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Rhizomatic Remediation:
Adaptation in a Web-Based Art Praxis During Time(s) of Crises
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RHIZOMATIC REMEDIATION: ADAPTATION IN A WEB-BASED ART PRAXIS DURING TIME(S) OF CRISES

Abstract: Willingness and the ability to adapt is vital in time(s) of crises. Remediation provides one novel and useful example of adaptation in contemporary digital art. This study explores the personal experiences of an art practice moving to virtual exhibition spaces, both by choice and as a response to multiple simultaneous crises (pandemic, environmental, racial, and democractic). This research reflects on three distinct examples of individual, subjective experiences of art making and exhibiting during this sudden shift. Each example highlights different approaches and possibilities, and examines similarities and contrasts in scales (local, national. and international) as well as more specific forms of remediation and relocation. Key findings include the different forms of remediation (different ways the art is translated for digital presentation) as well as the value of postinternet aesthetics, posthuman metamorphosis, and the nonsite. These themes help narrate these experiences and reflect more on these scenarios in ways that might be useful to other artists, curators, creative thinkers and practitioners. A suggestion is made that these groups would benefit from recognizing the value of rhizomatic (multi-centered, interrelated, and inclusive) approaches that include active remediation and adaptation.

Keywords: postinternet, posthuman, anthropocene, crises, remediation, digital exhibitions, rhizomatic, adaptation

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In Media(s) Res / Prologue

These crises continue, so we must begin *in medias res*. Herein I cultivate a series of notes and reflections – documentary, speculative and fragmentary. I trace one trajectory through (one experience of) online art practice during multiple simultaneous crises. The horizon of this essay is focused on my own artworks and participation in these exhibitions, as; artist, curator, or producer. My approach here (as well as my experience and my scholarship overall) is interdisciplinary. I will be looking at art and exhibition-making in our (ongoing) digital age, focusing on topics/theories surrounding web-centered art praxis, as a means of responding to issues of the Anthropocene and posthuman (which is to say again simultaneous ongoing crises). The postinternet, posthuman metamorphosis, as well as remediation, and the non-site will help narrate these experiences. These concepts will also act as a means of reflecting on many experiences via the subjective, and as a way of speaking to some of the potential significance of this praxis of adaptability.

Clearly, we are now in the middle of a variety of crises. There's no question the world is experiencing a period of multiple simultaneous crises, happening all at once: the coronavirus pandemic, a racial justice awakening, climate change, crises of democracy, and so on and on. Because of this, I want to acknowledge the difficulty/ies everyone is facing, in whatever area of the spectrum, as these crises continue to unfold and unravel (Anonymous 2020). These projects began at different points approximating the beginnings of the coronavirus crises, which, for me (and many all over the planet), also meant: attempts to resolve regular emergencies of various kind and degree, a sudden shift to relating to everyone other than my immediate family via video-conferencing (I was also suddenly teaching three classes online), reports of additional catastrophes, and the pause/interruption/dissolution of every exciting plan (which instead have formed a strangely resonant and echoing alternate reality that continues to haunt me and remains phantom for so many of us in such a diverse array of ways).

And we really must think about *crises* rather than crisis. People are experiencing a viral crisis, climate crises, racial and class crises, and crises of democracy nearly the world over. Jeanine Canty, professor of environmental studies at Naropa University, whose work concentrates on where ecological crisis meets social injustice, describes our situation lucidly and (com)passionately:

> Presently, the planet is in a state of crisis. To a large extent, we have finally accepted that global warming is a reality and issues of climate justice are paramount. Suffering across the globe extends to both our human and more than human communities, with the direct and indirect effects of corporate globalization, whether through species loss, pollution and toxicity, wide-scale poverty, resource and religious wars, injustice, mental illness, addictions and spiritual loss. We

are still submerged in an era that heralded mechanistic science and the objectification of nature, including people, religious dogmatism, patriarchy, colonization, genocide, enslavement and the large-scale consumption and accumulation of surplus. On a personal and collective level, there is a psychic numbing and apathy to what is occurring around us because it is too painful to behold, as well as a continual coaxing around us because it is too painful to behold, as well as a continual coaxing to believe that everything is perfectly okay. In essence we are a broken society. (Canty 2017, 24)

