

how globalization and increased usage of internet art began and has made easier for art to reach millions but simultaneously poses a threat to newcomers to make a space? Discuss pros and cons of this popularization of digital age.

When times are changing along with that people are changing as well as artist and art. Back to the past, we could only have got the benefit of consuming or looking at art only by museum, middleman or mediator, exhibitions, gallery and etc. But when computers were available to a large number of people and people were still connected with each other's online, the whole world has changed prodigiously in diverse way that is unimaginable to list all the changes that computer has been transformed in our life. Art became digital and new form of art had exposed, and in that case, the only way to experience and to know about art was computer and being online. and if we look at internet from other aspect, we will see that for the first time the role of middleman in the world of art has been kept out.

before CD-ROM, DVDs and all the other exemplar that were at one time the spirit and foundation of the digital world, and then after a while they have completely become outdated and low-based version. This also could be significant to a certain extent to the so called net-art. Net art by now has been lived many lives and it is very much alive and has a long history so if one talk about net art history one has to briefly consider the history of web, there were various predecessor that frequently mentioned like Paul Otlet and Henri La Fontaine, Mundaneum (1910) who initiated the idea of a web of resources that contained the link knowledge of the world But exactly the term internet as a concept appeared in the middle of 90's. visual artists got around to internet not just as instrument or mean to communication and one's online presence, they discovered infinite possibilities the artistic expression. So now here we are looking at some early artist who began working, like Vuk Cosic net artist from Belgrade, by the software he

created he used internet to reinterpret some famous work. Cosic converted pixels into an ASCII code which means "American Standard Code for Information Interchange." He rendered works of some artist like Andy Warhol's Campbell's Soup Cans and another artist Hitchcock's Psycho and also as well as the famous work porn film Deep Throat into ASCII. Afterwards, 1995 in December 1995, he received a completely unintelligible mail which only one part of that could be read which was: "J8~g#|;Net. Art{-^s1 "that the name of net art was adopted from here. When it lunched finally the artists are immediately began to work with it and work on it and in this way net art born and then Net artist were building and starting their art work best on democratic art, distributing art in the internet has the potential to be democratic in a way of consuming art and how that make art available to everyone, as opposed to some who denied that there are masterpieces as an every medium created early on such as Olia Lialine's my boyfriend came back from war and few other artist and this group became known as the net dote art.

Net artist "apart from Cosic and Olia Lialine several other renowned artists from that time who were Yael Kanarek, Jodi duo, Alexei Shulgin, Young-Hae Chang, Heath Bunting..." they used to exchange their ideas and thoughts through online. It was predominantly European movement although artists of course were in touch in the U.S. so net art early on saw a strong practice. Their goal among others was to eliminate the distance between art and everyday and specially to keep balance the independency of artist from institutions. Vuk Cosic said in one interview, "net Art is a bit like Eastern Europe. There were lots of expectations, some of them were met, but in general we stopped being terribly attractive and scary sometime around the dotcom boom".

Net art certainly was more playful but everybody saw immediately where this was gone that it would be only a short window in which the web would be open to the artistic practice in the form it took way back then and would be quickly colonialist by commers. we have had flood of so many search engines among user and internet between the years 90 to 2000, most of the artist start focusing on those to find a possible way to

advance and progress in this direction. and soon after their successful dominant role of them with successive looming of social networks net art start its own way to distribute artworks, organizations also were born early on and starting supporting the medium and it became international network at the end. if we go back before social networks artist used to gather around and discuss about one specific topics that they found interesting through online communities which was organized best on topics and from this way they used to connect with other artists. But unlike today social networks are constructed in a way that every individual already knows and is able to create their own personal network with followers and friends in their own communities. Art was also made available to the public in this way and followed the same path. however today scholars are saying "it made so much difficult to define what is net art and what isn't because of the list of media that are available now for the internet art are considered huge, like apart from the websites, there an original software projects that are best on internet, email projects and as well as network performances and However today it could be told what net art definitely isn't because internet artist are not experienced web designer, the main difference between web design and net art is that design is made with a previous goals that should be fulfilled on the other hand, art should always be free of such purpose. It is sometimes that net artist are individuals that are discovering new and unique ways to see any ever-growing possibilities of new technologies."

Here I am adding few thoughts cumulatively that some internet artists who is in favor of this net art and have been said about these possibilities that they discovered through this medium and the positive impact of this digital platform.

One of them said very interestingly that there is immediacy of the internet where everybody used to get in everything now and there is spread of information which is faster than a disease and suppose instead of disease being spread why not some of our imagery. They have found it great which enable artists to share art works with people that much easier and in reality how people are experiencing most of their media, and

also how internet art a great way to display art in a really compelling and unique way and only logical, it challenge to figure out how to take something that in person has the texture and the dimension and translate it to a screen and it has a real opportunity to experiment more with the color and motion. They think like internet have made possibilities to experiencing art works in a totally different way which you don't need to be there physically, and it exist without specific format that can be on your iPhone, computer etc. there are so many ways in which you can manifest this object that you have the thing is that you don't own the object you own this image which can then have its life wherever you choose to place it so like you can have it in something tiny in your hand or something on the wall and this is such a unique way. The beauty of internet is that it allows interconnection creation, sharing and consumption of its products. Artist found this particular idea the most important like if take for instance Olia Lialine who created a project My boyfriend came back from the war, it is a narrative website that reveals the dialog between two fictional characters. As alexical items the phrase My boyfriend came back from war sounds like a poetry but in this what actually Olia Lialine meant " I always wanted to complete it as a poem, but the next lines never came." so in her work some of the images upload quite slow as viewer might think somethings wrong with their internet but NO. Olia Lialine intentionally slowed down the loading time to give you the this sense of the web 1.0. as she commented "I wanted to make something that people would spend time with and look at in the browser, this was also possible back then because the connection was much slower."

