

# Ende des Originals? Kunst online besichtigen

Universität Bern, Institut für Kunstgeschichte  
Abteilung für Kunstgeschichte der Moderne und der Gegenwart  
Dr. des. Yvonne Schweizer



Museum Selfies



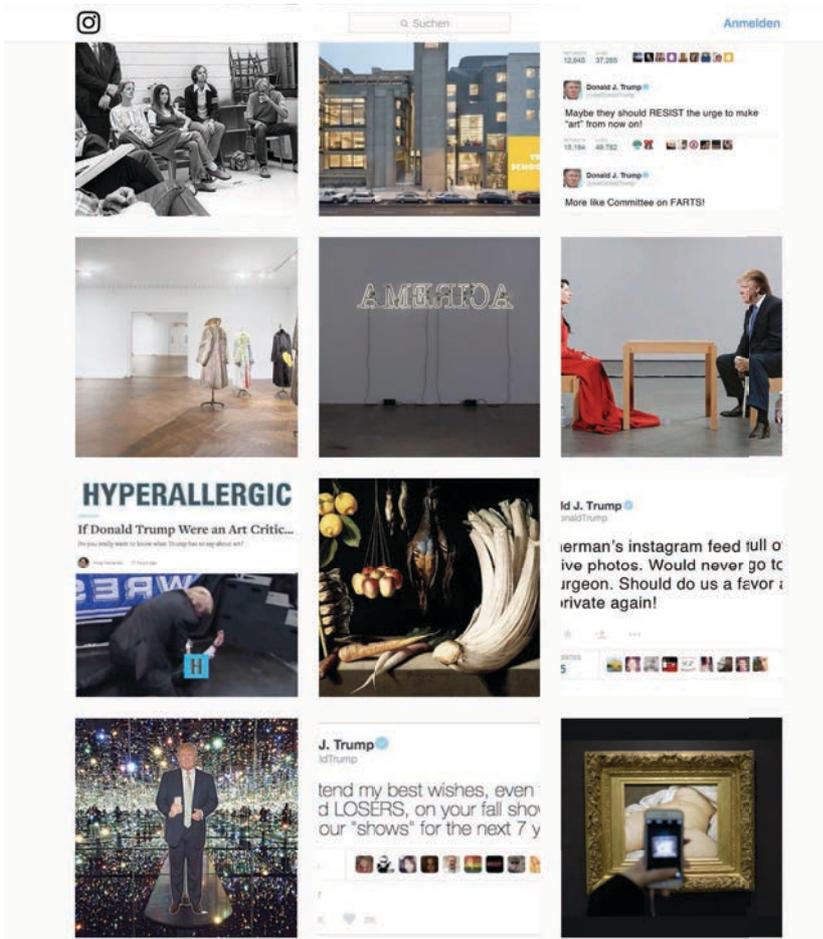
Rijksmuseum App