Amid these crises, much was and is lost. There is an enduring quality of urgency – of what is most important changing quickly, distinctly, irreversibly – which is sometimes vitalizing (invigorating and inspiring) and sometimes means something is overlooked; there simply isn't the time for everything. Here I explore three very personal, subjective experiences of and reflections on an internet-based art praxis during a period of crises. I will address their unique circumstances as well as their shared characteristics. Throughout we will see these sites in dialogue, interlinked (hyperlinked) and interpenetrative (interpretive). The structure of the essay itself is rhizomatic (in its perspective and making), multicentered, we will explore three nodes: Rhizome Parking Garage (a web-based curatorial project that exists and exhibits primarily online and via Instagram), *Friendly Ghost* (a digital exhibition at Miriam Gallery in Brooklyn, New York. It was one of the gallery's first exhibitions and its first and only online exhibition, a scenario caused by the Coronavirus Pandemic, as we will see), and *Bigger View(s): Earth, Anthropocene, Beauty* (was (and will be) an exhibition at the Boulder Public Library, in Boulder, Colorado. *Bigger View(s)* is an example, among countless others, of an exhibition postponed due to the Coronavirus Pandemic. Fortunately, the web-presence for *Bigger View(s)* was already in development, and so the exhibition was "pivot-ready" and moved online without interruption.). Though these projects are addressed in the above order, this rhizomatic approach likewise means that concepts and ideas are more fully introduced and discussed in the area(s) where they are most relevant, rather than when they are initially mentioned – mimicking in a sense the experience of internet research/exploration.

These projects can all be considered roughly as part of a postinternet art practice. Postinternet art strategies engage the internet self-reflexively, celebrating and critiquing simultaneously (Olson 2011, 63). In this, it acknowledges that "The Internet" has made its way into the world. The internet is now normal and is part of our existence IRL. Likewise, internet art moves beyond the internet and even beyond the computer. In short, postinternet art is art that is influenced or informed by the internet and digitality. Or, as Cadence Kinsey describes it in her review of the exhibition catalogue for the *Art in the Age of the Internet*, in postinternet art practices the internet is "taken as a given rather than as a question or problem" (Kinsey 2020, 110). Throughout these projects, the internet is related to as all of these things: question,

problem, and given. The internet then is another aspect of everyday life; quotidian, like the structures (social and architectural) that surround us. The internet is a no less potent context, medium, symbol, etc. and thinking of these projects this way helps us to understand why this approach/aesthetic is particularly vital regarding current growing awareness and appreciation of such artistic and creative practices. This is also to say that these subjects could be considered from many directions, and mine are based on very subjective experiences. Kinsey further suggests that the internet has transformed not only art but also our thinking about the digital – from an image-centric conception to one that includes objects and bodies (Kinsey 2020, 110). In this way, the internet thus becomes a (and maybe, for a moment here, *the*) context in which art occurs, is experienced/apprehended, and understood.

This suggestion of transformation of humans by the internet resembles a form of posthuman metamorphosis narrative, a concept expounded on by Bruce Clarke. We will see that each of these exhibitions has gone through its own form of post-human metamorphosis (Clarke 2008, 96), which, here, is also to say remediation/radical mediation (Grusin, 2015: 130); including ideas of hypermediacy (Kember and Zylinska 2012, 131), and "liv/feness" (Kember and Zylinska 2012, xvii), and that each is based on adapting to convergences in crises, crossovers that exist in spite or because of these crises. This becomes particularly important as these artworks and exhibitions are repeatedly remediated. Each of these projects makes experiencing art more accessible overall, particularly regarding location. We often refer to web-pages as "sites" – each of the exhibitions explored here changes its site in some way. From specific sites they are all translated in some way to exist on/within the pseu-do-universal location of the Internet, strongly suggesting Robert Smithson's "non-site" (Smithson 1996, xviii). These exhibitions further make art more accessible by helping to promote aesthetics that don't frequently find their way into galleries, spe-cifically postinternet aesthetics.

Necessity shifts the emphasis to the digital/virtual at this temporal/social/histor-ical juncture. Given the urgency and charge of this period, it seems critical to for-ward things and ideas important to us. Bruce Clarke acts as a role model throughout this essay for merging different theoretical systems in symbiotic mergers – ideas and theories will be combined and hybridized. The exhibitions plus their attendant (non-)sites will be presented individually, and each will help us think through the others in fresh ways. Clarke guides us to read narratives of metamorphosis as al-legories of systemic operations, suggesting that it is more important and critical that we consider these projects and artworks on a meta-level, and that we remain attentive to relationships between things than the specific *relata*, or things being related (Clarke 2008, 126). Relationships are read across and among exhibition and art transformations that are inspired, required, and made possible by circumstances and contemporary technologies, which is to say technoculture.

