

Spread from: *The Art Happens Here, Net Art Anthology*, ed. by Michael Connor, Aria Dean, Dragan Espenschied, 2019, pp. 30–31.

under the artistic direction of Michael Connor exactly to provide what's missing when you have a perfectly restored net-based piece: context. In the framework of the "Net Art Anthology," contextualization is offered on two levels: by providing and linking bits of information—documentation, interviews, historical account, statements—that help the viewer to understand why a work was relevant when released, and critical insights suggesting why a given work should be relevant today. A significant example is offered by "Vote-Auction" (2000–06), a work by the Vienna-based duo UBERMORGEN. During the 2000 US presidential campaign, the newborn artistic duo took over a website pretending to be an online auction platform for votes. With "Bringing Capitalism and Democracy closer together" as their mission statement, UBERMORGEN were able to keep the website alive for months, de-

spite the huge effort made by the American legal and political system to shut it down. They were able to participate in the political conversation at an unprecedented level, mainly thanks both to their ability to manipulate and use the media and to the opacity of the project. While the documentation website has been kept online for almost twenty years now by UBERMORGEN itself, and hasn't needed any restoration, its presentation in the "Net Art Anthology" has been the chance to reconstruct a sociopolitical and technological context that has changed beyond recognition, and to reconsider the project in the light of the current political situation, as Diana McCarty does in her featured article.⁶

In the case of other artworks, the restoration itself is crucial in providing the context. Let's take Ann Hirsch's "Scandalous" (2008–09), a true masterpiece in net-based art preservation. For eighteen months, Hirsch ran a YouTube-based performance based on the character of Caroline, the online persona of a "hipster college freshman" who played the role of the cam girl by dancing, vlogging, and interacting with her many followers. The work is rooted in the early days of YouTube and social networking, focusing on "issues of gender, labor, and power in a social media context long before these topics had entered mainstream discourse."⁷ It belongs to a phase of the platform that is long lost—one in which users were invited to "broadcast themselves," in which big media, big money, copyright regulations, and censorship had not yet colonized the platform, and in which "YouTuber" was not yet a stereotyped, profitable activity. Rhizome was not only able to reconstruct the original account page, with its custom layout and user comments, but also to collect and share forty video responses submitted by Hirsch's fans.

Let me conclude with a few last words about the declared strategic endeavor of "forging a canon." In his catalogue essay, Michael Connor explicitly refers to the Essential Cinema Repertory collection, a list of films compiled between 1970 and 1975 by James Broughton, Ken Kellman, Peter Kubelka, and others as an attempt to define the art of cinema, as an inspiration. Rhizome did its best to make its Essential Net Art

Repertory as unbiased and objective as possible—by involving an international network of expert advisors, by caring about gender balance, and by trying to adopt a truly global perspective. A canon is always a canon, and Rhizome—although plural and open-minded—is nevertheless a subject with its own peculiar vision. It would be more than easy to find holes and weaknesses in this 100 artworks list. On a personal note, as an Italian I find it a little bit discomforting to see my country represented by only one artwork: Italy contributed to the history of net art with much more than the amazing "Life Sharing" (2000–03) by Eva and Franco Mattes. Cao Fei's "RMB City" (2008–11) was not the most interesting thing I saw in Second Life when I was hanging out there. It's easy to claim that the success of some artists in the contemporary art world probably had an influence on their selection, and it's even easier to find biases when it comes to recent works by younger artists. Yet we can't blame Rhizome for being Rhizome—we can only hope that the excellent work started by them will be further developed by other institutions. And in the meanwhile, we cannot but enjoy how the flowers they selected are revived.

