Title of the article:

Curating the Network-as-Artwork after Globalisation

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Abstract:

This paper looks at George Brecht and Robert Filliou's co-creation of '*The Eternal Network'* (1968) as a starting point to discuss how certain networks can function as artworks in themselves, the grounds on which to determine their success or failure, and the role curating may have in these respects. This analysis will identify how production, distribution and reception are closely integrated in the creative process of the network-artwork. The attractiveness of network-artworks will be argued to be political as well as aesthetic given their function as decentralised or distributed environments bypassing institutional curatorial spaces. This extends to a discussion of how Robert Filliou, in particular, embeds curatorial strategies within his practice, evidenced in works such as '*La Galerie Légitime'* (1961-72) and '*Hand Show'* (1962). Considering the challenge of exhibiting such work in a solo retrospective at the Henry Moore Institute, Leeds, contemporary developments in new media art and curatorial practice are discussed as benefiting a historical analysis of Filliou's network-artwork practice. Such an analysis will be applied in particular to Filliou's video works, notably *Video Breakfasting with Roy Kiyooka* (1979) In considering new media curating in response to the paradoxes of the network-artwork, the further problem of possible contemporary dependence upon the internet, which has been argued to be 'the most material and visible sign of globalisation' (Manovich 2001, 6), will be explored.

Keywords:
Robert Filliou, network, art, curating

Text:
This paper, drawing on doctoral research with CRUMB, developed under the supervisory guidance of Sarah Cook and Beryl Graham, investigates how certain networks can be considered, or function as, artworks in themselves and vice versa; the grounds on which to determine their 'success' or 'failure'; and the role curatorial practice might have in these respects. The paper thus proposes a rethinking of the curatorial strategies of production, distribution and reception in respect of the network-as-artwork and the artwork-as-network.

My interest lies particularly with taking George Brecht and Robert Filliou's co-creation of '*The Eternal Network'* (1968) - or '*La Fête Permanente*' in non-equivalent French - as a

starting point to consider networks-as-artworks or artworks-as-networks more broadly. I argue there is a problem with both the capacity of institutional curatorial spaces, on one hand, and dependence upon the internet, on the other, to appropriately articulate network practice *as* art practice – and always vice versa - in critical and historical terms. This issue of capacity occurs because institutional curatorial spaces (museums, galleries) are often predicated upon a linear, causal art world system of production, distribution and reception, in which roles and functions are mediated institutionally at every turn. Conversely, relying upon the internet as the apogee distributed network also has limits if, as has been argued, the Internet is 'the most material and visible sign of 'globalization'' (Manovich 2001, 6). Considering the genesis of the internet from within the military-information-entertainment complex (Parks 2005) also undermines the holistic 'globalism' of communication sought by Filliou and others. This can also reveal a difference between curating the network-as-artwork before and after the Net.

What is a 'network'? What is an 'artwork'?

What is a network and what is an artwork anyway? As partial and contingent as definitions are nonetheless, it may be helpful for the sake of this paper to at least propose a definition of network-as-artwork before going further.

'Network' has become both a subject of critical study and a site of intervention to critique both 'technical networks – electricity, trains, sewerage, the Internet, and so on' and a 'critical sociology' of 'organisations, markets and states.' (Latour 2005). Latour's view that 'Network is a concept, not a thing out there […] a tool to help describe something, not what is being described' (2005, 131) implies that network consciousness is ubiquitous and imminent; wholly interwoven with social, cultural, and technological formations of everyday life. The network is a generative than passive medium, deeply entangled in both delimiting *and* unbinding objects, locations, spaces and experiences. Latour outlines this network condition in recalling the example of how we 'thought the Columbia shuttle was an object ready to fly in the sky, and then suddenly, after the

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dramatic 2002 explosion, […] realize that it needed NASA and its complex organizational body to fly safely in the sky — [and that the] action of flying a technical object has been redistributed throughout a highly composite network where bureaucratic routines are just as important as equations and material resistance.' (Latour 2011). Networks for Latour thus 'redistribute action' and in therefore concerning duration as much as distance entangle object and subject, medium and message, location and action. Our hitherto overly-spatial understanding of 'networks' now extends from Paul Baran's well-known centralised, decentralised and distributed communications models (1964) to Peter Sloterdijk's conceptual-historical topography of spatial plurality after globalisation as multitudinous, adjacent bubbles forming 'foams' (2004).

