

# NEWARTWRITING

creating a culture of cybercriticism

**DR. JEANNE S. M. WILLETTE**  
*Author of The Writing of Cubism.  
The Construction of a Discourse, 1901-1914*

# New Artwriting Creating A Culture Of Cyber Criticism

**Jicheng Xie**



## **New Artwriting Creating A Culture Of Cyber Criticism:**

*New Artwriting* Jeanne S M Willette, Dr, Jeanne Willette, 2013-12 In the face of expanding openness is it possible to theorize the Web If one accepts the provocative proposition that the old academic paradigm of Publish or Perish and Peer Review is if not actually dead virtually extinct then the next question must be what are the effects upon traditional academia of the new paradigm of scholarly publication based on the boundless Internet This book examines the possibilities of theorizing the Web takes up current debates on digital discourse and presents the work of the leading scholars of the Internet working in the current field of content production in Cyberspace Here on the Internet new intellectual practices are being invented to lead the way to a revolution in the collective production of knowledge for a new century Writing The Postmodern Condition in 1979 Jean Fran ois Lyotard prophetically described impact of the explosion of innumerable little narratives upon the once exclusive privilege of producing knowledge While this basic definition of the postmodern condition as the shattering of the metanarrative and a breakdown of authority is well known and in the twenty first century it is necessary to revisit and reconsider the under appreciated fact that Lyotard was contemplating the fate of knowledge transformed into atoms of information through computer technology Although the philosopher did not live to see today s Internet his predictions of paralogy are now playing out in Cyberspace and their impact needs to be examined anew The production of a computer based culture resists authority and this new field of content can neither be guarded by gatekeepers nor patrolled by centralized control Without a discernible center what has evolved in this century is a practice of a contemporary and innovative gift economy as though re imagined by Mauss and re placed in Cyberspace Defying the domains of discursive control the Web is open to anyone and everyone and new voices are coming to the fore making their disruptive presences felt For traditional university communities this new condition of openness is the immediate now and this book explores the consequences of discursive decentering upon today s academic condition Dr Jeanne S M Willette the author of this study is a professor of art history at Otis College of Art and Design and an art writer in Los Angeles She writes and publishes the website Art History Unstuffed and this illuminating experience as an art writer on the Internet has led her to investigate the possibilities of Cyber scholarship in the de centered Web world of open access Using art history and art criticism as examples New Artwriting points the way to the future of academic writing and art writing when publishing in the contemporary world within the Lyotardian condition of postmodern knowledge Here crisis creates opportunity for a free exchange of scholarship and a further evolution of an intellectual discourse that is moving towards a democratization of knowledge

**Art in America** Frank Jewett Mather, Frederic Fairchild Sherman, 2005      **The Publishers Weekly**, 2001

*Mute*, 2003      **Abstracts of the Annual Meeting** American Anthropological Association, 2008      **Falling Through Postmodernism. Volume One: Blindness** Jeanne Willette, 2015-03-17 After Postmodernism it is now time to return to an abandoned territory in search of our own blindness What did we not see during the age of theorizing to what were we blind

In three substantial case studies this volume the first of three books on Postmodernism the author closely examines some of the remains of a lost era Cultural blindness is the result of a social wounding that some artists find the courage to examine Although the paintings of Anselm Kiefer were celebrated globally the historical content and political meanings of these works were lost in the transition from Germany to other nations It now time to recover the political challenges presented by Kiefer's art and to make his hard questions visible again Working obsessively for decades German artist G nther F rg photographed the historical remnants of modern architecture built between the wars buildings with histories dark and light knitted unobtrusively into contemporary urban fabrics By juxtaposing photographs of fascist and modernist architects the photographer seemed to have been pondering the morality of architecture in an age of compromise and collusion and asking the viewers to re see and re consider old choices More recently the ethics of subject matter surfaced in a rare public discourse surrounding a small group of disturbing photographs we have collectively refused to look at What are the limits of looking and on a certain day in September of 2001 did we find the end point of our collective imagination and encounter the twenty first century Sublime From what did we what did we turn away in our willful blindness This book goes back in time to look again at our blindness

