

Anthony Antonellis**ARTIST**

The role of an artist in society is very particular because I feel like art is something everyone can do, like mathematics or science somehow. Everyone can produce artwork but it doesn't mean that you are a mathematician or a scientist and it's the same thing with art and artists. And I think there's a lot of responsibility that comes with that and that generating work, even work that's meant to be interacted with the public. Like, it's very humbling I guess, as well to be able to engage with a public as a voice or as a generator of content. You get to be in dialogue with all of these different fields and you are taking these abstract concepts and grounding them in a way that people can interact with, it's people that don't necessarily have a really strong sense of abstract thought and how these concepts can enter in, especially when you are dealing with newer technologies are bringing things to people that they are not necessarily aware that are happening. So, I think with, especially with anything that related to the internet, I feel like there is some accessibility with the public that wasn't there before and when I talk to family members who don't necessarily have a lot of background in art education, but they understand when I'll say something like, 'Oh when I work online, it's similar to the way that like theater becomes a film and the way that a painting now becomes part of the internet.' And so it's something that's accessible to them in a much more open way to work digitally. Because it's also something that people can participate in with me in a much more open process. They aren't going to a gallery necessarily to see the work, they can go on their own computers to see the work, and then they can engage with it there and also produce work that I engage with. So, it's a very different playing field.

At least with my work, I feel like part of the responsibility is to be able to introduce technologies that do exist and introduce them as contemporary problems, or contemporary things that people really think are happening in the future, but they are problems we have to deal with now. With privacy or control over certain technologies and things like that.

I view originality as a cumulative process and so it's like this snowball were all this information and dialogue is happening before me and I'm just adding a little piece to it, and then someone will add on to that. And that for me is the validity of my contribution, is that someone else will use what I've entered into that conversation in a meaningful way and take away from it so... Yeah it is a privilege. But it's also strange because it's not something that turns off. Like I feel like at some point wouldn't it be wonderful to work at a job where at five o'clock you no longer think about that job anymore? And being an artist you are kind of always looking and always trying to understand things or take things apart and I don't know, I feel like there is something in common with artists as well... people I've never met and you'll see something of you in them, like you are kind of cut from the same cloth. Maybe it's a brain thing, I have no idea. I don't know how not to be I guess... an artist. You know, even when I have worked at other jobs, you know, even how I came to doing net art was just by having done web design and that's just so... I needed to find a way to make this into something that I could craft out of this. You find a way to turn any medium or any process into artistic process and it's super interesting. I feel like that's how new mediums gets developed as well, you explore with new technologies, you explore with new fields, or new disciplines and industries. Industry is the most exciting, when you traverse with something else, but it is a privilege. To walk in so many worlds and to also ... I don't know, its a freedom that's somehow society allows us to have... you're allowed to have this concept of an artist and it's not universally appreciated, but it's allowed to exist and it's a privilege I guess.

ARTWORK

The artwork. It serves as a sort of funnel condensing all of these kinds of loose concepts and really tying them together into something that's presentable and it's not... I think it serves in a way that science does that also, like this is just one possible solution, this is not *the* solution but this is just kind of like, this is a reflection of what's happening in a very precise way, or informative way.

I think it's tricky because I feel like the body of work is so much more important than the individual work. It's kind of like no one sentence of what I even just said now is the work, it's just, it's part of this

longer continuum and so to me it's just this, you know it's an accumulation of everything. So I think to take it as an individual work is kind of like, it's like the sound bite or the single file and, it's to me even then like an individual work is maybe less valuable than all of the work, you know? It's a sentence in a book. It's not as profound as even a chapter so... and that's just because that's how I approach it, I don't approach works in terms of this large, you know, epic sculpture, like, "I have finished and it's this masterpiece", everything is kind of its own, it's a process and so each of these is just another edition to that process, another manifestation.

The work is this kind of amorphous concept of documentation and theory and technology and then it touches down in the videos, in the paintings so no one has the full experience but that's how most things, I think, are... it's that, the concept becomes the work and then each manifestation becomes a different sort of piece of it.

