22   Crossing-Over of Art History and Media History in the Times of the Early Internet—with Special Regard to THE THING NYC

Susanne Gerber

Crossing-over is a term used in genetics to describe a chromosomal event, which leads to new combinations of genes. In this chapter, the term is used for a cultural phenomenon. In the early days of the Internet, art history crossed the path of media history, and, subsequently, both disciplines conveyed characteristics of each other.

In the years after 1990, in an era of the rise and fall of the new economy, the phenomenon of "net art" emerged. Yet about a decade later, net art submerged in the art world. Although promising artists had created widely accepted work, net art as such was exceeding the concept of "art." In an interview from around this time, Wolfgang Staehle, artist and founder of THE THING NYC, posed the questions, "Where and how should art projects exist on the Internet?" and "How in 'real life' ought art projects reflect the conditions under which they are created?" His answer was, "Network features include immateriality, immediateness of transmission, and global access. These are interesting factors for artistic endeavor (intervention)."[1]

Art works examining the Internet did not lead to regaining the utopian potential of art, but its social, aesthetic, and conceptual approach referenced the future role of digital communication—crossing boundaries and thus directly impacting the social reality of life.

This chapter documents the role of communication in the art network THE THING and how it was realized.

The Founding of THE THING NYC: Theory and Practice

To begin, we look at the mathematician, artist, and theorist, Peter Weibel. In his theories, he uses the term "info-sphere" to summarize media-based communication between humans, communication between humans and machines, and communication between machines. Weibel considers the present and future development of the info-sphere as the logical and necessary consequence of the evolution of life forms.[2]

"What is the info-sphere?", Peter Sloterdijk asks in his "Spheres Trilogy" of *Bubbles, Globes*, and *Foams*.[3,4] The ancient doctrine of the Sphärik (Spheres) describes a shell-like, all-encompassing, rich in associations, self-referential, linked Cosmos. So the info-sphere has to be imagined as an exuberant universe of (technically) mediated human extracorporeal communication—which Weibel denotes as exo-evolution. The history of religions, the sciences, the arts, and the media all can be read as the progress of exo-evolution. The latest chapter in the history of the info-sphere is the history of the Internet.

The Internet, although born from the spirit of the military, in the early years developed as the bearer of a new idea of freedom and equality. The credo was, "We want no Kings, Presidents and elections. We believe in rough consensus and an executable code,"[5] which resulted in the formation of a community of network researchers who believed that cooperation among researchers was more powerful than any competition.

A social public domain was built, where everyone was free to read and write, to immerse and create oneself in the emerging World Wide Web and its predecessors—for example, multi-user dungeons (MUDs) that allowed several users to trundle along together on purely text-based message boards, to kill the dragon, to solve puzzles, and to chat with each other.

Initially, game environments, MUDs, and MUDS Object Oriented (MOOs) were subsequently also used for educational and discussion purposes. In 1988, another synchronous communication format was added with Internet Relay Chat (IRC). Bulletin board systems (BBSs) also existed, initially as stand-alone PCs with one or more dial-up connections.

In 1985, Stewart Brand and Larry Brilliant founded the legendary BBS whole earth 'Lectronic link (The WELL) in the San Francisco Bay area. Commercial online services such as CompuServe and AOL also began, and in the late 1980s, these separate networks became gateways to the Internet, allowing the exchange of email and news. To enable access to the Internet for people outside of universities, a series of so-called free nets that served communities and nonprofit endeavors were created. In the transition between the 1980s and 1990s, a rising stream of ads and spam were deployed in the network ("The September That Never Ended," when AOL expanded its membership, was a turning point). In 1990, targeted efforts were undertaken to get commercial and noncommercial information service providers in the network, with commercial Internet providers (ISPs) emerging beginning in 1989 and 1990.

That was the key moment that inspired Wolfgang Staehle to found THE THING in 1991. One of the first and most important art platforms—which entered the new space of data networks to communicate, distribute, and produce—THE THING was a forum for a decentralized, global exchange of information, discussion, and net-based art projects.

We knew this would change everything.

—Wolfgang Staehle

THE THING began in New York City. Nodes followed in Cologne, Berlin, Vienna, London, and Stockholm (view timeline for details). Staehle states, "This development would have a big impact; a transaction would happen much faster, it would have impact socially, politically, in the financial world, in the military, everything would be accelerated; machines would make decisions for us. We knew this would change everything."

During the mid-1990s, the Internet began to grow faster and faster, and a large part of the general population had grasped its importance. With the increasing speed of modems, the Internet flourished and gained popularity. It was also economically more interesting. Many large companies began to use the Internet to present their products on home pages. As the company name and domain (which for commercial providers usually ends with ".com"), thrived in this boom period, it became known as the dot-com boom.

Wolfgang Staehle, the founder of THE THING NYC, was not only at the forefront in this period of the rapid development of media technology, but he was also important in connecting and fostering the possibilities of telecommunications and the idea of net art (net-based art), which was taking hold in the art world.

Indeed, the common assumption that the Internet boom triggered the idea of net art should be reconsidered. Artists had embraced the idea of the network and the network itself before the emergence of electronic networks. Thus, artistic actions were ready and able to recognize the new technological possibilities and dimensions and to further push the boundaries of digital telecommunications before it reached the general public.

Dieter Daniels refers to the group of artists who had the strength and imagination to fuse art and technology together as the "net pioneers." Daniels observes that at the time of the breaking point in art and media history, "a rapidly developing international art found itself racing a fast changing techno-sociological context."[6]

In Daniels' words, the net pioneers investigated the following approaches on the stage of art and Internet:

A critique of the "bourgeois" concept of art, the commercialization and institutionalization of art ...

A kind of "art for all" that would reach its audience directly, bypassing the gatekeepers of the art context …

Collective authorship, or anonymous works, as a critique of the idea of "genius" …

The transition from art to life and politics …

Art that does not want to be recognized as art …

Art as an effect or shock of the real …

Internationalism or non-nationalism …

Reflection on the medium in the medium and the deconstruction of its materialism …

The revision of formalist approaches, as regards the network medium …[7]

The community of telematic artists was first an insider group of worldwide active, technological-oriented artists, and the new free spaces were acknowledged as liberties from the regulatory mechanisms of the art scene. The ideas of networking, sharing, and collaboration energized a desire for a new art, which was more direct, transparent, varied, faster, smarter, and fun; more about communication than ever before; and with the intention of exceeding the scope of the meaning of what constituted art in the future. In Staehle's words,

In those days there was a movement, an institutional critique … the ironic thing about that was that the institutions very rapidly caught up with it, framed it, and then re-institutionalized it themselves. So I thought, someone needs to actually try to do that again outside of this institutional framework … rather, we chose very deliberately to take an outsider position, simply to create a discourse that might possibly be independent of the constraints that impose institutions always … to be able for once, to talk freely about the whole phenomenon of art.[8]

Examining the individual elements that comprised THE THING, it becomes clear how it had already anticipated and realized the entire spectrum of communication potentials that the Internet offers.

