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The Unanswered Question

Auriea Harvey

April 4–May 25, 2024

Opening reception: Thursday, April 4, 6–8 PM

Gallery hours: Tuesday–Saturday: 11 AM–6 PM

The Unanswered Question is Auriea Harvey's second exhibition with bitforms gallery that debuts a new body of sculpture and digitally-collaged murals. Harvey draws the exhibition title from a number of sources: a piece of music by Charles Ives, a series of lectures by Leonard Bernstein, as well as one of her playlists. In Ives' instrumental score, the flutes act as the protagonist—a role Harvey identifies as a truth seeker questing for answers. The artist's own unanswered questions occupy states of illusion to manifest scale, truth, violence, and fantasy.

Harvey's practice exists in and between the real and virtual. *The Unanswered Question* situates both realms of existence on the same plane where 3D sculpture, monumental plinths, metallic prints, and layered wall frescoes overlap not as simulacrum, but as a suspension of disbelief. Scale plays an important role within the collapse of these spaces, as physical sculptures are exalted to human height or hover in mid air while digital compositions are printed larger-than-life. Behind each sculpture, their printed likeness is echoed on the wall by swaths of collaged polygonal models. These models are the root of 3D scans and as such are also the origin of all works on display. The exhibition is enveloped under the gallery's static yellow light to simulate a semiconductor clean room, a sterile space made to manufacture electronics, as well as a sodium lamp, which is used to remove the color spectrum and render external environments black and white. In this way, the viewer is enveloped into the same incubator as Harvey's sculptures.

Alleluia Alleluia is a bronze sculpture situated atop a large, pyramidal plinth. "Alleluia" is a word used repeatedly during incantation to praise the lord. Harvey explores her fascination with this word as a bridge between the physical and divine body. The angel is composed from one wing of the *Victory of Samothrace* merged with a portrait of Harvey singing. The angel's open mouth is echoed in the mural *Spiritual Warfare* and sits in good company amongst horse head figures from the Parthenon marbles and found models of chariots, zoomorphic columns, and primordial spears. Collage and synthesis, another link between the real and virtual, are everyday dynamics within the artist's life in Rome where antiquity and contemporary metropolitan life merge. The artist presents her frescoes as theatrical stage dressings ornamented with a collection of motifs frequently seen in her own sculptures; busts, doorways, roses, ornamented skulls, wings, wheels, and arrows meld into one another, overlapping in a pastiche of 17th century illusion. Anachronistic shadows cascade across each tableau in a charming contrast to the soft, low resolution models within each composition. Harvey's practice is one of amalgamation; past becomes present, virtual becomes real, and utopia becomes war.

Harvey's sculptures are born digitally, a state she references as the living, realtime version of the work. *Known Unknown* is presented within this native environment and demonstrates Harvey's own confrontation with violence as an allegory where she must fight with both a lion and a tiger. However, in an attempt to address and express images of violence, a tableau of utopia emerged instead, in spite of the artist's intention. *Known Unknown* contains luxurious color and rich dimension. Viewers are invited to witness the work as a truly 3D object onscreen where a signal is sent to each pupil in a mimicry of 3D glasses. Once viewers observe the image in the round, they can then explore the piece with a mouse to zoom, pan, and rotate the sculpture.

The scroll is a key gesture of uncovering within Harvey's practice that is mimicked by the expanse of a limitless digital landscape. The featured motifs are created with a technique from the practice of model-making called "kitbashing", a type of 3D collage which aids in sculptural ideation. While they are expressed in the gallery both as murals and highly rendered prints, the artist considers their simple lighting and highlights as components of their digital nature. *Fate* and *Constellation* are metallic prints that depict several iterations of Harvey's mythologies through fantastic busts, 3D scans, and digital constructions. Self-portraiture is an inherent feature within the artist's practice, as data captured by the artist of herself is incorporated into each composition. This process offers Harvey the opportunity to interject her

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personal history into classical narratives as a new world of lyrical arrangements where her sculptures commingle with and confront the history of art. Harvey's murals are sold purely as digital landscapes via NFT that allow visitors to buy a piece of the exhibition. In collaboration with Verse, the digital murals are available online where they are presented larger than the web page itself in an insistence that viewers scroll, expand, and uncover the entire work. In confluence with the obelisk-like pedestals in the gallery, Harvey's illusionistic bridges connect on-and-offline in a feedback loop of inquiry and discovery.

b. 1971, Indianapolis, IN
Lives and works in Rome, Italy

Auriea Harvey is an artist living and working in Rome. Her work combines digital and physical processes to create sculptures in physical space and mixed reality. Drawing from her extensive experience in net art and video games in the collaborative groups Entropy8Zuper!, Tale of Tales, and Song of Songs, she brings a synthesis of personal narratives and character development to her sculptures – making the untold visible through form, interaction and immersion. Harvey's practice engages time, media, and material to define sculptural production in the present moment.

