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**New Short Film by Jon Rafman and Rosa Aiello Presented as Part of
First Look: New Art Online Series and in Conjunction with the Exhibition
“Museum as Hub: Walking Drifting Dragging”**

New York, NY...*Remember Carthage* is a new short film by artists **Jon Rafman** and **Rosa Aiello**, presented online for the New Museum’s monthly First Look series beginning on **January 9, 2013**. An essay film in the tradition of experimental documentarians like Chris Marker or Adam Curtis, ***Remember Carthage*** (2013) takes the viewer on an epic journey in search of an abandoned resort town deep in the Sahara desert. However, one travels not through archival or personal images but through footage sourced from PS3 video games and Second Life, depicting ancient civilizations that seem at once familiar and totally fantastical. Presented in conjunction with the exhibition “Museum as Hub: Walking Drifting Dragging,” which centers on artist expeditions, *Remember Carthage* is a first-person journey through a historical fantasia that highlights the fictionalizing and exoticization of culture within gaming and virtual worlds.

The film begins on the swaying deck of a ship in unnamed waters and proceeds through a myriad of different landscapes, from arid deserts to the gaudy interiors of what appear to be Persian palaces, to barrooms and bedrooms—each new scene unfolding in sync with the narrator’s melancholic remembrances. As in other works by Rafman, a feeling of alienation and loneliness structures the story, with the narrator searching for a connection and yet unable to grasp what is real or stable around him. In *Remember Carthage*, the filmmakers emphasize how digital media makes history seem both totally accessible through archival information and, at the same, completely foreign to us. Here, the narrator’s search for the abandoned town is rendered increasingly futile as he traverses a landscape where markers of time and place often appear to be unmoored, floating signs. And, as his journey continues, he becomes unable to distinguish authentic sites from simulated versions.



Jon Rafman and Rosa Aiello, *Remember Carthage*, 2013
(still). Video on loop. color, sound. Courtesy the artists

The repetitive and circular sequencing of the film, with recurring locations and characters, furthers the protagonist’s sense of dislocation and interpolates the logic of gameplay—continual death and resurrection—into his journey. It is unclear whether the narrator in *Remember Carthage* ever arrives; despite constantly moving, he is caught in a horizontal, virtual dreamworld where his goals become ever more distant.

Jon Rafman is an artist, filmmaker, and essayist whose work explores the impact of technology on consciousness. He holds a BA in philosophy and literature from McGill University and an MFA from the School of the Art Institute of Chicago. His films and artwork have gained international attention and have been exhibited at the New Museum, the Palais de Tokyo in Paris, and the Saatchi Gallery in London. Rafman's work has been featured in *Modern Painters*, *Frieze*, the *New York Times*, and *Harper's*.

Rosa Aiello is a writer and video artist. She has recently completed an MA from Oxford in literature and philosophy, and an artist's residency at the Banff Centre for the Arts. Her writing and video practice explores the limits of language, reason, and humanness. Her current video work deals with the uncanny valley and the absurdity of correlational logic through installations of 3-D animations in physical space. Aiello has been exhibited at the Museo d'arte contemporanea Roma and the Festival de Nouveau Cinéma in Montreal. Her writing has been published by various independent magazines and galleries, as well as Maison Kasini publishing house and the Literary Review of Canada.

An earlier version of the work was shown at Palais de Tokyo, Paris in 2012.

About First Look: New Art Online

The New Museum's recently re-envisioned website launched several key online initiatives such as the First Look series that showcases a new digital artwork each month. The selected works represent the breadth of art online—from interactive documentary, to participatory applications, to moving-image-based works, all exploring the formal, social, and aesthetic possibilities of the web. Works vary from pre-existing projects, which have had little exposure, to new commissions. First Look is curated by Lauren Cornell, Curator of the 2015 "The Generational" Triennial, Museum as Hub, and Digital Projects. This new series reflects a strengthening of the New Museum's ongoing commitment to the digital realm as a space for art-making and its relationship with Rhizome, a leading online platform and longtime affiliate organization in residence at the Museum.

Past **First Look** projects include:

Anna Lundh: Q&Q 2022 (Dec 2012)

A site that collects and shares questions from the public about what the future will be like in 2022.

Welcome to My Homey Page: Seven Years of Paperrad.com (Nov 2012)

This commissioned work presents seven individual home pages from paperrad.org, each one taken from a year in the website's life (2001–08). Thanks to Rhizome's preservation efforts, the Paper Rad website will be back online—free and available for the public to view.

Jonas Lund: Public Access Me (Oct 2012)

Viewers watched a live, auto-updating clone of Lund's personal browser as he surfs the web—reading the news, working, shopping, etc.

Aboveground Animation: 3D-Form (Sept 2012)

Four experimental animations by Barry Doupé, Kathleen Daniel, Ryan Whittier Hale, and Jacolby Satterwhite selected from the archive Aboveground Animation.

Taryn Simon and Aaron Swartz: Image Atlas (Aug 2012)

Image Atlas (2012) was a project developed out of Rhizome's signature Seven on Seven [<http://rhizome.org/sevenonseven/>] conference.

About the New Museum

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum is a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of experimentation and a hub of new art and new ideas.

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