

# Nettimers 10

Geert Lovink

**#mm Net Art—Internet Art in the Virtual and Physical Space of Its Presentation** Marie Meixnerová (Ed.), 2019-07-19 Black and white edition /// What is Net art? Does its name refer to the medium it uses? Is it the art of the Netizens, the inhabitants of the internet? Is it an art movement or an art form? This book aims to provide a starting point in the search for answers to these and similar questions concerning the existence of Net art. Edited by Marie Meixnerová, a Czech curator and scholar, #mm Net Art approaches Internet art as a developing art form, through five thematic sections that map the chronological stages of this development. Featured authors include Katarína Rusnáková, Dieter Daniels, Marie Meixnerová, Domenico Quaranta, Natalie Bookchin, Alexei Shulgin, Piotr Czerski, Brad Troemel, Artie Vierkant, Ben Vickers, Jennifer Chan, Gene McHugh, Gunther Reisinger, Mat

**Zero Comments** Geert Lovink, 2013-10-31 In *Zero Comments*, internationally renowned media theorist and 'net critic' Geert Lovink revitalizes worn out concepts about the Internet and interrogates the latest hype surrounding blogs and social network sites. In this third volume of his studies into critical Internet culture, following the influential *Dark Fiber* and *My First Recession*, Lovink develops a 'general theory of blogging.' He unpacks the ways that blogs exhibit a 'nihilist impulse' to empty out established meaning structures. Blogs, Lovink argues, are bringing about the decay of traditional broadcast media, and they are driven by an in-crowd dynamic in which social ranking is a primary concern. The lowest rung of the new Internet hierarchy are those blogs and sites that receive no user feedback or 'zero comments'. *Zero Comments* also explores other important changes to Internet culture, as well, including the silent globalization of the Net in which the West is no longer the main influence behind new media culture, as countries like India, China and Brazil expand their influence and look forward to speculate on the Net impact of organized networks, free cooperation and distributed aesthetics.

**Net Work** H. Kennedy, 2011-11-18 A detailed study of the work of web designers, drawing on empirical research carried out from the birth of web design as an area of work in the 1990s to its professionalisation in the twenty-first century.

**Dynamics of Critical Internet Culture (1994-2001)** Geert Lovink, 2009 This study examines the dynamics of critical Internet culture after the medium opened to a broader audience in the mid 1990s. It is Geert Lovink's PhD thesis, submitted late 2002, written in between his two books on the same topic: *Dark Fiber* (2002) and *My First Recession* (2003). The core of the research consists of four case studies of non-profit networks: the Amsterdam community provider, The Digital City (DDS); the early years of the nettime mailinglist community; a history of the European new media arts network Syndicate; and an analysis of the streaming media network Xchange. The research describes the search for sustainable community network models in a climate of hyper growth and increased tensions and conflict concerning moderation and ownership of online communities.

**Revisualizing Visual Culture** Chris Bailey, Hazel Gardiner, 2016-04-08 In the past twenty years digital technology has had a radical impact on all the disciplines associated with the visual arts - this book provides expert views of that impact. By looking at the advanced ICT methods now being employed, this volume details the long-lasting effects and advances now made possible in art history and its associated disciplines. The authors analyze the most advanced and significant tools and technologies, from the ongoing development of the Semantic Web to 3D visualization, focusing on the study of art in the various contexts of cultural heritage collections, digital repositories and archives. They also evaluate the impact of advanced ICT methods from technical, methodological and philosophical perspectives, projecting supported theories for the future of scholarship in this field. The book not only charts the developments that have taken place until now but also indicates which advanced methods promise most for the future.

**Mass Effect** Lauren Cornell, Ed Halter, 2015-10-23 Essays, discussions, and image portfolios map the evolution of art forms engaged with the Internet. Since the turn of the millennium, the Internet has evolved from what was merely a new medium to a true mass medium—with a deeper and wider cultural reach, greater opportunities for distribution and collaboration, and more complex

