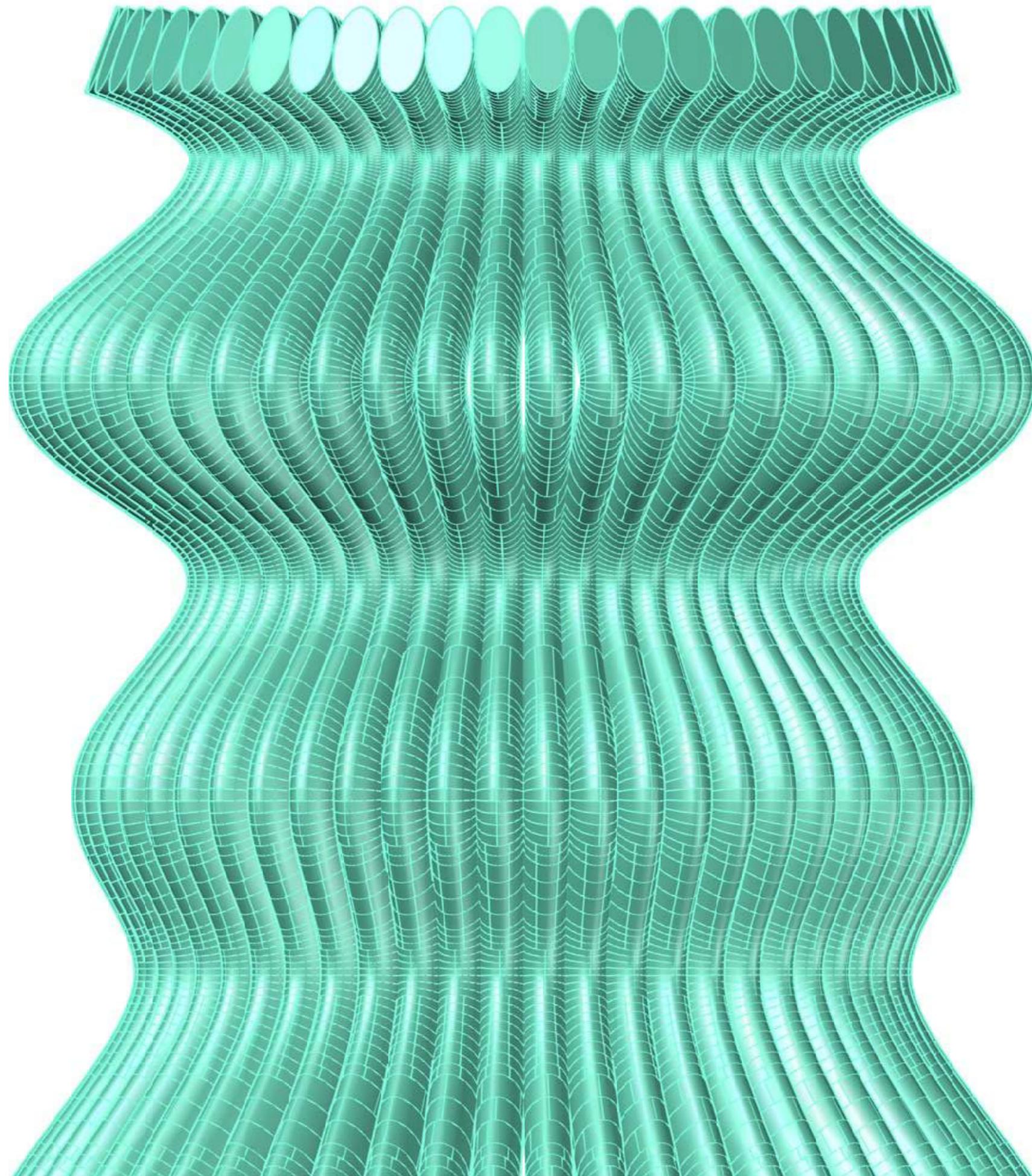


E-State Realisms

3	13	34	40	57
'3D Assets' 2018 by Felice Grodin	Installation view, GALA Committee, 'Total Proof' Digital image 25 × 29 in, courtesy of Mel Chin & The GALA Committee.	Installation view, <i>Exchange</i> , 2018. Software, duration infinite, no sound. Courtesy Hans Van Luijk Private Collection (on loan) <i>E-State Realisms</i> , Art Center South Florida, photo by Zachary Balber	'Colonialists Criminate Rashes,' 2018, Harm van den Dorpel, Courtesy the artist and Upstream Gallery, Amsterdam	Installation view, 'E-Estonia Today' by Jillian Mayer in collaboration with <i>E-State Realisms</i> , <i>E-State Realisms</i> , Art Center South Florida, 2018 photo by Zachary Balber
4 – 7	Archive Materials from 'In The Name of the Place' 1995-1997 Dimensions Variable, courtesy of Mel Chin & The GALA Committee, <i>E- State Realisms</i> , Art Center South Florida, photo by Zachary Balber	35	41	58
'E-State Realisms' by Emer Grant		Installation view, <i>Exchange</i> , 2018. Software, duration infinite, no sound. Courtesy Hans Van Luijk Private Collection (on loan) <i>E-State Realisms</i> , Art Center South Florida, photo by Zachary Balber	Left gallery token explainer, 2018 Courtesy Harm van den Dorpel,	Installation view, '3D Assets' by Felice Grodin, <i>E-State Realisms</i> , Art Center South Florida, 2018 photo by Zachary Balber
8	14	36	42	59 – 61
<i>E-State Realisms</i> , Art Center South Florida, 2018 photographs by Anastasia Samoylova	Installation view, GALA Committee, Archive Materials from 'In The Name of the Place' 1995-1997 Dimensions Variable, courtesy of Mel Chin & The GALA Committee, <i>E- State Realisms</i> , Art Center South Florida, photo by Zachary Balber	'Peached Renitencies Merce,' 2018, Harm van den Dorpel, Courtesy the artist and Upstream Gallery, Amsterdam	'Installation view,' 2018, Harm van den Dorpel	<i>E-State Realisms</i> , Art Center South Florida, 2018 photographs by Zachary Balber
9	15	37	43	62
The GALA Committee 'In The Name of The Place '	Felice Grodin '3D Assets'	'Windbags Disfrocked Sensualist,' 2018, Harm van den Dorpel, Courtesy the artist and Upstream Gallery, Amsterdam	'John Holding His Own Head' by Nicolas Lobo	<i>E-State Realisms</i> , Art Center South Florida, 2018 photographs by Anastasia Samoylova
10	16	38	44	63
'Total Proof' courtesy of The GALA Committee	Installation view, '3D Assets' by Felice Grodin, <i>E- State Realisms</i> , Art Center South Florida, photo by Zachary Balber	'Readjusted Electrotpe,' 2018, Harm van den Dorpel, Courtesy the artist and Upstream Gallery, Amsterdam	Nicolas Lobo 'Full Size Maquette of John Holding His Own Head' installation view, 2018, <i>E-State Realisms</i> , Art Center South Florida photo by Zachary Balber	<i>E-State Realisms</i> , Art Center South Florida, 2018 photographs by Zachary Balber
11	17 – 21	39	45 – 48	64
'Think of the Reruns' courtesy of The GALA Committee & Red Bull Arts New York & 'Stills from Melrose Place featuring works by the GALA Committee ' courtesy melchin.org	'3D Assets' by Felice Grodin	'Specktioneer Globulous Literators in conversation with Classical Addable Uxoriously,' 2018, Harm van den Dorpel, Courtesy the artist and Upstream Gallery, Amsterdam.	'Full Size Maquette of John Holding His Own Head' by Nicolas Lobo	Acknowledgements
12	22		49	
Installation view, GALA Committee, 'Think of the Reruns' Digital image 23.5 × 19.5 in. (framed) Reproduction courtesy of The GALA Committee & Red Bull Arts New York, 'Melrose Place Reel' courtesy of Red Bull Arts New York, <i>E- State Realisms</i> , Art Centre South Florida, 2018, photo by Zachary Balber	Harm van den Dorpel 'Nested Exchange'		'E-Estonia Today' by Jillian Mayer in collaboration with <i>E-State Realisms</i>	
	23 – 25		50	
	'Gallery Museum Exhibition Show,' 2008 by Harm van den Dorpel		'E-Estonia Today' by Jillian Mayer in collaboration with <i>E-State Realisms</i> , installation view, <i>E-State Realisms</i> , Art Center South Florida, 2018 photo by Zachary Balber	
	26 – 33		51 – 56	
	'Associative Systems' by Nora Khan		'E-Estonia Today' Social Media strategy by Paul Simon Geddis	



E-State Realisms

Emer Grant

An early conversation between myself and Harm van den Dorpel has stayed with me throughout curating this exhibition. We were talking about decentralised networks as inspiration, and he described the moment when you are in a deep sleep and you start to wake up and “look” around the room, and what was once familiar has become something else; furniture is recast as looming figures, lighting becomes texture. Then, the familiar reemerges and at this point consciousness becomes the computation that sorts the visual environment into a reality that permits bodily response. This alien dimension of haze, randomness, and anarchy before the reassertion of cognition, is the space in which the artworks in *E-State Realisms* coalesce.

Sci-fi often suggests a precarious and treacherous fate as humanity moves towards the convergence of computation, biogenetics, and immaterial architectures—one that threatens the future viability of Homo Sapiens. From these observations that broadly point towards a necessary discourse on finance and culture,¹ I would like to set forth a provocation about the contemporary urban landscape. A place like Miami must be understood as hyperreal, a composite of the unreal, the digital, and the fake. Like rising sea levels, this quintessential structural condition of the hyperreal in urban life is often kept at bay, hidden in plain sight. Under the condition of the hyperreal, private industries and their infrastructures become a pathway to globalization’s ideological ambitions, what Keller Easterling describes as, “extrastatecraft.”² This space outside the purview of the polity is the secret weapon of the most powerful people in the world and unsurprisingly there is a visible disconnect between the optimistic stories about the technology that facilitates the infrastructure of extrastatecraft and what the urban space actually is for the people that live there. Miami,

now distorted through the lens of hyperreal infrastructure, has become an idealised and stylized simulacrum, where meaning and value are increasingly abstracted and adherent to the will of financial derivatives.

Derivative value is guaranteed in a future economy, traded through probability and divorced from reality. This hyperreality comes with a built in buzz; *gram-able* graffiti walls in Wynwood turn the underground inside out, backdrops become filters, the foreground becomes the background, age old symbols of resistance become the brand ambassadors of compliance, a hack becomes a “disruptor” of hard-won safety nets, the personal becomes proprietary, and privacy non-existent. The current age is defined by its drive towards the digital. It is evident across Art, as every work produced is now made to exist in two realms—the physical one from which it originates, and the digital one in which it continues to circulate in its “afterlife.” A scopic drive feeds the proliferation of internet institutionalism, like the tree in the woods, what is the exhibition without the *e-flux* blast, or the *artforum Critics’ Picks*?

TV

When conceptual artist Mel Chin assembled the GALA Committee to flood the popular soap opera “Melrose Place” with artworks as props in disguise, later traded at auction with this broadcast value factored in, we saw a tale of narrative and value that can be associated with a Miami cartography. Public art has long functioned through a system of negation and derivatives, public art in public space no longer means it was for the public but rather marked an increase in property value, becoming a part of the chain of valuation that drove extrastatecraft. GALA Committee’s work proclaims the broadcast as the main portal for the public to access contemporary culture, TV had become the public sphere. This reorientation to the simulation of TV changed

the relationship of art to information, forcing them to become one in the shared televisual space.

The political implications of such claims were imagined by the GALA Committee. *Total Proof*, an image of a bottle smashed into the Alfred P. Murrah Federal Building in the style of an Absolute Vodka advertisement, is a work originally banned from the “Melrose Place” episodes due to sensitivity surrounding the 1995 Oklahoma City bombing. Producers were both suspicious and supportive of the hyperstitious potency of the work as Art, which ushered in a phase of transparency between the screenwriters and the artists of the GALA Committee for the remainder of the project. Hedonism as the driver behind the tourist’s gaze is the main allusion in hyperreal Miami, the perceived freedom of hedonism, of party in the face of tragedy, drives luxury commercialization and presses its façade onto socio-economic life. The GALA Committee prompts us to think about how the distancing from reality that re-runs and re-makes produce, how the endless copies and repetition created by marketing, the broadcast and subsequently the digital, hides the looming tragedy of Miami’s precarious geography from our eyes.

The Internet

3D Assets by Felice Grodin is an installation of sculptures and text as exhibition design in response to the use of architecture as a reification of investment. By shifting the relationship of 3D to 2D through modality and scale, she comments on the shift from iterative to recursive design. Grodin attempts, from within the framework of digital asset production, to create mutations where images of parametric design can circulate within the contexts of art, architecture and marketing. This installation performs a liberation of design from the rules of market valuation.

Dutch artist Harm van den Dorpel uses genetic algorithms to produce his work. Van den Dorpel comes from a

generation of artists who are suspicious of capital’s role in the global connectivity of the internet. As an early practitioner of “Internet Art” he was a skeptic who recognized the Silicon Valley revolution for what it was— capitalism re-branded. Using web-based content as both source and material, the artist looked to the changing organizational structures of the creative process that have emerged as a result of new technologies of connection. In *Nested Exchange*: “the artwork begins its life as a digital specimen that lives in the cloud. It is ascribed pseudo-biological properties such as a chromosome to breed and birth children across generations and form part of a population.³” The population produces the condition where they can couple off, and breeding occurs through exchanging genetic information, reframed as “gossiping,” a nod to informal networks and their continued influence across power. The “fittest” then make it through to become frozen as an immutable data set, appearing in *E-State Realisms* as prints. These works exist on the ethereum blockchain, where each artwork is assigned a speculative value mediated through the various iterations of presence and movement throughout culture. Three images show how the act of looking co-authors the work, its essence scattered and its aura seemingly impossible to pin down.

Nicolas Lobo re-engineers a global network towards sculptural ends, bringing the human being and site specific narratives into dialogue with a global flow of data. A 3D printed figurative sculpture and accompanying digital brochure offers a service that inverts the growing trend of the “quantified self.”⁴ Lobo, working with his friend Jon, who experienced a tragic accident, falling from a scaffolding tower whilst painting a mural on a condo, suggests the healing process could be aided through materializing the head wound inflicted by the accident as a 3D print, so it would be visually accessible to Jon.

While developing a study, Lobo outsourced the process of detailing the scans for 3D printing. An international, distributed service across digital laborers embellished the detail

of the scan, to underwrite the known blind spots of the 3D printer, using their own bodily features as reference. This led to the creation of a global sculptural service and simultaneous healing process with an accompanying value index for art based on data, labor and genetics. Lobo's work suggests the porous nature of identity in the digital age, where 3D prints can simulate hybrid identities and heal scars, filling in gaps with the corporeal characteristics of others.

