

NEW MEDIA

NEW FORMS

The New Jersey Arts Annual: Fine Arts 2012



Funding for *New Media: New Forms, 2012 Fine Arts Annual* has been provided by the New Jersey State Council on the Arts/ Department of State, a partner agency of the National Endowment for the Arts. The Arts Annual series is cosponsored by the New Jersey State Council on the Arts/Department of State, a partner Agency of the National Endowment for the Arts; the Jersey City Museum, the Montclair Art Museum, the Morris Museum, The Newark Museum, The Noyes Museum of Art, and the New Jersey State Museum.

All Museum programs are made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, and by funds from the National Endowment for the Arts, the Vance Wall Foundation, the Geraldine R. Dodge Foundation, and Museum Members.



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Photography courtesy of the artists and Peter Jacobs.

Message from the Lieutenant Governor

It is my pleasure to extend congratulations and best wishes to the artists represented in this year's New Jersey Arts Annual exhibition *New Media, New Forms*, and to all of the sponsoring organizations who have come together to make this event such a success. New Jersey Arts Annual exhibitions illustrate the extraordinary vitality of New Jersey's artists and reinforce the value of art in our lives. Programs such as this exhibition create wonderful synergy between artists and the public. Our most talented artists showcase their work in some of the most important museums in the state, and the people of New Jersey share in and connect to the quality and diversity of that marvelous creative experience, which is uniquely our own.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible. Thank you to all the participating museums for celebrating New Jersey's artistic community and to the artists who share their best with us. A special thanks to the Montclair Art Museum for hosting such an exciting exhibit. You have all ensured its success.

With the on-going commitment by the Council and its museum cosponsors, the Arts Annual series will continue to stand as a testament to artistic excellence and a celebration of New Jersey at its best.

Kim Guadagno
Lieutenant Governor

Letter from the New Jersey State Council on the Arts

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2012 New Jersey Arts Annual, *New Media, New Forms* exhibition. We are all enriched by the work of artists who help us to see the world and its possibilities in new ways, and we are fortunate that so many extraordinary artists call New Jersey home. The New Jersey Arts Annual exhibition series continues to serve as an important forum for artists in both crafts and fine arts, and the Council is proud to cosponsor this outstanding exhibition with The Montclair Art Museum.

The Arts Annual series is one of many ways that the Council supports the work and advancement of New Jersey artists. Our programs and services for individual artists represent some of our most important and rewarding work and include competitive fellowships, professional development, showcase and commission opportunities, a virtual gallery on www.jerseyarts.com, and grants and incentives to cultural organizations to showcase and better serve New Jersey artists.

The Council applauds the boards and staff of the six participating museums: the Jersey City Museum, Morris Museum, New Jersey State Museum, The Noyes Museum of Art, The Newark Museum and most especially, the Montclair Art Museum for their support and commitment to the work of New Jersey artists featured in the Arts Annual exhibition series. We particularly thank the staff of the Montclair Art Museum including Executive Director Lora Urbanelli, Curator of Contemporary Art Alexandra Schwartz, Curatorial Assistant Kimberly Fisher, and Kelly Baum, Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum for collaborating and making such a substantial investment in the success of this program, and for mounting this beautiful exhibition.

Ofelia Garcia, Chair

Nicholas Paleologos, Executive Director

Don Ehman, Program Officer, Artists' Services

Director's Foreword

The Montclair Art Museum is delighted to present *New Media, New Forms*, the 2012 New Jersey Arts Annual: Fine Arts. Since 1984, the New Jersey State Council on the Arts has cosponsored two major exhibitions of the work of New Jersey artists, one in fine arts and the other in crafts, at major New Jersey museums. We are honored to partner with NJSCA on this series, and to join The Jersey City Museum, The Newark Museum, Morris Museum, New Jersey State Museum, and The Noyes Museum of Art in hosting the Annuals on a rotating basis.

The Montclair Art Museum has exhibited and acquired contemporary art since the beginning of its nearly 100-year history, but we only appointed our first Curator of Contemporary Art, Alexandra Schwartz, in late 2010. Since then we have launched a new series of contemporary exhibitions, and are thrilled to be able to include *New Media, New Forms* within it. We are committed to exhibiting the most innovative and engaging recent art; as part of this initiative, *New Media, New Forms* showcases thirteen New Jersey-based artists who engage with new media, in terms of process, form, or content. It has been thrilling to get to know so many cutting-edge artists in our own backyard.

