

JTT
191 CHRYSTIE STREET
NEW YORK NY 10002
212-574-8152

DAMON ZUCCONI

www.damonzucconi.com

1985 Born, Bethpage, NY

Lives and works in Providence, RI

EDUCATION

2007 BFA, Maryland Institute College of Art

SOLO EXHIBITIONS

2016 *Spiritual Door*, Spazio Veda, Florence, IT

Red Roses for a Blue Lady, JTT, New York, NY

2013 *Windows in Progress*, JTT, New York, NY

2009 *Drawn in Two Directions*, Gentili Apri, Berlin, DE

Presented as the Problem, Project Gentili, Prato, IT

SELECT ONLINE PROJECTS

2013 *Damon Zucconi: Multiple, First Look: New Art Online*, New Museum, New York, NY

2006 Contributor to Nasty Nets

SELECT GROUP EXHIBITIONS

2018 *The Artist is Present*, Yuz Museum, Shanghai, CN. Curated by Maurizio Cattelan
Ever, Shimmer, Rotterdam, NL

2017 *Why Patterns?*, Vleeshal Center for Contemporary Art, Middelburg, NL
Shifting Optics IV, Upstream Gallery, Amsterdam, NL

2016 *How to look at art from China*, Bonnefantenmuseum, Maastricht, NL
Silver Mill, Kodomo, New York, NY

2015 *Asdzáá Nádleehé*, Andrea Rosen Gallery 2, New York, NY. Curated by Timur Si-Qin
Filter Bubble, Westbau, Zurich, CH. Co-curated by Simon Castets and Hans Ulrich Obrist
Open Call: Web-Based Art, Institute of Contemporary Art, Miami, FL
Glass: Engine of Progress, Het Nieuwe Instituut, Rotterdam, NL
Edit/Undo, Space In Between, London, UK

2012 *Snow/Crystal*, Steamboat Springs Arts Council, Steamboat Springs, CO. curated by Park Myers
Partially Buried, JTT, New York, NY
Brand Innovations for Ubiquitous Authorship, Higher Pictures, New York, NY

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- Audiovisual Exhibition*, Museu da Republica, Rio de Janeiro, BR. presented by Elo Participativo da
- 2011 *Caves \$ Latops*, Mother Neff S.P, Moody, TX
Form Less Painting, Andrew Roth, New York, NY. In collaboration with Karin Schneider.
IF NOT NOW TV, Royal College of Art, London, UK
Possession, The Art Foundation, Athens, GR
The Fifth Age of Glass, Et Al Projects, New York, NY
Time_Space_Causality, TNT Post, Bari, IT
- 2010 *Super cial*, Cleopatra's, Brooklyn, NY. curated by Jasmin Tsou
Bidouin Video Program, Art Dubai, Dubai, UAE
Post Internet Survival Guide, Gentili Apri, Berlin, DE. organized by The Future Gallery
Whole Earth Catalogue, Neoncampobase, Bologna, IT. curated by Domenico Quaranta
The Silence of God, The Unbearable Silence of God, Reference, Richmond, VA
Enchanted, School of Development, Berlin, DE. curated by Juliette Bonneviot.
Translation as a Structuring Principle: If A Then B, Gentili Apri, Berlin, DE. organized and curated by If A Then B
One Hour Photo, American University Museum, Washington, DC
Full/Operational/Toolbox, M21, Athens, GR. curated by KERNEL
Multiplex, Peer to Space, Munich, DE. curated by VVORK
Liberty B, Open Space, Baltimore, MD. curated by Hayley Silverman
BYOB, Spencer Brownstone Gallery, New York, NY. organized by Rafael Rozendaal
- 2009 *endless pot of gold cd-rs*, Sundance Film Festival, Salt Lake City, UT w/Nasty Nets
Moving Shapes and Colors, 179 Canal Street, New York, NY. curated by Brian Droitcour *mybiennialis betterthanyours.com*. curated by Tolga Taluy
Expanded Painting 3, Hyperlucid; Prague Biennale 4, Karlin Hall, Prague, Czech Republic. curated by Domenico Quaranta
Dissociations, Clubinternet.org, Online. curated by Harm van den Dorpel
Just Add Water, de Soto Gallery, Culver City, UT. curated by Pascual Sisto
Reverse Engineering, Capricious Gallery, Brooklyn, NY
- 2008 *Free Fall*, Clubinternet.org, Online. curated by Harm van den Dorpel
Activities in time and space, Viafarini, Milan, Italy. curated by Chiara Agnello and This is a Magazine
Pole Shift, Project Gentili, Prato, IT
Pole Shift, Project Gentili, Berlin, DE
Forms of Melancholy, Sego Art Center, Provo, UT. curated by C. Coy
Nasty As U Wanna Be, New York Underground Film Festival, New York, NY. w/Nasty Nets.
Absolute Video, Why + Wherefore; Monkeytown, Online; Brooklyn, NY. curated by Hanne Mugaas for

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'This One Goes Up To 11'

Oracle, Clubinternet.org, Online. curated by Harm van den Dorpel

Graphics Interchange Format, Bond Street Gallery, New York, NY. curated by Laurel Ptak for Young Curators, New Ideas

Build a Fire, Plexus Contemporary, Louisville, KY. curated by Ilia Ovechkin

First Selection, Clubinternet.org, Online. curated by Harm van den Dorpel

2007 *Antagonism*, Hacks, and Hoaxes, Maryland Art Place, Baltimore, MD

Bad Beuys Entertainment, *Boling*, *Bruno*, *Chisa*, *collectif_fact*, *Grubanov*, *Matsoukis*, *Mirza*, *Préview*, *Rungjang*, *Tkacova*, *Zucconi*, Galerie West, The Hague, The Netherlands curated by VVORK
Value, Aduplex, Geneva, CH

Thesis Exhibition 2007, MICA, Baltimore, MD

2006 *Something New*, London, UK. curated by Nicolas Roope & Nikola Tomic

2005 *The Other - AIAS: Technocultures in Art*, MICA, Baltimore, MD

PLAN VIEW SITE, Villa Julie, MD

BIBLIOGRAPHY

2019 Joyce, Colin and Ross, Alex Robert. *Steam of the Crop: 7 New Albums for Heavy Rotation*, Noisey. January 11.

Huff, Jason. *How to make a website for your creative work*, Fast Company. January 10.

2018 Rujuta, Vaidya. *This new exhibition powered by Gucci questions the concept of originality*, Vogue. October 26.

2016 Huff, Jason. *Artist Pro le: Damon Zucconi*. Rhizome. November 1.

Damon Zucconi at Veda, Florence. Cura Magazine. November.

Bordignon, Elena. *Interview with Damon Zucconi | Spiritual Door*. ATP Diary. September 29. Miller, Leigh Anne. *Damon Zucconi at JTT*. Art In America. April 7.

Slocum, Paul. *Catalog of Internet Artist Clubs*. Rhizome. March.

2015 Gaman, Ellen. *Sel es and Auto Dialing as Art in Miami*. The Wall Street Journal. August 19.

Ghorashi, Hannah. *ICA Miami Names Ten Finalists Chosen for First Season of Experimental Art Program*. ArtNews. August 5.

Bradford, Phoebe V. *Review: Edit/Undo*. this is tomorrow. February 10.

Johnson, Paddy and Corinna Kirsch. *GIF of the Day: Damon Zucconi's Templates*. Art F City. January 15.

De Wachter, Ellen Mara. *Some Past State*. Edit/Undo catalogue. January/ February.

2014 Mickleburgh, Elliott. *Speculative Engineering*. Notes on Metamodernism. January 6.

One Burning Question With Damon Zucconi. NY Arts Magazine.

2013 Heinrich, Will. *'Damon Zucconi: Windows in Progress' at JTT*. The New York Observer. April 30.

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- Quaranta, Domenico. *El arte de los ciberdanos*, La Tempestad. March 11.
- 2012 Marone, Roberto. *Search and You Shall Find*. Domus. June 1.
Art Project, Umělec Magazine, The American Issue. Volume 16. In print.
- 2010 McHugh, Gene. *Damon Zucconi*. Post Internet. various entries made in 2010.
Quaranta, Domenico. *When Media Go Beyond Simulation*. ArtPulse. March 24.
- 2009 Olson, Marisa. *Use Your Illusion*. Rhizome.org. January 23.
- 2008 Cornell, Lauren. *Harm van den Dorpel and Damon Zucconi on their Work*. Rhizome.org. March 27.
Harm van den Dorpel Chats with Damon Zucconi. NY Arts Magazine 48. January-February.

PUBLICATIONS

- 2016 Zucconi, Damon. *A VICOE AND NHIONTG MROE, IN PRSIAE OF SDHWOAS, MLLAOECUR RED, ON BIENG BULE, NEMUOEACRNR, and THE LFET HNAD OF DSNEKARS*. All self-published.
- 2015 Cornell, Lauren and Halter, Ed. *Mass Effect: Art and the Internet in the Twenty-First Century (Critical Anthologies in Art and Culture)*, published by the New Museum of Contemporary Art. October.
Zucconi, Damon. *Colors*, in 2015. Lulu.
- 2014 Zucconi, Damon. *No "I"*. Lulu
- 2011 Zucconi, Damon. *A Million Random Digits with 100,000 Normal Deviates*. Lulu. ebook.
- 2010 *Post Internet Survival Guide*, Revolver Publishing, Edited and designed by Katja Novitskova. Edition of 500
Superficial, Self-published, Brooklyn, NY, US, on the occasion of *Superficial*, Cleopatra's
- 2009 *Pink Laser Beam, This Is A Magazine*. 6th Compendium, Numbered Edition of 666, Italy: Nava Milano.
Younger Than Jesus Artist Directory: The Essential Handbook to a New Generation of Artists.
New Museum of Contemporary Art, New York, NY. London; New York: Phaidon.
Passage, Self-published, 1st edition; for *Drawn in Two Directions*.
- 2008 *Pole Shift V2*. Published by Gentili Apri on the occasion of Pole Shift, Berlin, DE.
Pole Shift V1. Published by Gentili Apri on the occasion of Pole Shift, Prato, IT.

