



# Michael Ziga

## *Waiting*

June 22 - July 3, 2022

Opening Wednesday, June 22 (6 - 9)

Everyday 11-4  
or  
Walk by 24/7

**ChaShaMa**

1155 6th Avenue New York, NY

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*Waiting* is a series of figurative sculptures exploring the infinite variations of the human form, created using 3D scans taken on New York City subway platforms. The abstracted figures retain the structure of the original human from whom the data is scanned, but their identifying details have been obscured by the technological process.

The black and gold forms of *Waiting (14th Street F)* evoke an animated presence yet stand infinitely still. The two life-sized sculptures invite the audience to engage the frozen figures, recalling the strangers we commute alongside. The matte black exterior of the fiberglass shells present a void, eluding to the anonymity of strangers on the subway, while the gold- chromed interior represents the unknown lives and personalities within the bodies riding amongst us.

The golden seated figures depicted in *Waiting (34th Street Q)* appear alien in their burnt chrome finish, which simultaneously reflects and abstracts their surroundings. Interestingly, the subjects never noticed their digital scans being taken, as they were immersed in their devices. Drawings superseding the sculptures represent the two-dimensional process that creates three-dimensional forms, referencing the existence of a third dimension within the flatness of screens.

*Waiting* represents the diversity of the human form, reminding viewers that humanity must continue the same compassion, respect, and awareness for fellow humans observed on the subway. Upon encountering *Waiting*, walking past ChaShaMa's 1155 6th Avenue window, the audience should reconsider their relationship with technology, encouraging observation and contemplation rather than digital intoxication. It is increasingly important to reflect on our thoughts and emotions, rather than numb our existence with technology.



*Waiting [14th St. F]* (2020)

Polymerized alpha gypsum, fiberglass, urethane, silver nitrate, pigments, steel

26"x67,5"x20" | 18" x 68" x 15



*Waiting [34h St. Q]* (2020)

Polymerized alpha gypsum, fiberglass, urethane, silver nitrate, pigments, steel  
| Oil and water color on paper in wood frame

24" x 10" x 8" | 24" x 30"



Polymerized alpha gypsum, pigment, urethane, and silver nitrate on paper

32" x 40"



Polymerized alpha gypsum, pigment, urethane, and silver nitrate on paper

24" x 32" (2)



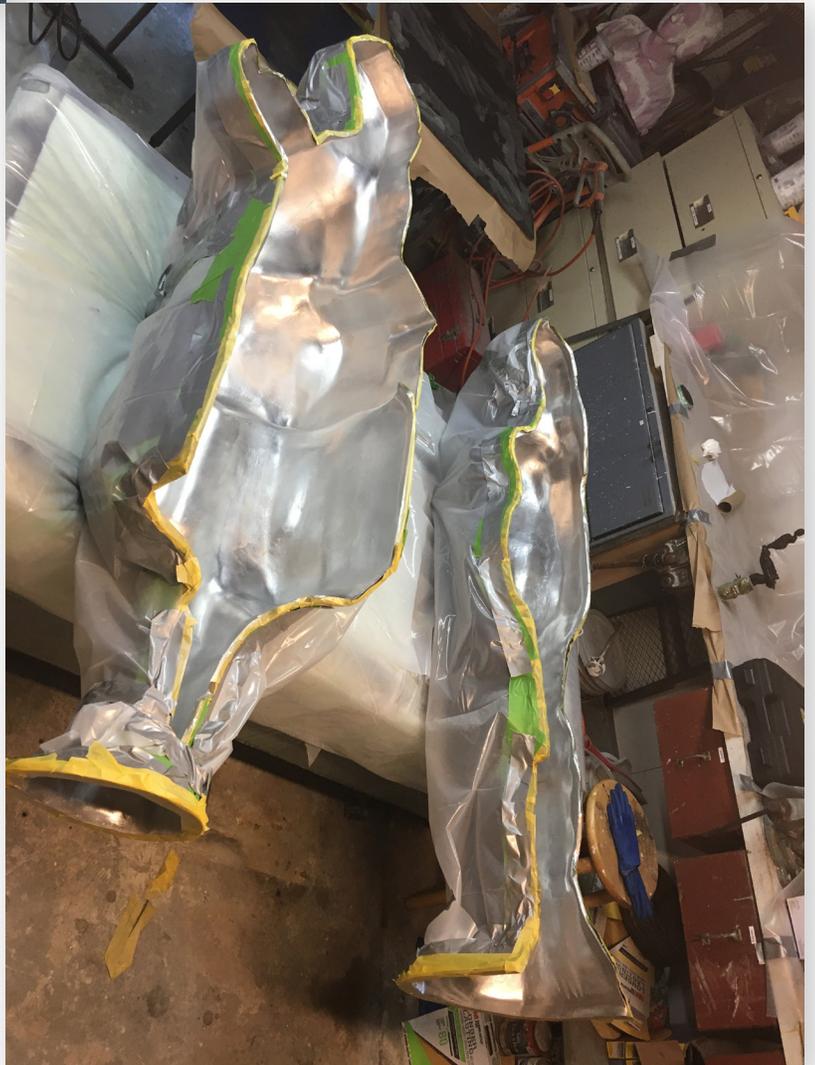
Frames documenting the initial 3D scanning process. (2016)



Initial renderings used to visualize the sculptures. (2017)



The mold-making process in three stages. (2019)



Positive and negative shells during the fabrication process. (2020)



Michael Ziga (b. 1993, USA) works in Brooklyn using digital fabrication techniques, questioning humanity's reliance on technology to better understand the devices that stimulate and expedite our lives.

Ziga's work reveals the symbiotic relationship between humans and machines, creating ambiguity between the two processes. His sculptures propose humanity's gradual domestication by technology, imagining how humans might evolve conforming to our devices. The figurative pieces use 3D scanning and CNC routing to construct the initial form, then the figures are embellished by hand, bringing the machined objects to life.

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