



Pelham Art Center

CURIOUS EXPLORATION

February 4 – April 2, 2011

SCOTT FITZGERALD

[rift]

Collaboration with Eric Socolofsky and Doron Altartz

Video Projector, computer, camera, 2005

The interactive installation moves the viewer through a fourth dimensional timeline as a projected image reacts to their presence in the space. Detected by a hidden camera, the viewer becomes a temporal navigator exploring the transformative nature that time has on place. This piece combines the technology of interactive video, with the ideas of performance and gesture to form an experience that pulls the viewer into a physical investigation. The resulting experience provides an opportunity for the fantastic and the fanciful to be layered with the thoughtful and poignant.

SCOTT FITZGERALD

Intercept Point

Wood, junction boxes, electronics, LEDs, 2009

In the multimedia sculpture the text of Shakespeare's play Julius Caesar is being sent between a sender (on the left) and a receiver (on the right). In between, a closed box relays the message as it is transferred. When the viewer opens the central box, the transfer stops and the specific element of text that was in route at that moment is quantum encoded onto four LED lit panels. As the central box is closed, the intercepted message, aware of the interruption, resets and begins to transfer anew. This piece combines an exploration of the arbitrary and the absurd in an aesthetically minimal form in away that highlights both the nature and mystery of or communication technologies. Interestingly, the transmitted text in this work was chosen because the first recorded use of a shift cipher (aka the Caesar Cipher) was used by Julius Caesar to communicate with his generals.

ANDREA GOLDMAN

RETHINKING CApiTaliSm

Video, 2009

Through this silent video Andrea Goldman creates a delightful absurdist debate inspired by the LOL cats from the popular website "I can has cheezburger?" All the text is created from anagrams of the phrase "rethinking capitalism" and is accompanied by images of cats in various states of being, from serious to hilarious. The artist describes the work as being inspired by "texting shorthand, and current debates about capitalism and power relations, the cats fluctuate between anarchist leanings, nihilism, and hope for new possibilities." Blending static image and text in a time based media, this work pushes absurdist linguistics together with politics and internet memes to give forth a bewildering experience that reveals as much about the humor in our forms of communication as it does the debates that we engage in.

ARTHUR GANSON***The Transmutation of Cloth*****Steel, rubber, motor, fan, cloth, 1998**

In this kinetic sculpture Arthur Ganson explores the incredible beauty and complexity that can be found in the close consideration of a piece of common cloth. The scrap of blue fabric is buffeted by a small electric fan and then slowly and gracefully dipped toward the ground creating a luscious pool of color and form. After the briefest of a pause, the fabric is pulled slowly upwards again, to be once more blown about in the continuing cycle. These simple actions enacted upon a mundane piece of material prove to be boundlessly engaging, as we are given both the time and direction to reflect on how we consciously and unconsciously perceive the everyday in our physical world.

ARTHUR GANSON***Machine with 11 Scraps of Paper*****Steel, Teflon, paper, motor, 1999**

In this intricate hand built piece Arthur Ganson creates a motorized symphony of grace and delicate motion. Mundane scraps of paper become a magnificent flight of white birds through subtle mechanical manipulation. We are willing participants of this simple deception as we delight to find this incredible beauty in the simple and ordinary.

ARTHUR GANSON***Margot's Last Cat*****Steel, motor, dollhouse chair, rubber cat, 2002**

Asking "how does" or "what if" of quirky materials, Arthur Ganson uses a small cat figurine and a dollhouse chair to create a tableau of gentle chaos. With the reciprocating motion of a fixed cat and floor below a delicately counterbalanced chair, the illusions of weightlessness is given as infinite variations of interaction between the two occur. This endless and repetitive interaction is continually engaging as the threshold between the expected and the possible is explored.

LEIN-CHEN LIN***Dinner for One*****HD Video, 2008**

In this silent video informed by a 1920's comedy sketch, Lien Chen Lin utilizes text written out in alphabet noodles on the surface of a bowl of soup to create a conversation between James, a cast of imaginary characters, and Miss Sophie, who may be the bowl of soup. Touching on social mores, loneliness and the absurd through stop motion video and text, this piece makes the most of an empty apartment interior on a lonely holiday evening. The resulting video is a blend of a theatrical script, a silent film, an absurdist painting and a therapy session; and speaks with gentle whimsy about the frailty of time and human connections.

FERNANDO ORELLANA***Phoney*****Wood, glass, electronics, plastic toy, 2006****\$5,500**

This interactive communication piece by Fernando Orellana, utilizes videophones and a reconfigured egg shaped mechanical toy to allow two people to talk to each other on separate sides of a space. Orellana describes on his website that "when a person interacts with a terminal in *Phoney* they see the live video feed from the point of view of the mechanical toy of the other terminal. Similarly when they speak into the phone receiver, their voice makes the mechanical toy on the other terminal dance, causing the video feed on their side to bounce around. If both *Phoney* terminals are in use, a bizarre conversation is possible." This combination of mechanical toys, sculpture, live video and communication devices probes the space between communication and amusement, and the relationship between technology and representation, providing an inviting ground for both consideration and play.

FERNANDO ORELLANA***Duck. For a good time call: 1-518-495-1684*****Plastic, wood, aluminum, electronics, yarn, 2004****\$4,500**

The deceptively simple *DUCK* By Fernando Orellana allows a viewer to interact with the work by dialing the given number with their cell phone (518-495-1684). Once a connection is made, an actuator activates, and the duck form is gently kicked in the rear end. This small and slightly ridiculous action is put into context when we consider that the most complex communications network in the history of human civilization is being used to kick a duck in the butt, and then we think about the level of discourse that is more commonly sent across this same network. As the artist states on his website: "the absurdity of the information we pass through this precious resource is hilarious."

BECKY SELLINGER***Bush*****Video, 2010****\$800**

Becky Sellinger playfully and subtly explores complex questions concerning feminine gender roles and social expectations through the deceptively simple act of donning a handcrafted "shrub suit" and standing in front of various Greenwich CT locations. The form of the suit and the bare legs with red high heels beneath it references hyper feminine advertising characters such as the green M&M or the dancing Old Gold cigarette packs. There is also a play on words between the feminine trimmed bush that is physically embodies and the social expectation of women to maintain trim a private area that is colloquially referred to by the same name. The juxtaposition of these ideas embodied in this admittedly absurd form with landscaped locations brings forth questions about the complex roles and expectations that women must continue to negotiate in our modern society. Whether displayed in front of a neatly outfitted residence or in front of a non-descript office building, the combination of the feminine and the absurd are blended with a dose of pathos to create a video that engages with humor and results in contemplation.