Response to…

*Web Work – A History Of Internet Art*

Rachel Greene

&

The New World of Net Art

*Carolina A. Miranda*

Charly Yan Miller

*Whatever images of net.art projects grace these pages, beware that, seen out of their native HTML, out of their networked, social habitats, they are net.art equivalents of animals in zoos. (Rachel Greene)*

I have been conditioned when offered urls in art related articles to expect some sort of documentation, memorial or post mortem of a performance, installation, physical canvas… which imperfectly attempts to recreate the experience of or retell the affect of a work of art ex situ. For this reason, one can imagine how strange and exciting it was for me to read an introduction to an article explaining that the urls it offered and the sites they represented were the only authentic manner in which to experience the art (genre? /movement? /discourse?) which it would be chronicling.

Visiting the various sites linked to in Rachel Greene’s article was creatively inspiring and made me realize just how small and rigid my understanding of what a website could be and look like were. I found particularly inspiring *JODI.org* largely because of how overtly hostile many of the web pages were: flashing images, dense seas of alphanumeric characters, lists of ip addresses, pages which implored you enter a password and then reportedly *XSSPOSED* you or an endless amount of other absurdly unintuitive or ineligible user interfaces. It reminded me of an idea which was introduced to me (I think) in *The White Cube* where Bryan O’Doherty talks about how the modern gallery space, being the white cube, has pretensions of elevating art contained within it to a godlike status as it tries to removes all historical, social and political context from the work, giving all objects within the space a ahistorical, universal condition. Simultaneously, the white cube encourages a disembodied experience where persons are transformed into spectators -- objective observers of these elevated objects (unsullied by the external world) and uninhibited by the space. Works which involve the creation of hostile spaces, for instance: Duchamp’s *First Papers of Surrealism*, subverts the modern pretensions (of universality) of the white cube by forcedly reminding the viewers of the presence of the gallery space, their bodies, and the interaction between the space the work and their bodies. Jodi.org’s work has a similar affect of making the typical surfer suddenly and uniquely aware of the underlining architectures, authors, and interfaces of the net – thus dragging the net back into the social, political and technical context of our world.

Lastly *Carolina’s* article in particular speaks to the struggles of net.artists trying to market themselves and make money as much of their work is by the very nature its medium available to all with network access. I wonder if that means that art scenes which do not rely on private buyers but instead government funding like Canada would tend to promote the production and proliferation of net.art and net.artists?

open access and available about the struggles of net.art to sell itself because it is inheriently public and open access, so I wonder if art scenes like Canada which rely not on private buyers but instead government grants would tend to favour net artists?

and bring up the many problems and topics which come with that.

of the space and their presence within it, thus the art and viewer is thrown back into a space time and context and any pretensions of ahistoricality and uniersality are aschewed. Similarily the Jodi.orgs work makes the surfer who typically neglects any thought ot the underlining arch itecture, author, and interface of the net and prefers to think of themselves as simple consumers of objective information is forced to confront the net as a conglormation of archectecture and human choices – thus social politics and context is forcedly brought back into the mind of the viewer.

Lastly the article addresses briefly the struggles of net.art to adapt to a society in which the net is no longer a fringe, inheriently subversive medium. Also the article talked about the struggles of net.art to sell itself because it is inheriently public and open access, so I wonder if art scenes like Canada which rely not on private buyers but instead government grants would tend to favour net artists?

This hostility and plain deconstruction or streak of the architecture of the internet (naked code, file names, hyper aware of the architecture of the internet itself) reminded me of The White Cube, and unpretensious if Duchamp.

Going to the different websites was inspiring, particularly JODI.org was inspiring and made me reflect on just how uncreative I am.

It reminded me of just how affective hostility can be in art, It reminds me of what I think I first encountered The White Cube by Brian O’Doherty, we try to be ahistorical and give art and the gallery space this godlike power by disembodying ourselves and the art, feigining a ahistorical universality. But when art is hostile we’re forced again to consider the space and the relationship of our bodies to it, throwing away all a historical disembodied pretensions. In the same way when a website is hostile and inhibs us, we are forced to think of our relationship to the website and therefore are forced to remember ourselves, our individual intentions and the user interface (gallery space) of the website, similarly throwing away all pretensions of disembodied transedental UI. Through the website inhibiting are actiosn, we are forced to think of the user interface and architecture of the website itself, and are forced also to consider our relationship to the website, deconstructing any dissmebodied/a historical pretensions we may have had.

Lastly the article addresses briefly the struggles of net.art to adapt to a society in which the net is no longer a fringe, inheriently subversive medium. Also the article talked about the struggles of net.art to sell itself because it is inheriently public and open access, so I wonder if art scenes like Canada which rely not on private buyers but instead government grants would tend to favour net artists?

and the interactions between

introduced to the history of net.art

the odd, exciting and in many ways vindicating experience I had when to be introduced to net.art with a sentence explaining that the urls and the sites they represent are the only authentic and full experience of that art.

It is a really exciting and new experience for me to copy paste a url from an art related writing and be presented not with documentation – a slice or memory – of what the art was, but

I agree that web is converging power, empowered by their pending popularity

Exciting to think of web art as a separate category, moving away from web pages.

How do you market in an American environment where money is coming from private super-rich.