

FRISCHE

YOUNG, BRAVE AND

F*CKING FABULOUS.



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NO.5—SS14

SYSTEM/ SERVICE/ PROCESSOR—

*"What did you dream?
Its okay. We told you what
to dream. So welcome. Wel-
come to the machine"*

Pink Floyd, Wish You Were Here 1975



written and curated - CHRIS DORLAND

ANDREA LONGACRE-WHITE

Pad Scan (retouch) 2013

Archival inkjet print

58 x 42 inches (147.32 x 106.68 cm)

Courtesy of the artist and Various Small Fires Gallery,

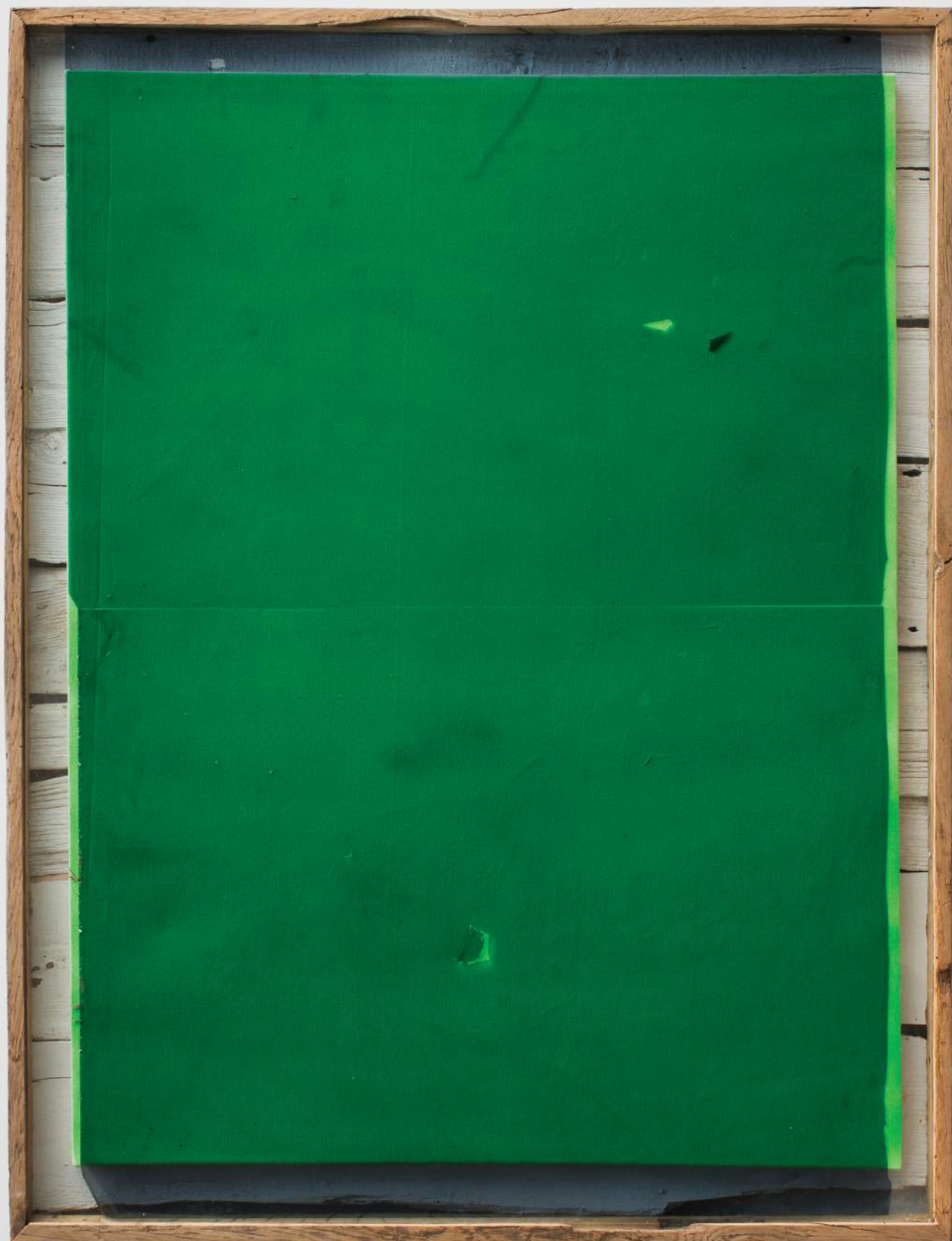
Los Angeles

NEW YORK CITY, USA



ISRAEL LUND Untitled (Robert's Tilt on 12) 2013

Acrylic on raw canvas 44 x 34 in (111.8 x 86.4 cm) Courtesy of the artist and Roberts & Tilton, Culver City, California



