



GREBENSHYO

ABOUT

Grebenshyo is a Zurich-based digital media artist whose work centers on themes of perception.

Born in 1982. Graduated in Painting at the Brera Academy of Fine Arts in Milan in 2010..

Grebenshyo has received recognition through several competitions and collections. His painting work was included in the Swiss Federal Art Collection as early as in 2011. In 2020 he has received a commission for wall-based artworks from Meta (formerly Facebook) and in 2022 was among the winners of the 2nd Claire Silver AI Art Contest.

His recent achievements include a honorable mention in the ASUS ProArtist Awards 2022 and participation in numerous major digital art events across the globe. In 2025, he was also featured in the Kei Gowda's Primavera Digitale in Florence, hosted at Rifugio Digitale and landed a personal show at the Sechs Gallery in Basel.



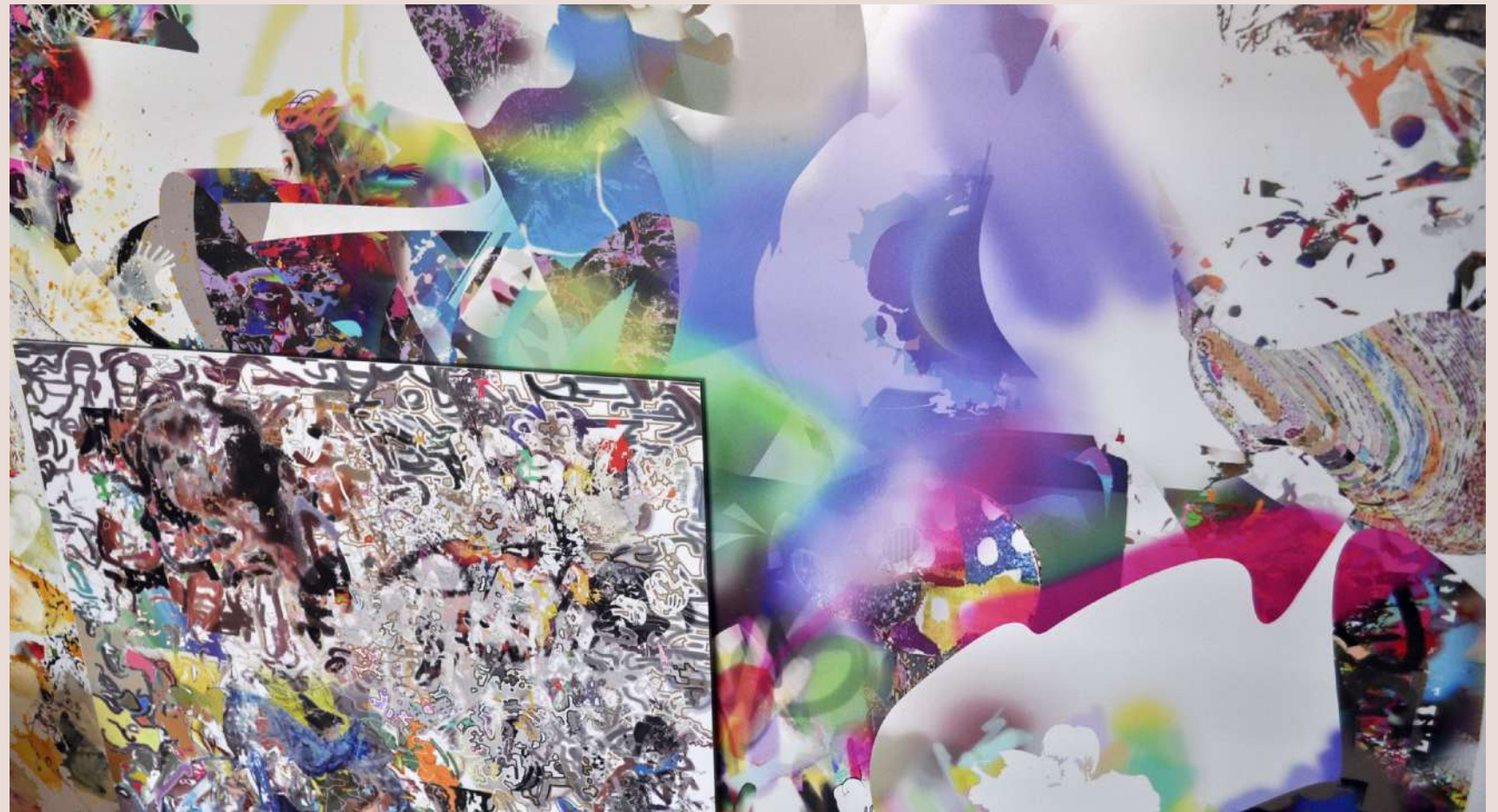
PORTFOLIO

