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This two-year online exhibition will present 100 artworks from net art history, restaging and contextualizing one project each week.

Devised in concert with [Rhizome](#)'s acclaimed digital preservation department, Net Art Anthology also aims to address the shortage of historical perspectives on a field in which even the most prominent artworks are often inaccessible. The series takes on the complex task of identifying, preserving, and presenting exemplary works in a field characterized by broad participation, diverse practices, promiscuous collaboration, and rapidly shifting formal and aesthetic standards, sketching a possible net art canon.

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When Net Art Outlives the Net: Eduardo Kac's Poetry for Videotexto

BY ANDERS CARLSSON

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This article accompanies the presentation of Eduardo Kac's [Reabracadabra](#) as a part of the online exhibition [Net Art Anthology](#).

Few people remember, but many of the online activities associated with life in the twenty first century were already possible in the 1980s. Finding the cheapest flight and paying for it, checking the stock market, searching databases, chatting, reading the news, and self-publishing your work—all of this was possible with a new medium called videotex. You could use it with a remote control for your TV and a special set-top box, or with a terminal. It was a kind of protean version of the World Wide Web, and many politicians and business people were more than eager to fund and explore the new potential that videotex brought forth. Some of that funding went to artistic exploration, and a few artists experimented with this futuristic technology.

This played out differently in each country that rolled out the network. In France, a videotex network called Télétel was created and relied on a special terminal, Minitel. Eventually, Minitel also became the name of the network in popular speech. To speed public adoption of the network, French Minitel gave away terminals for free, aiming to finance the program through subscription and usage fees. Users could set up their own microservers that others could dial into directly, like a dial-up bulletin board system, which fostered a culture of user-generated Minitel content.

Videotex was more centralized in countries like Brazil and Canada, where users needed to go through an institution or company that had a Minitel microserver in order to publish videotex works. In Canada, this didn't stop artistic experimentation; the artist collective Toronto Community Videotex was quite active in videotex production, using a standard called Telidon.

In Brazil, where the French Minitel system was adopted, the situation was complicated by the lack of accessibility of private phone lines, at that time still a rare and valuable commodity. As a result, videotex was mostly used in public terminals in libraries and shopping malls. Despite these obstacles, a number of artists experimented with the new network, known as Videotexto in Brazil. Among them were Julio Plaza, an artist and poet who curated a selection of Brazilian Videotexto artists for the 1983 Bienal de São Paulo, shown on special terminals in the biennial building and on the public network.



Leonardo Crescenti Neto, from *Catálogo Geral* published on the occasion of the 17th Bienal de São Paulo

The Livraria Nobel bookstore set up a permanent videotex gallery in 1983, Arte On-Line, which was featured on terminals in the store itself. These exhibitions could be accessed from any public or home terminal by entering a special code, similar to today's URLs; these would have been advertised through traditional means such as newspaper articles or flyers.

Of the Brazilian artists who took up videotex, one who did it with great conceptual clarity was then 23-year-old artist and poet Eduardo Kac, who first showed on Arte On-Line in 1985. Kac had previously experimented with holographic poetry, and the new medium of videotex was a natural step, given its text-centric qualities.

Just like videotex's sister technology, teletext, and some home computers at the time, graphics were based on text characters rather than pixels. Graphics had to be typed using punctuation marks and typographic signs like in ASCII art, but Minitel also offered semi-graphical characters such as ■ and ▀. So it was possible to work on a pixel-by-pixel level, but it was a painstaking production process, "closer to a medieval mosaic than some futuristic telematic system."¹ To further complicate matters, the Minitel terminals that were available for accessing the network were "dumb" (able to display information, but not perform any operations), so the actual production work had to be done on special editing stations that in Brazil were only available at a few large organisations such as telephone companies.

When users of Brazilian videotex accessed *Reabracadabra*, they would see diagonal lines appear on their screen, which were drawn to form triangular shapes that eventually grew into the letter A in 3D. The consonants of the poem's title, R, C and D, orbited around the A, just like particles around a nucleus or planets around the sun.

Reabracadabra built on Kac's previous work in holographic poetry, which drew inspiration from poets associated with the Neo-Concrete movement in Brazil. The Neo-Concrete poets argued that a poem should be understood as a set of elements within a larger environment, including the reader themselves. He was fascinated by figures like Ferreira Gullar and Hélio Oiticica. Oiticica's *Poema Enterrado* (*Buried Poem*) (1959) involved the viewer in excavating a text entombed in the poet's yard.

"You had to go inside this underground cube. There you would find another cube. You lifted that cube, and then found another cube, and then on the bottom of this last cube, in the ground, you would read the word REJUVENATE, rejuvenesça in Portuguese, which is just awesomely beautiful. And that captivated my imagination. How can you use a single

word and, by involving the body, using space, color, and the action of the viewer, charge that single word with so much power, that it surpasses any dictionary definition that you can possibly think of, and in many cases, surpasses the whole experience of reading a 50-page poem?"²

With *Reabracadabra*, the Videotexto network offered a new kind of environment within which users might find his single word.

After exhibiting in Arte On-Line in 1985, Kac's interest in the possibilities of videotex continued, and in 1986 he co-curated another videotex exhibition with artist Flavio Ferraz, "Brazil High-Tech," which could be accessed on the network using the code "RJ*ARTE."



Eduardo Kac, *Reabracadabra*, 1985. Courtesy the artist.

Videotex gave Kac the opportunity to move beyond the work of the Xerox-focused conceptual artists of the 1970s. "The network enables us to create immaterial work that privileges interpersonal communication as an artistic strategy," he later told an interviewer. It was essential that the work did not have an original; that "the same pixels were shown to the artist and the audience."³ He considered this as a step toward a new digital immaterial logic of production and reception that later flourished in other digital

media. Minitel, however, faded away in Brazil, and was shut down in the 1990s. So there was no longer a home for *Reabracadabra*; no network for the net art.

