

Amy Davila

## Cultural Logic in Cyberspace: Web Art & Postmodernism

The desire to venture into unexplored «landscape» guides the direction of new genres.<sup>1</sup> With the advent of the Internet, information-based technology has enabled artists to investigate a new art form, a cerebral «medium for creative expression», web art.<sup>2</sup> Web art surfaced in the mid- '90s to receive, almost immediately, much support and encouragement by museums, foundations and other traditional institutions. Institutions such as the San Francisco Museum of Modern Art, The Whitney Museum of Art, as well as the Dia Foundation and the Walker Art Center have openly accepted this new genre of art through purchasing web art for permanent collections, funding web art projects and creating exhibitions solely comprised of web based media. Even though the fast-developing art medium is in its infancy and the «criteria for artistic evaluation are still being developed», curators, critics and the art public have not only embraced the web aesthetic but the conceptual elements encoded within as well.<sup>3</sup>

The phenomenon of acceptance and support enjoyed by such an emerging art form can be assertively attributed to our culture in general, but more specifically the underlying ideas manifested over time through postmodernism. Postmodernism gave birth to «conceptual art», an art practice which suggested that the art had traversed from object to idea, from a tangible thing to a «system of thought».<sup>4</sup> Technology has created a new reproductive medium, which by its very nature confirms the ideas and canons of postmodernism both aesthetically as well as contextually, even more absolutely than photography. Web art has enabled the artist to interrogate the conventional codes embedded in the materiality of the art and thus transcend traditional stylistic conventions. The movement and ideals of postmodernism systematically dismantled the values created by the formalist establishment. Formal values, which governed art throughout modernism, concerning originality, uniqueness, authenticity, autonomy, transcendence and aesthetic quality were questioned and thus deconstructed by art theorists who embraced the writings of Roland Barthes, Jacques Derrida and Walter Benjamin.

The format and content of web art succinctly encompass the postmodern concept of representation and the ideas of copy vs. original, artist vs. viewer, spatial vs. temporal and visual vs. verbal. The very characteristics of the web medium such as infinite reproducibility, interpretative interactivity, non-physicality, and coded language, contribute to the affirmation of these postmodern concerns. The parallel between postmodern theory and a pure art form that coherently echoes its concepts, manifests the acceptance of web art into the micro-cosmic art community as well as the larger, info-driven society.

### Originality and Infinite Reproducibility

Rather than focusing on the «singleness of the art object», postmodern theorists such as Rosalind Krauss, Benjamin Buchloh, Craig Owens and Douglas Crimp were interested in art's multiple contexts and meanings and its relationship with social and cultural influences.<sup>5</sup> This change in focus from the external qualities to the internal content of art and thereby the rejection of the basic aesthetic inherence of originality, created a burgeoning interest in reproductive, mechanical media. Technology allowed for the creation of reproductive mediums, which denounced basic modern aesthetics and thus confirmed the movement away from traditional formats.

Photography was the favoured medium of postmodernism as it, by its very nature, called into question modernist ideals. Walter Benjamin's 1936 essay, «Photography in the Age of Mechanical Reproduction», influenced the postmodern thought that «photography deconstructs the possibility of differentiating between the original and the copy» and thus the original's «aura», «singular authenticity» and its «authority» become obsolete.<sup>6</sup>

As technology has evolved, the «reproducibility» of digital media further blurs the concept of the original, as there is no distinction between «the first idea and its slavish imitators».<sup>7</sup> Web art exists, in its essence, as coded language at one or multiple addresses on one or multiple servers and as each viewer arrives at that address the artwork is created and recreated on the computer

screen. The web art form is pure conceptual art as there truly exists no original object only ideas. Thus the «handmade mark of the creator» and the «aura» that is created by an «original» does not live in the virtual world and is therefore null.<sup>8</sup> Once the concept of the original becomes obsolete the authenticity of a work and the authority that an original commands is equally mute.

