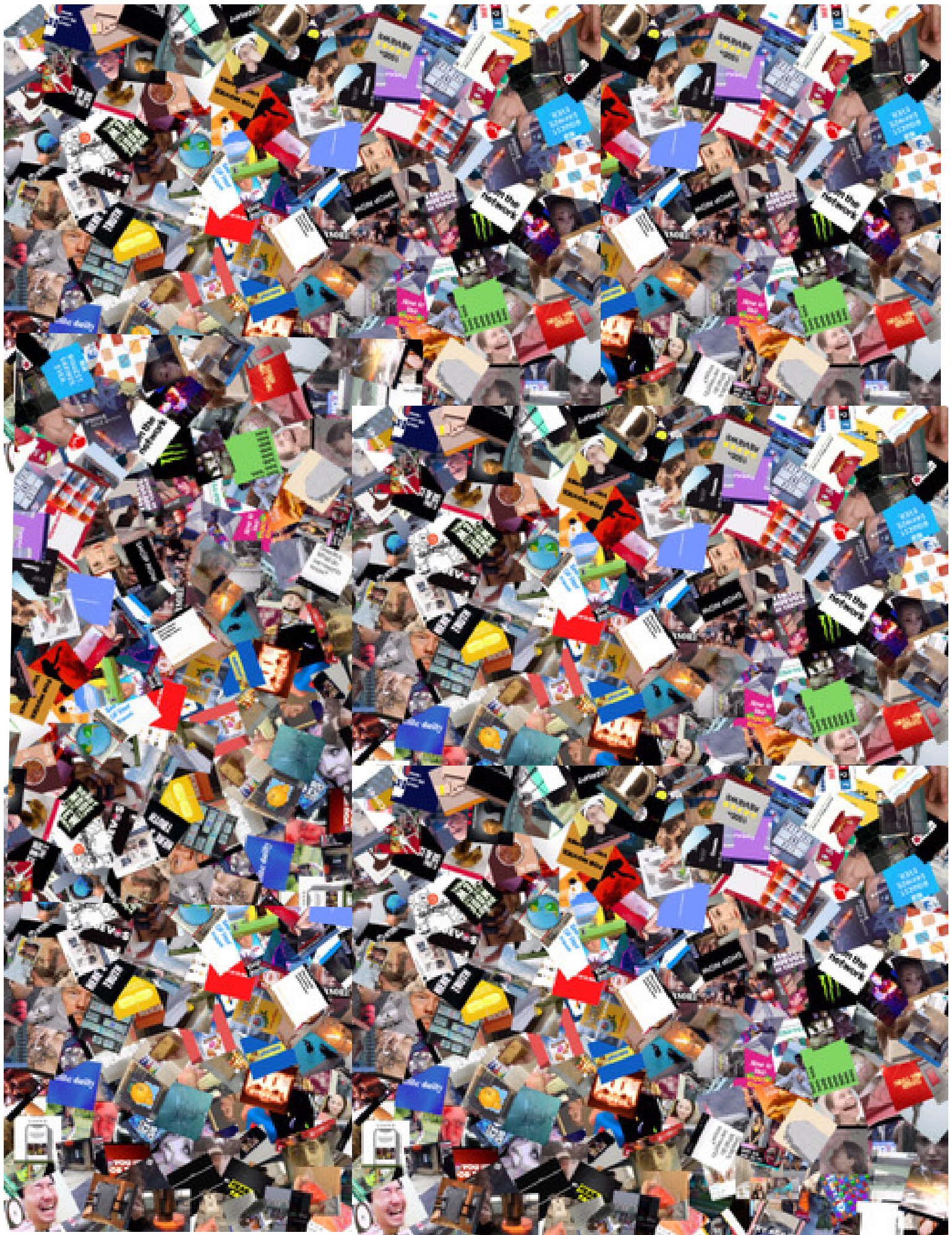# KATELYNN DUNN

PARA FIGURATIONS

Carlos Franco, *00:0_*, 2020-__, image batch referencing micro video installation, video sets composed from social media content, 00:00:01-00:00:003 seconds.

PARA FIGURATIONS;
RECONFIGURATION

The exhibition *Para Figurations* hopes to bring about a recognition that our awareness(es) may be overutilized and in need of reevaluation as they relate to conscious developments of the present reality. The exhibition is a place where questions have been opened up about diverse representations of lifeforms, how our spaces of living and creating meaning are transforming due to modern technology, and the hierarchies of visibility that affect our bodies and voices from these perspectives. It focuses on changing subjectivity as a state of social consicousness and proposes a framework of thinking that is unattached to material form. Para Figurations hopes to unveil a recognition of our perceptions concerning natural lifeforms, including bodies represented as images and structures, and voice represented with sound and space, mediated by technology.

