



LAUREN ANFENSON, AHS CAPSTONE 2022

ART + THE INTERNET

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AHS Capstone Exhibition

May 03, 2022





ART + THE INTERNET



Art + The Internet is the culminating experience of my visual art AHS Capstone. It's a selection of art works that follow three themes about the experience of living on the Internet: early hopes and Internet Dreams, constructing and performing our Digital Bodies, and contemporary takes on Speculative Futures for our online lives. Together these works explore the Internet's rapid and pervasive rise as a dominant force in many of our lives and how it inextricably shapes the way we view ourselves and each other. Instead of pulling web-hosted pieces that we would traditionally think of as "Internet art," I was more interested in curating largely analog art works that address the Internet thematically, rather than interact with it directly. My hope is that this prompts questions about the ways the Internet's influence bleeds into our physical lives - the World Wide Web is no longer something we can choose to log on or off of, there is no way to fully 'unplug' from cyberspace. We are all machine-augmented beings in some form, and the art in this exhibit showcases our cyborg transformation over the last several decades.

This project is also a personal reflection on my artistic practice, using the Internet as a thematic jumping-off point. The two pieces that I created to include in this exhibit - *Untitled (Faces)* and *Untitled (Narrative)* - are extensions of a collage practice that I've been experimenting with since 2019. I see collage as a way to decontextualize images, taking recognizable storytelling tools from magazines and other print media, abstracting them to their color, texture, and composition, and remixing them into something completely new. That stripping of intentionality is similar to how I think about information presented on social media; we can control what content is posted, but not the context in which it's seen. What headlines and images will people see adjacent to mine? Who will be presented my content by the Algorithm? Like the National Geographic photographers who took many of the images that I used for these pieces, once the images fall into my hands (*the Internet*) they (*we*) have little say in their dispersion and how their meaning is transformed. Using collage felt like a fitting medium to explore my relationship with identity and information overwhelm online, and getting these pieces to a point that I would call 'finished' was an empowering exercise in what it means for me to create art intended for a public audience.

Presented for the Olin College AHS Capstone Final Exhibit on May 03, 2022.

INTERNET DREAMS



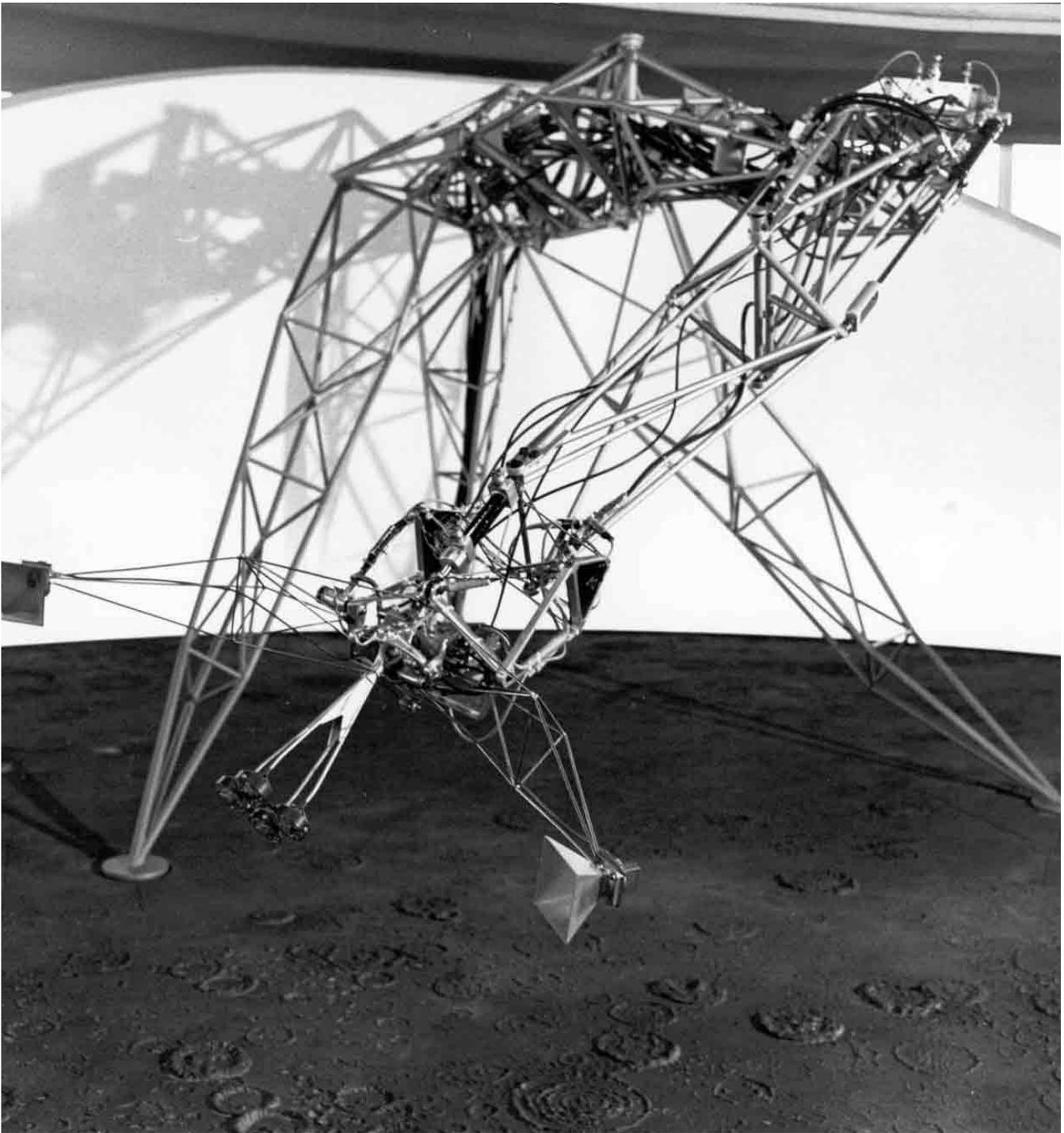
01.



Even before the Internet was first operational in the early 1970's, the idea of an infinitely connected world permeated the public imagination.

Pre-Internet artists, philosophers, politicians, and engineers alike speculated wildly about how new electronic media would change the ways we communicate with each other. In the 1950's, Nobert Wiener and the field of cybernetics popularized a view of human interactions as a networked system; 60's New Communalism took this systems thinking and used it to inspire small, self-sufficient societies outside of established social norms. While many of these communes failed, similar ideals fueled utopian visions of an early Internet in the 1990's as this 'new frontier' opened up the possibility of a true anarchy governed by technical constraints, not ideology, where universal access to information creates genuine equality.

