

*MICHAEL
MANNING*

b. 1985

Lives and works
in Los Angeles.



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Stockholm

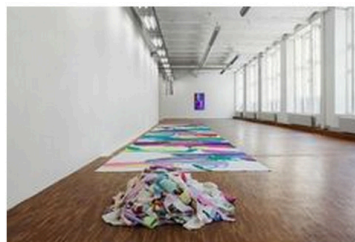
Michael Manning

CARL KOSTYAL | STOCKHOLM
Isbrytaren, Igeldammsgatan 22A
August 28–September 29

For his solo debut, Los Angeles–based artist Michael Manning presents large-scale paintings, videos, and installations that revolve around his interest in punk counterculture movements and their rapport with “reactionary network politics,” which use the Internet as medium. One initially encounters a wreath of blue hyacinths, in part paying homage to Darby Crash’s suicide (from the California punk band *The Germs*). The artist’s mélange of “trill” abstraction—including vibrant colors digitally printed onto nylon, as in *Wild Salmon and Salted Avocado Hecado*, 2014, which is displayed across the main floor alongside others such as the media piece *Curry Swordfish and Passionfruit*, 2014—pushes one to abandon safer interpretations that stem from viewing art at face value instead of considering the interplay between text, image, and communication outlets.

Wokked Chinese Long Beans with Chicharrones, 2014, displays the actress Kristen Stewart caught by the paparazzi and marked with a blue circle (similar to The Germs’ logo), while *Lobster Boniato Mash*, 2014, reads “DARK DATA,” accompanying an image of NSA’s Data Center. Both are digital prints on film backlit by LEDs and instances of what the Internet offers as fodder for “post-Internet” JPEG creators—the touchscreen and DPI-obsessed. The exhibition title, “Wild Fusion, VOL. III: WWWHATWWWEDOISSECRET,” is reminiscent of a song by the aforementioned band; a punk-inspired approach is also used in Manning’s exhibition text consisting of song quotes, Tweets, and clipped confessionals. Is it useful to ask: What criteria are now required to be “punk”—or political at best?

— *Jacquelyn Davis*



View of “WILD FUSION: VOL. III – WWWHATWWWEDOISSECRET,” 2014.

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JEFFRIES



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TONKONOW
ARTWORKS +
PROJECTS

RH
CONTEMPORARY
ART

CARDI
GALLERY

MIXED
GREENS

Painting by Numbers

BRIAN DROITCOUR | Thu Jan 24th, 2013 11:45 a.m.