Grebenshyo's practice delves into the emergent paradigm of data-driven phenomena through conceptual, generative, and interactive methods. He employs cutting-edge tools such as *eye tracking* and advanced generative AI systems to create his works.

In his most recent body of work, he has been exploring utilizing AI models, often custom-trained, while engaging in dialogue with and incorporating elements from the earlier painting and 3D modeling processes. The overarching project investigates image-making and reading informed by *neuroaesthetic* and technological standpoints.

Departing from either a generative approach, which automates image creation, or the *inpainting* generative AI technique, characterized by a more “painterly” style, the main interest of the ongoing research revolves around issues of “rendering” and the visual structure of images — in the most general meaning of the words possible.

Below are a few of the most prominent examples from the portfolio built around these concepts.



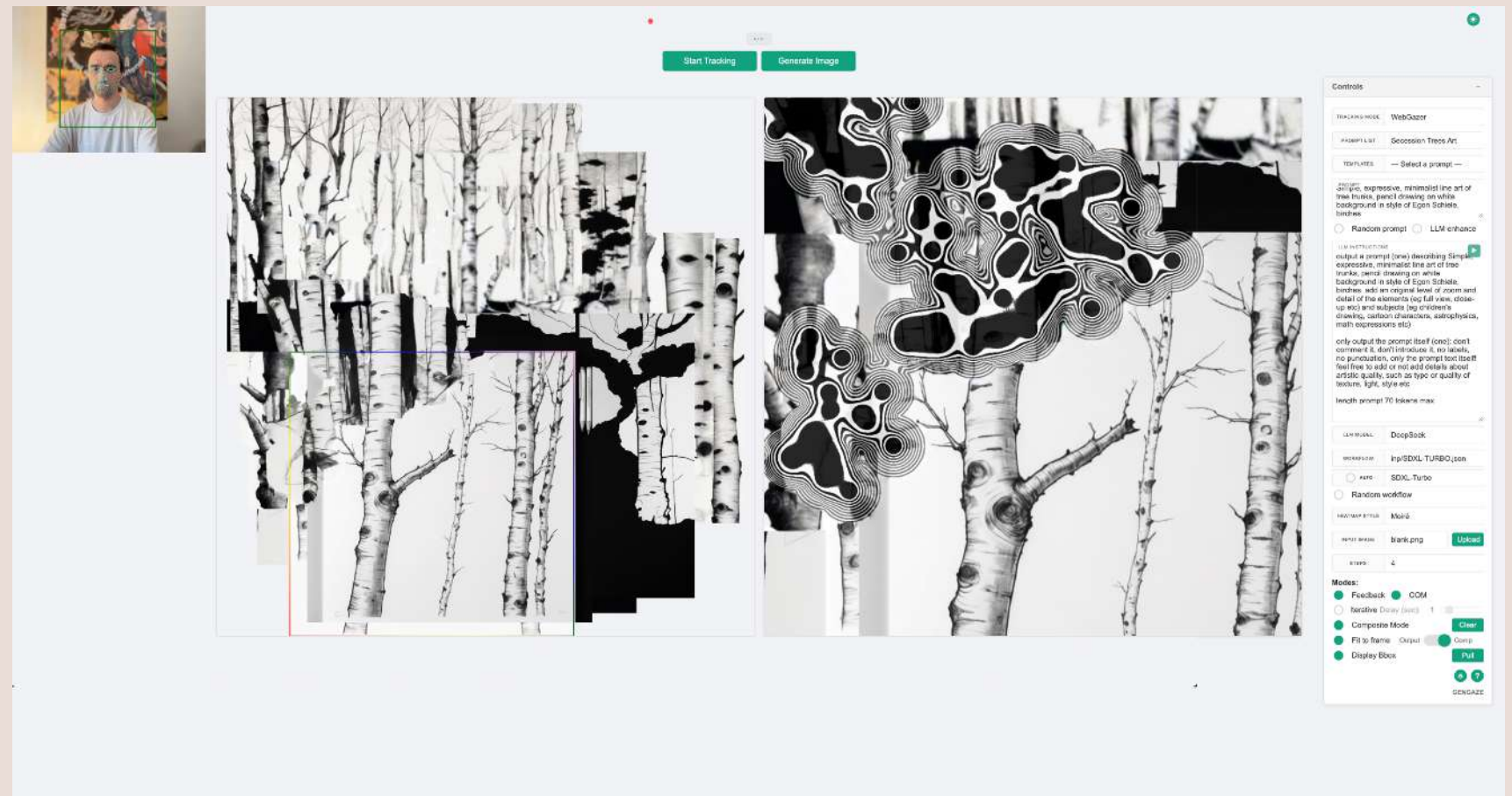
GENGAZE (2025)

