

The artworks I want to present seem to share a curiosity for the enhanced, tilted and tweaked forms of media presentations, being *re-inserted* in specific ways into reality, using new media technology presented in material and sculptural ways in the actual world.

# ***RE-RE-RE MEDIATING THE EX-EX EXTENDED***

*Instead of simplifying the topics, these works seem to be precise in their stimulation of a more complex reading of the intentions and linguistics behind the information cycles as we find in the media spheres.*

RE-RE-RE-MEDIATING THE EX-EX-EXTENDED

Once celebrated for its mechanical objectivity, photography has become increasingly removed from its objective origins due to technological developments. In modern professional photography, the shopped and cropped image has virtually become the standard.

Camera software such as the High Dynamic Range function in iPhones, immediately enhances images, improving snapshots directly to get more 'realistic-looking' photos.

Similarly, the latest, 'Extended' version of Photoshop, features multiple extra functions, not just to adjust the photograph, but also to add new information 'as if' it was part of the original image, using algorithms, content-aware filters and 3D. In this way, photography finds itself at a crucial crossroad between the actual and a manipulated reality.

Of course, it is not only photography that gets 'adjusted'; all media, including news reports, edit content to maximize the impact on audiences and continually keep them engaged.

In fact, the truth seems more susceptible to manipulation than ever now that we are actively occupied with its interpretation and dissemination through new and social media. Once a certain critical mass of supporters is involved, this can affect the resulting reality of the actual (offline) world.

## ALEKSANDRA DOMANOVIĆ

→ Aleksandra Domanović was born in 1981 in Novi Sad, Slovenia. Her works explore how media technology changes and transforms itself following social changes, and vice-versa. One of her recent projects is named *13.30*, referring to the time when the TV news used to be broadcast in former Yugoslavia. This is an open-end project for which Domanović took musical themes (named 'indents' in news lingo) from the first televised Yugoslav news broadcast in 1958 up to the present, and passed them onto techno DJs who sampled them and turned them into tracks. It is a complex project that reflects on the developments of technology and trends but also on the events, and moreover on the way these events were presented, along the history of former Yugoslavia's component countries. It is presented in form of parties, where the tracks are played by Domanović as a VJ, as a two-channel video installation and as a freely downloadable archive. Aleksandra Domanović lives and works in Berlin.



## CAYETANO FERRER

↙ Cayetano Ferrer was born in 1981, Honolulu, Hawaii. He is an artist who investigates the urban environment and our perception of it. In the series called *Western Imports* he covers existing objects in various environments with inkjet prints showing the background of the object itself, usually not visible behind it. Then he photographs them, obtaining unnaturally natural images that at first sight seem digitally altered. In fact they result in effective reflections on the in-visibility of the different layers of the contemporary environment and on our memory of it.

## OLIVER LARIC

→ Oliver Laric was born in 1981 in Innsbruck, Austria. He is a multi-disciplinary artist and curator working with new media and found materials. He investigates the re-appropriation and manipulation of images in our culture, often juxtaposing them with the past. The project *Kopienkritik* reflects on the process of analyzing gypsum copies of classic sculptures to gain a greater understanding and comprehension of the originals. Laric reinstalled and rearranged the elements of the Skulpturhalle Basel collection, interspersing his own sculptures and videos within the display throughout the museum. He grouped the sculptures according to criteria of appearance and posture, making visible the spread and evolution of aesthetic and functional ideas in art practice. The project was completed by the projection of the video essay *Versions*, in which Laric addresses and stimulates the debate about the notions of authorship, authenticity and multiplication of images in and out of the Web context. Oliver Laric lives and works in Berlin.



## SAMARA GOLDEN

← Samara Golden was born in Michigan in 1973. She uses a wide range of media including found images from the Internet, handmade objects, mirrors, and re-photographing, to create sculptures. The sculptures are incorporated into live video installations where the viewer is involved through the use of surveillance cameras that reverse the gaze, and oblige the watcher to be watched. Often the live video feeds are combined with dvd's via a video mixer. These complex, maximal installations often address issues of identity and internal conflict, juxtaposing the self to the public, spectacle society and mass media. Samara Golden is currently based in Los Angeles.

