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**"WE DID IT OURSELVES!"
AKA "MY FAVORITES": VOLUME 1,
2005 TO 2009**

Guthrie Loneragan

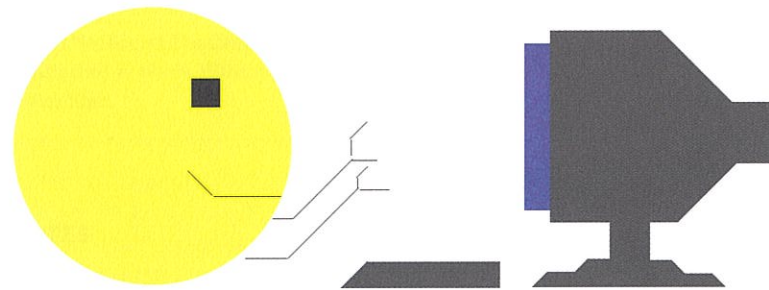
This is going to be somewhere between a lecture and a screening. I'm going to talk a lot at the beginning and then show some stuff and then talk while I show some more stuff. Basically I will be showing you what I like and talking about why I like it. I don't really know much about art. I'm just going to try to explain why I like the things I'm showing.

I wanted to say up front that I'm a little embarrassed that, after making this lecture, I realized I included all male artists. This is something that bothers me about internet art—that it's still very much male-dominated. So this is a problem we're going to have tonight, and in general. So just keep that in mind.

A PERSONAL JOURNEY TO THE WWW

Music used to be my life, not the internet. I spent my youth listening to music and started recording myself on a four-track tape recorder when I was about ten. But as "music" became MP3s that I listened to on my computer in iTunes, I stopped caring about it the way I used to, because it wasn't very exciting anymore. I know a lot of people complain about MP3s being inferior to CDs, and CDs being inferior to vinyl records, etc., because of sound quality, or album art, but this argument misses the bigger picture of music on the internet. The fluidity of MP3s, the instant free downloading, and the infinite information about bands and genres made music too quick and worthless to me. I started to treat it like garbage.

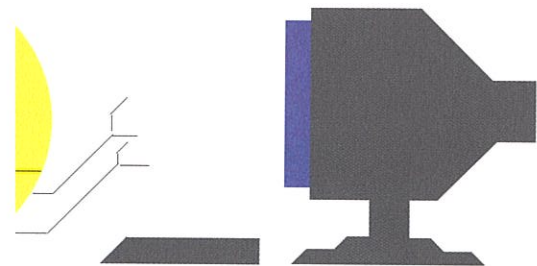
Music had become just one arm of a larger entity that encompassed all mediums. And as music got sucked into the internet, I got sucked in along with it. I gave



Guthrie Loneragan, excerpt from webpage presentation for "We Did It Ourselves" lecture at Light Industry, 2009 (screen capture). Image of HTML webpage. Courtesy the artist

myself over to this greater power so I could investigate what truly moves me now, and why. Did this amazing thing—music—just get ruined? Or was something else going on? What I realized was, yes, of course something else is going on: the internet is an equalizing force, and I think that this "equalizing" was what took the magic out of music for me and ultimately transformed all mediums. At this point we're pretty familiar with what this equalizing means. First of all, the net is interactive, and now of course there are Do-It-Yourself tools so that anyone can participate. And second, since everything's presented on the same platform, there isn't usually the same hierarchy that there is in television or the art world.

Strangely, this equalizing sounds a lot like what excited me about the music that dominated my youth: music that I felt that I (or anyone) could do because the songs weren't difficult to make and it was recorded and distributed relatively cheaply, separate from mainstream pop culture. But the internet is an insanely accelerated version of this process and what it leads to is this: when you see the most amazing thing you've ever seen *every single day*, amazing things aren't amazing anymore. This banality has become the thing that excites me, and it's also what I continue to struggle with and try to understand.