The two parts of the title, *Para Figurations*, articualte the core concepts of the project. *Figurations* refers to forms that artworks in the exhibitions take through their intended material, which may be visible in a changing or reconfigured condition as with sculptural objects, invisible yet fully structured in sound architectures, or speculatively created open spaces. It makes diverse forms available for speculation and focuses on how they can be oppositional to our understandings of reality in their unique manifestations. Materiality and form are not thought of in a traditional sense, and it is important that we also think of both materiality and immateriality as throughouways to visibility, whether that material is perceived via sight and touch, knowledge and sound, or space and movement. For example, through the nonvisible, something may become visible. *Para* refers to something that is next to or alongside, to things occuring together; within the exhibition, the term addresses the artworks' materiality as of an equivalence, intended to challenge the audience to formulate past formal objects, to observe the sound within a physical reality, and to forge new meanings from and within a post-historical concept of space. The exhibition refutes the previous system of meaning attached to objects and images to move towards new ways of living and thinking.

What connects all the artworks in *Para Figurations* is their attempt to challenge a construction of subjectivity beyond natural form, leading to a realm of transformational aesthetics, artificial intelligence, and the seeming imperceptibility of things yet to be defined. While the idea of the "natural" is something we still adhere to—despite attempts to unlearn ways of doing, being, and knowing—the idea of existing outside of form presents itself in conceptions

of the nonbinary, the post-natural, and the post-historical. It is perhaps beyond identity and a development of a path forsomething new to occur. The exhibition recognizes the expanded possbilities for creating signification and significance by employing the deconstructed, invisible, and transformational. The works challenge current forms of living that affect things like exclusion and inclusion, censorship, working relationships, and consumption.

Kenji Yamada works with historical and factual material within a socially engaged art practice to understand society in the present, especially through the complexities of free speech and global surveillance in the post-Snowden era. *MITA Intercept* (2020) is a three-channel video installation that documents his research project at the Keio Museum Commons at Keio University in Tokyo, Japan. With researchers, professors, developers, and hackers, Yamada collected the totality of civilization, history, modern society, and the campus community. By finding the remains of previous histories across Japanese cultures represented through time, the research team brought together a multiverse of facts and things to interrupt the linearity of time and open an imagined underground space for public gatherings and participation. The site is a place where people speak freely and find new ways of understanding in a post-historical context, and where the international community creates mutual connections—by way of multifaceted exchanges called intercepts—in the current moment. *MITA Intercept*'s neutrality is represented by the dissipation of tension from the surrounding context of historical data within this space. The video asks, "What if it were possible to explore freedom, not only in the present and future, but also in the past as well?"

The Keio Museum Commons is a real museum within the university that has establbished itself as neither public nor private. It is a "distributed museum" that creates space for diverse university activities to take place and where the community inside the university can connect to the international community outside. The distributed museum commons is a central space of interaction, art exhibition, and conservation in the Mita district of Minato. For the *MITA Intercept* project, a fictional site was excavated underground in a virtual reality version of the university's building foundation—seemingly spanning many layers of the Earth's surface. Within this space, the artifactual history of the museum was uncovered, which led to the development of the nonphyscial and non-territorial representation of space.

MITA Intercept grew out of Yamada's desire to connect the history of unversity censorship that occured during student movements in the 1960s and 70s—when student representation was weakened and Keio University prevented free speech in its perimeter to control protesting—to the present day, in which student-made signboards used as an expressive medium for sharing general information and student opinions have begun to be regulated by multiple universities in Tokyo and are now restricted by municipal landscape ordinances.

The project made use of these images of university signboards creating an interface that represent a border from reality into the imagined virtual realm and as a symbol that the space is for maintaining the presence of student community voices and free speech with examples such as calligraphy from Yukichi Fukuzawa stating, "Greeting the new century with independence and self-respect."

In this conceptual space, city laws cannot prescribe the public to remit methods of communi-cating to a broader public outside the university's jurisdiction. Cultural contexts intermingle and the history of the signboards as a counter-proposing visual form is prior-

Kenji Yamada, *MITA Intercept,* 2020, three-channel video installation, 5:28 min., Commissioned work by KeMCo Keio Museum Commons, Tokyo, Japan.
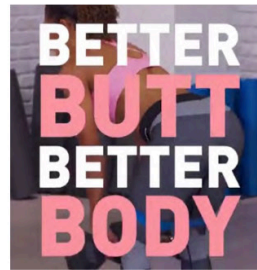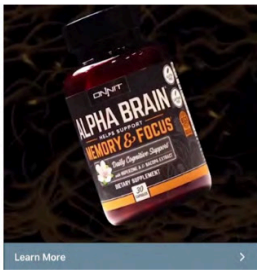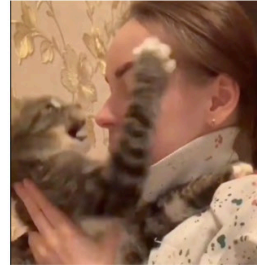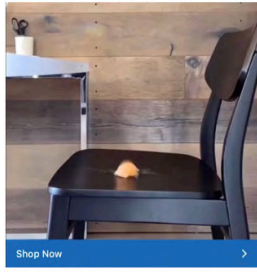
Carlos Franco, *00:0_*, 2020-___, micro video installation, video sets composed from social media content, 00:00:01-00:00:003 seconds, image tiles.

itized, bypassing the restrictions of the era. The imagery of the signs resembles alternatively presenting a sense of embodiedness within the imagined realm.

