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ART ABSORBED BY THE WEB

Abstract: The object of this study is to analyse the impact of the Web on art. For this purpose I have made a distinctions between Net Art, which emerged in the 1990s and has been developing up till now, and the phenomenon of art on the Web, which views the Web as an exhibition space. Examinig the first case, I will mention such features of Net Art as networking, the rhizome, hyper-textuality, multi-subjectivity and framed objects. In the second case, I will have a closer look at several types of museums on the Web, including ordinary galleries in the form of digitalised image collections of art, galleries or museums which use augmented technologies, and galleries designed in the 3D graphic environment.
I will also outline a broader perspective on the influence of technology on art and examine its paradigm, consisting in the accommodation of art on the Web at least in the two ways shown in the study. I will use some examples of net art works created in recent years, and will visit some museums on the Net.
This approach assumes that the development of the Web has been a breakthrough in the history of art, which is reflected in its impact on the arts on a previously unprecedented scale. One could even say that in this case, the impact is total. The Web has not only become a medium that allows us to extend the boundaries of art, but owing to its spatial character allowing it to become an exhibition space, it has even taken over the functions of the traditional art scene. Hence, I believe that the development of technology, especially the Internet, is a turning point for the arts in their development and in the methods of their presentation and archiving.

Keywords: Net Art, electronic art, interactivity, immateriality, multimedia, electronic galleries and museums, technology

I would like to show the importance of the World Wide Web for the development of art and the changes in its reception. This theme is rooted in the increasing importance of technology. Two phenomena will be focused upon: the emergence of the Web as an exhibition space, and Net Art,[1] i.e. the art using the medium of the Internet in its creative process, which came into being in the 1990s. The above-mentioned phenomena evolve because of the development of technology in the 21st centry, which has already prompted the development of Net Art into a form of Post-Internet Art[2] which is different from Net Art mainly in combining the elements of a work existing on the Net, and its other components deriving from the physical world. Net Art is oriented to the Web, but Post-Internet Art is interested in hybrid-oriented works.

1. The art created for the Web

The creation of the World Wide Web, initiated by Tim Berners-Lee in 1991, began not only to change the form of the Internet, but, above all, people's attitude towards the content published on the Web, because of the access to global and hyper-textual information. Owing to the hypertext, what was difficult to express through text or image became generally accessible and easy to understand because of its multimedia character and specific international and intercultural symbolism and expression.[3] Naturally, the artists who dreamed of publicizing their achievements or win praise for their works, had two reasons to be happy: firstly, they found a new medium for developing their art, and, secondly, they found a new exhibition space.

The artists noticed the new creative potential of the Web.[4] Their techniques also changed, which followed from the delopment of information technology. Now their works were not dependent on a physical carrier, and so since their very release, they were generally accessible.[5] An old-type material work, even in

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1 Ch. Paul, *Digital Art*, Thames and Hudson – world of art, London 2003, p. 112, and E. Wójtowicz, *Net art*, Rabid, Kraków 2008, p. 11 and 22-37.

2 Cf. B. Droitcour, "The Perils of Post-Internet Art", in: Art in America, 30 Oct. 2014, (http://www.artinamericamagazine.com/news-features/magazine/the-perils-of-post-internet-art) and Ian Wallace, "What Is Post-Internet Art? Understanding the Revolutionary New Art Movement", in: (http://www.artspace.com/magazine/interviews_features/post_internet_art).

3 The phenomenon of globalisation is directly related to the development of the Web. The importance of this phenomenon is acknowleded by Lev Manovich who proposes the concept of a cultural interface, a type of location on the Web for intercultural dialogue (L. Manovich, *The Language of the New Media*, The MIT Press, Cambridge MA, London 2001).

