CRITICAL UPGRADE

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reality check for cyber utopias

On the other hand, "cyber utopias" are a paradigmatic location of construction for emancipatory hopes of our contemporaneity. It seems that this exact location of cyber utopias and the reflection on them answers radically to the challenges of the information societies of the immaterial labour. When contemporary theory describes a dominant hegemonic space of the social production, we consider new forms of sovereign power that are no longer guided by the clasical relations of the industrial production but a distributed (rhizomatic) networks of the post-fordian setup. Legal system of this sovereign power, that has become a dominant form of the social domination we call Empire, thus marking efficency of this new form of capitalism as well as heterogenous (combined, simultaneous forms of constitution of the political field, as well as heterogeny inherent to the intelectual labour as the dominant form of production). Postfordian capitalism (or the "communism of the capital" as Paolo Virno calls it) ows it's actual success and continuity to it's own ideology where reproduction of capitalism is not actually possible.

The title we have taken as a problem source for our symposium outlines at least two directions that seem important to us. The term "reality check", appropriated out of a clinical discourse, would like to show that it is not just about a "census" or a question of comparison between somewhat already thought out ideals or fantasies and unsavoury taste of the so-called reality. Even more so, the title "reality check" points out to a certain critical attitude regarding certain pathological deformations of the phenomena we are trying to describe. The dot.com mania crash on the stock exchange, that was allegedly limited strictly to the "emerging markets" has left a shadow of a doubt covering all the other aspects of use of the Net, disregarding if they are used in corporate, stateowned, activist or individual/personal purposes. This doubt, presenting Internet as a perfect mean of social control in the era of decentralisation is one of the topics in question, regarding the pathological character of the global conditions.

Each utopian aim has thus encountered a hopeless task to seek for forms of socialization that shall be able to induce transformation and avoid a snare of fantasy where something radical "outside" heterogenous, efficent production of the capital exists. In that sense "cyber utopias" do not represent a colonisation of the until now unconquered and free territories, bared of the capitalistic means of production, but not accepting the modalities of subjection of the modern societies – here and now. The fight against the empire is, before all a fight against the legal system of the sovereign power, by the one and only normative element or intuition left, one that transcends imperial forms of rule, being non pathological, free reproduction of life and an important possibility for a collective social action. "Cyber utopias" may become shibboleth of the life of the free immanence.

for editorial team: PETAR MILAT

Presence in the mediated environment of digital networks is probably one of the most complex phenomena of the new types of social interaction that have emerged in these environments. In the current phase of radical deployment (or penetration) of the internet, various attempts are made to come to terms with the social dynamics of networked communication spaces. It seems that traditional media theory is not able to contextualize these social dynamics, as it remains stuck on a meta-level discourse of media and power structures (Virilio), hyperreality (Baudrillard), or on a retrograde analysis of media structures deeply rooted in the functionality and structural characteristics of broadcast media (McLuhan).

Attempts to come to terms with networked communication environments from the field of social theory, are generally shallow ill informed about actual practices, and sometimes

Attempts to come to terms with networked communication environments from the field of social theory, are generally shallow, ill informed about actual practices, and sometimes to straightforwardly biased. Psychology does not contribute in any significant way to an understanding of these social dynamics either. The rather popular idea, for instance, that the screen is a projection screen for personal preoccupations, and that social relations that emerge through the interactions via networked media are mostly imaginary for lack of negative feedback or corrections, is deeply contentious. The idea that absence of corrective feedback stimulates the creation of fictitious relationships is an interesting one, but one that can apply equally well off-line as it can on-line. It illuminates certain patterns of human behavior, but it does not tell us much of what makes presence in the networks specific.

One of the greatest fallacies of current attempts to understand the social dynamics of networked media is the tendency to see these media as an extension of the broadcast media system. This idea has become more popular as the internet is extended with audio-visual elements. Interactive audio-visual structures, streaming media, downloadable sound and video, all contribute to the notion that the internet is the next evolution of broadcast media. But this vision applies only partially, and is driven primarily by vested interests of the media industry. It is often not reflected in how people actually use the net.

The predication of the conception of media on the broadcast model based on a division of roles of the active sender <> passive receiver / audience relationship, is the greatest barrier to understanding what goes down in a networked media environment. The networked environment should primarily be seen as a social space, in which active relationships are pursued and deployed. Activities that often seem completely useless, irrational, erratic, or even autistic. The active sender and the passive audience/ receiver, seem to have been replaced by a multitude of unguided transmission that seem to lack a designated receiver. Thus the net is seen as an irrelevant, chaotic, and useless infosphere, a waste of resources, a transitory phase of development that will soon be replaced by professional standards of quality, entertainment, information, mediaprofessionalism, and above all respect for the audience.

Let me be clear, I do not believe in this vision, and I am convinced that the net will not evolve into the ultimate entertainment and information medium. Instead it seems more likely that the seemingly unstructured mess of random transmissions will prevail.

< sovereign media or 'the joy of emptiness' >

Sovereign media are first of all media that simply exist for the sake of nothing else. Sovereign media produce signals with an origin/sender/author, but without a designated receiver. The term 'Sovereign Media' alludes to the notion of the sovereign as developed by Georges Bataille in The Accursed Share. As a media phenomenology it has first been identified by BILWET (a.k.a. ADILKNO - Foundation for the Advancement of Illegal Knowledge). For Bilwet the sovereign media are a bewildering new UTO - Unidentified Theoretical Object, which they study with great curiosity and leisurely pleasure.

Bilwet/Adilkno's early observations of this UTO indicate that, "the sovereign media (...) have cut all surviving imaginary ties with truth, reality and representation. They no longer concentrate on the wishes of a specific target group, as the 'inside' media still do. They have emancipated themselves from any potential audience, and thus they do not approach their audience as a mouldable market segment, but offer it the 'sovereign space' it deserves."

Riding on the waves of pure data-ecstasy, the sovereign mediators invite us 'to hop right onto the media bus' - the signal is there, you only have to pick it up! No more technical mystification, just pure enjoyment of the endless and multidimensional connections that are created between the liberated fragments of the universal media archive. Disconnected from the gravity of the professional, the

alternative, the artistic and the political media, the sovereign mediators and their accidental audience float through the boundless media space beyond meaning and intention.

Freed from the demands of usefulness, quality becomes an irrelevant criterion for these media signals. The signals exist, how they are interpreted, what the framework and the demands are that are projected upon them, is not a consideration in the process of their production. The signals can be beautiful and brilliantly clear, or amateurish and oblique. The traditional criteria of media professionalism have long been left behind in the universe of the sovereign media.

One of the most beautiful examples of a supremely sovereign media practice is the net.radio.night, a global micro jam in net.audio, regularly hosted by the xchange network. Typically for a net.radio.night a call is put out on the mailing list. inviting net.casters to join on irc and listen to a live stream originating from location one. Other locations listen and pick up the stream till someone announces on the irc channel that the live stream will move from its original location to theirs. The next stream is a remix of the original, some things added, others taken away. The process starts anew and the stream moves to the next location and the next re-mix. This process can go on for hours, and very soon the origin of any specific sound is lost. What the net.radio.night imprints on the participants is a strong feeling of being in the network, where the relationship between origin and destination has been dissolved. Also the traditional audience can tune in and listen, but is no consideration in the structure of the event.

A distinctive characteristic of sovereign media is their hybridity. Any medium can be combined with any medium. Sovereign media have a cross-media-platform-strategy, but this time not to reach a new audience, but simply to extend the media space. Examples are the Virtual Media Lab (media.live.nu), an intersection of all available media in Amsterdam, combining cable television with web casting, with radio, and even at times with satellite transmissions. Another interesting cross breed are automated media such as the Frequency Clock of radioqualia, or Remote TV of TwenFM, allowing automatic scheduling of live streams from the internet on local radio and cable TV infrastructures. Or the project Agent Radio of the Institute of Artificial Art in Amsterdam that automatically and randomly selects sounds sources from the Internet and schedules them in the ether.

All these media operate beyond the body count of viewer statistics

< phatic media >

In their final phase of evolution media become phatic. The term derives from linguistics. In linguistics phatic language relates to "speech used for social or emotive purposes rather than for communicating information". The typical, though admittedly somewhat stereotypical example, is the daily speech of house wives meeting every single day in the garden while hanging wash or taking care of domestic tasks. The exchanges of apparently meaningless phrases such as "how are you?", "How are your children doing in school?", etc.. communicate something beyond the semantics of the individual words.

An amazing image: A test channel of a satellite tv transmitter, operated by satellite tv amateurs - an international network. One central image surrounded by smaller screens. They show what looks to most of us "nothing". A small room, an attic, a technical workshop, equipment, somebody sitting around, no apparent communication. The image is, it does not speak. One of our civilization's most highly developed high-tech infrastructures, utilized to celebrate the joy of emptiness

This type of media appears to be completely useless within the traditional (broadcast) media scheme. It is a mistake to take this view for granted, however. There is indeed nothing banal about this media behavior. The media sphere is treated here as a new type of environment, 'in' which people create presences, but without a desire or aim to communicate a specific message.

In fact I understand this as a fundamental anthropological principle - a way of inhabiting a new environment, and one that is, after all, primarily a hostile environment for most of us.

(This is an excerpt of a longer text that is online at http://subsol.c3.hu. Text is based on talks given at Bannf Interactive Screen 0.0 and at net.congestion - int. festival of streaming media, Amsterdam.)

Eric Kluitenbe<u>r</u>g MEDIA WITHOUT ΑN AUDIENCE The life of the avant-gardes has become a virtual geography. Manifestoes invoking the arrival of new forms of immaterial, liquiescent subversion assume that after the stagnation of the conservative eighties, the previous movements of the left, including the radical avant-gardes, have dematerialized from the streets to the 'rhizomatic' universe of the net. Critical Art Ensemble have announced the disappearance of the visible power which was once incarnated in the body of the king or in the architecture of castles and parliament houses. Becoming liquid, power seeps through cyberspace, an elusive entity that nomadically wanders the globe. Vacated of the symbols and materiality of power, the streets are dead and not worth fighting for and defending – it is the control of information that has become the terrain of battle, and the name of resistance whispered in every enthusiastic ear is infowar, the appropriation of "data and/or means of communication." The net, in all its beauty and terror fulfills the promise of the radical impulses of earlier generations. The revolutionary vision lives, transfigured. As Eric Kluitenberg has said, "The strategies, the conceptual tools, the tactics of intervention in the new digital hypersphere are highly familiar. They draw on the legacy and experience of the avant-garde movements." The arsenal of the future is constructed out of the ruins of the past: Duchamp, Berlin Dada, Breton, the irreproachable Situationists. According to the new mythology, is not the form or the content or the ideology behind these gestures that has become obsolete, but only their geography - their location in physical space. But which gestures, which avant-garde?zt

The legal battle at the end of 1999 between the billion dollar toy dot.com eToys and the European art group etoy was one of the important events in the history of the Internet, since it was precisely the possible use, legality, and future direction of the net that were at stake. The facts of the case were that etoy had existed and had its domain name first; the demand by eToys that etoy change its domain on the grounds that the similarity of the names was confusing eToys' customers and hurting its business was ridiculous and the legal injunction it obtained against etoy was bordering on illegality. But the myth of this epic battle suffered from its own exaggerations. RTMark credited the virtual sit-ins against the eToys site and forms of counterpropaganda against eToys in the press with the eventual '70% decline in the value of eToys stock (this 70% decline happened at a time when many dot.coms were already experiencing a slump; the massive dot.com crash was looming only a few months away on the horizon). The Toywar site took all the credit and announced that "TOYWAR was the most expensive performance in art history: \$4.5 billion dollars." Reinhold Grether portrayed the war as "a conflict between two lifestyles, one consumerist, giving absolute priority to acquisition, in this case, a domain, and the other artistic, declaring the exhibition of complex social practices, rather than art objects, as the object of art." But was this a war between consumerism and the purity of anti-corporate art or a conflict between different types of consumerism? After all, as etoy has insisted over and again, "We are not anti-corporate. That's something people don't understand. We are an overdrive corporation with surreal goals. We sell nothing except ourselves. We don't promise any revenue, except excitement and maybe a little bit of confusion."