Carlos Franco's practice is multicontextual and interdisciplinary. It provides a meta-evaluation and redefinition of the cultural landscape across material and digital media that creates space for accessing possibilities outside of language. *00:0_* (2020-2021) is a data set of images and sounds sources from the internet, presented as looped videos that are between one and three seconds long. They are presented in an arbitrary sequence that makes use of the abrupt and instantaneous rhythm and repetative consumption of information created by digital distribution channels to demonstrate our continually altering relationships to visual culture. The content for the video loops is derived from targeted ads found on social media that interfere within spaces of interaction and appear as noise.

Beyond attachment to historical image associations, *00:0_* impresses the viewer with the reception of something that cannot quite be interpreted at first. Instead of being presented as a static video on a wall, producing a cinematic effect, the looped videos are projected with speed and in a repetitive nature making the images and sonic information seemingly unrecognizable. The compendium disrupts the viewer's attention and is purposely made to disorient with quick interjections into the spatial architecture with two projectors. They don't revolve around a centered viewing-place, which forces interaction with the information to simulate chaos.

The artwork takes the videos out of their native online ecosystem and transports them to the exhibition through a decontextualized procedure that throws the loops into space. They are projected on a 1:1 screen, a square frame that reinterprets online spaces such as Instagram

for the exhibition and is a reminder that the videos would be connected to the network of information whose circulation is controlled by an algorithm. The effect on the exhibitiongoer is to call attention to the ways in which media is consumed, by challenging the structure we as viewers see and perform within, providing an element of surprise.

Because the loops don't present a coherent or linear story, the experience of watching them feels volatile. The images and sounds don't intentionally project the artist's ideology, but they are embedded in the notion of the mobility of images. They speak to a viewership that will experience the architecture of presentation and be startlingly proposed to watch the cultural milieu fragment and regenerate, illustrating the reassociation of our subjectivities happening within spaces of information-reception in what Franco calls a "remixture."

Lucas Yasunaga's media-sculpture practice calls into question the defining constructs around aliveness and sociality. Beyond an initial question—what constitutes a life, and who decides?—his artworks also delve into creating social constructs influenced by networks, and resemble an internet of things, with electronic-media forms that may seem unordinary or even out of place in the natural world. Speaking to the scope of his practice, which sees his artworks as being outside ontological classification, Yasunaga pushes our conceptions of the readymade and taxonomical definitions of life to the margins of accepted norms. His works stage a conversation about artificial intelligence, environmental concerns, and overall perceptions of human vs. nonhuman agency.

Swarm (2022) comprises three hundred to four hundred identical electronic "bugs" that gener-ate a unified song when hit with direct light. Meant to suggest the form of Japanese sticky-bugs, or *kuttsuki-mushi*, they feature magnets on their underbellies that allow them to

1   Lucas Yasunaga, "Acoustic Niche Hypothesis," *Electronic Entomology* website, last modified March 20, 2021, http://electronicentomology.com/2021/03/20/acousticniche/.

cling to any steel surface. They swarm the space they occupy, conforming to its architecture, and institute a kind of ghost body made up of the collective bugs' structure and sound. *Swarm* sounds like a mediated low-pitched and multitonal chirp mixed with a harmonious rush of air. The bugs call to mind a plaguing swell of locusts, whose migratory nature still disrupts farming today with overwhelming spectacles of buzzing and left-behind encasements. When viewers enter the gallery space, they feel like they may be approaching a full tree of tiny whistling birds, all on different conversational waves. This soundscape lends the indoor space a beautiful, natural feeling.

Yasunaga's approach to the autonomy of the pseudo–insects is a means of complicating their objecthood and entomological classification as well as offering explanations of what it means to be a living creature. The pieces that make up *Swarm* are analog sculptures rather than digital, which posits a linguistic design that is the cause for their confusing of species signification by way of their mode of interacting with the environment. To explain further, digital sculptures would engage the light information using an internal sequence of ones and zeros that forms a computer's processing program. This sequence being another language itself acts as a neural system that could structure the bugs' sonic response and store the information within the configuration of their bodies. It would make them internally closer to a living being with organs and perhaps a more complex, embodied response system. However, the sticky-bugs' analog circuits do not save or process information, meaning they don't document the performances and have no memory of their past reactions. The bugs do not know that the others exist either. They act as a single channel from light [input] to song [output] resulting in their "singing" chorus in the present.

