



INVESTIGATIONS ON THE CULTURAL ECONOMY OF MEDIA ART

EDITED BY ALESSIO CHIERICO





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Digicult Editions

EDITING AND DESIGN

Marco Mancuso

COVER

Cesare Pietroiusti - Untitled (Three Thousand US Dollar Bills To Take Away), Sulphuric acid on bank-notes, Installation for the show "Art, Price and Value", curated by Franziska Nori and Piroshka Dossi, CCCS La Strozzi, Palazzo Strozzi, Firenze, 2008. Photo: Serge Domingie, Courtesy the artist

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**THE LABOR OF
#EXSTRANGE:
VISUALIZING, ACTIVATING,
CLEANSING, AND MAKING
TROUBLE IN THE ONLINE
MARKETPLACE**

Rebekah Modrak, Marialaura Ghidini

The online curatorial project **#exstrange (1)** invited a global group of designers, artists and curators to use and subvert the conventions of the online marketplace, presenting artworks masquerading as goods and services. Artists and designers created artworks-as-auctions for **#exstrange** using the eBay's platform and auction template as the tool of production for their work. As such, the chosen sale category (from Business & Industry and Consumer Electronics, to Tickets & Experiences, for example), the title and descriptive text, the strategic images, and the pricing worked together to constitute the work. The interface of the e-commerce site is the space in which the artworks resided, to be interpreted in consonance with the specificities determined by its structure, such as the time-limited (7-day auction), one-to-one user engagement, and with the socio-linguistic interactions pertaining to online commerce.

This essay is an opportunity to examine the relationships between labor, net-based media and the market. **#exstrange** put art in a networked context, on an e-commerce platform based on one-to-one exchanges. In this scenario, artists/makers/jammers were inextricably connected with an active viewing and bidding audience, ready to consume and enact purchases, actions, and tasks proposed through the artworks/auctions. Not only could artists and their audiences respond directly to each other, but we, the curators, were also actively “reaching out” by promoting each auction launch daily through social media. Hence, while net-based and gallery projects often involve a degree of distance, **#exstrange**, thanks to those who played with us—strangers, friends, collectors, art lovers, hobbyists, artists, and so on—emphasized collectivity and brought to light a varied, subjective, and idiomatic marketplace, bringing together labor and emotional investment in a way that we feel is more personal than what might happen in an institutionalized space. Because of the absence of the “framing” value exercised by a cultural institution or the figure of the expert middleman, each artist devised their own specific approach to entering into a dialogue with the audience, with that stranger who we identi-

1 - **#exstrange**, 2017. Home Page. [website] Available at: <http://exstrange.com/>.

Accessed July 9, 2017

fied as the passerby in this realm of commodities online.

In his essay about the #exstrange exhibition, journalist Rob Walker associates the project's engagement with eBay with the ancient Greek Agora, the epicenter of cultural and political life, a marketplace that functioned both as a site to purchase pastries and shoes, and to debate politics and philosophy. **(2)** As markets have evolved, the values of commerce have come to dominate the marketplace — eclipsing democratic debates; #exstrange proposed appropriating contemporary sites of financial transaction — online commerce — as the site of lively debate and the cross-pollination of ideas. **(Figure 11)**

There is an immediacy and vulnerability to putting your ideas and craft into a marketplace with no middleman or broker to serve as an economical or emotional buffer. Anyone who has ever pitched a proposal to an audience or sold merchandise direct to consumers, understands this. For street vendors, whether kids selling lemonade or artisans selling crafts, the anticipation is palpable as each approaching person offers the potential for connection or rejection. The labor to make the work and the pitch (in person: your voice and facial expression; on eBay: your graphics and descriptive presence) are inseparable, and emotional investment is part of this. Our work as curators ran along these lines of reaching out also, only succeeding if we convinced others to play with us and enter into this relationship.

If we think of “labor” as energy expended, whether emotional or physical, #exstrange artists approached their “work” from varying perspectives that could be clustered according to different strategies for relating to their practice and to an audience. We have individuated six positions, not fixed in any way, with many artists' projects relatable to multiple approaches.

2 - Walker, Rob. “The Value of Exchange: the Agora, the flea market, and eBay.” In: #exstrange: a curatorial intervention on eBay, Ann Arbor: Michigan Publishing, 2017. p. 108-113.

