Micha Klein: Video, art and culture

ARRIVAL OF THE RAINBOW CHILDREN

Name:	Saskia Verhoeven
Student number:	0141046
Email:	saskia.verhoeven@student.uva.nl
Date:	June 2, 2004
Course:	BA Scriptie Media en Cultuur
	Photography, middlebrow art and popular culture
Teacher:	Dr. Sophie Berrebi
University:	Universiteit van Amsterdam

Table of Contents

Introduction: New age of art and Micha Klein 3

I Micha Klein the artist 5

II Micha Klein the musician 18

III Creating something new? 27

Conclusion: Computerised art 30

References 32

Pictures 34

Introduction: New age of art and Micha Klein

In the late eighties a great trend was developing in art. Computers were being used more often, but also the integration of media was becoming more common. Commercial art directors for advertisements tried to become serious artists by making video art, and visa versa autonomous artists were asked for commercial work like adverts or music videos. Photographer Anton Corbijn started making music videos for the rock formation U2 and video artist Micha Klein was asked to make commercials for Coca Cola, Samsung and McDonalds. In the late eighties and early nineties another striking trend was rising. Because of the computerising of art, and the combination of different media, music with art, hybrid forms of art were being created.

High art meets popular culture at lots of occasions. Galleries and museums are trying to expand their target audiences to more popular and less high educated visitors. In Amsterdam the 'Museumnacht' is an example. One night a year al museums are open until midnight. In every museum there are special exhibitions for this night. Some museums create exhibitions for children other museums are collaborating with the Amsterdam nightclubs by arranging musical accompaniment at the museum. Another example is the work of several Dutch video artists who make video installations for galleries and exhibitions, but also are being part of something new: VJ-ing. Do not mix this type with for example the MTV VJ who announces video clips at this music television station. Artists like Micha Klein, Daniel Kwaaitaal, Dept, Gerald Van Der Kaap and Eboman are combining culture, art, photography and video into a new video art form; the VJ-set. 'Since the eighties there is a shift from narrative in visuals to spectacle'[1], says Anneke Smelik, professor visual culture at University of Nijmegen. The public is getting more and more overwhelmed by visual and audio, the narrative seems to be pushed back in importance. At raves and at clubs a video artist project visuals on huge screens or white walls. These images are being mixed live with a computer, creating an ongoing video clip.

Micha Klein is one of the Dutch VJs who started in the beginning of the VJ trend and he is still working in that area. Klein also makes digital photographs that are mostly

[1] Slob. 'Het verlangen naar beeld': 15.

exhibited at galleries and museums for contemporary art, as the Groninger Museum, Robert Sandelson Gallery in London, Mary Boone Gallery in New York, Torch Gallery in Amsterdam and B and D Studio in Milan. Micha Klein is the one who made a big impression on commercial organisations and businesses. His colourful and happy images are very appealing and therefore he is asked a lot to illustrate all kinds of media outlets for companies. Marketing parties, commercials, flyers are examples of the things Klein did for commercial players. Besides this lucrative commercial work, Klein still makes his own work. Video art, computer installations, still images and his VJ-sets are still going strong. Klein is an artist who mixes popular culture and high art in a new and interesting way. His VJ-work is the basis of his fame, but his commercial work and his autonomous work are also very important for him as an artist. Klein combines the different fields of visual culture in contemporary way. He embodies the blurring of the boundaries between high art and popular culture.

By VJ-ing Klein's art got interwoven with the Dutch dance scene. His non-VJ work is also linked in many ways to this subculture. He became one of the spokesmen of this subculture. Micha Klein and his work somehow became an icon for the dance scene. The central question for this paper is: What is it that Micha Klein brought to the dance scene? This question will be explored in three sections.

In the first part of this paper Micha Klein's roots will be discussed. Were does he come from and what did he do so far? His roots in punk music will be mentioned alongside his training at the Rietveld Academie. This will be followed by a short explanation of his VJ work. The juxtaposition between his high art education plus his influence by great modernist artists, and popular images for the dance scene arises from this description. Micha Klein's work will be compared with similar work of other artists like Pierre et Gilles, Takashi Murakami, David Salle, Albert Oehlen, Jeff Koons, Matthew Barney, Bruce Nauman and Marin Kippenberger.

In the second part of this paper the musical influence will be described. What is the relation between music and visual arts? And what is this relation for Micha Klein? How did he come into contact with music and how did it influence his work? The punk music roots can here be more closely examined as well as his shift to dance music and his

acceptance in this scene. Also is his and his colleague's VJ-work essential for this section.

The last part of the paper will answer the question if VJ-ing by Micha Klein contributes to a new form of visual/audio entertainment. Is it important for the music scene and is it therefore a big part of the popular culture? The relationship between Klein and the dance scene and what he brought to it will be pointed out in the conclusion.

I Micha Klein the artist

Micha Klein was born in Harderwijk, the Netherlands and moved in 1983 to Amsterdam to start his education at the Gerrit Rietveld Academie. He graduated in 1989 and is the first artist to receive a BA in computer graphics. At the Rietveld Academie, Klein discovered, after being introduced to painting and photography, an old Amiga-computer and started to work a lot on it. The blowing up, cutting and moving of images within a picture is what attracts Klein to this computer. He says about this:

> *'I more and more disliked painting because of its strong roots in tradition, you can not move around that. When I saw the possibilities of the computer: decolouring, digitizing, moving images and putting music into it, I knew this was the new medium. This is what puts all my areas of interest together.'* [2]

Micha Klein started making video art or clips: digital moving images accompanied with music and digital photographs: digital still images that resemble his early paintings. His knowledge of the digital imagery made him an interesting partner for advertising agencies and other commercial parties. After finishing his education, he started working at a photography laboratory and worked on Paintbox, a software programme to 'paint' in digital images. This made him an expert in paint brushing and creating photorealistic computer images. This twofold work area of Klein is characteristic for his career. On the one hand he is an artist with a high standard education, on the other hand he makes products typical for popular culture.

---

[2] Camps. 'Ik heb de houseparty's een smoel gegeven': 26.

This contradiction, high versus low art, is what inspires Klein. Klein wants to be part of the culture, to be in direct contact with his audience. He says about this in an interview with NRC Handelsblad:

> *'In an art gallery only 200 people a month come and see my work. When I am at a club or warehouse party I can reach up to 1500 people. […] My work there can not be called art, but it also does not exists in the margin. It is right in the middle of society.'*[3]

Klein's VJ-shows are part of the act that is played at dance clubs and house parties. A DJ plays electronic music songs and mixes them so the music is ongoing and never stops. In the meanwhile dancers are giving a performance, bartenders are providing the beverages and the VJ is making 'moving wallpaper'. These moving images are live mixed with a computer and projected at screens or white walls. It interacts with the music, the DJ is giving the lead and the VJ puts to that vibe. Because of this type of imagery, the VJ-show, dance evolves from only musical to a visual scene.

