



# tank.tv

# Ajay Hothi

REF 2021  
UoA 32  
Practice Research Presentation

**Name**

Ajay Hothi

**Output Type**

Exhibition

**Output Title**

tank.tv

**Location and date**

- On-site: tank.tv exhibition space, 91–93 Great Portland Street, London. W1W 7NX
- Online at: <http://tank.tv> (no longer live)
- Website walkthrough at: <https://vimeo.com/386742508>

**Dates**

2014–16

**External Support**

Arts Council England



**NOW SHOWING**

**ARCHIVE**

**ABOUT**

**NEWSLETTER**

**TWITTER** 

**FACEBOOK** 

Screenshot of tank.tv online landing page.  
Image: Paul Kneale – SEO & Co., 2014,  
exhibition installation-in-progress (Photo:  
Ajay Hothi)

The online exhibition programme is no  
longer live



Adham Faramaway testing *Slimeface Emoji!*  
(2015) in the tank.tv exhibition space



Tank.TV has the lower ground floor of a 1950s landmark building just north of Oxford Circus, which is a dedicated space to enhance our examination of working with and exhibiting experimental motion image artworks. Since September 2013, the Great Portland Street project space has developed a programme inviting artists to join them in residencies, exhibition, talks and workshops which has included: Andrew Norman Wilson, Dora Budor, Alessandro Bava, Philipp Tmischl & Sarah Ortmeier, Paul Kneale, Josh Bitelli, Harry Burke and Eloise Bonneviot.

(During exhibitions only)

Opening Hours: Mon-Fri // 9 - 6 and by appointment

tank.tv // 91-93 Great Portland Street // London W1W 7NX // United Kingdom

Image courtesy of Sarah Ortmeier

# Supporting Statement

The tank.tv exhibition programme (2014–16) is a curatorial output by Ajay Hothi that explores ‘post-internet art’ through a hybrid physical and online programme of exhibitions and events. It consists of 19 commissioned exhibitions, two residencies, and a commissioned artwork. Hothi conceived, developed and oversaw the programme to explore post-internet art practice and curation. His aim was to enact a single, curatorial frame for new artwork that could engage across physical and digital spaces

tank.tv opened as an online gallery space in 2003, and in 2010 Hothi was appointed its director. In 2013, he received Arts Council England funding to establish a physical gallery space and set about developing London’s only public gallery dedicated to artists’ moving image and emerging technologies. Contemporaneously, he embarked on redeveloping the gallery’s online presence, to represent and facilitate post-internet art practice. In February 2014, Hothi launched a parallel exhibition programme to operate across tank.tv’s online and on-site spaces.

Hothi built on his existing curatorial and programming expertise to develop and operate the hybrid curatorial programme, conducting primary and secondary research including commissioning a survey, conducting interviews, exhibition visits, and a literature review to explore the history and contemporary condition of digital art production and

curation. Once live, he mobilised the gallery’s programming as part of the research methodology, as an iterative platform for testing and reflecting on the possibilities of curating digital artworks online and on-site.

The resulting programme contained physical and online exhibitions of sculpture, video, print, installation, painting, architectures, work-in-progress events, mobile and computer apps, objects, poetry and performance. Hothi also launched an artist and curatorial residency programme, commissioned new work, and staged interpretive events. Hothi invited over fifty artists and six curators, from eleven countries, to participate. In addition, Hothi produced up to twenty video interviews with artists and curators to disseminate the work.

# Context

Set up by the artist Laure Prouvost and *TANK* Magazine, tank.tv was the first curated online exhibition space dedicated to artists' film and video, launching in 2003. Predating YouTube, tank.tv developed a strong international following with the exhibition of a range of young, early-career artists alongside established, internationally-renowned names.

Following Prouvost's departure from tank.tv in 2010, Hothi was invited to take over as director of the online space. This was at a time when new forms of digital production and distribution were beginning to enable wider varieties of artistic and curatorial practices to emerge, as artists could distribute work directly into a digital network, without the need for the formal art world structures. While the term 'post-internet' was beginning to gain traction in practice and then in criticism (McHugh, 2011; Kholeif, 2014; Reyburn, 2014; *Frieze*, 2013), curating 'post-internet' art was largely undefined territory.

Between 2010 and 2013, Hothi worked to continue the exhibitions online. In 2011, he decided to open tank.tv as a physical gallery, and set about fundraising and looking for a site. Hothi's research focus on tank.tv was facilitated by his successful application, in 2013, for a £20,000 grant from Arts Council England, who agreed to fund the gallery space as long as Hothi developed a long-term programme. Hothi utilised this as an opportunity to also redevelop the online space, resulting in

a concurrent and complementary online/physical programme which examined post-internet art through digital and physical artefacts. This dual programme launched in February 2014.

Hothi's involvement with tank.tv was premised on their awareness of his existing experience in programming and creative project management. As Officer, Visual Arts for Arts Council England (2008–10), he had managed strategic projects for artists' moving image in London, working with organisations including the British Film Institute, Artangel, Film London, LUX, and Whitechapel Gallery. As Research Curator at BFI Gallery (2009–11), he researched and instigated an Education and Public Programmes strand to the main gallery programme. Hothi has written essays on digital art for publications including *Art Monthly* and *DIS*, among others.

# Research Questions

- What is the relationship between the physical and online gallery space?
- What curatorial methods could address 'post-internet' art and exhibition practices?

# Research Methods

In the development of this project, Ajay Hothi undertook a range of research methods – primary, secondary, and tertiary. This research took place in two phases: firstly, in the period 2013–14, Hothi conceived and set up the programme; secondly, between 2014 and 2016, Hothi developed and enacted the programme, and utilised programming as a method for developing, and developing understanding of, ‘post-internet’ curation.

## Initial research

### Survey commission

On starting at tank.tv, Hothi commissioned George Clark (film artist, curator, writer) to evaluate the website, its reach and engagement. This was a qualitative and quantitative survey that engaged the opinions of other relevant sites and professionals working internationally across the sector. Because this programme was part-funded by Arts Council England, Hothi was required to undertake regular analytical reporting and evaluation of the project as it developed.

