TECHNIQUES OF TODAY_-ARTISTS INTERPRETING AND MIMICKING THROUGH THEIR _USE OF MEDIA AND TECHNOLOGY

What a time you chose to be born!
Quote from Seth Price: *Decor Holes*, 2003-05,

Seth Price
Cory Arcangel
Beige Records
Michael Bell-Smith
Paperrad

The project will show young artists interpreting and mimicking through their choice of media and distribution. Conscious usage of technology, distribution channels, knowledge enabling and participation are major points in their production, inside or outside the art scene. The artists are considering issues of cultural production and the distribution of information, investigating the cultures generated and re-circulated by mass media technologies and information systems, questioning the production and dissemination of art and meaning itself.

"Duchamp took care of the way the fountain was photographed in a certain way, and of being written about in a certain way, in a publication which he published himself. He controlled the whole context of commentary and documentation of the piece, which itself was lost. So, he already set mediation as a key artistic element, and it is the mediation that he puts into play himself. Of course you have to choose something first, but I think that the mediation may be more important in the end than the selecting". (Bettina Funcke)

"The web represents a different order of information technology. Its interactivity distinguishes it from traditional media's 'total flow', which may run 24 hours a day, but can only be switched on or off. Moreover, the web is composed of disparate media previously available only in controlled broadcasts, or locked into discrete consumer objects such as videotapes and records. At least theoretically, then, the historical archive of pop culture becomes accessible, and, just as importantly, mutable: this is an opportunity not simply for preservation, but for re-circulation and recombination along new lines". (Seth Price)

Seth Price

Seth Price's multi-disciplinary art practice has gained an international following. In conceptual works that include video, sculpture, sound, and written texts, Price engages in strategies of appropriation, recirculation and packaging to consider issues of cultural production, the distribution of information, and the role of ideology. Shifting and manipulating the detritus of commodity culture, his projects have included early sampler-based academic music, anonymous Internet-circulated video, and art historical imagery. Investigating the cultures generated and re-circulated by mass media technologies and information systems, Price ultimately questions the production and dissemination of art and meaning itself. He is also part of the Continuous Project collective.

As Elizabeth Schambelan writes in Artforum: "Working in an expanded range of media and subtly deranging the strategies of mass-cultural production (repackaging, piracy), [Price] stakes out resistant, rather than recuperative, positions within the so-called space of flows - the partly virtual, partly physical field in which information, culture, and capital circulate under ever-increasing state and corporate control." __Price is also part of the Continuous Project collective, which since 2003 has reprinted and disseminated seminal art texts and magazines, including the first issue of Avalanche (1970). Disperson, Price's well-circulated, illustrated manifesto on art, media, reproduction, and distribution systems, was designed in 2001-02 for the catalogue of the Ljubljana Biennial of Graphic Art, and later published as an artist's book. __Seth Price was born in 1973. He has had solo exhibitions at the Art Gallery of Ontario; Galleria Emi Fontana, Milan (with Michael Smith); Artists

Space, New York; Year, New York (with Mai-Thu Perret); and Reena Spaulings Fine Art, New York. Group exhibitions include Friedrich Petzel Gallery, New York; Le Plateau, Paris; Air de Paris, Paris; Greater New York at P.S.1 Center for Contemporary Art, New York; Kunsthalle Basel; Sculpture Center, New York; the 2002 Whitney Biennial; 2003 Ljubljana Biennial; Palm Beach Institute of Contemporary Art, Florida; and Paula Cooper Gallery, New York, among others. His video works have been screened at the Rotterdam Film Festival; Tate Britain; Institute of Contemporary Art, London; The Museum of Modern Art, New York; Eyebeam, New York; and Biennale de l'Image en Mouvement, Saint-Gervais, Geneva, among others. __Price lives and works in New York.
For more info: www.distributedhistory.com

"Rejected or Unused Clips, arranged in order of Importance", 2003, 10*38 min, color, sound.
"Modernity, the period roughly spanning the mid 19th century to the present, has produced a vast body of linked and interrelated 'mass' or 'popular' culture, which is, in effect, an archive. This phenomenon is closely tied to the rise of time-based media, from film and the gramophone, through the LP and CD, TV and radio, HiFi, animation, video, and the World Wide Web.

