

ONOMATOPEE 25  
WARREN NEIDICH (U.S.)  
SOLO SHOW + PUBLICATION

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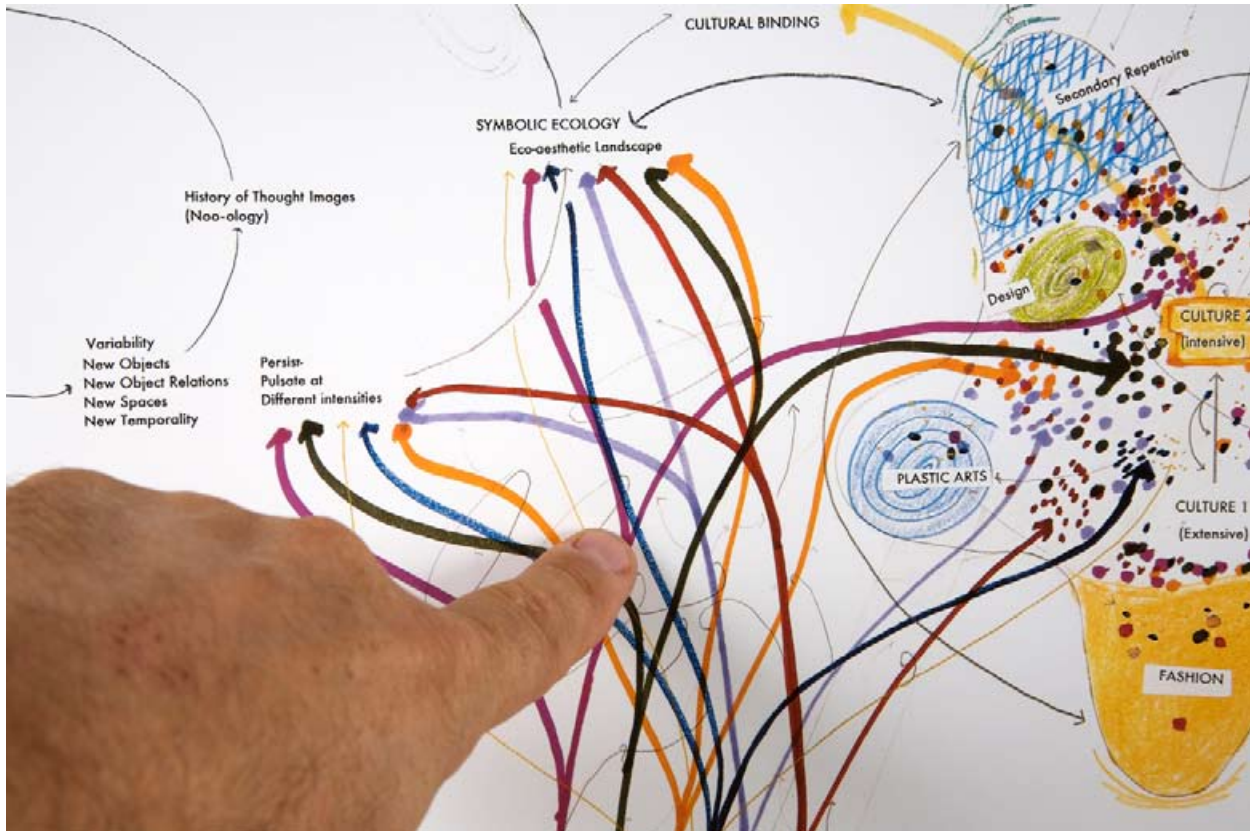
DATE:  
20-11-2008

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Opening:

Friday, December 12th, 2008, 8 pm

Dresscode: White attire suggested



Warren Neidich, solo at Onomatopee

To visualise a brainstorm through diagrams is a proven strategy to generate innovative thinking. It is able to catalyse the production of new knowledge systems, previously unavailable to thought. Like the well known French philosopher Gilles Deleuze states in his book, Francis Bacon, the logic of Sensation, "The diagram is indeed a chaos, a catastrophe but it is also a germ of order or rhythm. It is a violent chaos in relation to the figurative givens, but it is a germ of rhythm in relation to the new order of the painting. As Bacon says, it "unlocks areas of sensation." Then what of the Mindmap. Does it unlock new forms and conditions for thought and the imagination. Is the mind map a kind of auto representation of the thought itself an intantiation of thoughts made into "thingness". Thoughts interfacing with each other along distributed epistemic networks are for Neidich poetic couplings between brain, mind, and world.

