

AT HOME ONLINE by Alex Gartenfeld

When's the last time you visited a gallery without first checking the installation photographs on the gallery's web site? How does seeing a Matisse online change its colors – or a Wade Guyton, for that matter? In the last decade artists have continued reconcile the computer screen and the painted canvas: Cory Arcangel's hacked video games liken empty graphic backgrounds to genre painting, while in Angela Bulloch's light cubes the pixel stands in for the epistemological project of modernism. For artists working on the web, more immediate concerns dominate: whether web work is an object, for instance, or how the work then accounts for an artist's identity.

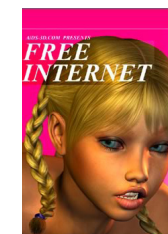
In particular, each day, new standards are being set by artists who use blogs. There are all kinds of blogs, which, loosely defined, are sites that update with media composites chronologically. The personal blog works essentially like a diary; there are corporate blogs, where users share an identity or use different usernames that collect in the same place. Artists and non-artists alike can cultivate an identity that does not exist in the real. Cyril Duval (Item Idem), Kari Altmann (blackmoth), Daniel Keller and Nik Kosmas (AIDS-3D) are artists who use their web sites to cultivate a specific identity, separate from their activities in real life (or on other web sites). By and large, these efforts are ones of difference, rather than complete obscuration of an artist's identity. Blogs are a technology that operates according to a single-user model, often with the user's headshot and a profile of their preference – even if that avatar has a different name, or unleashes a user's dark side. Brooklyn-based artist Jon Rafman sends his avatar, an animation of the Kool-Aid Man, through the vast and vacant virtual real estate of Second Life. Following the avatar we experience its alientation, but also an exaggeration of the incongruity of a human in the digital world.

Twitter is essentially a blog that forces users to accommodate to the 140-character limit. Its simplicity and universality make it popular while at the same time these same attributes make Twitter resemble old technology, or kitsch. Ryan Trecartin, who was famously “discovered” on Friendster, expands the internet's themes of self-documentation and fragmentation into pre-scripted manic, semi-narrative films. In Petra Cortright's videos, shot with a webcam in front of her computer the artist performs severely banal things: posing with her pets, eating a banana, and then she alters and edits the scenes with the bare minimum of savvy. The videos are hosted on Cortright's Youtube channel and often she will tag them with the maximum keywords, so that people searching for sex videos or celebrities find her diary instead. Disappointed, one user sp1r1tual1ty tells her to “get a life”; Cortright tells the anonymous commentator they have “the #1 fag username”. She's only human, after all.



In *Holy Tears*, Petra Cortright loops seconds of footage of herself blinking invoking ironically both the cult of the Madonna and the cult of television. Casually dressed, with tears applied rudimentarily with graphic tools, the artist's pose is as pathetic as were earlier videos featuring her hamster, Candlez, and her dog, Oliver. Cortright is ambivalent whether these are artworks, she says, because they only exist on Youtube, “and don't have a page on my site”.

petracortright.com · youtube.com/watch?v=FE2dVdXcHp
o&feature=channel_page · youtube.com/watch?v=bbxva4
XWnvA&feature=channel_page



American-born, Berlin-based mixed media artists Daniel Keller and Nik Kosmas created the identity AIDS-3D as a provocative avatar with a logo designed by Keller's mother, a brand consultant. Their work, including *No Fear*, a noose made of braided electroluminescent wire, generally exists in a digital reproduction online, and can be infinitely re-created in analog formats.

aids-3d.com/nofeardetail.jpg · aids-3d.com



Brooklyn-based artist Jon Rafman's avatar, Kool-Aid Man, navigates the simulated world of Second Life as an antiquated a-neur. Kool-Aid Man seems deliberately clumsy as the avatar experiences difficulty navigating his surroundings. Rafman buys a domain for each new piece; potentially, those domains can be sold and collected as one-offs.

jonrafman.com · koolaidmaninsecondlife.com



Ryan Trecartin's video works are distributed on Youtube, although his only full-length narrative film, *I-Be-Area*, was produced out of order, rendering it practically impossible to watch. Mimicking a diaristic, soap opera format, Trecartin's video characters deliver mixed-up, low brow, jargons about universal themes like inter-personal relationships and spiritual connection.

