

David Ashley Kerr

Portfolio of selected press + recent projects

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David Ashley Kerr

Independent Curator and Writer-Researcher.

David Ashley Kerr is an independent curator and writer-researcher. His practice is primarily interested in how the post digital affects our intimate lives, as well as engaging with the real and virtual divide, and ecological art practices in the Nordic-Baltic region. David has played an active role in arts development in Melbourne (Naarm), Australia, and participates in exhibitions, publications, conferences and events in various capacities throughout the EU and further abroad. Living and working in Latvia, he is the director of LOW, an established independent art space in Riga.

David Ashley Kerr's visit is part of the Re-Practicing Hospitalities network funded by Nordic Culture Point.

International visitor programme

Rehearsing Hospitalities 2022

October 5 - 8, 2022

Theatre Academy, Uniarts Helsinki, Finland

<https://frame-finland.fi/en/david-ashley-kerr/>

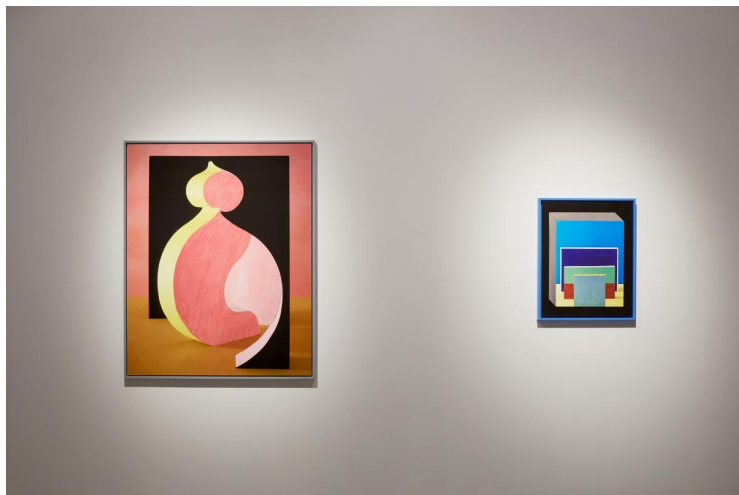
I See Something You Don't See

May 12, 2022

Author David Ashley Kerr

Published in Interview from Latvia

A conversation with artists Erin O'Keefe and Katja Mater on the occasion of the exhibition [Measured Perspectives](#), curated by Paulius Petraitis



DAK: Speaking of uncertainty, John Berger once said: “The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight.”^[1] What I see in a lot of art today is (or comes to represent) a preoccupation with the glitch, something I see as symptomatic of the post digital turn, the maturation of a generation raised on modem or “dial-up” internet, loading speeds, and later – finite stories and timelines that manifest as literal fragments of space-time, to borrow your term. So, to return to your work, where shadows and forms emerge from where we deem they perhaps should not; perspective is given an unequal set of conditions that do not meet our immediate expectations, our generally accepted “ways of seeing”. These are the principles of surrealism, as Berger notes as well, and which maybe explains my earlier reference to a “glitch” in what should operate on our termed mechanical principles, and that of representation and perspective. What else can you tell me about your approach Erin?

<https://echogonewrong.com/i-see-something-you-dont-see/>



«My aim is to promote a sense of community and collectivity»

Maija Rudovska

An interview with David Ashley Kerr, the new Director of LOW Gallery in Riga

30.03.2022

https://arterritory.com/en/visual_arts/interviews/26051-my_aim_is_to_promote_a_sense_of_community_and_collectivity



SYNCHRONICITIES

*Armands Freibergs, Beate Poikāne, Eddie Wu-San, Elza Sīle & Jonas Løland,
Iveta Pole & Krišjānis Elviks, Karlīna Mežecka, Uģis Albiņš.*

