work, and posted them on the Web at AfterSherrieLevine.com. As part of an "explicit strategy to create a physical object with cultural value, but little or no economic value", Mandelberg invited visitors to print the images along with certificates of authenticity and specific framing instructions.

As appropriation became an increasingly important artistic strategy, the intellectual property laws and policies that govern access to found material grew ever more restrictive. In the 1990s and 2000s, movie studios, the recording industry and other corporate content owners became more and more concerned about the unauthorized copying and distribution of their assets. They lobbied successfully to extend copyright terms and to make it illegal to circumvent copyright protection measures (e.g. the encryption schemes that accompany DVDs). These corporations also moved aggressively to police copyright violations, for example by pursuing legal action against individuals who illegally shared music online. The resulting tension between artistic practices and the intellectual property regime led New Media artists, musicians and other cultural practitioners to look for alternative models for authoring and sharing their work. They found a model in open source software, an approach to developing computer applications in which a programme's source code is made freely available to a distributed network of programmers who develop features and fix problems. Like New Media art, open source software involves collaboration, relies on the Internet, and depends on a gift economy in which altruism and "ego boo", or the peer-recognition that motivates programmers and artists alike, are the primary motivators. New Media artists who adopt open source principles tend to appropriate found material, to collaborate with other artists and to make their own work available to others on a share-and-share-alike basis. Examples of this approach include Cory Arcangel's Super Mario Clouds, RSG's Carnivore, Rags Media Collective's OPUS, 01001011101010101010101010010.org's Life Sharing and radio qualia's Free Radio Linux.

While rooted both in Duchamp's assisted readymades and Pop art's recycling of everything from advertisements to comic books, New Media art remixes are also influenced by the sampling and remixing practices of popular music, particularly hip-hop and electronic dance music. These genres involve not only the borrowing and recombinating of musical fragments, but also the production of new versions of familiar songs through the addition of new elements and the rearrangement of existing ones. Like popular hip-hop tracks, certain works of New Media art, such as Olia Lialina's My Boyfriend Came Back From the War, have been remixed again and again. Some New Media artists even go so far as to remix their own work, in a BUST DOWN THE DOOR AGAIN!
GATES OF HELL: VICTORIA VERSION, YOUNG-HAE CHANG
HEAVY INDUSTRIES replaces the original work's background, alters the text colour, changes the soundtrack and adds a Korean translation.

The interdisciplinary convergence of popular music and New Media art is explored in various ways by Paul Miller aka DJ Spooky That Subliminal Kid, an influential DJ, writer and artist. Miller exemplifies the remix sensibility in Rebirth of a Nation (2002), a series of live performances in which he reworks D.W. Griffith's controversial 1915 film "Birth of a Nation" while assembling an improvised soundtrack out of layers of sampled sound.

Early New Media artists were sometimes criticized for their lack of art-historical knowledge and for overlooking their work's relationship to such precedents as Dada, Pop art and Media art. But many New Media artists consciously reflect art history in their work, reinterpreting or updating projects from the 1960s and 1970s in the context of a new technological environment. MTAAs OnKawaraUpdate (2001), for example, uses a software programme to mimic the concept and aesthetic of Conceptual artist On Kawara's date paintings. In Empire 24/7, Wolfgang Staehle uses a live Web camera projection to remake Andy Warhol's Empire (1964), an eight-hour-long film of the Empire State Building. John F. Simon, Jr. revisits Paul Klee's experimental use of the Cartesian grid in Every Icon (1996). And Jennifer and Kevin McCoy use databases to reinterpret films in such projects as 201: A Space Algorithm (2001), their version of Stanley Kubrick's 2001: A Space Odyssey (1968). Along with a penchant for collaboration and a marked tendency to appropriate rather than to create from scratch, this media-archaeological approach to art-making exemplifies the attenuation of authorial originality in New Media art.