THE THING's menu includes features such as threads, thing.review, audio, video, projects, and editions:

THREADS were moderated message boards with topics ranging from aesthetics to politics; from net activism to issues of net-specific art.

RADAR was an exhibition calendar with moderated events.

FOG-CHAT was an anonymized chatroom.

THING.REVIEW presented critical essays regarding exhibitions, books, films, new media, and other cultural phenomena. Readers could add their own comments, in effect opening the various essays up for discussion.

VIDEO offered video-on-demand.

AUDIO offered nonstop "RealAudio" music by leading groups in the avant-garde music scene, samples by invited DJs, and artists' sound works—ranging from radio plays to sound collages.

PROJECTS was THE THING's virtual exhibition space. Since the BBS days, THE THING collaborated with artists to develop specific online works.

EDITIONS was an e-commerce shop that offered art editions—electronic as well as object editions—published by THE THING in collaboration with artists. The edition series was pioneered by THE THING in 1993 to provide a financial venue for artists and to benefit the nonprofit THING.

Interview with Wolfgang Staehle /Susanne Gerber, September 2014

SG: Wolfgang, when you dream about THE THING, now with the distance of some years, what comes to mind?

WS: Nice question, ok, let's daydream. What I see now is my old Amiga computer and my first modem, back then, something most people had no idea what to use it for. Then I see the spaces in which THE THING came into being. First there was the basement space at 44 White Street in Tribeca. You went downstairs to a different world. Monitors, cables, modems, a fan—quite a science fiction ambience, a kind of cyber cave. Then in 1995 a very different feeling when we moved into a loft on the 16th floor of the Starrett Lehigh Building in Chelsea. Nineteen thirties industrial charm, an Internet company office with a vintage seating corner and a panoramic view of the Hudson—very cinematic. Then a few years later, we moved onto the fourth floor in the same building, a bit closer to earth and more affordable during the real estate boom. But the much larger space which connected and encompassed everything was of course the virtual space of THE THING. This electronic network in which and with which we lived, for which we worked, which grew bigger, which gave us headaches and an infinite amount of fun. The network of THE THING was worldwide and very much alive.

SG: What kind of role had your friends, the users, co-workers, artists, and other interested people?

WS: There was this contagious enthusiasm for what was suddenly possible, combined with a sense of play and a curiosity for what would happen next. There was this inspiring community feeling that we were able to reframe the discourse, that we had the means to realize our ideas independently of the traditional art system. It was a never-ending current of discussions, talks, and debates around the globe. People from all over would come to our office in Manhattan to work with us for a while or realize some specific project. And then, of course, there were the parties. When I see the whole project in its totality today, I see a huge sculpture with concentrations in some parts and countless lines of flow of people and information. The whole thing was a social and technological work of art—a creation and a creature. Did we dream enough?

SG: Can you ever dream enough? Can you mention one art project that stands out?

WS: To pick one is of course difficult, there were so many interesting projects. But one that was really amazing was the "Toywar." A project that we did not initiate, but kind of fell into our lap, since we were asked to host and manage its technical infrastructure. It was a legal fight for the domain etoy.com in 1999/2000. The antagonists were the European art group etoy and the American online toy retailer eToys. The name Toywar originated from the name of the website www.toywar.com which we hosted in New York. The artists were accused of cybersquatting, even though they had registered their domain long before the company eToys was founded. The campaign at its most active phase had about 1,700 international participants and led to all kinds of curious online happenings. The interface with all those funny Lego warriors was not only beautiful, but also functioned remarkably well as a tool for social and political mobilization. As Beuys said, "Democracy should be fun!" Within weeks this crazy propaganda machine led to a dramatic drop of the stock value of eToys. Soon they were trading as penny stock and eToys eventually folded and the artists were able to keep their etoy.com domain. This was an example of a very successful and very creative defense in an unjustified civil suit. One can still draw lessons from it.

SG: Toywar, yes, what an example! The belligerent, masculine language of THE THING has often been noted and frequently criticized.

WS: I remember that the tone in some of the debates was sometimes a bit rough—a friend of mine once called me jokingly "Blade runner on the Hudson"—and it was not always easy for the sysop or moderator to tamp down the rhetoric. Some groups totally resisted moderation. So yes, maybe in the beginning you could say it was a bit male dominated, but already the establishment of the Cologne node was initiated by a woman, namely Andrea Wagener, who brought in the whole crew of "Friesenwall 116a," an interesting artists/activists collective. In Cologne there was almost parity between male and female participants. Later on, many women artists participated with various projects: Mariko Mori, Eva Grubinger, Vanessa Beecroft, Coco Fusco, just to name a few. Also, the toywar infrastructure was almost single-handedly managed by Andrea Mayr, one of the few women at the time interested in programming and who came to us from Vienna. And since the guys in New York—myself included—were unable to keep any records, we would not have survived without Gisela Ehrenfried, our indispensable office manager and archivist.

SG: Let's jump into the here and now, the year 2014. You just had a show in Italy where you showed images of the social networks of your friends using data from Google or Facebook. The images consist of lines connecting individual nodes or various affinity groups. Are you trying to show the beauty of communication, of social networking?

WS: Ah, now it's getting a bit complicated. Beauty yes, but also much more. I was always fascinated by the aesthetics of networks, and therein certainly lies a hidden, but also quite visible, motivation for my work. There can be structural beauty even in a Facebook social profile. But that doesn't mean that I condone the development of mass communication via PC or mobile as we have it today, the way some mega corporations now control and exploit our communications. What I am missing is the desire for autonomy and self-determination that propelled us to do what we did 20 years ago. Where is the courage for criticism and change? Where is the will to escape or defy the control and manipulation of the data suckers, be they state agencies or commercial entities, or increasingly all of them together? Why do people voluntarily allow them access into the deepest corners of their private lives? You see, now I'm asking questions.