The internet's rhizomatic structures have possibly helped gather these creatives and continued to move their practice from niches of social media echo chambers or

the elitism and exclusivity of the art gallery, to more public publics. In both *Bigger View(s)* and *Friendly Ghost* exhibitions are moved, out of necessity, from conventional gallery exhibition spaces into more discursive and marginal(ized) spaces. Alternatives through more official channels are presented, and unconventional structures of (re)presentation and legibility are implemented to actively resist dominant/dominator modes of thought. This is also to say there are multiple forms of remediation/metamorphosis present throughout. As Sarah Kember and Joanna Zylinska tell us, "in that process of ongoing mediation, with its inevitable ebbs and flows, singular stabilizations, fixes, or cuts to this process matter. Not only are these singular fixes or cuts responding to the wider historio-cultural dynamics; they also, in their subsequent incarnations as "media," acquire a cultural significance" (Kember and Zylinska 2012, 22).

It must be noted that digital/virtual curatorial and artistic practices, including exhibition-making, are elements of an approach that I – as well as many of my peers and fellow artists – have been cultivating for a long time now, as did many before us. We are part of networks and lineages. It's interesting to see institutions flooding into a space that others have been inhabiting, in part, because it is explicitly, specifically not those institutions. Many of the projects within this essay, mine and those of other participants, bear the fruits of some of Gene Youngblood's predictions from his seminal book *Expanded Cinema*, now celebrating its 50th anniversary. Youngblood's penchant for interconnectivity, and optimistic focus on the positive aspects and attributes of new media is a role model here. For example, Youngblood tells us that "By creating new realities in video/cinema we create new realities in our lives. We have seen that it is aesthetically and technically possible…" (Youngblood 2020, 132). We can extend this to include creating new realities with images, in this way it also suggests that we create new realities in life or new realities that are also available to others, thanks to the broadcasting capabilities of the internet. We keep trying to share realities via media, thinking through the relevance of this analog/digital shift and the crises that intensify it, as they both continue to unfold.

beneath the beach, seamless paving stones (RPG flashback)

Rhizome Parking Garage (RPG) is a digital, virtual, but surprisingly physical curatorial project started by Ian Bruner and myself. What began as a collaboration quickly developed into a platform/venue for The Wrong Biennale of New Digital Art. It went from a dialogue between two people (both living in Colorado (who still have yet to meet one another) to scores of participating artists in a virtual exhibition international in scope. RPG has been a response to other crises from its inception: climate, social/systemic, and institutional, to name a few. In some ways, RPG was born already metamorphosed. During the pandemic its progressive idea(l)s and unorthodox approaches had increased attention and appreciation including more exhibitions and an article written in consultation with the curators (Arreola

and Burns 2020). The project responded to anti-racist awakening by initiating the *Benefit Chapter* of *Solo Show*, as well as using RPG as a platform for voices related to the revolution.

Rhizome Parking Garage is a multi-centered, ecological, adaptable response to exhibition-making in times of crises. From the beginning, *RPG* was intended as a radical platform, or idealistically revolutionary gesture. The music appendage of this curatorial project *Music for Parking Garages* describes itself as "providing music for the revolution." (Music for Parking Garages n.d.). The title of their first exhibition, *beneath the beach, seamless paving stones* is a kind of remix/mutation of the famous Situationist slogan: "beneath the pavement, the beach," speaking to the revolutionary intentions of and influence on the exhibition. From a text posted by RPG (RPG Instagram 2020) during the recent racial equity crisis:

> … the uprising will be a rhizome, something not able to be pulled out by its roots. This project was inspired greatly by The Situationists International, and in this way based on ideas of revolution. The parking garage itself could act as not only a site for guerrilla art, but also a fortified center of an autonomous zone. We stand for Black Live Matter! We stand for decolonization!

RPG can be thought of as an act of anarchization, as it participates in a movement to open opportunities and platforms up to wider audiences, participation, and possibility. RPG explores other possibilities of/for exhibition outside certain institutions and gatekeepers, often taking digital/virtual forms. These exhibitions sometimes seem to sprout up, maybe more like weeds, literally rhizomatic and de-centered. For me, it is more interesting to see the things that arise, rather than trying to be overly determinant of aesthetics or content. The layout of the RPG website is minimal and focused on presenting the works of the artists in a relatively uniform way, allowing them to speak for themselves. Artists approach the exhibition in a range of ways: single authors, or even collectives, some strictly digital, others strongly informed by digital strategies, and postinternet aesthetics.