A fascination with the past also manifests itself in the work of New Media artists who mine or mimic obsolete digital media technologies. Cory Arcangel's Super Mario Clouds is a nostalgic take on the video game Super Mario Brothers. Natalie Bookchin's The Intruder and Keith and Meendi Obadike's The Pink of Stealth also pay homage to early video games. In 386 DX Alexei Shulgin uses an outdated personal computer to perform covers of classic pop songs. This aesthetic of obsolescence and crudeness, sometimes known as "dirt style", stands in contrast to the clean lines and slickness of much commercial New Media art and design.
14. FRAN ILLICH
Borderhack
2005

15. VITO ACCONCI
Stop Piece
1970, performance at 102 Christopher Street,
New York

16. MICHAEL DAINES
2000, Daines attempted to sell his body under
eBay’s sculpture category

"the only thing art actually does is break
the patterns and habits of perception.
art should break open the categories and
systems we use in order to get through
life along as straight a line as possible."
Cornelia Sollfrank

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**corporate parody**

The Web enabled Amazon.com, a startup bookseller, to grow
into a retail giant, and it empowered bloggers to compete with
major news organizations as a source for information and opinion.
The Web also made it easy for New Media artists to produce on-
line presences that convincingly mimicked the aesthetics and
rhetoric of corporate sites, complete with logos, brand names and
slogans. In *Airworld* (1999), for example, Jennifer and Kevin
McCoy created an ersatz corporation, complete with a logo, Web
site and uniforms. They built a software bot that crawled the Web
looking for corporate marketing jargon and used the found text as
fodder for an audio Web cast and a low-power radio transmission.
The artists also sampled corporate surveillance camera feeds and
persuaded an online advertising company to donate thousands
of ad banner impressions to promote the site and the Airworld
brand.

Multi-disciplinary artist Milos Manetas hired Lexicon Brand-
ing, the firm that invented such brand names as "PowerBook" and
"Pentium", to coin a term for a “new type of theory, art, architecture,
music and life style, influenced by computers." Of the several
terms Lexicon suggested, Manetas chose "Neen", announcing his
selection at a press conference at the Gagosian Gallery in New
York. The art group ©Mark developed Web sites and organized
performative actions and pranks that critiqued corporate culture
by emulating it.

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**hacking and hacktivism**

In mainstream newspapers, Hollywood films and other pop-
ular media, hackers are usually portrayed as computer whiz kids
who break into others' computers to steal information or simply to
wreak havoc. But this notion is only partially correct. Within hacker
circles, such attacks are known as cracking and are frequently
frowned upon. According to computer scientist Brian Harvey, a
hacker is "someone who lives and breathes computers, who
knows all about computers, who can get a computer to do any-
thing, equally important... is the hacker's attitude. Computer
programming must be a hobby, something done for fun, not out of
a sense of duty or for the money... A hacker is an aesthete". In
Harvey's view, a hacker is actually more like a artist than a crim-
nal. Although some hackers use their skills maliciously, in the
hacking community there is a widely recognized moral code, the
"hacker ethic", which holds that the sharing of information is an
overriding good and that hackers should contribute to the
The advancement of their field by writing open source software and enabling access to knowledge and computer resources.

In his 2004 book "A Hacker Manifesto", McKenzie Wark extends the notion of hacking to other domains, including the realm of art, and likens it to innovation. He writes, "Whatever code we hack, be it programming language, poetic language, math or music, curves or colourings, we create the possibility of new things entering the world... In art, in science, in philosophy and culture, in any production of knowledge where data can be gathered, where information can be extracted from it and where in that information new possibilities for the world are produced, there are hackers hacking the new out of the old." Many New Media artists see themselves as hackers or use hacking as a concept or content in their work. These include Cory Arcangel, Knowbotic Research and Critical Art Ensemble, whose project Child as Audience (2001) included a CD-ROM with instructions on how to hack into and alter Game Boy video games.