SG: Questions which I ask myself. Questions for which I do not have any answers either. In the early years of the Internet, I thought that the digital avant-garde would always have a conceptual and technical advantage. I believed new technologies would be a vehicle for creative autonomous zones, democratic decision making, and better distribution of resources—to make it short, more discourse, more problem solving, and less aggression and dominance. This is not the world we have today. What is your personal attitude in the face of this situation?

WS: Hell, life goes on. My work goes on. There are still cells of resistance. There is no need to be on Facebook, to twitter constantly, or even use Google. We can still communicate on our own terms, with our own tools, even if it is a bit more complicated. I certainly do so with my very close friends and confidants. I don't really know how to solve the big political questions, but I know we could solve a lot of problems if we would use our technological potential creatively. One good thing could be to decentralize the net, to let millions of independent servers bloom. Instead, what's happening is quite the opposite. We have a development where our data are being co-opted by corporate assholes and government spooks and then used to turn us into better consumers and gullible, manipulated citizens. My fear is that our "digital doubles" one day will be more "real" than our actual selves. So for now, the smaller the footprint you leave out there, the better.

THE THING NYC Exhibited a Playful Approach and Exemplified Far Ahead of Its Time What Is Capable of a Networked Communication

In *Net Pioneers*, Dieter Daniels documents the programmatic objectives of THE THING NYC, as a whole, in three points:

Construction of an independent, partly self -designed technological infrastructure

Formation of a self-organized, net community and the collective design and testing of a corresponding model of discourse
Development of a form of art specific to the network, exploring the medium's potential in an experimental, self-reflective way.[9]

Daniels notes that "this development took place in an autonomous situation, as unusual for the media as it was for the art world at that time; the frameworks were not only independent of any art institution, but also existed outside of state or commercial media control."[10]

Idea and execution were in close proximity to each other at the particular moment of the meeting of art history and media history in the mode of a crossing-over, as described in the opening of this chapter. So THE THING provided a blueprint for everything that was offered on the Internet in the following years, an early, perhaps also innocent blooming period, of the Internet-based phase of the communication age.

This spirit of the time was encountered in those years in different fields. For instance, within the framework of their respective art & science projects, the microbiologist Regine Hakenbeck and the artist Susanne Gerber collaborated to create genomics biotopics and a short film—about the microbiological communication of bacterial strains, recently discovered as an essential engine of evolutionary processes—called "communication is evolution is communication."[11]

Returning, at this point, to Peter Weibel and his analysis—in that the development of the info-sphere creates and extends the environment for humans on the earth—so that an intelligent networked humanity can survive in far greater numbers on the planet than it could without these means. Thus, a collective responsibility for the fair growth of exo-evolution (which, yes, is an intentional process) exists, and future potential should not be squandered. Weibel sees a misused and therefore counterproductive use of resources, for example, in the construction of excessive surveillance and monitoring equipment from governments and manufacturers—with the result that the info-sphere becomes an instrument of control and dominance and loses the potential for growth and development.

Here it is inspirational to look back at the early era of the Internet. THE THING NYC exhibited a playful approach and, far ahead of its time, exemplified what is capable in networked communication.

Appendix: THE THING—Timeline and History

Created by Gisela Ehrenfried.

November 1991
THE THING starts operating out of a basement at 44 White Street (Tribeca), New York City.

March 1992
THE THING Cologne node opens.

June 1992
"Wochenschau," THE THING's first online symposium, organized by THE THING New York and THE THING Cologne, focuses on new modes of art production and exhibition.

July 1992
"Pressure on the Public," THE THING's online symposium is part of a project on the art public, organized by Mitchell Kane, The Hirsch Farm Project, Northbrook, IL (catalog).

October 1992
"Remaking Civilization: Rethinking Evolution, Intentionality, Time, and Identity," online discussion group. Project is a collaboration with Blast.

November 1992
THE THING Dusseldorf node opens. Public terminal of THE THING at Friesenwall 116a Project Space, Cologne, Germany, during Cologne UnFair Event. Publication of the *Yellow Reader*," print publication with excerpts from online discussions.
Public terminal of THE THING at Daniel Buchholz Gallery booth at Cologne Art Fair.
Public terminal of THE THING at "F.A.R. Bazaar," Foundation for Art Resources, Los Angeles. Live demonstration of the network by artist Kelly Hashimoto.
"Manifesto," first visual art project online THE THING, curated by Benjamin Weil, with works by artists Henry Bond, Gavin Brown, Angela Bulloch, Laura Emrick, Sylvie Fleury, Liam Gillick, Dominique Gonzalez-Foerster, Happier Days, Yasuma Morimura, Marco Mazzuconi, Julia Scher, and Wolfgang Staehle (available online; show also exists in poster format).

December 1992
Benefit Art Auction for THE THING at Nathalie Karg Gallery, New York. Public terminal of THE THING to demonstrate the network in function.

April 1993
"1916," limited electronic art edition by Olivier Mosset, produced and published by the artist and THE THING (available online). First edition online THE THING.

July 1993

THE THING Berlin node opens. "Accrochage," online art exhibition curated by Wolfgang Staehle.

September 1993

"Superdream Mutation," unlimited, numbered electronic art edition by Peter Halley, published by the artist and THE THING (available online).

October 1993

Introduction of electronic dissemination of art magazines and journals via THE THING, including the *Journal of Contemporary Art* (published by Klaus Ottmann), *Lusitania Magazine* (published by Martim Avillez), *Lacanian Ink* (published by Josefina Ayerza), and *Texte zur Kunst* (published by Isabelle Graw and Dr. Stefan Germer).

November 1993

"Transactivism," online symposium organized by Jordan Crandall and THE THING. The panel discusses the production and circulation of art and sociality in transactional space. Invited panelists include artists, critics, and curators (archived in the File Area; also available on disk).

December 1993

"Building Process," online art project by John F. Simon. The artist creates "Line Drawings" from a paint program he designed after Paul Klee's concept of "active lines, passive lines, and mobility agents."
THE THING Frankfurt node opens.
THE THING Vienna node opens.