Their sole reaction to light creates the condition for categorization, if we wish to create one, towards uselessness, like a traditional art object, even if they do sound like chirping chicks in nature. Without the internal competence to create reformulated understandings or further complexities of information, our perceptions of them being a "real" bug collapse. But Yasunaga creates the context for us to contemplate the importance of their potential obsolescence by demonstrating their collective formation and reverberations across the environment of the exhibition space. *Swarm* is about the compatibility of the bugs' livelihood to the space and surroundings, not about developing from historical pasts or biology to make sense of their forms.

How does this relate to our perception of value, associated with either an animate being or object, a real or "fake" life-form? Drawing the line between the treatment of "nonhumans"— meaning seemingly second-class humans with less social and political freedom—and a human, who carries the privilege of higher rights to life, directly relates to this paradigm. It is demonstrated in the historical interpolations of colonial empires dividing territories and civilizations, and in current politics around borders controlling migration, immigration, and state sovereignty. The hierarchical social structures created by subjugating some lives against others as a form of oppression, leading to displacement, either physically or mentally, is a further introduction to *Swarm*'s potential relevance to the politics of sociality.

Transient composition 2 (2022) brings together an assemblage of Yasunaga's archival project of Electronic Solar Bugs, called *Electronic Entomology* (2020), which is a parent project demonstrating "acoustic niche hypothesis,"1 which conceptualizes how organisms adjust their sonic characteristics based
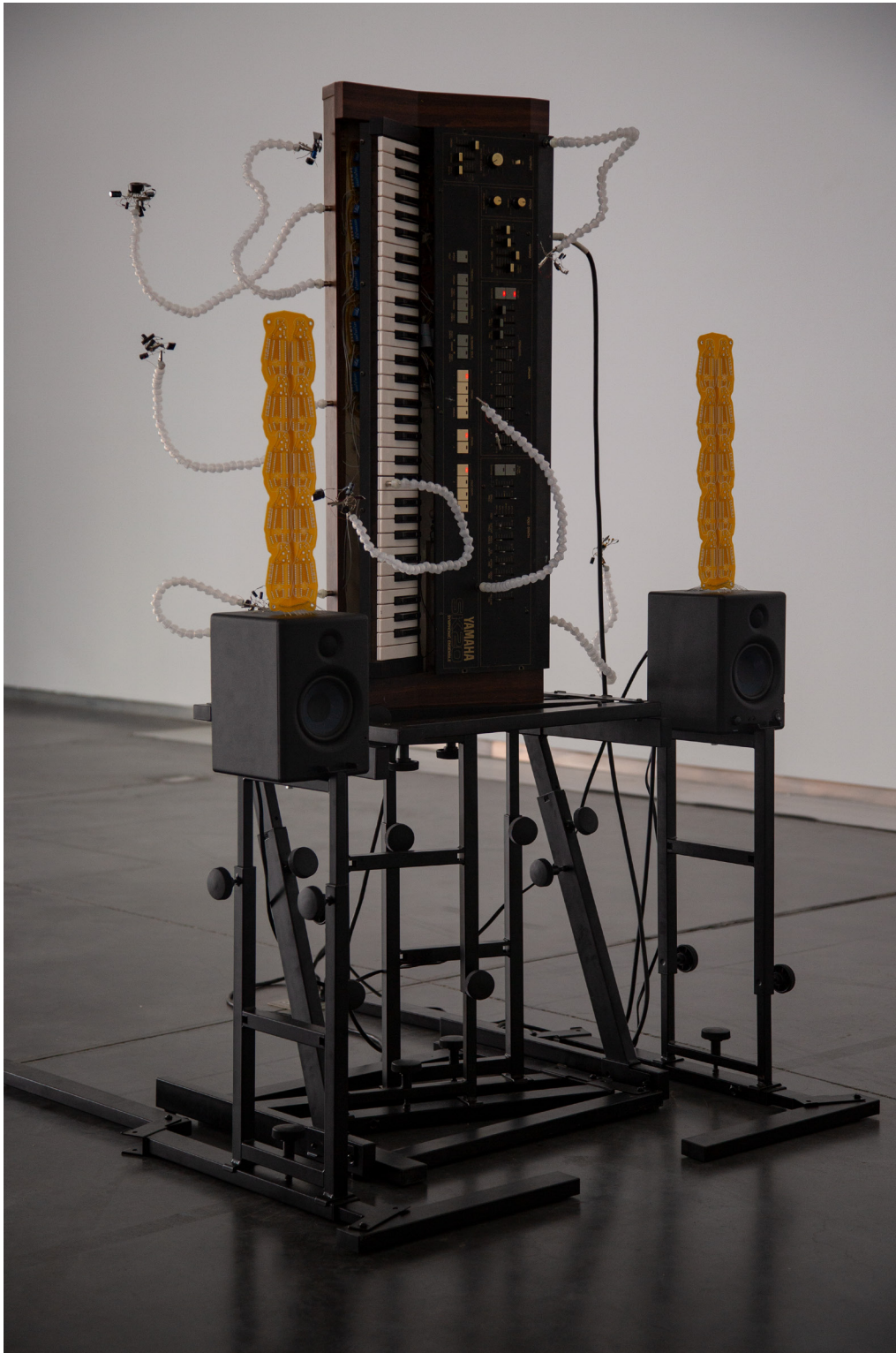
Lucas Yasunaga, *Vessel for 10 suns,* 2021, Audio sculpture, solar
electronic bugs, found Yamaha SK20 keyboard, speakers, printed
circuit boards, reconfigured keyboard stands, 60 x 60 x 72 in.
(152.4 x 152.4 x 182.88 cm).

