

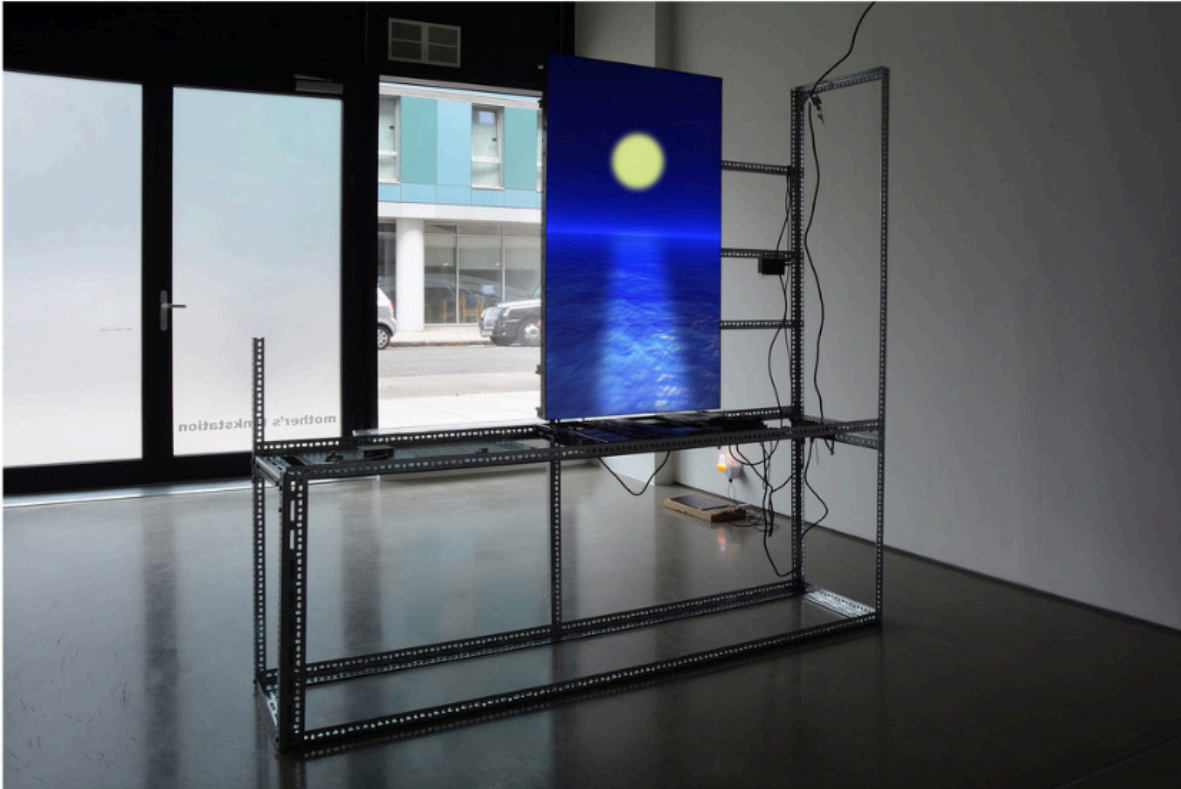
# ART AGENDA

## London Roundup

by Chris Fite-Wassilak

Various locations, London

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Yuri Pattison, sun[set] provisioning, 2019. OpenGL software, modified Dell PowerEdge R620, NVIDIA GTX 1650 GPU, uRad A3 atmospheric monitor, HD monitor, Dexion slotted angle, cables, cutaway padlock, rubidium atomic clock, combination padlock, steel ruler, 200 x 200 x 43.4 centimeters. Image courtesy of the artist and mother's tankstation, Dublin and London.

The world is burning. This is not a metaphor. The sky is bleached a searing lime green, tinged with burned orange that reflects off relentless choppy waves. Suddenly, the sky goes blood red and the horizon blackens, the sun a dull hole punched in the sky. Our view shifts, panning quickly to the left, then back again, as if searching for something, anything. The sky then changes again to a blinding sherbet yellow. The screen depicting this scene, mounted on a metal rack above a whirring circuit board, gives us a certain vision of our current reality. The shifting colours are a translation of information from a small atmospheric monitor mounted on the back of the rack. It's not clear what directly causes the hues to brighten or waves to get that bit higher or more intense in Yuri Pattison's sun[set] provisioning (2019) at mother's tankstation - whether the car exhaust from the street outside, or the hungover breath from bodies in the room might make the scene that bit more trippy. The contraption offers a heavily mediated fiction, but it also makes an actuality visible and present: a drowned world, made hallucinatory and beautiful by toxins that saturate the air and water.