

PREVIOUS POST



NEXT POST

DATAMOSH DASHCAM ' PAINTINGS, BY JACQUES PERCONTE AT CUTLOG ARE AMAZING

By [Marina Galperina](#) | May 10, 2013 - 11:00AM

Watch the road. Watch the road disintegrate, swallow itself. Watch the street lights mosh the sky into the traffic, like a windshield wiper plowing down everything.

First thought: Leos Carax, *Holy Motors*.

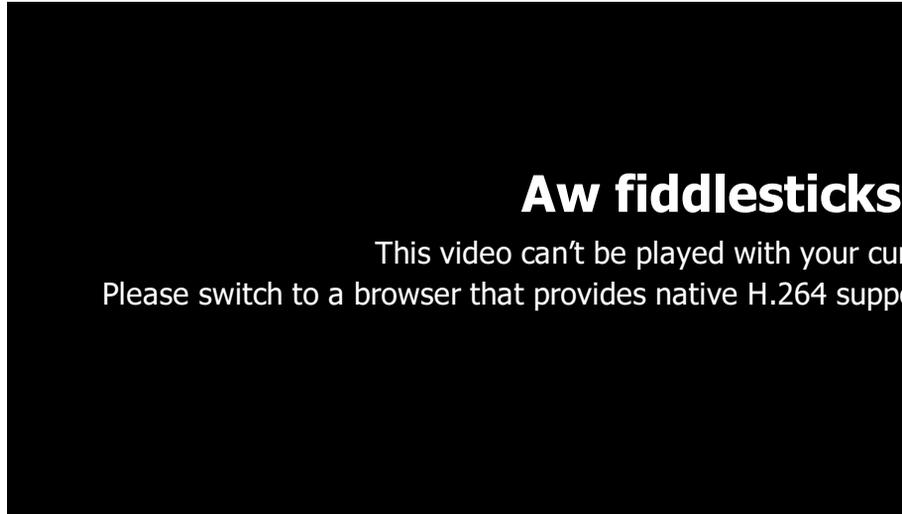
Paris [galerie charlot](#) set up shop in a minimal corner booth at the inaugural CutLog New York art fair in PS 160. The three [Jacques Perconte](#) video works are framed opulantly. They're "paintings." They're better than paintings. To hell with paintings.

This is beautiful. It's a throwback, in a way — to frame (I'm speculating here) a nod to the digital "dashcam" phenomena and the now [memefied](#) use of "datamosh" in its original art context. Also, it's incredibly well-made.

I didn't realize Perconte was one of the pioneers of French internet art — since 1996 — and has been documenting his works, performances and conceptual notes on the [Technart](#) site. He was one of the original artist to work with compression codecs.

He also was responsible for that moment of surreal beauty when Leos Carax's *Holy Motors* went from strange to stranger in a full-on datamosh sequence, which was the first time this technique has been used in a film as far as I know. (No, the second, after *The Villains*.)

It doesn't matter. They're subtle and mesmerizing and the frames are great way to present them. Shout out to [galerie charlot](#) into mounting iPads into one of the best booths I've seen this art fair season.



cutlog New York, May 9 – May 13, 107 Suffolk Street, New York NY 10002

(Photos in slideshow: Marina Galperina/ANIMALNewYork)

Tags: [Cutlog](#), [CutLog New York](#), [Dashcams](#), [datamosh](#), [galerie charlot](#), [Holy Motors](#), [internet art](#), [Jacques Perconte](#), [net art](#)

