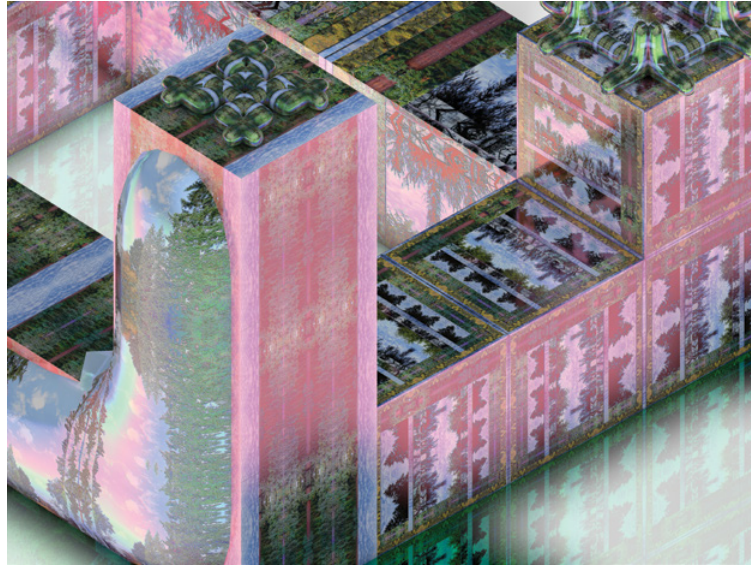


LATTICE~DOMAINS

BRENNA MURPHY

following page detail:
Resonancy Coordinator, 2015
full view on page 43



LATTICE~DOMAINS

BRENNA MURPHY

HIGH-TECH MYSTICISM: AN INTERVIEW WITH BRENNA MURPHY BY TIM GENTLES

Combining digital image-making with motifs of mysticism, the work of artist Brenna Murphy blurs ancient traditions and the bleeding edge of technology. The virtual spaces in which her work is composed enter physical space through a series of digital prints and MDF and plexiglass sculptures. Murphy, who lives in Portland, Oregon, works with 3D graphics and video game development software to construct psychedelic, labyrinth-like worlds that evoke the cryptic visual forms of ancient civilizations. These worlds are then photographed and printed, or otherwise rendered into three-dimensional objects via computer-aided fabrication. Murphy suggests that such advanced software and hardware technology function as “contemporary folk art tools,” enabling us to close the gap between imagination and reality.

She took a break to talk to Tim Gentles by Skype about the state of the digital commons and possible links between the technological and the spiritual.

TIM GENTLES: Can you talk about the relationship

between virtual platforms and physical space in [your installations]?

BRENNA MURPHY: That's really important for me. My work is kind of all about building pathways between virtual and physical realms, because I feel like strengthening my approach to each of them gives me a broader perspective on both. By building a physical space in a virtual world, I can then approach building a physical sculpture in a physical world with this sort of hyperspace approach.

TG: How has your interest in negotiating a physical/virtual divide developed over time?

BM: At first I was making a lot of sculpture installations with found materials only. I would use dirt and eggs and things from around, and simultaneously I was working on the computer a lot, doing digital collages with found images. Those were very parallel practices but they didn't overlap much. When I got into 3D computer modeling, that became my avenue into combining the worlds. I started

to think really sculpturally in the computer and then I was able to actually bring those designs into the physical world through digital fabrication, as well as human fabrication.

TG: Can you talk about your use of materials and how this corresponds to your desire to make a folk art out of digital tools?

BM: I've found plexiglass and wood to be most accessible and useful for digital fabrication. I've used foam in the past and I don't like it much because it creates a lot of waste. I'm really attracted to the plexi because it has a hyper-object kind of feeling—it's not of this world, almost.

TG: Do you see advanced technology as enabling something like a “digital commons,” or do you imagine a more spiritual future for humanity’s relationship with technology?

BM: I think developing technology relates to the structure of human consciousness no matter what. So in trying to

think about how it will shape itself in the future, I think it has to do with inherent structures of human interaction. I really like to think of this as hopefully being some kind of utopic digital commons, where we can use our connectivity to transcend our current state and bring a more advanced outlook to our place in the world. Right now it feels like the digital commons is owned by an evil corporate whatever—but I don't think it necessarily is that way even right now. If we look at it from a different perspective, we are all connected, and we can use that however we want.

Tim Gentles is a curator and writer currently studying towards an MA at the Center for Curatorial Studies at Bard College, Annandale-on-Hudson, New York. He has organized exhibitions in Auckland, New Zealand and New York, and his writing has appeared in Art in America, The New Inquiry, Metropolis M and Reading Room among other publications.

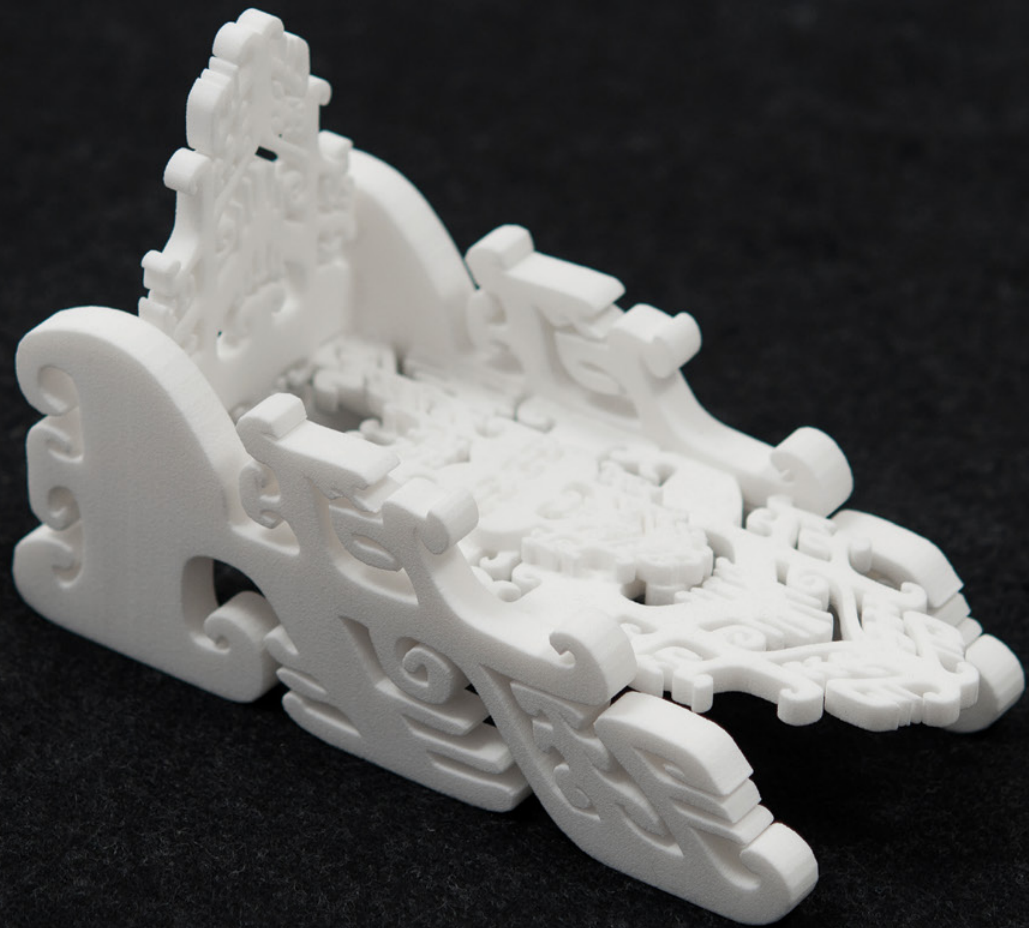
Lattice~Face Parameter Chant installation
October 3 - November 1, 2013