3 - Robert Sakrowski, video - webwork as web.pilgrimage for #exstrange, #exstrange auction. Available at: <http://exstrange.com/auctions/video-webwork-as-web-pilgrimage-for-exstrange/>

Making Artistic Labor Visible

These auctions attempted to make visible the efforts that preceded the creation of a work. Artists such as Carlo Zanni and Natalie Boterman made explicit the conceptual and practical labor involved in creating a work of art in the form of open letters to the audience. Whereas Boterman directly sought patronage, Zanni adopted the linguistic techniques used by hostage negotiators in the USA, making evident the power relations at stake in being an art practitioner. An epistolary style was also adopted by Robert Sakrowski who proposed a video diary that, in fact, showed himself browsing the web in preparation for his participation in #exstrange (**Figure 12**). **(3)** Geraldine Juárez also revealed the labor behind conceptualizing an artwork. The artist's auction consisted of the sale of a press release about the artwork; by outsourcing the labor of constructing the press release (commissioned to writer Randy Safaran), by making the artwork's public relations strategy visible, and by protecting the details of the "actual work," Juárez exposed the labor involved in 'professionalizing' the practice of an international contemporary artist and added a degree of detachment on the artist's reflection of her own process of making. In a similar manner, Kathleen Meaney foregrounded speculative design processes, usually hidden in the world of design competitions, by selling a prototype the designer made for a competition she never won. Earlier in the spectrum of artmaking, Adam Hewins used his auction as testimony to the significance of his seven-year-old son's investment in a single drawing. "Working very hard," he wrote, "It took him thirty minutes to complete." Hewins concluded with an acknowledgment that this value would be hard to transfer to a seller outside the family.

It's interesting to encounter these works within #exstrange, with its entrepreneurial and consumer culture contexts, as they prescribe to the model of the artist genius, the solitary artist who, even when working with a publicist, desires to be untouched by the influences of commerce. Natalie Boterman, in her auction listing, addresses this directly as she rails against the struggles of "true creativity" under the "duress of capitalism." These auction/artworks make a case for the value of artistic labor and reflection, of the conceptual

profundity that's possible in the realm of art, and of the need for this work to be valued, not as a part of the market, but as a different type of alternative economy.

It's worth noting that, along the same lines, but moving away from the idea of the uniqueness of the artistic gesture, Masimba Hwati's small sample of bottled land served as a symbol of the radical and continuous work involved in the struggle over land in the post-colonial Zimbabwe (**Figure 13**). **(4)** César Escudero and Martín Nadal attempted to slow down the process of work by hacking an old calculator to produce BitterCoin, a "most basic computer" that takes an eternity to produce Bitcoins, a critique of the imbalances in power via technology.

The Bidder Activates the Work

These artworks require the winning bidder to complete the work after the purchase. Just as the Internet is a system of networked connections, each with the potential to receive and convey electronic signals, these auctions functioned as missives with the potential to prompt and trigger actions. The buyer of Sarah Ancelle Schönfeld's auction was instructed to acquire and smash an IKEA plate. Honoring South American and African traditions in which the breaking of an object releases bad spirits, and the healing of an object makes it more powerful, Sarah then reassembled the broken fragments and worked with her winning bidder to play and decode the plate's morse message (**Figure 14**). **(5)** In other activations, the lucky winner of Eryn Foster's yeast cultures entered into a lifetime of tending to the creatures, and the winning bidder of Julia del Río's auction, if it had sold, would have assumed the maintenance of her Facebook profile; these artworks required actual work, often in the form of care, on the part of the buyer. They encouraged, along with Lan-

4 - Masimba Hwati, (Kutengesa Nyika) Soil sample from Harare Kopje, #exstrange auction.

Available at: <http://exstrange.com/auctions/kutengesa-nyika-soil-sample-from-harare-kopje/>.

5 - 4. Sarah Ancelle Schönfeld, Flying Sorcerer, #exstrange auction.

