

Nekaj uporabnih odlomkov iz teoretičnih besedil:

INTERNET IN DRUŽBA

"Teoretiki novih medijev trdijo, da elektronska knjiga bolj ustreza fluidnosti in asociativnosti človeškega mišljenja kot stroga kompozicija tiskane in vezane knjige. Če smo že skeptični do obče veljavnosti te teze, pa ne moremo zanikati, da se e-knjiga prilega duhu časa, ki daje prednost fragmentu pred celoto, množici pred posameznikom, disharmoniji pred harmonijo, odvisnosti pred samostojnostjo. Na nadbesedilu zgrajena elektronska knjiga očitno določa nov, od tradicionalnega drugačen literarni kanon. V omrežju lahko objavlja vsakdo, uredniki, založniki ali cenzorji objav ne kontrolirajo. Omrežne objave kažejo mocan vpliv navad govorne komunikacije, kar jih odpira širšemu krogu bralcev in briše meje med nekoč ostro locenimi polji zasebnega, internega in javnega komuniciranja. Elektronska komunikacija se ponaša z neposredno dialoškostjo, ki v tiskanem mediju ni mogla prav do izraza, in močno spodbuja porajanje in izmenjavo idej. Tehnologija, ki omogoča zajem besedil z interneta, njihovo citiranje in arhiviranje lastnih besedil, je združila prednosti knjižne in ustne kulture: preišljenost in trajnost na eni strani ter hitrost in interaktivnost na drugi strani.

Internet korenito spreminja naše civilizacijske predstave in pričakovanja. Sicer je pretirana trditev, da gre za eminentno demokratični medij (kaj hitro namreč lahko postane sredstvo oblastniške manipulacije), vendar je nespregledljivo, da uteleša pojem informacijske družbe. Prvi popravek človeka, ki uporablja ta medij, je iskanje informacij. Demokratičnost interneta je v tem, da vedno večjemu številu ljudi lajša dostop do informacij. Njegov smisel je v povezovanju informacij med sabo in v povezovanju ljudi po svetu. Nevaren se zdi, ker ukinja nacionalno zamejenost: informacija z drugega konca sveta pride na zaslon skoraj enako hitro kot tista izza vogala. Kadar se to ukinjanje dogaja v korist angleščine in ob odrekanju slovenščini, je strah zaradi kulturne dominacije tujega upravičen, dodati pa je treba, da obenem ponuja manjšim jezikom enkratno priložnost za svetovno promocijo. Marsikomu se zdi nevaren tudi zato, ker vodi k izgubi koncepta kánona." (**Miran Hladnik**, Praktični spisovnik ali Šola strokovnega ubesedovanja, 1997 (1991, 2002), <http://www.ijs.si/lit/spisovn.html-l2#kazalo>, poglavje "Računalniško pisanje", podpoglavje "Internet in družba", http://www.ijs.si/lit/sp_rp.html-l2#iid)

HIPERTEKST

"[...] the very essence of hypertext[:] Its technology on the basis of linked structure enables us to confront a word as something that is following suspenseful expectation and afterwards appears as a gift. This technology has a markedly creative function. It is not a source of trivialization, but it adds to the stressed role of the otherwise traditional medium of writing. All words are not (yet) given, but come out of the virtual depth. The task of the writer of hypertextual fiction and non-fiction (for example, technical texts) is not to let down the reader and her/his expectations. The user has to overcome the depth and the long between articulated with links to finally come to words-images and words-bodies. This is why the author must offer the reader carefully selected, rare and precious words. Although the writer is enchanted by the cybernetic medium, s/he must not forget Jabes's The Book of Questions. The author's creative task involves also the selection and forming of links, which must be such as to create an atmosphere of uncertainty and suspense." (**Janez Strehovec**, Textscape as Virtual Reality, <http://www.drunkenboat.com/db3/strehovec/textscape.html>)

NOVE AVANTGARDE?