Many people have helped make *New Media, New Forms* possible. I would like to extend my warmest thanks to the New Jersey State Council on the Arts, particularly Ofelia Garcia, Council Chair; Nicholas Paleologos,

Executive Director; Don Ehman, Program Officer of Artists' Services and Access Coordinator; as well as Council Member and longtime MAM supporter and friend, Sharon Burton Turner, for their extraordinary and ongoing support. I would also like to thank MAM's wonderful staff, especially Alexandra Schwartz, Curator of Contemporary Art; Kimberly Fisher, Curatorial Assistant; Chad Nelson, Exhibition Designer; Michele Shea, Manager of Institutional Giving; Daniel Mueller, Chief of Building Operations and Security, and Peter Brauch, Freelance Preparator, and all our other colleagues who worked so hard on this and all our exhibitions. A special thank you is due to Kelly Baum, Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum, who partnered with Alexandra to jury the exhibition. Finally, I would like to thank the artists, Gregg Biermann, Andrew Demirjian, Valerie Huhn, Efrat Kedem, Keith Kostelny, JC Lenochoan, Joan Pamboukes, Kara Rooney, Vincent Salvati, Joe Scanlan, Peter Tilgner, Liselot van der Heijden, and Matthew Allen Wilson, whose great work we are so proud to exhibit.

Lora S. Urbanelli
Director
Montclair Art Museum

New Media, New Forms

The New Jersey Arts Annual 2012

April 19 – July 22, 2012

The New Jersey Arts Annual provides a rare opportunity for curators to take a barometer reading, so to speak, of what New Jersey artists have been doing, making, and thinking over the past few years. As a contemporary art curator, I am particularly aware of how, as the world becomes increasingly digitized, many contemporary artists are employing new technologies in their art. As a relative newcomer to New Jersey, I was eager to learn more about how artists in the state are working with "new media," that is to say, art that draws on digital technologies in form, content, or both, and which may include video, sound, internet, and other non-traditional artistic forms. I was delighted to have the opportunity to tailor the open call for the exhibition to artists who are working with new media, allowing me an extraordinary chance to discover area artists whom I might not otherwise have encountered. It was particularly exciting to work with Kelly Baum, Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum, who shares my interest in, and has done many innovative projects with, new media art, as co-juror for the exhibition.

The thirteen New Jersey-based artists featured in this year's exhibition innovatively engage with new media, in terms of process, form, or content. All created since 2009, the exhibited works address digital technologies in myriad ways, incorporating video, sound, internet technologies, digital photography, and digital printmaking, along with installation, sculpture, and drawing. The range of artists—from a recently minted

BFA to several university professors, from native New Jerseyites to recent arrivals in the state from Israel and the Netherlands—is extraordinary, as is the range of the works. In his single-channel video *Labyrinthine*, Gregg Biermann reinterprets Alfred Hitchcock's 1958 film *Vertigo*. Andrew Demirjian's interactive video installation *The Week in Review* composes music as it charts fluctuations in music industry stock prices. In her sculpture *Fingerprint Bureau*, Valerie Huhn situates LED light works within an antique chest of drawers. Efrat Kedem's two-channel video installation *Windows* streams real-time feeds of the Montclair Art Museum's grounds, as captured by closed-circuit surveillance cameras inside the gallery's windows. Keith Kostelny utilizes antiquated video technologies in his critique of capitalist culture in *Kill Yr Boss*. JC Lenochoan examines the intersection of pedagogy and identity in his sculpture *Epistemology "Angelitos Negros" Take Two*, a hybrid of found objects and video. Joan Pamboukes's digital print *Mint Sky* reads as a monochrome abstraction, but was made by sampling color from the video game *Grand Theft Auto, San Andreas*. Kara Rooney's *That Black Hole of Spoken Language We Call Speech* emphasizes sound within an interactive sculptural work. In his digital print *Mona Lisa* (from this "Binary Portraits Series"), Vincent Salvati recreates Leonardo da Vinci's renowned painting using computer code. Joe Scanlan's *Los Nuevos Monumentos de Passaic* (a riff on Robert Smithson's 1967 *Monuments of Passaic, New Jersey*), combines various digital media with performance and sculpture: cycling on back roads from Harlem to the Montclair Art

Museum, the artist shot digital images of sites along his journey, which is also represented by a sculpture in the shape of his Google Maps bike route. Peter Tilgner's digital photographs, *Abolition* and *Le Mole*, present surreal Parisian street scenes. In *Les Uns et Les Autres*, a three-channel video installation, Liselot van der Heijden meditates upon last year's Occupy Wall Street protests. Matthew Allen Wilson's meticulous drawings from his series "Perceptions of Success", based on stills from movies and television, question Hollywood's depictions of masculinity.

