

**SARA'S  
NEW YORK**

**HARRIS ROSENBLUM  
ARTIST PACK**



# HARRIS ROSENBLUM

## EDUCATION

Kent State University, Kent, OH, M.F.A. in Studio Art, May 2022  
Lewis & Clark College, Portland, OR, B.A. in Philosophy May 2016

## SOLO EXHIBITIONS

2023

Inorganic Demons, SARA'S, New York, NY

2022

Relics of the Corrupted Blood, Blade Study, New York, NY  
My Brother in Christ, come, let us sow spirit in the mounds of fungus and pain, CVA  
Gallery, Kent, OH

2021

a cybernetic meadow where mammals and computers live together in mutually pro-  
gramming harmony like pure water, Crawford Gallery, Kent, OH

2019

Sacred Gift Shop, Rhinoceropropolis, Denver, CO

## SELECTED GROUP EXHIBITIONS

2022

Saints of the Impossible, Curated by Torre Zhang, Kiev Gallery, Athens, Greece 17th  
Istanbul Biennial (with DoNotResearch), Istanbul'74, Istanbul, Turkey  
CAN Triennial, Multiple Sites, Cleveland, OH  
Do Not Research Group Exhibition, Lowercavity, Holyoke, MA  
Kent State Student Annual, Payto Gallery, Kent, OH  
Small Works, Malone Gallery, Canton, OH

2021

Not Limited Too, Summit Art Space, Akron, OH  
State of Clay Biennial, Lexington Arts and Crafts Society, Lexington, MA  
Kent State Student Annual, CVA Gallery, Kent, OH

2020

3 U Hauls in the Library Parking Lot, Kent, OH  
Sarvid Harino, Payto Gallery, Kent, OH  
The Clay Studio National, The Clay Studio, Philadelphia, PA  
Home:Body, Distance Gallery, online exhibition  
Metropolis City Stuff, Hole in the Sky, DC

2019

New Works in Clay, Lesley University, Cambridge, MA

2016

A Space to Just Breathe with Others, Lewis & Clark College, Portland, OR  
Pop-up Group Exhibition, Ace Hotel Portland, OR

## SPEAKING AND PUBLISHING

Algorithmic Alienation and Transcendence on donotresearch.net

Pneumatic Materials Podcast

Forever Magazine interviewed by Nate Sloan

Animal Blood Magazine

It's Black Gates MFA thesis for Kent State University

More than Orcs on donotresearch.net

Meet Harris Rosenblum on The Ceramics Podcast

Automatically generated Bas-Relief Sprigs on Glazy

Craft /acc on donotresearch.net

Open Source 3d Printable Ceramic Resin on Glazy

# The New York Times

## What to See in N.Y.C. Galleries in May

By: Travis Dhiel  
May 12, 2023

CHINATOWN

Harris Rosenblum



Installation view of "Harris Rosenblum: Inorganic Demons."  
Foreground: "Relic of the True Cross (Thunderfury)" (2023);  
back left: "Relic of the True Cross (Kingsmourne)," (2023).  
via Harris Rosenblum and Sara's, New York: Photo by Stefany Lazar

What do preppers, gamers and religionists have in common? Not least, a taste for magical objects. With "Inorganic Demons," the Massachusetts-based artist Harris Rosenblum draws out the overlapping aesthetics of several contemporary subcultures, from primitive survivalists on Instagram to practitioners of the tabletop role-playing game "Warhammer." Laughably big, lumpy anime swords hang from the rafters; thus arrayed, the gallery, an unfinished loft in Chinatown, has the air of a LARPer's treasure room. Weaponry and relics include "Mourning Bracelet (For

# The New York Times

Hatsune),” 2022, a thin braid of cyan fibers from a manga cosplay wig; and “Knife,” a World War II-style blade delicately displayed in a case lined with pink camouflage satin.

