

WE ARE OUT OF TOKENS
RULTON FYDER

1 August 2026 – 9 September 2026
PULPO GALLERY, Murnau, Germany

Pulpo Gallery is proud to present *WE ARE OUT OF TOKENS*, a new solo exhibition by the anonymous artist Rulton Fyder. Comprising ten large-scale paintings and a parallel series of ten blockchain-based NFTs, the exhibition confronts the defining technological rupture of our time: the emergence of machine-generated language and the psychological environment it produces.

We are living through an implosion. Not the gradual arc of innovation familiar to previous generations, but a violent compression of time in which each month's breakthrough becomes the next month's obsolescence. Models iterate weekly. Capabilities shift daily. The ground beneath language itself is unstable. If this moment is not documented with urgency, it will survive only through corporate press releases and benchmark scores. What will be lost is how it felt.

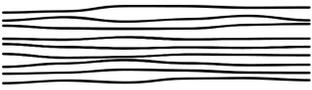
The exhibition's title names both a technical limit and a human condition. In artificial intelligence systems, "out of tokens" signals a full context window—a boundary beyond which information can no longer be retained. It is a condition we increasingly share. Attention is exhausted. Cognitive bandwidth is saturated. Yet the inputs continue.

Fyder does not illustrate technology. Instead, he treats its vernacular—prompts, parameters, logs, metrics—as cultural material. Extending his established practice of recontextualization and appropriated language, he translates the syntax of artificial intelligence into the slow, resistant medium of acrylic on canvas. The works do not position the viewer as a passive observer. They implicate the viewer as a user. Contemporary AI systems are not merely consumed; they are addressed. We request, prompt, adjust, refine. Each interaction leaves a trace. Desire bends toward output. Identity accrues through input.

The exhibition unfolds in three sequential sections.

The opening gallery introduces three works under the rubric *Machine Humor*. These paintings present AI-era jokes in their entirety—structured correctly, almost funny, subtly wrong. Displayed without emphasis, they operate less as comedy than as evidence: artifacts of a system imitating human affect while missing its pulse. Laughter, if it arrives, does so uneasily.

A corridor of horizontally oriented canvases follows under the title *Metrics as Landscape*. Here, technical specifications—*CONTEXT: 128K, TRAINING DATA ENDS HERE, TEMPERATURE 0.7*—are rendered with the neutrality of signage and the detachment of landscape painting.



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Numbers become horizon lines. Parameters become atmospheric fields. For some viewers these metrics are abstractions; for others they are daily constraints. The works hold both positions simultaneously, staging the infrastructural limits that quietly shape contemporary language.

The final gallery presents four monumental paintings in a mode of direct address: *YOU WANT WHAT IT GIVES YOU, I PROMPT THEREFORE I AM, YOUR REQUEST HAS BEEN LOGGED*, and the titular *WE ARE OUT OF TOKENS*. Pronouns collapse distance. Statements confront. Historically associated with advertising and political signage, this rhetorical strategy is repurposed for the interface age, where power operates less through command than through prompt. The largest canvas, *WE ARE OUT OF TOKENS*, accumulates density at its edges until legibility strains, enacting the exhaustion it names. The viewer exits through confrontation—and through saturation.

All works insist on the irreducible presence of the human hand: friction, slowness, material commitment. What is depicted is not the machine itself, but the linguistic and psychological climate it generates—the subtle recalibration of how we phrase requests, anticipate responses, and reshape ourselves to be understood by systems trained on our previous adjustments.

Each painting corresponds to a separately issued NFT on the blockchain. These NFTs are not displayed in the exhibition and are not conceived as reproductions. Instead, they function as contextual documents, embedding metadata that situates the works within the specific technological conditions of their creation. The painting remains the primary artifact. The NFT operates as a parallel record. Together, they form a dual archive of a moment defined by acceleration and instability.

Rulton Fyder, known for his recontextualization of existing imagery and his engagement with art history as a living, mutable archive, has long examined how meaning shifts through repetition, circulation, and remix. In *WE ARE OUT OF TOKENS*, this strategy turns toward artificial intelligence as both subject and medium of condition. As the artist states:

“As an artist, one of my ultimate drives is to relentlessly document and share my emotions and experiences with my visual language and engaging in meaningful art dialogues with artists past or present. When there is informational discrepancy between the two worlds, there is time for phenomenal art to happen.”

This exhibition does not claim an external vantage point. It operates from within the transformation it documents. It captures a threshold—before interface language feels natural, before asking machines questions becomes invisible habit, before the memory of a pre-linguistic machine era fades.

If such records are not made now, they will not be made at all. The benchmark scores will remain. The product updates will be archived. But the feeling of this rupture—the vertigo, the urgency, the strange intimacy of addressing a machine that answers—risks disappearing.

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WE ARE OUT OF TOKENS is an insistence that this moment be marked. A declaration from within the implosion: I was here. It felt like this. And these were the marks made before the context window closed.