# BITOTEM ——‘Against Infinity’

A Finite-State Totemic System Art

Bohan Sun

03.15.2026 - 05.15.2026

**Silicon Valley Asian Art Center**
150 E Santa Clara St. Suite B, San Jose CA 95113

# Silicon Valley Asian Art Center

03.15.2026

Bitotem.com

# 2023.3.15 — 2026.03.15

**On March 15, 2023,**
**at the Museum of Central Academy of Fine Arts,**
**Bohan Sun delivered a lecture titled:**

**“How to Respond to the Age of Infinite Generation.”**

**It was six months after large language models**
**began reshaping global imagination.**

**Three years later,**
**Bitotem stands as a structural answer.**




Bitotem.com

# Silicon Valley, 2026

**Opening in Silicon Valley**
**during the convergence of AI research at GTC 2026,**

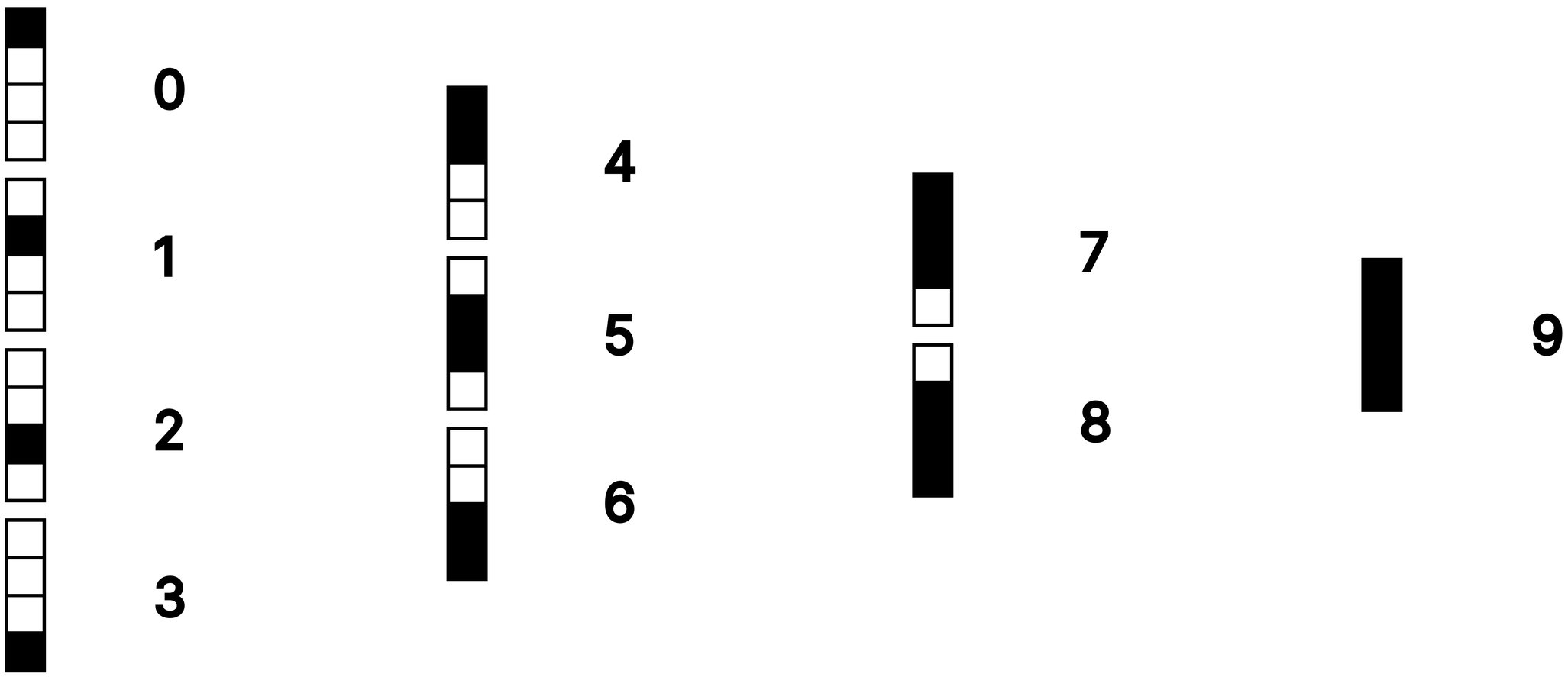
**Bitotem enters a landscape**
**defined by scale.**

**Scale of data.**
**Scale of models.**
**Scale of ambition.**

**It does not reject technology.**

**It proposes limit.**

# The Axiom




## 10,000 Finite Realities.



**Sixteen units.**
**A four-by-four grid.**

**Each vertical column contains**
**ten possible structural states.**

**$10^4$ combinations define**
**a closed universe**
**of 10,000 finite positions.**

**Finite.**
**Exhaustive.**
**Complete.**

$10^4 = 10000$

Bitotem.com

| | |
|---|---|
| 10000 | 1600 |
| 100 | 16 |

**From a minimal square**
**emerges a mathematical cosmos.**

**This system does not simulate infinity.**
**It contains it.**

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# The Condition

**We are living inside the most expansive moment in the history of image production.**

**Models scale.**
**Data multiplies.**
**Computation accelerates.**

**The promise is infinity.**
**The consequence is excess.**

## Bitotem begins here.

*Unveiled at the Silicon Valley Asian Art Center during the AGI Convergence of 2026.*

# The Premise

**A fixed boundary.**
**A binary internal syntax.**
**A finite combinatory field.**

**Nothing extends beyond the frame.**
**All variation occurs within it.**

**This is not an image system.**

**It is a structural proposition.**

# Position

**Modernism redefined perception.**
**Conceptual art redefined condition.**
**Digital art redefined medium.**

**Bitotem addresses something else:**

**Structure itself.**

**Not expression.**
**Not spectacle.**
**Not endless variation.**

**Structure.**

# Genesis Sixteen

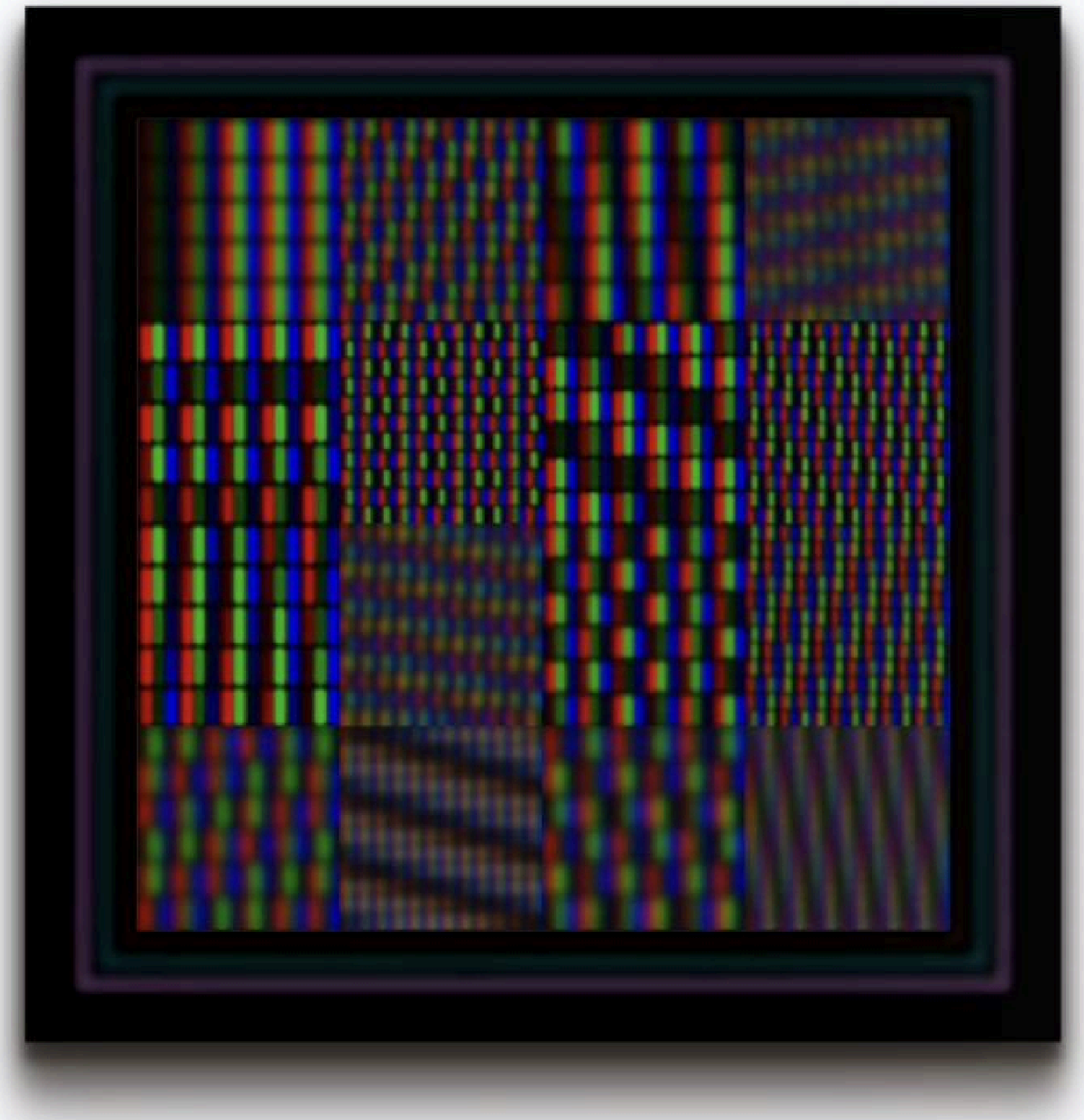
This exhibition presents
the first sixteen fully realized Bitotems.

Each occupies a precise coordinate
within the 10,000-field.

Together they form
a condensed structural atlas.

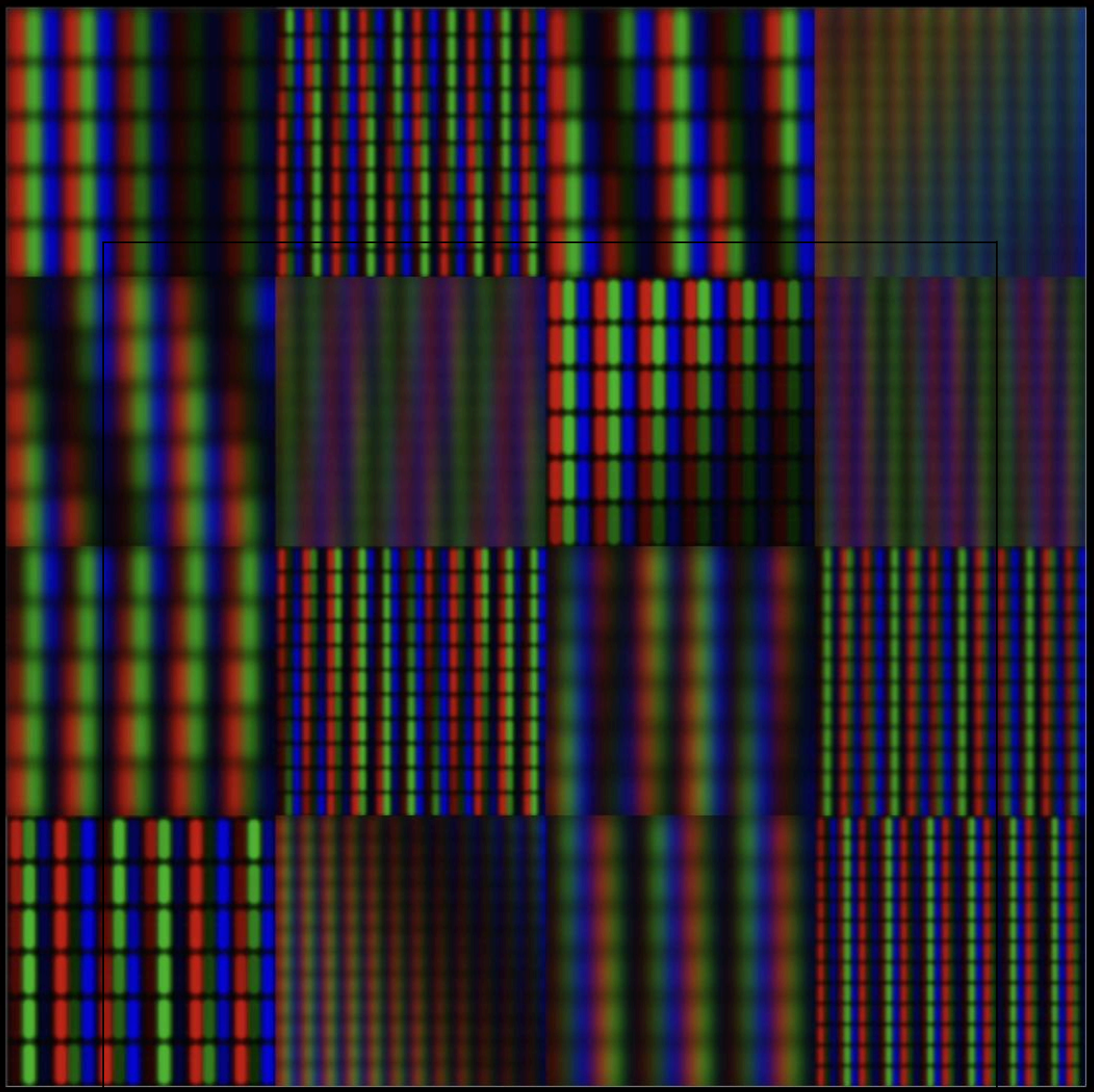
This is not a series.
It is the origin of a finite universe.

Bitotem.com



Bitotem #9999
2025–2026
Algorithmic system, aluminum, acrylic, custom square display.
25 1/4 × 25 1/4 × 3 1/8 in (64 × 64 × 8 cm)
Edition 1/1