Distortion of identity through a museological prism is iterated through Jillian Mayer's latest work in her pitch to become the Brand Representative for Estonia's new E-Residency system. Through presenting alternative views of borders, Mayer summons an aesthetic hack through media real estate, social media in particular, channels that the artist has proliferated as alternative access systems to contemporary mainstream culture throughout her artistic career. Mayer explores online datasets and targeted marketing, identity, privacy and surveillance in relation to national and global agendas surrounding residency, start-ups, and neo-cameralism.⁵ Through launching an inquiry into the social conventions of tech communities and the visual strategies they employ, she exposes the modalities for deception that surround the normative claims in start-up culture; Where tech seems neutral, but always informs a politics and protocol in announcing something negative and restrictive, that can be solutionized as a tool for "self-improvement."

Through adopting a client first approach to communication, Mayer questions whether or not she is shaping normative forms or critiquing them. She offers up agonism, via the online linguistic strand of critical trolling, as a contemporary strategy for "entry points" into communities. This approach unveils what is relativistic, and the audience is left questioning Mayer's inclinations as a creative left-wing activist or neoliberal sell out. A commitment to transparency is complicated in questioning whether or not she is exposing or reinforcing. Mayer's performance locates in the cultural and linguistic visual event that occurs in branding and institutional formation, begging

the question of how to piece together the cultural conditions in which critique can be produced.

By inserting the work of contemporary artists into global channels, *E-State Realisms* identifies the absence of critical contemporary art in the viral domain. Here artists are dealing critically with and not about the digital/IRL landscape. They are active players in the systems they critique. The neoliberal deregulation of capital as a state of exception exemplifies how corporations are currently privileged at the expense of citizens. Similar to offshore tax avoidance, the neoliberal art market stages artwork as a temporary home for accumulated wealth. This conflation places the voice of critique in a murky position. In order for Art to theoretically influence political attitudes or act as a political force, it must have the capacity for mass appeal. Art with a capital A remains in a double-bonded system of both desire and disenfranchisement. Critique has become an image rewarded as content that produces value which only serves to reify the systems of abstract capital that have sentenced Miami to the ethereal realm of the hyperreal. *E-State Realisms* attempts to reclaim art as critique by rethinking the terms of complicity and the spatial configurations of content.

1 A precursor to this exhibition is the fellowship “The Re-calibrated Institution,” organized by Natalia Zuluaga, Victoria Ivanova & Armen Avanesian, a 12 week residency hosted by ArtCenter/South Florida in Miami that included nine Miami based and international participants (Felice Grodin, Ariana Hernandez-Reguant, Nora Khan, Malose Malahlela, Eddie Negron and Marla Rosen, David Hilmer Rex, Aiwen Yin) where Miami and its cultural institutions were explored in relationship to global finance, real estate speculation, grassroots organisation and climate change gentrification. This exhibition is a direct result of the research carried out during the fellowship and I would like to acknowledge all of the participants and organizers, and thank them for their dialogue, experience and generosity throughout the 12 week program.

2 “Just as the powers that be in infrastructure space are usually offering persuasive stories that are decoupled from what their organizations are actually doing, performers are accustomed to the idea that action is a carrier of information that may be discrepant from the stated text. ... The action, not to be confused with movement or choreography, is the real carrier of information, meaning, and change, and it may be entirely disconnected from the text. Comfort with crafting discrepant, indeterminate action allows design to engage both the naturally occurring dislocations of meaning as well as the duplicitous politics of extrastatecraft.” Keller Easterling, *Extrastatecraft: The Power of Infrastructure Space* (London and New York: Verso, 2014), e-book, chapter 2, section “Stories are Active Forms.”

3 Harm van den Dorpel ‘Nested Exchange’ presentation notes 2018

4 ‘Quantified self’, also known as lifelogging, is a specific movement by Gary Wolf and Kevin Kelly from *Wired* magazine, which began in 2007 and tries to incorporate technology into data acquisition on aspects of a person’s daily life. People collect data in terms of food consumed, quality of surrounding air, mood, skin conductance as a proxy for arousal, pulse oximetry for blood oxygen level, and performance, whether mental or physical. Wolf has described quantified self as “self-knowledge through self-tracking with technology.”

5 Neocameralism: Neocameralism is a system, originally proposed by Dark Enlightenment philosopher Curtis Yarvin and inspired by Prussian cameralism, in which a state is a business which owns a country.

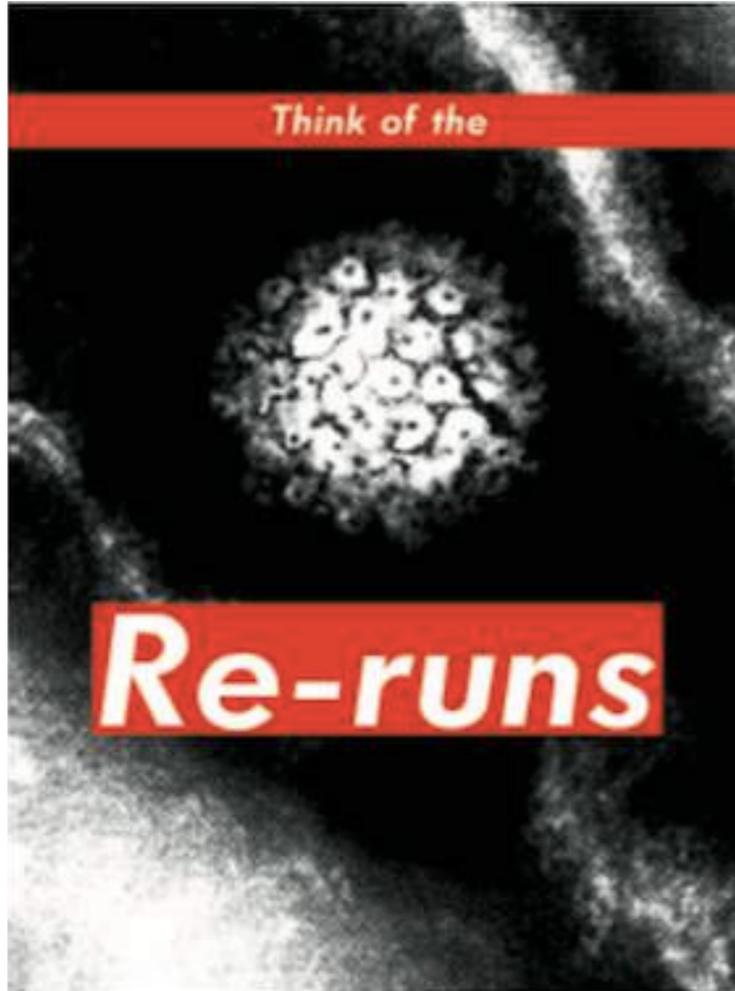


The GALA Committee

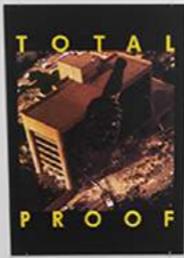
T O T A L



P R O O F







- A) Never pay you; claiming they were never paid.
- B) Re-adjust the split from 50-50 to 70-30 and say it was always like that.
- C) Charge the client more than you've agreed on, and give you a cut of the lower figure.
- D) Say the work was lost, but really they sold it.
- E) Claim you owe them for things like storage, shipping, advances, etc.

11) Things clients do:

- A) Could you cut 12 inches off the top of the painting so it'll fit over the sofa?
- B) Could you repaint the background to match the sofa (fabric sample enclosed)?
- C) Could you give me a series of discounts?
- D) Can I pay you over time, even though the work goes straight into my house?
- E) Can I take the work home on approval for 6 months before I buy it?
- F) After I damage the work I bought, will you come fix it for free?
- G) After I damage the work I bought, can I return it?
- H) After I'm tired of your work, which I got so cheap, can I just throw it away?... 'cos I'm so rich, I don't care.
- I) Could you explain your work to me?
- J) Could you come give a lecture to my ignorant friends/garden club?
- K) Can I exhibit you like a trained monkey at my social gatherings?
- L) Can I claim I discovered you? Made you what you are today?
- M) I'll buy the work if you have dinner/sex with me.
- N) I have to get my wife's/husband's approval.
- O) I had an uncle who was an artist....
- P) My 6-year old niece wants to be an artist. Could you talk to her and see if she's talented?
- Q) My aunt in Michigan has a painting she thinks is a Van Gogh. Will you talk to her?

12) Your work piles up and you have a storage problem.

- work on.
- C) Making the deadline.
- D) Getting rejected.

This is all I could think of, but I'm sure there's more.

Mark Flood

Prod. #2396138 Yellow Rev. 9/18/96

34 CONTINUED:

SAMANTHA
Look -- there it is!

Billy nudges her, as he notices an elegant
WALTER DODD, examining Sam's painting. Sam
"here goes" look and moves closer to Walter

Like it? SAMANTHA

WALTER
Very much. Reminiscent of Ho
But there's a certain poignant
the subtext.

SAMANTHA
Yeah! Hit the nail on the h

WALTER
Excuse me?

SAMANTHA
I mean, I agree with you c
How much do you think it'l

WALTER
Oh, I think there might b
of interest in this piece

Samantha goes back over to Billy.

SAMANTHA
Did you hear that? I th
to bid on it. I wonder

ON MATT AND DAN

Also in formal wear, at the other
bidding items. Matt heads for an
his hand over the felt and reads t

MATT
"Donated by the estat
Welles"? Wow.

DAN
Let's get it.

MATT
(laughs)
Yeah, right.

DAN
I'm serious. I'll
can afford it.



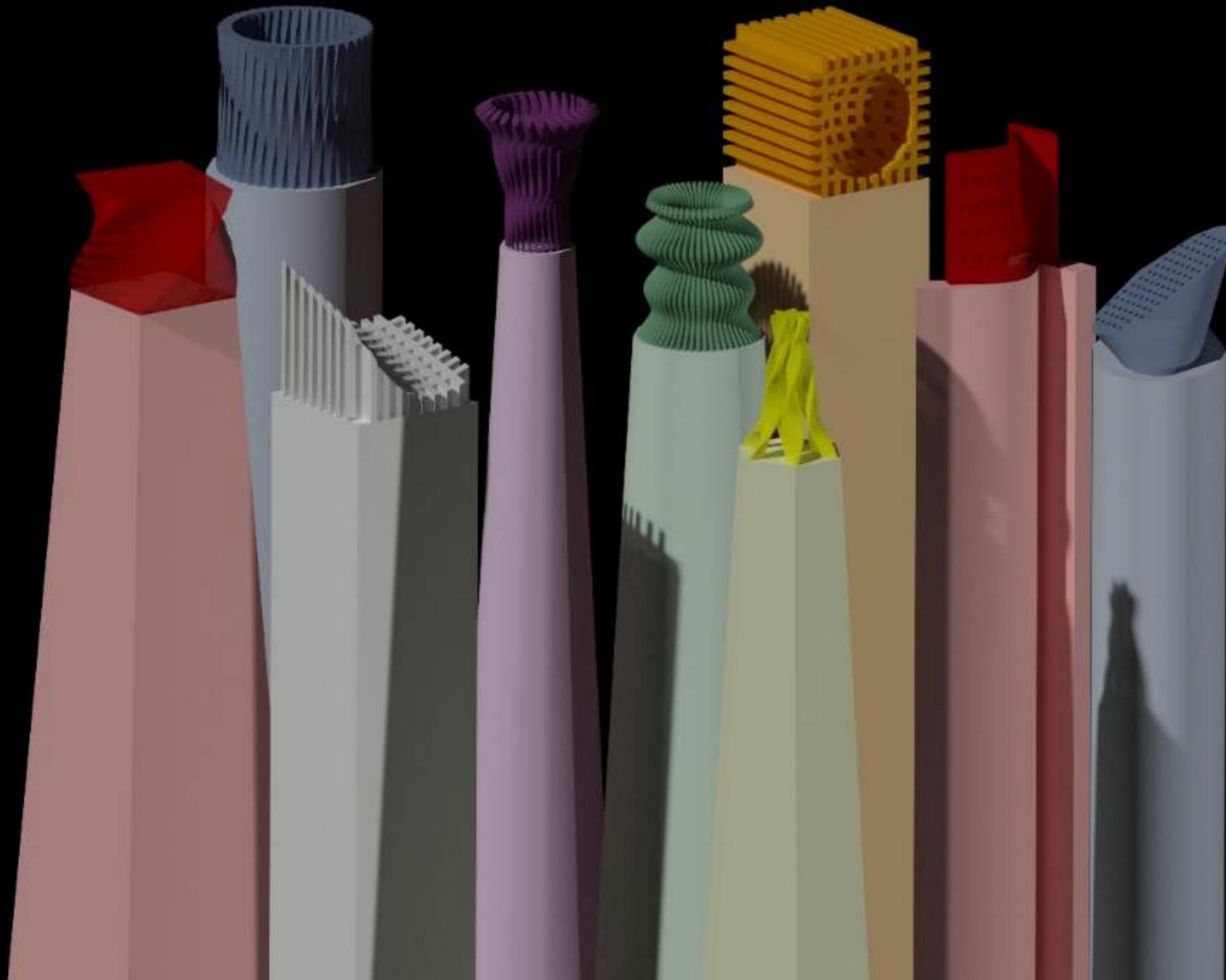
Felice Grodin



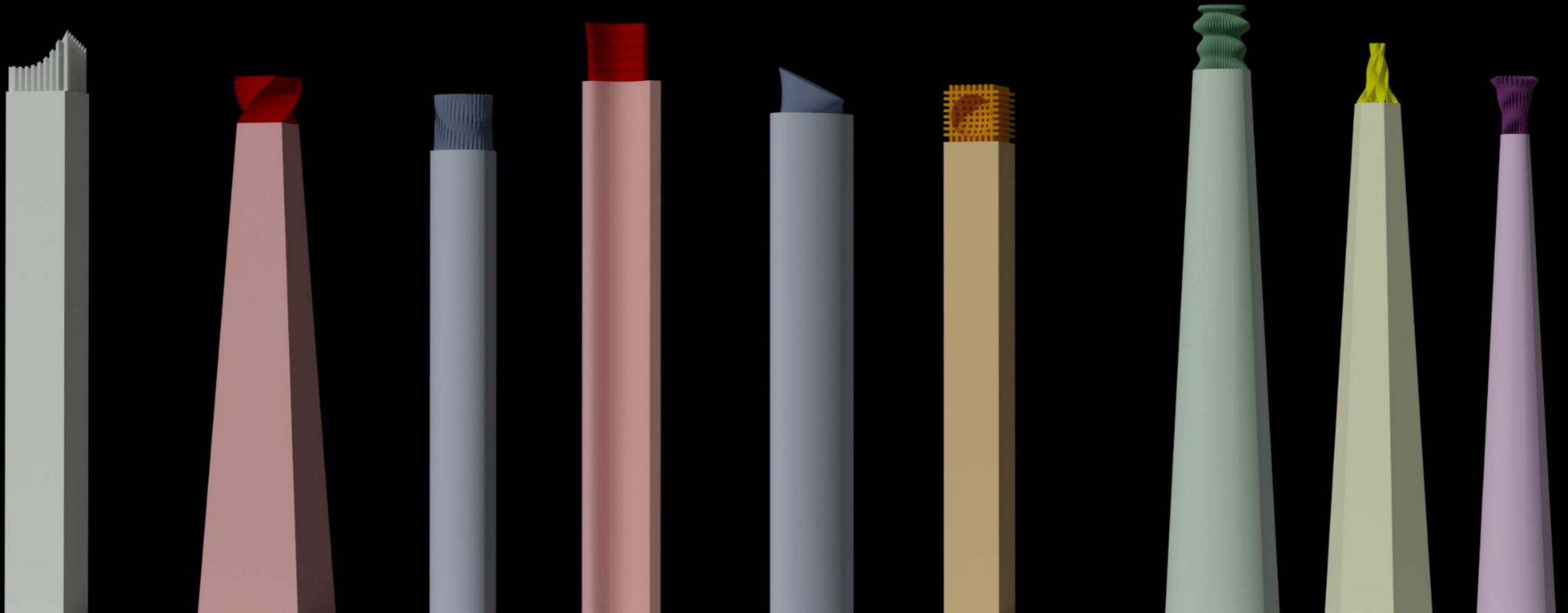
3D_assets – text by Felice Grodin

3D_assets was a response to the reification of building construction and architecture for investment property. In the context of *E-State Realisms*, the goal was to attempt from within the framework of asset production to create a mutation or possible sets of variants in which the work could circulate from the standpoint of art, architecture and marketing. The hope is to liberate more specifically computation and digitality in design from bending solely to the rules of capitalist and market limitations, questioning whether digitality rupture the very limit it has been ascribed to. I think it is a chess game, and *3D_assets* are chess pieces.

