

The works in this exhibition draw on techniques of reproduction, such as stamping, molding, etching, and photography, in attempts to re-direct their legibility as means of relating signs to their material substructure. These resources are thrown into relief in a process of isolating their mediating function, roughening conventions of communication and allowing organizational logics of production to appear as they break down.

Sometimes this looks like:

The wanderings of inebriated actors: concrete excursions through randomly made decisions. A hardened algorithm models pollen on water.

Drunk-walking down Wall Street:

Cement, tin, copper, metastasizing on the price index.

Sedimentations of an abstract vocabulary: precisely scaled plaster tablets rubber-stamped with cliché. Needle and thread extracted from an infinite textile surface.

“Cliché dissolves the gesture that patiently managed to trace out an identity of relations into a relation of resemblance ... softening the technical nature of the operation and its ‘cold’ exteriority by a warm confusion.” (Gilles Chatelet)

Corroding lines of communication: flexible etchings of stressed-out circuits. Oxidizing control panel conduits pulled from hand to eye interfacing.

An acid bitten surface suspends a weathered syllabary:

Haruspex divines the voice-off of lines executed but not read.

The deadpan affect of transactional pictures:

Snapshots in the style of items on Ebay. A casual isolation of coarse objectivity.

Photos in the style of interpellation:

The look of monetization. Grids of un-gilded revenue kept under the bed.

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