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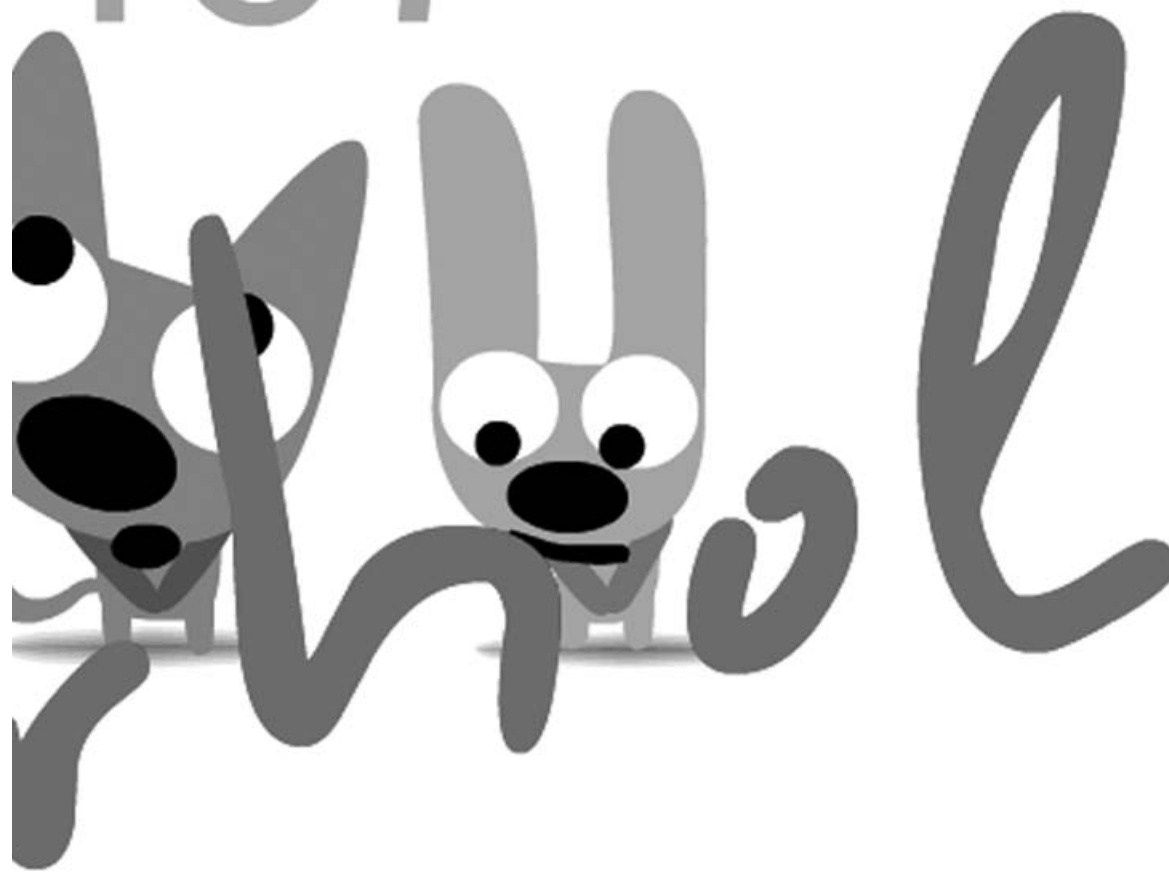
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Angels

ANGELS

Miltos Manetas
at CAC Bukovje

457





ANGELS / ANGELI
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Miltos Manetas

Curated by / Kuratorja:

Nina Slejko
and
Conny Blom

MILTOS MANETAS: ANGELS / ANGELI

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Miltos Manetas



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“Museums are followers,” said Mr. Manetas, the New York artist, in an e-mail message. “Digital is fashionable, and they also hope to attract sponsors and public.”

But he added: “They are also like mothers who want to play Doom with their son, hoping to communicate with him. They just ruin the game.”

»Muzeji so privrženci«, je rekel g. Manetas, v New Yorku prebivajoči umetnik, v elektronskem pismu. »Digitalno je v modi, in upajo, da bodo pritegnili sponzorje in občinstvo.«

Nato pa dodal: »So pa tudi kot mame, ki želijo igrati Doom s svojimi sinovi, upajoč, da bodo tako lahko komunicirale z njimi. Pa le pokvarijo igro.«

The New York Times, August 9, 2001

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Maneta
1997



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About Miltos Manetas and Some of His Works

Nina Slejko & Conny Blom

In the 1990's Greek-born Miltos Manetas was categorized as one of the artists within the field of Relational Aesthetics and he was also included in Nicolas Bourriaud's book with the same name. However, by 1996 Manetas abandoned performance and site specific installations to explore the possibilities of working with the internet and computer games as medium. With his work Manetas was to become one of the pioneers within these new fields of art.

Manetas has had an extensive international career and he has had solo exhibitions at both Gagolian Gallery and Yvon Lambert Gallery in New York, and he has also exhibited at for example Palais De Tokyo, Paris and the 2nd Prague Biennial. He was also the initiator of the Internet Pavillion for the 53rd Venice Biennial, a project that will reappear for the 54th edition of the biennial this year.