Besides his VJ-work, Micha Klein is also in another way involved with popular culture. After Klein finished his education at Rietveld he started to make his own digital paintings and tried to 'sell' them to the Dutch art industry. But as Klein himself puts it: 'The industry was not ready for my work'.[4] Right after that period Klein was asked by fashionable magazine *Wired* to make a visual reportage and with that outlet Klein could achieve his goal, as earlier mentioned, of reaching more people then just the gallery visitors. This line of work opened a whole different media spectrum for Klein. He started to make advertisements, commercials, websites and flyers.

Klein was already familiar with the commercial side of imagery. After receiving his BA in computer graphics Klein started working at a photo lab retouching photographs for advertisements and brochures. This is where he learned the commercial 'language'. All of Klein's work directly speaks to the imagination. It attracts your attention

---

[3] Ribbens. 'Gesprek met computerkunstenaar Micha Klein'.

[4] 'Micha Klein' *Backstage* KRO. 1999.

immediately. It is Klein's philosophy to create a tempting visual, otherwise an artist is powerless besides all the visual forces of other media. He says: 'I like to use the same language as advertising agencies. […] Just like playing on my guitar, I want to jam on the canvas'.[5]

Klein uses this experience to make his assigned work. For example in the advertisement campaign for the clothing brand *Wonder Woman* Klein puts his models in artificial surroundings. It looks very slick and flawless; it creates the perfect advertisement world. The winter setting is like a computer game, the model is posing in a setting of a computer game level. To get to the next level, ice sculptures and igloos need to be challenged on her platform, high-healed shoes. Controversially Klein created a satellite dish on top of the igloo and placed a television in front of it, broadcasting an extreme close up of the models face. This presence of a television in the middle of a artificial computerized setting estranges because the television is nowadays such a commodity, but the aesthetics of the computer game are not yet that common. On the other hand the television creates a sort of reality check, it gives the advert a presence in the world of the *Wonder Woman* consumer. It makes it less futuristic and more of the present-day.

It is marked that Klein always creates some sort of futuristic or dream world, both in his autonomic work as in his assignments. The use of this idealistic world in commercials and adverts is twofold when we look at the commercial tradition. Commercials and adverts use the idea of 'high concept' as Thomas Elsaesser puts it in his article *Reclame. Markt en betekenis*. This 'high concept' means that commercials use the idea of 'the hook, the look and the book'. The 'hook' refers to a punch-line or a twist, the 'look' to the stylistics, the use of colour and special effects. The 'book' refers to recognition, when the unknown; the brand or product, comes in contact with the known.[6] So on the one hand Klein's artificial advertisements and commercials are in the 'look' tradition, they are highly stylistic and colourful. But the 'book' is sometimes missing. Because of the unrealistic setting, creation of recognition and identification with the

---

[5] Camps. *Cyberkunstenaar en feestarchitect Micha:* 26.

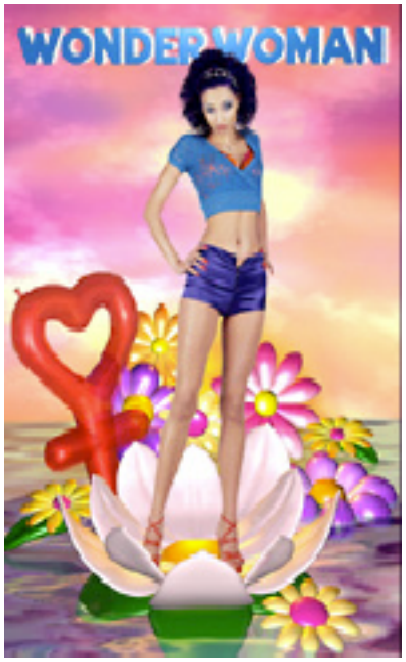
[6] Elsaesser. 'Reclame. Markt en betekenis': 185, 190-191.

brand/product or the subject of the ad is difficult to accomplish. Because of the futuristic and dream world atmosphere the consumer can in some cases hardly see the familiar. It looks like Klein stays closer to his own beliefs and visual concepts, instead of creating the most likely advertisement.

On the other hand, Anneke Smelik points out that the vanishing of the familiar link between an image and reality, by creating artificial imagery, does not mean that the images become powerless. The unrealistic can still invite the viewer to identify. The falseness becomes irrelevant because of our own ability to see beyond the constructiveness of the image. She says: 'Now that the image is dismayed of its pressure to represent reality, the focus can turn to its own rhetoric and visual force.'[7] This way the slick and futuristic advertisements, and of course his own work, can still create an identification and therefore create an impact with it's viewer.

The closeness of Klein's commercial work with his own autonomic work is striking. It looks a lot like each other; it is almost possible to exchange them. Klein did that himself. After creating the report for *Wired*, Klein redesigned it at put the works in a gallery show. And when we look at the second ad for *Wonder Woman* we see a model posing inside a water lily, resembling one of the earliest shows at attraction park *De Efteling;* the show with the puppets dancing inside the water lilies (picture 1). This ad is inspired on the portrait *Break of Dawn* from Klein's digital photographs series *Stardust among Elves* (picture 2*)*. This emphasizes yet again that Klein is bordering between high art and popular culture.

[7] Slob. 'Het verlangen naar beeld': 15.



Picture 1: Klein, Micha.

Wonder Woman advertisement

Picture 2: Klein, Micha. Break of Dawn. 1998. Cibachrome-print, 300 x 165/150 x 82. Photo. www.michaklein.com.

Klein's digital photographs, or digital paintings as he prefers to call them, are known for their bright use of colour. When looking at Klein's earlier work made at the academy, one sees the resemblance between his current computer paintings and his earlier canvas paintings. They are all very colourful and busy images. They represent a surrealistic world, with lots of space. Klein sees his digital paintings with the same eyes as his earlier canvas paintings. He sees them as the same profession. It is a creation of a surrealistic world, the computer or the brush are just devices for the greater cause. This is a way of looking at computer art that is supported by Terry Gips in the article *Computers and Art* from *Art Journal.* This article describes the distinction between 'creating' and 'generating' a computer image. It can be tricky to use the word create when speaking of a computer image because of the discussion about intuitive invention and authorship. But in the modernistic point of view, with its legacy of the photography discourse, it is possible to see computer images as created by an artist and not just generated by a

computer.[8] The computer images Klein creates are at the same level as his paintings, they represent the same thing.