Bitotem.com



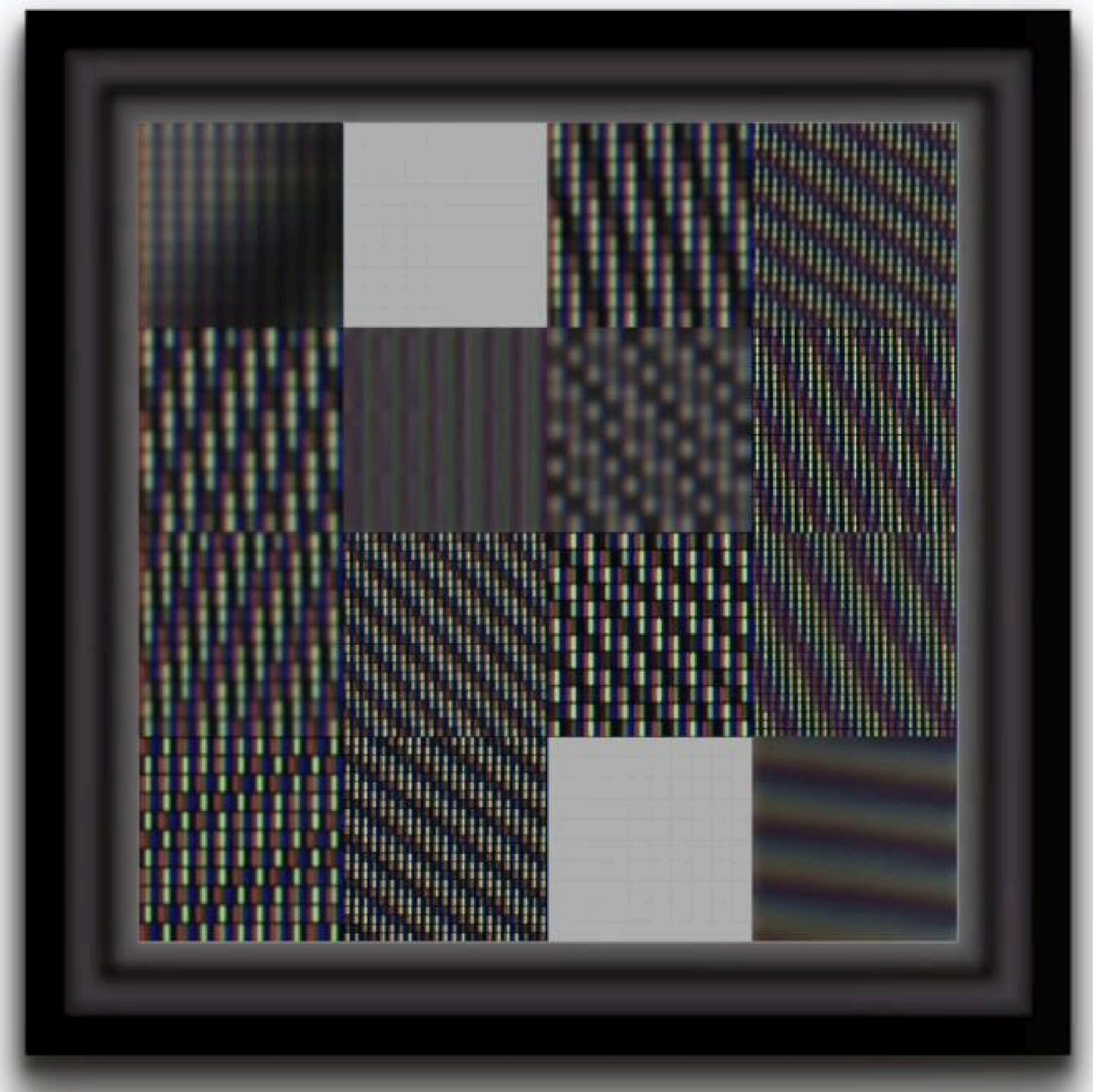
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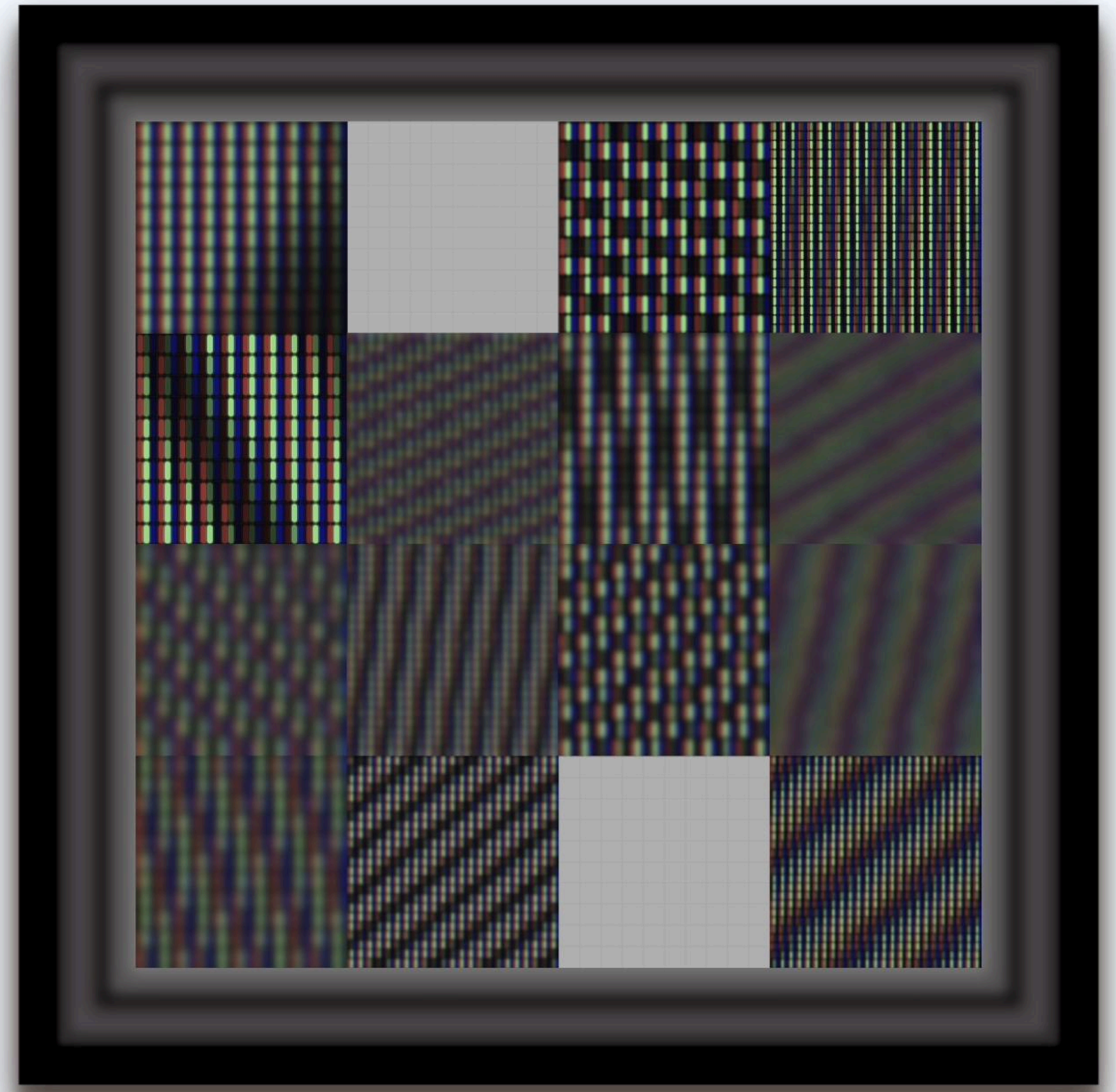
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Bitotem.com



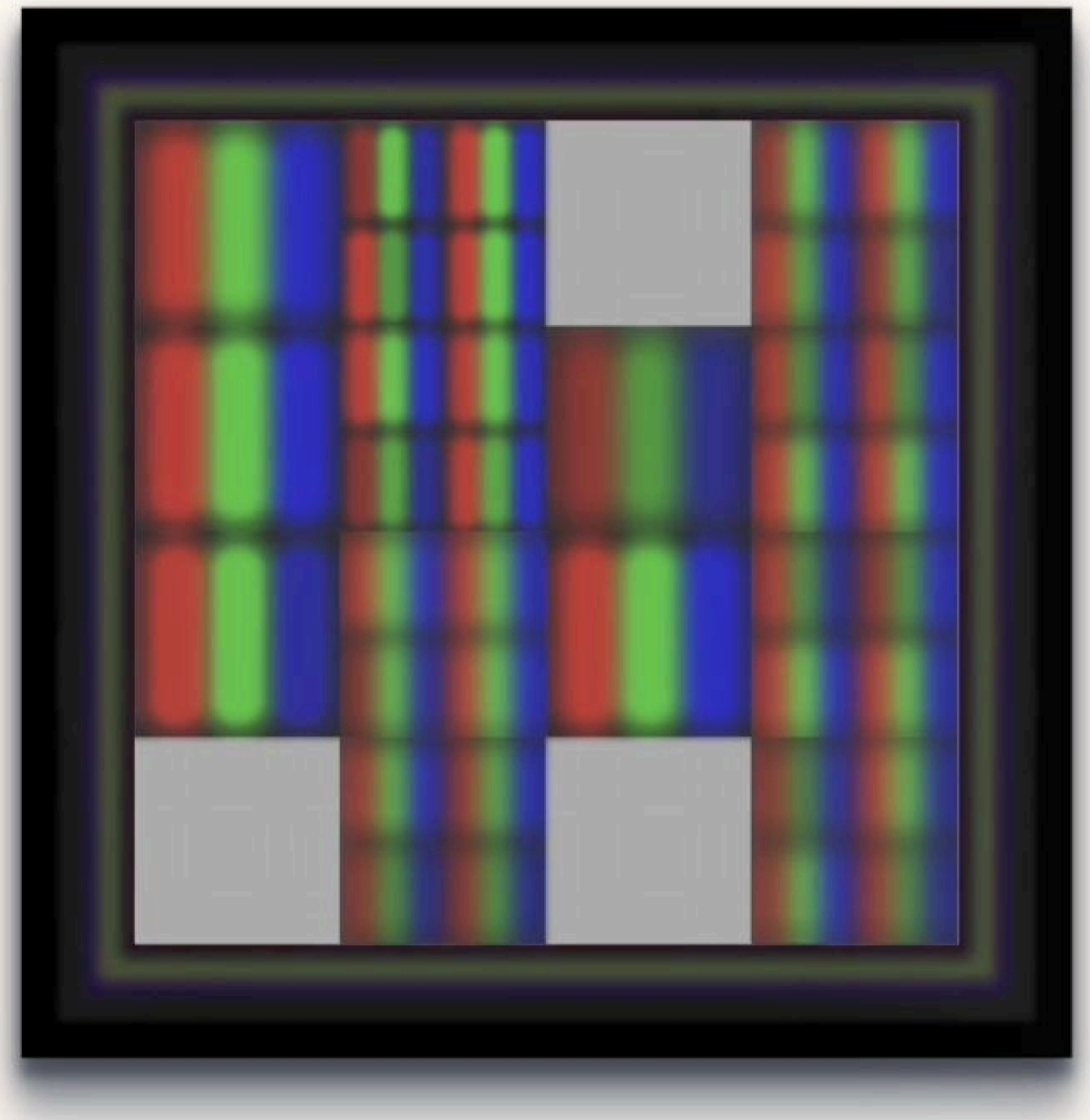
Bitotem #9879
2025–2026
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Edition 1/1

Bitotem.com



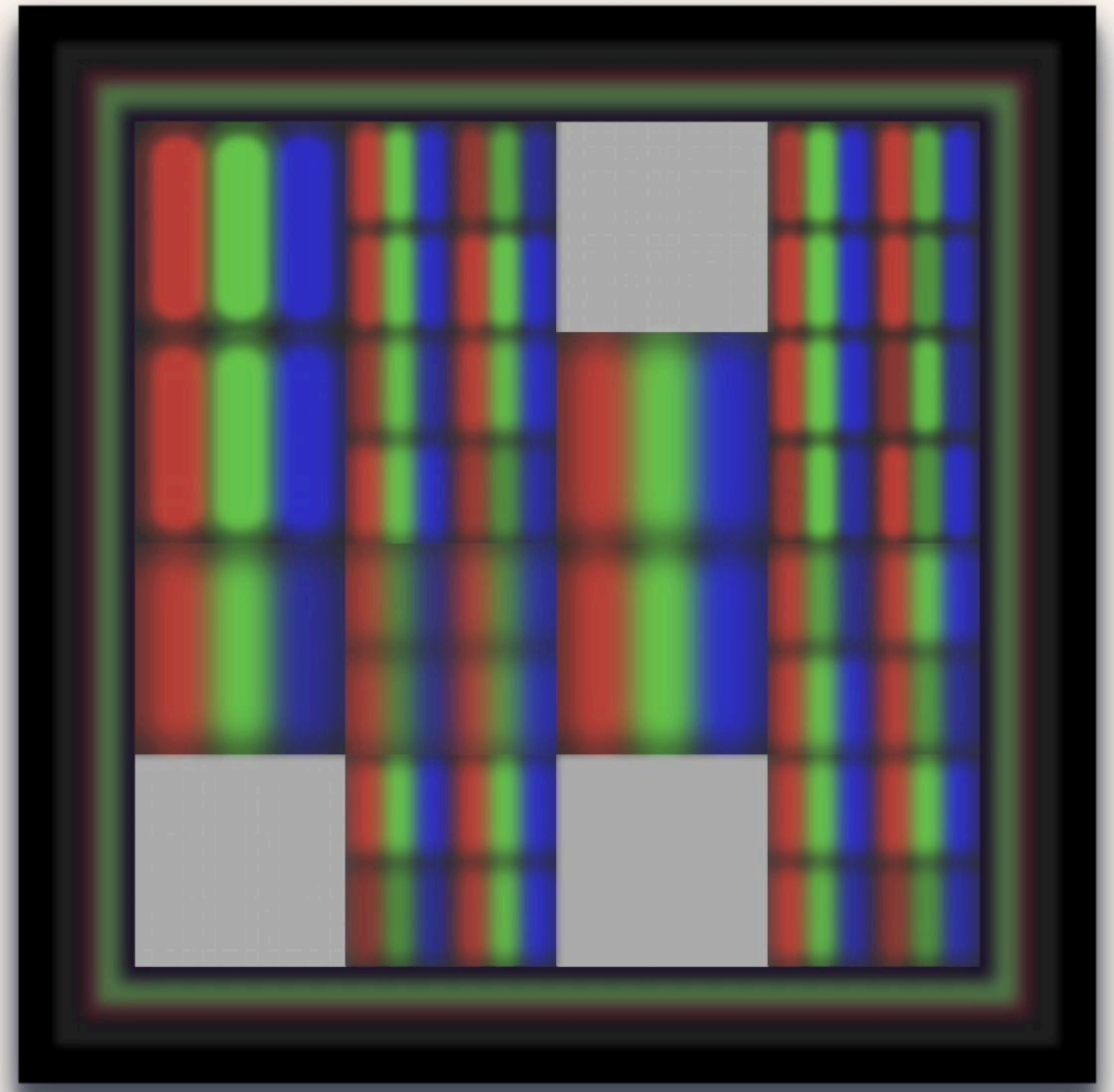
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Bitotem.com



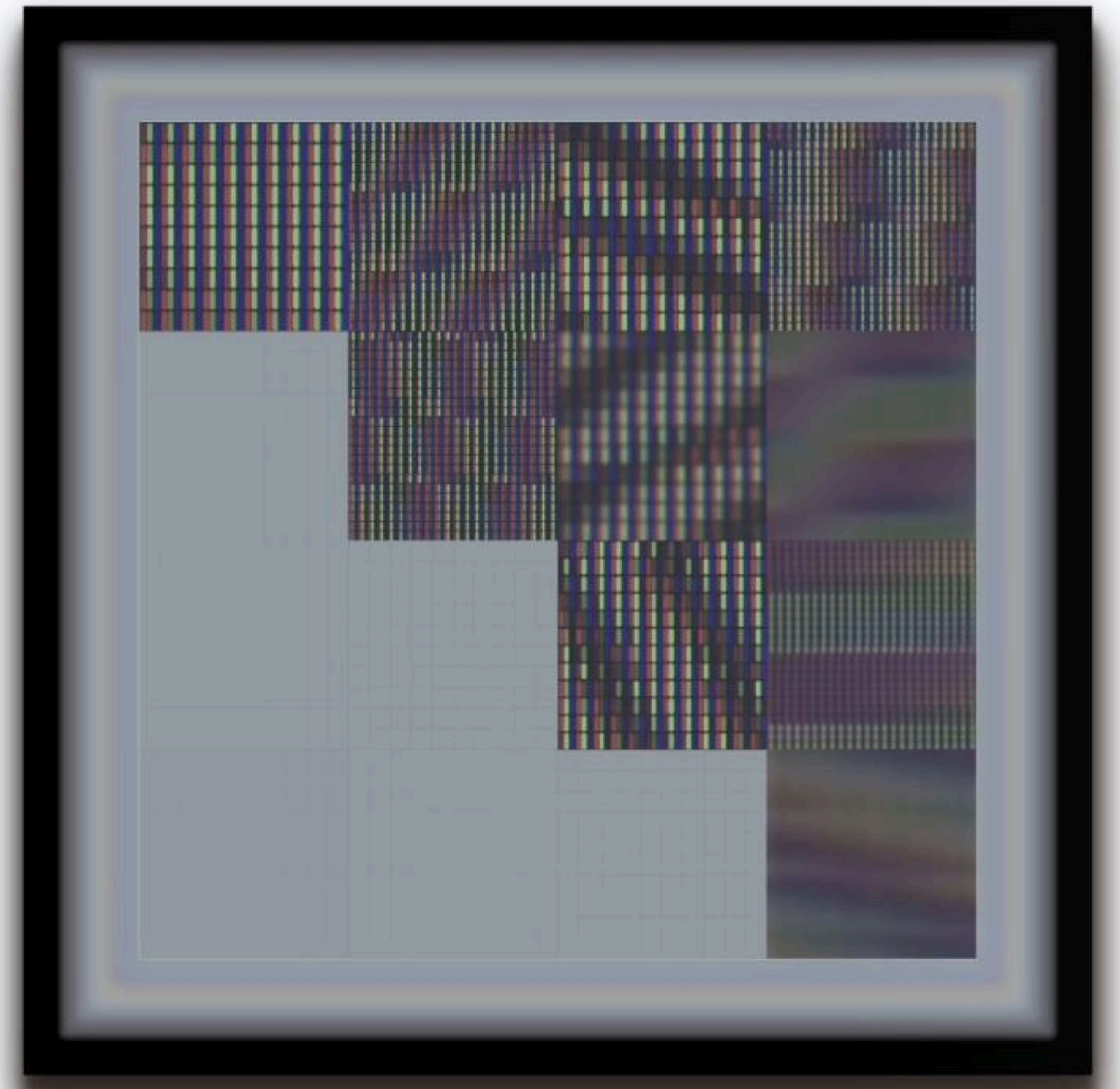
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Edition 1/1