"Most recent of these, the web represents a different order of information technology. Its interactivity distinguishes it from traditional media's 'total flow', which may run 24 hours a day, but can only be switched on or off. Moreover, the web is composed of disparate media previously available only in controlled broadcasts, or locked into discrete consumer objects such as videotapes and records. At least theoretically, then, the historical archive of pop culture becomes accessible, and, just as importantly, mutable: this is an opportunity not simply for preservation, but for re-circulation and recombination along new lines. __"An archive like this allows for an experience of history that is quite personal. Artifacts such as pop songs, typeface designs, logos, and advertisements, are, like illuminated manuscripts or Victorian corsets, headstones marking a bygone era; the difference is that an item of the 'just-past' may have originated in the lived experience of the viewer, and produces the shock of the uncanny: it remains the same as it was, and yet completely different. This shock is a recognition that the change has occurred in the viewing subject. These items are the detritus of a society predicated on perpetual turnover and obsolescence, and a personal experience of history is an intimation of one's own mortality."

Cory Arcangel
Cory Arcangel works with early computers and video game systems. He is best known for his Nintendo game cartridge hacks, and his subversive reworking of obsolete computer systems of the 1970s and '80s, such as the Commodore 64 and Atari 800. Arcangel often works with art collective/record label Beige, a loosely defined ensemble of artists and programmers who work collaboratively in digital media. Beige has produced videos, Web projects, and albums of electronic music, as well as modified Nintendo video game cartridges.

Cory Arcangel was born in 1978. He received a B.M. from the Oberlin Conservatory of Music. He has received grants from Turbulence and Harvestworks. Arcangel has performed and exhibited his work at various institutions and festivals, including the American Museum of the Moving Image, Astoria, Queens; the Whitney Museum of American Art's artport website; Anthology Film Archives, New York; the New York Video Festival; Eyebeam, New York; the Museum of Contemporary Art, Chicago, and the 2004 Biennial Exhibition of the Whitney Museum of American Art. Arcangel lives in Brooklyn, NY.

For more info: www.beigerecords.com/cory

"Super Mario Movie", 2004, 18 min, color, sound

------ Forwarded Message From: cory arcangel cory@post-data.org
Date: Tue, 12 Jun 2004 14:36:42 -0400 (EDT)
To: kathy@deitch.com
Subject: IDEA

The projects working title is called "Mario Movie" it is a secret project by myself, Ben Jones, Jessica Ciocci, and Jacob Ciocci (Paper Rad). I'm doin the programming and paper rad is gonna do set design and screenplay!!!! (were gonna do it all over email, of course….) Also maybe there will be some special guest appearances by ???????. cool. it is a hacked 8bit Super Mario Brothers 1 cartridge. i will hack the game cartridge and totally reprogram it… so when you put in THIS cartridge, instead of the game, you are presented with a 15 minute movie using all original graphics from the game [without actually altering the original factory soldered grahics ROM]. This is similar to my cloud cartridge, but 40 times as awesome. The movie is gonna be about how Mario's world is falling apart. Like mad max, but in 8bits. Picture title screens, messed up fantasy worlds, castles floating on rainbow colored 8bit clouds, waterfalls, underwater dungeon nightmare rave scapes, dance parties, floating / mushrooms level scenes, Mario alone on a cloud crying, fireball flicker patterns, and video synth knitted 60 frames per second seizure vidz. Each scene will also have music. & All being generated by this one 32k 1984 cartridge!!!!!!!!!!! basically it is mario brothers totally rearranged into this amazing impossible 8bit world....

Beige Records
Beige records is a group of music programmers coming from a classical music background. They are world wide known for their 8 bit construction set, which is a DJ-battle record where the two sides are Atari vs. Commodore, where all the music is programmed through code. Quotes by the members follows:

"When we put together one of our beloved Powerpoint presentations using its Auto-Content Wizard, who's the tool? The computer, or us, as we mind-numbingly bend to the whims of corporate design?"__"Our position is that, because we program everything ourselves, the tool we truly use is the computer - it's not the software. And likewise our medium is also not software, it's the computer."__"I would hope that some of our work would create an awareness that many of society's ideas about computers aren't grounded in the truths of the machines or our interactions with them, but of corporate and government/media attempts to codify, regulate, and profit from most people's inability to use them for what they were designed for."__"We started using fixed architecture machines, computers which are no longer being developed, at this time because it is impossible to keep up with commercial software and hardware. Imagine trying to play Bach on the piano if they switched keys around every few years ... and charged you for it! Plus the limited capabilities of these computers allows us to understand every aspect of the machine."

