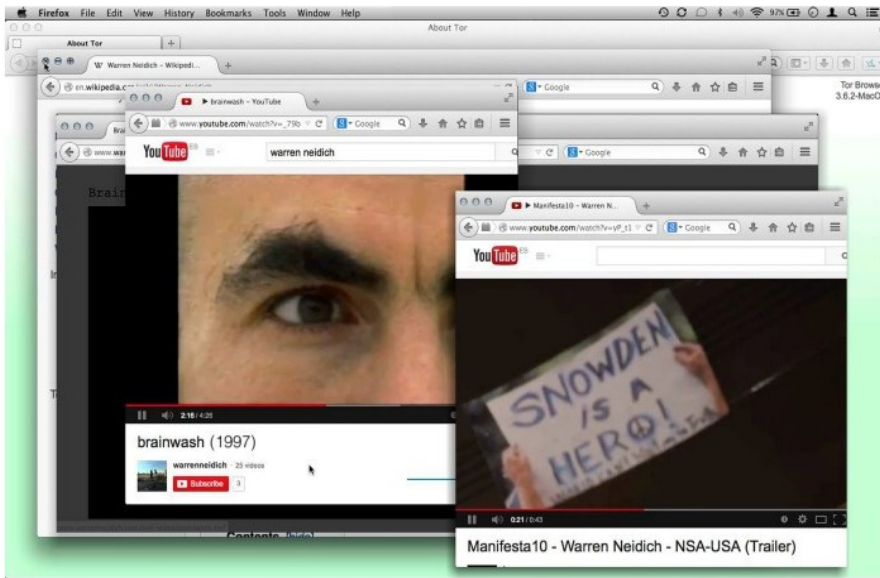




20.11.2016

# The Statisticon

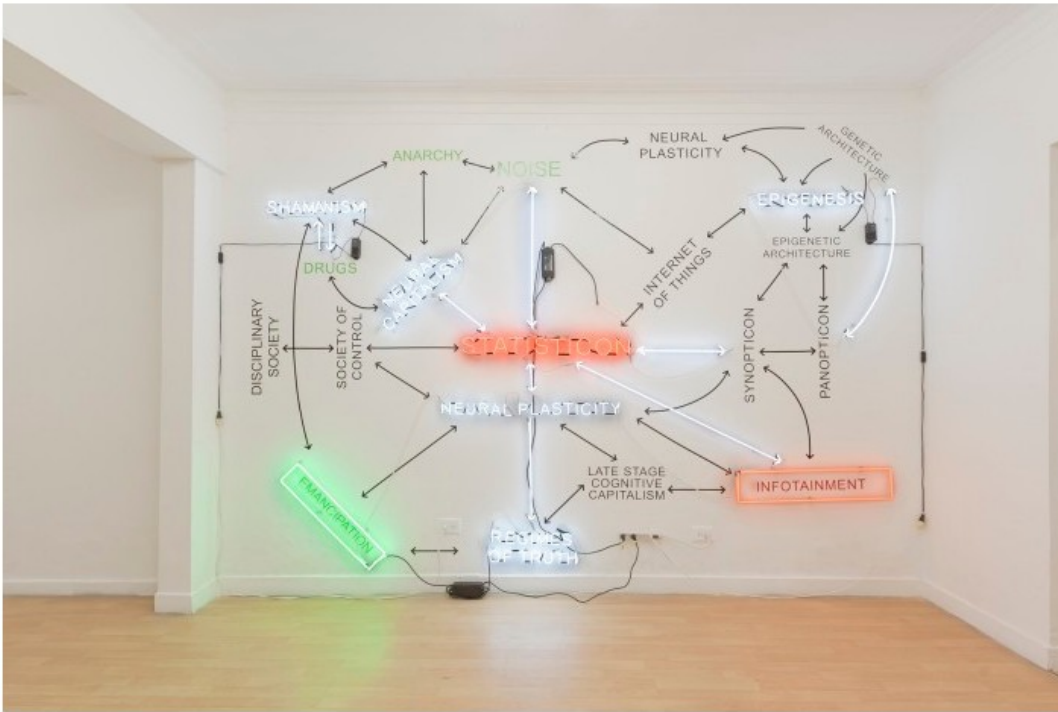
MIAMI Practicas Contemporaneas, Bogotá, Colombia  
30 de septiembre de 2016 – 5 de noviembre de 2016



The Search Drive, 2014. Video still. Courtesy of the artist.



The Search Drive, 2014. Video still. Courtesy of the artist.



The Statisticon, 2016. Neon sculpture, 12 ft x 9ft. Courtesy of the artist and MIAMI Practicas Contemporaneas, Bogotá.

Miami Practicas Contemporaneas presents *The Statisticon*, the first solo exhibition in Colombia of the American born conceptual artist Warren Neidich. Warren Neidich's art practice is interdisciplinary and theoretically based. For this show he will present a large Neon diagram entitled *The Statisticon*, 2016, which maps out his theory of the Statisticon. The Statisticon is the perfect and seamless confluence of the conditions of massive data collection, the sculpting of the brains' neural plasticity, smart and sustainable architecture and urban design, the processes of valorization created by communicative capitalism and the technologies of affect integrated into post-production and special effects found in film and virtual platforms. Art and shamanism play important roles in releasing the individual from these forms of contemporary domination. The diagram consumes the entire back of the gallery and its colorful display casts an ambient texture of red, white and yellow light upon the opposite wall. Neidich is performing a blind folded performance in front of it at various times during the exhibition elucidating its meaning from memory. In the front gallery his internationally acclaimed video *The Search Drive*, 2014, which has been screened at such places as the Zentrum fur Kunst und Medientechnologie in Karlsruhe German and The Centre of Photographie, Geneva, will be projected. In the video a secret agent hacks into the personal data of the artist using the same soft ware utilized by the National Security Agency to spy on Americans to create a data profile he calls a hack-ography rather than a biography. Spyware, the Dark web, Tor software, facial recognition software and drones are the protagonists of this contemporary thriller.

Neidich has recently collaborated with the Colombian artist collective Helena Producciones to produce the *Phylogenesis of Possession* at AÚN, the 44<sup>th</sup> Salon National de Artista in Pereira, Colombia. This curatorial work was a spin off from their earlier project *The Phylogenesis of Generosity* taking place in Berlin, Germany. Colombian artists such as Alicia Barney, Claudia Patricia Sarria-Macias, Carolina Caycedo, Adriana Arenas and Wilson Diaz took part in this earlier exhibition. In its recent manifestation currently ongoing, the idea of generosity has been expanded to include the idea of possession in which through the ingestion of mind altering substances the brain's neurochemical environment is deregulated to allow it to think beyond its institutionally coopted mental capacities. Of significance is Neidich's curatorial intervention *The Guides of Misinformation* in which guides directed audience to an alternative exhibition without their awareness. This is where possession and emancipation are folded and entangled together.