In 2007, tank.tv produced *Fresh Moves: New Moving Images from the UK* (2007), a DVD of film and video art, which included original interviews and conversations between artists, curators, and critics that investigated the future of moving image art. These included interviews

with Hans Ulrich Obrist, Stuart Comer (Chief Curator, New Media and Performance, Museum of Modern Art, New York), Jeremy Deller, Slavoj Žižek, Steven Eastwood, Benjamin Cook (LUX), Chrissie Iles, Ryan Gander and Sophie Fiennes.

Further research methods included:

- Interviews with artists and curators. The nature of the programme meant that works and exhibitions were being produced on-site as the programme developed, so interviews included those with Isaac Julien, Mark Nash, David A. Bailey and Ekow Eshun.
- Visits to exhibitions of artists' moving image and digital work, including *Bloomberg New Contemporaries* (for young, emerging artists, and for understanding how to archive and analyse rolling projects); *Chris Marker: A Grin Without a Cat*, Whitechapel Gallery, London, 16 April–22 June 2014; and Cécile B. Evans' *AGNES*, Serpentine Gallery Digital Projects, 6 February 2014–31 May 2019.
- Desk research of contemporary art periodicals, including *Frieze*, *Artforum* and *Art Monthly*, in order to locate artists and developing contemporary understanding.

- Secondary literature research. During the initial research and programming phases, Hothi began exploring the history and context of digital art and curation. This included an interest in the history of curating digital work, the current state and future possibilities for digital production and digital engagement. Literature included:
  - The history of artists' moving image (particularly video art), including: Rees, A.L. (1999) *A History of Experimental Film and Video*. London: BFI Publishing; Elwes, C. (2004) *Video Art: A Guided Tour*. London: I.B. Tauris; Meigh-Andrews, C. (2006) *A History of Video Art*. London: Bloomsbury; Hamlyn, N. (2003) *Film Art Phenomena*. London: BFI Publishing; and Reinke, S. and Taylor, T. (2000) *LUX: A Decade of Artists' Film & Video*. London: YYZ Books.
  - Contemporary art exhibition spaces, including Shamarcharja, S. (ed.) (2009) *A Manual for the 21st Century Art Institution*. London: Whitechapel Books; Ferguson, B. (1996) 'Exhibition Rhetorics,' in *Thinking About Exhibitions*. London: Routledge. pp.126–136; and Dercon, C. (2002) 'The Museum Concept is Not Infinitely Expandable,' *Kanazawa 1* (2002).
  - net-art – jodi.org [Online]; *Mute Magazine* (various issues); metamute.org [Online].
  - Digital archives such as luxonline.org [Online, and conversations with the directors of LUX]; British Artists' Film and Video Study Collection at Central Saint Martins, London [and conversations with its archivists]; and ubu.com [Online].

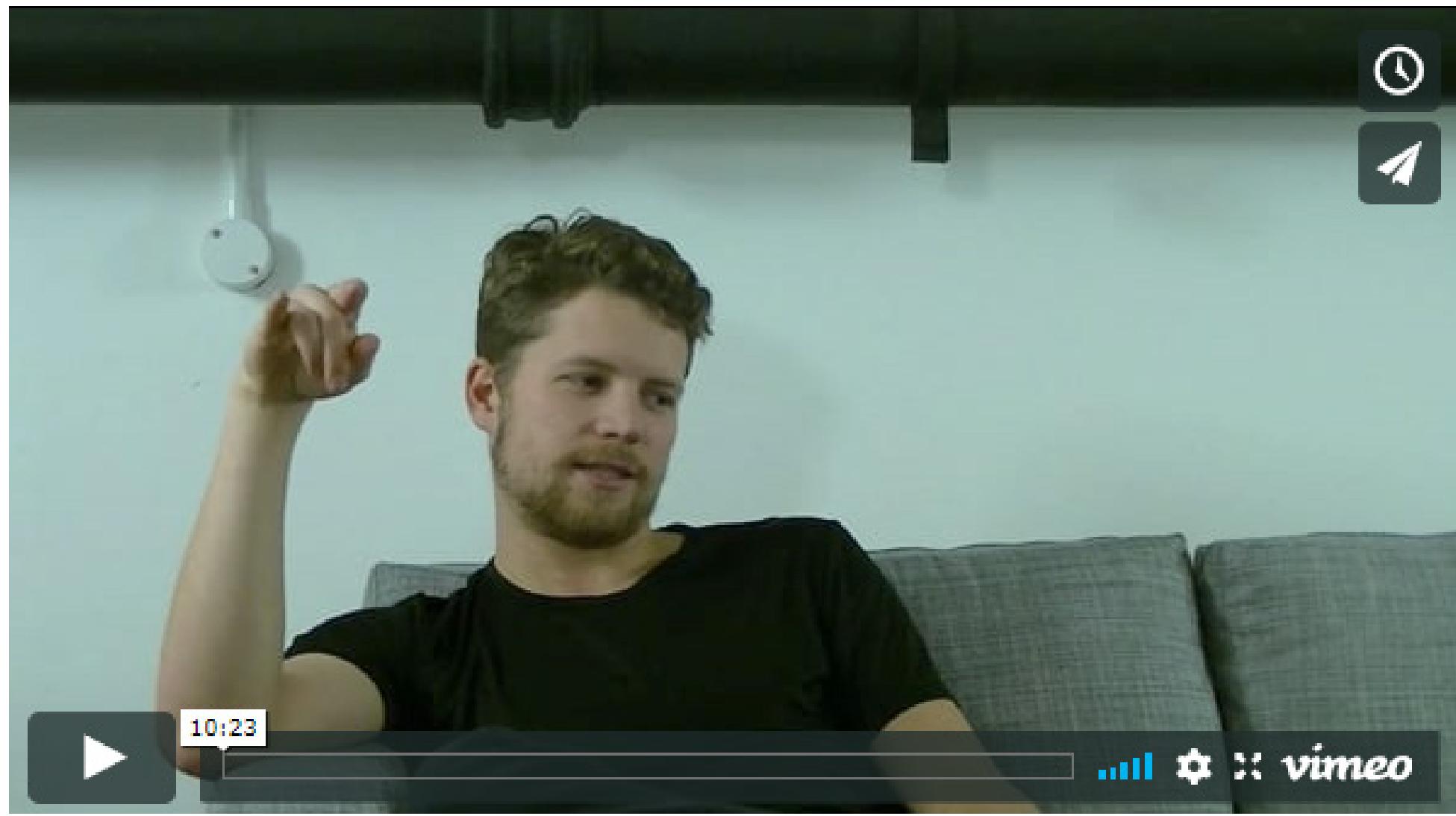
## Programming

- The tank.tv 2014–16 programme was designed to be iterative – whereby the findings of each exhibition fed directly into the curation

of the next. As such, the nature of the research into the curation of the exhibition programme was also iterative. Hothi recognised that tank.tv offered the opportunity to set up a research-based programme that could both contribute new curatorial methods appropriate for 'post-internet' art, and mobilise the programme itself as a reflective testbed for developing 'post-internet' curatorial methods; so both a manifestation of, and platform for, research. The survey commission was the basis for this research and Hothi built on the findings of that survey consistently over the next three years.

