

# Internet Art The Online Clash Of Culture And Commerce

**Understand Postmodernism: Teach Yourself** Glenn Ward 2010-10-29 Understand Postmodernism is an indispensable guide to this sometimes challenging domain. Using contemporary examples to further your understanding, it takes a broad look at theorists in a range of disciplines. Whether you're encountering postmodernism for the first time, or you need a quick reference to support your studies, this guide offers a comprehensive introduction to the key ideas in this thought-provoking philosophy. NOT GOT MUCH TIME? One, five and ten-minute introductions to key principles to get you started. AUTHOR INSIGHTS Lots of instant help with common problems and quick tips for success, based on the author's many years of experience. TEST YOURSELF Tests in the book and online to keep track of your progress. EXTEND YOUR KNOWLEDGE Extra online articles at [www.teachyourself.com](http://www.teachyourself.com) to give you a richer understanding of psychology. FIVE THINGS TO REMEMBER Quick refreshers to help you remember the key facts. TRY THIS Innovative exercises illustrate what you've learnt and how to use it.

*High Art Lite* Julian Stallabrass 2006-11-17 This searing book has become the authoritative account of the new British art of the 1990s, its legacy in the 21st century, and what it tells us about the fate of high art in contemporary society. High Art Lite provides a sustained analysis of the phenomenal success of YBA, young British artists obsessed with commerce, mass media and the cult of personality - Damien Hirst, Tracey Emin, Jake and Dinos Chapman, Marcus Harvey, Sarah Lucas, among others. In this fully revised and expanded edition, Julian Stallabrass explores how YBA lost its critical immunity in the new millennium, and looks at the ways in which figures such as Hirst, Emin, Wearing and Landy have altered their work in recent years.

**Art Platforms and Cultural Production on the Internet** Olga Goriunova 2012-05-23 In this book, Goriunova offers a critical analysis of the processes that produce digital culture. Digital cultures thrive on creativity, developing new forces of organization to overcome repetition and reach brilliance. In order to understand the processes that produce culture, the author introduces the concept of the art platform, a specific configuration of creative passions, codes, events, individuals and works that are propelled by cultural currents and maintained through digitally native means. Art platforms can occur in numerous contexts bringing about genuinely new cultural production, that, given enough force, come together to sustain an open mechanism while negotiating social, technical and political modes of power. Software art, digital forms of literature, 8-bit music, 3D art forms, pro-surfers, and networks of geeks are test beds for enquiry into what brings and holds art platforms together. Goriunova provides a new means of understanding the development of cultural forms on the Internet, placing the phenomenon of participatory and social networks in a conceptual and historical perspective, and offering powerful tools for researching cultural phenomena overlooked by other approaches.

*Killing for Show* Julian Stallabrass 2020-10-30 See firsthand how war photography is used to sway public opinion. In the autumn of 2014, the Royal Air Force released blurry video of a missile blowing up a pick-up truck which may have had a weapon attached to its flatbed. This was a lethal form of gesture politics: to send a £9-million bomber from Cyprus to Iraq and back, burning £35,000 an hour in fuel, to launch a smart missile costing £100,000 to destroy a truck or, rather, to create a video that shows it being destroyed. Some lives are ended—it is impossible to tell whose—so that the government can pretend that it taking effective action by creating a high-budget snuff movie. This is killing for show. Since the Vietnam War the way we see conflict—through film, photographs, and pixels—has had a powerful impact on the political fortunes of the campaign, and the way that war has been conducted. In this fully illustrated and passionately argued account of war imagery, Julian Stallabrass tells the story of post-war conflict, how it was recorded and remembered through its

iconic photography. The relationship between war and photograph is constantly in transition, forming new perspectives, provoking new challenges: what is allowed to be seen? Does an image have the power to change political opinion? How are images used to wage war? Stallabrass shows how photographs have become a vital weapon in the modern war: as propaganda—from close-quarters fighting to the drone's electronic vision—as well as a witness to the barbarity of events such as the My Lai massacre, the violent suppression of insurgent Fallujah or the atrocities in Abu Ghraib. Through these accounts Stallabrass maps a comprehensive theoretical re-evaluation of the relationship between war, politics and visual culture. Killing for Show offers: 190 photographs encompassing photojournalism, artists' images, photographs by soldiers and amateurs and drones A comprehensive comparison of the role of photography in the Vietnam and Iraq Wars An explanation of the waning power of iconic images in collective memory An analysis of the failure of military PR and the public display of killing A focus on what can and cannot be seen, photographed and published An exploration of the power and limits of amateur photography Arguments about how violent images act on democracy This full-color book is an essential volume in the history of warfare and photography

