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01.02.2017 — 01.03.2017	<p>(Social) Mediagenic Art</p> <p>web exhibition 01.02.2017 — 01.03.2017</p> <p>Giorgio Ruggeri The Case of Pavel Pavel 2016—2017</p> <p>A short essay by Giorgio Ruggeri about the artistic practice of a lithuanian based artist who uses his facebook private page as an artistic medium. This text serves as an introduction to a web residency by Pavel Pavel which will be hosted soon on this same page.</p> <p>Jeroen Bouweriks G.I.S. Le Déjeuner sur l’Herbe 2015—2017</p> <p>Based on predefined rules, Dutch visual artist Jeroen Bouweriks starts several iPhone conversations with artists, theorists, curators, gallery owners and designers in the private setting of Facebook Messenger. Bouweriks asks to each participant to perform a google image search (g.i.s.) for the renowned painting by Manet, Le Déjeuner sur l’Herbe and to send the “original” as an attached image on the chat. Here are pre-</p> <p>sented 50 selected conversations with related images, a wunderkammer of words and pixels.</p> <p>Kasper Lecnim Facebook.com/com... 2015—2017</p> <p>A facebook fan page haunted by a ghost–bot who daily posts a blank post. An accumulated void, conceived by the polish artist Kasper Lecnim as a “totally devoid of information” device.</p> <p>Kasper Lecnim Symphony for 12 personal computers 2014—2016</p> <p>An audio–video installation by Kasper Lecnim consisting of 12 working computer sets with audio speakers. As a result of Windows crashes, the machines are restarting over and over again, constantly playing typical sounds of this process — the startup melody and the critical stop beep.</p>	(Social) Mediagenic Art
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The term *mediagenic* — which shares the same roots with *photogenic* — applies to an artistic instance when this is composed of a set of features which solely happen under a specific medial context, often casting reflections over the medium itself. Projects featured in this web exhibition ironically reflect on the daily usage of technology and social media, and their links with art processes.

The Case of Pavel Pavel by Giorgio Ruggeri, a scholar in digital curatorship, documents the constant production of images by a Vilnius based artist nicknamed Pavel Pavel. The visual collection only exists on his Facebook private page, and this webspace itself is the piece of art, a quotidian and reiterative piece of art which gathers multidisciplinary and multi-medial elements. The social media platform concurrently constitutes the artwork foundation and its disguise: the accumulative, junky structure of the news feed in which Pavel Pavel operates, provides a camouflaged environment to his aesthetic practice.

Similarly, *Facebook.com/com...* by Kasper Lecnim parodies the information flow of the Facebook news feed, denying its content and minimizing it to a basic, zero degree: an accumulated void. The

blankness of Lecnim's webspace is odd and relevant, in a world of ordinary and irrelevant items.

This extravaganza, or the “excess of information nonsense”, is the starting point to read *Symphony for 12 personal computers* (again, by Lecnim), a software performance made up by a continuous process of crashes and rebooting propelled on Windows machines. The related sounds contribute to the shaping of a specific melody, which is possible only under these circumstances, thus it is mediagenic.

The “mediagenicity” is finally undisguised in *G.I.S. Le Déjeuner sur l'Herbe* by Jeroen Bouweriks. Here the object of artistic construction is represented by Messenger chats, the medial environment used by the artist to ask other artists, curators and media theorists to Google-search for the “original” version of Manet's painting and to attach it within the conversation.

Bouweriks' project stimulates at least two different arguments. The most obvious one deals with the processes of image interpretation and artistic appropriation, by which a universe of different versions of the painting appears, all these versions being related to each other and towards the origi-

nal by comparative links: equal to, similar, opposite. While questioning concepts such as “original”, “authority” and “autonomy” in the arts, *G.I.S. LDSLH* also offers the possibility to reflect about the slipperiness of the public / private boundaries, and how we deal with each other in a context that we assume it’s public or not. The displayed real-time conversations include off-topic details (current mood, future plans, memories) which could eventually become objects of voyeuristic interest. The intimate setting of a private chat clashes with the public recognition of these digital personæ: the project feasibility relies on the factual truth that each of the contributors has a Facebook account.

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