When the girl you like  
says she's a vegan

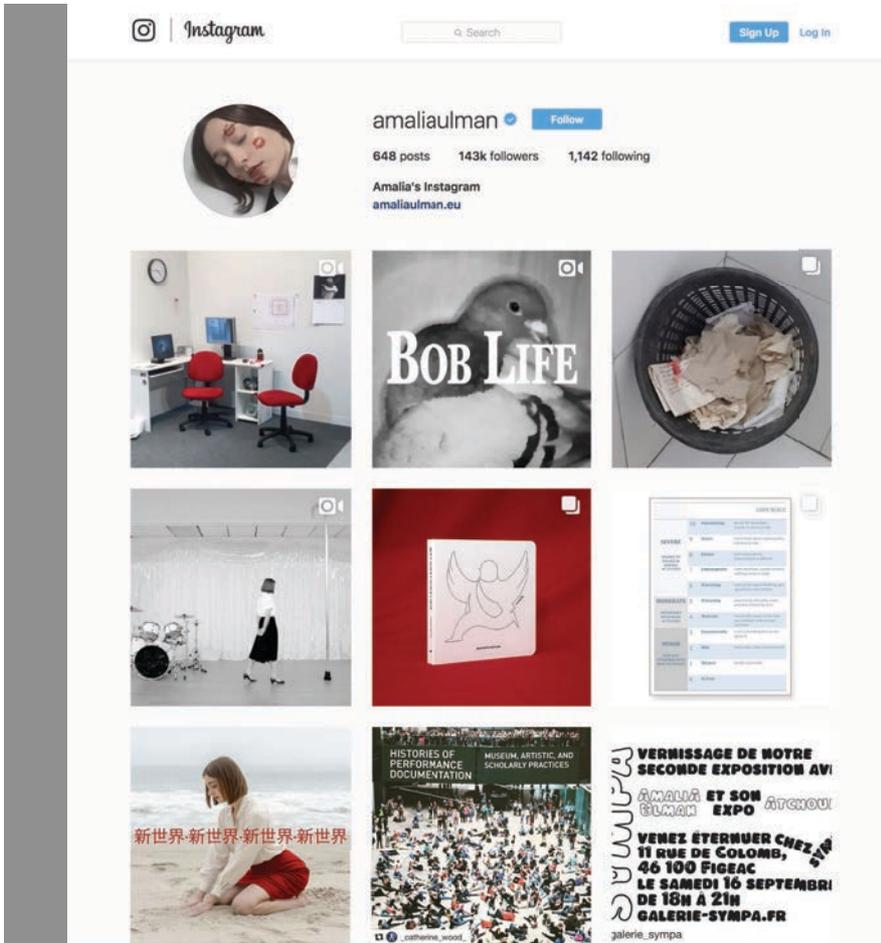


Meme

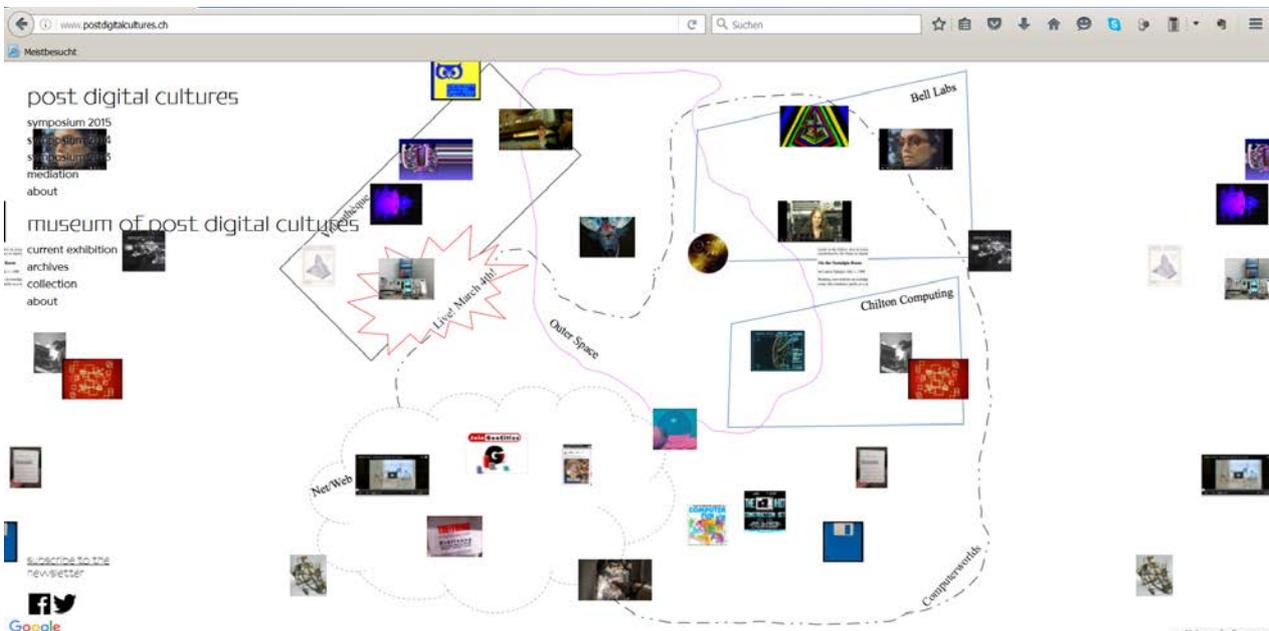


Instagram-Account  
djtrump\_artcritic

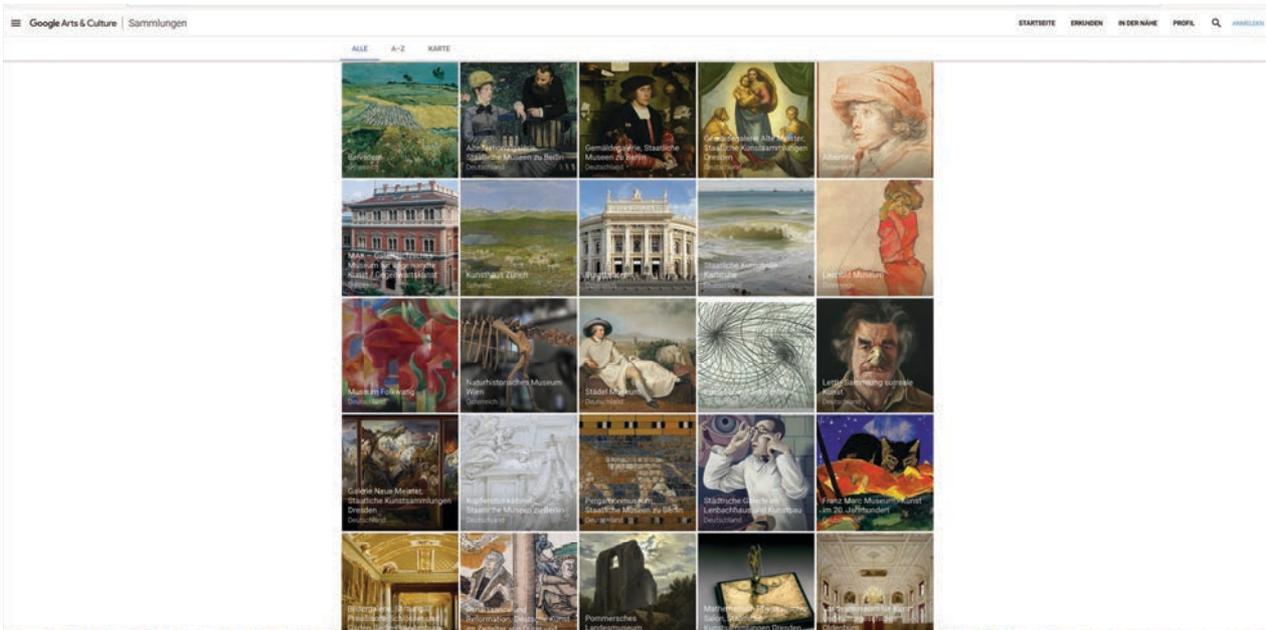
- digitale Sammlungspräsentation
- online-Ausstellung