The RPG website presents a web-based / virtual means of exploring *beneath the beach…*, an exhibition that includes more than 66 artists from all over the world, and remains active as it continues to receive applications. Conceptually, *beneath the beach, seamless paving stones* grew from the idea of multiple remote sites presented together as a single, nexus-like location on the internet. Participating artists make documentation of their artwork in a nearby parking garage, using parking garages as the gallery. This is then presented as one exhibition on the internet. (RPG 2020) This acts to reframe multiple sites via a universal(izing) "non-site". Most of the artworks/installations were physical at some point, and could even be considered location/site-specific, but then they are presented in this universal and virtual parking garage, a format that strongly suggests Robert Smithson's concept of the "non-site." Artworks are always-already remediated in a way, existing at some point as physical

installations that are documented knowing that this will ultimately be exhibited in the context of the internet, presenting a multi-perspectival take on virtual exhibitions.

The theme and location of RPG's first show directly comment on transportation, cars, and infrastructure, as well as pollution and the Anthropocene as themes. One of our thoughts when developing the exhibition was that people are often in these spaces (parking garages) anyway, so they can act as potent locations for reconceiving and reimagining the structures we inhabit. We also realized that this exhibition would limit how far artists need to travel to exhibit, as well as how far people have to travel to see the exhibition. The audience doesn't travel to the venue, artworks don't require shipment. While the internet is not without its own carbon footprint, it accounts for approximately two to three percent of global emissions (predicted to double by 2025) (Shift Project 2019), cars account for approximately 20 percent or one-fifth of global emissions (Sims et al. 2014).

We based the format of our website for the exhibition on Buckminster Fuller's Dymaxion map projection, using the universal language of emojis for artist avatars. Populating the map made apparent the expected and assumed densities and holes, with artists concentrated in the "global north" and west. One goal for future projects is to be able to populate some of those locations, though the clusters that do exist are mostly attributable to broader sociopolitical contexts: from lack of internet access in a particular region to algorithmic alcoves on a specific platform (Arreola and Burns 2020). The Dymaxion map presents another way of considering the world, with Fuller suggesting that it could be (un)folded in multiple ways so that different configurations illuminate special aspects of the world (Fuller 1943, 44). Gene Youngblood was deeply influenced by Buckminster Fuller, Youngblood tells us that the Dymaxion Map was also designed to help facilitate Buckminster Fuller's "World Game", Youngblood describes how it can be used for "'comprehensive anticipatory science' at a planetary scale" and "making the world work for 100% of humanity in the shortest possible time through spontaneous cooperation without ecological offense or disadvantage to anyone." (Youngblood 2020, xxi). *beneath the beach* thus acts as a speculative model for something like this, a speculative consideration. Many of the projects explored in the exhibition were done in this utopian spirit. As an illustration of this and a further example of RPG's adaptability, their next exhibition titled *Solo Show* switches the exhibition setting to primarily personal, intimate, and domestic spaces, adapting to the restrictions of global quarantine and continuing to highlight those implementing novel creative approaches.

In a further flashback, one previous idea for the first show title was "from the concrete, the beach" suggesting of course that the structure below so-called civilization's fortifications is made from these natural materials, and can likewise return to them, a kind of remediation in itself. From the text for RPG's first exhibition, *beneath the beach, seamless paving stones*:

The rhizome offers a radicalizing pathway, an alternative, a possible source of disruption, and allows for an avenue of re-organizational practices, modes of thinking and acting. The many portals and pathways in the multi-connected rhizome, as well as the dissemination of thoughts and knowledge, have the potential to disintegrate and devour the entrenched ideologies of the imposed structure from below/within. The internet acts as its rhizomatic companion of transmission/distribution and presentation (communication). (RPG Website 2020).