I feel like the image is kind of an output in the same way that it's like a file. So you can create the work as the file and then it's visualized differently on each screen. Like on a laptop, or a phone, or on a monitor but I think it's so... I'm not sure, abstract even with the image. It's so not literal anymore, to just say, you know, "here is the image". Like even with these, like these are paintings but they are not the work, the work even if I were to show this to someone to me the more accurate version of the work is the file version like the vector image of this painting is more direct and precise but there is no original... there is no... I guess it's more idea based in that sense, the same with like a sentence or something like that. It's so non visual, when it can touch down an object in a visual way but, yeah the work is much more generated in your mind now than it would have been in the past. I mean it's the same if you talk about things that... I feel like the best way you could describe it especially with imagery that I create, it's kind of like if you've got a play, and the play is this kind of general concept but no one execution of that play, or no one set of actors is the play, they are all this kind of thing that gets produced and see. So the image for this gallery show, the work is these object paintings but on the online gallery its a vector image and then if this is going to be shown somewhere else, I'm not going to ship these, because it doesn't make sense, and I'm not going to fly locally and reproduce them again, is that I'll have them printed locally and that's still another set of actors that are producing the same play and because this is where I've moved, I think you moved the bar of where the work is, or where the artwork is back, and so rather than having it be this object this is just one manifestation, or one performance and no *one* is it, and no *one* isn't it. It's kind of like a coke bottle, its like everybody's coke bottle looks the same but they are all the accurate concepts.

I mean the way that the chip works, I mean it's very old technology. RFID is a very old technology and NFC is a layer protocol on top of that, so its a two way communication protocol that's in a lot of phones, you see it in access cards to banks or my gym has the same NFC access cards. And it works a lot like a USB stick and this technology was first implemented in Camden, Warwick, it was like in 1999, when they developed this concept for being able to use it to turn on lights and kind of have it as a your body interacting with technology, and a lot of it... now the direction its' gone is with bio metrics where you can now use your Iris or your fingerprints or even make payments based on the blood vessel configuration in your hands versus using something that's implanted. But the technology does exist and they tried to introduce it a few years ago for Alzheimer patients, or people that needed to have their medical knowledge easily transferred to a hospital if they didn't have the ability to say on their own. And so, this particular chip is a newer model because its' NFC, so it contains data versus a bar code only, so therefore I can use it to store data on, so I use it to store, right now, it's animated gifs. But I have... this as a curatorial space. So I have had artists that have designed music for it and images in small files that fit on to it, and that gets read by the phone in two different ways. One way is to scan it and it pulls up a website version of the same chip because that's really quick because the internet is fast and if you don't have the internet it can download the file which is in hex form so you just reconfigure that as a mp3 or a gif or whatever it is based on the header of the file. So yeah, the way it works, you just scan it and the phone picks up the NFC chip from there - so right now the one here is from a lenticular series that I did which is based on Photoshop tools and icons from Susan Care who designed those, and so this is just a little slide show, this is one gif that just loops through all of the tools from the series that they called Photoshop skills, and then I've got, this is the website version, you can slide through and see all the previous artists. This is Daniel Temkin, Deter Studies, and a month before that was Rob Manner's, *Splat*, which went along with his exhibition at transfer gallery in Brooklyn and then you can download it from there or use the app. But yeah I mean, it's the same with this technology is that

there is a lot of misunderstanding and there is this assumption that that chip could be used to track you or to control your mind or things like that. And it's important just to say, "here is what it is." And so these products are probably embedded in some of the articles of clothing you own because they are used as security measures, and a lot of sneakers have them and knowledge is power, you know? To know that those chips... what they do and how they can be misused and *are* in some instances... but it's an older technology and this chip was like obsolete the second I installed it. it's a piece of hardware that can't be updated. Yeah, I mean I think a lot of people misunderstand its potential and things like that. Even like you know with my car, like there is a car door open for it and you can use it in your house but at certain point, it's like, there are much easier ways to do that and so, I don't think of it like as an enhancement, I think of it as an other where it's like instead of wearing like a t-shirt of a band logo you get a tattoo of it. And that's kind of what this is, rather than carrying around my phone with the files in it. I have this permanent location for them. So the idea is to have the proliferation of these animated gifs, so just not to keep them and have my secure copy. I have it as an open platform where people can download the file, it's not secured with a password, like you normally use the chip to encode information like a padlock. this is freely accessible, very small files, just like a website.