*PhotographyDigitalPainting* Carl Robinson 2020-08-11 This anthology explores the connections between photography, the digital, and painting in contemporary art practices. While there is much research being undertaken into the mediums under discussion as discrete concerns in the digital age, there is little investigation into these in combination. As photography, the digital, and painting frame the contemporary visual discourse, a rigorous investigation into this relationship is much needed. This book, which continues the investigations begun with *PaintingDigitalPhotography*, undertakes this by leading the research into questions of medium-fluidity in contemporary visual art practices. The contributors here are renowned artists, senior academics, theorists, and younger researchers contributing to the field of study. Their essays address a wide range of interrelated topics, including AI generation of digital imagery, hyperreal photographic visions of the world, the embodied experience of the painter, and art practice that synthesises the three mediums, amongst others. This book will be of particular interest to scholars, academics, and researchers studying the associations of these mediums in the digital age.

**#mm Net Art—Internet Art in the Virtual and Physical Space of Its Presentation** Marie Meixnerová (Ed.) 2019-07-19 Black and white edition /// What is Net art? Does its name refer to the medium it uses? Is it the art of the Netizens, the inhabitants of the internet? Is it an art movement or an art form? This book aims to provide a starting point in the search for answers to these and similar questions concerning the existence of Net art. Edited by Marie Meixnerová, a Czech curator and scholar, #mm Net Art approaches Internet art as a developing art form, through five thematic sections that map the "chronological" stages of this development. Featured authors include Katarína Rusnáková, Dieter Daniels, Marie Meixnerová, Domenico Quaranta, Natalie Bookchin, Alexei Shulgin, Piotr Czerski, Brad Troemel, Artie Vierkant, Ben Vickers, Jennifer Chan, Gene McHugh, Gunther Reisinger, Mat

Art Incorporated Julian Stallabrass 2004 Tunnels and sculptures made from human hair; photos of rats running through drains, sharks in formaldehyde - is this what art is about today? This is a controversial and fascinating attempt to define what is 'contemporary' about contemporary art, and the dramatic changes that have taken place in the last twenty years. Stallabrass reveals the growing inclusiveness of the contemporary art world, pointing to the greatly increased visibility for women and non-western artists, and the blurring of boundaries between art and other areas of culture. Does this modernization threaten to undermine the world of art as we know it, or is this just another example of a global market demanding a certain product? And where are the artists in all this?

**Place and Politics in Latin American Digital Culture** Claire Taylor 2014-05-09 This volume explores one of the central issues that has been debated in internet studies in recent years: locality, and the extent to which cultural production online can be embedded in a specific place. The particular focus of the book is on the practices of net artists in Latin America, and how their work interrogates some of the central place-based concerns of Latin(o) American identity through their

on- and offline cultural practice. Six particular works by artists of different countries in Latin America and within Latina/o communities in the US are studied in detail, with one each from Uruguay, Chile, Argentina, Colombia, the US-Mexico border, and the US. Each chapter explores how each artist represents place in their works, and, in particular how traditional place-based affiliations, or notions of territorial identity, end up reproduced, re-affirmed, or even transformed online. At the same time, the book explores how these net.artists make use of new media technologies to express alternative viewpoints about the locations they represent, and use the internet as a space for the recuperation of cultural memory.

Human Computer Interaction Panayiotis Zaphiris 2009-01-01 Penetrates the human computer interaction (HCI) field with breadth and depth of comprehensive research.

**Internet Art** Julian Stallabrass 2003-10-28 The development of Internet art has been short and rapid and dates from the introduction of web browsers in the mid-1990s. Artists realized the potential of a medium and system of delivery that side-stepped the mainstream art institutions and allowed them to make direct contact with an audience. Their interventions have ranged from works that deconstruct the browser itself, to works that shade into political activism. Internet art has been international, with distinct contributions emerging from the US, the Far East, Europe, the countries of the former Eastern Bloc, and the Third World.

*High Art Lite* Julian Stallabrass 2020-05-05 This searing book has become the authoritative account of the new British art of the 1990s, its legacy in the 21st century, and what it tells us about the fate of high art in contemporary society. High Art Lite provides a sustained analysis of the phenomenal success of YBA, young British artists obsessed with commerce, mass media and the cult of personality - Damien Hirst, Tracey Emin, Jake and Dinos Chapman, Marcus Harvey, Sarah Lucas, among others. In this fully revised and expanded edition, Julian Stallabrass explores how YBA lost its critical immunity in the new millennium, and looks at the ways in which figures such as Hirst, Emin, Wearing and Landy have altered their work in recent years.

