



ART BASEL MIAMI BEACH

*Jeremy Shaw*

December 4-8, 2024  
Booth N8, Nova Sector

Bradley  
Ertaskiran

Art Basel Miami Beach  
December 4 to 8, 2024

Miami Beach Convention Center | Nova Sector, Booth N8

Jeremy Shaw  
*Untitled (There in Spirit)*

Bradley Ertaskiran is pleased to present new and recent work by Berlin-based Canadian artist Jeremy Shaw for Nova at Art Basel Miami Beach. Shaw's multidisciplinary practice explores altered states and the cultural, spiritual, and scientific practices that aspire to map transcendence. For this presentation, Jeremy Shaw seamlessly blends sculpture and photography in an immersive installation. Custom-framed archival photographs feature along the walls of the booth, while the centerpiece, *Untitled (There in Spirit)*, presents a striking focal point in the center of our booth.

*Untitled (There in Spirit)* is a multimedia sculpture reminiscent of a votive candle stand, crafted from steel and housing 156 electric candles encased in red glass. The flickering flames, initially random, synchronize with a slow-building beat that intensifies alongside them, eventually evolving into an oscillating tunnel pattern that consumes the grid and gains speed toward infinity. This work fuses the physical manifestations of prayer with scientific and science fictional representations of the infinite, creating an environment for reflection that explores both historical and contemporary belief systems. It addresses our innate desire to transcend the limitations of our physical existence while articulating intangible experiences.

Shaw's ongoing photographic series, *Towards Universal Pattern Recognition*, features archival photographs capturing subjects in altered states of consciousness—spiritual, hedonistic, or technological ecstasy. Encased in custom-cut prismatic lenses, the images undergo magnification and repetition, distorting documentary imagery into a psychedelic display. The bending of light through these frames creates a hallucinatory kaleidoscopic effect, reflecting both the ecstatic psychological states of the photographic subjects and viewers alike. Positioned on the walls of the booth, these works focus our attention on a singular element: the moment of transcendence. They envelop the viewer in an unsettling yet intimate exploration of individual and collective catharsis, ultimately questioning the veracity of documentary imagery as a form of testimony.

Shaw's practice intricately maps, distorts, animates, and extends records of perceived human transcendence beyond the frame. This presentation for Nova blends the spiritual with the technological, turning acts of faith into communal spectacles that invite viewers to reflect on devotion, ritual, and contemporary human experience.

Jeremy Shaw (b. 1977, North Vancouver, BC) lives and works in Berlin, Germany. Jeremy Shaw works in a variety of media to explore altered states and the cultural and scientific practices that aspire to map transcendental experience. Often combining and amplifying strategies of vérité filmmaking, conceptual art, music video and scientific research, he creates a post-documentary space that complicates expectations of image as a form of testimony. Shaw's recent presentations include the Hamburger Bahnhof (Berlin), Deichtorhallen (Hamburg), Centre Pompidou (Paris), MoMA PS1 (New York), Schinkel Pavillon (Berlin), MOCA (Toronto) and MAC (Montreal), and he has been featured in international surveys such as the 57th Venice Biennale, 16th Lyon Biennale and Manifesta 11, Zurich. In 2016 he was awarded the Sobey Art Award and was artist-in-residence at the Hammer Museum, Los Angeles in 2018. Works by Shaw are held in public collections worldwide including the Museum of Modern Art (New York), Centre Pompidou (Paris), Tate Modern (London), and the National Gallery of Canada (Ottawa).





Jeremy Shaw  
*Untitled (There in Spirit)*, 2024  
Installation view  
Bradley Ertaskiran, Montreal, CA



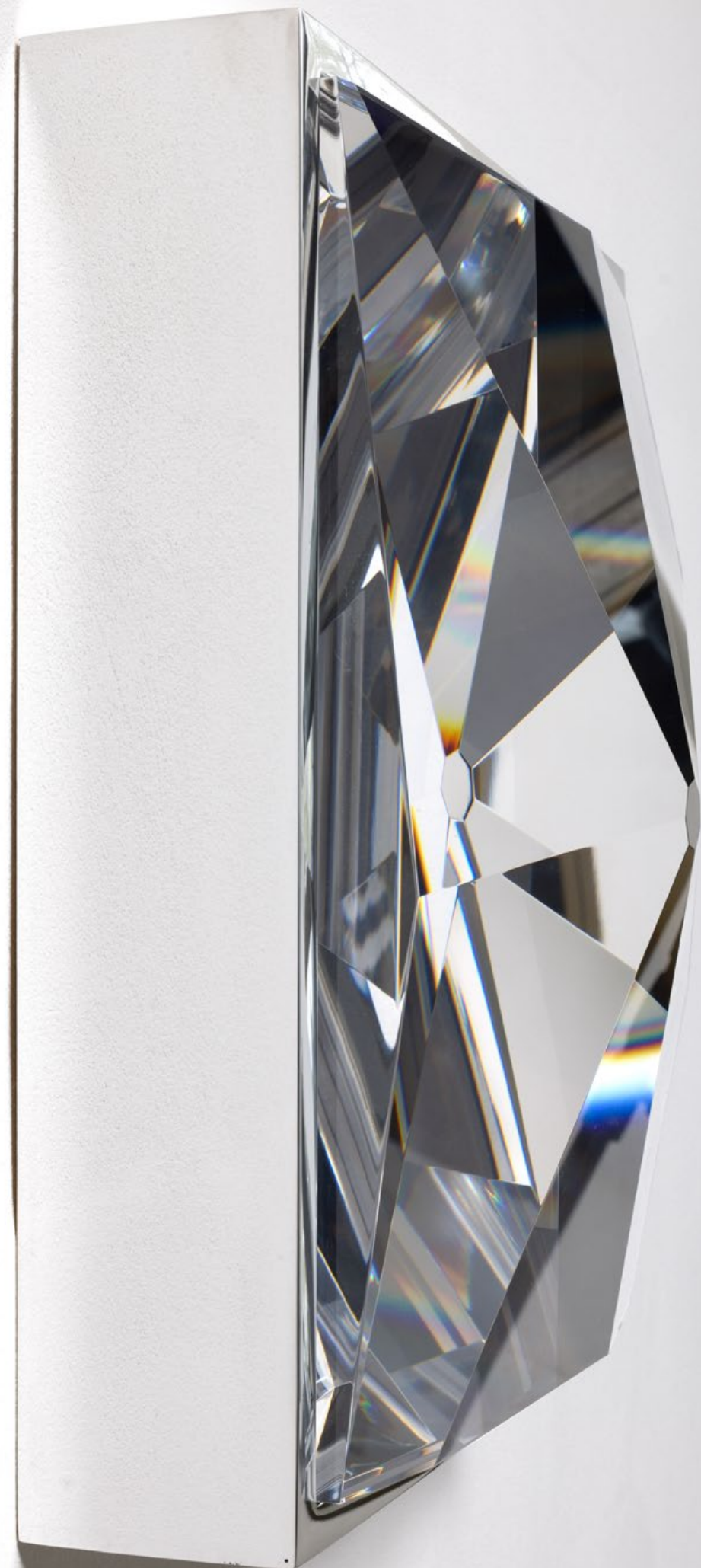
Jeremy Shaw  
*Untitled (There in Spirit)*, 2024  
Electronic candles, glass, metal  
116.8 x 128.c x 99.1 cm (43 7/8 x 47 5/8 x 38 3/4")  
3 min. 45 sec.  
\$ 120,000 USD







Jeremy Shaw  
*Towards Universal Pattern Recognition*  
(*Supine Pose. SUN-TIMES OCT 6 1970*), 2024  
Original archive press photograph,  
custom-cut prism, chrome  
42,5 x 37,7 x 16 cm (16 3/4 x 14 7/8 x 6 1/4 ")  
\$ 22,000 USD



Jeremy Shaw  
*Towards Universal Pattern Recognition*  
(Dance Marathon—18th Hour. Nordonia Hills. 1/23/82), 2024  
Original archive press photograph, custom-cut prism, chrome  
37,6 x 42,7 x 16 cm (14 3/4 x 16 7/8 x 6 1/4 ")  
\$ 22,000 USD





10/21/67 WASHINGTON: As dusk descended over the Pentagon, hundreds of youths burned their draft cards, holding them aloft like tiny candles during the antiwar demonstration  
WAP 102136 10/21 TELEPHOTO  
10/21. UPI TELEPHOTO

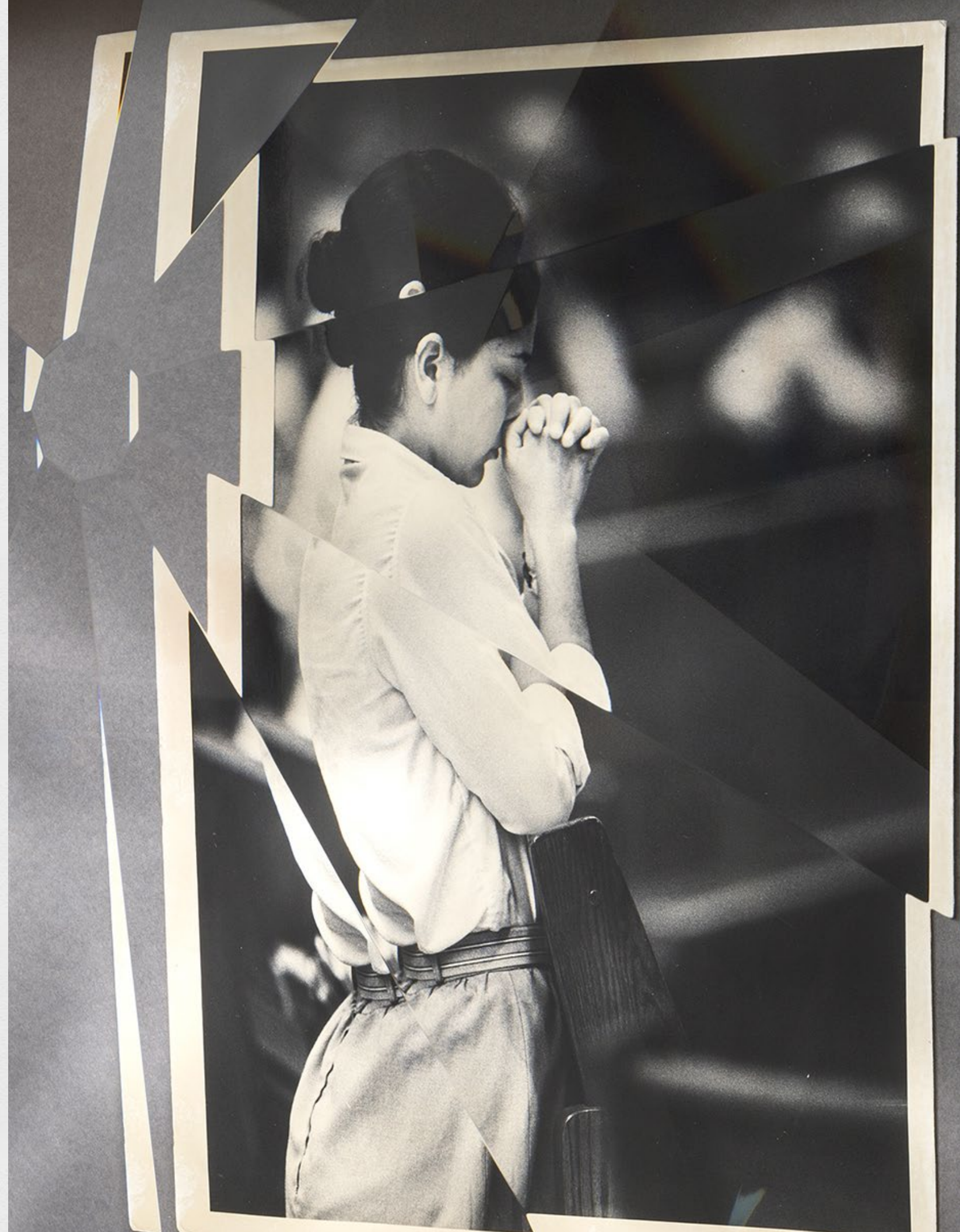




Jeremy Shaw  
*Towards Universal Pattern Recognition*  
*(like tiny candles. WASHINGTON 10/21/67), 2024*  
Original archive press photograph, custom-cut prism, chrome  
42,3 x 37 x 16 cm (16 5/8 x 14 1/2 x 6 1/4 ")  
\$ 22,000 USD



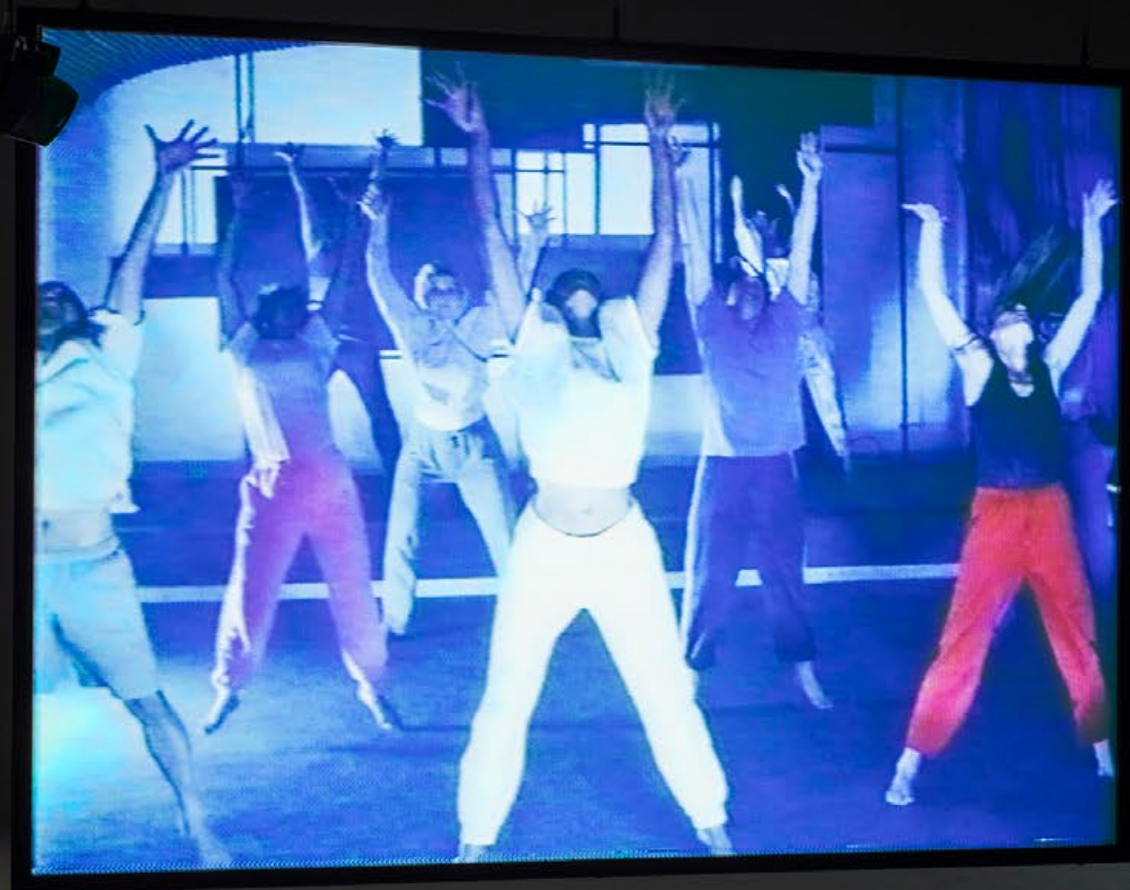
Jeremy Shaw  
*Towards Universal Pattern Recognition*  
(*Centennial - Insight*. NOV. 14, 1982), 2024  
Original archive press photograph, custom-cut prism, chrome  
42.6 x 37.5 x 16 cm (16<sup>3</sup>/<sub>4</sub> x 14<sup>3</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>4</sub> ")  
\$ 22,000 USD



# PREVIOUS INSTALLATIONS



Jeremy Shaw  
*Localize Affect*, 2024  
Installation view  
Bradley Ertaskiran, Montreal, CA



Jeremy Shaw  
*Phase Shifting Index*, 2020  
Seven-channel video, sound and light installation, 35'51"  
Installation view  
Hamburger Bahnhof, Berlin, DE



