Whitechapel
Gallery

Electronic Superhighway (2016-1966)

29 Jan - 15 May 2016
Large print labels and interpretation
Gallery 1

Electronic Superhighway
2016–1966

This major exhibition surveys the relationship between art and the Internet over five decades, inviting visitors to immerse themselves in the possibilities dreamed up by over 70 artists experimenting with technology.

The title *Electronic Superhighway* is taken from a term coined in 1974 by Korean video art pioneer Nam June Paik, who foresaw the potential of global connections through networked technology. The show summons visitors on a journey back in time, beginning with works made between 2000 and 2016, and ending with Experiments in Art and Technology's (E.A.T.) series of ground-breaking events initiated in 1966. Spanning 50 years, key moments are examined, as viewers are invited to consider: how is the Internet changing art?

The exhibition's themes of appropriation and re-imagining are explored on first entry, with Olaf Breuning's manipulated digital imagery in gargantuan form in *Text Butt* (2015). Meanwhile, Albert Oehlen's large scale painting *Deathoknocko* (2001), an inkjet-printed canvas layered with oils, offers a rendering of the visual cacophony of daily life in the information age.

Ideas of resistance are explored in the work of artist and author Douglas Coupland, who presents solutions for avoiding digital facial recognition, and by Trevor Paglen, whose post-minimalist sculpture *Autonomy Cube* (2014) functions as an open Tor Internet connection which encrypts gallery visitors' virtual identities.

Modernist traditions are deconstructed in Hito Steyerl's comment on global politics in *Red Alert* (2007), while the canons of painting are also reconfigured by Celia Hempton and Jonas Lund. In addition, three major video installations by Camille Henrot, Ryan Trecartin and Jacolby Satterwhite punctuate the ground floor gallery.

Collectively, these works examine how the hyperbolic culture that emerged with the rise of the Internet has affected the space between private and public life in the twenty-first century.

From left, following wall:

Joana Hadjithomas and Khalil Joreige
(both b. 1969, Beirut, Lebanon)

Geometry of Space
2015
Stretched oxidised steel, wall drawing and book

Courtesy the artists; Galerie In Situ / Fabienne Leclerc, Paris; CRG Gallery, New York and The Third Line, Dubai
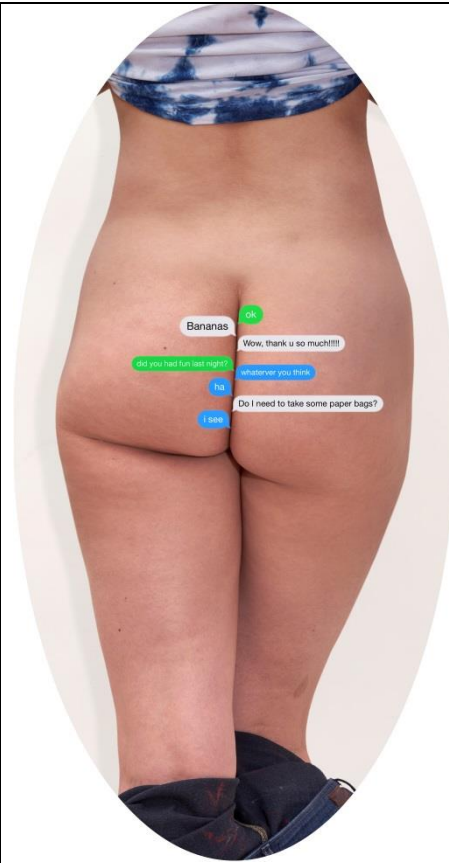
Olaf Breuning

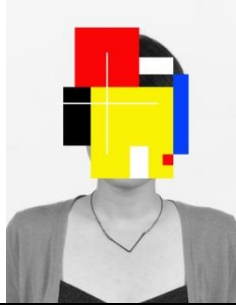(b. 1970, Schaffhausen, Switzerland)

Text Butt

2015

Wallpaper on MDF panel

Courtesy the artist and Metro Pictures, New York

Douglas Coupland

(b. 1961, CFB Baden-Soellingen, Germany)

