Localization of the Gaze or the Cinema of the Global Net Imaginary

On the recent work of artist Natalie Bookchin

"The everyday is invented in one thousand ways to stealth hunting."

Michel de Certeau: "The Invention of Everyday Life"

The range of gazes explored in Natalie Bookchin's production implies a revision of the political, productive, and aesthetic spheres, conditioned, in turn, by a complex and sophisticated technological regime, which regulates and models our understanding of places, the body, digital archives and social identity.

Towards the end of the 1990's, the artist's interest in working with digital media such as the CD-ROM or the Internet prompted her to produce, among others, two projects that anticipate the global net poetics which she is currently developing. Through the exaltation of technology and its personal use, *The DataBank of the Everyday* (1996) attempted to become a locus for the registry of everyday life, a limitless archive, and, in short, everything that the Internet has become nowadays, in all its potentiality. A year later, *Marking Time* (1997), was conceived around a triple execution which took place in Arkansas. While a description of the activities of the prisoners during the days before their execution was being projected on the wall, a computer screen called upon the visitor by registering the mouse movements while the latter would interact with the prisoners' faces.

In her recent projects, Natalie Bookchin explores the transformation undergone by our perception of space, time and distance, once again taking up the Internet as a work space, although, in this case, the formal resolution of the project adopts the form of a documentary essay. As an Internet-based cinema which expands the grammar and the languages inherited from 1970's experimental cinema, Bookchin's work is aware of the power of contemplation implied in the on-line circulation of the image in order to radically transform it into an antagonistic space. The YouTube on-line portal has become the visual lab from which Bookchin explores hundreds of sequences: how the new global imaginaries that inhabit the Net are produced, reproduced, and consumed.

Natalie Bookchin bases her work on formulae of critical distance, producing an effect of othering of the experience of these images of everyday life which allow a new form of seeing, and contribute to the revealing of the deceits of the media hegemony.

The archive of ephemeral materials compiled as narratives of othering implies a poetic and political landscape which prompts us to deploy the gaze as a device of

capturing and re-inventing everyday life.

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