The artist begins her process by making scans from life. These scans mutate as they are sculpted, materialized, and combined with Harvey's extensive library including 3D models based on her own clay sculptures, works of imagination that are digitally sculpted, and objects encountered in museums throughout the world. The amalgamation is 3D printed, to which the artist adds organic elements, or translates into bronze, glass or other precious material. The artist also creates purely digital versions of her sculptures that explore virtual materiality, bridging the gap between the digital and the physical, the possible and the impossible.

As Harvey creates her models, she molds characters with their own narratives. Each nexus of elements produces a series of sculptures which she continues until the narrative is complete. Harvey sifts through cultural artifacts, filtering well-known tales through her own retellings to reinvent, reinterpret, and shapeshift.

The artist has been at the forefront of art and technology through many aspects of her career, including seminal net artworks, celebrated videogames, and her current exploration of mixed reality sculpture. Harvey was a pioneer of the first wave of Internet Art, contributing to the first Internet project commissioned by a major institution (the Guggenheim Museum) and winning the first major prize given for an interactive work (from the SFMOMA). She co-authored the Realtime Art Manifesto, widely recognised as the foremost call of the independent games movement in the 2000s. Harvey is a leading voice in the resurgence of digital art today with a major survey exhibition at The Museum of the Moving Image, NYC.

The works of Auriea Harvey can be found in the permanent collections of the Whitney Museum, Buffalo AKG Art Museum, HEK Basel, Walker Art Center, KADIST Collection, Rf.C Collection, and Rhizome's Net Art Anthology. She has had international success, including exhibitions at the Tinguely Museum, Basel; the Victoria & Albert Museum, London; the New Museum, New York; The Museum of the Moving Image, New York; and ZKM, Karlsruhe. She is represented by bitforms gallery, NYC.

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Auriea Harvey
Constellation, 2023
Archival print on Hahnemühle metallic rag
30 x 30 in / 76.2 x 76.2 cm
Edition of 3, 1 AP

\$ 3,500.00



Auriea Harvey
Fate, 2023
Archival print on Hahnemühle metallic rag
30 x 30 in / 76.2 x 76.2 cm
Edition of 3, 1 AP

\$ 3,500.00



Auriea Harvey
Known Unknown, 2024
Digital sculpture
16.25 x 12.25 x 26.63 in / 41.3 x 31.1 x 67.6 cm, framed
Digital dimensions variable

\$ 42,000.00,
hardware included



Auriea Harvey
The Mystery v3 (red, lemon, bronze), 2021
3D printed resin, bronze, epoxy clay, muslin, wax, pigment
15.75 x 6.6 x 6.2 in / 40 x 16.7 x 15.7 cm

\$ 8,500.00



Auriea Harvey
Dagger, 2024
Bronze, silver nitrate patina
11 1/8 x 3 7/8 x 3 3/8 in / 28.4 x 9.7 x 8.7 cm
Edition of 8, 2 AP

\$ 5,000.00



Auriea Harvey
Minomirror, 2023
Bronze
9 1/2 x 2 1/2 x 19 3/4 in / 24 x 6.5 x 50 cm
Edition of 3, 1 AP

\$ 18,000.00



Auriea Harvey
The Mystery v5 (ghost), 2024
Glass
7 1/2 x 9 x 7 1/8 in / 19 x 23 x 18 cm

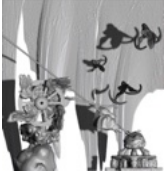
\$ 15,000.00



Auriea Harvey
Alleluia Alleluia, 2023
From the series "Gray Matter"
Bronze
9 7/8 x 10 x 7 1/4 in / 25 x 25.3 x 18.5 cm

\$ 9,500.00

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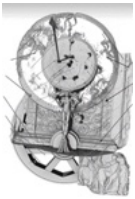
Auriea Harvey
The Wheel, 2024
Digital image
NFT registration available
Dimensions variable
NFT registration available

Image accompanies
Alleluia Alleluia



Auriea Harvey
Minomirror v1-dv1 (cancel), 2023
GLTF model in interactive HTML environment
Dimensions variable
Edition of 3, 1 AP

