

Turing's Apple

Organized by Tony Oursler

January 28th - March 12th, 2015

For this exhibition, Tony Oursler created an email chain letter asking artists to consider the digital age, the intelligent machine, and the "destabilizing visual landscape where the very notion of perspective has been altered by the ubiquitous glowing screens and speed of information."

Under these parameters artists were asked via email to produce a work (still or moving) capable of being digitally transferred and produced (under specific guidelines) by Redling Fine Art. A curatorial gesture (masquerading as spam).

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If our shifting attitudes toward technology could be recorded they would exist as a mysterious register—manifestations of our internal desire. From the Industrial Revolution to the Digital age darker cultural, environmental, social, and economic ramifications have perforated advances associated with the rise of technology. Alan Turing predicted that anything a human brain could do would soon be replicated by a machine.

Today the intelligent machine propels us forward in one way or another. Our digital age has allowed for unending advances in science and industry, but for the general public it has also opened a Pandora's box of escapist, compulsive, and fruitless activities, along with the prospect of total surveillance. The recent advent of the hand-held device has put a new means of mimetic production into the hands of most, with unforeseen results.

As the Luddites protested the loss of jobs and destruction of social order, similar parallels can be drawn to the dawn of the Internet age. Elon Musk has called the prospect of artificial intelligence, "our greatest existential threat." As the Internet approaches an uncanny mirror state of a collective consciousness, it offers a false promise: of a seemingly endless supply of information. This mirage of infinite information (images, video, sound) seems too easily mediated by government and corporate control.

The artist is thrust into this new and sometimes destabilizing visual landscape where the very notion of perspective has been altered by the ubiquitous glowing screens and speed of information. We have been given a new set of tools that often seem to be beyond our ability to integrate in meaningful ways. Within these current conditions, we may ask how are computers shaping the way art is made and seen today?

Tony Oursler
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