Hunter, Roddy ORCID: https://orcid.org/0000-0002-5298-7789 (2019) Curating the eternal network after globalisation. Doctoral thesis, University of Dundee.

Downloaded from: http://insight.cumbria.ac.uk/id/eprint/4604/

CURATING *THE ETERNAL NETWORK* AFTER GLOBALISATION

RODERICK DUNDAS HUNTER

Doctor of Philosophy

Duncan of Jordanstone College of Art & Design

University of Dundee

January 2019

Table of Contents

V

Table of Figures

Acknowledgements

I owe many thanks for the support I have had in completing this research. Firstly, I owe a great deal to my principal supervisor Professor Sarah Cook who saw the potential in the proposal from the beginning and whose generous support and advocacy of my work has enabled me to reposition my practice as an artist, curator and researcher in the field of new media curating. Having begun the research at the University of Sunderland, I also thank Professor Beryl Graham for her insightful supervision and outstanding research training. Thanks to Dr Anna Notaro, my second supervisor at Dundee, and academics at both institutions for their excellent feedback throughout my research. I have held academic positions at three institutions during the research period and am pleased to acknowledge the support of York St John University, Middlesex University and the University of Cumbria for help with tuition fees and research leave. My colleagues at Cumbria have been particularly tolerant while I have tried to balance a senior management role with completing a PhD, so thank you. There are too many artists to mention whom I have met throughout *The Eternal Network* over the past twenty-five years and whose impact on my learning and development has been transformational. You know who you are, and I thank you sincerely. In connection with the research here, I thank Richard Martel, Boris Nieslony, Mike Stubbs, Professor André Stitt, György Galántai & Júlia Klaniczay (Artpool), Michael Morris, Lisa Le Feuvre, Professor Ken Friedman, Dr Helen Pritchard, Tom Sherman, Dr Marialaura Ghidini, Rebecca Weeks & Ian Whitford, Peter Courtemanche, Professor Rebecca Fortnum, Ken Devine, Richard Saltoun, Clive Robertson, René Block, Ruth Catlow & Marc Garrett (Furtherfield), Dr Katalin Cseh-Varga & Dr Adam Czirak, Dr Rasa Smite, Janusz Bałdyga & Waldemar Tatarczuk, Dr Barnaby Dicker, Georgia Dearden, Andrea M.J. Toth, Dr Dominic Johnson and Andy Slater. I owe most to the support and patience of my family. Thanks to Arlene, Eric, Andrew, Emma, Greg, Edit, Zoltán and Balázs for always being there even when I haven't been. Above all, my warmest and most profound love and gratitude go to my wife and best friend Dr Judit Bodor whose selfless and generous love and support is the only reason I may have succeeded. Lastly, I dedicate this achievement to my parents Ellen and Robert who will never be able to believe that I am prouder of them than they are of me.

Declaration

I, Roderick Hunter, declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where stated otherwise by reference or acknowledgment, the work presented is entirely my own.

Roderick Hunter, Dundee, 9 July 2018

Abstract

This practice-based research project investigates the production, distribution and reception of network art practice before and after globalisation. It does so to engage with the Internet as 'the most material and visible sign of globalisation' (Manovich 2001) whose emergence as the pre-eminent network technology arrives concurrently with the disappearance of its utopian promise. Taking Robert Filliou's 1968 conception of *The Eternal Network* as a starting point, the research seeks to understand the opportunities and limitations of network art practice through identifying and developing a range of curatorial and artistic methods in practice. Methodologically, it presents the researcher as an artist-curator-performer. Doing so enables 'inhabitation' (rather than 're-enactment') of the concepts and principles of Filliou's work. Filliou thus becomes a medium of research for the development of network art practice after the Net and vice versa. Curating only the second edition of *The Art-of-Peace Biennale* becomes the primary output of the research. Filliou conceived of the Biennale in 1970, proposed it in 1982 and René Block organised the first edition at the Kunstverein, Hamburg, Germany, in 1985. The contemporary edition, *The Next Art-of-Peace Biennale 2015-17*, occurred mainly but not exclusively through the online platform, www.peacebiennale.info. It did so to respond to the radical shift in modes of online production, distribution and reception since the first edition. The research describes, contextualises and reflects on the emergence of *The Next Art-of-Peace Biennale 2015-2017* and describes a final exhibition, *What is Peace? (Answer Here)*, held in 2018. It presents a contribution to knowledge through artistic and curatorial practice exploring online and offline exhibition-making, video, performance, correspondence art and writing. Through developing an ontology of 'curatorial behaviour' exploring the 'locations', 'durations', 'materialities' and 'interactions' of network art practice, the research identifies artistic and curatorial principles able to withstand the 'high-tech gloom' (Thompson 2011, p. 49) of mendacious globalisation in a late Web 2.0, postmedium condition.

Keywords: art, network, online, Filliou, curatorial, Biennale, performance, new media, globalisation, globalism

1. INTRODUCTION

1.1. Background

The background to the research lies in almost twenty-five years' experience and practice in international artists' networks. I became a performance artist in 1988 while a student at the University of Glasgow due to an ever-increasing interest in experimental artistic and cultural practices. The discovery of new cultural knowledge was already a networked practice in itself, particularly before the widespread availability of the Internet. Much was gleaned through production and exchange of samizdat and counter-culture publications, recordings and events. The sense of generating cultural knowledge through its dissemination and exchange took on a different dimension entirely with the broader accessibility of the Internet in the early-mid-1990s. I became directly engaged in curatorial and intermedia practices as an active member of Hull Time Based Arts (HTBA), England, between 1994-98, where I first had access to fax, the Internet and email. Throughout this period, I also had first-hand encounters with the development of net.art (early Internet-based art exchanges) through HTBA's programming and commissioning. I was invited by Heath Bunting to participate in the Digital Chaos Slacker Cyber Conference in Bath, 1996 and later in the ANTI WITH E – Backspace.Org Lecture Series in London, 1997 alongside such as Richard Barbrook, Geert Lovink, Kathy Rae Huffman and others. In 1998, I completed my Masters research on the subject of 'mediation', supervised by Professor John Newling at Nottingham Trent University. In 2000, I set up the performance_art_network electronic discussion list, which still exists today (Fig. 1). All of this revealed a need to investigate further the immediacy of live performance alongside the capacity of new media technology to support new thinking around art as a form of cultural communication.

Discovering non-anglophone critical histories of the postavantgarde, such as Fluxus, Situationist and related practices, had become fundamental to the development of my practice throughout this time. Artist Robert Filliou's conceptualisation of *The Eternal Network* (or *La Fête Permanente*) (1968) as the 'collective effort of artists […] everywhere and […] one of the elements of

the human network' (Filliou, 1995, p. 80) shaped my understanding and foregrounds the present research. As a young somewhat earnest artist convinced of the fundamental and profound properties of performance as art, I identified readily with the inclusive and expansive immanence of Filliou's concept. Although I was only marginally active in peer-to-peer mail art networks often assumed to be the synonymous manifestation of *The Eternal Network*, I had a fundamental sense nonetheless of conceptually situating my art/life practice within 'a wider network of everyday events, doings, and sufferings 'going on around [me] all the time in all parts of the world' (Milman 2013, n.p). The existence of *The Eternal Network* provided a sense of belonging and connection with artists around the world. I shared the affinity that 'as artists we will keep in touch by mail; will, when money allows, travel, and each of us no matter what town, city or country we live in will create a modest centre of activity' (Robertson 1991, p.10).

It made sense that I first learned about *The Eternal Network* while travelling extensively to participate in performance art festivals during the post-1989 era of international cultural mobility, particularly across 'former East' and 'former West' (Formerwest.org, 2018) Europe. I also have a history of participation in network projects explicitly empathetic to Filliou's practice. One example is the passport-based *Les Territoires Nomades* (*The Nomad Territories*) (Fig. 2-3) originated by Collectif Inter/Le Lieu in Québec (1994-97), which traces the influence of Filliou's *Le Territoire de la République Géniale* (*The Territory of the Republic of Genius*) (1970-75). My affinity with Filliou is of central importance to both understanding and evaluating the current research. The question, '*what am I 'doing' with Filliou's work?*' becomes important (see 3.2.5, 3.5) regarding authorship, remediation or re-enactment of his practices and concepts.

The research, moreover, is motivated by a desire to re-examine the potential of Filliou's *The Eternal Network* as both a space of network collaboration and as a metaphor for the 'permanent creation' of the universe through taking account of current curatorial and technological discourses. Doing so enables a basis to critique the dependence of current network art practice upon online technologies. Contributing to the capacity of current curatorial

practice to address complex, conceptual, postavantgarde works such as *The Eternal Network* is a further motivation. Orthodox museum and gallery curating have default modes of engaging materiality that derive knowledge and value principally from physical artefacts and which cannot therefore articulate the performative, temporal relationships that constitute network art practice (Graham and Cook, 2015, pp. 51-83).

In this sense, the research often refers to 'curatorial behaviour' to emphasise the temporal qualities of curatorial practice, particularly when engaging the event-based and performative ontology of network art practice. In *Rethinking Curating*, Beryl Graham and Sarah Cook 'describe new media as being characteristically about process rather than object, and […] use verbs of behaviour than nouns of medium to describe artworks.' (Ibid, p. 5) I'm also interested to observe a tendency for contemporary postmodern, postmedium artists to 'behave curatorially', which is to say to 'borrow' behaviours from curating (such as collecting, exhibition-making, writing) and embed these into their own generative, creative practice, to determine the curatorial context for their own work. This tradition of the artist-curator is well established from Duchamp to Group Material, including Filliou (2.3.4) among others in between, and seems designed at least in part to thwart or limit future institutional curatorial intervention. Nam June Paik's reported exclamation: 'Marx: Seize the production-medium. Fluxus: Seize the distribution-medium!' (Saper, 2001, p. 133) also suggests an ideological awareness underpinning the cultural dimension of network art practice. In other words, the means of dissemination becomes and supersedes the means of production. I also use 'curatorial behaviour' to acknowledge how, particularly online behaviours of appropriation, dissemination and mediation have become ubiquitous beyond the professional realm of institutional curatorial practices. 'Curatorial behaviour' thus emerges as relevant to this research insofar as it contributes toward social and cultural anthropology of how we discover, make and remake the postdigital world around us.

1.2. Research Enquiry

This research project identifies and develops artistic-curatorial methods of practice-based research capable of articulating late twentieth-century network

art practices after the Net and after globalisation. It considers how artists have sought to transcend geographical, political, psychological and social frontiers of mind and territory, of mental and physical space since George Brecht and Robert Filliou's creation of *The Eternal Network* in March 1968 replaced 'the [obsolete] notion of the avant-garde' (Filliou 1973, p. 7). The research considers how concepts and structures of network art practice have enabled new formations of collaboration, exchange and dialogue across obstacles of borders and boundaries. The study focuses initially on models of networked artistic and creative practice emerging historically from within the techno-cultural complex of the *Sputnik* era. It then develops through discussion and analysis of artistic and curatorial practice in the context of Web 1.0, Web 2.0 (Lovink 2011, pp. 1-23). It then signals opportunities for new strategies in response to the emergence of 'Web 3.0' (Kreps and Kimppa 2015) including blockchain technology (Catlow, Garrett, Jones and Skinner, 2017).

At the outset of the study, I set **two central research questions**:

- How can *The Eternal Network* be curated after globalisation?
- What are both the opportunities and limitations of curating network art practice given current dependence on Internet technologies?

The **first question** here refers to artists George Brecht and Robert Filliou's announcement of the creation of *La Fête Permanente* (or, in non-equivalent English translation*, The Eternal Network*) in 1968. Brecht and Filliou's collaboration emerged from their association within Fluxus: a postavantgarde in art variously described as a collective, movement or network itself. *The Eternal Network* shares with Fluxus more broadly a late-twentieth-century desire for internationalism and globalism in communication, dialogue and exchange (Higgins 1998). The decentralised or distributed planetary network model enabling *The Eternal Network* as a utopian experience and expression of 'globalism' also equally allows, however, the integration of economic and social activities necessary to enable the 'societies of control' (Deleuze 1992) of contemporary 'globalisation'. The **second question** then highlights the friction between the desire for 'globalism' attendant to *The Eternal Network* and any and any sense of 'globalisation' as a techno-positivist panacea, particularly given how embedded near-instantaneous communication technologies have

become in our contemporary world. Use of these technologies has contracted our experience of geographical distance (Virilio 1995) and, arguably as a consequence, has enabled conditions of hegemonic globalisation. It is pertinent then to re-examine and critique Filliou's principles of 'poetical economy' and the conceptual, postavantgarde nature of *The Eternal Network* as a basis to develop curatorial strategies that respond to artistic, economic and social conditions of globalisation.

I designed **four research aims** identifying what would be required to answer the research questions. These were to:

- ensure a present understanding of network practice from a position of current engagement.
- establish my role as an active practitioner-researcher within a range of curatorial contexts and communities of practice.
- develop a range of artistic, creative, critical and curatorial strategies toward working in and across a range of online, offline and hybrid platforms.
- attempt to 'remediate' (Bolter and Grusin, 2000) analogue concepts and principles of Robert Filliou's practice and work related to *The Eternal Network* through contemporary, particularly digital and online, contexts of practice.

Further, the achievement of these research aims would depend on the accomplishment of **three research objectives**:

- To examine how twentieth-century postavantgarde practices—in particular, conceptual art, performance art and net.art—reveal creative strategies that both anticipate and resist the geopolitical, networked context of Twenty-first Century 'globalisation'.
- To curate a series of projects experimenting with forms of network art practice through which work emerging from these fields can be disseminated through a range of means and media.
- To analyse the opportunities and limitations of curating network art practice given current dependence on Internet technologies.

1.3. Methodology

The core of the research is practice-based in my development of an ontology exploring the '**locations**', '**durations**', '**materialities**' and '**interactions**' of network art practice in a late-Web 2.0, postmedium condition. Positioned within a historically informed and critically contextualised field of practice, I adopted a hybrid position of engagement as an artist-curator-performer which understands artistic practice and curatorial behaviour as interchangeable (which is to say as temporal, event-based, performative and networked). Importantly, this methodological approach is empathetic to Filliou's perspective as a practitioner and enabled me to inhabit the concepts and principles driving his work. In my earlier practice, I was as wary of online and digital space as I suspect Filliou is too. Through shifting him into this space in the course of the research, I have been able to make the same journey with my practice in finding more ways *to be networked* and *in the network*. 'Research', Filliou proposed, 'is not the privilege of people who know—on the contrary it is the domain of people who do not know' (Filliou, 1995, p. 82). This view reflects how he came to art later in life (his first solo exhibition came at Galerie Köpcke, Copenhagen in 1961 when he was 35 years old) having been a teenage member of the French Resistance Movement, studied economics at UCLA, and worked for the United Nations Korean Reconstruction Agency (UNKRA). He was influenced greatly by the utopian socialism of Charles Fourier and motivated as a combination of all these experiences by the desire to make 'the world a world with peace and harmony' (Thompson 2011, p.153). He saw creativity and artistic practice as direct means to achieve these aims through co-research and co-invention. His many practice-as-research projects included *Research on The Eternal Network*, *La Galerie Légitime*, *La Cédille qui Sourit*, *Permanent Creation*, *The Genial Republic*, *Research on the origin*, *Built-in versus Built Upon*, *The Principles of Poetical Economy*, the *Art-of-Peace* and many more. His methodology is further revealed in what he calls the *Relative Secret of Permanent Creation* ('Whatever you're thinking; think something else. Whatever you're doing; do something else') and the *Absolute Secret of Permanent Creation* ('Desire nothing, decide nothing, choose nothing, be aware of yourself, stay awake, calmly seated, do nothing' (Filliou 2014, pp. 90–95).

Given the background above, the research project sought to implement and demonstrate as much of Filliou's methodological approach to practice as possible but within the changed context of contemporary online and offline environments. This juxtaposition would be essential in testing the viability of the concept behind *The Eternal Network*, in order to determine how one might curate it today. Realising the value of embedding curatorial behaviour in artistic practice meant that I would be able to determine the conditions of production, distribution and reception of the work. In the first instance, I also felt this needed to be an event-based approach so that the 'now-ness' of the networked, telematics exchange would be central to the experience of the work.

Throughout the project I drew upon a range of Filliou's concepts and practices through exploring works such as *Le Filliou Idéal* (1964), *Video Dinner* and *Video Breakfasting* (1979), *Non-école de Villefranche* (1965) and *l'Anniversaire de l'art* (1963-present), *La Galerie légitime* (1969), *Research at the Stedelijk* (1971), and *Travelling Light – It's a Dance Really* (1979). Given Filliou's wariness of 'high-tech gloom' (Thompson 2011, p. 49), some of these could be considered 'remediations' (Bolter and Grusin, 2000) insofar as I explored ways to resituate Filliou in an online, digital space distinct from his typically analogue, offline habitus. I was unsure whether the concepts and principles of his practice, particularly as concerns *The Eternal Network*, would withstand the late Web 2.0 environment. This uncertainty drove my enquiry. Instead of devising a historical-curatorial approach, I sought to performatively inhabit concepts associated with *The Eternal Network* in a range of ways. Ultimately, the research identifies *The Art-of-Peace Biennale* as a partially unrealised project, which could be explored further as an artistic-curatorial platform enabling a context for this work to happen between 2015-17.

The research also employs a diverse range of methods within the context of this methodological approach. The methods established to conduct the contextual review have been successful in historically mapping practice through archival, oral history and exhibition research. I saw this as essential to establish the postavantgarde art basis of practice that serves to stimulate the research's practical, curatorial activity in present contexts. I undertook research visits including to Artpool Art Research Centre, Budapest, where I interviewed György

Galántai (see Appendix I), and Die Schwarze Lade - Black Kit, Köln to understand more about the networking and archival practice of Boris Nieslony. It was also important to visit the exhibition *Robert Filliou: The Institute of Endless Possibilities*, curated by Lisa Le Feuvre at Henry Moore Institute, Leeds as the first institutional solo exhibition devoted to Filliou in the United Kingdom. I also became consultant curator of the group exhibition *The Last Art-of-Peace Biennale*, Richard Saltoun Gallery, London which became a significant offline curatorial practice outcome of the research (see Appendix II).

To address any imbalance in dealing historically with Filliou and the milieu of *The Eternal Network* over more contemporary new media theory and practice, I undertook this methodological process of archival, interview and exhibition research to develop my networked practice empathetic to, but distinct from, the histories of practice I was researching. I identified important curatorial platforms that can be experienced directly online, such as furtherfield.org, and, with the use of electronic discussion lists such as CRUMB - Curatorial Resource for Upstart Media Bliss (see Appendix II), online video and audio streams of discussions and conferences, and social media such as Twitter, I mapped projects and links relevant to my research and practice. I have also developed and showed online performative/curatorial work using my domain and hosting at the online platform www.peacebiennale.info and often connected other forms of social media. Peer-to-peer contact, correspondence, collaboration and participation have become important methods to exploring network art practice.

In developing practice-based research outcomes, I have made a series of experimental online performances that have taken particular works of Filliou such as those mentioned above and have the overall effect of shifting Filliou's performance online. This method has been successful in both re-examining Filliou's model of practice within an online environment as well as in disseminating knowledge of his work across broader disciplinary communities of existing and potential interest. Curatorial projects interact with existing 'many-to-many' networking events such as the annual *Art's Birthday* event as well as through initiation of new projects. *Art's Birthday* [*l'Anniversaire de l'art*], for example, emerges from Filliou's declaration that Art was 1,000,000 years old on 17 January 1963 (the date of his 37th birthday) and serves as a context for

developments in network art practice over the last fifty years. It is at once a historical and contemporary example, an event curated in many different ways each year anew, unlike the problem of curating historical, autonomous artefacts in institutional exhibitions.

The critical, theoretical and practical investigation laid a coherent foundation in devising the principal practice-led outcome of the research. In discovering Filliou's conception of *The Art-of-Peace Biennale* (Thompson 2011), I became the self-appointed curator of *The Next Art-of-Peace Biennale, 2015-17* some thirty years after René Block organised the first edition in 1985. The web platform www.peacebiennale.info became a central practice output of the research, an online exhibition space, and an archival interface of the research. The written component of the thesis also presents specific criteria of analysis - an ontology - exploring the function of 'locations', 'durations', 'materialities', and 'interactions' of network art practice throughout the development of the research. It also intends to provide a reflective overview of implicit and explicit decision-making in the process of the work's development. This analytical ontology also became generative, rather than only descriptive, in the formulation and creation of the final exhibition (3.4).

1.4. Scope of the Research

The research emerged from wanting to understand the ontology of network art practice including, but also beyond, its material and technological infrastructures of creative exchange. It is a practice-based exploration through which a new body of artistic-curatorial practice is achieved to demonstrate responses to the research questions.

This research project is not an art historical treatment of the subject of networked art, nor a practical exploration of networked or digital art preservation, though it has within it examples which could be of use to those studies. The field of Media Art Histories already charts the catalytic relationship between art and technology in evolving and innovating new aesthetic forms through changing paradigms of production, distribution and reception (see, for example, Shanken, 2009; Medienkunstnetz.de, 2018). This research project does not seek to find material and technological solutions to preserving media-

based network-artworks as is the case of, for example, Josephine Bosma's current research on preserving Robert Adrian X's *The World in 24 Hours* (2.3.6).

The research does, however, provide an alternative model to curating *The Eternal Network* distinct from recent exhibition-making projects in galleries and museums concerning Filliou's work and milieu mentioned above and discussed throughout this thesis.

1.5. Definitions

The research engages '**curating**', '**network**' and '**globalisation**' as central research terms that intersect, implicate, diffract and entangle one other to explore how to curate analogue concepts and practices of pre-Internet network art practice after digital globalisation. All three terms are considered here as actively *becoming* and as porous and susceptible to the affordances, dynamics and interactions of the others. 'Curating' is understood as a behavioural practice of negotiating the production, distribution and reception of aesthetic and cultural experience. It is a critical and creative practice engaged in constructing, as well as reflecting, its subject. As discussed above (1.1) the emphasis upon curatorial behaviour overcomes customary specialisation of production, distribution and reception and by extension also that of the artist, curator and audience (2.3.5). 'Network', as the thing-to-be-curated, is proposed as both a concept for interpreting the world and an infrastructural object or system delimited by the extent of its links and stations. As such, the sense and experience of 'network' operation extend beyond the plane of points and lines toward a space-time of manifestation and interaction of consciousness (2.3.1). 'Globalisation' presents the contemporary conditions of curating networks – and indeed networked curating – and the almost wholly digital means of constructing the contemporary world of appearances and experiences. 'Globalisation', moreover, reflects contextually on a metamorphosis by which utopian 'globalism' of wholeness and interconnectedness in the 1960s seemingly becomes dystopian globalisation of fragmentation and isolation in the early twenty-first century.

The title of the research suggests its context to be '***after* globalisation**' discussed in parallel with the notion of '***after* the Net**'. The 'conceptual' and 'material' breaks of digital globalisation notwithstanding (Galloway, 2015, see 2.2.4), 'the contemporary phase of development, characterised by a network model' (Cox 2010, p.81) remains ultimately 'non-teleological, combining emergent and residual forms' (Ibid). Geert Lovink writes of Web 2.0, '[o]nce the Internet changed the world; now the world is changing the Internet [, its] mainstreaming is well and truly over, and the forgettable Web 2.0 saga has run its course' (Lovink, 2001, p.1). As such, 'after globalisation' and 'after the Net' indicate the particular cultural, political, social, and technological context surrounding the current moment of production, distribution and reception of network art practice. As also suggested by the terms 'postdigital' and 'post-Internet', this moment is one of disillusionment that '[d]igitality is a problem, not a panacea' and that '[p]lanetary neoliberalism is a boondoggle not a deliverance' (Galloway 2014, p.98). Furthermore, from a philosophical perspective at least, it may well be that the analogue holism of globalism virtualises immanence, whereas the separation perfected by digital globalisation in effect actualises transcendence (Galloway 2014).

There will be frequent reference to '**re-enactment**', '**reconstruction**', '**reperformance**' or '**remediation**' of historical performance or otherwise ephemeral, time-based works throughout the thesis. Re-enactment is a form of reconstruction by which otherwise partially or wholly materially intangible events, performances, happenings or interactions (therefore typically performance or new media art) can be preserved or conserved. Josephine Bosma's '*The World in 24 Hours* Revisited' (2.3.6) is a good example of this approach. Re-enactment is a potential strategy when the original performance was a one-off event by accident or design (and for any of a range of reasons). Reperformance is arguably a looser concept as it may not seek to preserve the 'authenticity' of the original but rather draw upon the relationship between the historical reference and its contemporary unfolding as a central dynamic of the work. Janez Janša's reperformance (2014) of Marina Abramović and Ulay's 'Imponderabilia' (1977) whereby the male and female figures of Ulay and Abramović respectively are substituted by pregnant women (Mglc-lj.si, 2018) is an example. More subtly, 'reperformance' can also refer to any interpretation of

an 'event-score' being a work deliberately designed for repeated, future performance in a manner, not unlike a poetry reading or music recital but including a much broader range. The event score is a post-Cagean art form and most readily associated with Fluxus (Friedman, Smith and Sawchyn, 2018). 'Remediation' here refers specifically to Bolter and Grusin's theory that new media (e.g. artificial intelligence, virtual reality) repurpose earlier media (painting, film and photography) in response to the double logic of remediation that 'our culture wants both to multiply its media and to erase all traces of mediation' (Bolter and Grusin, 2000, p. 5). The research eventually proposes 'inhabitation' of historical practice as the most appropriate term to describe the approach taken to Filliou here. (4.3)

1.6. Structure of the written component

The written submission accompanies the practice which is available online at www.peacebiennale.info. The thesis is in two main parts, each with three sections. Chapter 2—the contextual review—maps a critical, historical and theoretical framework (Fig. 4) through which the research project aims to develop appropriate practice-based research strategies addressing principles, concepts and practices of Robert Filliou's *The Eternal Network* after globalisation. It comprises three sections which historically charts the emergence of network art practice from within the techno-cultural complex of the *Sputnik* era, outlines the ontology of the network-artwork, and then explores the relationship between the analogue and digital (Galloway 2018a, 2018b) as a basis upon which to discuss recent examples of artistic and curatorial network practice.

Chapter 3 describes the development of practice during three consecutive periods which I have retrospectively divided into three sections based on chronology: *Ante/Biennale: Events, Performances and Exhibitions 2012-2015*; *The Next Art-of-Peace Biennale 2015-2017*; *Post/Biennale: Events, Performances and Exhibitions 2018*. I describe and evaluate thirteen principal networked art experiments in practice and apply criteria of analysis that outline the function of 'locations', 'durations', 'materialities', and 'interactions' in each instance. Doing so provided a comparable basis to identify and consider findings that I applied and exemplified in the final exhibition, *What is Peace?*

(Answer Here), 2018, Visual Research Centre, Dundee.

The conclusion (Chapter 4) highlights the findings related to both of the central research questions (4.2, 4.3), as well as reflects on my event-based, networked artistic-curatorial methodology (4.4), how the research overall contributes to knowledge in the field (4.5) and then finally makes suggestions for further research (4.6).
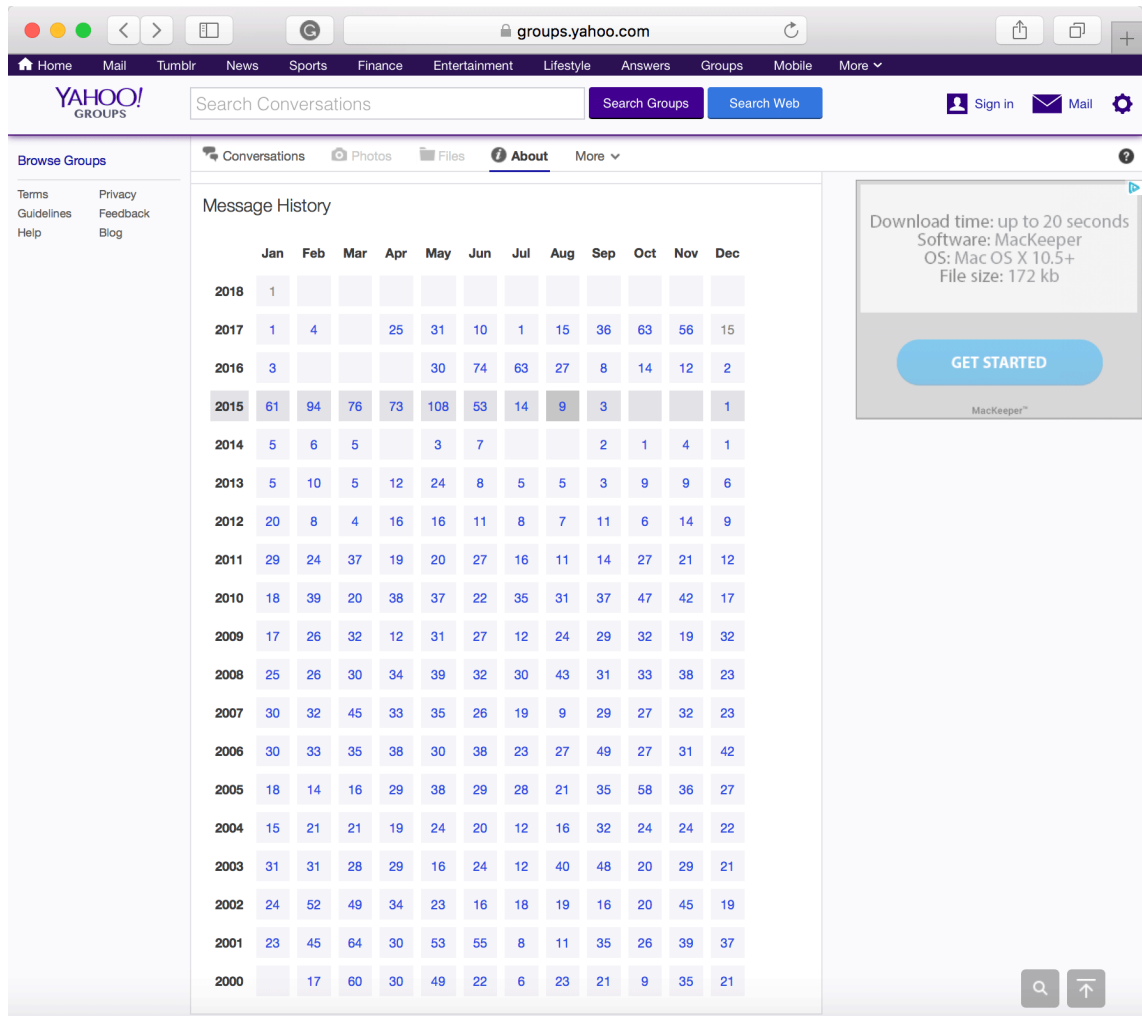
Figure 1: Message History, *performance_art_network* discussion list [screenshot] https://groups.yahoo.com/neo/groups/performance_art_network/info [Accessed 5 December 2018].

Figure 2: Collectif Inter/Le Lieu, Québec, Passport of the *Les Territoires Nomades / The Nomad Territories*, 1994-97.

Figure 3: nettime: NOMAD TERRITORIES [screenshot] https://nettime.org/Lists-Archives/nettime-l-9606/msg00016.html [Accessed 5 December 2018].

Name: Roderick Hunter
PhD Fine Art (Curating New Media Art)
CRUMB, University of Sunderland
Title: 'Curating The Eternal Network After Globalisation'
v1.0g: 25.10.12

key:
red = category / sphere
blue = primary source
green = secondary source
cyan = potential case study

curating
contemporary art
/ new media art

technology & globalisation:
decentralised hegemony
'political science'

eternal network:
distributed neoavantgarde
'poetical economy'

A R E A   O F   S T U D Y

FILLIOU: Poipoidrome 1963-present
MORRIS / TRASOV: Image Bank 1969-89
BEUYS: Free International University 1973-88
PETASZ: Commonpress 1977-90
FILLIOU: Telepathic Music 1977-9
GALÁNTAI: Artpool 1979-present
NIESLONY: Das Archiv die Schwarze Lade 1982-present
CORSARO: Lo Straniero 1986-2005
FRICKER: Decentralized Networker Congress 1992 / 2012
INTER / LE LIEU: Les Territoires Nomades 1994-7

FILLIOU / SPOERRI: The Festival of Misfits 1962
DEMARCO: Strategy Get Arts, 1970
SZEEMAN: Documenta 5, 1972
OBRIST: Do It, 1993-present
NESBIT, OBRIST, TIRAVANIJA: Utopia Station, 2003
BOURRIAUD: Altermodern: Tate Triennial, 2009
GENERAL IDEA: Haute Culture: A Reterospective 1969-1994, 2011
HOROBIN: DATA– Daily Action Time Archive Street Level, 2012

ASCOTT: La Plissure du Texte, 1983
Web Biennial, 2002-present
POPE: Art for Networks, 2002
LYOTARD: Les Immateriaux, 1985
WHITMAN: Local Report, 1972-2012

BUNTING: irational.org
OCCUPYB87.org, Berlin Biennale, 2012
Peter WEIBEL / Bruno LATOUR: Making Things Public, 2005

Chandler & Neumark. 2005
Filliou, Robert. 1996
Friedman, Ken. 1998
Held, John. 1991
Higgins, Dick. 1998
Miliman, Estera. n.d
Saper, Craig J. 2001
Welch, Chuck. 1995.

Krauss, Rosalind. 2000
Lippard, Lucy. 1973
Bourriaud, 2002. Relational Aesthetics
Bourriaud, 2002. Postproduction
Filipovic et al. 2010
Mouffe, 2007

Bates, Keith, 2012
Bosma, Josephine. 1997
Cook & Graham. 2010
Galloway, 2004
Grundmann, Heidi. 1984
Holmes, Brian. 2003
Krysa, Joasia. 2006
Manovich, Lev. 2001
Quaranta, Domeniica. 2010

Baran, Paul. 1964
Bey, Hakim. 2003
De Cauter, Lieven 2011
Dodge, Martin. 2007
Baudrillard, Jean. 1994
Home, Stewart. 1991/6
Lovink, Geert. 2012
Lefebvre, Henri. 2009
O'Rourke and Williamson, 2000
Virilio, Paul. 1992 / 97

'ludic' distance / proximity

conceptual mediation   institutional mediation   technological mediation   socio-economic mediation

'technocratic' distance / proximity

Figure 4: Research Map for 'Curating *The Eternal Network* After Globalisation', 25.10.2012

2. CONTEXTUAL REVIEW

2.1. Introduction and Structure

This chapter maps a critical, historical and theoretical framework through which the research project aims to develop appropriate practice-based research strategies addressing principles, concepts and practices of Robert Filliou's *The Eternal Network* after globalisation. The review focuses on the intersections of curating, network and globalisation to, in short, explore whether network art practice after the Internet represents 'high-tech gloom' (Thompson 2011, p. 49) or possibly signals a way toward a 'New Authenticity'? (Zugehend auf eine Biennale des Friedens, 1985) (Fig. 84).

The review comprises three related but distinct sections. The first section (2.2), *Beyond 'East' and 'West' through 'The Eternal Network': Networked Artists' Communities as Counterpublics of Cold War Europe*[1] critically and historically charts the emergence of network art practice from within the techno-cultural complex of the *Sputnik* era. This time-frame is significant for the research as a moment of utopian promise that also heralded the ideological onset of the East-West Cold War. This irony led to the construction of borders of mind and territory in which artists intervened through rethinking new and traditional communications media as methods of artistic practice. The section includes a discussion of how artists in the mid-twentieth-century embraced the alternative models of participation and dissemination enabled by communications networks to overcome or transcend geopolitical distance in time and space. It particularly focuses on models of practice such as the *Documenta 6 Satellite Telecast* (1977)—featuring Joseph Beuys, Douglas Davis and Nam June Paik—, Robert Filliou's *TELEPATHIC MUSIC no. YOUNG*

---

[1] This section was initially presented as an edited paper at the conference *Performing Arts in the Second Public Sphere,* Literaturwerkstatt, Berlin, 9-11 May 2014 and then published in expanded form in a peer-review collection. See Hunter, R. (2018). Beyond 'East' and 'West' through *The Eternal Network*: Networked Artists' Communities as Counterpublics of Cold War Europe. In: K. Cseh-Varga and A. Czirak, eds., *Performance Art in the Second Public Sphere*. Abingdon: Routledge, pp. 19-31.

ARTISTS' CLUB—made with György Galántai (1973)—, Mieko Shiomi's *Spatial Poem* (1965-1975), and Jarosław Kozłowski and Andrzej Kostołowski's *NET Manifesto* (1971). I argue that these artists constituted a networked 'counterpublic' which can be better understood through a discussion of ideas related to ideology, cybernetics, counterculture and public sphere as seen through writings of Neumark and Chandler (2005), Findeisen and Zimmermann (2015), Paulsen (2013), Parks (2005), Hardt and Negri (2000), Habermas (2014) and Warner (2002). The sense of a network-as-counterpublic builds on a historical notion of the avant-garde as having a network structure circumvents official public spheres of discourse. In the former Eastern Europe, this phenomenon became recently characterised as the 'second public sphere' (See for example http://www.2ndpublic.org/). A question arises here concerning how any notion of 'public sphere' has changed after the Net and redefined discourse and practice around privacy, surveillance and what the Situationists would have described in the 1960s as 'recuperation'.

The second section (2.3.) *Curating the Network-artwork After Globalisation*[2] takes George Brecht and Robert Filliou's co-creation of *The Eternal Network* (1968) as a starting point to explore the idea of whether an artwork could function as a network and vice versa—the grounds on which to determine the success or failure of an artwork-as-network, and the role curatorial practice might have in these respects. Having established in the first section that postavantgarde artists employed communication media as artistic media to circulate both concepts and images to develop collaborative practice, this section makes it clear that the network is not only an alternative means of circulating artworks but arguably an artwork in itself. My analysis in this section identifies how production, distribution and reception integrate within the unfolding of the 'network-artwork'. I argue that the attractiveness of the network-artwork is at once political and aesthetic given its function as a decentralised, or

---

[2] This section was initially presented as an edited paper at 'MEDIA ART HISTORIES 2013: RENEW: The 5th International Conference on the Histories of Media Art, Science and Technology and then published in the peer-review proceedings. See Hunter, R. (2016). Curating the Network-artwork after Globalisation. *Acoustic Space*, 15 (OPEN FIELDS. Art and Science Research Practices in the Network Society), Latvia: RIXC Center for New Media Culture, pp.20-29

distributed, environment bypassing particularly institutional curatorial spaces. Moreover, The notion of a network-artwork, where dissemination becomes and precedes creative production, reveals a space in which artistic and curatorial processes, the roles of curator and artist and so also the relationship between artistic and curatorial research become blurred. The section extends to a discussion of how Robert Filliou employed curatorial strategies within his practice, evidenced in works such as *La Galerie Légitime* (1961-72) and *Hand Show* (1962). Considering the challenge of exhibiting such work in a solo retrospective at the Henry Moore Institute, Leeds (2013), contemporary developments in new media art and curatorial practice are discussed as benefiting a historical analysis of Filliou's network-artwork practice.

The third section (2.4), *From the Analogue Globalism to Digital Globalisation* observes that the concepts, principles and practices of *The Eternal Network* emerge from an earlier historical period unlike the experience of our contemporary world. This change is due to a paradigm shift of analogue to digital, offline to online, synthesis to separation, immanence to transcendence. This section particularly focuses on the Biennale as both condition and critique of globalisation (2.4.1) and relationship between the analogue and digital (Galloway 2018a, 2018b) as a basis upon which to discuss recent examples of artistic and curatorial network practice. These will include examples of contemporary critical art practices involved in constructing platforms, infrastructure and networks as acts of dissent and resistance against homogenous cultural formations, such as can be seen through the work of Furtherfield, London. If Filliou was correct in his observation that *The Eternal Network* replaced the concept of the avant-garde on the basis that 'with incomplete knowledge, who can say who is in front, and who ain't?' (Filliou 1973, p. 7), what are the implications for artistic-political agency and activism in contemporary art in the non-linear world of knowledge production through Internet technologies?

2.2. Beyond 'East' and 'West' through *The Eternal Network*: Networked Artists' Communities as Counterpublics of Cold War Europe

This section considers how 'networked communities' (Findeisen and Zimmermann, 2015) of postavantgarde artists in the Cold War period

reconceptualised frontiers of mind and territory named 'East' and 'West',
particularly in Europe. Preceded and overlapped by events such as the
Hungarian Revolution (1956), the launch of the first artificial Earth satellite
Sputnik 1 (1957), the Televised Moon Landing (1969). As illustrated by Robert
Filliou's 1968 conception of *The Eternal Network*, the 1960s-70s was an
expansive period for the artistic counterculture (Roszak 1995) in both Europe
and the United States of America in particular. Many artists resisted the state-
driven Cold War propaganda on both sides through intervening in
communication systems—such as postal, radio, telephonic and television
transmission—to develop their own horizontally distributive 'distance art and
activism' (Chandler and Neumark 2006, p. 4). This networked approach of
'artists turning communication media into their art media' (Ibid., p. 3) is also
where 'art, activism and media fundamentally reconfigure each other—at a
distance' (Ibid.). This distance, they contend, 'is always multiple and relative in
its configurations […] coloured by geography, technology, temporality, emotion;
or it may reference the gap, space, or interval between two points, lines or
objects' (Ibid.), as the postavantgarde aspires to become a countercultural
experience of global, peer-to-peer communication. This also internationalised
the social, cultural and political scope and function of a 'second public sphere'
to circumvent totalitarian colonisation of private and public realms of action,
behaviour, thought and experience as particularly experienced by artists in
East-Central, South-Eastern Europe and the Balkans. Examples discussed will
include Robert Filliou's announcement of *The Eternal Network* (1968), and
collaboration with Hungarian artist György Galántai to present *Telepathic Music*
(*Telepatikus Zene*, 1979) in Budapest. I will also analyse Mieko Shiomi's *Spatial
Poem*-series of global events (1965-1975) and Jarosław Kozłowski and Andrzej
Kostołowski's *NET Manifesto* (1971). The section concludes by indicating how
the art practices of these networked communities in this period facilitated
horizontal distribution, transmission and reception of concepts, images and
ideas reflecting on the emerging reality of late twentieth century Cold War
society and became a medium of collaborative production and critical
dissemination between East and West.

.

2.2.1.   *Sputnik*, Cold War Technologies and New Network Architectures

The launch of *Sputnik 1* by the Soviet Union (4 October 1957, Baikonur, Kazakhstan) remains an important motif of the ideological context surrounding postwar US-Soviet discourse across former East and West in Europe and signified accelerated political, military, technological, and scientific development. In her prologue to *The Human Condition*, in which she also goes onto outline her theory of the public sphere, Hannah Arendt observes, 'this event, second in importance to no other, not even to the splitting of the atom, would have been greeted with unmitigated joy if it had not been for the uncomfortable military and political circumstances attending it' (Arendt 1998, p. 1). This irony lies in humankind's achievement in conceiving of the wholeness of life on our planet and yet signalling the possibility of 'escape from men's imprisonment' (Ibid.) from within our failures in this same world. In particular, the *Sputnik*-era ushered exploration of planetary, satellite communication but primarily from the perspective and function of the military-industrial-information complex from which it emerged. Kris Paulsen cites Lisa Parks' *Cultures In Orbit* (2005) to argue that while satellite technology "enabled instantaneous, real-time audio and visual contact between distant sites, joining them in a simultaneous 'now', and it's use also 'highlighted how the fantasy of a 'global present'" was steeped in 'Western discourses of modernization, global unity, and planetary control' (Paulsen 2013, p. 6). Parks talks particularly of the first live, global satellite television programme titled *Our World* broadcast from the BBC in London on 25 June 1967, which emphasised "the difference between life in the various hemispheres, (…) making it clear that the 'industrialized' and 'free' North and West stood against the 'hungry' and 'developing' South and East" (Ibid. p. 7). It is also relevant to note Park's observation that the Soviet Union withdrew from the broadcast in protest at Western political support for Israel in the Middle East which led to the similar withdrawal of Poland, Hungary, East Germany and Czechoslovakia (2005, p. 27). Paulsen concludes that either way:

> Viewers watched the hosts of the show connect the "here" of the television studio, to the various "there" of the satellite uplink sites. The viewers were neither here nor there; they were on the outside looking onto a "global now" that did not include them. Televisual

transmission may have achieved transcontinental instantaneity, but its multi-directionality did not include the audience in any of its vectors.

(Paulsen 2013, p. 10)

Reinhold Martin reflects further that '*Sputnik* and its American counterpart, Explorer, were also the very product of the medium of publicness that was the sine qua non for both (or all) sides of the Cold War impasse: the modern state' (2013, n.p). This, taking the perspective of Michael Hardt and Antonio Negri (2000), meant the 'categories of 'public' and 'private', linked historically with state socialism or social democracy on the one hand, and liberal republicanism on the other, simply connote two different means to the same end: the reproduction of capital' (Martin 2013, n.p). Notwithstanding the differences in the political organisation of societies in the former 'East' and 'West' of Europe, *Sputnik* signalled a moment of technological acceleration leading to a countercultural realisation that 'cold war technocracy itself had granted its opponents the power to see the world in which they lived as a single whole' (Turner 2008, p. 83). The United States of America in its desire to establish an 'imaginary construct' or 'Western fantasy' of 'global presence' (Parks 2005, p. 23) had responded directly to the Soviet Union's successful launch of *Sputnik 1* by setting up the Advanced Research Projects Agency (ARPA) whose work led to the Prototype of the Internet, called 'ARPANET', being successfully tested in 1969. Prompted also by the Cuban missile crisis of 1962, Paul Baran's *On Distributed Communications Networks* was published for the United States Air Force Project RAND in 1964 and proposed a digital data communications system able to withstand a nuclear attack through identifying and reviewing three modes of network architecture, namely 'centralised', 'decentralised' and 'distributed' (see https://www.peacebiennale.info/blog/paul-baran-centralized-decentralized-and-distributed-networks-1964/). Each of these demonstrated how data can travel between interlinked nodes across a network. The centralised model represents a 'one-to-many' network where data originates from or transits a central server while the decentralised model is effectively 'a distributed network of centralized networks' (networkcultures.org, no date) still reliant on central hubs connecting spoke 'nodes'. The distributed model, by contrast, represents a 'many-to-many' network where data flows between nodes in more unpredictable ways and as a communication system

can withstand hostile interventions. The distributed network would prove essential not only for the Cold War superpowers in pursuing military supremacy through technological advancement but also for the planetary counterculture emerging in parallel during the same period who would seek to use any available communication media and systems such as postal, radio, telephonic and television transmission.

2.2.2. Network consciousness: *Documenta 6 Satellite Telecast*; Robert Filliou and György Galántai

It would take until twenty years after the launch of *Sputnik 1* that artists would explore live satellite broadcast on a planetary scale, when performances by Nam June Paik, Joseph Beuys and Douglas Davis were telecast to twenty-five different countries during Documenta 6 in Kassel, former West Germany. Organised by Davis (Miller and Weinberg 2015, p. 108), the broadcast featured Paik and Charlotte Moorman performing events such as *TV Bra, TV Cello,* and *TV Bed* live from Kassel, Joseph Beuys addressing the world on humanity, art, creativity and 'social sculpture', and Douglas Davis, not in Kassel but from Venezuela, performing *The Last 9 minutes*, 'a participatory piece in which he addresses the time/space distance between himself and the television viewing audience' (Eai.org 2017). More research is needed to verify the reach of the broadcast and how many of the countries may have been outside the West, but it is not encouraging to notice the small number of artists from the Eastern Bloc, or even outside Europe or the United States, who participated or exhibited works in the whole of Documenta 6. In this sense, it is tempting to see the broadcast, whatever the intentions of Beuys, Paik and Davis, as emblematic of the 'western fantasy of global presence' (Parks 2005, p. 23) through which globalisation emerges as a solution to European decolonisation across the world while the Soviet Union maintains occupation of East-Central Europe. Paik's performances featured television sets as objects whether on Moorman's body or as part of a sculpture relaying the broadcast itself, or as part of his work, *TV Buddha*. Beuys, whose 'essential aims' are described as 'the extension of the concept of art in the frame of creative forces in each individual', 'insisted to use his allotted time of this telecast for direct address to the public and renounced all other possibilities of expression and with some hesitation [the

organisers] granted this request' (Electronic Arts Intermix 1977). Beuys addressed the camera, introducing and elaborating on the need for 'social sculpture' as a 'new form of art' and referred to the relationship between art, liberation and freedom (Medienkunstnetz.de 2017). As there was no feedback channel for viewer interaction, both Paik and Beuys' approaches did little to change the 'one-to-many' and centralised model of network communication of the satellite broadcast medium. Douglas Davis, by contrast, broke the convention of the fourth wall in his performance *The Last Nine Minutes*. Gesturing at the viewer from the other side of their television screen, he appeared to strike the inside of the screen with his fists. Then he flattened his palms outwards suggesting the viewer should lay their hands on the screen to reciprocate contact. In this way, Davis also physicalised the object of the television like Paik and addressed the viewer directly like Beuys. The difference, however, is that Davis addressed the individual viewer through the camera (where Beuys saw the mass public by contrast) and looked for a human connection on a one-to-one that cut across the mass media. At this threshold of new globalised satellite telecommunication, Davis seems aware that new technologies and new networks will not only shape our understanding of the public sphere but structurally transform that space of discourse production on a global scale. While appearing decentralised, according to Baran's formulation (1964), satellite telecommunication networks still retain centralised nodes of concentrated power and influence in the production of public discourse. Davis' exhortation to the individual viewer in front of their television set is to retain the capacity of one-to-one, distributed human exchange to provide another channel of discourse production, and indeed of political and cultural action, instead of inevitably adapting to certain forms of conditioned political or cultural behaviour caused by this proliferation of new media.

The global reach of the broadcast matched the utopianism of Beuys' vision and chimed with a growth in planetary consciousness since images of Earth shot from space had appeared more frequently over the previous decade. The first colour photograph of Earth, taken from NASA's ATS-3 satellite on 10 November 1967, signalled a paradigm shift in awareness of our planet as a homeostatic, interconnected, cybernetic feedback network system. 'Network' here is as much, as Bruno Latour holds, 'a concept, not a thing out there (...) a

tool to help describe something and not what is being described' (2005, p. 131). Network consciousness was arguably a tool to describe the systems orientation of cybernetics as 'a vision of a world built not around vertical hierarchies and top-down flows of power, but around looping circuits of energy and information' (Turner 2006, p. 38). This was also not only a phenomenon of the former West, however, as Slava Gerovitch also describes 'the cybernetics movement as a vehicle of de-Stalinization in Soviet science [seeking] a new foundation of … a computer-based cybernetic criterion of objectivity as overtly non-ideological, non-philosophical, non-class-oriented, and non-Party-minded' (2002, p. 8). We also know that Rezső Tarján led the Research Group for Cybernetics within the Academy of Sciences (Kibernetikai Kutatócsoport, KKCS) in Budapest as early as 1957, and so conditions of knowledge of the new discipline were becoming widespread in the East. This notwithstanding Norbert Wiener's *Cybernetics: Or Control and Communication in the Animal and the Machine* was not available in the Soviet Union until 10 years after its 1948 publication as 'the political theorists of the USSR were unable to reconcile the implications of cybernetic theory with Marxist-Leninist doctrine' (Ascott 2003, p. 163). Highlighting the weakness of 'vertical hierarchies' of the modern state would also be useful to postavantgarde artists seeking to circumvent command and control power structures. From an artistic perspective, the intermingling of systems orientation, network consciousness and new directions in contemporary art was present in the former East as well as West from the 1960s onwards.

Though no scientist, and quite possibly a technophobe given his distrust of 'high-tech gloom' (Thompson 2011, p. 49), Robert Filliou co-created *The Eternal Network* or *La Fête Permanente* (in its non-equivalent French) with George Brecht in 1968 as a *network-artwork* that could enable collaboration, exchange and dialogue across space and time in the interest of 'permanent creation'. In a lecture in 1977 Filliou explained further:

> So the way I see the Network, as a member of the Network, is the way it exists artistically through the collective efforts of all these artists in Europe, in North America, in Asia, in Australia, in New Zealand, [also, in Africa] – everywhere […] each one of us artistically functions, in the Network, which has replaced the concept of the avant-garde and which functions in such a way that there is no more art centres in the world. Nobody can tell us, as

> Terry Reid put it, where the place is – where we are is where the
> things are taking place and although we may need to meet at
> times or gather information at certain places – the network works
> automatically. But this artistic network itself – it may help to think
> of it as being part of the wider network where artistic activity just
> becomes one of the elements of the human network, and I would
> include in it all our fellow travellers, other animal and plant
> species. This world/earth experience is part of this wider network
> which you can take or leave but certainly has been important to
> many of us working with these concepts and ideas.
>
> (Filliou 1995, p. 80)

More than solely a means of distribution or medium of production, for Filliou *The Eternal Network* became a conceptual context for spontaneous and 'permanent creation'—a horizontally distributive, participatory space-time of uninterrupted creativity, which would overcome the dialectical relationship between 'art' and 'life', affirm both 'work' as 'play' and 'art' as 'organised leisure' to critique both alienated labour and alienated art. *The Eternal Network* is then a conceptual *artwork-network* through which the related concept of 'permanent creation' can be experienced and understood.