4 R. Green, *Internet Art*, Thames and Hudson – world of art, London 2004, p. 31-33.

5 One symbolic example is *TV Rodin* (1976) by Nam June Paik, though it is not a Net Art work. However, it made me understand the mechanism of the transfer of the traditional artworks to the Web. In this case I mean the treatment of *The Thinker* (Auguste Rodin, 1902) as

a plethora of physical copies, cannot be compared with the infinite access to the electronic space, and the possibility of reproducing the non-physical artefacts. Moreover, the new works were able to appear in many contexts, e.g. of journeys or labyrinths, through artefacts built on the rhizome link.[6] as in the case of Alexei Shulgin's *Form Art* (1997) or Olia Lialina's *Agatha Appears* (1997). We might also note the mass participation of the audience in co-creating some artworks. A good example of this is the work of Andy Deck, *Glyphiti* (2001), which attracted the people wishing to participate in common web-based graffiti making. Furthermore, it is worth noting the relation between the physical objects and their presentation on the Web, exemplified by the piece by Eva and Franco Mattes, *Ordinary Building* (2006), whose idea was to show a very ordinary building in Viterbo on the Net, which would have never attracted any tourists' attention in the physical space. We might also mention the concept of a glitch, exemplified by the work of Joan Heemskerk and Dirk Paesmans, *Motherboard* (2009). Its authors expressed various and frequently negative attitudes towards computers by disturbing their operations, which was shown through a variety of effects on the display. There is also the broad context of the Web community, which is referred to e.g. in the work by Johannes Gees, *communimage* (1999), where the recipients were building "a continent" on the Web by adding photos to the common collection. A few works by Eduardo Kac, e.g. *Uiraputu* (1999), in which he refers to the Web community of the people interested in the protection of the Amazon rainforest, and another work Teleporting an *Unknown State* (1994/96) which involved the Web community in cultivating a plant by logging into a server and lighting the lamp in the room where the plant was growing, also belong to this context. The work by Ken Goldberg, *Telegarden* (1995), in which the recipients remotely cared for a biological garden with the diameter of about one meter by watering or transplanting the plants was of similar importance. It worked by logging in to the robotic arm which could be remotely operated.

Net Art incorporates certain features or artistic techniques, owing to which it can implement the above-mentioned ideas on the global scale:

Networking. It is the property of the new art resulting from the nature of the Web, which is necessary for its existence. The poential recipient wishing to experience an artistic message of this kind has to actively surf the Web, or frequently log into a particular work. This precondition also has some other

it could appear on the TV screen. This video installation makes us reflect on the fact that *The Thinker* emerged in the entirely new space and situation, which results from the increasingly frequent process of transferring art to the media.

6 R.W. Kluszczyński, "Strategies of interactive art", in: *Journal of Aesthetic & Culture*, Vol. 2 (2010), http://www.aestheticsandculture.net/index.php/jac/article/view/5525.

aspects, e.g. the reception is as a matter of fact a-temporal and unlimited, and in principle, an infinite number of recipients could participate, depending only on the efficiency of the server. Networking is a progressive process, which produces always newer and more complicated artefacts. Such pieces as *Form Art* by Alexei Shulgin mentioned above or *Superbad* (1997) by Ben Benjamin, whose idea consisted in playing with the interface, could be hardly compared with the much more complicated work *Loophole for All* (2013) by Paolo Cirio, in which the artist shows tax evasion practices, involving the migration of the centres of operation of many companies to tax havens. The work by Cirio is an intervention, criticising tax inequalities in the world caused by the lawlessness and power of global corporations. The artist shows and/or makes us aware of the fact that the migration of tax liabilities is in most cases impossible, highlighting the inequality inherent in the power systems. He attacks the willfulness of corporations and state systems, blocking their citizens from taking up similar actions. The recipient of this work could purchase a fictitious property act of an existing company, which has its headquarters in a tax haven, and using this "document", he/she could develop their own business, presumably avoiding taxation.

Another work which realised the idea of networking is *Memopol* (2010/11) by Timo Toots, where he showed the importance of the Web as the source of all information, including personal information. It has relevance for all the Internet users who had uploaded, frequently unconsciously, any information about themselves to the Web. The reception of the work consisted in scanning an ID document of the recipient; then the installation connected to the Web and searched for the information about him/her. It is worth mentioning that to protect the privacy of the data, the reception situation involved only the presence of a single recipient and/or the artist in the room, and, additionally, the entrance was covered by a curtain. Searching for the information about the recipient, *Memopol* connected, as far as I could tell, mainly to Facebook. The installation used the hypertext as the information which was shown both in the form of text and images or films. The hypertextual information emerged as a result of searching and indexing of the characteristic content by collecting data from the Net, which finally changed the meaning of the concept of networking into a Panopticon. This work could make you aware that the Web could be the source of invigilation.

