

# Art of the Digital Natives and Predecessors of Post-Internet Art

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# Post-digital, post-internet

- “Digital natives” became nondigital
- **Hypothesis:**
- the post-internet art movement as a reaction against the cognitive demands of technical art
- contemporary art scene demanded the production of physical artefacts



# Now: digital art become physical

- net-based, non-material telecommunication art practice become **spatial, object-based** and **physical**,
- it has left the internet,
- the immaterial has become material, and
- the non-objectified has become objectified and commercialized.

# The **post-internet art trend**,

- which **emerged from the internet environment**, but its contacts with net-based practice were indirect;
- **the net experience and content became more physical**: the second half of the 2000s to the present (Marisa Olson, Gene McHugh, Artie Vierkant and others)

# Post-internet.

Christiane Paul:

- *“The terms post-digital and post-Internet also attempt to describe a condition of artworks and objects that are conceptually and practically shaped by the Internet and digital processes yet often manifest in the material form of objects such as paintings, sculptures, or photographs.”*  
– ARS17 catalogue, Kiasma, 2017.

## Post-internet:

- **Marisa Olson** in 2006:
- ‘internet-engaged art’, or net-influenced visual art.
- 2014: “Today I use the term more broadly to think about the social conditions of life in network culture.”



## Post-internet:

- **Constant Dullaart:**
- “A conventional, perhaps even nostalgic object-oriented art practice, based on commercial aesthetics propagated on social networks and in advertising.” (2014)



# Post-internet:

- **Brian Droitcour:**
- ...post-internet art does to art what porn does to sex ... (2014)

(INFO)  
Brian Droitcour  
is a writer,  
translator and  
curator in  
New York.  
Send an [email](#)  
Site by: [?](#)

## Post-internet:

- **Lauren Cornell :**
- ‘post-internet art’ was an attempt to recapture internet art for gallery culture.  
(2014)



Lauren Cornell



- **Christiane Paul:** “I think it would be highly problematic to claim that there is a progression from Internet art to post-internet art.”(2014)
  - Quotes from: **Art Post-Internet.** Catalogue. Edited by Karen Archey and Robin Peckham. Ullens Center for Contemporary Art in Beijing, 2014, 95, available online at <http://post-inter.net/>



- Katja Novitskova is “one of the internationally most visible artists of Estonian origin” (Kati Ilves)



Katja Novitskova  
ARS17 Hello world!  
Kiasma, Helsinki





# Estonian Pavilion in Venice 2017

- Katja Novitskova “If Only You Could See What I’ve Seen with Your Eyes”



# Katja Novitskova.

If Only You Could See What I've Seen  
with Your Eyes. Stage 2,  
23.02.18–10.06.18

Kumu, Tallinn



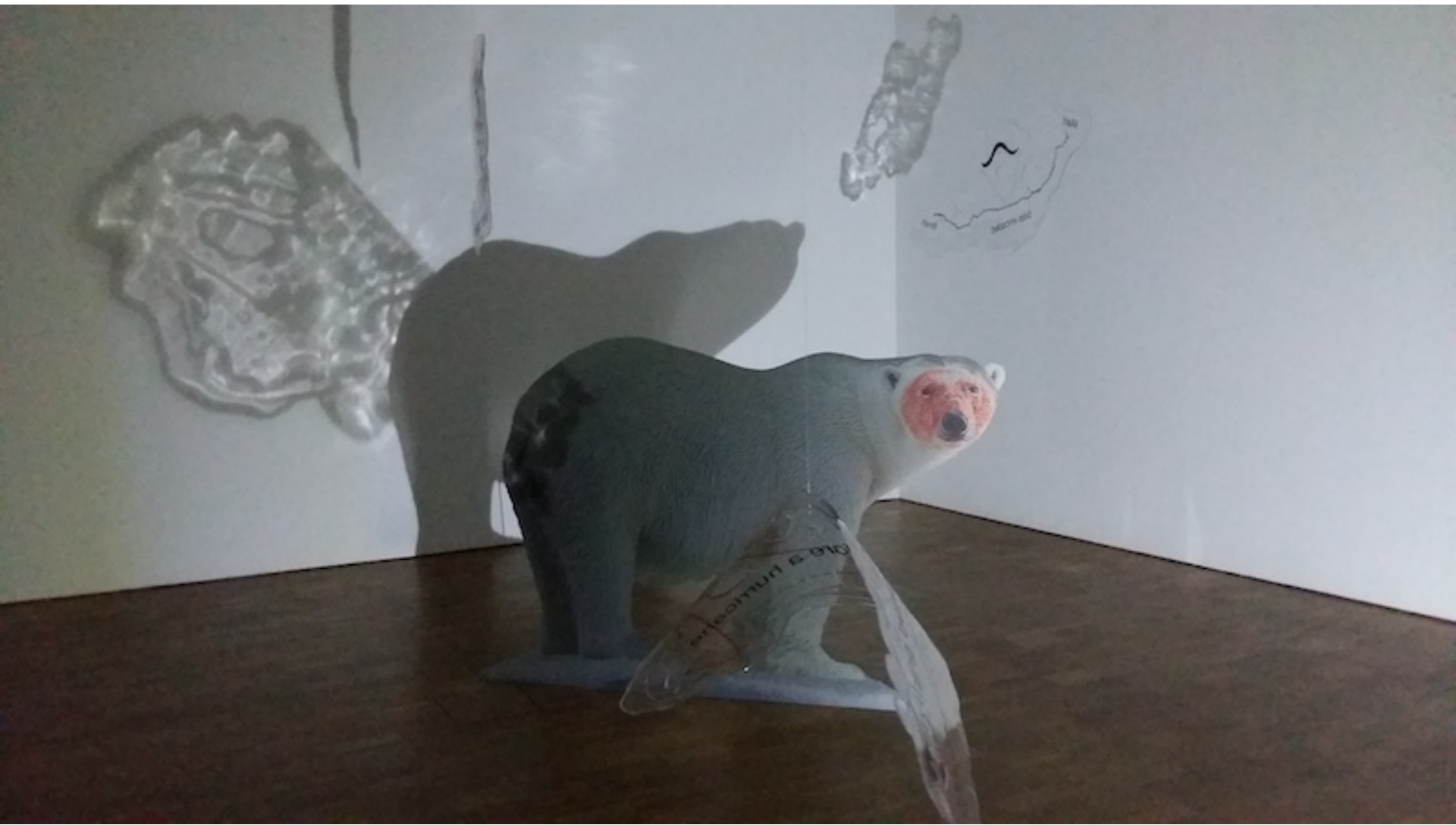
- <https://kunstimuuseum.ekm.ee/en/syndmus/katja-novitskova/>