Bitotem.com



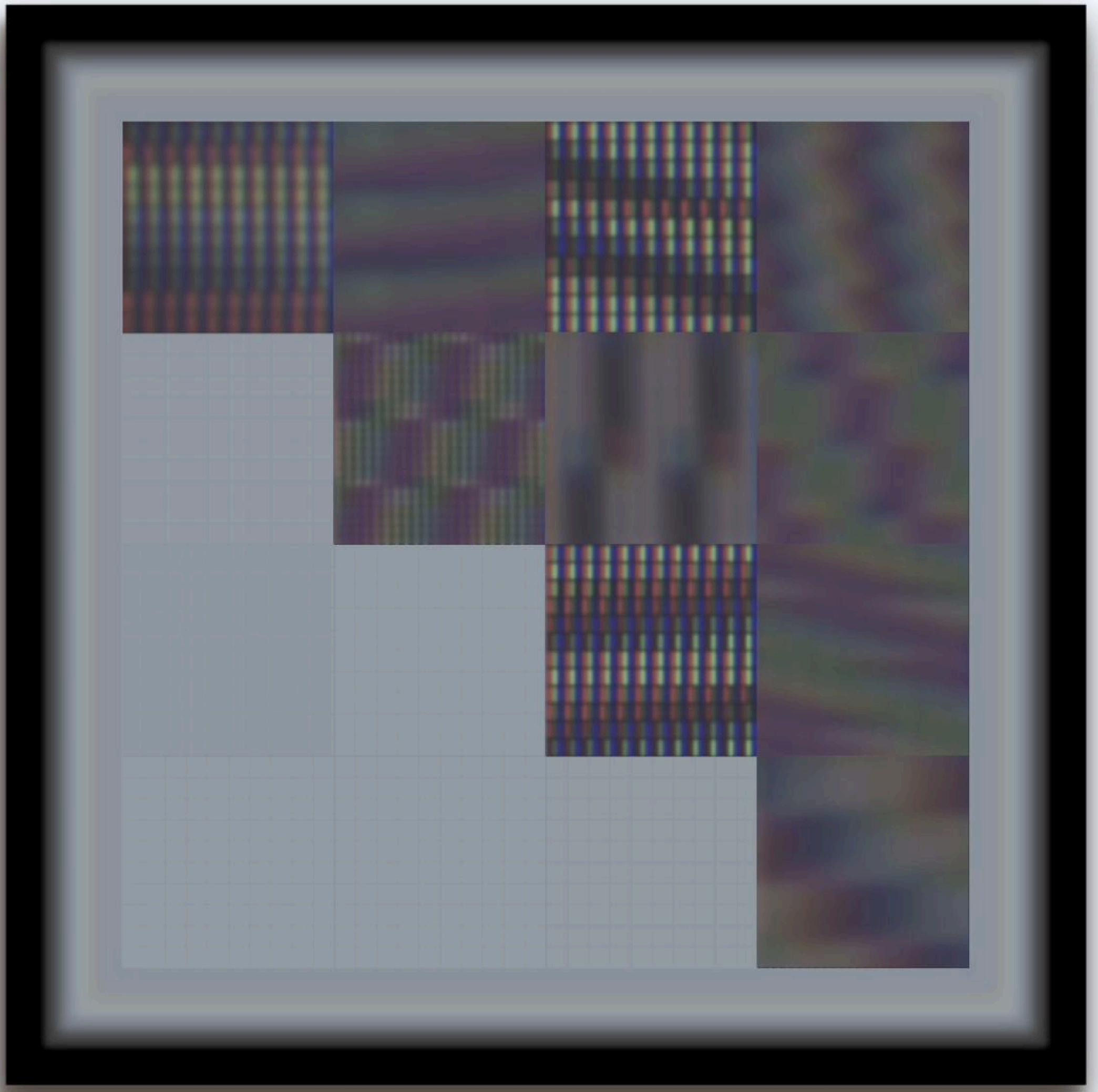
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Bitotem.com



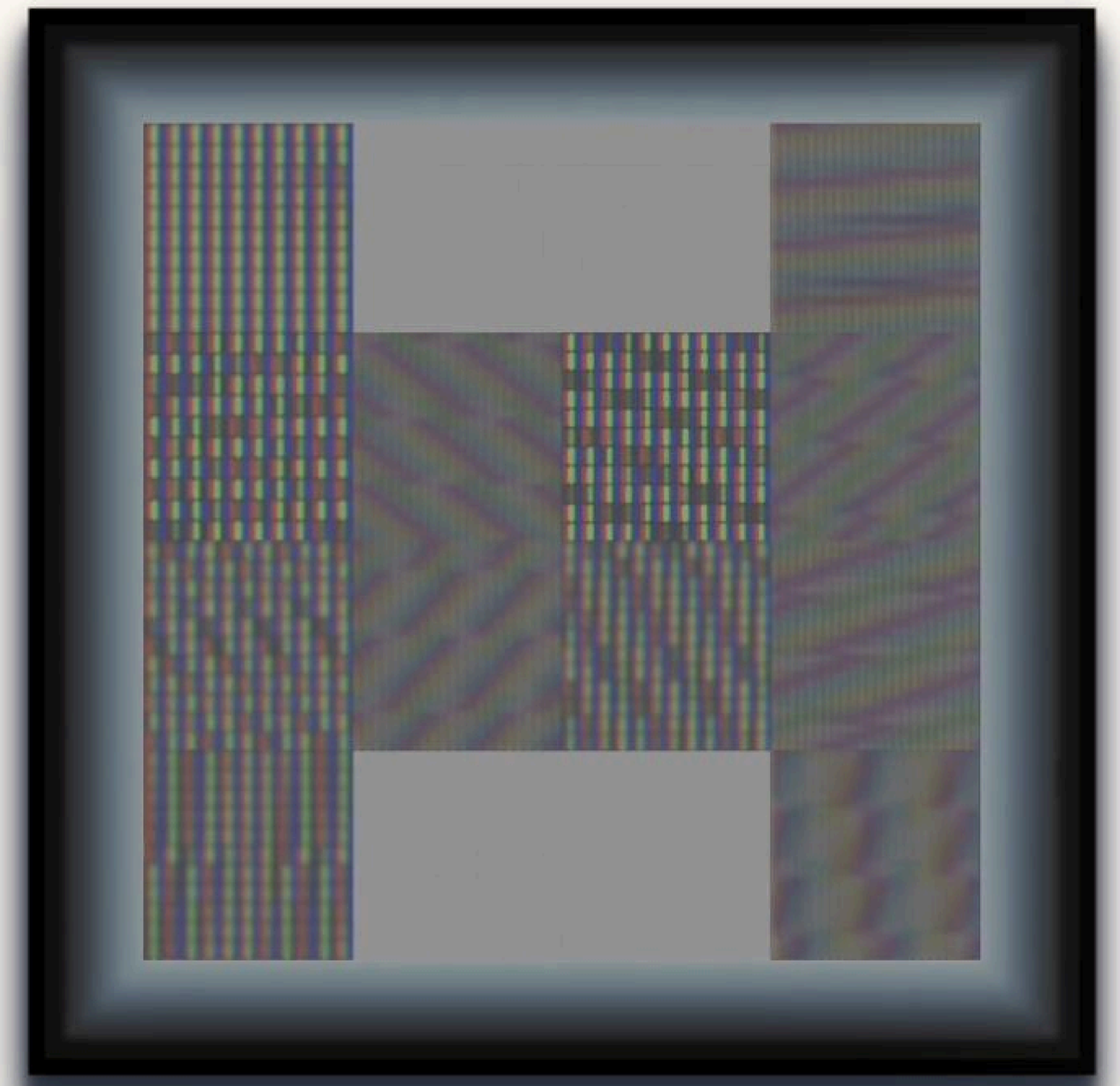
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Edition 1/1

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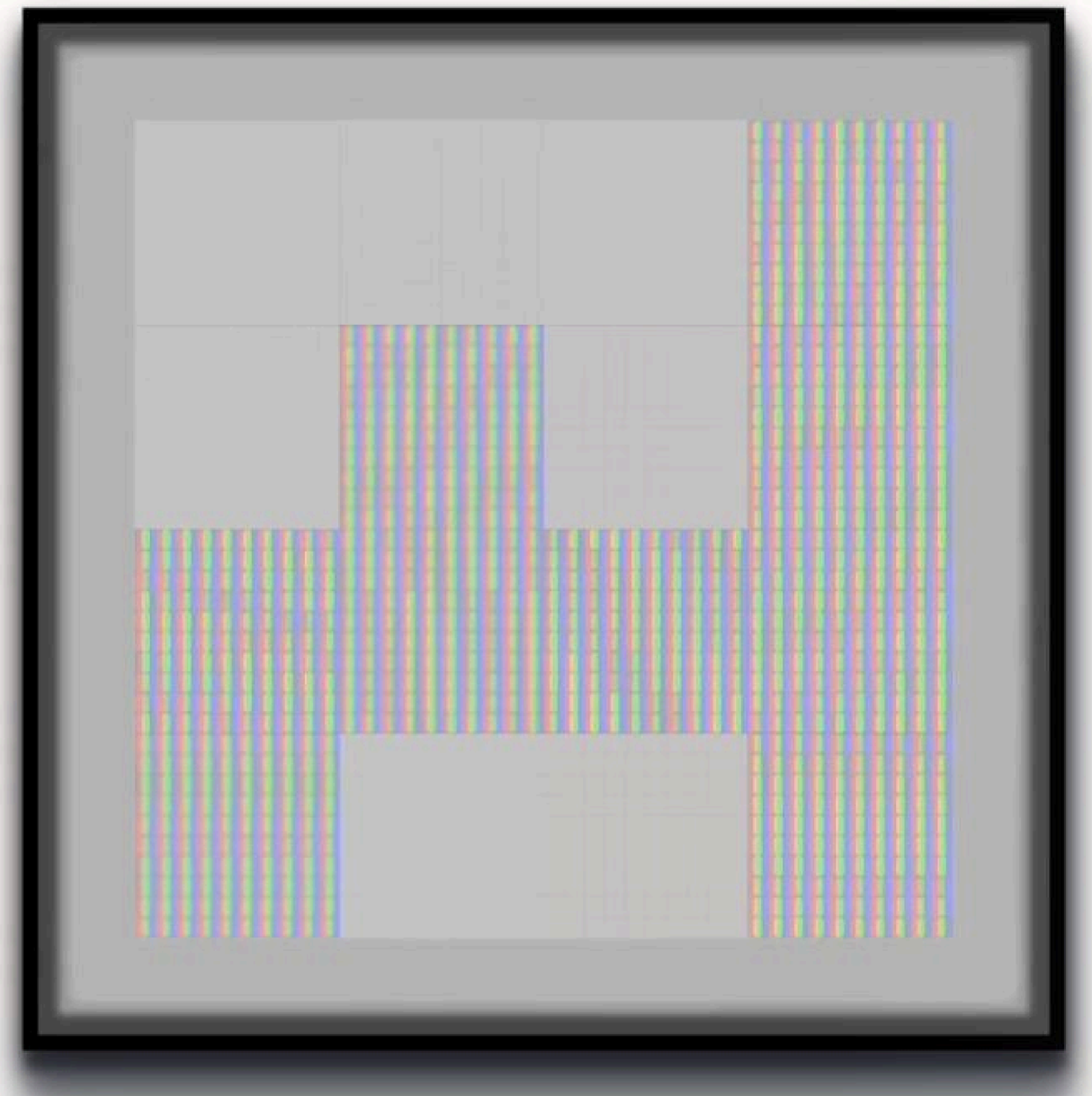
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*► Watch Motion*
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Bitotem.com



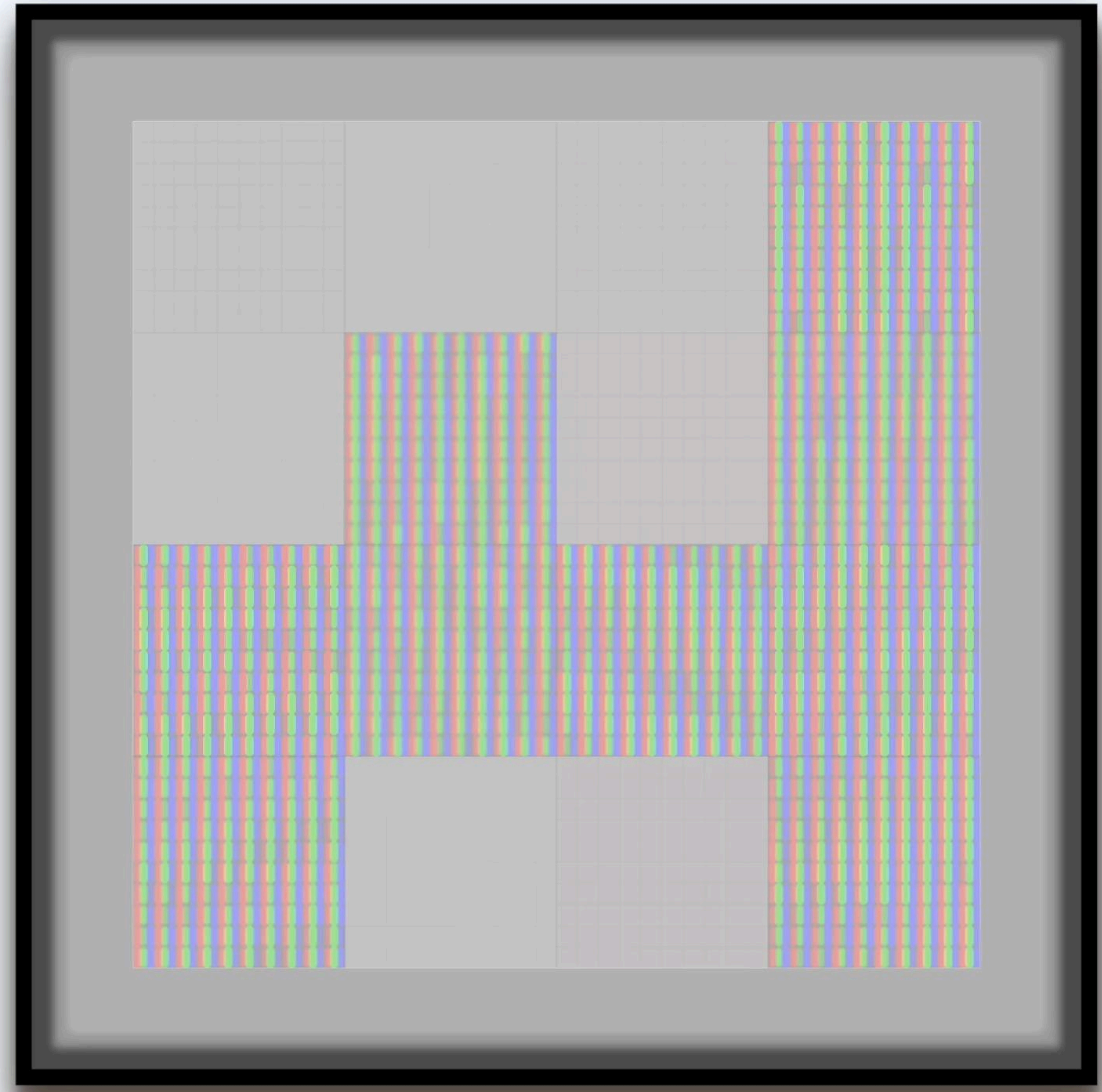
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Edition 1/1