Available at: <http://exstrange.com/auctions/the-flying-sorcerer/>

franco Aceti's offer of a "slap service" delivered by a performer anywhere in the world, the sort of inclusivity one might find in the relationship between artist and patron—but reversed the roles. Other types of activations were in place with Alessio Chierico's speculation and Silvio Lorusso's self-care service. Chierico's Art Speculator offered #exstrange artists to enhance the market value of their artwork by bidding on his work so he could invest in theirs (**Figure 15**), (**6**) while Lorusso's Programmed Leisure offered scheduled-time for leisure, delivered by a bot. Whereas gallery art objects, unsold, remain what they are, these #exstrange services, unsold, would have been potential actions in limbo. These artworks "foresaw" and, perhaps, generated needs and wants in the potential buyer by speaking the language of the "provider" who would fulfill them. To do so, they played with the logic and idioms of persuasive advertising, especially as used in online marketing practices. This tongue-in-cheek attitude raises questions about the trust we place in a platform, and the services offered, to achieve optimal results or efficient managerial capabilities. They reveal our almost blind reliability on the labor of invisible "others," as in the instance of AI personal assistant apps, such as Siri, Julie Desk, and Sherpa (for Spanish speakers). Indigo Virtual Assistant, for example, is with you wherever you go and, as the app developers state, "adds fun to your daily tasks and activities," can talk to you like a human, and "she might even give her personal opinion..."—all, gender-wise, stereotypically framed within a nurturing relationship with a 24/7 caring and mothering artificial intelligence "entity."

The Labor of Psychic Connection

Here, the outcome of the auction involved an intellectual or emotional exchange between artist and winning bidder. For example, the buyer of Renuka

6 - Alessio Chierico, 'ART SPECULATOR' value your own work, buy your own artwork, #exstrange auction. Available at: <http://exstrange.com/auctions/art-speculator-value-your-own-work-buy-your-own-artwork/>

7 - Renuka Rajiv, skype portrait, #exstrange auction.

Available at: <http://exstrange.com/auctions/skype-portrait/>

Rajiv's work chose to Skype with the artist long enough to have her portrait drawn (**Figure 16**); **(7)** if purchased, Gagan Singh's winning bidder would have entered in a conversation with him, leading to a series of drawings by the artist; and the ANONYMOUS WALL auction instigated the buyer to open up and converse by connecting with the artist, Ishan Srivastava, as an anonymous expert listener. Eno Laget promoted his concrete stenciled Porch Jesus as "a sacramental object for spiritual protection," met his bidder face-to-face during a local drop-off, and had the opportunity to learn why she paid above the Buy-It-Now asking price. Willing to connect "forever," Mary Ayling offered a lifelong written correspondence to the winning bidder. With these auctions, the artists tried to actively create a proximity outside the mediation of the platform, as in the instance of a relationship between therapist to patient.

Other artists approached the task of creating a relationship with an other by reworking or hacking digital services offered by the 21st century tech industry, revealing a more emotional, personal approach to carrying out a transaction. For example, Tara Kelton offered her brain as a human storage system, Human Internal Memory Storage, contra the standardization that is on offer with cloud solutions providers. By offering a direct connection with her, the artist asked the winning bidder to put his trust into her against one's reliability on the rational logic of computing and its devices.

Other artists superseded using such irony by adopting a very candid and personal approach to entering in a relationship with an audience. For example, Xi Jie Ng sold her grandmother's souvenirs, items she might have found in her grandmother's purse or on her dresser, "wrapped up in grandma's used soft pink face towel." Stephanie LaFreniere offered the only remnants of her troubled adolescence — her diary and birthday card, while Anke Schüttler lovingly froze individual popsicles, each one a gustatory ode to a particular memory from her childhood. Each artist offered up personal, meaningful objects from their childhood for the consumption or indifference of strangers.

While most market-based transactions are based in personal gain, the methodology of these exchanges involved the work and logic of generosity,

functioning more within what Marcel Mauss and Lewis Hyde called the gift economy. **(8)** While a “gift” is usually defined as something bestowed upon us, rather than bought, many of the #exstrange examples cited started, and ended, with an economical price of one pound or one dollar, so that the works’ value far exceeded the price. That starting price might have been \$0 if allowable by eBay, and many artists purposefully chose to confront bidders with the question “how much are you willing to offer in exchange of someone’s emotional labor or investment?”—echoing, we think, the emotional expenditure that feeds the social media industry.