The data for the characters that made up *Reabracadabra* was saved on an 8-inch floppy disk, but Kac lacked access to the proprietary Minitel editing platform necessary to run it. There were photographs of the work, though, and after many years of searching Kac found a research team (PAMAL, in Aix-en-Provence, France) that helped restore the piece based on the salvaged data and photographic documentation. The code for each text character—the videotex equivalent of its ASCII-code—was typed in by hand, frame by frame. This was converted into a datastream adapted for the Minitel, transmitted into a working Minitel unit using custom-made hardware that simulated the original Minitel signal, and capped to the data speed that the phone lines provided at the time. The work is now restaged on the same model of terminals as in 1985, to make it look identical to the old version.

Somewhat paradoxically, there is a lot of materiality to a piece in which immateriality was a key concept: platforms, interfaces, protocols, cables. But one key aspect of the materiality is not there: the network. What used to be publicly available in 1985 is now accessible only in Kac's specially retrofitted Minitel terminals.

This is a fundamental difference between the new and the old *Reabracadabra*, but how do we make sense of it? Is *Reabracadabra* now a resurrection or a simulation of the old version and if so, does that make the old version an original?

For Kac himself, there was never an original. And perhaps his immaterial framing of *Reabracadabra*, despite the material aspects brought forth by its resurrection, is even more relevant today. But for net art in general, *Reabracadabra* raises questions about networks, ownership, ontology, materiality, and preservation. What happens to net art when—not if—the network disappears?

R Eduardo Kac, 'Reabracadabra' (1985)

from Rhizome



Eduardo Kac, *Reabracadabra* (1985). This video, from 2016, is accompanied by Kac narrating the development of the work.

-

1. Kac, Eduardo, Phone conversation with the author, 10 October 2016.
2. Simone Osthoff, "Eduardo Kac - The Aesthetics of Dialogue," a 1994 interview published in *Revista do Mestrado de Arte e Tecnologia da Imagem*, N. 0, Institute de Arte, Departamento de Artes Visuais, Universidade de Brasilia, Brazil. Accessed via <http://www.ekac.org/intervcomp94.html>
3. Kac, 2016.

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ACQUISITION HIGHLIGHT: EDUARDO KAC'S *TESÃO*, 1986/2016

COLLECTION



DIGITAL & ELECTRONIC ART



Posted: Oct 11, 2016

Tesão by Eduardo Kac is an animation carried out in three acts that unfold to spell the artwork's title, Portuguese slang for "horny." Created when the artist was 24 years old, *Tesão* is a message to his then-girlfriend; the graffiti-like message also challenged the commercial and business applications of the network system. As a work of visual poetry and telecommunications art, *Tesão* extended what was expected and possible within Minitel.

Minitel was the world's largest pre-internet networking service established in the mid-1980s and primarily based in France and Brazil, connecting twenty-five million users through their phone lines. Eduardo Kac was one of the first artists to create artwork designed, accessed and viewed within the Minitel. The terminal did not process data as modern computers do, but acted as a gateway to access information hosted on remote servers. Minitel terminals were offered to the public for free.

The Minitel network was dismantled in 2012, effectively destroying *Tesão* until a digital art preservation research team in Avignon, France, reconstructed Kac's artwork to play as a video file, matching the color and rhythm of the original as a case study for a PhD dissertation.

Tesão is on view at Orange Door as part of the micro-exhibition, *Life After Media*. Hours by [appointment](#).

Digital & Electronic Art, Modern & Contemporary



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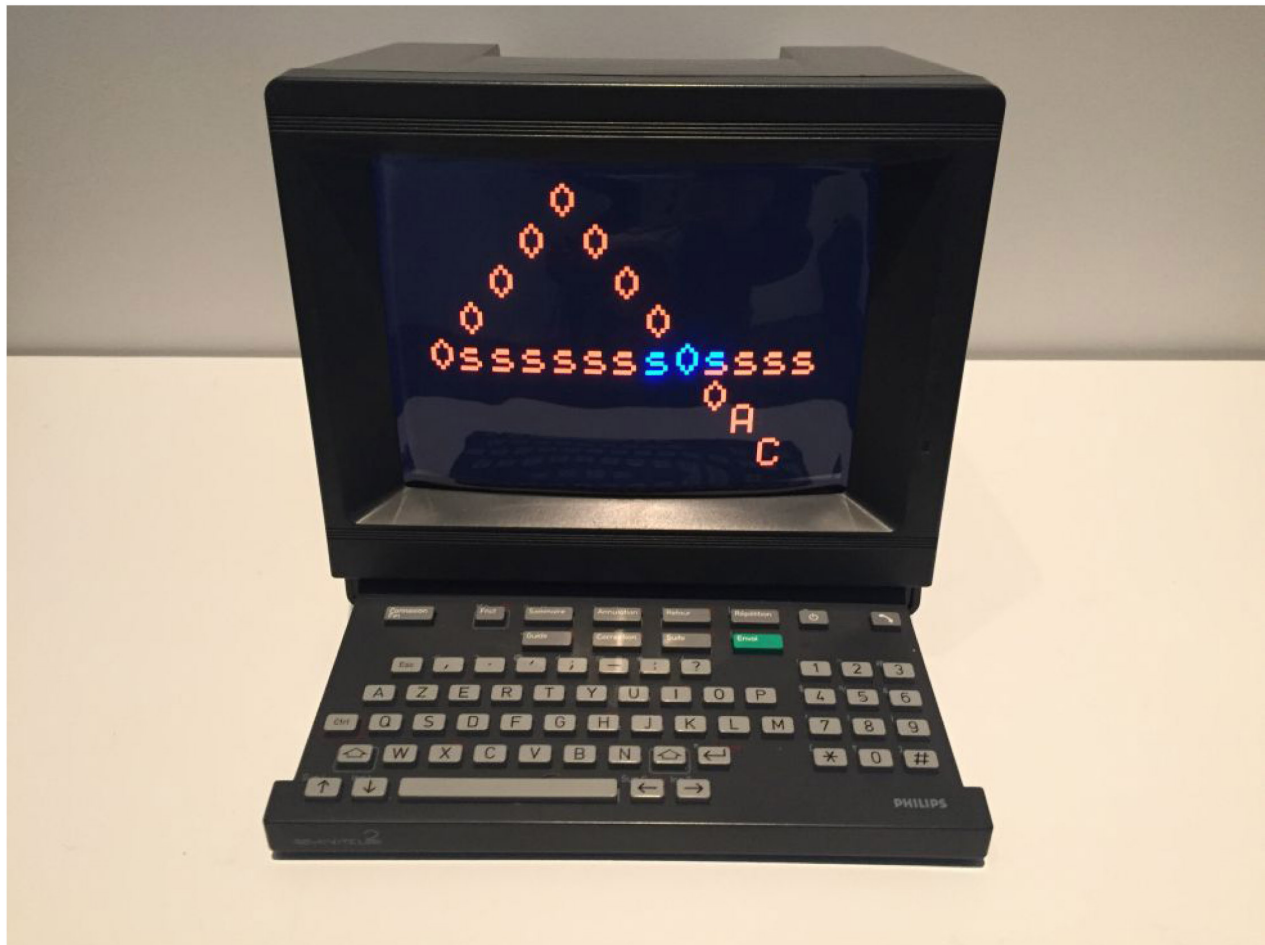
THE MULTIVERSE / EXPLORATIONS & MEDITATIONS ON SCI-FI

