

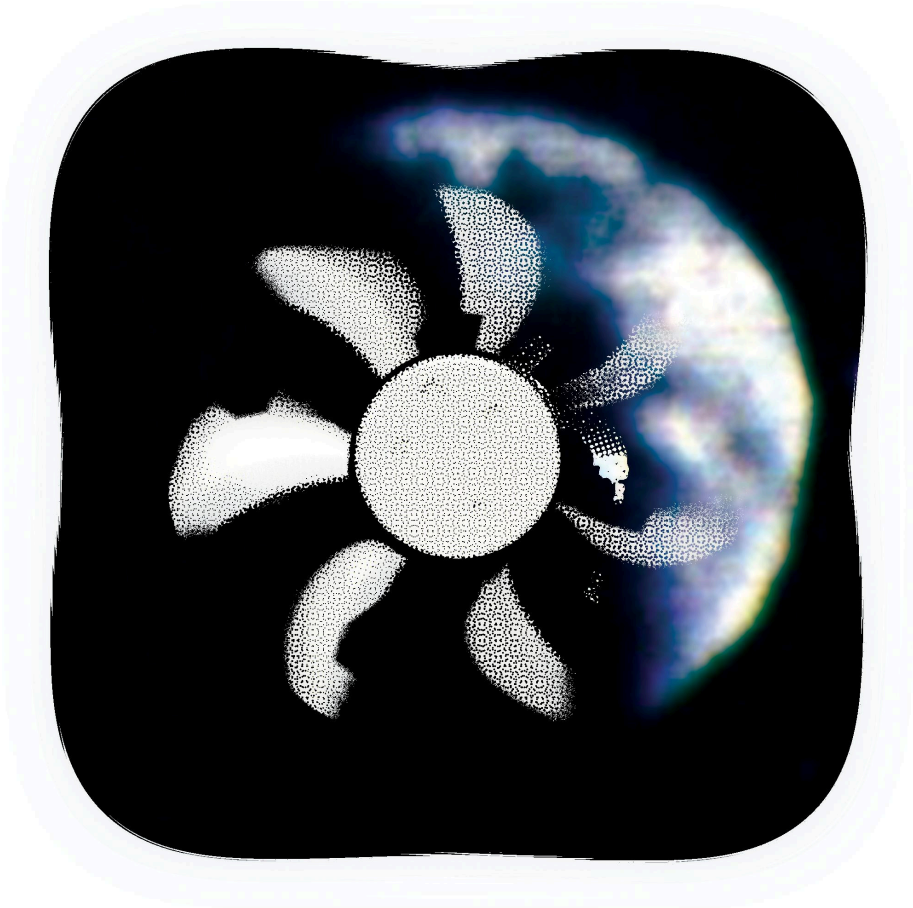
v1.0

EVERYTHING IS COMPUTER

AN EXHIBITION BY DAVE COURT
WITH COMPOSITION BY MAT MORISON

28–30 November, 2025
Text / interview / zine by Jen Mathews with Dave Court
v1.0.2 - last updated 17.12.25 9:09am

This work was created, developed and presented on the unceded land of the Kaurna people



Made with support from and in collaboration with:

Allison Chhorn
Benen Hamon
Bianka Kennedy
Chiara Graetz
Chris Luscri
Conor Mercury
Jen Mathews
Liam Somerville
Mat Morison
Max Brading
Michael Carney
Miles Dunne
Motez
Novatech

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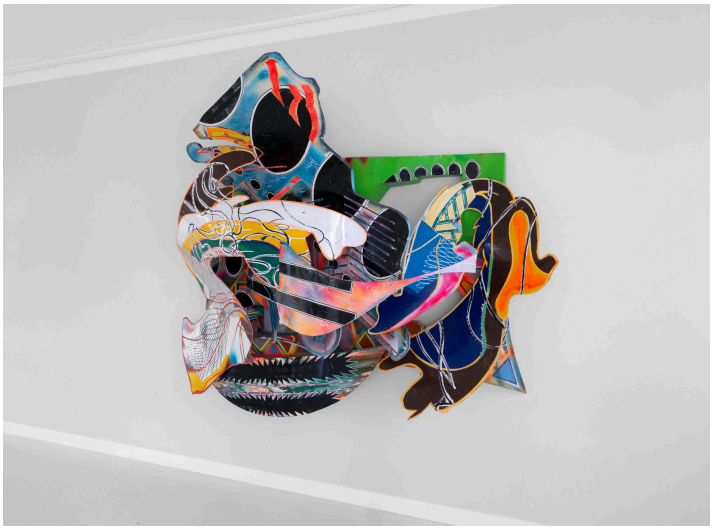
SENSATION >

Jen :

In a church hall in the seaside suburb of Semaphore, Dave Court has gathered all of the projectors he can find. (Side note: what is a group of projectors called? A bank, a system, or a hot pile of hardware). This setup forms the basis for the exhibition and for the conversation that follows. The work acts as an entry point into how images are made, stored and recycled in imaginative ways, and how Court's archive has become a tool for thinking about digital systems more broadly.



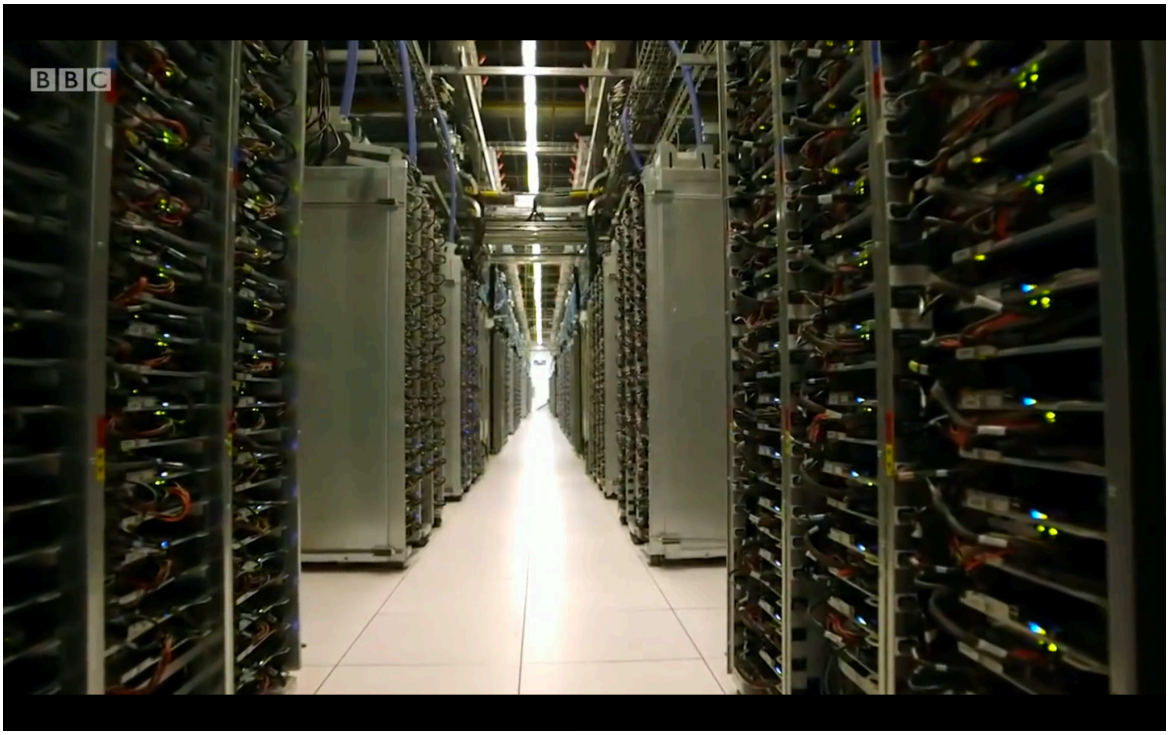
These projectors have been collated to generate responsive, moving imagery; a tangle of years of work, reworked and reimagined, shifting according to the movements of the people experiencing it. The resulting spectacle appears as a moving mass of colourful tubes, lines, splotches, shapes, fragmented objects, shards, curls, sculptural forms, with neon lights stretching into infinite lines. It feels like a glamorised heap, shiny, vibrant and reflective, like a fresh coat of paint or a smooth product falling mid-air from a conveyor belt production line.