PRODUCTION

So I became interested in the human body's interaction with technology and then there is something really invasive like an implant versus something that's completely on the exterior using EEG. These are at two opposite ends of the same spectrum. So it's really interesting for me to be able to take out information rather than putting it into me, like you do with the internet, like you're reading, or you're watching TV, or putting it into you and to be able to output this information in an effortless way, you know, rather than writing, or painting and sculpting, or creating a website, the data is being pulled directly from my mind with a brain control interface, that's the purpose of it.

This particular device is a consumer level brain control interface, so brain to computer interface, and what it does is it wirelessly transfers your EEG waves to a software algorithm that decodes them and then looks for patterns and so you can train your pattern, you can train the software to be able to understand your navigational movements. So if you are walking forward in your mind it'll do that on a video game or with the cursor or it can be mapped to any number of key sequences so that you could have it open an application every time you think about moving forward, or it can have you walk in a video game.

What I ended up being interested in is seeing what I did while I was sleeping, because I'm not someone who sleepwalks, but I wanted to be able to experience what it would be like to sleepwalk. So I wore this while I was dreaming, and then left Google street-view open at my apartment and then I was able to wake up and play back through the video capture where I had walked around in the town based on the town based on my dream.

So that's where these, these were the navigational movements mapped out as a physical blocks, so if I'm walking around this nothingness, and as I'm walking around kind of generating this shape, that indicates where I had traversed in the dream. So yeah, these paintings were the end result because it's kind of, there are isometric drawings, so it's this like 2D representation of something 3D. And that's the same with the dream as it's like this non real space that's mimicking this real space.

And then the gallery installation at Transfer was the same thing. It was to take this non-space and create this physical object so the gallery was transformed to have the walls to make you have to walk around it and to kind of create the space that at the same time was inaccessible to the internet. I really tried to create a gallery in a way that it would be very difficult to photograph. Which made the documentation very difficult but that was the purpose of it. Because I'm also releasing an entire online version of this show that's designed for the internet, you know? That is the same images but more interactive and more information and so I feel like internet is going to get more and than they could at the show. The show was very site specific as this you know, this large 18 foot wall sculpture you had to traverse around and you walk into the gallery you see nothing it's like sleeping. You see nothing when someone is sleeping just a body on the bed and then you know, you walk around and its like entering into the brain and you get to see these different patterns happening and then you go to the back and there is the video of the actual motions occurring.

All this data that we are collecting isn't giving us "us" its just giving us this kind of outer negative space

around us that we can help to use to understand us better, and so that's what these were. You know a brain-computer-interface is something completely abstract and then to do this kind of a concept where I'm recording, it is so concept heavy and the way to introduce it to someone would be to just give him, here is an essay I wrote about it and that wasn't enough, so I've written an essay about it, I created a panel about it, an online show about it and then a gallery show about and those helped to kind of quantify this concept in a way that no one of those things could have done, so...

Because there are eras where in order to have produced work as an artist you know, it wasn't as free as it is now, where in order to can create work and not have to worry about patrons and gallery representation, or location on earth or being in a major metropolitan city, you can really produce it from anywhere so, we have those advantages. But I think that it's hard to look at any one historical work in that sense. It is the oeuvre, the Gestalt of an artist practice...I don't know. I wouldn't say it's necessarily like inaccurate to say sometimes a painting is just a painting...sometimes it was but that's also, if the artist's intention is to make it so, then it is. And I think that when you have works like Sol Le Witt or especially work that came out of the nineteen-hundreds, I mean there is so many new boundaries that were pushed, but I feel like they were sometimes pushed back to what they had originally been before the art institutions kind of came over and redefined this because I think there is some kind of a natural impulse to art making that gets a little bit high jacked by institutionalizing it and it's not necessarily a bad thing, but it's freeing when you find ways around it.

I feel like the speed has changed too, where it's like you can produce, in order to flesh out a concept it may have taken years to produce the works that kind of go around it, or kind of create this series of work and now it's kind of like, you have the opportunity to shoot this from different angles, or to produce it more quickly and especially with digital work, I mean, if you are quick as fast your fingers can go, you can generate the work. Yeah, I feel like because we are in an age of manufacturing, and it's easy to have a print made and it's easy to have a paintings produced if you are not a painter, it's a much different rate. You know a lot of artists ship off their image to some Chinese warehouse then it just comes back as a painted image and they hang it in the gallery. Or print it down the street and come back so you can do these different manifestations much more quickly then maybe in the past. And I like to go back to craft like I really ...like I mean it's like those years of the Bauhaus where it's like they focused on teaching us this history and the importance of craft and it's kind of like that point of entry for me it's like I really like to build things and so that's where I get my enjoyment out of it.