Electronic Superhighway review

New London exhibit takes us on a 50-year-long trip through the light (and dark) Internet.

by Lucy Orr - Feb 5, 2016 2:45am CST

22



Reabracadabra 1985 by Eduardo Kac. Image shows a videotext animated poem.

LONDON—I'm a stalker. Not a virtual stalker, a real life stalker. The good news is that Douglas Coupland—author of *Microserfs* and *Generation X*—doesn't seem to mind.

Snatching my camera, Coupland reassures me in his smooth Canadian brogue that "electrons are free, one of these has to be OK." He then fires off 20 selfies, while I stand here in shock.



EVENT VENUE

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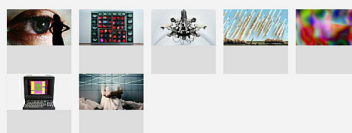
Published March 3, 2016 at 11:36am
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Exhibition Electronic Superhighway (2016-1966)

Whitechapel Gallery, Multimedia, London, United-Kingdom

Friday January 29, 2016 - Sunday May 15, 2016 - Event ended.

A major exhibition bringing together over 100 works to show the impact of computer and Internet technologies on artists from the mid-1960s to the present day.



156 SHARES 156 0 0 0 23



The exhibition title is taken from a term coined in 1974 by South Korean video art pioneer Nam June Paik, who foresaw the potential of global connections through technology. Arranged in reverse chronological order, Electronic Superhighway begins with works made at the arrival of the new millennium, and ends with Experiments in Art and Technology (E.A.T.), an iconic, artistic moment that took place in 1966. Key moments in the history of art and the Internet emerge as the exhibition travels back in time.

The exhibition features new and rarely seen multimedia works, together with film, painting, sculpture, photography and drawing. From Cory Arcangel, Jeremy Bailey, James Bridle, Constant Dullaart and Oliver Laric, to Roy Ascott, Judith Barry, Lynn Hershman Leeson and Ulla Wiggen, over 70 artists spanning 50 years are included.

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KEEPING UP

The boundaries of art and culture, of what defines great art, are ever on the move. New art movements have a history of making us laugh, question, or even ridicule, until—respect



Eduardo Kac
Tensão (Horny)
1985
Minitel Artwork
A/P, ed. of 2.



Amalia Ulman
'Excellences & Perfections (Instagram Update, 18th June 2014)', 2015
C-Type print dry mounted on aluminium, mounted on black edge frame.

Above and left: two works in the exhibition 'Electronic Superhighway', at the Whitechapel Gallery, London.

Many art movements of the last century went through a stage of derision, a period in the wilderness, gradual acceptance and, usually much later, final adulation. A few artists have lived long enough to have experienced all of these stages, even reaching the 'respectful' late stage when any work with an authenticated signature and provenance sets the auctioneers' phones buzzing and collectors' pulses racing—a new world record has been set! And the auction itself becomes a spectacle on the evening TV news.

These works of art have scaled the heights of respectability, and are established forever, in all parts of the world, as great art. Some may even remember the media reaction to the young Andy Warhol's *Campbell's Soup Tin* and *Coca-Cola Bottle*. But how is it that art that was once ridiculed, finally becomes embraced by the establishment?

Today, most art critics know better than to condemn new art. That ancient and once disreputable tag 'graffiti', with heritage dating back to ancient Egypt, Greece, and Rome, is one of the more notable examples that have been preened by the art world to become 'street art'. Myths and legends surrounding the artist known as Banksy have added a gloss and desirability to street art. There was the failure of the authorities to arrest Banksy in New York, where all street art is illegal, because they simply didn't know who he was, which only added to the Banksy fun. Then, with prints by Banksy selling at auction last year for close to half-a-million, the graffiti artist has now passed through the establishment's doors.

We also have 'appropriation art' making its way onto the scene, into galleries and onto the art market. For 'appropriation', read someone else's (anyone's) images, 'appropriated' and re-presented as original art.

For example, a young artist called Sean Fader was surprised to see that an image from his own social media art piece had been appropriated by artist Richard Prince and included in 'Richard Prince: New Portraits', at the Gagosian Gallery, New York, twelve months ago. 'There's obviously that part of me that's mad because I'm a poor starving artist with six-figure student loan debt, and you're just a giant that runs through Instagram pillaging, taking things into your own museum, and calling them yours,' said Fader.

When artist Amalia Ulman uploaded an image on her Instagram feed that contained the enigmatic words 'Part 1 – Excellences & Perfections'—continuing, over months, with a series of selfies purportedly showing Ulman's efforts to become an It-girl in LA—she soon had tens of thousands following her every move in what looked like reality feeds. After five months Ulman finally posted a black-and-white image of a rose captioned 'The End'. Shortly afterwards Ulman announced to her legion of followers that she had been role playing, staging an elaborate performance called 'Excellences & Perfections' via her Instagram and Facebook accounts. Some of the 175 photographs that Ulman created for 'Excellences & Perfections' can now be seen in 'Electronic Superhighway', an exhibition showing the impact of computer and Internet technologies on art and artists, at the Whitechapel Gallery in east London.