JacksonPollock.org

In the early eighties a young Miltos Manetas discovered a book about Jackson Pollock, and excited about how simple it could be to produce masterpieces, he started to make his own paintings with Pollock's typical dripping technique. At first it was just a game, but when he sold one of them, he realized that this was actually a good way of earning money – both easy and fun. A couple of years later Manetas enrolled at the Accademia di Brera, School of Fine Arts in Milan, Italy to study to be a professional artist. In 2003 he created JacksonPollock.org which enables anybody with access to a computer and internet to do their own Pollock paintings without even getting their hands dirty.



JesusSwimming.com

Jesus was quite a show off back in the days, performing miracles to the left and right. What could he do to still surprise if he were to come back today? Well, to swim, Manetas suggest with the website JesusSwimming.com. Created back in 2001, the crude, but charming flash animation has had a lasting popularity, and it has previously been exhibited at Yvon Lambert in New York, at Musée d'Art Moderne de la Ville in Paris in 2000 and at the 2005 Valencia Biennial in Valencia, Spain. It has also been paraphrased by younger generation web artist Rafaël Rozendaal in his [JesusDrowning.com](#).

SuperMarioSleeping.com

Do Androids Dream of Electric Sheep?, sci-fi writer Philip K. Dick asked in 1968. Today the question should perhaps be directed at artificial intelligences within the field of computer games and on line virtual worlds. What are the game characters up to when you are not there? What does your Second Life avatar do when you are busy elsewhere? When SuperMario is left immobile he will eventually go to sleep. Like John Giorno in Andy Warhol's "Sleep", SuperMario is caught in a situation that is at the same intimate and inaccessible. Instead of being active gamers, controlling his every move, we are left to watch him passively. With his videos after videogames, Manetas was one of the pioneers of Machinima, a term coined in the year 2000, referring to videos and movies created with the help of video game interfaces.

ManInTheDark.com

A jelly like man with impressive flexibility follows your mouse cursor wherever

you take it, but unlike computer games there is no point whatsoever. You control the actions of the character, but they are and remain pointless. And yes, he is in a dark place.

ThankYouAndyWarhol.com

When invited to participate in an exhibition dealing with the influence Andy Warhol has upon contemporary artists, Miltos Manetas created the website [thankyouandywarhol.com](#). When you enter the site, two animated figures, one pink the other green, start to repeat the phrase "thank you" in a feverish pace, and they will keep it up, with small pauses to gather air, until they reach 1,000,000 repetitions, or more likely, until you leave the site. On the screen there is also a counter keeping track of the current number of repetitions. The aesthetics of the page is simple - happy, catchy colours and lots of repetition, just like Warhol's pop art, and in the same way as Warhol's production the piece balances between the seductive and the boring.



O Miltosu Manetasu in nekaterih izmed njegovih del

V devetdesetih letih je bil v Grčiji rojen Miltos Manetas eden od umetnikov razporejenih znotraj polja Relational Aesthetics (družabnih umetniških projektov), vključen je bil tudi v knjigo Nicolasa Bourriauda z istim imenom. A že leta 1996 je Miltos opustil performans in »site specific« instalacije, da bi raziskoval možnosti ustvarjanja z internetom in računalniškimi igrami kot umetniškima medijema. S svojim delom je Manetas kmalu postal eden pionirjev tega novega umetniškega žanra.

Manetas ima za seboj obsežno mednarodno kariero in je samostojno razstavljal v galerijah kot Gagosian in Yvon Lambert v New Yorku, pa na primer v Palais De Tokyo v Parizu in na drugem Praškem bienalu. Je tudi ustanovitelj Internetnega paviljona na 53. Beneškem bienalu, projekta, ki se bo ponovil tudi letos, na 54. izvedbi bienala.

JesusSwimming.com (JesusPlava.com)*

Jezus je bil precej bahaški v svojih dneh, uprizarjajoč čudeže ob vsakem koraku. Kaj bi še lahko storil, da bi nas lahko presenetil, če bi danes prišel nazaj? Ja, plaval bi lahko, predlaga Manetas z internetno stranjo JesusSwimming.com. Ustvarjena že leta 2001, ostaja ta groba, a očarljiva »flash« animacija nadvse priljubljena. Leta 2001 je bila razstavljena v galeriji Yvon Lambert v New Yorku in v Musée d'Art Moderne de la Ville v Parizu in leta 2005 na Valencia bienalu v Valencii.

Umetnik mlajše generacije, Rafaël Rozendaal, jo je parafraziral s svojim JesusDrowning.com (JesusSeUtoplja.com).

SuperMarioSleeping.com (SuperMarioSpi.com)

Ali androidi sanjajo o električnih ovcah?, se je leta 1968 spraševal znanstveno-fantastični pisatelj Philip K. Dick. Danes bi moralo biti vprašanje najbrž usmerjeno proti umetni inteligenci znotraj polja računalniških iger in spletnih virtualnih svetov. Kaj počnejo osebe iz računalniških iger, ko te ni tam? Kaj počne tvoj avatar v Second Life, ko si zaposlen s čim drugim? Ko je SuperMario prepuščen sam sebi, čez nekaj časa zaspi. Kot John Giorno v Andy Warholovem »Sleep« (Spanje), ujamemo SuperMaria v situaciji, ki je istočasno intimna in nedostopna. Namesto, da bi bili aktivni igralci igre, nadzirajoč vsak njegov korak, smo prepuščeni pasivnemu gledanju.