We will also see that the terms upon which we need to consider 'The Eternal Network' as 'artwork' shows that this too has undergone as radical a reimagining of form and function over time as 'network'. Filliou's conception of The Eternal Network is no less than as a conceptual system of poetical economy through which to cultivate innocence and imagination in one's relationships to self, other and world to connect with a universal life-force of ever-generative, unceasing 'permanent creation'. A complex proposal, then, but possible to realise through Filliou's intensification of the conditions of conceptual art whereby any notion of the artwork's objecthood as autonomous and absolute dematerialises, distributes, fragments and becomes wholly contingent upon variable and changeable circumstances of materialisation. In short, Filliou employs the conceptual signifier of 'artwork' to locate and make available macrocosmic aesthetic experience in the most mundane moment. It's most immediate material manifestation is most often and easily understood to be the mail art network through which artists circulate, distribute and exchange work through international postal networks as means of practising affinity and collaboration across locations in time and space.

The Field of Networks-As-Artworks

Conceiving of a network-as-artwork or of an artwork-as-network emerges from a range of well-documented historical, critical and theoretical starting points. These rely in turn on the premise that artworks can be unbound by discrete objecthood (as can be seen,

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for example, in the 'liberation' of objects as events in John Latham's 1966 '*Skoob Tower*' of burning books) and that network topography can possess aesthetic form and/or construct aesthetic experience. Focusing on continuity of discourse in this context, Tatiana Bazzichelli has sought to 'reconstruct the concept of networking' as 'an artistic practice whose origins are rooted in the distant past' (Bazzichelli, 2008, 26) that would pre-date the most evidently networked online cultures and communities of the 1990s onwards. In critically typifying 'precursors to art and activism on the Internet' as '*distance* art and activism', Chandler and Neumark (2005) mapped a broadened historical field of networked art practice encompassing whenever artists turned 'communication media into their art media' since the 1920s. Their study *At A Distance* demonstrates the interconnectedness of networks as *revealing* rather than *concealing* distance, in often-geographical space and time, as the site of aesthetic exchange and experience. The contemporary post-online network sensibility of globalisation, which integrates flows of cultural, economic, human and social capital and is mediated by a prevalence of technical objects upon which it depends, craves and promises interconnectedness as illusory *proximity*, not *distance*. In respect of aesthetic experience, interestingly Manovich (2001) points out that Walter Benjamin defines aura 'as the unique phenomenon of a *distance*' (224), not of *proximity*.

Craig Saper, in his book *Networked Art,* described the 'currency' of artist networks of correspondence and exchange – in particular, mail art - as an 'intimate bureaucracy' able to critique and parody existing networks of state and political power through becoming 'a gift-exchange community involved in a more intimate sense of transactions we usually consider impersonal.' (2001, x) Thus correspondence artists have typically produced their own stamp sheets, money, rubber stamps, passports, periodicals, copy art, etc., to invert and critique notions of currency within their networked community. This in turn is not far removed from Benjamin H.D. Buchloch's (1990) *Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions*; Daniel Buren's (1971) *The Function of The Studio,* and Lawrence Alloway's (1972) *Network: The Art World Described as a System,* which all emphasise the impact of channels of production, distribution and reception upon the nature and function of art practice's histories and futures. Similarly, a clear art historical genealogy relating performative and

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process-driven practices from conceptual art to new media art is established and can be seen in, amongst others, Jacob Lillemose's (2006) *Conceptual Transformations Of Art: From Dematerialisation Of The Object To Immateriality In Networks,* which revisits the notion of dematerialisation as coined by John Chandler and Lucy Lippard to debate the nature of immateriality itself. From the perspective of practice-based models, Simon Pope's *Art for Networks* (2000-3) is central to exhibition histories in the field of curating the network-as-artwork in featuring a range of online and offline network art projects by Rachel Baker, Anna Best, Heath Bunting, Adam Chodzko, Jeremy Deller, Honor Hager with Adam Hyde, Jodi, Nina Pope & Karen Guthrie, James Stevens, Technologies to the People and Stephen Willats. This detour around the critical and historical context from whence the network-as-artwork emerges – not to mention 'relational aesthetics' and Situationist practices – establishes a field through which to consider how to curate Filliou's *'Eternal Network'* after *globalisation,* which is to say now, *after the net*.

