The Good, the Bad, and the Grumpy: Online Cat Pictures as Design Enigma in Digital Media

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Abstract

From feline celebrities to viral videos, online cat pictures as a twenty-first century populous digital genre have surmounted a vacantness from research interest insofar as to represent an undervalued digital phenomenon which this paper seeks to investigate from a digital philosophical perspective that defines the genre as to what Braden terms as 'the Internet and cat videos by extension became this sort of de facto, virtual cat park.' (Brooks, 2020) While there has been an evidential lack of interest into online cat pictures as a serious mode of investigation within an academic context, the discussions throughout will congeal three central themes that define first, that online cat pictures are a significant internet genre; second, that online cat pictures are an embodiment of kitsch as a social idiom; and thirdly, that design facilitates the impact of this genre through an embeddedness of human fascination to the aesthetic proliferation of feline habitual observation and mischief

Keywords: Internet cats, Metamodernism, digital media, design

Why do we love online cat pictures and videos? This question underpins a fundamental mainstay of contemporary internet culture which has over the past thirty years, and moreso since the 2010s, established a populous genre intertwined between cat-lovers, purveyors of internet memes from the perspective of a 'cultural transmission of ideas' (Sewell, p.2) and those who are entertained by what Jermaine Clement from Flight of the Concordes prescribes as 'the world needs stupid shit.' (Dempsey, 2020) Yet within these three factors, one might argue therein lies an under researched, and from this an undervalued area which has had little in the way of serious academic enquiry applied to the the rise, influence, and propagation of cat pictures and cat videos created with, file shared within and distributed through the internet. Given this, one key factor which this paper seeks to address is to understand what the fascination is with the digital cat genre expanding into a broader context of mapping the trajectory of such which draws conclusion into an ongoing conversation to be addressed in future papers. In doing so, this paper will consider such an introduction as a starting point to ascertain the virtues of feline popularity within the framework of an intricate and complicated digital aesthetic convergence which has transpired from quirky discourse to a cult online entertainment behemoth described by the New York Times as 'the essential building block of the internet.' (Willis, 2015)

From an historical sense, the first noted viral cat video appeared in 2006 on YouTube titled *Puppy vs Cat* (2006) which has since been considered as the founding artefact of the contemporary internet cat video genre. Despite other instances of online cat images predating

this well into the early 1990s, what defines *Puppy vs Cat* as an inter-contextual position that up until 2006, the idea of an internet cat video genre was not yet a part of popular gigo-culture in the way that it is now, draws parallels to the audiences by whom these images and videos are created for in ways that tells us more about the audience of cat pictures than it does to the images themselves. As early as 1870, British photographer 'Harry Pointer and his *carte de visites* featuring cats with amusing captions' (Turner, 2010) proliferated a cat-image culture that was not unlike the same kinds of communities who made *Puppy vs Cat* viral, that in turn, isolate a trait which has only now been given the tools and availability of instantaneous digital gratification where the similarities between cat audiences of 1870 and 2006 share a commonality steeped in an obtuse fascination not found in any other association of animals in an online context.

Figure 1. 'Happy Cat: I Can Has Cheezbuger?'(2007)

At its embryonic birthplace, the humble beginnings was positioned into a smaller niche end of the internet, delegated to amateur cat lover communities and random cat aesthetic repositories on a much smaller scale. This early proto period for the genre was kept in check by the inability of mass social gigo-platforms prior to the age of social media which, after its proliferation allowed a greater mass market to have the means to access, upload, and distribute cat media at a viral operative first made possible by YouTube and Flickr. Supplementing these was foundational websites such as the blog 'I Can Has Cheeseburger' who pioneered the mythology of *LOLCats* and, in particular, the *Happy Cat* (2007) memes, which allowed users to upload pictures of cats and create rudimentary memes, understood in the Dawkin's sense, which then were ranked and rated by members thus contributing to the viral iteration of cat memes that, in 2015, contributed to a wider examination by CNN who estimated 6.5 billion cat images were then in current online circulation.

