

A DECADE TO DOWNLOAD

THE INTERNET YAMI-ICHI 2012-2021

The Internet
Yami-ichi

A DECADE
TO
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The
Internet
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THE INTERNET YAMI-ICHI
2012-2021



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CONTENTS

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CITIES	2012	Tokyo #1	0.92%
	2015	Tokyo #2	7.11%
	2014	Berlin	11.97%
		Sapporo	19.72%
		Brussels #1	22.90%
	2015	Amsterdam	25.37%
		Taichung	30.18%
		Seoul	30.55%
		Linz #1	30.69%
		New York #1	32.28%
		New Orleans	41.13%
		Dundee	41.22%
	2016	Düsseldorf	41.56%
		London	42.75%
		Moscow	44.77%
		Tokyo #3	45.29%
		Barcelona #1	55.33%
		New York #2	56.57%
	2017	Basel #1	62.30%
		Brussels #2	65.19%
		Barcelona #2	67.98%
		Tel Aviv #1	69.54%
		Saint Ives	70.74%
	2018	New York NADA	70.88%
		Basel #2	72.05%
		Toronto	73.34%
		Melbourne	73.62%
		Tel Aviv #2	73.77%
		Utrecht	74.47%
		Madrid #1	74.89%
	2019	Karlsruhe	75.64%
		Mexico City	75.78%
		Linz #2	78.55%
		Johannesburg	80.22%
		Bologna	80.31%
		Basel #3	82.24%
		Madrid #2	83.07%
		Toluca	84.22%
		New York #3	84.30%
	2020	Shanghai	90.70%
		Mexico (Online) #1	91.18%
		Linz #3	92.36%
	2021	Ljubljana	93.99%
		Mexico (Online) #2	97.72%

ESSAYS		
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by Hiroo Yamagata	14.25%	
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by Rafaël Rozendaal	40.25%	
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by David Quiles Guilló	42.26%	
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by Lauren Lee McCarthy	60.54%	
Hacking Activism: The Art of Digital Dissent and Information Liberation		
by Sarah Grant	71.91%	
MAGIC PIXELS AND DIRTY FAIRY TALES:A (VERY) BRIEF HISTORY OF MEMES		
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nographic curiosity. For those on the inside, it was a time of magic and seem-
ingly endless possibilities.

The Primordial Age

Early Internet communities were longing for a new way to communicate: faster, more effective, capable of expressing complex emotions and comple-
menting written language the same way that facial and bodily mimic did with
spoken language. In the early 1980s, computer scientist Scott Fahlman sug-
gested the use of symbols such as :-) and :- (to express human emotions and
give more depth to text messages, thus originating the first emoticons. It took
more than a decade for the idea to truly take off, helped by the spreading of
SMS-messages and Emails during the 1990s. In the early 2000s, a Japanese
textboard forum called 2channel, making use of Kannada² unicode charac-
ters, led to the next evolutive step: expressions such as ಠ_ಠ were born, ca-
pable of displaying a more deep and complex range of emotions. Soon after,
the community of an English-language imageboard called 4chan picked up
the idea, spreading it on Western sites. In the digital primordial soup, these
early emoticons were like small RNA building blocks, foreboding something
much, *much* bigger to come.

The Early Memes: an Age of Innocence?

Around the same time, early Internet tribes were thriving. Communities of
all kinds were established, unleashing a golden age for forums, message-
boards and mailing lists. Images and texts kept circulating at an ever-increas-
ing rate, while avatars, nicknames and digital personas populated the World
Wide Web. With images and Imageboards, “the Word became flesh” and the
first memes were born. *CATS: all your base are belong to us* (1998), a screen-
shot mocking a poor English translation of the video game Zero Wing, and
Dancing Baby (1996), an uncanny 3D animation of a newborn child, appeared
to be more than simple viral phenomena. Both were in fact used as com-
ment reactions, to express feelings that other netizens could relate to.