Jeremy Shaw  
*Phase Shifting Index*, 2020  
Seven-channel video, sound and light installation, 35'51"  
Detail

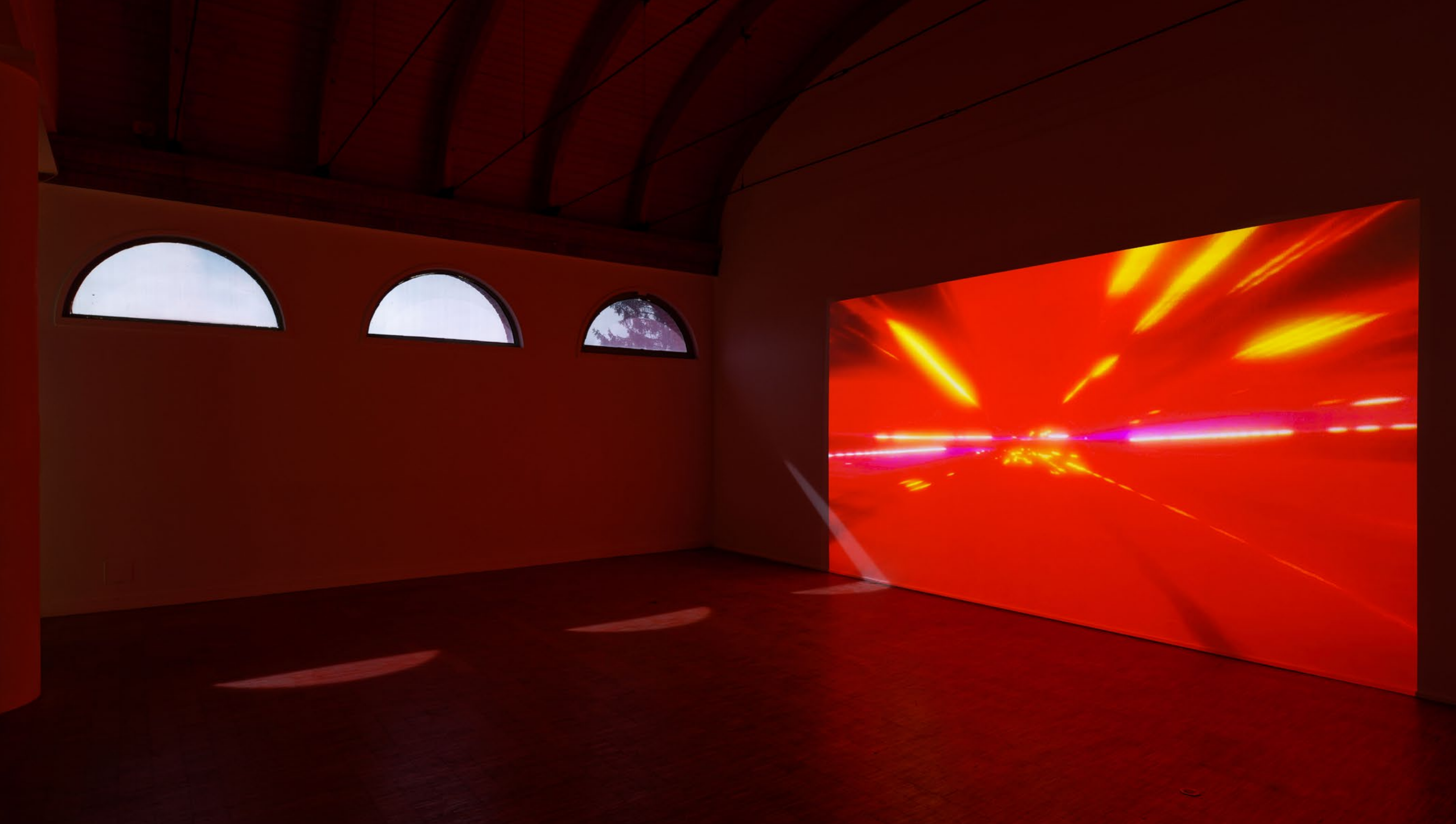




Jeremy Shaw  
*Phase Shifting Index*, 2020  
Seven-channel video, sound and light installation, 35'51"  
Installation view  
Centre Pompidou, Paris, FR



Jeremy Shaw  
*There in Spirit*, 2024  
Installation view from solo exhibition *Maximum Horizon* (2024)  
Centre International d'Art et du Paysage, Vassivière, FR



Jeremy Shaw  
*This Transition Will Never End*, 2008  
Installation view from solo exhibition *Maximum Horizon* (2024)  
Centre International d'Art et du Paysage, Vassivière, FR

IS THERE A SOUL?  
DWT CLUE ISSUES?

Wissenschaft ist eine Möglichkeit, die menschliche Existenz zu verstehen. Doch gibt es die Seele nicht? Jeremy Shaw nutzt eine spezielle Fluoreszenz, um die verborgenen Zusammenhänge zwischen Pflanzen, die Stimmung, Wahrnehmung oder Verhalten beeinflussen. Er nutzt die Kinetik der Pflanzen, die sich nach dem Sonnenlicht ausrichten, um die Verbindung zwischen Pflanzen und Menschen zu verdeutlichen. Er nutzt die Kinetik der Pflanzen, die sich nach dem Sonnenlicht ausrichten, um die Verbindung zwischen Pflanzen und Menschen zu verdeutlichen. Er nutzt die Kinetik der Pflanzen, die sich nach dem Sonnenlicht ausrichten, um die Verbindung zwischen Pflanzen und Menschen zu verdeutlichen.

UNSEEN POTENTIAL, 2022  
Digitalis, Kinetik, Fotografie, Ton, Video, Video-Programm  
Courtesy The ARS

Jeremy Shaw



Jeremy Shaw  
*Unseen Potential*, 2022  
 Installation view from *Survival in the 21st Century* (2024)  
 Deichtorhallen, Hamburg, DE



Jeremy Shaw  
*Aesthetic Capacity (UK Top Ten - New Romantic, 1982)*, 2013  
11 Kirlian Polaroids  
69.4 x 53.9 x 4 cm (21.2 x 27.3 x 1.6 ") framed



Jeremy Shaw  
*Unseen Potential (San Pedro, a.5)*, 2022  
Kirlian photograph  
67.7 x 52.7 x 5 cm (26.7 x 20.8 x 2 ") framed

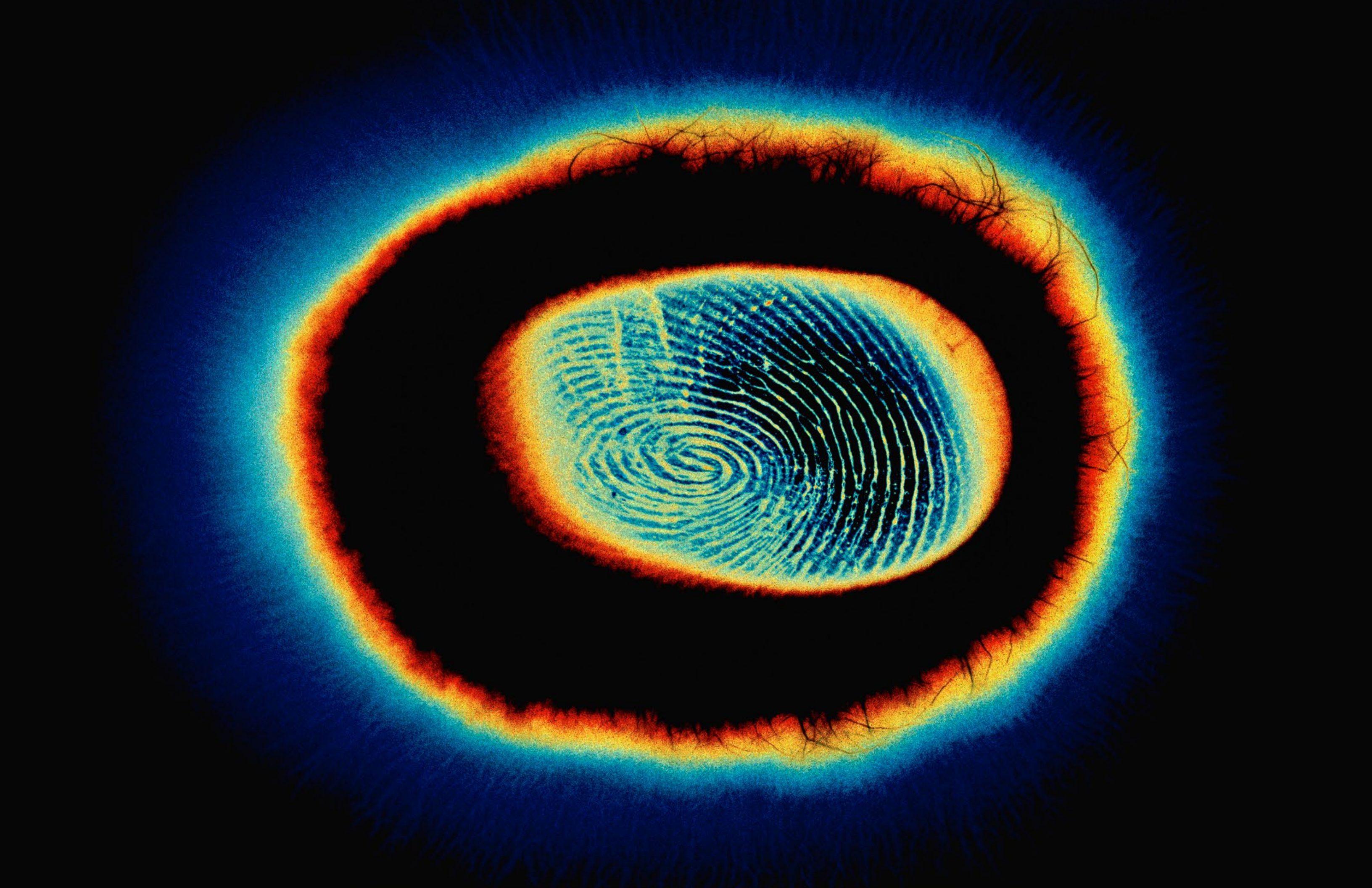
Jeremy Shaw



Jeremy Shaw  
*Cathartic Illustration*  
Installation view from *Survival in the 21st Century* (2024)  
Deichtorhallen, Hamburg, DE



Jeremy Shaw  
*Hot 100s*, 2014  
Installation view  
König, Berlin, DE







Jeremy Shaw  
*Quantification Trilogy*  
*I Can See Forever*, 2018  
Two channel video installation, 5.1 sound, 36'24"  
Installation view  
Julia Stoschek Foundation, Düsseldorf, DE



Jeremy Shaw  
*Quantification Trilogy*  
*Liminals*, 2017  
Single channel video installation, 5.1 sound, 31'24"  
Installation view  
Julia Stoschek Foundation, Düsseldorf, DE



Jeremy Shaw  
*Quantification Trilogy*  
*Quickeners*, 2014

Single channel video installation, 5.1 sound, 36'40"

Installation view

Julia Stoschek Foundation, Düsseldorf, DE



Jeremy Shaw  
*Introduction to The Memory Personality*, 2012  
Single channel VHS installation with original soundtrack, 12'32"  
Installation view  
KW Institute for Contemporary Art, Berlin, DE

# Jeremy Shaw

Né /  
Born 1977  
North Vancouver, CA

Vit et travaille /  
Lives and works Berlin, DE

Expositions individuelles /  
Solo exhibitions

2025 Vienna Secession, Vienna, AT *[forthcoming]*

2024 Localize Affect, Bradley Ertaskiran, Montreal, CA  
Phase Shifting Index, Lahti Museum of Visual Arts, Malva, FI  
Maximum Horizon, Le Centre International d'Art et du Paysage de l'île de Vassivière, Île de Vassivière, FR

2023 Phase Shifting Index, Musée d'art contemporain de Montréal, Montreal, CA  
Phase Shifting Index, The Polygon, Vancouver, CA

2022 Liminals, Frye Art Museum, Seattle, US  
Phase Shifting Index, Museum of Old and New Art, Hobart, AU

2021 Cathartic Illustration, König Galerie, Berlin, DE  
Strobe Count, Macaulay Fine Art, Vancouver, CA  
Tracer Recordings, Odet, Milan, IT  
Phase Shifting Index, Kumu Art Museum, Tallinn, EE  
Quantification Trilogy, Julia Stoschek Foundation, Düsseldorf, DE

2020 Phase Shifting Index, Centre Georges Pompidou, Paris, FR  
Phase Shifting Index, Frankfurter Kunstverein, Frankfurt, DE  
Quantification Trilogy, Julia Stoschek Foundation, Berlin, DE

2019 Quantification Trilogy, Esker Foundation, Calgary, CA

2018 Liminals, Musée des beaux arts de Montréal, Montreal, CA  
Quantification Trilogy, Kunstverein Hamburg, Hamburg, DE  
I Can See Forever, König Galerie, Berlin, DE  
Quickeners, Capri, Düsseldorf, DE  
Liminals, Detached Gallery, Hobart, AU

2017 Liminals, 180 The Strand, London, UK

2016 Towards Universal Pattern Recognition, König Galerie, Berlin, DE

2015 Medium-Based Time, Contemporary Art Gallery, Vancouver, CA  
Degenerative Imaging in the Dark, Lambda Lambda Lambda, Pristina, KS

2014 Hot 100s, König Galerie, Berlin, DE  
Quickeners, Johann König, Berlin, DE

2013 Variation FQ, Schinkel Pavillon, Berlin, DE  
Transcendental Capacity, Macaulay Fine Art, Vancouver, CA  
DMT, Videoworkcase, Nuremberg, DE

2011 Best Minds, MoMA PS1, New York, US  
Storming Heaven (From Home), Foundation Gutzwiller, Zurich, CH

Expositions de groupe /  
Group exhibitions

2010 Single Channel Higher States, SAMSA, Berlin, DE  
Lot #422, Every Letter in the Alphabet, Vancouver, CA  
Single Channel Higher States, The Lawrimore Project, Seattle, US

2009 This Transition Will Never End, TIFF Future Projections, Toronto, CA  
Something's Happening Here!, Presentation House Gallery, Vancouver, CA

2008 This Transition Will Never End, Blanket Contemporary, Vancouver, CA

2007 Best Minds Part One, Or Gallery, Vancouver, CA  
Best Minds Part One, TIFF, Toronto, CA

2006 DMT, Museum of Contemporary Canadian Art, Toronto, CA  
7 Minutes, Associació Per A les Arts Contemporànies, Vic, ES

2005 Anti-Psych, Tracey Lawrence Gallery, Vancouver, CA  
DMT, Cherry and Martin Gallery, Los Angeles

2004 DMT, Presentation House Gallery, Vancouver, CA

2003 The Theme For Tonight, Tracey Lawrence Gallery, Vancouver, CA

2024 Phase Shifting Index, Museum in Motion, A Collection for the 21<sup>st</sup> Century, Hamburger Bahnhof, Berlin, DE  
Night of Uncertainty, Max Goelitz, Munich, DE  
Survival in the 21<sup>st</sup> Century, (curated by Nicolaus Shaufthausen), Deichtorhallen, Hamburg, DE

2023 The Cosmos Within, ARoS Aarhus Kunstmuseum, Aarhus, DK  
Splendid, Cinéma Splendid, Geneva, CH  
Plant Based, Goodroom, Berlin, DE  
I see no difference between a handshake and a poem, Mendes Wood DM, Paris, FR  
failed transcendence, Max Goelitz, Munich, DE  
GÖDEL ESCHER BACH, West Den Hague Contemporary Art, Den Hague, NL  
Dance Party, Art Gallery of Alberta, Alberta, CA  
Hello Happiness, German Hygiene Museum Dresden in cooperation with Welcome Collection, Dresden, DE

2022 The Future Is \_\_\_\_\_, Trondheim Art Museum, Trondheim, NO  
I Went Through That Door and I Never Came Back, MeetFactory Gallery, Prague, CZ  
16<sup>th</sup> Biennale de Lyon—A Manifesto of Fragility, Lyon, FR  
Paracusia : Of Sounds and Visions, Kewenig Gallery, Berlin, DE  
The Art of Mushrooms, Fundação de Serralves, Porto, PR  
ALTER + EGO, Eres Foundation, Munich, DE  
Paradise Room, Goodroom, Berlin, DE  
Vertigo, ARoS Aarhus Kunstmuseum, Aarhus, DK  
Identität nicht nachgewiesen, Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Bonn, DE