Bitotem.com



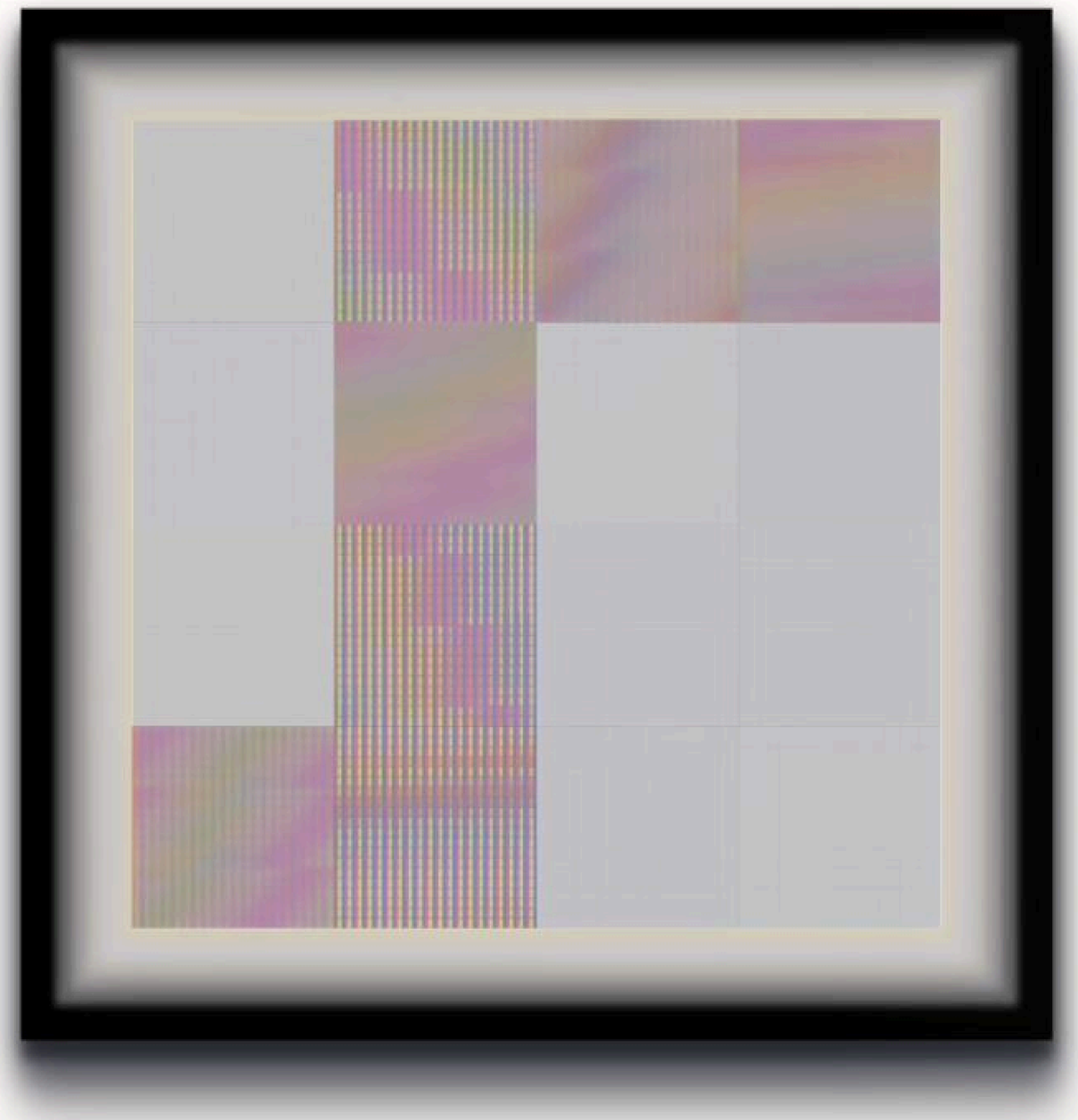
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Edition 1/1

Bitotem.com



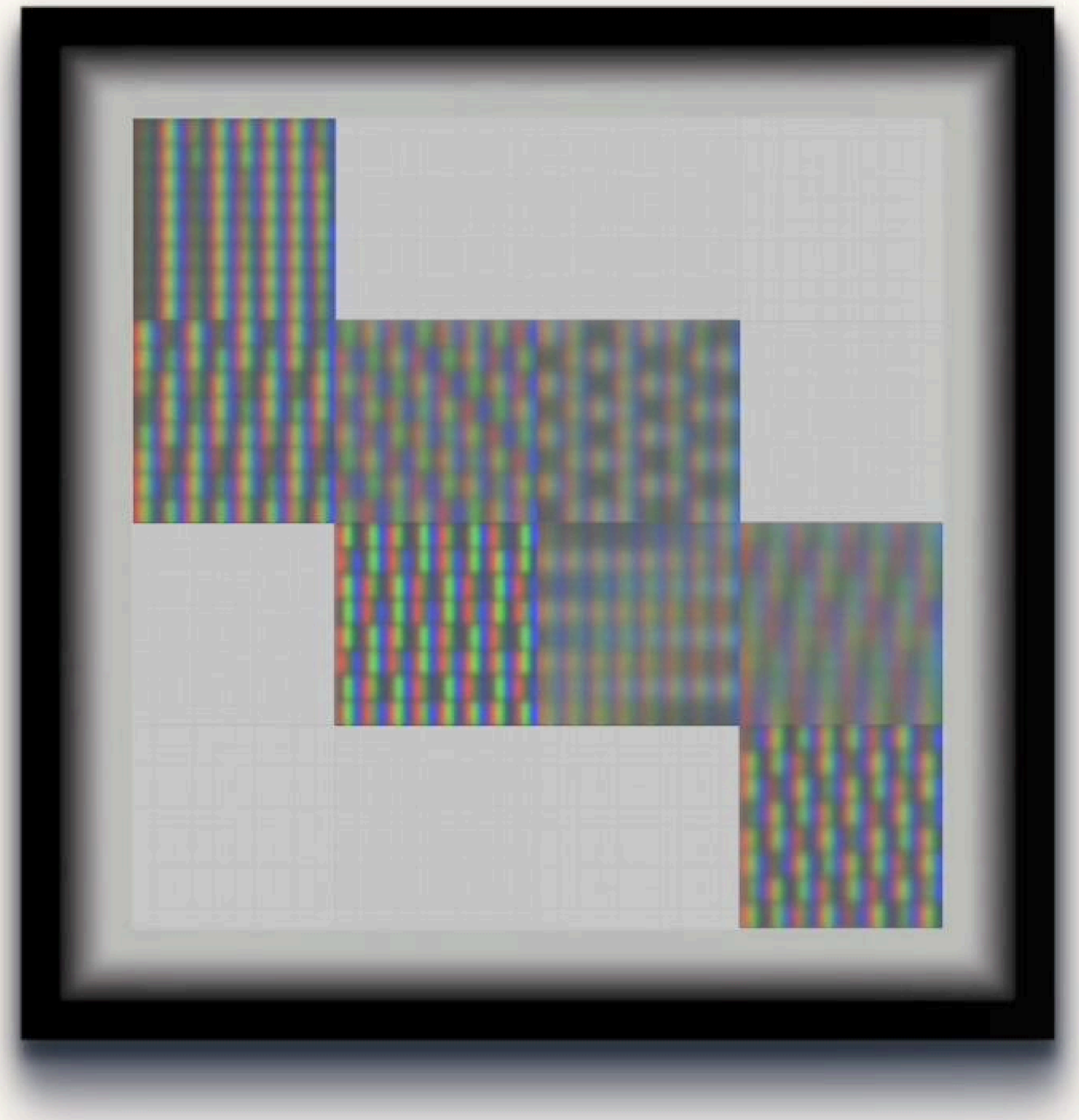
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Bitotem.com



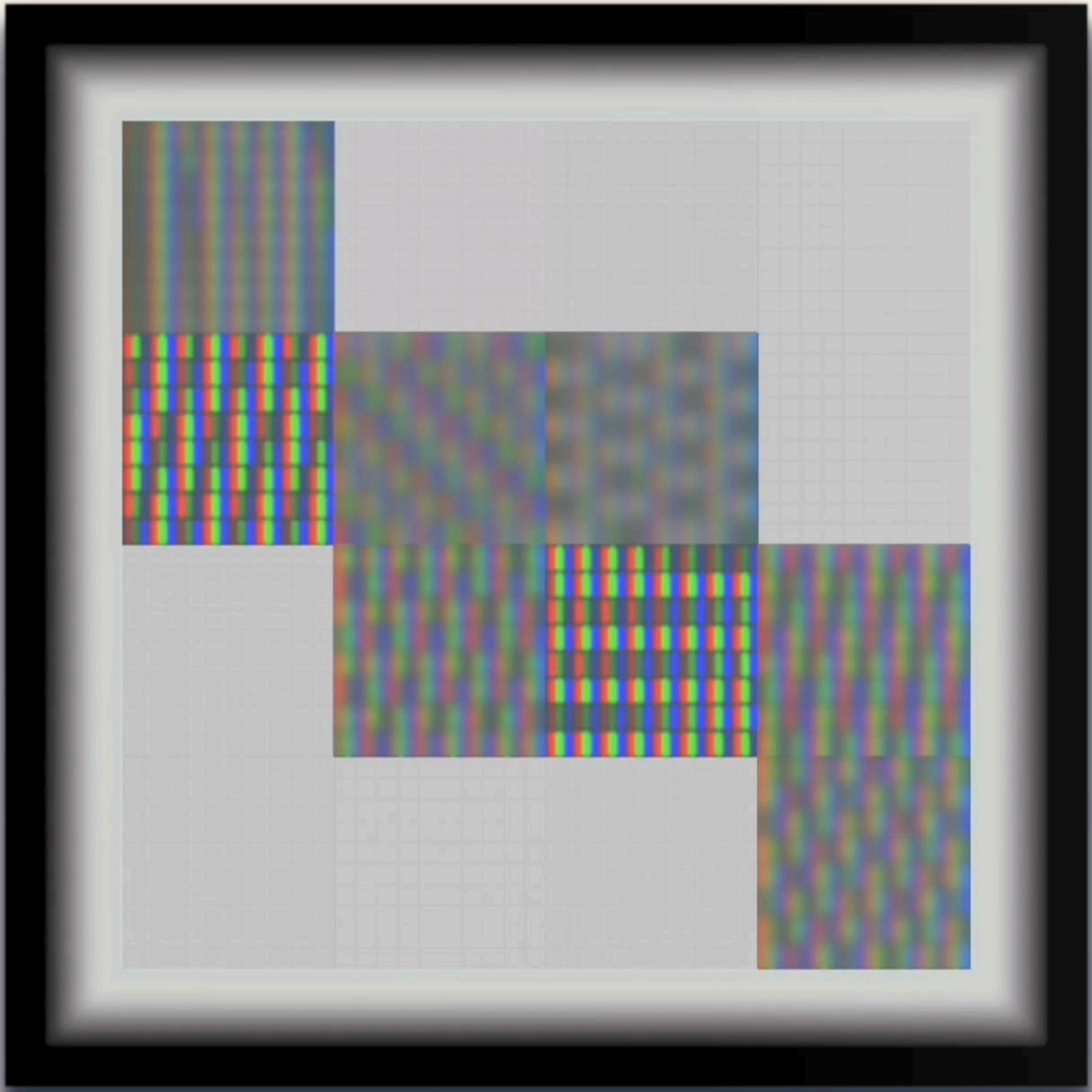
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Edition 1/1

Bitotem.com



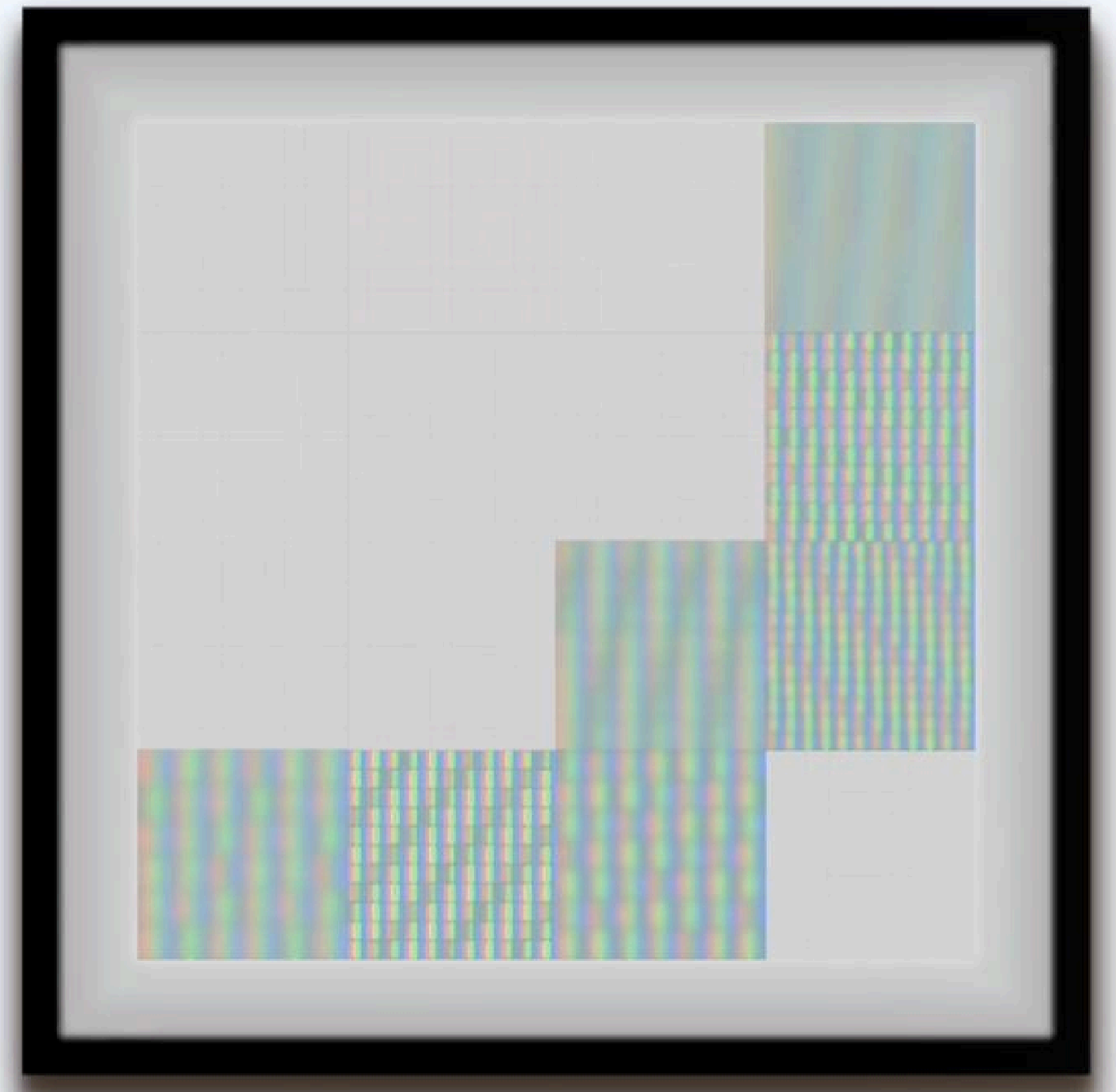
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Edition 1/1

Bitotem.com



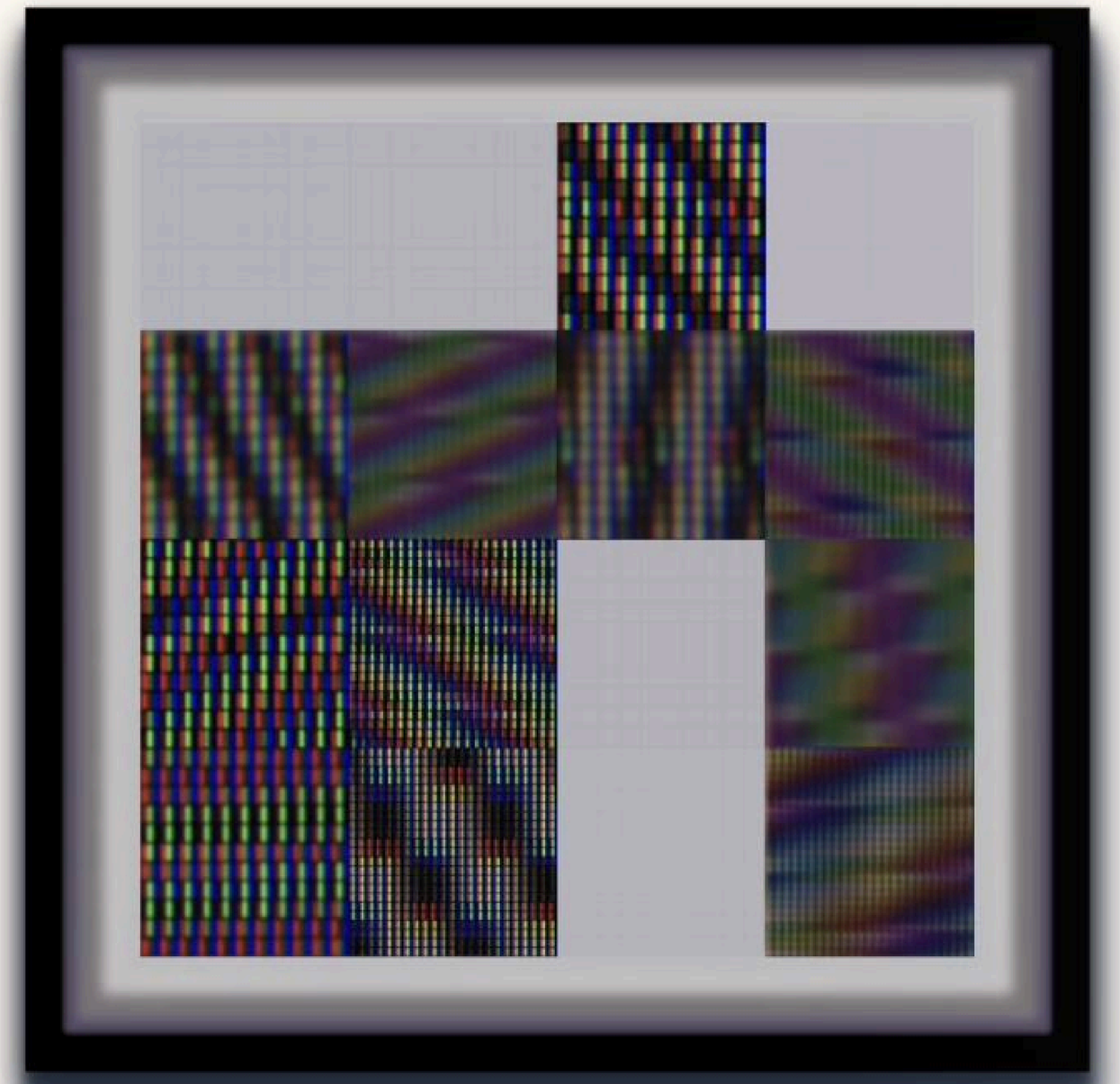
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Bitotem.com