Filliou's belief in these principles led to an itinerant practice lived through the dissemination of *The Eternal Network* geographically and conceptually. Born in Suave, France in 1926, he lived for various periods in the United States of America, South Korea, Egypt, Spain, Germany, and Canada and travelled more widely still across Europe and Asia. While living in Düsseldorf, he won a DAAD scholarship in Berlin and exhibited work in Jürgen Schweinebraden's gallery in East Berlin. His experience of former Eastern Europe was otherwise limited, however, but significant in particular to György Galántai's development of the Artpool Art Research Center in Budapest. Filliou travelled with his collaborator Joachim Pfeufer to Budapest from Berlin in 1976 to exhibit their *The Real Space-Time Poïpoïdrome No. 1. (Poïpoïdrome à Espace-Temps Réel No.1.)* at the invitation of art historian, curator and networker László Beke. In being an 'ambulant' structure, Filliou thought of the Poïpoïdrome as an artistic environment and nomadic centre for permanent creation able to manifest itself across a range of sites, situations and importantly communities of artists. On the occasion of its exhibition at the Young Artists' Club, Budapest it also produced a social space for the city's postavantgarde artists to gather. One of these was György Galántai who, although impressed by the event, would only

develop a correspondence with Filliou from September 1979. In March of that year, Galántai had announced the formation of Artpool by circulating a poster-catalogue of his own 1978 exhibition through the international mail art network stamped with the message 'please send me information about your activity.' Filliou's response was a postcard asking Galántai to make a poster made to exhibit at the entrance of the Young Artists' Club, which read:

> TELEPATHIC MUSIC no. YOUNG ARTISTS' CLUB
> fond remembrance
> warm wishes
> handshakes
> ROBERT FILLIOU – September 1979.
>   (Galántai and Klaniczay 2013, p. 36)

The postcard is one of a series that Filliou used from 1973 under the title *Telepathic Music* as another demonstration of permanent creation. The 1979 postcard was an archival and performative document simultaneously recalling the 1976 meeting, a score for an event (make a poster, write on it, hang it on the wall) and a 'telepathic exchange' between artists in the East and the West. Filliou himself appears in a photograph on the reverse of the postcard and is described as 'The Father of *The Eternal Network*'. The postcard was his 1977 contribution to the *Image Bank Postcard Show*, an international network project by Michael Morris and Vincent Trasov aiming 'to create a collaborative, process-based project in the hopes of engendering a shared creative consciousness' (Belkin.ca 1995, n.p.). The 1979 postcard could be perceived as Filliou's recognition of Artpool as a new node emerging in *The Eternal Network*, understood at that time synonymously as the international mail art community. Filliou's request inspired Galántai to launch Artpool Periodical Space (APS) as an artistic-archival-curatorial practice through which to align his activity with the spirit of permanent creation and *The Eternal Network*. Further activities of APS became Artpool's main curatorial-archival framework between 1979-1991 as antecedent or early manifestation of the 'active archive' (Galántai and Klaniczay 2013, p.15). The Active Archive – as an institution and open artwork – still develops through exchange and is realised in multiple formats such as exhibitions, events, publications and the web.

2.2.3. Mieko Shiomi: Poetry as a Spatial Cartography of Events

Robert Filliou was a participant in artists' networked practices as well as the conceptual architect of *The Eternal Network*. Sometime between March and May 1965—almost 15 years before *Telepathic Music* in Budapest—he participated in Meiko Shiomi's *Spatial Poem No. 1: Word Event*, the first of which would become a series of 'nine global events' in her *Spatial Poem*-series (Shiomi 1976). Invited by Shiomi to 'write a word or words on the enclosed card [sent by post] and place it somewhere' (Ibid., p.1), Filliou wrote 'love joe shiomi' and placed it 'in his wallet [so it could be in a] random location wherever he is', while Čestmír Janošek wrote 'SHIT' ('HOVNO') on a card at Jiří Kolář's Vinohrady address in Prague, and Kolář himself wrote 'WORD' on his and placed it 'on a small shed for starling' (Ibid., pp.2–9). In another part of the city, Herberta Masaryková wrote 'eleven instruments' on hers and placed it 'in the third pigeonhole' of her desk at Prague 1, Maltezske 15. (Ibid.) Meanwhile, in Kiev, George Drofa sat at his writing table at Pechersky spusk 18 and wrote:

> cosmonaut
> izba
> samovar
> parasha
> chumak.
>
> (Ibid.)

Working with responses such as above but also from Spain, Scotland, England, France, Netherlands, Denmark, Austria, former West Germany, Japan, USA and elsewhere, Shiomi made a three-dimensional cartographic object and later included a mapping of these textual events in in her artist-book, *Spatial Poem* of 1976 along with the eight other events in the series, namely, *Direction Event* (1965), *Falling Event* (1966), *Shadow Event* (1972), *Open Event* (1972), *Orbit Event* (1973), *Sound Event* (1974), *Wind Event* (1974), and *Disappearing Event* (1975). These events were mapped onto plan views of the northern hemisphere with Europe on the left-hand page, North America on the right-hand page, leaving East Asia—and particularly Japan—toward the centre of the two-page spread.

Filliou, Kolář and Masaryková also participated in *Spatial Poem No. 2: Direction Event* occuring simultaneously around 10:00 pm Greenwich Mean

Time (GMT) on 15 October 1965, when Shiomi asked 'what kind of direction were you facing or moving towards?' (Ibid., p.1) Filliou 'was on top of Marianne Staffeldt in Villefranche, France' (Staffeldt confirmed she 'was under Robert Filliou' similarly) (Ibid, p.10). Masaryková was 'fetching a cup of black coffee from her kitchenette to her desk in Prague', (Ibid.) Kolář 'was going back to his apartment' (Ibid., p.13) while Bohumila Grögerová, also in Prague, was 'sitting at his [sic] desk facing North-East; for a while [looking] to the right through the window toward South-East' (Ibid.). *Spatial Poem No. 3: Falling Event*, between 24 June-31 August 1966, featured Jindřich Chalupecký, Ladislav Novák (Czechoslovakia), Vytautas Landsbergis (Lithuania), Miroslav Miletić, Branko Vučićević (Yugoslavia) as Eastern European nodes of Shiomi's network. *Spatial Poem No. 4: Shadow Event* (1972) was significant in introducing photographic documentation of artists projecting 'the shadow of the letters SHADOW' of a transparent film sent by Shiomi to participants. László Beke returned an image of his 'wife making a shadow of the SHADOW [in the 'feeble sunshine' of Budapest] on the wall [which] his two-year-old daughter wanted to catch but failed' (Ibid., p. 29). In Brno, on 26 December 1971, Jiří Valoch experimented with projecting the shadow onto the wall of his friend Dušan Klimeš' house between 11:36–11:40 am, on his wife's left thigh between 11:41–11:45 am and on the December 30, 1971 on his own breast for approximately eight seconds at 11:12. Jiří Hynek Kocman also visited Dušan Klimeš' house on the same day and experimented with projecting the shadow out of the window toward the sky on a grey day for approximately five seconds.

With the exception of dispatches from Drofa in Ukraine and Llandsbergis from Lithuania, all other former Eastern European artists responding to Shiomi's international call in these early editions were concentrated in East-Central Europe, particularly former Czechoslovakia, Yugoslavia, Hungary and to a lesser extent Poland. Many were also either concrete or visual poets, conceptual and performance artists. This is true of the rest of the *Spatial Poem*-series of global events whose other participants included Gábor Attalai, Imre Bak, Endre Tót, Péter Legéndy, Géza Perneczky (all in Hungary), Jiřina Hauková (Prague) and Jarosław Kozłowski (Poznań). It is curious now to reflect that all these intimate, sometimes inconsequential, actions took place in the 'private sphere' of domestic settings and formally anticipating our social media

status updates of today. The aesthetic of simultaneity—in this case temporal proximity and spatial distance in the same instance—is important here but so is the observation that Shiomi's networked community still relied on a 'one-to-many' form of call and response despite the capacity of mail art to operate as a distributed, peer-to-peer model. Her geographical and cultural location from where she sends instructions and receives textual or visual documentation by reply becomes central, as does arguably her authorial voice. The spatial nature of the mapping, notwithstanding two events are intended to be simultaneous in time, also reinforces a sense of static location and distance between participants seemingly unable to develop any peer-to-peer network relationships without intermediary agency. Still, this critique notwithstanding, *Spatial Poem* is undeniably a remarkably forerunner of later network art practices and although restricted to the Northern hemisphere did successfully conjoin artists in former West and East Europe.

2.2.4.   A 'second public sphere', totalitarianism and The NET Manifesto

The suggestion of a 'second public sphere' implies a plurality of publics and spheres and acknowledges the social actualisation of public discourse as historically and materially conditioned. It is thus subject to 'structural transformation' (Habermas 2014) and 'tied to particular economic changes taking place at the time' (Fultner 2013, p.3) whenever or wherever those changes take place. The public sphere, therefore, is not as fixed and constant as its bourgeoise variant might suggest or suppose. The public sphere as the location for social production of discourse has typically relied (Arendt 1998; Habermas 2014) on a notion of normative, universal and transcendent societal consensus and a distinction between 'public' and 'private' spaces, both of which are readily subject to critique from a range of perspectives, principally feminist, Marxist, postmodern and queer critique in turn (Fraser 1990, Negt and Kluge 1993, Hardt and Negri 2000, Villa 1992, Warner 2002). These critiques problematise, amongst other things, "the idea(l) of a coercion-free space of deliberation […] the possibility of a unified consensus-based public realm … and a 'nostalgia' where 'appearance […] constitutes reality'" (Villa 1992, p. 712). How any public sphere functions—and what and how it signifies—changes

when considered from competing liberal or social democratic and state socialist perspectives. Most often and popularly, however, one is viewed through the other—diffracted, in a sense (Barad 2007)—through ideological prisms or spheres. Just as the private sphere is often defined and theorised in terms of not being the public sphere—that is to say, in terms of its absent than present qualities—so former Eastern Europe has been popularly and primarily defined from and by the former West in terms of its lack of freedom, association, and expression. Artists in the 'free' former West of Europe and the USA may by contrast have been dissatisfied in experiencing a blurring of 'state, civil society, family and market' (The Centre for Civil Society, 2006, n.p) which impacted differently on constructions of desire through the commodity economy and the emergence of the Situationist critique of the entailing Society of the Spectacle (Debord, 1994). From whichever quarter, postavantgarde artists shared a common desire to disrupt geographically and politically bound discourse to arguably produce a subaltern counterpublic as described by Nancy Fraser as 'a parallel discursive arena where members of subordinated social groups invent and circulate counter discourses, which in turn permit them to formulate oppositional interpretations of their identities, interests, and needs' (Fraser 1990, p. 67). In this sense, the suggestion of a 'second public sphere' not only implies a multiplicity of registers, rhetorics, spaces, interpretations, actions and behaviors but also a range of counterpublics who themselves do not coalesce easily around any convenient oppositionality that would break down power structures into oversimplified binaries.

This is further complicated in the case of East-Central Europe as 'the territory located between the Iron Curtain and the Soviet Union [and] that, due to the agreement signed between the Western powers and the Soviet Union at Yalta, found itself within the latter's sphere of influence' (Piotrowski 2009, p. 7). These territories and their societies were essentially subject to Soviet occupation and its attendant totalitarianism leading to the production of a new set of ideologically bound public behaviours and utterances, a state colonization of society and its public sphere, and the concomitant abolition of privacy through routine domestic surveillance. In discussing the experience of artists in the Brezhnev-era Soviet Union of the 1980s, for instance, Ekaterina Degot described that 'there was an illusion of the public sphere, rather than public

sphere itself, isolated communities rather than society, collapse in communication rather than fruitful communication and economic conditions which will or might make political protest difficult' (2012, n.p). Whether they were intent on political protest or not, 'artists in socialist states [were compensated for] their paralysing social and geographical immobility … by a huge amount of free time' (Ibid.). Added to the absence of a western-style commercial gallery-based art market, these conditions led to the development of conceptual and performance art practices in domestic apartment spaces particularly. The issue of an audience was addressed often through employing photographic documentation. The situation of artists engaging in contemporary practices in the former Soviet Union and East-Central Europe had some similarities but differences too in terms of variants of 'soft communism' practised in, for example, Kádár's Hungary and expressed through Dubček's 'Prague Spring'. In addition, Adam Czirak has reflected that 'the development of underground networks in the state socialist countries demonstrated that no public sphere can be closed in a totalitarian way and that no communication system can be utterly regulated' (Czirak cited in Bátorová, 2014, n.p).

The development of such networks circumventing command and control communications systems in this period is already evident from regular East-Central European participation in Meiko Shiomi's *Spatial Poem* series. Significantly, also, both Robert Filliou and Jarosław Kozłowski's involvement in Shiomi's correspondence network may arguably have influenced their own later network projects, *The Eternal Network* (1968) for Filliou and *NET* (1971) for Kozłowski, in conjunction with Andrzej Kostołowski. *The NET Manifesto* is a well-established reference in the contemporary art history of East-Central Europe (Kemp-Welch 2013; Nader 2007) because of its ever-present relevance to discussions of art and ideology, network art practice and the second public sphere. Kozłowski and Kostołowski wrote the manifesto for network strategy in 1971, which was 'mailed to 189 international artists who are invited to be co-curators of the proposed NET' (Chandler and Neumark 2006, p. 448). The Manifesto stresses, in particular, its 'open and noncommercial' character, it's lack of a 'central point, and any coordination' and emphasizes 'private homes, studios and any places where propositions are articulated' as being nodes of the network (Perkins, 2006, p. 395). These three aspects are particularly

prescient to the present discussion. The notion of non-commerciality in art practice is particularly interesting from the perspective of a state socialist context where one would not expect the gallery system to dominate artistic production, a term to which Kozłowski also objects (Kozłowski and Moskalewicz 2015). Nonetheless, by doing so, Kozłowski and Kostołowski engage here in a global discourse against commercial production which, perhaps ironically again, is underpinned by Western Marxist debates around aesthetics and value. However understood, it is clear that Kozłowski and Kostołowski are trying to build an alternative and unconditional economy of exchange where artistic and philosophical discourse becomes a global currency while the artwork itself resists commercial systems of reproduction. The lack of a 'central point, and any coordination' (Perkins, 2006, p. 395) both relates to Baran's critique of control and command centralisation and potentially augurs the decentralised peer-to-peer networks of now ubiquitous globalisation. It would also seem to be a critique of authorship even, perhaps implicitly, the one-to-many model of communication employed by Shiomi in Spatial Poem in which Kozłowski would later participate. The insistence too upon 'the private home' as beyond the ideological reach totalitarian society, even in Poland, as a node of an international counterpublic exchange network is relevant to discussions here about the social, cultural and political scope and function of a 'second public sphere'.

2.2.5.   Observations: Networks, Systems and Geopolitical Topologies

In this section, I want to demonstrate that networked communities of postavantgarde artists in the Cold War period invented what Findeisen and Zimmermann described retrospectively as 'methods to do things in distributed collaboration' (2015, n.p) and that Robert Filliou's notion of *The Eternal Network* is a useful conceptual context for understanding these operations. There has been a tendency at times to see *The Eternal Network* less 'as a tool to help describe something' (Latour 2005, p. 131) and more as a thing to be described, principally in infrastructural terms given its synonymity with the mail art network of the 1960s onwards. It may be as likely if anything that Filliou's conception of *The Eternal Network* was influenced greatly by his own participation in Meiko

Shiomi's *Spatial Poem* series of global events. Writing in 1975, noted mail artist David Mayor made the explicit case for developing networked communities through the postal system. He wrote that 'one alternative to the public media is the relative anonymity (sic) of the postal system' and further that

> just as "TV art", created by, among others, Nam June Paik and Wolf Vostell (both Fluxus artists) has made use of, and commented on, the medium's tendency to "flatten" and devalue everything, so what is now called "mail art" is creating an awareness that, with the international nature of today's art, the postal system is potentially a very powerful vehicle for social change.
>
> (Mayor 1975, p. 32)

This social change, however, was often from an East-Central European perspective autonomous from obvious political appearance given the continual risk of ideological scrutiny and recuperation for propaganda purposes. These artists were in the main engaged in network practices to reclaim channels of artistic and philosophical communication through resisting totalitarian colonisation of the private sphere. A move from 'centralised' to 'decentralised' and then 'distributed' network models becomes clearer in parallel with social and cultural advances in technology at the same time. Ironically, if we were to consider the logical conclusion of our own present-day experience with big data exploitation of the Internet as the apogee of decentralised network experience we find privacy once again virtually abolished and an over saturation of personal surveillance techniques. Interesting, also then, to hear Kozłowski's remark that having discussed with South American artists 'differences in our attitudes toward [Marxist] ideology' through the *NET* project, he was then, after 1989, 'becoming Marxist […] because I understand now much better the implications of the free market economy, how much it changes our perception of the world and how much it limits ourselves' (Kozłowski and Moskalewicz 2015).

2.3. Curating the Network-Artwork After Globalisation

This section investigates whether and how certain networks can be considered, or function, as artworks in themselves and vice versa—the grounds on which to determine their 'success' or 'failure', and the role curatorial practice might have in these respects. I propose a rethinking of the curatorial strategies of production, distribution and reception in respect of the network-artwork and

the artwork-network. My interest here lies particularly with taking George Brecht and Robert Filliou's co-creation of *The Eternal Network* (1968) as a starting point to consider network-as-artwork or artwork-as-network more broadly. I argue that there is a problem with both the capacity of institutional curatorial spaces, on one hand, and dependence upon the Internet, on the other, to appropriately articulate network practice *as* art practice—and always vice versa —in critical and historical terms. This issue of capacity occurs because institutional curatorial spaces (museums, galleries) are often predicated upon a linear, causal art world system of production, distribution and reception, in which roles and functions are mediated institutionally at every turn. Conversely, relying upon the Internet as the apogee of distributed networks also has limits if, as has been argued, the Internet is 'the most material and visible sign of 'globalisation'' (Manovich 2001, 6). Considering the genesis of the Internet from within the military-industrial-information-complex (Parks 2005, p.7) also undermines the holistic 'globalism' of communication sought by Filliou and others. This can also reveal a difference between curating the network-artwork before and after the Net.

2.3.1.   What is a Network? What is an Artwork?

What is a network and what is an artwork anyway? As discussed in Chapter 1 (1.5) 'Network' has become both a subject of critical study and a site of intervention to critique both 'technical networks—electricity, trains, sewerage, the Internet, and so on' and a 'critical sociology' of 'organisations, markets and states' (Latour 2005). Latour's view (as already stated earlier) that 'network is a concept, not a thing out there […] a tool to help describe something, not what is being described' (2005, p. 131) implies that network consciousness is ubiquitous and imminent—wholly interwoven with social, cultural, and technological formations of everyday life. The network is a generative than a passive medium, deeply entangled in both delimiting *and* unbinding objects, locations, spaces, and experiences. Latour outlines this network condition in recalling the example of how we 'thought the Columbia shuttle was an object ready to fly in the sky, and then suddenly, after the dramatic 2002 explosion, […] realize that it needed NASA and its complex organizational body to fly safely in the sky—[and that the] action of flying a technical object has been

redistributed throughout a highly composite network where bureaucratic routines are just as important as equations and material resistance' (Latour 2011). Networks for Latour thus 'redistribute action' and in therefore concerning duration as much as distance entangle object and subject, medium and message, location and action (Ibid.). Our hitherto overly-spatial understanding of 'networks' now extends from Paul Baran's well-known centralised, decentralised and distributed communications models (1964, 2.2.1) to Peter Sloterdijk's conceptual-historical topography of spatial plurality after globalisation as multitudinous, adjacent bubbles forming 'foams' (2004).

In this section, I will also demonstrate that the terms upon which we need to consider *The Eternal Network* as 'artwork' shows that this too has undergone as radical a reimagining of form and function over time as 'network'. Filliou's conception of *The Eternal Network* is no less than a conceptual system of poetical economy through which to cultivate innocence and imagination in one's relationships to self, other and world to connect with a universal life-force of ever-generative, unceasing 'permanent creation'. A complex proposal, then, but possible to realise through Filliou's intensification of the conditions of conceptual art whereby any notion of the artwork's objecthood as autonomous and absolute dematerialises, distributes, fragments and becomes wholly contingent upon variable and changeable circumstances of materialisation. In short, Filliou employs the conceptual signifier of 'artwork' to locate and make available macrocosmic aesthetic experience in the most mundane moment. The most immediate material manifestation of permanent creation is often understood to be the mail art network through which artists circulate, distribute and exchange work through international postal networks as means of practising affinity and collaboration across locations in time and space.

2.3.2. The Field of Network-Artworks

Conceiving of a network-artwork or of an artwork-network emerges from a range of well-documented historical, critical and theoretical starting points. These rely in turn on the premise that artworks can be unbound by discrete objecthood (as can be seen, for example, in the 'liberation' of objects as events in John Latham's 1966 *Skoob Tower* of burning books) and that network topography can possess aesthetic form and/or construct aesthetic experience.

Focusing on continuity of discourse in this context, Tatiana Bazzichelli has sought to 'reconstruct the concept of networking' as 'an artistic practice whose origins are rooted in the distant past' (Bazzichelli 2008, p. 26) that would pre-date the most evidently networked online cultures and communities of the 1990s onwards. As established in the previous section, in critically typifying 'precursors to art and activism on the Internet' as '*distance* art and activism', Chandler and Neumark (2005) mapped a broadened historical field of network art practice encompassing whenever artists turned 'communication media into their art media' since the 1920s. Their study *At A Distance* demonstrates the interconnectedness of networks as *revealing* rather than *concealing* distance, in often geographical space and time, as the site of aesthetic exchange and experience. The contemporary post-online network sensibility of globalisation, which integrates flows of cultural, economic, human and social capital and is mediated by a prevalence of technical objects upon which it depends, craves and promises interconnectedness as illusory *proximity*, not *distance*. In respect of aesthetic experience, interestingly Manovich (2001) also points out that Walter Benjamin defined aura 'as the unique phenomenon of a *distance*' (p. 224), not of *proximity*.

Craig Saper, in his book *Networked Art,* describes the 'currency' of artist networks of correspondence and exchange—in particular, mail art—as an 'intimate bureaucracy' able to critique and parody existing networks of state and political power through becoming 'a gift-exchange community involved in a more intimate sense of transactions we usually consider impersonal' (2001, p. x). Thus, correspondence artists have typically produced their own stamp sheets, money, rubber stamps, passports, periodicals, copy art, etc., to invert and critique notions of currency within their networked community. This in turn is not far removed from Benjamin H.D. Buchloch's (1990) *Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions*; Daniel Buren's (1971) *The Function of The Studio,* and Lawrence Alloway's (1972) *Network: The Art World Described as a System,* which emphasise the impact of channels of production, distribution and reception upon the nature and function of art practice's histories and futures. Similarly, a clear art historical genealogy relating performative and process-driven practices from conceptual art to new media art is established and can be seen in, amongst others, Jacob Lillemose's

(2006) *Conceptual Transformations of Art: From Dematerialisation of The Object to Immateriality in Networks,* which revisits the notion of dematerialisation as coined by John Chandler and Lucy Lippard to debate the nature of immateriality itself (see 2.3.5: *Curating The Eternal Network as Post-Medium Condition*). From the perspective of practice-based models, Simon Pope's *Art for Networks* (2000-3) is informative in researching exhibition histories in the field of curating the network-artwork in featuring a range of online and offline network art projects by Rachel Baker, Anna Best, Heath Bunting, Adam Chodzko, Jeremy Deller, Honor Hager with Adam Hyde, Jodi, Nina Pope & Karen Guthrie, James Stevens, Technologies to the People and Stephen Willats. This detour around the critical and historical context from whence the network-artwork emerges establishes a field through which to consider how to curate Filliou's *Eternal Network* after *globalisation,* which is to say now, *after the Net*.

2.3.3.   The Whispered Art History of *The Eternal Network*

'whispered: it all started on a 17th of January, one million years ago
a man took a dry sponge and dropped it into a bucket full of water.
Who that man was is not important.
He is dead, but art is alive.
I mean, let's keep names out of this.'

So opens Robert Filliou's 1970 *Whispered Art History* (Filliou 2014, pp. 59-64), a poem made for twelve three-minute jukebox records, presumably to be played in a random order. Each record recounts events Filliou imagined occurring on 17 January one million years ago; 17 February one hundred thousand years ago; 17 March 10,000 years ago until 17 December one year ago. Filliou thus declared that on 17January 1963 ('coincidentally' his own birthday) Art was a million years old. In addition to 'taking a dry sponge and dropping it into a bucket full of water' (Ibid), other significant moments of art history according to Filliou include a man:

- bending to the ground, taking a handful of snow and pressing it to his ear,
- going into a butcher, buying a fresh bone and boiling it,

- walking into a park, pulling a coin from his pocket, pushing it into the ground to make a print in the earth,
- taking a rubber ball and throwing it into the waves,
- taking his temperature every morning until the end of the month and noting it on a chart,
- catching a frog, holding it in his hand, looking at it closely and wondering whether the frog can hear noises (Ibid.)

Filliou's *Whispered Art History* elevates mundane but potentially marvellous and common experiences to the status of art. Importantly, however, this 'elevation' of cultural value and capital does not imply an always already inferiority of quotidian acts and experiences. Rather, for Filliou, 'art is what makes life more interesting than art' (Filliou 2004a, back cover). In the process, he gives art a birthday ('*L'Anniversaire de l'art*') celebrated annually on 17 January through a global network of artists and friends. This global event has become a context for developments in network art practice over the last fifty years. Local meetings of artists and friends across *The Eternal Network* connect each year through conceptual, performance, postal, fax, telecommunication and online art practice among other means. *Art's Birthday* is, in effect, *La Fête Permanente*—the constant celebration or feast. This, according to Estera Milman 'is a permanent celebration, not of artworks, but of actions and events [in which] the artist was but one player in a wider network of everyday events, doings, and sufferings 'going on around him all the time in all parts of the world' (Milman 2012, n.p), Both *The Eternal Network* and 'permanent creation' represent a broader ecology of thought and practice undoubtedly influenced by Filliou's experiences that included WW2 as a member of the French resistance, of the world economy as a UN economist in Korea, and his interest in Tibetan Buddhism. How then could an artist who would later become dedicated to an ideal of the 'art-of-peace' (Filliou 1985, n.p) negotiate political recuperation and artistic specialisation of institutional curatorial spaces on one hand and the military-industrial-information complex of distributed technology forms on the other?

2.3.4.   Curating (and) *The Eternal Network*

Through an instinctively spatial-temporal art practice, Filliou manifests his

ideals, imagination and many theories at once physically, materially *and* virtually, in the same instance. The concept of 'permanent creation' relates also to his 'Principle of Equivalence' in aligning the value of the 'well-made' ('*bien fait*') badly made ('*mal fait*') and not made ('*pas fait*'). This accounts for a sometimes 'poor' aesthetic which privileges as much immediate and spontaneous experience as possible through a range of often everyday manifestations. An example of this immediacy in everyday life includes 'auto-curated' work such as *La Galerie Légitime* (1961-72), one manifestation of which involved Filliou placing small art objects in the hat worn on his head to exhibit to Parisians whom he would meet in the street. It is interesting, from the perspective of the present research at least, how Filliou embedded curatorial practice critically and creatively in *La Galerie Légitime* as integrated within the work's conception and function. This is also evident in a work such as *Hand Show* (1962) that presented a series of well-known artist-contemporaries' hand-prints such as Ray Johnson and Andy Warhol. These works, amongst others in Filliou's repertoire, challenge curators by limiting their work to 're-presenting' at best. Another relevant example would be the 'mimetic territory' of the *Genial Republic* (1971 onwards) described by Steven Harris as 'a sometimes virtual territory where genius was cultivated at the expense of talent, and which was realised on occasion at the Stedelijk in Amsterdam, in Filliou's Volkswagen bus, or at his farmhouse in south-central France' (Harris 2004, p. 1). Again, Filliou seems preoccupied with the 'world/earth experience' and with transcending geographical, political, psychological and social frontiers of mind and territory, of mental and physical space. Again, he uses a conceptual, metaphorical framework to perform the curatorial practice of making his ideas public. Filliou thus critiques specialisation of labour and activity within the art world in a manner similar to net artists' close integration of production, distribution and reception within the browser as context.

That such multi-dimensional works present issues in terms of contemporary institutional exhibition-making is relevant here given the increasing recent interest in posthumous curating of the artefacts of *The Eternal Network*. Filliou's work is now kept in major museums and collections such as MoMA, New York, Musée National d'Art Moderne, Centre Pompidou, Paris, and the artist's estate held by Galerie Nelson-Freeman, Paris. Filliou has also been

the subject of significant posthumous museum retrospectives in France, Spain and Germany. In 2013, the Henry Moore Institute (HMI) in Leeds held his first solo exhibition in the United Kingdom entitled *Robert Filliou: The Institute of Endless Possibilities*. This exhibition, curated by Lisa Le Feuvre, set as central questions the implications of positioning Filliou's work as sculpture, and also sought to explore a 'Filliouisation of the Institution' as opposed to an 'institutionalisation of Filliou' (Buchler, Calderwood, and Le Feuvre, 2013). How can a curator account for an exhibition of work that can be 'well-made' ('*bien fait*'), badly made ('*mal fait*') or not made ('*pas fait*') and sometimes all at once? Also, what to make of Filliou's view that 'art' is 'creativeness', 'anti-art' emerges from the 'distribution of the works resulting from this creativeness', and 'non-art' when 'creating without caring whether once [sic] work is distributed or not'? (Filliou, 1970, 66) The *Genial Republic*, for example, was materialised as 'discrete' artwork at the HMI exhibition as an open cardboard box with crudely drawn ink, pastel and pencil portraits glued to its flaps and a text declaring the space within the box to be *13720 cm3 du territoire de la république géniale*, which in turn is the title of this particular realisation as sculpture. Le Feuvre went further curatorially in positioning Filliou as a sculptor by exhibiting Giacometti's *Tête de femme (Flora Mayo)* in parallel to *The Institute of Endless Possibilities* and by inviting Steven Harris to give the lecture *The Theory and Practice of Filliou and Giacometti* during the event (Harris 2013). In an institution such as the Henry Moore Institute, devoted as it is to the study of 'sculpture' in particular, Le Feuvre's identification of Filliou as an under-represented artist deserving of a first UK solo show was a bold and inspiring curatorial choice.

In addition, Le Feuvre as curator had to deal with related, typical issues of the reconstruction of historical performance-based interactive works, such as *Danse-poème collectif*. Originally made for *The Festival of Misfits* (Gallery One and Institute of Contemporary Arts, 1962), a replica of the work in the 2013 exhibition encouraged viewers to spin bicycle wheels with three axes pointing to different words and phrases such as 'get down', 'touch', jump', 'of your neighbour'. This would lead in turn to instructions such as 'stroke / the hair / of your neighbour' or 'hop / on the spot / several times'. At the private view opening, Le Feuvre joined the Chair of the Trustees of the Henry Moore Institute in spinning the wheels at the culmination of their speeches. While I am

not able to recall the instructions either received, the intimacy and silliness of the proposal was laughed off and not performed. Without castigating either the curator or trustees, it was interesting to observe that the 'Filliouisation of the Institute' that would have occurred from upsetting the status of responsibility associated with their institutional roles had not transpired. Would it ever be possible to do so?

2.3.5.   Curating *The Eternal Network* as Postmedium and Postmedia Condition

The challenges faced by Lisa Le Feuvre in curating Filliou's work as 'sculpture' within the white-walled art institution reveal creative and critical tensions in contemporary curating and the implications of the advent of the 'postmedium' or 'postmedia' condition of art. This 'condition' switches focus from the primacy of the artistic medium to the broader context of cultural production, distribution and reception. Curating becomes as, if not more, concerned with situation, relationship and communication in the present as with deriving knowledge and value from physical artefacts. With this come new questions about a similarly dislodged importance of the primary understanding of medium. Art historian Rosalind Krauss (2000) re-examined the modernist desire for 'purity' in art in the light of what she describes as a 'postmedium age'. She charts this development vis-à-vis the emergence of conceptual art, increased media heterogeneity and poststructuralist theory. Within the field of new media art, however, this 'postmedium' state differs from 'post-media' and this in turn signifies a split in current curatorial practice between contemporary art and new media art, described by new media theorist Lev Manovich (1996) as 'Duchamp land' and 'Turing land' respectively. This is an important consideration in terms of curating *The Eternal Network* after globalisation because although there are 'significant parallels and overlaps between [mainstream contemporary art] and [new media art],' suggests Edward Shanken, 'these worlds do not see eye-to-eye, no matter how much they may share the rhetoric of interactivity, participation, and avant-gardism' (Quaranta 2011, n.p). It is particularly important for this research, which understands there to be limitations as well as opportunities from the over-reliance of network art practices upon Internet technologies. This debate addresses the fulcrum of my

project in particular given it provides the basis to synthesise or develop a curatorial methodology appropriate to the principles of *The Eternal Network*.

At the end of their chapter 'Space and Materiality' from *Rethinking Curating* (2010), Sarah Cook and Beryl Graham conclude:

> Curators who are truly interested in the decentralised, dematerialized activity of network-based arts have tried to change their curatorial tactics to be more in line with the artists, even if that means being increasingly misaligned with the traditional institutions for the presentation of art.
>
> (Graham and Cook 2010, p. 84)

The authors reach this conclusion having profiled a range of historical, critical and practical issues of curating network art practices. They draw together many significant strands and in so doing refer to a historical trajectory of 'dematerialised' and 'immaterial' practices encompassing postavantgardes of conceptual art, performance art, and net.art. These include exhibitions such as *Software: Information Technology: Its New Meaning for Art* (Jewish Museum, New York, 1970), *Net_condition* (ZKM, Karlsruhe 1999), *Let's Entertain* (Walker Art Centre, Minneapolis, 2000) and works such as Heath Bunting's *Status Project* (2005-) and Thomson & Craighead's *Light from Tomorrow* (2006). The chapter begins by re-iterating Joasia Krysa's question, 'if the assumption is made that traditional curating follows a centralised model, then what is the position of the curator within a distributed network model?' (Cook and Graham 2010, p. 51, Krysa 2006, p. 16). This question raises two central issues in relation to this research concerning:

- difficulties in 'curating immateriality' (Krysa, 2006) whether in terms of the ephemera of mail art, 'dematerialised' performance or process art or the perceived 'immateriality' of net.art
- how the indeterminacy of both 'artwork' and 'network' presents contextual problems that challenge orthodox curatorial methods and propose alternatives for curating as a creative activity.

This is as true for *The Eternal Network*—which 'is everlasting […] and works automatically' (Filliou 1995, p.80.)—as for net.art, which resists secondary curatorial mediation through integrating production, dissemination and reception within the same moment. This represents an attempt to resist systems of control

through 'network consciousness' and can be seen as a strategy in conceptual art, performance art and net.art generally. That said, writer and computer programmer Alexander R. Galloway has proposed the concept of 'protocol' to talk about 'universal standards' responsible for 'facilitating and allowing [as opposed to eliminating] chance events and deviations but at the same time maybe managing them or administering them' (Galloway 2015). This then raises doubts of capability resisting recuperation by those 'protocols of control' (Galloway 2004) mediated by aesthetics, language, materiality, technologies, and politics.

Jacob Lillemose's writing in Krysa's edited volume *Curating Immateriality: The Work of the Curator in the Age of Network Systems* (2006) explores the legacy of Lucy Lippard's 1973 anthology *Six Years: The Dematerialization of the Art Object from 1966-1972*. As the book's long subtitle suggests, Lippard's project was to assemble 'a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones)' (Lippard, 2001, front cover). The anthology, or 'cross-reference book' (Ibid.) could be considered a form of editorial curating in itself given the dematerialised or immaterial nature of the works therein. Lillemose helpfully redefines relationships between dematerialisation and immateriality through which he claims that 'the conceptual is always already material, and vice versa [,] suggesting a new interdependent and open exchange between the conceptual and material dimension of art' (2006, p. 117). He further differentiates between 'systems aesthetics' and 'process aesthetics' where the latter focuses 'on action, effect and production' and the former on 'processing, circulation and development' (Ibid, p. 120). This differentiation enables closer categorisation of analogue practices, such as correspondence art, with later digital practices, such as net.art, their distinct and respective material substrates of heterogeneity and homogeneity notwithstanding (Galloway 2014, 70).

There are, however, still gaps as well as continuities in the historical and

critical development of conceptual art, performance art and net.art. Conceptual art, largely being concerned with 'the dematerialisation of the art object' (Lippard, 1968) has yet often required the white cube gallery context to provide the signifying context through which to exist. In this sense, it addresses the conditions of art production itself as a key function. Performance art can be as much concerned with exploring relations between 'body' and 'site' (and 'the-body-as-site' itself as a site of exchange) with an aspiration for an experience of immediacy through a dissolution of 'art' and 'life' as separate categories. net.art arguably continues the discourse of institutional critique in the former sense through interrogating the limits of the online browser, similar to conceptual art's focus on the 'white cube' and through regarding information (data) as material. It also, like performance art, seeks to dissolve categories of 'art' and 'life', or online and offline, but does this aesthetically through a 'flattened', data-driven aesthetic experience which disrupts and glitches the spectator's experience as if to maintain a distracted than a transcendent state. Thus, while conceptual art, performance art and net.art occupy a similar critical and historical trajectory—with elements of the former two most clearly evident in the latter—they may have become polarised as distinct historical forms in the early twenty-first century. This may also be attributable to the apparent inability of net.art to survive increasing corporate saturation of online space connected to 1990s globalisation (Galloway, 2004, in particular Chapter 4, 'Institutionalisation', pp. 118–143).

Given however that *The Eternal Network* was a utopian context for correspondence, collaboration, dialogue and exchange, and more than solely a means of distribution or medium of production, much of its work and activities by-passed such conventional modes of production, dissemination and reception. The extant artefacts of *The Eternal Network* typically encompass postal works including artists' stamps and rubber stamps, editions, periodicals and photocopies. These artefacts are increasingly housed and exhibited within both artist-led and institutional archives and collections. The exchange value of these artefacts has also often increased (especially when authorship of the artefacts can be attributed, not distributed). Although aiming to transcend the materialist limitations of the art world, Filliou's navigation of *The Eternal Network* as an economy of exchange and reciprocity did leave open this possibility of

later fetishisation of some of these artworks. net.art, by comparison, would take more radical steps toward negating this later curatorial eventuality as can be seen through examples such as Heath Bunting's _readme which, in the words of Galloway, 'focused on a total dissolution of the art object into the network' (Galloway 2004, p. 225). This sense of dissolution into the network suggests a strategic irretrievability, precarity and contingency of digitally native materiality where analogicity struggles to circumvent the premise and physical ontology of the object.

How do we deal with the difficulty of correspondence artworks—which by nature are exchanged by individuals—being placed on general display to introduce a generic viewer to observe, but not participate otherwise, in a creative dialogue? The role of the viewer is limited and passive here, reduced to peering into vitrine. Clearly these artefacts curated out of context do not reflect the nature of *The Eternal Network* with sufficient accuracy in themselves—this change of time and place being as counter-productive as in other curatorial models connected with the reconstruction of performance art works. Returning momentarily to Saper:

> Reading these works requires an approach that is different from contextual analysis or textual close readings, because now the poetic work itself (in, for example, a work that examines postal systems) is about the context and the frame of reference. Other works, especially on the conceptual art of the twentieth-century, have much in common with this sociopoetic approach, but intimate bureaucracies more forcefully stress this particular type of social construction.
>
> (2001, pp. 151-152)

The Eternal Network thus orients more toward what Roy Ascott has called 'telematic art', i.e. as explained by curator Heidi Grundmann, 'that [which] deals with simultaneity, telepresence, and distributed authorship' (Bosma, 1997) through increasingly accessible media technologies (radio, fax, telephone, video, Internet). Of participants within *The Eternal Network* already mentioned, György Galántai demonstrated interest in telematics as much as in correspondence art. Artpool participated in several telecommunications projects throughout the 1980s and 90s. Study of Roy Ascott's pioneering telematics is essential in understanding how network consciousness bridges 'two apparently opposed spheres: cybernetics and parapsychology [,t]he west and east sides of

the mind, so to speak; technology and telepathy; provision and prevision; cyb and psi' (Ascott 2003a). Ascott is a unique case given his ongoing exploration of telematics exchange transcending parameters of available technology over the last five decades. This body of work is a paradigm of dematerialisation, the work existing in inter-subjective relations indifferent to orthodox aesthetic conventions. It is these conditions that challenge too correspondingly orthodox conventions of curating and spectatorship. In his 1983 text, *Art and Telematics: Towards A Network Consciousness*, Ascott discusses text generation as dispersed authorship in the case of his work *La Plissure du Texte* (1983), the title of which alludes to Roland Barthes' *Le Plaisir du texte* (1973).

> Some people would feel that the text is most satisfying when it is the most precise; that the certainty of the message, an underlying determinism of the unfolding discourse is what is most sought in its production and consumption. But to be involved with creative work in the telematic mode is to search for and to play with uncertainty and ambiguity rather than to strive for semantic outcomes of the finite kind.
>
> (Ascott 1983, p.5)

Ascott supports Barthes' notion of text as 'a tissue of quotations drawn from innumerable centres of culture' and as 'a multidimensional space in which a variety of writings, none of them original, blend and clash' (Barthes 1975 in Ascott 2003b, p. 209). Saper also recognises the usefulness of Barthes' work on rethinking authorship, text, and communication as particularly germane to a discussion of network art as 'receivable art and poetry' (2001, pp. 4-6). Ascott's point, however, is that in the act of sending/receiving is subject to glitches, delay, which might degrade, obscure or divert the clarity or intention of the text's ability to communicate a single author's intention. This in itself demonstrates in material terms 'the relation between the unexpressed but intended and the unintentionally expressed' (Duchamp in Sanouillet and Peterson 1975, p.139). Ascott's point reinforces Galloway's earlier view of Heath Bunting's _readme, and the challenge for curating the network-artwork as a postmedium or post-media condition, that the network collapses into the artwork or vice versa and the work is generated through this interaction to mean that the artwork frames, or is framed as, a network interaction unbound from apparently autonomous objecthood, like Latour's *Columbia* (see 2.3.2).

2.3.6.   *The World in 24 Hours* **Revisited**

These challenges do not only rest on fording the interstice between (perhaps typically analogue) contemporary art and (perhaps typically digital) new media art per se, but also in the curatorial reproduction of network art practice *before and after* the Internet. To do so is, as Zach Blas has commented, 'to untangle the relation or the collapsing of 'Internet' and 'network' whereas the Internet can be understood as being comprised of networks, but the network is not Internet' (Blas 2016, n.p). The latter is becoming as common a contemporary curatorial challenge as the former since the works of the pioneering network-artworks of the 1960s, having shaped a history and body of practice, now need to be understood and engaged within memory institutions such as museums. Such a seminal network-artwork that would present these challenges sooner than later is *The World in 24 Hours* by Robert Adrian X which 'connected artists in 16 cities on three continents for 24 hours—12:00 noon on September 27 to 12:00 noon on September 28, 1982 (Central European Time) —as a part of the ARS ELECTRONICA 1982' (Grundmann 1984, p. 86). Critic and theorist Josephine Bosma has, since 2017, developed research on this work's possible re-enactment encompassing 'interviews with all participants of the 12 nodes in the network from 1982 and an investigation of possible re-enactment strategies, involving a new generation of artists and various alternative network practices' (Bosma, 2017). Note here these different descriptions of the network for this project as having 12 or 16 nodes. An image of the programme schedule for the event (Grundmann 1984, p. 88) shows fifteen time slots for transmissions from Vienna, Bath, Amsterdam, Frankfurt, Pittsburg, Toronto, Wellfleet, San Francisco, Vancouver, Sydney, Tokyo, Honolulu, Florence, Istanbul and Athens. Linz itself is not included, presumably, given its central role as a network hub connecting other nodes. The network was centralised in this respect that communications between different network nodes travelled through the Upper Austrian State Studio of Radio Austria, 'where the entire project was brought together' (Braun in Chandler and Neumark, 2005, p. 80). A degree of further decentralisation was achieved insofar as the nodes operated as localised hubs themselves for artists to gather, communicate and perform over the broader network, but also to broadcast more locally over radio or other means.

Presenting her research on the possibility of re-enacting *The World in 24 Hours* within the context of 'digital art preservation' at *SHA2017 [Still Hacking Anyway]* Hacker camp in the Netherlands, Bosma discussed the project as a way of addressing the susceptibility of computer network art to become 'lost'. She outlined the genealogy of the project as emerging from Robert Adrian X's pioneering work in developing the artists' e-mailing list ARTBOX, which by the time of *The World in 24 Hours* had become ARTEX—the Artists' Electronic Exchange program—a 'user-group' on the IPSA (I.P.Sharp Associates) network (Telematic.walkerart.org, 2018). By 1986 ARTEX included artists from across North America and Europe such as Roy Ascott (England), David Garcia (Amsterdam) and Hank Bull from the Western Front (Vancouver). Bosma also emphasises the technical aspects of sending and receiving image and sound across the IPSA network apparatus using a mobile computer terminal and thermal printer connected to the telephone line, Slow Scan TV, Fax, and telephone audio. The often text-based output of transmissions would be read out over radio and printouts hung for exhibition. The technical and material aspects of working with analogue communications media, such as Slow Scan TV, in the contemporary digital environment are central questions and issues which Bosma seeks to address in any future re-enactment. The focus upon technical, logistical and materialist concerns throughout her presentation at SHA2017 reminds us in the present day of the hugely confined access to telecommunications media in the 1980s and this the scale of ambition involved in mounting a planetary networked action. While discussing the conceptual and contextual implications of proposing a re-enactment of *The World in 24 Hours* in the post-Snowden era, the project focuses on media art histories and digital art preservation. The challenge in achieving any re-enactment is as fraught and difficult to reconcile as any event-based ephemeral artwork of the period regardless of whether its material identity was more or less technological. In other words, the emphasis in Bosma's research seems to be as, if not more, concerned with re-enacting the technical capacity of the IPSA network as the platform through which to re-enact the exchanges of the 1983 work. If so, then 're-enacting' these exchanges, as the visual and textual signals to be transmitted, presumably becomes secondary to the redevelopment of the platform as an analogue network within a world of digital networks. Recovering

the analogue network apparatus in these circumstances would be a clear refusal effective and expedient contemporary digital means of transmission. In her concern for reflecting the changed conditions of the post-Snowden era, however, Bosma does discuss the potential to refuse or circumvent contemporary social media platforms. She considers the possibilities of looking at 'obsolete' technologies such as ham radio, etc., in a bid to retain autonomy from corporate management, administration and recuperation.

2.3.7.   The Network-Artwork: No Success Like Failure / No Failure Like Success

In a discussion of issues of 'Curating the Network as Artwork' that I initiated and hosted (Hunter, 2013b) during February 2013 on the CRUMB—Curatorial Resource for Upstart Media Bliss—NEW-MEDIA-CURATING list (see Appendix II), much time was spent defining 'networks' and 'artworks' and their functions from a contemporary perspective. On 6 February Ken Friedman (now Chair Professor of Design Innovation Studies at Tongji University) critiqued Filliou's capacity to put his ideas about networking into action, stating:

> Robert was congenial—but he did not develop or manage networks: he thought about them and shared his ideas. That's rather like a political scientist discussing what government ought ideally to be, as contrasted with people who enter the arena of politics to deal with the messy business of governing.
> (Friedman, 2013)

On 5 February Marc Garrett (Co-Founder & Co-Director, Furtherfield, London (see 2.4.3: Furtherfield: *Do It With Others (DIWO): from the web to the blockchain*) analysed network behaviour as activism, and discussed 'misinformation as cultural foundations' leading to ''acquired' assumptions as 'imagined' guidelines' (Garrett 2013). He also shared Clive Robertson's (performance and media artist, curator and critic) interest in how institutional and/or cultural policies 'structurally place artists in a submissive role' (Ibid.) and how artists could develop networks to 'seize means of cultural production' in a Marxian sense. Interestingly, as Friedman pointed out in the thread on 11 February, Fluxus artist Nam June Paik contrasted this 'with controlling the means of distribution' (Friedman, 2013b). Garrett also drew—as does Filliou—on the metaphor of 'ecology' referring to in his and Ruth Catlow's earlier paper

DIWO: Do It With Others – No Ecology without Social Ecology (Catlow and Garrett 2012). Robertson (2013) also referred to Charles Fourier's utopian socialism (5 February) as an important influence on Filliou, and to projects like Klaus Groh's *International Artist Cooperation* (Germany), Jos Tilson's publication 'Catalyst' (UK), and *File* (Canada) as 'network support vehicles' which became centralised (thus institutionalised) as official cultural policy. The necessity of networks as being decentralised or distributed in order to ensure resistance to institutional coercion of art, creativity and human activity became a recurring theme throughout the discussion.

Joining on 24 February Helen Pritchard (artist and researcher) affirmed the principle of the question of the 'network-artwork' as 'it sets up a space for productively reading 'network culture', 'curating' and 'Fluxus' through each other as an affirmative process' (2013). She offered further methodological support in responding to the question by citing Donna Haraway and Karen Barad's method of 'diffraction' being:

> a method of diffractively reading insights through one another,
> building new insights, and attentively and carefully reading for
> differences that matter in their fine details, together with the
> recognition that there intrinsic to this analysis is (sic) an ethics that
> is not predicated on externality but rather entanglement.
> Diffractive readings bring inventive provocations; they are good to
> think with. They are respectful, detailed, ethical engagements.
>
> (Ibid.)

'Diffraction' tolerates the kind of complexity of thought found in Filliou's pronouncements and the attempts launched through the discussion at understanding it. The reference to an 'ethics of entanglement' also seems particularly appropriate as Barnaby Dicker (artist-filmmaker, curator and founder member of Art's Birthday Wales) emphasised in his comment on 17 February that 'we do well to remember that Filliou's *Eternal Network of Permanent Creation* connects all artists across time and space' (2013). Tom Sherman (Professor, Department of Transmedia, Syracuse University) summarised the discussion on 25 February by identifying *The Eternal Network* as 'referring to the spirit of curiosity and creativity that will always glow or bubble up or erupt around the planet' and indicated he 'understood the practicality of Filliou's obsession with travel and connection and networking [having] interned as a boy

sending out messages in Morse code as a ham radio operator from my bedroom in a small town in Michigan' (2013). He reminded us of the very different conditions through which 'horizontal networks' like Fluxus emerged, and those of today where 'the connective tissues of networks are far more elaborate and comprehensive than ever before' (Ibid.). This subsequent difficulty of dealing with 'overcrowded networks' in contemporary art, activist and cultural practice does a lot to identify the problem of 'signal-to-noise' ratio of contemporary networks with which my research into Filliou seeks to contend (Ibid.).

2.3.8.   Observations: Artistic, Curatorial and Network Behaviours

This section has scoped questions around the viability and usefulness of the idea of network-artwork and vice versa in conceptual, curatorial and material terms. It becomes clearer that from a media art histories perspective the network-artwork needs to be thought of as content and platform with perhaps greater emphasis placed on recovering the specificity of the network than necessarily the signals that travel between its interlinked nodes. The question then arises of the extent to which the construction of the platform—which for Marshall McLuhan is the medium (McLuhan, 1964)—determines the nature of those exchanges and dialogues conceptually, materially and by extension politically. The construction of the network, or platform, is a central feature and function of curatorial practice here rather than only dealing with the content as generated by the medium. Constructing the form as well as content of network-artworks begins to reveal the conceptual and material complexity of contemporary artworks and networks as a basis for rethinking curating in response. I also proceed from a particular position of engagement emerging from the field of performance art and imagine still, like Zach Blas that there is more to networks than only 'the net' itself (Blas, 2016, n.p). The literature also suggests that there are issues of material as well as historical translation here: much of the work discussed in this review materialises itself in analogue forms of sculpture, ephemera, process, which is different to telecoms, software and digital file residue. The two processes, one of which curates already digital immateriality and the other that deals with physical ephemera, may be too different to compare. What is common though is that artists such as Filliou have

sought to negotiate networked space and time in ways that often bypass or resist dominant models of curatorial practice. Yet these artists' works often signify important moments and understandings of practice to which paradigms of curatorial practice must respond in order to make public reveal and communicate.

Importantly, neither network nor artwork should be considered at a distance from our engagement with them. Clearly both require a relationship, detached or engaged, to a user or viewer, as well as a communication system of production, distribution and reception to function. The increasing speed of exchanges caused by scientific and technological development—to and from which the Net has principally contributed and benefitted—has dislodged any primarily causal relationship between production, distribution and reception. There is indeed an increasing instantaneity of aesthetic experience due to 'the worldwide diffusion of new technologies that abolish or curtail time and distance' (Gray 2001). Where there is much in common between networks-as-artworks before and after the moment of technological paradigm shift we know as the Net—meaning that online or offline ontologies are dimensions than pre-requisites of network art practice—the sense of physical location in time and space changes the most in the interim. As far back as 1995, Paul Virilio already suggested that '[t]here is no [...] globalisation, [...] only virtualization. What is being [...] globalized by instantaneity is time' (1995, n.p). One could say that where mail art involved waiting, so net.art involved searching. This broadening of discourses allows a valuable re-reading of Filliou's *The Eternal Network* and its curation through acknowledging conceptual and cosmological models alongside technological understandings of online and offline network behaviour, before and after globalisation, which is also to say before and after the Net.