- 1 Gene McHugh, March 12, 2019. Personal communication.
- 2 Régine Debatty, "Interview with Marisa Olson," in *We Make Money Not Art*, March 28, 2008, http://we-make-money-not-art.com/how_does_one_become_marisa/.
- 3 Gene McHugh, *Post Internet* (2011; repr., Brescia: Link Editions, 2019).
- 4 Guthrie Lonergan, *hacking vrs defaults chart*, 2007, <http://theageofmammals.com/secret/netart/defaults.html>.
- 5 See <https://anthology.rhizome.org/>.
- 6 See Diana McCarty, "Vote Auction 3.0: Digital déjà vu; Rewind, news fake, fast forward," in *Rhizome*, November 6, 2018, <https://rhizome.org/editorial/2018/nov/06/vote-auction-news-fake/>.
- 7 See <https://anthology.rhizome.org/scandalous>.

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The Art Happens Here: Net Art Anthology

The Art Happens Here: Net Art Anthology. Ed. by Michael Connor, Aria Dean, Dragan Espenschied.

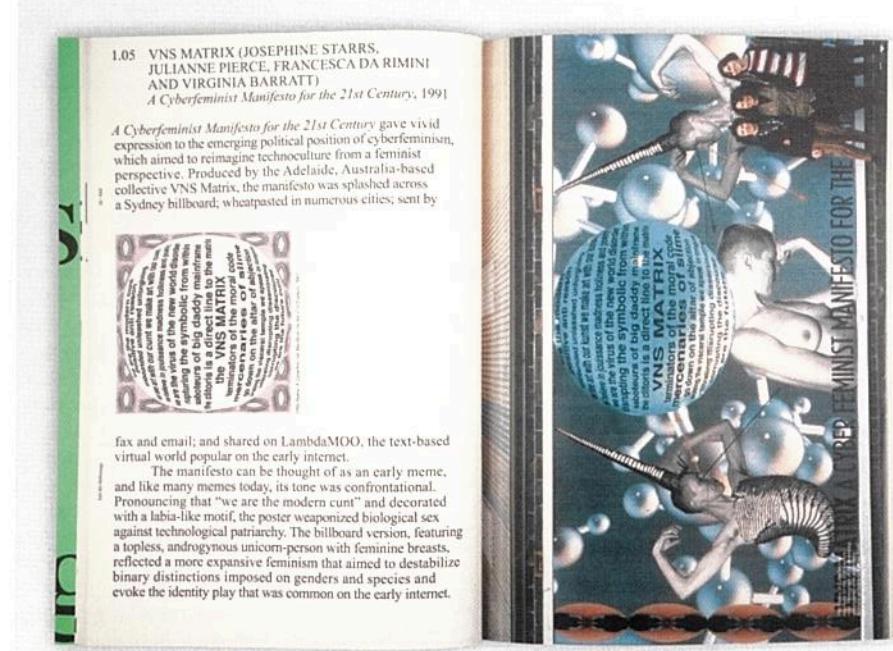
With a foreword by Zachary Kaplan, an introduction by Michael Connor, and texts by Josephine Bosma, Ingrid Burrington, Anders Carlsson, Lisa Cartwright, Claire L. Evans, Caitlin Jones, Dillon Petito, a.o. (eng.). With works by Robert Adrian, Heath Bunting, Eduardo Kac, Olia Lialina, Mobile Image, Martine Neddam, VNS Matrix, a.o. Rhizome, New York 2019.

444 pages, 21 × 29.5 cm, numerous b/w and color illustrations.
\$ 35.– / ISBN 978-0-692-17308-4

1.05 VNS MATRIX (JOSEPHINE STARRS, JULIANNE PIERCE, FRANCESCA DA RIMINI AND VIRGINIA BARRATT)
A Cyberfeminist Manifesto for the 21st Century, 1991

A Cyberfeminist Manifesto for the 21st Century gave vivid expression to the emerging political position of cyberfeminism, which aimed to reimagine technoculture from a feminist perspective. Produced by the Adelaide, Australia-based collective VNS Matrix, the manifesto was splashed across a Sydney billboard, wheatpasted in numerous cities; sent by fax and email; and shared on LambdaMOO, the text-based virtual world popular on the early internet.