### On-site artist-led research

- Screenings, workshops and public research, including with Shirin Neshat, London Film School, and Stephen Willats, among others. The aim was to open the space up to practising artists to research their own projects, in order to study the different forms that public-facing artistic research can take.



Research interviews with exhibiting artists, including (top left) Felix Nash and (top right) Andrew Norman Wilson



(Bottom left) Work-in-progress presentation by Andrew Norman Wilson, 2014

(Bottom right) Performance research roundtable with artist Stephen Willats, as part of Hothi's research into artistic research methods (Photos: Ajay Hothi)

# Selected References

- Allen, F. (2008) 'Situating Gallery Education,' *Tate Encounters: [E]dition 2*, February [Online]. At: <http://www2.tate.org.uk/tateencounters/edition-2/papers.shtml>.
- Baudrillard, J. (1994 [1981]) *Simulacra and Simulation*. Ann Arbor, MI: University of Michigan Press.
- Benjamin, W. (1999 [1936]) 'The Work of Art in the Age of Mechanical Reproduction,' *Illuminations*. London: Pimlico New Editions.
- Debord, G. (1994 [1968]) *The Society of the Spectacle*. London: Rebel Press.
- Dercon, C. (2002) 'The Museum Concept is Not Infinitely Expandable?' [Online]. At: <https://www.kanazawa21.jp/tmpImages/videoFiles/file-52-1-e-file-2.pdf> (Accessed 22 January 2020).
- Kholeif, O. (ed.) (2014) *You Are Here: Art After the Internet*. Manchester: Cornerhouse; London: Space.
- McHugh, G. (2011) *Post Internet: Notes on the Internet and Art*, 12.29.09>09.05.10. Brescia, IT: LINK Editions.
- McLuhan, M. (2001 [1964]) *Understanding Media: The Extensions of Man*. London: Routledge.
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- Novitskova, K. (2011) *Post Internet Survival Guide*. Berlin: Revolver Publishing.
- Price, S. (2002) *Dispersion* [Online]. At: [anthology.rhizome.org/Dispersion](http://anthology.rhizome.org/Dispersion) (Accessed 22 January 2020).
- Reyburn, S. (2014) 'Post-Internet Art Waits It's Turn,' *New York Times*, 26 September 2014.
- Sharmacharja, S. (2009). *A Manual for the 21st Century Art Institution*. London: Koenig Books.
- Tallant, S. (2009) 'Experiments in Integrated Programming,' *Tate Papers* [Online]. At: <http://www.tate.org.uk/download/file/fid/7285>.
- Thelwall, S. (2011) 'Size Matters,' *Common Practice* [Online]. At: <http://www.commonpractice.org.uk/Common-Practice-London-Size-Matters.pdf>.
- Wiley, C. (2013) 'Beginnings + Ends,' *frieze* Issue 159, 21 November.

# Output Components

The exhibition programme comprised the following elements:

## **Curated exhibition programme – online**

- 19 exhibitions at tank.tv, February 2014–August 2016
- Website walkthrough at: <https://vimeo.com/386742508>
- N.B. The gallery component was removed from tank.tv in 2020 as the website shifted its focus during the Covid-19 pandemic

## **Curated exhibition programme – on-site**

- 19 exhibitions at tank.tv exhibition space, 91–93 Great Portland Street, London, February 2014–August 2016
- Online/on-site artist residency commissions: *purlove*, curated by Rozsa Zita Farkas (Arcadia Missa), February 2014–July 2014; and *Sanssouci Realty: The Latte Vision*, curated by Attilia Fattori Franchini and Paul Flannery, February 2015–July 2015
- New artists' commission: Adham Faramawy and Terry Ryu Kim – *Slimeface Emoj!*, 2015



tank.tv

# ARCHIVE

2015 2014 2013 2012 2011 2010 2009 2008 2007 2006 2005 2004

Rafal Zajko - Wandering Monument I - IX // 16 December - 03 January 2016  
Wandering Monument I ( Portikus ) | Wandering Monument II ( initial structures ) | Wandering Monument III ( structures )  
Wandering Monument IV ( doppelwhipper ) | Wandering Monument V ( PPPÖstia after Pasolini ) | Wandering Monument VI ( touch and tell )  
Wandering Monument VII ( panopticism of Babel ) | Wandering Monument VIII ( remixed and revisited ) | Wandering Monument IX ( ode to facade )

Ian Giles - On Air // 26 November - 13 December  
On The Way To Language | The Stone Balancer | The Clarinet Player

New Group Materialism // 12 October - 8 November 2015  
General Idea | Bernadette Corporation | DIS | Hito Steyerl | Shanzhai Biennial | LuckyPDF | AIDS3D | Debora Delmar Corp | Yuri Pattison  
Awol Erizku | Auto Italia | BessNYC4

Adham Faramawy & Terry Ryu Kim - Slimeface Emoji! // 2015  
DOWNLOAD - Slimeface Emojil for Mac | DOWNLOAD - Slimeface Emojil for Windows | Slimeface Emojil - Video Capture

Josh Bitelli - LimescaleTea // 24 April - 15 May 2015

Philipp Timischl & Sarah Ortmeier - MEDITATION UNITED // 02 - 17 April 2015  
MEDITATION UNITED

Dora Budor - Exhibition, No.2 // 23 January - 03 February 2015  
Going Around in Circles: Exhibition Text (No.2) | The Architect's Plan, His Contagion and Sensitive Corridors | Undead of the Screen // Artist Lecture

Alessandro Bava - AIRBNB Pavilion

Alex Turgeon - Better Homes & Gardens // 6th January - 18th January 2015

tank tv space

Hothi also devised, designed and managed the redesign of the tank.tv online exhibition site. (Left) Screenshot of tank.tv online landing page. Image: Paul Kneale – SEO & Co., 2014, exhibition installation-in-progress (Photo: Ajay Hothi)

(Below) Screenshot of tank.tv archive page

Walkthrough of tank.tv website (no audio) at: <https://vimeo.com/386742508>

Artists were required to produce work for a physical and digital exhibition, so every show had both physical and digital elements. The extent to which the artists

engaged with that differed considerably. Some only produced digital work but produced that work live in the gallery; some only produced physical work, and the online became an archive of their on-site exhibition. Some produced original work for both. Some produced new work for the physical space, but used the digital to show that work's history, evolution and development. The relationship surveyed the breadth of practice, in order to determine what post-internet art is, or could be.