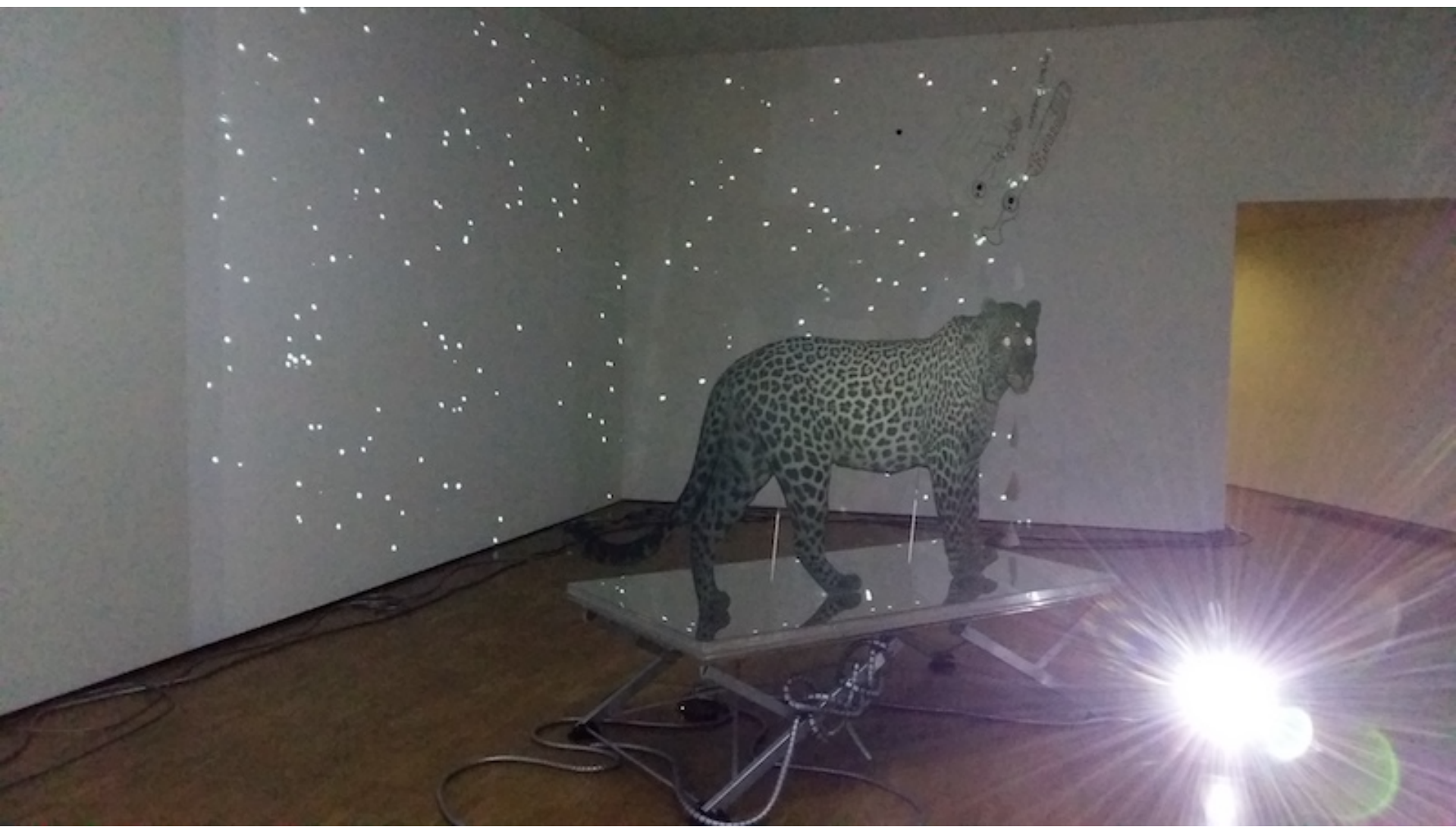


though it lacks eyes











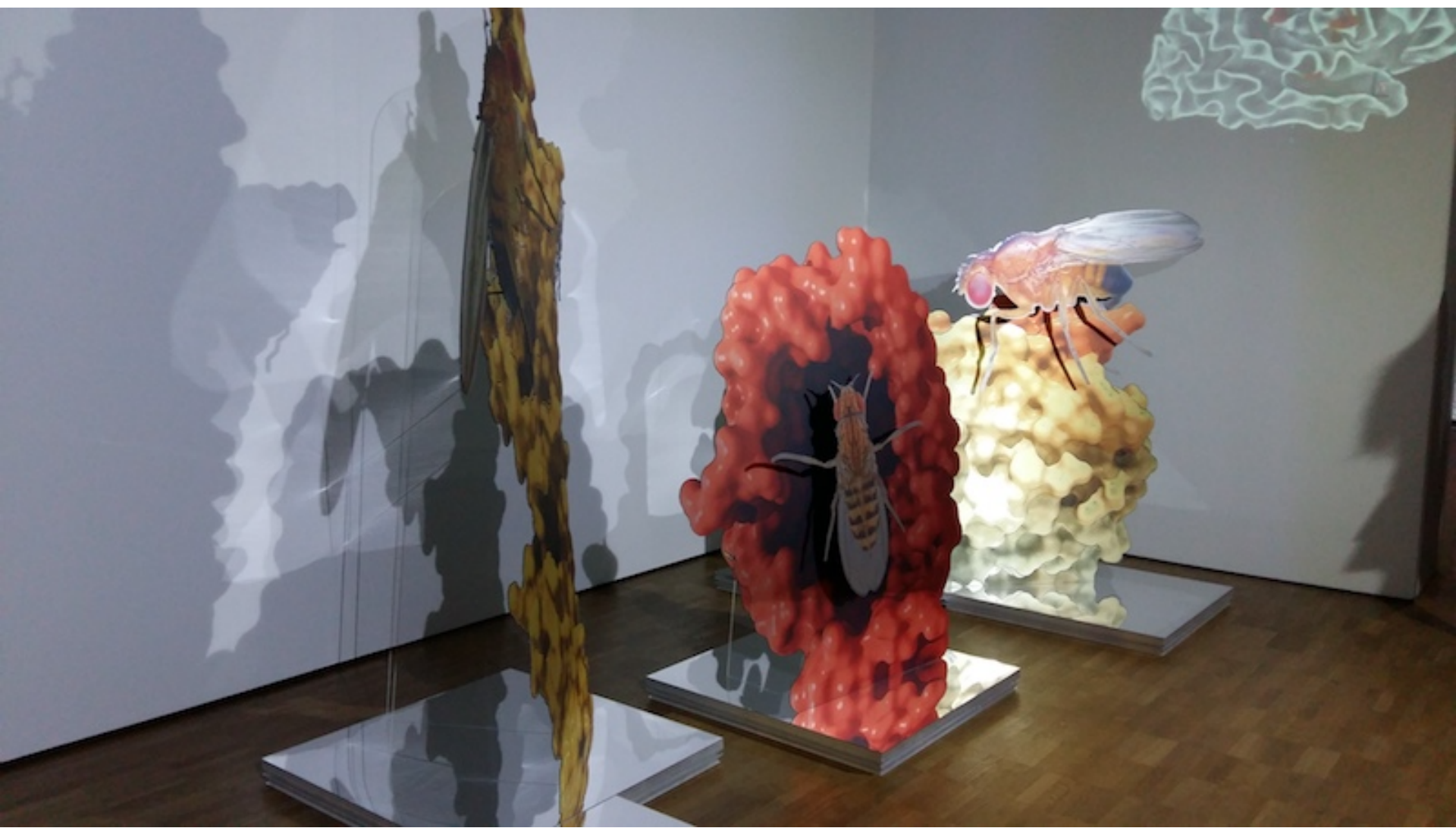
















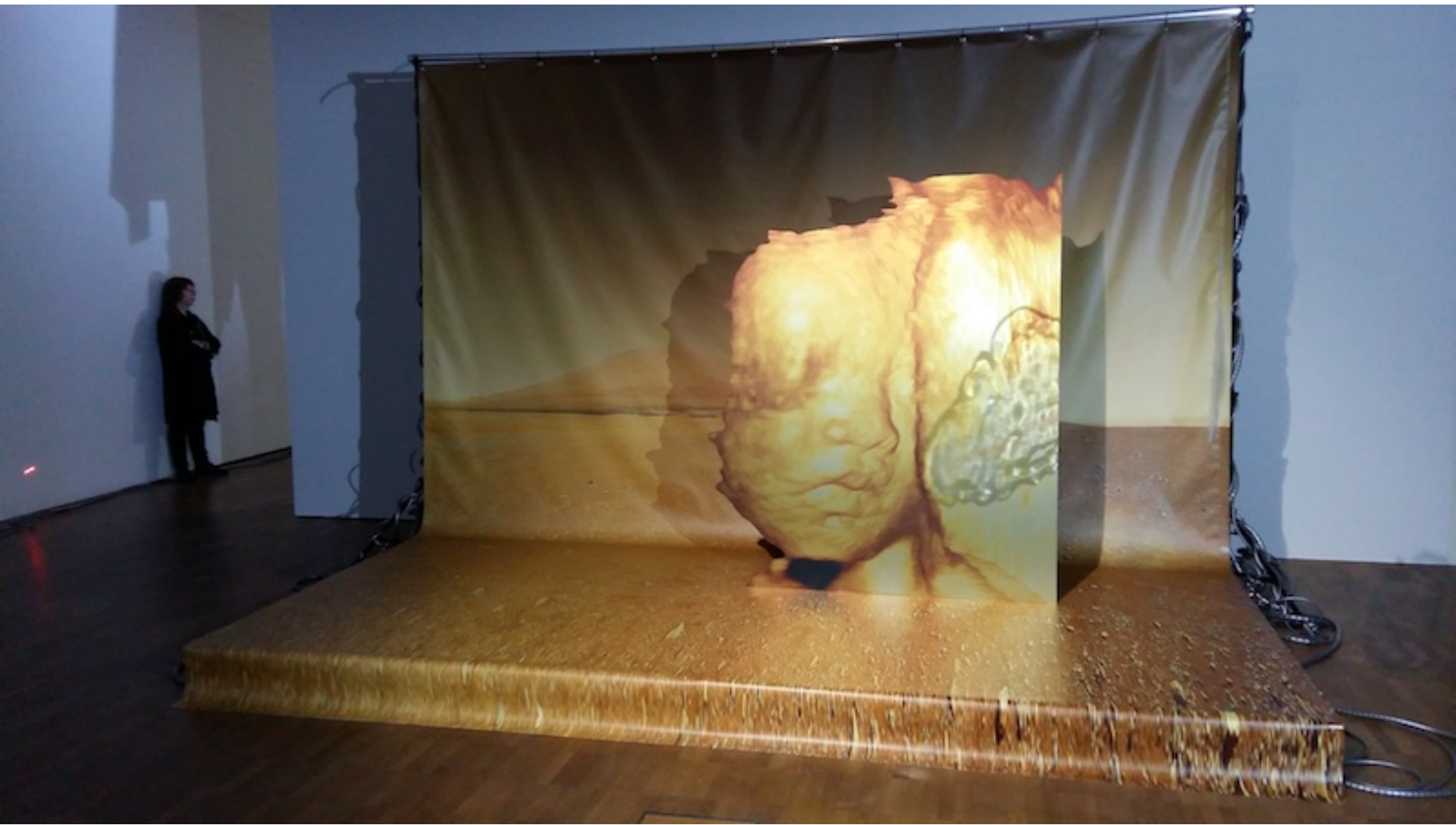






+video





Use the invisible ink to write on a slip of paper three things which could become reality by 2050, and place the slip in the time capsule.





ULMERAAMATUTE  
LUGEMISNURK

SCIENCE FICTION  
READING NOOK







A close-up portrait of a woman with dark hair and bangs, wearing a dark hooded jacket. She has a serious expression and is looking directly at the camera. The background is slightly blurred, showing some trees and a wooden post.

# KATJA NOVITSKOVA:

Rahvusvaheliselt kõige kõrgemat täheleendu tegev Eesti kunstnik **Katja Novitskova** (33) avab tuleval nädalal oma esimese ja seni suurima isikunäituse Tallinnas. Kunstnikuga ajas juttu **Kadri Karro**.

