Networks

Part 1

Duncan Watts "Six Degrees of Interconnection" (2003)

The concept behind the six degrees of interconnection applies the term degree to the relationship between two people. What this means is that every relationship branched off of one individual to another is a degree. What makes this important is that this network of people creates a trace from people who are strangers to people who are familiar. This can be important when it comes to networking socially, but at the same time when looked at in a situation of natural systems of disease can map out a path of infection.


The concept of the familiar stranger is applicable to the urban landscape. What it means is that there are people who reside within the same area of space and time but never come into association with each other. A familiar stranger is a person who one can view, think about, and even imagine what meeting them would consist of, without ever actually interacting. However what Eric Paulos and Elizabeth Goodman get at is the fact that having familiar strangers is an
acceptable part of the urban landscape, some help provide comfort and familiarity in large spaces, while others may provide discomfort.

**My Project**

What I want for my project is to address my own familiar strangers and create a visual display of stories that can be deduced and constructed by images of these people. I then want to draw a/or several false six degrees of interconnection, based upon similarities within the images. The purpose of this is to address the landscape of being a part of the familiar stranger context, while also taking on a satirical standpoint of the college community.

**Part 2**

**Nicolas Bourriaud "Relational Aesthetics" (1998)**

The concept behind relational aesthetics deals with art that falls within the societal space described by the term *interstice*. What this space is trying to address is the area of social moments and social relations that do not neatly fit into the average larger social and commodity systems. Relational aesthetics relies on normal spaces and moments in life, but pushes it past while still calling into critique the ebb and flow, connections, banalities, power structures, e.g. of the world it is nestled within.

**Artie Vierkant "The Image Object Post-Internet" (2010)**

What was interesting about the post-internet image object is that it shows a sort of industrialized model of the art image due to the advent of the internet. With copies of images, the image source
becomes just another grain of sand in the pile. What is also interesting about this is the movement towards systems and relational art in order to cope with the larger social systems that the internet has provided the global technologically savvy.