Yet this viralism on first glance may seem to be astonishing given the simplistic nature of the humble cat picture which up until the age of the internet was not necessarily thought of as a

global aesthetic mega-genre. However, through an historical glance, this paper suggests that the reason behind such popularity has an influence from Western society's love of banality, kitsch, and bad taste more so than it does for the propagation of feline hierarchy. As our desire to revel in bad taste has been a remarkably long and colourful visual history throughout human society since at least the documented late Roman period where the appeal of common tongue and converse vulgarity enjoyed by the wealthy and the powerful exploited stylised pornographic art adorned in private banquet halls depicting a variety of debauched human and animal encounters, interconnected with absurd symbolism associated with the more subdued sediments of mnemonic traditions commonly known as the Art of Memory, our ongoing interest into animal kitsch aesthetics has undergone a cyclical journey throughout the centuries to arrive at a place where the internet acts as a treasure trove for high and lowbrow images so much so that one might argue that pervaying 'stupid shit' (Dempsey) is an intrinsic human modality which not only finds immediacy within an entertainment value but also a deeper reflection of human society which speaks to that of engaging primal voyeurism at the proximity of boredom within our reach of cultural engagement. 'Yet one thing that remains the same is humans' desire to connect with one another and create a shared culture.' (Aslan, 2018)

Subsequently, in more recent times, the appeal of vulgarity and kitsch from the seventeen hundreds onwards cemented an evolution of gentiled genres in cultural aesthetics that reflect an adornment of nature and animals with a hierarchy of what became known as 'dog people' and 'cat people'. In this hierarchy as explicated through Western art, images of dogs were depicted as the stoic, loyal companion to human company whereas cats were depicted as either decoratively 'cute' or 'sullen, regal, dominant, engaging, selfish, spoiled and expressive, among other traits' (Alexander, 2011) where in comparison to online culture, these 'qualities [are] much more likely to be associated with 'people on the internet'. (Alexander, 2011) Notwithstanding, the worshipping of the domestic cat throughout Egyptian times established the legacy of feline representations to that of an independent entity controlled by no other, contrasted with dogs being of service to humans as a means of security and tasked usability. 'Images of dogs are much, much rarer, and are certainly not as widely celebrated.' (Alexander, 2011) Could it be that from this point forward that the hierarchy of cat pictures as an enigma is indeed a throwback to our ancient times where cats were considered interesting only because of their inability to be controlled and thus, to be feared or in reverse, illicit to our preoccupation with selfish creatures as a form of amusement and entertainment which ended up as internet humour?

As 'some of the most popular Internet memes are related to cats' (Alexander), a consideration for understanding the popularity of cat pictures rests in the proliferation of memes as the most common and popular forms of cat pictures which have surmounted a digital culture prescribed as a type of 'multimodal grammar.' (Aslan, 2018) Expanding on LOLCats, cat pictures are described by Willis as 'that essential building block of the Internet' (Willis, 2014) insofar as it's difficult to imagine the internet without viral picture and videos of cats but at a more complex level, what emerges in this instance is a broader and intrinsic context located in what determines internet virality. For example, Grumpy Cat - whose actual name was 'Tardar Sauce' - became the most recognisable and populous cat of the internet during the 2010s simply because of the proliferation of her portrait via memes that arguably

