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

Art Post-Internet:
INFORMATION/DATA

Aids-3D / Kari Altmann / Cory Arcangel / Alisa Baremboym / Bernadette Corporation / Dara Birnbaum / Juliette Bonneviot / 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 Pallasvuo / 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

T.o.C.

This publication is the catalogue of the exhibition

Art Post-Internet

Ullens Center for Contemporary Art,
Beijing China
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In cooperation with Goethe Institut

Notes on the design This PDF file comes pre-smeared by the greasy fingerprints of human interaction. The particular shade of grey (#7D7E7F) used for the background merges seemlessly with that of the background of Apple iBooks (version 3.2). The dimensions of the publication (768x1024px) are tailored to the iPad. The typefaces used are the latin subset of Adobe Ming and Whois mono, an open source initiated by Raphael Bastide. The PDF is distributed via the website http://post-inter.net from the 14th of October 2014 to the same date of 2015. Each downloaded copy of the publication has a unique pre-cover stating the edition-number, ip-address of downloader, time and place of download and weather conditions at said place and time. This information is stored for future use.
– PWR Studio, Berlin 13th of October 2014

Art Post-Internet: INTRODUCTORY LETTER

Dear reader,

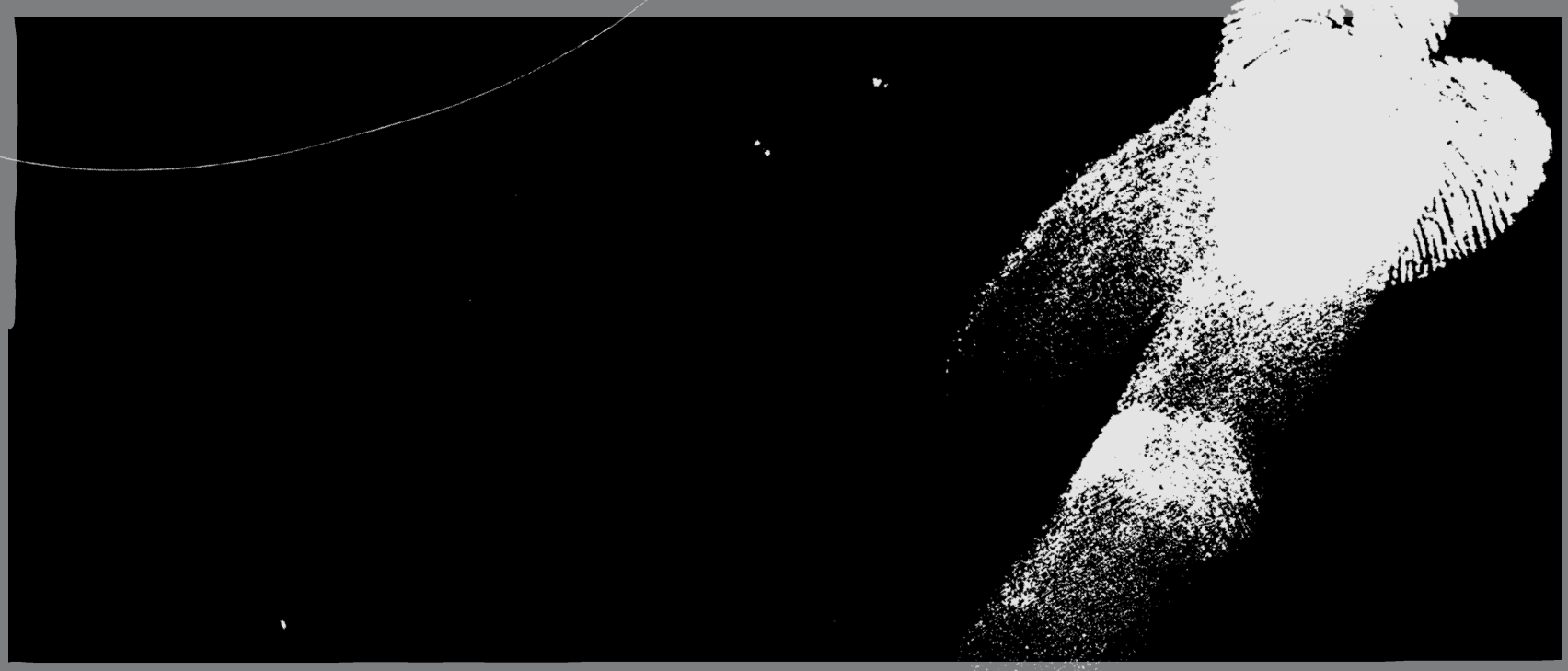
This PDF is both an exhibition catalogue and a primary source of information for research about post-internet art. It is a collaboration between independent curators Karen Archey and Robin Peckham, the Berlin-based design studio PWR, and the Ullens Center for Contemporary Art in Beijing, China. Distinct from a conventional exhibition catalogue, this publication is intended as the primary point of experience for our exhibition "Art Post-Internet" in the West. Further, this PDF is not meant to be sold, or designed to be printed-on-demand, but freely distributed as a PDF. Your attention is our payment.

We begin with our exhibition essay written in winter 2014 on the occasion of "Art Post-Internet." Perhaps antithetical to its content, this essay is structured according to academic convention– there's an introduction, body broken down by subtheme, and conclusion, which presents original research conducted by the co-curators. Following are installation views of the exhibition as well as detail views of many of the works included in "Art Post-Internet." Lastly, you will find responses to an exhaustive questionnaire on the definition and impact of the term "post-internet" and the practices that accompany it. It should be noted that the respondents

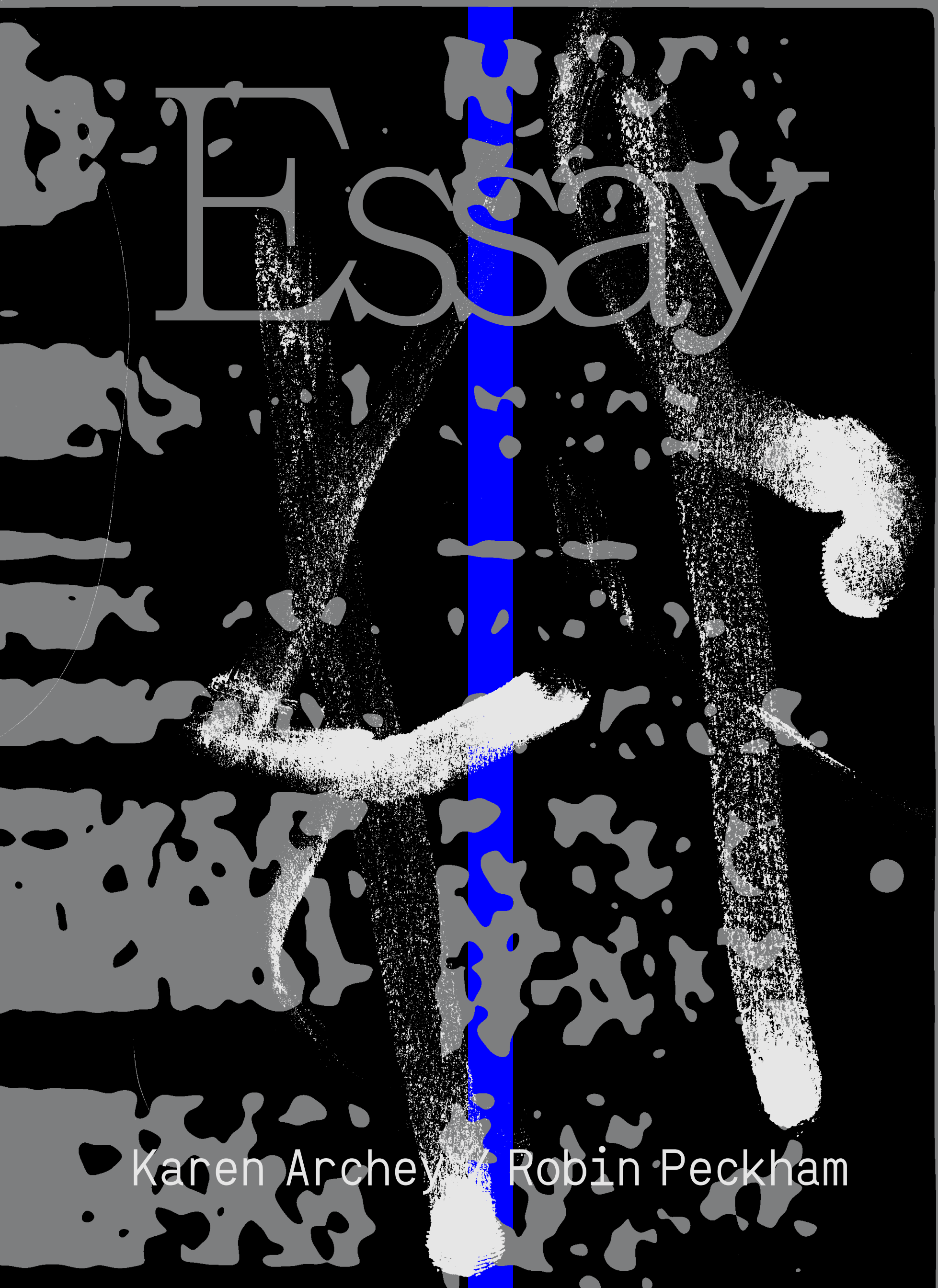
represent a wide range of cultural practitioners—art historians, architecture scholars, artists, curators, museum directors, etc. We have only lightly edited this section for readability, and have sided with an ethos of inclusion. While it is possible to do so, the questionnaire is not meant to be read straight through, but rather searched for keywords, favorite authors, and pull quotes. While there are many redundancies in the questionnaire, we hope that they will elucidate trends and divergences in opinion regarding post-internet art.

The publication concludes with an endnote detailing developments in post-internet discourse since the launch of the exhibition. Written by Karen Archey, the endnote also offers personal reflections on the successes and failures of post-internet art, focusing specifically on its paradoxical endeavor to purvey purportedly radical content via conventional forms—and ways to potentially move forward.

Yours,
Karen Archey and Robin Peckham



Essay



Karen Archey / Robin Peckham

Just as twentieth-century modernism was in large part defined by the relationship between craft and the emergent technologies of manufacturing, mass media, and lens-based imagery, the most pressing condition underlying contemporary culture today – from artistic practice and social theory to our quotidian language – may well be the omnipresence of the internet. Though the terminology with which we describe these phenomena is still nascent and not yet in widespread use, this exhibition presents a broad survey of art that is controversially defined as "post-internet," which is to say, consciously created in a milieu that assumes the centrality of the network, and that often takes everything from the physical bits to the social ramifications of the internet as fodder. From the changing nature of the image to the circulation of cultural objects, from the politics of participation to new understandings of materiality, the interventions presented under this rubric attempt nothing short of the redefinition of art for the age of the internet.

This understanding of the post-internet refers not to a time "after" the internet, but rather to an internet state of mind – to think in the fashion of the network. In the context of artistic practice, the category of the post-internet describes an art object created with a consciousness of the networks within which it exists, from conception and production to dissemination and reception. As such, much of the work

presented here employs the visual rhetoric of advertising, graphic design, stock imagery, corporate branding, visual merchandising, and commercial software tools. Arranged along several thematic threads, this exhibition considers issues related to internet policy, mass clandestine surveillance and data mining, the physicality of the network, the posthuman body, radicalized information dispersion, and the open source movement. It looks at changes taking place in the age of the ubiquitous internet, from information dispersion and artwork documentation to human language and approaches to art history.

Perhaps because textual information often assumes a secondary role in the circulation of images today, including the digital milieu of the art world, many of the practices around the post-internet have not yet been sufficiently or critically introduced or interpreted; this exhibition aims to redress this imbalance by allowing for substantive commentary and conversation. Without a framework for contextualizing or identifying post-internet art, one risks grouping such work by voguish aesthetics alone. By contextualizing post-internet art within theory and art history, we hope to elude the inevitable relegation of these new positions to a fading trend. We remain committed to an inter-generational approach, convening work made in the recent past with that created decades prior. Here, unlike other positions claiming an artist's age endows them with unique, empirical knowledge, this exhibition acknowledges the agency of the artist in teaching us about the ever-changing world, these individuals often acting as consciousness-raising conduits between art and society. This tie to the outside world, and consequent shift against the hermeticism of the art world, is among the most revelatory aspects of post-internet art.

Further, it would be a disservice to the artists in "Art Post-Internet" to not qualify the term "post-internet" as one that is as complicated and deeply insufficient as it is useful, and one that rapidly, and perhaps rightfully, came under fire for its opaqueness and proximity to branding. We acknowledge that the term to describe this phenomenon could be recast, yet the strength and relevance of such artwork remains.

The text in this pamphlet categorizes the artwork within "Art Post-Internet" into seven subthemes: distribution, language, the posthuman body, radical identification, branding and corporate aesthetics, painting and gesture, and infrastructure. While much of the exhibition's artwork could fit into one or more categories, or even spawn new categories of their own, this text should act as a beginner's introduction to this wildly heterogeneous phenomenon. Additionally, it should be noted that the information disseminated about the exhibition was organized with a post-internet sensibility, paying keen attention to its potential international reception online and throughout China across various layers of public and private strata. An exhibition, as a collection of artworks, texts, documentation, and interpretation, might inhabit a wide variety of such spaces, and today must be designed with this intent.

Distribution

In the past 15 years, systems for the production, dissemination, circulation, and reception of new art have experienced seismic shifts and radical reimaginings. The mainstreaming of art blogs, gallery websites, online image clearinghouses, and other vehicles for digital imagery have made screens like computers and smartphones the primary

mode by which contemporary art is seen by the vast majority of viewers, handily overwhelming the experiences of paging through a paper catalogue or visiting an exhibition in person. It may be that the most important art of this moment investigates how these changes have affected the status of the work of art, particularly in the tension between object and documentation, the social realities of remote participation, and the possibility of artistic practice as a network.

Artists such as Artie Vierkant work on problems like these directly: his "Image Objects" consist of a constellation of physical and immaterial elements, beginning with seemingly straightforward digital prints in a color palate referencing the modern CMYK printing press that are photographed, manipulated via image software techniques, and then redistributed in altered forms. In situations like these, the boundaries of the work and the practice are both brought under suspicion, suggesting that the "secondary" experience of art online has become a crucial part of aesthetic experience today. Similarly, Kari Altmann's collaborative, genre-crossing project "R-U-In?S" involves a constantly shifting stream of media appearing simultaneously on a website and in variable other temporary forms, including, in the case of this exhibition, ancillary reading materials and performative enactments. Oliver Laric, on the other hand, chooses to split his bodies of work in terms of both medium and timeline, albeit with a shared title: "Versions." Exploring ideas of originality, authenticity, and the ungovernable nature of web-based image distribution, these pieces include videos, which are released with updated content on a periodic basis, as well as polyurethane sculptures that refer to classical sculpture, specifically the habit of the Romans to directly study, by copying, original works by Greek masters, which have often been lost or destroyed.

Others working in a parallel milieu eschew these digital modes of circulation in favor of the real-life networks that they study and, ultimately, reconfigure. Calla Henkel and Max Pitegoff, proprietors first of Times Bar and currently New Theater, both important hubs for emerging artist activity in Berlin, contribute images ever so subtly indicative of the social networks within which they operate: restaurant table surfaces cleared of plates but not crumbs, remaining host to miniscule traces of the body and its labor. With crumbs appearing similar to night-sky constellations, these work both humorously and somewhat existentially visualize the network, human or otherwise. Henkel and Pitegoff have also populated the museum with benches built from the design of their artist theater, acting as metaphorical support structures for the body and a synecdoche for their process as a whole. Similarly focused on the relationship between the body and incidental architecture, Marlie Mul makes sculptural series revolving around networks, social institutions, group identities, and gender dynamics, using cigarette smoking as a case study. In a radicalization of these sculptural ideas, Tobias Madison and Emanuel Rossetti – in a collaborative practice also involving other participants – construe their own social activity as a form of production, traveling alongside the produce crates that constitute global supply chains. In all of these cases, the objects created function as microcosms or systems in their own right, in addition to elements of other, much larger networks, to include, at times, the international art market.Artists have also made significant theoretical and philosophical contributions to conversations around distribution and disruption. Perhaps most notably, Seth Price’s essay “Dispersion” has become an incredibly widely cited source for thinking on the circulations of text and imagery both within and beyond the

art world. Price himself has also incorporated the body of the essay into various facets of his own practice, including everything from printed chapbook editions to vacuum-sealed wall objects. Hito Steyerl, who has published a wide range of criticism on the transformations of digital culture, is also the author of videos including "How Not to be Seen: A Fucking Didactic Education .MOV File," which negotiates the politics (and, ostensibly, techniques) of visibility in new frontiers of surveillance and machine perception.

Language

In its role as a medium for communication, the internet has done as much to transform the ways we speak – and, ultimately, think – as it has to faithfully transmit our messages. Purely visual language plays a more important role than ever before, and what remains of textual culture has been abbreviated and made generic. Globalization means that English and the Latin script are now ubiquitous, albeit in an altered form, while new categories of symbols, translations, and imagery have supplanted the linear logic of alphabetic rationality. As much as new social uses of technology have changed the distribution and authorship of art, so too have they disrupted the workings of publishing and the dissemination of texts in and about art – not to mention the ways in which we consider reception.

