

POSTMASTERS

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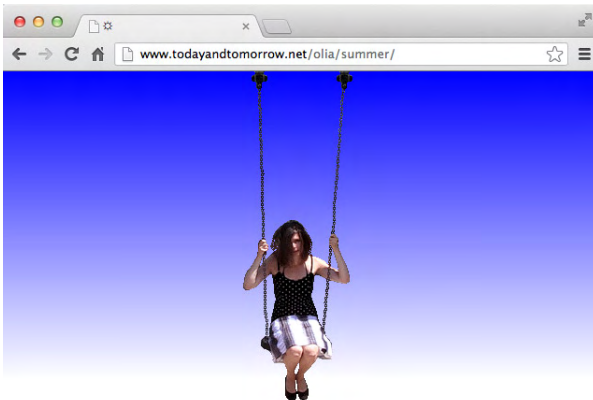
casting a wide net

JODI • Olia Lialina • Wolfgang Staehle
Eva & Franco Mattes • Constant Dullaart
Oliver Laric • Petra Cortright • Katie Torn
Austin Lee • Rollin Leonard



JODI ***Folding LED Screen Study***

2011
single channel HD video
running time: 10 minutes
edition of 3 + AP



Olia Lialina ***Summer***

2013
online project, GIF distributed across websites of 21
artists



Wolfgang Staehle
The Road

2011
video animation
in collaboration with Jan Gerber
edition of 5 + AP

There is 1686553615927922354187720 possible combinations of arranging the 24 cards in the animation. (To put it in perspective: if every person on earth (some 7 billion) would do one combination every second, it would still take around 8 million years to lay down all possible combinations. One could say the duration of the piece approaches eternity. Right now, it takes about 6 seconds for a new image to appear in the animation. That makes the "duration" of the piece about $1.01193217 \times 10^{25}$ seconds or $1.686553616 \times 10^{23}$ minutes or $2.810922693 \times 10^{21}$ hours. "The Road" is a work of immense proportions).

Wolfgang Staehle / The Road (2011) (24 cards) / www.thing.net



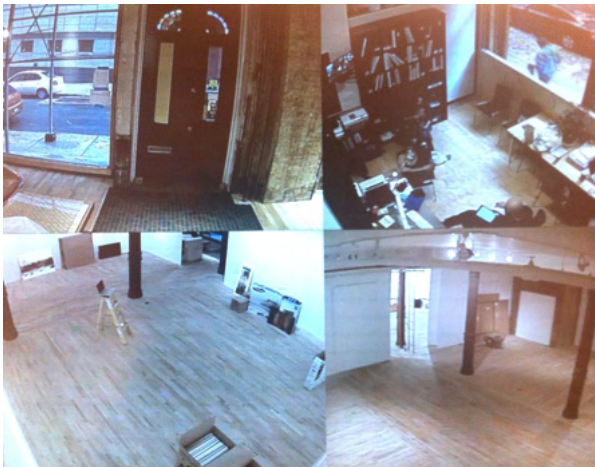
Eva & Franco Mattes
Nikeplatz

2003
print on canvas
37.75 x 51 inches
edition 5 of 9 + 2AP

In September 2003, together with their friends at Public Netbase, Eva and Franco Mattes set up a fake Nike advertisement campaign, including a public installation, a [website](#) and a performance. The news went out nationwide: "Karlsplatz, one of Vienna's main squares, is soon to be renamed *Nikeplatz*, and a huge monument in the shape of Nike's famous *Swoosh* logo will be built in *Nikeplatz*". The one-month campaign provoked the reactions of Vienna's citizens, city officials and the Nike group, which started legal action to put an end to this bizarre performance.