Etoy sells itself, it barters its image. As Geri Wittig remarked to etoy in an interview, the image is stylishly militaristic, it is dependent on wearing the same uniform, and looking like identical toy soldiers (or members of a gang) – this is why, as etoy confesses, there can be no women or blacks in the group: "it would destroy the concept.' The many support sites that sprang up during Toywar capitalized on this incredibly puerile image of warfare, an image capable of seducing only adolescent boys, even if its target audience

proved to be older. The Toywar UK site under the direction of 'Captain Smithers' launched its own internet offensive against eToys as a sign of support. The site featured e*bombs in the forms of alternative news service and mailing lists. "The e*bomb blast radius was global and it rendered eToys.com powerless. VIVA la e*bomb! Thousands of friendly fire e*bombs detonated, and no one hurt! Pure 21st century FIRE POWER!"

zThe image of war is sexy not just in the popular imaginary of television, but among the more refined tastes of the militant left and the radical art crowd. The indiscriminate forms of its rhetoric and gestures are legion, though the mask as a symbol of the terrorist or the guerilla stands out as one of the new trends of identification, from the multitude who gather in the street borrowing the checkered mask of a Palestinian holy war, to RTMark, who don the pantyhose of the bank robber in their videos, and Ricardo Dominguez who performs the story of electronic civil disobedience in an EZLN mask, as a gesture of identification with the cause of the Zapatistas. The Zapatistas say they use masks so that people won't be beguiled by their beauty but pay attention to the power of their words. But in this EDT performance, it is the power of the words that speak of the different form of struggle of the Zapatistas that is obscured as the audience identifies with the image of the mask. The identity of the mask is prefigured in advance by the associations it has in the contemporary stage of the media.

The media spectacle needs a boogey of opposition to the universal values of democracy and the right to consume without restraint, and after the collapse of the big other of 'Eastern Europe,' the image of a man dressed in black wearing a mask has now become the mass media's perfect fantasy, the face against which it can define its own values. Making a fetish of the image of the terrorist or guerilla has become both pious and stupid, even in the aestheticized form of the avant-gardes, as the theatricalization of a nameless revolution. The identification with the image of warfare was always the worst militant aspect of the avant-gardes. If the avant-gardes were a momentary instantiation of a great promise, speaking in a different language outside the banality of organized politics, they were simultaneously the ridiculous quarrels over names and concepts, vicious arguments about ideological correctness, exclusions of deviations, puerile antics, and the inflated machismo of warfare. The desire to proclaim the avant-garde an unfinished project that inevitably returns to fulfill a secret history preserves all these characteristics. It preserves the militarism inherent in the metaphor of the 'avant-garde' – the avant-garde as an elite group, organized by strict military discipline, going out first and paving the way for the attack. If this metaphor started out as a blank parody, it became real with the march of history. The avant-gardes became in their relations to each other and to the opponent they claimed to despise nothing more than the magical face of the double, the inverted mirror of totalitarianism. Drawing upon their strategies, conceptual tools, and tactics of intervention summons not the specter haunting a new epoch, but a corpse in absolute decomposition.

When the 'multitude' come together in a virtual-sit-in in opposition to eToys or any other website as a show of force against capitalism, they don't escape its dialectic. The form assumed by the association of individuals is based and mediated by the cause it is opposing, rather than on the desires of the participants and on their interest in each other. To subordinate the process of fusion to a negative cause does not construct a new form of collaboration, as much as it is a formal repetition of a cycle of enslavement and revenge. Opposition misses the mark, though it is very successful in the media. When tactical media seek to smash the code, to disrupt the seamless surface of digital mediation, of corporate power, of whatever abstract form their idea of opposition takes, they are determined by their enemy. The energy and source of their self-valuation derives from their act of negation.

Negation can be a source of exhilaration and an experience of increased power, as the limits imposed artificially on the self by the many forms of micro-oppressions are temporarily transcended, transgressed. But this is a potentially endless cycle of negation ad infinitum, unto death; the satisfaction of negation is only temporary, its hunger renewed again.

In a correspondence that was neither private nor public, Sebastian Luetgert wrote "it is the network - not empire - that is materializing before our very own eyes, and the multitudes are part of it. their only threat to the regimes of control is that they will be their mirror . . . the enemy of the network is not the activist, but the passivist. passivists don't surf: they have learned to wait, and they know that when crossing a desert there is no need for a powerbook, a gps phone or a press tent." But maybe this is a false dilemma, the swing of a pendulum across the clockface of dead time. The activist in its familiar militant pose is a creature that should be abandoned to a museum of relics - the activist determined by a war against an oppressive power, engaged in a fight which consumes all his energy in reverse, convinced of the absolute virtue of his cause and of the correctness of his theory. But invoking the passivist risks being construed for a celebration of the silent majority of consumers, secretly active in their absolute stasis.

There are forms of action that are neither activist nor passivist. Somewhere, where the location is unimportant, there's a group of people who started a club < social center is not the right word, but sometimes the search for names is also unimportant> not out of a desire to be in opposition to any of the dominant art or cultural institutions, but because they wanted to create a scene that did not yet exist. While inside, everyone uses a form invented currency. Some members of the group who are graphic designers make posters for restaurants and bars in town in exchange for free vouchers so they have places to take their friends. They don't occupy but evacuate the space of their club, inviting others to take temporary possession of it: artists, musicians, some local people from a half-way house for those considered mentally ill, even some political theorists and sociologists. They make a lot of actions, but when added together their sum is not activism. No theory is constructed, no manifesto written that proclaims this form of life as the model of the coming revolution. There is no gospel and no disciples. The institutionalized left might perhaps snicker at this flimsy example, concluding that it changes absolutely nothing, that it will not 'overthrow' capitalism (overthrow = desire to rule, to become master), that it doesn't conform to their vision of utopia (utopia = waiting until the conditions are ripe, negating the present in anticipation of a future whose past has already been glimpsed).

Zhivago once fled with his lover to the interminable snow plains across the barren landscape of revolutionary Russia. Reaching a place that most resembled the center of nowhere. they stopped. The Bolshevik police followed on their heels, moving at a different speed, chasing a desire that escaped their comprehension. They knocked at the door, asking, what is your agenda, what are you plotting against us, what do you plan to do here? Live, he answered, just live. If understood slowly, this is not the fatality of hopelessness or a sign of passive acquiescence in the face of an obscene demand. And if it is an insurrection, it is not the insurrection proclaimed loudly on the center stage of capital cities whose success is measured by how many times the police beats it to the ground. Knowing when to disappear, it does not ask to be represented. Although there are many who live it today, outside the speed of the media spectacle, their names would only be invoked in vain, as the idols of yet another manifesto thrown on the rubble-heap of history.

Duna Maver





(excerpt - longer version of this essay is online at http://www.dplanet.org/)

abinary newsletter 00000100 03

Saskia Sassen

The Topoi of E-Space PRIVATE AND PUBLIC CYBERSPACE



We need to retheorize electronic space and uncouple it analytically from the properties of the internet which have shaped our thinking about electronic space. We tend to think of this space as one that is characterized by distributed power, by the absence of hierarchy. The internet is probably the best known and most noted. Its particular attributes have engendered the notion of distributed power: decentralization, openness, possibility of expansion, no hierarchy, no center, no conditions for authoritarian or monopoly control.

Yet the networks are also making possible other forms of power. The financial markets, operating largely through private electronic networks, are a good instance of an alternative form of power. The three properties of electronic networks: speed, simultaneity, and interconnectivity have produced strikingly different outcomes in this case from those of the internet. These properties have made possible orders of magnitude and concentration far surpassing anything we had ever seen in financial markets. The consequence has been that the global capital market now has the power to discipline national governments, as became evident with the Mexico "crisis" of December 1994. We are seeing the formation of new power structures in electronic space, perhaps most clearly in the private networks of finance but also in other cases.

THE TOPOL OF E-SPACE: GLOBAL CITIES AND GLOBAL VALUE CHAINS

The vast new economic topography that is being implemented through electronic space is but one moment, one fragment, of an even vaster economic chain that is largely embedded in nonelectronic spaces. There is no fully virtualized firm and no fully digitalized industry. Even the most advanced information industries, such as finance, are installed only partly in electronic space. So are industries that produce digital products such as software. The growing digitalization of economic activities has not eliminated the need for major international business and financial centers and all the material resources they concentrate, from state-of-the-art telematic infrastructure to brain talent.

Nonetheless, telematics and globalization have emerged as fundamental forces reshaping the organization of economic space. This reshaping ranges from the spatial virtualization of a growing number of economic activities to the reconfiguration of the geography of the built environment for economic activity. Whether in electronic space or in the geography of the built environment, this reshaping involves organizational and structural changes. Telematics maximizes the potential for geographic dispersal and globalization entails an economic logic that maximizes the attraction and profitability of such dispersal.

Centrality remains a key property of the economic system but the spatial correlates of centrality are profoundly altered by the new technologies and by globalization. This engenders a whole new problematic around the definition of what constitutes centrality today in an economic system where (1) a share of transactions occur through technologies that neutralize distance and place, and do so on a global scale; (2) centrality has historically been embodied in certain types of built environments and urban forms. Economic globalization and the new information technologies have not only reconfigured centrality and its spatial correlates, they have also created new spaces for centrality.

To some extent when I look at the global economy I see a network of about thirty or forty strategic places—it is a changing animal that depends on all kinds of things—where there is an enormous concentration of all those resources. They are largely cities but not exclusively, Silicon Valley would be one, as well as other industrial areas with telecommunications industries like Lille, for instance. The point is: yes, globalization, yes, digitalization, yes, dematerialization, yes, instantaneous communication, but because it is a system characterized not by distributed power, distributed ownership, distributed application of profits, but by the opposite, concentration of profits, concentration in ownership, concentration of control, you also have a material correlate to this, which is this enormous concentration of strategic resources in major cities.

2. A NEW GEOGRAPHY OF CENTRALITY

We are seeing a spatialization of inequality that is evident both in the geography of the communications infrastructure and in the emergent geographies in electronic space itself. Global cities are hyperconcentrations of infrastructure and the attendant resources while vast areas in less developed regions are poorly served. Even within global cities we see a geography of centrality and one of marginality. For instance, New York City has the largest concentration of fiber-optic cable-served buildings in the world; but they are mostly in the center of the city, while Harlem, the black ghetto, has only one such building. South Central Los Angeles, the site of the 1993 uprisings, has none.