This is immediately evident in the text inscribed into the surface of a luxurious home faucet in the collective Bernadette Corporation's work "Tooted in the Air," which reads: "in that third pic it looks like a female hand on that ass. I hope that is not Chris' ass tooted in the air like that... And if its Rihannas whos female hand does she have on

her ass." It is also inscribed within the artist collective's logo. Their practice, including everything from fashion shows to novels about the art world, is largely informed by such transformations in the communication of ideas. Jon Rafman and Rosa Aiello, in the video "Remember Carthage," tell a highly poetic narrative story through visual conventions of machinima, but what remains is the haunting voice of a computer narrator, whose alienating solitude lends tone to the structure of the work. Also interested in the simulation of human presence and ways in which the body interfaces with devices, Tyler Coburn's "NaturallySpeaking" involves an experimental essay orated by a familiar voice actor – the woman behind Apple's infamous Siri character.

Posthuman Body

Our current historical moment has been postulated as the dawn of the posthuman, at least in the cultural imaginary. Since the advent of the internet, theorists of new media have described the emergent possibilities of a distributed global unconscious, a "next nature" that evolves alongside human society, or an "anthropocene" geological era defined by the human accumulation of carbon. In all of these narratives, what matters is the back-and-forth relationship between ecology and the human. As our bodies are extended and perhaps supplanted by prosthetic devices that mediate our experiences of the world, new forms of being – once known as science fiction – come alive in very real, often prosaic ways.

Aleksandra Domanović, whose work often draws together strands from the political history of the former Yugoslavia and contemporary modes of media distribution, here manifests an ongoing focus on the figure of Tito. This iconic likeness

often appears in the artist's practice with feminine features, the product of a merging in her memory of classroom portraits of the leader with one of her own teachers. Alisa Baremboym, working in a more sculptural tradition, investigates the increasing interplay between the human and other organic and artificial substances. Her objects revel in the sheer sense materiality that underpins this shared dialogue or, more precisely, interface between man and machine, skin and chemical, subject and object, without making a claim for the priority or exclusion of either side.

Katja Novitskova reconfigures this understanding of the relationship between the body and its natural environment by focusing on questions of representation. Engaging with new discourses of photography, her "Approximation" series appropriates media imagery of animals that appear as singular objects of cultural attraction, ultimately building links between the eye of the viewer and the photographic lens on the one hand, and the sterile gallery and a lush biological habitat on the other. Timur Si-Qin, too, is interested in the discipline of evolutionary psychology. In his "Axe Effect" series, the artist plays with the marketing strategy that positions products like scents and washes as supplements to instincts for mating and seduction, combining this theory with a parallel understanding of weapons as symptoms of innate aggression – all of which fortuitously collides to collectively produce the contingent beauty of this evolutionary process. Josh Kline's "Share the Health" also makes use of personal hygiene products, but leans toward the future of the body rather than its simian past: hygiene is a lifestyle, and various technologies have already changed what it means to be human.

Radical Identification

For all of the possibilities in mediated communication and the extension of the body offered by ubiquitous networks, the presentation of the self through channels tied to the internet often results in a "flattened" version of subjectivity. In this updated vision of the one-dimensional man, the supposed depth of modernist subjectivity – already assailed the postmodernist obsession with surface effects – has been transformed into an image amenable to the circulations of visual culture. While particularly evident in figures like the camgirl, this phenomenon borders on the universal, as human identities are consolidated and repackaged through social networking profiles, branding efforts, and the attempts at self-actualization inherent to youth culture.

Ed Fornieles produces vast and multivalent narratives that are realized at times through video, at times on social media platforms, and at times as theatrical participatory events. In pieces like "Pool Party," he invents characters that seem to both parody and celebrate stereotypes of various forms of youth culture, then gives these figures enough depth to allow them to circulate throughout our universe of images – already populated with living, breathing friends and followers. In her video "The One that Got Away," Marisa Olson produces imagery of herself as a character developed along similar lines, following her in a mock reality television format as she auditions for the talent competition *American Idol*. Moving across media, Harm van den Dorpel builds complex yet delicate sculptural assemblages. These works manifest as objects in space aesthetically and intellectually informed by online information systems the artist developed to "data mine" his own artistic practice. Pulling aesthetic referents

from canonized art history, advertising and online folk art, such as the popular online website deviantART, van den Dorpel's work conflates the social-aesthetic hierarchies usually found in the contemporary art world. Petra Cortright often takes a conflicted approach to the gender and power dynamics of the depiction of women online, unwilling to take either an openly critical or a simplistically celebratory position. Her classic video "VVEBKAM" blurs the line between artistic and amateur performance, suggesting that both are nearly identical activities performed primarily for the self. Bunny Rogers takes this approach a step further, claiming for herself the power of elastic identity endemic to high fantasy or online role playing games – or in the case of "Self-Portrait (Cat Urn)", that she might be able to imagine herself even as something as morose as a deceased cat. This work also speaks to the aesthetics of kitsch on the internet, allowing it to circulate almost as if it were a form of personal identity.
A bit less sardonically but nonetheless drawing on a similar dynamic, the expansive collective GCC, with members from Kuwait, Qatar, and Bahrain, mirrors the ritual production of state aesthetics. They first borrow the name of the Gulf Cooperation Council, and then proceed to devise imagery of "summits" and "protocols," inscribing individual artistic dynamics within institutional media.

Branding and Corporate Aesthetics

When the history of the web is told, its narratives often weave between the polar extremes of the corporate internet (Web 2.0, start-up culture, and the design of multinational giants like Google and Apple) and a pirate underground, even though the two are increasingly indistinguishable. While this story is not necessarily

historically valid – it ignores, among many other things, the role of the military in the birth of the internet, and the continued geopolitical dramas of governmental and institutional network presence – it goes a long way to explain the visual cultures fetishized by artists working through this material. One of the most prominent visual signatures today is dominated by sterile corporate aesthetics and consulting lingo, branding exercises both online and off, a parroting or parodying of the fashion and advertising worlds, and, perhaps most durably, the stock image – that uncanny branch of photography that maximizes its situational applicability via its vacant blandness. Rachel Reupke's 2009 video "Ten Seconds or Greater," evinces the uncanniness of this mass-palatability by introducing stock vernacular to well-worn scenarios such as cooking dinner at home or having drinks with friends. Set to an unimaginative techno soundtrack, these stock gestures become so campy and inflated that their lack of realism and ridiculousness of their construction is laid bare. Branding and corporate aesthetics have been historically consistent, reappearing at key moments to redefine the relationships between art and commerce. One of the latest archetypes to confront this dynamic is that of the glass sculpture: while screens and video installations are increasingly rare on the ground in post-internet practice in the narrowest sense of its object-laden definition, flat glass panes are increasingly prevalent as sculptural objects, suggesting that the various screen-based media have themselves become the content of cultural analysis. In "Outperformance Options ATM Partition," Aids-3D plays up the coincidence of the glass dividers between ATM consoles and the glass of the ATM screen, repurposing the partitions as vessels for content by printing images of installation shots from the minimal art blog *Contemporary Art Daily*. This work, executed in 2012, echoes a 1992 work

by Dara Birnbaum, a pioneering critic of the circulation of media imagery. In "Computer-Assisted Drawings: Proposal for Sony Corporation, NYC, 1992/93," she presents technical diagrams of projection units that consider the engineering of the viewing apparatus as a site for the politics of media reception. By presenting these drawings on glass panes the size of a personal device screen and in a CMYK color palette, Birnbaum too draws on structural homologies tied to the projection or viewing surface in a way that appears incredibly contemporary. Hannah Sawtell combines a similar interest in the sculptural possibilities of the screen with techniques of media appropriation: her "Swap Meet – Optic" assemblages, consisting of multiple sheets of glass configured at various angles through display hardware, display static digital images that are intended to function as transitional moments in the ceaseless flow of the networked visual imaginary. While none of these projects connect to the web in a literal way, all are produced through conversation with the human and infrastructural networks that underpin it.

If all of these works could be said to manifest a vaguely generic aesthetics of corporate design through their adoption of the consumer screen, it is artists like Simon Denny who further develop an analysis of how the channels of capitalist production effect the circulation of contemporary culture as a form of content. For "All you need is data: The DLD 2012 Conference Redux Rerun," Denny prints, on canvas, the minute details of the schedule of the 2012 iteration of the annual Digital Life Design conference in Munich, inserting subtle alterations and embellishments into the general flow of panels and keynotes. Notably, that conference marked the moment that the phrase "post-internet" went mainstream, including a panel entitled "Ways Beyond the Internet" that

included several of the artists in this exhibition, and one of the curators of this exhibition. Moving from the logic of branding to the life of the brand, Jordan Wolfson's notoriously enigmatic video "Con Leche" depicts animated glass Diet Coke bottles on skinny pink legs running through live action video footage of empty city streets, all of which is juxtaposed with a voiceover reading of ruminations on personal identity, suggesting, again, the unconscious but guided reinforcement of belief in sterile branded environments. In a more celebratory approach to the systems of fashion, the collective LuckyPDF presents a series of images tied to branded garments they have produced over a period of several years, which are recontextualized and distributed via local style figures in an experiment that attempts to track the life of the logo as it moves from the amateur to the professional and back again while crossing international boundaries.

Painting and Gesture

Almost as visible as the logic of branding, the web folklore of the personal internet has tracked a very different trajectory, tied to everything from the nostalgic afterlives of platforms like Geocities and AOL, which we can see in media as mainstream as Rihanna and Azealia Banks music videos, to the integration of screen buttons into the physical world of so-called "meatspace." For art history, this dynamic is perhaps most efficiently visible in the exchanges of digital painting: the history of how software engineers modeled the movements of paint has become a touchstone for a generation of artists interested in drawing these models off of the screen and onto paper or canvas, exploring the boundaries of painting – that sometimes-hackneyed goal for so much of art after modernism – in a changing digital world.

Artists like Cory Arcangel bring a humorous approach to this task, drafting a consumer-grade plotter to bring together the recent resurgence of interest in gesture with the history of new media art as a circumscribed discourse, the origins of which belong at least in part to the experimentations with computer drawing that took place in the 1960s. This is a notion of art aside from the easy nostalgia that the use of outmoded technology might easily call up, inserting it instead into the realm of the gesture. Jaakko Pallasvuo takes an alternative approach, using fully digital painting methods to explore how, precisely, the age-old discourse of painting has been interpreted via software engineering. Curious as to the possible afterlives of the painterly, his project "Nu Painting" involves prints of compositions created through these digital moves. Aude Pariset brings a sense of politicized critique and a more fully material dimension to this conversation: in the body of work "FX Tridacna," she prints files of digital paintings produced by the all-male collective PaintFX on the rather vulvar surface of clam shells; in "Learning from Development," seaweed and photographic prints are submerged together in glass tubes. In both cases, the image – understood as immaterial and yet somehow static or fixed – is dissolved, focusing attention on both its impermanence and its ability to be transformed across media.

But if the deconstruction of painting on a physical level is a marker of post-internet engagement with its specific nature, the traditional notion of painting as the application of oil or acrylic to a stretched canvas also plays a symbolic role. Juliette Bonneviot, whose experiments often transform the conditions of the experience of viewing painting as a genre through her reconfigurations of the specific

painting as an object, here presents the work "Ed Ruscha Things Oriental 3X-I". Distinct from more prosaic references to the copy painting services so common in south China, Bonneviot here chose to appropriate the Ruscha painting based on its resemblance to her own style – a nod to the universality of the language of painting and to the fluid circulation of images, in the process of production even more than in reception. The work was also originally exhibited in the context of an exhibition for which Bonneviot imagined herself in the position of a Chinese artist – a position that may not translate. Jon Rafman is also concerned with the transformation of received viewing conventions. In addition to being a member of the aforementioned now-defunct group PaintFX, he is known for the series "Nine Eyes of Google Street View," for which he combs the seemingly endless photographic database of roadside images mapped by Google for moments poetic, novel, or otherwise with some claim to relevance as a photograph. Tellingly, Rafman frames these images as if they were large-format photographs in a highly traditional way, suggesting that, as much as ways of seeing are being transformed, their cultures of circulation will always bear some legacy of the past.

Infrastructure

Early digital art and net art often relished the immateriality or virtuality of its platform, but with the focus on objecthood and physicality that accompanies the rise of the post-internet the tangible and institutional infrastructures of the internet and its cultures have come back into play with a vengeance. From the ecological repercussions of massive server farms and fiber optic cables euphemistically understood as residing "in the cloud" to the conditions of transparency and access to information, the

issues that define this moment in art cannot be reduced to the purely aesthetic or theoretical; the space beyond digital dualism is inhabited by a holistic view of the networked world.

Ben Schumacher, whose training as an architect allows him to position installation projects both in relation to the labor conditions of the knowledge economy and with reference to the increasing incidence of digital imagery in design practice, is an exemplary figure in this respect. His work is distributed in ways that reflect its liminal status, often appearing differently in images and in person. In the installation "A Seasonal Hunt for Morels," the sculptural use of glass panes makes yet another appearance, albeit here grounded in the technical language of engineering and structure and juxtaposed against the similarly engineered vocabulary of constructed language. Nicolas Ceccaldi, in the series exhibited here, similarly includes electronic components in order to place virtual imagery alongside very concrete and often surprising hardware elements. Here, surveillance cameras embedded in objects like stuffed toys are spread around the exhibition space, making reference to current conversations about surveillance but tying them to the more poignant aspects of childhood.

The Bernadette Corporation also makes a play to the affective and sensual with "The Earth's Tarry Dreams of Insurrection against the Sun," a video installation making sculptural use of two flatscreen monitors that loop footage of BP's calamitous Deepwater Horizon oil spill. Taken alongside the collective's installation of spigots spouting the celebrity-driven language of the social media, the project offers a convincing argument for a mediated but extremely physical and emotional understanding of the

internet. Moving into a less metaphorical territory, Lance Wakeling draws related conclusions about the physicality and geopoliticization of the internet. In his video investigation "Field Visits for Chelsea Manning," the artist visited all sites at which Private Chelsea Manning was detained for her leaking of diplomatic cables to WikiLeaks – in order to visualize and, perhaps more importantly, materialize the networked spaces and places often understood purely in the abstract. In a humanizing intervention and a nod to the Lumiere Brothers' 1895 film of workers exiting a factory, Andrew Norman Wilson's video "Workers Leaving the Googleplex" draws attention to the labor that powers these networks, and opens questions as to the forms of labor and power that remain invisible even after this task has been completed. Most notably, the corporate hierarchy of new media conglomerates suggests a tension between the values of the network and the realities of the capitalist system that inscribes them as marketing slogans rather than codes of ethics.

Walk-through

UCCA Centre Gallery

Marlie Mul Bunny Rogers Juliette Bonneviot Aude Pariset

Aids-3D Harm van den Dorpel Alisa Baremboym

Alisa Baremboym

Timur Si-Qin Dara Birnbaum Jon Rafman

Katja Novitskova

Aude Pariset

Artie Vierkant

Nicolas Ceccaldi

Calla Henkel & Max Pitegoff

Ben Schumacher

Alexandra Domanović

Works

Marlie Mul - Air Vent/Butt Stop (Lucifer Match) - Steel, ciagrettes - 2012

Bunny Rogers – Self-Portrait (Cat Urn) – Ceramic, cat ashes – 2013

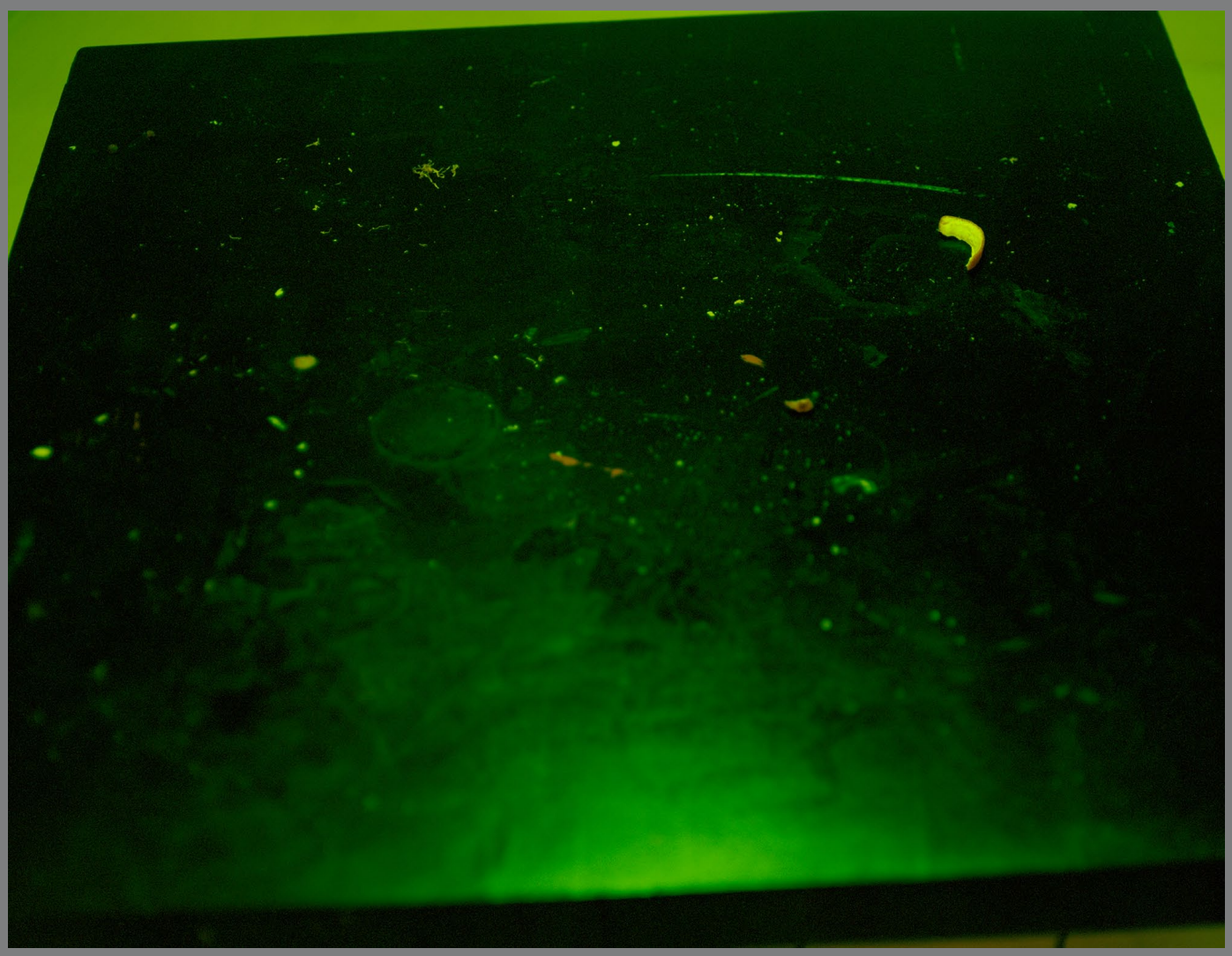
Juliette Bonneviot – Ed Ruscha Things
Oriental 3X – Oil on canvas – 2011