S svojimi videi, narejenimi s predelavo video iger, je bil Manetas eden prvih ustvarjalcev Machinima – termin je bil skovan leta 2000 in se nanaša na videe in filme, ki so izdelani s pomočjo igralnih vmesnikov.

ThankYouAndyWarhol.com (HvalaTiAndyWarhol.com)

Ko je bil povabljen k sodelovanju na razstavi, ki se je ukvarjala z vplivom Andyja Warhola na sodobne umetnike, je Miltos Manetas ustvaril internetno stran thankyouandywarhol.com. Ko odpremo stran, začneta dve animirani figurici, ena roza druga zelena, vročično ponavljati frazo »thank you«, in nadaljevala bosta, s kratkimi premori za zajemanje zraka, dokler ne dosežeta 1,000,000 ponovitve, ali raje, dokler ne zapustimo strani. Na zaslonu vidimo tudi števec, ki šteje ponovitve fraze. Estetika strani je enostavna – vesele, privlačne barve in veliko ponavljanja, prav tako kot pri Warholovi pop umetnosti, in kot je pogosto pri Warholovi produkciji, tudi to delo balansira med zapeljivim in dolgočasnim.



ManInTheDark.com (MožVTemi.com)

Želejastemu podoben mož z impresivno fleksibilnostjo sledi vsakemu premiku računalniške miške, kamorkoli jo vodimo; vendar, nasprotno kot pri računalniških igrah, tu naše in početje animirane figure nimata nobenega smisla. Kontroliramo moževa dejanja, vendar ta ostajajo nesmiselna. In ja, v temnem prostoru je.

JacksonPollock.org

V zgodnjih osemdesetih letih je mladi Miltos Manetas odkril knjigo o Jacksonu Pollocku, in navdušen nad tem, s kakšno lahkoto se da izdelovati mojstrovine, tudi sam začel slikati z za Pollocka tipično tehniko kapljanja. Najprej je bila to le igra, vendar je s prodajo svoje prve »Pollock« slike spoznal, da se da tako zlahka in zabavno služiti denar. Nekaj let pozneje je začel pot profesionalnega umetnika s študijem na Accademia di Brera, Akademiji lepih umetnosti, v Milanu in leta 2003 je ustvaril JacksonPollock.org, internetno stran, ki omogoča vsakomur z dostopom do računalnika in interneta ustvarjanje lastnih Pollock slik, celo brez da bi si morali pri tem umazati roke.

*Le naslovi v angleškem jeziku so aktivne povezave. Prevod v oklepaju je le prevod besed.



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Warhol

Andy Warhol



A Few Words on the History of IT in Bukovje

Nina Slejko

It was not until 1989 that the villagers of Bukovje got telephones. Before, there was only one telephone in the village, at Uprava, the community forest management that also served as a village-town house.

Among the strange things that parents do in their time, mine took a trip to New York in 1987 (when never going further than to the Adriatic coast in Croatia otherwise), and my grandma, sister and I would go to Uprava at the pre-arranged time to receive a phone-call from the far away parents. I do not remember anything magical or in any way special about using the “new” technique, but I remember grandma marvelling about how well she could hear the voices from over the sea.

Upon return, my father brought a couple of telephones with him and installed them in the house. So we had intra-phones already in 1987 and could call and talk to each other between different floors. We did not do that very much however, as we could hear one another quite well without the telephones. The house is not that big, even though it is an art centre now.

When the tanks rolled by in 1991 we could already call out and talk about it with people in other cities and villages. From then on it went rather fast and although slow modem connection was for a long time the only option, it still linked the village with the webbed world. By now the data from internet is already speeding into the village trough an optic cable and broadband network connection.

There is one more interesting matter concerning the arrival of telephones in the village. The telephone connection was brought to Bukovje many years ago, but then only installed in one public building. Although conceived under communism my adult mind is, willingly or not, tuned to the capitalist frame of thinking



and it seemed mighty peculiar to it that someone would bother to run a long telephone wire all the way to Bukovje and then satisfy with only connecting it to one house, which only ever used it in an emergency. That seemed so unlikely that I wondered whether I had made up all that about there being one telephone in the village and me going to this house and hearing New York based parents there; even those two blue phones that father allegedly installed in our house seemed uncertain at this point. But there was one, I am told. Telephone company was state governed and even remote villages needed to be able to call out in case of emergency. People did not need that comfort, and should thus not have it. Profit played no role in this, obviously.

I recently also learned that it was the villagers' initiative that enabled them to get the phone extensions to their houses, and they paid for it themselves. Soon after the cables had been laid Yugoslavia fell apart, the telephone provider became private and it turned out that the company now owed money to the people who paid for the digging and cable laying. And in 2011 the villagers will be compensated and some of them will use the money to trim the facade of CAC Bukovje, just before another big event will take place in Bukovje. We will, and we are not hiding the pride and happiness, be showing Miltos Manetas' internet based works, only 22 years after the village first got the telephones.

This same village that was one of the last to get telephone connection will thus become the first place in Slovenia to host an exhibition by this internationally proclaimed artist, one of the initiators and main characters of internet art.