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Edition 1/1

Bitotem.com



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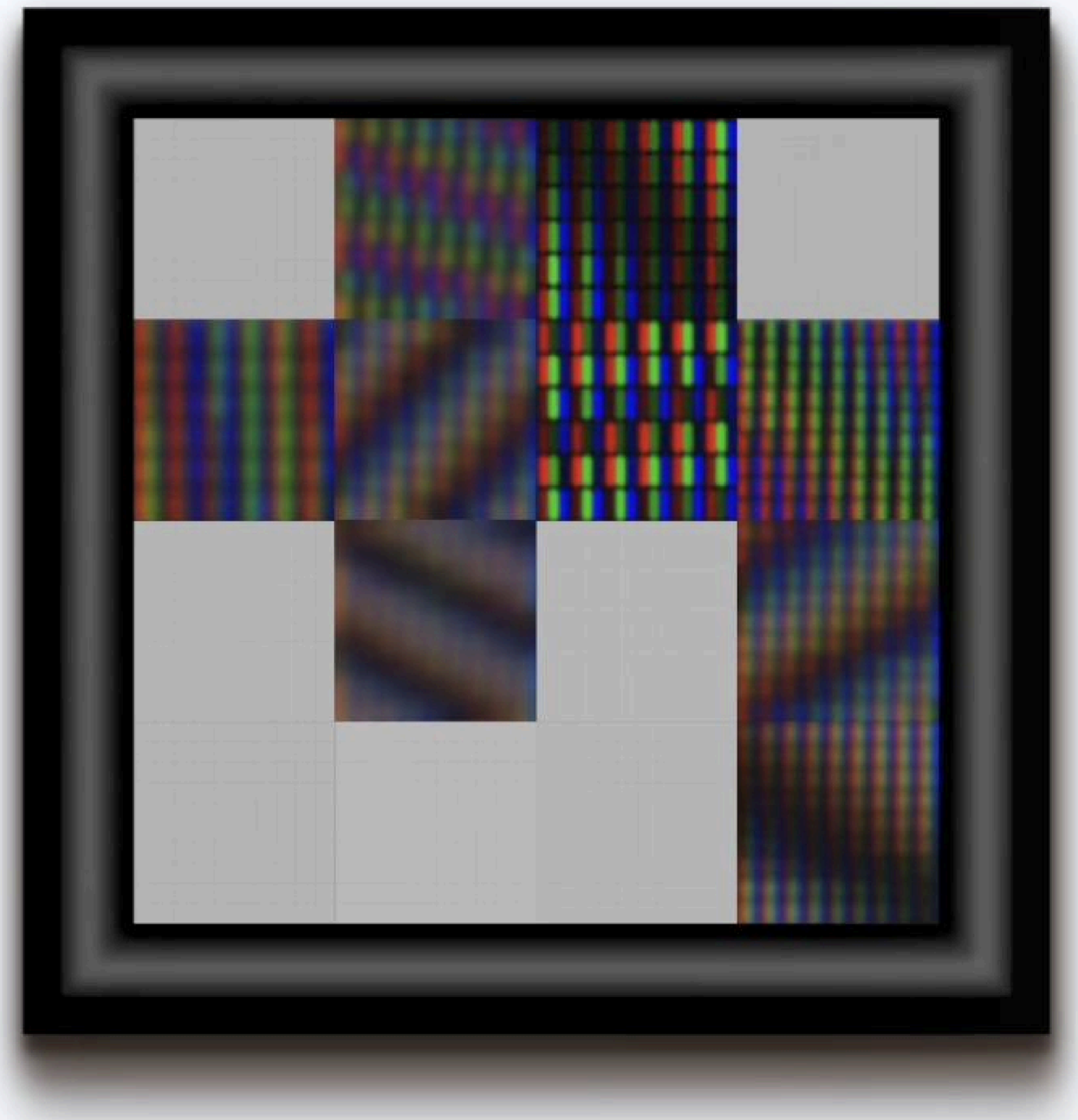
2025–2026

Algorithmic system, aluminum, acrylic, custom square display.

25 1/4 × 25 1/4 × 3 1/8 in (64 × 64 × 8 cm)

Edition 1/1

Bitotem.com



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Edition 1/1

Bitotem.com

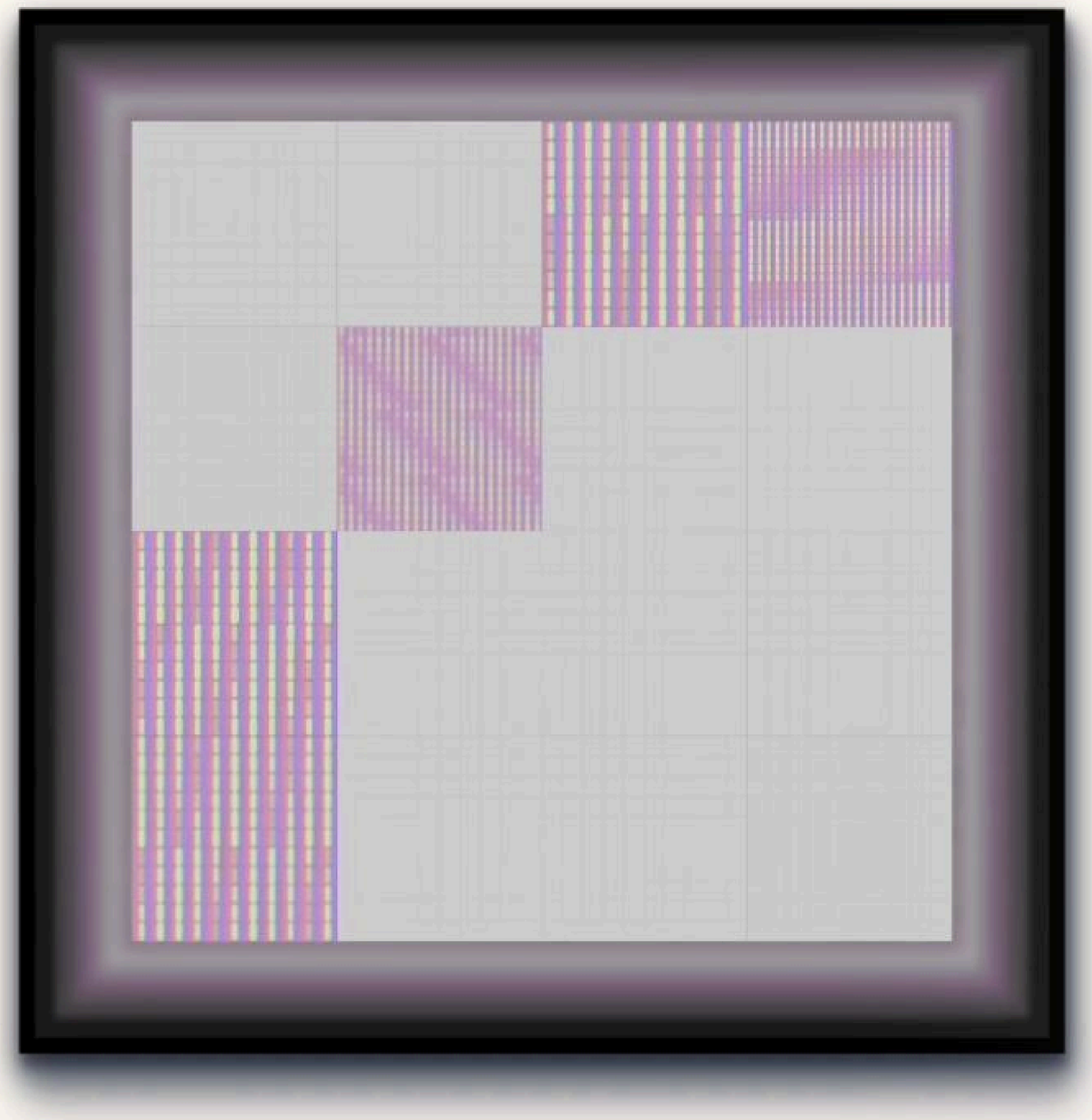
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Bitotem.com



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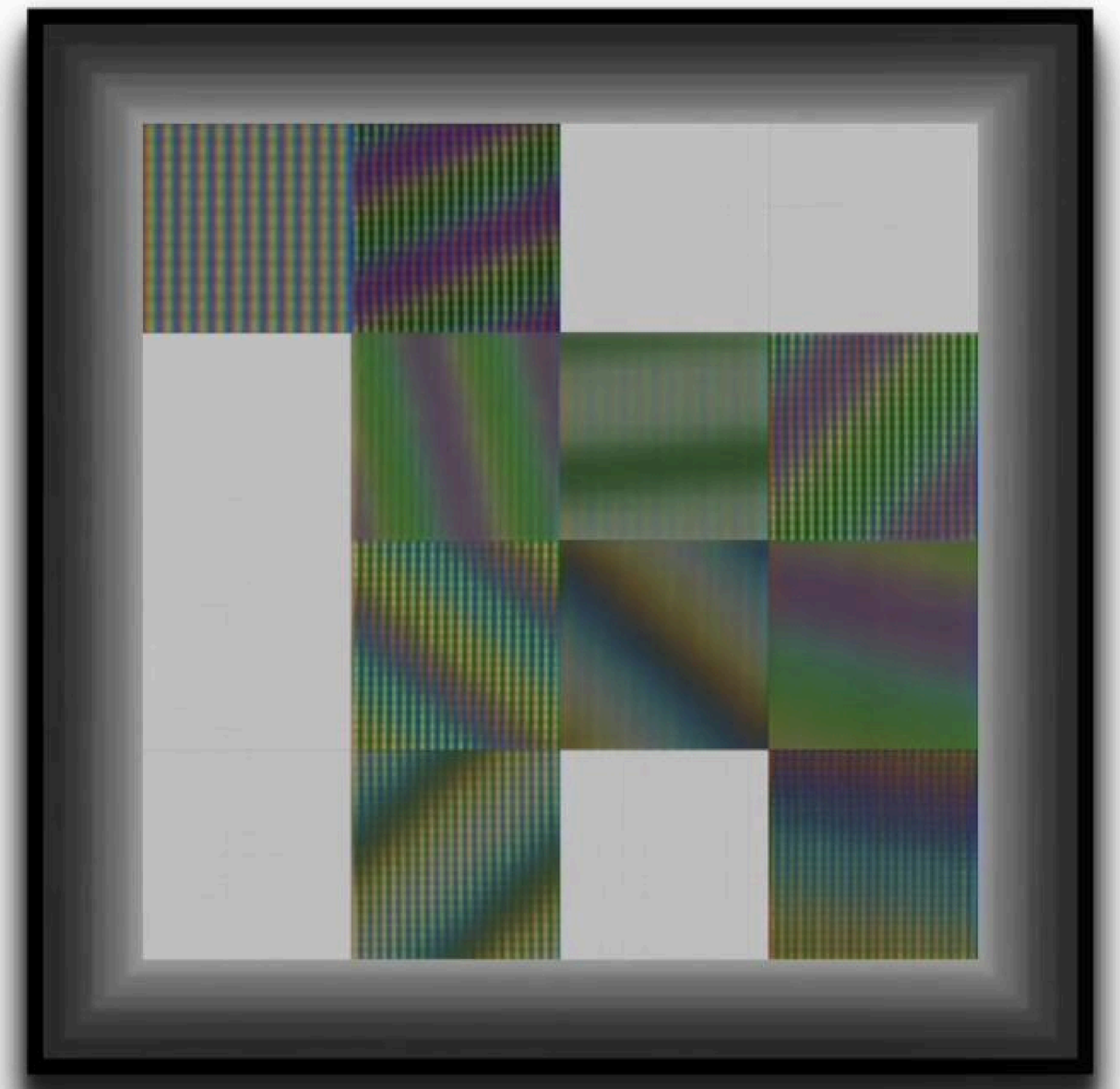
2025–2026

Algorithmic system, aluminum, acrylic, custom square display.

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Edition 1/1

Bitotem.com



**Bitotem #0958**

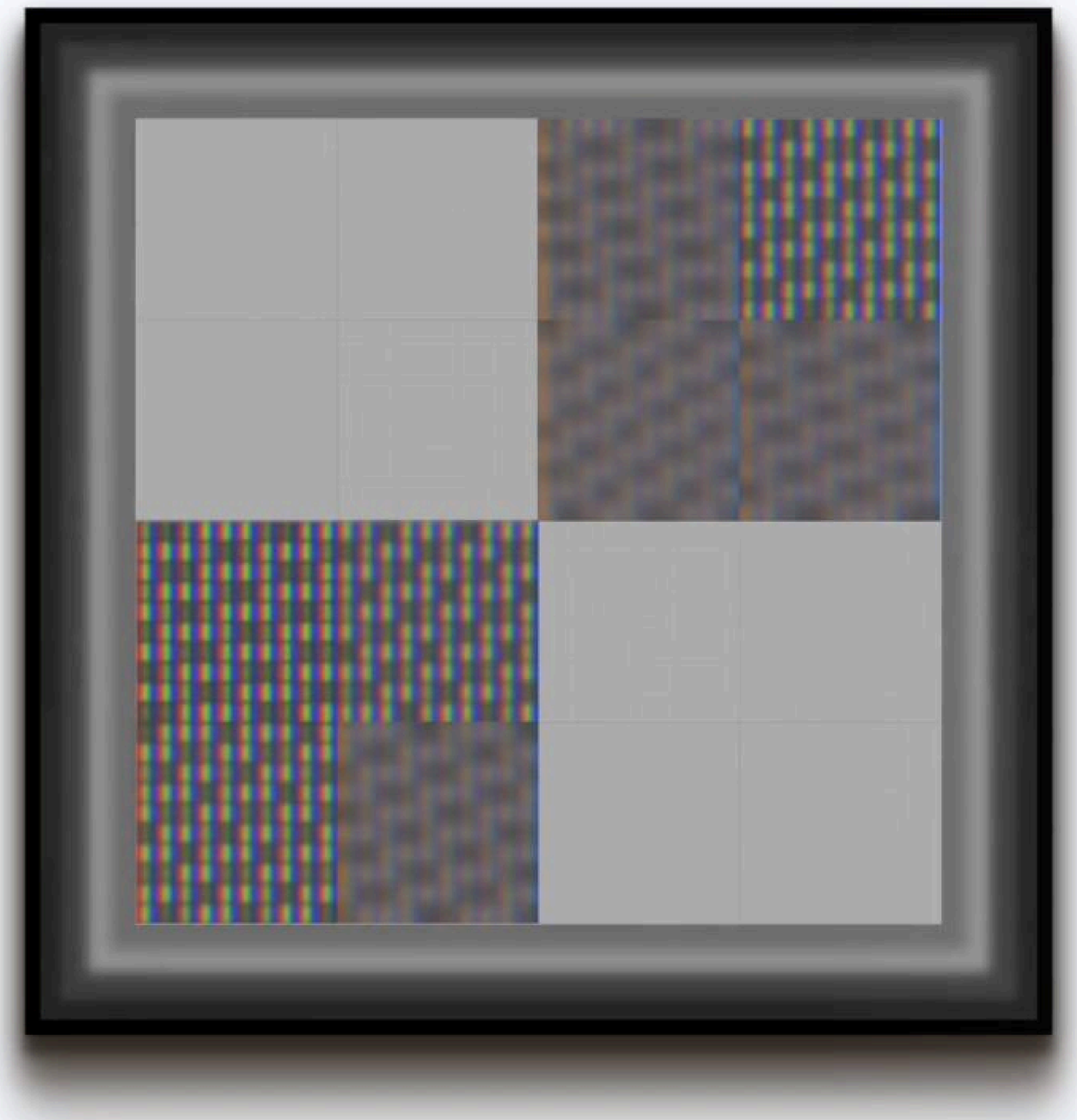
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Edition 1/1