„Põletan üks sama palju energiat kui üks väike firma“



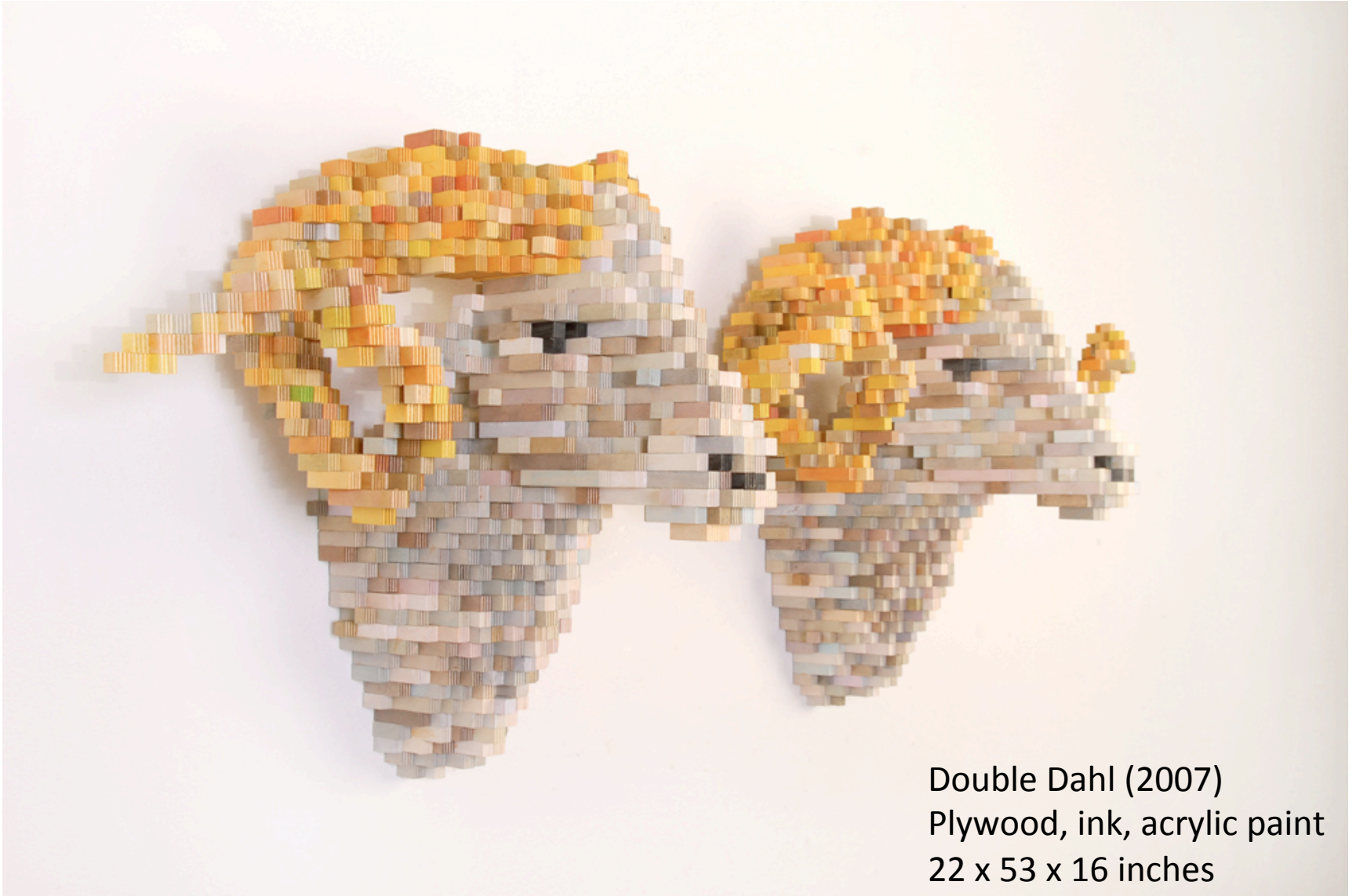


# New aesthetics

- **James Bridle's** new aesthetics concept: *The New Aesthetic: Waving at the Machines, 5. dets 2011,*
- <http://booktwo.org/notebook/waving-at-machines/>



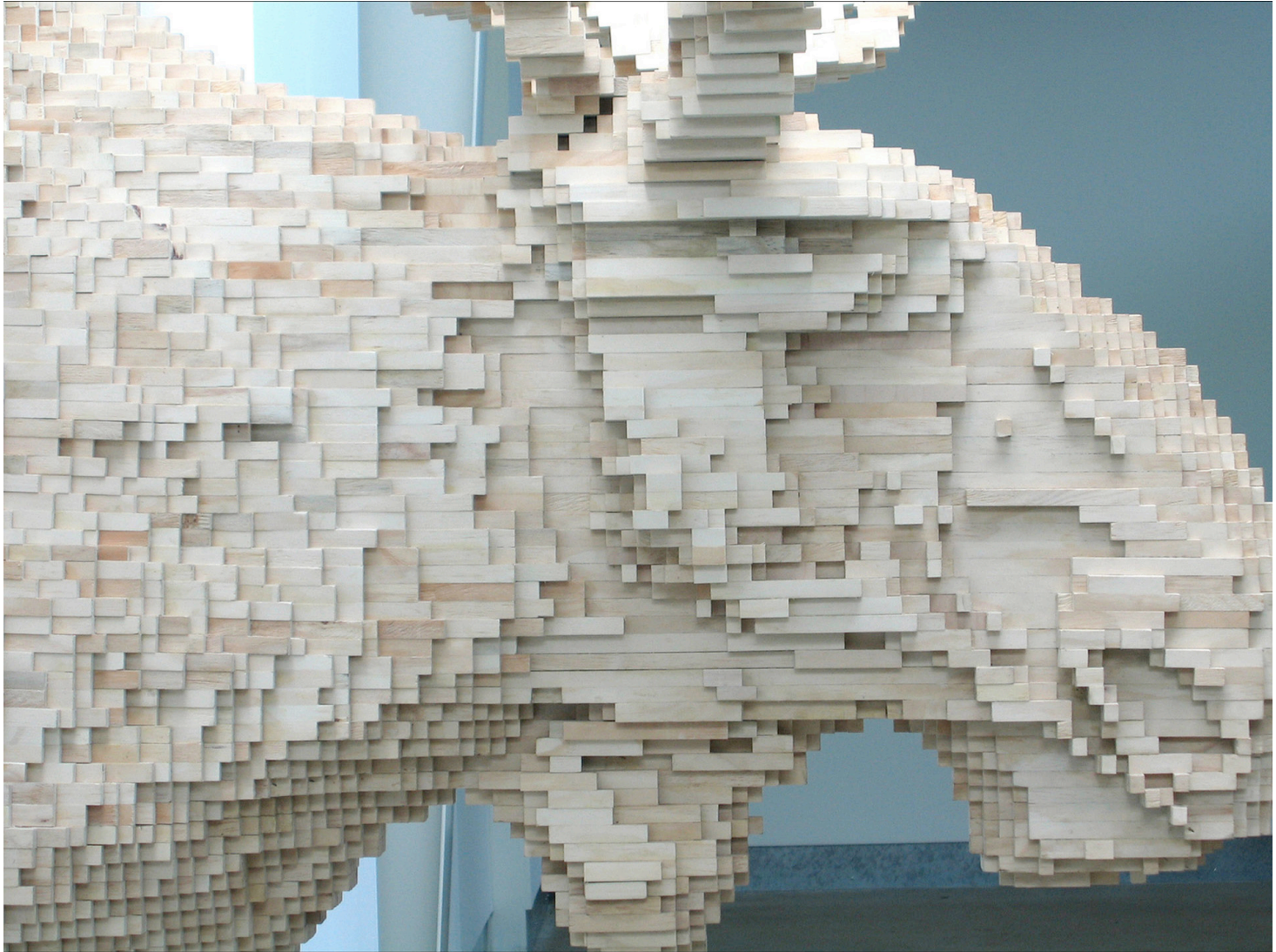
# Shawn Smith



Double Dahl (2007)  
Plywood, ink, acrylic paint  
22 x 53 x 16 inches



# Shawn Smith



Game (2006), Plywood, 48 x 72 x 48 inches



# Shawn Smith



Doppel Fountain (2008), Stainless Steel, 17 foot diameter x 15 feet

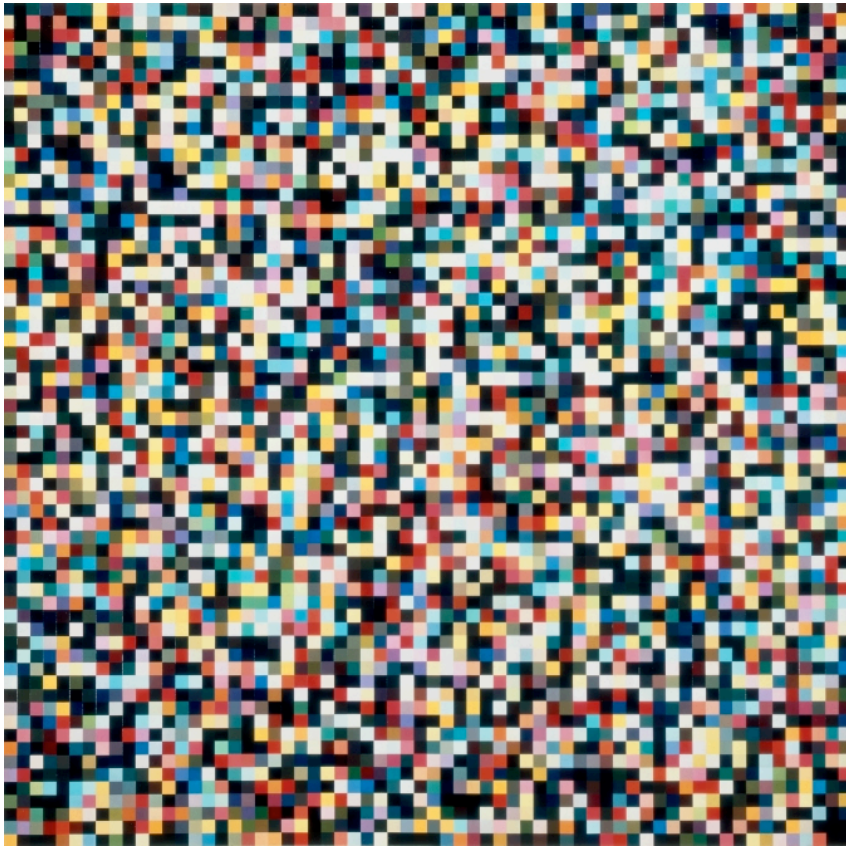


# Douglas Coupland “Digital Orca” 2009





# Gerhard Richter



"4096 colours", 254 cm x 254 cm, 1974



Stained glass window in the Cologne Cathedral, 20 metres tall. 2007

# Net.art, 1990ties

- era of innocence, eagerness and heroes of a kind
- net as an art environment was brand new
- Net art was both ironic and self-critical.





# Then and now...

- **Then**: In the 1990s, **culture and art had to be brought to the internet**
- **Now**: the current **post-digital and post-internet era**, the internet environment is like nature: it surrounds us
- **Now**: **Net as an environment** where people live their everyday lives

# net.art

- The term ‘net art’ was coined around 1996
- 1995: Vuk **Ćosić** got an e-mail (Shulgin)
- “[...] J8~g# | \;Net. Art{-^s1 [...]”
- most significant names were **Alexei Shulgin, Olia Lialina, Jodi.org (Joan Heemskerk and Dirk Paesmans), Vuc Ćosić, Graham Harwood and Heath Bunting**, and the theoreticians **Tilman Baumgärtel, Josephine Bosma, Geert Lovink and Pit Schultz**

# Olia Lialina

- “My Boyfriend Came Back from the War” 1996
- <http://www.teleportacia.org/war/wara.htm>





