

CUTLER
de LIMA
KAZEMI
MILLER
SAWYER
SCOPA
STERN
WARNER
WATKINS

FIND & FORM SPACE

3 OCT 2014

LET'S
GET
BANAUSICK!

Credits: Poster: Kevin Frances and Elizabeth Watkins; Program: C. An and Elizabeth Watkins; Gallerist: Kevin Frances; & Cupcakes: Iris Cutler

Gregor Spamsa thanks FIND & FORM SPACE, Kevin and Yifan Frances, E. Watkins, I. Cutler, N. Khan, all the show artists, and countless friends and fans who first made this endeavor a possibility, then a reality. What would this small creature do and be without you?

ACKNOWLEDGEMENTS

www.gregorspamsa.com | @gregorspamsa



C. An is an existential creepy-crawly. An curated the show with the help of many hands, brains, and hearts.

Elizabeth Watkins has a particular love for moving images, online spaces, and temporality. She's lectured, collaborated, and exhibited at the Calif. Institute for the Arts, the NY School of Visual Arts, the Carnegie Museum, Northeastern Univ., the Harvard Film and Environmental Studies Department, and the MIT Media Lab. She likes talking to people about ideas of all sorts. Watkins engages with software as a palette—a surface on which she pushes and pulls the material of video like piles of paint: “I recognize that I work in the dark—the computer is the black box into which I whistle.”

absurd to “combat the motivations of capital and its delineation of the moving body into temporal units of productive labor.” Darius Kazemi’s “Reverse OCR” makes visible the invisible work performed by a computer algorithm and, in turn, investigates exploitative labor as well as the humanity and endlessness of work. “Oh no, not another fountain...” by Iris Cutler is a playful homage to both Marcel Duchamp’s R. Mutt and his “Fountain” and the tradition of throwing pennies into fountains for a wish; here, Cutler’s ready-made fountain offers visitors a chance to be paid to wish well on the world and to ponder economic structures built on compassion.

The word “banausic”—meaning “relating to or concerned with earning a living”—is a pejorative term describing work considered too technical, too practical, too utilitarian, too unintellectual, too manual, and too mundane to ever be art or artistic. Banausic, at best, is skillful; it’s not beautiful, not brilliant. The works in the show suggest that the task of earning a living (i.e. working), the banausic elements in our lives, are not necessarily so boring or uninspiring. Hence, we’ve coined the imaginary word “banausick” to elevate the word from mere drudgery. Let’s get banausick—let us revel and dig deeper into earning a living, whatever that might mean for each of us.

— Gregor Spamsa, 2014

Adriana Dominique Warner is a designer and maker from the Bronx with a BFA in Graphic Design from Maine College of Art. Language and material letterforms to push the boundaries of traditional graphic design. Her work often uses written language’s ability to be blunt and unashamed to tackle racism and other social justice issues head on. She has exhibited across the east coast and currently produces work in the interest of human rights.



Sara Stern (b. 1989, New York, lives and works in Cambridge, MA and New York) received her BA from Harvard’s Visual and Environmental Studies department, where she is currently a Teaching Assistant. In 2012-2013 she was a Henry Russell Shaw fellow in Arts, the NY School of Visual Arts, the Carnegie Museum, Northeastern Univ., the Harvard Film and Environmental Studies Department, and the MIT Media Lab. She likes talking to people about ideas of all sorts. Watkins engages with software as a palette—a surface on which she pushes and pulls the material of video like piles of paint: “I recognize that I work in the dark—the computer is the black box into which I whistle.”

Iris Sue Cutler lives in the throes of fierce emotionality sometimes, working to ritualize compassion as a daily cultural norm in her relationships with self, others, and the spiritual. Someone recently told her that we're all born as broken teacups, and she liked that image because it implies that fixing is moot. Moot. She would like to thank the academy for the critically engaged people who inhabit it and denounce the academy for soul slavery. She'd also love to grab lunch with you sometime.