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SURFING COMMUNITY

I first started to understand the shift in my own interests through sharing links on the community bookmark website del.icio.us; as I participated, I became part of a smaller community within the larger del.icio.us community. I’m not referring to any particular surf club,¹ but rather a casual group of people who seemed excited about similar types of websites. Over the course of the past five years or so, we collectively developed a loose taste for certain qualities in found material, much of which included homemade examples of normal people participating in this DIY internet thing. To clarify, I’m not talking about “viral” stuff, like LOLcats. What I am talking about are things that are ultimately never “catchy” or engaging enough to a mass audience to ever become viral.

Being involved in this community, I really came to like the idea of the internet surfer: someone who surfs through this enormous amount of information, finds stuff he or she likes, and bookmarks it. In 2006, I did a series of performances where I would surf the internet in public and show these websites to an audience that was typically made up of mostly artists working in conventional mediums—painters, etc. I’m going to show you some highlights from that.

Dr. Soda Page

This is a webpage found by John Michael Boling,² who is an avid Diet Coke drinker. This [The (Not Very) Authoritative Doctor Soda Page] is a very simple, plain website where this guy has tried a bunch of different Dr. Pepper knock-offs—generic sodas that you can buy at Walmart. He created a small database that presents a photograph, tasting notes, and the “natural habitat” of each soda. He includes descriptions such as: “Robitussin-y nose” and “inadequate bubbles.” The straightforwardness of this website is what I’m attracted to, and the focus on these generic sodas, and how the dullness of the design echoes the dullness of the content. I’m really drawn to generic soda because it’s funny to think: if Coca Cola is the epitome of mass culture, then what does generic soda represent?

Super Soaker Collection

This is Chris Reid’s Super Soaker Collection. I really like how he presents this collection—how he uses multiple angles—on this simple webpage. He also has an Excel spreadsheet where he catalogs all of his toy guns. In the inventory, he lists their condition; some are listed as “missing.” There is something endearing about this, even though it’s over-indulgent consumerism or something.

Nolon

This is a video that I found on Google Video about four years ago, right when internet videos started to get going—the video is still up. It's just a guy in a bathroom. There's no sound. It's nice how his personality comes through. He's just a guy filming himself in the bathroom.

My Most Boring Dreams

This is a website where this guy has attempted to make a primitive blog of a dream journal, but it's a rather unsuccessful blog because there are only three entries and it's vague when they happened as no precise years are noted. But I really like this just as a perfect, isolated little thing. Let me read a couple.

From the night of April 29 to April 30.

I dreamt I went out to get a few cartons of RainBlow [sic] gum. I went to Rainbow Foods, knowing they wouldn't have it (Target carries the milk-carton type cartons of these, while Rainbow does not). When I got there, they surprisingly did have it, but they only had vanilla flavored. I had never seen vanilla flavored before. The cartons of vanilla flavored were \$5.69 each, so I just bought one of the smaller bags of it that they had, for \$3.69. I brought it home and my wife was surprised that there was a vanilla flavor, and that it was so expensive.

There was another part. A woman in the grocery store asked me for some help. I followed her down an aisle, where she showed me some kind of spread to put on crackers. The fat content was 2 mg / serving, and she wanted to know if that was a lot. I said it was very low fat, and she should go ahead and buy it

Sometime between 1998-present

I dreamt I went to a newspaper machine, the regular kind you see on street corners, to buy a Sunday newspaper. I put in my change and bought the newspaper. I opened it up, and found that it had not one, but two 'TV Guide's [sic] in it.

I don't remember how I ran into this website, but I figured out the guy's email address and wrote him some fan mail; he wrote me back and said "Hi, you know, I haven't had any dreams that boring for a while now, and I'm kind of disappointed. Glad you enjoy the ones that are there, and thanks for the email! When I have more boring dreams I will post them."

found on Google Video about four years ago, right when I started to get going—the video is still up. It's just a guy in a bathroom. It's nice how his personality comes through. He's just a guy in the bathroom.

Since I saw this guy has attempted to make a primitive blog of a sort, it's a rather unsuccessful blog because there are only three entries when they happened as no precise years are noted. But I like it as a perfect, isolated little thing. Let me read a couple.

from April 29 to April 30.