2.4. From Analogue Globalism to Digital Globalisation

The Eternal Network further the primary qualities of Fluxus including, of particular importance to this research, those of 'internationalism, experimentalism, iconoclasm, intermedia, an attempted resolution of the art/life dichotomy [and] ephemerality' (Higgins in Friedman 1998, p. 224). Filliou saw the 'internationalism' of artists operating across geographical, political, psychological and social frontiers of mind and territory, of mental and physical

space as of particular importance. Ken Friedman elaborates upon Higgins's 'internationalism' through positing 'globalism' as 'central to Fluxus [as] it embraces the idea that we live on a single world, a world in which the boundaries of political states are not identical with the boundaries of nature' (1998, p. 244). Friedman also distinguishes between this notion of 'globalism' and 'globalisation' (2005, p. 413) and holds that contributing 'substantively to global democracy' involves 'offering solutions that embody the necessary and sustainable energy for durable networks' (Ibid.). On this count, he appraises *The Eternal Network*—alongside other artists' networks such as Joseph Beuys' *Free International University*—as 'offering [no] more than elegant metaphors' (Ibid.). He describes *The Eternal Network* in particular as:

> A global community who believe in many of the ideas Filliou
> cherished [but that] is diffuse and weak. The metaphor is powerful.
> The reality is not, and *The Eternal Network* remains locked in the
> art world.
>
> (Ibid.)

In an interview conducted on 4 June 2012 (see Appendix I), Galántai would dispute Friedman's position, frustrated perhaps at Friedman's focus upon a dialectic or dichotomy of 'art' and 'activism' and a need to empirically verify the impact or effect of the network's operation. Filliou would have likely taken this position regarding *The Eternal Network* given the 'event-score' for his work *Telepathic Music* concluded with his note 'knowing yourself, suspecting others, to be performers of 'Telepathic Music' is sufficient' (Filliou 1995, p. 79). For Filliou, then, the network-artwork is equally be valid on ideal and material terms and conceptual and geographical planes.

The utopian 'globalism' of Fluxus can still be seen in the transnationalism of projects in the 1980s we have seen already, such as Robert Adrian X's *The World in 24 Hours* (2.3.6) and Roy Ascott's *La Plissure du Texte* (2.3.5*)*. This 'globalism' is translocational and underpinned by a terrestrial conception of the world in material terms, overlapping with the countercultural desires of the 'Whole Earth' movement who in the 1960s demanded '*Why Haven't We Seen a Photograph of the Whole Earth yet?*' (Turner 2008) [3.2.3]. This 'globalism' is a 'process of becoming worldwide' or a 'continual making and remaking of worldwide social space' (Lefebvre quoted in Brenner and Elden 2009, p. 22)

and more accurately reflects a sense of 'mondialisation' than 'globalisation' where the former 'stresses a notion of the 'world', *le monde*, that the English term obscures' (Ibid., p. 3). It is important to remember too that 'globalisation' in its more recent twentieth century formulation may not have resonated as readily as 'mondialisation' to the francophone Filliou, who, notwithstanding his previous occupation as an economist, showed material, conceptual and even spiritual engagement with the planetary and the universal. 'Globalisation' and 'mondialisation' thus have both philosophical and political-economic resonances (Ibid., p. 22). Caroline A. Jones has suggested some 'praise he upiranism of biennials for achieving what the French call *mondialisatio*n ("worldliness-making"), in distinction to commerce-drive globalization.' (Jones, 2016, p. 87)

2.4.1.   The Biennale as condition and critique of globalisation

The biennale is an intrinsically global phenomenon. Emerging from an imperial fin de siècle desire to experience the world's, often colonised, cultures, the history of the biennale is a history of modernity. From Great Exhibitions and World's Fairs to our contemporary familiarly with Venice and São Paulo as staples of the global, artworld's experience economy. The potential economic benefits of cultural tourism and global profile have seen 'biennialisation' reach all corners of the including Dakar, Gwangju and Havana. The Biennale is an inherent economic and structural function which underpins the global production of contemporary art, design and culture. There are now hundreds of biennales and as such a World Biennial Forum organised by The Biennial Foundation which provides advocacy and thought leadership for the international arts community, fosters research and promotes Biennials worldwide' (Biennial Foundation, 2018). So intertwined are biennialisation and globalisation that Elena Filipovic, Marieke van Hal, and Solveig Øvstebø proposed "biennialogy" as 'a systematic, rigorous way in order to generate a body of knowledge' to 'treat this contemporary phenomenon as a serious subject of study' (Filipovic, Van Hal and Øvstebø, 2010, p.16). Jones has gone as far as proposing 'critical globalism' as 'an approach to art-making, a mode of reception for art-viewing, and a hermeneutic for curatorial practice' (Jones, 2016, p. xiii). Jones' position suggests 'globalism' an 'aesthetics of experience', distinct from the 'pervasive logic of globalisation […] to take cognizance of the condition of being globalized'

(ibid., p. 227) Jones' perspective suggests that the global biennalel can, and possibly should only be, both a condition and critique of globalisation. Some biennales have already tried to articulate these tensions through adopting curatorial methodologies critiquing the existing order, such as The 7th Berlin 'Occupy' Biennale curated by Artur Żmijewski, April – July 2012. There is already a history too of artists critically intervening in the biennale format. In *Documenta Done* (Ćosić, 1997), for example, Vuk Ćosić copied the documenta X website, including his and other net.artist's work, and hosted the copy on his own server http://www.ljudmila.org/~vuk/dx/ upon learning that the site would be taken down after the exhibition and sold as a CD-Rom. Redas Diržys' Alytus Biennial (alytusbiennial.com, 2018) in Lithuania has also become a radical, pataphysical platform for a range of interventionist artist and cultural workers internationally which significantly recasts the form and function of the biennale.

2.4.2.   Digitality and globalisation

This research project, *Curating The Eternal Network after Globalisation*, takes the term 'globalisation' in its contemporary sense of Paul Virilio's 'virtualisation' of space and time through which flows of cultural, economic, human and social capital integrate. This is 'globalisation' in its material, political and economic sense constructed and catalysed through its primary medium of the Internet (Manovich 2001, p. 6). The nodes of this network are increasingly mobile, dynamic and crucially, digital, technical objects. The Internet's digital materiality is the major distinction between networks then and networks now, however, as can be seen from Josephine Bosma's attempt to revisit or re-enact the analogue materiality of *The World in 24 Hours* in a post-Snowden era (2.3.6). The challenge to curate *The Eternal Network after Globalisation* is firstly to address some of the difficulties in understanding the network-artwork as a set of performative, ephemeral relationships between objects rather than the objects or artefacts themselves. Secondly, the challenge also entails curatorially performing a further translation of analogue to digital materiality. This is not only a material question however if, as Galloway contends, concepts and thinking in themselves may be labelled 'digital' or 'analogue'. To do so means aligining thinking and concepts with respective values of 'twoness' *versus* 'oneness', online *versus* offline, zeroes and ones *versus* continuous variation, separation

versus integration, transcendence *versus* immanence, the heterogeneous (chaotic, multipolar) *versus* homogenous (regular, unipolar) and so on (Galloway 2018). This distinction of the digital and digitisation lies 'in which the one becomes the two' (2014, p. 53.) and so by extension the digital 'territorialises' in fixing and aligning 'unorganized and uncoded aggregates of things and spaces […] to specific routines, procedures, regularities, and spatial architectures' (Ibid., p. 53). This is a good description of the digital mode of globalised production, distribution and reception. The utopian dream of nomadic travelling without moving (Deleuze & Guattari 1986, p.51) in a borderless, frictionless, deterritorialised world is an analogical formulation of twentieth-century globalism by contrast.

2.4.3. Activism, critique of existing conditions and new formations

> Next, we need to remember that if every truly experimental attitude is useful, nevertheless the excessive use of this word has very often served as justification for an artistic act within a current structure, i.e., one discovered previously by others. The only valid experimental approach is one based on the uncompromising critique of existing conditions and their conscious supersession. Once and for all, it must be stated that we will not dignify with the term creation what is merely personal expression within the limits of means set up by others. Creation is not the arrangement of objects and forms, but the invention of new laws for such an arrangement.
>
> (Debord, 2002)

Debord insists here that creativity is only possible when it disrupts the protocol of the existing, confining context or model of production to take new form. This is an emblematic characteristic of the historical avantgarde in demanding a *coup d'etat*, an overthrow of current conditions to make and remake, the usually twentieth century, world and to prepare for the next. This narrative permeates the mid-century postavantgarde whereby the work enters into a relationship with its immediate spatial, social, cultural economic, geographic setting to, as Barthes might have said, 'track down, in the decorative display of *what-goes-without-saying*, the ideological abuse which, in my view, is hidden there' (Barthes 1972, p.9). Such vanguardism, along with revolutionary utopianism more broadly, is a modernist strategy of refusal and negation apparently overtaken by the post-modernist, post-millennial global

society. 'Otherwise put', as Bourriaud noted, 'the role of artworks is no longer to form imaginary and utopian realties, but to actually be ways of living and models of action within the existing real, whatever the scale chosen by the artist' (2002, p.13). It seems odd however that artists would seek to desist from revolutionary movement when the tools to re-engineer platforms, infrastructures and networks to reconstitute the medium and thus redirect the message, in McLuhanian terms, are at hand.

Filliou's own political philosophy was underpinned significantly by the spatial and social concepts of utopian socialist Charles Fourier who, claims Filliou, 'before Marx wrote and before Freud was born, succeeded in reconciling both' (Filliou, 1995, p.86). In claiming too that *The Eternal Network* would replace the avantgarde because 'with incomplete knowledge, who can say who is in front, and who ain't?' (Filliou 1973, p. 7), Filliou expresses something of a postmodern belief that the historical avant-garde is so governed by modernist notions of linearity and progress that it is unable to cope with the multifarious simultaneity of interconnectivity of *The Eternal Network*. Friedman's critique of Filliou's apparently reluctant political agency [see 2.3.7] may be borne out of his withdrawal from political ideology when in 1948 he 'gave up communism after Tito was excommunicated from the Comintform [sic]' and 'since then […] engaged in no political activity' (1970, 8). Filliou's principles of '*poetical* economy' (1995) are quite different—and to Filliou's mind transcend—the principles of '*political* economy' underpinning contemporary globalisation. The Fourier-esque global utopianism of *The Eternal Network*'s distributed network model of artistic operation now has been supplanted by integration of economic and social activities on a planetary scale through the self-same distributed and networked production of contemporary.

2.4.4.   Furtherfield: *Do It With Others (DIWO): from the web to the blockchain*

Furtherfield is an online/offline community for arts, technology and social change founded by co-directors Ruth Catlow and Marc Garrett in 1997. Furtherfield adopts a networked, distributed approach to production, distribution and reception of new media art through their gallery and commons space in Finsbury Park, London, in parallel with their online space at

www.furtherfield.org. Their approach to contemporary cultural and social issues is critically and creatively informed, and they manage to tackle specialised and advanced subjects in technological discourse through an inclusive, community-based approach. While they are far from techno-positivist utopians their work is characterised by an ongoing commitment to the emancipatory potential of decentralised network practices in arts and technology. Their most recent work has focused on demystifying blockchain technology and understanding its potential for use by artists before the technology is territorialised in its management, monetisation and recuperation of possibilities. Furtherfield's approach to blockchain technology is similar then to their engagement with scoping space for emancipation in the earlier days of the incipient Internet. During an interview, as part of the online 'Networked Conversations' hosted by Randall Packer of The Third Space Network (3SN), Catlow indirectly revealed a certain empathy with the principle of Debord's view of 'constructing situations' above when outlining the early history of Furtherfield.

> It was at the stage the web was just taking off and we were able to make web pages by patching together bits of HTML, we could teach ourselves to do that, […] and then sharing our early reviews of art that we thought deserved discussion on topics that we thought deserved discussion with people all around the world and just found ourselves in a network of really interesting people who were interested in building their own art context and I think that was where the adventure started really, just understanding that the web, being as unformed as it was in the early 90s, meant that we could work with the people we connected with to shape the social relations through which the artwork was experienced. That was the first explosion of excitement, a sense of something really interesting and worth doing. […] I think one of the things that's useful in the idea of the platform is that it's a space that is constructed, that is deliberately constructed to enable certain kinds of interactions and collaborations and behaviours and I think that's why it works really well as a description for what Furtherfield is.
>
> (Catlow and Garrett in Packer, 2017)

Furtherfield built upon Marc Garrett's engagement with proto-Internet network technologies and in strategic response toward the 'star system' exclusivity of Saatchi Gallery and others in the rapid growth of the YBA (Young British Artist) phenomena in London at the time. Catlow and Garrett understood from their engagement in network arts practice that they were able to

circumvent institutional commercial spaces for arts and cultural production and circulate artwork with social and political content that they wanted to promote. In this sense, Furtherfield has always represented a network approach to discourse production which strategically appraises the potential of new technologies to maintain and extend communities of radical practice. They describe this as building their own 'art context' through creating their own platforms and distributed network projects including. Further to receiving their first funding from Arts Council England, they opened the HTTP Gallery in Wood Green, London, which operated between 2005–2011 informed by principles of FLOSS ('free/libre and open sourcesoftware'), P2P (Peer-to-Peer) and collaborative practices. Their longest-running project is their online platform (www.furtherfield.org) and their NetBehaviour open email list community as spaces for debate and interaction on subjects and practices connected with new media art and culture. Furtherfield supports politicised critical arts practice engaging as much with the offline as online experience. They have worked with artist collective They Are Here since 2016 to develop an ongoing residency project entitled *Seeds from Elsewhere*, which supports asylum seekers and refugees to grow flowers of plants from their homeland in response to the question, 'What can grow here that's not from here?' (Theyarehere.net, 2018). Other projects include:

- *The Do It With Others (DIWO) E-Mail-*Art exhibition (2007), an open call to the email list NetBehaviour for an open curation and exhibition reminiscent of mail art and Fluxus (Furtherfield 2007, Fig. 7);
- *We Won't Fly For Art* (2009), an online pledge inspired by Gustav Metzger's 2007 campaign *Reduce Art Flights* (Reduceartflights.lttds.org, 2018) that followed a similar strategy to his Art Strike 1977–1980. In their response to Metzger, Garrett and Catlow announced that 'We won't fly for art for six months but only if 6 others will do the same AND replicate the pledge' (Catlow and Garrett 2009)
- *Being Social* (Furtherfield 2012), an exhibition exploring how social media shapes our everyday life and

relationships, including Liz Sterry's *Kay's Blog* and installation where Sterry reconstructs the bedroom of a Canadian girl she has never met through studying images shared on her tumblr blog.

- *Neterati* (2016), 'a social network for net art play and activity, based on the Free Software GNU social tool' (Furtherfield 2016). Designed as an alternative platform to Facebook and Twitter the experiment lasted from January 2016-2017 to gauge interest and use of an alternative platform.

Figure 5: *Furtherfield: Do It Yourself With Others (DIWO)* illustration, 2007. Available at http://archive.furtherfield.org/exhibitions/do-it-others-diwo-e-mail-art [Accessed 8 July 2018].

Furtherfield draws on its commitment to critical and socially-engaged arts practice over twenty years in approaching the emergence of blockchain technology. Around 2015, Furtherfield launched its *Art Data Money* programme to 'invite people to work with us to think about how big data and the blockchain might provide us with ways to rethink the economy for the arts' (Catlow and Garrett, 2018). The programme opened with the exhibition *The Human Face of Cryptoeconomies* at the Finsbury Park Gallery in London. It included works such as Rob Myers' *Shareable Readymades* which are 3D printable versions of signature contemporary artworks somehow engaged in questions of material and value (e.g. Marcel Duchamp's *Fountain* and Jeff Koons' *Balloon Dog*) and available to buy online with bitcoin or paypal on furtherfield.org. Also included

was Émilie Brout and Maxime Marion's *Nakamoto (The Proof)* (Brout and Marion, 2018) which documents the artists' unsuccessful attempt to buy a fake passport for Satoshi Nakamoto, the alleged creator of Bitcoin, who conceals his identity with bitcoin over the darknet. A number of works in this exhibition began to explore blockchain technology directly as a medium for artistic production. Defining 'the blockchain' is not straightforward given its potential to be as paradigm-shifting a technology as the Internet itself.

In 2017, Furtherfield collaborated with Torque Editions to produce *Artists Re: Thinking the Blockchain,* a publication surveying a range of practitioners engaged with exploring blockchain technology as 'an important and powerful new technology' (…) 'widely heralded as the new Internet' (Catlow et al., 2017). Here a number of definitions or views are offered such as the blockchain technology is 'a [truly] new way of building our information technology' (Irra Ariella Khi), 'my darkest nightmare (Ben Vickers), 'about exchange of assets and exchange of value' where 'the Internet was about the exchange of information' (Dr Catherine Mulligan) and is something that 'allows us to replace trust with proof' (Irra Ariella Khi) (Ibid., p. 13). In a 2018 presentation given by Furtherfield at NeMe arts Centre as part of the *State Machines: Art, Work and Identity in an Age of Planetary-Scale Computation* programme, Ruth Catlow gave a technical definition of the blockchain technology as 'a decentralised database cryptographically secured by a network of computers' (Catlow and Garrett, 2018). This database enables a transparent computational system across a distributed network to exchange assets through cryptocurrencies such as Bitcoin and Ethereum independent of government or banking control. Just as the Internet technology emerged from a military-industrial-information complex, so blockchain technology emerges from the international finance sector. Again, artists have an opportunity to explore the potential of the technology for other uses, particularly those which could possibly divert the inevitable destination of recuperation and monetisation.

Catlow's earlier description of the context of the mid-nineties web culture as germane to the development of Furtherfield is emblematic of the pioneering work in establishing net.art in that period where artists did indeed move quickly to get to grips with the potential of the Internet as a site for creative, critical and

activist exploitation. In noting that 'art today is fairly disconnected from the legacy of the historical avant-garde […] at least in terms of its ability to think the new or experiment in different ways', Galloway remarks that 'while not wishing to glamourise the late 90s moment, [the] initial moment in which web and Internet technologies were used in art-making really is a kind of modernist phase followed by something which is far more post-modernist in its orientation.' (Galloway, 2015). It is this post-Internet (as opposed to Zach Blas' 2016 notion of a 'contra-Internet') space that we now seek artistic and curatorial strategies in the face of an overwhelming ubiquitous corporatist monetisation of online space colonises offline space through emerging phenomena and applications such as the Internet of things and blockchain technology.

Galloway goes further to say that we need 'to do better to historicise Web 1.0 and Web 2.0. [...]' and understand 'there will be no Web 3.0 [as] there's always ever only two revolutions or two moments in a revolutionary event' (Ibid.). By way of this rhetorical provocation, Galloway suggests that Web 1.0 was a 'conceptual break' which Web 2.0 followed as an inevitable 'material break' (Ibid.). This supports the view that Web 1.0, in being 'unformed', was a space of contestation in which net.art (through the work of such as Jodi, Olia Lialina, Heath Bunting, Alexei Shulgin, Vuk Cosic and others) could operate as the kind of modernist vanguard which Filliou had thought became obsolete in the late 1960s at the time of his conceptualisation of *The Eternal Network*. Web 2.0, 'the material break', suggests that forces of recuperation and monetisation withstood the vanguard interventions and interruptions of net.art to galvanise the Internet as the digital medium of production of social relationships as we understand and experience it today. Web 2.0, like Debord's spectacle, is not a collection of images; rather, it is a social relationship between people that is mediated by images' (Debord 1994, p. 12). Clearly, however, the arrival of blockchain technology signals a conceptual and material break from Web 1.0 and 2.0 significant enough to merit consideration as Web 3.0.

Figure 6: Jaya Klara Brekke, with significant contribution by the general intellect/collective consciousness: Breaking Chains and Busting Blocks: Commentary on the Satoshi (Hippocratic) Oath for Blockchain Developers, 2017 (Catlow et.al. 2017, p. 97). Image courtesy Jaya Klara Brekke.

2.5. Summary: The Possibility of Redecentralisation And Redistribution

Taken overall, this chapter has sought to outline and understand the historical and contemporary ontology of network art practice as an important step toward informing how best to develop and evaluate approaches toward curating *The Eternal Network* after globalisation. It has described how the very notion of *The Eternal Network* that Filliou formulated with George Brecht in 1968 is as much a conceptual as an infrastructural platform. Historically, this was the period of the summer of love, the cybernetic counterculture, cultural insurrection and civil rights movements, and the height of the Vietnam War, the Cold War Space Race and cultural orientalism on the North American-European postavantgarde. These influences were combined in Filliou's and Brecht's metaphysical conceptualisation of *The Eternal Network* as the interconnectedness of all life in the universe. Some artists were beginning to actively use new and emerging communications technologies to overcome the distances between locations in time and space that in the context of the global cold war had become, from a libertarian perspective, the obstacle to globalism

that should be circumvented. Given that the former East/West divide in Europe has been largely erased—despite contemporary questions of cultural migrancy or nomadism dominating political discourse at the time of writing—and that the impossible dream of a borderless, frictionless, and deterritorialised world has been apparently realised by the Internet, artistic and curatorial research into models of network practice becomes increasingly important.

This chapter has also demonstrated how artists began to adopt communications media as creative media and developed collaborative and participatory ways of working that were often temporal, relational, contingent and ephemeral (see for example Furtherfield discussed in section 2.4.3). These ways of working informed and were informed by the developing discourse around the dematerialisation of art and the increasing use of time-based media by artists to question the bounded sovereign objecthood of artworks. In this respect, net.art was arguably the last avant-garde to resist the corporatist logic of the Internet as 'the most material and visible sign of globalisation' (Manovich 2001, p.6). The consequence of the 'conceptual break' of Web 1.0 consolidated by the 'material break' of Web 2.0 (Galloway, 2015) has been arguably to create a global control society of data-driven surveillance. If so, this would appear to represent a reversal in the direction of travel from centralisation to decentralisation to distribution and there is now a need to re-decentralise and re-distribute the Net. In the post-Snowden world of Cambridge Analytica and repeated Facebook scandals, some such as Tim-Berners-Lee, inventor of the World Wide Web have come together as the Decentralized Web Summit (Decentralizedweb.net, 2018). This said, it is important to counter that as artist and writer Geoff Cox puts it:

> Despite the appearance of a lack of hierarchy, control is exerted through distributed rather than centralized forms. Detail on the nature of the processes running remains relatively hidden (like source code or DNA), expressed in ever more complex and 'immaterial' formations that obscure their historical and material conditions.

(Cox, p.81)

In other words, and as already discussed in this chapter, Baran's critique of control and command centralisation has not proved emancipatory for those

subject to, rather than constructing, military-industrial-information complex. As Jaya Klara Brekke & Elias Haase's work declares 'DECENTRALISED COMPUTATION ≠ DECENTRALISED POWER' (Fig. 9) (Distributingchains.info, 2018) Geert Lovink (2002, n.p) also offers that the 'pace [of globalisation] has increased with the advent of new technologies, especially in the area of telecommunications' and so artists, activists and commercial, corporate players alike have employed online networks in search of their respective 'utopias''. He elaborates on this irreconcilability later that 'we need to develop a long-term view on how networked technologies should and should not be embedded in political and cultural practices. (Lovink 2012, 160)

In the next chapter I will describe and reflect upon the practice-based experiments I made as part of this research, focusing particularly on locations (e.g. offline, online, geographical, cultural), durations (times, distances), materialities (technologies, properties), and interactions (one-to-one, one-to-many, and many-to-many communications models and the status of the user, visitor, spectator).

3. CURATORIAL PRACTICE

3.1. Introduction to Practice

Since beginning the research, I explored a range of environments and platforms through which I conducted networked art experiments in practice. This work occurred both in response to invitations to participate in events and exhibitions (e.g. ISEA 2013, 'Robert Filliou: '*Honi Soit Qui Mal Y Pense*') as well as through self-initiated involvement in existing network art projects (*The Decentralised Networker Congress 2012,* and *Art's Birthd*ay 2013, 2015, 2016, 2017, 2018). The central instance of this research was the construction of the platform www.peacebiennale.info (2015–present) and realisation of the final exhibition, *What is Peace? (Answer Here)* (4 May–2 June 2018). This chapter outlines and evaluates these experiments in chronological order.

Working across online and offline environments helped develop a curatorial approach designed to circumvent commercial, institutional and proprietary protocols of production, distribution and exchange. I anticipated this approach would lead to the production of a curatorial platform through which I could test the research questions driving the process. As the research takes Robert Filliou's 1968 conception of *The Eternal Network* as a starting point, I began to explore methods of performatively translating (or in a more experiential sense, inhabiting) some of Filliou's concepts and works within online and offline environments. These included *Le Filliou Idéal* (1964), *Video Dinner* and *Video Breakfasting* (1979), *Non-école de Villefranche* (1965) and *l'Anniversaire de l'art (1963-present), La Galerie légitime (1969), Research at the Stedelijk (1971), and Travelling Light – It's a Dance Really'* (1979). Knowledge of these works emerged through in-depth contextual review (Chapter 2) and adaptability through new and untested curatorial platforms and environments (Chapter 3). For Filliou, an artwork is as likely to be the invention of a conceptual or curatorial context as it is a materially bounded object or artefact. As such the research was less about repositioning or re-displaying Filliou's objects as much as testing out and communicating, often playfully and speculatively, some of the connotations and implications of the core concepts of his practice after and through the Net.

The research comprised thirteen principal practice-based experiments exploring the 'locations', 'durations', 'materialities', and 'interactions' of network art practice in different ways. Undertaking these experiments accomplished the **four research aims** of the overall enquiry (1.2) required to respond to the research questions. These aims were to:

- ensure a present understanding of network practice from a position of current engagement.
- establish my role as an active practitioner-researcher within a range of curatorial contexts and communities of practice.
- develop a range of artistic, creative, critical and curatorial strategies toward working in and across a range of online, offline and hybrid platforms.
- attempt to 'remediate' (Bolter and Grusin, 2000) analogue concepts and principles of Robert Filliou's practice and work related to *The Eternal Network* through contemporary, particularly digital and online, contexts of practice.

This chapter retrospectively divides the development of practice into three consecutive periods of research: *Ante/Biennale*: Events, Performances and Exhibitions 2012-2015; *The Next Art-of-Peace Biennale 2015-2017*; *Post/Biennale*: Events, Performances and Exhibitions 2018. The first two sections describe each instance of practice regarding its **context of production and main characteristics**. There is further discussion of each according to specific criteria of analysis—an ontology—exploring the function of **'locations', 'durations', 'materialities', and 'interactions'** in each instance. This ontology provided a comparable basis to identify and consider findings to apply and exemplify in the final exhibition (3.4). It also helped explicitly locate and articulate and make explicit the research's contribution to knowledge within the contemporary field. The third section of this chapter, *Post/Biennale*: Events, Performances and Exhibitions 2018, describes and documents the final exhibition. This is not analysed according to the same ontology of 'locations', 'durations', 'materialities', and 'interactions', as the exhibition was a curatorial demonstration of these research findings in itself.

3.2.   *Ante/Biennale: Events, Performances and Exhibitions 2012–2015*

3.2.1.   *Still Waiting in the Network Eternally* [online event] *Decentralised Networker Congress 2012*, various global locations, 2–4 November 2012.
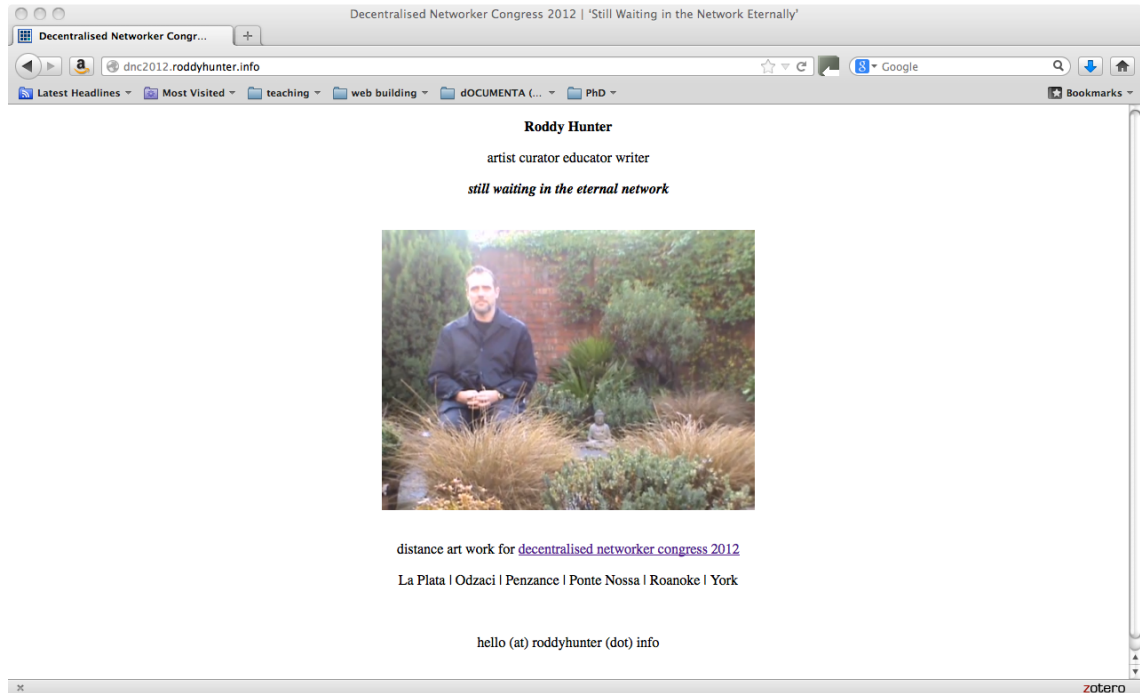
Figure 7: Roddy Hunter: Still Waiting in *The Eternal Network*, 2012.
Screenshot of contribution to Decentralised Networkers' Congress 2012,
various global locations, http://dnc2012.roddyhunter.info

3.2.1.1.   Context and Main Characteristics

In their call out for a *Decentralized World-Wide Networker Congress*, mail artists H. R. Fricker, Peter W. Kaufmann and Stephen Perkins declared that '[w]here two or more artists/networkers meet in the course of 1992, there a congress will take place' (Held Jr. 1991, p. 1705). They elaborated the Congress 'will serve as a meeting point for all kinds of networkers. The meaning of the common role as networkers should be the focus of the discussion' (Galántai and Klaniczay, 2013, p.134). In the end, a reported five hundred artists from 25 countries and over 250 events took part in the congress according to this model. To celebrate the twentieth anniversary of this congress, five artists' organisations in Cornwall (UK), Odzaci (Serbia), Ponte Nossa (Italy), La Plata Buenos Aires, (Argentina), and Roanoke (USA) organised exhibitions and events as nodes of a decentralised network, connected to each other mainly through third-party social media applications.

The use of Web 2.0 applications was deliberate as the organisers wanted the twentieth anniversary event to 'expand this [original] concept' of the first *Decentralised World-Wide Networker Congress* in tune with what they described as the 'expansion of network options and variety of [social] media available to us now' (Leftwich, 2012). Naming Fricker as 'the Congresses originator, and our Honorary organiser' they looked 'forward to a re-energising of these concepts, and expanded interactions within the network' (Ibid.) During 2–4 November 2012, each node of the network received and exhibited mail art and documentation and engaged in live performance and exchange across platforms such as Skype, Secondlife, Bambuser, and Livestream. To take part while geographically remote to the principle uplink sites, I decided to live stream a performance to camera throughout the Congress. This performance recalled both Filliou's *Le Filliou Idéal* action poem—'SITTING QUIETLY, DOING NOTHING'—(Filliou 2004b, p. 13), and his lo-fi videos, *Video Dinner* and *Video Breakfasting*, 1979. These videos were pre-recorded performances to camera simulating real-time exchange with a viewer watching the playback on a television. I was also interested in questioning an idealist, positivist notion of cyberspace as borderless, frictionless, and deterritorialised space and focused instead on waiting, glitches, distance, and disconnectivity.

I made several versions of a performance to camera of 'sitting quietly, doing nothing'. Firstly, in a white-walled gallery/studio space in the University where I worked thinking that the blank background would help if the online video could be projected in an exhibition in a different place and time. I faced difficulties completing the work to my satisfaction, primarily because of creative and logistical issues of framing the image of my seated body in a way that would create the illusion of a figure sitting against a wall in another space when projected. Common issues encountered in video installation when working with attempts to reproduce human scale emerged here. Running out of time before the broadcast was due to begin, I decided to try another approach of shooting the video in my back garden near to a domestic ornamental Buddha which also humorously referred to Filliou's Zen Buddhist influence (Fig. 10). Working quickly, spontaneously, and just before leaving home for work, made for a better piece more engaged with humour and the everyday. I uploaded and

looped the video on YouTube and built a very simple webpage on my site
http://dnc2012.roddyhunter.info for anyone participating in the *Decentralised
World-Wide Networker Congress 2012* to view, project, or otherwise use or
share. I shared the link through the project's social media channels (primarily
Facebook) and similarly shared and discussed documentation of the work via
the same channels (Fig. 8).
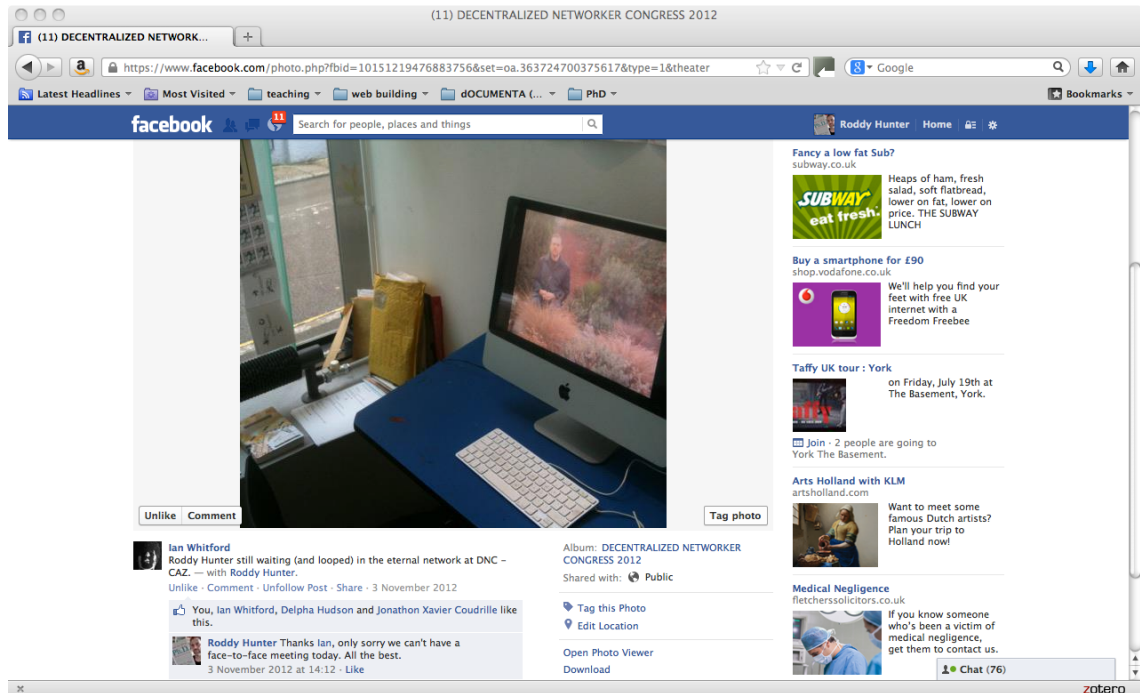
Figure 8: Roddy Hunter: Still Waiting in *The Eternal Network*, 2012. Screenshot of contribution
to Decentralised Networkers' Congress 2012, various global locations,
http://dnc2012.roddyhunter.info

3.2.1.2. Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

- *offline/geographical*: various global locations. Organisers of the
  project established stations as nodes of a geographically
  decentralised network in Penzance (England), Odzaci (Serbia), Ponte
  Nossa, (Italy), Roanoke (USA) and in Buenos Aires (Argentina). I
  added a virtual representation of my geographical location in York,
  England alongside the principle network stations of the project.
- *cultural*: Each of these network stations was also a cultural location
  serving as an offline exhibition and meeting point. These included art

galleries, project and cultural spaces including The Exchange, Penzance; Liminal Gallery, Roanoke; Multimedial Art Studio / MAS Gallery, Odzaci; Artestudio Morandi, Ponte Nossa; El Galpón de La Loma, La Plata (CAZ 2012a).

- *online*: 'A CALL FOR WORKS, PERFORMANCE, AND INTERACTIVITY' was made, through a range of online websites (Bogdanovic, 2012). All of these calls re-directed enquiries and engagement largely toward a central Facebook Events page hosted by performance artists Rebecca Weeks and Ian Whitford as the Penzance-based network station *CAZ (Cornwall Autonomous Zone)*, (*Visual Art South West Directory*, no date). The Facebook Events Page was the central platform that drew together feeds from Skype, Secondlife, Bambuser, Livestream and others, and before Facebook added the Go Live facility to their Events Pages in 2016. The Facebook page was a 'Public Event', meaning that it was 'visible to anyone on or off Facebook'. From the 552 'invited' people 23 'were interested' and 60 'went'. Posts to the page had to be approved by the organisers.

DURATIONS

Where the *Decentralized World-Wide Networker Congress* of 1992 lasted throughout the whole year, the focus in 2012 was on internationally networked events from Friday–Sunday, 2–4 November. Between these days all mail art received before the event would 'be opened and replied to by post and through other media by networkers in the five international project spaces' (CAZ 2012a). There were then overlapping spatial and temporal frameworks at play simultaneously during the project. The distances between production, distribution and reception expanded and contracted depending upon factors ranging from whether the artist:

- adopted surface or air-mail postal conveyance between fixed geographical points
- performed online in a perceived 'now' co-present in time with an addressee

- interacted in the same geographical and temporal site as the addressee

All three of these space-timeframes operated simultaneously during the *Decentralised Networker Congress 2012*. My contribution experimented with the live and mediated perceptions of 'now-ness', 'live-ness', and distance through recording a short, simple performance to camera looped through the facility of an embedded YouTube video. Conceptually, the performance would be 'eternally' or 'permanently' occurring through the network, and thus playfully fulfilled Filliou's ideal that 'where we are is where the things are taking place and although we may need to meet at times or gather information at certain places—the network works automatically' (Filliou 1995, p. 80).

MATERIALITIES

The *Decentralised Networker Congress 2012* generated a great deal of physical and virtual materiality given networkers' concentrated use of third-party application over three days. Artists at each network station generated hours of streaming video documentation of their activities in addition to exhibitions of hard copy mail art. An initial call, specifically for participation via mail art, suggested that "documentation of works sent will be held online at Textimagepoetry [and] Hard Copies of all works, video, and documentation sent to Roanoke will become a permanent part of 'Networker Archives', a public archive project in Chicago (USA), developed by Keith Buchholz (CAZ 2012b)". It is unclear whether this archiving of the project's physical material occurred. Documentation of offline events as well as online events—such as Andrew Oleksiuk's work in Second Life, as well as my own—exists on a range of browser-based storage and retrieval social media platforms.

INTERACTIONS:

Typically, in mail art practice a relationship may develop through direct interaction between the addresser (sender) and addressee (receiver). Calls for mail art for public exhibition also exist where work may not always be returned, but the sender instead receives some form of documentation of the exhibition— such as a catalogue—by return post. Interesting to note that in the

Decentralised Networker Congress 2012, a relationship develops between an addresser (sender) and both known (receiver) and unknown addressees (public arriving at each network station). Similarly, given the proliferation of media involved there was no longer a dependency on the centrality of the postal system as the medium of call and response. Work was produced, distributed, received in one or many material forms, undergoing various transformations subject to interaction. The hybrid online/offline locational nature of interactions during the *Decentralised Networker Congress 2012* was consistent with the 1992 iteration insofar as face-to-face meetings were intended as additional to customary exchange through the postal system.

3.2.2. *The Hunter Ideal (After Robert Filliou)* [online event], *Art's Birthday* 2013, Various Global Locations, 17 January 2013

3.2.2.1. Context and Main Characteristics

The Hunter Ideal or *Le Hunter Idéal* was the first practice-based experiment of the research to take place in the context of *Art's Birthday* or *l'Anniversaire de l'art* (2.3.3). Since Filliou's declaration that Art was 1,000,000 years old on 17 January 1963, the date of his 37th birthday, a global network of artists and friends across *The Eternal Network* have celebrated his ludic vision of undifferentiated 'art' / 'creativity' annually on this day. This global event and community represent a durational approach to developments in network art practice over the last fifty years. Before and after the Internet, artists have continued to correspond and share details of where they will be and what they will be doing on 17 January to realise 'that he [sic] is part of a wider network, la Fete Permanente going on around him [sic] all the time in all parts of the world' (Filliou 2014, p. 204).

Since holding the first of their annual celebrations of *Art's Birthday* in 1974 (Friz 2007), the Western Front artist-run centre in Vancouver, Canada has supported the *Art's Birthday* network internationally. Inspired by Filliou's' first visit to the Front shortly after its founding in 1973, the programme has featured time-based, conceptual, poetic, performance and sonic arts practices, and represents a continuum of engagement across analogue and digital telecommunications such as telephone lines, Slow Scan TV, Videophones,

modem-to-modem MIDI connections, early bulletin board and chat systems, and Internet streaming. Western Front Society member Peter Courtemanche has, in particular, run the online resource www.artsbirthday.net since the 2004 edition. *Art's Birthday* is significant to this research in providing an opportunity to initiate an unusually long-term annual network art event involving a wide range of people, practices and media. It also continues to offer a context for practice-based curatorial experimentation during the research period itself.
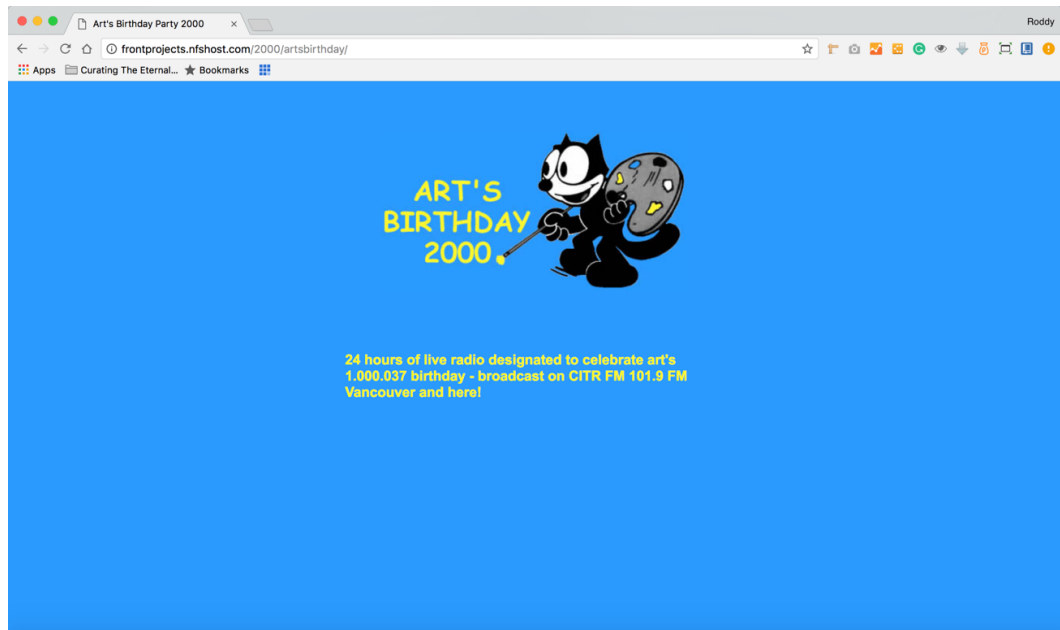
Figure 9: Art's Birthday 2000, Western Front*'s* website [screenshot]. Courtesy Peter Courtemanche. Available at: http://frontprojects.nfshost.com/2000/artsbirthday/ [Accessed 10 June 2018].
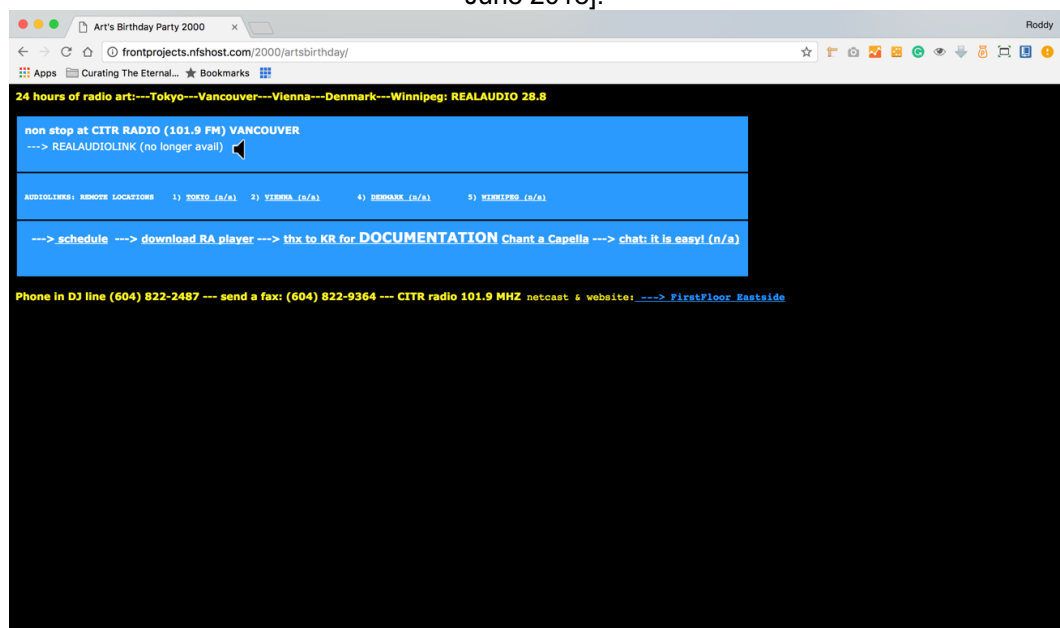
Figure 10: Art's Birthday 2000. Western Front's website [screenshot]. Courtesy Peter Courtemanche. Available at: http://frontprojects.nfshost.com/2000/artsbirthday [Accessed 10 June 2018].

Art became 1,000,050 years old in 2013 according to Filliou's historical declaration. Having participated in a range of different, mainly offline, ways in most years since 1996, I wanted to develop an approach to online participation in 2013 within the framework of my doctoral research. Re-working existing video material, I developed my basic web-building and coding skills further so not to rely on social media as critiqued in my evaluation of the *Decentralised Networker Congress*. Through this new approach, I was able to circulate the link to www.artsbirthday.roddyhunter.info via www.artsbirthday.net, Facebook and Twitter, and reach the community of people celebrating the anniversary. I was also able to incorporate a message board within my site design to have a log of responses. The site was an example of duration-specific curating in that it was only accessible from Wed, 16 Jan 2013, 10:00 GMT to Fri, 18 Jan, 11:00GMT, which is to say throughout 17 January 2013 wherever it happens in the world. (Figs. 16–18).

3.2.2.2. Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

- *offline/geographical:* A link and information about the performance were included on the global schedule of events maintained by Peter Courtemanche at http://www.artsbirthday.net/2013/index.php. This is accessible to anyone wishing to take part in the project through setting up an account to use the site. The link to my online performance was one among many across the Art's Birthday network from North America to Europe, from Vancouver to Skopje. So, while the work was neither originated nor broadcast from a particular geographical location (other than the files I had uploaded to the Bluehost server which linked to the performance I had already uploaded to YouTube), it could be, as we might imagine, accessed from other locations for the duration of 17 January 2013. The website moreover displayed three clocks showing the current time in Kiritimati, Kiribati (GMT/UTC + 14: LINT – Line Islands Time), York, England (GMT/UTC) and Alofi, Nieue (GMT/UTC–11:NUT – Niue

Time). Kiritimati, as the first place where people could potentially celebrate Art's 1,000,050th Birthday from Wed, 16 Jan 2013, 10:00 GMT; York, as my geographical location throughout; and Alofi, Niue where Art's Birthday would finally end on Fri, 18 Jan, 11:00, GMT.
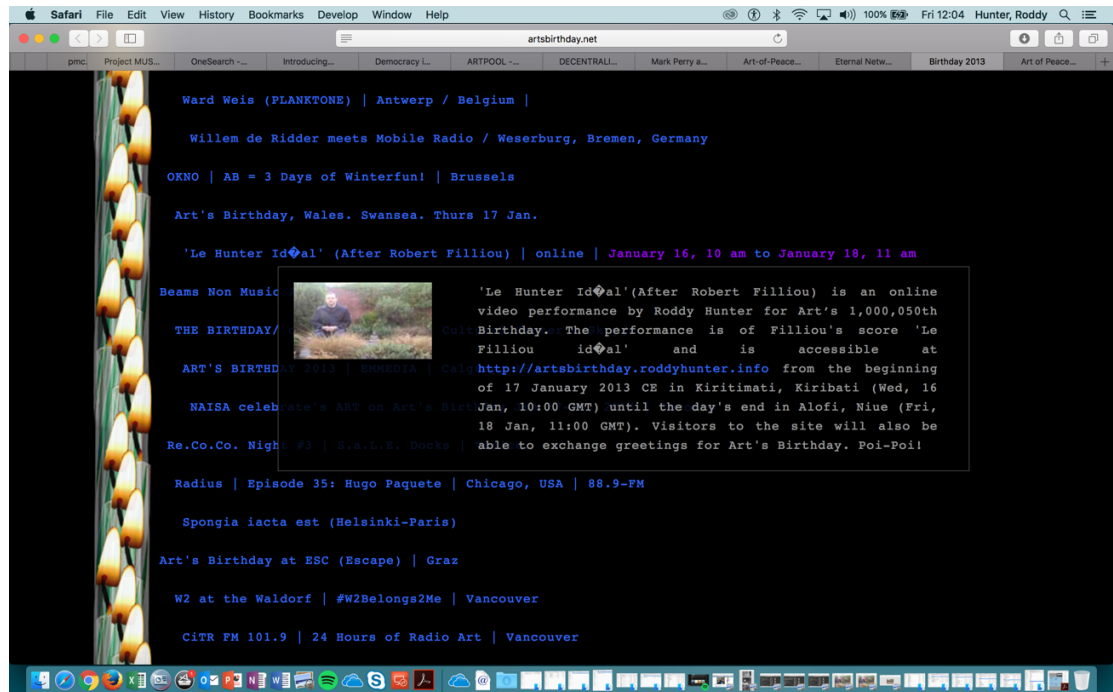
Figure 11: Roddy Hunter: *Le Hunter Idéal*, 2013 [screenshot]. Courtesy Peter Courtemanche. Available at: https://www.artsbirthday.net/2013/index.php [Accessed 20 May 2018]

online: the work was situated online at http://artsbirthday.roddyhunter.info for the duration and had no directly corresponding offline location or activity.
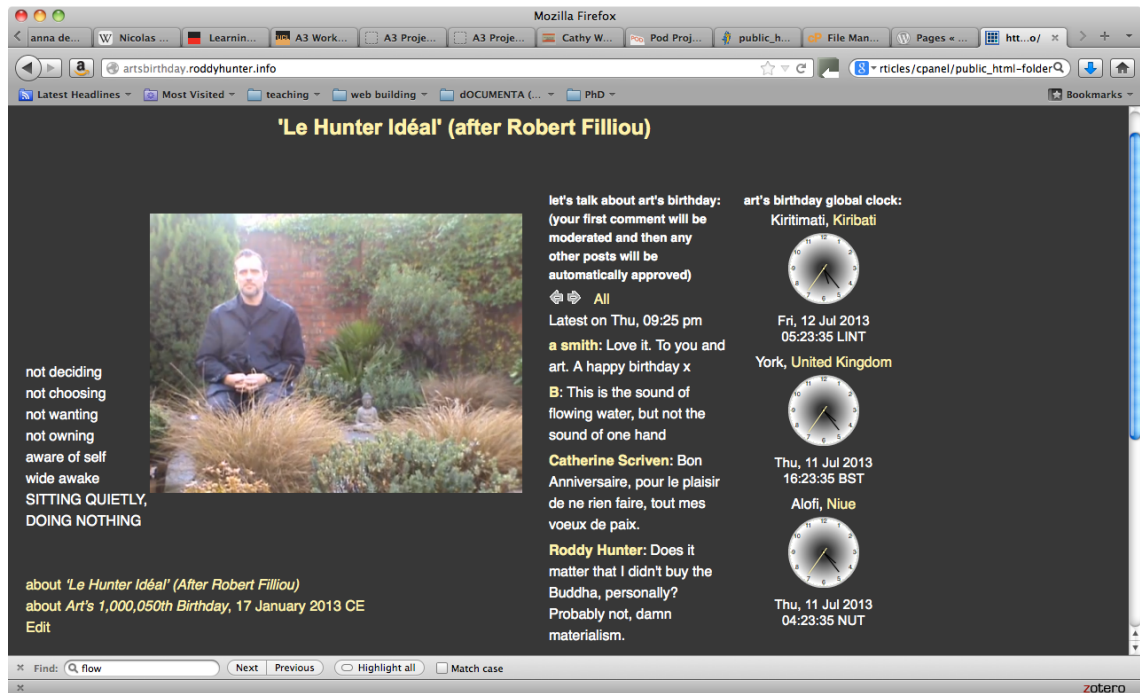
Figure 12: Roddy Hunter: *Le Hunter Idéal* (after Robert Filliou), 2013 [screenshot], Art's Birthday 2013, various global locations, http://artsbirthday.roddyhunter.info.

