

# bitforms gallery



Marina Zurkow and Sarah Rothberg  
*Wet Logic*  
bitforms gallery, New York  
February 6 – March 15, 2020

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Marina Zurkow  
*Accretions*, 2016  
Silkscreen, hand-stamped archival ink  
14 x 14 in / 36 x 36 cm  
Edition of 3, 1 AP

These silkscreens are propositions for sculptural masses. Over time, things accrete. These *things* are in a deep time, geological conga line. One day, all of our things will be a tiny bright orange pencil line, seen in a rock cut that flanks a nonexistent highway. We can come together as we fall apart. Things doing overtime tend towards accretion; cells multiply out of control, masses form. Each thing contributes to a globular mass, robbing/liberating it from its independence, utility, and place in the order of commodities. Please visit <https://hts.usitc.gov/> to look up the four digit codes stamped on each print. While it lasts, the Harmonized System will open up worlds of kindred stuff.

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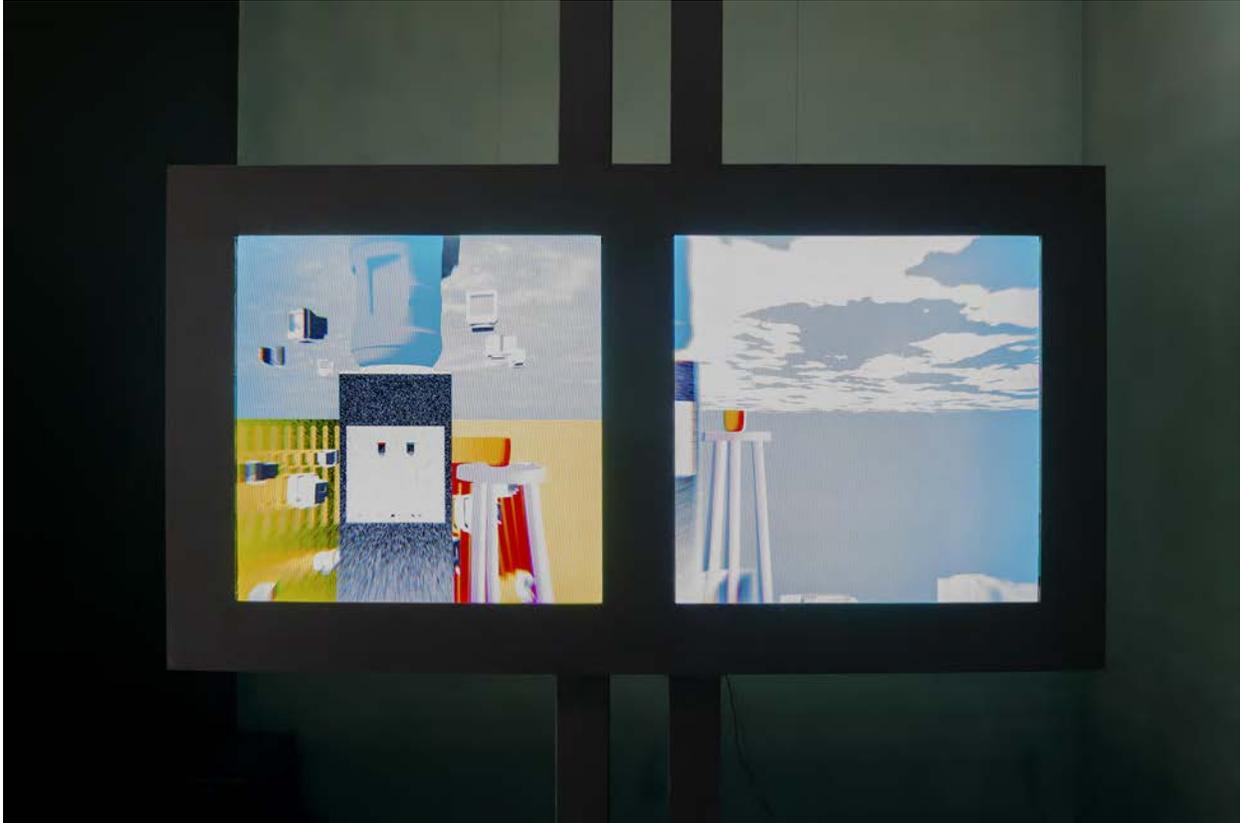
Marina Zurkow and Sarah Rothberg  
*Toilet Joke I*, 2020

Ceramic toilet, recycled plastic pellets, iPhone, video (color, silent), mirrored plexiglass, pedestal  
51 x 21 x 30 in / 130 x 52 x 77 cm

**Video documentation:** <https://vimeo.com/391068943>

*Toilet Joke I*, a collaborative work by both artists, overflows with reground and pelletized plastic, unable to flush away more waste. An old phone plays a video of waves: the ocean virtualized.