Ricardo de Lima was born in Barranquilla, Colombia and raised in Maracay, Venezuela. De Lima’s work has been shown at the Boston Center for the Arts, Fourth Wall Gallery, ArtSpace 16, and in public spaces throughout Boston. It has been reviewed by Art Papers, Boston Globe, Art New England, Boston Phoenix and the Weekly Dig. He is the current resident at Samson Gallery. He also curates Spectacle in Boston, a collaborative performance space for experimental music and visual art.



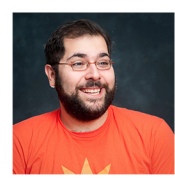
ricardodelima.org

Sally Scopa is a painter and printmaker from San Francisco, California. She received her BA in Visual and Environmental Studies in 2013 from Harvard, where she now assistant teaches for drawing and printmaking courses. She is the 2014-2015 Artist in Residence at the Signet Society of Art and Letters.



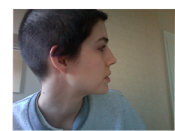
tinjvarkaptrahner.com | weirdorecords.com

After finishing a philosophy degree specializing in Husserlian phenomenology in the mid-1990s, writer and musician Angela Sawyer felt illly prepared to start assisting audiences around the Boston area using her mouth, some broken electronics, toys, and noise-makers. Improvised squealing and gurgling have become her specialty, and she’s released a steady trickle of small-run cds, cdrs, and cassettes over the years. Dennis Tyfus from the Ultra Eczeema label called Sawyer “the best living vocal artist.” Catch Angela doing stand-up at her monthly show ExtremeLy Casual. If you’d rather just hear her scream, see her free jazz trio Party Waters & the College Tour. Angela also runs the internationally acclaimed specialty vinyl shop Weirdo Records from a tiny storefront in Central Square, Cambridge.