Artist Profile: Damon Zucconi

By Jason Huff

The latest in a series of interviews with artists who have a significant body of work that makes use of or responds to network culture and digital technologies.

Jason Huff: Custom software and scripts are common tools you use to create your work. In 2013 you open-sourced *Corrasable*, a web service you created that puts linguistic processing libraries together “to assist in analyzing text and converting it into alternate representations.” What does it mean for an artist to share their process? Why is it important for you to let other artists or programmers have access to *Corrasable*?

Damon Zucconi: I’m interested in forms of production where publishing is more of a side effect, rather than a terminal state, and that tends to necessitate working out in the open. But this interest stems less from the ethics of open source and the “bazaar” models of collaboration that are wrapped up in it, and more from how process at large becomes part of the public record.

With most tools, there is a boundary between states, consistently delineating the space between what is “complete” and process at large. This boundary also tends to be the line between what is public and what is private. When every aspect of one’s process is online, a native connectivity simplifies the combination of what were previously separate elements. The distinctions between those states of resolution begin to break down.

In publishing an API, as in the case of *Corrasable*, I think of it more in the sense of building material primitives—works as small units of meaning that I can reassemble into new works—rather than exposing something for others to use. What I’m trying to do is to reveal new material possibilities to myself in a kind of self-centered platform-thinking: objects made not to further predefined goals, but to unlock possible futures.

The more of these systems I build, the more I see synergistic effects appear. Those effects aren’t anything novel. Most companies think of their platforms in this way, and, similarly, most artists take the time to form a language of gestures, that, once developed, becomes a codified “approach” that reaps similar benefits.

For instance: *Corrasable* exposes an endpoint for doing phoneme segmentation, upon which I developed a tool for rudimentary speech synthesis, which then has become the object of some recent video work. So there’s this interesting chain of production and dependencies that currently terminates in some videos, but this was never really a goal, just a consequence of opening successive doors. It’s interesting for me to think of an art object as an operational assemblage of previous works.

I do pay attention to the use-value others uncover in the work, as this frequently alters meaning, or maybe guides my hand later on. Anything made with a kind of structural openness is going to have new uses found for it, but both the conse-

quences, and the fact that there are consequences at all, is somewhat adjacent to my intent.

EXACTLY 1609.344 METERS

THE ACT OF ISSUING PRINTED MATERIALS

EUROPEAN DECIDUOUS SHRUB TURNING RED IN AUTUMN
HAVING DULL WHITE FLOWERS

THE BRANCH OF PHYSIOLOGY THAT STUDIES THE
CIRCULATION OF THE BLOOD AND THE FORCES INVOLVED

A NATIVE OR INHABITANT OF MACEDON

Damon Zucconi, *dictionary.blue* (2016)

JH: You had a prolific presence in the surf clubs (Nasty Nets and Supercentral) and related sites (Club Internet and Are.na) of the early 2000s, taking on the role of author, curator, and engineer. How do you see surf clubs influencing the wider net culture's evolution, including your own?

DZ: At the time, surf clubs felt more like contributing motion to some disembodied entity—a type of collective wayfinding, or figuring out. “We can all agree on X, so how do we get to Y?” There’s this group-decision making that goes on that’s unspoken, and you never do get to Y.

The structure of a blog—that verticality of posts stacked on one another—helps in furthering this idea of a linear kind of progress. You can really see how the structure imposed by WordPress as a publishing tool plays out when taken up by artists, with “surf clubs” as a direct reflection of a closed-registration, multi-user, linear blog. The closed nature also foregrounds a kind of performativity that felt very present.

With Are.na, aspects of its structure were designed to combat some of those tendencies, while playing up others. By emphasizing the horizontality of connections, instead of a verticality, you favor multiple contexts and open yourself up to having a piece of information’s meaning altered through proximity to others. And it tries to distill that notion of collective wayfinding—you visit and post to get a sense of what others are up to and to solidify what you are working toward.

The dominant publishing technologies tend to dictate the kinds of communities that evolve under them. But needs for specific communities also necessitate the creation of new publishing tools—Are.na was born, in part, to fill the hole that the death of del.icio.us left. By creating publishing technologies, you manifest the new, the public binds to it and makes it their own.

JH: Your work has been described as a “more structurally complicated picture of time” by the writer Gene McHugh. What do you think about time’s structure? How does it appear or disappear in your work?

DZ: The systems that govern the division of time, lending it a structure, always point outside of themselves. They aren't self-contained, logically consistent things. They embody distinct worldviews or cultural histories in modes that are political or memorial. Or they might be observational, describing motions of the moon or sun or both. And these systems alter the flows and rhythms of our life and give our temporal environment a particular kind of shape. I'm curious about the ways in which those things can be subtly reframed to reshape one's personal temporal environment.

I recently published a piece, *Coordinated Mars Time*, that overlays the mean solar times of both Earth and Mars, in corresponding blue and red. One watches as the seconds fall in and out of phase—the “coordination” is in number only, not in the absolute value of the units. You can feel the rhythm of the standard second slip out from under you as the colors mix to form composite figures. And so the differences in the size and length of a solar day on each planet takes on a form that can be felt.

Those kinds of manipulations are ways of decoupling you from your subconscious sense of a standard's value; this sense that's implicitly held but imprecise: “one Mississippi, two Mississippi.” I understand some of the works as gestures that get in between you and how you measure the world in relation.



Damon Zucconi, *Coordinated Mars Time* (2016)

JH: In your last exhibition at JTT you included print-on-demand copies of six pre-existing novels re-published with every word misspelled. Experiencing those books first-hand was disarming and interesting. I'm always interested in the choice to take something offline, into the physical world. What led you to print out copies of the books, instead of presenting them online?

DZ: I imagine that, ultimately, some of those books will circulate divorced from their original context. Forgotten, passed on, lost and found. Those prospective owners will have to deal with the objects on their own terms: some liminal state between an existing piece of recognizable “intellectual property” and something else entirely; something novel in the world.

It's easier to wash your hands of something when it's offline. The operative word when publishing on the web is “host.” You host the content on your server, and when someone requests it, your presence as a host is always implicit.

Maybe this points back to your question about time. In step with making an object, one gains the responsibility for it; that novelty, the something “extra.” One has to consider how it will age, change owners, deteriorate, break, be replaced, stored, misremembered.

With the books, I was thinking of Borges’ *Tlön*: “[...] the dominant notion is that everything is the work of one single author. Books are rarely signed. The concept of plagiarism does not exist: it has been established that all works are the creation of one author, who is atemporal and anonymous.”

Those books are me making serious on this proposition and muddying my responsibility to being an object-maker: bringing a new object into the world without a commitment to novelty.



Damon Zucconi, *On Bieng Bule* (2016)

JH: You mentioned this idea of revealing “new material possibilities” to yourself in your work and the concept of “self-centered platform-thinking.” Can you speak more to those ideas and the potential to “unlock possible futures” for yourself?

DZ: Materials are a question of agency. It’s about gathering up some quantity in the world and instrumentalizing it so it can be of use to you. One could say something like “paint is an instrumentalization of color.” You can look at any quantity in the world with this same frame of reference to create a new material.

That perspective allows one to look at something like a CRUD application or scraping a dataset with an eye towards materiality—as activities which are fundamentally about gaining agency. This is maybe why I never totally understood the arguments that assert the immateriality of digital practices.

This is also why I’m so interested in building different types of archival and content management systems for my work. Archives consolidate and in doing so they create a basis with which to

approach the future. One’s own work is made material in the aggregate in this sense.

In building platforms, you rely on an ambiguous position to the future. They exist to support activities which haven’t yet been anticipated. And there’s this tendency to think about digital platforms as these big things that depend on the unknowns that a public, specifically, brings to bear on them to function. But I’m more interested in the self and the studio. Of turning inward but taking with me that openness and stance in relation to the future that they enable.

Questionnaire:

Age: 30

Location: New York

How/when did you begin working creatively with technology?

I started making websites before I owned a computer, soon after discovering the Web at my public library. I needed something to put on them and so I began to make art, as content to fill them with.