# Olia Lialina

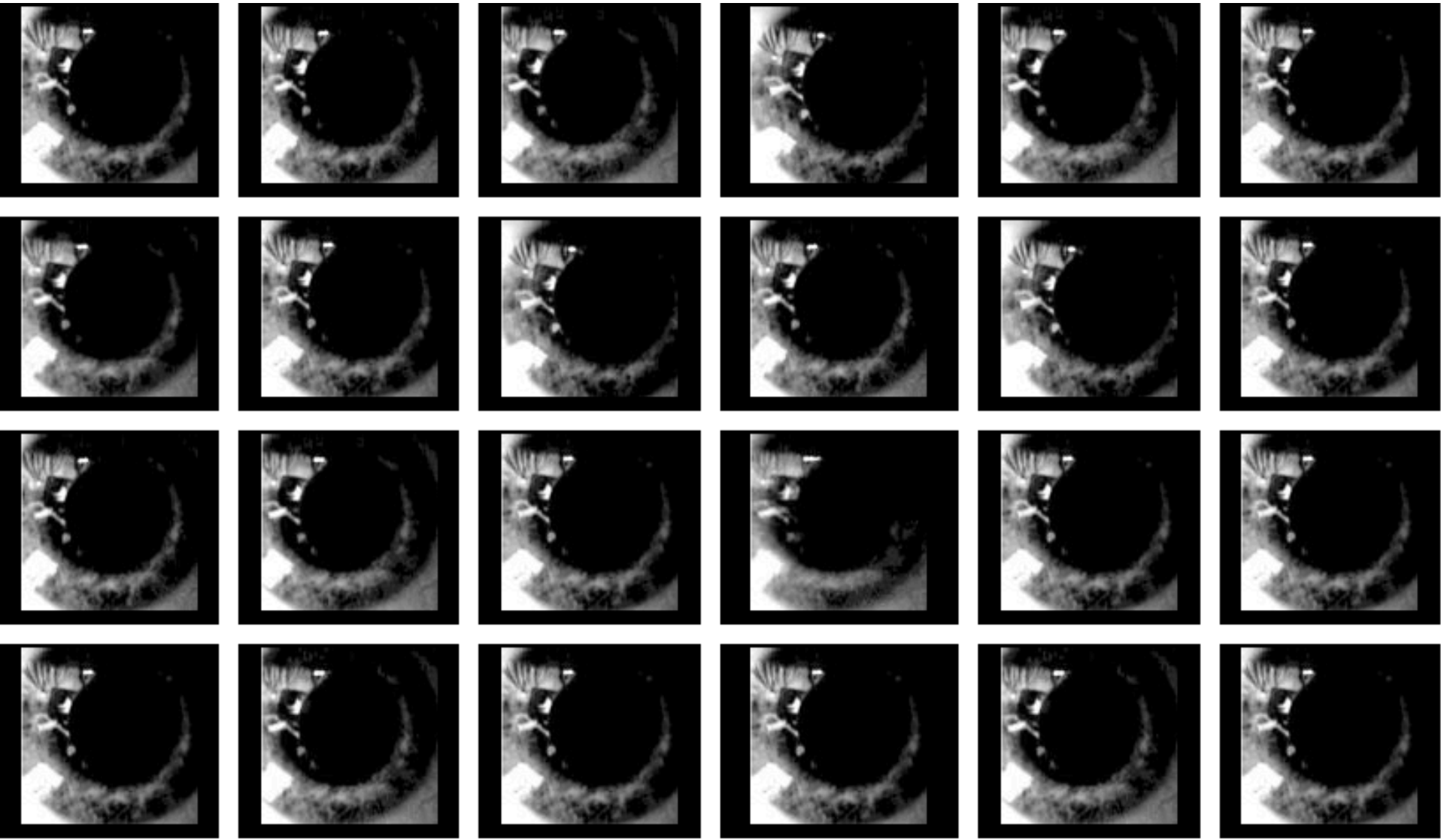
- “IF YOU WANT TO CLEAN YOUR SCREEN” (1996)
- <http://www.entropy8zuper.org/possession/olialia/olialia.htm>



# Laur Tiidemann “Piano” (2000)

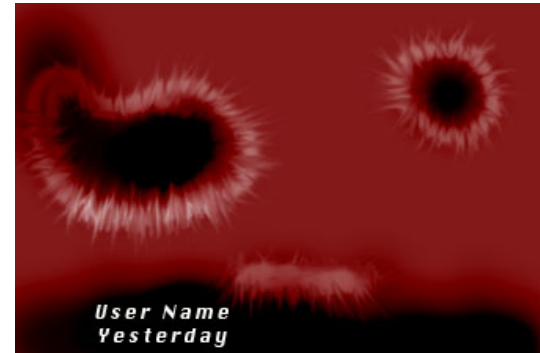
“Art on the Net 2001. Post-Cagian Interactive Sounds” Tokyo, 2001

<http://www.netarts.org/mcmogatk/2001/tiidemann/piano/start.htm>



# Estonian Internet Art

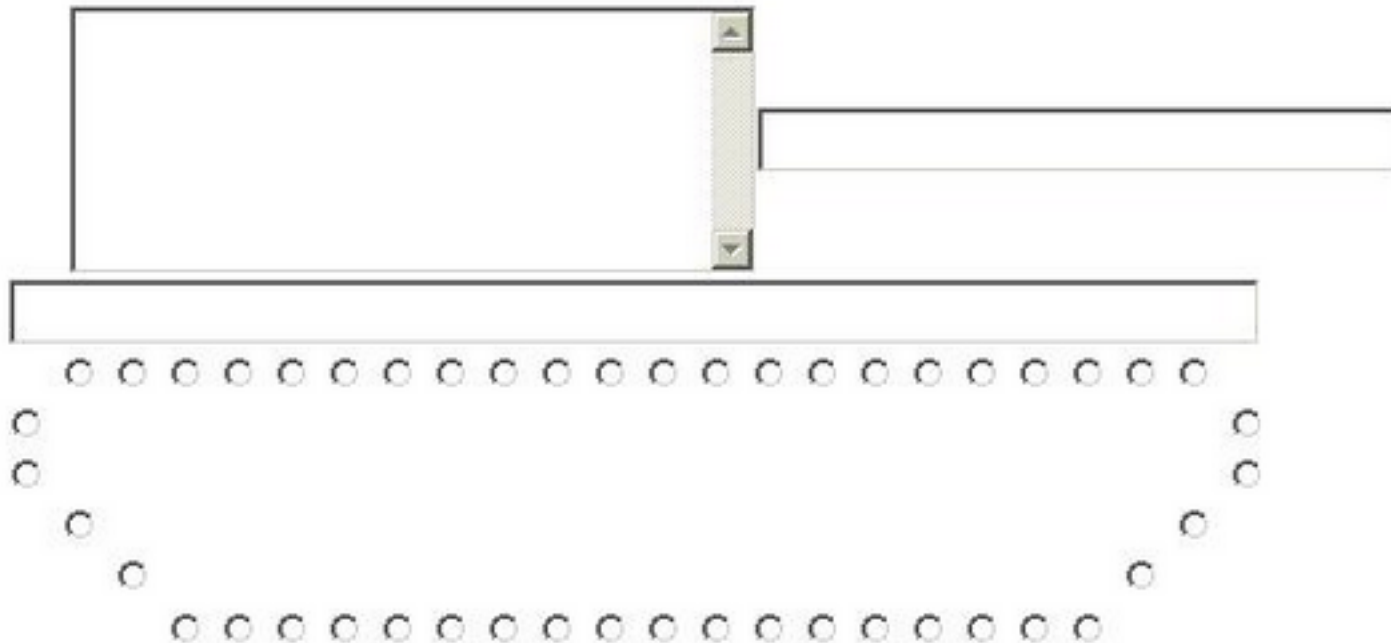
- **Mare Tralla** “my very first web-page it does not have a name” (1996), <http://old.artun.ee/~mare/kmm.html>
- **Nelli Rohtvee** “Net-Poetry” (1996), <http://old.artun.ee/~nelli/nellinet/net1.html>
- **Tiia Johannson** “Self.Museum” (2001) <http://lizard.artun.ee/~tiia/netproject/>
- **Laur Tiidemann** “Piano” (2000)
- “CyberTower/Kübertorn” (1997), <http://cybertower.artun.ee>
- **Virve Sarapik** “LUUSIMISI – SOFT MEMORIES” (1997), <http://www.cs.ioc.ee/~kalda/luus/>
- **Marko Mäetamm** etc.



# “Classical” net art

- Projects based on the real internet, first half and middle of the 1990s; birth of ‘net art’.

Form Art, 1997, <https://anthology.rhizome.org/form-art>

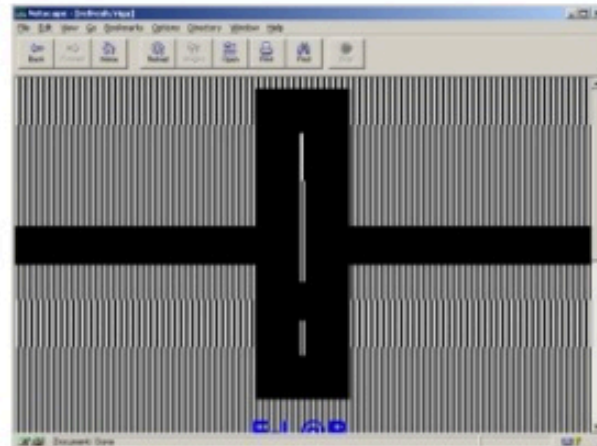
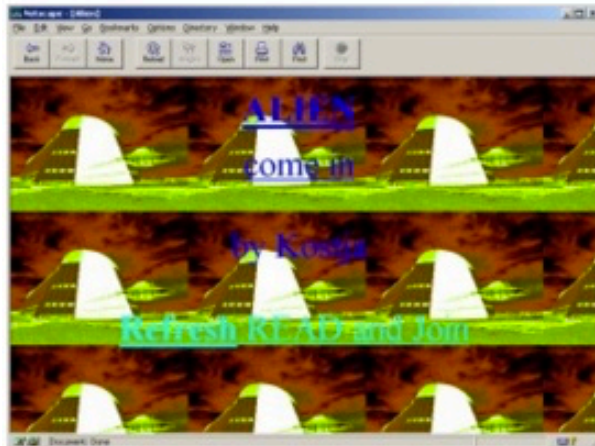
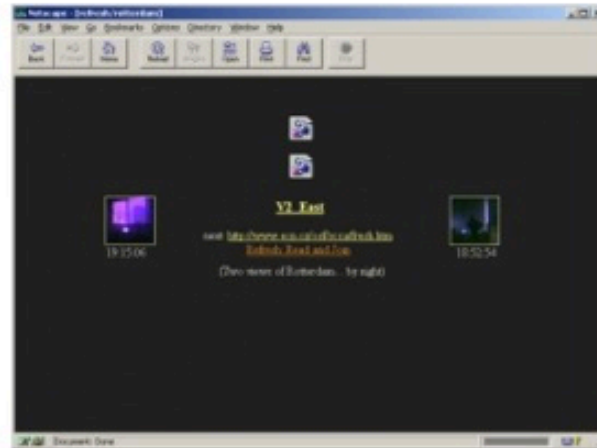
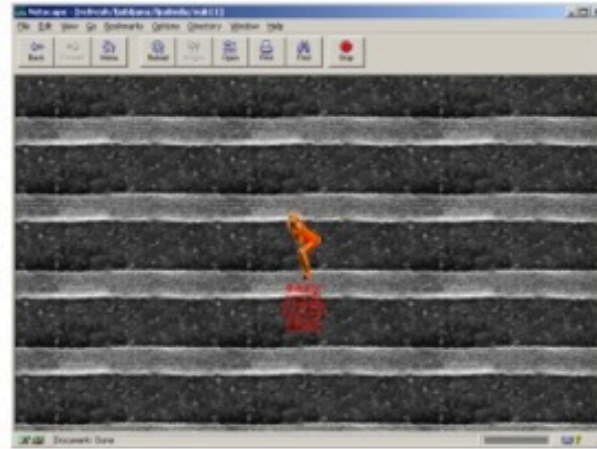
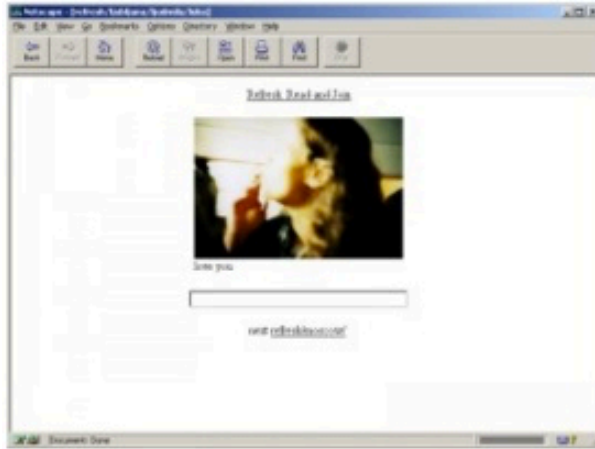




