Memory Burn at bitforms gallery.

In **Featured Events** / June 13, 2015

"I believe we lose immortality because we have not conquered our opposition to death; we keep insisting on the primary, rudimentary idea: that the whole body should be kept alive. We should seek to preserve only the part that has to do with consciousness." – Adolfo Bioy Casares, *The Invention of Morel*

Inspired by Argentinian author Adolfo Bioy Casares' 1940 novel, *The Invention of Morel*, the exhibition *Memory Burn* observes mortality and death in relation to recording devices. The title of the exhibition refers simultaneously to unforgettable visions burned in the mind and to digital burning used to archive memories.

In the novel, a fugitive stranded on an island obsesses over a beautiful tourist named Faustine, only to find out that she and her fellow travelers are three-dimensional recordings projected by a machine. Coping with loneliness and gradual madness, he learns how to integrate himself into the machine's memory, altering it to suggest that he and Faustine are together, in love. Although the process means certain death, he wishes to live on as a projection, hoping a machine will be invented that can merge his soul and conscience with Faustine's.

The phenomenon that takes place on the island foreshadows our contemporary experience with recording devices, as well as virtuality, and electronic networks. We document our lives as if to prolong them. Featured in the exhibition are a range of works that employ photography, video, face recognition software, and virtual reality.

Daniel Canogar, Enredos 1 (small), 2007. Kodak Endura photo mounted on aluminum, 40" x 60" / 100 x 150 cm.

Daniel Canogar will present a large-scale photographic print, "Enredos 1", which depicts bodies tangled amongst clusters of wire. Utilizing the cobweb as a metaphor for electronic networks, the work conveys complex emotional connections tethered by technological means. The dangling bodies are connected but also imprisoned.
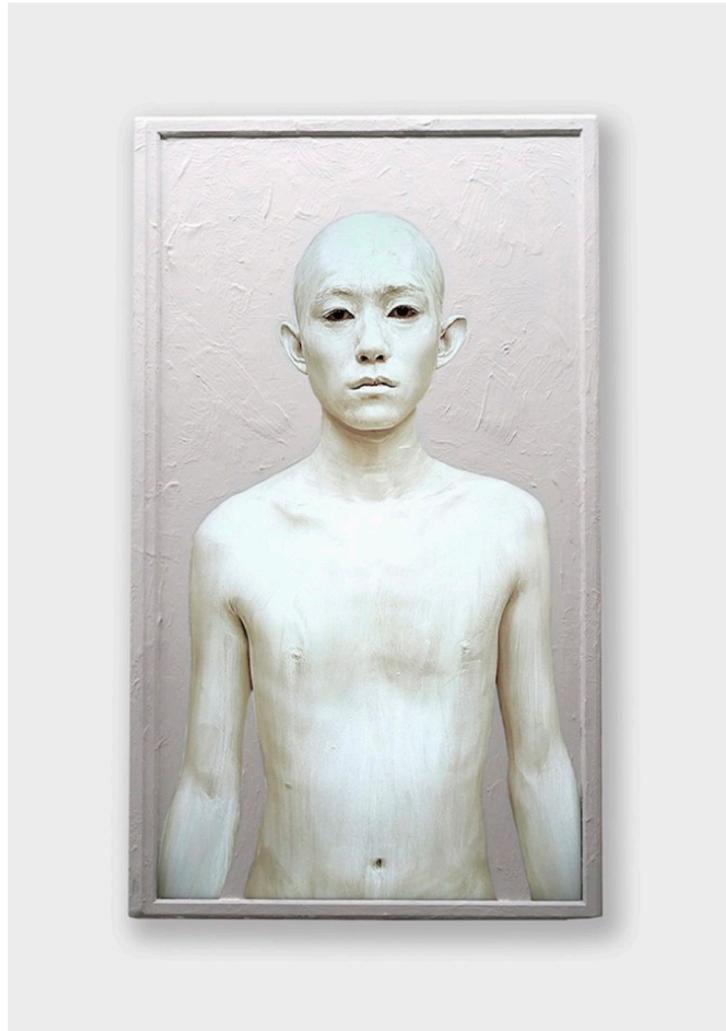
exonemo, Body Paint, White, 2015. 50 inch 720p plasma screen, acrylic paint, video screen: 48 x 29 x 2 in / 121.9 x 73.7 x 5.1 cm. Video: 2 minutes. Courtesy bitforms gallery, New York. Used here by kind permission. All rights reserved.

Japanese artist duo **exonemo** will display works from the series "Body Paint", in which hand-painted LCD screens play video of performers in matching body-paint. The figures assimilate with the painted screens, expressionless and still, they blankly stare outward. A metaphor for our symbiosis with screen-based technology, we the living exist within our luminous devices.

