



## dust scraper fan 4.2 (context collapse archive 05.18)

### Date

2018

### Primary Maker

Yuri Pattison

### Medium

Custom made perspex 1U format server case, power supply unit, bench power supply adapter, cables, fans, thin-film-transistor liquid-crystal display, Raspberry Pi, cables, USB drive, digital video, shredded Times newspaper, novelty 'Hacker' diplomatic passport, combination cam lock

### Description

This is the only 'dust, scraper, fan' acrylic cabinet work

that Yuri Pattison has made that features video content. The screen with the banner of news crawl is seated on a bed of shredded The London Times newspaper, so new media rest on old. Links are provided below to view two videos which are edited together in the work and run on a continuous loop. This is a conflation of footage that Pattison commissioned remotely over the internet from a videographer to film at miniature theme park in Tokyo, which itself mixes up major landmarks from mega cities globally, New York, Shanghai, Paris etc, with small narrative details or model, figures, the Trump family outside the Whitehouse, an emergency on a New York Street and so on. There is a text stream across the bottom of the screen which 'time capsules' news crawl from the internet (both reliable and fake news twitterbot) for the period of about four weeks in May 2018. Born Dublin, 1986, lives and works in London. Yuri Pattison is a tireless, natural thinker at the forefront of a group of emerging artists / intellectuals whose practices, in an inherently 21st century manner, are informed by a seamless merger of hard and soft realities. He works in sculpture and digital media, exploring the visual culture of digital economies and the natures of online /offline skill sharing. Typical, recent examples of his artworks thoughtfully list medium and/or displayed interior contents, as if listed by border security agents: "custom made perspex 1U format box, server PSU & switch, server case fans, AI: The Tumultuous History of the Search for Artificial Intelligence, by Daniel Crevier (book), PDLC switchable privacy film, cables, generic unpainted architectural 1:100 scale model figures, dust, sebum [an oily secretion of the sebaceous glands], digital timers, travel power adapter..." In October 2017, mother's tankstation opened its London gallery with, context, collapse, a second solo exhibition by Yuri Pattison. The artist's first solo exhibition with mother's tankstation, sunset provision, opened in November 2016. Pattison's recent solo exhibitions include Trusted Traveller, Kunsthalle Sankt

Gallen, Switzerland and citizens of nowhere, Kevin Space, Vienna (both 2017). He was one of four artists commissioned to make new work for the inaugural exhibition at ICA Miami, in December 2017. Earlier in 2017, an indicative installation was acquired by the Irish Museum of Modern Art. Yuri Pattison also holds considerable UK curatorial updraft, with a major work the ideal (v. 0.1) presented as part of British Art Show 8, 2015-2017, and he was the recipient of the 2016 Frieze Artist Award, culminating in a major new commission Insights (crisis trolley). The Weight of Data, Tate Britain, 2015, curated by Lizzie Carey Thomas, also included a breakthrough video sculpture colocation, time displacement. His practice was the focus of the prestigious two-year CREATE residency at Chisenhale Gallery, London, which concluded with a major solo show, user, space, curated by Polly Staple, 2016.

**Dimensions**

5 x 65.5 x 43 cm