Curated by Žanete Liekīte

Produced by LOW Projects, August 2022

Photos: Filips Smits





Performance:
GO PLANET
Iveta Pole &
Krišjānis Elviks

Curated by
Žanete Liekīte
for
LOW Projects

Radical Ecologies in Baltic Art

August 23, 2021

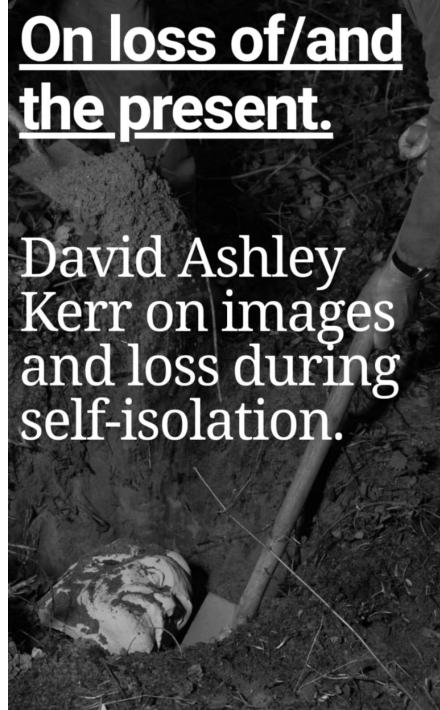
Author David Ashley Kerr

Published in Detour



Ecological themes are rightly pervading our current discourse, as the latest climate report from the [The Intergovernmental Panel on Climate Change](#) exposes just how vulnerable we are due to human-induced climate change. The growing popularity of the Extinction Rebellion^[1], Guerilla Gardening^[2], Urban Farming trends and living “Green” are testament to the everyday practice of environmental consciousness at the level of the individual as the Anthropocene is felt more often in aspects of our IRL and URL existence – from memes lambasting an apparent return to nature (#natureishealing, #wearethevirus)^[3] in the wake of our current pandemic – to wildfires, heatwaves and floods permeating the current news cycle, illustrating things to come.

[*Radical Ecologies in Baltic Art*](#), Echo Gone Wrong, Baltic Art Press, Lithuania



Kerr, David Ashley (2021) *On loss of/and the Present*, O Fluxo,
<https://www.ofluxo.net/on-loss-of-and-the-present-essay-by-david-ashley-kerr/>
Kerr, David Ashley (2021) *On loss of/and the Present*, Echo Gone Wrong,
<https://echogonewrong.com/on-loss-of-and-the-present/>

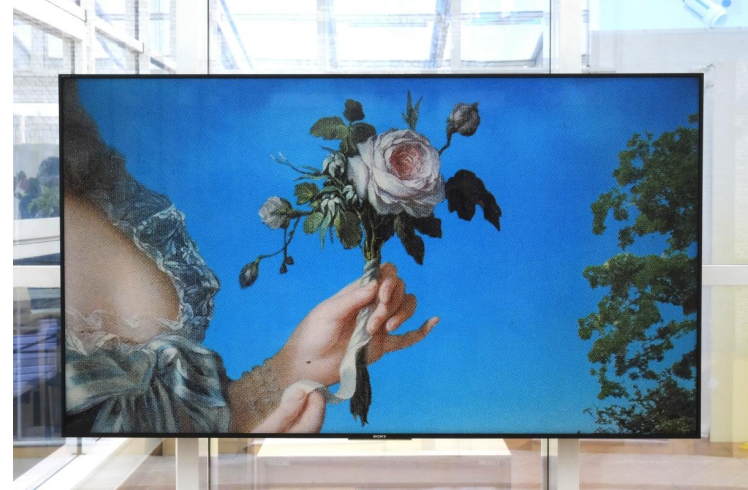
NEW BEASTS OF BURDEN

David Attwood, Enrico Freitag,
Vika Kirchenbauer, Sigrid Viir

Curated by David Ashley Kerr

At LOW Gallery, Riga, Latvia

March 25 — June 4, 2022



<https://www.ofluxo.net/new-beasts-of-burden-group-exhibition-at-low-gallery-riga-latvia/>



ccp.

Arvida Byström, Thibaut Henz, Artor Jesus
Inkerö, Hanna Putz, Jana Schulz, Andrzej
Steinbach, Thomas Taube. Curated by David
A. Kerr.

No True Self

09 September – 20 December
2020

No True Self is a major exhibition of an emerging generation of critically acclaimed contemporary artists, featuring unique perspectives from Austria, Belgium, Finland, Germany, Poland and Sweden.

The artists address important and universal questions of gender, sexuality, agency and cultural identity in the extreme present, representing the generation shortly before the digital native generation at the precipice of the post-digital, and possessing a variety of unique approaches to photomedia, truth and artifice, and the presentation of the human subject.

<https://ccp.org.au/exhibitions/all/no-true-self>



David Ashley Kerr (centre) & the CCP team in *No True Self*,
Centre for Contemporary Photography, 2020.
Installation View: Arvida Byström

Guided Tour: <https://vimeo.com/456074759>

In conversation with artists Andrzej Steinbach
& Hanna Putz:

[https://www.facebook.com/photofestivalau/videos/
769431557174724](https://www.facebook.com/photofestivalau/videos/769431557174724)



Installation Views

No True Self

Centre for Contemporary Photography,
Melbourne, Australia

9 September - 20 December 2020





Installation Views

No True Self

Centre for Contemporary Photography,

Melbourne, Australia

9 September - 20 December 2020





*Presentation of Self in Everyday
Life, "wir alle spielen Theater", which*

[No True Self](#)

