dos*punto*cero* (two*point*zero)
or my blogroll (some of my favourite blogs are by artists)
metablog: http://doscero.wordpress.com
Lila Pagola – lila@liminar.com.ar
Version 3
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Notes to version 3
The first version of this selection of productions by artists with Web 2.0 tools was created for
Digital Event (Toronto, Canada), in August 2007.
The second version was expanded by adding some new projects that were found and suggested, based on the first experience, for the publication of the Frontera Incierta blog (writing from Montevideo, Uruguay) in November 2007.
This third version –with 5 new projects- has been prepared for the "Third Inclusiva-net Meeting: net.art (second phase).The evolution of artistic creation in the network-system", held in Buenos Aires from 2-6 March 2009.
I would specially like to thank all the artists participating in this selection, in all its versions, for their comments on their experiences, which have proved highly useful in this exploration.

Introduction

Perhaps this introduction -anchored with precision in time and space- seems paradoxical for an analysis of a selection of blogs and collaborative Web productions. As far as "objects" to be studied, they are not limited to a physical location or an exact stage (of completion, I mean), in contrast to other cultural productions, although their phases can generally be seen in archive file format.

This analysis acknowledges that limitation: a fleeting cut in the stage of completion of these works in progress, to look at their origins, their similarities, and their dynamics inside and outside the Web. This is a way of contributing to the discussion about a phenomenon in creation and distribution that has been accepted by society to an unprecedented degree, including new artistic practices on the Web –or net.art 2.0- where the key question is: What do they contribute? What are their aspirations?
From the start, we recognize that to remove them from their medium -although our intention is to understand them- means to weaken them[i], given that in those practices, invariability is a contradictory synonym of attachment and certainty, since chronicles and experiments are what drive them. I must also admit that, upon reviewing them, more than one instantaneous X of flows of broadcast/reception awakened a small "monumentalizing" urge in me, a desire to make their "fleeting" effectiveness last.

In order to give it structure, and discourage any interpretation that might associate this selection with pointing to "artistic" procedures per se, I have added new links to the original ones, in a dynamic that could expand indefinitely, like any other investigation on the Web.

net.artists 2.0? new generation: new situation
The modifications of reality that ICTs bring to everyday life on a daily basis have accelerated our relationship with information and knowledge, meaning that appropriation has become more important than access. We are living in

exponential times in all fields related to information: it is produced, circulated and updated at a pace that is impossible to keep up with on a human time-scale, even in clearly demarcated areas of study. To significantly "appropriate" information –which now "is there, for everyone who surfs the Internet"—has clearly replaced access in importance. Having access to data is not valuable unless one also knows how to turn that information into knowledge, and at the right time.

What role do contemporary artists play in this social re-ordering related to knowledge? Contemporary artists are affected by a crisis in their social role and a disperse expansion of their own tradition, not exempt from its own contradictions. They have taken quite different positions with respect to possible connections with the universe of ICTs. First of all, in terms of instrumental approaches, they wondered if the nature of those tools corresponded to their world, or if so, under what conditions, so as not to collide with project-focused disciplines, the media, or advertising. Later on, other artists, observing the transformative dimension of the social world enabled by ICTs and shaped daily by communities, have become interested in enhancing the interstices they find in the prevailing discourse on technology, synthesized in the following paradigm: useful-inevitable-convenient. To do so, they have mainly recurred to parasitic or satellite uses.

With regard to the former position-- the instrumental focus translatable to the question "Is the computer just another tool for the artist?"-- there is little more that one can argue in relation to its initial function of creation in the face of the threat of the critical potential of technology in terms of art, modified with increasingly less-categorical nuances, from the invention of photography to the present.

The second approach, explored as early as 1994, is the terrain that is being redefined as of the advent of Web 2.0. In it, artists had reserved a place in representations of quite different imaginary realms. Some are pseudo-technophobic. They see technological development as bringing about the gradual dehumanization of persons (a situation where art can provide an alternative that "redeems" new media). At the same time, they see it from strictly political standpoints that radically differentiate creative practices from their institutional mediation –in what is called contemporary art- as technically equipped possible routes, for thought and the exercise of *real* communication-decolonized of interests not related to its speakers- which is significant.