Not only is web art by its natural language a copy or a repetition but the concept of the artwork created through a technological medium also addresses the lack of importance of the original, as demonstrated by the web art site *Every Icon*.<sup>9</sup> Arriving at the site, the viewer is confronted with the fact that the artist has created parameters for the computer to decode, similar to the «instructions» given by Sol Lewitt.<sup>10</sup> The computer, your computer is forced to calculate every possible visual combination within a 32 x 32 grid as each square of the grid is assigned either colour: black or white. Through this experiment the artist ponders whether «image-space» can be explored solely using a computer rather than nature.<sup>11</sup> The artist notes that a recognizable image will not appear for several hundred trillion years making the project a conceptual one. The «computational promise» of the experiment created by the artist exists only conceptually without an original or a copy.<sup>12</sup> Every time the viewer revisits the site, the calculation begins a new and thus the machine repeats its «promise». The value of this type of medium is apparent without the constraints of originality and conveys meaning sometimes «beyond the scale of human existence».<sup>13</sup>

Web art «by exposing the multiplicity, the facticity, the repetition and stereotype at the heart of every aesthetic gesture» defines itself as the postmodern medium of our technological society. This reproductive medium exists without originals and thereby suggests that «if art could no longer be original» then the concept of the «artist as an individual genius» has become an outmoded idea.<sup>14</sup> As *Every Icon* revisits an unattainable answer, *Desktop IS* introduces the concept of a searching through digital detritus to pose an unanswerable question.<sup>15</sup> The *Desktop IS*-project questions the individual users' configuration of their personal desktop and creates a dialog about the user's identity and the desktop as an «inhabitable space».<sup>16</sup> The «distinctive individual brush stroke» of the artist is absent as traditional appropriation is utilized through a type of electronic ready-made, the desktop.<sup>17</sup> Each desktop is a «found»

object used to «comment on the human condition» as the viewer juxtaposes each desktop with the next.<sup>18</sup> The artist creates nothing but a conceptual platform to question «personal identities mapped onto this intimate interface».<sup>19</sup> The idea exists in a pure format on the web, without the distraction of potential burdening arguments of originality suggested by modernism.

### Artist and Interpretative Interactivity

The traditional concept of the artist as genius and the idea that art centered on its creator was attacked by Roland Barthes as it was questioned earlier by Walter Benjamin. Barthes radically proclaimed that the «birth of the reader must be at the cost of the death of the Author».<sup>20</sup> The artist, therefore, was no longer the subject of interpretation but rather the work itself was critiqued through its text. More importantly, the reader, the viewer, the audience had replaced the artist as creator because the meaning of the work was to be found in the interpretations of the text and each interpretation spawned new meaning.<sup>21</sup>

With web art the viewer or user is the ultimate creator through the very nature of its interface. The user is conditioned to manipulate through a web art site by a series of mouse movements and clicks as these basic functions are fundamental to wielding oneself through the web for anything: research, entertainment, communication. The interactivity with web artwork is intimately part of the piece itself as the viewer is forced to make «arbitrary» choices which «makes the viewer feel that he is actually participating in the unfolding of the work».<sup>22</sup> Whatever dilemmas have arisen for artists creating interactive work, web artists have almost universally relinquished «authorial control» over their work.<sup>23</sup>

The art sites *Superbad* and *Grammatron* «head unabashedly into the danger zone of audience interaction/participation» utilizing a nonlinear construct encouraging viewers to transform into players.<sup>24</sup> Once the user types in [www.superbad.com](http://www.superbad.com) into their browser and is delivered to the home page, it is up to the «spectator to click to the next image» in order to progress through the barrage of visual effects.<sup>25</sup> *Superbad's* simplistic interactivity encourages «deeper concentration» which facilitates the viewer to create «meaningful links» between the images causing «visual emotion» to ultimately consume the viewer.<sup>26</sup> The viewer thus actively participates in creating the experience of «strangeness, mystery and beauty» these images evoke.<sup>27</sup>

*Grammatron's* more complicated narrative also enlists the viewer to participate through its visual, educational journey. Through this «interiorized landscape» the viewer is introduced to Abe Golam, a «legendary info-shaman» and is compelled to join him on his quest for «creative immortality». The artist, Marc Amerika, has created a new narrative possibility known as *HyperText Consciousness* (HTC).<sup>28</sup> The viewer is exposed to a new type of story structure which is «more hallucinogenic or klik-kual» while still maintaining a «narratologically-mind discourse».<sup>29</sup> This type of «branching discourse» creates a work lacking an «authorial center» allowing the user to surface as the ultimate protagonist.<sup>30</sup> With web art's emergence, more responsibility and new freedom have been given to the audience transforming the mere viewer into a participant and determinant character in this virtual world.

