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'We are all Cyborgs: Algorithms, Memes, and the Future of Collective Art'

5,604 Words

Why do we make things? Is it because we have an innate desire to communicate through materials? Or is it because we are pre-conditioned to produce by some external force? If we still believe that art is about self-expression, then why does most art look the same? What is being expressed? Is repetition, reproduction a form of sincere communication, or a highly developed form of consumption?

Recently, the more art I become aware of, the more patterns of similarity of form, ideas, and processes I start to notice. It is true to say that this has always been the case with culture: ideas propagate, spread, and develop as artists respond to the environment in which they live. This is shaped by the technology, society, and culture around them, but cultural production no longer seems look beyond what already exists; it merely acts as an algorithmic tool, producing endless permutations of signifiers. A machine producing art, for a market that needs repetition and stability.

Perhaps this is due to our networked livesⁱ, the feeling that everyone is experience the same time, that of late capitalism. It is as if we all collectively think, act, and produce the same things, has this always been the case? Do technologies such as the internet highlight patterns of creation that have always existed? Or does it homogenize variety, locality, in favor of a global standard?

In many ways I wonder whether humans are required for this project, The market still relies on a currency of the individuality of the artist, and the concept of 'genius', but it is not hard to imagine a point at which it might not. Like the grey gooⁱⁱ hypothesis of self-replicating nanobots devouring all matter, turning the planet into a homogenized grey mass, the contemporary agenda of constant innovation and individualism seems to be producing those nanobots: consuming, editing, remixing. Replicating and producing at such speed and intensity, 300 hours of video uploaded to Youtube per minute, more than any human could consume alone. Culture has become parasitic, mimetic, a virus of aesthetics which humans play host to. The symptoms of this virus are anxiety, melancholy, mimesis, a sense of nostalgia, a peculiar form of anterograde amnesiaⁱⁱⁱ.

This is in part due to a particular lineage of art history that finds us unable to progress beyond "the end of history". Frederic Jameson prophesised this emergence of nostalgia, defining postmodernism as:

"the disappearance of a sense of history, the way in which our entire contemporary social system has little by little begun to lose its capacity to retain its own past, has begun to live in a perpetual present and in a perpetual change that obliterates traditions of the kind which all earlier social formations have had in one way or another to preserve." (Jameson, p.20)

Music and Art's recent past has been dominated by a reliance on historical forms, images, and aesthetics, and how they are re-contextualised, arranged, or presented, with lingering sense of ironic distance that never seems to go away. Mark Fisher has spoken of a 'Hauntology'^{iv} in contemporary pop music, claiming that we are haunted by futures that failed to happen. Resulting from late capitalisms need to constantly produce the new.

Much of this work follows the tradition of the found object, from Duchamp, right up to the postmodern appropriation artists of the 80's such as Richard Prince and Sherry Levine. In the 90's Artists used anything and everything from history, proposing a re-engagement with culture in line with hopes of the internet radically forging a more democratised society. Nicolas Bourriaud in his text 'Postproduction' stated that:

"since the early nineties, an ever increasing number of artworks have been created on the basis of preexisting works; more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products." (Bourriaud, p.13)

Going on to say that *"these artists who insert their own work into that of others contribute to the eradication of the traditional distinction between production and consumption"* (Bourriaud, p.13)

I am particularly interested in looking at the effect this development has had on wider culture. How it has fed generalised neoliberal ideas of participation, work ethic, production, innovation, and consumption, resulting in algorithmic templates to participate in culture. As it becomes so mechanised, we might start to wonder who it is being made for. What we can gain from it? And what the future of artistic production may be?

In the first part I want to look at the development of mimetic aesthetics through participation in blogs such a Tumblr. How these are enabling collective forms of participatory culture, and the role that prosumer software plays in producing it. In particular, I want to focus on the ability to play with time, and linearity, and if this can truly contribute to an undermining of capitalist production and time.

