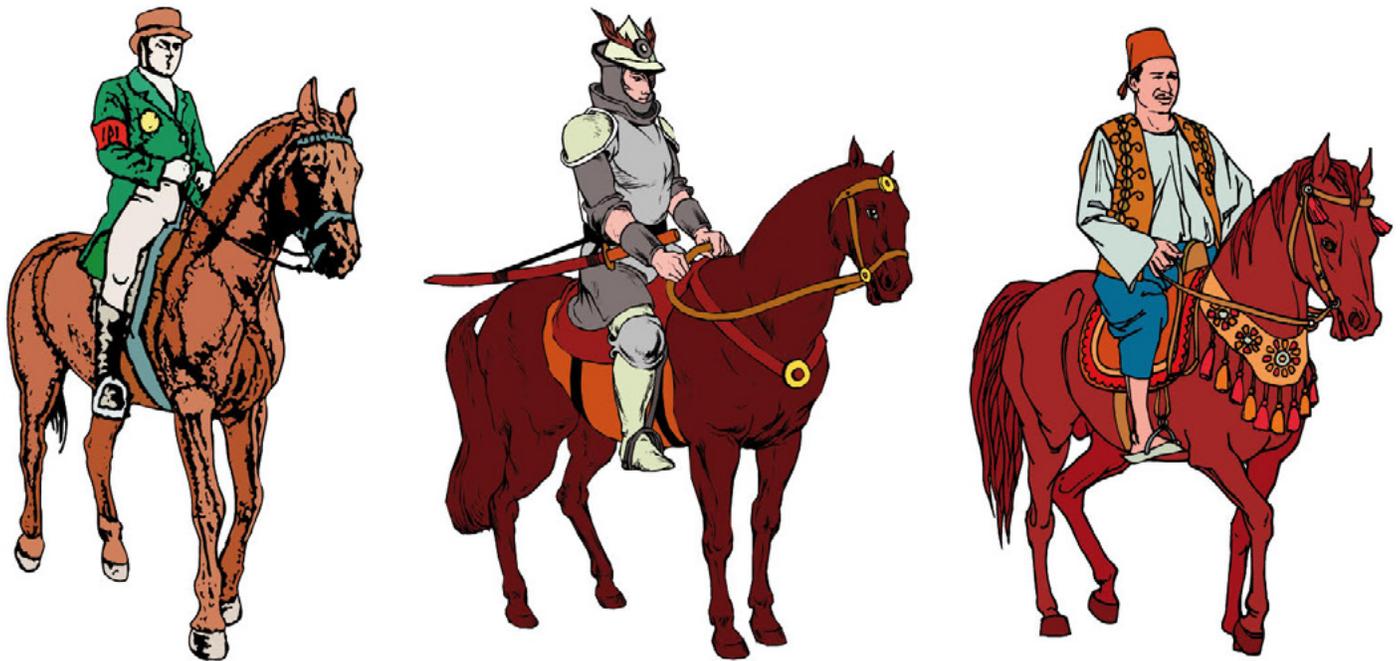


# Oliver Laric 2000 Cliparts



Oliver Laric, *2000 Cliparts* (compilation still), 2010. Single-channel video, 2:46 minutes. Courtesy the artist; Tanya Leighton, Berlin; and Metro Pictures, New York.

As part of CAM's Street Views series, Berlin-based artist Oliver Laric presents *2000 Cliparts* projected on the museum's facade. Laric sources visual materials that are available online: internet memes, popular movies, children's films, and YouTube videos. For him there is little distinction between this found material and what he presents as his own, which invites questions around authorship, ownership, originality, and value.

To create *2000 Cliparts*, Laric animated a sequence of 2,000 examples of copyright-free clipart taken from various sources depicting human figures in different positions. The lightning-fast flipbook speeds through a range of stock characters such as martial artist, tennis player, and knight. Laric organized the images based

on the form, pose, and action of the figure in relation to the image that comes before and after. The result is a morphing portrait of human culture and cultural stereotypes. Laric made this work in 2010, anticipating our eagerness to express ourselves through found images—a key aspect of meme and emoji culture.



## Audio Tour

Visit [camstl.org/audio](http://camstl.org/audio) on a mobile device to hear directly from the curator on the audio tour.

The artist is fascinated with clipart, memes, and emoji created anonymously, preferring collective activity over authored work. Laric has made *2000 Cliparts* available for download on his website, encouraging people to source, remix, and appropriate his video. *2000 Cliparts* is a reinterpretation of his earlier piece, *787 Cliparts* (2006), which was also initially posted on the artist's website, rather than exhibited. It quickly went viral and was published on YouTube. He says of that experience, "I think my proudest moment is having a video on the first page of YouTube and having a million people see it. That's just as real as showing it in a museum." For many artists, dispersing images of their work online is secondary to a gallery or museum exhibition. For Laric, the online distribution often happens first, followed by its free-download availability. Every use is a re-use, he asserts, everything can be copied, remade, and even improved.

Laric's practice blurs distinctions between original and reproduction, digital and actual. Since 2008 Laric has been 3D scanning objects, primarily from museum collections, and making them publicly available, free of copyright restrictions. He posts the scans on his website [threedscans.com](http://threedscans.com), where there are nearly one hundred examples—from Renaissance figurative sculpture to bas-relief from an Angkor Wat temple—that can be downloaded and used to endlessly produce new versions. Underscoring the impact of digital technology on notions of originality, Laric's artistic expression occurs in the acts of repetition, versioning, and free distribution.

**Oliver Laric** (b. 1981, Innsbruck, Austria, lives and works in Berlin) has upcoming one-person exhibitions at the Saint Louis Art Museum and S.M.A.K., Municipal Museum of Contemporary Art, Ghent. Recent one-person exhibitions include *Year of the Dog*, Metro Pictures, New York, and Tanya Leighton, Berlin (2018); *La Nympe Salmacis*, Villa Paloma, Nouveau Musée National de Monaco (2018); *Panoramafreiheit*, Schinkel Pavillon, Berlin (2017); *Photoplastik*, Secession, Vienna (2016); *Untitled*, Museum of Contemporary Art Cleveland (2016); *Giving Away the Molds Will Cause No Damage to His Majesty's Casts*, Austrian Cultural Forum, London (2015); *Black Box: Oliver Laric*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2014); and *Version*, MIT List Visual Arts Center, Cambridge, Massachusetts (2015). He was included in the 2015 New Museum Triennial and the 2016 Liverpool Biennial. He has also participated in group exhibitions at the Whitechapel Gallery, London; Albright-Knox Art Gallery, Buffalo; Kunsthalle Fridericianum, Kassel; Palais de Tokyo, Paris; Kunstverein München; and the Massachusetts Museum of Contemporary Art, North Adams.

An exhibition by Oliver Laric is being held concurrently at Saint Louis Art Museum, February 22 through May 27, 2019.

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*Oliver Laric: 2000 Cliparts* is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Assistant Curator.



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