Guided Tour Part 1

<https://vimeo.com/456074759>

Centre for Contemporary Photography, Melbourne, Australia

9 September - 20 December 2020

1 *Soft_Ware*
2 Textiles after Technology

3
4 Kunsthaus Erfurt

5 4. Sep – 23. Oct 2020

6 Opening 4. Sep, 8pm

7 Artists;

Ry David Bradley

Elisa Breyer

Leah Emery

Sandra Kosorotova

Katrin Steiger

Paul Yore

Dardan Zhegrova



This exhibition of international artists presents textile works that engage with hyperconsumerism, internet culture and the post-digital, and superseded technologies that have gained new resonance in our immaterial digital ether. With a focus on touch and texture, *Soft_Ware* counters what the digital realm has widely forfeited. These seven millennial artists explore how and why the very medium that spawned the digital's historical advent, textiles, so aptly serves as the postdigital medium and message to unpick it. This exhibition is not the first to note that textiles have exploded in contemporary art. What it does ask is why textiles are the current medium of choice for artists to dissect the digital age.

Curated by Sarah Crowe
and David Ashley Kerr

Funded by the Cultural Foundation of the Free State of Thuringia, Germany, the Cultural Directorate of the City of Erfurt, and the Thuringian State Chancellery.

www.softandhardwares.com

https://staedelschule.de/en/board/soft_ware

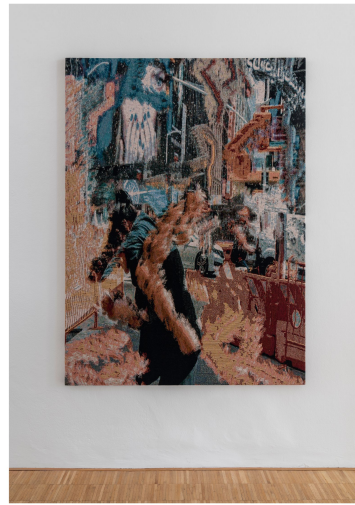
Katrin Steiger
(b.1982, Schmalkalden,
Germany)



Katrin Steiger, *ALE*, 2020.

Katrin Steiger is a conceptual artist working with textiles and multimedia, whose experimental work operates between observation and transformation to explore aspects of performativity in everyday life. With an interest in the visual signifiers of subcultures and a focus on utilitarian clothing such as sports and work wear and the uniform, Steiger inserts her body into her work as both “host” and site of production.

Traditional textile techniques are re-employed, remixed and recontextualised in examining contemporary phenomena and behaviours. Steiger is also the founder of Textilwerkstatt – the textile workshop of the Bauhaus University Weimar and a site to experiment with textiles and fiber-based crafts.



Ry David Bradley, *TugL*, 2018.



Ry David Bradley, *rOSg, &A *wU, and 7:DeN*, 2020.

Ry David Bradley
(b. 1979, Melbourne, Australia)

Ry David Bradley recognises the cyborg in us. His art operates as a collision of technologies; specifically, the intersection of a post internet slippage of memory and texture at the precipice of the digital. Melting the pixel into the weft of both the handloom and the digitally operated jacquard loom, Bradley’s textile works reveal the clunky reality of algorithms and digitalisation. Scenes from digital life like social media, advertising and international news are made tactile yet fuzzy, furry and velvety, through a process of reproduction and remixing in a nod to the screen, the interface, to artifice, and back again to the history of painting. In transferring his images from the digital to the physical realm via textiles, Bradley renders his work immune to the obsolescence of hardware-reliant digital storage options, yet gives his work over to the natural changes and deterioration innate to fabric over time.



Elisa Breyer
(b.1995, Berlin, Germany)

Elisa Breyer's painting and textiles speak colourfully and ironically to the digital native generation she hails from. Her representations of knitted and woven textiles, found objects and motifs of now "retro" digital interfaces and technologies investigate the accelerated obsolescence of the digital era, playfully juxtaposing both hard and soft "wares". Breyer's paintings emphasise the tactile, intimate interiors and moments of her personal life, from innocuously intimate snapshots of friends, talisman-like detritus of sharehouse living, and intricately oil painted soft materials strewn in-and-over hard surfaces. These are moments behind moments; as if painted from a social media feed in the fuzzy, pixelated space between adulation and aestheticization synonymous with digital culture. Breyer's for IRL touch, softness, and for the kind of serotonin that 'likes' can't afford.