# Refresh Art Project (1996)

- **A Multi-Nodal Web-Surf-Create-Session for an Unspecified Number of Players**
- started on Sunday 6 October 1996, 18.00-22.00hrs CET.
- <http://redsun.cs.msu.su/wwwart/refresh.htm>
- `<META HTTP-EQUIV="Refresh" CONTENT="10;URL=http://www.priss.org/fresh.shtml">`

# Refresh Art Project (1996)



- **Software art and the generative art** trend, partially coinciding with net art (Alexei Shulgin, Olga Goriunova and Amy Alexander).



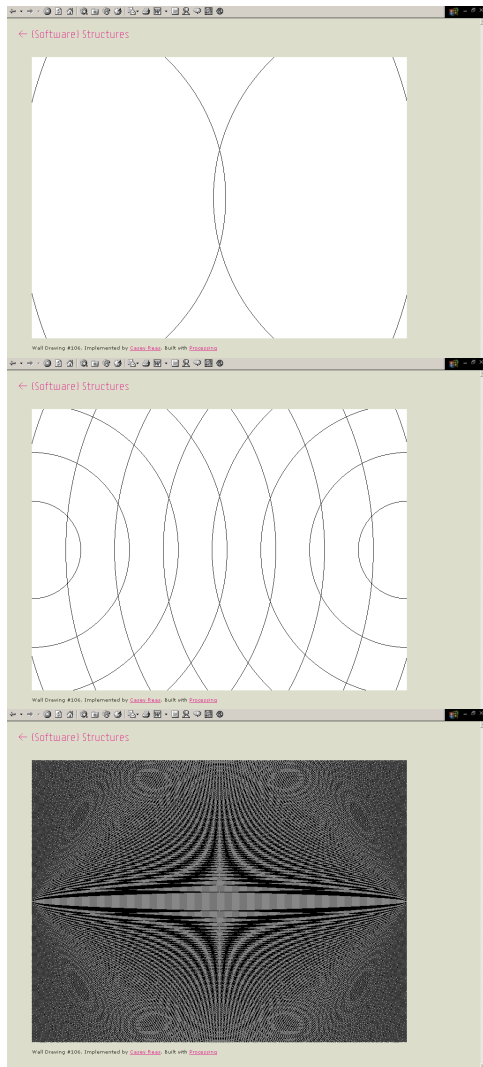




READ\_ME 2.3 READER

*about software art*

# Casey Reas: {Software} Structures, 2004



Wall Drawing # 106. URL: [http://artport.whitney.org/commissions/softwarestructures/\\_106\\_response/index.html](http://artport.whitney.org/commissions/softwarestructures/_106_response/index.html)

# Sol LeWitt, Wall-Drawing #106, 1971



Arcs from the midpoints of two sides of the wall (first version: Arcs, from two sides of the wall, 3 cm apart.). Pencil. Execution: Mel Bochner, Sol LeWitt, Bonomo Residence, Spoleto, Augustus 1971.

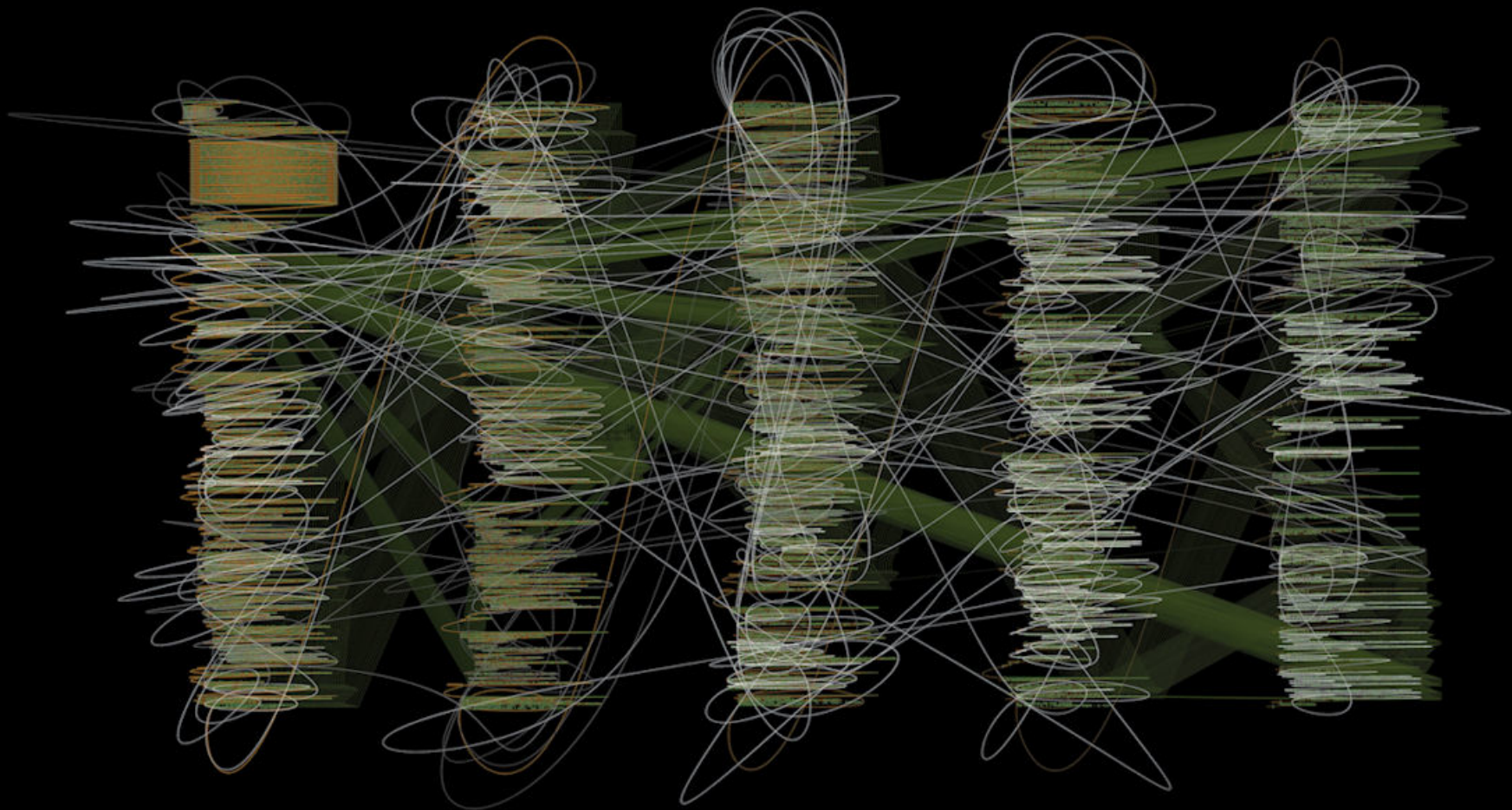
# Software art vs. generative art

- Inke Arns „*generative art ≠ software art*”.
- **“Read\_me, run\_me, execute\_me. Code as Executable Text: Software Art and its Focus on Program Code as Performative Text” 2004**
- [http://www.medienkunstnetz.de/themes/generative-tools/read\\_me/](http://www.medienkunstnetz.de/themes/generative-tools/read_me/)

# CODeDOC exhibition, 2002

- CODeDOC,  
<http://artport.whitney.org/commissions/codedoc/index.shtml>
- II version of CODeDOC II took place during Ars Electronica 2003 -  
<http://www.aec.at/de/festival2003/programm/codedoc.asp> (not available)
- Works were presented as a programme and a code (artists used languages like Java, C, Visual Basic, Lingo, Perl)
- W. Bradford Paley project  
<http://artport.whitney.org/commissions/codedoc/paley.shtml>