Friendly Ghost at Miriam Gallery

Friendly Ghost was an exhibition curated by Aaron Mulligan, for Miriam Gallery in Brooklyn, New York. In addition to myself, this exhibition also featured: Camille Yvert, Tony Gonzalez, Jamie Raap, Cassie Shao, Everything is Collective, Ian Bruner, Brian Zegeer, Nichole Shinn, and Paige Landesberg. *Friendly Ghost* happened as a very early and inspired response to the pandemic. At the very beginnings of quarantine and the pandemic, I consulted with Aaron Mulligan, the curator of "Friendly Ghost" about the possibilities and potentials of an online exhibition for the gallery. *Friendly Ghost* is among Miriam Gallery's first few exhibitions and was developed by curator Aaron Mulligan as a way of maintaining Miriam Gallery's momentum during the initial quarantine. Mulligan embraced the opportunity to engage the newly relevant possibility (and only viable option at the time) of a web-based exhibition, and extended this agenda by also providing a "Curator Research Page" (2020). Miriam Gallery, which describes itself as "an artist run gallery and bookshop" in Brooklyn New York was shuttered along with all other 'nonessential' businesses, when New York City was one of the first places coronavirus arrived in the U.S.

Friendly Ghost is an online exhibition. It doesn't present itself as a "white cube" or gallery experience, but rather a website. The space of the gallery is not re-created, and the form it has on the internet and the form it will have in its remediated physical future are very different. The exhibition was curated specifically for a digital space. Mulligan seems to have used the opportunity of the sudden shift in context and possibility to explore online exhibition practices and extend the gallery/site elsewhere.

Friendly Ghost is a remediation as a response to a kind of interruption, or disruption, providing the possibility of and the opportunity for change as it negotiates between a kind of formal inside in contrast to a formal outside, and because it acts as a response to a certain form of mediation, highlighting a process of "becoming other" as outlined by Sarah Kember and Joanna Zylinksa in their book *Life After New Media* (2012, 28), From the formal outside of the gallery it responds by creating a formal inside, of an intimate web-based exhibition that participates in a turn to digital exhibition strategies. It is a response to art exhibitions suddenly moving or existing primarily online and suggests/enacts a fundamental change in artistic exhi-

bition, even if only temporarily. The posthuman metamorphosis of *Friendly Ghost* provides an interesting example of the non-site, which represents a/the site in an other (non)location (Smithson 1996, 364). Here the physical exhibition is moved to the digital/online, as the exhibition is reimagined for the internet (a transformation we will also see in *Bigger View(s)*). It provides a kind of "lifeness" for the gallery and a kinship with the digital/online (artists in particular), even providing a possible "physical future" for the online exhibition, another potential remediation.

A "site" is an area of all-encompassing information and sensoria, somewhere you can inhabit, experience, go on a journey to, the "non-site" is something that contains, and an abstraction that includes (Smithson 1996, 190-2). Key to the idea of the "non-site" are translation, relocation, and maintaining meaning as a displacement occurs. A dialectic tension presents itself between what the audience experiences and what they know; in other words, hypermediacy, or engulfing awareness of the mediation, of the exhibition takes place (Grusin 2015, 130). In this case, the site of the exhibition online precludes the gallery or looks to it as a possibility in the future. The exhibition was planned to be digital, under the auspices of and to maintain the momentum and presence of a physical gallery, presenting the artworks digitally knowing that they can/will one day be presented in the physical gallery. This acts to sustain the energy and potentials (that is to say "lifeness") of the gallery – it functions as a form of "lifeness" by suggesting, and making real, a possibility via media (Kember and Zylinska 2012, 160). This process is also a reversal of the much more common mode of remediation in which a physical gallery exhibition is 'translated' or transferred to a digital/online context.

The New Weather(s) (Phillips 2020, [*The New Weather(s)*](#)), my own work in the exhibition, doubles these ideas of remediation. *The New Weather(s)* began as physical media (drawings and xerox/photocopy), that were then modified and scanned. Creative coding was then used to engage this folio of images, presenting multiple of them simultaneously, with the potential for them to be turned into prints. Presented on the website, *The New Weather(s)* refers to the original site of the gallery, but in a way that makes it clear that this experience is being mediated. These images may or could exist there, but do not now/yet. Already framing the work within the gallery suggests the non-site and an experience of hypermediacy. As Richard Grusin describes in his 2015 essay "Radical Mediation": "remediation's double logic divides immediacy from hypermediacy in a formal sense, having to do with the visual aesthetics of the screen, its composition and design." (Grusin 2015, 130) The website presentation works to both order/contain and to displace, creating a relay between here and there, open and closed, periphery and center, and so on, each haunting the other, like friendly ghosts.

The internet itself, as such a vast, complex Anthropocene entity, is not without its problems, especially as it facilitates and accelerates global cultural transformation. Paul B. Preciado points out that:

> Well before the appearance of Covid-19, a process of global muta-
> tion was already underway – we were undergoing social and political
> changes as profound as those that transpired in early modernity. We
> are still in the throes of the transition from a written to a cyber-oral
> society, from an industrial to an immaterial economy, from a form of
> disciplinary and architectural control to forms of micro-prosthetic
> and media-cybernetic control (Preciado 2020, 79).

