

the creators project

The Newest Additions To Quayola's Strata Series Come To New York

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Still from *Strata #4*

This week, bitforms gallery in New York begins an exhibition of two works by audio-visual auteur Quayola, including *Strata #4*, the latest in his ongoing series re-imagining classic artworks which we first presented at The Creators Project: New York 2011.

Strata #4 visually augments four classic works—Rubens' *Martyrdom of St. Catherine* (1615), *The Ecstasy of Mary Magdalene*, (1619) *The Descent from the Cross* (1617), and Van Dyck's *Christ on the Cross* (1628)—religious inspired master works that have become regarded as "icons of perfection." In the *Strata* series, Quayola explores these visual monoliths by simultaneously enhancing and reconstructing their appearance through custom software.

In the series' signature style, we see a variety of geometric pixels laid over the classic works, mirroring their hues, pulsing and flowing with an organic rhythm, bringing new life to the vivid biblical imagery. *Strata #4* is less a film and more a new way to view art—an intricate remix of the past using the ways of the future, like Madlib entering the Blue Note vaults in search of samples.

Along with *Strata #4*, on display will be *Topologies*. While also a part of the *Strata* series, this piece stands apart from the others by displaying fully transformed works rather than conveying the actual process of their transformation. *Topologies* derives from Diego Rodriguez de Silva y Velazquez's 1656 *Las Meninas* and Giambattista Tiepolo's 1767 *L'Immacolata Concezione*.

The show opens at bitforms gallery in New York at 6pm on May 11 and runs until June 16, 2012.



Still from *Topologies*