

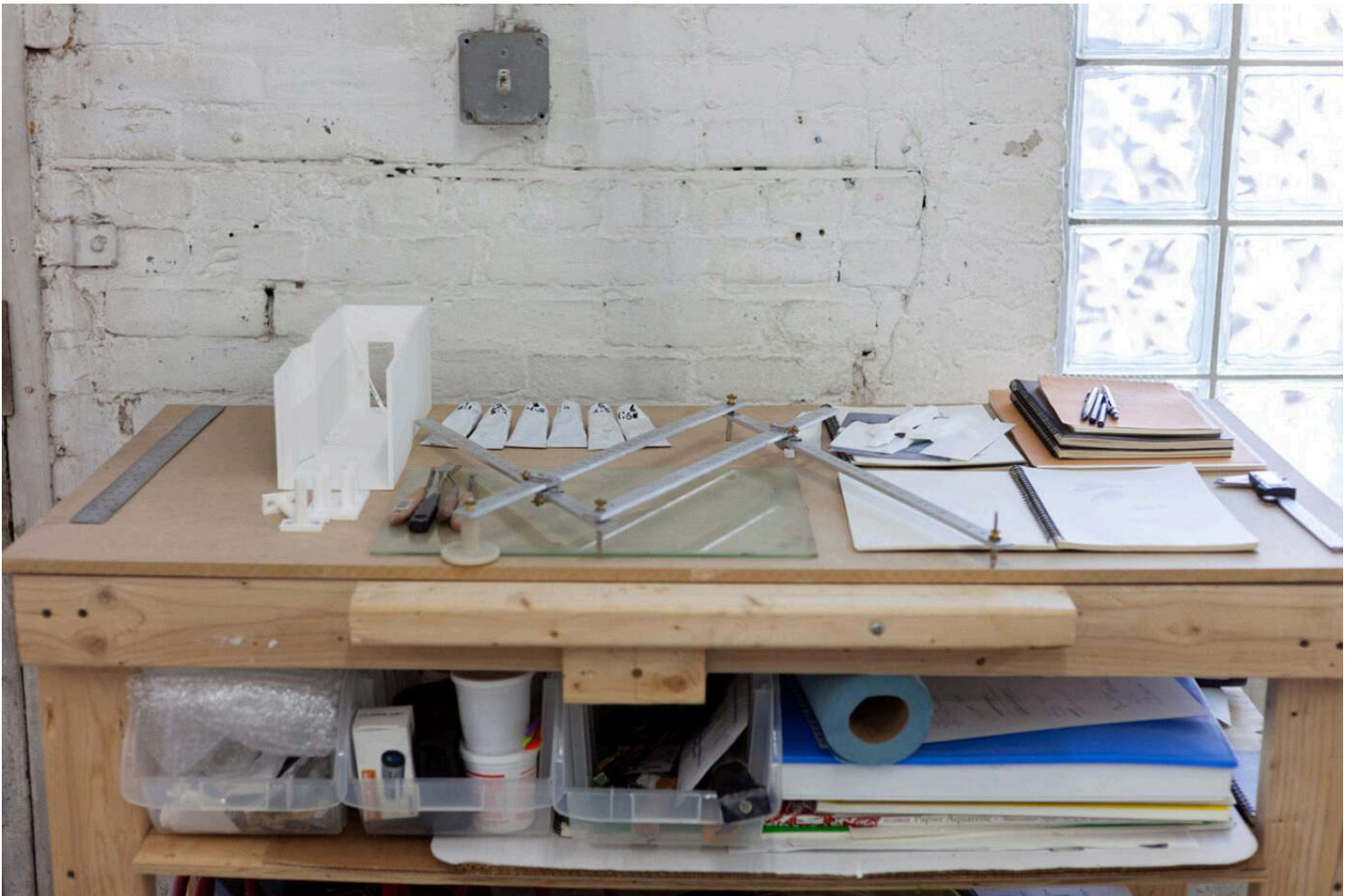
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## Studio Visit: Bryce Kroll

Sculptural forms that can be continually modified.