Klein says himself about his paintings: 'It is funny because they all look like they are rendered by the computer'.[9] The paintings had some sort of slickness and styling, just like his recent digital paintings. The slickness is emphasised by the way of presenting the digital paintings. They are huge images, two meters high, cibachrome-prints plastered behind plexiglass. Mary Boone says about this in an interview with VPRO television: 'I could imagine that in a certain context perhaps, people are disturbed by maybe the slickness or its high stylization. But in fact that is what makes it timely'.[10] The digital paintings show an imaginary ideal world, they are all just too perfect. It looks like there is no critique or reflection, on the surface the paintings look superficially perfect. Of course in a way they are just beautiful happy paintings, with bright colours and beautiful people. But there is also some sort of reflection. Klein tries to points out how the world is always seeking for perfection. There is this obsessive yearning for beauty and happiness. With the continual reference to chemical drugs in Klein's work, he reflects how far people are willing to go in the search of happiness. But he also admits to the presence of these substances in his own life. It says, the artist, who needs his drugs to create his ideal world. In Klein's series *Artificial Beauties* he creates a beauty overdrive by mixing pictures of models with each other. With this morphing technique, which is first shown in Michael Jackson's video clip *Black or White,* the most beautiful features of each model are mixed, which concludes in a series of portraits of unnaturally beautiful women. Klein is commenting with these series on the emphasis on beauty in today's culture.

Anneke Smelik says about morphing; 'With the use of morphing the border between realistic and unrealistic gets crossed. It is very commercial, often used in advertising. This modern technique can only be compared with the early avant-garde techniques from the twenties.'[11] Here Smelik refers to the soviet-montage movies. In these films the montage is based on rhythm and timbre, like the Eisenstein movies. The

---

[8] Gips. 'Computers and Art': 232.

[9] 'Micha Klein' *Backstage* KRO. 1999.

[10] 'Mary Boone and Douglas Rushkoff about Micha Klein.' VPRO, 2000.

[11] Slob. 'Het verlangen naar beeld': 15.

Soviet film is a genre with the most shots per action, the montage was most important in these movies. The editing involved temporal, special and graphic tension. With this way of editing, the director created external, outside the narrative, meaning to the films.[12] These nondiegetic elements were put in to create a conceptual point, something deeper than just the narrative. The montage had several purposes. First it was to create a rhythm, an ongoing flow of images accompanied by music that creates a visual spectacle. The other purpose was to put extra meaning in the film. The director wanted to say something about society, he wanted to teach his viewers his ideals. This is what resembles with the morphing pictures of Klein. The morphing gives extra meaning to the paintings. They are not just beautiful portraits, morphing makes them. This says something about society.

The portraits Klein makes with endless perfection remind of the portraits Pierre et Gilles make. Their portraits are not made by the computer, but by painting on a photograph. The also high-stylised pictures are created by carefully setting up the set, making costumes and matching makeup. The hand painted photograph *Le Diable* shows a brightly lit extreme feminine model (picture 3). The makeup and costume refer to Marilyn Monroe, the ultimate playmate and an icon for femininity. But in contrast with the original Marilyn, this model does not wear a white dress and she does not have white hair, she wears a red dress and she wears her hair bright red with devil's ears.

This quotation of Marilyn Monroe can be compared with the morphing technique of Klein. Morphing points out the search for the ultimate beauty and Marilyn being the ultimate beauty. Of course there is in both cases some sort of external meaning, a conceptual point. The beauty overdrive morphing is, critiques the quest for beauty in everyday life. The sexual or devilish red, instead of the virgin white, critiques the ideal clean image we want to have of Marilyn or of women in general. And then there is the question of the gender of the model in *Le Diable*. Despite the feminine makeup and dressing it still is unsure if the model is woman or a man. The suggested femininity is here at discussion. This contrasts the *Artificial Beauty* series of Klein (picture 4). He tries with his morphing technique to create the ultimate female. All the characteristics of the

[12] Bordwell and Thompson. *Film History*: 141-145.

female face are exaggerated. All the faces in these portraits have very elegant cheekbones, small noses and pointy jaws.

Picture 3: Piere et Gilles. *Le Diable*. 2001.

Hand painted photograph, 69 x 49.

Photo http://www.denoirmont.com

Picture 4: Klein, Micha. *Dawn.* 1998. Cibachrome-print, 150 x 146/75 x 73. Photo www.michaklein.com.

In Klein's newest series *Icons, Idols and Fetishes* he explores the relationship between sexuality, fetishism and (ancient) religion (picture 5). In the pictures women are portrayed, in a tropical background, in different sexual poses. As Robbert Sandelson's gallery writes in a press release:

> *'The female figure is not only the idol for the artist but also for the viewer captured by her beauty. But nearby, we also see a fetish figure in the form of a terrifying death mask. This idol seems to control her, and through her he exercises his power over the viewer and the creator of the image: the artist himself.'* [13]

[13] Patha and Vetter. *New works by Micha Klein.*

The idol is objectified in these paintings in different ways. The women are idols and the ritualistic religious icon is an idol. Both of these subjects are also fetishes, but in different meanings of the word. Fetish can mean 'something you are always thinking about or spending a lot of time doing'. This refers to the fetish of the women, women as sexual beings, as an object for others to want, to have and to spent time with. The other meaning is 'an object that is treated like a god and is thought to have magical powers'[14]. This is the mask, a ritual object in eastern religions. None of the 'traditional' fetish objects are displayed, for example leather, latex and high heals. It is a different type of fetish Klein wants to portray. This type is best understood after looking at some paintings that inspired to make *Icons, Idols and Fetishes.*

Klein was inspired by Francis Picabia's *Femme a l'Idole* painted in 1943.[15] It is a painting about five persons standing in the sea in some sort of sexual cleansing ritual. The tropical theme, the naked bodies and the closeness of the subjects are mutual. Sixty years later Klein is also playing with the idea of the idol and its admirer. Whether the admirer is the viewer of the painting, the other subjects in the painting or the artist himself. It is a counter play of different factors that results in a sexually charged dynamic. This dynamic can also been seen in Jeff Koons' work. Koons' series *Made in Heaven* is made of 'photorealistic paintings' in the way that they are printed with oil on canvas (picture 6). The series show Koons with his porn-star wife Ilona Stahler (aka La Cicciolina) in baroque settings in pornographic positions. These paintings have a double meaning, as Graw points out in her article for Artforum: 'The potential fetish character of the art is doubled trough traditionally fetishised motifs – e.g., high-heeled shoes and fluttering strands of blond hair. These images echo the American cult of waxed legs and manicured feet [...]'.[16] This again reflects cultures striving for feminine perfection in combination with the fetish sing of the female body.

---

[14] Gadsby. *Longman dictionary of contemporary English*: 513.

[15] Patha and Vetter *New works by Micha Klein.*

[16] Graw. 'Jeff Koons'.

Picture 5: Klein, Micha. *Three women and icon.* 2001-2002. Cibachrome-print. 100 x 142/180 x 256. Photo www.michaklein.com.

Picture 6: Koons, Jeff. *Illona on top.* 1990. Oils inks on canvas. 366 x 243. Photo http://www.xs4all.nl/~exadega/koons/madeinheaven.html.

The use of the term fetish directly links Christian Metz philosophy of photography and fetish to this series of work. Metz argues that a photograph is like a fetish. A photograph is a small image where to the viewer can linger his look. This lingering is essential in the idea of the photo as fetish. A fetish is something you (want to) spent a lot of time doing, a photograph can be that. The viewer can look at it for a long period of time. The fetish has, according to Metz, two meanings, one metaphorically and one metonymically. The first meaning is an inciting and encouraging one a fetish creates uplift. The latter tries to emphasis the lacking of something. A fetish is emphasizing a lack, something someone does not have. Or it resembles the lacking of danger, the warding off bad luck.[17] This again refers to the use of ritual and religious masks in the digital paintings of Klein. These masks are connected to a God and bring good luck and happiness.