Deep Face

2015

Four acrylic on B&W photographs, mounted on dibond

Courtesy the artist and The Daniel Faria Gallery, Toronto

Writer, artist and designer Douglas Coupland's books and visual works synthesise high and low culture, commenting on changes in human existence and beliefs caused by modern technologies. His first novel *Generation X: Tales for an Accelerated Culture* (1991) has now become a contemporary classic. These largescale monochrome headshots show facial features obscured by brightly coloured shapes reminiscent of pixels, targets or text redactions, as well as abstract painting. These works critique Facebook's development of facial recognition software, employed with or without user consent.
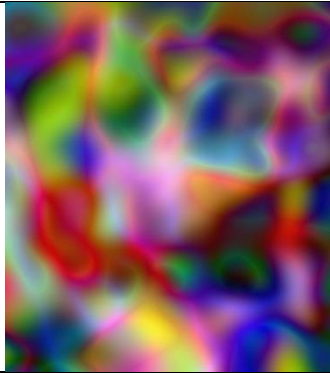
Thomas Ruff

(b. 1958, Zell am Harmersbach, Germany)

Substrat 34 I

2007

Chromogenic print

Courtesy David Zwirner New York/London

This work by German artist Thomas Ruff, appears like a kaleidoscopic abstraction, but its title 'substrate' implies there is more to discover under the photographic surface. Here, he has used obscure found images from Japanese anime and digitally manipulated their neon colours.

In this way he opens up the possibilities of abstract photography through digital means, asking in the process how important is a photograph's referent? Ruff employs photographic darkroom techniques alongside computer-generated images, photographs from scientific archives and print publishing as well as those taken from the Internet to create 'camera-less' images that often question the veracity of the documentary image.

Jon Rafman

(b. 1981, Montreal, Canada)

New Age Demanded (Future Angel Racer)
2014
3-D photopolymer resin and gray-to-black color-shifting, acrylic, mirrored plinth

Zabludowicz Collection

Alex Ruthner

(b. 1982, Vienna, Austria)

(B) RUSH

2015

Oil and acrylic on canvas

Courtesy Ibid. London

N/a

Hito Steyerl

(b. 1966, Munich, Germany)

Red Alert

2007

Triptych, 3 films each 30 seconds looped; three 30-inch cinema flat screens, three mac minis, mounting system, connecting hardware. Courtesy the artist and Andrew Kreps Gallery, New York

Hito Steyerl works with documentary photography, video, essays and installations to explore issues such as globalisation, militarisation, gender politics and popular culture. Her work highlights and critiques the effect of digital technologies and media on public perception, consciousness and the formation of identity. *Red Alert* consists of three screens of pure red film, evoking the highest state of national vigilance against terror attacks. It also humorously draws on artist Alexander Rodchenko's audacious triptych of three primary colours in 1921, an artwork that has been interpreted as both the 'end of art' and the 'essence of art.' By continuously showing a red alert, the work calls into question normality in an era of hyper-mediated and policed forms of communication.

Opposite wall on the left:

Celia Hempton

(b. 1981, Stroud, UK)

Aldo and Jesi, Albania, 16th August 2014

2014

Oil on canvas

Courtesy the artist and Southard Reid London

Jack, Scotland, 4th September 2015

2015

Oil on linen

Courtesy the artist and Southard Reid London

Quebec, Canada, 29th September 2015

2015

Oil on wood panel

Courtesy the artist and Southard Reid London

United Kingdom, 12th March 2015

2015

Oil on linen

Courtesy the artist and Southard Reid London

Israel, 10th April 2015

2015

Oil on aluminium

 Courtesy the artist and Galerie Sultana Paris

Australia, 12th March 2015, 2015

2015

Oil on linen

Private Collection

Michelle, Italy, 10th March 2015 2015 Oil on panel Courtesy the artist and Southard Reid London **Gaurav, India, 13th June 2014** 2014 Oil on canvas Courtesy the artist and Southard Reid London	

Plinth:

	n/a
Jon Rafman (b. 1981, Montreal, Canada) New Age Demanded (Elegant Rock Virus IKB) 2014 3-D photopolymer resin and blue powder pigment, mirrored plinth Private Collection	

Screening room – Middle left

Ryan Trecartin
(b. 1981, Webster, TX, USA)

A Family Finds Entertainment
2004
Video with audio
40.10 mins.