Lucas Yasunaga, *Transient composition 2*, 2022, Transients, solar
electronic bugs, household appliances, consumer electronics,
light bulbs, dimensions variable.

Lucas Yasunaga, *Swarm*, 2022, 300-400 solar powered
magnetized singing sticky-bugs, shown collectively, dimensions
variable.

on the existing sonic landscape. Also speaking to collectivity and relatedness, caretakers categorize and document the electronic bugs' behaviors and characteristics that are experienced while cohabitating with them. The Electronic Solar Bugs are different from the bugs in the *Swarm* piece. They were created before *Swarm*, are made up of a multitude of component parts, and have completely different external figures. Unlike the indistinguishable singularity of electronic bodies in the *Swarm* piece, each Electronic Solar Bug (known as "bug" going forward) has a topology of uncommon organs that contributes to their distinct personalities. They are described as evolutional and ongoing, leading us to believe their liveliness is changing and continuous. Transient composition 2 is a demonstration of the bugs' next formal evolution beyond *Electronic Entomology*.

In addition to the bugs, the installation mainly consists of the Transients, found household appliances, and consumer electronics, all of which Yasunaga turned into instruments. Assemblages of power strips are wrapped into clusters with other unidentified cords and wires to create the Transients. These are a new species of electronic being that are intermediaries between the bugs and household appliances. Devices like a printer, a tea kettle, and an old alarm clock are brought together with the extension cords to facilitate the improvisational sound composition of ambient rapping, humming, clicking, and hissing.

Like *Swarm*, the arrangement of *Transient composition 2* is site specific; the work conforms to fit the context, and its elements take positions around the edges of the space. Yasunaga sees the work in part as a parameter-marking device. The daisy chain of cords grows like ivy and functionally connects all the appliances into a unified entity. A performance context may be created so there is a space for comingling while the sonic composition emanates around the outside. The structure of the objects' arrangement is a formless formation and lives on its native horizon, which is the floor. Finally, it is not merely the physical arrangement that the viewer sees but rather the ephemeral interactions that make up the whole, further speaking to the artwork's malleability and its transformation of objects.

The entities in the piece are also analog and do not collect or save data. Rather, the Transients are interlocutors for energy between the appliances. Exchanges within the installation take place nondigitally and do not process information, without the possibility of computing or holding data, and only acting as a pass-through. The result is sound that seemingly jumps from one place to the next, happening through the Transients and making its way to the sites of the appliances and bugs.

Transient composition 2 works to destabilize categories in two differing manifestations. It redefines the appliances both as power sources for other animate beings and as instruments for the audience to experience the sonic performance. The Transients' job is to condition or help the bugs infiltrate the sources of power, which are the household appliances, by making their stability vulnerable to becoming different objects beyond their previously intended functions. The appliances are given heightened agency through the process of change. Yasunaga asks questions about what it means to bring together forms that would not usually interact with one another in unexpected arrays of sociality. Perhaps they could represent larger entities, or a newly constructed public synthesized through their interactions.

Another of Yasunaga's installations, *Vessel for 10 suns* (2021), is a modular audio-unit consisting of reconfigured keyboard stands, a found Yamaha SK20

keyboard, printed circuit boards, transistors, speakers, and the bugs from *Electronic Entomology*. In this media sculpture, the bugs react to movements and voice in the environment through receptors, so sonic responses follow changes in the atmosphere with unique compositions that approximate insects in the natural world. Each of the bugs produces a completely different sound on a vast scale of sonic points including ticking clocks, dial-up internet connections, drilling noises, and sounds from nature that have accumulated over time.