GenGaze is an open-ended software artwork that turns tracking data into generative images. Using either interactive or algorithmic inputs, it gathers various data streams—currently eye-tracking, motion vectors, random walkers, and computer-vision feedback—converts them into heat-maps, and feeds those maps to an AI image pipeline.

The system produces two main kinds of output: standard generative-AI workflows (image-to-image, inpainting, outpainting) and a custom mode that layers a Centre-of-Mass (COM) computation on top, steering the canvas interactively toward emerging points of interest. In this way the piece offers a practical illustration of how attention guides perception.

A recent prototype appeared in *neu / n* (Galerie Sechs, Basel, 2025) in three configurations: an interactive version using motion input (HandPose.js), an “infinite canvas” generated by a random walker (Roam), and a saliency-based mode (MSI) that almost seems to “return” the viewer’s gaze and respond on more than a purely mechanical level.

GenGaze extends Grebenshyo’s study of perception. It treats vision as raw material and, conversely, views the act of reading images as a process that actively guides behaviour.



PICK YOUR FAVORITE ARTIST (2023)

[Pick Your Favorite Artist](#), from 2023, is a *supergenerative* art project that explores graphing and programming tools in a unique way.

It aims to marry a stratified approach utilizing several open-source libraries, such as p5.js, SDXL, and ComfyUI, with *long-form generative AI*—a collective interactive performance at its core.

Pictured on the right are a few selected outputs from an algorithm featuring nearly 50,000 possible variables combinations, ultimately condensed into a release of 105 generations, published on [EmProps](#).

This piece is an homage to a group of modern and contemporary painters including Hernan Bas, Cecily Brown, Dana Schutz, Nicole Eisenman, Peter Doig, Francis Bacon, Neo Rauch, Odilon Redon, and Justin Mortimer.