Kratka zgodovina informacijske tehnologije v Bukovju

Vaščani Bukovja so dobili telefone šele leta 1989. Pred tem je bil v vasi le en telefon, na Upravi, lokalnem gozdnem gospodarstvu, ki je služilo tudi kot mestna-vaška hiša.

Med ostalimi čudnimi stvarmi, ki jih starši počnejo, sta moja leta 1987 odpotovala v New York (medtem, ko bi običajno ne šla dlje od Hrvaške obale), in moja stara mama, sestra in jaz smo čakale na Upravi ob vnaprej določenem času, da bi prejele klic od oddaljenih staršev. Ne spomnim se, da bi se mi zdelo kakorkoli magično ali posebno uporabljati to »novo« tehnologijo, spomnim se le navdušenega začudenja stare mame nad jasnostjo in glasnostjo glasov izza preko morij.

Ob vrnitvi je oči prinesel s seboj dva telefona in ju namestil doma. Tako smo že leta 1987 imeli v hiši, ki bo postala CAC Bukovje, interno-telefonsko povezavo. Preko telefonov smo lahko govorili drug z drugim med nadstropji. Tega sicer nismo počeli preveč pogosto saj smo se prav dobro slišali tudi brez telefonov. Hiša ni tako zelo velika, čeprav je sedaj tudi umetniški center.

Ko so se leta 1991 skozi vas peljali tanki, smo že lahko poklicali ven in se o tem pogovarjali z ljudmi v drugih mestih in vaseh. Od takrat naprej je šlo vse precej hitro in čeprav je bila počasna modem povezava dolgo edina možnost, je vseeno uspešno povezovala vas z omreženim svetom. Sedaj podatki s spleta drviijo v vas že preko v širokopasovno omrežje povezanega optičnega kabla.

Nekaj je še zanimivega glede prihoda telefonov v vsako vaško hišo. Telefonska povezava je bila pripeljana v



Bukovje že pred mnogimi leti, vendar nameščena le v eno, javno, zgradbo. Čeprav spočet v komunizmu, je moj odrasel um hote ali ne uglašen na kapitalistično noto in zdelo se mu je silno čudno, da bi si nekdo vzel čas in denar za napeljavo dolgega telefonskega kabla vse do Bukovja in se nato zadovoljil s priključitvijo le ene hiše, ki je posodobitev uporabljala le v redkih primerih.

To se je zdelo celo tako neverjetno, da sem se že spraševala, če si nisem morda izmislila vsega tega o osamljenem telefonu in o poslušanju New Yorških staršev preko njega; celo ta modra telefona, ki naj bi ju oči napeljal v hiši sta se zdela negotova. Vendar je očitno res v vasi obratoval en telefonski priključek vsa ta leta. Telefonsko podjetje je bilo v lasti države in celo oddaljene majhne vasi so morale imeti možnost telefonskega klica v nujnih primerih. Prebivalci niso potrebovali tega udobja, zato ni bilo potrebe po tem, da bi ga bili deležni. Profit ni pri tem igral nobene vloge seveda.

Pred kratkim sem tudi izvedela, da sta telefonske priključke do vsake hiše omogočila samoiniciativa in lasten denar vaščanov. Kmalu po tem, ko so bili kabli napeljani, je Jugoslavija razpadla, telefon se je privatiziral in izkazalo se je, da sedaj dolguje prebivalcem vasi vsote vložene v polaganje kablov. Leta 2011 bo denar vaščanom povrnjen in nekateri izmed njih ga bodo uporabili za polepšanje fasade CAC Bukovje, tik preden se bo zgodil naslednji velik dogodek. Le 22 let po tem, ko je vas dobila telefone, bova razstavila, in pri tem ne skrivava ponosa in veselja, internetna dela Miltosa Manetasa.

Vas, ki je bila kot ena zadnjih priključena v telefonsko omrežje, bo tako postal prvi kraj, ki bo v Sloveniji predstavil delo tega mednarodno uveljavljenega umetnika, enega začetnikov in glavnih akterjev internetne umetnosti.



Websites Are The Art Of Our Times

Miltos Manetas

Websites are today's most radical and important art objects.

Because the Internet is not just another "media", as the Old Media insists, but mostly a "space", similar to the American Continent immediately after it was discovered – anything that can be found on the Web has a physical presence. It occupies real estate. To encounter a logo, a picture or an animation in the Internet is a totally different experience than to find the same stuff in a magazine or on the television. "Things" in the Internet exist in a specific location, while in magazines and on TV contents are mostly bullets of information. Online they constitute a body: they are parts of a new genre. They are Web Entities.

These "creatures" are sometimes a mix of humans and software -such as Google- but sometimes are made by information only such as in the case of Googlism.com, a website that is able to make a portrait of anything by collecting descriptions about that subject from Google itself (1).

Most Web Entities are social entities. They get in touch and advertise their existence to each other. Similar to human beings, they will evaluate, criticize, "link" to each other, and ultimately, they develop a "taste". Bob Dobbs (a friend of McLuhan) said: "advertising is communication between machines". He also suggested that machines came alive in 1967 and that "now they are in an angelic state". According to him, "advertising is communication between Angels".

Well, some of these Web Entities – or shall we simply call them "Angels"? already communicate in a "pretty" way. As a result, a new type of "Art", or better yet, what- may-later-become-Art can be found in certain websites. But where exactly?