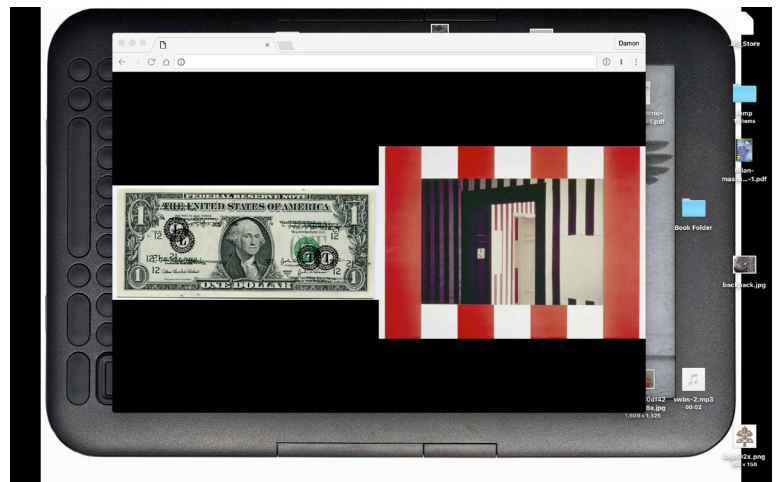
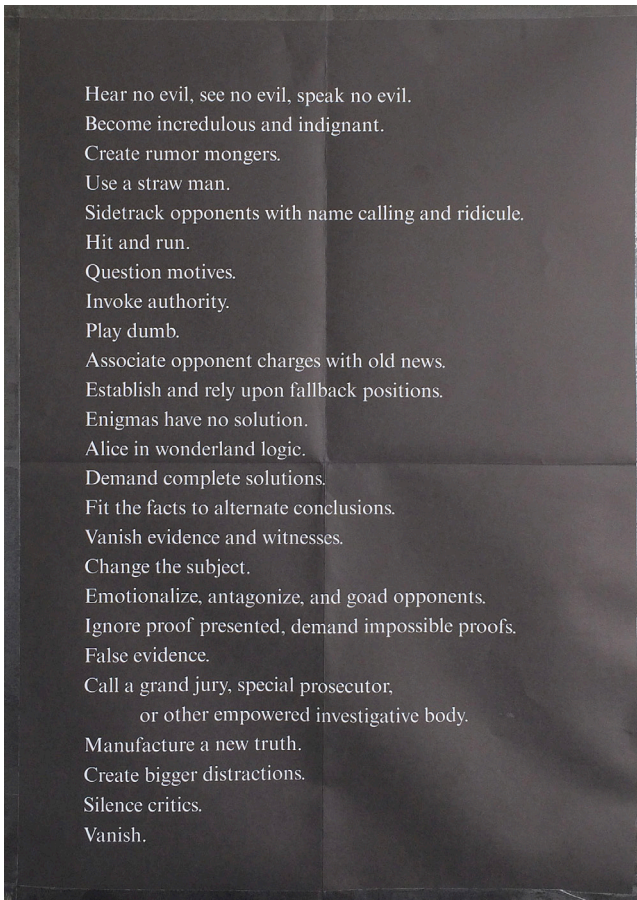
Where did you go to school? What did you study?

I studied Interdisciplinary Sculpture at the Maryland Institute College of Art.

What do you do for a living or what occupations have you held previously?

I've previously worked as a web/print designer and currently as a software engineer.

What does your desktop or workspace look like?



Lately, as I work I usually just screen capture interesting parts of what I'm doing and post them here to keep tabs on myself:
<http://atlas.damonzucconi.com/studio>

Header image: Damon Zucconi, *Northern Gesture* (2009)

ATP DIARY

Interview with Damon Zucconi | Spiritual Door

How do objects relate to and construct the spaces they inhabit? This question is an old sculptural problem of course, but it's given a new meaning and relevance due to the rise of surveillance capitalism and pervasive sensing.

By Elena Bordignon
September 29, 2016



Damon Zucconi - *Spiritual Door*, VEDA, Florence 2016 - Installation view

In occasion of his solo show *Spiritual Door* at VEDA (Florence, until 25 November 2016), ATPdiary asked some questions to Damon Zucconi.

ATP: Let's start with the title, "Spiritual Door." What does it hide? What is the relationship with the whole exhibition project?

Damon Zucconi: There's this intuitive sense that vision is something that's active and autonomous. One of the first theories about the way visual perception works was that rays of light emanated from one's eyes; vision as disembodied—a "spiritual sight" that can "readily range." Of course, it's the inverse that's true. But there remains the gap between what's constructed in the mind's eye and the photons that hit the back of the retina. What's hidden is maybe what resides in that gap, and one way of looking at the title is that a "Spiritual Door" is a window.

ATP: In the introductory text for the show, you refer to the cardinal points as a metaphor for contemporary

man: “For us, it is only with an intention that one can find themselves lost in any geographic sense.” Would you like to explain me this interest of yours in bearing systems?

DZ: My background is in sculpture and now, working within the informatic, dealing with the way orientation is codified is a natural extension of a spatial practice. How do objects relate to and construct the spaces they inhabit? This question is an old sculptural problem of course, but it's given a new meaning and relevance due to the rise of surveillance capitalism and pervasive sensing.

ATP: Could you tell me more about the objective of taking note of the geographical position of the person who reads the text, and how does it work? Why did you decide to file the position of the readers?

DZ: There's a custom analytics suite I've built that detects the position and orientation of mobile devices—this is information phones typically make available as a continuous signal. I silently sample and archive it to a server in the background of whatever you are viewing.

How can one use orientation itself as a material? Materials are made by taking some quantity in the world and bundling it up into a form that you have some control over. This archive of orientations is an aggregate of relationships that together form a kind of map. Of what? There is no objective.

ATP: Now I am quoting Borges too: did you find your center?

DZ: Averages are a kind of center. I discovered that the average orientation leans to the East ever so slightly—whether sensor bias or a broader tendency of people to face the Levant, I do not know.

ATP: Would you like to tell me briefly what we will see in the space of VEDA? What will you be exhibiting?

Most of Veda is a volume that can't be entered but is visible from street level. The floor of the space was removed, so you peer down into what was once a basement. I've taken the lighting system and moved it from the ceiling to the floor, so the lights project upward from beneath the street. Sitting just below street level on the far wall are two olive wood crosses that have been truncated, a negative, to form two plus-signs, a positive.

I've outfitted the window with a transducer that turns the surface of the glass window into a speaker that harbors two voices who move backward through an archive. They translate compass headings into the names of the classical winds (spoken in an Italian-tinged lingua franca from the Middle Ages-era Mediterranean). In another room, one that is enterable, there are two prints of the so-called “crown of thorns” (*Euphorbia milii*) plant that were produced using an encoding technique I developed to hide the color of images in plain sight. They appear to you as simultaneously both in full color and greyscale, dependent on distance and focus. There is also a version of The New Testament that I've published, in both Italian and English, with every significant word misspelled. As well as a bottle of perfume (Calvin Klein's Obsession) that's been made black by mixing it with India Ink.

VEDA

Damon Zucconi — *Spiritual Door*

For much of history, humans made no distinction between the cardinal directions and the winds which blew from them. It



Damon Zucconi - *Spiritual Door*, VEDA, Florence 2016 - Installation view

is uncertain when or why our sense of geographic orientation became associated with the winds. It might have been farming populations, attentive to the rain and temperature for the cultivation of their crops, who noticed the qualitative differences in the winds—some humid, others dry, some hot, others cold—and that these qualities depended on from where the wind was blowing. Local directional names were used to refer to the winds, eventually giving each wind itself a proper name, regardless of the observer's position. Sailors, far from landmarks at sea, nonetheless recognized a particular wind by its qualities and referred to it by a familiar

name—Tramontana, Levante, Ostro, Ponente. 1

When traveling north the ring that signifies my marriage is on my western hand. When moving west, it sits on my southern. When south: eastern. When east: northern. There exist languages with no words for left and right, only one's absolute relation to the world, necessitating that a speaker of these languages remain continuously oriented, lest they lose the ability to communicate basic facts.

For us, it is only with an intention that one can find themselves lost in any geographic sense. Our orientation isn't a constant awareness necessitated by linguistic constraints, like that of a native speaker of Warlpiri or Wintu or Tzeltal, but rather, something outside of our immediate consciousness, mediated and on demand as a discrete technology. With orientation externalized in this manner, one can imagine it as a material that could be gathered and pooled.

If you are reading this with a mobile device that contains an embedded compass, your orientation is being sampled here, once per second—now a material archived in a database I control. Note the direction you now face. Is it different from when you began moving through this text, reading from left to right?

Of the generations of texts on earth / I will have read only a few— / the ones that I keep reading in my memory, / reading and transforming. / From South, East, West, and North / the paths converge that have led me / to my secret center. 2

Not all secrets are information someone is trying to conceal. Some secrets are information that's in the world, but inaccessible.

1 https://en.wikipedia.org/wiki/Classical_compass_winds

2 Jorge Luis Borges, *Elogio de la sombra*, 1969; edizione italiana, Einaudi, 2007

Miller, Leigh Anne. *Damon Zucconi at JTT*. Art In America. April 7, 2016.

Art in America

Damon Zucconi

at JTT, through Apr. 17



Damon Zucconi: Rosa 'Fortuna', 2016, inkjet print, frame painted Munsell N8 Gray. 10⁷/₈ by 15³/₄ inches. Courtesy JTT, New York.

Thumbing through one of Damon Zucconi's altered books is similar to reading in a foreign language you once knew well, but can now only fumble through. Zucconi wrote a computer program to regurgitate pre-existing texts, only with each word very slightly misspelled. At first you can follow along, seamlessly interpreting the text word by word, line by line, but when you reach the end of the page you realize that you have no idea what's going on. It's a strange dissonance that makes you doubt ever having had a grasp on the language in the first place. Other works in "Red Roses for a Blue Lady," Zucconi's second show at the gallery, also use code to cannily intervene in perception and interpretation. Several prints are sourced from color photos of roses. From

a distance they appear grayscale, but up close, thanks to a complex coding process that Zucconi devised to break up the blooms' hue, they become pixelated with tiny checkerboards of bright color. —*Leigh Anne Miller*.

Gamerman, Ellen. *Selfies and Auto Dialing as Art in Miami*. The Wall Street Journal. August 19, 2015.

THE WALL STREET JOURNAL.

Selfies and Auto Dialing as Art in Miami

Miami's new Institute of Contemporary Art highlights experimental web art

By ELLEN GAMERMAN

An artist is about to attempt a giant phony phone call to America.

On Friday, when a show of Web-based artwork opens at the Institute of Contemporary Art, Miami, Daniel J. Wilson will present the debut of "America Says Hello," a piece that uses custom software to dial random phone numbers one by one around the country.

A website will play each person's voice as he or she answers the call in real time before the program ghost-dials the next number. As people speak into the silence of the automated call, the nuances of their voices and the noises around them become part of the artwork.

The distance and intimacy the Internet creates are among the issues artists are exploring in "Open Call: Web Based Art," an exhibit featuring work by 10 artists chosen by a jury from more than 270 submissions world-wide. The ICA will select one work from the show to acquire for its permanent collection.

The museum, which plans to host open-call shows with different themes every year, started with the web given the amount of innovation in digital art, said ICA deputy director and chief curator Alex Gartenfeld. "It's a very forward-thinking medium," he said.