2021 The Architecture of Transformation, B'NK'R, Munich, DE  
Compassion Fatigue is Over, Galerie Rudolfinum, Prague, CZ  
Life on Planet Orisimanirana, Museum für Kunst und Gewerbe Hamburg, Hamburg, DE  
Activist Neuroaesthetics, Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz, Berlin, DE  
13<sup>th</sup> Kaunas Biennial – Once Upon Another Time, Kaunas, LT  
The Black & White Show, Macaulay Fine Art, Vancouver, CA  
Mushrooms: The Art, Design and Future of Fungi, Somerset House, London, UK  
Scrivere Disegnando – Quand la langue cherche son autre, Centre d'Art Contemporain, Geneva, CH  
Cause à Effet, Bradley Ertaskiran, Montreal, CA  
Pineal Eye Infection, Garden House, Los Angeles, US  
Tiger in Space, Contemporary Art Museum of Estonia, Tallinn, EE

- Passion Leidenschaft, LWL Museum für Kunst und Kultur, Münster, DE  
Studio Berlin, Bergain with Boros Foundation, Berlin, DE
- 2019 On the spiritual matter of art – Della materia spirituale dell'arte, Maxxi, Rome, IT
- 2018 Blind Faith: Between the Visceral and the Cognitive in Contemporary Art, Haus de Kunst, Munich, DE  
Ekstase, Kunstmuseum Stuttgart, Stuttgart, DE  
Kunstpreis der Böttcherstraße, Kunsthalle Bremen, Bremen, DE  
Believe, Museum of Contemporary Art, Toronto, CA  
Alone Together, Musée d'art contemporain de Montréal, Montreal, CA  
Eco-Visionaries, MAAT, Lisbon, PT  
Magic and Ritual, Museum Villa Rot, Burgrieden, DE  
Altered States, Kunstpalais, Erlangen, DE
- 2017 57<sup>th</sup> Venice Biennale, Venice, IT  
How To Live Together, Kunsthalle Wien, Vienna, AT  
The Basilisk, Nicodim Gallery, Los Angeles, US  
KULT!, Zeppelin Museum, Friedrichshafen, Friedrichshafen, DE  
Artificial Tears, Museum of Applied Arts, Vienna, AT  
The Hierophant, Nicodim Gallery, Bucharest, Ro  
Champignons, Galerie PCP, Paris, FR  
N. Vancouver, Polygon Gallery, Vancouver, CA
- 2016 In the Belly of the Whale, Witte de With Center for Contemporary Art, Rotterdam, NL  
Sobey Art Award Exhibition, National Gallery of Canada, Ottawa, CA  
Manifesta 11: The Things People Do For Money, Zurich, CH  
44 Salon Nacional de Artistas – Colombian Biennale, Bogota, CO  
Passion – Fan Behaviour and Art, Muzeum Ludwig, Budapest, HU  
Charles Blanc-Gatti, Musée d'art de Pully, Pully, CH  
Where Are We Now?, Neuer Berliner Kunstverein, Berlin, DE  
All Membranes Are Porous, Kamloops Art Gallery, Kamloops, CA  
Cosmo, KevinSpace, Vienna, AT
- 2015 What we call love, Irish Museum of Modern Art, Dublin, IR  
Offline, Museum of Contemporary Art Tokyo, Tokyo, JP  
New Release, Gerðarsafn Kópavogur Art Museum, Kópavogur, IS  
Verborgene Kräfte, Kunstverein Wolfsburg, Wolfsburg, DE  
The Manifest Destiny Billboard Project, Interstate 10 Freeway, El Paso, US  
Biennale of Moving Image, Museum of Old and New Art, Tasmania, AU  
Passion – Fan Behaviour and Art, Künstlerhaus Bethanien, Berlin, DE
- 2014 Shine a Light, National Gallery of Canada, Ottawa, CA  
The Crime Was Almost Perfect, Witte de With Center for Contemporary Art, Rotterdam, NL  
Altered States, Macaulay Fine Art, Vancouver, CA  
Extinction Marathon, Serpentine Gallery, London, UK  
Surface Modelling, Kerstin Engholm Galerie, Vienna, AT  
Re-Discovery II, Autocenter, Berlin, DE  
Biennale of Moving Image, Centre d'art contemporain, Geneva, CH
- 2013 Transformation, Museum of Contemporary Canadian Art, Toronto, Ca  
12<sup>th</sup> Biennale de Lyon, Lyon, FR  
Contemporary Art Club #2, Stedelijk Museum, Amsterdam, NL  
The Biennial of The Americas, Denver, US  
Love to Love You, Massachusetts Museum of Contemporary Art, Massachusetts, US  
Girls Can Tell, GAK, Bremen, DE  
Gegenwelten, Römer und Pelizaeus Museum, Hildesheim, DE  
The Magic Bullet, Galerie Torri, Paris, FR
- 2012 One on One, Kunst-Werke Institute for Contemporary Art, Berlin, DE  
Contemporary Art Club, Stedelijk Museum, Amsterdam, NL  
The Dark Cube, Palais de Tokyo, Paris, FR
- The Human Senses and Perception in Contemporary Art, Kunsthalle Kiel, Kiel, DE  
Enterind the Mind's I, National Convention Center, Beijing, CN  
What Did You Expect?, Galerie Torri, Paris, FR  
State of the Art Photography, NRW Forum, Dusseldorf, DE
- 2011 Based in in Berlin, KW Institute for Contemporary Art, Berlin, DE  
Montreal Biennale – Elements of Chance, Montreal, CA  
FotoFestival 4 – The Eye is a Lonely Hunter, Mannheim, DE  
Cities of Gold and Mirrors, Julia Stoschek Foundation, Dusseldorf, DE  
Skeletons in the Closet, Heidelberger Kunstverein, Heidelberg, DE  
Science Fiction, Or Gallery, Berlin, DE  
Psychedada, AKA Gallery, Saskatoon, CA  
You Are Free, Kunsthalle Exnergasse, Vienna, AT  
The New Psychedelia, MU, Eindhoven, NE  
Metrospective 1.0, Program, Berlin, DE
- 2010 Let's Compare Mythologies, Witte De With Center for Contemporary Art, Rotterdam, NL  
Auto-Kino!, Temporäre Kunsthalle, Berlin, DE  
CUE, Vancouver Art Gallery, Vancouver, CA  
Gewalt (Violence), Kunstverein Wolfsburg, Wolfsburg, DE  
Syncopation, Grimm Museum, Berlin, DE  
The Testbed of Futurity, Southfirst, Brooklyn, US  
Field Trip #2, Kleine Humboldt Galerie, Berlin, DE  
Videodrome, Autocenter, Berlin, DE  
Candles in the Mind Room, Beige Cube, Frankfurt, DE  
My Brother, My Killer, Freymond-Guth Fine Arts, Zurich, CH  
Here You Are, Vancouver, CA
- 2009 Back to the Future, Coma, Berlin, DE  
Nite Flights, Kunsthaus Baselland, Basel, CH  
Art Today Association, Plovdiv, BG
- 2008 Thermostat: Video and the Pacific Northwest, Seattle Art Gallery, Seattle, US  
Forum Expanded, Berlinale Kino Arsenal, Berlin, DE  
European Media Arts Festival – Young Identities, Kunsthalle Dominikanerkirche, Osnabrück, DE  
Whenever The Mood Strikes Us, Platform Gallery, Winnipeg, CA  
Moodyville, Presentation House Gallery, North Vancouver, CA  
Generations, Art Gallery of Alberta, Edmonton, CA
- 2007 Depiction Perversion Repulsion Obsession Subversion, Witte de With Center for Contemporary Art, Rotterdam, NL  
Mouth Open, Teeth Showing, The Henry Art Gallery, Seattle, US  
Despite the Light, The Balmoral Gallery, Los Angeles, US  
9 or 10 works I used to like in no order, Monitor Gallery, Rome, IT
- 2006 Canada Dreaming, Kunstverein Wolfsburg, Wolfsburg, DE  
Tiny Vices, Spencer Brownstone Gallery, New York, US  
La Boum I, Galerie Ben Kaufman, Munich, DE  
La Boum II, Sies and Hoke, Dusseldorf, DE
- 2005 I really should..., Lisson Gallery, London, UK
- 2004 Video Hero(e)s, Saidye Bronfman Center for the Arts, Montreal, CA  
Critical Mass, 64 Steps Contemporary Art Gallery, Toronto, CA
- 2003 I Am A Curator, Chisenhale Gallery, London, UK
- 2002 K48 Teenage Rebel, John Connelly Presents, New York, US  
Voir Grand/Think Big, Saidye Bronfman Center for the Arts, Montreal, CA  
Nobody In Vancouver Buys Art, Electra Building, Vancouver, CA
- 2001 Surround, Charles H. Scott Gallery, Vancouver, CA

Collections	2000	Sound Separation, Western Front Gallery, Vancouver, CA	Guest lecturer, Art Academy in Nuremberg, DE. Class of Kerstin Brätsch	
		Museum of Modern Art, New York, US	2020	Screening, <i>Driving the Human Festival</i> , ZKM   Center for Art and Media Karlsruhe and the University of Arts and Design Karlsruhe, DE
		Centre Georges Pompidou, Paris, FR	Screening, Ryerson University, Toronto, CA. <i>Mediated Transcendence</i> , Class of prof. Colleen Derkatch	
		Tate Modern, London, UK	Guest lecturer, Fogo Island Arts Foundation, Fogo Island, DE. Director Nicolaus Shafthausen	
		Sammlung Zeitgenössische Kunst des Bundesrepublik, Bonn, DE	In conversation with Franziska Nori, Frankfurter Kunstverein, DE	
		National Gallery of Canada, Ottawa, CA	2019	Guest lecturer, Rhode Island School of Design, US. Class of Nora N. Khan
		Henry Art Gallery, Seattle, US	In conversation with Naomi Potter and Neil Campbell, Esker Foundation, Calgary, CA	
		ARoS Aarhus Kunstmuseum, Aarhus, DK	Screening, Experimental Film Class, Simon Fraser University, class of prof. Eldritch Priest with Philip Barker and Basama Alsahrif	
		Musée de Beaux-arts de Montréal, CA	Screening, Dept. of Visual and Environmental Studies, Harvard University, US. Class of Prof. Kate Rennebohm	
		Art Gallery of Ontario, Toronto, CA	Screening, Ryerson University, Toronto, CA. <i>Studies in Rhetoric</i> , Class of prof. Colleen Derkatch	
Prix, bourses et distinctions / Selected awards, grants and distinctions	2021	Dr. Marschner Ausstellungspreis, Frankfurt, DE	Panel discussion <i>What Art Means Today</i> , with Hans-Ulrich Obrist, Lucia Pietroiusti, Ben Vickers, and Daniel Birnbaum, 180 The Strand, London, UK	
	2016	Sobey Art Award, Ottawa, CA	In conversation with Katrina Brown, <i>A Place for the Work and the Human Being</i> , Common Guild, Glasgow, UK	
Résidences artistiques / Residencies	2022	International Centre for Art and Landscape, Vassivière Island, FR	2018	In conversation with Hans Ulrich Obrist, DLD Festival, Munich, DE
	2018	Hammer Museum, Los Angeles, US	Screening and conversation with Andrea Lissoni, Tate Modern, London, UK	
	2016	Fogo Island Arts, Fogo Island, CA	In conversation with Dorothea Von Hantelmann, Kunstverein Hamburg, DE	
	2015	Max Planck Institute for Human Cognitive and Brain Sciences, Leipzig, DE	Lecture and screening, Bard College Berlin, DE. Class of Dafna Maimon	
		Matter Residency, Athens, GR	In conversation with Geneviève Goyer, Musée des beaux-arts de Montréal, Montreal, CA	
	2011	International Studio and Curatorial Program, New York, US	Screening and conversation with Clara Meister, König Galerie, Berlin, DE	
	2010	Caribic Residency, Hamburg, DE	2017	Public lecture, Tavola Aperto, 57th Venice Biennale, Venice, IT
Publications	2021	<i>Quantification Trilogy - Jeremy Shaw</i> , ed. Laura McLean-Ferris, Nora Khan & Maxwell Stephens, Information Office	2016	Public lecture, Association of Neuroaesthetics Symposium, Serra dei Giardini, Venice, IT
	2020	<i>Jeremy Shaw</i> , ed. Christine Marcel & Simon Castets, Centre Pompidou, Swiss Institute, Museum of Old and New Art   Hobart	Guest lecturer, Simon Fraser University (satellite), Berlin, DE. Class of prof. Judy Radul	
	2006	<i>Jeremy Shaw: DMT</i> , ed. Monika Szewczyk, Clint Burnham and Helga Pakasaar, Presentation House Gallery, Projectile Publishing	In conversation with Nicolaus Shafthausen, Kunsthalle Wien, AT	
Lectures, tutorials, panels / Présentations, tutoriels, discussions	2024	Guest lecturer (upcoming), Jour Fixe, AdbK Munich, DE	2015	Lecture and screenings, Fogo Island Arts Center, Fogo Island, CA
	2022	Visiting professor, Städelschule HfbK, Frankfurt, DE. Class of Gerard Byrne	Panel discussion, <i>Where are we now?</i> with Dorothea Von Hantelmann and Cyril Laucher, Neuer Berliner Kunstverein, Berlin, DE	
	2021	Guest lecturer, HFBK Hamburg, Class of Angela Bulloch. Hamburg, DE	2014	Guest lecturer and student tutorials, Bergen Academy of Art and Design, Bergen, NO
		Guest lecturer and student tutorials, Royal Institute of Art in collaboration with Moderna Museet, Stockholm, SE	In conversation with Dorothea Von Hantelmann, Neuer Berliner Kunstverein, Berlin, DE	
	Jury member, <i>Lichter Art Award</i> , 14 Lichter Filmfest Frankfurt International, DE	Lecture and screenings, Max Planck Institute, Leipzig, DE		
	Guest lecturer, Medienlabor Kunsthochschule Mainz, DE. Class of prof. Shannon Bool	In conversation with Christine Macel, Irish Museum of Modern Art, Dublin, IE		
	Guest lecturer and student tutorials, Potsdam Filmstudium, DE. Class of prof. Lucy Beech	Public lecture and screenings, Halle 14, Leipziger Baumwollspinnerei, Leipzig, DE		
	Screening, Media School in Art Academy of Copenhagen, DK. Class of prof. Agnieszka Polska	In conversation with Caitlin Jones, Emily Carr University, Vancouver, CA		
	Screening, Deutsche Film und Fernsehakademie, DE. Class of Janina Herhoffer with Clemens von Wedemeyer, Elizabeth Price, Maya Schweizer, Matthias Müller	Student tutorials, Emily Carr University, Vancouver, CA, MFA Class of prof. Kyla Mallet		
		In conversation with Shamim Momin, somewhere in El Paso (L.A.N.D.), US		
		2014	Screening and conversation with Mathias Ulrich, Schirn Kunsthalle, Frankfurt, DE	
		Guest lecturer and student tutorials, Sandberg Institute at Rietveld Academy, Amsterdam, NL.		
		Class of Jerszy Seymour		
		Public lecture and screening, Centre D'art Contemporain, Geneva, CH		
		Screening and conversation with Niklas Goldbach, Universität der Künste, Berlin, DE		
		Panel discussion, <i>Confrontations - The Sublime</i> , moderated by Hendrik Folkerts, Stedelijk Museum, NL		
		In conversation with Charlotte..., Centre D'art Contemporain, Geneva, CH		
		Public lecture, National Gallery of Canada, Ottawa, CA		

