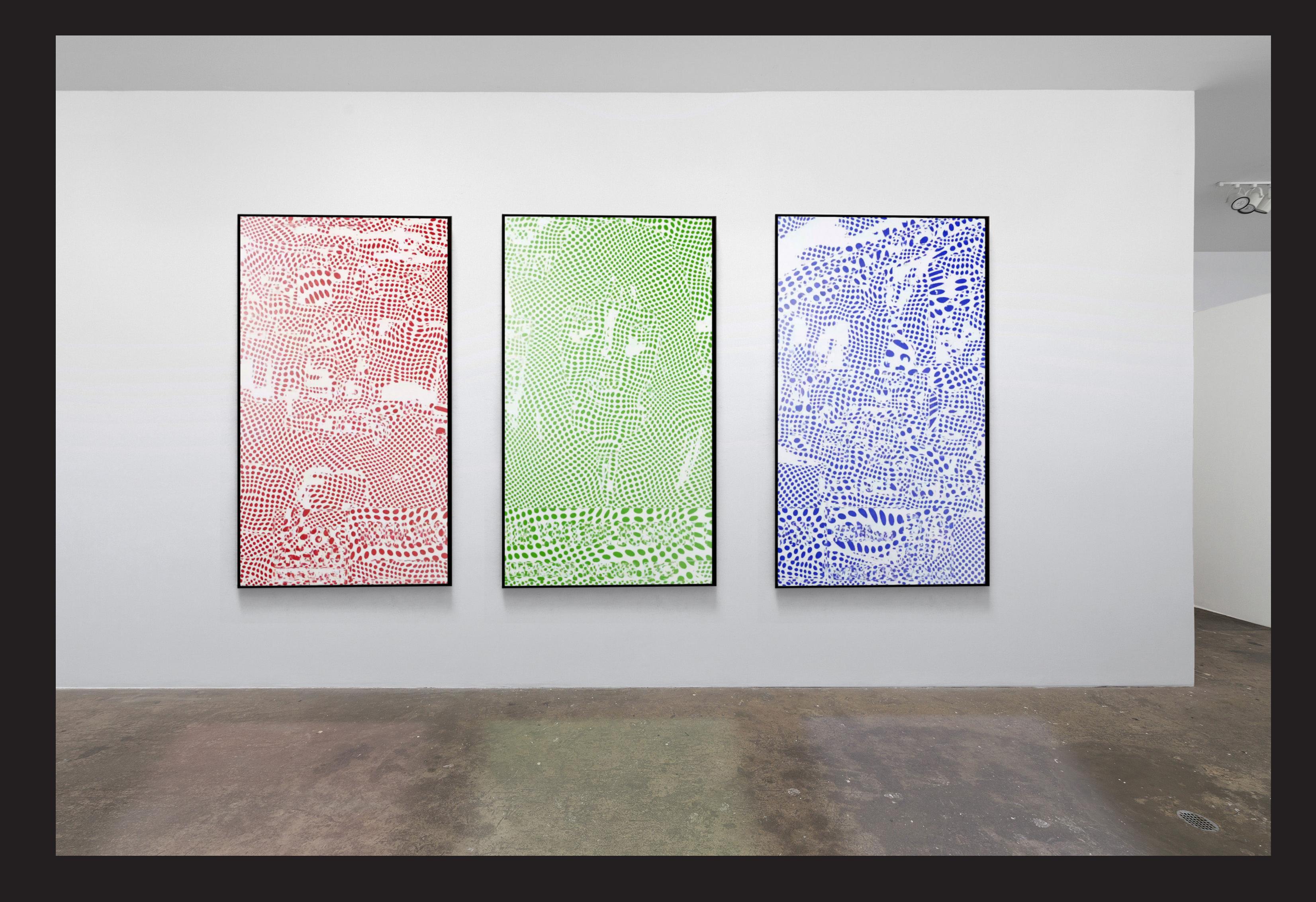
Anthony Warnick Exhibition Proposal

14 April 2023 The Neon Heater



3 Channel Video (Color, Silent)
00:58:24

3 minute and 10 second excerpt (HD Video), full length 58 minutes 24 seconds three channel presentation of Fox News Primetime from August 28, 2021.



https://video.anthonywarnick.com/dotdotdot/

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## 2021 Radio Broadcast, Custom Software, New York Times Dimensions Variable

This work broadcasts a voice reading the current New York Times headlines in NATO code.