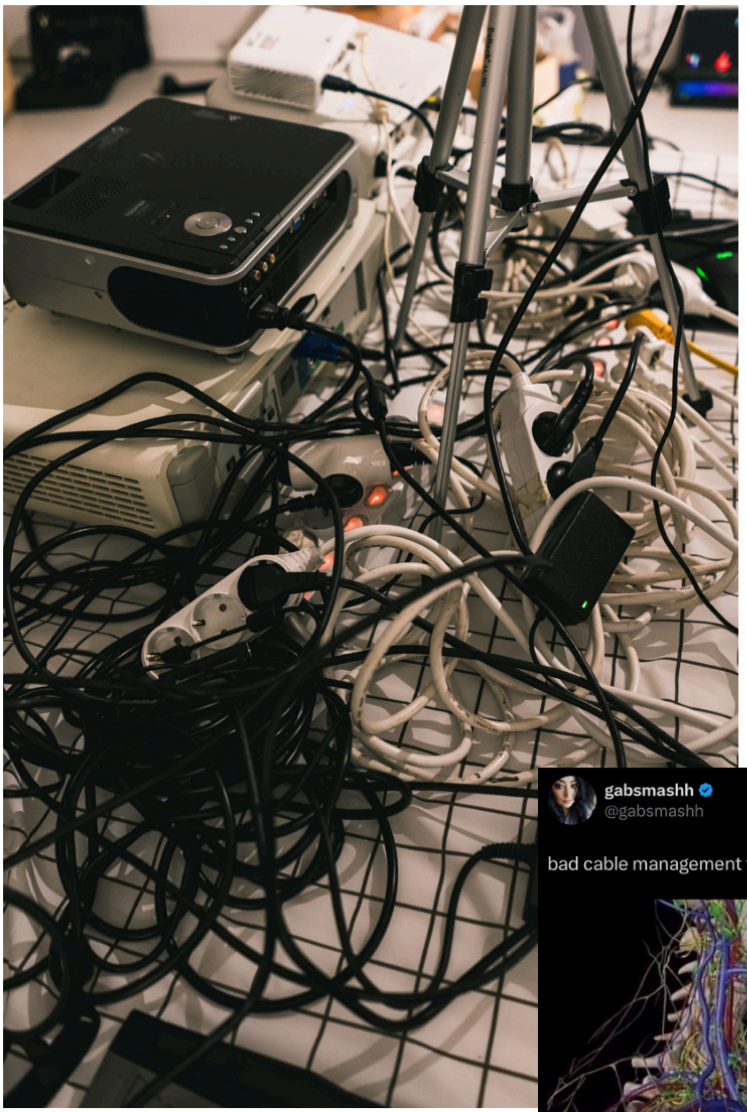


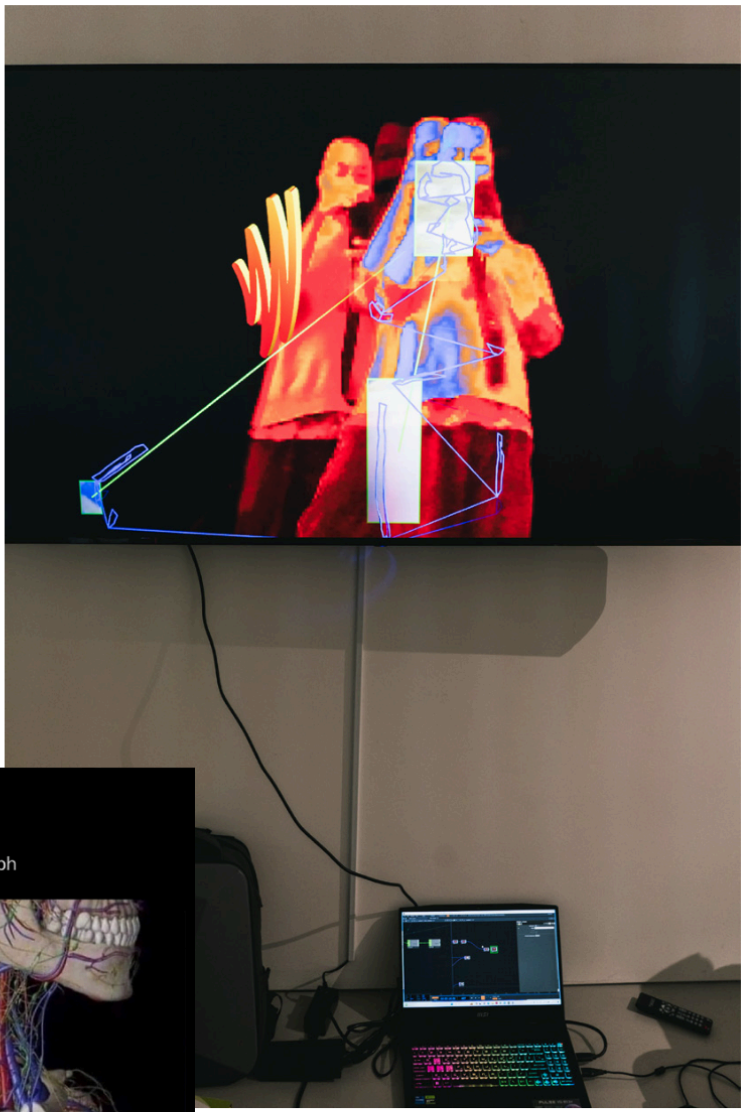
The Pequod Meets the Rosebud (D-19,1X), 1991, mixed media on aluminium.

The energy recalls Frank Stella's bold three-dimensional shapes or the vivid sprayed colour fields of Katharina Grosse, where form and colour collide and flow together in unexpected ways.

The sensation of the work contrasts sharply to the mundane order of cable management, server racks and the repetitive hum and blinking lights of a backend room. Unlike the overwhelming flood of algorithmic noise typical of digital archives, Court's floating archival hoard hovers without overt chaos. It is a site brimming with potential, subtle yet optimistic. It's the difference between calling a group of city-dwelling rats a mischief rather than a plague, a deliberate choice of reframing that guides our perception of what is usually seen as chaotic or unwelcome.


BBC





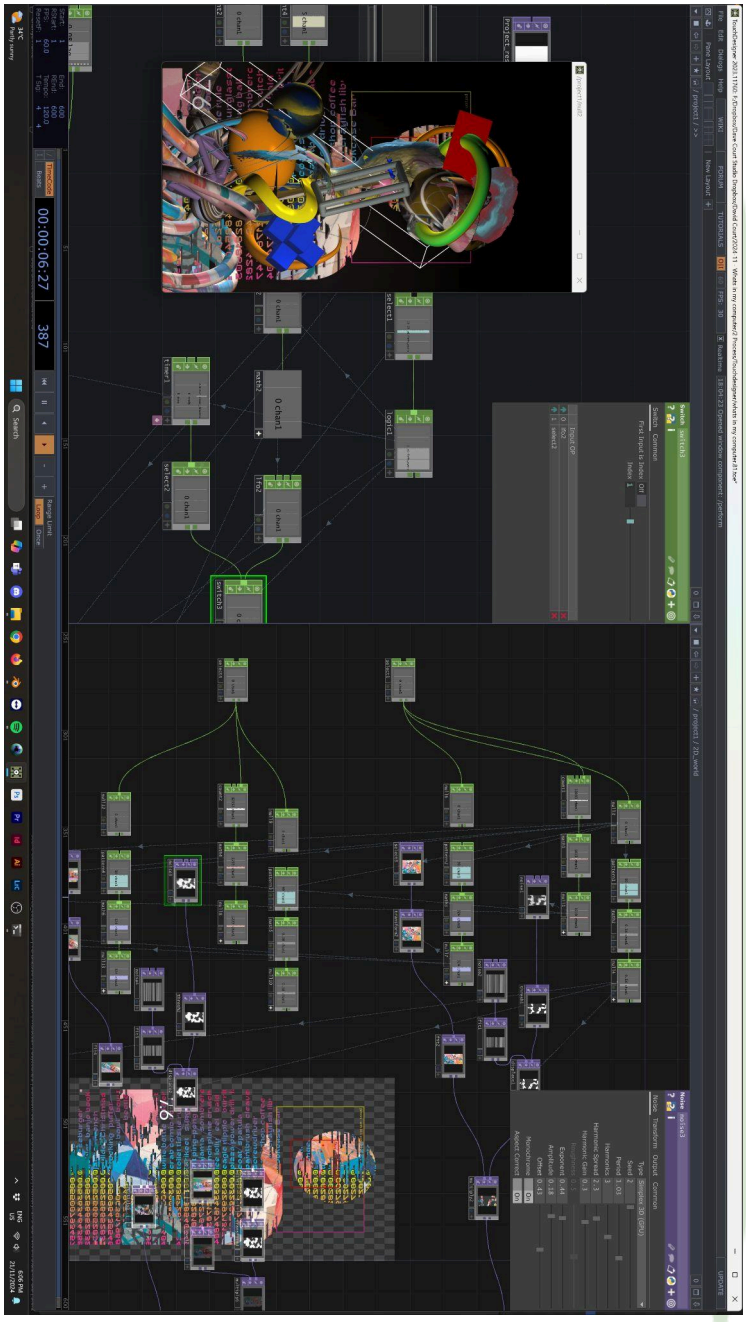

gabsmashh
@gabsmashh
bad cable management tbh

ARCHIVE >

Jen : What does the data on your computer look like before it's allowed to swim freely in its visual form?

