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## Episode 3: Two Weeks/Two Works: Andrea Longacre-White

*Two Weeks/Two Works: Andrea Longacre-White*  
Fourteen30 Contemporary

By Daniel J Glendening

The third installment of Fourteen30's *Two Weeks/Two Works* all but eliminates the loose hand and physical body of previous installments in favor of the digital. Andrea Longacre-White's pairing features "8/127"—a sculptural scatter-art nod composed of what appear to be several plaster casts of Apple iPads and pieces of silver Aluma-foil cut in the shape of iPad screens—and the framed digital print "Pad Scan (gallery cinder block wall)"—an abstracted image of a scan of an iPad while said device displays a photographic image. There's something funereal to the work, and to the relationship between the pieces—something in the vein of ashes to ashes, etc to etc. The plaster and Aluma-foil work a sort of carcass—a scattering of bones, the plaster forms just barely recognizable as something we know, something that is, or was, an early step towards a cyborgian world. "Pad Scan" serves, then, as a pixilated placard, a designation of what was and what now lies at our feet, trod upon. This is the eye looking in upon itself, showing us something we can't quite recognize.

There's a feedback loop built into the relationship between the pieces, one leads to the other leads to the other. We have so many screens we don't know where to look, and we scan the horizons with an electronic eye. Does it imply something that with this installment we've not only shed the body of the flesh—the muscle and blood of Ruiz, the dirt and sweat of Hutchins—and traded it for screens and self-referential digital eyes, but that we've also shed color? Grey and white and black and silver: everything reflecting or drawing in. Is Apple a new brutalism? A design aesthetic of oppression, forcing its silhouettes into human consciousness and lodging there? It's ubiquitous: the round-cornered rectangle, the screen a prosthetic enabling fingertips to reach into the digital world. These scattered casts and surfaces are our bodies, our flesh, our bones.



“Two Weeks/Two Works: Andrea Longacre-White” Exhibition view. Photo courtesy  
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