*Emerging Digital Spaces in Contemporary Society* Phillip Kalantzis-Cope 2010-12-08 Analyzing the relationship between digital technologies and society this book explores a wide range of complex social issues emerging in a new digital space. It examines both the vexing dilemmas with a critical eye as well as prompting readers to think constructively and strategically about exciting possibilities.

**After Modern Art** David Hopkins 2018-06-21 Contemporary art can be baffling and beautiful, provocative and disturbing. This pioneering book presents a new look at the controversial period between 1945 and 2015, when art and its traditional forms were called into question. It focuses on the relationship between American and European art, and challenges previously held views about the origins of some of the most innovative ideas in art of this time. Major artists such as Jackson Pollock, Robert Rauschenberg, Andy Warhol, Joseph Beuys, Gerhard Richter, Louise Bourgeois, Cindy Sherman, Jeff Koons, and Shiran Neshat are all discussed, as is the art world of the last fifty years. Important trends are also covered including Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and Performance Art. This revised and updated second edition includes a new chapter exploring art since 2000 and how globalization has caused shifts in the art world, an updated Bibliography, and 16 new, colour illustrations.

*Creating Selves* Johanna Gibson 2017-05-15 The concept of creativity, together with concerns over access to creativity and knowledge, are currently the subject of international debate and unprecedented public attention, particularly in the context of international developments in intellectual property laws. Not only are there significant developments at the legal level, with increasing moves towards stronger and harmonized protection for intellectual property, but also there is intense public interest in the concepts of creativity, authorship, personality, and knowledge. In *Creating Selves*, Johanna Gibson addresses strategic responses to intellectual property, and suggests alternative models for encouraging, rewarding, and disseminating creative and innovative output, which are built upon a critical analysis of and approach to the debate and to the concept of creativity itself. Drawing upon critical theories in authorship, literature, music, the sciences and the

arts, Gibson suggests a radical re-consideration of the notion of creativity in the intellectual property debate and the means by which to encourage and sustain creativity in contemporary society.

**Internet Art** Julian Stallabrass 2003 In its brief history, Internet art has moved from being the concern of amateurs to a position of prominence in the art world. The rapidly evolving technology of the Internet drives the art along with it, bringing in its wake revivals of the avant-garde and modernism long since thought dead. Although material art often feels disengaged with the world when viewed in conventional galleries, Internet art is often humorous, socially aware, and politically active. In an accessible and jargon-free manner, Internet Art explores the character of this new, dematerialized online art and the environment in which it exists. It also shows how artists have responded to the rapid and profound changes that have swept the Internet since the mid-1990s, above all its transformation into an arena for consumerism. In an analysis of the sometimes hostile relations between the art world and on-line art, the book suggests that this new art may have radical implications for the ways in which we conceive of art's authorship and ownership, and how we draw the borders between what is art and what is not.

**Contemporary Art: A Very Short Introduction** Julian Stallabrass 2006-03-23 Contemporary art has never been so popular - but what is 'contemporary' about contemporary art? What is its role today, and who is controlling its future? Bloody toy soldiers, gilded shopping carts, and embroidered tents. Contemporary art is supposed to be a realm of freedom where artists shock, break taboos, flout generally received ideas, and switch between confronting viewers with works of great emotional profundity and jaw-dropping triviality. But away from shock tactics in the gallery, there are many unanswered questions. Who is really running the art world? What effect has America's growing political and cultural dominance had on art? Julian Stallabrass takes us inside the international art world to answer these and other controversial questions, and to argue that behind contemporary art's variety and apparent unpredictability lies a grim uniformity. Its mysteries are all too easily explained, its depths much shallower than they seem. Contemporary art seeks to bamboozle its viewers while being the willing slave of business and government. This book is your antidote and will change the way you see contemporary art. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

*Art, Time and Technology* Charlie Gere 2006-07-09 Breaking the time barrier -- Morse's inventions -- The writing of Van Gogh -- Taking off -- John Cage's early warning system -- Art in real time -- Is it happening? -- Short films about flying -- Bibliography -- Index