The latter two groups exemplify the activist approach of many hacker artists. This blend of hacking and political activism is often called "hacktivism". Artist and theorist Cornelia Solfrank has written about hacking as a metaphor for cultural production and cultural production as a form of hacking. For her Cyberfeminist project Female Extension, Solfrank worked with hackers to develop a software programme that generates works of Net art by sampling and remixing elements from existing Web sites. To expose the sexism that she believes pervades contemporary curatorial practices, she then submitted more than 200 of these works to an international Net art competition under false female names, thus ensuring that a majority of the entrants were women. When the jury announced the three winners, all of whom were men, Solfrank revealed her intervention.

The advent of the Internet has made it feasible for artists and others to organize international grassroots movements and to engage in electronic civil disobedience actions. In Zapatista Tactical FloodNet, Electronic Disturbance Theater initiated a symbolic "denial of service attack," or the disabling of a Web site by overwhelming its server with traffic, against various corporate and institutional Web sites including those of Chase Manhattan Bank and the office of former Mexican President Ernesto Zedillo. This action was intended as a peaceful act of protest against the Mexican government's unfair treatment of indigenous Mexicans.
Interventions

For many New Media artists, the Internet is not only a medium but also an arena in which to intervene artistically—an accessible public space similar to an urban sidewalk or square where people converse, do business or just wander around. Part of the appeal of this space is that it is outside the museum-gallery complex, and thus gives artists access to a broad, non-art audience. In *Velvet-Strike*, for example, Anne-Marie Schleimer, Joan Leandre and Brody Condon staged interventions within Counter-Strike, a popular networked computer game in which players engage in urban battle. *Velvet-Strike*’s audience includes both members of the international New Media art community and the players of Counter-Strike, many of whom resented the intervention, which involved manipulating onscreen characters to act in nonviolent ways rather than engage in conflict.

Many artists have intervened in eBay, the massive online auction site, by offering unusual things for sale. In 2000, Michael Daines, then a 16-year-old high-school student in Calgary, attempted to sell his body under eBay’s sculpture category. By treating his body as a sculptural object, this project recalls the work of Eleanor Antin, Chris Burden, Gilbert & George and other Performance artists who used their bodies as a medium in their work. The following year, also on eBay, Keith Obadike put his African-American racial identity up for auction in *Blackness for Sale* (2001), echoing the slave auctions of previous centuries. In the description field on his eBay auction page, Obadike included a list of benefits and warnings that were by turns humorous (e.g. “This Blackness may be used for gaining access to exclusive, ‘high risk’ neighborhoods”) and trenchant (e.g. “The Seller does not recommend that this Blackness be used while making intellectual claims”). The hacktivist art group *t*®*t*®*t*®*a*®*k* also used eBay to auction off their individual tickets to an exclusive party connected with the 2000 Whitney Biennial exhibition, both to raise funds for future projects and to make the point that, in the art world, money can buy access.


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1996 — Webby Awards and International Academy of Digital Arts and Sciences (IADAS) founded
1-megapixel digital camera
1996 — Eyebeam founded in New York
1996 — Rhizome.org founded in Berlin

1996 — Polaroid releases a
identity

Many New Media artists have used the Internet as a tool to explore the construction and perception of identity. The Internet makes it easy for an artist to create a fictive online persona merely by setting up a free email account or home page. Race, gender, age, sexual orientation and nationality can all be invented, undermining the notion that art works are authentic expressions of their makers’ identities. Mouchette.org, a Net art project that claims to be the work of a 13-year-old girl named Mouchette (after the protagonist of 1967 film by Robert Bresson about an adolescent girl), demonstrates the pliability and uncertainty of online identity. As visitors explore the site, it becomes clear that Mouchette is a fictional invention. Yet the character’s presence, the sense that there really is a girl named Mouchette behind the project, remains convincing. As of this writing, the true identity of the artist responsible for Mouchette has yet to be revealed.