Dave: This project is pulling from a collection of artwork - photographs of paintings, digital illustration, photos of mine, images and photos that I found, videos, 3D objects etc. All kinds of digital outputs from around 10 years of practice.
This is semi loosely organised in folders, sometimes organised by theme, sometimes by file type, sometimes by vibe.

What are some of the oldest images and objects that found their way into this work?



Some of the earliest 3D objects are from my *House Party* show in 2020, when I was figuring out Blender, using things that I had made in Adobe Illustrator and extruding them, so very simple ways of making 3D shapes. The oldest images are a few paintings from my Honours year in 2013.

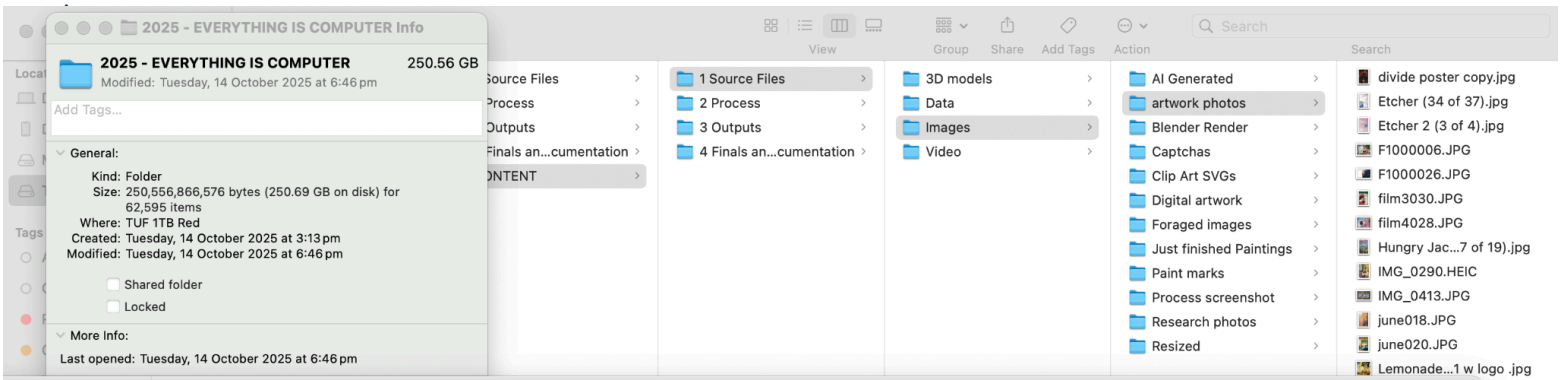
Do you see these fragments as references to be preserved or raw material to be continuously reworked?

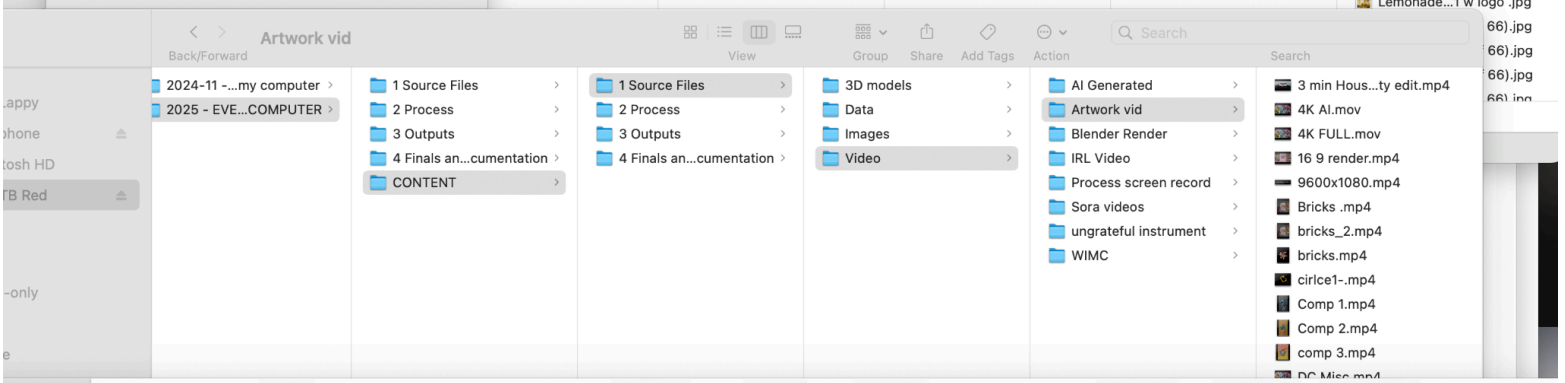
A bit of both. Working iteratively like this, the imagery and objects still hold some of the same meaning - I chose or made them for a particular reason at the time, or it might be placing old things in a different context that gives them new meaning and new life. I think when they're reused in this way they become raw materials again, a remix kind of thing.

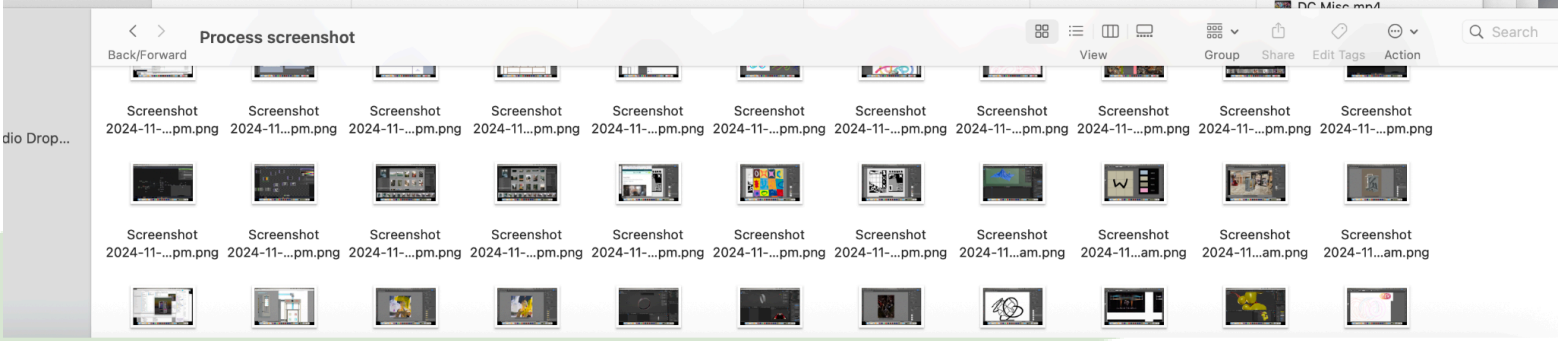
How does it feel to have parts of your past in a state of suspension, being altered in real time through the movement of others? Does it change how you view those past ideas?

