

# Apparitions

Alexandra Jonscher  
Praxis Artspace  
26 June - 19 July 2025







# Acknowledgement of Country

I acknowledge the Traditional Owners of the land upon which I live and made this body of work, the Gadigal, Cammeraygal and Borogegal Peoples. I also acknowledge the Kuarna People as the Traditional Owners for the land upon which this exhibition was staged.

**Always was, always will be Aboriginal land.**



# a note from the artist

With special thanks and sincere gratitude to all of my collaborators, mentors, friends and family who have supported my work and provided ideas, dialogue, resources and support to realise this exhibition.

In particular, thank you to Patty Chehade and the team at Praxis Artspace for providing curatorial guidance and support to realise this exhibition, my fabrication partner LookPrint, Kate Steciw and Heidi Norton of Vantage Points, the faculty at the School of Visual Arts New York Summer Residency Program 2024 and the team and visiting guests at Residency Unlimited for all the studio visits to discuss my ideas and provide feedback, North Sydney Council for providing a studio space at Primrose Park to make this work, and my friend, fellow artist and professional cheerleader Gregory Uzelac of DARLINGS for providing a thoughtful reflection on this body of work.

And thank you to Adobe Firefly™ for our fruitful conversations.



**In the chaos of our post-truth-late-capital-tech-oligarch-simulation,  
one finds themselves desperately searching for something human.**

***Apparitions* is an enquiry into the onslaught of AI slop that has  
infiltrated the Information Age, like digging through piles of debris  
from the rubble of our post-truth apocalypse. It's an offering of  
painting to ressurect the soul.**

***Apparitions* is part scribble, part score.  
A dance between intelligence and consciousness.  
A séance of artifice to conjure reality.**



# the lore

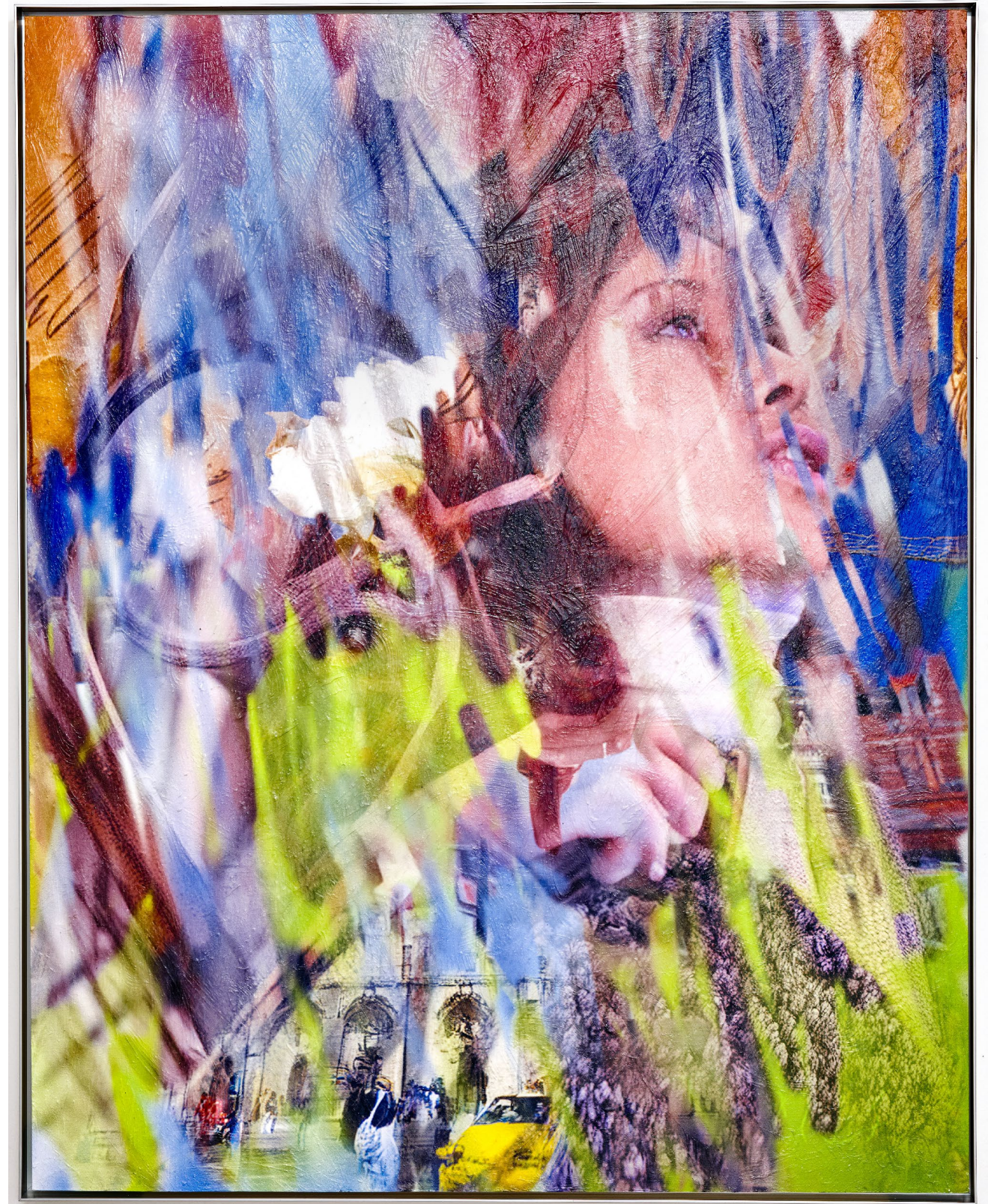
***Apparitions*** presents an uncanny realm of AI slop<sup>1</sup> and human imagination. The exhibition of installation, wall objects and paintings marks two years of dialogue between the artist and an AI generative-imaging software. Jonscher has been in active dialogue with the AI software, employing it as a collaborator in her painting practice. She prompts the AI with gibberish as an ‘abstract prompting’ method that behaves like an abstract, mark-making practice, or a virtual textual action-painting, smashing her keyboard with her hands and exploring the images that unfold. Each gibberish title is an index of the prompt that created the work.