March 1994

"Bioinformatics," moderated online forum. Part of a larger project for the Kunstverein Cologne. The project functions as a map or guide with which readers can situate themselves as living biological systems within many informational systems to orient themselves as bioinformatic entities.
"Julio," limited electronic art edition by Rudi Molacek, published by the artist and THE THING (available online).
"9 Sculptures, New York," online art project by Helene von Oldenburg with floor maps of nine New York Museums and a legend indicating dimensions and location of nine imaginative sculptures in these spaces.
"nOn Television—THE THING," television documentary by artist Aki Fujiyoshi, broadcast on public access Channel 16, New York, March 23, 1994 (videotape available). Part of a television series on collaborative art projects in New York.

"Copy," limited electronic art edition by Rainer Ganahl, produced and published by the artist and THE THING (available online).

"Snap to Grid," first online interview (W. Staehle/R.Ganahl) from a series of online interviews in one of the public fora of THE THING. Each interview was archived in the File Area for later retrieval (publication in the print media was encouraged).

"Provisional," online art exhibition by Felix Stefan Huber. The interactive artwork is designed by the artist to bring together your world with that of homeless people and refugees—right into your living quarters.

THE THING introduces Internet email and newsgroups.

April 1994

"virusheaRtbeAt,"limited electronic art edition by Joseph Nechvatal, published by the artist and THE THING (available online).

"No Cover, No Minimum," online interview with artist Dike Blair in The Thing's Talkshow forum.

"Artists in the Information Ghetto—A Way Out," workshop introducing artists to computer technologies. Participants: Wolfgang Staehle, THE THING ("Networking"); Gretchen Bender, artist; Stephania Serena, Charles Warren, consultants; Rainer Ganahl, artist; Marshall Blonsky, writer, professor of Semiology at The New School for Social Research, New York, April 30, 1994.

"Mean Things," limited electronic art edition by David Diao, published and produced by the artist and THE THING (available online).

May 1994

"Basic English, Basic Japanese," online art project by conceptual artist Rainer Ganahl. Includes video, image, sound (interview R. Ganahl/Sagawa), and text files (online interview W. Staehle/R. Ganahl). This On Show project dealt with the study of a new language as a non-object-oriented, but personality and social relationship altering cultural exchange. In October 1994, the project was also presented by THE THING Vienna (additional interview F. Rakuschan/ R. Ganahl).

October 1994

"What Is In Your Mind," group exhibition curated by Frederick Harleman at the National Museum of Science and Technology, Stockholm, Sweden, with participation of THE THING (organized by Wolfgang Staehle/THE THING New York). Other participants included Bigert & Bergstroem, Klaus vom Bruch, Aris Fioretos, Rainer Ganahl, Michael Joaquin Grey, Michael Joo, Laurel Katz, Jon Kessler, Mikael Lindgren, Matthew McCaslin, Nam June Paik, Jean Tinguely, Teddy the Artist, Dan Wolgers, and Fredrik Wretman/Mats Hjelm. October 21–November 30, 1994.

"Cybersphere," Symposium at Kulturhuset, Stockholm, Sweden, October 22 and 23. Wolfgang Staehle participant as the founder of THE THING. Other speakers included Michael Benedikt, Dir. Center for American Architecture and Design at University of Texas at Austin, TX; Donna Haraway, History of Consciousness Board at the University of California, Santa Cruz, CA; Allucquere R. Stone, Dir. of ActLab, University of Texas, Austin, TX; Rob Tow, Researcher at Interval Research Corporation, Palo Alto, CA; Peter Weibel, Dir. Inst. for New Media at Frankfurt Art Academy, Frankfurt, Germany; Norbert Bolz, Prof. Communication Theory at University of Essen, Germany; Amy Bruckman, Researcher at MIT Media Lab, Cambridge, MA; Brenda Laurel, Researcher at Interval Research Corp., Palo Alto, CA; Elisabeth List, Assoc. Prof. Department of Philosophy, University of Graz, Austria; Marcos Novak, Dir. Advanced Design Research Program, School of Architecture, University of Texas, Austin, TX; and Jeffrey Shaw, Dir. Inst. for Image Media at ZKM Karlsruhe, Germany.

THE THING Stockholm node opens.

"Pain," online video show curated by Shauna Sampson and Steven Overman. Project includes an online catalog with image and text files. Project produced and published by the curators, the artists, and THE THING. Artists include: Laura Parnes, Kelly Parr, Jason Fox, David Weeks, M.M. Serra, Skip Arnold, Richard Karnatz, Ricardo DeOliveira, Cheryl Donegan, Rainer Ganahl, Wayne Gonzales, Mike Wodkowksi, Janine Gordon, Michael McAuliffe, Andrew Perret, Joshua Singer, Wolfgang Staehle, John Tremblay, Jane Duncan, Kenneth Goldsmith, Meghan Gerety, Ken Goldberg, Bryan Gonzales, J. R. Gross, Charles Labele, Peter Lunengeld, Julia Parker, Crystal Reiss, Trudie Reiss, John Tipton, and others. Opening reception at "Here," a nonprofit space in Soho, New York, October 22, 1994.

"jon.tower@thing.nyc.ny.us," an online project by conceptual artist Jon Tower. The artist opens an interactive office for consultation. The project also includes video, sound, and text files by the artist. Opening reception at I. C. Editions, Soho, New York, November 1994.

November 1994

"Altwien Neuzeit," group exhibition curated by Warren Niesluchowski, New York, and Hubert Winter, Vienna, with participation of THE THING.

"The Laws of Humans," online project by Noritoshi Hirakawa in the On Show project area of THE THING (avi, gif, and wav files). The project was also to be presented as part of a solo exhibition by the artist in Amsterdam, The Netherlands, February 1995.

Media Alliance, lectures on "Art-related computer networks," organized by David Green, New York Foundation for the Arts, with participation of THE THING representative.

Limited electronic art edition (portfolio) by James Nares, produced and published by the artist and THE THING New York (available online). Production of electronic art edi-

tion by Peter Schuyff, produced and published by THE THING New York (print version was be available via Pace Gallery/Pace Editions, New York).

December 1994
"Informatics: The Electronic Frontier and You," seminar by Jordan Crandall and Wolfgang Staehle, THE THING, at White Columns, New York, December 12 and 19. The seminar was part of the seminar series "Theoretical Studies in Art" at White Columns.
"Freaks Online," online art project by Claire Jervert (gif files).