In the meantime, out of the digital primordial soup, something even more
complex had emerged. Drawing on the huge image treasure chest that De

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MEME WARS IN THE

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And they saw their jokes, and were blinded by the force emanating from the stories created by the tribes of the Internet. And they grew jealous of the power of virality, and wanted it for themselves and for their masters. And thus, the Age of Corruption began. For not all the Internet Kidz were pure of heart: because some of them were twisted and wicked, and longed for power themselves.

So they made an unholy alliance with the dark marketers, promising to give them the power of Memes in exchange for gold and fame. May their names live in infamy: Ben Huh, founder of "The Cheezburger Network" (2007), possibly the first to master the dark art of meme monetization; Palmer Luckey, VR wizard and summoner of black meme magic;⁶ Elliot Tebele, founder of @fuckjerry (2011) and shameless thief of OC memes. And in the process, one by one, the meme characters were enslaved: *Bad Luck Brian* sold his soul to McDonald's in a desperate attempt to redeem his luck; *Success Kid* was held captive on Virgin Media billboards for sometime; *Pepe The Frog*, the purest and dankest of them all, was used by so many celebrities, activists, and politicians that he was proclaimed dead at least three times – just to be reborn over and over again. These abusive acts continue in our days, as holy memetic icons like *Nyan Cat*, iridescent and star-like messenger of joy, or *Doge*, the wise and all-seeing, are sold for Cryptocurrency as NFTs, being stripped of their semi-divine status and reduced to little more than expansive collectable figurines.

But *alas!* This was just the shiny side of the coin. Darker and more powerful forces were moving in the shadows. A man called Donald J. Trump, rich in gold and ambition as he was poor in morality, promised to bring down the hated guardians of the establishment. And while most derided him, the followers of the Frog took pleasure in his chaotic pacing, and decided to name him their emperor. And they summoned dark and long forgotten magick, and put it into his service. And thus, the First Great Meme War was unleashed.

The Age of Post-Irony and Self-Awareness

After Trump's election, the tone of the discussion around memes shifted. Everything got darker, on the Net and outside. Anger, incomprehension, and



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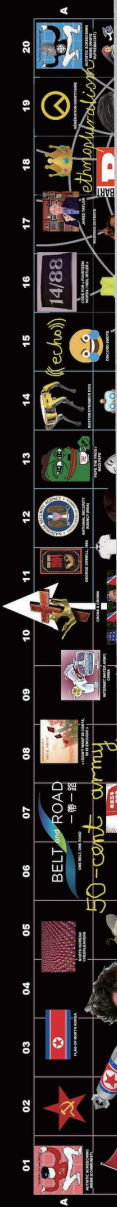


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“AUTHORITARIAN”

41 GEORGE ORWELL (1904-1950)
 42 NATIONAL SECURITY AGENCY (NSA)
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division prevailed. How did it all happen? Why hadn't anybody seen it coming? "It's a cultural war"⁷, some said. "It's the Age of Post-Truth", others claimed. "It's social media", echoed the crowds. "It's... memes", some finally suggested softly. And while they were derided at first, all those "funny viral jokes" with frogs and cats suddenly seemed a very serious matter. And so, while the Ivory Tower was directing its watchful eye towards the memosphere, journalists and bloggers began investigating, pundits started accusing, and in all this clamor, the tribes of the Internet realized that their innocence had been lost forever.

Thus they argued and fought about what should be done: some wanted to reclaim the memes; others wanted to make them even more darker and edgier, so that the despised normies wouldn't understand or would be repulsed by them. Most started using the powers of post- and meta-irony as the ultimate escape weapons. Finally, a few resolved to take care of the memes, seeing them for what they were: a testimony to our innate desire to connect and relate, a tool to build communities through storytelling. And they started collecting all the memes they could find, archiving, analyzing and studying them. Finally, they recounted the story of the memes, which was the forgotten story of the Internet's tribes.

It's the story you are now reading.