The rhizome. Net Art links this property with the convergence of various technologies, combining and absorbing one another, which results from the new generation of technologies. The notion refers to the technological capability of the Web, consisting in connecting and parabolizing selected contexts, and in this way making the recipients aware of their importance. One example may be the two works by Julian Oliver and Danja Vasiliev: *Newstweek* (2011) and *Men*

in Grey (2009). In Newstweek, owing to a specially programmed WiFi device, they showed the danger of information hacking and manipulation. The WiFi device changed fragments of Web information portals and sent them to the Web. If any change of the content was programmed, the entire piece of news could be interpreted by the recipient in a different way than was the publisher's intention. The change of the content was made in a hidden way, although it could be carried out in publicly accessible spaces as the device was small and was plugged into an ordinary power plug-in. In turn, *Men in Grey* is a work in which the artists walked around the city carrying suitcases equipped with electronic devices which captured and manipulated the data harvested from open wireless networks operating in the neighbouring areas. The information, saved by the suitcases, was e.g. the IP addresses of the devices used by the people unaware of the monitoring or the types of the collected data.

Multi-subjectivity. This refers to the collective experience of a work of art. It is a product of interactivity and the removal of the boundaries of space and time, which restrict the experience of traditional art. Multi-subjectivity, owing to the mediation of the Web, bases on the personal experiences of the recipients which are connected with their emotions. In turn, they become the basis for collective creation, in which the work of art emerges owing to the collective efforts of the recipients. This happens continually, in any period of time. Multi-subjectivity enables/assists transcultural experience and Web-based dialogue. Besides the *Communimage* by Johannes Gees, mentioned above, one could also list as examples many works by Ch. Sommerer and L. Mignonneau – e.g. *Life Species* (1997) or *Verbarium* (1999), in which the recipients, sitting in front of their computers, were jointly creating a garden on the Web.[7] After logging in to the server, the interface of the above-mentioned works allowed the recipient to write a sequence of letters, comparable to a genetic code, owing to which electronic creatures, resembling small animals or plants, emerged on the screen, and could then be sent to the jointly created electronic garden on the server.

Hybridity. It is a combination and interpenetration of two domains, e.g. electronic and physical realities. The process of combining such elements of the work of art could be modified by the actions of the recipients, especially in the physical domain. One example is the work by Stefan Tiefengraber *Send your unerasable text message*...(2011), in which a "spam" text message sent by the recipient was then intercepted by the installation software, went to the printer, and then the card with the printed content went to a shredder. The essence of

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7 Ch. Sommerer, L. Mignonneau, "Wonderful Life: Interactive Art by Sommerer & Mignonneau", [in:] R.W. Kluszczyński (ed.), *Wonderful Life. Laurent Mignonneau, Christa Sommerer*, Centrum Sztuki Współczesnej Łaźnia, Gdańsk 2012, pp. 151-156.

the work lay in the reflection on the sense of sending such messages, whose value consists in the act of their sending, and not in their content. A large part of text messages or posts are spam, which clog the information space, and attract people's attention only by accident.

Another example of a hybrid is the work by Takeo Saijo, *Project Fumbaro Eastern Japan* (2011). This work is based on a humanitarian relief project, similar to the charities assisting people in emergencies caused e.g. by natural disasters. This art project was created after the tsunami disaster which caused damage to the nuclear plant in Fukushima. *Project Fumbaro Eastern Japan* is still ongoing and uses the Web to create a hybrid and purpose-oriented structure. Its emergent dynamics involves exchanging information and related emotions, and it is able to creatively "prompt" people and "trigger" mechanisms without institutional obligations, i.e. hierarchically structered institutions which should take action in the case of urgent need, but do not react with necessary speed. What matters is spontaneity, familiarisation with the terrain and applying better logistics. Apparently, this type of action is efficient and flexibly adapts to the situation, but not the other way round, that is it does not adapt the situation to the structure-based actions. Such a situation triggering the creativity and spontaneity of many people is possible only thanks to the Web, with its quick monitoring of actions. The appropriate equipment on the Web makes the website *Project Fumbaro Eastern Japan* the central element of this artistic project in which humanitarian relief activity is coordinated.

