The Event of Art
MarcLafia, MathieuBorysevicz, DanielCoffeen

Published by Punctum Books

MarcLafia, et al.
The Event of Art.

For additional information about this book
https://muse.jhu.edu/book/80764

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=2762893
In time, each of us creates our own archive of images, of feelings, quotations, thoughts, all now public on the network Facebook, Flickr, Tumblr, Pinterest, TheFancy.

Each of us puts our collections (often we have more than one) in circulation on the network and each of us can have a copy of what the other has—each can pass around and annotate the same work, the same file, a picture, a video, music, a quotation—in these works I want to present an image of this discursive system that puts these collections in play. Of course, my collection has a particularity in its subject matter that carries concerns about desire, memory, social networks, the archive, language, love.

In the gift giving of image, an exchange, a relay of exchanges and circulations accrue, where images produce social bindings, empathies, (solidarities, perhaps) and abjections. they produce uncensored conversation even if it is most often minimal, we see the likes, the names of users, their statements of likes, and in this longings,aloneness, fear and loathing.

Here there is unguarded emotion, there is no neutrality. here the archive (blogs) is as a compensation in the psychoanalytic sense, a representational form of our unwieldy desires.

How i approach and image the archive—a way to think of this is the bringing back the meta tag of Marlboro to the cowboy pictures of Richard Prince. Here rather that strip away to get to the image alone we want to see images in social circulation with all its readers and annotations, with the software system that marks it up and makes it legible—we want to read no so much against this legibility but rather read this legibility.

Here we see literally the metadiscourse around desire and the social circulation of desire through image as these images, this imaging of the archive put forward the circulation system of the archive itself, the software presentation layer and schema that orchestrate its

Lifting something from one context and placing it in another where it becomes something else, seen again, seen for the first time, seen away from its disappearance in the everyday. This is what I saw in the Tumblrs. On the Tumblr site an image, a posting was simply that, in the constant flow of more and more images, postings, likes and comments, but blown up and printed big and framed shown in the gallery or home, off the computer screen, something else.

Recall the concept of the near-documentary. The everyday restated reenacted blown up big. It’s a document but not documentary, that is, it is once removed. The same with the attribution of Mr. Farocki as said curator or photographer of pictures taken for the Atlas Group. Author, document, staged, fictitious, fact by other means, or other meaning system or system of meaning, carrying such authority or cues, cues to impugn authority become a game of ascription.

But here there is no authority, only circulation, only more, and more and more, a continual cascade of image, each erasing the one that came before.
The works of photography of “photographing” the recordings made in this milieu, in these Tumblr rooms, are the images of a sociality made through exchange. The works are the image of the attendant discourse and social bonding, the labeling, the feelings of the blogger, attendant to imagery. Rather than strip away and isolate the image, we see here that the image is not alone: it is a currency, and the blog form and the identities we foster there a modality producing axes of innumerable relationships.
Insomnia 《失眠》
Video 录像, 2’39”, 2013
Jam 《半夜一点》
Video 录像, 1’7”, 2013

Machine 《机器》
Video 录像, 2’38”, 2013

Fat 《肥》
Video 录像, 1’13”, 2013
The Tumblr Room / new work by marc lafia / 571 / REBLOG

Tumblr Room

In Tumblr Room Marc explores the way network culture restructures the relationship of image and subject. The artist posits that our relationship to media has shifted from representation to presentation, from contemplation to embodiment, and from the materially sensuous to the floating and immaterial.

I want you to be happy but I want to be the reason. 2012. 50 x 35. 029. C-Print.