By working in collectives, New Media artists challenge the romantic notion of the artist as a solitary genius

he New Media art movement continued an art historical shift from passive audience reception to active participation that was previously exemplified by the Happenings of the 1960s and 1970s

reflected the changing status of artistic originality in the face of massproduced culture.

As appropriation became an increasingly important artistic strategy, the intellectual property laws and policies that govern access to found material grew ever more restrictive

The resulting tension between artistic practices and the intellectual property regime led New Media artists, musicians, and other cultural practitioners to look for alternative models for authoring and sharing their work

While rooted both in Duchamp's assisted readymades and Pop art's recycling of everything from advertisements to comic books, New Media art remixes are also influenced by the sampling and remixing practices of popular music, particularly hiphop and electronic dance music.

But many New Media artists consciously reflect art history in their work, reinterpreting or updating projects from the 1960s and 1970s in the context of a new technological environment

Many New Media artists see themselves as hackers, or use hacking as concept or content in their work.

For many New Media artists, the Internet is not only a medium but also a an arena in which to intervene artistically?an accessible public space similar to an urban sidewalk or square where people converse, do business, or just wander around

Of course, many artists continued to operate independently, in essence carrying on in the initial, antiestablishment spirit of the New Media art movement. Artists working with emerging technologies often used personal Web sites, email lists, or other forms of media dissemination to establish and maintain an international presence and a global audience without the help of galleries, museums, or other institutions.

The main point of this article articulates how the new media art movement is a reactionary art form/medium, where artists critique and respond to the now, however it presents itself. It’s one of a kind, as these artists use the web to their advantage, creating communities, new identities, and spreading their incites and commentaries to the accessible world wide web. I thought this article was super interesting, as I learned just how the movement came about and how it stemmed from other art movements that “reflected the changing status of artistic originality in the face of mass produced culture”, such as pop art. I also learned the history behind hacking, and how they consider themselves artists imputing their content with their manipulations. I really enjoyed how the author split up the article into sections each with a different point on how new media is able to go past any typical art form. With this said, the author’s point is one that I find will be extremely pertinent as technology continues to advance. I enjoyed eBoy’s work a lot because of how it was really inspired by pop art notably Lichtenstein’s process. The artists is able to produce such intricate artwork pixel by pixel t create a graphic that the viewer wants to dissect. Secondly, Mouchette was a net art websiteI find very interesting yet quite disturbing. The person behind the website remains anonymous yet poses as a 13 year old girl from amsrterdam. As I expored the website, I eventually was led to a suicide forum where people were descrbing there hardships and the best ways to kill, all targeted at a 13 year old. Although this was deeply disturbing, I liked the aspect of the website where the viewer goes on a journey trying to uncover bits of information about “Mouchette”. Lastly, John F. Simon’s “Every Icon” was intriguing to me because of it timelessness and how there is no determined finish to the work.