

ELLINAMEN

EXPLORING HOW APPROPRIATION INFLUENCES POST-INTERNET ART

ELINAMEN

EXPLORING HOW APPROPRIATION INFLUENCES POST-INTERNET ART

INTRODUCCION

7

A UNIVERSE OF PREFIXES DIGITALIZATION AND ITS CONSEQUENCES

9

TRAJECTORIES OF THE UBIQUITOUS DIGITALIZATION

EXCERPT FROM: DAVID M. BERRY, POSTDIGITAL AESTHETICS ART COMPUTATION AND DESIGN

THE INFRATHIN BETWEEN INTER-NET AND REALITY

EXCERPT FROM: SOULELLIS- SEARCH, COMPILE, PUBLISH 2016

GRASPING REALITY THROUGH IMAGES

EXCERPT FROM: HITO STEYERL -TOO MUCH WORLD: IS THE INTERNET DEAD?

CIRCULATIONISM

EXCERPT FROM: HITO STEYERL- TOO MUCH WORLD: IS THE INTERNET DEAD?

A VOID FULL OF COPIES

23

TEXTS THAT FOCUS ON THE PROCESS OF COPYING AND APPROPRIATING IN THE ARTS

MALLEABILITY IN MEDIA

EXCERPT FROM: VILBORG KRISTA ALEXANDERSDÓTTIR- ART IN THE AGE OF POST PREFIXES

CTRL C

EXCERPT FROM: JUSSI PARIKKA- COPY

THE RIGHT TO TRANSFORM AND COPY

EXCERPT FROM: MARCUS BOON- PRAISE OF COPYING

I COLLAGE, THEREFORE I AM

EXCERPT FROM: KEMBREW MCLEOD AND RUDOLF KUENZLI- I COLLAGE, THEREFORE I AM

BORROWING FROM THE INTERNET

EXCERPT FROM: CHRISTOU, ELISAVET AND HAZAS, MICHAEL DAVID- IT'S JUST THE INTERNET! APPROPRIATION IN POSTINTERNET ART

A VORTEX OF ARTISTS BIOGRAPHYS AND WORKS OF DIFERENT ARTISTS

49

BRAD TROEMEL

BIOGRAPHY FROM ARTSY

RICHARD PRINCE

BIOGRAPHY FROM ARTSY

RUDOLF BONVIE

BIOGRAPHY FROM ARTSY

PENELOPE UMBRICO

BIOGRAPHY FROM ARTSY

ALEX GUOFENG CAO

BIOGRAPHY FROM ARTSY

NOTES

81

INTRODUCTION

Marcus Boon describes **Clinamen** as: "*an inherent swerve in the basic constituents of the universe as they move in the ether, a swerve that results in the variety of the universe as we know it.*"

On the *Nature of Things*, which was written in Latin in around 59 and 55 BCE the universe and everything in it, including mankind, are the main subject of the epic. Being the main source for comprehending Epicurean physics which is based on a theory of the indivisible atom, that is considered both birthless and deathless. Arguing that atoms freely move throughout space and fall to the ground as a result of their weight. Lucretius describes the **Clinamen** as: "*at uncertain times and places (incerto tempore, incertisque locis), the eternal, universal fall of the atoms is disturbed by a very slight deviation - the "clinamen" (2.216 -292).*" All natural things, such as the realm of compound bodies, are produced by the ensuing vortex.

Michel Serres contends that the **Clinamen** shouldn't be viewed as a sporadic "random" occurrence but rather as the theoretical manifestation of an unfathomably intricate order of events.

"Again, if all movement is always interconnected, the new arising from the old in a determinate order - if the atoms never swerve so as to originate some new movement that will snap the bonds of fate, the everlasting sequence of cause and effect [...]" Lucretius, De Natura Rerum, Book II.

We can make the argument that the atoms could be seen was the images, texts, videos, sounds, etc. that exist on the internet (the universe) birthless and deathless just like atoms and that they are also in constant motion, causing slight variations or the **Clinamen** that result in the variety of the universe as we know it, creating infinite variations of new "atoms" which are represented in the print as the ever-changing illustration that first appears on the cover but slightly changes through the three main chapters named: A universe of prefixes, A Void full of copies and A Vortex of Artists and that is a representation of the "conditions" necessary for the **Clinamen** to occur similarly to how it is argued On the *Nature of Things*.

In the text excerpts that follow, we'll examine how this process impacts various cultural practices, especially art and its artists, by making appropriation or "imitating" a central modernist cultural strategy.



A UNIVERSE OF PREFIXES

DIGITALIZATION AND ITS CONSEQUENCES

Trajectories of the ubiquitous digitalization
The infrathin between internet and reality
Grasping reality through images
Circulationism

TRAJECTORIES OF THE UBIQUITOUS DIGITALIZATION

Excerpt from: David M. Berry- Postdigital Aesthetics Art Computation and Design

The everyday experience of life within computational societies inspires a search for new concepts and experiences, or perhaps 'formal indicators' as vague neologisms, in an attempt to historically delimit and define the present. Accordingly, in different ways, notions such as post-internet, postdigital and the new aesthetic can be taken as attempts to grapple with the immersive and disorientating experiences of computational infrastructures as they scale up and intensify [...].

This tendency towards automated and accelerated modes of action complicates and may undermine structures of reflection and critique. One consequence is a twisting and turning of computational logics in other contexts against attempts to orient and 'get a grip' on computational things. In this way, notions such as the postdigital are also performed and mediated in rather novel ways, and can be taken as a complementary unfolding of an aestheticization of computational infrastructures.

This can be seen in the emergence of the New Aesthetic as, a project initiated by James Bridle, a British designer and programmer, as an attempt to document and catalog patterns of the computational system throughout every-day life. *The New Aesthetic*, therefore, signals a kind of threshold or saturation point where by the obscure ubiquity of digital, networked and mobile devices inspires a struggle to map, document and record; in other words, to make sensible and intelligible the seemingly opaque operations of digital infrastructure, even while invoking an ambiguous gesture of aestheticization using the Tumblr.com platform. Working from within an explicitly art-world context, the notion of post-internet art has, meanwhile, been elaborated artworks that engage with digital networking through hybrid, often offline, manifestations. In this sense, artist and curator Marisa Olson uses the term to describe art literally created after internet use: the creative 'yield' from hours of consumptive downloading and browsing (Debatty 2008). This can, more-over, be taken as a situation of art making after the internet has massified through platformiza-

tion, resulting in a mainstreaming marked by the shift from exceptional to ordinary perceptions of digital creativity. The role of the practitioner here, then, is also imagined in terms of techniques of recognizing patterns, cataloging, curating, interpreting and transcribing (Vierkant2010), and then actualizing these engagements as artifacts for potential contemplation. The 'postdigital', meanwhile, also covers a wide range of issues attached to the entanglements of media life after the digital, including a shift from an earlier moment driven by an almost obsessive fascination and enthusiasm with new media to a broader set of affectations that now includes unease, fatigue, boredom and disillusionment. Linked to ideas like the 'off-internet' and 'neo-analogue', the postdigital recognizes the revival of 'old' media formats like cassette tapes or analogue synthesizers, and more generally maps out 'the messy state of media, arts and design after their digitization' (Cramer 2015, this volume) [...].

All of these proposed terms and concepts seize on a hybridized approach towards the digital and non-digital, finding characteristics of one within the other, deliberately mixing up processes of making things discrete, calculable, indexed and automated in unorthodox ways. In doing so, they form part of an epistemological asterism of practices, experiences and meditations that follows the primacy of the computational as normative. That is, the appearance of these terms can be interpreted collectively as endeavors to elucidate the trajectories of ubiquitous digitalization; they collectively form new patterns which can help us begin to map and historicize the varieties of computer societies.

THE INFRATHIN BETWEEN INTERNET AND REALITY

Excerpt from: Soulellis- *Search, Compile, Publish* 2016

So I want to start with this idea: that everyone is a net artist now. That sounds presumptuous, but here's what I really mean: It's impossible to work today without some kind of relationship to the internet, the internet not as a thing or a place, but as a ubiquitous, persistent condition that spills over into so-called "real life." Or we could say, a condition that muddles real life and my particular interest is in those artists who are asking questions about materiality in this context.

Materiality, and authorship, and aura and accessibility. And the making public of artistic work that circulates in network culture. When I started *Library of the Printed Web* in 2013, it was to collect artists' books, zines and other works around this very simple curatorial idea: network culture articulated as a print artifact. And this is what I was looking for, this kind of surprise, right here — visualizing search results in the hand, in a startling way, and the pause that this enables.

So I think we're looking at an interesting question — now that the internet is pervasive, how does the network reveal itself in more unexpected places, especially when we're constructing identity, negotiating presence, or presenting our work? We carry the browser around with us all day, but what does it mean to see it on paper?

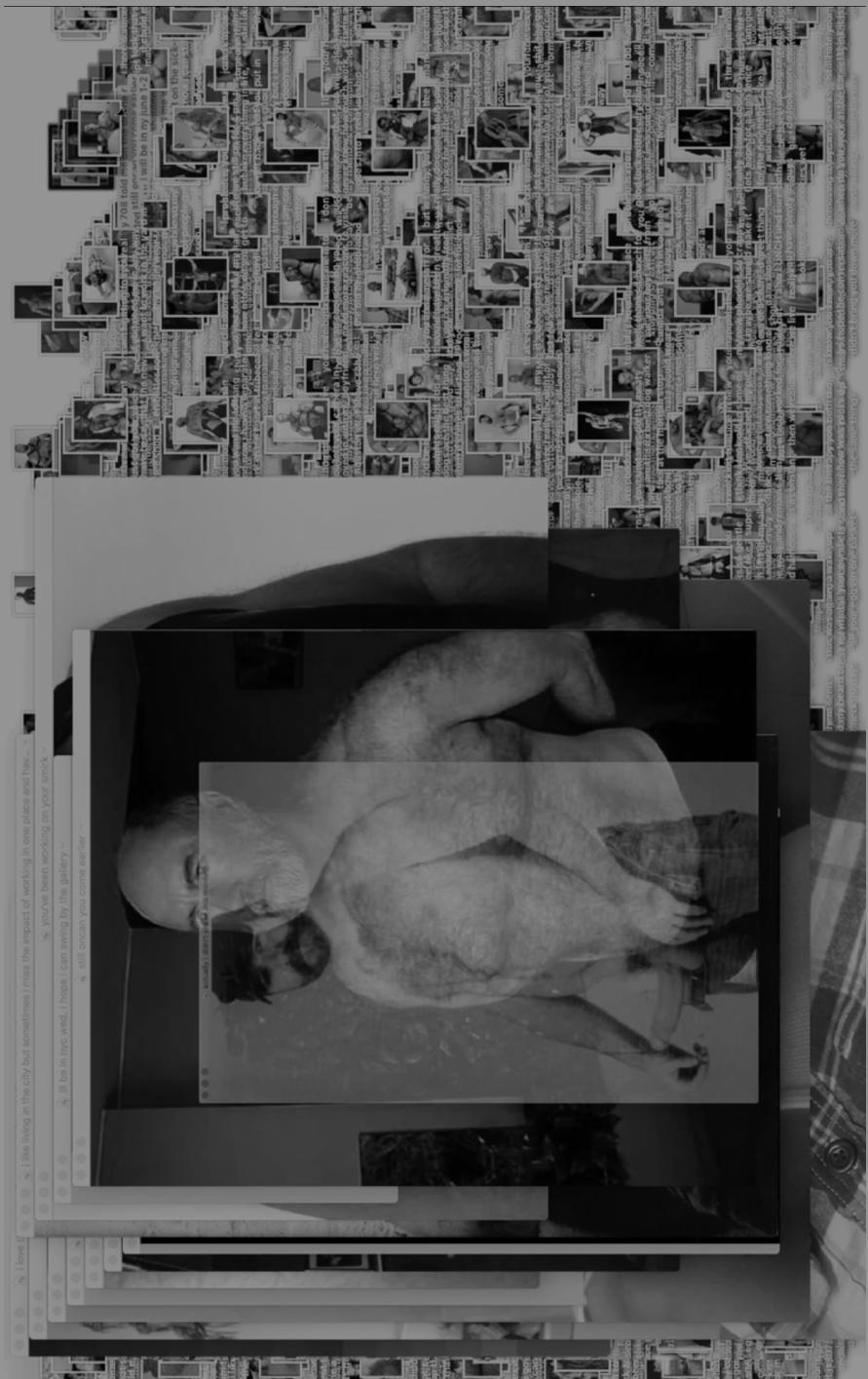
Artistic production and discourse was once limited to physical experience of course, like face-to-face conversation, or publishing to paper, but it's now crucial that we acknowledge the Instagram account or the Facebook group or text messaging as legitimate spaces for writing, publishing and artistic practice. Although artists who work with this expanded idea of the studio are now also going the other way — they're reversing the expectation to remain on the screen. They're discovering more and more ways to "make public" and circulate their work within the conditions of the gallery space, the printed page and other physical places. This distinction between web page and printed page has become fluid, or at the very least, less fixed. I believe we're now straddling these different conditions in an almost impossible way, in that it's difficult to understand where to

locate the digitality or physicality of certain works. But I think that this is exactly what's satisfying about this kind of work, so to get at it, I like to evoke Duchamp's concept of the infrathin. He wrote that the infrathin is an "*in-different difference*" — "*the immeasurable gap between two things as they transition or pass into one another.*" The warmth of a seat which has just been left is infrathin, he said. Sameness, similarity, the same. The possible implying the becoming.

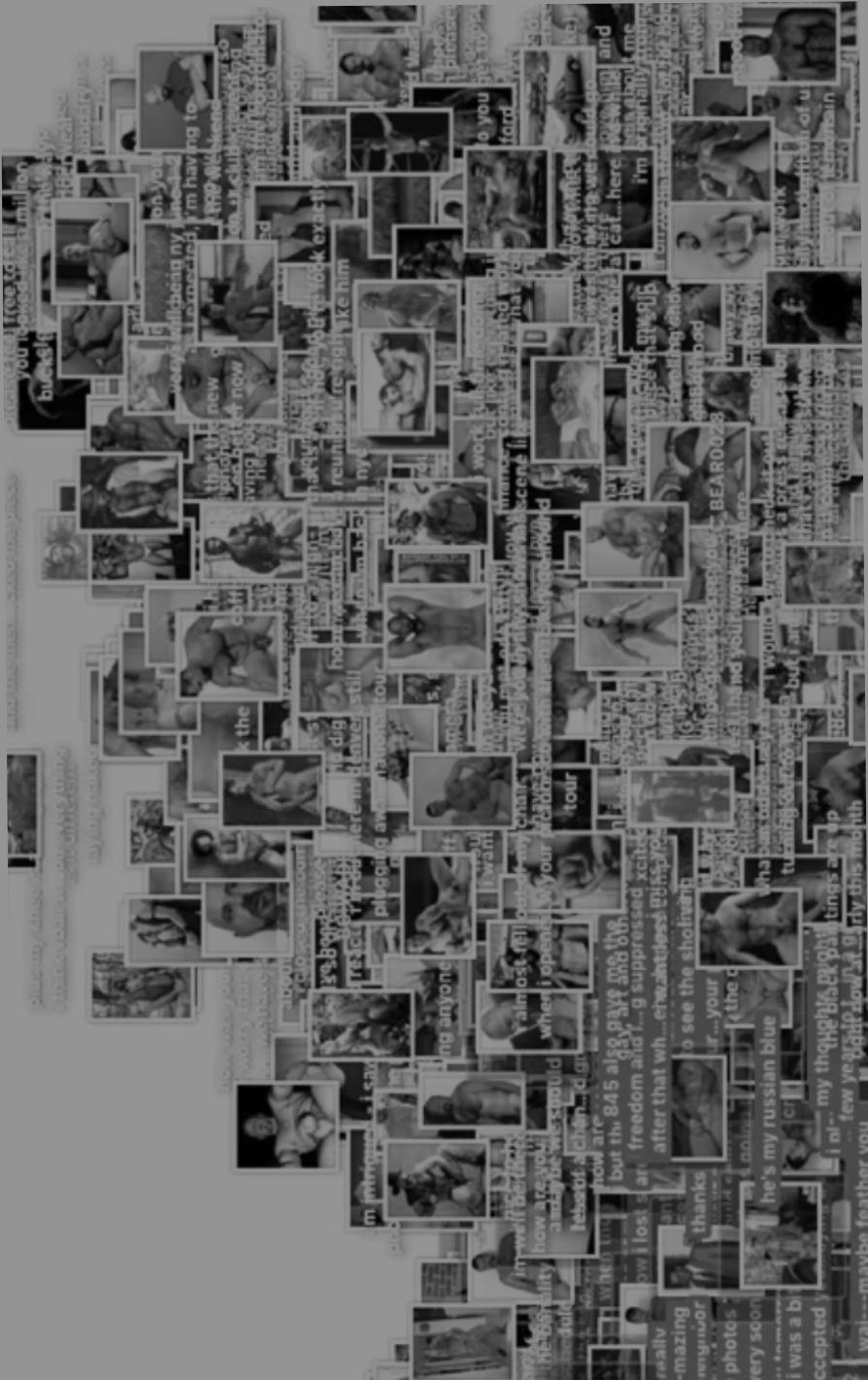
So if materiality is now a fluid idea — if this print-on-demand book is really a kind of digital publishing — then why not make the leap and suggest that multiplicity in form and media is inherent to network culture. In the past, printed matter could make some kind of claim for authentic presence, with its privilege of the tactile. But by making new versions of material, web-to-print celebrates a much more slippery condition — the infrathin space between things as they multiply and exist in new, simultaneous dimensions. For me, this understanding is relatively new. Back in 2013 I tried to create a taxonomy of web-to-print practices, as a way to understand the work that I was seeing around me. So I wrote about specific actions, in a manifesto called "*Search, Compile, Publish.*"



Christopher Clary, Sorry to dump on you like this.zip from Library of the Printed Web



this.zip.Screenshot (16-4-7 4.16.04 PM)





Christopher Clary, this.zip Screenshot (16-4-7 4.17.06 PM).jpg, 2016



GRASPING REALITY THROUGH IMAGES

Excerpt from: Hito Steyerl - TOO MUCH WORLD: IS THE INTERNET DEAD?