Art veterans are watching the ICA's early moves. The institution was founded last year after months of public battles between the Museum of Contemporary Art, North Miami (MOCA) and its landlord, the city of North Miami. Former MOCA board members started the ICA.

The newly opened museum is already generating attention: Last month, Mr. Gartenfeld, 28, a former MOCA curator who previously worked as a senior editor for *Art in America* and *Interview* magazines, was selected to co-curate the 2018 New Museum triennial in New York. The ICA plans to break ground on a splashy new building in Miami's design district in the coming months.

The ICA exhibit highlights experimental work such as Dionysia Mylonaki's "Voice Booth," featuring a voice-analysis machine the 28-year-old London artist built with help from a voice coach and engineer. In a video component of the work, Ms. Mylonaki asks actual medical students to pretend to report that a patient has died while the machine measures their voices for empathy. The speakers descend into a low monotone as they try to move a dot on a screen to a bull's-eye marked "sympathetic."

Other works in the show include "Selfeed," a 2014 piece by Jillian Mayer, Tyler Madsen and Erik Carter that flashes any

Instagram photograph tagged “selfie” the moment it goes online. The site, selffeed.com, is a live stream of photographs of people, food, pets and anything else the public deems a self-portrait (or labels as such so others will see it with the millions of posts tagged “selfie” on Instagram). The piece raised an existential question for its creators, said Ms. Mayer, who asked: “Will there ever be a last selfie posted, and then will the website be stuck on that photo?”

Much of the show’s art exists online for anyone to find. “In a lot of cases, people come across web art without realizing it’s art at all—that’s sort of an interesting thing, said artist Damon Zucconi, whose work, “Slow Verb,” appears in the exhibit. His piece generates new verses for hypnotic vocal-trance songs using a database with 36,000 lines of lyrics. Mr. Zucconi called it “a single infinite and indeterminate song.”

Virtual happiness is at the center of Adrienne Rose Gionta’s “My Big Fat Summer as a Skinny Hot Chick in Second Life,” a blog chronicling 58 days the artist spent in an interactive virtual fantasy world. The 2013 work, which she treated as both a performance and an online travel journal, explored the opportunities that come with being thin. Ms. Gionta found that her online romances were better than those in her real life. “I’m generally interested in trying to create the perfect life for myself virtually and hoping to manifest it physically—like if you build it, it will happen,” said the south Florida artist, who plans to put a large woman into the same virtual scenarios to see how the experience differs.

In the auto-dialing piece, the hope is to call nearly every phone number in the U.S. Mr. Wilson said the software is designed to keep dialing numbers until it has run through all possible combinations with most active area codes and exchanges, a process he said could take more than 1,000 years. The site goes live on Friday.

In the work, each call ends either after 30 seconds or when the call recipient hangs up, whichever comes first. Out-of-service numbers and voice mail are represented as silences. The software does not currently dial the handful of states that require two-party consent for phone recording.

Mr. Wilson, who once had a baseball hat made with his telephone number on it to encourage connections with strangers, was drawn to the idea of reaching any other person in the country with just 10 keystrokes. “It’s just a single call, which happens to everyone once in a while,” the New York-based Canadian artist, who created the work with help from a computer programmer. “There’s something a little bit intimate about these wrong-number calls.”

Ghorashi, Hannah. *ICA Miami Names Ten Finalists Chosen for First Season of Experimental Art Program*. ArtNews. August 5, 2015.

ARTNEWS

ICA MIAMI NAMES TEN FINALISTS CHOSEN FOR FIRST SEASON OF EXPERIMENTAL ART PROGRAM

BY *Hannah Ghorashi* POSTED 08/05/15 3:11 PM

The Institute of Contemporary Art, Miami (ICA Miami) has released the names of ten finalists chosen to participate in the inaugural season of Open Call, a new program that aims to discover and nurture experimental contemporary art around the world, created by artists at any point in their career. Open Call: Web Based Art will concentrate on artists creating work through the use of digital and web-based media. Applicants were instructed to submit an original work, that, if chosen, would be featured in an exhibition at ICA Miami from August 21 through September 13. The museum will then select one of those ten works for acquisition into ICA Miami's permanent collection.

Chosen from a pool of over 270 hopefuls, the finalists are Willie Avendano, AdrienneRose Gionta, Takuji Kogo with Mike Bode, Jillian Mayer, Dionysia Mylonaki, Byron Peters, UBERMORGEN, Andrew Norman Wilson, Daniel Wilson, and Damon Zucconi, hailing from the U.S., Japan, Switzerland, Germany, and Greece, and representing a diverse range of technique and experience. A jury of internationally acclaimed arts professionals, including Simon Castets, director of the Swiss Institute of Contemporary Art in New York; Alex Gartenfeld, deputy director and chief curator at ICA Miami; Raphael Gyax, curator at Migros Museum für Gegenwartskunst, Zurich; and Ceci Moss, assistant curator of visual arts at Yerba Buena Center for the Arts, San Francisco, were responsible for the selections.

The museum's chief curator and deputy director, Alex Gartenfeld, commented in a statement, "Open Call furthers ICA Miami's mission to constantly seek out and provide our audiences with access to the most unconventional, boundary-pushing art work we can find."

As ICA Miami is officially partnered with III Points Music, Art & Technology Festival 2015, the exhibition will be heading to the main festival grounds at Mana Wynwood in Miami, where the ten works will be on view from October 9-11.

this is tomorrow

Contemporary Art Magazine

Edit/Undo

Space in Between, London

16 January-14 February 2015

Review by Phoebe V. Bradford

Inhabiting a space just off Broadway Market in Regent Studios, Space In Between shares its neighbourhood with other established galleries of the east-end, marking themselves part of the creative community thriving throughout Bethnal Green today. 'Edit/Undo' comes as the gallery's most recent exhibition, widening the parameters of contemporary digital art and its immersive abilities to transform the mundane. In a world consumed by technology, artist Alastair Levy questions what life would be like if we were able to mentally command 'Edit/Undo' in real time, everyday moments.



Installation view, Space in Between

The exhibition unravels as a minimalist display, with just four works occupying the space. First and most embracing is Leo Fitzmaurice's immersive floor piece 'Sh/ft' (2015). This work establishes itself as the initial base for the exhibition, laid down as a foundation for the other artists to work with and around. It does so with fluid three-dimensionality, overlapping from floor to wall to create a type of virtual landscape viewers can physically step into.

'Sh/ft' effortlessly frames the surrounding artworks on display, including Alastair Levy's glowing film 'Protection' (2014), a floating installation suspended from the ceiling. This work presents viewers with a semi-translucent blue-green object. After discussing the work further with the gallery's co-director Laura McFarlane, the mechanical looking article is revealed to be a BMW airbag part, which has been photographed and overlaid several times lending the work an ephemeral quality. 'Protection' and 'Sh/ft' work within the space complementing one another, interweaving and uniting their shared narrative of the digital quotidian. Leading on from Levy's installation, Fitzmaurice's floor work draws viewers' point of focus to Paul Flannery's 'Spectral Poem no.1' - another work impeccably framed by 'Sh/ft'.

Flannery's spectrogram presents several different images converted into sound files, remade into rolling images which visually represent the work's found variable sound. As a result the images are scratched and fragmented, focused through a circular composition which makes for an intensely concentrated image and sound piece. Juxtaposing this element of Flannery's work is a star pattern laser projection which exposes illusive green and red light forms. Easily missed at first glance or forcing viewers to do a double-take, this element of 'Spectral Poem no.1' allows Flannery's work to trickle across the gallery, moving away from its perhaps originally isolated corner. The illusive installation bounces between different surfaces throughout the space, once again offering viewers total immersion in an interactive, virtual setting.

Finally, artist Damon Zucconi works to dictate the gallery space through his 2-channel audio piece 'Doppler Shifted Ringtones' (2014). Controlling both sound and space, Zucconi's installation is an uncanny regurgitation of commonplace, possibly dated digital sounds. These resonances come and go abruptly, as Zucconi's enforced Doppler Effect functions to distort and fragment each noise. 'Doppler Shifted Ringtones' brings about sensations of nostalgia for the once heard, outdated digital age. The work shares its transient personality with that of Flannery's laser projection piece, and operates in a way that dictates how viewers experience and understand each work on display in the exhibition.

Despite the exhibition's minimalist approach and limited number of works, 'Edit/Undo' works elegantly in the space, perfectly occupying the gallery with a thoughtful and provocative display. The exhibition plays out a surreal experience which envisions viewers stepping into a digital, simulated reality formed through the carefully curated display of each artist's work. Alongside 'Edit/Undo' curator Ellen Mara De Wachter has written an essay entitled 'Some Past State' which neatly explores the psychological ideas behind each of the artist's creative drives. The publication accompanies the exhibition well, creating a lasting physical document which challenges the digital transience of each artwork.

'Edit/Undo' comes as a refreshingly relevant exhibition, particularly appropriate given the ways in which society and culture is so enmeshed in the digital. It is a must see.