corporate and political realities. Mapping a loosely chronological series of formative arguments, developments, and happenings, *Mass Effect* provides an essential guide to understanding the dynamic and ongoing relationship between art and new technologies. *Mass Effect* brings together nearly forty contributions, including newly commissioned essays and reprints, image portfolios, and transcribed discussion panels and lectures that offer insights and reflections from a wide range of artists, curators, art historians, and bloggers. Among the topics examined are the use of commercial platforms for art practice, what art means in an age of increasing surveillance, and questions surrounding such recent concepts as “postinternet.” Other contributions analyze and document particular works by the artists of And/Or Gallery, Cory Arcangel, DIS, Cao Fei, the Radical Software Group, and others. *Mass Effect* relaunches a publication series initiated by the MIT Press and the New Museum in 1984, which produced six defining volumes for the field of contemporary art. These new volumes will build on this historic partnership and reinvigorate the conversation around contemporary culture once again. Copublished with the New Museum of Contemporary Art, New York Important Notice: The digital edition of this book is missing some of the images found in the physical edition. Contributors Cory Arcangel, Karen Archey, Michael Bell-Smith, Claire Bishop, Dora Budor, Johanna Burton, Paul Chan, Ian Cheng, Michael Connor, Lauren Cornell, Petra Cortright, Jesse Darling, Anne de Vries, DIS, Aleksandra Domanović, Harm van den Dorpel, Dragan Espenschied, Rózsa Zita Farkas, Azin Feizabadi, Alexander R. Galloway, Boris Groys, Ed Halter, Alice Ming Wai Jim, Jogging, Caitlin Jones, David Joselit, Dina Kafafi, John Kelsey, Alex Kitnick, Tina Kukielski, Oliver Laric, Mark Leckey, David Levine, Olia Lialina, Guthrie Lonergan, Jordan Lord, Jens Maier-Rothe, Shawn Maximo, Jennifer McCoy, Kevin McCoy, Gene McHugh, Tom Moody, Ceci Moss, Katja Novitskova, Marisa Olson, Trevor Paglen, Seth Price, Alexander Provan, Morgan Quaintance, Domenico Quaranta, Raqs Media Collective, Alix Rule, Timur Si-Qin, Josephine Berry Slater, Paul Slocum, Rebecca Solnit, Wolfgang Staehle, Hito Steyerl, Martine Syms, Ben Vickers, Michael Wang, Tim Whidden, Anicka Yi, and Damon Zucconi

**Protocol** Alexander R. Galloway, 2006-02-17 How Control Exists after Decentralization Is the Internet a vast arena of unrestricted communication and freely exchanged information or a regulated, highly structured virtual bureaucracy? In *Protocol*, Alexander Galloway argues that the founding principle of the Net is control, not freedom, and that the controlling power lies in the technical protocols that make network connections (and disconnections) possible. He does this by treating the computer as a textual medium that is based on a technological language, code. Code, he argues, can be subject to the same kind of cultural and literary analysis as any natural language; computer languages have their own syntax, grammar, communities, and cultures. Instead of relying on established theoretical approaches, Galloway finds a new way to write about digital media, drawing on his backgrounds in computer programming and critical theory. Discipline-hopping is a necessity when it comes to complicated socio-technical topics like protocol, he writes in the preface. Galloway begins by examining the types of protocols that exist, including TCP/IP, DNS, and HTML. He then looks at examples of resistance and subversion—hackers, viruses, cyberfeminism, Internet art—which he views as emblematic of the larger transformations now taking place within digital culture. Written for a nontechnical audience, *Protocol* serves as a necessary counterpoint to the wildly utopian visions of the Net that were so widespread in earlier days.

**Art Criticism Online** Charlotte Frost, 2019-05-16 The mainstream press often celebrates the ‘tweeting’, ‘facebooking’ and ‘gramming’ of art commentary. Yet online forms of art criticism have a much longer and more varied history than we think. Far preceding the art discussions happening on the likes of Twitter and Facebook. Before art discussions took place on social media, there were networked art projects and art critical Bulletin Board Systems, email discussion lists and blogs. *Art Criticism Online: A History* provides the first in-depth history of art criticism following the Internet. The book considers the core stages of development and considers where critical practice is heading in the future. Charlotte Frost's *Art Criticism Online* provides a much needed account and indispensable survey of the ways in which Western art criticism has been profoundly affected and changed by the online environment. Building on the history of networked and participatory criticism

predating the Internet, Frost traces three different phases of online art criticism unfolding in early discussion groups, on listservs, and within today's blogosphere and social media platforms. The book expertly captures nuanced transformations in art criticism's content, form and style, analyzing how approaches have shifted in response to the evolution of the art world terrain. Art Criticism Online successfully manages to provide readers with a map of the dynamic expressions of today's critical culture. --Christiane Paul, Adjunct Curator of Digital Art, Whitney Museum, Director/Chief Curator, Sheila C. Johnson Design Center, Parsons/The New School So what happened to art criticism, anyway? This lively history is a vital resource for anyone interested in this question. Drawing on a half-century of examples, the book discusses the new, experimental writing practices the internet has made possible, and its destructive effects, making a persuasive case that art criticism hasn't gone away it's just changed radically. --Michael Connor, Artistic Director, Rhizome

**The Body and the Screen** Michele White, 2006 White shows that despite the onscreen promise of empowerment and coherence (through depictions of materiality that structure the experience), fragmentation and confusion are constant aspects of Internet spectatorship.--BOOK JACKET.

