

Art Post-Internet: INFORMATION / DATA

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Art Post-Internet:
INFORMATION/DATA

Art post- internet

后网络艺术

2014.3.1 - 2014.5.11

Ullens Center for Contemporary Art
Beijing

Aids-3D / Kari Altmann / Cory
Arcangel / Alisa Baremboym /
Bernadette Corporation / Dara
Birnbaum / Juliette Bonnevot /
Nicolas Ceccaldi / Tyler Coburn
/ Petra Cortright / Simon Denny /
Aleksandra Domanović / Harm van
den Dorpel / Ed Fornieles / Calla
Henkel and Max Pitegoff / GCC /
Joel Holmberg / Josh Kline / Oliver
Laric / LuckyPDF / Tobias Madison
and Emanuel Rossetti / Marlie Mul
/ Katja Novitskova / Marisa Olson
/ Jaakko Pallasvuori / Aude Pariset /
Seth Price / Jon Rafman / Jon Rafman
and Rosa Aiello / Rachel Reupke /
Bunny Rogers / Hannah Sawtell / Ben
Schumacher / Timur Si-Qin / Hito
Steyerl / Artie Vierkant / Lance
Wakeling / Andrew Norman Wilson /
Jordan Wolfson // Curated by
Karen Archey and Robin Peckham

- Rosa Aiello, artist
- Cory Arcangel, artist
- Juliette Bonneviot, artist
- Harry Burke, writer/poet/curator
- Esther Choi, PhD Candidate in the History and Theory of Architecture at Princeton University
- Tyler Coburn, artist
- Michael Connor, Editor and Curator, Rhizome
- Ben Davis, art critic, author 9.5 Theses on Art and Class
- Simon Denny, artist
- Raffael Dörig, Director of Kunsthau Langenthal, Switzerland; former curator at [plug.in] and co-founder of Shift Electronic Arts Festival
- Brian Droitcour, writer, curator, translator, and doctoral candidate in Comparative Literature at New York University
- Constant Dullaart, artist
- Tess Edmonson, Assistant Editor, art-agenda
- Ed Fornieles, artist
- Orit Gat, Contributing Editor, Rhizome
- Ann Hirsch, artist
- Jamillah James, Assistant Curator, Hammer Museum
- Paddy Johnson, Editorial Director of Art F City
- Omar Kholeif, Writer, Editor and Curator, Whitechapel Gallery, London
- Nik Kosmas, artist
- Elise Lammer, Curator of Post Digital Cultures
- Gene McHugh, Head of Digital Media at the Fowler Museum at UCLA
- Ceci Moss, Assistant Curator of Visual Arts, Yerba Buena Center for the Arts
- Marisa Olson, artist
- Jaakko Pallasvuori, artist
- Aude Pariset, artist
- Christiane Paul, Adjunct Curator of New Media Arts, Whitney Museum of American Art; Associate Prof., School of Media Studies, The New School
- Domenico Quaranta, art critic and curator
- Rachel Reupke, artist
- Bunny Rogers, Miss
- Ben Schumacher, artist
- Tim Steer, curator and writer based in London; Associate Director of Seventeen and a co-founder of Opening Times
- Kate Sutton, writer
- Mark Tribe, artist and Chair, MFA Fine Arts, School of Visual Arts
- Ben Vickers, initiator of the unMonastery, Curator of Digital at Serpentine Galleries and CoDirector of LIMAZULU Project Space
- Lance Wakeling, artist
- Rachel Wetzler, art historian and freelance critic
- Elvia Wilk, writer
- Andrew Norman Wilson, artist

How do you define 'post-internet'? How does this terminology relate to artistic practices?

Juliette Bonneviot Post-internet is anything that takes the idea of the internet as a starting point. The internet can be understood as an historical era and as an ecology of systems, a logic of networks – a very wide framework indeed. Any work that consciously comments on or includes the logic of the net is considered post-internet.

Oftentimes I hear that anything is post-internet because the internet is everywhere. However there are a group of artists, curators and theorists that have committed to commenting and articulating specifically this very idea. In this sense, there are specific artists, curators and theorists that can be associated to the endeavor.

So I would include anyone who contributed to voice the very concept of post-internet.

I also associate many theorists and philosophical currents that aren't directly related to the term but share some of the thoughts, like Speculative Realism,

McHugh's seminal work on the term.

Ben Davis I find it a fascinating term, as an attempt to characterize something about the present. It's clearly something that names something people need naming, since there were these other attempts to do something like the same thing, e.g. the New Aesthetic.