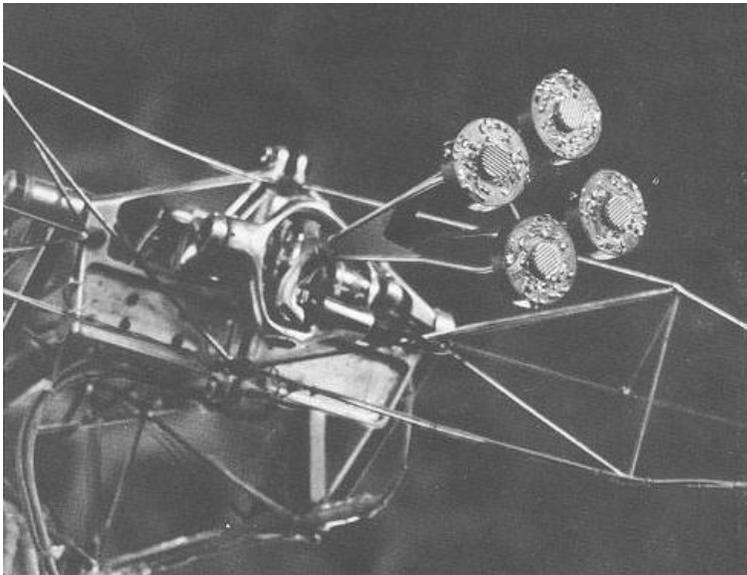
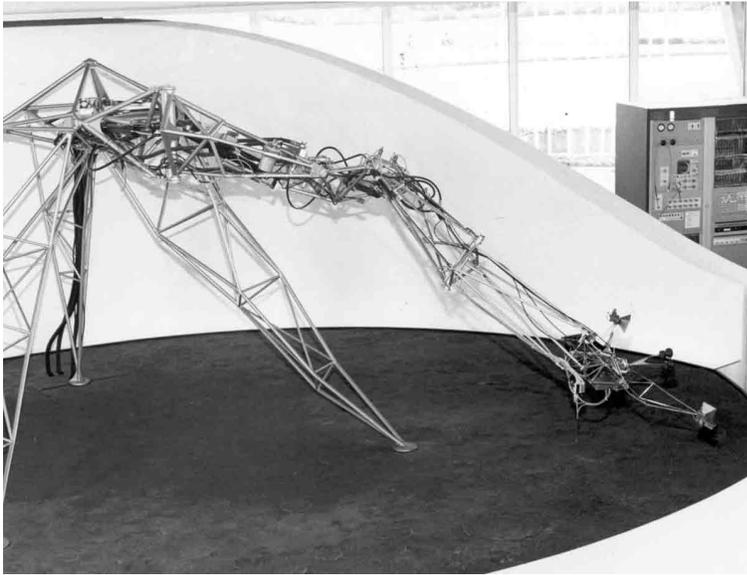
Mass media culture exploded globally from the 1950's through the early 2000's as rapid technological development made the Internet available to billions of people in a short few decades. Artists like Nam June Paik explored video art as a new medium, expressing their hopes for what image transmission on a massive scale would mean for communication and accessibility of information. At the same time media theorist Marshall McLuhan popularized the phrase "the medium is the message" - new emerging media platforms fundamentally change the meaning of our communications. The prevailing ethos was a head-first excitement for the grand promises of these technologies and optimism for an era of new opportunities for freedom and expression.



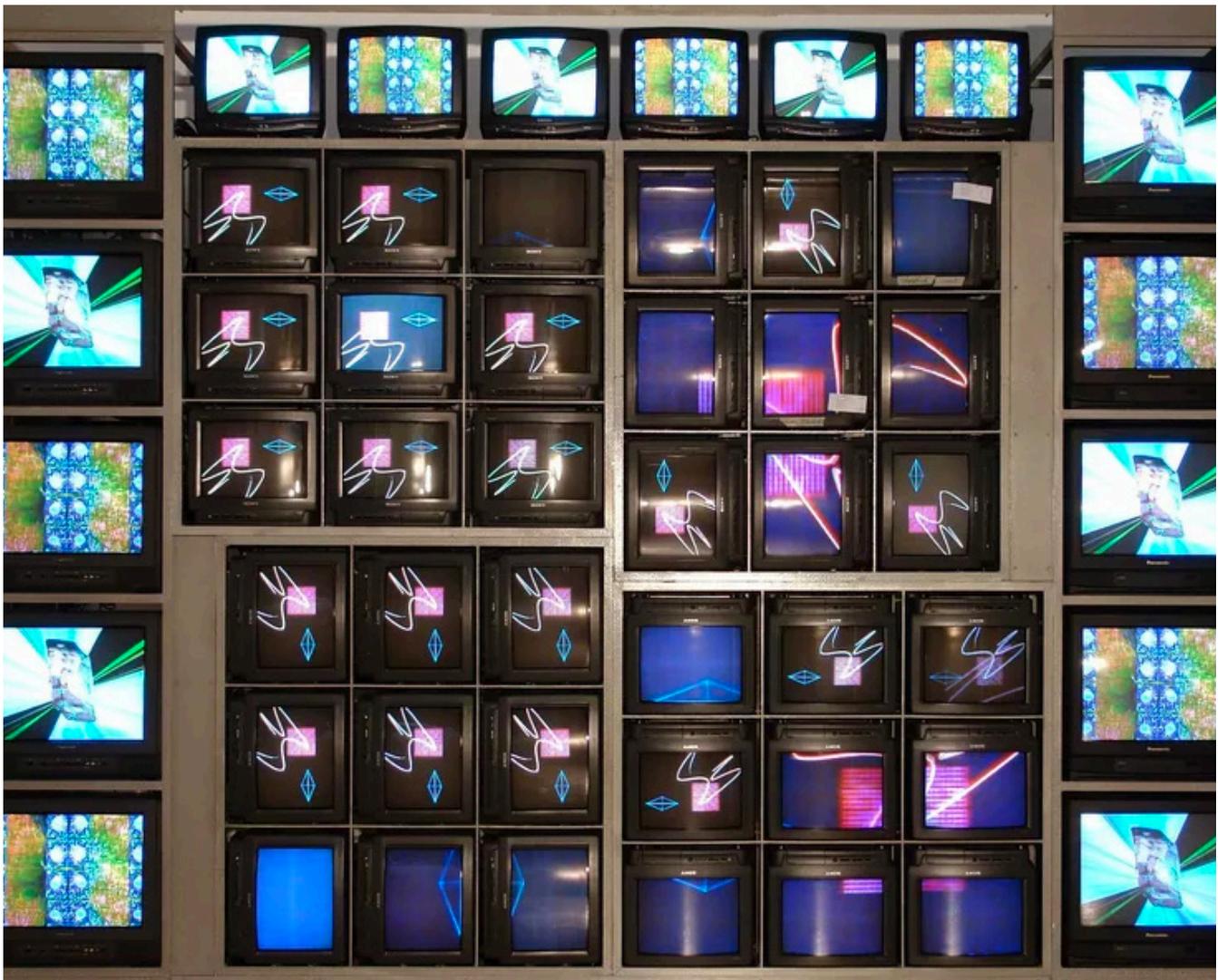
Senster, 1970
Edward Inhatowicz

Steel, electronics, hydraulics, custom software

15' x 15'