### Spatial Existence and Non-physicality

As postmodernists «looked beyond the frame» and opposed the modernist claim that «artwork was an autonomous object» to be graded on its formal properties, they questioned the values of originality, artist as genius as well as the spatial existence of the art object.<sup>31</sup> Art theorists asserted the «primacy of the temporal over the spatial» and as such rejected stagnant art that only existed in space rather than transgressed time.<sup>32</sup> The idea of the artwork as «almost infinitely malleable» was celebrated as artists probed the «outer limits» of three-dimensional space.<sup>33</sup>

Web art does exist in space but in a virtual space, which transgresses the traditional notions of spatial relationship with the viewer. The dematerialization of the art object is inherent in web art as the viewer accepts the reality that this art form does not produce a 3D-object and thus spatial interface with the piece is impossible. The relationship exists via a machine; a machine, which may only transmit art that «represents» three-dimensionality. *Flesh & Blood* greets its audience with images of a face pressed «between the glass surface of the user's screen» and the glass surface of the artist's scanner.<sup>34</sup> This initial image represents the «point of contact» between the viewer and the artist, a closeness suggesting that the computer screen is nothing more than a «thin membrane between two beings».<sup>35</sup> The artist and thus the image representing the artist are obviously non-physical and as far as the viewer is aware, a presence existing only virtually. *Flesh & Blood* contrives an

atmosphere of intimacy but realistically the «physical closeness between participants is purely theoretical».<sup>36</sup>

The vehicle of web based media permeates through time and space through its nature of accessibility and availability. It can exist simultaneously for one or multiple viewers at any given time of day or night. *Light on the Net* perfectly conveys the idea that web art can pierce the traditional notions of spatial existence, as the user has the «ability to reach out and turn a switch on a light several thousand miles away».<sup>37</sup> The «telepresence» that the user-visitor experiences creates the sensation of performing a «physical action» and seeing the results.<sup>38</sup>

### Visual and Coded Language

The primary goal of postmodern art theorists was «decentering, that is, getting rid of anything that implied a centre or hierarchy».<sup>39</sup> Jacques Derrida who formulated deconstruction announced that «everything is a text» and utilized text and language to dismantle modern ideals by probing wording and exposing hidden contradictions.<sup>40</sup> Because of the multiple meanings and «marginal» terms within language, Derrida's deconstruction reaffirmed the notion of the death of the author.<sup>41</sup> Thus the text and the interpretative meanings within the text not the artist were the focuses of postmodernism.

The new art form of information technologies exists in a world of strong textual elements. All web sites share a «textual essence» which manifests «declarative web art» and possibly a more «intentional, coherent message than in other art mediums».<sup>42</sup> Web art such as *The Struggle* employs political propaganda through written text as simply another «object».<sup>43</sup> The text utilized by the artist is in the «service of the art work» rather than the artwork being in the «service of politics».<sup>44</sup> Thus web art is a privileged medium enjoying the didactic luxury able to keep the viewer situated in front of its message simply because the user understands that the very nature of the web is supposed to communicate information.

The «plain language» characteristic of web art assists in the deconstruction of messages conveyed in this electronic medium.<sup>45</sup> *The Reader* is designed to act as an «equalizer that takes the disinformation out of plain textual information» and thereby «stripping» web sites of superfluous visual information such as banners, photos, and illustrations.<sup>46</sup> *The Reader* exposes the «web's unstated ambition to forsake its informa-

tion-superhighway origins and to become a new-age TV set». <sup>47</sup> The raw text hidden under the barrage of colourful distractions «brings cyberspace down to earth». <sup>48</sup> The textual characteristic of web art is a defining marker that this technological art form lends itself as a partner to postmodern values of conceptual art.

