circulating contexts

CURATING

MEDIA / NET / ART

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introduction

**CURATING
MEDIA / NET / ART**

EXTENDED CURATORIAL PRACTICES ON THE INTERNET

By CONT3XT.NET

(Sabine Hochrieser, Michael Kargl, Franz Thalmair)

Curating Internet-based Art in a media of its own developed into a multifaceted communication process on content among users of all backgrounds and provenances.

Net curators are deemed "cultural context providers" (1) "meta artists" (2), "power users" (3), "filter feeders" (4) or simply "proactive consumers" (5). "Curating (on) the Web" (6), as Steve Dietz, founder of the New Media Initiative at the Walker Art Center in Minneapolis, termed it in 1998, not only creates a public space for Net Art protagonists, but also enables them to participate in creating their own public space, which often takes on the form of discursive models. Handling technological developments and knowledge about existing channels of communication are integral parts of Internet curating, as are providing resources, initiating collaborations and remaining in contact with international networks.

Expanding the curators' field of action--allowing them to incorporate more than the supervision, contextualisation and exhibition of artworks in museums, galleries or off spaces--is closely linked to the media-specific characteristics of art produced on the Internet. Internet Art does not necessarily have to be presented in a customary exhibition space, because as long as there is a computer with Internet access, it can be accessed anywhere any time. In many cases, Net Art emerges through the participation of an audience with diverse approaches to the Internet, which comments on, transforms and disseminates artworks in many different ways. In addition, the somewhat rather communicative mechanisms on which this art is based are simultaneously its subject, thus allowing it to function as a reciprocal "feedback loop" (7) between the original author and the user. In the 20th century, the numerous postulations on the end of authorship and the end of concept of the "work of art" as a definable entity with a definable set of limits (Werkbegriff) gave way to a discourse--which, in turn, is constituted through its own development and reception processes--as they also accompany the advancement and visualisation of these very processes. In this vein, curators are those "who set up contexts for artists who provide contexts" (2).

In contrast to the late 1990s when Internet-based Art was celebrated as avant-garde spectacles, today Technology-based Art views for the attention of a broader public interested in art. Higher demands are made on curators to include these art forms in conventional exhibitions, which simultaneously poses several problems: "curating immateriality" (8), a term postulated a few years ago, is faced with immense technological challenges (9) and at present theoretical groundwork is being laid for providing ways of addressing Technology-based Art that extends beyond viewing it as "Techno Art" and the tacit implication that "the medium is the message" (10).

The goal of the project "circulating contexts--CURATING MEDIA/ NET/ART" was to focus on the problems of curatorial work being located at the interface between representational space and presentational forms of traditional art formats, in the Computer Art ghettos as well as in the realm of Electronic Art, Net and Media Art. This project is based on an interdisciplinary approach, is applying and using experimental methods, and is comprised of three projects that are compiled for presentation in this publication. The projects are the information platform [PUBLIC] CURATING (http://publiccurating. blogspot.com) [image, p. 15], the exhibition"space" TAGallery (http:// del.icio.us/TAGallery) [image, p. 16] and the mailing list [CC] (http:// lists.subnet.at/mailman/listinfo/cc) [image, p. 17], which all address the point of juncture between virtual solutions and real world problems. A call for papers resulted in supplementary essays by theorists reflecting on the present state of the debate on curating Internet Art, particularly since the emergence of the so-called Web 2.0. These essays are presented in this publication, too.

[PUBLIC] CURATING is an ongoing research project collecting methods, resources, and theories concerning the changing conditions of curatorial practices on the Web. The weblog, set up in November 2006, is a database of international curating projects, theoretical approaches, and a resource for curatorial platforms, art-databases and contemporary ways of the so-called New Media curating. The second project is TAGallery, an experimental "online-exhibition-room" based upon social Internet technologies and folksonomy. It is an alternative space for collaborative curating and cooperation, based upon linking and tagging. Thought as the basic method to create a freely accessible and modular network of personal associations on the World Wide Web, TAGallery extends the idea of a tagged exhibition and transfers the main tasks of non-commercial exhibition-spaces

to the discourse of an electronic data space. Last but not least, the third part of "circulating contexts--CURATING MEDIA/NET/ART" is a slightly moderated discussion list named [CC] and temporarily run from 1 June to 31 August 2007. During this period, five common topics concerning the curation of New Media and Internet Art were the starting point for discussions lead by the participants. Excerpts of the contributions to the mailing list are published in the catalogue as well.

The basis for each of the project parts was the development of several questions that simultaneously functioned as a point of departure for the mailing list [CC].

Visualising Workflows and (Filtering) Processes

Curating on the Internet is a working process that wants to be visualised in the same way as the processes frequently hidden behind Internet-based Art. The curator, "who does not want to get 'inside' or 'outside' the system, but stays at her place to deepen her knowledge" (11), acts not only as an intermediary in the presentation of art but also according to his/her own filtering processes, choices and decisions. The transparency of his/her work is highly relevant for the transparency of the presented artworks, too, and aims to get a broad public involved in a collective discourse.

"With the steady incorporation of the Web into the mainstream arts scene, the launching of exhibitions and the building of archives has become an increasingly creative and authorial practice. However, the act of curating used to be a clandestine affair. Those holding the position would have once worked quietly within the institutional archives, orchestrating their exhibitions anonymously from 'behind the curtain', but now in the past ten to fifteen years the process of curating and the person who practices it have emerged center stage in public discourse" (12).

Metaphorically speaking, the constant and ongoing publication of a "curator's notebook" contributes to the visualisation of a workflow that does not only show the final results of this process in form of an exhibition. It unfolds the existence of a network of non-linear thoughts, relational research and deductive/inductive (filtering) processes.

-- Which useful methods of visualisation of a "curator's notebook" exist?

-- Is the curator in "danger of losing reputation" by publishing his/her working methods?

-- Which benefits does the exhibition viewer get by taking a look at (or even contributing to) the curatorial process?

-- Could an exhibition be completely replaced by the display of the curating processes?

Virtual/Real Representations in Real/Virtual Spaces

It is easier to get an entire museum collection on the Internet than to get a single exhibition of Internet Art in a museum space. Provided that there is a computer with Internet access, Net Art can be viewed at any time and any location and therefore can be left in its own medium of production. But even if Internet-based Art does not require to be exhibited in the traditional context of museums, galleries or off-spaces, curators have to find ways to present this kind of virtuality in real spaces and transform them into a "living information space that is open to interferences" (13). The chance to be shown in museum contexts raises the importance of a whole genre.

In return, the exhibiting of traditional art collections "is not only accommodated by the spatial realisation of architectural spaces any longer. Increasingly influential is the way that the design of an extended typology of spaces, including the Internet, structure creative practices" (14) and rises the chance to get a broader audience and a more effective discourse, abstaining from conventional forms of display.

"Like the best exhibition publications, extending an exhibition online means more than simply re-presenting it but also reformatting it for the best possible experience in the medium--in front of a computer screen, transmitted via the Internet" (15), and the other way around.

-- What are the possibilities to show Internet Art in a conventional art space that go beyond simply putting a computer in the hall?

-- How can a museum be reformatted?

-- How far can the curator go and transform the display of the artefact without violating its autonomy?

-- In how far can an active discourse influence the representation of Internet-based Art in exhibition spaces?

Facing Participation/The Lack of Collaboration

Not everyone is always participating in everything. Curators "whose practice includes facilitating events, screenplayings, temporary discursive situations, writing/publishing, symposia, conferences, talks, research, the creation of open archives, and mailing lists" (16), need to know about how to activate and motivate a potential audience for collaboration. However, the needs of the audience are as diverse as "Net Art's audience is a social medley: geographically dispersed, varying in background, these art enthusiasts are able to involve their involvement constantly, drawing from roles such as artist, critic, collaborator or 'lurker' (one who just watches or reads, without participating)" (17) .

-- What are the premises for being able to motivate the public to participate in the curatorial process?
-- Does the potential participant need to have a benefit (e.g. co-authorship) to be encouraged to participate?
-- Are there any emergency plans if nobody is participating?

Web 2.0--Curatorial Facilities or Technical Barriers

The hype about the so-called Web 2.0 and its facilities is still unbroken. In the context of representing and contextualising art on the Internet, Joseph Beuys' message "Everyone is an artist" can be transferred to the person of a curator, too: "When we begin to share our experiences of exhibited artefacts with other people on the Internet, we are producing for public use. For instance, we may write about an exhibition on our weblog; post photos about 'The Last Supper' on Flickr; or add to a Wikipedia article" (5).

Total democracy and freedom in usability--often preached with the token "2.0"--are not appropriate for everyone. It "counters the technological fetishism and media exclusivity that surrounds too much Computer-based Art and informs many curatorial practices in the field; and it points beyond a common but nonetheless misguided and shallow linkage of techno-formalism and techno-avant-gardism (this is the new art and it looks like nothing before it because it uses New Media)" (18).

To prevent cooperation and interaction-enhancing tools from being simple technological tools, a social network that interacts with them

"needs to be able to connect. It needs to allow for co-ownership of others in its activities. An insistence in exclusive ownership in an inter-communal collaboration kills the motivation of co-participants. It destroys a sense of cooperation and trust" (16).

-- Where are the boundaries of Web 2.0 in curatorial activities?
-- Should every new tool be immediately adapted for curatorial activities?
-- What are the premises for a reflective use of Web 2.0 in the curatorial processes?

Involvement of (Art) Institutions/The Rise of Significance

The concept of what is traditionally understood as curating is still bound to the institution of the museum and other equivalent exhibition spaces--and so is not only the image of curating but also its mode: "In its evolution since the 17th Century, [curating] centers itself around the 'expert' opinion of the curator as educated connoisseur and archivist of various works. In so doing, the curator determines the works' cultural value, as well as, in present days, their mass entertainment value, which is equally important in the era of ubiquitous free market democracy (at least in most of the Western world)" (19). Contrary to the work of a curator on the Internet, it is frequently ignored that "the global network itself became the educational environment for those without direct access to institutions. The involvement in free and open projects, from where the power user not only builds up reputation, but also gains crucial skills, can easily equal the value of an academic degree" (11).

Problematic within the separation between real and Virtual Art (collecting, curating, etc.) is that neither museums and their protagonists nor the visitors of the institutions recognise the value of Internet-based Art, its working processes and the possibilities of applying it within the museum itself.

In the context of New Media Art, the metaphor of the Internet as a huge archive can be referred to the tasks of museums and other traditional art collections: "The discursivity of multimedia, and how it can be associated with dialectical aesthetics, is characterised by the ways in which montage-like spatial juxtaposition--achieved through hyperlink structures and searchability--is drawn upon for narrative effect. The functionality of links and databases extends upon already

existing tabular, classificatory forms, such as the collection archive, catalogue, and methods of spatial arrangement in galleries--all technologies intimately associated with the historical evolution of the museum. Adopting a museological aesthetics that understands, and is more effectively calibrated to digital communication technologies will see the museum emphasised as a machine for creating juxtaposition, a generator of conditions for dialogical encounters with the unforeseen (enabling, even privileging, the experience of surprise, the unexpected and perhaps the random)" (14). The ongoing neglect of the those similarities leads to the fact that "a broader art audience may still place more trust in the selection, and therefore validation, undertaken by a prestigious museum, but in the online environment, the only signifier of validation may be the brand recognition carried by the museum's name" (13).

-- Is it really necessary to have an institution in the background in order to gain a better reputation as a curator?
-- How can institutions be convinced about the advantages of working with New Media Art and addressing a public that goes beyond the common art scene?

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Authors' Biographies

CONT3XT.NET is a Vienna-based organisation founded in 2006 as a collaborative platform for the discussion and presentation of issues related to Media Art. Against the background of an interdisciplinary theoretical approach to all forms of communications technologies, its mission is the critical investigation and documentation of relevant tendencies in contemporary art production. CONT3XT.NET works both online and offline and regularly offers news and announcements as well as initiatives developed by its members in collaboration with artists, theorists, curators, writers and other Media Art affiliated people. The organisation was founded by Sabine Hochrieser, Michael Kargl (a.k.a. Carlos Katastrofsky) and Franz Thalmair.

Sabine Hochrieser was born in Steyr (Austria) in 1975. She studied "Art History" and "English Philology" at the University of Salzburg with special focus on "Knowledge Management within Cultural Activities". Amongst others, she works as an exhibition organiser, translator and project coordinator in Vienna.

Michael Kargl (a.k.a. Carlos Katastrofsky) was born in Hall (Austria) in 1975. He studied "Sculpture" at the University Mozarteum Salzburg with special focus on "Virtual Architecture and Cyberspace". He is a professional Media artist and, amongst others, he works as an art mediator and lecturer in Vienna.

Franz Thalmair was born in Wels (Austria) in 1976. He studied "Romance Philology" and "Linguistics" at the University of Salzburg with special focus on "Sociolinguistics and Semiotics". Amongst others, he works as a freelance writer within the cultural field and as a communications manager for museums in Vienna.

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models

CURATING
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LX 2.0--ON CONTEMPORARY ART GALLERIES AND INTERNET ART

By Luis Silva

LX 2.0 [image, p. 26] is a curatorial project developed by "Lisboa 20 Arte Contemporânea" (1), a commercial Contemporary Art gallery based in Lisbon. LX 2.0 is one of the direct consequences of the regular program presented by "The Upgrade! Lisbon" (2), a monthly gathering of New Media artists, curators and interested people, also held at Lisboa 20.

Extremely interested in the possibilities of the digital medium (and by its contemporary touch) the gallery's director has shown great interest in creating the gallery's New Media branch. Because of extreme physical constraints (only one room allocated for the regular exhibition program), it was decided to create an online platform through which Lisboa 20 would commission, display and archive online (Internet Art) projects.

The first commissioned artists were Santiago Ortiz (3) (with the project "NeuroZappingFolks"), Y0UNG-HAE CHANG HEAVY INDUSTRIES (4) (with the project "Manhã dos Mongolóides--Morning of the Mongoloids") and Carlos Katastrofsky (5) (with the project "Last Wishes"). Besides commissioning new works created by artists who have been developing a relevant work in exploring the Internet as an artistic medium, LX 2.0 will also, gradually, create a database of links to different resources, like artists' sites, exhibitions, platforms, publications, and readings, in order to contextualise and allow for a theoretical background for these works and their underlying discourse.

Even though being a traditional concept in the New Media Art field, a feature clearly stated in the project definition, it constitutes a unique exercise in the Portuguese artistic landscape.

It aims at achieving a double goal, on the one hand, to bring awareness to the online medium in the Portuguese "institutional" art scene (more than being a partnership with a gallery, LX 2.0 is as part of the gallery as one of its regular exhibitions), educating and informing the audience about New Media Art and its underlying discourse but also, at the same time, to become a relevant project from a global point

of view--despite being a small-scale project, based in a peripheral country with little history in New Media Art.

If at a first glance LX 2.0 seems a traditional online project, featuring new art works and linking to various resources, a closer look brings awareness that it is everything but conventional. As it was already mentioned, it is a small peripheral project aiming at becoming a global reference for the international New Media community, but most importantly, it is an online curating exercise done by a traditional, commercial space, a Contemporary Art gallery.

Common sense indicates that commercial, or simply more traditional spaces have an almost religious belief in the impossibility of dealing with New Media Art, especially its more extreme version, Internet Art. This situation occurs simply because traditional exhibition venues (either commercial, like galleries, or institutional, like museums and art centres) are running on the White Cube ideology. This White Cube model, a recent development in art history, dating to the 20th century, is nothing but a hegemonic ideology that prescribes the correct way of showing art within an institutional context. But being an ideology, and thus a social construct, it bears no absolute value in itself.

A commercial gallery mainly tends to show only artworks that fit into this exhibition paradigm, or into its more recent upgrade, the Black Box. The reason for this to happen is partly due to the fact that the gallery has to sell the works in order to function. These are the two main reasons for the lack of acknowledgement of New Media Art from the institutional art world. And these are the two main features that LX 2.0 is not only ignoring, but trying to oppose and demystify.

It is a project created by a space that operates within the White Cube ideology, a gallery, but a space that recognises that the White Cube is nothing but an ideology and that process-driven, time-based artworks are calling for new exhibition paradigms. Each new project LX 2.0 commissions is launched at the gallery's physical space, at the same time that a regular exhibition opens. Invitation cards state both the new opening and the online project launch. LX 2.0 is as much part of the gallery as the shows taking place in the physical space, but it exists only online. LX 2.0 is also a non-commercial project belonging to a commercial space, a traditional Contemporary Art gallery. Commercial galleries need to sell, but they also have a

cultural role to take. Having that in mind, it was defined, since the very beginning, that LX 2.0 wouldn't be a commercial project. It didn't make sense to try to sell online artworks, and it would also mean the failure of the project from the very beginning. Instead, it was decided that the project would be financed by the commercial side of the gallery, which was, to some extent, a conscious critical statement: it is the sale of traditional artworks, such as Painting, Sculpture, Photography, Installation, or the like, that finances LX 2.0 and allows it to commission new, unsaleable works of Online Art.

NeuroZappingFolks
Santiago Ortiz
http://www.lisboa20.pt/lx20/proj/neurozapping

"NeuroZappingFolks" [image, p. 26] is a digital piece for the Internet. The lack of interactivity of the work can be seen as a neurosis of the application itself, simulating a frantic navigation through the Web, in search of something unknown. The nucleus is constituted by an algorithm gathering information from the popular website del.icio.us, where thousands of users store (for themselves, but publicly) URLs from other pages on the Internet, marking them with specific tags, short words, functioning as labels, and thus giving the chosen link some minimum amount of information. The same words (e.g. art, sex, Internet, anime) are usually used by different people, allowing for unexpected inter-relations between several sites.

"NeuroZappingFolks" is then a non-linear zapping through the Web, a path leading to the inside of a Web of relations, a Web that can be explored from one tag to a site to another tag to another site... from word to image to word to image. "NeuroZappingFolks" is the simulation of a brain lost in the Web (lost between servers, but also lost in Internet's double identity: word and image).

Santiago Ortiz was born in Bogotá, Colombia, in 1975. Artist, mathematician and researcher on art, science and representational spaces, he explores the development of shared spaces for different kinds of knowledge. Ortiz uses communication, creative, and literary techniques, as well as digital architectural spaces. He works as a teacher, lecturing all over Spain, Portugal and Latin America. He is one of the co-founders of the Blank magazine and of the Bestiario company-collective. He lives in Lisbon and Barcelona.

For LX 2.0, Y0UNG-HAE CHANG HEAVY INDUSTRIES created the Portuguese version of "M0RNING 0F THE M0NG0L0IDS" [image, p. 27], the laughable, yet tragic (and extremely ironic) story of a white man who wakes up after a night of drunken partying to find himself no longer what he used to be. Without any motive or underlying logic, the man wakes up and gradually realises he is Korean. He looks Korean, he speaks Korean and he lives in Seoul, when just the night before he was a white man living in a Western country. The piece is a delightful insight on the prejudiced views towards Asian cultures, and especially towards the Korean culture. Not only are we faced with the main characters and stereotypes of Asian people as he gradually comes to terms with the irreversible change, but also are we Westerners confronted with our own biased views of the rest of the world. It is us, not Asian people, who are being ironically portrayed. It is a mirror-like device and it reproduces our own prejudiced image of ourselves.

Almost ten years ago, in 1999, in a Net Art workshop in Brisbane, Australia, Y0UNG-HAE CHANG HEAVY INDUSTRIES and Marc Voge, a Korean artist and an American poet, were learning how to work with Flash. Instead of fully mastering the digital tool, they concentrated on two of its basic operations: making text show up on the screen and adding music to an animation. These two features, which they came to master after a couple of days, would define Y0UNG-HAE CHANG HEAVY INDUSTRIES' artistic practice in the years to come.

Reacting against interactivity as a distinctive feature of New Media Art, and Internet Art in particular (the duo has openly shown their dislike for interactivity, comparing interactive art to a Skinner box, but without the reward given after the completion of the desired task), this Seoul-based duo has created fast paced Flash movies combining text and jazz music. Drawing inspiration from Concrete Poetry and Experimental Film, they have narrated stories in various languages such as Korean, English, Spanish, German, Japanese or Portuguese.

Their Net Art projects (if you are willing to compromise enough to call them that) are stripped of everything usually associated with

the field: first of all, no interactivity whatsoever, no hidden buttons, no hypertextual aesthetics, the narrative is as linear and closed as a traditional novel, no graphics, no colours (black dominates, with a few exceptions of blue and red), no photos, no gadgets at all. It is a textual aesthetics that imposes itself through a Web browser window and in which viewers are immersed in strong stories that everyone understands and can relate to.

Y0UNG-HAE CHANG HEAVY INDUSTRIES is based in Seoul. Its C.E.O is Young-hae Cha (Korea), its C.I.O. Marc Voge (U.S.A)

Last Wishes
Carlos Katastrofsky
http://katastrofsky.cont3xt.net/lastwishes.php

"Last Wishes" deals with the principles of communication. Mailinglists are popular tools for the exchange of thoughts and opinions: they make multiple (written) dialogues possible as well as the archiving for future references. In this work the mailinglist-software "mailman" is modified to allow only one single posting from a sender. The user is able to subscribe and to receive messages endlessly but post only once and by this immediately get unsubscribed. The idea of "exchange" is thereby turned into something absurd: one can listen but only talk once. Sending a message thus requires meaningful content, "chatting" becomes impossible.

The ephemeral quality of this sending-process reminds of Zen-qualities: be quiet and learn to listen but if you really have to say something meaningful then talk. Above that, the question arises how communication is possible when there is a quiet, listening mass and no one dares to stand up and speak. According to a proverb talking is silver and being quiet is gold. But being quiet only makes sense within the process of communication.

Carlos Katastrofsky (http://katastrofsky.cont3xt.net) is an artist based in Vienna (Austria). Born in 1975 he studied "Sculpture" and currently works as artist, art mediator and lecturer. He is co-founder of the organisation CONT3XT.NET (http://cont3xt.net) and netizen since 2002.

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Author's Biography

Luis Silva studied "Social Sciences" and is now completing his MA on "Communication, Culture and Information Technologies", and finishing a research project on Internet Art. He has curated a few New Media exhibitions, namely "Online Portuguese Netart 1997-2004", "Source Code" and "Sound Visions". In 2006 he created the Lisbon node of "The Upgrade!", an international network of gatherings concerning art, technology and culture. He is now curating LX 2.0, Lisboa 20 Arte Contemporânea's online program. Silva has also been working as an independent writer, having published several reviews and texts addressing the issues of art and technology for various publications, namely Turbulence's "Networked_Performance", "Rhizome", "Furtherfield" and "newmediaFIX".

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KURATOR SOFTWARE: VERSION BETA 1.0 (2007)

By Joasia Krysa, Duncan Shingleton

kurator is an open source software application designed as an online system for curating source code that can be further modified by users. The project was developed in two stages, first in 2005 as version beta 0.1 [images, p. 34] and subsequently in 2007 as version beta 1.0 [image, p. 35] by a team of programmers, artists, and curators (1). The project speculates upon the production of curatorial software
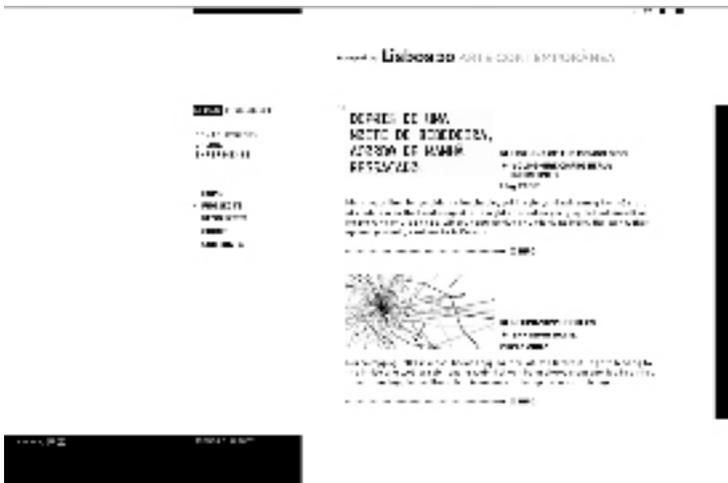
Lisboa 20 Arte Contemporânea, "LX 2.0" (2007)
http://www.lisboa20.pt/lx20
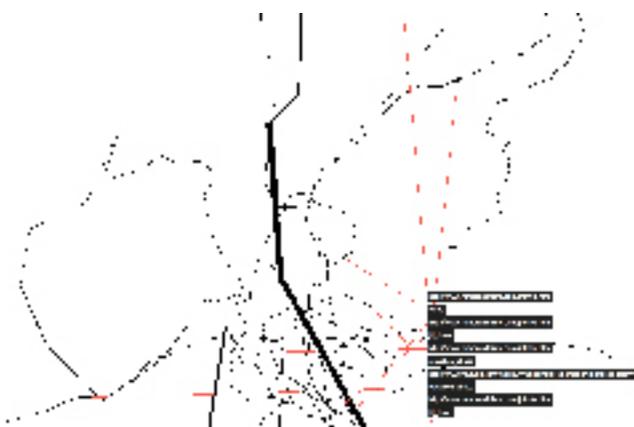
Santiago Ortiz, "NeuroZappingFolks" (2007)
http://www.lisboa20.pt/lx20/proj/neurozapping
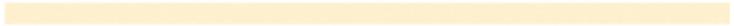
carlos katastrofsky, "last wishes" (2007)
http://katastrofsky.cont3xt.net/lastwishes.php

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beyond a singular closed proprietary model to a collaborative open source model as a platform for future public development.

The conceptual idea behind the project responds to a wider critical concern of how open systems (i.e. communication networks such as the Internet, information systems such as the computer connected to the network, and online software) have changed the practice of curating, and in particular how these changes impact upon a politics of curating. Describing curating in terms of open systems implies a state in which the system continuously interacts with its environment demonstrating the characteristics of openness (2). In computer systems, it refers to open software standards allowing open access and distribution (originating in the late 1970s mainly to describe systems based on Unix, and in turn Linux). In this sense, open systems stand for the same working principles as open source.