I went out to get a few cartons of RainBlow [sic] gum. I went to Target, knowing they wouldn't have it (Target carries the cartons of these, while Rainbow does not). When I got there, they actually did have it, but they only had vanilla flavored. I had bought vanilla flavored before. The cartons of vanilla flavored gum were so small so I just bought one of the smaller bags of it that they had. I brought it home and my wife was surprised that there was so much, and that it was so expensive.

Other part. A woman in the grocery store asked me for help. She showed me some products on an aisle, where she showed me some products. I put on crackers. The fat content was 2 mg / serving. I don't know if that was a lot. I said it was very low fat, and she said to buy it.

from 1998-present

I went to a newspaper machine, the regular kind you see on the street. I went to buy a Sunday newspaper. I put in my change and the machine didn't work. I opened it up, and found that it had not one, but two [sic] in it.

How I ran into this website, but I figured out the guy's name. I wrote him some fan mail; he wrote me back and said "Hi, you have any dreams that boring for a while now, and I'm kind of bored. You enjoy the ones that are there, and thanks for the email! I'll post your dreams I will post them."

I forgot to show you this, which is related to The (Not Very) Authoritative Dr. Soda Page. This is the Wikipedia entry for Dr. Thunder, which is a generic Dr. Pepper knockoff. I just really love this Wikipedia uploaded picture, which looks like a shitty cell phone picture.

DEFAULTS




So what is the thread here? Why am I excited about these websites in particular? On the internet, DIY is very much mainstream. It's not alternative and it's not a subculture, the way it's thought of in music. I love the idea of the computer as a tool that most people use every day. Computers are used at work and for daily activities and they're where we go when we're bored. Looking at these websites that we're bookmarking, we're starting to find meaning, and maybe beauty, in this banality.

Things on the internet that I found meaningful were all technically unimpressive. I found myself attracted to this internet DIY content, not only because it came out of banality, but because the aesthetic was boring and slow-paced. It's "minimal-janky" as opposed to "minimal-sleek," or "iPod-minimal," or Minimalism. We shouldn't confuse this with lo-fi, because it's more about leaning into the easiness of computers and letting the computer do the work. This is a different attitude from punk. The websites I was attracted to never completely look like crap, because there was always an antiseptic, corporate foundation to the material. Certain defaults in the software are always present, and I found myself attracted to these defaults.



HACKING VRS. DEFAULTS CHART

This is a chart that I made in early 2007 that identifies two different approaches to, or attitudes about, using the internet and making internet art. I'm trying to define "defaults" mostly in contrast to the already-established concept of hacking. By defaults I mean using the most widely available software for the creation of content—like Microsoft Paint, iMovie, YouTube, or Google—at the most basic user level and mostly in the way that this software was meant to be used, which means relying heavily on built-in presets. Meanwhile, hacking tries to penetrate and subvert these established corporate technologies. So "defaults"

Guthrie Lonergan, *Hacking vrs. Defaults*,
2007 (screen capture). HTML webpage.
Courtesy the artist

Hacking	Defaults
Hacking a Nintendo cartridge to make images	Using MS Paint to make images
	12 point Times New Roman
Net.Art 1.0	???
 Anxiety	 Banality
"The Man is taking away our privacy... that's lame!"	"We willingly give up our own privacy (i.e. endlessly talking about ourselves on our Myspace profiles)... why?"
Empowering The People by subverting The Man's power	Being and critiquing The People by using the tools made by The Man
Rock & Roll attitude	Exuberant humility
Jodi's blogs	Tom Moody's blog
Sophisticated breaking of technology	Semi-naive, regular use of technology

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are a way of thinking about technology as a thing that's everyday, as opposed to a thing that's going to come invade your privacy. This is key: "Being and critiquing The People by using the tools made by The Man." This is like a one-line manifesto of what I do.

This is an example of hacking: This is JODI, an art collective. This is a blog project that they did. I like JODI a lot. They've taken these normal blogs and sort of fucked them up and broken them, which is an unusual use of a blog (the usual use would be to adhere to defaults, that is, using the blog functionality how it should be used). I'm in love with the struggle, which reveals something real coming through this structure. I hate utopian fantasies of the internet as this totally free, democratic space that will make our lives better. We're all using this preexisting foundation that will always be there no matter what. Defaults are also a reaction to the "infinite" choices and possibilities offered by the virtual (letting the computer choose for you). You can't get off the grid, but the struggle of normal, basic internet users to get something real through this existing grid is really exciting. On some level, I think of the default as a metaphor for all kinds of mediated distance, for the way we feel dissociated from war, money, art, and music.