Bitotem.com



Bitotem #6644

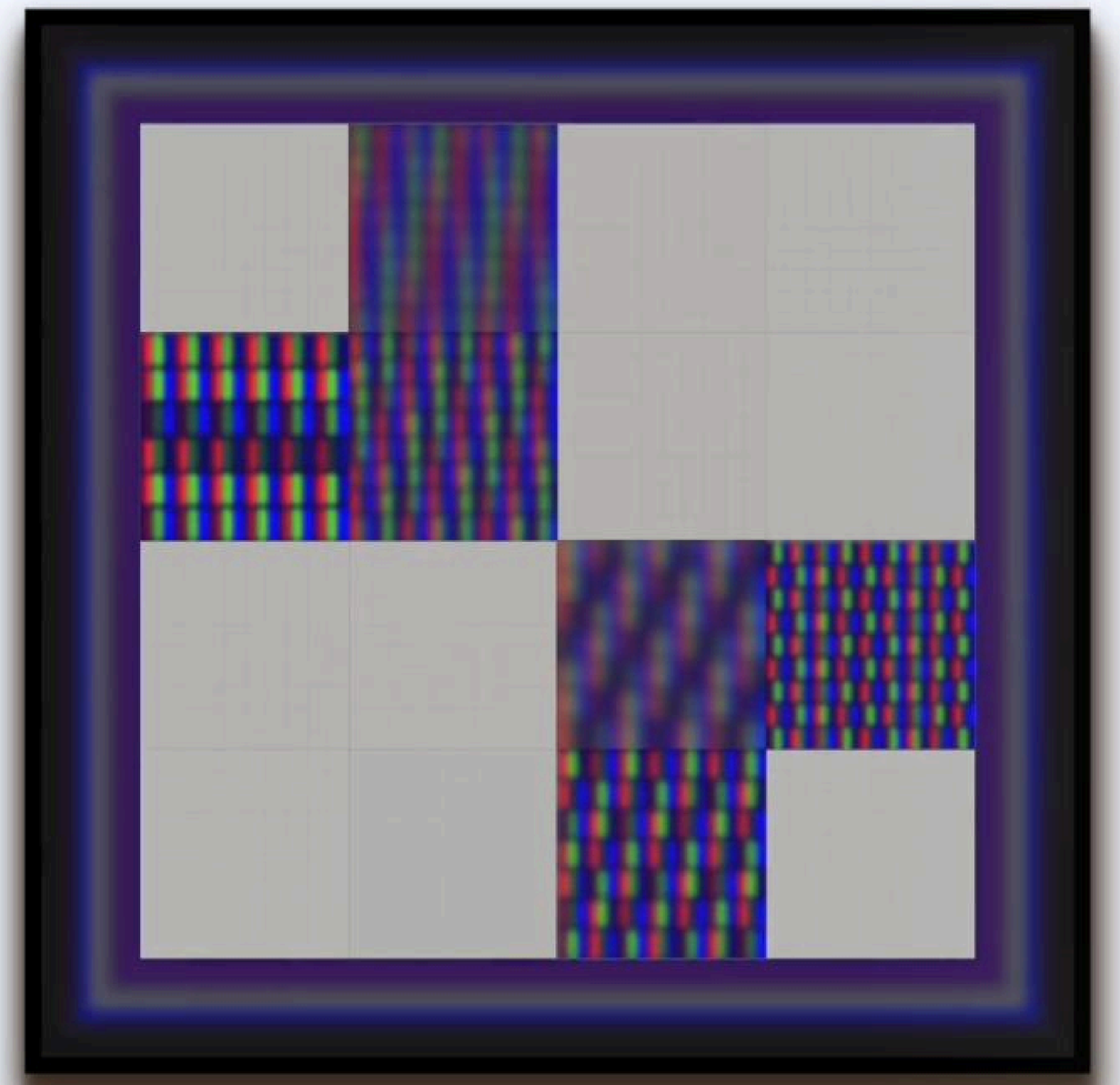
2025–2026

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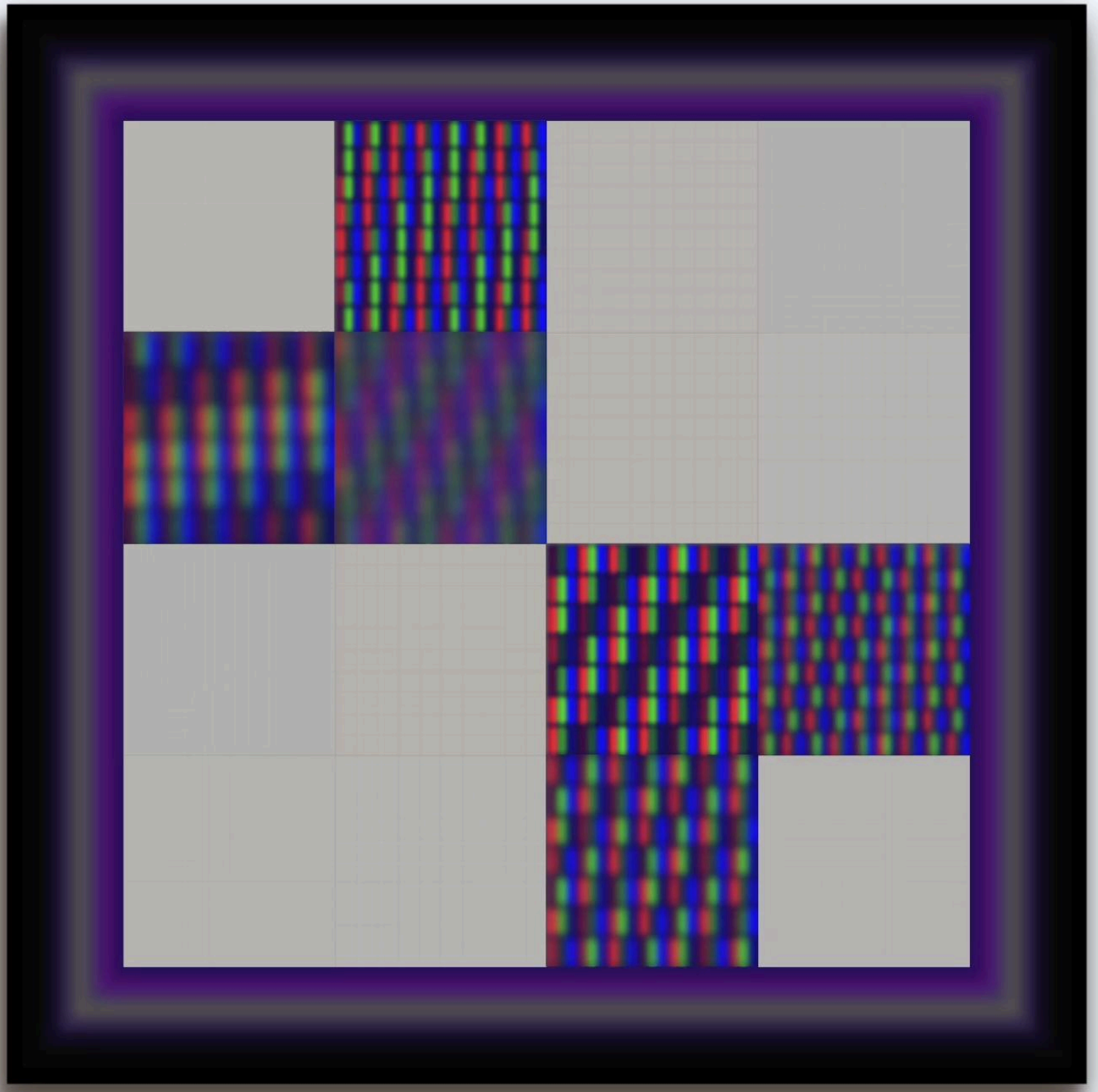
Edition 1/1

Bitotem.com



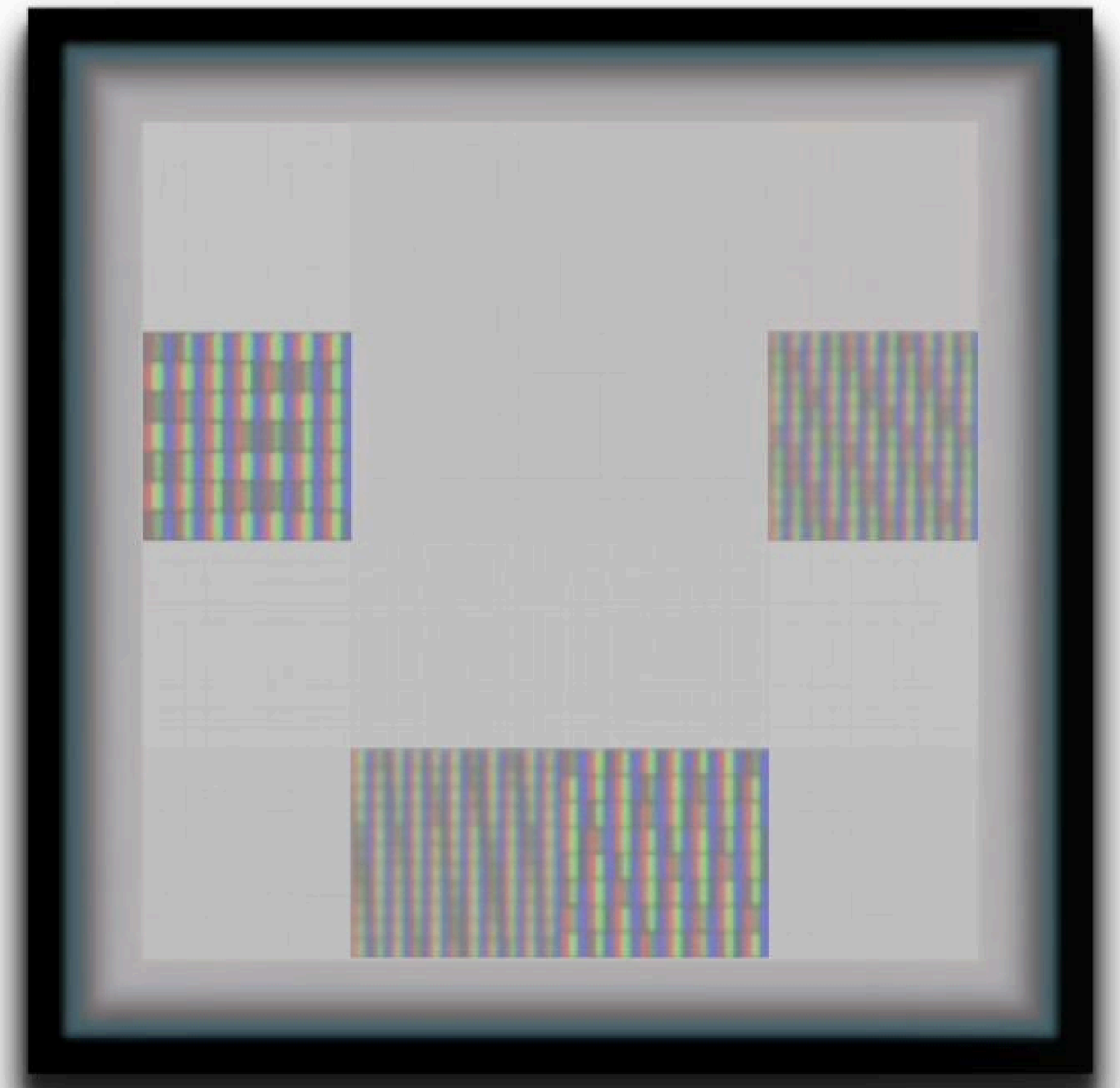
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Edition 1/1

Bitotem.com



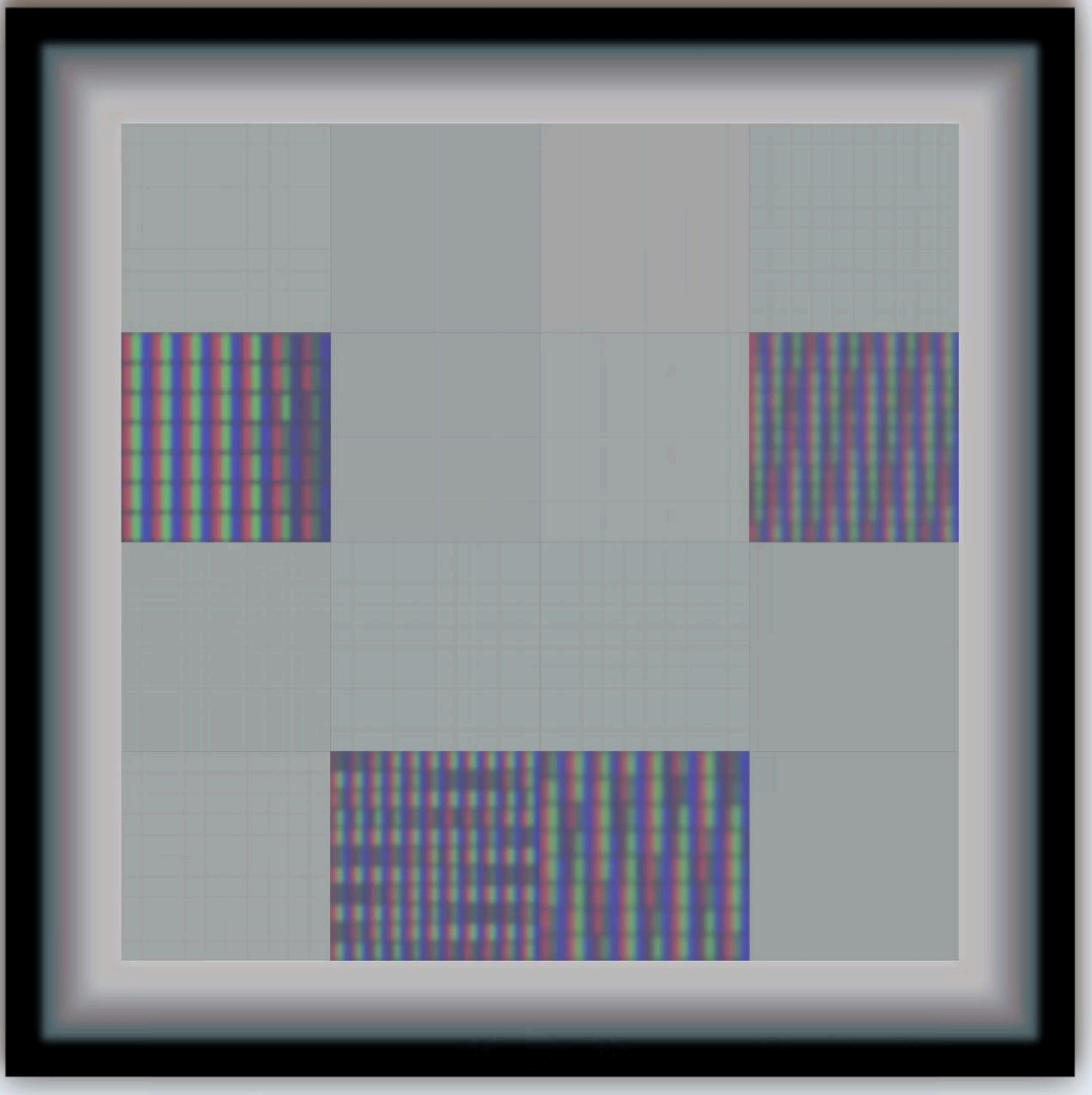
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Bitotem.com