January 1995
"Dagegen/Dabei—Production and Strategy in Art Projects Since 1969," a six-part exhibition series at Kunstverein Hamburg, Germany, curated by Bettina Sefkow and Ulrich Doerrie. One of the projects presented there is THE THING (organized by Michael Krome, TT Cologne).
"(inter)ACTIVE electronic art channels," group exhibition.
Presentation of THE THING by W. Staehle, January 23, Trenton State College, Department of Art, College Art Gallery, Trenton, NJ, January 23–February 15, 1995.
Online art project by Chris Kramer (gif files, text collages).

February 1995
"Art, Identity, and Boundaries: Limits and Their Transgression," a cycle of four conferences organized by Carolyn Christov-Bakargiev and Ludovici Pratesi at Palazzo delle Esposizioni, Rome, Italy, February 26–March 19. Wolfgang Staehle is invited, as artist and founder of THE THING, to participate on the February 26 panel, "Beyond Physical Boundaries: New Cybernetic Communications." Other participants include Antonio Muntadas, artist, USA; Catherine David, organizer of Documenta X, Germany; Jimmie Durham, artist, USA; Michelangelo Pistoletto, artist, Italy; Renee Green, artist; USA; and Hermann Nitsch, artist, Austria.
"Blast 4: Bioinformatica," exhibition at Kunstverein Cologne, Germany, with participation of THE THING. February 4–March 19, 1995.

March 1995
"Quicktime Movies," by John Baldessari, produced for THE THING, by David Platzker. Concurrently, an exhibition of Baldessari's "Books and Ephemera," also curated by David Platzker, takes place at Printed Matter at Dia Art Foundation, New York, March 9–April 28.

April 1995

The *Journal of Contemporary Art*'s WWW pages are incorporated in THE THING NYC's Web site. James Nares portfolio of JPEG images, produced by the artist and THE THING, presented online TTNY BBS.

May 1995

Springer, a new Viennese magazine "focusing on investigations of the broad terrain of history, theory, and criticism of the visual arts, while concurrently inquiring other scholarly fields such as new media and pop culture, opens online forums on THE THING BBS with writing access for their contributing editors based in various European and American cities and reading access, as well as a feedback channel, for the public." *Springer Magazine* also resides on TTVienna WWW and in the form of a bimonthly print publication.

June 1995

Ars Electronica (June 20–23), Linz, Austria. presentation of THE THING, premiering multipage World Wide Web sites of THE THING NYC, Vienna, and Basel, with telnet function into THE THING BBS's message forums and live conferencing area. The website functioned as an ever-changing exhibition and publishing area. Taking advantage of the HTML programming language, this included hypertexts, still images, video clips, and sound files. The event included a symposium with a lecture by Wolfgang Staehle, THE THING NYC. THE THING NYC's WWW projects produced for Ars Electronica include: Image Files, an interactive stock image bank project by Wolfgang Staehle and Franz Stauffenberg; Alter Stats, an interactive visualization of user access of the website, by John Simon; video clips, sound, and image projects by Mariko Mori, Sam Samore, Noritoshi Hirakawa, Beat Streuli, Felix Huber, and Christian Marclay; The *Journal of Contemporary Art Magazine* web project; THE THING Archive, a selection of texts from THE THING NYC BBS (including Transactivism/online Symposium; Gray Goo Lounge/ Interview with Dike Blair; The Twist Thread); and telnet function into THE THING BBS. Catalog available, including texts on THE THING by Andreas Kallfelz, Jordan Crandall, and Klaus Ottmann.
"Art and Telecommunication: Universality—Balance/A Pancultural Project," Civitella d'Agliano, Venice, Italy. Internet art project with participation of THE THING (coordinated by THE THING Vienna). Other participants include Geert Lovink, Digital City, Amsterdam, The Netherlands; Pit Schultz, Museum for the Future, Berlin, Germany; and Derrick de Kerkove, McLuhan Institute, University of Toronto, Canada.

July 1995

THE THING NYC moves to a loft space on the 16th floor of the Starrett-Lehigh Building in Chelsea (601 W. 26 St., New York City, NY 10001). A T-1 leased line circuit to provide

full Internet connectivity is installed and an SGI Web Server connected to our LAN. The setup allows combining the global access, multimedia capabilities of the WWW with the interactive/discursive qualities of the message-based information system (THE THING BBS). A telnet link from THE THING WWW site into THE THING BBS allows for real-time conferencing and participation in THE THING's local and international discussion groups.

August 1995

"Arctic Circle," an exhibition on the Internet by Felix Huber and Philip Pocock via THE THING NYC BBS and THE THING website. The project is a "double travel," a physical journey over the Arctic Circle to the least populated, last remote wilderness on earth (Klondike, Yukon, Northwest Territories, Alaska) and, concurrently, over the globe-blanketing infobahn. "Arctic Circle" represents an investigation of contemporary loneliness in a natural wilderness and in front of the computer screen. A series of short performance video and sound loops were produced on and above the 66.67th Parallel, the Arctic Circle, as well as additional text, image, sound, and video files relating to the travel-as-art-as information. The project was also presented at "Photography after Photography—Defining Photography Through Digitality," a traveling exhibition sponsored by Siemens Cultural Program, Munich, Germany; and "Telepolis," a Luxembourg Goethe-Institute Exhibition, Luxembourg, and other locales.

September 1995

Martin Kippenberger, Achim Kubinski "Beuys," audiovisual piece in THE THING WWW ("Art Stuff").

October 1995

"Cyber Soho" Arts Festival, Soho, New York City. 3-day public presentation of WWW and CD-ROM projects such as THE THING, Laurie Anderson/Voyager, Whitney Museum, Dia Center for the Arts, adaweb, Tractor, and ArtnetWeb. With a series of talks moderated by Janine Cirincione (Microsoft) and Timothy Druckrey (New York University).

November 1995

"THINGreviews" is an ongoing art review project on THE THING website, as well as on THE THING BBS. Edited by artists/writers Susan Goldman and Craig Kalpakjian, "THINGreviews" publishes on-the-spot reviews by an international group of contributing art critics and artists/writers reporting on exhibitions and art events in the United States and abroad. The intention was to further communication within the art community on the global level and to offer translated versions of reviews (i.e., English-language reviews translated into other languages and vice versa).

"A Garden Project," by artist Alyson Shotz. The multimedia project was presented in THE THING WWW "Artstuff" Section (http://www.thing.net).

December 1995
"Bulletin Board," exhibition/investigation at Spot 71, New York City (participants included Mike Ballou and Four Walls, Devon Dikeou/Zing Magazine, Jackie McAllister, Printed Matter Bulletin Board, and Alexis Rockman, THE THING International BBS).
"Aliased Father," a website by artist Stefan Beck, produced for THE THING NYC WWW's Art Stuff section.