The Whispered Art History of '*The Eternal Network*'

'whispered :   it all started on a 17th of January, one million years ago
a man took a dry sponge and dropped it into a bucket full of water.
Who that man was is not important.
He is dead, but art is alive.
I mean, let's keep names out of this.'

So opens 'Robert Filliou's Whispered Art History' (Filliou, 1970, 59-64), a poem made for twelve three-minute jukebox records, presumably to be played in a random order. Each record recounts events Filliou imagines occurring on 17th of January one million years ago; 17th of February one hundred thousand years ago; 17th of March 10,000 years ago … until 17th of December one year ago. Filliou thus declared that in 1963, and on 17th January in particular ('coincidentally' his own birthday) that art was a million years old. In addition to taking a dry sponge and dropping it into a bucket full of water, Filliou's other significant moments of art history include a man:

● bending to the ground, taking a handful of snow and pressing it to his ear;
● going into a butcher, buying a fresh bone and boiling it

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- walking into a park, pulling a coin from his pocket, pushing it into the ground to make a print in the earth
- taking a rubber ball and throwing it into the waves
- taking his temperature every morning until the end of the month and noting it on a chart
- catching a frog, holding it in his hand, looking at it closely and wondering whether the frog can hear noises.

Filliou's whispered art history elevates mundane but potentially marvellous and common experiences to the status of art. Importantly, however, this 'elevation' of cultural value and capital does not imply an always already inferiority of quotidian acts and experiences. Rather, for Filliou, 'art is what makes life more interesting than art.' (Filliou,1970b). In the process, he gives art a birthday ['*L'anniversaire de l'art'*] celebrated annually on 17th January through a global network of artists and friends. This global event has been a context for developments in network art practice over the last fifty years. Local meetings of artists and friends across *'The Eternal Network'* connect each year through conceptual, performance, postal, fax, telecommunication and online art practice among other means. '*Art's Birthday'* is, in effect, '*La Fête Permanente'* – the constant celebration or feast – from which Filliou creates the non-equivalent English translation of *'The Eternal Network'*. This, according to Estera Milman (n.d), 'is a permanent celebration, not of artworks, but of actions and events [in which] the artist was but one player in a wider network of everyday events, doings, and sufferings "going on around him all the time in all parts of the world."'

Filliou himself added:

'So the way I see the *Network*, as a member of the *Network*, is the way it exists artistically through the collective efforts of all these artists in Europe, in North America, in Asia, in Australia, in New Zealand, [also, in Africa] – everywhere. […] where we are is where things are taking place [and so] the network works automatically. […] It may help to think of [this artistic network] as being part of the wider network where artistic activity just becomes one of the elements of the human network, and I would include in it all our fellow travellers, other animal and

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plant species. This world/earth experience is part of this wider network […]'

[Filliou 1996, 80]

Central to '*La Fête Permanente' / 'The Eternal Network'* is Filliou's concept of 'permanent creation': a horizontally distributive, participatory space-time of uninterrupted creativity, which would overcome the dialectical relationship of 'art' and 'life', affirm both 'work' as 'play' and 'art' as 'organised leisure' to critique both alienated labour and alienated art. '*The Eternal Network'* is then a conceptual artwork-as-network through which the related concept of 'permanent creation' can be experienced and understood. Both also represent a broader ecology of thought and practice undoubtedly influenced by Filliou's experiences of WW2 as a member of the French resistance, of the world economy as a UN economist in Korea, and his interest in Tibetan Buddhism. How then could an artist who would become dedicated to an ideal of the 'art-of-peace' (Filliou 1985) negotiate political recuperation and artistic specialisation of institutional curatorial spaces on one hand and the military-information-entertainment complex of distributed technology forms on the other?

