

# ALL I KNOW IS WHAT'S ON THE INTERNET ARTISTS ANNOUNCED

## 26 OCTOBER 2018 - 24 FEBRUARY 2019

9 September 2018

**Participating Artists:**

Mari Bastashevski, Constant Dullaart, IOCOSE, Stephanie Kneissl & Max Lackner, Eva & Franco Mattes, Silvio Lorusso & Sebastian Schmieg, Winnie Soon, Emilio Vavarella, Stéphane Degoutin & Gwenola Wagon, Andrew Norman Wilson, Miao Ying

*All I Know Is What's On The Internet* is a new exhibition from The Photographers' Gallery that presents the work of 11 contemporary artists and groups seeking to map, visualise and question the cultural dynamics of 21<sup>st</sup> Century image culture. Importantly, it investigates the systems through which today's photographic images multiply online and asks what new forms of value, knowledge, meaning and labour arise from this endless (re)circulation of content.

Traditionally, photography has played a central role in documenting the world and helping us understand our place within it. However, in a social media age, the problem of understanding an individual photograph is being overwhelmed by the industrial challenge of processing millions of images within a frantically accelerated timeframe. Visual knowledge and authenticity are now inextricably linked to a 'like' economy, subject to the (largely invisible) actions of bots, crowd-sourced workers, Western tech companies and 'intelligent' machines.

The exhibition considers the changing status of photography, as well as the agency of the photographer and the role of the viewer within this new landscape. The artists involved draw attention to the neglected corners of image production, making visible the vast infrastructure of digital platforms and human labour required to support the endless churn of selfies, cat pics and memes. Certain works draw specifically on the experiences of content moderators, click workers and Google Street View photographers, and invite visitors to consider their own position in the image flow.

*All I Know Is What's On The Internet* presents a radical exploration of photography when the boundaries between truth and fiction, machine and human are being increasingly called into question.

**-Ends-**

The Photographers' Gallery  
16-18 Ramillies Street  
London W1F 7LW

+44 (0)20 7087 9300  
info@tpg.org.uk  
thephotographersgallery.org.uk

The Photographers' Gallery is  
a registered charity no. 262548  
The Photographers' Gallery Limited  
is registered in London no. 986208  
VAT Registration no. GB645332251

**Press Contacts:**

**For high-res press images and more information contact:**

Roz Arratoon or Grace O'Connor at Margaret on +44 (0) 20 7739 8203 or email [roz@margaretlondon.com](mailto:roz@margaretlondon.com) or [grace@margaretlondon.com](mailto:grace@margaretlondon.com)

**For General information and enquires about The Photographers' Gallery, including their archive and Bookshop contact:**

+ 44 (0) 207 087 9346 or email [press@tpg.org.uk](mailto:press@tpg.org.uk)

**Press Preview:**

**Thursday 25 October, 9am - 12pm**

RSVP to [grace@margaretlondon.com](mailto:grace@margaretlondon.com)

**Notes for Editors:**

**The Photographers' Gallery**

The Photographers' Gallery opened in 1971 in Great Newport Street, London, as the UK's first independent gallery devoted to photography. It was the first public gallery in the UK to exhibit many key names in international photography, including Juergen Teller, Robert Capa, Sebastiano Salgado and Andreas Gursky. The Gallery has also been instrumental in establishing contemporary British photographers, including Martin Parr and Corinne Day. In 2009, the Gallery moved to 16 – 18 Ramillies Street in Soho, the first stage in its plan to create a 21st century home for photography. Following an eighteen months long redevelopment project, the Gallery reopened to the public in 2012. The success of The Photographers' Gallery over the past four decades has helped to establish photography as a recognised art form, introducing new audiences to photography and championing its place at the heart of visual culture. [www.thephotographersgallery.org.uk](http://www.thephotographersgallery.org.uk)

**Visitor Information**

Opening times: Mon – Sat, 10:00 - 18:00; Thu, 10:00 - 20:00; Sun, 11:00 - 18:00 Admission: free until noon (Mon - Sun) and then £5 / £2.5 concessions

Address: 16-18 Ramillies Street, London W1F 7LW

Nearest London Underground Station: Oxford Circus

T: + 44 (0)20 7087 9300

E: [info@tpg.org.uk](mailto:info@tpg.org.uk)

W: [thephotographersgallery.org.uk](http://thephotographersgallery.org.uk)