Net.art arose from a portion of this second approach, interested in a medium with great critical *potential* in relation to the art-institution, and its mechanisms of legitimization. At the same time, many difficulties arise to reproduce the logic of the "real" world in terms of property (due to the intangibility of its "objects"), as well as its great capacity to be confused with other symbolic productions without "artistic" pretensions, which would reduce the "effect of external compression"[ii] that turns mere things into contemporary art works.

Network artists' tools and materials

With respect to the tools and materials of the net.artist, the situation has changed, from the net.artist of Web1.0 experimenting with HTML code and the

limitations of connectivity, to the artist who works on social networks built on Web 2.0 resources.

The tools of the net.artist 1.0 were mainly electronic mail and the early publishers of HTML WYSIWYG, which later proceeded to "touch the code" or learn to program in some compatible language. In the first experiments in 1995, net.artists aimed to explore the technical limits of the new resource, their own limits as creators and artisans, as well as those of their field: whether it would expand, resist or transform itself. Within the technological optimism of that first stage, the Internet was especially attractive to artists concerned with the old subject of the social function of art. The network in the first stage was seen as potentially critical, transformative, or at least communicative. In contrast to digital graphics and, to a lesser extent, the artists' interactive CD of the artist, that network was aesthetically reticent, though very promising politically to refine the field of art-- even its social function.

net.art1.0: anti-form and the "lurker"[iii] user

In the context of pioneers and definitions, with isolated speakers who were still creating their communicative capacities as "network beings", many sites were constituted as expositive messages of [experiments](#) with html[iv]: disorienting, exploratory, many of them in English (to reach more recipients). In other cases, they gathered participation experiences (e.g., by mail[v]), but with no possibilities of directly intervening in the recipients' Web sites. It was a medium with one broadcaster and many potential recipients, who had a certain degree of freedom in constructing the message, depending on the interactivity of the project.

Exchanges, when they were proposed or occurred spontaneously, were held by private mail or lists and in some cases, they were returned to the Web in the form of documentation, generated by the site's author.

anti-form

The emphasis in these productions seems to be placed on form, not in an aesthetic or even design sense-- that was explored in parallel mainly by graphic designers-- but rather as far as what the form can counter-communicate when the creation tool is given "satellite" or parasitic uses. That is, residual, unforeseen uses, which in some cases were undesirable or omitted by "standard" uses. A type of anti-form that strains communication and demands patient surfers, explorers, willing to play and search: a much more common type of user that was at that time (quite eager to experience the Internet) than at present, where information overload and the speed of interactions lead us to jump from one source to the next.

Clearly, net.authors 1.0 were not overly concerned with communicating contents. Instead, they turned their explorations with language into contents, making an effort to stay away from the emerging conventions suggested by usability. Within the diverse set of productions from that time, this interest in *anti-form* prevails, as a provocation, a distinctive brand of language, or purely as a display of artisanal skill with no purpose[vi], which, despite its "classical" echo, contained the contained criticism of the author who, using a tool with great market demand, resisted by producing "art".

The myth of the origin of net.art from the heroic period sums up that spirit of approaching the Web: form was an excuse to produce links. Later, in the transition to Web 2.0, many creators went through the "flash generation", whose experiments no longer seem to interest net.artists as much as designers and VJs. Probably that strong aesthetic and spectacular emphasis- a feature of the resource- makes it unsuitable for critical purposes, except those that turn to irony or simulation[vii].

net.art2.0: css[viii] and involved users

The tools of the net.artist 2.0 are social networks: photo logs, blogs, shared bookmarks, wikis, and affinity networks. The tools have changed, because the Web and its social customs have also changed: artists' interests do not seem to include unconventional uses of the code (ranging widely, from the aesthetic to the political), but lies with producing relations among other nodes on the Web: among artists in many cases, or people who surf the Web.