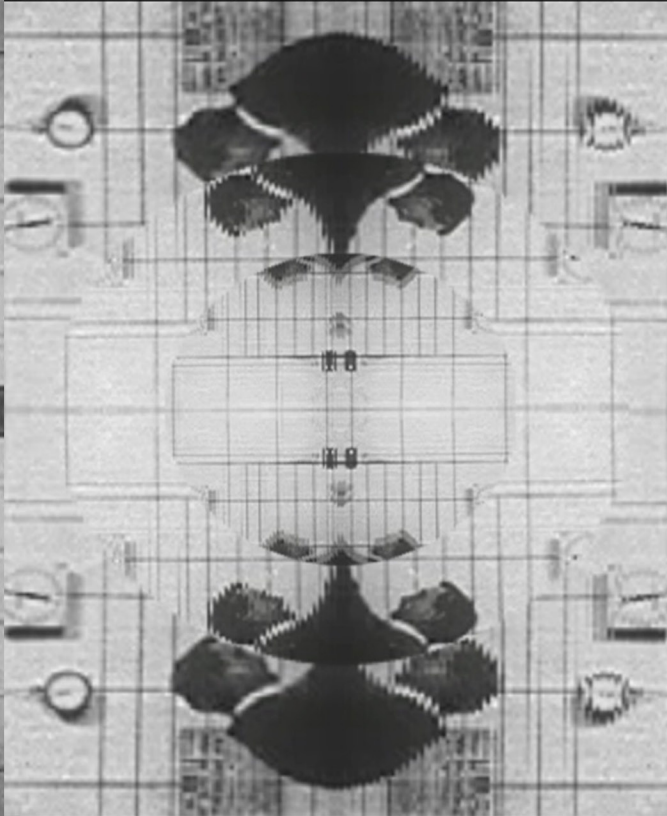
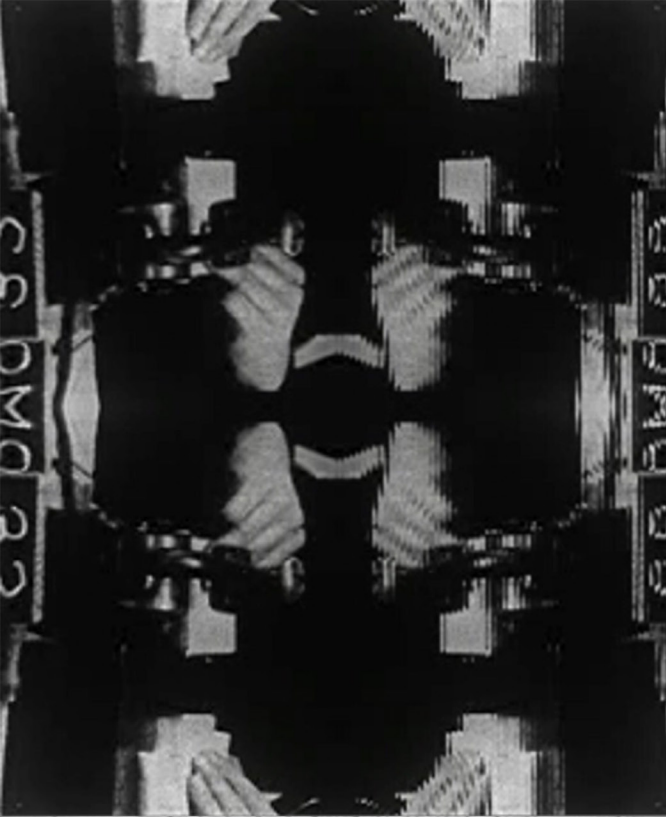
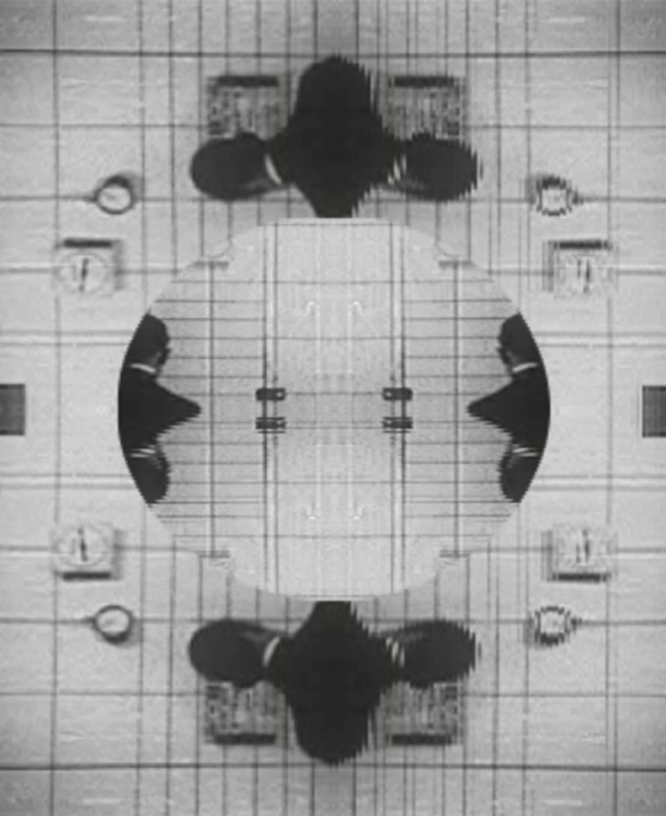


Darius Kazemi makes weird internet stuff and is known for his autonomous software bot creations. He spent ten years working as a game developer before realizing his interest was not in games and the way people interact with them, but in algorithms and the way people interact with them. His art is centered on randomness, apophenia, and human (un)intelligence. Kazemi’s work is often deployed via autonomous algorithms that use the ecosystem of the internet itself as a medium, ending with generated artifacts that range from tweets and Tumblr posts to slide decks and physical shipments of e-commerce products.