*Collecting and Conserving Net Art* Annet Dekker 2018-05-08 Collecting and Conserving Net Art explores the qualities and characteristics of net art and its influence on conservation practices. By addressing and answering some of the challenges facing net art and providing an exploration of its intersection with conservation, the book casts a new light on net art, conservation, curating and museum studies. Viewing net art as a process rather than as a fixed object, the book considers how this is influenced by and executed through other systems and users. Arguing that these processes and networks are imbued with ambiguity, the book suggests that this is strategically used to create suspense, obfuscate existing systems and disrupt power structures. The rapid obsolescence of hard and software, the existence of many net artworks within restricted platforms and the fact that artworks often act as assemblages that change or mutate, make net art a challenging case for conservation. Taking the performative and interpretive roles conservators play into account, the book demonstrates how practitioners can make more informed decisions when responding to, critically analysing or working with net art, particularly software-based processes. Collecting and Conserving Net Art is intended for researchers, academics and postgraduate students, especially those engaged in the study of museum studies, conservation and heritage studies, curatorial studies, digital art and art history. The book should also be interesting to professionals who are involved in the conservation and curation of digital arts, performance, media and software.

**High Art Lite** Julian Stallabrass 1999 High Art Lite takes a critical look at British art of the 1990s. It provides an analysis of the British art scene, exploring the reasons for its popularity and examines in detail the work of the leading figures.

**British Marxism and Cultural Studies** Philip Bounds 2016-04-20 A comprehensive exploration of the profound influence of Marxist ideas on the development of Cultural Studies in Britain, this volume covers a century of Marxist writing, balancing synoptic accounts of the various schools of Marxist thought with detailed analyses of the most important writers. Arguing that a recognisably Marxist tradition of cultural analysis began in the last two decades of the nineteenth century and continues unbroken to the present day, British Marxism and Cultural Studies traces the links between contemporary developments in the field and the extended tradition of which they form a part. With discussion of figures such as Jack Lindsay, C.L.R. James, Julian Stallabrass and Mike Wayne, as well as the cultural thinking of the New Left, Gramscian, Althusserian and Political Economy schools, this book shows that the history of British cultural Marxism is broader and richer than many people realise. As such, it will be of interest to scholars and students of sociology, cultural studies, intellectual history and the history of the Left.

**From Point to Pixel** Meredith Hoy 2017-01-03 In this fiercely ambitious study, Meredith Anne Hoy seeks to reestablish the very definitions of digital art and aesthetics in art history. She begins by problematizing the notion of digital aesthetics, tracing the nineteenth- and twentieth-century movements that sought to break art down into its constituent elements, which in many ways predicted and paved the way for our acceptance of digital art. Through a series of case studies, Hoy questions the separation between analog and digital art and finds that while there may be sensual and experiential differences, they fall within the same technological categories. She also discusses computational art, in which the sole act of creation is the building of a self-generating algorithm. The medium isn't the message - what really matters is the degree to which the viewer can sense a creative hand in the art.

**Contemporary Art and the Digitization of Everyday Life** Janet Kraynak 2020-11-10 Digitization is the animating force of everyday life. Rather than defining it as a technology or a medium, Contemporary Art and the Digitization of Everyday Life argues that digitization is a socio-historical process that is contributing to the erosion of democracy and an increase in political inequality, specifically along racial, ethnic, and gender lines. Taking a historical approach, Janet Kraynak finds that the seeds of these developments are paradoxically related to the ideology of digital utopianism that emerged in the late 1960s with the rise of a social model of computing, a set of beliefs furthered by the neo-liberal tech ideology in the 1990s, and the popularization of networked computing. The result of this ongoing cultural worldview, which dovetails with the principles of progressive artistic strategies of the past, is a critical blindness in art historical discourse that ultimately compromises art's historically important role in furthering radical democratic aims.

**Fred Forest's Utopia** Michael F. Leruth 2017-09-08 "France's most famous unknown artist," the innovative media provocateur Fred Forest, precursor of Eduardo Kac, Jodi, the Yes Men, RT Mark, and the Guerilla Girls. The innovative French media artist and prankster-provocateur Fred Forest first gained notoriety in 1972 when he inserted a small blank space in Le Monde, called it 150 cm<sup>2</sup> of Newspaper (150 cm<sup>2</sup> de papier journal), and invited readers to fill in the space with their own work and mail their efforts to him. In 1977, he satirized speculation in both the art and real estate markets by offering the first parcel of officially registered "artistic square meters" of undeveloped rural land for sale at an art auction. Although praised by leading media theorists—Vilém Flusser lauded Forest as "the artist who pokes holes in media"—Forest's work has been largely ignored by the canon-making authorities. Forest calls himself "France's most famous unknown artist." In this book, Michael Leruth offers the first book-length consideration of this iconoclastic artist, examining Forest's work from the 1960s to the present. Leruth shows that Forest chooses alternative platforms (newspapers, mock commercial ventures, video-based interactive social interventions, media hacks and hybrids, and, more recently, the Internet) that are outside the exclusive precincts of the art world. A fierce critic of the French contemporary art establishment, Forest famously sued the Centre