left and facing: details from
Lattice~Face Parameter Chant
October 3 - November 1, 2013





facing page:
Vehicle (large), 2013
3D printed matte
white vinyl
9 x 4 x 3.5 inches

Elf Vehicle, 2014
3D printed matte
white vinyl
2.8 x 2.8 x 3.25 inches





facing page:
*Lattice~Face Parameter
Chant* (installation detail)

Totem Vehicle, 2014
3D printed matte
white vinyl
6.17 x 3.6 x 3.125 inches

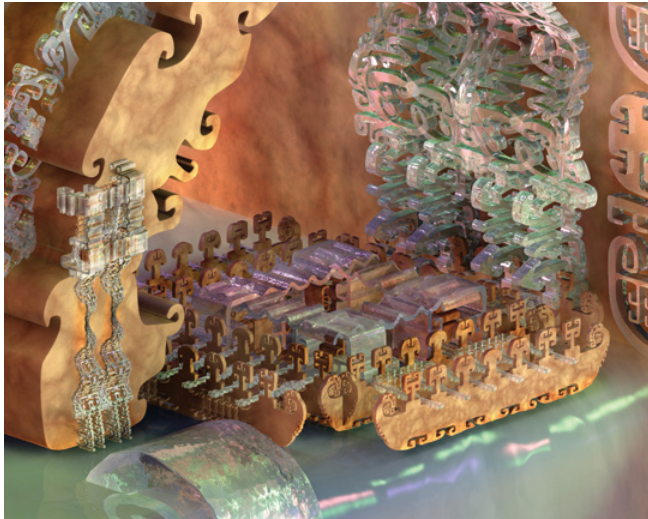
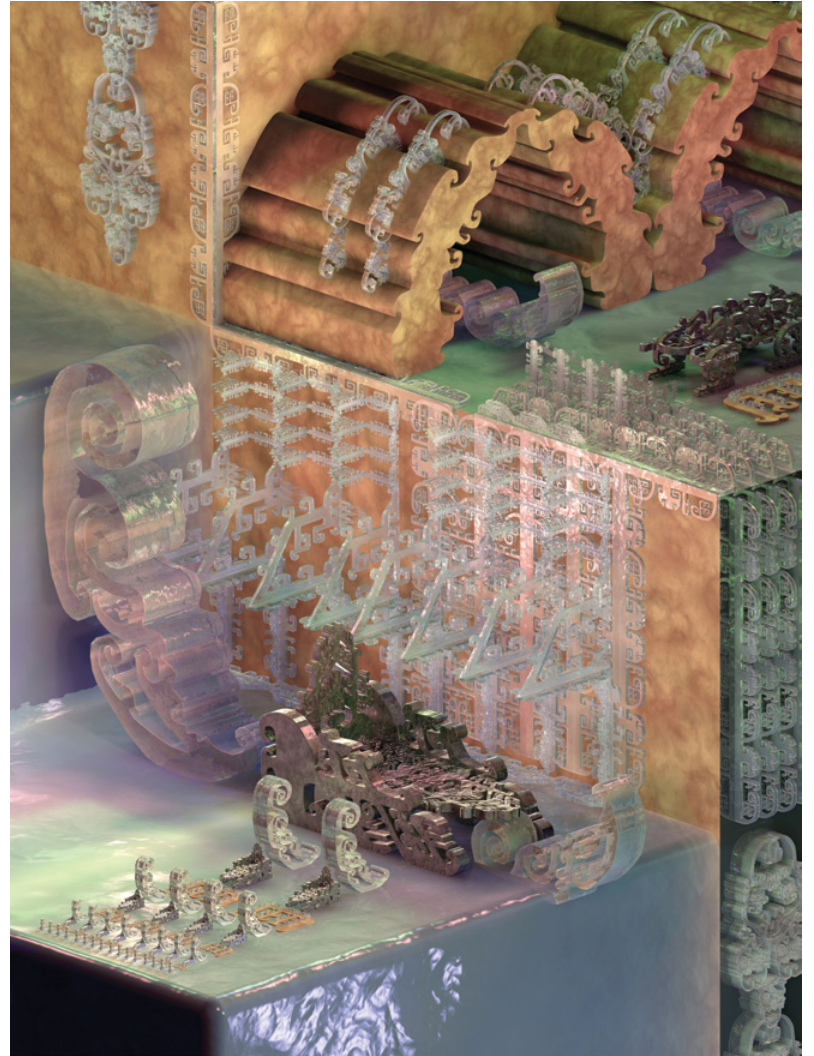
Elf Vehicle (color), 2014
3D printed matte
patterned vinyl
5.75 x 5.75 x 6.25 inches



Moon Cavern, 2013
pigment print
16 x 20 inches

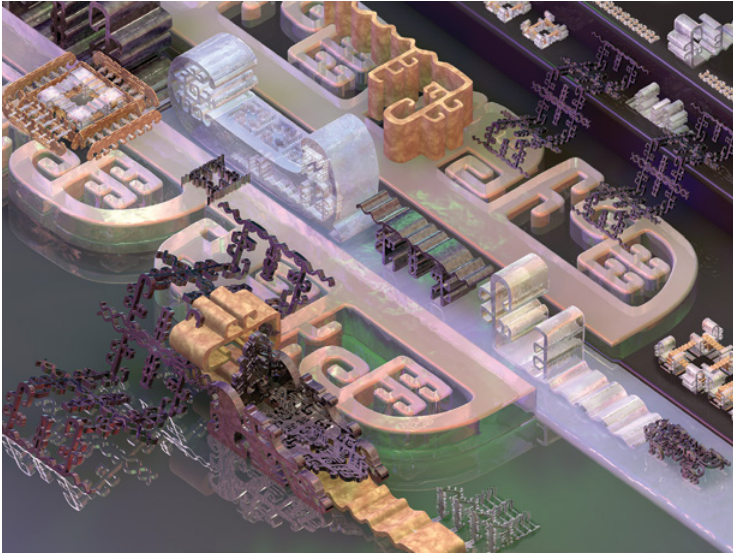
Lattice Terrace, 2013
pigment print
40 x 30 inches