In love with the struggle of something "real" slightly peeping through this kind of structure

Guthrie Lonergan, re-drawing of animated GIF,
excerpt from webpage presentation for
"We Did It Ourselves" lecture at Light Industry,
2009. Non-animated GIF. Courtesy the artist

LINKS

This is an image I found on Flickr that I really like. I like it not just because of the flatness of these discs on this flat floor, but I also like that there are so many people in this image. There's Marilyn Manson, there's Darcy, who collected these images of Marilyn Manson and put this picture online, there's us, looking at the picture that Darcy put online, in public, but then there's also IBM who made the discs. I like the idea of Darcy and Marilyn Manson clashing with IBM.

This is a website that Ilia Ovechkin found. It's an AOL member homepage, but AOL recently shut down and deleted all of its member websites, so this is just an archive of the site. This kid documents his family going to the *Seinfeld* set in Los Angeles—so it's just a regular guy invading a show about a regular guy. You have some really great pictures. It's sort of like the internet invading mass culture.

This website loops part of a Coke commercial. It's really great because this tiled background happens on most sites (or desktop wallpapers) by default. I can't fully decipher the author's intentions. I don't think it was intended as art. But the author must like the commercial for some reason and probably likes Coke. Something comes through, even though the source material is a gross television commercial.

LINKS (CONT.)

I feel weird making this division, but I'm going to start showing things that are intended as artwork, made by internet artists who are part of the surfing community that I was talking about earlier. This is *100 Meter Marquee* by John Michael Boling from 2006. John Michael has taken videos from track meets, which are ordinary videos you find on YouTube, and does exactly what YouTube wants him to do with these videos, which is embed them on his website. I like how he's treating these videos as physical entities. A lot of video art using appropriation is manipulating video and trying to obscure the original sources, and John Michael is not changing anything; he's just presenting them as these intact original entities. It is pretty interesting to think about all of the things that John Michael could be doing, all the crazy shit you can do in After Effects, or whatever. Instead, he's simply emphasizing the simple gestures of linking, or embedding—reorganizing the internet.

This is a thing I made in 2006 called *MySpace Intro Playlist*. I found a bunch of similar videos of normal young people welcoming the world to their Myspace profiles. I took them out of their original context on the person's page and put

and on Flickr that I really like. I like it not just because of discs on this flat floor, but I also like that there are so many. There's Marilyn Manson, there's Darcy, who collected these Manson and put this picture online, there's us, looking at the it online, in public, but then there's also IBM who made the of Darcy and Marilyn Manson clashing with IBM. That Ilia Ovechkin found. It's an AOL member homepage, but own and deleted all of its member websites, so this is just an his kid documents his family going to the *Seinfeld* set in Los a regular guy invading a show about a regular guy. You have ures. It's sort of like the internet invading mass culture. s part of a Coke commercial. It's really great because this tiled on most sites (or desktop wallpapers) by default. I can't fully intentions. I don't think it was intended as art. But the au- mmercial for some reason and probably likes Coke. Something though the source material is a gross television commercial.

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made in 2006 called *MySpace Intro Playlist*. I found a bunch normal young people welcoming the world to their Myspace 1 out of their original context on the person's page and put

them together in a playlist. Even though there's no prescribed format for this kind of video, they all seemed to be structured in the same way and these patterns consequently develop. The kids all address the audience with a similar tone. This is sort of like when you record an answering machine greeting in that you tend to speak in a certain way and say certain things. So the playlist is a default form but the videos themselves are also conforming to these unspoken defaults. I don't see them as voyeuristic; they're more like little homemade commercials for each kid. You usually assume that the polish of corporate mainstream culture is intentionally resisted in DIY culture, but in this case I'm not sure that they want the lack of polish that they have in their videos.