Pompidou in 1994 over its opaque acquisition practices. After making foundational contributions to Sociological Art in the 1970s and the Aesthetics of Communication in the 1980s, the pioneering Forest saw the Internet as another way for artists to bypass the art establishment in the 1990s. Arguing that there is a strong utopian quality in Forest's work, Leruth sees this utopianism not as naive or conventional but as a reverse utopianism: rather than envisioning an impossible ideal, Forest reenvisions and probes the quasi-utopia of our media-augmented everyday reality. The interface is the symbolic threshold to be crossed with an open mind.

*Expanded Internet Art* Ceci Moss 2019-09-19 *Expanded Internet Art* is the first comprehensive art historical study of "expanded" internet art practices. Charting the rise of a multidisciplinary approach to online artistic practice in the past decade, the text discusses recent currents in contemporary artistic practice that parallel the explosion of the internet through advances such as social media, smart phones, and faster bandwidth. Internet art is no longer determined solely by its existence on the web; rather, contemporary artists are making more art about informational culture using various methods of both online and offline means. It asks how artists, such as Seth Price, Harm van den Dorpel, Kari Altmann, Artie Vierkant and Oliver Laric, create a critical language in response to the persuasive influence of informational capture on culture and expression, where the environment itself becomes reorganized to be more legible as information.

*Mass Effect* Lauren Cornell 2015-10-23 Essays, discussions, and image portfolios map the evolution of art forms engaged with the Internet. Since the turn of the millennium, the Internet has evolved from what was merely a new medium to a true mass medium—with a deeper and wider cultural reach, greater opportunities for distribution and collaboration, and more complex corporate and political realities. Mapping a loosely chronological series of formative arguments, developments, and happenings, *Mass Effect* provides an essential guide to understanding the dynamic and ongoing relationship between art and new technologies. *Mass Effect* brings together nearly forty contributions, including newly commissioned essays and reprints, image portfolios, and transcribed discussion panels and lectures that offer insights and reflections from a wide range of artists, curators, art historians, and bloggers. Among the topics examined are the use of commercial platforms for art practice, what art means in an age of increasing surveillance, and questions surrounding such recent concepts as "postinternet." Other contributions analyze and document particular works by the artists of And/Or Gallery, Cory Arcangel, DIS, Cao Fei, the Radical Software Group, and others. *Mass Effect* relaunches a publication series initiated by the MIT Press and the New Museum in 1984, which produced six defining volumes for the field of contemporary art. These new volumes will build on this historic partnership and reinvigorate the conversation around contemporary culture once again. Copublished with the New Museum of Contemporary Art, New York Important Notice: The digital edition of this book is missing some of the images found in the physical edition. Contributors Cory Arcangel, Karen Archey, Michael Bell-Smith, Claire Bishop, Dora Budor, Johanna Burton, Paul Chan, Ian Cheng, Michael Connor, Lauren Cornell, Petra Cortright, Jesse Darling, Anne de Vries, DIS, Aleksandra Domanović, Harm van den Dorpel, Dragan Espenschied, Rózsa Zita Farkas, Azin Feizabadi, Alexander R. Galloway, Boris Groys, Ed Halter, Alice Ming Wai Jim, Jogging, Caitlin Jones, David Joselit, Dina Kafafi, John Kelsey, Alex Kitnick, Tina Kukielski, Oliver Laric, Mark Leckey, David Levine, Olia Lialina, Guthrie Lonergan, Jordan Lord, Jens Maier-Rothe, Shawn Maximo, Jennifer McCoy, Kevin McCoy, Gene McHugh, Tom Moody, Ceci Moss, Katja Novitskova, Marisa Olson, Trevor Paglen, Seth Price, Alexander Provan, Morgan Quaintance, Domenico Quaranta, Raqs Media Collective, Alix Rule, Timur Si-Qin, Josephine Berry Slater, Paul Slocum, Rebecca Solnit, Wolfgang Staehle, Hito Steyerl, Martine Syms, Ben Vickers, Michael Wang, Tim Whidden, Anicka Yi, and Damon Zucconi

