ARTFORUM

SUMMER 2014 INTERNATIONAL

WARHOL'S COMPUTER
AFROFUTURISM
ART AND ANIMATION

$10.00

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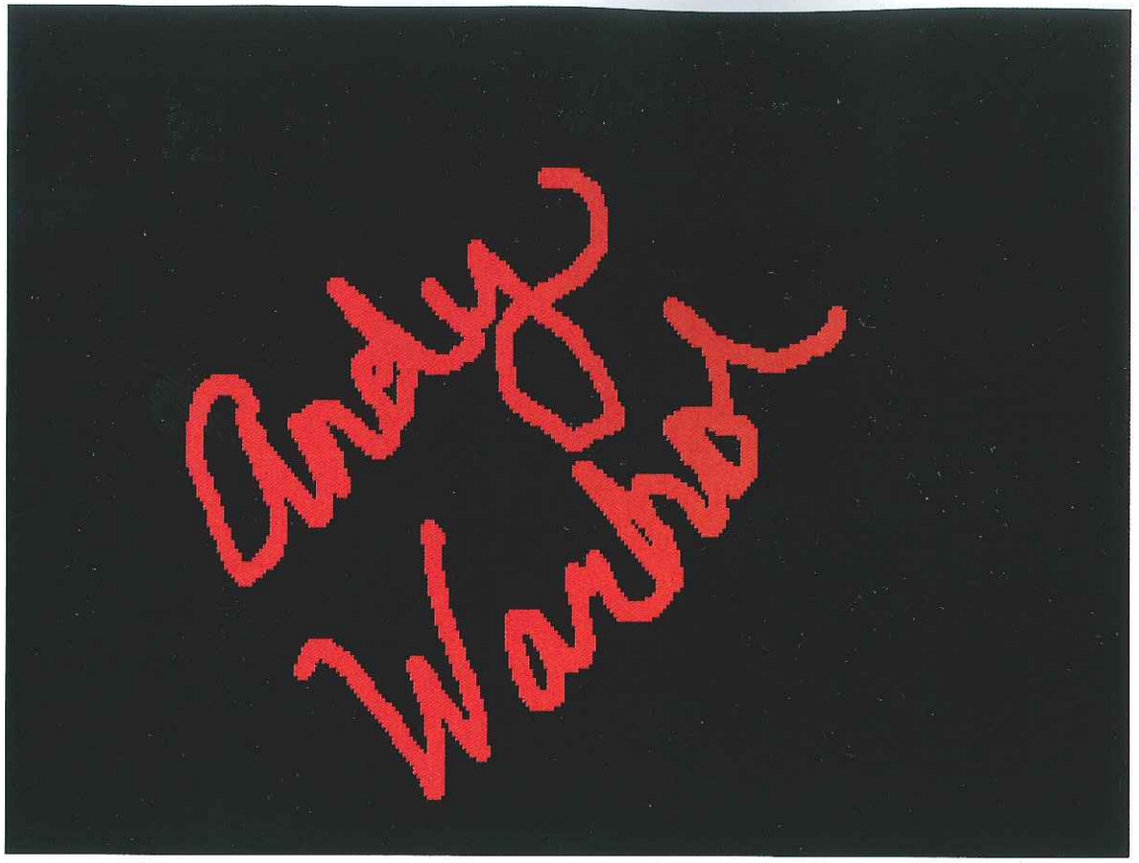


Andy Warhol, *Andy*, 1985, digital image.

away at Bach on a piano is a historical goof. Today, if confronted with Gould performing his music on a contemporary instrument, Bach would most likely wonder, "Why is this Canadian guy playing my compositions out of tune?" Like computer software, music is a set of instructions performed in real time on various instruments, and like all technologies, parts of these systems can become obsolete—even something as common as what we hear as C major. Moreover, technology—like taste—does not necessarily proceed in a straight line. If we traveled back to the 1700s and heard Bach play, we might just as easily ask, "Why is he playing his *own* stuff out of tune?" Hierarchies of authenticity might be best considered relative.

A historically informed setting for the images discovered by this preservation effort would dictate that the following real-time systems be strung together: Warhol's images would be need to be visualized in real time and in real space by a period-specific, analog, cathode-ray-tube Amiga monitor hooked up to an Amiga 1000 running the specific version of GraphiCraft found on Warhol's disk, booted using Amiga Kickstart 26.7, all running on US 110 V, 60 Hz power. This is the only performance of these sketches that would be 100 percent accurate to 1985. The images you see reproduced here are renderings of the raw digital files for contemporary print and Web—a Gould version, if you will. Luckily, though, we might be on the right track, because the performance of these images is not entirely limited to a given medium, technology, or period, any more than an image can exist as a true original, as Warhol knew better than anyone. In 1986, when asked how he would like to see his sketches displayed, Warhol replied, "Well, we could get a printout. I could just print this out if we had the printer." I hope he would have been OK with making a few thousand copies. □

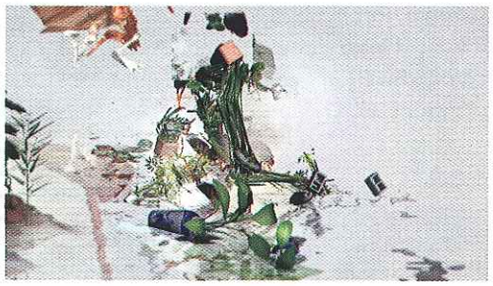
CORY ARCANGEL IS AN ARTIST BASED IN BROOKLYN, NY. (SEE CONTRIBUTORS.)

IAN CHENG

IN MY ANIMATED SIMULATION *Thousand Islands Thousand Laws*, 2013–, a video-game gunman, a flock of herons, and an island of plants endlessly mix and mutate—not only in shape and behavior but also in status: as protagonists, as extras, as props. The camera moves through the simulation like a nature documentarian, uncertain as to what is truly of interest in the frame, hedging on every emergent story. It learns to focus on small disruptions, where lines of influence are revealed and status gets reshuffled. A "who" becomes a "what," figure becomes ground, noise becomes information. The only stable view is of change itself.

What are cartoons in the era of big data? Artificial models to play with complexities that our mental models—enforced by reflexes, emotions, habit, memory, language—cannot grasp alone. At the risk of caricaturing the awe of the world, cartoons can squash and stretch deep-rooted causal chains and freely reframe part-to-whole perceptions in a nauseating *Powers of Ten* zoom. Can we self-stimulate human evolution in order to render nonhuman-scaled complexities thinkable, even feelable? Cartooning to mutate consciousness is the premise of my recent work. □

IAN CHENG IS AN ARTIST BASED IN NEW YORK.



Ian Cheng, *Thousand Islands Thousand Laws*, 2013–, ongoing digital live simulation.

Ian Cheng, *Metis Suns*, 2014–, ongoing digital live simulation.