Once in Cyberspace, users will also encounter an unequal geography of access. Those who can pay for it will have high-speed service, while those who cannot pay will increasingly find themselves with very slow service. For instance, Time Warner ran a pilot project in a medium-sized community in the U.S. to find out whether customers would be willing to pay rather high fees for fast services; they found that customers would—that is, those who could pay.

3. EMERGENT CYBERSEGMENTATIONS

One way of beginning to conceptualize possible structural forms in electronic space is to specify emerging forms of segmentation. There are at least three distinct forms of cybersegmentation we can see today. One of these is the commercialization of access—a familiar enough subject. The second is the emergence of intermediary filters to evaluate sort, and chose information for paying customers. The third, and the one I want to focus on in some detail, is the formation of private firewalled corporate networks on the web. We cannot underestimate how pervasive is the search for ways to control, privatize and commercialize. Three major global alliances have been formed that aim at delivering a whole range of services to clients. While the mechanisms for commercialization may not be available now, there is an enormous effort to invent the appropriate billing systems.

Today most big infrastructure projects—laying fiber-optic cable across the bottom of the oceans—are carried out by three major engineering companies who do it on "spec"—that is not because they were contracted to do so by a government or a company, but on their own because they

know that there is a market of actors with very deep pockets, such as the multinationals and the financial services firms and the financial markets, which will buy the bandwidth. We fight for the right of access to using bandwidth because we are fighting around issues concerning the internet—public space, a public good. It is like poor workers demanding public transportation to get them to their jobs.

Internet activists and experts don't usually recognize or often have not thought about the world of private digital space because they really are two separate worlds. To me, someone who focuses also on finance, it is always astounding to hear generalizations made about the features of digital networks in general, when what they are talking about is the features of the net. I think this shows us once again that technology is, ultimately, embedded. There is no neutral technology. The structures of power also shape some of the decisive features of the digital networks as I compared earlier for the internet and the private networks of finance.

CONCLUSION: SPACE AND POWER

Electronic space has emerged not simply as a means for transmitting information, but as a major new theater for the accumulation and the operation of global capital. This is one way of saying that electronic space is embedded within the larger dynamic of organized society, particularly economic areas.

There is no doubt that the internet is a space of distributed power that limits the possibilities of authoritarian and monopoly control. But it is becoming evident over the last two years that it is also a space for contestation and segmentation. Further, when it comes to the broader subject of the power of the networks, most computer networks are private. That leaves a lot of network power that may not necessarily have the properties/attributes of the internet. Indeed, much of this is concentrated power and reproduces hierarchy rather than distributed power systems.

The internet and private computer networks have coexisted for many years. This situation is changing, however, and that drives my concern for the need to retheorize the internet and the need to address the larger issue of electronic space rather than just the part of the internet that is a public electronic space. The three subjects discussed above may be read as an empirical specification of two major new conditions: (1) the growing digitalization and globalization of leading economic sectors has further contributed to the hyperconcentration of resources, infrastructure and central functions, with global cities as one strategic site in the new global economic order; (2) the growing economic importance of electronic space which has furthered global alliances and massive concentrations of capital and corporate power, and has contributed to new forms of segmentation in electronic space. These have made electronic space one of the sites for the operations of global capital and the formation of new power structures.

What these developments have meant is that suddenly the two major actors in electronic space—the corporate sector and civil society—which until recently had little to do with one another in electronic space, are running into each other.

. . .

One of the concerns for me has been to understand the differences between private and public digital space. A lot of theoretical work has been done on public digital space, for example about the Digital City in Amsterdam. I have been more concerned with private digital space and with what I see as a colonizing of public digital space by private (that is, corporate) players. We have three historical eras of the internet. The first phase is that of the hackers, where access was the issue as well as making the software available.

The second phase is when you begin to have the interest by private players that did not quite know how to use it. At that point it was still primarily a public space, though in some ways protected. And presently the third stage which is the invasion of cyberspace by corporate players—it is really combat out there. So, for me, the internet becomes a space for contestation. I am here not only thinking about multinational corporations. I am thinking of all kind of players, including those that misuse the internet, something which is serious also.

This is also the context within which we need to examine the present trends towards deregulation and privatization that have allowed the telecommunications industry to operate globally in an increasing number of economic sectors. These changes have profoundly altered the role of government in the industry, and, as a consequence, have further raised the importance of civil society as a site where

a multiplicity of public interests can resist the overwhelming influence of the new corporate global players. Civil society, from individuals to NGOs, has engaged in a very energetic use of cyberspace from the bottom up.

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The overwhelming influence that global firms and markets have gained in the last two years in the production, shaping, and use of electronic space, parallel with the shrinking role of governments, has created a political vacuum. However, it does not have to be a political vacuum.

Because the ascendance of digitalization is a new source of major transformations in society, we need to develop it as one of the driving forces of sustainable and equitable world development. This should be a key issue in political debates about society, particularly about equity and development. We should not let business and the market shape "development" and dominate the policy debate. The positive side of the new technology, from democratic participation to telemedicine, is not necessarily going to come as a result of market dynamics.

Further, even in the sites of concentrated power, these technologies can be destabilizing. The properties of electronic networks have created elements of a crisis of control within the institutions of the financial industry itself.

I am convinced that we need to fight for free and public content. But bandwidth is the infrastructure that is intimately linked to the formation and multiplication of public activity on the internet. Public space and free content have always required access to specific conditions, even if elementary. What looms ahead is a sharpening division between a slow moving space for those who lack the resources and a fast moving space (quick connections, enormous bandwidth) for those who can pay for it. Although it is really very different, for illustration we could say that this is a new version of an old syndrome: the public busses in poor neighborhoods are often of poorer quality than those for rich neighborhoods. It seemed, once, like these forms of inequality could not be enacted in the internet. Today it would seem that they are.

This is a particular moment in the history of electronic space, a moment when powerful corporate players and high-performance networks are strengthening the role of private electronic space and altering the structure of public electronic space. However, it is also a moment when we are seeing the emergence of a fairly broad-based—though as yet demographically isolated—civil society in electronic space. This sets the stage for contestation.

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An Alpha Revisionist Manifesto

http://www.voyd.com



In the technological sector, having a product 'in Alpha' refers to a product that is in development, frequently little more than a fully developed idea in the process of implementation. The 'Beta' stage follows, which is the final consumer testing that precedes release of a product (software, hardware, etc.) to the public. This follows an industrial tradition that includes such New World cultural icons as Detroit's concept cars, but a promise of progress is no longer enough for technological society. We are now in a period of the Alpha Revision. In previous times such as the 1950's, development was closely guarded, with peeks of, or brief glimpses at objects-in-progress, only to climax in the glorious debut of the newest Philco television, Chevrolet automobile, or latest motion picture. In the past, the industrial production culture guarded its developing projects closely. The need for primacy in the promotion of ideas and products in the increasingly accelerated culture of the 80's and 90's technological markets became ever more pronounced, and required announcements to be made while concepts were in the 'Beta' stage. The marketing of a product or concept increasingly moved back in the development arc, and in that period the prevalent timeframe was that of the final testing phases. In contrast to this, the current technological culture is one that feeds on hype and diminished expectations of the real.

History was once a prime driver of society. Philosophical and artistic movements have often looked to the past to revitalize the present and strategize the future. McLuhan mused that artists lived in the present, making them seem visionary while others looked to that very same past. In the McLuhanist shift, the present became the focus. However at the turn of the second millennium the shift increasingly turns to the future. History is hopelessly ephemeral in the digital culture, the present is a bore, and it takes far too long for projects to get out of beta. The acceleration of culture demands the consumption of ideas at their peak of freshness, instead of waiting two years from Microsoft's announcement of the X-Box for delivery of the physical object. So, to insure primacy of the idea in the larger community, and to maximize mindshare for that idea, the concept must be released as soon as possible. This is reinforced by the inability of actual objects and events to satisfy our expectations. The release of the Playstation II in the USA met with 50% shortages of delivered systems from projected numbers and even with the latest technology the machine has a scant twenty-five games at time of release. When the most current computer system is brought to market, the chip manufacturers frequently have a version a little faster that is not quite ready for release. But in the case of the Pentium III and Windows 98, the new chip or operating system only reinforced the discontinuity between the hype and any hope of its consummation. Even being an artistic visionary is not enough. McLuhan's present fails our expectations of the future. At the prestigious 2000 Ars Electronica technological arts festival, the top prize did not go to any Internet art practitioner per se, to science fiction writer Neal Stephenson. Fin de millennium culture is not even satisfied with the next big thing; its interest is the next blip on the radar two to ten years out. The new object of desire becomes the next upgrade for failed technological expectations; the most upto-date applied fictive piece that may or may not come to fruition; the next cultural vaporware. In Lunenfeld's essay, "Demo or Die", he describes a culture at MIT of researchers

demonstrating their ideas so that they can continue in their acceptance, funding, etc. through a ritualistic series of PowerPoint lectures and prototype displays. This culture has bled into the art world, as artists 'demo' their works with the same tools that corporate executives employ to generate excitement about their "Next Big Idea". In this way, the capitalistic production culture of symbols in the dotcom world has inscribed itself on the artist, this time the technological artist, and the Internet artist in particular. The artist has returned to the creation of objects, although contemporary projects may be largely symbolic in nature. With the lack of physicality inherent in digital art, and net.art in particular, the art symbol is objectified in the form of the installation. However, as with the execution of the physical object, the execution of the online installation falls short of expectations, as is evident in the Ars exhibition's refusal to give the top award to any artist who actually created an installation Due to numerous factors such as systemic incompatibilities, quality of the machine used to see the work and so on, the qualitative experience of the installation is almost always a disappointment compared to the spark of imagination that an alpha revision announcement conjures. It might be said that this manifesto is merely another extension to the Conceptualist legacy, and this is not an incorrect assumption. However, the cultural shift represented by digital art is that the obliterated physical referent is reborn in the symbolic, that the embodiment of the subject has moved from the cyborg to a corpus of information. In so doing, net.art pieces, even in the form of Brechtian descriptions of happenings, are reiterated as symbolic objects through these shifts in discourse and representation. What are left as satisfying experiences in the digital are merely allegories to, and functional prototypes of, works-in-progress that may or may not ever be created, depending on interest and funding.

The Alpha Revision art project signifies that which is not fully conceptualized or executed, even symbolically, except for the germ of an idea. If there are the 50 or so recorded concepts for such symbolic works (this treatise refers to digital art), these are in fact works in themselves, and the art which could come from these concepts is distinctly different and potentially less satisfying than the images convoked by the concepts. As with the alpha revision announcement, the desire invoked by an upcoming product is far more powerful than what the release of the work/product itself will engender. In fact, the conceptual aesthetic of the information world is linked to the creative potential imbued within the description of an intervention or work, and not necessarily the work itself. Therefore, the option now exists to have the work one imagines creating spread through the rhizomatic web of the electronic noosphere, for description is enough on its own. Perhaps, due to a sort of refusal to let go of past forms of expression, the artist will likely continue to create occasional works, but far more will still be in 'alpha' because the likelihood of having the power, time, or money to execute them all is very, very slim.

The past is no longer good enough, The present is a disappointment, The future takes too long to arrive, Culture is now in alpha revision.

"New Media Culture Week" is project initiated by Multimedia Institute in autmn 2001. after initial conversations about cooperation with Goethe Institut in Zagreb. Formulated as one week of events which by its topics and forms, promote but also question "new media culture".