*Public Art in Canada* Annie Gérin 2011-03-18 Arguably, public art is experienced daily by more people than most offerings in galleries, yet our notion of what constitutes public art is surprisingly limited. *Public Art in Canada* broadens the critical discussion by exploring public art's varied means of engaging with public space and the public sphere. Annie Gérin and James S. McLean have assembled contributions from new and established Canadian scholars, curators, and artists. Each

contributor enlivens our understanding of public art as a practice and its place in the social and aesthetic formation of which it is a part. As a result, the book provides an overview of the current debates in the field of public art that are informed by the theories and critical literature of art history, communication studies, cultural studies, sociology, and urban studies. The rigorous essays and original works of art collected in this volume present a compelling demonstration of the strategies, aesthetic and otherwise, used by artists to elicit intellectual, sensual, or emotional responses that can only be obtained through artistic practices in public places. Public Art in Canada is a major contribution to the study of Canadian art and culture.

**A Companion to Digital Art** Christiane Paul 2022-01-06 Reflecting the dynamic creativity of its subject, this definitive guide spans the evolution, aesthetics, and practice of today's digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists. Showcases the critical and theoretical approaches in this fast-moving discipline Explores the history and evolution of digital art; its aesthetics and politics; as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists Tackles digital art's primary practical challenges – how to present, document, and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence Up-to-date, forward-looking, and critically reflective, this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art

Digital Material Marianne van den Boomen 2009 This is a compelling study of the often controversial role and meaning of the new media and digital cultures in contemporary society. Three decades of societal and cultural alignment of new media yielded to a host of innovations, trials, and problems, accompanied by versatile popular and academic discourse. "New Media Studies" crystallized internationally into an established academic discipline, which begs the question: where do we stand now; which new issues have emerged now that new media are taken for granted, and which riddles remain unsolved; and, is contemporary digital culture indeed all about 'you', or do we still not really understand the digital machinery and how it constitutes us as 'you'. From desktop metaphors to Web 2.0 ecosystems, from touch screens to blogging to e-learning, from role-playing games to Cybergoth music to wireless dreams, this timely volume offers a showcase of the most up-to-date research in the field from what may be called a 'digital-materialist' perspective.

The Last Laugh Trevor J. Blank 2013-08-26 Widely publicized in mass media worldwide, high-profile tragedies and celebrity scandals—the untimely deaths of Michael Jackson and Princess Diana, the embarrassing affairs of Tiger Woods and President Clinton, the 9/11 attacks or the Challenger space shuttle explosion—often provoke nervous laughter and black humor. If in the past this snarky folklore may have been shared among friends and uttered behind closed doors, today the Internet's ubiquity and instant interactivity propels such humor across a much more extensive and digitally mediated discursive space. New media not only let more people "in on the joke," but they have also become the "go-to" formats for engaging in symbolic interaction, especially in times of anxiety or emotional suppression, by providing users an expansive forum for humorous, combative, or intellectual communication, including jokes that cross the line of propriety and good taste. Moving through engaging case studies of Internet-derived humor about momentous disasters in recent American popular culture and history, *The Last Laugh* chronicles how and why new media have become a predominant means of vernacular expression. Trevor J. Blank argues that computer-mediated communication has helped to compensate for users' sense of physical detachment in the "real" world, while generating newly meaningful and dynamic opportunities for the creation and dissemination of folklore. Drawing together recent developments in new media studies with the analytical tools of folklore studies, he makes a strong case for the significance to contemporary folklore of technologically driven trends in folk and mass culture.

**Digital Prohibition** Carolyn Guertin 2012-03-29 The act of creation requires us to remix existing cultural content and yet recent sweeping changes to copyright laws have criminalized the creative act as a violation of corporate rights in a commodified world. Copyright was originally designed to

protect publishers, not authors, and has now gained a stranglehold on our ability to transport, read, write, teach and publish digital materials. Contrasting Western models with issues of piracy as practiced in Asia, *Digital Prohibition* explores the concept of authorship as a capitalist institution and posits the Marxist idea of the multitude (à la Antonio Negri and Michael Hardt, and Paulo Virno) as a new collaborative model for creation in the digital age. Looking at how digital culture has transformed unitary authorship from its book-bound parameters into a collective and dispersed endeavor, Dr. Guertin examines process-based forms as diverse as blogs, Facebook, Twitter, performance art, immersive environments, smart mobs, hacktivism, tactical media, machinima, generative computer games (like *Spore* and *The Sims*) and augmented reality.