Their tools are complex and they share them, sometimes with no modification, with many other users with completely different intentions. This situation renews- in a moderate but powerful way- the "utopian promises" that the Web made to artists concerned about the isolation of the contemporary art field. While in net.art1.0, an attempt was made to avoid functional "aesthetization" (more of a concern to graphic designers) by exploring anti-form, in net.art2.0, the focus on content aims to reveal pre-established relations (the Web 2.0 convention assigns us a role in the networks and shapes it with software), and try out other new ones.

Returning to an analysis of tools, Web 2.0 arose to make it possible for non-expert users to publish contents, with the possibility of personalizing them and a growing convergence of Web 2.0 services. The possibility of personalizing is structured on several levels (the server's criteria, contributions from the community, technical possibilities) but in any case, to use these "tuning features", a user needs an understanding of the language that is equivalent or superior (if the user wants to add functions) to that of the net.artist1.0.

The emphasis is on experimenting with contents and their communicational effects on the community of followers, who construct it more or less actively. What was anti-form in net.art1.0 has become "post-experiment" ([post-experimento](#)), where the textual and/or visual medium predominates.

Interested users

On the other hand, Web 2.0 projects assume that their contents are private, and in the majority of cases have a dynamic of constant coming and going between the real experience of the author and his or her readers-- usually quite localized and full of references to a shared culture (starting with a shared language, which must be natural, with its expressions and ways of relating). Its principal motivation is that of a chronicle of what is communicated. In sum: it is of interest to very few, in an increasingly diverse online community, where the number of people involved is inversely proportional to the degree of emotional involvement and participation.

Once upon a time artists discovered the Internet: from Web 1.0 to

Web 2.0

The majority of artists came to blogs and other systems of self-publishing perhaps a bit later than other users: they were not close to technology due to a distance caused by their field, prejudices and other variables. Even for "digital artists", who started with graphics and CD-ROM art, using tools was one of the barriers (and also a space for experimentation and discovery) to going online. Another obvious and determining factor was the technical and social structuring of connectivity[ix] that introduced a type of communication into the everyday lives of thousands of people.

Although some developments already existed that were used on frequently updated sites, the "social" phenomenon of Web 2.0 started when a set of Web applications like accounts that can be used by signing up with a server (such as blogs[x]) became available for Internet users and readers: people who knew nothing about HTML, FTP or domains.

In Latin America, with the phenomenon of *Así* blogs, some artists in this selection started their virtual life by blogging, and others found a way of redefining or reinventing their relationship with the Internet in the blogosphere.

Design, users, and brands in production

Technical experience in any highly specialized area with a dizzying rate of updated skills such as Web programming was a barrier that kept amateurs out of the Web game in the first phase, in a dynamic similar to that of professional photographers who were "safe" from amateurs for the first 50 years after photography was invented.

The Web 2.0 as a concept and implementation eliminated that difference among users more radically than Kodak did in terms of photography: it generated such highly sophisticated tools to automate content publishing tasks that many professionals also adopted them, given that the collection of knowledge and efforts found in some of them are impossible to replicate[xi] efficiently in time and cost.

Parasitic and satellite uses: on technical preparation

With regard to the "satellite" uses (parasitic, unplanned, unbounded, subversive) of these developments in Web programming carried out by artists, relying on their auto didactic capacity to appropriate tools designed for other purposes, previous experience (whether they had used Web1.0 or not) defined two large groups of types of users, separated by their level of technical access to Web 2.0: those who use accounts on a server within its domain (blogger, wordpress, etc.) and those who install a CMS in their own domain.

In many cases, the features of the service offered by the server determine to some extent the possible degree of appropriation. We have access to the experience provided by the service, but we are also limited by it, when a lack of understanding of the tasks that the blog, for example, is carrying out means that time must be spent using and assimilating them before we can fully use the options offered by the server (if they are available to users).