The Moral of the Story

Truth be told: the history of memes and of the tribes that inspired them is all but written. Like all stories with a capital H (be it *His* or *Her*-story), it involves a (re)definition of roles, responsibilities, and ultimately power. That's why it doesn't surprise us that many actors are now struggling to define and claim the History of memes as their own. Admittedly, like many others, we have long been blinded by the dominating narrative around memes: believing that chan-culture had a crucial role in their inception, which in turn fueled the rise of the Alt-Right and projected its protagonists onto the main stage of world politics thanks to the election of Donald J. Trump.

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 42 DANISH ACCIDENT (1972)
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61 THE GREAT FRENCH REVOLUTION (1789-1799)
 62 VILKINER PUPIN AND THE FRODO (1972)
 63 INTERNET CULTURE BUSINESS (1990-2000)
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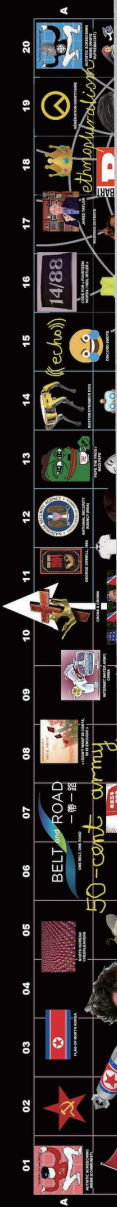
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1 When we were asked by exonemo to write a story about memes and how they changed the Internet and the “real world”, we were happy, delighted... and really worried. What could be said within a few thousand characters about a phenomenon on which literally millions of pages had already been written, creating an endless lore of unimaginable complexity, guarded by proud nerds and diffident savants? We’ve thus chosen to write a story about memes, rather than the story of memes. Which seems fitting, considering that even History with a capital H is, well, little more than a story. If you are interested in going deeper, we invite you to take a look at our last publication, *The Detective Wall Guide*, available at Clusterduck’s Bazaar.

2 Kannada is a Dravidian language related to Telugu and using a similar script, spoken mainly in the Karnataka region in south-western India.

3 “anon” in lowercase letters means the anonymous user of the imageboard 4chan, for a simple reason related to the page’s web interface: anyone deciding to post something without filling in the “Name” box will automatically be assigned the name anon. Over time, anon has become the name *par excellence* of 4chan users, stressing the community’s participatory subculture favoring anonymity.

4 Internet slang for “feelings”.

5 In imageboard and gaming subcultures, newcomers are often named “N00bs”, as they tend to ignore the language and mechanics used by these groups. “Normies” are sometimes mistakenly intended as “N00bs” by those closed communities, although that isn’t fully correct. “Normie” is in fact meant to define someone who has conventional, mainstream tastes and expresses no interest or curiosity for the subculture in question.

6 Palmer Luckey, creator of the VR headset Oculus Rift, secretly and conspicuously funded meme makers and community leaders of the pro-Trump subreddit r/The_Donald during his 2015-2016 election campaign. Trump supporters acting in subcultural meme niches used to see themselves as summoners of black meme magic, thus exploiting the antique (2015) and more complex idea that a meme can magically change the texture of reality, simply by appearing on a thread.

7 See Nagle, Angela: *Kill All Normies: Online Culture Wars from 4chan and Tumblr to Trump and the Alt-Right*. UK: Zero Books, 2017.

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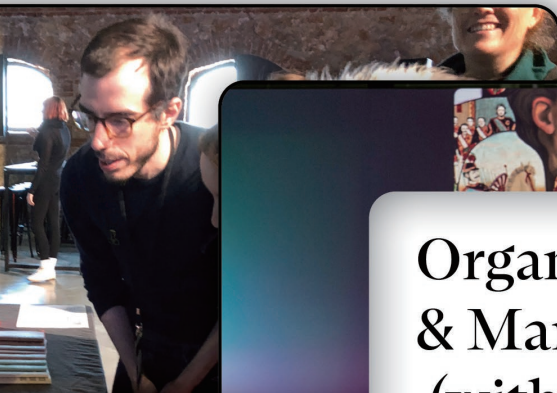
30 vendors
320 visitors

Matadero Madrid
Paseo de la Chopera, Madrid, Spain



Organized by Julián Pérez & Mario Santamaría (with the collaboration of Bani Brusadin)

As part of Tentacular Festival



Why did you choose this location?: We arrived late on a blind date with a monster in a winter garden.