Together, the works in the exhibition demonstrate the many ways in which contemporary artists employ, manipulate, and transform digital technologies. The Montclair Art Museum is proud to exhibit these works, and I join Director Lora Urbanelli in extending our great thanks to the New Jersey State Council on the Arts for its extraordinary and ongoing support; Kelly Baum, for her thoughtful jurying and warm collegiality; our many colleagues at MAM who worked so hard to make the exhibition and catalogue happen, of whom I must particularly single out Kimberly Fisher, Curatorial Assistant and exhibition co-curator, and Chad Nelson, Exhibition Designer and Preparator; and the artists, for helping us to see the world in new and unexpected ways.

Alexandra Schwartz
Curator of Contemporary Art
Montclair Art Museum

Artists Works Statements

Gregg Biermann

Hackensack, NJ



Labyrinthine, 2010

Video and sound, 14:40 min. loop

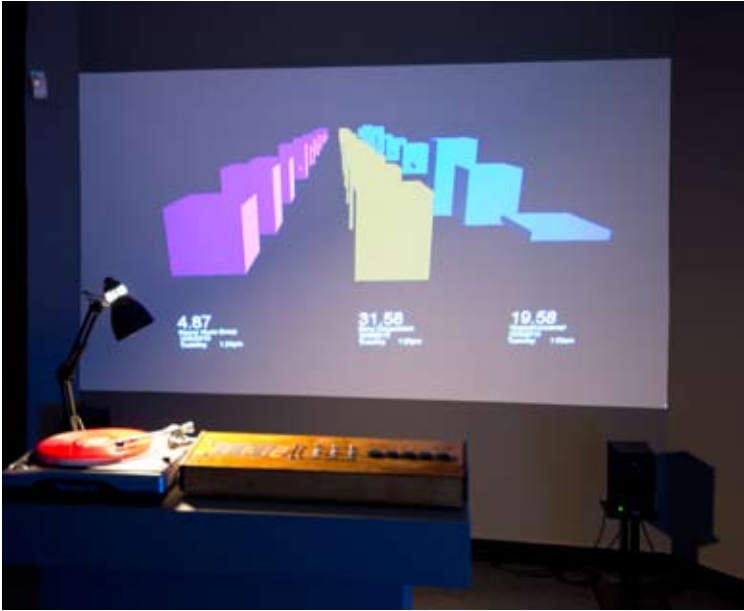
Courtesy of the artist

My work comes out of the avant-garde tradition of film as visual art. I believe that artists inspired by the spirit of historical avant-garde film can, by embracing new technologies, remain vital. The development of new tools has often determined innovative aesthetic developments in art and music. Consequently, I've looked at new technologies to discover vast unspoiled frontiers no longer available to small gauge filmmakers interested in exploring form. Most of these works could not have been achieved in earlier periods and are deeply rooted in computer graphics, digital video and animation. The meaning of digital technology for cinema lies in its ability to copy, alter, mask, fragment, super-impose, mutate, reflect, transmit and reframe.

In this work, forty-one separate shots that have been appropriated and excised from the Hitchcock classic *Vertigo* are repeated and transformed into a composite sequence of concentric rectangles. Each rectangle appears over the last and grows larger over time. The narrative of the original is all but lost and in its place is a hypnotic and meditative display of forms and sounds.

Andrew Demirjian

Palisade Park, NJ



The Week in Review, 2010

Interactive audiovisual installation

Courtesy of the artist

Technical support from Adam Rokshar and Brian Gruber at Harvestworks.