But latter of course artist do not limit themselves only by building websites here we can see Darius Kazemi internet artist from America who made a bot that randomly buys stuff on Amazon "this was an algorithm that I gave a \$50 Amazon Gift Card to, once in a month. and it would buy me stuff at random on amazon and ship it to me and then I find out what it sent me."the result of online shopping Darius posted every month on his tuber blog with the photo of the object he received also a short description of what it is

and again his reflection on the order. As most of people believe "his art work criticizing our relationship with capitalism, in which nothing actually has changed, we still tend to buy some useless stuff at any point in our life. Darius just made this point random and hand over responsibility to the algorithm."! MWDIENGRUPPE BITNIK group of contemporary artists based in London as continuation of this idea build another shopping bot which they named Random Darknet Shopper. The same idea with slightly different. This bot has an equivalent of \$100 in Bitcoins in its arrangement and should place orders in so called Darknet. As a result, artist received fake brand clothes. Forged paper, different kind of drugs and even email addresses. Targeting another market, artist unveil the bitter truth of the demand for forgery and fraud. The main similarity of many existing bots is that they perform human activities. But where there is a bot behaving like a human, there is a human behaving like a bot. however, today artist very often cover a range of media in their practices, they work on the web they translate into installations I am just mentioning one example here Clemente Palaez postcards from Google earth which takes found images from google earth and points to glitches in mapping although he would say it is not a glitch it is the logical consequence of the mapping breacking down bu what Clement does with this images is not only exhibit them online but turned them into postcards or exhibit the images as cultural form, and that's very typica of a lot of practice that can be found on the web. So from here artist are claiming net art is very much alive and from another hand they are also in this believe that net art has tremendously changed from its 1.0 to 2,0 and so called post internet manifestation. So there is a lot of problems with this term and of itself because it suggest the temporality that just isn't there being aware of the fact that it is beyond the internet but at the same time it confuses it describe a condition that is very important a point where the language of the web has basically infiltrated society to a larger extend and kind of you returning to materiality in many ways where the objects themselves are embedded with networked technology so it is very different flavor of the work that gets created.

So here I want to move on and talk about displaying net art and collections, so net art started being exhibited at the point it was created. there were so many venues that have been created over time from the very early museums on the web that basically would just put scans of images online to landmark exhibitions of net art and so many other platforms like museum spaces at the walker art center and at MoMA or art port at the Whitney and many artists and organizations among them who have worked on bringing this medium to the forefront and commissioning works talking about works and documenting them in many ways apart from this many artists are saying is what this timeline already shows you is that this is a fairly messy affair if you dive deeper into this you get a lot of confusions between images published online and concepts of a museum that you can find online that has only been amplified. Online exhibition used to be exhibition of net art or of work that you would experience in its native environment you would get the actual work, today we can't see the distinction between an online exhibition that present net art mixed with images of sculptures in physical space work that exist in documentation but become part of these exhibition which we can frankly find very confusing but the boundaries also have been blurry from the start, which is important to keep in mind. Franz Thalmair said "it is easier to get entire museum collection on the internet than to get a single exhibition of internet art in a museum space." At the beginning there was an ethos of artists that we are inventing and establishing structure we are democratizing of art that anyone can put their work online and it can be seen by anyone and there were a lot of talk about net art having to be seen in its native environment and not in the museum but some argues and disagree with that and claims that it seemed to assume that the internet existed only in your living room and not in museum but of course net is everywhere hence they think art also could live in the public space of the museum but it has to be significantly adapted for that space to be make sense. But one thing should consider highlight is the fact that net art pieces being shown in physical space can take very different manifestation that will often be repeated anymore for example giving an artist work Martin Wattenberg and

Mark Walsh who made dynamic rooms and that would also taken a 3d form through google image searches, so in one top left you can see a sketch for the exhibition at the with user input station for the 2d and then projection for the 3d below it is like the image of the same work at the ARS electronica where you have side by side projection of the 2d and 3d an input table for multiple people and archive station where all the apartments and cities created could be browsed by visitors, so radically different installation so net art as would be encountered in physical space would also take radically different forms. So moving on to collection, here are some key point to outline and the first question which comes to mind is that who is collecting? Are we talking about private collectors' museums, public art, organizations or corporate spaces? Rhizomes art bass is remarkable in this context because it wasn't started as an institutionalizes collections but basically as a repository for artists but at the end how it turned out to be was really one of the crucial repositories in keeping net art alive but on that time no organization and no institutions was paying that attention and collecting works so all of the projects that are commissioned for the site were commissioned as non-exclusive licenses from the start and most were claimed it is against the medium of net art for a museum to claim ownership at the time and were also worried about the conservation because they didn't have the conservation lab and no one has the ability to conserve online art and latter they figured out to branch out and operate on basis of distribute and let artist retain copyright and of course after a year they found out its more like a stepchild and finally made that possible to enter the collection of its own in the museum and all the artist have the status of permanent collection at the same times works are still non exclusive artist still have copyright. Raphael Rosenthal created his website sale contract, he assigns a domain name to each web piece which then I collection by private owner, private institution also constitutes a kind of ownership because the donor domain is transferred to you. So I want to end here mentioning services like sedition through which we can collect works and they actually use the term collecting and its licensed you can experiencing the work from your world through the

service and also it's a nice way to getting some money to artist this is more likely created to support artists, many of the services and organizations are basically offer license.

<http://netspecific.net/en/netspecific/what-is-net-art>

<https://thehistoryoftheweb.com/net-art/>

<https://www.widewalls.ch/magazine/net-art-movement>