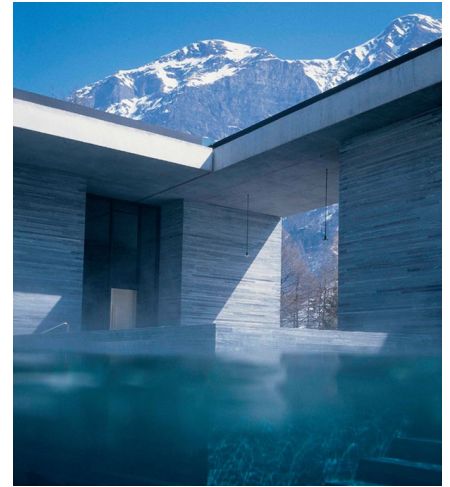
Notes on

METAMODERNISM

Speculative Engineering

by Elliott Mickleburgh

At the end of the 20th century, humanity had a curious strategy for regarding the techno-spaces unfolding with the advancement of digital technology. The newly arrived non-spaces of the World Wide Web had generated a cultural atmosphere of cognitive dissonance bordering on paranoia, a mindset of deep hysteria that had to be sedated with the creation of a new mythology of space. The technological networks facilitating accelerated access to information across the globe were re-conceptualized under this mythology as architectures of bits and pixels, a virtual space completely distinct from the actual reality composed of atoms and matter that we naturally inhabit. Entrance to cyberspace was analogous to religious transcendence, flesh and bone abandoned as mind and spirit entered an immaterial universe of information.[1]



As we move beyond the threshold of the millennia, this mythology evaporates. The worlds of the actual and the virtual have collapsed inwards. Matter and data now collide in a new hybridized reality system in which the spatial distinctions upheld by the mythology of cyberspace have given in to the realization that both worlds are at all times mutually influencing one another.[2] The fantasy of the Internet existing as a utopian destination free of the prejudices, cruelty, and violence of the real world, has crumbled. Humanity has arrived at the cold awareness that causality is not hindered by the barrier that separates the online and the offline.

In terms of aesthetics, the composite reality that has succeeded the last century's spatial techno-mythologies has already been partially subsumed into the discourse of postmodernism. To this end, the integration of the actual and the virtual becomes the final measure in the eradication of medium specificity. As the limit between matter and information approaches zero, the image finds itself fully released from the restrictive equivocation of medium and message described by Marshall McLuhan in a bygone era of media culture.[3] Postmodern new media artists thus celebrate hybridized reality as a fluid structure that allows aesthetic content to proliferate across a spectrum of material and immaterial forms, continuing the epistemological erosion that Jean-François Lyotard described as the postmodern condition itself.[4]

Despite this enterprise of aesthetics built around the emergence of hybridized reality, this new understanding of space still has the capacity to be understood and theoretically tooled in the epoch of metamodernism. For on the one hand our new hybridized reality is the end result of a postmodern critical process, the demystification of a cultural narrative of transcendence. In this sense, hybridized reality manifests itself after the myth of cyberspace is rationalized onto a terrestrial level of analysis. It is here that the quasi-spiritual mythos of cyberspace is dissected into the science of semiology. But this terrestrialization and subsequent deconstruction also has a modernist dimension to it. As we realize that there is no utopia on the other side of the technological rainbow, we might also come to terms with the fact that awareness of our conduct and activity in all realities determines the optimism nascent in narratives for the future.

Hybridized reality also offers a specific opportunity to further an understanding of new media art in the era of metamodernism. This compounded reality draws two fields of aestheticized spatial engineering closer to one another, making comparisons between the two more tenable and indeed imperative. These fields are the actualized coordination of matter and meaning to create architecture for humans to exist in, and the virtualized manipulation of symbolic substance to create works of contemporary art using the Internet. The shift in reality and our perception of it that creates this opportunity also calls into question fundamental philosophical inquiries. It seems appropriate, then, to utilize the emerging metamodern philosophy of speculative realism to further catalyze our desired comparison. In other words, by using speculative thought to analyze metamodern architecture, we may reveal speculative and thus metamodern tendencies in works of new media art.

Let us begin with a look at the premier metamodern architects Jacques Herzog and Pierre de Meuron. Over the span of their careers, these Swiss designers of space have created a number of structures that accord with the metamodern tenet of oscillation. The designs of their buildings move between poles of natural and urban landscapes, contextual and imaginative composition, and interior shelter and exterior exposure. Of particular interest here is the last of these oscillatory movements in relation to the Herzog & de Meuron designed museum VitraHaus. Completed in 2010, this structure contains the domestically themed design collection of the Swiss furniture company Vitra. Alongside structures by architects including Frank Gehry and Alvaro Siza, VitraHaus stands on the manufacturer's corporate campus in the German town of Weil am Rhein.

Taking contextual cues from its function as a repository for designed objects relating to the home, VitraHaus is composed of a series of long modular units with ends resembling the basic icon of a house: a triangle atop a quadrilateral. These house-shaped units are then set inside one another at angles and stacked, the facades of components fusing inwards to create the fortified configuration of the museum. Through this treatment of form, the structure retreats into the symbolic and architectural security of the home, a bastion of interiority that protects and shields from the elements. And yet despite this withdraw, VitraHaus' design undergoes a balanced measure of exteriorization. After being compounded and collided into one another to create a stronghold of interiority, each modular unit of the structure becomes a gaping portal exogenously revealing to the patrons within novel views of the German landscape surrounding Vitra's corporate estate.

This oscillation between the interior and exterior is not limited to the architectural designs of metamodernism. Osmosis through boundaries of subject (interior) and object (exterior) is also a principle underscoring object-oriented philosophy, a primarily ontological branch of thinking within speculative realism. This ontological paradigm is founded upon the refusal of an anthropocentrism that upholds that objects are only tenable when considered in correspondence to their reconstruction by the faculties of human cognition. Object-oriented philosophy counters this path to solipsism by proposing that the existence of all things can be affirmed through correspondences in which human thinking is not privileged.

The philosopher Graham Harman proposes specifically that objects are rendered in generative relationships to one another on the inside of a third entity, that of intention. To avoid blurring this intentional entity with human agency, Harman elaborates that intentionality need not be cognitive. Rather, it is the form of a sincere preoccupation between the innermost dimension of a real object and the external qualities of another object. As such, intentionality buffers the relationship between things to paradoxically draw them closer together.[5] VitraHaus operates on much the same principle, secluding patrons into the architecture while simultaneously divulging picturesque views of the external landscape.

By pushing the concepts of "home" (interior, subject) and "landscape" (exterior, object) in VitraHaus into familiarity with the subsidiary ontology of speculative realism, we may find likeness between Herzog and de Meuron's museum and the new media based artwork *The Sound of eBay* (2008-2009) by the collaborative duo UBERMORGEN.COM. The latter work

consists of an algorithmic code written in the programming language SuperCollider that parses the private and public data associated with an eBay user profile and transforms this raw data into a short piece of repetitive electronic music. Visitors to the website that facilitates this generative process enter a profile name and email address and within minutes receive the resultant music via email. Playlists of thousands of these compositions can be accessed online and serve as a form of documentation for the work.

The Sound of eBay conceptually operates in much the same way VitraHaus does, beginning with a site of reinforced interiority that is quickly oscillated with the exterior via aesthetic intervention and design. The initial interior site of UBERMORGEN.COM's work is an online bazaar that reifies identity as an archive of transactional data: items purchased, sellers interacted with, addresses shipped to and from, methods of purchase, a massive logbook of relevant dates, and so on. The resultant user profiles move between the actual desires of the subject they technologically extend and the virtual fulfillment of these desires; the user profile is indeed a technological expression of interiority in a hybridized reality. These techno-subjects are then mutated with the SuperCollider code in the artwork, exteriorized into a purely aesthetic murmur of electronic music. This is quite similar to Herzog and de Meuron's fortification of VitraHaus' modular home units such that the architecture mysteriously opens up to something outside itself.



The Sound of eBay also strikes an interesting relationship with the basic project of object-oriented philosophy. UBERMORGEN.COM's work reads as a reinvigoration of the prophetic texts written by Nick Land that feverishly proposed the significance of digital media to a prototypical vision of speculative realism. Land saw the accelerating digital information systems appearing in the 1990s as apparatuses that would cybernetically emancipate humanity from a phenomenological feedback loop of thinking that reduces reality to "the totality of objects that can be known through experience." [6] While the myth of cyberspace held that transcendence into the architectures of the digital would dissolve the body while leaving the cognitive capacity of the being intact, Land saw this operation as being more thorough. In radical anticipation of the ontological orientation of speculative realism, Land sees such digital liberation as not merely "a departure from matter in the direction of spirit or the Ideas where the self will find its home" but a complete "dismantling of the self within a machinic matrix." [7] The Sound of eBay continues on this trajectory of dehumanization by aestheticizing the techno-subject, dissolving the interiority found there into the "emerging planetary technosentience reservoir." [8]

Land's speculations on ontology are exceedingly brutal and anti-humanist, characteristics that mark it as an obscene realism that is perhaps equally distanced from postmodernism and metamodernism alike. Contemporary speculative philosophy has reassuringly offered us a shimmering hope that emerges after the chaos of the inhuman jungle Land prescribes. We may encounter more of this optimism by looking into Peter Zumthor's architectural designs for Therme Vals, a hotel and spa located in Switzerland's Vals valley.

Completed in 1996, Zumthor's contribution to the Therme Vals complex is a cavernous spa building seamlessly built into the surrounding landscape. The façade of the structure certainly has a metamodern quality to it: slabs of stone fashioned at a quarry in the region are constructed into monolithic rectilinear forms reminiscent of international modernism. The landscape operates as context in this sense, mimicked by the postmodern side of Zumthor's design sensibility and tooled into the heroic aesthetic of modern architecture.

It is the subterranean galleries of bathhouses within, however, that are of particular interest to this investigation. Walls of stacked stone sheets give a sense of rigidity and consistency to these inner chambers with patterns of horizontal striation marking out the dimensions of the space from corner to corner. A strict obedience to physical forces seems to hold these rooms in place. But such unfaltering solidity is broken up by the literal and metaphorical fluidity of the cleansing spring water about the floors. Faint shimmers of natural light piping in through small openings in the ceiling render the baths in semi-darkness and further lend a secretive aura to Therme Vals' grottos. An oscillation between the stillness of stones and gravity and the energetic mysteriousness of water and light perfectly suit the space's function as a place for bathing. After all, such rituals of purification require an ambiance of stasis and repose, something steadfast to assure the bather that the space is afforded a degree of privacy as they disrobe and offer their body to the cleansing waters. But such cleansing is also dynamic; it is a ceremony of rejuvenating one's vitality, of becoming anew through washing away filth and lifeless skin.