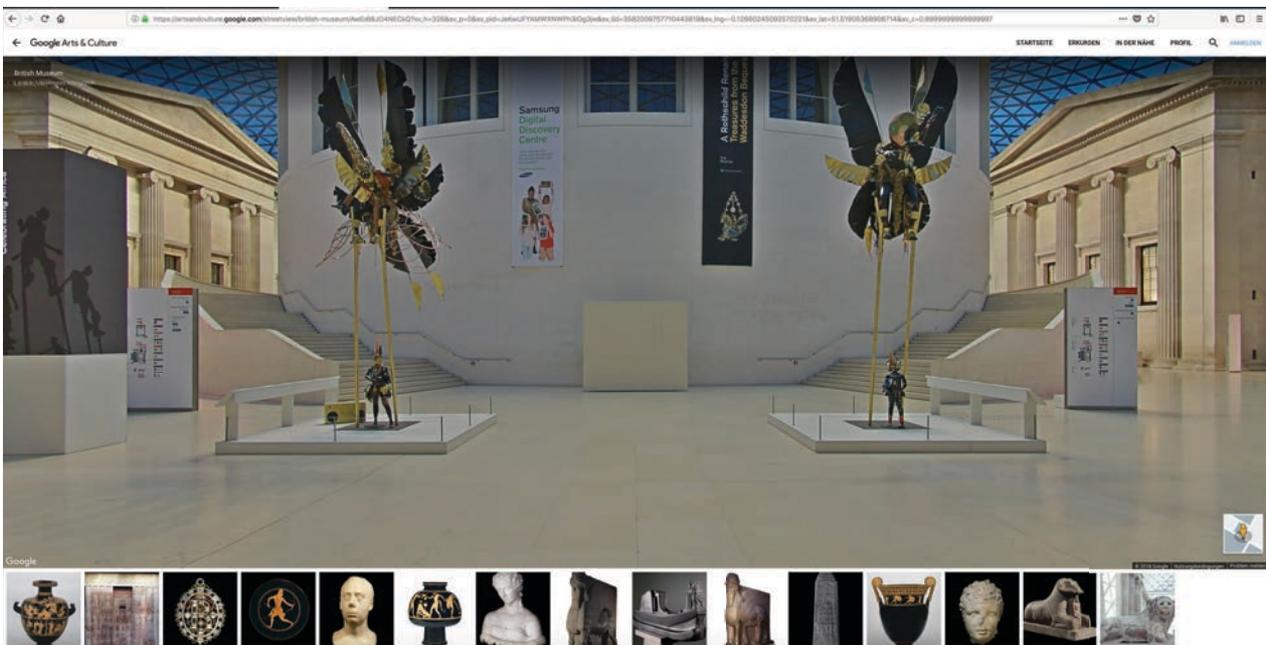
Amalia Ulman,  
*Privilege,*  
 2016/17



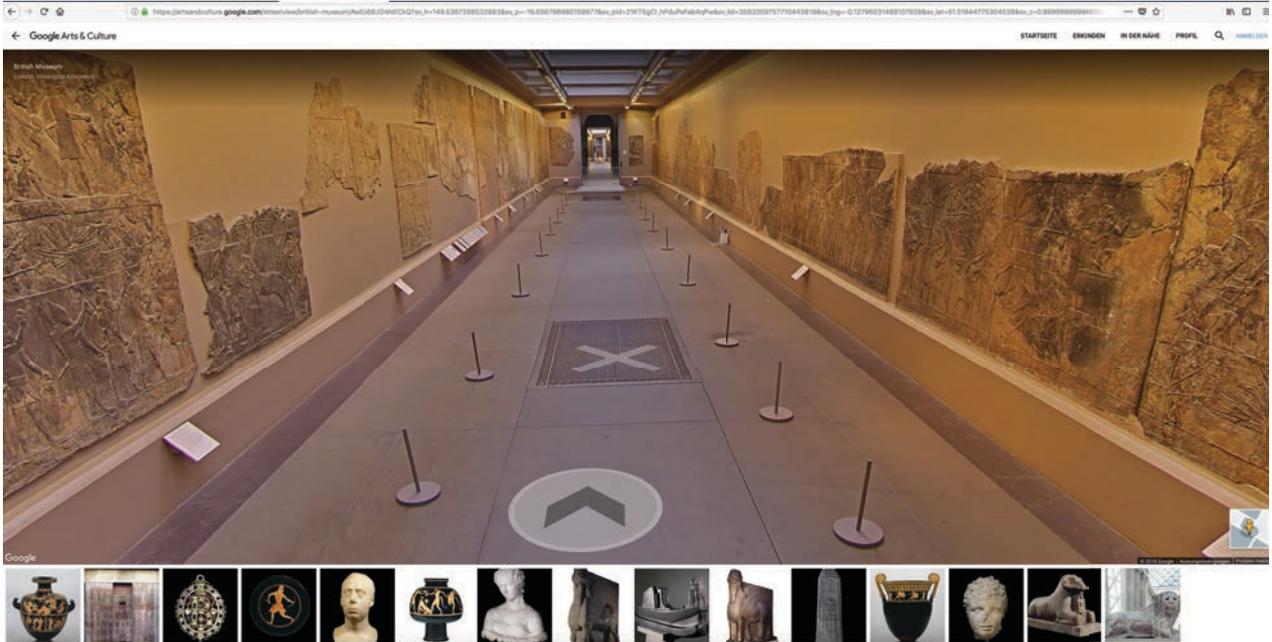
museum of post-digital cultures (2016)



Google Arts & Culture (11.3.2018)



Google Arts & Culture, Ansicht des British Museum (11.3.2018)



Google Arts & Culture, Ansicht des British Museum (11.3.2018)

### The Rosetta Stone 196 BC

British Museum

**DESCRIPTION**

**More Details**

A valuable key to the decipherment of hieroglyphs, the inscription on the Rosetta Stone is a decree passed by a council of priests. It is one of a series that affirm the royal cult of the 13-year-old Ptolemy V on the first anniversary of his coronation.

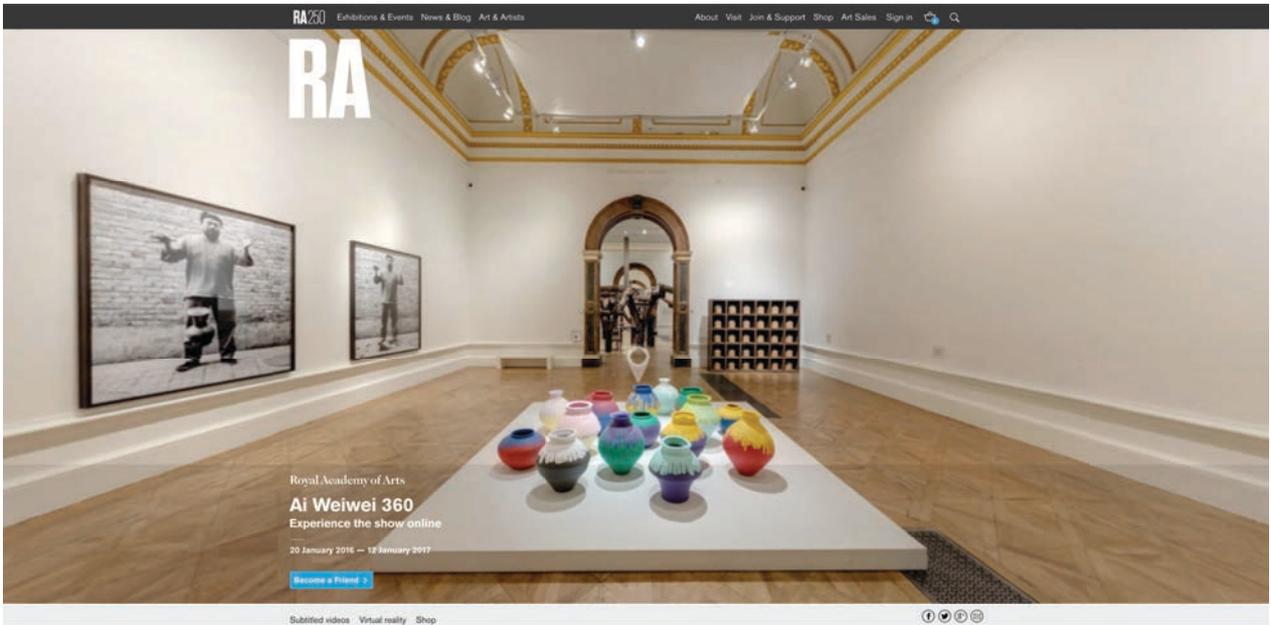
In previous years the family of the Ptolemies had lost control of certain parts of the country. It had taken their armies some time to put down opposition in the Delta, and parts of southern Upper Egypt, particularly Thebes, were not yet back under the government's control.

Before the Ptolemaic era (that is before about 332 BC), decrees in hieroglyphs such as this were usually set up by the king. It shows how much things had changed from Pharaonic times that the priests, the only people who had kept the knowledge of writing hieroglyphs, were now issuing such decrees. The list of good deeds done by the king for the temples hints at the way in which the support of the priests was ensured.