MATERIAL

I mean I really like working with physical objects and I really like working with code so I mean like, in that sense it becomes a medium. But the output material is, I guess it differs depending where you see it. So sometimes it is a file, sometimes its what the file generates and sometimes its a painting or sometimes its the exhibition space, the paintings have generated, so it really varies. But I like as much as possible to include craft in my work and I really like to hand build things and to take the longer harder route. Because it's rewarding to me, not because I think it enhances the work, you know? I think it would be really fantastic if I outsourced everything and I was able to work ten times faster and I just took my to do list and just shipped it off to a manufacturer but I don't find enjoyment through that so, I feel like there is a part of it that I enjoy doing and I try to introduce craft wherever I can, whereas it's making the paintings you know, stretching the canvases, everything...it's like, I really like it. I don't want to preorder my mixed colors, I don't want to outsource my web development. It's not a control thing as much as it is a pleasure thing.

There is so much more that I'm being informed by, you know? So you are being informed by our history but then you are also informed by these constant conversations online, these new developments, these new ways of thinking, and so you've changed in your approach so often and I think that's really exciting.

MEDIUM

I feel like, maybe I'm in too deep now, it's like I can't see the forest anymore you know, I'm too deep and also I'm aware that, I have communed with the internet in a way that most people haven't yet,

and that makes it harder for me even to step back because I really absorbed it as much as possible, and it kind of informs everything. I think it was Kurt Kolonager who was talking about it in his artwork, he said that, even when you are producing work alone on your computer you have the sense of this invisible foggy audience around you that's kind of watching you create it, because you know what you are doing is going to be put out there and there it's like this, its this weird sense of that presence around you. I feel like this is what the internet kind of is anyway, you get on there and you are just aware that there are all this people there that aren't really there, but they are there in the same way you are. I mean our ability to communicate is taking a really interesting step, it's like we are constantly communicating through an interactive book, it's really crazy. It's also super two dimensional still, like it's not immersive, it's very flat, and it has generated so much our minds so its very strange to think about, but it does. I mean it affects the way that we speak in person, it's informed, we've adapted so much to the technology as it starts to take up more human processes but we've adapted to it as well. You know real live conversations have adapted to that. I feel like information travels differently, I already try to imagine what it was like before I had a cell phone, like I have no idea how I ended up anywhere, I don't know how I ever managed to meet with a friend before I had a cell phone. So it's already strange to understand your pre-internet brain, like I don't remember how I... I remember driving cross country with my sister, without a GPS, and I was like how did they do that? It's just crazy to imagine what you have is not there. I think it's important to not just become digital or to become just analogue, it's very important to just kind of not, I don't know, divide it like that. To not show up in one space or the other fully, it's just kind of pee in a space station or the cabin in the woods with the internet. You are in both places.

PROCESS

I'm trying to think of how I came to any of the works. I always feel like I've been incepted. Like the ideas are just being thrown into my head, I don't know where it comes from but in reality it's just these ideas develop off of all the things that you have experienced throughout the day or other interactions with people, or conclusions drawn from my work. So, I don't feel like I arrive at an idea and then I look to produce it. I feel like sometimes what will happen is this kind of abstract concept will kind of come together and I'll be like "ah I can see something," and now I try to find a ways to have that something become more thing-ish. To imagine, for instance, working with the brain and taking information out. I sought out these devices, like I sought out brain-computer-interfaces to see where the technology was and what could be accomplished with those that are accurately portraying what would I like. I mean ideally, in the Star Trek universe I would be projecting this in like a hollow deck and you'll be exactly seeing this. But it's the same conclusion, it's just more maybe visual. So I feel like the way that the artwork manifests comes much later and I don't start off by saying, "oh I'm going to make a painting," and try to find to content to fill it. I feel like I start with content and then I try to find a way, the most meaningful way to execute that, or to translate, to transmit that to someone. So that's why I feel like it's kind of nice to live in this everything-all-at-once universe where it's perfectly legitimate for me to produce an entire series or lenticulars, or paintings, or gifs, or objects and no one of those is my medium, you know, it's the concept first for a piece.