This erosion of persistence in order to facilitate a transformative becoming moves into an architectural vision of the speculative metaphysics proposed by Quentin Meillassoux. Located throughout Meillassoux's work is a return to the problem posed to philosophy by inductive reasoning, a predicament he devises as the question of whether or not a conclusive argument can be made "for the necessity of observable constants." [9] Meillassoux's conclusion holds that such a necessity of persistence exists only in the human subject's perception of phenomena.

The materials of Zumthor's bathhouses seem to coincide with this philosophy. The stone of the structure phenomenally provides a necessary grounding in the space for the bathing occupants. Not only is this material corporeal, its use in the architecture is derived from a contextual cue from the surrounding terrain. Through the use of local material and subterranean interface into the Swiss landscape, the bather receives an impression of timelessness, an idea that the vital substance of this building has and always will exist. In contrast, the water, levitating steam, and light in the chambers break from this perceived legality and offer a quality of dynamism to the spas. The occupant's experience, then, is one that begins with disconnection as the materials of the bathhouses break from necessity and compete with one another. The becoming of bathing is then able to take place.

To elaborate upon this crossfade of architectural and metaphysical concepts, we might turn to the digital work of New York based artist Damon Zucconi as well as the philosophical project of Henri Bergson. Specifically we might review Zucconi's work *Fata Morgana* (2010) in relation to Bergson's renowned concept of intuition, which we might see as another possible outcome of Meillassoux's regulation of necessity and sufficient reason.



Fata Morgana is remarkably simple: the site for the work consists entirely of a minor aesthetic alteration of the Satellite view in Google maps. The search engine's exhaustive atlas of the world consists of a scalable 2D image resembling a traditional paper map. Marks for bodies of land and water as well as for routes of transit between points, accompanied with textual annotation for these symbols, adorn the standard Satellite view. *Fata Morgana* presents this map with only the textual components, erasing everything else and leaving the viewer traveling with clicks and

scrolls across a topos of written language. Zucconi's gesture, then, is one of disconnect, an uncoupling of language that causes the viewer's experience of the work to recede into an aesthetic intuition of virtual space.

A law is broken in *Fata Morgana*, much like in *Therme Vals*. The latter expresses its criminality by breaking from expectation and introducing ephemeral materials into a static stone monument. The former reveals its mischievousness by drifting from the semiological caveat that holds signifiers in connection to some given signified. A postmodern read of Zucconi's work would end here, leaving us in a pool of deep simulation, a level of representation in which one symbolic system has relieved itself of the requisite reality it once demonstrated. To observe the metamodern quality lurking in this art, however, we must push onwards and discover the result of exploring such a chaotic wasteland of language.

Travel through Zucconi's purely textual map produces far less anxiety than one might presume. While once familiar symbolic terrains do become almost entirely unrecognizable, the result is an eerily calm fluid space that one glides across somnambulantly. It is as if our intellectual perception of this work has drifted, leaving us with a rather different experience altogether. One withdraws into a landscape that is sensed rather than decoded.

It is indeed this recession into another strategy for encountering the work that is of great importance to our placement of it in relation to speculative philosophy and metamodern architecture. It is already acknowledged that Zucconi's gesture of erasure creates a rupture in the inductive relationship between signs and their referents. Meillassoux's philosophical project and Zumthor's architecture would demonstrate that this breach in necessity opens up routes for unanticipated scenarios to come into being. Zucconi's artwork twists this substantiation slightly, revealing the presence of aesthetic intuition filtering upwards after the demise of inductive reasoning. For when the "intellectual operation" of reason withdraws, what comes to the forefront of perception is an intuitive grasping of things.[10] The logical demarcations traced unto space and time by the mind fall away, leaving only the infinite smooth space felt by intuition. Subsisting within this space, according to Bergson, is creation itself being played out at fluctuating rates of acceleration. Our intuitive faculties are acclimatized to this smooth expanse and by an act that can only be of aesthetics; we are placed "back within the object by a kind of sympathy." [11] This confirms that a speculative metaphysics of chaotic coincidence and the unexpected is the perfect starting point for creativity and aesthetic invention.

The interfacing of the actual and the virtual is not in fact doomed to only express the aesthetics and discourse of postmodernism. It is, of course, unavoidable that the intersection and hybridization of two once distinct realities will create a pandemonium of content prone to replication. A knee-jerk reaction to such disarray is to parody it with unbounded cynicism and apathy. But lying dormant in this pessimistic chaos are beacons of hope. Within this new space is the contingency of radically becoming anew and transforming one's subjectivity. And as new technologically enhanced and extended subjects, we might find novel empathy for objects unknown and the foundation for creative ingenuity.

[1] Rey, PJ. "The Myth of Cyberspace." *The New Inquiry*, 2012.

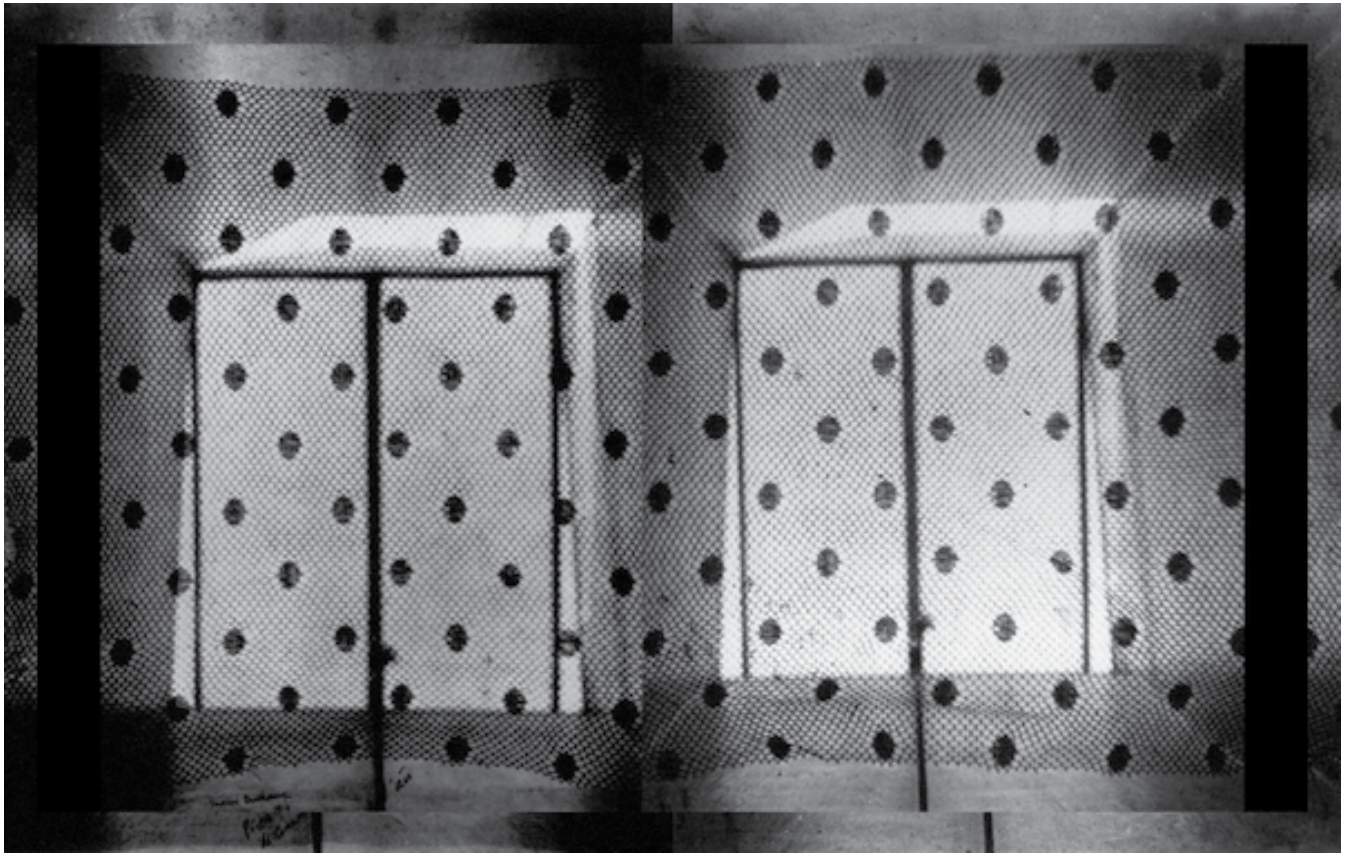
[2] *Ibid.*

[3] McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.

[4] Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington, Brian Massumi. Minneapolis: University of Minnesota Press, 1984.

- [5] Harman, Graham. "On Vicarious Causation." In *Collapse II: Speculative Realism*, ed. Robin Mackay. Falmouth: Urbanomic, 2007.
- [6] Husserl, Edmund. *Ideas: General Introduction to Pure Phenomenology*, trans. W.R. Boyce Gibson. New York: Collier Books, 1962. p. 46.
- [7] Land, Nick. "Meat." In *Fanged Noumena: Collected Writings 1987-2007*, ed. Ray Brassier, Robin Mackay. Falmouth: Urbanomic, 2011. p. 414.
- [8] Land, Nick. "Circuitries." In *Fanged Noumena: Collected Writings 1987-2007*, ed. Ray Brassier, Robin Mackay. Falmouth: Urbanomic, 2011. p. 293.
- [9] Meillassoux, Quentin. "Potentiality and Virtuality." In *Collapse II: Speculative Realism*, ed. and trans. Robin Mackay. Falmouth: Urbanomic, 2007.
- [10] Bergson, Henri. *Creative Evolution*, trans. Arthur Mitchell. Lanham: University Press of America, 1984. p. 214.
- [11] *Ibid*, p. 177.