January 1996
"Out A Site," a web project premiering on THE THING NYC website, produced by artist Steven Pollack with multimedia projects including an unpublished interview by author Paul Bowles, a previously unreleased music video of David Byrne, unpublished photographs of Brancusi's studio, and more.
"From the Arctic-Circle to the Tropic of Cancer," a continuation of the website road movie by Felix Huber and Philip Pocock at THE THING website (an autovisual diary from trips to the Arctic Circle, Summer 1995, followed by reports from Mexico, January/February 1996).
THE THING introduces THING WORLD, "an exciting new chat application with a specially designed fantasy art world tour, where visitors can explore, alter and play in galleries, studios and rooms familiar to many in the New York art world, talk with friends and strangers in the back room of an art dealer or just have unlimited martinis, which are always at hand, while viewing a gallery show. Almost anything can happen in THING WORLD. Check it out!"

February 1996
"follow, follow the yellow brick road" exhibition at the New York Kunsthalle with presentation of THINGWorld, the multimedia live chatrooms on THE THING's website. Other participants include Felix S. Huber/Philip Pocock's "From the Arctic Circle to the Tropic of Cancer," a web project also residing on THE THING's website, and works by Warren Neidich (opening February 23, 1996).
THINGReviews is reviewed by The McKinley Group's professional editorial team of international publishers, technologists, and information specialists and rated a "4-Star" site, the highest rating an Internet site can achieve in Magellan, McKinley's Internet navigational and informational directory.
FAT Magazine, a New York bi-annual print publication, which mixes fiction, commentary, and art in an enigmatic tabloid format, with each issue loosely organized around a theme, such as "Good and Evil" (Issue #1) and "Surrender" (Issue #2). FAT

Magazine's website, designed by THE THING/John Rabasa, premiered this month on THE THING.

"Schnittstelle Netzhaut," a project by The Swiss THING as part of the project series "Sprechende Koerper" at the Skulpturhalle, Basel, Switzerland, February 29, 1996.

March 1996

THE THING introduces its "WWW Discussion Board" open to the public.

THE THING Amsterdam node (mirror site of THE THING NYC website with telnet function into THE THING BBS).

"Cyber Stars" award for THE THING NYC by Virtual City's First Annual Awards (sponsored by IBM) featuring a link to THE THING website (Virtual City, NYC).

April 1996

"ThingReviews" Party at THE THING NYC headquarters (4/9/96).

"Reading Seminar: Deleuze" is a public discussion forum moderated by artist Rainer Ganahl on THE THINGS WWW Discussion Board (with invited participants).

May 1996

Participation at "Version 2.2," a cycle of conferences ("Communication Internet") at the Museum of Contemporary Art, Saint-Gervais Geneve, Geneva, organized by artist Barbara Strebel and Andre Iten, Art and Electronic Media Director, Saint-Gervais Geneve, Geneva, Switzerland. Other participants include Max Kossatz, Felix Stefan Huber/Philip Pocock, Joachim Blank, Walter van der Cruissen, and Herve Graumann.

"Version Box," 22 editions by 25 artists (including Wolfgang Staehle/Ricardo Dominguez/The Thing New York) coordinated by Simon Lamuniere, published by Saint-Gervias, Geneve, Switzerland in the context of the "Version 2.2" conference.

Exhibition participation at "Departure Lounge," a group exhibition at Clocktower Gallery/The Institute of Contemporary Art (PS1) organized by Arfus Greenwood (PS1), artist Franz Stauffenberg, and writer Deborah Drier. "Departure Lounge" was conceived as a gathering space where visitors moved through a network of projects, objects, sound, moving and still images, performances, and cocktail parties. This network was developed by encouraging artists to introduce other artists to the project, create "links" between their work, or combine the works of other artists with their own.

"Quick Times," a group show in the Artstuff section of THE THING's website. Curated by Wolfgang Staehle, the show included videos by John Baldessari, Klaus vom Bruch, Cheryl Donegan, Rainer Ganahl, Herve Graumann, Felix Huber and Phillip Pocock, Rudi Molacek, Daniel Pflumm, Steven Pollack and Renate Sturmer, Christopher Roth and Franz Stauffenberg, Wolfgang Staehle, and Michael Smith. The presentation marked increased commitment to present original multimedia arts content on THE THING's website. The clips ranged in style from the "cool" Techno loops of Daniel

Pflumm to the ideosyncratic animation of Rudi Molacek. "Quick Times" focused on artists who not only produced outstanding video works but also fully understood the concept and mastered the requirements of networked computing.

THE THING workshop at "The Space of Information at the Rotunda," a program of informational workshops, talks, and an installation on the intersection of art with electronic environments, curated by Laura Trippi, May 4–30. Other participants included Echo, Word, artnetweb, adaweb, and New York Online. Party to celebrate the "Out-A-Site" project on THE THING website, May 1, 1996.

June/July 1996

"Super," a fictive "faux Hollywood-style" movie by artist Danny Hobart produced for THE THING's website. The movie trailer was "generated" by way of a series of original video clips, soundtracks, scripts, and still images periodically updated and "promoted" by collectibles such as posters (screen savers) and trading cards (online editions).

October 1996

"In the Flow: Alternate Authoring Strategies," exhibition curated by Daniel Georges at Franklin Furnace, New York City, October 1996 (the exhibition was accompanied by a website). Other participants included titok (Robin Silverberg and Secret Providers), Planet and Eies Texts (Frank Gillette with Teleconferees), Phantasmagorium/Blast 5 (X-Art Foundations and participants), Posters (Group Material), Mail Art (Beattie and Davidson), Photographs (Louise Lawler), Bus Poster (Group Material), GoGo Drawings and Ink Blots (Laura Parnas and GoGo Customers and Dancers), Mail Art (from 1984 FF exhibition), Especially for You (Gabriel Martinez and Interactors), we both belong (Ben Kinmont and participants), PS 217 Sites Mural (Sylvia Benitez and Students of PS 217), and Wall Drawing (Sol Lewitt and Drafters).

"In the Flow," new project series in the ArtStuff section of THE THING including projects by Susan Goldman "uniCity," Franz Stauffenberg "Happier Days," Zhang Gu "Untitled," Eva Grubinger "Bikini Project," Christine Meierhofer "Order a Theft," and Ursula Endlicher "Live Performance."