Aude Pariset – Learning from Development – Set of C-print strip tests, wakame seaweed, transport tube parts – 2012

Aids-3D – Outperformance Options ATM Partiton – UV printed images from Contemporary Art Daily on perforated window film, Solyx Ice Galaxy Window Film, Salyx Cut Glass Drops window film, safety glass, stainless steel – 2012

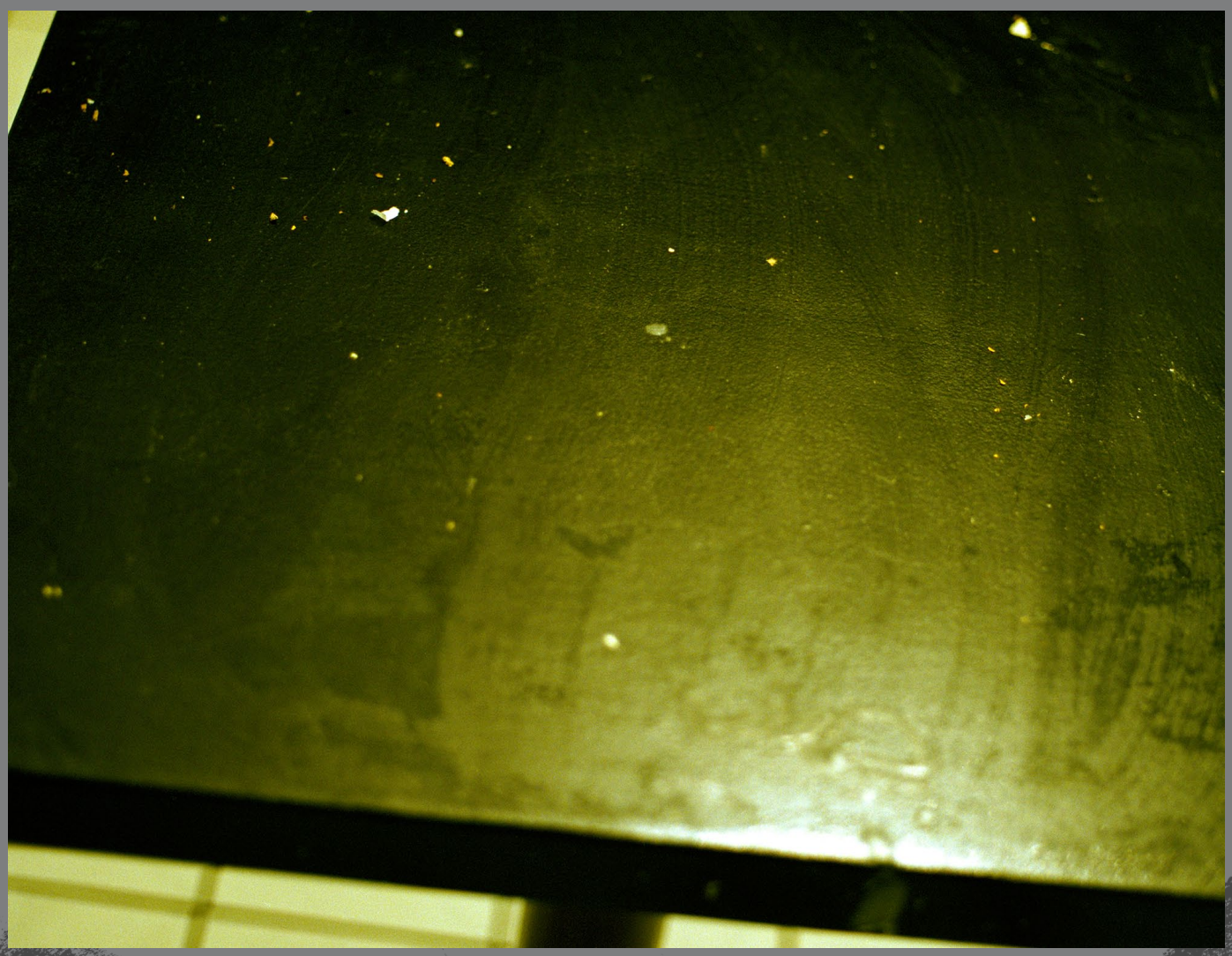
Harm van den Dorpel – Assemblage (everything vs. anything) – UV print on hand-cut PETG – 2013

Calla Henkel and Max Pitegoff – Green Table – Hahnemuhle Photo Rag, on kapa foamboard, plexiglas, wooden frame 2 cm wide, 20/50 profile, spaced 5mm in gray, gray paint – 2014

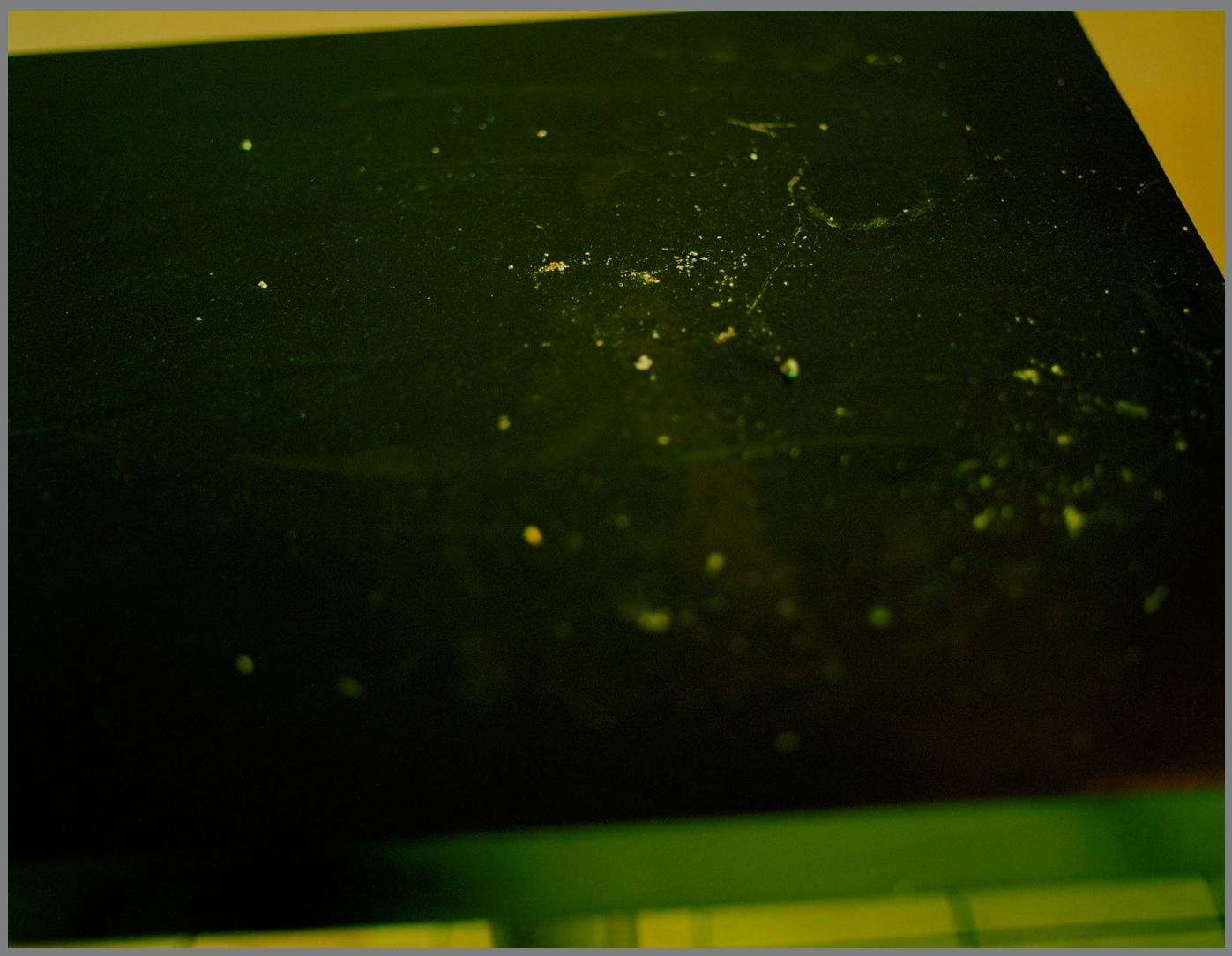


Calla Henkel and Max Pitegoff – Orange Table – Hahnemuhle Photo Rag, on kapa foamboard, plexiglas, wooden frame 2 cm wide, 20/50 profile, spaced 5mm in gray, gray paint – 2014

Calla Henkel and Max Pitegoff – Greenish Yellow Table – Hahnemuhle Photo Rag, on kapa foamboard, plexiglas, wooden frame 2 cm wide, 20/50 profile, spaced 5mm in gray, gray paint – 2014



Calla Henkel and Max Pitegoff – Yellow Table – Hahnemuhle Photo Rag, on kapa foamboard, plexiglas, wooden frame 2 cm wide, 20/50 profile, spaced 5mm in gray, gray paint – 2014



Alisa Baremboym – Adaptic Systems – Mangled steel, archival pigment inks on silk, ceramic, flat bungee, tinted vinyl, syphon sieve, magnets, hardware – 2013

Jon Rafman – Nine Eyes of Google Street View (DC55, Ilfov, Romania) – Hahnemuhle Photo Rag, on alu-dibond, plexiglas, wooden frame 2 cm wide, 4.5 cm deep, spaced 5mm in white, matte off-white paint – 2013

Jon Rafman – Nine Eyes of Google Street View (River Rd, Castelton-On-Hudson, New York) – Hahnemuhle Photo Rag, on alu-dibond, plexiglas, wooden frame 2 cm wide, 4.5 cm deep, spaced 5mm in white, matte off-white paint – 2013

Jon Rafman – Nine Eyes of Google Street View (Rua João Robalo, Rua João Rodrigues do Nascimento, Ve. Quatro, São Paulo, Brasile) – Hahnemuhle Photo Rag, on alu-dibond, plexiglas, wooden frame 2 cm wide, 4.5 cm deep, spaced 5mm in white, matte off-white paint – 2013

Timur Si-Qin – Untitled – Acrylic glass box, sword, Axe bodywash, plinth – 2013

Katja Novitskova – Approximation XIII – Digital print on aluminum cut-out display – 2014

Dara Birnbaum – Computer Assisted Drawings: Proposal for Sony Corporation, NYC, 1992/93 – 16 drawings, plexiglass and custom aluminium frames – 1992-1993

Artie Vierkant – Image Object
Wednesday 6 November 2013 3:23PM – UV print on dibond – 2013

Aude Pariset – FX Tridacna – Inkjet print on rice paper wrappers, Untitled Paint FX, sport mesh fabric, archival mat varnish – 2011-2013

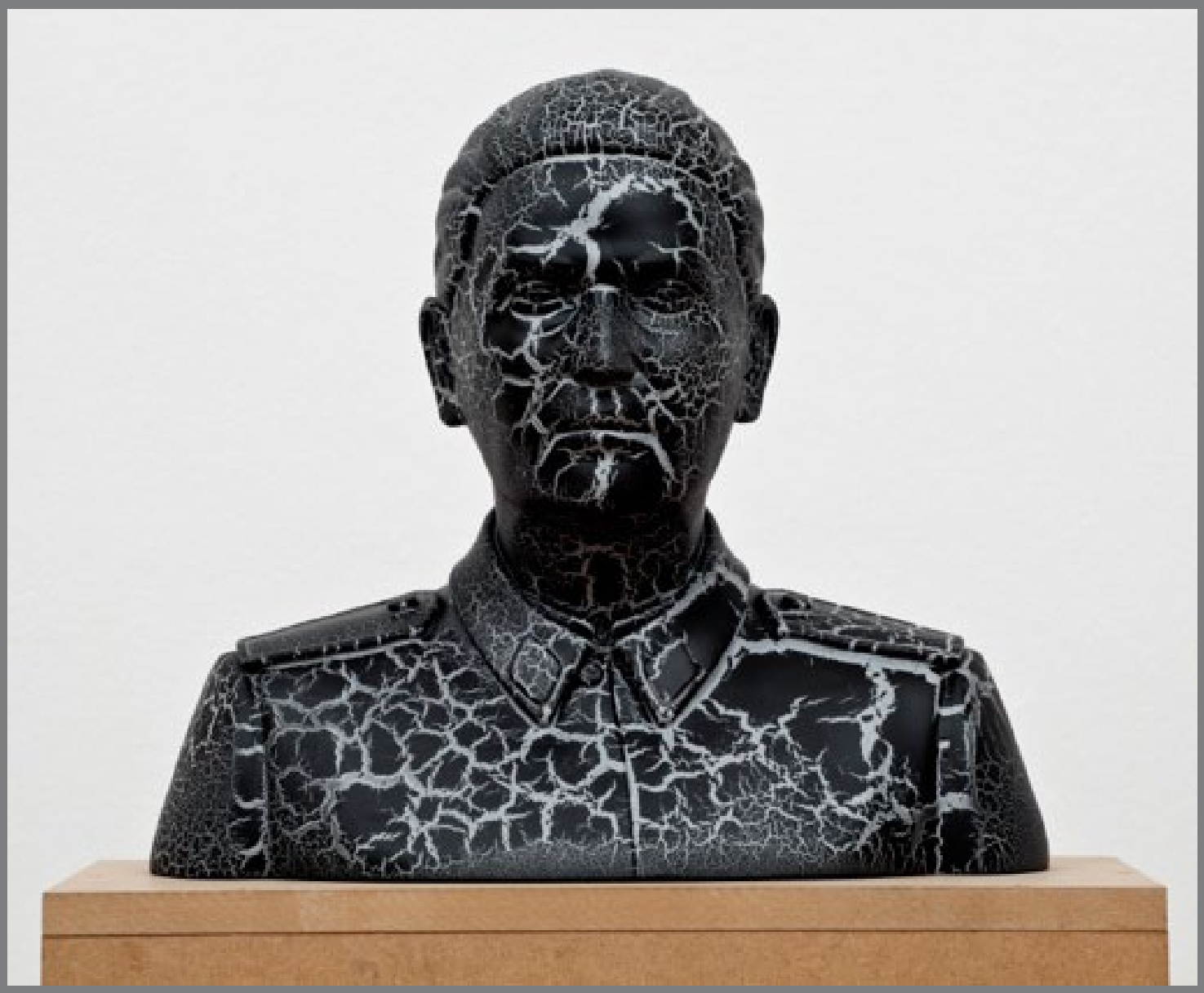
Nicolas Ceccaldi – Fatality –
Melted toy parts, modeling paint,
surveillance camera, wall mount –
2011

Nicolas Ceccaldi – Untitled (Winne the Pooh) – Animal toy, surveillance camera – 2011

Ben Schumacher – A Seasonal Hunt for Morels – Tempered glass, hardware, inkjet on perforated vinyl, interview with Auxiliary language specialists, drain hair, positioning targets – 2013

Harm van den Dorpel – Untitled (assemblage drawing) – UV print on hand-cut PETG – 2013

Aleksandra Domanović – Portrait (soft-touch) – Polyurethane, Soft-Touch – 2013



Bernadette Corporation – The Earth's Tarry Dreams of Insurrection Against the Sun - 2010

