

CRITICS' PICKS NEW YORK

Zach Blas

Art in General

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January 27, 2018 - April 21, 2018

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Zach Blas, *Jubilee 2033*, 2018, video, color, sound, 28 minutes 38 seconds.

“Get off the internet!” intones Le Tigre in the soundtrack to Zach Blas’s video of a performative lecture, *Inversion Practice #1: Constituting an Outside (Utopian Plagiarism)*, 2015. It’s a proposition that has become a mantra among self-helpers and the digital-weary. But as the artist suggests in his exhibition here, it’s easier to envision the end of the world than the end of the internet. This idea is a perversion of Fredric Jameson who, along with writer Paul Preciado, the economic-geographer duo known as J. K. Gibson-Graham, and Karl Marx, is cited, edited, remixed, and read aloud via a text-

to-speech function in Blas's video, indicating that an anticapitalist view of the internet may be as obvious and reproducible as your laptop's copy-and-paste function.

The centerpiece of the show—indicated by a vinyl floor sigil titled *The Seal of the Absolute*, 2018, inspired by Derek Jarman's 1978 queer anarchist film *Jubilee*—is *Jubilee 2033*, 2018. In the video, Ayn Rand ideologues and an AI avatar populate a world where capitalist techies are locked in a bloody war. If Blas's glimpse into the silicon ball of the future demonstrates a nihilistic streak, it is tempered by a commitment to gazing clearly at the materials of our present. *Totality Study #1: Internet, a definition*, 2015, posits this all-encompassing digital space as the “everything everywhere of contemporary cultural representation.” Rendered in vinyl in florescent green, one of the 216 Web-safe colors from the internet's earliest days, it is a wink at nostalgia and a wide-eyed look to tomorrow.