The manifesto can be thought of as an early meme, and like many memes today, its tone was confrontational. Pronouncing that "we are the modern cunt" and decorated with a labia-like motif, the poster weaponized biological sex against technological patriarchy. The billboard version, featuring a topless, androgynous unicorn-person with feminine breasts, reflected a more expansive feminism that aimed to destabilize binary distinctions imposed on genders and species and evoke the identity play that was common on the early internet.



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Luca Lo Pinto (ed.): Babette Mangolte. Selected Writings, 1998–2015

Kunsthalle Wien, Vienna; Sternberg Press, Berlin 2018

by Jacob Korczynski

This overdue anthology of writing by the photographer, filmmaker, and cinematographer Babette Mangolte emerged from her 2016 exhibition in Vienna, "*I = Eye*" at the Kunsthalle Wien. Like Mangolte's best work, this book engages the interplay between still and moving images, while directly speaking to the specificities of place and intimacies of collaboration so fundamental to the life and work of any artist. A collection of conceptual, historical, and material insights into photography and film, *Selected Writings, 1998–2015* is a portrait of Mangolte that also implicates and analyzes the work of her contemporaries and collaborators, including Chantal Akerman and Yvonne Rainer.

Moving from curator of her exhibition to editor of this publication, Luca Lo Pinto takes an unobtrusive approach. With two minor exceptions, the texts appear in chronological order, beginning in 1998 with two essays that look at the origins of Mangolte's practice, through two sites: Paris and New York. This insightful editorial gesture anchors Mangolte's practice first where she studied and began her work and then where she established her practice and network of collaborators.

As a point of entry, "Breaking Silence (Forty Years Later)" performs the role of a prologue, taking both writer and readers back to her early years through a chance encounter with an actor who worked with Robert Bresson on *Pickpocket* (FR, 1959). Probing the distance between past and present, she acknowledges the passage of time between the youthful passions of the artist and the development of a formal vocabulary that facilitates a mature practice.

Next is her photo-essay "My History (The Intractable)," where her early contact with and documentation of the work of artists like Richard Foreman and Trisha Brown presents her photography as a practice of propinquity. Here, the image as document extends our understanding of the work of these artists, making Mangolte an essential artist and analyst of her generation. It is here in "My History (The Intractable)" that Mangolte lays out what could be a *raison d'être* for *Selected Writings, 1998–2015* itself: "I am

Luca Lo Pinto (ed.): Babette Mangolte. *Selected Writings, 1998–2015*.

Accompanying the exhibition "*Babette Mangolte: I = Eye*," Kunsthalle Wien, Vienna, 15.12.2016 – 20.2.2017. Kunsthalle Wien, Vienna; Sternberg Press, Berlin 2018 (eng.).

384 pages, 11.5 × 17.5 cm, 128 b/w illustrations.
€ 24.– / ISBN 978-3-95679-418-6

writing my own history with the artifacts that my compulsive documentation has left behind. In doing so, I am attempting to retrace my education and to uncover the ideology/aesthetics behind the work."

If "My History (The Intractable)" acts as a kind of reflection upon the establishment of her practice, then Mangolte's "Afterword to My History (The Intractable)," originally published almost a decade later, clearly demarcates a timeline of her evolving relationship to photography and film: widely experimenting from her arrival in New York in 1970 until 1973; a reflexive ap-

peal to the table of contents on the front cover and having the biography and other details appear at the end of the publication, showing no attempt to aggrandize the artist. His design often separates Mangolte's images from her texts in order to give us the space to reflect upon the intentions of each.



Spreads from: *Babette Mangolte, Selected Writings, 1998–2015*, ed. by Luca Lo Pinto, 2018, pp. 250–51; 274–75.

As Babette Mangolte approaches eighty, *Selected Writings, 1998–2015* could be seen by some as a summation of her work, but I regard it as only the next step in a new phase of her practice. As she states in her "Afterword to My History (The Intractable)": "I consider my art practice as evolving as my perception changes. At the core is my eye, and I am an experimentalist at heart. I detest what I have already done once."

Jacob Korczynski is an independent curator and the editor of the publication *Andrew James Paterson: Collection/Correction* (Kunstverein Toronto & Mousse Publishing, 2016).