The religious theme in Klein's digital paintings can also be compared with Koons' series *Made in Heaven*. This title refers to a religious statement; heaven is the perfect world. The knowledge of such a place gives religious persons a kind of comfort, a wish to achieve. Another act of comfort is the acceptance of rituals and icons in a religious setting. God-figures give hope and rituals give direction to a person's life. These rituals and icons are present in Klein's paintings. The works of both artists are set in a sort of tropical, luxurious setting. In these works a new spirituality is created: rituality and sexuality in a narcissistic way. An illusionary world is created where media-icons, fashion models and a porn star, are the idols. This is creating a new superficial religion.

Other, earlier, work of Micha Klein is much more cartoonesque and uses no or few real models. His series *Goodies Show* is featuring mainly three symbols, a heart, a smiley and a peace sign, respectively called *Love*, *Happiness* and *Peace*. These three icons refer to the main objects of the hippie culture were an optimistic ideal was being fought for. An world with love, peace and happiness for everybody. These three visuals are the symbols of paradise, leading to a holy happiness. Klein also uses these symbols in his advertising work. He used these images for an internal communications campaign for *Randstad*. This again points out the fact that Klein is walking the boundary between high art a contemporary culture. Like Mary Boone puts it: 'I think that the boundaries between

[17] Metz. 'Photography and Fetish': 85.

art that is considered commercial art or fashion or advertising, and what we consider high art, that boundaries are breaking down'.[18]

Another great example of Klein's cartoonesque images in the *Goodies Show* is his *Pillman* character (picture 7). This character is also subject in Klein's VJ-show. But *Pillman* has also been integrated in a concert show of the rap singer Eminem. This type of reinventing the line between high and low art and commercialising images is also often related to Takashi Murakami, a Japanese artist with interest in lots of different fields. Murakami makes paintings, sculptures but also advertisements and products for popular culture. He designed for example a handbag for Louis Vuitton.

Murakami's most famous character is his *Mr. Dob,* it is first used in the painting *And then and then and then and then and then* (picture 8). This Mickey Mouse-like character has some anime and manga influences. Murakami created this character to appeal to a universal audience through a typical Japanese quality: *kawaii*, or being 'cute'.[19] *Mr Dob* has his own product line and therefore can be seen in different types of settings. It is not merely a painting; it has become an object of popular culture. The line is crossed from high art to popular culture. This also happened to *Pillman* of Micha Klein. *Pillman* at first was a subject in Klein's digital paintings, but later on became an individual character put in VJ-shows and on flyers.

Both characters represent in a way the culture where the creator comes from. *Mr Dob* has this cartoon and strip-figure features that are very typical for Japanese artists. Murakami is influenced by the typical Japanese popular art forms anime and manga, but he can also be placed in the commercial tradition of *Hello Kitty* and the *Pucca* rage. *Pillman* is on the other hand a creation by Micha Klein specific for and about the Dutch dance culture. *Pillman* represents the chemical substances that are used by the dance culture public to get satisfaction. *Pillman* is an icon against the patriarchy and for the youth culture that proclaims personal freedom, choice and hedonism.

---

[18] 'Mary Boone and Douglas Rushkoff about Micha Klein.' VPRO, 2000.

[19] Van Brut. 'Takashi Murakami'.

Picture 7: Klein, Micha. *Pillman* in *Mushland.* 1995. Cibachrome-print, fragment 31 x 31. Photo www.michaklein.com.

Picture 8: Murakami, Takashi. *Mr. Dob* in *And then and then and then and then and then*. 1995. Lithographic print on gloss paper. 50 x 50. Photo: http://www.guyhepner.com/murakami/andthenred.htm

Micha Klein can be compared with several contemporary artists who also emerge high art with popular culture. Like Pierre et Gilles Klein is an artist who feeds himself with ideas from a subculture. Pierre et Gilles are involved with the gay scene and they try to emerges the ideas, emotions and aesthetics of this scene in there work. *Le Diable* shows a manly female or a female man, this is like the transvestites who life and work in the gay scene. Klein uses the ideas and aesthetics of the dance scene in his works. He uses the drug and the feeling ecstasy to visualise this subculture. The merging of subcultures and art is very important for these artists and is very present-day.

Another comparison is the universal use of the images like Murakami does. This artist re-uses his images in several disciplines. *Mr. Dob* is for example an inflatable sculpture, a lithography but is also uses at merchandise-like products. Klein does a similar act with his *Pillman* character. This re-using of images in several disciplines is something that is very characteristic for these artists. It is a modern way of using images that is new for the visual industry.

But by comparing Klein to Koons there can also be seen a difference. Koons is an artist that uses pornography to provoke. He uses it to discus good taste. He wants to look at the boundaries of what is acceptable in high art and what is not. To see where the transformation of art to pornography starts. He wants to transgress good taste. It is a sort of sarcasm a critique. Klein is not that provocative. As he says himself he creates images that resemble the visual imagery of popular culture, because only that way his images will be seen. The audience otherwise would not lay eyes on his work because of the overwhelming commercial and popular imagery in today's culture. Klein does not critique the popular taste he follows it.

II Micha Klein the musician

The Rainbow Children is a series of Klein about grownup children in a heaven-like world with stars, clouds and rainbows. These children are totally under the influence of chemical substances. This all creates the perfect communion or sexually charged meeting. Like the philosopher Douglas Rushkoff says about these paintings:

> *'He [Klein] is trying to say there are ways to create the illusion. There are ways to experience some sort of counterculture of Disneyland. He tries to create the perfect world. He touches ideals, this is the way you want to remember how a rave party was. It never was this way, but it is the way you want to remember how it was.'*[20]

Rushkoff sees in the digital paintings a reference to raves, the subculture Klein is very involved with. This connection with raves, house parties and dance music is essential in Klein's work.

Music has always been important in Klein's life and in his work. Before Klein started at the academy he was very involved with the punk scene. He played in a band and he took on the lifestyle. He first wanted to become a rock star. During his time at the academy Klein's musical preference shifted from punk to house music, in those days it

[20] 'Mary Boone and Douglas Rushkoff about Micha Klein.' VPRO, 2000.

was acid house. He started to get involved in the scene and started to organize his own little house parties. This is where he first started VJ-ing.