Inquire



Auriea Harvey
The Sacrifice, 2024
NFT registered digital image
Dimensions variable
Open edition

\$ 100.00,
offered through Verse



Auriea Harvey
The Other Side, 2024
NFT registered digital image
Dimensions variable

\$ 4,000.00,
offered through Verse



Auriea Harvey
Spiritual Warfare, 2024
NFT registered digital image
Dimensions variable

\$ 4,000.00,
offered through Verse



Auriea Harvey
The Door, 2024
NFT registered digital image
Dimensions variable

\$ 4,000.00,
offered through Verse



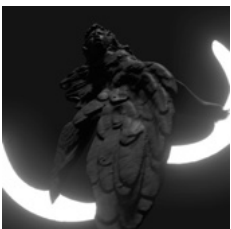
Auriea Harvey
The Tiger Hunt, 2024
NFT registered digital image
Dimensions variable

\$ 4,000.00,
offered through Verse



Auriea Harvey
Dagger, 2024
Bronze, silver nitrate patina
NFT registration available
11 1/8 x 3 7/8 x 3 3/8 in / 28.4 x 9.7 x 8.7 cm
Edition of 8, 2 AP

Inquire



Auriea Harvey
AlleluiaAlleluia, 2022
From the series "Gray Matter"
GLTF model in interactive HTML environment, 3D printable STL file, USDZ file
Dimensions variable

Inquire

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Auriea Harvey

Constellation, 2023

Archival print on Hahnemühle metallic rag

30 x 30 in / 76.2 x 76.2 cm

Edition of 3, 1 AP

\$ 3,500.00

Auriea Harvey creates born-digital sculptures of characters that live inside the worlds and mythologies she alters. *Fate* depicts several iterations of these mythologies through fantastic busts, 3D scans, and digital constructions. Self-portraiture is an inherent feature within the artist's practice, as data captured by the artist of herself is incorporated into each composition. This process offers Harvey the opportunity to interject her personal history into classical narratives, weaving analog and digital elements together in an effort to unify relics with emergent technology.



Auriea Harvey

Fate, 2023

Archival print on Hahnemühle metallic rag

30 x 30 in / 76.2 x 76.2 cm

Edition of 3, 1 AP

\$ 3,500.00

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Auriea Harvey

Known Unknown, 2024

Digital sculpture

16.25 x 12.25 x 26.63 in / 41.3 x 31.1 x 67.6 cm

Digital dimensions variable

\$ 42,000.00, hardware included

Harvey's sculptures are born digitally, a state she references as the living, realtime version of the work. *Known Unknown* is presented within a native digital environment and demonstrates Harvey's own confrontation with violence as an allegory where she must fight with both a lion and a tiger. However, in the artist's attempt to address and express images of violence, a tableau of utopia emerged instead, in spite of her intentions. *Known Unknown* contains luxurious color and rich dimension. Viewers are invited to witness the work as a truly 3D object onscreen where a signal is sent to each pupil in a mimicry of wearing 3D glasses. Once viewers observe the image in the round, they can then explore the piece with a mouse to zoom, pan, and rotate the sculpture.



Auriea Harvey

The Mystery v3 (red, lemon, bronze), 2021

3D printed resin, bronze, epoxy clay, muslin, wax, pigment

15.75 x 6.6 x 6.2 in / 40 x 16.7 x 15.7 cm

\$ 8,500.00

Harvey begins her sculptural process by making scans from life. These scans mutate as they are combined with others from her extensive library: 3D models based on her own clay sculptures, works of imagination digitally sculpted, and artworks encountered in museums. *The Mystery* is a series of both digital and physical sculptures referenced by the artist as 3D sketches and studies on form and character. The works draw heavily from Hellenistic art, using the ethos of syncretism as a way of working. As Harvey molds the works, she also molds narratives for each character. Each nexus of elements produces several sculptures; Harvey continues reconfiguring the pieces until each character's story is complete.



Auriea Harvey

Dagger, 2024

Bronze, silver nitrate patina

11 1/8 x 3 7/8 x 3 3/8 in / 28.4 x 9.7 x 8.7 cm

Edition of 8, 2 AP

\$ 5,000.00

Violence is a characteristic of both modern day life and art history with which Harvey engages regularly. Through her scans of art historical subjects, elements of architecture and iconography collide with her self-portraiture. *Dagger* places Harvey's likeness in direct conversation with violence as two mirrored busts surround a central blade, mirroring the posture of a bowed head in both a gesture of respect and submission.