Liquid Loom, 2013
pigment print
16 x 20 inches

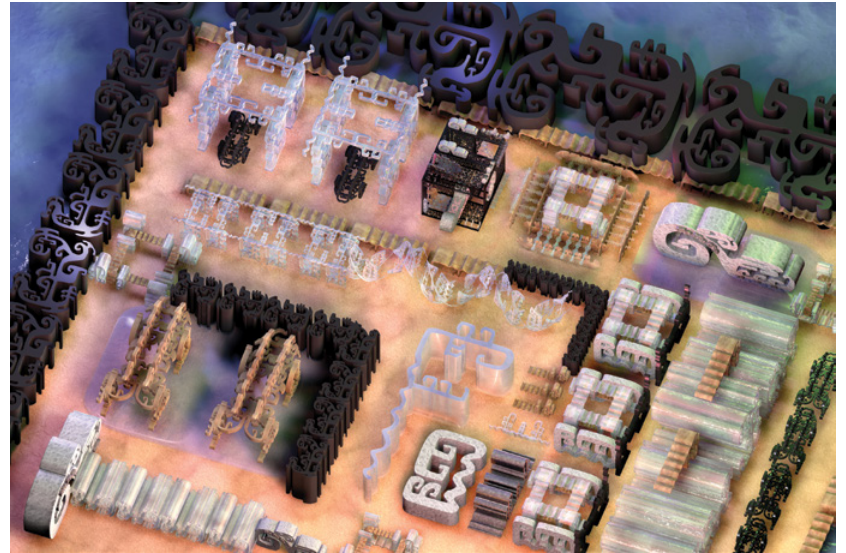




Glyph Terrace, 2013
pigment print
30 x 34 inches

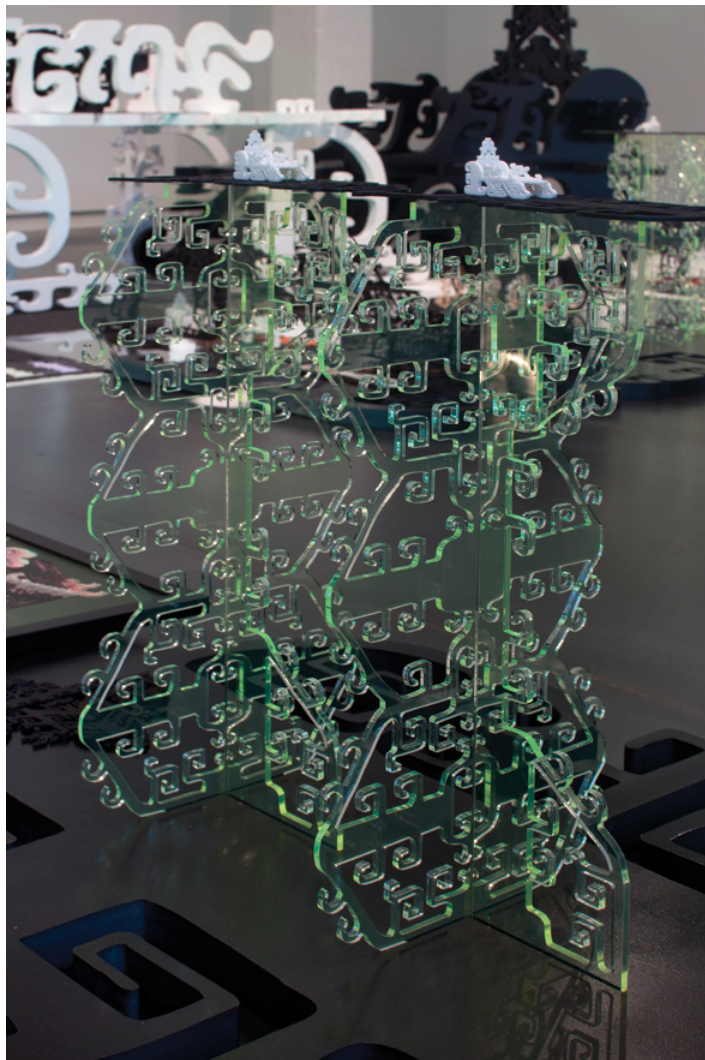


Nanocanal, 2013
pigment print
30 x 40 inches



Face Module, 2013
pigment print
40 x 60 inches

Lattice~Face Parameter Chant
(installation detail), on view
October 3 - November 1, 2013



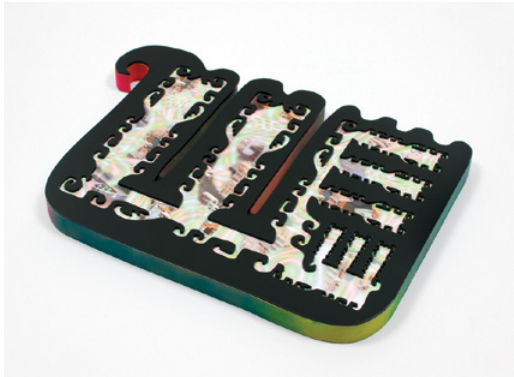




previous spread:
Sky Choir (detail), 2014, pigment print
full view on page 31

Central~Lattice Tool Array
December 4, 2014 - January 10, 2015





facing page (left):
Domain Terrace No. 2, 2014
plexiglass, MDF, paint
20 x 15 x 2 inches

Domain Terrace No. 3, 2014
plexiglass, MDF, paint
20 x 15 x 2 inches

Untitled (Garland Terraform), 2014
plexiglass, digital print, MDF, paint
17.5 x 12 x 1.25 inches

facing page (right):
Untitled (Rainbow Twins), 2014
plexiglass, MDF, paint
13 x 17 x 3.5 inches

Central~Lattice Tool Array
(installation detail)





Central Corridor (with stand)
2014, front and back views
pigment print, CNC-routed
MDF, paint
16 x 18 x 18 inches





