

QR / ART
D I G I T A L
REMIX/RESPONSE
to the
P O R T L A N D
ART MUSEUM
P E R M A N E N T
C O L L E C T I O N
Curated by Krystal South

Shine a Light
October 14th, 2011

Portland Art Museum
1219 SW Park Avenue
Portland, OR



www.krystalsouth.com/qr



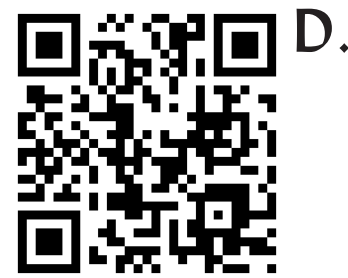
A.
Alex Mackin Dolan
Edward Dugmore,
'Red and Black' (1957)



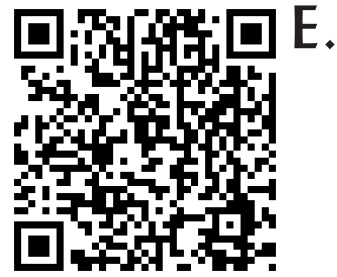
B.
Alexandra Gorczynski
Gerhard Marcks, *'Girl with Braids'*
(1950)



C.
Ben Fino Radin
Kenneth Noland, *'Strand'* (1966)



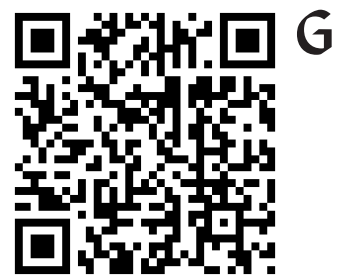
D.
Brad Troemel
Entire Collection
<http://blindmist.com/>



E.
Christian Megazord Oldham
Mark Rothko, *'Untitled'* (1967)



F.
Israel Lund
Lynda Benglis, *'Omega'* (1973)



G.
Jasper Spicero
Jules Olitski, *'Noble Regard'* (1989)



H.
Jennifer Chan
Dan Flavin, *'Untitled (to Donna) 2'*
(1971)



I.
John Transue
Anne Truitt, *'Bonne'* (1963)



J.
Laura Brothers
George Segal,
'Helen with Apples' (1981)



K.
Lindsay Howard
Kenneth Noland, *'Clem's Gift'* (1974)



L.
Micah Schippa
Jack Bush, *'Jump Up #2'* (1972)



M.
Michael Manning
Oskar Kokoschka,
'Tuileries Gardens, Paris' (1925)



N.
Nicholas O'Brien
Robert Goodnough,
'Grey Development' (1969)



O.
Parker Ito
Jules Olitski, *'Noble Regard'* (1989)

"It is a truism to day that we live in a 'remix culture.' Today, many of cultural and lifestyle arenas - music, fashion, design, art, web applications, user created media, food - are governed by remixes, fusions, collages, or mash-ups. If post-modernism defined 1980s, remix definitely dominates 2000s, and it will probably continue to rule the next decade as well."

—Lev Manovich, *What comes after Remix?* 2007.

Artist Info

- | | |
|-----------------------------|--|
| Alex Mackin Dolan | alexmackindolan.com |
| Alexander Peverett | softoceanhotel.net |
| Alexandra Gorczynski | alexandragorczynski.com |
| Alexandria McCrosky | alexandriamccrosky.computersclub.org |
| Bea Fremderman | beafremderman.com |
| Ben Fino Radin | benfinoradin.info |
| Brad Troemel | blindmist.com |
| Christian Megazord Oldham | christianoldham.com |
| David Hanes | davidfmhanes.co.nr |
| Derek Bourcier | derekbourcier.blogspot.com |
| Israel Lund | israellund.tumblr.com |
| Jasper Spicero | heckittodang.tumblr.com |
| Jennifer Chan | jennifer-chan.com |
| Jeremiah Johnson | datacorruption.org |
| John Transue | johntransue.net |
| Joshua Pavlacky | appendixspace.com |
| Kareem Lotfy | kareemlotfy.com |
| Krist Wood | kristwood.com |
| Laura Brothers | out4pizza.com |
| Lindsay Howard | lindsayhoward.net |
| Louis Doulas | louisdoulas.info |
| Martin Cole | upper-cut.net |
| Micah Schippa | micahschippa.info |
| Michael Manning | themanningcompany.com |
| Mo Marie | momarie.com |
| Nicholas O'Brien | doubleunderscore.net |
| Nicholas Sassoon | youmakemesohappy.blogspot.com |
| Parker Ito | parkerito.com |
| Robert Lorayn | robertlorayn.computersclub.org |
| Sarah Weis & Arturo Cubacub | i3hypermedia.com |
| Travess Smalley | travesssmalley.com |
| Travis Hallenbeck | possiblebitmaps.com |
| Weird Fiction | weird-fiction.net |

To download a QR code reader go to: bit.ly/qr-ip for iPhone
bit.ly/riW00t for Android



l.