https://video.anthonywarnick.com/letterstation/

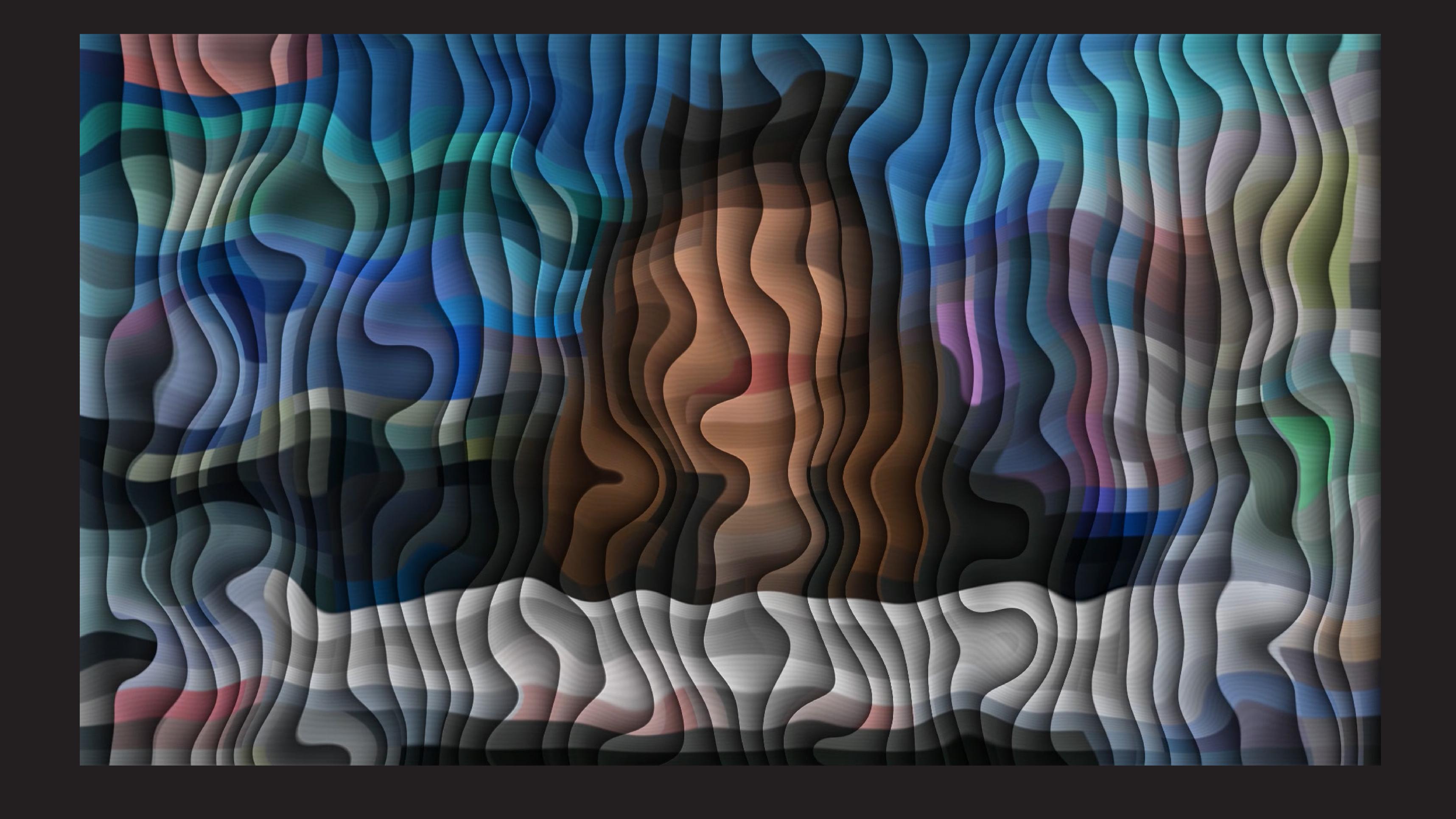


https://video.anthonywarnick.com/caravan/

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Video (Color, Sound) 00:13:07

60 second excerpt (HD Video), full length 13 minutes 7 seconds alter footage from Fox News, Fox News @ Night on January 16, 2021.