**Nettitudes** Josephine Bosma,2011 In the 1990s net art burst onto the scene as a radical reflection on the role of technology in contemporary art In *Nettitudes* Dutch art critic Josephine Bosma documents the tumultuous history of art as it became situated in the Internet from the spectacular interventions of the first decade to today's dispersed practices including online acoustics poetry and archiving Never the darling of the media art institutions and ignored by many curators and critics since its emergence net art still persists as a non movement residing in the cracks of contemporary media culture and based on Internet cultures which revolve around technology games social networks commerce and politics Works of net art are almost always interdisciplinary Whether stage director filmmaker sculptor musician painter photographer writer poet or dancer making net art allows the creator to escape from the corner in which traditional art criticism has held them hostage for decades A well known exponent of this artistic trend is Jodi the Dutch Belgian artist duo Joan Heemskerk and Dirk Paesmans The artist Peter Luining and the Internet personality Mouchette.org also enjoy international renown *Nettitudes* provides an analytical foundation and an insider's view on net art's many expressions as it grapples with the aesthetic conceptual and social issues of our times Josephine Bosma is an Amsterdam based journalist and critic who has written on art and new media since 1993 One of the first to probe into and engage with the domain of net art she has published internationally in books periodicals and catalogues

*Art Practice in a Digital Culture* Dr Charlie Gere,Ms Hazel Gardiner,2012-10-01 Much as art history is in the process of being transformed by new information communication technologies often in ways that are either disavowed or resisted art practice is also being changed by those same technologies One of the most obvious symptoms of this change is the increasing numbers of artists working in universities and having their work facilitated and supported by the funding and infrastructural resources that

such institutions offer This new paradigm of art as research is likely to have a profound effect on how we understand the role of the artist and of art practice in society In this unique book artists art historians art theorists and curators of new media reflect on the idea of art as research and how it has changed practice Intrinsic to the volume is an investigation of the advances in creative practice made possible via artists engaging directly with technology or via collaborative partnerships between practitioners and technological experts ranging through a broad spectrum of advanced methods from robotics through rapid prototyping to the biological sciences

**Racing Cyberculture** Christopher L. McGahan, 2013-10-31 *Racing Cyberculture* explores new media art that challenges the race blind myth of cyberspace The particular cultural workers whose productions are addressed are the performance and installation artist Guillermo Gomez Pena and Roberto Sifuentes the UK new media arts collective Mongrel the conceptual artists and composer Keith Obadike and the multimedia artist Prema Murthy The author looks at how works by these artists bring forward questions of racial and cultural identity as they intersect with information technology

**Contemporary Art and Digital Culture** Melissa Gronlund, 2017 *Contemporary Art and Digital Culture* analyses the impact of the internet and digital technologies upon contemporary art in last fifteen years Art production from the mid 2000s to the present has been and continues to be deeply inflected by social media and the rise of the internet as a mass medium as well as by economic and political factors such as the financial crisis of 2008 and the ongoing conflicts in the Middle East This book is the first to provide a thorough historicisation of the current interest in networks and digitality and takes stock both of canonical twentieth century art history and technological predecessors such as cybernetics and net art It shows how art addresses identity circulation privacy and globalization newly in the digital age and how feminism and gender binaries have been shifted by new conceptions of identity It also looks at the art market and art scholarship to show how the internet's promises of democratization have been absorbed by the art world infrastructure This book will be of interest to students undergraduate and postgraduate in contemporary art especially those studying history of art and art practice and theory It will also be of interest to students of film and media as well those working in curation or art education

*Enhancing Cyber Culture* Stan Bradley, 2024-06-19 [Digital Mosaics](#) Steven R. Holtzman, 1997 This thought provoking revelatory work offers a tour of the cutting edge of cyberspace and a McLuhanesque examination of what makes the digital medium different from all other media From virtual cities to chat rooms the world of fractals to artificial life Holtzman defines a new digital aesthetic in the making