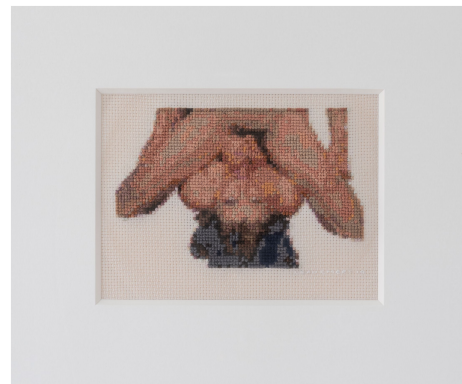
Elisa Breyer, *to be good or to be good at it*, 2020.



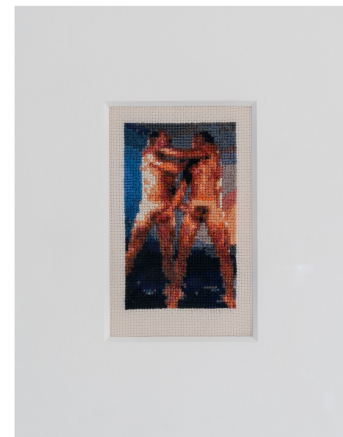
Elisa Breyer, *UNTITLED-PAIN*, 2018.

Leah Emery
(b. 1980, Sydney, Australia)

Leah Emery is a textile artist whose use of traditional embroidery techniques belies her subject matter in a rather explicit manner. Known for embroidering scenes from hard-core pornography, Emery's scenes are voyeuristic and marked with contradictions – porn consumption is typically confined to the dark ether of the internet, rather than woven and materialised on a white background in careful, stitched relief. Resembling pixels, Emery's fine cross-stitches make private internet activity and intimate gestures public in sometimes humorous, always confronting sexual poses and acts. Emery subverts the historically apolitical female domesticity signified by cross-stitch as a "women's pastime". Female activity is no longer relegated to the private realm of the home, nor is its subject matter benign. The artist brings pornography to light from the depths of the internet in an assertion of female agency.



Leah Emery, *Bodies of Evidence #5*, 2014.



Leah Emery, *Bodies of Evidence #6*, 2014.

Sandra Kosorotova
(b.1984, Tallinn, Estonia)

Sandra Kosorotova is an artist working primarily with text and textile. Through a diverse range of community workshops, rituals and performances, her practice can be defined as a poetic mix of community service, fashion, activism, design and art. Drawing on traditionally domestic textiles and practices, Kosorotova reveals the healing and binding qualities of ritual and haptic performance in negotiating the



Sandra Kosorotova, *To Be A One At All
You Must Be A Many*, 2018.

soviet legacy and its complex diasporic elements. With works that ruminate on past and present collectivity and precarious modes of labour in contemporary life, Kosorotova works sensitively with a range of textiles and natural dye processes, using plants and flora from their local origin to bind people and place, culture and community. Kosorotova applies her poetic musings in large-scale text and textile works that raise awareness towards the precarity of work in post-capitalist society, class and identity politics, as well as economic uncertainty in the digital economy.



Paul Yore, *Mother Tongue*, 2017.

Paul Yore
(b.1989, Melbourne, Australia)



Paul Yore creates haptic melanges of socio-political associations using traditional textile methods. Meme-like humour and media-centric hyperbole are combined with a rainbow colour palette of fabric offcuts patched together that speak primarily to politicised queer and marginalised experiences. Yore's quilted wall hangings and smaller needlepoint canvases comment on the disposability of



Sandra Kosorotova, *To Be A One At All
You Must Be A Many*, 2018 (detail).



Paul Yore, *DREAMING IS FREE*, 2016.

contemporary and “other” cultures. By employing time-consuming handicraft methods, Yore forces a deceleration of the information deluge requisite of the internet age. The visual overload Yore's work proffers is a tactile manifestation of inundating digital imagery, ironically intensified by the juxtaposition of its slow and highly considered process of creation.

Dardan Zhegrova
(b.1991, Pristina, Kosovo)



www.softandhardwares.com

Dardan Zhegrova, *Brown*, 2015/2020,
White, 2015, *SAME*, 2020, with, *I should begin telling you
how I feel*, 2015, and, *Yellow*, 2015.

Kosovan artist Dardan Zhegrova draws from childhood experiences, customs and culture against the backdrop of the violent upheavals in the Socialist Federal Republic of Yugoslavia. Zhegrova works within the contemporary conflation of the private and public realm, self and other, and between both collective and individual intimacies – themes innately embedded in textile mediums. Role-play,

imagination and the tactile in the post digital largely figure in Zhegrova's practice, which melds craft, drawing, puppetry, autofiction and performance, both physical and digital.



Dardan Zhegrova,
Your enthusiasm to tell a story (Pink), 2017.