Sketchiness. This is the technical aspect of Net Art. It refers to the fact that the artistic techniques are often invented by the artist. The makers of electronic art frequently start the process of creation only after they have invented the techniques they would need to use. It is difficult to treat a computer software, a camera, or a Kinekt as an artistic technique. In the case of installations they are either transformed at the level of hardware and its interconnections, or programmed in a specific way.[8] Sketchiness is the property of Net Art which influences the progress of art, resulting from the exploration of the technologies which might be valuable for art and the emergence of new technologies, as well as searching for new relationships between them.[9] Today, this could refer to such technologies as Beecon, neuron networks or Oculus Rift.

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8 One of my students used a tablet in the creative process as the controller of the installation based on the idea of Cave Automatic Virtual Environment (Cave). For this purpose the tablet software has been totally removed as unnecessary and replaced by the software serving the interactive reception of the installation (Jakub Garścia, *I.A.M.A.*, 2012).

9 "Art media are technologies that figure in a special way in making art. They might be art-making technologies, facts about which are relevant to appreciation, for example. Nothing hinges on how we spell out the special role of art media in making art. Intuitions about which technologies are art media are enough. Art forms and art media are systematically related.

A good example of a work which uses a different kind of technique is the work by Joaquin Fargas – *Big Brain Project* (2012). It is a transcontinental installation, using the tissues of rats' brains on various continents, connected on the Web. The product of the installation is a displayed image of the process of communication between the fragments of the separate brains. The displays, prepared specially for this purpose, show that the tissues communicate with each other, though one could not tell the content or purpose of this communication process. This installation involves a real remote connection between a number of cells, which is an ideation of the situation of a mega-brain, dispersed in the physical space, but unified on the Web.

Net Art is most often interactive, which changes the roles of the artist and the recipient. The latter is able to co-create fragments of the work. Those works can be received on the global scale, which results in global debates or a conflict of values, but above all, it gives the communication process a new hypertextual form, going beyond the language of images.

2. Exhibition space on the Web

The Web is a unique repository of artworks and it collects all genres of art in the various Web galleries or museums that have emerged in order to exhibit art.[10] They can be called digital, as they conduct their mission on the Web; they are also intangible, in other words they have been created from electronic substance.

The first and the basic method of presentation of the artworks are 2D galleries which collect images of various types of works, also including film documentation. Owing to them the limitations of the distribution of information in traditional forms of art have disappeared, which is their apparent advantage. These types of presentation are not most often interactive, because the recipient browses such a gallery like a database, e.g. enlarging the selected works, which is particularly important in the case of paintings. Such activity might be exemplified by the case of some famous paintings in the Museum of Prado which have been scanned in HD. This allowed the recipients to zoom in on their fragments, and thus view them in the way that would be impossible in the physical museum space. Such treatment of the paintings has contributed to

Art media are unequally distributed across artistic practices" (D. McIver Lopes, "Conceptual Art Is Not What It Seems", in: P. Goldie, E. Schellekens (eds.), *Philosphy and Conceptual Art*, Claredon Press, Oxford 2007, pp. 246-247).

10 M. Pis Marco, "Virtually Real Museums: Challenges and opportunities of virtual reality in the Art Museum Context" (Part I/II), *Interartive. A platform for contemporary art and thought*, 2009 http://interartive.org/ 2009/11/virtual-museums.

our gaining more knowledge of the painting techniques as well as noticing the fragments of the works which could not be visible without the application of the above- mentioned technology. Such galleries also play an educational role; they could enable the viewers to obtain reproductions or artistic documentation; but they do not create the feeling of visiting a museum or walking around the exhibition rooms.