Linz #2, Austria September 7, 2019



78.55%

21 vendors
500 visitors

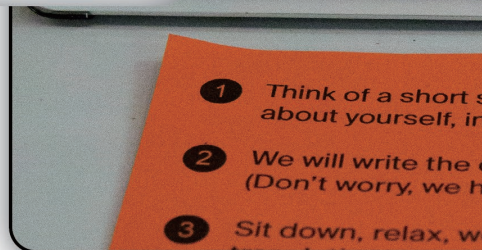
POSTCITY

Bahnhofplatz 12, 4020 Linz, Austria

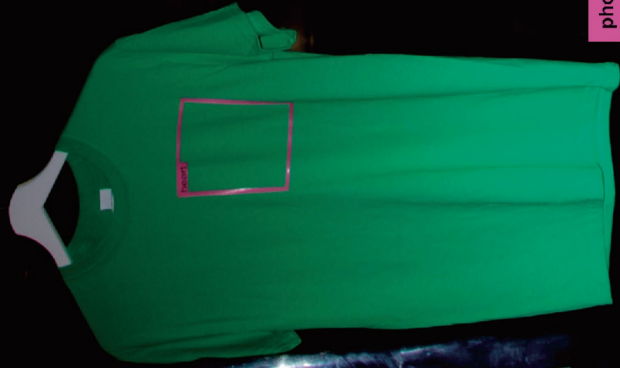


Why did you choose this location?: In the past years I have been part of several Yami-Ichis as vendor. These events always gave me the chance to meet in real life interesting artists, designers, hackers, robots, aliens with whom I've remained and I am still in contact with, but above all I was thrilled by the idea of having the chance of seeing and purchasing rare and often unique items.

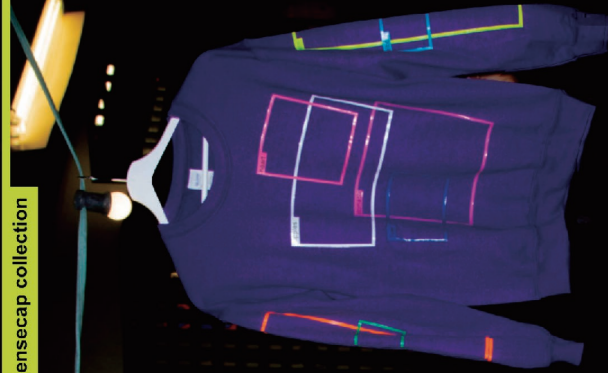
I see the Internet Yami-Ichi as an event-performance that perfectly deal with the topic of the digital and media art market, and exactly for this reason I found interesting the idea of bringing such a black market (again) in an environment like Ars Electronica Festival where topics such as the media art market are openly discussed.



densecap collection



densecap collection



phonytails phone cover



adope collection

webcamcookie webcam stickers



superinterneto shirt



agonia shirt



agonia shirt

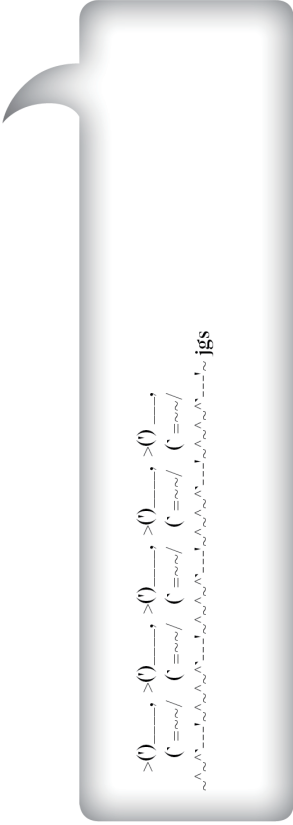




Clusterduck Such Bazaar

<https://bazaar.clusterduck.space>

Such Bazaar is a digital emporium curated by the international transmedia collective Clusterduck, displaying original creations from all over the web: little gems and hidden treasures, brought to you from the remotest corners of the Internet.