But if images start pouring across screens and invading subject and object matter, the major and quite overlooked consequence is that reality now widely consists of images; or rather, of things, constellations, and processes formerly evident as images. This means one cannot understand reality without understanding cinema, photography, 3D modeling, animation, or other forms of moving or still image. The world is imbued with the shrapnel of former images, as well as images edited, photoshopped, cobbled together from spam and scrap. Reality itself is post produced and scripted, affect rendered as after-effect. Far from being opposites across an unbridgeable chasm, image and world are in many cases just versions of each other¹. They are not equivalents however, but deficient, excessive, and uneven in relation to each other. And the gap between them gives way to speculation and intense anxiety.

Under these conditions, production morphs into post production, meaning the world can be understood but also altered by its tools. The Tools of post production: editing, color correction, filtering, cutting, and so on are not aimed at achieving representation. They have become means of creation, not only of images but also of the world in their wake [...].

This assigns a new role to image production, and in consequence also to people who deal with it. Image workers now deal directly in a world made of images, and can do so much faster than previously possible. But production has also become mixed up with circulation to the point of being indistinguishable. The Factory/ studio/ tumblr blur with online shopping, oligarch collections, realty branding, and surveillance architecture. Today's workplace could turn out to be a rogue algorithm commandeering your hard drive, eyeballs, and dreams. And tomorrow you might have to disco all the way to insanity.

As the web spills over into a different dimension, image production moves way beyond the confines of specialized fields. It becomes mass post production in an age of crowd creativity. Today, almost everyone is an artist. We are pitching, phishing, spamming, chain-linking or mansplaining. We are twitching, tweeting, and toasting as some form of solo relational art, high on dual processing and a smartphone flat rate. Image circulation today works by pimping pixels in orbit via strategic sharing of wacky, neo-tribal, and mostly US-American content. Improbable Objects, celebrity cat GIFs, and a jumble of unseen anonymous images proliferate and waft through human bodies via Wi-Fi. One could perhaps think of the results as a new and vital form of folk art, that is if one is prepared to completely overhaul one's definition of folk as well as art. A new form of storytelling using emojis and tweeted rape threats is both creating and tearing apart communities loosely linked by shared attention deficit.



Hito Steyerl How Not to be Seen 2013

CIRCULATIONISM

Excerpt from: Hito Steyerl- TOO MUCH WORLD: IS THE INTERNET DEAD?

But these things are not as new as they seem. What the Soviet avant-garde of the twentieth century called productivism – the claim that art should enter production and the factory – could now be replaced by circulationism. Circulationism is not about the art of making an image, but of postproducing, launching, and accelerating it. It is about the public relations of images across social networks, about advertisement and alienation, and about being as suavely vacuous as possible.

But remember how productivists Mayakovskiy and Rodchenko created billboards for NEP sweets? Communists eagerly engaging with commodity fetishism?² Crucially, circulationism, if reinvented, could also be about short-circuiting existing networks, circumventing and bypassing corporate friendship and hardware monopolies. It could become

the art of recording or rewiring the system by exposing state scopophilia, capital compliance, and wholesale surveillance. Of course, it might also just go as wrong as its predecessor, by aligning itself with a Stalinist cult of productivity, acceleration, and heroic exhaustion. Historic Productivism was – let's face it – totally ineffective and defeated by an overwhelming bureaucratic apparatus of surveillance/ welfare early on. And it is quite likely that circulationism – instead of restructuring circulation – will just end up as an ornament to an internet that looks increasingly like a mall filled with nothing but Starbucks franchises personally managed by Joseph Stalin.

Will circulationism alter reality's hard- and software; its affects, drives, and processes? While productivism left few traces in a dictatorship sustained by the cult of labor, could circulation change a condition in which eyeballs, sleeplessness, and exposure are an algorithmic factory? Are circulationism's Stakhanovites working in Bangladesh like-farms,³ or mining virtual gold in Chinese prison camps,⁴ churning out corporate consent on digital conveyor belts?



Hito Steyerl How Not to be Seen 2013







A VOID FULL OF COPIES

TEXTS THAT FOCUS ON THE PROCESS OF COPYING AND APPROPRIATING IN THE ARTS

Malleability in media
CTRL C

The Right to Transform and Copy
I Collage, Therefore I Am
Borrowing from the internet

MALLEABILITY IN MEDIA

*Excerpt from: Vilborg Krista Alexandersdóttir
Art in the Age of Post Prefixes*

The issue of media malleability The issue of value has always been present in the discourse around contemporary art, and has been closely situated around the idea of an 'original' object or the value of the 'unique'. The media has had great importance in describing the artists' practice (painter, sculptor, installation artist), which keeps the idea of the value of a 'rigid object' alive, as well as the importance of the gallery space to showcase it. In the late 1960s, artists like Sol LeWitt and Joseph Kosuth, began to question the value of an 'original' object, using appropriations (inspired from Duchamp), recipes for artworks that could be recreated and mixed media arts, using the same idea for different materials (Groys, 2008). For these early conceptualists, it was the idea that mattered, whether it was they or someone else who created it, or whether the idea was materialized at all.

"When you think about Sol Le Witt's wall drawing, that's just a set of instructions, well that's no different from the code base that underlies all software based artworks." (Kelanii Nichole, 2017)

This debate is thus definitely not untrodden, yet is still filled with simplifications and contradictions that need to be addressed. The discourse of media-malleability has been too theoretically based, without researching the artists actual intent and opinions on the subject.

VALUE WITHIN AN UNSTABLE MEDIUM

With the emergence of the Internet for common use, art emerged on people's computer screens and smartphones, which enabled audiences to browse artworks, (or documentations of artworks) without visiting the gallery or being in direct meeting with the works. This situation brings to question the purpose of the gallery space as a consecrator of art and the importance of an original 'physical' object. An obvious contradiction emerged in the artists' answers that mirror the conflicts stated above, in the divide between the importance of an 'object' versus the 'concept.' This is not to say that object-orientation does not have conceptual ideas behind it, **'of course there are ideas in the work but there are ideas in everything'** (Torben Ribe, 2017). Yet, this con-

tinues the century old dialogue of whether it is the idea of an artwork that deserves most of the attention or the material object, the offspring, so to say, of the artists intent. This is important because the aura has been hiding behind the idea of the original object, which has a hard time being transferred over to a digital society. Artists Joe McKay and Sæmundur Þór Helgason suggest that there is definitely still a sense of the aura within an original object in a museum, but when you are not working within an object oriented medium, it is silly to even bring it up. According to them, the aura has not been translated over to digital media, contradicting Davis' (1995) former statement on the aura. It's hard, the problem is that I wonder what a copy now, if it's digital it's the same, it used to be a copy, and the degradation made the original more valuable but now you can make a one to one copy, the original doesn't have the same sort of intrinsic value anymore. But I don't know, from my perspective that's kind of a good thing, I think it's healthy, they make some more interesting art from more perspectives. It's different because it doesn't have the unique quality of an object, a video is not unique somehow, because it can exist like in million copies without losing anything of itself [...]. *"I guess a thing being digital makes it somehow into a mass, the amount of it is unlimited and that makes it a little bit difficult for people to know how to get around this, if you buy this how is it then yours?"* Said Anna Vibe, 2017.

The discourse around media-malleability has led to the fact that one can no longer classify artworks by their medium, which entails obvious complications. A genre evokes with it a 'mark of distinction' or an idea of 'originality'. For artists there is the pressure of creating something 'original' and 'new', to raise its symbolic value. *'They fulfill the function of signs of recognition distinguishing galleries, groups and painters'* said Bourdieu, 1996. One sees this pattern repeat itself in our current cultural environment with the emergence of the many genres referring to a similar understanding of a transformation in the art world, i.e. the emergence of net-nativity into the art discourse. Drifting from the former media-focused generation of computer art, (which defined the artwork by its technological medium), in recent years the discourse has been more vague and medium-malleable. This obviously creates a lot of confusion between the distinction of genres as well as recurring overlap. I think that calling anything digital is sort of like ghettoizing it, because it is referring to it as a medium as

opposed to just speaking of it as contemporary art. Kelani Nichole, curator of Transfer gallery in New York, prefers to use the term time-based media, over contemporary digital-art, when describing the artworks she curates, which are mainly screen-based artworks, yet with the possibility of an extension into physical space. It is a media that is '**constantly evolving in order for it to exist through time, accentuate it, update it and act it out**' said Nichole, 2017. In a society completely dissolved of the boundaries between the online and the offline, our physical realities and the Internet, referencing an artwork based on its digital medium thus seems outdated and limiting. Time-based media covers different aspects of contemporary art that share certain elements such as indicating that something is evolving, '**the nature of the work itself that is being acted and updated and constantly engaged**' said Nichole, 2017, connoting the constant obsolescence of contemporary artworks. This is one attempt at finding an applicable term to this seemingly transformation era of media, where the media does not matter for the content, and the content does not matter for the media. 'The distinction between digital art and just contemporary practice, I think its fully dissolved' Nichole mentions. [It's]sort of acknowledging that there was a tipping point there, after the .com crash, sort of realizing that there was [...] a turn in the trend of how art and the Internet could kind of work together said Joe McKay, 2017.

In a post-Internet society the tension between an original object and an original idea has been tossed and turned, yet it looks like it is not about to be dissolved. Quite the contrary, artist Torben Ribe suggests that because of how fluid media-use has become, it is increasingly more important for the individual media to justify itself and its existence. The good thing about the spreading of the Internet is you get more focused on the different realities between the media, you have to really think about why should I make a book when it's so easy to spread your images? And you get more concerned about what makes a book a book, and why do I make- and why do I read it.

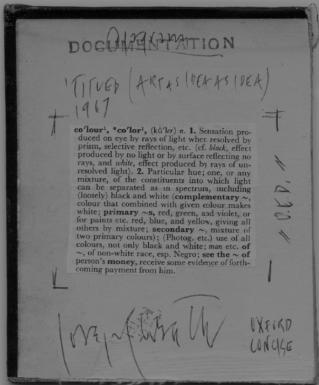
Each medium carries with it a heavy historical and discursive baggage that is hard to avoid. Thus, it becomes important what media artists choose to use, as well as whether they choose to adhere to one medium specifically. According to Groys (2008) the avant-garde has tried to bypass medium-specificity by straying away from the museums. To break away from the museums is also to break

away from history, but the museums do not show what should be done, but what has been done, and should not be repeated. This becomes especially important when one discusses digital media, as the discourse around media such as photography, video art, and Internet art has been transformed so as not to devalue the artworks made. Fredrik Jameson (1984) mentions that with postmodernism the divide between 'high' culture and mass culture was effaced. Before that, as Manovich (2001) mentions, the categorization between artworks was very clear, as one could arrange them by their physical media. This made the division between art-culture and mass-culture obvious, as the art world focused on the scarcity and value of unique objects, available to few, whilst mass culture was made to be easily reproduced and distributed. However, with the emergence of video art, digital art and net art, the artists appropriated the media formerly designated for mass culture, creating new contradictions in the economic and symbolic value of 'original' objects.

One could no longer assign value to an artwork solely based on its scarcity, and so it had to be fabricated to keep its artistic value intact. Hence, the difference between television material and video art, or painting and a photograph, has become sociological rather than merely physical. As Bourdieu mentions (1996, 162) '**this structure, which is present in all artistic genres, and has been for a long time, tends to function today as a mental structure, organizing the production and perception of products.**' Similarly, Brad Troemel (2013b) states that art-culture has appropriated mass produced good, which is socially acceptable as long as the artworks are not mass produced, but kept valuable. It is the sociological value, the symbolic alchemy, that keeps them valuable, not the medium.



Daily Art Magazine Joseph Kosuth, One and Three Chairs



Joseph Kosuth, (A.I.A.I.), 1967

co'lour¹, *co'lour¹, (kū'lər) *n.* **1.** Sensation produced on eye by rays of light when resolved by prism, selective reflection, etc. (*cf. black*, effect produced by no light or by surface reflecting no rays, and *white*, effect produced by rays of unresolved light). **2.** Particular hue; one, or any mixture, of the constituents into which light can be separated as in spectrum, including (loosely) black and white (**complementary** ~, colour that combined with given colour makes white; **primary** ~s, red, green, and violet, or for paints etc. red, blue, and yellow, giving all others by mixture; **secondary** ~, mixture of two primary colours etc.) use of all colours, not only black and white); (*Photog. etc.*) use of ~, of non-white race, esp. Negro; *see the ~ of person's money*, receive some evidence of forthcoming payment from him.

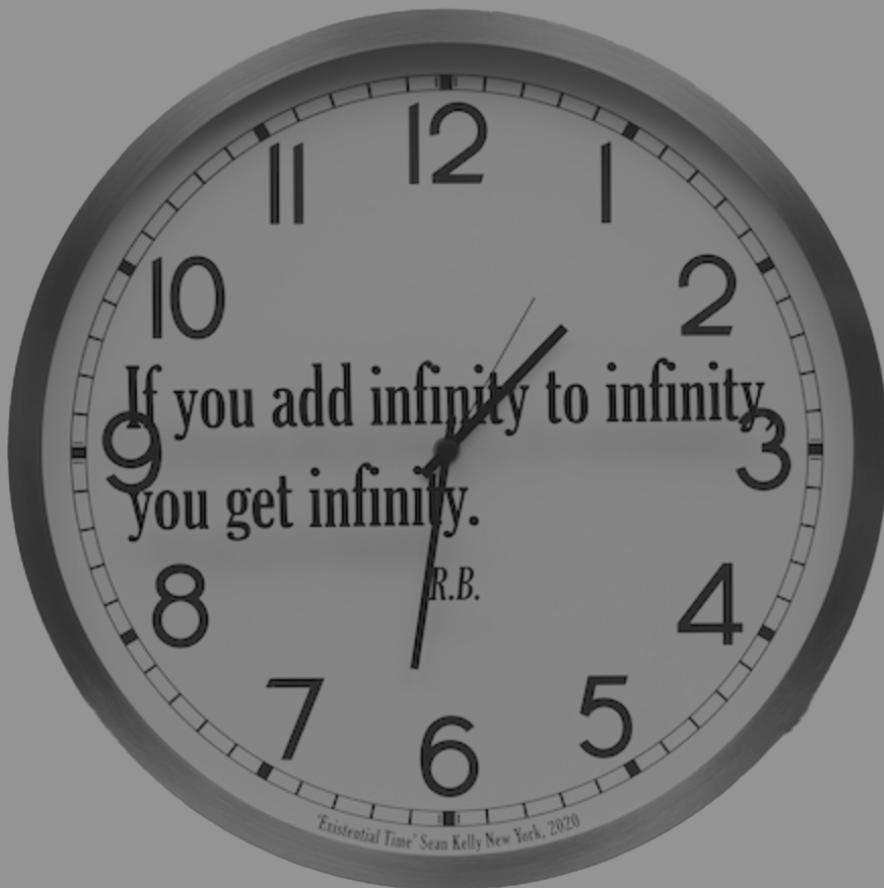


Photo JasonWyche, Joseph Kosuth Quoted Clocks



SRI International , William English, using the mouse prototype.

CTRL C

Excerpt from: Jussi Parikka- Copy

The process of copying is a key cultural technique of modernity. The mechanization of *imitatio* awed even the hailed Renaissance artist Leon Battista Alberti at the dawn of the Gutenberg era: “*Dato and I were strolling in the Supreme Pontiff’s gardens at the Vatican and we got talking about literature as we so often do, and we found ourselves greatly admiring the German inventor who today can take up to three original works of an author and, by means of movable type characters, can within 100 days turn out more than 200 copies. In a single contact of his press he can reproduce a copy of an entire page of a large manuscript.*” In Alberti’s time the spiritual concept of *imitatio* (Latin) or mimesis (remediated from the philosophy of Ancient Greece) became the cornerstone of art theory, which lasted for hundreds of years but also turned at the same time into a material process of copying: especially the texts of the ancients.

From the printing press that replaced the meticulous work of monks copying texts to the technique of mass production of photographs and other technical media objects, “copy” has become a central command routine of modernity. Modern media can be understood as products of a culture of the copy as Walter Benjamin has analyzed in relation to film. Paraphrasing Benjamin, mechanical reproduction is an internal condition for mass distribution. In contrast to literature and painting, film production is about mechanical reproduction, which Benjamin claims “***virtually causes mass distribution***.⁸ This coupling of copying and mass distribution is not, however, restricted to the media technology of cinema, it also characterizes networked and programmable media such as computers. I will return to this point at the end of the text.