[NEXT: OMG FML RN (LOL) ►►]

Excerpt

Kerr, David Ashley (2020) *OMG FML RN (LOL) Feels, Images, and Memory in the Digital Ether, in, Re-and Dissolving Mimesis: Reflections on Lol History*, Wilhelm Fink (Brill) Publishers, Amsterdam

tled *Age of You*²⁷ as I write this is evidence that we find ourselves in an unprecedented epoch of collective individuality. In support of both Coupland and hypotheses, our digital world is actually an embodied, real, material one—however malleable and fluid-like a material it remains, hence my preferred use of liquid-like terminology. In the act of taking selfies, we treat our bodies as objective vessels: our ultimate aim in photographing our bodies in such contexts is to share our self-image and be witnessed by others, and in doing so, be remembered. And let us not forget our desire to be desired. Our avatars shape our online expressions of desire, in images of our faces, but also reflect our wanting need to look at, and to access, both faces and bodies.

Cast adrift in a dark sea of want and desire Intimacy, Desire and our Extreme Present

Technophilia is a state of late capitalism that peddles the belief that our devices will satiate our needs and desires.²⁸ This state is highlighted by our extreme present of teetering climatic instability due to the consequences of industrial capitalism, as contemporary artist Nora Turato aptly puts it: “*since the world is ending, I want what I want so avidly*.”²⁹ Much like our changing climate, this avid enthusiasm for immediate serotonin-inducing experience shows no signs of abating any time soon, and we anxiously fear missing ‘moments’ with seemingly the same veracity as we

²⁷ According to the exhibition text, “*Age of You* is a timely exhibition about how the self has become more extreme, and what it means to be an individual today.” Shumon Basar/Douglas Coupland/Hans Ulrich Obrist, *Age of You*, Museum of Contemporary Art, Toronto, Canada, September 5, 2019—January 5, 2020, <https://museumofcontemporaryart.ca/age-of-you-programmes-2019/>, date of access: 22 Sept. 2019.

²⁸ Cf. Omar Kholeif, *Goodbye World! Looking at Art in the Digital Age*. Berlin and New York: Sternberg Press, 2018, p. 89.

²⁹ Nora Turato, *And Since the World is Ending, I Want What I Want so Avidly*, Inkjet-print on photo-paper, clear coat finish 84.1 × 118.9 cm, 2018, courtesy of the artist and lambdalambdalambda, Prishtina, Kosovo, emphasis in the original.

DAVID ASHLEY KERR

Što je ljubav? Dušo, nemoj me povrijediti — Ljubav, slike i digitalni eter *What Is Love? Baby Don't Hurt Me — Love, images and the Digital Ether*

Svjedoci smo nezabilježnog preklapanja privatnog i javnog koje je posljedica popularizacije društvenih mreža i internetske vizualne kulture. U ovom tekstu autororeksivno se bavim pitanjem: Kako to preklapanje utječe na kolektivizaciju ljubavi? Ovdje proširujem svoj nedavni članak na temu uloge slika u internetskoj kulturi, ali i u pobuđivanju emotivnih, intimnih sjećanja — i kolektivnog, suviše javnog izazova prakticiranja ljubavnog života *online*. Bavim se velikom temom Ljubavi unutar ograničenja koja nameću ta nova društvena pravila — pravila koja se neprestano iznova definiraju i koja izazivaju zabrinutost zbog (ne)mogućnosti djelovanja.

Moj istraživački fokus je na prisutstvu melanholije, intimnosti i afektivnih emocija u digitalnoj kulturi, kao i na rastućoj zavisnosti o vizualnom. Promatrajući ljubav u ekstremnoj hiper-sadašnjosti, gdje je trava uvijek zelenija i *online* čavrljanje (i uhođenje tudih profila) je novo udvaranje, prečesto se javlja osjećaj projiciranja vlastitih narcističkih ideala, popraćeno onim što je u tom trenutku #trending. Danas je puno lakše nego ikad prije iskomunicirati, artikulirati i diverzificirati naše želje (i nesigurnosti). Međutim, riječima kolektiva

Tiqqun, "Malokad je neka epoha bila tako slobodna požudom, i rijetko kad joj požuda bila tako isprazna."

We face an unprecedented conflation of private and public thanks to the rise of social media and online visual culture. In this paper, I selfreflexively revolve around the question: How does this conflation operate to collectivise love? This paper expands on my recent article on the theme of the role of the image in online culture, but also in the recollection of emotional, intimate memory — and the collective alttoo-public gauntlet of conducting ones love life online. I probe the big question of Love within the constraints of these new societal rules rules that are constantly being redefined, and which raise new concerns regarding forms of agency.

