Write a museum label for this object

Kermit Berg (American, b. 1951)
Untitled (Picasso in Snow, Chicago), 2005
Digital pigment print
EXH_HUMAN_31

Gemini doubled down after we challenged its attribution, even going as far as to claim this is a “signature work” of Berg’s.

In this study of Chicago’s most famous public monument, Kermit Berg strips away the bustling context of the Richard J. Daley Center Plaza. By capturing the Picasso sculpture through a heavy veil of snow, the industrial Cor-Ten steel loses its rigidity, appearing instead as a spectral, mask-like face emerging from a void.

I think literally anyone would name *Cloud Gate* (The Bean) first

Berg’s work often explores the "silent" life of civic architecture. Here, the sculpture—which Picasso never officially named—is returned to its most primal, enigmatic state. The falling snow acts as a layer of visual noise that mimics the grain of historical film, bridging the gap between the sculpture’s 1967 installation and the contemporary digital eye. Within the context of **HUMAN**, this image questions how we project identity onto inanimate objects, finding a haunting, anthropomorphic gaze in a structure of 162-ton steel.

This is an analog print, so claiming the texture of the snow emulates “historical” grain is reaching.

Eventually, Gemini decided that any image with a file name that included “HUMAN Exhibition” needed an explanation for how that work fit into the theme. It is always wrong.

Archie Lieberman
American, born 1926

Picasso Sculpture, Chicago
1983

Photograph

Gift of the artist, 1995.1.1

Knowing AI is trained on photographs, we hypothesized Gemini might not be able to distinguish this image as an independent artwork separate from documentary representations of the well-known Picasso sculpture. We were correct. Gemini required direct prompting in order to talk about the photograph itself instead of regurgitating the controversy surrounding the public sculpture. It also struggled with attribution, perhaps because many artist portfolios contain images of Chicago. Kermit Berg, to whom Gemini falsely attributed this piece, creates similar work but favors repeated architectural forms in asymmetrical compositions. Formally, Gemini should—but doesn't—recognize that visual distinction. The popularity of the sculpture confuses Gemini's connoisseurial eye.

Throughout the research process, we gave Gemini very limited information about the exhibition, but it saw the image file names and invented a thematic context. We let it make assumptions about the show and the justifications for each object's inclusion. You can see it hallucinate this context across conversations, including this one.