My background is in architecture. I currently teach it at a local university. I feel that the students are in a city where they're being imprinted with very limited systemic ideas about architecture. I thought: what are the systemic implications of real estate as culture, or culture as real estate? This is happening on a global scale but it's particular to this city in that it parasitically incorporates lifestyle branding. It's an attractor, not to the citizens who live here but to transient investors and tourists. By extension, it 'convinces' the citizens that you must aid and abet in this to succeed--that it's good, that it's the way. Yet we are at ground zero of climate change and sea level rise, not to mention systemic inequality. It's time to look at other infrastructures, modes and methods of im/material making and symbolic creation that no longer exist under this purview.

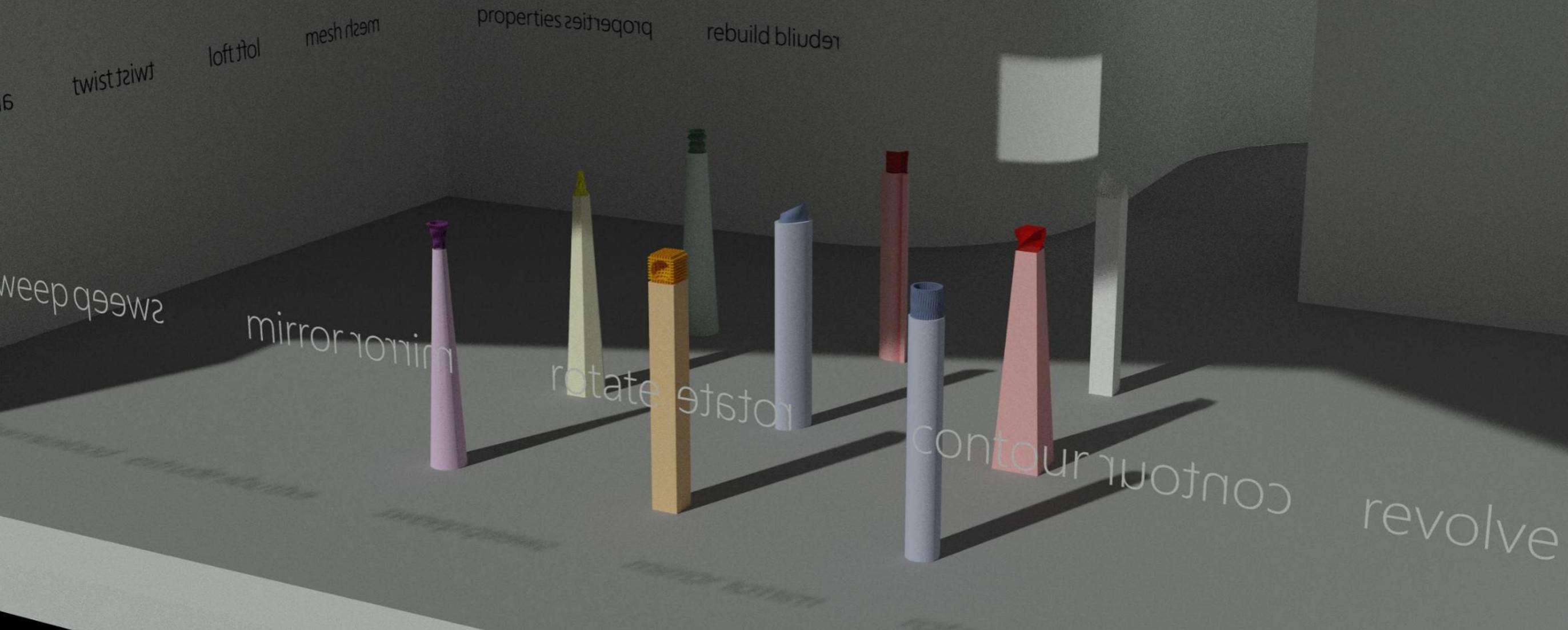


Digitality in design has reached a limit in certain areas. Karl Chu in his text *Metaphysics of Genetic Architecture and Computation* (2004), lays out a very good analysis of this. In tracing the recent history of computation in architecture, he critiques the prevalent use of digitality, and parametrics by extension, under the deployment of old paradigms. He stresses a fork in the road. One path is what he terms is the morphodynamical approach. This approach either nests itself within the confines of globalism and capitalism whereby a complicit, yet cool distance, is maintained; Rem Koolhaas' work is given as an example. The other is what I would interpret as a mimetic approach, whereby biological phase transitions akin to flows of matter are modeled at the human scale, in the attempt at representing molecular biology or physics; Greg Lynn's work is given as an example. The alternative approach is what he believes lies at the potentials of digitality which he terms morphogenetic. He traces examples: fractal systems, Leibniz's Monadology, and Peter Eisenman, whose work utilizes the iterative by understanding the language and history of architecture as something that could be repeated and varied from within. He sets the groundwork for the recursiveness of the genetic; however, not just through repetition alone, but in cohesion with Deleuze's Difference. Genetic, and what he calls genomic, space is not produced by top down -ism's, muted typologies or responses to style as to buttress capital flows. They are arrived at through mutations that occur at many scales and through many functions simultaneously. It is the understanding of digital infrastructure as both a mainframe which can evolve through hacking, but also virally. This occurs both immaterially and materially, because the material (concrete) only is emergent from the immaterial (virtual). Thus, not as in LeCorbusier's edict of 'architecture or revolution', but architecture through evolution (not necessarily Darwinian). There is a will to architecture that Chu speculates that has not yet come into its entirety. But it incorporates a complete folding of the digital and real.



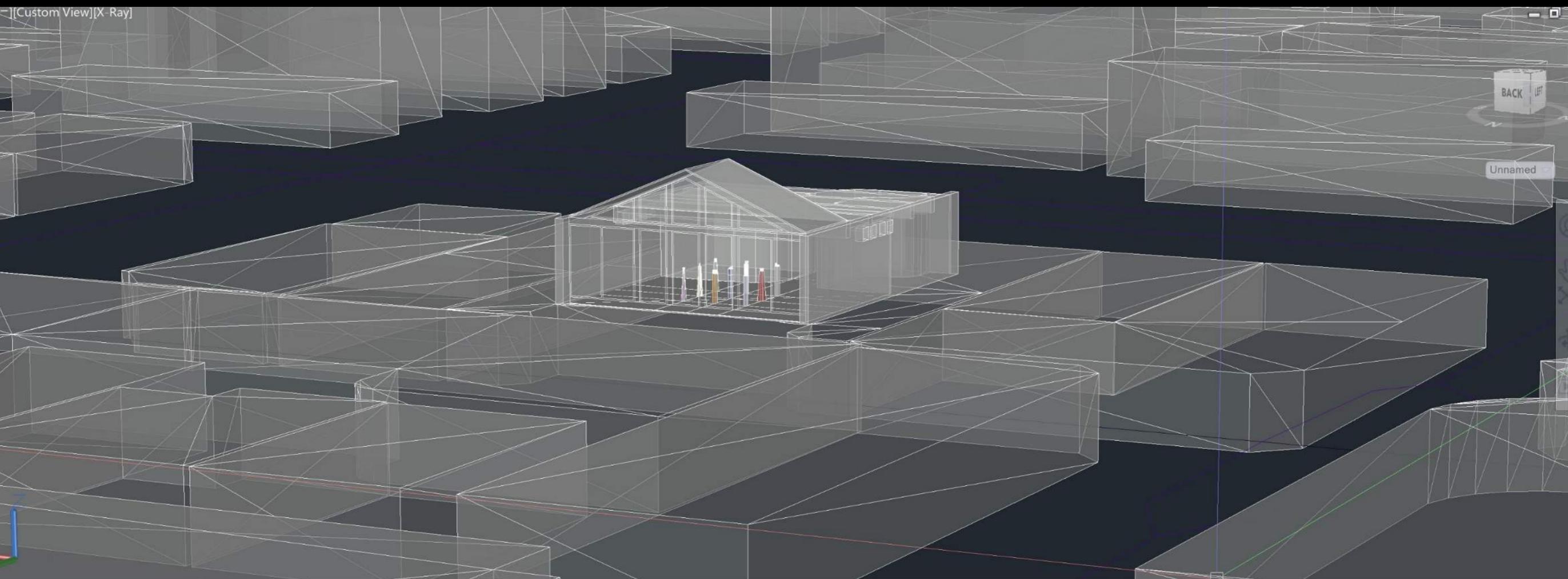
The process is produced by human and machine intelligence. This means that the work exists within the domain of the digital, through computational and algorithmic protocols that could only occur recursively. The machinery that impregnates them with matter (foam - CNC milling / filament - 3D printing) exists between the fold of the virtual and the actual. I'm collaborating with my computer. And my computer is collaborating with those machines. But there is also the entire human team of collaborators, which also includes the people working with those machines, the companies and institutions that oversee those machines, the art institution exhibiting the impregnated matter (sculptures), the curator and the audience who experiences them.

The graphics are an opportunity for the sculptures to give the human a voice to its own intelligence. Hacking into the space of branding, specifically the real estate sales center and how it can "express itself." How then does that language seep into our own? How does it occupy the space of desire or the limit of "possibilities or potentials?" These are words often used in luxury real estate branding. The vocabulary is often emancipatory or speculative but it is being used to coerce investment.

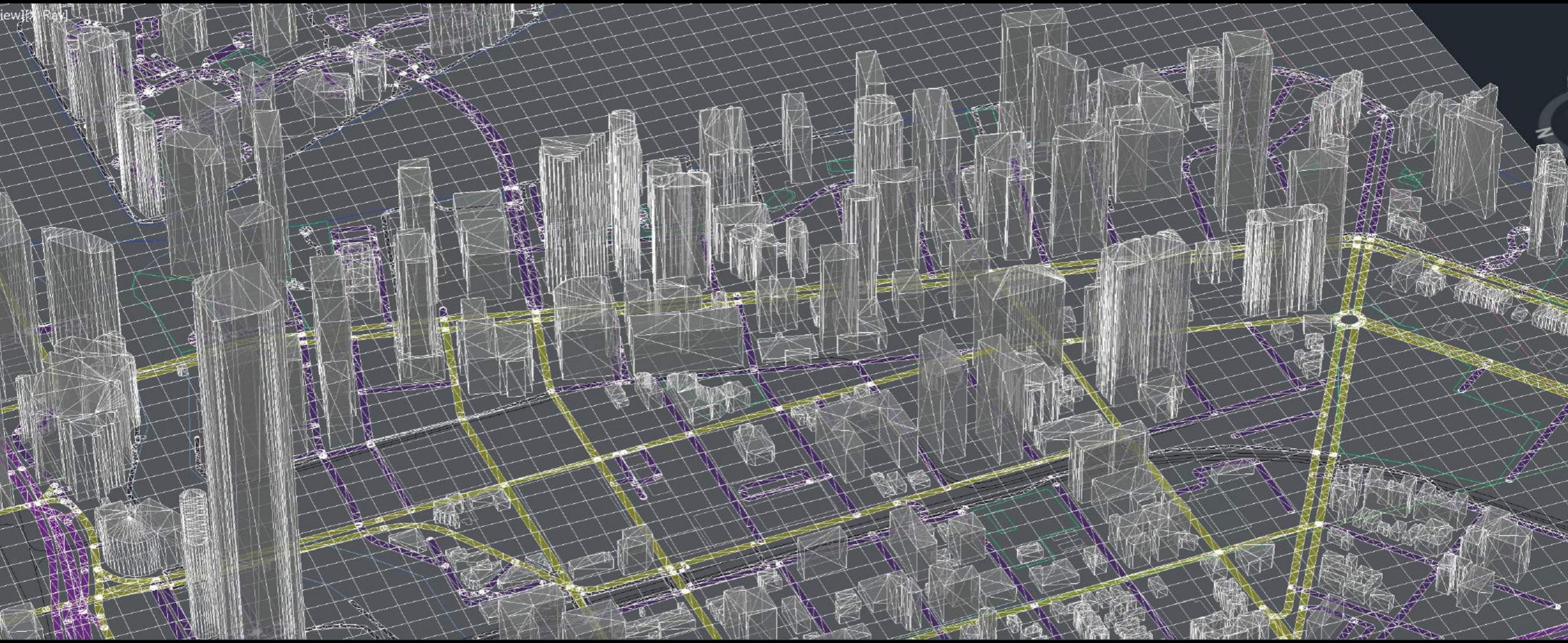


Gallery space is a subset of architectural space. I like how it can appropriate masks and shifting grounds. The gallery space often tries to be too honest. I don't it should. In this case I believe the space is folding in the exterior strata of the E- State. The E-State is a set of limitless potentials. Thus, if we get 'real' about it, i.e. immaterial and material, I think we're on to something...

Hopefully the chess pieces can expand the game. The game is not interesting at the moment. Beneath the surface is rising water. Above the surface are xeno flows of capital and information working at high speed. These things need to be (1) seen and heard and (2) understood as not just symbolic subjects but forces to reckoned with. After all, we created them.



Chu's call for a will to architecture could also be applied to art. I think all art should speculate. I throw stones onto the water and try to understand the ripples. Sometimes they go away quickly. Other times they wash ashore and have a residual effect.



Harm van den Dorpel



23 Gallery Museum Exhibition Show, 2008
Harm van den Dorpel



24 Gallery Museum Exhibition Show, 2008
Harm van den Dorpel



25 Gallery Museum Exhibition Show, 2008
Harm van den Dorpel

Associative Systems

On Harm van den Dorpel, for *E-State Realisms*, ArtCenter South Florida

Nora Khan

Outside of the art field, specifically the digital art field, it might be hard to immediately access just how radical Harm van den Dorpel's work is. Hold on—"digital art" is a catch-all, and it might be the wrong phrase for Harm's work, and further one he'd likely avoid. Let's say, the generative software field. But a person even with no familiarity with the workings of generative software, or the history of automated poetry and creativity, can certainly see and *feel* how different and singular his work is. *I've never seen anything like this before*, is usually, still, the first thing I think when stepping before one of his paintings or websites or projects, because I know nothing else in art or software or any hybrid experiment joining the two, that looks or feels like them.

