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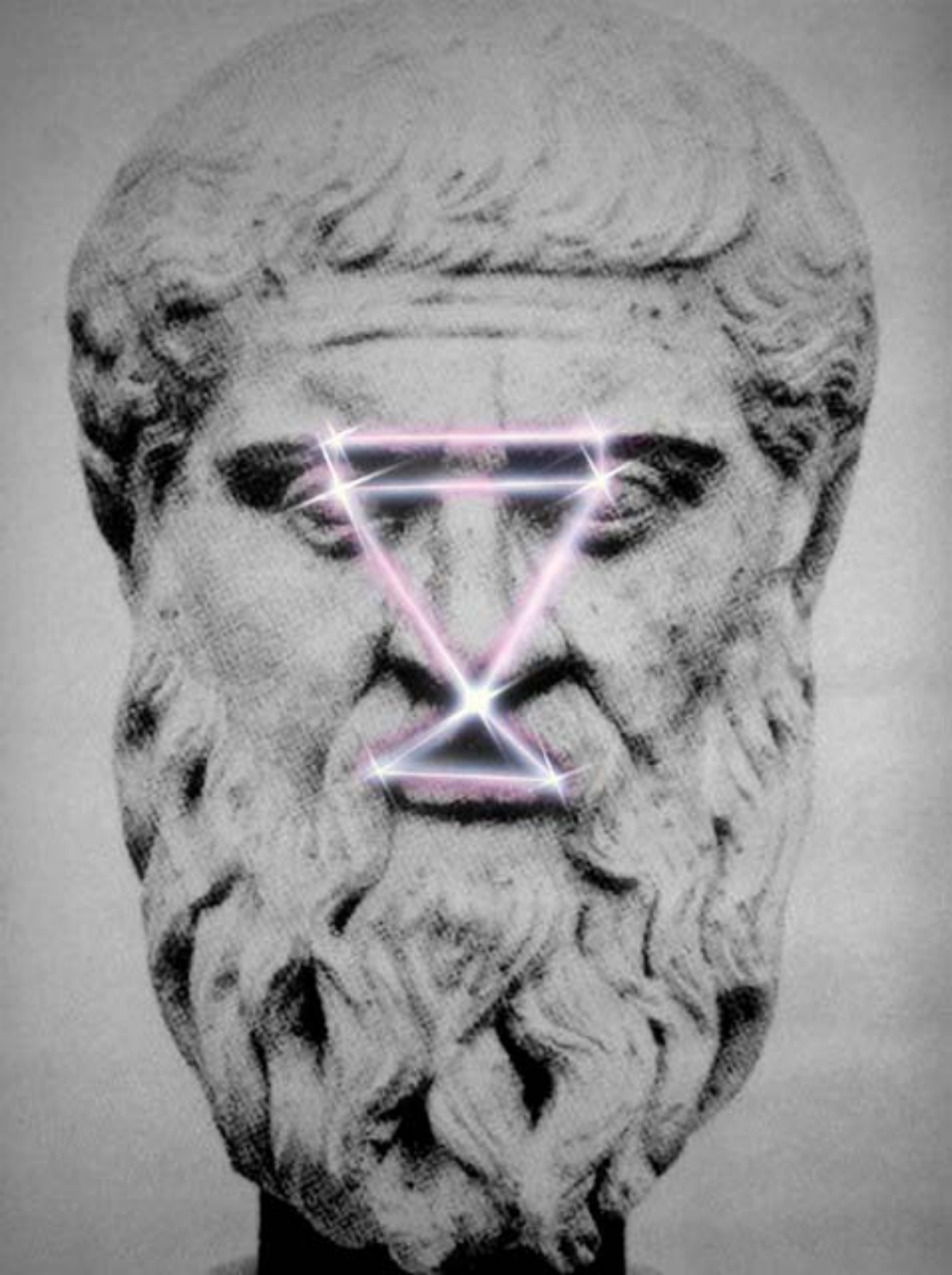
The "Painting" Show

Ten Artists, Twelve Paintings
Unlimited-Edition Paintings for Limited Distribution

AIDS 3-D
Kerstin Brätsch
Charles Broskoski
Marcel Dionne
Aleksandra Domanovic
Anders Nordby
Guillaume Pilet
Hayley Silverman
Anne de Vries
Ulrich Wulff

For this exhibition, the traditional media of painting is transported into the computer and converted into a new form of mass (but still limited) distribution. The results are not paintings, not pictures of paintings, but "paintings."