DURATIONS

Parallel concerns with both 'time' and 'duration' were at the centre of this work. Furthering the contribution to the *Decentralised World-Wide Networker Congress 2012*, this experiment explored the idea of an online event occurring for a specific duration and only accessible through the browser during 17 January 2013 wherever that happened to be in the world. As such, *Le Hunter Idéal* unfolded over forty-nine hours. The duration of the work thus paralleled the time taken for the Earth to make two rotations of the Sun. Creating a forty-nine-hour virtual performance also held a parallel with my earlier history of making live performances of extended continuous durations. It was the first piece I had made during the research which explicitly engaged with the alignment of geographical sites with time zones. This would then become a regular aesthetic and compositional feature of the work.
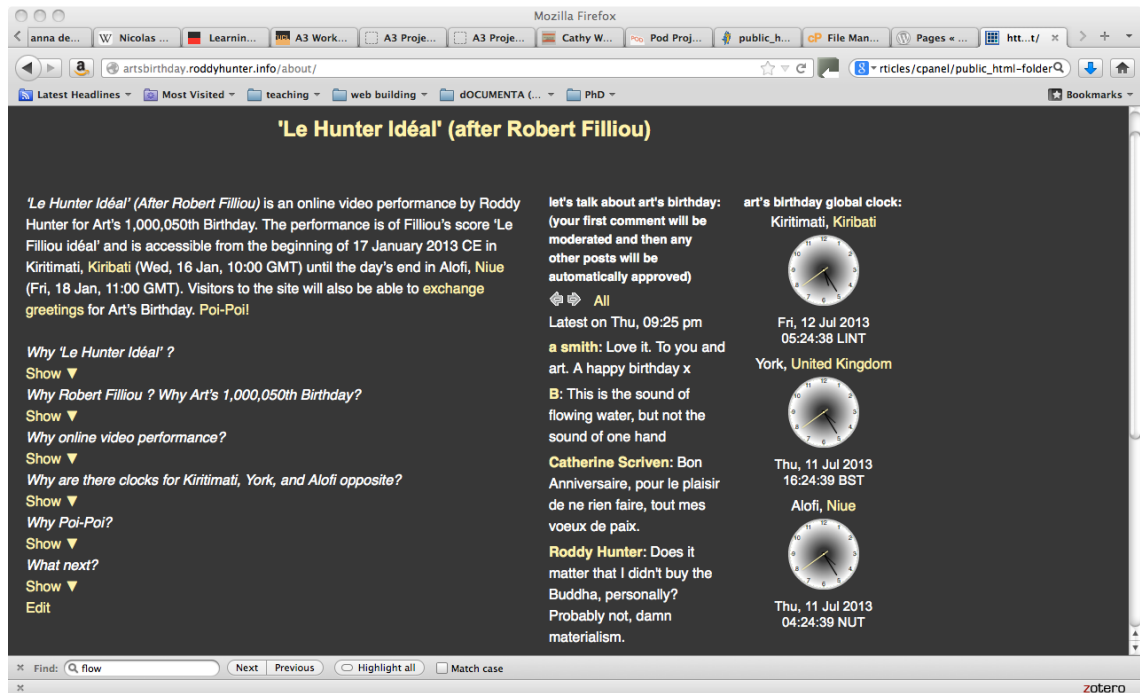
Figure 13: Roddy Hunter: *Le Hunter Idéal* (after Robert Filliou), 2013 [screenshot], Art's Birthday 2013, various global locations, http://artsbirthday.roddyhunter.info

MATERIALITIES

As the research is practice-based, it was essential to be able to work directly with the materiality of code to avoid, or at least minimise, the use of proprietary social networks and Web 2.0 software. In critical and creative terms this meant demystifying the process of how these platforms are constructed to learn how I might also intervene in the online context. With this in mind, I revived the underdeveloped HTML skills I had learned in the 90s while a member of artist-led initiative Hull Time Based Arts. I have continued to develop coding skills throughout the research period which has been a relatively invisible but exceptionally time-consuming and painstaking research method. The visual aesthetic and functionality of *Le Hunter Idéal* were extremely limited by this lack of expertise at this point. Still, the pre-Web 2.0 aesthetic and D.I.Y 'punk' ethos behind was deliberate in standing out from the look and feel of other sites. I also wanted to enable one-to-one interaction rather than the one-to-many broadcast nature of the earlier video piece for the *Decentralised Networker Congress 2012*. Interactions should happen within the browser moreover so as not to rely upon ancillary email or social media communication. I had to modify then, clumsily, a blank WordPress 'Content Sidebar' layout that would enable the blog and comment functionality to allow this possibility. To

make further progress, I maximised the potential to re-use the looped video performance from the first experiment for *Decentralised Networker Congress 2012,* and to embed digital material from elsewhere on the web—such as the clocks for Kiribati, York and Alofi from http://timeanddate.com. This approach signalled the emergence of an artistic and curatorial strategy toward collaging digital online material that would continue through future projects.

INTERACTIONS:
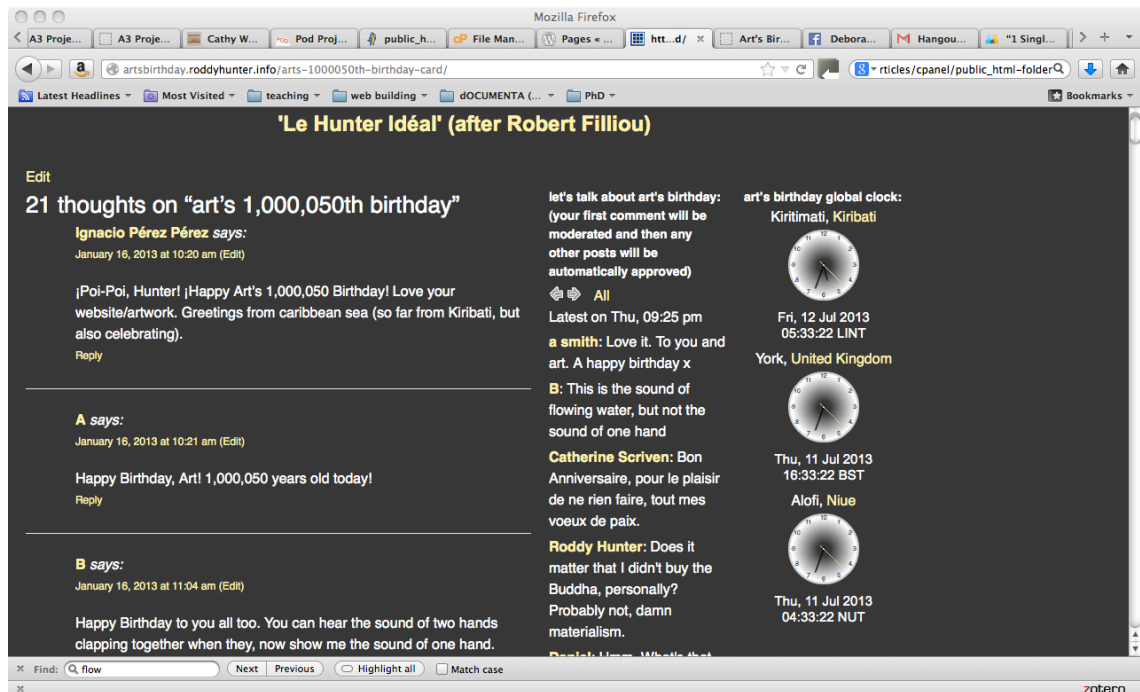
Figure 14: Roddy Hunter: *Le Hunter Idéal* (after Robert Filliou), 2013 [screenshot], Art's Birthday 2013, various global locations, http://artsbirthday.roddyhunter.info

In addition to anyone from the Art's Birthday network visiting the site, I continued to use Twitter and Facebook—notwithstanding comments above about proprietary social networks—to alert and direct account and hashtag followers to the online location of the work (Fig. 15). I had also yet to explore any analytics software that would indicate likely traffic. Given the relative niche interest of the Art's Birthday network, I always expected and preferred qualitative than quantitative engagement with the work. The blog and comment functionality of the site successfully led to twenty-one documented interactions mostly from artists and friends I already knew from Europe and America. Not all interactions were 'genuine', however, as I also adopted different persona as a reference to Filliou's action-poem *l'Autrisme (the secret of permanent creation)*

(Filliou 2014, p. 90) where characters called 'A' 'B' and 'C have a conversation. This playful exploration of online identity and persona, which evolved throughout the time, was live.

Figure 15: Roddy Hunter: *It begins! Happy Art's 1,000,050ᵗʰ birthday! Date & time now Thu, 17 Jan 2013 00:03:38 in Kiritimati, Kiribati.* artsbirthday.roddyhunter.info [Twitter screenshot]. 16 Jan 2013. Available from: https://twitter.com/roddy_hunter/status/291485845926580225 [Accessed 22 January 2018].

3.2.3. *Video Breakfasting Together, If You Wish (After Robert Filliou)* [online/offline performance], ISEA 2013, Sydney, Australia, 11 June 2013

Figure 16: Roddy Hunter: *I need to finish shaving* [Twitter screenshot]. 11 Jun 2013. Available from: https://twitter.com/roddy_hunter/status/344683329196523520 [Accessed 22 January 2018].

3.2.3.1.   Context and Main Characteristics

At ISEA 2013, I joined fellow CRUMB (Curatorial Resource for Upstart Media Bliss) PhD researchers on a conference panel, 'Learning from The CRUMB Method Over a Cup of Tea: Reflections on Creating and Exhibiting Digital Arts'. I outlined my research as identifying and developing curatorial models of practice after globalisation that articulate the principles of *The Eternal Network,* and in which the network itself is arguably the artwork. More than solely a means of distribution or medium of production, *The Eternal Network* became a conceptual context for 'permanent creation'. As a practising artist with a long history of performance work, I was at this point more interested in event-

based and networked curatorial methodologies engaged in the construction of situations than in 'exhibition-making' per se. In the context of this panel, I made the performance, *Video Breakfasting Together, If You Wish (after Robert Filliou)* (Fig. 16), which remediated elements of Filliou's performance and video works including *Telepathic Music*, 1977–9, *Video Dinner*, *Video Breakfasting*, 1979 (Figs. 18. 20), and *Travelling Light–It's a Dance Really*, 1979 (Fig. 17). As I was unable to travel to Sydney, I made a real-time contribution by Skype from my home in York, England. It was 05:00 AM where I was and 2:00 PM the same day in Sydney. As it was breakfast time, I appeared in my dressing gown, apparently reading The Yorkshire Post (something I never do) and drinking a mug of tea.. My face was covered in shaving foam, just like Filliou's face in *Travelling Light–It's a Dance Really*. Elaborating further on Filliou's performance, I asked the audience (presumably expecting an academic presentation) how old they were, whether they were happy, what they felt about love and so on. I also shared with the audience my then plans to host an event I was calling *The All Day Video Breakfast* (see Appendix IV) as a global telematic event on 17 January 2014, to celebrate Art's Birthday. I also took a group photograph—by using a camera to photograph the Skype window on screen—and a self-portrait which I tweeted following the discussion.

Figure 17: Robert Filliou: *Teaching and Learning As Performing Arts Part II: Travelin' Light–It's a Dance, Really*, 1979. [Video still]. Courtesy Western Front Archive. Available at https://vimeo.com/39459314 [Accessed 20 June 2018].

3.2.3.2. Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

- *offline/geographical*: the work was a two-way exchange between York, England and Sydney, Australia.
- *cultural*: the work took place in real-time between the kitchen of my home and the New Law School Lecture Theatre 106 at the University of Sydney
- *online*: the communication medium used was two-way Skype with Dr Sarah Cook who facilitated the panel in Sidney.

Figure 18: Robert Filliou, *Video Breakfasting Together, If You Wish*, 1979. [Video still]. Courtesy Western Front Archive. Available at https://vimeo.com/39720577. [Accessed 20 May 2018].

DURATIONS

The panel took place between 1:15–2:45 PM (AEST – Australian Eastern Standard Time) with each participant (Victoria Bradbury, Marialaura Ghidni,

Suzy O'Hara, and Dominic Smith) making a five-minute presentation. My contribution came at the end of the session and was timed to be approximately five minutes. There was then a general Q&A about the whole panel. Tweets mentioning the performance using the hashtag #iseeISEA began at 5:25 AM– 12 Jun 2013 until I also began tweeting after the performance at 5:57 AM, and continued until 6:18 AM 12 Jun 2013.

Figure 19: Fee Plumley: Roddy puts on cold cream & tells us he's 42, while a cat walks across a wall in the British background <3. [Twitter screenshot]. 11 Jun 2013. Available at https://twitter.com/feesable/status/344670972248481792 [Accessed 22 January 2018].

MATERIALITIES

The performance used a real-time two-way Skype connection and drew on material sources in Filliou's performances, particularly *Travelling Light – It's*

a Dance Really (see performance text in Appendix IV). Documentation of the work is available on Twitter and the www.peacebiennale.info blog (http://www.peacebiennale.info/blog/arts-birthday-2013-the-ideal-hunter-after-robert-filliou/). This was the first, live real-time performance with an audience present during the research period, contrasting with work undertaken already in virtual liveness and experimentation with framing the pre-recorded *as* live. Curious further given the work referenced lo-fi works in which Filliou, in a pre-recorded video via a TV monitor, discusses his various interests with a spectator who plays along with the pretence that the that the discussion is 'live'. This exchange is further documented on video for another viewer to watch. While contemporaries of Filliou—such as Roy Ascott—were fully engaged in exploring new technologies to broaden possibilities for 'telematic exchange', Filliou seemed to lack capacity, or desire, to deal with technologies in any material sense. These works act as allegories than actualities, of telepresence. The opportunity to work with video at all came through his visits and residencies in Canada throughout the artist-run-centre network such as at Western Front, (Vancouver), Arton's (Calgary), and through the collaboration of artists like Clive Robertson, Marcella Bienvenue, Hank Bull and others.

Figure 20: Robert Filliou. *Video Breakfasting with Roy Kiyooka, 1979*. [Video Stil]l. Courtesy Western Front. Available at Filliou 1995, p.66.

INTERACTIONS:

Photographic documentation of the performance at ISEA 2013 (Figs. 24, 26) suggests that there were approximately fourteen members of the audience in the lecture theatre in Sydney. It also shows that the Skype call was projected on two large screens somewhat dominating the space. The work then was not only a hybrid of offline and online interaction but also of a one-to-one and one-to-many broadcast. Panel chair, Sarah Cook, tweeted later that she had not made the other panellists aware that my presentation would be unusual. Given this approach—the context of an ISEA session— and the expectations of the audience, the change in the mode of address and interaction had an intentionally humorous effect. Not sure how the audience would respond to my questions, the presentation did transpire as more rhetorical than participative. I

did not quite succeed then in breaking down the lecturer/performer-audience relationship as I might have wished to but did manage to establish something of a call and response situation through the accompanying tweets. I was able through these means to capture something of a qualitative and quantitative interaction with the performance, something Filliou appeared disinterested in when he wrote a note for the performance *Telepathic Music No. 2* (1973, Aachen), stating that 'no proof of reaching or benefiting is necessary. Knowing yourself, suspecting others, to be performers of Telepathic Music is sufficient' (Filliou 1995, p. 79).
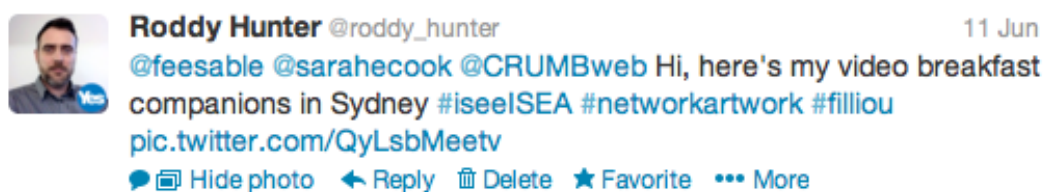
Figure 21: Roddy Hunter: Hi, here's my video breakfast companions in Sydney. [Twitter screenshot]. 11 Jun 2013. Available from: https://twitter.com/roddy_hunter/status/344679953406763008. [Accessed 22 January 2018].

Martin Patrick has already identified the importance of Filliou's under-

examined video works in providing 'a ghostly precursor of today's Skype' (2011, p. 23), which is the typical international conference medium through which I also communicated my networked meta-performance of Filliou's ideas at ISEA. This aspect invites questions of how Filliou's practice might differ were he active today, given the contemporary ubiquity of such telecommunications application software only three decades after these works were made. 'Part of the intensity and significant legacy of Filliou's work' however, continues Patrick, 'lies in its uncompromising awareness that the worlds of the production, dissemination, and reception of contemporary artwork were becoming increasingly bureaucratised and standardised in nearly the same ways as the worlds Filliou abandoned [as a political economist] in order to rechristen himself an experimental artist' (Ibid., p. 20).

3.2.4.   *The School of Human Activity* [offline performance workshop]*, The Days of Performance Art*, L'viv, Ukraine, 5-7 September 2013

3.2.4.1.   Context and Main Characteristics

I founded *The School of Human Activity* when invited to develop a workshop for the *School of Performance* at *The Days of Performance Art*, Dzyga Art Association, L'viv, Ukraine, 5–7 September 2013. The theme of the festival for 2013 was 'Laboratory of Interdisciplinary Performance'. *The School of Human Activity* is the only wholly offline experiment conducted during the research period. I was very pleased to be invited by Polish performance artists Janusz Bałdyga and Waldemar Tatarczuk to develop the workshop, although there was a potential incompatibility between achieving a wholly collaborative relationship with workshop participants through equal standing and the hierarchies implicit in what they called a 'masterclass'. I accept and respect the importance and responsibility of sharing experience and knowledge gained over twenty or so years of performance practice but wanted to be able to use that to construct a new situation, rather than revert to any default veneration of a 'master-disciple' relationship. I turned again to exploring concepts and practices of Filliou's work to try to find solutions, which this time I discovered in his 'pseudo-institutions', such as the *Non-école de Villefranche* (co-invented with

George Brecht, 1965), and the ambulant, itinerant *La Galerie Légitime* (from 1962 until its documentation in the form of *The Frozen Exhibition* 1972). These models were important as *The School of Human Activity* intended to be a temporary, non-institutional gathering of diverse participants exploring relationships between (performance) art, pedagogy and everyday life. Over three days in L'viv, we explored relationships between (performance) art and human activity as cultural, political and social practice. I have been able to reflect since that this offline, collaborative meeting contributed significantly toward my understanding of Robert Filliou's conceptualisation of the 'Art-of-Peace' (Filliou 1970), as 'work by artists that deals with the specific problem of making the world a world with peace and harmony' (Thompson 2011). This would be achieved, more specifically, through similar means to the '*Non-école de Villefranche*' that there should be 'carefree exchange of information and experience / no student, no teacher / perfect license, at times to talk, at times to listen' (Filliou 1970).
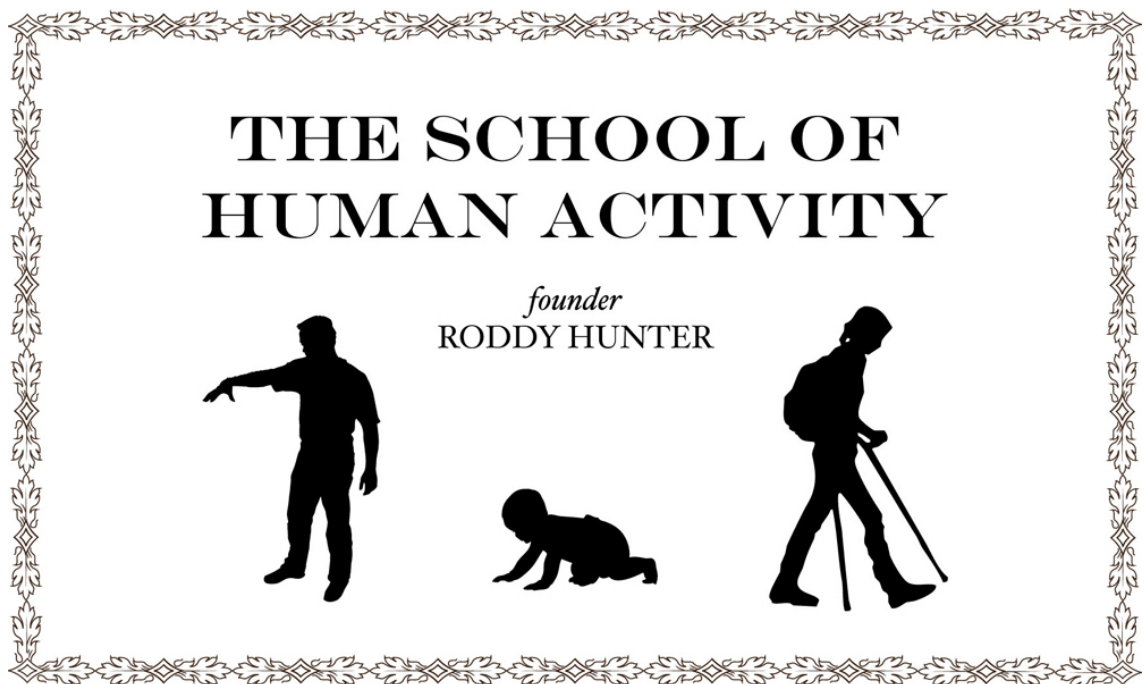
Figure 22: Roddy Hunter: *The School of Human Activity*. 2013. Postcard. Digital print. 105 x 148mm. Edition of 100.

Figure 23: Robert Filliou: *Galerie légitime*, 1968-2003. Poster. Ink, paper, 63.8 x 47.8 cm. Ed. Hansjörg Mayer, 'Futura 26', Stuttgart. 1000 ex. Re-edition facsimile by FRAC Champagne-Ardenne and MACBA, Barcelona in 2003. Copyright Estate Robert Filliou.
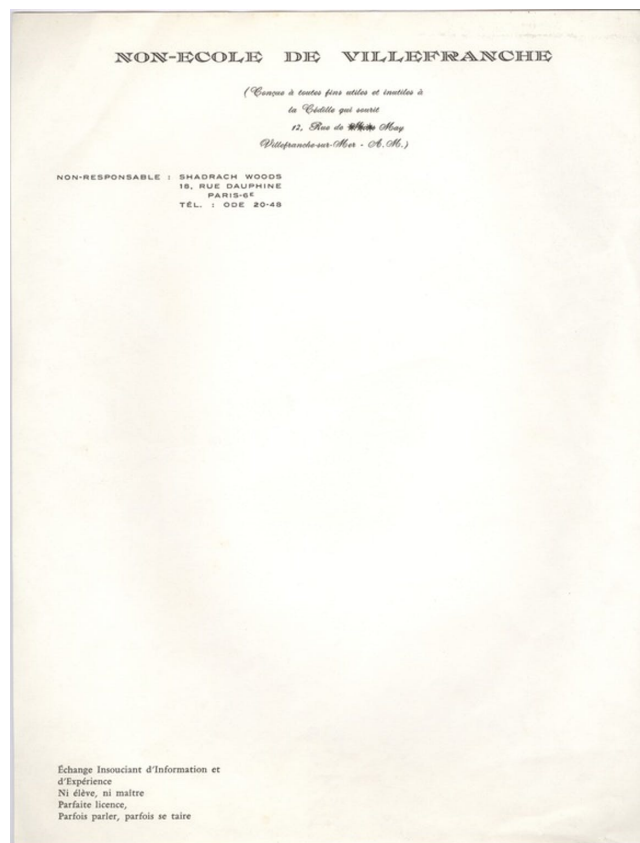
Figure 24: Robert Filliou: *Non-école de Villefranche*, with George Brecht and Jean-Pierre Walfard, ca 1965. Letterhead, print on paper. 26.9 x 21 cm. Collection Andersch, Neuss. Copyright Estate Robert Filliou.

3.2.4.2. Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

- *offline/geographical*: the workshop took place within the courtyard and environs of the 'Spiritual and Cultural Center' Arkhistratyg Guest House, Vynnychenka Street 20a, Lviv, 79008, Ukraine (Fig. 25). Some workshop participants, notably Yaroslav Futymskyi, made actions in other spaces nearby (Fig. 26).

Figure 25: The courtyard of the 'Spiritual and Cultural Center' Arkhistratyg Guest House, Vynnychenka Street 20a, Lviv, 79008, Ukraine. Workshop venue for '*The School of Human Activity*', 2013. Photo: Roddy Hunter.

Figure 26: Workshop participants watching an action by Yaroslav Futymskyi. *The School of Human Activity*, 2013. Photo: Roddy Hunter.

DURATIONS

The workshop was scheduled to take place between 10:00-14:00 each day on Thursday 5 – Saturday 7 September. I proposed that the workshop should end with a collective, simultaneous public performance for the festival audience should everyone agree. Having done so, this meant longer time spent together in preparation. I proposed a given, fixed duration for that final performance, possible 20, 40 or 60 minutes but I have no record of that decision.

MATERIALITIES

The visual identity of the School was disseminated through a stamp, posters (Figs. 27, 32) and postcard, created in an edition of 100. It borrowed heavily in its graphic presentation from both Filliou's stamp establishing the conceptual, ambulant, itinerant institution of *La Galerie Légitime* (Fig. 23) and the letterhead for the *Non-école de Villefranche* (Fig. 24).

THE SCHOOL OF HUMAN ACTIVITY

founder
RODDY HUNTER
засновник

ШКОЛА ЛЮДСЬКОЇ ДІЯЛЬНОСТІ
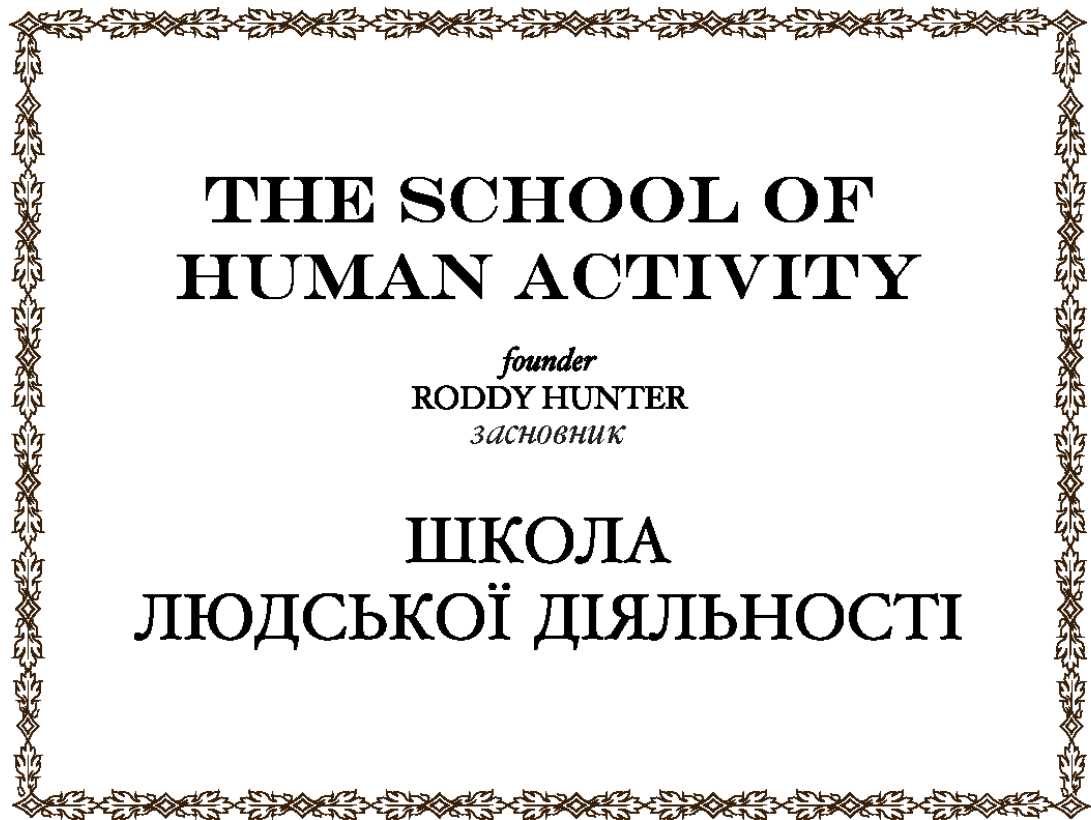
Figure 27: Roddy Hunter: *The School of Human Activity*. 2013. Bilingual Ukranian and English poster. Digital print. 286 x 439 mm. Edition of 5.

As can be seen from available documentation (http://www.peacebiennale.info/blog/the-school-of-human-activity-days-of-performance-art-and-school-of-performance-for-dzyga-art-association-lviv-ukraine-5-7-september-2013/) the performance used and generated a significant amount of physical material in the form of mainly readymade objects or tools such as thread and chalk. A focus of the workshop had been exploring performance art as a material, sculptural practice – spatially and temporally – in preference to beginning from an 'idea'. A lot of the work became engaged with repetitive, ritualistic actions and so performances were generated from testing and intervening in the material resistance of various, everyday objects. The fixed duration of the event was significant too concerning how performers managed the depletion of their material and physical resource over that time.

Figure 28: Final group performance, *The School of Human Activity*, 2013. Photo Courtesy School of Performance, L'viv.

INTERACTIONS:

Over 20 artists took part in the workshop and were eligible to apply because of their participation in previous years' workshops, unbeknown to me at the time. While I was working with these mostly early career artists, Janusz Bałdyga led another workshop for first-time applicants likely to be exploring performance art in practice for the first time. I did not mind this arrangement and understood that Janusz and Waldemar wanted artists they had already worked with to have the experience of participating in a workshop with an international artist. Janusz described that his 'program concerned individual experience, conditioned by environment, formal space, as well as personal experience in their broadest sense [whereas mine] is a school of art and social integration, which lies in social activity interactions of over twenty equal users of the space, which they treat as a common value. Then, some very interesting dynamics associated with dominance, responsibility and social functioning of a group evolved.' (Baldyga 2015, p.155.) The original proposal had been that within the three (half) days of the workshops we could arrange presentations of work from participants. I had been invited to give a solo performance in the festival programme proper on the last day but to remain consistent with the principles of

the workshop (and with egalitarian ideas of the *Non-école de Villefranche* in my mind) proposed to the participants that we could use the time of my scheduled performance for a group action. Nobody was obliged to agree, but all did. As such, the workshop ended with a group performance on the Saturday in front of the festival audience (Fig. 28). For my part, the action I presented within this event consisted in large part of pacing the perimeter of the courtyard where the audience were standing between me and the wall. I was holding a large, square mirror which reflected the faces of each audience member back to themselves. Workshop participant, Monika Wińczyk responded by inscribing 'Performance Art Is My Enemy' on the mirror in red letters. Once I had reflected each audience member's reflection I put the mirror in a mail sack and smashed the mirror into fine pieces with a mallet. On reflection, my aspiration to subvert the notion of masterclass to achieve 'carefree exchange of information and experience / no student, no teacher' was likely unrealistic. Being the most experienced performance artist in the group, coming from the West and being a white male was always going to be challenging to overcome regarding socially, culturally and pedagogically prescribed relationships. Still, the workshop did provide a context for the free exchange of ideas and development of new actions.

3.2.5.   Reflection on *Ante/Biennale: Events, Performances and Exhibitions 2012-2015*

The first phase of practice-based research took on a durational character inflected by incremental reflections, decisions, happenstances, all in response to specific online, offline and hybrid contexts. These initial experiments in developing an event-based, networked methodological approach were invaluable in scoping research strategies for the second phase of research. They also generated further considerations on the ontology of the network-artwork. For example, the idea that mail-art was a proto-Internet practice has become a truism and presumably meant to affirm only idealised and unproblematic aspects of the Net. It also became apparent that where online behaviour emulated and took part in the offline world, there is now an increasing sense of reversal where offline behaviour emulates the online world. Overall, through initially testing the question of how to curate *The Eternal*

Network after globalisation through practice, other questions emerged. These, in turn, can be grouped under **five main lines of practice-based enquiry,** which will be answered in the Chapter Summary (3.5):

- ***What am I 'doing' with Filliou's work?*** Am I re-performing, re-enacting, reconstructing, repeating, echoing, remediating, channelling? How does it amount to a robust curatorial approach positioning a developmental alternative to a standard curatorial methodology of exhibition-making?

- ***What is involved in constructing a platform?*** How can an interface be constructed that offers the possibility of different behaviours which might in turn contest or overcome default positions? How can a question be asked in a different way and to whom to produce a different response, possibly reach a new conclusion? How can one regain agency in new media production to offset dependence and closed feedback loops in operation on proprietary social media networks and software?

- ***Are there such significant differences or distinctions between online and offline models and practices?*** Given the almost inevitable online dissemination of documentation of offline events and the mapping and time-stamping of any accompanying digital footprint, can anything be considered solely offline? Is circumvention of the Net possible without what the Situationists might call 'recuperation?'

- ***How can one communicate, and even collaborate, with known and unknown addressees?*** Is one-to-one interaction preferable to one-to-many broadcast? Are such interactions linked to, or predicated by, whether the network has a centralised, decentralised or distributed topology? Is explicit verification of successful transmission necessary in judging the quality of a network exchange?

- ***To what extent can a network be arguably considered an artwork in itself, rather than solely the distribution mechanism of otherwise existing cultural production?*** Can the network be more than a topology of links and stations? How can artists respond to the network in a site-specific or related manner? How does the network

behave and how does this change the work's ontology and vice versa? Is the work's dissemination secondary to its production or merged? What does this blurring and synthesising of production, distribution and reception mean for existing roles assigned to 'producers' (e.g. artists, 'distributors' (e.g. curatorial mediators) and 'receivers' (e.g. audiences)? What are the implications for existing paradigms of artistic and curatorial practice, its locations and publics?

These considerations and questions were taken forward to the next phase of practice and led to staging the practice within the framework of *The Next Art-Of-Peace Biennale 2015-2017* (3.3). The experience of these four initial experiments was very instructive in outlining The Next Art-Of-Peace Biennale 2015-2017's aspiration to be a nomadic biennale, a biennale-as-meeting, as-workshop, as-network which would fulfil Filliou's aims for periodical gatherings of artists 'presenting their individual contributions to this collective research' (http://www.peacebiennale.info/about.html). Extrapolating the findings of these experiments further at this point, I was able to set out four guiding curatorial principles that The Next Art-Of-Peace Biennale 2015-2017 would aim to employ, namely:

- All work should be play
- All work should be collaborative
- All work should be a contribution to the Art-of-Peace
- All work should be accessible online and offline, in whole or in part.

The following section of this chapter will set out how this approach worked in practice through the designated period of *The Next Art-Of-Peace Biennale 2015-2017*' from 17 January 2015-17 January 2017, describing and evaluating my curatorial response to opportunities and challenges.

3.3. *The Next Art-Of-Peace Biennale 2015-2017* (17.01.2015-17.01.2017)

3.3.1. www.peacebiennale.info [web platform], 17 January 2015 – present

3.3.1.1. Context and Main Characteristics

The idea of reviving *The Art-of-Peace Biennale* as a curatorial format to definitively explore and address the research questions did not arise until toward the end of the first phase of practice. That earlier period comprised testing out ideas to develop a particular platform or model of an exhibition that could be networked and achieve translocational, preferably transnational or global presence. A biennale format could achieve this but only if also critiqued as reinforcing iniquitous, colonial aspects of cultural globalisation. While often becoming a subject of critical debate at Venice, Kassel, Sao Paulo and other places, these aspects do not seem in general terms to impact on the fundamental characteristics of the biennale as a curatorial format in itself. There is a contemporary history of critical and curatorial intervention exposing such power relations within the Biennale format (2.4.1), and I envisaged situating *The Next Art-of-Peace Biennale 2015-2017* within this border context of practice.

I became explicitly aware of Filliou's concept of the 'Art-of-Peace' and his subsequent proposal of a biennale 'of work by artists that deals with the specific problem of making the world a world with peace and harmony' from Chris Thompson's *Felt: Fluxus, Joseph Beuys, and the Dalai Lama* (2011, p.153). The concept of reviving *The Art-of-Peace Biennale* was attractive from a range of perspectives. Firstly, like many of Filliou's concepts, it hadn't been fully tested out and certainly not since René Block's exhibition *Zugehend auf eine biennale des Friedens* (or *Towards an Art-of-Peace biennale*), Hamburg, 1985 and Louwrien Wijers' interdisciplinary discursive platform *Art Meets Science & Spirituality in a Changing Economy (AmSSE)*, Amsterdam in 1990. Both these occurred well before Web 2.0, in particular, also suggesting that the concept could be tested further in a twenty-first-century post-Internet context.

The curatorial principles of *The Next Art-of-Peace Biennale 2015-2017* would differ from a conventional biennale in ways including instead of being held once every two years, it would be held once for two years and instead of taking place in one location (e.g. Venice, Kassel, Munster) would exploit its online platform, www.peacebiennale.info, to occur anywhere where participants wished. This development would provide an opportunity to galvanise and consolidate experiments of 2012-2015 into a formalised body of work exploring how to curate *The Eternal Network* after globalisation through the specific

example of curating *The Art-of-Peace Biennale* after the Net. Events during the period of 2015-2017 focused in the first instance on continued participation within the global celebration of *Art's Birthday* (*l'Anniversaire de l'art*) as a way to introduce the Biennale to a worldwide community of practitioners already committed and knowledgeable about Filliou's practice. Most crucially, the online platform www.peacebiennale.info continued to grow and develop in response to the work being undertaken at different stages of the research.

3.3.1.2. Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

- *Online*: the platform was hosted at www.peacebiennale.info throughout the Biennale. This was connected to a Facebook page, a Twitter feed and YouTube online sites. The platform was used to host live and archived digital video streams from the first *Art's Birthday* event in January 2015 and the final performance *D I G I T I S I N G* in June 2018. Live interaction with the platform also occurred during live coding and blogging projects for *Art's Birthday* in 2016 and 2017. For a demographic, analytic breakdown of platform users and visits, see 'INTERACTIONS' below.

DURATIONS

The platform was live from 15 January 2015 and will remain online for the foreseeable future as an archive site of the project. The projects mentioned above in connection with *Art's Birthday* were hosted as live streams or coding/blogging events typically over set durations on 17 January in each respective year. See below for details of those projects.

MATERIALITIES

The necessity to construct an online platform specifically for the Biennale, and which would in many respects become the Biennale, became clearer as a way to address Guy Debord's concerns regarding creativity and recuperation (outlined in 2.4.2) and minimise dependence on Web 2.0

technologies. From a material perspective, I was keen to code as much of the platform as possible to gain a better understanding of the material ontology of the Internet. Doing so resulted in the slow, incremental process of coding with HTML and CSS and later exploring the anatomy of WordPress themes in order to develop my own. I began with authoring single pages in online editors and publishing to a hosting account with Dreamweaver. I was also improving my proficiency in basic coding using a range of online tools such as Codecademy and w3schools.com. Demystifying how the web works was necessary also to begin developing a material understanding of what other artists and net practitioners were producing. As in any form of art or creative practice, a conceptual sense is insufficient if a practice – particularly as a research medium – is to develop in response to material processes as a crucial aspect of the work, however 'immaterial' or 'virtual' the web might appear to be. At the same time, I would from the beginning concede using third-party Web 2.0 applications, particularly the live streaming capability of YouTube where it may be the only or most effective way to achieve the aim of the work. Again, however, over time my use of YouTube, in particular, became less about a stand-alone method of disseminating images and data and instead became by the end of the research a creative medium engaged directly in the generation of the work. The context of YouTube as a community also became significant in identifying sources of readymade material to edit, collage and reinterpret within the context of my output. I also strategically used Twitter and Facebook in an attempt to drive traffic to the platform and, in particular, embedded tweets from *The Next Art-Of-Peace Biennale 2015-2017*'s Twitter account (https://twitter.com/aop_biennale) on the home page of www.peacebiennale.info.

In this way, the Twitter feed and Facebook (https://www.facebook.com/peacebiennale/) pages for *The Next Art-Of-Peace Biennale 2015-2017*'s went live on 1 January 2015. www.peacebiennale.info launched on 15 January 2015 as a rudimentary one-page presence with an embedded YouTube stream of our offline celebration of *Art's Birthday* at the Richard Saltoun Gallery (Fig.. It seemed from the outset preferable to embed third-party application content within the site itself where one could also host the

archived stream and control autoplay, repeat and branding options. In addition to the YouTube stream, the page also displayed its embedded Twitter widget window which in itself acts as a framing mechanism for images and text on the homepage. The Twitter timeline also became an invaluable way of generating time-stamped documentation of the research as it progressed including when and where particular exhibitions were seen, articles and publications read, site updates, artworks, presentations and publications made during the research A facsimile of the original page is now hosted at http://original.peacebiennale.info (Fig. 29). As of 3 July 2018, the Twitter feed had 440 followers, and the Facebook page had 375 follows.
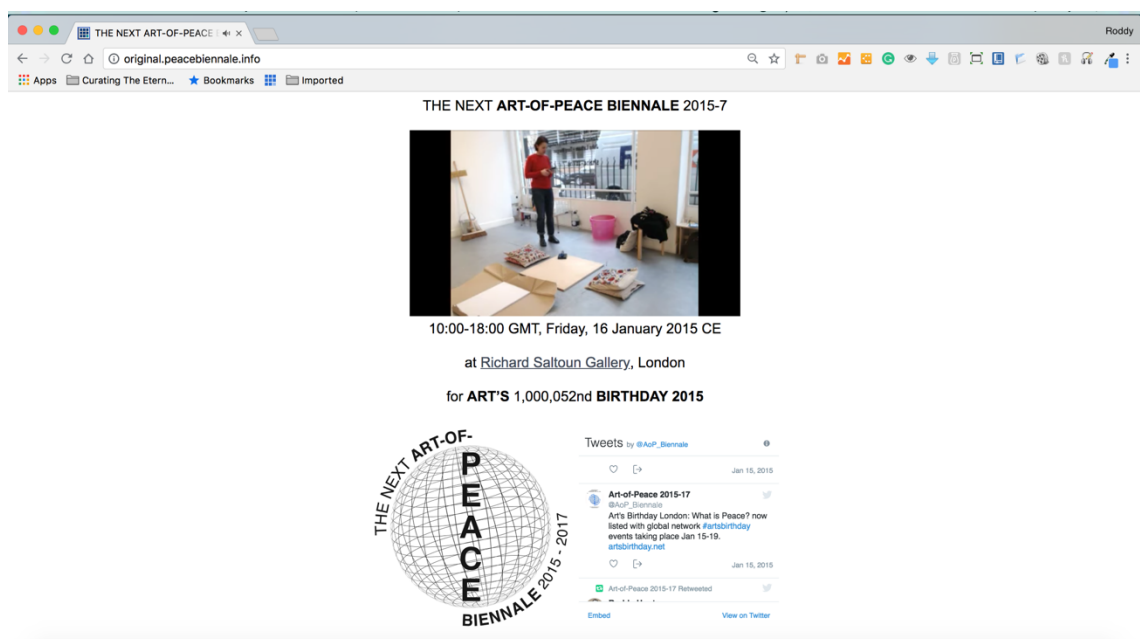
Figure 29: Facsimile of the 2015 *The Next Art-Of-Peace Biennale 2015-2017* website as archived on http://original.peacebiennale.info. [Screenshot]

The platform remained a one-page site hosting the archived stream of the *Art's Birthday* event and relied on Twitter updates until 13 June 2015 when a full redesign and update of the site occurred employing sidebar navigation and additional pages introducing the project and providing opportunities for contact and participation. The contact form page launched on the expanded site on 13 June to support dedicated email addresses hello@peacebiennale.info, curator@peacebiennale.info and roddy@peacebiennale.info. The email address hello@peacebiennale.info was listed as the primary email address for the project on a set of 500 limited edition postcard sponsored by Richard

Saltoun Gallery for the 15 January 2015 launch (Figs. 35, 36). These postcards were in circulation throughout the project (the last remaining twenty-three were later used in the final performance, *D I G I T I S I N G* in June 2018). The platform at phase 2 re-launch on 13 June 2015 included 'blog', 'about', 'events', 'contact' and 'participate' pages all accessible from a sidebar menu (Fig. 32). The blog element was the most complex technical issue as it relied upon an external WordPress blog which could then only be embedded on a static page on the website through an HTML inline frame element <iframe>. This design was clumsy and unwieldy regarding design function and aesthetic, as well as being largely unresponsive when viewed through different browsers and devices. It would eventually be remedied once I could create an entire WordPress theme from scratch that mimicked the look and feel of the original site, meaning that the platform now operates as static pages with an identically designed blog hosted on the same server. I could not develop my coding skills to achieve this until late in the project by December 2017 (Section 3 of this chapter, 'Post/Biennale' describes my later migration of all blog posts from throughout the two years of the biennale to this new setup, see 3.4).

Figure 30: Roddy Hunter: *The Next Art-Of-Peace Biennale 2015-2017*, 2015. Postcard. Digital print. 105 x 148mm. Numbered edition of 500.

POSTCARD

Q. 'We're all against war. But what are we for?
Peace, we say. What is peace?
Nobody quite knows.' (Robert Filliou, 1985)

A.

The Next **Art-of-Peace Biennale** 2015-17
hello@peacebiennale.info I www.peacebiennale.info

supported by **RICHARD SALTOUN** ___/500

Figure 31: Roddy Hunter: *The Next Art-Of-Peace Biennale 2015-2017*, 2015. Postcard reverse. Digital print. 105 x 148mm. Numbered edition of 500*.*
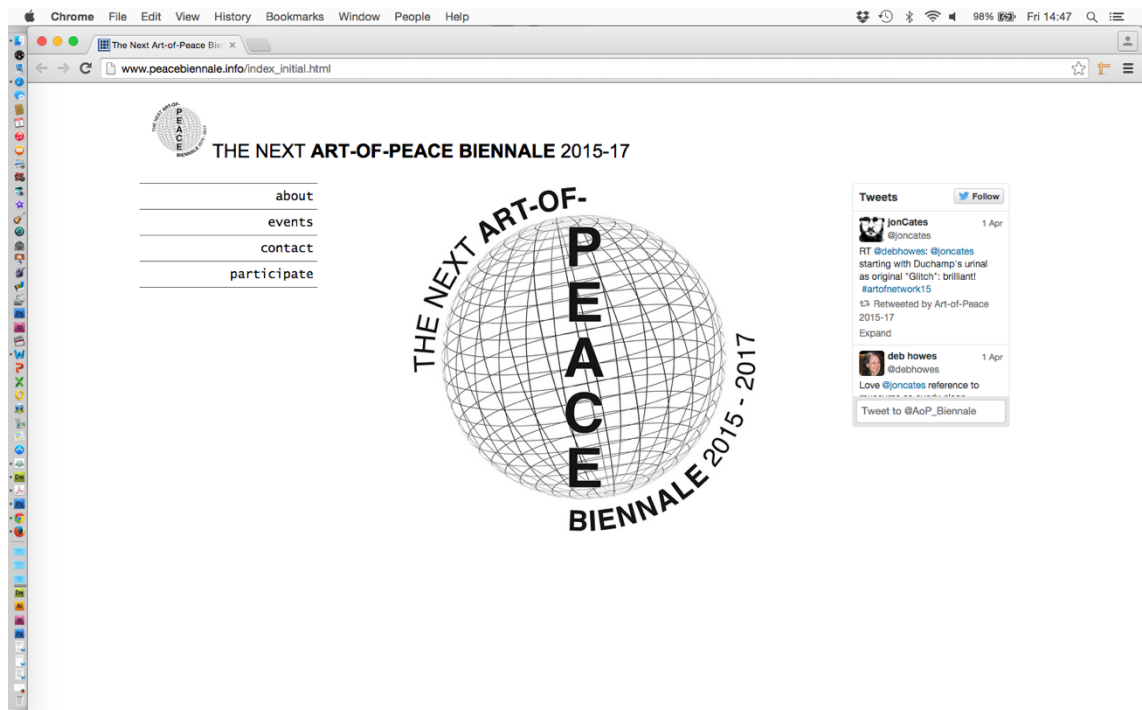
Figure 32: *The Next Art-Of-Peace Biennale 2015-2017* website after its re-launch on 13 June 2015. [Screenshot]
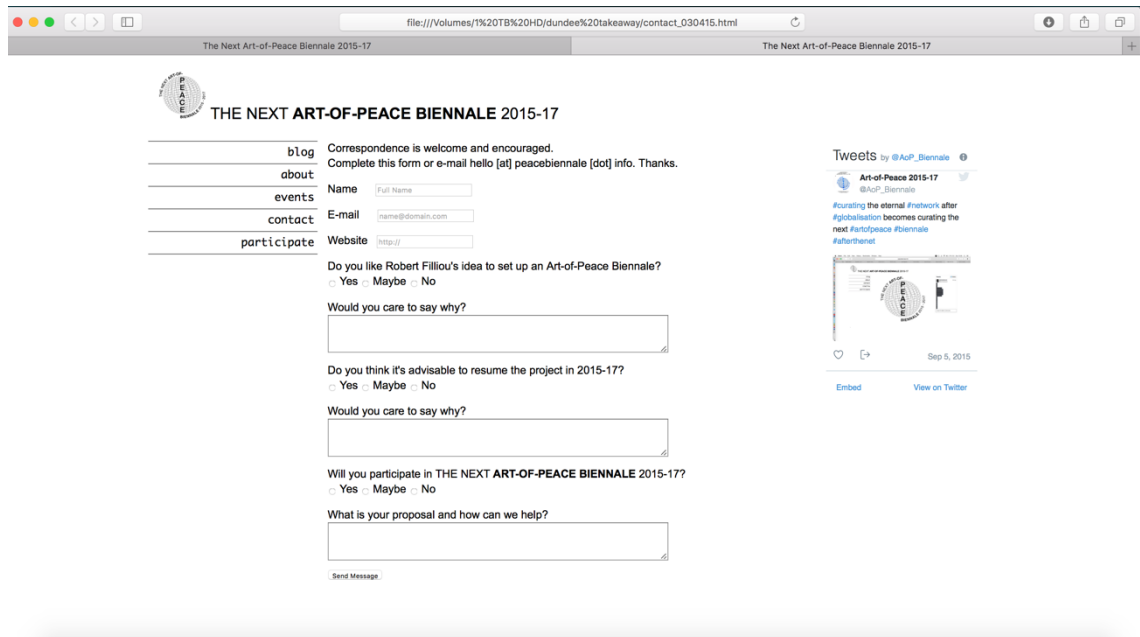
Figure 33: 'Contact' page on *The Next Art-Of-Peace Biennale 2015-2017* website after its re-launch on 13 June 2015. [Screenshot]
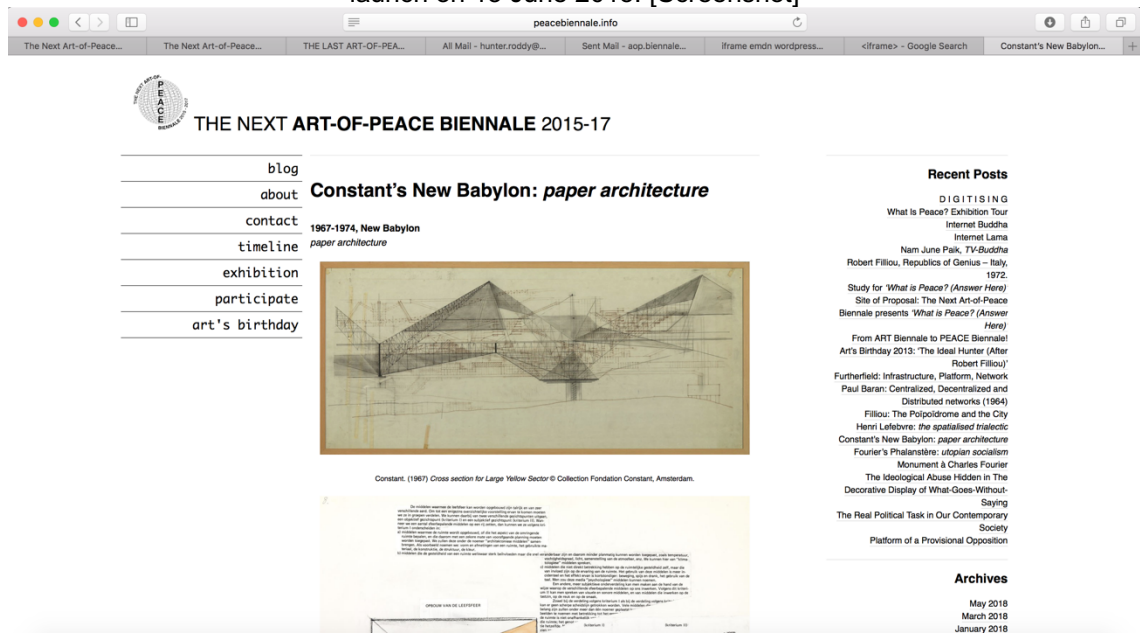
Figure 34: 'Blog' page on *The Next Art-Of-Peace Biennale 2015–2017* WordPress website, 2017. [Screenshot]

By 17 January 2016 the site's menu comprised links to six pages, namely 'blog', 'about', 'contact', 'timeline', 'participate', and now 'art's birthday' (Fig. 39) so as to connect to the first version of *The (unfinished) All Day Video Breakfast* (3.3.5). This phase of development remained more or less in place throughout the remainder of the Biennale (as reflected in the sitemap below drawn up on 28 January 2018) (Fig. 40). I drew up the sitemap to understand how the platform had grown and been used and to consider how to

accommodate an online exhibition element for the final output of the overall research period, which would become the exhibition, *What is Peace? (Answer Here)*.
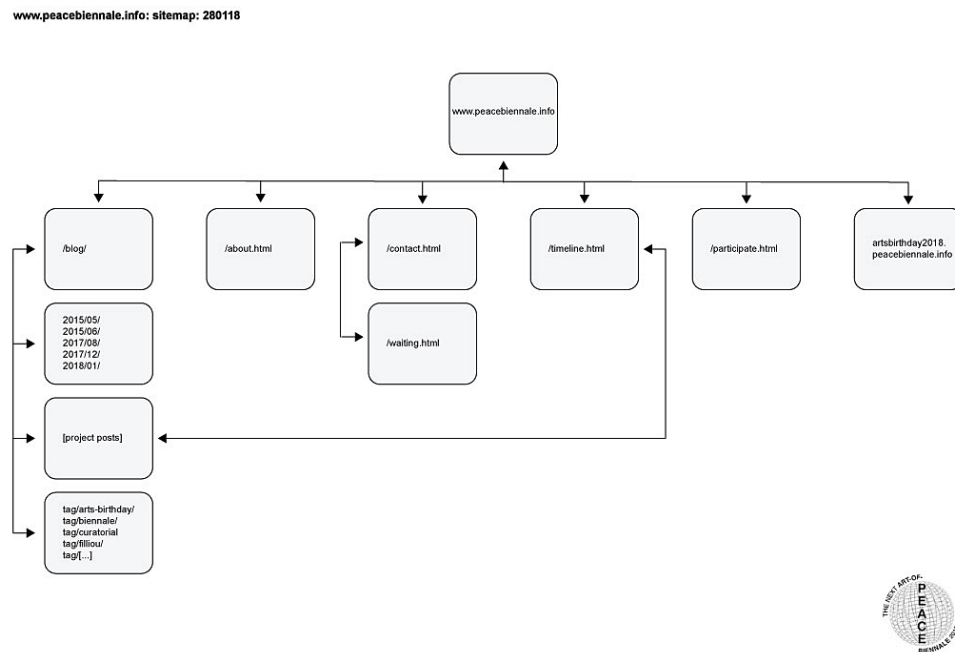
Figure 35: Sitemap of *The Next Art-Of-Peace Biennale 2015-2017*, 28 January 2018.