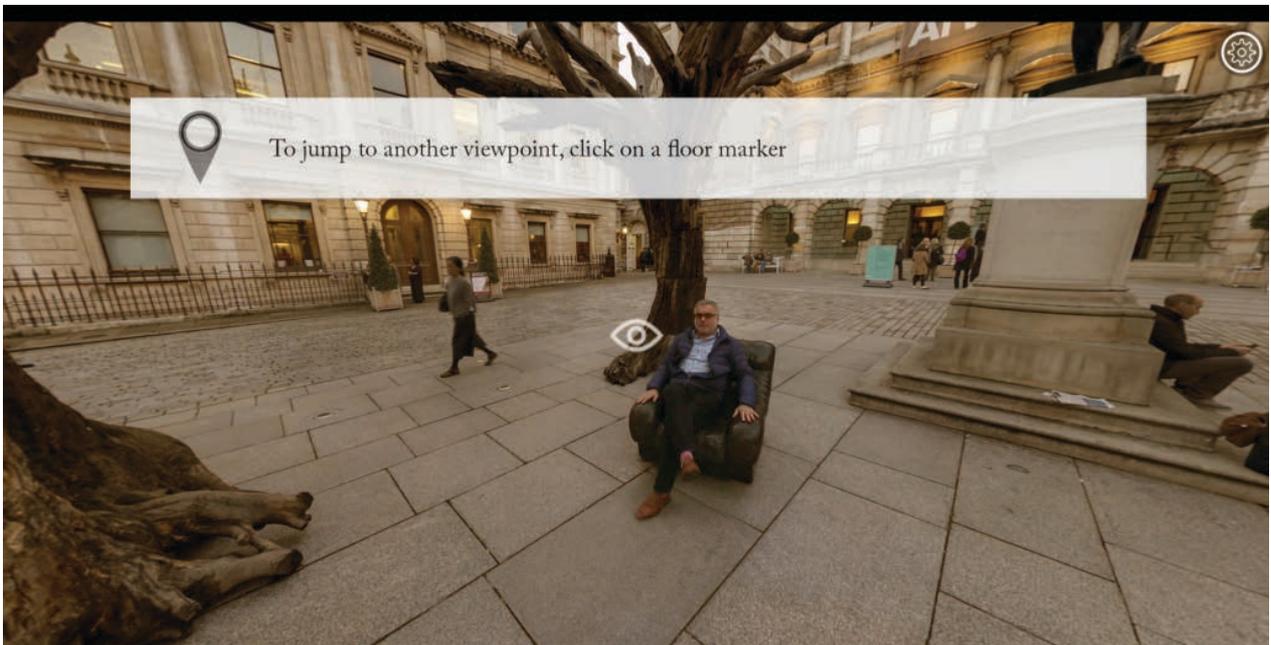
The decree is inscribed on the stone three times, in hieroglyphic (suitable for a priestly decree), demotic (the native script used for daily purposes), and Greek (the language of the administration). The importance of this to Egyptology is immense.



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*Ai Weiwei 360, Royal Academy of Arts, 2016*





*Simulated / Fake WebVR Model*  
For real WebVR mode with headset tracking, either use a WebVR-API-capable desktop browser or a mobile device and a VR headset.





panthermodern.org, Kim Laughton, 2015

# PANTHER

ROOM SEVENTEEN: THE BEAUTY OF THE BAUD  
ROOM SIXTEEN: ANGELA WASHKO  
ROOM FIFTEEN: KATIE TORN  
ROOM FOURTEEN: JONATHAN MONAGHAN  
ROOM THIRTEEN: CLAUDIA HART  
ROOM TWELVE: MOREHSHIN ALLAHYARI AND ANDREW BLANTON  
ROOM ELEVEN: VINCE MCKELVIE  
ROOM TEN: MSHR - BRENNA MURPHY AND BIRCH COOPER  
ROOM NINE: MARK DORF  
ROOM EIGHT: KIM LAUGHTON  
ROOM SEVEN: PUSSYKREW  
ROOM SIX: VSMT  
ROOM FIVE: CAROLYN FRISCHLING  
ROOM FOUR: ALFREDO SALAZAR CARO  
ROOM THREE: EMILIE GERVAIS  
ROOM TWO: EVA PAPAMARGARITI  
ROOM ONE: OLIVER HADUTSHEK

ABOUT

<3 open internet

panthermodern.org, gegründet 2013



Panther Modern is a file-based exhibition space,  
encouraging artists to create site-specific installations for the internet.

Founded 2013

Each project shown at Panther is given a unique structure in the format of a 3D model file, which built to engage the artist and their process of making. Given the variety of methods available to produce works in virtual space, the artist is able to choose the format in which they will share their installations. Completed rooms are added to the existing architecture, allowing the shape of Panther Modern to change with each project.

Panther is a saunter, a slow walk through time and the story of art. We do not have a regular release calendar, but we hope you'll join us for new projects as they happen.

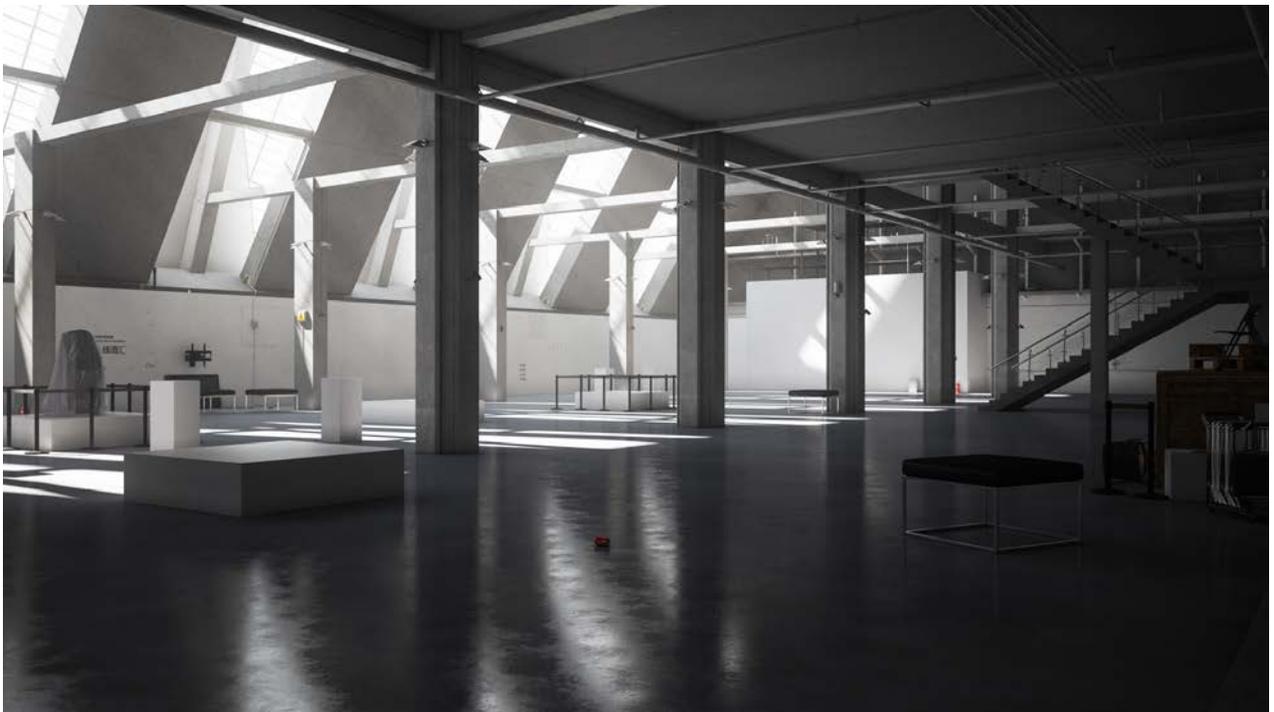
Curated by LaTurbo Avedon

Installations by:

Room One: Oliver Hadutschek  
Room Two: Eva Papamargariti  
Room Three: Emilie Gervais  
Room Four: Alfredo Salazar Caro  
Room Five: Carolyn Frischling  
Room Six: VSMT  
Room Seven: Pussykrew  
Room Eight: Kim Laughton  
Room Nine: Mark Dorf  
Room Ten: MSHR - Brenna Murphy and Birch Cooper  
Room Eleven: Vince McKelvie  
Room Twelve: Morehshin Allahyari and Andrew Blanton  
Room Thirteen: Claudia Hart  
Room Fourteen: Jonathan Monaghan  
Room Fifteen: Katie Torn  
Room Sixteen: Angela Washko



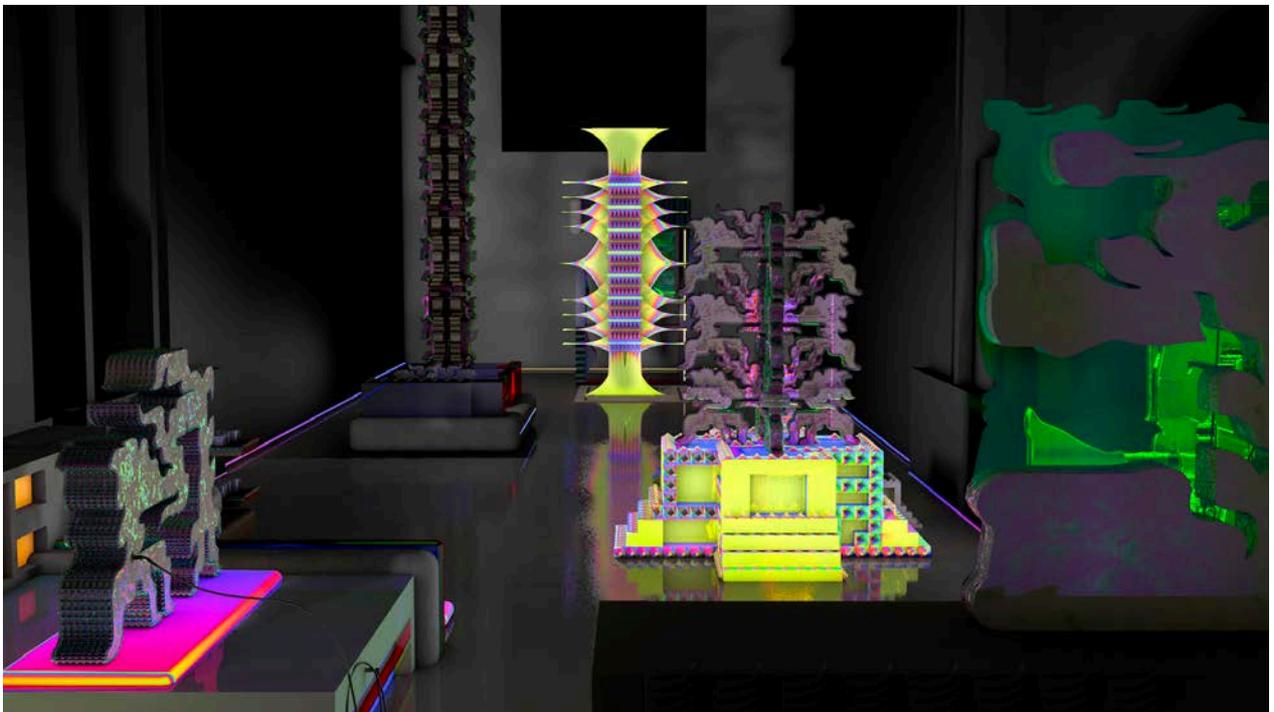
panthermodern.org



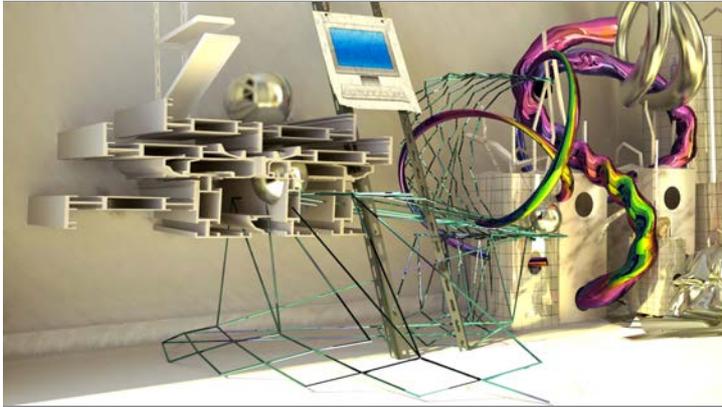
