CHINA
Fifty Years Inside the People's Republic

MATRIX
Ken Goldberg/Ouija 2000
Peter Doig/Echo-Lake
Anne Chu/Untitled

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**PFA Winter Highlights** Back cover
Ken Goldberg

MATRIX 186 Ouija 2000
www.bampfa.berkeley.edu/matrix/ouija

Through March 26

Net art will be canonized in the year 2000. Artforum, a monthly art journal, has instituted a regular column entitled “Gadget Love” dedicated to covering the “hot list” of technology. For the first time, the Whitney Biennial, a barometer of art, and the lineage from video art to net art is characterized by the conflict between their status as video, film, and photography that were synthesizing art and technology, Ken Goldberg’s MATRIX project for the Berkeley Art Museum. In our increasingly tech-sawy society, the acceptance of net art as art has been remarkably rapid. This development contrasts with the early histories of the then new medium of video in the late 1970s as laying the groundwork for the overwhelming embrace of technology. Comprehending the limits of technology and engineering, he brings out the underlying anxiety regarding science that has always plagued progress. Goldberg intends not to impede progress but rather to encourage skepticism because, as philosopher Michael Idinopulos writes in Goldberg’s upcoming book The Robot in the Garden: Telerobotics and Telepistemology on the Internet, “Skepticism is often treated as a philosophical issue with no real consequences for everyday life .... This view is deeply and importantly mistaken.”

Ouija 2000. Goldberg’s MATRIX project, is an online Ouija board with its planchette (the spade-shaped pointer that moves to indicate the Ouija’s answers) mounted on a robotic arm. A digital video camera broadcasts an image of the board over the Internet. Participants logging on to the Web site are given instructions for using the computer mouse as a planchette. Ouija 2000 is available twenty-four hours a day and participants come together to “play” with up to twenty others at a time. The program randomly answers selected questions pertaining to each user’s life in the new millennium. The computer aggregates the motions of players make with the mouse to move the planchette on the robotic arm. Thus, the answers to questions will appear as if by “magic” or “mystical intervention” as no single user can control what the answers will be.

As technology continues to impact experience and communication, Ken Goldberg’s net art installations explore the remnants of authenticity, knowledge, and truth in our digital experience.

Heidi Zuckerman Jacobson
Phyllis Wattis MATRIX Curator

The 30th Annual MFA Graduate Exhibition continues the tradition of a collaboration between the UC Berkeley Department of Art Practice and the UC Berkeley Art Museum. For the last three decades, every summer one of the museum’s galleries has been devoted to a selection of new work by Master of Fine Arts candidates. Each year the students are provided with the experience of participating in a museum show, and the community is exposed to some of the most exciting and promising new artists in the Bay Area. Graduates of Berkeley’s MFA program have included Enrique Chagoya, Jay DeFeo, Walter diMaria, Mark diSuvero, Sam Francis, Shirin Neshat, Deborah Oropallo, Jim Pomeroy, and John Zurier. The seven artists featured in the 2000 exhibition—Barbara Ellen Campbell, Aaron De Beers, Nemo Gould, Ajean Alexandra Lee, Dale MacDonald, Mally Mehryar, and R. Yauger Williams—promise to provide yet another diverse and provocative exhibition of contemporary art.

Heidi Zuckerman Jacobson
Phyllis Wattis MATRIX Curator

The annual MFA exhibition at the UC Berkeley Art Museum is made possible by the Barbara Berelson Wiltsek Endowment.