Talia Chetrit: Showcaller

MACK, London 2019

von Rebecca Wilton

Das Ereignis um Talia Chetrits Künstlerbuch *Showcaller* beginnt bereits mit der ersten Begegnung des Objekts: Die Softtouch-Oberfläche des Covers trägt eine zwischen Anziehung und Schauder changierende Haptik. Sie wirkt fast anständig in ihrer samtigen Weichheit, ich will sie anfassen und darüberstreichen und finde sie gleichzeitig abstoßend. Dieser Eindruck steigert sich noch durch das abgebildete Porträt, ein weibliches Gesicht, das mir mit einem Blick von Suspense direkt in die Augen schaut. Der Titel sagt unmissverständlich: Hier geht es um Performance, um Aktion und Reaktion, um eine Aufforderung vielleicht, um die Koordination einer Show. Aber wer oder was koordiniert und wer dirigiert?

Given her generosity when it comes to thinking about other artists, "Notes on Collaboration"





Doppelseite aus: Talia Chetrit, Showcaller, 2019, S. 90–91.

Beim Durchblättern des Buches zeigt sich Chetrits (geb. 1982) fotografisches Œuvre der letzten 24 Jahre: Frauen- und Mädchenkörper, oft nackt, auch ein paar Jungs, viele Selbstporträts und viele Vulven, Sex- und inszenierte Mord-szenen. Wären eben jene Akte und Szenen nicht dabei, könnte man Chetrits Bildersammlung für ein durchschnittliches Familienalbum halten, Selbstporträts mit 13, Freund*innen, Mutter, Vater, Bruder. Dazwischen tauchen vereinzelt auch Stillleben auf, die sich gleichwohl in einen sexuellen Kontext stellen (ein Fahrradsattel, ein aufgeschnittener Kohl mit großem Messer, eine Maske). Die Versammlung sehr unterschiedlicher Bildsprachen – die allerdings in formalen Korrespondenzen über die Doppelseiten choreografiert sind – mag im ersten Moment irritieren, bietet dann aber den Einstieg in eine Reflexion über fotografische Gesten, die Aneignung von Posen und Sehgewohnheiten. Dies ist vor allem auch ein Resultat aus der langen Zeitspanne, die Chetrit selbst als Teenager miteinbezieht, und aus den Referenzen, die sie aufmacht. Kann man einem zwölfjährigen Mädchen vielleicht eher einen unbedarften Umgang mit der Kamera unterstellen, so werden in diesen Aufnahmen umso mehr die schon einstudierten Posen der jungen Frau und ihrer Freundinnen vor

Talia Chetrit:
Showcaller.



Mit Textbeiträgen von Sahra Motalebi, Ruba Katrib und Moritz Wesseler (eng.). MACK, London 2019. 140 Seiten, 22 × 29 cm, zahlreiche Farabbildungen. € 35,- / £ 30,- / ISBN 978-1-912339-41-9

Steffen Siegel: Fotogeschichte aus dem Geist des Fotobuchs

Wallstein Verlag, Göttingen 2019

by Taco Hidde Bakker

From the 1840s onward, many words have been dedicated to making sense of this new and sensational pictorial medium and to exploring and foretelling its manifold applications. One early combination of photography sticking to another medium was the productive convergence of codex and photographic image, resulting early on in photographically illustrated books (the term "photobook" is of much later coinage). Among these books are the "incunables" of photographic history, manually printed and handbound publications like Anna Atkins's *Photographs of British Algae* (1843) and William Henry Fox Talbot's *The Pencil of Nature* (1844). It took some time, however, before photography had accumulated sufficient traction for histories of photography to be written. In 1882, the Austrian scientist and educator Josef Maria Eder (1855–1944) published the first installment of his manual on photography, *Ausführliches Handbuch der Photographie*, which by the time of its third edition in 1905 had tripled in size and was renamed *Geschichte der Photographie* (History of Photography).