Nineteenth-century enthusiasm for the copy was tied to the possibility of producing low-cost photographs and films and the commercial prospects of such a process. Similarly, the mass production and distribution of printed material was inherently connected to material principles of production, notably the rotation press, and other factors such as cheapening of paper. Even the Gutenberg printing machine is fundamentally a copy machine, ingenious in its use of standardized modular parts for individualized signs. During the nineteenth century the first copy

machines entered offices due to the rising need for archiving and distributing documents. Such machines slowly replaced the work done by scribes or copy clerks, such as Bob Cratchit in Charles Dickens’s *A Christmas Carol* from 1843 or the dysfunctional copy-man in Herman Melville’s *Bartleby the Scrivener* from 1853 (who would “rather not” do his work).⁹

To guarantee obedience and efficiency the copy routine was technologically automated and also integrated as part of computing systems fairly early on. The early punch card machines used standardized copy processes in the form of special reproducing punch machines (for example, the IBM 514) to copy the cards used as templates for further data processing purposes. Some reproduction machines apparently also incorporated special control programs. The data fields of the specific cards to be copied were fed to a control panel and were then duplicated onto blank cards.¹⁰ In other words, the instructions for making copies were in themselves part of the mass production of copies: Recursive algorithms are at the heart of modernity. With digital computers the mechanical process is substituted for the informationalization of modular entities and creation of abstract mathematical patterns, which are the focus of copying and reproduction.¹¹ This in itself has eased the copying of cultural products and consequently led to new techniques of copy protection and consumer surveillance.

In digital software culture “copy” is used in two different ways: (1) in the context of file management and as a new phase of cultural reproduction, and (2) as part of copy/paste—a cultural technique and aesthetic principle. The two lineages constantly overlap in the modern history of media technologies, where copying, the verb, designates a shift in the cultural techniques of reproduction from humans to machines, and copy, as a noun, presents itself as the key mode of becoming-object of digital culture—as easily reproducible and distributed packages of cultural memory.

With the early computers that used core memory, copy routines were a source of maintenance as well as amusement. [...] The very basic memory functions of a computer involve copying in the sense of data being continuously copied between memory registers (from cache memory to core storage, for example.) Such operations can be termed “copying” but can equally justifiably be given names such as “read” and “write” or “load” and “store register” operations.¹² With the move from the mechanical programming of computers to informational patterns, the

copy command became integrated as an organic part of file management and programming languages in the 1960s.¹³ [...] The emerging trends and demands of network computing underlined the centrality of the copy command. Instead of mere solitary number crunchers, computers became networked and communicatory devices, where resource sharing was one of the key visions driving the design of, among other things, the ARPANET.¹⁴ During the same time as the early computer operating systems for wider popular use were being developed, meme theory, originally conceived by Richard Dawkins in the mid-1970s, depicted the whole of culture as based on the copy routine. Memes as replicators are by definition abstract copy machines ***"whose activity can be recognized across a range of material instantiations."***¹⁵ Informatics is coupled with meme copying; media technological evolution can be seen as moving toward more precise copy procedures, as Susan Blackmore suggested. Copying the product (mechanical reproduction technologies of modernity) evolves into copying the instructions for manufacturing (computer programs as such recipes of production).¹⁶ In other words, not only copying copies, but more fundamentally copying copying itself. What makes meme theory interesting is not whether or not it is ultimately an accurate description of the basic processes of the world but that it expresses well this "cult of the copy" of the digital era, while it abstracts "copying" from its material contexts into a universal principle.

During the 1990s copy routines gained ground with the Internet being the key platform for copying and distributing audiovisual cultural products. Of course, such techniques were already present in early fax machines. Since the latter half of the nineteenth century these routines allowed for the transmission of one's own handwriting over distances. Soon images also followed. (Technically, mid-nineteenth century phototelegraphy already allowed the encoding of data into patterns and the transmission of this copy via telegraph lines.) Hence, facsimile, factum simile, should be seen as ***"a copy of anything made, either so as to be deceptive or so to give every part and detail of the original; an exact copy likeness"***.¹⁶ Naturally, no copy is an exact reproduction of the original but an approximation that satisfies, for example, the expectations of the consumer. To guarantee such consumer satisfaction, especially since the 1970s, with the help of engineers at Philips and Sony, digital optical archiving techniques have presented us with a mate-

rial memetic technology of cultural reproduction that happens via a simple command routine: copy [...].

Theological issues defined the importance of what was copied and preserved, whereas nowadays the right to copy and to reproduce culture is to a large extent owned by global media companies. This illustrates how copying is an issue of politics in the sense that by control of copying (especially with technical and juridical power) cultural production is also hierarchized and controlled.

The high fidelities of consumer production connect to the other key area of copy within computer programming: the copy/paste routine that is part and parcel of graphic user interfaces (GUI). Aptly, the Xerox Company—now a kind of cultural symbol of the modern culture of copy, and especially its Palo Alto research center (PARC)—are responsible for the original ideas of graphic user interfaces and point-click user control using the mouse. The Gypsy graphical interface system from 1974/1975 was probably the first to incorporate the cut and paste command as part of its repertoire (although Douglas Engelbart and the "Augmentation Research Center" had introduced the idea in 1968). The command was designed as a remediation of the paper-and-scissors era, keeping nonprofessionals especially in mind. The interface was designed for efficient office work, where adjustments could be done on screen while always having a clean copy in store for backup [...].

Manovich notes that ***"Endless recycling and quoting of past media content, artistic styles and forms became the new 'international style' and the new cultural logic of modern society. Rather than assembling more media recordings of reality, culture is now busy reworking, recombinining, and analyzing already accumulated media material."***¹⁷ In addition, recycling is also incorporated as part of the actual work routines of programming in the sense of reusing already existing bits and pieces of code and pasting them into novel collages (so-called copy and paste programming). Since the 1960s copying has been elevated into an art practice, but it is more likely to be articulated in monotonous office work context or as pirate activity.¹⁸

In general, "CTRL + C" functions as one of the key algorithmic order-words piloting the practices of digital culture. This returns focus on the key economic political point: who owns and controls the archives from which content is quoted and remediated? The question does not only concern the software producers who are in a key position

to define the computer environment but also the large media conglomerates, which have increasingly purchased rights to the audiovisual archives of cultural memory. Purchasing such rights means also purchasing the right to copying (as a source of production) and the right to the copy as an object of commercial distribution. [...] Aesthetic and consumer principles have been intimately intermingled with the engineering and programming routines of modern operating systems that are part of the genealogy of modern technical media. For Friedrich Kittler, the Turing machine as the foundation of digital culture acts as a digital version of the medieval student, “**a copying machine at almost no cost, but a perfect one.**” Similarly for Kittler: *“The internet is a point-to-point transmission system copying almost infallibly not from men to men, but, quite to the contrary, from machine to machine.”*¹⁹ Hence, we move from the error-prone techniques of monks to the celluloid based cut and paste of film, and on to the copy machines of contemporary culture, in which digitally archived routines replace and remediate the analog equivalents of prior discourse networks. With computers copying becomes an algorithm and a mode of discrete-state processing. Digital copying is much more facile (if not totally error-free) than mechanical copying, and copies are more easily produced as mass distribution global consumer products. With digital products the tracking and control of the objects of copying is easier, and there is the added capability to tag the copies as copyright of the producer or the distributor. The novelty of the digital copy system is in the capability to create such copy management systems or digital rights management (DRM) techniques, which act as microcontrollers of user behavior: Data is endowed with an inherent control system, which tracks the paths of software (for example, restricting the amount of media players a digitally packed audiovision product can be played on).

In addition, copying is intimately entwined with communication as a central mode of action of network culture. Such socio technological innovations as nineteenth-century magnetic recording, the modem (1958), the C-cassette (1962), the CD disc (1965), the Ethernet local network (1973), and Napster (1999), and subsequent file-sharing networks can be read from the viewpoint of the social order words “copy” and “distribution”.

The act of copying includes in a virtual sphere the idea of the copy being shared and distributed. What happens in copying is first

the identification or framing of the object to be copied, followed by the reproduction of a similar object whose mode of existence is predicated upon its being distributed. There is no point in making copies without distributing them. Copying is not merely reproducing the same as discrete objects but coding cultural products into discrete data and communicating such coded copies across networks: seeding and culturing. Similar to how Benjamin saw mechanical reproduction and distribution as inherent to the media technology of cinema, copy routines and distribution channels are intimate parts of the digital network paradigm: connecting people, but also copying machines.



Gunther von Hagens , Body Worlds exhibit

THE RIGHT TO TRANSFORM AND COPY

Excerpt from: Marcus Boon- Praise of Copying

If Hagens' work points to the continuing existence of a taboo on copying, it also points to a shift that we are undergoing in relation to the forces that constitute the taboo. It may be, as Girard argues, that we are no longer able to believe in the myths that hold up the taboos, and are forced to face directly the mimetic mechanisms that the myths and taboos managed and/or obscured. Nevertheless, these structures still are able to exert considerable force, especially insofar as they are currently being brought to a point of crisis that threatens their existence. Or perhaps their existence is as strong as ever, only now transposed to the marketplace and the economy, where the desacralized taboo takes the form of intellectual-property law, and the use of copyright, patents, and trademarks to control mimetic transformations. These laws are backed up by the omnipresent codes and passwords which function as ritualized protectors of identities in places where transformation is rapid, such as the banking system, the airport, the supermarket checkout, and the Internet [...].

The boundaries, borders, institutions that currently restrict such movement are themselves mimetically constructed entities (think, for example, of that remarkable twentieth-century artifact, the passport) that strongly resist transformation, not to mention those who fake their identities, who do not belong, who belong elsewhere [...]. A rethinking of mimesis could support a politics that also established the right to nonequivalence.

Gender politics are increasingly centered on the right to transform, and any examination of this right has to find its way through and in the categories of Man and Woman. Patrick Califia has set out very well the complexity of the possible identifications related to sexuality and gender that someone might make in the course of a lifetime, and his/her argument concerns the right to make those identifications.²⁰ Gender dysphoria is another excellent example of the Chuang Tzu / butterfly situation and the decision/ question/problem of how to identify, which, again, is a mimetic problem—or a problem of how we think about mimesis, and about the difference between saying “like a man” and “as a man.” The

right to multiple “coming outs,” which serve as moments of self-identification, the situational dynamics of “*giving an account of oneself*,” to use Judith Butler’s phrase, emerge out of respect for the shifting processes by which the chaotic and creative flux of transformation is given name and form.²¹

The right to transform would also play a determining role in political issues around life and death—for example, abortion, euthanasia, even the boundaries and limits around exhibitions like Hagens’ *Body Worlds* or Gregor Schneider’s recent proposal for gallery exhibitions of dying or dead people. [...] Should one be allowed to transform the basic biological structure of organisms? Should one be allowed to claim any such innovations as private property? Should those identified as genetically different from prevailing norms be accorded the same rights?

Every one of these situations is highly complex, and I can do little here to address that complexity. But let us affirm that the right to copy, and to transform ourselves and our environment through copying, is a political issue in ways that go far beyond intellectual property law. It is hard to see what is at stake in each of these situations—where a crisis occurs because a particular transformation is being coerced or denied, where the right to transform self and other is accorded to one group and denied to another, with no recognition of the way that a particular understanding and framing of mimesis is being deployed. By “framing” I mean taboos, laws, discourses, and so on. Such framings, which are eminently ideological but which are presented as natural, manipulate our fears of the remarkable plasticity of mimesis; they set standards for what is called “original” and what a “copy,” what is “real” and what is “fake,” who belongs and who is an imposter, what is fixed and what is allowed to change, what is called “natural” or “unnatural.”

If we understand that the many crises of transformation outlined above have a certain commonality—fear of mimetic transformation, and a reliance on taboo-like structures and framings to manage this fear—very basic political questions arise. What if we faced our fear? Could we do without such framings entirely? To what degree can we even speak of “rights” when thinking about the inexorable processes of transformation by which we and everything around us are constituted as entities? We are afraid that if we opened ourselves to these transformative flows, we would be destroyed in an explosion of violence; but according to Buddhist tradition, this opening up, if done in a disciplined

and accurate way, beginning with ourselves, also develops our capacity for a vast compassion for other beings also undergoing these processes of transformation. And this compassion—not conceptual, but developed through practice as experience and realization—is surely the basis of any future politics.

EVERYTHING IS APPROPRIATED

I remember the first time I taught my class at York University on copying, the week we came to discuss appropriation, plagiarism, and the like. I gave students my definition of “appropriation”—the act of claiming the right to use, make, or own something that someone else claims in the same way. Thinking about appropriation enables us to ask: Who has the right to make a copy? Which people have the right to prohibit someone else from copying them or that which they believe belongs to them? A student raised her hand and said that if this was the definition, then the slave trade had to be considered a vast act of appropriation. There was a lovely, sad silence in the room; and after a second, I responded that most of what we call history is arguably the history of appropriation, and the history of one group stealing from another group and claiming those people’s bodies, minds, properties, lands, or cultures as their own. This history continues today unabated, and it brings up the philosophically complex problem of belonging. While we must acknowledge the importance of the juridico-political discourse whose role it is to decide questions of belonging, and the trauma that accompanies what is called “theft,” if we want to understand what is at stake in speaking of “copyright” and the controversies that accompany it, we must ask: What can we truly say belongs to us? To what degree have we genuinely given consent to the structures and situations in which we find ourselves, including those that establish what “belongs,” and to whom? And if we look broadly at human history: What is there that has not been appropriated by others in the name of some idea or entity or structure? And finally: In what sense do identity and essence ever really belong?

There is a long history of appropriation in the arts. To take a few lines of an author’s composition, to copy an image or a melody and use it in your own work: such acts of citation or outright theft formed the basis of art before Romanticism—Shakespeare’s extensive use of other playwrights’ plots and texts, for example. The valorization of the expressive power of the individual artist emerged

around the same time as copyright laws, during the Romantic period. But the integration of the original artist into the marketplace was also accompanied by the rise of an avant-garde whose work has constantly been built around a critique of notions of originality, identity, and property. Such avant-garde work includes collage and montage by Picasso and the Dadaists; direct acts of appropriation such as Duchamp’s *LHOOQ*, a retitled and retouched print of the *Mona Lisa*; Warhol’s soup cans and silk screens. More recently, there was the movement known as “appropriation art,” which launched the careers of artists such as Cindy Sherman, Sherrie Levine, Jeff Koons, and Richard Prince, not to mention writers such as Kathy Acker in New York in the late 1970s. As Nicolas Bourriaud notes, in today’s “postproduction” art world, appropriation as the recycling of circulating images and forms is a basic strategy—Damien Hirst, for example, has moved a whole pharmacy from store to gallery. The impasse of appropriation in art was described accurately by Benjamin Buchloh twenty-five years ago: every calculated act of transgressive appropriation made by experimental artists today speculatively assumes a future recuperative appropriation into art history and the culture of the museum, making transgression a shrewd investment.¹ This impasse also describes a broader crisis of the copy today, which includes question marks appended to “work,” “identity,” “ownership,” and “community.”

Appropriation is about a lot more than a particular artistic strategy, and in our attempts to reveal the broader context of copying, appropriation has always been our theme [...].



Gunther von Hagens , Body Worlds exhibit





I COLLAGE, THEREFORE I AM

Excerpt from: Kembrew McLeod and Rudolf Kuenzli- I Collage, Therefore I Am

"A good composer does not imitate, he steals," Igor Stravinsky once remarked, expressing a sentiment that many well-known artists have shared (quoted in Oswald, 1990, 89). Whether we are talking about Dada, Cubism, Futurism, Surrealism, Situationism, or Pop Art, creators across artistic movements have long acknowledged the centrality of appropriation in their creative practices [...].

Innovations in communication technologies (the phonograph, radio, magnetic tape, and, later, digital media) gave people new ways of capturing sound and image, which fundamentally changed their relationship with media. Starting at the beginning of the twentieth century, newspapers were the dominant media outlets that circulated cultural and political texts, acting as ideological gatekeepers that shaped popular culture. For artists armed with scissors and paste, the messages in newspapers' pages could be literally cut up, rearranged, and thus transformed with available household tools and technologies. Later, magnetic tape and celluloid were subjected to the hands-on manipulations of artists who critiqued the dominant culture. Collage is not merely a technique that characterizes a series of artistic, literary, and musical movements, for it can be much more than that.



Hannah Höch Untitled (Large Hand Over Woman's Head), 1930

In his essay, "Modernism and the Collage Aesthetic," Budd Hopkins emphasizes that it is "a philosophical attitude, an aesthetic position that can suffuse virtually any expressive medium" (1997, 5). *Cutting Across Media* explores that philosophical attitude. The chapters included here implicitly or explicitly treat collage as a cultural practice that can intervene within mass media, consumer culture, copyright regimes, and everyday life. This book historicizes a wide range of appropriation tactics—ones that cut not just across media but also through national borders and human history. In doing so, it addresses a variety of media and genres: from poetry, literature, photocopied mail art, and "modified" outdoor advertisements to pop music, sound collage, and visual art.