Auriea Harvey

Minomirror, 2023

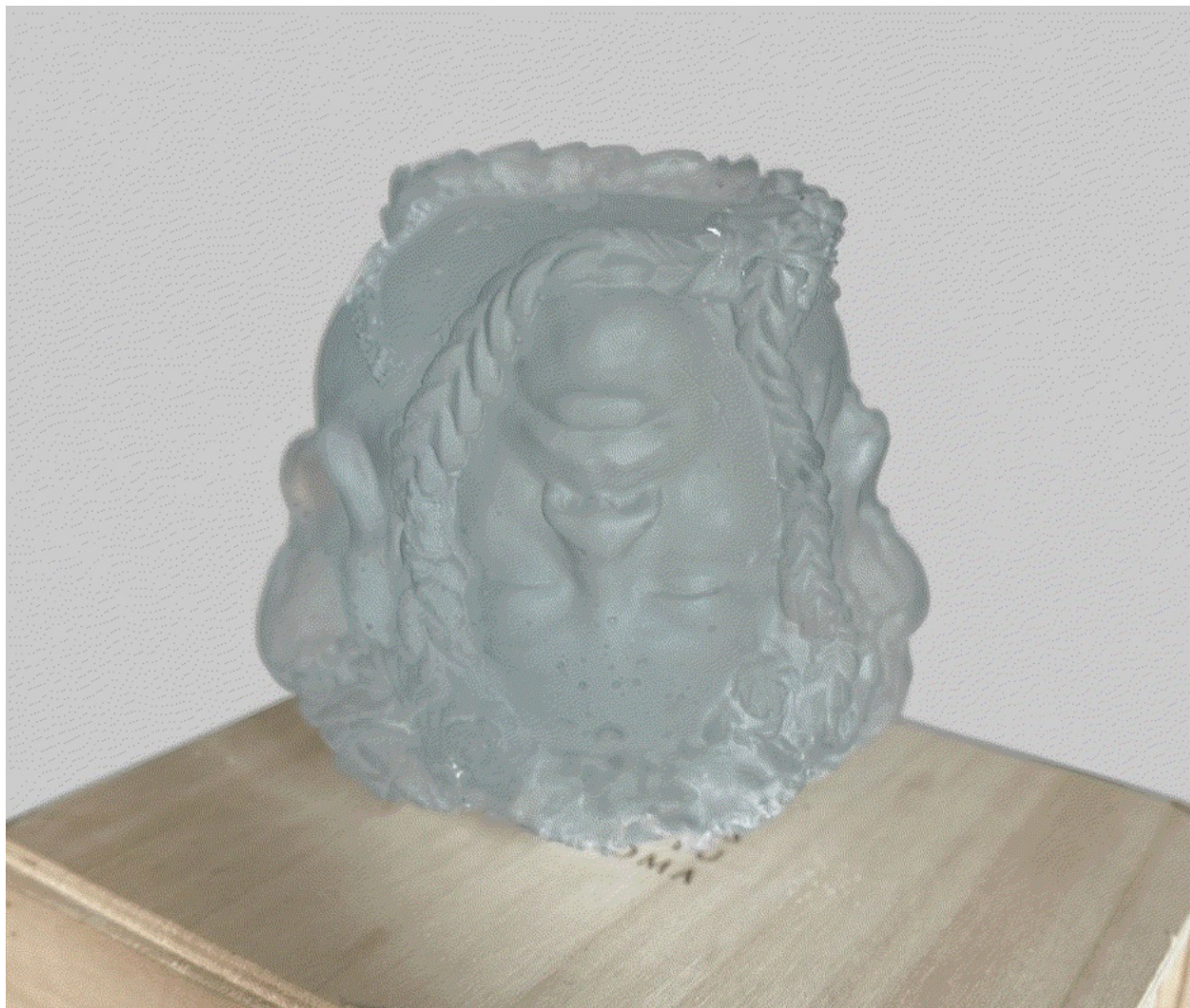
Bronze

9 1/2 x 2 1/2 x 19 3/4 in / 24 x 6.5 x 50 cm

Edition of 3, 1 AP

\$ 18,000.00

Minomirror presents a physical instantiation of Minoriea, a character whom Harvey considers her avatar. Self-portraiture is an inherent feature of the artist's practice, as data captured by the artist of herself is incorporated into lyrical arrangements where her sculptures commingle with and confront the history of art. All sculptures are born digitally, a state she references as the living version of the work, and are then manifested into the physical world. In this way, the work occupies two realms—both real and virtual space. This doubling is echoed in *Minomirror* as Minoriea, part Minotaur and part Auriea, supports a large, reflective surface. Within this work, viewers may see their own reflection enmeshed in Harvey's fantastic bust while examining the work's mirrored edges.