Eva & Franco Mattes
Untitled

2013
surveillance camera video, laptop, ladder
unique





Constant Dullaart
Jennifer in Paradise

2013

restored digitally image re-distributed online with
stenographically encrypted message

framed print

unique

18.5 x 12.5 inches

Dear Jennifer,

Sometime in 1987, you were sitting on a beach in Bora Bora, looking at To'opua island, enjoying a holiday with a very serious boyfriend. The serious boyfriend, John, took a photograph of you sitting on the beach, not wearing your bikini top. John later became your husband and father to your children Sarah, Lisa, Alex and Jane. This photograph of a beautiful moment in your personal history has also become a part of my history, and that of many other people; it has even shaped our outlooks on the world at large. John's image of you became the first image to be publicly altered by the most influential image manipulation program ever. Of course, this is why I know the names of your children, and this is also why I know about the cool things you do trying to get a .green top level domain name to promote environmental sustainability. (Although, personally, I believe that the importance of the domain name has been reduced to a nostalgic, poetic value).

I still wonder if you felt the world change there on that beach. The fact that reality would be more moldable, that normal people could change their history, brighten up their past, and put twirl effects on their faces? That holiday image was distributed with the first demo editions of Photoshop, and your intimate beach moment became the reality for many people to play with. Two Jennifers, no Jennifer, less clouds, etc. In essence, it was the very first photoshop meme—but now the image is nowhere to be found online.

Did John ask you if he could use the image? Did you enjoy seeing yourself on the screen as much as he did? Did you think you would be the muse that would inspire so much contemporary image making? Did you ever print out the image? Would you be willing to share it with me, and so, the other people for whom it took on such an unexpected significance? Shouldn't the Smithsonian have the negative of that image, not to mention digital backups of its endless variations?

All these questions have made me decide to redistribute the image 'jennifer in paradise' as well as I can, somewhat as an artist, somewhat as a digital archeologist, restoring what few traces of it I could find. It was sad to realize this blurry screen grab was the closest I could get to the image, but beautiful at the same time. How often do you find an important image that is not online in several different sizes already?

I have two exhibitions opening this coming Saturday in Berlin, Germany. Both of them are called *Jennifer in Paradise*. And you, or at least your depiction, play a central part in these exhibitions. A faint, blurry, pixelated focal point. To celebrate the time that you were young, and the world was young, as it still naïvely believed in the authenticity of the photograph.

Sometimes, when I am anxious about the future of our surveilled, computer-mediated world, when I worry about cultural imperialism and the politics behind software design, I imagine myself traveling back in time. just like the Terminator, to that important moment in technological world history, there on the beach in Bora Bora. And just sit there with you, watching the tide roll away.

Sincerely,

Constant Dullaart



Oliver Laric
Something Old, Something New

2013

Counterfeit CD and DVD granulate, polyurethane, bootleg print on demand book, Shanzhai phone, graphite powder, bioresin, energy drinks, steel
29 x 31 x 31 inches



Petra Cortright
Spektratek pigment* sapphire ruby hack

2013

digital print on silk
72.5 x 51 inches

Petra Cortright has said that all she needs to make work is a computer and that all the tools and content she needs are available on the internet. Whatever the program, she only uses the default settings, thereby avoiding invention while championing reuse. The paintings on silk are images of Cortright that were taken from her webcam video stills. Cortright videos are all self-portraits entirely free of post-production editing.



Katie Torn
The Calm Before The Storm

2012

single channel video (3D animation)
running time: 1:38 minutes
edition of 5 + 2AP

LED TV Monitor and production support provided by Eyebeam Art + Technology Center.



Austin Lee
Slapstic (Action Painting)

2012
acrylic on canvas
70 x 68 inches



Rollin Leonard
Cell Body (Joe)

2013
838 1x1 inch pieces c-print face-mounted to 1/2 inch
optical-quality Plexiglas with UV film
56 x 15 inches



Rollin Leonard
Cell Body (Stocking)

2013
702 1x1 inch pieces, c-print face-mounted to 1/2 inch
optical-quality Plexiglas with UV film
15 x 48 inches