Cleansing Labor

In this variant, the artist shed a burden in a type of cathartic release. These auctions serve to expunge property that has failed. Martin Lang purged himself of his “lucky” pennies; John Freyer shed his father-in-law’s and his own socks, unmated; Da Burn Gallery burnt and released contemporary art produced during international collaborations through fire **(Figure 17)**; **(9)** and Megan Hildebrandt cast away her anxiety disorder. On one hand, these actions are in keeping with contemporary trends toward simplifying life, such as Marie Kondo’s KonMarie Method, extolled in her book *The Life-Changing Magic of Tidying Up*. **(10)** Kondo associates material possessions with joy and teaches readers to sit and deeply connect with your pennies or socks; if joy is not sensed, accept that the objects will not produce the expected happiness, and respectfully release them. On the other hand, the messages of these auctions are contrary to any others found on eBay. “GOES GREAT WITH PANIC, DEPRESSION OR TROUBLE SLEEPING!” screams Hildebrandt. “I have a bag

8 - Mauss, Marcel. *The Gift: The Form and Reason for Exchange in Archaic Societies*. London: Cohen & West, Ltd. 1966. Hyde, Lewis. *The Gift: Imagination and the Erotic Life of Property*, New York: Vintage. 1983.

9 - Da Burn, Ash. DA BURN GALLERY / Artwork Ash, #exstrange auction.

Available at: <http://exstrange.com/auctions/ash-da-burn-gallery-artwork-ash/>.

10 - Kondo, Marie. *The Life-Changing Magic of Tidying Up*. Emeryville, CA: Ten Speed Press. 2014.

of pennies that have taken all my luck” suggests Lang. Neither auction shields the consumer from the dark potential of their purchase.

Here, the act of giving may be understood in the context of the potlatch, a Native American ceremony conveying status through the act of giving, rather than consuming. We wonder about the relationship between the #exstrange “cleansing” auctions and the types of testimonial purges now part of social media, wherein one declares that they are “too busy,” have “too much stress,” and have “too many demands” on their professional life, allowing them to simultaneously vent and flaunt their surplus. If artists in the previous category attempted to build meaningful connection through shared experience, it could be said that the “purgers” also intend to bond with winning bidders, through the sharing of trauma and emotion.

Labor as Creative Troublemaking

Using a term coined by artist Tyler Denmead—a participant in #exstrange—this type of labor purposefully interferes to “test the limits of these discursive formations”; **(11)** in this case, challenging capitalism, neo-liberalism, and other systems of value. As example, Denmead offered an Urban Frontier Bench, fabricated by urban youth for the guilt-free consumption of those who want to show off their “community” spirit even as they gentrify the neighborhoods at the expense of less affluent residents (**Figure 18**). **(12)** Maria Miranda and Norie Neumark (Out-of-Sync)’s years of paperwork critiqued institutional bureaucracy and neoliberal values now pervading educational organizations all around the world. The collective FICTILIS proposed a named exhibit in the, then forthcoming, Museum of Capitalism in Oakland, California (USA); monetary details, such as the amount paid and the winning bidder’s name, de-

11 - Denmead, Tyler, in press. *The Creative Underclass: Youth, Labor, and the 21st Century City*. Durham: Duke University Press.

12 - Tyler Denmead, Urban Frontier Bench (The Limited Youth Edition), #exstrange auction. Available at: <http://exstrange.com/auctions/urban-frontier-bench-the-limited-youth-edition/>.

terminated the budget and title of the exhibition. By eliminating non-economic forms of value accretion from the process of commissioning a work, the intervention complicated the relationship between philanthropy and culture, and between who curates and who is curated. Also related to economic system of values, the service offered by Gaia Tedone juxtaposed her curatorial abilities with those of eBay's search algorithm with the intent to increase the critical value of the work of the artist who would buy her auction. In another exploration of the eBay interface and its mediating power, Renee Carmichael choreographed the eBay browsing/bidding experience in the manner of Charlie Chaplin irreverently operating the assembly line in *Modern Times*. Upsetting a more intimate procedure, Katerina Kamprani placed her *Uncomfortable Wine Glass* amidst glasses with traditional apertures. Kamprani's slight mouth-hole within a covered bowl upset the relationship between human anatomy and stemware, though conceivably attracting fans of cutting-edge design objects (**Figure 19**). **(13)** Like the surreptitious renumbering of crates for the build-it-yourself house kit in Buster Keaton's *One Week*, #exstrange artists often operated like that film's nefarious Handy Hank: they disruptively re-ordered their disciplinary universe and turned a conventional structure topsy-turvy.