panthermodern.org, Kim Laughton, 2015



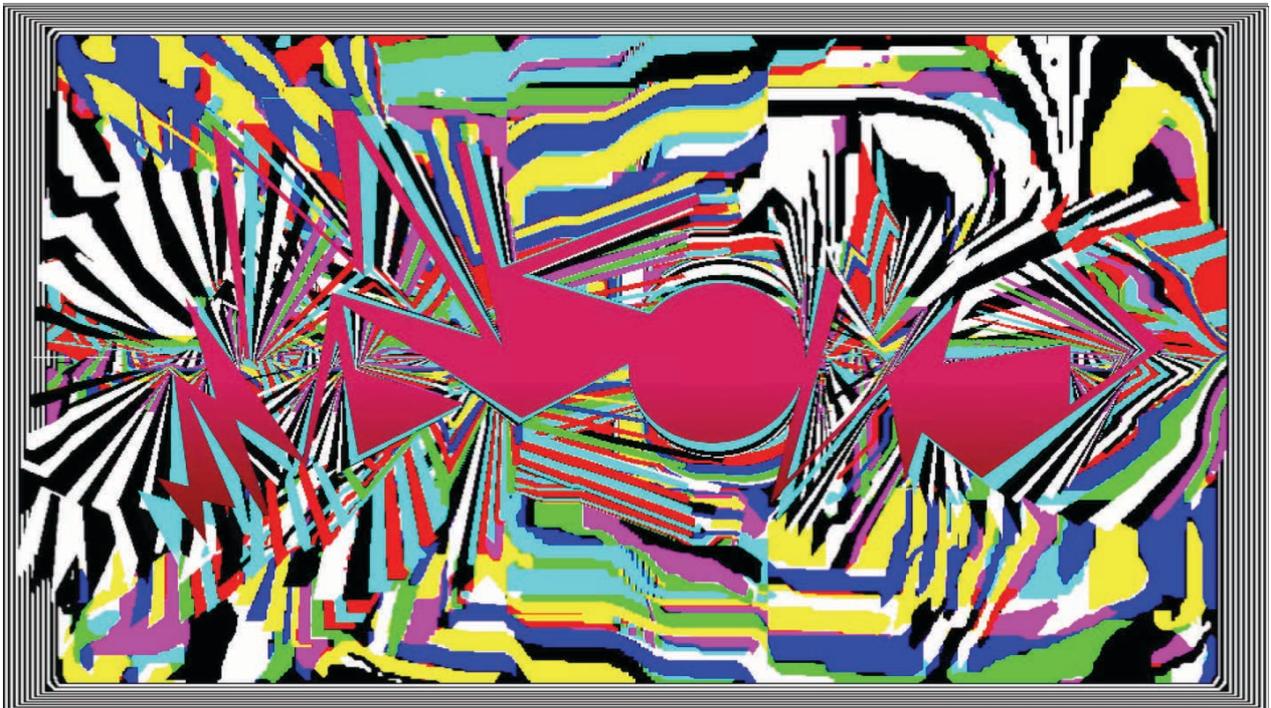
panthermodern.org, Kim Laughton, 2015



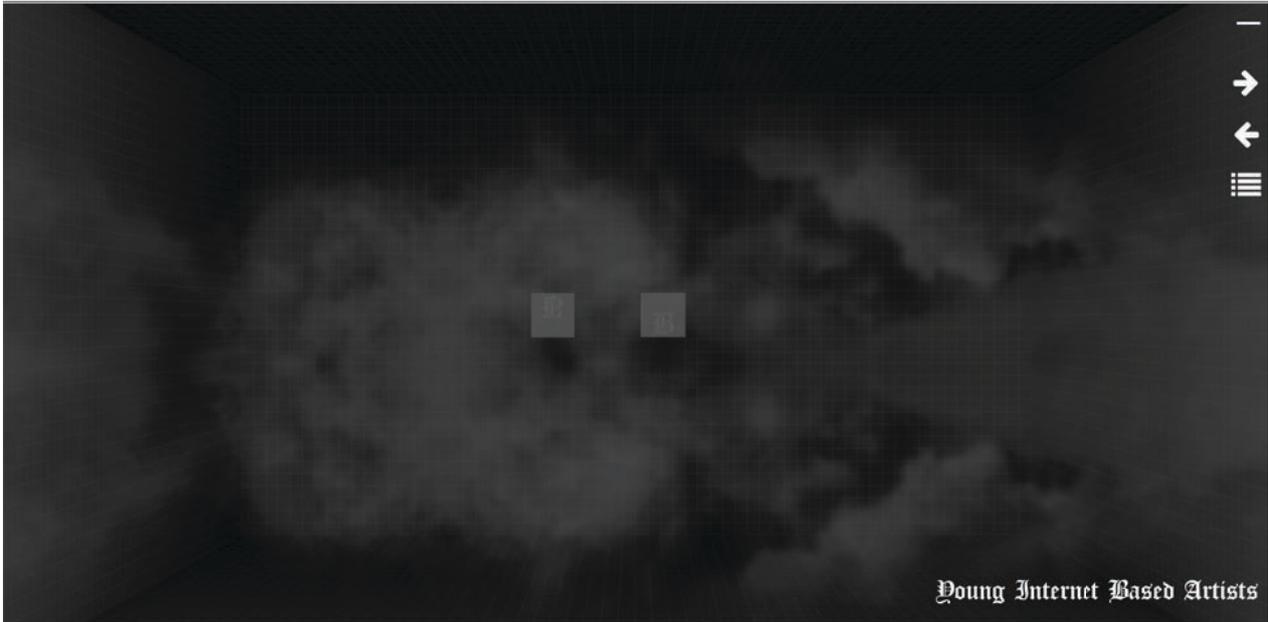
panthermodern.org, MSHR - Brenna Murphy and Birch Cooper, 2015



panthermodern.org, Eva Papamargariti, 2014



The Wrong Biennale 2017/18, Werbebild



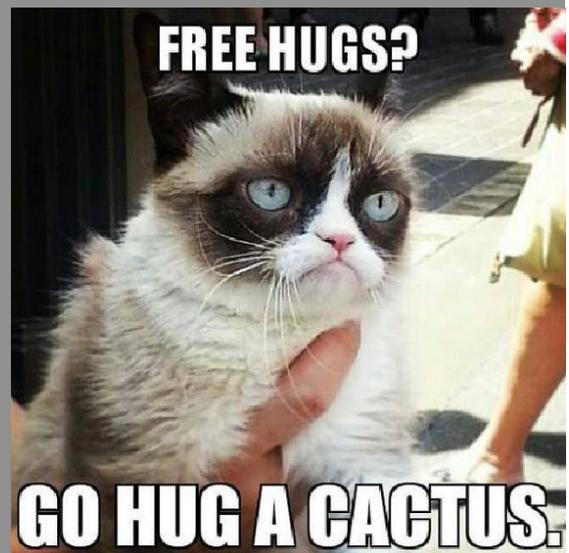
Ansicht The Wrong Biennale, Pavillon der Young Internet Based Artists, 2018



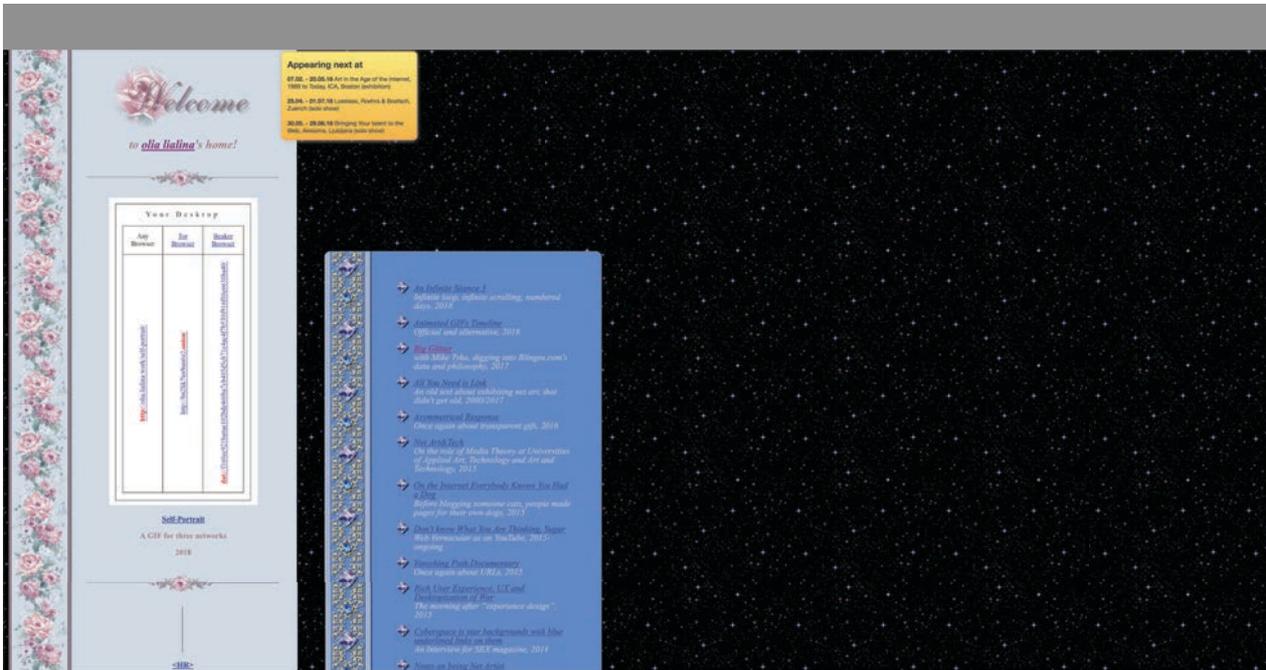
Ansicht The Wrong Biennale, Pavillon der Young Internet Based Artists, Künstlerin: LaTurbo Avedon, 2018



