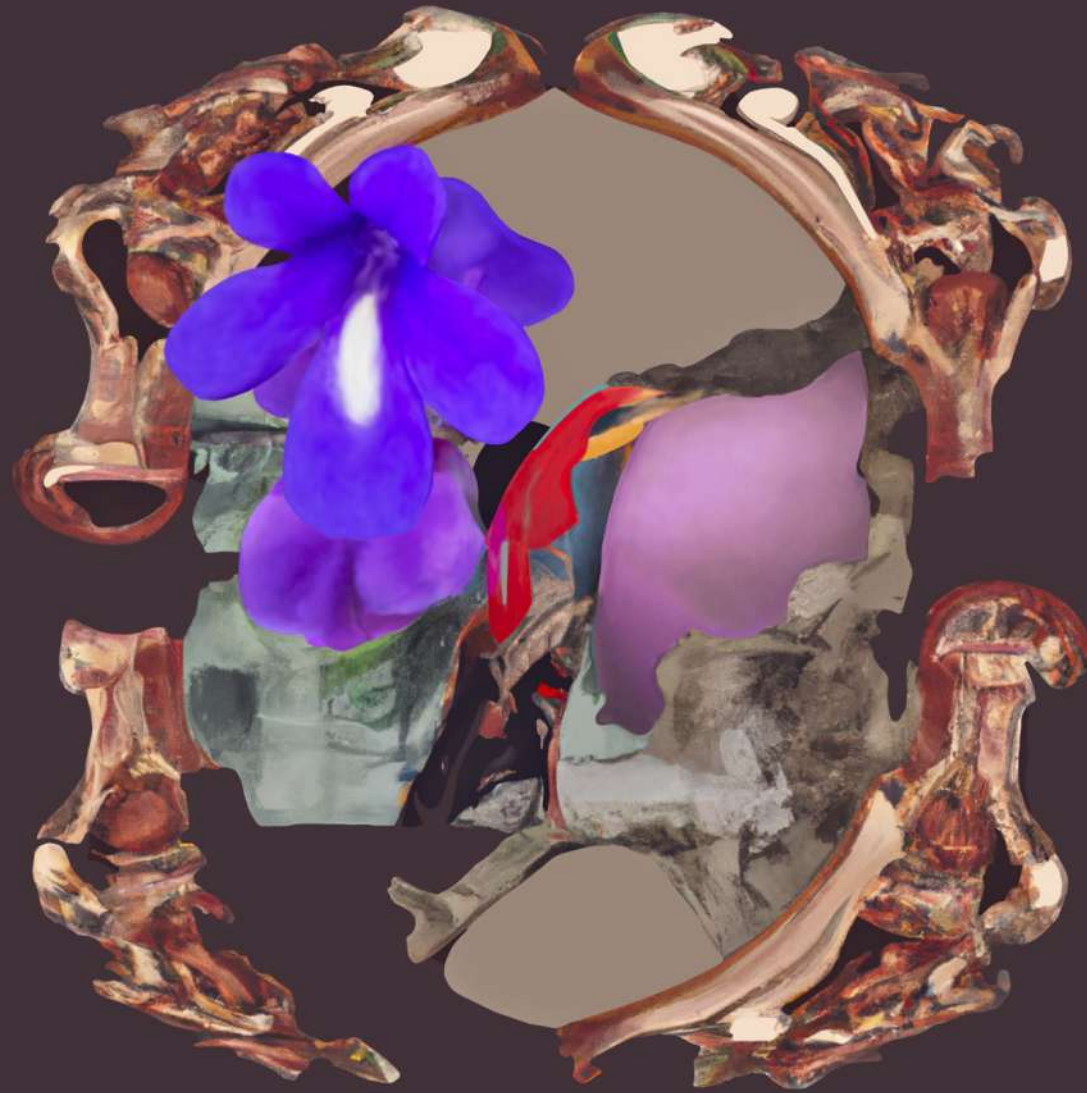
MALAXIS BAYARDII



Debora Hirsch, Herbaria @ Hutchinson Modern & Contemporary, New York

Debora Hirsch,

PINGUICULA MARIAE CASPER



Native: Tuscany (Apuan Alps)
Assessment: Least Concern but Declining
Threats: Monoculture and large vineyards
PLANT: Small, perennial herbaceous and insectivorous. Its name is dedicated to the co-author of its discovery Maria Ansaldi from the Department of Biology at the University of Pisa

DENDROSERIS NERIFOLIA



Native: Chile (Juan Fernández Islands)
Assessment: Critically Endangered
Threats: Invasive species, soil erosion, and grazing by introduced animals such as rats and rabbits
PLANT: Rare tree with only two known specimens existing in the wild as of 2011. Endemic to Robinson Crusoe Island. Emblematic of the conservation challenges on the Juan Fernández Islands

DEBORA HIRSCH

[ii] These botanical resources are perhaps even more crucial today than they were in the past; for example, they can be used to understand the spread of invasive species or help guide conservation planning. Brazilian artist Debora Hirsch, whose work directly addresses the legacies of both Eckhout and imperial biologists, challenges the notion that humans have dominion over nature and the right to exploit biological resources for their own gain. In her subtle yet deeply perceptive series *Herbaria* (2024), Hirsch presents images of pressed plants, mostly native to New York State, that are in various stages of disappearance due to human intervention. In her animated video *HERBARIA* (2024), delicate petals, paper-thin leaves, and slender stems flutter briefly in an undefined space, taking on almost anthropomorphic qualities before fading into white—a reminder that these species will soon exist only in memory. Hirsch often incorporates plants found in regions where her work is exhibited, compelling a reevaluation of how we interact with—or completely overlook—our immediate natural environment.