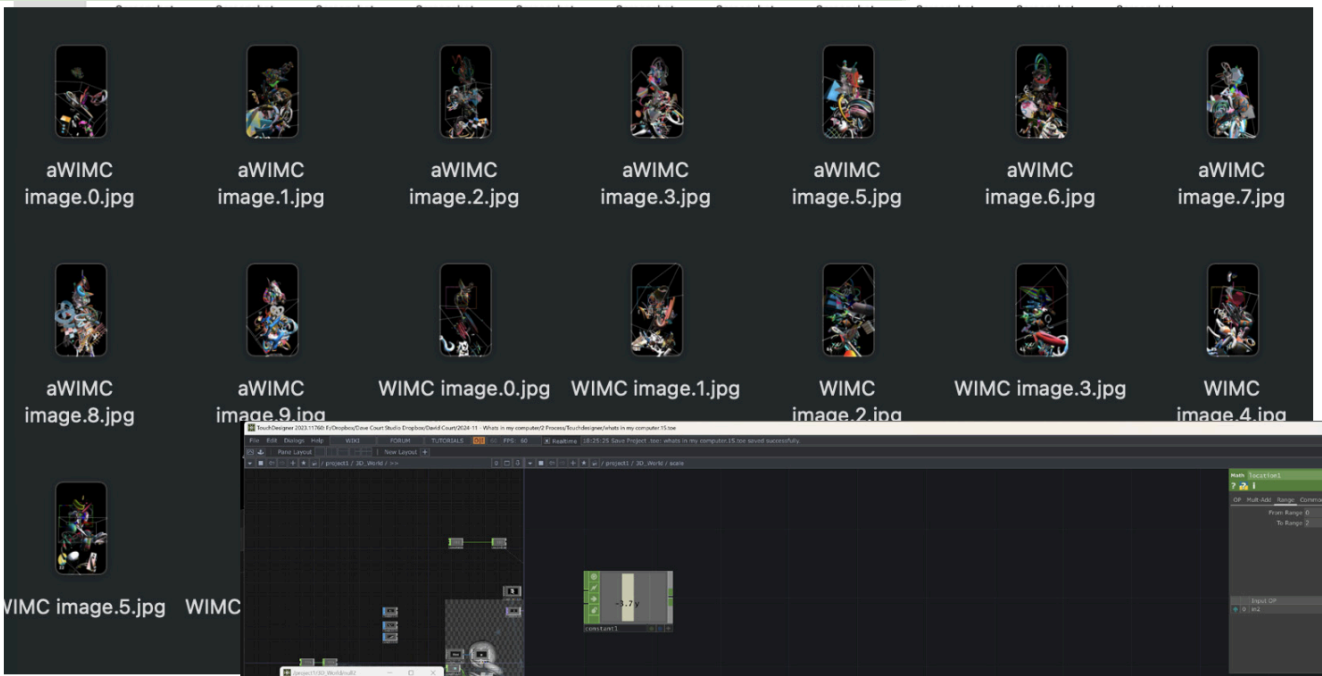
It feels a little bit vulnerable, potentially embarrassing to have really old paintings viewable by people, even though they are fairly distorted and obscured. I like the idea of giving a viewer or audience agency to interact and participate in the creation of the work - and that the specific composition they are looking at is made just for them and then it won't be seen again.

It does change how I view past ideas, over ten years into making things. It's interesting to look back and notice things that have changed and things that have stayed the same, rediscovering some ideas that might be worth exploring further maybe


2025 - EVERYTHING IS COMPUTER Info
2025 - EVERYTHING IS COMPUTER
250.56 GB
Modified: Tuesday, 14 October 2025 at 6:46 pm
Add Tags...
General:
Kind: Folder
Size: 250,556,866,576 bytes (250.69 GB on disk) for 62,595 items
Where: TUF 1TB Red
Created: Tuesday, 14 October 2025 at 3:13 pm
Modified: Tuesday, 14 October 2025 at 6:46 pm
Shared folder
Locked
More Info:
Last opened: Tuesday, 14 October 2025 at 6:46 pm
1 Source Files
2 Process
3 Outputs
4 Finals an...cumentation
3D models
Data
Images
Video
AI Generated
artwork photos
Blender Render
Captchas
Clip Art SVGs
Digital artwork
Foraged images
Just finished Paintings
Paint marks
Process screenshot
Research photos
Resized
divide poster copy.jpg
Etcher (34 of 37).jpg
Etcher 2 (3 of 4).jpg
F1000006.JPG
F1000026.JPG
film3030.JPG
film4028.JPG
Hungry Jac...7 of 19).jpg
IMG_0290.HEIC
IMG_0413.JPG
june018.JPG
june020.JPG
Lemonade...1 w logo .jpg


Artwork vid
2024-11 -...my computer
2025 - EVE...COMPUTER
1 Source Files
2 Process
3 Outputs
4 Finals an...cumentation
CONTENT
3D models
Data
Images
Video
AI Generated
Artwork vid
Blender Render
IRL Video
Process screen record
Sora videos
ungrateful instrument
WIMC
3 min Hous...ty edit.mp4
4K AI.mov
4K FULL.mov
16 9 render.mp4
9600x1080.mp4
Bricks .mp4
bricks_2.mp4
bricks.mp4
cirlce1-.mp4
Comp 1.mp4
Comp 2.mp4
comp 3.mp4


Process screenshot
Screenshot 2024-11-...pm.png
Screenshot 2024-11...am.png


aWIMC image.0.jpg
aWIMC image.1.jpg
aWIMC image.2.jpg
aWIMC image.3.jpg
aWIMC image.5.jpg
aWIMC image.6.jpg
aWIMC image.7.jpg
aWIMC image.8.jpg
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INTERFACE >

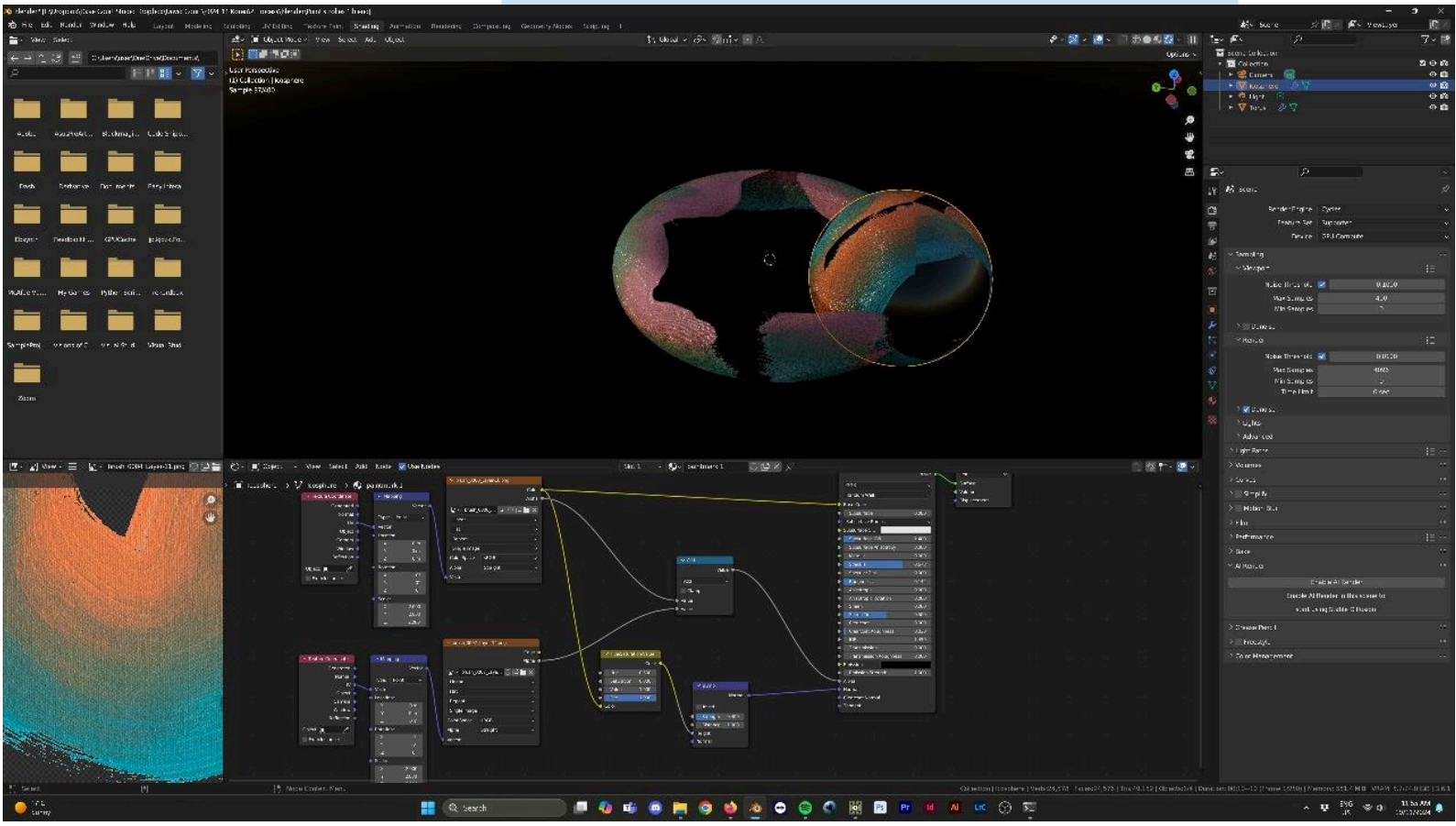
You shared Brian Droitcour's article[1] on artists responding to the condition of the image in a contemporary media environment. That's clearly something you're deeply engaged with. Droitcour explores how traditional painting processes have been reshaped by software, not just as a tool, but as a cognitive space. He suggests that "software is now ubiquitous in the painter's studio and life" and that "studio training gets subbed out for tutorials".