My first connection to the Internet was in 1994

80.03%

Product name:

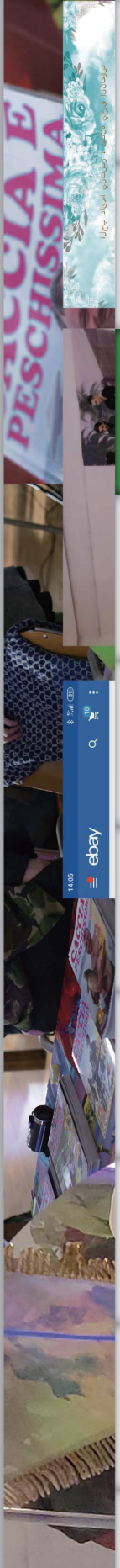
1. DENSECAP COLLECTION, 2. ADOPE COLLECTION,
3. WEBCAMCOOKIE, 4. PHONYTAIL, 5. SUPERINTERNETO,
6. AGONIA TEE

Product description:

1. DENSECAP COLLECTION: The Densecap Collection is computer vision applied to street style. Wear your colorful insides out with pride and smile, you're on CCTV!
2. ADOPE COLLECTION by Clusterduck: Heavy Metal Softwears 🍷💎💎💎 Music For Your Eyes.
3. WEBCAMCOOKIE: Removable sticker prophecies for your digital karma. Protect your privacy, cover your webcam with one of these removable stickers, and get inspired in front of your screen.
4. PHONYTAIL by Verygrata: Real hair smartphone cover ponytail accessory. "Hello? [fierce hair flip]"
6. AGONIA TEE by Luca Napoli: A t-shirt for us people living the dream.

Price:

- DENSECAP COLLECTION (69€) ADOPE COLLECTION (50€) WEBCAMCOOKIE (2€)
 PHONYTAIL (20€) SUPERINTERNETO (10€) AGONIA TEE (20€)



2012

2013

2014

2015

2016

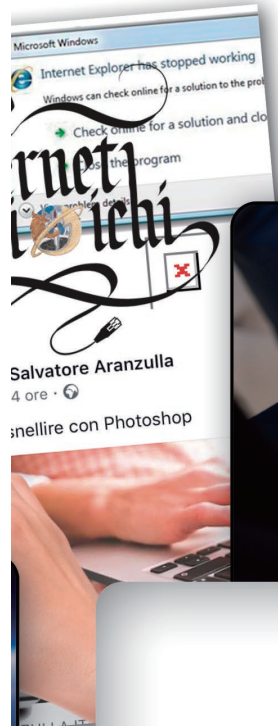
2017

2018

2019

2020

2021



Bologna,
Italy
November 9, 2019





22 vendors
200 visitors

DAS - Dispositivo Arti Sperimentali

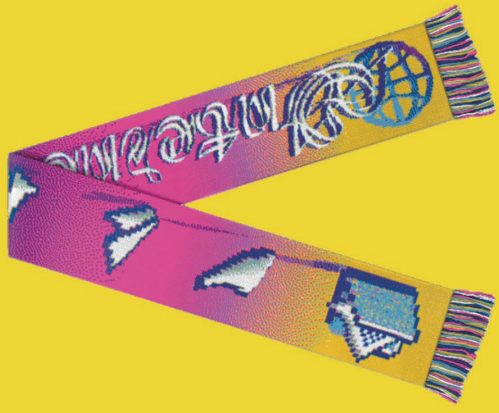
Via del Porto 11/2, 40121, Bologna, Italy





