

June 21- July 31

POST-INDUSTRIAL DIGITAL DYSMORPHIA

then they added the front-facing lens, who thought that was a good idea? Should be up there with the mea culpas of the like and their pavlov alikes add some default filters (a little whiter here w. a slight at a tuck in), you know, bias as product add-on, : AirBrush a Facetune before sharing an InstaSnap, all for the sake of global hegemony...

...still haven't mentioned "dysmorphia", that would presumably be a shift in the lens, cognitive dissonance between what we see and what's "there", but I won't state the obvious cause it isn't.

There aren't any facts outside the device, just +Lenses ©, the organic and their nots, all carrying their confirmation bias as production values.

The skeuomorphs catch up to us as the imgs & their archives become omniscient, their registries existing as subterranean streams criss-crossing privately owned terroirs. 35 mbs lighter every time they reemerge

In the post-industrial media-scape, what becomes of the img, not as phenomenon (yet), but as nomenclative? Has the same one not been in circulation long enough for it to be considered word by now? Doesn't its digital citizenship bestow a new ontological state?

Minor shift : memetics. But wasn't Richard Dawkins canceled? Ok.

Let's reframe that (redundantly) : the image conundrum not being representation vs the real (reality is already virtual in any case) but a new paradigm for collective consensus w. image as its foundation.

Now, reference of a reference, for which the registering tech becomes more of a tell than the content itself; "cave paintings, pf-done-", "look at the offset on that print", "did he just sepia?" "what filter was that?", "what did you tell Dall-e again?"//another point of -another kind of -another post industrial too much, manufactured into "real" so as to produce a 'then' as self.

To summarize : we have pictures but we really don't have selves, and it's ok, because now we have the digital spaces for images to be our stand ins. Waiting on history's sidelines, they take center stage. At one moment memos of trans-generational value, now digital mirrors as affective effects : memory as portable annexes to our nows, existing as modular states across interoperable devices. 1st my synaptic network, then our digital one.

Composing a digital picture becomes something akin to manufacturing a true fake, which is the skin of a post fact. Its technique revealing more than the content it's supposed to present. Photo-shopped across a neural network, history loses its presumptuous linearity as the technical repertoire to re/presentation becomes widely distributed : image gets freed from its delusion of objectivity as we come to terms with its immanence in the post-posting world.

Searching for the new terms & conditions for deep-truths and how we consensus their (f/t)akes, we picture as self, even to the degree that we try to make it non-fungible, cause you know, we're all one of a kind. Now we say the "dysmorphia" part.

In Nando's *Post-Industrial Living Situation* series the image is treated as an add-on feature to post-modern architectural modularity = grid based aluminum habitats that function as framing templates for 2-D works.

The standardized grid system which allows the configuration of these site-specific structures is mirrored in the prints : in the subdivision of their compositional space, in their vector guides, implied within the standardized body proportions of greco-roman classicism, remounting to myth making moments in the Western imāginārius like the Italian Renaissance.

"Much ink has been spilled" over the rediscovery of linear perspective by Brunelleschi (1415), marking the beginning of what is considered the modern era, the basis : a rationalization of space as the capacity to render it as quanta. The visualization of space as equidistant set squares wrapped architectural/actionable space in a blanket of rational apprehension. Math's authority over physical reality.

This rule of reason, of quadrant x quantic measurement (grid/scientific rigidity) serves as infrastructure for anything termed 'contemporary' : urban planning, microchip design, screen resolution, vector layouts, google search results, ui/ux(s)..."post-industrial" begins to stand as watermark for life under + through x the grid (call it post-fordism in the US).

Nando instills a matryoshka doll effect upon the space, tracing a vertebrate between the digital and the architectural by nesting grid (image) upon grid (installation) within grid (architecture), making apparent history's m.o. : progressively compounding biases into the tools that grant agency within a field of affordances.

Within the images, harmony/chaos, male/female, front/back, inside/outside, object/image, past/future, left/right, light/dark... are flattened into fungible values, digital binaries (1&0s) to be shifted around the screen's (or structures) playing field. Digitalized, content looses its timeline (context), making apparent the shortcomings of logic's dialectical infrastructures : its anathema to anything outside its operating system. As we try to synch the wet- & hard- (ware), what variance is normalized into compliance?

Joiri Minaya's collages appropriate artifacts & strategies that Western cultures have deployed to render their imaginaries of the other, Caribbean women of color in this case.

In her *#dominicanwomenresearch* the specificities of bodies are subtracted from the flattening effect of Google's ui(s), reclaiming their figurative agency. Their verso prints (stylized tropical-patterned fabrics) comment on the politics of representation that their subjects have historically been bound to : targets of exoticization, narratives compressed to fit neatly into consumerist society : market friendly products sans the guilt.

Their emancipation from the grid leaves them dismembered and scarred : the pixelation warns of the virtual as an ecosystem that threatens their skin and form. Not a space of neutrality, but of compounded history and biases, encrypted across networked interfaces, reinforced by artificial agents backed by deep data sets written, qualified, and quantified by the mind of a master agent, meaning, a (quite possibly deeply flawed) man.

Biological's transition into digits is a sure step into mistranslation; from analog to digital, a mediation between wet-, hard-, and soft-(wares) modulated through an ontological flip of data type. Analog, messily undulating in its gradations of differentiation (a waveform), the digital, rigid and determinant in its binaries (a quadrant). How we commensurate these signals will be key to our future as digitally networked personas : clarity in distinction + inclusivity of variances.

They say that translating poetry is futile tho.

Online/offline, on/off, software/hardware, like/dislike, fungible/nt, virtual/real, 1/0... digital is the pinnacle of old world binary thinking. Joiri's work makes us aware of the odd ends where the system struggles to assimilate that which doesn't fit onto the drop down menu, that resists standardization. Proposing the question, what are you to do once you don't recognize that other starring back from the screen, with a little bit lighter skin and a slight blush, maybe some puppy eyes or a tuck, all within your same space (only blurred) say- ing : "you are me, I am you :)... terms & conditions apply";