Hirsch's focus on what has been lost through the colonization of nature extends to her ongoing project *PLANT* (2023–present), which explores the aesthetic and ethical dimensions of extinction while questioning art's capacity to preserve memories and specimens. Hirsch employs artificial intelligence to create her *PLANT* works, using a pre-trained model fine-tuned with her proprietary datasets to generate a myriad of images reflecting her subject matter and painterly style, which she then distills into a single piece. This fruitful use of cutting-edge technology results in sumptuous compositions whose interdependent elements mirror the complex, fragile habitats that sustain biodiversity. Hirsch registers her *PLANT* works on the blockchain, which she views as a “metaphorical counterpart to the physical herbarium”—a permanent, immutable database capable of preserving the endangered species it represents. While Hirsch's depictions of flowers, birds, and baroque flourishes may recall Eckhout's sensual flora and fauna (you can almost feel the velvety petals of the flowers at the center of her prints), here sensuality draws our attention to potentially devastating losses rather than the wonders of a New World to be conquered. Hirsch invites viewers not to fetishize the unknown but to savor what may soon be impossible to experience in the wild.



Debora Hirsch, *Firmamento (Mandioca)*, 2020. Acrylics and oil pencil on canvas, 86cm x 86cm.



Debora Hirsch, *Firmamento (Key)*, 2020. Acrylics and oil pencil on canvas, 86cm x 86cm.



Debora Hirsch, *Firmamento (Calabash)*, 2020. Acrylics and oil pencil on canvas, 86cm x 86cm.

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DEBORA HIRSCH

The works in the Herbaria and PLANT series are not the first in which Hirsch addresses the processes and outcomes of colonialism. The artist's Firmamento paintings (2018–present) allude to the Brazilian rivers exploited for environmental extraction and territorial control. Like Hirsch's PLANT series, these compositions integrate details of baroque architecture that emerged during colonial rule and continue to dominate numerous Latin American cities today. Further references to European imperialism can be found in the chains entwined with architectural frills and watery swirls, evoking the waterways that transported enslaved individuals to colonial plantations.

Hirsch has also fused explorations of historical colonialism with the contemporary colonization of humanity through the Internet. The artist conceives of the Internet as an "abstract space where oppressive power continues to exert its force," a mode of control to which we are increasingly and insidiously subjected. In her 2020 work Binary Fresco, Hirsch juxtaposes representations of ancient and natural worlds with digital images and binary codes. The temporal, visual, and auditory layering that defines this work links the colonization of the Americas to contemporary digital colonialism, underscoring the pervasive influence of virtual culture in our daily lives.

Hirsch's works are not only imbued with eloquent warnings but also masterfully raise awareness of the profound connections between humanity and nature, while considering the impact of technology on both. The artist's skillful layering of forms and temporalities directs our attention to subjects that might otherwise be easily overlooked: species and modes of control whose smallness and silence—or, conversely, omnipresence—we mistake for insignificance. By reinventing and reanimating, Hirsch keeps our gaze fixed on what is poised to vanish: a delicate violet flower, a symbiotic relationship, an ecosystem, calling for not only action but also celebration—of beauty, complexity, and a natural balance so magnificent that it transcends humanity's capacity to colonize.

[i] Rebecca Parker Brienen, *Visioni del paradiso selvaggio: Albert Eckhout, pittore di corte nel Brasile coloniale olandese*, (Amsterdam: Amsterdam University Press, 2006), p. 25.

[ii] Park, DS, Feng, X., Akiyama, S. et al. "L'eredità coloniale degli erbari", *Nat Hum Behav* 7, 1059–1068 (2023). <https://doi.org/10.1038/s41562-023-01616-7>



Text courtesy of Hutchinson Modern & Contemporary, written by Susan Breyer.