Cory Arcangel – Multiple Palms – 2011

GCC – Protocols for Achievements –
Video, digital photo frame – 2013

Jaakko Pallasvuo – Existence – Vinyl prints – 2013

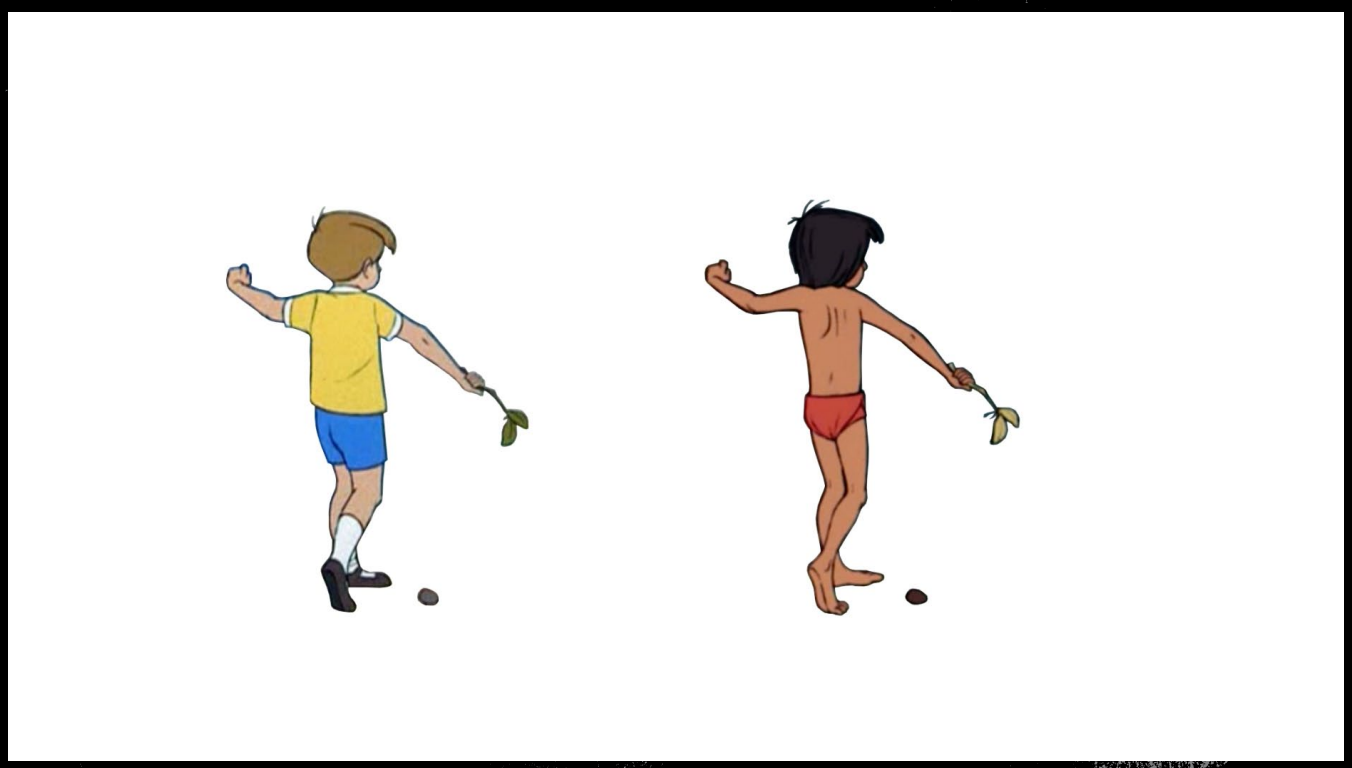
Jaakko Pallasvuo – Existence – Vinyl prints – 2013

Tyler Coburn – Naturally Speaking – Performance – 2013

Video

Jon Rafman and Rosa Aiello –
Remember Carthage – 13’43" – 2013

Oliver Laric - Versions -
2009-ongoing

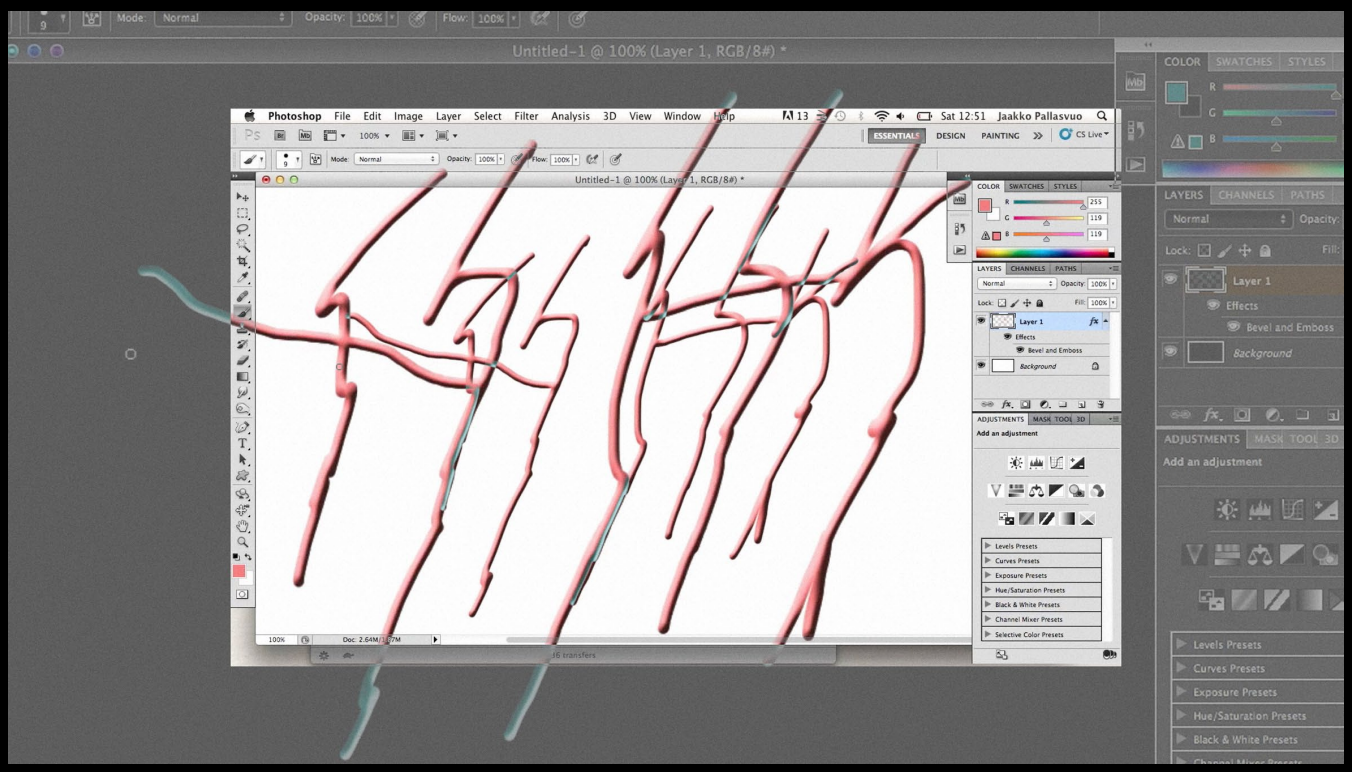


Petra Cortright – VVEBCAM – 2007 – 1’43"

Ed Fornieles - The Pool Party - 24’ - 2013

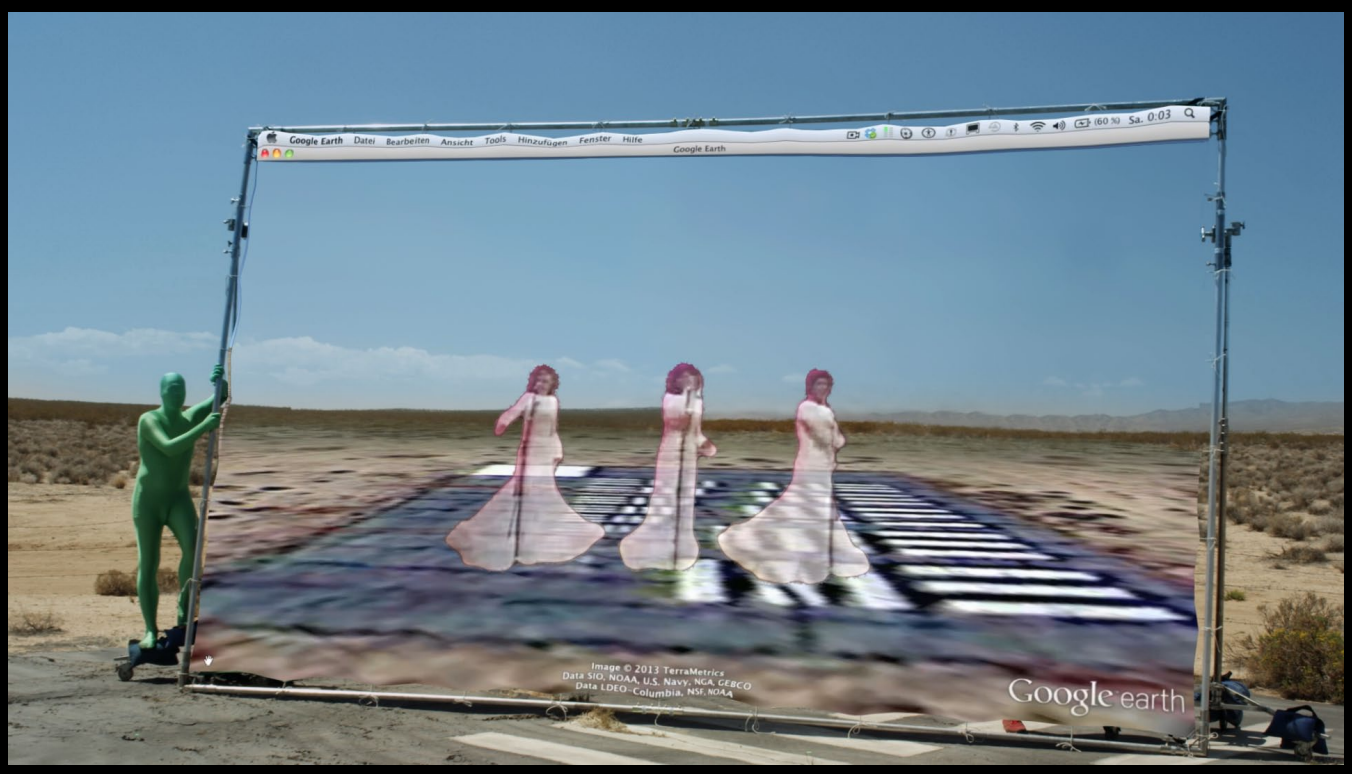
Andrew Norman Wilson – Workers Leaving the Googleplex – 11’ – 2009-2011

Jaakko Pallasvuo – Nu Painting – 2014



Rachel Reupke – 10 Seconds or Greater – 15’ – 2009

Hito Steyerl – How not to be Seen: A Fucking Didactic Educational .MOV File – 14’ – 2013



Lance Wakeling – Field Visits for
Chelsea Manning – 33’ – 2014

Jordan Wolfson – Con Leche – 22’ – 2009

Seth Price – "Painting" Sites – 18’12" – 2000-2001

Marisa Olson - The One that Got Away - 8’50" - 2005

Joel Holmberg – Making Contact –
11’ 19" – 2013

Kari Altmann - R-U-In?S

Question-naire

– 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 Kunsthaus 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 Pallasvuo, 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,

Object Oriented Ontology, Objective Materialism In a similar way, this whole new philosophical movement struggles with agreeing to a specific title and with the potential limitations of being reduced to a tag.

Harry Burke "Post-internet" is reminiscent of a network of art practices that began to develop a critical currency in 2009 and mainstreamed (in the art world) in 2011 and (outside the art world) in 2012.

Esther Choi I would define "post-internet," in the broadest terms, as a set of modalities and sensibilities that self-referentially respond to the Internet's advent and cultural influence. We may understand the Internet as an information and communications-oriented apparatus that involves a particular arrangement of interfaces and infrastructures. Or we may consider the Internet's procedures and its resulting effects – how it carries and transmutes information and materials, affects arrangements and experiences of space and time, aggregates human behavior, and generates new subjectivities.

Like post-conceptualism, post-internet artistic production inherits and expands on the discourses of media art and systems-based artistic strategies, and focuses its attention to the cultural impact of the Internet's technologies, material arrangements, and procedural operations.

Michael Connor Post-internet to me was a perspective that emerged out of moment, a series of moments that played out (and are maybe still playing out) in slightly different ways in different places at different times. It's possible at this point to talk about post-internet London, post-internet New York, post-internet Berlin. In all of these moments, moving beyond digital dualism was an important principle – instead of thinking of the internet as medium, artists were interested in thinking about how the internet organizes our lives ecologically, sensorially, structurally. It was not a coincidence that this began to happen around the time the iPhone was released.

Tyler Coburn These are my two working definitions, which I shift between depending on how cynically I feel.

(1) Post-internet denotes a network of specific individuals ranged across physical and virtual localities, making work in conversation over the past several years.

(2) Post-internet delineates the moment when certain artistic practices assume market viability, despite the earnestness and seriousness that informed Gene

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.

Brian Droitcour *Why I Hate Post-Internet Art* (originally published on Culture Two)

I really don't like "post-internet art." I don't like the term and I don't like the art that's presented under its banner. Lots of people tell me that they don't like it, either.

Whether people like it, or hate it, or feel indifferent, it seems like they all know what "post-internet" means but they can't articulate it. The vagueness of post-internet, paired with the assumption that everyone knows what it means, is one of the most aggravating things about it. "I know it when I see it" – like porn, right? And it's not a bad analogy, because post-internet art does to art what porn does to sex.

But let's try to define it anyway.

I first came across "post-internet" when it was the title of the blog that Gene McHugh kept in 2009 and 2010. The use of "post-internet" as a label wasn't common then – no one besides Marisa Olson really used it – and I misunderstood Gene's choice of a blog name as a pun about blogging (a blog entry is a post, it's on the internet). But he really did use "post-internet" as a term and he tried at length to describe what it means.

When the internet stopped being the domain of amateurs, programmers, and hackers – when it became an inseparable part of everyday life for people with no special interest in or knowledge about computers – it changed. That's why Gene thought it was worth saying "post-internet." He wrote: "What we mean when we say `Internet' became not a thing in the world to escape into, but rather the world one sought escape from sigh It became the place where business was conducted, and bills were paid. It became the place where people tracked you down."

I'm sympathetic to Gene's approach to developing a historical framework. It seems similar to an attempt to think about how radio or television changed how people live and how art is made, or how newspapers changed things when printing and reproducing images became cheap and easy. Cultural shifts like these are impossible to quantify but they become visible in art and historians have used art to describe them.

The kneejerk negative reaction to "post-internet" – "How can we be post-internet when internet is still here? Shouldn't it be during-internet" – doesn't seem to hold up under scrutiny. Gene covered a response already. And yet, I have a problem with Gene's response – with his "sigh" at what the internet has become.

Think about it through analogy to post-modernism. Post-modernism doesn't mean modernism doesn't exist anymore. Modernism penetrates all aspects of life: any big new building in any city owes a debt to modernist architects.

Modernism infiltrates domestic life via Ikea. Everybody loves abstract painting now – it decorates the walls of banks and hotels. Modernism's infancy was the period when it had the most potential, but that ended and now it's living a dull adult life. Post-modernism doesn't mean that modernism is gone. It means that modernism is familiar. It's complete. It's still alive but its features are recognizable, and that's precisely why it can be repeated and reused. Scholars may continue to argue about the particulars of modernism, about the facts of its infancy, but they can do so because they have a handle on its general contours, which are out in the world in plain sight.

Post-internet says the same thing about the internet that post-modernism says about modernism. But isn't that a little presumptuous? "What about what we mean when we say `Internet' changed so drastically that we can speak of `post Internet' with a straight face?" asked Gene on his blog. I'd agree that it changed drastically but I'd also ask: Why assume that it can't change again? The internet is always changing. The internet of five years ago was so unlike what it is now, to say nothing of the internet before social media, or the internet of twenty years ago, or the internet before the World Wide Web. Why insist that the changes are over?

Artists who begin with the proposition that the phenomena of their world are boring and banal, who begin with an exasperated sigh, are going to produce art that is boring and banal, art that produces exasperated sighs. That was the case with a lot of conceptual art of the 1960s and 1970s, when artists explored the aesthetics of administration, producing charts and diagrams and photocopy texts that presented viewers with the particulars of bureaucracy. Sigh.

What's the new equivalent of the aesthetics of administration?

The post-internet art object looks good in the online installation view, photographed under bright lights in the purifying white space of the gallery (which doubles the white field of the browser window supporting the documentation), filtered for high contrast and colors that pop. The post-internet art object looks good online in the way that laundry detergent looks good in a commercial. Detergent doesn't look as stunning at a laundromat, and neither does post-internet art at a gallery. It's boring to be around. It's not really sculpture. It doesn't activate space. It's frontal, designed to preen for the camera's lens. It's an assemblage of some sort, and there's little excitement in the way objects are placed together, and nothing is well made except for the mass-market products in it. It's the art of a cargo cult, made in awe at the way brands thrive and proliferate images in networks, awe at the way networks are ruled by brands. It's like a new form of landscape painting, a view of the world as it is, and that's why its visual vocabulary is hard to distinguish from that of advertising and product displays. An artist's choice to make art that way – as a plain reflection of reality and the power systems that manage it – shows a lack of imagination, when there are so many other ways of making

art available. Post-internet artists know what the internet is for, and it's for promoting their work. Post-internet art flaunts a cheap savvy of image distribution and the role of documentation in the making of an art career. Post-internet art seems like art about the idea of art world success – the art one would make to become a well-known artist if one doesn't care about anything else.

Should I name names? What's the point of an angry rant if I don't even call anyone out? I don't want to do that, mainly because discussing the body of work of a particular artist or critiquing certain pieces would require a level of research, attention, and thought that I'm not willing to spend on post-internet art. It also seems futile because post-internet isn't necessarily a permanent identity for any given artist; an artist can make post-internet art sometimes and another kind of art, for better or worse, at another time. Post-internet is an outfit that can be worn and discarded. So it's better to call it out as a trend, or to call out the scenes and social groupings that do the most to popularize the trend. The Jogging – the people closely associated with it and the people who want to be closely associated with it – abuse post-internet most egregiously. The scenes that have been cultivated around Berlin galleries Kraupa-Tuskany and Societe are bad, too. If it's at Higher Pictures gallery in New York I probably won't like it. If it's in a group show curated by Agatha Wara I'm sure I'll hate it. If it's on a cool Tumblr I can't be bothered.