The Telic spirit.

The Web is nothing more and nothing less than what the World has always been: unvisited and unfriendly



territories that are gradually transformed into a domestic landscape. From the Alps to the Japanese garden, this is the scenario: the illusory promise of order and system. But still, the simple rocks and sand in the well-arranged composition of a Japanese garden, for a better-trained intellect, are black holes and chaos.

The Web came from this chaos; in a certain way it came directly out of the Trojan Horse described in Homer's Iliad and now we are all Ulysses, lost in the ocean all over again. But we are not traveling alone: there is a special spirit that helps us navigate and that is the spirit of Telic.

Telic is our relationship with the tools that help us to design the World and to see things in a perspective. It is in mobile phones and computers, but it's even in the way our houses and clothes are made. Our times are Telic.

Telic means "something directed or tending towards a goal or purpose; purposeful". For example "I am driving my car to Los Angeles" is a Telic statement. "I am driving my car" is not. Telos, in Greek, means "the end" or "the purpose". Telic firmly believes that it is Telic. (You may never arrive to Los Angeles; you may crash into a tree or something). Telic is super creative, often in a paranoid way. It is serious. It wants to explain every little detail. It will submit footnotes and references. It is "open source" and it accepts updates from anyone. Telic doesn't have a taste; it can be as ugly as an IBM computer. Telic authors and artists usually have jobs in the tech industry or are teachers in Universities. They survive thanks to the grants that other Telic people are managing and they avoid the Art World, which in return ignores them.

But Telic shapes the World. As J.G. Ballard wrote, "Science and technology multiply around us. To an increasing extend they dictate the languages in which we speak and think. Either we use those languages or we remain mute".

Telic is making sense from these languages. But then again, do we really want to make sense? Why shall we be so domesticated and so productive? You wish for

there to be a secret society; some people who know how to give you the feelings directly and who will keep you thinking, even after you quit browsing. You wish there were some websites to offer you the metaphysical suspense of a painting. You wish for Neen.

Neen is a frame of Mind.

"I actually know for sure that there are scenes on the Internet that nobody knows about and nobody cares about, and within those milieus, very specialized sensibilities are evolving". (William Gibson, 2003) (1)

Neen is the crazy little brother of Telic. It owes its existence to the realization that certain ideas or animations, certain sounds, words or behaviors are indeed Neen. In 2001, a group of people from all around the planet started talking about Neen. These people eventually met, some online and some in the real world, and started exchanging their experience. A new art movement was born, the first of the 21 Century. But still, Neen is mostly a concept and as such it has its own life, one that is independent from the activity of people who practice it.

A person who thinks about Neen is a Neenster, while one who actually does Neen is a Neenstar. What a Neenstar does may sometimes seem silly, but only because it is easy and amazing.

A Neenstar is not trying to make sense; he/she doesn't suffer from any stress of production and doesn't respect a pattern. The dream of a Neenstar is to become an Icon but a special one, not the type of Icon you usually find in the glossies and in the Art Magazines. A Neenstar starts his career by becoming the Icon of his own imagination. Then he projects that Icon to the outside as if it were fact.

Identity is not a priority for a Neenstar, but one will



fetishise oneself anyway and use that as a style: it's a fast way to produce content. But in contrast with contemporary artists, a Neenstar will change identities often, according to the situations: Neen is ultimately a state of mind. People such as Lucio Fontana, who were doing painting by simply slashing a canvas, were Neen before Neen.

Because the Internet is the best place to exercise your inertia, Neenstars spend a lot of time online. They are Friends of the information and not Users, as the Telic people. They are also obsessed with names. They will run a search on the Internet to see if the domain with a new name they've envisioned is available. If it is, they will register it. Immediately after, they'll do something fresh and put it online: it will be something minimal, strange, and romantic. Neenstars will make webpages that are what we are looking for when we surf on the Internet: a new Art Object.

"It's really interesting... (Is it Jeffrey?) (2)"

"Contemporary Art", the Art of the Past Century, was based mostly on the following principle: "if you put something in an empty room, it seems strange and significant". A variation of that was: "if you take something out of its context, it seems strange and significant". Another was: "if you change the scale of something, it will seem strange and significant," and a last one: "if you multiply something, it also becomes strange and significant".

But after 80 years of different combinations for any kinds of objects inside the hopelessly empty spaces of our art institutions, nothing seems really interesting. We see clearly now, that the supposed "art" is simply a bunch of trash, just some products bought in a mall.

Outside of the Internet there's no glory. Non-Internet artists are freelance employees of other employees (the curators of the exhibitions). Institutions bestow curators with confidence and power. They are not supposed to look for

any unseen objects but for some evidence of human expression which they will bring back to their commissioners, the way a well-trained dog would do with its ball. Exhibitions are identity-control tests. They are not creating anything new, they are just sampling stories.

No wonder then that any top-level art exhibitions, such as the Whitney Biennial, the Documenta in Kassel, the Manifesta, and the Venice Biennial, look like Graduation Day for students of Anthropology. In these "shows", any realistic representation could as well be used as an illustration for the National Geographic, while any abstract piece becomes mere decoration.