Putsourcing of Labor

These auctions involved outsourcing labor to third-parties, making the creation of the work a collaborative effort in which the winning bidder, and others, had to be involved. For example, the collective IOCOSE offered a crowd-sourced protest service, *Instant Protest*, mimicking the way the digital service industry operates. The artists exploited the possibility of replacing one's own labor with that of day-laborers for hire online (whose work is often much less valued within the global economic system), offering bidders the opportunity to voice their dissent through these outsourced protest enactors in the locations where they live and work. "I REJECT YOUR REALITY" was the slogan chosen

13 - Katerina Kamprani, *The Uncomfortable Wine Glass*, #exstrange auction.

Available at: <http://exstrange.com/auctions/the-uncomfortable-wine-glass/>

for one of the protests, which is quite telling of the play between trust and disillusion when utilizing digital “solutions” meant to ease our lives. Similarly, in a work in which content and fabrication relied on eBay sourcing, Garrett Lynch used commercial services hosted within eBay to produce a work in which decisions about the creation of the work were based on the winning bidder’s details, such as the username, conversational exchanges, and bid amount. The artist randomized his artistic decision-making process, proposing, like IOCOSE, a version of the contemporary artist who has replaced the Conceptual dictum “the idea is paramount and the material form is secondary” (14) with “the network is paramount and the material form is given by someone else’s labor.” In a more straightforward take on outsourcing (**Figure 20**), (15) Guido Segni purchased a bag produced by JODI — another participant in #exstrange — added his signature, and resold the bag within a later #exstrange auction; while having clear art historical resonance in the act of deflating traditional artistic skills, the gesture also reinforced the echo-chamber of the Internet, and complicated the technicalities involved in the exchange of goods from artist to artist, and then artist to collector. Segni/JODI’s bag has yet to reach the winning bidder.

What emerges from these groupings is a series of different approaches to being an entrepreneur, which we think gives life to a hybrid, critical and more collaborative marketplace. Here, transactions are not based on the quantifiable commutative contract (the seller gives the consumable and receives the purchase price, which is the equivalent), but on intentionally, experimenting to generate proximity between the artist, the collector, the artwork, and the audience, an act that we feel is more experiential than gallery viewing. Creative entrepreneurship is a recent phenomenon and very much related to one’s ability to create her own fields of action. #exstrange shares many of its as-

14 - Lippard, Lucy. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. Reprint edition. Berkeley: University of California Press, 1997.

15 - IOCOSE, *Instant Protest*, #exstrange auction.

Available at: <http://exstrange.com/auctions/instant-protest/>.

pects: the project intentionally plunges into the waters of commerce, independent of other institutions, and with a creator-to-customer strategy. The participating artists, in fact, often recognized a need in the marketplace and were willing to act as individuals within that market. Yet, ultimately, most of them worked against the neo-liberal logic of and economic interests of the marketplace. For example, Abhishek Hazra's auction (**Figure 21**), Training OK Google with PP (Prashnabodhak Punji) (**16**) imitated the jargon and "offerings" of e-commerce in proposing a program to train OK Google's voice recognition and artificial intelligence capabilities. But the artist did this by creating a Q&A between "OK Google" and his "Master," using fragments from the first Bengali edition of Karl Marx's *Capital*. Creative industry meets die-hard critique of political economy. In another example, cited earlier, Lorusso's Programmed Leisure confronted capitalism's myth of the dogma of work, described by Paul Lafargue in *The Right to Be Lazy* (**17**) as "the love of work, the furious passion for work, pushed even to the exhaustion of the vital force of the individual..." Lorusso revealed that even leisure is an instrument of capitalism. While Hazra and Lorusso play along and take advantage of "trends and emerging opportunities" (in the manner of creative entrepreneurship), their "inventions" are delusion shatterers. Even our best posers, like Alessio Chierico, were mock entrepreneurs who served to expose a hollow system.

Thus, the heart of #exstrange rejects the professionalization of the artist, usually viewing the market as a "sullyng entanglement," to quote Bill Deresiewicz in his *The Death of the Artist—and the Birth of the Creative Entrepreneur*. (**18**) Deresiewicz's historical context describes the role of the artist, from artisan (skilled craftsmen, one step below the merchants, who worked within traditions), to solitary genius, to the institutionalized professional (part of a bur-

16 - Abhishek Hazra, Training OK Google with PP (Prashnabodhak Punji), #exstrange auction. Available at: <http://exstrange.com/auctions/training-ok-google-with-pp-prashnabodhak-punji/>.