November 1996

Party at THE THING to celebrate the "In the Flow" web project series.

December 1996

"Thing World," a project by Wolfgang Staehle for the back cover of *Lusitania*, a bilingual art magazine published by Martim Avillez (Vol. #8 "Being On-Line—Net Subjectivity," guest editor: Alan Sondheim), New York City.

January 1997

"Digital Eros," organized by Ricardo Dominguez at THE THING, with readings by Doll Yoko/Gashgirl of VNS Matrix, Petrol Head, Shelly Marlow, and Robert Kylee; a new web project by Zhang Gu; and online videos by Prema Murty and Wolfgang Staehle.

March 1997

"Floating Thing," two evenings of CuSeeMe projects via THE THING website based on a live performance by Floating Point Unit at THE THING office (organized by Ricardo Dominguez).

"Future's Memory," a digital soap opera in 13 scenes. Screenplay by Ricardo Dominguez and Diane Ludin; CuSeeMe project by Floating Point Unit; produced at THE THING and broadcast as a weekly cross-media Internet/cable TV show on Channel 16 (public access) starting March 30 at 11:30 p.m.

April 1997

Complete redesign of THE THING website interface and "Maintenance/Web" (the uglier side of technology) by Kevin McCoy, Jennifer McCoy, and Torsten Zenus Burns (organized by Ricardo Dominguez). Publication of new online projects, including new features such as "TT TV" (Real Audio/Video) and "WTTR" (The Thing Radio), and custom-designed messaging and live chat applications, as well as the launch of a new "Spotlights" series of individual art projects, and new publications of Thing Editions.

May 1997

Panel participation at "Transmedia" cycle of conferences, organized by Internationale Stadt, Berlin (May 26–June 1).

THE THING is featured in "evelmachines," a multimedia kiosk that is an "ambient interactive commingling" between Zing Magazine (published by Devon Dikeou) and cyberNY (produced by Mike Brown) with its premiere version launched with a party at Club Void, May 22.

June 1997

Launch party on June 21 with a performance of the band "Blood Necklace" to celebrate THE THINGS's participation at the documenta website showcasing the "new" THING site, a new series of art projects and programs, such as WTTR (The Thing Radio). "Blood Necklace" is a New York City TechNoCore band with Steven Parrino, Trudie Reiss, and Jennifer Syrie.

Summer 1997

THE THING website is selected by the curatorial committee of the quintannual international "documenta X" exhibition, Kassel, Germany, to be presented via their official website, June–August 1997.

Fall 1997

Publication of new web projects by Bullseye Art, Franz Stauffenberg (second version/"Happier Days"/co-produced by THE THING), Rainer Ganahl ("Basic Korean," co-produced by The Thing and also presented at the Kanju Biennale of Art, Kanju, Korea), Susan Goldman ("second version/uniCity"), Max Kossatz/Holger Friese ("antworten.de"), and Paul Devautour ("Sowana").

January 1998

Publication of new web project by Vanessa Beecroft, co-produced by THE THING (ad announcement in Index Magazine).

February 1998

The Nettime mailing list, focusing on net theory and criticism and moderated by Geert Lovinck, Diana McCarthy, and Pit Schultz, is archived on the web exclusively by THE THING ("Threads" section). Inaugural launch party on February 22, 1998 (with presentation by nettimers Pit Schultz and Diana McCarthy).

Launch of THE THING's new interface and of in-house developed "community server/messaging" software (code by Max Kossatz) providing features like paging, user profiles, threaded messaging, and much more. It is based on an SQL database.

Opening reception for Vanessa Beecroft.

March 1998

The "Threads" section of THE THING website is expanded to include the following discussion and announcement boards: "Bulletin" for general announcements, "Thingist" moderated by Arfus Greenwood and Wolfgang Staehle, "Infowar" moderated by Rick Dominguez, "Rainer's Reading Seminar" moderated by Rainer Ganahl, "Almost (A)live from LA" moderated by Stephan Pascher, "Nettime," and "Guestbook" for comments on the website.

June 1998

Reception for Sawad Brooks and Yoshi Sodeoka, June 25, 1998.

May 1998

Publication of new online project by Sawad Brooks "[sous rature ...] A Reflection on Digitial Media (As Drawing)" (THE THING "projects" section).

April 1998

Publication of new online project by Yoshi Sodeoka "Prototype #22," 5 products from OPT Technologies, Inc. (THE THING "projects" section).

Autonomedia and THE THING book launching party for "Media Archive" by Adilkno (The Foundation for the Advancement of Illegal Knowledge) published by Autonomedia, with presentation by Geert Lovinck (Adilkno) and introduction by Jim Fleming (Autonomedia) at THE THING space, May 11, 1998.

September 1998

"The Telegraph Wired 50," online project by Heath Bunting. Another Heath Bunting accolade. Click on it. Own, be owned or whatever…

"Do You Like Mathematics?" online project by Nicholas Frespech.

"Collider," weekly live web broadcast. Live streaming audio/video program moderated by Gerard Hovagimyan: Live interview with artist Wolfgang Staehle.

October 1998

"New Media Art: The Artists, The Market, The Politics," seminar organized by United Digital Artists (UDA) and Rhizome at UDA, New York, October 22, 1998. Panel participation by Wolfgang Staehle/THE THING; other participants include Maciej Wisniewski, Natalie Jeremijenko, Beth Stryker, Vivien Selbo, Tamas Banovitch, John Ippolito, Barbara London, and Rachel Greene.

"local.language" by Rainer Ganahl; publication of online web project with discussion board in connection with solo exhibition at Kunsthaus Bregenz, Austria.

"Collider," weekly live web broadcast. Live streaming audio/video program moderated by Gerard Hovagimyan:

Live interview with artist Stephan Pascher, moderator of "Almost (A)live From LA" web discussion board published by THE THING.

Live interview with Paul Garrin, artist and founder of PG Media, Inc.

Live interview with Miltos Manetas, artist.

November 1998

"Collider," a weekly live web broadcast online THE THING. Live streaming audio/video program moderated by Gerard Hovagimyan.

__Interview with Marisa Bowe, editor in chief of the online magazine "Word."

In [audio]: Bob Dodds "Bob's Media Ecology."

December 1998

Publication of web project "The History of Moving Images" by Vuk Cosic. From the Official History of Net.art, volume III: Watch films. Star Trek, Blow Up, Deep Throat …

In Collider #12, GH talks with Ricardo Dominguez from the Electronic Disturbance Theater about recent FloodNet actions.

