



## ***DEEP TIME***

June 2<sup>nd</sup> – July 14<sup>th</sup> 2017

Opening Reception June 2<sup>nd</sup> 6pm Radiator Gallery

10-61 Jackson Ave LIC, New York

Radiator Gallery is pleased to present artists: **Mike Andrews, Robin Kang, LoVid, Jodie Mack, Leeza Meksin and Mitch Patrick**

Curated by **Tali Hinkis**.

Throughout the course of history, humans have gradually perfected their actions. Like Pleistocene glaciers gliding down the face of North America, our hands, fingers, and brains have been epochally evolving, our nimble fortitude advancing towards an intricate comprehension of complex systems. The human mind and its dexterity provided the skillset for creation to become a meditative act - one with spiritual and philosophical inclinations. Our simple utilitarian survival tactics made way towards a higher purpose - comfort, texture, design and craftsmanship ultimately became their own objectives.

Textiles and their ilk have long represented a bridge between the two principles of functionality and

higher design. They provide coverage from the elements and allow us to flex our aesthetics; we may *appreciate* the plain rug beneath our feet, but our souls (soles?) *revere* a Persian motif. The historical context of fiber is a synopsis of human history, interwoven and mired in the politics, mores, and spirituality inherent in every civilization. Initially manifested by one of the oldest advanced cultures, Ancient Egypt, its production has seen us through the highs of human spirituality (the Kaaba's Sitara in Mecca) and its abominable lows (the rampant colonialism and slavery tied to its manufacture). Nonetheless, its prolific necessity has spun into godly legend, its natural emblems tied to divine desideratum. The spider, an internationally and historically venerated symbol of weavers and cunning, can claim immortal lineage from Greek *apáxvη* and higher intellect from the African Anansi. According to the Hopi, the world would not even exist if it weren't for Grandmother Spider weaving the thoughts from her head. Fabric and its design has become part of the human tapestry, its threads and folds changing course with time.

Here in the Anthropocene, we have developed new dimensions beyond the tangible realm. Cyberspace is its own universe of creation, a networked state of intuitive architecture where coded logic reigns supreme. One would fear a coldness in these ciphered margins, but artists have co-opted its language and rules for an anarchic mission: to define and reorder the human condition. By molding the fleshy, organic tactility of IRL to the digital cloud, creative inspiration has pulled textured corpulence into the mainframe. At first, we looked through the blue-lit prism to see our reflection on the screen. New media art was once synonymous with hacking into a new form of digital DNA and creating our own transcendence, but now, the pendulum swings back towards our original concept of craft. The patterns and glitches so diligently formulated through computations, mouse clicks, and Photoshop layers can be recycled through the speculum into 3D objects with stitches and shuttles - the new hyper-contemporary relics of an electronic age.

*DEEP TIME* provides a canny and sensitive lexicon of artists to this new symbiotic structure, as the heart and spirit of this exhibition can be found in the intersection of the media and material. The cerebral approach of Mitch Patrick, Jodie Mack, and LoVid in their analog work juxtaposes beautifully with the palpable emotional adroitness behind the craft of Robin Kang, Mike Andrews, and Leeza Meksin. *DEEP TIME* is an ambitious and canonical translation of our current relationship with art and technology, and serves to remind us of our own nebulous existence - for here we are, all of us: abundant matter and pixelated light.

*Text by J. Simmz*

*J. Simmz is an independent curator, writer, and co-founder of Doppelgänger Projects, based in*

*Ridgewood, Queens.*

The exhibition opens at Radiator Gallery in Long Island City, New York June 2nd, 2017, and runs through July 14th, 2017.

