

# POSTMASTERS

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Time Out  
New York

July 4-11, 2002  
Issue 353

## "Joy and Revolution"

Postmasters, through Jul 13

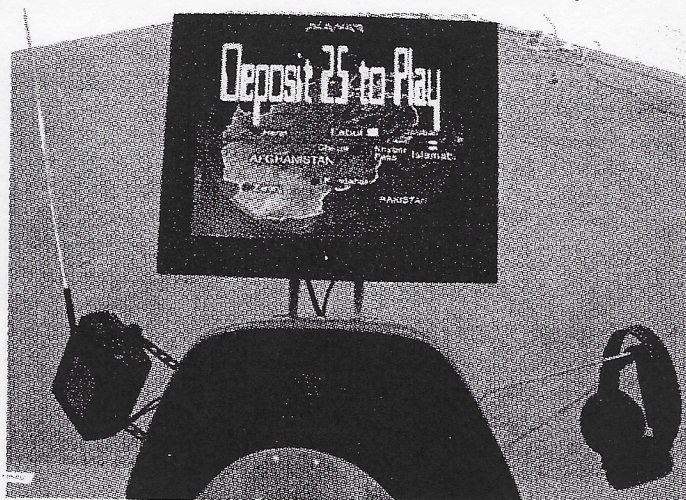
(see Chelsea).

Most of the work in "Joy and Revolution" takes the deep impact of computers on all kinds of art today for granted, emphasizing instead the aesthetic fun and games that have followed in the phenomenon's wake. In fact, viewers of this show will find descendants from every style of art, from Pop to Conceptual, reappearing in digital form. For example, Robert Heckes is the hacker's Pop artist, since he borrows the bright, animated tones of Yahoo's advertising banners to create his paintings. Paul Johnson's *Red, Green and Blue* is more conceptual, consisting of three computer games "interacting" with each other. The true fun lies in the fact that Johnson built the three PCs himself; each one is a sculptural assemblage of components hanging next to its respective gaming screen on the wall.

John Klima is represented by two works that play off the troubling relationship between gaming and the military. *Serbian Skylight* took its inspiration from Department of Defense press briefings that contained information on every bomb dropped on Serbia during March and April 1999; the data was used to program an animated sequence during which, if you stand under the video screen "skylight,"

all the bombs come careering down on you. Klima makes the point again in *The Great Game*, in which you can bomb Afghanistan from the seat of an arcade motorbike. More delicate is Natalie Jeremijenko's *Robotic Butterflies*, in which a tangle of wires and electronics direct the bodies of 62 dead butterflies to move around on a black surface. Maciej Wisniewski's *Instant Messaging* looks like a humdrum screen saver of a fly buzzing around in circles. The customized software allows audiences to make the insect "fly" onto another computer screen located several feet away. (Theoretically, the screen could be as easily located on the other side of the world.)

"Joy and Revolution" adds up to a lively fun house atmosphere, proving that the days of solemn, programmer-heavy computer art are fading. Digital media's full integration into contemporary art has arrived, all for the better.—Robert Mahoney



John Klima, *Epilogue (The Great Game)*, 2002.

JULY 4-11, 2002

Reviews

ART