This term seemingly abstract and out of reach of everyday's vocabulary includes several interpretations. "Culture" is in this ucase nderstood as social framework (weither then working with art production and presrentation and historic treasures). By the notion of "New Media" one associates all digital environments in our communication space (rangig from WWW to SMS or video phone services). New media culture is not primarly form of video art, but a system or or product which imbodies new concepts trough digital technologies, using new "dictionary" of structural elements. In broadest sence participation of IT industy and cultural industries is also included, while in most pure sence of the word it covers the area of creative interdisciplinary (scientific, artistic and technological) and intersectoral overlaping.

As heterogenous is production cycle of new media, from designers and multimedia artists, programmers (and their cyberpunk beliefs), all the way to theoreticians and scientists, so is the public who can be grouped only with one single joint denominator "users". The challange we would like to force is re-evaluating of needs and articulation of standpoints towards everyday media-tehnological surrounding. To break out of web browsing experaince towards conceptual understanding of networks and/or or gameing thrills towards thinking about interfaces, as this move is essential for every individuall to comprehend what is specific in contemporary culture and to participate in its construction.

The slogan of the week is "CRITICAL UPGRADE" and with 4 segments will try to approach Croatias general public and experts, by showing what is "new" and "essential".

- --- Annual exhibition of computer art organised for the third time (2000. "I'm still alive" i 2001 "Re:Con") organised by Multimedia Institut & Croatian Visual Artists Association, which is focused this year on the topic of generative art exhibition "GenArt" in Gallery PM and Gallery Karas (1.-7.5.2002.)
- --- Two day conference in Goethe Institut "Reality Check For Cyber Utopias" will in 4 sessions (4. & 5.5.2002.) present twenty international teoretitians, artists and programers, which should help start up discussions on art, new economy, software and media
- "TESTTONE" (1.-6.5.2002.), festival of new electronic music which will through a series of concerts in KSET present most recent musical trends micromusic & netcasting scenes, and with presentation & discusssion introduce the topics od digital production, distribution and reproduction in digital media
- --- With series of workshops, presentations and forum of regional and translokal initiatives in the field of new media, "Quorum" (1.-5.5.2002.) in net.culture center "mama", will provide opportunity for institution of regional projects and initiatives. This program is intended for producers, curators and managers, who work with new media culture.

For more information on program and guests HTTP://www.newmediaculture.net/

For organisational team Željko Blaće

Exhibition GenArt will be take place in Gallery PM & Gallery Karas during the whole NewMediaCultureWeek.

Izložba GenArt će biti postavljena u Galeriji PM i Galeriji Karas tijekom cijelog 🕯 tjedna.

PROGRAM – New Media Culture V

01.05.2002. 00:00 12:00 19:00 22:00	opening event - GenArt exhibition - PRESS TESTTONE, presentations and rour TESTTONE, performances by Jan Je
02.05.2002. 09:30 20:00 22:00	Quorum/presentations/ TESTTONE, open-air performance k GenArt, performing unit Generative
03.05.2002. 09:30 12:00 19:00 22:00	Quorum /workshops/ PRESS GenArt, presentations + lecture TESTTONE, netcast CLUBRADIO, liv
04.05.2002. 09:30 12:00 - 15:00 17:00 - 20:00 22:00	Quorum /presentations/ conf. "Reality Check for Cyber Uto conf. "Reality Check for Cyber Uto TESTTONE - netcast Re-Lab, live EG
05.05.2002. 11:00 12:00 - 15:00 17:00 - 20:00 22:00	PRESS conf. "Reality Check for Cyber Utop conf. "Reality Check for Cyber Utop TESTTONE - live Akira (JP) & Farme
06.05.2002. 09:00 20:00	Quorum / final meeting / GenArt, presentations

7.05.2002.	
٥:00	PRESS

20:00 22:00

20:00 GenArt, guided tour 21:00 ClosingParty

TESTTONE, netcast PingFM, live EG

"CR<u>itical upgrade"</u>



bits Live![DomHDLU]

& Kim Cascone (US)

[mama] [mama] [KSET]

eljhan "SignalServer" (INT) [mama] (SLO)[URK] [URK]

mmerer (AT) + EGOBOO.Bits

[mama], Mi2LAB [Goethe Institut] [DomHDLU] [KSET]

[mama], Mi2LAB [Goethe Institut] [Goethe Institut] [KSET]

(AT/DE)

[Goethe Institut] [Goethe Institut] [Goethe Institut] [KSET]

s (HR)

[mama] [DomHDLU] [KSET]

[mama] [DomHDLU] Projekt «Tjedan kulture novih medija» inicirao je Multimedijalni institut u jesen 2001. nakon inicijalnih razgovora o suradnji sa Goethe Institutom u Zagrebu. Projekt je zamišljen kao jednotjedni skup događanja koji svojom problematikom i formom, promiču ali i propituju novomedijsku kulturu.

Pojam koji se čini apstraktan i van domašaja svakodnevnog riječnika u sebi sadrli više značenja. Kultura je u ovom slučaju svaćena kao društveni sistem, a pod pojmom novih medija se podrazumijeva sav digitalni okoliš koji čini naš komunikacijski prostor (od WWW do SMS ili netom najavljenih video telefonskih usluga). Kultura novih medija ne čini prvenstveno video umjetnost, nego sustav ili proizvod koji u svojoj strukturi sadrli bitno nove koncepte ugrađene digitalnom tehnologijom, koristeći novi «pojmovnik» strukturnih elemenata. U najširem značenju te riječi podrazumijevamo i učešće informatičke industrije i tzv. kulturnih industrija, a najužem ono specifično kreativno područje interdisciplinarnog (znanstvenog, umjetničkog i tehnološkog) i intersektorskog preklapanja.

Kao što je heterogen produkcijski krug 'novomedijalaca' od dizajnera i multimedijalnih umjetnika, pa preko programera (cyberpunkerskih uvjerenja), do teoretičara i znanstvenika, tako se i publika može naći samo pod jednim najopćijim zajedničkim nazivnikom 'korisnici'. Izazov koji želimo staviti pred njih je preispitivanje potreba i artikuliranje stavova prema svakodnevnom medijsko-tehnološkom okružju. Napraviti pomak od browsanja weba prema konceptualnom shvaćanju mreža i/ili od igranja računalnih igara do razmišljanja o grafičkim sučeljima je pomak koji je nužan za svakog pojedinca za shvaćanje specifičnosti suvremene kulture i sudjelovanju u njenoj konstrukciji.

Programski slogan tjedna je «CRITICAL UPGRADE» a kroz 4 segmenta će široj hrvatskoj javnosti ali i stručnjacima, (u/po) kazati na to što je «novo» i «nužno».

- --- Godišnja izložba računalne umjetnosti koju po treći puta (2000. «I'm still alive» i 2001 «Re:Con») organiziraju Multimedijalni institut i Hrvatsko društvo likovnih umjetnika je ove godine usmjerena na temu generativne umjetnosti izložbom «GenArt», u prostorima Galerije PM i Galerije Karas (1.- 7.5.2002.)
- --- Dvodnevna konferencija u Goethe institutu «Reality Check For Cyber Utopias» će u četiri sesije (4. i 5.5.2002.) predstaviti dvadesetak internacionalnih teoretičara, umjetnika i programera, te njihovim izlaganjima potaknuti rasprave o temama umjetnosti, nove ekonomije, softwarea i medija.
- --- «TESTTONE» (1.-6.5.2002.), festival nove elektronske glazbe koji će kroz seriju koncerata u KSETu predstaviti najrecentnije predstavnike micromusic i netcasting scene, te sa prezentacijom i diskusijama približiti modele produkcije, distribucije i reprodukcije u digitalnim medijima. --- Serijom workshopa, predavanja i forumom regionalnih i translokalnih inicijativa na području novih medija, «Quorum» (1.-5.5.2002.) u net.kulturnom centru «mama», pružit će se prostor za formiranje regionalnih inicijativa i projekata. Ovaj dio programa namjenjen je producentima, kustosima i managerima, koji rade u području novih medija.

Za više informacija o programu i gostima HTTP://www.newmediaculture.net/

Ispred organizacijskog tima Željko Blaće





newsletter 00000100 07

U ogledu "Demo ili smrt" Lunenfeld opisuje kulturu istraživača MIT-a koji u ritualnom nizu koja može i ne mora sazreti; novi kulturni vaporver.*

očekivanja od budućnosti. Na prestižnom festivalu tehnoloških umjetnosti Ars Electronica

Nije dosta čak ni biti umjetnički vizionar. McLuhanova sadašnjost iznevjerila je naša

operativni sustav, samo su povečali diskontinuitet između iščekivanja i nade u njihovu

posve spremna za objavljivanje. No, kod Pentiuma III i Windowsa 98, novi čip, odnosno

sustava stavlja na tržište, proizvođači čipova često već imaju malo bržu verziju koja nije

za sustavima u odnosu na planirane količine, a čak je i uz najnoviju tehnologiju za taj

Pri izlasku Playstationa II u Sjedinjenim državama došlo je do 50-postotnog nedostatka

Tome pridonosi i nesposobnost stvarnih predmeta i događaja da zadovolje naša očekivanja.

fizičkog predmeta. Da bi se dakle osiguralo prvenstvo ideje u široj zajednici i maksimiziralo

izade iz bete. Ubrzavanje budućnosti zahtijeva da se ideje konzumiraju dok su najsvježije,

ugledali u prošlost da bi obnovili sadašnjost ili ponudili strategije za budućnost. McLuhan

najvažnije razdoblje je vrijeme završnog ispitivanja. Nasuprot tome, suvremena tehnološka je još u "beta" izdanju. Marketing proizvoda ili ideje sve se više pomiče u fazu razvoja, a

osamdesetih i devedesetih godina sve je izralenija i zahtijeva da se proizvod najavi dok

Potreba za prvenstvom u promociji ideja i proizvoda u sve ubrzanijoj kulturi tržišta tehnologije

filma. Kultura industrijske proizvodnje svoje je projekte u razvoju nekada pažljivo čuvala.

bio slavodobitni debi najnovijeg Philcovog televizora, Chevroletovog automobila ili najnovijeg

očiju javnosti i tek bi se nakratko dopustilo da se poviri na predmet razvoja, dok je vrhunac

Nekad je, na primjer pedesetih godina, proces razvoja nekog proizvoda brižljivo čuvan od

kao śto su detroitski konceptni automobili, ali za tehnološko društvo obećanje napretka

(softvera, hardvera, itd.). Tu se slijedi industrijska tradicija kulturnih ikona Novog svijeta

"beta" faza, u kojoj potrošači obavljaju završna ispitivanja prije objavljivanja proizvoda

razvoju, često tek malo više od posve razrađene ideje u procesu implementacije. Slijedi

kad u tehnološkom sektoru imate proizvod "u alfa-izdanju", to znači da je proizvod u

Glavni pogon društva nekad je bila povijest. Filozofski i umjetnički pokreti često su se

povijest je beznadno efemerna, a sadašnjost dosadna - predugo je čekati da proizvod te istu prošlost. McLuhanovskim pomakom sadašnjost ulazi u žarište. U digitalnoj kulturi je vjerovao da je umjetnik vizionar jer živi u sadašnjosti, a svi drugi se ugledaju na jednu

umjesto da se čeka dvije godine od Microsoftove najave izlaska X-Boxa na tržište kao

umno sudjelovanje u toj ideji, koncepcija se mora objaviti što prije moguće.