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Sarah Rothberg  
*Water Without Wet*, 2020  
Custom software (color, sound, virtual reality headset and controllers, computer, screen)  
Dimensions variable  
Edition of 3, 1 AP

**Video documentation:** <https://vimeo.com/388341360>

Water connects us to each other, to other animals, to the earth and atmosphere. It's atemporal, and not fixed in space. It might be inside of my body, then yours, then in the sky. Then the ocean. Then back around. It's both the best metaphor for fluidity, interconnectedness, boundlessness, and not a metaphor at all: just the best example. *Water Without Wet (WWW)* works with a similarity between the way our technology puts us in many worlds at once, connecting us across the globe with human and non-human entities, and the way our bodies are webs of globally transitory materials invisible from a human scale.

*WWW* engages two audiences: the VR user and the spectator. The virtual world consists of a loop of 10 interactive vignettes that change over time depending on the VR user's actions. The longer the user is in the world, the more varied and complex the display for the spectator. The VR user is instructed to enact simulations of everyday interactions—drinking from a glass, flushing a toilet, watering a plant, creating a rhythmic pattern and revealing a recombinatory poem and soundscape. Outside the headset on two displays, the virtual world is on display. These displays are rendered differently from each other as other ways of seeing.

# bitforms gallery



Marina Zurkow  
*Oceans Like Us: Love Me*, 2020  
Custom software (color, sound), computer, screen or projector  
Dimensions variable, portrait orientation  
27 minutes, loop  
Edition of 5, 1 AP

Video documentation: <https://vimeo.com/388349678>

*Oceans Like Us* presents software-driven animation works that explore the ocean and its inhabitants as a fractal and unstill repository of reflections and projections. The series offers an ocean poetics to produce new affections for the ocean at large—a cosmopolitan sea inclusive of graceful, filthy, tangled, and fantastic realities and imaginary churns. Custom software allows for an infinite recombination of textures and characters within this repeating structure. *Oceans Like Us: Love Me* is the imperative commanded by humans insistent that sea return their affection. This seductive, sensual, and fetishistic view of the ocean is expressed through the appearance of sinewy painterly kelp, dancing otters, jewel-like coral, sparkling mermaids and mermen, nervous squiggles and flurries of plankton, whales, dolphins, mantas, octopuses, fish, and... licking tongues. The nine-minute movements of this work are expressed as: Kelp, Plankton, and Coral.

This series is inspired by Blue Humanities scholarship (see complete bibliography listed on press release). Sound design by Scott Reitherman. Software by Sam Brenner. Animation by Marina Zurkow and Ewan Creed.

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Marina Zurkow  
*Oceans Like Us: Milkcrate Plasticspheres*, 2020  
Custom software (color, sound, computer, screen or projector)  
Dimensions variable, portrait orientation  
27 minutes, loop  
Edition of 5, 1 AP

Video documentation: <https://vimeo.com/388511019>

*Oceans Like Us* presents software-driven animation works that explore the ocean and its inhabitants as a fractal and unstill repository of reflections and projections. The series offers an ocean poetics to produce new affections for the ocean at large—a cosmopolitan sea inclusive of graceful, filthy, tangled, and fantastic realities and imaginary churns. Custom software allows for an infinite recombination of textures and characters within this repeating structure. In *Oceans Like Us: Milkcrate Plasticsphere* a sea the color of nitrogen runoff hosts a sickly parade of ships, fishing nets, plastic waste, mutant fish, jellyfish, and human synchronized swimmers. Their choreography is uneasy, clogged, and chaotic. The nine-minute movements of this work are expressed as: Plastics, Net-works, and Diving Reflex.

This series is inspired by Blue Humanities scholarship (see complete bibliography listed on press release). Sound design by Scott Reitherman. Software by Sam Brenner. Animation by Marina Zurkow and Ewan Creed.

