

FRIEZE

“Where the Real Runs Out: Digital Realms at Frieze Los Angeles 2024,” *Frieze*, February 2, 2024

Where the Real Runs Out: Digital Realms at Frieze Los Angeles 2024

The fifth edition of Frieze Los Angeles is a space to explore the interstices of natural, urban and digital worlds, in work by Sam McKinniss, Lynn Hershman Leeson, Kim Sung Yoon and Lee Bul

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Artists at [Frieze Los Angeles 2024](#) are redrawing the parameters of reality in a landscape of art-making that is adapting to—and creating—new digital possibilities. This interrogation extends to all corners of consumer society, from image circulation to digital land ownership. Galleries platforming these innovative practices in Santa Monica, February 29–March 3, include Altman Siegel, Bank, Gallery Hyundai, Lehmann Maupin and David Kordansky Gallery.

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Lynn Hershman Leeson, *Synthia Stock Ticker*, 2000. Network-based multimedia artwork, programming: Lior Saar & Colin Klingman, 38 x 29 x 29 cm. Courtesy the artist and Altman Siegel, San Francisco

A small monitor dangles off a hook inside the polished dome of a bell jar in **Lynn Hershman Leeson's** *Synthia Stock Ticker* (2000). Synthia, the character on screen, is one of several female personae Hershman Leeson has developed to navigate an evolving technological context. Here, Synthia's behavior and mood shift in accordance with real-time changes in the stock market: she shops and dances on an upturn, smokes on a downturn, and slams the table in frustration when the market is immobile.

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Trevor Paglen, *CLOUD #113, Watershed; Scale Invariant Feature Transform; Region Adjacency Graph*, 2023. Dye sublimation on aluminum print, 1.2 × 1.5m. Courtesy the artist, Altman Siegel, San Francisco and Pace Gallery

This exploration of algorithmic workings is also pursued by **Trevor Paglen** in his latest “machine vision” works. Paglen has devoted the last decade to developing tools that key into machine-learning algorithms to expose the ways in which computers abstract the visions they analyze and absorb. Paglen’s works lay bare moments when malleable human perception encounters the formalizing logic of machines.

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Simon Denny, *Metaverse Landscape 26: The Sandbox Land* (-179, 37), 2023. Oil on canvas, UV print, Ethereum paper wallet, dynamic ERC-721 NFT. 200 × 200 × 4 cm. Courtesy the artist and Altman Siegel, San Francisco

Simon Denny considers digital land ownership in his ongoing series “Metaverse Landscapes.” Denny’s paintings map metaverse property and its digital ownership tracking tokens. He incorporates the grid layout of the colonial cartographic tradition to demonstrate how metaverse property is “as abstracted as any terrestrial land plot.”

Presented by **Altman Siegel**.