homohomeware

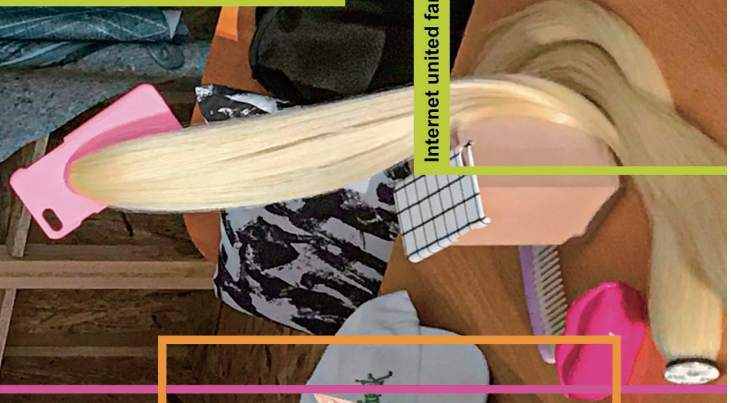
Internet united fan scarf



Internet united fan scarf



phonytails phone cover

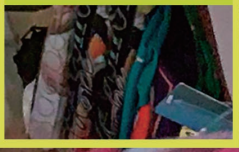


agonia shirt



densecap collection

adope collection



It's Not a Match lighters



Internet Yami-Ichi Basel 2019



The Internet Yami-Ichi





Basel #3, Switzerland September 21, 2019



82.24%

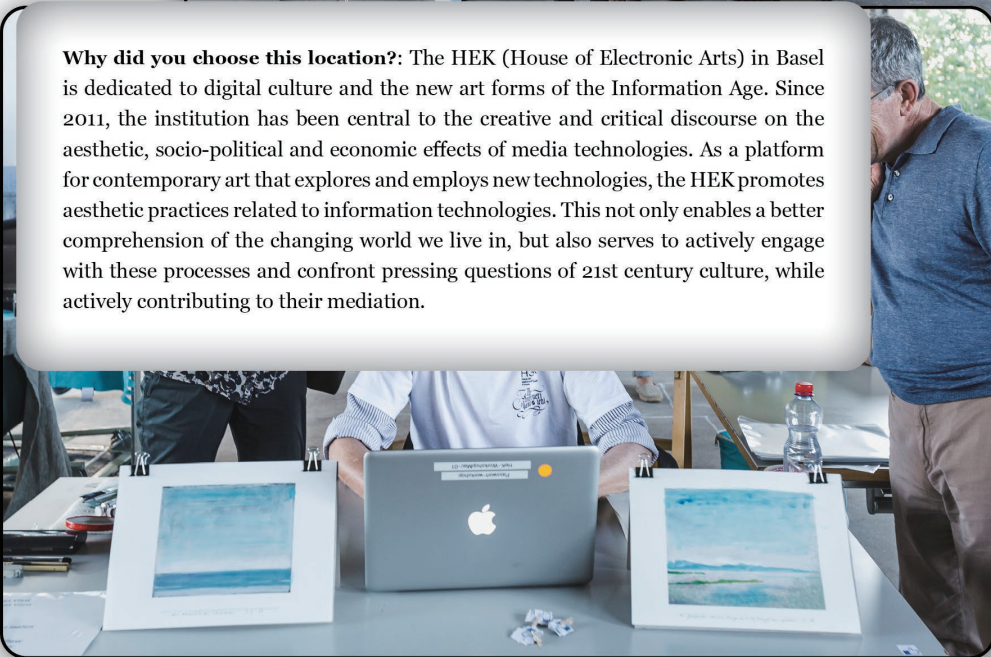
13 vendors
150 visitors

HEK (House of Electronic Arts) in Basel

Freilager-Platz 9, CH-4142 Münchensteiin / Basel



Why did you choose this location?: The HEK (House of Electronic Arts) in Basel is dedicated to digital culture and the new art forms of the Information Age. Since 2011, the institution has been central to the creative and critical discourse on the aesthetic, socio-political and economic effects of media technologies. As a platform for contemporary art that explores and employs new technologies, the HEK promotes aesthetic practices related to information technologies. This not only enables a better comprehension of the changing world we live in, but also serves to actively engage with these processes and confront pressing questions of 21st century culture, while actively contributing to their mediation.