Debora Hirsch Plantalia @ Piacentini Tower, Genoa, Italy

DEBORA HIRSCH
Debora Hirsch, Plant composition

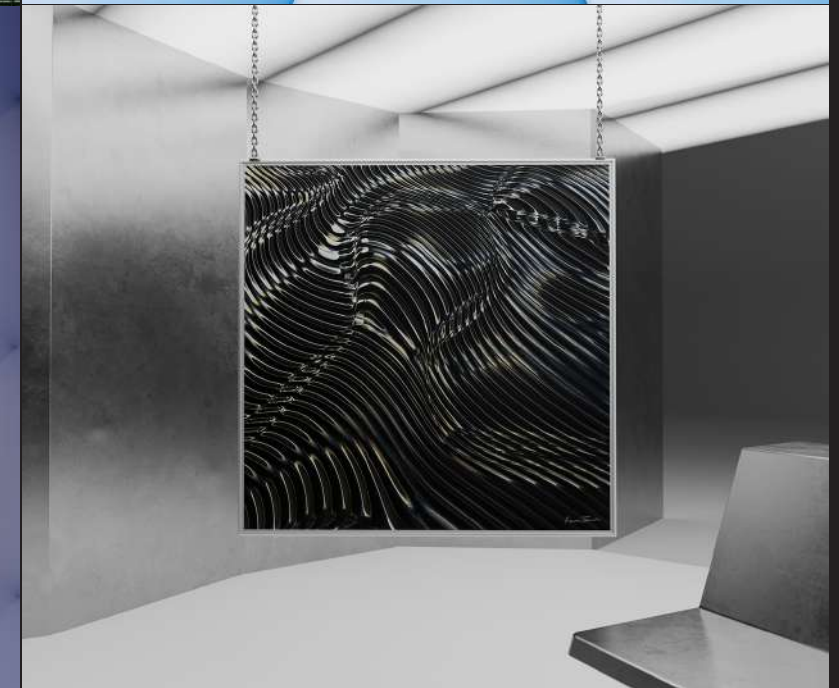


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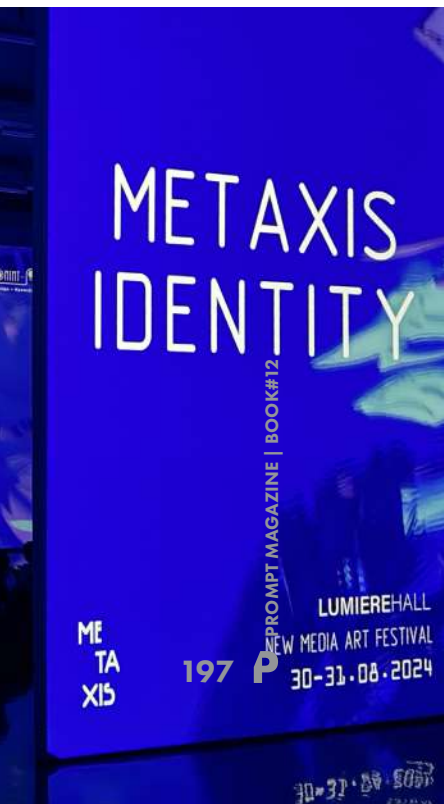
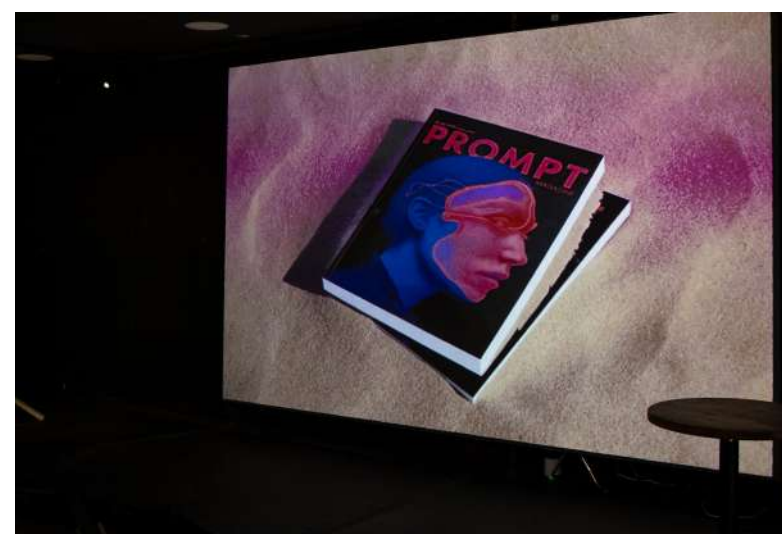
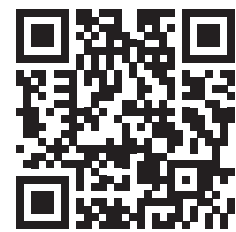
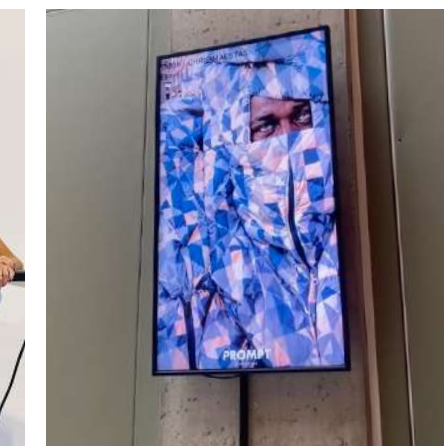
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