Anne Spalter, digital arts pioneer whose mentor served as Salvador Dalí's consultant on the fourth dimension, transforms central junction of SPRING/BREAK Art Show into hyperdimensional surrealist salon

Spalter's 10-artist group show includes a never-before-seen video work from four-time Whitney Biennial artist Leslie Thornton and a custom AR app from veteran video game developer and fine artist Erin Ko, who has worked with Nintendo and Electronic Arts

New York, NY — February 28, 2017 — SPRING/BREAK Art Show—the roving alternative art fair which this year occupies two floors of a 48-story Times Square office building—features in the foyer of its upper half (floor 23) a multiple-media exhibition, *Personal Tesseract*, curated by the founder of Brown's and RISD's original digital fine arts programs.

The exhibition focuses on the analogy of the tesseract, or four-dimensional hypercube, which is perhaps best known in art history as the centerpiece of Salvador Dalí's transcendental 1954 work *Crucifixion (Corpus Hypercubus)*. In *Personal Tesseract*, artists' childhood memories serve in the tesseract analogy as their own "fourth dimension;" although an event or experience may have occurred worlds away or in one's youth, that "dimension" or memory can be accessed through tangible creative expression—that is, the artwork in the show.

Installation views;

Left: *a version of Thomas Banchoff's groundbreaking. 1970 computer animation of a hypercube, rendered in psychedelic hues by Anne Spalter Studios, serves as one of several dynamic visuals composing the projection-mapped digital environment that unifies the room.*
Below: *detail shot of install still of Erin Ko's immersive VR installation inside a repurposed telephone booth*

Though 12 separate media—from sculpture to performance to an immersive virtual reality pod in a former telephone booth—are represented in *Personal Tesseract*, three overarching components aesthetically and conceptually unify the exhibition's constituent artworks:

- **Wallpaper**: Phil Shaw of Anne Spalter Studios digitally reworked childhood photos from each of the artists into the abstract linear elements that comprise the wallpaper of the room's entrance and exit corridor areas.
- **Projection mapping**: Using the same aggregate of childhood photos as source footage, Shaw and Spalter created a dynamic version of the linear features as part of a sophisticated three-wall

projection that accounts for voids where the artwork hangs. Using a variety of additional digital environments, from a synthetic ocean to a trippy tiled sequence of Thomas Banchoff's groundbreaking 1970 hypercube animation, the room itself transforms into its own tesseract of sorts by way of the mapped projection's precise and immersive qualities.

- **AR app:** Erin Ko—a classically trained artist and video game developer who has worked on titles for Nintendo, Microsoft, EA, and more—created an exhibition-specific augmented reality app, "AR/t," which allows viewers to access over a dozen virtual portals, based on imagery provided by each artist, via trigger graphics located throughout the exhibition's walls.

Participating artists include **Nicole Cohen**, whose video work layers vintage photographs with dynamic iconography; **Valerie Sullivan Fuchs**, whose interactive light sculptures invite visitors to place their open palms under projectors to experience a multisensory illusion based on dreamt premonitions; **Carla Gannis**, whose print with AR component draws from a childhood memory of her grandmother singing the murder ballad "Pretty Polly" while her mother and grandfather provided instrumentals; **Katya Grokhovsky**, whose wall-mounted installation of worn men's t-shirts of ex-lovers, stained with bodily fluids, rebels against her Ukrainian upbringing's societal priority of marriage and female subservience; **Sky Kim**, whose surrealist, hybrid-anatomical sculptures reference the death of her twin in utero; **Wendy Klemperer**, whose hyperscale, hand-welded salvaged steel wolf, rusty and eerily skeletal, derives from her childhood obsession with wanting to be a wild animal; **Erin Ko**, who, in addition to the AR app, has created an intricately laser-carved wooden box sculpture that opens to reveal a collection of handmade glass objects that activate AR components based on childhood memories and cultural stories; **Liora Manne**, acclaimed textile designer who collaborated with Anne Spalter for PULSE Miami Beach's inaugural commissioned installation; **Richard Pasquarelli**, whose oil paintings examine the psychology of hoarding and OCD through the precise depiction of relics from his childhood home; and **Leslie Thornton**, whose cross-disciplinary practice is deeply influenced by her early childhood interest and generational immersion in science (*e.g.*, her father and grandfather both integrally contributed to the Manhattan Project).

Spalter, who simultaneously studied mathematics and painting at Brown and RISD, developed her cross-disciplinary focus under the mentorship of Thomas Banchoff. The mathematician was approached by Salvador Dalí in 1975 after the artist read an article about Banchoff's work with the fourth dimension and computer animation. The two men are documented to have met intermittently at Dalí's request over the course of the next decade—initially for consultancy on viewing techniques for a series of stereoscopic oil paintings Dalí was working on, and soon as a general consultant for mathematical feasibility of his composition studies' perspectival elements (Dalí on multiple occasions sent Banchoff sketches and models for analysis).

While the backbone of *Personal Tesseract* draws conceptually from mathematical and scientific theory, the fields' historically harmonious relationship with art and integral relevance to the Surrealist movement make such an exhibition an apt cross-disciplinary exploration that caters to both science and art audiences.

"Bending time and space to explore childhood memories, artists have created new viewing possibilities with a combination of physical work, projection-mapped video, and augmented reality," said Anne Spalter. "We wanted to create a type of intellectual rave—a visual environment where viewers can fall down an entertaining yet thoughtful rabbit hole."

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Following a VIP collectors preview on Tuesday, February 28 from 11 a.m. – 5 p.m. and a vernissage from 5 – 9 p.m., Personal Tesseract *at SPRING/BREAK Art Show will be on view at 4 Times Square during public fair hours: 11 a.m. – 6 p.m. on Wednesday, March 1 through Monday, March 6. A performance accompaniment to Katya Grokhovsky's work will take place on February 28 at 6:30 and 7:30 p.m. in the lounge of floor 22.* **Visit www.artisnotreality.com for additional information and photos of the exhibition.**