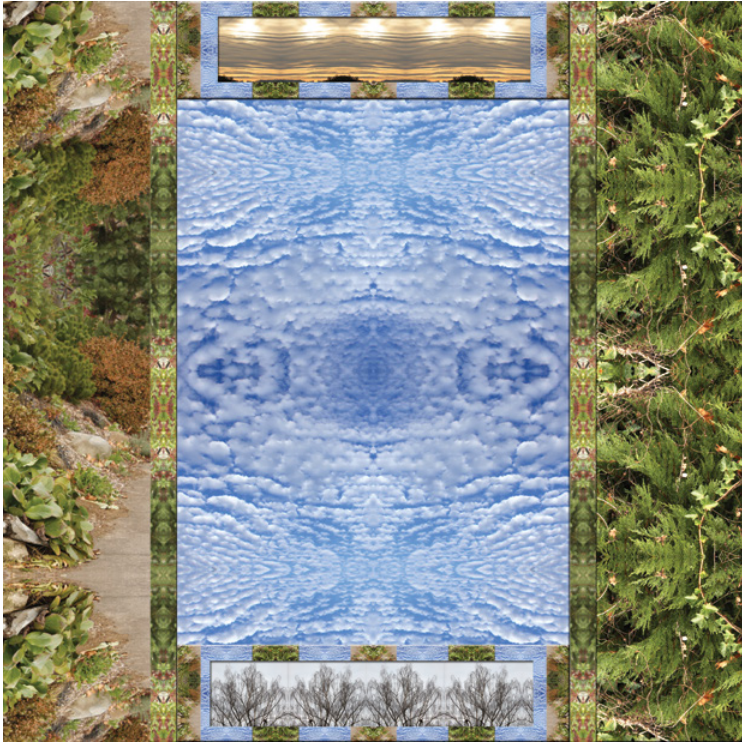
Embedded Scape (with stand), 2014
pigment print, CNC-routed MDF, paint
16 x 18 x 18 inches



Facial Array (with stand), 2014
pigment print, CNC-routed MDF, paint
16 x 18 x 18 inches



Lattice Friend, 2014
pigment print
19 x 19 inches (framed)



Setter Presence, 2014
pigment print
18 x 18 inches



Sky Choir, 2014
pigment print
18 x 18 inches

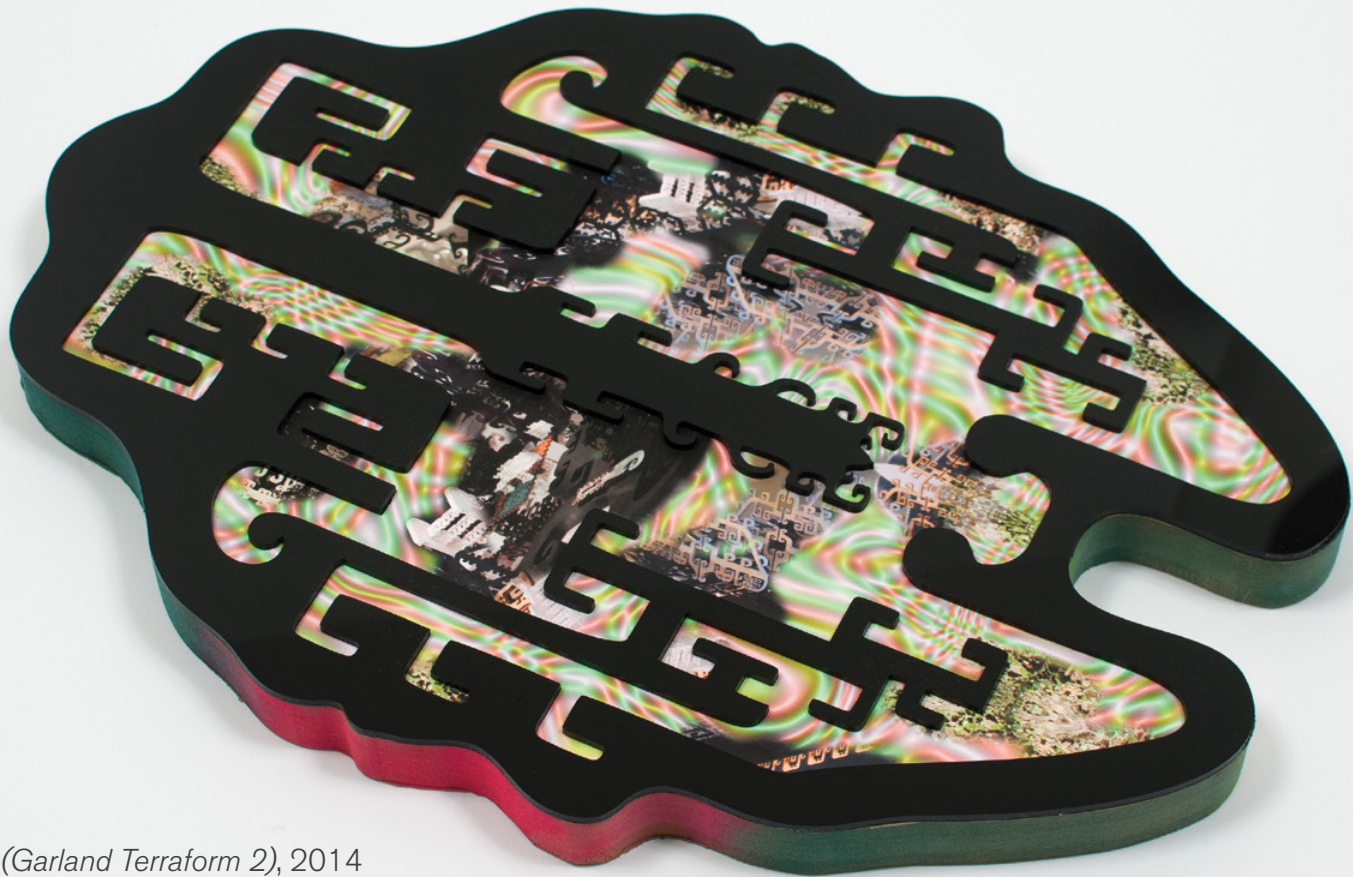


facing page: select stills
Ferface Algorithm, 2014
digital video
run time 0:01:31



Central~Lattice Tool Array
(installation detail)





Untitled (Garland Terraform 2), 2014
plexiglass, digital print, MDF, paint
17.5 x 12 x 1.25 inches



Sister Garland, 2014
mirror plexiglass, MDF, paint
12 x 9 x 3.5 inches



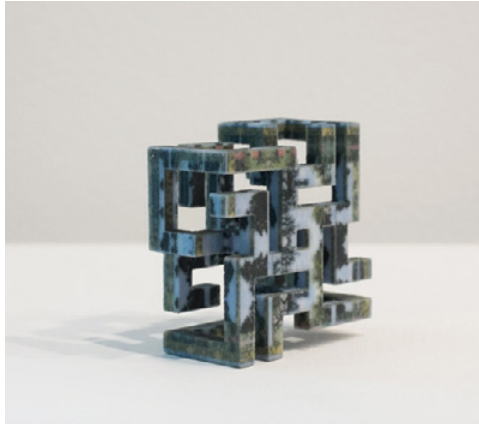
Landscape~Human Entity, 2014
mirror plexiglass, MDF, paint
12 x 9 x 3.5 inches

Moonbabe, 2013
3D printed matte patterned vinyl
1 x 7.75 x 3.5 inches
edition of 4 plus 2 AP





Rainbow Array 1, 2015
3D printed sandstone, pigment
1 x 2 x 2 inches
edition of 4 plus 2 AP



Array22, 2015
3D printed sandstone, pigment
1 x 2 x 2 inches
edition of 4 plus 2 AP