Auriea Harvey

The Mystery v5 (ghost), 2024

Glass

7 1/2 x 9 x 7 1/8 in / 19 x 23 x 18 cm

\$ 15,000.00

Through a diverse mixed-media practice, Auriea Harvey creates sculpture in dialog with artifact. The artist brings personal narratives to her sculptures by making 3D scans from life. These scans mutate as they are re-sculpted and combined with others from Harvey's extensive library: models based on her own clay sculptures, works of imagination digitally sculpted, and scanned fragments encountered in museums. *The Mystery version 5* is a series of sculptural explorations on the subject of mortality and the tradition of Memento Mori, a popular theme in Baroque painting and sculpture. The *Mystery v5 (ghost)* is Harvey's first all glass sculpture. It is presented as a glowing, transparent entity in an almost immortal state.



Auriea Harvey

Alleluia Alleluia, 2023

From the series "Gray Matter"

Bronze

9 7/8 x 10 x 7 1/4 in / 25 x 25.3 x 18.5 cm

\$ 9,500.00

Alleluia is a word used repeatedly during incantation to praise the lord. The artist begins her process by making scans from life. These scans mutate as they are sculpted, materialized, and combined with Harvey's extensive library including 3D models based on her own clay sculptures, works of imagination that are digitally sculpted, and objects encountered in museums throughout the world. *Alleluia Alleluia* is composed from one wing of the *Victory of Samothrace* merged with a portrait of Harvey singing. Within this work, Harvey explores her fascination with bridging a connection between the physical and divine body.

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Auriea Harvey

The Wheel, 2024

NFT registered digital image

Dimensions variable

Image accompanies *Alleluia Alleluia*

Auriea Harvey's practice exists in and between the real and virtual and *The Unanswered Question* situates both realms of existence on the same plane not as simulacrum, but as a suspension of disbelief. Scale plays an important role within the collapse of real and virtual as the artist manifests her digital compositions as an expansive scrollable landscape. Each work is a collage of polygonal models, derived from 3D scans and arranged into scenes using "kitbashing", a technique from the practice of model-making that forms all parts into a whole and celebrates the simple lighting and highlights of each figure's digital nature. This process offers the artist the opportunity to interject her personal sculptures into classical narratives. All murals are sold as a digital image where the viewer can scroll, zoom, and uncover the theatrical compositions in detail. Collected works can be viewed online as a Gigapixel zoomable image as well as printed at resolutions up to 12ft/3.6m in height. The open, angelic mouth of Harvey's *Alleluia Alleluia* sits in good company amongst horse head figures from the Parthenon marbles and found models of chariots, zoomorphic columns, and primordial spears.