"Cybernetic literature on web sites is undoubtedly expanding avant-garde and experimental forms of literature (visual and concrete poetry and experimental prose), but its inquiries are especially relevant for aesthetics (particularly of electronic art). Basic concepts like interactivity and total immersion get new encouragement from the web media. When mentioning web literature, we have to state the fact that it includes a new generation of literature, made in web medium. So we can place its projects between second order techno-literatures; as into the first generation obviously belongs the influential, for literary theory very challenging form of hyperfiction, written/computed by Michael Joyce and some more important successors of that tradition (Stuart Moulthrop, Shelley Jackson, Carolyn Guyer). In order not to mention second order techno-literatures only on abstract level, let us for information, mention some more characteristic works of web-literatures: Stuart Moulthrop's *Hegirascope* (version 2), Mark Amerika's *Grammatron*, Diane Reed Slatery's *Alfaweb*, Komninos Zervos homepage *Cyberpoetry*, Jacques Servin's *Beast*, Olia Lialina's *Ann Karenin goes to Paradise*, Juliet Martin's *Can You See Me Through The Computer*, Shelley Jackson's *My Body*, Anne Joelle's *The Confessional*, C.Can's & R.Allalouf's *Keywords*, K. Mork's & S. Stenslie's *Solve et Coagula*.

What is the general characteristic of those otherwise very individual projects? They are put on the web and they try to use more than only its reproductive and distributive capacities. Web-literature sometimes still uses now already classical hypertext medium, which had generated a kind of hyperfiction (already mentioned in the tradition of Michael Joyce), but its latest projects try to intensively use the particularities of web media and novelty of the software written for it. We are dealing with a new form of narrative, which is not based on the literature forms and procedures as we know them, but is introducing new techno-language of the techno-words-images-bodies, using the effects of new media aesthetics and inventing new forms. Here we have to mention some basic concepts of web-literature which are useful for the techno-aesthetics of electronic art." (**Janez Strehovec**, *Text as Virtual Reality* (Abstract); <http://cmc.uib.no/dac98/papers/strehovec.html>)

MULTIMEDIJSKO PISANJE

"There are books providing alternatives to navigate. There are animated images in visual art. There are pictures or paintings including words. However, the point is that in digital media those features take place all together, and not as an exception but as a normal expectation. [...] Since digital literature is not yet a well-developed art form and is still experimenting one can not really judge its aesthetic values yet. We have seen that technical effects does not necessarily mean to 'suck the substance out of a work of lettered art, reduce it to surface spectacle,' it can also mean to give substance to the surface spectacle. The authors are supposed to think and act in order to serve this purpose. We, the readers, are supposed to think twice in order to realize and acknowledge their effort. Of course, if one does not like to see words moving or images disappearing, if one objects to visualization and technical effects at all, one will object to digital literature as a whole, and decide to read a regular old book." (**Roberto Simanowski**, *German Digital Literature. An Introduction*. *dichtung digital*; 2000, <http://www.dichtung-digital.de/Simanowski-Feb-2000/>)

"At present, software tools themselves are more revolutionary than multimedia applications they are used to design. They are better artistic visions of our inner life. Relational databases; pointers; control structures ("if... than," "case," etc.); object-oriented programming -- these and other programming concepts point towards potentially complex, dynamic and rich cultural representations of human mind. Even such seemingly trivial concept as a hierarchical file system is already more suggestive than the

typical pages with hyperlinks which are being served to us in the 1990s under the slogan of "new media." Whatever it may involve, human thinking is certainly more like a computer program under execution (which involves translating between a hierarchy of computer languages, writing and reading data, keeping track of a current place in a program, clearing space in memory for new data and so on) than a set of pages linked by hyperlinks.

To bring this new level of complexity, already achieved in software design, into the realm of cultural representation -- this is the challenge of multimedia writing. To do this, we need to be looking both at best cultural achievements in "mind modeling" -- Proust and Nabokov, Joyce and Godard -- and at the concepts of computer science, at the structure of computer hardware and software. Only when our multimedia texts will do justice both to the complexity of the machines used to compose and distribute these texts -- computers -- as well as to the complexity of what it feels to be a human being today: to think, to reflect, to carry the burden of human cultural history and of never before available amount of information and news from around the world, to interact with artificial minds of computers and with minds of other humans -- and also, as always, still to respond to the physical environment outside, the presence of others, to light, touch, and smell. In short, to be human, to reflect and to exist, to be inside and to outside at the same time. To represent this uniquely human, embodied thinking -- this is the challenge of multimedia writing. (**Lev Manovich**: Jump over Proust. Towards multimedia Writing. <http://www-apparitions.ucsd.edu/~manovich/text/proust.html>)

MEDMREŽNA UMETNOST

"J: Kakšne so posebnosti medmrežne umetnosti, kaj je z njenim imenom in katera so njena izrazna sredstva?