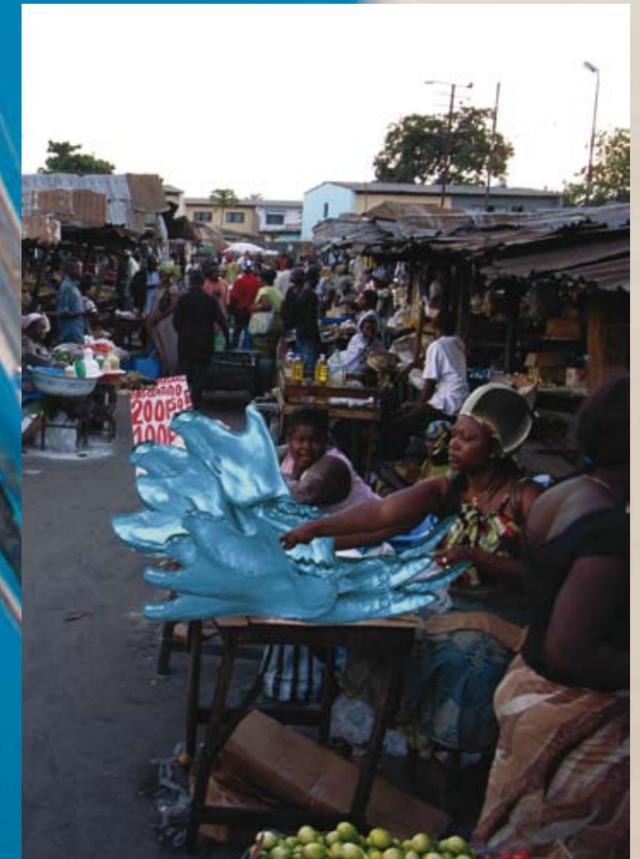


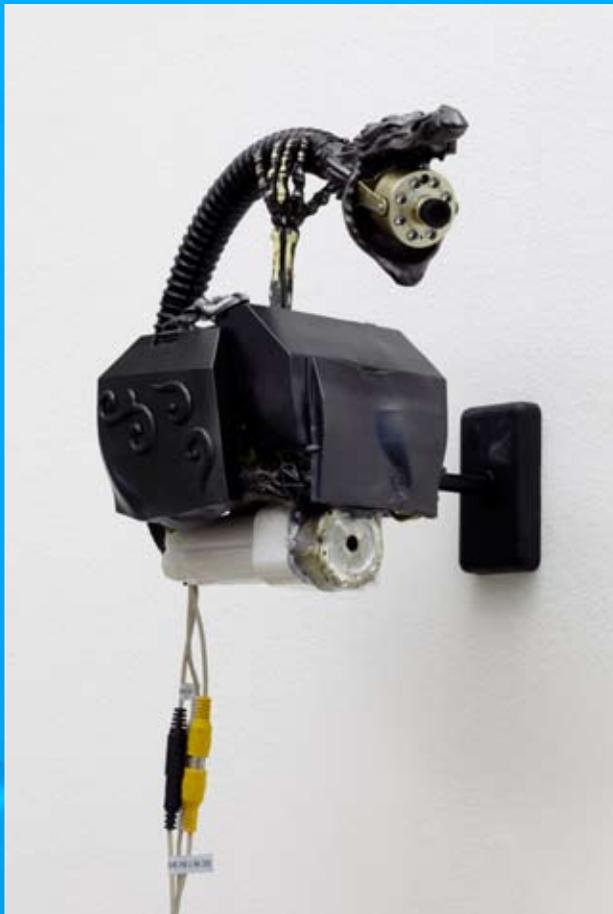
## SIMON DENNY

← Simon Denny was born in 1982 in Auckland, New Zealand. He is a multi-disciplinary artist working with installation, exhibition design and sculpture. He explores the juxtaposition of reality and filtered reality by media, and how we exist in relation to this. In the installation *Deep Sea Vaudeo* he built a reef of screens decreasing in physical and pictorial 'depth', from CRT to LCD, showing appropriated footage from an underwater ambient video. The presentation resembled sales displays which often use underwater images of marine life. The viewer was able to wonder around the faux reef, where nature and media, depiction and representation are all swirled together, hinting at the passing of a video format (CRT) and with it the 'fishbowl' screen, once a standard building block of video sculpture. Simon Denny lives and works between Auckland and Berlin.

## KATJA NOVITSKOVA

→ Katja Novitskova was born in 1984 in Tallinn, Estonia. She is an artist, curator and media expert. Her work investigates and pushes the limits of the internet and new media art, relating them to issues of identity, social reality and image ecology. The project *Expo 2020 Gbadolite* is a speculative research developed together with Femke Herregraven, Matthias Schreiber, Chris Lee, Henrik van Leeuwen and Mikko Oustamanolakis. Looking into the relationship between global capitalist investment strategies and contemporary power structures they created their own global event, World Expo 2020, taking place in Gbadolite, a town in the Democratic Republic of Congo. To analyse the processes behind a world expo they created collages of heavily Photoshopped found images related to Africa and new technologies and mixed them up with documentary footage. Katja Novitskova currently lives and works in Amsterdam.





## NICOLAS CECCALDI

← Nicolas Ceccaldi was born in 1983 in Montreal, Canada. The works presented here consist of custom-made prototypes of security cameras, essentially made of optical equipment and children's toys intricately melted together. These mutant devices keep a watchful eye on their environment, feeding a continuous live signal into closed-circuit video displays. Nicolas Ceccaldi lives and works in Berlin.

## TIMUR SI-QIN

→ Timur Si-Qin was born in 1984 in Berlin. In his work Si-Qin uses commercial imagery to explore the attractors of social and economic systems. For his contribution to Based-in-Berlin, a 1:1 scale football field LED banner system was proposed in Berlin's Monbijou Park, financed by real advertisement rented out by a London based ad-agency. The project was unfortunately shelved at the last minute due to city bureaucracy. Another project, *Axe-Effect*, consists of sculptures that pay a tongue-in-cheek tribute to the two primary drives of evolution: competition and sexual selection.