The *Senster* is a 15-foot long pivoting metal structure that resembles a long-legged, bipedal animal and is widely considered the first computer-controller robotic artwork. Radar units and microphone arrays mounted on *Senster* allowed it to react to the audience observing it, flicking its 'head' towards sounds or shying away from sudden movements. Edward Ihnatowicz was commissioned to make *Senster* by Philips - a giant electronics firm - for their industrial exhibition and science museum, Evoluon. *Senster* was notable as a monument for new creative collaborations between artists and scientists, showcasing that robots can act in ways that elicit emotion and are almost recognizable as conscious. There was little similar artwork produced in its wake, but echoes of *Senster* can be seen in the emerging fields of cybernetics and behavior-based robotics that developed in the following decades.



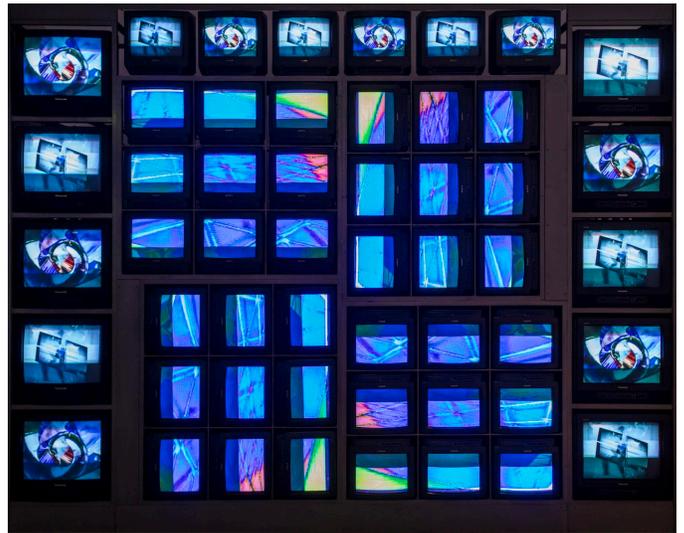
Internet Dream, 1994

Nam June Paik

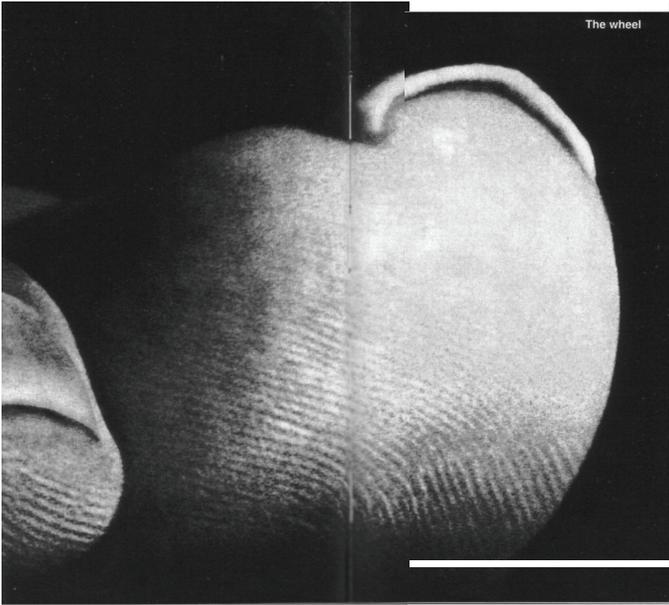
Multi-channel video installation

113" x 149 3/5" x 31 1/2"





The artistic practice of pioneering video artist Nam June Paik was driven by a strong belief in the dissemination and democratization of information in the emerging electronic age. Paik believed that technology would enable worldwide immediate communication through an 'electronic superhighway' that would connect us all. *Internet Dream* is a multi-channel video installation that centers optical overwhelm, flickering and flooding the viewer with early 1990s video graphics. It's a representation of Paik's predictions for our future, ultra-connected society - a hopeful manifesto about what mass image transmission might mean for the nascent Internet's promise of universal and equal access to information.



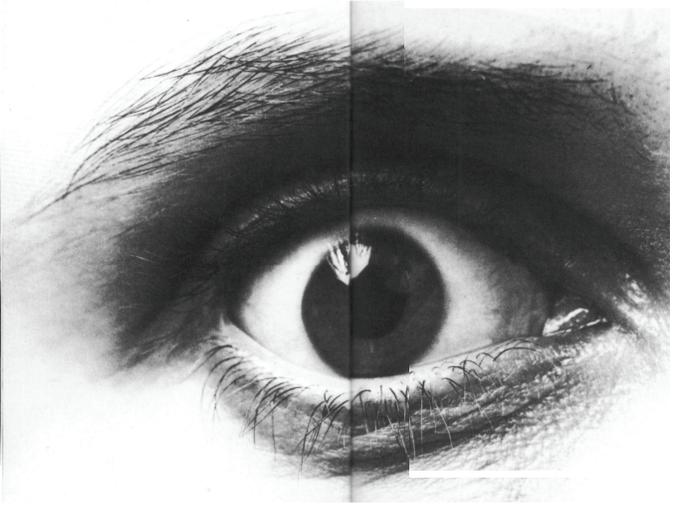
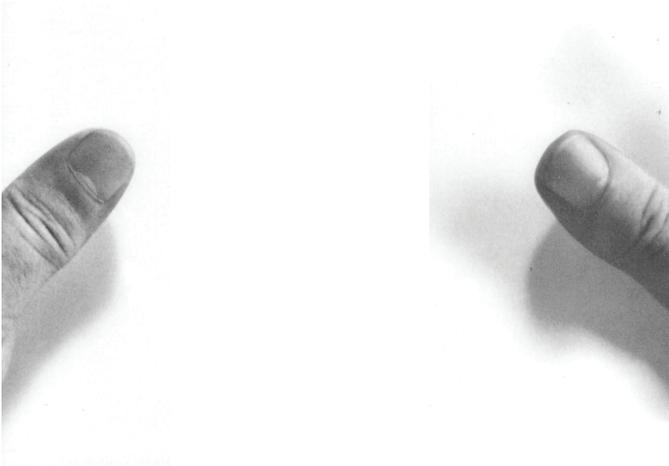
The wheel