accentuated an aesthetic of comical disgruntledness desired through the internet's love of visual cynicalism. Like other cat internet celebrities and phenomenons such as Lil Bub, Cats that Look Like Hitler, Every Time You Masterbate… God Kills a Kitten, Brussels Lockdown Cat, Colonel Mew, Longcat, Venus the Two-Faced Cat, Hamilton the Hipster Cat, Bongo Cat, Pusheen, and PeePee the Cat to name a few, the proliferation of cat celebrities based on actual and digitally created animals all have similar traits to the Grumpy Cat phenomenon which are pushed to social media distribution in order to maximise a wider audience in step with the virtues of genre cults. We can pinpoint social websites as the main driver of this cat celebrity phenomenon by examining the rise of Lil Bub for example, 'one of the original internet cat sensations, [who] rose to fame in 2012 after she appeared on the front page of Reddit' (Johnson, 2019) who at the peak of her fame had '2.3 million followers on her official instagram page.' (Johnson)
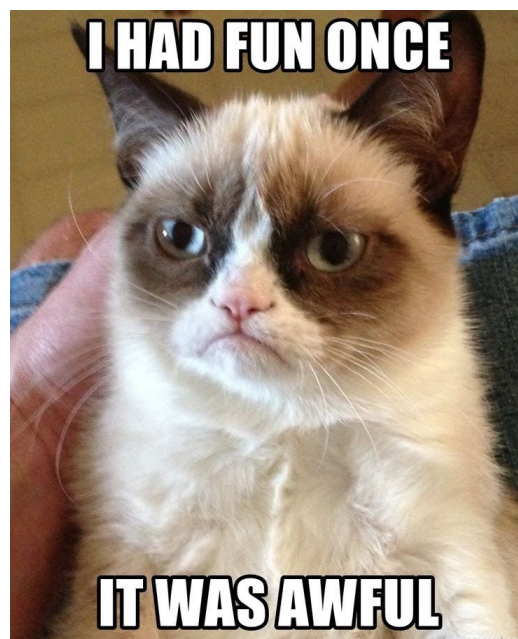

Figure. 2 'I Had Fun Once, it was Awful' (2012)

As the dark irony of very late Postmodernism suggests, one might argue that cat celebrities manifested through memes are efacements of a Postmodern elk reinterpreted through a Metamodernist troupe yet it is by this very iteration that they also become Metamodernist from their outright condition brought about by a Postmodern disorder of irony delegated by Relativism in ways that the contemporary version oscillates between an independently operating duality of the centrality of Post-postmodernism in its earlier roots laid through foundation during a late Postmodern decline. As the short lived Post-postmoderns schema gave way to social media and the rise of Metamodernism, this 'in-between' bridge between Postmodernism and Metamodernism's greatest tool was by default the proliferation of online memes grafted in the lead up to dramatic social shifts incurred by the popularity of social media that took viral cat pictures and videos and changed the way we as a global society interacted with them inasmuch as it also galvanised internet humour as a cornerstone for contemporary culture, situated as a merger between ironic presence, cynicism and distrust, and the rapid mass-celebration of stupidity now positioned as a mainstream necessity of social communication so far as it involves the concept of mapping human relevances of

stupidity onto non-human interactions to what George argues as 'project[ing] emotions onto things that aren't humans to try to understand them. That's something we do a lot when we are watching cat videos.' (George, 2015)

Figure 3. 'Woman Yelling at a Cat' (2019)

A morally complex example of cat memes is located in the viral *Woman Yelling at a Cat* (2019) meme 'which its origins from a 2011 episode of *The Real Housewives of Beverly Hills*' (Mitchel, 2019) depict an actual altercation of a woman claiming domestic abuse from her then husband who later committed suicide, paired with a completely separate image of Smudge the Cat juxtaposed from another popular meme 'He no like vegetals' (2018) which first appeared together on a tweet by user @MISSINGGIRL with the title 'These photos together is making me lose it' (@Missinggirl, 2019). Despite the comical intent, this paper questions in a broader sense how can a meme be annointed as funny and, in addition, be made viral through celebration of the meme when the source of the image is widely known to depict a woman in a moment of actual trauma and also associated with a real suicide yet, when ignored in favour of humour without moral judgement, such narratives are either completely ignored by internet users or even worse, are dismissed for the sake of internet humour, arguably marking the point when cat memes pathway a darker societal trait not unlike the actualities of online sociopathy and thus play out a part in becoming equally dismissive of empathetic responcibility from users and audiences alike.

