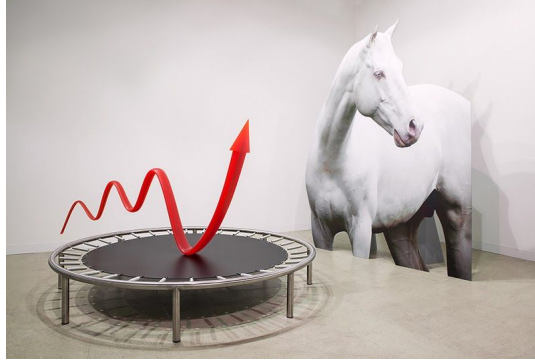


AFTER THE INTERNET

Instructor: Marisa Olson, mo (at) marisaolson (dotttttt) com



This workshop will explore the concept of "Postinternet" from a variety of critical and material perspectives. We'll discuss the term's origin, the ways in which it has been defined by various artists and critics, and how it has evolved from the time that it emerged in 2006-2008 until today. We will consider postinternet art as a practice, an aesthetic, and a movement, looking at the ways its production and reception have shifted alongside the evolution of the world wide web--such as web 2.0 aesthetics, mobile platforms, the internet of things, new social platforms, ever-evolving surveillance techniques, and other developments.

The term "after the internet" was the original definition of postinternet art, meant to simultaneously refer to work that was made as a result of time spent online, experiencing and consuming internet content and culture; and to art made in the stylistic mode of the internet, conveying and/or critiquing the aesthetics of the internet and networks themselves. Workshop participants will thus be making work that considers what it means to experience the internet at this time and in the present context (which we will discuss). What are today's internet aesthetics? What do networks look or feel like today? What is the relevance or function (socially, creatively, politically) of the world wide web today? How can you visualize the experience of living, creating, viewing, and even studying art online in this contemporary moment?

No specific experience is necessary to participate in this workshop, other than a basic familiarity with the internet. Students can pursue work in the forms familiar and relevant to them, including but not limited to: Internet art, performance, photography/video, painting, sculpture/installation, music/sound, etc.

Marisa Olson is an artist & media theorist who performs research in the history of technology and its cultural affects, particularly as they pertain to gender, political participation, and the environment. Her work has been presented by the Venice Biennale, Sao Paulo Biennial, Athens Biennale, Performa Biennial, Whitney Museum, Tate Modern + Liverpool, New Museum, Nam June Paik Museum, British Film Institute, ZKM, FACT, MU, Fotomuseum Winterthur, C/O Berlin, Houston Center for Photography, Performance Space New York (PS122), the Kitchen, Anthology Film Archive, Oberhausen Film Festival, Sonar, Berkeley Art Museum/Pacific Film Archive, Samek Museum, Bard CCS, Vancouver Art Gallery, Vox Populi, Southern Exposure, and festivals such as FILE, Images, MIX, and the Brakhage Symposium. She's also a founding member of the Nasty Nets internet surf club who showed at the Sundance Film Festival and New York Underground Film Festival, and were nominated for a Community prize at Ars Electronica.

Olson's work has been written about in the New York Times, Artforum, Interview, Frieze, Art in America, Art21, Art Papers, Folha de Sao Paulo, Liberation, Le Monde, the Wall Street Journal, the Globe and Mail, Dis, Dazed, Monopol, and several books and journals; and her own critical writing has appeared in Artforum, e-flux, Aperture, Flash Art, Afterimage, The Guardian, Wired, Mute, Surface, and numerous books in multiple languages. She was the first Editor & Curator of Rhizome, and is the former Associate Director of SF Camerawork; has curated projects at the New Museum, Guggenheim, SFMOMA, White Columns, and Artists Space; and served on Advisory Boards for Ars Electronica, Transmediale, ISEA, Creative Capital, and others. She was Artist-in-Residence at ZKM, Akademie Schloss-Solitude, Eyebeam, the Banff Centre, the Experimental Television Center, Signal Culture, New Inc, and Ox-Bow; Master Artist in Residence at the Atlantic Center for the Arts; and has served on the faculty at RISD, NYU, and Bard.