Ansicht The Wrong Biennale, Pavillon der Young Internet Based Artists, 2018



Grumpy Cat Memes



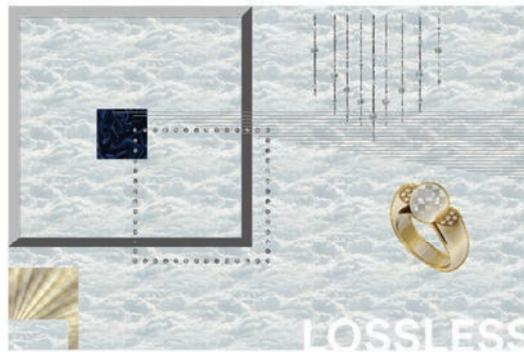
Olia Lialina, Net Art auf art.teleportacia.org, seit 1998 (11.3.2018)

ROEHR'S & BOETSCH

EXHIBITIONS FAIRS ARTISTS GALLERY MAILING LIST CONTACT

OLIA LIALINA - LOSSLESS  
26. 4. - 23. 6. 2018

ABOUT



f i t

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Galeriepräsenz Olia Lialina, Roehrs und Boetsch, Zürich 2018

## AN INCOMPLETE TIMELINE OF ONLINE EXHIBITIONS AND BIENNIALS

This timeline was made possible by the generous support of Cory Arcangel, Claude Closky, Michael Connor, Lauren Cornell, Rafael Dörig, Martin Germann, JODI, Mitos Manetas, Eva and Franco Mattes, Domenico Quaranta and Billy Remekamp.

1991

### THE THING

thing.net

THE THING is a center for new media practice and theory, social forums and online art projects founded by Wolfgang Staehle. In 1991, THE THING took the form of a dial-up bulletin board system that facilitated discussion and experimentation, primarily within the New York City arts communities. In 1995, THE THING launched its website bbs.thing.net.

1993

### artnetweb

artnetweb.com

artnetweb is a network of people and projects investigating new media in the practice of art founded by Remo Campopiano and Robbin Murphy.

### MOCA

moca-virtual-museum

Museum of Computer Art, founded by Don Archer and Bob Dodson, is an archive and exhibition space for digital artwork.

### starDOTstar

Online exhibition organized by Lars Ejsssen featuring works by Remco Visanderen, Diederik Martens and Lars Ejsssen.

1994

### AdaWeb

adaweb.com

Adaweb is an online art site founded by John Borthwick and Benjamin Well presenting works by artists such as Jenny Holzer, Julia Scher, David Baraka, Lawrence Weiner, Vivian Selbo, JODI, Doug Aiken and Dean Kuipers, among many others.



Oliver Laric, *An Incomplete Timeline of Online Exhibitions and Biennials*, 2013



### Websites

websites  
exhibitions  
texts  
tools  
etc.  
contact  
password

2011



cart stop .ge .com



mary moment .com

2011



email sequence .com



the grey .com



near next .com



watch you rest .com



double never .com



look unrelated .com



lots of many .com



egg mine .com

2014

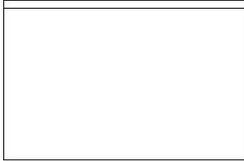


Homepage Rafael Rozendaal (11.3.2018)

RR

Rafaël Rozendaal

url title .com  
website, 2014  
unique



page 1 of 4

(NAME OF ARTIST) WEBSITE SALES CONTRACT / CERTIFICATE OF AUTHENTICITY  
(hereinafter: 'CONTRACT')

**The Undersigned:**

A. [Name of artist] a \_\_\_\_\_ citizen, with e-mail address \_\_\_\_\_  
(hereinafter: ARTIST).

&

B. the last mentioned owner on page 4 (hereinafter: OWNER).

**Taking into account:**

- that ARTIST has created a website, (hereinafter: ARTWORK), consisting of a website, its domain name and this CONTRACT;
- that ARTIST and OWNER envision having the ARTWORK preserved and exhibited in the best possible way;
- that OWNER desires to purchase the ARTWORK and that ARTIST is willing to sell the ARTWORK to OWNER, subject to the rights and obligations set forth herein; and
- that OWNER may transfer the ARTWORK to a subsequent OWNER subject to the limitations set forth below.

**Have agreed the following:**

- Artwork.** ARTIST has created an ARTWORK, consisting of a website, its domain name and this CONTRACT.
- Purchase.** OWNER shall purchase ARTWORK for valuable consideration paid to ARTIST or ARTIST'S agent.
- Delivery.** The delivery of the ARTWORK, pursuant to paragraph 4, shall take place within thirty (30) days after payment to ARTIST or his agent.
- Transfer of electronic data.** Upon signing this CONTRACT, ARTIST will provide OWNER with a signed and numbered disc, containing:
  - online files, necessary to run the website;
  - exhibition files, which will be self playing and compatible with both mac and pc;
  - source files, which can be used for future restoration; and
  - reference images, which may only be used for purposes for which ARTIST has given written consent.
- Transfer of domain name.** Upon receipt of valuable consideration pursuant to paragraph 3, ARTIST will transfer the domain name to OWNER.

page 2 of 4

Vertrag Rafael Rozendaal



Katja Novitskova, *Pattern of Activation (on Mars)*, Ansicht  
Berlin, Galerie Kraupa-Tuskany-Zeidler 2014

discover THE DIS BLOG

Katja Novitskova | Spirit, Curiosity and Opportunity

May 09, 2014 6:17 P

Twitter Like 113



Pattern of Activation (on Mars), 2014. Installation: photo backdrops, stones, Accelerated Growth Potential, 2013, polystyrene rubber, aluminum stand, Approximation Mars II, 2014, digital print on aluminum, cabinet display

"The notion of a survival guide arises as an answer to a basic human need to cope with increasing complexity. In the face of death, personal attachment and confusion, one has to feel, interpret and index this ocean of signs in order to survive."

— Katja Novitskova, "Post Internet Survival Guide 2010"

Katja Novitskova's exploration of human condition and the objects it renders into the world have taken her to Mars, where new forms are being discovered in the dim light of a Martian sunset. Using high-resolution images captured by NASA mission robots Spirit, Curiosity, and Opportunity, Novitskova integrates unusual shapes into the fossilized landscape of Mars' terrain, creating images that disturb the human conscious to a point of disruption.

Spirit, Curiosity and Opportunity is a continuation of Novitskova's 2012 solo exhibition, MACRO EXPANSION, in which she examines the perception of natural, contemporary visual forms as they are disseminated online. She returns these acquired forms to their ancient socio-material origins, creating idealized future environments, which themselves mimic forms that have evolved over millions of years to a comfortable human familiarity.