### Conclusion

Web art has been «accepted» by traditional institutions, critics and thus the general public because it «fits» into our culture and society, a society which has been groomed by postmodern ideals. Thus web art has not been subjected to «cultural limbo» as photography had «for a century and a half» by the constraints imposed by modernism. <sup>49</sup>

The postmodernists embraced the idea that technology, especially reproductive mediums that would «radically affect the perception of art». <sup>50</sup> The rejection of traditional notions and therefore the bourgeois mediums which reiterated the idea of «art as a purely self-involved activity», created a strong affinity towards new genres for postmodernists. The support given by postmodernism to technological art forms has played an important role in redefining the value of web based mediums today. This movement has allowed art to propel itself forward into experimental genres that have developed along side technology.

The nature of web based art facilitates this acceptance. The infinite reproducibility of the web art form reaffirms postmodern deconstruction of the «unique existence» of the art object and thus its exuded authority and authentic value. <sup>51</sup> Web art has crossed the «boundaries» of what was once the «unreproducibility of the aesthetic original» and introduced a world that exists free from the concept of either the original or the copy. Web art also elevates the user-viewer to the level of interactive creator and thus instrumental in the process of artistic realization. Because of the interactive nature of web art, the viewer has ultimately replaced the artist, thus confirming Barthes' theory of death of the author. The existence of web art in a non-physical, temporal realm also contributes to the rejection of the modern value of the spatial art object. The audience understands the virtuality of this technology as it pervades daily life on the net. Finally, the inherent makeup of the Internet as a catalogue of information, coded language, and raw data, allows web art to present art as text and equally text as art. The limitless interchangeability of

text and web art constitutes the revelation of postmodern theorists that the meaning of art can only be found through the relationship of the «world outside the text that is nevertheless inscribed in the text». <sup>52</sup>

Postmodern ideals set forth the current society's methodology of valuing art and thus new art forms. It is because web art so accurately mirrors the canons of postmodernism, that it is such a favoured form in the art world. Web art's acceptance and popularity exist because it is a concept as much as it is a «tool». <sup>53</sup> Web art, like photography, is an instrument reiterating the values posed by postmodernists in order to reject traditional mediums. The opposition of tradition powers our society forward to seek out new ways to explain old ideas and explore new questions that pervade our environment.

### Endnotes

- 1 Habermas 1998 *Modernity*, p. 5.
- 2 Helfand *Net Work*, p. 39.
- 3 Ibid.
- 4 Lippard / Chandler 1973 *Dematerialization*.
- 5 Sandler 1996 *Postmodernist*, p. 334.
- 6 Sandler 1996 *Postmodernist*, p. 346, 347. Singerman 1989 *Forest of Signs*, p. 162-163.
- 7 Sandler 1996 *Postmodernist*, p. 347. Krauss 1984 *Simulacral*.
- 8 Sandler 1996 *Postmodernist*, p. 347.
- 9 John F. Simon, Jr., *Every Icon*, 1996, [www.stadiumweb.com/everyicon/eicon\\_statement.html](http://www.stadiumweb.com/everyicon/eicon_statement.html).
- 10 Lewitt 1996 *Paragraphs*, p. 825.
- 11 John F. Simon, Jr., *Every Icon*, 1996, [www.stadiumweb.com/everyicon/eicon\\_statement.html](http://www.stadiumweb.com/everyicon/eicon_statement.html).
- 12 Ibid.
- 13 Randall Packer, [www.walkerart.org/gallery9/beyondinterface/simon\\_fr.html](http://www.walkerart.org/gallery9/beyondinterface/simon_fr.html). Randall Packer is the Director of Multimedia at the San Jose Museum of Art.
- 14 Sandler 1996 *Postmodernist*, p. 346. Frank 1989 *Benjamin's Aura*, p. 30.
- 15 Alexei Shulgin, *Desktop IS-present*, [www.easylife.org/desktop](http://www.easylife.org/desktop).
- 16 Chris Locke, [www.walkerart.org/gallery9/beyondinterface/shulgin\\_work.html](http://www.walkerart.org/gallery9/beyondinterface/shulgin_work.html). Chris Locke is a Xerox Lecturer in Electronic Communication & Publishing at University College London.
- 17 Jameson 1991 *Cultural Logic*, p. 5.
- 18 Susan Hazan, [www.walkerart.org/gallery9/beyondinterface/shulgin\\_work.html](http://www.walkerart.org/gallery9/beyondinterface/shulgin_work.html). Susan Hazan is the Curator of Multimedia at The Israel Museum.
- 19 Chris Locke, [www.walkerart.org/gallery9/beyondinterface/shulgin\\_work.html](http://www.walkerart.org/gallery9/beyondinterface/shulgin_work.html).
- 20 Barthes 1967 *Death*.
- 21 Sandler 1996 *Postmodernist*, p. 339.
- 22 Marc Vogue, «Interactivity and Self-Referentiality», *Some S-I-S-S-J-F-F-D-E-M-T-W-A-I-D-C-F-A-A-S-T-W-C-S-M-R-W-L-G-I-T-R-H-W-M-C's of Web Art*, [www.totalmuseum.org/webproject8/marc\\_text.html#introduction](http://www.totalmuseum.org/webproject8/marc_text.html#introduction), p. 1
- 23 Randall Packer, «Net Art as Theater of the Senses: A HyperTour of Jodi and Grammatron», [www.walkerart.org/gallery9/beyondinterface/america\\_work.html](http://www.walkerart.org/gallery9/beyondinterface/america_work.html).