Courtesy the artist

Ryan Trecartin's video and installation practice deals with identity, celebrity and consumer culture, and depicts a chaotic, darkly humorous, and hyper-real world. His fast paced narratives explore the excitement and anxiety in the face of the changing nature of experience in the digital age. In his first feature length film, Trecartin has cast himself, his family and friends as a group of fantastically costumed, fluidly gendered characters in overlapping storylines centered around the story of a teenager named Skippy and his adventures in 'coming out'. Through melodramatic exchanges, existential crises, and ecstatic partying reminiscent of reality TV programmes, the video reflects on the cultural references of a generation that has been affected by the consumption of mass-media.

Trevor Paglen
(b. 1974, Camp Springs, MD, USA)

NSA-Tapped Fiber Optic Cable Landing Site, Mastic Beach, New York, United States
2014
C-prints

Courtesy Kadist Art Foundation

Autonomy Cube
2014
Mixed media

Courtesy the artist and Metro Pictures, New York

Artist and geographer Trevor Paglen purposefully blurs the boundaries between contemporary art, journalism, science and politics. His conceptual research has examined political topics such as mass surveillance and the 'black world', or high security military test sites.

Collaborating with technologist and activist Jacob Applebaum, *Autonomy Cube* appears seemingly as a post-minimalist sculpture but transpires to be a host for several computers housed inside, creating an open Wi-Fi hotspot that routes all traffic over Tor, a global network of servers designed to help conceal data. In addition, *Autonomy Cube* is itself also a Tor relay. As such, both the museum where it is exhibited and its users become part of a privacy-oriented, volunteer-run Internet infrastructure that resists a culture of surveillance.

Amalia Ulman

(b. 1989, Buenos Aires,

Argentina)

Excellences & Perfections

(Instagram Update, 18th June

2014)

2015

Courtesy the artist and

Arcadia Missa, London

Excellences & Perfections (Instagram Update, 20th June 2014) 2014 *GIRLPOWER Collection* C-Type prints dry mounted on aluminium mounted on black edge frames.	

Middle-back of gallery:

Zach Blas

(b. 1981, West Virginia, USA)

Queer Technologies

2007-2012

Mixed media installation

Courtesy the artist

transCoder: Queer Programming Anti-Language

Software boxes with DVDs

Gay Bombs: User's Manual

Software manual (books)

ENgenderingGenderChangers

Series of electrical plugs

Disingenuous Bar

The full installation, featuring branding videos of the Gay Bomb and QT logo swarm

transCoder Instruction Video, or How to Use A Queer Programming Anti-Language

QT instruction video

Gay Bombs Instruction Video, or How to Build and Use a Gay Bomb

QT instruction video

18.57 mins.

Screening Room:

Camille Henrot

(b. 1978, Paris, France)

Grosse Fatigue

2013

HD video with audio

13 mins.

Courtesy the artist; Silex Films; Galerie Kamel Mennour,

Paris and Metro Pictures, New York

Henrot combines film and installation with anthropological

research to explore the fascination with the 'other' and

'elsewhere' in Western art history and contemporary life.

Inspired by modern myths and popular culture, the artist draws attention to the grey areas of history and the tendency to favour linearity, confounding this logic by describing the migration and circulation of symbols and objects. With *Grosse Fatigue*, she has set herself the 'heavy' challenge of telling the story of the universe's creation. The backbone of the work is a long poem delivered in the style of spoken word, mixing scientific history with Creation stories belonging to various religions, faiths and oral traditions, in a joyous, syncretic manner. Throughout the artist acknowledges the impossibility of purporting to any universal or objective truth.