Other New Media artists address issues of identity in more straightforward ways. Shu Lea Cheang’s Brandon, for example, explores the true story of Tena Brandon, a young woman who was murdered for passing as a man. In Bindigirl (1999), Prema Murthy represents herself as an Indian pinup girl in a critique of the Internet pornography industry and the Orientalism found in Asian pornography. The artist group Mongrel has explored issues of identity, particularly race, in several projects, including Uncomfortable Proximity (2000). In this work, Harwood, one of the group’s members, altered images on the Web site of Tate Britain, one of England’s leading art museums. Harwood combined portraits by British painters, including Thomas Gainsborough, William Hogarth and Joshua Reynolds, with images of Harwood’s family and friends to create his own version of art history and, through the process, conjure up an alternative vision of British identity.

telepresence and surveillance

The Internet and other network technologies both bridge and collapse geographical distances. This is particularly evident in the use of devices such as Web cams and remote-controlled robots that produce the effect of telepresence, or experience at a distance. Ken Goldberg’s Telegarden, for example, enables people from around the world to tend to the flowers and plants of a garden by controlling a robotic arm via online commands. Similarly, Rafael Lozano-Hemmer’s Vectorial Elevation allows Web site visitors to manoeuvre robotic spotlights from afar, creating patterns in the sky above public plazas. Other artists working with the con-
cept of telepresence do so in more localized situations. In Eduardo Kac's *Rara Avis* (1996), for example, a robotic parrot with a camera behind its eyes is placed inside an aviary along with real birds. Gallery visitors control the parrot's movements via remote controls, experiencing an avian point of view on a small screen fitted within a headset.

Since the mid-20th century, surveillance has been an increasingly significant subject of literature, cinema and art. From George Orwell's novel *1984* first published in 1949, to Francis Ford Coppola's 1974 film *The Conversation*, surveillance typically has been portrayed as a menacing spectre of government or corporate power. By the end of the 20th century, however, cultural attitudes toward surveillance had become more ambivalent. While concerns about the invasion of privacy remained, surveillance was also seen as a necessary evil, protecting the innocent from threats of abuse, crime, or terrorism. Surveillance began to appear not only as a technology of military and police control but also as a form of entertainment. In Web sites like JenniCAM, in which a young woman installed Web cameras in her home to expose her everyday actions to online viewers, and Reality television shows like *Big Brother*, in which contestants volunteered to subject themselves to around-the-clock public observation, surveillance became a source of voyeuristic and exhibitionistic excitement.

This shift paralleled a dramatic rise in the sophistication and pervasiveness of such surveillance technologies as networked cameras, biometric identification systems, satellite imaging and data mining.

Institutional surveillance and the invasion of privacy have been widely explored by New Media artists. Ken Goldberg's *Demonstrate* (2004), for example, uses a telerobotic video camera and an interactive Web site to allow people to observe activity at the University of California at Berkeley's Sproul Plaza, a birthplace of the Free Speech movement in the 1960s. Marie Sester's *ACCESS* (2003) casts a beam of light on those who pass beneath its electronic eye. Sester uses image recognition technology to identify individual figures, singling them out in crowds and tracking them as they move about. An acoustic beam system directs whispered voices that only the tracked subject can hear. *ACCESS* evokes both the searchlights trained on prison escapees and the spotlights shone on theatrical performers.