The concern of the project is how power relations, control, and agency (the power to act) are expressed in the contemporary forms that curating takes, and offers, in the context of network technologies and open systems. To apply and paraphrase Ned Rossiter's "Organized Networks", the kurator project seeks to explore "conditions of possibility, the immanent relation between theory and practice" (often termed as praxis) and the potential of constructing open transdisciplinary curatorial forms that "enlist the absolute force of labour and life" (3).

The kurator project is experimental in that it merges the practices of programming with curating, in order to challenge the privileged role of the curator in the process of selection, contextualisation, presentation, distribution, and collection of source code. It follows the structures and protocols of traditional curating but "translates" them into a series of program commands or rules. In this way, the project implements a system that partly automates the curatorial function as well as the sense of agency involved in the execution of rules and the production of meanings.

Version 1.0 of kurator [image, p. 35] implements a system that-- in terms of programming language--is written mostly in PHP and HTML, and has an open API (Application Programming Interface), so that users can write or adapt software that directly queries the data store (4). At the point of collecting content to the system, there are two modes of "collecting" source code into the database running in parallel: an open submission manual upload by users and

automatic "scraping" of the Internet by the Web crawler module. A Web crawler (also referred to as a "Web spider" or "Web robot") is a computer program or automated script that browses ("crawls") the World Wide Web in a methodical, automated manner, without human intervention (apart from the programmer), in order to find information (5). In this way the system assures the continuous supply of source code that is subsequently indexed and stored in an internal code repository ("store" module).

The source code of the kurator software itself is also included in the system database. As with collecting, indexing is also programmed to allow providing information about source code both submitted manually by the users and automatically by the software. Automatic indexing is implemented through a custom algorithm that searches comments within the source code that programmers use to describe the functionality of a section of code, and then tags keywords within these comments, matching them against other comments present in the repository. In this way, regardless of language type, source codes that share similar processes are indexed, instead of matching syntax within one project or language. Subsequently, users are able to browse and search the code stored in the database, adding tags or comments to projects, folders, files, or lines of code. Users can assign projects, folders, files, and lines of code to create displays or just mark them for later use. Finally, the display module allows the creation of thematic displays of source code assigned by individual users ("user selection") in different ways such as chronologically, grouped by author or by project, and so on. In addition to this, the "auto-kurator" module generates displays by the kurator software itself from its own database. As a result, the created displays (by users and by the auto-kurator function) can be saved to the "archive", providing a growing collection of examples of curated displays, including versions of the modified kurator code itself. A commenting system and API for the display function is provided so that anyone can comment on particular examples of created displays and retrieve data to be displayed on external websites.

If the curatorial process can be broken down into a series of commands or rules, then the software aims to extend these in an unpredictable, unprescribed, and uncontrolled manner that accounts for the openness of the system. The system is opened up to the communicative processes of producers/users and to the divergent exchanges that take place and that disrupt established social relations

of production and distribution. Thus, and importantly, the software opens up curating to dynamic possibilities and transformations beyond the usual institutional model (analogous to the model of production associated with the industrial factory) into the context of networks (and what the Autonomists refer to as the "social factory").

In this way, the argument is that the curatorial process is demonstrably a collective and distributed executable that displays machinic agency. Marina Vishmidt, in "Twilight of The Widgets", describes the project as follows: "The kurator project draws on an affinity between code art and curatorial praxis, to redevelop curating as a generative experiment in social relations. [...] By displacing the curatorial function from abstract subjective potential to binary code, it reproduces the singular curator as a collective executable. In this way it preserves the curator by exceeding the curator, the perfectly consistent paradox that any art practice grounding its critique in both art-immanent and social terms is structurally bound to enact" (6).

In this scenario, both the programmer and the curator are required to act and demonstrate their understanding of the complexity of social relations in open systems. This exemplifies a general line of thinking about open source as a model for creative practice both in terms of production and presentation--as encouraging collaboration and further development of existing work on the level of contribution, manipulation, and recombination, and its further release under the same conditions in the public domain. This is a point also made by Christiane Paul in her essay of 2006 "Flexible Contexts, Democratic Filtering, & Computer-Aided Curating" in imagining how the source code of any project might be made available to the public for further expansion, outside of the proprietary concerns of the curator or arts institution--as overtly open source curating. Paul makes these principles apparent when she explains: "The idea of open source--making the source code of a project/software available to the public for further expansion without traditional proprietary control mechanisms--could also be applied to the curatorial process. This distributed, open source curation could be considered either in a more metaphorical way, where exhibition concept and selection become expandable by the audience; or in a narrower sense, where curation unfolds with the assistance of open source software that can be further developed by a community of interest" (7) (8).

Thinking about the curatorial process as involving other agencies and

integrated with software suggests the idea of "distributed software curating"--a practice that is dynamic, collective, and redistributed in terms of power relations and curatorial control, and one in which software that is not simply used to curate but that demonstrates the activity of curating in itself. Distributed software curating suggests an engagement with instructions (the program) and the writing of these instructions (programming) but also the other processes upon which the program relies to run that includes the wider context or operating system of art (program environment). Together this is both a literal and metaphorical description of curating that recognises the conditions within which it operates and becomes a dynamic executable.

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Authors' Biographies

Joasia Krysa is an independent curator and lecturer in "Art & Technology" at the University of Plymouth, UK, teaching MA/MSc/MRes and BA/BSc Digital Art & Technology. She is a graduate of Goldsmiths College, UK (Fine Art Administration and Curating, 1998), University of Wroclaw, Poland (Cultural Studies, 1997), and University of Maria Curie-Sklodowska in Lublin, Poland (Political Sciences, 1997). Her research interests include the politics of curating in the context of software, network technologies and distributed curatorial systems. In 2004, she founded the curatorial project "kurator" (http://www.kurator.org) to produce public events, commissions, symposia, publications, and experimental curatorial software. Recent projects include the conference "Curating, Immateriality, Systems" (Tate Modern, London, 2005; http://www.tate.org.uk/onlineevents/archive/CuratingImmaterialitySystems), the anthology "Curating Immateriality" (Autonomedia, 2006; http://www.data-browser.net/03) and curatorial online software kurator (2005, ongoing; http://www.kurator.org/software).

She is co-editor of the DATA browser book series (Autonomedia, Brooklyn/New York; http://www.data-browser.net) and a member of the Council of Management for the WRO Center for Media Art Foundation (Wroclaw, Poland; http://www.wrocenter.pl). She has lectured internationally at venues including ARCO International Contemporary Art Experts Forum (Madrid, Spain 2007), Piet Zwart Institute (Rotterdam, The Netherlands 2006), Tate Modern and Tate Britain (London, UK 2005), and Centro de Artes Digitais Atmosferas (Lisbon, Portugal 2005) and WRO Media Art Biennale (2003 and 2007). She was a recent jury member for the ARCO / Beep New Media Art Awards 2007 (Madrid, Spain; http://www.arco.beep.es) and the Piemonte Share Festival 2007 (Share Prize, Torino, Italy; http://www.toshare.it/), and is currently involved in number of curatorial projects including development of the "Curatorial Network" (http://www.curatorial.net) with Arts Council England (UK).

Duncan Shingleton (http://www.shingleton.org) is a Digital artist and recent graduate of the Institute of Digital Art and Technology, University of Plymouth (UK). He is involved with various organisations including the "Ludic Society" (http://www.ludic-society.net), "kurator" (http://www.kurator.org/), and "i-DAT" (http://www.i-dat.org). He has a special interest in the creative applications of RFID technologies, and his work has been presented at "Social Hacking 07" (Plymouth, UK) and "DEAF 07" (Rotterdam). His paper "Ludic Society Tagged City Play: Judgement Day for 1st Life Game Figures. A locative REAL PLAY in RFID implants and mobile game maps in a real city", co-written with Margarete Jahrmann and Max Moswitzer, is shortlisted for this year's Digital Games Research Association International Conference (2007) in Tokyo.

Notes/References/Links

(1) The project development team is: Grzesiek Sedek (Wimbledon School of Arts, UK), Duncan Shingleton, Joasia Krysa with further contribution from Adrian Ward (Signwave, UK), Geoff Cox (UoP, UK) and George Grinsted. The project was funded by Arts Council England, with additional support from the University of Plymouth (UK). "kurator" (beta version 0.1) was first launched in conjunction with "Curating, Immateriality, Systems" conference (Tate Modern, London, 4 June 2005) (http://www.tate.org.uk/onlineevents/archive/CuratingImmaterialitySystems). Subsequently, it was included as part of "C0de 0f practice season" at Tate Modern (4 June - 31 September 2005) (http://www.tate.org.uk/onlineevents/archive/code_of_practice/ & http://www.tate.org.uk/contact/forums/onlineevents); presented in conjunction with the launch of "Online Portuguese Net Art 1997 - 2004" (curated by Luis Silva) at Atmosferas Centro de Artes Digitais (Lisbon, June 2005) (http://www.atmosferas.net/netart/conferencia_en.htm) and at the "Open Congress" event (part of NODE.London Season of Media Arts) at Tate Britain (London, October 2005) (http://opencongress.omweb.org/modules/wakka/Krysa), and as part of "Software Studies" workshop at Piet Zwart Institute (Rotterdam, February 2006) (http://pzwart.wdka.hro.nl/mdr/Seminars2/softstudworkshop).

(2) In fact, systems are neither open nor closed but demonstrate tendencies towards one or other state. Summarising from various entries in Wikipedia, itself an example of and an approach in keeping with open systems, the concept was first developed in thermodynamics, then systems theory, but now is also applied in the social sciences to indicate a process that exchanges material, people, capital and information with its environment. For more on open systems, see and follow links from: http://en.wikipedia.org/wiki/Open_system_%28systems_theory%29

(3) Rossiter, Ned (2006): "Organised Networks: Media Theory, Creative Labour, New Institutions", Institute of Network Cultures, NAi Publishers, Rotterdam, p.17.

(4) PHP (a recursive acronym for "PHP: Hypertext Preprocessor") is a programming language used mainly in server-side scripting, but can be used from a command line interface or in standalone graphical applications. See: http://www.php.net - HTML (Hypertext Markup Language) is the predominant markup language for webpages.

API (Application Programming Interface) is a source code interface that a computer application, operating system or library provides to support requests for services to be made of it by a computer program.

(5) For an extended definition of "Web crawler", see: http://en.wikipedia.org/wiki/Web_crawler

(6) Vishmidt, Marina (2006): "Twilight of the Widgets", in: Krysa, Joasia (ed.) (2006): "Curating Immateriality: The Work of the Curator in the Age of Network Systems", DATA Browser vol 3, Autonomedia, Brooklyn/New York, pp. 81-103.

(7) Paul, Christiane (2006): "Flexible Contexts, Democratic Filtering, & Computer-Aided Curating", in: Krysa, Joasia (ed.) (2006): "Curating Immateriality: The Work of the Curator in the Age of Network Systems", DATA Browser vol 3, Autonomedia, Brooklyn/New York, pp. 81-103.

(8) An interesting example of such an approach in which "open source" becomes a metaphor for curatorial process is "Open Source Museum of Open Source Art (OSMOSA)" in the virtual world of Second Life project by group of students from Brown University (US, 2007). Located in Second Life's Eson region the "museum" features artworks that "anyone can copy, modify, alter or otherwise contribute to" and so the museum itself is open to alteration. The authors of the project explain: "By 'open source', we mean that OSMOSA is in the public domain: visitors can add, modify, and remove art from the museum. In addition, the OSMOSA building is also open source, in that anyone can modify, add to, or delete parts of the structure". They continue: "We are enabling a community of people who are interested in producing, transforming, and sharing work within this domain. We chose Second Life as a platform for our project because no equivalent environment exists". Open Source Museum of Open Source Art (OSMOSA) in Second Life: http://www.3pointd.com/20070427/open-source-museum-opens-in-second-life

TAGALLERY--META/COLLECTIONS OF META/DATA

By CONT3XT.NET
(Sabine Hochrieser, Michael Kargl, Franz Thalmair)

The most basic method of generating a freely accessible, modular network of personal associations on the World Wide Web is to create a link and thereby forge a relationship between two or more contents. In the meantime, producing new fields of context through

"kurator software, version beta 0.1" (2005)
http://www.kurator.org/wiki/main/read/Home

```php
*/

// store post variable from form - should read in
$newfile   = $_FILES['HTTP_POST_FILES']['userfile']['tmp_name'];
$newfile_name   = $_FILES['HTTP_POST_FILES']['userfile']['name'];
$newfile_size   = $_FILES['HTTP_POST_FILES']['userfile']['size'];
$newfile_type   = $_FILES['HTTP_POST_FILES']['userfile']['type'];
$newfile_error  = $_FILES['HTTP_POST_FILES']['userfile']['error'];

// run uploader class
require 'once'('classes/db_uploader.php');
$upload = new uploader($newfile, $newfile_name, $newfile_size, $newfile_type, $newfile_error);
$result = $upload->uploadfile();
if($result === TRUE){
        $code = $newfile->user_filename();
        // format and save code
        require 'once'('./classes/php_curator.php');
        $b_document = new function($code);
}else{
        echo $result;
}

?>

<?php
/*

db_curator/index.php
*/

class uploader {

        public $code;
        public $name;
        public $size;
        public $type;
        public $error;
        public $randomname;
        public $result;

        function   __construct($code, $name, $size, $type, $error){

                $this->code   = $code;
                $this->name   = $name;
                $this->size   = $size;
                $this->type   = $type;
                $this->error  = $error;
                $this->randomname = ./uploads/".$name;
        }

        function uploadfile(){
```

Duncan Shingleton, "kurator version 1.0", code extracts from upload with auto-kurator indexing algorithm (2007)

"kurator production diagram, version beta 1.0" (2007)

reciprocal referencing via links to homepages, blogs, databases and artworks has grown to become one of the most common artistic practices on the Internet. Yet, links are not only an element that provides a structure for the hypertextuality on the Internet and thus simultaneously serve as a multidimensional system of reference. Links also function as tools for remixing existing content, as a simplified way of copying and pasting and--particularly in the context of New Media and Information-based Art--as a meaning-generating entity that plays a part in understanding cultural work on the Internet. Thus, we "define the remix as the process of understanding a body of knowledge by using technology to rearrange and recontextualise its elements in order to construct an original narrative. [...] This remix or digitally constructivist approach--that of constructing our own narratives through surfing, searching, tagging and sharing--is becoming the dominant means by which we consume media, learn and communicate in an Internet-driven information age" (1).

What Happens when the Link Simultaneously Becomes the Representative of the Artwork, the Context, and the Exhibition?

At the beginning of 2007, CONT3XT.NET, a platform for presentation of Internet-based Art and the corresponding name for this discourse, TAGAllery, was set up as a del.icio.us account. Del.icio.us is a social tagging platform, a simple Web 2.0 tool with limited functions for administrating Internet sites using links. These personal yet often publicly accessible link lists are interlinked among the network of users, who provide keywords and short summaries for the links. "The 'social' in social tagging comes from being able to view and share resources with other users of the system. For example, in del.icio.us, as soon as a user assigns a tag to an item, she sees the number of people who have also bookmarked the site, as well as the cluster of items carrying the same tag, and any additional tags that other people have used to describe the site" (2). The main premise for using a del.icio.us account for curating is the concept of the "tagged exhibition" (3), which transfers the imagery and work methods of non-commercial exhibition spaces into a discursive electronic data space.

"Tagging" is a method that enables different artworks to be assigned to singular or multiple thematic positions and visualised on different levels. Keywords, which are put together in clusters to form keyword groups, heighten the readability and possibilities for interpreting the artwork and exhibition space. In this process, those who tag and the

"gallery visitors" engage in a dialogue with the artwork "that offers a way for people to connect directly with works of art, to own them by labelling or naming them--one of the aspects of sense-making" (2). A specific characteristic and challenge for curating Web-based Art is the performative and/or process-oriented character of many pieces, which increases the difficulty of presenting them in real exhibition spaces. Altered conditions for art production and reception on the Internet have not only changed the art itself but also the curating praxis and subsequently the task of the curator that now also calls for process-oriented forms of representation. In contrast to traditional gallery spaces, the TAGallery not only offers chronological showrooms, semantically thick exhibition titles and various approaches to contextualising the artwork, but also makes the act of selecting and compiling the artwork public. The ongoing curatorial process is accessible via newsfeed, which designates a separate space in which to reflect these processes.

The Internet as a Museum Laboratory--Between Production and Presentation

In general, the TAGallery understands itself and the possibilities it offers as a laboratory and workshop for visualising "artistic processes--initiated by the curator--that take place in the form of interactions between the work and the viewer". Therefore, the online gallery simultaneously alludes to the altered conditions for art production and reception and to the role of the museum within this process: "The museum is no longer a static archive. It is a dynamic and socially powerful institution. The museum's fundamental change from a static presentational space to a dynamic production space has had a further, decisive consequence on the museum as an institution, addressed within the context of Beuys' idea of the museum in motion, i.e. that it loses its permanent space" (4).

The structure of the medium Internet not only provides a space for the production and presentation of art, it also contributes to blurring the boundaries between production and presentation. "The discursivity of multimedia and how it can be associated with a dialectical aesthetic is characterised by the ways in which montage-like spatial juxtaposition--achieved through hyperlink structures and search-ability--is drawn upon for narrative effect. The functionality of links and databases extends upon already existing tabular, classificatory forms, such as the collection archive, catalogue,

and methods of spatial arrangement in galleries--all technologies intimately associated with the historical evolution of the museum. Adopting a museological aesthetic that understands, and is more effectively calibrated to digital communication technologies, will see the museum emphasised as a machine for creating juxtaposition, a generator of conditions for dialogical encounters with the unforeseen (enabling, even privileging, the experience of surprise, the unexpected and perhaps the random)" (5).

The exhibition work on the TAGallery was to select different Internet protagonists--curators, artists, bloggers and theorists--and to invite them to work on tagging as a system and its use in curatorial processes. The results of the first ten exhibitions are as diverse as the taggers themselves. The selections range from variations of exhibitions that tag "real" art in virtual spaces to conventional thematic exhibitions to dialogues that reflect the curatorial process and play with the imagery of the art gallery. In the following, three examples will be introduced that are quintessential for the different approaches to social bookmarking in the framework of curating Internet-based Art: Ursula Englicher and Ela Kagel reflect their own curatorial process through a dialogue in their exhibiton "003_link.of.thought_thought.of.link"; in "Collection_of_collections." LeisureArts utilises the TAGallery as a medium for creating meta-collections of art by juxtaposing arbitrary collections of Internet-based content; and finally, "I tag you tag me: a folksonomy of Internet Art" by Luis Silva, curator of the Platform LX 2.0, questions the system of the TAGallery as such, taking it to the point of absurdity.

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Notes/References/Links

(1) Fisher, Matthew / Twiss-Garrity, Beth A. (2007): "Remixing Exhibits: Constructing Participatory Narratives With On-Line Tools To Augment Museum Experiences", http://www.archimuse.com/mw2007/papers/fisher/fisher.html [on August 4, 2007].

(2) Zollers, Alla (2007): "Emerging Motivations for tagging. Expression, Performance, and Activism," http://www2007.org/workshops/paper_55.pdf [on August 4, 2007].

(3) Katastrofsky, Carlos (2005): "tagged exhibition - net/art?", http://blog.subnet.at/carlos/stories/1853 [on August 4, 2007].

(4) Wall, Tobias (2006): "Das unmögliche Museum. Zum Verhältnis von Kunst und Kunstmuseeum der Gegenwart", transcript, Bielefeld, p. 264.

(5) Dziekan, Vince (2005): "Beyond the Museum Walls: Situating Art in Virtual Space (Polemic Overlay and Three Movements)", http://journal.fibreculture.org/issue7/issue7_ver2_Beyond%20the%20Museum%20Walls.pdf [on July 26, 2007].

TAGallery_003_link.of.thought_thought.of.link... http://del.icio.us/TAGallery/EXHIBITION_link.of.thought By Ela Kagel and Ursula Endlicher

For TAGallery [images, p. 49/50] we were interested in applying the format of our blog (http://curating-netart.blogspot.com)--a dialogue between the two of us summarising and juxtaposing experiences/ venues/observations surrounding Net Art as well as Media and Digital Arts at large--to the idea of curating. As we bounced back and forth our thoughts, we were letting ourselves get inspired by the previously mentioned context. We were introducing and debating Net Art, physical or virtual locations as "gallery" space, or documentations concerning Web-based questions, for this exhibition. This procedure turned out to be quite intriguing, as over time, it could stimulate more than one response, and form some kind of tree-structure.

It was important to us to keep a lively discussion open, and bring in a variety of different works, artists, organisations and galleries. We were interested in a brainstorming model, and in a spontaneous "blog" model of curating where every thought leads to a new thread. Our technique takes inspiration by exquisite-corpse by the Surrealists, but plays it by its own rules. Instead of concealing the part that was written, we used it as some sort of chain reaction, very much also, again, like in threads and comments within a blog. Therefore, in our curating model each collaborator adds sequentially a new choice of links. Our focus is to link thoughts, while thinking of a new link... Please note that this exhibition is basically a dialogue which is ordered not according to the chronology but to the tagging system of del.icio.us.

With projects by: UBERMORGEN.COM/Alessandro Ludovico/Paolo Cirio, Jo-Anne Green/Helen Thorington, Aleksandra Domanovic/ Oliver Laric/Christoph Priglinger/Georg Schnitzer, Cornelia Sollfrank, Eva Grubinger/Thomas Kaulmann, 0100101110101101. org, Ruth Catlow/Marc Garrett, Graffiti Research Lab, Mushon Zer-Aviv/Dan Phiffer

Ursula Endlicher: GRAFFITI ANALYSIS _ Graffiti Research Lab _ New Media in physical space _ 2004 _ http://ni9e.com/graffiti_analysis.php

"These interventions you were talking about, in public space--which includes any kind of public space, or public media, its layout and content--are critical annotations on contemporary life, practice, and politics, placed as 'tags' into our cultural landscape, which naturally also includes online life and behaviour. I immediately was thinking of 'Graffiti Analysis', as one of my favourite works by Graffiti Research Lab. In this piece they are using a 'capture device' for recording the motions used when drawing a 'tag'. The analysed data is used to create visualisations based on parameters such as speed and direction of the initial drawing. Printouts of this 'digitised' motions are placed within the urban environment, extending the notion of 'traditional' graffiti into New Media. Additionally, whenever Graffiti Research Lab finds posted graffiti by other artists in the streets, they photograph it and put it up on their website to locate the artists who drew them to invite them to be included in this project... I like the fact that they refer to graffiti as 'tags' which I think makes a great addition to this TAGallery project. :)" [to Graffiti_Analysis Graffiti_Research_Lab 2004 Exhibition_link.of.thought ... saved by 20 other people ... on June 21]

Ela Kagel: SHIFTSPACE _ Mushon Zer-Aviv + Dan Phiffer _ Open Source Layer Above Webpages _ 2006 _ http://www.shiftspace.org

"Thx for bringing up the public space aspect with the HTTP gallery project! A lot of people tend to think that the net is a public space. This might be true for some parts of it, our common blog for instance. However, the online world has seen a number of affronts against the public domain recently. One of my favourite projects that deal with the increasing walling-off of public space is ShiftSpace.org. This project attempts to subvert this trend by providing a new public space on the Web. By pressing the [shift] + [space] keys, a ShiftSpace user can invoke a new meta layer above any webpage to browse and create additional interpretations, contextualisations and interventions. I like this idea of the open source layer which allows you to remix websites and add your own comments--It's almost a form of Online Graffiti." [to ShiftSpace Mushon_Zer-Aviv Dan_Phiffer opensource 2006 public_space Exhibition_link.of.thought ... saved by 57 other people ... on June 21]

**Ursula Endlicher: HTTP [House of Technologically Termed Praxis]
_ Ruth Catlow + Marc Garrett (Furtherfield) _ Net Art repository _
2004 _ http://www.http.uk.net**

"Thank you for adding 0100101110101101.org. I remember seeing
their work the first time at the Venice Biennial in 2001 where they
presented their computer virus piece 'Biennale.py'. Fantastic! You
asked before, 'Why can't we take Net Art for instance into the public
space where we can see others interacting with the works?' This is
one of the topics I am always interested in, especially in my own
work: how to bridge, translate, and let the Web perform in 'public'
space--in physical space and online. This gallery dedicates itself to
these questions, describing themselves as providing a 'public venue
for experimental approaches to exhibiting artworks simultaneously
in physical and virtual space'. One of their latest projects, 'DIWO' or
Do-It-With-Others, an E-Mail Art project, was based on a specific
curation method of collecting, sharing, and collaborating together
via an email list which ultimately produced an exhibition..." [to HTTP
Ruth_Catlow Marc_Garrett Furtherfield repository 2004 gallery
curating physical_space virtual_space Exhibition_link.of.thought ...
saved by 79 other people ... on june 21]

**Ela Kagel: 13 MOST BEAUTIFUL AVATARS _
0100101110101101.ORG _ Second Life exhibition _ 2006/2007 _
http://0100101110101101.org/home/portraits/index.html**

 "Eva Grubinger and Thomas Kaulmann have developed a program
for producing and distributing art way back in the 'old days' of the
Internet--and they did a pioneering work with that. Meanwhile, more
than 10 years later, there are a number of platforms, which turn out to
be artistic playgrounds for the masses, thus drawing on the interest
of Net Art curators. Second Life for instance is one of those virtual
systems which is 'imagined, created and owned by its residents':
Through 2006 and 2007, Eva and Franco Mattes (who are also known
as 0100101110101101.ORG) created portraits of what they found to
be the most beautiful avatars in Second Life. They have chosen 13
portraits (clearly a reference to Andy Warhol's 13 Most Beautiful
Boys and 13 Most Beautiful Women), which was recently shown
at the Postmasters Gallery in New York. Eva and Franco Mattes see
Second Life as a contemporary version of Warhol's factory: a place
of 'creation of alternate identities, of building and living a fantasy'."
[to 13_Most_Beautiful_Avatars 0100101110101101.ORG secondlife

exhibition 2006 2007 avatar Exhibition_link.of.thought ... saved by 6 other people ... on June 21]