This separation of types of users means that the majority of those who have

previous computer experience[xii] use the second option, which is clearly more adaptable and powerful[xiii]. But perhaps the most interesting examples in our selection are by people whose first access to a website was to a blog.

A shared sign, in any case, of this link is the desire for communication that is *highly circumstantial (often in relation to physical space) and immediate*, and the expectation of feedback in the form of almost anonymous, moderated dialogue.

a sample of the blogosphere

In this new selection under analysis, the criteria of inclusion -as in all selections - is necessarily partial and limited, based on the "representative" potential of something unique, with respect to a way of doing things and certain effects on the community. Therefore, its significance should not be assessed outside of its own dynamics: highly circumstantial and pointing to identifications due to similarities with other communities, other contingencies.

Highly localized web sites are placed along with others that speak from no particular place or that play at anonymity and multiple identities; web sites that may seem "familiar though unknown". They are familiar because all communities of artists have their viajero de la eternidad (traveller through eternity) who decides to post actions carried out on the street online. It transcends the ephemeral nature of the work, overcoming strict locality and entering into dialogue with possible real and virtual observers. Or their passerby sincita (without an appointment), who amalgamate the reality of the blogosphere with the path being taken. And they are also certain to have projects that use the blogosphere as a space for self-promotion to a greater or lesser degree of formality -where the artists' redefinition of the "personal diary" includes inserting posts-- experiments (experimentos)- that would not be permitted in a formal promotion on another more "lasting" or institutional medium. Or, within the same "self referential" group of alter-egos, those who eschew labels or being limited to the main activity for which they are known (video artist, photographer, etc.) can try out other creative fields (mainly writing: theory or literature).
Another group will have recognized Web 2.0 as the tool they needed to turn their political convictions-- such as joys and pains, or decompressed anguish ("duelos y júbilos", "angustia descomprimida"), to arouse questioning, generate controversy or stir someone's conscience ("despertar inquietud, generar polémica o inquietar alguna conciencia")-- into accessible communication realities, on an individual and global level. And in other cases, the choice of simplified publishing systems allows for the efficient operation of decentralized networks of collaborators.

Blogs: the killer-app[xiv] of Web 2.0

Of the projects covered, there is no question that blogs predominate. It must be pointed out that for this selection, I did not consider the universe of photo blogs (although some blogs are fairly similar in their use of technical possibilities), because in the photo blogs I have come across, posting based on "archives" predominates : this is work conceived outside the Web, where it is then posted for distribution; and there is a lack of both *post-experiments* and centralized

concern for communication with the surfer-commentator (or it only occurs in a very banal manner); there is a strong emphasis on "reproduced" work, and less interest in the community, or an almost private and highly conventionalized exercise (around the family album/portfolio model) of its possibilities.

In this sense, blogs are the star applications of Web 2.0. The exceptions are the wiki for *proyecto nómade*, the *Escaner Cultural* platform, and the development of *Post-urbano* on google-maps. They also differ in their operational mode: they have many remote collaborators, and a long history of pioneering on the Web (escaner, since 1999) and/or many experiences (Luciano Ferrer, who set up the wiki for nómade, was one of the first artists to introduce the wiki format on the local scene[xv]), or the collaboration with developers in the case of Post Urbano. In these projects, the use of social Web tools arose from the need to technically equip collaborators or capitalize on sophisticated developments, which could be accessed no other way, in what we call "collaborator mode".

author mode and collaborator mode

The artists whose work is explored in the project fall into two main groups: those who use blogs as a quick, first access to the Web, and those who use other tools (wikis or publication platforms). The latter group experienced Web 1.0 in the search for ways to simplify the participation of inexpert collaborators, in the decentralized generation of content.
Based on these two backgrounds, there is a type of use in "author mode" that prevails among those who come to the Web for the first time, and a different use in "collaborator mode", where experiences migrate to Web 2.0 platforms to *enable others to participate* in creating content.

author mode: blog=every day

Blogs are generally perceived as a Web space with highly dynamic contents (although this is not always the case, nor is it necessary NOTA 16). This high rate of content renewal means that the content of each post is generally circumstantial, and does not refer to certainties (fixed contents); from the beginning, it is a work in progress and is usually highly contextualized. In other words, in a very close relationship with reality outside the Web and at times outside of art; a direct insertion in "cold, harsh" everyday life.