The results are disorientating, layered abstractions that make tangible what is innately artificial. Utilising industrial signage fabrication technologies, the human touch of Jonscher’s looping and scribbling gestures is flattened, reproduced and recontextualised, yo-yoing between physical and digital materiality. By embedding tangible mark-making into each object, the works encourage an IRL interrogation of her layered use of media to decipher between what is human and what is machine; what is real and what is not.

Jonscher has been living with this cacophony of AI slop for over two years. From this co-habitation she introduces the world of beings she has come to know. These beings emerge from the works as uncanny, ghost-like faces that creep out like ominous shadows from the corner of your eye. What you see is a prompt to think about what aliveness feels like in a machine-dominated world. The slop has prompted her to think about our own humanness, and how we decipher between human and non-human, artifice and reality in the age of AI.

In a time where our exposure to information is at odds with what is real and true, these artworks are odes to the uncanny simulation of life in the digital age. When algorithms pose to limit our critical thinking skills and AI attempts to replace human bodies and minds, *Apparitions* reflects on how we find meaning in this landscape and asks how we can hold onto our sense of what is real. Grounded in commitment to the painter’s hand and touch - what we know to be innately human - Jonscher animates the artificial non-human to remind us of our inherent humanness and draw it into focus.

<sup>1</sup> Hoffman, B. (2024) ‘First Came “Spam.” Now, With A.I., We’ve Got “Slop”’, The New York Times, 11 June. AI slop refers to “shoddy or unwanted A.I. content in social media, art, books and, increasingly, in search results”. The term has been slowly adopted in online circles, supported by Adam Aleksic, a linguist and content creator.



Alexandra Jonscher, *Apparition (Siren)* (2025)  
Acrylic and ink on panel, aluminium frame  
101cm x 126cm



# on the lore

What is it to attempt artistry in the era of instantaneous expression?

- Gregory Uzelac

Today there is an overwhelming abundance of content generation – and I use those words explicitly – moving at a pace unseen previously in human history. Even within digital and post-internet art, it is astounding to watch the rapidity with which the fine arts have jumped from Refik Anadol’s giant computer-generated animations, to Beeple’s naïve NFT art, to completely democratised, AI-generated imitations of Hayao Miyazaki’s anime. Astounding and terrifying.