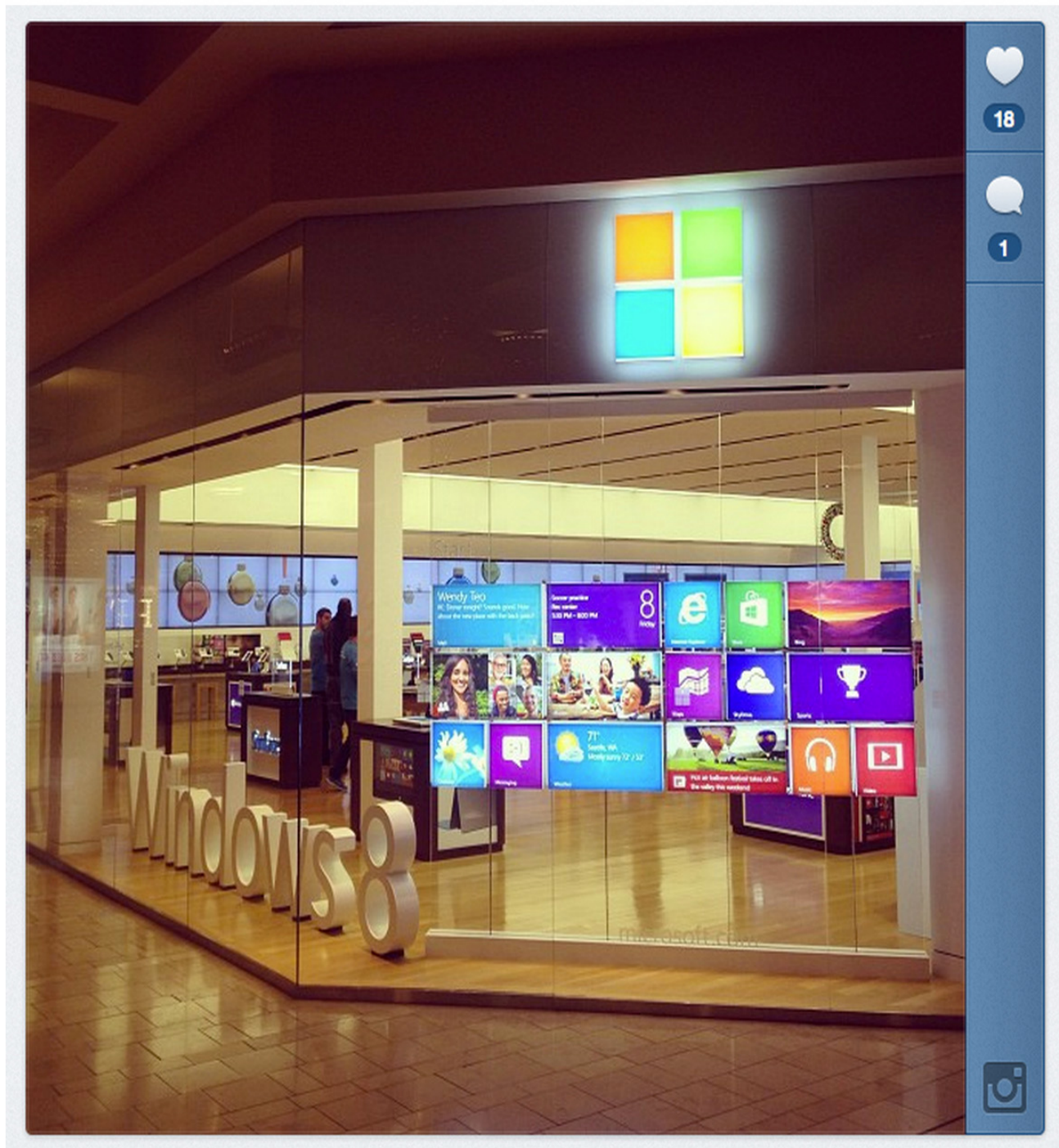
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Bruce Sterling recently [suggested](#) that it no longer makes sense to talk about “the internet” as a whole. Instead, we ought to refer to the distinct corporate structures that define the topography of experience online: Apple, Google, Amazon, Facebook, and Microsoft. These companies provide users with similar services and, increasingly, they organize them in self-sufficient “silos” to encumber disloyal users with incompatibility issues. Sterling’s claim that there’s no more internet sounds premature and calculated to provoke buzz (cf. *Wired*’s September 2010 cover story, “[The Web Is Dead](#)”), but it’s useful nevertheless as a reminder of the limits on the user’s agency as these companies attempt to consolidate their control over information and bind the net to their devices.

With that in mind, Michael Manning’s [Microsoft Store Paintings](#) might be seen as a proposition about what happens to internet art when doesn’t make sense to talk about the internet. The digital abstractions are painted at locations of the retail chain named in the series’ title, sometimes at the first-ever Microsoft store in Mission Viejo, CA, which opened in 2009. Microsoft’s retail outlets are, of course, a riposte to the success of Apple’s stores, launched after two decades when the software giant happily dispersed its products through Best Buy and CompUSA. They herald the non-internet seen by Sterling.