A wonderful collection of works of contemporary art, mainly avant-garde ones, is UbuWeb, which includes musical, filmic, and photographic documentation and articles. It is a kind of a database gallery which is continuously improved and itemized, which becomes more and more efficient, and it has no equivalent in the physical world. Its main advantage is the possibility to grow without limits, exceeding the potential of any real library. A similar treasure trove of documents, comprising dozens of years of ArsElectronica – Festival for Art, Technology and Society, organized since 1979 in Linz. The website of Ars Electronica presents historical documentation of the exhibitions and artistic events which took place there. Those two examples clearly show that such detailed and growing archives, bound to develop ad infinitum, is only possible on the Web. The transfer of the physical works to the Web or the documentation of artistic actions in the form of electronic recordings allows for the establishment of open museums on an immense scale, which include full and detailed information about the artworks presented there.

We may also witness the emergence of spatial museums,[11] which use the filmed spaces of a physical museum. This phenomenon is related to the augmentative technology, which uses mapped physical space. In this case the basis of the space is the filmed interior of the museum, owing to which people can apply tags, and in this way establish an interface, allowing the viewer browsing the display to feel that s/he is translocating in physical space. In such a museum, besides the information about the museum space and the presented works, visitors can see some symbols on their displays, e.g. the arrows which help them ”walk” the museum halls. Some examples of such museums include the well-known Smithsonian National Museum of Natural History or the Pitt Rivers Museum in Oxford, and also the Hermitage Museum in Sankt Petersburg or the Museum of the Warsaw Uprising in Warsaw.

The Museum of the Warsaw Uprising is a good example of the advantages of the presentation on the Web. The virtual visits include ”moving” in the physical exhibition rooms with the employment of augmented extensions. The

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11 M. Callieri, C. Leoni, M. Dellepiane, R. Scopigno, *Artworks narrating a story: a modular framework for the integrated presentation of three-dimensional and textual contents* w ACM WEB3D, 18th International Conference on 3D Web Technology, June 2013, s. 167-175 (http://vcg.isti.cnr.it/Publications/2013/CLDS13).

interface has a rich menu, allowing the visitors to obtain information in the form of written texts, archived films with soundtracks, and voice comments, as well as animations, used for enlarging and rotating some museum elements with the use of 3D graphics. It is not surpring that it is one of the best remote presentations in the world. One could even risk saying that the virtual visit is so convincing and competitive in relation to the physical museum that it could be satisfactory and sufficient.

Similarly, a visit in the Smithsonian National Museum of Natural History is an extraordinary experience. By rotating an image on the display with the aid of arrows, the visitor obtains many different photos of the objects in the physical museum, which creates the illusion of multi-dimensional display, which, additionally, increases the sense of space, also arousing the curiosity of the viewer.[12]

The third type of electronic museum uses 3D graphics, but without the filmed content, related to a building existing in the physical world. In this case the museum space is fully generated. Thus we don't speak here about augmentation; there is no combination of the physical and the digital. One can find examples of such exhibition spaces in the Second Life,[13] i.e. a 3D digital world. Since we are dealing with a fully generated reality, they are located *ex definitione* in electronic space, creating the world where the recipient "moves" in the form of an avatar.

One can distinguish at least three types of such spaces. The first includes galleries in which one can find paintings hanging on the walls in an electronically generated museum building which the recipient enters in the form of an avatar

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12 An example of Web-based artwork which is at the same time a kind of a gallery is thework entitled 99rooms. The 99 rooms have been electronically generated. The artist has not used 3D graphics, but only 2D images which have the depth and perspective obtained by the traditional methods employed in painting. The recipient experiences a kind of illusion, because while viewing this work, s/he walks into the rooms owing to certain interactive graphic elements. The recipient walks in the labyrinth of an industrial building, accompanied by romantic music.

13 "Second Life currently has many parallels with the early days of the Web. It is an exciting place that participants are co-creating while simultaneously trying to understand what it is, what it might be, and what it is good for. It has many potential contexts of use, but as in the early days of the Web, cultural heritage applications are part of that pioneering exploration. The preliminary results of this research do more than indicate the opportunities and challenges of using Second Life as a platform for museums; they suggest that it is equally important to understand how museums may become collaborative partners in an already evolving community." (R. Urban, P. Marty, M. Twidale, "A Second Life for Your Museum: 3D Multi-User Virtual Environments and Museums", in: D. Bearman (eds.). *Museums and the Web 2007: Proceedings*, Archives & Museum Informatics, Toronto, 2007 (http://www.archimuse.com/mw2007/papers/urban/urban.htm, http://www.archimuse.com/ mw2007/speakers/index.html).

