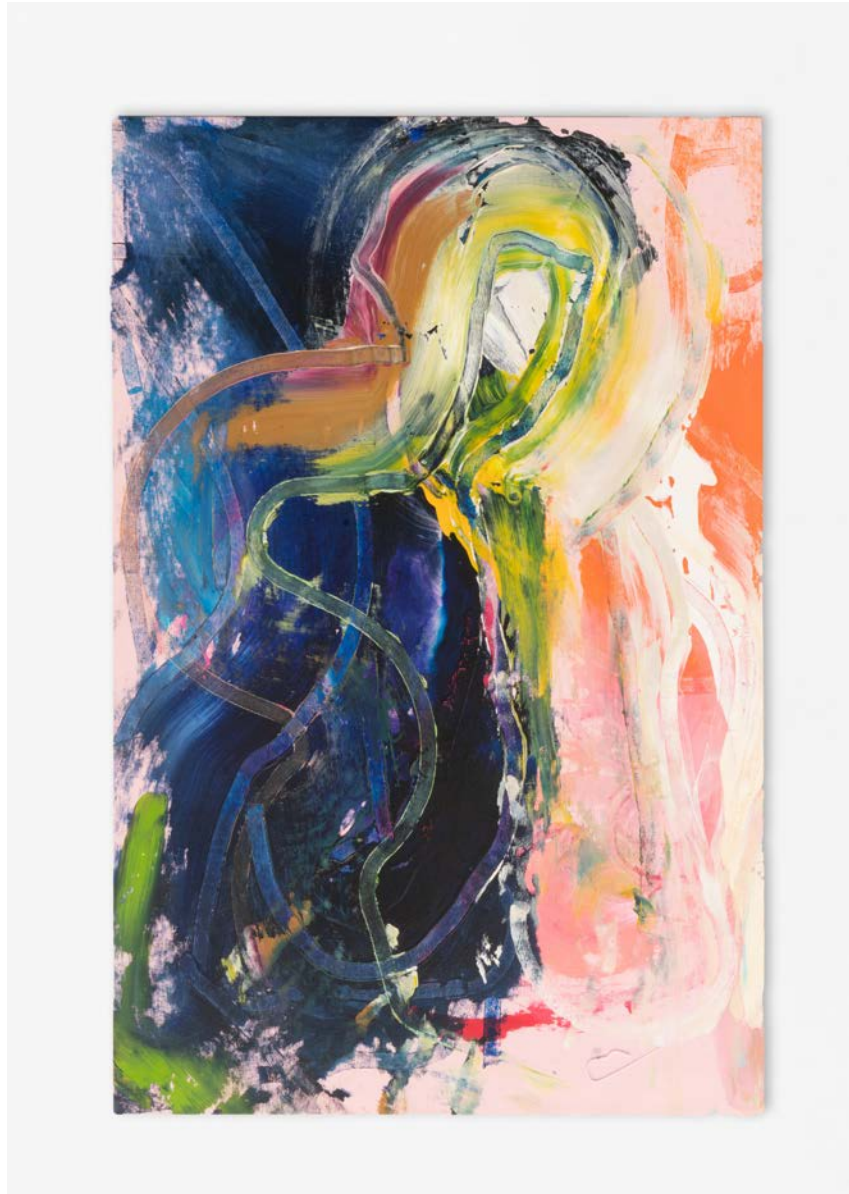


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Addie Wagenknecht
Perfect Lovers, 2018

Cosmetic foundation, pigment, hair dye, coloring extracts, nail polish, cologne, and Prozac on canvas
40 x 26 in / 101.6 x 66 cm

Addie Wagenknecht examines visibility with tools of culturally defined “feminine” gestures. In her latest series of paintings, a Roomba is reconfigured to spread a lush mixture of cosmetic pigments, pharmaceuticals, perfumes, and skin care across canvas by way of a programmed algorithm. The resulting composition is seductively abstract, usurping the intrinsic role of the materials. Through this act, the artist reclaims visibility with devices typically used to conceal.

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Addie Wagenknecht
Me at 73, 2019

Eye shadow pigments, HRT and Botox mixed with UV archival medium/pouring medium on canvas
38.5 x 33.5 in / 97.8 x 85.1 cm

Addie Wagenknecht examines visibility with tools of culturally defined “feminine” gestures. In her latest series of paintings, a Roomba is reconfigured to spread a lush mixture of cosmetic pigments, pharmaceuticals, perfumes, and skin care across canvas by way of a programmed algorithm. The resulting composition is seductively abstract, usurping the intrinsic role of the materials. Through this act, the artist reclaims visibility with devices typically used to conceal.