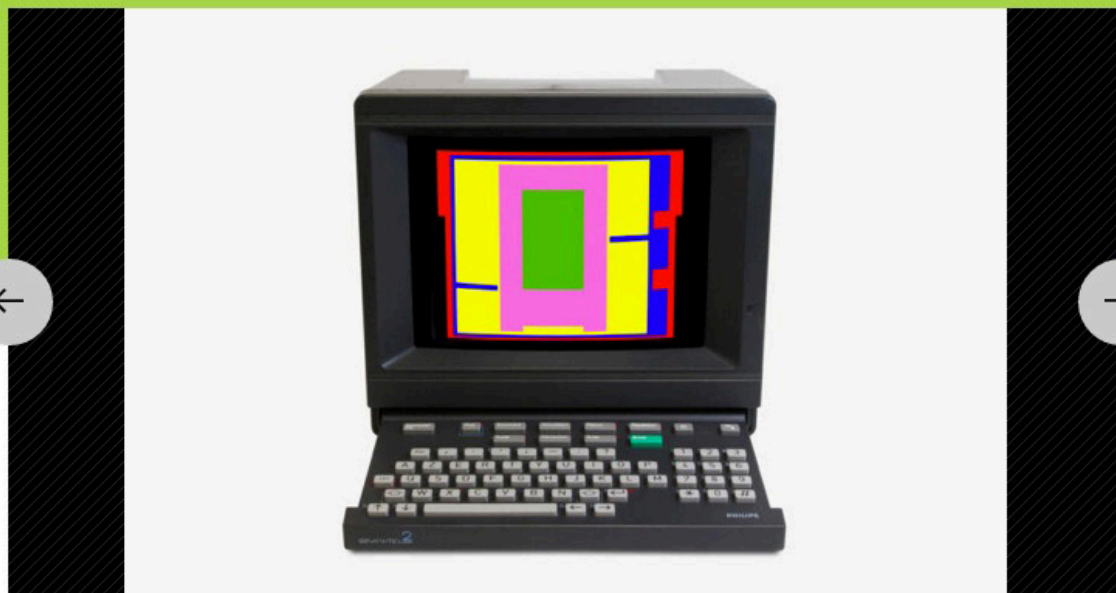
Where art is concerned, is social media leading us up the garden path or towards a new respect? As always, time will tell. •

— Charles Ford, Managing Editor

3 MINUTE READ

5 Pioneering Artworks That Trace The Rise Of Digital Art

The new exhibition *Electronic Superhighway* shows the impact of technologies on artists from the mid-60s to the present day.



03/05 Eduardo Kac, Tesao (Horny), 1985



MEG MILLER | 01.11.16 | 8:00 AM

In 1966, an initiative called Experiments in Art and Technology (E.A.T) put on a series of events in New York that paired artists like Robert Rauschenberg, John Cage, and Yvonne Rainer with engineers from Bell Laboratories. It was one of the first major collaborations between the technology sector and the arts, and it was a hit—by 1969, the group had more than 2,000 artist members and 2,000 engineers. By integrating things like video projection, wireless sound transmission, and Doppler sonar into their work, these artists were some of the first to experiment with the boundaries of digital technologies.

An exhibition at London's Whitechapel Gallery shows just how far, and how fast, the emerging technologies artists use have developed. Along with the works arising out of the E.A.T movement, the '60s and '70s saw artists like

THE BLOG

Post-Internet to Proto-Internet: How Has the Digital Age Affected Art?

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Eduardo Kac, *Tesão (Horny)*, 1985, Minitel Artwork. Courtesy the artist and England & Co. Gallery, London. © Eduardo Kac.

Electronic Superhighway 2016-1966: Digital Art in Historic Context

In the September 2012 issue of *Artforum*, art critic Claire Bishop [caused a stir](#) in a piece called the “[Digital Divide](#).” In this article, which begins with the provocative statement, “Whatever happened to digital art?” Bishop claimed that “the appearance and content of contemporary art have been curiously unresponsive to the total upheaval in our labor and leisure inaugurated by the digital revolution.” Whilst dismissing new media art as a specialized corner of the art world, altogether too “niche” to consider with regards to her argument, she lamented that the “mainstream art world” on the whole has seemed to willfully ignore the effects of the digital age.

In the wake of exhibitions like the [2015 New Museum Triennial](#) and the rise of the art world’s [Instagram obsession](#), it seems that the digital revolution and the drastic changes it has wrought in every aspect of how we live, work, and play have become more central to the art conversation now. Many of the new media artists that Bishop passed over in 2012 as belonging to an obscure niche could be considered mainstream in 2016. Art museums now sponsor festivals of Internet Cat Videos. Yet we are still clearly in the throes of grappling with the question of “what it means to think, see, and filter affect through the digital,” while the digital landscape continues to shift and change quickly and often imperceptibly under our feet. We are caught in swell, with the horizon line lost in the distance. A period in time when it suddenly becomes nearly impossible to imagine what life was like before the internet. (What on earth did we do all day?)

A new exhibition at Whitechapel Gallery in London, opening January 29, 2016, attempts to give some historical perspective to how computer and internet technologies have left their imprint on art making in the last 50 years. “Electronic Superhighway (2016-1966),” curated by Omar Kholeif with Séamus McCormack, is a major exhibition comprising over 100 artworks from [artists like Hito Steyerl, Amalia Ulman, Cory Arcangel, Ryan Trecartin, Nam June Paik](#), and Stan VanDerBeek—a timely and welcome retrospective of art practices from post-internet to proto-internet.