**Illustrations**

**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

**Rethinking Cultural Criticism** Nete Nørgaard Kristensen, Unni From, Helle Kannik Haastrup, 2020-11-30 This edited volume examines cultural criticism in the digital age It provides new insights into how critical authority and expertise in a cultural context are being reconfigured in digital media and by means of digital media as the boundaries of cultural criticism and who may perform as a cultural critic are redefined or even dissolved The book applies cross media and cross disciplinary perspectives to advance cultural criticism as a wide ranging and multi faceted object of study in the 21st century Presenting a broad collection of case studies including global cases such as the Golden Globe the Intellectual Dark Web YouTube Rotten Tomatoes and Artsy and particular national contexts such as Britain the Czech Republic Denmark and the Netherlands the book showcases the many theoretical and methodological approaches that may serve as useful frameworks for studying new critical voices in the digital age It will be of interest to media communication and journalism scholars as well as scholars from a range of aesthetic disciplines

TransCoding - From 'Highbrow Art' to Participatory Culture Barbara Lüneburg, 2020-10-09 Between 2014 and 2017 the artistic research project TransCoding From Highbrow Art to Participatory Culture encouraged creative participation in multimedia art via social media Based on the artworks that emerged from the project Barbara Lüneburg investigates authorship authority motivational factors and aesthetics in participatory art created with the help of web 2.0 technology The interdisciplinary approach includes perspectives from sociology cultural and media studies and offers an exclusive view and analysis from the inside through the method of artistic research In addition the study documents selected community projects and the creation processes of the artworks Slices of Life and Read me This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use All rights not granted by the work's license are retained by the author or authors

**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

The Future of Art in a Postdigital Age Mel Alexenberg, 2011-04-27 In The Future of Art in a Postdigital Age artist and educator Mel Alexenberg offers a vision of a postdigital future that reveals a paradigm shift from the Hellenistic to the Hebraic roots of Western culture He ventures beyond the digital to explore postdigital perspectives rising from creative encounters among art science technology and human consciousness The interrelationships between these perspectives demonstrate the confluence between postdigital art and the dynamic Jewish structure of consciousness Alexenberg's pioneering artwork a fusion of spiritual and technological realms exemplifies the theoretical thesis of this investigation into interactive and collaborative forms that imaginatively envisages the vast potential of art in a postdigital future

**Concerning Stephen Willats and the Social Function of Art** Sharon Irish, 2021-02-11 List of figures Preface Acknowledgements Introduction new functions for art practice in society A cybernetics primer Cybernetics goes social A social practice primer Chapter overview 1 The Omni Directional Artist Heuristic tools on the move Control Magazine Homeostat diagrams Cooperative decision making Visual Meta Language Simulation Pedagogical processes Man from the Twenty First Century 2 Modelling the Social Cognition Control Centre for Behavioural Art Constructing social resources and social models West London Social Resource Project Social modelling in Edinburgh Meta Filter Art and social function 3 Mutually Bound Of concept frames From a Coded World A new reality Willats in east London Sorting Out Other People's Lives Inside an Ocean Art for Whom 4 The Art of Sociotechnical Systems Toward a depleted disillusioned new reality The Ideological Tower Vertical Living Brentford Towers Art creating society curating the Oxford Symposium and the Mosaic Series Personal Islands 5 Creativity in Self Organization Participatory reception Working within a defined context Defined context social practice and the multi homeostat problem Living with practical realities Do It Yourself DIY aesthetics Objects of Creative Release Back to the Wasteland 6 Open Ended Urban Systems Middlesbrough and The Transformer Marble Arch to Oxford Circus London Freezone Simulation in Sheffield South London changing everything A pivot in scale data streams Oxford community data stream Data stream portrait of London Conclusion On Giving Up and Compromise Feedback and multiple futures Open systems and participation Thinking with cybernetics Compromise not compliance Notes Select Bibliography Index     *Artwriting* David Carrier, 1987 *Artwriting* is concerned with texts of recent art critics The analysis draws on Arthur Danto's theory of interpretation and upon three connected conceptual points the need to properly identify an artwork the possibility of conflicting interpretations and the use of rhetoric in interpretation Overture     Art, Images and Network Culture Juan Martín Prada, 2021-01-12 This book addresses the impact that the Internet and new connective technologies have had on the development of contemporary art over the last two decades It deals with a wide range of themes the emergence and key aspects of social media art the issue of online identity as a particular theme within artistic practice the links between digital connectivity and the physical space telepresence teleproxemics augmented reality

geolocation etc forms of property and the digital commons the critical thematisation developed by cyberfeminist creativity the transformations in the gaze and the new ways in which images are generated circulated and propagated in a digital context articulated by social media



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