kultura hrani se iščekivanjem i smanjenim očekivanjima od realnog.

više nije dovoljno. U razdoblju smo alfa-izdanja.

moo.byov.www\\;qttA

stroj uoči izlaska bilo neznatnih dvadeset pet igara. Kad se većina današnjih računarskih

zlorabe internet, nešto što je također ozbiljno. Mislim i na svakovrsne čimbenike, uključujući i one koji sporenja. Ne mislim tu samo na multinacionalne korporacije. sada prava borba. Tako, po meni, internet postaje prostorom kiberprostora od strane korporacijskih čimbenika - to je neki način bio zaštičen. I trenutno treća faza koja je invazija trenutku on je još bio primarno javni prostor, premda je na nisu znali kako ga iskoristiti, pokazali interes. U tom softvera. Druga faza je kada su privatni čimbenici, koji prije faza hakera, gdje je tema bila kako pristup tako i dosutpnost

To je također kontekst unutar kojega trebamo ispitati

trendove prema deregulaciji i privatizaciji koji su omogučili

NVO-ova, energično se dalo u korištenje interneta odozdo. globalnih korporacija. Civilno društvo, od pojedinaca do interesa može oduprijeti nadmoćnom utjecaju novih zuaca) civilnog drustva kao mjesta gdje se mnostvo ja izmijenili ulogu vlada u indistriji, te susljedno dalje povečali većem broju ekonomskih sektora. Te su promjene stubokom da telekomunikacijska industrija djeluje globalno u sve

Nadmočni utjecaj koje su u posljednje dvije godine stekle

Međutim, ne mora biti političkog vakuuma. suženijom ulogom vlada, stvorio je politički vakuum. korištenju elektronskog prostora, koji ide paralelno sa sve globalne tvrtke i tržišta u proizvođenju, oblikovanju i

Patrick Lichty

e(nebsi-efle es taefineM

siromašnim četvrtima često su lošije kvalitete od buseva

ovo zbilja vrlo različito, mogli bismo za ilustraciju kazati da

Javni prostor i slobodni sadržaj uvijek su iziskivali pristup

za formiranje i multipliciranje javne aktivnosti na internetu.

sadržaj. No bandwidth je infrastruktura koja je usko vezana

Uvjerena sam da se trebamo boriti za slobodni i javni

elektronskih mreža stvorila su elemente krize kontrole

tehonologije mogu djelovati destabilizirajuće. Svojstva

od demokratskog sudjelovanja do telemedicine, neće nulno

političkim smjernicama. Pozitivna strana nove tehnologije,

ključna tema u političkim raspravama o društvu, pogotovu

održivog i pravednog svjetskog razvoja. To bi trebala biti

u društvu, mi je moramo razviti kao jedno od pokretača

Budući je uspon digitalizacije novi izvor velikih transformacija

dopustiti da oblikuju "razvoj" i dominiraju u raspravi o

o pravednosti i razvoju. Ne smijemo poslovanju i tržištu

Štoviše, čak i na mjestima koncentrirane moći te

unutar institucija same financijske industrije.

proizači iz dinamike tržišta.

bandwidth) za one koji mogu platiti za njega. Premda je

nemaju resurse i brzog prostora (brze vezem ogroman je zaoštrena podjela između sporoga prostora za one koji specifičnim uvjetima, pa barem osnovnim. Ono što predstoji

Je to nova verzija starog sindroma: Javni autobusi u

društva u elektronskom prostoru. To postavlja pozornicu za

zasnovanog - premda zasad demografski izoliranog - civilnog

i mijenjaju strukturu javnog elektronskog prostora. Međutim,

performansi jačaju ulogu privatnog elektronskog prostrora

trenutak kada moćni korporacijski čimbenici i mreže visokih

Ovo je određeni trenutak u povijesti elektronskog prostora,

ne mogu realizirati na internetu. Danas se čini da jesu.

za bogate četvrti. Nekoć se činilo da se ti oblici nejednakosti

to je također trenutak kada vidimo nastajanje široko

umjetnika, ovaj put tehnološkog umjetnika, a osobito Internet umjetnika. idejom". Tako se kapitalistička kultura proizvodnje simbola u svijetu Interneta utisnula u se direktori korporacija služe da generiraju uzbuđenje njihovom "sljedećom velikom dijelom svijeta umjetnosti pa umjetnici "izdaju demo" svojih djela istim sredstvima kojima nastaviti s radom znajući da su im ideje prihvaćene, financirane itd. Ta je kultura postala

sporenje.

instalacije je gotovo uvijek razočaranje u usporedbi s iskrom mašte koju pobuđuje najava sustavima, kvalitete stroja na kojemu se prikazivao rad i tako dalje, kvalitativno iskustvo i napravio neku instalaciju. Zbog brojnih faktora kao što su nekompatibilnost među evidentno u činjenici da glavnu nagradu Ars Electronica nije dobio umjetnik koji je stvarno fizičkog predmeta, ni izvršenje instalacije na Internetu ne ispunjava očekivanja – to je umjetnički se simbol opredmečuje u formi instalacije. Međutim, kao i kod realizacije prirode. S nedostatkom fizičnosti, inherentnim digitalnoj umjetnosti, a osobito net.artu, Umjetnik se vratio kreiranju objekata, iako suvremeni projekti mogu biti veoma simboličke

subjekta pomiče s kiborga na korpus informacija. Djela net.arta, pa i ona u obliku tome je što se zaboravljen fizički referent oživljava u simboličkome, što se tjelesnost Moglo bi se reći da je ovaj manifest još jedno produženje nasljeđa konceptualizma, i to

kao simbolički objekti. brechtovskih opisa događaja, utoliko se kroz te pomake u diskursu i prikazu ponavljaju nije pogrešna pretpostavka. No, kulturni pomak što ga predstavlja digitalna umjetnost u

proizvod mnogo je snažnija od one što će je izroditi samo objavljivanje rada/proizvoda. što ih zazivaju koncepti. Kao i kod najave alfa-izdanja, žudnja koju donosi nadolazeći tih koncepata mogla proisteći jasno se razlikuje, i potencijalno manje zadovoljava, od slika na digitalnu umjetnost), riječ je zapravo o samostojnim radovima, a umjetnost koja je iz postoji pedesetak zabilježenih koncepata takvih simboličkih djela (ova se rasprava odnosi konceptualizirano niti izvedeno, pa čak ni simbolički, osim samog zametka ideje. Ako nikad neče biti stvorena. Umjetnički projekt alfa-izdanja označava ono što nije posve prototipovi djela u procesu stvaranja, djela koja ovisno o zanimanju i financiranju možda Kao doživljaji koji donose zadovoljenje u digitalnom, ostaju tek alegorije i funkcijski

kojim je natopljen opis intervencije ili rada, a ne nužno samog rada. Konceptualna estetika informacijskog svijeta zapravo je povezana s kreativnim potencijalom

stvarati djela; ali mnogo će ih više biti u "alfi" - jer vjerojatnost da će imati snage, vremena vrsti odbijanja da napuste oblike izražavanja iz prošlosti, umjetnik povremeno i dalje zamišljamo proširimo po rizomatskoj mreži elektroničke noosfere. Možda će, zbog neke Kako je već i opis sam po sebi dovoljan, sada nam ostaje mogućnost da rad čije stvaranje

i novca da ih sve izvedu, vrlo je, vrlo mala.

Kultura je sada u alfa-reviziji. Sadašnjost je razočaranje Prošlost više nije dovoljno dobra

* izraz se koristi za nepostojeće, a na tržištu promovirane proizvode Budućnosti treba predugo da stigne

predavanja uz PowerPoint i prototipne zaslone demonstriraju svoje zamisli kako bi mogli

postaje sljedeća verzija propalog tehnološkog očekivanja; najažurnija fiktivna stvarčica izumom; nju zanima mrlja na radaru dvije ili deset godina unaprijed. Novi predmet žudnje fantastike, Nealu Stephensonu. Kultura fin de millenium nije zadovoljna ni prvim sljedećim 2000, glavna nagrada nije uručena nekom Internet umjetniku, nego piscu znanstvene

<u>PRIVATNA I JAVNA SFERA</u> Toposi elektronskog prostora

da siromašni radnici zahtijevaju javni prijevoz da ih doveze se tiču interneta - Javnog prostora, Javnog dobra. To je kao pristup korištenju bandwidtha, jer se borimo oko stvari koje

ranije na primjeru interneta i privatnih financijskih mrela. presudnih odlika digitalnih mreža, kao što sam usporedila tehnologija. Strukture moći također oblikuju neke od je tehnologija, naposljetku, uklopljena. Ne postoji neutralna govori zapravo odlike neta. Mislim da nam to pokazuje da odlikama digitalnih mreža općenito, dok su ono o čemu se tokus financije, uvijek je začuđujuče čuti poopčavanja o zapravo dva različita svijeta. Meni, kao nekome kome su razmišljali o privatnom digitalnom prostoru, jer oni su Internet aktivisti i stručnjaci uobičajeno ne priznaju ili nisu

ZAKLJUČAK: PROSTOR I MOĆ

dinamiku organiziranog društva, pogotovu u ekonomsku način da se kaže da je elektronski prostor uklopljen u širu akumulacije i djelovanja globalnog kapitala. To je jedan prenošenja informacija, nego kao glavna nova pozornica Elektronski prostor se javio ne samo kao sredstvo

sisteme distribuirane moći. koncentrirana moć i reproducira hijerarhiju prije nego mora imati svojstva/atribute interneta. Uistinu, to je većinom privatna. To ostavlja mnogo mrežne moći koja nullno ne kada se radi o široj temi moći mreža, većina mreža je da je on također prostor sporenja i segmentacije. Nadalje, kontrole. Ali tijekom protekle dvije godine postaje očigledno ograničava mogućnosti autoritarne i monopolističke Nema sumnje da je internet prostor distribuirane moći koja

za djelovanje globalnog kapitala i oblikovanje novih struktura prostoru. Ti su elektronski prostor učinili jednim od mjesta je pridonio novim oblicima segmentacije u elektronskom i masivne koncentracije kapitala i korporacijske moći, te elektronskog prostora koji je unaprijedio globalne sprege ekonomskom poretku; (2) sve veći ekonomski značaj kao jednim strateškim mjestom u novom globalnom infrastrukture i centralnih funkcija, s globalnim gradovima dodatno je pridonijela hiperkoncentraciji resursa, digitalizacija i globalizacija vodećih ekonomskih grana empirijsko očitovanje dva valna nova uvjeta: (1) sve veća teme o kojima sam gore raspravljala mogu se čitati kao na onaj dio interneta koji je javni elektronski prostor. Tri osvrnuti se na širu temu elektronskog prostora, a ne tek meni budi brigu da je potrebno reteoretizirati internet i drugo godinama. Ta se situacije, međutim, mijenja i to u Internet i privatne računarske mreže postojali su jedno uz

brostoru, suceljavaju jedan s drugime. - koji su se donedavno rijetko susretali u elektronskom elektronskom prostoru - korporacijski sektor i civilno društvo Vallnost tih procesa je da se odjednom dva važna aktera u