The exhibition had launched on Wednesday, 2 May 2018 with a special online preview before the offline launch of 4 May 2018. The site had by this time become more complex in attempting to create a way to move through the exhibition online. The exhibition section of pages in the top right corner of the sitemap (Fig. 36) was designed to indicate ways in and out of pages as if separate exhibition spaces. This, in addition to maintaining access to the original site, now described as 'archive'. The complexity was resolved through offering a choice to the online visitor to go to the 'exhibition' or 'archive' (Fig. 38). This continued until the last day of the exhibition when the live stream of the final performance took the place. On that day the index homepage offered only a single link ('MORE >') to another single page that hosted a video of the curator's guided tour of the offline exhibition as well as links to both the original site ('< < < < < < < < < < < < < < < < < < < < < < < < ARCHIVE') and the new exhibition pages

('EXHIBITION >') (Fig. 43).
This further change to the website still needs to be included in a subsequent
update to the sitemap.

Figure 36: Sitemap of *The Next Art-Of-Peace Biennale 2015-2017*, 2 May 2018.

Figure 37: Roddy Hunter: *D I G I T I S I N G*, performance, 2 June 2018. Live streaming window embedded on www.peacebiennale.info.
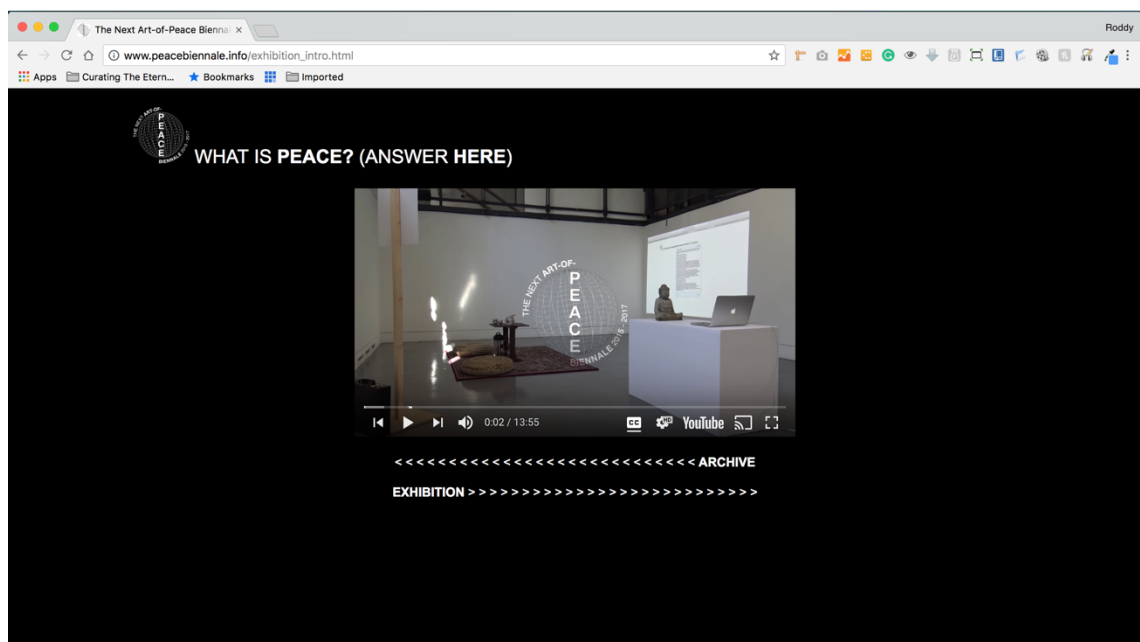
Figure 38: *What Is Peace (Answer Here)* exhibition online. Homepage of *The Next Art-Of-Peace Biennale 2015-2017* website, June 2018.

INTERACTIONS:

Although potentially undermining the ethical and political dimensions of setting up an autonomous online platform, I had been concerned from the outset to gather longitudinal analytics data over the life of the project to offer evidence of engagement with the site over its lifetime. In basic terms, Google Analytics shows that between 1 January 2015 and 30 June 2018, the site been

accessed on 5,776 visits by 4,670 users (Fig. 39). It should be borne in mind, however, that I had not embedded the Google Analytics code until the full site re-launch happened on 13 June 2015. The top five countries these users access the site from are the United States, Russia, United Kingdom, Brazil and China. Of course, these may be genuine visitors or not. Observing the high bounce rates (in other words, single page visits) of users from Brazil, China, Unites States and Russia might suggest not in many cases. Users from the five countries with lowest bounce rates, and thus potentially more genuine users, include Austria (26), Moldova (2), Thailand (19), United Kingdom (650) and United Arab Emirates (5) (Fig. 39) Google Analytics also suggests that users were mostly in the 45–54, then 35–44, then 25–34 years old age range, although this may only account for 8.24% of total users (Fig. 41). I did not have a particular aim concerning audience reach through the platform except to achieve as broad coverage as possible to enable access for individuals who were interested in engaging. Both quantitatively and qualitatively the site appears to have achieved good, and reasonably even, audience reach, particularly across the Northern Hemisphere (Fig. 39).
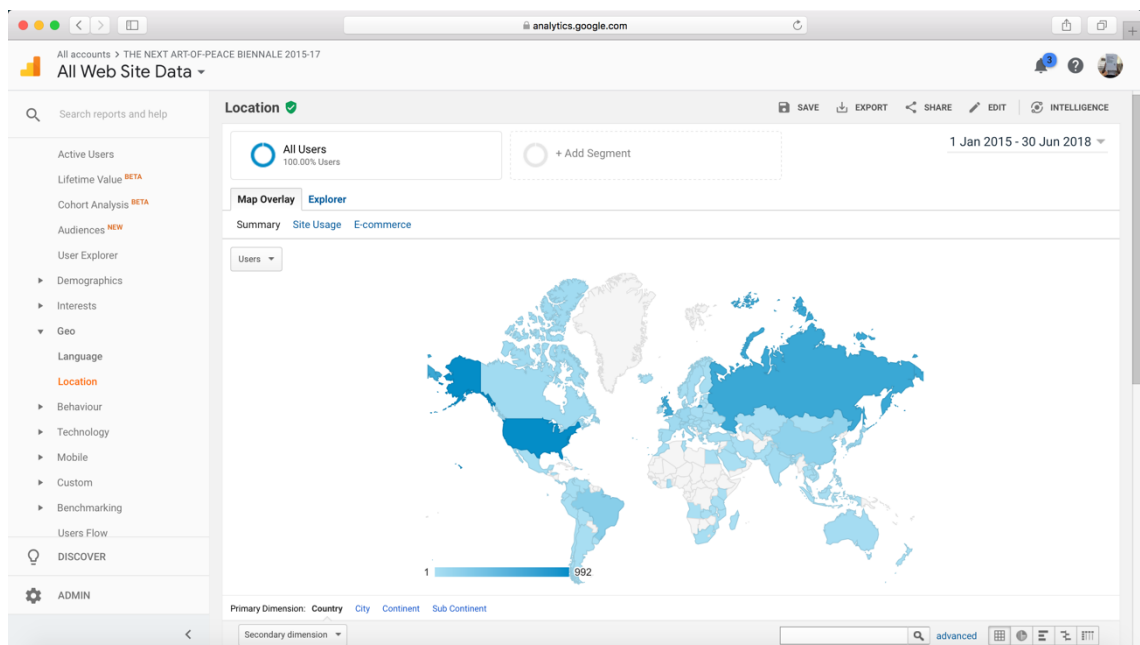
Figure 39: Google analytics of user location. *The Next Art-Of-Peace Biennale 2015-2017* website, Jan 2015–June 2018. *Analytics.google.com* [Accessed 30 June 2018].

Figure 40: Google analytics of user behaviour. *The Next Art-Of-Peace Biennale 2015-2017* website, Jan 2015–June 2018. *Analytics.google.com* [Accessed 30 June 2018].

Figure 41: Google analytics showing users from the five countries with lowest bounce rates. *The Next Art-Of-Peace Biennale 2015-2017* website, Jan 2015–June 2018. Analytics.google.com [Accessed 30 June 2018].
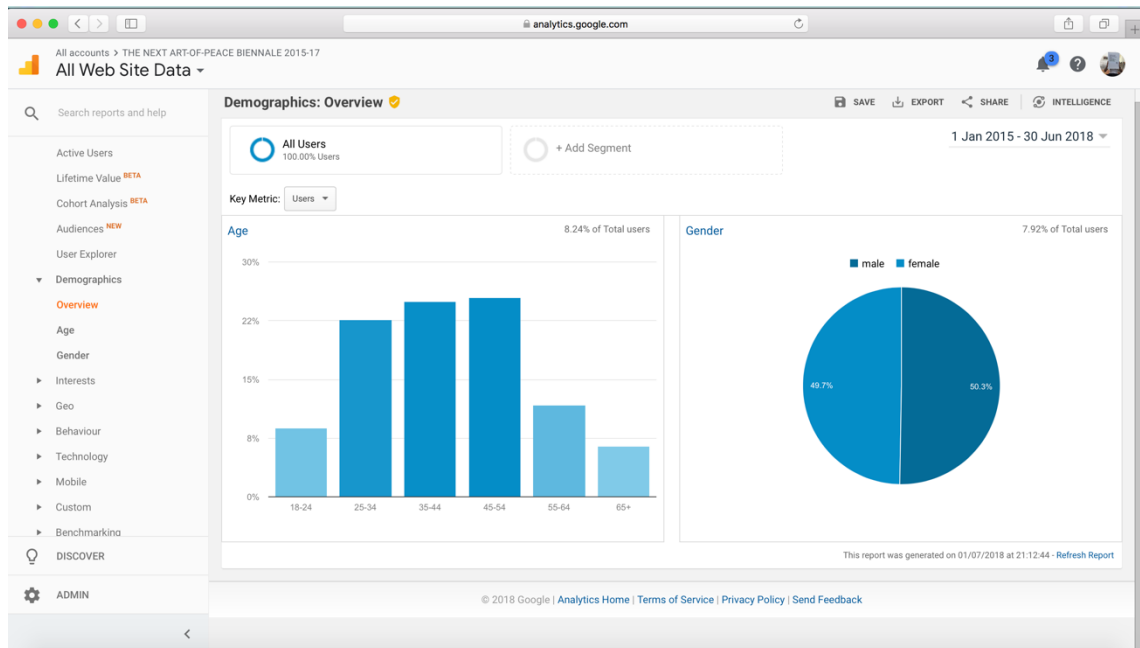
Figure 42: Google analytics showing user demographics. *The Next Art-Of-Peace Biennale 2015-2017* website, Jan 2015–June 2018. Analytics.google.com [Accessed 30 June 2018].

3.3.2.   *What Is Peace?: A Celebration Of Art's 1.000.052nd Birthday* [online/offline network event], *Art's Birthday* 2013, Richard Saltoun Gallery, London, England, 17 January 2015

3.3.2.1.   Context and Main Characteristics

1.000.010 years ago, ART was LIFE, 1.000.010 years from now it will again be. Let us have an artless day of festivities to celebrate this happy beginning, and bring about this happy ending […]
Here's what on my mind: EVENTUALLY ART MUST RETURN TO THE PEOPLE - CHILDREN WOMEN AND MEN EVERYWHERE - TO WHOM IT BELONGS.

(Robert Filliou, Aachen, 1973)

In addition to being an opportunity to participate in the annual Art's Birthday network event, *What is Peace?: A Celebration of Art's 1.000.052nd Birthday* was significant in being the launch of The Next Art-Of-Peace Biennale 2015–2017. Having established that the Biennale should run from 17 January 2015 to 17 January 2017, this would be the first of three central events of the Biennale and would set the approach for future events. The opportunity to host the event offline at Richard Saltoun Gallery, London happened as the gallery holding a significant exhibition of Filliou's work *Honi Soit Qui Mal Y Pense.*

Being a commercial gallery, this exhibition also featured work by other artists including James Coleman, Barry Flanagan, John Latham and Tony Morgan. I approached Richard Saltoun when I discovered the exhibition would be happening, intending to discuss my research and find out more about his perspective. They were enthusiastic to learn more about my interest and to share our knowledge of Filliou's background. I suggested to Saltoun that there should be a celebration of *Art's Birthday* given the exhibition had been scheduled to run from 5 December 2014 to 6 February 2014. We agreed that a special event would bring value to both the exhibition as well as to the launch of the Biennale. The celebrations comprised a screening of Robert Filliou's video *Portafilliou* (1977, 44' b/w) made in collaboration with Marcella Bienvenue and Clive Robertson. We were able to invite artist Clive Robertson to introduce and discuss the screening by Skype from Canada, followed by a conversation with the gallery audience (Fig. 45). Made as a video supplement to Filliou's book *Teaching and Learning as Performing Arts* (1970), *Portafilliou* was produced during a residency at the artist-run centre Arton's, in Calgary, Alberta. Somewhere between a lecture and gong show, Filliou outlines an A-Z (from 'Admiration' to 'Zen') of his practice, interests and many research projects, including *La Cédille qui sourit*, *Principles of Poetical Economy*, *The Mysterious Female Guest* and *The Eternal Network*. On 16 January, I used www.peacebiennale.info to stream its first event, *What is Peace?: A Celebration of Art's 1.000.052nd Birthday,* curated with support from Judit Bodor and Barnaby Dicker with whom I had collaborated on Art's Birthday events in the past. Due to gallery opening hours the event took place between 10:00 AM–06:00 PM, Friday, 16 January 2015, and comprised a series of participatory performances, such as paper hat making (https://youtu.be/7DyvMi2hTCU?t=2242), watching Filliou videotapes, eating together and talking (https://youtu.be/7DyvMi2hTCU?t=3968), and surrounding Filliou's *Permanent Creation, Toolbox n°1*, 1968 with a mandala of alarm clocks (https://youtu.be/7DyvMi2hTCU?t=8323) set to sound each time a territory in a new time zone joined 17 January 2015 (https://www.youtube.com/watch?v=7DyvMi2hTCU?t=7838). The event culminated with a live aikido demonstration by the Shodokan Aikido Club located from Kings Cross & Kentish Town, London

(https://youtu.be/7DyvMi2hTCU?t=12148). I curated this event to conclude the day in recognition of the founder of Aikido, Morihei Ueshiba, whose view of the Art-of-Peace I thought would appeal to Filliou.

> The Art of Peace begins with you. Work on yourself and your appointed task in the Art of Peace. Everyone has a spirit that can be refined, a body that can be trained in some manner, a suitable path to follow. You are here for no other purpose than to realize your inner divinity and manifest your innate enlightenment. Foster peace in your own life and then apply the Art to all that you encounter
>
> (Ueshiba 2002, p. 3)

After the demonstration, we shared a birthday cake to complete our celebrations (https://youtu.be/7DyvMi2hTCU?t=13935).
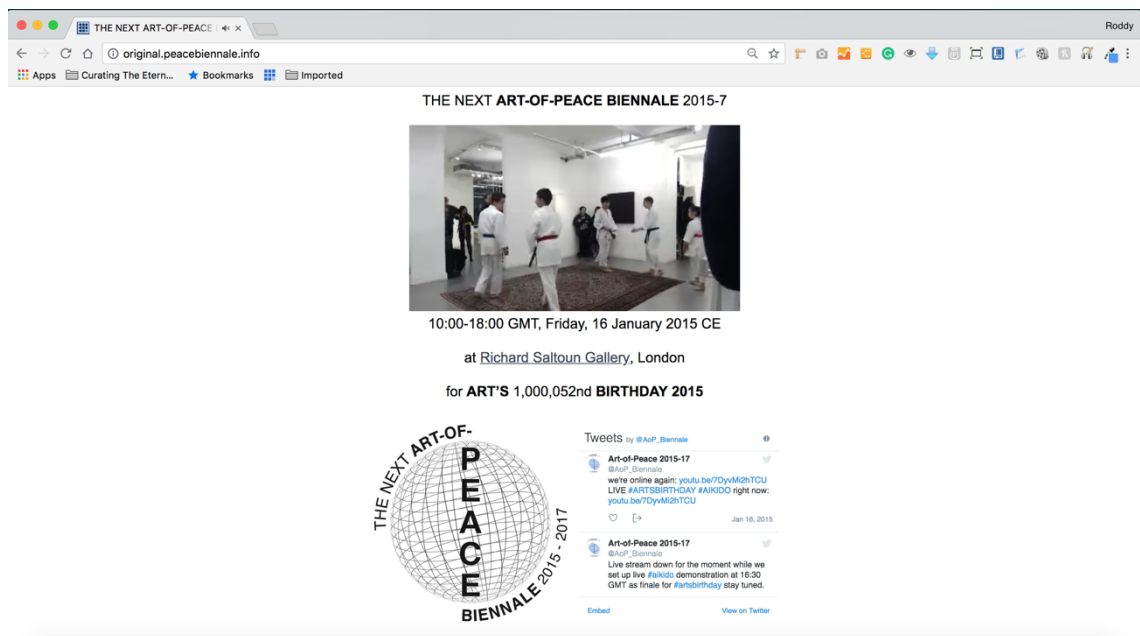
Figure 43: *The Next Art-Of-Peace Biennale 2015-2017* website, 16 January 2015. With embedded YouTube streaming of Aikido demonstration and twitter feed. [Screenshot]. Available at http://original.peacebiennale.info [Accessed 20 May 2018]
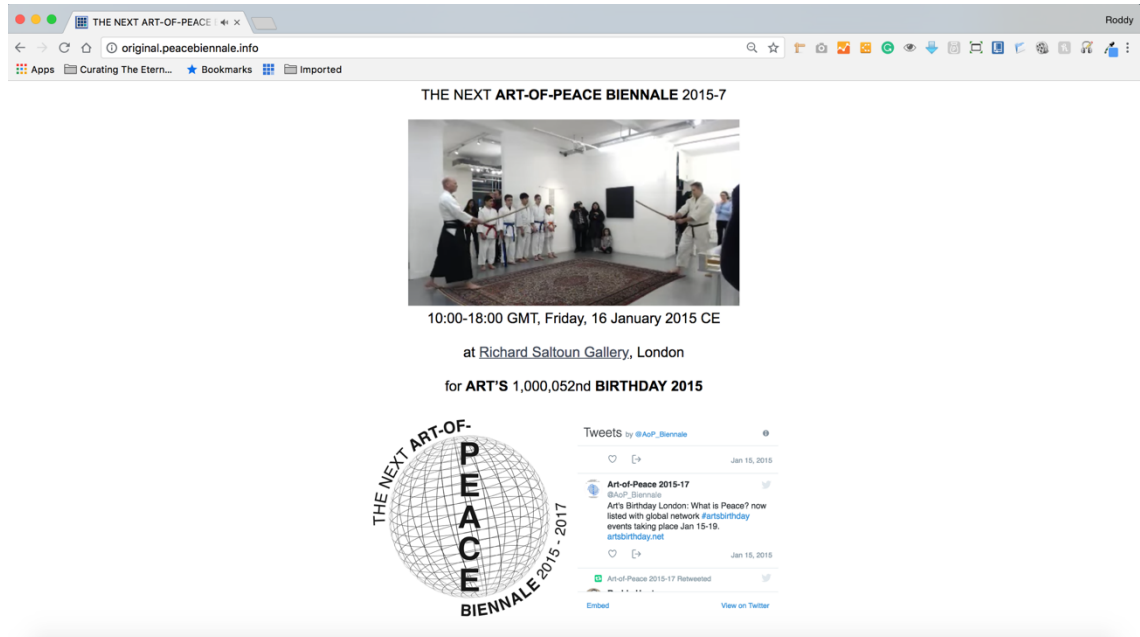
Figure 44: *The Next Art-Of-Peace Biennale 2015-2017* website, 16 January 2015. With embedded YouTube streaming of Aikido demonstration and twitter feed. [Screenshot]. Available at http://original.peacebiennale.info. [Accessed 20 May 2018]

3.3.2.2. Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

- *offline/cultural*: Richard Saltoun Gallery is a London-based commercial gallery specialising in post-war conceptual, feminist and performance art emerging from the 1970s. Our celebration of *Art's Birthday* was held at the gallery's premises on Great Titchfield Street, Fitzrovia where they had been based since 2012 until moving recently to Dover Street premises in 2018.

- *online*: The day's events streamed live via an embedded YouTube link on www.peacebiennale.info (Figs. 49, 50). The events were also publicised through www.artsbirthday.net, and the gallery's own website (https://www.richardsaltoun.com/exhibitions/38/overview/).

DURATIONS

The screening event of *Portafilliou* (1977, 44' b/w) took place from 19:00 GMT on Thursday, 15 January as part of an event of a couple of hours duration. Due to gallery opening hours, our *Art's Birthday* performance took place

between 10:00–18:00 GMT, Friday, 16 January. Throughout the day we celebrated each time it became 00:00 on 17 January 2015 in each time zone we were open. I had developed this approach to celebrating *Art's Birthday* whenever and wherever it was 17 January somewhere in the world since *The Hunter Ideal (after Robert Filliou)* 2013 (3.2.2). It was a deliberate decision then to open on Friday 16 January 2015 at 10:00 GMT (UTC), specifically as this was already Saturday, 17 January 00:00 LINT (UTC +14) in Kiritimati, Christmas Island, Kiribati. We then passed through time zones TOT – Tonga Time, FJT – Fiji Time, SRET – Srednekolymsk Time, PGT – Papua New Guinea Time, JST – Japan Standard Time, HKT – Hong Kong Time, ICT – Indochina Time and NPT – Nepal Time, before closing the gallery at 06:00 PM. The remainder of travel alarm clocks were still set, however, so we put them in a sack and drove them to Swansea to take part in an *Art's Birthday* event set up by Barnaby Dicker and continued there.

MATERIALITIES

The event took place within the context of a Robert Filliou exhibition and so there was a range of artworks present that we worked around. There was also an archival display of publications as well as a rug, cushions and tea urn where we welcomed visitors to take tea and talk with us. The gallery continued its usual operation around us throughout. I also made a sign declaring the space to be the *Territory of the Genial Republic* as a facsimile of a sign made by Fillliou for *Research at the Stedelijk* (1971) which would appear again at the final exhibition in Dundee in 2018 (3.4.1.5), and which also was titled and asked the same question, '*What is Peace?*'. Performance materials included sheets of paper to make hats, blowing bubbles, and travel alarm clocks. It was also the first time I had experimented with live streaming and purchased a Logitech Pro C920 Full HD Webcam which I continued to use throughout the project. The archived stream on YouTube is 4 hours, 14 minutes and 12 seconds (https://www.youtube.com/watch?v=7DyvMi2hTCU&feature=youtu.be&t=2242%29.)

INTERACTIONS:

The framing question, '*What is Peace?*' refers to Filliou's observation 'We're all against war. But what are we for? Peace, we say. What is peace? Nobody quite knows' (Filliou 1985). This was printed on the Art-of-Peace postcards we offered to visitors to record their response and send onward. Offline interactions were many and varied as the gallery became a well-frequented social space. Online interactions are more difficult to gauge given I hadn't set up Google Analytics at that point, and there was little evidence of significant interaction on Twitter. YouTube records that the video of the archive stream has been viewed 222 times as of 3 July 2018.

Figure 45: Clive Robertson introducing Robert Filliou's *Porta Filliou* (1977) before screening, Richard Saltoun Gallery, London, 16 January 2015. Photo: Judit Bodor.

Figure 46: Graham Henderson, *Art is Not Explanation* (2015), action for Art's Birthday 2015: What is Peace?, London, January 2015. Image courtesy Graham Robertson.

3.3.3.   *The Last Art-of-Peace Biennale* [exhibition], Richard Saltoun Gallery, London, England, 13 February - 20 March 2015

3.3.3.1.   Context and Main Characteristics

In proposing an *Art's Birthday* programme as part of the Robert Filliou exhibition, programme as part of the Robert Filliou exhibition, I outlined my interest in reviving *The Art-of-Peace Biennale* between 2015-2017. Richard Saltoun shared my interest and saw an opportunity to hold an exhibition revisiting the 1985 Hamburg biennale on its 30th anniversary. His enthusiasm was such that he wanted to hold an exhibition about that show to follow *Honi Soit Qui Mal Y Pense* immediately. As such, I set about researching an exhibition history, obtaining the original catalogue, assembling a list of works, and communicating with anyone I could who was involved or had significant knowledge of the 1985 show. I had already arranged to meet René Block informally at Raven Row, London in November 2014, when he was speaking at an event connected to an exhibition of KP Brehmer. Although not a formal

interview and not recorded, he was able to outline the curatorial policy of the 1985 show and crucially disclosed the idea of *The Art-of-Peace Biennale* as a mobile biennale. Moreover, an essential discovery through meeting with Block and other research was the discovery of the 'Friedenskonzert' (also known as *Abschiedssymphonie*) by Hening Christiansen, which was performed with Nam June Paik and Joseph Beuys (by telephone, in absentia) at the opening of the Hamburg exhibition. I managed to obtain a vinyl recording of the concert which we digitised to play in the gallery throughout the exhibition, thereby lending temporality to the experience.

It became clear that any ambition to restage or recreate the exhibition would neither be possible nor desirable given that the Hamburg exhibition had featured 391 artists from 33 countries across 'invited', 'curated' and 'open' sections. Undeterred, Richard Saltoun decided to go ahead with an exhibition that although did not restage the earlier exhibition featured some of its artists together to reflect the context of the work. Curated around Filliou's *7 Childlike Uses of Warlike Material* (1970) (Fig. 48), the exhibition also included works by Joseph Beuys, Henning Christiansen, Barry Flanagan, Sol LeWitt, Tony Morgan, Wolf Vostell, and Franz Erhard Walther (Figs. 47, 49 and 50). Saltoun mainly showed available work by these artists as opposed to works that had featured in the 1985 exhibition. One exception was Sol LeWitt's *Proposal for Walldrawing* (1985) which was drawn on the gallery wall with permission from, and under the supervision of Sol LeWitt's estate (Fig. 48).

The exhibition was an excellent opportunity to work in a London gallery, and we collaborated well given our shared interests in the subject. Still, however, I knew I wouldn't curate the exhibition in the static group show format which transpired, and so I agreed with Saltoun to be named as 'consultant curator' on the project. This agreement recognised my proposal of the concept, knowledge of the exhibition and artists, and was reflected in a 2,000-word essay in a specially prepared, extended publication made for the exhibition (see Appendix IV). I also took this decision because I knew that the curatorial premise of the exhibition would already contradict the provisional principles of event-based collaborative and participatory network art practice that I sought to explore in the Biennale. This outcome became evident when I was not able to

include live performance in the exhibition at the Saltoun Gallery. In particular my proposal to perform an Alison Knowles score from the 1985 show was rejected due to sensitivity around authorship and permission in a commercial gallery context. It was also reflected in my proposal that the exhibition should be titled *The Last Art-of-Peace Biennale* to mean the exhibition was a historical group show about the former edition of the Biennale in 1985, as opposed to *The Next Art-Of-Peace Biennale 2015-2017* which had just commenced.

Figure 47: *The Last Art of Peace Biennale* [exhibition], 13 February–20 March 2015, Richard Saltoun Gallery, London. Installation view of work by Joseph Beuys and Wolf Vostell. Photo courtesy Richard Saltoun Gallery.

Figure 48: *The Last Art of Peace Biennale* [exhibition], 13 February–20 March 2015, Richard Saltoun Gallery, London. Installation view of Robert Filliou and Sol LeWitt. Photo courtesy Richard Saltoun Gallery.

Figure 49: *The Last Art of Peace Biennale* [exhibition]*,* 13 Februaryz-20 March 2015, Richard Saltoun Gallery, London. Installation view of work by Robert Filliou, Joseph Beuys and Franz Erhard Walther: Photo courtesy Richard Saltoun Gallery.

Figure 50: *The Last Art of Peace Biennale* [exhibition]*,* 13 February–20 March 2015, Richard Saltoun Gallery, London. Installation view of work by Franz Erhard Walther and archival work by Barry Flanagan, Tony Morgan and Henning Christiansen. Photo courtesy Richard Saltoun Gallery.

3.3.3.2.   Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

The exhibition was held at Richard Saltoun Gallery, 111 Great Titchfield Street, London W1W 6RY.

DURATIONS

The exhibition ran from 13 February to 20 March 2015, Monday to Friday 10:00 AM–6:00 PM, or by appointment.

MATERIALITIES

There were sixteen works by eight artists in the show, only three of which works were shown in the 1985 exhibition. These were Tony Morgan's *Dante's Inferno* (1985) and Sol LeWitt's *Proposal for Walldrawing: Within a two-meter circle (pencil) each person may make one continuous straight abstract line, in pencil* and *Proposal for Walldrawing: Within a two-meter circle (pencil) each*

person may make one continuous not straight abstract line, in pencil (1985). From looking at the documentation in the exhibition monograph (*Zugehend auf eine Biennale des Friedens*, 1985), it remains unclear whether visitors to the original exhibition were able to add to the wall drawings, or whether it was installed by other exhibiting artists. Either way, LeWitt's estate was clear that these works needed to be pre-installed by Saltoun's technicians under supervision.

INTERACTIONS:

As discussed, I was not able to achieve any event-based programme within the context of the exhibition, such as the Alison Knowles event scores from the 1985 edition or participation within the Sol LeWitt wall drawing. There was one significant interaction resulting from the exhibition's higher profile given the gallery's PR and marketing. Mail artist Mark Pawson mailed the gallery with a unique postal work as he 'had contributed to the 1985 Art-of-Peace Biennale, so thought I should send something for the 2015 iteration!' Given the significance of Pawson's practice historically, this contribution was very significant and encouraging, especially as the work bridged the distance between the 1985 and 2015 biennales demonstrating his clear understanding of the curatorial premise (Fig. 51).

Figure 51: Mark Pawson: Mail artwork sent to the curator of *The Last Art-of-Peace Biennale*, 23 February 2015. Collection Bodor Hunter Archive. Courtesy Mark Pawson.

There is no additional evidence available that the exhibition generated any particular audience interaction that differed from Saltoun's regular programme regarding visitor numbers. Laura Birtwistle, then a Fine Art student at Middlesex University, did write up a short review on her course blog (Birtwhistle, 2015). Also, the show suffered the justifiable ignominy of being identified as an all-male panel (Allmalepanels.tumblr.com 2015).

3.3.4. *From ART Biennale to PEACE Biennale!* [postal art action], Venice, July 2015

3.3.4.1. Context and Main Characteristics

From ART Biennale to PEACE Biennale! was a playful postal art intervention critiquing the traditional biennale format afforded by an opportunity to visit the Venice Biennale. Methodologically, it was important that at least some work in the biennale explored the network practice of postal art and the visit to Venice provided an opportunity. In addition to disseminating postcards for *The Next Art-of-Peace Biennale 2015-2017* at particular points throughout the exhibition (e.g. in visitor's books and leaflet holders), I also wrote and sent a number of postcards, bearing the text 'From Art Biennale to Peace Biennale', along with a badge, from Venice to existing participants in the project. The postcards were sent to participants, artist friends including Artpool, Mark Pawson, Clive Robertson and Sarah Cook, and my family members (Figs. 60–63).

Figure 52: Roddy Hunter: *From ART Biennale to PEACE Biennale!* Postal art intervention, July 2015. Photo: Judit Bodor and Twitter screenshot.

Figure 53: Roddy Hunter: *From ART Biennale to PEACE Biennale!* Postal art intervention, July 2015. Postcard No.126 with message. Photo: Judit Bodor.

Figure 54: Roddy Hunter: *From ART Biennale to PEACE Biennale!* Postal art intervention, July 2015. Postcards at the post office, Venice. Photo: Judit Bodor.

Figure 55: Roddy Hunter: *From ART Biennale to PEACE Biennale!* Postal art intervention, July 2015. Posting the cards from Venice to Clive Robertson, Canada and Artpool, Hungary. Photo: Judit Bodor.

3.3.4.2.   Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

The action took place throughout the Venice Biennale and one day spent writing postcards and visiting the post office to send internationally.

DURATIONS

One day, 27 July 2015.

MATERIALITIES

Each recipient was mailed an *Art-of-Peace* postcard with a badge attached in an envelope addressed with Italian postage stamps and franking.

INTERACTIONS:

Although a relatively simple gesture, the action was designed to keep in touch with selected participants. An issue throughout *The Next Art-of-Peace Biennale 2015-17*, however, was a lack of reciprocal communication. It may have been that there was no direct response because I had not included a

return postal address (the postcards only include means of electronic communication via email and website) or hadn't provided an invitation or description of how to participate further. I will deal further with the question of minimal direct responses during the project in the Reflection (section 3.3.8) below.

3.3.5. *The (unfinished) All Day Video Breakfast* [online network event], *Art's Birthday* 2016, various global locations, 17 January 2016

3.3.5.1. Context and Main Characteristics
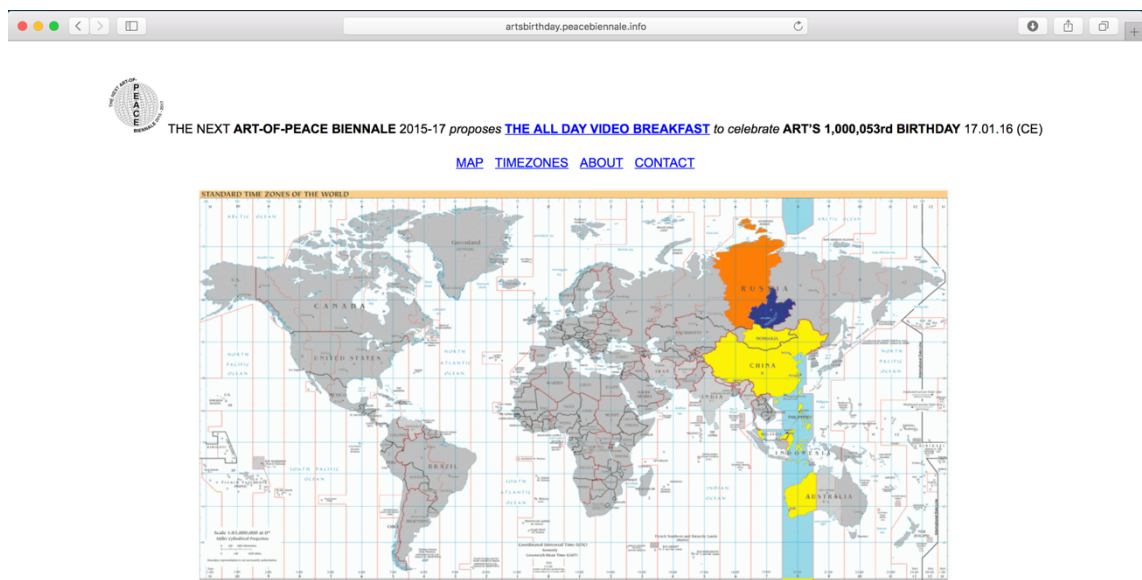
Figure 56: Roddy Hunter: *The (unfinished) All Day Video Breakfast,* 17 January 2016. [Screenshot]. Available at: http://artsbirthday.peacebiennale.info. [Accessed 20 May 2018]

The All Day Video Breakfast was a planetary network online exchange event at http://artsbirthday.peacebiennale.info planned to take place from 16:38 UTC/GMT, Saturday, 16 January – 17:56 UTC/GMT, Sunday, 17 January 2016. Continuing to develop the methodology employed in work made for *Art's Birthday* 2013 and 2015, the work occurred across time zones wherever the date was 17 January 2016 (Fig. 56). Through this research, I was becoming more familiar with the geography of time zones and territories and so was also learning more about the politics, culture and societies of different peoples and places. My attention became focused on the beginning and end points in Kiritimati, Christmas Island, Kiribati, LNT – Line Islands Time (UTC/GMT +14

hours) and Alofi, Niue, NUT – Niue Time (UTC/GMT- –11 hours). Being Pacific Islands, these two cities and countries face severe challenges caused in particular by climate change which in itself is a threat to global peace, security and cultural heritage. I sought out as much information as I could online about both places and was hoping in particular to find live webcams which I could embed in an online work and possibly an offline installation. Failing to find webcams, I did, however, find online news media resources including local TV news programmes. Also, I began to consider what was common as well as different across the planet and so arrived at the idea of finding out what people had for breakfast in different places across all the planets' time zones. There was also an intention to revisit Filliou's '*Video Breakfasting*' work as had been explored first time in my Skype performance presentation at ISEA (see 3.2.3). As such, I began to collect links to news stories (particularly concerned with relevant human rights concerns or other pressing political issues), relevant YouTube videos of the cities and countries involved, breakfast recipes and other material connected to the culture of making and sharing food.

As this idea grew, I followed up initial contact with Furtherfield, London with a proposal to hold an online/offline event for *Art's Birthday* in their gallery to be called *The All Day Video Breakfast*, playing on the British notion of a cooked breakfast being available in a café all day and that this event would happen all day across 17 January 2016. The proposal (see Appendix VII) was relatively ambitious in wanting to create a pop-up Internet café in the gallery for the duration of the 25-hour event. I would then invite guests in London who had friends or family in each in each different time zone to visit the gallery at a particular time to make and share breakfast online and offline with anyone who might get in touch over Skype or be visiting the gallery. The idea was perhaps too complex to set up and manage, and potentially too literal and prescriptive, and so despite Furtherfield's kind and enthusiastic response to explore the proposal further, the timescale available meant deferring that logistically ambitious online/offline option.

I then began to focus on a solely online version based on another customised WordPress blog where I could create a post for each time zone sharing the same template of six embedded links to images and videos relating

to food, breakfast, politics, geography, human rights and related concerns. I then planned that each post would be published at the moment I imagined people in that time zone would potentially have breakfast on Art's 1,000,053rd Birthday. I decided this to be from sunrise at 06:38 LINT (Line Islands Time) until sunrise at 05:56 NUT (Niue Time) on Alofi, Niue. To add to WordPress' capacity to schedule posts to publish at particular times, I also explored third-party social media management platforms like Buffer (https://buffer.com/) which could be used to schedule tweets (Fig. 57) and Facebook posts announcing when each post had gone live and wishing each place/time zone 'Happy All Day Video Breakfast' (Fig. 58). These posts were like an online version of the offline marking of time zones within the mandala of travel alarm clocks that had featured as part of the 2015 Art's Birthday event at Richard Saltoun Gallery. In the end, I failed to complete the work as intended as my coding skills were insufficient to complete all the posts on time once I had set up the WordPress blog to do so. Having managed to prepare three or four posts in advance, I did attempt to continue coding and posting code hour by hour to keep up or at least to catch up in time to schedule all the posts within the 25 hours. As interesting an idea as live coding and posting as performance seemed to explore, albeit involuntarily, I was just unable and not sufficiently prepared to make the whole piece work in time. The piece ended after completing twelve posts when I had gotten as far as UTC + 4 hours (AZT – Azerbaijan Time): Baku, Azerbaijan. While I was disappointed not to have completed the work, I was interested in reflecting upon the failure to do so and learned a lot in the process. I would later go on to deliver the project successfully as *The (Full) All Day Video Breakfast* for *Art's Birthday* 2018.

Figure 57: : Tweet from *Art-of-Peace Biennale*. [Screenshot] Roddy Hunter: *The (unfinished) All Day Video Breakfast*, 16 January 2016.
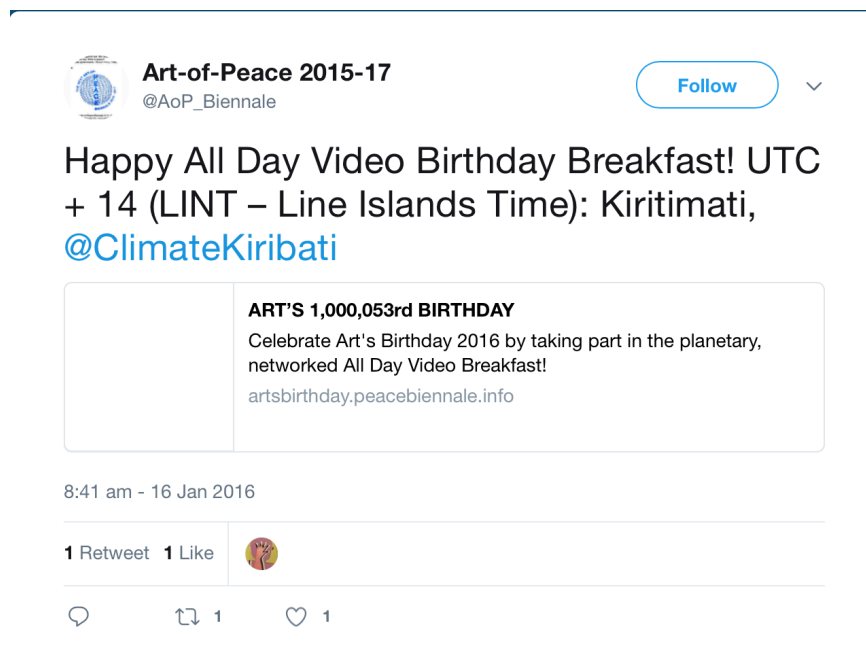
Figure 58: Tweet from *Art-of-Peace Biennale*. [Screenshot] Roddy Hunter: The (unfinished) All Day Video Breakfast, 16 January 2016.

3.3.5.2. Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

- Online: *The All Day Video Breakfast* was hosted online at http://artsbirthday.peacebiennale.info. As customary the event was listed on http://www.artsbirthday.net/2016/index.php

- Offline/geographical: The text for the listing on artsbirhtday.net invited networkers to 'join us for a planetary ALL DAY VIDEO BREAKFAST from sunrise in Kiritimati Kiribati through Cardiff, Wales until Alofi, Niue.

DURATIONS

The work was planned to take place from 16:38 UTC/GMT, Saturday, 16 January to 17:56 UTC/GMT, Sunday, 17 January 2016. Ultimately, it ended prematurely at 02:00 UTC/GMT.

MATERIALITIES

The work was a customised WordPress blog and comprised 72 embedded links to online imagery and video across 12 posts. For social media output, please see 'INTERACTIONS' below.

INTERACTIONS:

I was interested in exploring a model of the website-as-event, using blogging, tweeting and posting to encourage live exchange. Recorded tweet activity ranged from 247 to 1118 impressions, an average of 465 impressions per tweet. The tweet with most impressions directly mentioned new media art and research projects @CRUMBweb, @or_bits_com and @furtherfield and my doctoral supervisors @sarahecook @notanna1 as a strategy for extending reach. The question remains, however, of the consequence of this reach beyond a small number of retweets, seldom acknowledgement and reply. More than this, social media messaging in this way risks becoming a parallel space of interaction around the work rather than integrated with its form or function. Is it

possible to effectively use a ubiquitous social media platform with its pre-determined options for engagement to direct users to another independent platform with different rules of engagement? I need to note of course that the work as far as the WordPress blog is concerned did not incorporate any such pre-determined options for engagement so on reflection it may be likely that visitors felt limited by the lack of an instantaneous endorsement ('liking', 'retweeting') and may have been unwilling or unsure why to how to email otherwise respond.

3.3.6. *A Permanent Conversation About Peace 2017 onwards* [online network event], *Art's Birthday* 2017, various global locations, 17 January 2017 – present

3.3.6.1. Context and Main Characteristics
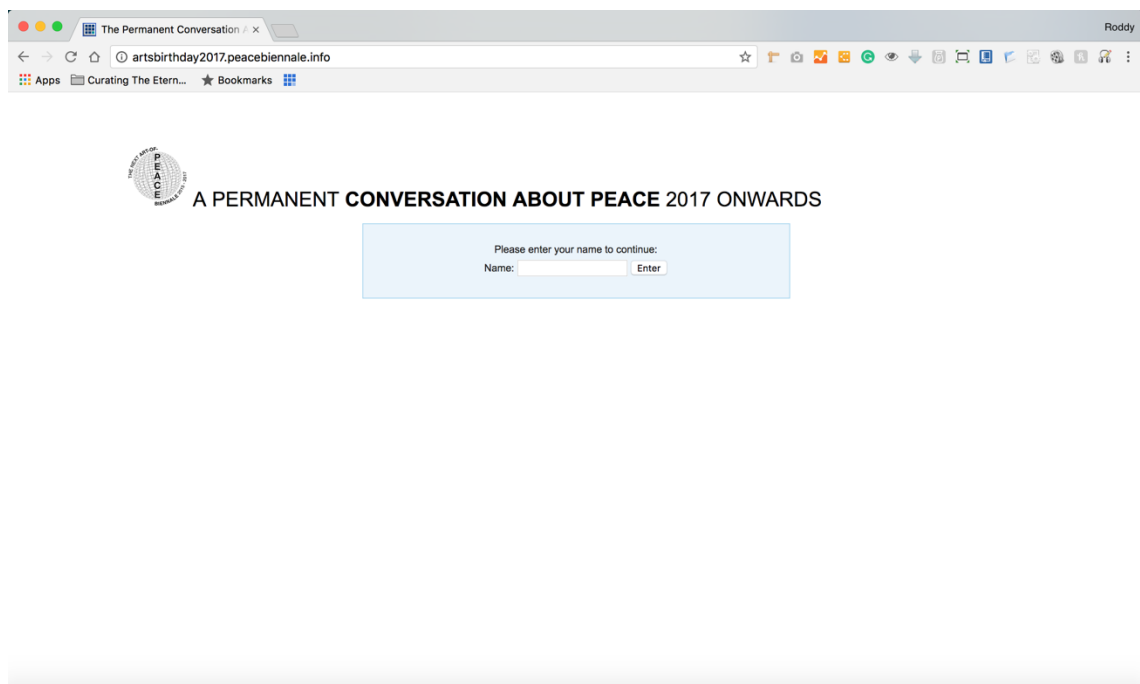
Figure 59: *A Permanent Conversation About Peace 2017 onwards*. [Screenshot]. Available at: http://artsbirthday2017.peacebiennale.info. [Accessed 20 May 2018].

17 January 2017 was significant in being the last day, formally, of *The Next Art-Of-Peace Biennale 2015–2017*. Again partly because of my limited, but improving, coding skills but also for aesthetic reasons, I wanted to make a '90s style HTML-based Internet chat window as a way of stripping back some of the now customary rich multi-media content, aesthetic and application of Web 2.0 social media platforms. Reflecting on previous experiments, however, I wanted

to do more to make this work more obviously engaging and dialogic for the user in the hope of gauging active participation. The emphasis upon 'permanent' came from Filliou's notion of the network being eternal in space and time–*La Fête Permanente*–and that the end of the Biennale would only be its beginning, in keeping with how Hexagram 64 of the I Ching, the last hexagram, is named 未濟 (wèi jì), meaning 'not yet fording' or otherwise incomplete or unfinished. I also had a romantic idea in mind to visit the Zen Buddhist retreat in Chanteloube, France (where Filliou died in retreat in 1987) to make a durational performance called something like *The Permanent Art-of-Peace Biennale*. Being unable to do so in person, the thought of a virtually permanent place to have a conversation about peace online grew in appeal.
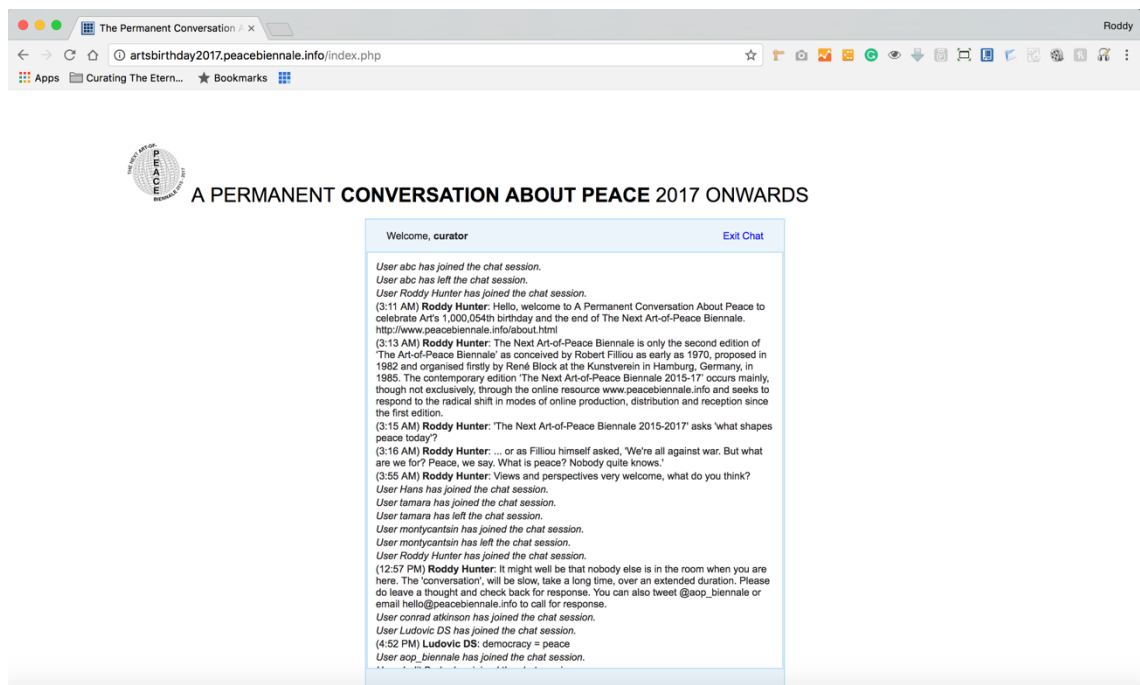
Figure 60: *A Permanent Conversation About Peace 2017 onwards*. [Screenshot]. Available at: http://artsbirthday2017.peacebiennale.info. [Accessed 20 May 2018].

3.3.6.2.   Ontology: Locations, Durations, Materialities, Interactions

LOCATIONS

- *online*: Accompanied again by a listing on the Art's Birthday website (http://www.artsbirthday.net/2017/index.php) and announcements by on the biennale's Twitter feed and Facebook page, the event

launched on http://artsbirthday2017.peacebiennale.info. As a 'permanent' online conversation, the work remains hosted there now and for the foreseeable future.

DURATIONS

The work was announced to lasted initially from January 16, 10.00 LINT/UTC+14 in Kiritimati, Kiribati to January 18, 11.00 NUT/UTC-11 Alofi, Niue with an invitation to join the online conversation at any time indefinitely.

MATERIALITIES

By virtue of the medium, the work indirectly references the text-based transmission outputs of works discussed in the contextual review (Chapter 2), such as Roy Ascott's *La plissure du texte* (1983) and Robert Adrian X's *The World in 24 Hours* (1982). The work of Douglas Davis is also relevant to some extents given his allegorical performance of one-to-one communication through the television screen in *The Last Nine Minutes* as part of the *Documenta 6 Satellite Telecast* (1972) and probably more so T*he World's First Collaborative Sentence* (1994) (http://artport.whitney.org/collection/davis/Sentence/sentence1.html, an open-ended participatory text-based writing project). None of these works was explicitly in my mind as I made this work and the connections only became apparent later. There also may be a certain inevitably in working through a set of questions which other artists have already processed through similar material parameters.

INTERACTIONS

The HTML aesthetic was motivated in part by nostalgia, and perhaps only the visitor/user who may have lived through pre-Web 1.0 and Web 2.0 would recognise this type of limited interface in deliberate aesthetic terms. Clive Robertson contributed at one point during the chat that '(12:52 PM) Chat window—this does feel more like communicating with Robert and others prior to email' (http://artsbirthday2017.peacebiennale.info/index.php). I wanted to individualise the experience of communication ('one-to-one' conversation rather

than 'one-to-many' broadcast) and ensure I was providing a clear invitation and opportunity for visitors to enter dialogue directly. I wanted to create, in effect, an online social experience but not through existing proprietary social media platforms. The instruction in Davis' *The World's First Collaborative Sentence* is aesthetically and formally implied but clear that the user should add whatever text they like to what is already there. Davis designs this simple interface to relies upon the user's intuition. *A Permanent Conversation About Peace 2017 Onwards* was less intuitive in the necessity to be online at the same time as someone else in order to have a real-time conversation (Fig. 60). Upon visiting the site, the user was asked to enter their name and click 'Enter' to access the site (Fig. 59). On reflection, I thought that the user might be intrigued to know what was on the other side of the browser window, building a sense of anticipation. It might though also be an obstacle due to uncertainty and lack of intuitive trust. To help counter this, I posted screenshot images of the actual chat window itself so users could see what was beyond the login page. A further aspect of user behaviour was that many used their full name in the chat window, suggesting the login screen was not so intimidating. Otherwise, users may not be so comfortable with entering personal data on an unknown web platform without knowing what happens next. I invariably used the login IDs, 'Roddy Hunter', 'aop_biennale', 'Stranger', 'stalker', 'RF' and now mostly 'curator'. The conversation worked well throughout *Art's Birthday* itself with lively conversation between up to seven people at one point although it transpired they were already known to each other before taking part. One participant, 'Georgia' (Georgia Dearden, feminist artist) shared that she had spent the day 'making a jumper' that says 'I want a dyke for a president sewn onto the front' in preparation to take part in The Women's MarchLondon planned for Saturday, 21 January in protest at the inauguration of Donald Trump as president of the United States. Noting that Robert Filliou had once regretfully identified himself as 'former phallocratic trash', Clive Robertson suggested (1:36 PM) that 'we collage Georgia's dyke for president sweater on a photo of Robert's body?' to everyone's agreement. I then suggested Georgia email an image to hello@peacebiennale.info which I photoshopped to produce this result (Fig. 61).