17 - Lafargue, Paul, 1883. *The Right to Be Lazy*. Lafargue Internet Archive (marxists.org) 2000.

18 - Deresiewicz, William. "The Death of the Artist—and the Birth of the Creative Entrepreneur," *The Atlantic*, January/February 2015.

eaucracy), to the creative entrepreneur (who aligns herself with the market). #exstrange artists carried out each of these roles to some extent, but none of them aligned themselves with the market in a way that puts the customer's needs first and creates work in the service of commerce. Rather, artists bypassed the system that makes a practitioner choose the "right" steps to make and communicate to a given, targetable, audience within an often authoritative and specialized space.

The history of the white cube is an attempt at telling viewers that art can be experienced only through contemplation, that art is as such because of its being above functionality, purposefulness, usability, and artisanship. Art critic Brian O'Doherty (19) wrote at length about the ideology of the gallery, and the aura of the object administered by a space for contemplation. "A gallery is constructed along laws as rigorous as those for building a medieval church," he wrote. "The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light." eBay is the opposite space, with no sacralization in commerce. eBay agglomerates documentation of objects that are framed by the lexicon of trading and related-products advertisement; it is open, and is structured by the most mundane pillars of commerce: hot brand categories for product placement. Throughout #exstrange, we felt that Art was meeting the Everyday, not just because of the investment of affection, but also because no one shied away from the ordinary. Rather, artists embraced the "outside world" with confidence. This is evident in the fact that Sophia Brueckner's research into how algorithms interpret the most popular romance novels culminated in offering a collectible plate with a \$0.99 starting price; or that Lloyd Corporation simulated a bankruptcy while appropriating the idiom of clearance sales; or that Alessandro Sambini offered a portable wildlife image instance, bringing

19 - O'Doherty, B. *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley and Los Angeles: University of California Press. 1986.

20 - Alessandro Sambini, Portable Wildlife Image Instance on #exstrange, #exstrange auction. Available at: <http://exstrange.com/auctions/portable-wildlife-image-instance/>

the commercial symbolism of manipulated images (the artist took inspiration from the software Adobe Flash) into the realm of street fashion (**Figure 22**). **(20)** Each of these show different ways in which #exstrange artists dealt with the ordinariness of our relationship with objects, aesthetics and what they mean to us.

In this sense, #exstrange was much closer to New Media practices than Contemporary Art ones. The artworks appropriated a system, its workings, language and modes of framing, to expose some of its complexities. For example, almost every #exstrange artwork/auction inspired eBay to suggest a bar of related consumables, auctions of potential interest based on the algorithm's interpretation of that particular auction. This is the labor of the Internet and online commerce: review, remember, relate, recommend, browse, watch, bid. No matter that eBay simplified the artist collective 10.000's wooden crate (re-imagined by them as an art space) into a cardboard packing box, or that the algorithm determined that anyone interested in Georgia Banks' Intercourse with the Artist might also desire a Fencing Service. eBay contributed context to the imaginative experimentation, work, and messages already at play in each artist's choices.

Notes:

#exstrange launched on the 15 January 2017, and ended on the 13 April 2017, with the last auction posted on the 8 April.

The artworks mentioned in this essay, details of the auctions and artist statements are documented in the Auction Archive of the #exstrange website.

IMAGES

Equipment & Machinery



BITTERCOIN FAILED TRANSACTION BILLS

Artist: César Escudero, Martín Nadal
 Category: Equipment & Machinery
 Price: €20.00
 Location: Linz, Austria
 Curator: Joiner – Artist



EBAY SHOPPING BAG

Artist: JODI
 Category: Equipment & Machinery
 Price: €1.00
 Location: Barcelona, Spain
 Curator: Bani Brusadin

Everything Else



CHILDHOOD MEMORIES

Artist: Stephanie LaFreniere
 Category: Everything Else
 Price: \$600.00
 Location: Farmington, Maine, USA
 Curator: Ann Bartges – Class Facilitator



GOOGLE TRACKERS IN NORTH KOREA OFFICIAL WEBPAGE

Artist: Joana Moll
 Category: Everything Else
 Price: \$30.00
 Location: Barcelona, Spain
 Curator: Bani Brusadin



SKYPE PORTRAIT

Artist: Renuka Rajiv
 Category: Everything Else
 Price: ₹2,000.00
 Location: Bangalore, India
 Curator: Ghidini & Modrak

