

LEROY STEVENS
FLOATING WORLD

February 3 – April 8, 2018

Twelve standing umbrellas of different sizes and patterns encircle the space. Each umbrella contains a microphone and a speaker that records and plays back sound from the room. The audio is largely determined by viewers' speech and the sounds they make in the gallery. The recorded sound is processed in real time by a computer that modifies the playback speed and distributes the audio at random. Sounds ping-pong across the room and abstract with each new layer. The sequence of collected sounds runs between 6 to 20 minutes before resetting.

Cords run from the umbrella speakers to a sculptural hub of electronics, bisecting the floor like circuitry wired in the brain. The installation emulates the human body as a network of electrical currents. Photographs and lenses are distributed throughout the installation on vertical and horizontal planes. Images of figurative sculpture, reproductions of art, and other research materials fit together by association and physical placement. Large photographs on the walls depict scans of preparatory drawings, photographs of television distortions, and contemporary life. The installation reflects an internal logic, a particular organizational system, a book exploded.

The lenses on the floor mirror, magnify, and distort perception to reveal multiple perspectives at once; an optical analogy to the accumulation of sound that floats in a state of becoming and going. The work actively overlaps time periods; a present where past and future join, editing memory and endlessly repeating into new forms.



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