On the other hand, I agree with Lauren Cornell that "post-internet art" is an attempt to recapture internet art for gallery culture. There was a huge investment early in the millennium in the idea of the internet as a space that was liberated from commerce, or uncommodifiable, outside the formal structure of the art market by definition.

This mirrored exactly similar idealistic ideas that surrounded the early days of photographic art in the 1930s and the early days of video art in the 1970s: both were things that artists invested in partly because the medium seemed inherently to put people into an oppositional place. In *The Art of the Deal*, Noah Horowitz looks specifically at video art, how it went from this outsider position to something that was part of the art mainstream (he specifically describes Matthew Barney's exhibition strategies as a solution to this problem of converting video into something sellable as a spectacle).

I guess I see "post-internet art" similarly. By exploding the idea of the internet, opening things up to this more general idea of "post-internet culture," you create a framework that fits objects, images, performances, and so on, that can be integrated into art in the familiar way.

Simon Denny I see it as other people's role to define this term. As it is a term produced by others, I rely on external indications of which ideas, curators and artists are associated with this term.

Raffael Dörig Marisa Olson's original methodological notion of post-internet based on "art on the internet" vs. "art after the internet" was quite useful – to describe a practice that was crucial to a new generation of artists working with the internet as a part of everybody's everyday life. Now post-internet has become a label (that everybody from its first generation hates) that made it easier for the art market and the mainstream art world to talk – as a new "trend" – about a group of people who work with the internet (the internet! you know, this new medium) but luckily also produce objects. This is not necessarily a bad thing, but creates weird situations sometimes when it's completely ignored that there was/is internet art or net-related art before/outside post-internet.

Which ideas, artists, curators and institutions do you associate with this term, and which movements or creative producers do you think are its precedents?

an important precursor. Just as historians like Fred Turner have examined how the cultural output of this time – embodied canonically in Stuart Brand's *Whole Earth Catalog* – was central to the formation of internet culture and the notion of a "networked society," the status of the collective itself requires further historical investigation: Why were so many artists and architects engaged in collective formation? What benefits did this afford artists? How were notions of identity, anonymity and authorship mediated?

Take, for example, Experiments in Art and Technology (E.A.T.), which is often cited as a precedent for post-internet art because of their (somewhat generic) use of "media and technology." Yet what is perhaps most pertinent is the manner by which their status as a collective enabled them to navigate the terrain of branding and corporate culture in an insidious and subversive manner. Billy Kluver was attuned to forming an image of E.A.T. as a distinctive brand, complete with style guides and dress codes – a brand that could absorb and give image to the desires of multifarious corporations. The Pepsi Pavilion for the 1970 Osaka Expo is probably the best example of this dynamic between two collectives/corporations (and Calvin Tomkin's account of this fiasco is one of the most engaging accounts of the project to date). It becomes an interesting historical correlative to the contemporary practices of collectives like K-Hole.

Michael Connor In thirty seconds I am going to name the first things that come to mind from each of the above cities so no one can be mad that I forgot them.

Berlin: VVORK

New York: Marisa Olson, the Jogging (via Chicago)

London: Ben Vickers and LuckyPDF-

Tyler Coburn

Artists: Artie Vierkant, Katja Novitskova, Jon Rafman, Brad Troemel, Timur Si-Qin, etc.

Curators: Agatha Wara, Karen Archey, Gene McHugh

Ideas: Ubiquitous Authorship, Hypermateralism, Aestheticism, Circulationism, Accelerationism, Posthumanism

Ben Davis Banksy.

No seriously, Banksy. The way "post-internet art" is defined – as culture that is not internet specific, but simply lives in and out of the internet as if that was just the default condition for artistic production – the street art boom of the 2000s is a perfect example.

The flourishing of this culture was made possible by internet forums where people could share images of fleeting installations. Banksy's recent "Residency" in New York came complete with a slick website that teased people with each day's feats as

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they happened, and featured satirical audio guides to each. The internet and street versions of the art were completely integrated and the former was integral to the virality of the latter.

Raffael Dörig Too many to name here. Some are among my favorite artists.

Constant Dullaart Surfclubs

Ann Hirsch Gene McHugh started this movement with his 2009 blog *Post Internet*. He credits Marisa Olson and Guthrie Lonergan as coming up with the term but Gene is the one who canonized it and wrote about the art being made that explored the term.

