Rob and Nick Carter

TRANSFORMING FILMS · 2009–26

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FINDING WONDER

There is something miraculous, I think, about John Constable's cloud studies. Little perfect snapshots of fleeting, heavenly moments, captured with a combination of precision and softness that a photograph would struggle to achieve. He and his closest rival, JMW Turner, made countless studies of this kind, both men keen to really nail in paint what the eye perceived. A contemporary viewer, coming across one of these gently undulating skies, must have been struck by a strange sensation of peering through a tiny window.

It's hard, now, to appreciate what an impact old paintings could have had on the people who looked on them for the first time. We are so endlessly assailed by images that our ability to actually see them is dulled. The depressing phrase "dwell time", evoking sweaty marketeers desperately trying to eke out the precious seconds that a consumer might spend gawping at their social media content, pervades everything, even our galleries.

Studies claim that the average museum visitor spends somewhere between four and a heady 30 seconds looking at a painting — or worse, seeing it solely through the screen of the phone they use to snap a picture and move on. *Sunflowers*? Tick. *Rokeby Venus*? Tick. *Girl with a Pearl Earring*? A Rothko? *Waterlilies*? Tick, tick, tick. Proof, if they were ever to look at the picture again, let alone share it with anyone, that they were once in the room with a masterpiece.

We are all guilty of it, I think. Life is fast-moving, there is so much to see and the mindset is to pack it in, get your money's worth. Can we "do" the Prado in a day? No, but we'll damn well try, because when might we have another chance? We charge around, never giving these works of ingenuity and inspiration the chance to reveal their true depth or beauty.

This is why I think that Rob and Nick Carter's *Transforming* series, first started in 2009 and revisited with entirely new artworks between 2025–26, is more than the sum of its many, complex parts.

A collection of 22 looped films, presented on screens of breathtaking quality concealed by custom-made frames, these entrancing works each take a different painting — Ambrosius Bosschaert the Elder's *Vase with Flowers in a Window* (c.1618), Constable's *Study for* The Cornfield (c.1817), Kandinsky's *Schwarze Linien (Black Lines)* (1913) or Lucie Cousturier's *Coucher de Soleil — Côte d'Azur* (1905), for example — and use the latest technology to animate the image over several hours in a way that is often barely perceptible, unless you turn away for a few moments and turn back. Then you might find the clouds have shifted, and you're looking at an entirely different sky; the frog has begun to decay, and the maggots are moving in; afternoon light has hit the side of the line of poplars, and the water beneath them is shimmering.

The first series — which also includes a number of works, such as *Transforming Nude Painting (after Giorgione's* Sleeping Venus*, c.1510)* (2013), or *Transforming Portrait (after Michiel Janszoon van Mierevelt's* Portrait of Catherine Camerlin*, 1631)* (2016), that incorporated the filming of live models — was achieved through CGI, and many thousands of man-hours of coding work. The Carters revisited the process in 2025 with newly developed AI, says Nick, because "we missed it, we felt that there was more to explore."

They had always wanted to do a seascape, says Rob, "but the technology wasn't there. The amount of rendering on a CGI basis was just too much for any computer to cope with, and so we waited for technology to catch up." Cousturier's stunning pointillist scene of the rocky French coast now splashes and foams in slow motion, while the light shifts, taking the viewer through a day of the almost hysterical brilliance of the Côte d'Azur's sunlight into an evening that renders the land, sea and sky in colours that, if you hadn't witnessed it in real life, would seem almost deranged.

AI enables the artists to work with looser paintings, moving individual brush strokes. It hasn't made the process quicker, per se, says Rob, but it does mean less of the tedious code writing, and more visual guidance. "We can see things happen in front of us, and then we can decide quite quickly whether or not that's a route we want to go down."

It still requires hours of checking and refining, however. "You have to do that over and over, almost frame by frame, to make sure that it's sticking to the path that you've set it," Rob says. All of them, adds Nick, "were awful at first". AI is still just a tool, and sometimes a blunt one at that, but somehow they have made magic with it.

The films range in duration from around three to up to 26 hours, made up of many thousands of frames, only one of which corresponds precisely to the original painting. And yet somehow, they never lose sight of that starting canvas — you are still looking at the painting, it's just … different.

The long duration is important. The human brain can identify a loop pretty quickly, says Nick, "so digital work on a loop can become a bit monotonous. We wanted enough that people can't really perceive it; that requires a lot from the viewer." One collector, who acquired an edition of the Bosschaert some 15 years ago, contacted the artists recently to tell them she had just seen a dragonfly flit through the picture for the first time.

And this, I think, is key. Because no artwork is static. Regardless of its age or form, any work of art worth its salt is a living thing; it continues to give up secrets over decades, even if you look at it every day. By using the latest AI technology, of which many artists are terrified, Rob and Nick Carter have taken that principle and made it literal.

Using screens, those things that parents fret about giving to their children, they have forcibly slowed down the looking process, making it impossible to snap and go, instead impelling the viewer to stop, consider, look away and look back, and find wonder. And perhaps get a little closer to what those first viewers would have felt — that quiet moment of wow.

Nancy Durrant · British culture journalist and broadcaster, London, 2026

Rob and Nick Carter

TRANSFORMING FILMS · 2009–17

Transforming Still Life Painting

2009–12

RN882

3-hour looped film, computer, frame
27 15/16 × 22 13/16 × 5 1/8 inches · 71 × 58 × 13 cm
Edition of 12 + 5 artists' proofs

after
Ambrosius Bosschaert the Elder (1573–1621)
Vase with Flowers in a Window · 1618

"I was lucky enough to be one of the first people to see this digitally rendered painting by our friends Rob and Nick. I immediately liked it and my wife Chrissy and I acquired the first in the edition the same day. I sat looking at it for some time before I realised that the time of day was changing. To me it was an older-looking picture I didn't know anything about it or expect it would move. So it was wonderful when I saw the butterfly land on the flower. I hadn't seen anything like it before — it hadn't occurred to me that a painting could come alive like this. It was the first major piece we have bought for some time; it's marvellous. I have known them since they started out working together. They have always made such clever things."

Sir Peter Blake · Artist

























"The Carters' world-first 'digital painting' provided a unique intersection between the worlds of Old Master connoisseurship and the dynamic world of contemporary new media art. Working with MPC, the Carters created an animated version of Bosschaert's *Vase With Flowers in a Window*. Every aspect has been brought to life and the seamless three-hour loop takes the painted scene from dusk to dawn. Only perceptible upon sustained looking, the still life displays subtle shifts as the clouds pass by, the sun moves in the sky and the stars emerge. Each flower has been informed by actual time-lapse footage of real flowers throughout the course of the day, marking subtle shifts in bloom and direction as they turn to face the sun. Every few minutes the still life displays real-time activity, such as a caterpillar eating leaves. In their homage the artists examine the boundaries between the real and the imagined, analogue and digital, and the traditional and the progressive."

Kate Bryan · Curator and writer

"*Transforming Still Life Painting* was one of the most challenging briefs MPC had ever worked on, the longest piece of animation we had ever developed. To ensure absolute detail and realism the team studied thousands of hours of nature footage — the task was to capture every subtlety and nuance surrounding events of a 24-hour cycle in the life of a bouquet of flowers. Approached as an animated time-lapse sequence, a huge database of footage was created for every flower in the original painting.

"Once the time-lapse flower animation was in place and stretched back to real-time, the creatures were added. From butterflies, ladybirds and flies, to snails and caterpillars eating leaves, MPC modelled and rigged every single component of the painting. Over 45 minutes of creature animation was placed throughout the three-hour piece. The team also added some of the more subtle effects such as dewdrops at dawn, with one dripping down the alcove. The mist in the distance thickens at dawn and then clears for dusk, revealing a distant landscape, and even the water level in the vase is animated in 3D. The end result is an entirely computer-generated animated replica of an original painting — the very first of its kind and paving the way for a completely new genre in the art world."

Jake Mengers · Former Creative Director, MPC

"In viewing *Transforming Still Life Painting* there is no doubt that these artists have executed their first digital painting with a sensitivity that I'm sure the creator of the original work would be thrilled to see. In what appears a seemingly impossible concept, the artists have brought every aspect of Bosschaert's painting to life … Their reinterpretation of this beautiful work, and its role in our collective cultural milieu, has revealed a humanity which is both deeply thought-provoking and visually exquisite … Rob and Nick Carter have created something far from a still life."

Susi Muddiman · Director, Tweed River Art Gallery, Australia

"*Transforming Still Life Painting* is a great gift to the Mauritshuis, which specialises in Dutch and Flemish paintings of the Golden Age, because it offers a fresh perspective on one of the outstanding works in the collection — Ambrosius Bosschaert the Elder's *Vase with Flowers in a Window* (c.1618). Rob and Nick Carter have literally animated this flower painting, creating an image that moves and changes slowly over the course of three hours. In doing so, they bring out the fragility and transitoriness of the flowers and insects in the original work, and also suggest the passage of time by constantly changing the light cast over the landscape in the background. The care with which the Carters made their film calls attention to the extraordinary quality of Bosschaert's painting.

"*Transforming Still Life Painting* uses a fast medium, but actually has the effect of slowing the viewer down. I have seen people absolutely riveted by this work, taking a great deal of time to watch the still life change before their eyes. This is exactly what we hope that our visitors will do when they encounter the seventeenth-century painting by Bosschaert on which the Carters' film is based — look, look and look again."

Emilie E.S. Gordenker
Former Director, Royal Picture Gallery Mauritshuis, The Hague
Current Director of the Van Gogh Museum, Amsterdam

Transforming Vanitas Painting

2012–13

RN915

2½-hour looped film, computer, frame
19 × 24 × 3½ inches · 48·3 × 61 × 8·9 cm
Edition of 12 + 5 artists' proofs

after
Ambrosius Bosschaert the Younger (1609–45)
Dead Frog with Flies · c.1630

"Every brushstroke and texture is captured and the entire scene treated not as a biological survey of decomposition, but as a moving, 'living painting'. This is vanitas painting for the twenty-first century."