Hito Steyerl (2013), of the internet, adds, "It is obviously completely surveilled,
monopolized, and sanitized by common sense, copyright, control, and conform-
ism." Luckily, Gene Youngblood responds to both, for us, answering that "No one
is more aware of the current limitations than the artists themselves" (Youngblood,
2020: 191) This time of mutation is also the time to consider alternatives. *Friend-
ly Ghost*'s exhibition text suggests: "Let's imagine new ways of relating, of building
social space, and of anticipating an alternative means of animating our social body
now, while the Friendly Ghost is activated." (*Friendy Ghost*) The website for *Friendly
Ghost* recognizes the internet as "a powerful alternative, a virtual arena of action
that, while not replacing our local situations, has revealed potentials that amplify
our capacity to act collectively." By participating in the "dynamic vitality of media-
tion processes" as described by Kember & Zylinska (2012, 207), *Friendly Ghost* acts
as an interesting example and catalyst of exactly that.

Bigger View(s): Earth, Anthropocene, Beauty at Boulder Public Library

Bigger View(s): Earth, Anthropocene, Beauty was curated by the artist, painter,
and Tai-Chi wizard Jennifer Lord. The exhibition is more of a multicentered show-
case, curated to include: the artworks in the gallery, a night of performances, a cin-
ema screening, an ikebana installation, a reading list, and a new holiday! *Bigger
View(s)* was curated and planned as a physical exhibition, to be presented in the
Arapahoe gallery of the Boulder Public Library in Boulder, Colorado. *Bigger View(s)*
was scheduled to begin on a date that ended up being about two weeks into quar-
antine/lockdown. *Bigger View(s)* adapted (and is now (re)scheduled for the same
timeframe, one year later, 2021). One might even say that the exhibition was "pivot
ready". As the pandemic struck, installation and exhibition dates were repeatedly
deferred and, eventually, the venue (a public library) was indefinitely closed for the
quarantine/lockdown.

Luckily, I was already working on a website for the exhibition (a regular compo-
nent of my practice) (Phillips 2020, *Bigger View(s) website*). Once again, the (tele)
presence and virtuality of the exhibition became paramount. The artworks in the
exhibition, and now available remediated online, feature: dramatic mountain paint-
ings with fabric relief additions by David D'Agostino and a collaboration between
Jennifer Lord and myself. This collaboration highlights Lord's psychedelic landscape
paintings and my collage-based installations. The night of performances, known

as *X Full Moon Performance*, happened as a livestream online (rather than in the library's theater) and now exists as video documentation that maintains its charge and charm from this liveness/"lifeness" (Phillips 2020, *Bigger View(s)* website). The livestream itself is a kind of non-site; multiple non-sites presented within another. The program featured an avant dance video by Irene Joyce, a new poem by Sherri Marilena Pauli with audio-responsive video accompaniment by myself, and a performance-lecture by me. Each acting as a perspective on a somehow shared virtual landscape. During the event one could see some of the audience (from all over the world) learning something else about what it means to operate and experience art in a more dense media environment. The plural formats (live and internet) make the exhibition more internationally accessible and available for (re)viewing and study.

Bigger View(s): Earth, Anthropocene, Beauty, responds to the Anthropocene as a theme – it's there in the title. One unique aspect of the exhibition involved introducing people to a holiday – one which recognizes both the Anthropocene and the posthuman – The Week of All Beings (new for the audience but practiced by the artists for years now) (Phillips 2020, *Bigger View(s)* website). Kember and Zylinska tell us:

> Philosophers ... as well as many media scholars, associate media — especially television — with the illusion of liveness. Liveness is particularly linked with television news and the coverage of disaster and catastrophe. Generally, it is regarded as a sleight of hand. Yet if we regard such illusory liveness as performative — that is, as being able, to an extent, to bring about the things of which it speaks (Kember and Zylinska 2010, xvi).

If we turn this in a slightly occult direction, we can suggest that these exhibitions bring about the things of which they speak. We can see the potency and potential of the invention of a new holiday in particular in bringing about new experiences of the world. Kember and Zylinska describe the "lifeness of media" as "the possibility of the emergence of forms always new, or its potentiality to generate unprecedented connections and unexpected events." (Kember and Zylinska 2012, xvii) – which may be one way of understanding what a holiday does.