Now I'm going to show a playlist made by Kari Altmann called *Fossils & Minerals—Teleportation—Part One* [2008]. She compiled videos that people posted on YouTube of themselves "teleporting." So they're all applying a default special effect to themselves, and even though they're going after real Hollywood CGI stuff, all they are using is a particular After Effects plug-in or some other easy-to-use software within reach of amateurs. What's interesting about making a playlist to me is the same thing that's interesting about John Michael's YouTube work. Making a playlist doesn't involve altering the original content—all we're doing is just pointing or linking to it. All three of these pieces, John Michael's, Kari's, and mine, involve YouTube content that is interchangeable. We're not presenting these particular videos because they are unique, but because they are exemplary of certain threads or clichés. These kinds of videos will never be in short supply and they're not difficult to find.

Something I really wanted to do in my presentation was force you guys to watch some animated GIFs for an uncomfortably long period of time. This is an arrangement by Tom Moody. He found all these GIFs. Let's just look at it for a second and think about it.

TRAVIS HALLENBECK

Now we're going to talk about Travis Hallenbeck, who is very much an internet surfer. So this is Travis's website, anotherunknowntime.com. And this is Travis's thumbnail project, which is a project on the site. Tinypic.com is another video-sharing site like YouTube, and Travis goes through the thumbnails that link to each video and saves the ones that he likes. Then he compiles the thumbnails into three-column arrangements that resemble search results. Even though nothing is created from scratch here, and Travis is just highlighting what he likes,



Travis Hallenbeck 5-28-08

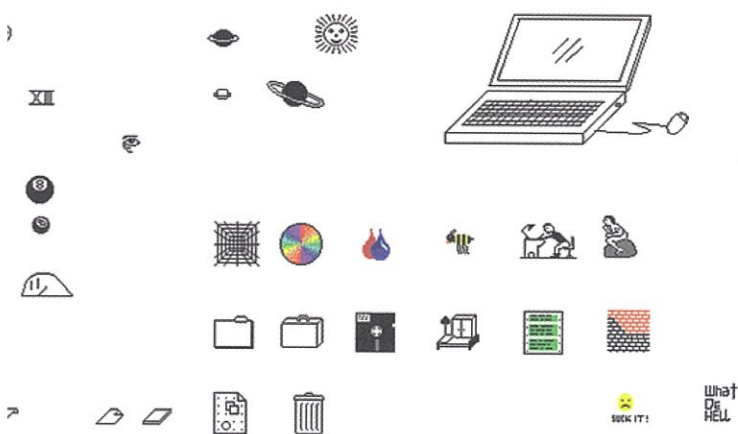
soundtracks tour compressed video thumbnails



Travis Hallenbeck, anotherunknowntime.org,
2014 (screen capture). Archived approximation
of website from 2008. Courtesy the artist



soundtracks tour compressed video thumbnails



I see this personal and emotional connection that Travis has with the images. He manages to craft his own style just by re-sorting all this homemade material. You start to notice trends in the collages that he makes. Lots of bad lighting. Lots of strange purple artifacts. Lots of skateboarding. Lots of large areas of one color. On video websites, the frames that are selected to be the thumbnails are usually randomly picked by the website code, so we see a lot of confusing frozen moments. I love the mystery of trying to figure out what's going on in the video, but also the mystery of trying to reverse-engineer Travis's selection process—why he picks these thumbnails and not other ones.

This is Travis's project to make a single-instrument MIDI song for each of the 128 general MIDI instrument sounds that come built-in on keyboards and computers. He's also making these small bitmap images that go with each instrument. So he's drawing a parallel between these simple, monotimbral MIDI's and then these clunky bitmaps, these really rigid systems.

Now I'm going to show some video loops that Travis made using a basic children's animation and drawing program called Kid Pix. These videos are completely made up of stamps, images, and audio loops that come with the program. Again, he's done very little actual labor, just choosing and arranging.