I: Če pustiva posebnosti ob strani, ker so prevec izmuzljive, morda pa jih celo sploh ni, pogledjva najprej praktična orodja s katerimi medmrežni umetnik konstruira svoje artistske akcije. Zadeva je podobna situaciji, v kateri slikar razlaga, da pri svojem delu uporablja luč, barve, take in take čopiče, platno, napeto na okvir in še kaj. A je vendar neznanski užitek nastevati tako minimalna in povsem virtualna orodja, ki jih uporablja medmrežni umetnik, da se temu ne morem upreti.

Najprej strojna oprema: računalnik, monitor, miška, tipkovnica, tiskalnik, telefon, modem, čitalec, risalec, mikrofoni in zvočniki, potem internetovski protokoli, programi: operacijski sistemi, programi za grafične in zvokovne obdelave podatkov, programi za protokole in programske priključke - skratka, veliko stevilo bolj ali manj uporabnih orodij.

ln zdaj pride najpomembnejše: z vsemi temi orodji lahko narediš zelo malo. Nekaj več kot nič. Izrazna sredstva so na internetu namreč zreducirana na minimum, zato pogosto rečem, da je internet najbolj primitiven umetniški medij, kar jih je kadarkoli obstajalo. No, morda je to ena izmed posebnosti. ln ta mi je všeč, da bo mi bolj ne mogla biti.

Sicer je pa medmrežna (spletna, internetovska) umetnost (v angleščini "net art" oz. "web.art") paradigmatičen primer interaktivnosti, tako med kreatorjem in receptorjem, kakor tudi med receptorjem in umetniškim

delom samim. Receptor sam definira svoje potovanje skozi umetniški projekt, določa raznotere parametre, od katerih je časovno, kiberprostorsko in vsebinsko odvisno njegovo soočanje oz. spremljanje projekta.

Še več: receptor je soustvarjalec umetniškega dogodka. Dobesedno. In strogo zares."

(e-pisemski INTERVJU **IGORJA ŠTROMAJERJA**, intima virtual base, <http://www.intima.org> z **JAKO ŽELEZNIKARJEM**, <http://www.jaka.org> na <http://www.drustvo-literatura.si/slo/kiberija/intervju.html>

O konceptu KOLEKTIVNEGA AVTORSTVA v novih medijih nasploh (iz **Lev Manovich**: Models of Authorship in New Media, 2002.):

"New media culture brings with it a number of new models of authorship which all involve different forms of collaboration. Of course, collaborative authorship is not unique to new media: think of medieval cathedrals, traditional painting studios which consisted from a master and assistants, music orchestras, or contemporary film productions which, like medieval cathedrals involve thousands of people collaborating over a substantial period of time. In fact, romantic model of a solitary single author occupies a very small place in the history of human culture.

[...]

The commonality of menu selection / remixing / sampling / synthesis / open 'sourcing' in contemporary culture calls for a whole new critical vocabulary to adequately describe these operations, their multiple variations and combinations. One way to develop such a vocabulary is to begin correlate the terms that already exist but are limited to particular media. Electronic music theory brings to the table analysis of mixing, sampling, and synthesis; academic literary theory can also make a contribution, with its theorizations of intertext, paratext, and hyperlinking; the scholars of visual culture can contribute their understanding of montage, collage and appropriation. Having a critical vocabulary that can be applied across media will help us to finally accept these operations as legitimate cases of authorship, rather than exceptions. To quote Poscardt one last time, "however much quoting, sampling and stealing is done - in the end it is the old subjects that undertake their own modernization. Even an examination of technology and the conditions of productions does not rescue aesthetics from finally having to believe in the author. He just looks different." (**Lev Manovich**, Models of Authorship in New Media, besedilo v celoti na: http://www.manovich.net/DOCS/models_of_authorship.doc)

>> primerjaj: KOLEKTIVNE PRODUKCIJSKE OBLIKE NA INTERNETU (po **Christiane Heibach**, www.netzaesthetik.de) in KRATEK ZGODOVINSKI PREGLED nekaterih predhodnikov.