An image of a Microsoft Store from Michael Manning's Instagram

A list of the things that Manning uses to make the paintings his Microsoft series would include his fingers, Fresh Paint (the default painting program in Windows 8), a Microsoft touchscreen computer, and the Microsoft store itself, since he's never bought a device there to take home. (He doesn't have an iPad either; his [iPad paintings](#) are made on devices borrowed from family and friends. The only painterly apparatus he owns is his iPhone, which he uses to contribute to the [Phone Arts](#) blog.) With no studio and no gallery, not even a keyboard or a mouse, painting becomes a function of the tools provided by a major corporation and the user's physical contact with them. Manning's operation of this function yields great results, but I won't describe them in depth; as much as I enjoy

looking at painting I don't really like to write about it. And besides, the process of scrolling through the many paintings on Manning's sites encourages the viewer to skim the visual content of any single work, to consider instead their common stylistic traits or the conditions of their making. Untitled beyond the indication of a device in the series name, the paintings have a sameness that partially masks Manning's hand and highlights how software functions influence the movement of his fingers. No wonder he relishes the [Pinterest thread](#) where moms debate whether their toddlers could paint on the iPhone as well as he does.



As a result, his paintings seem to suggest an enthusiastic embrace of corporate control over user creativity. But when Manning organized a [Street Show](#) outside Eyebeam in the summer of 2011, he meant the gesture of putting digital art offline as a dig at its innate incompatibility with the art market's concern for scarcity (the show was uploaded to the internet within hours of the opening). Similarly, while the *Microsoft Store Paintings* are ostensibly anchored to branded devices—even to their points of sale—they are distributed via Tumblr, Facebook, Snapchat or whatever other platform is handy. The image of the internet and the corporate consolidation of its parts that appears in Manning's paintings, then, is not a neat array of self-contained silos, humming away busily as users operate inside their confines, but rather a messy mass of overlapping and colliding edifices, with the artful user at play in the openings between them.

Tags: [michael manning](#) [Microsoft Store Paintings](#)

28 August-28 September 2014

MICHAEL MANNING

WILD FUSION: VOL. III – WWWHATWWWEDOISSECRET

“She didn’t believe in God but she prayed for a life after capitalism like there was one.

In reality she was a fascist, she didn’t believe in anyone or anything beside herself, when you don’t trust anyone it’s hard to be anything but a fascist”

It could save your life.

My life isn’t worth anything if I can’t do my art.

//MISANTHROPIC TWEET//

ETC---

- I’m here for the culture war
- Art Post-FROYO
- y r u so obsessed with me?
- Art collector with a Germs burn
- I want a girl with uninterrupted prosperity
- CIRCLE ONE/CIRCLE TWO/CIRCLE THREE/CIRCLE FOUR/CIRCLE FIVE
- New World Data Order
- Evolution is process too slow to save my painting career
- The share economy can go fuck itself
- “It is time for man to plant the germ of his highest hope.
- Still is his soil rich enough for it. But that soil will one day be poor and exhausted, and no lofty tree will any longer be able to grow thereon”
- Do you accept the Terms and Conditions of your next sexual partner?
- A poem from the point of view of an infinity pool
- Accelerationism as the deity-less version of Christianity but instead of heaven you end up with post-capitalism (seems wack)
- The culture of me and the resurgence of neo-fascism
- GIMME GIMME THIS GIMME GIMME THAT... ad infinitum
- Flow chart from late 1970’s punk to NSA Data center
- We invented a word “sustainatrillity” it is defined by creating sustainability in a trill fashion
- The mocking jay, the resistance and the farce of revolutionary culture
- Are you a flipper? You have to tell me.
- W(ALL) S(TREET) S(ECURITIES) F(RAUD)
- Block me on twitter

For the third installment of the Wild Fusion series: WWWHATWWWEDOISSECRET, Manning will present a new body of paintings, videos, and installations exploring the visual tactics of punk and counter culture movements and their relationship to contemporary reactionary network politics.

