Claudia Hart
The Ruins
September 10 – November 1, 2020
Installation view
bitforms gallery, New York

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Claudia Hart
Big Red, 2019
Video animation (color, silent), projector, stretched screen, media player
90 x 63 x 1.5 in / 228.6 x 160 x 3.8 cm
5 min, video loop
Edition of 1, 1 AP

Video documentation: https://vimeo.com/443106977

In the context of the post-digital, Hart imports the compositional structures of the red paintings by Henri Matisse to propose a paradigm shift in painting practice, creating monumental animations at real-painting scale. Like Matisse, Hart has constructed animated images-within-images, as architectures open onto windows and doors that in turn open onto simulated landscapes and rooms bestowed with animated paintings, carpets and wallpapers. Works in this series present digital, pictorial clockworks in which wheels turn at different rates and temporal schemes to mesmerize viewers, ushering them into a state of contemplation.

Claudia Hart
The Green Table, 2020
Video animation (color, silent), projector, stretched screen, media player
90 x 66.5 x 1.5 in / 228.6 x 168.9 x 3.8 cm
5 min, video loop
Edition of 1, 1 AP

Video documentation: https://vimeo.com/443107003

In the context of the post-digital, Hart imports the compositional structures of the red paintings by Henri Matisse to propose a paradigm shift in painting practice, creating monumental animations at real-painting scale. Like Matisse, Hart has constructed animated images-within-images, as architectures open onto windows and doors that in turn open onto simulated landscapes and rooms bestowed with animated paintings, carpets and wallpapers. Works in this series present digital, pictorial clockworks in which wheels turn at different rates and temporal schemes to mesmerize viewers, ushering them into a state of contemplation.

Claudia Hart
The Orange Room, 2019
Video animation (color, sound), media player, screen or projector
Dimensions variable, landscape orientation
5 min, loop
Edition of 5, 1 AP

Video documentation: https://vimeo.com/439024352

In the context of the post-digital, Hart imports the compositional structures of the red paintings by Henri Matisse to propose a paradigm shift in painting practice, creating monumental animations at real-painting scale. Like Matisse, Hart has constructed animated images-within-images, as architectures open onto windows and doors that in turn open onto simulated landscapes and rooms bestowed with animated paintings, carpets and wallpapers. *The Orange Room* presents digital, pictorial clockworks in which wheels within wheels turn at different rates and temporal schemes to mesmerize viewers, ushering them into a state of contemplation.

Claudia Hart
The Still Life With Flowers by Henri Fantin-Latour, 2019
3D-printed resin, pigmented silicone, walnut, basswood, and maple, custom pine and Plexiglass pedestal
34 x 29.5 x 19 in / 86.4 x 74.9 x 48.3 cm, sculpture
48 x 36.5 x 24.5 in / 121.9 x 92.7 x 62.2 cm, overall with bases

The Still Life With Flowers by Henri Fantin-Latour exists as a sculptural object made from walnut, bleached basswood, and maple, with blossoms in burnished resin. It is a copy of a copy of a copy of a copy—and therein lies its unique character. To create this work, Hart produced a computer model of the painting in fastidious imitation of the 1881 original, now hanging in The Art Institute of Chicago where she teaches. She then modified that same computer model to produce a physical object using a CNC router and rapid-prototype printer. Hart further decimated the digital rendering to create a low-polygon model, which is utilized as a prop within The Ruins video animation, from where the exhibition gains its title. Together, the poor copy and sculptural form incite an allegory of the passage of time, decay, and obsolescence.

Claudia Hart
The Ruins (three-channel), 2020
Three-channel video animation (color, sound), three screens or projectors, three media players, speakers
Dimension variable
10 min, loop
Edition of 3, 1 AP
Audio by Edmund Campion

Video documentation: https://vimeo.com/453683951

The Ruins implements still lives, the classical form of a memento mori, to reflect on the canons of a patriarchal western civilization: modernist painting and manifestos of political utopias. Within this three-channel animation, Hart has produced very low polygon models—poor copies or "images," to borrow a term popularized by Hito Steryl. The models are of copyright-protected paintings by Matisse and Picasso, painters who mark the onset of Modernism. With these models the artist built a game-style labyrinth, covering its walls with animations that also infringe on copyright protections - for it is copyright that also marks the beginning of Modernism, responding to the emerging technology of that era. Central to this work is an audiovisual animation composed by Edmund Campion that tracks through the claustrophobic game worlds created by Hart.

Claudia Hart
Matissesque, 2020
Custom augmented-reality wallpaper, custom augmented-reality software
application, tablet
Dimensions variable
Edition of 6, 1 AP

Claudia Hart
Joyful Noise, 2020
Custom augmented-reality wallpaper, custom augmented-reality software
application, tablet
Dimensions variable
Edition of 6, 1 AP