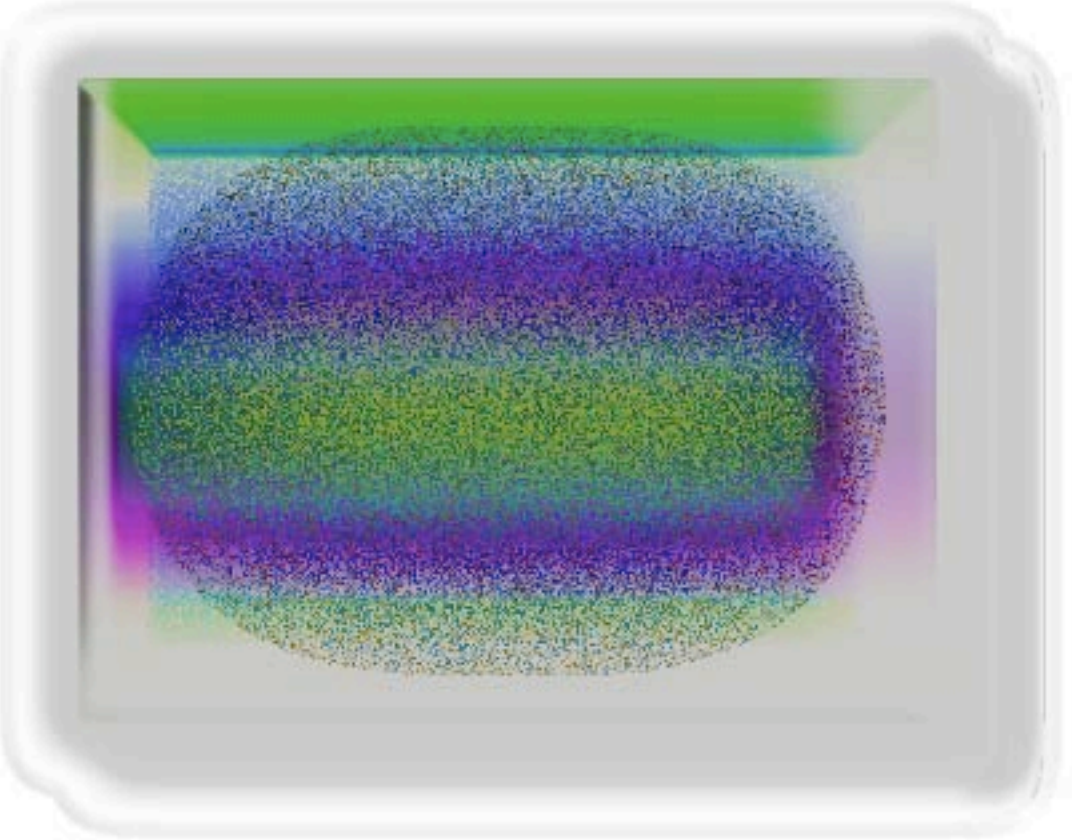
Curated by Hanne Mugaas
Presented by Gallery Art Since the Summer of '69