čimbenika. Postoje tri povijesne ere interneta. Prva faza je javnog digitalnog prostora od privatnih (tj. korporacijskih) mojisacijalni prostor i ono što mi se čini kolonijalizacijom o De digitale staad u Amsterdamu. Mene je više zanimao rada provedeno o Javnom digitalnom prostoru, primjerice privatnog i javnog digitalnog prostora. Mnogo je teorijskog Jedan od mojih zadataka bio je pojmiti razlike između

> je ogromna koncentracija strateških resursa u valinim koncentracija nadzora, imate materijalni korelat toga, koji koncentracija profita, koncentracija u vlasništvu, vlasništvo, distribuirana podjela profita, nego naprotiv, kojeg ne karakterizira distribuirana moć, distribuirano trenutna komunikacija, ali budući da se radi o sustavu globalizacija, da, digitalizacija, da, dematerijalizacija, da, tehnologijom kao što je, primjerice, Lille. Poanta je: da, kao i druga industrijska područja s telekomunikacijskom gradovi, ali ne isključivo - Silikonska Dolina bilo bi jedno, ogromna koncentracija svih tih resursa. To su uglavnom zvijer koja ovisi o raznoraznim stvarima - u kojima postoji mrežu nekih trideset strateških mjesta - to je nepostojana Dijelomice kada pogledam na globalnu ekonomiju vidim

3. NOVA GEOGRAFIJA CENTRALNOSTI

gradovima.

poprištu nemira 1993., nema ni jedne. takva građevina. U julinom centralnom Los Angelesu, centru grada, dok je u Harlemu, crnačkom getu, samo jedna spojene na optički kabel na svijetu; ali one su uglavnom u New York ima najveću koncentraciju građevina koje su geografiju centralnosti i marginalnosti. Primjerice, grad opsluženi. Čak i globalnim gradovima zamijećujemo dok su ogromni prostori u manje razvijenim regijama slabo su hiperkoncentracija infrastrukture i pripadajućih resursa, geografijama samog elektronskog prostora. Globalni gradovi u geografiji komunikacijske infrastrukture tako i nastajućim Svjedoci smo oprostorenja nejednakosti koje je očito kako

da kupci bi - tj. oni koji bi mogli platiti. platiti popilično visoke troškove za brze usluge; saznao je srednje veličine u SAD-u da sazna bi li kupci bili spremni Warner je proveo pilot-projekt u jednoj lokalnoj zajednici više će se zadovoljavati sporijom uslugom. Primjerice, Time platiti imat će brzu uslugu, dok oni koji ne mogu platiti sve sa nejednakom geografijom pristupa. Oni koji ga mogu Jednom kada udu u kiberprostor, korisnici će se susresti

3. MASTAJUĆE KIBERSEGMENTACIJE

napor da se pronade primjereni sustav naplate. komercijalizacije zasad možda ne postoje, ulaže se ogroman ponuditi čitav spektar usluga. Premda mehanizmi velika globalna korporacijska saveza koji nastoje klijentima kontrole, privatiziranja i komercijalizacije. Stvorena su tri možemo podcijeniti kako je sveprisutna potraga za načinima zatvorenih i zaštičenih korporacijskih mreža na webu. Ne se želja podrobnije usredotočiti, stvaranje je privatnih i izbor informacija za platežne korisnike. Treći, na kojeg bih je nastajanje posredujučih filtara za evaluiranje, sortiranje je komercijalizacija pristupa - dobro poznata tema. Drugi barem tri različita oblika kibersegmentacije. Jedan od njih novonastajući oblici segmentacije. Danas možemo vidjeti oplika u elektronskom prostoru je da se specificiraju Način da se priđe konceptualiziranju mogućih strukturnih

tržišta koja će kupiti bandwidth. Borimo se za pravo na su multinacionalke, tvrtke za financijske usluge i financijska tržište koje čine čimbenici vrlo dubokih džepova, kao što od vlade ili države, nego samostalno jer znaju da postoji građevinske tvrtke koje to ne rade zato što su dobili nalog optičkog kabla preko dna oceanâ - izvode tri glavne Danas većinu velikih infrastrukturnih projekata - polaganje

> za autoritarnu ili monopolističku kontrolu. mogućnost širenja, bez hijerarjihe, bez centra, bez uvjeta poimanje distibuirane moći: decentralizacija, otvorenost, i najzamjetniji. Iz njegovih posebnih atributa rodilo se moć, odsutnost hijerarhije. Internet je vjerojatno najpoznatiji razmišljati kao o prostoru kojeg karakterizira distribuirana razmišljanja o elektronskom prostoru. O tom prostoru težimo odvojiti od svojstava interneta koja su oblikovala naš način Valja nam reteoretizirati elektronski prostor i analitički ga

> u drugim slučajevima. vjerojatno najasnije kod privatnih financijskih mrela, ali i smo nastanka novih struktura moći u elektronskom prostoru, očigledno s meksičkom "krizom" u prosincu 1994. Svjedoci ima moć da disciplinira nacionalne vlade, kao što je postalo tržištima. A posljedica je da globalno tržište kapitala sada madmašljonenij sn ilajbiv besob ome otž sve ujušemben omogučila su redove veličine i koncentracije koji daleko drugačije ishode nego li u slučaju inteneta. Ta svojstva simultanost i međupovezanost - proizvela su zamjetno njihovom slučaju tri svojstva elektronskih mreža - brzina, mreža, dobar su primjer alternativnog oblika moći. U Financijska tržišta, koja djeluju putem privatnih elektronskih Međutim, mreže omogućuju i drugačije oblike moći.

> ERADOVI I GLOBALNI LANCI VRIJEDNOSTI 1. TOPOSI ELEKTRONSKOG PROSTORA: GLOBALNI

> ona koncentriraju, od vrhunske telematske infrastrukture i financijskim središtima i svim materijalnim resursima koje nije otklonila potrebu za glavnim međunarodnim poslovnim što je softver. Sve veća digitalizacija ekonomskih aktivnosti vrijedi i za industrije koje proizvode digitalne proizvode kao samo su dijelom instralirane u elektronskom prostoru. Isto Čak i najnaprednije informacijske industrije, poput financija, virtualizirana tvrtka kako ni cjelovito digitalizirana industrija. u neelektronskim prostorima. Ne postoji cjelovito fragment, još većeg ekonomskog lanca koji uvelike počiva kroz elektronski prostor samo je jedan moment, jedan Nepregledna nova ekonomska topografija koja se polale

privlačnost i profitabilnost takve raspršenosti. globalizacija povlači ekonomsku logiku koja maksimizira maksimizira potencijal za geografske raspršenosti a uključuje organizacijske i strukturne činjenice. Telematika prostoru ili u geografiji izgrađenog okruženja, ta preobrazba za ekonomsku aktivnost. Bez obzira da li u elektronskom aktivnosti do rekonfiguracije geografije izgrađenog okruženja seže od prostorne virtualizacije sve većeg broja ekonomskih silnicama preobrazbe ekonomskog prostora. Preobrazba Svejedno, telematika i globalizacija pokazale su se temeljnim

nove prostore centralnosti. centralnost i njene prostorne korelate, nego su i stvorile globalizacija i nove tehnologije nisu samo preoblikovale izgrađenih okruženja i urbanih oblika. Ekonomska centralnost povijesno bila utjelovljena u određenim oblicima razdaljine i mjesto, i to u globalnim razmjerima; (2) gdje je transakcija odvija tehnologijama koje neutraliziraju danas, u novom ekonomskom sustavu (1) gdje se dio problematikom definiranja onoga što tvori centralnost novom tehnologijama i globalizacijom. To rađa novom ali prostorni korelati centralnosti su stubokom promijenjeni Centralnost ostaje ključno svojstvo ekonomskog sustava,

ČISTA VATRENA SILA 21. stoljeća!" detoniranih prijateljskih e*bombi nije povrijedila nikoga! djelovanje eToys.com. VIVA la e*bomb! Vatra tisuća " Radijus djelovanja e*bombe je globalan i ona onemogućuje

Image rata je sexy. Ne samo u popularnoj TV ikonografiji,

vacional), kao gestu identifikacije sa zapatistickim ciljevima noseći masku EZLN-a (Ejercito Zapatista de Liberacion radikalnih umjetničkih grupa. Postoje čitave bulimente već i među prefinjenijim pripadnicima militantne ljevice ili

Evrope», image čovjeka odjevenog u crno s maskom preko pez zadrske, a nakon kolapsa velikog drugog «Istocne univerzalnih vrijednosti demokracije i pravo da konzumira Medijski spektakl treba baba rogu opozicije nasuprot ima u suvremenom stanju medija. Identitet maske je unaprijed oblikovan asocijacijama koje borbe, guši identifikacija publike sa imageom maske. riječi, koje progovaraju o drugačijem obliku zapatističke u ovom performansu Electronic Disturbance Theatrea snagu riječi, a ne bili obmanuti njihovom fizičkom ljepotom. No, Zapatisti kažu da nose maske kako bi ljudi čuli njihove koji izvodi priču o elektronskom građanskom neposluhu preko lica kao pljačkaši banaka, te Ricarda Domingueza rata, do RTMark-a koji u svojim video radovima nose čarapu na ulici posuđujući kariranu masku Palestinskog svetog novh trendova identifikacije, od mnoštva koje se okuplja maska kao simbol terorista ili gerile ističe kao jedan od raznovrsnih oblika njene retorike i njenih gesta, iako se

koja proganja novu epohu, već lešinu u visokom stupnju koncepcijskih oruđa i taktika intervencije ne priziva utvaru su deklarirano prezirali. Korištenje njihovih strategija, u međusobnim odnosima tako i svojim protivnicima koje inverzno ogledalo totalitarizma, magično lice dvojnika, kako je stvarna tijekom povijesti. Avangardne grupe postaju Ako je ova metafora započeta kao prazna parodija, postala Juriša i otvara put za napad. avangarda kao elitna skupina, vojnički disciplinirana, prva – gonbragneve avatavni dio metafore avangardnog – tajnu povijest zadržava sva ove obilježja. Zadržava nedovršenim projektom koji se neizbježno vrača da ispuni machizma ratovanja. Želja da se proglasi avangardu isključivanje devijacija, djetinjastih nestašluka i napuhanog imena i ideja, zlobne svađe o ideološkoj korektnosti, politike, one su istovremeno bile i smiješna prepirka oko govoreci razlicitim Jezicima van banalnosti organizirane avangarde bile trenutno instancijacije velikog obećanja, uvijek jest bio najgori militantni aspekt avangardi. Ako su pezimene revolucije. Identifikacija s imageom ratovanja i u estetiziranom obliku avangarde, kao teatralizacija imagea terorista ili gerile dužnost je koliko i glupost, čak nasuprot kojeg oni definiraju vlastite vrijednosti. Fetišiziranje lica savršen je za fantazije masovnih medija, on je lice pravna bitka s kraja 1999., između multimilijunskog Jedan od najznačajnijh događaja u povijesti interneta,

