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Seminar

Net.art

Since cyberspace was first declared as a “media synthesis of the arts” in the early 90s (Rötzer/Weibel 1993) and the formula “net=art” was simultaneously established (H. Bunting), various artistic practices have evolved, both with and within the Internet. Essential for Net.art, which according to the myth received its name due to an accident, is its exposure to specific Internet characteristics, technologies and protocols. Although or precisely because net.art is deprived of an art canonisation, for conceptual and technical reasons, it literally challenges the strategies of institutionalisation.

As a response to new media-technical conditions of artistic production, the main focus of the seminar will be the description and analysis of internet artwork – with the possible result being an abstract of various artistic strategies, topoi or characteristics and/or the creation of a questionnaire, which could serve current research in the development of descriptive strategies. Similarly, the impact on image science should be discussed, which underlies a broad concept of the picture involving space and time, accounting for new viewing habits of frames, digital visual modules and flashing pixels, and taking user activities (in varying degrees) into consideration. Moreover, does the production of net-based art forms entail a redefining type of presentation and communication, to a certain extent as a typical answer to new possibilities of art production?

For our first seminar meeting on 13 April 2007, I would like you to reflect on your own system requirements (computer, monitor, operating system, browser, Internet connection,...) as well as on the text of the Net.art manifesto of 1999 in which Natalie Bookchin and Alexei Shulgin provided information about specifics and techniques and offered tips on equipment and attitudes for net.art producers:

http://subsol.c3.hu/subsol_2/contributors/bookchintext.html

Further information:

<http://www.bkb.eyes2k.net/uniHH07.html>