

BLEEDING EDGE

On view March 4 - May 15, 2018

[Opening Reception, March 24, 6:30 -9:00](#)

[Film Screening, Hotel Dallas, March 25, 5:00- 6:14](#)

Participating Artists: Anthony Antonellis, Kelsey Brod, Izabela Gola, Faith Holland, Eleanor King, Amanda Turner Pohan, Livia Ungur, and Sherng-Lee Huang



In collaboration with Peekskill's [Art Industry Media initiative](#), the Hudson Valley Center for Contemporary Art is proud to present **Bleeding Edge**, an exhibition of artists working in greater New York pushing boundaries in new media. **Bleeding Edge** investigates human-technological entanglements specifically how global networks have affected the ways in which we express intimacy, identity, and history, focusing on moments where technology fails to keep up with the complexities of the lived human experience. Using metaphor as well as formal means, these eight artists appropriate, subvert, and exploit the nuances of consumer technology, recognizing the tenuous line between emancipatory cyber-utopia and omnipresent corporate surveillance as a necessary site for artistic intervention and play. **Bleeding Edge** takes its title from an industry term referring to technology so innovative it comes with incredible risk and an alarmingly high rate of failure.

Kelsey Brod explores questions of identity and representation through the production of politicized program tutorials, in which racial and gendered hierarchies within software are revealed as extensions of institutionalized power structures. In Faith Holland's series of photographs *Queer Connections*, the gendered 'male/female' nomenclature of wire ends are subverted using pastel nail polish as an adhesive to make feminized unintended connections. Amanda Turner Pohan similarly uses the physicality of abandoned technology to explore mediated human intimacy. Along strip of wall covered in the dust of discarded computer monitors acts as an alluring and unsettling memento mori, which hints at the growing obsolescence of the technology as well as the aging state of its owner. Eleanor King uses Google Maps to explore the wilderness surrounding an Inuit village in northernmost Canada. The lifeless computerized illustration of the landscape however points more towards government surveillance and hydrocarbon exploration than any sense of natural majesty. The characters in Izabela Gola's vignettes inhabit a digitized limbo, while men scream tired Hollywood clichés at each other, demanding answers and receiving no resolution. [Ungur & Huang's feature length film, Hotel Dallas](#), (showing March 25th at 5 pm) explores communist Romania's failed attempt to use American primetime television as anti-capitalist propaganda, framed through an autobiographical coming of age story, which blurs the boundary between fact and fiction. Anthony Antonellis' gif-inspired video works explore the failed commodities of the hyper-present, and the curatorial conundrum of exhibiting art created for the internet. **Bleeding Edge** celebrates these diverse and imaginative artists which use media to critique notions of progress, tradition, and innovation.