

# bitforms gallery

## ***time is a flat circle***

June 18–August 1, 2026

**Opening reception:** June 18 2026, 6–8PM

**Gallery hours:** Tuesday–Saturday: 11AM–6PM

*time is a flat circle* is the second exhibition in a series of collaborations between Rip Space and bitforms gallery, bringing together work by Erick Antonio Benitez, Ricardo Cabret, Lou Fauroux, and Umber Majeed. The exhibition considers how contemporary mythology is constructed, circulated, and transformed across digital images, networked systems, and cultural exchange. At its core, the exhibition holds a condition of simultaneity: multiple histories, geographies, identities, and temporalities unfold in parallel. Within this overlap, myth functions as a framework for experiences that resist singular narratives. For those navigating diaspora and cross-cultural identity, the past is not left behind but remains active in the present — home exists in multiple places at once, symbols migrate, and inherited memory coexists with contemporary life.

In Erick Antonio Benitez's work, familiar cultural artifacts emerge as carriers of collective meaning. Pokemon characters are reinterpreted through Indigenous visual languages alongside internet iconography and popular media, collapsing distinctions between historical and contemporary forms of storytelling. Lou Fauroux's installation *To Whom It May Concern: There Will be Tears in My Hennessey* draws on artifacts like Furbies and Tamagotchi from childhood and consumer culture as vehicles for personal remembrance and grief. As its protagonist navigates a liminal space between life and the afterlife, familiar objects become repositories of memory through which ideas of home, family, and identity persist across states of transition.

Umber Majeed traces how history, technology, and identity are produced through visual systems, including state iconography, family records, and the aesthetics of Pakistani diaspora. The artist moves between the imagery of nuclear nationalism and the visual vernacular of South Asian kitsch, tracing how both are sustained through circulation and adaptation. The aesthetics of early internet culture connect inherited visual traditions with contemporary experiences of migration and displacement, creating hybrid mythologies shaped by both history and digital infrastructure.

Many exhibited works attend to the infrastructures that uphold contemporary image culture. In Ricardo Cabret's practice, fiber-optic cables, communication networks, software systems, and algorithms are visually represented as metaphors for the invisible structures that connect individuals across space and time. Drawing from Puerto Rico's telecommunications infrastructure and its complex geopolitical, ecological, and colonial realities, his work reveals the material networks that underpin contemporary experiences of connection and belonging.

Taken together, the exhibition asks how myths are formed today, through networks, images, technologies, and the stories we inherit, remix, and pass on. Benitez finds myth in the collision of Indigenous visual traditions and global pop culture; Fauroux in the objects and rituals that carry grief across thresholds; Majeed in the image systems through which diasporic identity is continuously reconstructed; Cabret in the physical infrastructures that make circulation itself possible. What emerges is not a fixed narrative but something perpetually in motion, shifting across platforms, borders, and generations.

# bitforms gallery

**Erick Antonio Benitez (b. Bronx, NY)** is an interdisciplinary artist, curator, educator and musician based in Los Angeles & New York City. They received an MFA in Art + Integrated Media from the California Institute of the Arts in 2023 and a BFA in Painting from the Maryland Institute College of Art in 2014. Benitez has exhibited work at The Baltimore Museum of Art (MD), The Museum of Contemporary Art Arlington (VA), Connor Smith Gallery (DC), Dinner Gallery (NYC), Untitled Art Fair (Miami, FL), Galerie B-312 (Montreal, QC), La Fábrika (La Libertad, SV), SWAB Art Fair (Barcelona, ES), and Simultan Festival (Timișoara, RO). Their work has been reviewed by ARTnews, Architectural Digest España, BmoreArt, The American Scholar, The Daily Lazy, The Washington Post, Terremoto (MX), Mediana Magazine (SV), and Le Devoir (QC), and has appeared in printed publications including New American Paintings (Issue 154), BmoreArt (Issue 6), and Johns Hopkins: Special Collections. Benitez is the recipient of the inaugural Charles Gaines Fellowship Award, the Janet and Walter Sondheim Award, the Ruby Artist Project Grant in Performing and Media Arts, and the MASB Travel Artist Award, and has participated in residencies at The Studios at MASS MoCA (North Adams, MA), LFBK Residency (La Libertad, SV), and Pigment Sauvage “La Track” Residency (Montreal, QC, Canada). Benitez currently serves as full-time faculty at the Yale School of Art, as the inaugural AICAD Teaching Fellow.