In the second part, I will look at how this has fed back into art practice, producing a certain kind of algorithmic production that is based on repetition, mimicry, resulting from a collective intelligence. Why does the notion of the autonomous artist still persist when it relies so heavily on a collective labor?

these days there are no scenes or genres, only "aesthetics." (Harper, 2015)

Bourriard's text compared the artist to the DJ, one who creates new assemblages from preexisting objects. He highlights the shift from instrumentalist to DJ, from artists that work with raw materials, to data. It was written at a time when the internet, and consumer software was beginning to radically alter our engagement with both art and music, as access became democratized; readily available to everyone. This has slowly resulted in a shift in consumerism from one of passive consumption, to active participation. Jared Davis, a music journalist, echo's this, stating that *"For consumers, a condition of neoliberalism is a fostering of individualism and a want for one's voice to be heard, to be a producer"* (Davis, 2015)

We can see this clearly in the way that internet users actively participate in the production of internet memes. A meme is a generalised term used to describe the replication, mutation and survival of cultural ideas: Units of culture that act in a similar way to genes. They are particularly apparent in online communities such as Youtube and 4chan.

They are more commonly known for being a simple image overlaid with text, the reason that they proliferate online is that they are easy to produce, easy to understand, and easy to re-contextualise. This means that often the same images are used with different pieces of text to say radically different things.



Random example of a meme

Memes can be more developed and holistic: being a collection of images and text to produce an aesthetic 'feel'. These are produced on blogs such as Tumblr, developing, reproducing, and mutating over time through active participation. Users manipulate images, sound, and video with freely available cracked prosumer software such as Ableton, Photoshop, or FL Studio, and upload the content to publicly available content providers.

This has developed as a result of the way that information is freely accessed, sorted, distributed, and re-contextualised on the internet. Blog formats allow the freedom to collage information from the internet together with ease, Tumblr is especially popular in producing 'aesthetics' due to its foregrounding of images over the written word. This tends to create an overall aesthetic 'feeling', stemming from a constant flow of images as you scroll across the page. The locality, historical period, functionality, and context of the original images become irrelevant; all of this is implied by the new context in which they are placed into.

Seapunk^v, Vapourwave^{vi}, Healthgoth^{vii}, Nightcore^{viii} are all examples of the more popular aesthetics that have emerged in recent years. They are characterized by a meshing of two or more unexpected aesthetic styles. Healthgoth is sportswear combined with black gothic fabrics. Seapunk is dolphins mixed with 90's new age aesthetics. These begin life as a collection of images on a blog, and become heavily 'curated' to achieve an overall 'feel' over time. This feeling covers everything from fashion to music, to art. A lifestyle template than can be applied to every aspect of your life.



'#Seapunk' Aesthetic – blues, Greco, 90's, waves etc.

The images already exist; it is their meshing and contamination with one another that appear to be new and unexpected. They are a result of the ease in which information can be collaged through the meta-tagging of images. Digital objects contain worded tags so that they can be easily sorted and distributed. This allows for patterns to emerge that were previously imperceptible to humans. Suddenly larger objects become closer, and are visible to us through the visualization of big data, suddenly we notice that a lot of people like sportswear and black gothic fabrics. The internet enables the organization of these disparate groups into online communities. These moments are similar to what Timothy Morton describes as 'Phasing'. "*Phasing is an indexical sign of an object that is massively distributed in a phase space that is higher dimensional than the equipment (our ears, the top of my head, a weather vane) used to detect it*" (Morton p.77). In other words, signs appear to us that form larger objects, beyond our perception. Phasing is moments in pieces 'phase' into our being.

The Healthgoth bloggers use the keywords "*mesh, moisture-wicking fabrics, BioWare, body enhancement tech, prosthetics, shoe dipping, various fashion and performance wear brands, transparent clothing, chains and light weaponry, tactical gear, elemental aesthetics, corporal mortification, and rendered environments.*" (Wikipedia, 2015) To describe it's aesthetic. This is essentially a recipe of Google search terms that gives us the ability to 'see' the aesthetic through the organising of disparate images that contain this metadata.



A Healthgoth.

'Nightcore' is another such example, more specifically related to music; it involves the slight speeding up of melodic trance music, producing a sickly, sugary, happy hardcore effect. After a couple of producers initially uploaded these tracks to P2P networks such as Limewire, fans began to replicate the simple procedure and post them on Youtube. The aesthetic can be easily achieved with simple timestretching plugins that change the pitch and speed of any song in minutes, homogenizing the sound into metallic, cybernetic, future-pop.

Rather than just listening to a song, people now have access to a template in which they can create their own versions, actively contributing to the scene. Consumers now have the ability to mold its creation and survival, not buy purchasing it, but by (re)producing it. The engagement with a cultural object has become an active, sticky, material one, in which one can mutate, stretch, delineate and manipulate material to their own desires. A solipsistic dream-world of infinite, looping, self-production.

