Rob and Nick Carter

TRANSFORMING



RN1634 **Transforming Poplars** 2025
6½-hour looped film, frame and monitor with player
26¾ × 23 × 4¾ inches 68 × 58·5 × 12 cm (framed)
Edition of 12 + 5 artists' proofs
after **Claude Monet** (1840–1926) *Poplars* series 1891
£40,000 + VAT



RN1635 **Transforming Skying** 2025
1¾-hour looped film, framed iPad
12¼ × 14⅞ × 2 inches 31·2 × 37·8 × 5 cm (framed)
Edition of 12 + 5 artists' proofs
after **John Constable** (1776–1837) *Cloud Studies* 1821–22
£30,000 + VAT



RN1655 **Transforming Interior** 2026
42-minute looped film, framed iPad
13¾ × 12½ × 2 inches 34·8 × 31·7 × 5 cm (framed)
Edition of 12 + 5 artists' proofs
after **Anna Ancher** (1859–1935) *Interior, Brondum's Annex* c.1920
£40,000 + VAT



RN1639 **Transforming Black Lines** 2025
3-hour looped film, frame and monitor with player
27¼ × 27⅛ × 4¾ inches 69·5 × 69 × 12 cm (framed)
Edition of 12 + 5 artists' proofs
after **Wassily Kandinsky** (1866–1944) *Schwarze Linien (black lines)* 1913
£30,000 + VAT



RN1657 **Transforming Houses of Parliament** 2026
43-minute looped film, frame and monitor with player
19¼ × 27⅜ × 4¾ inches 49 × 69·5 × 12 cm (framed)
Edition of 12 + 5 artists' proofs
after **Claude Monet** (1840–1926) *Le Parlement* series c.1899–1905
£30,000 + VAT



RN1636 **Transforming Mont Sainte-Victoire** 2025
1-hour looped film, frame and monitor with player
19¼ × 27⅜ × 4¾ inches 49 × 69·5 × 12 cm (framed)
Edition of 12 + 5 artists' proofs
after **Paul Cezanne** (1839–1906) *Mont Sainte-Victoire* series 1882–1906
£30,000 + VAT



RN1646 **Transforming Seascape** 2025
98-minute looped film, frame and monitor with player
22½ × 35 × 4¾ inches 57 × 89 × 12 cm (framed)
Edition of 12 + 5 artists' proofs
after **Lucie Cousturier** (1876–1925)
Coucher de soleil – Côte d'Azure c.1905
£30,000 + VAT



RN1656 **Transforming Botanical Painting** 2026
4¼-hour looped film, framed iPad
15 × 12¼ × 2 inches 38 × 31 × 5 cm (framed)
Edition of 12 + 5 artists' proofs
after **Pierre-Joseph Redouté** (1759–1840)
Choix des plus belles fleurs c.1827–33
£30,000 + VAT



RN1637 **Transforming Vase of Flowers** 2025
1-hour looped film, frame and monitor with player
23⅝ × 19½ × 3⅝ inches 60 × 49 × 8·5 cm (framed)
Edition of 12 + 5 artists' proofs
after **Pierre Bonnard** (1867–1947) *Vase of Flowers* series 1911–35
£30,000 + VAT



RN1638 **Transforming Twelve Flowers in a Champagne Glass** 2025
67-minute looped film, framed iPad
15 × 12¼ × 2 inches 38 × 31 × 5 cm (framed)
Edition of 12 + 5 artists' proofs
after **Édouard Manet** (1832–83)
Rose in a Champagne Glass c.1882
£30,000 + VAT

In 2008, Rob and Nick Carter began a landmark investigation into the boundaries between historical painting and digital time. By translating static masterpieces into "moving paintings", they invited viewers into a state of durational looking — a "slow art" philosophy that saw the original *Transforming* series enter the permanent collections of the Mauritshuis and the Städel Museum, with further works held by The Frick Pittsburgh and exhibited at The Frick Collection, New York.

After an eight-year sabbatical from the series, this exhibition marks a vital evolution. While earlier works utilised the rigid precision of CGI to mimic the brush, this new cycle utilises human-guided AI as a volatile, painterly material. The artists treat the software not as an automated generator, but as a "digital brush" requiring obsessive, frame-by-frame curation.

The works on display celebrate a transcendent lineage of artists who investigated light and form through repetition. Here, the luminous, shifting fog of Monet's London sits alongside the rhythmic "visual music" of Kandinsky's abstraction. Elsewhere, the series explores the quiet, domestic soul of Anna Ancher's interiors, capturing the subtle movement of light across a room in a way that feels closer to the original canvas than ever before.

Through hundreds of hours of precise prompting and manual intervention, the artists have reclaimed the digital space as an atelier of slow craft. These films possess a vital spark and a soulful imperfection that defies pure calculation, reminding us that even in an age of artificial intelligence, the most profound transformations remain defiantly, and beautifully, human-guided.

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