The uncanny, eerie paintings of *Death Imitates Language* and *Nested Exchange* look out of time and out of this world. They are frozen artifacts pulled from a living, generative process. They feel like the work of an alien that came down and only studied abstract art. In a way, they are just that, the imagining of a genetic algorithm that has bred parent images and child images and families of images for generations. Each generation's evolutionary winners are selected by the artist for their most aesthetically interesting, or unique, or meaningful qualities. The system develops; the process "learns," and begins to generate its own strange aesthetic. The "algorithm itself is the aesthetic process. The ideology is in there, in the code," as Harm told me in 2016.

Whether exploring the implications of a social network as an artwork, or vivifying an algorithm that learns his taste

to create a hybrid artist-software taste template, or creating years of systems that generate their own library of forms and shapes, shades and referents, Harm's practice avoids espousing any one ideological stance. Instead, he mounts a continuous challenge of concepts held dear in both art and programming. He works more in favor of keeping rigor and conceptual clarity while allowing for viewers and users both to have space to "search for complexity," which he understands as "best expressed in the stratification between different systems that are connected to each other, creating meaning."¹ His interventions use programming to challenge semi-sacred, romantic concepts in art, like divine inspiration or solitary creative genius.

He also complicates any idea that knowledge is always derived in a rational, or mathematical manner. By training his software programs by determining the data and feedback and input in each cycle, he elegantly models space for very *unscientific* and yet socially and culturally vital processes we still depend on heavily to create meaning: we gossip, we absorb unclear information we have no proof for, we tell half-truths, we lie, we speculate, we infer, we suggest. We take weird inspiration from images without context; we learn from relationships we only see about ten minutes of, and we act in the world frequently both from deep emotional, unconscious, and irrational cues as much as we act from perfect, controlled reason and order.

Further, Harm simplifies and distills the "black box" aspect of algorithms as they, in the world, become more and more unknowable and impenetrable; the programmers of high-end financial trading platforms to the engineers of self-driving cars can barely parse how their own algorithmic creations work, or choose to work, once they take on a life of their own.

The paired interests evident in the work—randomness and patterned form, presence and absence, disruption and replication—stem in part from his formal study of artificial intelligence, and his career as a programmer. He found the art world an interesting place where he could use the web

as a tool, and as material. He has said that he often thought about how “dysfunctionality, complexity and unpredictability were often interpreted as problems that had to be solved” in a scientific or programming context. Instead of trying to solve or resolve them, he wanted to “call them up or play them.” For him, it was, is, important to have unpredictability and complexity in software—an idea that might be almost obvious or self-evident to artists.

Currently the inputs for behavioral science as translated into interface design is low-order material—yes to this image, *no* to this friend, *love* to this status, *angry* to that meme. There was pleasure in unpredictability in design, allowing for inquiry and chance, even intentional vagueness. Software’s goals were not frequently aligned with these aims. But what if they were? In the field of advanced computation, the big companies and makers have long moved past logical, classical systems. They are now trying to simulate more chaotic systems, of messier processes. Companies heavily invested in AI are now desperate to unlock the last frontier, how a creative mind, how art is made, with all its chaos, its emergent structures, its icons, its cultural and spiritual impulses. The Open AI project, is a telling example: training baby AI in group raids in the strategy game Starcraft, so it can understand team dynamics, communication, behavior, and all the unspoken creative thinking involved.

I first saw the pieces of *Nested Exchange* in person with Harm in Amsterdam, where they were one part of *Pattern and Presence* at Upstream Gallery earlier this year, at a beautifully-installed solo show of his works from the last few years. All gathered together, his practice appeared as one that had consistently built complex, layered systems to investigate both confounding aspects of cybernetics and questions of authorship. The title is taken from a book by N. Katherine Hayles.²

Later that week, I was to give a talk and discussion with Harm at LIMA, in Amsterdam. LIMA is known for the archiving and restoration of seminal works of media art. Jan Robert Leege, a pioneer in net art, invited me. I stayed in a building in a

lonely and quiet area on a big park. Oddly, the host was a successful programmer, too, who had creative aspirations. He had wanted to build a video game, then seemed to have retired at 30. He was now trying his hand at comedy, stand-up, and had started a kind of renaissance society for men. He was up nearly every night at 4 a.m., writing, I’d learn on the last day, a kind of manifesto for 21st century men who wanted to remain men despite new societal oppression and pressures on their gender. He was a very interesting and specific subset of programmer.

In the morning I would go on the balcony, look down at the wet dark grounds of the park, at people walking their dogs on its winding path, and then I would go back inside and click through twenty more pages of Harm’s *Deli Near Info*, which was being exhibited and archived by LIMA, in preparation for the talk. Once a day I’d tram down to a punishing hot yoga class on Overtoom in which my brain would flop out onto the mat, to be gathered back up to map out the associative logics of flowing through *Deli Near Info*. It was a surreal week that revealed more about emotional and subconscious attachments we can make to pieces of software.

What we see here, in Miami, cohering in the many-layered project of *Nested Exchange*, has seen iterations and development in previous works, including the unsocial social network as art in *Deli Near Info*, in Harm’s paintings, in his work on left gallery, and in *Death Imitates Language*. *Death Imitates Language* was one of my first dives in his practice. Though I had written about algorithms and creative coding and the idea of automating taste, I had not met an artist who could describe his work’s conceptual underpinnings and its philosophical provocations with such clarity and intention, before. In fact, I was so nervous that I would not be able to write clearly, or that I would make a mistake, that I followed up with Harm more than I’ve ever had to with any other artist. I must have messaged him thirty times to check and re-check simple and complex facts. Are the pieces painted on paper? (Obviously no.) Do some child images stay virginal? (Yes.) Who wrote the algorithm? (Harm) But it is based on the genetic algorithms

used widely in technical science? (Yes, he said, and added, I stand on the shoulders of giants.)³

The piece is an algorithmic feedback loop being designed to automate Harm's decisions and assumptions and aesthetic values over time. A parent painting, an Adam, is mated with an Eve, the other parent; children are made sterile and obsolete (killed) while others are selected within a generation according to his taste. They mate; the algorithm produces its own wild outcomes, and Harm incorporates this next generation back into his own feedback loop, does his own obscure re-combinations, what he calls his wetware brain, the human magic. That wetware brain alchemy is fed back into the algorithm, and on the cycle goes.

Harm notes that his work of training his algorithms has influenced his own sensitivity for shapes and colors. His paintings rapidly disorient and defamiliarize; when we remember that they are produced by a hybrid of software and person in exchange, the viewer is further thrown into *ostranenie*.

The more I learned from Harm about the conceptual underpinnings of *Death Imitates Language*, the more I realized how important it is to describe what code does in terms of its own ideology or assumptions, and not an oppositional paradigm that doesn't even apply to it. Thinking through software artworks is not thinking through artworks, or thinking through software, alone. Software-as-art needs its own language altogether.

What can't computers yet do? Hubert Dreyfus's research asked this question repeatedly, and Harm notes he works in this spirit, too.⁴ Intelligent systems have creative capacity, and there is much to learn from how they express creatively differently from us, in their own languages. Wanting them to be innovative or object to our taste—in short, wanting them to be like us—is futile. As Harm said, “it might sound funny and unreasonable to expect this from an algorithm, but for me, such traits would be prerequisites of intelligence. He agreed that the art we appreciate is a function of changes based on context, tastemakers and friends, social changes, political

movements. But we also aren't necessarily asking the algorithm to spur this process. Human aesthetic feeling requires context, a body that has grown up over time, with memories and shaping experiences, through interrelation with others in a social matrix. This is the intelligence input from outside the system—complexity from without.

Can we even quantify subliminal choices, epigenetic trauma, freakish transport into fugue states? Some would argue that, in terms of input, an individual's aesthetic sense has a surrealist logic, drawing from associations, an unmapped, expressive world of symbolic images and ideas that are barely visible mentally to oneself, let alone to others. In trying to feed these images and ideas in a distilled form to a machine, the process of association is lost. We keep coming to an asymptote. Our positions are created of making positive decisions about what is interesting or beautiful, has an algorithmic aspect to it. But an AI's simulation of taste relies on simplifying our positions into binaries, likes and dislikes, good and bad, live and die, when the truth is often somewhere in between.

Where *Death Imitates* models exchange of “DNA,” towards aesthetically interesting forms that express, to some degree, an aspect of Harm's taste, the “tree-shaped chromosome ledger exchange” of *Nested Exchange* is organized around a different principle: how we create provisional and changeable meaning through exchange of information, communication. The artworks' “biological property” is the chromosome; the exchange of genetic information is “gossiping.” *Nested* is multilayered commentary: on how gossip functions as a network, on the social construction of any one piece of information *about* anything, on the internet as architecture that accelerates this. The construction of the artworks makes a portrait of communication. Similar in process to *Death*, in each generation, two works are selected from a population that is determined beforehand. They are evaluated for how unique their traits are. In the mating process, they “flip a node of their nested structure” and their children then have new sequences of information—new “genetic sequences.”

The new visuals reflect these new sequences which reflect specimens' desires to be different, and unique, and aims to be diverse and colorful and exceptional. Those algorithms emerged from research of recursion and nesting and feedback, like Christopher Langton's *Artificial Life* and Seymour Papert's *Turtle Graphics*.⁵

Nesting, we learn, is a "strong organizing principle found in architecture, software development and human language."⁶ In architecture, nested buildings create refuge, small and intimate spaces—serving a psychological and social purpose; they are often sustainable, enact biomimicry. In the 1980s, *nested databases* became very important in software development; applications could be embedded, or nested, one within another. Linguists use computers to create tree maps of languages, representing them through an architecture of semantic concepts, to find links between languages.

The recursive "tree" structure is used in linguistics and language analysis, used to break down sentences into their component parts, into trees of logical flows, nested phrases, at the most basic. This helps assess how we gain information from linguistic structures, how we associate, how we construct meaning. I first saw trees in interviewing narrative game designers, who write over 100,000 pages of tree-dialogue for hundreds of thousands of possible decisions in a story. And then I learned of the fusions between computation and language, in computational linguistics, through the work of a friend, a computational linguist who "teaches computers how to read well."

Going any deeper would be beyond my ken, but there's a key point to hone in on in relation to Harm's thinking. *Nested Exchange* plays on the collapse of these systems of constructing meaning—language and computation, one ancient, one hypermodern—to model how we communicate. The more advanced and layered and iterative that nesting gets, the more ambiguity is created.

Take a nested concept in a phrase, a simple embedding: *Kelly came into the gallery that she owned*. The next shift can

be recursion—changing the meaning in one part of that sentence. Further embedding can make an idea more and more complex: *Kelly came into the gallery that she owned that her conservative brother funded when the market collapsed and there were no visitors*. Now there's a story ripe for misinterpretation all over the place. Did Kelly come into her gallery when the market collapsed? Or does the gallery have no visitors because it's been funded by her conservative brother? Or is the gallery full because he kept the place afloat and pulled it out from no-visitor ignominy?

In *Nested*, there doesn't seem to be any actual trees of sentences of gossip to exchange, but we have a visual representation of how communication might spread through a group, how phrases are muddied and the meaning darkened or twisted or made strange. These paintings show what each flipped node, each communication exchange produces: rising moons of suggestion, graying or lightening waves of drama, shifts in frenzied speculation, frantic lines of facts, or new plot twists shooting through, or blocks of mimicry and groupthink spreading with little resistance, alliances forming and splitting, terrible rumors sliding along. Taking the above "set of information," we can imagine a group of people sharing this early information, and parting, each with their own impressions of Kelly; they meet new people and share new information, and on and on, and the final story of Kelly and her brother and her gallery may have very little to do with her, having passed through so many perspectives, modes of interpretation, prejudices, and viewpoints.

There's a lot of humor and color in Harm's set-up. The instability of most impressions we make seems clear; nearly every "sure piece" of knowledge can be shown to be more gossip. We take in a small piece of information, recombine it with other pieces of context, form a picture of a situation, pass it back out into the social algorithm. The algorithm uses that input, computes it, redistributes it, which then returns back to us, eventually, some *it*, some impression, some new *input*. A social self is produced by an evolutionary fitness model, of

creative genius or radicality, of rumor of talent, of fluidity and status and ingenuity, and the weighted worth and rank of the opinion-bearer, the person speaking in each generation. It's a perfect summary of the artworld, too, and the construction of an object's value through subjective, abstract, and unquantifiable processes that are nonetheless harnessed and made to *work* with some obscure skills offscreen.

One might take this self-reflection and performance of how an artwork's value is constructed—through the social, through being observed and spoken of—to be ironic. As much as one can automate taste, there will be uncontrollable networks of talk and criticism around the work; there is artist's ability to document and explain his or her process and ideas, as well. Harm suggests how the essence of a work, much as the essence or “magic” of personal taste, escapes the algorithmic, slippery and wily, in conversation with but not replicable. Then there is the distribution of the works, which are registered on the Ethereum blockchain. Every work has a hash, a mark that makes the work itself a currency, a token. Visitors might buy a token through the exhibit, and are so purchasing a moment in the market, a moment of speculation.

At first, these two systems seem unconnected, the training of the algorithm and the emergent paintings, and the establishment of the token and ledger process of creation allows us to see what artworks break down into—which aesthetic choices are seen as *worthy* or valuable. The token and the ledger are additional ways to track the aesthetic as a commodity, down to, and I speculate here, shapes and forms and colors. One could use the works as testers for why certain works made in fairly consistent, controlled conditions, make money. One might automate the good taste that will work well in the market.

There is also a delicious tension here between mathematical precision and the nebulous. The *lineage*, the digital lineage seems *clear*, but as in all of Harm's works, what ascribes value, what gives a work meaning, what makes it compelling, is not located entirely in the image, but also in the process, and the making, and the conversation, and the

ideas; even with all this systemic clarity, the essence and aura escape, layer, doubles over on itself.

How do we understand these artworks within the architecture of global circulation? Crypto- is a perennial shining beacon at art-tech conferences. We hear that blockchain should at last disrupt and decentralize economies and global governance. The ideas are interesting. But if we know what happened to the open web, how subversive will blockchain be?

One tension here: while we pin on code and systems many hopes for banishing human bias, unjustness, or messiness, by having proof of work and perfect legal contracts bound by computers sealing in intent. But there's always un-computable and unpredictable behavior, unruliness and feeling and cronyism and soft power, soft relationships, that allow for concentrated wealth and corruption and less-than-mathematically pure situations. Even in temporary autonomous zones, safe islands in which all are supposedly accountable, maybe even under a god decided on together on the blockchain, unseen, difficult, unruly factors will enter the scene.

Harm has noted that he is “particularly interested in how we can connect information in new, meaningful ways. In this context I mean *meaningful as aesthetically surprising*” (italics added).⁷ In generating spaces for seeing where and how associative or messy thinking takes place, these associative systems give insight into the hybrid of human and technological systems we are not just approaching but fully instantiated within. *Deli Near Info*, parked at delinear.info, is one of Harm's long-running projects which itself generates and encourages associative thinking, for us to create links between pieces of information to find new juxtapositions, in its very use.