Paul Kneale – *SEO & Co.*, 2014, five-screen video installation, including objects (Photos: Paul Kneale and Ajay Hothi for tank.tv)



Paul Kneale – SEO & Co., 2014, five-screen video installation, including objects (Photos: Paul Kneale and Ajay Hothi for tank.tv)



Jala Wahid – *Soft Ache*, installation at tank.  
tv, October 2013–January 2014





Harry Burke – *City of God.MP4G (a reading)*, 2014. Performance by Harry Burke, as part of the residency *Sanssouci Realty: The Latte Vision*, alongside the performance *Meditative Relaxation Cycle – EXTENSION* by Eloise Bonneviot (Photos: Ajay Hothi)

## An evening of performance

Sanssouci Realty presents an immersive evening featuring a performance by Eloise Bonneviot and reading by Harry Burke.

27.11.2014

7 pm @ Tank TV Space

91-93 Great portland Street  
London  
W1W 7NX

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### City of God . MP4G (a reading)

Harry Burke will read poetry inc. audio/visuals by Samia Mirza.

Harry Burke is a writer based in London.

Samia Mirza is a musician and visual artist based in LA.

<http://harryburke.tv>, <http://samiamirza.com>

### Meditative Relaxation Cycle - EXTENSION

Eloise Bonneviot will propose an inclusive arrangement of her previous project The Meditative Relaxation Cycle.

Eloise Bonneviot (b. 1986) is an artist living and working in London. She is currently completing an MFA Fine Art at Goldsmiths University, London. Recent projects include: The mycological Twist, Jupiter Wood, London; Tabularium, Slopes, Melbourne (AU), The Meditative Relaxation Cycle, Arcadia Missa, London, all 2014.

<http://eloisebonneviot.com>

Harry Burke – *City of God.MP4G (a reading)*, 2014. Performance by Harry Burke, as part of the residency *Sanssouci Realty: The Latte Vision*, alongside the performance *Meditative Relaxation Cycle – EXTENSION* by Eloise Bonneviot (Photos: Ajay Hothi)



Alessandro Bava – *Return to the Ka*, 2015.  
Work-in-progress exhibition, as part of  
the residency *Sanssouci Realty: The Latte  
Vision*, alongside *Better Homes and Gardens*  
by Alex Turgeon (Photos: Ajay Hothi)

## Residencies

All residencies are at tank.tv space

91-93 Great portland Street  
London  
W1W 7NX

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### Residency 1> 06 - 18 January 2015

#### Alex Turgeon

Alex Turgeon is a Canadian artist based in Berlin. During his residency with Sanssouci Realty at Tank Tv , Alex will be developing the second part to his contribution Better Homes & Gardens as part of a three part series of works. Additionally Alex is also the founding editor of the literary arts e-journal General Fine Arts and Director of Creative Development at the digital publisher Version House.

Alex will be performing new work produced during this residency on Saturday the 17th of January, 4 pm at French Riviera.

### Residency 2> 16 - 28 January

#### Alessandro Bava

[www.bavaandsons.com](http://www.bavaandsons.com), [www.airbnbpavilion.com](http://www.airbnbpavilion.com), [www.ecocore.co](http://www.ecocore.co)

Alessandro Bava is an Italian architect based in London.

His residency at Tank TV will be the temporary home of his architecture practice Bava and Sons. During the residency he will be working on the drawings for a project he's developing with artist Simon Denny in Stockholm, on the new issue of the ecology magazine he founded, ECOCORE, and on upcoming installations with the art collective he co-founded, AIRBNB Pavilion.

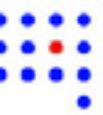
He's welcoming new clients @ Tank Mon-Thur 12-7pm

Alessandro Bava – *Return to the Ka*, 2015.  
Work-in-progress exhibition, as part of  
the residency *Sanssouci Realty: The Latte  
Vision*, alongside *Better Homes and Gardens*  
by Alex Turgeon (Photos: Ajay Hothi)



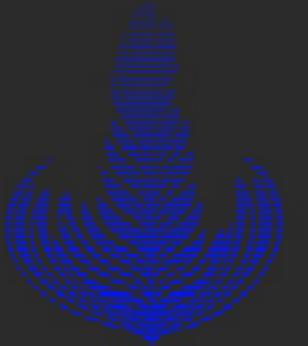
(Left and centre) Promotional material for the exhibition *Slimeface Emoji!* at tank.tv  
(Image courtesy of the artists)

(Right) tank.tv exhibition space exterior, promoting the exhibition *Slimeface Emoji!* by Adham Faramawy and Terry Ryu Kim, 2015 (Photo: Ajay Hothi)