The work also functions as a static sculpture, a kind of shrine for the objects that constitute it, and it is another step from the bugs to an autonomous sound piece, according to Yasunaga. Music instruments are usually made of situational bodies with specific forms that facilitate the sounds they create when played. Contradictory to this, *Vessel for 10 suns* presents a modular body that mediates the rhythm of the bugs attached to it. This formation of the body is considered neutral and arises from its electronic pathways for communicating information instead of an interior shape particular to its sound. It is also an homage or a tombstone to the former lives of the found aggregate parts, and is a portal or antenna to another place and time by melding past, present, and the theoretical future. The bugs activate and translate the captured moment into ephemeral experiences, and the work is meant to be uncategorized and promote disembodiment.

There are ten connections to the modular body for ten bugs. This number was chosen based on an ancient Chinese myth that the world used to have ten suns, which would each appear in the sky one day out of the week. Every day, a new sun would rise, and this marked a ten-day time scale. As the story goes, one day all the suns showed up at the same time and burned the entire world. An archer was ordered to shoot all the suns down and left one remaining, which is the sun we see today. *Vessel for 10 suns* is a ghostly example of objects rendered and reassembled to house the echoes of technology, something that continuously finds itself obsolete next to its evolving, newly made, and updated counterparts. Perhaps the keyboard is a metaphor for a monument, speaking to the past of its former usage, with the bugs revolving around it—similar to the former suns' relationship to the Earth. The bugs keep the keyboard alive, an homage to the past, but also produce new and evolving sonic landscapes oriented towards the future.

It is important to note the bugs also precede this sculptural work. They call into question our conceptions about what constitutes aliveness, and some would even say the electronic bugs are a result of an anthropocentric turn towards fabricating technologically constituted products in the likeness of the natural world, even though they are not quite able to fully function without human programming or oversight. Robots and facial-recognition technology are examples of this, albeit perhaps made for seemingly functional necessities. The performance of the bugs demonstrates the crossing of lines between what is and is not considered a thinking and feeling being and how our environment and invisible structures of meaning may be affected by all things animate while also be in states of change. They help us recognize that the small-scale movements of insects represent larger flows of energy from human and technological sources that affect the global ecology and vice versa.

Rafał Żarski's practice takes a critical perspective on a conception of the home functioning as a machine, known to be articulated by architect and artist Le Corbusier with his remark that "a house is a machine for living in."2 Żarski forms objects referencing this space to express transformations that occur in

2   "Le Corbusier and The Machine House," in *Northern Architecture*, last modified January 26, 2022, https://www.northernarchitecture.us/architectural-theory/le-corbusier-and-the-machine-house.html.

the human body when engaging with the mechanisms of the home and becoming subject to its system. The main object of reference is the office chair and its decomposed parts, which appear repeatedly throughout Żarski's artworks in vari-ously disassembled and reconfigured forms that suggest mutant beings. The chair first appeared in the artist's drawings as part of his larger body of work, which speaks to the exhaustion and fears haunting neoliberal society with monsters whose faces appear deformed and troubled.

Appointment (2021) is a figurative sculpture speaking to the entanglements between notions of collectivity and humanity's relationship with a abstracted mechanisms of working life, which the artist materialized within a wooden-constructed framework meant to be a home for the fig-ures occupying it. The sculpture depicts the closed domestic space as a place where bodies undergo tests and programming and reemerge only to begin another round of reconfiguring again, in a recursive loop of zombie-like defeat that causes anxiety and distress. Each of the chairs appears to melt away, seemingly their insides rotting or bubbling to the surface as they commune in the frame's structure. The outer membrane or crust of the creatures' surfaces resemble the fungus we might see crawling from a thick forest bed of moss or from within a damp and dilapidated cave, or perhaps they are things we could only make in our dreams, glued together from ideas that have been influenced by our daily interactions with the invasive technologies that permeate the home. The legs of each chair are like a spider's, pointing us to the metaphor of a network or an attachment. While the forms are organic, amorphous, the images are contrary to folklore and apparently behold a glow that is particular to the screen.

One of the chairs in *Appointment* features a round mouth cut into its back and fangs protruding within it. In another, a small human figure is being subsumed, lying in a puddle of their own demise, arms outstretched, and congealed with the same materials that the chair has been fashioned with. It seems that man is defeated by the appa-ratuses it utilizes yet is also completely formed by them. After habitual contact with the mechanical components of the home, the human becomes a function itself with a definitive lifespan. And when that life ends, as it seems to here, the person must restart again, reform again, and be programmed again. Philosopher Vilém Flusser speaks of the space and time peculiar to the image as "none other than the world of magic, a world in which everything is repeated and in which everything participates in a significant context [. . .] in which nothing is repeated and in which everything has causes and will have consequences."[3] *Appointment* seems to recall the participation of each figure in the repetitiveness of the machine home; a world in which cause and effect seem to occur as mutually exclusive, looping to form the image of man, and then of man reinforcing the representation of his surroundings. Żarski presents us with a critique when we realize the images of the variable parts of the home, its figurative individual components, take up more space and presence than the human being, and the mechanisms take on the features of man. Instead of—as in Flusser's philosophy—stating that human beings became alienated from their images, the human being has become alienated from their purpose for living by being dominated by the living office chairs, as they tower over man, even within his own home.