	2013	In conversation with Marc Glöde, Schinkel Pavilion, Berlin, DE In conversation with David Liss and Noah Cowan, Museum of Contemporary Canadian Art, Toronto, CA		2016	<i>Wormhole Through Your Brain</i> , ImpulsTanz dance workshop with Justin Kennedy (by invitation of Tino Sehgal), Vienna, AT
	2012	Panel discussion, <i>Public Intimacy</i> , with Carolyn Christov-Bakargiev and Susanne Pfeffer, KW Institute, Berlin, DE In conversation with Bart Rutten, Stedelijk Museum, NL Screening, <i>Day For Night: Reality and Illusion</i> (curated Horace Brockington). CUNY Graduate Center, New York, US	Performances	2012	<i>The Kirlian</i> , design and public programming one-week bar in collaboration with Absolut, Volkshaus, Basel, CH
	2011	Public lecture, <i>No. 1 Songs in Heaven</i> , Image Movement, Berlin, DE		2011	<i>Sleepwalk (Versions)</i> , HAU 2, Berlin, DE <i>I Am a Laser</i> , Art Salons, Art Basel 42, Basel, CH <i>I Am a Laser</i> , Based in Berlin, Monbijou Park, Berlin, DE
	2010	Panel discussion, <i>Jeff Wall - Transit</i> , Kunsthall im Lipsiusbau, Dresden, DE		2010	<i>The 1986 Top 100 Countdown</i> , Candehar Bar by Presentation House Gallery, Vancouver, CA <i>I Am a Laser</i> , Emily Carr University, Vancouver, CA <i>I Am a Laser</i> , Program, Berlin, DE (as part of <i>Sender, Carrier, Receiver</i> with Triple Canopy) <i>I Am a Laser</i> , Witte De With, Rotterdam, NE (as part of <i>Let's Compare Mythologies</i> – curated by Reneske Jansen and Dorothea Jendricke) <i>I Am a Laser</i> , Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz, Berlin, DE <i>I Am a Laser</i> , Caribic Residency, Hamburg, DE <i>The Artist Will Be Hypnotized</i> , Samsa, Berlin, DE
	2009	Guest lecturer, Emily Carr University, Vancouver, CA		2009	<i>Best Minds Part Two</i> , The Office, Berlin, DE
	2008	Public lecture, Art Gallery of Alberta, Edmonton, CA		2001	<i>Up Next</i> , Western Front, Vancouver, CA
	2004	In conversation with Clint Burnham, Presentation House Gallery, Vancouver, CA		2024	There in Spirit, <i>Jeremy Shaw - Phase Shifting Index</i> , TBC There in Spirit, <i>Jeremy Shaw - Quantification Trilogy</i> , TBC
Film festivals, screenings / Festivals de cinéma, projections	2023	Consciousness Festival, Eaton, Hong Kong, HK True Stories, curated by DIS collective (US) at PAF Olomouc, CZ Quickeners – Screening and Conversation with Monika Szewczyk, The Polygon Gallery, Vancouver, CA Às Voltas com Cronenberg, Batalha Centro De Cinema, Porto, PT ExÓrbita, Tabakalera, San Sebastian, ES		2017	There in Spirit, <i>Jeremy Shaw - Liminals</i> , The Vinyl Factory, UK
	2022	Viljandi Culture Academy, Tartu, EE	Discography / Discographie	2015	Jeremy Shaw, <i>Variation FQ</i> , The Vinyl Factory, UK
	2020	<i>Black Lantern</i> , MAXXI Foundation, Rome, IT		2009	Circlesquare, <i>Songs About Dancing And Drugs</i> , Studio !K7, DE
	2019	Vilnius Film Festival, Vilnius, LT <i>Normal Schnormal</i> , Beursschouwburg, Brussels, BE		2006	Circlesquare, <i>Fight Sounds EP</i> , Output Recordings, UK
	2018	True/False Film Festival, Columbia, US Magic Lantern Film Festival, Rome, IT Durban International Film Festival, Durban, SA Brisbane International Film Festival, Brisbane, AU Vancouver International Film Festival, Vancouver, CA New York Film Festival, New York, US (in conversation with Denis Lim) Magic Lantern Film Festival, Rome, IT Video Art at Midnight, Berlin, DE		2003	Circlesquare, <i>Pre-Earthquake Anthem</i> , Output Recordings, UK
	2015	L.A.N.D. Manifest Destiny Culminating Weekend, Velaslavasay Panorama, Los Angeles, US Istanbul Biennale (curated by James Richards), Istanbul, TR Beursschouwburg, Brussels, BE Aurora Festival of the Arts, Dallas, US		1999	Circlesquare, <i>The Distance After EP</i> , Output Recordings, UK
	2014	Migrating Forms Festival, Brooklyn Academy of Music, New York, US			
	2008	<i>Thermostat: Video and the Pacific Northwest</i> (curated by Michael Darling), Art Basel Miami, US			
	2007	Courtisane International Short Film Festival. Gent, BE <i>Die Kist</i> , Noorderzon Festival (curated by Erick Fredericksen), Groningen, NL			
	1999	The New Festival, New York, US			
	1998	Montreal World Film Festival, Montreal, CA			
Special projects / Projets spéciaux	2017	<i>Wormhole Through Your Brain</i> , ImpulsTanz dance workshop with Justin Kennedy, Vienna, AT			





# Transitions dans tous les sens d'une fugace transcendance

Choix de l'éditeur

#anticipation #art contemporain  
#installation #vidéo

Article publié dans le n°275 – Été 2024

Par Christian Roy

18 Juin. 2024 - Lecture de 6 mins



Jeremy Shaw, Phase Shifting Index (2020) p. Installation vidéo 7 canaux, son et lumière, 35 min 23 sec. Vue de l'exposition Phase Shifting Index (2023) Musée d'art contemporain de Montréal (MAC) / Fonderie Darling. Photo : Guy L'Heureux Courtoisie de l'artiste et de Bradley Ertaskiran

La Fonderie Darling accueillait l'hiver dernier une exposition du Musée d'art contemporain de Montréal commissariée par le directeur général et conservateur en chef sortant de l'institution, John Zeppetelli. Comme ultime projet avant son départ, il tenait à nous proposer une installation créée à Beaubourg en 2020 par Jeremy Shaw, artiste né à North Vancouver en 1977 et aujourd'hui basé à Berlin. *Phase Shifting Index* («Index des transitions de phase») s'inscrit dans le prolongement direct de *Quantification Trilogy*, cycle de pseudo-documentaires venus de l'avenir, entamé avec *Quickeners* (2014) et conclu avec *I Can See Forever* (2018). On avait déjà pu en voir le volet central, *Liminals* (2017), au Musée des beaux-arts de Montréal. La proposition présentée à la Fonderie Darling ne fait somme toute que démultiplier le concept de cette œuvre sur plusieurs écrans, montrant chacun, en style cinéma-vérité sur pellicule «d'époque», les exercices psychophysiques de sept groupes spirituels futurs, commentés depuis une époque ultérieure. Une voix hors champ analyse ces différentes pistes pour gérer les effets de la «Quantification», moment historique fictif qui joue ici un rôle semblable à celui de la «Singularité» qu'annoncent aujourd'hui, pour de vrai, les transhumanistes à l'avantgarde idéologique d'un développement technologique effréné. Il s'agit dans les deux cas du point de bascule d'une cybernétique devenue autonome et mûre pour prendre le relais du divin comme de l'humain.

## UN CATALOGUE RAISONNÉ D'ÉTATS SECONDS

La transition vers un état post-humain ne va pas sans heurts : dans l'avenir qu'imagine Shaw, la Quantification désigne plus précisément l'explication et la gestion scientifiques de l'éternel besoin humain de transcendance spirituelle, ce qui entraîne une vaste crise socioculturelle, notamment une gamme de réactions sectaires. En effet, les humains, devenus plus ou moins cyborgs, peinent à retrouver l'équivalent de l'assise symbolique que toutes les cultures précédentes avaient située dans une ineffable transcendance qualitative, désormais réduite à des processus physiques mesurables et manipulables. Disposés dans la grande salle de la Fonderie Darling de façon à pouvoir en suivre plusieurs du regard, sept écrans montrent autant de ces démarches communautaires contradictoires «rapportées» en images et dans les mots des «participants» interrogés. On peut ainsi confronter, au gré de notre attention vagabonde, les techniques de soi<sup>1</sup> des uns et des autres, qui oscillent entre accélérationnisme et évacionnisme : elles vont d'un nihilisme «punk» aux danses sacrées, de la robotisation volontaire à la redécouverte de l'existence incarnée ordinaire, de la syntonisation transhistorique de moments utopiques à une gymnastique mathématique, en passant par une fusion génétique avec la machine. Débordant cette cacophonie d'explications ethnographiques et de paroles improvisées, une musique de danse hypnotique, émergeant des structures rythmiques communes aux fonds sonores disparates des différents films, suggère de plus en plus nettement l'improbable convergence de ces mondes parallèles. Le public est graduellement incité à s'abandonner au massage multisensoriel qu'offre cette chorégraphie d'abord plurielle puis graduellement synchronisée, à la fois apaisante et stimulante, que l'on peut visionner à partir des larges plateformes disposées sur deux

niveaux dans le noir de la salle. L'expérience s'apparente à celle d'un rituel initiatique de la Grèce antique, où il fallait se perdre dans l'obscurité pour se retrouver sur un autre plan, transformé en un être nouveau par-delà la condition mortelle. Ici aussi, les Grands Mystères sont précédés de Petits Mystères, la projection dans la grande salle de la Fonderie ayant pour antichambre la petite salle tapissée de photos géantes, tirées d'archives journalistiques, montrant des personnes en extase collective dans différents contextes d'intoxication religieuse, hédoniste ou idéologique.



Jeremy Shaw, *Phase Shifting Index* (2020). Installation vidéo 7 canaux, son et lumière, 35 min 23 sec. Vue de l'exposition *Phase Shifting Index* (2023). Musée d'art contemporain de Montréal (MAC) / Fonderie Darling. Photo : Guy L'Heureux. Courtoisie de l'artiste et de Bradley Ertaskiran

La même gamme de phénomènes faisait l'objet du documentaire *Gods, Gambling and LSD* (2002) de Peter Mettler, un des nombreux créateurs et penseurs canadiens-anglais dont le travail de Shaw prolonge les recherches autour des composantes matérielles de la conscience. Comme Marshall McLuhan, à qui fut récemment dédiée une exposition thématique à la Fonderie<sup>2</sup>, Shaw est attentif aux effets psychiques propres à différents médias : il s'ingénie à reproduire jusqu'à leurs plus fines nuances de textures les supports audiovisuels analogiques qui se sont succédé dans le dernier tiers du XXe siècle, et qu'il contrefait dans *Phase Shifting Index*. Cette rétroaction entre l'être humain et ses extensions technologiques, y compris biochimiques, est aussi un ressort du cinéma de David Cronenberg, lui-même objet d'une exposition collective au MOCA de Toronto en 2014. Shaw, que l'on comptait parmi les artistes représentés, avait dans ce contexte montré *Introduction to The Memory Personality* (2012), une projection en cabine close évoquant *L'Introscape* (1968-1970) d'Edmund Alleyne, et censée réactiver des régions primitives du cerveau<sup>3</sup>. Le procédé d'isolement utilisé pouvait rappeler l'argument d'un film du Britannique Ken Russell, *Altered States* (1980), dont la traduction du titre résume le thème central du travail de Shaw : les états seconds.

Dans *Phase Shifting Index*, l'état de transe induit par la danse, auquel aboutissent les figurants parvenus en même temps dans la «zone» de leurs exercices respectifs, rappelle effectivement le film de Russell, parmi d'autres classiques de la science-fiction (*The Thing*, *Terminator 2*, etc.) où une entité polymorphe, ayant assimilé et reproduit une succession d'identités ou de stades évolutifs, les régurgite pour finir dans le désordre protéiforme de sa chair en agonie spasmodique. Comme en conclusion de *Liminals*, dans cette installation vidéographique, Shaw fait surnager les figures de danseurs, toutes sectes confondues, parmi les tourbillons d'un magma multicolore de *datamoshing*<sup>4</sup>, tels de simples motifs passagers d'un malaxage de données. Convulsées dans leurs extases séparées, puis brusquement figées avant d'être réabsorbées dans une même pâte visqueuse, leurs formes humaines offrent un écran tridimensionnel aux apparitions fugitives de congénères. Cette sarabande d'ectoplasmes finit elle-même par imploser en nébuleuses filandreuses de spores multicolores, en suspension dans le vide. Chaînes synaptiques de neurones décérébrés ou chapelets de gènes orphelins de tissus détricotés, ces formations pulvérulentes flottent lentement dans l'obscur fluide amniotique d'une matrice cosmique.



Jeremy Shaw, *Cathartic Illustration (Amplified)* (2020). Installation de papier peint spécifique au lieu. Vue de l'exposition *Phase Shifting Index* (2023). Musée d'art contemporain de Montréal (MAC) / Fonderie Darling. Photo : Guy L'Heureux. Courtoisie de l'artiste et de Bradley Ertaskiran

# L'HORIZON COMMUN DES TRANSES HUMAINES

L'artiste s'applique à mettre en scène la coexistence d'innombrables réalités rivales, surgies de l'aspiration des humains à vivre un passage à la limite des possibles de leur condition corporelle. Le besoin que sonde Shaw de redonner à la vie un sens en faisant appel aux sens apparaît exacerbé par leur évanescence, une fois le réel mis en données et en pixels. Car tel est le seul mode d'existence qu'admettent nos interfaces numériques, ramenant tout sur le plan désorienté d'une plasticité indéfinie. La quête d'authenticité nous touche ici tant par le message – témoignages subjectifs « spontanés » et descriptions historico-cliniques « détachées » – que par le médium – la patine de supports vidéo savamment « vieillis ». Expérience scientifique et expérience intérieure semblent suivre rigoureusement leurs différents protocoles, mais se révèlent comme de simples formes qu'emprunte l'expérience esthétique d'un univers technicisé, réagençant inlassablement son propre substrat électronique – l'unique substance virtuelle recyclant les contenus narratifs de tous les médias.

La perspective téléologique d'une transcendance fait de la panoplie de transes humaines qu'élabore Shaw une phase encore trop humaine d'une transition transhumaine. L'accomplissement béatement desubjectivé de ce passage vers l'ailleurs s'impose comme plus radical encore au terme d'un parcours d'une bonne demi-heure, répété en boucle. L'ensemble nous permet d'appréhender notre devenir actuel à partir du futur point de vue d'une dramaturgie rétrospective, en apparence documentaire et participative, cultivant l'ambivalence entre enquête objective et emprise immersive. L'artiste nous mène au bout de tout, pour nous y abandonner à l'indolente rêverie d'une dérive aléatoire de structures rhizomiques, en suspens entre les règnes minéral, végétal, animal, humain, fongique, synthétique, informatique : tous semblent fusionnés dans un même flux numérique sans fin, c'est-à-dire sans direction ni intention. Partagé entre exaltation et malaise, le public traverse ainsi les stades de transition d'une conscience planétaire en mutation. Progressant de la solidité des rythmes corporels et des discours qui les verbalisent à leur liquéfaction métamorphique infiniment plastique, l'irrésistible élan d'une sublimation artistique nous emporte encore plus loin, jusqu'à l'évaporation entropique en un état gazeux mêlant pixels et chromosomes, atomes et galaxies.

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1 Pour Michel Foucault, « les techniques de soi sont des techniques qui permettent aux individus d'effectuer, seuls ou avec d'autres, un certain nombre d'opérations sur leur corps et leur âme, leurs pensées, leurs conduites, leur mode d'être ; de se transformer afin d'atteindre un certain état de bonheur, de pureté, de sagesse, de perfection ou d'immortalité ». Jean-Claude Bourguignon, « Techniques de soi », dans Christine Delory-Momberger (dir.), *Vocabulaire des histoires de vie et de la recherche biographique* (Toulouse : Érès, 2019), p. 388.

2 Voir Christian Roy, « David Cronenberg et l'art contemporain », *Vie des arts*, no 234 (printemps 2014), p. 76-77, <https://viedesarts.com/en/visites/davidcronenberg-et-lart-contemporain/>.

3 Voir Christian Roy, « L'art comme anti-environnement sur fond de médias », *Vie des arts*, no 267 (été 2022), p. 58-61, <https://viedesarts.com/visites/lart-comme-antienvironnement-sur-fond-de-medias/>.

4 « Le datamoshing consiste à recréer volontairement des erreurs de compression vidéo à des fins artistiques. » Mattrunks, « Le datamoshing ou créer des erreurs de compression vidéo » (26 avril 2009), <https://mattrunks.com/fr/formations/divers/tuto-datamoshing-recreevolontairement-des-erreurs-de-compression-video>.