**Ricardo Cabret (b. 1985, Puerto Rico)** uses painting and software to unravel the tensions between technology and humanity’s relationship to the landscape. His layered paintings reference complex computing systems while obscuring depictions of places and references to memories of Puerto Rico. He received his MS in Computer Science from the New York Institute of Technology in 2013, and a BS in Electrical Engineering from the University of Puerto Rico, Mayagüez in 2009. His work has been included in exhibitions throughout New York, Puerto Rico, Austria, and Spain. Past and upcoming exhibitions include Deconstruction, Galería Espacio 304, San Juan, Puerto Rico (2013); Entre Números y Pigmentos, Galeria Miscelanea, Barcelona, Spain (2016); Lo Invisible, Visible curated by Elena Maria Ketelsen Gonzalez, La Salita, New York (2019); and his forthcoming exhibition with Kohn Gallery, Los Angeles in 2023.

**Lou Faroux (b. 1998, France)** is a visual artist, filmmaker and DJ. In their films, sculptures and installations, they question the ethical challenges of artificial intelligence and virtual technologies, and their impacts on humans. They started producing moving images within a community of porn producers and actresses they met in Los Angeles. Describing themselves as “a true product of bedroom culture”, the images that inspire them are those of MTV’s pop ceremonies, YouTube music clips, American series pirated via MegaUpload, and conversations on Tumblr and Reddit. They reappropriate these images they grew up with, integrating their queer experience and building new mythologies around them. In doing so, the artist decrypts the entertainment and tech industries, their social structures of power and excesses. In their narrative, they reflect on the current and future uses of the Internet while speculating on their flaws and potential downfall. Faroux immerses viewers in the vision of a world where we have failed to overcome the climate crisis, fascism, social inequalities, totalitarianism, technological innovations, and the regulation of stock markets. Their work presents a speculative take on the potential futures humanity could face, given current ethical and human dilemmas. It considers the unprecedented, exponential, rapid acceleration of technological innovations, its impacts, and the resulting anthropological changes.

**Umer Majeed (b. 1989, New York)** is a multidisciplinary visual artist and educator. She received her MFA from Parsons the New School for Design in 2016 and graduated from Beaconhouse National University in Lahore, Pakistan in 2013. Her writing, performance, and animation work engage with familial archives to explore Pakistani state, urban, and digital infrastructure through a feminist lens. Majeed’s solo exhibitions include: ‘In the Name of Hypersurface of the Present’, Rubber Factory, New York (2018) and ‘Trans-Pakistan Zindabad (Facts about the Earth)’, 1708 Gallery, Richmond, Virginia (2021), ‘Made in Trans-Pakistan’, Pioneer Works, Brooklyn, NY (2022), and J🤗Y TECH, Queens Museum, NY (2025-6). She has shown internationally in group exhibitions at Hayy Jameel, Jeddah, Saudi Arabia (2024); the Asian Art Biennial at the National Taiwan Museum of Fine Arts, Taichung, Taiwan (2021); Ishara Art Foundation, Dubai, UAE (2019); the Karachi Biennale, Karachi, Pakistan (2017), among others. Majeed is a recipient of numerous fellowships including the HWP Fellowship, Ashkal Alwan, Beirut, Lebanon (2017), Refiguring Feminist Futures Web Residency, Akademie Schloss Solitude & ZKM, Germany (2018), the Digital Earth Fellowship, Hivos, the Netherlands (2018-19), Technology Residency, Pioneer Works, Brooklyn (2020), QM-Jerome Fellowship (2024), and ISCP Pollock-Krasner Fellowship (2025). Majeed is currently a Y12 NEW INC member- Extended Realities Track. Her work has been acquired by several private collections, including the Lekha and Anupam Poddar Collection at the Devi Art Foundation in Gurgaon, India.