Kate Bryan · Curator and writer


























Transforming Diptych

2013

RN918

Two works conjoined by random events, framed iPads
Each 11½ × 10½ × 1½ inches · 28·2 × 26·7 × 3·8 cm
Edition of 12 + 5 artists' proofs

after
Justus Juncker (1703–67)
Still Life with Pear and Insects · 1765
Still Life with Apple and Insects · 1765




















Fincker f. 1768


Fincker f. 1768

Transforming Nude Painting

2013

RN916

2½-hour looped film, computer, frame
32 × 47 × 4 inches · 81·3 × 119·4 × 10·2 cm
Edition of 12 + 5 artists' proofs

after
Giorgione (Giorgio Barbarelli de Castelfranco) (c.1478–1510)
Sleeping Venus · c.1510



"Rob and Nick Carter's *Transforming* films are a profound testament to their ability to create magic."

Dylan Jones · Writer and Chief Content Officer, Robb Report























Transforming Portrait Painting

2016–17

RN1020

20-minute looped film, monitor with player, frame
44 × 28 × 5 inches · 111·8 × 71·1 × 12·7 cm
Edition of 12 + 5 artists' proofs

after
Michiel Janszoon van Mierevelt (1576–1641)
Portrait of Catherine Camerlin · 1631

















Transforming Landscape Drawing

2014–17

RN1062

2½-hour looped film, framed iPad
15¾ × 19½ × 2 inches · 40 × 49·5 × 5·1 cm
Edition of 12 + 5 artists' proofs

after
Jacob van Ruisdael (1628–82)
Windmills near a Body of Water · c.1648–50

"Rob and Nick Carter have never seen the world in black and white. They exist in multiple dimensions of light, colour and energy."

Glenda Bailey · Former Editor-in-Chief, *Harper's Bazaar New York*

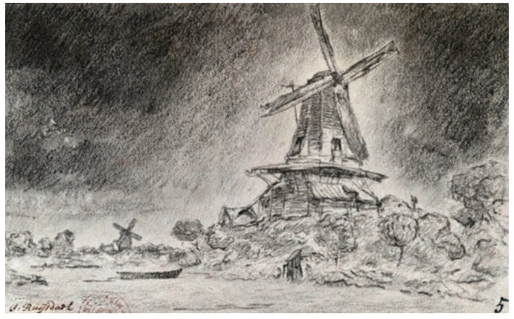
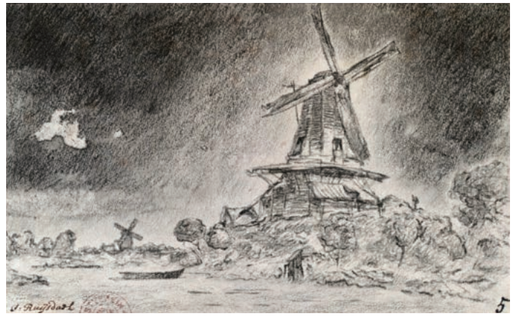
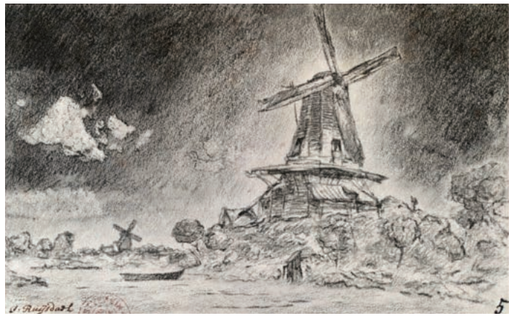
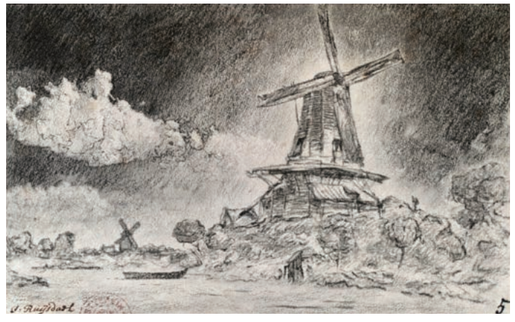



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Transforming Landscape Painting

2014–17

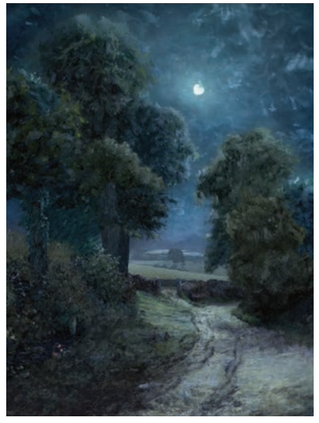
RN917

2½-hour looped film, monitor with player, frame
39 × 32 × 5 inches · 90·1 × 81·3 × 12·7 cm
Edition of 12 + 5 artists' proofs

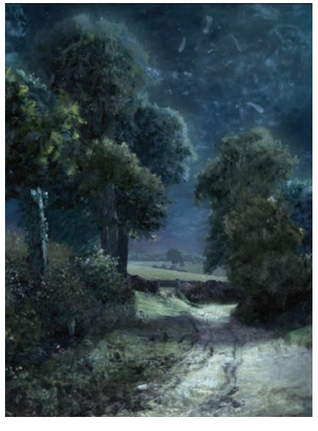
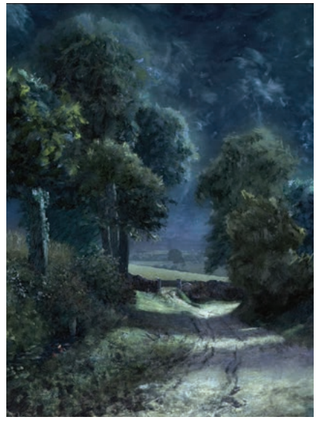
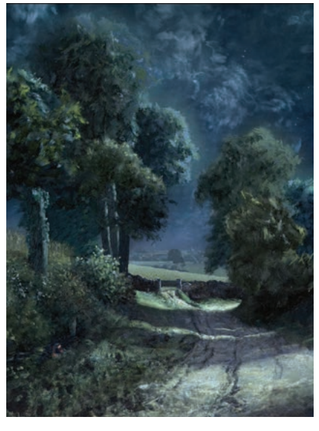
after
John Constable (1776–1837)
Study for The Cornfield · c.1817



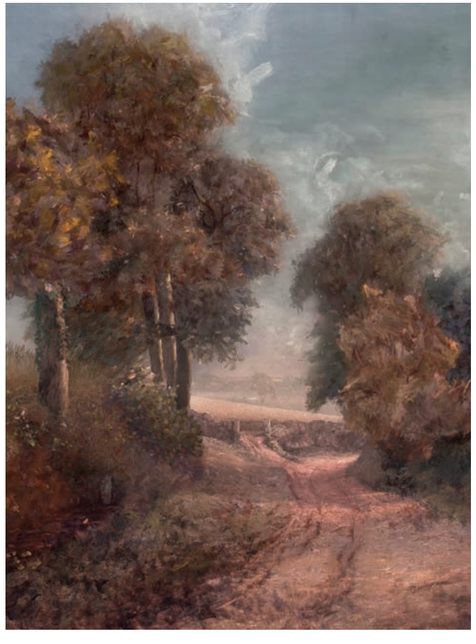










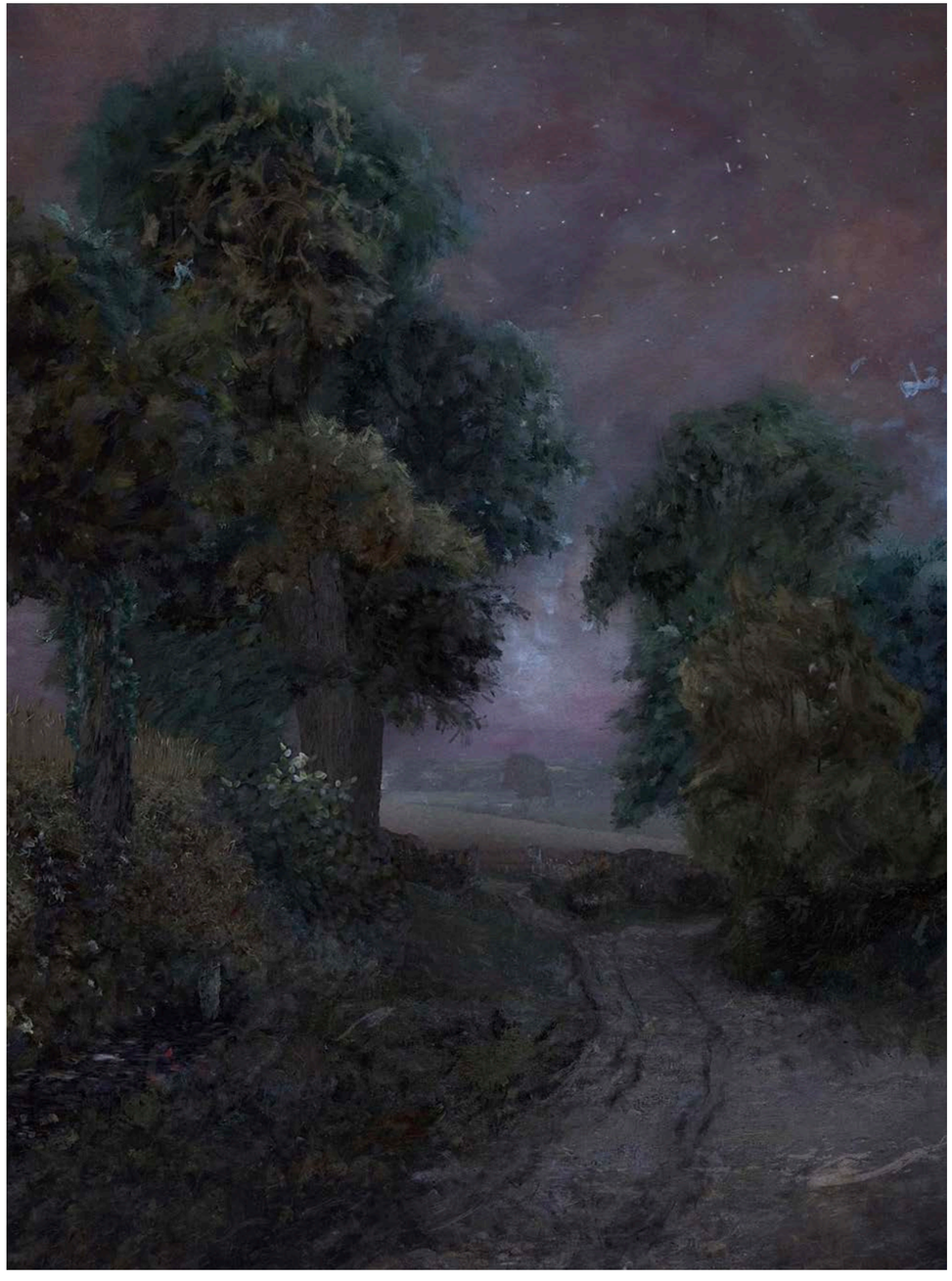










Transforming Still Life Painting II

2014–17

RN1021

40-minute looped film, framed iPad
13 × 16¹⁵⁄₁₆ × 2½ inches · 33 × 43 × 6·4 cm
Edition of 12 + 5 artists' proofs

after
Willem van Aelst (1627–83)
Still Life with Candle, Walnuts and a Mouse · 1647