The online presence created for *Bigger View(s)* is a more-or-less accurate representation of how artworks would have been and will be presented in the physical gallery space, and so acts as a kind of virtual exhibition. The collaboration between Jennifer Lord and myself presents a form of hypermediacy in viewing the paintings with "hyperlinked" imagery (from Phillps' private archive), one 'constellation' even containing a print of a photo of another of Jennifer Lord's paintings. Bolter and Grusin's notion of hypermediacy (Bolter and Grusin 1999, 34) will be more helpful to us here if it is remediated via Kember and Zylinska:

> Hypermediacy is in part an aesthetic, a collage effect of different me-

dia forms and styles that often come together on a single screen. But the concept of hypermediacy also captures McLuhan's assertion that the content of media is always other media. Mediation, for Bolter and Grusin, is always the remediation of old media in other, newer media. More than that, (re)mediation is intrinsically connected to wider social and economic forces, so the question of agency is never simple, never wholly human or technological, but rather hybrid, distributed (if not evenly) and processual (Kember and Zylinska 2012, 65).

This hypermediacy can also be seen as an example of postinternet approaches and aesthetics - a mode of existing that we will benefit from heightened awareness of and ability to meaningfully engage with. This document(ation) and the virtual version of the exhibition, related assets, and multiple components, remain available online as one manifestation of the exhibition, but also as an accessible archive (a kind of non-site in itself). This archive and virtual placeholder also provides embedded content in ways that brick-and-mortar exhibitions can't. External (hyper) links, literally (inter)connect these diverse projects and related media. "Lifeness" is performed as ideas are mobilized and kept moving, even when people are isolated.

Epilogue?

These crises continue, particularly here in the U.S., where I write this essay. Coronavirus cases continue to increase and to 'spike' even as some other nations more successfully reopen and return to "normal", or not. I may speak for many involved or perhaps only for myself when I say I hope to shift normalcy, for myself and for others, through these crises. Having experienced a kind of perturbation, or even collapse, of their habitual life; many see the potential for something else to happen. "Another world is possible" to quote the Situationists again. The last thing many want is a return to what(ever) was happening before, which suggests the need to deepen and complexify our commitment to independent thought, ethical action, and radical dreaming.

Remediation is a way of engaging with the 'lifeness' of new media and adapting; maintaining multiple flows of remediation keeps media objects very viable – able to mutate based on context(s). The potential for my artworks and these exhibitions to exist in yet other forms is one way to think them as 'virtual' (a somewhat technical definition). We might also speak of their "liv/feness". We can read the exhibitions as narratives of metamorphosis, and allegories of systemic operations with antisystemic connotations. In this way remediation is a form of posthuman metamorphosis. Erik Davis remediates theorist and systems countercultures specialist Bruce Clarke's concept of the posthuman, elucidating its transformative potentials, if we can only meet the challenge of embracing paradox and our own ability to mutate. Davis tells us that according to the posthuman paradigm (post)humans are systems, observing

systems at that. We paradoxically exist in a circular process – open to novelty and closed within self-reference, oscillating between the two. Paradoxes can only ever momentarily be resolved and always mutate into others, as we move forward one way or another. We can think of this scenario rhizomatically when Davis tells us that "systems sustain themselves by branching outwards rather than returning to their roots." (Davis 2019, 395). Clarke seems to hold a near-utopian belief that the hybrid merger of systems is the way forward, for our thinking, and our be(com)ing. Clarke suggests that so-called humanity will "earn its continuation only by metamorphic integration into new evolutionary syntheses" (Clarke 2008, 196). In a similar vein, Paul B. Preciado tells us that "The mutation in progress could ultimately catalyze a shift from an anthropocentric society where a fraction of the global community authorizes itself to exercise a politics of universal extractivist predation to a society that is capable of redistributing energy and sovereignty" (Preciado 2020, 79). If these exhibitions (artworks, ideas) seem relevant to our circumstances, it may be because art is metamorphosed by the contexts in which it is reflected upon within, as well as those in which it is created. This also means that it can help us better comprehend or relate with "these times" – "unimaginable" / "unprecedented" / "weird" / "remark-able" as they may be – and why we need to continue practicing these idea(l)s. Gene Youngblood lets us know that "Consciously or unconsciously, we invent the future. And all futures are conditional on a present that is conditioned by the past. One way to be free of past conditioning is to simulate alternative futures through the … digital computer. This is "art" at the highest level ever known … quite literally the creation of a new world imperceptibly gaining on reality – but not so imperceptibly as before." (Youngblood 2020, 252) These media(tic) transformations resemble a posthuman metamorphosis narrative: the creative acts take multiple possible forms, each mutating to inhabit sites which in turn further shape them, pointing towards still other possibilities. In other words, they are resilient. Preciado suggests that "We must go from a forced mutation to a chosen mutation." (Preciado 2020, 84) We must enact chosen remediations as well – adapting the artwork, or its exhibition/presen-tation, or our paradigm(s) – to survive, to thrive, to (pro)pose alternatives, and to more perceptibly help this new world gain on reality.

