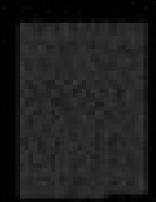
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T J Watson 15.12.2018

The photo-like three-dimensional visualisation constitutes a now-ubiquitous supplement to bespoke and mass-produced goods alike. Manufactured as ostensibly discrete components, digital models expedite the construction of further images, with the imaged commodity transposable to a seemingly infinite array of settings. Once contextualised – within virtual home, workplace or retailer – the potential buyer beholds a projection of the commodity's future, whether of inter-capitalist exchange or terminal domestic consumption.

The best visualisations betray little evidence of manufacture: when successful, audiences fail to recognise artificiality; rather, models appear as if lens-captured. Paradoxically, the more work invested in visualisation – or the more advanced the techniques deployed (itself indexical of accreted labour time) – the less apparent the specificities of production become. Consequently, labour is more readily identified with the model's imagined referent than the visualisation itself: generally, viewers are quicker to envisage a depicted object's fictive realisation – a house's building or wardrobe's assembly, for instance – than to identify computer-based work.

As movable, manipulable images, three-dimensional visualisations proffer a seamless surface world. Whereas physical facades might be rotated to locate a putatively deeper reality, digital models exhibit no obvious verso analogue. "Depth", however, might be found in lines of code or modified silicone or in light emitting display components, or across the totality of all such relations of dependence. But, for those inclined to puncture the image skin, it remains unclear where penetrative inquiry ought to begin or end.

The enclosed works are digital models of previous works: *Untitled (Hauser and Wirth)*, *Untitled (Sadie Coles)* and *Untitled (Marian Goodman)*. Those works – physically built from wood and plastic – further comprised press release-like literature; similarly, these works possess A4 documents. Digitally fused yet abstractable, the words are new.

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