BEYOND DIGITAL

Cutting Across Media starts from the assumption that culture is a complex process of sharing and signification. Meanings are exchanged, adopted, and adapted through acts of communication—acts that come into conflict with intellectual property law. In light of these legal constraints, it is important to emphasize that these appropriation practices are variations on behaviors that make us, well, human. As children we learned to speak our native language by imitating the sounds heard around us, and as adults we often repeat pop culture catch-phrases and songs drilled into our heads by the culture industry. In this way, people are organic, flesh-and-bone sample machines.

New technologies simply made it possible for people to engage with mass media



Hannah Höch from an Ethnographic Museum 1929

in ways that echo the dialogic exchanges that occurred in more private, interpersonal settings—and in art scenes that existed at the margins of the mainstream. The Dadas showed us how appropriation could be a potentially powerful strategy for intervening in mediated representations of reality in the 1910s and 1920s. At that time, intellectual property was not a concern for Dada artists like Tristan Tzara and Kurt Schwitters. During the First World War they cut out the words of (copyrighted) newspaper articles and rearranged them according to chance, thus rendering war propaganda nonsensical.

In the early twentieth century, there was no equivalent of Gannett, NewsCorp., or any other powerful media conglomerate that might file a lawsuit against these art pranksters. Copyright also was not a concern of John Heartfield, whose later anti- Nazi photomontages decontextualized mass- media photos and pulled back the ideological veils of fascism. Similarly, the Berlin Dada artist Hannah Höch critically juxtaposed the mass media's constructions of the "new woman" in an attempt to expose these media images as yet further commodifications of women. Later in the twentieth century, Barbara Kruger's collages similarly questioned the media's more recent constructions of woman- as consumer, as shopper, by repurposing mass-produced imagery.

The experiments of Tzara, Höch, and Heartfield are also akin to the sign- scrambling work done by the Situationists—an anti-art movement inspired in part by Dada that emerged in 1957. They would, for instance, take a Hong Kong action film about gang warfare and replace the dialogue with one

about class warfare, or they would alter comic strip speech balloons to subvert the original message. Situationists called this technique *détournement*. The closest English translation of *détournement* falls somewhere between "diversion" and "subversion." Another translation might be "unturning" or "deturning"—where culture is turned back on itself, against itself. *Détournement* is a plagiaristic act that, like a martial arts move, shifts the strength and weight of the dominant culture against itself with some fancy linguistic and intellectual footwork. This method was also a unique merging of art and politics. Situationists believed that the truths revealed by *détournement*, which lifted off "the ideological veils that cover reality," were central to their revolutionary project. Guy Debord, author of the influential *Society of the Spectacle*, insisted that a "Dadaist- type negation" must be deployed against the language of the dominant culture (Plant 1992, 86–87).



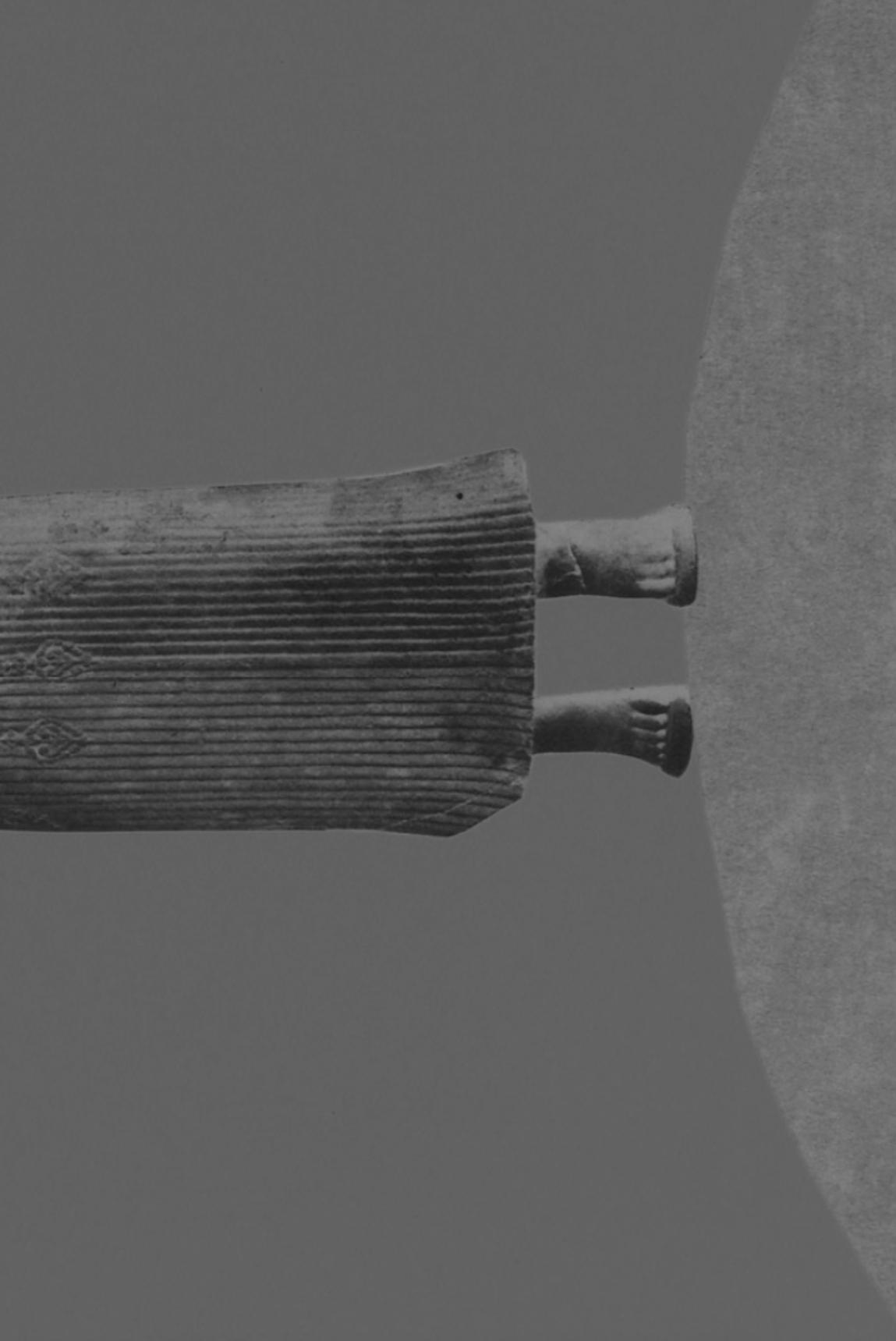
Hannah Höch Indian Dancer 1930



Hannah Höch Grotesque 1963



Hannah Höch Ohne Titel 1930



01com
egspd409.teoma.com - - [09/Mar/2003:17:57:77 -0400] "GET / HTTP/1.1" 200 77 "-" "Mozilla/2.0 (compatible; MSIE 6.0; Windows NT 5.1; grub.org)"
212.68.232.189.brutele.be - - [09/Mar/2003:17:57:77 -0400] "GET / HTTP/1.1" 200 77 "http://www.tooyoung.com" "Mozilla/4.0 (compatible; grub-client/0.9.15)"
ip68-12-106-66.ok.ok.cox.net - - [09/Mar/2003:17:57:77 -0400] "GET / HTTP/1.1" 200 77 "-" "grub-client/0.9.15"
ip68-12-106-66.ok.ok.cox.net - - [09/Mar/2003:17:57:77 -0400] "GET / HTTP/1.1" 200 77 "-" "grub-client/0.9.15"
adsl-34-199-32.bct.bellsouth.net - - [09/Mar/2003:17:57:77 -0400] "GET / HTTP/1.1" 200 77 "-" "Mozilla/4.0 (compatible; MSIE 6.0; Windows NT 5.1; grub.org)"
your own stuff with http://grub.org - - [09/Mar/2003:17:57:77 -0400] "GET /cgi-bin/formmail.pl HTTP/1.0" 200 1024 "-"
63.148.99.247 - - [09/Mar/2003:17:57:77 -0400] "GET /0100101110101101.com/" "-"
"Mozilla/4.0 (compatible; MSIE 6.0; Windows NT 5.1; grub.org)"
s64-180-138-174.bc.hsia.telus.net - - [09/Mar/2003:17:57:77 -0400] "GET /cgi-bin/formmail.cgi HTTP/1.0" 200 1024 "-"
"GET /cgi-bin/formmail.cgi HTTP/1.0" 200 1024 "-"
"GET /cgi-bin/formmail.cgi HTTP/1.0" 200 1024 "-"

BORROWING FROM THE INTERNET

Excerpt from: Christou, Elisavet and Hazas, Michael David- It's Just the Internet! Appropriation in Postinternet Art

BEFORE THE INTERNET

To appropriate is to adopt, borrow, recycle, sample or simply use pre-existing material in ways that form the concept, structure and nature of the end-result. In art, the Tate Gallery²³ traces the practice of appropriation back to Cubism and Dadaism, by continuing into the 1940s Surrealism and 1950s Pop art and returning to prominence in the 1980s with the Appropriation artists. Historically, the use of appropriation in art deals with pressing issues of each time like artistic representation, ownership and plagiarism, art standards and originality. It is often a deliberate, political choice that pushes boundaries and challenges established art conceptions. When Marcel Duchamp one hundred years ago, submitted his now famous readymade *Fountain* - a porcelain urinal that was propped atop a pedestal and signed "R. Mutt 1917" - into the Society of Independent Artists exhibition only to be rejected by the exhibition committee, he was challenging originality, ownership and plagiarism in fine art. Similarly, when Andy Warhol appropriated images from commercial art and popular culture and mass production techniques in the 1960s, he was intentionally distancing himself from the evidence of an artist's hand and was embracing expendability and the ephemera of his time as the subject matter of his work. Today however, the concept of appropriation is multifarious and unclear. The introduction of privately-run commercial internet services and the mass availability of personal computers ignited massive cultural shifts that challenged previous understandings of appropriation in art.

DURING THE INTERNET

Since the rapid growth of internet's commercialisation and services, net art in the mid 1990s and internet art in the 2000s, have explored the cultural shifts in which internet technology played a significant role. In order to examine these quickly- evolving changes in culture, net art introduced works that

used the internet as their medium which in turn defined the subject matter and the nature of these works. This is art that cannot be experienced in any other way. The Internet defines both the place and time of the work as well as the reason for its existence. It is often political in the sense that aims to reveal the structures behind the medium or to manipulate its faults "glitches" or to expose its commercial interests. Hacking, copying, appropriating and sharing are common artistic practices linked to the open-source movement's principles of transparent and copyright-free distribution of software²⁴. Artist duo Eva and Franco Mattes who operate under the pseudonym 0100101110101101, created *Life Sharing*²⁵ and turned their private lives into public artwork. The artists made each and every file on their computer, from texts and photos to bank statements and emails, available to anyone at any time through their website between 2001-2003. In a time where social media did not exist yet, the work's focus was sharing. Anything on their computer was available to search, read and freely copy, including the system itself, since they were using only free software.

With the increasing use of centralized services that emerged along Web 2.0 in 2000s, internet art introduced several new experiences for creating, disseminating, communicating and experiencing art. Web 2.0 describes World Wide Web websites that emphasize user-generated content, ease of use and cross- platforms/devices experiences. With Web 2.0, online games, chat rooms and social media have become the stage upon which artists can unfold their works. The internet is not simply a performative space for internet artists, it is also a space for interaction and connectivity to multiple social and economic cultures. Net art and internet art cannot of course be defined simply by the technical changes in internet technology throughout time. Art is part of social structure and as internet art forms keep changing, their historical context is continually re-evaluated. Today, when the internet is less of a novelty and the variety of methods of presentation and dissemination online is vast, we can identify post internet art as the art of our time, or at least of the 2010s.

AFTER THE INTERNET

"Post Internet Art" is a term coined by artist Marisa Olson and developed further by writer Gene McHugh in the critical blog "Post Inter-

net" during its activity between December 2009 and September 2010²⁶. There are references to post-net culture as early as 2001 with examples like Lev Manovich's *Post-Media Aesthetics*²⁷. However, as Artie Vierkant describes in his 2010 essay *The Image Object Post-Internet*²⁸, "being post-internet" is a distinction which carries ramifications beyond the art context as a societal condition at large, and it would be antithetical to attempt to pinpoint any discrete moment at which the post-internet period begins. Therefore, we can try to characterize this shift from internet art to post internet art as the time when artists are acting less as interpreters, transcribers, narrators, curators and architects and more as fully-implicated participants. For Olson, post internet has a specific meaning, referring to a mode of artistic activity drawing on raw materials and ideas found or developed online. For young artist Grace Miceli post internet is escaping the traditional art world by creating an alternate one. She explains "*I am just bored of it. It doesn't feel relevant to me. I don't know if I am interested in assimilating into that fancy art world as it exists currently.*"²⁹

Within this period (loosely defined as 2010 till now) internet artists can no longer adopt a position on the outside. Internet culture becomes just culture, a new cultural reality that composes the fabric of our everyday lives. In this new reality, the World Wide Web is the perfect reflector of our culture, changing things from our viewing positions to what we consider to be knowledge. Artist Orr Arman says "*I began noticing an unorthodox pattern in the way I was attending to visual content – a pattern of visualization that only made sense with association to the Internet*"³⁰. Google Earth for example reflects the state of the world captured as a snapshot³¹ and the Google search engine reflects a reality tailored by what internet publishers and users deem popular, interesting and important. The web is the most complete and extended archive of our culture that has ever existed while being a storehouse of cultural connections at the same time. Most importantly the web is the only place that popular culture can exist as popular culture today. Ben Huh, founder of The Cheesburger Network points out how quickly internet culture has become a part of everyone's content diet. He says "*Back in 2008, we predicted that internet culture will merge with pop culture. The idea was that memes, viral videos, and remixed content will move from the fringes to an integral part of everyone's content*

diet."³² We can argue that by appropriating the internet, its technology and its content, we are appropriating all cultures.

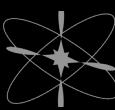
The use of appropriation in internet art today comes organically as a natural practice of experiencing life online. We as internet users can easily relate to that. Generations that have experienced living with the internet share a common understanding of what it feels like spending numerous hours online following one link after the other, ending up consuming content without knowing how you ended up there. We know what it means to "google" something and form an opinion about what this is, based on the search engine's results and images. We know what it feels like to share an inside joke that it is not truly "inside" but rather refers to popular internet culture references and memes that have gone globally viral. As internet users we reproduce, copy, repeat, quote, comment on and remix existing content, being creative on platforms that are already there. We also learn to use internet applications and technology to advertise, promote, connect, manage and organize our lives. However, we as users, visitors and consumers don't necessarily consciously appropriate internet content and technology. These behaviors happen so naturally in our everyday lives that making a distinction between simply using and appropriating is often hard. The quantity of appropriations in all social and cultural areas makes the concept of appropriation unclear. Then what does it mean then to appropriate web content and internet technology?



