**EXPLORE POST-INTERNET ART!**

Welcome!

Here we explore the Artie Vierkant’s piece on *The Image Object Post-Internet* where they discuss the concept of Post-Internet art.

*Post-Internet Art* as described by Vierkant for the context of their piece is “*a result of the contemporary moment: inherently informed by ubiquitous authorship, the development of attention as currency, the collapse of physical space in networked culture, and the infinite reproducibility and mutability of digital materials.”*

Some different quotes were taken from the piece to tell a little bit more about Vierkant’s stance and some of our takes on it.

Click to begin exploring!

1. ***“everything is anything else”*** *(page 4, 4th paragraph)*

context

Vierkant continues to explain this as an object not being limited to one version of itself. Meaning that one object can be shown, represented, and described in various ways while keeping the same meaning. On another hand, it can also be see as one object existing as a middle ground of many already existing examples of it.

A picture containing table, dining table

Description automatically generated

<https://www.wikiart.org/en/joseph-kosuth/one-and-three-chairs>

analysis

1. ***“the source object can no longer be regarded as inherently greater than any of its copies.”*** *(page 5, 3rd paragraph)*

context

In the context of the text, and in the context of the Internet, an “original copy” doesn’t mean much. If it even exists. The Internet spreads information quicky and widely. People being exposed to some much don’t always have access or care to find out where the source of an online object is, if it has an original copy, or its date of creation. This facilitates ideas being repurposed, recreated, or identical copies being created with little detection and no credit to the inspiration or source to the original. When the text argues that the “source object can no longer be regarded as inherently greater than any of its copies” it continues to say that yes on the internet we know a source object exists, a source idea exists, but its necessity and importance have very little connection to the copy.

Another argument is that even if the original is found, if the “copies” are made using a different method or medium, how can they be compared? The example of the text is creating a sculpture by using a video as the original. Even if the theme and story of the video is conveyed in the sculpture, they will still be different, and neither can be “inherently greater” than the other.

analysis

In terms of artistic value, I agree with the text, neither is greater because of their status as a “source object” or a “copy.” I believe that this is determined by the work itself and its execution. Just because it was the original does not mean that it is necessarily good and same goes for a copy. However, I disagree with the idea that the original is not greater than its copies on another level. The copies use the “source object” as inspiration and/or a reference; therefore, the copy takes ideas from somewhere else, and these ideas are important. That is why I think that, although it is true that original cannot be considered better or worse than copies from the get-go, it is still important to acknowledge when a work is original and when a work uses something else as a reference.

1. ***“in a cultural climate where we have accepted that the singular qualification for the moniker ‘art’ is the intention of any one individual to label it as such.”*** *(page 5, 4th paragraph)*

context

* “The use of “We” is not to advocate solely for participatory structures of art but to insist on a participatory view of culture at large, and ultimately of taking iconoclasm itself as a quotidian activity.”

analysis

1. ***“the most radical and “progressive” movements of the Post-Internet period would be those who either pass by either largely unnoticed”*** *(page 7, 5th paragraph)*

context

* “Ironically, the most radical and ‘progressive’ movements of the Post-Internet period would be those who either pass by either largely unnoticed” due to a decision to opt out of any easily-accessible distribution networks, or else would be composed of a community of people producing cultural objects not intended as artistic propositions and not applying themselves with the label of artist.”

What the text explains is that the Internet, “the screen,” the digital world has become an integral part of our lives. It is no longer a place that separates people, but, on the contrary, a “communal space” as said in the text. Through the Internet, it becomes easy to spread one’s art, and therefore, the text argues that “the most radical and ‘progressive’ movements of the Post-Internet period” are people who don’t identify as artists while creating “cultural objects,” or people who are not using “easily-accessible distribution networks” and are therefore “largely unnoticed.”

analysis

1. ***“extraordinary is now also the ordinary—the myth is also the everyday”*** *(page 8, 2nd paragraph)*

context

Today, mythology is everywhere and has become part of our everyday life. We see mythology with superheroes in films and books. They have become part of our everyday life and they are easily accessible. Anyone can find images of films on the Internet or know of a story without seeing the movie or reading the book.

analysis

1. ***“move seamlessly from physical representation to Internet representation”*** *(page 10, 2nd paragraph)*

context

* + - “move seamlessly from physical representation to Internet representation”, either changing for each context, built with an intention of universality, or created with a deliberate irreverence for either venue of transmission”.
    - “Dealing with language can too forcibly illustrate the thoughts behind an image, or belittle a work if the text is not as clever or aesthetic as the image itself”

Using language to explain a visual artwork can be complicated and sometimes inadequate. “Dealing with language can too forcibly illustrate the thoughts behind an image or belittle a work if the text is not as clever or aesthetic as the image itself.” Therefore, how a physical visual work like a painting or a sculpture (or anything analog) is transposed to a digital format is important in order to present the artwork in a still interesting and relevant way.

analysis

# Works Cited

Vierkant, Artie. 2010. *The Image Object Post-Internet.* PDF. New York. https://jstchillin.org/artie/pdf/The\_Image\_Object\_Post-Internet\_us.pdf.