

## ***Art in the Age of the Internet***

Art in the Age of the Internet, 1989 to Today examines how the internet has radically changed the field of art, especially in its production, distribution, and reception. The exhibition comprises a broad range of works across a variety of mediums—including painting, performance, photography, sculpture, video, and web-based projects—that all investigate the extensive effects of the internet on artistic practice and contemporary culture. Themes explored in the exhibition include emergent ideas of the body and notions of human enhancement; the internet as a site of both surveillance and resistance; the circulation and control of images and information; possibilities for new subjectivities, communities, and virtual worlds; and new economies of visibility initiated by social media.

Art in the Age of the Internet is accompanied by a fully-illustrated, scholarly publication and the exhibition features work of an international, intergenerational group of artists, including Judith Barry, Harun Farocki, Julianna Huxtable, Josh Kline, Lynn Hershman Leeson, Trevor Paglen, Thomas Ruff, Frances Stark, and Martine Syms.

### **Networks and Circulation**

The internet has radically changed how images and information circulate. The global communications networks and related technologies that constitute it have dramatically increased our collective output of data into a growing mass of information that we produce, circulate, and consume online at an accelerated pace. This section of the exhibition highlights objects that illustrate the novel world of connection, communication, and rupture that new networks—both online and offline—have generated.



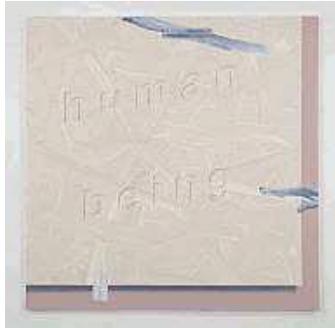
Gretchen Bender  
*American Flag*  
c. 1989  
Fabric  
72 x 108 inches (182.9 x 274.3 cm)  
The Gretchen Bender Estate and OSMOS, New York



HOWDOYOUSAYYAMINAFRICAN?  
*thewayblackmachine.net*  
2014–ongoing  
Thirty-monitor video installation  
Approximately 80 x 30 x 10 inches (203.2 x 76.2 x 25.4 cm)  
Courtesy the artists

## Hybrid Bodies

The age-old question “what does it mean to be human?” remains critically important in the age of the internet, and takes on new urgency in today’s technologically mediated societies. From the lasting effects of human activities on the health of the planet and nonhuman life, to the accelerated development of biotechnologies, robotics, and automation, the human being as a basic unit of measurement and a structure of shared identity is continually, and often divisively, reexamined. Following from Donna Haraway’s cyborg, what can hybridity—as an analytical device—offer in the study of the contemporary world? Is there a “natural” human body?



Gregory Edwards  
*Human Being*  
2014  
Oil on canvas  
72 x 72 inches (182.88 x 182.88 cm)  
Collection of Debi and Steven Wisch, New York



Josh Kline  
*Saving Money with Subcontractors (Fedex Worker's Head)*  
2015–17  
Three 3D-printed sculptures in plaster with inkjet ink and cyanoacrylate, cast urethane foam packing peanuts, vinyl, cardboard, and MDF  
35 x 27 x 27 inches (88.9 x 68.6 x 68.6 cm)

## Virtual Worlds

From the experimental communities of early bulletin board systems, chat rooms, and “surf clubs” to today’s image boards, discussion forums, and hyperreal virtual realities, computer-generated spaces of all kinds remain sites of fantasy and projection that nonetheless remain linked to real life. Following in the vein of Tom Boellstorff’s *Coming of Age in Second Life*, the works in this section of the exhibition depict worlds caught between “reality” and “un-reality,” forcing the viewer to understand the virtual as both whimsical and deadly serious.



Harun Farocki  
*Serious Games IV: A Sun with No Shadow*  
2010  
Video (color, sound; 8:00 minutes)  
Courtesy Harun Farocki, GbR



Cao Fei  
*RMB City: A Second Life City Planning*  
2007  
Video (color, sound; 5:57 minutes)  
Courtesy the artist and Vitamin Creative Space, Beijing

## States of Surveillance

Recent events, such as the 2016 U.S. presidential election and its ongoing fallout, have served to remind us that even as the internet's democratic promise endures, it remains simultaneously a site of misinformation and control. Using grand scale, technology, and murky images, the artists in this section of the exhibition illustrate the visceral fear, unease, and disquiet that surveillance produces. How does surveillance—both state and corporate—contribute to our understanding of the new, vast global networks forming on the internet? Is access to information worth being watched?



Rafael Lozano-Hemmer  
*Surface Tension*  
1992  
Video projection with computerized surveillance,  
system and custom-made software  
Dimensions variable  
Courtesy the artist and Bitforms Gallery, New York



Trevor Paglen  
*NSA-Tapped Undersea Cables, North Pacific Ocean*  
2016  
Chromogenic color print  
48 x 72 inches (121.9 x 182.9 cm)  
Courtesy the artist and Metro Pictures, New York

## Performing the Self

The rapid development of social media networks throughout the 2000s intensified growing pressures to document and publicize one's life on the internet. Many online platforms offer unique means with which to explore and articulate aspects of our personal and cultural identities that may otherwise not be easily expressed. Online platforms and technologies can offer new modes of representation, a sense of community, and increased visibility for historically marginalized groups. How does self-representation differ from representation on the internet? Can online identities be considered "authentic," and what does authenticity mean in virtual representation?



Frank Benson  
*Juliana*  
2014–15  
Painted bronze with Corian pedestal  
Sculpture: 23 x 48 x 22 inches (58.4 x 121.9 x 55.9 cm)  
Pedestal: 42 x 53 x 24 inches (106.7 x 134.6 x 61 cm)



Juliana Huxtable  
*Untitled in the Rage (Nibiru Cataclysm)*  
2015  
Inkjet print  
40 x 30 inches (101.6 x 76.2 cm)