



Yara Flores, *Greebles* (2015)

Part of an ongoing investigation into the materialization of virtual experiences, *Greebles* (2015) takes the form of eleven small black statuettes that may be installed in a variety of groupings, configurations, and/or locations. Each is unique in specific form, but all share a general body-plan and common features (something like a head, something like horns, something like a nose, something like genitals).

The word “greeble” hails originally from the world of cinematic special effect, and refers to the use of ambiguously legible forms in repeating arrays to create visual texture—frequently for the purpose of eliding (or elaborating) illusions of scale/distance. Translated to the domain of experimental psychology in the 1990s, the term came to be associated with a set of sixty distinct humanoid forms (sortable, on the basis of the orientation and configuration of their variant appendages, into five families [Samar, Omsit, Galli, Radok, and Tasio], and two “genders” [Plok and Glip]). Initially extant only as 3-D graphical objects suitable for representation and manipulation in screen-based psychology experiments (particularly those dealing with facial recognition and spatial reasoning), these virtual/experimental objects have here been materialized in a polyamide resin by the artist—who in other iterations of this project makes use of them in haptic exercises that involved learning to recognize a particular greeble “individual” by touch.

Yara Flores is a New York-based artist whose work deals with the spiritual dimensions of technology. Recent projects include: “Harold and the Janus-Faced Line” (in *Tennis* [Stockholm, Drucksache, 2015]); “Blood, Language, and Voom” (*Cabinet* 52, 2014); “Pound vs. Stevens: The Rematch” (in the “Aesthetics of Information” exhibition at Princeton University, 2014); and “The Death of Scheherazade: Fragments” (*Tribes* 14, 2013). With D. Graham Burnett and others, she contributed to “Waljagd im Wald” (*Parkett* 93, 2013).