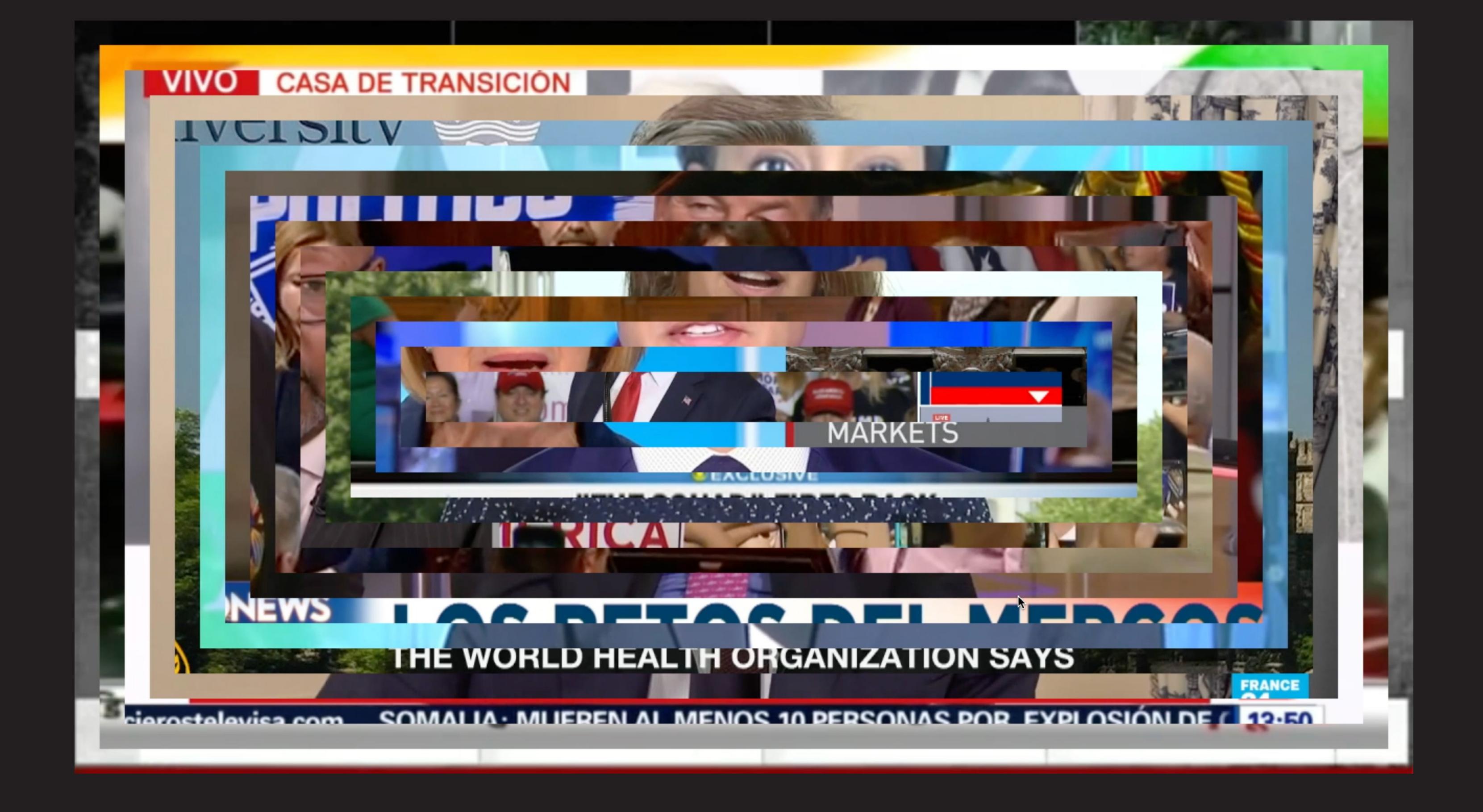


https://video.anthonywarnick.com/betwixt/

202

Video (color, sound)
24 hour stream (26 second excerpt)

This work is a live stream of the following news channels: BBC News Channel, Sky News, Euronews, France 24, RT, Deutsche Welle, NHK World, CCTV News Channel, New Delhi Television (NDTV), Al Jazeera, Al Arabiya, A24, SABC News, CNN, Fox News Channel, and MSNBC



https://video.anthonywarnick.com/24hour/

https://projectspace.anthonywarnick.com/newscape/

Custom Software, Toner-print 11" x 17" / Limitless Edition

Unique limitless take aways germinated by a piece of custom software written to scrape the New York Times for headlines and convert them to Mad Libs.



https://projectspace.anthonywarnick.com/madlibs/

Custom Software, Toner-print 11" x 17" / Limitless Edition

Unique limitless take aways germinated by a piece of custom software written to scrape the New York Times for headlines and convert them to Mad Libs.