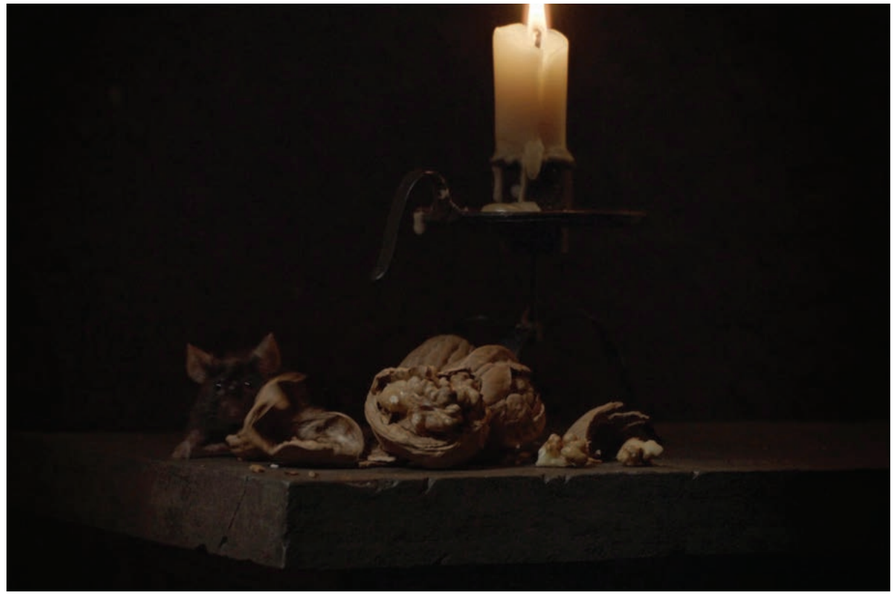


"Rob and Nick Carter transport us into the imagined worlds of the original artists, focusing our attention on details beyond the static, be it the passing of time over a landscape, or the scurrying of a mouse across a still life. They refresh familiar works by empathising with the central emotion, thereby generating a state of constant renewal and forging new masterpieces out of the old."

Jennifer Scott · Director, Dulwich Picture Gallery

















Transforming Flowers in a Vase

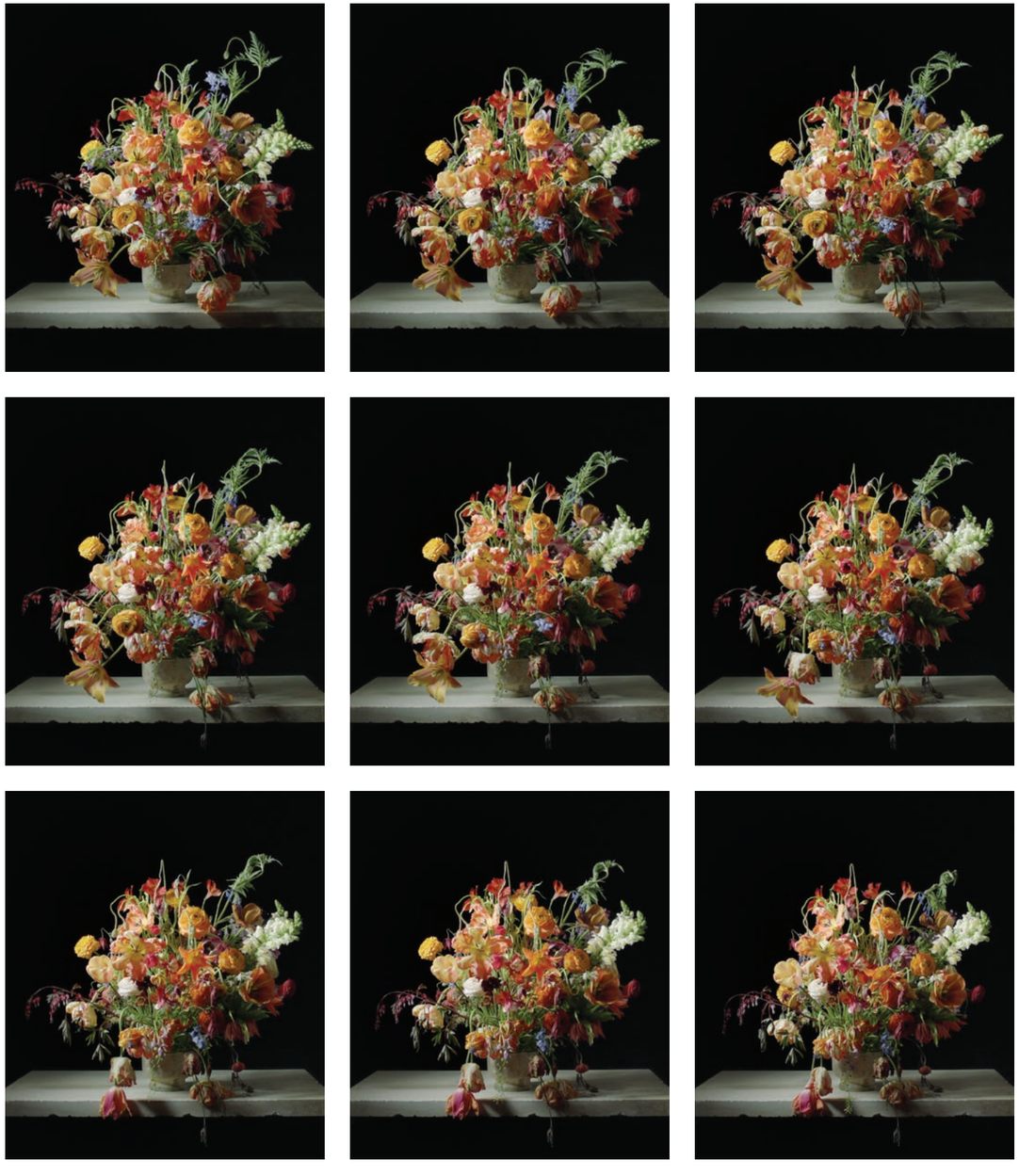
2016

RN1064

70-minute looped film, monitor with player, frame
26 × 24 × 4¾ inches · 66 × 61 × 10·7 cm
Edition of 12 + 5 artists' proofs

after
Rachel Ruysch (1664–1750)
Flowers in a Vase · c.1685







Transforming Flowers in a Vase

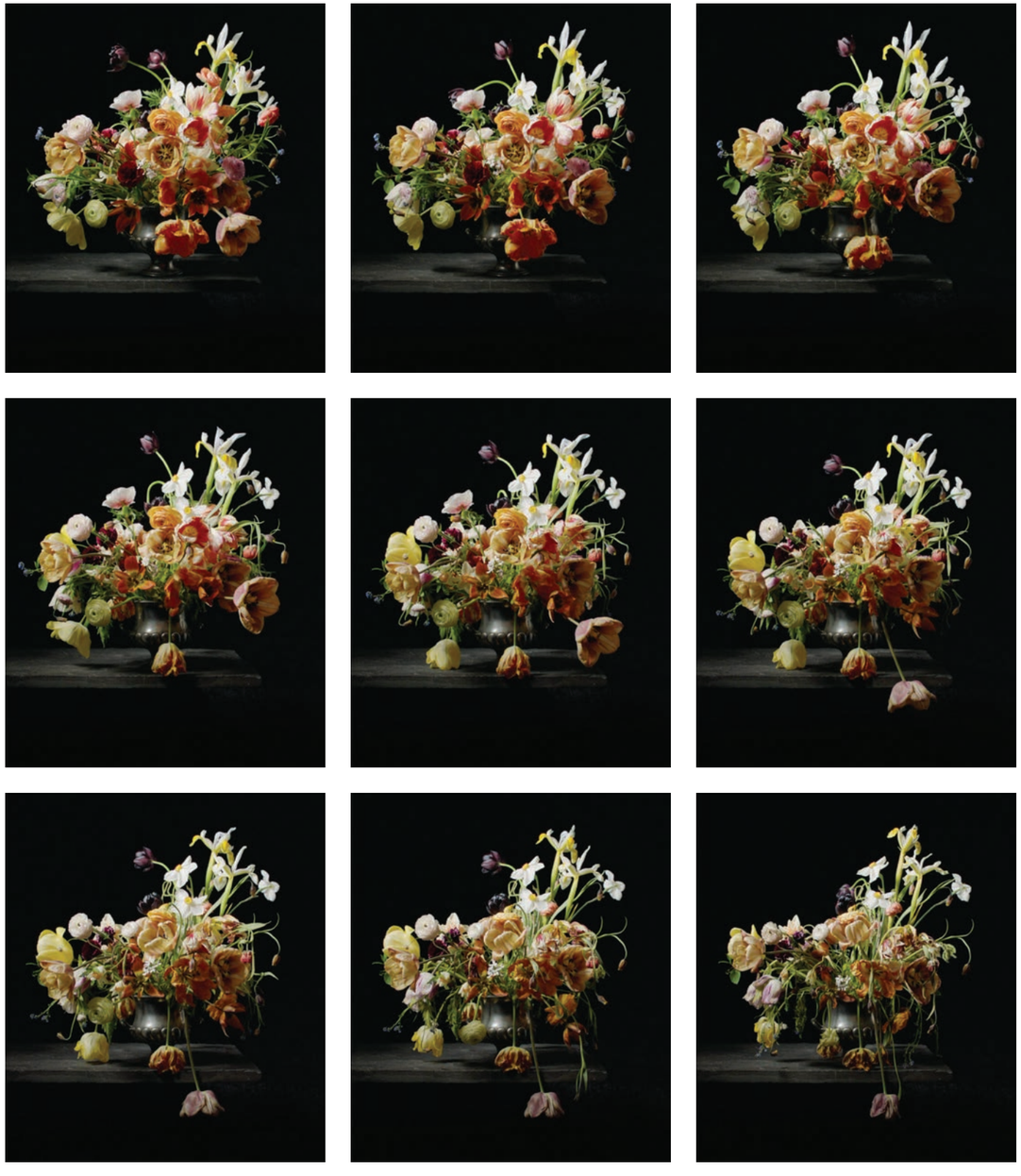
2016

RN1175

70-minute looped film, monitor with player, frame
26 × 24 × 4 inches · 66 × 61 × 10·2 cm
Edition of 12 + 5 artists' proofs

