

# THE WIRED

## CURATED BY C. M. TURNER

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### **Iwakura, Yasuo:**

When it's all said and done, the Wired is just a medium of communication and the transfer of information. You mustn't confuse it with the real world...

### **Lain Iwakura:**

You're wrong...The border between the two isn't all that clear...

- *Serial Experiments Lain*, "Religion" (Season One, Episode 4, 1998)

Like the title character quoted above, who labors to blur the lines between reality and the Wired (a global communications network similar to the Internet), the works presented in *The Wired* seek to break down the perceived boundary between the corporeal world and the digital space of the online realm. Exploring archive, artifice, and networked-connection, *The Wired* offers physical manifestations of digital content that ask the viewer to question how separate our online and off-line existences really are.

These collaborative works upset the physical/digital dichotomy in ways that are at turns didactic, humorous, reverent, and dynamic. *Always the Dream* (2017) acknowledges the relationship between hardware and software, the physical and the digital, in an ethereal virtual reality experience. *One More Jetty* and *A Line Made by Growing* (both 2017) play with the popular experience of interacting with documentation in lieu of physical work, and display the process of physically manifesting a digital image from a collecting institution. *Façade* (2016-17) oscillates between artifice and actuality, undoing its own pretenses while simultaneously reaffirming them in a circuitous questioning of what "real" really is.

Each piece contains a kinetic facet—from circulating water, to looping video, to living, growing, dying grass, and bodies interacting with 360° of virtual reality. These orchestrated efforts underscore the movement of images, objects, and information humans seek to balance in daily, mediated existence.

Presented in the openness of the Weston Art Gallery's street-level exhibition space, *The Wired* evokes a sort of contemporary art bio-dome. Here, the appearances of spacious skies, rocky outcroppings, and verdant gardens provide an earthy pulp to balance the digitally driven theoretical content in a merger of form and function.

C. M. Turner