Within the gallery space of 'production label' Onomatopee, Warren Neidich will give rise to the landscape of a brainstorm. He will produce a totally projected assemblage of a drawing history the end point which manifested itself as a stage set in his studio at the IASPIS residency program creating a contained dynamic zone in between the visual and analytic whatever that style of analysis might be, where he made the performance "Some cursory comments on the nature of my wall drawing", 2008.

Onomatopee will publish a book covering the entire trajectory of his drawing project. Beginning with his early descriptive drawings of his Cultured Brain Model made from 1999-2002, moving on to the incorpora-

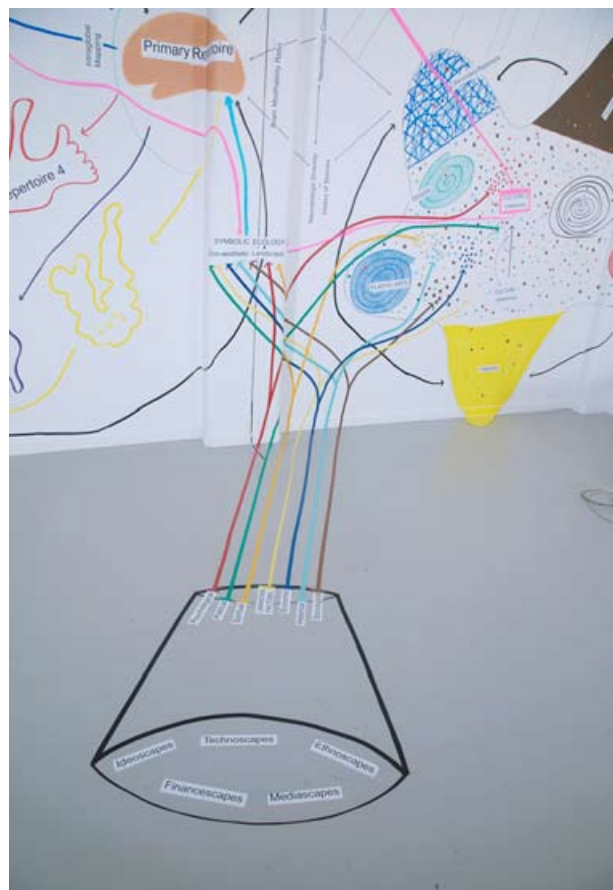
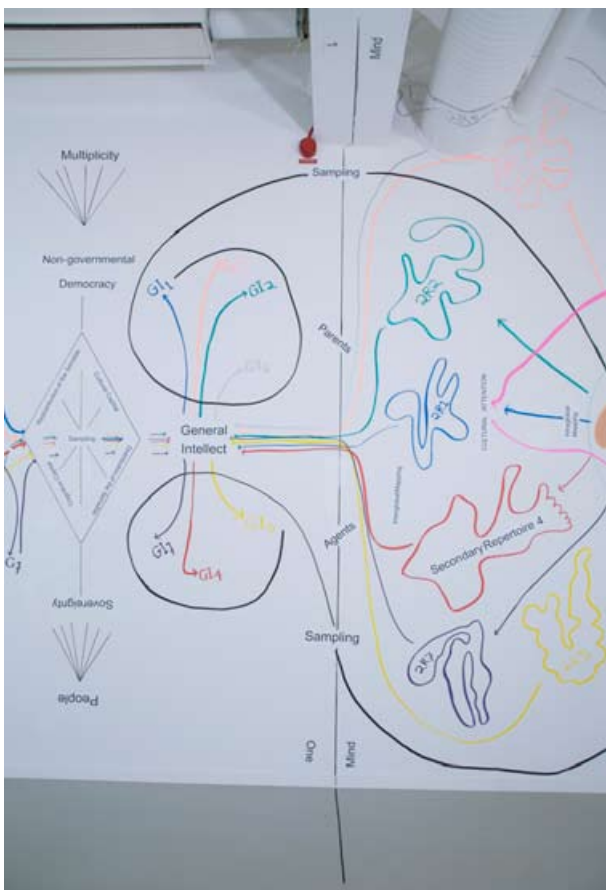
tion of the illustrations of his Becoming Earthling Project, 2004-2006 and finishing with his model of how the power art can sculpt Neural Network architectures as a form of resistance, Resistance is Futile, Resistance is Fertile, 2005 -2007. Neidich: his endeavour wherein he investigates the extent of 'Neuropower' (more information about this below). Essays by Lia Gagintano, Director of Participant Inc. and Curatorial Advisor PS 1-MOMA and Sven-Olaf Wallenstein, philosopher and editor of the arts journal Site will join a transcript of a recorded IASPIS performance of Warren Nerdish.

