

ML Poznanski  
*The Overflowing Cup*

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**"The Overflowing Cup", Mirroring The Exosphere, The Liberating, Legitimately AI Art World Of Poznanski: The Self-Balancing Forces In The Mirroring Material & Immaterial Molecular & Particle Tides Of Life & Death**

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When my eyes trace the simultaneously brilliantly & fluidly transparent & 'visible' flow of information, & all possible worlds & of the possibility of past & future events in Poznanski's work, I immediately think of all quantum entanglement, supersymmetric particles & our search for supersymmetric dark matter.

Dark Matter adds new particles & modified gravity adds new fields, but because of quantum mechanics, fields are particles & particles are fields, "A quantum excitation of a field": particles are excitations of quantum fields that fill all of space.

Our exosphere is the outermost layer of the atmosphere, "It extends from about 375 miles (600 km) to 6,200 miles (10,000 km) above the earth. In this layer, atoms and molecules escape into space and satellites orbit the earth.", & "The exosphere layer is mainly composed of extremely low densities of hydrogen, helium and several heavier molecules including nitrogen, oxygen and carbon dioxide closer to the exobase. The atoms and molecules are so far apart that they can travel hundreds of kilometers without colliding with one another."

Poznanski: "I did like the metaphor of a society of overabundance that is no longer capable of using all its acumen and richness to good effect. And so I sort of tried to depict a civilizational change.

I don't fully achieve it, but painting always escapes me- so I never expected I would."

Is it possible that since we have such intimate relationships with both living & dead matter (what we name these forces, not what we have not actually correctly observed or proven yet) that we are actually 'dead' & perceiving 'reality' from the dead's point of view? Our skin is our largest organ, our bodies replace themselves fully every 7-10 years, everything seems to be composed of egalitarian bacteria, & we seem to be able to solve paradoxes by synchronizing observers \*correctly\* & we have been able to use mathematics correctly long before computers came along. Sylvia Serfaty is correct that "one cannot lie in mathematics."

So causality outside of time definitely has a pattern with strange metal potential, & Poznanski's work reflects these paradoxes without enforcing unease or uncanny reflection because she is being visually truthful as to how we organize more like paper flags in the wind than actual people, to in the end find these elements are what makes us the most human.

Poznanski provides a working post accelerationist & physically poetic theory of mind in which real AI has a lot to learn, & a lot to learn about the event horizon which cannibalizes & picks apart & shreds all our fictions down, so that the inner turmoil we feel when an imposter is present is reflected within the perpetrator & not the art.

"The artist is present" is \*actually\* not a cliché, actuality- is how we get lost in duality when a synchronized observer is present.

Poznanski: "My technique is to hand dye the linen and sew it together into these intense forms like folds and shapes, and then paint reactively to the surface. So each painting has an object quality to it."

This is no AI (not yet :) that is an egalitarian bacterial perceptual vector that was born an artist, (artists brains are also unique & different actual brain scans prove this) that physically hand dyes & processes the material & physical reality of these subjects, this is not AI that sculpts the fabric, this is not the physically symmetrical & beautiful young artist that without self consciousness "paints reactively to the surface".

We have things the other way around: Poznanski \*is the space time vector\*, the AI, for the realization of these material projects & their effects that throw us into her orbit & into this sea of mutualist entities searching for the location of the observer within & in their environments, & taking any opportunity they can get for contact, even if it is only being imagined by someone nobody can see. A dog in a Poznanski painting is as large as an ocean & god like in his or her aspirations & takes up the whole painting while her figures are angelic & smaller & almost the by-product of this sharing of secret natural & space time powers.

Some theorize that we live in a 'spirit world' & this is actually a fair assessment because the newtonian is so characteristically embedded with effects, including the nuanced effects of "names" & "origins" that react like non-sensical ghosts & play like pathos & phantoms from someone else's dreams, of course including the Devonian universe of which it has been my life work to realize.

Gates Jr. says that "I don't think AI will be real unless it can dream.." because the very same calculus problem he could not solve before sleep is the very same problem that he solved after he woke up after the process of dreaming.

Poznanski is our 'escape' route to ourselves & a source of positive reinforcement & imagination in our determination to connect the distances that make us what we are. Poznanski is the biometric AI of the masterpiece we are all entangled in & struggling to explain.

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