youtube.com/user/WianTreetin



For *Webchat With Andy Warhol* (oliverlaric.com/webchat.htm), Berlin-based Oliver Laric records a conversation with a medium via video messenger. When Laric was invited to contribute the Dutch lifestyle magazine *Blend* in response to a Warhol exhibition at the Stedelijk Museum, Laric asks the medium if Warhol has any regrets, and how he feels about copycats. By operating in real time and highlighting the technology's function at both a communication and recording device, the work epitomizes the banal celebrity in Warhol's work.

oliverlaric.com



Kari Altmann's (aka blackmoth) *Dream-captchas* reference captchas, the distorted words used to test spam bots to challenge the differences between humans and technology. In the *When Will You Die?* series (ca. 2007) launched from the *When Will You Die?* ads on Myspace, the artist points her webcam back at the ads to create what she calls a “feedback loop”. For specific projects Altmann creates specific new names.

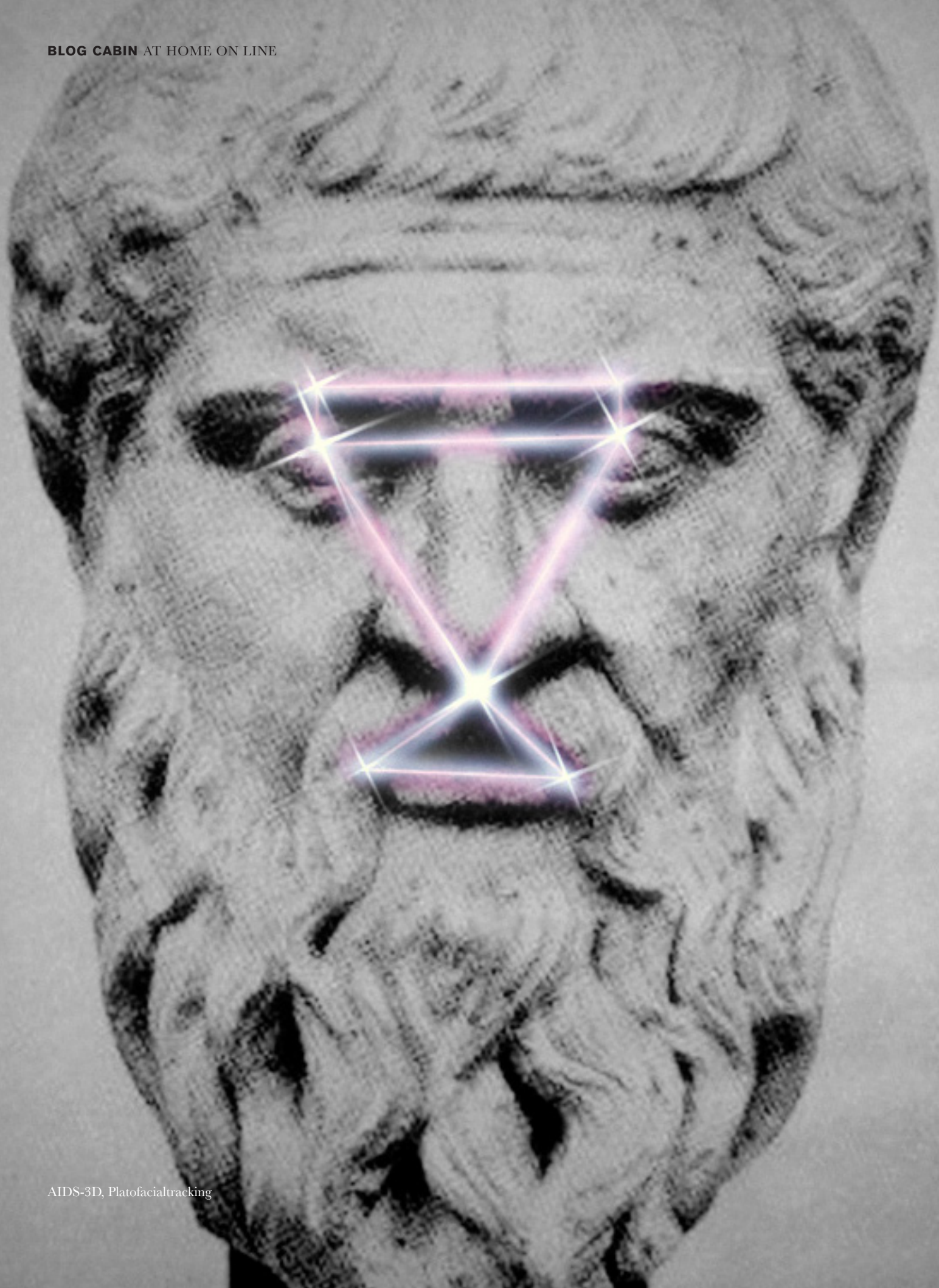
jameshuggins.com/h/tek1/rst_computer_bug.htm · jrily.com/LiteraryIllusions/TheoryResearch-PaperPg3.html · kariatmann.com/work/2008/dreamcaptchas/index.html · vimeo.com/3787107