Timestretching plays a vital role in this new producing economy. The ability to affect an objects speed and pitch is a simple procedure, and has been around since music was first transcribed onto a physical object such as vinyl or tape. It wasn't until the 1990's, and the emergence of digital samplers that the potential for sound to reach seemingly infinite speeds and durations became apparent. This cybernetic manipulation of human voices and rhythms became the aesthetic of the accelerationist^{ix} dancefloor music of the time: Jungle, Breakcore, Speedcore, and Techstep, were all part of what Simon Reynolds called 'The Hardcore Continuum' (Reynolds, 1992-1999): A futuristic drive towards speed, facilitated by the technology: the sampler, and its ability to bend, stretch, and re-order time.

Many music meme's have a preoccupation with speed and time; often the slowing of music denotes a fuzzy, tape-loop nostalgia such as Chillwave, whereas speeding up creates a synthetic, futuristic aesthetic like Nightcore. Both use speed as an aesthetic tool to imply going forwards, or backwards in time.

A counter to this may be certain examples of what Alexander Diduk calls 'com-lagged': "*Whether through modifications in timescale, or by reproducing audio of extreme duration, these are works elongated by artists using computers, and disseminating decidedly within the digital domain*" (Diduk, 2012). Specifically noticeable in the Youtube videos in which users slow popular music videos to extreme lengths. A popular example is Justin Bieber slowed to 800%^x, which produces a hypnotic, ambient, drone-like effect. This effect is noticeably *not* nostalgic, in that the digital filtering of the object through a plugin called 'Paulstretch' produces a metallic, alien sound. Digital timestretching is different to that of analogue slowness, it doesn't necessarily 'slow down' the object, rather it explodes it, re-

plotting it, and filling in the rest with a synthetic image of what the computer imagines to be there. The 'digital-ness' of the object is rendered perceptible, suddenly all the gaps found in an mp3 that humans are imperceptible to, become visible.

This pre-occupation with the manipulation of time, could be about the desires of individuals to reclaim time, to undermine a time which has been imposed upon them by western capitalism. Alexander Diduk writes *"...If the fracturing, splintering, and subdividing of internet time is the productive site of capital for digital media corporations, then works of slow art that circulate on their peripheries assist in the construction of a counter-temporal space, occupying online time for the pleasure and benefit of the social subject rather than the corporate conglomerate."* (Diduk, 2012)

So, are these timestretched objects, objects of resistance that radically undermine the speed and intensity of culture? Or, are they merely synthetic simulations of creativity: advanced forms of consumption that engage our attention? Because *"in a semiocapitalist world, the main commodity becomes attention"* (Bifo, 2011) and, the best way to stay attentive and engaged, is to have an interactive, open ended engagement with an object. Not a fixed, passive one.

Franco Berradi Bifo writes *"When more signs buy less meaning, when there is an inflation in meaning, when the info-sphere accelerates and your attention is unable to keep up, what do you need? You need someone who makes things easy for you. It's a problem of time."* (Bifo, 2011)

Diduk's claim that 'com-lagged' works are *"for the pleasure and benefit of the social subject, rather than the corporate conglomerate"* (Diduk, 2012) offer a (de)accelerationist approach towards capitalism, suggesting that it can be undermined from within, that there is some kind of resistance in the slowing down of culture to counter the speed of capitalism. That it forms a kind of 'taking back' of culture into the public, social domain.

This is of course similar to Bourriaud's claim too, in which he saw artists who worked with pre-existing content as *"...heading towards a culture that would do away with copyright in favor of a policy allowing free access to works, a sort of blueprint for a communism of forms?"* (Bourriaud p.35)

But the open sourced, collective dream of a culture formed on the internet that could exist outside of capitalism, away from authorship and ownership, tends to still rely heavily on structures inherent within capitalist societies, that of markets, inequality, hierarchies, and of course ownership. The artists so often spoken of undermining traditional notions of

authorship such as Jeff Koons or Douglas Gordon, rely on a parasitic procedure of borrowing from, and therefore 'commenting' on culture, yet still profit from a market that insists on the cult of the artist as an individual body. A modernist, romanticized insistence on the autonomous agency of the artist.