So post-internet is bad. But if we're not post-, then where are we, when are we? What prefix can people who love labels use to situate themselves in history? Recently I've become enamored with Mikhail Epstein's writing on proto-, which supposes that the modern age of humanity is over, and that sweeping changes to nature and technology herald the onset of a new, still nebulous era. Epstein writes:

"The period we are entering is no longer a period after something: postcommunist, postmodernist, `postthis,' or `postthat.' The present era is `proto,' but a preface to what, we do not know. Proto- is noncoercive, nonpredictive, and unaccountable: a mode of maybe. The future is a language without grammar, an unconscious without dreams, pure nothing. Inescapably the future becomes everything so as again and again to remain nothing."

Post- presupposes finitude, closure, knowing retrospection. Proto- points to multiplicity and possibility. An art that is proto- would approach the internet's ubiquity not as a boring given but as a phenomenon ripe with transformative potential for the mediation of people and art (or people and people), for the creation of new genres from the microforms of texts or tweets, or from game design, from karaoke and fan art, and so on. Proto- is okay with not knowing or not working. As Epstein says, we don't what proto- is a preface to, and so there's no way to append it to a root and complete a buzzword. Proto- sucks for promo. But as a starting point for an artist, as a disposition for art, proto- is a lot better than

post-.

Constant Dullaart A conventional, perhaps even nostalgic object-oriented art practice, based on commercial aesthetics propagated on social networks and in advertising.

Tess Edmonson I think all artwork made in 2014 is necessarily post-internet. An artist can choose the degree to which they'll engage with the fact of the internet, but to live with the omnipresence of the internet is necessarily to make art under the same circumstances.

Ed Fornieles I'm not a great fan of the term post-internet – as I think it's just this moment where everyone became aware that the internet was everywhere, like cars, phones and houses or like TV and video used to be.

I don't see it specifically relating to me, it relates to everyone's practice now, even painters. You can't help but be post-internet – it was just this moment thing.

It's a bit of nothing really.

Orit Gat My working definition splits post-internet to two: the first, as a state which is so expansive we're basically all implicated in it – a reaction to the dependency on the internet and its growingly corporate structure – what most people would call "internet-aware," perhaps. The second is a certain group of artists, all but a social scene, spread between New York, London, and Berlin (with representatives in many other cities) whose members react to each others' works. These two definitions describe two different strands of works, the first more directly critical and the other more celebratory and at times cynical; that is not to say that I think the latter is insignificant, just a different flare.

Ann Hirsch Originally post-internet meant an awareness of how the internet has fully permeated our lives. From daily mundane functions to relationships to the way we perceive culture and the way it is being spread.

It also represented a certain "clique" or scene of artists who did not meet one another through the traditional routes artistic communities had been built on, such as attending the same school, or going to the same gallery openings, but rather a group of people who found one another through promoting themselves online, regardless of their artistic medium.

Now people seem to use it to denote a certain trendy aesthetic within art, or referring to a certain group of artists, who via their own web self-promotion, have

caught the attention of the speculative art market.

Jamillah James This is something I've puzzled over for a long while, because, honestly, I'm not entirely sure. I am pretty sure the internet isn't over, nor are we in a moment where we're operating after it.

In my tenuous understanding of it, I would describe it as work created that uses and indexes the internet, and the content that exists therein, as material, simultaneously critiquing it and positing other possibilities.

Paddy Johnson I try not to. The process of writing a review requires a writer to describe the work in detail, so introducing a term like post-internet, which means terms the different things to different people, is more confusing than it is helpful.

As I understand it there are three ways to interpret the term:

Artist Marisa Olson's 2006 articulation of a practice that has been influenced by the internet, but is not necessarily of the internet. That definition may have meant something then, but it's meaningless now. Google's arsenal of tools means that every artist's work is informed by the internet.

Writer Gene McHugh defines the term as a historical period of time in which the internet changed from one filled with geeky amateurs to a corporatized marketplace. This obviously has effects on artist practice as well, but that's an essay in and of itself.

Art post-internet describes post-internet as a state of mind – to think in the fashion of the network. Artwork reflects the network within which it is created. (Employs the language of advertising, graphic design, corporate branding, etc.)

Omar Kholeif I tend to adopt the common notion that post-internet is art that is "internet aware" so it is not necessarily medium-specific nor does it prescribe to any particular formal idea but it is art that is critically engaged with the internet as an all-encompassing social and political medium.

Nik Kosmas post internet was the stuff that came after net art, (neen, rozendaal, jodi), post-internet art doesnt fetishize the media, it's about the experience of living, networked, in 2k1 century.

Elise Lammer Any practice, not only artistic, which is generated beyond the initial fascination for a technology that promised to create the world anew. Taken in a broader context, post-internet is a continuation of modernity, another paradoxical term. If we look back at our stormy relationship to machines since the 15th Century,

we see that things have been somehow constant and that technological evolutions all have in common that they are experienced as a threat to traditions. I see a pattern of fear that goes with every new technological revolution, from the invention of the steam engine to the first computer: the world feels fragmented, accelerated and in permanent flux. To me, post-internet simply translates our current experience of space and time.

Gene McHugh For me post-internet art is art that situates itself within a broader shift in culture toward the post-internet – when the experience of reality and identity, thanks to the popularization of web 2.0 social network platforms and smart phones, had become virtualized in a way that strikes me as unprecedented in human history. It doesn't address a "new media" and thus doesn't inhabit a cultural niche; rather it addresses what rapidly had become the common, everyday media associated with the internet and its related digital tools. Roughly speaking, post-internet emerged in three phases – one that extended from 2006-2009 in which a new attitude toward making art online was explored; a second phase that extended from 2009 to 2012 in which spaces marked for the display of "art" such as white cube galleries began to account for this new post-internet reality; and a third phase spearheaded by digital natives and continuing to this day in which the interest in this binary between online and offline has become irrelevant. It could also be argued that post-internet art only refers to the first two phases and that, in turn, developments after ~2012 reflect something else.

Ceci Moss I've been thinking about the problem of the term "post" in "post-internet." "Post" delineates an after, a later, a progression in time. It denotes a chronological significance, such that "post-internet" seems like a forward march in time, a modernist path or linear progression. With that, it also seems to indicate a departure, as if artists are leaving the internet behind, or going beyond it. In fact, this work, with the "post internet" moniker and its many cousins that indicate fluidity, elasticity and dispersion, points towards an increase in the velocity and ubiquity of the internet as technological networks become more omnipresent than ever before. It's not a departure, but an arrival. It's not a progressive development, but a deep reflection on the instant.

In other places, I've attempted to express this by using the term "expanded" because it references this unfolding spread, reading this type of art practice as a continual becoming. Recently, I've been reading Jean-François Lyotard's writing about the shortcomings of the prefix "post" particularly in response to interpretations of his use of "post-modernism." In his text "Note on the Meaning

of Post-" he suggests that the struggle with "post" is similar to those outlined here, namely that it is too often associated with a succession, with progress, with a stable referent from which one advances. He suggests instead the prefix "ana-" which, from Greek, means "up, in place or time, back, again or anew." The procedure of "ana-" is not a repetition of things past or part of a progressive line, but an active "procedure of analysis, anamnesis, anagogy and anamorphosis." It asks us to read the possibilities – all possibilities – such as they are, now. Up, in place or time, back, again, anew. I'm wondering if there's a place for this prefix "ana-" vis-à-vis the internet-enabled artistic practices so many have struggled to describe, if it might be clarifying in some way. As it stands, all of these descriptive terminologies – post-internet, post media, radicant art, circulationism, etc. – are an attempt to define the operative reality of how information is captured and networked, and how artists engage in dialogue with that logic.

Marisa Olson When I coined the term "postinternet art" in 2006 (though often attributed to a *We Make Money Not Art* interview I gave two years later), I was speaking in two senses.

Firstly, I was describing my own work in the context of an artist talk in which I referred to it as "art after the internet." What I said at the time was that I was making "offline objects," such as my *Monitor Tracings* drawings, videos, sculptures, even performances that were the yield of my net-surfing experiences (this was the same year I co-founded Nasty Nets, the first "pro-surfing" blog), and that could in many ways be considered "internet art," even though they were made *after* I logged off or closed my laptop and were not literally connected to a network. They were infused with the digital visual language, network aesthetics, and the social politics of online transmission and reception.

Secondly, I was speaking as Rhizome's Editor & Curator. I had just become full-time and one of my big agendas was to change the mission statement to reflect our support not only of internet art but also of what we ended up referring to as "internet-engaged art." It was then Rhizome's 10th anniversary and the field had diversified so beautifully that the distinction between online and offline was becoming less territorial and, in both cases the work we were seeing was reflecting an increasingly complex post-internet culture.

Today, this is what is important to me in defining the term. It's more than a word that prefaces "art" in the phrase, "postinternet art." Today I use the term more broadly to think about the social conditions of life in network culture.

Jaakko Pallasvuo If one thinks of post-internet as a cultural condition (the cloud everywhere – first as novelty then as banality – all images and objects circulate

in the network as compressed poorer images, documentation becomes a primary experience), it might be that all artists are post-internet artists.

On the other hand, if I talk about post-internet with people it's usually a quick way to refer to a certain group of artists and the ideas they've put out there (the list is almost too self-evident: Jon, Katja, Oliver, Aleksandra, Artie, AIDS-3D, Anne de Vries, Parker, Brad, Kari, Iain Ball & Emily Jones, Timur). The similarity between these people has a lot to do with timing and social relations, not sure if it will make sense as time passes. Also the strategies used have had a quick inflation and are becoming the new normal in art schools around Europe and the US... it might be that these approaches won't look distinct enough to merit a term in the near future, which would enforce the cultural condition angle I guess.

Aude Pariset The term "post-internet" could be defined in two different contexts:

First, it describes a general condition where the Internet has finished "colonizing" the mind of most individuals. It affects our relation to knowledge, business, relationships whether you actually use it or not, in that later case the negative/reverse approach to the Internet is the other side of the coin as you can't ignore it. "Post-internet" is as well the latest stage of the digital technological shift that happened over the 3 past decades.

Secondly, in art it circumscribes the practice of artists that take into account these parameters described above. Although it seems to gather a more specific group of artists whose work has emerged in the same time as the awareness of the unavoidable banality of the internet era.

Christiane Paul The term post-internet (like post-digital), which I find mostly unfortunate and confusing, attempts to describe a condition of artworks and "things" that are deeply informed by the internet and digital and networked processes – taking the network's language for granted – yet manifest in a material form such as an object, painting, sculpture, photograph, you name it.

The term describes both a condition of our time and form of artistic practice. I believe that the condition described by the term post-internet indeed is a new, important one – a post-medium condition in which new forms of materiality emerge – but that the term itself isn't appropriate. The post-internet condition also resonates with James Bridle's New Aesthetic and the Internet of Things.

The most misleading aspect of the suffix "post-" is that it describes a temporal condition but we are by no means *after* the internet (or the digital). Internet art, new media art, good old-fashioned painting etc. have not ceased to exist and will continue to exist. I think it would be highly problematic to claim that there is a progression from Internet art to post-internet art. Both are different sets of

practices, and some artists engage with all of them. In the past decade net art has moved to "new" platforms, from Facebook (see projects such as Dorm Daze or Naked on Pluto) to Tumblr (there was a whole Tumblr Art Symposium devoted to the subject). Net art may have steered more towards networked or transmedia art – the same project spreading out over multiple platforms, consisting of a web component, an installation component, and an app – but that doesn't mean that practice on the net has diminished. Cross-media practices, while not new, are also part of this new condition.

All of the above also has to be separated from the fact that the internet has changed the representation of art in general, meaning that artists and museums have websites to showcase and distribute their work and collections, collectors buy through online auction houses, discourse on art takes place on diversified platforms etc.

Domenico Quaranta A short and simple definition of post-internet art could be: art that is aware of the current conditions of production and dissemination, and that shows off this awareness. This definition, however, doesn't take into account the way the term originated, a few years ago, in net art circles to describe works – either online or in physical form – that find in surfing a condition for their existence; and the way it is often used now, to describe works that through a shallow reference to the internet or the computer interface try to be more fashionable. In other words, post-internet is a definition that has been useful but that can shortly become unnecessary – as contemporary art can't be unaware of the current conditions of production and dissemination – and even dangerous – if it definitely turns into just an art fair trend.

Bunny Rogers I don't. The term isn't compelling for me.

Ben Schumacher Mostly art that is influenced by the surface aesthetic of the internet, and the images that circulate there.

Tim Steer The term "post-internet" shifts around. For me it's informed by having followed circles of artists involved in early surf club websites and online-based work since around 2005. Therefore I see it as initially defining a distinctive grouping of artists engaged with internet practices developing broader work that started appearing in gallery spaces. It was something in the sensibility to the approach in aesthetics, appropriation and display that these artists brought to the white cube. Now it's opened up a bit more.

Mark Tribe My understanding is that, in Marisa Olson's original formulation, the post in post-internet was a transcoding of "after." Post-internet art could thus be unpacked as "art after the internet," but in this case after means "in the style of" rather than "later in time." So we might say that post-internet art refers to practices that are informed or influenced by the internet and network culture.

This is perhaps why there's been so much confusion: "post" has never, to my knowledge, been used to mean "in the style of."

I think it makes more sense to think of the post in post-internet art as modifying internet art. I've argued elsewhere that internet art was a movement that arose in the mid-1990s and waned in the early 2000s. So post-internet art is art that follows in the wake of the internet art movement.

In any case, to define it a bit further, I would that that, unlike internet art (aka net art), post-internet art doesn't necessarily use the internet as a medium and, to paraphrase MTAA, doesn't necessarily happen online. But whether it happens online or takes the form of a physical object, post-internet art tends to be, in some way, about the internet.

Ben Vickers I don't know any more.

There was a time, when this wasn't a definitive captureall term, it had a genuine use value, in so much that there was a moment when it was difficult to describe the work that was being produced in a particular online community, probably around 2006–11. This work seemed to stand out from other forms of artistic production and in discussion existing writing/discourse couldn't really convey what was being pursued; so it was useful to be able to reference a shorthand, in order to advance discussion, increasingly that shorthand became postinternet. Similar to the way that #stacktivism now acts as a wrapper for a specific conversation about infrastructure.

Now I guess I'd define "postinternet" as a lost sign post to a community that doesn't exist anymore, one that fell apart due to opportunists and general distrust but that serves as a convenient marketing term for dealers and young curators wanting to establish themselves on the first rung of the art industrial complex ladder.

Lance Wakeling I think post-internet is the morning after the honeymoon of the marriage between the digital and the real. It is a fleeting, temporal marker for the beauty and horror that will follow.

Rachel Wetzler On a basic level, I understand "post-internet" to mean a general social condition in which the internet is so thoroughly integrated into the

everyday that its presence goes essentially without notice; it's no longer a destination, but something we have to actively go out of our way to avoid. It's also the total normalization of a set of social relations that not so long ago seemed either utopian or terrifying, depending on who was asked.

Trying to determine exactly how that applies to art is more fraught. Arguably, at this point, virtually every artist is engaging with a post-internet mode of working/being, regardless of whether his/her work appears particularly "internet aware"; even landscape painters have personal websites, blue-chip galleries post jpegs to social media, and so on. This, I think, is the point that was lost in all of the debate around Claire Bishop's 2012 *Artforum* article "Digital Divide." Many understandably objected to her dismissal of "new media" as its own ghettoized genre, unrelated to "mainstream" (which is to say, "real") contemporary art, which, as she argued, adamantly disavowed the digital. However, these criticisms seemed to lose sight of the second, crucial part of her thesis: that the central paradox of "mainstream" contemporary art was that it refused to engage with the internet, even as its artists, as citizens of the 21st century, plainly relied upon it as a necessary precondition for participating in contemporary life, both personally and professionally. In place of the overly broad, hierarchizing term "mainstream," I'd just say "some" – "a lot," even – but the point remains relevant: even the artists who seem most avoidant of the changes wrought by the internet in their work still depend on its logic. To put it bluntly, an emailed jpeg of a contemporary artwork comprising an antiquated 35mm slide projector in a gallery might epitomize the relationship of the "post-internet" condition to art as much as a project by Ed Fornieles or Artie Vierkant.

On the other hand, there is a subset of artists – mostly born in the 1980s; mostly based in New York, London, and Berlin; mostly friends with one another on Facebook – whose work takes the implications of a "post-internet" sociocultural context as its primary theme, considering the conditions that the internet's penetration into all aspects of life has engendered. (For instance, the model of the flexible/precarious/freelance worker, whose precipitous rise is virtually unimaginable without email, laptops, smartphones, and so on, allowing for work to occur anywhere, anytime.) What might distinguish a lot of the practices that regularly fall under the "post-internet" banner is that they don't just acknowledge a condition in which our experience of the internet has become banal, but foreground it in a dialectical way, pointing to that very banality as a novelty, the thing that differentiates the present moment from everything that came before.

Elvia Wilk To paraphrase a "source" (smart friend), what we now think of as "post-

internet" was defined by those who retro-engineered their practices to fit an aesthetic that emerged from various origins but was by no means cohesive before it was branded. That is to say, lots of fascinating work made by those who have been alive during the age of the accessible image-based internet was lumped together by those who began to imitate what it looked like rather than what it was doing. Interestingly, we came up with this definition during a conversation about the term "magical realism" in literature, which we suspect may have a similar lineage.