For French artist, product designer, and editor Item Idem (Cyril Duval) information circulates as a brand. The more hits you get, from the right demographic, the more you begin to function like a brand or an institution. Item Idem is Duval's brand, pictured as a robot covered in Louis Vuitton logos; he blogs on Colette and on his Facebook. His artwork piggybacks on other brands to create itemidem.com



David Horvitz uses the blog format as a prompt for art-like performances. He uses a simple command to set off a series of events, not unlike the basic functions embedded in a computer. Things for Sale *I will Mail You* (2009) is just that; if you send the artist a request, he will return an object, orchestrate an exchange, a duration, and/or a process. davidhorvitz.com/it/index.html



AIDS-3D, Platofacialtracking



STILL MOVING STILL

by Marc Gloede

Slide projection as a medium enjoyed first prominence in the mid-1960s, when artists began to use it as a critical tool to question the institutional practices of painting as well as the galleries and museums that fostered a certain monotonous way of dealing with the image. While for an artist such as Lothar Baumgarten in his work *Unsettled Objects* at Pitt Rivers Museum, Oxford (1968/69) the critique of museum display was a key aspect, Dan Graham, in *Homes for America* (1966) and *Project for Slide Projector* (1966) seemed to question everyday reality and an aspect of authenticity profoundly bound to the photographic image. Furthermore the way artists employed slide projection showed the medium's potential to engage experimental film developments as in works by Michael Snow who made installations with a direct relationship to moving image specifications.

With such a wide range of approaches, debates on the potentials and differ-

ences of this medium surfaced in the very short period of ten years between 1966 and 1975. Already in 1974, on the occasion of its *Projects* exhibitions, the Museum of Modern Art installed a now historic series of slides in the exhibition *Helen Levitt in Color, 1971-74* and ever since slide works have never left the museum. But apart from reflections on the technical impact, in the following years, documentation, narrative, architecture, and the digital became as well increasingly growing fields of interest

One of the best known examples: Nan Goldin's ongoing series *The Ballad of Sexual Dependency* unfolds as a colored document of time through different perspectives, personas, and atmospheres. Billy Sullivan's beautiful multi channel slide installation 1969-2005 which celebrates Goldin's strategy of spreading out projectors into the exhibition space is also a remarkable example.

But the question of a space for projection was not just bound to the aspects

of creating an installation atmosphere as becomes apparent at the beginning of the 1990s with Liam Gillick, Ceal Floyer, David Blamey and Mischa Kuball who diversely incorporate the slide as a tool to challenge architectural settings.

Finally and most recently, the mechanical dimensions of slide projection as a medium remains valuable to enable a younger generation of artists to question the reality of the image. For emerging artists like Sofie Thorsen, Pablo Pijnapple, Simon Dybbroe Moeller and Lisa Tan, who have been prominently educated almost exclusively in the digital, analogue and mechanical techniques seem to offer narrative potential. Despite Kodak's decision in 2004 to stop producing its beloved Ektagraphic slide projector, this medium is far from being obsolete or just nostalgic.

Billy Sullivan, 1969-2005 (3-carousel slide projection). *Courtesy of the artist and Nicole Klagsburn Gallery, New York. Ph. Sheldon C. Collins*