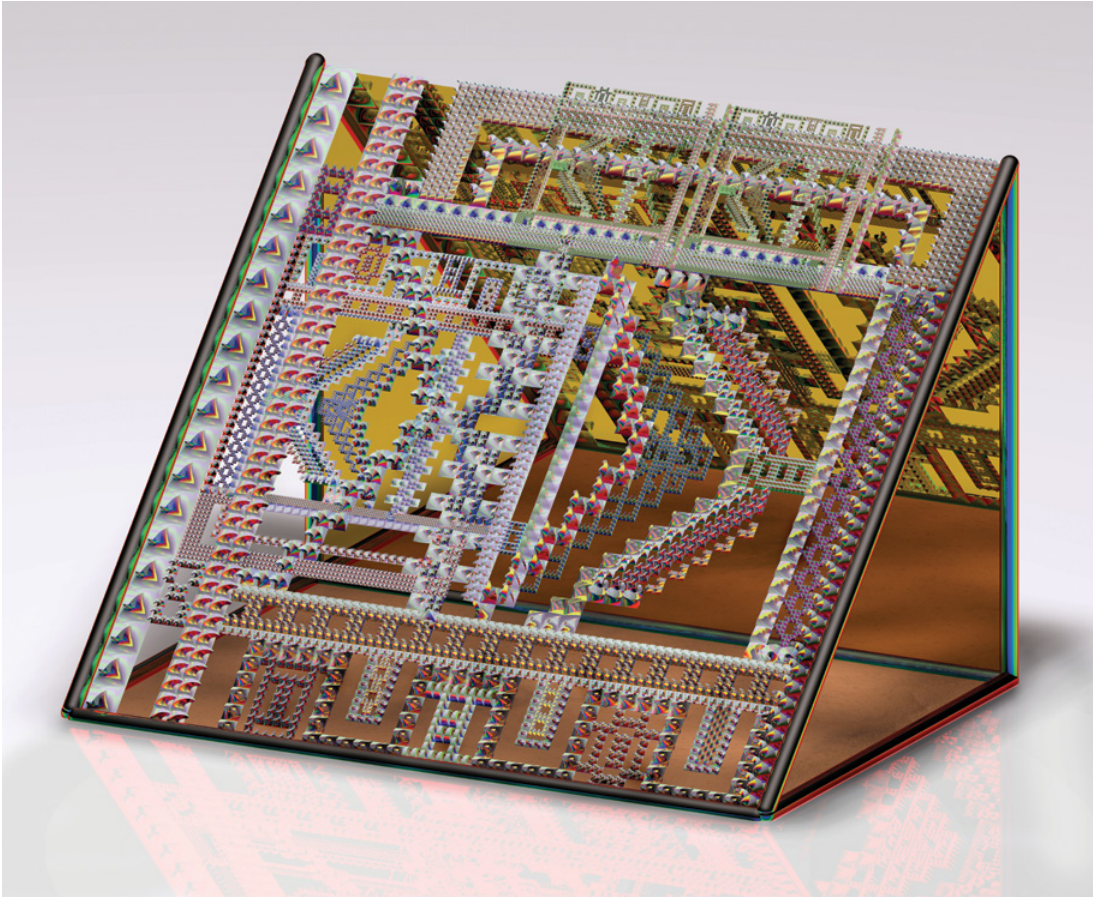
Game Cube, 2015
3D printed sandstone, pigment
2 x 2 x 2 inches
edition of 4 plus 2 AP



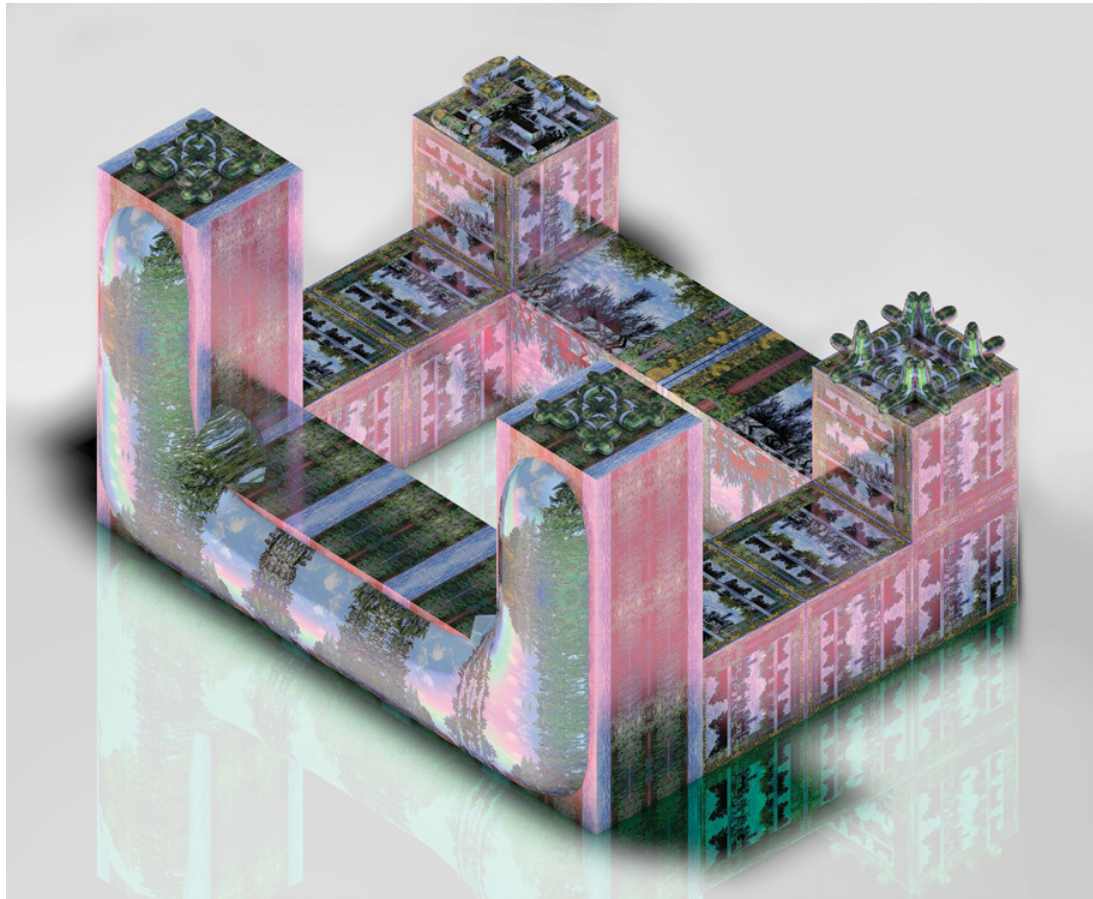
Forest Cube 2, 2015
3D printed sandstone, pigment
2 x 2 x 2 inches
edition of 4 plus 2 AP



Rainbow Cube 2, 2015
3D printed sandstone, pigment
2 x 2 x 2 inches
edition of 4 plus 2 AP