Jamillah James

Artists/curators: Donna Haraway, Hito Steyerl, Alexander Galloway, Boris Groys, Marisa Olson, Petra Cortright, Artie Vierkant, Ann Hirsch, Karen Archey, Brian Droitcour, Ed Atkins

Precedents: Cory Arcangel, Jodi

Institutions: New Museum, Bitforms, 319 scholles, Eyebeam (sadly all New York venues)

Paddy Johnson In the GIF world, which is my area of focus within the new media landscape, the collaborative, exquisite corpse Tumblr, Cloaque.org is a good example of a networked artistic practice, as are large group GIF events such as Sheroes. Typically, the invited collaborators aren't just artists, but designers and technologists. In this way, they probably share more with quilters than they do other art movements in that collaborators from different backgrounds work together to build a project with a shared aesthetic.

Omar Kholeif I don't tend to prescribe "precedents" to this term because it so often changing and being re-claimed by different figures. However, the following artists are undeniably involved with the shaping of the term in some form either directly or indirectly: Marisa Olson, Oliver Laric and VVORK, Rafael Rozendaal, Brian Droitcour (for hating the term), Corey Arcangel, Jesse Darling, among others. Institutions: Rhizome, Net Time (mailing list), CRUMB, Eyebeam, FACT in Liverpool, etc.

Nik Kosmas [this show](#) was also laser-scanned (altho we werent able to make anything cool from the point cloud data)

the usual suspects? a lot of net art people from the netherlands also transitioned into post-internet shows, but it should be artists that maybe primarily didnt work with the web, but discussed webby issues.

aids-3d, oliver laric, harm, etc etc, as time goes up to the present its getting

are questions of form, thus limiting the scope of engagement and interpretation.

Just as curators like Caitlin Jones have argued that new modes of analysis and vocabulary are required to critically engage with and evaluate post-internet art practices without recourse to comparisons to conceptual and post-conceptual art, I would suggest that contextualizing, critiquing and historicizing the products of post-internet art requires that we apply a broader outlook to include adjacent fields. For this reason, "post-internet aesthetics" is, perhaps, a slightly more accurate and useful term

Michael Connor Artists have used the word fairly widely at this point, therefore it's interesting to me and necessary to contend with as a historian and curator.

Tyler Coburn I find the term useful when understood through my first definition. As I've said in the past, what I'd prefer is a shift in focus from terminology to method – from the definitional to an inquiry into what may constitute critical methodologies. If the internet's rapid changeability already hinders periodization, we may better understand our shifting positionalities – and the possibility of a politic – by developing methods responsive to them.

Ben Davis Useful, if a little bit annoying because of the odor of trendiness. But I do find it useful. I like the idea that it names a sensibility that is contemporary but specifically *not postmodern*. (Although, some writing about contemporary internet culture, like David Joselit's *After Art*, really just feels as if the same old postmodern theory clichés are being given a "post-internet" Instagram filter.)

Simon Denny I think packaging groups of producers and culture can be useful for communicating themes to larger audiences and marketing purposes – to be inclusive. I think the term is genuinely useful for this purpose.

Raffael Dörig I think it cannot be used anymore without adding something like "contentious." In conversation, it still comes in handy sometimes as a tag to simplify things. But then I make these ridiculous air quotes.

Constant Dullaart Balconism

We are all outside on teh balcony now. Standing on a platform made out of a tweet into corporate versions of public space. We are not stored in a cloud, opaque or translucent to whomever. We publish, we get read. ok. Private publishing does not exist, we now know we always get read (hi). To select what we want to have read,

in the political and sociological consequences of form – I began thinking about art through literary form, and I am interested in how many post-modern styles of repetition, fragmentation, and allusion have been taken up to give structure to the accelerated, disjunctive, habituated modes of contemporary consumption of media.

Juliette Bonneviot Yes.

Harry Burke Yes!

Esther Choi Not exclusively; it's one of several interests.

Michael Connor I consider myself more of a posthuman writer/curator.

Tyler Coburn I don't – at least, following my definitions. While I have many friends and colleagues whom I consider "post-internet," I am late to the conversation and began participating after many of the seminal works and theories had already been established.

Ben Davis Well, that's what I find confusing: *Am* I a post-internet writer? Does it refer to a time period or a style? It has, in that sense, the exact same problem as "postmodernism": it refers to both at once. It's just that – and this I find an interesting social and cultural fact – technology has replaced the political and aesthetic project of modernization as the orienting term. And as in the case of postmodernism, the term's ability to catch on and attain wide currency seems somehow related to its combination of portentousness and vagueness.

Simon Denny I see it as other people's role to determine this.

Raffael Dörig I wouldn't use the term like this.

Constant Dullaart Amongst my peers is where I consider myself, the titling is moot imho.

Orit Gat No.

Ann Hirsch Yes, but I don't think anyone else does, lol.

Jamillah James No.

Paddy Johnson No.