osim nas samih. Ne obećavamo zaradu osim uzbuđenja i krajeva, etoy su uvijek insistirali: "Mi nismo antikorporativni. i drugog, umjetničkog, koji proglašava izlaganje kompleksnih apsolutni prioritet posjedovanju, u ovom slucaju domene, stečajem, a dot.com krah uslijedio je svega nekoliko mjeseci u vrijeme kada je veliki broj dot.com-ova, već bio pred kontrapropagandi u medijima (ovaj 70%-tni pad događa se eToys dionica za 70% virtualnim sit-in protestima i pretjerivanja. RTMark pripisuje konačni pad vrijednosti ilegalnoscu. No, mit o ovoj epskoj bitci trpi od vlastitih smiješan, a sudska odredba protiv etoya graničila je sa koja zbunjuje klijente eToysa i šteti njihovom poslovanju je etoy promijeni svoju domenu, zbog sličnosti imena domene (domain name) prije nastanka eToysa. Zahtjev eToysa da Neta. Činjenice su: etoy je postojao i kupio svoju domenu upravo mogućnosti upotrebe, legalnost i buduće smjernice dot.com-a eToys i evropske art grupe etoy dovela je u pitanje

samo njihova geografija - njihov položaj u fizičkom, realnom

forma, ni sadržaj niti ideologija ovih gesta nisu zastarjele,

Breton, bezgrešni Situacionisti. Prema novoj mitologiji ni

sastoji se od ruševina iz prošlosti: Duchamp, Berlin Dada,

avangardnih pokretač (Eric Kluitenberg). Arsenal budućnosti

hipersferi dobro su znane. One crpe iz nasljeđa i iskustava

koncepcijska oruđa, taktike interveniranja u novoj digitalnoj

komunikacije». Mreža u svoj svojoj ljepoti i teroru ispunjava

ratištem, ime otpora prišapnuto u svako entuzijastično uho

lspražnjene, bez simbola i materijalnosti moći, mrtve ulice

konzervativnih 80-tih prijašnji pokreti ljevice, uključujući i subverzija pretpostavljaju da su nakon stagnacije

prizivaju dolazak novih oblika nematerijalnih, likvificirajućih

Život avangarde postao je virtualni zemljopis. Manifesti koji

neuhvatljivo biće koje nomadski luta našom planetom.

parlamenta. Postajući tekuća, moć natapa cyberspace,

utjelovljena u kralju, arhitekturi dvoraca ili zgrada

najavili su nestanak vidljive moći koja je nekoć bila «rizomatičnom» univerzumu mreže. Critical Art Ensemble radikalnu avangardu, dematerijalizirali od ulice prema

jest info-rat, prisvajanje «podataka (data) i/ili sredstava

nisu vrijedne borbe - kontrola informacija postala je

Revolucionarne vizije žive izmjenjena lika. «Strategije,

obećanje radikalnih impulsa prijašnjih generacija.

Ali koje geste, koja avangarda?

biti crnaca niti žena: "To bi uništilo koncept". Mnoštvo je razlog koji etoy navode kao razlog zašto u grupi ne smije militantan, ovisan o nošenju iste uniforme, identičnom Geri Wittig primječuje u Jednom interviewu - pomodno možda malo zbrke." korporacija sa surealnim ciljevima. Ne prodajemo ništa To je nešto što ljudi ne shvaćaju. Mi smo nabrijana ankop izmedu razlicitin oblika konzumerizma? Na kraju konzumerizma i čistoće antikorporativne umjetnosti ili predmetom umjetnosti." No, da li je ovo rat između društvenih rituala, prije nego umjetničkih predmeta, "sukob između dva lifestylea, potrošačkog, koji daje 4.5 milijardi dolara." Reinhold Grether oslikao je rat kao "TOYWAR najskuplji performance u povijesti umjetnosti: nakon). Toywar site pobrao je lovorike i objavio da je

ratovanja, image privlačan adolescentima, čak i ako se siteova podrške kapitaliziralo na ovom djetinjastom imageu izgledu vojnika-igračake (ili članova bande) – što je ujedno Etoy prodaje sebe, trgujući svojim imageom, koji je - kako

čina negacije. Negacija može biti izvor oduševljenja ili mediji žele razbiti sustav, uzburkati glatku površinu digitalne promašuje cilj, iako je medijski vrlo uspješna. Kad taktički ponavljanje ciklusa porobljavanja i osvete. Opozicija cilju ne stvara novi oblik suradnje, a ujedno znači i formalno međusobnim interesom. Podrediti proces fuzije negativnom suprotstavljanja, prije nego željama sudionika ili njihovim individua određen je i posredovan uzrokom njihovog dijalektiku. Pretpostavljeni oblik koji preuzima udruga moći protiv kapitalizma, ono ne mole izbjeći njegovu eToysa ili bilo kojeg drugog website-a, kao demonstracija

Kada se 'mnoštvo' okupi u virtualnom sit-in protestu protiv

mnogi koji ga danas žive, van brzine medijskog spektakla, kada treba nestati, ona ne traži predstavljanje. Iako postoje količinom udaraca kojim je policija obara na tlo. Znajući centralnoj pozornici prijestolnica čiji je uspjeh brojan Čak i ako je pobuna, to nije pobuna objavljena glasno na opscenosti zahtjeva. nije fatalnost beznada ili znak pasivne suglasnosti unatoč

odgovorio je, samo živjeti. Ako ga polako razumijemo, ovo

krećući se, progoneći želju koja je izmiče njihovom poimanju.

zaustavili su se. Boljševička policija im je bila za petama,

Stigavši na mjesto koje je najviše nalikovalo središtu ničega,

zavjeru protiv nas, što namjeravaš raditi ovdje? Živjeti,

Kucali su na vrata, pitajući: kakav je tvoj plan, kuješ li

još jednog manifesta bačenog u roptarnicu povijesti. njihova će imena samo biti uzaludno spomenuta, kao idoli

snježnu ravnicu preko golog krajolika revolucionarne Rusije. Dr. Živago je pobjegao sa svojom ljubavnicom u neodređenu budućnosti čija je prošlost već viđena) dok prilika ne dozrije, negirajući sadašnjost u očekivanju da se ne slaže s njihovom vizijom utopije (utopija = čekanje kapitalizam (zbaciti = želja za vladanjem, postati gospodar), zaključkom da se ništa nije promijenilo, da neće zbaciti može se podsmjehivati ovom klimavom primjeru, sa Nema evandelja niti učenika. Institucionalizirana ljevica objavljuje ovaj način života kao model nadolazeće revolucije. konstruirane teorije, nema napisanog manifesta koji vrlo aktivni, ali njihova suma nije aktivizam. Nema bolesnima, čak i političke teoretičare i sociologe. Oni su stanovnistvo iz ustanove za one koji se smatraju mentalno privremeno zaposjednu: umjetnike, muzičare, lokalno evakuiraju prostor svojeg kluba , pozivajući druge da ga imali kuda voditi svoje prijatelje, oni ne okupiraju več restorane i barove u gradu, u zamjenu za bonove, kako bi članovi grupe, koji su grafički dizajneri prave plakate za

postoji. Dok su «unutra» svi koriste izmišljenu valutu. Neki

instituciji, već zato jer su htjeli stvoriti scenu koja još ne

opozicija nekoj dominantnoj umjetničkoj ili kulturnoj

le i potraga za rijecima nebitna > ne iz želje da budu osnovala klub < društveni centar nije prava riječ, ponekad Negdje, gdje lokacija nije bitna, postoji grupa ljudi koja je Postoje oblici djelovanja koji nisu ni aktivni ni pasivni. potajno aktivnih u svojoj apsolutnoj stagnaciji. bude protumačeno kao slavljenje tihe većine potrošaća, ispravnost svojih teorija. Ali prizivanje pasivista riskira da energiju, dok je uvjeren u apsolutnu vrlinu svog cilja i protiv opresivne moći, u borbi koja zauzvrat troši svu njegovu muzej uz bok drugim artefaktima - aktivist određen ratom poznatoj mintantnoj pozi je pice koje pi trebalo staviti u dilema, kucanje sata prošlog vremena. Aktivist, u svojoj telefonom ili press centrom.» No, ovo je možda lažna pustinju nemate potrebe za powerbookom, gps mobilnim surfaju: oni su naučeni čekati, oni znaju da kada prelazite mreže/networka nije aktivist već pasivist, pasivisti ne kontrole ta da će oni biti njihovo ogledalo...neprijatelj mnoštva su dio nje. Njihova je jedina prijetnja režimu i ,emižo mižen berq pred naterijalizira pred našim očima, i

smrti, jer je zadovoljenje samo privremeno, a glad se iznova potencijalno beskrajan ciklus negacije ad infinitium, do sami umjetno nametnuli mnoštvom mikro-opresija. Ovo je osjećaj moći, kako prevladavamo ograničenja koja smo si

Sebastian Luetgert je napisao «mreža/network - a ne

U korespondenciji koja nije bila ni javna niti privatna,



medijskih arhiva.



Tradicionlani kriteriji medijskog profesionalizma davno su mogu biti lijepi ili briljantno jasni, ili amaterski i iskrivljen. nebitno je razmatrati u procesu njihove proizvodnje. Signali tumačenje, koji su mu okviri i koji su projicirani zahtjevi kriterij za ove medijske signale. Signal postoji, no njegovo Oslobođeni zahtjeva za korisnošću, kvaliteta postaje nebitan

napušteni u univerzumu suverenih medija.

0.0 i na net.congestion - int. festival streaming medija,

Tekst se bazira na razgovorima sa Bannf Interactive Screen

ovo je ulomak iz dužehg teksta koji se nalazi online na

prvenstveno neprijateljski raspoložen prema svima nama.

Ovo je, kako mi se čini, fundamentalni antroploški princip

određenu poruku. Komunikacija zbog komunikacije same. ljudi stvaraju prisustvo, ali bez želje ili cilja da komuniciraju

Medijska sfera ovdje se tretira kao novi tip sustava 'u' kojem

Nema zaista ništa banalno u ovakovom ponašanju medija.

svejedno, uzimati ovaj pogled na stvar zdravo za gotovo.

tradicionane (difuzijske) medijske sheme. Greška je, Ovaj se tip medija pokazao kao krajnje beskoristan unutar

Jedna od tehnološki najrazvijenijih infrastruktura naše

potkrovlje, tehnička radionica, oprema, netko sjedi u koji prikazuju što većini nas izgleda kao «ništa», mala soba, Jedna centralna slika okružena mnoštvom manjih ekrana,

korišten od strane tv amatera – intenacionalna mrella.

van semantike zasebnih riječi.

< fatički mediji >

strukturu događaja.

Nevjerojatan prizor: test kanal satelita ili TV odašiljača,

«kako si», «kakva su ti djeca u školi» i sl. komuniciraju nešto

sastaju u vrtu dok vješaju veš ili obavljaju druge kućanske primjer jesu dnevni razgovori kućanica koje se svakodnevno prenošenje informacije» Tipični, mada pomalo stereotipan govor korišten za socijalne ili emotivne svrhe, ne za

izveden iz lingvističke teorije. U lingvistici fatički je jezik « U finalnoj fazi evolucije mediji postaju fatički, Termin je

Svi ovi mediji djeluju bez mrtvih duša statistika gledanosti.