after
Rachel Ruysch (1664–1750)
Flowers in a Glass Vase · 1704







Transforming Photograph

2016

RN1024

30-minute looped film, framed iPad
15 × 12⅝ × 1¼ inches · 38 × 32 × 3·2 cm
Edition of 12 + 5 artists' proofs

after
Edward Steichen (1879–1973)
Gloria Swanson, New York · 1924



















Transforming Five Tulips in a Wan-Li Vase

2017

RN1061

32-minute looped film, framed iPad
17 × 15 × 2¾ inches · 43·2 × 38·1 × 7 cm
Edition of 12 + 5 artists' proofs

after
Ambrosius Bosschaert the Elder (1573–1621)
Five Tulips in a Wan-Li Vase · 1619

"*Transforming Five Tulips in a Wan-li Vase* is a significant addition the Frick's contemporary collection. Our first digital piece, this acquisition enhances our growing collection of artwork created by 21st-century artists — including Vik Muniz, Hendrik Kerstens and Cindy Sherman — all of whom refer to art historical sources and respond to them in boldly contemporary ways. The introduction of time-based media into our collection will be both disruptive and illuminative. We are excited that the presentation of the Carters' work in our galleries will capture the extended attention of our audience and encourage more in-depth experiences and richer interpretation of our permanent collection."

Robin Nicholson · former Executive Director, The Frick, Pittsburgh





















LOOKING AT A PAINTING

I am looking at a painting of a frog lying on its back upon a plinth. But this is no ordinary painting. This painting moves.

As I watch, the frog suddenly twitches into life. Every few seconds another spasm convulses its body, as though someone has just placed an invisible electrode upon its speckled, silvery skin, which glistens with amphibian stickiness. I see it swallow and blink, gasping for air through its upturned mouth like an old man wheezing for his final breath. This stricken frog is alone except for glossy blowflies that begin to circle in anticipation of its impending doom, like hyenas sniffing at weakened prey. There is no way out. With a final heave, the frog arches and locks, its webbed hands and feet reaching for succour that never comes. I am now looking at a painting of a dead frog prostrate upon a plinth.

Except, of course, this isn't a painting at all, but a looped film, lasting three hours, presented on a 21-inch Apple Mac computer screen hidden by a custom-made replica of a wooden Old Master picture frame. This is *Transforming Vanitas Painting* (2012–13) by British artists Rob and Nick Carter.

It is not the first "living" painting that the Carters have made. In 2012, at The European Fine Art Fair in Maastricht, they unveiled *Transforming Still Life Painting* (2009–12), which animated the famous floral composition *Vase with Flowers in a Window* by the Flemish master Ambrosius Bosschaert (1573–1621), who spent most of his life in the Netherlands, where he shaped the Dutch tradition of flower painting. Over three hours the multifarious bouquet erupting from a vase that Bosschaert had rendered so painstakingly almost four centuries earlier in 1618 was seen subtly to change. The sky, visible through an arched window looking out across a blue-and-green landscape, brightened to a rich cerulean before darkening as time passed from dawn to dusk. The rare and exotic blooms — tulips, roses, marigolds, forget-me-nots, cyclamen, a white trumpet daffodil, amethyst hyacinth, and sundry others — bobbed almost imperceptibly, turning to face the sun and slowly sucking up water which diminished within the vase as the day progressed. A cast of creepy-crawlies entered the scene from stage right and left — bluebottles, ladybirds, butterflies, snails, a caterpillar munching on leaves. Dewdrops at daybreak coalesced upon the petals. Mist in the distance thickened and cleared.

Based upon time-lapse footage recording the fluctuating appearance of real flowers across 24 hours, and created over four labour-intensive years in collaboration with the Oscar-winning creative studio MPC, which produces intricate special effects for feature films and advertisements, the completed work was spellbinding. The heightened reality of the special effects provided a pleasing modern-day parallel with the hyper-reality of Dutch Golden Age painting. "I nearly cried when MPC showed us the caterpillar

moving for the first time," Nick Carter recalls. "It was incredible — I thought, how are they doing this? The answer is that, just like Bosschaert, they were looking at nature — studying real movement, and then transcribing it."

Transforming Still Life Painting proved a critical and commercial success at Maastricht, where one visitor insisted on watching the entire film from start to finish. "A lady in a wheelchair planted herself in front of it and said, 'I'm not moving'," Rob Carter recalls.

For the follow-up, *Transforming Vanitas Painting*, the Carters decided to animate a picture by Ambrosius Bosschaert the Younger (1609-45). Now in the Frits Lugt Collection in Paris, *Dead Frog with Flies* (c.1630), a small oil painting on copper measuring just 5 × 7 inches, is less familiar than the Mauritshuis' oft-reproduced *Vase with Flowers in a Window* by the artist's father. It also offered the Carters greater challenges.

For one thing, the smooth, enamelled perfection of *Vase with Flowers in a Window* had disappeared. Instead, the brushwork was looser, more indeterminate. As a result, it would no longer be enough simply to animate something as realistically as possible, as had been the case with the flower heads. Now the task was to animate a painting of a thing, so that when its constituent parts were in motion they would not lose their integrity as believable brushstrokes.

Moreover, the sunny appeal of the earlier picture had darkened. Here was a stark image of a frog's cadaver surrounded by four menacing flies. Following through the logic of Bosschaert's picture by animating it, then, meant only one thing — watching this amphibian corpse rot. The point of traditional *vanitas* paintings was to jolt people into reflecting on their own mortality. Yet as the centuries passed, paintings such as *Dead Frog with Flies* lost their capacity to unsettle and provoke. The Carters wanted to revive an old picture so that a contemporary audience would react in a similar fashion to its original viewers. It was a form of pictorial necromancy using twenty-first-century technology. And unlike the pretty flowers swaying gently in the breeze of *Transforming Still Life Painting*, it would be a tough watch.

In truth, I was not prepared for quite how tough it would be when I entered a well-appointed first-floor viewing room in the Fine Art Society on New Bond Street in London to watch *Transforming Vanitas Painting* for the first time. The frog's demise is surprisingly poignant. His death throes induce a sense of sympathy — because he is suffering, we begin to identify with him. "It's like any good film," Rob Carter told me later. "You've got to fall in love with the character that dies otherwise it doesn't work."

The pose reminded me of the foreshortened dead soldier by an anonymous seventeenth-century Italian painter in the National Gallery in London — the two pictures share a similarly sombre palette and mood. When he painted his frog, though, Bosschaert more likely had in mind the traditional medieval and Renaissance theme of the Lamentation of Christ, in which mourners honour the body of Jesus after he has been removed from the cross.

What follows the frog's death in the Carters' film, though, is straight out of a horror movie. The flies lay eggs that hatch inside the corpse into maggots, which in turn feed and grow fat upon the poor frog's innards. We sense their wriggling, unseen presence as ominous bulges ripple and undulate across the animal's bloated belly. Eventually, with the inevitable success of wave after wave of cannon-fodder infantrymen assaulting a stout blockade, they break through — erupting from the abdomen of the frog like the vicious "chestburster" that explodes from the torso of John Hurt's character in Ridley Scott's 1979 sci-fi horror film *Alien*.

From this point on, all is carnage. Moving with a dreadful, unstoppable inquisitiveness, the plump, snub-nosed maggots teem across the broken frog like troopers intent on slaughter. One plops then many follow down into the pool of putrefaction that has begun to ooze out from underneath the frog's back. The scene has become a battlefield, as the pillaging maggots lay waste to the frog, razing the citadel of its carcass to the ground. The corpse seems to dissolve before our eyes, as flashes of red, like rivulets of lava, become visible criss-crossing the black wasteland of its interior. The frog's right eye, like a nugget of obsidian, drops to the ground. With wings like rotor blades, flies swoop in and out like Apache attack helicopters supporting the destruction below. Here is warfare worthy of one of Hollywood's classic historical epics.

As the minutes pass, the frog slowly becomes a skeletal wreck surrounded by a squelchy morass of decaying biological matter. The orgy of violence will soon be over, as outlying maggots begin to depart in single file to the left. The transformation of the frog — the transformation of Bosschaert's painting — is complete. I left the Fine Art Society with my mind made up — after I die, I would like my body to be cremated. Nobody who witnesses this unflinching gruesomeness could possibly allow their body to moulder as food for worms below the ground.

Transforming Still Life Painting and *Transforming Vanitas Painting* are two of four "time-based works" (as the artists describe them) that the Carters are showing in their major solo exhibition at the Fine Art Society in the autumn of 2013. *Transforming Diptych* presents two films on framed iPads side by side, each one animating a glowing still life of a single piece of luscious fruit flanked by insects atop a cracked plinth, by the eighteenth-century German painter Justus Juncker. Butterflies and other insects flit from one "painting" to the other, following a flight path randomly generated by sophisticated

software designed by MPC. In other words, despite its contemplative calmness, *Transforming Diptych* is infinitely various.

