

7. Katalogtext von Peter Gregorio, Co-Kurator, New York

The Apocalypse is Sexy

Technological evolution is converging with the biological. At some point in the future there will be no distinction between the organic and the machine, between the reality of our senses and the virtual.

This is and always has been the realm of the artist.

Nano Technology → The Neural Brain Interface → Super Intelligence, or the simulation of this - - exponentially developing, we are reaching a point of heightened change to our physiology.

The accumulation of knowledge, built on what has preceded, is now reaching a critical threshold. We are transforming. We are integrating with our technology.

The changes are beyond anything we can comprehend and it has been happening for a while.

Things are becoming strange and interesting.

Artists are beginning to coalesce these new developments - - at the event horizon of our collective knowledge.

As we advance everything is going to operate as Art and the Artist will function as an agent of influence.

We could say that Art is in itself, an agent - - a form of Super Intelligence acting as a concatenation of minds to convey something greater than the artist, to those who experience it.

Planting ourselves - - from here we are beginning to grow something, on the edge that is fascinating and uncanny.

Let us embrace this uncanny, because more and more - - we are going to find ourselves here.

This is how we now experience beauty.

“The Big Sleep” is an exploration of this uncanny beauty.

I have chosen a selection of American Artists and works, which are riding this edge - - at the event horizon, where no light escapes and yet is radiated out in an encrypted state.

The edge is a portal.

A portal is that space between - - the transition space.

In the wave function all possible outcomes exist all at once → all possible times - - as space inflates exponentially.

Is is not a question of our survival, but rather in this moment - - to be aware of this transition phase, we find ourselves in.

Evolution has been going through this phase variance - - and now as the pace is increasing from our perspective, we can feel the flow - - there is danger → new possibilities, beyond the human.

We are transforming for the first time → transitioning - - it is happening in front of us, right now.

We are entering the portal → through the wormhole, past an event horizon.

Once through this edge two things happen, both at once, as we pass through - - we enter a place where, we see all time, all at once, looking back → every photon, all at once, and at the same time - - we are encoded on the edge, encrypted on the sphere in two dimensions - - a holographic template, remixed and resampled, we are both at once, encoded information

and a singularity - - within a vacuum expansion bubble → ten to the power of five hundred → each with a different cosmological constant.

Inside the room
Outside the room

We do not go anywhere.

Everything moves around us → transforming around us, and we remain at the center, on the circumference.

In the center we can feel subtle feelings - - sound waves → photons → nerve currents → our interface, converting the information into a narrative - - like a speaker converting waves into music.

We actualize the experience through the collection of artworks, which themselves, function as an interface - - we manifest the narrative of “The Big Sleep”, as in the original story, the focus is on the process of the investigation, not in the results - within this process the story unfolds but does not yet resolve.

We find ourselves in this state, this process, in the middle of the finale of a dystopian/utopian drama, on the edge of our seats, entangled by the black & white entropic faces of Marilyn Minter’s portraits → by the sublime clouds of Miya Ando, just beyond our reach → Leslie Thornton confronts us in a projected metadata of the species as-a-whole → as the space unfolds and is remixed through Paul McCarthy → taking us to the threshold of that-which-is beyond the human realm, through James Turrell, we encounter the unknown, and the narrative unfolds - - context → conceptually, we grasp → we plug in → download, and make the collection real.

Peter Gregorio, 2019