LED Clock design by Sergey Komorov and Alexey Gratchev at Cyland Media Lab, St. Petersburg, Russia. This project was made possible through a Grant in Aid of Creativity from Monmouth University

Photo by Peter Jacobs

My art practice looks at daily life as a database to be re-categorized and reconfigured using contemporary technologies like computational processing, motion tracking and surveillance. I combine my experience as a musician and filmmaker with computer programming to create experimental portraits and landscapes. The work takes the form of multi-channel installations, live audiovisual performances and single-channel video. The work often uses juxtaposition and categorization in place of conventional narrative arcs. My most recent project uses systems that dynamically grow and change based on user input to create alternative ways of thinking about time.

The Week in Review maps the stock price fluctuations of the three largest companies in the music industry to musical notes and visuals. The piece highlights the role of the global marketplace in music by reversing the traditional industry relationship that turns speculations on music into money; instead it turns speculations on money into music. You can create your own music by spinning the turntable backward and forward to scrub through the week of data, or by pressing the buttons on the clock interface to jump to specific times in the week. You can turn each of the companies on or off to create solos, duets or have all play at the same time.

Valerie Huhn

Brick, NJ

People have used fingerprints for mark-making since the earliest recorded days of civilization. From the handprints left in the caves of Chauvet and early Chinese fingerprints imprinted in pottery and used as a signature of the artisan, they continue to be a mark-making mode for artists of the present. Yet fingerprints today are far more likely to be used for marking others than for stamping a claim of ownership or creation. They are most widely employed by the police and forensic labs, banking institutions, and government health services. Of course, interpreting these prints is an art in itself. And for all their apparent individual information, fingerprints tell us nothing about age, race, income, or anything else about a person that can be used for enforcing social constructs that define categories of oppression.

Where fingerprints were once used as a symbolic action of pride, they have now become a passive action—we are fingerprinted. I am interested in bringing humanity back to the fingerprint—whether in obsessive repetitive patterns or the intimate setting of a personal bureau that houses our second skin. The fingerprint work in this series is created with my right index finger. Each print is catalogued with the date it was created beneath it. The work revolves around identity—identifying and categorizing people into groups and subgroups within society. It is now evolving into an exploration of writing—codices, scrolls, mark-making, and the history of recorded symbols and language. The work also challenges the assumption that a fingerprint indicates a fixed identity; that a fingerprint doesn't change as we age.

When I was four years old my right index finger was partially severed off by one of my pet rabbits. Not that

it was the rabbit's fault that my finger poked through the lettuce I was feeding him. . . But that bite altered the anatomical structure of my fingerprint from that point in my young life. It is the notion of a fixed self or our identification of others that I am challenging by the use of color, shape, and pressure of every print I leave behind—along with its accompanying date.



Fingerprint Bureau, 2007–2012

Maple bureau, acetate, pigment ink, silk pins, foam-core, LED lights, mounting board, birch plywood, nails, Plexiglas, paint, duratrans, LED TV, aluminum mesh letter trays, electronics cooling fan

Courtesy of the artist

Photo by Peter Jacobs



Interior details

Efrat Kedem

Princeton, NJ



Windows, 2012

Closed circuit, live surveillance feed

Courtesy of the artist



My artwork deals mainly with spaces and objects as raw materials. I investigate the traces left by the time flow of everyday life in private and public spaces and with conversions and counter-conversions of objects and materials from one space to another. I use remnants of rooms, memories and visual moments from the urban environment and relocate them in a different space, the exhibition space, which becomes my work partner. Some of my works start from a given space and reflect upon space itself and upon the concept of site-specificity.

Windows captures the very intimate moment of viewing, the simple act of standing and watching, when you are not sure whether something has just appeared, should appear soon, or whether anything is about to appear at all. This perspective returns the viewer back to the "old fashioned" way of watching or looking in a very specific, maybe even romantic and poetic way, outside. Simply staring out the window is something that seems to disappear from our world. These days we are staring like that only at the windows in the screens of our digital devices.

Keith Kostelny

Ewing, NJ



Kill Yr Boss, 2011

Multimedia installation

Courtesy of the artist

I am a multidisciplinary artist that creates installations and images dealing with art as documentation. My work examines the archive and documentary (both literal and cultural) as both a medium and area of exploration and discussion.

