In #image, Marc Lafia presents new work that explores the way network culture restructures the relationship of image and subject. The artist posits that our relationship to media has shifted from representation to presentation, from contemplation to embodiment, and from the materially sensuous to the fleeting and immaterial.

#image performs and amplifies this new sense of relationship; it examines the very real immateriality of images in the circulatory system of the network. This exhibition, for a moment, stops these images’ circulation, allowing them to be seen and touched.

The works on display include prints, sculptures and installation that bring together a number of techno-social concerns that have been central to Lafia’s career as an artist, filmmaker, and information architect—in particular, his interest in how all participants are part of an elaborate program that is as real as it is virtual, reconfiguring our relationship to the world, expression, and ourselves.

Large, sumptuous prints are contrasted with the older material technology of the book, which Lafia has reengineered here as a sculptural object. The photographs and books, including the newly released Image Photograph, are joined by a garden installation in the shape of an inverted pyramid, made of fabric mimicking the filters of the iPhone camera.

(http://cargocollective.com/marclafia/Image)

A review of the the show, Taking Pictures:On Marc Lafia’s #Image for Thought Catalog can be found here.
Books as Sculptures

When I put the first book through the electric saw, it felt so profane.

Books, of course, were the original interweb; the printing press, the pre-digital digital. Books were the way to reproduce the same images—even if just words—and disseminate them in these discrete containers. Then along came the digital and literally blew the covers off the books, undid their binding, sent the images within every which way.


Just as the viewfinder, the phone camera screen, frames and delineates space, the transparent plexiglass cube, or vitrine, frames and contains objects. Yet the cubes are not just containers: they themselves would frame these unbound books, creating a new kind of image. The books sawed, cut, (re)framed into elaborate postures and juxtaposed with other books and objects would be inflected by their arrangement, with what they sit with, how they’ve been framed such as when stills from Antonioni’s Blow Up sit with a tennis ball and an apple. Each cube would be an exhibit unto itself. Follow them and you’ll experience an entire history of the image.

The plexiglass books sculptures were explosions of books, of the printing press, that unloosed their images onto the walls and into the ether. The book is not dead: it’s been taken up, reframed, by Tumblr.

with the older material technology of the book, which Lafia has re-engineered as sculptural objects. Reconfigured, the books are no longer linear carriers of information but geographic spaces indexed and immobile.