Back of Gallery:

Evan Roth

(b. 1978, Okemos, MI, USA)

Internet Cache Self Portrait:

November 24, 2015

2015

Vinyl print

Courtesy the artist

Back-Right of gallery:

Constant Dullaart

(b. 1979, Leiderdorp, The Netherlands)

Jennifer in Paradise, Liquify WhiteChapel

2015

Custom wallpaper

Glowing Edges_7.10

2014

Lenticular print, framed

Plastic Wrap_20.15.15

2014

Lenticular print, framed

All courtesy the artist and Carroll/Fletcher, London

Examining Internet and computer software languages in his practice, Dullaart presents his works both offline and online. Through installations, performances and websites, his work adopts a political approach that is critical of corporate systems. 'Jennifer in Paradise' was the first picture supplied with early Photoshop software and manipulated by its users. Though synonymous with early versions of the programme, the original image has now become hard to track down. In Dullaart's series of prints, he loops the picture back through Photoshop's various filters to create visual effects such as 'Plastic Wrap' and 'Glowing Edges'.
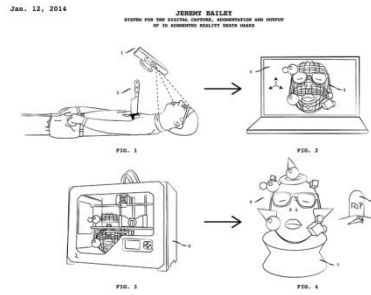
Jeremy Bailey

(b. 1979, Toronto, Canada)

Patent Drawing #1, Apparatus for the Display of Wearable Augmented Reality Public Sculpture on the Internet
2011

Patent Drawing #3, Apparatus for the Display of Wearable Augmented Reality 3D Primitive Skeleton with Reactive Physics for Dance on the Internet
2011

Patent Drawing #6, Apparatus for the Display and Control of Television Preferences as Facial Fashion on the Internet
2013

Patent Drawing #4, Apparatus for the Display and Control of Thought Driven Drawing and Media Retrieval on the Internet
2013

Patent Drawing #5, Apparatus for the Augmented Reality Exchange of Stocks for the 99% on the Internet
2013

Patent Drawing #7, Apparatus for the Display of Wearable Augmented Reality Unicorn Face on the Internet
2013

Patent Drawing #9, Apparatus for Remote Invigilation over the Internet Using a Female Human Slave to Traverse Diverse Terrain
2014

Patent Drawing #8, Apparatus for the Electronic Consumption of Nicotine from a Dolphin-Shaped Flute Synthesizer
2014

Patent Drawing #11, Apparatus for the Display and Control of Presentations Using Inhalation and Exhalation of Breath
2014

Patent Drawing #12, Apparatus for the Display and Control of Software Utilities as a Chest Fashion on the Internet
2015

Patent Drawing #13, Apparatus for the Display and Control of an Augmented Reality Nail Art Museum on the Internet
2014

Patent Drawing #14, Ornamental Design for a Communist Device Cover and Mobile Manual Labor Collaboration Software
2015

India ink on paper
All courtesy the artist and Pari Nadimi Gallery, Toronto

Thomson & Craighead

(b. 1969, London, UK; b. 1971, Aberdeen, UK)

More Songs of Innocence and of Experience

2012

Single channel video installation with amplifier
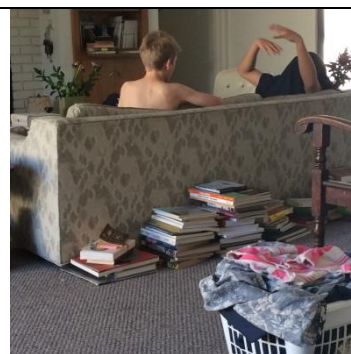
Courtesy the artists and Carroll/Fletcher, London
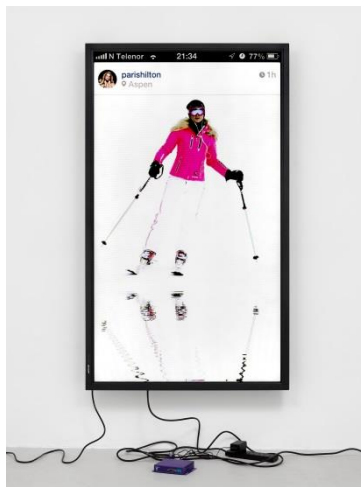

Frances Stark

(b. 1967, Newport Beach, CA, USA)

Poets on the Pyre I-IV

2015

iMovie 26.37 mins.