Along those lines: What has been left out of the lineage of net art and therefore post-internet art is certainly as telling as what's been included. Several early artistic/experimental projects that took place online have been cut out of the post-internet art-historical lineage completely, or nudged aside into categories like "electronic literature." For instance, the contemporary genres of e-lit and e-poetry, many of which look a whole lot like post-internet art, are totally neglected by the art world, suggesting that the term is more socially-defined than anything else.

Andrew Norman Wilson I prefer a broader definition of the term post-internet that can be applied to cultural conditions emerging since the mid-1990s from widespread access to the internet and world wide web. I don't think it should be restricted to art created in relation to the community it emerged from in 2006.

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

Esther Choi Although contemporary scholarship and curatorial work on post-internet art have focused on the practices of individual artists such as Ryan Trecartin, Constant Dullaart, Cécile B. Evans, Aids-3D, etc. – along with institutions and media platforms such as Rhizome, Eyebeam and Ubuweb, post-internet art has yet to be examined from the perspective of the transdisciplinary culture of the studio. Since architects and designers share the tools, techniques and knowledge required to produce the work we associate with post-internet art, any analysis requires an embrace of disciplinary aspecificity to a degree; this, however, should not be confused with an eschewal of methodological intention.

While art practices categorically ascribed to the umbrella of "media art" are often cited as precedents to post-internet art practices (here I could name any number of practitioners ranging from Nam June Paik, Steve Beck, Dara Birnbaum, and so forth), the "new tribalism" of 1960s counter cultural movements is also

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, Hypermaterialism, Aesthleticism, 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

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 scholes, 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 the 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

wider and wider, maybe there needs to be a post-dis-net art sub-genre-

Marisa Olson Marisa Olson (me☺!), Jennifer Chan, Artie Vierkant, Gene McHugh, Michael Connor, Omar Kholeif, Louis Doulas, Travess Smalley, Nate Hitchcock, Bunny Rogers, Petra Cortright, Amalia Ulman, Ann Hirsch, Cory Arcangel, Seth Price, Constant Dullaart, Carla Gannis, Kelani Nichole, Alexandra Gorczynski, Jeanette Hayes, Juliette Bonneviot, Brad Troemel, Lindsay Howard, Karen Archey, Robin Peckham

Aude Pariset Ideas: the irrelevance of the medium to the profit of artworks embedded in a situation/context: the art object and its network (from where it is sourced, and how it produced, to what is its incidence from an in situ point of view); the circulation and diffusion of art content through the internet, the art exhibition made for the purpose of online documentation (only).

Christiane Paul The term post-internet definitely is associated with a specific group of artists who are closely aligned with the genre and with the galleries showing them. The group includes artists such as Aram Bartholl, Petra Cortright, Oliver Laric, Jon Rafman, Evan Roth, Rafael Rozendaal, Katie Torn, Brad Troemel, Clement Valla, Artie Vierkant, Addie Wagenknecht et al. They intersect in configurations (such as the FAT lab and Eyebeam residency), and Aram Bartholl's curation at galleries such as xpo in Paris, run by Philippe Riss, has contributed a lot to making many of these artists more pronounced as a group.

The hype surrounding post-internet as "a revolutionary movement" mirrors exactly that surrounding net art as "a revolutionary movement" in the 1990s. We had very similar discussions in 1995/96. I think genre rather than movement or "social term" is a helpful construct for understanding both net art and post-internet art (in the case of post-internet art, the genre also very much is a medium condition).

Cory Arcangel's work often gets referenced as a main inspiration for or predecessor of post-Internet art, but one could outline a very long genealogy for post-internet art over the past few decades. All the networked art forms from the 60s onwards – Fluxus and mail art, projects using fax machines and Minitel – can be seen as proto-post-internet in that they used networks or network technologies for creating work that would take physical, embodied form. (Laszlo Moholy-Nagy's telephone paintings were among the first projects of that kind: in 1922, he used the telephone to order five paintings in porcelain-enamel from a sign factory; with the factory's color chart in front of him, he sketched the paintings on graph paper while the factory supervisor on the other end of the line took a "dictation" by transcribing Moholy-Nagy's sketch on the same paper.)

Domenico Quaranta The term was coined by Marisa Olson, adopted by Gene McHugh for his art criticism blog, and popularized by Katja Novitskova's art book *Post Internet Survival Guide* and by Artie Vierkant's essay "The Image Object Post-internet." Surfing Clubs and VVORK, Seth Price's *Dispersion* and e-flux journal, the work of artists such as Cory Arcangel and Oliver Laric have been all influential in the development of post-internet.

Bunny Rogers I associate the term with Marisa Olson.

Tim Steer I don't know many artists who would self-define as "post-internet" artists. According to its definitions I've always thought of artists like Ed Atkins, Mark Leckey, Seth Price and Hito Steyerl to be some of the most developed at teasing out the concerns attributed with the term.

Mark Tribe The first names that come to mind are Lauren Cornell, Lindsay Howard, Cory Arcangel, Petra Cortright, Tyler Coburn, Artie Vierkant, Hannah Sawtell, and Ben Schumacher. There are of course many others.

Ben Vickers DIS Magazine, let them own it. "A plague on both your houses."

Rachel Wetzler The ones that have been most productive or relevant to my thinking about the term are Artie Vierkant, The Jogging, VVORK, Aleksandra Domanović, Oliver Laric, Rhizome, Marisa Olson, Ed Fornieles, Ed Atkins, Jon Rafman, Contemporary Art Daily, Gene McHugh, Hito Steyerl, Ann Hirsch, Petra Cortright, and Andrew Norman Wilson, though I wouldn't necessarily label all of them "post-internet artists/institutions."

The most obvious precedent might be the first generation of net artists in the 1990s and early 2000s, but I'm not entirely convinced that they're the most important one. I associate early internet-based work with an exploration of the specific conditions of the browser, treated as both medium and site of reception. "Post-internet," by contrast, is more flexible in its use of, or approach to, the internet; it seems less concerned with what we can do with the internet than what it already has done to us. I see a more immediate indebtedness to the Pictures Generation, and to the conceptual and post-conceptual projects of the 1970s, especially in the willingness to allow works to adapt to different contexts (e.g. online vs. gallery-bound) rather than giving them a single fixed form. Something like *Avalanche* seems relevant, in that sense.

Do you find the term useful? Annoying? If not useful, what vocabulary do you prefer? (e.g. circulationism, dispersion, internet-engaged art, etc.)

Juliette Bonneviot I find the term useful on a theoretical level. But I find very counter-productive that a specific aesthetic tends to be attached to it. I believe that "New Aesthetic" for instance, falls into the trap of becoming a shallow – and consumer-ready – representation of what it is claiming to be consciously entangled with.

At this point I prefer to use a vocabulary of darkness, and the term Dark Ecology – coined by Timothy Morton – seems more relevant to my current way of thinking. I drifted away from imagery and I shifted my aesthetic to minimal forms as a support for – hopefully – a more transparent thought pattern. I might still use seductive trickeries but never in a light manner.

I don't think this should be considered in opposition to post-internet art but rather an evolution of it.

Harry Burke I find the term useful when talking about a moment: specifically 2009 to 2011, during which people who were vocal about these issues began to seem as some of the most salient voices in a number of conversations. Used today to work out some of the ways in which those three years set the aesthetic and political overtones for the following decade (which we're not even half way through), I think the term can be helpful. If used today to describe certain art practices of today, however, then I feel like the term has become dislocated from the historical circumstances that made it seem exciting: a sense of widening "democratization" associated with social media technologies; a feeling of new, viable alternatives to existing educational institutions (including but not limited to experiences, for me, such as the London student protests, Occupy, squatted free schools in London such as the Temporary School of Thought and the Really Free School, P2P sharing of educational resources online); a decentering of existing geographies within the art world (i.e. emergence of galleries such as Preteen Gallery in Mexico, and increased ability for artists to travel and share ideas before they have representation by galleries and in art magazines); and the sense of being part of a conversation that figures of influence in the institutional and commercial art world couldn't, for a moment, understand. Without nostalgia or sadness, we can observe that almost all of these historical circumstances have now collapsed, and in fact were in the first place constructed upon myths: the myth of democracy of the digital commons, the myth of democracy, the myth of a radical challenge to the really existing art world, which has only got stronger and more exclusive through the last five or six years of economic recession precisely

because of incorporating challenges such as that embodied by post-internet.

Today it is more interesting to consider which new institutions and micro-institutions are emerging, and how the most radical of these don't believe in a stance against the "system," but rather desire longevity and stability within it. This seems counter-intuitive and dismissible to an older generation of radical thinkers, but it is perhaps it is exactly this difference that provides the explosive and productive difference in thought; a true deskilling and decentering. unMonastery, Arcadia Missa, Chateau Shatto, Steve Roggenbuck? Perhaps post-internet was a transitional moment toward this, and I think it's true that people of influence today are the ones that were able to emerge three years ago. But if anyone were to start a new Reena Spaulings today, they'd come across like slightly annoying posh kids. To start a new Reena Spaulings after post-internet would be barbaric.

One sort of made up term I've often found myself using in conversation is "internet-inflected." Specifically in the sense of "internet-inflected art practices." To inflect means to change the form of a word to express a particular grammatical function, or to vary the intonation or pitch of the voice, to express a mood or feeling. I like the idea of the internet being (hopefully) de-fetishized by being thought of as a new grammatical function within art practice, and I like the connotations of the affective realm that the more musical sense of the word brings. Inflection is also recursive: it's language talking about how language changes language, but it feels like a physical or utilitarian alteration of language, like changing language with a hammer ("inflect" can mean "to bend"). So it brings together the material and discursive nicely.

On top of this, the Wikipedia entry for "Inflection" is illustrated by an image of a cat, which couldn't be more fitting.

Lastly, as an intransitive verb, "to inflect" means "to provide a paradigm." But then it's not very catchy, so we let it die. Also it's an English phrase, and the world has enough of those already.

Esther Choi The term "post-Internet art" is confusing because it refers to not only a specific historical period (post/ in response to/ all that follows/ the Internet) but it is also tightly hinged to a highly specific technological innovation and its particular cultural effects. Unlike the term "postmodernism," which was not tethered to a particular "thing," but rather, a nebulous range of strategies and logics, the term post-internet art seems problematically diagnostic and prescriptive. While I find the precision of "post-internet art" to be more useful than "dispersion" or "circulationism," which seem to allude to both everything and nothing, its reference to an object is deceptively misleading because it narrowly suggests what is at stake

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,

and by whom, is our greatest challenge rly. For now and teh future. If you tolerate this, your children will be normalized. Outside, on the street, status updates in the air, checking into another spatial analogy of information exchange. Sometimes hard to reach, through tutorials, encryptions and principles. It is generous to be outdoors, watched by a thousand eyes recording us for the future, our actions to be interpreted as an office job. We need a private veranda above ground, a place for a breath of fresh air, out of sight for the casual onlooker, but great for public announcements. The balcony is both public and private, online and offline. It is a space and a movement at the same time. You can be seen or remain unnoticed, inside and outside. Slippers are ok on the balcony. Freedom through encryption, rather than openness. The most important thing is: you must choose to be seen. We are already seen and recorded on the streets and in trains, in emailz, chatz, supermarketz and restaurantz, without a choice. Remaining unseen, by making a clearer choice where to be seen. We are in the brave new now, get ready to choose your balcony, to escape the warm enclosure of the social web, to address, to talk to the people outside your algorithm bubble. U will not get arrested on the balcony, you and yours should have the right to anonymity on the balcony, although this might seem technically complicated. The balcony is a gallery, balustrade, porch and stoop. The balcony is part of the Ecuadorian embassy. Itz masturbating on the balcony when your local dictator passes by. AFK, IRL, BRB and TTYS. The balcony is the Piratebay memo announcing they will keep up their services by way of drones, or just Piratbyran completely. Publishing in a 403, publishing inside the referring link, and as error on a server. Balconism is IRC, TOR and OTR. Bal-Kony 2012. Balcony is Speedshows, online performances, Telecomix, Anonymous, Occupy and maybe even Google automated cars (def. not glass tho btw). Balconization, not Balkanization. The balcony-scene creates community rather than commodity. Nothing is to be taken seriously. Every win fails eventually. Proud of web culture, and what was built with pun, fun, wires, solder, thoughts and visions of equality. Nothing is sacred on the b4lconi. It is lit by screens, fueled by open networks, and strengthened by retweetz. On the balcony the ambitions are high, identities can be copied, and reality manipulated. Hope is given and inspiration created, initiative promoted and development developed. Know your meme, and meme what you know. I can haz balcony. Balconism is a soapbox in the park. The balcony is connected: stand on a balcony and you will see others. The balcony is connecting: you do not have to be afraid on the balcony, we are behind you, we are the masses, you can feel the warmth from the inside, breathing down your neck. Where privacy ceases to feel private, try to make it private. Ch00se your audience, demand to know to whom you speak if not in public, or know when you are talking to an algorithm. When you can, stay anonymous out of principle, and fun. And when you are in public, understand in which context and at what time you will and could be seen. Speak out on the balcony,

free from the storefront, free from the single white space, but leaning into people's offices, bedrooms and coffee tables, leaning into virtually everywhere. On the balcony, contemporary art reclaims its communicative sovereignty through constant reminders of a freedom once had on the internet. Orz to the open internet builders and warriors. Learn how to do, then challenge how it is done. Encrypt. Encrypt well and beautifully. Art with too much theory is called Auditorium, and kitsch is called Living Room. Inspired by home-brew technologies and open network communications, create art in the spirit of the internet, resisting territories, be it institutional and commercial art hierarchies or commercial information hierarchies. The

internet is every medium. Head from the information super highway to the balcony that is everywhere through the right VPN. The pool is always closed.

Tess Edmonson I think the term's usefulness is currently and unfortunately limited in its common usage, where it's mostly intended to imply a specific group of emerging artists, curators, writers. I look forward to the moment when post-internet, in its production and its reception, isn't necessarily associated with a certain aesthetic, or specific material practices – high-definition video, 3D printing, digitally rendered graphics, etc. – and can accommodate a greater diversity of artists whose works respond to the reality of the internet in revealing or critical ways.

Orit Gat I personally have found "internet-aware" handy, but that's mainly because my interest lies in the way the internet has altered cultural production. That said, I see the importance of the term post-internet in the context of the market, and there circulationism is an apt description of the particular way in which this work – whether consciously or obliviously, depending on the artist – participates in the art market. I am interested in the way work circulates as jpegs, especially via the galleries that deal almost exclusively with this brand of art – there is a sense of very transparent (again, not always convinced how much of this is cognizant) involvement in the ways of the market that other institutions may shy away from admitting. The work itself calls for this, since at times it is very straightforward in its interest in its own commercial potential, and I think this may be the real contribution of this strand of art.

Ann Hirsch I've always connected with the term because I still feel that people don't totally understand the way the internet is changing us and our culture. Personally, I am most concerned with the social ways in which it has effected change, as opposed to the aesthetic or distributive ways, which are the more common

post-internet concerns.

Paddy Johnson If I am referring to a networked artistic practice, I think it's more useful to simply say that. If I am writing or curating a show of GIFs, it's also more useful to describe the work in terms everyone will understand. Some of the work I do is concerned with documentation, but I'm not a taxonomy expert. I feel more comfortable leaving that work to historians.

Omar Kholeif Like anything it's a double-edged sword. What I like about it is that it's provocative and as such encourages a broad debate around art's recent history, however, what I dislike is the misappropriation of the term by particular individuals, institutions or firms who seem to suggest that the internet has changed or destroyed art – a notion that tends to be propagated by reluctant old world professionals.

Nik Kosmas definitely not, i just dont care about it. these days i consider myself an entrepreneur and a lifestyle artist :)

Marisa Olson I find the term useful, though I understand that it confuses people (the biggest misunderstanding being that it implies the internet is "dead," which is why I don't like to use a hyphen in the term) and, in many ways, it is a placeholder. To me, "postinternet" simply refers to what, in an earlier era of net art & media theory, was called "network culture." It's just a matter of having a word in order to be self-reflexive about those conditions. It doesn't matter much what the word is – and more and more it's a broadly-understood given that we live in these conditions, so unless it is the subject of your field of art, research, or criticism, it may not be any more necessary to refer to our reality as "postinternet" than it would be to specifically refer to something as "contemporary" or "postmodern" (etc.). It just is.

Jaakko Pallasvuo I don't think we have the power to control the circulation and popularity of these terms. Previous attempts (internet-aware art, etc.) died because they're too boring and correct. I like how post-internet flows with previous nonsensical movement names that also began as semi-insults (Fauvism, Impressionism). I think trying to police the term in relation to one's practice is a dead end and I dislike the attitude of people who employ the visual strategies and distribution channels associated with the term (->ride the trend), but at the same time denounce it to remain untarnished by how trendy and sloppy it has indeed become.

Do you find the term useful? Annoying? If not useful, what vocabulary do you prefer? (e.g. circulationism, dispersion, internet-engaged art, etc.)

Aude Pariset I find the term useful when it is about pointing out a turn in the history of technology that modified the everyday life and therefore art as well.

I think it's annoying when it's used as a journalistic tool to label and reduce an artist's work.

Christiane Paul I find the term mostly annoying and don't believe it will have traction in the long run. The concept of a "post"-scenario has been kicked around for more than a decade. Josephine Berry Slater talked about post-internet art in 2003 in her introduction at a symposium at Tate, and of course Steve Dietz and Sarah Cook have been writing about and curating art "after" new media since 2004. The fact that I have major issues with the "post" in this terminology aside, I find it interesting that it typically seems to take a decade for these concepts to gain traction. (This was also the case with regard to blogs; the blogosphere took off roughly a decade after blogs, as software, were created.)