**The institutional embrace**

By the early 1990s, New Media art had begun to attract the interest of museums, galleries, funders and other art institutions,...
despite widespread scepticism among proponents of more traditional forms, like painting and sculpture. Some cultural institutions, however, were already familiar with computer-based art. In the early 1970s, around the same time that Video art was beginning to gain critical and curatorial support, a handful of exhibitions of computer-based art work appeared in mainstream museums on both sides of the Atlantic. In 1968, the Institute of Contemporary Art (ICA) in London organized "Cybernetic Serendipity", a show that explored how computer-driven automata and other technological devices were used in traditional art-making, including poetry, painting and sculpture. That same year, the exhibition "Software" at the Jewish Museum in New York treated computer programming as a metaphor for conceptual art. A year later, the Los Angeles County Museum of Art (LACMA) featured a show of work produced in LACMA's Art and Technology programme, an initiative that matched contemporary artists like Robert Irwin, Robert Rauschenberg and Richard Serra with major corporations to realize art projects. This brief curatorial trend came to an end in the mid-1970s as members of the counterculture (many of whom were artists and curators) came to associate technology with corporate capitalism and the Vietnam War.

Art museums then largely ignored digital and electronic art until the early 1990s, shortly before the rise of the New Media art movement. In 1990, Robert Riley, a curator in the Media arts department of the San Francisco Museum of Modern Art (SFMoMA), organized "Bay Area Media", an exhibition that featured several works of computer-based art. These included Lynn Hershman's Deep Contact (1990), an interactive installation about seduction and illusion in which viewers navigated through a series of video segments via a touch-sensitive screen, and Jim Campbell's Hallucination (1988–1990), which merged live video of museum-goers with stored footage of fire. In 1993, Jon Ippolito, an associate curator at the Guggenheim Museum in New York, organized "Virtual Reality: An Emerging Medium", an introduction to artistic uses of a technology that was the focus of much attention both in the mainstream media and in the Art and Technology world at that time.

In the mid-1990s, support for New Media art broadened as curators responded to the dot-com era enthusiasm for new media and to the quality and quantity of the work that was being produced. In 1995, the Whitney Museum of American Art became the first museum to acquire a work of Net art; Douglas Davis' The World's First Collaborative Sentence (1994), a Web site where visitors could add to an endless string of words. Also in 1995, New York's Dia Center for the Arts launched its Artists' Web Projects programme, which commissioned both established curators.

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1998 — Netscape announces that it will make its source code freely available to the public

1998 — The Web becomes truly worldwide when the last 21 nations come online
temporary artists (like Cheryl Donegan, Tony Oursler and Francis Alÿs) and emerging New Media artists (such as James Buckhouse, Kristin Lucas and Ollia Liljala) to produce works of Net art. In 1996, the Walker Art Center in Minneapolis launched Gallery 9, an ambitious commissioning programme and extensive online gallery of New Media art, under the guidance of the influential curator Steve Dietz. In 1997, the international contemporary art exhibition documenta X featured Net art prominently in a separate "Hybrid Workspace" section. In an irreverent act characteristic of early Net art's anti-art-world attitude, Vuk Cosic appropriated the documenta Web site, displaying a copy on his own server.

From this point, institutional interest in New Media art expanded significantly. By the late 1990s, other art institutions, including London's ICA, New York's New Museum of Contemporary Art and Paris' Fondation Cartier, among others, supported the exhibition of New Media art. In January 2000, the Whitney appointed Christiane Paul, who founded the New Media art journal 'Intelligent Agent', as adjunct curator of digital art, and the same month, SFMOMA appointed Benjamin Weil, co-founder of the Net art Web site ada 'web, as curator of media arts.

Later that year, the Whitney Biennial — considered a barometer of trends in contemporary American art — included nine works of Net art, such as Ken Goldberg's Ouija 2000 (2000) and Mark Amerika's Grammatron (1997). The following year, the Whitney staged 'Bitstreams', a museum-wide exhibition of art involving digital processes, including New Media art as well as painting, photography and sculpture. At the same time, SFMOMA presented a similarly ambitious exhibition: '010101: Art in Technological Times'. That summer, the Slovenian Pavilion at the 49th Venice Biennale featured a work of New Media art, Biennale.py, a computer virus developed by 010101111011101.CRG in conjunction with the collective Epidemic. Even New York's Metropolitan Museum of Art began to collect New Media art, acquiring Every Shot/Every Episode (2000) by Jennifer and Kevin McCoy in 2002.