Imagery is very important in the music business. In the radio era music was mostly used as audio communication device. The public saw the artists only at concerts and in photographs in magazines.[21] Also album covers were part of the imagination of the music scene and it's stars. The band's or artist's image is being created by these photographs, especially when the power for marketing purposes became noticeable. Later on television took the dominant roll in music images over from the magazines. First with TV-shows like *Band Stand* in the USA or *Top of the Pop*s in Great Britain and in the eighties with the arrival of the video clip and predominantly the broadcaster MTV. Although music television did not make the music images conscious, the visuality of live concerts, album covers, magazines and rock stars appearing in movies and television shows already did that, MTV sure intensified the experience. MTV domesticated rock stars and made them more common.[22]

But before the booming of music television, moving visuals accompanying music were already upcoming. In the days of Pop art Andy Warhol designed an album cover for the band *The Velvet Underground,* a new wave band produced by Warhol himself. New wave has often been seen as the American counterpart of the British punk-movement.[23] This cover was a bright yellow paper banana that could be pealed away. He was one of the first artists who experimented with the notion of album covers as art pieces. That same year the *Rolling Stones* and the *Beatles* also presented album covers that violated the traditional standard.[24] Warhol also made films. The films of Warhol were in the tradition of passive directing, meaning that you should just turn on the camera and leave it running until the film runs out. This resulted for example in a film where a poet John Giorno was sleeping for six hours. Warhol's films became a visual act at concerts of *The Velvet Underground,* the film were projected above the stage. Van Cagle specifies this further in his book about Andy Warhol: 'The films became the perfect accompaniment to

---

[21] Ter Bogt and Hibbel. *Wilde Jaren*: 16.

[22] Otter and Pieto. 'The Osbournes'.

[23] Ter Bogt and Hibbel. *Wilde Jaren*: 135-136.

[24] Van Cagle. *Reconstructing pop subculture*: 91.

a rock and roll event that embodied the maxim that Pop art could translate into pop life.'[25] The films projected at the concerts had the ability to elevate Pop art from being just an art form to a way of life.

This type of lifestyle or subculture around a music genre is also the case with house music. Subculture is like a youth culture a group of people that is part of a culture style. Music is often a crystallisation point of a certain style. The interaction between the artists and the public creates a consistent code. This code refers to clothes, hair, expression, jargon, and manners. This style creates the surface of the identity of the subculture.[26] Visuals of the artists are therefore essential to the public. The photographs and other visual images teach the public how to dress, act and in cases of political music statements also to think. Imagery and music go hand in hand and nowadays are inseparable of each other. Professor Visual culture Anneke Smelik says about this: 'The dance culture is more than a sociological society. The public feels, through the music, images and of course the drug, not only a kind of bond but also a sort of ecstasy.' [27]

The fact that Klein shifts between high art and popular culture emerges from the punk scene is a striking aspect. The punk scene is known for its rebellion against the patriarchy. It existed in the seventies because of a widespread condemnation of the pretentious attitude of the music scene. Slogans and symbols of anarchism were their tools, besides the elementary jamming music, to express their rejection. Punk related to an alternative lifestyle, which got to an end in the mid-eighties. Tom ter Bogt and Belinda Hibbel say in their book Wilde Jaren: 'After a couple of dark years, the middle class youth went on and got involved with the much more happy house scene. In this scene the hippie ideals got back in track, but also a certain nihilism stayed intact.'[28] Klein made a same shift. From a negative lifestyle, where the grown up world seems to dominant and it looks like there is no future, Klein moves to a more positive hippie attitude lifestyle. This

---

[25] Cagle. *Reconstructing pop subculture*: 78, 81-82.

[26] Ter Bogt and Hibbel. *Wilde Jaren*: 24.

[27] Slob. 'Het verlangen naar beeld': 15.

[28] Ter Bogt and Hibbel. *Wilde Jaren*: 137.

lifestyle sees a positive utopia that contains love, peace and happiness.[29] This slogan is the title of one of the first famous series of Klein's digital artworks.

Klein is nowadays more positive than his punk roots would predict and his commerciality is much more accepted in the dance scene then that it would have been in the punk scene. However with fashion the punk scene created a come up for commercial business. The British music scene for example inspires Vivienne Westwood. But the nihilistic scene never embraced the commerciality. Klein is also with his colour use opposite to his punk roots. Klein likes bright colours in a shiny glossy variant. Punk on the other hand is dark and mysterious. Nevertheless Klein still inhibits some parts of the punk lifestyle. His critique on society and his reacting against the patriarchy is still noticeable in his work. Although Klein now brings it in a mockery way, he uses humour and irony instead of negativity and rebellion.

In the beginning of Klein's involvement with house music he organized small raves. To create a nice atmosphere he started to project images on the venue's walls, this were his first VJ-activities. Among the house culture there were more people involved in this kind of imagery. It became a huge activity inside the scene, giving the rave and later on also the club nights something beautiful and interesting to see, because at a dance event a DJ is playing records. There is no live performance; it is missing the act of playing a song or tune and making a show out of it. For rock critics and pop scholarships this is one of the critiques given for this genre of music, the lack of creativity, innovation and musical craftsmanship. Dance music has been considered to be standardized, mindless and banal.[30]

This idea of rock music and rock performance being the true musical experience and dance music plus DJ-ing is not, resembles the idea that Andrew Goodwin has of the 'aura' of an artwork. The 'aura', as he analyses it, transfers from the art object to its maker, it has taken up residence in the physical presence of the star.[31] Dance music is the

---

[29] Ter Bogt and Hibbel. *Wilde Jaren*: 137-138.

[30] Thorton. *Club Cultures:* 1.

[31] Goodwin. 'Sample on hold': 269.

ultimate electronic, computerised music genre; it misses all the presence of the maker. And then in addition when a DJ is playing another one's records, that is the secondary step in being away from its maker. Like Walter Benjamin says, the theorist who first explored this terrain in the 30's: 'Even the most perfect reproduction of a work of art is lacking one element: it's presence in time and space, it's unique existence at the place where it happens to be.'[32] This lack of presence or 'aura' is what makes dance music and DJ-ing not unique and without authority.

This lack of uniqueness and authority is, especially at the beginning of the dance movement in the late eighties, a problem for the pop critics as well as the dance lovers themselves. Dance was faceless. At rock concerts the public had something to watch while at dance events there is this DJ pushing buttons and playing records, which is not an interesting sight. That is why these dance events needed a visual image, some sort of presence in time. This is what the VJ can give. Moving visuals that are sometimes filmed live at the venue and directly projected onto the screen. People could see themselves dancing in huge projected proportions. Sometimes earlier filmed material or computer-animated visuals are projected. It is something to watch, but more importantly, something to get blazed up by and to be enthused about, like a live performance of a rock artist.

This VJ-ing has its origin in the 1960s. The coloured fluid transparency slides the hippies used to give spaces colour and atmosphere, are preceding forms of the VJ-set, named of course after the DJ and his or hers set of music. In the late sixties and early seventies disco music started to win territory, electronic music inspired by soul and funk. Disco is pure electronic music, the same as contemporary house music, and is being played in clubs by a DJ. At first the DJ just played one disco song after another, but for danceability they experimented with mixing records. At Studio 54, the most famous discotheque in New York, but also at other clubs the owners started to experiment with the entourage of the club.[33] The people wanted to be inspired by the music, the crowd but also their surroundings. The clubs got facilitated with lights, mirrors, disco balls and a flashing dance floor that is now known as the typical disco entourage. The use of lights

---

[32] Benjamin. 'The Work of Art': 220.