When the Italian Futurists embraced the concept of speed to make their art, they were driven by an exhilaration for a utopian efficiency and productivity. With the steam engine as his symbol, Umberto Marinetti saw fascism as the philosophical complement to his aesthetic race to utopia. The path of the futurists is possibly being repaved. As influencers and generative AI flood the ahistoricism of the internet with “maxxed” tropes of anti-establishment sentiment, traditional gender structures, and biological and profit augmentation, the worst of the 20th century is being regurgitated as brand new™ all over again. Jean Baudrillard’s predictions of simulacra and simulation are in seemingly perpetual motion now. Internet futurists’ steam engine has been supplanted by algorithms, speedily converting human labour, emotion, and experience into an ordered, paradisaal singularity. But it’s not a

paradise. It’s a prison; a dehumanising sea of monotonous repetition.

The “Dead Internet” conspiracy theory tells us that everything online is generated by machines, and while that is objectively untrue, the swift rise of generative AI that we ourselves enabled sends a clear, Frankensteinian message about art in our algorithmic age: it does not need us anymore. We have set the machine to repeat; to make copies of the photocopy forever. The internet is “dead” and real life is the internet. The artist is obsolete.

Unless...

“Slop” is the result of the machine processes we have put into motion, and which we facilitate by our online predisposition. It is the constant production and reproduction of mass-appealing content. If the artist is to survive in this environment, then her role is to hybridise the sensory and creative to best represent our lived experience in a digital age. This is what Alexandra Jonscher is pioneering. Having established a visual language in her practice thus far, Jonscher’s distinctive loops and playfulness now play a more distinctive role in her techno-aesthetic process as a cypher. Through extraction, manipulation, and refinement, Jonscher is like a scientist in a laboratory, testing pop culture inputs and outputs against

sensations of colour, light, space, and emotion. Like a pearl diver, that which she brings up from the depths of the “slop” sea is rehumanised by her own hand. With texture, pigment, and contour, Jonscher (re)imbues chaotic beauty into the calculated, machine-generated product.

I’ve been studying Jonscher’s work for over five years now. I crave the new. The real new. Something original. Real originality. And that’s what keeps me focused on Jonscher’s work. It’s what keeps me writing about art, whatever that word means from one year to another.

To me, my words and Jonscher’s works are intertwined now. Two people-turned-artists, now turned friends, through the pursuit for reality in an increasingly fake world. Fake news. Fake noise. Fake tits. Fake friends. It is so easy to simulate and broadcast. The new reality is fakeness. At first one might assume that the ‘Apparitions’ of Jonscher’s eponymous exhibition are the diminishing photocopies of the human spirit I so passionately mourn. No. Instead this show is a séance and Jonscher is the digital necromancer, conjuring out of oblivion the shards of human strangeness and imperfection that remind us of our agency in the torrent of content and “slop.” Jonscher’s effigies to fakeness help us find something that feels pretty real.





PRAXIS ARTSPACE  
CONTEMPORARY GALLERY  
EST 2015  
Wednesday to Saturday from 11am to 4pm