Figure 61: Photograph of Georgia Dearden wearing 'I Want A Dyke For A President' T-Shirt made for *A Permanent Conversation about Peace 2017 onwards*, and the same photograph photoshopped with Robert Filliou's head.

This kind of playful (it was *Art's Birthday*, after all), political and collaborative approach to image and discourse production seemed to make the work to succeed as a social experience in a way that perhaps *The All Day Video Breakfast* or other previous 'one-to-many' experiments had not managed to achieve. Following the immediate period surrounding *Art's Birthday*, the use of the chat window had been much less frequent with the difficulty of emailing users to try to arrange a time that we could both visit the site to have an online, real-time conversation. The non-linear, non-causal, 'on demand' dimension of online behaviour mitigated against the possibility of this happening, and so the next time the site became better used was again around the event of the work's online and offline inclusion in the final exhibition *What is Peace? (Answer Here)* later in 2018. I also realised my web-based approach to event curating where the online access is only available for a certain period becomes less relevant when users only visit the site at a time when they know that other users will be present. The permanent availability of other users explains why ubiquitous social platforms supersede independent platforms as the number of users guarantees an online social experience whenever one goes online.

3.3.7.   Reflection on *The Next Art-of-Peace Biennale 2015-2017*

Although the Biennale had formally finished on 17 January 2017, I still

decided to participate in *Art's Birthday* 2018 as an opportunity to return to the failure of *The All Day Video Breakfast* from 2016 and complete the work. This revisitation became *The (Full) All Day Video Breakfast* online network event at http://artsbirthday2018.peacebiennale.info from 17 January 2018. Having developed knowledge and understanding of WordPress sufficiently that I could now design a theme from scratch, I was able to draw on the existing material and research I had already done and added new material for a 2018 re-working. Some of the links had gone dead since 2016, and some were still active. I had considered allowing the dead links to remain but then decided to update all the links and allow the piece to degenerate over time from the position of being complete in the first instance. Despite the better look, feel and functionality of the site, much remained of the spirit and strategies of the earlier version. The experience of making *A Permanent Conversation About Peace 2017* in the meantime, however, serves to reinforce how *The (Full) All Day Video Breakfast* had more of a monological, exteriorised relationship to the viewer. With its animated gifs, YouTube videos, and music and other rich media context—which admittedly made it slightly tricky to load—the work seemed to become a piece to watch.
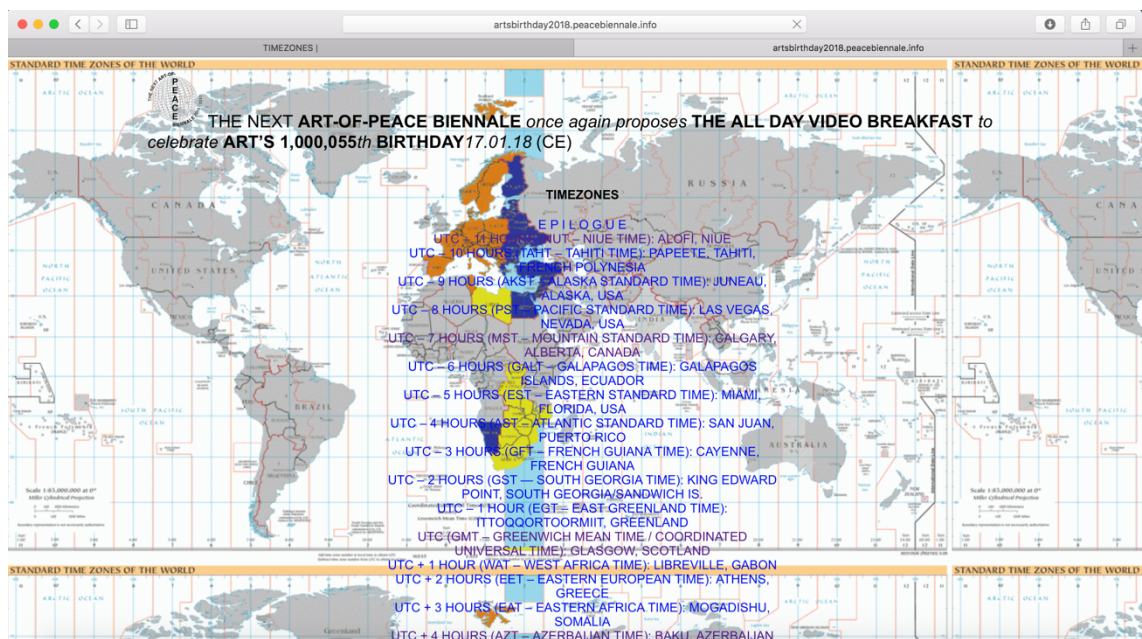
Figure 62: Roddy Hunter: *The (Full) All Day Video Breakfast,* 17 January 2018. [Screenshot]. Available at: http://artsbirthday2018.peacebiennale.info. [Accessed 20 May 2018].

Figure 63: Baku, Azerbaijan webpage detail from *The (Full) All Day Video Breakfast,* 17 January 2018. [Screenshot]. Available at: http://artsbirthday2018.peacebiennale.info. [Accessed 20 May 2018].

Furthermore, of the seven practice-based experiments conducted during *The Next Art-Of-Peace Biennale 2015-2017*, most were event-based and had either an online, hybrid or offline presence. What felt to be missing on reflection was the opportunity to explore the gallery exhibition model which I had only been able to approach at the beginning of 2015 in co-operation with Richard Saltoun, London. I came to realise that the process of making a final exhibition at the University's Centrespace at the Visual Research Centre, Dundee in Spring 2018 would provide a context in which to finalise decisions and exemplify the findings of the research. The content of this final research exhibition is described in the next and last section of this chapter.

3.4. *Post/Biennale: Events, Performances and Exhibitions 2018*

This final section of this chapter describes the constituent elements of the exhibition *What is Peace? (Answer Here)*. Unlike the practice-based projects described in the previous two sections of this chapter, this exhibition and its works are not analysed according to the ontology of LOCATIONS, DURATIONS, MATERIALITIES, INTERACTIONS, as it was curated as a culmination of the research. Each of the works is described below, and further exhibition documentation is available at www.peacebiennale.info

3.4.1.   *What Is Peace? (Answer Here)* [exhibition and performances] Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland, 4 May–2 June 2018

Figure 64: Roddy Hunter: invitation for *What is Peace? (Answer Here)*. [exhibition] Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland, 4 May - 2 June 2018

The exhibition, *What is Peace? (Answer Here)*, was the culmination both of the curatorial project *The Next Art-Of-Peace Biennale 2015-2017* and the research project, 'Curating *The Eternal Network* After Globalisation'.

In exploring the capabilities and limitations of network art practices after globalisation, the exhibition reflected contextually on the metamorphosis of utopian globalism of wholeness and interconnectedness of the 1960s into dystopian globalisation of fragmentation and isolation of the early twenty-first century. Where awareness of the inherent interconnectedness of all life on the planet is a central tenet of countercultural activism, it also introduces greater uncertainty, contingency, complexity and risk when materially realised through global technologies. At one time the emergence of cyberspace might have been understood as microcosmic of, and located within, the broader sphere and geography of global experience. Now, however, our contemporary cultural, economic, political and social worlds themselves are produced through irrepressible technologies of accelerated globalisation. Where networked technologies once facilitated the development of the contemporary world/earth experience, so now that global experience arguably serves to facilitate the

development of technologies. The risk and uncertainty of interconnection and integration of global systems now transcend a once held utopian dream to achieve universal humankind. To what extent, then, should network art practices in the present exploit or resist technologies of accelerated globalisation?

As the self-appointed curator of only the second edition of *The Art-of-Peace Biennale* by name (see 3.3.1.1), this culminating exhibition was an opportunity to establish how the research had interrogated and departed from established artistic and curatorial platforms such as the global biennale, the group exhibition, the chronological retrospective, the performance re-enactment and the monograph.

The Next Art-Of-Peace Biennale 2015-2017 asks 'what shapes peace today'? This exhibition, *What is Peace? (Answer Here)*, exemplified artistic and curatorial principles of how we might participate in the production, distribution and receptions of network art practices today. The exhibition addressed, in particular, Robert Filliou's question 'We're all against war. But what are we for? Peace, we say. What is peace? Nobody quite knows' (Filliou 1985). A curatorial tour of the exhibition is available at

http://www.peacebiennale.info/exhibition_intro.html
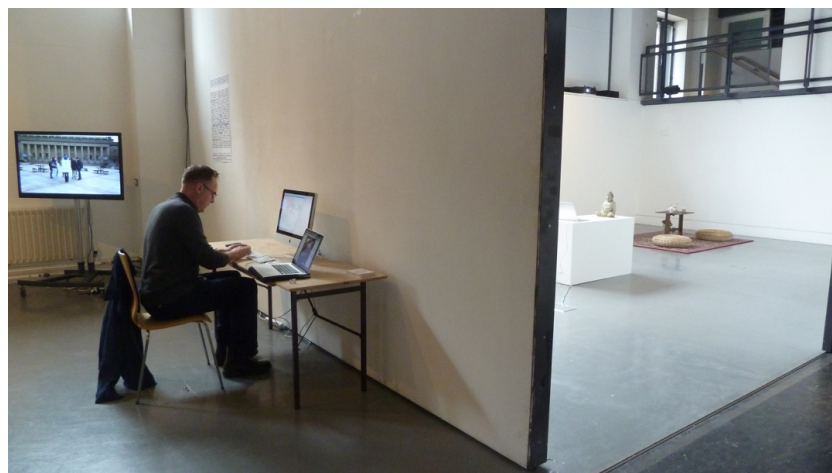
Figure 65: *What is Peace? (Answer Here).* Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland, 4 May –2 June 2018. Exhibition detail, Room 1-2. Photo: Judit Bodor.

Figure 66: *What is Peace? (Answer Here).* Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland, 4 May –2 June 2018. Exhibition view, Room 1. Photo: Judit Bodor.

3.4.1.1. *A Permanent Conversation About Peace* [online network event]

Designed initially to contribute to the global event of *Art's Birthday* 2017, *A Permanent Conversation About Peace 2017 Onwards* is an online text-based chat window. Its HTML design is deliberately reminiscent of earliest chatrooms of the 1990s and limits networked communication to a basic exchange of text rather than the multiple functionalities of contemporary social media. The site of the work is http://artsbirthday2017.peacebiennale.info/. It was accessed in the exhibition through a desktop computer terminal and was simultaneously projected onto a wall of the exhibition space (See 3.3.6. and Fig. 75).

Figure 67: *What is Peace? (Answer Here).* Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland, 4 May - 2 June 2018. Exhibition detail of *A Permanent Conversation About Peace 2017* chat window projected onto the wall. Photo: Judit Bodor.

3.4.1.2. *Internet Buddha (after Nam June Paik)* [online/offline installation]

Figure 68: *What is Peace? (Answer Here)*. Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland, 4 May –2 June 2018. Exhibition detail of *Internet Buddha (After Nam June Paik).* Photo: Judit Bodor.

Much of the exhibition focused on finding ways to inhabit and communicate the concepts and practices of Robert Filliou through remediated or referenced his works. The *Internet Buddha (after Nam Jun Paik)* is, by contrast, a contemporary upgrading of Nam June Paik's famous *TV Buddha* (1976), a signature historical work exemplifying the principles of *The Next Art-Of-Peace Biennale 2015–2017*. It engages the dynamics of East and West, primordially and plurality, the persistence of ancient wisdom and the acceleration of contemporary technology. It also constructs a circular loop of interdependence drawing together the objects of the Buddha, the camera and the monitor into performative engagement with each other. Paik achieves this through the instantaneity of the real-time recording and playback which reflects the static Buddha to itself. This real-time instantaneity is where the time-based aspect of the work lies and which generates its performative quality. Added to this is the spectator viewing and regarding the whole system as microcosm and macrocosm at the same time. Working to 'seize the distribution-medium' (Saper, 2001, p. 133), Paik saw in the fluid materiality of video the potential of

networked broadcast and exchange. His *Global Groove* is arguably the video manifestation of Filliou's principles of *The Eternal Network*. The exhibition, *What is Peace? (Answer Here)*, sought to adopt curatorial principles differing from the platform of the retrospective, thematic, group show. Nonetheless, Paik's work could be appropriately détourned into another, namely the *Internet Buddha* where the close-circuit camera is replaced by a webcam and the TV monitor by a laptop, so the image of the Buddha can be broadcast online elsewhere simultaneously (Figs. 76, 77). The principle of the work becomes of particular relevance when applied to the spectator's experience of the contemporary media landscape.

Figure 69: *What is Peace? (Answer Here).* Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland, 4 May –2 June 2018. Exhibition detail of Internet Buddha (After Nam June Paik). Photo: Judit Bodor.

3.4.1.3. *What Is Peace? (Answer Here)* [online/offline performance]

Figure 70: *What is Peace? (Answer Here).* Offline performance. Dundee City Square, 4 May 2018. Photo: Judit Bodor.

Figure 71: *What is Peace? (Answer Here).* Offline performance. Dundee City Square, 4 May 2018. Photo: Judit Bodor.

A central concern of the exhibition was to explore curatorial practice as a means of disseminating a question and soliciting a response. The exhibition exists primarily as an active medium, as well as an object, of research through disseminating Filliou's question-kōan, 'what is peace?', across and through online and offline spaces and behaviour. Where some imagined online space as potentially a new commons, a cyber-agora perhaps, there is also a demonstrably globalist, corporate tendency to undermine the potential of the Net as a wholly open, distributed network. Controversy over data harvesting and mining—resulting in the experience of online space analogically as an echo chamber—leads to disillusionment and realisation of the naïve belief in online freedom. Shift the platform offline to the social space of the public agora, the city square (notwithstanding all its fictions and conventions). To test the capacity of curatorial practice to instigate a dialogue through offline as well as online means, I stood in Dundee City Square wearing a sandwich board bearing the text, 'what is peace?', for sixty minutes over solar noon each Friday of the exhibition (Figs. 78, 79). The performance was captured via the CCTV web camera surveilling the square, and was also presented as looped video documentation in the Centrespace exhibition. The work raises the questions about where the online space and the offline space begins and ends, and the best way to ask a question and receive a response.

3.4.1.4.   *The Inauthentic Earth Flag* [readymade]

Seeking a symbol through which all people of the world could find hope, John McConnell created the Earth Flag in 1969. The first

Earth Flag was a two-color silkscreen with white to represent clouds and blue to represent oceans. Purposefully, there were no land masses to represent territory, boundaries and borders. Now adorned with a full-color photograph of Earth, taken from outer space, the Earth Flag is still the only flag for all people. The Earth Flag sold through www.earthflag.net is the only "Authentic Earth Flag" with a direct link to John and Anna McConnell'.

(http://earthflag.net/history.html)

Figure 72: *What is Peace? (Answer Here).* Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland, 4 May–2 June 2018. Exhibition detail with *The Inauthentic Earth Flag*. Photo: Judit Bodor.

The Earth Flag was included in the exhibition as it specifically symbolises and encapsulates much of the mid-late twentieth-century counterculture of utopian and environmental globalism that has since been overtaken by dystopian globalisation in which the Net is deeply entangled and implicated. *The Inauthentic Earth Flag* is a readymade included in the exhibition for two reasons. First of all, to pay homage to John McConnell's idea in 1969 to create a flag for Planet Earth. There have been many different attempts at a flag that would represent the entirety of the Planet Earth rather than different nation-states. Secondly, to acknowledge the impact of being able to see photographs of the Earth shot from space had in the counterculture of the late 1960s as we

thought for the first time about the planet as an interconnected, environmental organism. The actual artefact in the exhibition is, however, an inauthentic earth flag as it was mistakenly ordered from another website which then shipped the 'Taiwan ROC' made version to Glasgow within 12 hours for the overall cost of £7.99 (Fig. 72). An example of global economic development doing no good for the planetary environment The Earth Flag represents.

3.4.1.5.   *Research at The Centrespace (After Robert Filliou And Louwrien Wijers)* [installation]

A section of the exhibition space became a 'republic of genius' in homage to Filliou's *Research at the Stedelijk* in 1971. This earlier work saw Filliou conduct open-ended conversations with visitors to an empty gallery as a way of engaging in co-research, with only a sign indicated that they were in the territory of the genial republic.

> At the Stedelijk Museum in Amsterdam, I was given a room which I called territoire la géniale' and in it I stayed for one month and every day I proposed that anybody that was interested in research could come and we could engage in research ourselves according to this principle of the genial republic: research is not the privilege of those who know, on the contrary, it's the domain of those who don't.

(Filliou 1984, p.148.).

Research at the Centrespace attempted to recreate the spirit and the environment of *Research at the Stedelijk* by declaring the Centrespace as temporarily part of the territory of the genial republic. In the exhibition, the 'republic of genius' comprised a large rug on the floor, a facsimile of Filliou's sign from 1971, a small table and Chinese teapot and supplies of green tea to share (Fig. 66). The curator was present each Friday, and most Saturdays, of the exhibition period to facilitate co-research and co-invention with anyone interested in participating both online and offline. The installation also contained *The Art-Of-Peace Briefcase* which is an essential element of every manifestation of *The Art-of-Peace Biennale*. Many of the archival items shown in the exhibition vitrines are usually carried around in the art-of-peace briefcase but the briefcase still contained a new stamp as well as the final remaining twenty-three *Art-of-Peace* postcards which were only revealed in the exhibition

during the performance of the final day, *D I G I T I S I N G*.

3.4.1.6. *The Next Art-of-Peace Biennale 2015-2017 Logo [vinyl print]*

The visual identity of *The Next Art-of-Peace Biennale 2015-2017* is based on Robert Filliou's original *Art-of-Peace* stamp which visually represents the intersection of his desire for an Art-of-P E A C E with his Artists-in-S P A C E programme. This stamp is shown printed on the poster of the 1985 Hamburg Biennale (Fig. 73). The updated logo features on the website, in postcards, on badges, on every aspect of wherever *The Next Art-of-Peace Biennale 2015-2017* is manifested. For the exhibition *What is Peace? (Answer Here)*, I created a large-scale vinyl cut print of the logo, equal to the height of the curator, being 1.93m2 (Fig. 68). Beneath the logo, there is also a vitrine of archival material which includes the official stamp of *The Next Art-of-Peace Biennale 2015-2017* as well as other stamps of antecedent projects such as *The School of Human Activity*, *The General Consul Of The Nomad Territories* and *The Chapeltown Union of Psychogeographers*. So, within this vitrine, there is evidence of my projects as an artist-curator-performer from 1996–2018 which contextualises the place of the Biennale in my overall practice.

ZUGEHEND AUF EINE BIENNALE DES FRIEDENS

Ausstellung und Konzerte. Eine Veranstaltung der Kulturbehörde Hamburg und des Kuratoriums der Art-Of-Peace-Biennale im Rahmen der Woche der Bildenden Kunst 1985.

DEM FRIEDEN EINE FORM GEBEN

Marina Abramovic/Ulay *YU/D* Vito Acconci *USA* Carlo Alfano *I* Carl Andre *USA* Renate Anger *D* John Armleder *CH* Christian Ludwig Attersee *A* Ilan Averbuch *IL* Ay-O *J* Luciano Bartolini *I* Lothar Baumgarten *D* Joseph Beuys *D* Bernh. Joh. Blume *D* Erwin Bohatsch *A* Christian Boltanski *F* KP Brehmer *D* Earle Brown *USA* Silvia Breitwieser *D* Hank Bull *CND* Daniel Buren *F* James Lee Byars *USA* John Cage *USA* Miriam Cahn *CH* Prof. Dr. B. Cappy *D* Ernst Caramelle *A* Giuseppe Chiari *I* Henning Christiansen *DK* Christo *USA* Gianni Colombo *I* Robin Crozier *GB* Hanne Darboven *D* Jacqueline Dauriac *F* Braco Dimitrijevic *YU* John Driscoll *USA* Felix Droese *D* Jean Dupuy *F* Robert Filliou *F* Lilli Fischer *D* Joel Fisher *GB* Terry Fox *USA* Claus Friede *D* General Idea *CND* Paul Armand Gette *F* Marianne Greve *D* Grochowski Wojciech *PL* Marr Grounds *AUS* Sigurdur Gudmundsson *IS* Jonas Hafner *D* Jan Hafstrøm *S* Geoffrey Hendricks *USA* Peter Hutchinson *USA* Dorothy Iannone *USA* Adam Jankowski *D* Magdalena Jetelova *CSSR* Joe Jones *USA* Joan Jonas *USA* Julius *D* Margrit Kahl *D* Allan Kaprow *USA* Dany Karawan *IL* On Kawara *J* Astrid Klein *D* Milan Knizak *CSSR* Alison Knowles *USA* Seung-Hyun Ko *ROK* Bernd Koberling *D* Jaroslaw Kozlowski *PL* Jannis Kounellis *I* Richard Kriesche *A* Tonia Kudrass *D* Wolfgang Laib *D* Emilio Rodriguez-Larrain *PE* John Lethbridge *AUS* Sol Lewitt *USA* Ingeborg Lüscher *CH* Wittwulf Malik *D* Inge Mahn *D* Yutaka Matsuzawa *J* Maubrey/Kuhn *CND/D* Bruce Mc Lean *GB* Olaf Metzel *D* Jan-Meyer-Rogge *D* Annette Messager *F* Rune Mields *D* Marta Menujin *RA* Shosak Miyata *J* Heinrich Modersohn *D* Marian Möller *D* Sabine Mohr *D* Tony Morgan *GB* Wolfgang Nestler *D* John Nixon *AUS* Bjørn Nørgaard *DK* Oswald Oberhuber *A* Dennis Oppenheim *USA* Anna Oppermann *D* Wolfgang Oppermann *D* Robert Owen *AUS* Clemente Padin *ROU* Nam June Paik *ROK* Jürgen Partenheimer *D* A. R. Penck *D* Friederike Pezold *A* Lucio Pozzi *I/USA* Carla Tato/Carlo Quartucci *I* Norbert Radermacher *D* Robert Rehfeld *DDR* Willem de Ridder *NL* Dong-Sik Rim *ROK* Thomas Rieck *D* Eu-Nim Ro *ROK* Gerhard Rühm *A* Hinrich Sachs *D* Takako Saito *J* Sarkis *F* Paul Sharits *USA* Laurie Spiegel *USA* Keith Sonnier *USA* Serge Spitzer *IL* Gabriele Schmidt-Heins *D* Barbara Schmidt-Heins *D* Dieter Schnebel *D* Eva-Maria Schön *D* Thomas Schütte *D* Detlef Schulte *D* Fritz Schwegler *D* Sarah Schumann *D* Klaus Staeck *D* Takis *GR* André Thomkins *CH* Sissel Tolaas *N* Francesc Torres *E* Ken Unsworth *AUS* Ben Vautier *F* Anette Venebrügge *D* Wolf Vostell *D* Franz Erhard Walther *D* Curt Walter *CH* Jenny Watson *AUS* Isolde Wawrin *D* Ryszard Wasko *PL* Lawrence Weiner *USA* Stephen Willats *GB* Emmett Williams *USA* R. Wittenborn *D* Charly Wüllner *D* Michele Zaza *I*

TOWARDS AN ART-OF-PEACE BIENNALE · FINDING A FORM FOR PEACE

KUNSTVEREIN UND KUNSTHAUS HAMBURG

FERDINANDSTOR 1 (AM HAUPTBAHNHOF) HAMBURG 1

Geöffnet täglich (außer montags) von 10 bis 18 Uhr (geschlossen am 24. Dezember und 31. Dezember 1985)

1. DEZEMBER 1985 BIS 12. JANUAR 1986

Figure 73: *Zugehend auf Eine Biennale Des Friedens* [exhibition poster], 1 December 1985–12 January 1986, Kunsetverein and Kunsthaus, Hamburg, Germany. Image courtesy Edition Block.

3.4.1.7. *D I G I T I S I N G* [online/offline performance]

D I G I T I S I N G was the closing event of the exhibition and took the form and function of a 'report performance'. A 'report performance' is devised to articulate immediate findings from a process of enquiry. It is not a lecture, not necessarily verbal, but can be (Fig. 74, 75). It is more likely to focus on images, gestures and actions that encapsulate, aesthetically at least, observations and findings. It is an artwork that summarises and culminates a period of practice-as-research. In this instance, I wanted to illustrate aspects of the process of making the exhibition and also report on my experience of the weekly performance encounters I had in the City Square. The exhibition design was the basis of the performance's choreography as I interacted with various material aspects of the exhibition. Central to the work and overall research was that the performance was addressed to both online and offline audiences at once. The live stream was projected onto a wall in the space which was, in turn, re-streamed, creating a delayed visual and auditory feedback loop between the online and offline space. In my mind this created a virtual 'third space' which was neither wholly 'here' nor 'there', 'online' or 'offline', 'live' nor 'mediated'. The performance provided a social occasion to mark the culmination of both the exhibition and the research project as a whole. The archived video stream of the performance is available at www.peacebiennale.info.

D I G I T I S I N G

A REPORT PERFORMANCE, 2011-2018
curated by Roddy Hunter

SATURDAY, 2 JUNE, 16:00 BST (UTC +1)
Centrespace, Visual Research Centre, Dundee, DD1 4DY
realtime stream at www.peacebiennale.info

1. Websites:

    a. Sound drone in the background all the time

    b. http://www.ustream.tv/channel/iss-hdev-payload (projected)

    c. (new Buddha / lama / immolation / violet flame – on laptop)

2. Under flag

3. Switch video to youtube live stream (camera facing logo wall)

4. Enter room, circle internet Buddha

5. Shake stones and circle

6. Switch camera to zone

7. Enter zone of digitisation, dance, dervish

8. Switch camera to wall

9. Move vitrine

10. Circle Internet Buddha, cradling

11. Hold Buddha aloft

12. Buddha balance

13. Cradle Buddha, re-enter zone

14. Buddha dervish, shiva

15. Open AoP briefcase, glitch stamp one card (reseat are already done)

16. Distribute postcards to audience present.

GLITCH

RH
010618

Figure 74: Roddy Hunter: *D I G I T I S I N G*. Score for a 'report performance' at Centerspace, Visual Resrerch Centre, Dundee, 2 June 2016, and online at www.peacebiennale.info.

Figure 75: Sarah Cook's tweet during D I G I T I S I N G, a 'report performance' at Centerspace, Visual Resrerch Centre, Dundee, 2 June 2016, and online at www.peacebiennale.info. [screenshot]

3.5. Chapter Summary

At the beginning of the chapter, I outlined the aims for the practice component of the research (see 3.1). The practice has enabled meeting these research aims as follows:

- *To ensure a present understanding of network practice from a position of current engagement.*

I have developed a body of practice-as-research comprising thirteen projects spanning video, Internet, performance, workshops, participatory events, online and offline exhibition making, postal art and installation.

- *To establish my role as an active practitioner-researcher within a range of curatorial contexts and communities of practice.*

I have participated extensively in network communities such as *Art's Birthday* (3.2.2), presented at international conferences such as ISEA 2013 (3.2.3), worked with Dzyga Art Association, L'viv (3.2.4), Richard Saltoun Gallery, London (3.3.2, 3.3.3) and Visual Research Centre, University of Dundee (3.4). I also made project proposals to Furtherfield, London (Appendix VII); The PARSE Biennial Research Conference, Gothenburg (Appendix VI); The Paradox Fine Art European Forum Biennial Conference Poznań (Appendix V); Intermedia Gallery, Centre for Contemporary Arts (CCA), Glasgow (Appendix VIIII).

- *To develop a range of artistic, creative, critical and curatorial strategies toward working in and across a range of online, offline and hybrid platforms.*

I created the platform of *The Next Art-of-Peace Biennale 2015-2017* as a context for diverse forms of production, distribution and reception.

- *To attempt to 'remediate' (Bolter and Grusin, 2000) analogue concepts and principles of Robert Filliou's practice and work related to The Eternal Network through contemporary, particularly digital and online, contexts of practice.*

These attempts are evidenced through the practice described in this chapter, as well as in the contextual review (Chapter 2). These have been essential aims to achieve given the continual shifts in the globalised field of network art practice. Researching from a position of engagement with the contemporary field was necessary to test the central research questions, and make the best-informed response through practice, dialogue and exchange.

I also identified five main lines of enquiry following the first phase of initial practice to which I sought to respond through the construction of the curatorial platform of *The Next Art-of-Peace Biennale 2015–2017* (see 3.2.5). Further reflection on these main lines of enquiry follows:

Q. **What am I 'doing' with Filliou's work?** *Am I re-performing, re-enacting, reconstructing, repeating, echoing, remediating, channelling? Can it amount to a robust curatorial approach positioning a developmental alternative to a standard curatorial methodology of exhibition-making?*

The practice served to reinforce Filliou's formulation of *The Eternal Network* as a set of rhizomatic principles flowing through diverse instances of manifestation. His concepts and works are ongoing and overlapping formations of research unbounded by discrete objecthood and authorship. Being able to take an independent and non-institutional artist-curator-performer perspective on *The Eternal Network* meant a more playful, speculative and creative approach. My role as a practitioner was to focus on artistic practice as curatorial behaviour, which was lent further fluidity and responsiveness in the context of new media art practice. My curatorial approach aligns with the sensibility of The Variable Media Initiative 'which seeks to define acceptable levels of change within any given art object and documents ways in which a sculpture, installation, or conceptual work may be altered (or not) for the sake of preservation without losing that work's essential meaning' (Guggenheim, 2018). Further, I describe my performative curating of Filliou as means of 'inhabitation' (rather than 're-enactment' or even 'remediation') given that I am often both curator and performer of both Filliou's and my work in the same instance. Inhabitation also suggests a sense of immersion, intermingling, indeterminacy and becoming which are all aesthetic values appropriate to the artistic body of work produced throughout the research.

- Q. ***What is involved in constructing a platform?*** *How can an interface be constructed that offers the possibility of different behaviours which might in turn contest or overcome default positions? How can a question be asked in a different way and to whom to produce a different response, possibly reach a new conclusion? Can one regain agency in new media production to offset dependence and closed feedback loops in operation on proprietary social media networks and software*?

On reflection, where I previously thought of platforms as being essentially online, my experience of this practice-as-research has led me to consider the idea in broader terms. In this sense, *The Next Art-of-Peace Biennale 2015-2017* is a curatorial platform comprised of many diverse aspects of manifestation and engagement, of which the online website www.peacebiennale.info is central but only one. In the context of Web 2.0, however, it has proved very difficult, if not

unworkable, to engage spectators without recourse to proprietary global, corporate platforms such as Facebook and Twitter. The option of working wholly offline and off-grid to become invulnerable to coercion is a possibility, but I would not have been able to test the relational and dialogical possibilities of *The Eternal Network* without taking different approaches to work with mine and others' platforms.

- Q. ***Are there such significant differences or distinctions between online and offline models and practices?*** *Given the almost inevitable online dissemination of documentation of offline events and the mapping and time-stamping of any accompanying digital footprint, can anything be considered solely offline? Is circumvention of the Net possible without what the Situationists might call 'recuperation?'*

I am no longer confident that given the advent of 'Web 3.0' technologies such as the Internet of Things and blockchain technology, there can be a clear differentiation of the categories of online and offline. Where once the online was a social and technological experience understood concerning broader cultural, economic and social experience, the integration of all these aspects through the Net has arguably reversed that relationship.

- Q. ***How can one communicate, and even collaborate, with known and unknown addressees?*** *Is one-to-one interaction preferable to one-to-many broadcast? Are such interactions linked to, or predicated by, whether the network has a centralised, decentralised, distributed topology? Is explicit verification of successful transmission necessary in judging the quality of a network exchange?*

One aim of the research was to 'develop a range of artistic, creative, critical and curatorial strategies toward working in and across a range of online, offline and hybrid platforms' (1.2), and thus to seek qualitative rather than quantitative exchanges in the first instance by employing a breadth of artistic and curatorial means. It has been useful and instructive to work with both 'one-to-one' (distributed) and 'one-to-many' (centralised, decentralised) forms of network art practice to engaging both known and unknown addressees. The question of audience for an artist and artwork is always at least partly elusive, and this

remains the case with the 'one-to-many' model. This model represents the main default model of the exhibited object whether online, offline, object bound or time-based. Network art practice, particularly postal art, for example, represents a different breadth of possibility for new forms of engagement. These forms emerge from new platforms designed with this eventuality in mind.

- Q. ***To what extent can a network be arguably considered an artwork in itself, rather than solely the distribution mechanism of otherwise existing cultural production?*** *Can the network be more than a topology of links and stations? How can artists respond to the network in a site-specific or related manner? How does the network behave and how does this change the work's ontology and vice versa? Is the work's dissemination secondary to its production or merged? What does this blurring and synthesising of production, distribution and reception mean for existing roles assigned to 'producers' (e.g. artists, 'distributors' (e.g. curatorial mediators) and 'receivers' (e.g. audiences)? What are the implications for existing paradigms of artistic and curatorial practice, its locations and publics?*

Networks do not only exist as infrastructural means of circulating material instead the process of circulation becomes a fundamental catalyst in the generation of the work and its aesthetic experience.

In the final chapter of this written submission, I will outline further findings from the practice-based research and discuss future work.

4. CONCLUSION

4.1. Introduction

The practice-based research project, 'Curating *The Eternal Network* After Globalisation' identified and articulated artistic and curatorial principles able to withstand the 'high-tech gloom' (Thompson 2011, p. 49) of mendacious globalisation, of which the internet is 'the most material and visible sign' (Manovich 2001, 6). The research attempted moreover to signal ways toward a 'New Authenticity' for network art practice in the late Web 2.0 context.
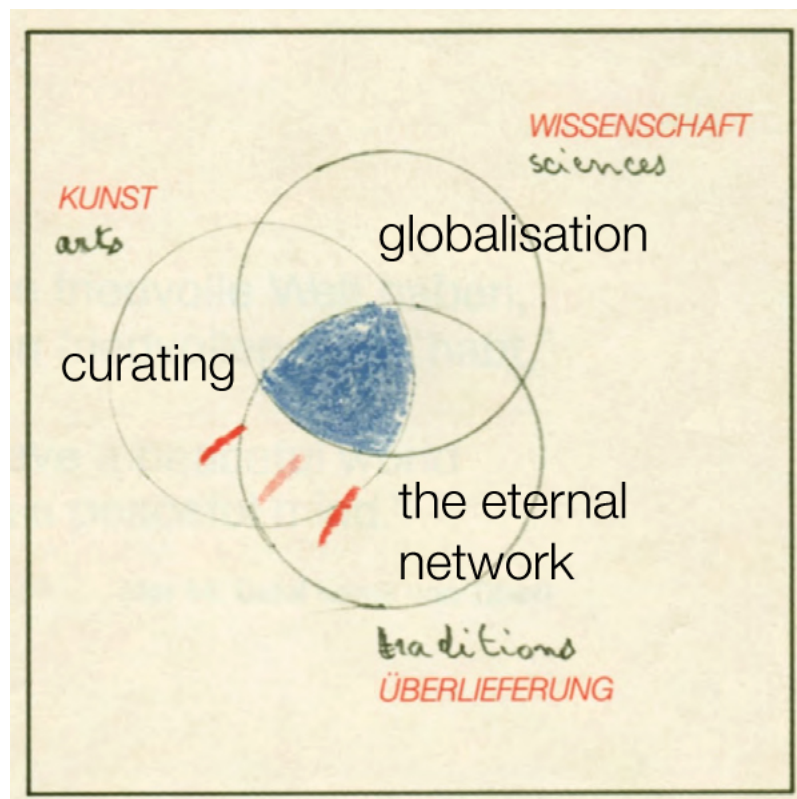
Figure 76. Robert Filliou's diagram, 'Towards a New Authenticity' from his invitation to participate in The Art-of-Peace Biennale, Hamburg, 1985. Image courtesy Edition Block. Onto which I have mapped my principle research terms namely CURATING, GLOBALISATION, and THE ETERNAL NETWORK

Inviting artists to participate in *The Art-of-Peace Biennale*, Hamburg, 1985, Robert Filliou called for a 'weaving back together of ART, SCIENCE and WISDOM into a new authenticity capable of providing us with an alternative to doom.' (Zugehend auf eine Biennale des Friedens, 1985). He depicted this as an intersection between Kunst ('arts'), Wissenschaft ('sciences'), Überlieferung ('spiritual traditions'), onto which I have mapped my principle research terms

namely 'curating', 'globalisation', and *The Eternal Network* to identify the context of research that the practice would inhabit.

Curating only the second edition of *The Art-of-Peace Biennale* became the primary output of the research. Filliou conceived of the Biennale in 1970, proposed it in 1982 and René Block organised the first edition at the Kunstverein, Hamburg, Germany, in 1985. The contemporary edition, *The Next Art-of-Peace Biennale 2015-17*, occurred mainly, but not exclusively, through the online platform, www.peacebiennale.info. It did so to respond to the radical shift in modes of online production, distribution and reception since the first edition. The research culminated with an online/offline performance, *D I G I T I S I N G*, in 2018 through which I attempted to articulate a different type of relationship between the 'offline' and 'online', the 'analogue' and 'digital', the 'virtual' and the 'actual'.

This research identified and contributed new knowledge to an area of practice where curating new media art intersects with a re-examination of *The Eternal Network* in the context of contemporary digital globalisation. In doing so, it has drawn a distinction between the utopian globalism of the late twentieth-century post avant-garde and the dystopian globalisation of early twenty-first century late Web 2.0 culture. The research project, undertaken through artistic and curatorial practice, has identified a recurring critical theme of how the construction of network platforms influences critical and creative agency and behaviours. The research project explored a range of models of practice that have negotiated this relationship. At the outset of the study (1.2), I set **two central research questions:**

1. **How can *The Eternal Network* be curated after globalisation?**
2. **What are both the opportunities and limitations of curating network art practice given current dependence on Internet technologies?**

I designed **four research aims** identifying what would be required, methodologically, to answer the research questions. These were to:

- ensure a present understanding of network practice from a position of current engagement.

- establish my role as an active practitioner-researcher within a range of curatorial contexts and communities of practice.

- develop a range of artistic, creative, critical and curatorial strategies toward working in and across a range of online, offline and hybrid platforms.

- attempt to 'remediate' (Bolter and Grusin, 2000) analogue concepts and principles of Robert Filliou's practice and work related to *The Eternal Network* through contemporary, particularly digital and online, contexts of practice.

Further, there were **three research objectives** outlining how these research aims would be achieved.

- To examine how twentieth-century postavantgarde practices - in particular, conceptual art, performance art and net.art - reveal creative strategies that both anticipate and resist the geopolitical, networked context of twenty-first century 'globalisation'.

This first objective was fulfilled through researching a number of examples of works of art and exhibitions —artistic and curatorial practices—and is described in the contextual review (Chapter 2). For example, an examination of Robert Filliou's *Telepathic Music* (discussed in 2.2.2) allowed reflection on the second research question (*the limitations of curating network art practice given current dependence on Internet technologies*), and this will be further discussed below (4.3).

- To curate a series of projects experimenting with forms of network art practice through which work emerging from these fields can be disseminated through a range of means and media.

This second objective was fulfilled through undertaking a body of practice-based-research, described in Chapter 3. In particular, the final exhibition, *What is Peace? (Answer Here)* serves as my response to my first research question, *How can The Eternal Network be curated after globalisation* (which I will

describe further below in 4.2) and the online platform www.peacebiennale.info generated further findings in relation to Question Two (4.3).

- To analyse the opportunities and limitations of curating network art practice given current dependence on Internet technologies.

This third objective was met both through practice and reflection on the practice of others that influenced my own work as described throughout this thesis, and in particular through my critical analysis of the work of Furtherfield through discussion of the relationship between the 'analogue' and 'digital' (2.4). This analysis was underpinned by practice-based research relating, again, to the construction of the online platform www.peacebiennale.info. I refer to each of these here in my response to Question Two (4.3).

Further to these research questions, aims, and objectives, I also devised **five main lines of enquiry** (3.2.5) through reflection on the first phase of practice-based research (3.2) to consider when conducting *The Next Art-Of-Peace Biennale 2015-2017* (3.3, 3.4) as the main output of the practice component of my research. My response to each of these lines of enquiry is part of my reflection on the practice component overall (3.5).

In the following sections of this chapter, I will highlight the findings related to both of the central research questions separately (4.2, 4.3), reflect on my event-based, networked artistic-curatorial methodology (4.4), how the research overall contributes to knowledge in the field (5.5), and then finally offer suggestions for further research (4.6).

4.2. Question One: How can *The Eternal Network* be curated after globalisation?

The findings in response to this question are, in summary:

- The historical emergence of network art practice from within the techno-cultural complex of the Sputnik era (2.2), enabled artists to participate, communicate and collaborate across geographical and cultural distance through increasingly decentralised and later distributed networks.

- The ontology of *The Eternal Network* is best understood as 'a concept, not a thing out there (...) a tool to help describe something and not what is being described' (Latour 2005, p. 131; see 2.2.2) and as such any curatorial response cannot rely upon curating its artefacts alone if its concepts and principles are to be articulated.

Ever proliferating technology and communications platforms began to enable artists to participate, communicate and collaborate across geographical and cultural distance (2.2). This distance was terrestrial and planetary in the first instance and was seen as something to overcome, at least temporarily, if we are to cross geographical and cultural borders to establish a better understanding of common humanity. This instinct toward world-making was influenced by the new technological capacity, developed during the Cold War Space Race, to photograph images of the Earth from space which, in a moment, put human life in perspective and in relation to the broader Universe (2.2.2). For Robert Filliou, who had been thinking about an Art-of-Peace since 1970 and shared the Western avant-garde's interest in oriental philosophy (2.3.3, 3.2.1), this combination of circumstances informed his conceptualisation, along with George Brecht of *The Eternal Network* in 1968. Some of Filliou's contemporaries of the time, such as Roy Ascott, were similarly motivated by the potential of shared planetary conscious but unlike Filliou found ways of working materially with new and existing technologies to manifest that consciousness. For Ascott, for example, this can be clearly seen in his work, *La Plissure du texte*, 1983 (2.3.5). For Filliou and Ascott, the notion of network practice and consciousness was not solely predicated upon technology but was as much if not more so a concept to describe planetary society and ecology. The challenge to curate *The Eternal Network after Globalisation* is to address some of the difficulties in understanding the network-artwork (2.3) as a set of performative, ephemeral relationships between 'locations', 'durations', 'materialities' and 'interactions' (3.1) rather than defaulting to the objects or artefacts themselves as the things-to-be-curated.

Establishing this revised view of the ontology of *The Eternal Network* (2.3.8) is essential to considering how it could or should be curated. Where

curating is typically associated with exhibition-making, and given the historical dimension of *The Eternal Network*, this question might become how best to make a historical exhibition articulating network art practice in the present circumstances. This would mean translating the incipient conceptual and material aspects of proto-Internet network art practice to address the contemporary spectator's experience of wholly digital networked production of cultural, economic and social relations. That experience is, further, one in which decentralised artistic and curatorial authorship leads to an interchangeability of cultural dissemination and production. Curatorial practice, in terms of exhibition-making, in this way constructs and not only reflects its subject for the spectator. Curated exhibitions of the work of Robert Filliou at the Henry Moore Institute (2.3.4) and Richard Saltoun Gallery (3.3.3) provides examples of the historical exhibition model based on artefact display to which this research seeks alternatives. The question tackled here instead has not been how to curate the historical artefacts of *The Eternal Network* per se, but more how to articulate its broader ontology through experience of contemporary new media culture. This was achieved in this research project through conceiving of artistic and curatorial behaviours and interpretations as intersecting spheres of activity, decoupled from discrete positions of 'artist', 'curator' and 'spectator'. This approach enhanced the essential ontology of Filliou's practice, in his embedding of a curatorial methodology within his research-driven practice (as can be seen in his *La Galerie Légitime* (1961–72, see 2.3.4). This research does not then engage with digital or media art preservation but rather seeks to explore the source context of these works to performatively generate new formations and understandings. My curatorial approach aligns with the sensibility of *The Variable Media Initiative* (3.5) which accounts for the difference in outcome between, for example, exhibitions such as *The Last Art-of-Peace Biennale*, 2015, Richard Saltoun Gallery, London (see 3.3.3) and the final exhibition, *'What is Peace?' (Answer Here)*, 2018, Centrespace, Visual Research Centre, Dundee (see 3.4). Further, each of the thirteen projects undertaken as practice-based research (spanning video, Internet, performance, workshops, participatory events, online and offline exhibition making, postal art and installation) contribute to broadened understanding of how to curate *The Eternal Network after Globalisation*.

4.3. Question Two: What are both the opportunities and limitations of curating network art practice given current dependence on Internet technologies?

To summarise, the findings in response to this question are:

- The opportunities of Internet technologies for network art practice include engaging with both known (one-to-one) and unknown (one-to-many) addressees; circumventing existing protocols of offline institutional curatorial spaces; shared authorship and digital bricolage.

- The limitations of Internet technologies for network art practice include difficulty to overcome commercial, institutional and proprietary protocols; data harvesting and mining, surveillance and ideological recuperation, limiting the potential of activism; loss of critical and political agency.

- The principle friction between network art practice and Internet technologies lies in the distinction of their respective analogicity and digitiality in both conceptual and material terms.

The historical survey of network-artworks suggests (2.2, 2.3) that early adopters of network consciousness from the 1960s did more to anticipate than resist geopolitical, networked context of twenty-first century 'globalisation'. Filliou's *Telepathic Music* (2.2.2) differs however in being a participatory artwork performed across geographical distance but in which 'no proof of reaching or benefiting is necessary. Knowing yourself, suspecting others, to be performers of Telepathic Music is sufficient' (Filliou 1995, p. 79). Wary it seems of 'high-tech gloom', (Thompson 2011, p. 49), Filliou's 'analogue' globalism (2.4) resisted any significant engagement with new media technologies that would augur 'digital' globalisation. This is because the technologies enabling these exchanges emerged from the military-industrial-information complex underpinning the cultural and economic basis of twentieth-century modernity. The technology is not 'neutral' and (post-)avant-garde, particularly net.art, intervention in media and technology platforms have worked at times to expose the material and ideological bias of the medium (2.4.3). Yet, the possibilities of

networked communication were understandably irresistible for artists in the proto-Internet world who wanted to share their work and participate in current global discourses of art and culture. (As described in chapter 2) It is difficult to imagine now from the perspective of Web 2.0 that the Internet as a network of networks was missing from their cultural experience. For some, network art practice would be one of the few ways of circumventing institutional or commercial curatorial spaces and platforms. The growing international counterculture of the 1950s-60s, particularly that emerging from California, aligned this new planetary conscious with cybernetic theory to understand and indeed exploit new opportunities (2.4, 2.5). These opportunities were catalysed by the work of Advanced Research Projects Agency (ARPA) whose work led to the prototype of the Internet, 'ARPANET', being successfully tested in 1969. These Internet technologies would become the medium of information exchange that would transform analogue globalism into digital globalisation. As the work of ARPANET was funded by the US Defence Department, it was always that the development of these technologies would be directed by state and corporate and state interests. It is a seeming irony then that development of distributive network platforms had served to further centralise and monopolise power in the hands of major global corporations. Current work led by artists such as Furtherfield seeks to investigate creative and critical approaches to 're-decentralising' the corporate and state data monopolisation of Web 2.0 (2.4.3) through what might be considered emerging 'Web 3.0' technology platforms such as blockchain technology which may still be a space for contestation.

The research has thus worked to look beyond the Internet's primary function as a network of networks to explore a range of different perspectives on how artistic and curatorial practice can work in our post-Internet, post globalisation world. This also meant analysing opportunities and limitations of Internet technologies for network art practice, in particular, through the practice of constructing the online platform www.peacebiennale.info (3.3.1). Curating network art practice online provides an opportunity to explore how to construct a platform that can 'enable certain kinds of interactions and collaborations and behaviours [which] works really well' (Catlow and Garrett, 2017, see 2.4.3). This opportunity only exists online when it is possible to learn how to manipulate the

materiality of code, even in a basic way, sufficiently to construct a navigable interface. My work on developing these skills and knowledge in the construction of www.peacebiennale.info can be seen through the evolution of the platform's sitemap between 17 January 2016 (Fig. 35) and 2 May 2018 (Fig. 36). The primary limitation of constructing even a semi-autonomous platform is in making it sustainable, given the interface design of proprietary social media platforms renders communication and expression through 'liking' and 'retweeting' as passive and virtually effortless as possible. This ease of engagement is popular, however, meaning those expectations extend to other online interfaces which may want to encourage different behaviours but might find doing so difficult without a critical mass of users.

Finally, the principle friction between network art practice and Internet technologies lies in the distinction of their respective material analogicity and digitiality. The curatorial reproduction of network art practice before and after the Internet (2.3.6) would be frictionless were it not for this material distinction (2.4.2). Alexander R. Galloway's theoretical work drawing a distinction between analogicity and digitiality (2014, 2015, 2018) extends beyond a description of materiality to a respective classification of concepts too. This has been an important conceptual grounding for this research project, given its aim 'to remediate *concepts and principles* of Robert Filliou's practice and work' [my later italicisation] as much the basis of the material of the work itself. Following Galloway's distinction (2.4.2) Filliou's formulation of *The Eternal Network* is wholly analogue in its desire for oneness, holism, synthesis, integration, smoothness, immanence and globalism. The conceptual and philosophical values of digitality by contrast, according to Galloway, are 'two-ness', distinction, making discrete, striation, transcendence and globalisation. This need to reconfigure both the conceptual and well as material analogicity of historical network art practice through the Internet technologies of digital globalisation identified the source friction that this research project has sought to articulate and address. Further, I describe my performative curating of Filliou as means of inhabitation given that I am often both the curator and the performer of both Filliou's and my own work in the same instance (3.5). This is why I have come to describe my position bring that of the researcher as an

artist-curator-performer. My relationship with Filliou's work grew more profoundly empathetic as my increasingly in-depth knowledge of his work gave me the confidence to inhabit Filliou's concepts and principles of through practice. This sense of inhabitation, of performatively embodying Filliou, became evident as a consequence of my own particular experience and expertise in performance art, which led to performatively curating the concepts and principles of his work.

4.4. Reflection on methodology

Throughout this project I aligned my practice-based research methodology with principles of Filliou's practice to share his engagement with artistic practice as curatorial behaviour. This was important in gaining an in-depth understanding an experience of how Filliou works and thinks as a practitioner. I did this by devising methods by which I could performatively translate (or in a more experiential sense, 'inhabit') some of Filliou's concepts and works within online and offline environments (3.1). The knowledge gained from this practice-based research set the context for my engagement with issues of exhibition display and interpretation of related artefacts, readymades and new works. There was an emphasis then throughout the research on integrating modes of artistic and curatorial practice-based research. Positioned within a historically informed and critically contextualised field of practice, I adopted a hybridised position of engagement as an artist-curator-performer where artistic practice is understood as curatorial behaviour and vice versa. Realising the value most of all of embedding curatorial behaviour in artistic practice meant I was able to determine the conditions of production, distribution and reception of the work. In the first instance, I also felt this needed to be an event-based approach to so that the now-ness of the networked, telematics exchange would be central to the experience of the work. As the research progressed, I either remediated or referenced a range of Filliou's concepts and practices including *Le Filliou Id*éal (1964), *Video Dinner* and *Video Breakfasting* (1979), *Non-école de Villefranche* (1965) and *l'Anniversaire de l'art* (1963-present), *La Galerie légitime* (1969), *Research at the Stedelijk* (1971), *Travelling Light – It's a Dance Really* (1979). The research also, crucially, identified *The Art-of-Peace Biennale* as a partially unrealised project through

which the viability of the concept behind *The Eternal Network* could be tested through its juxtaposition within a twenty-first century Web 2.0 media and cultural environment.

To ensure consistency in evaluating the contribution of each instance of practice towards answering my research questions, I devised and applied criteria of analysis, what I call an ontology, that outline the function of the 'locations', 'durations', 'materialities', and 'interactions' network art practice in a late Web 2.0, postmedium condition. (3.1). 'Locations' identified the work's online, offline, cultural or geographical dimensions while 'durations' related to its temporal framework, timeframes and often timezones. 'Materialities' are means by which the work was realised, whether physically or virtually, and 'interactions' record user, visitor or spectator behaviour as intended or actualised. I undertook each practice-based experiment in a wholly exploratory, often intuitive, way. Analysis of each occurred firstly through retrospective written description which identified constituent elements of each work. I would typically write these descriptions at least before the next experiment took place. Each new experiment was therefore consciously influenced by a cumulative understanding of the research to date, in compositional and material terms at least. These written analyses provided a comparable basis to identify and consider findings that I sought to apply and exemplify in the final exhibition (3.4). There were, for example, many ways I addressed 'location' in the Centrespace exhibition, including the white cube space, the virtual universal resource location, the geographical spectrum of points across time zones, and public spaces of Dundee—with moreover the real-time link using an appropriated webcam between the white cube and the public square. I was able to demonstrate how the research identified 'location' as a consistent but variable aspect of network art practice. The inclusion of the final exhibition was necessary as a medium of analysis and reflection able to articulate the ontology of the body of network art practice that I produced over the course of the research. It completed my research on the ontology of the network-artwork more broadly (see Chapter 2), including Filliou's conception of *The Eternal Network*. It also informed the development and articulation of a new ontology in practice through the exhibition, and identified the gaps in knowledge to which

the body of practice-based thus addresses overall.