The Art World is relaxed and open to anything just because it knows that nothing peculiar will ever happen. Even if the gallery is left empty, the public will search for the label with the name of the artist who did the "work" and they will find satisfaction in one way or another. Beds, balloons and chickens: real Space has lost its emptiness. But on the Internet, where space is created by software and random imagination, an empty webpage is really empty. People and Web Entities ("Angels") can still invent unpredictable objects to put there.

source: <http://www.manetas.com/txt/websitesare.htm>

(1) William Gibson interview by Eric S. Elkins.

(2) Jeffrey Deitch, "Everything That's Interesting is New", 1996



Internetne strani so umetnost našega časa

Internetne strani so najradikalnejši in pomembni umetniški objekti današnjega časa.

Kajti internet ni le še en "medij", kot vztrajajo stari mediji, temveč je to večinoma "prostor", podoben Ameriškemu kontinentu takoj po tem, ko je bil odkrit - vse, kar se da najti na internetu ima fizično prezenco. Okupira resnično posest. Srečati logo, podobo ali animacijo na internetu je popolnoma drugačno doživetje kot najti te iste stvari v reviji ali na televiziji. "Stvari" na internetu obstajajo na specifični lokaciji, medtem ko so vsebine v revijah in na TV le izstrelki informacij. Na internetu določajo telo: del novega žanra so. Nova Internetna Bitja so.

Te "kreature" so včasih mešanica človeka in programske opreme – kot Google – včasih pa so zgrajene le iz informacij, tako kot v primeru Googlism.com, internetne strani, ki lahko naredi potret česar koli s tem da zbere opise subjekta iz Googla samega (1).

Večina Internetnih Bitij je socialnih bitij. Navezujejo stike in oglašujejo svojo eksistenco drug drugemu. Podobno kot ljudje, ocenjujejo, kritizirajo, "povezujejo" drug drugega, in končno, razvijejo "okus". Bob Dobbs (prijatelj McLuhana) pravi: "oglaševanje je komunikacija med stroji". Omenja tudi, da so stroji oživel leta 1967 in "so sedaj v angelskem stanju". Po njegovem mnenju "je oglaševanje komunikacija med Angeli".

Nekatera izmed teh Internetnih Bitij – ali naj jim preprosto rečemo "Angeli"? že "lepo" komunicirajo. Rezultat tega je, da se da na določenih internetnih straneh najti novo obliko "umetnosti", ali raje, tega-kar-bi-znalo-pozneje-postati-umetnost. Vendar kje točno?

Namerni Duh. (v orig. The Telic Spirit)

Internet ni nič več in nič manj od tega, kar je Svet že od nekdaj: neraziskano in neprijazno ozemlje, ki se postopoma spreminja v udomačeno pokrajino. Od Alp do Japonskih vrtov, takšen je scenarij: varljive obljube o redu in sistemu. Vendar, preproste skale in pesek v dobro urejeni kompoziciji Japonskega vrta so za bolj-treniran um črne luknje in kaos.

Internet je nastal iz tega kaosa; na nek način je prišel direktno iz Trojanskega konja opisanega v Homerjevi Iliadi in sedaj smo vsi Odiseji, znova in znova izgubljeni v oceanu. Vendar ne potujemo sami: z nami je poseben duh, ki nam pomaga navigirati in to je Duh Namernosti*.

Namernost je naš odnos do orodij, ki nam pomagajo konstruirati Svet in videti stvari v perspektivi. Je v mobilnih telefonih in računalnikih, pa tudi v načinu, kako so narejene naše hiše in oblačila. Naši časi so Namerni.

Namerni pomeni "nekaj, kar je usmerjeno proti cilju ali namenu; namenski". Na primer "Vozim se v svojem avtu proti Los Angelesu" je namerni stavek. "Vozim se v svojem avtu" pa ne. Telos* v grščini pomeni "konec" ali "namen". Namernost trdno verjame, da je Namerna. (Zna se zgoditi, da nikoli ne prispeš v Los Angeles; lahko se zaletiš v drevo ali kaj takšnega). Namernost je super kreativna, pogosto na paranoičen način. Resna je. Razložiti želi vsako najmanjšo podrobnost. Predložila bo opombe pod črto in navedbe virov. Je "odprto-kodna" in sprejema posodobitve od kogarkoli. Namernost nima okusa; lahko je grda kot IBM računalnik. Namerni avtorji in umetniki imajo ponavadi službe znotraj tehnične industrije ali so učitelji na univerzah.

Preživijo zahvaljujoč štipendijam, ki jih upravljajo drugi





Namerni ljudje in se izogibajo umetniškemu svetu, ki jih v zameno ignorira.

A Namernost oblikuje svet. Kot je zapisal J.G. Ballard, "Znanost in tehnologija se množita okoli nas. Vedno bolj diktirata jezike s katerimi govorimo in mislimo. Ali uporabljamo te jezike ali ostajamo nemi".

Namernost daje smisel tem jezikom. Vendar, a res želimo biti smiselni? Zakaj naj bi bili tako udomačeni in tako produktivni? Človek si želi, da bi obstajalo skrivno društvo; nekaj ljudi, ki vedo, kako ti dajati občutke direktno in ki ti bodo dali misliti, tudi ko že nehaš brskati. Želiš si, da bi obstajale internetne strani, ki bi ponujale metafizičen suspenz slik. Želiš si Neen**.