For more info: www.beigerecords.com

"Dollars", 2001, 3 min. color, sound
Dollars is a music video made to accompany the Commodore side of the 8bit construction set record.

Paperrad
Artist collective Paper Rad synthesizes popular material from television, video games, and advertising, reprogramming these references with an exuberantly neo-primitivist digital aesthetic. As member Jacob Ciocci writes, "In the '70s and '80s cartoons and consumer electronics were bigger and trashier than ever and freaked kids out... Now these kids are getting older and are freaking everybody else out by using this same throw-away trash." Paperrad is working both through the Internet and in galleries. Their art reflect upon the media's ever more sensually and psychically intimate connections with young people. The group has become a phenomenon in New York and the USA, their art and references being present in every part of their life; from their house, their clothes and movies to their band tours, book releases and performances. Drawing upon their experiences of growing up in the information saturated 1980s and 1990s, Paperrad presents narratives that are in essence existential quests, where characters seek meaning from cultural chaos. Their detailed systems, constructed from our cultural detritus, present compelling mythologies that fall tantalizingly between the personal and the universal.

The group's far-flung members hail from Texas, Pennsylvania and Massachusetts, and also work in sound and music, clothing design, photography, comics, hand-drawn books, and writing. In keeping with their emphasis on

current pop culture and media, the group presents ongoing Paper Rad activities and output via an eye-popping Web site (www.paperrad.org), which must be considered a work of art in and of itself. __Paper Rad's members are Benjamin Jones, Jessica Ciocci, and Jacob Ciocci. They began making projects together in 2000. Benjamin Jones was born in 1977 and received a B.F.A. from the Massachusetts College of Art. Jessica Ciocci was born in 1976 and received a B.A. in psychology and art from Wellesley College. Jacob Ciocci was born in 1977 and received a B.A. in computer science and art from Oberlin College. Paper Rad has performed and exhibited at Foxy Productions, Brooklyn, NY; the Museum of Contemporary Art, Chicago; the New York Underground Film Festival; the Boston Underground Film Festival; the Big Orbit Sound Lab, Buffalo, NY; Space 1026, Philadelphia, PA; Tate Britain, and the Contemporary Museum, Honolulu, among other venues. They have self-published many collaborative, hand-drawn books including *Howard the Duck* (2003), *Wish U Were Here* (2002), *Paper Rad#12* (2001), and *Pony Tail of Tears* (2001). They have also produced several records including *3ROTFLOL: rolling on the floor laughing out loud* (Autumn Records, 2003) and *The Danger is On/Role the Dice* (Papasiageek Records, 2002). _Paper Rad members live in Easthampton, MA and Pittsburgh, PA.

For more info: www.paperrad.org

"P-Unit Mix-tape 2005", 20 min., color, sound.
P-Unit is a short movie made up from internet excerpts, video clips, animated gifs and animations, reflecting the groups starting point and references.

Michael Bell-Smith
Michael Bell-Smith is working with reprogramming of computer games, and hacking of commercial purchased products. He is working with Internet projects in addition to within galleries, distribution, participation and copyright laws being main concerns within his practice.

Michael Bell-Smith (East Corinth, ME, 1978) holds a BA in Semiotics from Brown University, Providence, RI. Selected exhibitions include: Tate Liverpool, Liverpool, UK (2005); Foxy Production, New York (2006) (solo); [plug.in], Basel, Switzerland (2003); Foundation for Art & Creative Technology, Liverpool, England (2003); Pacific Film Archives, Berkeley, CA; University of Washington Center for Digital Arts and Experimental Media, Seattle, WA (2003); Eyebeam Gallery, New York (2002).

For more info: www.burncopy.com

"Chapter 1-12 of R.Kelly's Trapped in the Closet synced and played simultaneously", 2005, 4 min., color, sound
The work is made by layering all the chapters in the R. Kelly music DVD. By gradually layering what is already available from the commercially purchased DVD, Bell-Smith is building   a mesh of abstract image and sound where the simultaniously played parts of the video naturally fit together.

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Guest: Hanne Mugaas

Hanne Mugaas is an independent curator based in London. She has organized exhibitions in Berlin, Stockholm and Oslo, and is currently working on projects for Vilma Gold Gallery in London and Rhizome of the New Museum of Contemporary Art in New York.