ARTS 4316: History and Theory of Digital Art

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Subversive Imagination, Filters, and Future of Art

At first, the term, netizen also known as a cybercitizen or a person actively involved in online communities caught me off guard. Game warez? Music warez? Then again, there are several words that are foreign to me as I read through "Fluidities and Oppositions among Curators, Filter Feeders and Future Artists." The idea of the artistic world seems to be quickly hacked by the explanation of the future of art exhibition. An interesting topic that is discussed by this author is "subversive imagination." The author uses this term to discuss their approach to finding what they want to curator. In this case, the author takes up a persona of a Japanese teenager and applies themes with this character to create filters in her online environment. The approach seems to function like a chain reaction as one netizen influences another to build the world or exhibition they are looking for.

Second, the idea for the artist as well becomes more accessible. First, artists began by finding galleries or as indicated by the list: "New York" to make their career function. Here, the future artist is able to break into an art career without structuring their life around a traditional studio space. Basically, the main idea is to say that anyone can become an artist; although as described by the author, their approaches to how they do this will come about by different means. Then again any work of "digital" could face the satirical judgment of this article, because digital works of art would commonly require the use of technology.

Some past digital sites can be applied as a model with the article's, "Fluidities and Oppositions among Curators, Filter Feeders and Future Artists," comparisons of artists. In particular, Jen Meagher's *Four Stories* shows aspects of Future Artist Y's scenario. In order for the work to be completed, the artist had to work with others to create the content for the work. The website was purposely left simple so that a broader audience could view it. Using basic HTML tags, tables, and some animated gifs, the 1998 work is still functioning. In comparison, I was not able to view several other works from years, such as 1995 and 1996 that used Netscape or even browsers that don't exist anymore.

In contrast, I viewed the recent work, *Prototype #44: Net Pirate Number Station* by Yoshi Sodeoka. This work also is done in collaboration with different artists to complete audio, programming and the overall production of the website. The projects began in 1997 and they use various technologies as they arose, such as *Shockwave*, *Flash*, and the DVD. The version, *Prototype #38* made it into the 2002 Whitney Artport. Being interested in guided missile systems and government surveillance, these themes appear in *Prototype #44.* Even though Yoshi Sodeoka, as the artist, might not be using subversive imagination for the same purpose as the author of the article, the same control in the subject matter of the piece is expressed with lines, such as "If you are a drug dealer or the agent of a national security group or of some kind of watchdog group or human rights organization or if you are a practicing socialist/communist spy, you are in the wrong place. You will be disappointed and should leave now." This statement is a summary of many of the ideas of "Fluidities and Oppositions among Curators, Filter Feeders and Future Artists" from criticism of popular culture, sarcasm, subversive imagination, and filtering.

Posted by Cam at 5:49 PM

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