The construction of www.peacebiennale.info, in particular, transpired to be essential as both a platform (*location*) and method through which to conduct networked art experiments in practice throughout the research project. Taking the time to engage with the materiality of code in an attempt to build a semi-autonomous platform (*materialities*) was an effective strategy. Although with qualitative rather than quantitative exchanges in mind, the durational character of the platform has meant that between 1 January 2015–30 June 2018 the site (*location*) been accessed on at least 5,776 visits by 4,670 users (*interactions*). The result is that the online platform is both a central practice output of the research, an online exhibition space, as well as serving as an archive of the research and extant interface for other researchers to access and stimulate future exchange. The platform will remain for the foreseeable future (*duration*) and so may have impact at least qualitatively on the work of other network art practitioners in the longer term.

Developing an ontology of network art practice also provided opportunity to reflect on methods, such as the curatorial principles that I devised to distinguish *The Next Art-Of-Peace Biennale 2015–2017* from other curatorial formats (3.2.5). On reflection, these may have been too counter-intuitive, especially where I proposed 'that all work should be collaborative'. Alternative methods would have been to opt for 'one-to-one' network communication strategies earlier than *A Permanent Conversation About Peace 2017–Onwards* (3.3.6). Similarly, as the online contact form (http://www.peacebiennale.info/contact.html) was infrequently used, it may have been useful to look again at the design of that interface, including the phrasing of the questions (*interaction*). Lastly, the whole project was conducted in English where the possibility of employing online third-party translation applications might have broadened understanding and participation. This would have been particularly useful in terms of the francophone network art community where Filliou holds preeminent significance.

My understanding of digital materials, concepts and methods impacted greatly upon the development of artistic outcomes of the practice-based

research. Not an intuitively digital artist at the outset of the research, I have since developed an expertise connecting theory and practice. In addition to being sufficiently proficient working with materiality of code (with plans to continue exploring those principles and possibilities further through new programming languages), I have also created an interdisciplinary and hybridised research *methodology.* Through this I have developed creative research *methods* which directly engage Internet technologies as generative aspects of the art-making process. This can be seen most clearly in the development of my creative understanding and use of live streaming. Over the duration of the research this evolved from the fly on the wall functionality during our celebration of *Art's Birthday* at Richard Saltoun Gallery, 2015 (3.3.2), to my central deployment of live streaming as a generative strategy in the making of the final work *D I G I T I S I N G* (3.4.8).

4.5.   Contribution to knowledge

The research contributes new knowledge in the following respects:

1. conducting in-depth practice-based investigation of the artistic, critical, and cultural dimensions of Robert Filliou's work (in English language research)
2. re-assessing the production, distribution and reception of network art practice (from the position of a practitioner engaged in experimental projects in the network after globalisation.)
3. using practice and devising artistic and curatorial methods in order to identify alternative approaches to online and offline exhibition making and event curating
4. describing engagement in new media art curating from the position of an artist-curator-performer where artistic practice is understood as curatorial behaviour and vice versa.

Most importantly, the production of new artistic and curatorial work and practice—evidenced in the accompanying appendices and online at www.peacebiennale.info—demonstrates my primary contribution to knowledge. Additionally, I have reflected throughout the research period on how to express the research's function in relation to the four points above**.** The scope of the

contextual review (Chapter 2) crosses contemporary art and new media art practices; a range of convergent and divergent modes of artistic and cultural production and media of dissemination; curating as professional activity (exhibition-making) and social process (event-experience)—all understood within a critical, aesthetic and ethical theoretical framework.

The research has crossed these modalities and epistemologies in order to articulate the breadth and complexity of Filliou's thought and practice regarding *The Eternal Network* in relation to concerns in contemporary practice. Such an appraisal of Filliou's thought, his work and the cultural milieu of the ppostavantgarde from which it emerges, particularly through publications in English, is a new contribution towards knowledge in the Anglophone world particularly.

My understanding of curatorial methodologies has enhanced how I reflected upon my own and others' practice. When approaching practice from an artist's viewpoint it can be difficult to think beyond the 'artist-as-producer / hypothetical viewer-as-consumer' model. Thinking curatorially has meant experimenting with the artist-viewer interface and 'inhabiting' Filliou's playful aesthetic to a much greater extent to observe, understand and experience the system of (network) relations at play. It has meant being much less concerned with authorship and didactic aesthetic strategies and more with articulating processes of mediation aesthetically, critically and theoretically. As I have developed enhanced methods of reflection upon my own and others' practice through this research, so that practice itself is changing. The research that has emerged from this hybridised artist-curator-performer perspective contributes to sometimes 'opposed' understandings of artistic and curatorial practice. The work offers the possibility of a further contribution, namely to the understanding of the artist-curator-performer perspective in practice-based research.

4.6. Suggested further research

As the research has not focused exclusively on material and technological infrastructures of network art practices, practice-based research on developing new curatorial methods for digital art preservation of historical, analogue network practice is still needed. The issues involved in doing so have

been identified by Josephine Bosma in her developing research on re-enacting Robert Adrian X's *The World in 24 Hours*, 1982 (see 2.3.6).

The research has scanned the impact of changing horizons of Web 1.0 and Web 2.0 upon the production and function of network art practices. As such, and despite Galloway's view that 'there will be no Web 3.0' (2015, see 2.4.3), further artistic and curatorial research could discover new opportunities to re-decentralise or re-distribute networks in the context of The Internet of Things (IoT) and blockchain technology. This research is underway already through work being led by Furtherfield (see 2.4.3), including their publication of *Artists Re: thinking the Blockchain* (Catlow et al., 2017). More than this, however, Furtherfield has now also launched a Blockchain Art Commission (https://www.furtherfield.org/events/blockchain technology-art-commission/) to begin developing artistic and curatorial responses to the potential of this paradigm-shifting platform.

Bibliography

Allmalepanels.tumblr.com, (2015). [Blog]. Available at: http://allmalepanels.tumblr.com/post/126657535172/richard-saltoun-exhibition-the-last [Accessed 12 Feb. 2016].

Arendt, H. (1998). *The Human Condition.* 2nd ed. Chicago – London: University of Chicago Press.

Ascott, R. (1983). *Art and Telematics: Towards a Network Consciousness/Kunst und Telematik/L'Art et le Télématique*, [manuscript], pp.1-14. Available at http://www.basearts.com/curriculum/PDF/netart/Art_and_telematics.pdf [Accessed 10 Feb. 2017].

_____ _(2003a). The Prisbernetic Arch. In: R. Ascott and E. A. Shanken, eds., *Telematic Embrace*. 1st ed. Berkeley: University of California Press, p. 161.

_____ (2003b). Concerning Networks and Spurs. In: R. Ascott and E. A. Shanken, eds., *Telematic Embrace*. 1st ed. Berkeley: University of California Press, pp. 201-212.

Baldyga, J. (2015). The School of Performance in Lviv. In: *The Days of the Art of Performance in Lviv 2008-2014* [pdf], pp.152-156. Available at http://archive.dzyga.com/dp/images/stories/2015/katalog_dp_08_14.pdf [Accessed 10 March 2017].

Barad, K. (2007). *Meeting the Universe Halfway*. 1st ed. Durham: Duke University Press.

Baran, P. (1964). *On Distributed Communications Networks.* Santa Monica: The RAND Corporation. [pdf] Available at https://www.rand.org/content/dam/rand/pubs/research_memoranda/2006/RM3420.pdf [Accessed 1 May 2018].

Barthes, R. (1972). *Mythologies*. Trans. Annette Lavers. New York: Farrar, Straus & Giroux.

_____ (1975). *The Pleasure of the Text.* 1st American ed. Trans. Richard Miller. New York: Hill and Wang.

Bátorová, A. (2014). Interview with Katalin Cseh and Adam Czirak about The Second Public Sphere in the Former Eastern Bloc. *Artmargins* [online], n.p.

Available at http://www.artmargins.com/index.php/5-interviews/754-interview-with-katalin-cseh-and-adam-czirak-about-the-second-public-sphere-in-the-former-eastern-bloc [Accessed 29 May 2017].

Bazzichelli, T. (2008). *Networking: The Net as Artwork*. Aarhus: Digital Aesthetics.

Belkin.ca (1995). *Morris/Trasov Archive.* [online] Available at www.belkin.ubc.ca/archives/morris-trasov. [Accessed 18 May 2018].

Biennial Foundation. (2018). *MAGAZINE - Biennial Foundation*. [online] Available at: http://www.biennialfoundation.org [Accessed 1 July 2018].

Birtwhistle, L. (2015). *The Last Art of Peace Biennale – Richard Saltoun Gallery*, [blog] laurabiurtwistlefna3030. Available at https://laurabirtwistlefna3030.wordpress.com/2015/02/14/the-last-art-of-peace-biennale-richard-saltoun-gallery/ [Accessed 20 March 2017].

Blas, Z. (2016). Contra-Internet. *e-flux* [online], no.74 (June), n.p. Available at https://www.e-flux.com/journal/74/59816/contra-Internet/ [Accessed 2 May 2017].

Bogdanovic, N. (2012). *Decentralized Networker Congress 2012. A Call for Works, Performance, and Interactivity,* [Facebook page]. Available at https://www.facebook.com/events/367883996604410/ [Accessed 12 May 2018].

Bolter, J. D. and Grusin, D. (2000). *Remediation*. Cambridge, Mass: MIT Press.

Bosma, J. (1997). *Interview with Josephine Grundmann.* Walker Art Centre [online] Available at http://telematic.walkerart.org/overview/overview_bosma.html [Accessed 10 March 2017]

_____ (2017). *Fall 2017.* [blog] josephinebosma. Available at www.josephinebosma.com/web/ [Accessed 2 May 2018].

Bourriaud, N. (1998). *Relational Aesthetics.* 1st English language ed. Paris: Les Presses du réel.

Braun, R. (2005). From Representation to Networks: Interplays of Visualities, Apparatuses, Discourses, Territories, and Bodies. In: A. Chandler and N. Neumark, eds., *At a Distance. Precursors to Art and Activism on the Internet.* 1st ed., London, Eng. – Cambridge, Mass.: The MIT Press, pp.73-87.

Brout, E. and Marion, M. (2018). *Nakamoto. (The Proof).* [online] eb-mm.net. Available at http://www.eb-mm.net/en/projects/nakamoto-the-proof [Accessed 10 April 2018].

Brenner, N. and Elden, S. (2009). Introduction. State, Space, World: Lefevbre and the Survival of Capitalism. In N. Brenner and S. Elden, eds., *State, Space, World,* Minneapolis – London, Eng: University of Minnesota Press, pp.1-51.

Buchler, P., Calderwood, M. and Le Feuvre, L. (2013). '*Filliou Today: A Gallery Discussion*'. Robert Filliou: The Institute of Endless Possibilities, 17 Apr. 2013, Leeds, Henry Moore Institute.

Buchloch, B. (1990). Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions. In: *October*, 55 (Winter), pp.105-143.

Catlow, R. and Garrett, M. (2009). *Pledge "wewontflyart".* [online] Pledge Bank. Available at http://www.pledgebank.com/wewontflyforart [Accessed 10 March 2018].

_____ (2012). DIWO: Do It With Others – No Ecology without Social Ecology. 1st ed. In: S. Biggs, ed., *Remediating the Social*. Edinburgh: University of Edinburgh, pp. 69-74.

_____ (2018) *(DIWO) from the web to the blockchain technology.* [online] State Machines. Available at http://www.statemachines.eu/projects/diwo-from-the-web-to-the-blockchain technology/ [Accessed 12 May 2018].

Catlow, R., Garrett, M., Jones, N. and Skinner, S. (2017). *Artists re:thinking the blockchain technology*. London: Torque Editions & Furtherfield.

CAZ (2012a). *Call Out - Decentralized Networker Congress*. [online] Artdept. Available at http://www.artdept.org.uk/caz_uploads/dwc/dwc_callout_web.html [Accessed 10 January 2017].

_____ (2012b). *Decentralized Networker Congress 2012,* [Facebook page], 2 November. Available at https://www.facebook.com/events/104394343036156/ [Accessed 17 January 2018].

Chandler, A. and Neumark, N. (2005). *At a Distance. Precursors to Art and Activism on the Internet*. 1st ed. Cambridge, Mass.: MIT Press.

Ćosić, V. (1997) Documenta Done. In: *NET ART ANTHOLOGY*, n.p. [online] New York: Rhizome. Available at https://anthology.rhizome.org/documenta-done. [Accessed 20 June 2018].

Cox, G. (2010). *Antithesis.* Aarhus: Digital Aesthetics Research Center, Aarhus University, Available at http://www.anti-thesis.net/antithesis-2/. [Accessed 2 December 2018].

Debord, G. (1994). *The Society of the Spectacle*. 1st ed. New York: Zone Books.

_____ (2002). Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency (1957). In: T. McDonough, ed., *Guy Debord and the Situationist International: Texts and Documents*, London, Eng. -– Cambridge, Mass.: The MIT Press, pp. 29-50.

Decentralizedweb.net. (2018). *Decentralized Web Summit 2018: Global Visions / Working Code*. [online] Available at: https://decentralizedweb.net [Accessed 1 July 2018].

Degot, E. (2012). 'Artist as Curator' Symposium: 'Apt-Art and the Trekhprudny Squat as Case Studies of Artists Curating'. *Afterall Online,* [video], 28 January 2013. Available at: https://www.afterall.org/online/artist-as-curator-symposium-apt-art-and-the-trekhprudny-squat-as-case-studies-of-artists-c#.WafML9OGOqB [Accessed 19 May 2017].

Deleuze, G. (1992). Postscript on the Societies of Control. *October, 59*, 3-7. Retrieved from http://www.jstor.org/stable/778828

Dicker, B. (2013). Re: Performance and "network". [email] *New-Media Curating discussion list*, 13 February.

Electronic Arts Intermix (2017). *Documenta 6 Satellite Telecast, Douglas Davis; Nam June Paik*. [online]. Available at: https://www.eai.org/titles/documenta-6-satellite-telecast [Accessed May 29, 2017].

_____ (1977) *Documenta 6 Satellite Telecast*. [TV Programme]. Available at YouTube (Libertar.io) https://www.youtube.com/watch?v=uXujmex7IDo [Accessed 18 May 2018].

Filliou, R. (1973). Research on *The Eternal Network*. *FILE Megazine,* 7(3), n.p.

_____ (1984). *The Eternal Network Presents. Robert Filliou.* [exh.cat.] Sprengel-Museum: Hannover.

_____ (1985). *Ours is a Dream Without Dreamer*. Berlin/Hamburg: Rene Block/Kulturbehörde Hamburg.

Filipovic, E., Van Hal, M. and Øvstebø, S. (2010). *The Biennial Reader*. Bergen, Norway: Hatje Cantz Verlag.

_____ (1995). *Robert Filliou*. 1st ed. Vancouver, B.C.: Morris and Helen Belkin Art Gallery; University of British Columbia.

_____ (2004a). Interview, *Robert Filliou: Génie sans talent*, Villeneuve d'Ascq: Musee d'Art Moderne Lille Métropole.

_____ (2004b). *A Filliou Sampler.* 2nd ed. [pdf] Ubu classics. Available at http://www.ubu.com/historical/gb/filliou_sampler.pdf [Accessed 7 April 2017].

_____ (2014). *Teaching and Learning as Performing Arts*. 2nd facsimile edition. Occasional Papers.

Findeisen, L. and Zimmermann, M. (2015). "Fluxus cannot save the world". What hacking has to do with avantgarde art of the 1960ies (subtitle to be changed). In: *2C3: 30th Chaos Communication Congress* [video] Available at: https://media.ccc.de/v/32c3-7421-fluxus_cannot_save_the_world [Accessed 29 May, 2017].

Fraser, N. (1990). Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy. *Social Text*, (25/26), pp. 56–80.

Friedman, K. (1998). Fluxus and Company. In K. Friedman, ed., *The Fluxus Reader*, Chicester, England: Academy Editions, pp. 237-247.

_____ (2005). The Wealth and Poverty of Networks. In A. Chandler and N. Neumark, eds., *At a Distance. Precursors to Art and Activism on the Internet*, London, Eng. – Cambridge, Mass.: The MIT Press, pp. 408-422.

_____ (2013a). *Re: Fluxus, Gender, Democratisation,* [email] New-Media Curating discussion list, 6 February.

_____ (2013b). *Re: Means of Production (Paik) contrasted with Means of Production (Marx).* [email] New-Media Curating discussion list, 11 February.

Friedman, K., Smith, O. and Sawchyn, L. (2018). *Fluxus Performance Workbook*. [online] Academia.edu. Available at: https://www.academia.edu/9983685/Fluxus_Performance_Workbook [Accessed 2 Dec. 2018].

Friz, A. (2007). *Send us your Art's Birthday presence! Traces of Art's Birthday*

networks at the Western Front 1989 – 2007. [online] Artsbirthday.net. Available at http://www.artsbirthday.net/2007/essays/anna_friz_essay.html [Accessed 29 March 2018].

Formerwest.org. (2018). *FORMER WEST – About.* [online] Available at: http://www.formerwest.org/About [Accessed 4 Nov. 2018].

Fultner, B. (2013). *Jürgen Habermas.* 1st ed. Cambridge, UK: Cambridge University Press.

Furtherfield (2007). *NetBehaviour. Do It With Others (DIWO): E-Mail_Art.* (2007) [online] Furtherfield Archive. Available at http://archive.furtherfield.org/exhibitions/do-it-others-diwo-e-mail-art [Accessed 1 November 2017].

_____ (2012). *Being Social.* [online] Furtherfield Archive. Available at http://archive.furtherfield.org/programmes/exhibition/being-social [Accessed 1 November 2017].

_____ (2016). Join Neterarti - it's like twitter but for art. [email] *Net Behaviour discussion list*, 19 January. Available by email at hunter.roddy@gmail.com.

Galántai, G. and Klaniczay, J. (2013). *Artpool. The Experimental Art Archive of East-Central Europe,* 1st ed. Budapest: Artpool.

Galloway, A. R. (2004). *Protocol. How Control Exists after Decentralization.* 1st ed. [pdf] London, Eng. – Cambridge, Mass.: The MIT Press. Available at http://beforebefore.net/136c/s16/media/galloway-protocol.pdf [Accessed 10 June 2018].

_____ (2014) *Laurelle. Against the Digital.* Minneapolis: University of Minnesota Press.

_____ (2015) *Book launch: The Internet Does Not Exist.* [video] e-flux. Available at https://www.e-flux.com/video/152683/book-launch-the-Internet-does-not-exist/ [Accessed 12 June 2018].

_____ (2018). *The Concept of the Digital. The Concept of the Analogue* [video] Culture and Communication. Available at http://cultureandcommunication.org/galloway/digitalanalog-seminars-from-dundee [Accessed 1 July 2018].

Garrett, M. (2013). Re: Intro. [email] *New-Media Curating discussion list*, 5 February.

_____ (2018). *We Won't Fly Art* [online] Furtherfield Archive. Available at: http://archive.furtherfield.org/user/marc-garrett/we-wont-fly-art [Accessed 1 July 2018].

Gerovitch, S. (2002). *From Newspeak to Cyberspeak*. 1st ed. London, Eng. – Cambridge, Mass.: The MIT Press.

Graham, B. and Cook, S. (2010). *Rethinking Curating: Art After New Media.* 1st ed. London, Eng. – Cambridge, Mass.: The MIT Press.

Gray, J. (2001). Comment: Goodbye to Globalisation. *The Guardian*, 27 February, n.p. Available at: https://www.theguardian.com/world/2001/feb/27/globalisation [Accessed 28 Aug. 2016].

Grundmann, H. (1984). *Art Telecommunication / Redaction.* Vancouver: Western Front Publications.

Guggenheim.org, (2018). *The Variable Media Initiative.* [online] Available at https://www.guggenheim.org/conservation/the-variable-media-initiative [Accessed 12 June 2018].

Habermas, J. (2014). *The structural transformation of the public sphere*. 1st ed. Cambridge, UK: Polity.

Harris, S. (2004). The Art of Losing Oneself without Getting Lost: Brecht and Filliou at the Palais Idéal. [pdf] *Papers of Surrealism*, 2 (Summer). Available at: http://www.surrealismcentre.ac.uk/papersofsurrealism/journal2/acrobat_files/harris_article.pdf [Accessed 14 December 2014].

_____ (2013). *The Theory and Practice of Filliou and Giacometti*. [pdf] Henry Moore Institute Online Papers and Proceedings. Available at: http://www.henry-moore.org/docs/file_1372933251283.pdf [Accessed 14 December 2014].

Hardt, M. and Negri, A. (2000). *Empire*. 1st ed. Cambridge, Mass.: Harvard University Press.

Held Jr., J. (1991). Decentralized Worldwide Networker Congress. [pdf] *Retrofuturism Quarterly.* 15 (Aug). pp.1702-1705. [Available at http://psrf.detritus.net/pdf/r15.pdf [Accessed 3 May 2017].

Higgins, D. (1998) Fluxus: Theory and Reception. In: K. Friedman, ed., *The Fluxus Reader,* Chicester, England: Academy Editions, pp. 217-237.

Hunter, R. (2013a). *The School of Human Activity*, [blog] Peacebiennale. Available at http://www.peacebiennale.info/blog/the-school-of-human-activity-days-of-performance-art-and-school-of-performance-for-dzyga-art-association-lviv-ukraine-5-7-september-2013/ [Accessed 10 August 2017].

_____ (2013b). *Curating the Network as Artwork*, [email] New-Media Curating discussion list, 4 February.

_____ (2018). Beyond 'East' and 'West' through *The Eternal Network*: Networked Artists' Communities as Counterpublics of Cold War Europe. In: K. Cseh-Varga and A. Czirak, eds., *Performance Art in the Second Public Sphere*. Abingdon: Routledge, pp. 19-31.

Jones, C. (2016). *The Global Work of Art*. Chicago, Ill.: University of Chicago press.

Kemp-Welch, K. (2013). Autonomy, Solidarity and the Antipolitics of NET. In: B. Czubak, ed., *NET. The Art of Dialogue*, 1st ed. Warsaw: Fundacja Profil, pp. 34–56.

Kozłowski, J. and Moskalewicz, M. (2015). Shared Language: Interview with Jarosław Kozłowski. *post.at.moma* [online]. Available at: http://post.at.moma.org/content_items/680-shared-language-interview-with-jaroslaw-kozlowski [Accessed May 29, 2017].

Kreps, D. And Kimppa, K. (2015).Theorising Web 3.0: ICTs In A Changing Society [pdf], *Information Technology & People*, Vol. 28 Issue 4, pp. 726-741. https://doi.org/10.1108/ITP-09-2015-0223

Krysa, J. (2006). *Curating Immateriality: The Work of the Curator in the Age of Network Systems (DATA Browser).* London: Autonomedia.

Latour, B. (2005). *Reassembling the Social. An Introduction to Actor-Network-Theory*. 1st ed. Oxford: Oxford University Press.

Leftwich, J. (2012) *Decentralized Networker Congress 2012.* [blog] International Union of Mail Artists. Available at https://iuoma-network.ning.com/profiles/blogs/decentralized-networker-congress-2012 [Accessed 12 October 2016].

Lillemose, J. (2006). Conceptual Transformations of Art. In: Krysa, J. ed. *Curating Immateriality.* (Data Browser 03) 1st ed. London: Autonomedia, pp. 113-136.

Lippard, L. (2001). *Six Years: the Dematerialization of the Art Object from 1966 to 1972; a Cross-reference Book of Information on Some Esthetic Boundaries*. 3rd ed. London, Eng. – Berkeley, Calif.: University of California Press.

Lists.netbehaviour.org, (2018). *NetBehaviour Private Archives Authentication*. [online] Available at: https://lists.netbehaviour.org/mailman/private/netbehaviour/2016-January/035874.html [Accessed 1 July 2018].

Lovink, G. (2002). *A Ramble through Theories of Globalization*. [online] Available at: http://geertlovink.org/texts/a-ramble-through-theories-of-globalization/ [Accessed 1 July 2018].

_____ (2011). *Networks Without A Cause*. Cambridge: Polity Press.

Manovich, L. (2001). *The Language of New Media*. London, Eng. – Cambridge, Mass.: The MIT Press.

Martin, R. (2013). Public and Common(s). *Places Journal*, [online], January. Available at https://doi.org/10.22269/130124 [Accessed 29 May 2017].

Mayor, D. (1975). Fluxus. *Spanner*, (3).

McLuhan, M. (1964). The Medium is The Message. In *Understanding Media. The Extensions of Man.* London and New York, pp.7-24.

Medienkunstnetz.de. (2017). *Joseph Beuys. Speech made during live satellite telecast of opening of documenta 6.* [online][Media Art Net. Available at http://www.medienkunstnetz.de/works/rede-in-der/ [Accessed 18 May 2018].

Mglc-lj.si. (2018). *Janez Janša, Life II [in Progress] | Mglc - International centre of graphic arts*. [online] Available at: https://www.mglc-lj.si/eng/exhibitions_and_events/janez_jansa_life_ii_in_progress_/29 [Accessed 2 Dec. 2018].

Miller, D. and Weinberg, A. (2015). *Whitney Museum of American Art*. 1st ed. New York: Whitney Museum of American Art.

Milman, E. (2012). Artifacts of *The Eternal Network*. In: *Alternative Traditions in the Contemporary Arts: Subjugated Knowledges and the Balance of Power.* Part 2., n.p. [online] The University of Iowa Libraries. Available at: http://sdrc.lib.uiowa.edu/atca/subjugated/two_4.htm [Accessed 14 December 2017].

Nader, L. (2007). Heterotopy. The N.E.T. and Galeria Akumulatory. In: P.

Stegmann, ed., *Fluxus East. Fluxus Networks in Central Eastern Europe*. Berlin: Künstlerhaus Bethanien; Kultur Stiftung des Bundes, pp. 111–125.

Negt, O. and Kluge, A. (1993). *Public sphere and experience*. 1st ed. Minneapolis, Minn.: University of Minnesota Press.

Networkcultures.org. (n.d.). *Unlike Us | Beyond distributed and decentralized: what is a federated network?*. [online] Available at: http://networkcultures.org/unlikeus/resources/articles/what-is-a-federated-network/ [Accessed 29 Aug. 2017].

Packer, R. (2017). *Networked Conversations: an interview with Ruth Catlow & Marc Garrett*. [video] Available at https://vimeo.com/249190599 [Accessed 18 May 2018].

Parks, L. (2005). *Cultures in Orbit: Satellites and the Televisual.* Durham, NC: Duke University Press.

Patrick, M. (2011). On the difficulties of "work as play":The video art of Robert Filliou. *Afterimage*, 38 (4), pp. 20-24.

Paulsen, K. (2013). Inhabiting the Interface: The 'Mixed Reality' of Satellite Telecommunication. In: *From Television to Drone Vision: Telepresence and Touch in Contemporary Art.* [pdf] Thing.net. Available at: http://www.thing.net/~rdom/ucsd/cave/Inhabiting%20the%20Interface.pdf [Accessed 29 May 2017].

Perkins, S. (2006). Assembling Magazines and Alternative Artists' Networks. In: A. Chandler, and Neumark, N., eds., *At a Distance. Precursors to Art and Activism on the Internet.* 1st ed., London, Eng. – Cambridge, Mass.: The MIT Press, pp. 392-406.

Piotrowski, P. (2009). *In the shadow of Yalta*. 1st ed. London: Reaktion.

Pritchard, H. (2013). *Reading the Network.* [email] New-Media Curating discussion list, 24 February.

Quaranta, D. (2011) *Edward Shanken* [blog]. Media New Media Post Media. Available at: https://medianewmediapostmedia.wordpress.com/2011/01/26/edward-shanken/ [Accessed 11 April 2018].

Robertson, C. (1991). Performance Art in Canada 1970-80: Tracing some origins of need. In: A. Richard and C. Robertson, eds., *Performance au/in Canada 1970 - 1990*, Quebec and Toronto: Éditions Intervention and Coach

House Press, pp.8-19.

_____ (2013). Re: Fluxus, Gender, Democratisation, [email] *New-Media Curating discussion list*, 5 February.

Roszak, T. (1995). *The Making of a Counter Culture*. 1st ed. Berkeley: University of California Press.

Sanouillet, M and Peterson, E., eds. (1975). *The Essential Writings of Marcel Duchamp,* London: Thames & Hudson.

Saper, Craig J. 2001. *Networked Art*. St Paul: University of Minnesota.

Sherman, T. (2013) *Curating the Network as Artwork.* [email] New-Media Curating discussion list, 25 February.

Shiomi, M. (1976)*. Spatial poem.*1st ed. Osaka: Artists' book.

Sloterdijk, P. (2004). *Sphären III: Schäume. Plurale Sphärologie*. Frankfurt: Suhrkamp.

The Centre for Civil Society (CCS), (2006). *Report on Activities July 2005 – August 2006*. [pdf] London: The London School of Economics and Political Science. Available at: http://eprints.lse.ac.uk/29398/1/CCSReport05_06.pdf [Accessed 29 May 2017].

Theyarehere.net, (2018). *Seeds From Elsewhere / They Are Here*. [online] Available at: http://www.theyarehere.net/ongoing/seeds-from-elsewhere/ [Accessed 1 Jul. 2018].

Thompson, C. (2011). *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. 1st ed. Minneapolis, Minn.: University of Minnesota Press.

Turner, F. (2008). *From Counterculture to Cyberculture*. 1st ed. Chicago: University of Chicago Press.

Villa, D. (1992). Postmodernism and the Public Sphere. *American Political Science Review*, 86(03), pp. 712–721.

Virilio, P. (1995). *Speed and Information: Cyberspace Alarm!*. [online] Ctheory.net. Available at: http://www.ctheory.net/articles.aspx?id=72 [Accessed 3 Jul. 2018].

Visual Arts South West Directory (no date). *CAZ (Cornwall Autonomous Zone).* [online] Available at http://vasw.org.uk/directory/caz-cornwall-autonomous-zone.php. [Accessed 17 May 2018].

Warner, M. (2002). *Publics and counterpublics*. 1st ed. New York: Zone Books.

Zugehend auf eine Biennale des Friedens, *Skulpturen, Bilder, Mailart, Video,*

akustische Objekte, Installationen. [exh.cat.] Hamburg: Kunstverein, 1985.

Ueshiba, M. and Stevens, J. (2002). *The Art of Peace*. Boston, MA: Shambhala.

APPENDICES

Appendix I: Interview with György Galántai, Artpool Art Research Centre, Budapest, 6 April 2012

Roddy Hunter: Okay, so interview with György Galántai, sixth of April, 2012 in Artpool. Thank you very much György, for agreeing to be interviewed and for supporting our visit this week and providing access to the Artpool archives.

RH: So my first question is how do you describe *The Eternal Network*?

GG: The term comes from Robert Filliou, it's an idea, it's similar to the idea of globalisation, and one manifestation of this idea is the Internet. I have been trying to understand this idea since I first heard about it through mail art, at which point there was no Internet just postal correspondence. Now I think that *The Eternal Network* is the world itself.

RH: Oh. Okay.

GG: It means that everything is connected, there's no beginning and no end

RH: Okay.

GG: And so it makes no sense to talk about the beginning of something.

RH: Okay, okay.

GG: Because everything is a continuum. So we could say that something begins at birth, but birth itself is already a phase, just like in a film …

RH: The title?

GG: No, a frame in the sequence of a film. So, *The Eternal Network* … I think it is full of mutants … or nodes. A lot of people thought about *The Eternal Network* as the mail art network. You can, of course, choose to understand *The Eternal Network* as a metaphor for Mail Art but I rather explain it through nature.

RH: It's an interesting point because in a Master's Thesis from Canada a researcher described *The Eternal Network* as an imagined community. But does this mean that it actually exists physically? Or is it only, I think what you said in this interview, an ideal society? Is it ideal or is it actual?

GG: Firstly, I can't define it in such exact terms because the actual and the ideal are the same. So to say 'we are' is actual and ideal at the same time. If I don't exist as a body no one else can think what I think.

RH: Okay. Yeah.

GG: So that's why I would say that I exist by chance. That's one side of this point, the other side is that once I accept that I exist I can then think about what I could be. But I can only think about what I could be only if I know I exist.

RH: Okay.

GG: Now fantasising is not necessarily what I often do.

RH: So, it's a process of self-actualisation?

GG: Yes, it is being part of something. But I always want to be a part – and now I am referring to *The Eternal Network*. What I think is not as important as what I observe, what I became aware of. Observation is, therefore, more important but to be able to observe I also have to be able to think, so the two work together.

RH: But observation and thinking are in a linear process? Or a non-linear process surely?

GG: Oh I think it is changeable.

RH: Oh, okay.

GG: We don't know, we don't know which one happens first.

RH: Okay.

GG: It can be so quick that we don't necessarily know what comes first, thought or observation. It is how the two sides of the brain work together; the left side of the brain is rationality, and the right is intuition. So, I can think something consciously, but there are also things that happen anyway.

RH: So, this takes us on to a later question, but we might deal with it now…

GG: Just one more thing to add to this. This whole thing reminds me of what Vilem Flusser once says: that we don't exist as 'individuals' but as 'junctions'.

I think it might be in his The Philosophy of Photography.

RH: Okay, so we do understand that knowledge and experience are two separate but related aspects of practice in *The Eternal Network*. Or I can say in another way, sometimes knowledge comes before experience, sometimes experience comes before knowledge and sometimes it's interrelated.

GG: Yeah that's possible.

RH: Filliou once said that because there was too much to understand,

there was too much knowledge about art, no one could say who came first. He actually said that information about modern art is more than any single artist could comprehend and so *The Eternal Network* replaces the notion of the avant-garde which is obsolete. Do you agree, that *The Eternal Network* supersedes the avantgarde?

> **GG**: I would say this is a very archaic statement.

> **RH**: Uhum.

> **GG**: I tell you why. Because Filliou was born after Marcel Duchamp, so he is a later generation then Duchamp, who was approximately – as well as for example the Hungarian Károly Tamkó Sirató - the generation we could describe as avantgarde…

> **RH**: I was thinking of the classical avant-garde, as a historical actuality only.

> **GG**: So which avant-garde Filliou was talking about?

> **RH**: So, is the question of whether the avant-guard is a historical term or an attitude or approach?

> **GG**: I think in the case of Filliou we should understand it as a concept. But that is what I described as archaic, in my opinion, there is a problem with terms like this, and not only in the arts but in culture in general. For example, we talk about modern and postmodern but what do these even mean? I don't know. We are even talking about post-post-modern, so what is next? There was Renaissance, but was there Post-Renaissance? No. Why? Because at that time there was no History, or to be more precise there was no Art History. We name these things in retrospect. The problem in the twentieth century was that things happened far too fast and historians wanted to name everything right away, which led to a lot of nonsense. This wouldn't even be a problem if they weren't so hung up on these terms. That's all. To go back to Filliou: it is interesting of course what he says - even though I still think that is an archaic term - because avant-garde can be a term that we don't analyse linguistically but as a conceptual idea. In Filliou's case, avantgarde might have meant renewal.

> **RH**: Well, I'm interested that he says that *The Eternal Network* replaces the avant-guard, presumably because the avant-garde no longer only existed in relation to the mainstream and to the reaction to the mainstream. It's not only engaging with art but with life. It is too much, there's just too many

interconnections, too many ways to narrow it down to say that the avant-garde exists in relation to the mainstream in the art world.

GG: Ok that's clear, but then he says nothing. Maybe it is a Zen Buddhist thing. He might say it is only nothing that exists.

RH: But then is an idea of the avant-garde still important in artist practice today?

GG: No, it makes no sense any more

RH: Okay. That's really useful, thanks. Filliou also said that the network is everlasting, the network works by itself. And in this interview, you said that the Mail Art Network doesn't work by itself.

GG: I said that if someone doesn't do it, then it doesn't work. Mail art doesn't work by itself.

RH: I suppose when Filliou said that the network is everlasting it means that it works in itself, it means that it isn't only dependent upon human agency.

GG: I agree, Filliou didn't talk about art he talked about the world. But the mail art network is an entirely different thing.

RH: So, the mail art network you've already described as being a metaphor for *The Eternal Network*…

GG: I said that some artist played with that idea of mail art being the metaphor for *The Eternal Network*. It's a Fluxus idea. You can play with this idea of course, but I don't think it is as essential.These kind of activities are only interesting as part of life. Like taking the concept of *The Eternal Network* and responding to it through making mail art or artist money. Money is interesting in a sense that it is material, it is an integral part of life, but in art money becomes a metaphor without financial value, so both money and *The Eternal Network* are metaphors.

RH: Okay. The example of money as a metaphor is interesting. We could say that the currency of the mail art network or *The Eternal Network* that exists beyond the art world of museum, culture, curation, is information.

GG: I agree.

RH: So politically, I suppose that is a form of capital.

GG: Correct, I have just made an artwork about it. Capital is itself a 'replicator' in the same way as memes and genes. That is how we have capitalism, through replication. But capital has many forms. One relates to

money, but there are others.

RH: So, if I was to take for example the Marxist approach I could say that the commodity culture of the museums and the apparently non-commodity culture of the mail art network, they're actually quite similar, it's just different forms of currency. One can be as hierarchical as the other.

GG: Yes, they are both capital, but they have different currencies, yeah. One is working with money, the other with information. But they are both capital.

RH: So, the problem then is if *The Eternal Network* is a concept, a kind of perfect idea, then a question always arises when one has to make some sort of material representation or actualisation of this network.

GG: Yes it turns into something else. Then it becomes a different currency. This reminds me of Laszlo Mérö's lecture, which you can find online through a link on Artpool's site. It is about replicators, or more precisely about memetics. So, this Hungarian scientist says that there are three types of replicators: capital, meme and gene, which work similarly to each other and thus replaceable. So, you can observe how one operates and apply to the other which you might not know much about. What we know about capital is also relevant to how memes and genes work. It is knowledge transfer, twenty-first-century thinking which is quite fantastic. And if we think about *The Eternal Network* in the twenty-first century, then we have to think about this, the replicators. Capital as replicator can be transferred into anything and everything.

RH: My research project is about how to curate *The Eternal Network*, but then if *The Eternal Network* exists only as a concept, then this question of materialisation is very complicated. What I'm trying to say that if *The Eternal Network* exists only as a concept, then how can we describe it for other people through physical forms of art?

GG: Ok, wait, let's start with two words: eternal and network. How can we describe eternal? Eternal is 'indefinite'. I have a favourite description of the indefinite from geometry. It says that indefinite is a plane which in turn is the surface of an indefinite globe (or sphere). Now the surface of a globe, of course, cannot be a plane unless it is an indefinitely big globe. It is my favourite because it is an example of something imaginable, but something we cannot

understand. Which is why humans invented religion and gods. People need things that are cannot be described but believed.

RH: Brilliant, that's really helpful.

GG: That is why art is also relevant. Religion was also art at the beginning.

But at the beginning, it was not called either art or religion.

RH: Okay, so the problem comes in the renaming the subsequent renaming.

GG: The problem is that they just did it, in time and space. That is most important for me.

RH: Well, interestingly then, Ken Friedman, as I understand it, criticised *The Eternal Network* for being weak as a network, that it didn't actually function properly as a kind of economy. I think he says that if *The Eternal Network* is supposed to be an alternative economy, an alternative economy or space of practice from the mainstream, then it actually is fragile because it doesn't actually work like the material world works. My question is then whether it is a strength or a weakness that there is such difficulty for *The Eternal Network* to exist in the material world?

GG: Filliou's approach to things like good or bad was understanding them as equal in value, which was a Zen Buddhist approach. I think Friedman's approach is different, His problem is that he wants to understand everything rationally. But I don't think we have to understand everything.

RH: Okay, because what he [Friedman] says, just so we have the quotation, "…in the year since Filliou coined the term the idea of *The Eternal Network* has taken on a life of its own signifying a global community of people who believe in many of the ideas that Filliou cherished. The community is fluid, comprised of people who may never meet one another in person who does not always agree on their concepts of life and art, those facts don't diminish the reality of an ongoing community, but the community is diffuse and weak. While this community has exchanged ideas for over three decades, the community has relatively few durable engagements other than artistic contact."

So, is Friedman a pure rationalist?

GG: I wouldn't take him too seriously here. These [pointing at examples of artist's money] for me are precise and durable, they operate as memes.

These are replicators that move around in the network.

RH: Okay. So, Filliou does say art is what makes life more interesting than art, but then Friedman's criticism is that *The Eternal Network* is restricted to the world of art …

GG: No, it's not only working within the art world, but it also operates beyond it …

RH: When we say the world of art, do we mean the world of museums, commodity exchange etc.?

GG: I would say art happens in personal spaces. Even within the network, it is between personal spaces. But when it goes beyond this intimate space, whether it is the market or the museum or reproduced in any way, that's culture.

RH: That's interesting because I would have said maybe the first part was creativity and the second part was Art as a specialised form of Culture. But you would say perhaps that first part, the personal element, is art and the other part is culture.

GG: Wait, are we talking about Art or artists? If we are talking about artists, we can talk about creativity, if you are talking about Art, then we are talking about products.

RH: Okay.

GG: I think we are talking about products circulated in *The Eternal Network*. And in this network people respond to each other, it is a dialogue. Similar to laboratory work in Science, things (ideas) are circulated in laboratories and then they become products. It is worth to find a parallel between different parts of life and culture. I think we can talk about art if that thought works in other parts of life as well. So for example, to stay with Filliou, we could try to put Filliou's meme [*The Eternal Network*] into the field of car production and see how it works.

RH: But I think Friedman's critique is that the network doesn't work outside of the art world.

GG: Okay, I have another idea. For a while now I have been working with the idea of a 100% recycled art, the readymade. Once we had a project in which I included Duchamp – in 2003 – in which I named him the inventor of the 100% recycled art. So, you can call Duchamp in many ways in retrospect.

Okay, let's talk about Filliou and his Eternal Network metaphor. I think the idea of Eternal Network is past dimensionism.

RH: Is past what, sorry?

GG: Dimensionism was defined by Károly Tamkó Sirató, who was Duchamp's contemporary. He realised that art develops in dimensions, so from 2D (painting) we get to 3D (sculpture) etc. Its formula is 'n+1'. Then thirty-something years later, in the '60s [Arthur] Koestler coined the term holon that describes something that is simultaneously a whole and a part, a whole/part. Now, the mathematical formula of the holon is also n+1. Through this, we can see why *The Eternal Network* is interesting …

RH: Okay.

GG: What Koestler realised is that the world is put together by little whole/parts that have different sizes from the smallest to the largest and they are all whole/parts, and I think that is *The Eternal Network*.

RH: Perfect. Okay, so let's talk Artpool because it seems to me that Artpool is a very unique model regarding archiving, creating, curating, disseminating, and participating in network art practice. I think the Active Archive is clearly a unique idea, a distinctive form of practice. Could you maybe identify two or three more significant projects for you and also to think about the impact of the Internet on the development of the concept and the practice of the Active Archive. […] When did you begin the Active Archive, what activities were you engaged in before you had conceived of the term "active archive"?

GG: Balatonboglár was the first incarnation of it. That's when things started to happen when I didn't just observe but actively participated in what happened around me. That's the difference between a standard archive and the idea of the active archive. A standard archive sees what happens around it, an active archive actively participates in what's happening and documents it at the same time, so it's part of the whole. The whole thing is about the fact that I don't / didn't live in just any place but under a dictatorship which was information poor society. Where everything was kept in secret that happened in the world. If it was not kept as a secret, then it was consciously misinterpreted. I went to a Fine Art University where twentieth-century art history was not taught. I did learn the skills of an artist, but I didn't know what to paint. I looked at everywhere to find something that was relevant to the time. Some unexpected

things happened. For example, there was an entry in a daily newspaper which collected funny stories, and one was reporting about a French artist who made art by dipping women in paint. The article was really about how capitalist art is rotten to the core. I didn't know who the artist was at the time, but I immediately thought this is what I need!

RH: Yeah, yeah. In terms of the memes, the memetic situation,

GG: Yes!

RH: When did you read this article about Yves Klein?

GG: In the '60s, when he did the works.

RH: Another thing I wanted to discuss is that you came from sculpture.

GG: No, I was a painter…

RH: Painter?

GG: Yes, I always wanted to be a painter as a child because I thought that was the highest of all art.

RH: But when I see your works I always think of your sculptural work.

GG: Yes, because over time objects became more important to me.

RH: When did the transition from painting to sculpture happen in your practice?

GG: After I finished art school but before I started Boglar, so sometime between 1967 – 1970. I have experimented with all sorts of art, graphics, applied arts, everything. I think I tried to figure out how to think about art. There was a lot of doodles, drawing, sketches. And then I got to signs thanks to Duchamp's etalons.

RH: I know what it's called in French, Stoppage.

GG: There was a little book that was published a bit before. Until I saw these things, I didn't know about readymades. I was going to bed with Duchamp's book and these ideas, it was magical, it was also a chance operation. We never learned about chance, even now you don't learn about chance. So that's how I started to experiment. Very simple ideas.

RH: I made a mistake then because I assumed that you were mostly interested in sculpture and then in parallel with what happens in North America in the late 1960s where the art object dematerialises, you know, there's a relationship between sculpture and conceptualism. I expected you to tell me that you followed that same narrative but in parallel but maybe not.

GG: Haha, no, I got to signs and conceptualism through Duchamp and the little book. That's why information is dangerous because it then gives you ideas. That's why under Communist dictatorship information was held back. Publishing this kind of books was a cultural crime. Duchamp's book somehow got through the filters …

GG: You can't really compare this experience with the North American situation because there you knew about things…

RH: Although again, you know I was interested in the works of Utõ Gusztáv and friends in Transylvania as well, who were making happenings in the forests before they saw Alan Kaprow's book. … So you had the Duchamp book before you saw the article about Yves Klein? Or Yves Klein was first?

GG: I don't remember. But in Klein's case it was not really information because I could only imagine it.

RH: Your interests in conceptualism really came then from this desire to have information?

GG: Yes, hunger for information, because I didn't know anything. I am genetically a mutant because by chance I am always interested in the present, always the present. Well, I am also interested in the future, but the future doesn't exist yet just the present.

RH: Yeah, yeah.

GG: I have to be in the present. We can go back to the idea of the active archive because I can only be part of something if I am in it. If I participate actively. So, that's how Boglar started. In my book, I do write that Boglar was my second university where I transformed myself.

RH: Okay, this might be a silly wordplay, but I'm wondering if, for you, art became information or information became art? For the North Americans in Lucy Leopard's Six Years, there was an art object, which dematerialised and became data, or information. At what point, I know you wanted information about art, but at what point do you think information become the art?

GG: Well, the readymade is a good example. The Urinal is information and can be seen as art at the same time. It becomes art because of its title [Fountain] that changes its function.

RH: I think that's an unusual way to think about art though, for most people. In the same way that some people would find it difficult to understand

that a network could be an artwork and also in the same way that someone would think that an archive is not a living organic project. And I'm interested in how you became engaged with the archive as art practice.

> **GG**: Yeah, I used to call my archive a sculpture.

> **RH**: Yeah, exactly.

> **GG**: Not any more, many people didn't like that description.

> **RH**: That wasn't useful.

> **GG**: No. And it's still not.

> **RH**: Okay. So does it also mean that you no longer think about Artpool as an artwork?

> **GG**: I think life is similarly evolutionary as the world. It's always defined by the school but once you leave school then you can determine according to how you develop in life, and that's when life becomes meaningful.

> **RH**: So, which projects of the active archive are the most important for you? Because the active archive exists in terms of a series of calls, a series of announcements to generate the material to be archived. So, are there any projects particularly for you that have been more, most significant? That you found the most interesting?

> **GG**: The original idea was that there is the life that we all participate in and we document it, and that becomes the archive. That's the model. That's the stamp I made, and which says 'in' and 'out'. When something happens the archive documents it, then the researcher comes, takes it out, so it's in and then out. So, thinking about myself I had an evolutionary trail in my thinking, but the same can be said about Artpool. Artpool, although it's a sculpture, it's more like a life sculpture. So, my life followed Artpool's life. From '92, when officially Artpool started, it was not only about me anymore but about Hungary. The projects became bigger than what I was personally interested in. As an artist, like a painter or a sculptor, I knew enough. I did Artpool because there was a need for such a thing but nobody else wanted to it. I didn't need this personally in the 90s. The purpose defined Artpool to this day. In the 90s we went through important themes, then since the third thousand year started, which is immensely important, I didn't know what to do. Until then I always knew by the end of the year what's coming next. But then we got to 2001, which I named the Year of the Impossible because it was impossible to think about moving into

another millennium. We all celebrated it, it was fantastic, I loved it. In 2002 Artpool's programme was guided by a number and a concept. 2002, for example, was the year of 2, and the double / or doubt. Each year we make at least one really big exhibition. These are all international world exhibitions, getting bigger every year while the silence around me also became bigger and bigger.

RH: Oh, yeah?

GG: Yes, the projects became better and better in my opinion and started to operate on their own, I am only there to help it …

RH: The silence from who, from anyone, artist, media?

GG: Everybody. The thing is that now that I am 70 I don't even talk to artists any more.

RH: Could it be too conceptual? Too difficult?

GG: No, no. It is not abstract at all, in fact, it is simpler and more straightforward. It is integral, anything can happen.

RH: What about the Internet, because I think the Internet has had a significant impact given your interest in something conceptual being materialised in a virtual sphere.

GG: Yes, it must have been influential, I mean the possibilities that the Internet provides. The opportunity that you have a webpage that you can use as an interface to get to a hundred new directions.

RH: Yeah, absolutely.

GG: There is a freedom, there are no limitations, everybody can decide what is important or, and everybody can follow their own choices …

RH: Where, when did you begin using the Internet?

GG: December '95.

RH: How did that work? I got an email address in '94, in Hull through an artist-run group. How did you get access to this kind of new media?

GG: Someone asked if I wanted an Internet connection. There was a line offered to the Intermedia department, but they didn't want it. Because it was fragile.

RH: Right. Right. Dial-up.

GG: It was a dial-up, yeah. But I said I don't care, I have it. If you have the land, you can build the house, but if you don't have the land, you can only

fantasise.

 RH: And you also had, of course, the Artpool Periodical Space (APS) so you did have a strategy of using physical sites with live events or exhibitions, which of course began with Filliou.

 GG: Yeah, Balatonboglar was my school. It was not a big space, but the space was significant. It's different from just looking through a book. The exhibition space you have a relationship with objects. So, of course, you are present both physically and intellectually. Obviously, the physical space remained important, that's very why P60 is also essential. Space is also necessary for archiving. In our house [where the archive was housed until 1992] we arranged the material spatially. So, for example, we put documents from England high up on the wall while material from Italy was lower, like on a map. There was always a disagreement between art historians and us regarding archiving, they wanted to arrange it in alphabetical order.

 RH: Yeah, yeah.

 GG: But I am a visual thinker, I don't care about the alphabet.

 RH: So, you no longer have the P60.

 GG: There is P60, but it's not functioning as an exhibition space at present.

 RH: You would not want to only have the online dissemination?

 GG: No, both online and offline spaces are important.

 RH: But could that be one of the problems around the silence around the later projects that so much is developed in the online world partly and perhaps there's less physical in the public sphere regarding exhibitions and publications than people are used to?

 GG: No, the website and the physical space are two different things. The problem is a partly technical problem. The press understands exhibition as something that starts at a particular day, and then it goes for months and months, and it's open every day. But P60 was only open on Wednesdays and Fridays and then later just for events. I called it background exhibitions, which since we have done it is now used in many other places, so the events are more important, and the exhibition provides the background for events.

 RH: I've got one last question, which is about this globalisation issue as a contemporary discourse, as a current discourse. So, it's accidental but Ken

Friedman, again, he wrote that globalism was one of the twelve ideas characterising the research program of the Fluxus Laboratory. You have it on the wall, here, and I understand that very well, especially when we have the kind of modernist nation-state conception of the world that I would be in Scotland, you would be in Hungary, I would be in West you would be in East. But now, for example, the European Union, there's a construction, as integration has changed the relationship between our identities, our passports are now the same colour for example. And theorists like Paul Virilio have written about how the development of online technology has led to a collapse in the distance, geographical distance. And I guess Lev Manovich is another quote, he said that the Internet is the most material and visible sign of globalisation. So, if we can communicate across the borders of nation-states so much easier than before, if social, geographical and cultural distances have collapsed, then we've achieved this globalisation, no? Is this the kind of globalism that we were trying to make?

GG: In technical terms yes, we achieved globalism, but psychologically we haven't. In human genetics there is something that cannot change as fast as technological change. To change our thinking, we might need several generations. I have been using the Internet since the beginnings in Hungary, so I saw the changes, and it changes unbelievably fast and so a lot of people working on it, and it is market-oriented otherwise it couldn't happen. I try to focus on things that are defining the twenty-first century and which move us towards the future, or that point towards changing the world. I hope. These things have the potential. In the current Artpool website, I try to model this which includes information both about Artpool's activities and beyond that.