GRAHAM COLLINS Schoharie VII 2013

Spray enamel on canvas, reclaimed wood, glass and window tint 48 1/2 x 37 inches (123.19 x 93.98 cm) Courtesy the artist and The Journal Gallery, NY

In a hyper-real landscape of globalized urban centers where one city is practically indistinguishable from the next, New York City still holds the title as the industrial mega-center that birthed modernist abstraction.

Accelerated abstraction and accelerated Industrialization go hand in hand. It's interesting to note that between 1971 and 1973 the world saw the inventions of the dot matrix printer, the liquid crystal display, the microprocessor, the VCR, the word processor, the Ethernet and gene splicing. As a result it should come as no surprise that by the early 1970's in NYC's most advanced artist studios, the gestural and romantic painting of the 1950's Abstract Expressionists had largely given way to something mechanized and standardized, paired down and unsentimental.

In the early hours of the digital dawn, artists like Don Dudley (b. 1930) were spraying industrial automotive lacquers onto modular machined aluminum. David Diao (b. 1943) was pulling acrylic polymer paint across the canvas using a window washers squeegee and Gerald Ferguson (b. 1937), working in Canada, was using various industrial shapes as templates to print deep black housepainters enamel across gridded raw canvas. These artists (among others) were producing technical, systematic and defiantly mechanical paintings.

Along with their contemporaries, they rejected the existential pull of authenticity in favor of the autonomous and the procedural. And in part due to its resistance to gestalt, many of the more minimal abstract works from this period have been, until recently, either completely forgotten or willfully ignored in favor of the more expressive ones. The right tools were simply not yet available to comprehend these works' importance as harbingers of the technocratic and systematized world to come. Fast-forward 40 years. With the massive leaps in digital technology we have effectively witnessed the grafting of hyper-abstraction onto hyper-reality and the impact is, in effect, changing the way we live. Our lives have been irreversibly overhauled and revolutionized by the power, and reach, of networks, software and big data.

Wade Guyton (b. 1972) was one of the first artists to truly understand the inkjet printer's potential as a medium for producing paintings by physically dragging the canvas through the printer. The results were highly expressive of the tensions that exist between human and machine. And having shown us the way, an entire generation born in the late 1970's and early 80's has emerged whose sensibility towards highly abstract, industrial and process driven works is fascinating to consider in light of their predecessors.

I'm thinking here of: Andrea Longacre-White (b. 1980), Alex Kwartler (b. 1979), Dylan Bailey (b.1985), Graham Collins (b.1980), Ethan Greenbaum and Israel Lund (b.1982).

This list is neither exhaustive nor final. But it is interesting to consider what traits their work shares: notably a muted, even desperate residue of the handmade artifact along with overtly commercial and digital working methods such as the inkjet printer, vacuum forming, image capturing apps and other mechanized means of image production. Objects and images are scavenged and cobbled together using different types of pigments in combination with industrial crafts such as plastering, automotive window tinting, spraying, silk-screening and commercial printing. The works show in the following pages all tend to hover in the ambivalent space between the image of a painting and the materiality of a sculpture. These hybrid works seem entirely accurate for describing the strange and alien post-industrial brave new world we are living in.

For all of these artists, processes are instrumentalized. Like a machine that is programmed to see value in the act of production for productions sake, repetitive labor becomes it's own generative meaning to be embraced and reproduced. As do the inherent glitches and system errors that occur along the way. These works seem to say quantity is quality. And the only switch is ON.



