

# bitforms gallery

**UVA**

***Counterparts***

December 14 – January 27, 2018

**Opening reception:** Friday, December 14, 6 – 8 PM

**Gallery hours:** Wednesday – Saturday, 11 AM – 6 PM & Sunday, 12 – 6 PM

bitforms gallery is pleased to announce *Counterparts*, UVA's first solo exhibition with the gallery. The London-based studio will present paintings, reliefs, and sculptures that explore the relationship between technology and culture.

*New Dawn* invites the viewer to consider how technology mediates our experience of reality. The light-based sculpture is comprised of two windows displaying dynamic patterns of light and shadow that suggest leaves falling or blowing in the wind. Like prisoners in Plato's Cave, viewers know only these shadows until circling the windows to reveal their inner workings: each slat features a row of concealed LEDs that project light onto its subjacent slat.

*A Distant View* is a series of reliefs inspired by the images of the Moon's surface provided by the Lunar Orbiter missions of 1966-67. These photographs were transmitted to Earth as processed data after onboard scanning of the original films, then reconstructed at NASA to create detailed images of the Moon's topology. *A Distant View* reimagines this process of capturing and reconstructing reality by taking some of these images back to their three-dimensional origin. However, on closer inspection the reliefs also expose what is lost, through the gaps that populate the composition, where the data is incomplete. Illuminated from the upper ridge, the viewer is invited to consider the empty spaces articulated by shadows.

In the *Flux Paintings* series, the viewer experiences a ghost-like presence as the canvases appear to paint themselves. Each painting features an underlying grid of resistors which emits generative patterns of heat based on Simplex noise. These heat patterns are translated into textured forms by the custom thermochromic coat on each canvas. Confronted with abstraction, the viewer is invited to consider their own apophenic vocabulary and to question the authenticity of their experience.

*The Etymologies* is a series of geometric canvases illuminated by transitioning text. Each work in the series draws from different source texts, including works by Roland Barthes, Marcel Proust, Daniel Dennett, and others. As texts transition and recalculate, new prose appears, fleeting. *The Etymologies* engage a process of collaborative scripting depending on both the algorithms driving the work as well as the reader's comprehension. Collectively, the series addresses consciousness, authorship, and memory. The unique shape of each canvas highlights how the particular experience is shaped by the environment in which it is viewed.

The *Continuum* series is a study of light and movement inspired by wave-particle duality, a scientific theory that explains the phenomena of light as being both particle and wave. Within this hexagonal canvas, a grid of LEDs is orchestrated to create shifting patterns of light and shadow — a succession of wave interferences.

Through explorations of inference, perception, and authorship, *Counterparts* investigates the tension between the complexity of reality and our attempt to simplify it.

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f. 2003

Lives and works in London, England

UVA (United Visual Artists) is a London-based practice founded in 2003 by British artist Matt Clark (b.1974). UVA's diverse body of work integrates new technologies with traditional media such as painting, sculpture, performance, and site-specific installation. The practice has an open and inclusive approach to collaboration. While Clark leads the UVA team, the plural use of the word "Artist" in its designation refers to the many collaborators with whom Clark works.

Drawing from sources ranging from ancient philosophy to theoretical science, the practice explores the cultural frameworks and natural phenomena that shape our cognition, creating instruments that manipulate our perception and expose the relativity of our experiences. Rather than material objects, UVA's works are better understood as events in time, in which the performance of light, sound and movement unfolds.

UVA has been commissioned internationally by institutions including the Barbican Curve Gallery, London, England; Manchester International Festival, Manchester, England; Royal Academy of Arts, London, England; Serpentine Gallery, London, England; The Wellcome Trust, London, England; Towner Gallery, East Sussex, England; Victoria & Albert Museum, London, England; YCAM, Tokyo, Japan, and others. Previous group exhibitions include Blain|Southern, London, England; Rifleman, London, England; Bryce Wolkowitz, New York; Seoul Museum of Art, Seoul, Korea; and Power Station of Art, Shanghai, China.

UVA is collected by the Fondation Cartier, France and MONA, Australia. Public works are sited internationally in Toronto, Dubai, Philadelphia and London.

UVA has collaborated with artists including choreographer Benjamin Millepied and the Paris Opéra Ballet, filmmaker Adam Curtis, and musicians Massive Attack, Battles, and James Blake. Most recently UVA collaborated with Christopher Bailey for the Autumn/Winter 2018 fashion runway show at Burberry.

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Founded in 2001, bitforms gallery represents established, mid-career, and emerging artists critically engaged with new technologies. Spanning the rich history of media art through its current developments, the gallery's program offers an incisive perspective on the fields of digital, internet, time-based, and new media art forms.

For images and more information on the exhibit, please visit [www.bitforms.art](http://www.bitforms.art).

For publicity requests, please contact [info@bitforms.art](mailto:info@bitforms.art) or call (212) 366-6939.