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DIGITAL '04 JUROR STATEMENT



JUROR STATEMENT

With few exceptions where artists use cartoon-like humor, or optimistically imagine cities powered by renewable energies the visions of the future presented in the Digital'04 exhibition, *TOMORROW*, generally incorporate a note of caution. Specific approaches or topics emerge as being common to many artists, whether based in the United States or internationally: psychedelic imagery; apocalyptic scenes of urban destruction; abstract architectural or mechanistic cityscapes and mind-scapes; and the merging of natural and artificial forms.

The potential impact of genetic research on human and animal life is a dominant feature. In *TOMORROW*, we see the perfect child, expertly engineered through genetics and cloning; references to cryonics the freezing of the dead with the hope of re-animating them in future; hybrid fruits and vegetables; and new breeds of animals occupying fantastical architectural spaces. In many of these works, artists suggest a world in which humans are increasingly distanced from direct experiences of the environment, receiving instead a second-hand or simulated experiences presented in museums, zoos, or other social spaces.

Artists enduring fascination with the relationship of human beings to machines and in particular computer and networked technologies can be seen in a number of provocative images that explore the possibilities of neural networks, memory enhancement by means of distributed computer technology, and the downloading or uploading of family histories. One series of work shows humans adopting a nomadic existence in response to a society upset by the impact of technology and capitalist culture. This New Breed of people create wearable houses, and adapt their behavior and societal structure in ways that are necessarily more self-sufficient.

In this exhibition of digital prints, artists use a range of approaches from digital photography to computer-manipulated montage that, in many cases, reveal strong

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June 2012



A. Michael Noll
digital art pioneer
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print

connections with other areas of contemporary visual culture. These include the aesthetics of video projections, the language of video games, and strands of contemporary painting that take inspiration from psychedelia, or from architectural spaces and forms. Drawing on a diverse range of ideas and aesthetics, the artists in Tomorrow offer visions that are not always entirely comfortable, but that spark lively debates about how science and technology might impact our future.

Anne Barlow

Curator of Education and Media Programs
The New Museum of Contemporary Art, New York City

[ABBREVIATED BIO](#)

[Exhibition Images & Artist Info - Introduction](#)

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Art & Science Collaborations, Inc. service to the art-sci community since 1988

The purpose of Art & Science Collaborations, Inc.(ASCI) is to raise public awareness about artists and scientists using science and technology to explore new forms of creative expression, and to increase communication and collaborations between these fields.

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DIGITAL2004

JURORÅ'S BIO

Anne Barlow is Curator of Education and Media Programs at the [New Museum of Contemporary Art](#), where she organizes artists' presentations, performances, and critical debates relating to contemporary art and new media. Recent projects include New Museum exhibitions Killer Instinct (co-curated with Rachel Greene); Videodrome II; and Trust Me; and installations by Lansing/Dreiden, Angie Eng, and lab[au]. Independent projects include Copy It, Steal It, Share It , (in collaboration with Michele Thursz), Borusan Art Gallery, Istanbul.

Formerly Curator of Contemporary Art and Design at Glasgow Museums, Anne Barlow has organized numerous artists' residencies, exhibitions, and new media projects, and selected work for public collections and commissions in the U.K. Since 1990, she has participated in television and radio programs on contemporary art, and published with organizations including the Tate Gallery Liverpool, Henry Moore Foundation, and the Edith Russ House for Media Art, Oldenburg, Germany. Anne Barlow has lectured at institutions including the Tate Gallery, Pratt Institute, NYU, and CalArts.

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DIGITAL '04: ARTIST PAGE

DEBRA SWACK - NEW YORK, NY

"MY PERFECT CHILD" DIGITAL PHOTOS ON PLASTIC DINNERWARE FOR 10



DEBRA SWACK 10/2001

My Perfect Child, 14" x 14", set of ten digital archival pigment prints (Epson 7500 printer), 2000/2004

"My Perfect Child" explores the history of engineering the perfect child through genetics, cloning and selective abortion and its origins in literature, psychology, anthropology, and child-rearing manuals (available as a set of prints or text and photo installation on dinnerware setting for 10 "clones", paraphrased quotes on prints from "Designing Babies" by reproductive expert Roger Gosden).

I am a digital artist who both uses and makes projects relating to technology including animation videos, photographs and digital projects using drawing, sculpture and sound installation. I have degrees in both Art and Computer Science and previously worked in the computer field and recording industry where I did software testing, flowcharting, technical writing and user training.

I am interested in patterns and systems that concurrently exist in seemingly unrelated fields. I also find fascinating cultural interpretations and bias on the findings of new scientific "facts" and how this affects both current and subsequent research. I am not interested in illustrating, only in interpreting and being influenced by scientific principles when making art.

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