ELECTRONIC SUPERHIGHWAY

Whitechapel Gallery

Until May 15

Discover how Internet and computer technologies have affected artists from the mid-1960s to the present day with the Whitechapel Gallery's show 'Electronic Superhighway 2016-1996'



Eduardo Kac, *Tesão (Horny)* (1985) Courtesy the artist and England & Co. Gallery, London © Eduardo Kac

When Amalia Uhlman started posting selfies on Instagram in April 2014, little did we know that this would become, according to the Daily Telegraph, 'the first Instagram masterpiece'. Uhlman's work, 'Excellences & Perfections' was four-month series of Instagram posts, which commented on attitudes towards the female body and social media by tricking thousands into believing that she was attempting to be the next "IT girl".

Uhlman's work is just one of the highlights of this exhibition, which contains over 100 works by over 70 artists from a diverse range of mediums, including film, painting, sculpture, painting, photography and drawing. Visitors will explore the impact of technology on art in reverse chronological order, opening with art made between 2000-2016 and closing with 'Experiments in Art and Technology' (E.A.T), an artistic moment that took place in 1966. For the intervening period, 'Electronic Superhighway' looks at the artists who have used the Internet, video, computer programmes and various other modern technologies to create art.

Details

Venue:

Whitechapel Gallery, 77-82 Whitechapel High St, London E1 7QX

Transport: Aldgate East

Opening hours:

Tuesday, Wednesday and Friday to Sunday: 11am-6pm; Thursdays: 11am-9pm; Closed Mondays

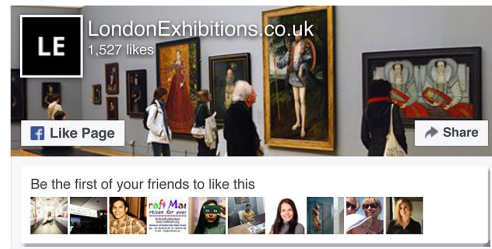
Entry fee: £11.95

Dates: January 29 - May 15

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PICKS

ELECTRONIC SUPERHIGHWAY (2016-1966) AT WHITECHAPEL GALLERY, LONDON

SFAQ — FEBRUARY 8, 2016

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Eduardo Kac, *Tesão (Horny)*, 1985. © Eduardo Kac. Courtesy of the artist, England & Co. Gallery, and Whitechapel Gallery.

[Electronic Superhighway \(2016-1966\)](#)

Whitechapel Gallery

77-82 Whitechapel High Street, London E1 7QX

January 29 – May 15, 2016

Now on view at Whitechapel Gallery, *Electronic Superhighway (2016-1966)* is a large group exhibition curated by Omar Kholeif featuring more than 100 artworks that demonstrate the influence of computer and Internet technologies. *Electronic Superhighway* takes its title from a [term coined in 1974 by Nam June Paik](#), whose 1994 video sculpture *Internet Dream* is on view in the exhibition. *Electronic Superhighway* includes a number of rarely seen multimedia works, as well as film, painting, sculpture, photography, and drawing. The exhibition is arranged in reverse chronological order, with works spanning 50 years and concluding with archival materials and ephemera from Experiments in Art and Technology (E.A.T.), an interdisciplinary group of artists including Andy Warhol, Yvonne Rainer, Robert Rauschenberg, Jasper Johns, and John Cage.

Electronic Superhighway (2016-1966) includes work by Jacob Appelbaum, Cory Arcangel, Petra Cortright, Harun Farocki, Nancy Holt and Richard Serra, Allan Kaprow, Lynn Herschman Leeson, Olia Lialina, Jonas Lund, Eva and Franco Mattes, Jayson Musson, Trevor Paglen, Nam June Paik, Thomas Ruff, Jacoby Satterwhite, Frances Stark, Hito Steyerl, Sturtevant, Ryan Trecartin, Lawrence Weiner, The Yes Men, and others; the full list of artists (70+) is [available on the Whitechapel Gallery website](#).

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ART



Electronic Superhighway: In 2016 is art a series of selfies?

BY KITTY KNOWLES 27 JANUARY 2016



SUMMARY

Groundbreaking new exhibition *Electronic Superhighway* showcases high-tech artworks from the 1960's to now. See our picks from each decade.

Modern art often references the social and the political, encouraging us to ask questions and to challenge the way we see the world around us.

It should come as no surprise that when we started to develop electronic computers in the 1950s this impacted the art of the 1960s. Technology, the advent of the internet, and even the selfie, have since bled through into creative movements, shaping art as we know it today.

Electronic Superhighway

Now, a groundbreaking new exhibition titled *Electronic Superhighway*, is celebrating a plethora of artists who've been inspired by technology.

Named after an installation (pictured top) by South Korean video art pioneer Nam June Paik, and displayed at London's Whitechapel Gallery, this will showcase 50 years of art from 1966 through to the modern day, including multimedia work, film, painting, sculpture, photography and drawing.

Get your creative juices flowing with our top picks from each decade...

1960s

Ulla Wiggen, *Den röda Tv:n* (1966) Electronic Superhighway, Whitechapel Gallery



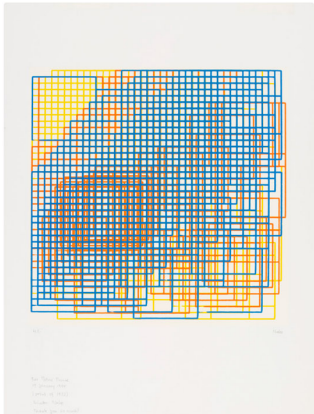
Ulla Wiggen, *Den röda Tv:n* (1966)

Born 1942, Stockholm, Sweden. Lives and works in Stockholm, Sweden.

Known for her early paintings of the inner workings of electrical devices, Wiggen was fascinated with the high-tech motherboards of her time. Now a psychotherapist – as well as a portrait artist – she's still consumed by inner, cognitive processes, even if these are no longer those of machines.

