



Art **IN THE AGE** of **GLOBALIZATION**

THE DIGITAL WORLD

EVEN IN THE EARLY DAYS of computer technology, when massive mainframes were the purview of scientific research laboratories and the military, programmers saw the potential for using technology for artistic ends. The development of integrated circuits and microprocessors in the 1970s prompted the production of increasingly inexpensive computers, and artists were quick to adopt this new, powerful tool—first working with programmers and then launching out on their own as software became more user-friendly and intuitive. The rapid pace of software development now provides a dizzying array of new options, seemingly on a daily basis. Many artists use computers as one tool among many within a contemporary, interdisciplinary mode of working. The objects on view in this atrium are but a small sampling of the myriad ways artists make use of technology.

At the same time, the growth of the Internet and the proliferation of digital images brought the unprecedented ability to mine and capture images. Appropriation has become reflexive among digital natives (those who have grown up in the digital age), who freely harvest and recycle images. Notions of ownership and copyright are increasingly debated. Lauren Cornell, curator at the New Museum in New York, observes that interaction with the Web, wherein images are routinely lifted, borrowed, and reframed, has become “a way to participate thoughtfully and actively in a culture that is highly circulated, hybridized, and internationalized.”

DONNA AND CARGILL MACMILLAN ATRIUM (THIRD FLOOR)

Matthew Welch | deputy director and chief curator

Labels list for Object Package: MW-Target-Digital

Object Number2009.67 **Label Type** *Wall Label Extended* **Label Color:** *White*

Noriko Furunishi

Japan, born 1966

Untitled (Dirt Track), 2005 (printed 2009)

Chromogenic color print

Gift of funds from Russell Cowles II and Josine M. Peters, Henry Roberts, and the Photography and New Media Curatorial Council, and the Linda and Lawrence Perlman Photography Endowment and the McClurg Photography Purchase Fund 2009.67

While enrolled at the University of California, Los Angeles, Noriko Furunishi took Adobe Photoshop classes at a local community college. She also began to use a 4 x 5 viewfinder camera because it produces negatives that are dense with visual detail and data. After scanning negatives into her computer, she uses the digital files to compose and collage multiple views in a single image. She produced this image, for example, from five or six views of a construction site. Digital technology allows her to rotate and "flop" images in the process of arranging her compositions. While she remains true to the character of the places she photographs, Furunishi's seamless digital manipulation of the component parts creates a dreamlike, slightly disorienting effect—at once familiar and otherworldly.

Object Number2012.3.1 **Label Type** *Wall Label Extended* **Label Color:** *White*

Emily Allchurch

Tokyo Story 1: Lotus Garden (after Hiroshige), 2011

Transparency on light box

The Christina N. and Swan J. Turnblad Memorial Fund 2012.3.1

Emily Allchurch established her reputation by creating photographic images that closely reference historic paintings and prints. Using an original artwork as a guide, she takes hundreds of photographs which she digitally splices together to resemble the original composition, but which are composed of contemporary elements that often reveal current social concerns or issues.

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Long an admirer of Utagawa Hiroshige's series One Hundred Views of Edo, Allchurch traveled to Tokyo in 2009 and visited the places pictured by Hiroshige over 150 years ago. While many places have changed radically and bear no resemblance to Hiroshige's images, Allchurch photographed details of the urban landscapes she encountered. These she later used to construct her own views, following Hiroshige's compositional arrangements, dramatic cropping, and color gradations, while also manipulating every detail of the photographic data to create views that are at once familiar and strangely fresh. The resulting homage to Hiroshige is also a gentle social narrative, capturing elements of traditional Japanese life and culture that have endured through the country's tumultuous modern history as well as the ingredients that make Tokyo a thoroughly futuristic city.

Object Number2012.50a-e **Label Type** *Wall Label Extended* **Label Color:** *White*

Ann Hamilton

American, born 1956

American Singers (e, g, b, d, f) (chorus), 2009

American Singers

Carl Solway Gallery, Cincinnati

Digital inkjet monoprints with hand-applied candle soot, sprayed with fixative; Variable edition of 2

The David and Margaret Christenson Endowment for Art Acquisition 2012.50a-e

Installation artist Ann Hamilton created this set of inkjet prints by capturing still images of canaries previously recorded on video. The letters in the title—e, g, b, d, and f—refer to the notes on a musical staff and suggest the tonal range of the American Singer canary, specially bred for its free and melodious song. Hamilton further enhanced the output by moving a burning candle across the surface of the paper, depositing soot from the burning paraffin. The mysterious markings enhance the impression of the birds' fleetings movements.

Labels list for Object Package: MW-Target-Digital

Object NumberL2012.158.1 **Label Type** Wall Label Extended **Label Color:** White

Cory Prah

born 1976

Chelsea Court, 2009, 2009

Archival pigment print

vObjectNumber

This photograph presents a suburban landscape with concrete driveways radiating from a cul-de-sac. Bright green lawns, pruned trees and shrubs, and a formally planted roadway island suggest the obsessions and aspirations held by many modern Americans. But the key element of the American dream--the house--is missing. An ominous grey sky fills the background, and the scene is devoid of people, suggesting is awry. Using Adobe Photoshop software, Prah manipulates his photographs, meticulously adding and subtracting elements to produce a wholly compelling vision. It can take up to nine months and countless refinements before Prah is satisfied with the image.

Object NumberL2012.158.2 **Label Type** Wall Label Extended **Label Color:** White

Doug Rickard

born 1968

#33.665001 Atlanta, GA., 2009, 2011

Archival pigment print

vObjectNumber

Doug Rickard is acutely aware of the causes of poverty and the challenges facing minority populations in the United States through his studies in history and sociology at the University of California, San Diego. Using Google Street View, he has explored blighted urban areas throughout the country via the images captured by Google's roof-mounted 360° cameras. He composes his images by "framing" compelling scenes on his computer screen. He then documents the image by photographing the screen with his digital camera. The resulting pictures—with their peripheral blurriness and capricious coloration—heighten the sense of alienation and disenfranchisement that characterized these neglected communities.