

## Mediated

“All media work us over completely. They are so pervasive in their personal, political, economical, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the message. Any understanding of change is impossible without a knowledge of the way media work as environments.”

—Marshall McLuhan, *The Medium is the Massage*

Marshall McLuhan’s assertion—cynicism to some, reality to others—deals with the inevitability of the evolution of media: change as fact without ethical implication. How will we deal with this onslaught of mediated information? Will we adapt to the current vernacular and participate, or refuse and become mired in nostalgia?

The artists in this exhibition have chosen to adapt to their environment by treating media as tool and muse. They use contemporary forms of visual communication to create works that deal with their present context. By exploring media’s pervasive effects on our lives through the explicit use of media, these artists attempt to engage a public whose lives are overwhelmingly mediated by technology. The medium and the message merge, evolve, and become indistinguishable.



Dan Reetz

Detail: Camera

The medium and message are consumed by the public but can also consume it in return, as in the case of contemporary surveillance. The growing omnipresence of surveillance cameras in the public sphere and the subsequent recorded data kept private was the inspiration for Dan Reetz’s work, *No Pictures, Please*.

Using a digital camera that he fashioned to record an image every two-and-a-half minutes, and then strapped to his body, Reetz becomes the preemptive mediator of his own actions. The end effect is an unedited diary, made public, of where he has been and how he has spent his time.

Similarly, Jacky Sawatzky recorded her experience in *Mediated perception/Body memory and the Shadow*. In this case, the bicycle becomes the mediator of the artist’s experience, and the work, the videos of her journeys and the bike she rode, become the mediator of ours. The videos consist of three routes traced in three cities: Winnipeg, Canada, Gronningen, Netherlands, and Beijing, China. In each, Sawatzky’s perception of place is influenced by her mode of transportation.



Jacky Sawatzky

Video Still: Beijing

Aurora Landin uses the mediating nature of mechanical image reproduction to discuss the increasing commonality and experience of mechanically reproduced imagery as the primary source of visual experience. The work in this exhibition, *Patience*, was created by reproducing a drawing as screenprints on aluminum. The identical prints are then tiled together to form an image of limitless size. The work concurrently reference the grandeur of nature and the banality of uniformity.



Aurora Landin

Detail

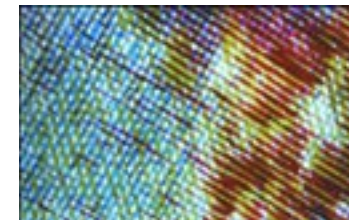
*24 HR. CNN* is Brant Schuller’s attempt to rationalize his role as spectator. In this work, Schuller becomes documenter and commentator, creating drawings by tracing directly from TV for 24 hours. Schuller’s marathon of active participation questions our responsibility as consumers of media and asks us to become engaged in thinking critically about the transfer of visual information and our response.



Brant Schuller

Tracing: CNN 1/1/2005 5-6 AM

The distortion that may occur when information is transferred is the subject of Lance Winn’s work *Atomic Clock*. The construction of the work mimics the method used in printing to create a full range of colors using overlapping transparent layers of just a few colors (color separation). It consists of three hand-painted sheets of plexi-glass (red, yellow, blue). Each piece is connected to the individual arms of a clock (hour, minute and second) so that when the arms align the image is revealed. At all other times the viewer is confronted by information devoid of meaning: noise.



Lance Winn

Detail

Through media, these artists comment on our present and ask us to consider how all forms of visual information shape our world and our understanding of the world. The artists investigate media as “environments,” as McLuhan suggests, and use their knowledge to create new paradigms, allowing us to be conscious of our surroundings. These artists and their work implore us to become spectators, participants, and critics.

—Mark Franchino, *Gallery Director*

University Art Gallery  
Clarion University of Pennsylvania

### Dan Reetz

*No Pictures, Please*, 2004

Kodak DC-50, custom electronics, fabric, digital photographs

### Brant Schuller

*24 Hour CNN*, 2005

drawings, TV, desk, chair

### Aurora Landin

*Patience*, 2002

enamel silkscreen on aluminum

### Lance Winn

*Atomic Clock*, 2003

plexiglass, paint, light, clock movement

### Jacky Sawatzky

*Mediated perception/Body memory and the Shadow*, 2005

bicycle, laptop computer

(works listed in order from front to back)

(all works © of the artist)

Design by Scott Horengic