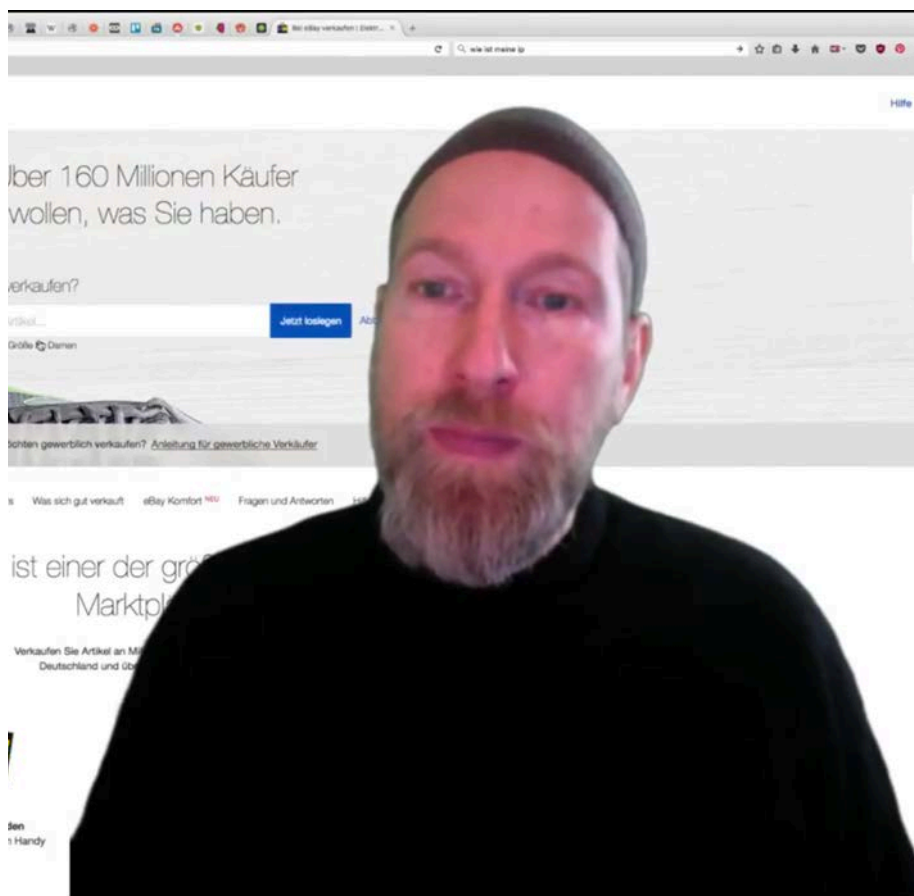


Figure 12. Robert Sakrowski, video - webwork as web.pilgrimage for #exstrange.



Figure 13. Masimba Hwati, (Kutengesa Nyika) Soil sample from Harare Kopje, #ex-strange auction.

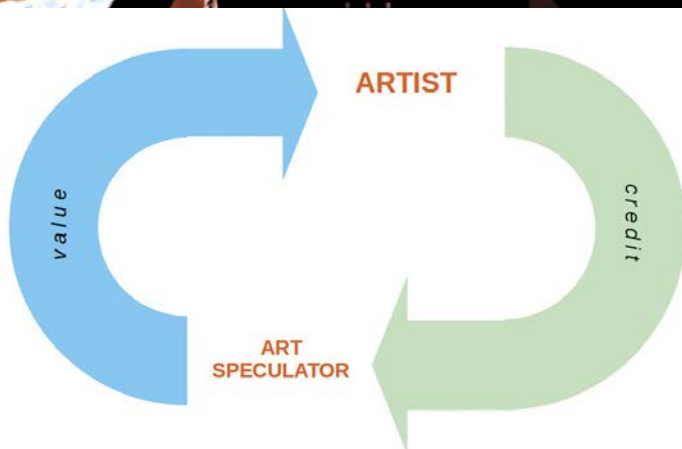


Figure 15. Alessio Chierico, 'ART SPECULATOR' value your own work, buy your own artwork, #exstrange auction.



Figure 16. Renuka Rajiv, skype portrait, #exstrange auction.



Figure 17. Da Burn, Ash. DA BURN GALLERY / Artwork Ash, #exstrange auction.



