

Richard Alexandersson



FLOW(FLOCK(surface(FLAVOR)))

FLOW(FLOCK(surface(FLAVOR))) traces the complex relationship between material reality and the immaterial substance of CGI animation technology.

The installation plays out as a slow moving study of surfaces. Scale is diminished, texture amplified. Fragmented words, immortalized greenery, traces from other time frames—these elements held together by impossibly superfluous tape and glue.

The viewer is lead into an environment built on deviant perceptions. The distinction between the tangible and the intangible is obscured through the artist's claustrophobic scope, as it moves across surfaces and obsesses in the details of material objects.

Text from (*pink noise*)

Varnish for future mods,
(and by that time Saturn will have shed a moon or two (time travel still adhering to temporal logic, naturally) and gets on with it a little slower than the average saturn.)
fish bones for the whalers,
pandas for the lionised chauffeurs,
infinite flotation devices for the [connoisseurs],

Materialization

Duct tape, upholstery, spray-paint, wood, dirt, we know these objects as commodity, functional tools that can bought and sold to suit the consumers needs. In the artists' surreal overly finished CGI environment these objects exist entirely on their own, disassociated from their roles in the physical world, and moving freely without human intervention. Their scale and detail offers a visceral perception on the materials of consumerist reality, the "surface porn" of design magazines, in-flight catalogs, and online auctions.

Alexandersson describes his methods as a "meditation on the realness of anything." The concept of this "realness" is found in digitally rendered objects that are ubiquitous yet remain esoteric, magical. "From Plato to quantum mechanics, nothing is ever fully what it appears, so 'appearance seems to be the only property of matter we can take for granted."

FLOW(FLOCK(surface(FLAVOR))) shows the ability of CGI technology to transform perceptions of everyday objects. By then incorporating these objects into the physical gallery space as installation elements, they no longer have the freedom to move as they did in the artists digital realm. This “fluid intersection between the real and the virtual” leaves the viewer questioning whose world we are actually experiencing, our own, or that of the objects.

Joshua Simon: Neo-Materialism, Part 1: The Commodity and the Exhibition

“Private property remains the cornerstone of an all-encompassing liberal concept of our civilization, and it is the key to understanding our relations with each other and with objects, as well as between objects. It is a conceptual framework based on negation, on exclusion—something can be mine only if it excludes others who might otherwise own it. Yet the logic of ownership that has guided our understanding of the world of things no longer answers to the challenge. Most commodities live longer than their creators and consumers alike—for even a simple plastic bag will outlive us all many, many times over. As commodities ourselves, even our bodily organs can outlive us. Therefore, as all objects that enter into this world are commodities, we must realize that this is not our world, but rather theirs. We dwell in the world of commodities.”

Text from *(pink noise)*

and

and hydrogen for the

to stave off the heat death.

[Vangelis-like saxophone-thing]

The future will learn about our mistakes,

the future will send in the choppers,

the future will cure (private) disasters.

In the future, any discernible events will be understood as reversed

butterfly-effect-type deals.

Technology

The verisimilitude of Alexandersson's 3D CGI environments lends to associations with the technology of artificial intelligence. "What inspires me is how we deal with the embodying of foreign objects, novel ideas, and processes. How the simulator of our own wetware fills gaps and sometimes builds fantastical bridges," Alexandersson says.

In creating CGI objects, the artist does not relate to them as he or she would with objects in the physical world. Alexandersson speculates on this perspective. "If I were an AI would I be the exact same as I am now, or would I doubt why the world looks the way it does?" It then becomes clear that the work appears as if it was created by a non-human intelligence, one that has never touch or lived in the world of commodities.

Nora N. Khan, *Towards a Poetics of Artificial Superintelligence*

"It is a strange cognitive task, trying to think along non-human scales and rates that dwarf us. We do not tend to see ourselves leaning right up against an asymptote that will shoot up skyward — most of us do not think in exponential terms. A future in which these exponential processes have accelerated computational progress past any available conception is ultimately the work of philosophy."

Ross Andersen, *Humanity's Deep Future*

"To understand why an AI might be dangerous, you have to avoid anthropomorphising it. When you ask yourself what it might do in a particular situation, you can't answer by proxy. You can't picture a super-smart version of yourself floating above the situation. Human cognition is only one species of intelligence, one with built-in impulses like empathy that colour the way we see the world, and limit what we are willing to do to accomplish our goals. But these biochemical impulses aren't essential components of intelligence. They're incidental software applications, installed by aeons of evolution and culture. Bostrom told me that it's best to think of an AI as a primordial force of nature, like a star system or a hurricane — something strong, but indifferent."

Text from (*pink noise*)

There will be no more backstabbing reruns.

There will be no more original thoughts.

but I've heard there will be more like a textured blur, pink noise. (Think: the organic sludge of our ancestors, covering the ocean floors (where the living ghosts of the ancients still control the vascular streams of dust, darkly; where the lore of the forgotten flow like hieroglyphic memes along trenches; where, once the sun is no more, it will dry and crackle into the esoterica of tomorrow, silently, (vacuum, duh), endlessly).)

AND

There will be an orifice for every new flavour; a flavour for every new word; perfect synaesthesia;

[nihilistically caps-locked] A GREAT (FUCKING(?!)) SINGULARITY OF SURFACE FEATURES!

Language

The texts fragmented nature aligns with the artist's conceptual explorations while creating a contrast to the slick, clean, and controlled aesthetic of the video work. It references our ability to move through our natural and digital worlds in fragments, leaving only traces of our presence behind.

The disembodiment of this language is the final concept in solidifying the impermanence of the human experience. Our existence and that of our species is evanescent, *FLOW(FLOCK(surface(FLAVOR)))* demonstrates that our physical commodities and a limitless, non-human intelligence will long outlive our cognitive human thought.

Jorge Luis Borges, *The Library of Babel*

“Methodical writing distracts me from the present condition of men. But the certainty that everything has been already written nullifies or makes phantoms of

us all. I know of districts where the youth prostrate themselves before books and barbarously kiss the pages, though they do not know how to make out a single letter. Epidemics, heretical disagreements, the pilgrims which inevitable degenerate into banditry, have decimated the population. I believe I have mentioned the suicides, more frequently each year. Perhaps I am deceived by old age and fear, but I suspect that the human species – the unique human species – is on the road to extinction, while the Library will last on forever: illuminated, solitary, infinite, perfectly immovable, filled with precious volumes, unless, incorruptible, secret.”

Text from (*pink noise*)

O Passenger! When we were human, and the other day and I was just a little bit of a new one and it's a great

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