*PHASE SHIFTING INDEX – JEREMY SHAW*

COMMISSAIRE : JOHN ZEPPELLI

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL  
(PRÉSENTÉE À LA FONDERIE DARLING)

12 DÉCEMBRE 2023 AU 25 FÉVRIER 2024

# LA MONTAGNE

Art

## L'artiste canadien Jeremy Shaw tend « une ligne entre le ciel et la terre » au centre d'art de Vassivière

Publié le 30/03/2024 à 16h36



Exposition Maximum Horizon de Jeremy Shaw au Centre International d'art et du Paysage de Vassivière © BARLIER Bruno

Le Centre International d'Art et du Paysage de Vassivière accueille l'exposition " Maximum horizon ", consacrée au travail du plasticien canadien Jeremy Shaw, jusqu'au 23 juin.

Né à Vancouver en 1977 au Canada, Jeremy Shaw vit et travaille à Berlin. Plusieurs expositions individuelles ont été consacrées à l'artiste au Centre Pompidou et au MoMA PS1 à New York. Il a également participé à la 57ème Biennale de Venise et Manifesta 11, à Zurich. Ses œuvres figurent dans plusieurs collections publiques à travers le monde.

Qu'est-ce que l'horizon ? Une limite entre le ciel et la terre, une ligne dans le lointain où les deux semblent se fondre l'un dans l'autre. Un éloge de l'effacement, ou plutôt un mirage fait d'images fictives qui paraissent renvoyer à une réalité tangible. Autant d'aspects qu'abordent les œuvres de Jeremy Shaw, présentées dans le cadre de l'exposition "Maximum Horizon" qui se tient jusqu'au 23 juin au Centre International d'Art et du Paysage de Vassivière.



Exposition Maximum Horizon de Jeremy Shaw au Centre International d'art et du Paysage de Vassivière, Jeremy Shaw et Alexandra McIntosh, photo Bruno Barlier

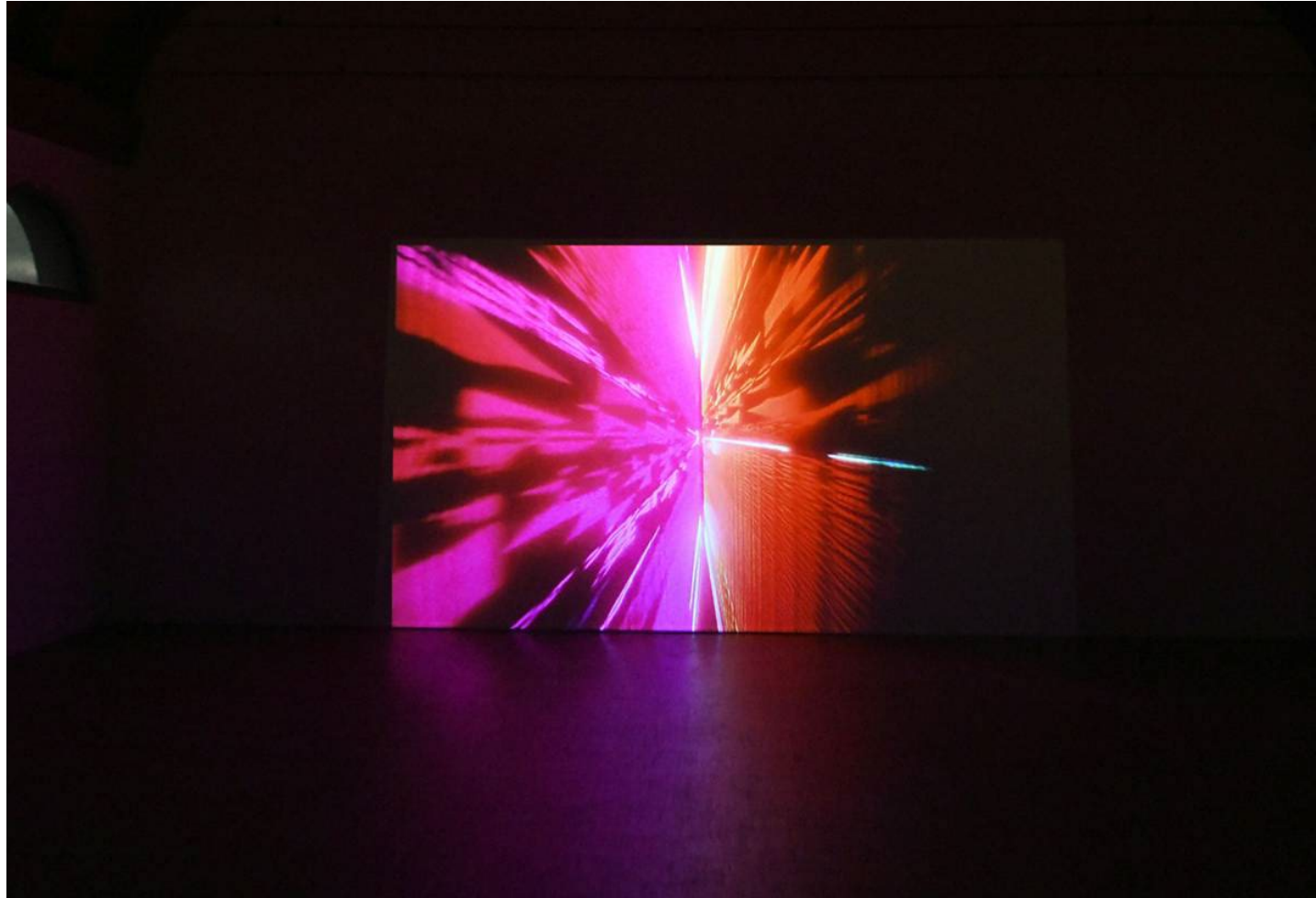
### Dans le ventre de l'architecture

Partons à la découverte de cette grande structure rectangulaire installée à l'entrée du Centre d'art pour présenter l'exposition, qui se retrouve dans la nef du lieu, non plus en affiche mais en métal. Une ligne d'horizon que l'artiste ne présente plus à l'horizontale mais à la verticale. Une grille de lignes formant deux plans constitués de différentes couleurs qui s'éloignent des bords de la structure pour se rapprocher de son centre.

Un vitrail fortement éclairé, dont la forme et les couleurs sont projetées sur le mur de la nef, face à nous. Une image en mouvement qui progressivement s'assombrit à mesure que l'intensité de la lumière baisse. Une œuvre immersive qui transforme la nef en cathédrale. Comme pour signifier que nous serions arrivés tout à coup dans le "ventre" de l'architecture même du lieu.

Nous voici amenés à nous fondre dans cet espace créé par les architectes Aldo Rossi et Xavier Fabre, autant qu'à le refondre, à la croisée d'autres questionnements philosophiques, anthropologiques, scientifiques ou sociologiques. Cet espace d'exposition est ouvert à la lumière naturelle. Celle-ci est projetée, transformée. Et se combine à la lumière artificielle en s'accordant organiquement au lieu. Sans point final, dans le vortex de sa représentation, ce prisme de couleur va jusqu'à transfigurer le Centre d'art en objet virtuel propre à stimuler encore davantage notre imagination.

## Un voyage en forme de fuite



Exposition Maximum Horizon de Jeremy Shaw au Centre International d'art et du Paysage de Vassivière, This Transition Will Never End, photo Bruno Barlier

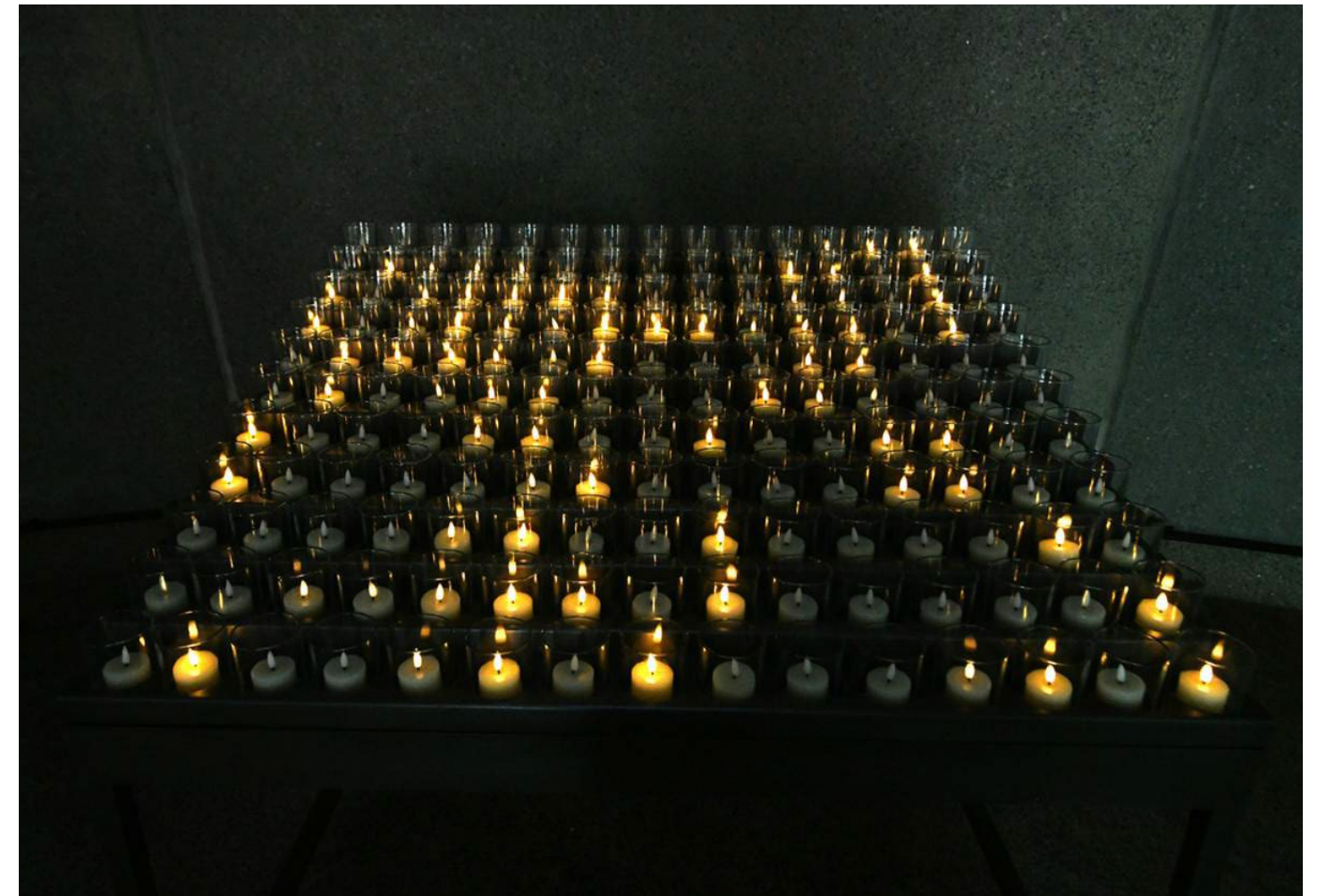
Le parcours confronte le visiteur à une distorsion temporelle spécifique à la science-fiction, notamment au travers de l'installation vidéo présentée dans le petit théâtre. Et lui propose un voyage en forme de fuite, sans fin.

Puis il y a cette sculpture présentée dans le phare, où l'artiste fait une nouvelle fois référence au lieu de culte, en disposant des bougies LED disposées sur une structure métallique rappelant les supports de bougies votives.

## La création permanente

Autant d'espaces vulnérables, qui visent à atteindre la transcendance, à mesure que les choses disparaissent pour mieux revenir à nous. Un monde qui se perd donc dans sa création permanente. Un vortex dont il sera difficile de sortir, puisqu'il s'agit du cycle de la vie et de la mort. Mais aussi de notre présent, comme de notre avenir.

Une forme du temps qui s'organise naturellement en suivant l'hypothèse de l'exposition : celle de la spirale, ou plutôt de l'escalier en forme de spirale, qui nous permet de grimper au sommet du phare du Centre d'art. Et d'être saisi d'une angoisse grandissante à mesure que l'on gravit les marches, en étant progressivement attiré par la profondeur du vide.



Exposition Maximum Horizon de Jeremy Shaw au Centre International d'art et du Paysage de Vassivière, There in Spirit, photo Bruno Barlier

Un vortex qui devient l'objet de nos désirs en annulant la distance qui nous sépare du vide. Comme si l'espace allait glisser sur lui-même, reculer en avançant simultanément, brouillant le proche et le lointain pour que les distances puissent s'écraser sur un seul plan, celui de l'exposition toute entière.

Un vortex encore qui enroule une histoire en boucle dans un jeu d'échos métaphorique, qui nous envoie nous promener sans cesse d'une proposition à une autre de l'artiste. Et c'est là toute la force de cette exposition : si la lumière et les lignes qui la composent vont dans la même direction, à aucun moment elle nous enferme dans une quelconque forme déterminée.

*Bruno Barlier*

# Stir Q&A: Artist Jeremy Shaw talks about the time-bending, transcendent effects of Phase Shifting Index

Vancouver-raised, Berlin-based talent loves that the Polygon Gallery installation “triggers something strong enough in people that they feel compelled to act on it in public”

BY JANET SMITH



Jeremy Shaw, *Phase Shifting Index*, 2020, 7 channel video, sound and light installation. Courtesy of the artist and Macaulay & Co Fine Art.

The Polygon Gallery presents *Phase Shifting Index* to September 24

WHEN WE SAY THAT viewing Vancouver-raised, Berlin-based artist Jeremy Shaw’s *Phase Shifting Index* is an experience, we mean that in the most visceral, mind-expanding, trippiest of ways.

At the seven-channel video, sound, and light installation making its North American premiere at the Polygon Gallery, each screen shows a group engaged in ritualistic movements—every mini pseudo-documentary feeling slightly sci-fi, but also retro in clothing (1960s to 1990s, including kitschy ‘80s exercise wear) and video quality (like Hi-8). While you take them in, a narrator describes the belief systems and the significance of movements like body-mind centring, popping-and-locking, hardcore punk skanking, and more.

And then something happens: cathartic rhythms synch up across the screens, warping any sense of time and space, before things unravel, glitch, and abstract into something else altogether. Without giving too much away, that ecstatic climax and chaos eventually lead you to a place that can only be described as cosmic calm.

It’s a remarkable work by a remarkable artist—one who has long explored altered states, transcendence, and scientific practices, primarily through video and photography.

Contemporary-art fans will remember Shaw’s *DMT* (also installed at the Polygon, in 2004), in which he filmed subjects, in closeup, trying to describe the experience of the titular hallucinogenic drug; or the silkscreens of *Cathartic Illustration*, employing documentary images of people shaking and quivering in spiritual, somatic, or technological altered states in an equal mix of ecstasy and something close to horror.

Shaw’s work has shown at Paris’s Centre Pompidou (where *Phase Shifting Index* premiered in 2020), MoMA PS1, the Tate Modern, Schinkel Pavillon, and the Venice Biennale. Shaw has also won Canada’s esteemed Sobey Art Award and was artist-in-residence at L.A.’s Hammer Museum.

Stir had the opportunity to talk to the internationally in-demand artist about his North Vancouver roots, his life in Berlin, and the making of *Phase Shifting Index*—plus what he loves about watching people experience it.

**First, which influences do you think you still carry from growing up in North Van, and then studying in the Vancouver scene? And how connected are you to this place today?**

I grew up in North Van in the early/mid ‘90s and was in and around various subcultures of the time: skateboarding, rave, hardcore. That early involvement in periphery areas of society evolved into a deeper interest around their belief systems and those of society in general, which I continue to be fascinated by to this day. Studying art in Vancouver in the late ‘90s instilled a very critical aspect to my practice. At that time in the city, you were really held accountable for your work conceptually and constantly called on to unpack it—which was a very positive thing to be subject to at that point in my life.

**How has living in Berlin for all these years shifted or shaped your practice?**

Living in Berlin, or more, being part of the art scene in Berlin, shifted my practice in that it seemed to alleviate a certain overdetermination of how I was thinking about making work in Vancouver. I feel like there was an element of caution that had developed over the years in Vancouver and Berlin freed me of this to an extent.