Ursula Endlicher: C@C COMPUTER AIDED CURATING (revisited) _ Eva Grubinger + Thomas Kaulmann _ curatorial project _ 1993 _ http://www.tate.org.uk/onlineevents/archive/CuratingImmaterialitySystems/speed_grubinger.htm

"This is a 'machine-based' curating project, developed even earlier in Net Art times. 'C@C' was a prototype program developed for producing and distributing art, as well as presenting, documenting and discussing it. They started to develop the piece in 1993, and by 1995, it already ceased to exit. The link therefore shows Eva presenting the piece and discussing its history during a conference at the Tate Modern in 2005, 'Curating, Immateriality, Systems: On Curating Digital Media'." [to C@C_Computer_Aided_Curating Eva_Grubinger Thomas_Kaulmann curating 1993 sharing Exhibition_link.of.thought ... on June 21]

Ela Kagel: NETART GENERATOR _ Cornelia Sollfrank _ activistic netart _ 1999 _ http://net.art-generator.com/index.html

"The smart artist makes machines do the work--that is the credo of this platform which automatically produces Net Art on demand, based on keywords. With this project, she gained popularity already in 1999, but if you browse the Web today you will see that many blogs, Online Art magazines and other Digital Art resources still refer to this artwork. Most probably, this has to do with the fact that Cornelia challenges the concept of ownership in the first place. This pioneering work also evokes the question of who can be legally assigned with displaying and curating these machine-based artworks. In fact, they sample material which has been created by others--if they would use material made of machines we certainly would have another situation. So, this is an interesting attempt of practising the concept of non-curation of Net Art works. But still, I do believe that it is important to find appropriate curatorial ways of mediating Net Art to a broad audience." [to NetArt_Generator Sollfrank 1999 EXxhibition_link.of.thought appropriation ... saved by 1 other person ... on June 21]

Ursula Endlicher: VVORK _ Aleksandra Domanovic + Oliver Laric + Christoph Priglinger + Georg Schnitzer _ gallery _ 2006 _ http://vvork.com

"Your choice brings me to reflecting on sites with different approaches in curatorial practice ... vvork.com is a site dedicated to posting information on art in threads while it seems that one post brings in the next and so on, all around one visual or conceptual topic, until it moves on to the next. Along with the posted image of the piece goes artist name, and occasionally a brief description of the piece. What kind of curation method are they following? Or is it the opposite: non-curation? Just a flow of brainstorming sessions? I like this approach of floating from of one idea to the next and find it very inspiring." [to vvork Domanovic Laric Priglinger Schnitzer gallery curating 2006 Exhibition_link.of.thought ... saved by 185 other people ... on June 21]

Ela Kagel: STEVE.MUSEUM _ Museum Committee _ art museum social tagging project _ 2006 _ http://www.steve.museum

"I am taking your choice as an inspiration to present not exactly an institution, but rather a reference to a new curatorial practice, which is evolving from the institutional field right now. In my opinion, the initiative of the Steve Museum clearly has its roots in the realm of Net Art. This project aims at improving access to works of art through inviting their audience to submit their own metadata to the museum's artworks. In doing so, they are establishing a pool of tags, analysing data, and engaging in discussion. This could be an important contribution to close the semantic gap between audience and curators." [to Steve.Museum 2006 curating gallery museum Exhibition_link.of.thought ... saved by 229 other people ... on June 21]

Ursula Endlicher: TURBULENCE _ Jo-Anne Green + Helen Thorington _ Net Art repository _ 1996 _ http://www.turbulence.org

"Google Will Eat Itself is really great in its conceptual approach of how to make art and money on the Web, and have fun with it. As it is all about linking in the TAGallery, I thought I might include not one artist, but a 'place', that hosts and commissions Net Art for now 11 years. So I am choosing a Net Art 'repository', because I think it is important to bring in a link that points to an organisation that has been dealing with promoting, exhibiting and commissioning art on the Web from the early browser days on..." [to Turbulence Green Thorington repository 1996 curating gallery Exhibition_link. of.thought ... saved by 263 other people ... on June 21]

Ela Kagel: GOOGLE WILL EAT ITSELF _ UBERMORGEN.COM + Alessandro Ludovico + Paolo Cirio _ autocannibalistic DIY-model _ 2005 _ http://www.gwei.org/index.php

"I like this interpretation of the Do-It-Yourself-idea. The artists generate money by serving Google text advertisements on a network of hidden websites. In doing so, they automatically buy Google shares and consequently will have bought Google via their own advertisement one day--well, in 202.345.125 years to be precise... This artistic study of what they call an 'autocannibalistic model' reveals the economics of Google and their global monopoly of information. So it's a perfect DIY online-approach, with a lot of black humour." [to Google_Will_Eat_Itself Ubermorgen.com Alessandro_Ludovico Paolo_Cirio autocannibalism diy activism 2005 politics Exhibition_ link.of.thought ... saved by 327 other people ... on June 21]

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Curators' Biographies

Ela Kagel is a Digital Media producer & curator in Berlin. She is a member of "Public Art Lab" Berlin and co-initiator of the "Mobile Studios" project. Online since 1996, Ela has focused her work on the intersection of art and technology--with a special interest in Digital Culture. On this basis she has created concepts for various cultural events: Media Art exhibitions, networked performances, mobile applications, television formats, ambient computing or multimedia exhibition design. Besides this, Ela is a curator and researcher in international Media Arts. In September 2006, she has initiated "The Upgrade! Berlin", a series of public field trips to Media Art places in Berlin along with a growing online resource.

Ursula Endlicher is a conceptual "Multiple-Media" artist based in New York working on the intersection of Internet, Performance and Multimedia Installations. Having used the Internet since 1994 she bridges the Web and physical reality either in multimedia settings or in performance. Her focus lies in analysing the social, political and structural components of the WWW. Special focus goes to reflecting on hidden architectures on the Web, such as translating HTML into different formats, to make them visible, enjoyable, and experiential for everyone. She received online commissions from Turbulence.org, and from the Whitney Museum's Artport. Her work is included in Rhizome's Artbase, and featured on Furtherfield.org. Endlicher has shown her work at Artists Space, New York, Illegal Machines, Ars Athena and on Thirteen/WNET's ReelNY.web. Recent workshops included an invitation to TanzQuartier Wien.

Tags/bookmarks as collections = A collection of collections.

With projects by: Valery Nosal, Miriam van Houten, PSB Gallery, Pam, Grettir Asmundarson, Tuwa, Alberto Barullo, GoldenPalaceEvents.com, Fred Beshid , Darren Meldrum

CHEWING GUM WRAPPER COLLECTION _ Valery Nosal _ 2002-Present _ http://www.chewing-gum.net/menu.html
Collection of chewing gum wrappers. [to Chewing Gum_Wrapper_Collection Valery_Nosal Exhibition_collect collection ... on July 03]

60 JOKER XPO'S _ Miriam van Houten _ 2004-Present _ http://www.dxpo-playingcards.com/jokers/jokers-xpos.htm
Collection of jokers. [to 60_Joker_xpo's Miriam_van_Houten 2004-Present Exhibition_collect collection ... saved by 2 other people ... on July 03]

THE PSB GALLERY OF THRIFT STORE ART _ PSB Gallery _ 2000 _ http://www.taiga.com/~paul/#GALLERY
Collection of thrift store art. [to The _Psb_Gallery_of_Thrift_Store_Art Psb_Gallery 2000 Exhibition_collect collection ... on July 03]

SMILEY COLLECTOR _ Pam _ 2001 _ http://www.smileycollector.com/collection_index.htm
Collection of smiley face collections. [to Smiley_Collector Pam 2001 Exhibition_collect collection ... on July 03]

TINY PINEAPPLE NURSE BOOK COLLECTION _ Grettir Asmundarson _ unknowndate-Present _ http://www.tinypineapple.com/nursebooks
Collection of books about nurses. [to Tiny_Pineapple_Nurse_Book_Collection Grettir_Asmundarson unknowndate-Present Exhibition_collect collection ... saved by 1 other person ... on July 03]

STAIRS IN MOVIES _ Tuwa _ 2006-Present _ http://stairsinmovies.blogspot.com/index.html
Collection of screen captures of stairs from movies. [to Stairs_in_Movies 2006-Present Exhibition_collect collection ... on July 03]

THE INCREDIBLE SPAM COLLECTION _ Alberto Barullo _ 2005-2006 _ http://www.theincrediblespammuseum.com
Collection of spam email. [to The_Incredible_Spam_Collection Alberto_Barullo 2005-2006 Exhibition_collect collection ... saved by 8 other people ... on July 03]

GOLDEN PALACE EVENTS _ GoldenPalaceEvents.com _ 1997-Present _ http://www.goldenpalaceevents.com/auctions
Collection of oddities purchased via online auctions. [to Golden_Palace_Events GoldenPalaceEvents.com 1997-Present Exhibition_collect collection ... saved by 1 other person ... on July 03]

MUSEUM OF FRED _ Fred Beshid _ a place where the past is preserved for the future _ 2000_ http://www.museumoffred.com
Collection of paintings from thrift stores. [to Museum_of_Fred Fred_Beshid 2000 Exhibition_collect collection ... saved by 13 other people ... on July 03]

THE TEST CARD GALLERY _ Darren Meldrum _ unknowndate _ http://www.meldrum.co.uk/mhp/testcard/index.html
Collection of BBC and ITV television test cards. [to The_Test_Card_Gallery Darren_Meldrum unknowndate Exhibition_collect collection ... saved by 26 other people ... on July 03]

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Curator's Biography

LeisureArts is an infra-institutional practice engaged with various forms of ephemeral, convivial, and quotidian cultural production: http://leisurearts.blogspot.com

TAGallery_006_I tag you tag me: a folksonomy of Internet Art
http://del.icio.us/TAGallery/EXHIBITION_I.tag_you
By Luis Silva

Social bookmarking allows for users to easily store lists of resources (websites, for instance) and have them available to the public, allowing people with the same interests (or not) to share and have easy access to relevant information on a specific subject. But the most important feature of social bookmarking lies in the categorisation of these resources by the users themselves. Tagging is the word that comes to mind.

Tagging consists basically in the possibility these social bookmarking services have of allowing the users not only to bookmark something, but to informally assign tags (relevant keywords) to it, thus creating meta-data about the tagged resources in a collective way, rather than individually, something that can be seen as a second layer of meaning, but determined by the users rather than the original producer of the content. This is what is called folksonomy, a user-generated taxonomy used to retrieve and categorise Web content.

The departure idea for this project is thinking of tagging as curating. If tagging creates meta-data about pre-existing content, it can be seen as the creation of a discourse about it. And if that content happens to be Online Art, tagging both allows for a subjective juxtaposition of art works and the elaboration of a critical discourse about it. Curating then. But this isn't new.

This is regular curating done in a schematic way, using a different tool to get the job done. But since tagging is a social activity in its essence, giving birth to folksonomies, it allows for social curating, with social selection of works and social production of discourse about them. This is what this project intends to be. Rather than traditionally curating a show through tagging the projects with the name of the show, we will be asking people to tag some of their favourite Internet Art pieces with a few defined tags and some that they can choose freely. The idea is that this device will then create a folksonomic net art exhibition done collectively by a group of people. It can be seen as a social experiment, aiming at finding out what will that second layer of meaning be like, or if it will work at all. A challenge then. I tag you tag me, or a random folksonomy of Internet Art [image, p. 51]. Let the tagging begin.

With projects by: 53os, _____ING, Agnes de Cayeux, Alan Bigelow, Alexander Mouton, Anders Weberg, Ben Rubin, Brian Caiazza, Carlos Katastrofsky, Chiara Passa, Chih Min, Christiaan Cruz, Chromakey, Cici Moss, Concept Trucking, G. H. Hovagimyan, Garrett Lynch, J. R. Carpenter, James Whipple, Jimpunk, John Freyer, John Michael Boling, Josh On, Kenneth Tin-Kin Hung, La Molleindustria, LeisureArts, Les Liens Invisibles, Lev Manovich, Luis Silva, Marc Kremers, Marek Walczak, Mario Klingemann, Mark Hansen, Mark Napier, Martha L. Deed, Martin Wattenberg, Mary-Anne Breeze, Millie Niss, Mouchette, Nano Corporation, Oleg Marakov, Olia Lialina, Patricia Gouveia, Peter Sinclair, Regina Célia

Pinto, Ricardo Miranda Zuñiga, Santiago Ortiz, Stewart Smith, Yael Kanarek, Y0UNG-HAE CHANG HEAVY INDUSTRIES and many artists more who are not yet tagged...

I TAG YOU TAG ME (000_ORIGINAL) _ Luis Silva _ del.icio.us/curating _ 2007 _ http://del.icio.us/I_tag_you_tag_me

Tagging can be seen as the creation of a discourse. And if that content happens to be an online artwork, tagging both allows for a subjective juxtaposition of art works and the elaboration of a critical discourse about it. [to I_tag_you_tag_me_000_Origi Luis_Silva 2007 relations del.icio.us folksonomy curating Exhibition_I.tag_you ... saved by 12 other people ... on July 03]

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Curator's Biography

Luis Silva studied "Social Sciences" and is now completing his MA on "Communication, Culture and Information Technologies" and finishing a research project on Internet Art. He has curated a few New Media exhibitions, namely "Online--Portuguese Netart 1997-2004", "Source Code" and "Sound Visions". In 2006 he created the Lisbon node of "The Upgrade!", an international network of gatherings concerning art, technology and culture. He is now curating "LX 2.0", Lisboa 20 Arte Contemporânea's online program. Silva has also been working as an independent writer, having published several reviews and texts addressing the issues of art and technology for various publications, namely Turbulence's "Networked_Performance", "Rhizome", "Furtherfield" and "newmediaFIX".

EXHIBITION_003 | DIALOGUE

Ursula Endlicher & Ela Kagel, "TAGallery_003_link.of.thought_thought.of.link..." (2007)
http://del.icio.us/TAGallery/EXHIBITION_link.of.thought

Luis Silva, "I tag you tag me: a folksonomy of Internet Art" (visualised with 6pli) (2007)
http://www.6pli.com/I_tag_you_tag_me
Luis Silva, "I tag you tag me: a folksonomy of Internet Art" (original acccount) (2007)
http://del.icio.us/I_tag_you_tag_me

discussions

CURATING
MEDIA / NET / ART

As part of the project "circulating contexts--CURATING MEDIA/ NET/ART" a mailinglist [images, p. 73] was initiated at http://lists. subnet.at/mailman/listinfo/cc to investigate five challenging questions of CURATING MEDIA/NET/ART. During the discussions additional topics arised and turned the conversations into a valuable pool of information regarding current tendencies and problems in this field. The following excerpts of the discussions were selected to show some of the main paths in this exchange of opinions, theories and experiences. It is readable in two ways: either chronologically or along suggested interlinking marked by tags (as can be seen in the list below). Besides the shortening of the postings, they were not altered in any way except the correction of some typos.

topic = !

politics = *

processes = #

market = $

ghettoisation = X

thematic focus = §

agency = ::

participation = +

VISUALISING WORKFLOWS AND (FILTERING) PROCESSES--CURA- TING AS POLITICS--CURATING AS (SOCIO)POLITICS--CURATING: TOOLS AND PURPOSES--PROCESSES OF THE LIST

!

[CC] visualising work.flows and (filtering)processes
Franz Thalmair franz.thalmair at cont3xt.net
Fri Jun 1 21:57:41 CEST 2007

Curating on the Internet is a working process that wants to be visualised in the same way as the processes frequently hidden behind Internet-based Art.

The curator, "who does not want to get 'inside' or 'outside' the system, but stays at her place to deepen her knowledge (1), acts not only as an intermediary in the presentation of art but also of his/her own filtering-processes, choices and decisions. The transparency of his/her work is more relevant for the transparency of the presented artworks, too, and aims to get a broad public involved in a collective discourse. With the steady incorporation of the Web into the mainstream arts scene, the launching of exhibitions and the building of archives has become an increasingly creative and authorial practice."

"However, the act of curating used to be a clandestine affair. Those holding the position would have once worked quietly within the institutional archives, orchestrating their exhibitions anonymously from 'behind the curtain', but now in the past ten to fifteen years the process of curating and the person who practices it have emerged center stage in public discourse" (2). Spoken metaphorically, the constant and ongoing publication of a "curator's notebook" contributes to the visualisation of a work-flow that does not only show the final results of this process in shape of an exhibition. It unfolds the existence of a network of non-linear thoughts, relational research and deductive/inductive (filtering)processes.

(1) Schultz, Pit (2006): "The Producer as Power User" in: Krysa, Joasia (ed.): "Curating Immateriality: The Work of the Curator in the Age of Network Systems" DATA Browser vol. 3, Autonomedia. Brooklyn/New York, http://www.data-browser.net/03
(2) Williams, Alena: "Net Art and Process. Some Thoughts on Curatorial Practice", http://switch.sjsu.edu/nextswitch/switch_engine/front/front.php?artc=99

* #

[CC] curating as politics
Luis Silva silva.luis at netcabo.pt
Sat Jun 2 13:27:43 CEST 2007

[...] Rather than thinking of the curatorial activity as a filtering device (which can be seen as an automatic activity since filters have no selfawareness, for instance), I tend to think of it as an inclusion activity. And if there is inclusion, there has to be exclusion, and by excluding and including, a political activity is bound to happen. So to me, subjective as it may be (and it is!), curating is political (using the broader sense of the term) in essence and I guess a good curatorial

practice must bear this notion in itself to be successful, or it will end up being something between pointless and naive.

When taken into the online medium, curating becomes a laboratory for the study and the experimenting of new ways of establishing the power (or political) connections between those involved. Without the big fancy aesthetics (and ideologies) of the white cube and the black box, without their big budgets and high profiles, what is left is the curatorial activity, the works and their dialectics (always in connection to those creating and experiencing them). [...]

* #

[CC] curating as (socio-)politics
Franz Thalmair franz.thalmair at cont3xt.net
Sat Jun 2 22:33:08 CEST 2007

[...] Transparency in the curating-process, online as well as offline, could make the ex-/including not less political (and should not, at all...) but raise the understanding of decisions by which visibility for art is generated and set up.

#

[CC] curating as (socio-)politics
Carlos Katastrofsky carlos.katastrofsky at cont3xt.net
Mon Jun 4 19:16:14 CEST 2007

[...] is it useful to document the process of curating and the desicions involved? i tend to say yes, but on the other hand the question arises if this wouldn't narrow the possibilities to read an exhibition. in a museum people are often looking at the labels before looking at the works referred to. wouldn't this happen here, too? and how can such a highly intuitive process be documented without losing much?

::

[CC] curating as (socio-)politics
Joasia Krysa joasia at kurator.org
Mon Jun 4 22:38:07 CEST 2007

[...] For me the issue is not so much curatorial subjectivity (as this is something already given and a construction itself) but, more importantly, curatorial agency - the possibility of curatorial intervention. [...]

[CC] curating as (socio-)politics
Franz Thalmair <u>franz.thalmair at cont3xt.net</u>
Wed Jun 6 09:52:44 CEST 2007

[...] If the audience is not immediately involved in the process of creating an exhibition (or whatever the curating is) it is essential that the curator creates at least sort of an additional feedback-space, where his/her own "point of view" can be discussed, transformed and/or extended--even if he/she might be in "danger of losing reputation" by publishing his/her working methods.

Sometimes curating is treated as if it was an artistic practice (and perhaps sometimes it can be), but, that raises the (provocative/naive) question if an exhibition could be completely replaced by the display of the curating-processes? "Curating pour curating" as in "l'art pour l'art" so to say ... [...]

[CC] curating as (socio-)politics
Luis Silva <u>silva.luis at netcabo.pt</u>
Wed Jun 6 11:21:12 CEST 2007

[...] I guess that this is something that really bothers me, something that I try to get as away from as possible. Curating as a meta-artistic practice... I see it as a political practice (if we can separate art from politics that easily, but let's say we can for the sake of argument), a critical one. Curating pour curating (excellent choice of words!) is what can be seen as poor curating. [...]

[CC] curating: tools and purposes
Luis Silva <u>silva.luis at netcabo.pt</u>
Wed Jun 6 11:29:59 CEST 2007

[...] The critical aspect in the experiences such as kurator.org stems from the fact that, despite being programmed by a human being, emergence can act as personal taste or a subjectvie view of the world in the action of curating artistic content.

[...] When curating, for instance LX 2.0, I am selecting artists to invite to the project, based on a subjective notion of relevance (artists

exploring the online medium in a relevant way). How is it possible to quantify, and therefore make objective such a criteria? or even other criteria? it isn't possible because curating is a subjective view, it is an ideosincratyc production of meaning. I wonder if through curating, meaning is created from the selected works or if it is the opposite, the works being chosen to fit the production of meaning...

[...] The notion of subjectivity is of course a social construction, as is everything we're discussing, but the point is, I have to agree, agency. what are we trying to achieve when we curate? We have been discussing the procedures, subjective (or not) ways of selecting content. As I said, that is a tool, but what is the purpose of curating? what is that agency Joasia mentioned?

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[CC] curating: tools and purposes
Franz Thalmair franz.thalmair at cont3xt.net
Fri Jun 8 09:32:02 CEST 2007

[...] Perhaps the main agency in curating is non-agency or the short stop of agency [...] Curating stops the continuous flow of information (art, etc.) in a subjective way to issue a (political, poetical, theoretical, ...) statement about what is happening right now and perhaps to create a "cumulus" of discourse around this statement at a certain given time and place.

* # :: $

[CC] processes of the list
G. H. Hovagimyan ghh at thing.net
Wed Jun 13 15:08:06 CEST 2007

[...] The real question is why does anyone curate anything? What is the reason and let's be honest I don't believe in altruism. People do things for specific reasons such as gaining power or getting money or ... you fill in the blank.

[...]I would suggest that a curator especially a net art curator should become an instigator of a process that is open ended. To my mind this means setting up a loose structure that allows for maximum creativity and then inviting individuals to do something. You organize the material after the event occurs. In this way you are an archivist more than a curator. This is already somewhat of the default process on

the web. What has not occurred is the next step which is the analysis and presentation of webmaterial in real life. That is the exciting part. How to actualize net experiments in the real world and furthermore how to create value, as in monetary so that the art works are taken seriously and the artists get paid.

VIRTUAL/REAL REPRESENTATIONS IN REAL/VIRTUAL SPACES--REPRESEN-TATION OF ART: ART FAIRS--RELATI-ONSHIPS--FILTERING--BLOCKBUSTER SHOWS--BUSINESS MODELS--COM-MERCE SWALLOWS ART

!

[CC] 2 virtual/real representations in real/virtual spaces
Franz Thalmair franz.thalmair at cont3xt.net
Sun Jun 17 10:04:29 CEST 2007

It is easier to get an entire museum-collection on the Internet than to get a single exhibition of Internet Art in a museum-space. Provided that there is a computer with Internet-access, Net Art can be viewed at any time and any location and therefore be left in its own medium of production. But, even if Internet-based art does not require to be exhibited in the traditional context of museums, galleries or off-spaces, curators have to find ways to present this kind of virtuality in real spaces and transform them into a "living information space that is open to interferences" (1). The chance to be shown in museum-contexts raises the importance of a whole genre.

In return, the exhibition of traditional art collections "is not only accommodated by the spatial realisation of architectural spaces any longer. Increasingly influential is the way that the design of an extended typology of spaces, including the Internet, structure creative practices" (2) and raises the chance to get a broader audience and a more effective discourse, abstaining from conventional forms of display. "Like the best exhibition publications, extending an exhibition online means more than simply re-presenting it but also reformatting it for the best possible experience in the medium--in

front of a computer screen, transmitted via the Internet" (3) and the other way around.

(1) Paul, Christiane (2006): "Flexible Contexts, Democratic Filtering and Computer-Aided Curating" in: Krysa, Joasia (ed.): "Curating Immateriality: The Work of the Curator in the Age of network Systems", DATA Browser vol. 3, Autonomedia, Brooklyn/New York.
(2) Dziekan, Vince: "Beyond the Museum Walls: Situating Art in Virtual Space (Polemic Overlay and Three Movements)", http://journal.fibreculture.org/issue7/issue7_ver2_Beyond%20the%20Museum%20Walls.pdf
(3) Dietz, Steve: "Curating (on) the Web", http://www.archimuse.com/mw98/papers/dietz/dietz_curatingtheweb.html

-- What are the possibilities to show Internet-art in a conventional art-space, that go beyond simply putting a computer in the space?
-- How can a museum be reformatted for the presentation of Web-based art?
-- What is the role of the curator in this context?
-- How far can he/she go and transform the display of the artefact without violating its autonomy?
-- In how far can an active discourse run by artists, curators, and viewers influence the representation of Internet-based art in exhibition-spaces?

$ X

[CC] 2 virtual/real representations in real/virtual spaces
Carlos Katastrofsky carlos.katastrofsky at cont3xt.net
Thu Jun 21 08:00:21 CEST 2007

[...] i tend to say that most of the people (including people setting up exhibitions (curators?)) aren't even aware what's going on in this part of the art world. do we ghettoize ourselves by not communicating enough with the outside? [...]

§ X

[CC] Re: virtual/real representations in real/virtual spaces
G. H. Hovagimyan ghh at thing.net
Sun Jun 17 15:17:10 CEST 2007

[...] Much of the problem with curating net art is the narrow focus and restrictions that the curators use when they are shaping their

exhibition. In an effort to define net art they include some works and exclude others based on a criteria. For example; there might be a show that has a theme of Javascript or flash or open source or internet based video or ..... What tends to happen is a focus on the tools and the type of programming languages used. This gives the shows a sameness of form. It also tends to ghettoize the artworks within the realm of digital arts and isolates the work from the larger art world discourse. [...]