My research focus is on the presence of melancholy, intimacy and affective emotion in digital culture, and our increased dependency on the visual. Regarding love in the extreme hyper-present, where the grass is always greener and online small talk (and profile stalking) the new courtship, too often is the feeling one of a projection of our individual narcissistic ideals, coupled with what is #trending. And our desires (and anxieties) are now more easily communicable, articulated and diversified, more than ever. With that said however, as Tiqqun puts it, "Rarely has an epoch been so violently shaken by desires, and rarely has desire been so empty". The post modern irony we valued so much at the advent of internet culture is

Postmodernistička ironija koju smo toliko cijinili u ranim danima internetske kulture sada je negdje drugdje, mračnija, beskrajno iterativna i nepovratno samosvjesna, poput pijlesni koja je nakupila u vlažnom kutku u kojem niču i "našlji" memozi. Dakle, da li se kroz ostatke našeg ironičnog postmodernističkog doba obeshrabruje ili razvodnjuje iskazivanje snažnih, nježnih osjećaja ljubavi? Ili svjedočimo povratku iskrenim ljubavnim gestama poput onih iz književnosti i umjetnosti romantizma? Moderna *online* ljubav sve više predstavlja niz osjećaja, želja i intimitnosti koje se razmjenjuju i projiciraju sa sigurne udaljenosti. Ali kao što prikladno komentira suvremena umjetnica Nora Turato: *osjećaji su ok, ali sentimentality is not*.

Je li razmjena romantičnih pisama u prošlosti sadržala istu intenzivnu, banalnu komunikaciju? Možda, ali svakako bez slika penis, *emocija* ili uhođenja tudih profila. Dok smo se ranije oslanjali na njanse u riječima, sada nam slike služe kao puno prikladniji oblik komunikacije, otkrivajući našu rastuću zavisnost o vizualnom u današnjem digitalnom eteru. Naši premreženi digitalni životi su niz hiper-svjesnih vizualnih narativa, neprestano ažurirani, ironizirani, osuđivani, fetišizirani i valorizirani. Pa kako onda da izrazimo *iskrenu* požudu i intimitnost u ovoj digitalnoj hiper-sadašnjosti?

Ta nova normalnost uključuje i nove metode uključivanja, nove probleme i nova očekivanja. Sa samostalovažavajućim fokusom na "grječavost" naše prisutnosti na internetu u kontekstu ljubavi (i slomljenog srca), konačno dolazim po pitanja koje se tiče redefiniranja normativnosti u ljubavi: Jesu li *online* osjećaji isti kao IRL osjećaji?

David Ashley Kerr (1986, Australija) je umjetnik-kustos koji živi i radi na relaciji Helsinki (Finska) – Weimar (Njemačka). Melankolija, ne-ljudsko, pogled i mračni elementi ljudske prirode glavna su inspiracija u njegovoj umjetničkoj i kustoskoj istraživačkoj praksi u cjelini. Predavao je na Photography Studies Collegu i Sveučilištu Deakin u Melbourneu te je sudjelovao na nekoliko međunarodnih rezidencija i izložbi. Njegovo umjetničko istraživanje uprizoruje odnose između tijela i pejzaža, voajera i performer, a trenutno istražuje odvrnut pogled, žudnju i intimitnost u postdigitalnom. Godine 2018. bio je postdoktorant na Sveučilištu u Helsinkiju, a trenutno je gostujući istraživač na Centru za umjetničko istraživanje (CfAR) i Umjetničkom sveučilištu u Helsinkiju (Uniarts).

now somewhere else, someplace darker, infinitely looped and irrevocably self-aware, like mould gathering in a dank corner where the dankest of memes are cultivated. So are displaying strong, tender feelings of love becoming discouraged and diluted through the vestiges of our ironic post-modern era? Or is there a return to more sincere gestures of love, like the ones we valorise from literature and art of the romantic period? Modern love online increasingly represents a series of sentiments, desires and intimacies exchanged and projected from safe and orderly distances. But as contemporary artist Nora Turato aptly puts it: "sentiments are ok, sentimentality is not".

Did a romantic letter exchange of days gone contain the same series of intense, banal, exchanges? Perhaps, but certainly no dick pics, emojis or profile stalking. When previously we relied on the nuance of words, images now serve us much more aptly as forms of communication, revealing our increased dependency on the visual in today's digital ether. Our interconnected digital lives are a series of hyper-aware visual narratives, perpetually updated, made ironic, lambasted, fetishised, and valorised. So how do we exactly express sincere desire and intimacy in our digital hyper present?