From a critical and structural point of view, if we were to consider this as both ironic *and* cynical, that is to say, a *condition* of late Postmodernism *and* Metamodernism then it becomes clear that a starting point in determining the cultural immediacy of cat memes and, indeed, the perspective that 'the cultures of the internet lend themselves much more naturally to the traits associated with 'cat people' (Alexander), the premise of such invites a reasoning to articulate the genre as to be considered as its own space within the internet that is very much unlike other similar aesthetics such as, for example, online racoon pictures or elephant pictures or even bears or goldfish images. While there is a case, for example, to suggest that cats are more interesting to online audiences than, say, a goldfish simply because cats are seen as selfish and therefore, more entertaining than a goldfish, therein raises a question that we as a society are gratuitously welcoming to the voyeurism of bad behaviour directed at other people and thus, less inclined to celebrate the less diabolical intents of, say, a picture of a racoon simply because the racoon does not share a domesticated mythology to humans in the same way that cats have endured throughout their historical legacy in human society even

though there is, fundamentally, little difference between a cat and a racoon or even that of a cat and a goldfish on a macro level when placed into a theoretical state whether this be through the lens of Postmodernism or Metamodernism. Moreso, if operative Postmodern thought, taken in the sense of 'being of' Postmodernism in the now as opposed to 'belonging to' Postmodernism in the past, affords a transfixanimity towards cat images, that is to say, teased from the pillars of Postmodernism within its historical timeline as opposed to being Postmodernist-like in the present, which are two vastly different approaches to aesthetic analysis, which embodies the online cat aesthetic truism undermined by its whole whereby we see four sequential events occur that can only function within a Metamodernism space. The first is that we witness the cat picture as a cat picture in the same way as what Baudrilliard would prescribe the condition of an order simulation at the outset before its consideration of simulacra was approached; the second occurrence is that we graft our own aesthetic context to the image in determining if we 'like' the image or not; the third occurrence is placing the subject into the wider genre of internet cat pictures which holds the weight of every other cat image we either know or have seen before; and the fourth and final stage is what happens to this image at a macro level once the image achieves a sense of viraliability. At the fourth stage, the originality of the image ceases to exist in a multi-copied form to what Postmodernism considers to be of simulacre but where the Relativism of the image breaks down into an absolute of Metamodernism is in the way the multiplicity of the image also ceases to exist once the subject goes viral and loses its contextualisation to be merged into something else, such as, for example, the 'Woman Yelling at a Cat' meme. What we see here is a firm separation of how cat images can start out being Postmodern but once virality changes the subject's affect, Metamodernism is the only form that the subject can accept due to the inability of Relativism's consideration for the defuncting of analysis at a viral stage - that is to say, the difference between a multi-copied image and a viral image is that the copied image, even at a Benjamin prescription, can proliferate itself from one copy to the other because the context of the copied image will remain closely aligned to itself through iterations and relations that progresses to something completely different over time but in comparison, a virality occurs so rampantly that the context of the copied image is magnified at a scale so vast that no contextual anchorage is possible to maintain within the image due to the mass proliferation of mis-contextualisation, only limited by the availability of online distribution means and transaction not necessarily the former of a slower and therefore more narrowed trajectory isolated by a pre-internet medium. In doing so, this paper considers online cat images in terms of their subject as being 'of' Postmodernism and Metamodernism taken as that the vast trove of online cat subjects will never achieve virality and therefore only be able to experience an aesthetic of a Postmodern form yet once virality takes a hold then Metamodernism provides aesthetic sanctuary in its structuralism that online cat images need to sustain rigour once redistributed as a meme.