I really like involving other people's work or referencing other people's work in my own work, you know, previously it kind of was limited to these wider collection of art-historical names that were the communicative currency whereas now, it's much easier with the internet to be able to reference someone more contemporary or who had just done a project a few weeks ago, that I can address in my work and so, I like to involve those sorts of... that sort of content in my work and then also leave it open-ended for people to be able to add to it or take away from it. So I like to kind of just act as a funnel and not be this end cap whereas, it's like, yeah look here is my grand and final idea and don't touch this and it's mine forever. I like to introduce these concepts and then let's see what happens cause I like to be able to see my work influence other work as well and then to play of off that, it's much more like the internet in that sense, that its way of thinking is really, I think, helpful for the arts and for artists to not feel so constricted. And also because of the internet the institution of a gallery serves a different purpose and so it does act as this point of cultural saturation but in order to get your artwork out there, you can do it in so many different ways and, yeah it's different, it's much different than it was I think, 10 years ago.

PRESENTATION

99.99999 percent of all artwork I'll only ever have seen in documentation and some of it doesn't exist anymore and some of it I'll never be able to travel to, or you can't travel to most of it. So, it's really interesting to create work that is instantly accessible to everyone and if they were to see an object, like if they were to see a painting, which a digital file was based on, they are just seeing kind of like the prop that a movie was made out of, so the real work is that, not to say documentation, but the documentation kind of is something else, and this digital form of the work is the real product for this. It's the real object.

My work is designed to be experienced, is online. And to see it in person is a different experience but it's not in place of the digital work.

So I guess its kind of like a.... it's like McLuhan explains, it's like hot media and cold media like the works you can generate in your mind and the works that are just kind of handed to you. So in the gallery it's less cerebral, its more like here is the exact, you know, read the text, you know, watch the video or the documentation of the process and they kind of come to these images, you are presented with them in a very physical way with your body, and the gallery exhibition was designed so that rather than walking with your arms crossed and standing at a distance, it forced people into this funnel that they have to walk around it and you'd experience this exhibition very similarly to how I did while I'm dreaming just kind of walking around this space in a non... in an arbitrary way. But it kind of forced you with your body to do this whereas if you're experiencing it on a computer you are creating the same concept, but in your mind and they are both valid, it's just that one of them is using all of the senses and one is using your ability to imagine what happened, and kind of see the videos online.

The gallery show could have ever been because the gallery is restricted by location and time and place and space and so. With the online work, once it's online, its very different and it's a much more full experience. Not all work is like that.

Most gallery shows and a lot of post internet shows look better in an empty gallery with no one in it. Most modern art does look better in documentation only and especially on the internet once you photoshopped it and cracked at the curves and white balance so, its like how do you make this so that it's an enjoyable experience when you are actually in the space and to make it comfortable and to make it approachable and understood and then the levels of depth come in.

So yeah so it's just to introduce the concept. It's like to start with the aesthetics and kind of work into the spacial dimensions of the gallery and then into the depth of the work.

INTENTION

The aim and goal of art, I feel there is no one answer to that. It's just a natural human impulse and it's kind of like any communication, or any discipline. I don't know that I could define it, or I can only describe a little of it. I don't know what the boundaries would be, it's a trick question.

I think that it's really interesting to see artists who are working with privacy and security and drones and cyber technologies in a way that kind of shows like, here is potentials these are what's out there, this is what's legal now, and we should address this and its not hypothetical, it's something you can now understand cause it's being delivered in a smaller, more saturated package.

I think it does provide a service in that sense but I think it's... I don't know, I mean, I benefit from artists as much as people benefit from my work. I mean, I benefit much more from the whole body of the earth's artists then they do from me. I mean I can see it from both sides, as the content producer and also someone who interacts with it and engages with it, with works so, I feel like when it does, I mean it is, it isn't status quo and it isn't comfortable, but I feel like that's part of the larger human desire to explore and understand ourselves but I don't think that any one artist could handle all of that but we just provide, I don't know, entry points. So it's too complex of a question to have one person even give an answer to. It's the same thing with science, like why try to understand things, why try to develop any product? We should be satisfied with what we have.