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Auriea Harvey

Minomirror v1-dv1 (cancel), 2023

GLTF model in interactive HTML environment

NFT registration available

Dimensions variable

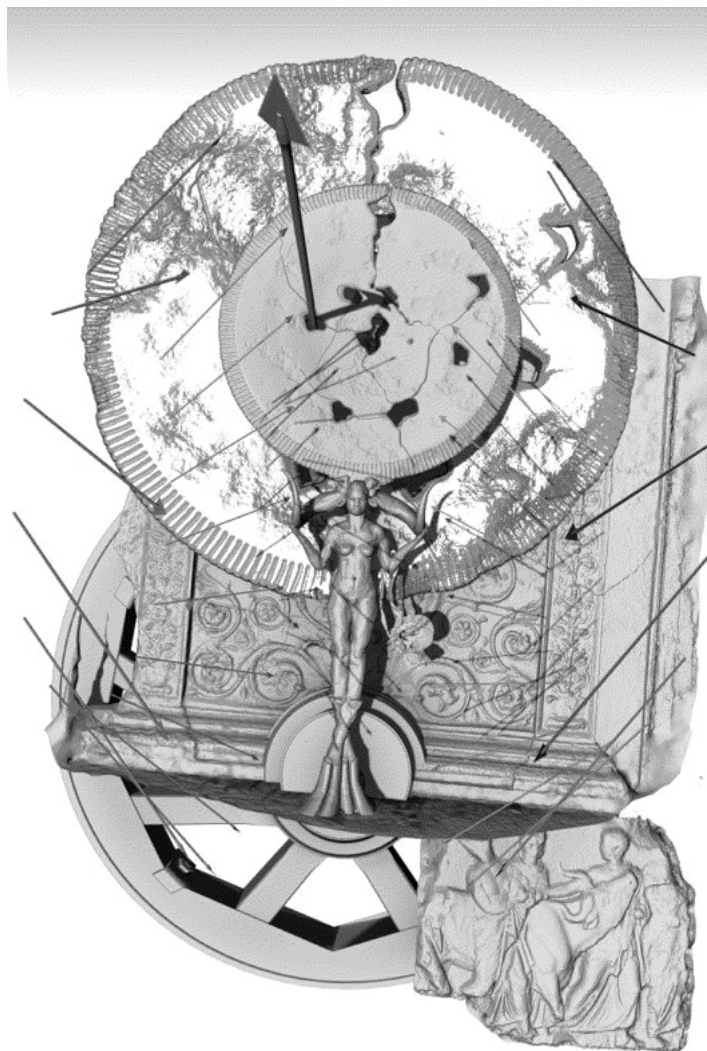
Edition of 3, 1 AP

Inquire

Model in HTML environment: <https://bit.ly/3J6f1MB>

Minomirror presents a physical instantiation of Minoriaea, a character whom Harvey considers her avatar. Self-portraiture is an inherent feature of the artist's practice, as data captured by the artist of herself is incorporated into lyrical arrangements where her sculptures commingle with and confront the history of art. All sculptures are born digitally, a state she references as the living version of the work, and are then manifested into the physical world. In this way, the work occupies two realms—both real and virtual space. This doubling is echoed in *Minomirror* as Minoriaea, part Minotaur and part Auriea, supports a large, reflective surface. Within this work, viewers may see their own reflection enmeshed in Harvey's fantastic bust while examining the work's mirrored edges.

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Auriea Harvey

The Sacrifice, 2024

NFT registered digital image

Dimensions variable

Open edition

\$ 100.00, offered through Verse

Open Edition on Verse: <https://verse.works/artworks/e4820987-086d-4570-817e-04e3369ac643>

Auriea Harvey's practice exists in and between the real and virtual and *The Unanswered Question* situates both realms of existence on the same plane not as simulacrum, but as a suspension of disbelief. Harvey presents a series of five digital landscapes shown in the gallery as printed murals. Scale plays an important role within the collapse of real and virtual as the artist manifests her digital compositions as larger-than-life prints. Polygonal models, which are the root of the artist's 3D scans, serve as the origin of all works on display. The featured motifs are created with a technique from the practice of model-making called "kitbashing", a type of 3D collage that celebrates the simple lighting and highlights of each figure's digital nature. Each mural is sold as a digital image where the viewer can scroll, zoom, and uncover the frescoed compositions in detail.

The Sacrifice features models of Harvey's sculptures *Minomirror* (canceled) and *The Mystery v3*. Layered amongst these works are scans from the outside wall of the Ara Pacis Augustae and a sacrificial bull from the Parthenon marbles.