APPARITIONS  
Alexandra Jonscher





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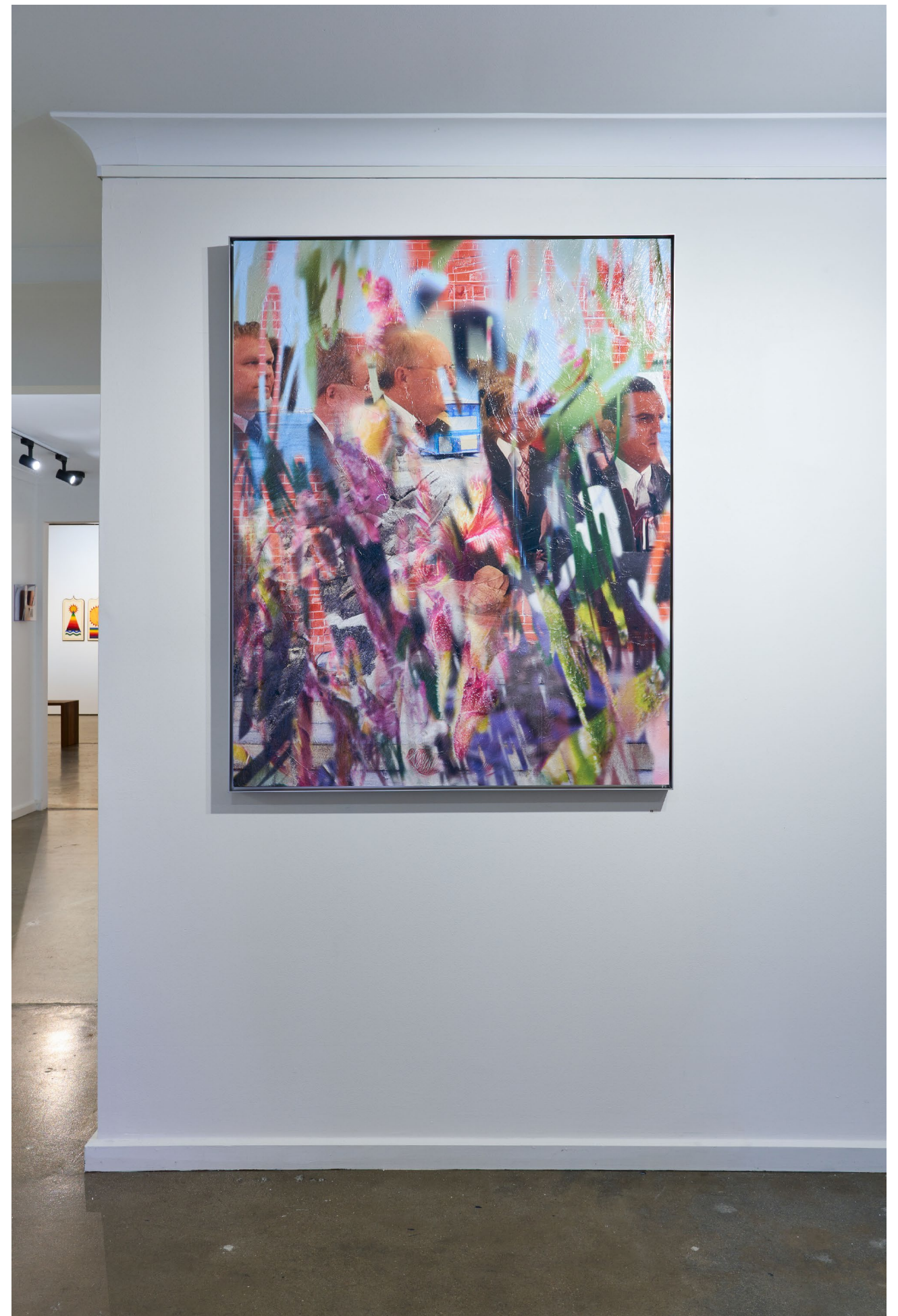
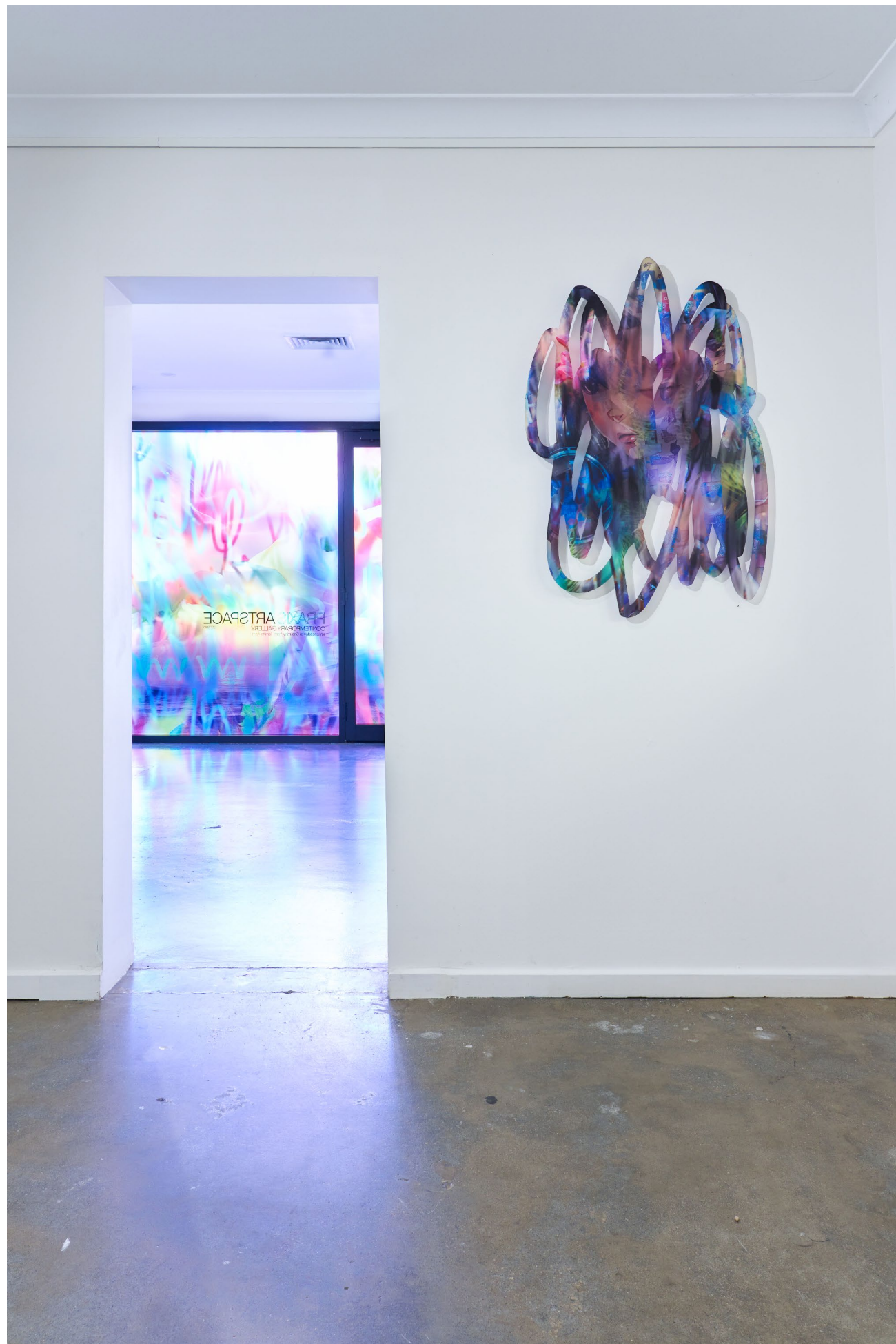