Sanssouci Realty

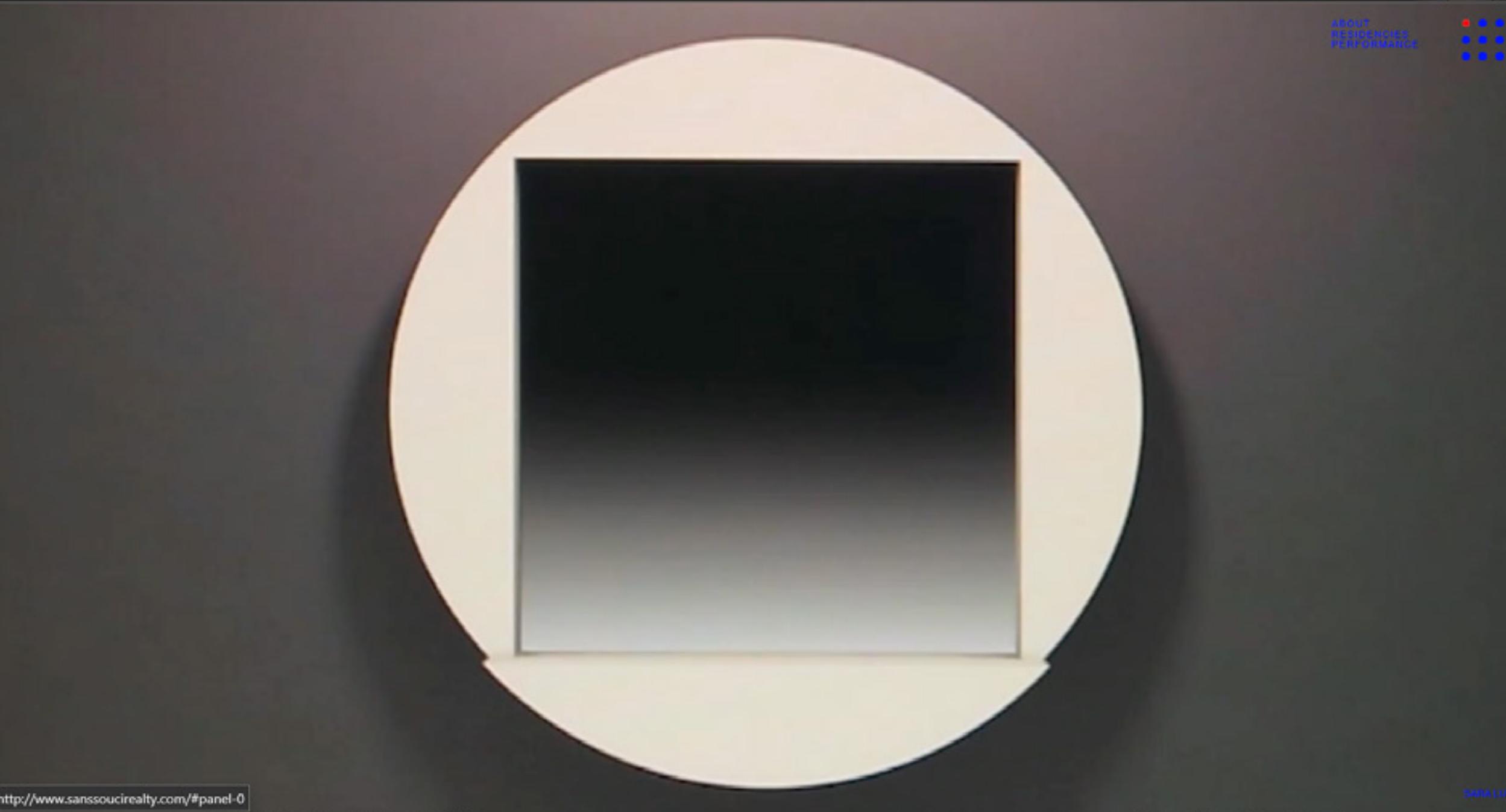
The Latte Vision



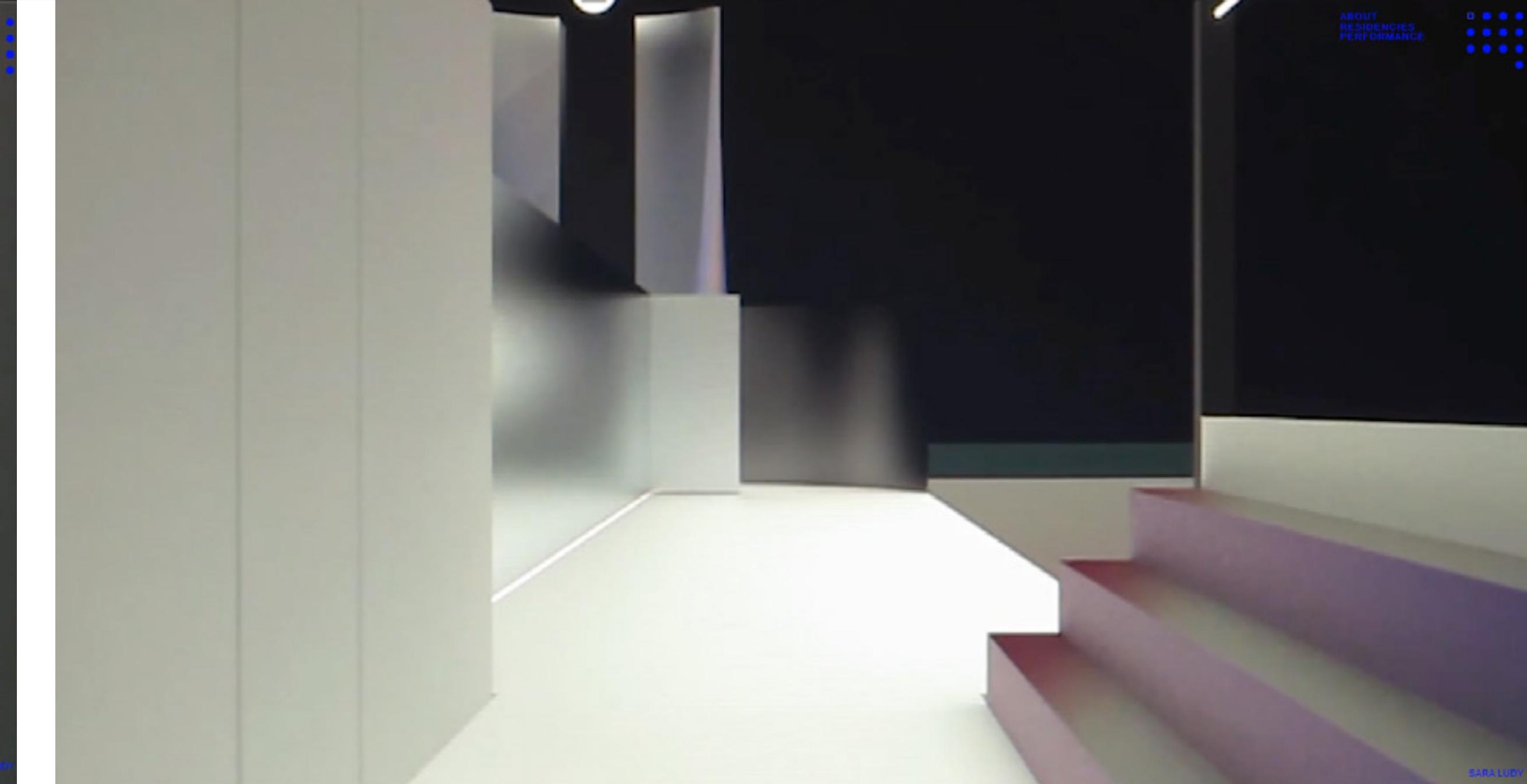
<http://www.sanssoucirealty.com/#panel-6>