**My First Recession** Geert Lovink, 2003 My First Recession starts when the party is over. This study maps the transition of critical Internet culture from the mid-to-late 1990s Internet craze to the dotcom crash, the subsequent meltdown of global financial markets, and 9/11. In his discussion of the dotcom boom-and-bust cycle, Geert Lovink lays out the challenges faced by critical Internet culture today. In a series of case studies, Lovink meticulously describes the ambivalent attitude that artists and activists take as they veer back and forth between euphoria and skepticism. As a part of this process, Lovink examines the internal dynamics of virtual communities through an analysis of the use of moderation and collaborative filtering on mailing lists and weblogs. He also confronts the practical and theoretical problems that appear as artists join the growing number of new-media education programs. Delving into the unexplored gold mines of list archives and weblogs, Lovink reveals a world that is largely unknown to both the general public and the Internet visionaries.

**Digital Prohibition** Carolyn Guertin, 2012-04-26 The act of creation requires us to remix existing cultural content and yet recent sweeping changes to copyright laws have criminalized the creative act as a violation of corporate rights in a commodified world. Copyright was originally designed to protect publishers, not authors, and has now gained a stranglehold on our ability to transport, read, write, teach and publish digital materials. Contrasting Western models with issues of piracy as practiced in Asia, Digital Prohibition explores the concept of authorship as a capitalist institution and posits the Marxist idea of the multitude (à la Antonio Negri and Michael Hardt, and Paulo Virno) as a new collaborative model for creation in the digital age. Looking at how digital culture has transformed unitary authorship from its book-bound parameters into a collective and dispersed endeavor, Dr. Guertin examines process-based forms as diverse as blogs, Facebook, Twitter, performance art, immersive environments, smart mobs, hacktivism, tactical media, machinima, generative computer games (like Spore and The Sims) and augmented reality.

**What is Media Archaeology?** Jussi Parikka, 2012-06-11 This cutting-edge text offers an introduction to the emerging field of media archaeology and analyses the innovative theoretical and artistic methodology used to excavate current media through its past. Written with a steampunk attitude, What is Media Archaeology? examines the theoretical challenges of studying digital culture and memory and opens up the sedimented layers of contemporary media culture. The author contextualizes media archaeology in relation to other key media studies debates including software studies, German media theory, imaginary media research, new materialism and digital humanities. What is Media Archaeology? advances an innovative theoretical position while also presenting an engaging and accessible overview for students of media, film and cultural studies. It will be essential reading for anyone interested in the interdisciplinary ties between art, technology and media.

**Media Convergence** Graham Meikle, Sherman Young, 2017-09-16 This book focuses on how everyday media such as Facebook, iTunes and Google can be understood in new ways for the 21st century through ideas of convergence. Key chapters explore the development of the internet, the rise of social media and the new opportunities for audiences to create, collaborate upon and share

their own media.

*Expert .NET 1.1 Programming* Simon Robinson, 2004-09-27 \* Established and high-selling .NET expert/author, with large fan following. \* Broad and deep coverage, with full look forward to advanced programming methods available in .NET 2005. \* Completely up-to-date with the latest iteration of the framework.

**Quality of Service in Multiservice IP Networks** Marco Ajmone Marsan, Giorgio Corazza, Marco Listanti, Aldo Roveri, 2007-12-05 This book constitutes the refereed proceedings of the Second International Workshop on Quality of Service in Multiservice IP Networks, QoS-IP 2003, held in Milano, Italy in February 2003. The 53 revised full papers presented together with an invited paper were carefully reviewed and selected from 97 submissions. The papers are organized in topical sections on analytical models, QoS routing, measurements and experimental results, QoS below IP, end-to-end QoS in IP networks, QoS multicast, optical networks, reconfigurable protocols and networks, provision of multimedia services, QoS in multidomain networks, congestion and admission control, and architectures and protocols for QoS provision.