Curating (and) 'The Eternal Network'

Through an instinctively spatial-temporal art practice, Filliou manifests his ideals, imagination and many theories at once physically, materially *and* virtually, immaterially (so to speak) in the same instance. The concept of 'permanent creation' relates also to his 'Principle of Equivalence' in aligning the value of the 'well-made' ('*bien fait'*) badly made ('*mal fait'*) and not made ('*pas fait'*). This accounts for a sometimes 'poor' aesthetic which privileges as much immediate and spontaneous experience as possible through a range of often everyday manifestations. An example of this immediacy in everyday life includes 'auto-curated' work such as '*La Galerie Légitime'* (1961-72), one manifestation of which involved Filliou placing small art objects in the hat worn on his head to exhibit to Parisians whom he would meet in the street. It is interesting how Filliou embeds curatorial practice critically and creatively in '*La Galerie Légitime'* as integrated within the work's conception and function. This is also evident in a work such as '*Hand Show'* (1962) that presents a series of well-known artist-contemporaries' hand-prints such as Ray Johnson, Andy Warhol. These works amongst other works in the Filliou repertoire

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challenge future curators by limiting their work to 're-presenting' at best.

Another relevant work would be the 'mimetic territory' of the '*Genial Republic'* (1971 onwards) described by Steven Harris as 'a sometimes virtual territory where genius was cultivated at the expense of talent, and which was realised on occasion at the Stedelijk in Amsterdam, in Filliou's Volkswagen bus, or at his farmhouse in south-central France' (Harris 2004, 1). Again, Filliou seems preoccupied with the 'world/earth experience' and with transcending geographical, political, psychological and social frontiers of mind and territory, of mental and physical space. Again, he uses a conceptual, metaphorical framework to perform the curatorial practice of making his ideas public. Filliou thus critiques specialisation of labour and activity within the artworld in a manner similar to net.artists' close integration of production, distribution and reception within the browser as context.

That such multi-dimensional works present issues in terms of institutional exhibition-making is relevant given the increasing recent interest in posthumous curating of the artifacts of '*The Eternal Network*'. Filliou's work is kept in major museums and collections such as MoMA, New York and Musée National d'Art Moderne, Centre Pompidou, Paris, his estate held by Galerie Nelson-Freeman, Paris and has been the subject of significant posthumous museum retrospectives in France, Spain and Germany. Most recently the Henry Moore Institute (HMI) in Leeds held his first solo exhibition in the United Kingdom. This exhibition '*Robert Filliou: The Institute of Endless Possibilities*', curated by Lisa Le Feuvre, set as central questions the implications of positioning Filliou's work as sculpture and also sought to explore a 'Filliouisation' of the Institution' as opposed to an 'institutionalisation of Filliou'. How else can a curator account for an exhibition of work that can be 'well-made' ('*bien fait*'), badly made ('*mal fait*') or not made ('*pas fait*') and sometimes all at once? Also, what to make of Filliou's view that 'art' is 'creativeness', 'anti-art' emerges from the 'distribution of the works resulting from this creativeness', and 'non-art' when 'creating without caring whether once [sic] work is distributed or not'? (Filliou, 1970, 66) The '*Genial Republic*', for example, was realised / represented / materialised as 'discrete' artwork at the HMI exhibition as an open cardboard box with crudely drawn ink, pastel and pencil portraits glued to its flaps and a text declaring the

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space within the box to be '*13720 cm3 du territoire de la république géniale'*, which in turn is the title of this particular realisation as sculpture. Le Feuvre went further curatorially in positioning Filliou as a sculptor by exhibiting Giacometti's '*Tête de femme (Flora Mayo)*' in parallel to *'The Institute of Endless Possibilities'* and by inviting Steven Harris to give the lecture 'The Theory and Practice of Filliou and Giacometti' (Harris 2013) during the event. In an institution such as the Henry Moore Institute, devoted as it is to the study of 'sculpture' in particular, Le Feuvre's identification of Filliou as an under-represented artist deserving of a first UK solo show represented a bold and inspiring curatorial choice.