A lot of technology... like I was sitting on a panel that was talking about cybernetic implants and things like that and the role of brain-computer-interfaces and a lot of the audience members were discussing this from the point of view of like this theoretical possibility that we should stop now, but

I'm introducing it as a concept that's been around for decades, and that it's something that does exist and that knowledge of it will help you control the misinformation and it will also help you control the direction that this technology ends up. I think that's especially important with things like prism and things that came out with Edward Snowden and about the role of technology that's not being, like the public isn't informed about, and I think it's important that you understand what control you can have as a citizen.

I think that's part of the responsibility at least in working with new media's or working with technology and art is to be able to say to the public, like these exist and we can have the same rights and privacy applied to these technologies. So, art plays an important role in that in order to bridge that knowledge barrier and also to empower the user to be able to say, we should have this privacy.

The goal of my work is be reabsorbed into something larger. That my work will add something meaningful that someone else can use and take away. At a certain point you are generating content and there is a responsibility with that, you can't just say, "Oh well I've released this to the public" because especially with anything digital, it's timeless and there is no past or present, it's just always present when someone sees it for the first time. So there is a different sense of responsibility that comes with when you produce something and it's hard to create more, or add on to it, or have it developed because it's this constant continuum of present-ness.

METHOD

Strategy and techniques, I don't know. I mean feel like... I always said that I feel like I've been incepted to any particular concept, like I don't know how things end up where they are, because they snowballed. It's a slow accumulation even in my own work to arrive at something, very infrequently do I have a completely formed idea that I'm just producing, and you know, often it is that idea that never does come out, only that negative space around it gets defined as the work. So I don't know, I mean it's... I have no idea where any of my work came from, I almost feel like, it's kind of like when you are running on the beach and look back and see all your footprints, it's like "look at all the stuff I just did, I didn't know I was doing it" because you are just kind of focusing on this process and maybe the work is the byproduct of this endeavor. Like I said, I don't focus on trying to create epic works, you know, individual finale works, everything is kind of just part of this continuum of this... I don't want to say exploration but experimentation maybe. It's more like a laboratory than it is like a factory.

ART

Yeah, and I can't remember who it was that said that about art. That it's better to describe art than it is to define it, and I feel it's the same and I don't know that there is any even a good description of it because it means so many different things to different people and I like this big umbrella term for art that includes all forms of writing, and music making, and entertainment, and craft and that kind of is this larger term that just defines... I guess no... I don't even know how you would say that. I feel like even then I'll bring myself down a path that's too narrow that I don't want to have had said, so... yeah, I think we will just start off as it as a means of creating a perceptual shift and we just leave it as that larger thing and the purpose for that perceptual shift is, I don't know why, but that's the perceptual shift created by a human (laughing) in order to achieve a different angle of seeing a scenario that is traditionally absorbed from one particular point of view. You are just kind of introducing that roundness. But, yeah it's maybe a byproduct of critical thinking, I don't know. I just defined art as a waste product of critical thinking (laughing). Maybe it's the product or critical thinking, I don't know.

I mean my favorite works are works that you can't label or put into an existing box so that you would describe it, like I run netart.net and my favorite net art works are the ones that I can't classify or categorize on that site. There are the works that exist in physical manifestations, in online manifestations and aren't really that either. Those just kind of form like the greater concept that happens in your mind and it's super exciting. It's something that couldn't have happened in the past, just because we just didn't have this access but it did with other media. I feel like what's kind of

happening with objects in fine art is something that could have always happened with writing and that writers were able to go directly from their brain to this text and then send it out to other people in a way that's like, doesn't exist, like the book doesn't exist, the information in that book is what matters and I feel like we get to now do that with fine art, it's like just send a file to a gallery that gets installed, it's no longer like that file, it's no *one* is the original, there is no original object and it's really fascinating, it's like a pure content transfer.

BIO *

visual artist who is based on the internet in New York. He is a graduate of Savannah College of Art and Design, BFA in painting, and Bauhaus University, MFA in new artistic strategies. He is the creator of netartnet.net, an online-gallery listing and directory. Antonellis' work has been exhibited internationally at venues including The Photographers' Gallery London, Eyebeam and Transfer Gallery, New York, as well as at art fairs NADA and Untitled Miami Beach. His work has been featured in Artnet, The Creators Project, BLOUIN ARTINFO, and Interview Magazine as well as news outlets such as Wired, CNET, Discovery, The Atlantic, and BBC World Service.
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Credits:

The interview was conducted on May 19 2014 at the artist's studio in New York.
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