RH: Um-hmm

GG: And then of course also, there are links to previous activities and projects of Artpool, which is now a research library, an educational tool …

RH: it's just that I mean, again, it's just the terms globalism and globalisation. I think that there's something quite ironic in how globalism was a kind of utopian design but one that has actually been achieved more or less through telecommunications and so on so. But that's meant that there is less difference, more hegemony and less difference between people as a kind of unintended consequence of globalism, of the idea to share information, to

exchange. And now it's as pervasive, you know, is it, it's so ubiquitous you know, because of online technology, online telecommunications that we now have a situation where our information is once again examined by authorities, political authorities. So the Internet isn't this positivist utopia that's going to solve all the problems in the world, it's more that the Internet is an invention of the military as a transnational network for communication which means it's easier to collect information …

GG: We [with Julia Klaniczay] have been doing Artpool since '79, and up until 1989 we have been under police surveillance. So when I started Artpool Periodical Space, it was a guerrilla operation. Miklos Erdély defined our freedom as hunted freedom. I also have a sculpture for this called Freedom/Prison. It is because my brain works like this always, that everything has two sides. For me, it was not the sculpture that was important but to inform about a given situation, about a state of being, Freedom/Prison. So, if I look at the Internet from that perspective, then there is no problem.

RH: So, it's an emancipatory medium.

GG: I tell you something. My perspective is integral. Are we not always prisoners in our freedom? We can still be ourselves no matter what we do, and that is our prison. That's all.

RH: Gyuri, thank you very much.

Appendix II: CRUMB (Curatorial Resource for Media Upstart Bliss) online discussion

Curating the Network as Artwork

4-23 February 2013

In 1968, artists George Brecht and Robert Filliou co-created '*The Eternal Network*'. Arguably, this network was itself an artwork and vice versa. Filliou in particular explored how this network-as-artwork could enable collaboration, exchange and dialogue across space and time. More than solely a means of distribution or medium of production, '*The Eternal Network*' became for him a conceptual context for 'permanent creation' (Filliou 1996). Filliou's project is one example of many in which artists inhabit networks as systems of communication and exchange (Grundmann 1984; Saper 2001). These networks are attractive to artists as decentralised or distributed environments bypassing institutional curatorial spaces. There is then often a political as well as aesthetic dimension to the attractiveness of networks-as-artworks. This may now, however, be undermined by a dependence of these networks upon the Internet which has been argued to be 'the most material and visible sign of globalisation' (Manovich 2001, 6). Lovink (2002) has cited the view that the 'pace [of globalisation] has increased with the advent of new technologies, especially in the area of telecommunications' and so artists, activists and commercial, corporate players alike have employed online networks in search of their respective 'utopias'. Lovink elaborates on this irreconcilability later that 'we need to develop a long-term view on how networked technologies should and should not be embedded in political and cultural practices' (Lovink 2012, 160). How far has the 'globalism' of communication sought by Filliou and others been supplanted by 'globalisation' in its neoliberal, doctrinal sense? (Chomsky 1999). Can the network as artwork be effective beyond conceptualisation in material terms? How can we rethink curatorial strategies in respect of the network-as-artwork's media of production, means of distribution and experience of reception? In short, how can we find ways to curate '*The Eternal Network*' after globalisation?

Invited respondents are:

Annie Abrahams, Artist, France (Artist)

Zeigam Azizov, Artist, UK/**Azerbaijan** (Artist)

Mideo M. Cruz, Artist, Philippines

Barnaby Dicker, Artist/Educator, UK

Ken Friedman, Artist And Academic, USA/China

Marc Garrett, Artist and Curator, UK

Ingo Günther Artist and Journalist, USA/Germany

Iliyana Nedkova, Curator and Writer, UK

Helen Pritchard, Artist and Researcher, UK

Clive Robertson, Artist, Curator and Critic, Canada.

Craig Saper, Professor and author, USA

Scott Watson, Professor and Curator, Canada

Contributions were also made by list members Dorothee Richter, Randall Packer, Johannes Birringer, Mike Stubbs and Gary Hall.

Available from: https://tinyurl.com/yb67pzks

Appendix III: Performance Text from Video Breakfasting Together, If You Wish (after Robert Filliou) [online/offline performance], ISEA 2013, Sydney, Australia, 11 June 2013

[shaving foam on face]

[tea pot on the right, newspaper open]

[pours cup of tea]

[reads paper and drinks]

Hi there!

How's everything?

I'm your next presenter.

Who's here today?

How many women?

How many men?

How many children?

Cats?

Dogs?

My name is Roddy.

Who are you?

And you? [points]

And you? [points]

And you? [points]

And you? [points]

I see …..

How old are you?

And you? [points]

And you? [points]

Oh, you don't look it …

I'm 42

My beard is greying.

Shaving makes hair grow they say.

It's very strange.

Are some of you here happy

Well I'm glad, but soon you'll be unhappy.

Are some of you unhappy?

I'm sorry, but soon you'll be happy.

Being happy makes us unhappy.

Sleeping wakes us up.

.Don't you agree?

It's a dance really.

Shall we dance?

We don't need some music.

Let's dance to telepathic music.

[stretches arms]

All we have to do is …

[turns around]

go round and round and round and round …

C'mon everybody …

round and round and round and round …

[falls]

Soon, what's called the earth...

Could you repeat after me?

Soon, what's called the earth...

[repeats]

will keep turning round and round

[repeats]

without what's called

[repeats]

me

[repeats]

and you.

[repeats]

It's a love song really.

It's hard to put across love isn't it?

Most people seem to agree about love, right?

Like being a good thing.

A good thing to feel, a good thing to share.

A good thing to spread around

Do you?

In 1977, Robert Filliou – the artist at the basis of my research at CRUMB - got involved establishing what he called " A Minimum Programme For Humanity" like a kind of minimum social programme for humanity. He started it in the streets of Portugal.

Ask your children, he proposed, to people passing in the street, ask your children or the child in you what they really want to obtain from life.

That is to say, are there some minimum goals upon which humanity can agree and then go on to apply maximum energy to achieve them?

So to know this you can't ask only scientists or politicians or artist, you've got to go and ask the people themselves.

So I ask you now.

[pause]

What do your children or the child in you really want to obtain from life?

[pause]

Maybe we don't know. This is good, it gives us something to research. Filliou said "Research is not the domain of those who know; on the contrary, it is the domain of those who do not know. Everytime we turn our attention to what we don't know, we are doing research".

Filliou was always doing research in this way. Work included research on 'permanent creation', 'research on the origin', research on pre-biology', 'the speed of art', 'built-in versus built-upon', 'the principles of poetical economy', 'the true rate of exchange' and 'art's birthday'. This research would manifest itself in individual or series of sometimes conventionally exhibitable artworks but most often too in performative exchanges across space and time, particularly mail art, telephone calls and video works.

My central research interest is in Filliou's 'Research on The Eternal Network.' Here is Filliou describing it.

I am working on 'Curating The Eternal Network After Globalisation' by taking The Eternal Network as co-created by artists George Brecht and Robert Filliou in 1968, as a starting point to explore network art practice before and after the Net.

Why do this? The Eternal Network was itself an artwork and vice versa. Filliou's project is one example of many in which artists inhabit networks as systems of communication and exchange. These networks are attractive to artists as decentralised or distributed environments bypassing institutional curatorial spaces. There is then often a political as well as aesthetic dimension to the attractiveness of networks-as-artworks. This may now, however, be undermined by a dependence of these networks upon the Internet which has been argued by Lev Manovich and others to be 'the most material and visible sign of globalisation'. Lovink (2002) has cited the view that the 'pace [of globalisation] has increased with the advent of new technologies, especially in the area of telecommunications' and so artists, activists and commercial, corporate players alike have employed online networks in search of their respective 'utopias'. Lovink elaborates on this irreconcilability later that 'we need to develop a long-term view on how networked technologies should and should not be embedded in political and cultural practices'. (Lovink 2012, 160). How far has the 'globalism' of communication sought by Filliou and others been supplanted by 'globalisation' in its neoliberal, doctrinal sense? (Chomsky 1999). Can the network as artwork be effective beyond conceptualisation in material terms? How can we rethink curatorial strategies in respect of the network-as-artwork's media of production, means of distribution and experience of reception? In short, how can we find ways to curate The Eternal Network after globalisation?

[pause]

Say, what about my taking your picture?

Could I take a picture of you?

Good, I'm going to do it.

[fetches camera]

Now come on, you get together, and we're going to get a good picture.

[takes a photo]

That's it, now smile!

Good, now let's get another one.

Once in Paris, a friend of Robert Filliou's met a Tibetan Lama she had met a few months before in India, and now he was in Paris.

So she asked him, 'how do you feel now about the west, what do you think of the west now?' And he said, 'well, you know in Tibet we are used to look upon life as if it was television, and you people in the west look upon television as if it was life.'

[takes a photo]

Last one?

Okay

[takes a photo]

That's it.

If you want a copy of the photo, you can write to me at roddy@roddyhunter.info

Oh well, maybe I can finish shaving.

So I'm going to finish shaving now

Appendix IV: The Last Art-of-Peace Biennale, Richard Saltoun Gallery, London

Joseph Beuys
Vacuum-Mass, 1970
Signed and numbered
Black and white photograph on canvas
125 × 169 cm
Edition 31 / 100
(JBE015)

Joseph Beuys
La Rivoluzione siamo Noi, 1971
Signed, titled, and numbered '123/180'
Screenprint on polyester, with written text
191 × 102 cm
Edition 123 / 180
(JBE022)

Joseph Beuys
Enterprise 18.11.72, 18:5:16 UHR 1973, 1973
Signed, titled and numbered
Zinc box, black and white photograph, camera and felt, in two parts
41 × 30.5 × 15 cm (Box)
Edition 4 / 24 (plus 5 AP's)
(JBE024)

Joseph Beuys
Capri-Batterie, 1985
Signed on inside of box, with signed and numbered certificate
Bulb, plug, lemon, certificate in a wooden box
Wooden box: 18.5 × 18.5 × 18.5 cm
Edition 107 / 200
(JBE025)

Henning Christiansen
Abschiedssymphonie, 1980s
Vinyl, LP
Recorded at Biennale des Friedens, Hamburg, November 29, 1985.
Featuring [Telephone] – Joseph Beuys
Mixed By – Jean Martin
Piano, Recorded By, Mixed By – Henning Christiansen
Piano, Violin – Nam June Paik
Recorded By – Ernst Kretzer, Esben Christiansen, Lorenzo Mammi, Thomas Stelter
Edition unknown
(HEN001)
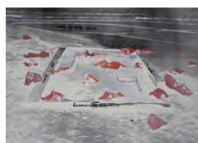
Robert Filliou
7 Childlike Uses of Warlike Material: A Contribution to the Art of Peace (Ein Beitrag zur Kunst des Friedens), 1971
7 Handprinted screenprints
49.5 × 69.5 cm each
Edition 97 / 100
(ROF002)

Robert Filliou
The Kingdom of Arts is Inside You..., 1974
Felt-tip pen, anatomical map on paper, mounted on wood
125 × 175 × 6 cm
(ROF044)

Barry Flanagan
Chess Piece, 1973
Signed on base and numbered
Dyed canvas filled with sand on cork chess board, laminated with aluminium.
47.5 × 47.5 × 7 cm
Edition of 40, AP 2 / 6
(BFL063)
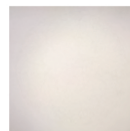
Sol LeWitt
Proposal for Walldrawing: Within a two meter circle (pencil) each person may make one continuous straight abstract line, in pencil., 1985
Pencil
2m diameter
(SLW011)
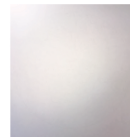
Sol LeWitt
Proposal for Walldrawing: Within a two meter circle (pencil) each person may make one continuous not straight abstract line, in pencil., 1985
Pencil
2m diameter
(SLW012)

Tony Morgan
Book of Exercises: Washing, 1972
Black and white photograph
50 × 50 cm
Edition of 7
(TMO034)

Tony Morgan
Dante's Inferno, 1985
Book (Dante's Inferno illustrated by Gustave Doré) and black rope
33.5 × 28 × 5 cm
(TMO065)

Wolf Vostell
El avion es el huevo en la mano del cielo, 1971
Signed 'Vostell'
Various materials, collage and acrylic on wood panel in wooden case and glass
105 × 75 × 7 cm
(WOV001)

Franz Erhard Walther
Werkzeichnung (Blind), 1966
Signed and dated lower right 'Walther 66'
Gouache, watercolour and pencil on paper
29.5 × 21 cm
(FEW004)

Franz Erhard Walther
Untitled, 1967/69
Signed and dated
Mixed media on paper
29 × 21 cm
(FEW010)

Franz Erhard Walther
Recto/Verso: Untitled, 1967/69
Signed and dated
Mixed media on paper
28 × 21.5 cm
(FEW011)

Franz Erhard Walther
Werkzeichnung (Mit Moritz und Lehman), 1969
Signed and dated lower right 'Walter 69'
Gouache, watercolour, and pencil on paper
28 × 21.5 cm
(FEW005)

Franz Erhard Walther
Die Gestalt ist innen – Form braucht Körper, 1969/74
Signed, dated, and titled
Mixed media on paper
22.4 × 32.2 cm
(FEW014)

Franz Erhard Walther
Two lines, two fields, 1969/71
Signed, dated, and titled.
Recto: Mixed media on paper
Verso: Typed text and mixed media
29.6 × 21 cm
(FEW015)

Franz Erhard Walther
Werkzeichnung (Blind), 1971
Signed and dated lower right 'Walther 71'
Gouache, watercolour, and pencil on paper
27.6 × 20.9 cm
(FEW007)

The Last Art-of-Peace Biennale

'Welcome, in the name of ……' [1]

'The Last Art-of-Peace Biennale' is an exhibition that revisits another, namely 'Zugehend auf eine Biennale des Friedens' (or 'Towards an Art-of-Peace Biennale'), that took place in Hamburg from November 1985 – January 1986. Why? The significance of both exhibitions lies in thinking curatorially about the question, 'what shapes peace?' [2] Conceived as a question and a strategy initially by Robert Filliou, the Hamburg Biennale was organised by René Block and its itinerant potential seems likely to have influenced his thinking around the formation of the better known Manifesta European Biennale of Contemporary Art. Future editions of Art-of-Peace Biennale were likewise intended to travel, have different curators and take different forms. Notwithstanding Louwrien Wijers' important 'Art Meets Science and Spirituality in a Changing Economy (AmSSE)' symposia of 1990s, 'Zugehend auf eine Biennale des Friedens' remains by name the inaugural, sole edition of the Art-of-Peace Biennale and is ripe for exploration now, after globalisation and after the Net. What shapes peace now?

'Welcome to all of you – and in the words and wishes of Robert Filliou, whose dream of an Art-of-Peace Biennale has brought us all together,

When we say *you*, we mean *us*,

And when we say *artists*

We mean *you* also.' [3]

Emmet Williams thus opened the 1985 Biennale in Hamburg as Robert Filliou was in retreat at a Tibetan Buddhist Centre in Dordogne. He had gone there with his wife Marianne in late 1984, intending to remain for 'three years, three months and three days.' [4] He would die there on 2 December 1987. Five years earlier in 1982, he had proposed the Art-of-Peace Biennale to Joseph Beuys and Louwrien Wijers in a hotel in Bonn immediately following their much-anticipated meeting with the Dalai Lama. That Beuys had wanted to meet the Dalai Lama earlier that year at Documenta 7 prompted Filliou to suggest, 'on the same basis as Kassel, why couldn't there be a show, like a biennale or a triennale or a quartrennale, of work by artists that deals with the specific problem of making the world a world with peace and harmony.' [5] Wijers worked with Filliou and then later Block to make the Art-of-Peace Biennale a reality.

Though not the meeting of artists, scientists, spiritual leaders and economists anticipated by Wijers, the Biennale featured work of 391 artists from 33 countries in curated, open and juried sections of the exhibition. It opened on 29 November 1985 with a 'Friedenskonzert' (or 'Peace Concert') performed by Henning Christiansen, Nam June Paik and Joseph Beuys. Like Filliou, however, Beuys was absent in person if not in spirit. His sudden and rapidly failing health meant he contributed by telephone and requested an oxygen cylinder be placed beneath his piano and positioned next to a blackboard in his absence. These objects,

as well as his arcane text about authenticity, interpretation and liberation written on the blackboard [6], were reconstituted as a sculptural work within the exhibition. Beuys' contribution to the 'Friedenskonzert' would be his final public action, given his death on January 23, 1986 only 11 days after the Biennale ended. Filliou's absence from Hamburg was also balanced by the presence of sculptural work. His 'Télepathic Musique No. 21' was one of a long-running series in which a mandala of music stands suggests a physical site for telepathic communication across what he called the 'Eternal Network' or 'La Fête Permanente'. This also relies on Filliou's concept of 'permanent creation' as a horizontally distributive, participatory space-time of uninterrupted creativity overcoming dualities of art and life, here and there, presence and absence, and even auguring life and death. This work playfully affirmed telepathy as a viable contribution to the art of peace rather than restricting itself to thematic critique of war.

Some of Filliou's earlier works contributing to the art of peace – and featured in the current exhibition – were by contrast more likely to adopt a thematic approach more obviously critical of war. His 'Seven childlike uses of warlike material' (1971) for example included everyday found objects that could represent militaristic character similar to how a child can imagine a stick to be a gun. The following year he built and photographed assemblages of these objects on sites along the Rhine with Hartmut Kaminski so that if 'a saw could be a submarine', 'a nail could be a missile' and 'sticks of wood could be guns' then 'I can put the submarine on the mountains, 'the missile on the moon' and 'the guns into the ocean'. The work would contribute to the art of peace through Filliou 'setting the war academy on fire' in his imagination at least. Similarly, 'COMMEMOR' (1970) conceptually and representationally played with Filliou's ingenious proposal that countries exchange war monuments instead of making war through simple, naïve collage superimposing war monuments of one place onto another. Though humorous, simple and precise, 'COMMEMOR' could be critiqued nonetheless as typically confining the politically intent artist within a play of representation, within language-games of art that do not impact beyond the artist's imagination. Filliou himself later suggested this maybe a hopeful strategy at best conceding 'I don't know how to achieve [all my social projects], but somehow by illustrating them [they] may be solved.' [7]

Whether concepts and language in art possess or evade materiality and whether this in turn impacts upon their potential function to act or intervene in the world is clearly debatable. Language is not only conceptually or aesthetically abstract and as cultural and social discourse offers an imminent site of at least aesthetic intervention. Sol LeWitt termed 'conceptual art' where 'the idea or concept is the most important aspect of the work, all planning and decisions are made beforehand, and the idea becomes a machine that makes the art.' [8] Such emphasis on primacy of the idea (typically as concept or instruction for process) can suggest immateriality or intangibility in a literal

sense. Yet LeWitt's works in the Hamburg Biennale, re-exhibited in the current exhibition, were two 'Proposals for Wall Drawings' offering visitors a space of physical action to draw either a 'one continuous not straight abstract line' within a two metre circle on one wall or a 'one continuous straight abstract line' on another. Participatory and experiential then, LeWitt's Hamburg works created an accumulative image recalling the apparent holism of a globe or sphere or the topographical surface of the planet among other things. A Situationist standpoint might still critique such participation as illusory suggesting instead that the experience of drawing the irregular lines within the geometrically bound circle demonstrates agency, of whatever kind, predicated by a structure of unseen power. Nonetheless, similar to Filliou's 'Télepathic Musique No. 21', LeWitt's work relied at least on sensory activation of the viewer's imagination to bring about a different kind of dialogue, however remaining on the aesthetic plane of experience.

It is also important to remember that the Hamburg Art-of-Peace Biennale happened in the mid-1980s, not the mid-1970s where its political register may seem to belong. The 1980s meant amongst other things Cold War Europe, The Iran–Iraq War, Thatcherite and Reganomic policy, the incipient acceleration of global capitalism, The Irish 'Troubles', Culture Wars, AIDS and all this in the Northern Hemisphere alone. In the USA, for example, artists like Group Material were among those developing a proliferation of responses to the cultural urgency of the time. Of artists in the Hamburg Art-of-Peace Biennale, Stephen Willats is one who had engaged directly in those social issues of poverty and urban alienation and yet the choice of his work in Hamburg is a portrait of Leigh Bowery which seems neither to explicitly or thematically identify those issues the Biennale needed to address. Clemente Padin, another participant in Hamburg, was by contrast not only rare in being a mail artist included in the curated section of the exhibition but also a recognised and committed dissident with a clearly politically engaged practice. In contrast to LeWitt's systematic strategy of artistic implementation, we can't say that the primary idea of the Art-of-Peace Biennale appears to have been curatorially implemented consistently in Hamburg, 1985.

The Hamburg Biennale did though at least offer divergent strategies whether activist, artistic, naïve, playful, political or spiritual in addressing the art of peace. Filliou's experience as a former member of the French Resistance and UN economist led him to 'drop–out' as a strategy to move from 'political economy' to what he termed 'poetical economy.'[9] His dissent evaded obvious oppositionality as he sought answers to fundamental issues of the art of peace from the militarization of space, the 'murderous obscenity of all nationalisms', and 'the economics of prostitution' on an increasingly extra-macrocosmic, spiritual, universal plane. His diagram 'Kunst-Wissenschaft-Überlieferung' depicts three circles; one each for Art, Science and Tradition that overlap to indicate a hybrid space of enquiry that he terms the Art-of-Peace.

Given Filliou in retreat, Beuys dying, and Wijers' frustration[10] with the curatorial format of the Hamburg Biennale, what else can be gained through revisiting 'Zugehend auf eine Biennale des Friedens' now? Amidst the melancholic passing of the modern, utopian, post-avantgarde in art, there remain organising principles, curatorial premises set out by Filliou that may actually flourish better in our contemporary world. Precisely now in the 'high-tech gloom'[11] of mendacious globalisation might be the best moment to revisit the 'Last Art-of-Peace Biennale'. The emphasis upon the nomadic Biennale, on Biennale-as-Meeting, as-Workshop, as-Network means the Art-of-Peace Biennale as curatorial model may yet fulfil Filliou's aims for periodical gatherings of artists – by which we mean *you* remember – 'presenting their individual contributions to this collective research.'[12] The prospect of curating any future edition needs to consider the opportunities and limitations of distributed curatorial and artistic practice of online networks, which only supplant the 'globalism' of communication sought by the post-avantgarde with the military-information-entertainment complex of 'globalisation' of its neoliberal successor era until we claim it back.

Such broadening of cultural, political, social and technological discourse since 1985 – particularly in respect of understanding networks – does allow valuable re-reading of 'The Art-of-Peace Biennale' through acknowledging conceptual and cosmological models alongside technological understandings of online and offline network behaviour, before and after the Net. Thus my proposal to curate The Next Art-of-Peace Biennale, 2015–17 as a network of online and offline 'manifestations, meanderings, meditations, microcosms, macrocosms, mixtures, meanings …'[13] This exhibition provides historical bearings from where to conclude evaluation and commence practice.

Welcome, then, in the name of …… The Next Art-of-Peace Biennale, 2015–17.

Roddy Hunter www.peacebiennale.info

1 Emmet Williams' Opening address, in René Block, ed. *Zugehend auf eine Biennale des Friedens* [Hamburg: Woche der Vildenden Kunst, 1985], 12

2 René Block, in Chris Thompson, *Felt: Fluxus, Joseph Beuys, and the Dalai Lama* [Minneapolis: University of Minnesota Press, 2011], 179

3 Williams, in Block, ed. *Zugehend auf eine Biennale des Friedens*], 12

4 Ibid.

5 Robert Filliou, in Chris Thompson, *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*, 179

6 Beuys' text read, 'Bei einem wesensgemässen beschreiben des geschehens zur befreiung der von der fähigkeit getragenen arbeit ist es doch logisch, dass das tragende zuerst befreit werden muss.'

7 Filliou in Clive Robertson and Robert Filliou, *Porta Filliou* [video, 47:00 minutes, B&W, English], 1977

8 Sol LeWitt, *Paragraphs on conceptual art*, Artforum 5, no. 10 [June 1967], 79

9 *Robert Filliou: From Political to Poetical Economy* [Vancouver: Morris & Helen Belkin Art Gallery / University of British Columbia, 1995]

10 Thompson, *Felt: Fluxus, Joseph Beuys, and the Dalai Lama* , 175–176

11 Williams, in Block, ed. *Zugehend auf eine Biennale des Friedens*], 7

12 Ibid.

13 Filliou, *Teaching and Learning As Performing Arts* [Köln: Verlag Gebrüder König, 1970], 202

Sol LeWitt
Proposal for Walldrawing: Within a two meter circle (pencil) each person may make one continuous straight abstract line, in pencil., 1985
Pencil
2m diameter
Courtesy the Estate of Sol LeWitt
(SLW011)

Robert Filliou
Commemor, 1970
(detail, exhibition catalogue for *Robert Filliou – Commemor*, Neue Galerie, Aix-la-Chapelle)
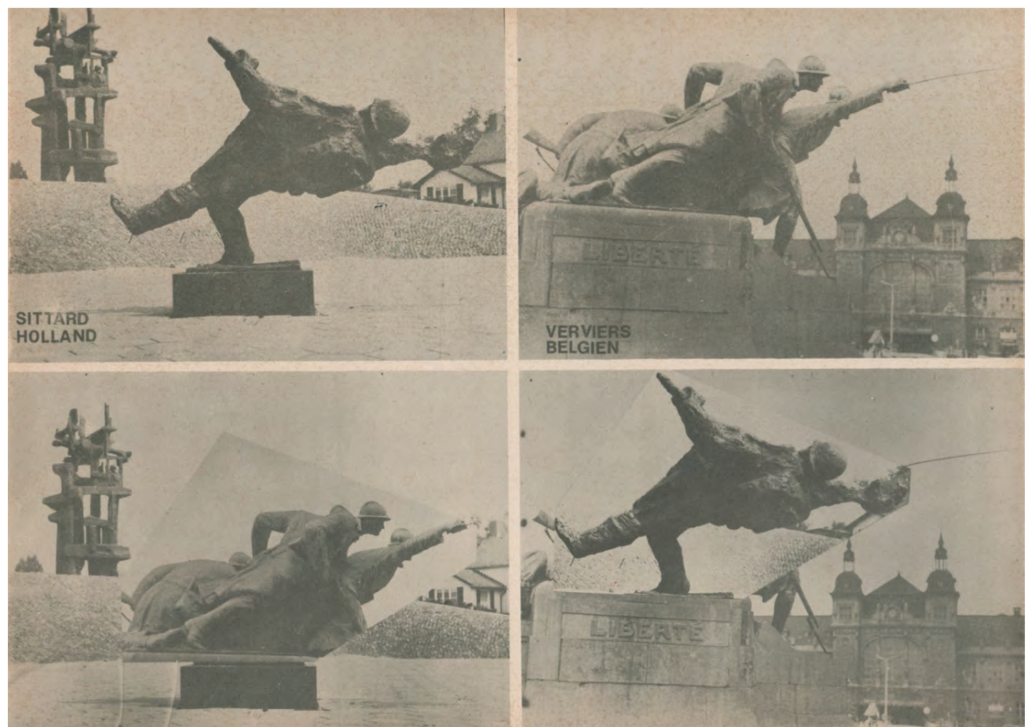Ed size unknown
30.3 × 21.5 cm
(ROF054)

Robert Filliou
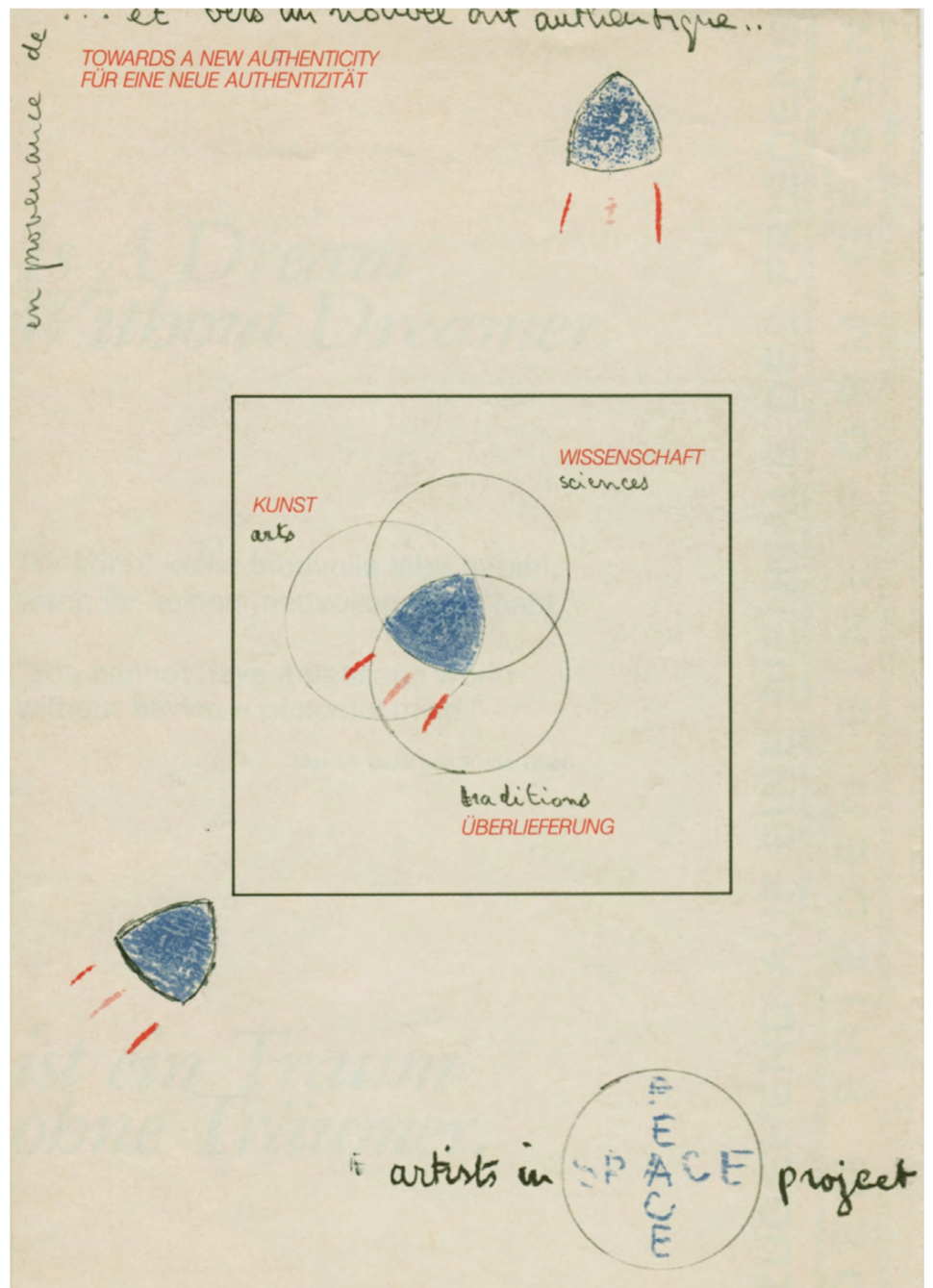*Towards a New Authenticity*, 1985
(detail, exhibition pamphlet for *Zugehend auf eine Biennale des Friedens*)
21.3 × 15 cm
(XXXXX)

...et vers un nouvel art authentique..

en provenance de

TOWARDS A NEW AUTHENTICITY
FÜR EINE NEUE AUTHENTIZITÄT

WISSENSCHAFT
sciences

KUNST
arts

traditions
ÜBERLIEFERUNG

artists in SPACE project

PEACE

We're all against war. But what are we for? Peace, we say.
What is peace? Nobody quite knows.
Robert Filliou

Richard Saltoun Gallery celebrates the 30th anniversary of
the THE ART-OF-PEACE BIENNALE, which took place
at the Kunstverein in Hamburg, Germany, in 1985.

The Last Art-of-Peace Biennale does not restage the earlier
exhibition but gathers some of its artists together to represent
its spirit and understand its context. Curated around Filliou's key
work *7 Childlike Uses of Warlike Material* (1970) the exhibition
also includes works by Joseph Beuys, Henning Christiansen,
Barry Flanagan, Sol LeWitt, Tony Morgan, Wolf Vostell, and
Franz Erhard Walther. Important works include Sol LeWitt's
Proposal for Walldrawing (1985) that invites visitors to draw on
the walls of the gallery and was featured in the 1985 exhibition.

Consultant Curator: **Roddy Hunter** (b. 1970, Glasgow, Scotland)
Roddy Hunter is an artist, curator and educator. He is the self-
appointed curator of The Next Art-of-Peace Biennale, 2015-17,
resuming the project conceived by Robert Filliou and René Block
in 1985. He is Associate Professor and Director of Programmes in
Fine Art, Middlesex University, London. www.peacebiennale.info

With thanks to the Sol LeWitt Foundation and the Bertrand
Russell Peace Foundation.
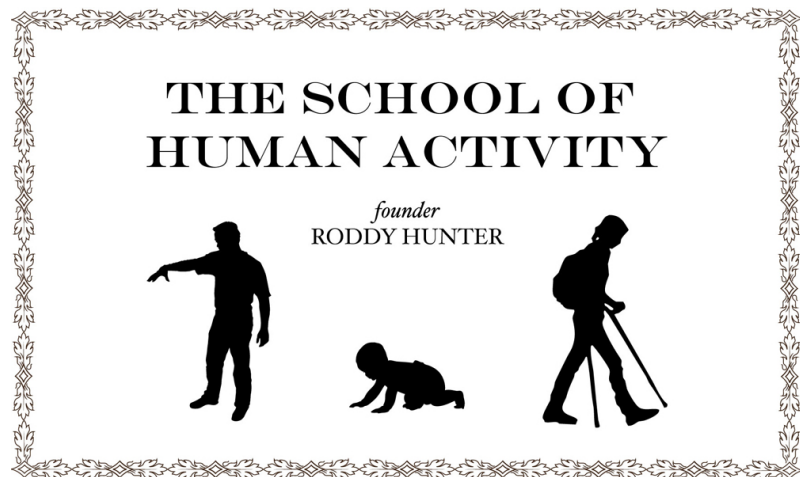
RICHARD SALTOUN

111 Great Titchfield Street, London W1W 6RY
info@richardsaltoun.com, +44 (0) 20 7637 1225

Appendix V: Proposal for The Paradox Fine Art European Forum Biennial Conference

Proposal for The Paradox Fine Art European Forum Biennial Conference

The Next Art-of-Peace Biennale 2015-17 presents The School of Human Activity

Roddy Hunter (UK)

roddyhunter@protonmail.ch

Title:
The Next Art-of-Peace Biennale 2015-17 presents The School of Human Activity

Author/s:
Roddy Hunter and workshop participants

Abstract / summary description of the proposed contribution:
I propose a workshop of The School of Human Activity at The Paradox Fine Art European Forum Biennial Conference for 'The Politics of Performance' strand. I founded The School of Human Activity when developing a workshop for the School of Performance at The Days of Performance Art in L'viv Festival 2013, Ukraine. It is a temporary, non-institutional gathering of diverse participants exploring relationships between (performance) art, pedagogy and everyday life. Over three days in L'viv we explored relationships between (performance) art and human activity as cultural, political and social practice. The work of the School contributes towards Robert Filliou's conceptualization of the 'Art-of-Peace' (Filliou 1970), as 'work by artists that deals with the specific problem of making the world a world with peace and harmony.' (Thompson 2011). This led to the 1985 exhibition 'Towards an Art-of-Peace Biennale', a project resumed now as series of collaborative offline/online events entitled 'The Next Art-of-Peace Biennale 2015-17'. (www.peacebiennale.info). Filliou, author of 'Teaching and Learning as Performing Arts' (Filliou 1970b) was also co-creator of the 'Non-École de Villefranche' whose motto 'carefree exchange of information and experience / no student, no teacher / perfect license, at times to talk, at times to listen" (Filliou 1970b) is of central inspiration to this project. The proposed workshop in Poznań should run in parallel duration of one day of the conference programme. The School will explore the questions already set by the Strand Convenors but methodologically through a durational, collaborative performance laboratory. Participation is open to anyone. The workshop is flexible and can happen in a range of spaces and situations. It would be preceded by a lecture the day previous contextualising the workshop through relevant models of practice including Jaroslaw Kozlowski and Andrzej Kostolowski's 'NET Manifesto' (1972); the 'Artpool Periodical Space' projects (1979-1984), Black Market International (1985-present). Documentation of the workshops of L'viv 2013 and Poznań 2015 will then provide the basis of an evaluative, critical text to be submitted for subsequent peer-review publication.

René Block (ed.), 1985. *Zugehend auf eine Biennale des Friedens*. Hamburg: Woche der Vildenden Kunst
Filliou, Robert. 1970. *Robert Filliou – Commemor* . Aachen: Neue Galerie
___ . [1970b] 2014. *Teaching and Learning as Performing Arts*. Köln: Verlag Gebruder Konig.
___ . 1996. *From Political to Poetical Economy*. Vancouver: Morris and Helen Belkin Gallery.
___ . 1985. *Ours is a Dream Without Dreamer*. Berlin/Hamburg: Rene Block/Kulturbehörde Hamburg.
Chris Thompson, 2011. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. Minneapolis: University of Minnesota Press

Technical or other requirements for the contribution/presentation
• Wifi connection. Projector/Monitor also welcome for networked, remote participation and simultaneous global dissemination.
• Assistance with photographic and video documentation
• Assistance with providing basic refreshments and photocopying
• Duration of event: continuous and parallel to one day of conference programme.

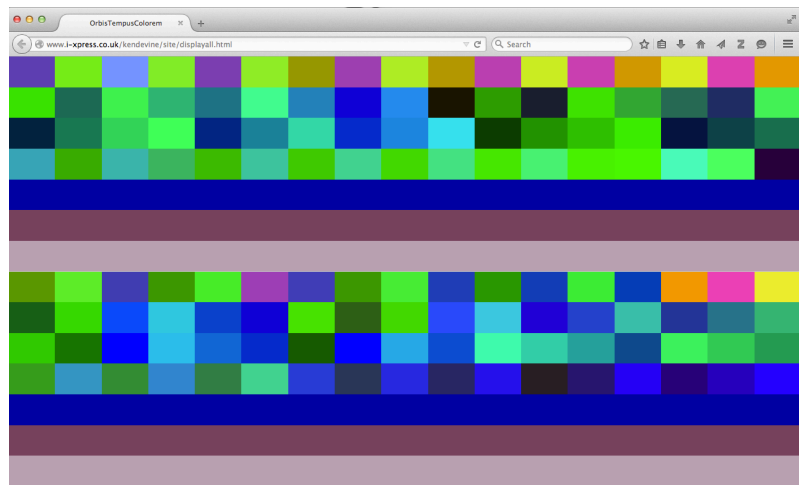The School of Human Activity, L'viv, Ukraine, September 2013

Proposal for The 1st PARSE
Biennial Research Conference on TIME

The Next Art-of-Peace Biennale 2015-17
presents OrbisTempusColorem34

Ken Devine & Roddy Hunter (UK)

roddyhunter@protonmail.ch

Title:
The Next Art-of-Peace Biennale 2015-17 presents OrbisTempusColorem34

Authors:
Ken Devine & Roddy Hunter

Abstract / summary description of the proposed contribution:
   As self-appointed curator of The Next Art-of-Peace Biennale 2015-17, Roddy Hunter proposes the presentation of artist Ken Devine's online work 'OrbisTempusColorem34' at The 1st PARSE Biennial Research Conference on TIME.
   Devine's work (http://www.i-xpress.co.uk/kendevine/site/displayall.html) explores rational, empirical and metaphysical understandings of planetary temporal experience through visualising 34 global time zones and 7 bands of time mediated through colour. The work constructs aesthetic form through which to debate perception and understanding of geo-physical and geo-political constructions of time. This debate encompasses networked production, distribution and reception of duration and distance, events and exchanges. Devine's work proposes temporal experience after globalisation and after the net as a subject of critical study and site of intervention to critique both 'technical networks – electricity, trains, sewerage, the Internet, and so on' and a 'critical sociology' of 'organisations, markets and states.' (Latour 2005).
   The work can be considered a contribution toward the 'Art-of-Peace' as conceptualized by artist Robert Filliou (Filliou 1970). Filliou conceptualized that 'on the same basis as [Documenta], why couldn't there be a show, like a biennale or a triennale or a quartrennale, of work by artists that deals with the specific problem of making the world a world with peace and harmony.' (Thompson 2011)This led to the 1985 exhibition 'Towards an Art-of-Peace Biennale', a project resumed now as 'The Next Art-of-Peace Biennale 2015-17' (www.peacebiennale.info).
   'OrbisTempusColorem34' at The 1st PARSE Biennial Research Conference on TIME would be next in the project's series of collaborative offline/online events. The presentation would consist of a projection of the work above a cushioned Persian Rug (or similar) as a space of open debate and exchange. Ideally the work and debate would continue throughout the duration of the conference but could be shorter if desired. Refreshments of green tea can also be provided to encourage all conference participants to spend time in discussion and debate and contributions from an interdisciplinary audience of artists, geographers, scientists, philosophers and spiritual leaders and economists would be especially welcome.

Latour, Bruno. 2005. *Reassembling The Social. An Introduction to Actor-Network Theory*. Oxford: Oxford University Press.
Filliou, Robert. 1970. *Robert Filliou – Commemor*. Aachen: Neue Galerie
Chris Thompson, 2011. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. Minneapolis: University of Minnesota Press.

Technical or other requirements for the contribution/presentation
• Projector and as large a screen or wall area as possible. This could be preferably in an accessible common area of the conference venue. Lighting controls and/or professional projector (4-5,000 lumens) also preferred
• Wifi connection
• Assistance with providing large rug and cushions. Access to teamaking facilities.
• Duration of event: continuous during conference opening

More information on OrbisTempusColorem34: http://www.i-xpress.co.uk/kendevine/site

Appendix VII: Proposal of The All Day Video Breakfast, Furtherfield, London.

THE NEXT **ART-OF-PEACE BIENNALE** 2015-17
proposes to celebrate
ART'S 1,000,054TH BIRTHDAY
with

and

- -

Context: THE NEXT **ART-OF-PEACE BIENNALE** 2015-17

'On the same basis as Kassel [Documenta], why couldn't there be a show, like a biennale or a triennale or a quartrennale, of work by artists that deals with the specific problem of making the world a world with peace and harmony?'
Robert Filliou, 1982 (Thompson 2011, 153)

THE NEXT **ART-OF-PEACE BIENNALE** 2015-17 (hereafter AoP Biennale 2015-17) resumes artist Robert Filliou's artistic and curatorial project asking '*what shapes peace'?* The first edition of the biennale was the exhibition 'Zugehend auf eine Biennale des Friedens' (or 'Towards an Art-of-Peace Biennale') organised by René Block in 1985. Future editions were intended to travel, have different curators and take different forms. AoP Biennale 2015-17 asks '*what shapes peace today'* and is a nomadic biennale, a biennale-as-meeting, as-workshop, as-network. Organised by self-appointed curator Roddy Hunter, the current edition considers opportunities and limitations of network art practice after globalization and after the net. It is intended as a network of online and offline 'manifestations, meanderings, meditations, microcosms, macrocosms, mixtures, meanings …' (Filliou 1970, 202). AoP Biennale 2015-17 shall operate continuously from 17 January 2015 - 17 January 2017.

- -

Proposal: Art's 1,000,054th Birthday, 17 January 2016

Robert Filliou declared that Art was 1,000,000 years old on 17 January 1963, the date of his own 37th birthday. Filliou has been said to suggest that on 17 January 998037 BC, Art was born 'when someone dropped a dry sponge into a bucket of water.' A global network of artists and friends have since celebrated Filliou's vision of undifferentiated 'art' and 'creativity' annually on this day. Art's Birthday epitomises the capacity of the *The Eternal Network* for shared creativity and play, for the celebration of 'art' and 'life'. This global event has also been a context for

developments in networked art practice over the last fifty years. Local meetings of artists and friends across *The Eternal Network* have been connected through forms of conceptual, postal, fax, telecommunication and online art practice. It is then an important opportunity to maintain continuity with practices of the past while developing new creative strategies to our own times globally. Art's Birthday is a very important date in AoP Biennale 2015-17. The first of the Biennale's three Art's Birthday events took place at Richard Saltoun Gallery, London and involved fun-making, bubble-blowing, tea-drinking, hat-folding, an aikido demonstration and much more (see: www.peacebiennale.info). The Biennale now proposes to host its second Art's Birthday Event in collaboration with **OR-BITS** and **FURTHERFIELD**.

- -

Projects: FINDING A FORM FOR PEACE online exhibition |
THE ALL DAY VIDEO BREAKFAST planetary network exchange event.

THE NEXT **ART-OF-PEACE BIENNALE** 2015-17 aspires that as much as possible:
• All work shall be play
• All work shall be collaborative
• All work shall be accessible online and offline
• All work shall be a contribution to the Art-of-Peace

To realise this for **Art's 1,000,054th Birthday**, AoP Biennale 2015-17 will present an online exhibition **FINDING A FORM FOR PEACE** with or-bits.com and a planetary network exchange event **THE ALL DAY VIDEO BREAKFAST** at Furtherfield, London.

FINDING A FORM FOR PEACE invites 6 artists to each invite a collaborator with whom to produce an online artwork that proposes a form for peace. 'Finding A Form For Peace' was the ambition of the Hamburg Biennale of 1985. Each artist may choose their own collaborator(s) for any reason but AoP Biennale 2015-17 particularly encourages co-operation across economics, geography, sciences (natural, political and social), philosophy and spirituality. Each collaboration will produce an online artwork-as-proposal that could include coding, drawing, film & video, photography, performance, sculpture, sound, writing amongst other media.

Examples of artworks-as-proposals could include:
• audio-visual proposals for future, larger-scale or longer-term works, projects or interventions
• relational, interactive works within the frame of the browser
• documentation of online and/or offline activities and behaviour and/or collaborative correspondences and exchanges themselves.
A range of artists have already responded to the online context of or-bits exhibitions which can be seen at www.or-bits.com

Each collaboration will receive a modest fee and expert support from the or-bits web developer to realise their artwork-as-proposals. No previous experience with online art practice is required. The collaborative process will begin in July 2015 and conclude in January 2016 where the exhibition will be featured online and offline as part of Art's Birthday celebrations at Furtherfield, London. Some or all the projects in FINDING A FORM FOR PEACE may be further developed subject to successful fundraising.

Left: Robert Filliou, *Video Breakfasting with Roy Kiyooka* (1979)

Right: Roddy Hunter, *Video Breakfasting Together, If You Wish
(after Robert Filliou)*, ISEA (2013).

THE ALL DAY VIDEO BREAKFAST will be a global network exchange at Furtherfield, London from 17:00 UTC/GMT, Saturday, 16 January – 19:00 UTC/GMT, Sunday, 17 January 2013. The first people to potentially celebrate Art's 1,000,050th Birthday would live in Kiritimati, Republic of Kiribati. If they were having breakfast at 07:00 LINT (Line Islands Time), then we would have to join them at 17:00 GMT (Greenwich Mean Time) the day before. The last people to have breakfast on Art's 1,000,050th Birthday could be doing so at 07:00 NUT (Niue Time) on Alofi, Niue. We could join them for breakfast at 18:00 GMT. Aspects of the project could inlcude:

- installation of a breakfast table with web conferencing interface (e.g. Adobe Connect, Skype)
- global breakfast recipe exchange with cooking facilities (all participants to bring ingredients – BYOB: Bring Your Own Breakfast)
- invitation for participants in London to schedule breakfast with friends and strangers speaking the same language.
- each participant bringing a local newspaper to share information and

views on the events of the day.
- simulataneous live webcam projections from Kiritimati, Republic of Kiribati and Alofi, Niue in Furtherfield Gallery
- each breakfast exchange ending with a telematic blowing out of a candle on Art's Birthday cake, follwed by the piece of cake being sent by post to the correspondent.

Participation in THE ALL DAY VIDEO BREAKFAST is open to all and participants in FINDING A FORM FOR PEACE especially encouraged to take part. Furtherfield will offer their London venue, logistical and technical support, network conditions and project mentoring. Apo Biennale 2015-17 will lead fundraising efforts to provide best possible conditions for the event. Other network partners internationally will be sought through the international Art's Birthday network and elsewhere to share ideas and information before, during and after THE ALL DAY VIDEO BREAKFAST

Roddy Hunter

For THE NEXT **ART-OF-PEACE BIENNALE** 2015-17
13 March 2015

contact: roddyhunter@protonmail.ch

Appendix VIII: Proposal of Another Art-of-Peace Biennale, Intermedia, Glasgow.

Glasgow CITY COUNCIL

inter/media

APPLICATION FORM

Name: Roddy Hunter

Address (including postcode): 0/2, 101 Stanmore Road, Glasgow G42 9AL

Telephone: 07764409663   **Email:** hello@peacebiennale.info

Brief description of exhibition

THE NEXT **ART-OF-PEACE BIENNALE** 2015-17 is a nomadic biennale, a biennale-as-meeting, as-workshop, as-network. Organised by self-appointed artist-curator Roddy Hunter the current edition explores opportunities and limitations of network art practice after globalisation and after the net. The proposed exhibition is conceived as an artwork in itself and comprises a group show of online and offline work exploring play, collaboration, and peace uncovered during the two-year project. The exhibition will be an environment for such online and offline performative exchanges and participation and feature, subject to confirmation, work by artists such as Robert Filliou, Roddy Hunter, Clemente Padin, Joanna Moll, Monica Ross, Clive Robertson and many others.

CATEGORY	tick (✓)
<u>Group Show 1</u> This application is being submitted on behalf of a group	✓
<u>Groups Show 2</u> Prefer my work to be shown with other artists selected by the panel.	
<u>Solo Show</u> - I would prefer to have a solo show	✓

If **unsuccessful** with your application for a **solo show** would you be willing to exhibit with other selected artists?	Yes	No
		✓

PROJECT DATE(S)

Please indicate when you would prefer to exhibit your work (please indicate at least three choices in order of preference)

May/June 2017		Sept/Oct 2017		Jan / Feb 2018	2
July/August 2017		Nov/Dec 2017	1	March / Apr 2018	3

THE NEXT **ART-OF-PEACE BIENNALE** 2015-17

proposes the exhibition

TOWARDS ANOTHER ART-OF-PEACE BIENNALE

for

inter/media

- -

Context: THE NEXT **ART-OF-PEACE BIENNALE** 2015-17

'On the same basis as Kassel [Documenta], why couldn't there be a show, like a biennale or a triennale or a quartrennale, of work by artists that deals with the specific problem of making the world a world with peace and harmony?'
Robert Filliou, 1982 (Thompson 2011, 153)

THE NEXT **ART-OF-PEACE BIENNALE** 2015-17 (hereafter AoP Biennale 2015-17) resumes artist Robert Filliou's artistic and curatorial project asking '*what shapes peace'?* The first edition of the biennale was the exhibition 'Zugehend auf eine Biennale des Friedens' (or 'Towards an Art-of-Peace Biennale') organised by René Block in 1985. Future editions were intended to travel, have different curators and take different forms. AoP Biennale 2015-17 asks '*what shapes peace today'* and is a nomadic biennale, a biennale-as-meeting, as-workshop, as-network. Organised by self-appointed curator Roddy Hunter, the current edition considers opportunities and limitations of network art practice after globalization and after the net. It is intended as a network of online and offline 'manifestations, meanderings, meditations, microcosms, macrocosms, mixtures, meanings …' (Filliou 1970, 202).

- -

Proposal: TOWARDS ANOTHER ART-OF-PEACE BIENNALE

THE NEXT **ART-OF-PEACE BIENNALE** 2015-17 took place anywhere in the world continuously from 17 January 2015 - 17 January 2017. The proposed exhibition for Intermedia, TOWARDS ANOTHER ART-OF-PEACE BIENNALE, provides an opportunity to exhibit work discovered and made throughout that

period. The function of the exhibition is to reflect on how well the 2015-17 edition and hypothetical future editions *'deal with the specific problem of making the world a world with peace and harmony'.*

Focusing on artwork made as, in and through networks, THE NEXT **ART-OF-PEACE BIENNALE** 2015-17 aspired that as much as possible:
• All work shall be play
• All work shall be collaborative
• All work shall be accessible online and offline
• All work shall be a contribution to the Art-of-Peace

The proposed exhibition, TOWARDS ANOTHER ART-OF-PEACE BIENNALE, will comprise:

• exhibition of material and work from the Biennale's three events celebrating Art's Birthday, including performances and events at Richard Saltoun Gallery, London (http://www.richardsaltoun.com/exhibitions/39/overview/) in 2015 and net art works, 'The All Day Video Breakfast' in 2016 (http://artsbirthday.peacebiennale.info/) and continuation of 'A Permanent Conversation About Peace' 2017 (http://artsbirthday2017.peacebiennale.info/)

• online and offline work by artists discovered during the research period including subject to confirmation, work by artists such as Émile Brout & Maxime Marion, Robert Filliou, Roddy Hunter, Clemente Padin, Joanna Moll, Monica Ross, Clive Robertson, Neale Willis, Huang Xiaopeng, and many others (see appendix for examples)

• archival display relating to 'Zugehend auf eine Biennale des Friedens' (or 'Towards an Art-of-Peace Biennale') organised by René Block in 1985 featuring Joseph Beuys, Henning Christiansen, Nam June Paik and others.

Roddy Hunter

For THE NEXT **ART-OF-PEACE BIENNALE** 2015-17
6 February 2017

contact: **hello@peacebiennale.info**

THE NEXT ART-OF-

PEACE

BIENNALE 2015 - 2017

www.peacebiennale.info