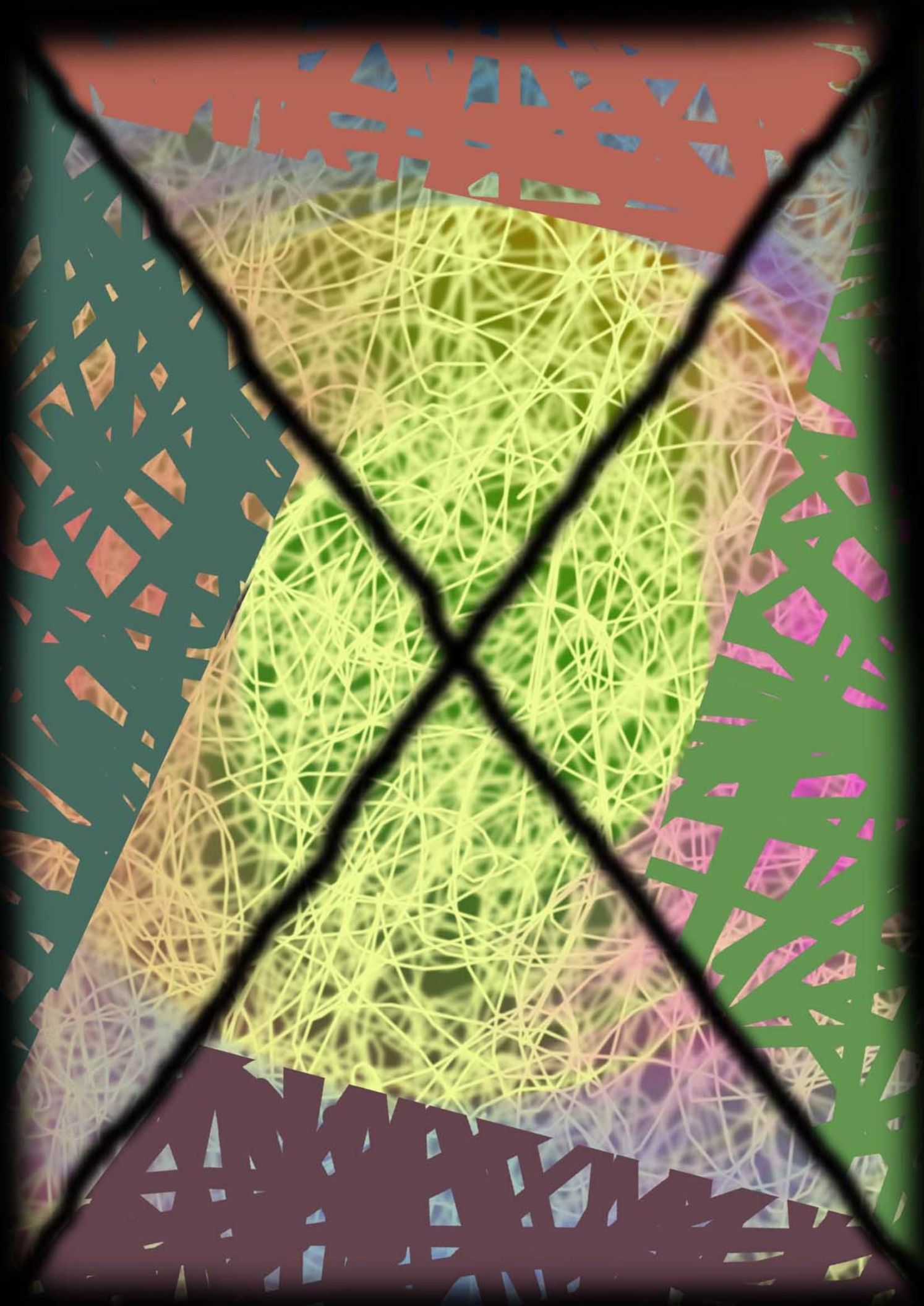


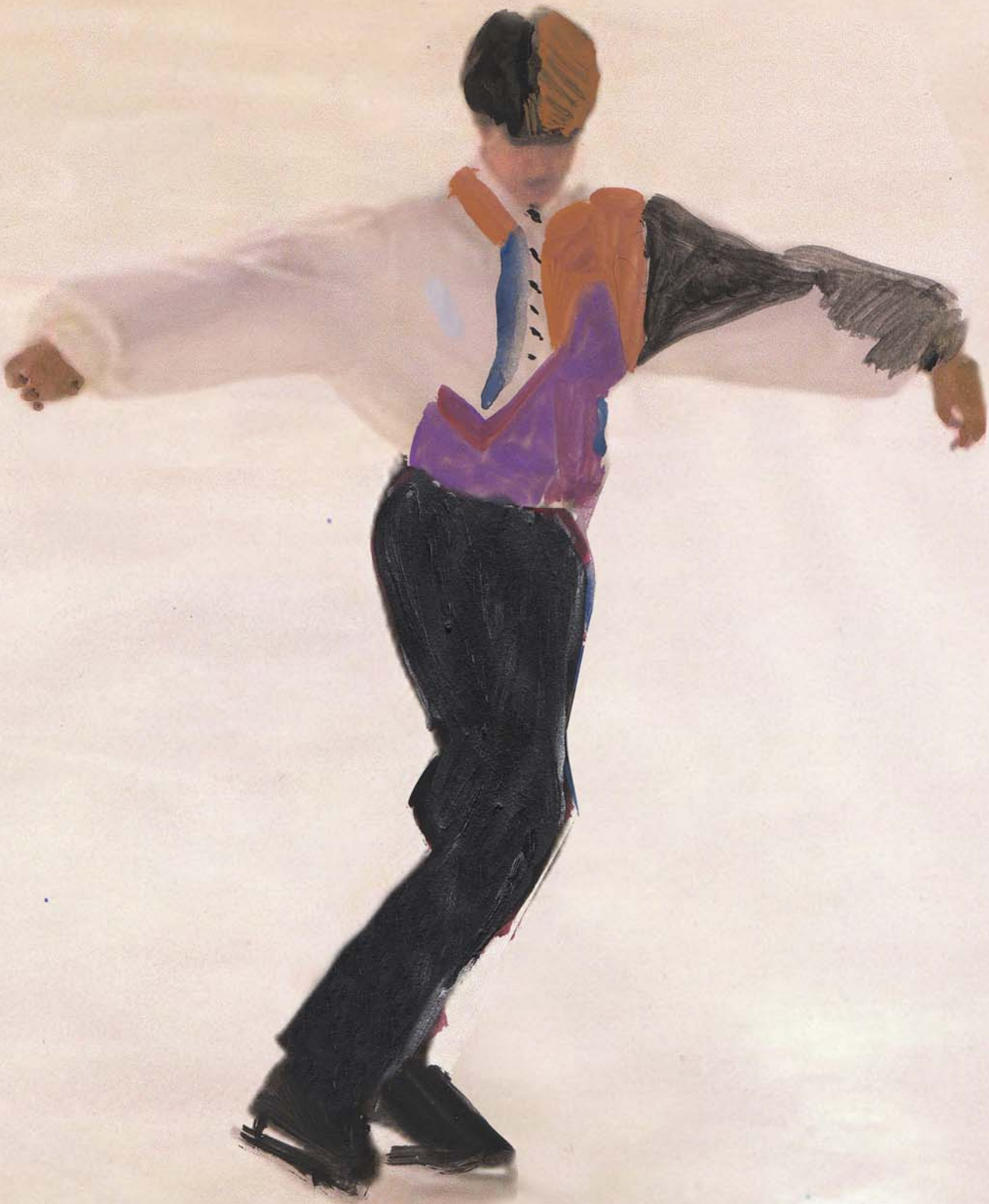
HARD
PROBLEM

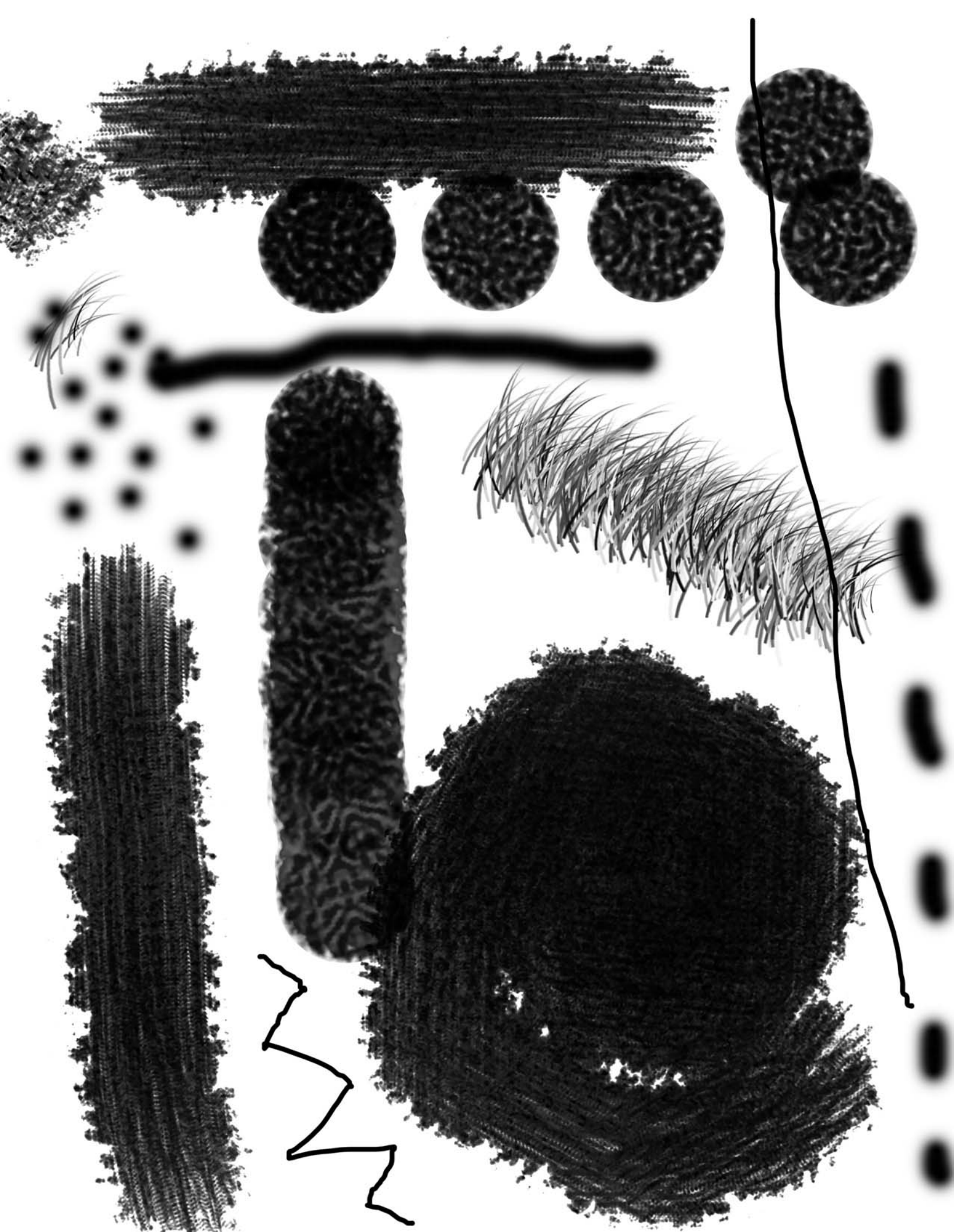
DOUBLE

DEBO









CAPTIONS AND ARTISTS' QUOTES

Page 97 AIDS 3-D, *Plato with Face Tracking Overlay*, 2009
Plato with Face Tracking Overlay is a Photoshop-enhanced JPEG version of a digital photograph of an airbrush rendering of registration markers from webcam face-tracking software, painted on an inkjet print of a scanned separation print reproduction of a black-and-white photograph of a bust of Plato, which was found using Google. Plato's ideal realm becomes confused with reality through the piece's many translations between digital and analog media.

Page 98 AIDS 3-D, *Hard Problem*, 2009
Hard Problem is a digital image rendered using Bryce 3D. It references David Chalmers's idea of the "hard problems of consciousness," the challenge of explaining why we have qualitative phenomenal experiences. A problem that possibly stands as an insurmountable obstacle to our quest of creating artificial intelligence.

Page 99 Kerstin Brätsch, *Double Debo*, 2009