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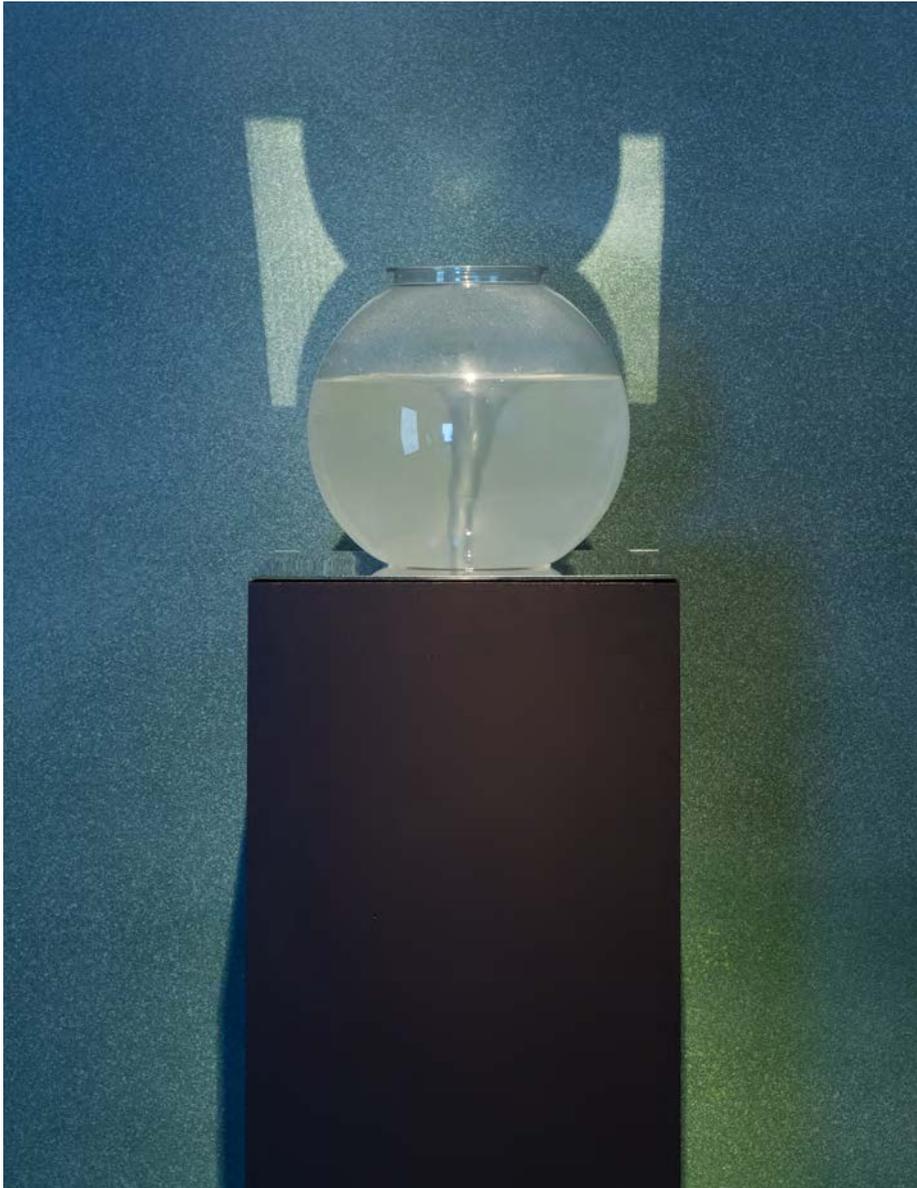
Marina Zurkow  
*Oceans Like Us: Bow Null*, 2020  
Custom software (color, sound, computer, screen or projector)  
Dimensions variable, portrait orientation  
27 minutes, loop  
Edition of 5, 1 AP

**Video documentation:** <https://vimeo.com/388354689>

*Oceans Like Us* presents software-driven animation works that explore the ocean and its inhabitants as a fractal and unstill repository of reflections and projections. The series offers an ocean poetics to produce new affections for the ocean at large—a cosmopolitan sea inclusive of graceful, filthy, tangled, and fantastic realities and imaginary churns. Custom software allows for an infinite recombination of textures and characters within this repeating structure. *Bow Null* is taken from the effect of large ships engines' capacity to produce an acoustic shadow; one cannot hear the engine from the bow until the ship has passed. The ocean is a body to be measured, exacted, and extracted. Sensors, robot-operated exploratory vehicles, latex-gloved hands, sonar, signals, and mesh-like terrains dominate this sea. The nine-minute movements of this work are expressed as: Sunlight, Twilight, and Midnight.

This series is inspired by Blue Humanities scholarship (see complete bibliography listed on press release). Sound design by Scott Reitherman. Software by Sam Brenner. Animation by Marina Zurkow and Ewan Creed.

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Marina Zurkow and Sarah Rothberg  
*Study for Toilet Joke II*, 2020  
Plastic fish bowl, water, fountain pump, recycled plastic pellets, mirrored plexiglass  
65 x 14 x 14 in / 165 x 36 x 16 cm

In *Study for Toilet Joke II*, positioned at the back of the gallery, the water in the fishbowl is physical. Where a fishbowl normally acts as a reminder of oceanic life in the dry world, Zurkow and Rothberg position it as a microcosm of the churning plastic, suspended in an infinite flush.

Water Vortex with the help of Dave Rife