The site is an open social network that consists of clusters of sound, images, and text that are uploaded by users. The content itself is unmoored, often floating through the page. There's no rules for navigation—you're on your own, which feels immediately quite strange for anyone using the Internet or a piece of software semi-regularly in the last

decade or more. The *Deli Near Info* user surfs freely, with no particular aim, letting their mind associate odd images, move and flow in the direction they please. Intrigued by an image or sound or link, they fly deeper and deeper into the site.

There are many precedent examples of generative or software-based living art. We might look at Aby Warburg's *Mnemosyne Atlas*. Warburg lived from 1860 to the 1920s, and tried to create a map of the visual pathways through art history through a visual encyclopedia. There arranged nearly a thousand images on panels lined with black cloth, a pre-network networked seeing. There were cosmographic images, maps, magazine and newspaper cutouts, all ordered and numbered to create other sequences. There were about 80 panels completed, 200 planned. The atlas was a "ghost story for adults." Viewers could follow Warburg's logic, and intuition, tracing image similarities through different historical periods and can follow it now through Cornell's massive, heavily-footnoted database. We start to notice patterns of representation, such as when angels appear in different historical eras at moments of crisis, or what hand gestures are repeated by noble figures.

Warburg wanted to give insight into cultural patterns in image evolution over time. His core idea was that memory is activated through a series of images flowing and jumbling with each other—an early Tumblr. In letting your eye roam over the images loosely, you could feel your imagination and memory light up. And in the process of imagination and memory activating, an understanding of the *afterlife* of the images deepened or enhanced. *Deli Near Info* allows for this memory activation. It is an alternative to the rigidity of interface and system design which moves the eye in a specific direction, along a tight feed, within a laid-out chronology. We are used to, by now, unspoken rules for how to use networks, platforms, and interfaces. We scroll down, not up, not in a circle or spiral; we share through links and images, not through sounds or essays, or anything else past a certain byte limit that doesn't easily upload. You post a status, you upload photos, you debate an issue for a day. The design of the interface

encourages you to make yourself legible, and in very specific ways, to siphon content.

In contrast, *Deli Near Info* models a strategy for triggering one's own associative thinking in opposition to the above. There is no stated special goal, no urgency to do anything, no need to make oneself legible. You make some input, and add a link, add music, add an image or text. You can haunt or drip images. A new portrait emerges each time, according to unseen laws. The user is turned to think about her own intuitive surfing. As I move through the content, images, text, and .gifs on other users' sites, I'm paying attention to what I respond to, what I store in my "memory," marked by a little floppy disk, and what material I find compelling enough to collect. What quickly became "mindless scrolling" is here a tiny bit more intentional, and I'm interested, for the first time using a social network since 2003 or 2004, in why I'm choosing to navigate it as I am.

Writer Che Zara Blomfield in *Rhizome* described *Deli Near Info* as a kind of "dissociative social media." In creating a system that allows for associative flow between symbols and images as a rule, one might access disassociation with more ease. Slip in, and slip out. When objects and images and symbols are unmoored from context, we are given a chance to connect information in new ways, generate new patterns: a core tenet of surrealist flight.

We aren't passively surfing—this is a very active experience. Almost every clickthrough or movement has a challenge, whether a sudden image of slime mold, a line of poetry, an Amazon link to the book *Assemblage Theory*, the phrase "humans contribute nothing," so that I might take a deep dive into the life of non-human intelligences that will last way after we leave the earth. There's an aesthetic puzzle in each new juxtaposition that demands language, or refutes it.

One of my favorite pages on the site has a kind of sticker set of Az'rael, the angel of death in a few religions, against a neoclassical angel, capped by a gold brain. I was stunned to find these images of a winged creature with a thousand eyes; something I'd read about, prayed around, dreamt of, and

written about, activated again on this stranger's page in a form I'd always wished to have seen it in.

There is a sense of access to the dream or internal logic of other people. I notice more and more angels; I see similarities in the aesthetics between friends that I've chosen. I see awful techno-utopianism tempered by more pessimism. I see interest in seasteading give way to automated luxury space communism, with witchy ritual memes, mysticism and esotericism, spiritual healing icons and sigils. This is a radical break from how we understand platforms to function. Rather than having space to explore, associate, and change, engineers imagine a body without politics or history moving through what can feel like a flattened network. Your words are frozen in time, defining you. There's little space for change, for uncertainty, for chance or moving from a fixed position.

Deli Near Info is an emergent artwork, like *Death* and *Nested*, but with an aesthetic strategy to prompt mild fugue states, to encourage lack of clarity, obfuscation, strange thinking. We can start to imagine different kinds of platforms and infrastructure, allowing for organic relationships between people, for intuitive movement between subjects. A more hybrid platform that values the user's memory, that activates imagination, where mutability, rootlessness, and chance is valued for their creative importance. We might be able to imagine spaces on the web where disassociation is encouraged by software infrastructure.

What are the implications of a work like this for the audience, users, artist, collector, institutions? What's the sociality in this social network, if people aren't really speaking to each other? Are the relationships built here, in a vacuum, to suggest how we might access other aspects of a person—their inner mind—to see if other kinds of nonverbal sociality can be formed? How does it change the social network experience, to have a sense of no end? How would relationships build in this social network? It seems more apparent that through software-based artworks, we can model a practice of seeing strangely, for how we really tend to think through

images, navigating a constant internal flow from one fuzzy symbol to the next.

How do we create meaning out of information? I'm walking into different rooms, clicking on images of doves, finding skulls and animals on tables, through a menagerie of subconscious imagery. Moving through people's profiles, I get the sense of moving into the subconscious of my new friends, the outer-world landscapes, memes, childhood cartoons, and phantasms that make their dreamscapes. The deeper I go, the more complex the relationships between images and sounds and texts chosen by all these users emerge. I have to hold some way of describing it in the brain. I allow myself to be activated by letting the images flow and flood me, and turn on something long or often buried: the indeterminate.

Harm has written he developed *Deli Near Info* because he "did not think many existing systems were free enough," that corporate structures are overly decisive or determinate. It would seem important that he never has totally let go of the beauty of systems, but instead chose to interpret the world through them. People need to create meaning out of unmoored landscapes, draw conclusions, share information and sort through information to make sense, however highly personally-defined. And this takes on a crucial aspect within the Internet, which lives and thinks and organizes itself by many of the same concepts of sense-making. By revealing the mind's flow between systematic and lawlike thinking, to chance thinking, back to lawlike processes, Harm's works suggest our constant evolution through contingency, our need to create complex architecture, to evolve with others and in relation to. We model the machine, the world of perfect reason, and then have all the tools and strategies for interrupting the concentration of information (power) that allows. Understanding our own associative mental systems—in language, in aesthetics—helps make being nested, unfixed avatars within a global networked organism of machines seem a little less like a cage and more like an opportunity.

1 Google Translation of Dutch language interview with Harm van den Dorpel, “Harm van den Dorpel: Choosing Complexity,” published in *Metropolis M*, Number 6, December 2015/January 2016. Retrieved at: <http://aaaan.net/harm-van-den-dorpel-choosing-complexity/>

2 “‘Pattern and Presence,’ the title of the show, is taken from the book *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* by N. Katherine Hayles (1999), in which she describes the historical development of cybernetics and politics of disembodiment.” Found at: <https://harmvandendorpel.com/pattern-and-presence>

3 The feature was for *Art in America*, which meant that I had an excellent editor in Brian Droitcour, who demanded that the exposition be clear for a wider art audience. It seemed, if we are going to talk about software, it is preferable to do it well, as the next best thing would be not writing at all. In the past years I’ve read and re-read Paul Ford’s seminal *What is Code?* issue of *Businessweek* with disturbing frequency, because Ford elegantly describes code’s workings in simple narrative language. “What is Code?” can be read in its entirety at <https://www.bloomberg.com/graphics/2015-paul-ford-what-is-code/>

4 Learned in interview for “Family Function,” *Art in America*, at: <https://www.artinamericamagazine.com/news-features/news/family-function-harm-van-den-dorpels-algorithmic-art/>

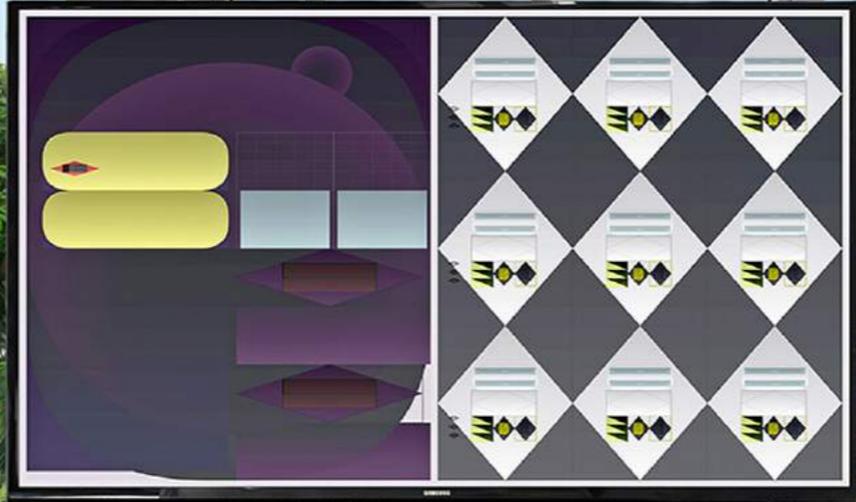
5 Described by Harm van den Dorpel as, “The genetic algorithms he uses, originate from developments in computer science which emerged in the 1960s through to the 1980s and include: ‘Turtle graphics’ by Seymour Papert (late 1960s); research of feedback, reflexivity, nesting and recursion (*Autopoiesis*, Varela & Maturana, 1972); and Artificial Life (Christopher Langton, 1986).” in an abstract for *Pattern and Presence* at Upstream Gallery, found at: <https://harmvandendorpel.com/pattern-and-presence>

6 Ibid.

7 Ibid., “Harm van den Dorpel: Choosing Complexity.”

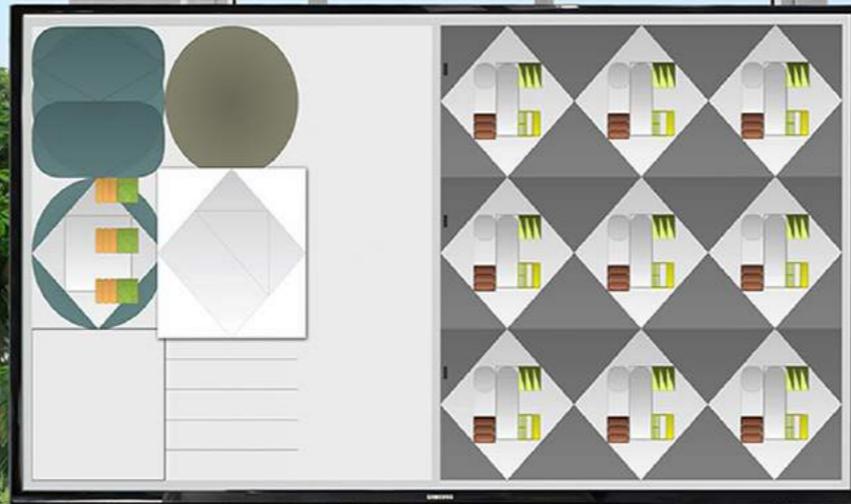
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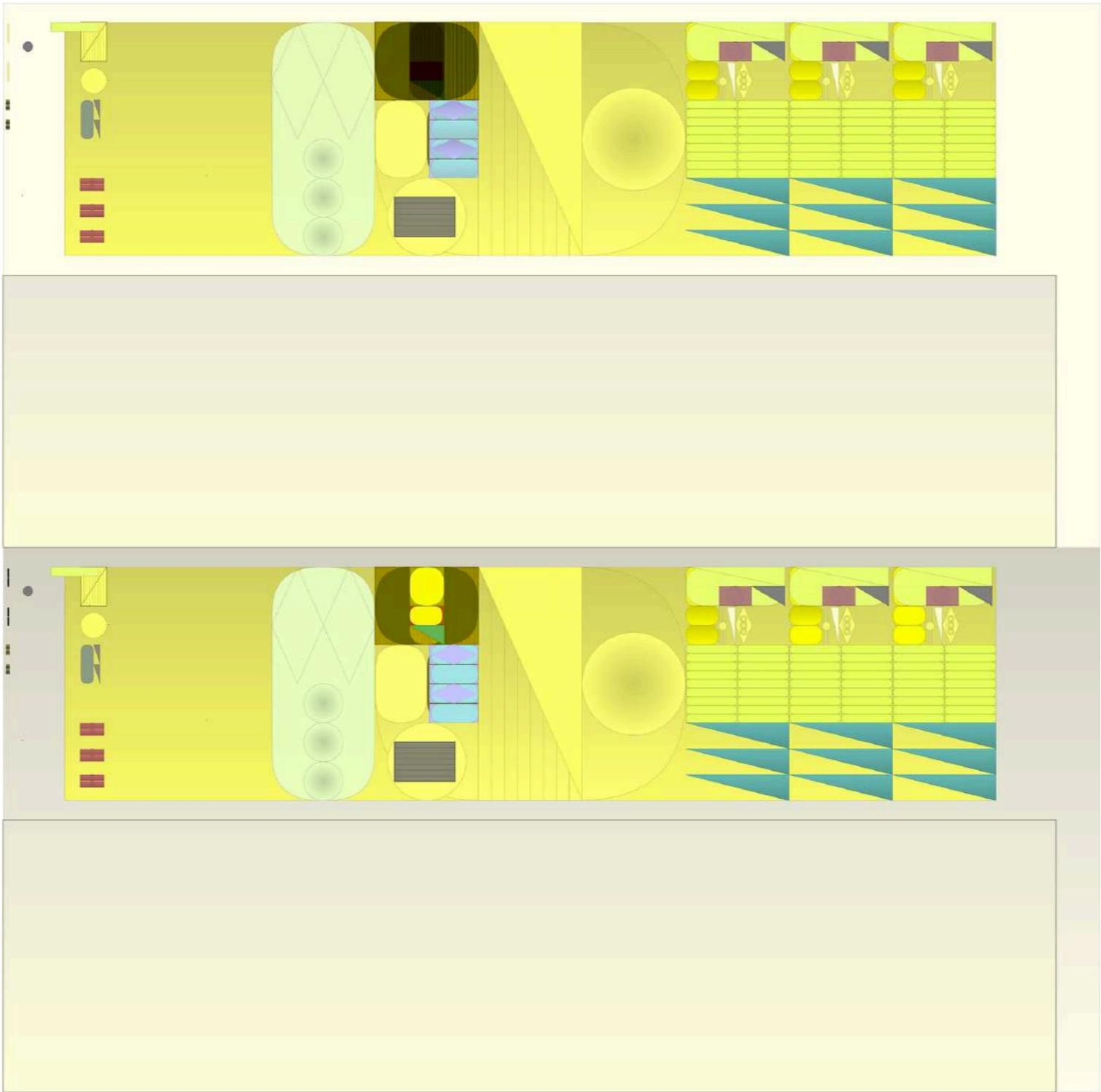
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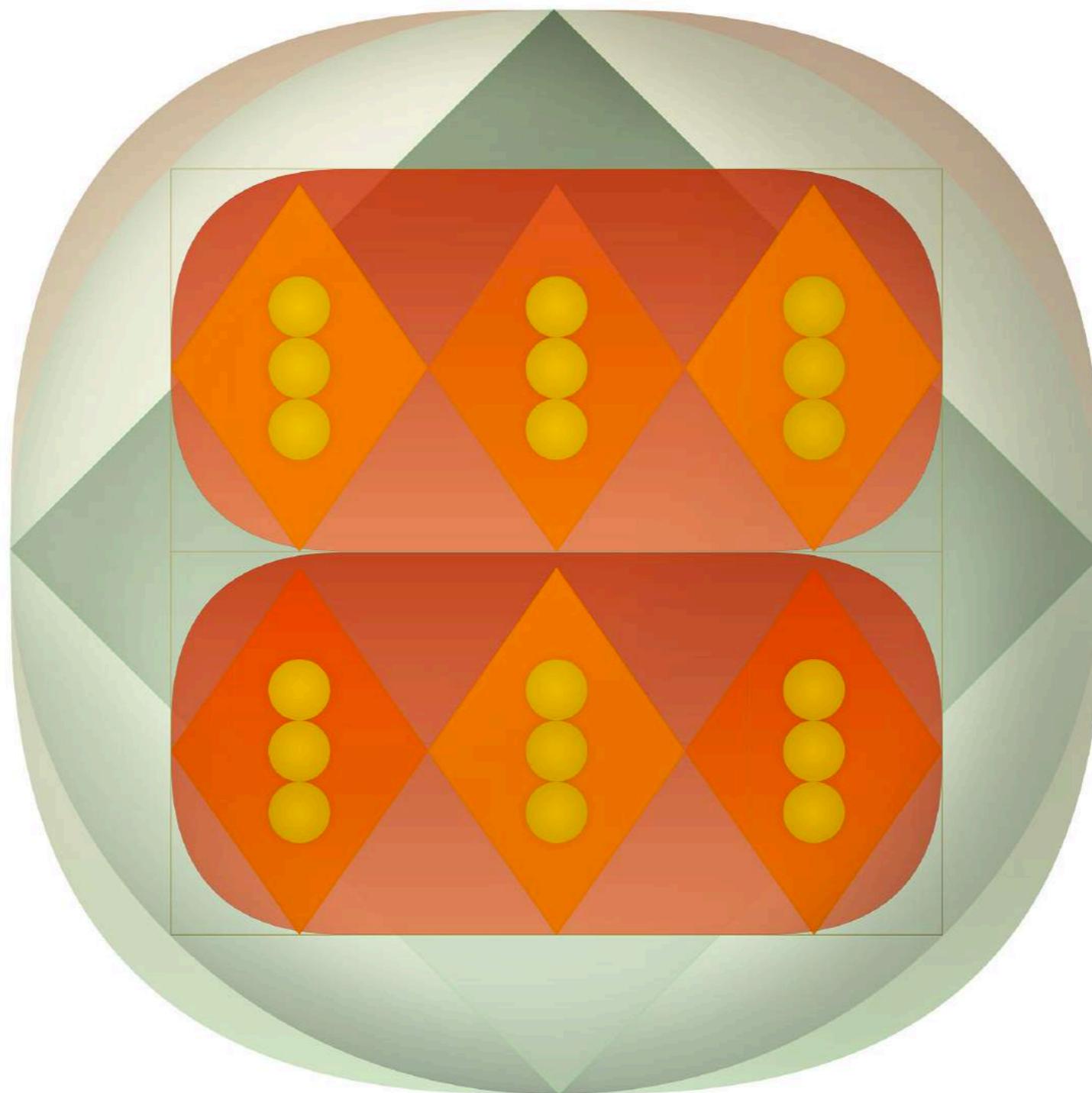