Also, Le Feuvre as curator had to deal with related, typical issues of the reconstruction of historical performance-based interactive works, such as '*Danse-poème collectif'*. Originally made for *The Festival of Misfits* (Gallery One and Institute of Contemporary Arts, 1962) a replica of the work encouraged viewers to spin bicycle wheels with three axes pointing to different words and phrases such as 'get down', 'touch', jump', 'of your neighbour'. This would lead in turn to instructions such as 'stroke / the hair / of your neighbour' or 'hop / on the spot / several times'. At the private view opening, le Feuvre joined the Chair of the Trustees of the Henry Moore Institute in spinning the wheels at the culmination of their excellent speeches. While I am not able to recall the instructions either received, the intimacy and silliness of the proposal was laughed off and not performed. Without castigating either the curator or trustees, it was interesting to observe that the 'Filliouisation of the Institute' that would have occurred from upsetting the status of responsibility associated with their institutional roles had not transpired. Would it ever be possible to do so?

The Network-As-Artwork: No Success Like Failure / No Failure Like Success

We can assume that Filliou saw works such as the *Genial Republic* as one of his 'centres for permanent creation' that also include other research projects realised frequently in a range of ways, from the architectural concept of the *Poïpoïdrome* (1963 onwards) to the social environment of the apparently commercially intentioned but dysfunctional 'non-shop' *La Cédille Qui Sourit* which Brecht and Filliou set up in

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Villefranche-sur-mer in 1965 and from which '*The Eternal Network*' emerged as a further metamorphosis.

"There is always someone making a fortune,

someone going…

BROKE

(us in particular)

La Cédille qui Sourit again turns the page

and since

La Fête est Permanente

announces the next realization of

'The Eternal Network'

manifestations, meanderings,

meditations, microcosms, macrocosms,

mixtures, meanings…"

(translated from Filliou, 1970, 201-202)

Just as the bankruptcy of '*La Cédille Qui Sourit'* was at once proof of its failure *and* success, so the question returns as to how to evaluate the achievements of as complexly intellectual but immaterial a network-as-artwork as '*The Eternal Network'*. Again, the subsequently broadened knowledge of networks available today, including an understanding of 'discourse networks' (Kittler, 1990), can be methodologically important to understanding how contemporary developments in new media art and curatorial practice can benefit an historical analysis of Filliou's playful paradoxes. In a discussion of issues of 'Curating the Network-as-Artwork' that I hosted in February 2013 on CRUMB's NEW-MEDIA-CURATING list, much time was spent defining 'networks' and 'artworks' and their functions from a contemporary perspective. Ken Friedman (University Distinguished Professor at Swinburne University, Melbourne, Australia) in particular critiqued Filliou's capacity to put his ideas about networking into action, stating:

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'Robert was congenial – but he did not develop or manage networks: he thought about them and shared his ideas. That's rather like a political scientist discussing what government ought ideally to be, as contrasted with people who enter the arena of politics to deal with the messy business of governing.' (6 February)

Marc Garrett (Co-Founder & Co-Director, Furtherfield, London and doctoral researcher in Art, Technology and Social Change at Birkbeck, University of London) analysed network behaviour as activism and discussed 'misinformation as cultural foundations' leading to ''acquired' assumptions as 'imagined' guidelines' (5 February). He also shared Clive Robertson's (performance and media artist, curator and critic teaching art history, performance and cultural studies at Queen's University, Kingston, Canada) interest in how institutional and/or cultural policies 'structurally place artists in a submissive role' (5 February) and how artists could develop networks to 'seize means of cultural production' in a Marxian sense. Interestingly, as Friedman pointed out, Fluxus artist Nam June Paik contrasted this 'with controlling the means of distribution' (Friedman, 11 February). Garrett also drew - as does Filliou - on the metaphor of 'ecology' in his and Ruth Catlow's paper 'DIWO: Do It With Others – No Ecology without Social Ecology'. Robertson also referred to Charles Fourier's utopian socialism (5 February) as an important influence on Filliou and to projects like Klaus Groh's International Artist Cooperation (Germany), Jos Tilson's publication 'Catalyst' (UK), File (Canada) as 'network support vehicles' which became centralised (thus institutionalised) as official cultural policy. The necessity of networks as being decentralised or distributed in order to ensure resistance to institutional coercion of art, creativity and human activity became a recurring theme throughout the discussion.