BY [LOUIS BURY \(HTTPS://BOMBMAGAZINE.ORG/AUTHOR/LOUIS-BURY/\)](https://bombmagazine.org/author/loUIS-bury/)

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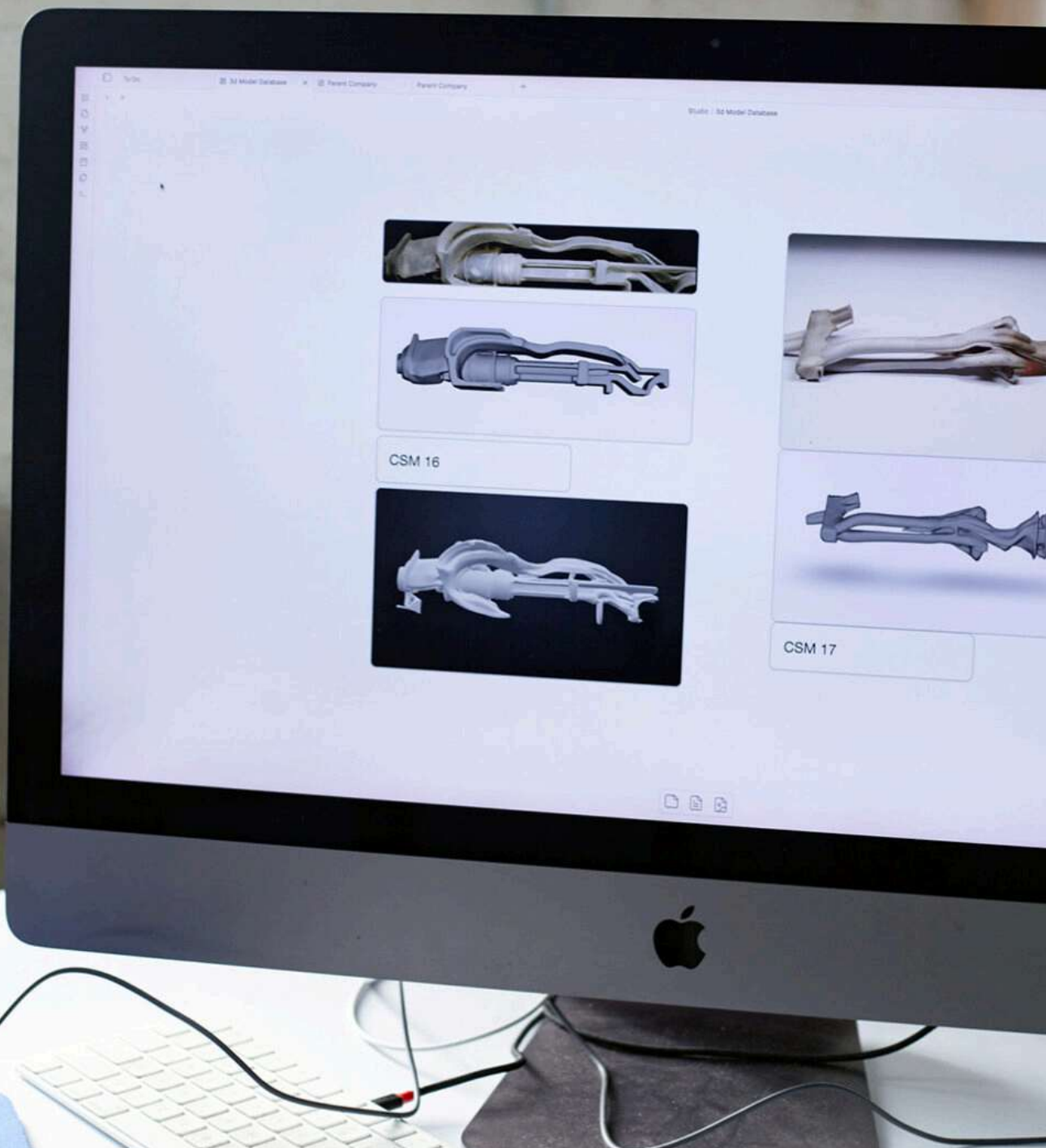
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Bryce Kroll studio. All photos by Bryce Kroll.

The work in Bryce Kroll's studio looks like it's playing a game of telephone with itself. A series of automatic notebook sketches—abstractions that resemble bony guns or spaceships—are tacked up on one end of a long wall. On the wall's opposite end, those sketchbook forms have been rendered as photographic images using 3D modeling software. In between, 3D-printed versions of the forms hang low on the wall, each painted a shade of metallic gray softened by yellows and whites to create the illusion of object source light. Nearby hangs a painting that depicts one of the sculptures, whose yellowy insides present a glowing contrast with the canvas's black background.