These are the accessories of subcultures that, maybe more than most, rely on fantasy. Several sculptures take the form of biblical paraphernalia. There’s “The Sacrificial Lamb,” a hollow statue patched together from disturbing, spongelike chunks of resin; and “Censer (Mechanical Squonk Mod)” made from PC parts and vaping components — a peek into the sympathetic cults of customizable smoking and gaming gear. Rosenblum dedicates special attention to materials, the way a splinter of wood or bone proves the lives of the saints. Today, the rites of devout nerds involve PCs and fast internet, nicotine and fast food. In “Earth and New Earth Miku,” one Hatsune figurine is 3-D printed, another made of clay from a Wendy’s construction site. It takes some imagination to see past the crudeness of the objects to the magnificence of the beliefs they anchor. *TRAVIS DIEHL*

# DAZED

This show shines a light on the internet's most eerie, chaotic corners

By: Günseli Yalcinkaya  
April 18, 2023

From Hatsune Miku to World of Warcraft, Harris Rosenblum's Inorganic Demons explores fandoms and other alienated online spaces



A demon is a disruptive force. It is a supernatural entity that thrives on chaos, destroying the possibility of a logically consistent world. In our current political climate, the demon can be interpreted as that which fractures consensus reality. As we become increasingly alienated

from the real world, technology accelerates at a rapid pace, while climate change collapses all understanding of our place in the world. “Community, religion, locality, all these things that previously allowed us to create our collective understanding of reality have less of a chance than ever at breaking through,” agrees Harris Rosenblum, whose solo exhibition *Inorganic Demons* is on show at SARA’S in New York.

The title *Inorganic Demons* comes from Reza Negarastani’s 2008 book *Cyclonopedia*, an experimental text about petroculturalism, where oil is depicted as a sentient being. “He frames *Inorganic Demons* as these sentient relics of ancient forces, or forces outside of time, that are able to computationally grasp the movement of reality and its inconsistencies as modes of narration,” explains Rosenblum. This subversion of conventional, human-first narratives isn’t too dissimilar from fandoms and other “alienated online spaces”, where magical thinking acts as ways to dismantle conventional ways of seeing the world, breaking away from the standard reality tunnels to forge new realities. He expands, “As the alienation intensifies, I believe there is some innate movement within us to collectively create meaningful narratives that make sense of reality.”

# Do Not Research

## Harris Rosenblum's "Inorganic Demons" by Toniann Fernandez

By: Toniann Fernandez  
April 27, 2023



The emperor is dead. The God Emperor is a skeleton with a port for crude oil. He lives on the juice of empire. "Everyone understands that the hegemonic structure is broken," Rosenblum says. In *Inorganic Demons*, Rosenblum presents relics of the fringe corners of the internet where the demons that threaten the fabric of social order are forged. The show's title is a reference to Reza Negarastani's *Cyclonopedia*, an experimental text about petroculturalism. Rosenblum defines demons as robust narratives of new rules and identities that contradict existing structures. They are abiotic oils cultivated in Warhammer fandom wikis and 4chan pages, and through their magical, oppositional understanding of the mainstream social phenomena formed to give order to the base of universal quantum indeterminacy, these demons break reality.

## Do Not Research



*Sacrificial Lamb atop An Altar* is a mechanistic sacrifice, but Rosenblum's iteration of this biblical figure transmutes it into something that resembles the machine. The lamb sits atop an altar that stands on deer legs. Its surface is inscribed with a custom script to generate G code for carving that utilizes the material properties of the tool rather than 3d modeling. Rosenblum imbues the machine with the desire to draw rather than coding in the geometry of the resulting image.

His lamb references the painting of the Christ figure by Josefa de Ayala in a modernized form of antique water gilding media that the artist synthesizes from what is presently available. Instead of hunting a rabbit to make rabbit skin glue, he uses individual serving bone broth. One would traditionally dig and refine clay from the river, but the color of this lamb comes from terra cotta face masks purchased at a health food store. Rosenblum highlights the limits of organic material availability under neoliberal



## Do Not Research

capitalism in a number of contemporary revisions of ancient recipes synthesized formally by the artist through maximally technologically intricate processes. *Earth and New Earth Miku* features two sculptures of Hatsune Miku. One is made of raw clay that Rosenblum harvested from a Wendy's construction site in Ohio when, for a moment, the pavement of his environment was punctured and mud became accessible. The other is made of PLA and iridescent eyeshadow. Both are made in the likeness of the pigtailed anthropomorphic Vocaloid software goddess. *In Mourning Bracelet (for Hatsune)*, an historically accurate Victorian Mourning Bracelet uses electric blue synthetic hair from a Hatsune Miku Cosplay wig where the hair of a deceased human would usually be woven.