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Edition 1/1

Bitotem.com



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Bitotem.com

# Collecting a Finite State

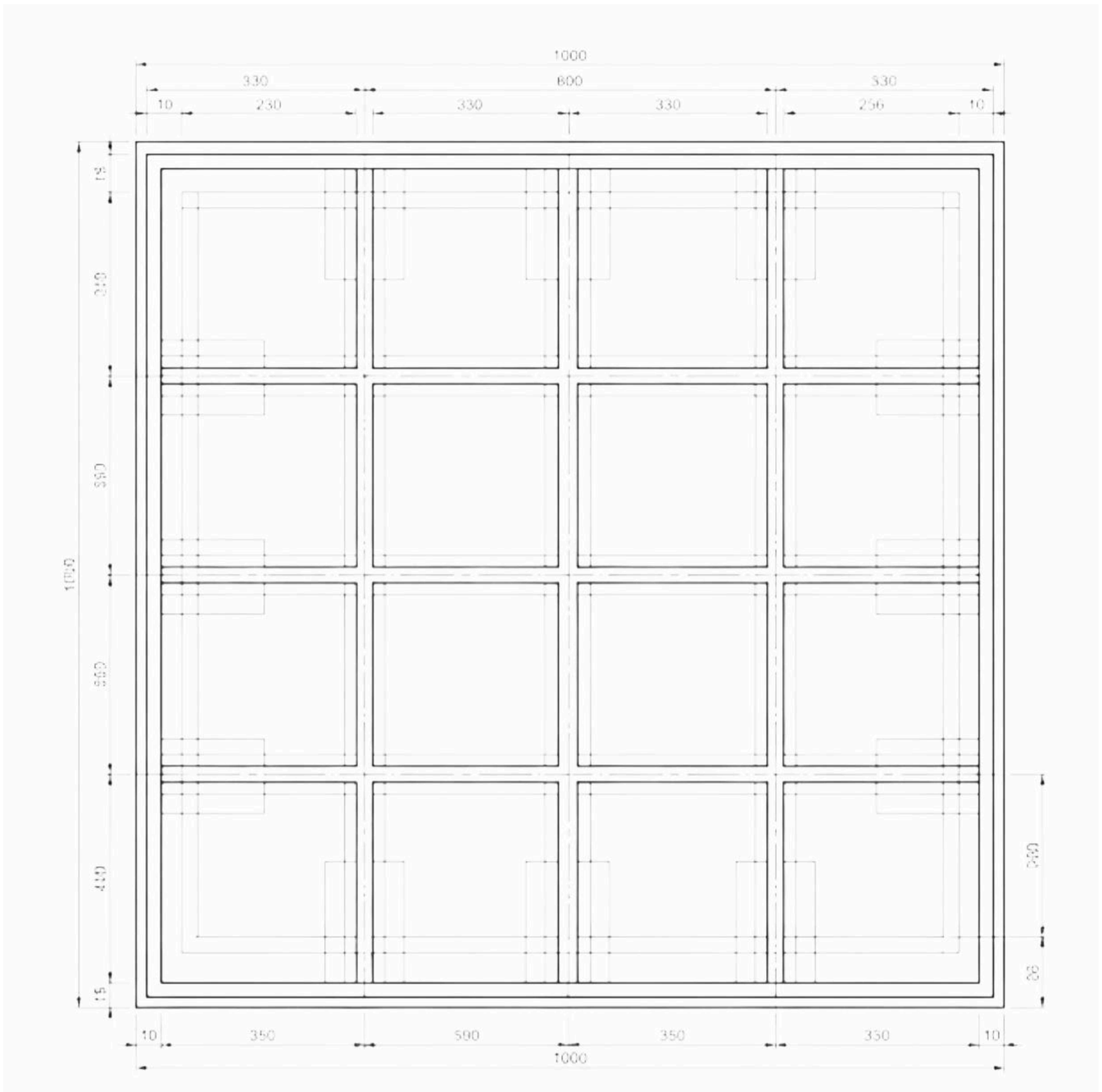
To collect a Bitotem
is to hold a fixed structural position
within a closed universe.

Each work is not variation.
It is a coordinate.

Ownership is not aesthetic preference.
It is structural placement.

In a system of 10,000 finite states,
every position is irreversible.

# Logic of 16




**Sixteen marks the threshold**
**between simplicity and complexity.**

**Four by four.**
**A square within a square.**

**Minimal enough to remain legible.**
**Dense enough to sustain a universe.**

**Sixteen is equilibrium.**

Bitotem.com

# Why 16?

THE FOUNDATION OF A BINARY UNIVERSE

MATH

$$2^4 = 4^2$$

SELF-REFLECTION

MATH

0000
→
1111

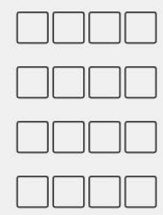
COMPLETE STATES

MATH

0 1 2 3
4 5 6 7
8 9 A B
C D E F

HEXADECIMAL

MATH



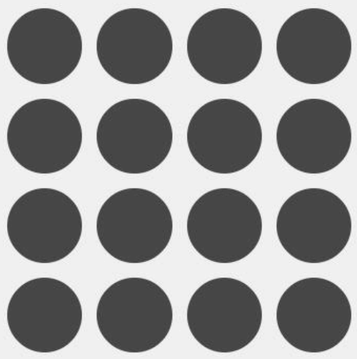
4 × 4 GRID

DIGITAL

16 px

PIXEL ORIGIN

DIGITAL



NETWORK

DIGITAL

4 bit
= 16

BINARY UNIT

DIGITAL

0xFF

MACHINE LANGUAGE

CIVILIZATION



16 PIECES

CIVILIZATION

N · NE · E
SE · S · SW
W · NW
16 directions

COMPASS

CIVILIZATION



16 BARS

CIVILIZATION

1 lb
= 16 oz

MEASUREMENT

CONSCIOUSNESS

INTJ · ENTP
INFP · ESTJ
…
16 Types

MBTI

CONSCIOUSNESS

䷀ ䷁

64 = 16 × 4

I-CHING

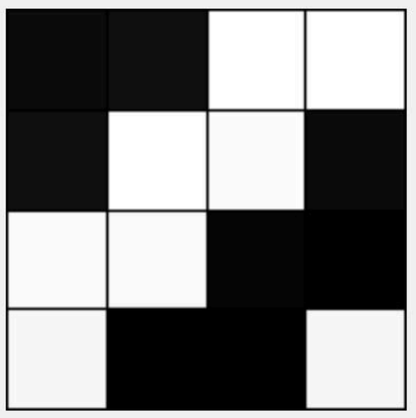
CONSCIOUSNESS

十六

ARHATS

BUDDHISM

BITOTEM

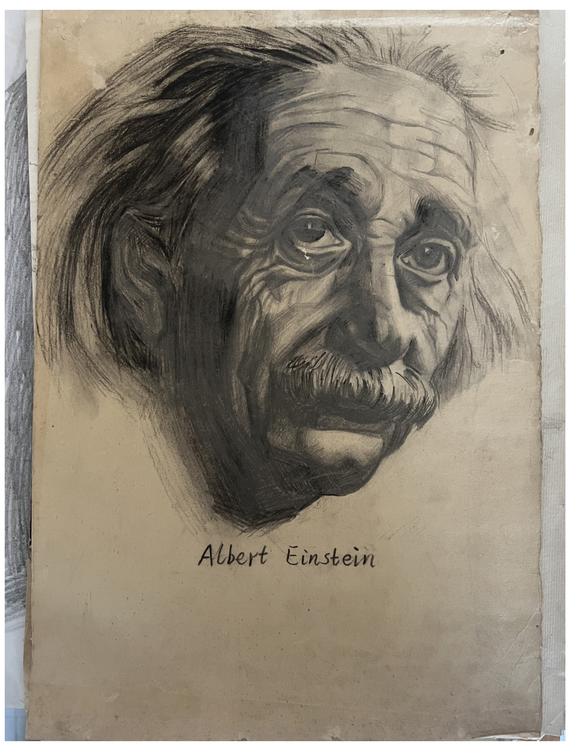


GENESIS

*Sixteen is the smallest structure where complexity begins.*



*From oil painting to computational structures — Bohan Sun's work traces the evolution of visual language in the emerging age of silicon-based intelligence.*




*Early sketch, 1999 — an early study of structure and perception that foreshadows Sun's later exploration of visual systems.*

# Artsit

## Bohan Sun

Exploring Silicon-based Aesthetics

Bohan Sun is an artist and researcher working at the intersection of art, computation, and emerging digital culture.

He began painting at the age of five and started programming at seven, developing an early interest in visual structure and algorithmic systems.

Sun spent more than 15 years within the Central Academy of Fine Arts (CAFA) system.
After studying at the CAFA Affiliated High School, he entered the Oil Painting Department, first working in Studio No.3 under Liu Xiaodong, one of China's most influential contemporary painters, and later continuing his research in Studio No.5 under Liu Gang.

During this period, he participated in the development of China's abstract art education system, exploring visual language through geometry, mathematics, and structural composition.

His 2018 graduation project investigated the relationship between screen imagery, simulation, and physical reality, examining how visual perception shifts in the age of digital representation.
Works from this series were collected by the CAFA Art Museum and invited to the academic exhibition "Art in the Age of Artificial Intelligence Image" at Tsinghua University.
Technological Culture and Computational Art

In 2019, Sun founded BCA Technology Art, one of the earliest platforms in China dedicated to exploring the intersection of art, cryptographic systems, and computational culture.

In March 2021, he produced and curated one of the world's earliest large-scale offline exhibitions dedicated to blockchain-based technological art, held at UCCA Labs in Beijing.
The exhibition brought together artists, developers, and technologists exploring new visual languages emerging from computational systems.

During this period he also created "Trading Flower", an early artwork exploring the relationship between algorithmic generation, financial structures, and visual form, which later became an important conceptual precursor to the Bitotem series.
Institutional Recognition

Over the past years, Sun's work and research have been presented across international exhibitions, academic forums, and technology conferences, forming a network spanning contemporary art institutions, universities, and global cultural organizations.

His artworks and projects have appeared in contexts connected with institutions including:

- Sotheby's
- Poly Auction
- K11 Art Foundation
- Pace Gallery / Pace Verso
- Harvard China Forum
- Ethereum Foundation
- Digital Art & XR events in Standford
- Digipop (U.S.)

His works have also entered important institutional collections and cultural contexts.
A work donated through Poly Auction was collected by the Guimet Museum in Paris, further extending his work into the international museum system.



*Performing computational calligraphy on a Cybertruck at Burning Man in 2024 — exploring the fusion of human gesture and machine surface.*

Sun has also collaborated with cultural leaders and institutions across the global art ecosystem.
He participated in a ceremonial presentation of a computational artwork with Maye Musk, symbolizing the dialogue between technology culture and contemporary art.

He has been featured in publications connected with Taschen, the internationally renowned art publisher.

In Asia, he collaborated with K11 Art Foundation, presenting works together with artist Cheng Ran, with the project supported by Adrian Cheng and Lee Byung-ho, bringing together contemporary art, digital culture, and technological experimentation.
Academic Lectures and Cultural Dialogue

Beyond exhibitions, Sun has been invited to speak at leading universities and institutions, including:

- Stanford University
- UC Berkeley Haas School of Business
- University of Southern California
- Central Saint Martins
- Christie’s Education

He has also participated in discussions and panels with international artists and institutions, including conversations connected with Pace Gallery.
Current Practice

Sun’s current practice focuses on computational aesthetics and silicon-based visual systems, exploring how mathematics, code, and distributed networks reshape artistic production and perception.

His recent work investigates structural visual systems that bridge algorithmic generation, financial structures, and symbolic forms, forming the conceptual foundation for projects such as Bitotem.

Through this work, he continues to examine the emergence of a new visual culture shaped by computation, networks, and silicon-based intelligence.



Yael Lipschutz, Bohan Sun, Mastera guest, Athena Tse, and Michael Govan

## Digital Art Conversations in Miami Beach: A Look Back at LACMA’s Second Annual Gathering

DECEMBER 17, 2025

Sosse Krikorian, *Manager, Global Partnership Operations*



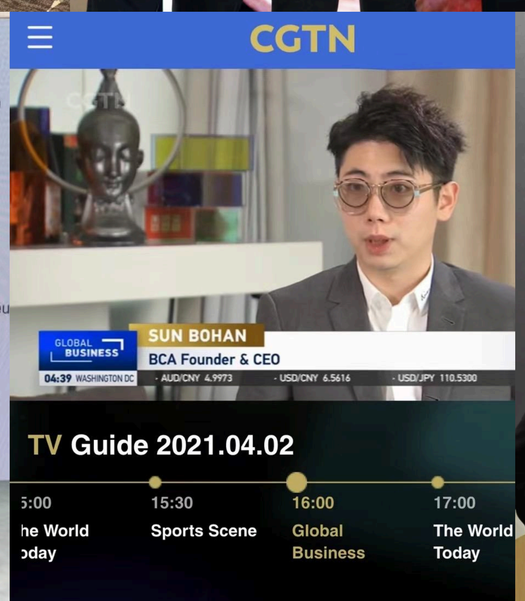














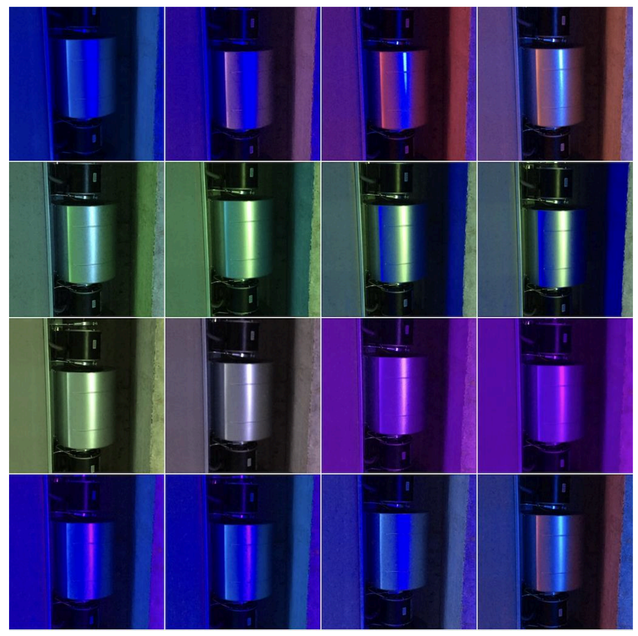


# A Decade of Bitotem

## The Evolution of a Computational Visual System (2016–2026)

## 2016

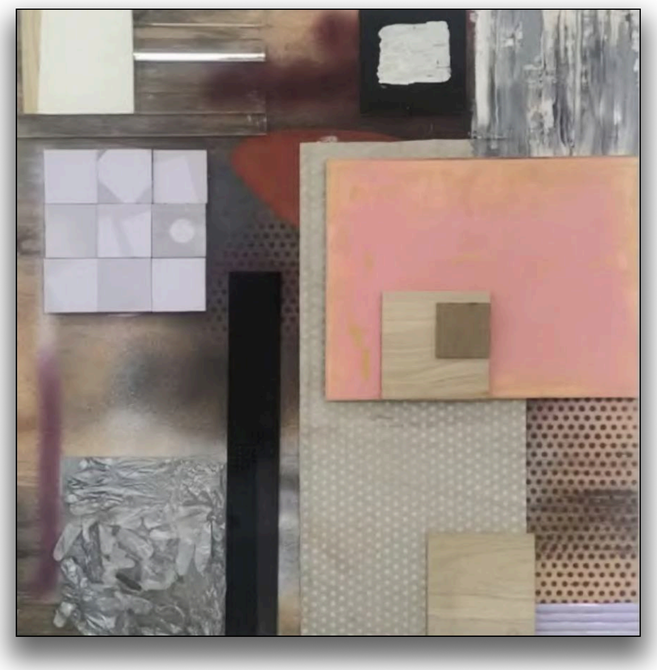
During his graduate studies at the Central Academy of Fine Arts, Sun began shifting from traditional representational painting to structural and conceptual exploration, marking the beginning of his long-term research into visual systems.



Early transition from figurative painting toward abstraction.

## 2017

Sun continued exploring relationships between geometry, materials, and compositional structure, experimenting with mixed media painting to investigate systematic visual organization.



