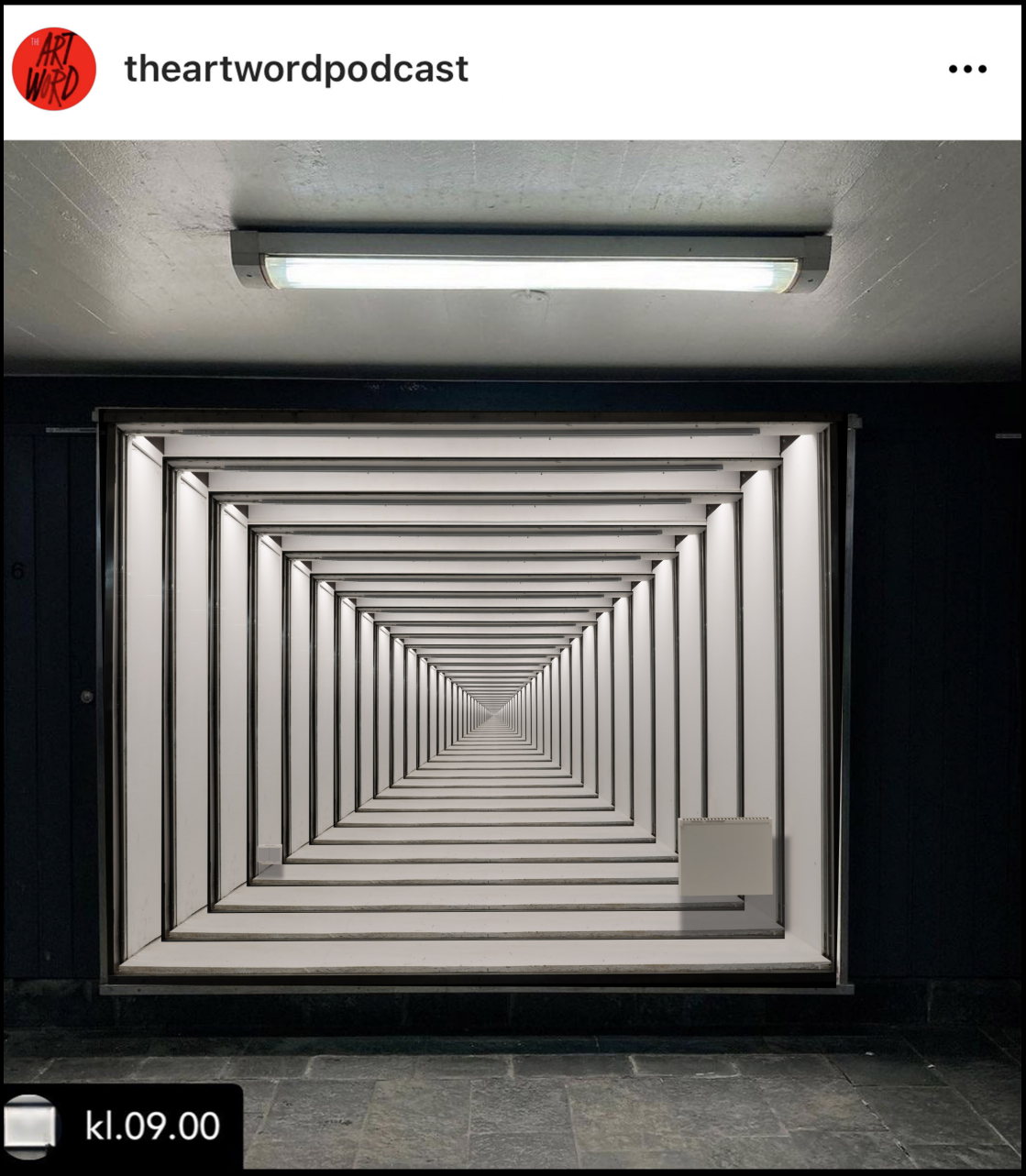


Alvaro Campo

untitled (tunnel), 2021
Digital collage on wallpaper

Shown at:

<https://www.instagram.com/kl.09.00/>
During the month of September 2021



The work addresses a constantly shifting and evermore ambiguous and complex reality as human perception evolves closer and closer to technology to the point where it has become an inseparable part of what defines our daily experience. This has given literally everyone on the planet the capacity to detach themselves from the physicality of time and space and to acquire extended senses through information on a global level. But it has also made the consensus of everyday reality more fragile and uncertain. Physical reality seems to be less and less prioritized in the hierarchies of perception as humanity retreats into the infinite possibilities of the digital. Most humans are now living their lives in a digital environment that they use to make sense of the physical environment.

As David Abram writes in *The Spell of the Sensuous*, *“Our viscera know well that something is horrifically amiss in the body’s world, sensing a thickening tangle of cascading losses that we fear we cannot bear, and so we reflexively retreat from the earthly sensuous into ever more fabricated and virtual spaces while the leatherback turtles vanish and the few remaining elephants are slaughtered for their tusks, and the many-voiced sentience of the great forests gives way to the dumbed-down and calculable tedium of even-aged tree farms.”*

As our relationship to the physical world recedes, the seemingly inevitable tunnel to cyborg-ness opens in front of us. With the help of our smartphones, we are all digitalizing the world in unison. Together with our thousands of friends we are creating, conquering, colonizing, and making the digital realm our new home

Nevertheless, we still exist in the world of the senses. On this planet our bodies are inevitably connected to experience and exist in a sensual dialogue with the world in the “here and now” that we share with our fellow humans as well as all other species.

Walter Benjamin claimed that the reproducibility of a work of art deprives it of its authenticity and provokes the loss of its aura - its aura being the effect of being physically and uniquely present in time and space. As time moves us forward into the uncertainty of the future, we too are becoming reproducible at an exponential rate in the digital realm and thus losing our aura. For Benjamin the loss of the aura is also the loss of the connection to tradition. The unique work of art becomes disconnected from its context, and this allows the reproducible works to enter new possible modes of existence.

At the end of the exhibition period, this work will be entirely liberated from its existence in time and space and will be reborn as an NFT in the digital realm, attached to the blockchain with a certificate of authenticity giving it back its uniqueness but without a physical form.

Alvaro Campo is an artist based in Stockholm, he is educated at the International Center of Photography in New York and at the Royal Institute of Art in Stockholm. His work is often site-specific and developed in relation to the public sphere; where it addresses the sharing of common spaces and questions of agency and responsibility. His work also generally addresses a constantly shifting and evermore fluid sense of reality as human perception evolves closer and closer to technology. He is interested in the mediation of the senses by technology and how this influences human beings' everyday experience and their relationship to the physical and natural world.