Eder's publications, like those of other early chroniclers of the medium, focused predominantly on the technical side of photography and on its (white, male) pioneers. Early attempts at writing and compiling the history of photography were embedded within the paradigm of technical progress. Photography, insofar as the medium can be said to have a history of its own, was usually presented as a chronology of developments driven by heroic pioneers. In the 1920s and early 1930s, this techno-historical paradigm was upended, while avenues for different approaches opened up. From then on, the history of photography also came to be presented as a pictorial history, with a new role to play for aesthetics and also for the social uses of historical photographs.

In an erudite essay (in book form) called *Fotogeschichte aus dem Geist des Fotobuchs* (History of Photography from the Spirit of the Photobook), the theorist and media historian Steffen Siegel demonstrates how this shift in focus came about. In defiance of the logic of progress, in the 1920s there arises a new consciousness of the historical value of photographs as they came to be represented in books in a way that was notably different than before. Siegel illustrates his essay with many spreads and single pages from numerous early books and magazines chronicling and illustrating the history of photography. This demonstrates a shift from the depiction of protagonists and apparatuses (often as drawings or engravings as it only became technically feasible to print photographs in large editions with the rise of halftone printing in the 1880s) to something that unfolded as "a pictorial history of the photographic" and a "new paradigm of media historiography." This new paradigm, says Siegel, was born from the spirit of the photobook. The term "photobook" is misleading here, especially in English, but meanwhile also in German, where *Fotobuch* has come to mean something different than photo album. It is this to which Siegel alludes when he writes that early chroniclers and historians of the medium discovered the photograph in the private album as an im-

portant source for their research into early photographic materials, found among the collections of museums, associations, and societies. Siegel cites Helmut Bossert and Heinrich Guttmann's not so widely known 1930 book *Aus der Frühzeit der Photographie 1840–70: Ein Bildbuch nach 200 Originalen* (The Early Days of Photography, 1840–70: A Picture Book of 200 Reproductions of Originals). The authors were inspired by visual juxtapositions from family albums and recognized the importance of the hitherto largely unexplored and hidden archive of photography's history in private hands. According to Siegel, the aesthetic approach taken by Bossert and Guttmann can be read as an invitation to look into family albums not only for the images of ancestors to be found there, but even more so to express concern for the history of an image medium (Bildgeschichte). Hence, the book *Aus der Frühzeit der Photographie* can be seen as an attempt to assemble a visual history of the medium (Bildgeschichte des Mediums), even though I think that a pure pictorial history of photography must be considered an oxymoron because the predominant medium of history is writing.

Siegel's essay illustrates that the history of photography – and the intersection of image and text – is decisively shaped by technological de-

1839 to the Present Day (1949), first published as a catalogue for the centennial exhibition at MoMA, New York, in 1937, is perhaps the most influential. The photobook, in the sense of a combined visual-textual history of the medium, is likely to have also expedited the status of the medium as a serious academic research area (although for a long time informed by art-historical models). It is a pity that Siegel does not conclude by referring to our current digital, hyperlinked, and networked media condition, through which media-historiographical models can be radically reconsidered once more. But this is not to be expected in a volume in a series called *Ästhetik des Buches* (Book Aesthetics).

Taco Hidde Bakker works as a writer, translator, researcher, and sparring partner for artists. His first essay collection, *The Photograph That Took the Place of a Mountain*, was published by Fw:Books in 2018.

Michalis Pichler (Hg.): Publishing Manifestos

The MIT Press, Cambridge, MA/London; Miss Read, Berlin 2019

von Regine Ehleiter

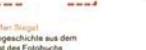


Spread from: Steffen Siegel, Fotogeschichte aus dem Geist des Fotobuchs, 2019, pp. 64–65.

velopments, for example in the context of book production and in terms of high-quality printing of photographic reproductions. He also shows how it is shaped by new methods of research into the history of a relatively young medium like photography. The fact that the centennial of photography's official birthdate (1839) was around the corner in the late 1920s and early 1930s might also have contributed to a scrutinous and experimental reconsidering of photography's origins.

