

MASSIMODECARLO

THE MAN FROM THE INTERNET

ANDRA URSUȚA

Massimo De Carlo is pleased to present *The Man From The Internet*, a solo show by artist Andra UrsuȚa.

Andra UrsuȚa's practice encompasses a variety of mediums including installations, sculptures and drawings. As aptly put by Natalie Bell, who co-curated Andra UrsuȚa's exhibition *Alps* at the New Museum for contemporary art in New York in 2016: "Whether cathartic or just damning, fatalism reverberates through UrsuȚa's work... It gnaws on the bones of failure and folly, to be sure, but in all forms [...] it is animated by dark humour and tender irony, and wrapped in cynical puns."

The Man From The Internet exhibits for the first time the completion of a project that the artist started in 2007, composed by a series of one hundred ink drawings on paper. Each drawing is a hand rendered version of an image found on the Internet that the artist first encountered on an ambiguous unofficial Russian-English news website, that has now been closed down. The web source presents the pixelated low-resolution image of the decaying corpse of a fallen participant in the Russian/Chechen conflicts of the 1990s as documentation of an excavated mass grave. The equivocality of the website - caught in between journalism and propaganda - leaves unclear both the identity and the circumstances of the death of this unknown human being.

The image of this dead man constantly changed possible political interpretations throughout the duration of this ten-year long project. Andra UrsuȚa began working on this series in the aftermath of the break up of the former Soviet Block. The projects readings continue to shift as the events that shape the current political landscape that defined the geopolitics of this decade unfold. While the imagery of war populates ever more our laptops and smart phones via the Internet, the artist reflects on our relationship with political activism and how, as put by Andra UrsuȚa, "no personal human engagement with any cause can keep up with the speed of its online obsolescence. The pressing moral issues of today become the undesirable and compromised positions of tomorrow".

The obsessive process of reproducing this image opens a narrative that also questions the often-slippery veracity of online images and the notion of the after life of information in cyberspace. The man from the Internet is a contemporary death mask: with each click retrieving his image from data to the visible, we grant him a ghostly and eternal online life. The one hundred drawings mimic, in an imperfect way, this speed-fuelled research system where years of work are instantly surpassed by the rapidity of a click. The project also highlights a certain absurd aspect of this undertaking that associates the compulsiveness of the series to an institutionalized educational complex that uses repetition as a way to modify behaviour and enforce punishment.

{ MDC }

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The Man From The Internet exists between truth and fiction, where our reception of images of war originating both in news channels and from the entertainment industry questions the possibility of true political speech and action. It expresses both outrage at the senselessness of death in the service of any political cause and points to the futility of romanticising any freedom struggle via the channels of popular culture.

ANDRA URSUȚA

Andra Ursuța was born in Salonta in Romania in 1979. She lives and works in New York City. Solo exhibitions include: *Alps*, New Museum, New York, USA (2016); *Andra Ursuța*, ICA, Miami, USA (2015); *Whites*, Kunsthalle Basel, Basel, CH (2015); *Hammer Projects: Andra Ursuța*, Hammer Museum, Los Angeles, USA (2014); *Andra Ursuța*, Palais De Tokyo, Paris, F (2014); *Andra Ursuța*, CAPC Musée d'Art Contemporain, Bordeaux, F (2013). Andra Ursuța has taken part in group exhibitions at distinguished institutions and galleries, such as: *La Terra Inquieta* (The Restless Earth), La Triennale di Milano, Milan, I (2017); *La Grande Madre*, Palazzo Reale, Milan, I (2015); *Inside*, Palais de Tokyo, Paris, F (2015); *One Torino: Shit and Die*, curated by Maurizio Cattelan, Palazzo Cavour, Turin, I (2014); *Body Languages*, Saatchi Gallery, London, (2014); *Expo 1*, MoMA PS1, Long Island City, New York (2013); *Ostalgia*, New Museum, New York, USA (2012). Andra Ursuța took part in the 55th Venice Biennale in 2013, *The Encyclopaedic Palace*, curated by Massimiliano Gioni.

Hard Facts:

Massimo De Carlo, Milan
Via Ventura 5, 20134 Milan, Italy
From Monday 8th of May until July 14th 2017
Open Tuesday to Saturday, 11 am to 7pm

For further information and materials:

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