Organized by HEK (House of Electronic Arts) in Basel

As part of Oslo Night - Cultural Festival

What made you to participate the event?: With the Yami-Ichi, we wanted to create a meeting place for the Swiss DIY scene and bring it into contact with a broad audience. Visitors were invited to browse through inspiring offers around the internet face-to-face. The providers were Maker and Fab Labs from all over Switzerland, artists, researchers and anyone who wanted to offer fun, conceptual, critical, useless or even practical products and services around the internet.

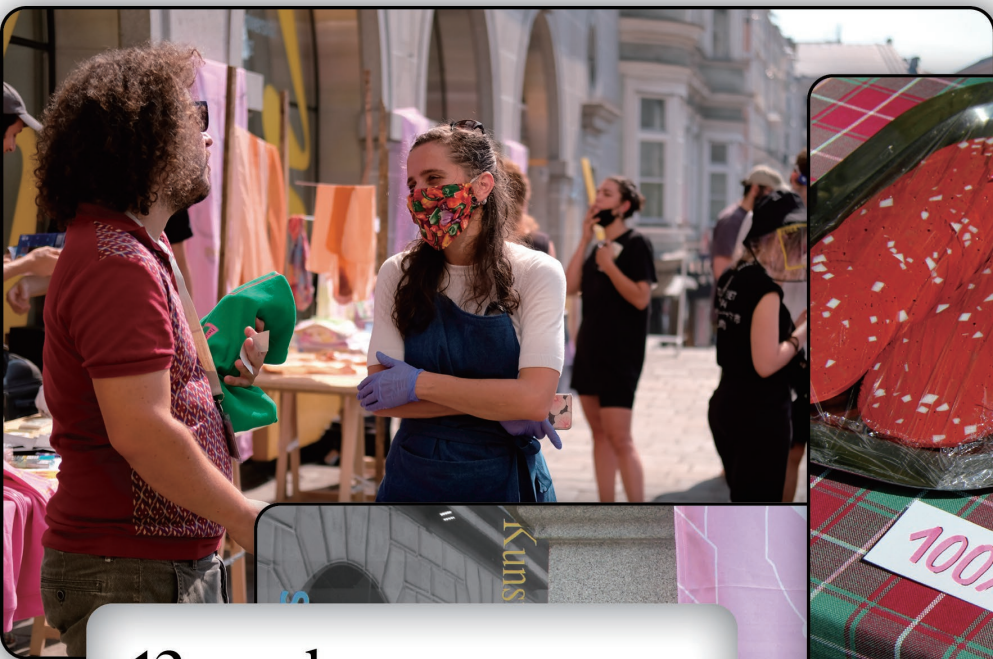
In recent years, the concept of the museum as a third place has become established in the discourse on cultural mediation. This invites the community (both local and national) not only to be a guest in the museum, but also to be actively involved in shaping it. The Internet Yami-Ichi is a wonderful example of such an understanding of the museum as a third place. The visitor experience here is not just the usual one of "takeout" but of "bring in". Through the Open Call in advance, everyone is addressed to actively participate.

What was your impression of the event?: Here is a blog post on the event (in German): https://share.hek.ch/de/internet-yami-ichi-basel-2019-der-flohmarkt-fuer-internetartige-dinge-throwback/?_sft_category=medienkultur