0109191119191191. Life Sharing Computer



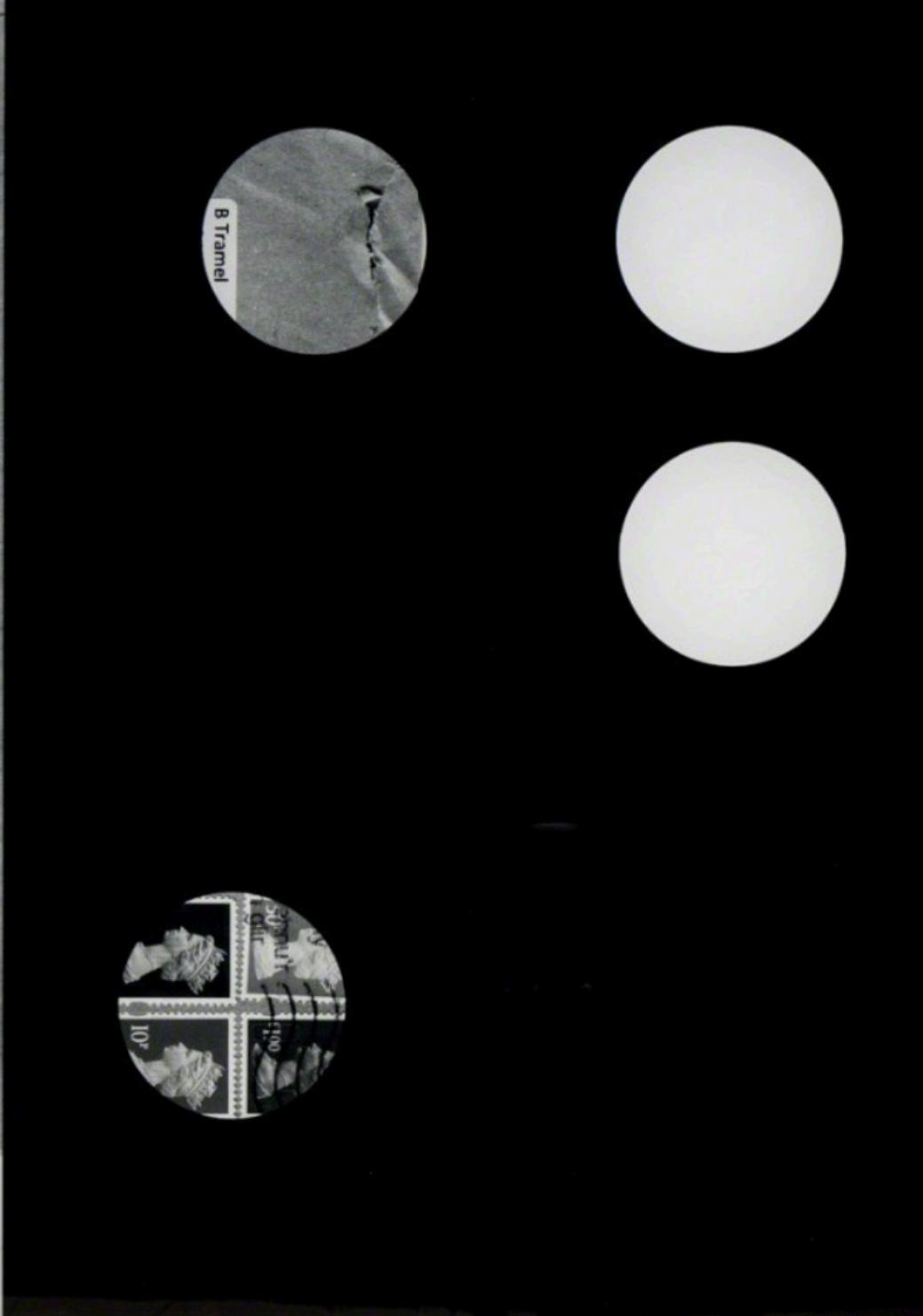
Legacy screenshot of the Life Sharing home page, from the artists archives



A VORTEX OF ARTISTS

BIOGRAPHIES AND WORKS OF ARTISTS THAT UTILIZE APPROPRIATION

Brad Troemel
Richard Prince
Rudolf Bonvie
Penelope Umbrico
Alex Guofeng Cao



Brad Troemel Silk Road Archive: MDMA and Valium, 2013



BRAD TROEMEL AMERICAN, B. 1987

Biography from Artsy ³³

Brad Troemel's work engages with the **influence of the Internet on art** production and circulation. Co-creator of the Tumblr blog "the Jogging" whose posts blurred the boundaries between art and **meme**, Troemel collaborated with artist Joshua Citarella to create the Ultra Violet Production House. The store sells **do-it-yourself** art kits and prefabricated objects to collectors, relying on the internet to disrupt the gallery system. He studied at the School of the Art Institute of Chicago and earned his MFA at New York University. His art explores the paradox of seeing the internet as an escape from the real world as it has become a source of anxiety and information deluge. His physical work such as **3 Fish, Flowers, 3 Crypto Vest Litecoins, 1 AOCS Copper Round** (2014) combines painting, assemblage, and sculpture that integrates consumer goods with significant value to comment on current culture such as cryptocurrency or the sharing economy.



5

Ele
Cu
Sc

Ot
Pre
o

Community Certificate, S.A. Army, 21st Inf. Regt., in Education fields.

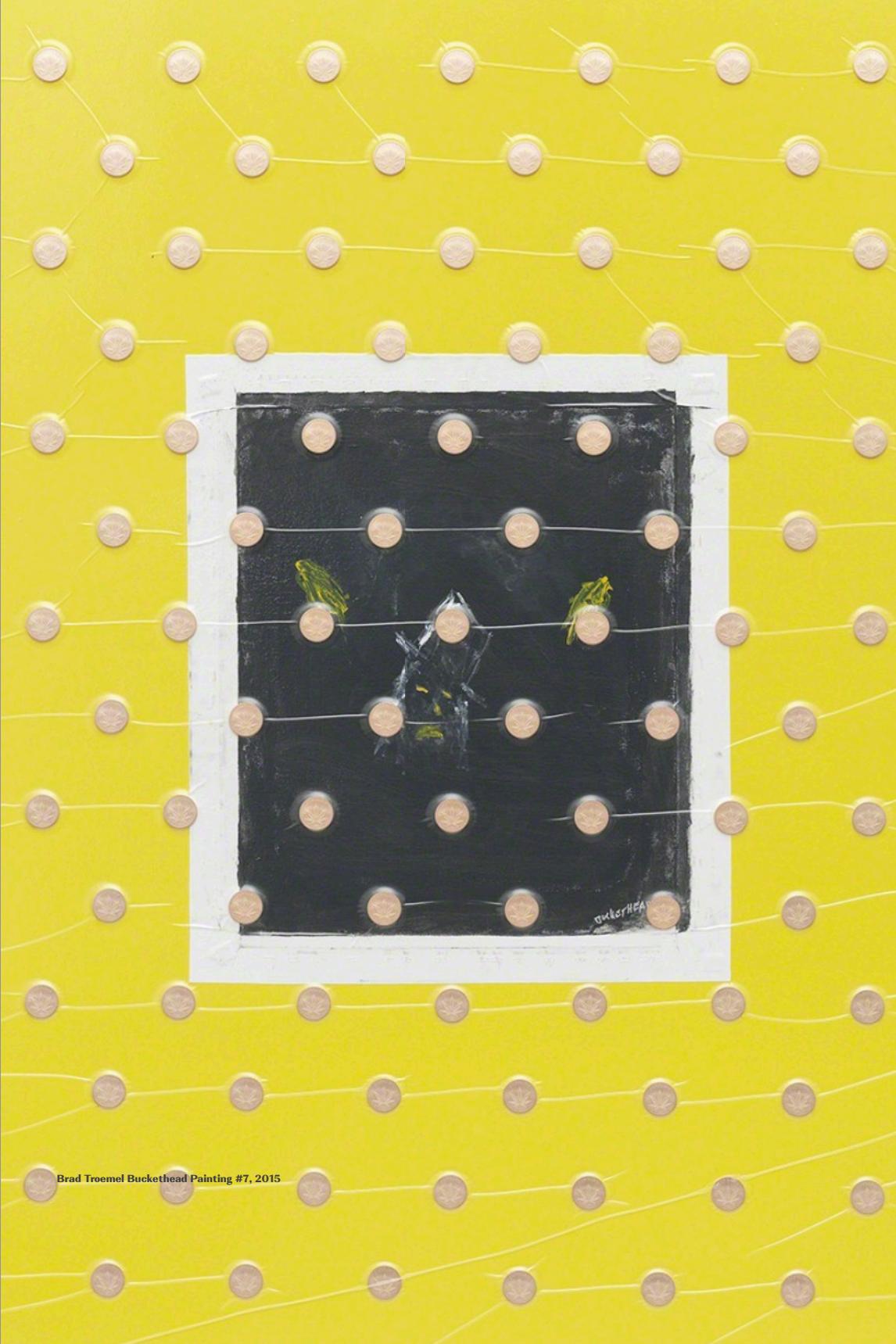
Education:
MS in Systems
University of S
(M

Community Steilacoom associations; C Director me the Tacoma

Statement
During my carefully planned improvements in technology classroom carefully selected the best school building issues, I can control and cor-

Brad Troemel Blue Illinois ID Card, 2013

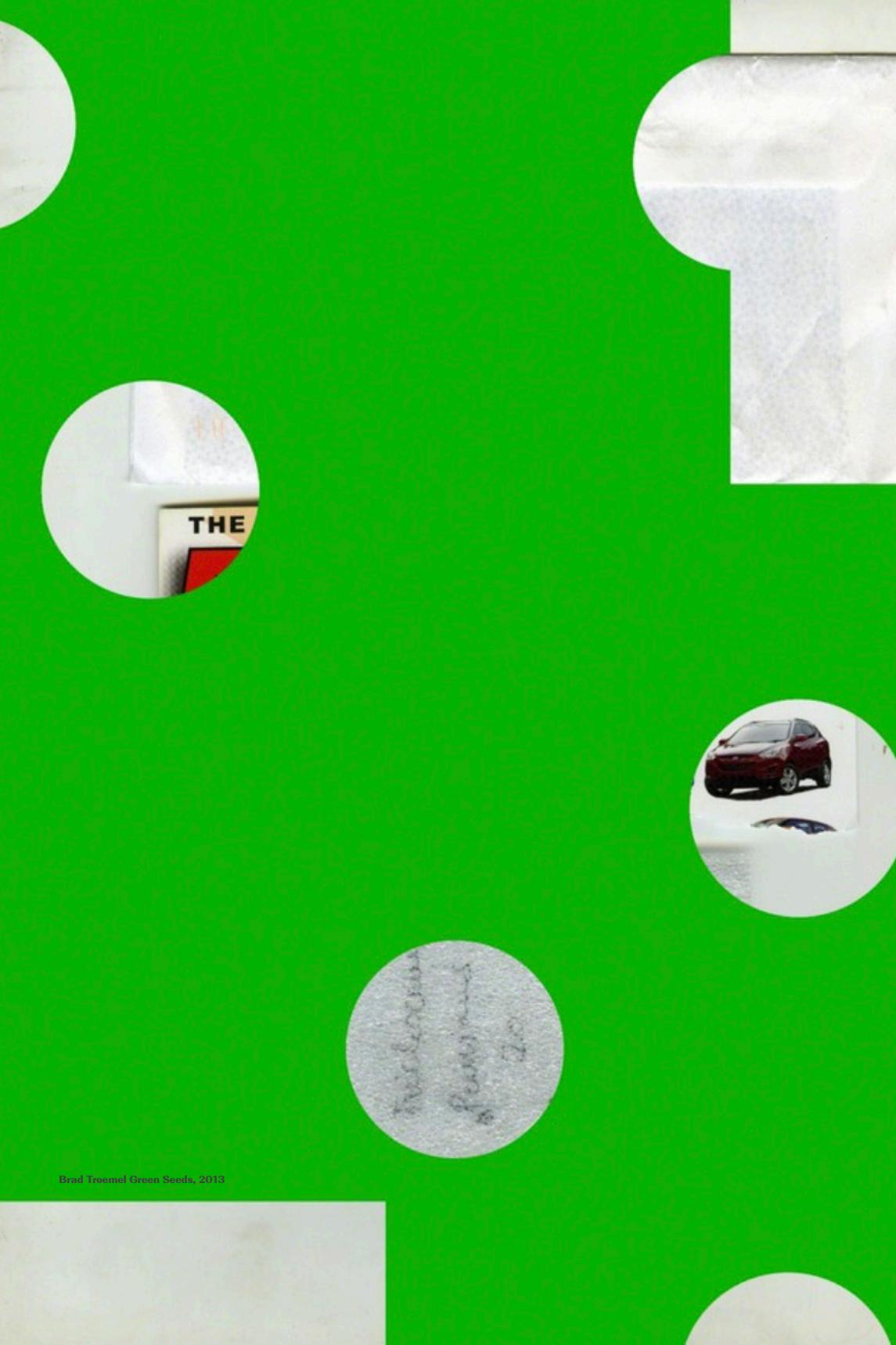
Perce County
is for content



Brad Troemel Buckethead Painting #7, 2015



Brad Troemel Jane Seymour Flowers 3, 2015



Brad Truempel Green Seeds, 2013



Richard Prince, 1 - 234 - 567 - 8910, 2013

RICHARD PRINCE AMERICAN, B. 1949

Biography from Artsy ³⁴

Perennially provocative, Richard Prince has blazed new trails for photography with his explorations of appropriation, identity, and the meaning of images in a mass-media culture. Throughout his career, he has photographed and cropped published advertisements and exhibited them as his own works, turned screenshots from women's Instagram accounts into inkjet-printed-on-canvas pieces that sell for six-figure prices, and shown innumerable compositions that touch on sexual taboos. Prince's irreverent practice made him an essential member of the so-called *Pictures Generation* of photographers; along with artists such as *Cindy Sherman* and *Robert Longo*, he has pushed the boundaries of the medium since the late 1970s. Prince has exhibited extensively across the world in cities including New York, London, Paris, Los Angeles, Stockholm, Tokyo, and Berlin. His work belongs in the collections of the *Metropolitan Museum of Art*, the *Museum of Modern Art*, the *Victoria and Albert Museum*, and the *Museum of Fine Arts, Boston*, among others, and has sold for millions on the secondary market.

prettypukedood

© 20w

3350 likes

iamericsshooter Id beat
sohoundsog Fuck yeah
richardprince4 Jez to be dare ID quiet I'm
sure you nut schmoo fwend ☺

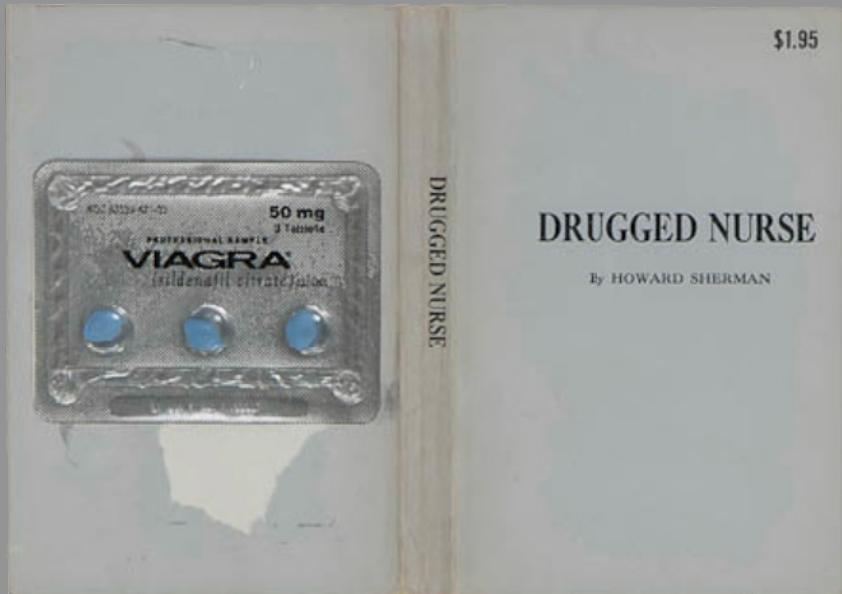
lauriesimmons

© 12w

441 likes

lauriesimmons "How We See" (painted eyes)
pictures from my upcoming exhibition Mar 7
#salon94 #paintedeyes #lauriesimmons
richardprince4 🙏🙏🙏🙏