One Burning Question With Damon Zucconi



Damon Zucconi, Edge Transfer, 2014. Image courtesy of JTT Gallery.

NY Arts Magazine: Please tell us something about your work that often gets overlooked by the unfamiliar or untrained eye.

Damon Zucconi: It's hard to answer this because I feel like, by definition, I shouldn't know the answer. But something that's become apparent, only recently to me, as I live with the things I make, is the amount of time I have to devote to the maintenance of certain pieces—usually work that is primarily viewed in a web browser. Rendering engines change, APIs change, support for certain technologies wane (notably, Flash). Maybe now I have to make something work in a context that's mobile. How does the work change knowing that it gains some mobility?

So, some work accumulates subtle differences with each iteration, each fix. Sometimes these are significant. And this process is maybe not so transparent. I mean, it's part of the public record as much as I can make it be. But there's a specific kind of technical audience to whom that information is privy.

Something that's fun to imagine is how this slow creep of incremental change leads to something completely novel and disassociated from the original intent. I'm left to wonder how the next iteration of the Google Maps API will force my hand. What other forms of art are subject to deprecation?

There's also this Ship of Theseus-like paradox—are these things singular works? How does the work maintain its identity over time—is it the same work? Is it done now? Was it done before? How do I know when to stop? These are the kinds of questions one imagines only painters deal with. Really great questions. And a nice side effect of all this is that in restating something's original logic, you revisit the decisions that led to its existence in the first place.

Heinrich, Will. "'Damon Zucconi : Windows in Progress' at JTT" *The New York Observer*. April, 2013.
Online: <http://galleristny.com/index.php?s=zucconi&x=0&y=0>

NEW YORK OBSERVER

'Damon Zucconi : Windows in Progress' at JTT

by Will Heinrich on April 30th, 2013



Looking in a mirror, you may suppose that your image has been flipped from left to right over an axis dropped from the top of your head. In fact it's flipped from back to front, and the axis hangs between image and viewer. To demonstrate this, Damon Zucconi takes a 28-inch-square sheet of Plike, a plastic-impregnated archival paper, and prints each side with four complementary colors filling the four corners, turns the Plike 45 degrees and folds its corners over the edges of a 24-inch-square sheet of window glass. Printing the same colors in the same order on each side means that it's a red flap folding over a green square, a green over a red, and so on. The result, *Tetradic Edit*, is at once a counterfeit piece of Minimalist art that functions as a genuine piece of Minimalist art and an elegant diagram of the inadequacies of language. The ordinarily irritating propensity of glass to turn mirror when hung against something opaque is co-opted into the mechanism, along with any number of Jacques Lacans and Roland Barthes; another version of *Tetradic*

Edit, this one with the paler-than-pale tints of an Agnes Martin, is like a depersonalizing arrow looping into self reflection. But calling the piece a diagram does it an injustice. On its face a scientific demonstration that mind and matter are like apples and oranges, *Tetradic Edit* leaves a more mystical sense of the inherent upper limits of the human imagination like an afterimage on the gallery's fluorescent-lit white walls.

A yearning for the kind of steady timelessness easily achieved by any cave painting of a bison has attended writing from its very beginnings, but failing that, we settle for making it reversible—with clay tablets, palimpsests or a Brother electric typewriter. Complementing the *Tetradic Edits* are four text pieces, each titled *Corrasable* after the brand name of a mid-century erasable typing paper on which Mr. Zucconi picks out phrases in the "Arpabet," a phonetic transcription code developed by DARPA for speech synthesizers. "I know it's all been done before," says one, rendered back into English, but "I want to do it again." Language and image converge when we see them both fail in the same way. (Through June 9, 2013)

Marone, Roberto. "Search and You Shall Find" Domus. June 1, 2012. Online: <http://www.domusweb.it/en/art/search-and-you-shall-find/>



Search and You Shall Find

by Roberto Marone, June 1, 2012



The experiments conducted today by artists using Google Maps are impetuous and have the same high margin of error — and, perhaps, even the same lack of inhibition — typical of the avant-gardes of the past. An art report from Milan by Roberto Marone

Out of Google's seemingly infinite galaxy of products, Google Maps is, perhaps, the most outstanding, a defining matrix for all of the company's output. At the bottom of every single one of their products — from Google's main search engine to its videos, books, news, reader and translator — you will see one, main utopian impulse for mapping the world, which indexes, arranges, vivisects and scans it before returning it to you ready for use, like

a takeaway meal of human-knowledge. In the end, everything else Google does will pour back into the map and we shall sit, with some strange form of eyeglass, looking for and at the world from our own small room. Search and you shall find.

This may be why, when surfing the Web, you keep encountering all sorts of artists, graphic designers and creators who are trying to create enterprising visual experiments using the Google virtual planisphere. An enormous, never-ending photograph of the globe, turned inside out like a sock, creating a unique universal language. While it could be impossible to trace all of this frenetic activity in the Web, searching and extracting some examples can generate an outline of these kinds of experimentations.

A first example is the painstaking search process conducted by young US artist Jenny Odell. In All the People on Google Earth, she had already amassed information without context, assembling large crowds of people floating in mid-air. Odell's Satellite collections series, on the other hand, shows masses of ships, swimming pools and golf courses, again taken out of context and neatly arranged as in a catalogue of life-altering discoveries. Her subsequent Signs of Life series focuses on graphic design, via an overflowing reproduction of road signs.

Dead Pixel is one fine, physical manifestation by Helmut Smits — an ironical Duchamp-style Dutchman —, the records of which show a piece of turf missing from a lawn; a dark rectangle in the compact green expanse that is little more than a dead pixel in the great geoJPG taken by a satellite.

New Yorker Clement Valla plays, instead, with distorted reality, identifying and reproducing an error in the automated algorithm used by Google to print photographs of the globe. A satellite photograph reconstructed on the map inevitably squashes the bridges down onto rivers and straightens out the tangle of roads. By denying jumps, it annuls heights. It is a dreamlike abstraction that at times seems like a lesson, telling us that the single, polyphemic point of view is short-sighted by definition.

There are some, like Canadian Jon Rafman, who have travelled several times around the world via Google Street View's photographs and, just like an early 20th-century photographer or reporter, unearthed frames captured here and there in the street by the indiscreet eye of the automatic camera. None of those photographs technically belong to him, but it is as if they all did.

Similarly, French digital-art wonder-kid Julien Levesque sieved through the archives of the digitalised world in search of similar views to cut out and create new, false ones for his Street Views Patchwork.

Finally, one of the younger and perhaps most interesting artists, New York-based Damon Zucconi, hacked into the world map and cancelled its design, leaving only the location names suspended in midair, as if in a planetarium of the Earth. It looks like a constellation but seen from up here

We could go on, rooting about in the undergrowth of the Web and coming up with Richard Sympson, Sanja Pupovac and Alberto Biagetti, Christoph Niemann and more. All fuel the inventory of works featuring rehashed "big G" pictures and maps. The examples above are extracted from a myriad of others, but they tell us that the map is the seed of a widespread, contemporary exercise that takes it as a pretext to rethink the digital world as a new grammar of the visual arts. These kinds of maps reissue meaning and give strength to the format. The same experiments conducted in the past by the Dadaists with photography and the Bauhaus with tubular steel can be seen again today in the digital world: just as rash and with the same high margin of error — and, perhaps, even the same lack of inhibition — typical of the avant-gardes of the past.

Perhaps this widespread use of the gentle giant's map has become so prevalent because the map, which is a graphic version of a context, conveys the very meaning of network: routes on a landscape. Or, maybe, because the word geography contains the etymology of "describing the earth's surface", which is after all the utopia that art always reaches out to, trying in vain to reconcile two clashing instincts: its understanding and its potential design.

McHugh, Gene. <http://122909a.com/?tag=damon-zucconi>

Post Internet

Posts tagged "Damon Zucconi"

on Gene McHugh's <http://122909a.com/>

Wednesday, May 26th, 2010

"The ink wasn't dry yet on their divorce papers before he was shacking up with you-know-who."

In this sentence, there's an idiom—"the ink wasn't dry yet"—which does a nice job of creating a picture of a temporal event—a relatively short temporal event—by thinking of this event in terms of observable material phenomena—ink drying on paper.

One could say, "It didn't take that many days after their divorce before he was shacking up with you-know-who," but, in so doing, one loses the image of time as material; it lacks the bite of the previous sentence in which time is given the same oppressive materiality as an object in space.

Here's another example:

"We've each said things we don't really mean, so let's let the dust settle and talk this over in the morning."

Again, one could say here, "We've each said things we don't really mean, so let's wait a couple of hours and talk this over in the morning," but, in so doing, one might lose something of the imagistic power which the idiom "let the dust settle" affords the sentence.

All of the sudden, that stretch of time becomes an object—an accumulation of dust following a confrontation—and, thus, becomes more dynamic than a reference to the passage of time through standardized time units—minutes, hours, etc.—which are decidedly more difficult to picture concretely.

The idioms in which time is pictured as an entity with its own materiality and its own objective weight on one's experience are often powerful because they nudge one towards the intuition that time is as much a material as space (albeit a very different kind of material).

In Damon Zucconi's Grey series, which consists of (as of right now, anyway) eight images created using a digital scanner and varying amounts of naturally-occurring dust and light leakage into the scanner, the artist invests himself in a similar experimentation with the material representation of time.

As viewed through his website, he presents, to begin with, a series of four images composed of dark shades of grey, accented by bursts of horizontal white bars, and pools of off-white specks that remind one of the scratches, hairs, and other noise of poorly preserved celluloid films.

In the fifth instance of the series, one views a similarly dark grey field which, likewise, contains traces of light leakage and dust and, then, an additional bright burst of orange/tan (almost fleshy) light which ex-

tends vertically in the upper right corner of the work.

In the following two instances of the series, a dark grey to black field is crossed by a series of rhythmically ordered straight horizontal lines of varying colors.