Like so much of your work—we're thinking about *DMT*, *Quickeners*, *Cathartic Illustration—Phase Shifting Index* explores our human search for transcendental experience. What do you feel is at the core of your fascination?

At the core, it's an interest in what I see Jeremy Shaw. Photo by Alex Debrabent as a universal, age-old, and seemingly inherent human aspiration towards some sort of escape from the physical, the temporal, and from a perceived reality towards the incredibly subjective notion of transcendence—for lack of a better, less nebulous term. This is a super wide-reaching investigation that spans from the experiential to the scientific with all stops in between.

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**Each of these seven channels looks like found footage from a different era—from black-and-white 16 millimetre to High-8. What's your relationship with the past—would you say you're nostalgic or obsessed with analogue forms, or is it more of a technological or aesthetic interest? Or all of that?**

There are many things at play here, but a major one is that I'm using outmoded media to capitalize on the viewer's relationship to it. People generally feel familiar with outmoded forms of media and assume that they understand how it functions. Material resembling documentary on these formats is perceived as historically sound and generally not questioned. I find manipulating this presumed historicity of media to be a very disarming way of proposition—highlighting the vulnerability of memory and nostalgia. I do also have an aversion to the high resolutions of contemporary media formats. Their abundance of resolution has always felt off to me—somewhat beyond real—even from the very dawn of digital video. And as such, when I finally get around to employing contemporary media, it's generally to present something traumatic or horrific—a rupture of effects that exploits the potential of this overload of information.

**Although they aren't actually the documentaries they at first seem to be, is it true that each of these films portrays ritual practices and dance forms that actually exist—although you've tweaked them to feel like something's a bit off, or futuristic? Can you describe the process of casting and shooting them, but also what must have been some rigorous research that went into them?**

The piece was primarily cast during a two-day open call in Berlin. The initial parameters of the narrative and the ideologies and movement styles of each group

were roughly 40 percent conceived going into this. We then workshopped with each group for three days and then we shot. The visual framework was controlled by location, wardrobe, casting, and camera work, but within that, the actual delivery of the narrative was left largely at the mercy of what evolved during shooting. From there, the writing and editing process connected the original concepts with what transpired in that raw material. This ended up producing a lot of reverse-engineering, but what the viewer witnesses in the “documentary” footage has a large element of realism to it—the performers really do go to these depths, they're just doing so while aware of a certain fictional set-up.

**Was there one particular shoot experience that stood out?**

Not one shoot in particular, but the “ecstatic” section, in which each group starts to come undone just before they land in the choreographed “sync” section, was always the most intense and fun to shoot. Myself and the choreographers, Justin Francis Kennedy and Emma Howes, would often be right in the mix as part of the group during these scenes, just off-camera and engaged in the same chaos as the dancers. The energy on the set during these scenes was incredible and I had an amazingly bizarre time directing from this place in between abandon and control—getting totally lost in the moment with the dancers and then pulling back out to continue directing. It was a kind of embodiment of the ‘affect-and-analysis’ element that I've pushed in earlier works.

**You've clearly also always had a fascination with dance—*Best Minds, Part One*, with the hardcore kids' cathartic dancing slowed down, or the dance-induced transcendence in *Liminals*. For *Phase Shifting Index*, how much was “choreographed”?**

It varies with each of the seven films. Some have a lot of quite formal and rehearsed choreography, especially in the case when they are using more codified and technical forms, whereas others were almost entirely improvised, albeit always within certain parameters of style or form. The trans-temporal group sync moment was, of course, entirely choreographed so that each group lands in the identical dance routine keeping identical time.

"I find that there is a wonderfully frustrating cognitive dissonance that is elicited when blurring timelines and combining paradoxical, out-of-time elements in a sort of deadpan or unassuming way..."

## Jeremy Shaw

Searching for transcendence through the ecstatic body.

by Yani Kong

July 17, 2023 5:15 PM

**You play a lot with the idea of time, and past and present morph and meld here in ways that are disorienting and exhilarating. What were you after in developing that kind of past-is-future feeling in *Phase Shifting Index*?**

I'm very excited by the idea of non-linear time and parallel realities, and have been attempting to capture such a feeling without explicitly referring to it. I find that there is a wonderfully frustrating cognitive dissonance that is elicited when blurring timelines and combining paradoxical, out-of-time elements in a sort of deadpan or unassuming way. It's a collapsed temporal space full of contradictory elements that aspires to uphold a suspension of disbelief but that is also relying on the viewer's desire for this—I've always felt like you kind of have to want to go there, that you have to be in on it in order for it to properly function.

**Have viewers at Centre Pompidou and elsewhere described having their own kind of transcendent "trip" watching this—and was that the intent from the beginning?**

The work was definitely engineered in an attempt to lure a subjective audience into an experience in which their autonomy is challenged and may eventually be consumed by affect. People often send me videos they have shot of random people interacting with the work; dancing through it, making out in it, attempting to join the synchronized climax. I absolutely love seeing this. I love that it triggers something strong enough in people that they feel compelled to act on it in public.

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***Phase Shifting Index* devolves, or unravels, into something chaotic, but then you take it to a level that I would describe as cosmic. Not to get too deep here, but is there a higher power—a transcendence to aspire to? And where do you sit on the spirituality-versus-science spectrum?**

I certainly believe that there is more than what we experience in our perceived versions of reality—likely infinite variations of infinite realities—but I generally pass on speculating as to what or how or how come. In general, I'm a skeptical believer in all of it. 🌀



Jeremy Shaw, "Phase Shifting Index," 2020, seven-channel video, sound and light installation (courtesy the artist and Macaulay & Co. Fine Art)

There are few things that allow one to truly let go, to come to a state of abandonment where thoughts fall away, and the body is swept up in motion. A hard workout or other physical activity can sometimes bring us out of our heads and into our bodies. Who is not familiar with that rare and perfect experience on a lucky night of dancing?

*Phase Shifting Index*, the North American première of a seven-channel video installation by Berlin-based Vancouver artist Jeremy Shaw, on view at the Polygon Gallery in North Vancouver until Sept. 24, ruminates on this moment, revelling in it and even producing the same feeling for viewers.



The work was originally created in 2020 for a solo show the Centre Pompidou in Paris, adding to Shaw's list of high-profile exhibitions, including the [Venice Biennale](#) and MOMA PS1 in New York City. As well, Shaw is the recipient of the [2016 Sobey Art Award](#). His work, spanning some two decades, explores the altered state as way to achieve transcendent experiences.



Jeremy Shaw, "Phase Shifting Index," 2020, seven-channel video, sound and light installation, installation view at Centre Pompidou, Paris (courtesy the artist and Macaulay & Co. Fine Art, photo by Timo Ohler)

In philosophy, transcendence points to God, or the gods beyond this world, so experiencing it should bring one to a feeling beyond one's community and oneself. Across Shaw's oeuvre, experiments with drug trips, belief systems, dance and dance music explore the quest for transcendence as something that can fracture the psyche, as in his 2020 series *Quantification Trilogy*, or disintegrate it, as in the 2004 video installation, *DMT*.

At the Polygon, seven screens play documentary-style footage of different groups undertaking a range of movement practices: an addictions therapy group; a new-age spiritual practice; groups for ritual; groups for dance; and groups for hardcore skanking. With their varied hair styles and costumes, they speak to different periods of time from the 1960s to the 1990s. The use of 16mm and Hi-8 video tape suggests we are watching found footage.

My journey began as cerebral: I dutifully entered, planted myself at the far left of the gallery, planning to explore each screen from left to right. The task of an efficient critic is to see the work individually and holistically, find the interruptions within it, and decipher its strategies. This fell apart by the time I'd made my way to the second screen.

As I watched an '80s dance troupe explore jump-style dance to a digital soundtrack that might work well with a video game, I noticed the dancers' robotic gestures were starting to quicken. Through montage, the speed and intensity increased until the individual video's audio was consumed by a score that overtook the room.

From my perch in the corner, I turned and saw all seven screens overtaken. Just as quickly, the pace slowed, and each group performed some version of the same dance. But it was not a routine, it was more like prayer. Bodies moved with an abandonment that seemed determined to summon a higher power. As the videos synced in movement, each group seemingly working towards the same goal, the characteristics that defined the time period of each screen – the hair, the costumes, the film style – crumbled.

*Phase Shifting Index* is set to a score composed by sound artist Konrad Black, Shaw's longtime collaborator, a fellow Vancouverite turned Berlin ex-pat. Black's score is nothing short of epic, evoking every phase of transformation. The score moves from speed to slowness, from pretty to distorted, before finally dissolving. It pulls the screens, the bodies in them, and the viewer's experience into alignment.

It may be a point of philosophical difference, but I don't view what I've seen as transcendence. While these are surely bodies made ecstatic through repetition, meditation, somatic transfer and improvisation, these practices bring the bodies to a place where they are more filled with themselves. This energetic direction is not transcendent, as in away from the body, but immanent, as in a return to the body, where shared motion cultivates individual and collective capacities. They are building energy in community. ■

***Jeremy Shaw: Phase Shifting Index at the Polygon Gallery in North Vancouver from June 23 to Sept. 24, 2023.***

# One Work

## Jeremy Shaw's *Liminals* (2017)

From microdosing to shamanic retreats to a resurgence of religion, there is more and more evidence of a hunger to reject what used to be consensus reality. It's surprising how rarely art is a channel for this, rather than thematising it from a distance. The second film in Berlin-based artist Jeremy Shaw's *Quantification Trilogy* does both, as it takes us three generations into the future, where would-be cyborgs are implanting machine DNA and dancing their way out of their bodies. *By Dean Kissick*

"A sense of doubt," says the narrator of Jeremy Shaw's 2017 film *Liminals*, speaking from the future but remembering our present, "compelled us to believe." This is also how most art functions today: it offers a space of ambiguity in which we hope to experience something profound. Decades of critique, cultural analysis, and research-based practices have not stopped us from being haunted by the old idea that art, like ritual, promises a kind of transcendence into another realm. *Liminals* starts as a mock documentary set in a near future in which extinction looms large (the video leaves it unclear how this will happen; we know only that it's imminent and that most people feel apathetic about that) and our bodies have degenerated to the point where we're no longer biologically capable of having spiritual experiences. A future, in other words, much like our present.

Black-and-white 16mm footage accompanies a voiceover that introduces us to a leaderless, rather sexless cult, a "periphery altruist culture" whose followers spend their days dancing together, performing long-abandoned rituals, and augmenting one another's brains with machine DNA, all to artificially induce spiritual experiences and so evolve and hopefully survive. It's a vision of an alternate future in which the utopian promises of 1960s counterculture – of experiments in communal living, and the roles technology and psychedelics might play in catalysing new feelings of empathy and closeness – are brought back together in a grand transhumanist fantasy of

cultural catharsis. What these "Liminals" – as the members of the cult are called – are attempting is to shift reality into a kind of bardo: a "paraspaces" somewhere between the physical and virtual realms in which they hope to grow into a higher kind of being and so avoid a certain doom. But they also want to experience the apocalyptic redemption of rapture.

Many today (myself, my friends, my family) have lost our religion and replaced it with art. We share a desperate need for meaning and don't know where else to look. Sometimes I look in my friends' eyes, or the mirror, and see pure desperation. But can contemporary art induce a feeling of rapture? In *Liminals*, Shaw tells us the story of his cult, draws us in closer, and then throws us into the disorientating ceremony in the hope that it might: the narrative falls away into flashing, strobing dance scenes with everybody whirling like dervishes and headbanging. A blindfolded man lies on the floor screaming. With cool sleight of hand, the film slides from telling us about dream machines and how they emit alpha waves that lull us into a state of relaxation to turning the projector-dream machine back upon the audience – and bathing us, I think, I hope, in alpha waves ourselves. Then it bursts into acid technicolour and the dancers are digitised, datamoshing into one another's bodies and becoming an abstract, ritualistic, hypnotic portal to another place.

What Shaw is playing with here is art's ability to not only symbolise but also direct human emotion; to reach



Courtesy of the artist and KÖNIG GALERIE



down inside of us and induce a sort of ecstasy, and so help us slip the surly bonds of Earth. Modern and contemporary art generally promotes – and more than that, is a fundamental part of the project of – the cult of self-expression, authorship, and individualism that has come to rule society, but here we're offered something radically different: a third space that, in the film's telling, collapses time, reality, and any sense of a separate self. In other words, it brings about a collective ego death, which may be just what society needs.

But while Shaw shows us one path towards an altered state of consciousness, he doesn't really take us down it. The representation of extreme experiences can only pale in comparison to actually living through them; particularly when

it's condensed down to just ten minutes or so. Projecting Shaw's film in a dark room didn't raise me into a Bacchanalian frenzy or fill me with ecstasy rushes. Not yet. But the stage has rarely been so well set as now for an artist to genuinely start a cult, to really attempt something like the story told in *Liminals*, for all us lost souls that feel disillusioned with the shared culture we've contributed to, to try one last time to satisfy our craving for more raw and at the same time more spiritual experiences.

*JEREMY SHAW was born 1977 in North Vancouver and lives in Berlin.*

*DEAN KISSICK is Spike's New York editor.*



Stills from Jeremy Shaw, *Liminals*, 2007

Featured in  
Issue 212



## Jeremy Shaw's Exit Strategy for a Technology-Driven World

The artist's new immersive installation at Centre Pompidou explores ecstatic states as a means of reconnecting with human empathy

F BY FRANCESCA GAVIN IN EU REVIEWS, REVIEWS | 24 APR 20



Alvin Toffler's 1970 book *Future Shock* examines the psychological consequences of acceleration on society and the individual. 'Phase Shifting Index', Jeremy Shaw's first major solo museum show in France, plays with a future in which humanity has failed to keep up with this shift and is trying to retreat from post-technological extinction.

The exhibition opens with three works from the series 'Towards Universal Pattern Recognition' (2016–ongoing), in which prismatic acrylic lenses are placed upon found silver gelatine photographs. The images show people throwing their arms in the air, eyes closed, while speaking. It is unclear whether they are praying but they are certainly in an ecstatic spiritual state, which Shaw emphasizes through the kaleidoscopic shape of the lens. These cultish depictions lead into a darkened mezzanine space, where the centrepiece of the show unfolds: *Phase Shifting Index* (2020), an immersive, seven-screen installation that can be viewed in its entirety from a raised platform or as individual film works from plinth-like benches.

Each video depicts a group of figures performing ritualistic movements and dance sequences. *The Violet Lux*, for instance, resembles an amateur theatre routine from the late 1980s; *Countdown* is a take on lo-fi VHS documentation of hardcore skate girls; while *Quantum Modern* is inspired by early improvisational contemporary dance. Initially, the films appear to document subcultures translated as ritual performances, but closer examination reveals they are layered with fiction. *The Alignment Movement*, for example, resembles black and white footage of exercise routines from the 1950s; in fact, the jerky movements are those of clubbers at Berghain in Berlin. Similar to Shaw's *Quantification Trilogy* (2014–18), the work follows an overarching science-fiction narrative about a wireless AI hive of 'quantum humans' trying to reconnect their cyborgian bodies to the lost spark of faith that was fundamental to human survival. We watch as they attempt to self-induce parallel realities and reconnect to the human.

The music – a collaboration between Shaw and composer Todd Shillington – builds up to fill the space with a rumbling heavy bass and, over the course of 25 minutes, distorts your sense of time. Finally, the performers on all seven screens start to synchronize their choreography to a backdrop of strobing lights and electronic music. Just as you think this cathartic moment is the climax, however, Shaw raises the bar and the screens fill with acidic, disintegrating datamosh imagery of dancers seemingly becoming one with technology itself. Layers of movement and bodies are compressed into a psychedelic soup accompanied by ripped electronic noises. Ultimately, everything breaks down into ambient calm as the screens fill with coloured light and dust, like floating post-human DNA.