Crease Array Module, 2015
pigment print, 19 x 23 inches



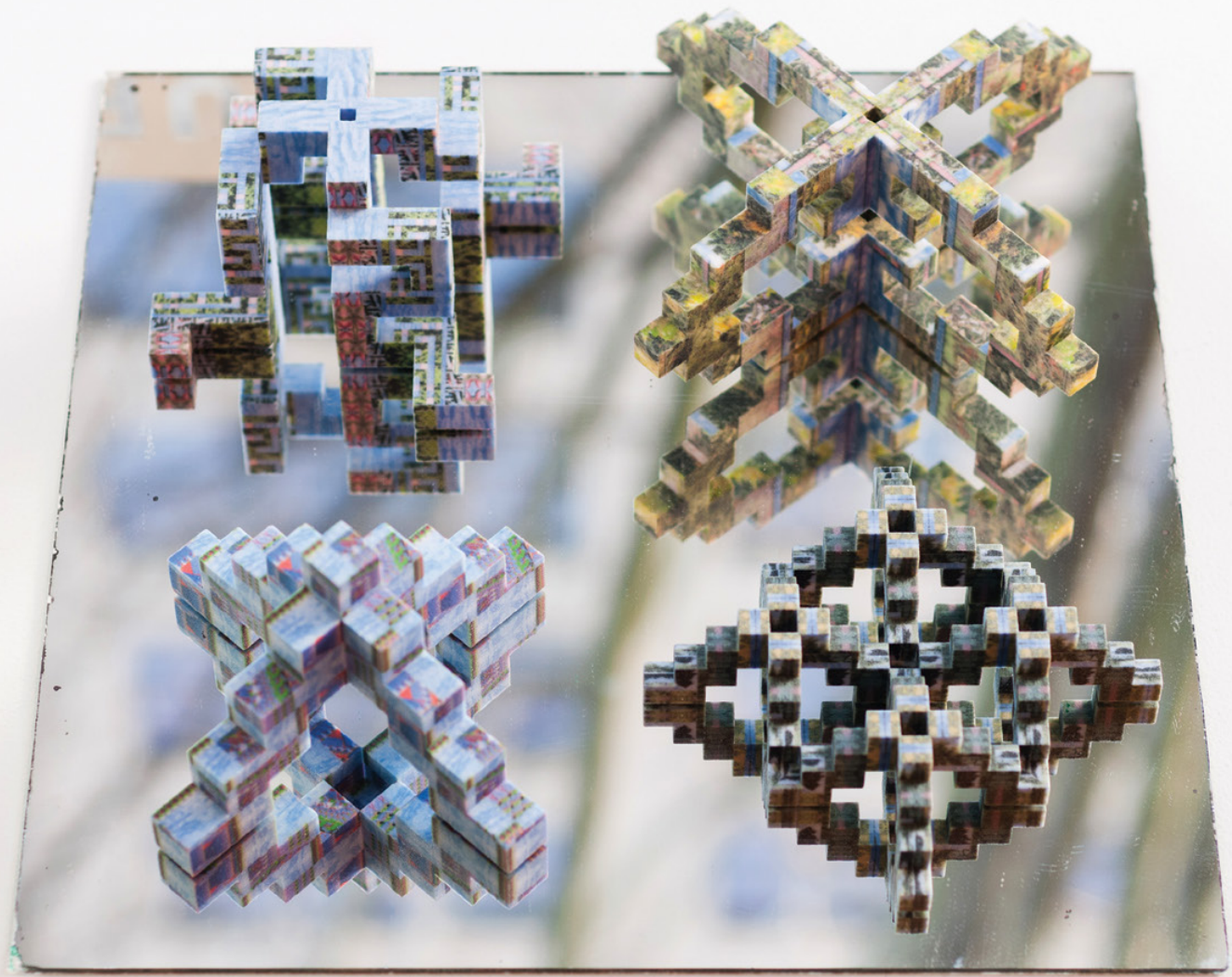
Resonancy Coordinator, 2015
pigment print , 19 x 23 inches

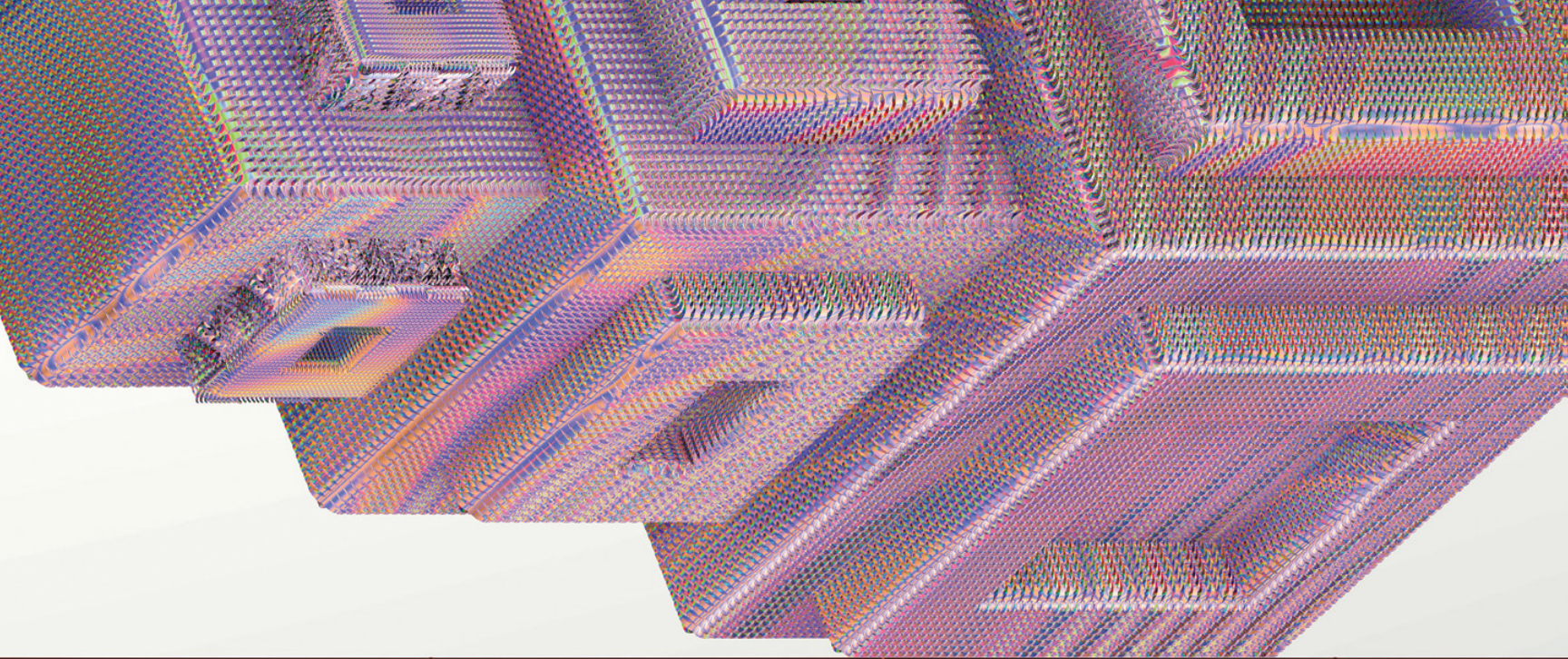
Tempridancer, 2015
3D printed sandstone, pigment
2.75 x 4.5 x 4.5 inches
edition of 3 plus 1 AP