- 24 Ibid. Ben Benjamin, *Superbad*, [www.superbad.com](http://www.superbad.com) & [www.totalmuseum.org/webproject8/hamster\\_dream/index.html](http://www.totalmuseum.org/webproject8/hamster_dream/index.html). Mark Amerika, *Grammatron*, 1997, [www.grammatron.com](http://www.grammatron.com).
- 25 Marc Vogue, «*Interactivity and Self-Referentiality*», *Some S-I-S-S-J-F-F-D-E-M-T-W-A-I-D-C-F-A-A-S-T-W-C-S-M-R-W-L-G-I-T-R-H-W-M-C's of Web Art*, [www.totalmuseum.org/webproject8/marc\\_text.html#introduction](http://www.totalmuseum.org/webproject8/marc_text.html#introduction), p. 1
- 26 Ibid.
- 27 Ibid.
- 28 Randall Packer, «*Net Art as Theater of the Senses: A HyperTour of Jodi and Grammatron*», [www.walkerart.org/gallery9/beyondinterface/packer\\_senses.html](http://www.walkerart.org/gallery9/beyondinterface/packer_senses.html).
- 29 Ibid.
- 30 Ibid.
- 31 Sandler 1996 *Postmodernist*, p. 333.
- 32 Ibid. p. 338.
- 33 Ibid. p. 344.
- 34 Mouchette, *Flesh & Blood*, 1998, [www.mouchette.org/flesh/tong.html](http://www.mouchette.org/flesh/tong.html).
- 35 Richard Barbeau, *Specificities of Online Art – The Case of Mouchette*, p.1, [www.rhizome.org/object.rhiz?1842&q](http://www.rhizome.org/object.rhiz?1842&q).
- 36 Ibid. p. 3.
- 37 Masaki Fujihata, *Light On The Net*, 1996. [www.light.softopia.pref.gifu.jp](http://www.light.softopia.pref.gifu.jp). Randall Packer, [www.walkerart.org/gallery9/beyondinterface/fujihata\\_work.html](http://www.walkerart.org/gallery9/beyondinterface/fujihata_work.html).
- 38 Ken Goldberg, *ON/OFF the light*, [www.walkerart.org/gallery9/beyondinterface/fujihata\\_work.html](http://www.walkerart.org/gallery9/beyondinterface/fujihata_work.html). Ken Goldberg is the creator of the web art project *Memento Mori* as well as a Professor of Engineering at University of California at Berkeley.
- 39 Sandler 1996 *Postmodernist*, p. 337.
- 40 Ibid.
- 41 Ibid. p. 339.
- 42 Marc Vogue, «*Struggle*», *Some S-I-S-S-J-F-F-D-E-M-T-W-A-I-D-C-F-A-A-S-T-W-C-S-M-R-W-L-G-I-T-R-H-W-M-C's of Web Art*, [www.totalmuseum.org/webproject8/marc\\_text.html#introduction](http://www.totalmuseum.org/webproject8/marc_text.html#introduction), p. 9.
- 43 Young-hae Chang, *The Struggle*, [www.yhchang.com/THESTRUGGLE.html](http://www.yhchang.com/THESTRUGGLE.html). Marc Vogue, «*Struggle*», *Some S-I-S-S-J-F-F-D-E-M-T-W-A-I-D-C-F-A-A-S-T-W-C-S-M-R-W-L-G-I-T-R-H-W-M-C's of Web Art*, [www.totalmuseum.org/webproject8/marc\\_text.html#introduction](http://www.totalmuseum.org/webproject8/marc_text.html#introduction), p. 9.
- 44 Ibid.
- 45 Ibid.
- 46 Diane Bertolo, *The Reader*, [www.totalmuseum.org/webproject8/](http://www.totalmuseum.org/webproject8/). Marc Vogue, «*Reader, The*», *Some S-I-S-S-J-F-F-D-E-M-T-W-A-I-D-C-F-A-A-S-T-W-C-S-M-R-W-L-G-I-T-R-H-W-M-C's of Web Art*, [www.totalmuseum.org/webproject8/marc\\_text.html#introduction](http://www.totalmuseum.org/webproject8/marc_text.html#introduction), p. 10.
- 47 Ibid.
- 48 Ibid.
- 49 Sandler 1996 *Postmodernist*, p. 346.
- 50 Ibid.
- 51 Sandler 1996 *Postmodernist*, p. 346
- 52 Dickstein *Where*, p. 19-20.
- 53 Helfand *Net Work*, p. 39