... is an extension of the foot

the book

is an extension of the eye...



clothing, an extension of the skin

electric circuitry,

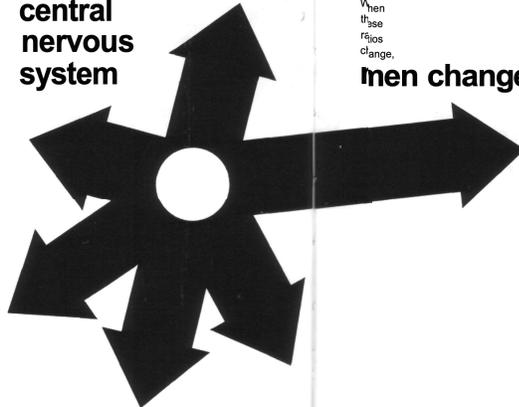
an extension of the central nervous system

41

Media, by altering the environment, evoke in us unique ratios of sense perceptions. The extension of any one sense alters the way we think and act—the way we perceive the world.

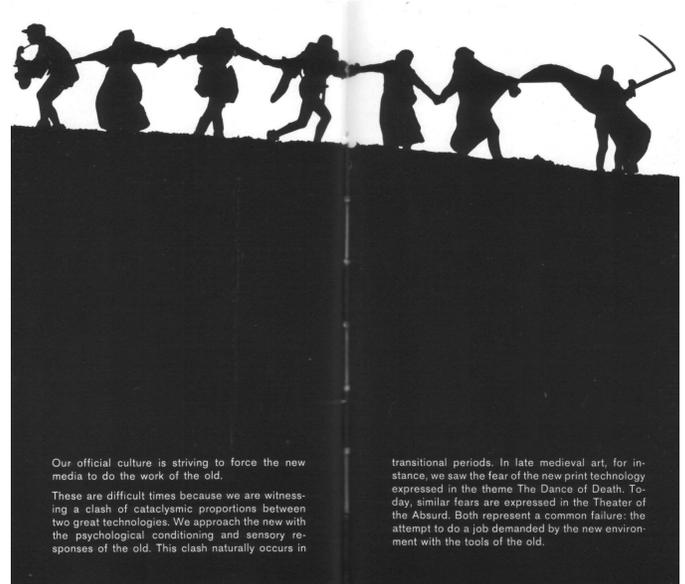
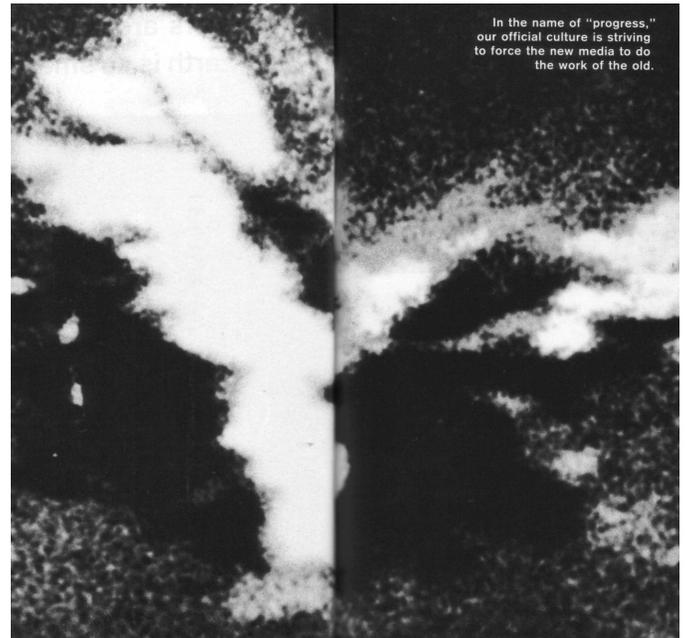
When these ratios change,

men change.



The Medium is the Massage, 1967
Marshall McLuhan, Quentin Fiore

Paperback book



Marshall McLuhan was a prominent pre-Internet media theorist who predicted the World Wide Web nearly 30 years before it came to fruition. McLuhan believed that the social influence of media is determined less by the content than by its medium: this is what he means by the popular phrase "the medium is the message." *The Medium is the Massage* is an adaptation of McLuhan's most famous text, *Understanding Media* (1964), with accompanying experimental collage and formatting by graphic designer Quentin Fiore. Changing the last word of the title from 'message' to 'massage' refers to the way electronic media 'massages' our sense in a way unique from any other media; the disjointed and overwhelming sensory experience of electronic media consumption is also reflected in the graphic design of the book.

DIGITAL BODIES



02.



The selves we present online do not just hold up a mirror to our IRL lives, but are instrumental to creating our lived realities.

The Internet is a unique platform for self-expression, theoretically free from constructed social norms, anonymous and unrestricted. Social media can be a safe space for exploration of our identity, allowing us to play with our bodies as, “an image file that can be manipulated, rendered, distorted, decorated, and placed in new contexts,” and present ourselves in ways that aren’t possible in our physical realities. Feminist writer and technologist Donna Haraway presents the *Cyborg Manifesto* in 1985, as ever-present technology meant that we were becoming symbiotic with machines; she transitions the ‘cyborg’ from a Cold War era robot-human hybrid to a feminist social model of being. If we accept that our bodies are constructed from organic and mechanical components, why can they not be re-constructed outside the bounds of biology?

The reality of how we construct ourselves digitally is much more complicated. Just as our online selves affect our lived experiences away-from-keyboard, it’s inevitable that IRL norms will seep into digital spaces. This is especially apparent in the ways femininity is expressed online. Haraway’s cyborg presents a framework for women to escape notions of being ‘naturally’ inferior, but does the Internet afford that in practice? The pieces in this section contemplate the tension between the freedom that the expansiveness of Internet offers, and the enduring norms that manage to constrain us anyways.