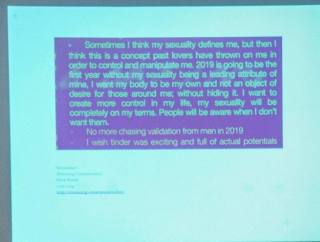
These new normalities include new methods of engagement, new pains, and new expectations. With a self-deprecating focus on the stickiness of our online presence in the context of love (and heartbreak), I finally bring forth the question regarding redefining normativity in love: Are online feels the same as IRL feels?

David Ashley Kerr (1986, Australia) is an artist-curator living and working between Helsinki, Finland and Weimar, Germany. Melancholy, the Non-Human, the Gaze, and the darker elements of the human condition are what drive his artistic and curatorial research practice as a whole. He has taught at Photography Studies College and Deakin University, Melbourne, Australia, and has participated in several international residencies and exhibitions in various capacities. His artistic research stages relationships between body and landscape, voyeur and performer, and he is currently examining the avorted gaze, desire and intimacy in the post-digital. In 2018 he was a Post Doctoral Art Fellow at the University of Helsinki, Finland, and is currently Visiting Researcher at the Center for Artistic Research (CfAR) of the University of the Arts (Uniarts) Helsinki.

Excerpt, Conference Program

David Ashley Kerr, *What Is Love? Baby Don't Hurt Me - Love, images and the Digital Ether*, in, *Untie the Knot: Redefining Normativity in Love* Nicolas Tesla Museum, Zagreb, Croatia

21 September 2019



Untie the Knot: Redefining Normativity in Love

Zagreb, Croatia

21 September 2019



1. Wood, Brian Kuan (2014) *Is It Love?*, e-flux Journal: #53, <https://www.e-flux.com/journal/53/59897/is-it-love/> Accessed 20/05/16
2. Literally meaning 'Back Figure' in German, the *Rückenfigur* is a visual device in which a typically lone figure is seen from behind in the foreground of an image, and where the viewer can self identify with the proxy human figure. It is commonly associated with German Romantic painting, particularly the landscape painter Caspar David Friedrich. Koerner, Joseph Leo (2009) *Caspar David Friedrich and the Subject of Landscape*, 2nd edition, London: Reaktion Books

Today I trawl through the cacophony of photographic images on my now very smarter phone and see pensive figures not unlike how I imagined my-self standing on that shed roof, staged before romantic natural landscapes.

The Romantic era was a surge of energy released by the potential of an era of revolutions in the late eighteenth and nineteenth centuries. Today we live in a similar era, but now the energy has no addressee and is extracted under the auspices of a liberation that no one really believes in.

Looking online, Caspar David Friedrich's *Rückenfigur*² is now an algorithm for public-private introspection. My next profile pic. It says: I travel. I think about the big questions. I am fucking deep.

#beingmybestself

I quietly ruminate our obsession with representing nature as an outward manifestation of our very intimate, inner subjective states. A vestige of the Romantic era that we culturally shyly accept, yet hold no intrinsic value toward.

Excerpt

Kerr, David-Ashley, 2019

IRL: *A Lamentation on photography, intimacy and the extreme present*,

Island Island, <https://island-is.land/texts/irl>

- 3. Žižek, Slavoj (2006) Lacan as a Reader of Mohammad Bouyeri, in, *How to read Lacan*, London: Granta Books, p116
- 4. Bound together with desire, a lack of being, or *manque-à-être*, is Lacan's theory that a lack causes one to desire, and that the lack of being is at the heart of the analytic experience. Lacan, Jacques (1977). *Écrits*. London: Tavistock Publications. p. 281
- 5. Coupland, Douglas, *You and your selfie are merging*, Slogans for the 21st Century, 2011-2014.
- 6. Kholeif, Omar (2018) *Navigating the Debris of our Digital World*, in, *Goodbye World! Looking at Art in the Digital Age*, Berlin and New York: Sternberg Press, p89.

I ask myself in moments of faux generational superiority: what happens to the aura of an artwork when our gaze comes from behind a mirror? Of mirrors and gazes, Lacan's (via Freud's) 'ego-ideal' in our digital hyper present is perhaps not modelled on any one role model, any one thing or idea, but rather a mimetic mash-up of algorithmic *assemblage*.

Fans Also Like

As Žižek elaborates on Lacan; "in mimicry I do not imitate the image I want to fit into, but those features of the image that seem to indicate that there is some hidden reality behind".³ The graffitied angel wings I am posing in between don't actually make me an angel, rather, they allude to the free spirited nature of my daily existence.

