Versioning
Parker Kay, Connor Crawford, Michael Abel
Curated by Brendan George Ko
September 12 – October 4, 2014

Facsimile

Before we first landed on the moon in 1969, a reconnaissance spacecraft named *Lunar Orbiter I* went in August 1966. Its mission was to take high-resolution images of potential landing spots for the Apollo moon missions to follow. Using 70mm film the small spacecraft automatically exposed for the moon's surface, developed the film, scanned and faxed it back to Earth – over a distance of 384,400km. This event marked the first time in human history the moon was seen from somewhere other than Earth's surface.

Hidden within the iconic images taken by the *Lunar Orbiter I* is an elaborate and advantageous process that shifted the way we see the moon in the sky. *Versioning* is an exhibition that examines how artists use various production processes to create new meaning into an object, image, or icon. This exhibition questions how process and technology can change the cultural value of an object and icon.

Through the examination of three art processes, each artist exemplifies shifts in production, authenticity, and cultural value. In Parker Kay's 3D printed sculptures, the "aura" of the original icon is lost in its replication by replacing the hand of the artist with highly precise markings of a computer. Through the production process, Kay's sculptures reduce the icon to its most basic aesthetic properties, thus rendering them into simple commodities. Connor Crawford's sound and projection works create a liminal atmosphere in the gallery using a Youtube playlist that consists of liturgy music of various religions and simulated cathedral window casts. The purity of the sacramental state is challenged with the removal of the space (place of worship) and the loss of the "aura" in the sonic texture due to digitalization of sound. Lastly, in Michael Abel's paintings, which are aided by digital projection, mimetic Internet images are rendered using various painterly aesthetics. Though an original is born from the uniqueness of each brushstroke, the jpegs' iconography precedes the painted tribute.

Through process each of the artists in this exhibition creates an original from a copy. In the philosophy of Robert M. Pirsig, it is not about arriving at the destination, it is how one arrives and what path one takes[1]. In a world saturated with information and media with instant access, we are challenged in creating new ideas when there is such an extensive history available to us today. Rather than creating new, we are able to create new context for the old. This tradition stems from a copy-paste generation, a generation that uses (samples) an endless surplus of commodity to create new form. Through reconfiguration and innovative production processes copies are then given a new form and arguably become originals.

The finished product is often seen for its value as a commodity, something easily consumed without acknowledgement of its process. In Guy Debord's *The Society of the Spectacle*, Debord argues that our society values a commodity's exchange value over its labor value[2]. In a post-industrial age production process is ambiguous due to the many hands evolved with production. This process takes place on a global scale and requires the combined effort of various professions and companies. From its design to construction to assembly, by the time the product is completed it has travelled the world and the only proof of this journey is a removal sticker that says, "Made in China". And as a result the finished product arrives mysteriously before the consumer with no visible sign of its own production. How do our commodities arrive in their marketplace? The same question could be asked about post-modern art processes.

The facsimile is pure in its own sense for being a blatant duplicate. If anything, it is a marvel of technology with its speed, detail, and multiplicity that the original lacked. Like the images produced by *Lunar Orbiter I*, we are granted an experience with the facsimile that triumphs the original – the almost 400,000 kilometers of distance turns from an obstacle to an opportunity for new experiences that would otherwise never had existed.

-Brendan George Ko

1   Pirsig, R. M. (1974). *Zen and the Art of Motorcycle Maintenance.* William Morrow & Company, New York, NY.
2   Debord, G. (1995). *The Society of the Spectacle.* Zone Books, New York, NY.

Versioning Image List:

Versioning #1
Michael Abel, *Everything All At Once,* Oil and Acrylic on Canvas, 60" x 48", 2014.
Parker Kay, *5289545*, 3D Print and Engraved Carrera Marble, (cm) 11.152w x 15.522d x 0.678h, 2014.

Versioning #2
Michael Abel, *Last Painting[s],* Oil and Acrylic on Belgian Linen, 72" x 36", 2014
Parker Kay, *Tile_Catania_Beige_44x44_Low_Quads,* 3D print, Engraved Carrera Marble, (cm) 15.11w x 0.17d x 15.102h, 2014.

Versioning #3
Michael Abel, *NC1,* Oil and Acrylic on Canvas, 72" x 67", 2014
Connor Crawford, *Modifiers for a Pale Blog 1*, Digital Projection, 2014
Parker Kay, *cheap_bust_6in,* 3D print and Engraved Carrera Marble, (cm) 7.466w x 8.556d x 15.362h, 2014.

Versioning #4
Michael Abel, *User:Skomorokh/Atemporality,* Oil and Acrylic on Canvas, 96" x 72", 2014
Connor Crawford, *Versioning OST*, Apple Computer, Twine, Power cord, Speakers 2014
Parker Kay, *Bowl,* 3D print, Engraved Carrera Marble, (cm) 16.358w x 16.358d x 9.996h, 2014
           Stone_Colum_6, 3D print, (cm) 3.458w x 2.926d x 13.3h, 2014.

Versioning #5
Connor Crawford, *Modifiers for a Pale Blog 2*, Digital Projection, 2014
Parker Kay, *Vase_v4,* 3D print and Engraved Carrera Marble, (cm) 8.602w x 8.602d x 17h, 2014.
           2313519.v0.wtfix, 3D print, (cm) 4.034w x 25.966d x 1.294h, 2014.
           Death in Person, Inkjet Prints mounted on Dibond, 6"x10" (4), 2014.

Versioning #6
Parker Kay, *Leaf-Oak1,* 3D print and Engraved Carrera Marble, (cm) 0.448w x 7.052d x 13.2h, 2014.