There's always this push and pull between sincerity and lack thereof, between painterly labour and what's sometimes dismissed as 'shortcuts'. The critique that software flattens the image, or renders it less authentic, feels circular. To assume that any image made with screen-based tools must be read through screen logic, or computer sight, isn't necessarily generative.

Yes, and what I like about using software tools is composing paintings in a way that shows this, making the process a visible part of the image.

The article is mainly talking about digital tools in creating a final artwork that is a flat painted surface, which is a type of work that I make and like as well. This show is kind of the reverse of that though, using lots of source material, including a lot of physical paintings, to create a digital outcome.

In a lot of my recent paintings, I use scribble gestures, done in procreate on my ipad and then projected up to fill the canvas. When projecting like this, I like shooting the projector at an angle to physically distort the image, to make the use of a projector as a shortcut obvious.



[1] Brian Droitcour, *Software as Underpainting*, 2024, https://eyebeam.org/software-as-underpainting/

If you're a painter or drawer, you can generally tell if someone has used digital projection to mark up an image from a photo or even a drawing at a smaller scale. I like pushing this to make it obvious that I used a projector to mark up the shape, and I like that projecting at an angle also gives a kind of depth illusion, unflattening the simple mark a little bit.

This installation is kind of looping around in the cycle of processes here, with these images being projected again onto an uneven surface that distorts them in a different way. Using these projectors, which are intended to create an illusory flat screen, similar to a painting, to instead make a wraparound immersion that has some depth and surround.

I also think that using the software that I have been working with, Blender and Touchdesigner, sometimes feels like painting, especially when using Blender to create something that is convincingly real. These are tools I use to push and pull shapes, colour, light, texture and surface to create a composition that is pleasing in the same way as making a painting.





SYSTEMS >

You've described the internet as a kind of weightless space, where all visual history is flattened and served up on the same level. But in this work you've found a way to circumvent or adapt with the effects of that homogeneity/flatness. Parts of it respond to the movement or sounds of a person, slowing down to a rhythm based on the average time people spend looking at a painting in a museum (about 8 seconds). It's reactive, it changes with the viewer, slowing down when someone is close.
It makes me think of Benjamin Bratton's thinking, especially in *The Terraforming* and *The Stack*, where he looks at systems shaping perception and behaviour at scales from the cognitive (how we see and think) to the planetary (how infrastructures organise life). He often talks about how design is not purely aesthetic but an interface between systems and subjectivity. The 8 second gaze at a painting or an artwork, is another metric that shapes how we look, move and behave.

Yes, and this part of the work doesn't have the possibility of a viewer looking for more than 8 seconds even if they wanted to.

I think a lot of my work and process is thinking of feedback loops, cycles and spirals like this, the viewer shapes the work and the work shapes the viewer.

This is the core idea of this OG Media theorist Lewis Mumford whose big idea was that technology and culture are in a cyclical loop, culture steers the development of technology and technology sets the parameters and possibilities of culture.

The process of making the work also takes this form. For me, learning new tools and techniques allows me to see or manipulate shapes and forms in new ways, and then this creates new outputs which feed into the next cycle of making.

It reminds me of Bratton's perspective that we are always inside designed systems, whether we are aware of it or not, and whether we choose to refuse or embrace them. The question that I think you are dealing with here is not about embracing or refusing these systems but how can you find connection or adapt the system to stretch the way that people see, speeding that up into disarray or slowing it down for just the right moment in time.

Yes 100% - or also, not even adapting the system, but making the system visible and then asking what is the effect that understanding these systems have. Like in the Zizek documentary - *The Pervert's Guide to Ideology*, where he uses John Carpenter's *They Live* with the glasses that reveal the truth as an illustration of perceiving the structures and effects of ideology. Maybe you can't change the system, but seeing that it is there changes the way you interact with it.

Looking at this kind of idea through a media theory lens - we are shaped by the media and technology that we use - and that we are born into it or grow up completely surrounded by it makes it imperceptible.
I think there's something interesting that might happen with big shifts like AI suddenly being everywhere in the space of a year, or if TikTok actually got banned and was no longer there, that these have potential to be shock events that make a noticeable change in the media environment that could make people think in a different way about how they interact with all of these systems.

All systems are designed, whether that is facebook, globalisation, implementation of AI and automation or stories of religion and spiritualities - the differences are to what incentives and what contexts are the systems designed.

Being able to see the systems, how they work and how they are designed is the first step to being able to change or propose alternative systems - accepting them as 'nature' - this is the way things are - the end of history - feels like a defeated dead end.



They Live, dir. John Carpenter, 1988

How do you think about your position in the broader image economy?

I think I am always trying to look at as much as I can and absorb and figure out some sort of analysis or understanding of where I sit, and at the same time trying to make my own things as independently as possible.

Something about having a commercial and personal studio approach? I have two strands of my work, commissions and commercial work for other people, which allows me to (sometimes) make exhibitions like this that have no real pressure for a commercial outcome.

I think my studio process is me thinking through how my images work, using them as a tool for myself to think, hopefully start a conversation with a viewer at some point.

Where do you situate your work in relation to systems of image production and circulation?

Systems of image production and circulation being like where people receive images? Instagram? I tried for a long while to deliberately make work that could not be effectively translated through a screen, even though it was mainly paintings - this was using things like different matte/glossy finishes, fluro and reflective colours, glow in the dark paint, subtle changes in depth, texture whatever, and then making things that are sculptural, interactive - things to make it so that to get the full thing you have to see it in the flesh.

I guess that is the idea with this installation work again, making something that wraps around the interior of a large physical space, it's durational, always changing, with sound and interactive elements, the kind of thing that the only way to properly feel it is to be in the specific time and place where it is/was.

Which in terms of building an audience through the internet, was probably not the best way to go about it, and funny that the general trend of painting from the last ten years and post-internet vibe went in the opposite direction - making simple flattened paintings that could be easily consumed on a small screen.