Transforming Nude Painting is more ambitious still — larger than the other three works in the series, and based in part upon footage of a real-life model called Ivory Flame, it brings to life the Venetian painter Giorgione's *Sleeping Venus*, the foundation stone of the tradition of the reclining female nude in Western art. As we watch a beautiful unclothed woman doze, we start to notice her breasts rising and falling in a rhythmic swell. Her eyelids flicker with REM. A gust of soft Italian midsummer air caresses her hair. Occasionally a subtle tremor stirs a hand or a foot. For a single moment, the image matches Giorgione's painting as precisely as possible. "It is important that at one point all of the films resemble the original Old Masters, even if only for a split second," Rob Carter explains. In the case of *Transforming Vanitas Painting*, this brief instance occurs at frame 5,000 — or 3 minutes and 20 seconds in.

All four works riff on transience, but *Transforming Vanitas Painting* is easily the most grisly of the lot. It is a demanding and uncompromising statement about mortality that refuses to shy away from its difficult subject matter. In a sense, it shares some of its aesthetic with the work of Young British Artists such as Damien Hirst, with whom Nick Carter overlapped when she studied fine art at Goldsmiths in London in the late Eighties. Hirst's important early work *A Thousand Years* (1990) also involves a rotting animal carcass (in his case, a severed bloody cow's head placed inside a glass vitrine), as well as a perpetual cycle of life and death as maggots hatch and turn into flies.

But whereas the effectiveness of *A Thousand Years* relied upon visceral impact, *Transforming Vanitas Painting* does not simply set out to shock. While making it, the artists had to exercise discipline and restraint, so as to avoid letting the artwork lapse into melodrama. "It could have been so corny," says Nick Carter. "Some of the things that we originally thought of — like decaying human heads — were ridiculous. The hardest thing was holding back and trying not to overdo it, to over-animate it. In that way, it is a bit like painting — you have to know when to stop."

As a result, some fairly extreme and troubling material is smuggled into the supposedly civilised world of Old Masters. Of course, the paintings produced by the Old Masters were often anything but civilised — some of the greatest canvases in the Western canon depict moments of crisis such as murder or rape. But for many people today the art of the past has become remote, perhaps even unintelligible. Rob and Nick Carter want to reverse this trend.

"In our everyday lives we are bombarded with imagery all the time, so this project was about slowing everyone down, slowing down our perception, and making us relook at painting as it was way back then," Nick Carter says. "These days people look at labels in museums longer than the actual paintings." Rob agrees: "When you are seeing so many images on a daily basis, it's harder to get that hit of really good art. We both hope that if the original artists ever came back, they would like what they saw, rather than be horrified by it."

For many people, Rob and Nick Carter's *Transforming* series will offer excitement because of the technical possibilities that it has opened up. Even a few years ago, the technology still did not exist to animate pre-existing paintings to such a sophisticated and believable degree. In this respect, the Carters acknowledge the pioneering and prodigious efforts of MPC. *Transforming Still Life Painting*, for instance, required several thousand hours of digital rendering — more than a feature-length animated film. For *Transforming Nude Painting* MPC needed 50 terabytes of storage. To put this into some sort of perspective, this is a similar amount required to store 50 hours of standard finished live action feature-film footage. "We met the managing director of MPC Advertising, Graham Bird," Rob Carter says, "and he said, 'You are testing us — but in a good way'."

Yet in order to be successful as works of art, the *Transforming* films must be about more than the technology that was required to produce them — and I believe that they are. *Transforming Vanitas Painting* is not only a spectacular lightshow for people to marvel at, but also a complex, paradoxical work of art. Simultaneously bewitching and brutal, bleak and beautiful, it is a still life in flux — seemingly alive while dramatising the aftermath of death. It employs cutting-edge technology in order to masquerade as something old, and compresses a tumult of drama into the simplest of scenes. Like all of the *Transforming* films, it allows painting to access another dimension altogether: time. The longer you scrutinise these new films, then, the more riddling they become.

Alastair Sooke · Art critic and journalist, London, 2013





Rob and Nick Carter

TRANSFORMING FILMS · 2025–26

Transforming Skying

2025

RN1635

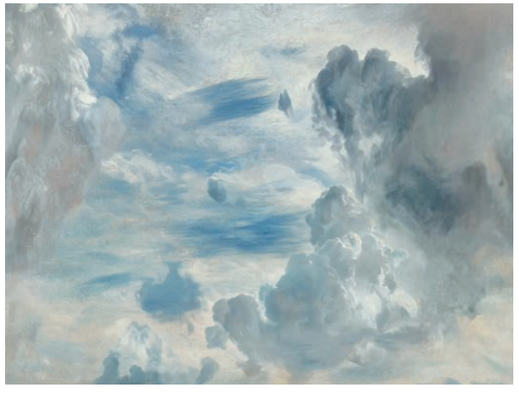
1¾-hour looped film, framed iPad
12¼ × 14⅞ × 2 inches · 31·2 × 37·8 × 5 cm
Edition of 12 + 5 artists' proofs

after
John Constable (1776–1837)
Cloud Studies · 1821–22



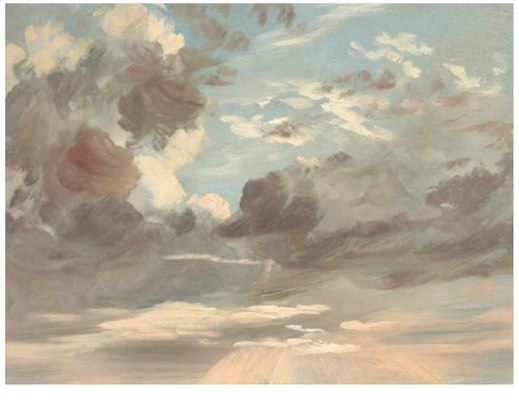
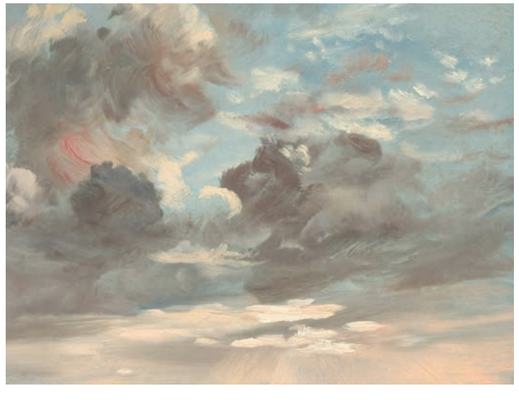




















Transforming Vase of Flowers

2025

RN1637

1-hour looped film, frame and monitor with player
23⅝ × 19¼ × 3⅝ inches · 60 × 49 × 8·5 cm
Edition of 12 + 5 artists' proofs

after
Pierre Bonnard (1867–1947)
Vase of Flowers series · 1911–35







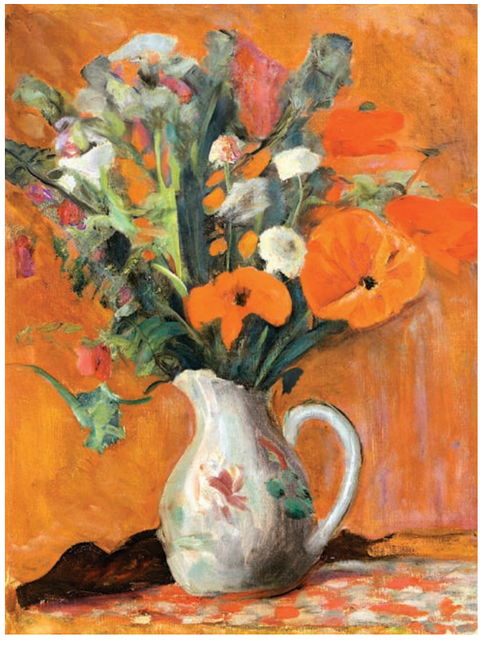



















Transforming Black Lines

2025

RN1639

3-hour looped film, frame and monitor with player
27⅜ × 27⅛ × 4¾ inches · 69·5 × 69 × 12 cm
Edition of 12 + 5 artists' proofs

after
Wassily Kandinsky (1866–1944)
Schwarze Linien (Black Lines) · 1913





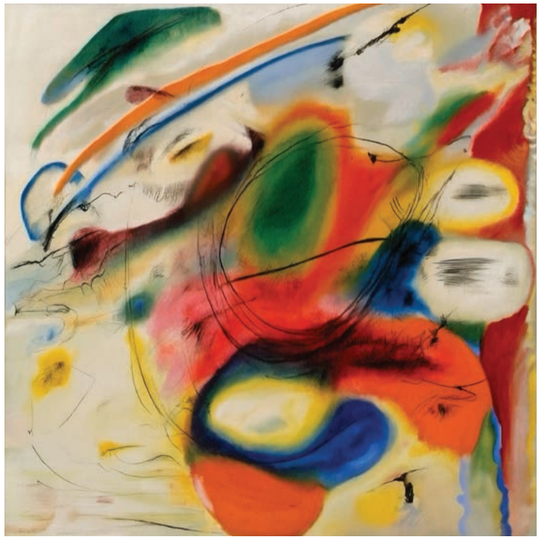








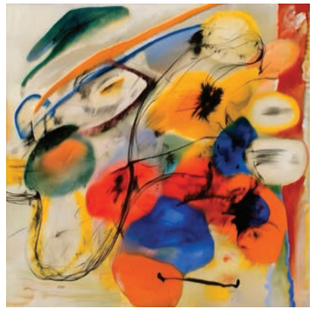



















Transforming Twelve Flowers in a Champagne Glass

2025

RN1638

67-minute looped film, framed iPad
15 × 12¼ × 2 inches · 38 × 31 × 5 cm
Edition of 12 + 5 artists' proofs

after
Édouard Manet (1832–83)
Roses in a Champagne Glass · c.1882

























Transforming Poplars

2025

RN1634

6½-hour looped film, frame and monitor with player
26¾ × 23 × 4¾ inches · 68 × 58·5 × 12 cm
Edition of 12 + 5 artists' proofs

after
Claude Monet (1840–1926)
Poplars series · 1891

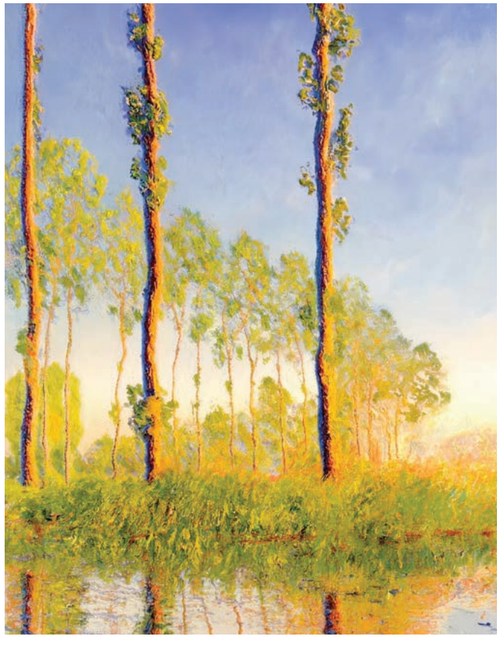
"Approached with a different aesthetic perspective these could just as easily be gestural paintings — they're certainly very experimental and the Carters have an almost Greenbergian love of the intrinsic qualities of the light, just as an artist may have the joy of the paint."

