

THRESHOLD

Michael Lewy

Music courtesy of [Them Use Them](#)

Threshold was made for the Loop Critique Residency, curated by Jillian Mayer. Loop is an artist-run, fully online residency focused on critique and exchange around new digital work. This piece developed over six weeks of sustained conversation with a small cohort of artists.

The work begins with the cave—an image I've been drawn to since childhood. I first encountered it in 1970s children's science fiction on television: painted sets, thin illusions that felt completely real. Now they read as crude, even artificial, but the belief in them persists.

It also connects to early cinema, where moving images are imagined as light flickering across cave walls—a space where images feel real even as they reveal themselves as constructed.

The piece unfolds cinematically. It is structured through sequence—closer to editing than to a fixed space—where meaning emerges through repetition, interruption, and return.

It opens in a house: a 1960s interior, familiar and domestic, tied to memory. A space that should hold.

It doesn't. The image breaks apart into pixels and early film texture.

The work draws from a compressed range of image-making techniques. I used AI tools (Meshy) to generate 3D environments and objects, filmed water and cave textures with a 1970s video camera, and integrated monoprint-based animation in two ways: a deer constructed frame by frame from monoprints, and a bull monoprint translated into animation through AI. I also worked with physical miniatures, VR sculpting, and custom code to shape how images appear and dissolve.

The piece loops back on itself—returning to its beginning, images repeating as they shift.

When everything is an image, we remember nothing.

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