Artificial Art u Amsterdamu koji automatski i nasumično

infrastrukture. Ili projekt Agent Radio sa Institute of the

VT examova sa interneta na lokalne radio ili kablovske TV

TV Twen FM-a, koji dopuštaju automatsko zakazivanje live

što su radio qualia – in Frequency clock, ili Remote Jedan zanimljiv križanac su automatiziranbi mediji kao

webcastom, radijom, ponekad i sa satelitskim prijenosima.

mediji imaju strategiju križanja medija i platformi, ali ne s

Svaki medij može bit kombiniran sa svakim drugim. Suvereni

Distinktivna osobina suverenih medija jest njihiva hibridnost.

se publika može uključiti i slušati, ali je nebitna za samu gdje je veza između izvora i odredišta nestala. I tradicionalna

članove/sudionike jest snažan osjećaj pripadnosti mreži, zvuka izgubljeno. Ono što net radio night utisne u svoje

može se nastaviti satima i ubrzo je porijeklo originalnog

seli na slijedeću lokaciju i u sljedeći remix. Ovaj proces

oduzetim stvarima. Proces započinje iznova i stream se

Sljedeći je stream remix originala, s nekim dodanim i nekim

da će se stream preseliti s originalne lokacije na njihovu.

preuzimaju stream dok netko ne objavi putem IRC kanala stream uživo sa lokacije jedan. Ostale lokacije slušaju i

bozivajuci net castere da se pridruže na IRC-u ili da poslusaju Tipično za net radio night, odašilje se poziv na mailing liste,

Jedan od najljepših primjera nadmoćno suverene medijske

net.audiju, kojeg redovito organizira xhcange network. prakse je net radi.night, globalni mikro jam session u

Amsterdamu, kombinirajući kablovsku televiziju sa

(media.live.nu), sjecište svih medija dostupnih u

medijskog prostora. Primjeri su Virtual Media Lab

razlogom dopiranja do nove publike, nego proširenja

odabire izvore zvuka sa interneta i pušta ih u eter.

poslove. Izmjene naizgled beznačajnih fraza kao što su

pozadini, bez vidljive komunikacije. Slika jest, ona ne govori.

civilizacije koristi se da proslavi radost praznine.

- način nastanjivanja novog okoliša, i to onog koji je

van svakog značenja i namjere. slučajna publika plutaju kroz beskrajni medijski prostor artistički i politički mediji, suvereni medijatori i njihova Otpojen od gravitacije prema profesionalnom, alternativni,

struktura medija duboko ukorijenjenih u funkcionalnost ili hiperrealnosti (Baudrillard), ili na retrogradnoj analizi metadiskursu o strukturama medija i moći (Virilio), o ovu socijalnu dinamiku, jer ostaje nasukana na tradicionalna medijska teorija ne može smjestiti u kontekst dinamika umreženih komunikacijskih prostora. Cini se da napravljeni su različiti pokušaji da se svlada socijalna trenutačnoj fazi radikalnog širenja (ili prodora) interneta, tipova društvene interakcije nastalih u ovim okružjima. U vjerojatno jedan je od najkompleksnijih fenomena novih Prisutnost u moderiranom okružju digitalnih mreža

strukturne osobine difuzijskih medija (McLuhan).

informirani o uobičajenoj praksi i ponekad izravno pristrani. sa stajališta socijalne teorije, u osnovi su plitki, loše Pokušaji razumijevanja umreženih komunikacijskih sustava

specifičnim. o onomi faktorima koji čine prisutnost u mrežama obrasce u ljudskom ponašanju, ali nam ne govori previše off-line jednako lako kao i on-line. Ona rasvjetljava određene nastanak fiktivnih veza je zanimljiva, ali se može primjeniti izostanak korektivne povratne informacije stimulira informacije ili ispravaka, krajnje je diskutabilna. Ideja da kao imaginarnih, zbog pomanjkanja negativne povratne relacija koje proizlaze iz interakcije putem umreženih medija, kao projekcijskog platna osobnih preokupacija, te socijalnih ove socijalne dinamike. Primjerice, popularna ideja ekrana Niti psihologija ne može značajno pomoći razumijevanju

Najveća pogreška trenutnih pokušaja da se razumije

evolucije broadcast medija. No, ova se vizija može primjeniti interneta), slika i ton koje možete downloadati s Interneta, vizualne strukture, streaming mediji (emitiranje putem proširivao audio-vizualnim elementima. Interakttvne audiosustava. Ideja je postajala sve popularnija kako se internet sagledamo ove medije kao ekstenziju difuzijskih medijskih socijalna dinamika umreženih medija je nastojanje da

neuračunljivima čak i autističnima. Aktivni odašiljatelj i koje se često čine apsolutno bespotrebnima, iracionalnima, se nastoje uspostaviti i razvijati aktivni odnosi. Aktivnosti treba prvesntveno pormatrati kao društveni prostor u kojemu događa u umreženom medijskom sustavu. Mrežni sustav / publika, najveća je prepreka razumijevanu onoga što se je na podjeli uloga aktivni pošiljatelj < > pasivni primatelj Uspostava koncepta medija na difuzijskom modelu bazirana načinu na koji ljudi zaista koriste Internet. interesom medijski industrije. Često se ne reflektira u samo djelomično, i pogonjena je prvenstveno uloženim sve to doprinosi tvrdnji da je Internet slijedeći stupanj

medijskog profesionalizma i prije svega štovanjem za profesionalnim standardima kvalitete, zabave, infromiranja, kratkotrajna faza razvoja koja će uskoro biti zamijenjena kaotična i neupotrebljiva infosfera, zaludno trošenje resursa, pripadajući primatelj. Tako je net viđen kao irelevantna, mnośtvom nekontroliranih transmisija kojima nedostaje pasivna publika / primatelj, naizgled su zamijenjeni

nered nasumičnih transmisija prevladati gore spomenuto net nece evoluirati u ultimativni zabavni i informativni medij. Budimo jasni, ja ne vjerujem u ovu viziju i uvjeren sam da

misilenje. Čini se da je vjerojatnije da će naizgled nestrukturirani

< suvereni mediji ili «veselje praznine» >

postoje bez nekog drugog razloga. Suvereni mediji proizvode suvereni mediji su prvenstveno mediji koji jednostavno

NTO – neidentificirani teorijski objekt, koji proučavaju s Knowledge). Za Bilwet, suvereni su mediji zbunjujući novi (odnosno, ADILKNO - Foundation for Advancement of Illegal medijsku fenomenologiju prvi ga je identificirao BILWET suvereniteta Georgesa Bataillea u Prokletom udjelu. Kao primatelja. Termin «suvereni mediji» aludira na ideju signal sa izvorom /pošiljateljem /autorom, ali bez određenog

da «suvereni mediji...presjekli sve preživjele imaginarne Bilwet / Adkilno-va rana zapažanja na ovom MTO-u pokazuju velikom radoznaloścu i opustajucim zadovoljstvom.

Jašući na valu čiste podatkovne ekstaze, suvereni medijatori već joj nude «suvereni prostor» koji zaslužuje.» kao segmentu tržišta koji je moguće modelirati po potrebi, od bilo koje potencijalne publike, i zato se ne prilaze publici to još uvijek čine «unutrašnji» mediji. Oni su se emancipirali ne usredotočuju na želje specifične ciljne skupine, kao što veze sa istinom, realnošću i predočavanjem. Oni se više

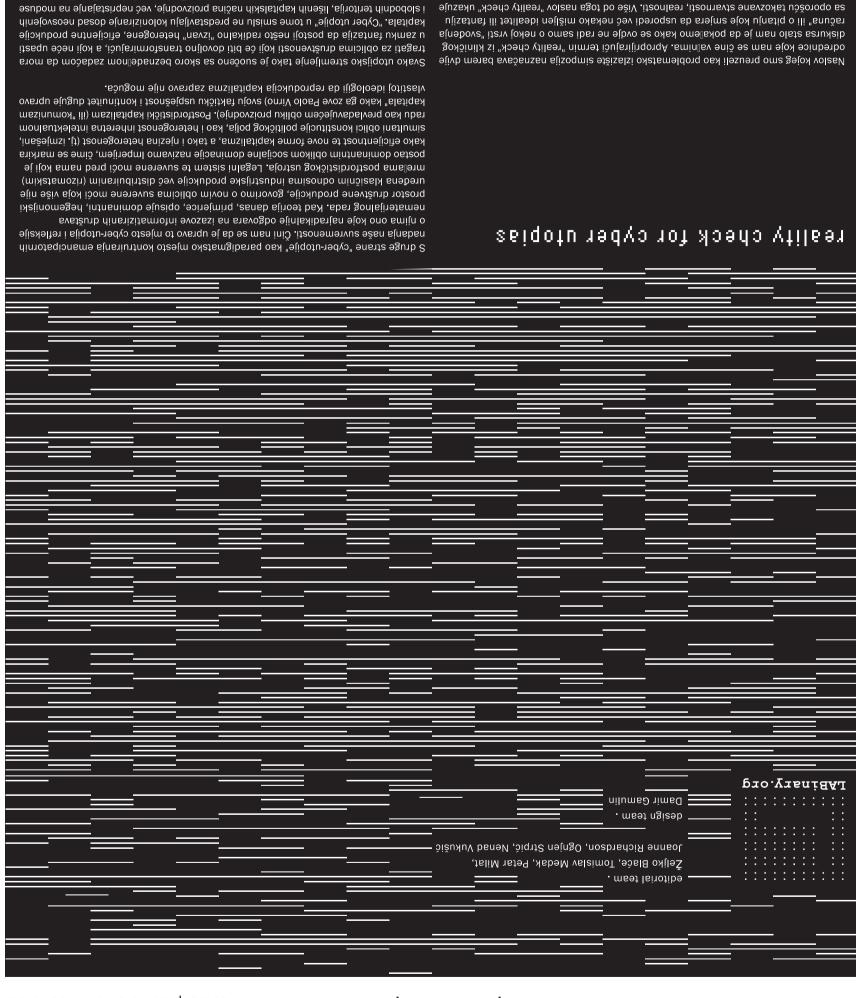
nastale među oslobođenim fragmentima univerzalnih čisti užitak beskrajnih i multidimenzionalnih veza koji su

treba ga samo uzeti. Nema više tehničke mistifikacje, samo

bozivaju nas da «uskocimo u medijski bus» - signal je ovdje,

labinary newsletter 00000100

New-Media Culture Week 2AGREB, CROATIA, MAY 1-7



lspred uredničkog tima Petar Milat

akciju. "Cyber utopija" postaje šiboletom utopije livota slobodne imanencije.

slobodna reprodukcija livota i dalje mogućnost koja je bitna za kolektivnu društvenu elementom ili intuicijom koja transcendira imperijalne oblike vlasti: da je ne-patološka,

borba protiv legalnog ustrojstva suverene moći, i to onim jedinim preostalim normativnim

subjektivacije suvremenih društava - ovdje i sada. Borba protiv Imperija prije svega je

savráeno sredstvo društvene kontrole u eri decentralizacije jedno je od pitanje koje se drīavnim, aktivističkim ili tek individualnim svrhama. Dvojba predstavlja li Internet sumnju koja pogađa i sve ostale domene uporabe Mrelle, sluliile one korporativnim, striktno ograničena na "perspektivna trīlšta" (emerging markets) za sobom je ostavila koji se nastoji opisati. Propast dot-com-manije na burzama koja je samo naizgled bila na određen kritički stav koji se zauzima s obzirom na patološke deformacije fenomena sa oporośću takozvane stvarnosti, realnosti. Više od toga naslov "reality check" ukazuje računa" ili o pitanju koje smjera da usporedi već nekako mišljen idealitet ili fantaziju

tiče patološkog karaktera globalnih zbivanja.

za**r**ez IV/77, 28. ožujka 2,,2.

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