> Reviewing the uses and perception of the phenomenon, the fact that Latin American net artists show little or no interest in blogs NOTA 17 is noteworthy. Probably this lack of interest by net.artists is due to simplicity of access, design and programming limitations, and/or its high mass availability - in contrast to the laborious procedures with HTML in its early stages. Perhaps the enthusiasm driving those who now gain access in "author mode" was already experienced ten years ago in a different way, and "Utopian promises" have turned into "net-realities" NOTA 18. In spite of the possible similarity of the interests involved, the possibilities for reception for the two groups are historically determined in radically different ways, due to the evolution of social practices on the Web.

It's just a blog

For other artists, although it is their first virtual public presence, the simplified use and access that fosters its proliferation in non-artistic circles leads them to offer the excuse of: "It's just a blog, nothing more". "Nothing more" because it wasn't very hard for me to post it online, and I'm experimenting with it. This interpretation, which is playful and has less personal implication than other ways of reaching the public, is perhaps the most interesting attribute of "author mode": it avoids the clichés and canons of a Web presence and allows for a certain degree of exploration in communication, and lets risk flow in the contents posted.

In the practice of having a blog and maintaining it, many people have admitted that each new interest or idea has led them to divide themselves into multiple identities, with varying amounts of efforts to dissolve the affiliation among them.
There are many examples of artists who divide their Web presence into: a static, formal, institutional one with their own domain; and at least one more with their experiments on blogs and other social networks. In other cases, they maintain several blogs with different dynamics or types of contents. Many of these bifurcations are created with the intention of experimenting with another identity, based on an interest, fictional character, or avatar, that constitute hyper-textual aesthetic practices in and of themselves.

Collaborator mode: facilitating access

The other profile we mentioned is "collaborator mode", as exemplified by projects such as Escaner and Post-Urbano, where use is made of an online publishing interface that is a feature of Web 2.0 systems. These interfaces make it unnecessary to have a Web publisher (or the knowledge needed to use it), or an FTP client to post contents. These functions are included in an online publisher one accesses as a user, with a graphic interface that mainly shares conventions with Web mail.
It also intensifies the sensation of belonging to a community, from the name of the user who grants us access to building the content with the assistance of the publisher- no longer a human manager, who nonetheless may continue in the background, moderating, correcting, and banning.

On dialogue and its channels

For the great majority of bloggers, their main motive in writing is based on "personal satisfaction" NOTA 19, and for many artists, it is based on the opportunity to "try out" a sort of "public test version" where others do not always leave a trace of their reading and avoid exposing their ideas and comments. This point comprises one of the major paradoxes of the language of blogging: one writes in an almost autistic dynamic, and yet one is encouraged NOTE 20 by the signs of others who read what one writes, who identify themselves and offer ideas. This dynamic prevails especially in projects classified under "alter egos", and in general in those that use the Web in "author mode".

blogger and others: identity and authorship

Blogging, as a process limited to the reading of others' posts and comments, is based on a temporary connection similar to that of forums or the exchange of email and chats (when they are not used for specific purposes), although, unlike blogging, they are related to the private sphere NOTE 21. However, blogging is a way of communicating that possesses the contradictions inherent to the Internet: in that the broadcaster originally takes refuge in the suspicion that no one will read the blog NOTE 22, but secretly hopes that others will make comments and interact with the special dynamics of digital identities. The emphasis on authorship in blogs seems to be inversely related to the degree of personal implication of the contents: the more anonymous they are- behind an avatar or several nicknames- the more intimate is the material published. On "alter ego" blogs, one often finds references to the reactions of the community of readers of a blog, in contrast to the mood of a blogger reflected by his or her posts. This feature is a legacy of the origin of the personal diary, which is created, explained, or fictionalized by its authors when they present themselves with their real identities.