2006). I first gained knowledge about internet and new media art during my time as a staff writer for *Rhizome* in 2008.

To my mind, the best aspects of the post-internet discussions are calls for renewed attention to the histories of internet and new media art, which can inform our understanding of post-internet and emerging Internet-engaged practices. I give Karen a lot of credit for leading this charge.

Ben Davis Sure, I teach *Art and the Internet*. I find it very interesting that most of the "manifesto"-style texts being written right now by artists are around how images circulate on the internet.

Simon Denny The only browser-based thing I have made that I would consider to be part of an artwork was tedxvadz.com this year in conversation with Daniel Keller. I definitely pay attention to internet art and new media art history. I find it very interesting.

Raffael Dörig Yes, it's one of the central interests in my curatorial work.

Constant Dullaart yes

Orit Gat Yes. I have written about a number of artists loosely associated with certain post-internet exhibitions, and have paid much attention to the economy of post-internet art. Part of this interest is definitely rooted in the history of new media and a curiosity about the way post-internet participates in this lineage.

Paddy Johnson Yes.

Omar Kholeif Yes, I come from a film background and cinema took me to expanded ways of thinking about art and the history of media in art. I've spent a huge part of my career investigating the issues of media to the history of art, in particular during my time working at FACT, Foundation for Art and Creative Technology and SPACE. I am now working on a major museum show that looks at and considers some of these issues in relation to the broader history of art.

Elise Lammer In 2011, I initiated Hotel Palenque, a nomadic curatorial platform dedicated to presenting, for one night only, artworks reproduced as an A0 sheet of paper. All the files and associated materials are destroyed prior to the work being shown. This project tests the notion of the original, or Walter Benjamin's definition of the aura, that's been heavily challenged within the copy-paste culture brought by the democratization of digital technologies. I'm also interested

Michael Connor I think its potential was basically unrealized. Every time someone says that post-internet was when internet art went offline, I die a little inside. But it has given rise to all sorts of interesting offshoots.

Ben Davis Very positive in that it opens up a space for new voices. Slightly negative in the vagueness and how quickly it has become a brand.

Raffael Dörig It's certainly positive to have a discussion and not just the tag. And maybe we can get rid of the term/tag/label through this discussion and at the same time spread some knowledge on the history of art and internet (the part that took place in the unglamorous new media art scene).

Constant Dullaart idgaf \('_o)/

Orit Gat I think it brought about a serious consideration of technology that is finally less specialist and more representative of the role the internet plays in contemporary society, which is a huge leap forward.

Ann Hirsch Whenever people are engaged with art it seems like a good thing.

Jamillah James I'm not entirely sure it's had any effect as of yet, it's still a relatively new term. I think where it could be harmful is if it limits or excludes parallel discourses, like what about artists who didn't grow up on or with the internet? Something I'm sensitive to is the lack of artists of color (specifically black and brown artists) engaging in internet/post-internet modes of production. The internet is supposed to be a neutral space, but even still, it's stratified along lines of access and agency offline.

Paddy Johnson In the US, any discussion that isn't driven entirely by the market is a needed alternative. Whether or not it has any effect is a different question and one I don't know the answer to.

Omar Kholeif It has initiated debate so it's certainly had a positive effect if you ask me.

Christiane Paul While I don't like the term post-internet, I don't think it has had a negative effect on the mainstream art world. Post-internet work fares

Who would you count as your artistic influences?

- Pussy Riot
- Jill Magid
- George Carlin
- Andy Kaufman
- Amy Sedaris
- Joan Didion
- Neal Stephenson
- Nam June Paik
- Lavar Burton
- Thich Nhat Hanh
- Pema Chodron

Jaakko Pallasvuori They keep changing, I'm a very fickle viewer. I also don't know if I can know. A boring but honest answer would be a list of a lot of genius modernist bros: Duchamp, Picasso, Bergman, Warhol, Fassbinder. More recent influences: Chris Kraus, Keren Cytter, Sadie Benning, Lydia Davis, Harun Farocki.

Aude Pariset Gauguin, Lee Lozano, Pierre Klossowski, Derrida, John Knight, Dominique Gonzalez-Foerster

Ben Schumacher Relative to the questionnaire: Xenakis, Oulipo, Niklas Luhmann, Bogomir Ecker, Max Neuhaus, Boris Nilsony

Lance Wakeling So, so many.

Andrew Norman Wilson Right now I think a lot about the work of Pamela Rosenkranz, Trisha Baga, Mark Leckey, Ryan Trecartin, Darren Bader, Isa Genzken, Sigmar Polke, Jean-Luc Godard