How can artists still claim radical positions of autonomy and authorship in specific fields such as 'contemporary art' or 'fine art', when many rely so heavily on the collective labor of online communities? A labor comprised largely of software (material), and users(immaterial).



'Just Cruise - Tom Cruise Nike Commercial Spoof' (2006) is a montage of scenes of Tom Cruise running.



Jack Strange's *'Tom'* (2007) is a montage of scenes of Tom Cruise running.

Douglas Gordon's '24 hour Psycho' (1993) is both an exercise in timestretching, but also a meditative essay on time, memory, and repetition. It exploits a fairly simple procedure of video or film playback: the ability as a viewer to control playback speed. Is the work specific to psycho? Or is it a vessel? An algorithm? that any material could be inputted into.

Christian Marclay's 'The Clock' (2010) is a collage of scenes from movies that relate to the time of day, functioning as a real-time clock, but also a meditative essay on time, memory, and repetition. It exploits a fairly simple procedure of film or video playback, the ability to arrange clips on a timeline. Is the work specific to the films Marclay samples? Or is it a vessel? An algorithm? that any film could be inputted into.

Jon Rafman's '9-eyes' (Ongoing) project marvels in the strange images photographed through the eyes of a machine. Here the joy is in observing the world through its gaze, that out of the billions of images, the artist's ability to choose based on affect, reaffirms the romanticism as one who witnesses/absorbs the sublime into an artwork.

Even more interesting than the images Rafman selects for us, is the fact that countless other artists and bloggers were working on the same project at the same time: taking images from Google street view and presenting them as photographic artworks.

Google streetview created a container in which to produce images, some banal, and some unexpected. Rafman and others process can be likened to that of a curator in a museum with a vast collection: looking, selecting, re-presenting. Or even to that of an (imaginary) online Bot: looking, selecting, re-presenting.

Rafman says of his work: *"The craft is found in the searching, selecting or curating, and editing together of the materials pulled from far-flung corners of the web."* (Quaranta / Rafman, 2014)

Is it mere coincidence that so many people at once were working in the same way? Is it simply a result of a new technology becoming widely available? Or have we become programmed to produce in such a way that our futures are pre-programmed, they can be known. That the moment Google began its 'Streetview' project those artworks had already been made. That they are not the result of an artist's interpretation, even choice, that Rafman's involvement is irrelevant, that perhaps like all of us, Rafman is a cyborg?

Even as I write these words I am aware that hundreds of people are thinking, possibly writing almost exactly the same thing as me. I'm not sure if my thoughts are my own conclusions of experiences I've encountered, or that those conclusions stem from an external environment. One that collectively consumes the same culture, at the same time. Assuming the internet

facilitates a 'collective intelligence' like no other, what need is there to still pursue the role of the individual artist? And how can a market still based on the concept of the individual artist still exist?

Much of Rafman's work depressingly trawls the web searching for the strange happenings occurring in the landscape of the internet. His role is that of an explorer, and much like the Victorian explorers that went to foreign lands to steal exotic objects, his work purposely exploits that exoticism of the unknown areas of message boards like 4chan, re-contextualising, re-molding it into the language of art.

I first noticed this process after viewing one of his videos 'Mainsqueeze (2014)^{xiii}' online. Everything about it: the images, video, sound, and editing was recognizable, I had seen them before. It felt as though an internet bot had produced a video based content sourced from the web, decided by strict parameters of contemporaneity: quick paced, voice overs, low resolution video, 3D rendered graphics. Whilst Rafman seems to specifically want to produce work in such an algorithmic way, to be a 'bot', he still uses his name, his identity, his brand. We are told 'this is important' because Jon Rafman made it, not because an unidentified Youtube user made it.



Still from John Rafman's 'Mainsqueeze (2014)' "it is not about fetish tourism or shocking people about what exists in the dark corners of the net, rather, I am giving the sourced material a poetic treatment." (Quaranta / Rafman, 2014)

Like much of his contemporaries, his work feels parasitic, it follows from a lineage of postmodernism: that to appropriate is to bestow a privileged position of the 'artist' upon an object, that the gesture of looking, consuming, and shitting it out into a white cube can somehow radically produce new meaning. Precisely what is meant is unclear, because Rafman like so many, imitates the randomized nature of Tumblrs. Meaning is not created through complex networks of signs or lineages that result from research or a sincere involvement with an environment, but is rather muted and nullified, randomized, seemingly irrelevant. All content is flattened, it's nomination as art, is in its presentation, its 'context', its selection by 'the artist'.