CYBORG MANIFESTO



DONNA HARAWAY

This essay is an effort to build an ironic political myth faithful to feminism, socialism, and materialism. Perhaps more faithful as blasphemy is faithful, than as reverent worship and identification. Blasphemy has always seemed to require taking things very seriously. I know no better stance to adopt from within the secular-religious, evangelical traditions of United States politics, including the politics of socialist-feminism. Blasphemy protects one from the moral majority within, while still insisting on the need for community. Blasphemy is not apostasy. Irony is about contradictions that do not resolve into larger wholes, even dialectically, about the tension of holding incompatible things together because both or all are necessary and true. Irony is about humor and serious play. It is also a rhetorical strategy and a political method, one I would like to see more honored within socialist-feminism. At the center of my ironic faith, my blasphemy, is the image of the cyborg. A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world-changing fiction. The international women's movements have constructed "women's experience," as well as uncovered or discovered this crucial collective object. This experience is a fiction and fact of the most crucial, political kind. Liberation rests on the construction of the consciousness, the imaginative apprehension, of oppression, and so of possibility. The cyborg

is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century. This is a struggle over life and death, but the boundary between science fiction and social reality is an optical illusion. Contemporary science fiction is full of cyborgs—creatures simultaneously animal and machine, who populate worlds ambiguously natural and crafted. Modern medicine is also full of cyborgs, of couplings between organism and machine, each conceived as coded devices, in an intimacy and with a power that were not generated in the history of sexuality. Cyborg "sex" restores some of the lovely replicative baroque of ferns and invertebrates (such nice organic prophylactics against heterosexism). Cyborg replication is uncoupled from organic reproduction. Modern production seems like a dream of cyborg colonization work, a dream that makes the nightmare of Taylorism seem idyllic. And modern war is a cyborg orgy, coded by C3I, command-control-communication-intelligence, an \$84 billion item in 1984's U.S. defense budget. I am making an argument for the cyborg as a fiction mapping our social and bodily reality and as an imaginative resource suggesting some very fruitful couplings. Michel Foucault's biopolitics is a faccid premonition of cyborg politics, a very open field. By the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism—in short, cyborgs. The cyborg is our ontology; it gives us our politics. The cyborg is a condensed image of both imagination and material reality, the two joined centers structuring any possibility of historical transformation. In the traditions of "Western" science and politics—the tradition of racist, male-dominant capitalism; the tradition of progress; the tradition of the appropriation of nature as resource for the productions of culture; the tradition of reproduction of the self from the reflections of the other—the relation between organism and machine has been a border war. The stakes in the border war have been the territories of production, reproduction, and imagination. This essay is an argument for pleasure in the confusion of boundaries and for responsibility in their construction. It is also an effort to contribute to socialist-feminist culture and theory in a postmodernist, non-naturalist mode and in the utopian tradition of imagining a world without gender, which is perhaps a world without genesis, but maybe also a world without end. The cyborg incarnation is outside salvation history. Nor does it mark time on an oedipal calendar, attempting to heal the terrible cleavages of gender in an oral symbiotic utopia or post-oedipal apocalypse. As Zoë Sofoulis argues in her unpublished manuscript on Jacques Lacan, Melanie Klein, and nuclear culture, "Lacklein," the most terrible and perhaps the most promising monsters in cyborg worlds are embodied in non-oedipal narratives with a different logic of repression, which we need to understand for our survival.

Cyborg Manifesto, 1985

Donna Haraway

Essay

Cyborg Manifesto is one of prominent cyberfeminist writer and science historian Donna Haraway's most famous essays. Haraway posits that our relationship with technology blurs the lines between human and animal and machine, augmenting the body in ways that aren't just physical, but also cultural and social. Our culture of machine-like personal optimization and performance, our networked social dependence on the Internet, even the language we use to describe relationships with each other (communication breakdown, noise and signal, feedback loops) are all ways that we exist as cyborgs.

The *Cyborg Manifesto* is also a socialist and feminist text, rewriting the cyborg not as a Cold War-era icon of power but as a figure for feminist liberation. Often women are subjugated with the logic that their inferiority is 'natural' and immutable. What happens when we become unnatural, free to construct ourselves outside the bounds of biology? If our bodies are constructed, then they can be reconstructed; Haraway presents the cyborg as a framework for new ways of expressing identity, gender, and sexuality.