Cory Arcangel

(b. 1978, Buffalo, NY, USA)

Snowbunny / Lakes

2015

1920 x 1080 H.264/MPEG-4 Part 10 looped digital file (from 11 lossless TIF masters), media player, 70" flatscreen, armature, various cables.

Courtesy the artist and Lisson Gallery, London

Cory Arcangel is drawn to video games and software for their aesthetic qualities, their ability to rapidly formulate new online communities and equally, their speed of technological obsolescence. His work harnesses old and new media, from outdated home computer game systems and low-tech videos to lecture-performances and fake Internet pages. Snowbunny / Lakes is part of a series of works featuring celebrities, outmoded computer equipment and fashion accessories that are manipulated with a rippling 'lake' effect, an outdated Java programming language used in the 1990s.
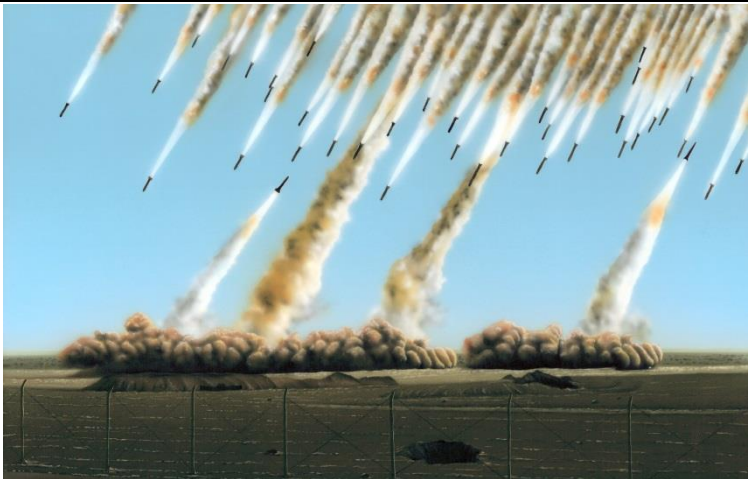
Oliver Laric

(b. 1981, Innsbruck, Austria)

Versions (Missile Variations)

2010

Airbrushed paint on aluminum composite board, in ten parts

Private Collection, London

Oliver Laric's work examines notions of authenticity and originality by looking at the history of the copy, the rip-off and the remix. Charting a history of iconoclasm and copyright, his sculptures, videos and online works examine the possibilities of the Internet as a space of direct experience.

This work refers to a military hoax by the Iranian Revolutionary Guards in 2008 who released a crudely Photoshopped image showing four missile launches instead of one – an action that engendered humorous visual responses on international social media networks. Laric has chosen several examples which he has translated into a series of immaculate airbrush paintings.

Middle – Right of gallery

Albert Oehlen

(b. 1954, Krefeld, Germany)

Deathoknocko

2001

Inkjet print and oil on canvas

Zabludowicz Collection

Albert Oehlen's work oscillates between figuration and abstraction, paintbrush and collage, computers and canvas. He experiments with and embraces contemporary technologies, themes and debates around painting.

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Previously exhibited in his solo exhibition at the Whitechapel Gallery in 2007, this work uses digital editing tools to build up multiple layers, opening up painting to the possibilities of digital sampling, mixing and editing.