Richard Prince, Prince's New Portraits



Richard Prince, Drugged Nurse, 2006



WHAT WE LOSE IN FLOWERS...
BILL POWERS



Richard Prince, What We Lose In Flowers..., 2012

DVD

DVD

05276

MONTY PYTHON
AND THE HOLY GRAIL



DVD

D4405

ROTHKOS ROOMS

DVD

D4405

ROTHKOS ROOMS

Richard Prince, Untitled (Rothko's Rooms), 2014

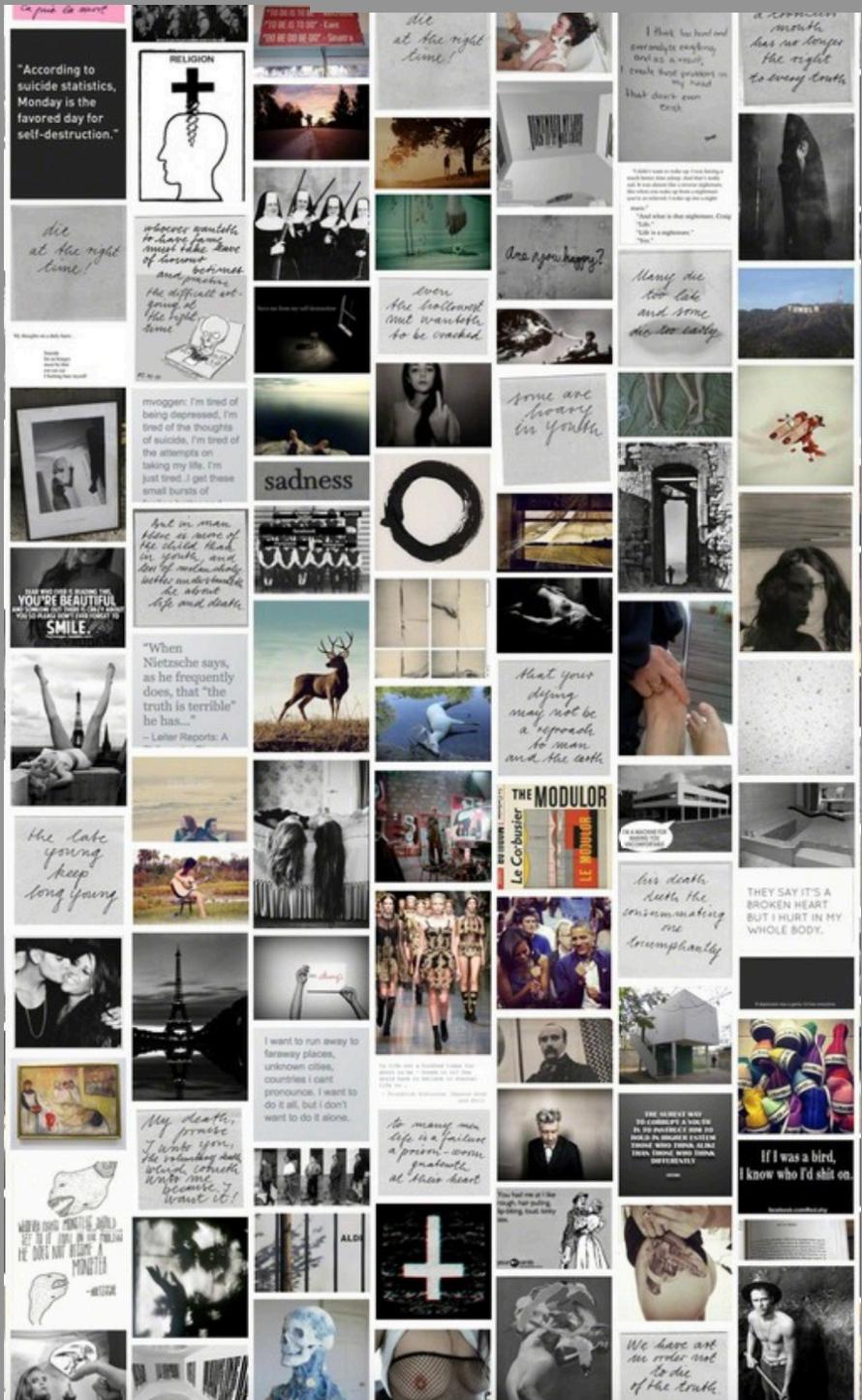


Rudolf Bonvie *La chasse photographique*, 1982

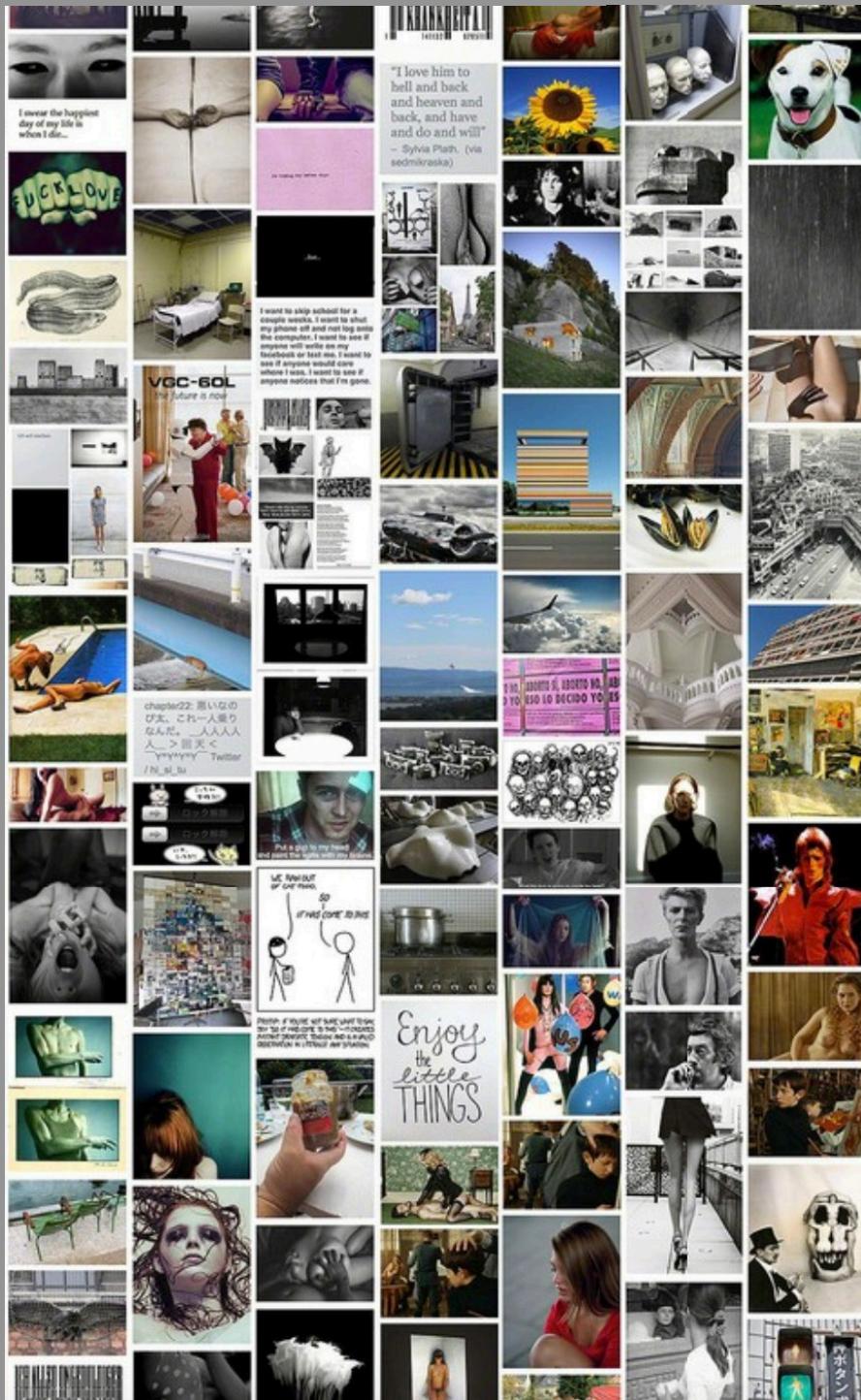
RUDOLF BONVIE GERMAN, B. 1947

*Biography from Artsy*³⁵

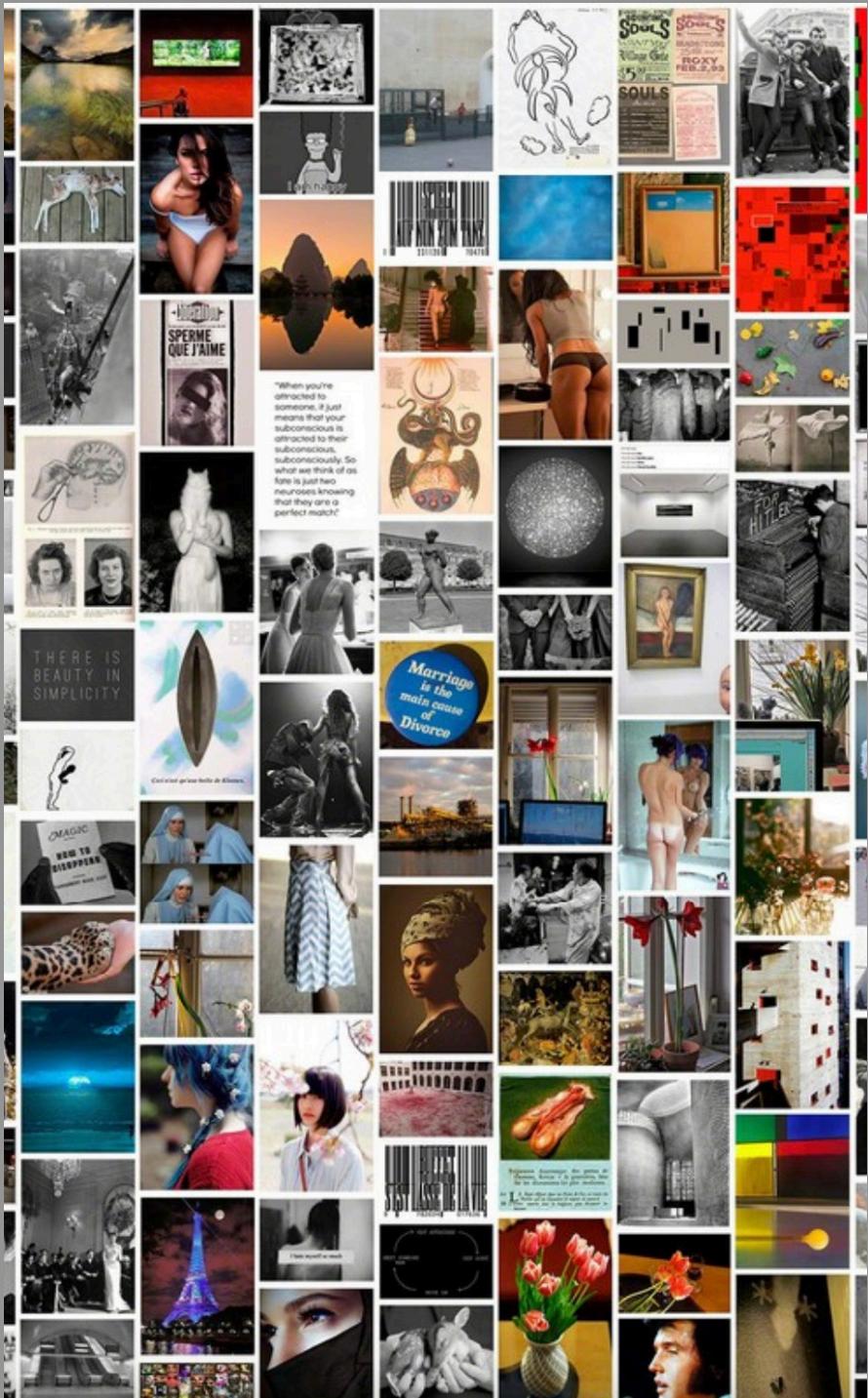
Regarded as one of Germany's earliest media artists, Rudolf Bonvie is best known for his digital assemblages of film stills, media images, and fashion photographs, placed alongside his own photographs. While largely focused on the various ways images are used to both inform and manipulate the public, more recently Bonvie has turned his attention directly to the internet. He creates what he calls "tumblrworks"—a combination of his own images and those culled from the social media website, Tumblr. Lacking any narrative structure or formal system of ordering his images, Bonvie draws attention to the medium, its digital distribution, and their impact on the viewer.



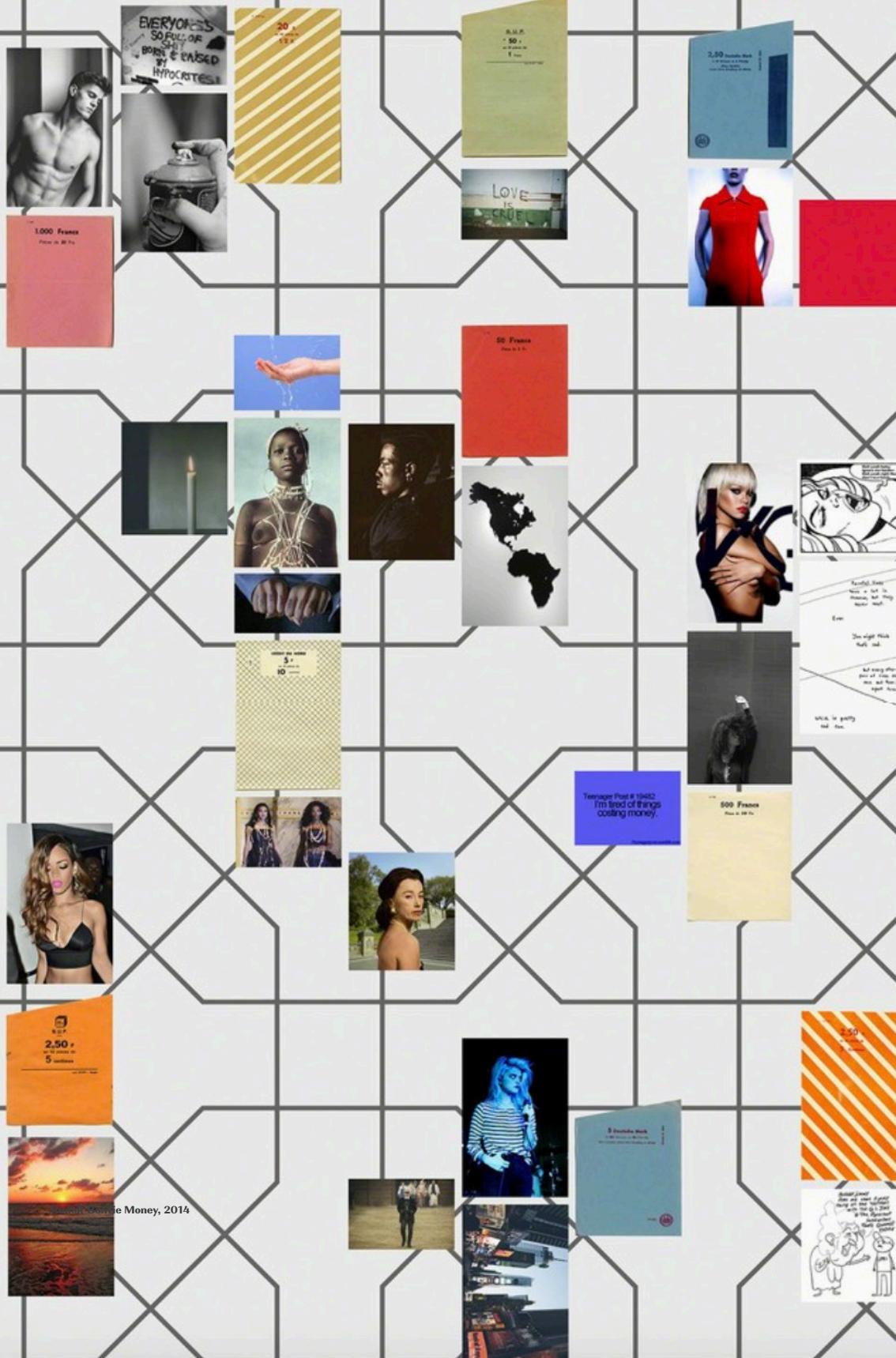
Rudolf Bonvie Pour Sophie (Tumblrwork 3), 2013

