

# NANCY BUCHANAN, MORGAN CANAVAN, SIDSEL MEINECHE HANSEN

May 14-July 30, 2017

## Nancy Buchanan

*Tech-Knowledge*

1984

Video

16'

Electronic sound created by Peter Chamberlain

*The Work of Art in the Age of Electronic Reproduction*

1985-86

Video

7'34"

Original music by Angelo Funicelli

Started during a residency at the Experimental Television Center in upstate New York in 1982, Nancy Buchanan's *Tech-Knowledge* brings together video footage of technology used in a variety of fields—everything from agriculture and food production to communications and video games—as people in voice-over discuss the social, economic, and political dynamics of these technologies. *The Work of Art in the Age of Electronic Reproduction* draws on Walter Benjamin and Julia Child to examine how meaning is communicated and manipulated in electronic media.

## Morgan Canavan

*27 February/28 February 2016; 27 February/28 February 2016*

2016

U.V. print and primer on stainless steel

26 x 21 ½ x 1 ½ inches

*20 February/21 February 2016; 20 February/21 February 2016*

2016

U.V. print and primer on stainless steel

13 x 12 x 3 ½ inches

*Untitled*

2017

U.V. print and primer on stainless steel, magazine

8 x 11 x 1/4 inches

Printed on folded sheets of stainless steel, Morgan Canavan's photographic collages combine newspaper clippings taken from different sections of the *Financial Times*. From articles on the changing cost of metals and currency to editorials on street style brand ambassadors and global warming to a recipe for eggs, all manner of content is inconspicuously layered onto the London newspaper's market data pages. Canavan's third untitled collage overlays a scanned image of packaged Wonder Bread with the iconic red masthead of *The Economist*. Superimposing the cover graphics of the May 12, 2017 issue with a scanned photograph of America's favorite brand of pre-sliced white bread, Canavan addresses the relationship between visual, material and economic mediation and consumption.

## Sidsel Meineche Hansen

*HIS CORPORATE CUNT ART*, credit Nikola Dechev (Series 1 - 3, #1)  
2016

Laser wood-cut on paper  
18 ¾ x 25 ¾ inches

*HIS CORPORATE CUNT ART*, credit Nikola Dechev (Series 1 - 3, #2)  
2016

Laser wood-cut on paper  
18 ¾ x 25 ¾ inches

*HIS CORPORATE CUNT ART*, credit Nikola Dechev (Series 1 - 3, #3)  
2016

Laser wood-cut on paper  
18 ¾ x 25 ¾ inches

*Cmd*

2014

Laser wood-cut on paper  
15 ½ x 25 ¼ inches

*iheal*

2014

Laser wood-cut on paper  
15 ½ x 25 ¼ inches

*Transdead*

2016

laser wood-cut on paper  
15 ½ x 25 ¼ inches

Sidsel Meineche Hansen's *HIS CORPORATE CUNT ART* is a series of laser-cut woodblock prints of diagrammatic depictions of the morph control function of the vagina of EVA 3.0, a stock avatar Hansen purchased from an online retailer specializing in 3D models for pornography, advertising, gaming and pharmaceutical demos. Hansen's second grouping of woodblock prints features a cryptic mix of mystical, art historical, political and digital iconography, from a snaky "command" key symbol to an electromagnetic sensor-clad clenched fist. These newly translated symbols further examine the effects of industry driven digital technologies on institutions of power and constructions of gender and self.