Jeremy Shaw, *Phase Shifting Index*, 2020, installation view, Centre Pompidou, Paris. Courtesy: the artist and KÖNIG, Berlin/London; photograph: Timo Ohler

*Phase Shifting Index* is powerful not only because it portrays transcendent experience but because it induces that same experience in its viewers. The different stages of the video – the documentary, the cathartic dance, the meltdown, the ambient conclusion – echo earlier works, such as *Liminals* (2017), which feature similar footage of ritualistic dancing. But Shaw's questioning and validation of the ecstatic – the psychotropic experience, the physicality of dance, the devotion to religion, cult or subculture – is taken to a different level here. We are not just watching hypnosis; we are being hypnotized. *Phase Shifting Index* is immersive in the true sense of the word: we merge with the work and are extinguished by our absorption.

*Main image: Jeremy Shaw, Phase Shifting Index, 2020, installation view, Centre Pompidou, Paris. Courtesy: the artist and KÖNIG, Berlin/London; photograph: Timo Ohler*



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## Jeremy Shaw “Phase Shifting Index” *Centre Pompidou / Paris* by [Lillian Davies](#)

April 18, 2020



Jeremy Shaw, “Phase Shifting Index”. Exhibition view at Centre Pompidou, Paris, 2020. Photography by Timo Ohl

Six hours before President Macron ordered the closing of every nursery, school, and university in France, in an attempt to slow the spread of the Covid-19 virus, visitors to Centre Pompidou were sparse. Within a huge dark space, the seven screens of Jeremy Shaw’s *Phase Shifting Index* (2020) glowed. In this thirty-five-minute operatic composition, a single voice narrates each of the installation’s seven high-definition videos. Seemingly archival, the audio narration speaks from an imagined future, outlining the alternative belief systems of the seven “Periphery Altruist Cultures” visualized on screen. Costumed and shot in period materials that suggest a precise moment in our high-capitalist twentieth century — lycra and VHS, for example — each

group begins with spoken incantations of the artist’s scripted mid-twenty- first and early twenty-second-century ideals. “Quantum Moderns,” “Countdown,” “The Violet Lux,” “The Alignment movement,” “Reclaimers,” “Zero Ones,” and “The Cyclical Culture” dabble in machine DNA, quantum mechanics, spiritual transcendence, and radicality. The texts, all in English, are convincingly spoken, eyes locked on the camera/viewer, while a ribbon of English subtitles pins the words onto consecutive images, some in black and white, others in color: “Let’s take this journey together.” “Our spineless entities in digital placenta.” “Holding multitudes of evolutionary information.” “Gaining information for our synthesis.” Each group seems to aim for a sort of transcendence, physical or psychic. And while speaking, each collective is in movement, sensual, robotic, dancerly, gymnastic, yogic, or explosive. Soon their shared movements begin to pulse. “It’s kind of like we are rewiring ourselves,” a dancer says.

Slowly, simultaneously, Shaw’s screens fall into synch, language melts into rhythm, and each of these disparate bodies in motion begin to perform the same exuberant choreography. The audio narration slips into a pulsing bass, and flashing screens engage the place in your brain once entranced by tiny colorful pills at an all-night rave. Shaw cuts all seven screens at once, and a thin geometric landscape coats on screen, like the silhouettes of mountaintops in CMYK. The bodies are transcendent, erased. The exhibition is slated to close just days after France plans to reopen its borders, a moment in time projected to fall after the peak of coronavirus infections in France. Shaw’s is a hauntingly timely work.

I was late submitting this review to *Flash Art* because of the time I spent in line at the grocery store and the pharmacy, wearing a surgical mask and standing one meter from my neighbors. I also lost writing time setting up online meeting rooms so my three children can partake in “education at a distance.” My four-year-old son counted the phrase “we are at war” six times in Macron’s short speech on March 16th. But, as in Shaw’s work, there will come a moment when words will melt away and it will be bodies confined, bodies in motion, bodies succumbing, bodies surviving, bodies on a colored graph.

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## What's the value of time that don't end? JEREMY SHAW's Phase Shifting Index

March 23, 2020

***Phase Shifting Index***, a major new exhibition by the Berlin-based, Canadian-born artist Jeremy Shaw opened at the Centre Pompidou in Paris in late February. The work is composed of seven films displayed on separate screens, each depicting a

group of people try to escape from their world into a parallel reality using dance or therapeutic movements as a conduit. Through this post-documentary mix of formats, *Phase Shifting Index* explores the potency of belief systems to shape and transform our lived experience.

This is the largest and most expansive work yet for the artist, whose work combines conceptual rigor with a deep fascination for subcultures and the transformational effects of drugs. The piece builds on Shaw's earlier works, such as the 2004 film *DMT*, which documented subjects under the influence of the titular psychedelic as they recount their trips in voiceover. Released a year later, *10,000 Hits of Black Acid* takes a similar subject but bends sinister, featuring a sheet of LSD blotter paper smothered in solid black ink that creates, in Shaw's own words, "a Malevich-like void in which all traces of actual LSD and subsequent possibility of enlightenment are lost." *Best Minds Part One* (2008) comprises slowed footage of straight-edge hardcore kids dancing at a concert, their movements at once violent and cathartic. *This Transition Will Never End* (2008-ongoing), an ongoing compilation of appropriated wormhole footage from film and TV, documents cinematic representations of the theoretical interstellar phenomena, while also crafting a single endless sequence that jumps from one reality to another. But, perhaps more than any of these, the *Quantification Trilogy* produced between 2014 and 2018 most-clearly informs *Phase Shifting Index*.



Installation shot. "Phase Shifting Index," Jeremy Shaw (2020). Courtesy Jeremy Shaw and KÖNIG GALERIE.

Shaw gained international attention with *Quickeners* (2014), and then its follow-up *Liminals* (2017), which debuted at the Venice Biennale in 2017 – where the artist's signature trippy data mosh visuals dominated social feeds throughout the vernissage. *I Can See Forever* (2018) completed the *Trilogy*, with each quasi-documentary or ethnological film in the series purporting to be an artifact from the future, exploring the various repercussions of a fictional event referred to as "the quantification": when science discovers the formula for (or "quantifies") spiritual experience, reducing all experiences of revelation to a predictable and thus reproducible neurological pattern in the brain. In other words, it's a kind of scientific proof for the non-existence of god.

*Quickeners* saw the artist transmute found footage of *The Holy Ghost People*, an archival documentary of Pentecostal Christian snake handlers. Shaw rendered their voices into a glossolalic senselessness, interpreted for the audience via subtitles and a voiceover that recalls a 1950s style ethnological study or public service broadcast. Within the video, this transmission presents a mutant AI hive of quantum humans living 400 years after quantification, who are attempting to rediscover some lost sense of individual spiritual purpose through adopting anachronistic practices and rituals. Set 200 years earlier in their shared timeline, the sequel *Liminals* profiles a group attempting to transcend corporeal reality into an indefinable liminal space in order to escape the existential threat posed by the death of belief that would follow quantification. By removing the sense of fate, meaning, and purpose provided by spiritual experience, quantification sets humanity on a path to extinction. The *Liminals* group naïvely experiments with assorted objects, disco balls, and dream machines – new age paraphernalia shorn of their contexts and functions – chanting and swaying formlessly together in footage recalling some 1970s primal scream therapy or cult news report.

*I Can See Forever* (2019) brings us back to the immediate aftermath of quantification through a 1990s-sports documentary style profile of Roderick, the sole survivor and offspring of a group of experimental subjects infused with machine DNA. (The experiment was fatal for all other subjects because their networked m-DNA took over.) We meet

Roderick as an adult, learn of his love of dance and witness a virtuosic, almost inhuman talent as we see him dance alone in a white studio space – a sumptuously beautiful performance of endlessly free-flowing improvised movement that morphs into digital distortion, carrying us over the edge of the film's (and the *Trilogy's*) vanishing point.

The *Trilogy* has a loosely consistent, potentially linear timeline, yet each episode presents equally alien propositions and is stylistically different enough – featuring changes in film stock, voice, and perspective – to convincingly come from radically different worlds. The narrators drift closer to the audience over the course of the films, from an anonymous external authority to a more intimate touch. Layers of each work elide and flex, opening space for interpretation, distance, and doubt to slip between. Nothing is quite what it seems, and within each film its other layers always seem to pull it elsewhere. These oscillations, almost a dance in themselves, build in intensity and frequency until reaching a crescendo together, when it feels as if the medium we're immersed within can no longer contain its subject – sound blurs, frames stutter and grind, light cascades and the liminal bleeds. Across the distance of his work's humor and criticality, Shaw seems to be daring us to go along for the ride: how long do you hold out?

The temporal displacements of this narrative envelope help to create a cognitive dissonance that belies easy critical readings of the material. Ultimately, we do go with the flow, surrendering to the trip Shaw takes us on. In this way, the videos can themselves be read as attempts to make space for an experience: by attempting to not just frame a point of but also make it and represent it to the viewer, they can be understood as works about transcendence, as well as works of transcendence.

These outward signs of subjective decompression echo the phenomenological symptoms of perceptual dissolution, the de- and incoherence one encounters through imbibing psychoactives or pursuing techniques that induce trance states. Shaw's signature data-mosh visuals – at once archival and embodying the technical representational possibilities of their time, in terms of formats, resolution, and CGI effects – also reach towards timelessly-flattened representations of subjective transcendence, of liminal states and enlightenment. The ultimate degradation of medium, the collapse of representational integrity, is an empty set, telescopically removed from its semantic situational baseline toward an abject emptiness. Its vanishing point?

The trajectory of the *Quantification Trilogy* takes us toward a radical interiority, or subjectivity as a mediated quantity. But *Phase Shifting Index* also suggests the possibility of something beyond quantification. More accessible, immersive, and larger scale, the latest work offers less to watch 1:1, alone in the corridor: the work is a communal experience, its "revelation" promising to emerge in the midst of the room, somewhere between its observers. It addresses a wider public with the aim to carry them further – and with less to hang on to – beyond its event horizon.

Shaw's is a world of synthetic revelation, beyond DMT psych-revivals and mainstream wellness commercializations, beyond personal transformations after encountering tulpas, machine elves, or liquid fifth-dimensional blobs of living information on some trip. It's a future where that Saint Paul road to Damascus moment becomes as available as your daily caffeine fix from your local barista, or perhaps more appropriately today, a revelation

brought to you on-demand à la Netflix or Prime (as watched on the TV sets in *I Can See Forever*).

Quantification asks us questions of what happens after the death of religion, of belief, and of meaning sought in the unknown. What are our after-lives if everything that makes us human is reducible to science, if the universe is radically determined, even in the most profound moments of spiritual awakening? Ray Kurzweil's technological "singularity" fails to account for the moving vantage point as we live through moments of historical inflexion. One could contend that this is precisely what Shaw's work is trying to resolve, heralding some psychedelic apperception of transcendental temporal situatedness – whatever the fuck that looks like.

In our worlds of post truth, fake news, and social bubbles, the insular narcissism of a technologically-perfected consumer – for what else is the quantification of religious experience but the end game of capitalism's virtual colonization of our souls through desire? – the existential dimensionalities engendered by multiverses of parallel realities are vital for transcending our mediated and pre-programmed limits, for reaching an/any other, and thus for the very possibility of connection, community, and love. Such is the Badiouian adventure of love: one becomes two, becomes infinite – an attempt one might anticipate lurking within *Phase Shifting Index*.

In the aftermath of watching the full trilogy on its first screening together at the Tate Modern in late 2018, and in anticipation of where the artist would go next, I spoke to Shaw through the development of *Phase Shifting Index*: first in Berlin at his flat, then in early production stages over Skype with the artist, and finally as the finishing touches were being made ahead of the opening.



**William Alderwick:** You've been in Berlin now for eleven or twelve years, but you're originally from Vancouver, right? How did that move affect your work?

**Jeremy Shaw:** Yes. It was good moving here from Vancouver, which was super academic and rigorous at the time. I think it was starting to breed caution into my work. I found that being surrounded by certain conceptual practices – where you could tell someone everything about a work, literally, and walk away not needing anything more – became stifling after a while.

**As if the work is reduced to the wall copy next to it?**

More that there was a mentality, back then, that if you weren't able to explain every single detail of the work you were making, then it wasn't valid. That seemed to be the overarching manifesto of the Vancouver art world at the time. It was actually a very beneficial thing to be under for a while, to learn to be responsible for what you're making, but to break [away] was also good, and necessary in order to evolve.

I'm not sure if Berlin, specifically, brought something else, but the amount of space and time that the city granted me certainly aided in discovering new ways of working. The pre-Berlin works were a much more distant, critical take on altered states. After a few years living here, in 2012, I was invited to take part in a show titled *One on One* at Kunst-Werke, which was curated by Suzanne Pfeffer. The premise was that every work was only to be seen by one person at a time. So you could either make a work that people could engage entirely on their own, to have a solitary moment with something, which would be quite a beautiful notion, or you could really get specific and enforce an exact way of viewing – which is what I did.

I made a video called *Introduction to the Memory Personality*, that I wanted to feel like a strange clandestine hypnosis tape, something you might have found in a thrift shop discount bin. The video would only play when you sat down in a chair fixed directly in front of a rear-projection in a small container-like room, and it would shut off if you got up for more than a few seconds. You had to watch it from that exact position. I didn't want the piece to be about hypnotism, I wanted it to be hypnotism. I wanted it to actually be the thing it was discussing – the artwork truly as this experience of watching this haunted tape. I wanted you to feel that, by watching it, you had just been implicated in something beyond the experience, like it tainted you somehow and now you were part of its story. That was a huge turning point for me; it was the first time I went for eliciting the phenomenology that I had only been talking about before. I really attempted to induce an altered state in the viewer.

From there, the work definitely became less tidy, less resolved. I got more and more into ideas of manipulation and cognitive dissonance, which was exciting because I've always loved being tricked by art and films, duped, not knowing if things are real or fake, or having super drastic plot shifts.



Installation shot of "Introduction to the Memory Personality," Jeremy Shaw (2012). Courtesy Jeremy Shaw and KÖNIG GALERIE.

**One press piece described your films as “para-fiction.”**

I like saying “post-documentary.” That doesn't necessarily tell you the film isn't real – but it implies some new form or movement of sorts, something beyond traditional documentary. I try to keep the suspension of disbelief as long as I can, and it begins with how the work is labeled. But it's nearly impossible these days. Like in the case of the premiere of *Liminals* in Venice, within 20 minutes of a press pre-preview someone had recorded the climatic rupture scene and put it on Instagram. You just have to rely on the world's increasingly collective sense of amnesia in these cases, I guess.

**When did you first find yourself attracted to the subject of altered states?**

Honestly, since I was very young. I can remember that, as a kid, I would play these games with friends where you choke each other in order to pass out, and then come back from it moments later feeling totally dazed – like time had stopped. I was raised Catholic, so the notion of life-after-death, of something greater and beyond, was always present from a very young age as well. I also had a copy of Pink Floyd's *The Wall* that I bought at a garage sale when I was 7 or 8 that seemed to really set the stage – I would listen to it over and over while staring at the illustrations on the inner sleeve, trying to make some kind of sense of it with my pre-psychedelic mind. I started experimenting with drugs quite early in



my teen years and became consumed by music, dancing, clothes – certain subcultures I was participating in and others I would monitor through music videos and magazines. I also started reading lots of Beat literature, which lead to McKenna and Huxley – very common entry points, really. Later, when I started to become more serious about making art, my focus shifted deeper into other people’s dancing, other people’s spirituality and drug use – their ways of attempting to transcend, in a more universal sense. And, from there, I became consumed with the belief systems that form around these aspirations as well as the scientific attempts to locate and explain them. There are massive grey areas between transcendental experience and the scientific readings of it that I continue to find fascinating.

**Are your films attempts to share your own experiences?**

In a sense, yes, but not explicitly. I mean, I’d love to be able to relay that renewed sense of wonder that taking acid for the first time instilled in me. I was truly moved by LSD – totally shaken. Taking it changed my life, as did ecstasy and, later, DMT. These were real, key moments, where your mind is blown and you really do have that realization there’s more available to us than the reality in which we’re situated, or at least that we recognize on a day-to-day basis. It may seem naïve in hindsight, but the effect of those experiences on me as a human is incalculable. So I do think [communicating those experiences] has been a constant desire in some capacity – almost subconsciously – but also detailing the fraught attempts to do so. The inability to articulate such profound experiences is something I have often embraced with my work as well.