$

[CC] representation of art: art fairs
Carlos Katastrofsky carlos.katastrofsky at cont3xt.net
Thu Jun 21 08:34:29 CEST 2007

currently art basel (http://www.artbasel.com)is going on and has--as a part of the "grand tour" this summer in europe (documenta, venice biennale, sculpture projects muenster and art basel)--become a part of something which formerly didn't include fairs. can this be seen as some kind of "democratisation" of curatorial modes? no more high - art - curated shows, but the rising of "the market" as a curator?

$ X #

[CC] representation of art: art fairs
Joasia Krysa joasia at kurator.org
Thu Jun 21 16:39:14 CEST 2007

[...] Much in the same way, I would see the inclusion of Art Basel Fair alongside other events that you have mentioned as a demonstration of the same principle--i.e. drive to extend the market and to extend and/or re-profile its consumer range...

On the point of 'ghettoization' of art for Internet that G.H made and that is an important one as it points to a more general issue of a relationship between 'new media art' world (for lack of a better word) and mainstream art world - there seems to be a tendency to increasingly rethink these relationships and increasing attempts to work against these orthodoxies.

[...] On the level of artworks - this again might be through merging online/offline environments to defy easy labelling as technology or platform-specific. [...]

[CC] relationships
G. H. Hovagimyan <u>ghh at thing.net</u>
Fri Jun 22 14:59:47 CEST 2007

[...] In any case, back to the internet, I find that the networked structure in computers creates social networks. This creates group dynamics. The trouble with commodity art is that it depends on unique artworks and brand name signature style artists. This is in contradiction to the main impetus of the networks which is social and collaborative. The market on the other hand benefits from an increased sense of the social/communication realm. People go to art fairs and the collectors shop there because it's easier than making the rounds of the art galleries. [...]

§

[CC] filtering
G. H. Hovagimyan <u>ghh at thing.net</u>
Sat Jun 23 13:36:05 CEST 2007

[...] In the case of media art, net art or whatever I think after a certain number of festivals you begin to see a repetition of types of work. Most variations have to do with the type of software or cameras or printers or projectors one uses. The newness of the field and the tools used is mistaken for a new way of viewing the world.

$ X ::

[CC] 2 virtual/real representations in real/virtual spaces
David Upton <u>david at upton.cc</u>
Thu Jun 21 12:48:26 CEST 2007

[...] I think the answer is largely about money. Most exhibiting and curating at the moment seems to be about getting big prices for 'hot' artists, and trying to build up your proteges to 'hot' status. [...] We 'ghetto-ise' ourselves by not producing/curating unique valuable objects for the 'kunstmarkt'...

[...] John Berger said (in 1977) "The bogus religiosity which surrounds original works of art and which is ultimately dependent upon their market value, has become the substitute for what paintings lost when the camera made them reproducible. Its function is nostalgic. It is the final empty claim for the continuing values of an oligarchic,

undemocratic culture. If the image is no longer unique and exclusive, the art object, the thing, must be made mysteriously so." It doesn't look as if the values of our culture have changed very much in 30 years!

[...] I also think we have to display it in ways that help people (ordinary people, i.e. outside the ghetto) learn to 'value' it in a real sense. Why should they go along and see these things we make? They are aware of paintings and sculpture and have some means of coming to terms with them, and some criteria for liking them. But new media art is just--well--new.

[...] We all have to eat somehow. Heaven help me, and you can throw me off the list for saying this if you want, but I think new media art also needs a few (realistic) 'business models'. [...]

<div align="right">X ::</div>

[CC] 2 virtual/real representations in real/virtual spaces
Franz Thalmair <u>franz.thalmair at cont3xt.net</u>
Tue Jun 26 12:35:01 CEST 2007

[...] It takes a certain time to:
-- find the 'places' where art happens, the nodes of concentration and focus, (Even if Internet Art "can be viewed at any time and any location", you have to know where to get your information from: commissioning-platforms, collaboration-pools, mailinglists, 'high-end'-blogs, etc.)
-- be able to relate different types of works to each other and to make personal conclusions,
-- use the technologies (for participation, reproduction, discourse) bound to the use of the artworks. [...]

<div align="right">§ X</div>

[CC] Blockbuster Shows
G. H. Hovagimyan <u>ghh at thing.net</u>
Mon Jun 25 17:23:52 CEST 2007

[...] The blockbuster new media show with the same *names* and themes has been repeated so many times you begin to wonder if any curator has a fresh idea. Given that new media is about as unsalable as video art, I wonder why there is the repeated showing of the same characters. [...]

[CC] business models
G. H. Hovagimyan ghh at thing.net
Mon Jun 25 17:42:40 CEST 2007

[...] Most new media art and art expos are financed by a combination of industry that wants to promote or introduce their gadgets and platforms to the public and a government that fund the art. This makes them more like a trade show for glitzy new products. The artists are expected to promote the products. The artists are also expected to have other jobs to earn a living. These jobs are usually teaching digital art in universities or doing advertising production work or some other trade associated with mass media.

[CC] business models
xDxD xD xdxd.vs.xdxd at gmail.com
Mon Jun 25 19:05:33 CEST 2007

[...] We described an eco-logical multinational, and placed Art in its business model: as an *enabling technology*, as a strategic communication tool, as the production's designer, as the multinational's business developer. We described Art as one of the only "entities" that are Zeitgeist-reactive: so much that it represented practically the only available communication channel that is able to hack the logic of consumism and to leverage the mental fog that it causes in the mass, effectively breaking through. I think that this kind of perception is at the base of what is needed as the "business model" of contemporary art (not only digital). The current models (the ones so clearly explained: you produce art, you have a main job away from it, you teach in universities...) are just not significant, not contemporary, not Zeitgeist.

[CC] commerce swallows art
xDxD xD xdxd.vs.xdxd at gmail.com
Wed Jun 27 19:05:57 CEST 2007

[...] A reality in which consumism and similar mass-fetishes (and instruments for control!) are the only means to really break through, to reach people's perception of anything. from this perspective there are only two paths available: to operate inside commercial mechanisms,

or to design approaches that use the aesthetics, the communication channels, the methodologies of the commercial operators to let the message get through to the masses (a simplistic alternative is to be just plain fetish, but it isn't suitable for all).

[...] in a way, the problems arised in this discussion are found not in the new/net/web media, but in the change of attitude. I am not sure if art is significant in this era in the way that it was, let's say, before duchamp. Or, as a matter of fact, before the beginning of MTV, or before situationism. This is not a time for ego, this is a time for the creation of significant actions [..]

FACING PARTICIPATION/THE LACK OF COLLABORATION--I-TAG-YOU-TAG-ME LOVE & CRITICISM--CROWDSOUR-CING--FACE-TO-FACE COMMUNICA-TION

!

[CC] (3) facing participation / the lack of collaboration
Carlos Katastrofsky <u>carlos.katastrofsky at cont3xt.net</u>
Fri Jul 6 12:18:40 CEST 2007

Not everyone is always participating in everything. Curators "whose practice includes facilitating events, screenplayings, temporary discursive situations, writing/publishing, symposia, conferences, talks, research, the creation of open archives, and mailing lists" (1), need to know about how to activate and motivate a potential audience for collaboration. However, the needs of the audience are as diverse as "Net Art's audience is a social medley: geographically dispersed, varying in background, these art enthusiasts are able to involve their involvement constantly, drawing from roles such as artist, critic, collaborator or 'lurker' (one who just watches or reads, without participating)" (2).

-- What are the premises for being able to motivate the public to participate in the curatorial process? As a curator, as a person, as a networked being?

-- Does the potential participant need to have a benefit like e.g. co-authorship, to be ecouraged to participate?
-- Are there any emergency-plans if nobody is participating?

(1) Scholz, Trebor (2006): "The Participatory Challenge" in: Krysa, Joasia (ed.): "Curating Immateriality: The Work of the Curator in the Age of network Systems", DATA Browser vol. 3, Autonomedia, Brooklyn/New York.
(2) Greene, Rachel (2004): "Internet Art", Thames & Hudson, London, pp. 31.

+

[CC] (3) facing participation / the lack of collaboration
Luis Silva <u>silva.luis at netcabo.pt</u>
Fri Jul 6 13:24:00 CEST 2007

[...] So I am starting to believe that participation requires to a large extent some sort of reward. and by ending as Carlos ended, but on a more personal note: how can one encourage collaboration?

+ #

[CC] (3) facing participation / the lack of collaboration
Franz Thalmair <u>franz.thalmair at cont3xt.net</u>
Sat Jul 7 10:30:37 CEST 2007

[...] To get something back from a participatory project is essential whether it is at a personal or at a professional level. I think there can't be participation without any benefit for the users. Apart from the initial quality of a project which has to be at a high conceptual level but as free and open as possible there are many motivations for "being part of it":

Personal motivations:
-- Getting in contact with other people just for getting in touch (in Web 2.0-speak: "making friends")
-- Learning about a subject by "listening" (as lurkers often do, me personally included...)
-- Amusement [...]
Professional motivations:
-- Tactical "making friends" (as an artist in the digital realm it is as important to know the "right" people/curators/etc. as it is in fleshspace...)

-- Getting publicity, being included in an exhibition ... (as an artist)
-- Getting publicity, being named as a co-author ... (as a curator, writer, etc.)
-- Money

[...] I think the most effective way to encourage people for collaboration is the concept of the project and the way you are communicating it: you have to have a very concrete and transparent idea of what you are doing. [...] In a second move the infrastructure for participation has to be as open as possible for interaction and the development of personal ideas.

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[CC] (3) facing participation / the lack of collaboration
Joasia Krysa joasia at kurator.org
Mon Jul 9 12:30:33 CEST 2007

Very often it is simply a matter of time availability, too. [...] There is this constant state of modern 'alertness'; being always 'available' and always able to 'contribute' that comes with social networks and as part of one's professional life. And then, there is the type of work that might require offline focus and uninterrupted intellectual concentration, if not isolation, being switched off from communication channels for a while (like for example trying to do some writing...).

+ # X

[CC] I-tag-you-tag-me love & criticism
G. H. Hovagimyan ghh at thing.net
Tue Jul 10 22:53:51 CEST 2007

[...] Part of the problem with networked art is the notion of entropic information. It's hot for a while and then becomes cold like old news or outdated links. We can all be excited about this tagging project now because it's hot information. What will happen one month from now or two months or six months? [...] Does our new information environment demand that we constantly present ourselves on the net in order to maintain an identity? If we stop presenting ourselves do we become useless entropic information? Must we remind the whole net community all the time that we exist?

Indeed, on the one hand there is an incredible surveillance culture being created with video cameras, and online data collection, on the

other hand we all seem to be disappearing from view like the ghost detainees of Abu Ghraib, transported to prison but never signed in, lost in the bureaucratic mechanisms.

<div align="right">X #</div>

[CC] crowdsourcing
Carlos Katastrofsky <u>carlos.katastrofsky at cont3xt.net</u>
Wed Jul 11 10:33:34 CEST 2007

[...] is getting attention from the "big players" in the arts field a digital divide, too? most of them started to build up their "business" in pre-internet times. it's still the face to face communication and the personal relationships that matter. so is the way to communicate, to work and to make art in the net preventing a connection to the traditional arts?

<div align="right">X</div>

[CC] face-to-face communication
Jeremy Hight <u>hight at 34n118w.net</u>
Mon Jul 16 04:19:15 CEST 2007

[...] It seems that there is a weird duality where new media at times is fetishized as this sexy marginalized thing and at times is damned for that.

WEB 2.0--CURATORIAL FACILITIES OR TECHNICAL BARRIERS

<div align="right">!</div>

[CC] Web 2.0--curatorial facilities or technical barriers
Franz Thalmair <u>franz.thalmair at cont3xt.net</u>
Tue Jul 24 22:45:58 CEST 2007

The hype about what is called Web 2.0 and its facilities is still unbroken. In the context of representing and contextualizing art on the Internet Joseph Beuys' message "Everyone is an artist" can be transferred to the person of a curator, too: "When we begin to share our experiences of exhibited artifacts with other people on the Internet, we are producing for public use. For instance, we may

write about an exhibition on our weblog; post photos about The Last Supper on Flickr; or add to a Wikipedia article." (1) Total democracy and freedom in usabilty--often preached with the token "2.0"--are not appropriate for everyone. It "counters the technological fetishism and media exclusivity that surrounds too much computer based art and informs many curatorial practices in the field; and it points beyond a common but nonetheless misguided and shallow linkage of techno-formalism and techno-avant-gardism (this is the new art and it looks like nothing before it because it uses new media) " . (2) To prevent cooperation and interaction-enhancing tools from being simple technological tools, a social network that interacts with them "needs to be able to connect. It needs to allow for co-ownership of others in its activities. An insistence in exclusive ownership in an inter-comunal collaboration kills the motivation of co-participants. It destroys a sense of cooperation and trust" .

--- Where are the boundaries of Web 2.0 in curatorial activities?
--- Should every new tool be immediately adapted for curatorial activities?
--- What are the premises for a reflective use of Web 2.0 in the curatorialporcesses?

(1) Mutanen, Ulla Maaria: "On museums and Web 2.0", http://ullamaaria.typepad.com/hobbyprincess/2006/06/museums_and_web.html
(2) Lillemose, Jacob: "Some preliminary notes towards a conceptual approach to Computer-based Art", http://www.digitaalplatform.be/php/cat_items3.php?cur_id=913&cur_cat=204&main_cat=119
(3) Scholz, Trebor (2006): "The Participatory Challenge", in: Krysa, Joasia (ed.): "Curating Immateriality: The Work of the Curator in the Age of network Systems", DATA Browser vol. 3, Autonomedia, Brooklyn/New York.

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[CC] Web 2.0--curatorial facilities or technical barriers
Luis Silva silva.luis at netcabo.pt
Tue Jul 24 23:44:57 CEST 2007

[...] i tend to believe that human artifacts are nothing in themselves. Instead it is the use we give them, socially determined and created that has the potencial for being critical/political or to become, for the purpose of this discussion, a curatorial activity.

[...] rather than having Web 2.0 determining new ways or possibilities for curating, it is the meaningful action of those tools that create the meaning. it is the action rather than the tool that allows for the effect to occur.

+ *

[CC] Web 2.0--curatorial facilities or technical barriers
Franz Thalmair franz.thalmair at cont3xt.net
Thu Jul 26 09:09:28 CEST 2007

[...] Apart from that I wanted to point out that 2.0 is not "as easy and simple" as it is promoted. [...] So, at first, you have to get "into it" for being able to deal with it. Therefore I don't know if all of the tools are really useful for curating activities which--at least for me--should reach a larger audience than just the "inner netart circle". Doesn't the use of "new" technologies, even if their application is meant in a critical, political, whatever reflective way, mind its critical determination at the same time? [...]

INVOLVEMENT OF (ART) INSTITU-TIONS/THE RISE OF SIGNIFICANCE

!

[CC] (5) Involvement of (art-)institutions / rise of significance
Franz Thalmair franz.thalmair at cont3xt.net
Tue Aug 7 08:04:50 CEST 2007

The concept of what is traditionally understood as curating is still bound to the institution of the museum and other equivalent exhibition spaces--and so is not only the image of curating but also its mode: "In its evolution since the 17th Century, [curating] centers itself around the 'expert' opinion of the curator as educated conoisseur and archivist of various works. In so doing, the curator determines the works' cultural value, as well as, in present days, their mass entertainment value, which is equally important in the era of ubiquitous free market democracy (at least in most of the Western world)" (1). Contrary to the work of a curator on the Internet it is frequently ignored, that "the global network itself became the educational environment for those without direct access to institutions. The involvement in free

and open projects, from where the power user not only builds up reputation, but also gains crucial skills, can easily equal the value of an academic degree" (2).

Problematic within the separation between "real" and "virtual" art (collecting, curating, etc.) is that neither museums and their protagonists nor the visitors of the institutions recognise the value of Internet-based art, its working processes and its possibilities of applying them within the museum itself. In the context of New Media Art, the metaphor of the Internet as a huge archive can be referred to the tasks of museums and other traditional art collections: "The discursivity of multimedia, and how it can be associated with a dialectical aesthetic, is characterised by the ways in which montage--like spatial juxtaposition--achieved through hyperlink structures and search-ability--is drawn upon for narrative effect. The functionality of links and databases extends upon already existing tabular, classificatory forms, such as the collection archive, catalogue, and methods of spatial arrangement in galleries--all technologies intimately associated with the historical evolution of the museum. Adopting a museological aesthetic that understands, and is more effectively calibrated to digital communication technologies will see the museum emphasised as a machine for creating juxtaposition, a generator of conditions for dialogical encounters with the unforeseen (enabling, even privileging, the experience of surprise, the unexpected and perhaps the random)" (3). The ongoing neglect of those similarities leads to the fact that "a broader art audience may still place more trust in the selection, and therefore validation, undertaken by a prestigious museum, but in the online environment, the only signifier of validation may be the brand recognition carried by the museum's name." (4).

-- Is it--even within the networked environment--really necessary to have an institution in the background in order to have a better reputation as a curator?
-- How can institutions be convinced about the advantages of working with New Media Art (forms) and along that adresses a public that goes beyond the common art scene?

(1) Lichty, Patrick: "Reconfiguring the Museum. Electronic Media and Emergent Curatorial Models", http://www.intelligentagent.com/archive/Vol3_No1_curation_lichty.html
(2) Schultz, Pit (2005): "The Producer as Power User", in: Cox, Geoff

/ Krysa, Joasia (eds.): "Engineering Culture: On 'The Author as (Digital) Producer'", DATA Browser vol. 2, Autonomedia, Brooklyn/ New York, pp. 111-127.

(3) Dziekan, Vince: "Beyond the Museum Walls: Situating Art in Virtual Space (Polemic Overlay and Three Movements)", http:// journal.fibreculture.org/issue7/issue7_ver2_Beyond%20the%20Museum %20Walls.pdf

(4) Paul, Christiane (2006): "Flexible Contexts, Democratic Filtering and Computer-Aided Curating", in: Krysa, Joasia (ed.): "Curating Immateriality: The Work of the Curator in the Age of Network Systems", DATA Browser vol. 3, Autonomedia, Brooklyn/New York, pp. 81-103.

June 2007 Archives by thread

- Messages sorted by: [subject] [author] [date]
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Ending: *Thu Jun 28 08:10:38 CEST 2007*
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    - [CC] curating as politics *siba lobi*
- [CC] curating as fascio-politics *Franz Thalmair*
    - [CC] curating as fascio-politics *Joasia*
    - [CC] curating as fascio-politics *carlos katastrofsky*
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            - [CC] curating as fascio-politics *Cuts Siba*
            - [CC] curating tools and purposes *Cuts Siba*
            - [CC] curating tools and purposes *Franz Thalmair*
- [CC] tools and purposes: cultural software *wafaa*
- [CC] curating as fascio-politics *David Upton*
- [CC] curating as fascio-politics *carlos katastrofsky*
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    - [CC] filtering? *Joasia*
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        - [CC] processes of the list *siba lobi*
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        - [CC] processes of the list *Franz Thalmair*
- [CC] 2 virtual/real representations in real/virtual spaces *Franz Thalmair*
    - [CC] 2 virtual/real representations in real/virtual spaces *carlos katastrofsky*
- [CC] Re: virtual/real representations in real/virtual spaces *G.H.Hovagimyan*
    - [CC] Re: virtual/real representations in real/virtual spaces *Franz Thalmair*
- [CC] representation of art: art fairs *carlos katastrofsky*
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- [CC] Bicosbasics Snows *G.H.Hovagimyan*
- [CC] business models *G.H Hovagimyan*
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        - [CC] business models *Joasia*
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            - [CC] business models *siba lobi*
            - [CC] business models *Franz Thalmair*
            - [CC] business models *Franz Thalmair*
            - [CC] business models *Joasia*
- [CC] Business models, and is new media art any good anyway *david at upton.cc*
        - [CC] commerce swallows art *G.H. Hovagimyan*
        - [CC] commerce swallows art *xDxD xD*
        - [CC] commerce swallows art *Joasia*

Last message date: *Thu Jun 28 08:10:28 CEST 2007*
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CONT3XT.NET, "[CC] mailing list, June 2007, Archives by thread" (2007)

theories

CURATING
MEDIA / NET / ART

THE AESTHETICS OF COLLABORATIVE CREATION ON THE INTERNET

By Yueh Hsiu Giffen Cheng

Following the coming of the Web 2.0 Age, sharing and Collaborative Creation has become the developing mode of net resources; "in twenty-first-century culture, collaboration seems the order of the day" (1).

As the relationship between users and net applications moves from dissemination to participation, from the personal website of a single path to the blog of mutual feedback, and from the online Encyclopaedia Britannica to the Wikipedia co-edited by everyone, Web 2.0 has become the name for collaborative wisdom and collaborative contribution. "The Web 2.0 age emphasises the development of de-centralisation, Collaborative Creation, re-mixability, emergent systems and other attributes of users' experience" (2), so users play the central role.

The concept of Web 2.0 seems to match Roland Barthes' theories of "Writerly Text" and "The Death of the Author". The so-called "Writerly Text" refers to the decentralisation of textuality and intertexuality. When readers/audience are reading/watching the works, they can add their opinions to the works, such as open texts which involve co-editing or Collaborative Creation.

The theory of "The Death of the Author" emphasises that authors do not exist in the works any more after the works are finished, and the important thing worth discussion is the interaction between the works themselves and the audience. According to these two theories, users/audience become the force driving the works, and this is the centre of post-modernist and post-structuralist movements, and also the base and reference for us to admire the aesthetics of Collaborative Creation Art.

Based on case studies of Collaboration Art projects and Literature Review Studies, I have analysed four characteristics of Collaborative Creation on the Internet: "Playing Participation", "The Growth of the Art Form", "The Verbality of Art", and "The Transferring of Authorship". According to the outcome of this research, a new way of appreciating the new form of Net Art has emerged.

Playing Participation: Important Net Art Factors Attract User Participation

Interaction between works and users is a key factor in Net Art. The integral exploration of a work demands the default path of a creator and also the complete participation of users. Networks, which require interaction, ask for a certain period of time for the users to finish browsing and operating the work. Unfortunately, ordinary people have limited patience towards art. According to America's Harper's Bazaar magazine, audience members at an exhibition only stayed in front of each work for from between five seconds to three minutes (3). So, the most important consideration for creators to think about is how to attract users to participate in interaction with Net Art works. I discovered an interesting fact from examining numerous Net Art works of collaborative creation, namely that many works consisted of playing factors; it seems that the creators hope to attract participants through the inducement of games. In traditional art education, we learned how to admire a painting, how to see a sculpture or how to listen to a melody; this kind of education made people a passive audience. By contrast, in the field of interactive Net Art, the audience has to be the active agent, otherwise the admiration of art works cannot proceed. The question is: how to turn a passive audience into positive participants? I think this is the reason why many Net Art works make use of games. Through the inducement of games, passive audiences voluntarily become participants in art creation. In the process of the game, users spontaneously explore all messages delivered, so Net Art works can be displayed integrally.

The group of Sulake's "Habbo Hotel" (4) is an online friend-making website exclusively for young people, and it hopes that young people can get to know social skills through this virtual social field. This website takes the game concept as its structure to create a big global hotel chain. Since 2001, there have been 19 virtual hotels built in the United States, Great Britain, Australia, Canada, Denmark, France, Italy, China, Finland, Germany, Norway, Spain, Sweden, Brazil, Portugal, Singapore and Japan; it is the biggest virtual hotel chain in the world. Anyone can live in the "Habbo Hotel" after a simple registration online, and free membership is the reason why it is so popular. There are various facilities in the hotel, such as lobbies, billiards, cafés, ballrooms, cafeterias, game rooms, etc. Users can enter any facility to chat with other users, or join other people's billiards, swimming, or even dancing competitions. In this hotel,

users can use fake names, the false sex, or they can even invent and shape a perfect person for themselves to meet. Because there is no identity validation, there is not the personality burden of real life, which is another reason why the website is very successful. The game structure and vivid virtual motions in "Habbo Hotel" drive users to spontaneously make a contribution to the website, and to accept the social experience acquired from this hotel; the integrity of this work has been achieved perfectly.

The Growth of the Art Form: The Shape of Works Change with Users Participation and Contribution

The net is an easy-to-use medium, and art works that take the net as their medium allow the audience to enter the work easily. Hence, the net becomes a public space, and art accomplished on the net also becomes a type of open Public Art. According to the definition from Wikipedia, so-called Public Art is art works exhibited in a public space, allowing the public to participate or touch the works. On the other hand, for Net Art works, interaction and audience participation are the main factors. If the works can reflect the users' interaction as a contribution to the works, can they accomplish the ideal of Public Art itself? Or should it be called another perfect exhibition of online Public Art?

Jeffrey Shaw, a famous Australian New Media artist, states: "Now with the mechanisms of the new digital technology, the artwork can become itself a simulation of reality--an immaterial digital structure encompassing synthetic spaces which we can literally enter. Here, the viewer is no longer a consumer in a mausoleum of objects; rather he/she is a traveller and discoverer in a latent space of sensual information, whose aesthetics are embodied both in the coordination of its immaterial form and in the scenarios of its interactivity manifest form. In this temporal dimension, the interactive artwork, in each time is restructured and reembodied by the activity of its viewers" (5). In other words, for an integral work of Collaborative Creation, the performance of its art shape must change with users' participation and contribution; the art shape is not controlled by artists only, but constructed also by contributors to the work. If looking at the status of Net Collaborative Creation from a psychological aspect, reflecting the footprint of participants directly on the actual works, it not only encourages users to visit the work again to find their own footprint, but also evokes positive emotions for participants having made a

contribution. Isn't this the highest honour of an art work and the greatest hope of an artist?