The term post-medium – as it has been defined by Felix Guattari, then Rosalind Krauss, then Peter Weibel over the past few decades – makes sense to me. Referring to Krauss and Weibel, in particular, we are indeed in an era *after* medium distinctions (as defined by Clement Greenberg), due to the convergences the digital medium has brought about. Post-medium to me still is best as a term for getting to the core of what post-internet and post-digital tries to grasp, a condition of artistic practice that fuses digital into traditional media.

"Post" is a temporal classifier and temporality is where post-internet and post-digital fail for me. Both terms try to describe a condition that is very real and important; I am by no means debating the condition they outline, but the usefulness of the terms. The internet and the digital are pervasive – not disregarding the fact that there is a digital divide and parts of this world are not connected or digitized – and we are by no means "after" the Internet or the digital. Claiming the latter is similar to stating that we are post-car while being stuck in a massive traffic jam on the highway.

Domenico Quaranta I respect the term because it was coined by artists out of a genuine need to reshape their practices; it has proven useful both critically – to go beyond the misconception implicit in all medium-based definitions – and strategically – to bring net based practices out of the niche into the white cube; and it can become useless and even dangerous for the reasons discussed above. I try not to use it too much, but I don't prefer any other vocabulary, simply because I don't feel anymore the need to circumscribe a trend. For me, the

artists featured in this book are just great contemporary artists, dealing in different ways with the issues, conditions and media of their time. Maybe some trends will emerge later; now, I don't see any reason to distinguish between, let's say, Ryan Trecartin, Paul Chan and Constant Dullaart because they identify or not with the term post-internet.

Bunny Rogers I do not use the term.

Tim Steer It's shorthand, like any other term. It's meant to be a descriptively quick definition and this will always come at the expense of missing other aspects of work it's attributed to. It's a useful entry point for an audience who need something to frame the work they might otherwise be unable to approach; it situates the work in a particular way. But when this shuts down other conversations the term isn't interesting to me, it gets in the way.

The concerns are nothing new in "post-internet"; the relation of subject and object after technology, image circulation, reproduction, identity performance and politics. How all these are negotiated in our technologically mediated society is important, but I don't know that we need a term for that – we just need good ideas. The concern with terms like this is we confuse what is good and what is just given weight through association.

Mark Tribe It is an unfortunate term, because it is misleading, but we seem to be stuck with it. It's even worse, as a term, than a relational aesthetics.

Ben Vickers Ruinophilia; at the tail end of what I think can appropriately be decreed as postinternet, there seemed to be this collision with the collapse of a utopian dream, often characterized by terms like the "democratized image," the next "industrial revolution" or the notion of horizontalism. The term coincidentally came to prominence at a moment when the belief that the internet (at least the technological layer) might be capable of emancipating us was shattered in popular consciousness. Given that we're still discussing it, it seems appropriate to excavate its value through the lens of Svetlana Boym's *Appreciation of Ruins*. "Ruins make us think of the past that could have been and the future that never took place, tantalizing us with utopian dreams of escaping the irreversibility of time."

Lance Wakeling On a personal level, I don't identify with terms such as post-internet, which seek to identify a movement or, at least, a group of artists. That said, I understand why people use them and how a definition or name helps an idea or

group of individuals circulate through a broader discourse. The problem with post-internet is that it has no definition. But perhaps it doesn't need one. Brands, after all, don't really have definitions.

Rachel Wetzler The term is useful to the extent that any artistic label is useful, which is to say: there are remarkably few cubes in Cubist painting. The usefulness of these kinds of designations has little to do with the success with which they fully encompass or embody what the artists are doing. Other terms might describe individual artists' work more accurately, but I'm not sure they'd be any better on the whole. Arguably the most important thing about labels is less in what they specify about the aesthetics or sensibility of a movement or group than in the collective designation of a social network. What might be most notable about this particular group of artists is that many of them encountered each other – and their audiences – for the first time on the internet.

Elvia Wilk I like to describe the artworks according to what they are. For example, Spiros Hadjidjanos makes complex sculptures and digital prints that rely on an insane amount of behind-the-scenes programming and rendering according to his knowledge of wireless networks. Oliver Laric's "Versions" is a serial digital video work originally presented online that now manifests in physical space in the form of various sculptural objects. Cecile B. Evans' "Agnes" project is a digital commission by the Serpentine Gallery, which exists across the Serpentine websites in an exclusively internet-based manifestation. Everyone I know uses the internet today why would it be at all remarkable – and therefore deserving of explicit terminology – that artists do too? Why lump these works together?

Andrew Norman Wilson Like any other contested term, it is both a useful and problematic conceptual container to sort and identify things with. A term with which one must make choices and take a position.

Do you consider yourself a post-internet artist/writer/curator?

Rosa Aiello My work has not explicitly been categorized as post-internet, but I nonetheless relate to and admire the work many of the artists included in the show. There are common forms and states of consciousness that all contemporary artists are exposed to simply by virtue of being alive and productive now. Whether or not I fit into that category I may be drawn into it through my particular interest

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.

Omar Kholeif No. I would never say that. I am a writer and curator has a strong interest in artists who work with film, moving image and emerging technology.

Gene McHugh No, but at one point I may have. In 2010, I wrote a blog called *Post Internet* that was focused on this sort of thing.

Marisa Olson Yes.

Jaakko Pallasvuo Hmm, maybe it's kind of like being called a hipster. I don't know if I would self identify as one, but I'm not going to protest being called one. I definitely see how one could characterize my practice as post-internet and I'm very OK with that.

Christiane Paul I would never intentionally associate myself with the term. I have been curating and writing on digital or new media art – in all of its forms, from software art, net art, and installation to virtual and augmented reality art – for the past 20 years.

Domenico Quaranta As a writer and curator, I would probably not even exist without the internet. The conditions for working in this field before the internet would probably have been unsustainable for a middle class guy born at the edge of the empire. Does this make me a post-internet art professional?

Bunny Rogers Only in that my age/history dictates that my life and its activities are inseparable from the internet and vice versa.

Ben Schumacher No

Tim Steer No.

Mark Tribe Not really.

Ben Vickers I would say that I have benefited significantly from the cooption of "postinternet" by long standing institutions and entrenched power structures. Which seems like a fair level of remuneration for the productive labor I invested.

Lance Wakeling No.

Elvia Wilk I'm a human ☺

Andrew Norman Wilson Yes but not in that post-2006-post-internet kind of way.

Have you made, written about or curated internet art? Have you paid attention to internet art or new media art history?

Cory Arcangel Yes to both. When I started trying to be an artist in the early aughts, I most identified with the net art movement. I had discovered the work of jodi.org, Olia Lialina, Vuk Cosic, and Alexi Shulgin in college (outside of my studies) and I kinda had a "Ramones" moment, ... "I can do this!" It was terribly exciting and will seem obvious now, but the idea that one could just make something and people could see it without any intermediary was mind blowing. Also, for whatever reason – though one wonders if it was due to the lack of bandwidth (?) – the work of the above artists was surgically precise and conceptually clear headed. These traits undoubtedly added further fuel to my interest, and are things I still try to this day to emulate. At the time, if one was interested in browser art, by default they were linked to media art and its histories as the media scene was kinda the only game in town open for a dialog about the browser. This has all changed now as computers are mainstream therefore so is art which deals with them. Can't wait to see what happens in the next 15 years!

Juliette Bonneviot I have never made an internet piece per-se. My artistic background is painting. Perhaps this is why I always tended to make art after the internet, re-contextualizing it in the historical framework of more traditional media.

Esther Choi I have written about the interpolation of common digital tools and techniques amongst cultural practitioners irrespective of disciplinary-specific affiliations and how we might, in turn, develop new metrics to address form and medium in the context of production.

Michael Connor Yes, I am deeply invested in internet art and new media art and its history.

Tyler Coburn I did make art using the internet as a platform in college (2001-

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

in avoiding the traditional documentation and circulation of art – the hobbyhorse of post-internet dialectic – by voluntary sabotaging it. In fact, Hotel Palenque mainly exists as a website, and only offers a partial and subjective account of each event.

I'm also the curator of *Post Digital Cultures*, a 2-day symposium exploring the relationship between new media and art, taking place each year in Lausanne, Switzerland.

Marisa Olson Yes. Yes.

Jaakko Pallasvuo There was a time when the scenes overlapped more and there seemed to be an optimism about post-internet being a fluid continuation to earlier net art and new media approaches. I don't know if it really worked out. I find most new media discourse pretty tiresome to be honest. I don't know if I can get with extremely platform oriented ways of doing + I feel more engaged with spaces of physical presence (gallery, theater stage), than with virtual equivalents. I kinda love Tumblr but I guess it's not `clean' enough to be new media. I feel like I'm doing a lot of work online, but it also doesn't feel internet-specific enough in a strict sense to be called internet art (like I'm mostly just doing some kind of social performance via posting pictures and texts but that's what everyone is doing so I don't know if it counts).

Aude Pariset I have never made internet art and I don't know much about the pioneer artists and works in that domain. History of new media is included in art history and that's how I want to consider it. I'm not keen on categorization.

Christiane Paul I curate the *artport* website for the Whitney Museum (which I created in 2001) and have written about new media art history for 20 years. Among my books are *Context Providers – Conditions of Meaning in Media Arts* (Intellect, 2011; Chinese edition, Beijing Beepub Media & Culture Publishing Co., 2012), co-edited with Margot Lovejoy and Victoria Vesna; *New Media in the White Cube and Beyond* (UC Press, 2008); and *Digital Art* (Thames and Hudson 2003 / 2008 / 2014)

Domenico Quaranta Yes.

Bunny Rogers No.

Tim Steer In 2012 I curated a show with Ceci Moss called Motion. That came out of our discussions around "post-internet" and our research on an "expanded" internet art. This was something we tried to broaden out, open up and contextualize with artists

who weren't always associated with these terms.

Internet art and new media has been something I've followed for around 10 years now. Since 2012, Rhys Coren, Attilia Fattori Franchini, Dave Hoyland and I have been discussing how to enable and expand digital art to a wider audience. We wanted to move beyond novelty value and facilitate works that are accessible to all. So we co-founded *Opening Times*, which launched in mid-2014; it's a not-for-profit, digital art commissioning body and platform that hosts a collection of works that are viewed online. An important part of that is a reading and research section to contextualize the artworks and discourse surrounding internet art.

Mark Tribe Yes.

Ben Vickers All my life. etoy shaped my teenage consciousness.

Lance Wakeling The interesting thing about making art after the internet is that there is a renewed interest in how the work circulates. This becomes part of the work. In some cases it eclipses aesthetic values that were previously thought to be more important. That said, I don't think this metric of popularity is entirely positive when it is inevitably applied to all online works. When looking at work online, I try to ignore how many people have rated it and see what I think before groupthink skews my opinion.

Elvia Wilk In college I was lucky enough to take a class first semester freshman year with the media theorist Ed Halter, who gave us internet-generation kids a crash course in the media art canon and introduced us to the people slightly older than us (and a few people a lot older than us) who were working with new media. Later I took a class with the artist Jackie Goss, who taught net art history. So to me new media art has always been part of "the curriculum" and therefore I associate it with a certain kind of "hip" institutionalization. I wonder if this has created several graduating classes of kids who are making what they still think is transgressive post-internet stuff but that is actually created to please their teachers. Personally, I rebelled and made big butt-shaped sculptures for my senior thesis project – just like I quit smoking when I got to college upon finding out it was no longer shocking to anyone like it had been in high school.

Today (now I'm technically an art writer) I often write reviews of shows by or including artists who fit the new-media-art bill. But usually I write about them in reference to something besides only the fact that they qualify as new media art. For instance, Jaakko Pallasvuo makes excellent paintings and ceramic sculptures, which could be deemed post-internet (for their aesthetic and the fact that their online documentation is half the work), but could also be talked about for their formal

qualities and relationship to mid-century modern art.

Andrew Norman Wilson I have made very little work that can be wholly summarized as internet art. "Workers Leaving the Googleplex" is an essay video about an advertising/information company's labor practices that uses the internet for distribution and rearticulation through the mechanisms of viral content. "ScanOps" is a photo/object/process based project about similar content, but its primary experience is never the internet. So I have made work that is explicitly about internet services such as Google or Get Friday, but that work purposefully incorporates not only the entirety of the internet's materiality, but also space and entities beyond what is considered the internet.

I pay attention to internet art and new media art history.

How many exhibitions have you been in that had a specifically post-internet theme or motivation?

Juliette Bonneviot

– *Etat de choses*, a show I co-curated with Aude Pariset, Darsa Comfort, Zurich in 2010. We were trying to talk about the politics of materiality in the post-industrial information age. The press release of the show was drawing parallels between the materiality of the brain's plasticity – as theorized by philosopher Catherine Malabou – and the information-based materiality of the artworks in the show.

-*Rhododendron*, curated by artist Harm van den Dorpel at W139 in 2011 and then a sequel show at Space the same year.

- *Bcc#7*, curated by Karen Archey and David Harper, Stadium in 2012. Initiated by Aude Pariset, Julie Grosche and Aurélia Defrance Bcc was "a series of single-evening exhibitions that find a curator in charge of materialization of digital files submitted by artists."

- *entrance 1, entrance 2*, curated by Isobel Harbison at Temple Bar Gallery in 2012, was focusing on the notion of entrance in the modern image. "While visually it still has the power to captivate or entrance(1) us, culturally it carries more. Images are icons, hosts and sellers, a smooth entrance(2) to new ideas, brands or products."

- *Business Innovations for Ubiquitous Authorship*, curated by Artie Vierkant at Higher Pictures in 2012.

- *Analogital*, curated by Aaron Moulton at Utah Museum of Contemporary Art in 2013.

- *The Mediterranean Dog*, curated by Elise Lammer at Cole in 2013. The specific edge of the show came from the emphasis on the curatorial practice. The artworks were "re-curated" twice along the show duration by Alex Ross and Martha Kirzenbaum. Elise Lammer stated in the press release: "The word `hybrid' when referring to genetics means `the offspring of genetically dissimilar parents or stock, especially the offspring produced by breeding plants or animals of different varieties,

species, or races.' In general, the word means, `something of mixed origin or composition.'"
source: http://www.dogbreedinfo.com/
- *Gordian Conviviality*, curated by Max Schreier, Import Projects, Berlin in 2013. This show addressed the responsible use of technology when this very technology is based on entangled and cryptic network of information.
- *nature after nature*, curated by Susanne Pfeffer, Kunsthalle Fridericianum, Kassel in 2014. The show rejects the idea of nature vs. culture and focuses of the materiality of what surrounds us – from a very micro-scale to a wide network of things. Timothy Morton's theory of Dark Ecology was an important thinking departure for this show.

Esther Choi N/A

Michael Connor Strangely the most specifically post-internet-motivated exhibition I curated was with JODI at Museum of the Moving Image. At least this was the case in terms of the ideas behind post-internet as I understand them, and not so much the idea of post-internet as moments or communities.

Tyler Coburn One.

Ben Davis If Ryan Trecartin or Cory Arcangel are "post-internet" figures, then post-internet is well on its way to being canonical and dominant, with massive institutional presence.

I genuinely liked the *Ways of Something* show, the remake of John Berger's *Ways of Seeing* that just opened at Transfer gallery. Maybe partly because I like the source material, but also partly because it was a metaphor for trying and failing to come to grips with the past under present media conditions.

I had a party where everyone who RSVP'd contributed to a Wiki and we had a trivia contest about the results. I consider that an important work of post-internet culture.

Simon Denny As far as I recall, only this one. I have been included in many group shows focusing on contemporary technology/philosophy and grouped with many of the artists in this exhibition several times.

Raffael Dörig Some of my curatorial projects (especially *Surfing Club* at [plug. in] 2010) were attempts to group artists from a new generation of net-related art (a.k.a. post-internet artists) without using the term post-internet. But generally I try to work with artists from different groups and generations and not work with -ism or genre tags too much but rather consider contemporary art as something that reflects on our time. And since our time is among other things formed by our use of

digital tools and communication networks, I think it's interesting to show and talk about art that invests in these topics.

Constant Dullaart \(˚_o)/

Orit Gat Numerous, but that's not necessarily because there was always that much to interrogate by way of an exhibition. I think having survey shows about current tendencies is really important – it's good to take a step back and reflect on how we write the history of contemporary art. That said, the prevailing sentiment re: post-internet art exhibitions is that this is cool work that institutions get some kind of cachet by showing. The result is a flattening of discussions that could be really worthwhile.

Ann Hirsch Maybe half of all.

Jamillah James N/A

Paddy Johnson N/A

Omar Kholeif There are far too many to list here, but most recently, I edited a book called *You Are Here: Art After the Internet* which grew out of the inaugural program that I curated at the White Building, a center for art and technology in London, for which I was director and curator.

Nik Kosmas too many?

Marisa Olson Multiple?

Jaakko Pallasvuo I've been in more shows that had it as an almost-articulated or implied theme. A lot of shows seem to talk about "materialities" and "the blurred line between virtual and afk" or whatever, that's like the correct code for implying post-internet without calling it out by name.