Art doesn't do things, it suggests what people might do, how else they might be – like the non-site, and posthuman metamorphosis, art continues pointing to other possibilities. Here I've suggested that one way we can do this is via postinternet strat-egies, remediation, posthuman metamorphoses, "lifeness", and the non-site; forces and ideas which have all been remediated into *this* text. I've also introduced a num-ber of projects and people worthy of much deeper research. Rhizomatic approaches can act as a kind of (role) model for us. Amidst the(se) crises, be like rhizomes. This is clearly not an original idea or a phenomenon special to my experience. Rather, it is yet another example of the outcomes possible based on more multi-centered, in-terrelated, and inclusive approaches. And so, the rhizome continues growing. I look forward to seeing the multitude of other ways this phenomena or paradigm will

unfold and proliferate. Obviously, we will have to keep adapting, keep remediating our work, our artistic work surely but also our works altogether, and we must do this not just as artists but likely as beings on the Earth – to survive, to flourish.

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RHIZOMATIC REMEDIATION:
ADAPTATION IN A WEB-BASED ART PRAXIS DURING TIME(S) OF CRISES
(summary)

There's no question the world is experiencing a period of multiple simultaneous crises. In this paper I explore three very personal, subjective experiences of and reflections on an internet-based art praxis during a period of crises. My own artworks and participation in three exhibitions are explored in light of a handful of primary themes. Ideas of the postinternet, posthuman metamorphosis, as well as remediation, and the non-site help narrate these experiences and provide insight into relevance this praxis of adaptability might have for other artists, curators, and creative thinkers. These projects can all be considered broadly as part of a postinternet art practice. Postinternet art strategies engage the internet self-reflexively, celebrating and critiquing simultaneously. Each of these exhibitions has gone through its own form of posthuman metamorphosis, which, here, is also to say remediation. Bruce Clarke's idea of posthuman metamorphosis narrative, serves as a role model throughout this essay for linking different theoretical systems in symbiotic mergers. Ideas are combined and hybridized. Remediation, as updated by Sarah Kember and Joanna Zylinska, helps us to understand one of the key functions of posthuman metamorphosis in more technical terms while also continuing to highlight the importance of transformations and interconnections. Alternatives through more official channels are presented, and unconventional structures of (re)presentation and legibility are implemented to actively resist dominant/dominator modes of thought. The exhibitions and their attendant (non-)sites are presented individually, each helping think through the others in fresh ways. The curatorial project *Rhizome Parking Garage* (RPG) and its catalogue of exhibitions begin already metamorphosed, already digital, with its origins and final form existing online. Its curatorial projects began before the particular present crises as a response to more systemic concerns, and it acts as a touchstone for the other projects. *Friendly Ghost* is an example of a physical gallery space embracing the opportunity to more deeply engage the internet as an exhibition space. It functions as a personal means of reflecting on what was a ubiquitous, standard scenario throughout the pandemic: galleries shifting from analogue to digital exhibitions. *Bigger View(s): Earth, Anthropocene, Beauty* was a physical exhibition planned to open just as the pandemic first descended. While the exhibition opening has been delayed by one year, a web-presence for the exhibition was already in the works and it now also exists online as a virtual exhibition site and archive. While each of the exhibitions differs in its origins and intentions, each is transformed: from the beginning, by circumstance, or by choice. As each exhibition changes form and location, it suggests the non-site, which enables a more speculative modality for considering the changing nature of experiencing art and exhibitions, while remaining grounded in art history. Each of these mutations reveals something about an individual art practice and how it relates to larger networks, accessibility, and how radical idea(l)s are and can be forwarded in these contexts. Ultimately, rhizomatic approaches and active, conscious remediation are forwarded as potentially essential strategies for surviving and perhaps thriving in times of multiple simultaneous crises, online and IRL.