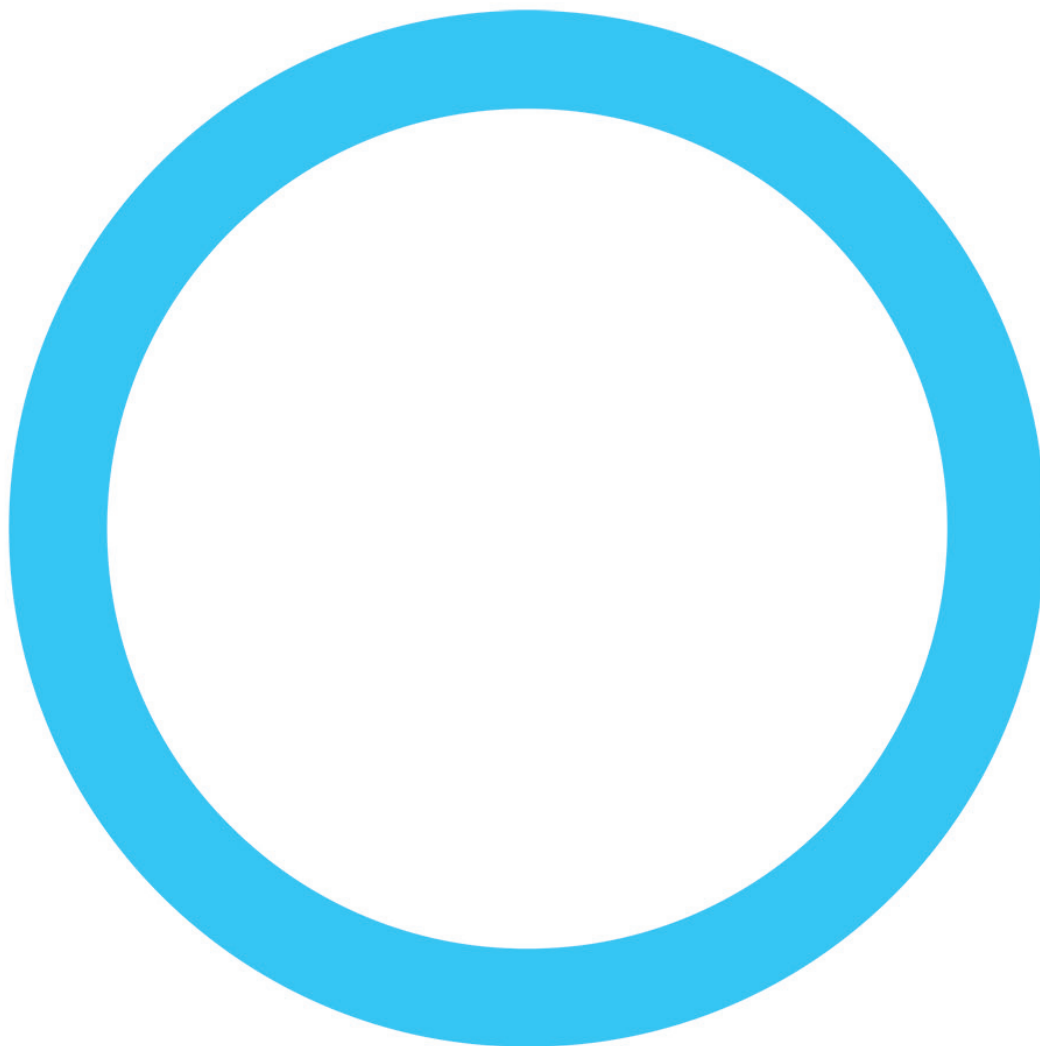
Text by MICHAEL MANNING

Michael Manning is a Los Angeles based artist who explores alternative approaches to producing and distributing traditional art objects using technology and social networking. Most recently he has had solo presentations at Retrospective Gallery, New York, American Contemporary, New York, Bill Brady KC @ NADA Miami 2013 and Smart Objects, Los Angeles. His work has most also been included in the exhibitions: Material Images, Johannes Vogt Gallery, New York; Over The Valley: Steve Turner Contemporary, Los Angeles; BYOB MOCA LA, Museum of Contemporary Art, and Streetshow: The Things Between Us, Eyebeam Center for the Arts, New York. His work has been featured in ArtInfo, Rhizome, Creators Project, The Verge and CNET.

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RETROSPECTIVE

Retrospective is pleased to inaugurate a new space at 711 Warren St. with an exhibition of work by Michael Manning

Wild Fusion: Vol. II - I Want To Believe

May 24th - June 15th

Opening Reception: Saturday May 24th 6-8PM

727 Warren St., Hudson, NY

"Stability is a concept best left in the 20th century," she said, sat in the amber glow of a designer filament light. She appeared cavalier but inside she was paralyzed by the freedom, by the possibility of a future where there was nothing before.