*The place where we Live Together*

Screenshots of *Sanssouci Realty: The Latte Vision*, online residency project by Attilia Fattori Franchini and Paul Flannery (Courtesy of tank.tv)



<http://www.sanssoucirealty.com/#panel-0>



SARA LUDY

# Findings and Insights

- The physical and digital gallery space need to operate in parallel. This enables dialogue between local and global contexts.
- Because of the duality of the exhibition space, there is no originary (seminal) work; each is an iteration of a concept.
- The physical gallery as a site of exhibition, even for digital works, can never be replaced by digital equivalents (due, in part, to the lifespan of digital spaces, and that the gallery is, philosophically, a non-temporal space). Digital equivalents can only extend certain aspects of physical spaces.
- Materiality is key to a digital practice, so that artworks can enter an established field.
- Online curation is an expanding and ill-defined field of practice; the established terms of the physical gallery help to create structures for the online as a curatorial resource.
- Experiences with the digital are key to broadening the reach and engagement of art.
- The digital experience will evolve rapidly over the coming ten years, beginning with forms of VR, AR, XR, and mobile apps. This means that the website takes on a more archival role, rather than a space for activity.
- Curating conceptual art provides a model for curating post-internet art, with themes arising that include addressing the problems of dematerialisation, work-as-document and social commentary, de-skilling the artist and re-exhibiting works. Post-internet art – much like its precursors Conceptual Art and Relational Art – involves the multiplicity of voices and actors engaged with the creation of meaning. Ironically, it is Hothi's assertion from the programme that, despite the fact that the spatial (digital/physical) elements are so important to how artistic concepts bounce from one to the other, with the audience navigating those dialogues, the curatorial elements are best kept invisible. According to Michael Connor (2014), the post-internet artists are themselves entrenched within network culture and are 'no longer quite able to assume the position of an observer.' Though this may be the case, the platform for content provides a template for an outcome (in the case of tank.tv, as set of physical and digital limitations) and the spaces then speak with the voices of the artist, imitating, in a manner, social networks. Therein lies a greater critical analysis of the *faux naivete* of digital platforms.

# Dissemination

## Visitor Numbers

- Audience (live, on-site): Approx. 6,000. Audience (online): Approx. 20,000.
- N.B. the gallery component was removed from tank.tv in 2020 as the website shifted its focus during the Covid-19 pandemic.

## Public Engagement Activities

- Hothi, A. (2012) 'Distribution and Dissemination After New Media,' CRUMB – Curatorial Resource for Upstart Media Bliss, University of Sunderland, 5 March.
- *Video from tank.tv*. Pirelli HangarBicocca, Milan, IT, March 2017. A conversation with Ajay Hothi, Lucia Aspesi and Fiammetta Griccioli.
- *Art Monthly Talk Show* (2014) [Radio programme] Resonance FM, 17 September 2014. At: <https://ia800904.us.archive.org/16/items/art-monthly-talk-show-september-2014/2014-09-17-Art-Monthly-Talk-Show.mp3>.