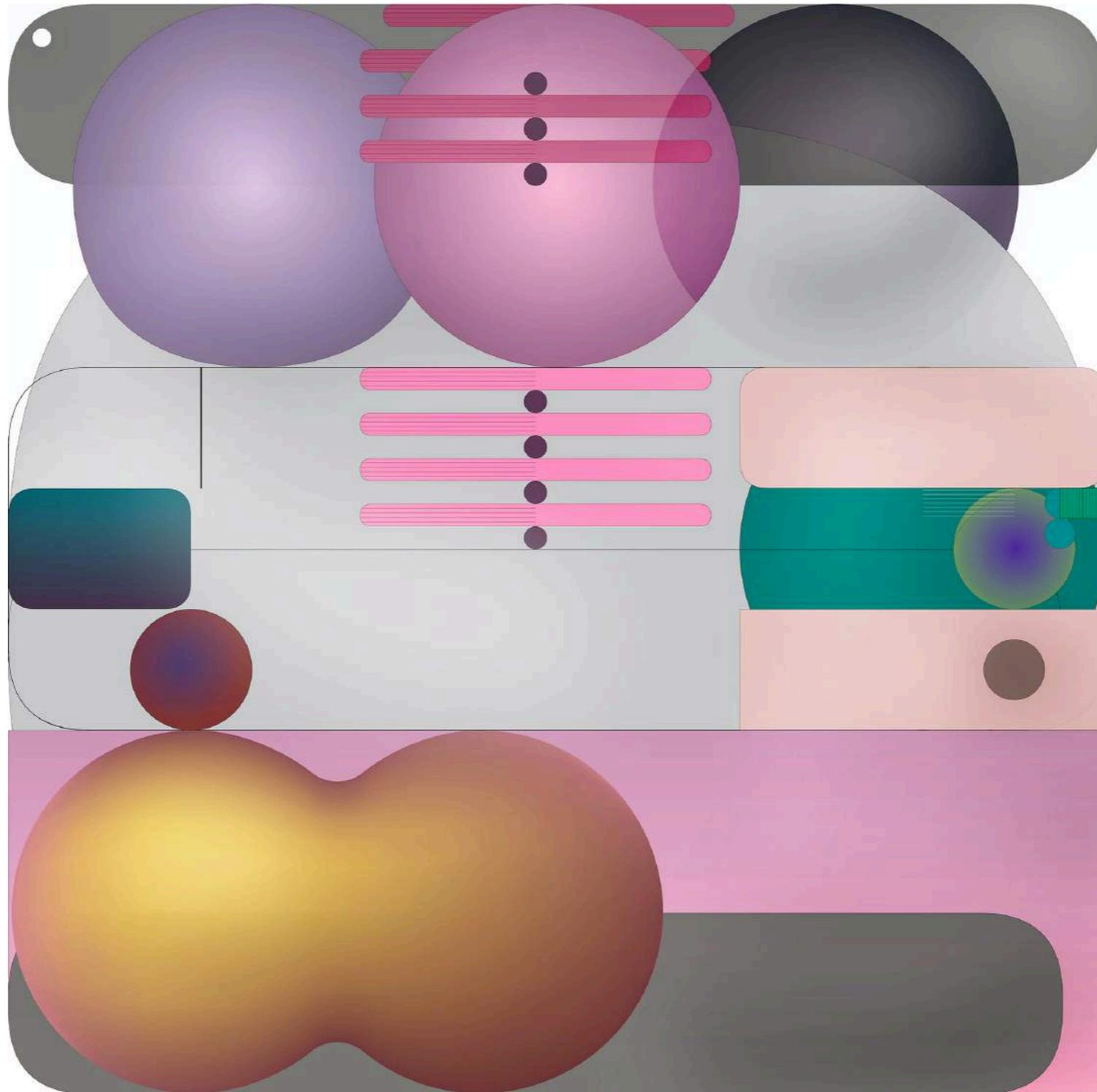
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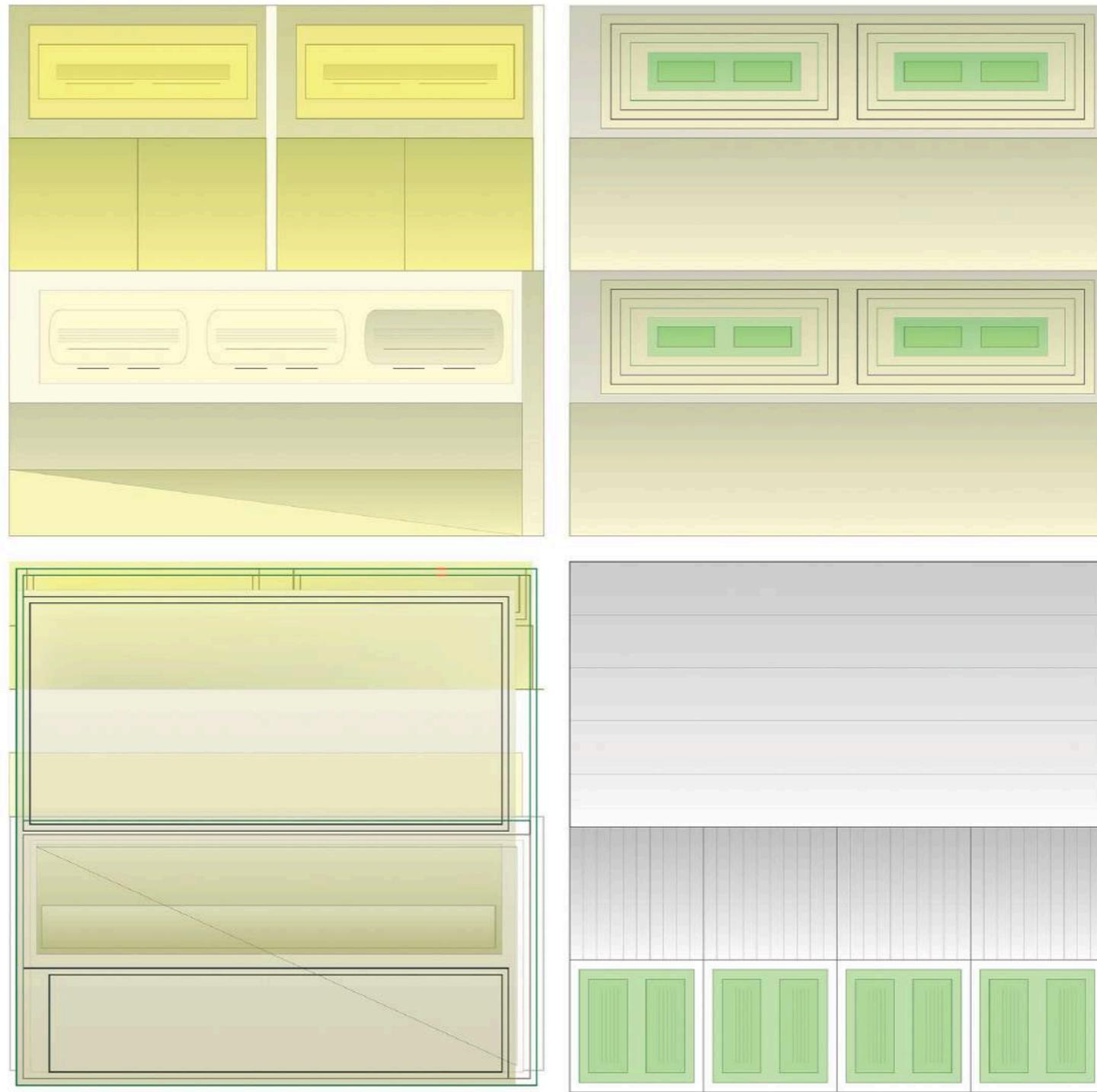
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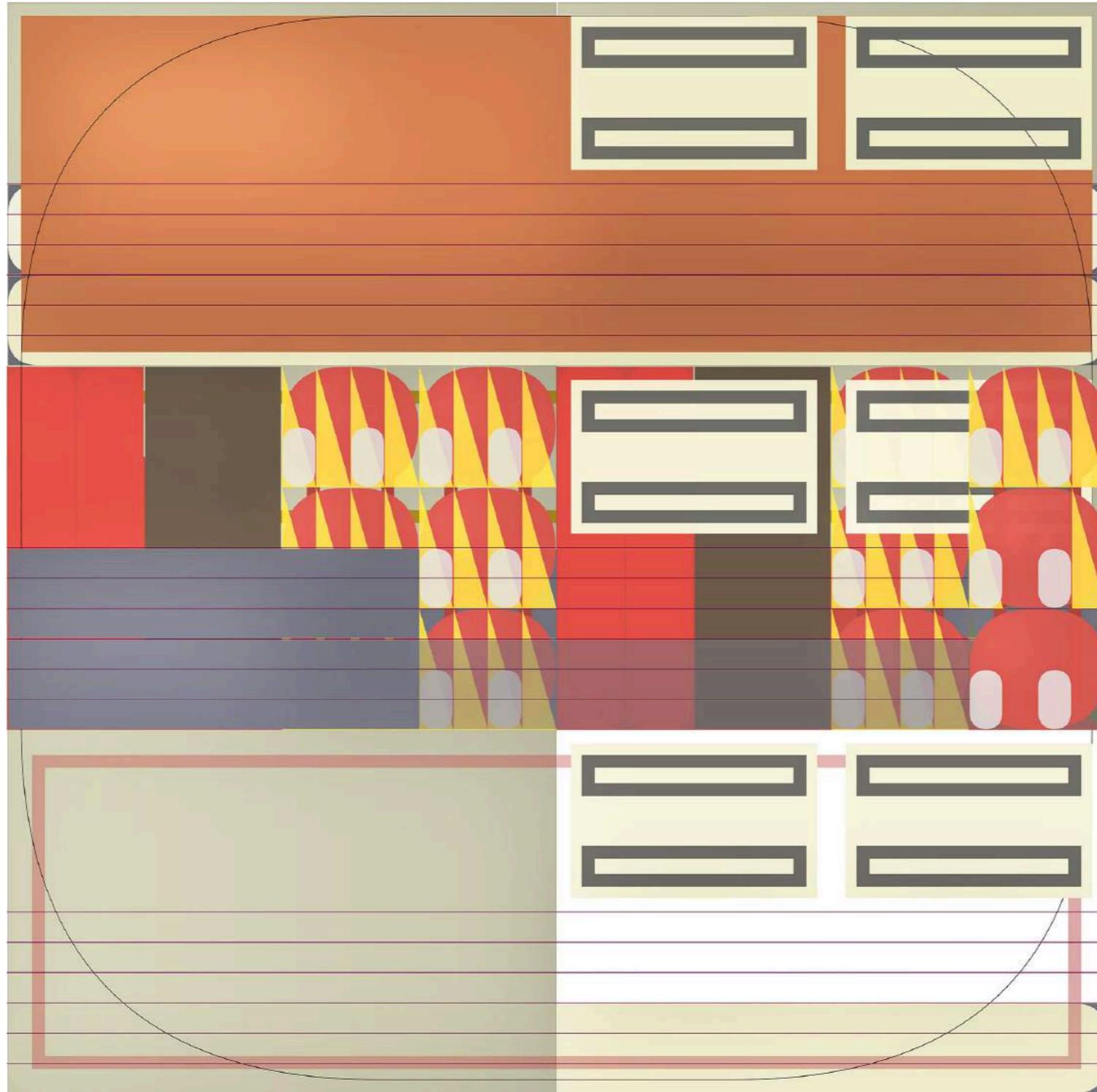