**independent initiatives**

While many New Media artists sought and received the institutional imprimatur of museum exhibitions, others were indifferent to the art world and its power brokers. This latter group preferred to work outside the mainstream contemporary art world, instead working within the communities and institutions of the Media art and Art and Technology fields, where their work was more widely understood. Media art had grown out of the

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1999 — AOL acquires Netscape for $4.2 billion
1999 — "net_condition" exhibition at the ZKM Center for Art and Media in Karlsruhe
"The functionality of a computer is an aesthetic quality: the beauty of configurations, the efficacy of software, the security of system, the distribution of data, are all characteristics of a new beauty."

Franco Mattes, 0100101110101101.ORG

Video art movement that started to develop in the mid-1960s, and Art and Technology had been a subject of study since the late 1970s at such academic programmes as New York University’s Interactive Telecommunications Program, founded in 1979, and the Massachusetts Institute of Technology’s Media Lab, founded in 1985.

Festivals and conferences devoted to Art and Technology had long existed in Europe, thanks mainly to a tradition of generous government support for the arts. The most notable of these are the Ars Electronica festival in Linz, Austria, which was first held in 1979, and the Inter-Society for the Electronic Arts (ISEA), which organized its first symposium in 1988. In 1997, the ZKM Center for Art and Media, a major New Media art museum and research institute, opened in Karlsruhe, Germany. Asia, too, was a site for institutional support for Art and Technology: in 1997, for example, the InterCommunication Center, a museum of New Media art, opened in Tokyo, supported by the Japanese telephone company, NTT. Other major corporates supporters of Art and Technology in Japan included Canon and Sharp, both of which supported art labs in the 1990s.

In the United States, a number of small, non-profit organizations sprouted up in New York and other cities, starting in the mid-1990s. Online communities formed by New Media artists, such as artnetweb, Rhizome.org and The Thing (all headquartered in New York), were established as virtual spaces for the display, discussion and documentation of New Media art, playing a key role in the international movement’s evolution. Physical spaces for New Media art followed in the late 1990s and early 2000s. These included Eyebeam, Atelier and Location One in New York and Art Interactive in Cambridge, Massachusetts. Smaller New Media art organizations appeared in Europe as well. Notable examples include Internationale Stadt und Micro in Berlin, C3 in Budapest, Ljudmila in Ljubljana and [plug in] in Basel.

Fuelled by evidence of growing international institutional support, government agencies and private foundations began to fund New Media art in the late 1990s. Leading public supporters of New Media art included the Arts Council in the United Kingdom, the Canada Council for the Arts, the Mondriaan Foundation in the Netherlands, the United States’ National Endowment for the Arts and the New York State Council on the Arts. Private funders included the Andy Warhol Foundation, Creative Capital, the Foundation Daniel Langlois pour l’art, la science et la technologie, the Ford Foundation, the Jerome Foundation, and the Rockefeller Foundation. Despite the strength of this support, there remained many arts funders and other established institutions that were not interested in New Media art.

Of course, many artists continued to operate independently, in essence carrying on in the initial, anti-establishment spirit of the New Media art movement. Artists working with emerging technologies often used personal Web sites, email lists or other forms of media dissemination to establish and maintain an international presence and a global audience without the help of galleries, museums or other institutions.

Many New Media artists were profoundly skeptical of the art market, the notion of commercializing art and market economies in general. The formative years of the New Media art movement followed the end of the Cold War, and these artists were critical of capitalism and the victory of free-market ideology symbolized by the dissolution of the Soviet Union. In addition, Left-leaning artists also saw in the Internet an opportunity to realize progressive, anti-capitalist ideals that seemed threatened by the collapse of Communism. In the early years of New Media art, critics, curators and artists used the term “gift economy” to describe the way in which New Media art was circulated. Rather than selling and buying works of art, members of the New Media art community generally preferred to exchange work for free via Web sites, email lists, alternative spaces and other venues. This free sharing was similar both in spirit and in practice to the way in which open source software was distributed.