In *The Blood I-IV*, Rosenblum presents four bottles of vape juice synthesized from historically accurate monastic amaros that he made from ingredients including ash from

## Do Not Research

burned tree branches that fell in a storm distilled into sodium hydroxide. They can be inhaled using *Censer (Mechanical Squonk Mod)*, Rosenblum's handmade vulcanized



prosthetic latex vape. Its atomizer is etched with images of the Pox Rat Priest, an unofficial fan generated Warhammer race whose form also makes up the cavity of each vape liquid vial cap.

Beyond the lamb hangs *Relic of the True Cross (Frostmourne)*. The 8 foot long sword is one of three swords inspired by reliquaries from World of Warcraft that Rosenblum built from polystyrene foam board insulation and tar. Each holds a vial of oil at its core: *The Relic of the True Cross*.

Rosenblum tells me that he purchased this oil, a third class relic,

on Etsy. The belief is that the oil has touched a first class relic, in this case, the true cross. By imbuing his swords with the oil, Rosenblum explores the transitivity of the power of God. In anointing these artifacts, a bottle of oil materially extends the lore of Christianity.

## Do Not Research

*Infinite Generative Potential of God (Version 3)* extends written lore. The sculpture features text generated by a Warhammer 40k fandom wiki trained GPT2 instance then translated into Latin. Alongside the text are images produced by a machine cross trained on images of Warhammer painting competition winners and the manuscript *The Cloisters Apocalypse* (1330) to generate images and lettering that would match with the illuminated manuscript. Rosenblum worked with multiple contractors to create the mechanical conditions to produce this piece. The resulting biblical text and imagery is inscribed onto goatskin parchment by an industrial plotting machine trained on contemporary lore and ancient imagery to produce new tales of discordant narratives and identities. A Version 4 is in the works. Rosenblum says the next iteration removes the human aesthetic decisions. He says his work is a conduit for the conditions of reality that are already present. He will create a plotter that holds the ability to generate new pages of Lore. Lore written by the plotter already features new names, places, and conditions. In the future, the plotter will feed the plotter to create more lore that will feed the plotter, the demon, ad infinitum.