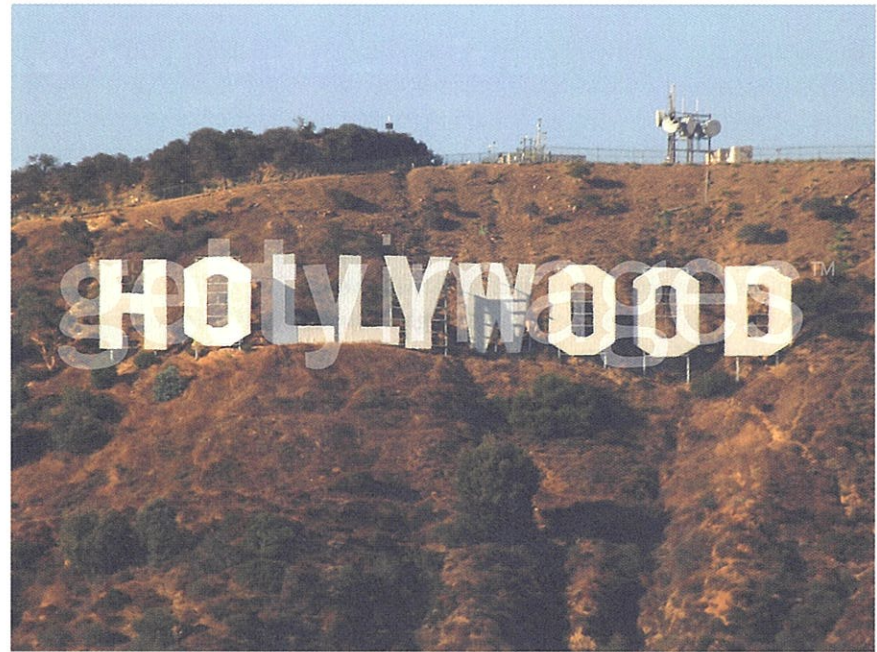
JOEL HOLMBERG

Let's talk about Joel Holmberg. I'm a little wary of analyzing Joel's work too much and ruining the humor, but let's do it. Joel does a lot of absurd human interventions into technology. He loves the glory and dumbness of information.

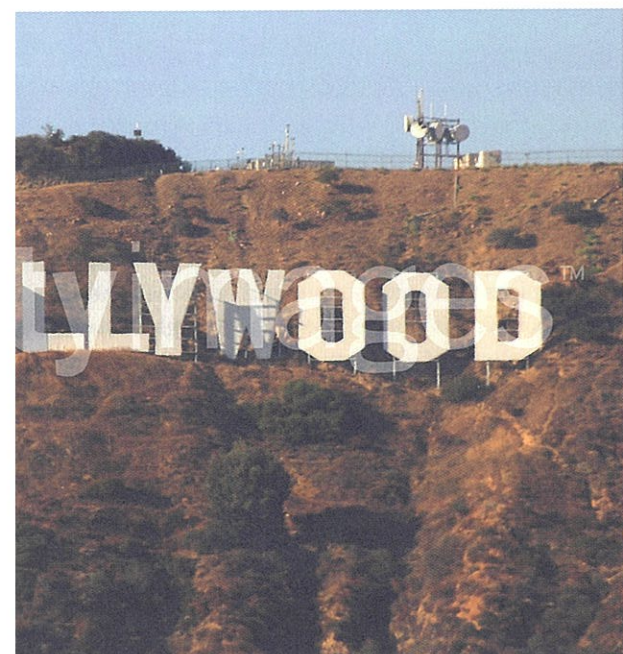
This is a video that Joel did called *Hand Flurry* [2008] where he's mocking the default Mac screensaver but loving it at the same time and maybe making fun of computer art that looks like this.

This is a video Joel made called *created by joel* [2008], which shows Joel using a word-processing program to increase the text size of the text—which reads "CREATED BY JOEL"—and is featured in the video. What I like is that, as he increases the text size, the computer responds by wrapping words on the next line, and I sort of see this as Joel, the computer user, versus the computer. Then slowly "CREATED BY JOEL" just becomes this abstraction, just the curve of the "C" that goes on for more than half of the video.

