SLEUTHING THE MIND

September 17–November 5, 2014
Opening reception: Tuesday, September 16, 6–8 PM

SPECIAL PERFORMANCE OF “AXIAL MUSIC” BY GEORGE QUASHA AND CHARLES STEIN AT 7 PM

PRATT MANHATTAN GALLERY

THE MIND

Sleuthing attempts to bring some of the basic processes of the mind-brain—through which we perceive both ourselves and the world—into conscious recognition. The artists have constructed experiences, many dis- ordered, which might influe what it means for minds to be disorderly, dual, recalibrated, or reversed. Some of the artists in the exhibition attempt to reveal the viewer’s focus. All engage current neuro- scientific concepts. Those works that attempt to reveal counter- parts of scientific testing generally either inform personal, social, and political domains. The works in the exhibit may encourage viewers to consider more fully the forces of memory, emotion, feeling, and intuition. Many of the works seemingly bring the brain’s ability to change as a result of experience with cultural developments. We may achieve more richness and variety in media: how culture marks the mind. This bidirectional inter- changes allows us to connect with minds and creations across scales of time, thereby addressing, if only in part, why art matters.

The ever-expanding field of artistic practices through video, perform- ance, human–computer interaction, and virtual reality, along with traditional approaches, now offers new ways to bring adjustments of the body to the conscious recognition and explore the mind’s many facets. In Greg Garvey’s video installation, *The Satori Dream (Op- cholic) Interface*, Thomas v. Hill (1999/2004), the observer receives conflicting sounds and visions in each separate hemifield that she attempts to resolve. Garvey en- ables us to experience the quan- tity of a divided mind. Although he was influenced by Michael G dismantling of the Art Institute of Chicago; Thomas hearings. Kurt Hentschel’s generation audio- visual installation *HIV 2001* presents an ever-changing, swirling humanized organism, confounding viewers with an extended sense of consciousness. Hentschel realizes his vision through stereotro- cop, by utilizing 5-D glasses with a specially prepared layered laser projection video file. In drawings displayed in *Sleuthing 2002*, Robert Buck (then known as Robert Beck) involved viewers in questioning some historical medical records of psycholog- ical functioning. During the 1960s, some psychiatrists purported to identify their patients’ emotional states through personally assess- ment tests in the form of drawings. Buck’s subsequent re-drawing undermined the belief that the drawings of the patients showed “evidence” of pathology. After is also explored in *Nene Humphrey’s freestring installation, *Mapping 2003* that visualizes neural activity in a new visual cultural world. Microscopic images of the brain’s temes gleaned from Joseph Zilnick’s laboratory are coupled with Victorian mourning brasses made with an in- tooned with crystal beaddrops, beads, books, braidscloth, and glass. The combination invokes rit- uals that familiarization and correspondence with the neurons that elicit such states of unusual. Similarly inspired in *Somatics* (2007) Jill Scott has described how she explores “euph- esthetic and kinesthetic perceptions in interactive constructions using steel, electronic sensors, and ceramics; the surface is inspired by the textures of a Prim’s expertise to leverage our vul- nereness in an ethical sense.

Several artists in the exhibition ex- perience the recalibration of our senses through art. In his print group *Op* (2002), Hans Breder elicits the involuntary production of com- bined micro time frames. In drawings dis- played in *The Liminal Display*, Jim Campbell compels us to attend to the various ways time, itself, is parsed. In their collaborative ani- mation *Psycho*, 2000), Philbrick’s aim was to engineer a situation in which, via headphones, the words, split into two parts, are heard in different ears. The knowledge that the brain is embodied, metaphysical and experiential, is manifested in deep brain. Here, 1998. Clark, 2002, Niedich, 2013). Transcendentalists (2005).

Many thanks to Nick Batalla, Olivia Good, and to the participants.

Sleuthing the Mind asks viewers to explore how art focused on the body and the constraints of vision can not only impact the systems of the brain but increase self aware- ness. It presents us to ourselves, attempting to “see” our minds. Might art and art exhibitions add new paths into the understanding of intuition, insight, and attention?
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Detail, Kurt Hentschläger, HIVE, 2011, 3D-animated audiovisual installation