Figure 18. Tyler Denmead, Urban Frontier Bench (The Limited Youth Edition), #exstrange auction.



Figure 19. Katerina Kamprani, The Uncomfortable Wine Glass, #exstrange auction.



Figure 20. IOCOSE, Instant Protest, #exstrange auction

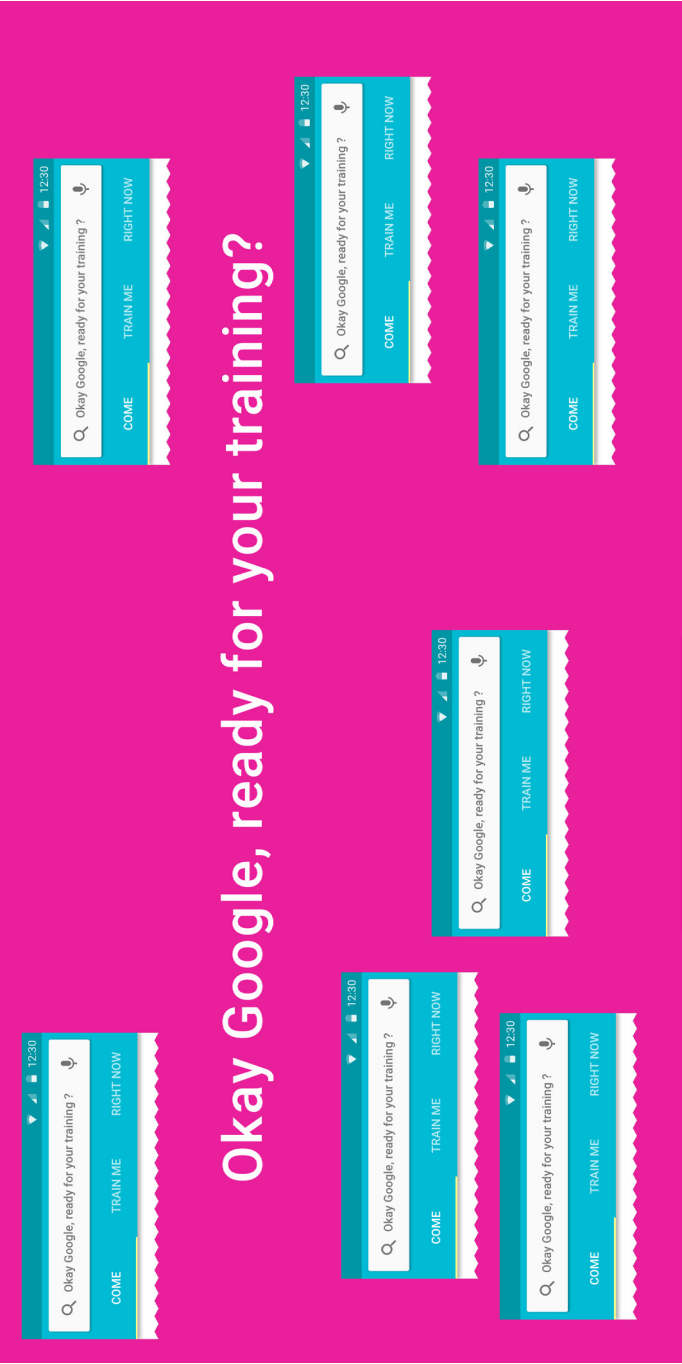


Figure 21. Abhishek Hazra, Training OK Google with PP (Prashnabodhak Punji), #exstrange auction.



Figure 22. Alessandro Sambini, Portable Wildlife Image Instance on #exstrange, #exstrange auction.



"Investigations on the Cultural Economy of Media Art" is a collection of the heterogeneous perspectives that are contributing to the ongoing discussion about the economies of the Media Art field. Acknowledging the necessities of the art market and its agency in the commodification and validation of art practice, this book expands its gaze to the whole setting of the art economy. Addressing the issues of conservation and distribution, as well as many other aspects that affect this sector, a strong accent is also given to new innovative and critical models.

Alessio Chierico is an artist and researcher with theoretical background in contemporary art, design theory and media studies. He is currently lecturer and PhD candidate at Interface Culture department of Kunstuniversität Linz. Chierico has been visiting student at IAMAS in Ogaki (JP), and former student at NABA in Milan, and in the art academies of Carrara and Urbino.

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