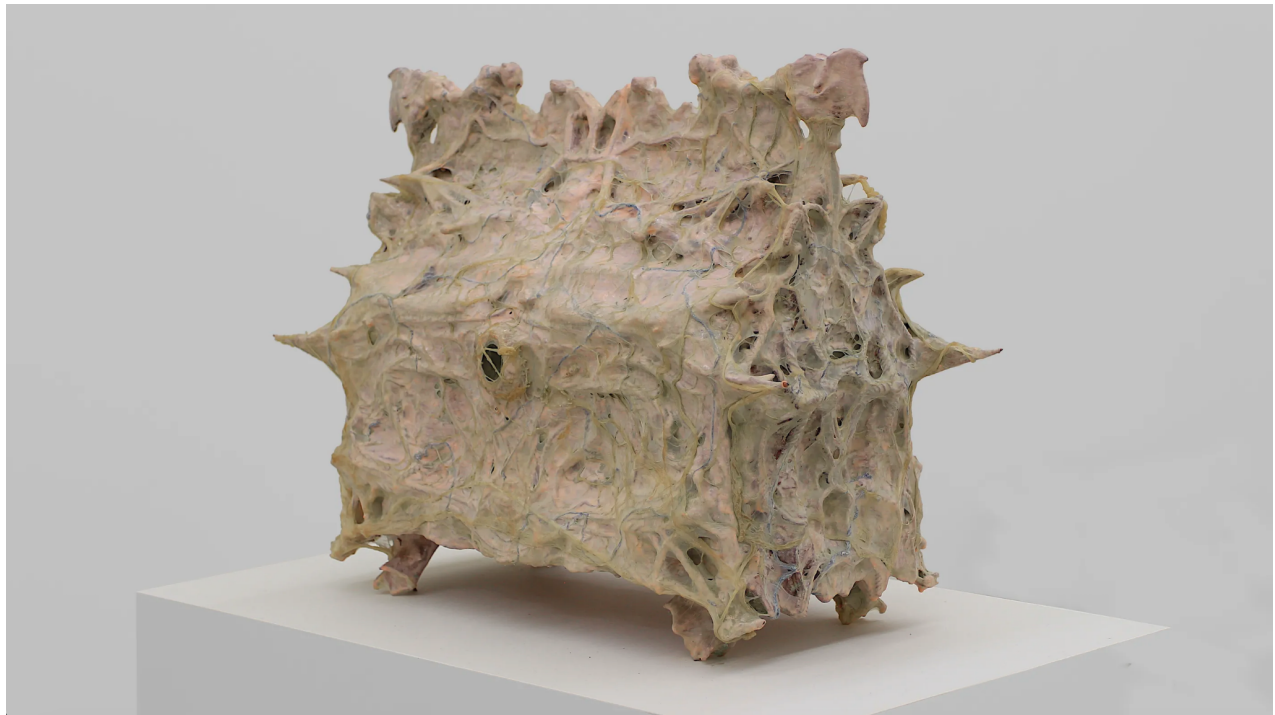




# World of Warcraft's most notorious bug inspired this cursed piece of modern art

By: Oli Welsh  
April 14, 2023

Artist Harris Rosenblum gets under the (gross) skin of his creation, *Relic of the Corrupted Blood*



It looks like something out of an eldritch fantasy horror, perhaps a Diablo game: a modestly sized chest covered in sharp, bony extrusions, gnarled ligaments, and twisted veins, all rendered in a pale, ghostly, fleshlike color. It's repulsively organic, but also has an occult, ceremonial air. In fact,



this cursed object is an artwork called *Relic of the Corrupted Blood*, by a Boston artist named Harris Rosenblum. And as you may be able to tell from the title, it is actually connected to another Blizzard game: *World of Warcraft*.

The 2005 Corrupted Blood plague is perhaps the most notorious bug in *WoW*'s long history, which birthed one of the most famous unscripted incidents in any online game. Corrupted Blood was a debuff applied to players during the climactic boss fight of the Zul'Gurub raid, and it was transmissible between characters in close proximity to each other. Due to the bug, the debuff escaped the confines of the raid and quickly spread across *WoW*'s world of Azeroth, becoming an actual in-game pandemic. Non-player characters could carry it asymptotically, while lower-level player characters were instantly killed by the powerful debuff. Some players tried to set up an organized healing response, while griefers contrived ways to spread the disease further.

There are two tiny windows on the sides of the *Relic of the Corrupted Blood* sculpture, and in each of them Rosenblum placed an SD card. One carries the patch that introduced the Corrupted Blood pandemic, and the other the patch that fixed it. The cards give the piece a kind of Schrödinger's Cat feel — as if this disgusting box is holding two potential realities in place at the same time.

"Yeah, totally," laughs Rosenblum, talking to me from his home in Boston via video call. "There's a weird duality that you can get from having both of those possible game states as one thing. Like, at some point, you might need the power of the relic of the Corrupted Blood, or at some point [the power of the fix]. They kind of exist in the same space."

Rosenblum has wiry, dark hair and wears little round spectacles that have a cool, engineered look. He's originally from Denver, Colorado, has a Master of Fine Arts degree from Kent State University in Ohio, and works as a digital fabrication tech at Harvard, helping people use "weird machines" like 3D printers and laser cutters. As an artist and researcher, he's interested in new digital fabrication techniques, industrial and postindustrial crafts, and the culture of online spaces. His cursed *WoW* chest was the centerpiece of his exhibition *Relics of the Corrupted Blood*, which was put on by the Blade Study gallery in New York in late 2022; he has a new show, *Inorganic Demons*, opening at Sara's in New York on April 14.



Rosenblum doesn't play video games and describes himself as "not *that* online," but he has a fascination with the new social structures emerging in online spaces, and the new realities people are able to create for themselves there. He says he first heard about the Corrupted Blood incident during the COVID-19 pandemic, when its obvious parallels to real-world events brought it back into the public consciousness. He was interested in the incident's unplanned, organic nature, how it allowed players to take control of the game narrative, and how it was later "re-canonized" in a pre-patch event for the *Wrath of the Lich King* expansion that mimicked the plague in more controlled conditions.