This machinic collaging is not only found in artist's working with the structures and aesthetics of the internet. It can also be seen in particularly shit form of abstract painting. Often referred to a 'Zombie Abstraction' or 'Crapstraction', as Jerry Saltz recently wrote:

"This work is decorator-friendly, especially in a contemporary apartment or house. It feels "cerebral" and looks hip in ways that flatter collectors even as it offers no insight into anything at all. It's all done in haggard shades of pale, deployed in uninventive arrangements that ape digital media, or something homespun or dilapidated. Replete with self-conscious comments on art, recycling, sustainability, appropriation, processes of abstraction, or nature, all this painting employs a similar vocabulary of smudges, stains, spray paint, flecks, spills, splotches, almost-monochromatic fields, silk-screening, or stenciling. Edge-to-edge, geometric, or biomorphic composition is de rigueur, as are irregular grids, lattice and moiré patterns, ovular shapes, and stripes, with maybe some collage. Many times, stretcher bars play a part." (Saltz, 2014)

The work is startlingly algorithmic in its formulation, relying on simple concept structures to proliferate at speed through networks, in exactly the same way that memes do. Most of it looks the same, or like other art, the concept drives its survival: easy to read, to understand, and to share. "He's the artist who makes abstract paintings with toothpaste / he's the artist who post's canvases around the world and then stretches them back into paintings" Most of it points at it's environment: the globalized art market, our 'networked' lives, never taking a position, always being between, one foot in and one foot out, neutral.

Like Tumbler blogs, its existence is born out of an unprecedented access to historical images, and facilitated by the seemingly infinite ability to re-contextualise anything. Its survival is based on its aesthetic readability, its reproducibility, and its nostalgic comfort – you feel like you've seen it before (probably in IKEA), it looks like art.

Take for example, the much hyped work of Oscar Murillo. His algorithm is 'Relational Aesthetics'+ 'Abstract Expressionism', each show features the same scruffy paintings, paired with some kind of event be it Yoga, or cleaners, or cooking, or chocolate making. This template provides an infinite model of permutations for the artist to produce. It is a model that meets the demand of the industry, one that requires perpetual production at speed.

Murillo is typical of a generation of artists who have grown up with the internet, in the aftermath of conceptual art. The transmission of a concept is of primary concern over any physical relationship one might have to the work. Brian Droitcour succinctly points this out in relation to Kenneth Goldsmith's 'found poetry'

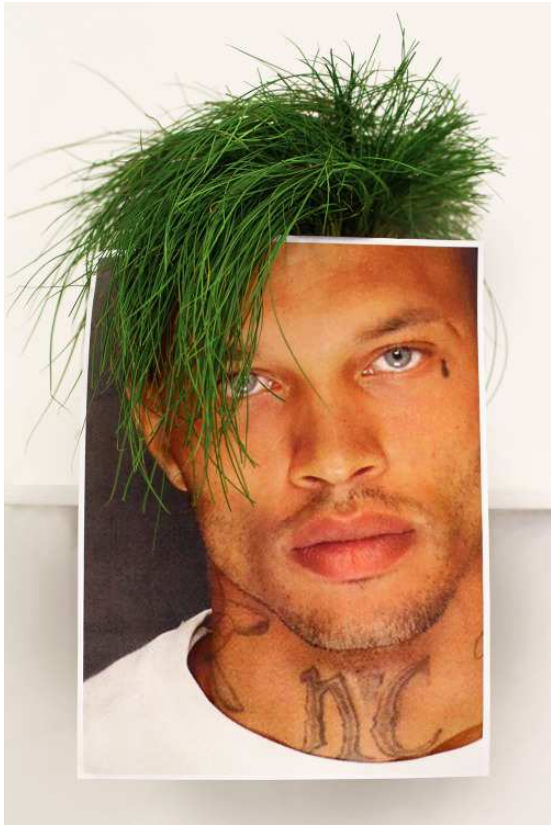
"any one of Goldsmith's works is really two works: the work itself and the concept of it, which travels easily as a story." (Droitcour, 2015)

Droitcour suggests a split when considering Goldsmith's work, that the experience of him performing the text, and the 'idea' of him reading a found text are two very different things.