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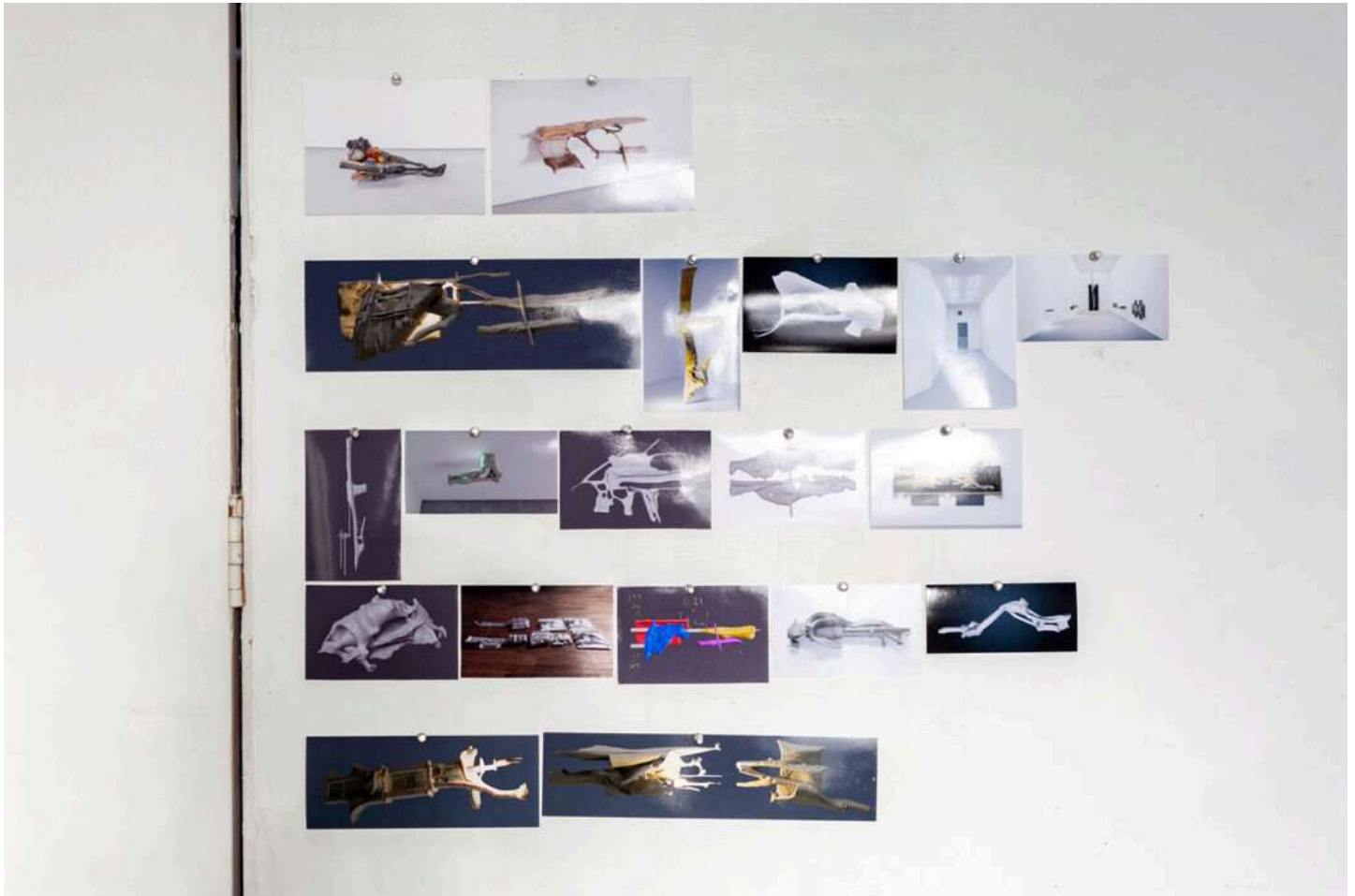