Harland Miller · Artist



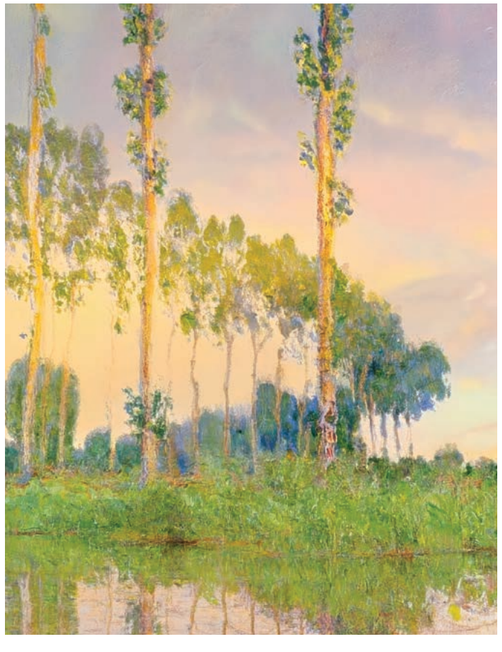
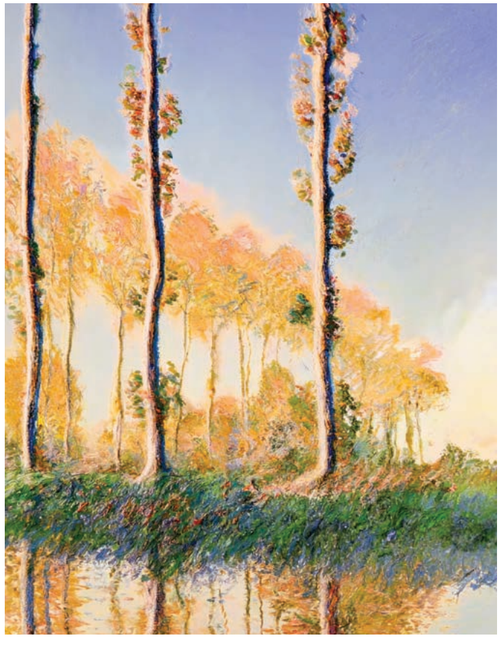















Transforming Mont Saint-Victoire

2025

RN1636

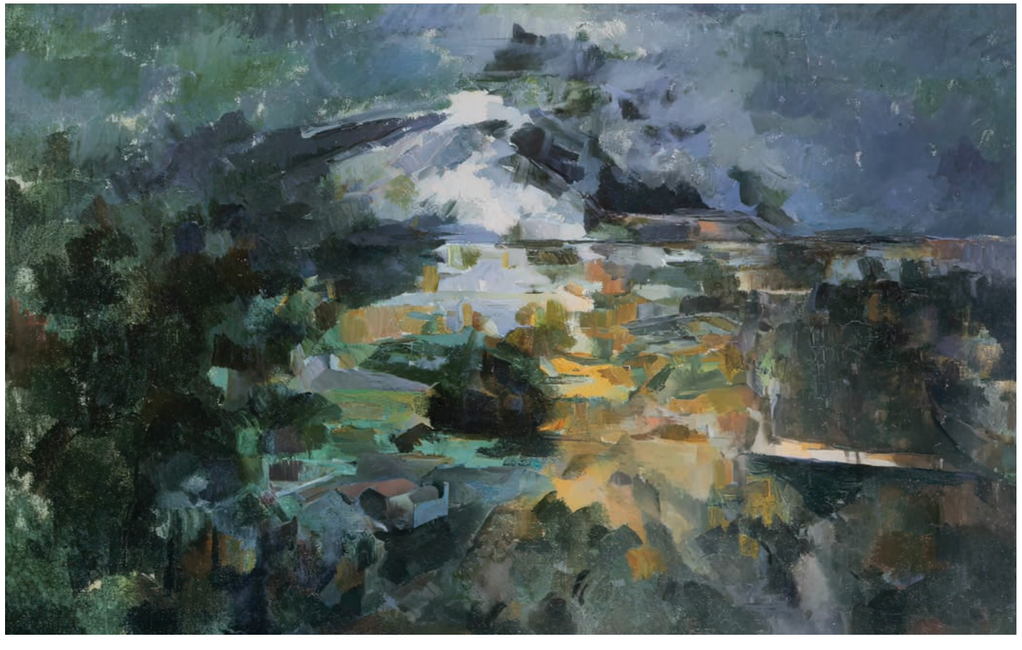
1-hour looped film, frame and monitor with player
19¼ × 27⅜ × 4¾ inches · 48 × 69·5 × 12 cm
Edition of 12 + 5 artists' proofs

after
Paul Cezanne (1839–1906)
Mont Sainte-Victoire series · 1882–1906
























Transforming Seascape

2025

RN1646

98-minute looped film, frame and monitor with player
22½ × 35 × 4¾ inches · 57 × 89 × 12 cm
Edition of 12 + 5 artists' proofs

after
Lucie Cousturier (1876–1925)
Coucher de Soleil – Côte d'Azur · c.1905

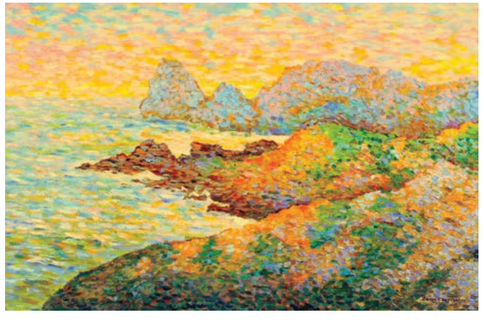
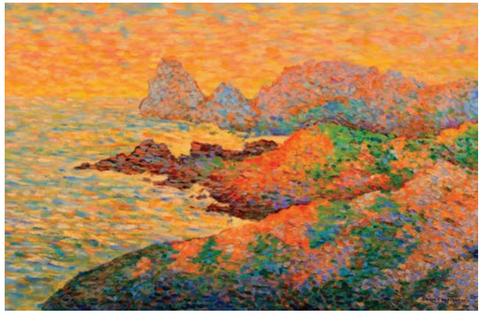
"Rob and Nick's explorations into colour, technology and image-making have consistently yielded memorable works, from the uncanny to the psychedelic."

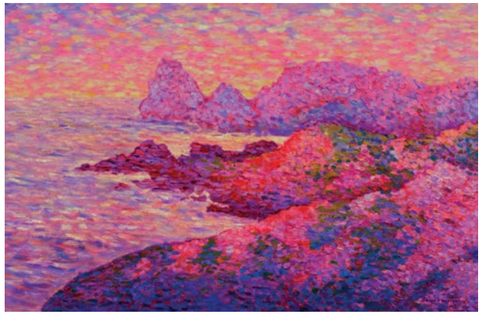
Will Gompertz · Deborah Loeb Brice Director, Sir John Soane's Museum



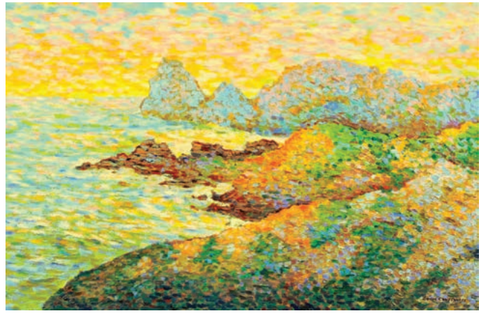
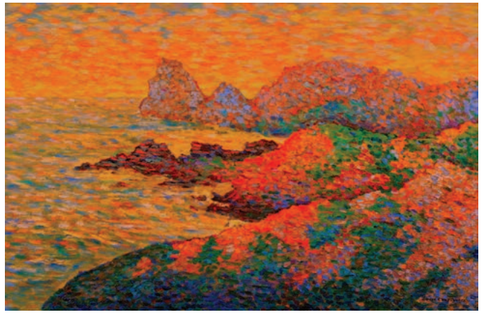


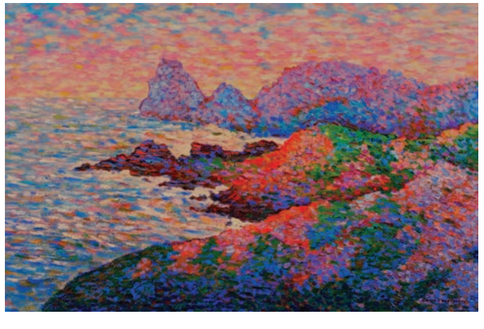
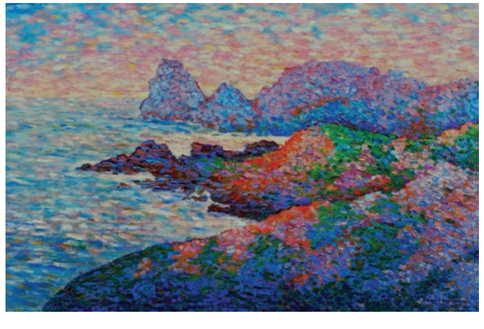