"To me, electronic components were beautiful and exciting and something completely new. I was immediately fascinated when I happened to catch sight of them ... I never thought of the fact that this was a world unknown to most people." Ulla Wiggen

1970s



Frieder Nake, *Walk-Through-Raster Vancouver Version* (1972) Electronic Superhighway, Whitechapel Gallery



Frieder Nake, *Walk-Through-Raster Vancouver Version* (1972)

Born 1938, Stuttgart, Germany. Lives and works in Bremen, Germany.

In 1969, Nake became one of the first artists to exhibit a computer generated drawing in an art gallery.

A mathematician, artist and professor of Interactive Computer graphics at the University of Bremen and at the University of the Arts Bremen, Nake's artistic experiments, including his cubic *Walk-Through-Raster*-screenprint, have driven many of his theories around human to computer interaction.

1980s



Eduardo Kac, *Tesão (Horny)* (1985) Electronic Superhighway, Whitechapel Gallery



Eduardo Kac, *Tesão (Horny)* (1985)

Born 1960, Rio de Janeiro, Brazil. Lives and works in Chicago, IL, USA.

Kac first worked with art and telecommunications in the 1980s, imbuing machine with emotion in the titillatingly-named *Horny* (pictured).

With the arrival of the internet, Kac went on to combine telerobotics and living organisms, to explore biotechnology, online experience, and how memory is shaped in our new digital existence.

Who knew arousal could be so colourful?

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Back to the future: six decades of art and technology

Tune into the Whitechapel Gallery's new show 'Electronic Superhighway' with our guide to art and technology over the past six decades

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By Martin Coomer
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Nam June Paik, 'Internet Dream', 1994. © (2008) ZKM Center for Art and Media Karlsruhe, Photo: ONUK (Berhard Schmitt) © Nam June Paik Estate

The Whitechapel Gallery's first **show of 2016** opens this week – the tech-tastic spring blockbuster '**Electronic Superhighway**' (**Friday January 29–Sunday May 15**). Exploring how artists have adopted and critiqued new technology over the past six decades, the exhibition reveals how the invention of the computer, the internet and all their various bits and bobs have impacted upon contemporary art. We've tuned into the biggest tech-art stories since the 1960s to help get you plugged in and turned on.



The 1960s

OK computer

It's 1964. The Beatles are number one (probably) and American inventor Douglas Engelbart shows a prototype of the modern computer, making technology more accessible to the general public for the first time. Meanwhile, in Sweden, **Ulla Wiggen** creates some of the first paintings to feature the inner workings of technological devices – motherboards and other gubbins (left). Perhaps the most mind-expanding, boundary-breaking and generally groovy art-tech crossover comes from **Experiments in Art and Technology (EAT)**, a group of artists and Bell Laboratories engineers. EAT catapults into life with a series of events, '9 Evenings: Theatre and Engineering' (1966), scoring firsts for the use of closed circuit television and TV projection on stage.



The 1970s

DRAM chips and floppy disks

On April 1 1976, young upstarts Steve Jobs and Steve Wozniak don their best flares to unveil Apple Computers. By the end of the decade, San Francisco artist **Lynn Hershman Leeson** has made one of the very first interactive artworks. Using laserdisc technology, 'Lorna' (1979-82) invites viewers to engage with the titular onscreen protagonist using a remote control. You'll discover that Lorna's hobbies include watching TV and that she hasn't left the house for four-and-a-half years.



The 1980s

Big ideas, big hair

Microsoft invents Windows in 1985 in response to Apple's first GUI (graphical user interface) with its newfangled dropdown menus. Interested in telerobotics, Brazilian artist **Eduardo Kac** starts to explore the cultural impact of online experiences. He creates colourful animated poems using Minitel (which offers an early online service accessed via telephone lines) anticipating a world of interconnectedness while distilling the motivation behind most online experiences ever since with the title of one work: 'Tesão (Horny)' (1985, pictured).

ELECTRONIC SUPERHIGHWAY (2016 -1966) AT WHITECHAPEL GALLERY EXPLORES THE IMPACT OF COMPUTERS ON ART

Bob Lanoith

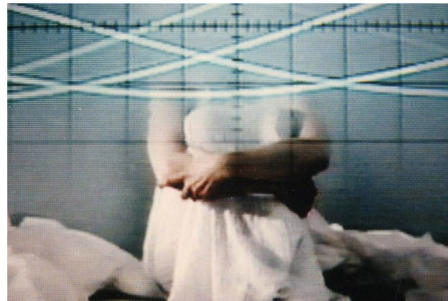
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Computer technologies and Internet have irrevocably affected our society's development, everyday life and the way we experience the modern world. A special exhibition at the Whitechapel Gallery explores the way these irreplaceable elements impacted the artists from the mid-1960s to the present day. *The Internet has provided material for different generations of artists*, as the technology evolved, so did the artistic expression and the ways it was used to convey the creative force. *Electronic Superhighway (2016 - 1966)* is a landmark exhibition which will feature multimedia works by over 70 different artists. The show will be a celebration of global connection through technology and arts, and an exploration of the various ways the two spheres coincide and interconnect. *Cory Arcangel*, Roy Ascott, Jeremy Bailey, Judith Barry, *Jannis Krieger*, Douglas Coupland, Constant Dullaart, Lynn Herschman Leeson, *Vera Molnar*, *Albert Oehlen*, Trevor Paglen, *Nam June Paik*, *Jon Rafman*, Hito Steyerl, Ryan Trecartin, Amalia Ulman and Ulla Wiggen are just some of the names appearing at the exhibit which will display new and rarely seen multimedia works by a variety of artists.

Some of the Highlights of the Extensive Show

The name *Electronic Superhighway* was taken from a term coined in 1974 by South Korean video art pioneer Nam June Paik who foresaw the potential of global connections through technology. The show is organized in such a way that the chronological order is made in reverse, beginning with works made between 2000 - 2016, and ending with *Experiments in Art and Technology (E.A.T.)* which started in 1966. Focusing on the themes of digital image manipulation, production, circulation and authenticity, Oliver Laric's series of paintings *Versions (Missile Variations)* from 2010, explore these issues in an interesting way. Amalia Ulman's unique work *Excellences & Perfection (2014-2015)* features a four-month Instagram project which examines the influence of social media on attitudes towards the female body. Other original and thought-provoking works will draw much attention, and among them Thomas Ruff's manipulated camera-less photography should be mentioned, as well as miniature paintings by Celia Hempton, painted live in chatrooms. Going back to the late 1960s and the "dot-com boom", the period will be explored through the work of international artists and collectives such as The Yes Men who aimed to combine art and online activism as a response to the rising commercialization of the web.