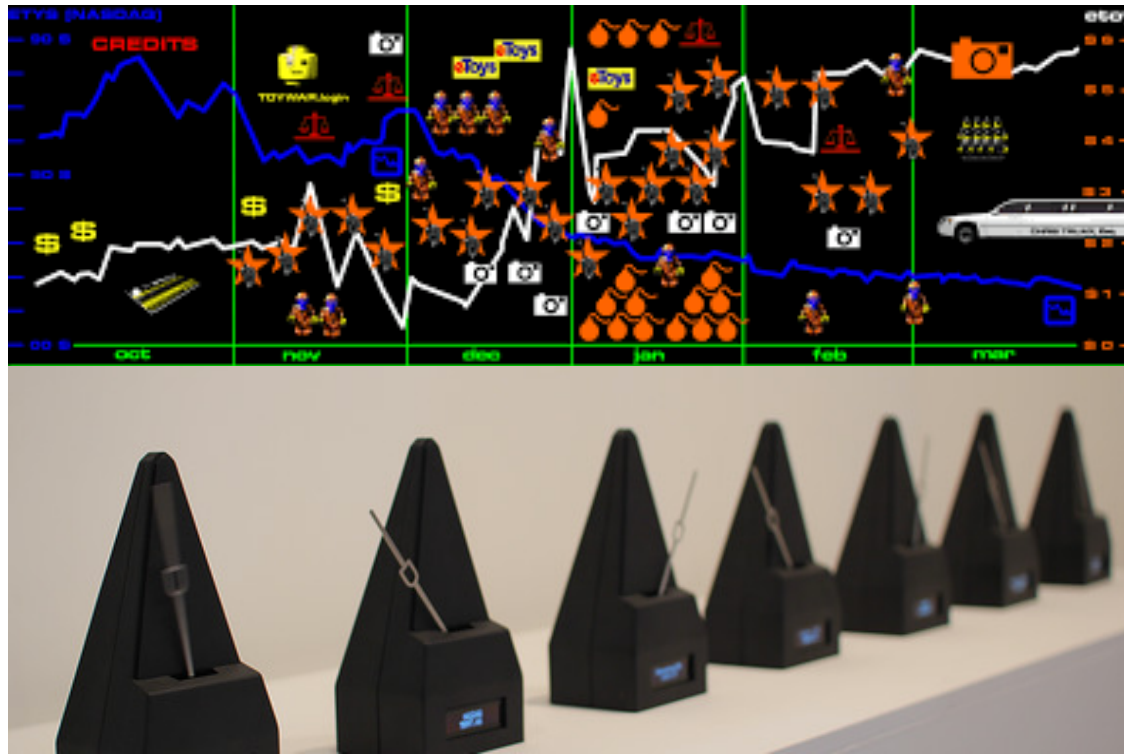




# Physical internet-related projects

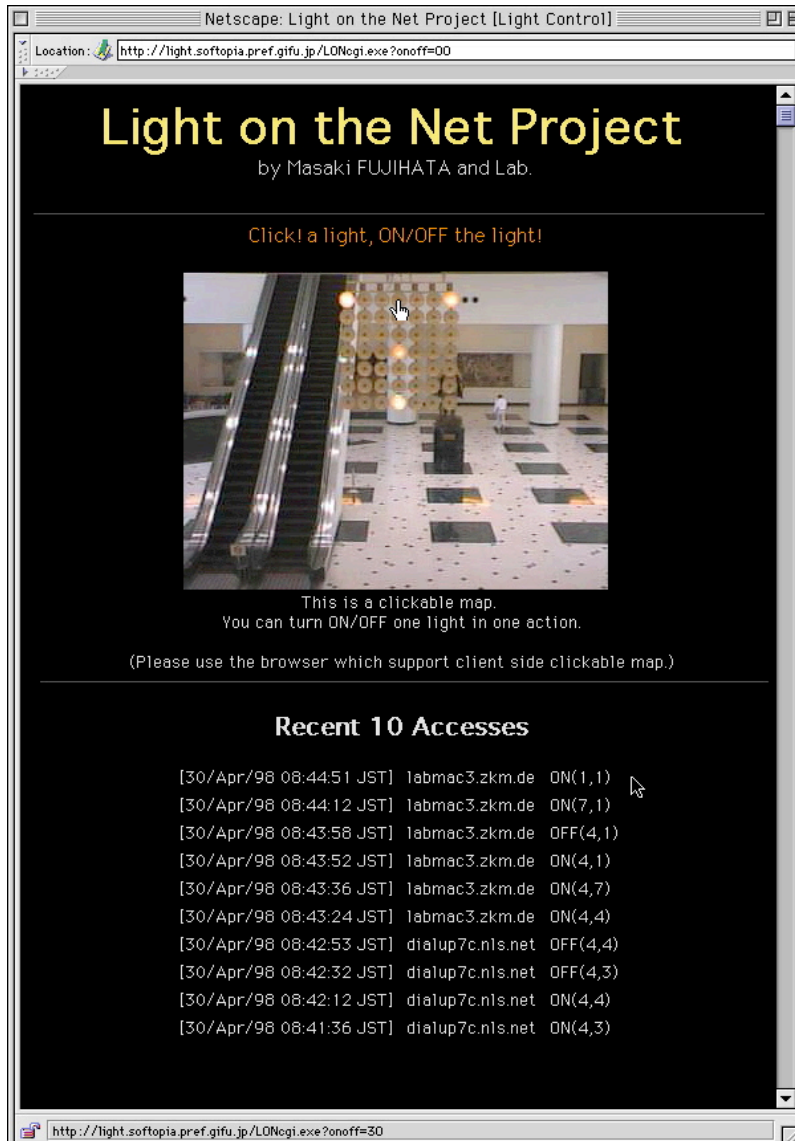
from 1990ties until today

- Net art's trend of becoming more physical with **sculptural, architectural, performative and installation** projects.

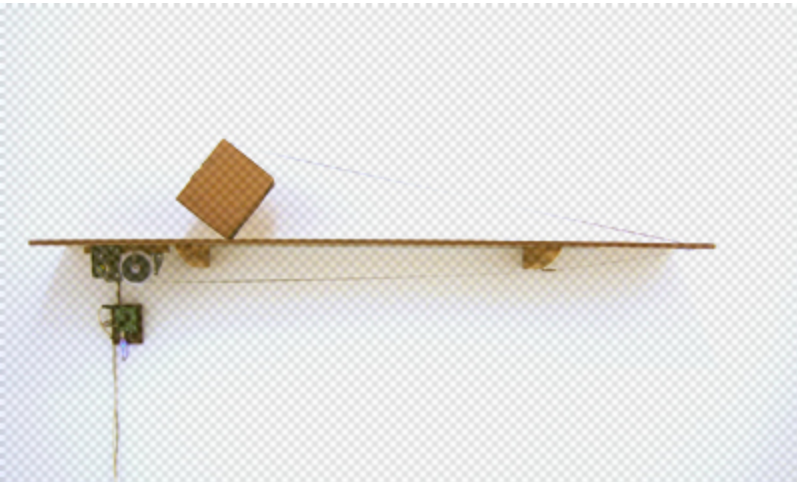




- **Masaki Fujihata** “Light on the Net” (1996)
- in the lobby of Gifu Softopia Center west of Tokyo, Japan.



# Nurit Bar-Shai (IL), "Nothing Happens" (2006)



*in which a box falls off a shelf....*



*in which a glass tips over ....*



*in which a chair falls ....*

<http://turbulence.org/Works/nothingHappens/>



# Helmut Smits "Dead pixel in Google Earth" (2008)

- <http://rhizome.org/editorial/2009/mar/30/dead-pixel-in-google-earth-2008-helmut-smits/>



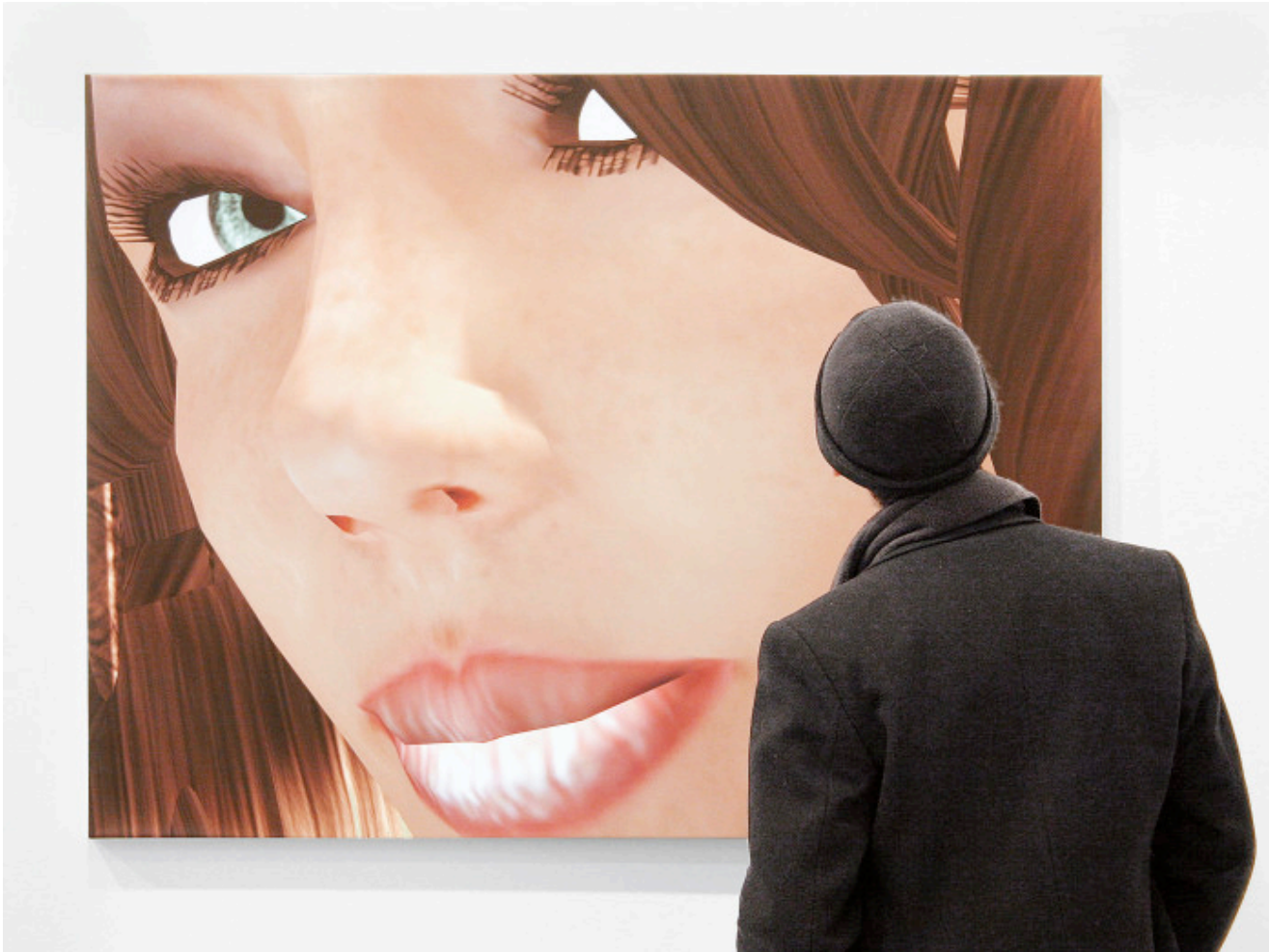
# Aram Barholl "Map" (2006)