The comic website "Renga" (6) by Japanese artists Rieko Nakamura and Toshihiro Anzai, set up in 1992, applies the growth and change of the art form of Net Collaborative Creation. In Japanese, "Ren" means "linked" and "Ga" means "images". As the name shows, it is a work using picture links. The interesting thing is that all links of the pictures have associated thinking with specific symbols within them, for example, the association of sun and moon or of light and petals. The "Renga", considering users' different personal experiences, allows participants to upload pictures in accordance with individual cognition, and to link to extant pictures on the website. The pattern of the whole page is like a climbing vine changing continuously so that no one can predict the final situation of the display.

The "Dialogue With No Word" is one of the projects designed by the "Renga". First an artist uploaded a picture, then a participant uploaded another relevant picture according to the inspiration he acquired from the first picture. There was a symbolic dialogue between the two photos and the two authors; a dialogue without words was accomplished through the process. There were more and more photos following the increased contribution from uploading users, and the links between pictures made the developing mode of the work change at the same time. This matches the art form of Net Collaborative Creation, which grows and changes all the time.

"Starry Night" (7), created by three Net Art giants, including the founder of Rhizome.org, Mark Tribe, Alex Galloway and Martin Wattenberg, is another interesting example of Net Collaborative Creation. This website connects with the link of Rhizome.org: when users read the words on Rhizome.org, a corresponding light spot of "Starry Night" will increase its light. With the words of more readers, the corresponding light spot shines brighter. Then it looks like a starry sky filled with thousands of stars, and each star represents the reading frequency of the words on Rhizome.org. Users can click on the stars of "Starry Night" to enter Rhizome.org, and when more and more people join in, the topics with the highest frequencies (more shining stars) becomes visible. Those stars with little light in the dark sky are representative of pages with a low clicking frequency. The change in display of "Starry Night" depends on readers of Rhizome.org, so the users leaving footprints casually are the contributors to

the change in this work. This is the most interesting thing about a work of Collaborative Creation.

The Verbality of Art: Art does not bring Mysterious Colours anymore but Experiences Sharing and Dialogue instead. Art becomes a Verb.

Due to the development of modern technology, the form of art shows a multi-polarity, especially in those Net Art works relying on technology as a disseminating platform. There are many types of easily operated software available on the market for users to create personal image works, animation, and even websites. Extremely intelligent creation can be produced by the fool-proof operation of this software--this is the biggest contribution of technology to art. Hence, art creation is no longer the privilege of a small group in society, but an opportunity for everyone. As well as the interactive characteristics of the net, the definition of art creation is worthy of discussion. As Ben Davis said: "In a certain sense, the act of finding art on net is a Net Art activity itself." "Net Art is not something, but an environment." "In the field of net, a thought field, different aesthetics can be proposed, different concepts can communicate with each other" (8). Szyhalski Ding, a Net artist and professor at the Minneapolis College of Art and Design, claims, "The Internet is a public space; it's just a much more populated and busier public space. It has its own rhythm and logic. It's wonderful" (5). From the viewpoint of these scholars, the aesthetics of Net Art becomes an expression of Conceptual Art. The integrity depends on users traversing the art work to explore it. Hence, when users visit the work, both the work and the participants are conducting an art act. In terms of Collaborative Creation, art creation brings no mysterious colours anymore, but experience sharing and dialogue instead. Art becomes a verb.

The "One Word Movie" (9) by Philippe Zimmermann and Beat Brogle makes participating users at the same time create their own art work. The "One Word Movie" borrows the function of a net search engine, turning phrases typed by users into keywords, searching for relevant pictures on the net, displaying picture after picture like a film. The longer the searching time, the more pictures there are, and the richer the film is. These pictures are like frames in a film as the film's main components. The "One Word Movie" turns users' words into film and constructs a film with the pictures. The phrase typed first turns into the film title, and the user turns into the director. The contribution

of the pictures comes from the vast Internet sources, and my or your photos may become the content of someone's film. So, you and I are participating in someone's Net Collaborative Creation and becoming someone's actors.

Andy Deck from the United States identifies himself as a "Net Public artist", whose artworks mostly discuss the possibility of Net Collaborative Painting. He is a New Media artist devoted to Collaborative Creation experiments, and "Glyphiti" is one of his interesting works. This work is like a blank canvas put on the net public space, welcoming anyone to paint on it or change somebody elses painting. The big painting on screen is actually composed of 256 frames of 32x32 pixels, and users can choose to paint on any frame. Because Andy Deck did not set any topic for painting, the natural inclination of ordinary people to draw something comes into play. According to this artist's personal statement, "the beauty of it is watching people find ways to work around its implicit limitations." (10). So, when a user is drawing on "Glyphiti" using his mouse, he is experiencing the process of art creation at the same time. Experiencing and admiring art are in the mode of verbs.

Transferring Authorship: Artists of Collaborative Creations become the Editors of Projects, and Users Participating in the Project become Artists at the same time

"When art works are not physical objects any more, the boundary of authorship becomes more blurred" (5). Especially the theory of "The Death of the Author" from post-modernism and post-structuralism compels us to rethink the relationship between authors, works and participants. When works involve authors as well as participants, the relationship between authors and works becomes blurred. Who created the work? Who finished the work? Who are the contributors behind the screen? Looking from the mode of Net Collaborative Creation, we can see clearly that the works have been contributed by net users. In fact, the artists themselves made the least contribution to the works. Julian H. Scaff argues, "For now, to have the capacity to view the digital artwork means also to have the capacity to (re)produce it infinitely, and to change it endlessly. Not only is authenticity in question, but the idea of authorship is almost obsolete" (11). As Shu Lea Cheng mentioned in an interview: "In the Net Art projects I have been doing, the characteristic of 'mass participation/involvement' has been emphasised a lot. The net is a media through which mass can

'enter' the artworks easily, and the artworks are completely a 'public domain'. Under this concept, I think the so-called 'authors' rights' is to some degree overthrown" (12). Hence, during the process of Collaborative Creation, the artists become the editors of projects, and users participating in the project become artists at the same time.

The "Let's Make Art" (13) [image, p. 85] project by Taiwan's New Media artist Yu-Chuan Tseng in 2003 made the audience become contributors to the artwork, and artists of art creation as well. "Let's Make Art", exhibited in the Taipei Fine Art Museum, invited the audience to upload their own photo on the Internet. Then, they were asked to come back to the museum to print out the photos and finally frame the photos for exhibition in the museum. The uploaded photos became digital codes after a procedure of computer calculation, and the audience had to use the computers at the museum to see the original photos. From virtual net to physical exhibition, "Let's Make Art" turned the audience's participation into artists' roles in creation.

"Screening Circle" (14) [image, p. 85] by Andy Deck exhibited in the Whitney Artport in March 2006, is another Net Art work concerned with the transferring of authorship. Andy Deck writes on his website under the title "Public Art, Net Art". Here we can see his ideal of regarding Net Art as Public Art. Surely most of his artworks satisfy the requirements of Public Art, namely "exhibiting in a public area to allow a mass audience to participate in the artwork". "Screening Circle" also applies the drawing concept of pixels. Users can draw personal images on the website, or change other people's images. After users have drawn something, the images are displayed in whirling images around the screen. This creation concept is similar to film-making. All images painted by users function like the frames of a film. When more and more people participate in image painting, the contents of the film become much richer. This is the standard concept of Net Collaborative Creation: users can make or change the artworks left by other people, so every participant who made a contribution to this website becomes the artist-creator of "Screening Circle". Besides, "Screening Circle" is fun--from the bright colours to adorable images, all are in the standard style of computer games, which corresponds to the "playing participation" mentioned above and is exactly the style of Andy Deck.

Andy Deck, in an interview with Maia Mau, said: " [...] I can get people

to collaborate online who don't have exactly the same expectations about what they are doing together. People who are participating in my art projects sometimes generate ideas, and they usually contribute to the so-called 'gift economy'. We can debate the quality of the contributions and whether what is produced is coherent and sophisticated, but there's no question that it's a departure from the passive viewing of television and advertising. It's this calling forth of a more active subject that joins the art practice and the activism" (15).

The process of Collaborative Creation on the Internet is what actionists are pursuing: the value of an artwork is created simply in a short time (hour, minute, second) not in long-term preparation (a month, year or century). Andy Deck's unpredictable action to invite net users to join in the process of creation realised the immediate creation style of actionists and explained the aesthetics of Net Collaborative Creation.

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Author's Biography

"Throughout the life of art creation, countless ups, downs and unpredictable variables await; the constant pursuit of breakthroughs for exceeding thyself will therefore never end. Creating art, writing and educating young people are the three elements that enrich my life. The creation of art allows me to communicate with my own soul and to inspire ideas in me about every trifle in my life. Writing to me is a way of simmering down and sorting out my thoughts. During the process of writing, I am often struck with the fact that I have so little knowledge. This awareness therefore urges me to never slack off. As far as I'm concerned, educating young people is like a farmer irrigating the seedlings. It requires all-time patience and commitment. Although the fruitage might not be perfect, it is definitely worth committing oneself to educating our younger generations." (Yueh Hsiu Giffen Cheng)

Yueh Hsiu Giffen Cheng is a Taiwanese New Media artist, researcher and writer based in Sydney (Australia). She completed a master of "Visual Arts in Digital Art" at the Australian National University and is now writing a doctoral thesis at the University of Technology, Sydney (Australia). She has edited a series of books and papers on New Media Art and contributed to various exhibitions like "Computing Art Works Show" (Australia, November 2000), "You & I" (Australia, March 2001), "To Ponder the Moment" (Taiwan, Februrary 2002) and "The Game of Color Changing" (Taiwan, October 2002). Her online-portfolio is available on http://giffenspace.blogspot.com.

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CURATING AMBIGUITY--ELECTRONIC LITERATURE

Interview with Scott Rettberg
Conducted by Franz Thalmair

In autumn 2006 the Electronic Literature Organisation (1) released the "Electronic Literature Collection Volume One" (2) [image, p. 93], including selected works in New Media forms such as Hypertext Fiction, Kinetic Poetry, generative and combinatory forms, Network Writing, Codework, 3D, and Narrative Animations.

Yu-Chuan Tseng, "Let's Make Art" (2003)
http://www.yutseng.com/mart02/index.htm
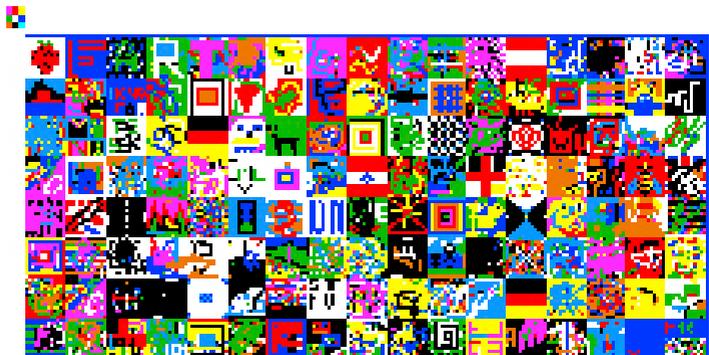
Andy Deck, "Screening Circle" (2006)
http://artcontext.org/act/05/screeningCircle

One of the main common characteristics of all Web-based literary products is that they often can be read (or viewed, listened, played with, used) in multifaceted ways. Accordingly, the curation of Electronic Literature is challenged by ambiguity and heterogeneity on different levels. As broadly termed by the Electronic Literature Organisation itself, "Electronic Literature" describes a form of cultural and artistic production on the Internet with important literary aspects that takes advantage of the contexts provided by the stand-alone or networked computer. Similar to what is not yet consistently defined as Digital Art, Netart, net.art, Internet Art, New Media Art, etc., the production of literary works on the Internet or by other digital means ranges from terms like Computer Literature, New Media Poetry to Codework and Hyperfiction, mixing up genres with subgenres and single descriptions. In this context the methods of classical Literature Studies are frequently transferred to a networked and online surrounding without creating innovative categories.

Florian Cramer, a Germany based literary scholar and co-founder of the curatorial platform "Runme.org", outlines in a very general way that the Internet is based upon a code which acts on the logic of the alphabet and therefore is finally based upon text. The Internet, for the author, is literature in its original meaning, a system of letters whose poetic value can only be discovered and appreciated by the reader (3). In addition to this very general point of view, Cramer also describes various levels of production and dissemination of literary texts: on the one hand the Internet can purely work as a medium of distribution for literature, on the other hand it operates as a platform for Collaborative Writing or as a literary database. Not until text needs a software interface, is generated automatically or randomly programmed by rules, it is genuine Computer Literature. Furthermore, he defines Literature on the Web to be understood on various levels: poems, written in programming languages like for example Perl, are readable in three ways. At first as a poem in a natural language, then as a sequence of machine commands and finally--once executed--as a poem in natural language again (4).

The "Electronic Literature Collection Volume One" represents an anthology of sixty works, curated by N. Katherine Hayles, Nick Montfort, Scott Rettberg and Stephanie Strickland. It was published both on the Web and on CD-ROM, and is licensed under a Creative Commons License with the aim to be freely accessible to individuals and organisations. For the contextualisation and as a didactical

element of mediation, each work is accompanied by brief editorial and author's descriptions. Furthermore, all products are tagged with descriptive keywords ranging from the well known user-interface paradigm Hypertext and technological backgrounds like Flash and HTML/DHTML, up to more historical literature-basics like Memoir, Combinatorial or Parody/Satire.

Some of the works like "Study Poetry" (2006) by Marko Niemi, a playful word toy that enables the readers to play poker with words instead of cards, were especially created for the collection. Only few of the collected works are dating back to the earlier years of the Internet, like for example "my body--a Wunderkammer" (1997) by Shelley Jackson. This autobiographical Hypertext concentrates on the relationship between human identity and the body's constituent organs. It uses the form of HTML hypertext to revitalise the Memoir genre, focusing on two of the most prominent themes in the digital realm: body and identity.

Most of the works in the collection give a broad overview over the past six years of literary production on the Internet. "Star Wars, one letter at a time" (2005) by Brian Kim Stefans for example is the retelling of a classical story, slowly but steadily introducing each character in the cast to the viewer and thus blurring the reader's expectations from a text. "Frequently Asked Questions about 'Hypertext'" (2004) [image, p. 93] by Richard Holeton parodies a form of academic discourse that sometimes takes itself too seriously. It springs from a poem composed of anagrams of the word "hypertext" and plays with the high seriousness that surrounded much early hypertext criticism. The "Oulipoems" (2004) by Millie Niss and Martha Deed is a playful series of pieces which combine concepts of Combinatorial Literature, as developed by the "Oulipo" in France in the 1960ies. By transferring this art historical background to the actual situation in the USA, the authors create a suspense between Electronic Literature and its predecessors in Experimental Literature.

The ELC1 is an eclectic anthology of sixty works, including many different literary forms such as Hypertext Fiction, Kinetic Poetry, Network Writing, Codework and Narrative Animations. What is the main focus of the collection and what was the criterion for the selection of the works: genre, textuality, technology, a historical basis?

Scott Rettberg: I can say that our basic criterion for selecting works was "literary quality", which probably meant different things to each of the three of us. We also agreed that there would need to be consensus that a work should be included. We were choosing from a limited universe of work. While we did encourage some people to submit, we were working with a pool of submissions. The other criterion was that we would need to be able to present the work on both the Web and on CD-ROM. In composing the collection, we were also thinking about trying to represent multiple modalities of Electronic Writing, and to achieve a balance among several different identifiable types of Electronic Writing, to give the reader a sense of the breadth of the field.

The article "Acid-Free Bits. Recommendations for Long-Lasting Electronic Literature" (5), published in 2004 by the ELO, is a "plea for writers to work proactively in archiving their own creations, and to bear these issues in mind even in the act of composition". Do you think that preservation is already an integrative part of the creative process and not exclusively the task of the curator?

Scott Rettberg: Yes, I do, to the extent that people creating Electronic Literature can take certain steps, or work in certain ways, such as using valid XHTML if their work is in that format, and documenting their process, and making sure that their files are backed up and distributed to multiple others. On the other hand, some writers and artists have a sort of performance-oriented aesthetics, and don't particularly care if their work lasts beyond a certain time frame. I do however think that more and more writers of Electronic Literature are conscious of the many preservation issues involved in Digital Media artefacts, and are taking a more active role in seeing to it that their works last. Curators may or may not rescue works of Electronic Literature in the future. I think authors can and should do all that they can to prevent the obsolescence of their work.

Of course, preservation is an important aspect of the ELC1 as a project. At the very least, we know that there will be a couple thousand copies of all of the bits of all of the works on the ELC1 widely distributed and archived. While having many copies of a Digital artefact does not assure that it will remain readable as technologies and platforms change, it does mean that those future archivists will most likely be able to access the files as they exist now.

Each single composition is presented with an additional author's description. Did you select the works in a networked process with them: did the authors participate in the process of filtering and presenting? Or do all works derive from the ELO's directory (6), the descriptive guide to over 2300 Electronic Literature compositions?

Scott Rettberg: The authors chose to submit works, and with each work submitted, we asked them to provide a short description. This was a separate process from that involved in the ELO Directory. The editors then provided an additional editorial description for each work, and we assigned each work a set of appropriate keywords. We hope that this project will in a way serve as a pilot for a new approach to classifying works within the Electronic Literature Directory as well. The field has changed substantially since the directory was launched, and we'd like to see it shift to a somewhat less hierarchical, more emergent system of classification, using keywords or tags, as well. You can read more about the kind of changes we envision for the Directory in Joseph Tabbi's "Toward a Semantic Literary Web: Setting a Direction for the Electronic Literature Organisation's Directory" (7).

One of the principles of the ELO is to promote a non-proprietary setting for Electronic Literature that facilitates cross-referencing, mixing, and institutional networking. The collection is released under a Creative Commons license on the Internet and additionally provided on DVD. Who do you want to read/use the collection and how do you want it to be read/used?

Scott Rettberg: Essentially, we want everyone who might be interested to be exposed to this work. In designing the project and in releasing it under a Creative Commons License, we are encouraging people to share and redistribute it for noncommercial purposes. While I would say that the target audience is very broad--"readers"-- we were thinking in particular of how the project might be utilised in classrooms, and perhaps included in library collections. That's part of the reason why it is released on CD-ROM in a case appropriate for library marking and distribution, in addition to its Web incarnation. Our hope is that people will enjoy experiencing the works individually, and will study them in classrooms around the world, and will also perhaps be inspired to create and share new work of their own.

According to Trebor Scholz, on the Internet "curators become meta-artists. They set up contexts for artists who provide contexts" (8). Which different contexts are necessary for Electronic Literature to be presented in an appropriate way: the original space, a curator's and/or artist's statement, the source code or technological background?

Scott Rettberg: That's tough to answer in a general way, as each work, and each presentation of each work, is different. For instance, there are at least two types of Electronic Literature that are not included in the collection--installations and Network-based Art that integrate real-time data. Many works of Electronic Literature are also presented as a kind of live performance as well--for instance I've seen Talan Memmott present "Lexia to Perplexia" using only a chalkboard. So it's difficult to say what is and what is not appropriate. Most works of Electronic Literature don't have the same type of life as works of print literature do, in one or a series of fixed editions. Rather, they typically are revised over a longer period of time, and presented in a variety of contexts. Something like the "Electronic Literature Collection" is more of a snapshot of a moment in time in the life of the field and in the lives of the individual works included.

I think the types of documentation you mention above are all important tools for readers. The more context, the more documentation available to the reader, the better. In the case of the "Electronic Literature Collection", with each work we include a short editorial introduction, a short statement by the author, technical notes, and a descriptive keyword index. While one can imagine more comprehensive critical editions of individual works of Electronic Literature, for an anthology of Electronic Literature, I think that's a pretty good basic set of context-establishing tools.

Do you think that Electronic Literature can be shown in a classical art institution like a museum, a gallery or even a library? Or is it rather a form of cultural artefact, exclusively produced on and for the Web?

Scott Rettberg: Yes, I do. In fact, I have seen Electronic Literature successfully presented in all of those forums. While the Web is the main venue for the majority of Electronic Literature, I think that it is important to see it exhibited in the kinds of venues in which we have been taught to appreciate other forms of art and literature as

well. These works are the products of a dialogue not only with other forms of digital artefacts, but with historical art and literature as well. I think many of the pieces in the collection, for instance, owe clear debts to 20th century movements such as Dada, Surrealism, and post-modernist movements. It makes sense to see them in the same contexts as other kinds of art and literature.

Are you already working on "Electronic Literature Collection Volume Two"? If so: when will it be published and what will be the difference to "Volume One"?

Scott Rettberg: Right now we're working on getting funding together to produce and distribute "Volume Two". The editorial board will rotate with each iteration of the ELC, so I personally won't be involved in editing it. We hope to produce the ELC on a biennial basis, so I anticipate that the next one will emerge in 2008. I anticipate the call for works will go out sometime in the second half of 2007, along with the announcement of the second editorial board. I'd encourage people who think the project is worthwhile to join the ELO and make a contribution in support of it.

Which of the sixty works is your favourite one and why?

Scott Rettberg: I'm fond of a great deal of them, and couldn't pick a favourite. I value different works for different reasons, but haven't regretted the time I've spent with any of them. The collection as a whole is an awesome tool for me as an educator, as it includes several works that I have taught in the past, and has exposed me to many that I will teach in the future. It's a kind of semester-in-a-box for those of us who teach Electronic Literature.

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Curator's Biography

Scott Rettberg is a Hypertext author and theorist, born in Chicago in 1970. He worked as an assistant professor of "New Media Studies" at the Richard Stockton College of New Jersey and is now an associate professor of Humanistic Informatics at the University of Bergen, Norway. He writes, and writes about New Media and Electronic Literature. As the co-founder and first executive director of the "Electronic Literature Organisation", the author has published various experimental literary works. His website: http://retts.net

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RELATIONAL AESTHETICS IN CURATING INTERNET-BASED ART

By Penny Leong Browne

Internet-based Art is at the core productions of code, that not only relies on the software to create the work, but also the hardware and bandwidth of users/visitors and/or institutions to distribute their work. But it is not so much that there are innovative technologies at work that pose new challenges and strategies of curatorship, but that these technologies have developed new systems of information distribution and, above all, new forms of social engagement.

First off, it is necessary to specify what I mean by Internet-based Art. I define Internet-based Art as any art work, regardless of its original source, whether it is produced specifically for the Internet or is a

Electronic Literature Organisation, "Electronic Literature Collection, Volume One" (2006)
http://collection.eliterature.org/1

Richard Holeton, "Frequently Asked Questions about Hypertext" (2004/2006)
http://collection.eliterature.org/1/works/holeton__frequently_asked_questions_about_
hypertext.html

remediation from an existing physical work, that depends on the networked structures and technologies of the Internet to produce its meaning.

To begin talking about curatorial strategies specific to Internet Art it is necessary to understand the ways in which Internet Art operates at multiple levels, from its very production and distribution and within the experiential field through which it is received by the viewer.

Examined within the framework of relational aesthetics, a term which Nicolas Bourriaud, a French philosopher and curator, coined and defined in his 2002 book, "Esthétique Relationnelle" as an "Aesthetic theory consisting in judging artworks on the basis of the inter-human relations which they represent, produce or prompt", the Internet as virtual gallery space can be seen as an intersubjective experiential space in which art works produce meaning through the distribution networks of code (1).

These networks of code, which I define as everything from the cross platform software that artists use to create their works (i.e. Flash, Second Life, Audacity, Photoshop), to the code that dictates the way these art works are categorised and displayed through current Web protocol technologies and proprietory source code that are behind what is now the alternative galleries of New Media. Blog platforms (i.e. WordPress and Blogger), social networking sites (i.e. del.icio.us) and the photo and video sharing communities (i.e. YouTube and Flickr) are just some of the virtual spaces that curators are using today to present new forms of art making and display.

The proliferation of cross-platform software and Internet technologies have allowed for new methods of curating artwork that utilises the swarming dynamics of social networking sites and the parallel processes of social affinity to make connections and meaning in artwork. The glue of social affinity within social networking technologies (or what Bourriaud refers to as a "bonding agent" of moments of subjectivities with singular experiences to make what is known as art) is so sticky that meanings are produced out of otherwise discontinuous and fragmented works (2). The compelling power of collective identities to produce meaning has made the curatorial strategies of content and contextualisation less effective and therefore less relevant for online exhibitions. The way Bourriaud describes this eclipse of process over content/contextualisation is by considering current artistic practices as "formations" rather than "forms"; he argues that contemporary art "exists in the encounter and

in the dynamic relationship enjoyed by an artistic proposition with other formations, artistic or otherwise" (2).

The curation of art that privileges process over content and contextualisation then, has opened up new ways of experiencing art not as a finite closed object, but as a dynamic living entity that shape-shifts depending on the way it is encountered through the collective gaze of the Internet characterised by multiple identities and intersubjectivities.

The fact that these technologies cannot be separated from the artwork prefigures the first great challenge to curators of Internet Art. A multitude of questions abound, of course, but foremost lies the following question: How does a curator position himself or herself within this socially networked space largely dictated by current technologies, in order to facilitate these multiple intersubjective ways of experiencing an artwork, while at the same time be able to direct, to some effective degree, the content or contextualisation of an artwork or exhibition?

The answer to this overarching question lies in the examination of Internet-based curatorial practices within the framework of relational aesthetics. Bourriaud defines art as "a game, whose forms, patterns and functions develop and evolve according to periods and social contexts; it is not an immutable essence" (2). This statement neatly sums up the critical departure from which to understand how curators can position themselves as what I term, "cultural agents of continual relevance" whose practices are not so much informed by the software or Internet technologies that define the work but by the processes of social engagement (facilitated or invented by these technologies) through which these works come into being. In other words, it is not so much the content of the artwork itself that matters, but the way in which the artwork makes meaning through the social networks of information distribution and how eventually it is received within the experiential field of the participant/viewer.

What do I mean by the term "social networks of distribution"? "Social networks" form the quintessential element that gives the Internet its social attraction: the connections between people and society without the constraints of time and geography. By "distribution" I mean the coded processes through which information and data flows between these connections.

