NET ART ANTHOLOGY

RETELLING THE HISTORY OF NET ART FROM THE 1980S THROUGH THE PRESENT DAY.

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.

To receive word each time a new work is added, sign up for our weekly newsletter.
When Net Art Outlives the Net: Eduardo Kac's Poetry for Videotexto

BY ANDERS CARLSSON
This article accompanies the presentation of Eduardo Kac's Rebracadabra 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.

![Image of ARTE VIDEOTEXTO](https://rhizome.org/editorial/2016/nov/03/when-net-art-outlives-the-net-eduardo-kacs-poetry-for-videotexto/)

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." 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 *Rebracadabra*, 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.

*Rebracadabra* 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 *Rebracadabra*, 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."


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 Rebracadabra; no network for the net art.

The data for the characters that made up Rebracadabra 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 Rebracadabra, but how do we make sense of it? Is Rebracadabra 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 Rebracadabra, despite the material aspects brought forth by its resurrection, is even more relevant today. But for net art in general, Rebracadabra raises questions about networks, ownership, ontology, materiality, and preservation. What happens to net art when—not if—the network disappears?
Eduardo Kac, *Rebracadabra* (1985). This video, from 2016, is accompanied by Kac narrating the development of the work.

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1. Kac, Eduardo, Phone conversation with the author, 10 October 2016.


ACQUISITION HIGHLIGHT: EDUARDO KAC’S TESÃO, 1986/2016

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
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

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.
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.

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.

Many art movements of the last century went through a stage of denunciation, 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
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
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 2015. 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 a 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 (1966-1966)," curated by Omar Kholeif with Séamus McCormack, is a major exhibition comprising over 100 artworks from artists like Hiroshi Sugimoto, 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

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’


When Amalia Ulman 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’. Ulman’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”.

Ulman’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 in 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

FEATURED EVENTS
Works on Paper Art Fair
Royal Geographical Society, 9 - 12 February
The Works on Paper Fair, one of London’s most respected and longest established art fairs, returns to the Royal Geographical Society in west London this February, showcasing a huge range of works from leading dealers in Early, Victorian, Modern and Contemporary art – all sharing the key characteristic of being rendered on paper. As well as providing a vibrant setting for art buyers, the event also features a separate mini festival, with a full programme of daily talks from key speakers from the art world.

FEATURED PARTNERS
The Art Academy
The Art Academy offers two day weekend drawing courses which range from introductory courses to Masterclasses.

The Tate Britain
London’s Tate Britain holds the largest collection of British art in the world from 1500 to the present day.

TASCHEN Store London
Designed by the ubiquitous Philippe Starck, the store will stock the entire range of TASCHEN books.
Whitechapel Gallery
77–82 Whitechapel High Street, London E1 7QX
January 29 – May 15, 2016

Now on view at Whitechapel Gallery, Electronic Superhighway (1966–1996) 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: In 2016 is art a series of selfies?

BY KITTY MANNINGS 27 JANUARY 2016

Electronic Superhighway: New monumental exhibition at the Tate Modern celebrates one of the most influential art phenomena of the late 20th century – and the selfie.

Electronic Superhighway

Now, a quadrophenia of monumental exhibitions celebrating one of the most influential art phenomena of the late 20th century – and the selfie.

Vedovato & Balbi: ‘Journey to the unknown’ by American futurist pioneers Bruce, Jeanie, John, and Hughie in contact. Interfaced Valley, via di Trailblazers are part of the Tate Modern's new Electronic Superhighway exhibition, which opens today.

Get your creative kicks, having fun with your cap phone from each decade...

1960s

Ulla Wige, Don't be Torn (1966)

1970s

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

1980s

Eduardo Kac, Falo (1985)

The electronic veil of life: in the era of the selfie, the moment of the new is digital.
Back to the future: six decades of art and technology

Tune into the Whitc chapel Gallery’s new show ‘Electronic Superhighway’, with our guide to art and technology over the past six decades.

The Whitc chapel Gallery’s first show of 2016 opens this week – the laughable spring blockbuster ‘Electronic Superhighway’ (Friday January 29–Sunday May 15). Exploring how artists have adapted and prototyped 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 browsed the biggest tech art stories since the 1960s to help you plug into and turn 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 gadgets (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 campaigned into life with a series of events, 9 Evenings: Theatre and Engineering (1966), scoring films for the case 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 (and their best mates to unveil Apple Computer). By the end of the decade, San Francisco artist Lynn Hershman Leeson has made one of the very first interactive artworks. Using laser disc technology, ‘Lemur’ (1979–82) invites viewers to engage with the titular onscreen protagonist using a remote control. ‘You’ll discover that Lemur’s hobbies include watching TV and that she hasn’t left the house for five and a half years.”

The 1980s

Big ideas, big hair

Microsoft creates Windows in 1985 in response to Apple’s first GUI (graphical user interface) with its user-friendly drop-down menus. Interest in telepresence, Brazilian artist Eduardo Kac (right) turns to exploring the cultural impact of online experiences. He creates colourful animated poems using Matriz (which allows an early online service accessed via telephone lines) anticipating a world of interconnectiveness while distilling the motivation behind most online experiences ever since with the title of one work ‘Telemorfic’ (1989, pictured).
Electronic Superhighway (1965–1966) at Whitechapel Gallery explores the impact of computers on art.

