UTS UNIVERSITY OF TECHNOLOGY SYDNEY

Art After the Internet: Reformulating Conceptions of Authorship Online

by Finn Marchant

Thesis submitted in fulfilment of the requirements for the degree of

Doctor of Philosophy (Design)

under the supervision of Dr. Natalya Hughes, Dr. Cherine Fahd and Dr. Sara Oscar

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February 2020

Certificate of original authorship

I, Finn Marchant declare that this thesis, is submitted in fulfilment of the requirements for the award of Doctor of Philosophy in the faculty of Design, Architecture and Building at the University of Technology Sydney.

This thesis is wholly my own work unless otherwise referenced or acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

This document has not been submitted for qualifications at any other academic institution.

This research is supported by the Australian Government Research Training Program.

Signature: Production Note: Signature removed prior to publication. Date: 10/02/2020

Acknowledgements

Rather aptly given the topic of this research, during the time I have spent on this project I have discovered that conducting a doctoral study is far from a solitary experience (despite the ways in which it is regularly portrayed in popular media). This project has benefitted greatly from the contributions of numerous people who have generously given their expertise and time. I would like to acknowledge their contributions here and express my gratitude (as limited as that can be within the confines of this format) for their support.

First, I would like to thank my supervisors. To my friend and supervisor Dr. Natalya Hughes, without whom this research would not have been possible. Your knowledge, hard work and patience as a supervisor have helped me get through every stage of this process and I will be forever grateful for the huge contribution of time you have made to this project. To Dr. Cherine Fahd, I really appreciate you agreeing to take on the role as supervisor a bit later on in this process. Your assistance, particularly with regards to my terrible presentation skills, has been invaluable.

I would also like to express my gratitude to all of the assessors and panel chairs I've had the opportunity to meet throughout this process (especially Dr. Alexandra Crosby and Dr. Andrew Burrell). Your thoughtful and supportive feedback has helped this project for the better.

To Nicholas Aloisio-Shearer, my collaborator and friend, our conversations together have greatly helped to shape this research at all stages. Your support and friendship means a lot to me.

Thanks also to Dr. Melinda Reid for proofreading this document and for providing such detailed and critical feedback. I'd also like to thank James Miller for designing the portfolio.

Finally, I would like to thank my parents, Laura and David and my brother Hugh as well as my amazing group of friends for your endless support and for providing a necessary distraction from what at times became an all-encompassing project.

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Abstract

For much of its history the concept of authorship has been defined by Western Romantic ideals. These ideals have shaped the ways in which viewers engage with a work of art. With the widespread use of digital technologies and online media sharing platforms to facilitate the creation, distribution, and viewing of art (and content more broadly), the potential for multifarious approaches to the process of authoring that exist outside of this singular and restrictive framework have emerged. Due to the entrenched nature of the Western Romantic understanding of authorship, people have struggled to engage with these new alternative approaches. To explore whether recent digital technologies provide tools for complicating, disrupting, and ultimately bettering our understanding of this reliance on Romantic notions of authorship, they need to be both examined and deployed strategically in art. My practice based research project takes up this task, critically examining the ways in which new technologies and media sharing platforms are being used online to reframe what artist Artie Vierkant (2010) has described as “reader-author” approaches as strategies for interrogating the concept of authorship. With artists increasingly turning to online media sharing platforms as both a subject for investigation and medium through which to present work, a discussion of how one can navigate the new possibilities for authorship offered by these platforms is vital.

Art After the Internet:

Reformulating Conceptions of Authorship Online

Finn Marchant

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