## Bibliography

- Barthes 1967 *Death*  
Roland Barthes, *The Death of the Author*, in: *Aspen 5 + 6* (Fall – Winter 1967): sec. 3.
- Dickstein *Where*  
Morris Dickstein, *Where Do We Go from Here?*, in: *Village Voice*, pp. 19-20.
- Frank 1989 *Benjamin's Aura*  
Patrick Frank, *Recasting Benjamin's Aura*, in: *New Art Examiner*, Mar. 1989, p. 30.
- Habermas 1998 *Modernity*  
Jürgen Habermas, *Modernity – An Incomplete Project*, Hal Foster, ed. in: *The Anti-Aesthetic: Essays on Postmodern Culture*, The New Press, New York, 1998.
- Helfand *Net Work*  
Glen Helfand, *Net Work: The SFMOMA Webby Prize and the State of Online Art*, in: *Open: The Magazine of the San Francisco Museum of Modern Art*, Fall 2.
- Jameson 1991 *Cultural Logic*  
Fredric Jameson, *The Cultural Logic of Late Capitalism. Postmodernism, or, The Cultural Logic of Late Capitalism. Post-Contemporary Interventions*, Duke University Press, Durham, 1991.
- Krauss 1999 *Modernist Myths*  
Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, MIT Press, Cambridge, 1999.
- Krauss 1984 *Simulacral*  
Rosalind Krauss, *A Note on Photography and the Simulacral*, in: *October*, no. 31 (Winter 1984): 59, 63.
- Lewitt 1996 *Paragraphs*  
Sol Lewitt, *Paragraphs of Conceptual Art*, in: *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, Kristine Stiles and Peter Selz, eds., University of California Press, Berkeley, 1996.
- Lippard / Chandler 1973 *Dematerialization*  
Lucy Lippard & John Chandler, *Six Years: The Dematerialization of the Art Object 1966-1972*, New York, Praeger Publishers, 1973.
- Sandler 1996 *Postmodernist*  
Irving Sandler, *Postmodernist Art Theory, Art of the Postmodern Era: From the Late 1960s to the Early 1990s*, Westview Press, Boulder, 1996.
- Singerman 1989 *Forest of Signs*  
Howard Singerman, *In the TEXT*, in: *A Forest of Signs: Art in the Crisis of Representation*, Museum of Contemporary Art, Los Angeles, 1989.
- ## Online References
- Ken Goldberg, «ON/OFF the light». [www.walkerart.org/gallery9/beyondinterface/fujihata\\_work.html](http://www.walkerart.org/gallery9/beyondinterface/fujihata_work.html).
- Randall Packer, «Net Art as Theater of the Senses: A HyperTour of Jodi and Grammatron». [www.walkerart.org/gallery9/beyondinterface/america\\_work.html](http://www.walkerart.org/gallery9/beyondinterface/america_work.html)
- Rhizome  
Richard Barbeau, «Specificities of Online Art – The Case of Mouchette», [www.rhizome.org/object.rhiz?1842&q](http://www.rhizome.org/object.rhiz?1842&q).
- Total Museum  
Marc Vogue, «Interactivity and Self-Referentiality», *Some S-I-S-S-J-F-F-D-E-M-T-W-A-I-D-C-F-A-A-S-T-W-C-S-M-R-W-L-G-I-T-R-H-W-M-C's of Web Art*. [www.totalmuseum.org/webproject8/marc\\_text.html#introduction](http://www.totalmuseum.org/webproject8/marc_text.html#introduction). *Web Project 8* is an online exhibition which has been organized every year for the last five years by the Total Museum of Contemporary Art and supported by the Seoul Metropolitan Government and the Korean Culture and Arts Foundation. The show, includes eight contemporary artists, four Korean and four international which are commissioned to create original pieces. The exhibition exists virtually through links to the sites from December 1, 2000, to February 1, 2001.