[33] Ter Bogt and Hibbel. *Wilde Jaren*: 120-121,139.

emphasis the symbiosis of electric light and nighttime social gatherings. In contrast to concerts, the discotheque attempts to offer a complete sensory experience [34] with alcohol, music and other people in combination with lighting. This can also been seen as a prior form of VJ-ing.

Recent forms of VJ-ing can be seen in the works of Micha Klein and his Dutch artist colleagues Daniel Kwaaitaal, Dept, Gerald Van Der Kaap and Eboman, who besides VJ-ing also make contemporary art in different kinds of forms. But besides these artist who became VJs, there are also a numerous of VJs who only VJ, for example Nog Harder and Vision Impossible. They are first VJs in the dancescene, while Klein and Kwaaitaal for example are artists who use VJ-ing as one outlet. After all these prior forms of VJ-ing, ranging from primitive fluid slides to real movies of Any Warhol, VJs created their own aesthetics. These aesthetics are in basis the live mixing of images. The live mixing is essential because the VJ is following or playing together with the DJ. The beats are the VJs guide. The idea is to create an image flow. This flow goes on and on and never stops, just like the music, only until the party is over. Every VJ creates his or her own style around this theme. It varies from live-filmed footage at the party to pre-made computer graphics.

The VJ-shows of Danielle Kwaaitaal are for example mostly filled with filmed material she herself earlier photographed at a studio or set. In Kwaaitaal's films people are filmed while for example one face gets out of focus and another face comes into the frame. Kwaaitaal's *Hi & Low* [35] video art filmed faces of 120 dancing women filmed in a tour around clubs in Europe (picture 9). The facial expressions portray the cultural differences between these women. The soft-coloured extreme close-ups are confrontational but not intimidating. The faces appear happy and relaxed and are edited in such a way that a fluid flow exists. The imagery is very real.

This is in contrast with the VJ-work of Klein. Klein also uses filmed or photographed material, but he always changes that with the computer to create a visual that looks like computer-animated movies. Klein removes the images from its reality and

---

[34] Thorton. *Club Cultures*: 57.

[35] See DVD: HI & LO, ON TOUR. Daniel Kwaaitaal. NoTV, 2003.

puts them into a dreamlike fantasy world. The colours are heavy and bright, almost fluorescent, where Kwaaitaal's colours are soft and resemble daylight. Klein wants to emphasis futuristic themes with his VJ-work, he addresses drugs, plastic surgery, the ultimate rave and a peaceful world. He is looking for the ultimate beauty, in every sense of the word, by creating a computerised image, which renders all the flaws. Kwaaitaal is looking on the other hand for beauty in the natural and real. A woman's face, or in her latest video art the naked female body, is for Kwaaitaal a sign to show. The back cover of her DVD *Hi & Lo* says; 'Facial expression says more than thousand words'[36], for Kwaaitaal the face says enough. It is not necessary to change that in a computer.

VJ-sets of Vision Impossible, three Dutch guys based in Amsterdam, are in contrast with Kwaaitaal's work, fully made by the computer. Drawings and iconic figures like spirals, matrixes and stars dominate their work. These figures are floating around, not in touch with their background. These floating images take turns with very primitive computer-animated characters. These characters tell a small story, for example a woman walking around a supermarket. The iconic figures are creating the flow. The figures move on the music and by taking turns with each other and the characters they push the visual environment further.

The VJ-shows of Micha Klein have, in contrast with the works of Vision Impossible, more body. The images Klein shows are finished images and are edited with other images or are being repeated. The images of Vision Impossible are in front of a background, this background is the stable thing in the show, the figures and characters come and go, they are loose elements in the whole set. They interact perfectly with the music, they are moving on the beat, but the images can not stand for themselves. This work is purely a VJ-set, it works only in a club with a DJ and a crowd. Besides VJ-sets, the VJ-work of both Micha Klein and Daniel Kwaaitaal are small movies. The scenes are complete and the whole VJ-set from beginning to end is one piece, some sort of story.

This is what makes the difference between to two types of VJs. On the one hand you have the artist who use VJ as an outlet to reach more viewers. For them it is one of the modern art forms that gives them an opportunity to experiment and create an

---

[36] HI & LO, ON TOUR. Daniel Kwaaitaal. NoTV, 2003.

imaginary world that fits their artistic desires. On the other hand there is a new generation that sees VJ-ing as a profession, similar to a DJ. It is part of the club culture and they have as a goal to lift up a crowd, to be part of creating a great party. This different way of looking at VJ-ing is essential for the set they create.

As mentioned earlier, Micha Klein uses visuals of his autonomic work also in his commercial work. Klein also practises this recycling of images in his VJ-work. Artificial Beauty for example is also a VJ-set. In this VJ-set the morphing technique is literally shown. Faces evolve into other faces and this process goes on and on. Here perhaps is the theory of professor Smelik about morphing and the Russian montage-films most applicable. A VJ-set resembles more to a movie than a painting, but more importantly the rhythm that characterises these Russian movies is also important with a VJ-set. Without the music a VJ-set would not exist, the music guides the visuals. But on the contrary in case of a montage-film the visuals stipulate the rhythm.

Another visual that also exists in both Klein's still art and his moving work is *Love, Peace and Happiness.* The heart, peace sign and smiley are icons that also appear in Klein's VJ-set. The set, as shown on his website, which contains this images is called *Loved up Ibiza 1997* [37] (picture 10). In this case the hippie parallel is obvious. With this theme, Klein embroiders the ideas of the dance subculture. As mentioned earlier the dance culture embodies, besides ideas extracted from the punk scene, idealistic ideas of the hippie movement. The sub cultural ideas of getting in touch with your feelings and creating a loving community are seen in both the hippie culture and the house culture.[38] Klein visualises these cultural feelings in a symbolic way. The figures refer directly to these ideals. In addition the VJ-set *Loved up Ibiza 1997* also shows Klein and his girlfriend and muse Afke Rijenga walking nude in a natural environment playing with watermelons. Getting in touch with nature is a pure romantic idea preached by the hippies in the sixties. Klein is elaborating this theme and communicating the romantic ideas.

---

[37] Klein, Micha. Michaklein.com. Version December 2003. May 23, 2004. http://www.michaklein.com/flash/index.html

[38] Ter Bogt and Hibbel. *Wilde Jaren*: 90, 141.

Picture 9: HI & LOW, ON TOUR. Danielle Kwaaitaal. NoTV, 2003.

Picture 10: LOVED UP IBIZA. Micha Klein. 1997.

The ongoing reference in Klein's work to drugs is also an elaboration of the romantic theme. Drugs can help to get in touch with your feelings, but also drugs are often seen as the typical youthful exploration against the adult culture. Drugs are used to signify a rejection of adult culture.[39] LSD was the drug of the sixties. It is a highly hallucinogenic drug and expands the consciousness. LSD creates an enlargement of the experiences of the moment and therefore it is the ideal drug to take in accompaniment of friends. LSD was known for its ability to let the oppressive middle-class awareness go.