On the other hand, on blogs that serve for documentation or info-activism purposes, the author withdraws behind quality, a demystifying analysis, or the speed of the information posted, but does so from a real identity: a prerequisite for credibility.
For both types of authors, there is always the threat that "nobody cares about your blog": a variation of the apathetic reaction of the public at contemporary art spaces, which many of these experiments seek to emulate and reinvent. The majority of blogs in this selection make use of the inherent opportunity for revision (and doubt, or the question that elicits readers' comments) and the provisional, dialogue-based quality of this tool. Posts about comments and comments about what was read on another blog go beyond the logic of a personal diary: a blog is meant to be an informal, provisional place, a place for a chronicle: information in flow, its path marked by others' comments.

Ergo: "post or perish"

The underlying dynamics of Web 2.0 are the ones upon which it was built: a need for frequently updated contents. Therefore, what was once a necessity becomes a requirement: "constant posting", for the blogger, can turn into something akin to "producing new work" for the artist: an imperative in their small world of reference.
However, the frequency and quality of these "entries" on the sites in this selection vary. Each of them seems to have taken a stand on the matter ("post or perish" NOTE 23, "distrust of the motto: the faster, the better the communication"). These blogs have different scopes and a variety of degrees of openness to comments and readers' interventions, sensing the cautionary note Brea gave in Chachara NOTE 24: that "lowering the level" of access to the issuance of contents does not imply a lowering of the level of the contents.

kodak and blogger

Will the Web 2.0 turn authors into producers NOTE 25? It seems hard to believe that by merely existing, a tool could dismantle the economy of the production and circulation of meaning. Its appropriation in terms of criticism, techniques NOTE 26 and communication strategies becomes essential; the responsibility of

the artist: to make use of the relentless self-criticism of contemporary art. The Utopias that arose in relation to the impact of ICTs on the art world have once again dissolved into institutional absorptions or under the "new censorship" of *infoxication*[xvi].

Nonetheless, the blog phenomenon has parallels to that of Kodak making amateur photography possible with their slogan: "You press the button, we'll do the rest"[xvii]: it dissolves complex knowledge into a compilation that is easy to use, that focuses attention on the content and its distribution. Photography itself is not exempt from the way flogger practices question it, extending its critical capacity to the universe of images.

If creation is dissolving into amateur practices and systems are gradually equipping *everyone* to issue and exchange our views of the world, then what value can *online* artistic practices have? Let's return to the question at the beginning of this text: What role do contemporary artists play in this re-ordering of the ways knowledge is created and distributed?

At first glance, it is the task of the professionals of symbolic production to dismantle the programmed use of blogs or any other tool, reveal their corporate motives[xviii] and explore, extend, force and question their communicational limits and efficacy, always willing to abandon them when they become affirmative and easily digestible.

appendix: notes on my blogroll
(some of my favourite blogs are by artists)

realidades a virtualidades a realidades (realities to virtualities to realities)
gathers projects that began and continue in real space, in relation to a specific
work (interventions, exhibits, trips, etc.) or with groups of artists managing
things independently. On Web 1.0 they would be institutional web sites, but the
blog format transforms them, perhaps because the news is necessarily
ephemeral. They find a different kind of feedback on blogs than in the "real
world", perhaps because virtual comments are different from comments made
"live", or because visitors come who do not know the real documented referent.
Blogs, especially for self-managed art spaces, grant visibility and an accessible
documentary source (in some cases, that is their purpose propósito), that could
redefine the future writing of art criticism and art history (due to the archives
generated, in the case of the journal Escaner), especially in these latitudes,
which suffer from a systematic lack of documentation.

