Childhood is often understood as a domain of transcendent familiarity; we are able, we think, to recuperate modes of it as reminiscence of our own. However individual our experiences may be, we share of one children, we all experienced something called "childhood". Ivo Ur Tilles, for example,s venture, engagement with the digital archive of her younger self is a means by which the familiar is reconstructed and the unfamiliar is encountered. Tilles's work is concerned with the ontology of the digital image, the ways in which it is used and the ways in the exhibition through the apparatus with which it was originally generated her computer. Using material arranged from the data kept on her computer, Tilles has created a series of works that explore the ontology of the digital image, the ways in which it is used and the phantom image of 2001/2003 on goyboyd. For the first installment of her ongoing project Ur-Childhood Computer Tilles creates a series of installations, which, in the artist's words, "explore the relationship between the physical and the virtual, between the digital and the spaces. The result is a compelling body of artifacts gestures permeated by a paradoxical search for disparate class and technological boundaries."

Scattered around the room, three cabinet piles are vintage Sony CRT monitors. Each video feature anonymous child figures caught in seldom lingering gestures. Filtered through a long, nostalgic-tinted video codec, these photo, sensitive performances transmit a sense vicariously. While silent, the children and the camera move with a disjointed rhythm, evoking the hesitations sounds of youthful play. The monitors are placed on a low, white, pedestal, the cathode tube of a Sony and deteriorated, I feel the figure wrapped in green crepe paper: we are caught in a state of permanent amnesia.

Through text and "drawings," the artist composes an earnest dialogue with the predominant institution of her life, public school. Text appears on the walls and on the monitors, transcribed from the artist's journal, the text is a stream of consciousness, a mixture of childhood child's current drawing. Along panels, photographs from an neuerdings angel in the artist's home environment. Tilles, who is currently a student at Rhode Island School of Design, has been exhibiting her work in Rhode Island, Massachusetts and Indiana in 3D-Basic. We are viewing privileged minutes, not portraits, of a dementia dynamic in progress.

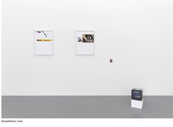
Our amazement at the precocity of these works is quickly overshadowed by an uneasy suspicion that they were never intended for our view. Like a partial eavesdropping on their child, we are allowed only glimpses of a literary intimate interior. These works beg for a reading, but the text is illegible, the drawings are too abstract to be recognizable. The text is a stream of consciousness, the drawings are a stream of unconsciousness. Tilles's work is a meditation on the ontology of the digital image, the ways in which it is used and the ways in which it is used in the exhibition through the apparatus with which it was originally generated her computer. Using material arranged from the data kept on her computer, Tilles has created a series of works that explore the ontology of the digital image, the ways in which it is used and the ways in which it is used in the exhibition through the apparatus with which it was originally generated her computer.

— M.H.

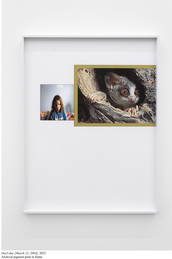
Installation view

Installation view

AOI WRO's (June 5, 2001), 2002
video on 9" Sony Trinitron CRT tube monitor



Installation view

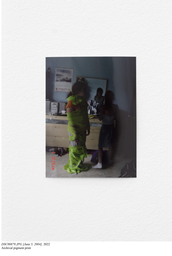


Dea Luka (March 27, 2002), 2003
Archival pigment print w/ frame

DICTATOR (PK) (August 19, 2004), 2002
Archival pigment print

Pilar ola (April 6, 2002), 2002
Archival pigment print w/ frame

Installation view



DICTATOR (PK) (June 3, 2004), 2002
Archival pigment print

Variation 14 dia (February 21, 2002), 2002
Archival pigment print w/ frame

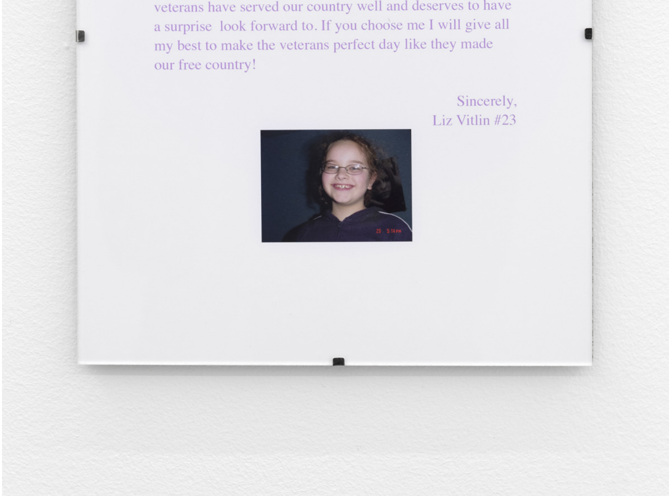
Installation view

DICTATOR (PK) (October 20, 2002) and DICTATOR (PK) (February 2, 2004), 2002
Archival pigment print

