Here are some answers. I'm going to call you just to let you know that I've sent these to you. I'll let you read them, and then you can call me back when you are done and we can talk about anything I didn't fully explain or whatnot...

Michael

1. What do your afterwalkerevans.com and aftersherrielevine.com sites offer the viewer beyond what any net-surfer can experience already? For instance, my editor was saying, what's stopping him from going to a site with a Walker Evans photo and downloading it onto digital photo paper and framing it? Why does your certificate of authenticity matter? (Remember, this is for Wired.com, so the readers may not get the conceptual nature of your work at first...)

The site offers access to this information both as a political/artistic move and as an educational resource. The certificate is important b/c certificates are used by art world artists to insure the financial value of objects, whereas here they are used to make it impossible to accrue financial value. Educationally, this is actually the only place outside of the metropolitan museum (where I had to go to find out any information about the prints -- there are almost no books on her) where you can find out some of the important details about Sherrie Levine’s photographs -- what size they were, how many images she photographed, which images she chose, which book they came from, etc...

On the print quality level, these images are very hi quality. You would be hard pressed to find an image of one of these photos on the web that is at 850DPI... They have the same quality level as Sherrie Levine's rephotographs.

2. Are you "selling" any aspect of these sites...? What's the value of this art work?

No, they are very intentionally not for sale. Including the certificate of authenticity, along with giving away the hi-rez files, is an attempt to create a physical object with cultural value (i.e. it fits within the continuum of art history, art theory, cultural theory)
but which cannot accrue financial value, as it is an unlimited
edition, with inks that fade -- who would buy one in a gallery when
they could go home and print one out for free? (smile)

3. Of course your email was from "Paula Cooper Gallery" -- now, I
haven't called Paula Cooper yet, but I have the feeling that the
quotes allow you to use her name. What's been her reaction?
4. What are the legal implications of this piece?

The show is titled "Paula Cooper Gallery" (the gallery Sherrie Levine
shows at). Honestly, I was more concerned with the legal
implications from using the Gallery name than the implications from
using the images themselves. I haven't heard anything from Paula
Cooper though... They are probably pretty smart and realize that it
is kind of like Napster PR situation (where the law suit increased
Napster's visibility onehundredfold(is that a word?)) -- if they
pursue me for using their name, it will cause way more press/pr/image
damage than if they just leave me alone.

5. Another comment made by my editor is that this art piece seems "too
easy" -- but then again, what would he say about Duchamp's urinal?
Any reaction to such sentiment? Care to tie your piece in with the
continuum of modern and contemporary art?

Much conceptual art is an inside joke, and a lot of these jokes are
one-liners ("too easy.") AfterWalkerEvans.com and
AfterSherrieLevine.com (like Sherrie Levine's work itself) are no
different. Conceptual art positions itself within cultural theory and
art history in order to "make a point" yet this point is often
esoteric, inaccessible, and without real philosophical depth. In
part, these sites are this one-liner art prank, yet in part they
attempt to negotiate this esotericism with the possibility of a wider
audience afforded by the net, providing access to these jokes, to
these objects, to this information. At the same time, they are fully
aware of their place in "The Continuum," from the careful
consideration and response to the way Benjamin's theories of
reproduction have played out in appropriationist art of the last two
decades, to the reaction to political/public artists like Felix
Gonzalez-Torres, or Jenny Holzer, whose works were/started out as
ttempts to reach the viewer directly but ended up (through their
entrance into the gallery commodification system) changing materials
(holzer) and authenticating the right to reproduce the object, and not
the individual pieces of candy that were taken away, preserving the
exclusivity of the object (torres).
6. Would you say you're working outside the art world or in it? How has the Web helped or hindered you?

I think I am working in a liminal space between the art world and the outside-the-art-world. There are different audiences in each. Working in both, you can access these different audiences. The web has helped me immensely because of this. It has allowed me to share my work with teenagers in Australia, middle aged women in Ohio, people for whom the Chelsea galleries are entirely irrelevant.

That's about it. Let's talk in the AM Thursday. All best, Reena Jana 212.XXX.XXXX OR 646.XXX.XXX.

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