"Goldsmith avoids addressing the duality of his writing. He has said little of the experience of reading his books, but talks constantly about the mobility of his concepts by issuing trollish aphorisms on Twitter: "If it can't be shared, it doesn't exist." I've come to see his public behavior as a tacit acknowledgment that some aspects of art are cheapened by attempts at articulating them, as well as an emulation of his hero, Andy Warhol. Goldsmith's reluctance to sincerely reflect on his own work is Warholian. But unlike Warhol, he's a professional academic, so he has to speak about it. And he chooses to mislead." (Droitcour, 2015)

Like with most 'internet aware' artists, the artwork splits into two (or more) objects, the main two being: how it is documented online, and how it is experienced 'offline'. The online documentation - how it is transposed into an image and subsequently read and shared, is of most concern. Indeed many post internet artists are often accused of making art purely for the installation shots^{xii}. The experience of an object in close proximity is secondary to that of the image. The image has the potential for (re)use, it can enter an already established taxonomy of images online. It has far greater value in its ability to be distributed, edited, and re-contextualised, for the reasons I described earlier.

This interest in the value of the image alone can be found on the 'Jogging' blog (ongoing). Created by a group of artists; they upload images as 'artworks' or documentation of artworks as blog posts, there is no residue, or 'real artwork' left, the work is the image.



JEREMY MEEKS WHEATGRASS plant (Courtroom Accessories), 2014, Sculpture, Remix, ΔØΠ°Δ

The blog perfectly encapsulates the way in which artists seemingly randomly synthesize objects together to create new(ish) hybrids that have the aesthetic of contemporary art. These arrangements are almost surrealist in their creation, but rather than a result of an internalized unconscious, they are the result of a 'collective consciousness' found online.

Here, the reduction of an idea, image, or object into a single flat image becomes a depressing statement about the currency that images have online. Like memes, they proliferate through their ability to convey an aesthetic sensibility quickly, simply, and directly.

Like the contributors to the Nightcore meme mentioned earlier, Jogging provides an aesthetic template for infinite permutations of objects to be placed into, and processed as a Jpeg. Despite being created by human artists, and purporting to deal with those artists 'interests', the blog's aesthetic feel can be reduced to meta-tagged information quite easily, much of this work mixes corporate aesthetics, clean living, internet culture, art historical jokes, popular culture, stock photography, advertising, filtered through an 'installation shot' aesthetic. Despite these wide ranging topics, each post feels expected, like you've seen it before, in a gallery.

It is unclear whether or not the project is a satirical comment on the ease at which content can be formulated like this; the creators maintain a predictably neutral position. The ephemeral nature in which it is produced, uploaded, and discarded certainly speaks of the contingent nature of material on the internet, everything is so close, looping, undulating, 'phasing' to again borrow a term from Timothy Morton. Indeed one could conceive of a blog such as this as moments in which the internet as a Hyperobject^{xiii} phases into our perception *"We only see snapshots of what is actually a very complex plot of a super complex set of algorithms executing themselves in a high-dimensional phase space ... What you thought was real turns out to be a sensual representation, a thin slice of an image"* (Morton p.70)

These blogs offer a feeling, or a segment of the huge mass that is the internet. In many ways meta-tags and blogs plot aesthetic trends on the internet, like Global warming, as Morton suggests *"hyperobjects don't inhabit some conceptual beyond in our heads or out there. They are real objects that affect other objects"* (Morton, p.) Just as these memes seem to exist within small online communities, they affect wider culture in general, over time becoming templates for the production of new objects.

The blog 'Who Wore it Better'^{xiv} highlights the mimetic nature of contemporary art, exposing the almost identical similarities in form and aesthetics in many artworks.

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"What becomes most interesting with the internet is that a thing that allows accessibility and exposure for artists is also the thing that exposes a lot of the direct influences" (Galperina / Frech / Feldish, 2013)

The nature of such an vast entity as art production, that previously seemed dispersed and varied en masse, means that when perceived on a localized scale, say within a gallery or publication, it often appears to produce variety, but when realized online, with the ability to visualize aesthetic tropes, themes, forms through networked, meta-tagged images, these similarities become visible: Their properties 'viscous' to again borrow a term from Timothy Morton.

"The more I struggle to understand hyperobjects, the more I discover that I am stuck to them. They are all over me. They are me"(Morton, p.28)

Sections of artworks, half remembered forms, or concepts constantly emerge, revealing themselves in new artworks. Sometimes these are deliberate references to other artworks, but sometimes these manifest as unconscious acts of mimicry.