Lynn Herschman Leeson - Seduction of a Cyborg, 1994

Going back to the Origins of Internet

1989 saw the birth of the *World Wide Web* phenomenon, providing the first breeding ground for the early user-based net art, with innovators and pioneers such as Olla Lialina from Moscow, who adopted the Internet as a medium, following earlier practices in performance and video. The artist created a love story enactment via an interactive black and white browser screen in a piece called *My Boyfriend Came Back from the War (1996)*. Rhizome, a leading digital arts organization founded online in 1996 by Mark Tribe, will present a curated selection from its archives. The organization successfully built a collection of digital artworks throughout the years with over 2000 pieces, and recently, it has developed a preservation programme around this archive. Going back furthermore through time, artists like Manfred Mohr, Frieder Nake, Vera Molnar and Stan VanDerBeek created a wave of proliferating experiments from the 1960s - 70s, pushing the boundaries of technology.



Eduardo Kac - Tesão (Horny), 1985

Electronic Superhighway (2016 - 1966) Exhibition at Whitechapel Gallery

The show will be concluded with the abstract and geometrical works from the earliest periods, going back even to the artifacts from the formation of *Experiments in Art and Technology* in New York in 1966. This unique event saw performances of such great and influential artists like *Robert Rauschenberg*, Yvonne Rainer and *John Cage*. Working together with engineers from American engineering company Bell Laboratories, it represented one of the first major collaborations between the industrial technology sector and the arts. *Electronic Superhighway (2016 - 1966)* exhibition is on view from 29 January - 15 May, 2016, at *Whitechapel Gallery* in London. Spanning 50 years, key moments in the history of art and the Internet will be explored and revisited in this grand show, featuring works of over 70 artists.

All images courtesy of Whitechapel Gallery
Featured images: Nam June Paik - Internet Dream, 1994; Aids Wagenknecht - Asymmetric Love, 2013; How is the Internet changing art? Rafael Lozano-Hemmer - Surface Tension, 1992; Thomas Ruff - Substrat 34 I, 2007

PALAIS DE TOKYO

VISION

du mercredi 13 avril au lundi 18 avril 2016
Palais de Tokyo, Paris

Recherche en art et en design

de la documentation, des archives, des livres, mais aussi des œuvres exposées, des conférences, des tables-rondes et des formes jouées live



Exhibition view

“VISION” : au Palais de Tokyo, les écoles d’art regardent vers l’avenir

16/04/2016

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Le laboratoire PAMAL de l'Ecole Supérieure d'Art d'Avignon à "VISION" au Palais de Tokyo. Photo Emylou Mahon ; (c) PAMAL – ESAA

Derrière cette présentation joyeuse, volontiers foutraque et généreuse, se cachent des objectifs politiques.

“C’est une convention plus qu’une exposition”, explique Stéphane Sauzedde, directeur de l’Ecole d’Annecy en charge de la coordination du projet “**VISION**” au Palais de Tokyo. Soit un état des lieux vivant et organique de la recherche dans les écoles d’art, dont il fallait préserver l’étonnante plasticité.

Commentaires

“Comment trouver une forme qui fasse de la place à cette hétérogénéité ? Comment rendre justice à toutes les pratiques à l’œuvre dans les unités de recherche des 46 écoles d’art françaises ?”, continue-t-il.

Réponse : en laissant les portes grandes ouvertes à cette pensée en marche, qui produit parfois des objets finis, à l’image d’une partie des films et sculptures présentées en ouverture ; parfois des maquettes et autres prototypes, traductions formelles d’une recherche théorique, comme les sculptures et architectures miniatures du groupe ACTH (Art contemporain et temps de l’histoire) animé par des artistes et chercheurs de l’ENSBA Lyon et de l’EHESS, sous le double patronage de Bernhard Rüdiger et Giovanni Careri ; parfois encore prend la forme de tables de travail post-Warburg (l’école d’art de Caen), mais aussi de performances, de débats, de processus et de protocoles sans objectif final.

Pour le flâneur peu renseigné sur la nature de la chose, l'entrée en matière déboussole : ainsi, il se pourrait très bien qu'un gâteau soit en train d'y être cuit à la broche. "*On a décidé d'installer un bivouac*", nous explique le plus naturellement du monde Maxime Raynaud, étudiant en première année à l'ESA Pyrénées, née de la fusion des écoles d'art de Pau et Tarbes.

"Notre école est la dernière née des écoles d'art françaises. On est seulement cent étudiants, et notre budget est en conséquence aussi plus modeste. Lorsqu'on nous a invités, on a décidé, un peu par nécessité, de camper dans l'expo. Puis on s'est pris au jeu, et on a aussi voulu recréer le microcosme qui est celui de notre situation locale : la tente est construite avec des sacs prêtés par les militaires de la ville, on a rajouté de la fausse neige, qui provient elle des spectacles du metteur en scène Philippe Quesne. C'est un lieu de vie et d'accueil, où sont organisés des débats, mais où on garde aussi en réserve du vin et de la charcuterie."

Quelques pas plus loin, le laboratoire **PAMAL** (Preservation & Art – Media Archeology Lab) de l'école d'Avignon montre ses drôle de bestioles d'un autre âge : Minitels, Amiga, et autres bécane rétro-futuristes en attente d'être, sinon tunées, du moins rendues à l'état de marche. Restaurer les œuvres créées pour des supports technologiques désuets, œuvrer à la conservation des œuvres numériques, voilà l'entreprise de ce laboratoire placé sous la houlette d'Emmanuel Guez. Jean-Baptiste Palay, en troisième année aux Beaux-Arts d'Avignon, fait partie de la petite dizaine d'étudiants à s'atteler à la tâche. Pendant qu'il nous présente les différentes œuvres, ici un poème sur Minitel du brésilien Eduardo Kac du milieu des années 1980, là un logiciel de "critique automatique" (tremblez, critiques d'art banalement humains) sur iMAC coloré so 1999 d'Antoine Schmitt et Jean-Pierre Balpe, on remarque placardées au mur des affichettes qui clairement ne font pas partie de l'installation.