If we return to the Grumpy Cat memes, the animal's aesthetic structuralism plays out a much different architecture for the subject due to the weighted multiplicity of her online agency once the copy of a copy premise is abandoned and re-interconnected with other 'memes of memes' thus disrupting the context to such an extent that all meaning in the original context of a copied image is lost due to the weighted burden of gigo-scale distribution. The same can be said of the context behind the traumatised women in *The Real Housewives of Beverly Hills* image that, for said reasons, has dislocated from any of its contextual grounding whatsoever by gigo-scale multiplicity. This of course raises the question about originality which has

definitely not been of consideration in a Postmodern context but in such a rampant and mass repeated phenomenon achieves a different kind of aesthetic anointment where even the multiplicity of the image fractures to cease any multi-contextual boundaries for the subject, questioning the fact that if this rampant copying and application of different localised meanings destroy components of the subject within the process of multiplicity. This raises a point of view to consider that once a subject has been transformed so many times and in so many variants of times then is the subject tasked with an impossible aim of *actually* existing in the first place *if* the subject has no interconnectivity at all apart from a bridge between what we are familiar with and what we choose to recall based on if we 'agree' with the image.

Further, as the 2010s built an online culture hallmarked with the metrics of approving or disapproving items within digital media - tweets, images, videos, posts - through two systems, one being a hybrid rewards currency and the other a shunning punishment system in order to police the first with accountable metrics of likes and dislikes, friended and defriended, agree or disagree, follow and unfollow, and user review, self-appointed critique auspiced under the freedom of unedited and unverified comments inadvertently controlled by herd moderation of both celebration and condemnation. So with this in mind, once cat images and videos took their place in an aesthetic mega-genre, the vacuum of this user's court also has the power to change the subject of its copied image and even disable it all together by establishing an online cabal of internet ethics construed to its demographic's politicalisation, completely independent from governments, corporations, and the military to what Hari Kunzru argued in 'that the rise of the internet has made Postmodernism useless not by contradicting it, but by making its precepts conventional.' (Kunzrun, Schrek, 2011) If we take Kunzru's position and apply this to cat pictures, there is a lot at stake for Postmodernism being the advocate for a Relativist analysis of an entity that stops in its position to be Postmodern when Postmodernism as an 'avant-garde theory' (Schrek) can't function in an environment where the internet exists simply because its job as a disruptive analysis through Relativism is defunct as a cultural presence when it was never designed to consider gigo-sized disruption on the scale of what the internet affords, even despite Baudrillard's investigations into signs through a proliferation of mass application - or in other terms, the internet is just too big for Postmodernism unlike Metamodernism, which in its current oscillation is designed and manufactured to carry the weight of the subject from the internet and not therefore confined to the limitations of scale when both a Relativism and an absolute 'iteration of things', as not unlike the 'internet of things', provides a perfectly operable cultural theory by which interprets digital aesthetics from the 2010s onwards.

So now that we have defined online cat images and videos as being of Postmodernism *and* Metamodernism which is quite unlike previous aesthetic instances such as, for example, Barbara Krugger's *I Shop Therefore I Am* (1987) or Damian Hirt's *The Physical Impossibility of Death in the Mind of Someone Living* (1991) or even Jeff Koons *Three Ball Total Equilibrium Tank* (1983) which were all quintessential - and quite important and significant - Postmodernist works are now unable to situate themselves into a Metamodernism framework after the fact because they were never conceptually able to communicate outside of a Relativistic irony, our humble online cat image and video subjects have a trick up their sleeve so to speak whereby these said masterpieces of contemporary art do not. If we, dare I say,