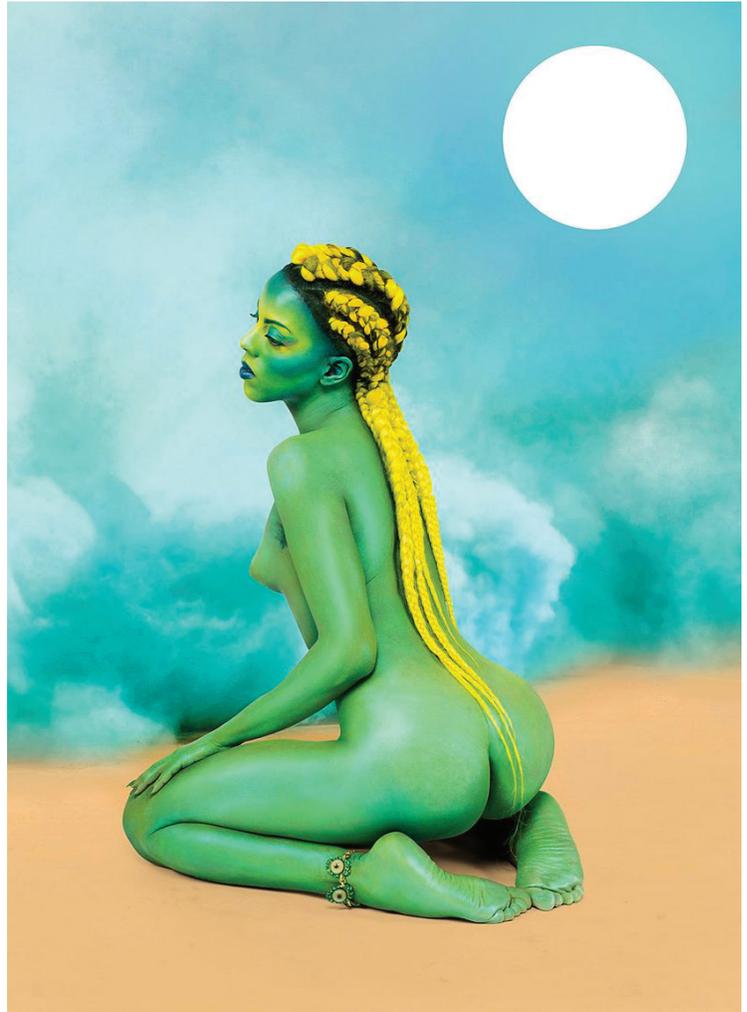
IF YOU WALK UP THROUGH HARLEM AND ALONG THE BRONX RIVER YOU COME TO A SPACE BEYOND THE BOUNDARIES OF GPS SOFTWARE UNABLE TO SENSE THE WALL OF ASHES (FROM BUILDINGS BURNT FOR INSURANCE MONEY) AND AMASSED SMOKE FROM CRACK PIPES. BEYOND THIS VEIL IS A MYTHICAL LAND WHERE BLACK MOUNTAINS COVERED IN PANTHER FUR SPLIT TRIBUTARIES OF THE RIVER AS THE WATER FIGHTS ITS WAY INTO THE IDEATIONAL OCEAN OF MY SCHIZOPHRENIC LONGING FOR THE PLACE THAT LEFT EYE GOT LOST IN WHILE MAKING FAN MAIL. DENSE SKY, AIR HEAVY AND MOIST WITH THE BLOOD OF PIGS LINGERING IN THE NEAR-TROPICAL HEAT OF A TOPOS UNDER GREENHOUSE EFFECT. CUT OFF FROM THE 'REAL' BY AN ATMOSPHERIC BUBBLE OF COINTELPRO PROPAGANDA AN' PAMPHLETS CREATED BY THE HOOVER ADMINISTRATION, IT'S A LAND WHERE REPARATIONS ARE TAKEN AS THEY ARE LIVED. ITS MUSES AND MEDIUMS AMONG US ARE 'URBAN' WOMEN IN SPORTS BRAS, BOXER SHORTS AND LOW SLUNG CAMO PANTS IN MILITARY AND ATHLETIC SHOEWEAR. THE SPIRITUAL RESIDUE OF 'CAPITALISM PLUS DOPE EQUALS GENOCIDE' AND THE PROTECTIVE OPTIMISM OF FREE BREAKFAST FOR THE CHILDREN SWINGS IN HOOP EARRINGS SO LARGE THEY TRACE COLLARBONES WHEN JAWS DROP TO DISCLOSE LYRICALLY THAT THERE IS A STILL A PLACE WHERE BLACK UNICORNS RUN FREELY. BANTU KNOTS AND BALD HEADS WITH THICKLY LINED LIPS OCCASION A MOMENT TO MEMORIALIZE THE HOOD SURREALISM OF HYPE WILLIAMS AND THE FUTURES OF OCTAVIA BUTLER (AND THE IMAGES THAT FRONT THE COVERS OF HER BOOKS). WHERE THE ONTOLOGICAL CHAINS OF THE ATLANTIC TRIANGLE REVERBRATE TO SHATTERING POINT IN PATTERNS, BEATS, RHYMES AND TECHNICOLOR INSISTENCES ON A NEW NEW WORLD WHERE THE COMMON THREAD IS SHARED WITH MISSY WHEN SHE SAYS: I CANT STAND THE RAIN (ME I'M SUPERFLY). BEYOND THE MOUNTAINS, AALIYAH CROONS 'MORE THAN A WOMAN' AND BROKEN STACY CLIPS OF ANGELA DAVIS SPEECHES PLAYING ON LEFTIST AM RADIO PROVIDE THE 'FEELS LIKE' ADDITION TO THE GENERAL CLIMATE READING OF THE MORNING WEATHER..

Untitled (Casual Power), 2015

Juliana Huxtable

Inkjet print

30" x 40"



Untitled (Nibiru Cataclysm), 2015

Juliana Huxtable

Inkjet print

30" x 40"

Juliana Huxtable is a multimedia artist, writer, and activist whose practice largely explores the construction of identity online. Huxtable is an outspoken proponent of social media as a powerful space for marginalized communities to form and perform identities; she found herself liberated by the Internet as a platform for expression, and social media, "...became as integral to [her] sense of self and psychological reality as [her] flesh." These two works exemplify the way Huxtable uses online personas to reimagine her body as a distributed image file that can be, "...manipulated, distorted, rendered, decorated, and placed in new contexts." In *Untitled in the Rage (Nibiru Cataclysm)* Huxtable emphasizes and celebrates her body - a radical act as a queer, trans, intersex woman that interrogates norms of gender and sexuality. *Untitled (Casual Power)* presents a stream-of-consciousness piece of prose with far-reaching references to Black culture and politics like Octavia Butler, the Black Panther Party, and FBI Director Edward J. Hoover. Shown together, they present a compelling picture of a woman at the intersection of queerness and Black-ness, exploring her identity and living her truth in a way largely afforded by social media and the Internet.