In Collider #11, GH talks with Peter Fend, the internationally renowned eco-artist.

January 1999

In [video]: Momoyo Torimitsu's "Miyata Jiro." Three videos, taking the format of "commercials," featuring her Japanese businessman robot Miyata Jiro.

"Web Performer" by Ursula Endlicher, produced for and published by THE THING (in "projects"). "Web Performer" is a web project that introduces six different characters. The characters are based on some of her video/live performances. As the piece develops, new images are downloaded directly from the web based on a search-engine result for each character.

Opening reception (January 22) for artist Ursula Endlicher on the occasion of the inauguration of "Web Performer" online THE THING.

In [audio]: The Electronic Disturbance Theater interviews Manuel De Landa. This section opens with his view of strategies versus tactics under the flows of neomaterialism and the Left.

"Collider," a weekly live web broadcast online THE THING. Live streaming audio/video program moderated by Gerard Hovagimyan (GH).

In "Collider" #14, GH features an interview with Rainer Ganahl, conceptual artist and photographer of academic superstars.

In "Collider" #13 GH and writer/media theorist Peter "Blackhawk" von Brandenburg discusses socioculture and media theory.

February 1999

THE THING is 1 of 13 large (web) communities selected for presentation at ArcoElectronico (electronic media arts festival in Madrid, Spain, entitled "the post-media era"). "Hosted by aleph, and organized for ArcoElectronico99, 'the post-media era' introduces itself as a system that tries to facilitate a critical approach to the contemporary transformations of the public sphere—those induced by the emergence of new media, especially the internet—focusing the analysis on the role that concerns all cultural and artistic practices in that context." [The post-media era]—A constellation of (web) communities of media producers: The constellation of selected webs are: [alt-X], [betacast], [blast], [convex tv], ::eco::, [gallery 9 / Walker art center], [nettime], [nirvanet], [P.A.R.K. 4DTV], [raveface radio], [rhizome], [The Thing], [Xchange].

Musee d'Art Contemporain, "Musique en Scene," exhibition participation of THE THING (represented by Wolfgang Staehle), with a presentation of "office radio" (see below). The show is focused on electronic sound projects by selected internationally known artists and arts organizations prominent for their work in this field.

In [audio]: officeradio [the mix]. The story of the cut T1-line. An audio collage by THE THING crew produced for "Musique en Scene."

"GraphicJam," a web artwork by digital artists Andy Deck and Mark Napier, connects visitors into a live, online collaborative drawing. A collage of creative impulses, GraphicJam is a live mix of doodles, drawings, and color created entirely by those who visit the website.

March 1999

"CyberArt99," mailing list hosted by and exclusively web-archived on THE THING website. Moderated by Cynthia Pannucci/ASCI with invited participants, including Max Anderson, Director of the Whitney Museum; John Ippolito, Guggenheim Museum; Martha Wilson, Franklin Furnace; Steve Dietz, Dir./New Media Initiatives, Walker Art Center; Bill Jones, Editor/Artbyte Magazine; Randall Packer, UC Berkeley; Robert Atkins, art critic; Kevin Teixeira, Intel Corp.; Doree Duncan Seligman, Bell Labs Software Research Department; Mark Napier, artist; Wolfgang Staehle, artist/Dir. THE THING; and others.

New features in THE THING [video]:

"Collider #19," live TV webcast show moderated by GH Hovagimyan: Interview with artist Prema Murthy, whose new web project for The Thing site will be launched in May.

"Hood Ornament," video by artist Skip Arnold produced for THE THING.

"Circle's Short Circuit," film by artist Caspar Stracke.

May 1999

Web casting of "Five29Ninety9," a one-day art symposium with 24 lectures, an exhibition, and a SoundLab performance; at St. Ann's Church, Brooklyn, New York, May 29, 1999.

"CyberArt99," conference organized by Cynthia Pannucci/ASCI with invited panelists, including Wolfgang Staehle of THE THING. At Cooper Union School for Art and Architecture, New York.

Bindi, web project by Prema Murthy for THE THING [project] section. Bindigirl is a character or Murthy's avatar. She is a construct of fe/male desire, created out of what is deemed "exotic" and "erotic." Murthy takes Bindigirl pictures of herself and juxtaposes them with ancient Indian texts excerpted from Hindu Deity mythologies and The Kama Sutra as translated by Sir Richard F. Burton.

Fall/Winter 1999

Book/CD ROM publication "THE THING Itself," edited by Wolfgang Staehle (artist, founder/director of THE THING New York) and Jordan Crandall (artist, publisher of Blast Editions, founder/director of the X-Art Foundation). With essays (original

writing) by contributing writers, excerpts from THE THING's online forums, as well as art work reproductions originally published by THE THING, covering history of THE THING from 1991 to present.

Publisher: Autonomedia/Semiotext(e), Fall/Winter 1999.

Series of four curated video group shows (curators included Johan Grimonprez, Florian Wuest, and others).

Notes

1. Private archive Wolfgang Staehle.

2. Peter Weibel discussed the info-sphere in a lecture on the conference republica 2014 in Berlin. Available at http://www.youtube.com/watch?v=64GzkfWaBu8/.

3. Peter Sloterdijk, *Bubbles* (Cambridge, MA: MIT Press, 2011).

4. Peter Sloterdijk, *Globes* (Cambridge, MA: MIT Press, 2014).

5. Slogan probably originally from David Clark, "A Cloudy Crystal Ball/Apocalypse Now," IETF Conference, 1992, where he wrote, "We reject: kings, presidents and voting. We believe in: rough consensus and running code."

6. Dieter Daniels. "Reverse Engineering Modernism with the Last Avant Garde," in Dieter Daniels and Gunther Reisinger, eds. *Net Pioneers 1.0: Contextualizing Early Net-Based Art* (Berlin: Sternberg Press, 2010).

7. Ibid., 44–46.

8. Private archive Wolfgang Staehle.

9. Daniels, 2010, 26–27.

10. Ibid., 28.

11. Regine Hakenbeck and the artist Susanne Gerber. Available at http://kuukuk.de/communication_is_evolution_is/. (The animation was on the referenced website until 2013, when Professor Hakenbeck was head of the Department of Mikrobiology. She is emerita since 2013.)

Social Media Archeology and Poetics

edited by Judy Malloy