**Economising Culture** Geoff Cox, Joasia Krysa, Anya Lewin, 2004 The interaction between culture and economy was famously explored by Theodor Adorno and Max Horkheimer by the term 'Kulturindustrie' (The Culture Industry) to describe the production of mass culture and power relations between capitalist producers and mass consumers. Their account is a bleak one, but one that appears to hold continuing relevance, despite being written in 1944. Today, the pervasiveness of network technologies has contributed to the further erosion of the rigid boundaries between high art, mass culture and the economy, resulting in new kinds of cultural production charged with contradictions. On the one hand, the culture industry appears to allow for resistant strategies using digital technologies, but on the other it operates in the service of capital in ever more complex ways. This publication, the first in the DATA browser series, uses the concept of the culture industry as a point of departure, and tests its currency under new conditions. For more information see The DATA browser series presents critical texts that explore issues at the intersection of culture and technology. The editorial group are Geoff Cox, Joasia Krysa, Anya Lewin, Malcolm Miles, Mike Punt & Hugo de Rijke . This volume is produced in association with i-DAT .

*Dark Fiber* Geert Lovink, 2002 The Internet is being closed off by businesses and governments intent on creating an environment free of dissent. In this text, the author covers concerns and issues of navigation and usability without losing sight of the agenda of those who control hardware, software, content, design and delivery.

**Science and Art** Antonio Sgamellotti, Brunetto Giovanni Brunetti, Costanza Miliani, 2020-06-30 Science and art are increasingly interconnected in the activities of the study and conservation of works of art. Science plays a key role in cultural heritage, from developing new analytical techniques for studying the art, to investigating new ways of preserving the materials for the future. Following on from the 2014 title *Science and Art: The Painted Surface*, this book consists of a series of chapters written together by scientists, art historians, conservators, curators and artists dedicated to conservation, execution techniques, languages and conceptual topics. *Science and Art: The Contemporary Painted Surface* largely covers execution techniques, material's conservation and languages of artists, representative of twelve different countries, all protagonists of the development of innovative significant techniques and methodologies. The book opens with a focus on widely historicized artists, such as Jackson Pollock, Lucio Fontana, Enrico Baj, Piero Manzoni and Joseph Albers. Its core is dedicated to the work of major worldwide renowned living artists, in a perspective that, while considering the Sixties as the historical starting point of contemporaneity, does not neglect to offer a view on the work done in the immediately preceding years. Several interviews with artists are included. Final chapters are dedicated to contemporary design, net art, and painted surfaces in contemporary architecture. Presented in an easily readable form for a large audience, the book guides readers into new areas uncovered by the link between science and art, and will be of interest to artists, art historians and curators, as well as those who appreciate art. Reviews of *Science and Art: The Painted Surface* 'Science and Art provides an excellent read for art historians,

who will instantly recognise the famous pieces that have been studied, while giving them insight into how a painting was constructed, what it is made from, or how the colours would have looked when they were freshly painted.' Chemistry World, 6 November 2014 'Science and Art is recommended for students, teachers, and the general public who are interested in chemistry or other sciences and art, as well as applications of the former to the latter.' J. Chem. Educ., 2016, 93(5), 810-810

**Science and Art: The Contemporary Painted Surface** Antonio Sgamellotti, Brunetto Giovanni Brunetti, Costanza Miliani, 2020-07-01

**Digitize this Book!** Gary Hall, 2008 In the sciences, the merits and ramifications of open access to the electronic publishing model that gives readers free, irrevocable, worldwide, and perpetual access to research have been vigorously debated. Open access is now increasingly proposed as a valid means of both disseminating knowledge and career advancement. In *Digitize This Book!* Gary Hall presents a timely and ambitious polemic on the potential that open access publishing has to transform both a paper-centric humanities scholarship and the institution of the university itself.

This book delves into Nettimers 10. Nettimers 10 is an essential topic that must be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Nettimers 10, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
    - Chapter 1: Introduction to Nettimers 10
    - Chapter 2: Essential Elements of Nettimers 10
    - Chapter 3: Nettimers 10 in Everyday Life
    - Chapter 4: Nettimers 10 in Specific Contexts
    - Chapter 5: Conclusion
  2. In chapter 1, the author will provide an overview of Nettimers 10. The first chapter will explore what Nettimers 10 is, why Nettimers 10 is vital, and how to effectively learn about Nettimers 10.
  3. In chapter 2, the author will delve into the foundational concepts of Nettimers 10. This chapter will elucidate the essential principles that must be understood to grasp Nettimers 10 in its entirety.
  4. In chapter 3, this book will examine the practical applications of Nettimers 10 in daily life. This chapter will showcase real-world examples of how Nettimers 10 can be effectively utilized in everyday scenarios.
  5. In chapter 4, the author will scrutinize the relevance of Nettimers 10 in specific contexts. This chapter will explore how Nettimers 10 is applied in specialized fields, such as education, business, and technology.
  6. In chapter 5, this book will draw a conclusion about Nettimers 10. The final chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Nettimers 10.

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## Nettimers 10 Introduction

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