Kill Yr Boss is the first installment in an ongoing video series that explores the relationship between real world economics and social functioning and those present in the virtual world of video games. To this end, I use quotations from text written by Karl Marx and juxtapose them with video clips of game play with existing video games. The structure and repetition of these texts and images serve my purpose in making an essentially editorial art piece. The video is free to download and share online at vimeo.com, and in conjunction with the video, the installation includes stacks of t-shirts with a design I have created and hand-printed, as well as spray painted images on the surrounding walls. The prints are meant to help disseminate the video and promote discussion and artist-audience interaction.

JC Lenochan

Orange, NJ



My work is a collision of critical thoughts and conversations regarding pedagogy in relation to current events or western media. I am concerned with social condition as it relates to issues of identity, race, and class, investigating the psychological impact of misinformation/cultural bias as a global pandemic. The intention is predicated on manipulating perspective or perceptions of otherness and the fabrication of whiteness, for purposes of dialogue in disrupting normal patterns of thought. Inspiration derives from a relationship to literature, and the genius that lies half asleep on our corners and in our classrooms.

Epistemology "Angelitos Negros" Take Two, 2011-2012

School desk with video and sound

Courtesy of the artist

Audio: Roberta Flack, "First Take," 1969

Joan Pamboukes

Instructor at the Visual Arts Center of New Jersey, Summit, NJ



Mint Sky from the videogame "Grand Theft Auto, San Andreas," 2012

Digital C-print

Courtesy of the artist

I am curious about the ways that new technology affects our humanity. As a society, we've become comfortable experiencing life via a profusion of false realities (cinema, TV, websites, art, computer games, digital imagery, etc., etc.). We spend much of our time in a sedentary state of silence with our eyes affixed to a screen. The images that flash before us become imbedded within our past and are forever mingled with personal memories and emotions.

This series documents an ephemeral and fictional world that exists only as light and pixels. The photographs are from the background environments of popular and infamously violent video games such as *Grand Theft Auto*, *Metal Gear*, *Ace Combat* and *Kill Zone*.

These games provide living virtual worlds where clouds move past, the weather changes, and day becomes night. Though unreal and unnatural these digital environments are alive, offering a constantly changing time/space dynamic that is fueled by each player's hands as they confront new hyper-violent situations.

I find it ironic that these beautifully serene landscapes were designed to house horrid simulation of unspeakable and appalling violence – a world where thievery, murder, warfare and prostitution are the order of the day. Mesmerized by the beauty of these atmospheric digital surroundings, I intended to capture and re-emphasize this intangible, sublime, and fleeting reality.

Kara Rooney

Jersey City, NJ



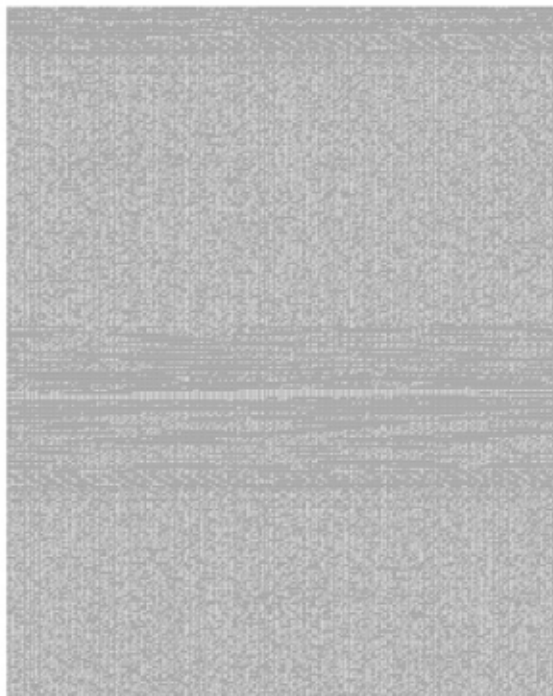
That Black Hole of Spoken Language We Call Speech, 2010
Multi-media installation with digital sound piece; 3 min. loop
Courtesy of the artist

Language is something none of us can avoid. Awareness regarding its pitfalls, beauty, strengths and weaknesses can doubtlessly open new windows into human consciousness and understanding, revelations which, in a society that finds itself increasingly dependent on the compaction of image and text, are extremely pressing in our current moment. The visual embodiment of language's inherent blind spots, created as a result of our flawed transmissions, is at the core of my conceptual practice. As such, my work has strong ties to the study of oral methodologies and lexical forms as a means of gaining deeper insight into how we communicate with each other – how we formulate identity (or hide it) – as well as to our sense of collective consciousness has shifted within contemporary society, one especially marked by technological drives and other isolationary models. My current project, *Monuments of Language*, is an ongoing, research-based visual experiment consisting of two and three-dimensional work in addition to site-specific installations incorporating digital video, sculpture and sound/performance. Its aim is to highlight the slippage between auditory cues and literal meaning as well as offer a physical meditation on how we build and break down our often competing modes of thought and their residual structures – that dialectical and warring relationship between the rational and emotional mind.