compare *I Shop Therefore I am* with *Woman Yelling at a Cat,* or likewise, *Three Ball Total Equilibrium Tank* with arguably the first Grumpy Cat meme *I Had Fun Once, it was Awful* (2012), the memes are able to hold themselves in both Postmodernist and Metamodernist territories because they essentially have never existed outside of the internet made with, by, and for the internet. If, say, we printed a post of *I Had Fun Once, it Was Awful,* and hung the image on a gallery wall, it has an ability then to be Postmodern because the image in this location is critiquing the internet in the same way as *Three Ball Total Equilibrium Tank* critiqued through Postmodernism. Yet place *I Had Fun Once, it Was Awful* back into the internet at the same time as an image of *Three Ball Total Equilibrium Tank* and the later ceases to be anything more than an image of an artwork as opposed to Grumpy Cat holding its subject in tandem with Metamodernism, thus being able to exist in both a physical and digital aesthetic. Likewise, *The Physical Impossibility of Death in the Mind of Someone Living* would suffer the same instance as *I Shop Therefore I Am* which is quite surprising in that Krugger's work has all of the same characteristics of an online meme whereby the artist uses a slogan to change the context of the image but where it fails to become a part of the internet and moreso, Metamodernism, is in its inability to be socially intercontextual as located in the agency of memes. If we place the Krugger image online, its logic can't be deconstructed in the same way as the Grumpy Cat meme can because the tradition of the Grumpy Cat image through its vitality has an ability to be redistributed with a completely different contextualism as it is not tethered to a Relativist analysis of an absolute singularity whereby the Grumpy Cat memes exist because they are randomly redistributed with completely different meanings and values governed by the way and intent that they were created. In essence, a cat picture on the internet once it enters meme territory holds its purpose for mass redistribution and multiplicity for mass audiences which Krugger's work was never intended to be and, moreover, is not able to accomodate because it doesn't know how to function conceptually beyond its own aesthetic singularity. This is not to say, though, that the said examples of artworks are somehow inferior to cat memes as the artworks are, in their own right, undisputed masterpieces of the Postmodern era. Yet, if we can learn anything from this instance, it is such that the gigo-scaled weight of online cat subjects are much more pliable and inter-adaptive than their Postmodern formers to such an extent that aesthetic multiplicity has an important function to play when considering how we engage with online cat subjects governed by how these subjects allow us to become part of the aesthetic through democratisation which was, prior to the social internet, removed entirely from a participatory availability that, in doing so, gave internet audiences the ability to be within the aesthetic itself rather than being an observer of it from the outside as found in Postmodern art and the pre-social-internet eras. That said, while this provides a cultural theory perspective in the way we might ought to think about the genre's affect and also, condition from Postmodernism and Metamodernism, the third and final perspective concerns itself with how such a genre reflects on our relationship with cats through the image as a design enigma within digital media.

As a means to come to terms with design in this capacity, a more meaningful approach that offers a way to understand human needs for animal companionship rests in how this emotion is manifested within the subject and, in turn, how the subject then locates itself in what we've already established as within the experiences of a social internet - which of course distances itself from a pre-social internet as two completely different ways to think about how to define and interact with the digital cat genre. As we have discussed prior with regards to *Puppy vs Cat*, the fact that at the time of this paper's publication, sixteen million YouTube users

proliferated the video into a varial phenomenon hence paving the way for internet cat celebrities like Grumpy Cat, for example, to gain traction as an online superstar attests to the fact that if it was not for our pre-existing fascination with cats then this video would not have achieved such high variability and subsequently provided to be a significant artefact which began an online genre. So what exactly did *Puppy vs Cat* have within its subject that made it so popular in the first place given that one quality we have already identified is our love for banal kitsch?

It remains to be seen if this factor is attested simply because we like watching video of cats as an entertainment platform or if there is a deeper connectivity between how digital media has allowed to us to interact and distribute images but, if we consider both as important keystones towards the proliferation of the genre it would not matter in what way the technology surmounted our engagement with the subject because our fascination with cats predates the internet and digital ways to represent such an interest. Yet, if we consider design as a primary method by which to access and interact with cat subjects, the way in which design itself allows our accessibility to flourish enables design itself to be responsible for our online depictions of cats supported by what depictions are upheld within the subject and how these images can function within a global marketplace. For example, as UX Design plays out a significant role in the determination of the subject, the method by that which a visitor to a YouTube page interacts with the subject from a technical point of view is firstly reflected in the continuity by what the audience is afforded in design tools to develop their experience of the subject and afterwards, the ways by how this world-building was enhanced to enable such an experience in the first place. This opens up two distinct methods of design at two independent and differentiated structuralisms in what is contained within the cat picture or video itself and secondly, how this artefact is placed into distribution to allow us to experience its agency that ultimately impacts on the way that we would experience the image, whether this be through the means of locating the subject, the trinkets around the subject once found such as the design of the webpage or the housing of the artefact, or even the social interactive tools which contextualise the subject by way of comments, interactive controls such as sharing or modification, and the ability to contextualise the subject through re-editing.