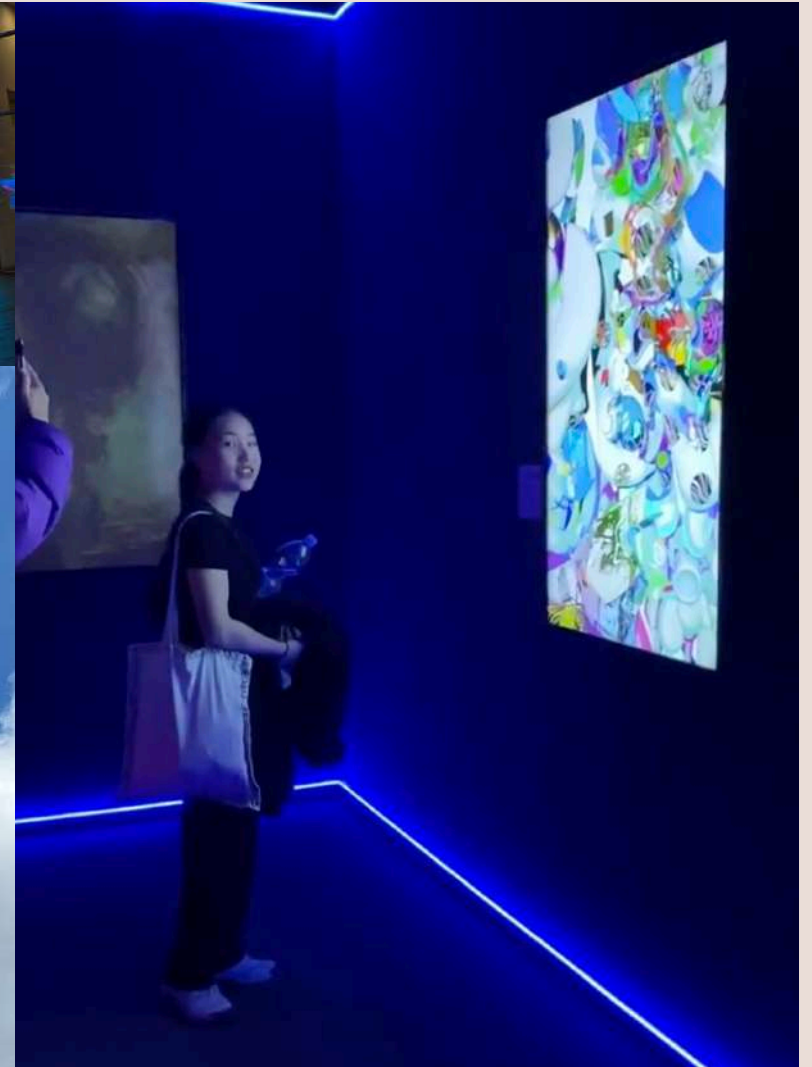
MUÑAÑO (2022)

Some of the artist's custom AI models are based on his earlier painting work, while others draw from 3D modeling he practiced between 2015 and 2020. One of the most prominent examples of the latter type of work is the piece titled Muñáño, created between 2021 and 2022, which earned the artist his first recognition in the NFT art space.

Developed as a site-specific video installation for the Art Innovation Gallery pilot project at Miart 2022 (April 1-3, 2022, Piazza Gae Aulenti, Milan), the piece was recognized among the TOP10 in the Animation category at the ASUS ProArtist Awards 2022.

It has since evolved into multiple versions, showcasing at Bright Festival 2023 in Leipzig and for ArtReasoned at Design Week 2023 in Milan. Later, the piece was also exhibited at Wrong Theory's *pixel at an exhibition* in Genoa as part of Design Week 2023.

More information can be found [here](#).



OCULUS (2021)

In 2020, as part of Facebook's (now Meta) OpenArts project, which oversees art installations in the company's workspaces, a wall-mounted artwork was created in the offices of Oculus, a virtual reality equipment company within the same group. This installation is situated at their European headquarters in Zurich, Switzerland.

For the large wall measuring over 3 x 6 meters, a fully digital design was created in high definition (37205×16535) and printed on *Vello* fleece wallpaper by Jakob Schlaepfer.

A focus of the piece is the company's corporate blue color, which was selected based on surveys of user reactions to specific stimuli, thus tying into the artist's research on collective perceptual experience.