The next question may be: What is this experiential field of the participant/viewer? One of the distinguishing qualities of Internet-based Art stems from the duo processes of collective creation and the collective gaze. Regardless of whether or not the artwork is a digital work produced for the Internet, or if the artwork is a digital copy of a material object, the moment it enters into the virtual space of the Internet, the artwork becomes a work of collective creation through the technology (Web tools and transmission networks) that enables it into its virtual form. This happens in a place which I call the "experiential field" through which remote viewers can experience the process of the work from conception to final realisation, regardless of time and place.

In a similar sense, the experiential field of Internet-based Art is the arena in which the collision between the act of the gaze and the act of creation comes together instantly with the simple click of a mouse. Through a simple click, a viewer/participator sets in motion, regardless of the navigational design by the artist, curator or the technology platform itself, a series of subjective decisions that determine a multitude of unknowable possibilities and outcomes of meaning.

Through this slipperiness of meaning, I believe that the Internet not only functions as a relational aesthetics, it is in itself a relational aesthetics. Bourriaud poignantly sums up the distinction between theory and form in terms of how relational aesthetics functions as a vehicle of semiotic production: "Relational aesthetics does not represent a theory of art, this would imply the statement of an origin and a destination, but a theory of form" (2). Coalescing into form is the Internet, from a boundless space without origin to a site for collective creation, voyeurism, collaboration, personal confession and game play.

Consider then, the Internet through which the simple action of a mouse's click, initiates the processes of fusion, riffing and remixing to produce an infinite array of connections and possibilities for meanings to arise. A mouse's click is the hot key of semiotic production within the Internet, initiating click-throughs that follow a "trajectory evolving through signs, objects, forms, gestures …" (2). Along this route onto which art is mapped, or in Bourriaud's words, onto which artwork is placed like "a dot on a line" (2), is the cursor clicking away through these dots.

This is the turbulent yet fertile territory that a curator of New Media operates within, discovering wonderful new forms to stage meaning but at the same time facing unique challenges of presenting cohesive exhibitions within an open-ended, mobile and virtual space of the Internet that has very little use for the hegemonic devices of subject classification (i.e. sociocultural, geographical, historical). The fluidity of identity within online communities has made sure that social affinity is developed more from the processes of communication than from the content of the communication; for example, I was recently perusing YouTube when I came across a member asking other people to send video recordings of themselves making sandwiches; on the surface, one may see this as just another act of absurdist triviality so pervasive on the Internet, yet it illustrates an important point in curating Internet Art: it's not so much about the sandwich per se but the collective act of video-recording and sharing of an experience that motivated people to participate. If this is indeed characteristic of Internet behaviour and I believe it is, then it is reasonable to expect that if curators wish to produce online exhibitions that are compelling enough to encourage discourse with an Internet-based audience, they need to consider the actions and processes of social engagement as integral parts of their curatorial strategy.

Bourriaud's concept of "coexistence criterion" is also useful in understanding the way social engagement operates within meaning-production in staging online exhibitions. Bourriaud defines a "co-existence criterion", which he describes as any artwork producing "a model of sociability, which transposes reality or might be conveyed in it" (1). So there is a question we are entitled to ask in front of any aesthetic production: "Does this work permit me to enter into dialogue [Could I exist, and how, in the space it defines?]" (1). So it follows then that curators of Internet Art may ask: does this exhibition allow for multiple points of entry and if so, how does it facilitate dialogue across multiple subjectivities? To answer this question, presupposes another:

Where does a curator fit into this elaborate enterprise of meaning-production and how can curators as "cultural agents of continual relevance" operate effectively within the experiential field of the Internet?

I believe that one of the key strategies a curator of Internet Art can employ in producing dialogue and thus stage a rich experiential field

is to locate as many points of entry as possible through which the transactions of meaning can be made between an artwork and its viewer. The challenge is not in finding these points but in gathering them together in a way that fulfils a desired curatorial mandate or direction for an exhibition. One of the reasons why these points of entry are difficult to orchestrate into ontological systems is because they are not fixed but constantly moving, producing semiotic pathways that can appear and disappear at the whim of a mouse's click. While a curator can somewhat control the context of the work in this manner, (by designing the navigation of an exhibition's site to offer viewers alternate and multiple points of entry into the displayed works) in the end, it is up to the viewer himself through his own click actions to choose if, when, and where to enter the work.

In this way, a curator can only present opportunities for meaning-making as opposed to coming up with pre-determined stagings of a work with fixed points of entry that ultimately exclude multiple subjectivities and discourage discourse.

I therefore suggest that curators can position themselves as effective "cultural agents of continual relevance" by utilising the Internet's social distribution network, working within the flow of the established economic and institutional infrastructures that produce these technologies of social networking, and at the same time employing these technologies (without falling prey to presenting artworks based on the technology itself) in order to facilitate adaptable yet meaningful connections that can be made from intersubjective positions of creator and participator/viewer.

This means developing a keen understanding into the way social networks operate in producing social relations of affinity and connections. Through this understanding, curators can develop effective methods of categorisation and contextualisation that not only allow for, but facilitate the collective productions of meaning.

Bourriaud's ideas of the intersubjective encounter and collective meaning-production are particularly relevant to the way in which collective acts of meaning are made. Similarly, they illustrate the ways in which the social networking activities of blogging, photo and video sharing and social tagging create alternate systems of ontology and contextualisation.

Today, curators are using social networking sites such as "WordPress" and "Blogger", photo and video sharing sites such as "YouTube" and "Flickr", and social tagging sites such as "del.icio.us" and "21Things", as sites for making and showing Internet-based Art. Through such technologies as RSS feeds and forums, these sites also become living labs for experimentation, the testing of curatorial strategies and tools, and for receiving feedback from viewers/participants.

Examples of experimental curatorial practices can be viewed at online galleries such as the "Dispatx Art Collective" [image, p. 101] which defines itself as a "curatorial platform that provides the tools of a socialised Internet for the development and presentation of contemporary art and literature" (3). Through the architecture of the site and the integration of information management and social networking technologies such as RSS feeds, threaded discussions, tagging, personal profiling and photo-sharing, Dispatx is presented as a new kind of art space that encourages the making, viewing and contextualisation of art as a shared endeavour among curators, artists and the public.

By investing significantly into the potentiality for distributed social networks to reshape and redefine the production and experience of art on the Internet, Dispatx aims to reap its ultimate reward, becoming a dynamic model of cultural production which the curators describe as this: "Through the organic process of receptivity and adaptation the Dispatx site becomes almost a living entity--a porous, shape-shifting archive adjusting its form over time" (4). Along this frontier of curatorship, timely questions arise and pose unique challenges for the curator of Internet Art: How far can these possibilities of curation take us without confining Internet-based Art as a continual experiment of processes that may risk precluding other forms of Internet-based Art? And how can we as cultural agents negotiate meaning with a faceless, nameless audience without giving in to the fickle interests and sensibilities of a collective voice dominated by popular culture?

These questions, and undoubtedly many more questions, will arise, as curators try to design exhibitions in ways that generate meaningful transactions of art and sign within the experiential field of the Internet.

Author's Biography

Penny Leong Browne is an artist and writer who works with hybrid, artificial intelligent systems and Computational Poetics to investigate the interstices of human and technology interaction. She is interested in exploring the openings and pauses between the analog and digital, materiality and immateriality, and the virtual and the real. Her work takes the form of Experimental Narrative, Avatar Performance, and Interactive Video. One of her current projects is an interactive sculptural work that applies fractal algorithms to translate people's drawings into 3-D paper sculptures.

She is a member (a.k.a. Aliselborg Zhaoying) of "Second Front" (http://www.slfront. blogspot.com), an avatar performance group in the virtual world, Second Life, that performs absurdist interventions informed by Situationist International and Dadaist strategies. She is also attending "Emily Carr Institute of Art and Design" where she is conducting research on cyborg and avatar beings, virtual leakage, coded realism and mixed reality. Her writings and digital work have appeared in various art and literary journals including "Sub-Terrain", "Fuse", "The Capilano Review", "Dimsum", "Other Voices" and "Front Magazine". Recent shows include "'i' Cyborg 2.0", which was selected for the Signal and Noise Festival 2007 (http://www.signalandnoise.ca) ("VIVO Video In/Video Out", Vancouver, Canada), and "Encounters of the Uncanny", an interactive video installation in which participants interact with avatars by performing bodily gestures (Media Gallery, Emily Carr Institute, Vancouver, Canada) and "Martyr Sauce", an Avatar Performance (in collaboration with Second Front) that interrogated virtual gaming behaviour by invading a Rausch combat zone within Second Life.

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WEB 2.0 AND "LOOPING-PASSING" CURATORSHIP

By Eva Moraga

The term Web 2.0 strongly arouses hate and passion in equal shares. Some people consider it a revolutionary change in social and cultural production, some others do not even believe in its novelty or existence as a concept. But since Web 2.0 apologists and enemies are able to talk about it, there must be some subtle underpinning invisible threads that put together a common agreed basement to start a debate.

The term Web 2.0 comprises multiple polymorphic Internet-based platforms, websites and applications, although they have countless and important differences in concept, structure and goals. Blogs, wikis and social Internet-based applications/websites are the main objects of discussion in those endless debates about the relevance of Web 2.0, and their supposed common features have become the main starting point for reflection. Some degree of consensus seems to have emerged about various ideological and formal functions and principles that all Web 2.0 applications (1) seem to share and foster (2): "Participation, collectivism, virtual communities, amateurism" (3), "the architecture of participation" (4), "an infrastructure that allows Web users to easily create, share, tag, and connect content and knowledge" (5), "sharing, ranking, rating, collective intelligence, empowering, and Social Software" (6).

Most of these citations stress social and collective aspects of Web 2.0 like participation, collective action (collective content creation, sharing and categorisation/hierarchisation), community generation and socialisation, and that is why some critical voices about the novelty of Web 2.0 have been heard, pointing out that all those features were already inspiring the Internet from its very beginning (7). Nowadays the difference is, in my opinion, that those aspects are not only inspiring visions but real by-products of two factors already mentioned in the previous quotations: architecture and infrastructure. I would like to bring attention to these factors because, in my opinion, they are essential--together with socialisation and collective action-- to our reflection on Web 2.0 and curating.

Wikis were conceived as platforms for collaborative Web editing, as "a database for creating, browsing and searching information" (8)

that can be edited by multiple users. A dynamic functional skeleton is made available to users to aggregate or modify content. Wikis were a tool whose architecture was thought for communities. Communities created wikis and wikis created communities as a typical effect of tell-a-friend actions or attracting people with topics of common interest. Their structure and functioning were potentially and in reality true community generators. Likewise, blogs were only considered to be part of this Web 2.0 sphere when, as Tom Coates and Tim O'Reilly said, they turned from being simple personal websites into "a conversational mess of overlapping communities" (9), thanks to tools like "permalinks", RSS and trackbacks (10), that allowed users to point to particular comments on other blogs, track blog modifications and updates and know when other blogs refer to their blogs and respond to them.

These reciprocal, circular, multidirectional or looping pointing out (through structural tools such as links, comments, and tracking systems) connected people and created groups around common interests. However, there is a relevant design difference between wikis and blogs. Wikis stressed collaboration and community generation in order to reach a common and pragmatic goal, whereas blogs emphasised communication and individual expression, and cooperation and group creation came as a result or a side effect of looping blogging. Nevertheless, those structural differences in architectural design had a similar underpinning outcome: Web socialisation and community spirit.

Social Internet-based software and websites were a step forward. Their architecture was specifically designed for socialisation and group development. They were offered as unfilled platforms, empty containers where users can aggregate and share content as well as communicate with other users. User participation and communication are encouraged or stimulated through structural interaction mechanisms. These platforms provide an infrastructure, an architectural skeleton in which multiple communication and information sharing tools can be used in numerous and flexible or sometimes not so flexible ways, giving rise to unexpected uses or consequences.

User aggregation of varied content is determined by manifold reasons, and content character shapes the general mood of these platforms. They normally have a common organisation: first, the user

has her own space where she can describe herself or her anonymous character, and her interests (enhanced user individuality, visibility and relevance, although in a friendly and pseudo-innocuous way, are key points for success); second, the user can post comments (blogs), upload and share files (text, images, video); third, other users can communicate with her, making comments, sending emails, chatting etc; fourth, people can describe, classify and organise interesting information by adding their own categories, tags; and last but not least, a looping link structure where users link to other users who link to other users who link to other users who link to… infinitely, but always inside these "bubble" endogamic websites.

Formerly, content, even in the most dynamic websites, was mainly ruled by the owners of the website, although there were tools like forums, public chats and mailing lists that also facilitated socialisation, participation and community creation. Nowadays there is a supposed empowerment of user-generated content philosophy and crowd socialisation coming from the very conception of these Web 2.0 websites. However, the difference now is that these websites are specifically designed to foster those features through a particular architecture/structure in order to become successful businesses. User-aggregated content and collective socialisation are just market strategies for getting an increasing number of users/consumers using certain services.

Wikis and social Internet-based applications (including those that allow create blogs) could therefore be defined as providers of clean and empty infrastructures for collective content-aggregation and socialisation. And this is what I think has been the underpinning leitmotif in some of the most challenging Online Art platforms set up since the early beginning of Internet: curatorial platforms as providers of naked infrastructure. But infrastructure is not equal to context. It is the content aggregated to this infrastructure which creates context. The architecture of these online platforms was thought to serve as metaphorical organic shelves where to place art objects/projects. The bookshelf is not the context. The books placed next to other books are the context. Thus, these online curators would not be context providers for artists who provide contexts, as Trebor Scholz has suggested (11), but infrastructure providers for collective context generation, content-aggregation and art community generation.

The first Online Art platforms were all very radical statements

against traditional curatorship. Projects as "C@C", "Rhizome.org", "Turbulence.org", "mad03.net", "runme.org" or "low-fi Net Art locator" were drawing on programming tools to set up what was progressively called art platforms (12), and to challenge ways and models of art production, presentation, curating and distribution. All of them were created before the buzzword Web 2.0 was launched. They all presented themselves as naked skeletons to be filled with art projects by artists, and tried to foster a sense of community between artists working in the Net Art realm.

In 2003 I was one of the eight artist-curators of "!MAD 03--2nd International Meeting of Experimental Art" that took place physically in Madrid and virtually on the net (http://www.mad03.net). We tried to reflect on and contribute other ways of curating and producing exhibitions. We were trying to put into question the role of all-powerful "guru" curators. As artists and curators of "MAD03" we thought that our mission was not that of offering an a priori interpretation of the presented works, a metaphorical, literary or philosophical context/statement, but of providing an opportunity for art works to present themselves. We were actually challenging what we thought at that time was considered to be the overall predominant role of curators: contextualisation, filtering, legitimation and interpretation. We wanted to be art agitators, art facilitators. We just wanted to offer infrastructure, platforms, for action and creation. The city, shops, screens in the underground and the Web were just starting platforms. And I think this was the common intellectual background behind all these mentioned art platforms above.

I was in charge of "MAD03NET" section, which I described as "a platform for projects", where more than 500 Digital Art projects, from thirty countries of every geographical region in the world, were shown. There were four open calls to which artists could submit their work, uploading information, images and links to their work. Unlike the other lines of work of MAD03, in which the artists (not works) were pre-selected by the artist-curators (although there were no other later content filters or action guidelines at all), I refused to select artists from the beginning, and "MAD03NET" was presented as an area of open participation, meant to serve as loudspeaker for digital artistic creation. The works, together with a description and a link to the art project website, were uploaded into a personal artist webpage as they were sent in by artists, so that anyone who participated experienced the same attention from the public and was aware of level and quality

of art proposals presented up to that moment. I wanted participating artists to know at all times about the other participants and works being presented, in order to stimulate the flow of intercommunication between projects and artists. The website pretended to serve as a communication platform for artists. One of "MAD03NET" sections, "MAD03NET ZIN", was even conceived as a platform for platforms; with the intention to provide visibility to those websites specifically set up by groups of artists who work on creating new channels for distribution and viewing of artistic projects websites also conceived as art works in their own right, rather than just exhibition sites. My intention was to foster communication and future collaboration between people working on these platforms. From my point of view, these goals were equally supported by all those mentioned art platforms.

However, apart from these art platforms, most of primary online curatorial projects translated previous conventional curatorial mindsets to the Internet, using the Web as a mere "shop window" or a "virtual gallery space" for selected works and theoretical statements. Due to technology state-of-the-art at that time, most of Online Art exhibitions were just static websites (13) with a bunch of links to Online Art works presented under a speculative statement. There was almost no functional difference (14) to other websites created by common people (personal websites), commercial companies or other professionals (writers, journalists, musicians…).

Unfortunately nowadays, in spite of crucial contribution of those mentioned art platforms and despite current Internet evolution through dynamic websites and Social Web philosophy, most of online curatorial proposals still keep this outdated way of being: a technologically sophisticated Online Art paper-like catalogue (15). And although a large amount of theoretical texts by prominent curators have talked about online curatorship specificities, highlighting how Internet and other electronic tools (as email, mailing lists…) have turned our way of working into new collaborative and networked models (16), changing curator/curator and curator/artist relationships, transforming the process of filtering, describing and classifying and introducing democracy and public participation in curatorial process (17), many online curators are still practising their traditional task of agency, intervention, clarification and interpretation, perpetuating long-established curatorial models without challenging them.

All those arguments seem more to be mere siren songs than reality, more beautiful dreams of what can be than what it really is. I can only recognise a few of these characteristics in these mentioned art platforms and in some projects I will mention in relation with Web 2.0 philosophy later. I can hardly see them in most of online exhibitions.

Today curators have to go beyond art platforms. Art platforms described by Olga Goriunova as "a platform on which to build an art trend", "an online platform that enables the building of a cultural movement entirely through the use of its own mechanisms" that "describes a Web platform that solicits, induces and produces a cultural or artistic phenomenon", as "a technical bottlenecks of moderating, featuring, voting and making comments that channel the collective effort (that) help(s) create an artistic or cultural phenomenon" (18), have become obsolete, have to be challenged again.

Building on art platform spirit and on the concept of art platforms as providers of naked infrastructure for collective context generation, content-aggregation, and art community generation, new curating is taking advantage of ready-made Web 2.0 applications that can be described similarly. Nowadays, artists and curators do not need to construct a software platform to promote their work or ideas.

Web 2.0 applications are available for use. But how are they being used? What are these curators or artists trying to question this time? What are their ideological goals? Are they going beyond what these art platforms were trying to do? Are they using these technologies in a different way to institutions (19)? Are they promoting curating in new ways?

Some of them use "MySpace" or "Facebook" accounts and tools and typical MySpace/Facebook user strategies:

-- to exhibit works that "critique[s], mimic[s], or otherwise utilise[s] the structural logic of social networking sites and other Web 2.0 phenomena" (20) (as Concept Trucking, an exhibition venue in MySpace held by LeisureArts); or

-- building on a recurrent historical utopian dream, "to bring the artistic way of thinking closer to everyone, trying to make contemporary art available for all" (21) and to "exhibit art pieces that

use the MySpace interface as it's main support" meaning that "the MySpace profile is the art piece" (22) (as Nano-Corporation, a so-called art company) (23); or

-- to "feature schedules of art from artists with a presence in MySpace… endors(ing) the notion that 'everyone is an artist'" (24) (as Top 8 Gallery, a New Media curatorial project [image, p. 113]); or

-- to try to be "an experiment in connectivity and networking", concerned about "a parallel abundance of accessible tools and channels to distribute creative production, in contradiction to the historical systems of collectors, dealers, museums and the various strata of agents who mediate among them and between them and artists" (25) (as Blogumenta, a so-called "first art gallery in Facebook"); or

-- to put into place "an interactive platform… based on the concepts of open art-work, cause and/vs. effect, and free association of ideas; where the last art-work is always inspired to the previous one, in order to generate an open art-work in continuous evolution that never completes itself" (26) (as Tobecontinued, a so-called "group exhibition in progress").

An amazing experiment of physical and online collective curating and art organising, "Node London" (27), used a wiki system to articulate curatorial and managerial work and to set up a collaborative art/curatorial platform in a remarkable way. Other projects mix mailing lists, blogs, physical and online discussion and physical gallery exhibition in order to help "peers connect, communicate and collaborate, creating controversies, structures and culture using both digital networks and shared physical environments" (28) and to experiment with collaborative curating (as "DIWO", an E-Mail Art project [image, p. 113]) (29).

Others combine blogs and collaborative tools as "Platial" (30) in order to foster public participation (as "Urban Curators") (31). Some others use blogs as a platform for blogs: a blog which sends the user to other blogs, without any express curatorial statement (as "Blog Art" [image, p. 114]) (32) or simply use blogs as the "traditional" online exhibitions I mentioned before, although their supposed goal is to "create a flexible and open-ended space to address (their) ideas" (33) (as "New Climates"). And others explore new Web 2.0 phenomena,

like social bookmarking/tagging, to reflect on social curating and context (as "TAGallery" (34), a project by CONT3XT.NET (35)).

As we see, these curatorial projects work on similar ideological, conceptual and structural premises as previous art platforms, although they take advantage of naked commercial or non-commercial ready-made Web 2.0 infrastructures in order to offer almost empty platforms for future content. There are almost no theoretical statements about their goal, purpose or future development or if there are, they are summarised in two or three lines in order to provide a light guideline to participants. The curatorial concept evolves at the same time as content is uploaded to these platforms; and context, depending on changing fluid content, is in perpetual progress and transformation. Curating, therefore, becomes an everlasting "passing" ability derived from a fluctuating and flexible infrastructure. Simultaneously, these projects foster not only the development of artists' communities similar to prior art platforms, but also activate artist-public socialisation (due to be integrated in popular social websites). Looping link/RSS/trackback mechanisms between friends or network members (as in MySpace or del.icio.us or in the blogosphere) create circular claustrophobic collective self-referentialism. In multi-ring art infrastructures, curating is contaminated with circularity and cloisterism combined with a certain centrifugal spiralling.

However, other social aspects of Web 2.0 websites, such as collective rating, voting, and ranking, are hardly used or explored. I think that a combative spirit against the development of hierarchies and elitism in the physical art world (where market quotations and rankings, gallery classification and other power structures create undesirable hierarchy ranks) is a common trait in these projects. That is the reason why these tools are hardly ever put in practical use in these platforms, although I must say that tagging systems in some of these projects (as "TAGallery") introduce, at least, a certain degree of link hierarchy and, thus, content hierarchy, with effects worthy of investigation.

Thus, a non-hierarchical "looping-passing" curatorship is lately making its way. It is still too soon to draw conclusions on the evolution of online curatorship thanks to Web 2.0 tools. However, a first approach to these initial proposals shows us that they build on earlier art platforms philosophy, and that the main ideas of Web 2.0, its lights and shadows, still have to be deeply challenged and explored from a curatorial point of view.

There is still ground for future research and experimental action on collective infrastructures and social curating. And other future questions arise: are online curators really interested in social curating? Can online social curating be the end of curating?

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Author's Biography

Eva Moraga is a writer, lecturer, curator, artist lawyer and art consultant. Curator of "MAD03NET: A Platform for Electronic Art Projects" in "MAD03 Festival of Experimental Arts in Madrid" (Spain, 2003, http://www.mad03.net). Assistant curator at the Mediamuseum--ZKM (Karlsruhe) in two exhibitions: "Stephano Scheda. 'Meteo 2004'" (01/07/06 - 13/08/06) and "Ignasi Aballí. '0-24 h'" (01/09/06 - 15/10/06). Last long research: a study about the ZKM and learning organisations: "Cultural Learning Organisations: A Model". Last written catalogue text: "New Media, New Museums" for the exhibition "Sequences 76/2006", organised by the Spanish-American Museum of Contemporary Art of Badajoz (Spain). Last lecture: "Second Glocal Life: Outsiders and Insiders in a Virtual Art World" at "Glocal & Outsiders Conference. Interplay between Art, Culture and Technology", 13 July 2007 in Prague, organised by "Center for Global Studies" (Academy of Sciences and Charles University), "International Centre for Art and New Technologies" (CIANT), New Media Studies (Charles University) and "Prague Biennale 3".

Forthcoming lectures: "New Media and Web 2.0--Challenges for Cultural Organisations" at CHArt Conference "Digital Archive Ferver" 8-9 November 2007, London; and "The Computation Center at Madrid University, 1966-1973: An Example of true Interaction between Art, Science and Technology" at "Re:place 2007--International Conference on the Histories of Media, Art, Science and Technology" next November in Berlin, co-chaired by Andreas Broeckmann and Oliver Grau. Other relevant texts: "Net-Art: Metamorphosis of Art practice?" in Juan José Gómez Molina (ed.), "Machines and Draw Tools" (2002) Madrid, Cátedra. MA Art History thesis: "City and Memory: Approaching 'City of News', active Worlds and Technological and Media Art projects from the Art of Memory". MA in Museum and Gallery Management (London), MA in Art History (Madrid), BA in Visual Arts (Madrid), BA in Law (Madrid).

Notes/References/Links

(1) There are multiple lists of Web 2.0 applications on the Internet. See, for example, http://digg.com/tech_news/Complete_List_of_Web_2.0_Applications (although it doesn't seem to have been updated since 2006).

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(12) Olga Goriunova was not the only one who used this term at that time.

(13) As the rest of Internet websites were.

(14) Apart from formal and aesthetic differences.

(15) Just look at Net Art exhibitions on Whitney Artport website and check their formal structure and concept. Whitney Artport, http://www.whitney.org/arport/resources/netartexhibitions.shtml [on September 2, 2007].

(16) See, for example, http://switch.sjsu.edu/nextswitch/switch_engine/front/front.php?cat=27 [on September 2, 2007].

(17) Paul, Christiane (2006): "Flexible Contexts, Democratic Filtering and Computer-Aided Curating" in: Krysa, Joasia (ed.) (2006): "Curating Immateriality: The Work of the Curator in the Age of Network Systems", DATA Browser vol. 3, Autonomedia, Brooklyn/New York, pp. 85-105.