In providing a “blank space” within which the viewer can focus their attention, the auditory component of the work--comprised of numerous breaks, stalls and gaps--disrupts a linear reception of the implied narrative, one that is more in line with the way that memory and communication inherently function.

Vincent Salvati

Roselle Park, NJ



Mona Lisa and Paul Cézanne Self-Portrait
from the "Binary Portraits Series," 2012
Binary code; digital prints on photo paper
Courtesy of the artist

The "Binary Portraits" series consists of art historical portraits rendered in binary code. My desire to blend the great masters' work with the technology of today has given me the opportunity to use computer code as the medium in reproducing some of the most important works of art. With these pieces I attempt to use a different form of representation in the making of art; a kind of hybrid form, not quite digital art but no longer of a traditional nature. By removing the visual qualities of the original painting I am at the same time creating a new aesthetic sensibility of the work.

binary | bī, nerē; nərē |

adjective

relating to, using, or expressed in a system of numerical notation that has 2 rather than 10 as a base.

noun (pl. -ries)

something having two parts.

*a binary star

binary code

noun

a coding system using the binary digits 0 and 1 to represent a letter, digit, or other character in a computer or other electronic device

Joe Scanlan

Director, Professor of Visual Arts in the Lewis Center for the Arts, Princeton University, Princeton, NJ

This artwork entailed using consumer media to track and document a bicycle ride from the artist's home in New York to the Montclair Art Museum. As in many works of conceptual art, rules were determined in advance that would have precise but unpredictable effects on the form of the artwork: as a mapped route, as a durational performance, and as an arrangement of documentary artifacts.



Detail of *Los Nuevos Monumentos de Passaic*, 2012

Touring bicycle, smartphone, various apps, inkjet printouts, figure modeling wire

27 miles

Courtesy of the artist

Peter Tilgner

Tenafly, NJ



The photographs I take are not planned. I make pictures by merging the unplanned. Using a compact, digital camera allows me the freedom to record, on the spur-of-the-moment, images I am drawn to because of their content and/or aesthetic value.

Many of the pictures I make display my sense of humor. Others show a darker side to my picture making. The two works in this show, *Le Mole* and *Abolition*, are examples from my "Three Days in Paris" series.

Creating pictures from disparate parts (each picture is made up of two or more different images), is what my work is all about. Combining unplanned images of everyday people and places into content driven pictures is the challenge.



Le Mole and *Abolition*, 2011

Inkjet prints

Courtesy of the artist

Liselot van der Heijden

Associate Professor of Art & Art History at The College of New Jersey, Ewing, NJ

Viewing requires engagement and with my artwork I aim to interrupt the passive roles of viewers and make them, instead, active participants who choose a position in relation to my artwork, and by implication, to social relations in the outside world. I question how we look at and perceive our known environment by interrupting our assumptions, and by presenting known images and objects in unexpected and uncomfortable ways. In this way, I invite multiple interpretations and meanings. I use a variety of media to explore these issues from multiple angles: installations, videos, photographs, objects and sound-scapes. Recurring themes are the role of the observer, the power of the gaze, the tendency to objectify "the other." My most recent project, titled *Les Uns et Les Autres* (*The Ones and the Others*) is a three-channel video installation that explores disparities between the observer and the observed, and of those on the sidelines and those who are fully engaged in political protest and Occupy Wall Street. This is the first video installation where I worked with an actor (Sarah Stryker) and juxtaposed staged positions with real world current events.

