

eva and franco mattes presentation

(20 seconds) **ABOUT THEM**

about them : they are both born in Italy in 1976 , they met when they were 18. they are now based in New York and part of the Net Art Movement

artists Eva and Franco Mattes have a playful and critical relationship to cultural institutions and mass media, the Internet

They produce art involving the ethical and political issues arising from the inception of the Internet.

They have manipulated video games, internet technologies and street advertising to reveal truths concealed by contemporary society

they are counted among the pioneers of the Net Art movement and are renowned for their subversion of public media.[1] The work investigates the fabrication of situations, where fact and fiction merge into one. They are based in Brooklyn, New York, but also travel frequently throughout Europe and the United States.[2]

The Matteses are internet art pioneers, comfortable in its strangest realms and seeing the online world very differently than most. They also like to use subject's reactions and interactions as a part of their artwork.

Stolen Pieces

Over a period of two years they worked on a secret art project stealing dozens of fragments from masterpieces by famous artists, such as Kandinsky, Duchamp, Beuys, Rauschenberg, Warhol and Koons, from the most renowned museums in the United States and Europe. They publicly revealed the work in 2010. They stole these items when they are 19.

exhibited the stolen fragments in glass cabinets: a porcelain piece of Duchamp's urinal, skin from an Alberto Burri painting, etc

an article talks about them admitting to stealing, but they didn't think they meant to vandalize their art. they respected these artist and wanted to create something new from and preserve the original works.

VIDEO; 2:45, 3:27, 3:58

darko maver:

The Mattes shocked the mainstream art world with the inventing an artist named "Darko Maver", a reclusive radical artist, who achieved cult status and was paid tribute to in the 48th Venice Biennale, before being exposed as pure fiction.[21] The fiction was that this Serbian artist created very gruesome and realistic models of murder victims and positioned them so to obtain media attention. Darko Maver's early works were life-size sculpture supposedly made of wax, rubber and fabric

He roamed ex-Yugoslavia depositing gruesomely realistic puppets of murder victims in abandoned buildings and hotel rooms.

The models were so realistic that they apparently shocked the people who found them. He was exposing the brutality of war in the Balkans to the world. The 'reality' was that the documentary photos of his artworks were photographs of real life atrocities found on rotten.com. They

mutated reality to mimic fiction but in doing so produced an alternative reality. Their message to the world was: while artists are making shocking artwork, absorbed by the market, real violence is being perpetrated and ignored by a media-anesthetized world.[23] There are also clear parallels between the invention of this character and the fabrication of reasons to instigate a war; from a 'suspected' terrorist attack to a message from God.

internet projects:

copying and remixing other artists' works, e.g., Jodi.org.[13] They also targeted "closed" websites, such as Hell.com,[14] thereby turning private art into public art.

They wanted to create interactive websites

in an article they discussed audiences reaching a website, regardless of it being the subject of net.art or not, and "by their mouse clicks they choose one of the routes fixed by the author(s), they only decide what to see before and what after".[15] They argue that this is not true interactivity and they compare it to a gallery space, suggesting that it too could be called interactive since one is able to decide what room to look at and when. Their definition of interactivity is more associated with the freedom the user has to not only govern their own movements but to duplicate, manipulate and simulate the subject matter.

vaticano.org

IN1998 they took the domain name vaticano.org, in order to undermine the Catholic Church's official website

they bought the domain name Vaticano.org and made a copy of the official website of the Holy See, with some slight modifications. Among learned quotes from the holy scriptures, the Pope and other high prelates appropriated pop songs and exalted free love, soft drugs, "brotherly intolerance" between religions and the oblivion of the senses. They invoked the success of student movements and claimed their own "duty to civil and electronic disobedience". In the Intermediatic Decree on Communications Tools, the "Great Catholic Church" explained its "Total Domination Plan" in terms of "Technomoral Law" and "Telesalvation".

Another important element was the interaction with visitors to the site. During those months the Pope absolved sinners through email in the name of the "Free Spirit Jubilee", and high prelates sent unwitting pilgrims of the Jubilee off to remote locations. Yet the power of the interface was such that nobody questioned it for an entire year.

life sharing:

Life Sharing was a website where they turned their private lives into a public artwork. they made each and every file on our computer, from texts and photos to bank statements and emails, available to anyone at any time through our website.

Unlike social networks, which didn't exist at the time, it's focus was sharing their life. Anything on their computer was available to search, read and freely copy, including the system itself, since they were using only free software.