European technologies and ideas have incrementally affected our everyday development, everyday life and the way we experience the modern world. A special exhibition at the Whitechapel Gallery explores the way these incremental developments impacted the artists from the mid-1960s to the present day. The exhibition has provided critical insights into the growth of art, as it has evolved in the medium of digital media. The show will feature multimedia works by over 70 different artists. The show will be a celebration of global connectivity through technology and digital, and an exploration of the various ways in which global connectivity is embedded in everyday life.

Some of the highlights of the extensive show
The theme of Electronic Superhighway was taken from a term coined in 1966 by British engineer and computer scientist Peter Nowell, who theorized the potential of global connectivity through technology. The show is organized in such a way that the chronological order is made in reverse, beginning with works made between 2000–2013 and ending with experiments in art and technology in the 1960s. The exhibition is an exploration of the impact of digital technology on the arts, and includes works from the 1960s to the present day. It is a show about the influence of digital technology on art, and the artists who have been inspired by it. The exhibition is a celebration of the role of the arts in shaping our world, and the ways in which technology and art have been intertwined throughout history.

Going back to the Origins of Internet
The story of Electronic Superhighway is told through a series of interactive displays that give visitors an insight into the early stages of the Internet, and the people who helped to shape it. The exhibition features computer-generated images, videos, and audio clips, as well as interactive demonstrations. The show is arranged around six key themes: the early days of the Internet, the development of the World Wide Web, the role of the Internet in society, and the future of the Internet.

Electronic Superhighway (1965 – 1966) Exhibition at Whitechapel Gallery
The show will be concurrent with the exhibition, which offers a unique perspective on the arts and technology of the 20th century. The exhibition will feature works by over 70 different artists, and will be on display from November 2020 to January 2021. The exhibition is free to the public and is open to the public. A unique feature of the show is the opportunity for visitors to interact with the exhibition, and to experience the impact of the Internet on the arts and society. The exhibition is part of a larger exhibition at the Whitechapel Gallery, entitled "The Future, the Present, and the Internet," which will explore the role of the Internet in shaping our world, and the ways in which technology and art have been intertwined throughout history. The exhibition is open to the public from November 2020 to January 2021.
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
“VISION” : au Palais de Tokyo, les écoles d’art regardent vers l’avenir

16/04/2016

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


“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 Giovani Carefi ; 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.”


Claire Moulène et Ingrid Luquet-Gad

Web Explorers Excavate the Fossils of Internet Creativity

A show celebrates digital artworks saved from oblivion.

By SOPHIE KAPLAN

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 art, but not 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 Rhiannon, an affiliate of the New Museum, was an attempt to systematically create a historical understanding of net art. Unveiled online over the course of two years, the effort involved the archiving and reparation of 58 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 reemulated.

"It was intended really as a way of filling in major gaps in public understanding of and access to net art," Rhiannon said. "It was a demonstration of the importance of preserving digital culture and how we get here," said Michael Comen, assistant director of Rhiannon.

On Tuesday, a show called "The Art Happens Here: Net Art's Archiving Project," curated by Mr. Comen and Arts Dean, opened at the New Museum. Eleven works will be on display, and many of them deal with obfuscatory, less not change — but also with the joy and weirdness of the web. We spoke to five of the artists about their creations.

Eduardo Kac

"Rebracacabala" (1999)

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

show on a terminal, after Mr. Kac painstakingly restored and recreated his videotapes 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 misconception 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.

Ola Lulz

"Let Me Time, This Page Is No More" (2015)

"A lot of my work is about looking back," said Ola Lulz, 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 "Everyone's a Different Version," an interactive browser-based project that lets visitors explore a virtual world. She said she was inspired by the "virtual" nature of the internet.

Shu Lea Cheang

"Garlic Rich Art" (2002-04)

The Taiwanese artist Shu Lea Cheang created an online game involving garlic as currency and used a truck to seek trades, below.

"I've been working on an online game that allowed users to exchange digital goods for garlic. She was also to drive a pickup truck around New York City in 2003, asking people what they would trade for garlic.

"Rather than treating this project as an art exercise, we wanted to revalue it and reperform it," Ms. Cheang, her artist in residence, said. For the New Museum show, the artist Melanie Hoff has created an online game inspired by Ms. Cheang garlic-trading universe.

Renny Rogers and Filip Placzewski

"Starfish" (2013)

The Queena superfresh was mysterious. The experiment was made by Renny Rogers and Filip Placzewski, who were using a large, colored metal piece that was an ice sculpture. But you couldn't eat it: it was like something frozen in time.

This was the version of an art work that
15 Surprising Works at the New MoMA

BY Alex Greenberger POSTED 10/11/19 2:57 PM

Eduardo Kac, Rebracadabra, 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.