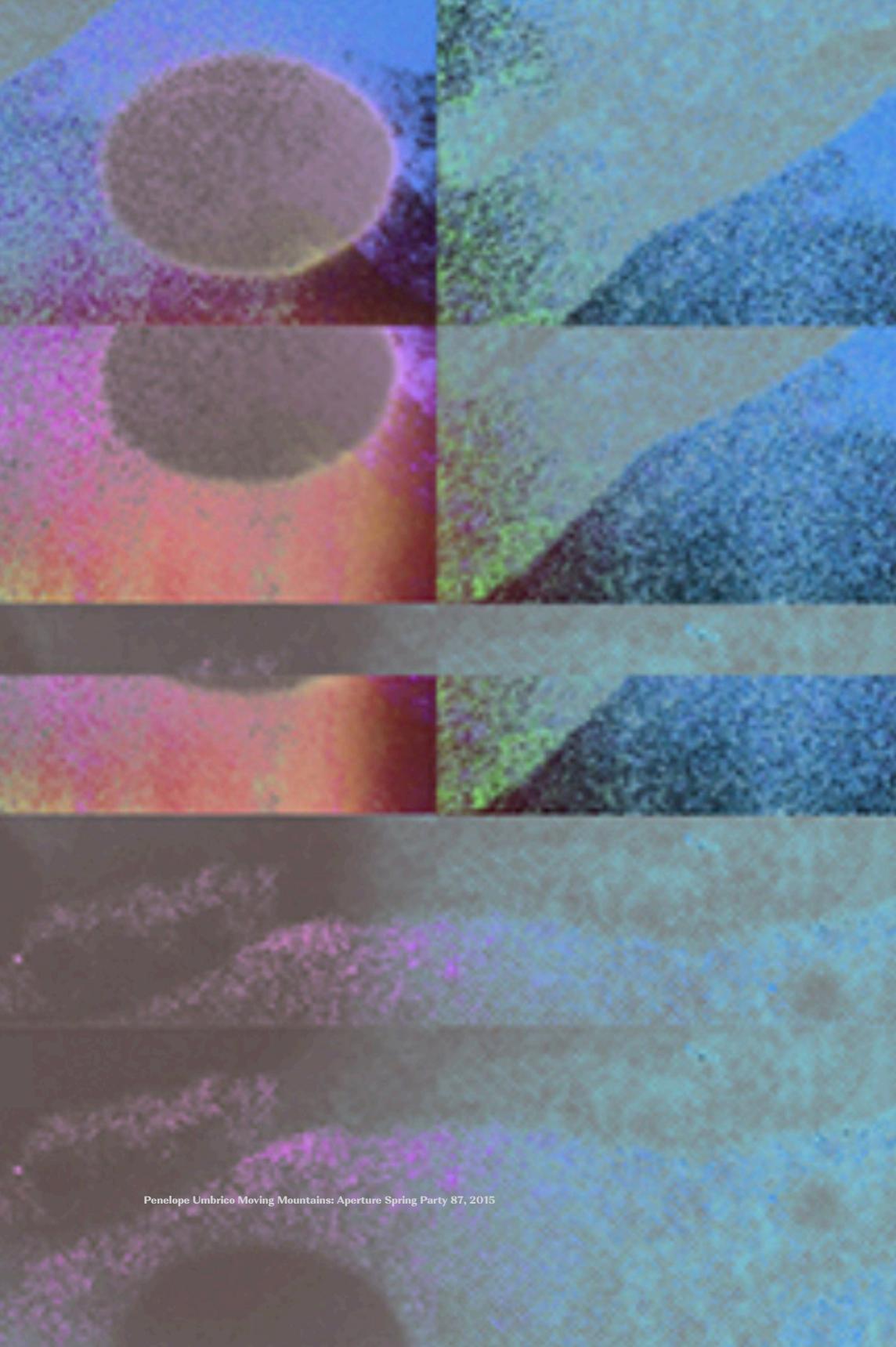


Rudolf Bonvie Tumblrwork 2, 2012



Rudolf Bonvie Tumblrwork 4, 2013



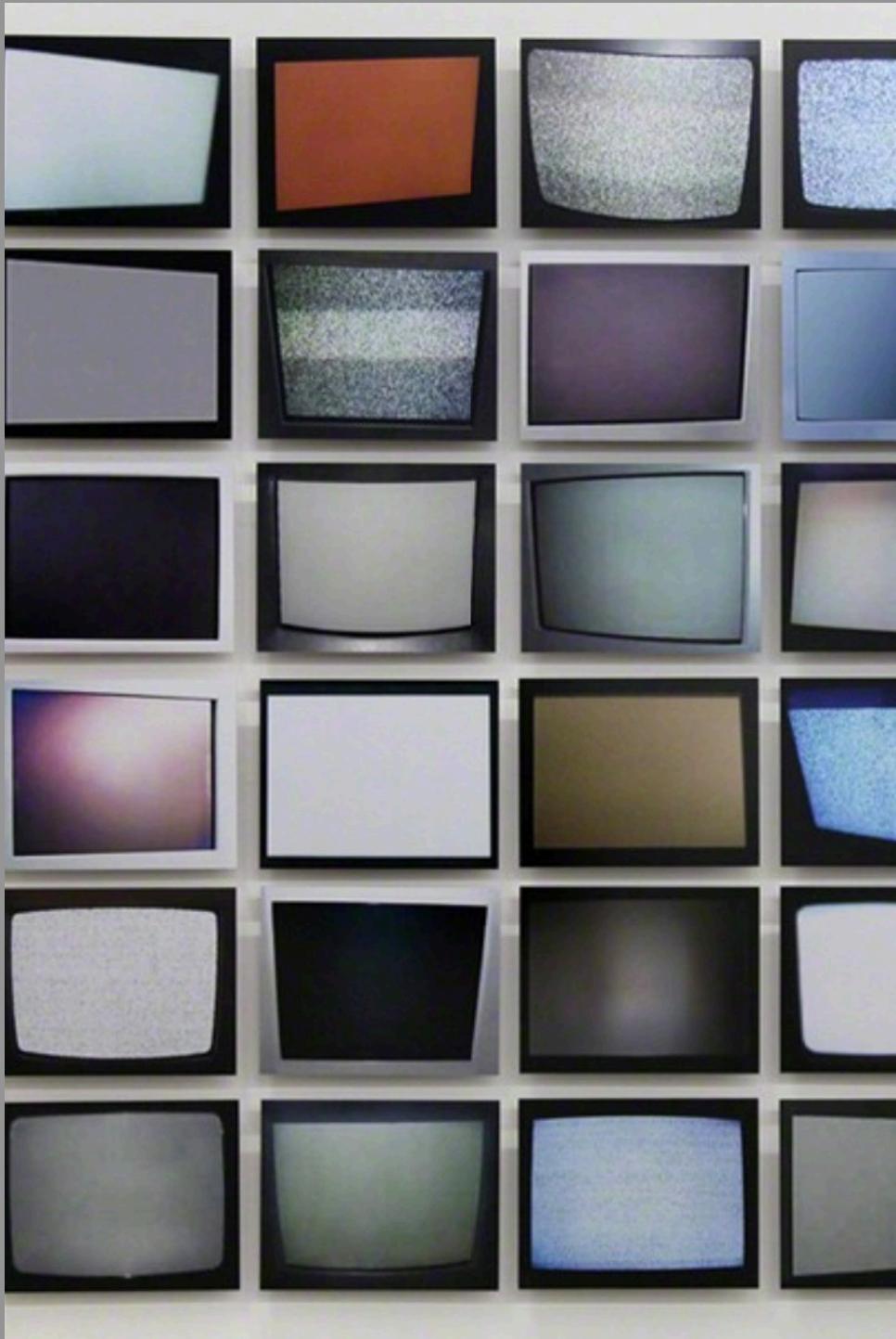


Penelope Umbrico Moving Mountains: Aperture Spring Party 87, 2015

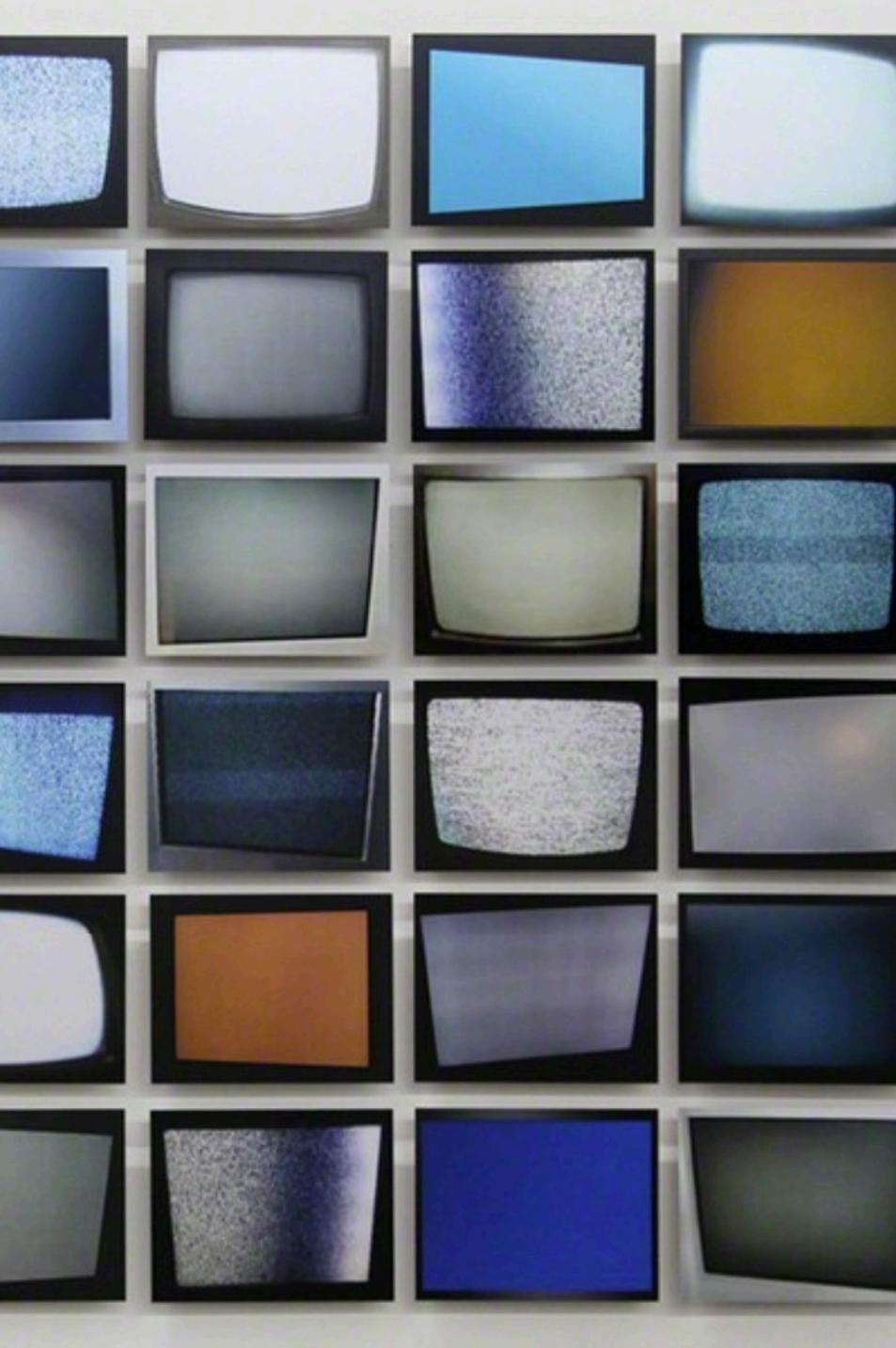
PENELOPE UMBRICO AMERICAN, B. 1957

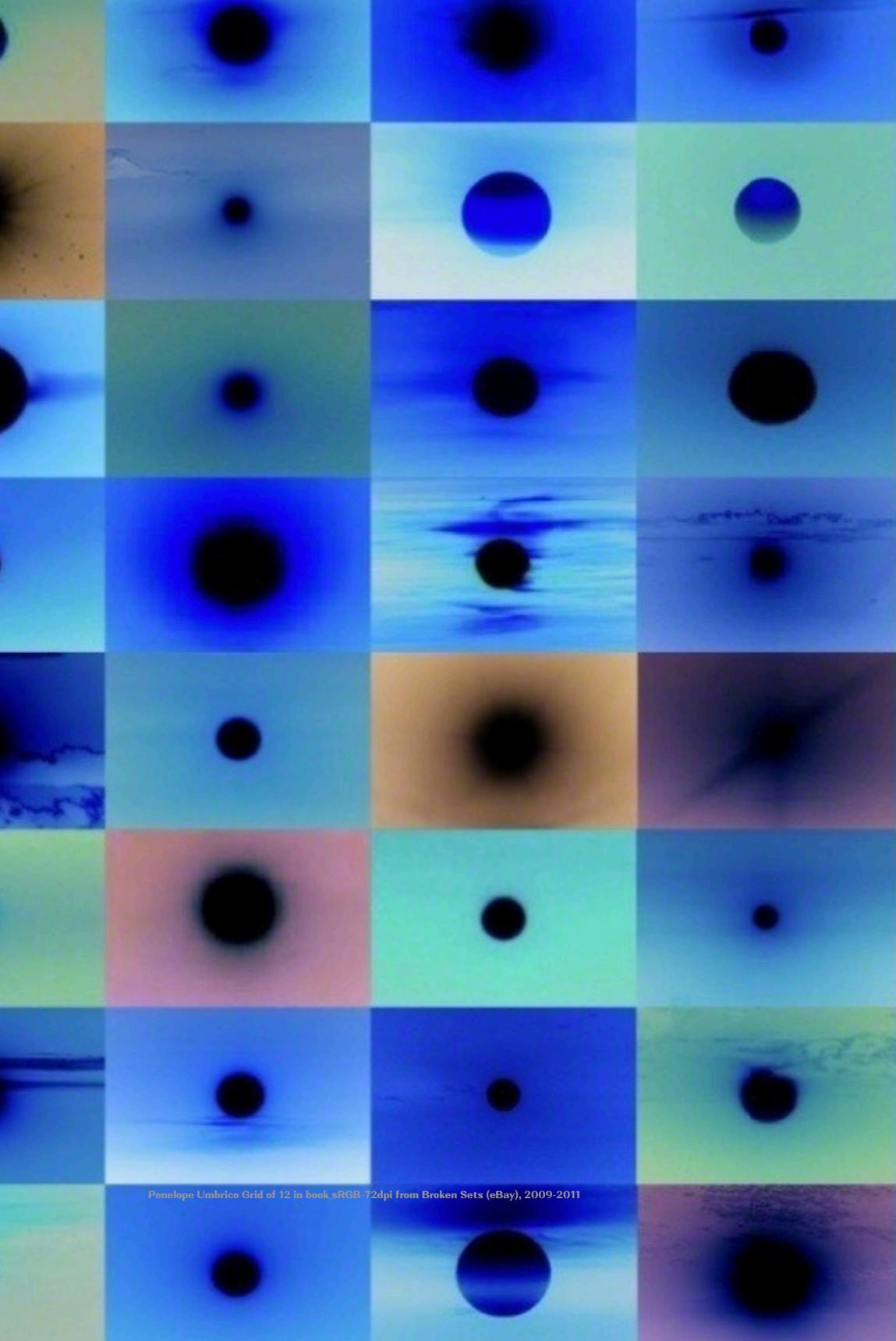
Biography from Artsy ³⁶

Penelope Umbrico is best known for appropriating images on the internet from sites like Flickr and Craigslist, which she then manipulates to construct large-scale images or installations according to a minimalist aesthetic. **Broken Sets** (eBay) (2009–11) consists of a series of images found on eBay of broken LCD television screens; the images are cropped, turned on their side, and printed onto metallic paper, resulting in an abstract grid of images that obliquely critiques the banality of consumer culture. She has also created photographic installations from thousands of images found on Flickr of old office desks for sale, as well as sunsets which she discovered is the most photographed subject on the internet. “I use the screen grab or the crop tool the way I’d frame a picture with a camera on the street,” she has said.

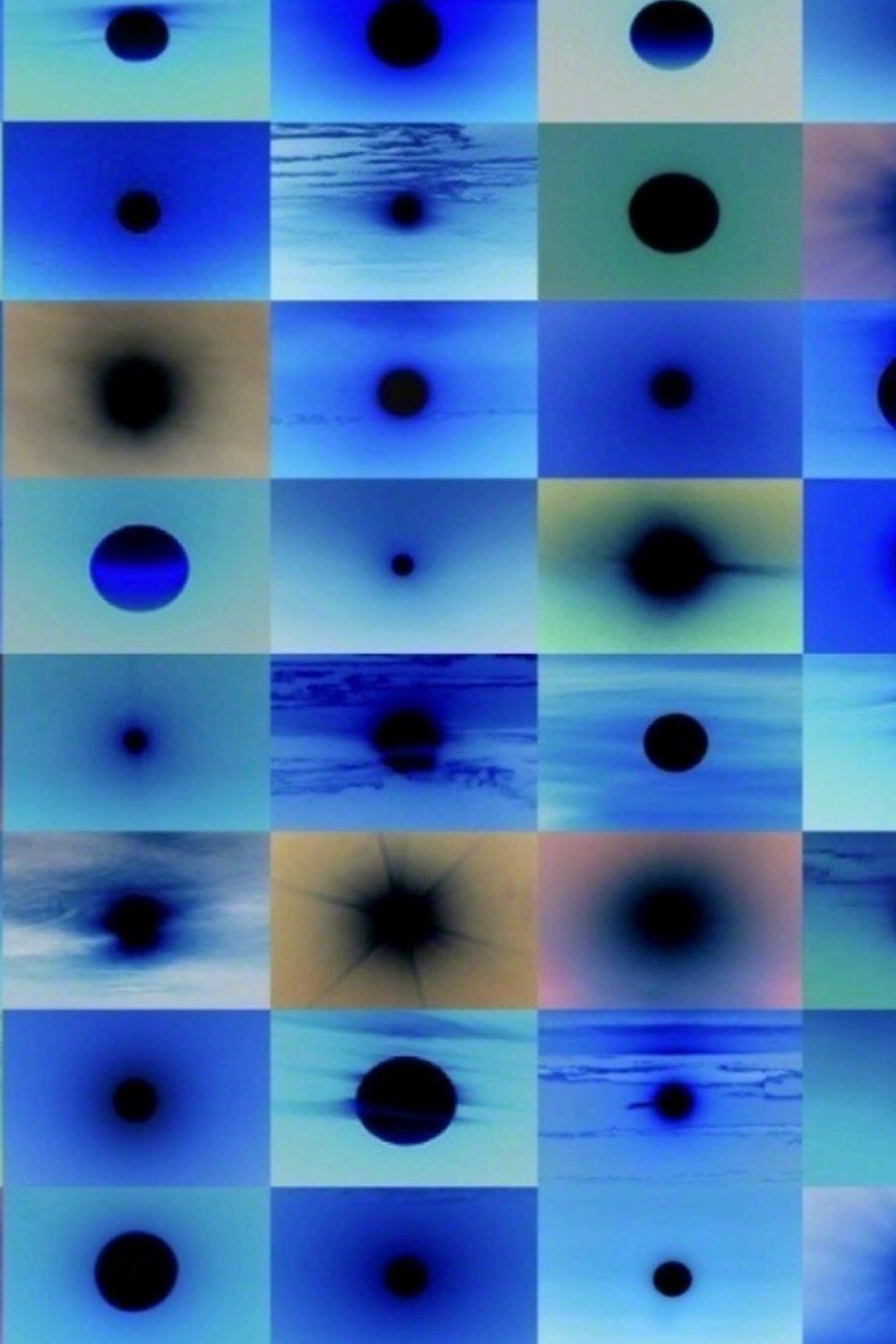


Penelope Umbrico Signals Still, 2011





Penelope Umbrico Grid of 12 in book_sRGB-72dpi from Broken Sets (eBay), 2009-2011