To extend the idea of exposing themselves through the internet they started wearing a GPS transmitter so that anyone could know exactly where they were at any given time:

they could also see how many people were viewing their websites, through online charts and graphs)

nike grounds:

They set up a fake Nike advertisement campaign using a website and a huge hi-tech container they installed in a public square in Vienna. 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 campaign provoked the reactions of Vienna's citizens, city officials and the Nike group, which started legal action. Against all odds they won against the giant.

nike ground was a statement of artistic symbol to manipulate the symbols of everyday life. and they talked about how branding becomes one of us and is already a statement to the public.

Second Life , Portraits:

Second Life is online 3d virtual world

The Mattes created different artworks from Second life, The first of these was a series titled "Portraits", which were photographs taken of avatars in the game printed onto canvas. In an interview with Domenico Quaranta they explained that they "see Avatars as 'self-portraits'. Unlike most portraits, though, they are not based on the way you 'are', but rather on the way you 'want to be'. they say "our works are not portraits, but rather 'pictures of self-portraits'." [24] The Mattes wanted to stress that our culture revolves around plagiarism. They followed up by saying that their project was not a completely original piece. In fact, they stated that anyone who claims that their work is an original, should really "start doubting" their mental health, because practically everything in this world, not just art, is a reproduction or remix of something that has been released before. One of these portraits went on to be destroyed by a young artist at the MAMbo Museum, Bologna. He was reportedly a fan of their work but not the prints. [25] The, now destroyed, portrait has become a new work, 'Killing Zoe', another artwork based from second life and the fan destroying their prints.

Synthesis Performances:

this artwork named synthesis performances was where the mattes invited other members in second life of to participate or watch, their performance. Before scripting their own performances, in 2007 they started out with Reenactments of historical performances: Marina Abramović's Imponderabilia, [26] Gilbert & George's The Singing Sculpture, [27] Valie Export's Tapp und Tastkino, [28] Vito Acconci's Seedbed [29] and Chris Burden's Shoot. [30] basically an Online performances in the video game Second Life, performed through mattes avatars constructed from their bodies and faces. People could participate connecting to the game from all over the world. and you could chat on them too

no fun video on 1:15

No Fun is the edited video of an online performance in which Franco simulated a suicide and filmed viewers' reactions. It is staged on a popular website (chatroulette) that pairs random people from around the world for webcam-based conversations.

Thousands watched him hanging from the ceiling, swinging slowly for hours, without knowing whether it was real or not. They unwittingly became the subject of the work. their reaction is an artwork

Based on actual news, No Fun tries to create a situation of the most dire loneliness and affect, exaggerating the distance and lack of real engagement in online encounters, to slow down the endless social media flux with a moment of absolute reality.

emilys video :

Emily's Video compiles the reactions of people watching a mysterious video. The viewers are random volunteers who replied to Mattes' online call to watch "the worst video ever." If you'd answer, a girl named Emily would come to your home and show you the video, filming your reaction with a webcam. They later destroyed the original video, which had been sourced from the Darknet. No one will ever know what they were watching. These second-hand experiences are the only proof of its existence.

When exhibiting Emily's Video in galleries, they reiterate the idea of the screen as a mirror of the viewer. The video is presented on a large vertical monitor, leaning on a wall. The image occupies one-third of it, the rest remains black and you see yourself reflected, watching people watching...

dark content:

A series of videos about internet content moderators: the extraordinarily significant, yet elusive, individuals who determine how much is too much for Instagram or social media, or are tasked with scrubbing photos of Osama bin Laden from search engines.

Ep.1 I would prefer not to include my name

Ep.2 I'm currently living in my car

Ep.3 His reign stops here

Ep.4 A darker place mentally

The Matteses conducted with some of the anonymous, low-paid workers that companies like Google and YouTube employ to remove objectionable material. The content these subcontractors have erased, ranges from images of Osama Bin Laden to fringe fetish porn and videos of suicides. One man says a fellow moderator was asked to remove images of SpongeBob laughing.

The project (some earlier portions were shown at the Essex Flowers Gallery in New York last year) raises the question of how much of what they do should be censored, or enforce internet standards. It's hard to know: The process of online moderation is shrouded in secrecy.

The dark content interviewees are all anonymous even changing the interviewees to animated figures

The Mattes want people to explore the dark net

"Most of the time when the dark Internet gets discussed in the mainstream media, it's in relation to drugs, pornography, and weapons, but it's not just that. It's also a platform that allowed a whistle-blower like Edward Snowden to release his files. It's a platform that helped during the

Arab Spring, that allowed anonymous communication between those living under oppressive regimes.”

In an Interview, the mattes talk about how they first used the dark internet in 94, but it wasn't called dark internet it was just called the internet, and that the dark web now it resembles the internet of 1990s , apparently it was wilder than now thats what inspired them to do art online