**Your film *Quickeners* uses found footage from *Holy Ghost People*, Peter Adair’s 1967 documentary about Pentecostal Christians in West Virginia, correct?**

Yes. I actually saw the film in art school though I don’t have a vivid memory of the context except for being totally captivated by the snake-handling scenes. Later, I came across an original 16mm print on eBay. I was sitting on it for years, knowing that I wanted to work with it but not sure in what capacity. It was only in 2014, when I had my first show coming up at König Galerie, that I decided to take it further. It wasn’t enough for me to simply appropriate the footage and make a music video-like piece, as I may have earlier on in my practice. I felt the need to sandwich it within something more expansive and narrative.

I saw *Quickeners* as an opportunity to alchemically combine many of my influences. Under the banner of science fiction, I flattened them into the same space without hierarchy – or, at least, the hierarchy became a debated element within the piece.

**What’s the “quantification” referenced in the *Trilogy*’s title?**

It's a [fictional] moment in time where science discovered that all spiritual experience, no matter what the practice or religion, was created via an identical set of neuro-synapse firings in the brain. In turn, these could be predicted and completely deduced or explained. Therefore, almost the entire population took this as evidence against their own experiences, discounting their validity, and spirituality was essentially abandoned.

It's the idea of science empirically explaining transcendental spiritual experience. If that was to happen, would it discount the experiences? Does that mean you didn't see God, if they can tell you exactly what happens in your brain when you feel that you did? Or would that further confirm it?

As a result of this loss of spiritual practice, the area of the brain that was allocated for faith atrophied over time. Then it was discovered that it had actually become a necessary part of human biochemistry and thus, humanity is set on a countdown to extinction. That's the "Announcement."

**Each film happens in the wake of some landmark event, whether it's the "Quantification" or the "Announcement" or the "Acknowledgement." Was that to distinguish these fictional narratives from reality?**

It's a way to establish these non-hierarchical sci-fi landscapes quickly. I rely on a very dramatic, dense first chunk of narration to set the tone and place the viewer within this paradoxical temporal zone. That intro text is also a real trope of science fiction, which is something I enjoy working around.

**"A long time ago in a galaxy far, far away" –**

Exactly. Sci-fi so often presents you immediately with something totally upending that you just have to go with it. The catch with mine is that they're aesthetically presented as a historic reality.

**Why adopt a documentary format for the films?**

I found reworking the archival verité material of *Quickeners* so effective that I wanted to keep pushing in that direction. I wanted to continue manipulating time and history – or at least appearing to do so. Using the conventions of documentary facilitates this because people generally don't question them. You almost immediately take them as fact. Especially when presented on outmoded mediums, a viewer generally trusts something that appears to be documentary when it's on 16mm film or VHS. It's history, it happened. The manipulation becomes more difficult to decipher. That is a huge part of the strategy with all these films: gaining a comfort and trust from the viewer that can then be subverted.

**Because the tropes of the documentary format you adopt are so familiar, even if you walk in half-way through your films, you can still pick up the thread. The sense of familiarity carries you. This makes what happens next – the moments of rupture – hit you even harder.**

Yes, they are quite strategically edited to really disrupt at these ruptures. They even shift in medium from the outmoded to something very contemporary. Aspects ratios change and audio becomes surround. I edit quite musically, in a sense. I think of tempo and pacing a lot. I watch the films again and again and again to establish a rhythm to the editing and think them out, much like writing a song. I'm constantly drawing them out in my book in a kind of bastardized musical-visual notation.

**The *Trilogy* suggests that virtual reality and AI might make us lose what is essentially human. Is this something you believe?**

I think it's very hard to comment on something like that while living it. I'm as excited by these ideas as I am afraid of them. That's how I make art, in general. There's criticism and celebration – a skepticism to my belief. I do believe that there's a danger of losing certain aspects of what keeps us connected together as humans, physically and mentally, emotionally, but then I'm also very excited by the prospect of what would constitute some kind of cyber-spirituality. Where could that take us if the rest of this fails?

**There's certainly a sense of cognitive dissonance involved in watching a documentary ostensibly from the future. This is compounded by the lack of any explanation for how these documentaries from the future actually get to us. The audience has to accept that, in the future, a wireless AI hive of quantum humans is making 1960s-style ethnographic films about itself, and that's how it communicates.**

Sure, the films are totally absurd and perverted, in a lot of ways. They are very intentionally overloaded with discrepancies that you don't have time to get super deep into investigating. You have to basically give up on reason in order to follow the story, otherwise you'll spend the entire duration trying to figure out what's what.



Still from "Quickeners," Jeremy Shaw (2014). Courtesy Jeremy Shaw and KÖNIG GALERIE.

**The performance and choreography at the end of *I Can See Forever* is remarkable. How did that come about? It was shot before *Liminals*, right?**

Yes, that was pre-*Liminals*. Roderick George, the dancer in *I Can See Forever*, is an ex-Forsythe [Company] dancer who I first encountered during a Tino Sehgal performance at Martin Gropius Bau. At the end of each day, all the performers would gather in the center of the exhibition space and do some kind of freeform improv. The day I visited, Tino had instructed Roderick to dance a solo – the only time this happened in the exhibit's three-month run. I was totally hypnotized. Instantly, I knew that I wanted to work with him.

I met [George] after the show and we talked for months about making a film but couldn't figure out exactly what I wanted to do. So, I set up a shoot, and somehow had the foresight to put him in a 1990s look. We worked with a really basic bed track, and I asked him if we could use a set choreography for the first part that he could repeat, so that I could cut it with continuity. The second part, though, is totally freestyle – and that is where he shines the most.

That's how *I Can See Forever* initially came about: I was simply enamored by the way Roderick moves, and saw something totally transcendent in his virtuosity. That's so rare. There are virtuosos, but how many people can fuck with the fabric of time? Like Roderick really distorts my perception of time when he's dancing, you know? So, I had that raw material of the dance sequence, went off and made *Liminals*, and then came back and shaped it into the story of *I Can See Forever*. The entire narrative of the film was reverse engineered in order to work around this dance scene that had been shot 18 months prior, and to fit into the timeline of the trilogy preceding *Liminals* and *Quickeners*.

**When he's dancing, it seems like the movements he makes are never fully resolved – they're always becoming something else. Any reference to a form or style morphs into another before the movement's done.**

Yes, you're never quite able to digest how Roderick dances – he's one perpetual series of virtuosic maneuvers folding in on each other. That's what makes it so hypnotic – he's like a human fractal.

**After the wormhole-rupture at the end, *I Can See Forever* loops back to the beginning, and you're in this slightly drippy, bleached-out, almost-chill-wave-music-video sunset, as if you're watching the actual television depicted in the film.**

The last two films of the trilogy both have four distinct stages: the documentary, the cathartic dance, the meltdown, and then an abstract, ambient section of some sort. With *I Can See Forever*, this abstract conclusion is an analogy to the idea of the infinite in the title. Roderick talks about getting there, to forever, but when he does and when he attempts to translate it, it ends up being the same cliché we've seen a million times before.

At the same time, he also mentions that maybe clichés like that are all that we have – they enable information relays and translation. The actual thing, infinity itself, is likely beyond our capacity as humans to elucidate.

**I'm curious to hear more about your thoughts on time – in a general sense, as itself an object – and how you're exploring it in the films?**

Well, it all comes down to time really, doesn't it? That's what an altered state does: skews time. That's how I always define them, in any case, as something that stretches or bends or speeds up time – something that distorts the ability to gauge time as we know it in this reality.

The films are written to be constantly referencing and challenging your relationship to time – manipulating it by putting the historicity of a time-based medium out-of-time. In *Quickeners*, one of the Quantum Humans afflicted with Human Atavism Syndrome says, "What's the value of time that don't end, anyways?" I don't know, I just really like that line. It could sum up a lot of what these films are tapping into, in the human sense. What does

anything mean to anyone if it lasts forever? Or what will it, if we get to a point where forever becomes a reality?

**In a way these films allow us to think of time differently, because they're constantly pulling us out of a particular abstract moment or narrative context.**

That was always a goal: to create something that felt autonomous and succinct but also totally out of time. Something you couldn't quite place and yet you were still convinced, to a certain extent, that somehow, at some point, may have taken place – or may take place.



Still from "I Can See Forever," Jeremy Shaw (2018). Courtesy Jeremy Shaw and KÖNIG GALERIE.



Still from "I Can See Forever," Jeremy Shaw (2018). Courtesy Jeremy Shaw and KÖNIG GALERIE.

### **What is *Phase Shifting Index* about?**

It's a seven-channel video installation with seven different fabricated groups that are all concoctions of disparate areas of subculture, dance, movement therapy, music, spirituality – existing in their own worlds. Each group is engaged in some type of embodied corporeal practice and presented on the media from the era they appear to come from – the late-1960s to the mid-1990s, from 16mm to VHS to Hi-8. The worlds they inhabit are related to the past films, with recurring references to the "Quantification," "machineDNA," "The Unit," and many of these other ideas. At its core, the work explores the notion of inducing parallel realities through belief and movement.

The films play independently, simultaneously on loop and then, every 26 minutes, they start to unfold into chaos. They then land in a kind of trans-temporal sync with all subjects from all films doing the exact same choreographed dance routine.

The films all have narration, but it's less urgent, less skeptical [compared with past films]. It's been made and installed so that you can walk from one film to the other, and it doesn't require digesting the complete narrative of each film necessarily.

**Where did these various groups come from? In the early production notes I've seen, some are styled like 60s US military cadets, while others as if New Romantics?**

They all came out of my notes and research from over the years – things I've wanted to see on screen, ideas I've had that hadn't yet found a home. Maybe it's a type of dance, or a certain fashion aesthetic – I'm constantly making notes about things I want to see or to combine at some point. But these are generally just aesthetics that I have mined, as each group has its own motivation and belief-system towards escape to a parallel reality that is not necessarily in sync with what that group would have been into in a historically accurate context.

**Do subcultures create their own realities?**

Any time you put your belief deep enough into something, to the point that it becomes your primary motivation, I see that as a type of self-styled reality.

**In *Phase Shifting Index*, the narration is delivered from several hundred years in the future. The narrator is recording from a place where the discovery or the acknowledgement of parallel realities is itself reality.**

Yes, in the work, the films are positioned as the first recorded evidence of the capacity to physically manifest a new reality through belief and movement.

**Like the caves of Lascaux, which house some of the oldest-known paintings?**

Yes, exactly that kind of idea. Whereas in the *Trilogy*, the narrator was skeptical of the information being presented, the narrator of *Phase Shifting Index* is reporting about the success of these groups in achieving their goals. He sounds almost as if he's speaking to a dictaphone, noting to himself the descriptions of the disparate groups who have pioneered this phenomenon.

**Parallel realities and multiverses are increasingly prevalent tropes in popular media. Is there a reason why you think these ideas are resonating with us, specific to this historical moment?**

We're in a time of crisis, and that always provokes searching for something beyond. We're getting more and more information about quantum physics that is exposing areas of great uncertainty in what we've understood as empirical rationality. The revival of interest in psychedelics, and the dropping of stigmas around their experimentation, is coming together and overlapping with so many different areas. For example, whereas 20 years ago the majority of hip-hop was about keeping it real and maintaining a very grounded existence, I've noticed a really, really big shift to consciousness-expanding or psychedelic

hip-hop music and lyrics and imagery. That's just one example, but many things seem to be boiling over simultaneously in this regard.

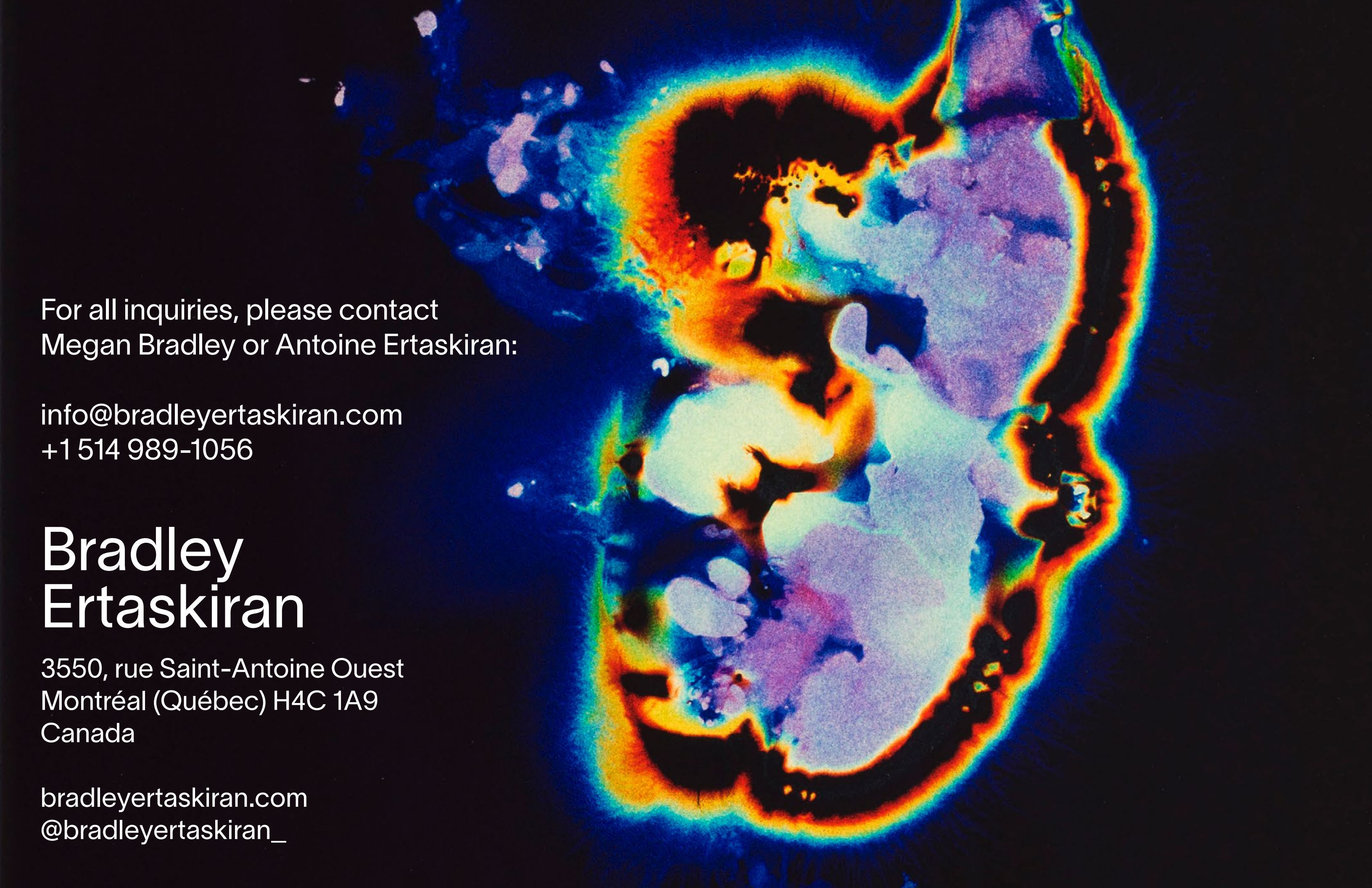
**The Age of Aquarius has finally arrived. In O32c Issue #36, food writer Michael Pollen spoke about his psychedelic adventures.**

Psychedelics have totally become a mainstream topic, as attested by a very mainstream food writer now becoming an authority on them. I think the first time I really realized this was happening was when Lindsay Lohan started telling the world about her Ayahuasca trip, which is quite amazing.

**For the more mainstream audience at the Pompidou, have you dialed down the cognitive dissonance or is that still at play in the work?**

There's a viewing platform in the Pompidou install, so that you enter from above the piece, because I wanted to have a place where you could really watch the sync moment in its cross-screen entirety. I find it quite compelling to just sit up there and watch them play out on their own, before the sync, together, without really being able to hear much distinguishable audio, only a murmur. It's like how Bowie watches all those televisions at once in *The Man Who Fell to Earth*. So this feels like a kind of easier access point perhaps for a more mainstream audience. To enter from above and just take in this multi-screen landscape.

But once you start to watch the individual films, the cognitive dissonance aspect is definitely still there. This one is may be initially a bit easier on the brain as the narrator is friendlier in tone, but the films have equal or even more paradoxical and manipulative elements than before and the fact that there are seven playing simultaneously only amplifies that.



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