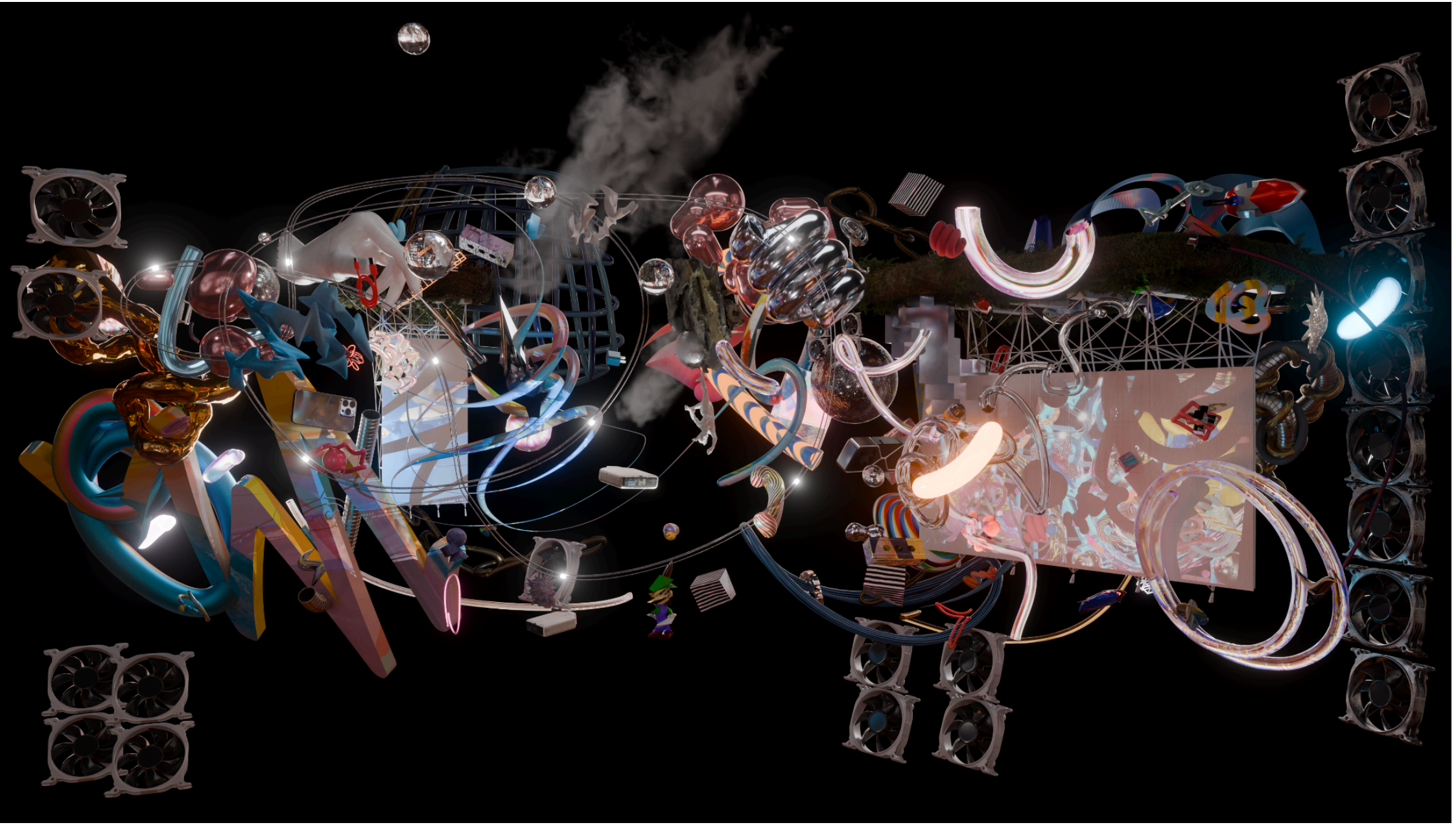
I think large scale mural painting is kind of pushing back against that as well, where it's all about the scale. Although wall painting does do very well online, it's difficult to have tricky textures etc. - above a certain scale, the wall forces the painting flat.

There's something about photos of public art and large painting having an obvious real world presence and scale, while gallery photos in a white cube feel out of time and space, difficult to get an idea of scale with work on a white wall, and once the show is down it gets flattened down into a pile of content with all the other shows that were once hanging on the wall.





Left: René Magritte, *This is a piece of cheese*, 1936-37,
oil on canvas, 10.3 x 16.2 cm, mounted on cardboard, giltwood frame,
glass dome and cheese board, 31 x 25.20 cm.
Right: Instagram feed of *clandestinocheeseplate*, November 2025.



PERCEPTION >

The impulse to frame flatness as a symptom of Instagram or surface culture seems too narrow. Long before the feed, artists like Malevich were deliberately collapsing depth to focus on sensation, structure and transcendence. Flatness is not a failure of image-making, it's one of its most enduring strategies. Painting has long been designed to be photographed, reproduced and circulated, what has changed is the speed and scale rather than the logic. I think you can acknowledge the power of platforms without overstating them, which can lead to thinking yourself into those dead ends, where you allow yourself to be subsumed. There is so much more to making a painting than those influences, and what's more interesting is how artists like yourself, use the logic of the interface to build something else.. something that loops back on itself resisting capture, or that displays the system watching itself.

I like that Blender - 3D modelling and animation software that I use - has a real strength for creating this illusion of depth, dimension and physicality in the images - the textures and shaders feel so tactile, the lighting calculations make it seem photographic. When I'm making something in this it sometimes can feel like realistic oil painting, creating shape and texture to be just right enough to create an illusion that is satisfying or convincing that the thing is real.
I like using this tool of realistic simulation to create things that are purely abstract or impossible to physically exist, and something funny in that these are scenes of infinite depth and spatial physical realism but only ever exist on a 2D screen.

Informational flatness <—-> visual flatness ?

Thinking about visual flatness as a metaphor (?) symbol (?) of informational flatness - that online everything is presented effectively without hierarchy - things that are - true, false, important, nonsense, news, memes, friends, family, companies, advertisers - all served and consumed in the same delivery method, aesthetic style, same screen.

From Benjamin Bratton's intro to the *Antikythera* piece (an essay looking at computation, modeling and systems):
"For Turing, [computing] was a process defined by a mathematical limit of the incalculable, but as the decades since his foundational papers have shown, there is little in life that cannot be modeled and represented computationally. This process, like all models, is reductive. A map reduces territory to an image, but that is how it becomes useful as a navigational tool."

- The usefulness of a map relies on the viewer knowing that they are looking at a map and not the territory.
- Everything that we perceive is mediated in some way, by literal screens and technology or by our internal perception and biases.

Superflat reference would be Takashi Murakami - maybe a different idea of flatness but thinking about flat imagery of cartoons, comics etc that emerged after WW2, also connection to ideas of visual communication beyond western canon, with a disregard for illusionistic perspective, depth etc.
An image can convey a lot more and different types of information if it doesn't need to be physically representative and illusionistic.
Also shout out to the superflat abstract goat Frank Stella, dominated the flatness and then took things into wild 3D IRL realms. "build a painting rather than painting a painting."[2]



Takashi Murakami, *SUPERFLAT monogram: Panda & His Friends*, 2005, screenprint on paper, 85.7 × 85.7 cm.

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2 https://deitch.com/new-york/exhibitions/frank-stella-recent-sculpture



Kazimir Malevich, *Suprematism*, 1915.



RESISTANCE >

When it comes to systems of image production and circulation (like social media platforms or the art world) do you try to resist them, engage with them critically, or attempt to work within them to change how they operate?

I feel like I have embraced these kinds of tools being IG, tiktok or whatever and use them because that's the only thing available and you have to do it for people to see the stuff. I feel like I use them as a way of understanding them.

I don't think I'm capable of reprogramming the logic of platform based image distribution, it's too large and designed - you can't dismantle the master's house with the master's tools etc.

I think that trying to tweak or poke these systems is more doable IRL, where the rules of the platform are more social and less literal than code. Making work that is interactive and accessible in a hopefully unexpected way, in a gallery or in public space.



I was playing with this in my *Learning Machine*[3] show in 2022, having sculptures in a gallery space that people are invited to touch and grab and move around, and have that change the work that is projected on the wall and change the soundscape in the space. Inviting people to engage with the work in a way that is more than just looking at it, and this one was nice that it sparked people to engage with each other in the space as well. This was a really nice response to see, good energy in the gallery and good feedback from people talking about it in this way.

Is that too basic? Interactive art is not a new idea. I guess I'm trying to do all of the above at once, working within platforms as a way of understanding them, and trying to feel around the edges to push at the contours of a system and try to make something self aware and hopefully interesting to a viewer.

Do interactive elements help you explore the platforms, tools, environments that control how your work is presented or experienced? For example, do you test the limits of sensors or software as people interact with the work?

Yeah I think that interactivity is a part of the process, of bringing a viewer along on the process of using and feeling what the tool does. The sensors - microphone, webcam or whatever - are the contact points that bridge between the digital and physical realms, the interior and exterior of the computer's experience, and the way of communicating between modes.
I think the limit testing happens more in the processing power of the computer, which comes more from a quantity of work that I'm asking it to do rather than any specific individual process - if I was a better programmer this would probably be done a lot more efficiently than it is.

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[3] Dave Court, *Learning Machine*, 2022, https://www.davecourt.art/project/learning-machine



Nam June Paik, *TV Garden*, 1974-7.



Everything is computer v0.5 - presented at K-Auction Gallery in Seoul, South Korea, November 2025

SUBJECTIVITY>

You've mentioned digital dualism in your notes, the idea that our online and offline selves are separate. Do you think of *EVERYTHING IS COMPUTER* as a way of stepping outside the more narcissistic modes of online existence? A point where different worlds you work across (digital, physical, commercial, communal) start to overlap?

I think that all art in a physical space is doing that in a way, providing a platform for people to engage with the world and each other unmediated by the internet. This isn't something that only art does, but I think with this work I am trying to think about and do that consciously - to be aware of how the slippage and overlap between digital and physical existence happens.