#photooftheday

Excerpt

Kerr, David-Ashley, 2019

IRL: A Lamentation on photography, intimacy and the extreme present,

Island Island, <https://island-is.land/texts/irl>

← → ↺

Not Secure | workworkworkworkworkwork.com

MENU

WORK WORK WORK WORK WORK WORK WORK

17:01:13

SEARCH...

ABOUT

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ARTIST

CATEGORY


class, race, gender, the non-human and the post-colonial condition, all within the context of current (and historical) labour forces and the global economy.

with contributions from a range of disciplines, mediums and positions, WORK manifests itself here as an experimental and platform. New content by commissioned artists, academics and thinkers is regularly released here, as well as a range of related exhibitions, talks, publications and other relevant content.

WORK is a project created by [David Ashley Kerr](#), facilitated by the [Helsinki Collection for Advanced Studies](#) and generously supported by [Kone Foundation](#).





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2019 ACADEMY OF FINLAND
KONE FOUNDATION ACADEMY OF FINLAND



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#15

SANDRA KOSKOTOVA: WHAT DOES POST-FORDISM FEEL LIKE? HOW IS PRECARIETY SENSED? CAN IT MATERIALIZE AS AN EMBODIED SENSATION? WILL IT BE CODIFIED AS A MEDICAL DISORDER?

Installation, Textile

#14

TIIDUN: PRELIMINARY MATERIALS FOR A THEORY OF THE YOUNG-GIRL

Quintess

SEDUCTION IS AN ASPECT OF SOCIAL LABOR: THAT OF THE YOUNG GIRL.

WHEN THE YOUNG GIRL GIGGLES, SHE'S WORKING.

THIS IS A WEBSITE ABOUT WORK

»» TIIDUN: PRELIMINARY MATERIALS FOR A THEORY OF THE YOUNG-GIRL

»»» ANDREW NORMAN WILSON: WORKERS LEAVING THE 5006LEPLEX

»»» ARTS OF THE WORKING CL

Screenshot

workworkworkworkworkwork.com

2019



Web Platform Launch

workworkworkworkworkwork.com

PUBLICS curatorial agency

Helsinki, June 12, 2019

<https://www.publics.fi/calendar/work-website-launch/>



WORK WORK WORK WORK WORK WORK

A project by Helsinki Collegium for Advanced
Studies, curated by David Ashley Kerr



Tom Roberts, *Shearing the rams*, 1890
Oil on canvas on composition board, 122.4 x 183.3 cm
National Gallery of Victoria, Melbourne, Australia (Fellor Bequest, 1932)

The representation of physical labour in art has shifted from a historically
aesthetically position toward something less tangible, less celebrated, and more
dysplan in its critique of hyper-capitalism, and the new (and outdated) dynamics of
economic production today.



Jeff Wall, *Volunteer*, 1996
Silver Gelatin Print, 221.5 x 313 cm, Ed 1/2 + AP
Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel

The online platform WORK WORK WORK WORK WORK WORK presents a variety
of artistic and theoretical approaches regarding representations of labour in contemporary
art and culture. With a nod to past representations, it maps the past to the present day –
with a view to the future. Questioning how contemporary representations of labour differ
from those of the past, it examines how the Fordist realities of workers underpinning the
(current) cheap labour market are still on the periphery of our collective consciousness,
despite (and perhaps due to) a shift to an increasingly techno-capitalist, immaterial, digital
economy. The content traverses themes of class, race, gender, the non-human and
the post-colonial condition, all within the context of current (and historical) labour, and
global economic forces.

SPIKE

21.5.2019

WORK WORK WORK
WORK WORK WORK



Excerpt, Spike Magazine,

workworkworkworkworkwork.com

21.05.2019

[https://www.spikeartmagazine.com/en/art
icles/work-work-work-work-work-work](https://www.spikeartmagazine.com/en/articles/work-work-work-work-work-work)



**WEBSITE LAUNCH
WORKWORKWORKWOR
KWORKWORK.COM**

Reflections on LOL History

Workshop

DFG-Forschungsgruppe
»Medien und Mimesis«
(FOR 1867/2)

📍 **Akademie der
Bildenden Künste München**
Akademiestraße 2 - 4
80799 München

FR 13⁰⁰ - 19⁴⁵
Auditorium

SA 09³⁰ - 15⁰⁰
Alter Sitzungssaal

11/1-
12/1
2019

KEYNOTE
SHUMON BASAR
(Berlin / Dubai)
FR 18¹⁵

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Julia Eckel (Bochum)

Felix Hasebrink (Bochum)

Niklas Kammermeier (Bochum)

David Ashley Kerr (Helsinki)

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www.fg-mimesis.de

Conference Program
Reflections on LOL History
Akademie der Bildenden Künste
Munich, Germany
January 2019