Neen je Stanje Duha.

"Pravzaprav vem za sigurno, da obstajajo prizori na Internetu, za katere nihče ne ve in nihče ne skrbi, in znotraj teh okolij se razvijajo zelo posebne senzibilnosti." (William Gibson, 2003) (1)

Neen je Namernostnin prismojen mlajši brat. Svoj obstoj dolguje spoznanju, da so določene ideje ali animacije, določeni zvoki, besede ali obnašanja resnično Neen. Leta 2001 je skupina ljudi z vsega sveta začela govoriti o Neen. Ti ljudje so se navsezadnje srečali, nekateri preko spleta in nekateri v resničnem svetu, in začeli izmenjevati svoje izkušnje. Novo umetniško gibanje je bilo rojeno, prvo v 21. stoletju. Vendar še vedno, Neen je v večini koncept in kot tak ima svoje življenje, ki je neodvisno od aktivnosti ljudi, ki ga prakticirajo.

Človek, ki razmišlja o Neen je Neenster, medtem, ko je tisti, ki dejansko dela Neen, Neenstar. To, kat Neenstar počne, se včasih zdi smešno, a le zato, ker je enostavno in čudovito.

Neenstar ne poskuša biti smiselna; ne skrbi ga/je produkcijski stres in ne spoštuje vzorca. Sanje Neenstar so postati Ikona, vendar posebna, ne takšna ikona kot jih

običajno najdemo v bleščočih revijah o modi, arhitekturi, notranji opremi, .. ali v umetniških revijah. Neenstar začne svojo kariero s tem, da postane Ikona svoje lastne domišljije. Nato projicira to Ikono na zunanji svet kot bi bila dejstvo.

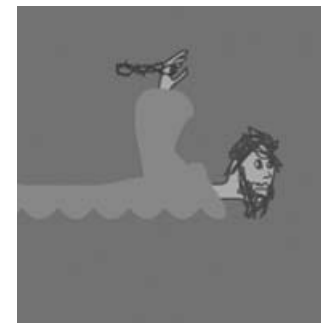
Identiteta ni prioriteta za Neenstar, vendar se bo le ta vseeno fetišiziral/a in uporabljal/a to kot stil; gre za hiter način proizvodnje vsebine. A v nasprotju s sodobnimi umetniki bo Neenstar pogosto zamenjal identiteto, odvisno od situacije; Neen je na koncu koncev Stanje Duha. Ljudje kot Lucio Fontana, ki so delali slike enostavno tako, da so z zamahi z nožem razrezali platno, so bili Neen pred Neen.

Ker je Internet najboljši kraj za izvajanje svoje vztrajnosti, Neenstarji preživijo veliko časa na spletu. So prijatelji informacij in Uporabniki, ravno tako kot Namernostni ljudje. In obsedeni so z imeni. Pobrskajo po internetu, da vidijo, če je določena domena z novim imenom, ki si so ga zamislili, na voljo. Če je, jo bodo registrirali. Takoj zatem bodo ustvarili nekaj svežega in to postavili v medmrežje: nekaj minimalnega bo to, čudnega in romantičnega. Neenstar bo izdeloval/a internetne strani, ki so to, kar iščemo, ko surfamo po Internetu: nov Umetniški Objekt.

"Res je zanimivo .. (Je res, Jeffrey?) (2)"

"Sodobna umetnost", umetnost preteklega stoletja, je bila večinoma osnovana na sledečem principu: "če postaviš nekaj v prazno sobo, se zdi čudno in pomembno". Variacija tega je bila: "če vzameš nekaj iz konteksta, se zdi čudno in pomembno". In še ena: "če spremeniš velikost nečesa, se bo zdelo čudno in pomembno," in še zadnja: "če nekaj pomnožiš, bo tudi postalo čudno in pomembno".

Vendar po 80-ih letih različnih kombinacij za katerekoli



objekte znotraj brezupno praznih prostorov naših umetniških institucij, se nič več ne zdi res zanimivo. Sedaj jasno vidimo, da je domnevna "umetnost" le kup smeti, le neki produkti kupljeni v nakupovalnem centru.

Izven Interneta ni nobene veličastnosti. Ne-Internetni umetniki so neodvisni uslužbenci drugih uslužbencev (kuratorjev razstav). Institucije podeljujejo kuratorjem samozavest in moč. Od njih se ne pričakuje, da bodo iskali še ne-videne objekte, ampak raje dokaze človeške ekspresije, ki jih bodo prinesli nazaj k svojim naročnikom, tako kot dobro treniran psiček stori s svojo žogo. Razstave so testi kontroliranja identitet. Nič novega ne ustvarjajo, le vzorce zgodb zbirajo.

Ni čudno, da se vsaka vrhunska umetniška razstava, kot so Whitney Biennial, Documenta v Kasslu, Manifesta in Beneški bienale, zdi kot dan, ko diplomirajo študentje antropologije. Na teh "razstavah" bi bila vsaka realistična predstavitev prav lahko uporabljena kot ilustracija za National Geographic, medtem ko postajajo abstraktna dela zgolj dekoracija.