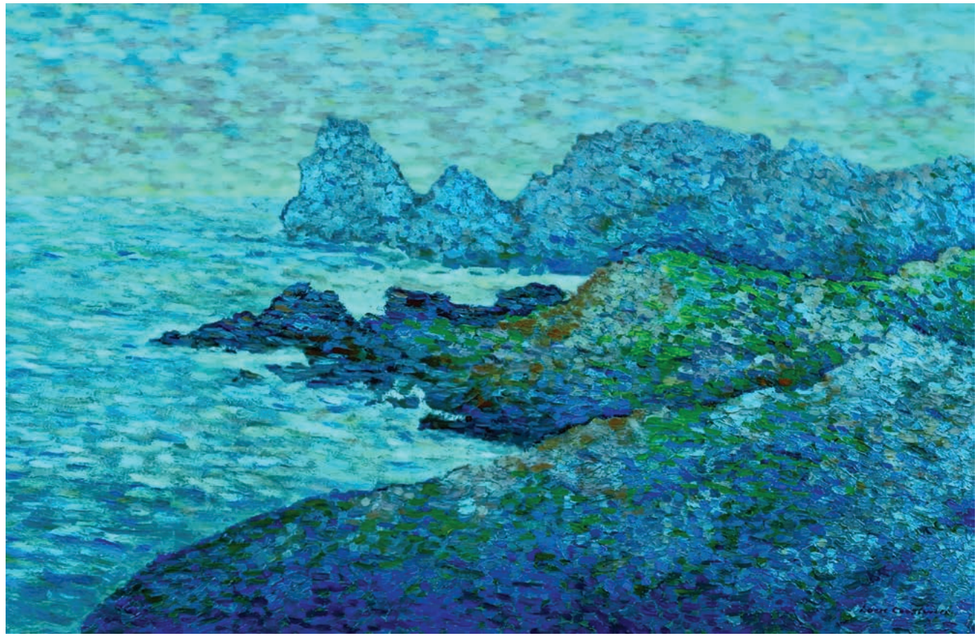


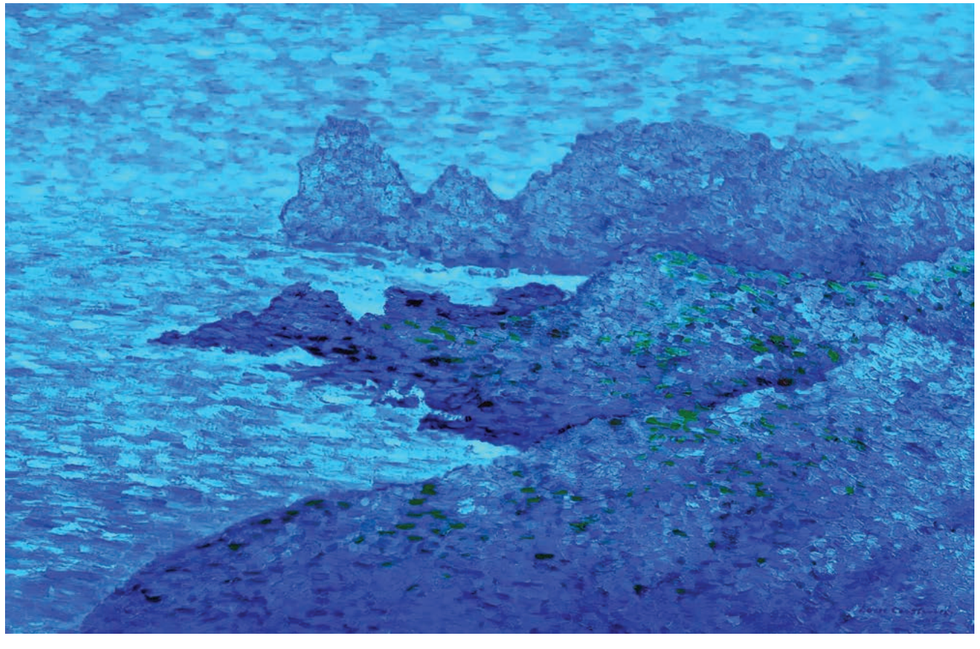


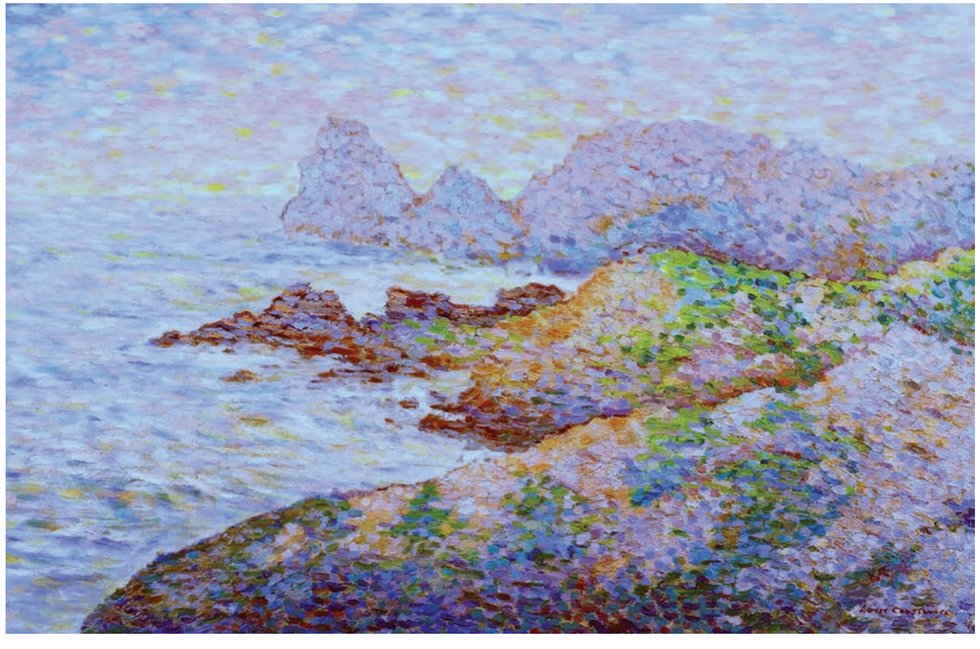



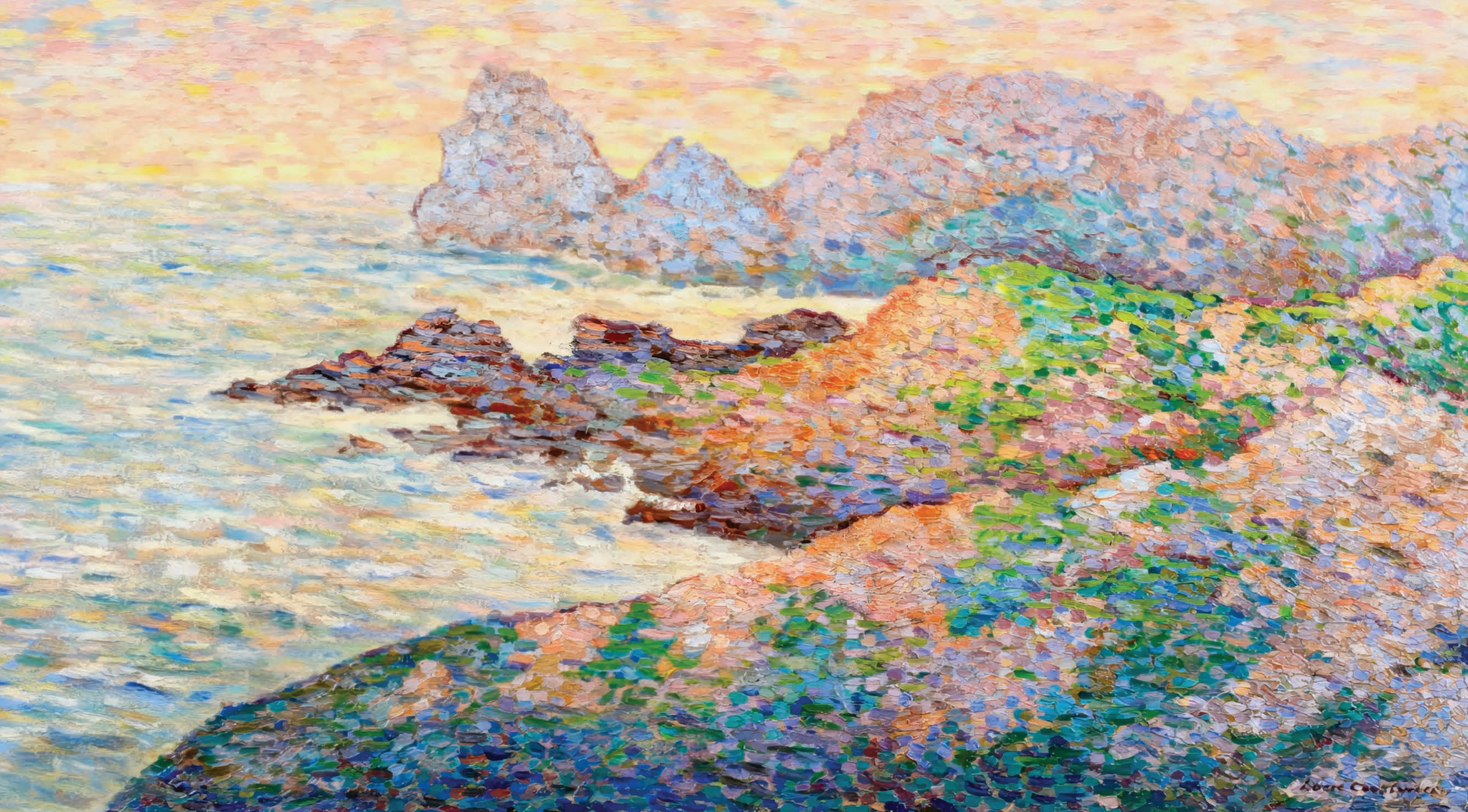













Transforming Interior

2026

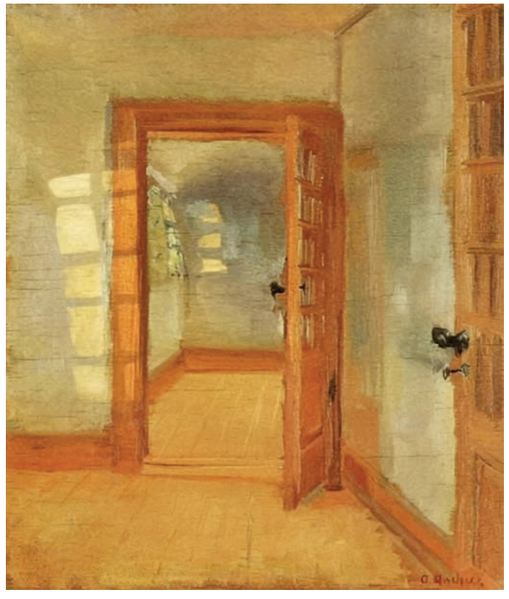
RN1655

42-minute looped film, framed iPad
13¾ × 12½ × 2 inches · 34·8 × 31·7 × 5 cm
Edition of 12 + 5 artists' proofs

