

body poems in suspended space

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Claire Bishop's 2012 *Artforum* article, "The Digital Divide," asks us, "Why do I have a sense that the appearance and content of contemporary art have been curiously unresponsive to the total upheaval in our labor and leisure inaugurated by the digital revolution?"

In this important essay, Bishop brings us past the appropriation artists of the 1980s, such as Sherry Levine and Richard Prince, who questioned originality and the plight of the image in the age of mechanical reproduction. In the digital age, the plight of the image is physical, relating to experience and materiality. Much of the suspended space in my work has to do with leaning into, playing with, this issue relative to the scale of the human body rather than the ubiquitous scale of the screen. I hope you feel a little bit like you are falling.

From Thomas Lawson, "Last Exit Painting" in *Artforum* 1980:

"For it is the question of faith that is central...A vaguely ironic, slightly sarcastic response to the world has now become cliched, unthinking one. From being a method that could shatter conventional ideas, it has become a convention for establishing complicity. From being a way of coming to terms with a lack of faith, it has become a screen for bad faith....The complexity of this situation demands a complex response."

Much like many of my painting heroes -- Jacqueline Humphries, Laura Owens, Charline von Heyl and their forebears -- my work combines painting, collage, assemblage, digital imaging and photography in response to Lawson's demands for complexity and to what Rosalind Krauss calls the Post-Medium Condition. I want these processes to mate, no longer divided, but miscegenous and a new thing possessing the essence of each.

While I use multiple techniques, I approach each work as a painter, conceptualizing painting practice in a new way, integrating the totality of visual experience, including embodied physical experience, in an age in which vision is dominated by the disembodiment of digital media. The work should question the assumptions that modernism exalted the body, that there is tension between machine and hand, and that the pairing of painting and the machine somehow negates the body.

Through all of these processes, the tactile and the bodily take primacy both as content and form. For example, there is a dark imagination at play in the organic forms and collaged imagery, which evoke the body and emulate the totality of my visual experience -- fashion and death in suspended space. Visual poems of the likes of Kubla Khan.