This is a clip that Joel put online entitled *Tom Cruise as Jerry Maguire Experiencing Creative Euphoria During the Act of Self-Publishing* [2008]. So that's Tom



Joel Holmberg, *Getty Images Hollywood*, 2007.
Digital image. Courtesy the artist



Cruise. Joel has a sort of kooky fascination with the film industry, and he's really into using Hollywood as this foil for the internet.

Getty Images Hollywood [2007] is a faux stock image that Joel made by superimposing the Getty Images watermark on a found photo of the Hollywood sign. So he's conflating stock imagery with Hollywood movies. It's interesting that he's making a forgery of an unlicensed stock photo because, instead of stealing the photograph, he's just stealing the watermark and putting it on top of a found photo. He talks about this piece and a lot of his work as relating to the origin of images. Did a particular image originate from an individual like Joel, or a corporation, or just the internet as a whole? Last year he did this nice piece, which is a Google image search for "woman eating grapes." You get exactly what you request, which is images of women eating grapes. It's nice because it's an art historical cliché, but at the same time, a lot of these are stock images. Earlier this year, the internet surfing club Nasty Nets—which I cofounded—had a silly time at Sundance Film Festival; we did a performance featuring Joel eating grapes off of a boom mic, so he sort of enacted this cliché himself. This is a photograph that an AP photographer took at the event. It's nice because there's this watermark on it and it's available for purchase, just like most of the images in *Woman Eating Grapes* [2009]. And just like these images of these women, he's been reduced to a small piece of a larger database.

LITTLE ENTRIES IN THE BIG DATABASE

Earlier I talked about understanding all of these webpages and artworks I'm showing you in terms of defaults and normal computer users. The bigger picture maybe is to look at the internet as one big database made up of smaller chunks or memes. My dilemma of falling out of love with music came about when music started becoming small chunks—small, free MP3s, one-line entries in iTunes—in this big database. But music is not really aware of this yet, not aware of the database it is now a part of, and how being in that database changes the way it's experienced.

I started a project last year (twitter.com/vvork [2013]) with Tom Moody where we document the art documentation of a popular art weblog VVORK that shows only images of art along with its title, the name of the artist, and its year. We take each artwork that is blogged on the site, usually represented by a single image and a title, and reduce it to a one-line description. I'll show you our text version first. So these are all art pieces. Tom has been doing all the twittering recently. "Dozens of narrow spotlight beams spray out from piano as seated

musician plays” is an example of a recent tweet—this and others are just summaries of someone’s artwork. “Illustration of proposed monument: cracked facade retail storefront with flatscreen TVs, speakers in window” and “Flags of fictional nations (grid of 18)” are two other examples. There are a lot of things going on here, but I want to show this as an example of what happens to art or anything that finds itself on the internet. The artists who made these works probably don’t want their art to be reduced to 140 characters—one line in a massive and growing database—or even one JPEG, but in a way, this is what is happening to art and everything else on the internet.

So how do I work within this big database that is the internet? How do I make things that make sense there? One approach I see is to focus on the generic and on clichés. Again, if every single day you see the most amazing thing you’ve ever seen, then amazing things cease to be amazing. Not much seems unique after seeing so much stuff. Some internet art seeks to embody this, which goes against what often seems like the goal of art and creativity—to endlessly break new ground in expressing things.

ARTIST LOOKING AT CAMERA

Artist Looking at Camera is a video that I did in 2006. I did a search on Getty Images stock footage database for the phrase “artist looking at camera” and compiled the results. So often the goal of a good stock clip is to be as generic as possible, both for clarity and flexibility, because the clip should be able to fit into a variety of contexts, depending on who ends up using it. So it could be in an infomercial, an instructional video or documentary or a medication commercial or whatever. To me this is this DIY-against-mainstream thing again, popping up in corporate media as a marketable fantasy, the artist fantasy.

