*Art Post Internet Questionnaire*

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*Name and preferred title, to be used in publication:*
Domenico Quaranta, Art Critic and Curator

*How do you define "post-internet"? How does this terminology relate to artistic practices?*
A short and simple definition of post-internet art could be: art that is aware of the current conditions of production and dissemination, and that shows off this awareness. This definition, however, doesn't take into account the way the term originated, a few years ago, in net art circles to describe works – either online or in physical form – that find in surfing a condition for their existence; and the way it is often used now, to describe works that through a shallow reference to the internet or the computer interface try to be more fashionable. In other words, post-internet is a definition that has been useful but that can shortly become unnecessary – as contemporary art can't be unaware of the current conditions of production and dissemination – and even dangerous – if it definitely turns into just an art fair trend.

*Which ideas, artists, curators and institutions do you associate with this term, and which movements or creative producers do you think are its precedents?*
The term was coined by Marisa Olson, adopted by Gene McHugh for his art criticism blog, and popularized by Katja Novitskova's art book *Post Internet Survival Guide* and by Artie Vierkant's essay "The Image Object Post-internet". Surfing Clubs and VVORK, Seth Price's *Dispersion* and e-flux journal, the work of artists such as Cory Arcangel and Oliver Laric have been all influential in the development of post-internet.

*Do you find the term useful? Annoying? If not useful, what vocabulary do you prefer? (e.g. circulationism, dispersion, internet-engaged art, etc.)*
I respect the term because it was coined by artists out of a genuine need to reshape their practices; it has proven useful both critically – to go beyond the misconception implicit in all medium-based definitions – and strategically – to bring net based practices out of the niche into the white cube; and it can become useless and even dangerous for the reasons discussed above. I try not to use it too much, but I don't prefer any other vocabulary, simply because I don't feel anymore the need to circumscribe a trend. For me, the artists featured in this book are just great contemporary artists, dealing in different ways with the issues, conditions and media of their time. Maybe some trends will emerge later; now, I don't see any reason to distinguish between, let's say, Ryan Trecartin, Paul Chan and Constant Dullaart because they identify or not with the term post-internet.

*Do you consider yourself a post-internet artist/writer/curator?*
As a writer and curator, I would probably not even exist without the internet. The conditions for working in this field before the internet would probably have been unsustainable for a middle class guy born at the edge of the empire. Does this make me a post-internet art professional?

*Have you written about or curated internet art? Have you paid attention to internet art or new media art history?*
Yes.

*How many exhibitions have you been in that had a specifically post-internet theme or motivation?*
I'm very bad at numbers. But three years ago I curated and toured a show called *Collect the WWWorld. The Artist as Archivist in the Internet Age*, in which I explored how the practices of appropriating, collecting and remixing are evolving now that we have full access to an ever-increasing amount of digitized cultural content. Maybe it's an example.

*Do you think the rise in discussion around the term post-internet has had a negative or positive effect on the art world?*
Definitely positive! Media awareness is very weak in the mainstream contemporary art world, and this debate had at least the effect to bring these topics in front of a new audience. It's 2014, and I can only be happy to see that magazines like Mousse and Frieze and venues like ICA, London and the Fridericianum are finally catching up with media culture.

*Any additional comments?*
Well, yes. The success of labels like post-internet and post-digital, and the academic revival of post-media, proves that in recent years our experience and perception of the digital shift and its consequences has changed. Our poor fantasy doesn't allow us to address this change without recurring to the abused "post-" prefix yet, and this may look funny and preposterous, since we barely got into it. If post-internet is post-something, it's post-art-as-we-know-it. I'm more interested to se if it's pre-something.