XTC (ecstasy) on the other hand is the drug of the nineties and the house culture. XTC is known for its twofold reaction. On the one hand it lifts up and gives energy. On the other hand it gives a loving, happy feeling, it is therefore often called the 'love-drug'. This loving feeling can be compared with the community feeling of LSD. XTC is used at parties and nightclubs and is a highly hedonistic drug.[40] It gives the user a way out of the working society and creates an ultimate weekend feeling, some sort of escapism. Klein's romantic idea of drug use stems from the hippie movement and Klein is resolute to spread this idea.

Klein as a musician is not meant literal. Klein is influenced by music in many ways. Punk is an obvious influence because Klein used to belong to that subculture. But

---

[39] Thorton. *Club Cultures*: 21.

[40] Ter Bogt and Hibbel. *Wilde Jaren*: 89-90, 141-142.

also the hippie movement can be seen as an influence on Klein's work. These two movements emerge in the house culture, the culture Klein nowadays belongs to. Beside visuals, drugs are also always part of music culture. Therefore drugs are a part of Klein's work too.

III Creating something new?

Every time a new form of art arises a discussion about its authenticity is started. The new form is being compared to the older and a search for the better one begins. The digital paintings of Micha Klein reflect, as the word itself says, on the beginning of two-dimensional visual art: the painting. In the discussion that arose after the introduction of photography this new form of art was always compared with painting. When film made its entrance the comparison with photography was obvious. Now a whole new form of art has arisen, computer art that creates all types of forms, for example two-dimensional still images and film-like visuals. It is not strange that this new form is compared with all the former types of art. But the question remains, what is it, what does it resemble the most? Micha Klein himself thinks of his two-dimensional still images as paintings. He does not think of it as a form of art that, like photography, represents reality. For Klein it is the idea of creation, that attracts him in his still work and therefore for him it feels like painting. Klein creates a visual with his computer. He uses photographs as a starting point but he alters them so much that it is like creating something new. It is not, like photography, just a positive of a negative that can be easily reproduced. It is a whole new creation. It does not just represent reality like the original photograph the digital paining is made of. It is a new reality created by Micha Klein.

But still Klein's digital painting can not be seen as paintings. A painting created by an artist is a single one; it is unique. This uniqueness inhibits authority, it is original and the only one. A digital paining can easily be reproduced. But a photograph is often also the beginning of Klein's digital paintings. This photograph is already in itself a reproduction of a natural thing. The photograph can therefore never obtain the aura of the real thing, the uniqueness and authority of the real thing that the photograph resembles is lacking. This concept takes away the uniqueness of the art and therefore a digital painting is different than a traditional painting. As Benjamin says: 'The technique of reproduction

detaches the reproduced object from the domain of tradition.'[41] This lack of tradition is a concept that Klein himself says he celebrates. To recoup his quote:

> *'I more and more disliked painting because of its strong roots in tradition, you can not move around that. When I saw the possibilities of the computer: decolouring, digitizing, moving images and putting music into it, I knew this was the new medium. This is what puts all my areas of interest together.'*[42]

Klein's two-dimensional work exists somewhere between photography, the art of reproduction, and painting, art that is true to tradition and aura. The digital paintings of Klein are a new art form, combing older forms together.

In case of reproducing, Klein himself reproduces his art in many different ways. He reuses concepts, as earlier mentioned, in different art forms. But he also displays his art in different medium types. Lots of his digital paintings can be viewed on his own website michaklein.com. Some of his VJ-work is also shown at this website. This type of availability detaches the art work from its origin and it looses authority by it.

But this availability also is a sign of a new development. This represents a shift towards a world where images are all around. Examples of this extreme imagery in today's culture are the huge, ten square metres, advertising billboards that are positioned on large construction buildings. Another type is the tour of images on the internet. This is like Allan Sekula's metaphor of the sea of images.[43] Images that float around in such an overwhelming way, like the waves in the surf, that if you do not surrender to it, you get wiped out. Klein is embracing this development by showing his work unlimited on his own website. Perhaps the phrase 'if you can not beat them, join them' is in order. With this website, Klein is showing his work to the world. It is for him also one outlet to achieve the goal of being in touch with people, to reaching a large audience. This is another way, besides his aesthetics, of the advertising influence on Klein. He wants to

---

[41] Benjamin. 'The Work of Art.': 220-221.

[42] Camps. 'Ik heb de houseparty's een smoel gegeven.': 26.

[43] Sekula. 'Between the Net and the Deep Blue Sea': 7.

reach as many people as possible and he searches new forms of doing that. The VJ-show is one, the availability of his work on the internet is another.

The possibilities of the computer give Klein the opportunity to put all his areas of interest together. Besides Klein's digital paintings, this also results in his video art. This video art or VJ-ing can be seen, like film, as a series of photographs put together. But that is not a satisfying explanation. Film has more orders of perception than photography. First there is movement. Even when a film is seen frame by frame the changing from one image to another suggests movement. Second there is audio, creating a more sensory experience. Last there is time. Looking at a photograph, in contrast with film, there is no time-lapse. The visuals of a movie go by and become memory, on the other hand a photograph has the ability to stay in the present.[44]

The concepts of movement, audio and time are celebrated by Klein in his VJ-work. A VJ-set is in basis a flow, the emerging of one image into another, creating an ongoing clip that never stops. The audio, as mentioned earlier, is most important for creating this flow. The audio and imagery are a perfect symbiosis. The idea of time is also important in a VJ-set. The whole atmosphere of clubbing and partying is enjoying oneself at that moment, some sort of escapism. It is a temporary feeling, after the party is over and the drugs are worn off, clubbers go home and get back in touch with reality. The temporality of the VJ-set confirms this notion. VJ-sets of Micha Klein fully embrace the characteristics of film and take them to a maximum of use.

VJ-ing is a new form of audiovisual entertainment. It places all the characteristics of a film on a higher level. Time, movement, and audio are no longer just aspects of the medium; they define it. VJ-ing existed from these three elements. To give the dance scene a presence in time a visual was needed. This visual had to embrace the aspects of the dance subculture. It had to become the glue between the crowd and the DJ, between the drugs and the music, between the escapism and the lack of aura. The flow of the images moving on the music for the period of the rave was the answer to this request. Noting else could combine these elements together. The lights, lasers, disco balls or

---

[44] Metz. 'Photography and Fetish': 83.

transparency sheets could only create a nice atmosphere. The VJ-set gave the dance scene a face and therefore an identity.

This new form of audiovisual entertainment is a product of a youth subculture. It inhibits the manifestations of this subculture and can therefore only exist in that subculture. It is a product of a popular culture. As Klein himself has mentioned earlier: 'My work there can not be called art, but it also does not exists in the margin. It is right in the middle of society'. [45] It is a product of society and it therefore can not be art. But this VJ-work of Klein resembles his digital paintings a lot. It is not just a product of the dance subculture. It also gives back to that culture, it teaches in a humorous way, but it also criticizes. This is why Klein's VJ-work, like he says himself, does not exists in the margin.