It would be cumbersome and somewhat limited, though, in this regards to consider design as merely an aesthetic processing system nor would it be advantageous to remedy design as the overarching medicine of images in terms of what governs the most efficient and comforting emotive visual experiences of online engagement, thought of as a cumulative singularity that often bestows what design is or isn't anointed by from the general public as this would inadvertently deny design itself a fortitude of anything beyond a definition of mechanical methodology which, in this instance, denies the more intrinsic fundamentals akin to the types of images of cats that we experience online. As such, this paper will consider design much more than just a process-orientation and, in turn, open up to the idea that design within the image is just as important as what we bring to the subject from witnessing the image in the first place. Further, the interconnectivity of design affording to what we bring to the image suggests a more personal explanation of why we gravitate towards cat pictures because of our pre-existing affection towards cats that is none the more prevalent than the position epitomised that 'when Australia announced a plan in 2015 to cull 2 million feral cats, the

singer Morrissey declared them "2 million smaller versions of Cecil the lion."' (Peterson, 2016).

After what is commonly agreed on that the domestic cat can be predated to 'about 9,500 years ago, [when in Cyprus] a young wildcat was buried with a human' (Rathi, 2013), one might argue that what makes our affinity with cats so ingrained in our screen habits is the cultural affinity we inherit from the ways in which cats have been at the forefront of our domestic lives. Cats give us personal love and affection as much as they also enact defiance, bastardry and disobedience yet are independent enough to make us want to love them back inasmuch currency as they command in return. So from a design perspective, a cat picture or video has enough pre-existing attention en masse at a primal level from this fascination of cats we often experience, firmly embedded at an emotional level within our human ancestry to facilitate an entire design experience tapping into the closeness we might share with felines in a way that amplifies design from a 'system' to an integrated 'feeling' brought about by the subject through design. If design can facilitate a connectivity based on the mustering of what we bring to the subject in terms of pictorial aspects structured together from and by the subject, cat pictures can then affirm an enigma through design if we understand that the said emotions allow us to be drawn to cat pictures if our orientation has a disposition towards 'liking' cat pictures in the first place, mapped through design as the aesthetic cognitive mechanism akin to emotional adhesiveness overseen by our affinity within the genre. Design in this regards enables digital media invariable ways for us to develop interactive processes to connect our emotions through the subject but to also further enhance these instance into how we communicate at the macro level at a much wider and entrenched procedural way which has impacted on the demand generated by viral phenomenons that Grumpy Cat, LOL Cats, Lil Bub and others have gained universally to within a celebrity status.

By these examples discussed throughout, it becomes clear that as an introduction into the conversation regarding cat pictures, this paper has considered the question of 'why do we love online cat pictures and videos?' in three ways by visiting our love of binale kitsch, the proliferation of cat memes, and the idea that design has played out a fundamental role in growing an already behemoth genre from the proliferation of the social internet. In doing so, these kinds of instances open up additional opportunities for future discussions with regards to a better understanding of an under researched topic. While these three positions invite design processes to be considered as an enigma and a digital media presence as a facilitation of entertrenched ideas, what defines the genre is a rich and diverse proportion of the internet still yet uncharted that, over time, stands to benefit from a greater level of enquiry to better understand how the genre can be defined in an attempt to enrich the online communities who have made sustained contributions to the field in what is only now becoming clear as to the massive trove of cat pictures and videos stored and transitioned online. As this tradition is an ongoing work in progress, the legacy of the last 9500 years in art has changed the way we think about cats and the cultural effacements by which these bring forth into the uncharted territories of the social internet and beyond.

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