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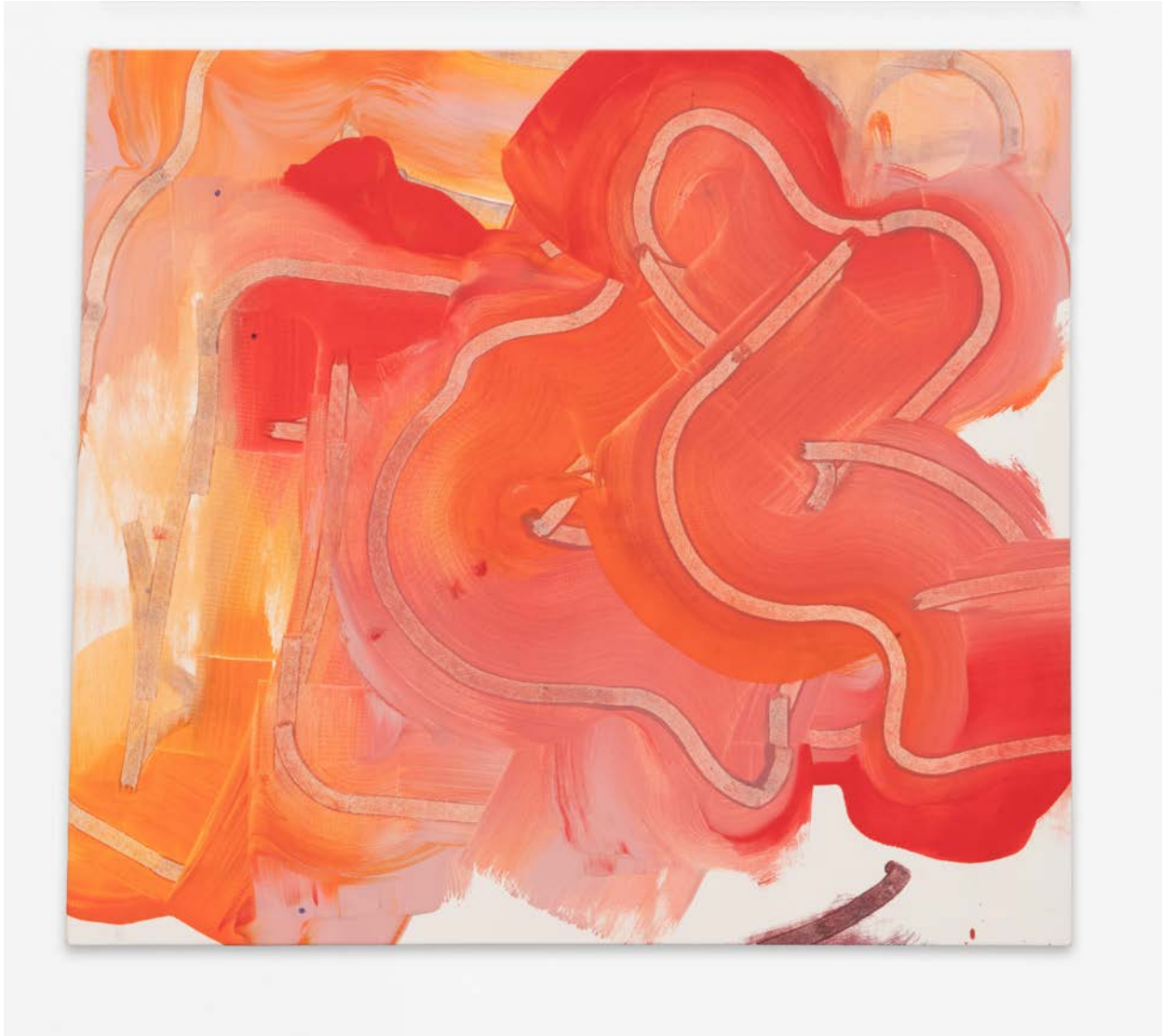


Addie Wagenknecht
Northern Lights, 2018

Eye shadow, eye liner, lipstick pigments in UV resins, Prozac, Oxycontin, and CBD extract on canvas
33 x 23 in / 83.8 x 58.4 cm

Addie Wagenknecht examines visibility with tools of culturally defined “feminine” gestures. In her latest series of paintings, a Roomba is reconfigured to spread a lush mixture of cosmetic pigments, pharmaceuticals, perfumes, and skin care across canvas by way of a programmed algorithm. The resulting composition is seductively abstract, usurping the intrinsic role of the materials. Through this act, the artist reclaims visibility with devices typically used to conceal.

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Addie Wagenknecht
sunrise sunday morning, 2019
Lipstick pigments, Xanax, and white wine in UV oil based archival medium on canvas
31 x 28 in / 78.7 x 71.1 cm

Addie Wagenknecht examines visibility with tools of culturally defined “feminine” gestures. In her latest series of paintings, a Roomba is reconfigured to spread a lush mixture of cosmetic pigments, pharmaceuticals, perfumes, and skin care across canvas by way of a programmed algorithm. The resulting composition is seductively abstract, usurping the intrinsic role of the materials. Through this act, the artist reclaims visibility with devices typically used to conceal.