**Artist Biographies:**

**Andrew Norman Wilson**

Andrew Norman Wilson (b.1983) is an artist based in Los Angeles. Recent exhibitions include Techne and the Decency of Means at the K<sup>V</sup>nstlerhaus Stuttgart (2017), Dreamlands at the Whitney Museum of American Art (2017), the Gwangju Biennial (2016), the Berlin Biennial (2016), the Bucharest Biennial (2016), Bread and Roses at the Museum of Modern Art Warsaw (2016), and On Sweat, Paper and Porcelain at CCS Bard in Annandale-on-Hudson, New York (2015). He has lectured at Oxford University, Cambridge University, Harvard University, Yale University, and UCLA, where he is now visiting faculty. His work has been featured in Aperture, Art in America, Artforum, Buzzed, Frieze, Gizmodo/Gawker, The New Yorker, and Wired. He has published writing in Artforum, e-flux, DIS, and a Darren Bader monograph from Koenig Books. He is a recipient of a Dedalus Foundation Fellowship and an Akademie Schloss Solitude Fellowship.

[www.andrewnormanwilson.com](http://www.andrewnormanwilson.com)

**Constant Dullaart**

Constant Dullaart (b. Netherlands, 1979), practice reflects on the broad cultural and social effects of communication and image processing technologies, from performatively distributing artificial social capital on social media to completing a staff-pick Kickstarter campaign for a hardware start-up called Dulltech. His work includes websites, performances, routers, installations, start-ups, and manipulated found images, frequently juxtaposing or consolidating technically dichotomized presentation realms.

[www.constantdullaart.com](http://www.constantdullaart.com)

#### **Emilio Vavarella**

Emilio Vavarella (1989, Italy) lives and works in the United States. Vavarella is an artist whose work marries interdisciplinary theoretical research and experimental media practice. His work tackles the relationship between subjectivity, non-human creativity and technological power by using and misusing both emerging technologies and more traditional media. Recently, he has produced fragmented installations composed of images, artifacts and devices open to complex and non-linear interpretations. Vavarella has exhibited in many of the most important media art festivals as well as international museums and foundations, including: MAXXI - Museo Nazionale delle Arti del XXI secolo; MAMbo, Museo d'Arte Moderna di Bologna; iMAL; Tokyo National Art Center; Laznia Center for Contemporary Art, Museum of Contemporary Art Vojvodina; Villa Manin and the Museo Nacional Bellas Artes in Santiago. Vavarella is currently working towards a PhD in Film and Visual Studies and Critical Media Practice at Harvard University.

[www.emiliovavarella.com](http://www.emiliovavarella.com)

#### **Eva and Franco Mattes**

Eva and Franco Mattes are an artist duo originally from Italy, living in New York. They have continually made work that responds to and dissects our contemporary networked condition, always approaching the ethics and politics of life online with a darkly humorous edge. Solo exhibition venues include Team Gallery, Los Angeles (forthcoming); Essex Flowers, New York; Postmasters Gallery, New York; Carroll/Fletcher Gallery, London; Site, Sheffield; PNCA, Portland and Plugin, Basel.

Their work is frequently in the media and has been written about in Artforum, Frieze Magazine, e-flux journal, The New York Times, Washington Post and The Guardian.

[www.0100101110101101.org](http://www.0100101110101101.org)

#### **IOCOSE**

IOCOSE are a collective of four artists: Matteo Cremonesi (Brescia, Italy), Filippo Cuttica (London, UK), Davide Prati (Berlin, Germany) and Paolo Ruffino (London, UK). They have been working as a group since 2006 through a variety of media, such as websites, videos, social networks, portraits, sunflower seeds and dogs.

IOCOSE's art investigates the after-failure moment of the teleological narratives of technological and cultural development, in regard to both their enthusiastic and pessimistic visions. IOCOSE believe that, in the long run, both utopian and dystopian narratives will disappoint, and much more mundane and varied realities will remain. IOCOSE's focus is on the present moment in which the future is narrated, and on the ways in which these narratives are always failing.

[www.iocose.org](http://www.iocose.org)

#### **Mari Bastashevski**

Mari Bastashevski (b.1980, Saint Petersburg, Russia) is an artist, writer, researcher, and a visiting fellow at the Information Society Project at Yale and Data & Society Foundation. Combining images, texts, videos, and documents, her past works map the relationships between networks of violence, the politics of media visibility, and forms of blindness; how what we choose to see depends on what we choose to unsee and who has the authority to show it. She has previously exhibited with HKW Berlin, Art Souterrain, Noorderlicht, the Open Society Foundations, and East Wing; and published with Creative Time, Prix Pictet, Time Magazine, The New York Times, Courier International, Le Monde, and VICE amongst others.

