

Scrying
Curated by Peter Kelly
May 11th-25th, 2024
Naruki Art Dojo, 184 Noll Street, Brooklyn, NY
Open by appointment only



Chaz Irvin, *Day and Night*, 2021, oil on canvas, 26 x 22 in (66 x 55.9 cm)

“Our sense of spatial and temporal orientation has changed dramatically in recent years, prompted by new technologies of surveillance, tracking, and targeting. One of the symptoms of this transformation is the growing importance of aerial views: overviews, Google Map views, satellite views. We are growing increasingly accustomed to what used to be called a God’s-eye view. On the other hand, we also notice the decreasing importance of a paradigm of visibility that long dominated our vision: linear perspective. Its stable and single point of view is being supplemented (and often replaced) by multiple perspectives, overlapping windows, distorted flight lines, and divergent vanishing points.” – Hito Steyerl, *The Wretched of the Screen*

To scry is to gaze into a reflective surface and wait as a visual message presents itself. Throughout history, soothsayers and clairvoyants have utilized crystal balls, mirrors, reflective pools, and any number of luminescent surfaces to receive visions from the beyond.

This exhibition posits the screen as a scrying surface. Many of the artists engage with the experience of viewing images online. Sensory overload is an inherent vice of 21st-Century media literacy, and this is reflected in the composition of many of the selected works. Floating images and forms coalesce and commingle – until just as in scrolling, esoteric visions emerge from the din. Pixels on screen are made corporeal in paint and paper mache. While some of the artists examine the screen as subject matter, others adopt formal and perceptual conventions from online life.

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