In his essay's conclusions, Siegel discloses another meaning of the confusing term photobook. Now it refers to the type of history of photography in book format that came into vogue starting in the 1930s, of which Beaumont Newhall's *The History of Photography from*

Steffen Siegel: Fotogeschichte aus dem Geist des Fotobuchs (= Ästhetik des Buches, ed. by Klaus Detjen, vol. 11).



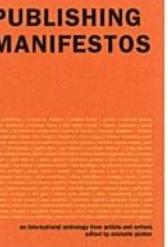
Wallstein Verlag, Göttingen 2019 (ger.). 88 pages, 13 × 20.5 cm, 27 b/w illustrations. € 14.90 / ISBN 978-3-8353-3469-4

zu dem bereits im Vorjahr ein Messekatalog als »Betaversion« der nun vorliegenden, deutlich erweiterten Anthologie erschien.

Das dadurch entstandene vielstimmige Curriculum zur Geschichte des Publizierens umfasst inspirierende und feinsinnige Texte etwa von Gertrude Stein, El Lissitzky und Jorge Luis Borges. Enthalten sind aber auch der geradezu kanonische Aufsatz »The New Art of Making Books« (1975) von Ulises Carrión sowie das in der Szene Kultstatus genießende »Artists' Books Fruit Salad Diagram« des ehemaligen MoMA-Bibliothekars und Künstlerbuchhistrikers Clive Phillpot, der 1982 die Bedeutung des Begriffs »Bookworks« durch eine Illustration eines Apfels, einer Zitrone und einer Birne veranschaulichte, die einander überlappen. Weniger offensichtlich ist der Bezug zum Thema bei Oswald de Andrades »Anthropophagischem Manifest« aus dem Jahr 1928, der darin eine freie, klassenlose Gesellschaft heraufbeschwört und die Eigenschaft der brasilianischen Kultur diskutiert, sich andere Kulturen »kannibalisierend« einzuerleben. Um den Status dieses Texts im Gesamtantritt zu rekonstruieren, hilft ein Blick auf Pichlers eigene künstlerische Praxis und speziell seine Auseinandersetzung mit Appropriationsstrategien.

Michalis Pichler veröffentlichte in den letzten Jahren eine Serie von Publikationen unter dem Titel *greatest hits*: Hierfür nahm er genre-prägende Künstlerpublikationen, etwa Stéphane Mallarmés *Un coup de dés jamais n'abolira le hasard* von 1897 oder Ed Ruschas *Twenty-six Gasoline Stations* aus dem Jahr 1963, zum Ausgangspunkt einer künstlerischen Aneignung. Auch mehrere konzeptuelle »Katalogausstellungen« von Seth Siegelaub interpretierte Pichler neu, indem er deren Layout und Konzept kopierte und Künstler*innen zur Anfertigung neuer Beiträge einlud. Analog zu diesen spielerisch-experimentellen Auseinandersetzungen – und keinesfalls wortwörtlich – ist auch der Titel *Publishing Manifestos* zu verstehen, denn weder ist Pichlers Anthologie eine Ansammlung von »Manifesten« im herkömmlichen Sinn, noch geht es nur um das Publizieren der in der Anthologie versammelten Texte. Den Herausgeber interessiert die deutlich weiter gefasste Frage nach zeitgenössischen Methoden der Präsentation und Distribution von Kunst. Man wird dieser im hochrenommierten akademischen Verlag MIT Press erschienenen Anthologie somit am besten dadurch gerecht, wenn man sie, statt

PUBLISHING MANIFESTOS
Hrsg. von Michalis Pichler.



Mit Beiträgen von Tauba Auerbach, Ntone Edjabe, General Idea, Karl Holmqvist, Gertrude Stein, Lawrence Weiner, Jan Wenzel, Stephen Willats u.a. (eng.). The MIT Press, Cambridge, MA/London; Miss Read, Berlin 2019. 340 Seiten, 17.5 × 24.5 cm, 69 SW-Abbildungen. \$ 29.95 / ISBN 978-0-262-537-186