Facial recognition engine: Fisher, Eigen, LBPN   **Detected similarity score:** 334.692 points
With the face of disappeared Ayotzinapa student: Alexander Mora Venancio
Level of confidence: 16 %   **Result:**

Images above: Rafael Lozano-Hemmer, Level of Confidence,
2015. Face-recognition algorithms, computer, screen, webcam.
Dimensions variable. Courtesy bitforms gallery, New York.
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Debuting in the U.S., **Rafael Lozano-Hemmer's** "Level of Confidence"
commemorates the mass kidnapping of 43 students from the Ayotzinapa
normalista school in Iguala, Guerrero, Mexico. The project uses a face-
recognition camera that tirelessly looks for the faces of the disappeared
students. As a viewer stands in front of the camera, the system uses
algorithms to find which student's facial features look most like the viewer.
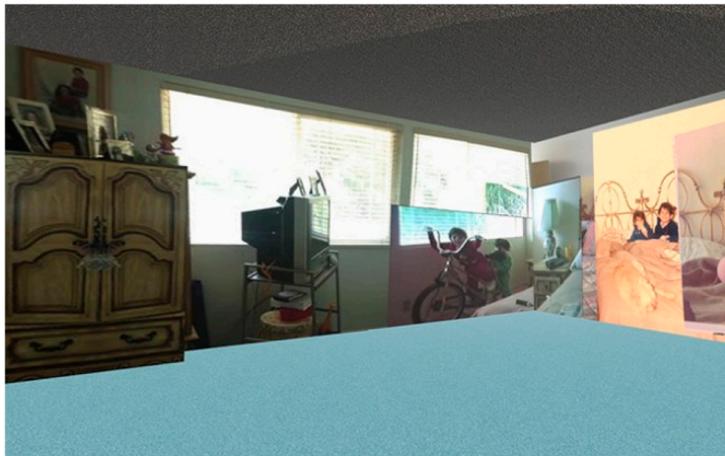

Sara Ludy, Lorena Estates, 2014. GIF file, website:
www.saraludy.com/lorenaestates.html. Dimensions variable.
Courtesy bitforms gallery, New York. Used here by kind
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Sara Ludy's series of.gifs "Beaches" documents the artist's travels in the
online virtual world *Second Life*. As the artist's avatar navigates virtual
beaches, she uses her real world camera to document private resorts, fauna
and flora. The resulting images are uncanny, mimicking reality but forever
looping in a fantasy world. Ludy will also present "48,224,67 in Craigavon"
an audio installation of field recordings in Second Life.

The interactive installation "Memory/Place: My House" by **Sarah
Rothberg** is a virtual reality recreation of the artist's childhood home made
using home movies, diaries, and photographs. The virtual reality headset is
situated in a physical installation that is simultaneously anachronistic and
futuristic, featuring brightly colored furniture and a CRT television feed of
the virtual home. The installation speculates on the emotional impact that
future archiving technologies will have on personal memories.

Angela Washko, At The Expense of Watching, 2014. Free Will Mode #4. HD 720p video, 9:47 minutes. Courtesy bitforms gallery, New York. Used here by kind permission. All rights reserved.

Angela Washko, Womanhouse (Or: How To Be A Virtuous Woman), 2014. Free Will Mode #3. HD 720p video, 105 minutes. Courtesy bitforms gallery, New York. Used here by kind permission. All rights reserved.

The video series "Free Will Mode" by **Angela Washko** places avatars from the game *The Sims* into constrained and life threatening architectural environments – bedrooms without exits, inescapable swimming pools. The avatars, accepting their entrapment eat when hungry and sleep when tired, but refuse to confront the world they inhabit – even if it kills them.
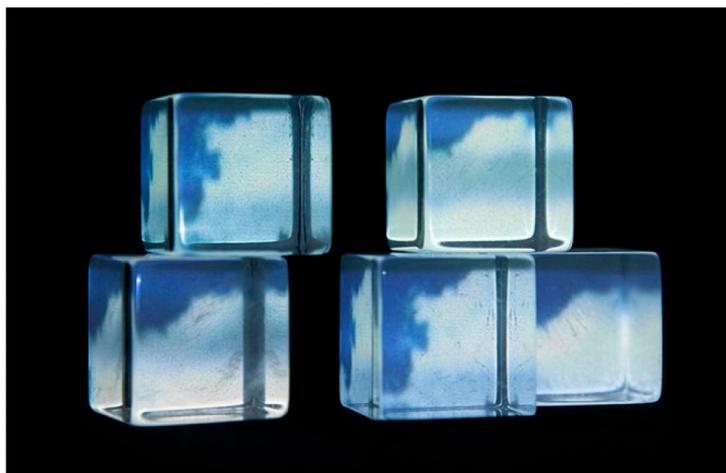
Andrea Wolf, N.3, 2014. Unsolicited Memories, Archival Exercises. Plexiglas cubes, Plexiglas base, mirror, projector, found footage. 5 x 11 x 6.25 in / 12.7 x 27.9 x 15.9 cm. Courtesy bitforms gallery, New York. Used here by kind permission. All rights reserved.

Andrea Wolf, N.4, 2015. Unsolicited Memories, Archival Exercises. Plexiglas cubes, mirror, projector, found footage. 5 x 8 x 6 in / 12.7 x 20.3 x 15.2 cm. Courtesy bitforms gallery, New York. Used here by kind permission. All rights reserved.

Andrea Wolf's series "Unsolicited Memories; Archival Exercises" is an archive of found super8 and 8mm films projected onto Plexiglas cubes. Just as memories can be triggered by events at random, the cubes turn on and off with no discernible pattern. A disparate array of footage populates the cubes that preserves the past and paradoxically creates new narratives.

A virtual component in conjunction with the exhibition will be accessible at www.bitforms.com on July 10. For more information on Memory Burn *please visit the bitforms website. The exhibition is curated by Chris Romero – Chris Romero.*