**Death of the Artist** Nicola McCartney 2018-07-30 There exists a series of contemporary artists who continually defy the traditional role of the artist/author, including Art & Language, Guerrilla Girls, Bob and Roberta Smith, Marvin Gaye Chetwynd and Lucky PDF. In *Death of the Artist*, Nicola McCartney explores their work and uses previously unpublished interviews to provoke a vital and nuanced discussion about contemporary artistic authorship. How do emerging artists navigate intellectual property or work collectively and share the recognition? How might a pseudonym aid 'artivism'? Most strikingly, she demonstrates how an alternative identity can challenge the art market and is symptomatic of greater cultural and political rebellion. As such, this book exposes the art world's financially incentivised infrastructures, but also examines how they might be reshaped from within. In an age of cuts to arts funding and forced self-promotion, this offers an important analysis of the pressing need for the artistic community to construct new ways to reinvent itself and incite fresh responses to its work.

**The Routledge Companion to Remix Studies** Eduardo Navas 2014-11-27 The Routledge Companion to Remix Studies comprises contemporary texts by key authors and artists who are active in the emerging field of remix studies. As an organic international movement, remix culture originated in the popular music culture of the 1970s, and has since grown into a rich cultural activity encompassing numerous forms of media. The act of recombining pre-existing material brings up pressing questions of authenticity, reception, authorship, copyright, and the techno-politics of media activism. This book approaches remix studies from various angles, including sections on history, aesthetics, ethics, politics, and practice, and presents theoretical chapters alongside case studies of remix projects. The Routledge Companion to Remix Studies is a valuable resource for both researchers and remix practitioners, as well as a teaching tool for instructors using remix practices in the classroom.

Confronting the Machine Boris Magrini 2017-03-20 Artists who work with new media generally adopt a critical media approach in contrast to artists who work with traditional art media. Where does the difference lie between media artists and artists who produce modern art? Which key art objects illustrate this trend? The author investigates the relationship between art and technology on the basis of work produced by Edward Ihnatowicz and Harald Cohen, and on the basis of the pioneering computer art exhibition at *Dokumenta X* in 1997. His line of argument counters the generally held view that computer art straddles the gap between art and technology. Instead, he is seeking a genuine interpretation of the origin of media art, and to develop new perspectives for it.

**Gargantua** Julian Stallabrass 1996-06-17 Rabelais's tale the giant prince Gargantua is a vast and inescapable cluster of qualities and activities; his violence, greed and incontinence are incomparable. In the old giant's size, ubiquity, gluttony, vast knowledge and warlike nature, we can recognize qualities of our contemporary culture. In this brilliant polemic on our visual mass culture, Stallabrass argues that culture's status as a commodity is the most important thing about it, affecting its form, its relation to the viewer and its ideology. The great diversity of choice masks the extent to which this choice is managed by an ever-shrinking number of powerful owners. Stallabrass shows how the consistent and unifying capitalist ideology of mass culture leads to an increasingly homogeneous identity among its consumers. Even in marginal and radical cultural activities, like graffiti writing, can be found the tyranny of the brand name and the reduction of the individual to a cipher. Starting with an analysis of subjects which concern specific groups—amateur photography,



computer games and cyberspace—Stallabrass works out to wider aspects of the culture which affect everybody, including cars, shopping and television. Gargantua raises profound questions about the nature and direction of mass culture. It also raises a challenge to the postmodern theorists' adherence to subjectivity, indeterminacy and political indifference. If manufactured subjectivities are always shot through with the objective, then their plurality may not be merely a colourful but meaningless postmodern smorgasbord, but rather the accurate reflection of our current cultural situation, and a map showing paths beyond it.

Border Ecology Ila Nicole Sheren 2023-03-10 This book analyzes how contemporary visual art can visualize environmental crisis. It draws on Karen Barad's method of "agential realism," which understands disparate factors as working together and "entangled." Through an analysis of digital eco art, the book shows how the entwining of new materialist and decolonized approaches accounts for the nonhuman factors shaping ecological crises while understanding that a purely object-driven approach misses the histories of human inequality and subjugation encoded in the environment. The resulting synthesis is what the author terms a border ecology, an approach to eco art from its margins, gaps, and liminal zones, deliberately evoking the idea of an ecotone. This book is suitable for scholarly audiences within art history, criticism and practice, but also across disciplines such as the environmental humanities, media studies, border studies and literary eco-criticism.