Żarski's artwork *Vigilant Beholder* (2020) is a sculpture paired with a sound composition that conflates and critiques the relationship between people and their use of technologies (e.g., a comput-er screen) and objects (e.g., the office

3   Vilém Flusser, *Towards a Philosophy of Photography* (Gottingen: European Photography, 1983), 9.

Rafał Żarski, *Appointment*, 2021,
Wood, modeling clay, 19 in. x 27 in. x
17 in. (48.26 x 68.58 x 43.18 cm).

Rafał Żarski, *Vigilant Beholder*, 2020, Office chair, speaker,
roofing masting, papier-mâché, 31 in. x 15.5 in. x 19.5 in.(78.74 x
39.37 x 49.53 cm).

chair) for daily work activities. These tools en-tangle people with physical devices. Additionally, the imperative to produce artistic work trans-forms the human. The foundation of Vigilant Beholder is the deconstructed office chair. Covering it in roofing masting, which is similar to tar, Żarski creates an image of something that has been burned or is in a state of organic transformation. The back of the chair introduces a face that is analogous to the hell monsters of medieval mysticism.

The grotesqueness of the *Vigilant Beholder* body is further emphasized with its attachment to the speaker joined by wires that feed it. In this sculpture, the sound composition is both the out-put of the monster and the representation of the dependence on technology that reiterates its transformation. The sound portrays a slow subconscious voice rumbling with hidden fears about its responsibility for our reality and fatigued utterances about the need for rest and food. It is a descriptive sonic offering of an organic transformation from human to seemingly nonhuman form, one that questions the attachments and influence of programmed technologies with which we are in constant conversation.

Lee Gilboa works with sound in ways that break and dissolve hegemonic license. However, she works from a non-visual perspective, focusing on the im-materiality and ephemerality of sound that is without a need to be transmitted from a container or frame. Through vocal processing and audio spatialization, Gilboa engages the visitor's consciousness around the themes of representation, naming, and oppression without written text or the concrete physicality of material objects. By relating to an identity that is multivocal and nonessentialist, her compositions become moments of sonic resistance that expand across and beyond the structures of systemic violence. Using voice

as an abstract form of expreesion, they activate other ways of thinking about denied forms of materialized individual expression.

Dyslexia (2021) is a four-channel sound composition of vocal samples taken from a text that Gilboa's doctor provided upon diagnosing her with dyslexia, a learning disorder typically considered a reading disability in which language processing becomes distorted. (Gilboa fragmented the recorded reading and assembled it into a temporal composite for the album *The Other's Conception* [2021], which explores bifurcated perceptions of self and other from multiple viewpoints within sonic environments.) The composition is presented through spatialized audio that projects the sound to the listener through a multichannel output. It creates a three-dimensional listening environment for a realistic experience with layers of sound reaching the listener by careful positioning of speakers and timing of audio within the piece, created with a binaural recording process. The voices are presented simultaneously, but not necessarily in sync, which produces an encounter with them in space that mimics a sort of virtual reality of sound.

The main, digitally processed voice in *Dyslexia* reads the doctor's observations of Gilboa exhibiting symptoms that are justifications for his diagnosis, which include his evaluation of her ability to read and speak. They seem like definitive lines drawn, constituting a box in which she must now live. These descriptions echo continuously from what sounds like a subtly detached voice speaking though a loudspeaker. Gilboa overlaps this audio with an elongated repetition of a man announcing the words disorder and disability, almost from beginning to end, again in a didactic and inauthentic dissonant echo, like nails piercingly scraping a chalkboard. The piece also includes a woman's voice intermittently giving instructions for

Lee Gilboa, *Dyslexia*, 2017, installation view.

administering teaching methods to dyslexic people. Through the lens of disorder, the piece problematizes the accepted ways a person should be or identify, and presents the projected constructs of society as agency-limiting through a misleadingly confined sense of self and a demoralizing categorization within the overall societal context.

By recontextualizing her autobiographical anecdote of receiving the diagnosis, Gilboa inter-rogates hierarchical standards of normalcy that shape the development of self-perception. She presents the "disorder" as a singular problem that overshadows a whole identity, and identification of having this learning disorder given from the administrator's position of authority represents an invalidating gaze towards the other. Alternatively, the voices manufactured computerized versions of their originals mythologize as a critique of the oppressive dimension, and be-cause the voice is digitized, the listener is also asked to question its authority.

Dyslexia forms part of Gilboa's larger practice, which questions what constitutes a voice and who decides its value. While the global population is provided seemingly accessible opportunities to make their expressions heard, this does not always translate to being accounted for within a larger community. By employing what appears to the listener as decentralized sound engineering, and by absenting certain certain representations of voice and emphasizing others, Gilboa unearths auxiliary modes of subjectivizing identity and individual agency.

