

DESCRIPTION OF THE WORK

From "Rhizome", June 99
<http://www.rhizome.org/cgi/to.cgi?t=1486>

0100101110101101.ORG: art.hackivism

by LB

The difference between net.art and every other form of art seems to be "interactivity", at least this is what we got used to hear. Well: "interactivity", as it's usually intended, is a delusion, pure falsehood. When people reach a site (net.art or not, it doesn't matter), by their mouse clicks they choose one of the routes fixed by the author, they only decide what to see before and what after: this is not interactivity. It would be the same as stating that an exposition in a museum is interactive because you can choose from which room to start, which works seeing before and which one after, or because you can turn around a sculpture and seeing it from different points of view. If net.art is interactive then Canova is interactive as well, otherwise none of them.

But recently something's changed. We are talking about 0100101110101101.ORG, come into the limelight for having hacked hell.com. In fact, 0100101110101101.ORG is trying to show that art in the web can really become "interactive ": the public must use it interactively, we must use an artwork in an unpredictable way, one that the author didn't foresee, to rescue it from its normal routine (studio/gallery/museum or homepage/hell.com/Moma) and re-use it in a different and novel way. When this happens in "real life" people are sent to prison or to madhouses. Even the web is going towards such a situation, all the paradigms of traditional art are imposing themselves again.

The first files appeared in 0100101110101101.ORG are what we will call "hybrids", in absence of other names: pages by other net.artists all mixed in a random way. This section of the site is centered around a random concept, so that the interface changes every time you visit it. The toolbar becomes useless, the "back" command loses its logical function: every page is set in the unpredictable sequence of chance. 0100101110101101.ORG downloads the websites of the most popular net.artists and then s/he/it/ manipulates them as "it" wants, using them in an interactive way.

The night of 9th June, was the turn of "Art.Teleportacia". "Art.Teleportacia" is the first net.art gallery to have appeared in the web, and also the first attempt to sell works of net.art. The exhibition were talking about was "Miniatures of the heroic period ", and consisted of some pages by five of the most known net.artists in the world for sale at 2000 \$ each.

0100101110101101.ORG downloaded the gallery, manipulated the contents, and uploaded it in a new "anticopyright" version, obviously without asking permission to anyone and violating the copyright of the original site. The exhibition changed its name into "Hybrids of the heroic period ", and the five "original" works were replaced with as many "hybrids", files obtained mixing pages by net.artists with some trash of the web.

The theoretical pillars that hold Art.Teleportacia are mainly three: - 1 A work of net.art can be sold as well as any other work of art - 2 Each net.art work must be covered by copyright and nobody, except the artist, can download it or even link to it without the permission of the author - 3 The "sign" of a net.art work is in the "Location bar", so the url is the only guarantee of originality.

Duplicating Art.Teleportacia 0100101110101101.ORG brought down all the presuppositions of the gallery, the contradictions which this way of thinking runs into became evident. Technically, whoever visits a site downloads automatically, in the cache [kash], all the files he sees. In fact s/he already owns them, therefore it is nonsense to sell pages already being in the hard disks of millions of people - it would be more useful to tell the public the fastest way to download the whole website.

We must keep in mind that net.art is digital, it is binary code, everything is reproducible to infinity without losing quality... just numbers! - finally, we entered the "age of its technical reproducibility" - and every copy is identical to the "original" one. The concept itself of an "original" is now meaningless, and even the

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concepts of false and plagiarism don't exist any longer. If it's obsolete to talk about "originals" in the real world, it becomes absolutely paradoxical in the web. This seems to be the thread between the so called "hybrids", Art.Telepoetacia and hell.com.

There is no Genius isolated from the world and inspired by the Muse - culture is made by people exchanging information and re-working on what has been already done in the past, it has always been like that. Culture is only a big, endless plagiarism in which nobody invents nothing, people only rework, and this reworking happens collectively; nobody creates nothing alone. This happens also in "real life", but the web is the best place to show it. It's no longer necessary to deface paintings or to put mustache on postcards of Monnalisa, now art can be downloaded, modified and uploaded again, with absolute delight.

We wish to see hundreds of 0100101110101101.ORG repeating sites of net.artists endlessly, so that nobody realizes which was the "original" one; we would like to see hundreds of Jodi and hell.com, all different, all original, and nobody filing lawsuits for copyright infringement, there would be no more originals to preserve. "WebDevil" will be the brush of a new generation of artists?