alter-egos

One artist, various digital identities. Those artists who did not initiate their link
to the Web by blogging, came to Web 2.0 attracted by the social phenomenon
of its use, its immediacy, simultaneous multiplicity, and the possibility of taking
up not necessarily "artistic practices", different from the discipline they were
trained in or their regular practice outside the web (visual artists visuales who
write, or compile music compilan música).
In some entries, they barely move away from ratifying the myth of the artist
(the character: a "free" subjectivity). In others-- it is especially moving with
artists I know personally-- they reveal multiple personalities, private (but
timidly made public). Personalities we would never get to know without the
blog interface. *Nomádes*, simultaneous, fragmented, artistic practices on 2.0
territory, open havens ("Daddy, I want to be an artist") and also potential
collective fictions.
Blogs have—for now—the virtue of keeping the artist from clinging to the most
self-promoting and functional part of his or her subjectivity to the art world,
given that "it's just a blog".

info-activism

Are artists concerned about taking part in reality, in some aspects of it?
Info-activist projects use Web 2.0 to communicate their reading of reality, in
their artistic medium, as a critical text, or as a documentary repository for their
DIY (do it yourself) actions.
The core is the quality of information, or their particular reading of it, different
from what is circulated massively. The majority of the authors involved are
diffusely linked to the world of art, and generally avoid the resource of "post-
experiment" in favour of more inclusive communication. Some of them (*el
colectivo*, g2g and *nomade*) are collective projects, where authorship of the
contents is dissolved on the technical platform, focusing once again on the
content and its communicational effects more than the performance of its
issuer.

virtual design

Web 2.0 is driven by the fact that it provides the technical support to those who know how to handle the contents but not Web publication tools. When artists' projects are concerned about authorship and how to enhance networks that work slowly or precariously, then they turn to tools such as wikis[xix] or publication platforms for many collaborators. That is what happened over the evolution of *Escaner Cultural*, or the choice made by post-urbano (set up on googlemaps), nómade or g2g, which are also projects focused on collaborative construction or the decentralized distribution of information. They become networks, where the original driving force is dissolved in the rhizomatic growth of its collaborators and readers-commentators.

Lila Pagola
February 2009
lila@liminar.com.ar

ⁱ Here we go back to that old argument about net.art exhibits, when some technical problem would make it impossible for the Internet connection to function during the exhibit: the intention of experiencing something of the Web when one is not online is simply absurd. Blogs are proof of this impossibility given that they are dynamic sites whose existence is based on change and option of feedback from the "receiver" is a *structural* component of their proposals. In fact, fifteen months after the previous version (November 2007), the authors had closed down some of the blogs, stopped posting, or forked into other platforms, of which Facebook is noteworthy in the local artistic medium, since approximately August 2008.

ⁱⁱCompression exerted by the exhibit space and its indicator resources, the word of the curator, the artist, etc. who surround the "thing" and turn it into a workforce of the viewers, under the pressure of the authority the viewers grant them.

ⁱⁱⁱhttp://es.wikipedia.org/wiki/Lurker . The comparison is graphic, but not completely exact, given that in a list or forum, users are expected to participate, whereas on a static website, one is limited to surfing it.

ⁱᵛSee www.postal.free.fr by Gabriela Golder, http://www.distopia.com/sanctu/ by Celso Reeks, or http://www.khm.de/~marcello/html/Net-Art/A.html by Marcello Mercado, among others that are now offline.

ᵛSee http://www.the Internet.com.uy/vibri/artefactos/betatesters.htm

ᵛⁱThe perspective of neo-formalism in net.art responds to this interest in the code itself, as a "subject" to master. Software-art, among other approaches, is an example. It clearly continues a tradition that points to the artist as a person with special abilities, and no vested interest.

ᵛⁱⁱSee http://www.cateaters.org.ar/

ᵛⁱⁱⁱCSS: cascading style sheets. Its addition to Web programming contributed the possibility of defining the complete appearance of an html, outside it, so that if the style sheet is changed, the contents immediately look different. Moreover, if it is properly structured, it can be associated to the semantic Web. An audiovisual explanation is available at http://www.youtube.com/watch?v=PL-ywltLjzk

ⁱˣSee http://www.fedaro.info/mapacone/mapagene.html Connectivity in Latin America from 1995 to 2003.