Aude Pariset

- *Post Internet Survival Guide*,curated by Katja Novitskova, The Future Gallery at Gentili Apri, Berlin, 2010
- *Guide to the Galaxy*, curated by Attilia Fattori, Gloria Maria Gallery, Milan, 2012
- *Time Machine*, curated by Corentin Hamel, M-Arco, Le Box, Marseille, 2013
- *Art Post-Internet*, curated by Karen Archey and Robin Peckham, UCCA, Beijing, 2014

How many exhibitions have you been in that had a specifically post-internet theme or motivation?

Christiane Paul I participated in a panel titled "The World Wide Web at 25" at the Frieze Art Fair 2014 in New York, which was very much focused on post-Internet art. I also curated the exhibition *Cory Arcangel: ProTools* at the Whitney Museum in 2001; however, I wouldn't classify Cory as post-Internet.

Domenico Quaranta I'm very bad at numbers. But three years ago I curated and toured a show called *Collect the WWWorld. The Artist as Archivist in the Internet Age*, in which I explored how the practices of appropriating, collecting and remixing are evolving now that we have full access to an ever-increasing amount of digitized cultural content. Maybe it's an example.

Bunny Rogers I'm not sure.

Tim Steer N/A

Mark Tribe None.

Ben Vickers One.

Lance Wakeling A handful, maybe three.

Andrew Norman Wilson I think 2 or 3.

Do you think the rise in discussion around the term post-internet has had a negative or positive effect on the art world?

Harry Burke Positive, sure, why not, change is good. More interesting though is the rise in discussion of the term outside the art world. Post-internet culture is Buzzfeed and Topshop now. If you think that's bad, you care too much.

If anything, now we've got over talking about this term, we seem to be focusing discussion more directly against heteronormative culture, which is exciting.

Esther Choi If anything, it has drawn attention to the desperate need for historians, critics and curators to develop new languages, modes of analysis and metrics of evaluation that reveal some (any) knowledge of how the internet operates!

Do you think the rise in discussion around the term post-internet has had a negative or positive effect on the art world?

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

much better on the art market than "new media art" per se, but I think this success can be attributed more to the fact that it largely takes the form of objects rather than the post-internet discussion.

Domenico Quaranta Definitely positive! Media awareness is very weak in the mainstream contemporary art world, and this debate had at least the effect to bring these topics in front of a new audience. It's 2014, and I can only be happy to see that magazines like Mousse and Frieze and venues like ICA, London and the Fridericianum are finally catching up with media culture.

Bunny Rogers I am not interested in measuring its influence in such a way or trying to, consciously, and especially verbally.

Tim Steer I don't think you can quantify it in that way, it's done both. But for better or worse, the term has been invested in both economically and culturally.

Mark Tribe Don't know.

Ben Vickers I think the jury is still out. I do feel though that its rapid consolidation into existing and evolving cannons has freed up a lot of thinking space and productive energy for building the next block. Now that recuperation of certain elements of thought and production has been demonstrated as possible, it's illuminated a number of dead ends or culdesacs of effort, that thankfully no longer need to be endlessly rehashed.

And this for me seems to be a positive, I feel like the present moment and new tools allows us to rapidly build temporary frameworks for thought, that catalyze a swarming effect, which ensures a high density of collective effort around a single theme or objective. Which in turn saves individuals a lifetime of investigation.

It feels to me though that we're still only just learning how to do this effectively but that the knowledge and experience gained in each round enables the construction of additional layers to the stack that constitute the objectives of the commons. Despite the immediate economic incentives for someone hitching a lift on the "post-internet" wagon, it's like the equivalent of climbing aboard the Titanic as it's leaving port, because the productive energy that went into making it sail has now been withdrawn.

And it's totally okay to let these things sink because as it stands history is unlikely to be written with the same formal qualities as centuries past. What looks

like canonization now, will be gone tomorrow.

Elvia Wilk I'm not sure how one would quantify negative or positive turns in the art world? My typical knee-jerk reaction is to say that this term is no different from several other terms throughout history invented by artists and critics working in tandem to brand themselves, consciously or not. There's nothing wrong with that. I often feel frustrated when the word comes up because the discussions that follow tend to be very circular – everyone is derisive about it, but no one can come up with a better way of referring to what they're talking about. That's because at least when you say "post-internet" people generally know what you mean. It's become a kind of shorthand, and for better or for worse, that's very useful.

Any additional comments?

Harry Burke Jesse Darling and Kimmo Modig are I think two of the most interesting artists working with these ideas.

Ben Davis I personally think that the art institution is very, very threatened, or should be, by the internet. Obviously engaging with such a powerful and pervasive thing as the internet is going to be important to any artwork that feels contemporary to a lot of contemporary urban people (the qualification is important, because internet fluency is certainly not universal; nor does it take the same forms everywhere).

But I really, really think that the question should be raised of what artists are doing or can do with the internet that the average person making gifs or blogging can't. A lot of early internet art now doesn't even look like art, it looks like totally normal things people do on the web (broadcasting from remote places, aggregating data, making satirical websites, using the internet to collaborate on texts, etc.) If post-internet art has no creative substance but making techie stuff legible to the relatively un-tech-savvy art world by adding references to Roland Barthes or Warhol, then "art" is not really going to endure as something that has any special claim on the public's attention, and it will in the future be a little delusional to preserve the "artist" as some kind of person who offers something special to the puzzle.

The "post-internet art" conversation, unless it specifically answers that question – what do you mean by art? What does it really add to internet discussion? – will be self-collapsing, the last transmission from a spaceship vanishing into the stars.

Nik Kosmas im waiting for the next "word" in art, (which might have something to do

with storytelling) but i think its waiting for the next thing in user experiences (and politics). Artists in this field are not pushing or creating anything interesting. Art is about as relevant as opera in the 21st century. This is going to be even more clear in some years. Learn to DJ, learn to write, learn to run a business, learn to code, learn to make movies. do not learn how to lazily attach some content on a bunch of shit u threw together out of "relevant materials" and then try to get your upper class gallerist to charge a bunch of money for ur shit. its fucking boring.

Marisa Olson No thanks.

Christiane Paul Not sure if it's helpful but here is a little post-Internet bibliography:

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BOOKS

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- Domenico Quaranta, *Beyond New Media Art* (Link Editions, 2013)
- Gene McHugh, *Post Internet*

ARTICLES

- Ian Wallace, "What is Post-Internet Art?" (Artspace, March 18, 2014)
- Joseph Nechvatal, "Art's Post-Media Malaise" (Hyperallergic, Feb. 17, 2014)
- Joseph Nechvatal, "Wade Guyton and the Post-Media Question" (Hyperallergic, April 15, 2014)

EXHIBITION

- *Art Post-Internet*, Ullens Center for Contemporary Art

Domenico Quaranta Well, yes. The success of labels like post-internet and post-digital, and the academic revival of post-media, proves that in recent years our experience and perception of the digital shift and its consequences has changed. Our poor fantasy doesn't allow us to address this change without recurring to the abused "post-" prefix yet, and this may look funny and preposterous, since we barely got into it. If post-internet is post-something, it's post-art-as-we-know-it. I'm more interested to see if it's pre-something.

Rachel Reupke I only really feel qualified to comment on my own position, or inclusion, in an exhibition of post-internet art. My use of stock footage is influenced by a long tradition of artists using commercial images, dating back to

The Pictures Generation and beyond. On a personal note, in the 1990s I worked as a graphic designer for interactive media (educational CD-ROMS and the like), often using picture libraries, and it was at this point that I developed a fetish for the stuff. The boundaries between commercial and private material have been hugely eroded since the 90's, with corporate and private individuals having access to the same channels of communication – so stock footage and advertising is now often seen within the same context as private material. This has undoubtedly influenced my thinking, and in my films autobiographical scenarios are often retold through the smoke screen of an advertising aesthetic. As a term, I think the words post-internet have been useful to help define an idea, and a particular moment in time. I would not, however, describe myself as a post-internet artist.

Kate Sutton As the use of the term "post-internet" tends to draw blood, I'm issuing a disclaimer from the start: I'm in this conversation like a first-time soccer mom, cheering from the sidelines, but also secretly terrified of what might happen on the field. In other words, juice boxes in my cooler, when the other moms have Gatorade and Capri Sun.

When I first moved to St. Petersburg in the early 2000s, there was a group of artists who called themselves the CyberFeminClub. Led by Irina Akhtugonova and Alla Mitrafonova, they sought to tackle some of the speculative crises of our future digitalized selves. I remember I couldn't get past the "cyber" part. Alla would be talking body politics, but the only visual I had was the same stock image of some kind of C-3PO, gleaming and chrome, a denizen of a future I wouldn't have to worry about living. At the time, the New Academy (a group who surveyed the art of the 1980s and decided the most radical step was a full return to the classics) was also taking its own digital turn, fusing new capabilities of digital editing and printing into the city's rave culture. They were grappling with their own terminology, as how do you compare Oleg+Victor's trippy, camp canvases that take a year of precise brushwork to produce, to Olga Tobrelutz photoshopping Kate Moss's face on an Italian renaissance Madonna? The New Academy tried to stretch to contain both, and ultimately broke.

Of course, it wasn't long before I started encountering other terms – "net art", "new media art" – but these identifiers were so distinctly tied to the technical means of the work, and not so much to the attitude. When I first started hearing "post-internet" bandied about (which is relatively recently, through the work of Karen Archey, Brian Droitcour and Jesse Darling, among others), I admit, it felt like a relief. I wasn't concerned about the "post"-presuming-something-is-final-argument (well, we'll get to that). What I appreciated in the term – besides the general ballsy thrust in owning up to the urge of wanting to put names to things one doesn't understand – was that it sought to address not just the work, but its

conditions. It was describing a timeframe, not a technology.

And, again, speaking as the soccer mom here, I do think we are in the midst of something we don't understand. As only someone who doesn't use Instagram can say, I am fascinated by the ways images seem to be an increasingly dominant form of communication, but in the way that narcissistically imagines future semioticians talking about this moment as somehow seminal. Maybe for the same reason, I am a sucker for those horror-show articles on how children's development is fundamentally different, how all these babies out there are trying to scroll through magazine ads, etc. But it's also silly to assume this is The Moment. In Brian's polemic against the term "post-internet," he argues that the internet is evolving and accelerating at too enormous a speed for us to have a sense of a timeline. He suggests using not "post-" but "proto-," which I can dig. We don't really know what's going on. We don't know the scope of the consequences (if any) of the devices we are using, the lifestyles we are leading, the interactions we are having. Look at the Inflight Entertainment systems these days. Every third New Release is about some dystopian future, wrought by our blind faith in machines. And yes, this is a kitsch response, in line with those puff pieces about babies who think magazines are broken iPads, but these responses exist because they cater to a very real fear. And that, in my opinion, is amazing material for an artist to be working with (which might be why so much of the work associated with "post-internet" might seem unsatisfying; it settles for the ironic kicks gleaned from the process, rather than risking appearing earnest by exploring what insights that process might open up).

Not to get too kitschy myself (though I started with soccer moms, so the bar is low.) Earlier this year, I tried to preface a piece about St Petersburg's New Academy with a write-up of the show *Significant Others*, at High Art in Paris. The exhibition brought together artists like Amalia Ulman, Cally Spooner and Calla Henkel and Max Pitegoff, in an attempt to describe or problematize the representation of social relationships. The show included John Kelsey's bleak renderings of data centers, a reminder of the material reality behind "online" interactions. Yes, it was a dick move of a painting – within the context of that show, and just generally – but I also found it was really the only piece that I could remember upon walking out.

I realize I am digressing (/babbling) here, but perhaps one of the reasons there is some resistance to platforms like K-Hole, Dis and The Jogging is that they can too seamlessly cross over into modes of production, design or branding – which may also be their chief advantage. Brian had that line about how "post-internet" does to art what porn does to sex, but isn't that somewhat the point? To strip everything down, to take on the attitude of these apps that can reproduce, alter, appropriate, generate, disseminate, etc.? And yeah, what's left may be posturing and pretension,

but isn't that part of the objective as well?

When I first sat down to this questionnaire, I was tempted to take that road of what happens to "post-internet" in a gallery (i.e. Artie's Adventures in the Art Market.) That is a conversation we know how to have. It takes three paragraphs and a one liner. I was thinking about it, and when I go through the roster of artists lumped into these "post-internet" shows, the one I feel most comfortable with is Jesse Darling, but I think that may be because that I feel like the work of hers that I have seen or read or experienced is grounded in an approach that allows for sympathy. Regardless of what her ambitions may or may not be, for me, her work feels like a genuine reflection of her own experience grappling with the new technologies, possibilities and problems around her. It's like I'm back listening to Alla speak about what might happen to the individual within a collective consciousness online. There is still space for the human experience, in the way that we've (I've?) come to understand it.

Even as I am typing this, though, I am scared to attempt to say anything about K-Hole or The Jogging. Which is good. It shouldn't be easy to talk about. Not to posit either as a pinnacle, a next stage in the evolution of art, or anything like that, but the position they have staked is purposefully liminal, and I think that that kind of position pushes a new kind of response, ergo a new kind of writing. But it won't be mine: I happen to prefer juice boxes.

Mark Tribe no_0

Ben Vickers Remember when we all used to be friends?

What galleries do you show with?

Juliette Bonneviot Wilkinson Gallery

Tyler Coburn None.

Simon Denny Galerie Buchholz, Cologne/Berlin, Petzel Gallery, New York, T293, Rome/Naples, Michael Lett, Auckland.

Marisa Olson Transfer, NY. Aran Cravey, LA. XPO, Paris. East Hampton Shed, NY.

Jaakko Pallasvuo I'm represented by Future Gallery in Berlin.

Aude Pariset I show with Sandy Brown, Berlin.

Ben Schumacher Bortolami, Croy Nielsen, Bedstuy Love Affair, 0dx

Lance Wakeling I am not represented by a gallery.

Andrew Norman Wilson I am not represented but so far this year I have worked with Fluxia in Milan, Project Native Informant in London, Yvon Lambert in Paris, Greene Exhibitions in Los Angeles, and Untitled in New York.

Who would you count as your artistic influences?

Tyler Coburn Dan Graham, Robert Smithson, Andrea Fraser, Christian Philipp-Müller, Simon Starling, Hito Steyerl

Simon Denny Raindance Corporation, Isa Gensken, Judith Barry, Group Material, Michael Stevenson, Michael Asher, Mike Kelley and a revolving cast of peers and artists I meet.

Marisa Olson This question can never be fully answered. Let's say:
All of the above "postinternet people," plus:

- Sophie Calle
- Valie Export
- Carolee Schneeman
- Ana Mendieta
- Michael Smith
- Lynn Hershman
- Nancy Holt
- Louise Bourgeois
- Sturtevant
- Robert Heinecken
- The Vasulkas
- Joan Snyder
- Lygia Clark
- Hanne Wilke
- Eva Hesse
- Claes Oldenberg
- Stan Van Der Beek
- Genesis Breyer P-Orridge
- Poly Styrene

- 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 Pallasvuo 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 Gaugin, 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

Art Post-Internet: End Note

One winter evening in early 2014, I was at dinner in the East Village with the owner of a blue-chip London gallery, some museum curators, and a well-known video artist. The subject of conversation eventually came around to the ever-loved communal activity of therapeutic post-internet art bashing. "Who coined that word, anyway?" a curator asked. "Who knows," the dealer said, "but whoever did should be shot." I then announced the title of my upcoming exhibition, "Art Post-Internet," and was awarded apologetic looks. It was an awkward dinner.

This is but one of dozens of instances I have experienced in which the topic of post-internet art came up in a social setting and I was treated with exasperation or secondhand embarrassment for being part of a post-internet project. It's as if everyone knows, except for me and a handful of artists, that the post-internet ship is sinking and that only the desperate and ignorant haven't jumped off.

Post-internet art bashing became such an omnipresent activity that frieze magazine included "the `post-internet art' backlash" as a hot topic in their "What's Hot What's Not" editorial in May 2014. (Meanwhile, "no-one having a clue what `post-internet art' means" was filed under "holding steady.") While it's normal for overexposed bright young things to withstand some scrutiny, post-internet has weathered a seemingly unprecedented amount of animosity. Why do we hate post-internet art so much? What about it makes it such a universally reviled topic?

I would argue that post-internet art bears a crisis of contradiction in form and content. As evidenced by our questionnaire, post-internet purports to address the changes in society when ever-present advanced technology is so banal it becomes invisible. Thus, it is the calling

of a post-internet artist to reveal the invisible, and to teach us about oft-overlooked aspects of society. Such an artwork could take the form of a sculpture, collage, or video and is sold within the art market at galleries, or even directly at auction, as in the recent case of the PADDLES ON! at Phillips. Perhaps, like the example above, the artist and some collectors and curators will go out for dinner after an exhibition opening and it will be paid for by the dealer. So marches on life in the art world.

I must emphatically state that these traditional modes of artistic production, professional comportment and artwork sale are conventional, outdated, and at odds with the internet-age democratization of culture that post-internet art seeks to address. Moreover, with growing income inequality, art collection is becoming an increasingly popular hobby amongst the wealthy—and we, post-internet artists, writers and curators, have given them a shiny new liquid asset to hide their cash.

Perhaps it is because post-internet was catalyzed by artists, writers and curators who sought to combat a lack of internet awareness within artistic discourse and through a rhetoric tied to art history and gallery practice that it became subsumed by the market. By not challenging art at its most basic principles and social constructs, we have changed little.

If we learned anything from the popularity and diversity of members in Occupy Wall Street and its art world offshoots, it's that we're not happy with the art world as it exists today, and that we're all pretty much broke. Perhaps it is the pervasiveness of income inequality and this new politic of desperation that must be our next subject.

– Karen Archey

Art Post-Internet:
INFORMATION/DATA