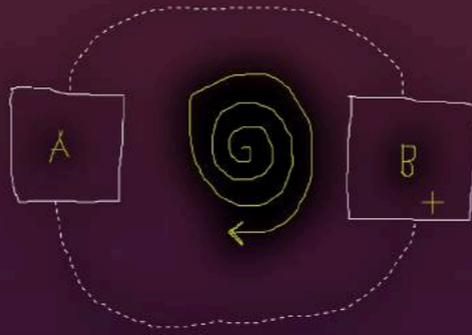








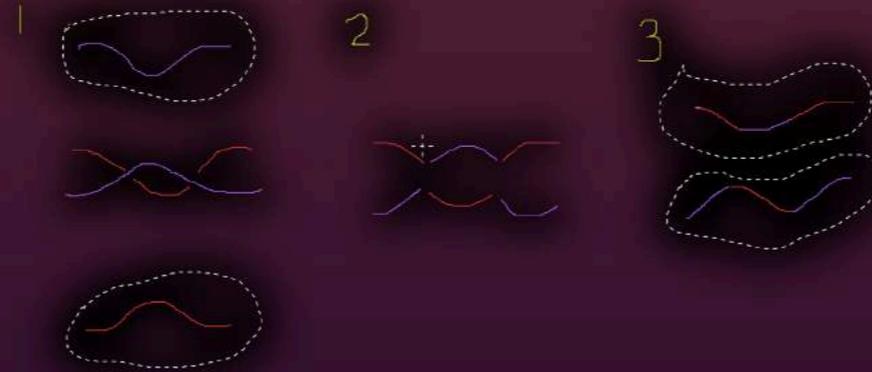




of a continuous algorithmic feedback loop.



the artist complicates his agency



across generations





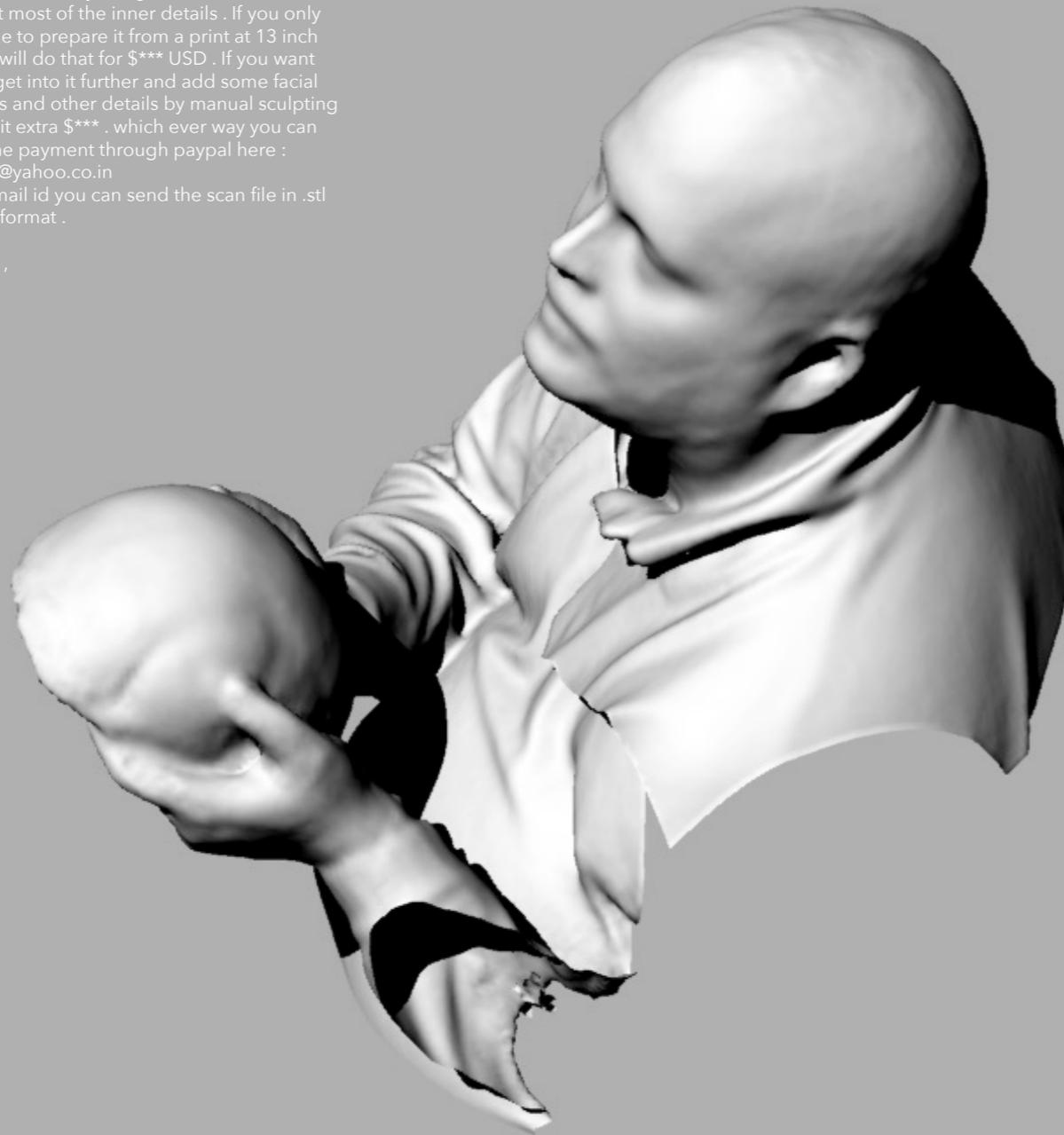
Nicolas Lobo



Full size maquette of Jon holding cast of his own head
PLA filament, epoxy, plaster
24" x 20" x 20"
2018

Hi Nicolas ,
The scan currently has good overall form but has lost most of the inner details . If you only want me to prepare it from a print at 13 inch height will do that for \$*** USD . If you want me to get into it further and add some facial features and other details by manual sculpting will do it extra \$*** . which ever way you can send the payment through paypal here :
*****@yahoo.co.in
Same mail id you can send the scan file in .stl or .obj format .

Thanks ,
Aspan



Nicolas: Can you describe the experience of seeing your skull casting and holding it in your hand?

Jon: To see and hold it was unlike any other way I've experienced the transformation of that part of my body. To see the depth of the scar in 3 dimensions was very impressive to me.

N: Did it change the way you thought of the injury?

J: At this point I'm proud of the injury and wear it as a badge of honor. To see how serious it was and how deep it really was from a third person perspective made me feel more strongly about it that way.

N: So it's an affirmation of the stance you decided to take about it?

J: I would say that it definitely affirmed my feeling of the scar as something to be shown rather than hidden.

N: You don't have a memory of the accident itself?

J: None

N: Then looking at the scar is one of the few traces you have of the accident. Did looking at it in the third person change your view of the memory you are missing of the accident?

J: Yes it's a very strange experience to be able to see this trace of an event I was a part of but have no memory of. Because I can tell you everything about before and everything about after and nothing about during and the only trace of that I have is the scar on my head and what people have told me and the photos that I've seen.

N: So until now you've only been able to see 2 dimensional images of the scar and feel it on yourself without seeing?

J: Yeah there is some kind of disconnection going on there. This is a different feeling, to hold and feel and see all in the same place. N: So since you have no recollection of the accident do you feel like you don't have something like PTSD.

J: Well I have had and still have something to that effect because I've had a few very, very bad panic attacks that lasted anywhere from two hours to six hours without really knowing what the trigger was.

J: One attack was pretty soon after the accident, I went to an event at the PAMM. It started on 95 south in heavy traffic, I think it was about being in a situation where I had a total lack of control. It might have been related to the feeling of the accident where the floor literally fell out from under me.

N: So that was how long after you left the hospital?

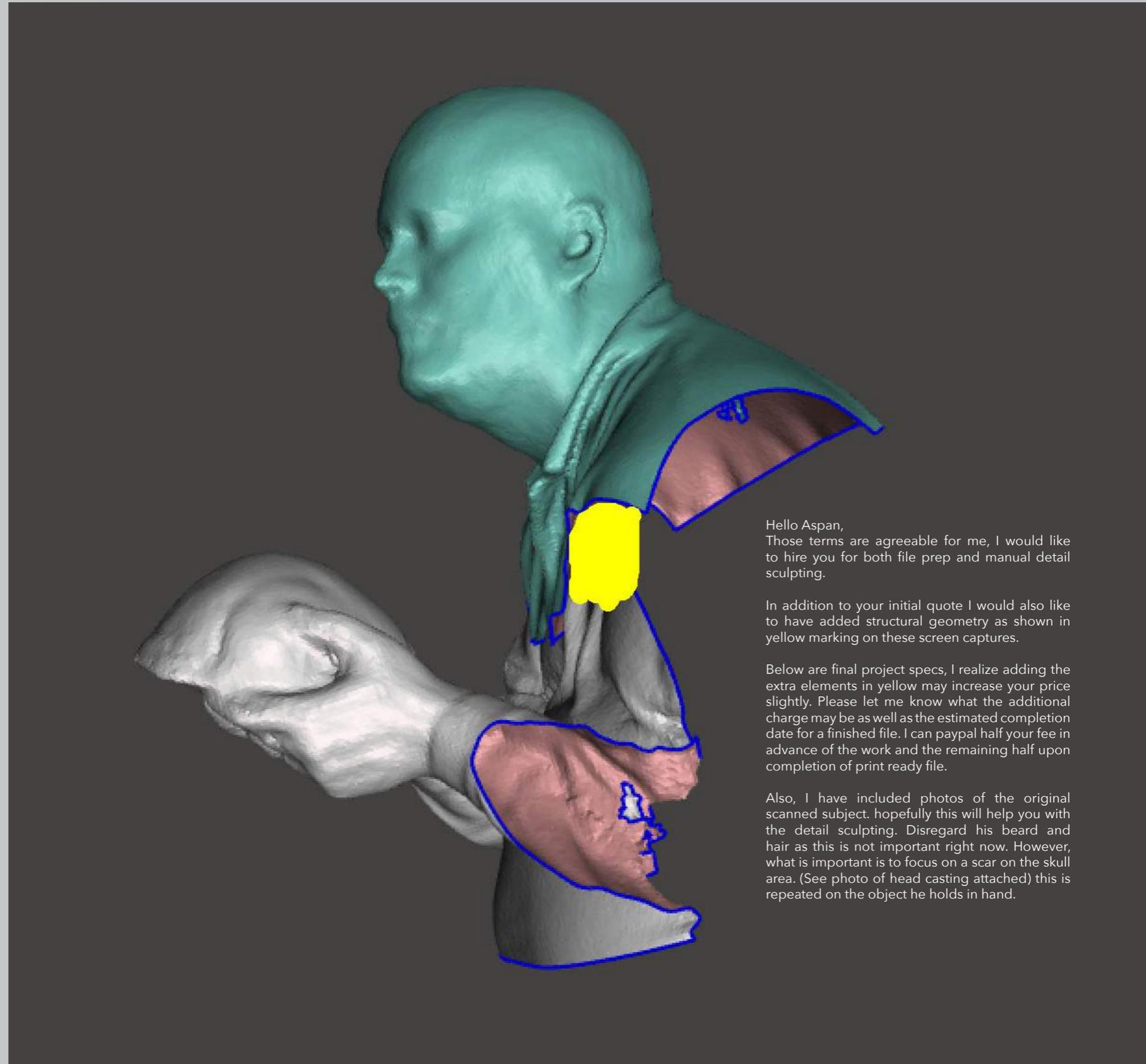
J: About three weeks after leaving the hospital. I may have jumped the gun a bit but I wanted to see how I would do in real life, It was very intense.

N: Does traffic especially affect you?

J: No. In May (2017) I went to Massachusetts. I needed to get out of town. A really close friend of mine (Chris) died. I had a lot of unresolved, internalized feelings and emotions in regards to the deaths of two other friends, both of which I was directly involved in/experienced & survived. However, when Chris died, I wasn't involved. It was the first loss in nearly 10 years I was able to experience without the added layer of/through the lens of "survivor". All of the unresolved, deeply internalized emotions came at me all at once.

N: So you felt it looming beforehand?

J: Yes. In hindsight, I can say I was in a deep, depressive state. But at the time, I didn't know what I was feeling or how to deal with it. Not having any other healthy coping mechanism(s), I turned to drugs & alcohol. I went off the deep end. For a week after Chris passed, I isolated myself and I experienced one of the darkest periods in my life.



Hello Aspan,
Those terms are agreeable for me, I would like to hire you for both file prep and manual detail sculpting.

In addition to your initial quote I would also like to have added structural geometry as shown in yellow marking on these screen captures.

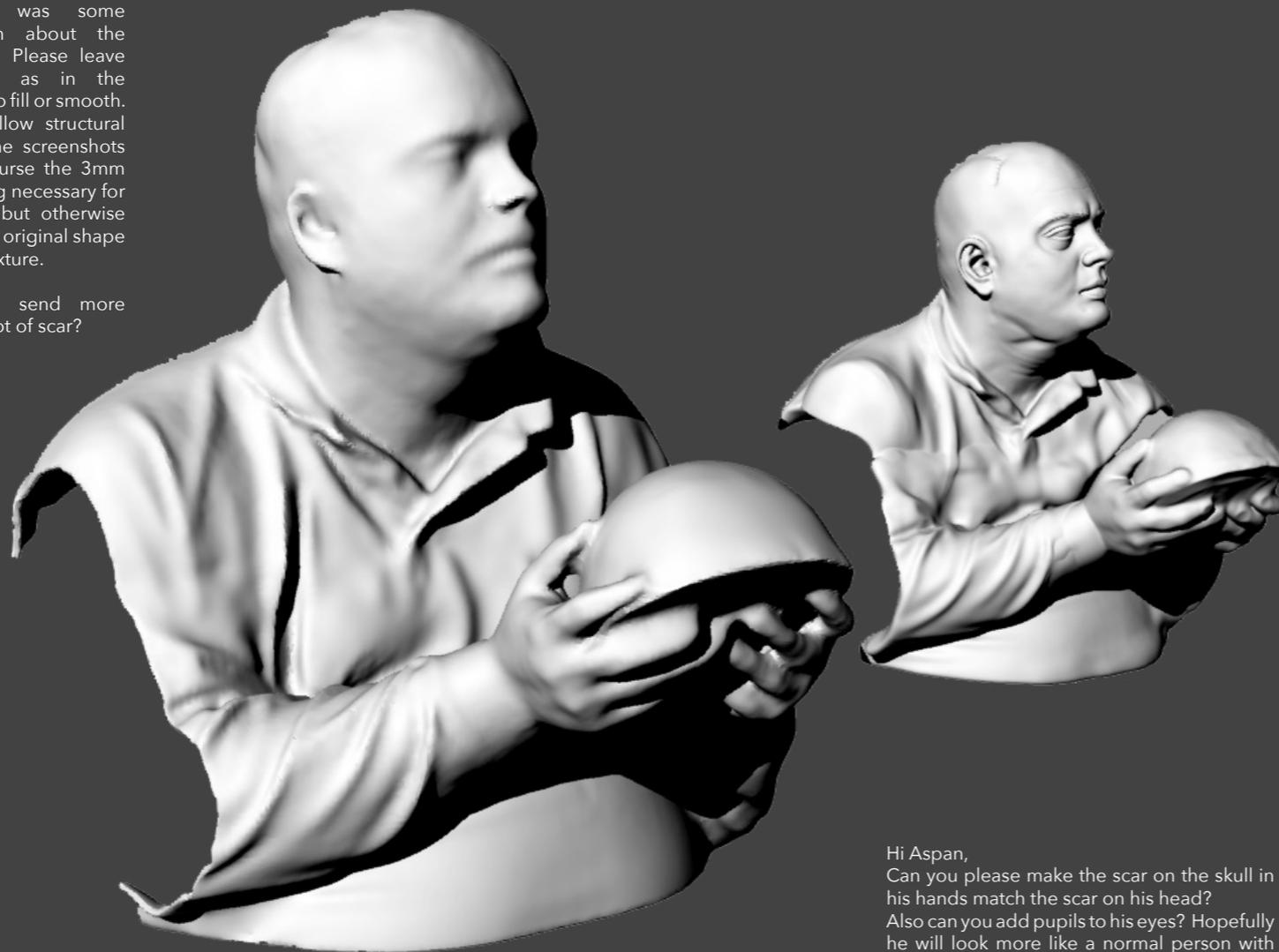
Below are final project specs, I realize adding the extra elements in yellow may increase your price slightly. Please let me know what the additional charge may be as well as the estimated completion date for a finished file. I can paypal half your fee in advance of the work and the remaining half upon completion of print ready file.