I think that we grew up at a time (90s-2000s) where online spaces and selves were seen / introduced to us as totally separate things to the 'real world'. As these technologies mature it's pretty clear that there is no distinction, the digital and physical are inseparable - everything that happens online has real world causes and effects, and things that happen online are caused by IRL processes or intentions.

I think the work is a kind of abstraction or symbolic representation of this, on a few different levels - in content it contains shapes and forms that are continually cycled through different digital and physical processes that alter them in different ways, and on the next level up, the work itself is digitally projected screen content, interacting with physical architecture, lighting the space, feeding back from and responding to people moving around in the room.

Making all of this work is my way of thinking through this sort of stuff. Everything does overlap all the time. I think the trick is to be able to understand where and why things overlap, and if it's a good or bad thing, or even a conscious choice to allow things to bleed into each other.



Still from *Videodrome*, 1983, directed by David Cronenberg.



COLLABORATION>

What role did collaborators play in shaping the project?

Collaborators play a big part in a lot of the work I do, and I have received a lot of support in this project - this specific iteration and I guess more broadly since the content of the work comes from everything that I've made in the past.
A lot of things come from making alongside people, whether it's direct collaboration or indirect influence and idea exchange.

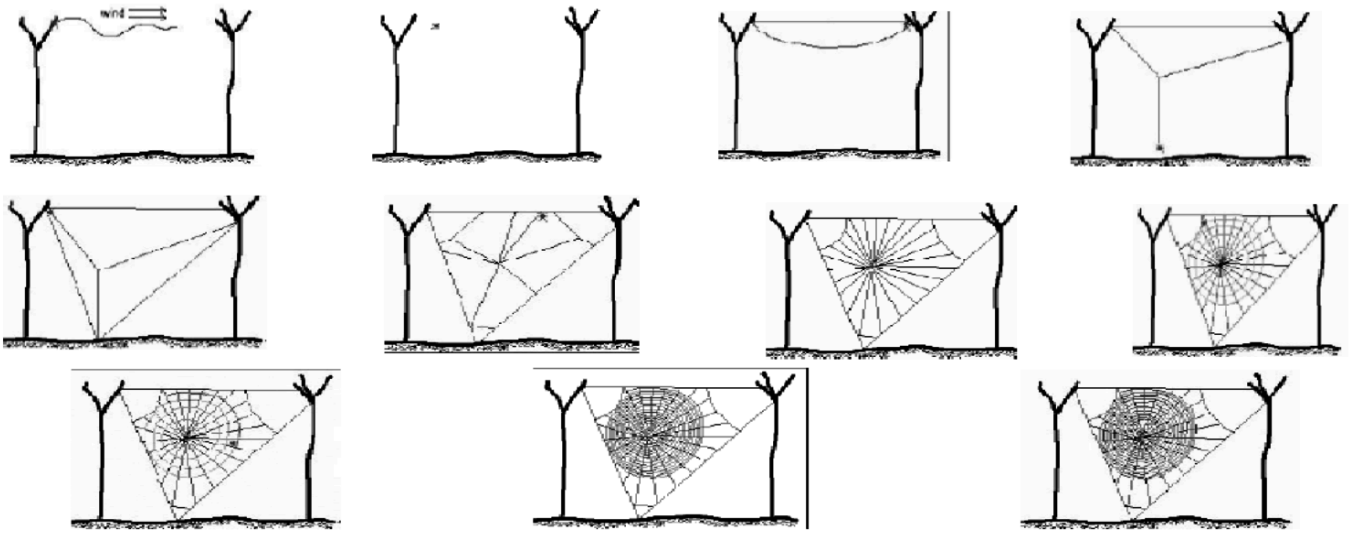
What do you enjoy about working with others on something tech-heavy?

With tech-heavy work specifically it's nice to have technical help when things inevitably don't work, computers are so annoying.

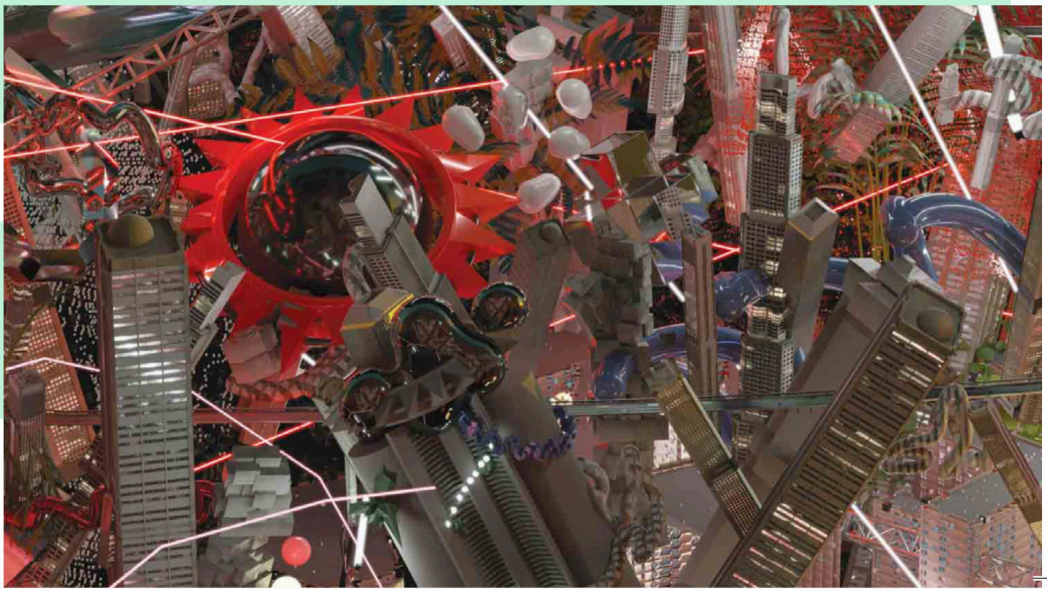
As someone who's often working across many projects at once, does collaboration feel like a more natural system for you?

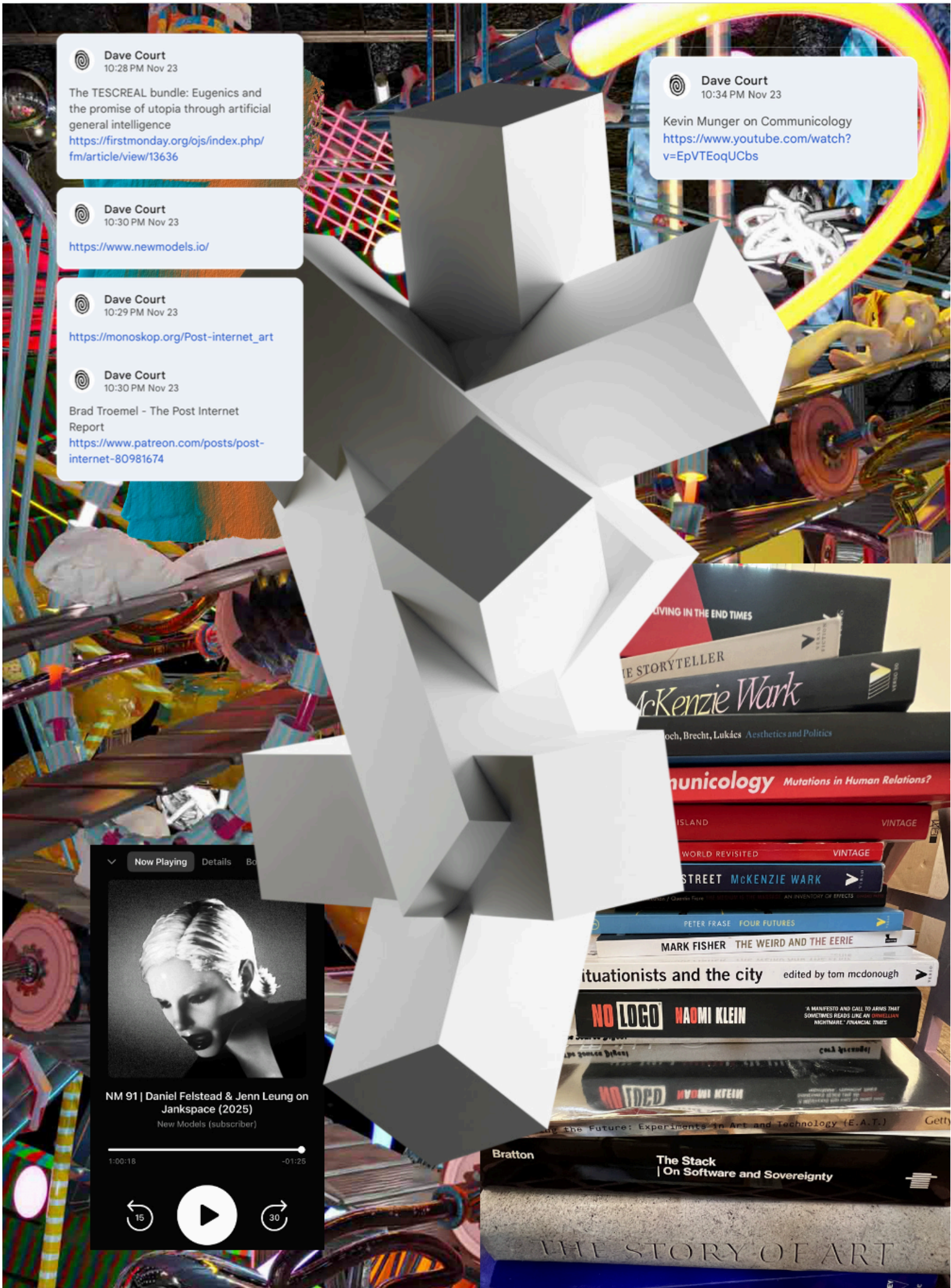
Collaboration feels like a natural way of working for sure, on the most basic level it's a lot easier to manage multiple projects with help, just extra capacity to get things done.
A step back from that I think there's a larger project that can be aimed at - everyone is a product of their environment and community, and no work is ever truly a sole creation of the hero artist in the studio, it can only ever be degrees to which you're assisted and supported materially or conceptually.

