Ceci Moss, Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu

Sandeep Sodhi

Electronic version

URL: <http://journals.openedition.org/critiquedart/61868>

DOI: 10.4000/critiquedart.61868

ISSN: 2265-9404

Publisher

Groupeement d'intérêt scientifique (GIS) Archives de la critique d'art

Electronic reference

Sandeep Sodhi, « Ceci Moss, Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu », *Critique d'art* [Online], All the reviews on line, Online since 04 June 2021, connection on 25 September 2020. URL : <http://journals.openedition.org/critiquedart/61868> ; DOI : <https://doi.org/10.4000/critiquedart.61868>

This text was automatically generated on 25 September 2020.

EN

Ceci Moss, Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu

Sandeep Sodhi

- 1 How does network culture impact contemporary art practice and to what extent does the emergence of an “informational milieu” morph our understanding of networks in relation to culture both on- and offline? In her book *Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu*, the American born curator and writer Ceci Moss seeks to answer these questions and tries to evaluate the circumstances that led to the emergence of today’s so-called network culture in relation with our understanding of information processing by introducing the term “expanded” for artworks and culture that depend on the advanced ubiquity of the Internet. For Moss, the term expanded describes the action of unfolding. In this sense, she follows the approach of media theorist Tiziana Terranova, who characterizes the “informational milieu” as an immersive, excessive and dynamic entity, in which contemporary culture disseminates. With her book, Moss unfolds the historical and philosophical foundation on how dispersed art and culture interacts with the posthuman audience of the 21st century. With the epoch of cybernetics and Gilbert Simondon’s definition of *milieu* as a starting point, Moss outlines the philosopher’s approach of individuation as the perpetual interchange of the living being within itself and its environment and elucidates, how the state of permanent individuation leads to a metastability, that is both constitutive and a precondition to life itself. Following this understanding of milieu, she leads us to the era of the postmodern condition and Jean-François Lyotard’s exhibition *Les Immatériaux* (March 28-July 15, 1985) and provides an in-depth review of the exhibition itself. For her, the “informational milieu” is a product of the postmodern condition and Lyotard’s reading of development as a threat that absorbs everything in its path towards ultimate optimization and his concomitant interpretation of anamnesis as a means of resistance to this circumstance leads her to

the question of the nature of expanded internet art vis-à-vis the linkage of knowledge and development. The book offers a framework to comprehend the genesis and the complex nature of the informational milieu by applying various theories and reflections to the works of artists like Kate Steciw, The Jogging and Oliver Laric and explores the way in which they expand.