Eva and Franco Mattes

(both b. 1976, Brescia, Italy)

My Generation

2010

Video collage, broken computer

Courtesy the artists and Carroll/Fletcher, London

Joshua Nathanson

(b. 1976, Washington, D.C., USA)

A Fiction About the Near Future
2015
Acrylic and oil on canvas

Private Collection, Europe

Wafaa Bilaal

(b. 1966, Najaf, Iraq)

Domestic Tension
2007
Video from live performance
9.34 mins. Courtesy the artist; Driscoll Babcock Galleries and Lawrie Shabibi Gallery

Opposite wall in the middle of gallery

Mahmoud Khaled (b. 1982, Alexandria, Egypt) Do *You Have Work Tomorrow?* 2012 32 screen shots of a staged conversation on an iPhone, transformed into black and white photographs developed in a dark room. Courtesy the artist and Gypsum Gallery, Cairo	n/a

Antoine Catala
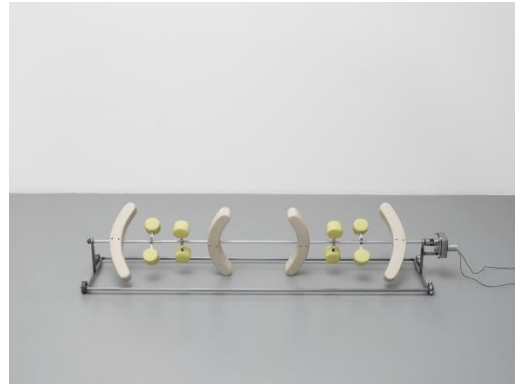
(b. 1975, Toulouse, France)

(::( )::) (band-aid)

2014

;)

2015

Plastic, rubber, foam, motor,
steel,
electronics, power supply

Courtesy 47 Canal, New York

Addie Wagenknecht (b. 1981, Portland, Oregon USA) *Asymmetric Love* 2013 Steel, CCTV cameras and DSL Internet cables Courtesy bitforms gallery, New York	n/a

Right – Front of gallery

Petra Cortright

(b. 1986, Santa Barbara, CA, USA)

Night Heat 4

2011

Night Heat 5

2011

Digital paintings on satin

Courtesy the artist, Foxy Production, New York and Société, Berlin

Petra Cortright (b. 1986, Santa Barbara, CA, USA) *% winter pix art sex anal* *KINGS QUEST II BRIDGE* 2014 Digital painting on aluminium Collection Carl Kostyál, London *W9_krakow pajaki package* *crack panic attacks cheet* *codes/deer hunter cheetah,* *tarzan* 2014 Digital painting on aluminium Collection of Brett and Julia Frankle, London **(continues on next page)**	n/a

Petra Cortright is an artist who works with film, video, performance, painting and the material of the Internet. These abstract paintings on aluminum, are produced using downloaded paintbrushes from the website deviant art, which the artist uses in Photoshop, which functions as her blank canvas.

Working intuitively, Cortright layers dozens of coats of virtual paint into Photoshop, precisely mapping each segment onto her digital canvas. These 'brushes' in the virtual world become an object of desire, accumulated and collected like playing cards. These images are then printed onto metal canvasses through a lengthy and involved process. Ultimately, each physical painting amplifies the vibrancy of the image on screen; it sits in the world as a hybrid digital and physical object.

Jonas Lund

(b. 1984, Linköping, Sweden)

VIP (Viewer Improved Painting)

2014

Self-optimising digital painting, 50" monitor TV, custom metal frame, gaze-tracking camera

Courtesy the artist and The Moving Museum. Produced with support from the Mondrian Fund

Lund creates installations, websites and performances that incorporate data from his *analysis* of art-world systems and behaviours, including stylistic trends, buying patterns and curatorship.

Examining the relationship between artistic production and commerce, Lund uses algorithms to pool and interpret this information, transforming the material into works that reflect on current speculation and profit within the art market. In this two-monitor installation a gaze tracking camera records what screen the viewer looks at. Slowly, it iterates different compositions over time, choosing an optimal colour based on the viewer's preferences.

Screening Room:
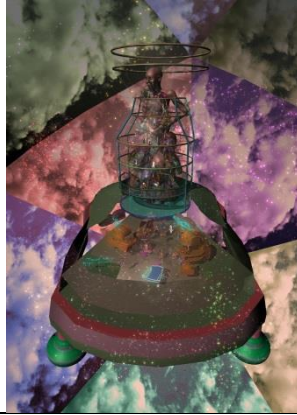
Jacolby Satterwhite

(b. 1986, Columbia, SC, USA)

Reifying Desire 6

2014

HD video with audio

24.14 mins.