ˣSee http://www.rebeccablood.net/essays/weblog_history.html Weblogs: a history and perspective, by Rebecca Blood; and also http://www.blogger.com/about

ˣⁱSelf-publishing Web applications are a clear example of the dynamic that characterizes open source software: the lucidity not to reinvent the wheel time and again, and a thousand eyes see more than just two as far as correcting errors.

ˣⁱⁱIt would not be the only way to access these resources, given that they were could also be cases of collaboration and over hiring the services of third parties. However, that option is not common among artists and Argentina, where they seem to prefer any other time he of a supplier instead of the dependency of a collaborator where there is some lack of understanding. That case is different in Brazil, where they collaborate bilaterally with local and sometimes foreign computer experts.

ˣⁱⁱⁱThe case of www.sincita.wordpress.com which migrated to www.sincita.com.ar using the same CMS (wordpress) but with additional features (tuning, in the words of its creator).

ˣⁱᵛhttp://en.wikipedia.org/wiki/Killer_app Killer Application: in computer jargon, a generally simple but ingeniously coded application that turns out to be unexpectedly useful and desired.

ˣᵛSee http://Web.archive.org/Web/20031127133858/laferrer.tabira.org/ one of the first experiments of migration to wikis in 2003, from Córdoba (for the portal www.mearte.com.ar , offline at present). Its presentation, in the context of the Quintas Jornadas (Fifth Conference) on art and digital media in Córdoba in 2003, generated amazement and incredulity among the receivers: about vandalism, authorship, the quality of the information, etc., problems that were all renewed around the star wiki: the online encyclopaedia www.wikipedia.org

ˣᵛⁱhttp://www.rieoei.org/deloslectores/639Vila.PDF GLOBALIZACIÓN, EDUCACIÓN DEMOCRÁTICA
        Y PARTICIPACIÓN COMUNITARIA. Eduardo Vila Merino.

ˣᵛⁱⁱ[1] Technical note: blogs are also used as static Web sites, in Web 1.0 style. Those uses have been considered in this selection as beyond "blog language", which arises out of the combination of certain technical possibilities and the social uses carried out with them.

[2] A noteworthy exception at http://www.findelmundo.com.ar/moblog/, an early project (May 2004) by Gustavo Romano, that explores the possibilities blogs offer as chronicles, posting photos of what he has in his pockets each day.

[3] http://aleph-arts.org/pens/net_realidades.html Utopian Promises - Net Realities. Critical Art Ensemble. Published in Aleph arts. Spanish translation: Teresa Arozena Bonnet.

[4] http://technorati.com/blogging/state-of-the-blogosphere/the-what-and-why-of-blogging/

[5] As an example, Leticia El Halli Obeid (nuevamelusina) says, "Some time

ago, I added a counter and discovered that there were regular visitors to the blog, which encouraged me to carry on with it. Many come from other blogs, sort of on a stroll, and in general they don't leave any comments but later they write to me and tell me that they read it regularly. I love that and I do the same thing with several other blogs."

        http://es.wikipedia.org/wiki/Kodak and http://wwwes.kodak.com/ES/es/corp/histo_6.shtml

[xviii]"We shouldn't have the right to a qualified beauty without necessarily falling prey to the vultures in power who make money and gain prestige from it. This problem continually reappears. It is particularly serious for a generation that grew up during the rise of the cultural industry with an abundance of seductive images while we lack proper tools to separate the wheat from the chaff. This crisis of seduction is serious and other media as well: the cinema, television and music. As any parent who beat generation we are constantly wondering: who is profiting from my pleasure?" Nato Thompson. Contributions to a resistant glossary of visual culture. www.liminar.com.ar

[xix]A failed example of that migration at http://nomade.liminar.com.ar/wakka.php?wakka=BetaTest , and its former version http://betatest.ubp.edu.ar/