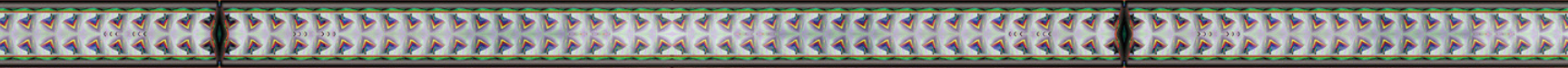
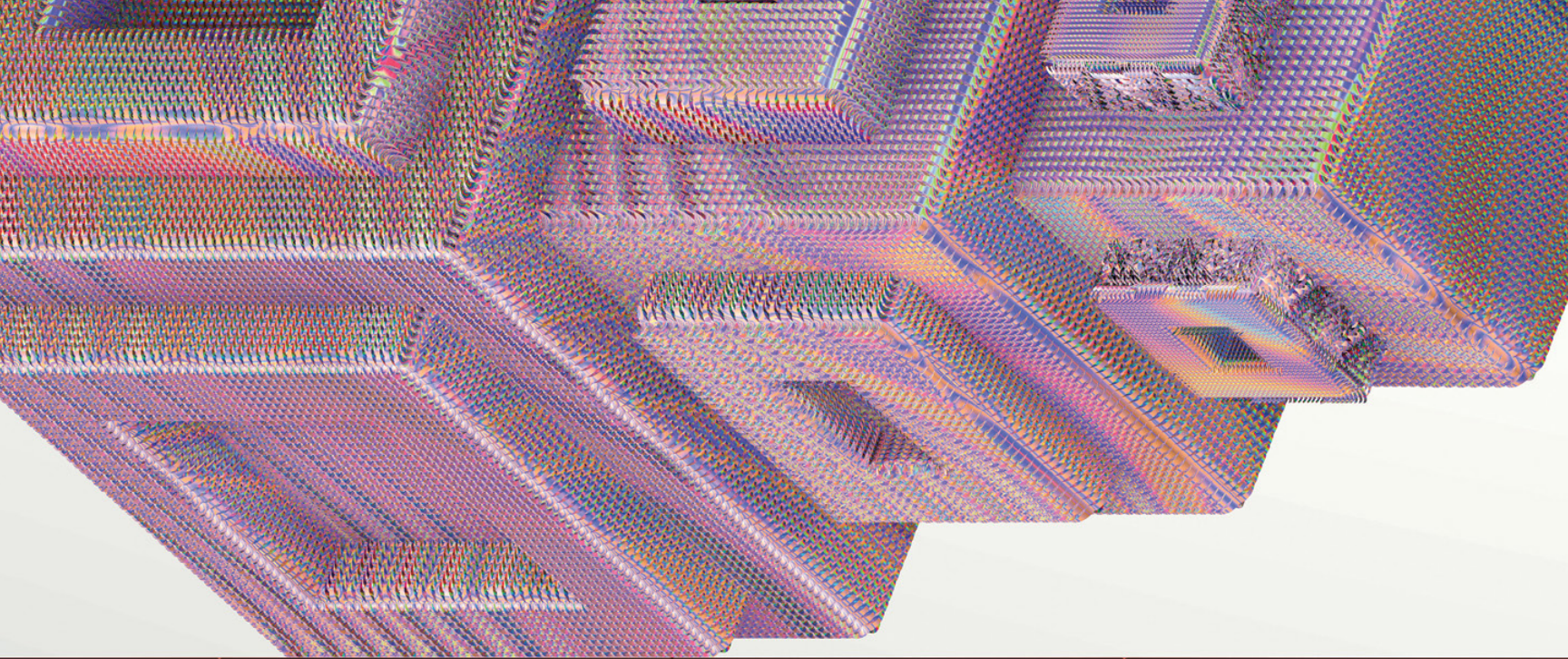
Arches 2, 2015
3D printed sandstone, pigment
3 x 4 x 4 inches
edition of 3 plus 1 AP

Garden Lantern, 2015
3D printed sandstone, pigment
3 x 5 x 5 inches
edition of 3 plus 1 AP

Earth Tool 6, 2015
3D printed sandstone, pigment
4 x 4 x 1.25 inches
edition of 3 plus 1 AP







Vehicle (large), 2013
3D printed matte white vinyl
9 x 4 x 3.5 inches

Elf Vehicle, 2014
3D printed matte white vinyl
2.8 x 2.8 x 3.25 inches

Totem Vehicle, 2014
3D printed matte white vinyl
6.17 x 3.6 x 3.125 inches

Elf Vehicle (color), 2014
3D printed matte patterned vinyl
5.75 x 5.75 x 6.25 inches

Moon Cavern, 2013
pigment print
16 x 20 inches

Liquid Loom, 2013
pigment print
16 x 20 inches

Lattice Terrace, 2013
pigment print
40 x 30 inches

Glyph Terrace, 2013
pigment print
30 x 34 inches

Nanocanal, 2013
pigment print
30 x 40 inches

Face Module, 2013
pigment print
40 x 60 inches

Domain Terrace No. 2, 2014
plexiglass, MDF, paint
20 x 15 x 2 inches

Domain Terrace No. 3, 2014
plexiglass, MDF, paint
20 x 15 x 2 inches

Untitled (Garland Terraform), 2014
plexiglass, digital print, MDF, paint
17.5 x 12 x 1.25 inches

Untitled (Rainbow Twins), 2014
plexiglass, MDF, paint
13 x 17 x 3.5 inches

Central Corridor (with stand), 2014
pigment print, CNC-routed MDF, paint
16 x 18 x 18 inches

Embedded Scape (with stand), 2014
pigment print, CNC-routed MDF, paint
16 x 18 x 18 inches

Facial Array (with stand), 2014
pigment print, CNC-routed MDF, paint
16 x 18 x 18 inches

Lattice Friend, 2014
pigment print
19 x 19 inches (framed)

Setter Presence, 2014
pigment print
18 x 18 inches

Sky Choir, 2014
pigment print
18 x 18 inches

Moonbabe, 2013
3D printed matte patterned vinyl
1 x 7.75 x 3.5 inches, edition of 4 plus 2 AP