Auriea Harvey

The Other Side, 2024

NFT registered digital image

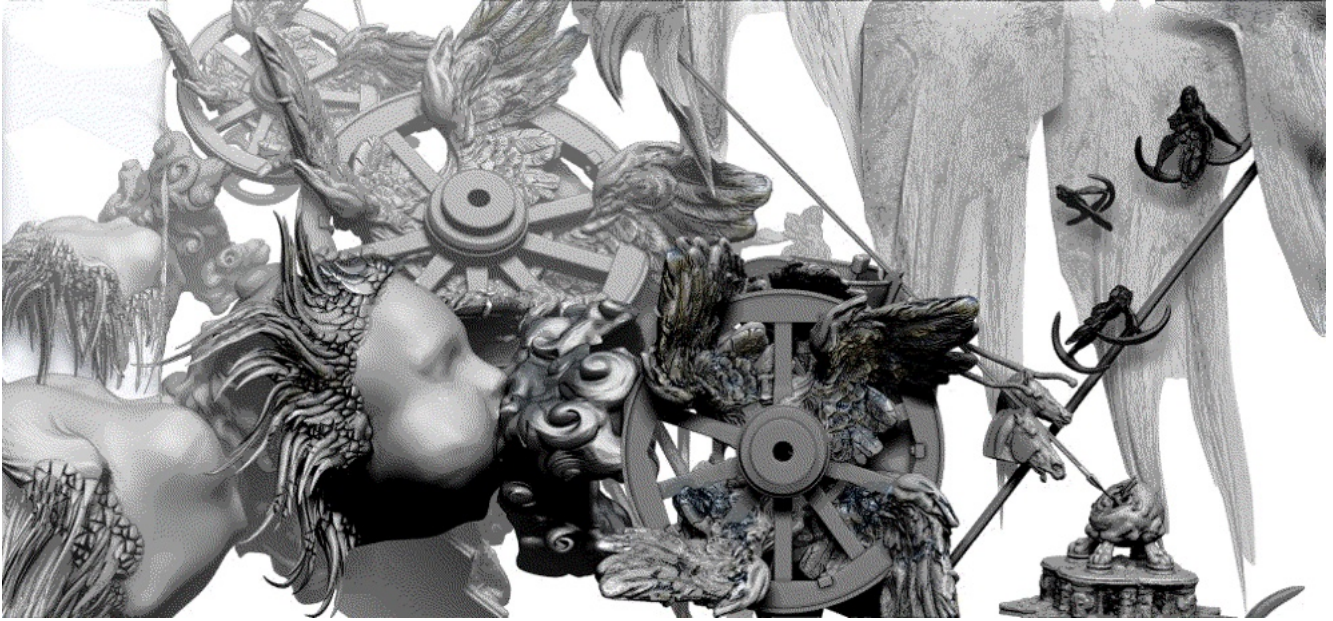
Dimensions variable

\$ 4,000.00, offered through Verse

NFT documentation on Verse: <https://verse.works/artworks/fd2e1740-06f2-4d94-8eff-c78be8fbb574>

Auriea Harvey's practice exists in and between the real and virtual and *The Unanswered Question* situates both realms of existence on the same plane not as simulacrum, but as a suspension of disbelief. Scale plays an important role within the collapse of real and virtual as the artist manifests her digital compositions as an expansive scrollable landscape. Each work is a collage of polygonal models, derived from 3D scans and arranged into scenes using "kitbashing", a technique from the practice of model-making that forms all parts into a whole and celebrates the simple lighting and highlights of each figure's digital nature. This process offers the artist the opportunity to interject her personal sculptures into classical narratives. All murals are sold as a digital image where the viewer can scroll, zoom, and uncover the theatrical compositions in detail. Collected works can be viewed online as a Gigapixel zoomable image as well as printed at resolutions up to 12ft/3.6m in height. *The Other Side* includes scans of flowers from the artist's wedding feast, scans of Florence's Gates of Paradise, and variations of the *Mystery v5* sculpture as a reminder of what happens after life, and after death.

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Auriea Harvey

Spiritual Warfare, 2024

NFT registered digital image

Dimensions variable

\$ 4,000.00, offered through Verse

NFT documentation on Verse: <https://verse.works/artworks/c44c398e-62f5-4dc0-bc22-752329a74e1d>

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Auriea Harvey

The Door, 2024

NFT registered digital image

Dimensions variable

\$ 4,000.00, offered through Verse

NFT documentation on Verse: <https://verse.works/artworks/927cb2a2-4e86-4b20-99fd-a1cd962f1772>

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The Door emulates a frescoed space or immersive landscape of Harvey's scans built from scanned Renaissance grotesques, a staircase from the Palazzo Doria Pamphilj, and the Tomb of Gregory XIII in St. Peter's. The decorative borders and wall textures are made up of generated noise and scans of marble textures around St. Peter's square.



Auriea Harvey

The Tiger Hunt, 2024

NFT registered digital image

Dimensions variable

\$ 4,000.00, offered through Verse

NFT documentation on Verse: <https://verse.works/artworks/b09b7f09-61a1-4319-b2d6-646cbf4cf047>

Auriea Harvey's practice exists in and between the real and virtual and *The Unanswered Question* situates both realms of existence on the same plane not as simulacrum, but as a suspension of disbelief. Scale plays an important role within the collapse of real and virtual as the artist manifests her digital compositions as an expansive scrollable landscape. Each work is a collage of polygonal models, derived from 3D scans and arranged into scenes using "kitbashing", a technique from the practice of model-making that forms all parts into a whole and celebrates the simple lighting and highlights of each figure's digital nature. This process offers the artist the opportunity to interject her personal sculptures into classical narratives. All murals are sold as a digital image where the viewer can scroll, zoom, and uncover the theatrical compositions in detail. Collected works can be viewed online as a Gigapixel zoomable image as well as printed at resolutions up to 12ft/3.6m in height.

The Tiger Hunt features scans taken of walls of Rome's Santa Maria in Trastevere as well as objects from the Louvre juxtaposed against an assemblage of Harvey's sculptural works including Dagger and fragments of Known Unknown.