Cyborg W1-W4, 1998

Lee Bul

Cast silicone, polyurethane filling, paint pigment





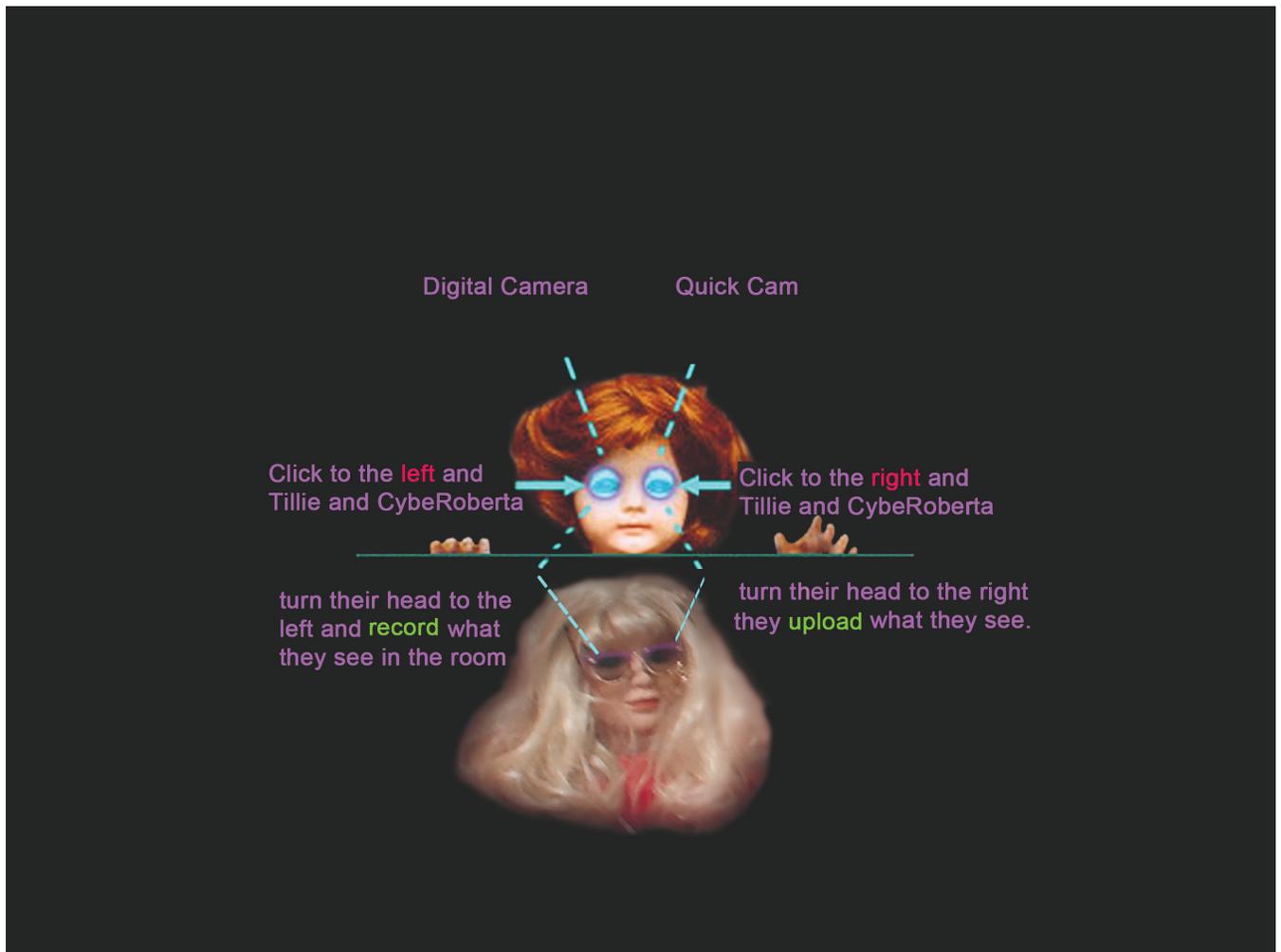
In the *Cyborg* series, Lee Bul explores the desire to transcend our physical bodies through technological enhancement, digitally constructing an ideal form free from human limitations. The silicon forms are, however, hyper-sexualized and incomplete, highlighting the practical impossibility of fully escaping our human limitations. Though the expansiveness of the Internet invites us to consider how we can construct a self outside of established social norms, artist Lee Bul “...still find(s) that certain [cyborg] representations simply reinforce and continue traditional discourses about what constitutes femininity and images of femininity.”



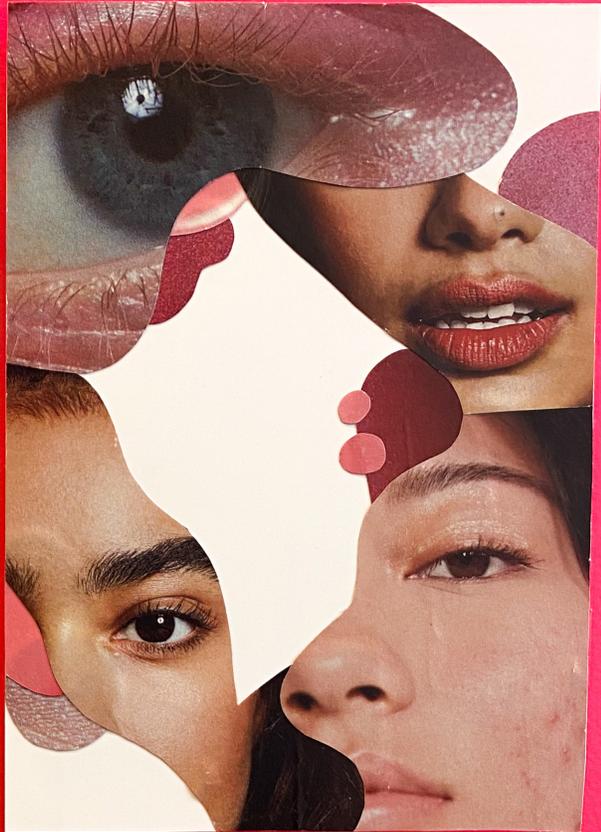
The Dollie Clone Series, 1995-1998

Lynn Hershman Leeson

Dolls, camera, materials



The Dollie Clone Series is comprised of two tele-robotic dolls - Tillie and CyberRoberta - outfitted with webcams in place of eyes. Viewers are able to interact with the dolls over the Internet by moving their heads 180 degrees to survey and transmit images of the room where the dolls are displayed. Hershman's intention when creating *The Dolly Clone Series* was a lighthearted commentary on the way the Internet brings us together, allowing us to directly step outside our own environment into the vision of someone else in real-time - a futuristic concept in the mid-90s. The work registers very differently now in the era of surveillance capitalism, reminding us of the way our digital existence is constantly being rendered as data to be fed back to us in the form of ads and sensationalized content.



Untitled (Faces), 2022

Lauren Anfenson

Magazines, yupo paper, acrylic

17" x 15"

Untitled (Faces) is a personal reflection on identity formation and femininity as it's shaped by social media. The women's faces are violently removed from their original context - some of them are beauty models from advertisements, others scientists, actresses, writers - and chopped into these abstract compositions. Social media is an overwhelming place to be as a woman, constantly scrolling through edited projections of beauty and accomplishment. While the Internet presents a digital space to begin anew, free from established constructs of femininity, in a lot of ways our IRL experience of womanhood is just amplified by these platforms. Even though our digital selves are broken up into their component parts, dispersed and free to build anew, it's impossible to escape the social pressures of performing the self in specific ways.

SPECULATIVE FUTURES



03.



What are your hopes and fears for the future of the Internet?

Far from the utopian visions we had for the Internet in its early stages, the Web we live in now is crowded with corporate platforms looking to co-opt our attention and render our existences as data for financial gain. This section uses contemporary art to look into what our current hopes and fears are for the future of the Net. Social media platforms are dominated by information overwhelm, giving us access to more sensationalized content than we could ever hope to make sense of. This media environment is addictive and consuming, lending itself to endless scroll. On the other hand, a hyperconnected world can give agency to people who are otherwise suppressed, as Rabih Mroue explores in *Pixelated Revolution*, his investigation of the use of mobile phones during the Syrian revolution.