January 31, 2005

Dear Mom, Mel Gonzalez,

I think I can qualify as go to the Veterans Hospital on Valentine's Day along with another one of my Classmates I mean I can be a Valentine Date for a Veteran and I am not kidding you in one sentence. I have had such experiences as Restaurant Hostess making Christmas ornaments with the elderly people, I think I have the Authority to be chosen and make Dark Dog. Finally appreciate the Applying and the Interviewing Process, I know I have Ability to do the Job and having Social cues to the Senior is benefiting. Many of the



Liz's Veteran Letter.doc [January 31, 2005], 2022
Archival pigment print in frame

Installation view

MOV00817.MPG [May 14, 2004], 2022
video on 8" Sony Trinitron CRT tube monitor

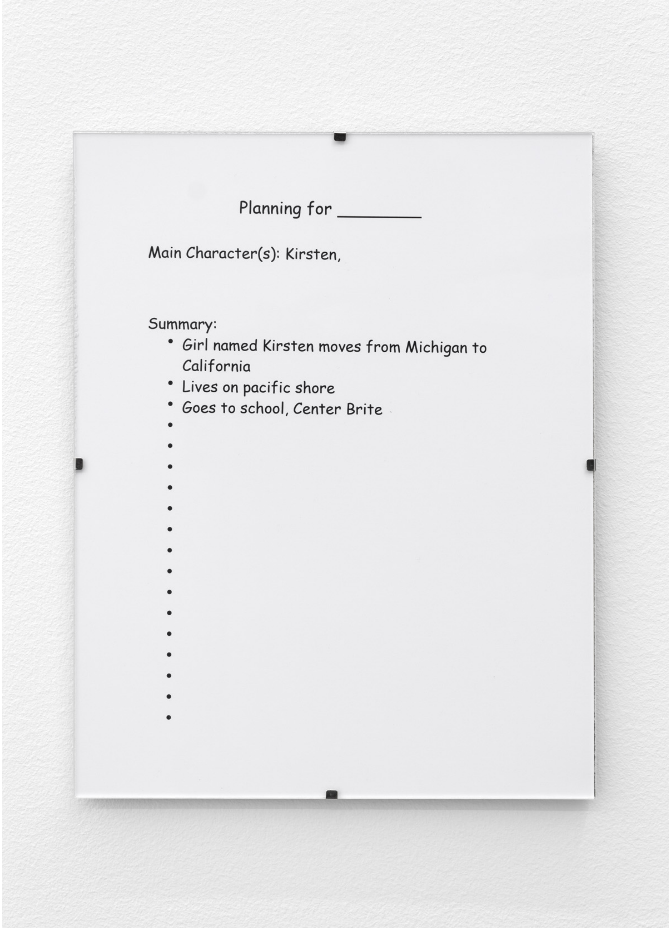
untitled2.bmp [January 25, 2005], 2022
Archival pigment print

Installation view

Untitled.bmp [January 25, 2005], 2022
Archival pigment print

Installation view

Planning for Kirsten.doc [February 10, 2005], 2022
Archival pigment prints in frame



Planning for Kirsten.doc [February 10, 2005], 2022
Archival pigment print in frame

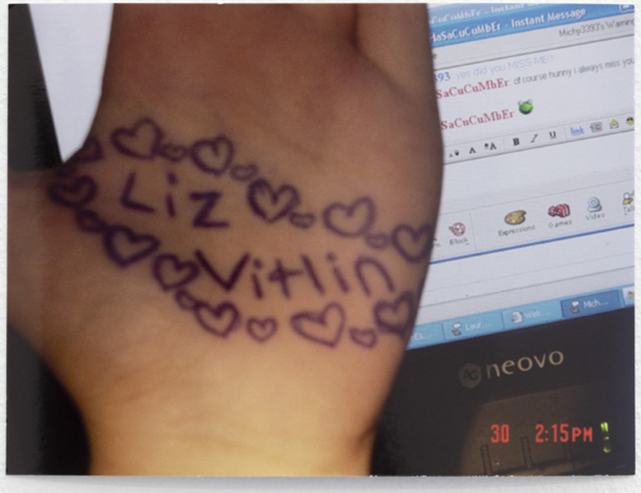
Planning for Kirsten.doc [February 10, 2005], 2022
Archival pigment print in frame

Installation view

MOV00817.MPG [May 14, 2004], 2022
video on 8" Sony Trinitron CRT tube monitor

Installation view

Doc2.doc [March 16, 2003], 2022
Archival pigment print in frame



DSC02040.JPG [September 30, 2005], 2022
Archival pigment print

Liz Vitlin (b. 1994 Cleveland, Ohio) lives and works in Chicago. Vitlin received a BFA from the School of the Art Institute of Chicago in 2016. Recent exhibitions and screenings include the Czong Institute for Contemporary Art (Gimpo, South Korea), Julius Caesar (Chicago), Flat Earth Film Festival (Reykjavik), and a series of lectures at SUGS Gallery (Chicago).