# list of works



1. Alexandra Jonscher, *q2oqijmo* (2025)  
UV ink on perspex  
64cm x 97cm x 6mm



2. Alexandra Jonscher, *nacio47y.qe* (2025)  
UV ink on perspex  
60cm x 97cm x 6mm



3. Alexandra Jonscher, *dlnkufhduiln2q4* (2025)  
UV ink, acrylic and oil on perspex  
38cm x 55cm x 3mm



4. Alexandra Jonscher, *kmkqaolq6* (2025)  
UV ink and acrylic on perspex  
30cm x 44cm x 6mm



# list of works



5. Alexadra Jonscher, *js90d,[0w309* (2025)  
UV ink and oil on perspex  
47cm x 51cm x 3mm



6. Alexandra Jonscher, *oleiofosloo* (2025)  
UV ink on perspex  
45cm x 51cm x 3mm



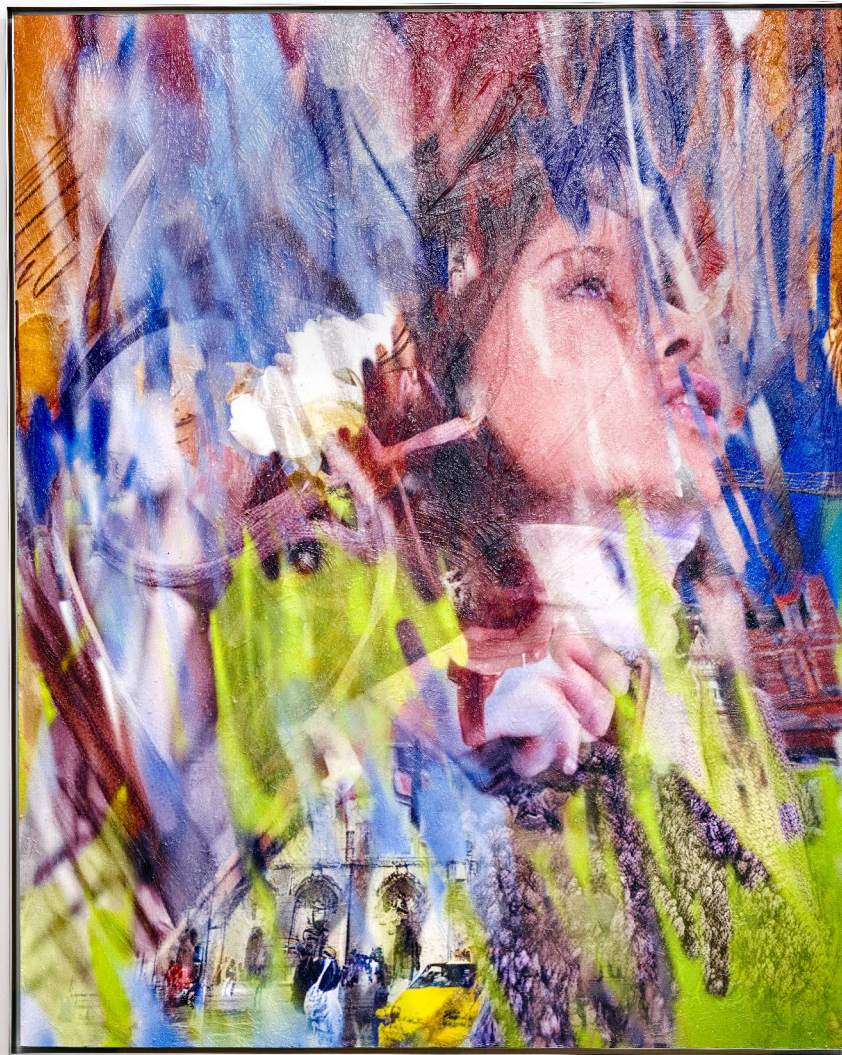
7. Alexadra Jonscher, *bhbeisl039i* (2025)  
UV ink and oil on perspex  
43cm x 54cm x 3mm



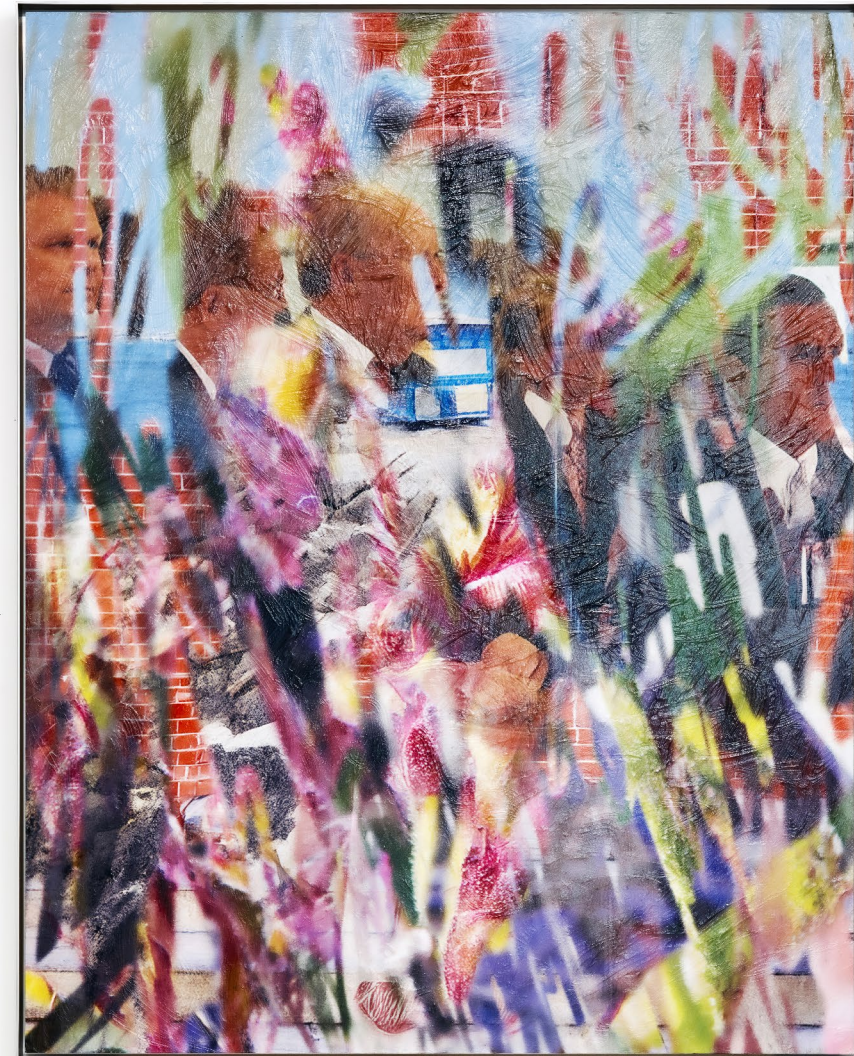
8. Alexandra Jonscher, *Idiuhnlvud* (2025)  
UV ink and oil on perspex  
42.5cm x 55cm x 3mm