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Daniel Canogar
Surge II, 2018

Flexible LED screen, computer, custom software, internet connection, metal frame

Dimensions variable

9.8 x 1.41 ft / 3 x .43 m, linear screen

Edition of 3, 1AP

Video documentation: <https://vimeo.com/387158929>

Surge explores how the world of data negotiates its relationship with the physical world. The data-sphere is a driving force of economy and society, despite its intangible and invisible nature. This lack of visibility makes it difficult to comprehend how big data impacts daily life. The *Surge* series seeks to materialize the world of data with ribbon-shaped LED-screens that emerge from the wall in curving gestures and descend to the floor. The screen becomes a conduit of data where the flow of information is represented as trailing particles.

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Daniel Canogar
Surge V, 2018
Flexible LED screen, computer, custom software, internet connection, metal frame
Dimensions variable
9.8 x 1.41 ft / 3 x .43 m, linear screen
Edition of 3, 1AP

Video documentation: <https://vimeo.com/387158929>

Surge explores how the world of data negotiates its relationship with the physical world. The data-sphere is a driving force of economy and society, despite its intangible and invisible nature. This lack of visibility makes it difficult to comprehend how big data is impacting daily life. The *Surge* series seeks to materialize the world of data. The artwork is constructed with ribbon-shaped LED-screens that emerge from the wall in curving gestures and descend to the floor. The screen becomes a conduit of data where the flow of information is represented via particles that leave trails behind them, creating abstract forms that take the pulse of the searches.

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Daniel Canogar
Ooze, 2017
Generative animation (color, silent), computer, internet connection, screen
Edition of 7, 1 AP

Ooze utilizes the logos of the more than one hundred companies that make up the Nasdaq index fund as a source for generative animation. All logos appear liquefied, dissolving their bold designs into a hodgepodge of bright colors. The vertical movement of the animation faithfully reflects the ascending or descending market value of the companies, updated every ten seconds.

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Daniel Canogar
Xylem, 2017

Generative animation (color, silent, computer, internet connection, screen
66 x 37.8 x 3.5 in / 167.6 x 96 x 8.9 cm (75" screen
Edition of 7, 1 AP

Video documentation: <https://vimeo.com/383395493>

Xylem features a generative animation created with real-time data from 383 global financial indexes. The incessant flow of financial information is a true vital energy that moves the world's economy. The vertical movement of the animation faithfully reflects rising or dropping prices of daily trading quotes updated every 10 seconds.

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Daniel Canogar
Ripple, 2016

Generative animation (color, silent, computer, internet connection, screen
66 x 37.8 in / 167.6 x 96 cm (75" screen
Edition of 7, 1 AP

Video documentation: <https://vimeo.com/184051457>

The internet creates an unrelenting flow of information. Previous news consumption rituals—including purchasing the daily paper or the concentrated viewing of nightly televised news—have been disrupted by a perpetual flow of information. *Ripple* attempts to capture the constant stream of information via a generative artwork. CNN videos generate the artwork's palette of abstracted video animation. Each time the media outlet uploads a video, approximately every 10 minutes, it appears in the artwork, leaving behind an undulating wake that covers up earlier news items. The result is an artwork shaped by global news in constant mutation.

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Daniel Canogar
Amalgama, 2019
Generative animation (color, silent, computer, internet connection, screen)
Dimensions variable, portrait orientation
Edition of 7, 1AP

Video documentation: <https://vimeo.com/328986050>

Amalgama is composed of imagery from significant visual artists, both from the present and the past. A transformative algorithm liquefies these images into a mercurial blend that partially abstracts the original images. The swirling effects that have transformed the original artworks evoke the ceaseless flow of information that courses through the internet, transforming how artworks are consumed, processed, and circulated online.

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Siebren Versteeg
In Light; of Everything, No. 7, 2010
Custom software (color, silent), computer, touch screen
43.5 x 26 x 6 in / 110.5 x 66 x 15.2 cm

Video documentation: <https://vimeo.com/86152227>

This work is a continuously generating touch-scroll composition that can be navigated by the viewer in real-time. On-screen imagery never repeats and is informed by random Google images as well as algorithmic painting gestures programmed by the artist. At the same time each day, the composition selects a new dominant color scheme out of 7 options: red, orange, yellow, green, blue, violet and black. The work can be customized to refresh its color scheme at a specific time each day.

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Siebren Versteeg
Clock, 2020

Screen, computer, custom software (color, silent), internet connection, custom frame
20.5 x 20.5 in / 52 x 52 cm
Edition of 10, 2 AP

Video documentation: <https://vimeo.com/383590322>

A Google image search for the most recent images posted in association with the current time string (ex. "4:58 PM", "4:59", etc.) is continuously collaged into an ongoing screen composition. Each hour the virtual canvas starts anew, building in perpetuity.