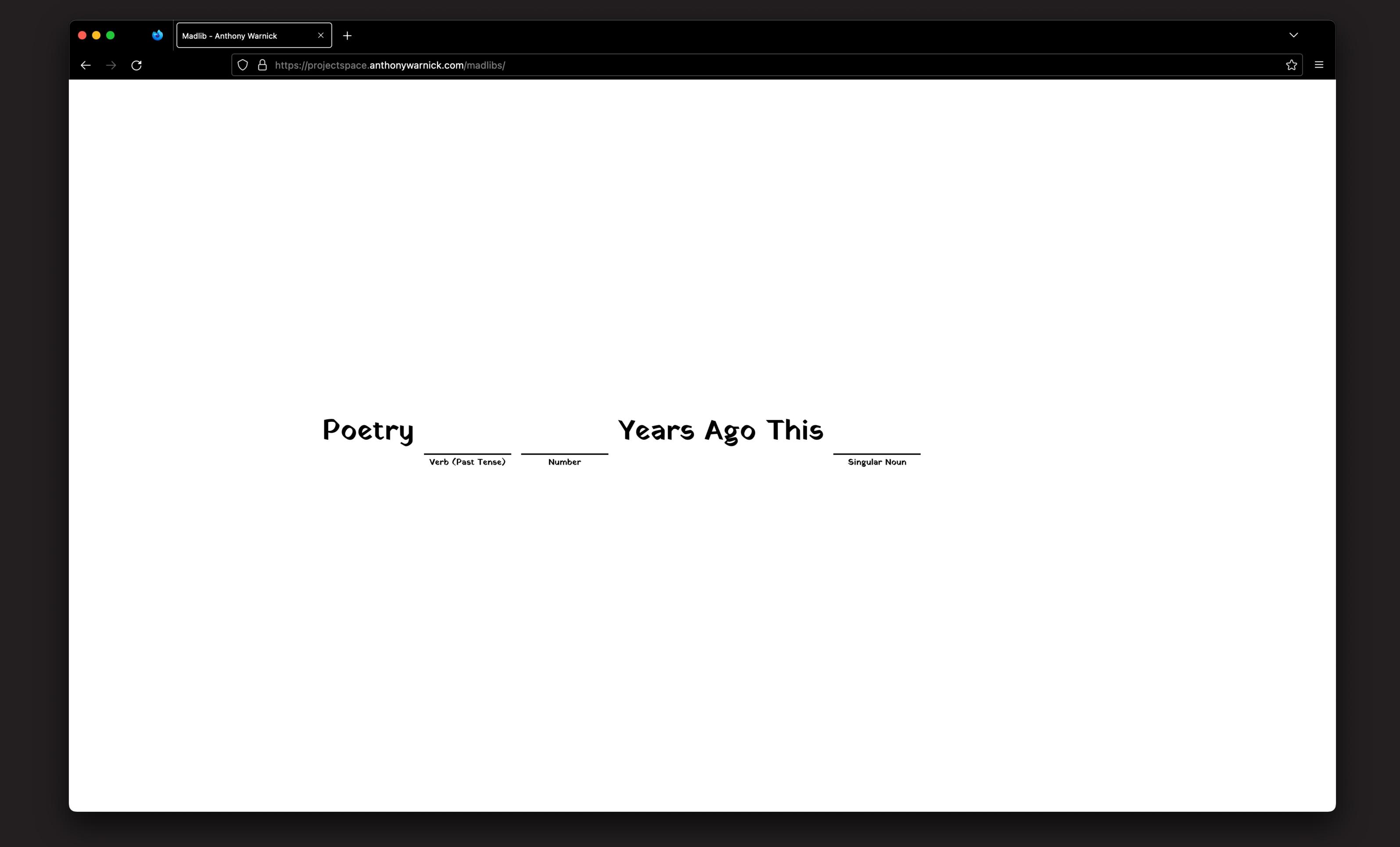
Videos Are Targeted Superheroes and Murderer Who Afghans. And No Comic Book Is Claiming Them. 'I May Destroy

Singular Proper Noun Verb (Third-Person Singular) Stuck in Globes Singular Proper Noun

https://projectspace.anthonywarnick.com/madlibs/

#### Custom Software Dimensions Variable

Web work which generates a new Mad Lib on load based on the current New York Times for head-lines.



https://projectspace.anthonywarnick.com/madlibs/

Spraystone, Insulation Foam, Acrylic Paint 13" x 144" x 98"

A headline from the July 21, 2022 edition of the New York Times CNC milled from insulation foam covered in spraystone and spilled on the floor.