As technology continues to develop at an unprecedented pace, our imagination is now shifting towards the inextricable binding of human and machine. It now feels impossible to “unplug,” but what if that was our literal reality? Singer Grimes explores a future AI pop group that creates propaganda to encourage people to cede to a cyber-future; Anicka Yi presents a future where, instead of biology becoming machine, the machine becomes a living being that co-evolves with our environment. The Internet is unlikely to leave our lives in the near future, but we still have agency to decide how we integrate it into ourselves.

Archillect, 2020

Pak

Automated bot and social media accounts

Archillect is an artificially-intelligent curator and “digital muse.” She trawls Flickr, Tumblr, and other social media sites for images that she deems ‘beautiful’ and posts them to her various social media pages in an ever-expanding moodboard. Her taste is driven by the engagement of her followers, veering towards the most popular images. *Archillect* naturally raises questions about her definition of beauty: can an AI actually develop a ‘taste’? Is there any meaning to beauty designated by likes and shares? But *Archillect* isn’t necessarily an image-specific platform, and her main function is to predict the potential virality of an image she shares. She observes ‘ripples’ in social media to figure out what audience she’s likely to reach at any given moment and can tailor her image selection to that audience. In this way *Archillect* is less a speculative art piece than a data-crunching participant in the same controlling behaviors exercised by large social media platforms’ algorithms and advertisers.

что вам нужно, чтобы вы капитулировали
WHAT WILL IT TAKE TO MAKE YOU CAPITULATE
¿QUÉ TOMARÁ PARA HACERLE CAPITULAR?

همسرت كل عجي فوس يذلا ام
什麼會讓你同意



что вам нужно, чтобы вы капитулировали
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{SCREAMS}

We Appreciate Power, 2020 Grimes

Song, music video



We Appreciate Power is written from the perspective of a propagandized pop group that uses “song, dance, sex, and fashion to spread goodwill towards artificial intelligence.” The dystopian world that Grimes creates takes us beyond the networked reality of the Internet as we know it and into an all-encompassing simulation where human consciousness is ‘uploaded to the drive.’ The aesthetic Grimes creates for this futuristic pop group is reminiscent of classic cyberpunk media: sleek vinyl catsuits, super-saturated colors, and dramatic sets with neon lights and winding cables. She pokes at the power of contemporary celebrity to sell us a glamorized vision of a bleak future. A deep unease at the thought of our humanity being overtaken by artificial general intelligence is countered by the magnetic pull of a glamorized vision of a future reality free from the limitations of the human body.



The Fall of a Hair: Blow Ups, 2012

Rabih Mroue

Inkjet prints

The Fall of a Hair: Blow Ups is one part of Rabih Mroue's larger project *Pixelated Revolution*, which he began in response to circulating cellphone videos taken by protestors during the Syrian Revolution in 2011. Each image in *The Fall of a Hair* is a still of a protestor's video at the moment gunman and protestor make eye contact. The images demonstrate a two-way surveillance between protestor and gunman, but the consequences of this surveillance are very different for each - in some instances, these images are the last thing the cameraman saw. By streaming these videos online the protestors are able to take back some agency over the visibility of their situation, thwarting government's attempts to block journalists and cover up bloody demonstrations. The Internet can be a tool for liberation of information in the face of oppression, but Mroue's presentation of these blurry and distorted images also brings up questions about how images are taken out of context through wide circulation and how constant exposure to violent content desensitizes us, muting the impact of their message.



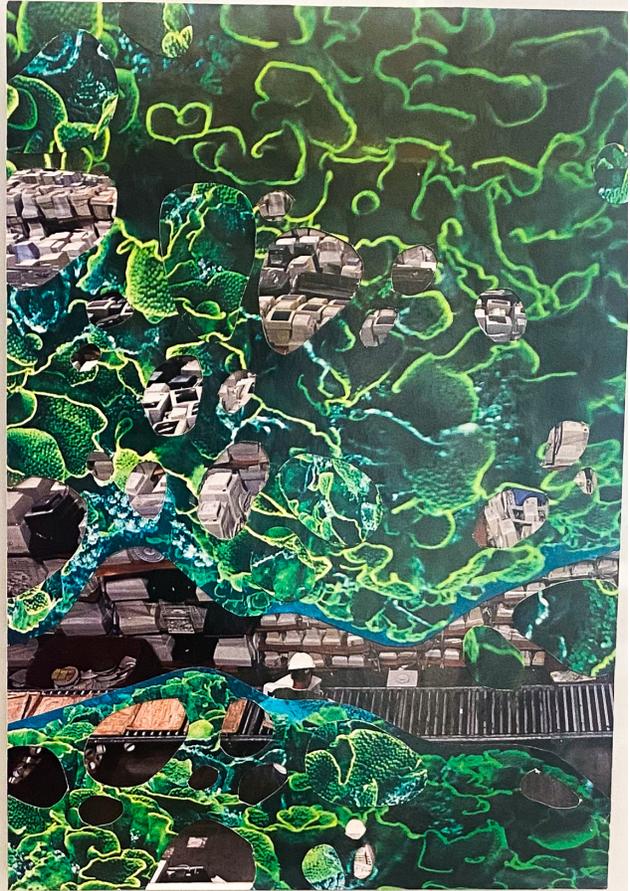
Biologizing the Machine, 2019

Anicka Yi

Stretched kelp, steel, animatronics



In *Biologizing the Machine* Anicka Yi presents a future in which technology has infiltrated - and is now inextricable from - the natural environment. The leathery, kelp-coated pods have animatronic bugs fluttering against their walls as if they're about to burst. If these creatures escape, are they animal or machine? "What if AI could learn through the senses?" muses Yi, "Could machines develop their own experiences of the world?"



Untitled (Narrative), 2022

Lauren Anfenson

Magazines, yupo paper, acrylic

17" x 15"

Untitled (Narrative) is a series of images cut out to reveal another underneath. Inspired by Adam Curtis's documentary *Can't Get you Out of My Head* and Deana Lawson's assemblages, the objective of this piece is visual overwhelm, putting images next to each other in a way that you can't help but make associations and form narratives between them. Scrolling through social media is an endless juxtaposition of information - snappy headlines read in quick succession and blaring, sensationalized images. With this much information our brains can't help but form patterns and see each new piece as part of a larger whole. *Untitled (Narrative)* pokes at the conspiratorial aspect of these connections, inviting the viewer to puzzle out the subject of each image and create their own erroneous conclusions about what they're saying all together.

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