ALEX KWARTLER

Untitled 2013

Pigmented plaster on plywood

96 x 48 inches (243.84 x 121.92 cm)

Courtesy of the artist



DON DUDLEY

Untitled (aluminum module) 1972/2010 (2-1)

Lacquer on Aluminum

96 x 48 inches (243.84 x 121.92 cm)

Photo credit: CARY WHITTIER Courtesy of the artist



WADE GUYTON

Untitled 2011

Epson UltraChrome K3 inkjet on linen

128 x 108 ¼ inches (325.1 x 275 cm)

Photo Credit: LAMAY PHOTO

Courtesy of the artist



DAVID DIAO

1971-A 1971

Acrylic on canvas

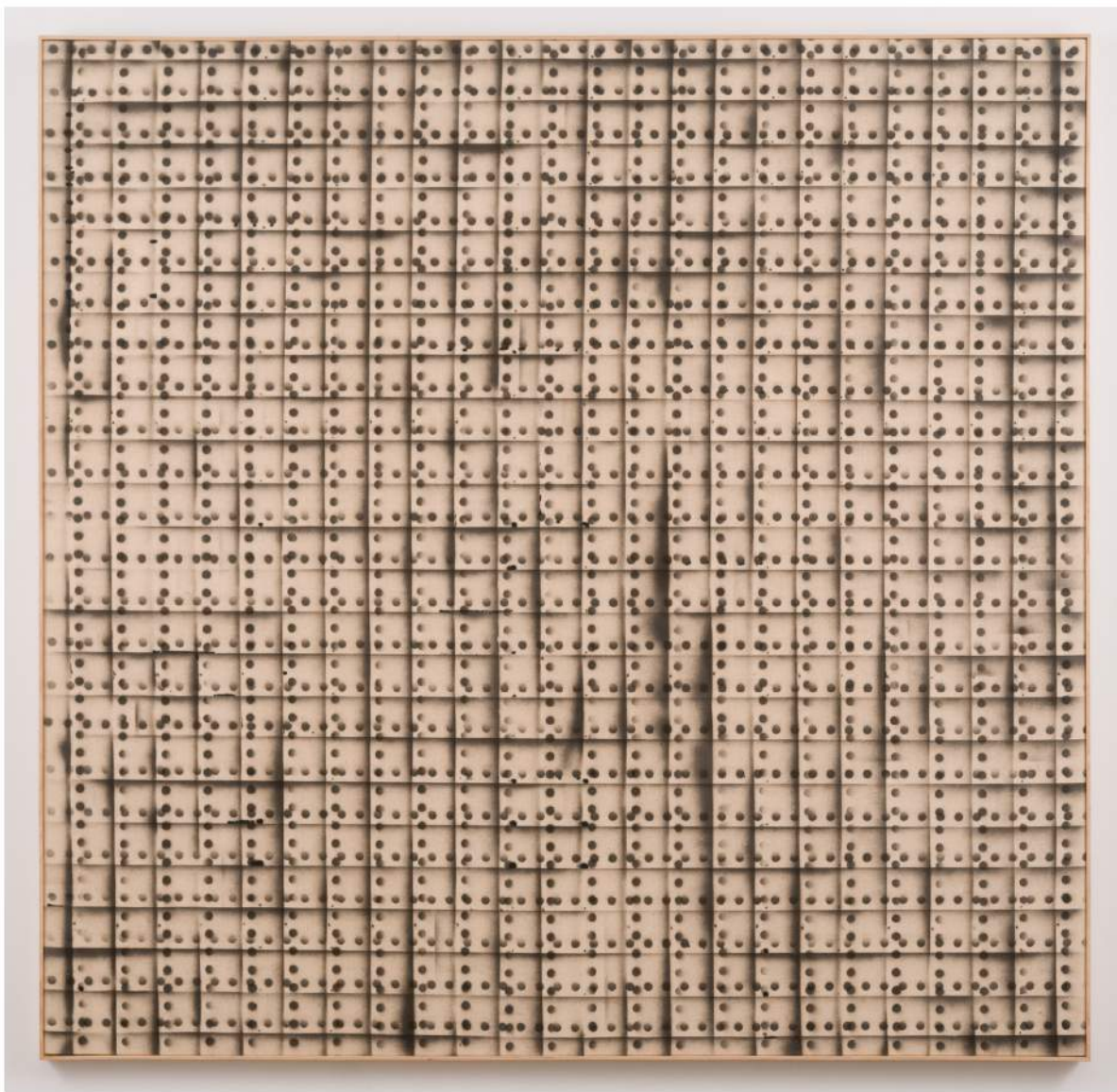
92 x 142 inches (233.7 x 360.7 cm)