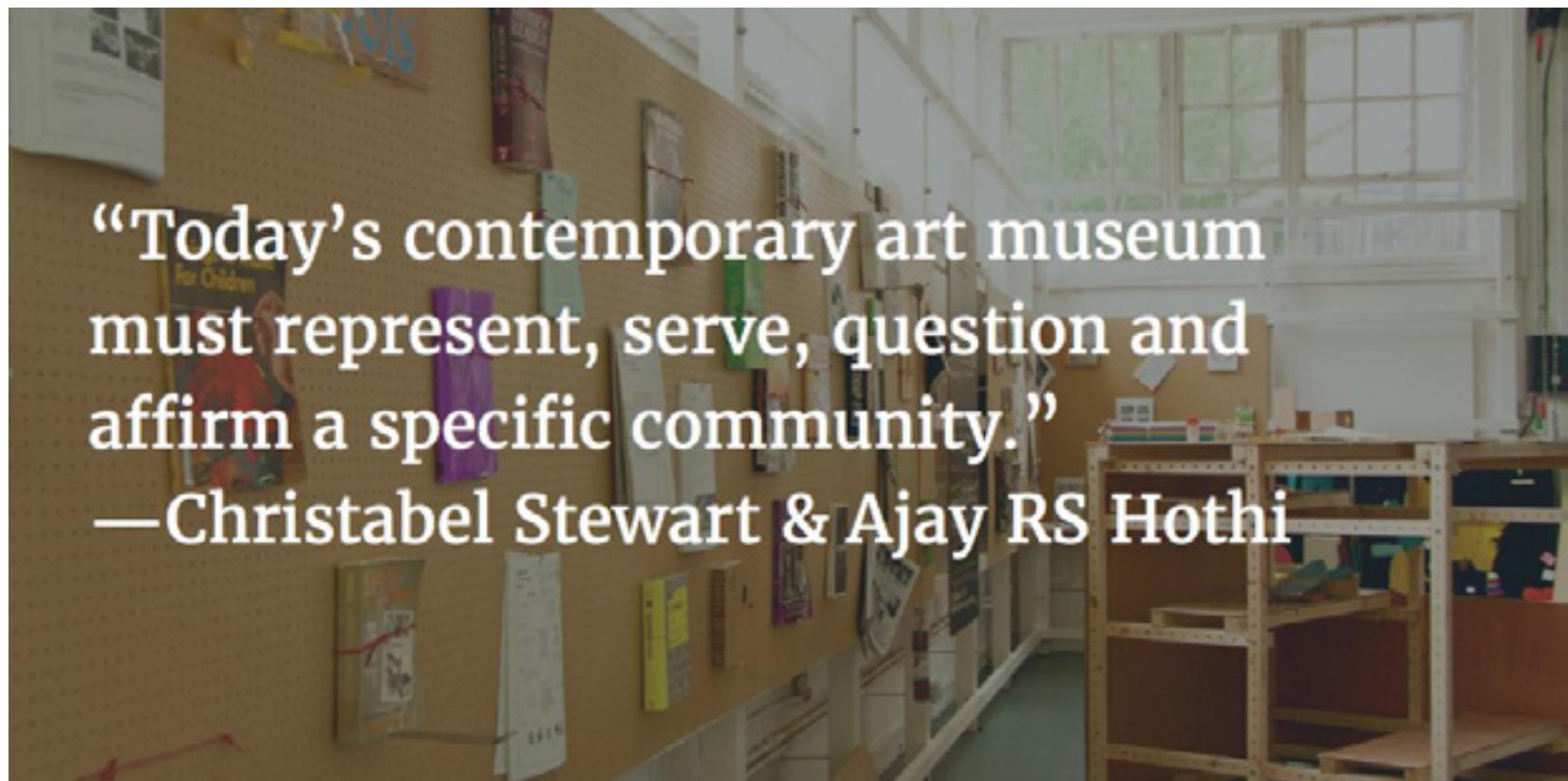
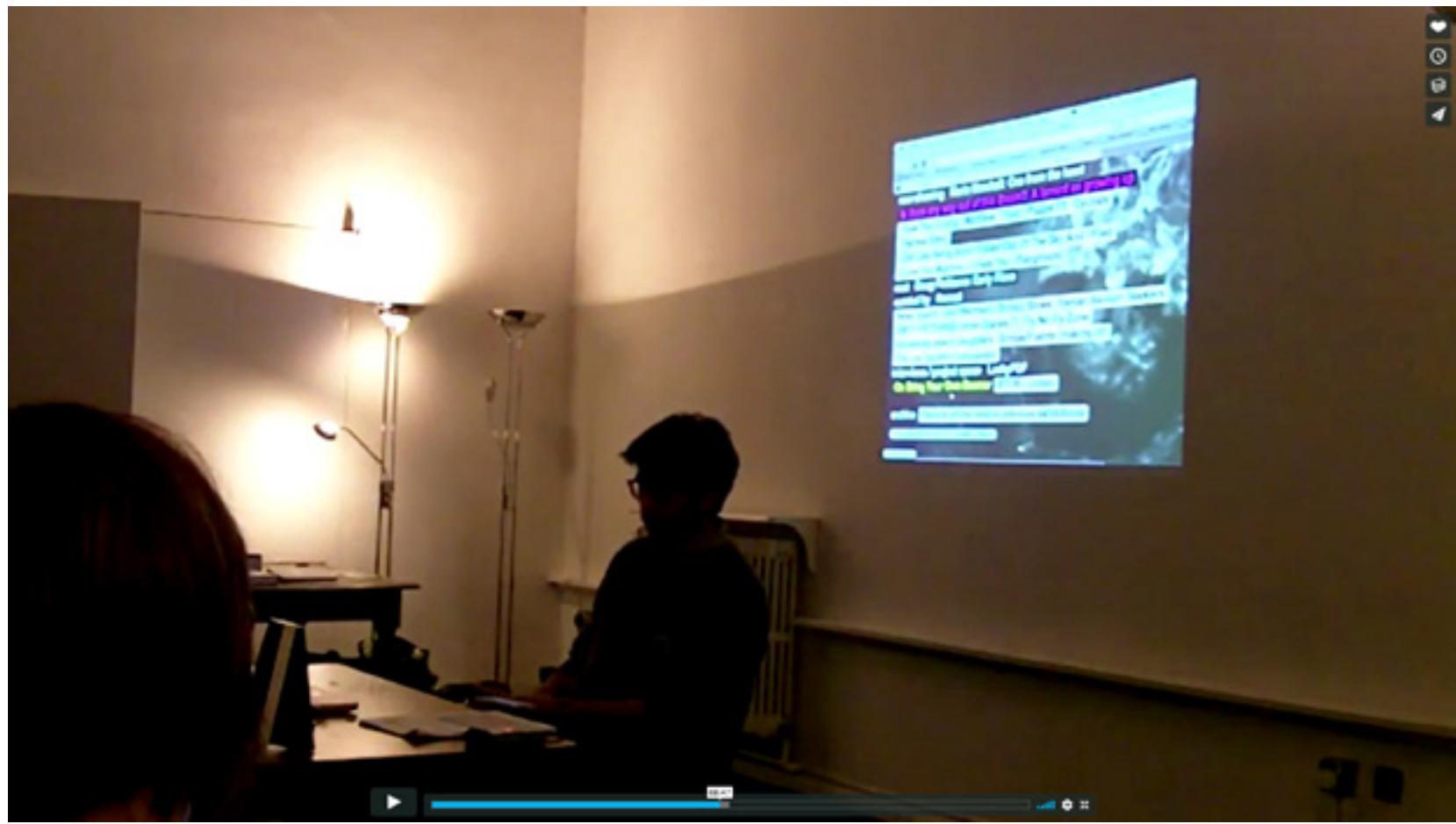
## Reviews

- tank.tv regularly featured on digital arts website AQNB.com, and coverage of individual exhibitions and artist profiles featured in magazines including *i-D*, 20 March 2015 [Online]. At: [https://i-d.vice.com/en\\_uk/article/vbdv9x/canadian-artist-paul-kneale-says-post-internet-is-dead](https://i-d.vice.com/en_uk/article/vbdv9x/canadian-artist-paul-kneale-says-post-internet-is-dead).

## Author Articles

Ajay Hothi has written numerous articles in response to the themes of the tank.tv 2013–16 exhibition programme, including the following:

- Hothi, A. (2016) 'Electronic Superhighway (2016–1966)' *Art in America*, 26 May [Online]. At: <https://www.artnews.com/art-in-america/aia-reviews/electronic-superhighway-2016-1966-62188/>.
- Hothi, A. (2014) 'Lonely Arts,' *Art Monthly* 379, September.
- Hothi, A. (2015) 'Paul Kneale, "4 or 5 self-portraits for free-form natural language descriptions of image regions",' *Artforum*, September.