FORGET

All anyone wants to do these days is "disrupt". What do we throw ourselves at when everything has fallen apart? Where do you put your heart when her SnapChats stop filling your inbox?

For his exhibition at Retrospective and the second act of his extended project WILD FUSION, Manning will present a new series of paintings, videos and installations addressing the problems of navigating a networked world constantly and increasingly in flux. Manning lives and works in Los Angeles.

The exhibition will run concurrently with an exhibition by Gina Beavers at 727 Warren St.

727 Warren St, Hudson NY 12534

(518) 205-8387

retrospectivegallery.com

American Contemporary

Michael Manning

**April 24 to June 1, 2014
Opening April 24, 6 - 8pm**

Wild Fusion : Vol. I – Total Collapse

**Wednesday - Sunday 12 - 6pm
4 E. 2 Street New York NY 10003**

A large cloud of vapor slowly seeps from the lips of young blonde woman filling the back room of an upscale Los Angeles brunch hot spot with the distinct smell of piña colada. The screen on her iPhone is cracked but flickers with notifications. She picks up her phone and types, "what is even the deal with Ukraine? am I rite?" tweet sent.

#TOTALCOLLAPSE

NOTES:

SRIRACHA MAYO OVER EVERYTHING

Starbucks in the Forbidden City

Angry Birds Tapestries hanging next to Turkish rugs

Dreamcatcher designed with the Kansas City Chiefs logo hand sewn by Native American

Ming Tsai's TV show East meets West

Teriyaki pork belly gordita sliders

All fusion restaurants really

Corporate social responsibility bro

FEEDBACK LOOOOOOPPPPPSSSSSSS

I buy a pair of jeans online, I get confirmation email about those jeans gmail generates ad about jeans like those jeans I am forever fed more information about a specific sub section of jeans CAN I EVER ESCAPE THESE JEANS?????

Did you buy those jeans online?

Stock image of all ethnicities putting one hand on top of each other's

Pitbull - Timber ft. Ke\$ha

#FARMSTEP

Plastic iced coffee cup filled with milky brown liquid as the universal

Subculture doesn't exist

SALAD PIZZA

Confuse print and paint

APPLE WHITE

Commodification of crypto-currency (doge coins etc. pretty much just beanie babies)

The studio visit that made you realize aura is still relevant

Freeway overpass graffiti of a youtube link that is a video of the tagger painting the link

For his exhibition at American Contemporary Michael Manning will present new paintings and wall graphics, along side a series of videos. His paintings are produced on a computer, printed and hand finished. He lives and works in Los Angeles. Recent exhibitions include; Material Images. Johannes Vogt Gallery, NY, Bright & Contemporary, Smart Objects, LA, and a solo presentation at NADA Miami 2013 with Bill Brady KC, FL.

SMART OBJECTS presents:

Bright & Contemporary a solo exhibition of new work by Michael Manning.

10.18.13-11.24.13

'The best art is like sitting in a bath full of coconut scented bubbles while you check twitter on your iPhone 5S, listening to that one Gotye song about how you used to know somebody or whatever. You don't have to think about it, you just kinda feel it and maybe you even smell it'

Michael Manning is a Los Angeles based artist who explores alternative approaches to producing and distributing traditional art objects using technology and social networking. He is a contributing member of PhoneArts.Net, an ongoing collection of artwork made on smartphones. His work has been included in Over The Valley: Steve Turner Contemporary, Los Angeles; A Small Forest, Kunsthalle New, Chicago; BYOB MOCA LA, Museum of Contemporary Art, Los Angeles; Best of Fach & Asendorf Gallery, Museum of Moving Image, New York; USB show, Point Ephemere, Paris; QR/ART, Portland Museum of Art, Portland and Streetshow: The Things Between Us, Eyebeam Center for the Arts, New York. His work has been featured in ArtInfo, Rhizome, Creators Project, The Verge and CNET.

For *Bright & Contemporary* Manning will be presenting a new series of paintings.

SMART OBJECTS

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smartobjects.la

Michael Manning
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