tinysubversions.com/projects | @tinysubversions



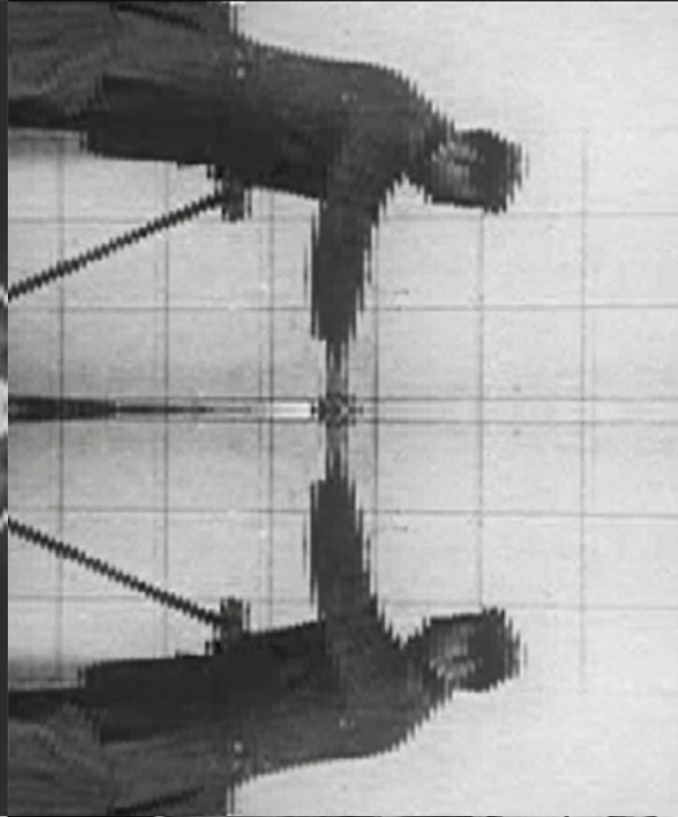
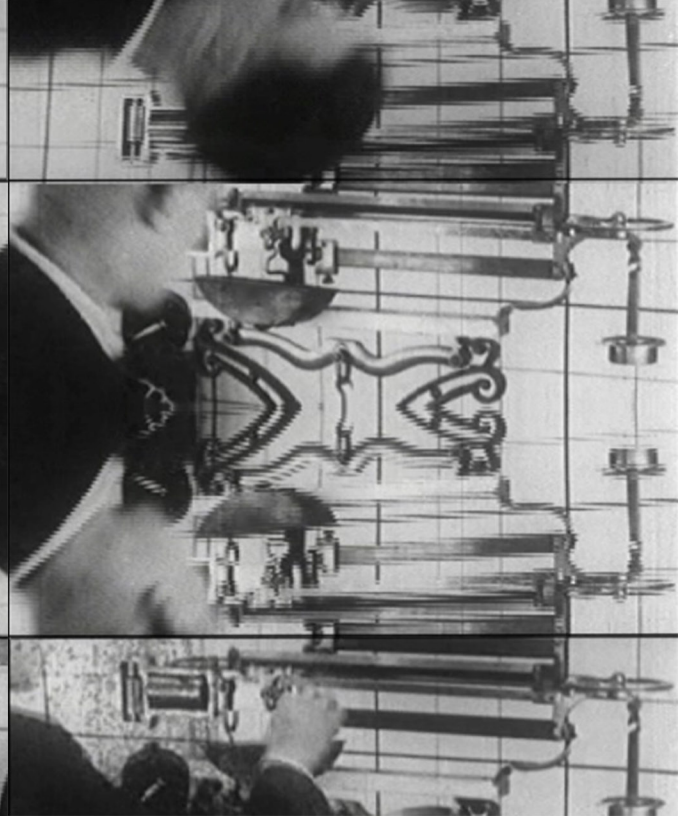
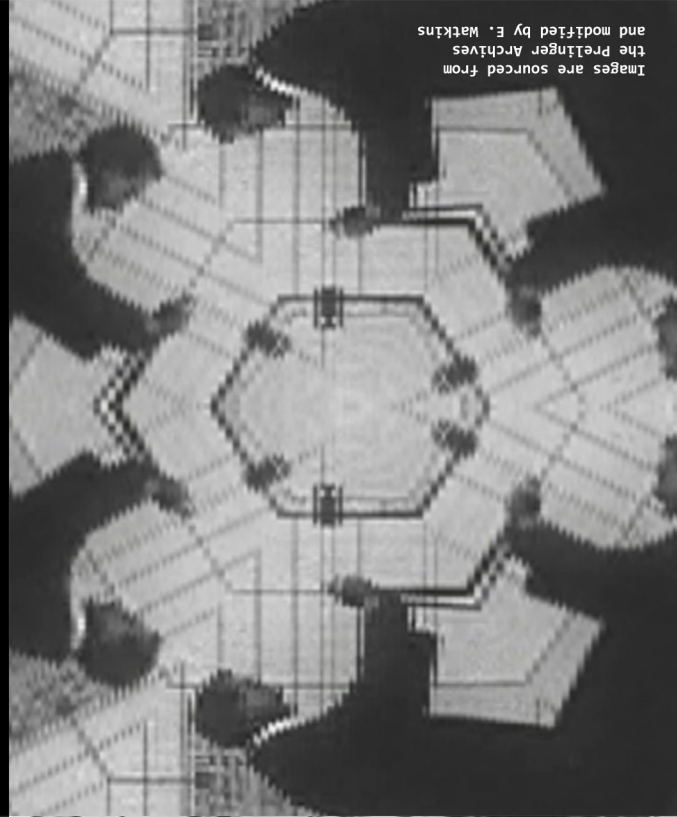
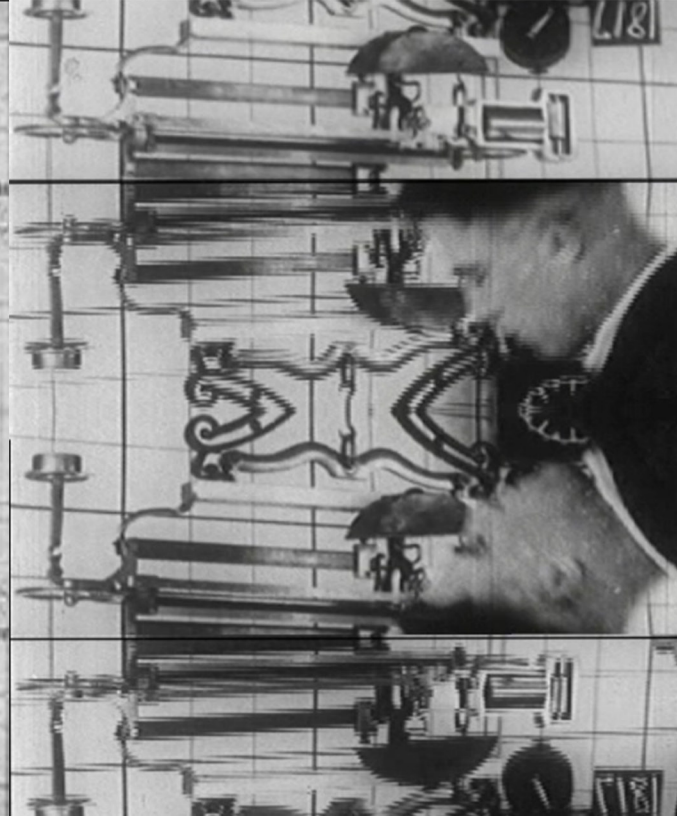
Helen Miller is an artist and Feldenkrais practitioner. She received her BA in Art Practice and English from UC Berkeley, her EdM in Arts in Education from the Harvard Graduate School of Education, and her Feldenkrais Certification from The Feldenkrais Institute. She has performed, taught, and exhibited all over the globe, including the Dia Art Foundation and The Whitney Museum of American Art. Movement awareness, somatic practice, and the exploration of embodied aspects of visual representation inform her drawing, painting, video and performance.



LET'S
GET
BANAUSICK!

FRIDAY, OCTOBER 3, 6-9PM

FIND 6 FORM SPACE 524, HARRISON AVE., BOSTON, MA



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