*Documents of Utopia* Paolo Magagnoli 2015-05-12 This timely volume discusses the experimental documentary projects of some of the most significant artists working in the world today: Hito Steyerl, Joachim Koester, Tacita Dean, Matthew Buckingham, Zoe Leonard, Jean-Luc Moulène, Ilya and Emilia Kabakov, Jon Thomson and Alison Craighead, and Anri Sala. Their films, videos, and photographic series address failed utopian experiments and counter-hegemonic social practices. This study illustrates the political significance of these artistic practices and critically contributes to the debate on the conditions of utopian thinking in late-capitalist society, arguing that contemporary artists' interest in the past is the result of a shift within the temporal organization of the utopian imagination from its futuristic pole toward remembrance. The book therefore provides one of the first critical examinations of the recent turn toward documentary in the field of contemporary art.

**Latin American Identity in Online Cultural Production** Claire Taylor 2013-03-05 This volume provides an innovative and timely approach to a fast growing, yet still under-studied field in Latin American cultural production: digital online culture. It focuses on the transformations or continuations that cultural products and practices such as hypermedia fictions, net.art and online performance art, as well as blogs, films, databases and other genre-defying web-based projects, perform with respect to Latin American(ist) discourses, as well as their often contestatory positioning with respect to Western hegemonic discourses as they circulate online. The intellectual rationale for the volume is located at the crossroads of two, equally important, theoretical strands: theories of digital culture, in their majority the product of the anglophone academy; and contemporary debates on Latin American identity and culture.

Art Criticism Online Charlotte Frost 2019-05-16 The mainstream press often celebrates the 'tweeting', 'facebooking' and 'gramming' of art commentary. Yet online forms of art criticism have a much longer and more varied history than we think. Far preceding the art discussions happening on the likes of Twitter and Facebook. Before art discussions took place on social media, there were networked art projects and art critical Bulletin Board Systems, email discussion lists and blogs. *Art Criticism Online: A History* provides the first in-depth history of art criticism following the Internet. The book considers the core stages of development and considers where critical practice is heading in the future. Charlotte Frost's *Art Criticism Online* provides a much needed account and indispensable survey of the ways in which Western art criticism has been profoundly affected and changed by the online environment. Building on the history of networked and participatory criticism predating the Internet, Frost traces three different phases of online art criticism unfolding in early discussion groups, on listservs, and within today's blogosphere and social media platforms. The book expertly captures nuanced transformations in art criticism's content, form and style, analyzing how approaches have shifted in response to the evolution of the art world terrain. *Art Criticism Online*

successfully manages to provide readers with a map of the dynamic expressions of today's critical culture. --Christiane Paul, Adjunct Curator of Digital Art, Whitney Museum, Director/Chief Curator, Sheila C. Johnson Design Center, Parsons/The New School So what happened to art criticism, anyway? This lively history is a vital resource for anyone interested in this question. Drawing on a half-century of examples, the book discusses the new, experimental writing practices the internet has made possible, and its destructive effects, making a persuasive case that art criticism hasn't gone away it's just changed radically. --Michael Connor, Artistic Director, Rhizome

**Revisualizing Visual Culture** Chris Bailey 2016-04-08 In the past twenty years digital technology has had a radical impact on all the disciplines associated with the visual arts - this book provides expert views of that impact. By looking at the advanced ICT methods now being employed, this volume details the long-lasting effects and advances now made possible in art history and its associated disciplines. The authors analyze the most advanced and significant tools and technologies, from the ongoing development of the Semantic Web to 3D visualization, focusing on the study of art in the various contexts of cultural heritage collections, digital repositories and archives. They also evaluate the impact of advanced ICT methods from technical, methodological and philosophical perspectives, projecting supported theories for the future of scholarship in this field. The book not only charts the developments that have taken place until now but also indicates which advanced methods promise most for the future.

**Network Art** Tom Corby 2013-09-13 Network Art brings an international group of leading theorists and artists together to investigate how the internet, in the form of websites, mailing lists, installations and performance, has been used by artists to develop artwork. Covering a period from the mid 1990s to the present day, this fascinating text includes key texts by historians and theorists such as Charlie Gere, Josephine Bosma, Tilman Buarmgartel and Sarah Cook, alongside descriptions of important projects by Thomson and Craighead, Lisa Jevbratt and 0100101110101101.org amongst many others. Fully illustrated throughout, and including many pictures of artworks never before seen in print, Network Art represents one of the first substantial attempts to place major artist's writings on network art alongside those of critics, curators and historians. In doing so it takes a unique approach, offering the first comprehensive attempt to understand network art practice, rooted in concrete descriptions of the systems and the process required to create it.

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