Courtesy the artist

Jacolby Satterwhite's exuberant performance and video works bring together personal mythology with alternative online realities, layering computer-generated and analogue images. *Reifying Desire 6* is the final installment of the series. It uses 3D models of his mother's drawings, his body alongside animated figures, bringing together various disciplines through the means of digital media. In the process, utilitarian objects become repurposed in order to weave together a multi-layered narrative. In the work the artist draws parallels between his mother's private domestic imaginary and his public reactions to pop culture, art history and political histories in order to create a distorted simulacrum of reality.

Jayson Musson

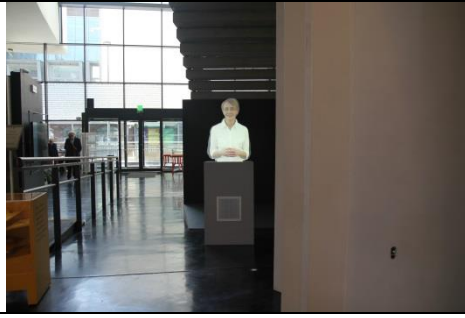(b. 1977, Bronx, NY, USA)

ART THOUGHTZ

2010-2012

Digital video with audio

1:27.24 mins.

Courtesy the artist and

Salon 94, New York

James Bridle

(b. 1980, London, UK)

Homo Sacer

2014

Digital video, perspex, rear projection

7.05 mins.

Courtesy the artist

Bridle is an artist, writer, publisher and technologist whose interdisciplinary work engages with the invisible yet pervasive technologies that we encounter every day. This work consists of a projected hologram, a device that is increasingly found in airports, stations or government buildings to deliver instructions give directions or offer help.

Its female protagonist quotes sentences drawn from UK, EU or UN legislation describing the nature of citizenship in the 21st century, and how it can equally be revoked with potentially fatal consequences

Sturtevant

(b. 1924, Lakewood, OH, USA; d. 2014, Paris, France)

Pacman

2012

Animated video with audio

1.15 mins.

Courtesy Sturtevant Estate and Galerie Thaddaeus Ropac, Paris

Center – Front of gallery

Katja Novitskova (b. 1984, Tallinn, Estonia) Innate Disposition 2012 Digital print on aluminium, cutout display Courtesy the artist and Kraupa-Tuskany Zeidler, Berlin	n/a

Aleksandra Domanović

(b. 1981, Novi Sad, SFR Yugoslavia)

Little Sister II

2013

Laser sintered PA plastic, polyurethane, Soft-Touch & brass finish

Courtesy Carl Kostyál, London

Alan's Apple

2013

Laser sintered PA plastic, polyurethane, Soft-Touch & brass finish

Courtesy Stefania Bortolami, New York

Relay Runner (Sanija Hyseni 1979)

2013

Laser sintered PA plastic, polyurethane, Soft-Touch & brass finish

Courtesy ASOB Private Collection, Berlin

Torches of Freedom

2013

Laser sintered PA plastic, polyurethane, Soft-Touch & brass finish

Courtesy Varon Collection, Monaco

Sueño de una Tarde

2014

Laser sintered PA plastic, polyurethane, bronze finish

Courtesy the artist and Tanya Leighton, Berlin

Aleksandra Domanović's video and installation work is concerned with how images and information shift in meaning in different contexts and historical circumstances, as well as the ways that technology and machinery interface with the human.

In this series, Domanović has cast a 3D model of the first artificial 'Belgrade Hand' realised in 1963, which is now seen as a representation of Yugoslavian innovation; each hand holds what at first seem to be various symbols of emancipation or peace. For example, she examines the use of a cigarette as a 'torch of freedom', a term coined by psychoanalyst A.A. Brill in the early 20th century, which was then used in a mass-marketing scheme by pioneering ad-man Edward Bernays.

ACCESS INFORMATION

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