after
Anna Ancher (1859–1935)
Interior, Brondum's Annex · c.1920





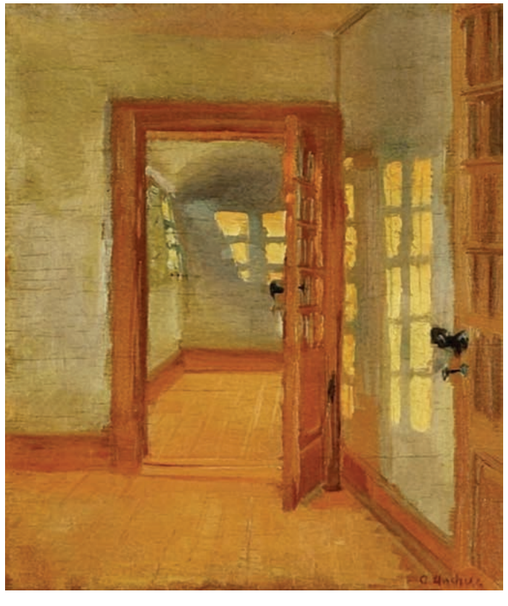
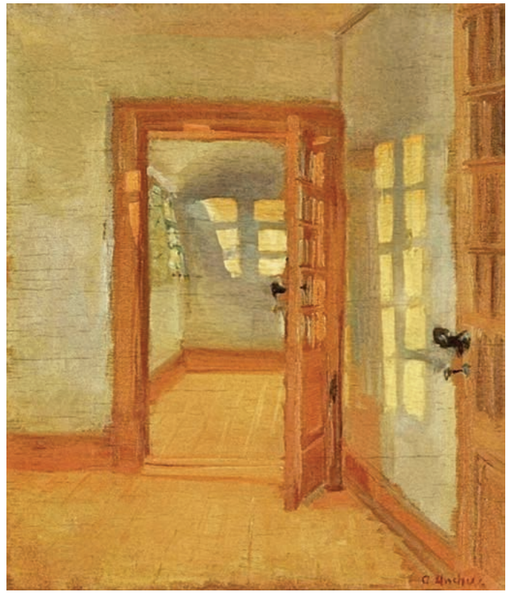
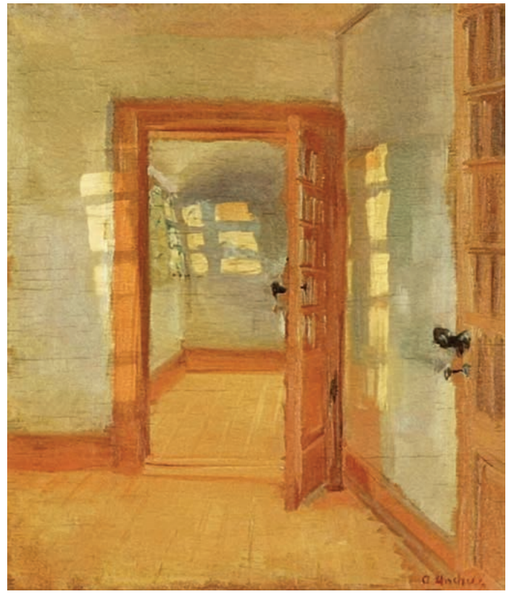
















Transforming Houses of Parliament

2026

RN1657

43-minute looped film, frame and monitor with player
19¼ × 27⅜ × 4¾ inches · 49 × 69·5 × 12 cm
Edition of 12 + 5 artists' proofs

after
Claude Monet (1840–1926)
Le Parlement series · c.1891–1905


























Transforming Botanical Painting

2026

RN1656

26½-hour looped film, framed iPad
15 × 12¼ × 2 inches · 38 × 31 × 5 cm
Edition of 12 + 5 artists' proofs

after
Pierre-Joseph Redouté (1759–1840)
Choix des plus belles fleurs · c.1827–33

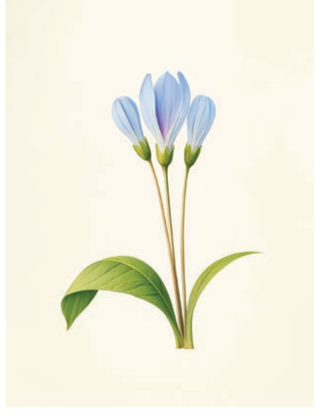
"The fun, variation, imagination, delight and wit that marks out Rob and Nick Carter's work are amongst the highlights of the British art world. Always refreshing and reinventing themselves, their pieces in so many media are often entertaining, always meticulous, exacting in their making and full of colour, surprise and detail. I am proud to be a Carter addict."

Stephen Fry · Actor and writer







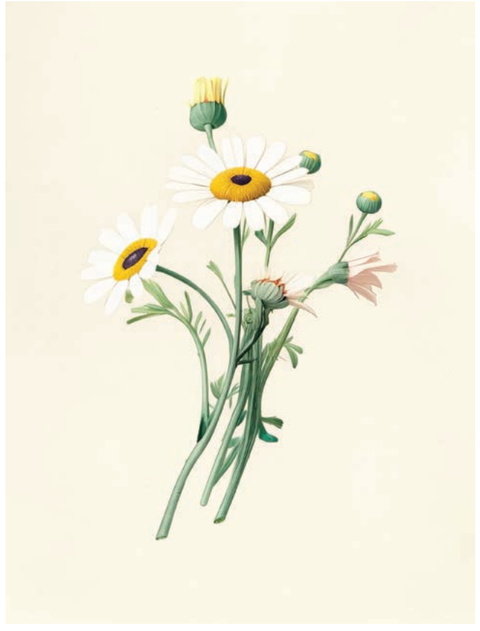































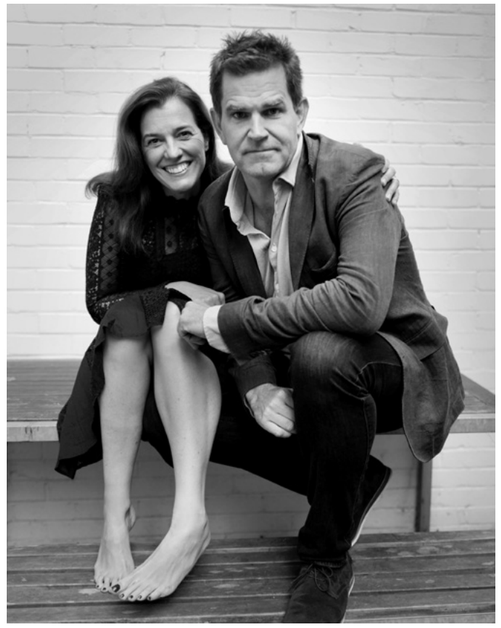




2027 *Intimate Mechanism* Museum of Art and History Lancaster California
2027 *Tulipmanias* Garden Museum London
2026 *Flowers: Meravigliosa Natura* Chiostro del Bramante Rome
2026 *Flowers Forever* Kunsthal Rotterdam
2025 *Transforming Gust of Wind* collaboration with Bulgari Frameless London
2025 Currier Museum of Art Manchester, NH
2025 *Flowers: Flora in Contemporary Art and Culture* Saatchi Gallery London
2025 *Flowers Forever* Chiostro del Bramante Rome
2024–25 *Flowers Forever* Bucerius Kunst Forum Hamburg
2024 *Flower Power* Musée des impressionnismes Giverny
2023 *Summer Exhibition 2023* Royal Academy of Arts London
2023 *Flowers Forever: Flowers in Art and Culture* Kunsthalle Munich
2023 *The Subversive Landscape* Tremenheere Gallery Penzance
2022 *The Collection of Juan Manuel Grasset, Exceptional Still Lifes and Landscapes from the "Golden Age" of Dutch and Flemish Art* Sotheby's London
2021 *Still/Live* Katonah Museum of Art New York
2020 *Inspiration: Iconic Works* Nationalmuseum Stockholm
2020 *Inspiration: Iconic Works* Ateneum Helsinki
2019 *Still Lifes on the Move* The Frick Pittsburgh
2018 *Summer Exhibition 2018* Royal Academy of Arts London
2017 *Turkish Tulips* curated by Gavin Turk Museum van Loon Amsterdam
2015 *Transforming* MOCA Virginia
2015 *Masterworks in Dialogue* Städel Museum Frankfurt
2014 *Private Assembly: a contemporary collection* Tweed Regional Gallery New South Wales
2013–14 *Home, Land and Sea: Art in the Netherlands 1600–1800* Manchester Art Gallery
2013 *Vermeer, Rembrandt, and Hals: Masterpieces of Dutch Painting from the Mauritshuis* The Frick Collection New York

Public and private collections

Dulwich Picture Gallery London
The Frick Pittsburgh
Mauritshuis Museum The Hague
Victoria and Albert Museum London
Frans Hals Museum Haarlem
Fondation Custodia Frits Lugt Collection Paris
Städel Museum Frankfurt



Rob and Nick Carter
TRANSFORMING FILMS · 2009–26

Published in an edition of 300 copies

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Photography:
Interior with clouds and installation images of 2009–17 works by James Brittain
Installation images of 2025–26 works by Luke A. Walker
Artist portrait by Greg Williams

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