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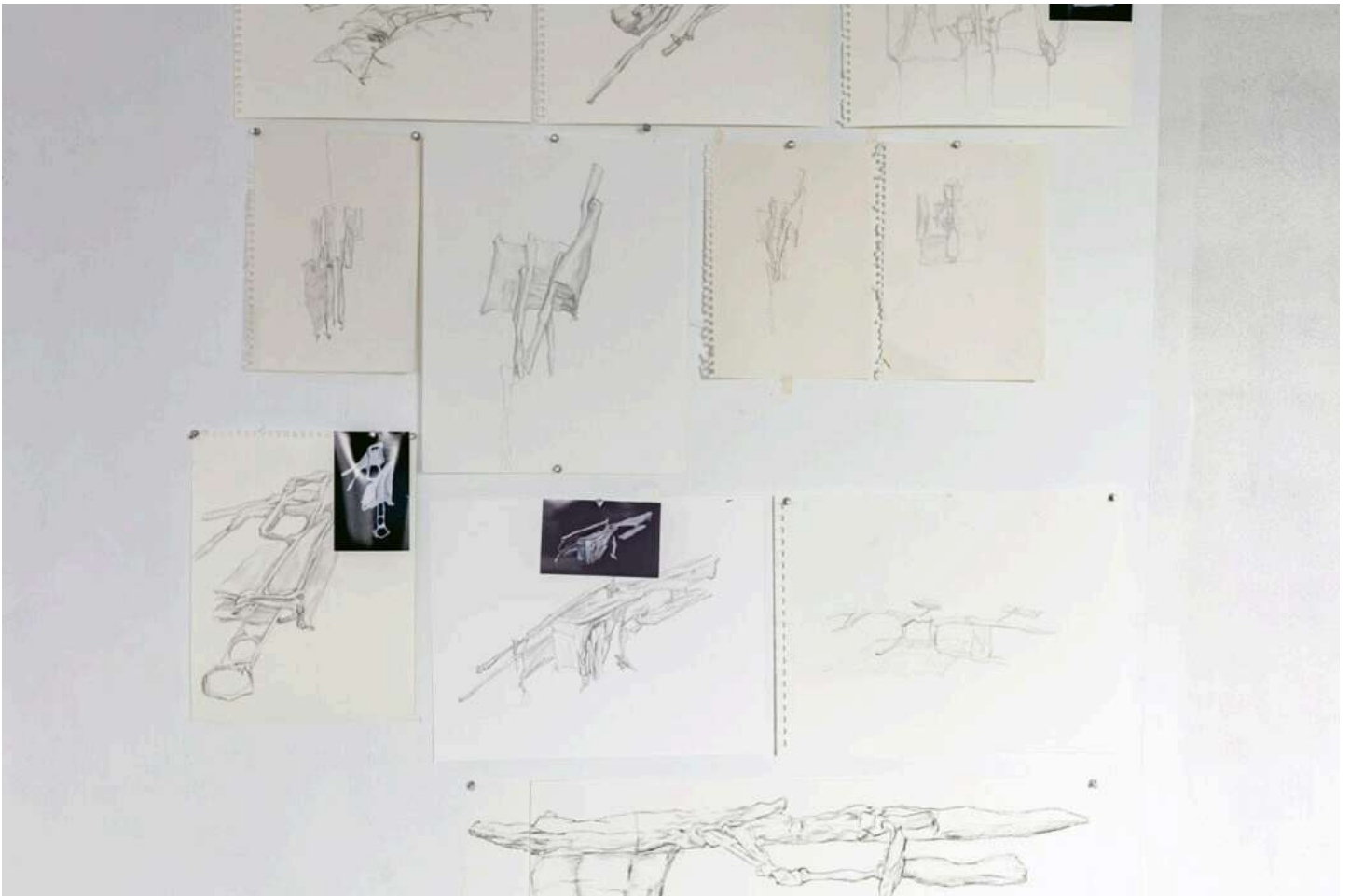


