

EAST HAMPTON SHED

EST. SUMMER 2012

August 30th, 2014

East Hampton Shed is excited to announce *Gold Digger*, a solo presentation of works by Marisa Olson.

Marisa Olson is a German-born conceptual artist and media theorist currently based at Eyebeam Art+Technology Center in New York. Olson's oeuvre incorporates a range of media including video, painting and drawing, performance, and computers and networks. Additionally, she is a curator and writer whose practice is focused on placing technologically oriented works within a cultural and art-historical context. In 2006 she coined the term Postinternet art, spawning an international movement.

Gold Digger includes examples from two bodies of work, *Time Capsules* and *Monitor Tracings*. In each of these, Olson contends with the areas between modern technology's inherent obsolescence and the seemingly boundless methods of production and distribution. She's concerned with what she calls "upgrade culture" and the environmental impacts of consumers' trashing former objects of commodity fetishism in favor of newer toys & tools.

The series *Time Capsules* makes direct use of mass-produced data storage containers. Described by the artist as "endangered units of time", Olson seeks to rescue these objects from life in a landfill by taking them out of circulation & painting them gold, Fort Knox-style. By humorously echoing the minimalist sentiments of Judd and Flavin and opening up the networks of Felix Gonzalez-Torres, Olson exposes the accelerated mechanisms of desire and despair in contemporary consumer society.

Olson's *Monitor Tracings* are a series of drawings depicting technological objects mined from Google Image Search results. The images are traced directly off of the screen onto standard dimensional printer paper acting as an analog to the Print Screen command used to capture individual screen states from a computer. She sees both the monitor & the digital archive as next in the pantheon of assistive media devices (ranging from the camera obscura to the overhead projector) long used, if often veiled, in artistic production.

Olson's work has been exhibited at the Venice Biennale, the Whitney Museum, the Centre Pompidou, the Tate(s) Modern + Liverpool, the New Museum, the Nam June Paik Art Center, the British Film Institute, Sundance, PERFORMA, and PS122. She has been reviewed in Artforum, the New York Times, Frieze, Art21, Liberation, Folha de Sao Paolo, Wired, the Village Voice, and the Wall Street Journal among others.

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