(18) Guriunova, Olga "Swarm Forms: On Platforms and Creativity", http://www.metamute.org/en/Swarm-Forms-On-Platforms-and-Creativity [on September 2, 2007].

(19) As The Saatchy Gallery initiative, http://www.saatchi-gallery.co.uk , or the exhibition "Stewart Bale 2.0 - documenting Liverpool" initiated by National Museums Liverpool http://www.liverpoolmuseums.org.uk/online/exhibitions/stewartbale [on September 2, 2007], using Flickr.

(20) Concept Trucking, http://www.myspace.com/concept_trucking, LeisureArts, http://leisurearts.blogspot.com [on September 2, 2007].

(21) nano-CORPORATION , http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=162742079 [on September 2, 2007].

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REAL AND VIRTUAL: CURATORIAL PRACTICES AND ARTISTIC AESTHETICS

By John J. Francescutti

What is the role of the curator in contemporary Digital Arts? Is it that of negotiating the commercialisation and mass diffusion of the artist's practice or is it the framing of a critical understanding of the artist's aesthetic, which fluctuates between reality and illusion, real and virtual?

This paper, based on an interview with Dr. Lanfranco Aceti, an artist and AHRC Research Fellow at the "Slade School of Fine Art and Leverhulme", artist in residence at the "Department of Computer

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Marisa Olson / Abe Linkoln, "Blog Art" (2005)
http://blog-art.blogspot.com

Science--Virtual Reality Environments", will discuss artworks that fluctuate between real and virtual spaces.

The modalities of production and comprehension of the research element present in the new forms of hybridised artistic practices escape the viewer, who is limited in the aesthetic perception to the concept of taste. The Kantian debate, which Gadamer re-presents us with, of the unsatisfactory concept of taste, obliges the curator to reconsider the concept of genius. The latter concept, which is better suited to be a principle of universal aesthetic according to Gadamer, offers to the viewer the possibility of engaging with both the process of construction as well as the teleological aesthetic propositions.

The paper will discuss how the curatorial frameworks need to be altered when dealing with contemporary New Media artworks. Especially in the display of artworks that are based on a transmedia process, a framework that allows the artwork to flux between real and virtual, the curator has to offer to the viewer the possibility of understanding the research and conceptual and aesthetic artistic frameworks in order to appreciate and knowledgeably engage with the artist's production process and final product.

Is Contemporary Art--in particular art that is based on research and scientific and technological interdisciplinary engagements--by not giving an insight of the artist's production process, excluding the casual viewer? And can one argue that the production is limited to the physical process of creation of an artwork, thereby excluding the research and conceptualisation that underpins, informs and inspires the creative aesthetic process?

These are questions that touch the cords of both the artistic creative process and the curatorial duty to facilitate an engagement between the audience and the artwork, its aesthetics and the artistic processes that have produced it.

The audience's engagement becomes more difficult if the object that is presented is the product of an artistic practice determined by alteration, liquidity, transmediality, convergence and mutability in a constant evolutionary process of exchanges between art, science and technology.

Darren Tofts' analysis of Cyberculture and the transformative role

of technology set the premises for this article when stressing the necessity to explore the "particular traces of technological change that, in retrospect, seem prescient, foreshadowing the lineaments of our contemporary moment" (1).

In the presentation of Contemporary Art, particularly the contemporary artwork that is a product of an hybridisation and interdisciplinary process between art, science and technology, the difficulty for the curator is to explain in a few words, often the words of a caption, what he and the artist have discovered about the artwork through long e-mail conversations, exchanges of quotations and suggested readings.

This is the first practical issue of a contemporary digital curator, the necessity to embrace a series of fields that range widely from neuroaesthetic to paleobiology, from colour and brushes' techniques to exotic transmediated pixellation effects. These are some of the fields that the artists, who are challenging the contemporary boundaries of Digital Media travel, describe through an itinerary of discovery that is often serendipitous, volatile and ambiguous.

The second problem is mentioned by Darren Tofts, which is the problem of framing change. This is a particularly difficult task because it requires formalising something that is in development, that because of its contemporaneousness is ungraspable in all of its implications, both textual and contextual.

The role of the curator, therefore, is a constant attempt to stop Proteus, the Greek god who constantly changes his shape, in his transformation. The curator has to frame a protean nature of Digital and Online artworks and be able to describe, in that brief frozen frame of time, what the artwork was and what it will be. What sort of impact its technological applications and aesthetic experimentation will have in years to come.

"Mutability is not simply about change, but is rather an ongoing inclination to change, a constancy in human thinking on matters of technology" (and art, I would like to add) "--a constancy that can be characterised by the idea of becoming" (1).

It is this becoming that the curator is asked to grasp and share with the viewer in a field, namely in the field of Digital Media, where the

transformation is constant and technological tools adopted to create artworks are diverse and unusual. This is an artistic field where the buyers fear the awkwardness of these new digital aesthetics, participatory forms of authorship and complex research strategies that imbibe contemporary artworks. A task that is daunting and would seem almost impossible, if it wasn't at the same time exciting, challenging and revelatory of the changes affecting society and of the infinite evolutionary possibilities that technological and aesthetic Digital Media hold for mankind and for the artists who choose these paths.

At the same time, the market for Contemporary Art, which is increasingly expanding in the field of Digital and Internet Fine Arts, is at odds with the proposed new aesthetics. This difficult and conflicting relationship is resumed in the words of Stuart Plattner, who opens his article "A Most Ingenious Paradox: The Market for Contemporary Fine Art" with the following words: "This article is about a market where producers do not make work primarily for sale, where buyers often have no idea of the value of what they buy, and where middlemen routinely claim reimbursement for sales of things they have never seen to buyers they have never dealt with. Welcome to the market for contemporary fine art" (2).

The recent development in the fields of Digital, Virtual and Online Art would further confirm Plattner's cynicism. These new areas present artworks that are the production of machines' interactions; where the viewer is a passive spectator or a source of data, often with no possibility of critical interactions. Where artworks that are without authors are produced by the audience through interactions, through collective labour or through exploitation of the audience's desire to participate and share in the creative genius. Artworks that are virtual representations with different aesthetics and modalities of interaction which, when compared to historical perspectives and modalities of production in the fine arts, expound the problem of every aspect of contemporary artistic production in the field of Computer-based Art.

"It is not only a matter of giving Computer-based Art a historical and theoretical perspective but also of re-actualising and reinterpreting Conceptual Art; and of realising multiple common aesthetic agendas with non-computer-based Contemporary Art, regarding both subject matters, tactics, production and not least concepts of art" (3).

It is in this particular historical context that the aesthetic observations of Hans-George Gadamer regarding taste become relevant. "Taste avoids the unusual and the monstrous. It is concerned with the surface of things; it does not concern itself with what is original about an artistic production" (4). And it is the Kantian conflicting relationship between artistic genius and taste that is re-presented and analysed by Gadamer when he writes: "Thus the critique of taste--i.e. aesthetics--is a preparation for teleology" (5). This process of preparing to understand the final goals of the artists' and artworks' aesthetics is fundamental to provide the viewer with the keys to unlock the immateriality of the artistic production. It is key to engage with and share in the aesthetic representation of teleological universal values. This is the role of the curator, to negotiate the forms of communication and create and manage a flow of exchanges that are complex, multi-layered and based on universal aesthetic teleological representations, modality of productions and interactions between the artist and the viewer. These are aesthetics that are the product of continuous historical comparative analyses and contextualisations. The curator exists in order to facilitate communication between the artist, the artwork and the viewer (6).

"The art of genius serves to make the free play of the mental faculties communicable. This is achieved by the aesthetic ideas it invents. But the aesthetic pleasure of taste, too, was characterised by the communicability of a state of mind--pleasure" (7). This becomes the new role of the curator, that of negotiating between artistic genius and taste, providing the tools for the communicability of a state of mind, for sharing in the aesthetic experience which, residing in the virtual and immaterial, escapes the traditional boundaries of the audience's taste.

This curatorial process of negotiation--to provide audience's access to the immaterial, the teleological conceptualisations, the aesthetic creation of genius in order to share in the aesthetic pleasure of taste--is a difficult and complex exercise. It is a process of negotiation between the audience's taste and desire of participation in the artistic subjective world and the necessity to preserve the solidity and aesthetic conceptual basis of the artwork. But it is also a process of negotiation between the work of art itself and the artistic processes of creation, whereby the participating in the artistic creation equals the audience to the artists and their subjective worlds. Hegel describes this process of negotiation.

"… [the artwork] if goes too far out of itself to him [to the viewer], it pleases but is without solidity or at least does not please (as it should) by solidity of content and the simple treatment and presentation of that content. In that event this emergence from itself falls into the contingency of appearance and makes the work of art itself into such a contingency in which what we recognise is no longer the topic itself and the form which the nature of the topic determines necessarily, but the poet and the artist with his subjective aims, his workmanship and his skills in execution. In this way the public becomes entirely free from the essential content of the topic and is brought by the work only into conversation with the artist: for now what is of special importance is that everyone should understand what the artist intended and how cunningly and skilfully he has handled and executed his design. To be brought thus into this subjective community of understanding and judgement with the artist is the most flattering thing" (8).

This becomes the mediated and globalised process of sharing into aesthetic forms of production that may also dangerously offer the illusion of a democratic process of audience's participation. The sharing in the artistic process, offered as a democratic socio-political participation, presents the curator with the necessity of grasping the teleological nature of the immaterial and virtual aesthetics. This may reflect upon, endorse or negate hidden sets of contextual socio-political forms of conditioning and behaviours as well as question the role of the curator in endorsing shared technocultural frameworks of social exploitation.

Dr. Aceti, a Honorary Research Fellow at the "Slade School of Fine Art and Leverhulme", artist in residence at the "Department of Computer Science--Virtual Reality Environments" at University College London, creates artworks that challenge and question traditional aesthetics as well as traditional forms of curatorship.

What influence in your artworks has Gadamer's concept of taste had? And how important is the audience's communicability and interaction in your artworks?

Lanfranco Aceti: Very important and not at all. This shall be my answer to both questions. In a less cryptic manner I would say that this question has a twofold characteristic to it: the first is the importance of communication between artist and viewer through the artwork and vice versa, the second is the audience's role in shaping

my personal research for a subjective teleological aesthetic. Although these processes are not happening in an isolated vacuum and there are blurred boundaries between the two, the issue of communication with an audience about the aesthetic framework, the conceptual and philosophical analyses, the historical and contemporary comparative media frameworks, the technocultural and sociological implication of an artwork, its participation in the construction of a collective cultural identity and the research element in the interdisciplinary processes of hybridisation between art, science and technology … All of these factors play a fundamental role in the construction of the artwork and in the way I attempt to communicate with the audience and I wish the audience to communicate with me. At times the artworks act as a perfect conduit, other times the engagement is unexpected or deluding. This is a process of transcoding. I have a good quote on the subject from Lev Manovich: "In New Media lingo, to 'transcode' something is to translate it into another format. The computerisation of culture gradually accomplishes similar transcoding in relation to all cultural categories and concepts. That is, cultural categories and concepts are substituted, on the level of meaning and/or language, by new ones that derive from the computer's ontology, epistemology, and pragmatics. New Media thus act as a forerunner of this more general process of cultural reconceptualisation" (9).

In 2006 when I presented "Pandora Boxed" [images, p. 125] at the exhibition "FRAMED" in London, the challenge was to extrapolate as a still an image from a virtual reality environment artwork and present it in a museum context.

I remember that piece. It had to provide the viewer with a great deal of information while taking the simple form of a print. You had it without frame, floating against the wall in order to have the feeling of a work in flux…

Lanfranco Aceti: Yes, and I also remember that people where enthusiastic about the beauty of the print, but it was very difficult to explain the whole neuroaesthetic process, colour stimuli and use of the image to generate emotions, based on scientific parameters. These were experiments in virtual reality environments and data analysis sponsored by the Leverhulme Trust. Everything was done to condition the viewer to feel an aesthetic emotive sensation of beauty. And all of that was lost for the majority of the audience, and the piece mostly existed, in the viewers' perception, as a beautiful

print. I guessed I had achieved what I wanted. But I am left with the doubt whether the artwork was viewed as beautiful for the sake of its physical beauty or recognised as beautiful because of the "scientific" approach I had used to condition the viewers' aesthetic experience.

What about the second part of the question, that about the audience participation? You seem to give quite a lot of space to the audience through your artworks and personal approach. Some of your explanations to the viewers reach almost the level of an additional performative artwork.

Lanfranco Aceti: That's probably because I am Italian and worked in cinema… [Laughter]. My response to this question differs. One issue is to engage with the audience. A different issue is the audience's participation, which although fundamental in some of my artwork's creation, is not always necessary. I have created artworks that the audience has never seen and have hidden them away in online formats. I love the mythology of the artwork that can exist beyond acknowledgement.

That is one of the many reasons why I like the immateriality, the virtual of some of my artistic production. The other reason is freedom. Freedom to present or not present the artworks, to share or not share them, but still having them around the world dotting with their presence the online world, unbeknown to everyone. One of these is the recent "I AM SORRY THE EXHIBITION HAS BEEN CENSORED AT THE VENICE BIENNALE". The artwork exists, but so far none has seen it. The rules of engagement are on www.myspace.com/lanfrancoaceti and the audience can contribute. But what I have been up to is not visible. Not yet, at least.

You quoted Manovich before, and from your description of "Pandora Boxed", it appears that you are very much interested in recontextualisation? Would this define your work?

Lanfranco Aceti: No, it wouldn't be enough. If my work consisted of simply translating from one code to the other, from the material to the immaterial, the real and the virtual and vice versa, it would be a simplistic approach. This simplistic process has been defined by Jay David Bolter, Richard Grusin and Diane Gromala as remediation: image reprocessing. Actually it is more than that. My artworks, although abstract and complex, are socio-political statements.

"Pandora Boxed" criticised the attempt of restricting human freedom through invisible and immaterial forms of control, online and digital, that act by directly conditioning behaviours and perceptions of the brain. The artwork is there to be discovered, worked out, and at the same time, as we discussed at the beginning, the artwork has to be part of a Kantian experience of an aesthetic absolute, where the viewer and the artist share their world's vision through the artwork.

What do you think is the role of the curator in this process?

Lanfranco Aceti: The role of the curator is that of facilitating this communication process. It is such a challenging role. It is that of making visible the invisible, of transporting the viewer from the real into the virtual and from the virtual back into the real. It is to find the complex hidden aesthetic "dots" placed by the artist to mark a visual analysis. These are the dots or marking points of the research, of the things said and those unsaid, made visible and invisible, both by the artist and by the artwork. The curators' work is to re-connect all of them, offering to the viewer an itinerary of discovery that at the same time does not restrict the freedom of aesthetic exploration and re-contextualisation in unexpected ways. It is to explain the value of the artwork itself to an audience looking for easily shareable forms of participation in common taste and not in aesthetic processes. It is that of facilitating an interaction without overwhelmingly taking over and drowning the artistic aesthetic interaction into the sea of curatorial self-obsession.

Would you say that is a hell of a job?

Lanfranco Aceti: Yes, if it's well done. But that's why I am an artist and not a curator… [Laughter].

Curating on the Internet, curating Digital Arts and the creative intersection between art, science and technology is a complex task for the curator, who is acting not only as a filter between the artist, the artwork and the viewer, but also as a guide. The responsibility of a digital curatorship, because it is more transparent, more active and involved in the process of presentation to the public, in the display of the artworks, in the artistic input and dissemination, takes the risk of being non-transparent, by obliging the viewer to go through the curatorial interpretation in order to connect with both the artwork and the artist.

It is, therefore, the role of the curator that raises new questions and challenges. "And thus, we must inevitably ask if the regular interchange between online ventures and art institutions is our best shot at transforming the nature of traditional collection and exhibition systems. Is the mere 'outing' the curator enough to have a sustaining effect on curatorial practice?" (10).

The new curatorial formats, including those of "notebooks" in their multiple forms of online blogs and showcases of workflow, should also be open to public interaction, presenting the curator with the same questions, philosophical and aesthetic, posed to the artist. Questioning the curatorial, databased and archival negotiation process means to question the negotiation process between curators' "genius" and the taste of the audience. This is the next necessary step in a process of multilayered communications patterns. The viewer's journey, as a process of participation in the artist's aesthetic, offers choices that span between a simple superficial viewing or an in depth archival artistic and curatorial experiential knowledge. It is the responsibility of the curator to offer maps for both of these itineraries. It is up to the viewers if and how to engage with them.

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Author's Biography

John J. Francescutti was born in Detroit and graduated from the London College of Communications with an MA in "Enterprise and Management for the Creative Arts" and has been working as a freelance curator in Digital, Internet and Virtual Arts. He has collaborated with London-based international artists and curated digital shows, focusing on the issue of presenting online artworks to offline audiences. He is now researching for his Ph.D. the materiality and immateriality of digital artworks and new forms of digital curatorship and arts' management. He is also curating a new online exhibition that focuses on spoof art, social networks and critical theory issues related to artistic censorship and self-censorship.

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Lanfranco Aceti, "Pandora Boxed: In Limbo" (2006)
Digital print on glossy paper, still from virtual reality environment and mixed media.

Lanfranco Aceti, "Pandora Boxed: Fragments" (2006)
Digital print on glossy paper, still from virtual reality environment and mixed media.

resources

**CURATING
MEDIA / NET / ART**

This final section of "circulating contexts--CURATING MEDIA/ NET/ART" consists of a selection of references concerning the topic of this present book. It provides a list of texts and essays (available online, as in August 2007), books and readers, databases and initiatives, which all served as information spaces for this publication. All entries, selected by CONT3XT.NET, can be found online via the ongoing research project and information platform [PUBLIC] CURATING (http://publiccurating.blogspot.com). The resources are listed in alphabetical order, all short descriptions are copied from the "about"-sections of the corresponding website. This selection is to be understood as a "screenshot" of the actual information material. If the information provided is incomplete please contact us at curating@cont3xt.net and the list will be extended online.

SELECTED TEXTS AND ESSAYS (AVAILABLE ONLINE, AS IN AUGUST 2007)

Arns, Inke / Lillemose, Jacob: "It's Contemporary Art, Stupid"
http://www.projects.v2.nl/~arns/Texts/Media/ArticleforArgos-Arns-Lillemose.pdf

Baker, Camille: "New Media CURATING Hell--part 1"
http://blog.furtherfield.org/?q=node/28

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Balkin, Jack M.: "Cultural Software: A Theory of Ideology"
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Beck, Amanda: "Artists Ponder Future of Digital Mona Lisas"
http://www.washingtonpost.com/wp-dyn/content/article/2007/01/19/AR2007011901084.html

Boxer, Sarah: "Web Works That Insist on Your Full Attention"
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Buigues, Ana: "Ars Publica--Curatorial Report"
http://newmediafix.net/daily/?p=1287

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Chan, Sebastian: "Tagging and Searching"
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Chan, Sebastian / Spadaccini, Jim: "Radical Trust: The State of the Museum Blogosphere"
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Chun, Susan / Cherry, Rich / Hiwiller, Doug / Trant, Jennifer / Wyman, Bruce: "Steve.museum: An Ongoing Experiment in Social Tagging, Folksonomy, and Museums"
http://www.archimuse.com/mw2006/papers/wyman/wyman.html

Debatty Régine: "Interview with Sarah Cook"
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Dietz, Steve: "Collecting New Media Art: Just Like Anything Else, Only Different"
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Dietz, Steve: "Curating (On) the Web"
http://www.archimuse.com/mw98/papers/dietz/dietz_curatingtheweb.html

Dziekan, Vince: "Beyond the Museum Walls: Situating Art in Virtual Space"
http://journal.fibreculture.org/issue7/issue7_dzekian.html

Filippini-Fantoni, Silvia / Bowen, Jonathan: "Bookmarking in Museums--Experience Beyond the Visit?"
http://www.archimuse.com/mw2007/papers/filippini-fantoni/filippini-fantoni.html

Fisher, Matthew / Twiss-Garrity, Beth A.: "Remixing Exhibits: Constructing Participatory Narratives with On-Line Tools to Augment Museum Experiences"
http://www.archimuse.com/mw2007/papers/fisher/fisher.html

Fineman, Mia: "Why is it so Hard to Find Video Art Online?"
http://www.slate.com/id/2162382

Gere, Charlie: "Network Art and the Networked Gallery"
http://www.tate.org.uk/netart/networkgallery.htm

Gere, Charlie: "New Media Art and the Gallery in the Digital Age"
http://www.tate.org.uk/research/tateresearch/tatepapers/04autumn/gere.htm

Gleeson, Regina: "Curating Now"
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Gleeson, Regina: "Dislocate, Renegotiate and Flow. Part I: Globalisation's Impact on Art Practice"
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Granter, Beth: "Essay on Curating New Media"
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Kaplan, Steve: "The Limits of Pedagogy and the Specter of the
Dysfunctional Museum"
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Levi Strauss, David : "The Bias of the World: Curating After
Szeemann & Hopps"
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Lichty, Patrick: "The Role of the Later Career New Media Artist"
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Lichty, Patrick: "Reconfiguring the Museum. Electronic Media
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Mutanen, Ulla Maaria: "On Museums and Web 2.0"
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Obrist, Hans-Ulrich: "Mind Over Matter--Interview with Harald
Szeemann"
http://findarticles.com/p/articles/mi_m0268/is_n3_v35/ai_18963443/print

Obrist, Hans-Ulrich: "Evolutional Exhibitions"
http://www.attese.it/attese1/article13/index.html

O'Neil, Paul: "Curating: Practice Becoming Common Discourse"
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SELECTED NEW MEDIA ART AND CU-RATORIAL RESOURCES (AVAILABLE ONLINE, AS IN AUGUST 2007)

ARS Electronica ARCHIVE

http://www.aec.at/en/archives

Ars Electronica possesses one of the world's most extensive archives of Digital Media Art from throughout the last 25 years. It consists of the Catalogue Archive and material documenting the Ars Electronica Festival (from 1979), the Archive of the Prix Ars Electronica (from 1987), material on Ars Electronica projects as well as biographies of the artists and theoreticians who took part in them.

Ars Publica

http://arspublica.noemata.net

Ars Publica: Art + Technology = Public domain--Ars Publica is a nonprofit community that exhibits, sells, publishes, archives, distributes and lends out artworks from our Net Art collections. Ars Publica's primary purpose is to support and fund art on the Internet in the public domain. Ars Publica collaborates with the Net Art site Noemata in presenting copylefted art since 1984.

Art--Place--Technology (Archives)

http://www.a-r-c.org.uk/liverpool/ocs/about.php

New Media Art is a global phenomenon: a rapidly changing and dynamic field of creative practice which crosses conventional categories and disciplinary boundaries challenging our assumptions

about art: How do curators engage with New Media Art? What makes a good curator of New Media Art? What can we learn from the pioneers of this field? What does the future hold for curating New Media Art? What common ground exists with other disciplines?

artnetweb

http://www.artnetweb.com

artnetweb is a network of people and projects investigating New Media in the practice of art founded in 1996. It consists of different sections like "Inside/Outside" (Foreground/Background), Projects (on-going creative laboratory for artists to experiment and explore mapping their ideas to a new terrain), "Resources" (a hotlist to the Web), "Readings" (a collection of links to text-based objects and a finger on the quickening pulse of the digital environment), "Organisations", etc.

CCA Wattis Institute for Contemporary Arts

http://www.wattis.org

Located on the San Francisco campus of California College of the Arts, the CCA Wattis Institute serves as a forum for the presentation and discussion of leading-edge local, national, and international Contemporary Culture.

CCS Bard

http://www.bard.edu/ccs

The Center for Curatorial Studies and Art in Contemporary Culture is an exhibition and research center dedicated to the study of art and exhibition practices from the 1960s to the present day. Co-founded in 1990 by Marieluise Hessel and Richard Black, the Center initiated its graduate program in curatorial studies in 1994. Since its inception, the program has awarded the M.A. degree to more than 100 students.

Centre Pompidou Net Art

http://www.centrepompidou.fr/netart

The Centre Pompidou's engagement with a series of "virtual exhibitions". These exhibitions will be designed to explore themes or questions that are specific to the Internet and will "borrow" existing Net Art projects (in the form of a series of hypertext links). The curatorial texts will attempt to explicate the individual works included in the exhibitions as well as initiate a living, evolving historiography of Internet Art practices. In addition to the yearly exhibition program,

the Centre Pompidou will also initiate an annual series of Net Art commissions. These works will be made available on this site at a future date.

Cream
http://www.laudanum.net/cream
Cream is an irregularly appearing newsletter devoted to criticism and theory around art in media networks, predominantly the Internet. Cream could be short for Collaborative Research into Electronic Art Memes, yet the name Cream is most of all a reaction to the limited cultural menu offered by a dominant european techno-political New Media criticism.

CRUMB--Curatorial Resource for Upstart Media Bliss
http://crumb.sunderland.ac.uk/%7Eadmin/beta
Curatorial Resource for Upstart Media Bliss (CRUMB) aims to help those who "exhibit" New Media Art, including curators, technicians and artists. The wesbite [image, p. 157] consits of a discussion list, a large interview section, seminars, resources and a list of links and bibliographies.

Curating Degree Zero Archive
http://www.curatingdegreezero.org
Curating Degree Zero [image, p. 157] was launched to research, present and discuss changes in the practice of freelance curators, artist-curators, New Media curators and curatorial collaborations. Beginning in 1998 with a three-day symposium and an ensuing publication, the project now focuses on an expanding archive about these practices, which is touring as an exhibition, accompanied by a programme of live events and discussions.

Curating.info
http://curating.info
Curating.info is a weblog about curating Contemporary Art, written by Michelle Kasprzak. Michelle Kasprzak is an artist, writer and curator. Her practice in these three areas is primarily focused on artistic activities that incorporate technology, with coincident interests in performativity and site-specificity.

