

Ivan Lozano, Kevin Bewersdorf and Paul Slocum  
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L. Kevin Bewersdorf and Paul Slocum, *Passing Time and the Changing Seasons of Time* (installation view), Okay Mountain, 2007

R. Kevin Bewersdorf, *Google image search result for the word "Titanic" printed onto a pillowcase by Walgreens.com*, 2007; cotton fabric; 18 x 18 inches; courtesy the artist

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Kevin Bewersdorf and Paul Slocum  
Okay Mountain

One can whittle away days in front of a monitor, hunting banalities in a massive and possibly doomed quest to find the outer edge of the Internet. Kevin Bewersdorf and Paul Slocum's show at Okay Mountain, *Passing Time and the Changing Seasons of Time*, is born of such explorations. Process, in this case, is mostly a matter of the click of a mouse.

Kevin Bewersdorf's sets of mugs, coasters, mouse pads and pillowcases are printed from Google image search results of keywords, such as "pain," "life" or "Titanic." Collectively, they are a clever *détournement* of the photographic souvenir—objects that propose an interesting ideological paradigm. Are these images rendered relevant because they have been printed on, say, a pillowcase, or are they printed on a pillowcase because they are relevant? By extension, does the ciphering of images through digital technology and capitalism (in the form of Internet shopping) both debase treasured photographs and exalt the most banal of snapshots, creating a zero-sum equivalence in which everyone is a winner and a loser at the same time? Or is loss of meaning inherent in the possibility of endless reproduction? Perhaps the title of Bewersdorf's Internet-ordered *MaxXimuM SorRoW Throw Blanket* offers an answer to such questions and a conclusion to this body of work: it is an item that provides a degree of comfort but can be casually tossed aside or replaced on a whim.

Paul Slocum's work isn't as reactionary as Bewersdorf's. Instead, he presents ethnographic anti-art cloaked and saturated in an ambiguous high-school narrative, albeit a chronologically specific one that coincides with his own teenage years. Slocum's *Filter-Resistant Spam Hand Painted on a Sweatshirt* takes this everyday accoutrement and gives it a guileless second life in the metaverse. It looks worn and cherished—something puff-

printed for a meaningful pep rally—a far cry from the bland source material's locker-room origins.

Other inclusions are more oblique. *Promotional photos for a business website printed on overhead transparencies*, for instance, depicts a Dallas swingers club. The images in this series are seedy yet blurry, but it is difficult to picture anybody who isn't a trucker or doesn't live in a trailer actually visiting a place like this. The difference between what is portrayed and the knowledge of what happens in such a locale is pornography for an oversexed adolescent imagination.

Slocum's projection *Timelapse Homepage* serves as somewhat of a tie-in to Bewersdorf's incessant mouse hunting. A barrage of tiny HTML edits and clicks on the refresh button rendered into a hyperactive, ADD-fest of a video, *Timelapse Homepage* links and tables into what's usually referred to as "dirt style" design. It also brings to mind the frenetic scribbles—band names, secret crushes, quotations, etc.—on notebooks, folders and desks that are such an important part of juvenile identity formation.

Overall, it's hard to tell if this show is melancholy, sardonic or both—or if separating the two concepts has any relevance when discussing the de facto theme of the show: the ontological impact of the Internet and its ancillary technologies. Regardless, Bewersdorf and Slocum are fantastically adept at building networks of meaning with sparse structural elements, and they offer a thoughtful and heady reflection of a culture still in the process of condensation and maturation.

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