Linz #3, Austria September 12, 2020





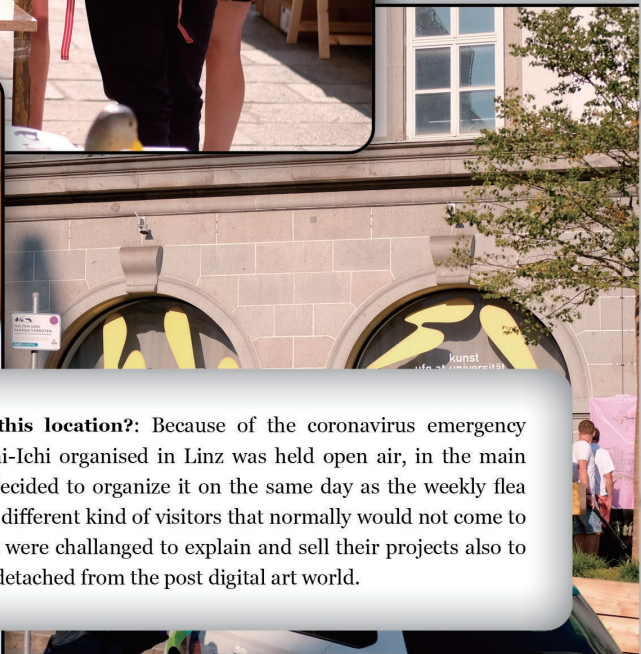
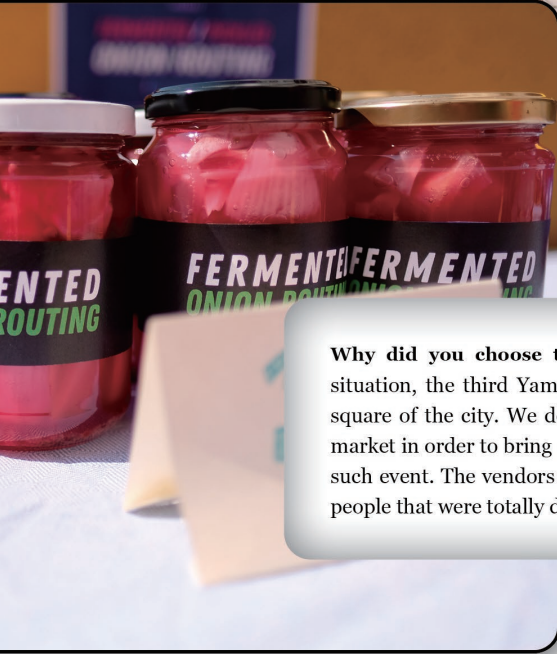
12 vendors
300 visitors

Kunstuniversität Linz
Hauptplatz 6, 4020, Linz, Austria



Organized by S()fia Braga

As part of Ars Electronica Festival

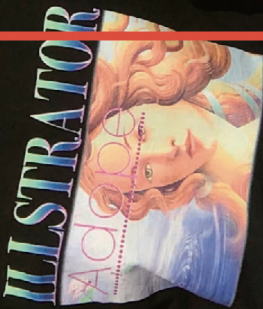


Why did you choose this location?: Because of the coronavirus emergency situation, the third Yami-Ichi organised in Linz was held open air, in the main square of the city. We decided to organize it on the same day as the weekly flea market in order to bring different kind of visitors that normally would not come to such event. The vendors were challenged to explain and sell their projects also to people that were totally detached from the post digital art world.

Skip Ad Patch

Skip Ad ▶

adobe collection



Skip Ad Patch

webcamcookie webcam stickers



It's Not a Match lighters



adobe collection



More pics ?

More pics ?

More pics ?

More pics ?

I want you to bite me
I have to bite you
to stop me from
forgetting your name







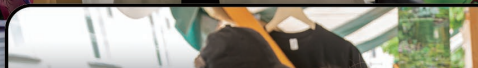
Ljubljana, Slovenia May 22, 2021





33 vendors
1000 visitors

The Ljubljana Central Market
Adamič-Lundrovo nabrežje, Ljubljana, Slovenia





Photos: Domen Pal/Aksioma



What was your impression of the event?: Despite the epidemiological situation at the time, we were really satisfied with how the fair took place. The location was perfect to hang out with the vendors, to meet people and for reaching a wider audience. We had a chance to talk about the Internet with visitors from various backgrounds, elderly people who went to the market, and even with a very special guest, an ostrich.