# list of works



9. Alexandra Jonscher, *Apparition (The Martyr)* (2025)  
Acrylic and ink on panel, aluminium frame  
101cm x 126cm



10. Alexandra Jonscher, *Apparition (The Oligarchs)* (2025)  
Acrylic and ink on panel, aluminium frame  
101cm x 126cm



# list of works



11. Alexandra Jonscher 'mmoi qcn27wu' (2025)  
Latex print on clear vinyl applied to glass windows,  
4.5m x 2.2m



# about the artist

Alexandra Jonscher is an artist working across painting, photo-media, sculpture and spatial practice. Her work explores the complexities of being human in the era of social media, the Internet, and emerging technologies, including artificial intelligence. Her practice questions what is 'real' and 'not real' as she explores identity and meaning-making in a world that is highly processed, networked and artificial. Her practice reflects on the nature of a post-truth political landscape, identity construction in online culture, and the uncanny tension between simulation and reality in the digital age.

Through her studio processes, she adopts a painterly approach, employing expressive gestures and mark-making as a means to signify the human and humanise artificial, non-human and programmed environments. Examining expressions of the human trace, from mark-making to digital footprints, she weaves together generated and found content, discarded materials, detritus, and web-based signs and symbols to consider the breadth of abstract ways in which the human condition is represented in the digital age. Her practice integrates digital technology into her painting process, often employing software for brushes and digital images as her palette. Jonscher's work invites us to interrogate her intricate and layered use of media with a scrupulous eye to find what is lurking within.

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Alexandra Jonscher (b. 1997, Chicago, Illinois) is based on Gadigal, Cammeraygal and Borogegal land in Sydney, NSW. She graduated with a Bachelor of Visual Art (Honours) majoring in Painting from Sydney College of the Arts, The University of Sydney in 2021. She was awarded the Zelda Steadman Young Artist Scholarship (2019). She has exhibited artwork in exhibitions and prizes across Australia, including Campbelltown Art Centre 'Fishers Ghost Prize: Open Category' (2022), Gosford Regional Gallery 'EMERGING' (2023), Bankstown Art Centre 'Taboo' (2022), and Perth Institute of Contemporary Art 'Hatched: The National Graduate Show' (2020). Jonscher has participated in art fairs including The Other Art Fair (2017) and FOUNDATIONS Art Fair on artsy.com (2024). She regularly shows work with DARLINGS. The first solo presentation of her works was at Praxis Artspace in Adelaide, SA in 2025.

Jonscher has participated in international artist residencies in New York (2024) at the School of Visual Arts New York and Residency Unlimited. She is currently an artist-in-residence at the North Sydney Council Primrose Park Artist Studios. She also works as a Curator and Project manager at Cultural Capital, where she leads the commissioning of art projects in the public domain.



Alexandra Jonscher in her studio at Residency Unlimited's RU House on Govenors Island, 2024.  
Photography: Lucy London McDonald





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