EFOOTAGE BLUE SCREEN CLIPS

On another stock website, efootage.com, I discovered some cheaper, lower-quality stock footage that blurs the line between the corporate and the homemade. It features clips isolating certain objects and hand gestures in front of blue screens intended to be keyed out and put into different situations with different backgrounds. Mostly I just love imagining the photographer in this particular video³

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Guthrie Loneragan, *Artist Looking at Camera*,
 2006 (still). Video collaged from appropriated
 Getty Images stock footage. Courtesy the
 artist and Thought Equity Motion/RF Video+/
 Getty Images



alone in a room, filming himself, or filming a basketball spinning around endlessly on a homemade rig. If you think about it this way, these clips are indistinguishable from a lot of performance-style video art. I edited the footage together and added a soundtrack (the vocal track isolated from The Police's "Message in a Bottle") to make this piece.

So I like seeing these stock footage-makers trying really hard to make the most perfectly generic clip, but then failing just slightly. It makes it really interesting. In a way, it brings stock footage and YouTube a little closer together, which is a comparison I've become sort of obsessed with. Both are searchable databases of short, keyworded clips, and in my mind they are bizarro parallel universes.

SLIP 'N SLIDE

This is a video that Robert Wodzinski, aka jpgmess, found on YouTube of these kids going down a Slip 'N Slide. Something about this video is really perfect, like the composition and timing. So perfect that it's a little weird for a home-made clip...it doesn't seem real. It's like a painting.

MALL MARCH

Mall March [2007] is a thing that I did a couple of years ago, and even though it's the last thing I'm going to show you, in a way, I don't really like it. But the source video is one of my favorite things I've ever found on YouTube, and it needs the music to work. So I took a home video that I found on YouTube, I made a soundtrack for it in Apple's built-in GarageBand, and then I re-uploaded it back to YouTube. I changed it very little, just a couple of cuts at the end, but most of it's one long shot. I won't tell you why these kids are marching, because I don't want that to matter, and I sort of like how it might resemble bad performance-art documentation, were it not that these kids blended into the mall so well, the way they look in their clothes. To me, there's something really nice peeping through about these normal kids in a generic mall in constant motion. I've added some drums since I first uploaded it.

You guys got any questions?

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SARA SIMONSON: So you have work in ["Younger Than Jesus" (2009) at the New
Museum], and you've done things in different kinds of spaces, but in my infor-
mal conversation with you, you said that your favorite thing is to have it viewed
and experienced on the internet. Do you have any thoughts to share on your
work being shown in other kinds of venues?

GUTHRIE LONERGAN: Yeah, I really don't enjoy going to art galleries very much,
and whenever my art is shown in a gallery it's always really a different experi-
ence for me. Maybe other people respond to art galleries better than I do, and
don't really like seeing things on the internet, and enjoy going to this public
space instead. But sometimes I see shows like an advertisement for my URL so
that people will come to my website. I don't know if that's some weird personal
problem that I have—that I don't want to see this stuff in public. I just want to
have that same experience that I had listening to music in my bedroom or some-
thing. Just to experience this thing on my laptop, on my desk in my room.

ED HALTER: This may be related to that last question. On Rhizome recently
there was a large discussion, involving many of the people you mentioned here,
about your phrase "internet aware art" and this claim that writers at Rhizome
had used it incorrectly. So since you're here, I wonder if you can say what you
meant by the term?

GUTHRIE LONERGAN: Well, I didn't make up a definition; I just wanted to throw
that term out there. In my mind I've sort of defined it as related to these ideas of
the big database that I was trying to talk about. And just being aware that even if
you're not making internet art, your art is probably going on the internet. And
somehow any attempt to be aware of that will change your work, thinking about
that internet context—if your work will end up on VVORK, or something like that.

ED HALTER: Sort of "internet-ready" art?

GUTHRIE LONERGAN: Something like that. It's really a big question. I don't know
what it means.

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This text is a transcription of "We Did It Ourselves!," a talk given by artist Guthrie Loneran on April 6, 2009, at Light Industry, a venue for film and electronic art in Brooklyn, New York.
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NOTES

1. Surf Clubs became popular after 2006, and their activity tapered off with the rise of Tumblr a few years later. Loneran coined the term "surf club" and cofounded Nasty Nets, the first of these clubs.
2. John Michael Boling is an artist and collaborator of Guthrie Loneran.
3. This video can be found at: <<http://www.theageofmammals.com/2009/acapella2.html>>.