Versions 2012
Oliver Laric

Versions is an ongoing project that takes on different forms including collaged video clips with documentary style speech (as seen here), casts of religious figurines and bootleg reproductions of books covering Greek influence on Roman sculpture.

The project looks at the concept of image hierarchies; the idea that some images are more important or more relevant than others, or even more valid than copies or replicas of themselves. *Versions* highlights that the idea of there being one original image is problematic.

Laric acknowledges a non hierarchical form of image creation, one in which bootlegs, copies and remixes sit alongside 'originals'.

Laric uses modern production methods (including scanning, 3D printing and digital animation) to review and investigate this idea. Ranging from Greco-Roman sculpture to Reformation iconoclasm to Disney animation.

The project acts as a point of reference for the other interests and artworks created in Laric's practice.

In Laric's work no more focus is placed on the 'original' than the 'copy'; one doesn't take precedence over the other.

For example, a Roman marble sculpture is no more or less important than a 3D scanned copy, photograph, drawing or representation of the sculpture.

To quote a line from the work *Versions 2010*, there is no hierarchy between the sculpture and its various copies they are *'same, same but different'*.

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2,000 Cliparts
Oliver Laric, 2010

SINGLE CHANNEL HD VIDEO

COURTESY THE ARTIST AND SEVENTEEN

In this work Laric takes 2,000 images of clip art, usually the preserve of office notice boards, and uses them to create a subtle work that demonstrates some of the key ideas in his practice.

By carefully editing the images together both by type (body builders) and also by body shape (arm raised) Laric creates his own visual order for the images. As images scroll past ordered by their similar outlines, we are presented with unexpected relationships; a punk strides forward followed by a business woman and a mechanic. This breaking down of the groupings of images to simple visual form produces a smooth transition, removing any importance placed on the status of the individual depicted which, in turn, duplicates Laric's interest in the removal of the focus placed on the original image over its copies and remixes.

He produces a stream of images with no one image taking importance over the other.

Touch My Body (Green Screen Version)
Oliver Laric, 2008

DIGITAL VIDEO

COURTESY THE ARTIST AND SEVENTEEN

Laric has taken the music video for Mariah Carey's 2008 song 'Touch my Body' and painstakingly removed the background replacing it with a bright green, leaving only Mariah Carey.

By placing this video back on to YouTube, users from around the globe were able to use green screen technology (whereby a video programme locates the bright green and allows users to replace these areas with their own video or images) to create their own versions of the music video. This resulted in among many other outcomes videos of Mariah singing in front of internal throat and dental cameras.

In this work Laric acts as both artist, creating the video as an artwork in its own right displayed in galleries, and an enabler, providing the materials for others' creativity.

Since the project started, people all over the world have created new works and uploaded the results. Some of these have been removed because of copyright infringement. This brings up important questions in Laric's work around who owns a work of creativity and the politics of recreating, editing and sharing in the digital age.

Hunter and his dog relief
Oliver Laric, 2014

This work is one of the outcomes of the wider 3D scans project and will become part of the of The Usher Gallery's art collection.

Produced by using the scan information which is available to download from the lincoln3dscans.co.uk website, Laric has created a new sculpture from The Hunter and his Dog by John Gibson.

The work is hand cast and reintroduces the notion of the artists hand and human production previously removed in scanning , online sharing and machine made 3D prints. The work is simultaneously a reproduction and an original artwork. Now held within the same museum collection as the 'original sculpture', the 3D files, the website and this work function as a whole to remove the image hierarchies found in the museum.