Helen Pritchard (artist and researcher, HighWire Centre for Doctoral Training, at Lancaster University) affirmed the principle of the question of the 'network-as-artwork' as 'it sets up a space for productively reading 'network culture', 'curating' and 'Fluxus' through each other - as an affirmative process.' She offered further methodological support in responding to the question by citing Donna Haraway and Karen Barad's method of 'diffraction' being:

> 'a method of diffractively reading insights through one another, building new insights, and attentively and carefully reading for differences that matter in their fine details, together with the recognition that there intrinsic to this analysis is (sic) an ethics that is not predicated on externality but rather entanglement. Diffractive readings bring inventive provocations; they are good to think with. They are respectful, detailed, ethical engagements.'(24 February)

'Diffraction' tolerates the kind of complexity of thought found in Filliou's pronouncements and the attempts launched through the discussion at understanding it. The reference to an 'ethics of entanglement' also seems particularly appropriate as Barnaby Dicker (artist-filmmaker, curator and founder member of Art's Birthday Wales) emphasised in his comment that 'we do well to remember that Filliou's Eternal Network of Permanent Creation connects all artists across time and space.' (17 February). Tom Sherman (Professor, Department of Transmedia, Syracuse University) summarised the discussion (25 February) by identifying *'The Eternal Network'* as 'referring to the spirit of curiosity and creativity that will always glow or bubble up or erupt around the planet' and indicated he 'understood the practicality of Filliou's obsession with travel and connection and networking [having] interned as a boy sending out messages in Morse code as a ham radio operator from my bedroom in a small town in Michigan.' He reminds us of the very different conditions through which 'horizontal networks' like Fluxus' emerged and those of today where 'the connective tissues of networks are far more elaborate and comprehensive than ever before'. This subsequent difficulty of dealing with 'overcrowded networks' in contemporary art, activist and cultural practice does a lot to identify the problem of 'signal-to-noise' ratio of contemporary networks with which my research into Filliou seeks to contend.

Curating 'The Eternal Network' After Globalisation: The Video Works of Robert Filliou

As a practising artist with a long history of performance work who considers new media curating as creative, critical and trans-disciplinary, I have been conducting experiments which re-model Filliou's distance artworks. While networked (insofar as they involved

participation across '*The Eternal Network*'), these have not always required verification of transmission (*Telepathic Music*, 1977-9) or even real-time engagement. Filliou seemed fond of creating allegories of telepresence in video works such as *Video Dinner*, *Video Breakfasting Together, If You Wish* and *Video Breakfasting with Roy Kiyooka* (1979). These were very lo-fi works in which Filliou, in a pre-recorded video via a TV monitor, discusses his various interests with a viewer who plays along with the pretence that the discussion was live. While contemporaries of Filliou such as Nam June Paik and Roy Ascott were fully engaged in exploring new technologies to broaden the possibilities for 'telematic exchange', Filliou seemed to lack the capacity or desire to do likewise. It's tempting to connect his apparent ludic-ludditism with his later views on the militarisation of space when he asked 'is high-tech gloom our only prospect?' (Thompson 2011, 49). I am interested in developing a range of offline and online curatorial strategies that test this issue in ways that I have not yet seen explored through exhibition models such as *Robert Filliou: The Institute of Endless Possibilities* – where even video works were screened in a separate cinema event – which also retains the importance of social interaction locally and remotely.