Collecting and preserving New Media art

The inherently ephemeral nature of much New Media art, as well as its often unfamiliar aesthetics and technologies, posed a challenge to galleries and collectors. Some artists provide a CD-ROM or other storage device containing a copy of the work (e.g., the sale of a floppy disk containing Douglas Davis’ *The World’s First Collaborative Sentence* to collectors in 1995). Others produce works that take the form of physical objects, such as John F. Simon, Jr.’s wall-mounted “art appliances”, which recall framed paintings. Feng Mengbo’s Iris prints from his interactive CD-ROMs and Cory Arcangel’s silk-screen prints from his Game art works, have had commercial success, partly because such forms are familiar and relatively easy to exhibit.

Despite the anti-commercial attitude of many New Media artists and the technological hurdles of presenting their work in galleries, some dealers have sustained significant New Media art programmes. Notable examples include Bitforms Gallery in New York and Seoul, Postmasters Gallery, Sandra Gering Gallery and Bryce Wolkowitz Gallery in New York and GIMA in Berlin.

Because of its often immaterial nature and its reliance on software and equipment that rapidly becomes obsolete and unavailable, New Media art is particularly difficult to preserve. Just
"I approach coding like it is a kind of creative writing. I do not start with a flow chart. I start with a simple loop and then observe how the small changes in the code affect the visual result. I never plan exactly what the code will do and more often than not end up incorporating something the code did in testing that I had not anticipated."

John F. Simon, Jr.

25. NAM JUNE PAIK
TV Buddha
SFMTA, monitor, camera, statue
Amsterdam, Stedelijk Museum

26. FENG MENGBO
Plexus Tapestry
1997, silk-screen print on aluminum panel,
40 x 40 cm

27. JOHN F. SIMON, JR.
Ada
2003, software, altered computer monitor

as most of Eva Hesse's latex sculptures from the 1960s and '70s have deteriorated, many works of New Media art will soon be beyond repair. In 2001, a consortium of museums and arts organizations founded the Variable Media Network. These included the Berkeley Art Museum/Pacific Film Archives in Berkeley, Franklin Furnace, the Guggenheim Museum and Rhizome.org in New York, the Fondation Daniel Langlois pour l'art, la science et la technologie in Montreal, the Performance Art Festival + Archives in Cleveland and the Walker Art Center in Minneapolis. Dedicated to finding ways to preserve works made with non-traditional, ephemeral materials, such as Nam June Paik's video installations, Felix Gonzalez-Torres' piles of give-away candies and Mark Napier's Net art works, the Network has developed a number of case studies and publications, and a questionnaire that organizations can use to gather preservation-related information from artists. Notable strategies for preserving works of New Media art include documentation (e.g. taking screen shots of Web pages), migration (e.g. replacing outdated HTML tags with current ones), emulation (software that simulates obsolete hardware) and recreation (reproducing old work using new technology).

At the time of writing, it remains unclear whether New Media art will run its course as a movement. Artists have always experimented with emerging media, reflecting on and complicating the relationships between culture and technology and will certainly continue to do so. The explosion of creativity and critical thought that characterized New Media art from the mid-1990s to the early 2000s shows no sign of slowing. But as the boundaries separating New Media art from more traditional forms like painting and sculpture grow less distinct, New Media art will likely be absorbed into the culture at large. Like Dada, Pop and Conceptual art, it may end as a movement but live on as a tendency — a set of ideas, sensibilities and methods that appear unpredictably and in multiple forms.

2004 — Google goes public; its IPO fetches $1.7 billion
2005 — U.S. Supreme Court holds that peer-to-peer software manufacturers can be held liable when people use their wares to infringe copyright