The term redacted refers to editing out information on official documentation for broader public consumption. Gilboa's audio piece *Redacted* (2021) uses this notion, of obscuring and omitting information, to bring awareness to the subjective factuality of representation. It begins with sounds of text messages being typed, sent, and received between parties and transitions into a third-person's objective report on the events of a crime. The sound of sirens permeates the background and then alternates with recordings of the two victims stating their versions of the event in each of their native languages, Spanish and Hebrew, as well as with a didactic, neutral male voice speaking in English. We hear pieces of the story in fragments, and gradually the audio becomes more and more broken and mixed with smaller samples of the different voices. It is difficult to understand or hear who is speaking or what they are saying in the cacophony of sounds and information. The final words of the report state that: "Victims will be subpoenaed to give their testimony in front of a grand jury in the court of law in Boston. The offender ██████. Then . . ." The audio ends, and the listener is left without knowing the outcome of the trial. It is a disorienting soundscape, sending the listener into a state of confusion.

Redaction obscures or adapts information for its consumption by a broader public. One may assume the information blocked from view is either too sensitive to distribute or somehow seemingly poorly suited for consumption, and protecting the viewer or listener is often the justification of authorities. However, the ability to redact information demonstrates that information can be and is manipulated and controlled by authority figures, which can also be a form of censorship. The authenticity of a document, its creators, and its meaning is a subjective byproduct that follows, and changing an account of information also discards its authenticity or changes its significance. What the information used to be compared to what it is now creates a broken bridge between two knowledges.

The audio spatialization of the piece is presented with a single channel and a continuous narrative, which further complicates the point of view and

perspective, because the listener must hear the voices that are presented from beginning to end. Changing the information from its original was a meth-od of taking back the voice of the victims and creating a new form of subjectivity around the event it-self. Now, how it may be remembered in history, and the authenticity of the document, may be perceived differently. Gilboa has complicated the mate rial of the account, making it "inauthentic" by removing the information about the offender, but she has also cre ated a new subjectivity around the crime and another path for relating to the victims. Additionally, the con-struct ed, destabilized narrative in *Redacted* has an autobiographical basis: Gilboa and a friend became victims when they were robbed at gunpoint. Again, as in *Dyslex-ia*, the temporal ar-rangement is created with factual information from a histori-cal account of events. Redacted tells the story from multiple realities, while still leaving the listener with questions to consider about who they hear speaking, what information is being shared, what actually happened dur-ing and after the robbery, how the lives of those involved may be affected, and whether there will ever be justice.

The overarching themes of the artists' works provide a framework for meditating on ideas about our relation-ships to technology, leading to current states of disruption and changing perspectives vis-à-vis voice and physical representations in space. The hope is that the exhibition has presented these in a way that challenges stark contrasts of materiality and nonmateriality and opens pathways to further contemplat-ing and complicating life, the various forms that it takes, and the constantly changing perspectives that arrive out of this.

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ARTIST CHECKLIST

Title: Dyslexia

Date: 2021

Artist: Lee Gilboa

Dimensions: 06:29 min.

Medium: mp3

Title: Redacted

Date: 2021

Artist: Lee Gilboa

Dimensions: 07:32 min.

Medium: mp3

Title: Vessel for 10 suns

Date: 2021

Artist: Lucas Yasunaga

Dimensions: 5' x 5' x 6'

Medium: Audio sculpture, solar electronic bugs, found Yamaha SK20 keyboard, speakers, printed circuit boards, reconfigured keyboard stands

Title: Transient composition 2

Date: 2022

Artist: Lucas Yasunaga

Dimensions: Variable

Medium: Transients, solar electronic bugs, household appliances, consumer electronics, light bulbs

Title: くっつき虫 (kuttsuki-mushi) swarm

Date: 2022

Artist: Lucas Yasunaga

Dimensions: Variable

Medium: 300-400 solar powered magnetized singing sticky-bugs, shown collectively

Title: Appointment

Date: 2021

Artist: Rafał Żarski

Dimensions: 19 in. x 27 in. x 17 in.

Medium: Wood, modeling clay

Title: Vigilant Beholder

Date: 2020

Artist: Rafał Żarski

Dimensions: 31 in. x 15.5 in. x 19.5 in.

Medium: Office chair, speaker, roofing masting, papier-mâché

Title: MITA Intercept

Date: 2020

Artist: Kenji Yamada

Dimensions: 05:28 min.

Medium: three-channel video installation

Title: 00:0_

Date: 2020-__

Artist: Carlos Franco

Dimensions: 00:00:01- 00:00:03 sec.

Medium: Micro video installation

Para Figurations
April 14-27, 2022
5th Floor Warehouse, Pfizer building
630 Flushing Ave, Brooklyn, NY 11206

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