[www.maribastashevski.com](http://www.maribastashevski.com)

#### **Miao Ying**

Miao Ying (b. Shanghai, China) holds an MFA in Electronic Integrated Arts from the School of Art and Design at Alfred University and a BFA in New Media Arts from China Academy of Fine Arts. She resides in New York and Shanghai. Her works inhabit multiple forms and highlight the attempts to discuss mainstream technology and contemporary consciousness and its impact on our daily lives, along with the new modes of politics, aesthetics and consciousness created during the representation of reality through technology. She deliberately applies a thread of humour to her works and addresses her Stockholm Syndrome relationship with cultural and socio-political power, such as censorship and self-censorship, algorithmic filter bubbles, political lifestyle branding and ideologies in general.

[www.miaoyingstudio.com](http://www.miaoyingstudio.com)

#### **Sebastian Schmieg and Silvio Lorusso**

Sebastian Schmieg's (b.1983, Berlin, Germany) work engages with the algorithmic circulation of images, texts and bodies within contexts that blur the boundaries between human and software, individual and crowd, or labour and leisure. At the centre of his practice are playful interventions into found systems that explore hidden, and often absurd, aspects behind the

glossy interfaces of our networked society. Schmieg works in a wide range of media such as video, website, installation, artist book, custom software and lecture performance.  
[www.sebastianschmieg.com](http://www.sebastianschmieg.com)

Silvio Lorusso writes texts and creates works that deal with technology, design, education, publishing and the relationship between entrepreneurship and precarity. Silvio is an affiliated researcher at the Institute of Network Cultures of Amsterdam, a tutor at the Royal Academy of Art in Den Haag and a researcher at Willem De Kooning Academy. He's also a member of varia and part of the editorial board of Italian graphic design magazine Progetto Grafico.  
[www.silviolorusso.com](http://www.silviolorusso.com)

#### **Stéphane Degoutin and Gwenola Wagon**

Stéphane Degoutin (Born, 1973 in Toronto. Lives and works in Paris) conceives, art installations, theoretical texts and places. His main research interests are mankind after man, the contemporary city after public space, architecture after pleasure. He is the author of the Propositions / speculations blog. He co-founded the Terrorism Museum in an Airport and the collective Nogo Voyages. He is the author of Prisonniers Volontaires du Rêve Américain (Voluntary Prisoners of the American Dream), Editions de la Villette, Paris, 2006, as well as the photoblog Lost in Créteil. He created the online installations Googlehouse and What Are You?, and a temporary massage structure. He teaches at Ensad, Paris.

Gwenola Wagon (B. 1975, lives in Paris) co-founded Nogo Voyages, Cela Etant and LOPH Laboratory. She realised a number of video, sound, and interactive installations in France and abroad such as Globodrome, Hypnorama, Terrorism Museum in an Airport and Cyborgs in the Mist. She has a diploma from the Video Department of Interactive Research Studio at the National School of Decorative Arts, Paris, Currently Assistant Professor at the University of Paris at St. Denis (Paris 8), where she completed her thesis entitled Utopias of an Interactive Cinema and the Accessibility of Moving Images.  
[www.nogovoyages.com](http://www.nogovoyages.com)

#### **Stephanie Kneissl and Max Lackner**

Stephanie Kneissl is a designer based in Vienna. Her work explores the future and how the world is changing in the 21st century through social media networks and interaction. Recent exhibitions include Separate Togetherness - A Virtual Meal, Vienna Design Week, 2018; Robots, Work, Our Future, Vienna Biennial, 2017 and *Are We Human? Visualising Emotions*, Design Biennale Istanbul, 2016.  
[www.stephaniekneissl.com](http://www.stephaniekneissl.com)

#### **Max Lackner**

Max Lackner (b.1993, Austria) is a designer based in San Francisco. His work explores and communicates future worlds we head towards, whether realistic, utopian or dystopian, in order to raise awareness of today's actions and their long-term effects.  
<https://www.max-lackner.com/>

#### **Winnie Soon**

Winnie Soon is an artist-researcher who resides in Hong Kong and Denmark. Informed by the cultural, social and political context of technology, Winnie's work approach spans the fields of artistic practice, media art, software studies, cultural studies and computer science, examining the materiality of computational processes that underwrite our experiences and realities in digital culture via artistic and/or coding practice. Her works explore themes/concepts around digital culture, specifically concerning internet censorship, images politics, data circulation, real-time processing/liveness and the culture of code practice. Winnie's projects and lectures have been presented internationally at museums, art festivals, universities and conferences. Her current research focuses on exploratory and aesthetic programming, working on two books titled, 'Aesthetic Programming: A Handbook of Software Studies, or Software Studies for Dummies' (with Geoff Cox) and 'Fix My Code' (with Cornelia Sollfrank). She is Assistant Professor at Aarhus University.  
[www.siusoon.net](http://www.siusoon.net)