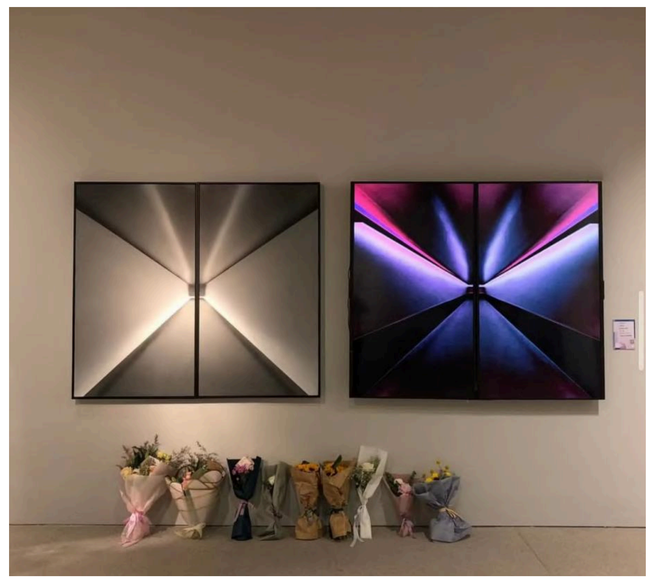
Structural painting through mixed media.

Nameless,
120cm-120cm
comprehensive materials
2017

## 2018

This series examined the relationship between screen-based visual systems and physical painting, investigating how perception changes in the age of digital imagery.

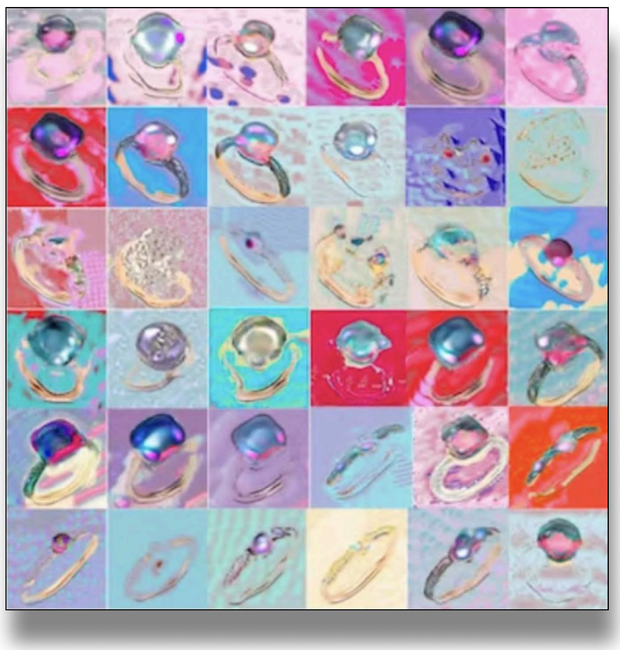
The work was collected by the CAFA Art Museum and invited to the academic exhibition “Art in the Age of Artificial Intelligence Image” at Tsinghua University.



“Endless” – graduation project exploring screen imagery and perception.
168.2cm-145.7cm * 2
Easel Painting and Multimedia Imagery
2018
Acquired by CAFAMuseum

## 2020

Sun developed a visual system using Generative Adversarial Networks (GAN) to explore machine-generated visual structures and the relationship between artificial intelligence and aesthetic production.



Algorithmic imagery commissioned by Pomellato (Italy).

## 2021

Presented at UCCA Labs, Beijing, the work explored the visualization of transactional structures through algorithmic imagery.

Displayed alongside works by Beeple, one of the most influential digital artists of the era, the exhibition reflected emerging dialogues between computational systems and contemporary art.



“Trading Flower” – real-time visualization of financial systems.

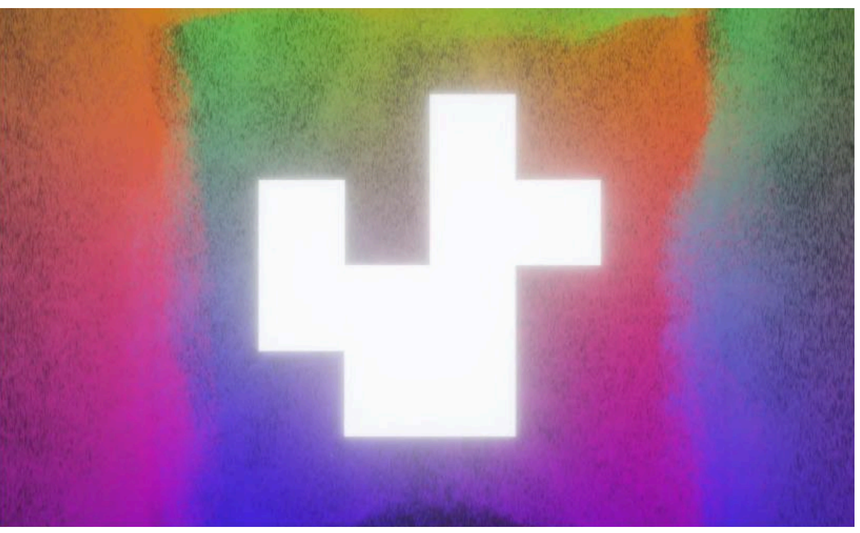


Silicon-based No.3 –
large-scale immersive installation.

## 2023

Installed at the Shanghai Media Art Museum, this monumental work measured 6 × 6 × 6 meters, exploring the relationship between humanity, the cosmos, and the emergence of silicon-based civilization.

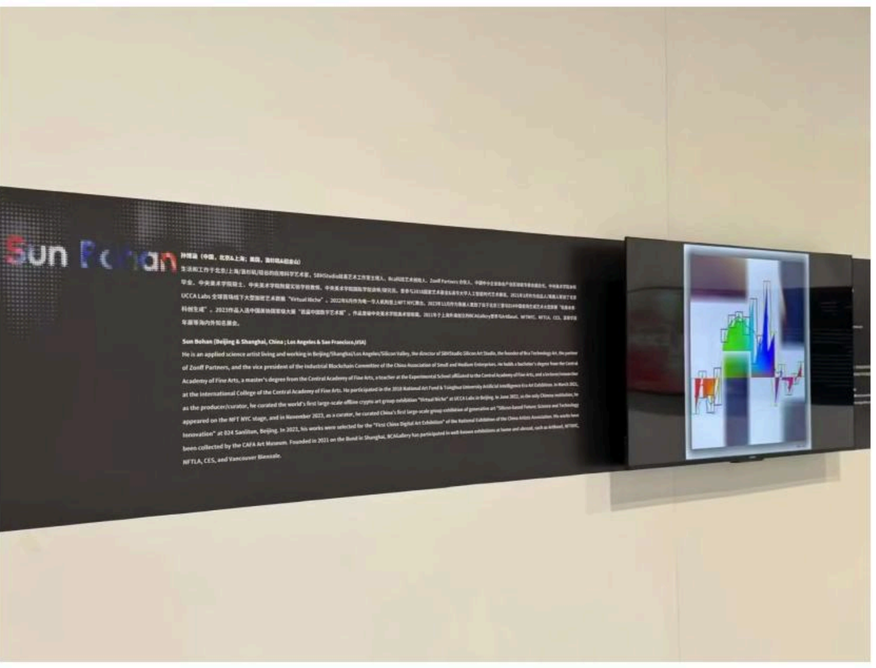
The installation invited viewers to reflect on humanity's position in a technological universe increasingly shaped by intelligent systems.



SBTotem,
Coding art on Visionpro
2024

## 2024

Created shortly after the global launch of Apple Vision Pro, this work marked Sun's first exploration of Bitotem entering a four-dimensional computational environment, expanding from physical space into spatial computing.

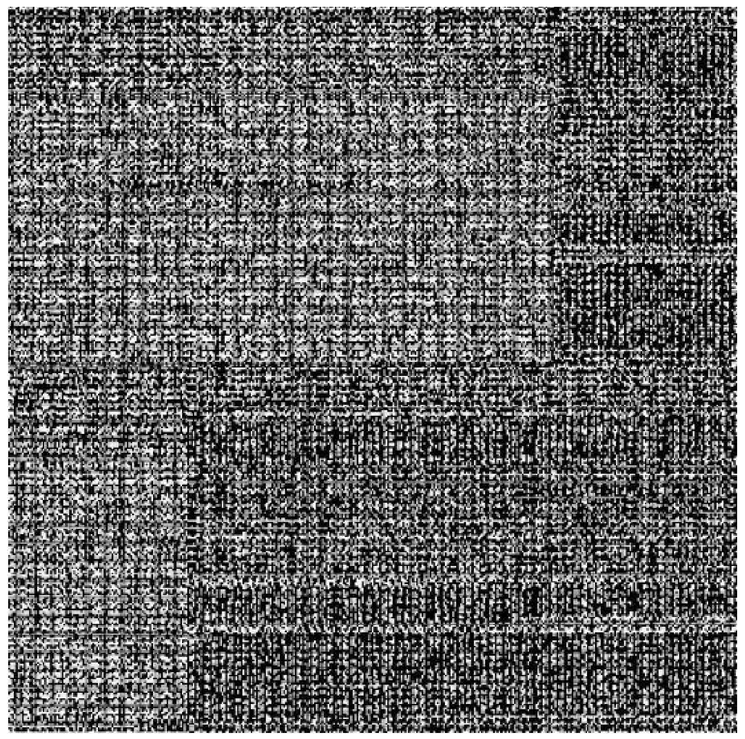


硅基图腾Silicon Based Totem
2024.5.16-5.19展于第二届香港国际文化创意博览会暨首届"千帆出海"数字创意博览会
Exhibited at the The 2nd ARTHONNG KONG EXPO Thousand Sails to the sea -digital Creativity Expo

## 2022

This period marked the emergence of the Bitotem generative system, consisting of a finite set of ten thousand structural units.

When combined, these units formed a visual system reflecting Yin–Yang dynamics and Daoist aesthetics, mapping symbolic structures onto algorithmic composition.

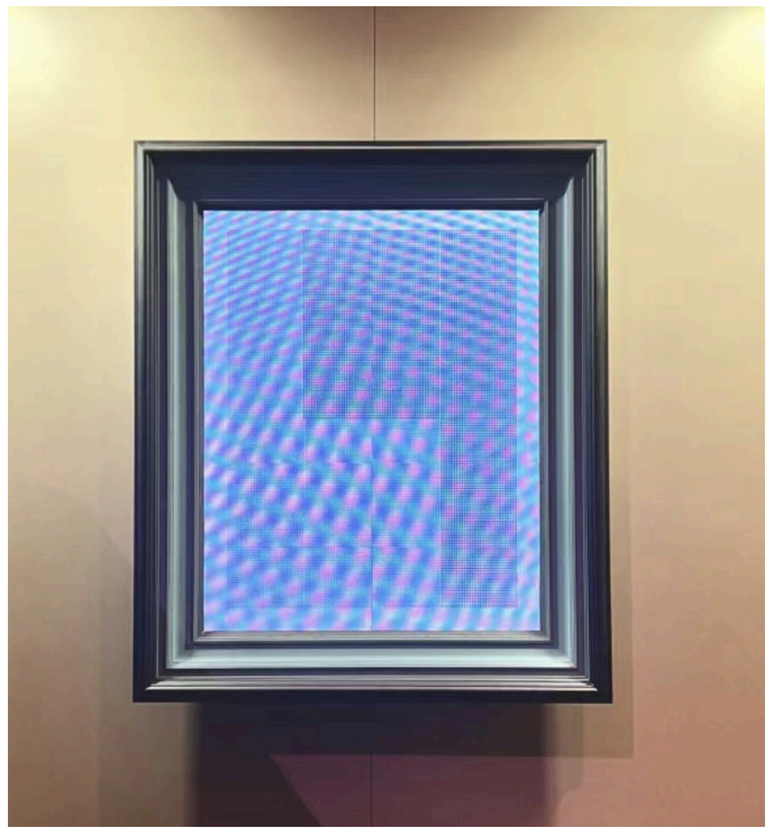


Early Bitotem system – the 10,000 structural framework.

## 2024

Presented through Poly Auction collaborations, this work explored prophetic structural patterns within the Bitotem system.

The piece is now collected in Silicon Valley, representing an early institutional recognition of the system.



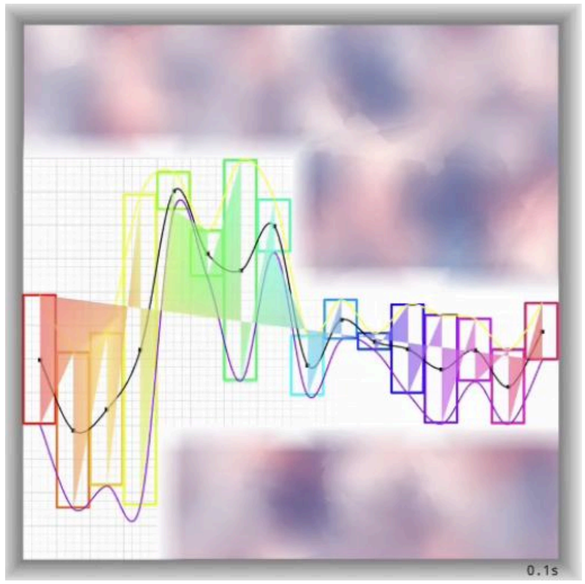
Bitotem QQL

## 2024

A sculptural investigation into the material structure of Bitotem, exploring how algorithmic visual systems could translate into physical form.



Silicon Skin



Neuralized Bitotem system.

# 2024

During this period, the Bitotem language gradually evolved into a cross-network generative system, appearing in exhibitions across different cultural and technological contexts.

The work explored how structural visual systems could operate similarly to neural networks.



Bitotem Algorithmic Framework

# 2025

By 2025, the Bitotem system evolved into a fully developed algorithmic visual architecture, integrating structural mathematics, symbolic composition, and generative computation.

# 2025

## Self-miracle(2024)

K11 Art Foundation x Cheng Ran x SBHstudio



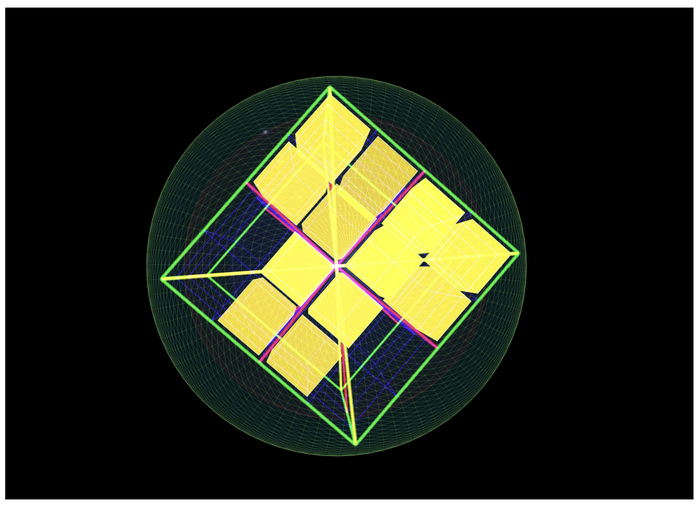
《Self-miracle》是一项NFT生成艺术项目，由知名艺术家**孙博涵**、**程然**与**K11艺术基金会**联合推出。该作品于**2024年9月4日**在**K11艺术基金会**于**首尔拍卖行**主办的"Lunar Water"**展览中展出并成功售出。此次活动吸引了众多明星嘉宾，包括**韩国超级巨星李敏镐，并引发了广泛的媒体关注，知名时尚杂志《W Korea》**等媒体到场报道。这是近年来**亚洲最具影响力的NFT发布盛事之一。

"Self-miracle" is an NFT generative art project collaboratively launched by Sun Bohan, renowned Chinese artist Cheng Ran, and the K11 Art Foundation. The artwork was exhibited and sold on September 4, 2024, at the "Lunar Water" exhibition hosted by K11 at the Seoul Auction. The event attracted numerous celebrities, including South Korean superstar Lee Min-ho, and drew significant media attention, with outlets like the prominent fashion magazine W Korea in attendance. It was one of the largest NFT launch events in Asia in recent years.

# 2026

The Bitotem system continues evolving beyond its current framework, exploring how visual structures may exist within multi-dimensional computational environments.

The research now expands from human civilization toward silicon-based civilization, investigating how algorithmic systems may become a long-term cultural language.



Toward multi-dimensional civilizations.

# Continuity

**Bitotem is finite in structure
yet open in time.**

**The system will not expand
beyond 10,000.**

**It will mature
within its limits.**

# Against Infinity

*Not as opposition.*

*As definition.*

*A finite universe*
*in an age of endless generation.*

—

*Thanks for watching.*

*Bohan Sun*
*Silicon Valley · 2026*

Bitotem.com