- <http://www.datenform.de/mapeng.html>



# Eva and Franco Mattes Portraits (2006-07)

- <https://0100101110101101.org/portraits/>



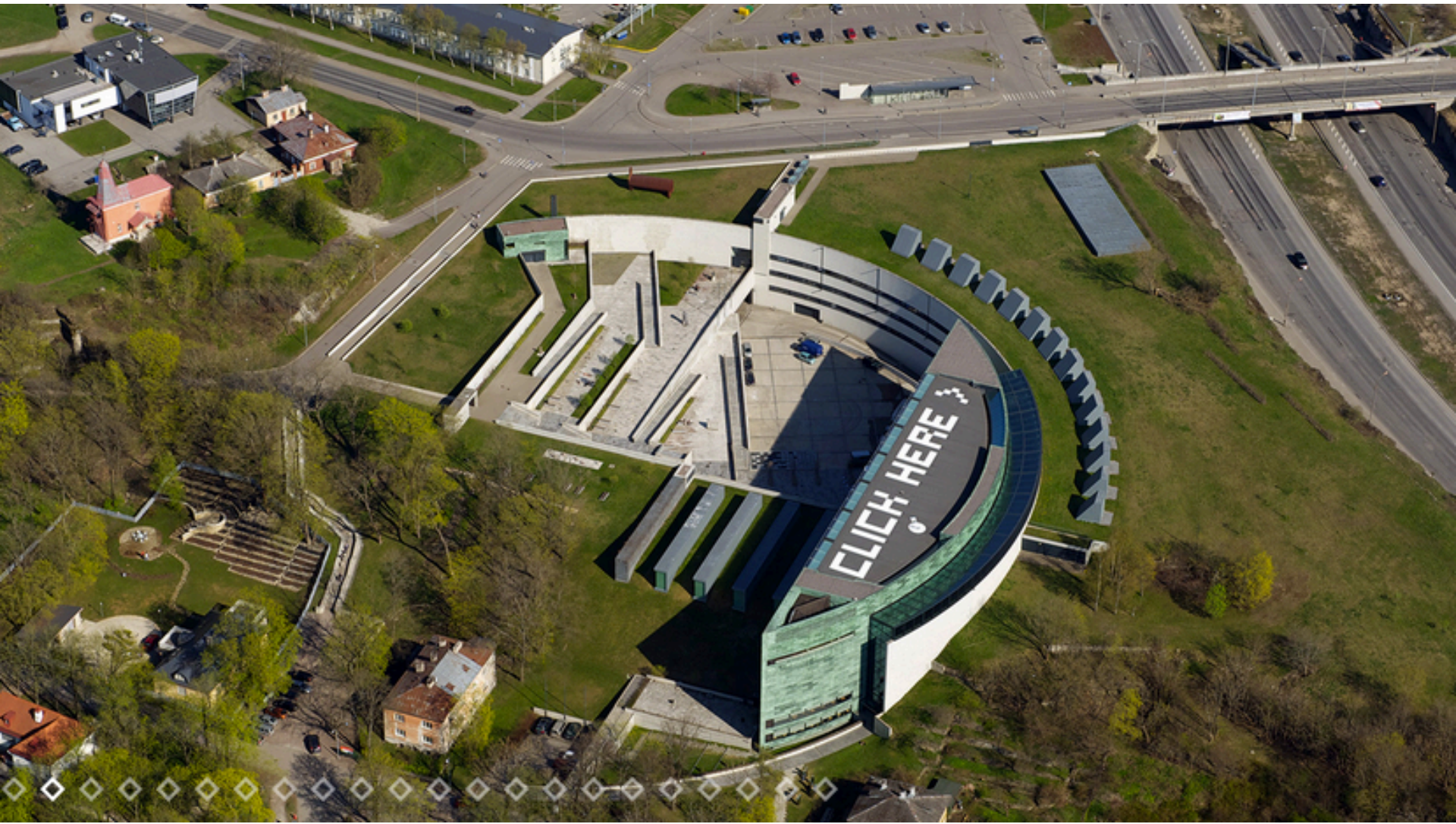


# Achim Mohné & Uta Kopp "Remotewords", 2007

- <http://www.remotewords.net/pages/projects/>











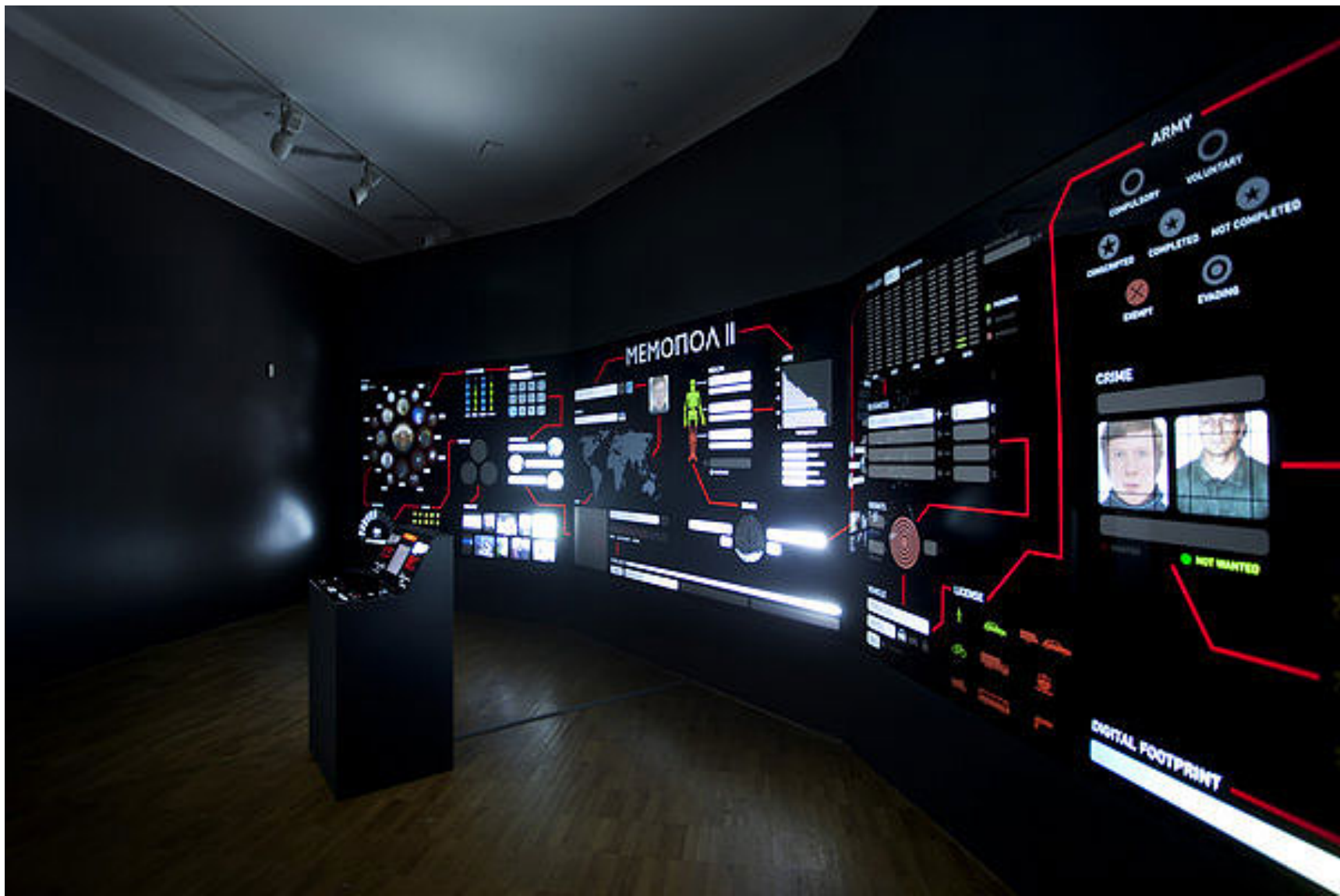


# Timo Toots “Media bubble” (2008)



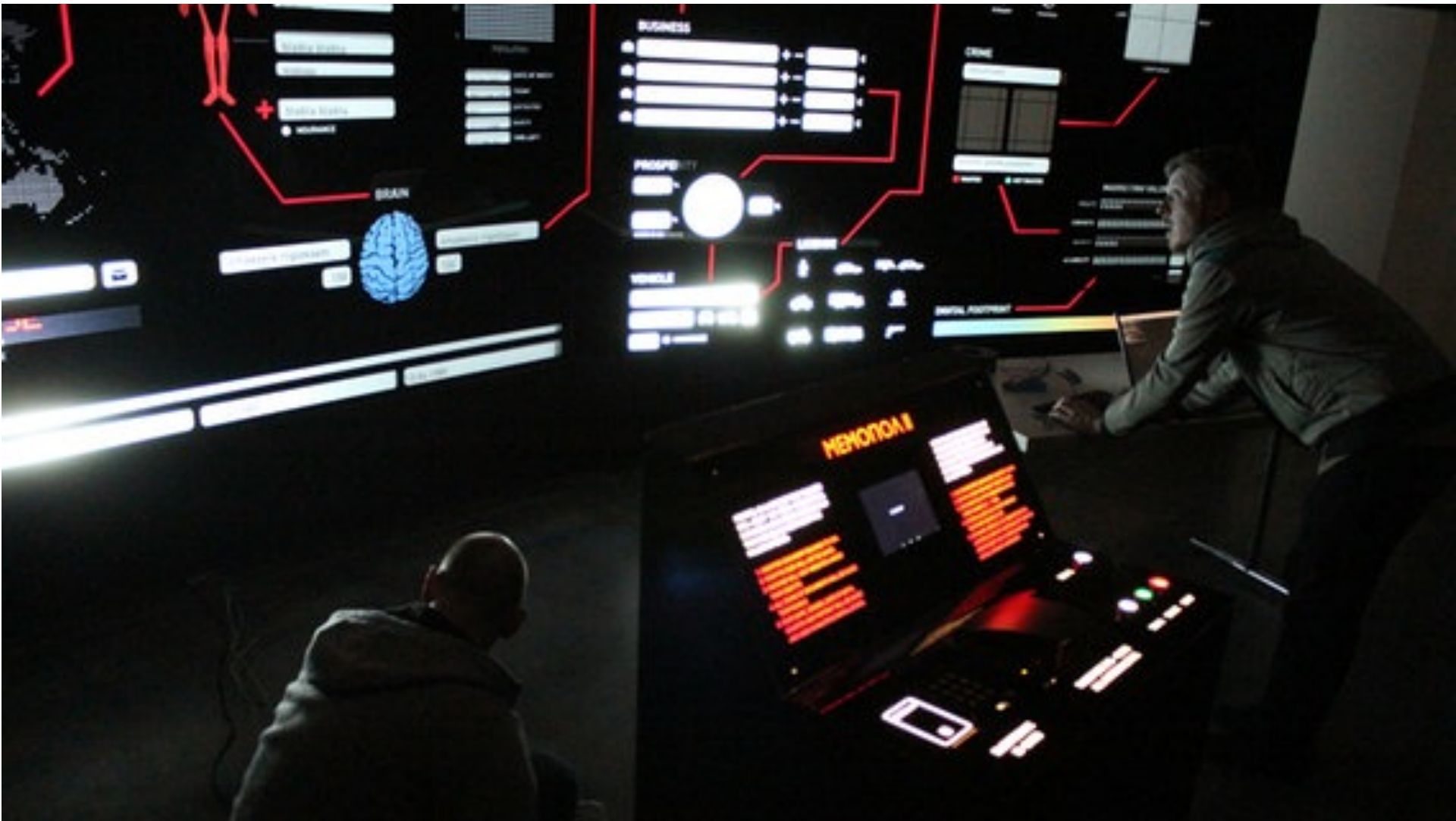
# Timo Toots, *Мемопол-II*

KUMU Art Museum / Tallinn, Estonia / 2011

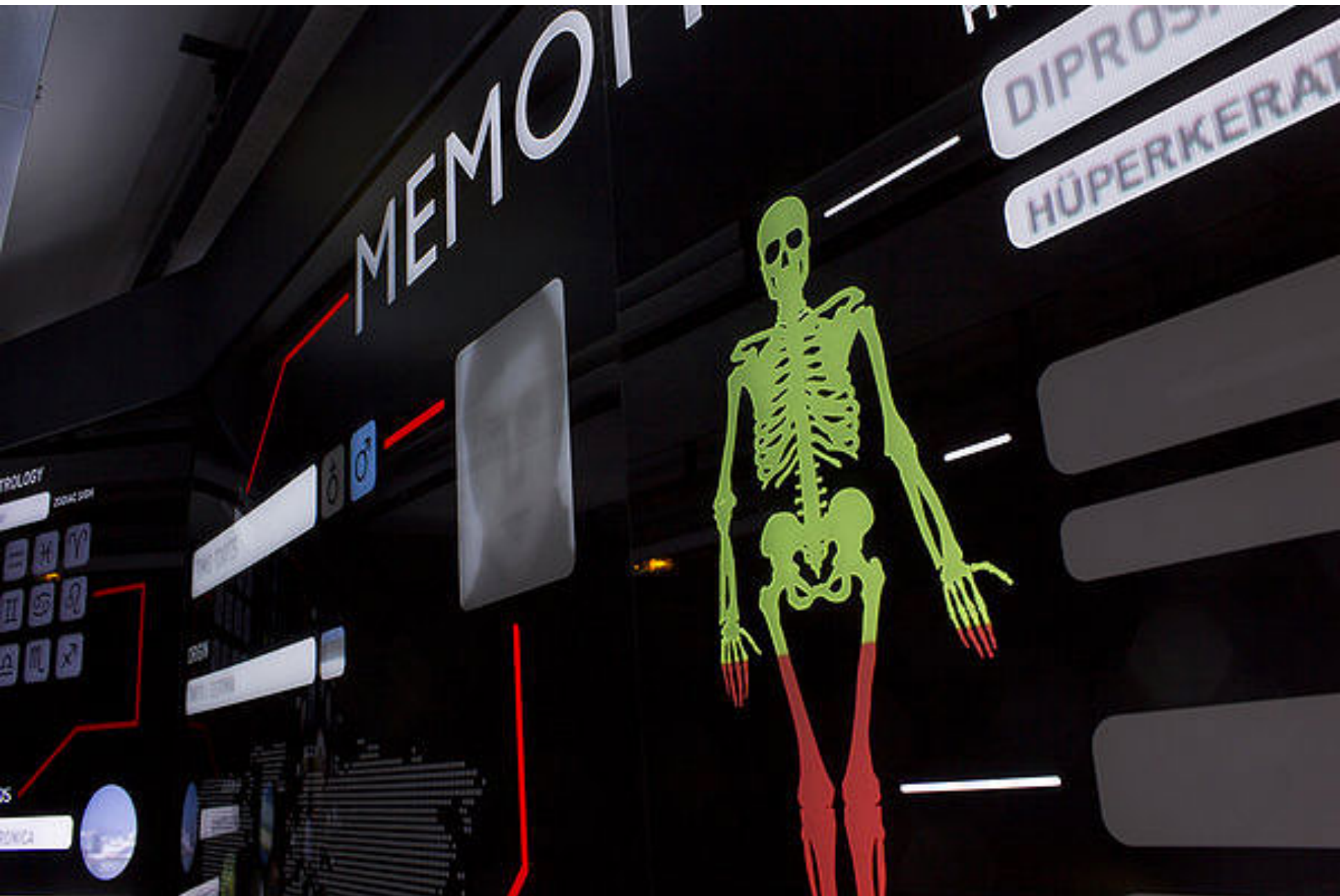




**Timo Toots, *Метопол-II***  
at Ars Electronica, Linz 2012



# Timo Toots, *Меморол-II* at Ars Electronica, Linz 2012



Varvara & Mar  
“Speed of Markets” (2014)





# Varvara & Mar “Speed of Markets”



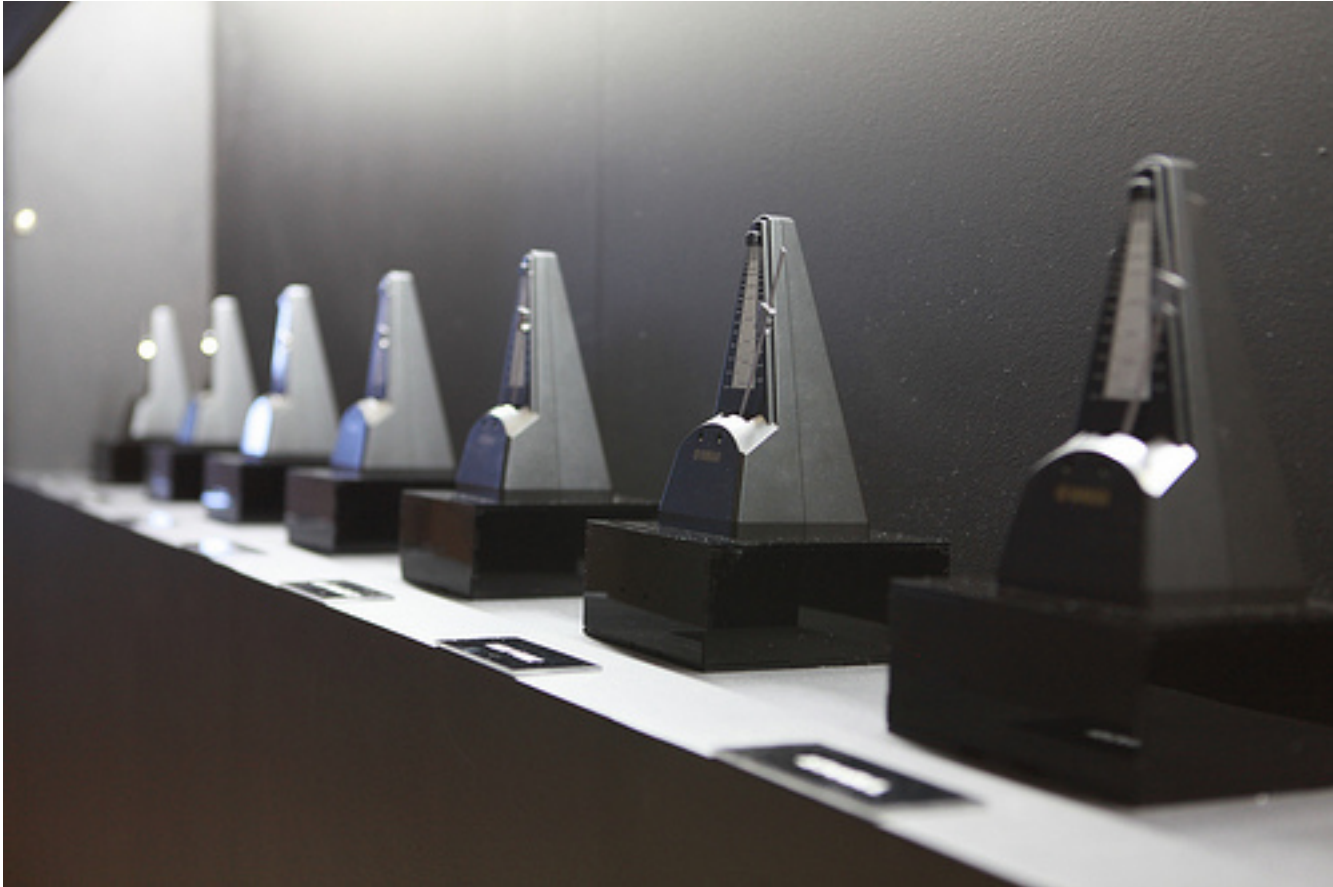
# Varvara & Mar “Speed of Markets”

Our concerns are about the malleability of the digital world to the physical one, and the interpretation of financial data for artistic purposes.



The installation is a sonic and at the same time visual interface for perceiving the volume and also pace of life of different stock markets, which are normally described in numbers and graphs.

# Varvara & Mar “The Rhythm of City” (2011)



The installation consists of 10 modified metronomes whose rhythms correspond to the selected cities' digital pace of life.

<http://www.varvarag.info/the-rhythm-of-city/>



# The backlash known as ‘post-internet’

## Why it happened?

- Requirements for technical skills in the 1990ies and now
- the **cognitive abilities** of creative people are not sufficient for complex technical solutions
- “art market” as a engine for object-based art trends
- “art market” need constant refreshment, why not through the **physical internet-influenced art**

- **Christiane Paul:** “Post-internet works fare much better on the art market than ‘new media art’ per se, but I think this success can be attributed more to the fact that **it largely takes the form of objects** rather than the post-internet discussion.” (2014)



# Conclusion

- post-internet movement has introduced **media-awareness** into the discussions of contemporary art
- Net.art, 1994-2006 (?)
- Post-internet, 2006- (?)



# Thank you!

- **From Net Art to Post-Internet Art**, Estonian Art, 2017

<http://www.estonianart.ee/art/from-net-art-to-post-internet-art/>

- **Fitting Digitality into a Museum's Human Dimensions.**  
Kunst.ee, 2/2017

<http://ajakirikunst.ee/?c=magazine&l=en&t=fitting-digitality-into-a-museums-human-dimensions&id=1784>

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