## Pirelli HangarBicocca

Exhibitions open today 10.30am-8.30pm | Bistrot 10.30am-10.30pm  
FREE ADMISSION

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Laure Prouvost - Projection

23 March 2017 – 8.30pm

### GDM CINEMA

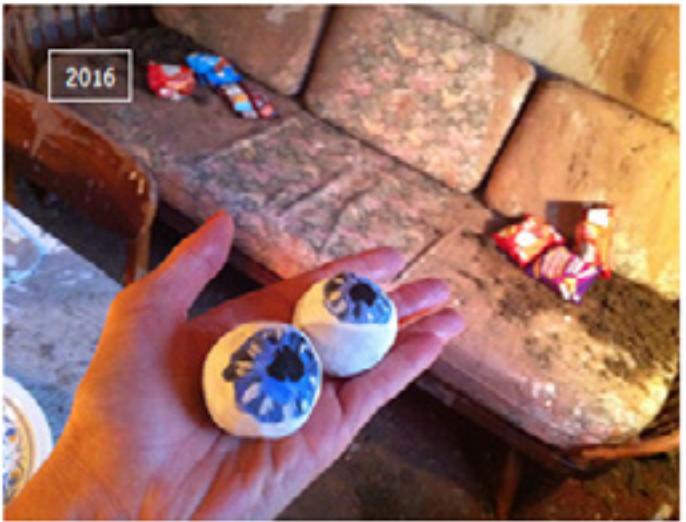
Video from tank.tv

A conversation with Ajay Hothi, Lucia Aspasia, and Fiammetta Griccioli

Pirelli HangarBicocca presents the third event on the Public Program | Laure Prouvost calendar, GDM CINEMA dedicated to the online video platform [tank.tv](#), a pioneering project curated by Laure Prouvost from 2003 to 2010. Created in 2003, tank.tv was one of the first online platforms to freely host and transmit videos and films by international artists, even before the birth of websites such as YouTube. The speakers retrace the history of this groundbreaking project, starting from its creation and analyzing its transformation through time, which mirrored technological changes that have shaped how the works themselves are made and distributed. The focus of the evening is the curatorial choices of Laure Prouvost in the context of tank.tv and how they in turn influenced her work as an artist. For GDM CINEMA, conceived as an extension of the 'GDM Museum', a selection of the most significant videos are projected directly from the online platform tank.tv. From the outset, [tank.tv](#)'s philosophy has been to use the web as an openly accessible, censorship-free exhibition space, founded above all on constant collaboration and interaction with institutions like LUX and Tate Modern in London, with artists like John Smith, Vito Acconci, Ryan Gander, Martha Rosler, Ken Jacobs, Philippe Parreno, and Jeremy Deller, and with curators like Ian White, Stuart Comer, Hans Ulrich Obrist, Michelle Cotton and Negar Azimi. In 2007, the first tank.tv anthology was published, "Fresh Moves" *New Moving Images from the UK*, which brings together 24 new videos by artists working in the United Kingdom.

Ajay Hothi, Director of [tank.tv](#), is also a writer, lecturer, and documentary filmmaker. He is the co-editor of *A CUT A SCRATCH A SCORE* (Art Editions North, 2015), a collection of essays on a multimedia exhibition and performance project. His articles have appeared in reviews such as *Art Monthly*, *Artforum*, *Art in America*, and *DIS Magazine*. He has made documentaries for BBC Radio 4 and Radio 2, Serpentine Gallery, Art Basel, and Design Miami/Basel.

Exhibitions



(Top left) Ajay Hothi at CRUMB – Curatorial Resource for Upstart Media Bliss, University of Sunderland, presenting the proposed developments to tank.tv, 5 March 2012. At: <https://vimeo.com/44386894>

(Right) Webpage promoting Ajay Hothi presenting tank.tv as part of the public programme GDM Cinema, curated by Laure Prouvost, Pirellii Hangar Bicocca, Milan, IT, March 2017

(Bottom left) Christabel Stewart and Ajay Hothi on developing new forms of gallery exhibition, *TANK Magazine*, Issue 57 (Autumn 2012). At: <https://tankmagazine.com/issue-57/features/curated-pages>

“Electronic Superhighway (2016-1966)”

By Ajay Hothi May 26, 2016 2:51pm

“Electronic Superhighway” attempted an ambitious undertaking: to chronologically document the history of digital technologies in contemporary art and in so doing point to potential futures for art and technology. The exhibition collated more than a hundred works made by seventy-six international artists since 1966. The chronology was presented in reverse, opening with the most recent pieces and closing with some early examples of artistic experiments with networked technologies.

Nearly half of the works were displayed in the show’s first gallery. The breadth of this selection, which spanned from 2000 to today, was staggering, making for a cluttered display that lacked consistent themes. There was a noticeable divide, however, between works that inhabit digital or, more broadly, networked life and those that actively deconstruct that life. Unfortunately, the effectiveness of the latter was diminished by the dominating presence of the former. Standouts in the section were pieces (publications, a sculpture, and a video) from Zach Blas’s “Queer Technologies” (2007–12), which is based in his detailed research into the formation of the body, identity, and sex within ideological systems; the work *Gay Bomb* (2011), for example, is a guide appropriating actual United States Air Force research into an explosive that could release a chemical to stimulate homosexual urges. That the work shared gallery space with Olaf Breuning’s photo-based piece *Text Butt* (2012), in which a barely coherent text-message conversation emanates out of a giant, naked ass, is surprising. That’s not to say Breuning’s work occupies a lower rung in some sort of cultural hierarchy. But its pairing with Blas’s project demonstrated that the show did not give the works enough of a structural frame, preferring instead to show the various frequencies at which technology-influenced contemporary art is produced today.

The boundaries of the internet are constantly shifting, with no (apparent) spatial or temporal



(Top) Screenshot of Hothi, A. (2016) ‘Electronic Superhighway (2016–1966)’ *Art in America*, 26 May [Online]. At: <https://www.artnews.com/art-in-america/aia-reviews/electronic-superhighway-2016-1966-62188/>

(Right) Ajay Hothi discussing his 2014 article ‘Lonely Arts’ for *Art Monthly* on *Art Monthly Talk Show* (2014) [Radio programme] Resonance FM, 17 September 2014. At: <https://ia800904.us.archive.org/16/items/art-monthly-talk-show-september-2014/2014-09-17-Art-Monthly-Talk-Show.mp3> (Photo: Art Monthly)

(Bottom) Screenshot of Cécile B. Evans – AGNES, 2014, Serpentine Gallery Digital Projects

I'm AGNES and I live here.