The audience's initial view of the installation is the back of the protagonist's head. When walking around the screen the viewer is placed in the middle of two opposing videos showing the same protagonist in different environments. The videos show the protagonist's two observing perspectives: one from inside the gallery space, the other from the sidelines of Occupy Wall Street. The videos function as mirror images of one another. In them, the protagonist looks at the audience, at herself looking at the protestors, and at herself in the white space. The protagonist's direct observation of the audience dramatizes the experience of being inside the work and positions the viewer in a self-conscious, participatory role. The installation sets up a situation where viewers confront their own position in relation to the artwork and, by implication, to social relations and sites of protest in the outside world.



Les Uns et Les Autres, 2011

Three-channel video installation

Courtesy of the artist and LMAK Projects, New York



Matthew Allen Wilson

Dunellen, NJ



In my work I create labor-intensive drawings over photographs as experienced through images of popular culture. Television has shown me how the world moves in order for us to achieve our own version of the American dream.

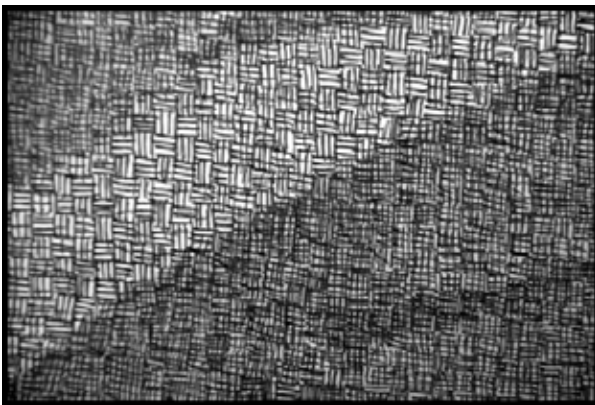
These drawings are from the series "Perceptions of Success." Each drawing consists of meticulous mark making over digital prints. The purpose for their creation was to question Hollywood's depictions of masculine success. Television and films have shown me how the world assumes the upper class operates. Though this constructed reality may have some truth to it, I obsess over what their worlds are really like.



Perceptions of Success #3 and #4, 2009

Ink and digital prints on paper

Courtesy of the artist



detail

EXHIBITION CHECKLIST

1. Gregg Biermann

Labyrinthine, 2010

Video and sound, 14:40 min. loop

Courtesy of the artist

2. Andrew Demirjian

The Week in Review, 2010

Interactive audiovisual installation

Courtesy of the artist

Technical support from Adam Rokshar and Brian Gruber at Harvestworks. LED Clock design by Sergey Komorov and Alexey Gratchev at Cyland Media Lab, St. Petersburg, Russia. This project was made possible through a Grant in Aid of Creativity from Monmouth University

3. Valerie Huhn

Fingerprint Bureau, 2007–2012

Maple bureau, acetate, pigment ink, silk pins, foamcore, LED lights, mounting board, birch plywood, nails, Plexiglas, paint, duratrans, LED TV, aluminum mesh letter trays, electronics cooling fan

Courtesy of the artist

4. Efrat Kedem

Windows, 2012

Closed circuit, live surveillance feed

Courtesy of the artist

5. Keith Kostelny

Kill Yr Boss, 2011

Multimedia installation

Courtesy of the artist

6. JC Lenochoan

Epistemology "Angelitos Negros" Take Two, 2011-2012

School desk with video and sound

Courtesy of the artist

Audio: Roberta Flack, "First Take," 1969

7. Joan Pamboukes

Mint Sky from the videogame

"*Grand Theft Auto, San Andreas*", 2012

Digital C-print

Courtesy of the artist

8. Kara Rooney

That Black Hole of Spoken Language We Call Speech, 2010

Multi-media installation with digital sound piece; 3 min. loop

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9. Vincent Salvati

Mona Lisa and Paul Cézanne Self-Portrait

from the "Binary Portraits" Series, 2012

Binary code; digital prints on photo paper

Courtesy of the artist

10. Joe Scanlan

Los Nuevos Monumentos de Passaic, 2012

Touring bicycle, smartphone, various apps, inkjet printouts, figure modeling wire

27 miles

Courtesy of the artist

11. Peter Tilgner

Le Mole and Abolition, 2011

Inkjet prints

Courtesy of the artist

12. Liselot van der Heijden

Les Uns et Les Autres, 2011

Three-channel video installation

Courtesy of the artist and LMAK Projects, New York

13. Matthew Allen Wilson

Perceptions of Success #3 and #4, 2009

Ink and digital prints on paper

Courtesy of the artist



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