Sister Garland, 2014
mirror plexiglass, MDF, paint
12 x 9 x 3.5 inches

Landscape~Human Entity, 2014
mirror plexiglass, MDF, paint
12 x 9 x 3.5 inches

Untitled (Garland Terraform 2), 2014
plexiglass, digital print, MDF, paint
17.5 x 12 x 1.25 inches

Fernface Algorithm, 2014
digital video
run time 0:01:31

Rainbow Array 1, 2015
3D printed sandstone, pigment
1 x 2 x 2 inches

Array22, 2015
3D printed sandstone, pigment
1 x 2 x 2 inches

Game Cube, 2015
3D printed sandstone, pigment
2 x 2 x 2 inches

Forest Cube 2, 2015
3D printed sandstone, pigment
2 x 2 x 2 inches

Rainbow Cube 2, 2015
3D printed sandstone, pigment
2 x 2 x 2 inches

Crease Array Module, 2015
pigment print
19 x 23 inches

Resonancy Coordinator, 2015
pigment print
19 x 23 inches

Tempridancer, 2015
3D printed sandstone, pigment
2.75 x 4.5 x 4.5 inches

Garden Lantern, 2015
3D printed sandstone, pigment
3 x 5 x 5 inches

Arches 2, 2015
3D printed sandstone, pigment
3 x 4 x 4 inches

Earth Tool 6, 2015
3D printed sandstone, pigment
4 x 4 x 1.25 inches

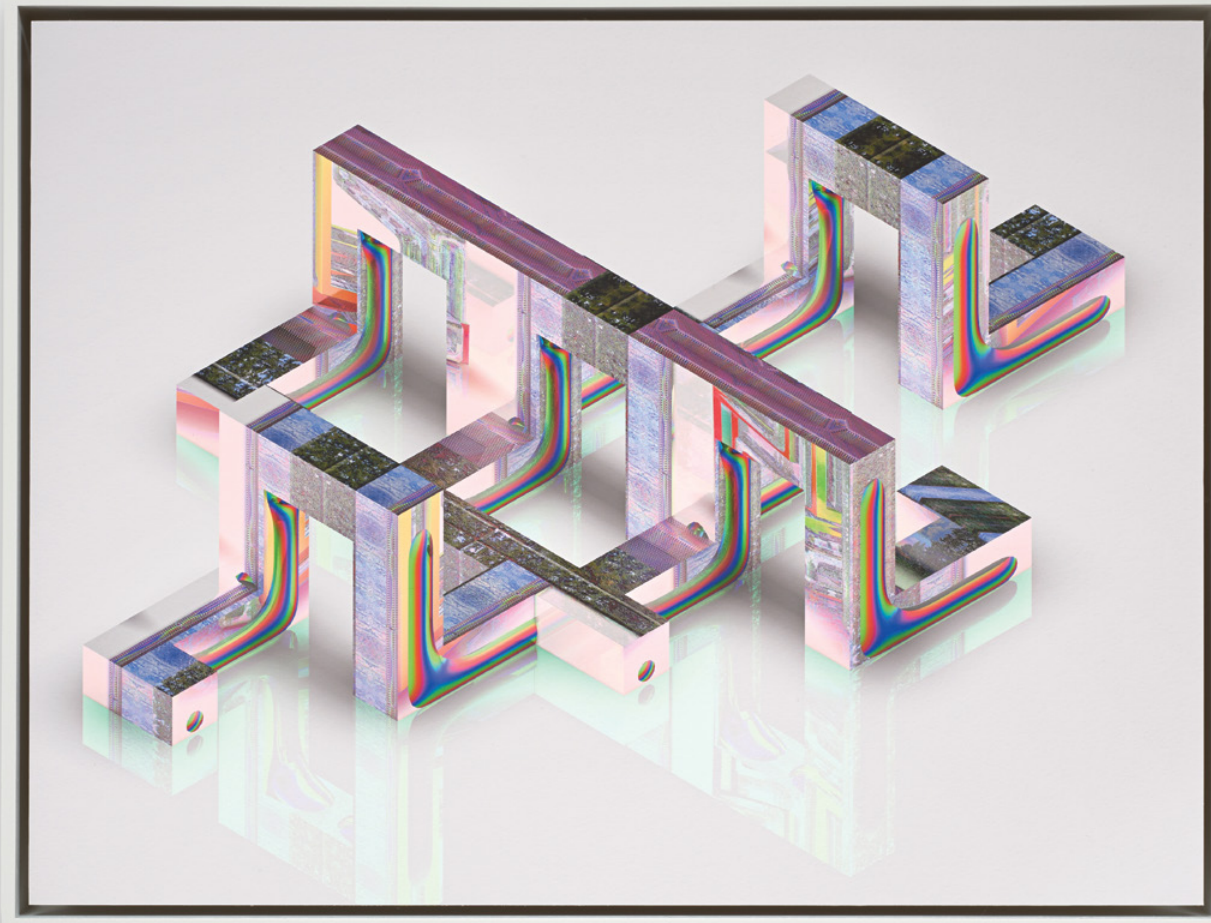
spread on pp. 46 & 47:
Sunset Source Blanket (detail), 2015
digital print on microfleece, 60 x 80 inches

facing page:
Central~Lattice Tool Array
(installation detail)



Brenna Murphy (b. 1986 in Edmonds, Washington) is a Portland-based artist and musician. Murphy received her BFA from the Pacific Northwest College of Art in Portland, Oregon (2009). Solo exhibitions of her work presented at the Art15 London Art Fair (by Upfor), United Kingdom; American Medium, New York; Yerba Buena Center for the Arts, San Francisco; Kunstverein Düsseldorf, Germany; Gloria Maria Gallery, Milan, Italy; and The Future Gallery, Berlin, Germany, among others. Murphy has exhibited her work in group shows and festivals throughout the United States and in Italy, Germany, the United Kingdom, France, Canada, the Netherlands, and Sweden. Notable group exhibitions include *This is What Sculpture Looks Like* at Postmasters and *The New Romantics* at Eyebeam Art + Technology Center in New York. Murphy is a founding member of the art performance collectives MSHR and Oregon Painting Society.

Area Transduce, 2015
framed pigment print
13.5 x 16.5 inches



This catalog documents recent work by Brenna Murphy, with emphasis on two major installations presented at Upfor in Portland, Oregon: *Lattice~Face Parameter Chant* (October 3 through November 1, 2013) and *Central~Lattice Tool Array* (December 4, 2014 through January 10, 2015).

Selected images by Worksighted: pages 7-13, 19, 24, 26, 28, 29, 36, 37. Selected images by Mario Gallucci: pages 23, 25, 27, 30-35, 39-41, 45, 51. All other images courtesy Brenna Murphy.

Typeset in Berthold Akzidenz Grotesque.

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The logo for UPFOR, featuring the word "UPFOR" in a bold, white, sans-serif font. The text is centered within a black, parallelogram-shaped background that is tilted slightly to the right.

Lattice~Face Parameter Chant /

/Central~Lattice Tool Array