Curating NetArt
http://curating-netart.blogspot.com
Ursula Endlicher and Ela Kagel have started their blog on the

challenges of curating Net Art in May 2006 in the form of an ongoing dialogue about various topics surrounding Media Arts. Ela Kagel is Digital Media producer & curator in Berlin. She is a member of Public Art Lab Berlin and co-initiator of the Mobile Studios project. Ursula Endlicher is a Conceptual "Multiple-Media" artist working on the intersection of Internet, performance and multi-media installations. She is living and working in New York.

Curatorial Network

http://www.curatorial.net

The Curatorial Network is an online portal and programme of activities dedicated to the development of curatorial practice through critical debate, collaborations and exchange. It facilitates the sharing of ideas and skills, provides professional development opportunites and offers ongoing peer support for curators across the visual and applied arts, museum and academic sectors. It aims to develop international networks and advance collaborative curatorial practice.

Curatorial Practice Archive

http://sites.cca.edu/curatingarchive

The archive is a collection of information about current and past events, people, publications and classes related to the MA Curatorial Practice Program at the California College of the Arts, San Francisco. More specifically, the archive includes: exhibitions, student projects, events and trips, and class information and descriptions. It also includes publications of the Curatorial Practice program, and information on current students, recent alumni and guest lecturers.

Digicult

http://www.digicult.it/en

Digicult is an Italy-based collective of different people, artists and freelancers that have experience in Digital Culture, Electronic Arts and New Media.

The Database of Virtual Art

http://www.virtualart.at

The Database of Virtual Art documents the rapidly evolving field of Digital Installation Art. This complex, research-oriented overview of Immersive, Interactive, Telematic and Genetic Art has been developed in cooperation with established Media artists, researchers and institutions. The Web-based, cost-free instrument allows individuals to post material themselves.

DiaCenter: Artists' Web Projects

http://www.diacenter.org/webproj

Beginning in early 1995, Dia initiated a series of artists' projects for the Web by commissioning projects from artists who are interested in exploring the aesthetic and conceptual potentials of this medium. Since its inception, Dia has defined itself as a vehicle for the realisation of extraordinary artists' projects that might not otherwise be supported by more conventional institutions. To this end, it has sought to facilitate direct and unmediated experiences between the audience and the artwork.

digitalcraft.org

http://www.digitalcraft.org

digitalcraft.org was founded in 2003 as a spin-off of the "digitalcraft"-section of the Museum for Applied Art in Frankfurt am Main (2000-2003). Its mission is to research and document fast-moving trends in everyday Digital Culture and to present them to the public. Its work includes interdisciplinary exhibition projects, public lectures and publications, and consultancies for public institutions and museums. The subjects it explores reflect the rapid development in communications technologies and methods and their significance for modern society.

DEAF--Dutch Electronic Art Festival

http://deaf.v2.nl

DEAF, the Dutch Electronic Art Festival, is a biennial international and interdisciplinary festival organised by V2_ in Rotterdam (NL) which showcases crossovers between art, technology and society. DEAF features: an exhibition of interactive installations and Internet projects, live performances (sound, music, installations, film, images), seminars and workshops, talks and presentations, an academic symposium, a publication/catalog, a festival website which allows participation and provides practical information and documentation.

ExhibitFiles

http://www.exhibitfiles.org

The goal of ExhibitFiles, a community site for exhibit designers and developers, is to provide the people who make museum exhibits with convenient access to resources that can be used to improve their work. ExhibitFiles is a creation of the Association of Science-Technology Centres.

[DAM] Digital Art Museum
http://www.dam.org

Digital Art Museum is an online resource for the history and practice of Digital Fine Art. It exhibits the work of leading artists in this field since 1956. [DAM] is an online museum with a comprehensive exhibition of Digital Art supported by a wide range of background information including biographies, articles, a bibliography and interviews. [DAM] also includes an essays section with articles by artists and theorists specially selected to place the works in context (many of them by special arrangement with Leonardo journal). A history section lists key events and technologies in date order.

DCC--Digital Curation Centre
http://www.dcc.ac.uk

The scientific record and the documentary heritage created in digital form are at risk from technology obsolescence, from the fragility of Digital Media, and from lack of the basics of good practice, such as adequate documentation for the data. Working with other practitioners, the Digital Curation Centre will support UK institutions who store, manage and preserve these data to help ensure their enhancement and their continuing long-term use. Digital curation is maintaining and adding value to a trusted body of digital information for current and future use; specifically, we mean the active management and appraisal of data over the life-cycle of scholarly and scientific materials.

e-artcasting
http://e-artcasting.blogspot.com

e-artcasting is a non-profit research project, an information resource and a professional network to share experiences, exchange information and develop resources about Sociable Technologies in art museums from all over the world. It is their belief that these new ways of communication are valuable tools for art museums interacting with their audiences. From this point of view, e-artcasting explores and documents their use, impact and possibilities.

-empyre- (soft_skinned-space)
http://www.subtle.net/empyre

-empyre- facilitates critical perspectives on contemporary cross-disciplinary issues, practices and events in Networked Media by inviting guests--key new media artists, curators, theorists, producers and others to participate in thematic discussions. -empyre- is an

Australian-based global community which preserves its autonomy as a non-hierarchical collaborative entity by engaging with new content on a monthly basis.

Eyebeam
http://www.eyebeam.org
Eyebeam is an art and technology centre that provides a fertile context and state-of-the-art tools for digital research and experimentation. It is a lively incubator of creativity and thought, where artists and technologists actively engage with culture, addressing the issues and concerns of our time. Eyebeam challenges convention, celebrates the hack, educates the next generation, encourages collaboration, freely offers its contributions to the community, and invites the public to share in a spirit of openness: open source, open content and open distribution.

EAI--Electronic Arts Intermix
http://www.eai.org/eai
Electronic Arts Intermix (EAI) is a leading nonprofit resource for Video Art and Interactive Media. Founded in 1971, EAI's core program is the distribution and preservation of a major collection of new and historical Media Art. EAI also offers educational services, viewing access, exhibitions and public programs. The Online Catalogue is a comprehensive resource on the 175 artists and 3,000 works in the EAI collection.

ELO--Electronic Literature Organisation
http://eliterature.org
The Electronic Literature Organisation (ELO) is a nonprofit organisation established in 1999 to promote and facilitate the writing, publishing, and reading of Electronic Literature. Since its formation, the Electronic Literature Organisation has worked to assist writers and publishers in bringing their literary works to a wider, global readership and to provide them with the infrastructure necessary to reach one another.

Furtherfield
http://www.furtherfield.org
Furtherfield is an online platform for the creation, promotion, and criticism of adventurous Digital/Net Art work for public viewing, experience and interaction. Furtherfield creates imaginative strategies that actively communicate ideas and issues in a range of digital &

terrestrial media contexts; featuring works online and organising global, contributory projects, simultaneously on the Internet, the streets and public venues.

Gallery 9--The Walker Art Center

http://gallery9.walkerart.org

Gallery 9 is the Walker Art Center's online exhibition space. Between 1997 and 2003, under the direction of Steve Dietz, Gallery 9 presented the work of more than 100 artists and became one of the most recognised online venues for the exhibition and contextualisation of Internet-based Art.

Generator.x

http://www.generatorx.no

The Generator.x project is a conference, exhibition and weblog examining the role of software and generative strategies in current Digital Art and Design.The computer has become an essential tool in all forms of cultural production, and as such it has become the constant companion of creatives everywhere. Increasingly, the computer is both the means of production and the architecture of presentation. In the case of meta-media like HTML and Flash, the software is the medium.

Grand Text Auto

http://grandtextauto.gatech.edu

Grand Text Auto is a group blog about computer mediated and computer generated works of many forms: Interactive Fiction, net.art, Electronic Poetry, Interactive Drama, Hypertext Fiction, Computer Games of all sorts, shared virtual environments and more. Andrew, Michael, Mary, Nick, Noah, and Scott all work both as theorists and developers, and are interested in authorship, design, and technology, as well as issues of interaction and reception.

HTTP--House of Technology Termed Praxis

http://www.http.uk.net

HTTP is London's first dedicated gallery for networked and New Media Art. Working with artists from around the world HTTP provides a public venue for experimental approaches to exhibiting artworks simultaneously in physical and virtual space, and for online projects that explore Participative and Collaborative Art practice. Artists' projects on DVD, real-time, webcast, Software Art and Live Art also play a role in the curatorial work of HTTP.

iDC--Institute for Distributed Creativity

http://distributedcreativity.org

The research of the Institute for Distributed Creativity (iDC) focuses on collaboration in Media Art, technology, and theory with an emphasis on social contexts. The iDC is an international network with a participatory and flexible institutional structure that combines advanced creative production, research, events, and documentation. While the iDC makes appropriate use of emerging low-cost and free social software (i.e. peer-to-peer technologies, blogs and mailing lists) it balances these activities with regular face-to-face meetings.

Intute: Arts and Humanities (Curating)

http://www.intute.ac.uk/artsandhumanities/cgi-bin/search.pl?term1=curating&limit=0

Intute is a free online service providing access to the very best webresources for education and research. The database has got four sections, one of them is dedicated to Arts and Humanities. The link above shows the search results for the term "curating".

INCCA/ICN

http://www.incca.org

INCCA is a network of professionals connected to the conservation of Modern and Contemporary Art and was established to meet the need for an international platform for knowledge and information exchange. Conservators, curators, scientists, registrars, archivists, art historians and researchers are among its members.

Institute of Network Cultures

http://www.networkcultures.org/portal

The Institute of Network Cultures (INC), set up in June 2004, caters to research, meetings and (online) initiatives in the area of Internet and New Media. The INC functions as a framework within which a variety of studies, publications and meetings can be realised. As indicated by its name, the INC is also active in setting up and maintaining networks. Not only does it facilitate, but also initiate and produce its projects. Its goal is to create an open organisational form with a strong focus on content, within which ideas (emanating from both individuals and institutions) can be given an institutional context at an early stage.

Inside Installations

http://insideinstallations.org/home/index.php

Inside Installations: Preservation and Presentation of Installation Art is a three-year research project (2004-2007) into the care and administration of an art form that is challenging prevailing views of conservation. Over thirty complex installations have been selected as case studies and will be re-installed, investigated and documented. Experience is shared and partners collaborate to develop good practice on five research topics.

kurator software

http://www.kurator.org/wiki/main/read/Home

kurator is an open source software application designed as an online curatorial system and a platform for curating source code. The project is experimental in that it merges the process of programming with curating to challenge the role of the curator in the process of selection, contextualisation, presentation ad dissemination of Online Artworks, by emphasising not the aesthetical or functional properties but the source code itself. In this way the project recognises recent practice and discussions around "Software Art" and posits the idea of "Software Curating". The project speculates upon the production of software beyond a closed proprietary model to a collaborative open source model as a tool for future public development.

LBI Media.Art.Research

http://media.lbg.ac.at/en/index.php

The mission of the Ludwig Boltzmann Institute Media.Art.Research is to archive, publish and perform scholarly work on Media Art and related media theory including the extensive holdings of the Ars Electronica Archive. Scientific, artistic, technological and cultural mediation activities are designed to enhance the process of encountering our social surroundings in which media play a decisive role.

LX 2.0--Lisboa 20 Arte Contemporânea

http://www.lisboa20.pt/lx20

In 2007, besides its regular program, Lisbon 20 has created LX 2.0 project, through which we will be comissioning, displaying and archiving online projects by artists who have been exploring the medium in a relevant way.

The low-fi Net Art Locator

http://www.low-fi.org.uk

The low-fi Net Art locator is a project to increase visibility of art projects which use the Internet as a medium and to promote development of Net-based Art.

ljubljana digital media lab == ljudmila

http://www.ljudmila.org

Open-access media laboratory, an initiative of the Open Society Institute, Slovenia, supporting education and research in many fields related to net.art.

Media Matters--Tate Gallery

http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters

Curators, conservators, registrars and media technical managers from New Art Trust, MoMA, SFMOMA, Tate, have formed a consortium to establish best practice guidelines for care of Time-based Art (for example, video, slide, film, audio and Computer-based Installations). Effective approaches to the stewardship of Electronic Art rely on the blending of traditional museum practice with new modes of operating that derive from and respond to the complex nature of these installations.

Media Art Net (Medien Kunst Netz)

http://www.medienkunstnetz.de/mediaartnet

Media Art Net [image, p. 158] aims at establishing an Internet structure that offers highly qualified content by granting free access at the same time. Tendencies of art and media technology development throughout the twentieth century serve as the background for promoting historic and contemporary perspectives on artistic work in and with the media. A combination of diverse representational modes will offer a condensed, attractively presented multimedia focus for the interested "surfer", as well as profusely documented in depth information for users specifically involved in research. The main objective is, therefore, to establish theoretically and audio-visually convincing forms of relationships and references that cross the boundaries of genre. A consistently bilingual version (German/English) further transmits the international character of this undertaking.

Museums and the Web

http://www.archimuse.com/conferences/mw.html

In the years since the appearance of the first museum websites, most museums have established some presence on the World Wide Web. Museums have much to learn from each other, and from developers using the Web for other applications. To facilitate this exchange of information, Archives & Museum Informatics organises an annual international conference devoted exclusively to Museums and the Web.

Museum Blogs--museum and exhibit blog directory

http://www.museumblogs.org

A comprehensive directory and blog covering the latest news from art museums, science centers, and other museum related bloggers.

Mute Magazine--Culture and politics after the net

www.metamute.org

Founded in the UK in 1994 by artists Simon Worthington and Pauline van Mourik Broekman, Mute Magazine started as a platform for critical engagement with issues relating New Media and art. Originally published bi-monthly, Mute Magazine was until recently released twice-yearly in book format. It is now experimenting with a publishing model incorporating Print On Demand (POD) technologies and "cluster" issues published more frequently in a smaller format.

Museum 2.0

http://museumtwo.blogspot.com

Museum 2.0, a blog run by Nina Simon, started in November of 2006 to explore the ways that the philosophies of Web 2.0 can be applied in museums to make them more engaging, community-based, vital elements of society. Web 2.0 opens up opportunity, but it also demonstrates where museums are lacking. The intention of this blog is to explore these opportunities and shortcomings with regard to museums and interactive design.

MuseumLab

http://www.museumlab.org

MuseumLab is a weblog with news, developments and observations on museum innovation. Museumlab.org is edited by Michiel van Iersel and Juha van 't Zelfde from Amsterdam, The Netherlands.

New Media Initiatives Blog--The Walker Art Center
http://blogs.walkerart.org/newmedia

The Walker Art Center, an internationally recognised, singular 21st-century model of a multidisciplinary arts organisation, is committed to providing a progressive working environment for employees, volunteers, and fellows/interns. Within a list of different blogs one covers the topic of New Media Initiatives.

NeME--exploring meaning
http://www.neme.org

NeMe is a non profit, non government, non sponsored, Cyprus registered association founded in November 2004. NeMe works on various platforms which focus on contemporary theories and their intersection with the arts.

NetBehaviour <---> A Networked Artists Community
http://www.netbehaviour.org

NetBehaviour is an open email list community for sharing ideas, posting events & opportunities in the area of networked distributed creativity. Also facilitating collaborations between artists, academics, soft groups, writers, code geeks, curators, independent thinkers, relationalists, activists, networkers, net mutualists, New Media types, New Media performers, net sufis, non nationalists.

Neural
http://www.neural.it

Italian magazine devoted to many issues of (New) Media Art since 1993 (print and online): "activism art biotech book bookshop cd+ cd-rom code copyright dvd hacking hacktivism interactive literature magazine media mobile music net neural preservation psychogeography radio robot science software sound theatre tv video videogame visual abstract acoustic acoustic/digital ambient audio art bastard pop breakbeat breakcore circuit bending deep drone electro electronic dance electronica ethnic …"

newmediaFIX
http://newmediafix.net

newmediaFIX is a portal to online resources and projects; it offers news, opportunity announcements and occasional reviews, and periodically releases in depth texts as well as interviews on New Media Culture. The website is divided into three sections which are features and reviews, news and events, and texts and interviews.

NRPA--New Radio and Performing Arts, Inc.

http://new-radio.org

New Radio and Performing Arts, Inc. (NRPA) was founded in 1981 to foster the development of new and experimental work for Radio and Sound Arts. From 1987 to 1998, the organisation commissioned and distributed over 300 original works for public radio and introduced American Radio Art to European audiences.

nettime--mailing lists

http://www.nettime.org

Mailing lists for networked cultures, politics, and tactics: nettime-l (English, moderated), nettime-ann (Announcements, moderated), nettime-ro (Romanian, moderated), nettime-nl (Dutch, unmoderated), nettime-see (South Eastern Europe, moderated), nettime-fr (French, moderated), nettime-zh (Chinese, discontinued), nettime-lat (Spanish/Portuguese, moderated), nettime-bold (Discontinued).

netzspannung.org

http://netzspannung.org/index_en_flash.html

netzspannung.org is an Internet platform for artistic production, media projects, and intermedia research. As an interface between Media Art, media technology and society, it functions as an information pool for artists, designers, computer scientists and cultural scientists. netzspannung.org is a knowledge space. This means that alongside developing an extensive, up-to-date archive, the focus is on creating different avenues for exploring the Media Art field. For this purpose netzspannung.org provides services and tools that help users process information more easily and can be used for generating, conveying and appropriating knowledge. The full range of content, services and tools is available to users free of charge.

PingMag

http://www.pingmag.jp

PingMag is an online design magazine based in Tokyo. Defining the term "design" as broadly as possible, PingMag writes about ideas and inspiration coming from both world class designers, and from the little store on the corner: product design, packaging, architecture, webdesign, typography, illustration, photography, fashion, programming, graphics, video, art, toys, traditional crafts, graffiti, set design …

PORT: Navigating Digital Culture

http://www.artnetweb.com/port

PORT was an exhibition of networked digital worlds on the Internet. Scheduled, time-based Internet projects by individuals and groups were be projected into the physical gallery space and accessible over the Internet during the duration of the exhibition.

post media network

http://www.michelethursz.com/site

A post media network represents a physical and virtual structure composed of editorial, curatorial, and artist projects focusing on the different perspectives and uses of Electronic and Computer-based Mediums. Post Media is an action demonstrating the continuous evolution of the term and uses of media. The network refers to the actions of collaboration, representation, and the marketable utilisation of all media. Contents: Featured and downloadable media, artist portfolios, an exhibition-archive, dialogues with featured artists as an introduction to the artist's history and process.

Random Magazine

http://www.random-magazine.net

The webzine, founded in 2001 and hosted by the Italian Art Portal Exibart.com, is an online resource about New Media Art and Digital Culture. Random comes back with a brand new website, an autonomous URL and many community tools. Random Magazine daily explores the intersections between art, technology and society. It features news, critical writings, reviews and calls for artists. It is interested in a wide range of different topics, aiming to offer a 360° view on digital creativity: Video Art, Electronic Music, Net Art, webdesign, Videogames, Hacktivism, Software Art, Videoclip and much more.

Rhizome.org

http://rhizome.org

Rhizome.org is an online platform for the global New Media Art community. Rhizome's programs support the creation, presentation, discussion and preservation of contemporary art that uses new technologies in significant ways. Rhizome.org fosters innovation and inclusiveness in everything they do. All Rhizome's activities serve emerging artists and the broader New Media Art field: mailing lists, a forum for the exchange of opportunities, discussions and critical debate, online publications, etc.

runme.org--say it with software art!
http://www.runme.org

Runme.org is a Software Art repository, launched in January 2003. It is an open, moderated database to which people are welcome to submit projects they consider to be interesting examples of Software Art. The aim of Runme.org is to create an exchange interface for artists and programmers which will work towards a contextualisation of this new form of cultural activity. Runme.org welcomes projects regardless of the date and context of their creation. The repository is happy to host different kinds of projects--ranging from found, anonymous Software Art to famous projects by established artists and programmers.

e.space--SFMOMA
http://www.sfmoma.org/espace/espace_overview.html

E.space was created to explore new art forms that exist only on the Web. These commissioned online projects explore new forms of storytelling--taking a fresh look at what constitutes an exhibition-- within the unique space of the personal computer screen.

SPECTRE--mailing list
http://post.openoffice.de/cgi-bin/mailman/listinfo/spectre

Initiated in August 2001, SPECTRE offers a channel for practical information exchange concerning events, projects and initiatives organised within the field of Media Culture, and hosts discussions and critical commentary about the development of art, culture and politics in and beyond Europe. SPECTRE is a channel for people involved in old and New Media in art and culture. SPECTRE aims to facilitate real-life meetings and favours real face-to-face cooperation, test-bed experiences and environments to provoke querying of issues of cultural identity/identification and difference.

Stunned.org
http://www.stunned.org

Stunned.org is a Dublin-based site dedicated to (mostly)New Media Art in all it's evolving forms. Started in 1999 by New Media artist Conor McGarrigle the site has existed in many different forms, run by voluntary effort, enthusiasm and the occasional Arts Council grant it has always managed to keep going. This is it's latest configuration where the blog in keeping with the "Zeitgeist" has moved to the homepage and is concentrating on art related matters as much as is possible.

springerin--Hefte für Gegenwartskunst

springerin is a quarterly magazine dedicated to the theory and critique of Contemporary Art and Culture. springerin addresses a public that perceives cultural phenomena as socially and politically determined. springerin informs about current events and tendencies in the cultural field und tries to describe their conditions and meanings. A special section of every issue ("Netzteil") is examining the potentials of new technologies and media.

Tactical Museum Tokyo

Tactical Museum is maintained by Roger McDonald. A founding member of Arts Initiative Tokyo [AIT] and an independent curator, Roger McDonald was born and brought up in Tokyo, Japan. He was assistant curator for the Yokohama Triennale 2001 and curator for the Singapore Biennale 2006. AIT was Japan commissioner for the Bangladesh Biennale 2006. He teaches at Musashino, Tama and Zokei Art Universities and is one of the Director's of AIT's school program, MAD.

tank.tv

Founded by Tank magazine in 2003, tank.tv is a not for profit online gallery and an inspirational showcase for innovative work in film and video. Dedicated to exhibiting and promoting emerging and established international artists, tank.tv acts as a major online gallery--a platform and archive for contemporary moving images. tank.tv curates eight shows a year, often in collaboration with art institutions.

Tate NetArt

A space for commissioning net.art at Tate Gallery (British and International Modern and Contemporary Art) including a section with ciritical texts and theoretical approaches to New Media Art.

TEAS--The Escape Artists Society

The Escape Artists Society nurtures and connects local and international artists, artist run centres and galleries and grassroots communities through ongoing events and projects. By promoting

Canadian artists in collaboration with the collective's curators, locally and internationally, we facilitate multimodal performance works and engage in discussion with them in and the community.

THE THING

http://post.thing.net

THE THING is a non-profit organisation committed to the development of New Media Culture, information technology, and social activism. At its core, THE THING is a social network, made up of individuals from diverse backgrounds with a wide range of expert knowledge. From this social hub, THE THING has built an exceptional array of programs and initiatives, in both technological and cultural networks. During its first five years, itbecame widely recognised as one of the founding and leading online centres for New Media Culture. Its activities include hosting artists' projects and mailing lists as well as publishing cultural criticism.

Turbulence

http://turbulence.org

Turbulence is a project of New Radio and Performing Arts, Inc. (NRPA). Celebrating its 11-year anniversary in 2007, Turbulence has commissioned over 120 works ($500,000) and exhibited and promoted artists' work through its Artists Studios, Guest Curator, and Spotlight sections.

The Museum of Conflict

http://www.museumofconflict.eu

The Museum of Conflict--Art as Political Strategy in Post-Communist Europe was a research conference investigating relations between art, politics and representation.

V2_: Institute for the Unstable Media

http://www.v2.nl

V2_: Institute for the Unstable Media, is an interdisciplinary centre for art and media technology in Rotterdam (the Netherlands). In 25 years, V2_ has become an international organisation for experimentation, research and development in Art and Media Technology. V2_'s activities include organising presentations, exhibitions and workshops, research and development of artworks in its own media lab, publishing in the field of art and media technology, and developing an online archive.

The Western Front: Media Arts

http://front.bc.ca/mediaarts

The Western Front was founded in 1973 by eight artists who wanted to create a space for the exploration and creation of new art forms. It quickly became a centre for poets, dancers, musicians and visual artists interested in exploration and interdisciplinary practices. The Media Arts programme supports artist research residencies, collaborative projects, artist talks, online projects, and an annuall network festival. It also maintains the audio/video archives of the Western Front and provides audio/video studio rental services to artists and arts organisations.

we-make-money-not-art.com

http://www.we-make-money-not-art.com

A full-time blog run by Régine Debatty (BE/DE), a New Media Art curator who writes about the intersection between art, design and technology on we-make-money-not-art.com as well as in design and art magazines such as Art Review (UK). She also speaks at conferences and festivals about artists, hackers and interaction designers (mis)use of technology.

Web3Dart

http://www.web3dart.org

Web3Dart is a non-profit initiative with the goal to feature Web-based Art, artist and their 3D work. It was initiated by Kathy Rae Huffman and Karel Dudesek in 1998.

Whitney Artport

http://artport.whitney.org

Artport is the Whitney Museum's portal to Net Art and Digital Arts, and an online gallery space for commissioned Net Art projects. The site consists of five major areas: The archive of "gate pages", which function as portals to Net artists' works. The "commissions" area, which presents original Net Art projects commissioned by the Whitney Museum. The "exhibitions" space, which provides access to and information about current and past Net Art and Digital Arts exhibitions at the Whitney. The "resources'" archive, which links to galleries, networks and museums on the Web. The "collection" area, which archives the works of Net Art and Digital Art in the Whitney Museum's holdings.

Web Net Museum

The WEB NET MUSEUM is a dynamic museum with international vocation, of strictly private nature. Its intention is to replace more traditional institutions, furthermore to introduce and support artists, works, experiments and events, in connection with the New Digital Culture.

Curatorial Resource for Upstart Media Bliss (CRUMB)
http://crumb.sunderland.ac.uk/%7Eadmin/beta

Curating Degree Zero Archive
http://www.curatingdegreezero.org

Media Art Net (Medien Kunst Netz)
http://www.medienkunstnetz.de/mediaartnet

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