

Re-Imagining Art Education through Post-Internet Practices in Contemporary Art

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Abstract

This paper contends that if post-internet practices in contemporary art are positioned as primary methods of teaching and learning in art foundations, our understanding of the instructor/student and individual/collective relationships in introductory art instruction could be re-evaluated and re-imagined. Post-internet is the condition that articulates the recent, rapid proliferation of contemporary art practices that are influenced, researched, and/or produced through the internet, and take form both online and ‘offline’. The term post-internet is unstable and fluid exactly because its rules, skills and conventions are shifting at unprecedented rates. As such, teachers and curriculum designers are less equipped to capture its changing forms and modes of production without an exchange with younger ‘internet aware’ student-artists learning within a radically elastic dispersal of crowd creativity and open-source tactics. Significantly, this exchange requires the facilitation of ethical, political, and aesthetic discourses of post-internet production, post-production, distribution, circulation, appropriation, and re-mixing for students who are entering into careers in contemporary art. This paper thus proposes a multi-directional ap-

proach to art instruction that emerges from the consideration of post-internet practices as pivotal to the advancement of art students. In addition to pursuing top-down instruction of 2D and 3D fundamentals, art curriculums centered on post-internet practices could productively subvert the instructor/student hierarchy through reciprocal modes of group learning. As such, this paper explores the ways in which post-internet practices could transform art foundations curriculum by generating collective exchanges for both students and instructors in horizontal spaces in addition to hierarchical structures of teaching and learning.

Keywords

Post-internet, Foundations, Horizontal Learning.