ELI COPLAN
INTERIORITY MACHINES

Why do we have television networks?
Television would not be so much fun to watch if there were no way to send programs over long distances.
    - *All About Radio and Television*, 1958

If a sense of scale or distance is significant in the reception of a message from afar, it remains merely a sense. This is a show about understanding this kind of sense, about the ways in which technologies of transmission and display have shaped sense over the last century, in the awkward alignment of information and sensation.

Light and sound are principle agents in the creation of images. All seconds are moments of decision. All moments of agency have the potential to be transformed into new forms of labor. There is no immaterial.

This show situates historical media forms and contents – photography, film, radio, television, and computation – within the contingent, felt space of the here and now. It strives to make the imperceptible facets of networked life – those environmental constants which are overwhelmingly present in effect, yet whose materiality is out of pace with human bodies – experienceable by bringing them into the space of the room, the moment.

Eli Coplan is an artist based in Portland, OR. His practice is formed across physical and virtual spaces, investigating digital modes of production with an eye toward history and materiality. Coplan has shown with Surplus Space and Tethered Cord in Portland, Black Box Festival and PUNCH Gallery in Seattle, and Chin's Push in Los Angeles, among others. With Jade Novarino, he curates exhibitions in Portland under the moniker Conduit. He received a BA from Reed College in 2015. In the daytime he teaches art to second graders.

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Some of the works in the show may reveal themselves more thoroughly through conversation. Questions? elicoplan@gmail.com

Many thanks to Stella Cilman for her invaluable assistance with the installation.

How Felix the Cat is Made to Walk
Graphite drawing on paper, vintage Felix the Cat push puppet, programmable LED strip, microcontroller, custom software, wood, tripod

Event Current
Ball chain, electromagnet, microcontroller with real time clock and data logger, custom software*

Light, Picture
Lens

Window Object
LCD computer monitor stripped of its casing and surface polarizing film, plastic bag

Still Sounding Elsewhere
LCD television with its surface polarizing film pealed off by hand, handmade antenna, live Digital Terrestrial Television (DTV)†

Scrim
Polarizing film from LCD television, stands

Impure Tone
Radio, hidden computer with custom software band-pass filter, hidden short-range transmitter‡

By the Light of the Moon
Graphite wall drawing§

* This exhibition is open to the public for a total of 316,800 seconds. Preprogrammed to run only during slated open hours, at each and only each of these seconds the microcontroller evaluates a pseudorandom number function with a 1 in 316,800 probability of success. If successful, power is cut to the electromagnet and the chain drops. All generated numbers are logged and timestamped as documentation.

† The specific station varies day by day at the discretion of the gallery attendant, selected from the DTV stations available.

‡ Streaming Internet radio is filtered down to 347 Hz, the resonant frequency of this gallery space. The specific station varies day by day at the discretion of the gallery attendant, but is selected from the list of stations included within iTunes' Internet radio service.

§ Throughout installation, Stella Cilman and I stayed up late each night tracing the contours of images on the walls made from the light of surrounding streetlights.