Courtesy of the artist and Postmasters Gallery, NY



DYLAN BAILEY Untitled 2013

Spray paint on paper 30 x 22 inches (76.2 x 55.88 cm) Courtesy of the artist



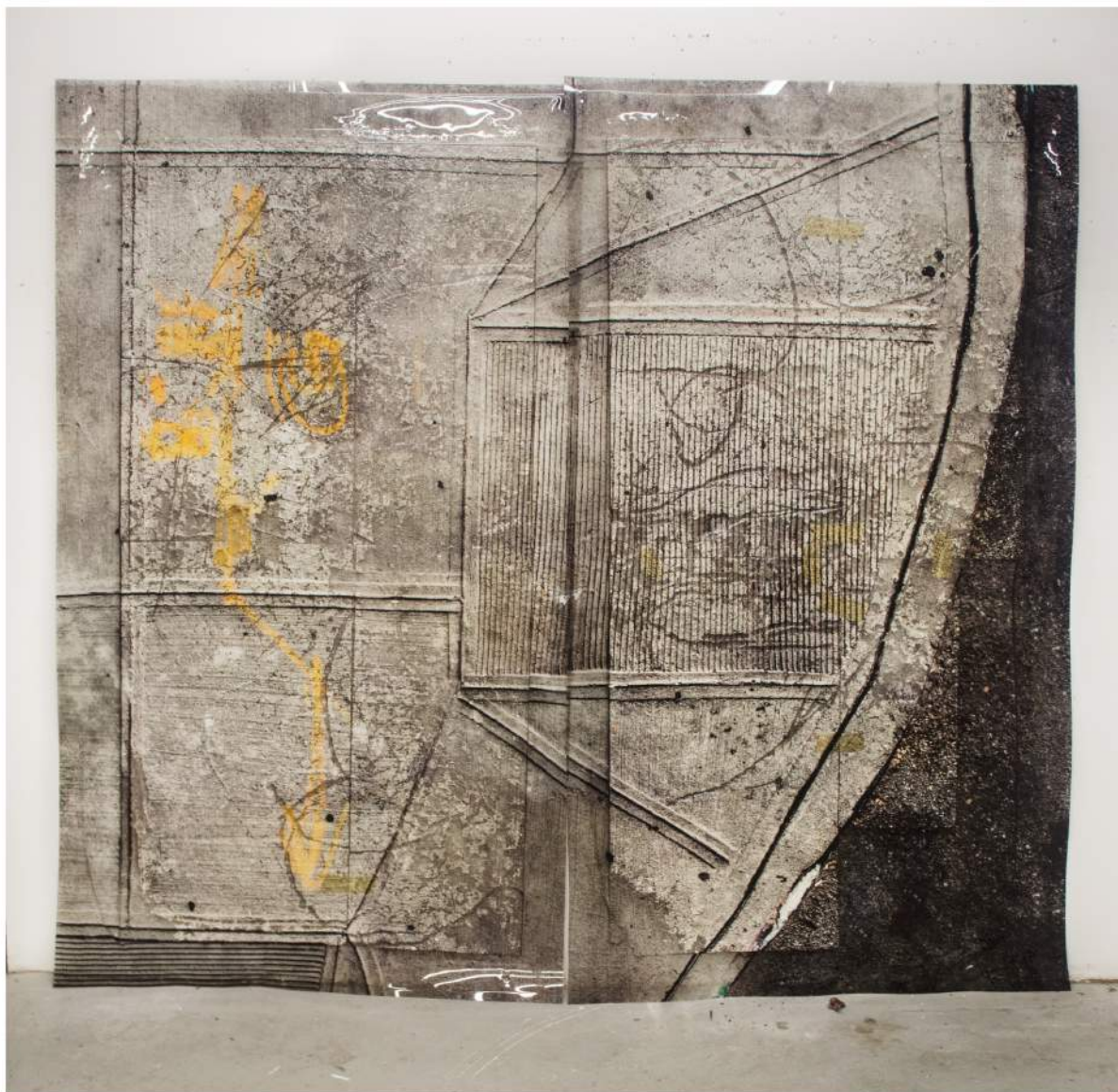
GERALD FERGUSON

(Untitled) 1969

Enamel on raw canvas

71 x 73 inches (180.34 x 185.42 cm)

Courtesy of CANADA, NY



ETHAN GREENBAUM

Prospect 2013

Direct to substrate print on vacuum formed PETG

104" X 106" (264.16 x 269.24 cm) Unique

Courtesy of the artist and KANSAS, NY