Conclusion: Computerised art

Klein is not only a (digital) painter or a video artist - he is both. Klein shifts between these two types of art, and therefore he shifts between art and popular culture. Just like his contemporary colleagues, for example Kwaaitaal and Murakami, Klein is doing both. This shifting is not new, in the age of Pop art there also was a variation of high and low art, but the devices used are. The computer is one machine that can create both. With earlier new inventions, like the camera, it looked like art turned slowly away from its origin. Art became more and more reproductive and less of a creation. But with the computer everything can be combined, reproduced images like photographs and own created images like drawings can be put together. The invention of computer art recapped the atmosphere were the creation of an art piece. Klein is creating art, high and popular with the computer in a consistent and contemporary style.

Klein does also commercial work. He makes advertisements and commercials. This is another example of the crossing of boundaries. An advert is the best example of imagery in popular culture and Micha Klein is making that. This parallel can even be put further. The visual style of Klein is advertisement style. It is slick and colourful and represents a perfect world. In the midst of the power of commercial imagery, an art piece

[45] Ribbens. 'Gesprek met computerkunstenaar Micha Klein.'

has to stand out. Klein does that by taking over that way of visualising and embodying that visual culture.

Klein is being part of the dance subculture. Dance is his home. It is his subject in his digital paintings and his VJ-work. Klein uses it to create an illusionary world, he shows the dance culture the way you want to remember it, but he also criticizes it. On the other hand Klein's works are also a subject in the dance scene. The VJ-set is a product of the dance scene it is created out of it. The facelessness of dance resulted in the visuals of a VJ. But also the scene could not exist without it. Just like the music, the visuals are almost equally important for the scene. Music has always been accompanied by visuals; these visuals create the identity and the image for the music. Klein and the dance scene exist in a symbiosis - they belong to each other and can not exist without each other. Klein creates art, is an icon in the dance culture and he makes visuals, his own work or commercially assigned, for the popular culture. Micha Klein shows that art and popular culture nowadays go hand in hand.

References

Benjamin, Walter. 'The Work of Art in the Age of Mechanical Reproduction.' *Illuminations*. London: Fontana/Collins, 1955/1970.

Bogt ter, Tom. And Belinda Hibbel. *Wilde Jaren. Een eeuw jeugdcultuur*. Utrecht: Lemma, 2000.

Bordwell, David. and Thompson, Kristen. *Film History, an introduction*. New York: McGraw-Hill, 1994.

Brutvan, Cheryl. 'Takashi Murakami: Made in Japan.' MFA Boston homesite. Museum of fine arts Boston (Summer 2001). 18 may 2004. http://www.mfa.org/exhibitions/takashi.html

Cagle, Van. *Reconstructing pop subculture. Art, rock and Andy Warhol*. Thousand Oaks: Sage, 1995.

Camps, Hugo. 'Ik heb de houseparty's een smoel gegeven. Cyberkunstenaar en feestarchitect Micha Klein.' *Elsevier*, 25-12-1999.

Elsaesser, Thomas. 'Reclame. Markt en betekenis.' *Hollywood op straat*. Amsterdam: Vossiuspers, 2000.

Gadsby, Adam. a.o. *Longman dictionary of contemporary English.* Essex: Longman Dictionaries, 1995.

Gips, Terry. 'Computers and Art'. Art Journal. Vol. 49 (Fall 1990). no. 3: 228-235.

Goodwin, Andrew. 'Sample on hold: pop music in the digital age of reproduction.' *On Record*. New York: Pantheon, 1990.

Graw, Isabelle. 'Jeff Koons'. *Artforum International Magazine*, vol. 39, no. 5 (2001).

Metz, Christian. 'Photography and Fetish'. Metz, C. *October,* Vol. 34 (1985): 81-90,

Otter, Kelly. and Pieto, Rick. 'The Osbournes': Genre, Reality TV, and the Domestication of Rock 'n Roll.' *Counterblast.org e-journal of culture and communication.* http://www.nyu.edu/pubs/counterblast/osbournes.htm

Patha, Catharine. and Vetter, Britta. *New works by Micha Klein at Robbert Sandelson*. Press release by Robbert Sandelson Gallery 23 september 2003.

Ribbens, Arjen. ‘Gesprek met computerkunstenaar Micha Klein. Ik heb de housecultuur een smoel gegeven.’ NRC Handelsblad, 09-01-1998. http://www.nrc.nl/W2/Lab/Housekunst/morphing.html

Thorton, Sarah. *Club Cultures. Music, Media and Subcultural Capital.* Cambridge: Polity Press, 1995.

Sekula, Allan. ‘Between the Net and the Deep Blue Sea. Rethinking the Traffic in Photographs.’ *October*, Vol. 102 (2002): 3-34.

Slob, Marjan. ‘Het verlangen naar beeld. Interview met Anneke Smelik.’ *Volkskrant* 15 mei 2004.

HI & LO, ON TOUR. Daniel Kwaaitaal. NoTV, 2003

Klein, Micha. michaklein.com. Version December 2003. May 23, 2004. http://www.michaklein.com/flash/index.html

‘Mary Boone and Douglas Rushkoff about Micha Klein.’ VPRO, 2000. http://www.michaklein.com/flash/index.html

‘Micha Klein’ *Backstage* KRO. 1999. http://www.michaklein.com/flash/index.html

Pictures

Picture 1: Klein, Micha. *Wonder Woman advertisment*

Picture 2: Klein, Micha. *Break of Dawn.* 1998. Cibachrome-print, 300 x 165/150 x 82. Photo: www.michaklein.com.

Picture 3: Piere et Gilles. *Le Diable*. 2001. Hand painted photograph, 69 x 49. Photo: http://www.denoirmont.com

Picture 4: Klein, Micha. *Dawn.* 1998. Cibachrome-print, 150 x 146/75 x 73. Photo: www.michaklein.com.

Picture 5: Klein, Micha. *Three women and icon.* 2001-2002. Cibachrome-print. 100 x 142/180 x 256. Photo: www.michaklein.com.

Picture 6: Koons, Jeff. *Illona on top.* 1990. Oils inks on canvas. 366 x 243. Photo: http://www.xs4all.nl/~exadega/koons/madeinheaven.html.

Picture 7: Klein, Micha. *Pillman* in *Mushland.* 1995. Cibachrome-print, fragment 31 x 31. Photo: www.michaklein.com.

Picture 8: Murakami, Takashi. *Mr. Dob* in *And then and then and then and then and then*. 1995. Lithographic print on gloss paper. 50 x 50. Photo: http://www.guyhepner.com/murakami/andthenred.html

Picture 11: HI & LOW, ON TOUR. Danielle Kwaaitaal. NoTV, 2003.

Picture 12: LOVED UP IBIZA. Micha Klein. 1997.