Rosenblum thought the griefer's response was particularly interesting. "I don't mean any offense by this, but people who are a little bit more at the margins of society, who feel a little bit more alienated, find these homes and spaces," he says. "Like, the griever has the ability to really reform reality and reform these worlds in a way that the person who just kind of tacitly understands what's going on around them and agrees with it doesn't."

In other pieces, Rosenblum has found himself returning to other figures from online and gaming culture, like Hatsune Miku and the Orks from Games Workshop's tabletop Warhammer games. He was interested in Hatsune Miku because she's basically a vehicle for fan-created art, and the community has agency over her; and in the Orks he saw a symbol of "this amorphous and, like, ever-powerful version of the working class that no force can really come up against. That seemed like something that was really beautiful to me." Another piece, *Vitalik's Sword*, has a unique NFT on an SD card sealed within a giant sword, modeled on a two-handed sword that might have belonged to a *WoW* character created by Vitalik Buterin, creator of the Ethereum cryptocurrency. (Buterin says he created Ethereum after his favorite *WoW* character was nerfed in a patch.) Another, *Infinite Squalor*, is an overwhelming, horrifying wall of images culled from the Neckbeard Nests subreddit.

The internet as a democratized space — or at least, a space of resistance — is key to Rosenblum's work. "We're in this moment of capitalist realism where reality continues on this neoliberal path forward that continues to make less and less sense for more people. And so online spaces are these places where people have the ability to, not necessarily escape from the conditions of it, but they have the ability to have these imaginative other worlds where [in place of] the consensus reality that exists politically, they sort of invent their own. Reality feels like it's fracturing."



Funnily enough, there is a connection here to another, far older inspiration for Rosenblum's work. "The fact that fans are generating this lore and generating these fanfictions, and then that winds up sometimes being reintegrated into canon. [...] There's nothing else like this except for, honestly, medieval Catholicism." He mentions the cult of saints whereby the "consensus reality of the church didn't match with the lived reality of people" in certain areas. "They would essentially create their own fanfiction of Christ, and it would get reintegrated. That's what I see these online spaces as being able to do for our current time."

Rosenblum's wife, a curatorial assistant at a museum, is a student of the cult of saints and turned him on to the medieval phenomenon of reliquaries — the ornate, ceremonial, "semi-monumental" objects that would be created to hold tiny fragments of bone or cloth said to relate to saints. *Relic of the Corrupted Blood* is styled as a kind of reliquary, with the SD cards containing the patch data playing the part of the relic fragments. "It's just silicone, it's just sand that gets refined in a really intense way," he says of the SD cards. "But there's such an intense meaning that you can hold within that, and then the object almost just acts in service of showing what the content of this stream of little transistors is."

To create the chest's uniquely horrible look, Rosenblum modeled it in 3D and then printed it out on a resin printer, before getting the organic finish by coating it in liquid latex using new crafting techniques being pioneered by the cosplay community. He watched videos of people making Halloween props and took techniques, like dry-brushing, from Warhammer figure painting. For the primer, he made a historical material called clay bole, traditionally used in gilding, "but I made it all out of stuff I can essentially get at the health food store."

Rosenblum is a little evasive about where *Relic of the Corrupted Blood's* extremely disturbing look came from. "I kind of firmly believe the aesthetics emerge from the material conditions of the thing [...]: the thing that happened in the game, this cosplay thing, and postindustrial materiality. And then there's only a determinate amount of ways that that can look," he says. "I could have spray-painted it with silver spray paint and made it look, like, super sexy or whatever," he says of the piece's gross, naked finish. "But I think it's nicer to lean into it, like the surface has a meaning and materiality to it. So that's why it looks kind of creepy and occult."

A storied *WoW* bug, medieval Catholicism, 3D printing, the politics of grieving, cosplay techniques, and DIY gilding. It's a heady mix of influences that, like all good art, creates

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something greater than the sum of its parts. Even just observed in a JPG on the internet, *Relic of the Corrupted Blood* has an unnerving power. It's cursed, in a good way.