

CRITICS' PICKS NEW YORK

## “High Resolution”

Postmasters 5.0 and TRANSFER | 568 Broadway, Suite 606

September 28, 2024 - October 19, 2024

By Ruby Thélot

October 15, 2024 6:02 pm



Like paintings and sculptures, screens need space to breathe. Thankfully Postmasters 5.0 and TRANSFER gallery have taken full advantage of their sprawling SoHo space to install “High Resolution,” a sharply selected survey of seminal works of digital art by fifteen artists. These include the early ASCII videos of Vuk Ćosić, namely, *Raging Bull* and *Singing in the Rain*, both 1999, and *Star Trek*, 1998, in which clips from the eponymous films are rendered in moving ASCII characters. The show also includes new works such as *Hugs on Tape (Shimmy)*, 2024, from artist duo LoVid. Four years after the pandemic, the pair’s looped, vivacious, vibrating fulmination of pigment, patterns, and pixels reinvigorates the viewer’s desire for closeness in an increasingly digital age. The animation features a crowdsourced hugging video made during lockdown, which LoVid processed with analogue synthesizers and overlaid with a series of fake glitches and pulsing footage from their archive. The work is presented on a large screen in high resolution (commensurate with the piece’s high sentimentality). Surrounding *Hugs* are digital prints from their 2004 *VideoWear* project, in which they fashioned video equipment into clothing to depict the hybridization between screens and the human body. Instead of presenting the usual metallic and sterile vision of the cyborg, LoVid turned to textiles, lending digital technology a decidedly human touch.

This exchange is one of the through lines of the show. Henry David Thoreau once wrote that “men have become the tools of their tools”—a staunch reminder of the reciprocal effect of technology, which we shape, and which thereafter shapes us. The show plugs into this theme with a series of analogue works mimicking digital processes. Jennifer and Kevin McCoy’s collages, such as *Rainbow-Scaffold-Fish*, 2024, converse with their *Land Sea and Sky*, 2023, a previous project that utilized artificial intelligence to create images for animations. Forgoing the computer, the McCoy’s deployed X-Acto knives and paper to re-create the pell-mell aesthetic of early AI generation. In a walled room, Marta Kucsora’s *Beautiful Error*, 2022, performs a similar gesture: Her hand-poured paint emulates and improves upon the kinetic aesthetic of AI-generated videos. The single-channel video feels meditative, the slow movement calling quiet attention to humanity’s prowess at mimesis. In its isolation, the work invites the viewer to lean in calmly and—much like the screens—breathe.