Umetniški svet je sproščen in odprt za karkoli ravno zato, ker ve, da se ne bo nikoli zgodilo nič posebnega. Četudi je galerija puščena prazna, bodo obiskovalci iskali napis z imenom umetnika, ki je avtor "dela" in na tak ali drugačen način bodo našli zadoščenje. Postelje, baloni in piščanci: resnični Prostor je izgubil svojo praznino. Vendar na Internetu, kjer prostor izdela programska oprema in naključna domišljija, so prazne internetne strani res prazne. Ljudje in Internetna bitja ("Angeli") lahko še vedno izumljajo nepredvidljive objekte in jih postavljajo tja.

vir: <http://www.manetas.com/txt/websitesare.htm>

(1) William Gibson, v intervjuju z Eric S. Elkins-om

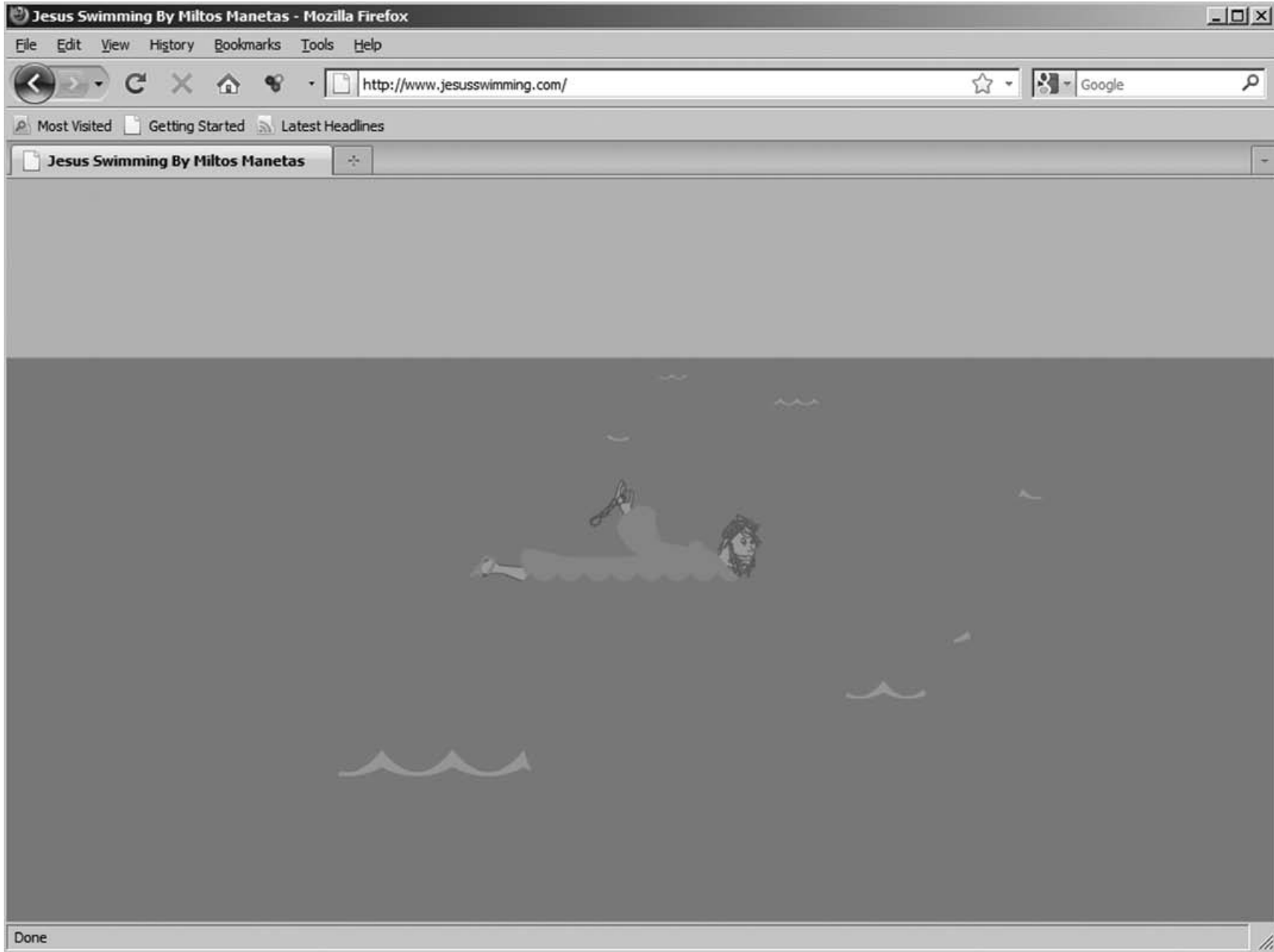
(2) Jeffrey Deitch, "Everything That's Interesting is New", 1996

*V orig. Telic. Nova beseda, ki jo je umetnik naročil pri agenciji Lexicon, (med drugim so ustvarili besede kot "Powerbook" in "Pentium"). Beseda ima lingvističen izvor, in pomeni nekaj takšnega kot »nameren«, »namernost«.

**Glej pod*. V besedilu v originalnem, angleškem jeziku, je uporabljena beseda Telic (kar prevajam kot Namera, Namernost, Nameren).

***Neen je nova beseda, ki jo je umetnik naročil pri agenciji Lexicon, (med drugim so skreirali besede kot "Powerbook" in "Pentium"). Ne izhaja iz angleškega jezika, zato jo puščam v originalu.







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