Freud believed that behavior was formulated by fears and desires from the past *"the patient does not remember anything of what he has forgotten or repressed, but acts it out. He produces it not as a memory, but as an action"* (Freud, pp. 145-156)

This unconscious act of remembering is interesting because it doesn't rely on the conceptual act of sampling that Bourriaud attests to (sure, in his utopian 'communism of forms', no one cares if a form is borrowed, or invented) but the unconscious-ness of it, implies that it is forced upon an individual by an external force, rather than being a result of the individual's choice to use that form.

Could this seeming inability to not (intentionally or unintentionally) reproduce forms, be a result of the pressure that capitalism, and specifically the art market places on our bodies? How might we resist that in ways that don't involve going 'backwards', 'slowing down', or simply abstaining?

What seems to be at stake is the future of art in a system of collective thought and consciousness, that can still offer a variety and multiplicity of ideas and forms.

There seems to be a massive gulf between the rate at which we desire the 'new' and the rate at which we can physically produce it. This will no doubt involve increasingly mechanized forms of production of culture in which we potentially eradicate the body completely, a culture that is tailored, and computed specifically in real-time to our desires and needs at any given moment.

Perhaps the future of art making has to account for the collective labor involved in its production, not necessarily through distributed rights or shared equity, but by potentially

undermining the notion of the artist / author in ways that produce multiplicity. Instead of deploying technologies to engage with only predefined forms, we should look at how technologies and collective production might result in the creation of new ones.

In many ways the future of music making I spoke about at the beginning, is starting to do this. The way in which music is being made and distributed now, whilst often being largely generic, is at least radically undermining, and bypassing traditional notions of what it means to be a producer. It is producing some genuinely interesting results of experimental music that find a channel of distribution through networked blogs and sites like Soundcloud. It seems to be producing a type of music that is specifically for, and as a result of the internet: Music that doesn't belong in a club, or at a concert, or restricted to a duration imposed by traditional media (vinyl, tape, CD).

Whilst there has been an attempt with post internet art, and before that 'net art', to produce this, it more often than not seems to be about the translation of a traditional art object, into an image that then belongs online. It is art's inability to let go of its recent past, that is perhaps its problem in becoming a truly contemporary form. One that looks towards the future, rather than back into its past.

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ⁱ Often referred to 'The Internet of Things' see

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ⁱⁱ "Gray goo (also spelled grey goo) is a hypothetical end-of-the-world scenario involving molecular nanotechnology in which out-of-control self-replicating robots consume all matter on Earth while building more of themselves, a scenario that has been called ecophagy ("eating the environment"). The original idea assumed machines were designed to have this capability, while popularizations have assumed that machines might somehow gain this capability by accident."

ⁱⁱⁱ Anterograde Amnesia is a medical term describing the loss of the ability to create new memories

^{iv} In his book 'Ghost of My Life' appropriating the term from Derrida

^v See <https://en.wikipedia.org/wiki/Seapunk>

^{vi} See <https://en.wikipedia.org/wiki/Vaporwave>

^{vii} See https://en.wikipedia.org/wiki/Health_goth

^{viii} See <http://knowyourmeme.com/memes/subcultures/nightcore>

^{ix} 'Accelerationism is a socio-political term used to describe the 'accelerating' of capitalism in order to disrupt, or ultimately destroy it. In the 1990's Philosophers such as Nick Land and his cybernetic culture research unit often wrote about the speed of dance music as being a form of accelerationism.

^x Watch it at <https://www.youtube.com/watch?v=Qsput1FM9M&feature=kp>

^{xi} Watch it at <https://vimeo.com/100324610>

^{xii} Another of Brian Droitcour articles explains in more detail this interest in the installation shot

<http://www.artinamericamagazine.com/news-features/magazine/the-perils-of-post-internet-art/>

^{xiii} Timothy Morton describes his idea of the 'hyperobject' as "entities of such vast temporal and spatial dimensions" "They are viscous, which means that they "stick" to beings that are involved with them. They are nonlocal; in other words, any "local manifestation" of a hyperobject is not directly the hyperobject. They provide profoundly different temporalities than the human-scale ones we are used to."

^{xiv} Can be found here <http://who-wore-it-better.tumblr.com/>