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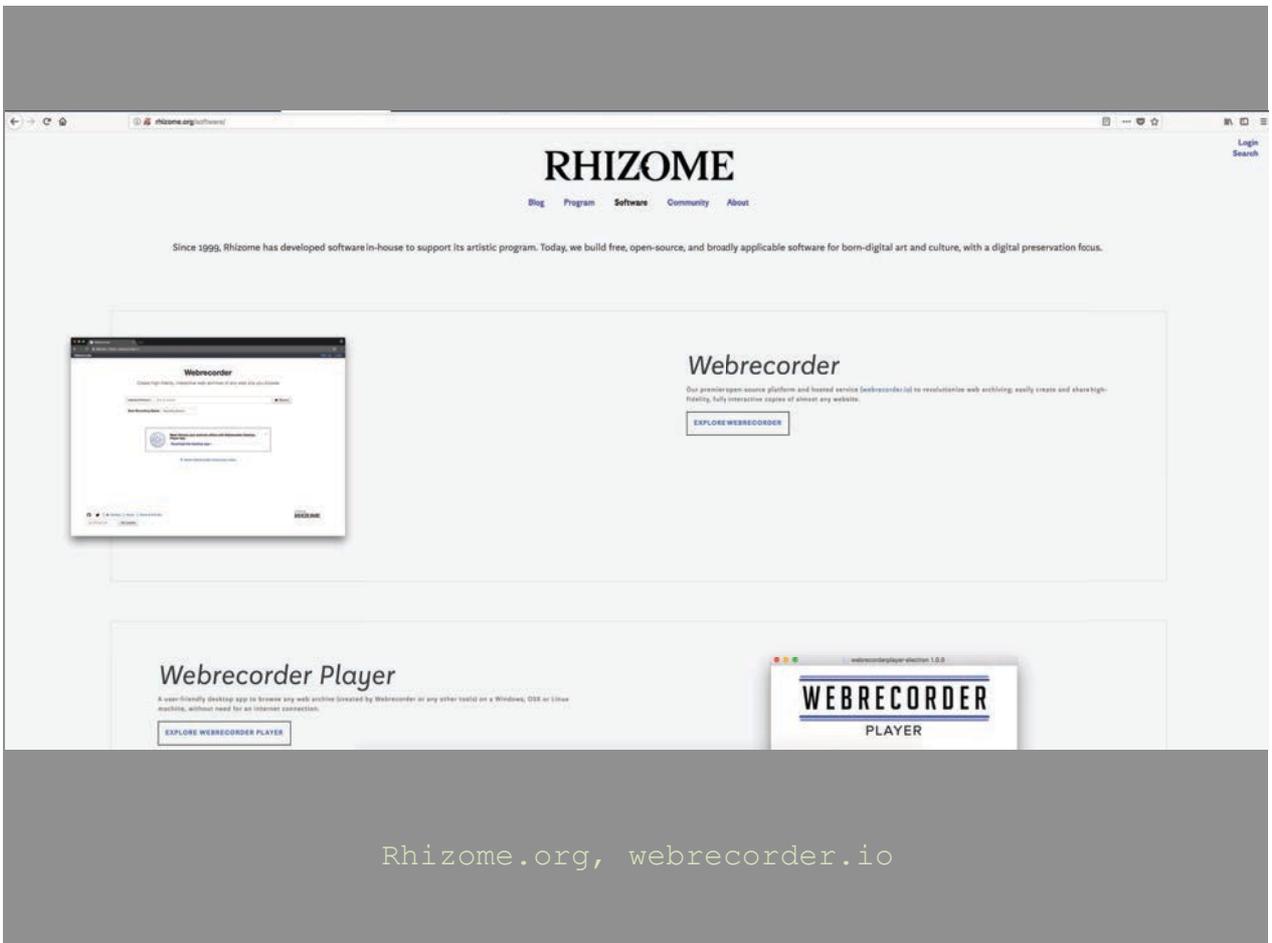
CONTRIBUTORS



Cracksmurf

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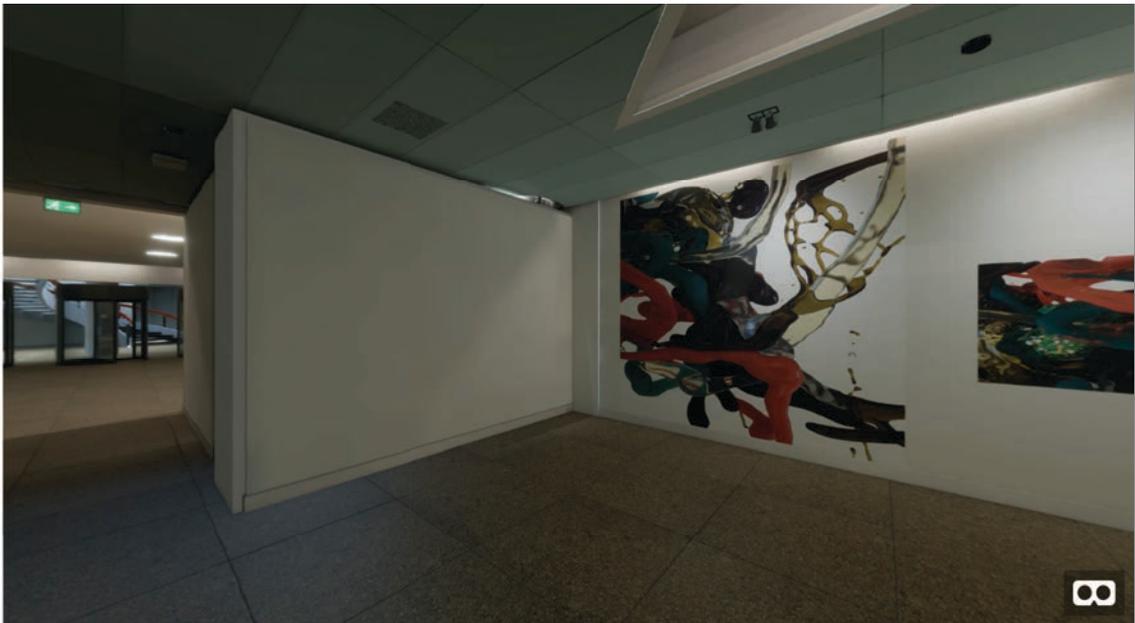


Timo Baier und Benjamin Marland, *A Future Prequel*, 2017, VR-Ausstellung der Mobiliar

Kunst & Nachhaltigkeit Vol. 8: digital, real  
Wie die Kunst zwischen Welten surft  
"A Future Prequel"  
VR-Ausstellung von  
Timo Baier und  
Benjamin Marland

Vor ►  
Zurück ◀  
Kontakt

Zurück zur Ausstellung  
die Mobiliar



Timo Baier und Benjamin Marland, *A Future Prequel*, 2017,  
VR-Ausstellung der Mobiliar

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