For ISEA 2013 I gave a performance-presentation via Skype from my then home in York, England to Sydney, Australia which re-modelled these video works of Filliou's and borrowed text from another (*Travelling Light – It's a Dance Really*, 1979). I asked the audience how old they were, whether they were happy and what they felt about love. I also took a group photograph (of the audience on my laptop screen) and self-portraits, which I tweeted following the discussion (CRUMB 2013). Martin Patrick has already identified the importance of Filliou's under-examined video works in providing 'a ghostly precursor of today's Skype' (2011, 23), which, of course, was the typical international conference medium through which I communicated my networked meta-performance of Filliou's ideas at ISEA. This aspect clearly invites questions of how Filliou's practice might differ, were he active today, given the contemporary ubiquity of such telecommunications application software only three decades after these works were made. 'Part of the intensity and significant legacy of Filliou's work' however, continues Patrick, 'lies in its uncompromising awareness that the worlds of the production, dissemination, and reception of contemporary artwork were becoming increasingly

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bureaucratized and standardized in nearly the same ways as the worlds Filliou abandoned [as a political economist] in order to rechristen himself an experimental artist.' (2011, 20)

In conclusion, this paper has initially scoped the viability of networks-as-artworks and vice versa at the early stages of a longer research project. This is important though in beginning to understand the conceptual and material complexity of contemporary artworks and networks as a basis for rethinking curating in response. I also proceed from a particular position of engagement emerging from the field of performance art and imagine still that there is more to networks than only 'the net' itself. I am also aware that there are issues of material as well as historical translation here: much of the work I discuss materialises itself in analogue forms of sculpture, ephemera, process, which is different to telecoms, software and digital file residue. The two processes, one of which curates already digital immateriality and the other physical ephemera, etc., may be too different to compare. What is common though is that artists such as Filliou have sought to negotiate networked space and time in ways that often bypass or resist dominant models of curatorial practice and yet these artists' works often signify important moments and understandings of practice to which paradigms of curatorial practice must respond in order to make public reveal and communicate.

Importantly, neither 'networks' nor 'artworks' should be considered at a distance from our engagement with them. Clearly both require a relationship, however relatively detached or engaged, to a user or viewer as well as a communication system of production, distribution and reception to function. The increasing speed of exchanges caused by scientific and technological development – to and from which the Net has principally contributed and benefitted - has dislodged any primarily causal relationship between production, distribution and reception. There is indeed an increasing instantaneity of aesthetic experience due to 'the worldwide diffusion of new technologies that abolish or curtail time and distance.' (Gray 2001). Where there is much in common between networks-as-artworks before and after the moment of technological paradigm shift we know as the Net – meaning in other words that online or offline ontologies are dimensions than pre-requisites of network art practice –the sense of physical location in

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time and space changes the most in the interim. As far back as 1995, Paul Virilio went already suggested that 'There is no [...] globalization, [...] only virtualization. What is being [...] globalized by instantaneity is time.' (1995). One could say that where mail art involved waiting, so net.art involved searching. This broadening of discourses allows a valuable re-reading of Filliou's '*The Eternal Network'* and its curation through acknowledging conceptual and cosmological models alongside technological understandings of online and offline network behaviour, before and after globalisation, which is also to say before and after the Net.

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Author Biography:
Roddy Hunter (b. Glasgow, 1970) is an artist, curator, educator and researcher. He lives and works in Glasgow and Carlisle. He is interested in networks as a subject of critical study and site of intervention. He participated in international performance art networks while also a member of Hull Time Based Arts in the 1990s. Performances and presentations of work have occurred across Asia, Europe and North America. He has taught and led academic programmes at Dartington College of Arts, York St John University and Middlesex University, London and is currently Director, University of Cumbria Institute of Arts. In 2011, he began doctoral research in curatorial practice at CRUMB, University of Sunderland that continues currently at Duncan of Jordanstone College of Art, University of Dundee. This research, entitled 'Curating The Eternal Network After Globalisation', takes the work of artist Robert Filliou as a starting point to develop ways of curating post-avantgarde network art practice after the net. He is the self-appointed curator of the Art-of-Peace Biennale 2015-17 to resume the project conceived by Robert Filliou and René Block in its inaugural, sole edition of 1985.

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Tables, figures and illustrations
Fig 1: Robert Filliou, *Video Breakfasting with Roy Kiyooka* (1979) compared with Roddy Hunter, *Video Breakfasting Together, If You Wish (after Robert Filliou)*, ISEA, 2013. Filliou. FIlliou image courtesy Western Front.

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