Claire Moulène et Ingrid Luquet-Gad

"VISION", du 13 au 18 avril au **Palais de Tokyo** à Paris.

Explorers Excavate the Fossils of Internet

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Eduardo Kac restored his works for videotex, a pre-internet information system. His piece "Reabracadabra," left, is now at the New Museum. Shu Lea Cheang created an online game involving garlic as currency and used a truck to seek trades, below.

show on a terminal, after Mr. Kac painstakingly

garlic-wireless: Microsoft Internet Explorer

Web Explorers Excavate the Fossils of Internet Creativity

A show celebrates digital artworks saved from oblivion.

By SOPHIE HAIGNEY

For many people, the term "net art" might conjure specific associations from a certain era — the 1990s, hackers, Berlin, Web 1.0.

These things are part of the story of digital-born art, but only part of it. Net art was never a specific scene: It was born before the internet existed and continues to be created today, worldwide, in disparate media.

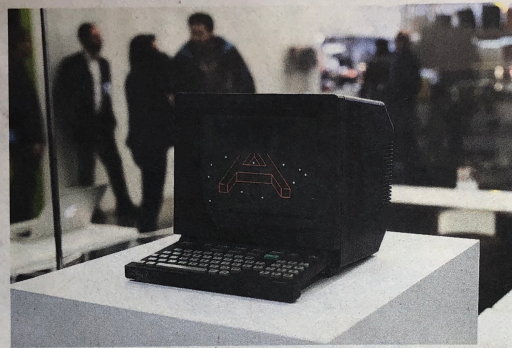
A project called Net Art Anthology, curated by Rhizome, an affiliate of the New Museum, was an attempt to tentatively create a historical understanding of net art. Unveiled online over the course of two years, the effort involved the archiving and restoration of 100 digital artworks — often a laborious process because browsers that could display the pieces no longer existed, or other aspects of the technology had to be preserved or emulated.

"It was intended really as a way of filling in major gaps in public understanding of and access to net art's past, to make it more of a resource for the present for artists and people interested in internet culture and how we got here," said Michael Connor, artistic director of Rhizome.

On Tuesday, a show called "The Art Happens Here: Net Art's Archival Poetics," curated by Mr. Connor and Aria Dean, opened at the New Museum. Sixteen works will be on display, and many of them deal with ephemerality, loss and change — but also with the joy and weirdness of the web. We spoke to five of the artists about their creations.

Eduardo Kac
'Reabracadabra' (1985)

It's easy to forget that before the internet, there were other networks. One of the more advanced was videotex, an information system invented in the 1970s that relied on a television or terminal — you could commu-



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show on a terminal, after Mr. Kac painstakingly restored and recreated his videotex pieces over the course of 15 years.

"This network no longer exists, just like the internet we have now will one day no longer exist," Mr. Kac said. "There's a general misperception when we talk about online culture. Everyone is so obsessed with the internet, but to me it's a historical phenomenon. It will be superseded by other networks in the future."

Olia Lialina

'Give Me Time/This Page Is No More' (2015)

"A lot of my work is about looking back," said Olia Lialina, who is best known for her 1996 piece "My Boyfriend Came Back From the War." Part of Net Art Anthology, that interactive browser-based work tells the story of a woman's awkward reunion with a soldier.

Her work in the New Museum show is

Eduardo Kac restored his works for videotex, a pre-internet information system. His piece "Reabracadabra," left, is now at the New Museum. Shu Lea Cheang created an online game involving garlic as currency and used a truck to seek trades, below.

kept a bit aside," Mr. Mackern, a Uruguayan artist, said. He compiled hundreds of links to these projects, and created a site map. Many of the links are now dead, though Mr. Mackern said he saw this as a piece of the project.

"These are like footprints of something that happened, like a kind of fossil," Mr. Mackern said. "You have this thing that proved that something happened, but you cannot grab it or experience it again."

Shu Lea Cheang
'Garlic-Rich Air' (2002-3)

The Taiwanese artist Shu Lea Cheang combined net art with performance in "Garlic-Rich Air," which imagined a postapocalyptic society in the year 2030, when currency would be replaced by garlic. It was inspired by economic crashes that happened around 2000, including one in Argentina, where a tenuous economy emerged when the currency was devalued.

"When that happens, you invent your own currency locally," Ms. Cheang said, adding, "Why not use garlic?" She developed an online game that allowed users to exchange digital goods for garlic. She and others also drove a pickup truck around New York City in 2002, asking people what they would trade for garlic.

"Rather than treating this project archaeologically, we wanted to revitalize a reperform it," Mr. Connor, Rhizome's artistic director, said. For the New Museum show, the artist Melanie Hoff has created new online game inspired by Ms. Cheang's garlic-trading universe.

Bunny Rogers and Filip Olszewski
'Sister Unn's' (2011-12)

The Queens storefront was mysterious. For six months, Sister Unn's stood on Austin Street in Forest Hills, backlit only by a refrigerator and filled with wilted roses. In the center was a lavender-colored rose preserved in ice. But you couldn't enter the store; it was like something frozen in time. This was the physical aspect of a virtual



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Eduardo Kac, *Reabracadabra*, 1985

MoMA's embrace of digital art is among the most jarring—and welcome—aspects of its rehang. A work by JODI, one of the essential net artists, is afforded a full room to itself, and the museum has also included this Eduardo Kac piece, which relies on Videotexto, a pre-internet technology from 1980s Brazil, to display a poem. On a computer screen appears a grouping of letters that dance around, suggesting a reconfiguration of the way we read text—and look at images—in the digital age.

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