And, then, in the most recent instance of the series, one views another dark grey to black field upon whose entire right edge bursts a bright white streak of (almost cosmic) light whose own inner edge is a shade of bright green.

Now all that said, in each of these instances, one views the varied constellations of formal elements just mentioned—yes—but one also views something else—a unique picture of materialized time.

One views the changing amounts of dust and light recorded in each particular image which, in turn, are records of particular lengths of time.

Each formal variation here is due to an experimentation with time—whether it be the amount of time allotted to accumulate dust on the bed of the scanner or the amount of time allotted to accumulate light flares of varying degrees of strength.

Thus, as one reflects on a given formal element in the work, one is nudged towards reflecting on the time which each of these elements records.

Tags: accumulation, damon zucconi, dust, grey, image, light, material, materiality, scanner, series, temporal, time

Friday, April 9th, 2010

63121414236 by Damon Zucconi is in dialogue with his Continuous Line Drawings as the same technologically-mediated drawing technique is employed and the resulting work projects the sense that one is viewing both a drawing as well as the continuous creation of a drawing.

As it turns out, the numbers are, in fact, Zucconi's own mobile phone number—(631) 241-4236—as it is displayed on his artist's website.

The body in the network is there and not there—one has an idea that one knows where it is, but if one is asked to grasp it, the body in the network changes its context (and keeps changing—always just out of reach).

In Zucconi's own words:

...it's a method of extending a line in space that connects to my mobile body. Connecting to where I am now; a present-tense...

Tags: 63121414236, damon zucconi, lines, mobile phone, mobility, network, space, time, virtuality

Thursday, April 8th, 2010

The Continuous Line Drawings series by Damon Zucconi consists of (what is displayed to date, anyway) fifty-four short loops (at the most a couple of seconds per loop)—each of which consists of a single action—a jagged line being drawn.

These line drawings, though, are not representations of the the artist's hand painting in a studio or over a pane of glass (as in the films on Picasso and Pollock).

Rather, they are representations solely of the line itself being drawn over a field of black as if they were a screen-capture from a digital painting program (which they're not—on the contrary, they were created with a tablet and a piece of custom software which capture, plot, and play-back the drawing gesture).

The lines in each loop begin to fade away as soon as they are drawn, resulting in a "ghosting" effect (in this sense, they look like hyper-complicated representations of the heart beating as it rises and falls in a classic EKG monitor).

However, the rigorous looping combined with the very short run-times of each loop results in the continuous retracing of each line's path so that just as a point in the trajectory of a given line drawing is about to completely fade away, the drawing of the line from the following loop picks up the slack, breathing new life into the line and sustaining an afterimage of a full shape drawn by the line.

When one views these elements as a whole, then, one views both:

1. An un-changing object (one does see a static shape outlined through the looping drawing of the line).
2. As well as flux (the continuously executed temporal event of the line being drawn).

Each work in the series thus plays with this tension between the work as a spatial object and the work as a temporal object (or alternatively, an understanding of an artwork as a creation and an understanding of an artwork as creating).

To that end, Zucconi alters the frame-rate at which he records the drawing of each of his lines.

So, in drawings with relatively high frame-rate recordings (say, sixty frames-per-second), the action appears "fast" and, thus, the "object-ness" of the shape drawn by the drawing-action is rendered more legible and vice-versa.

When one views through each work of the series, then, one begins to picture the differences between each drawing and between each drawing-time.

Additionally, when the artist projects these works in physical space, his objective as an artist, then, becomes to create a harmony (or dis-harmony as the case may be) between the physical architecture and the frame-rate of the drawing.

The work becomes site-specific.

Tags: art, contemporary art, continuous line drawings, damon zucconi, drawing, frame-rate, loops, object, temporal, time

Thursday, March 11th, 2010

Between the work 10 Seconds to Each Point and the work Lateral Crossings Damon Zucconi leapt between one form and then another.

In 10 Seconds to Each Point he describes a unit of time—10 seconds.

In the course of viewing the work, one begins to view less the motion through space of a small orb and more the time of the orb's cycles between contact with one line intersection and then another—10 seconds.

In *Lateral Crossings*, on the other hand, he describes a unit of time occurring within a broader spectrum of 16 concurrent units of time—each unit placed according to its location within the represented scale of chronologically-ordered time units in the spectrum.

In the course of viewing the work, one begins to view less the temporal rhythm of a single orb and more the simultaneity of multiple temporal rhythms framing the spatial motion of multiple orbs.

It's a more structurally complicated picture of time.

Now that said, I don't know if *Lateral Crossing* is "better" than *10 Seconds to Each Point* because both works are limited in describing temporal objects—they're just pictures.

Rather, if one was tasked to name the art of Zucconi's work here, one might say that it occurs neither in *Lateral Crossings* nor in *10 Seconds to Each Point*, but rather out (t)here on his personal website where one follows his leap from one form of life to another.

The leap—the artist's performed mutation—is the only thing that I know I viewed.

Tags: 10 seconds to each point, art, damon zucconi, dimensions, lateral crossings, time, web, website, wiki

Wednesday, March 10th, 2010

10 Seconds to Each Point, a work of time-based Web browser art by Damon Zucconi, describes 10 seconds in the Web browser.

At first glance, though, one doesn't view the time of these 10 seconds, but rather, the movement through space of a small red orb with a white center—perhaps the "eye" of the Hal 9000 computer?—as it linearly bounces through and glides along the edges and intersections of a rectangular black plane.

One quickly realizes that the speed of the ball as it bounces between the walls, though, is not premised on physics (as in, say, Pong), but rather a uniform amount of time: 10 seconds.

The title of the work nudges you to this.

10 Seconds to Each Point.

That's what it says.

So one wonders:

Is it really ten seconds to each point?

Let's count.

"1 second"

"2 seconds"

"3 seconds"

"4 seconds"

"5 seconds"

"6 seconds"

"7 seconds"

"8 seconds"

"9 seconds"

"10 seconds"

(pop)

"1 second"

"2 seconds"

"3 seconds"

"4 seconds"

"5 seconds"

"6 seconds"

"7 seconds"

"8 seconds"

"9 seconds"

"10 seconds"

(pop)

"1 second"

"2 seconds"

"3 seconds"

"4 seconds"

"5 seconds"

"6 seconds"

"7 seconds"

"8 seconds"

"9 seconds"

"10 seconds"

(pop)

“1 second”

“2 seconds”

“3 seconds”

“4 seconds”

“5 seconds”

“6 seconds”

“7 seconds”

“8 seconds”

“9 seconds”

“10 seconds”

(pop)

Every time the orb “pops”—dictated by the time unit of ten seconds—one feels a pleasurable violation.

Pop.

Again, again, again, again.

(pop)

...

(pop)

...

(pop)

...

(pop)

...

It's the rhythm one responds to.

And as one feels this pleasure, one begins to makes a picture of it.

10 seconds.

Tags: 10 seconds to each point, art, browser, damon, damon zucconi, pong, time, web, zucconi

Olson, Marisa. "Use Your Illusion: Damon Zucconi" Rhizome. January 23. 2009.
Online: <http://rhizome.org/editorial/2009/jan/23/use-your-illusion/>

RHIZOME

Use Your Illusion

by Marisa Olson on Friday, January 23, 2009, 2:15pm



Damon Zucconi is a New York-based artist active in the "pro surfer" scene, having participated in both Supercentral and Nasty Nets, but his solo work is more clean-style than his dirt-style counterparts and might more easily be compared to Berlin-based artists AIDS-3D.

All are part of a younger generation of artists who came of age with new media and have arrived at a particular fulcrum with respect to both celebrating the utopianism of technology and critiquing its dystopian failures.

Next week, Zucconi's first solo show will open at Prato, Italy's Project Gentili gallery. Entitled "Presented as the Problem," the show is organized

around the principles of diagnoses and prescriptions and draws on the distinction between treating symptoms versus underlying problems. The artist's approach is thus a rather tactical one, looking for the root impetus for cultural artifacts while also observing the cycles of recursion that swirl around the repetition of pop objects and scenarios.

The show includes sculpture, video, and prints that seek to augment "classical dialectics of seeing and believing with eight meditations on contemporary visual culture." According to the gallery, "Each of the works finds temporary equilibrium between the poles of mystification and demystification--image as illusion and illusion as material fact." These works include the mysteriously titled / / which is a square mirror hung like a diamond with a Blade Runner: Final Cut poster wrapped around it from the back like an origami throwing star, and the eponymous centerpiece,

"Presents Itself as the Problem," which is a novelty persistence of vision alarm clock whose digital readout displays only the message "I Want To Believe." X-Files viewers will appreciate this famous message of hope. Zucconi will also show a new video animation, Untitled (SONY, Lateral) which flips the axis on his earlier Untitled (SONY) piece--a work that turns a pair of dithering beer goggles on the tech manufacturer's logo in such a way as to invoke Baudrillard's famous statement about the map now preceding the territory in postmodern culture-- a theory often applied by scholars of the Matrix trilogy!

Meanwhile, this emphasis on axes is a signature in Zucconi's work. He did, afterall, coin the name of Project Gentili's earlier "Pole Shift" show, and in this solo exhibition he presents two variations on this theme in the form of visual "averages" with both Towards Equilibrium, postcards "made from a photo sourced from a wallpaper mural that depicts two picturesque streams converging," and Venus de Milo (Hologram, Center), a print of a photo of a hologram (what would Baudrillard say about this reproduction of a reproduction of a reproduction?) in which each layered image of the famous sculpture "has been duplicated and rotationally blurred then 'differenced' with the original photograph." Both projects take a deeper look at their

subject though the act of flattening. The key to treating problems versus symptoms is that a surface-level treatment will always result in a recurrence of the problem. As an exercise in “presenting the problem,” Zucconi’s exhibition attempts to draw out the tendency for conflict to endure if not properly recognized.