2023

A daily updated stack of ten New York Times that has been programmatically altered rendering the information to pure form.



# e 14 of 20



Clear acrylic, Galvanized Steel 96" x 50" x 3"

**202** 

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https://www.anthonywarnick.com/
https://projectspace.anthonywarnick.com/

#### Exhibition Proposal

The exhibition will contain a constellation of thematically connected works engaged with news distribution, each using abstraction to forefront the structure of the news delivery. These colorful, visually intense works will play off this season's vivid orange walls, highlighting the torrent of news flooding over us on an hourly basis. Through distortion and pattern, the content recedes, revealing the system's operation. Dot Dot Dot exemplifies this, in which I reduce cable news anchors to swirling dots. The work flattens the coverage to form devoid of depth. In the majority of my work, I borrow the forms. For example, 15 24-Hour News Sources, which remixes Christian Marclay's 48 War Movies, presents a cacophonous excess of live news. This remaking highlights the collaborative production of culture.Quiet sounds from a small FM radio will draw the viewer deeper into the space through the brighter and glossy abstracted subjects. When one reaches the end of the gallery, a unique humorous takeaway will reward their curiosity. The combination of signifiers will reveal what the abstraction has hidden; with this insight, the return reveals new connections from the first pass through the space.

For this exhibition, I propose a collection of thematically and visually interconnected works consisting of a half-dozen works ranging from multichannel video to FM broadcast, paired with a few floor based works like a billboard and a stack of printed Mad Lib takeaways. I conceived these works as a constellation of pieces that individually connect with discrete elements of the news media. Collectively, they paint a larger picture of the current milieu when viewed together. This body of work consists of a dozen pieces, many of which have been individually exhibited, but they have yet to be shown as an interconnected whole. A solo exhibition of these works would mark an important moment in their development, and for me, as an artist who has worked primarily in smaller artist-run spaces and has not had a solo exhibition able to display these interconnected works together. The portfolio consists of the completed works I will exhibit. Additionally, I will finish two in-process pieces this summer. The new sculptures are an indoor all-acrylic iteration of News Is Breaking (included in the portfolio for reference) and a green-screen colored newspaper vending box subsumed in bulbous forms.

## Artist's Statement

I view the world in terms of systems. My practice makes the viewer aware of the systems - information, social, and technological - within which we operate. I take an information dense system like the news and through repositioning components reveal the mechanism of the system. My current body of work engages the torrent of news flooding over us on an hourly basis. The core strategy of the work is abstraction to bring the structure of news delivery into focus. Through distortion and pattern, the content recedes, revealing only the operation of the system itself. Exemplifying this is the work *Dot Dot Dot*, a video of cable news clips in which anchors and guests are swapped for swirling dots. This work literalizes the criticism that cable news stimulates without informing. The work literally and figuratively flattens the coverage to form devoid of depth.

I borrow the forms; treating art history as a database, retrieving and restoring for future creation. The use of borrowed forms can be most clearly seen in 15 24-Hour News Sources, which remixes Christian Marclay's 48 War Movies expanding and refocusing Marclay's ideas by presenting the live news all at once in a cacophonous excess. This intentional remaking highlights the collaborative production of culture.

In the studio, I play with words as often as objects, and through combination and combustion, a *poetics* emerges. I present these experiments to the viewer perennially as stacks of everything from pixels to paper. This too is a form of abstraction such as the erasure paired with categorization present in the procedurally generated headlines from my work *Mad Libs*. This work takes many forms from one off prints to a web app each produced by custom software which ingests the top headlines from the New York Times and returns custom Mad Libs.

By placing things (language, material, and concept) in a constellation of connections, an indirect view of our social systems appears, enabling us to see our position within it like a fish viewing water for the first time.