Double Debo is a manipulated video still from an interview between myself and Debo Eilers. I am holding a title poster, which Adele Roeder and I made as DAS INSTITUT. It's a title poster for one of my paintings, with the title *Double Debo* (from the "New Images/ Unisex Series," 2008). The poster (obviously) has the same title. I am holding it in front of the original painting, *Double Debo*.
Interview with Debo Eilers: www.hanne-mugaas.com/index.php?/exhibitions-and-screenings/the-painting-show

Page 100 Charles Broskoski, *Photoshop Paintings*, 2009
I am experimenting with faux 3-D effects such as bevels and drop shadows. Fledgling start-up computer companies employ these same techniques to lend their brands a degree of slickness and physicality. The more real the design looks, the more a potential investor may feel he is actually buying something real. Artists have throughout history struggled to make objects and people look real on their canvases. A similar ideal of realism has developed online.

Page 101 Marcel Dionne, *Self-Portrait with Bichon Frise (After Edward J. Shephard Jr.)*, 2009

Page 102 Aleksandra Domanovic, *Baklava #1*, 2009
Baklava #1 is a painting overlaying two works by Andrea Fraser: *Untitled (de Kooning/Raphael Drawing) #3* and *Untitled (Pollock/Titian) #3*. The Andrea Fraser photographs are recent prints from slides that she created in 1984. The slides were produced by superimposing and re-photographing slides of works by the Renaissance and Modern masters Titian, Raphael, Pollock, and de Kooning. Aimed at examining how art history constructs the artist as a transhistorical subject, the images show how that construction is articulated in relation to representations of women. The prints lose the painterly detail of the original masterpieces, transforming the aura of artistic integrity into the mechanized and fetishistic language of media. In appropriating Fraser's mash-ups, a similar process is applied to their digital descendants. By over-layering and dissolving already mashed-up images in Photoshop, they are rendered unrecognizable.

Page 103 Anders Nordby, *Asger Jorn's gave*, 2009
You might think she is just your gal, BUT she may be everybody's pal.

Page 104 Guillaume Pilet, *Skin Dream*, 2009
Abstraction speaks louder than words.

Page 105 Hayley Silverman, *The Modern*, 2009
Poised and refined.

Page 106 Hayley Silverman, *Untitled*, 2009
Delicate and loosely lined.

Page 107 Anne de Vries, *The Age of Aquarius*, 2009
The imaginary multimedia ocean—from Bob Ross and Japanese woodcarvings to digital photographs and 3-D programming.

Page 108 Ulrich Wulff, *Untitled*, 2009