#### Walker Art Center

Randall Packer, [www.walkerart.org/gallery9/beyondinterface.html](http://www.walkerart.org/gallery9/beyondinterface.html). Randall Packer is the Director of Multimedia at the San Jose Museum of Art and one of the curators for *Beyond Interface*. The Walker Art Center created an online gallery called *Gallery9* which was founded by the Director of *New Media Initiatives*, Steve Dietz. *Beyond Interface: net art and Art on the Net project* was curated by Steve Dietz in 1998 which consisted of a group of art projects dealing with information-driven interface. The site contains links to the web art sites as well as dialog amongst the curatorial selection committee. Other curators include Chris Locke, a Xerox Lecturer in Electronic Communication & Publishing at University College London; Susan Hazan, Curator of Multimedia at The Israel Museum; and Ken Goldberg, creator of the web art project *Memento Mori* as well as a Professor of Engineering at University of California at Berkeley.

#### Web Art

John F. Simon, Jr., *Every Icon*, 1996, [www.stadiumweb.com/everyicon/eicon\\_statement.html](http://www.stadiumweb.com/everyicon/eicon_statement.html).  
Alexei Shulgin, *Desktop IS*, 1997 – present., [www.easylife.org/desktop](http://www.easylife.org/desktop).  
Ben Benjamin, *Superbad*, [www.superbad.com](http://www.superbad.com). (ongoing)  
Mark Amerika, *Grammatron*, 1997, [www.grammatron.com](http://www.grammatron.com).  
Mouchette, *Flesh & Blood*, 1998, [www.mouchette.org/flesh/tong.html](http://www.mouchette.org/flesh/tong.html).  
Masaki Fujihata, *Light On The Net*, 1996, [www.light.softopia.pref.gifu.jp](http://www.light.softopia.pref.gifu.jp).  
Young-hae Chang, *The Struggle*, [www.yhchang.com/THE STRUGGLE.html](http://www.yhchang.com/THE_STRUGGLE.html).  
Diane Bertolo, *The Reader*, [www.totalmuseum.org/webproject8.html](http://www.totalmuseum.org/webproject8.html)

#### Title:

Amy Davila, «Cultural Logic in Cyberspace: Web Art & Postmodernism», in: *kunsttexte.de*, Sektion KunstMedien, Nr. 1, 2001 (6 Seiten).  
[www.kunsttexte.de](http://www.kunsttexte.de)