Onomatopoe invited Neidich since Onomatopoe is dedicated to investigate the parameters wherein our (image) culture operates. Onomatopoe operates by producing presentations and editions.

On the work of Warren Neidich

"I am blind folded, a black silk scarf cloaks my eyes pressing my eye lids tightly against my globes. I am spun around and around by my assistant. All of sudden for no apparent reason my motion is stopped. That is my sign to walk forward, which I do with my arm extended in front of me until I feel the wall. It is at that moment that my blind-fold is removed! I find my self confronted at close range by a series of words and coloured lines. I am reading Extensive Culture and slightly above Intensive culture which are connected by a series of bidirectional arrows. I step back and realize, with of course some help form my memory since I was the one that drew this drawing in the first place, that I am situated in the midst of my Cultured Brain Drawing which I first began in 1999 and now has mutated into an organic amoeba like entity with multiple pseudo-pods with words like architecture, design, painting, performance and so on labelling them. All around are free floating coloured lines that stretch and bend around corners or joining points of the floor and wall, the wall and ceiling or the two walls that form the north and east surfaces of my studio"

WARREN NEIDICH, BEDEUTUNG MAGAZINE #2, OCTOBER, 2008, PAGES 84-94



IASPIS, STOCKHOLM, SWEDEN 2008

Thus begins Neidich's performative lecture entitled "Some cursory comments on the nature of my wall drawing..." which was recently enacted in his studio at Iaspis, Stockholm where a large wall drawing, an expanded version of ones he had created over years of research, was produced during his residency. This work was situated between two smaller drawings on paper that were pinned to the wall on its' right and left.

To the left, Political Art in the Sixties was about Delineation, Political Art Today is about Differentiation. Political Art in the Sixties, like the work of, for instance, Hans Haacke and the institutional critique, was about using art to describe and make visible the silent relations of the political conditions that surrounded art and were part of the larger world to which it was connected. Political Art Today, on the other hand, must address the homogenizing effect on culture of Neo-liberal Global Capitalism that through the Creative Industries, Art Market, Branding and Neuromarketing have created a crisis in the production of difference and variation. The challenge for Art, in Neidich's opinion, is to resist this homogenizing condition.

To the right "If it looks like art it probably isn't". If we can appreciate a work as a work of art and know it to be so then it is already part and parcel of our shared perceptual habits. It is forms part of the common knowledge of members of the same culture and becomes for them what the definition of art is. Maybe the idea of beauty might be such a definition especially in its relation to its role as commodity. If it is a work of art and can't be identified as such it might mean that the perceptual habits required to perceive it have not yet been acquired. In this definition art is at first beyond recognition as such and the ability of it being understood must wait for a mutation to occur in the subject.

Perhaps the initial reception of Marcel Duchamp's Fountain, 1917 and other examples of avant-garde excess proclaims such a misrecognition. Perhaps post-modernism misunderstanding of the role of this misrecognition in its attempt to understand the work of art in the expanded cultural and social field led to its demise as a condition of social change. Thus for Neidich art is a condition of the future and must await parallel and commensurate changes in the political, social, psychological, spiritual, economic and historical fabric before it can obtain full meaning.

Neidich's explores how Neuroaesthetics might answer some of the above questions and unveil the new conditions of what he calls Neuropower that has the potential to create new dispositifs for the administration of memory, attention through its action on neuroplasticity. While at the same time creating opportunities for the production of new forms of creativity and the imagination.

#### On Warren Neidich

Warren Neidich is a Berlin and Los Angeles based artist, writer and exhibition organizer. His work explores the interfaces between culture, general intellect, phenomenology, social mind and post-Fordist economic structures. His conceptual based practice uses all media depending on the connotation and context. He is founding editor of [www.artbrain.org](http://www.artbrain.org) and The Journal of Neuroaesthetics and is the author of Blow-up: Photography, Cinema and the Brain, DAP, 2003.

His work has been exhibited at such institutions as the Whitney Museum of American Art, PS1 Moma, Long Island City, The Ludwig Museum, Koln, Germany, The Los Angeles County Museum of Art, The Kunsthaus Zurich and the The Kunsthaus Graz. He was British ACE-AHRB Arts and Science Research Fellowship, 2004 and is currently research fellow at the Centre for Cognition, Computation and Culture, Goldsmiths, University of London, UK.

MORE INFO:  
[WWW.WARRENNEIDICH.COM](http://WWW.WARRENNEIDICH.COM)