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Installation view

Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024

Left to right: *Fate*, 2023; and *Constellation*, 2023



Auriea Harvey

Installation view of *The Unanswered Question*

Known Unknown, 2024

Digital sculpture

16.25 x 12.25 x 26.63 in / 41.3 x 31.1 x 67.6 cm, framed

Digital dimensions variable

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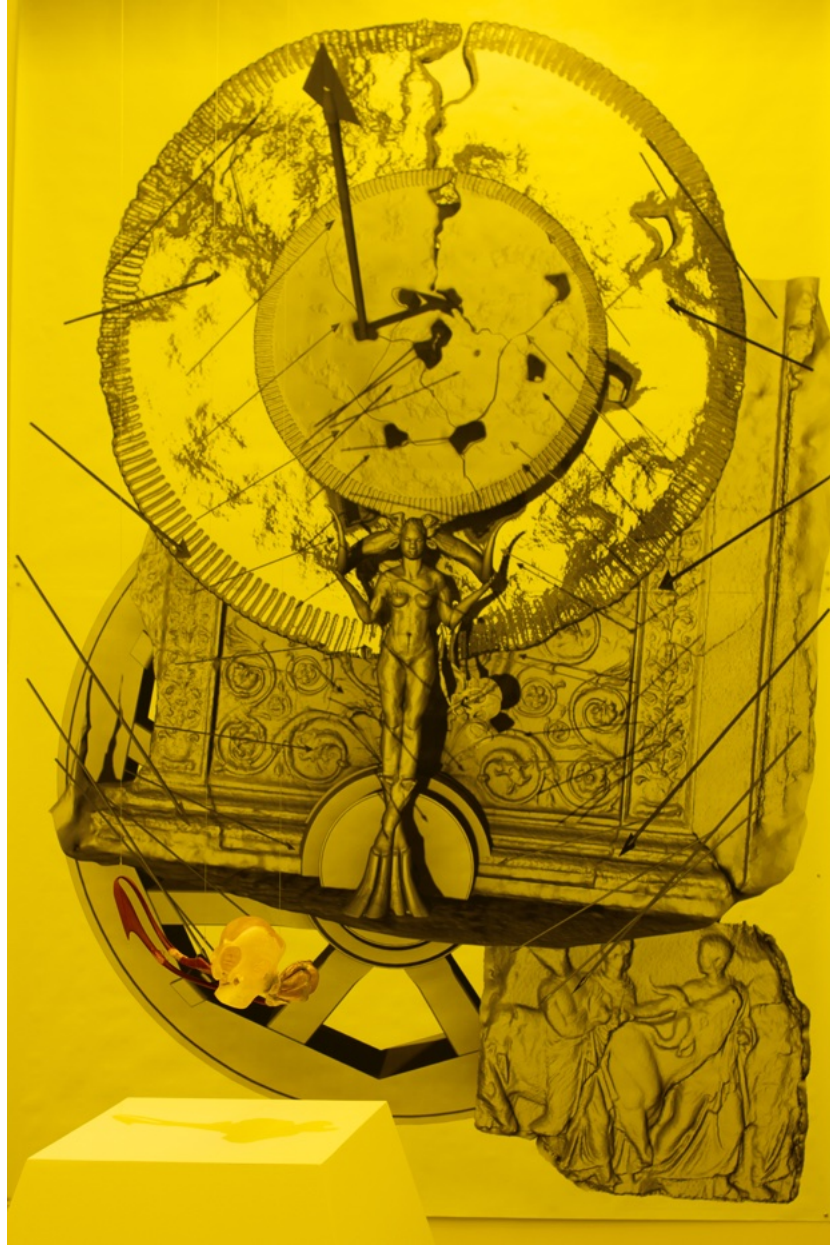


Installation view

Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024

Left to right: *Minomirror* (2023); *The Mystery v3* (red, lemon, bronze) (2021); and, *The Sacrifice* (2024)

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Installation view

Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024

Left to right: *The Mystery v3* (red, lemon, bronze) (2021); and, *The Sacrifice* (2024)

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Installation view
Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024

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Installation view

Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024

Left to right: *The Tiger Hunt* (2024); *Dagger* (2024); and, *Dagger* (2024).



Installation view

Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024

Left to right: *The Door* (2024); *Minomirror* (2023); and, *Alleluia Alleluia* (2023).

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Installation view
Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024



Installation view

Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024

Left to right: *The Door* (2024); and, *Minomirror* (2023)

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Installation view
Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024



Installation view

Auriea Harvey,
The Unanswered Question
bitforms gallery, 2024

Left to right: *The Other Side* (2024); and, *The Mystery v5 (ghost)* (2024)