Weird Fiction
Manuel Izquierdo, 'Eye of Orion'
(1981)
OUTDOOR SCULPTURE GARDEN



a.

Alexander Peverett
Oda Kanchô, *Terrible Spectacle in Fujisawa on the Tôkaidô, Night of September 1, 1923* (1924)



b.

Alexandria McCrosky
Megan Murphy, 'Pause' (2002)



f.

Jeremiah Johnson
Amano Kunihiro, 'Lost Past 14'
(1975)



j.

Louis Doulas
Jean-Baptiste Greuze,
'The Drunken Cobbler' (1780/1785)



n.

Robert Lorayn
Kwakwaka'wakw, 'Transformation Mask' (late 19th century)

The hand of the artist is attached to a mouse, connected to a computer. This machine is the studio, the software becomes the paintbrush, the chisel, the camera: the digital file (.JPG, .GIF, .MOV, .MP3) is the artwork.

Since the late 1970's, computer-mediated artwork has been produced in this manner.

QR/ART is a digital exhibition curated by artist Krystal South for Shine a Light. Posed as a response to the lack of new media and internet-based artworks in the collection of the Portland Art Museum, the works presented through QR codes eliminate the need for a physical exhibition space and allow digitally-created works to remain within the digital realm.

The exhibition includes works from thirty-three artists working with various digital media. Each artist was asked to look through the online archive of the PAM collection, and select a singular artwork to remix or respond in the digital manner of their choice. The elected artworks range in age from 200 BCE to 2002 - covering forms from a Native American Transformation Mask to 17th century French oil painting to modern sculpture.

These artists have provided their post-Internet aware contemporary perspective to works of a very diverse nature. Their remixes and responses are constructed of an equally wide range of new media, from appropriated videos and original music compositions to 3-D models and animated GIF's. This call and response between making and meaning, both old and new, extends both works.

QR codes, read with smartphones, are implemented for distribution of **QR/ART** in order to bring the work into the palm or pocket of the viewer; creating a portable/personal art experience while in the presence of the original work of art and beyond. The archetype is edified in the digital aura, reshaping a potential future for art viewership.

F.A.Q. RE: QR/ART
By Krystal South, curator



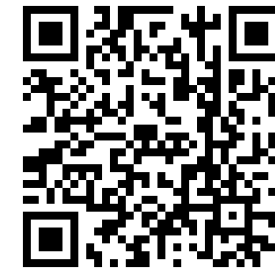
c.

Bea Fremderman
Jean-Honoré Fragonard,
'Boy with a Peep Show' (1780)



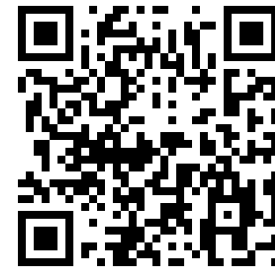
g.

Joshua Pavlacky
Tlingit headdress, (late 19th century)



k.

Martin Cole
Homer Dodge Martin, 'Landscape, Upper Ausable Lake' (1856/1897)



o.

Sarah Weis & Arturo Cubacub
Kwakwaka'wakw, 'Transformation Mask' (late 19th century)



d.

David Hanes
Pair of covered silver pitchers,
Maker's mark of V. W. & T., (1923)



h.

Kareem Lotfy
Luca Giordano, 'The Battle of the Lapiths and the Centaurs' (1682)



l.

Mo Marie
Lee Kelly,
'A One Pound Canto' (1960)



p.

Travess Smalley
Severin Roesen, 'Still Life with Flowers and Fruit' (1870-1872)



e.

Derek Bourcier
Jean-Baptiste Monnoyer; Antoine Monnoyer, 'Still Life with Flowers, Fruits, a Parrot and a Monkey' (1690/1699)



i.

Krist Wood
Allan Houser, 'Singing Maidens' (1979)



m.

Nicolas Sassoon
Albert Bierstadt, 'Mount Hood' (1869)



q.

Travis Hallenbeck
House Scene, Nayarit sculpture (200 BCE/300 CE)