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#### Exhibitions

#### 2023

AOVx at Minnesota Museum of American Art, St. Paul, MN (Forthcoming) News Flash (Solo) at Montana State University, Billings, MT (Forthcoming)

#### 2022

A Changing World, ImageOHIO (FotoFocus 2022 Biennial), Columbus, OH 034, PADA, Barreiro, Portugal Color at CICA Museum, Gimpo-si, Gyeonggi-do, Korea Salina Biennial at Salina Art Center, Salina, KS UNDERCURRENTS at Ely Center of Contemporary Art, New Haven, CT

#### 2021

Public Sculpture at Wassaic Project, Wassaic, NY Group Show at Shrine Gallery, New York, NY Uncompressed at Rebecca Randall Bryan Art Gallery, Coastal Carolina University, Conway, SC

#### 2020

Catalyst (NCECA satellite) at Cherry Gallery, Richmond, VA (Canceled due to COVID-19)

#### 2019

On the Tip of My Tongue at Carnation Contemporary, Portland, OR
Habits of Thought, Patterns of Action at Plug Projects, Kansas City, MO
Breaching the Margins at Urban Institute for Contemporary Arts,
Grand Rapids, MI
What Makes Democracy? (Solo) with FaveLAB, Athens, Greece
Vitrine at Plexus Projects, Brooklyn, NY

#### 2018

NON//SENSE at the Gordon Square Arts Space, Cleveland, OH Uncommon Senses II at Concordia University, Montreal, QC Language Games (Solo) at The Sculpture Center, Cleveland, OH

#### 2017

The Logic Of The Exception (Solor) Christensen Gallery at the Augsburg College, Minneapolis, MN

SONIC REBELLION: MUSIC AS RESISTANCE at Museum of Contemporary Art Detroit, Detroit, MI

Elsewhere Museum, Greensboro, NC

Except As A Punishment for Crime (Solo) at SPACES Gallery, Cleveland, OH

#### 2016

Disappear Under Messy Possibilities at SOMA, Mexico City ROY G BIV Gallery (Solo), Columbus, OH

#### Residencies

PADA Studios, Barreiro, Portugal 2022 Wassaic Project, Wassaic, NY 2019 FAVELab, Athens, Greece 2019 Elsewhere Museum, Greensboro, NC 2017 SPACES Gallery, Cleveland, OH 2016/2017 SOMA Summer, Mexico City, Mexico 2016 Futurefarmers, San Francisco, CA 2011

#### Awards/Honors

The Hopper Prize (Shortlist), 2019 Ohio Arts Council Individual Excellence Award, 2017 Museum Committee Purchase Award, Cranbrook Academy of Art, 2015 Fulbright Alternate, Croatia, 2015 Artist on the Verge Fellowship, Northern Lights.mn, 2012 - 2013

#### Invited Talks / Presentations

'The Roles and Values of Studio Critiques', National Association of Schools of Art and Design Annual Meeting , Oct. 14, 2022
'Network as Object', Cranbrook Academy of Art, Apr. 17, 2020
Artist Presentation, Parsons School of Design, Mar. 9, 2020
'Artist Talk', Wassaic Project, Wassaic, NY, July 12, 2019
'What is Democracy', Kansas State University Mar 21, 2019
'Visiting Artist Lecture', Washington and Lee University, Mar 2, 2017
'Appropriations', NYU Shanghai, China, Nov 7, 2016
'Can We Talk', SOMA, Mexico City, Aug 25, 2016
'Visiting Artist Lecture', Cleveland Institute of Art, Sep 16, 2015
'Lecture as Sculpture', Cranbrook Academy of Art, Mar 4, 2015
'A Cranbrook Conversation' Art in the Contemporary World Podcast, National College of Art & Design, Dublin, Ireland - Mar. 2014

### Publications

URGENCY READER 2, Queer.Archive.Work 2020
DUMP, SOMA, 2016
Folio 15, Cranbrook Academy of Art, 2015
15th Experiencing Perspectives Catalogue published by Mercedes Benz, 2014
Quodlibetica - Constellation 18 February 2012
Quodlibetica - Constellation 16 October 2011
Not-book Issue no. 1 Fall 2011

#### Collections

Elsewhere Museum, Greensboro, NC Cranbrook Art Museum, Bloomfield Hills, MI SOMA Library, Mexico City, Mexico University of St. Thomas Library (Artist Book Collection), St. Paul, MN The Floating Library, Minneapolis, MN Gordon Square Arts District, Cleveland, OH

#### Education

2013 - 2015

M.F.A. (Sculpture) Cranbrook Academy of Art

2007 - 2011

B.F.A. (Web + Multimedia Environments)
Minneapolis College of Art and Design