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It's common for artists to iterate upon their designs using sketches or maquettes, but in recent years Kroll's work has thematized the distortions that occur as it undergoes translations across media. His 2024 Lubov exhibition, *Hard Copy*, consisted of artistic "copies" of excessed fax machines: paintings derived from impressions of the machines' external surfaces, and sculptures derived from vacuum-formed impressions of the machines' interior spaces. His current exhibition, *Crap Shoot* (<https://www.parentcompany.net/bryce-kroll>), at Parent Company, consists of two iterative painting and sculpture series: *False Echo* (2024–25), derived from AI-generated imagery of an ECHO weed whacker; and *Real Extractions* (2024–25), derived from the artist's own referenceless sketches that hang on the wall.



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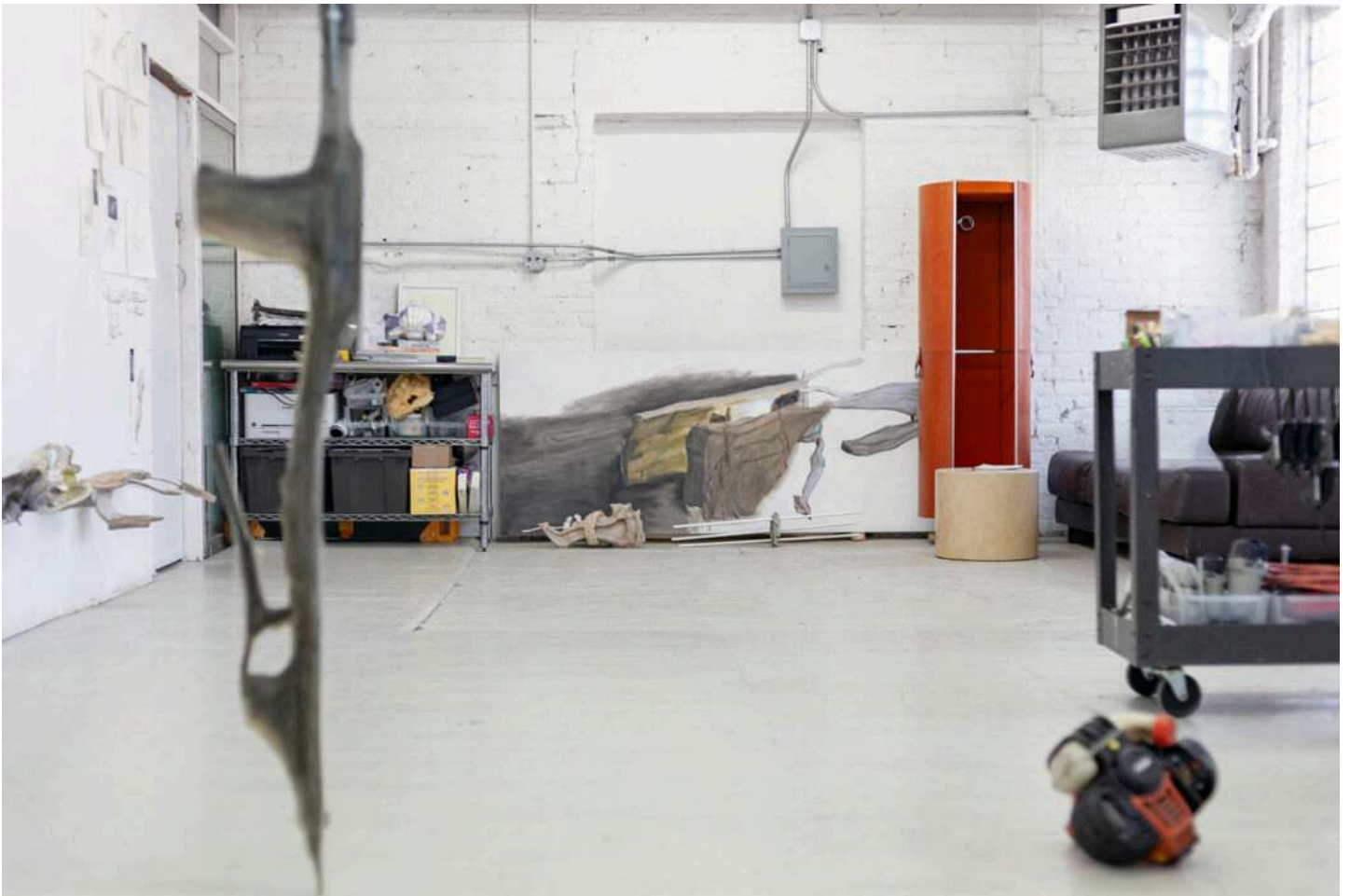


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As he developed the latter two bodies of work, Kroll noticed that many of the resultant forms loosely resembled guns, particularly the rifle-like sculpture standing at attention in the middle of his studio. His titles' associative wordplay—*Crap Shoot*, for example, nods to the probabilistic calculations of LLMs, as well as the latent violence of firearms—reflects his artworks' associative play with form, where one experiment in ideation or fabrication leads to another, then another. "I like studio processes that I can repeat indefinitely," Kroll explains, "which is partly why I've moved away from working with actual objects to working with imaginary ones. The process is less reliant on variables I can't control."



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Throughout our conversation, Kroll references a number of philosophers, from Hannah Arendt to Marek Poliks and Roberto Alonso Trillo, but perhaps the most surprising one is Plato. The ancient philosopher's infamous Theory of Forms—that an object in the world, and any artwork depicting that object, exist at a subordinate remove from the immaterial ideal of that object—may not provide a satisfactory metaphysical or ethical value system for the contemporary world, but it does supply a fascinating lens to contemplate Kroll's aesthetic iterations, as well as some audiences' reflexive dislike of art made with AI. It also shows how the artist's droll procedures revisit age-old questions about mimesis in light of ultra-contemporary technological concerns.

[Bryce Kroll: Crap Shoot \(https://www.parentcompany.net/bryce-kroll\)](https://www.parentcompany.net/bryce-kroll) is on view at Parent Company in New York City until March 7.

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