

## *Interphase*

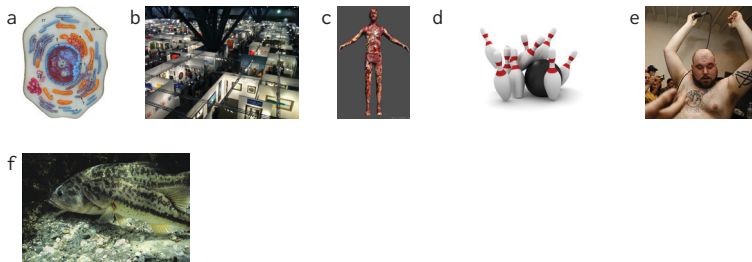
*A demonstration of cellular interphase in the form of a group exhibition.*

*Sorry Archive presents a cellular installation in constant biological motion. Each day of the fair, a new oil painting by Eric Wiley joins a new graphic panel on rotating mechanical support by B Thom Stevenson. Joshua Liebowitz acts as an enzymatic agent in the cell, synthesizing digital DNA from the other two images to produce a dynamic video projection.*

The interphase period is when cell growth occurs and DNA is copied in preparation for cell splitting<sup>a</sup>. In this exhibition, artworks act as cell components, and a permeable membrane takes the form of a curtain of insulating plastic. The latticed structure of the art fair<sup>b</sup> contains row upon row of independent cells, and the works of Wiley, Stevenson, and Liebowitz take on new potential if the unit of an art fair booth is viewed as a metaphor for proliferating formats of creativity within the sickly body<sup>c</sup> of the market.

Wiley's lush portraits and Stevenson's graphic panels are on opposite ends of the visual spectrum, and each one represents one strand of a split DNA double helix. Stevenson's robotic "lazy man's protester" perpetually sways his menacing signs that draw on the branded stylings of horror genre posters, truck stop culture, and cult symbols. The robot picketer's sardonic unrest has as much in common with a test tube agitator as a strike<sup>d</sup>. Even beyond sexual or biological reproduction, these works deploy a fucked up<sup>e</sup> xerox aesthetic in images that warn of yet revel in the horror of mashup spawn<sup>f</sup>, where simulations of human violence and political outrage churn on lifelessly.

While Stevenson's works threaten to whack the viewers if they get too close, Wiley's expressive characters beckon or scold the viewer from surreal worlds, facing off against the thickly textured canvas as if it were the membrane of their own living bubble. Certain elements



of Wiley's paintings are freakishly foreshortened, lending them an unearthly<sup>g</sup> spatial quality. As the series progresses, the figures gradually address the viewer with more and more gusto, from the coy over-the-shoulder glance of *Fascinating, the altar of the eternal good*, to the aggressive finger-pointing of *Remote rebuttal, forgotten patrol*, each reaching out from their strange habitats<sup>h</sup> to find the surface.

The third artist's role is one of generative mediation<sup>i</sup> between Stevenson and Wiley. Through extensive work with the digital data contained in the image files of the works on view, Liebowitz enacts the processes of semi-conservative<sup>j</sup> DNA replication. Embedding himself in vast quantities of code, he savors the torment of an unfathomable scientific sublime<sup>k</sup>. In order to visualize certain properties of the images, he assigned colors that correspond to RGB light and slowed time to approximate the biological duration of the enzymes at work. The frequency axes<sup>l</sup> of the videos are flipped in order to mirror the antiparallel<sup>m</sup> motion of nucleotide replication, as one strand is replicated continuously and the other in short lagging segments. Liebowitz' absurdly rigorous approach to the task of embodying a constant cellular function demonstrates the infinite processes in motion beyond our perception.

*Sorry is a platform for exhibitions produced by alter egos: a multi-faced project that disintegrates and re-congeals after each stage. As new groups of artists and curators are formed, new personalities, aesthetics, and visual strategies are created and then demolished with each event.*

*Sorry Archive will continually collect and catalog the products of these events.*

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