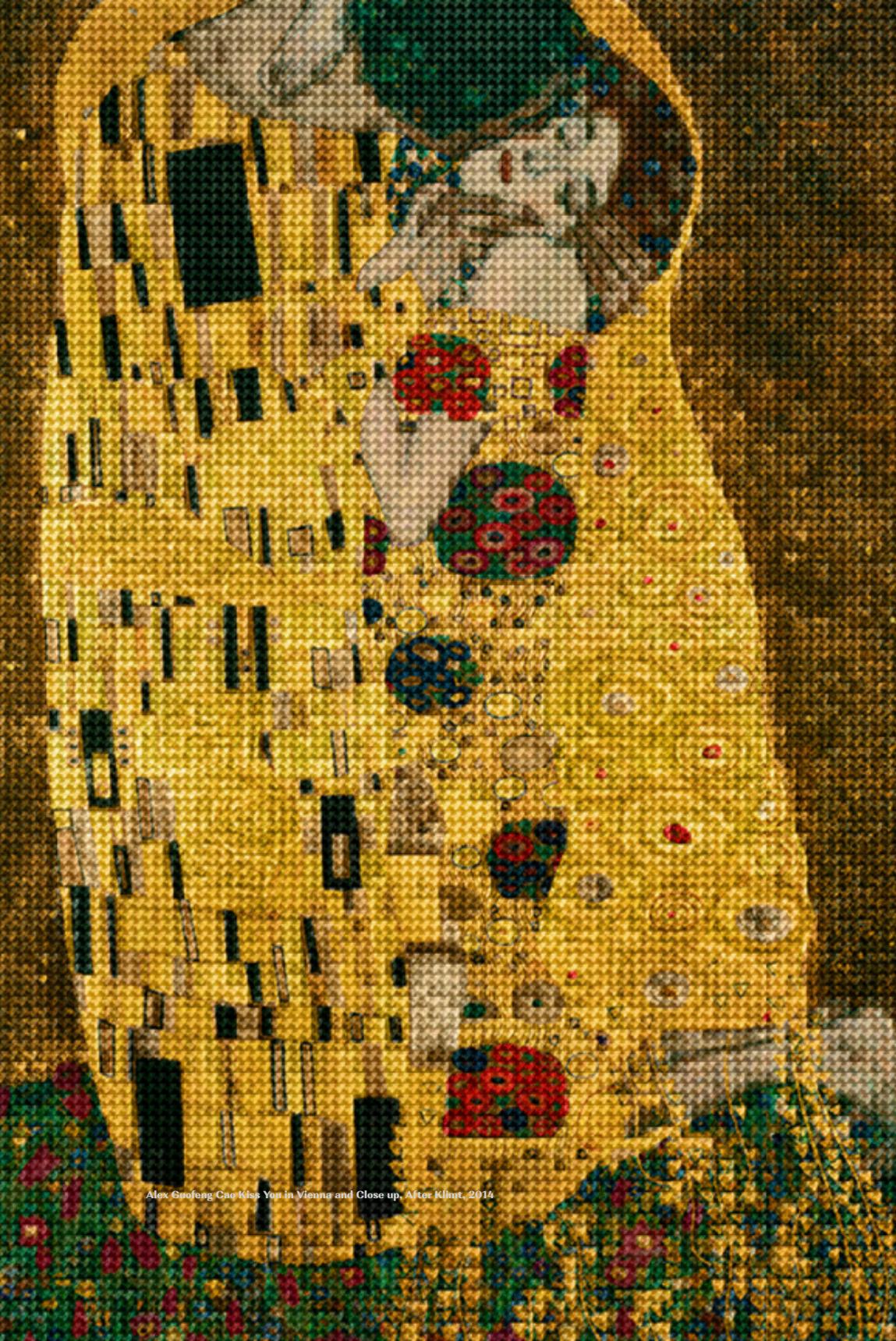


Alex Guofeng Cao Flower vs Warhol and close up 2014

ALEX GUOFENG CAO CHINESE, B. 1969

Biography from Artsy ³⁷

Alex Guofeng Cao re-creates iconic photographs out of digital mosaics. His intricate collages, often depicting celebrities, are composed of other well-known images, shrunk down to the size of a pixel. In one of his best known pieces, an image of Marilyn Monroe is built out of tiny Mona Lisas; titled *Marilyn vs. Mona Lisa* (2009), the work suggests an adversarial relationship between the two ubiquitous though dissimilar female icons, in line with her juxtapositions that imply political commentary or critique. His portrait of Barack Obama consists of thousands of Abraham Lincolns, while a photograph of a starving child in Sudan is built from the smiling face of Jimmy Carter. Guofeng Cao's network of connections extends beyond each individual piece. In creating new-yet-familiar compositions from preexisting images, he references the way we process imagery, understanding new pictures by drawing on our interpretations of earlier ones.

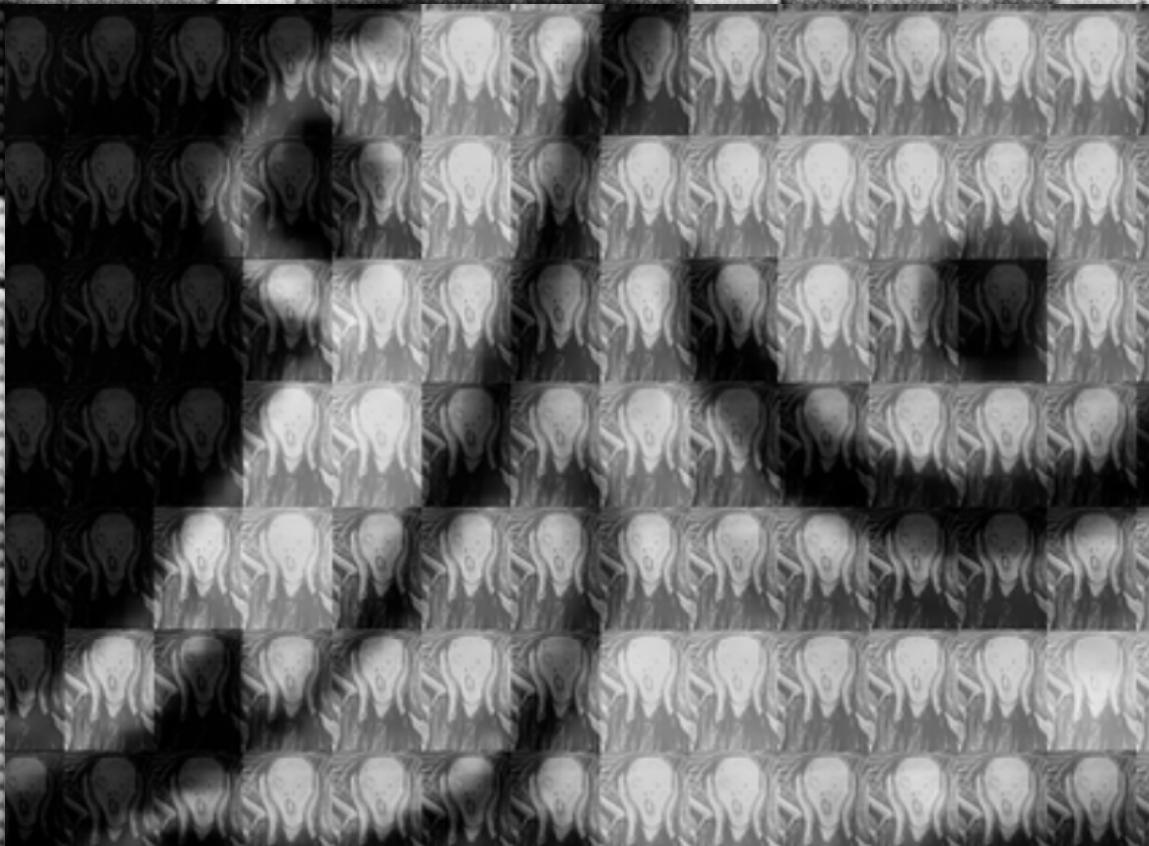
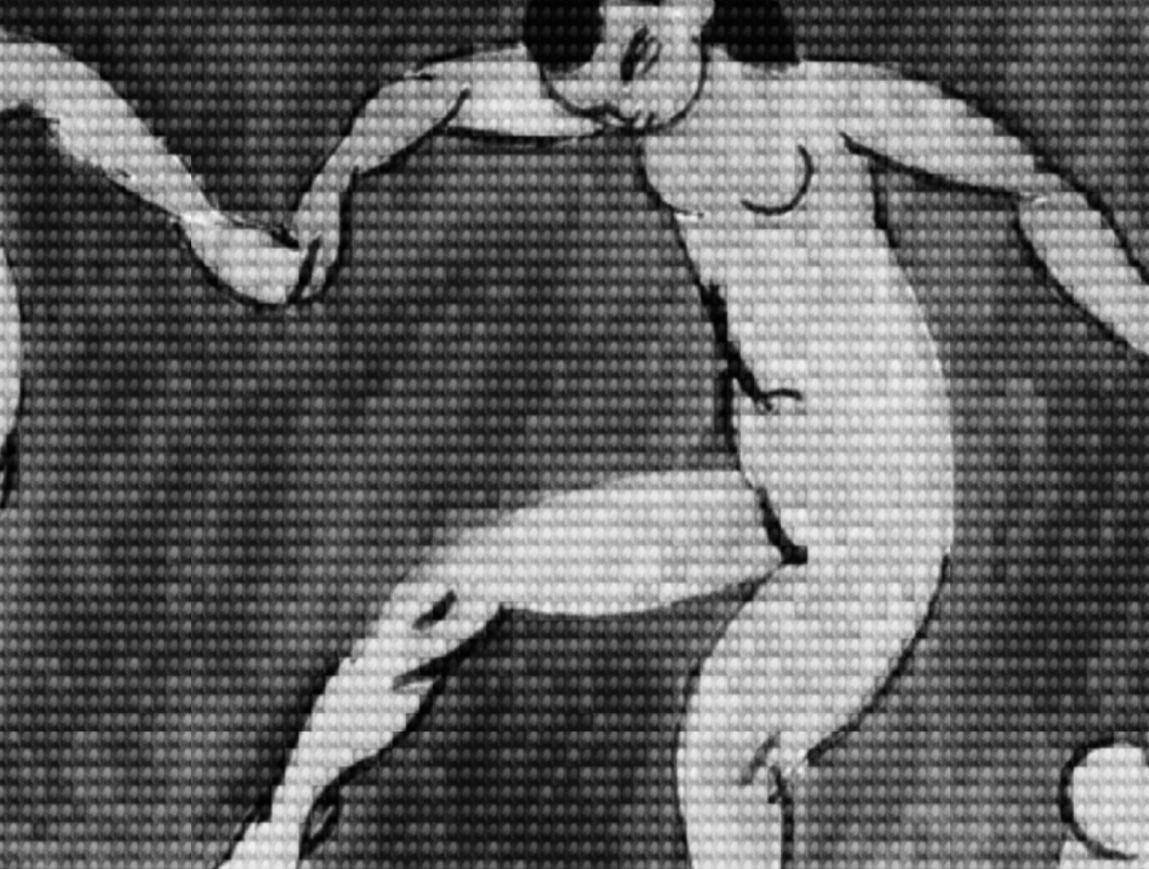


Alex Guofeng Cao Kiss You in Vienna and Close up, After Klimt, 2014





Alex Guofeng Cao and Close up of Matress Dancer vs Munch Screen, 2012



NOTES

- 1-**See: Oliver Laric, "Versions," 2012.
- 2-**Christina Kiaer, "Into Production!: The Socialist Objects of Russian Constructivism," *Transversal*, Sept. 2010, <<http://eipcn.net/transversal/0910/kiaer/en>>. "Mayakovsky's advertising jingles address working-class Soviet consumers directly and without irony; for example, an ad for one of the products of Mossel'prom, the state agricultural trust, reads: 'Cooking oil. Attention working masses. Three times cheaper than butter! More nutritious than other oils! Nowhere else but Mossel'prom.' It is not surprising that Constructivist advertisements would speak in a pro-Bolshevik, anti-NEP-business language, yet the picture of the Reklam-Konstruktur advertising business is more complicated. Many of their commercial graphics move beyond this straightforward language of class difference and utilitarian need to offer a theory of the socialist object. In contrast to Brik's claim that in this kind of work they are merely 'biding their time,' I propose that their advertisements attempt to work out the relation between the material cultures of the prerevolutionary past, the NEP present and the socialist novyi byt of the future with theoretical rigor. They confront the question that arises out of the theory of Boris Arvatov: What happens to the individual fantasies and desires organized under capitalism by the commodity fetish and the market, after the revolution?"
- 3-**Charles Arthur, "How low-paid workers at 'click farms' create appearance of online popularity," *Guardian*, Aug. 2, 2013, <<http://www.theguardian.com/technology/2013/aug/02/click-farms-appearance-online-popularity>>.
- 4-**Harry Sanderson, "Human Resolution," *Mute*, April 4, 2013, <<http://www.metamute.org/editorial/articles/human-resolution>>.
- 5-**Striphas, *The Late Age of Print*
- 6-**Quoted in David Kahn, *The Codebreakers: The Story of Secret Writing*, 125
- 7-**Walter Benjamin, *Illuminations: Essays and Reflections*, 244 fn. 7
- 8-**See the online Early Office Museum pages for copying machines, available at http://www.office museum.com/copy_machines.htm.
- 9-**See the Waalsdorp museum online page at <http://www.museumwaalsdorp.nl/computer/en/punchcards.html>. Thanks also to Jaakko Suominen for his notes.
- 10-**As Hillel Schwartz notes in his thought-provoking *The Culture of the Copy*, two modes, or philosophies, of copying were early rivals: copying discretely bit by bit, or analogically copying an entirety, as with chemical copying. Hence the cultural origins of computerized scanning and the calculation of, for example, images, and the copying of these images in the form of bits spans further in time than actual digital machines. See Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles*, 223.
- 11-**Thank you to Professor Timo Järvi for pointing this out to me
- 12-**See B. I. Blum, "Free-Text Inputs to Utility Routines," *Communications of the ACM*, vol. 9, issue 7 (July 1966), 525–526.
- 13-**See Janet Abbate, *Inventing the Internet*, 96–106.
- 14-**Matthew Fuller, *Media Ecologies: Materialist Energies in Art and Technoculture*, 111.
- 15-**Susan Blackmore, *The Meme Machine*, 214.
- 16-**See the "Facsimile & SSTV History," available at http://www.hffax.de/html/hauptteil_faxhistory.htm.
- 17-**Lev Manovich, *The Language of New Media*, 131
- 18-**See Volker Grassmuck, "Das Ende der Universalmaschine," in *Zukunfts des Computers*, ed. Claus Pias, 251
- 19-**Kittler, "Universities," 252.
- 20-**Hélène Cixous, "The Laugh of the Medusa," in *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch (New York: Norton, 2001), p. 2052.
- 21-**Simone Weil, "Decreation," in *The Simone Weil Reader*, ed. George A. Manicas (Mt. Kisco, N.Y.: Moyer Bell, 1985), pp. 350–356.
- 22-**See Martin Heidegger, "The Thing" and "... Poetically Man Dwells . . .," in *Heidegger, Poetry, Language, Thought*, trans. Albert Hofstadter (New York: HarperCollins, 2001), pp. 161–184 and 209–227.
- 23-**TATE Art Terms. Retrieved March 1, 2017 from www.tate.org.uk/art/art-terms/appropriation
- 24-**David Brethauer. 2002. Open source soft ware: A history. *Information Technology and Libraries* [online]. Vol. 21, no. 1, s. 3–10. DOI: http://digitalcommons.uconn.edu/cgi/viewcontent.cgi?article=1009&context=libr_pubs
- 25-**01001011010101. 2000–2003. Artwork. Retrieved March 1, 2017 from <http://01001011010101.org/life-sharing/>
- 26-**Gene McHugh. 2009–2010. Post Internet, Notes on the Internet and Art. *LINK Editions*, Brescia 2011. Retrieved March 1, 2017 from http://www.linkartcenter.eu/public/editions/Gene_McHugh_Post_Internet_Link_Editions_2011.pdf
- 27-**Lev Manovich. 2001. Post-media Aesthetics. Retrieved March 1, 2017 from <http://manovich.net/index.php/projects/post-media-aesthetics>
- 28-**Artie Vierkant. 2010. The Image Object Post-Internet. Retrieved March 1, 2017 from http://jstchillin.org/artie/pdf/The_Image_Object_Post-Internet_us.pdf
- 29-**Grace Miceli. 2015. Interview on *thefader.com*. Retrieved March 1, 2017 from <http://www.thefader.com/2015/11/23/grace-miceli-art-baby-interview>
- 30-**Orr Amran. 2016. Interview on *hungertv.com*. Retrieved March 1, 2017 from <http://www.hungertv.com/feature/meet-the-artist-turning-pop-culture-into-post-internet-animations/>
- 31-**David A. Shamma, Sara Owsley, et. al. 2004. Network Arts: Exposing Cultural Reality. In Proceedings of the 13th international World Wide Web Conference on Alternate track papers & posters. ACM Press, New York, NY, 41–47. DOI: <http://dl.acm.org/citation.cfm?doid=1013367.1013375>
- 32-**Ben Huh. 2013. Interview on *theguardian.com*. Retrieved on March 1, 2017 from <https://www.theguardian.com/media-network/media-network-blog/2013/sep/13/ben-huh-cheezburger-internet-culture>
- 33-**From <https://www.artsy.net/artist/brad-troemel>
- 34-**From <https://www.artsy.net/artist/richard-prince>
- 35-**From <https://www.artsy.net/artist/rudolf-bonvie>
- 36-**From <https://www.artsy.net/artist/penelope-umblico>
- 37-**From <https://www.artsy.net/artist/alex-guofeng-cao/works-for-sale?page=4>

CLINAMEN

DESIGN AND EDITION BY:

Ana Catarina Guedão Raposo

FONTS IN USE:

EROTIQUE ALTERNATE TRIAL

ALETHIA NEXT

MONTSERRAT

Project I, Master's degree in Communication Design

Faculty of Fine Arts of Lisbon, Portugal

2022/2023

Visit our website at:
<https://anacraposo.github.io/clinamen/>