"Once upon a time people were born into communities and had to find their individuality. Today people are born individuals and have to find their communities." — K-Hole, "Youth Mode," (December 12, 2014)



Typical sequence of spider web spinning.




Dave Court
10:28 PM Nov 23
The TESCREAL bundle: Eugenics and the promise of utopia through artificial general intelligence
https://firstmonday.org/ojs/index.php/fm/article/view/13636
Dave Court
10:30 PM Nov 23
https://www.newmodels.io/
Dave Court
10:29 PM Nov 23
https://monoskop.org/Post-internet_art
Dave Court
10:30 PM Nov 23
Brad Troemel - The Post Internet Report
https://www.patreon.com/posts/post-internet-80981674
Dave Court
10:34 PM Nov 23
Kevin Munger on Communicology
https://www.youtube.com/watch?v=EpVTEoqUCbs
Now Playing
Details
NM 91 | Daniel Felstead & Jenn Leung on Jankspace (2025)
New Models (subscriber)
1:00:18
-01:25
15
30
LIVING IN THE END TIMES
THE STORYTELLER
McKenzie Wark
Aesthetics and Politics
Communicology
Mutations in Human Relations?
ISLAND
VINTAGE
WORLD REVISITED
VINTAGE
STREET
McKENZIE WARK
PETER FRASE
FOUR FUTURES
MARK FISHER
THE WEIRD AND THE EERIE
situationists and the city
edited by tom mcdonough
NO LOGO
NAOMI KLEIN
Bratton
The Stack
On Software and Sovereignty
THE STORY OF ART

REFERENCE>

A FEW CORE IDEAS AND LOOSE READINGS

Emptying media of its content

Being aware of the content in relation to its medium > reshaping / questioning / understanding the the media/vessel > being able to re-fill with content in a different way

- *Marshall McLuhan*
- *Douglas Rushkoff*

Technology as the new religion

A received idea that instead of heaven we're heading for a techno-utopian future
True belief and commitment to a possible utopia will inevitably lead to violent extremism
- *TESCREAL Bundle - Emile P Torres*

Nowness / Weightlessness of the internet

Through the internet, all aesthetics available and digestible at once, all history is flattened and served to us on the same level - we are surrounded and held by infinite options

- *New Models*
- *Post Internet*

Communication without language

Colour / abstraction - *Katharina Grosse*
Images communicating meaning without language - *David Lynch*
Now is the age of the 'technical image', where imagery dominates where language is the source and starting point of imagery. - *Vilem Flusser*

Responsive environments

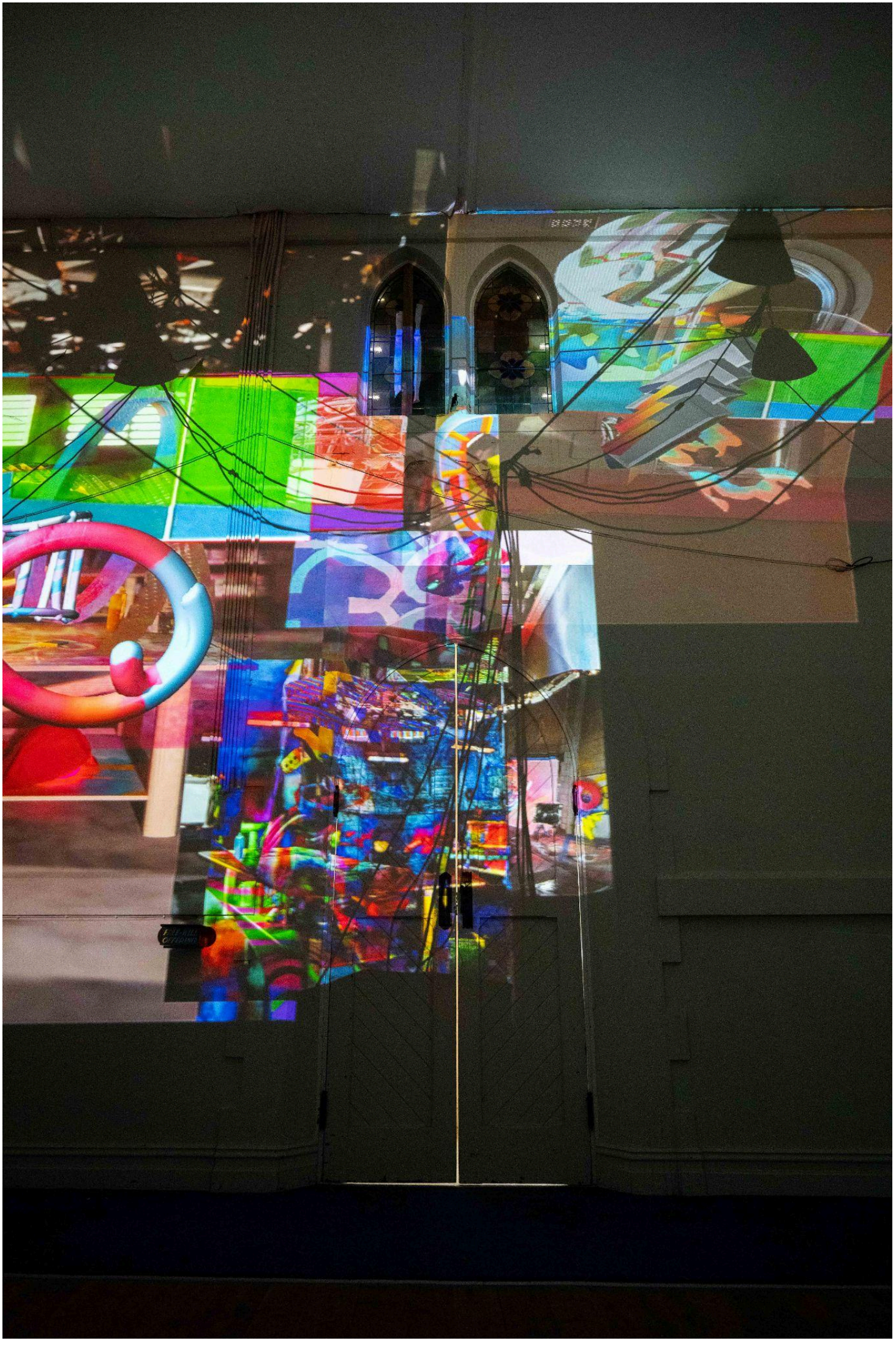
The viewer shapes the work and the work shapes the viewer. - *Experiments in Art and Technology*
Culture steers the development of technology and technology sets the parameters and possibilities of culture. - *Lewis Mumford*



Installation photos by Morgan Sette













Video documentation by Conor Mercury:
https://youtu.be/K089m0FG__g