Also, I have included photos of the original scanned subject. hopefully this will help you with the detail sculpting. Disregard his beard and hair as this is not important right now. However, what is important is to focus on a scar on the skull area. (See photo of head casting attached) this is repeated on the object he holds in hand.

Hi Aspan,
The face is looking good.
I think there was some miscommunication about the torso/ arm area. Please leave everything there as in the original, no need to fill or smooth. Only add the yellow structural areas drawn in the screenshots I sent. Also of course the 3mm offset and anything necessary for printing function but otherwise should be left with original shape and rough scan texture.

Can you please send more detailed screenshot of scar?

Thanks!
-n



Hi Aspan,
Can you please make the scar on the skull in his hands match the scar on his head?
Also can you add pupils to his eyes? Hopefully he will look more like a normal person with pupils in his eyes.

Thanks
-n

J: My second panic attack occurred sometime in May (2017). The attack was totally random. I was at my sister's house. Around noon, I began feeling shortness of breath, tightness in my chest, an overwhelming sense of terror and dread-total anxiety. I tried regulating my breathing, taking a cold shower to get some sensory input to try and divert what was happening. It took about six hours for that one to run its course.

N: You also have some other injuries from the past where you've lost friends...

J: Yeah I broke my hand and was hit by a car on my side. I broke the windshield with my head. This is another situation where I had a lapse in memory.

N: Because you had a head injury from hitting the windshield?

J: Yeah the only thing I remember was the sound, like a side of beef hitting the floor a thud. And when I came too I was standing looking at my hands. Apparently when I got hit I flew back like in the cartoons, hit the ground, rolled and jumped up.

N: An adrenaline dump.

J: Like a cat.

N: But there as well, you sustained a lasting injury right?

J: Yeah almost ten years later today I still feel that one too.

Jillian Mayer

watch... there's a sparking

rebuild

Join us at e-resident.gov.ee



Social Media Content Strategy

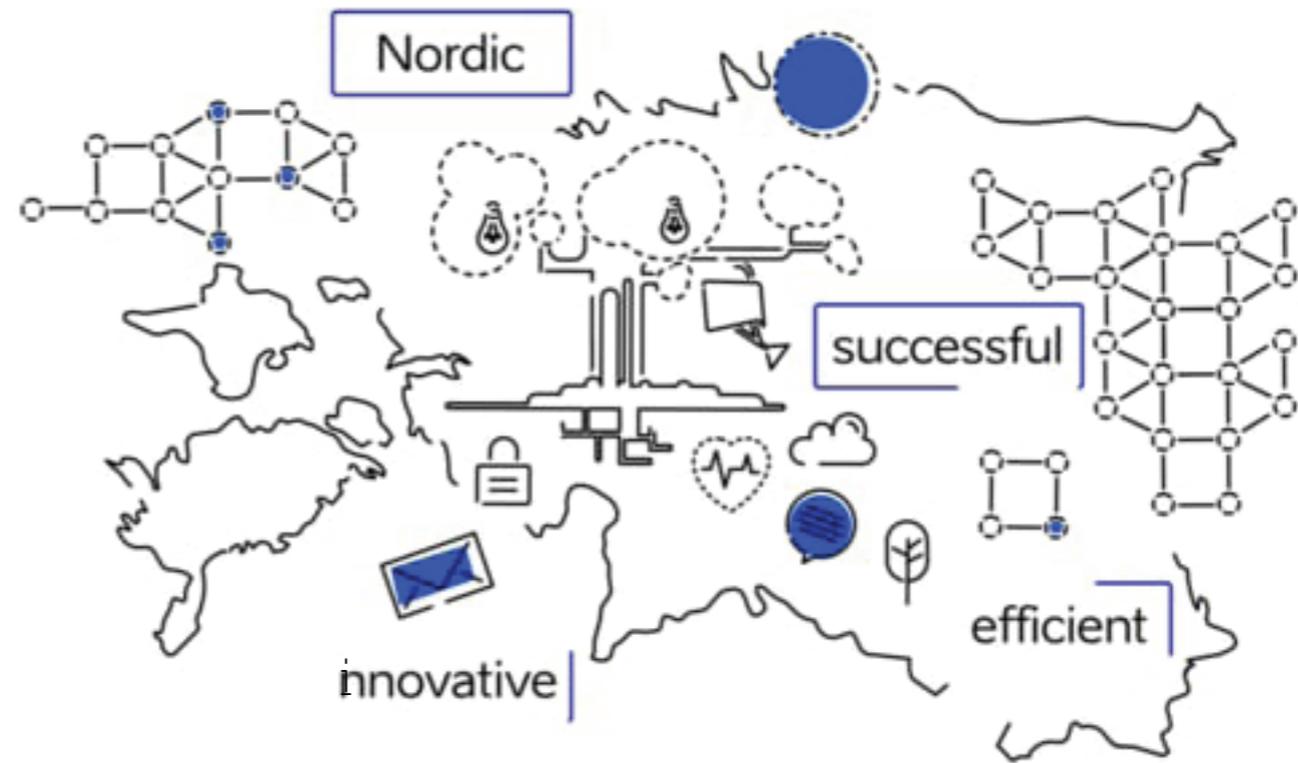
E-RESIDENCY

TODAY

WITH JILLIAN MAYER



Client: J Mayer/ E-State Realisms
Author: Paul Simon Geddis



Social Media Strategy

Outline:

In response to the increased politicization of national identities across the world, artist Jillian Mayer proposes to divert attention towards the disconnect between political nationalism and the decentralized transnational opportunities offered by internet based technology, as espoused by Estonia's e-residency program.

As a brand ambassador for e-residency Jillian will raise the profile of the initiative through the following steps.

1. Creation of Instagram account "E-State Realisms"
2. Populating IG amount with original content created by the artist
3. Leveraging of content across artist owned channels

1. Create IG account:
e.states.realisms

Goal: Increase awareness of decentralized transnational communities through crafting an online presence for the exhibition.

The account will act as a content hub for the exhibition, expanding its presence into the digital space whilst allowing the artist's wish to maintain identity for separate creative endeavors. Content to be posted across all channels (Static image posts, stories and IGTV)

Timeline
13th July - August 20th

KPI'S :

Population of account with artist created content

1000+ followers through exhibition run

Positive comparisions of reach and engagement to offical e.residency channels



2. Populating IG account with original artist created content Artist Jillian Mayer will take the lead on this, creating video and static content based on her exploratory mini - residency in Estonia, exploring issues of place and identity in relation to digital life.

This content will be made viral through adapting content to channels, and building followers organically through the use of cross - posting, artist led Instagram Pods and purchased followers.

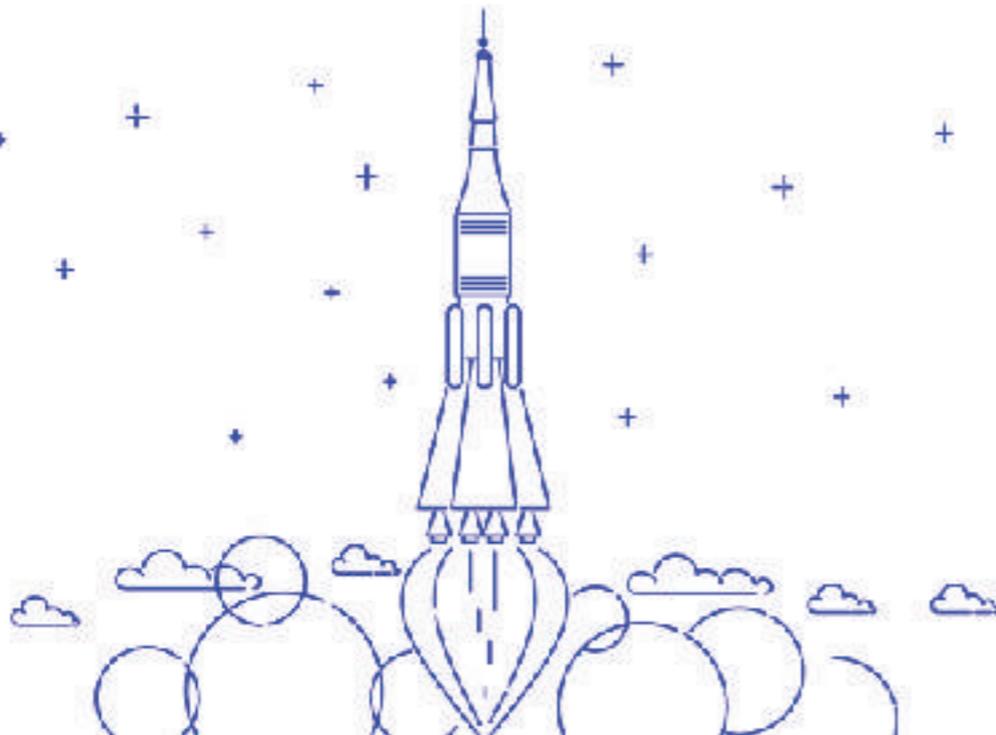


Minimum content requisities:

4 x short videos between 30" and 60" (1 per week for duration of exhibition) Posted on IG stories

10 x Static images based on the project, ranging from B-roll footage shot during residency to 'advertising' images based on the official e-residency open sourced assets) Posted on IG feed

1x long form video piece to be launched on IGTV, coinciding with exhibition launch Posted on IGTV This content will be made viral through adapting content to channels, and building followers organically through the use of cross - posting, artist led Instagram Pods and purchased followers.





KPI's: Posting of planned content according to established timeline

Positive comparison of reach and engagement of posts (compared with official e-residency accounts)

3. Leveraging of content across artist owned channels.

In order to increase the profile and reach of exhibition content, created works will be integrated across existing channels owned by the artist Jillian Mayer

Owned Channels:

FB - 1,763 Likes

IG - 8, 247 followers

YT - 15,121 subscribers

KPI's: Leveraging of content across artist owned channels.

- Cross posting of content according to timeline (TBC)

-Increased awareness of project (Non- measurable)

-Measurable growth in followers to official IG account



vision.

watch... there's a sparkling

republic



watch... there's a sparking addition. it's closer than you think...

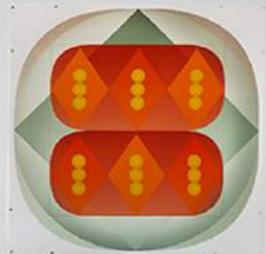




rebuild bliuder

unlimited possibilities. ideally served and



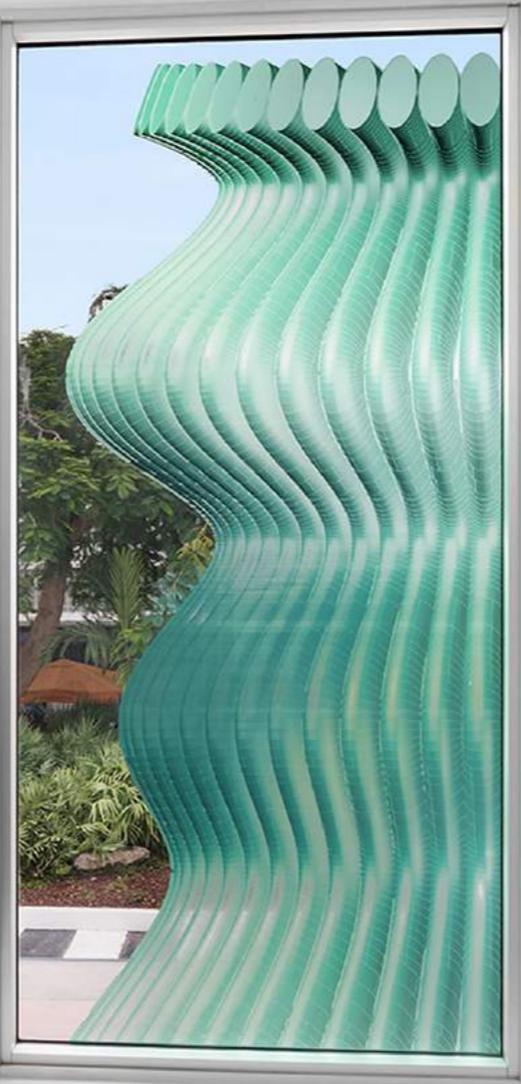


awaken your vision.



ideally located and

perfectly placed



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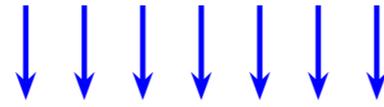
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Emer Grant would like to add a special thanks and credit to Natalia Zuluaga who originally commissioned the project and was a Consultant throughout, Dylan Redford, Ty Davis & Ryan Haney for help with production. She would also like to thank the all the staff at Red Bull Arts New York, particularly Max Wolf, for his generosity in overseeing the

GALA Committee contribution and to extend that thanks to Mel Chin, Helen Nagge, and The GALA Committee themselves. She would like to thank Hans Van Luijk and Amsterdam Gallery for permission to show Van den Dorpel's 'Nested Exchange'. A special thanks also to CNC for production of Felice Grodin's sculptural work and also to Kadri Laas who hosted Jillian Mayer at EDCAC, Joan at Gloval Displays and finally to Jon, for allowing Nicolas Lobo to share his story.



Exhibitions and programs at ArtCenter/South Florida are made possible with support from the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Miami-Dade Mayor and Board of County Commissioners; the City of Miami Beach Cultural Arts Council; the Miami Beach Mayor and City Commissioners; the State of Florida, Florida Department of State, Division of Cultural Affairs, the Florida Arts Council; the National Endowment for the Arts; and the John S. and James L. Knight Foundation.