(e.g. the gallery Yellow Submarine). The second type includes the open spaces where installations are located (the proscenic of interactive ones), and the exhibition space resembles a park or a garden, in which the avatar of the recipient promenades (e.g. Ars Simulacra). The third type includes spatial works, so-called islands, generated solely as artworks specially created for the Second Life world. An example of such 3D unified space is *Immersiva* by Bryn Oh (a network name, deriving from Second Life). During the recent years *Immersiva* changed three times. The recipient travels across this artwork located in Second Life. The immersion mentioned in the title indicates an additional and notable element of artistic experience[14] and at the same time the property of the electronic media. In the case of such artworks as *Immersiva* we are immersed simultaneously in the world originating in two sources: art and interactive technologies.

The exhibition spaces generated wholly in 3D graphics and deprived of augmented tags and images from the physical world, give us the sensation of immersion in 3D electronic space, which can influence the reception of the artworks displayed there. In particular, such display was not possible a few years ago, when there were no fast graphic cards, allowing for the creation or reception of the art of this type. Today, we have access to such technologies as Oculus Rift, which allows us to walk about in the amazing 3D world.

The exhibition spaces on the Web allow the recipient to get in touch with art without leaving their homes. Art becomes accessible to everyone who uses technology; s/he could be a recipient of the displayed works or a co-creator in the case of Web-based works. Moreover, owing to the electronic galleries, art education in the physical world is changing, because access to Net Art is a radical transformation, bringing apparent benefits in terms of quality. Viewing examples of artworks was formerly either difficult or impossible; this has changed in our times of the networking of art.

Finally, let us consider the impact of the new technologies on art in a broader perspective – taking into account their paradigmatic influence on art in a more general sense.

Firstly, we can note the development of the essence of art, i.e. its transformation as a result of the emerging artistic trends. In this case it is more important to focus on the development of art itself, and only secondarily on

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14 Immersion is the phenomenon of engaging people on the Web, which takes the form of spending a lot of time on the Web. It is related to the transfer of intentionality both in terms of professional activity and emotional engagement. In turn, O. Grau describes immersion as the property of art, which from its beginnings resulted from the illusiveness of art. So, immersion could be treated as a feature of cyber-culture or as a property of art. (*Virtual Art. From Illusion To Immersion*, Massachusetts Institute of Technology, Cambridge, London 2003).

the analysis of the trends. Net Art has been developing the essence of art for twenty years, and today it is being slowly superseded by Post-Internet Art. The biggest advantage of this type of art is that it is new and original, rather than developing the artistic techniques with which we are already familiar. This is also true e.g. of BioArt or the art inspired by Artificial Inteligence. In this sense, we could call those movements of art avant-garde, if we mean the creation which extends the boundaries of art.

Secondly, taking into account the broad influence of new technologies and the develoment of such sciences as genetics and cognitive studies, it is clear that nowadays those disciplines are the sources of inspiration for artists, triggering the emergence of new types of art. This process was observed earlier in history, but today it has accelerated, creating totally new genres of art in short periods of time, frequently surprising and difficult to comprehend. Thus a new and future-oriented definition of art might emerge, regarding art as creative abstraction from technology and science; this might trigger a reorientation of our expectations. Art changes; because of its passion for exploration and discoveries, it often captures the essence of the phenomena occurring in reality, which is often difficult to perceive in an ordinary way. Net Art is a good example of the transformation of human reality, if we treat it as the emanation of the Web, which becomes a medium organising larger and larger areas of human daily life, including art.

The third element is the mediatisation of all art, i.e. the penetration of different media into music, theatre, ballet, painting or literature. The example of the work by Benoit Maubrey, *Audio Ballerinas* (2007) is characteristic of this case, as we are dealing simultaneously with ballet and interactive / improvised music, played on the instruments which are integral elements of the ballet costumes. The ballerinas' skirts equipped with loudspeakers, sound generators, and movement detectors generate sound, and the music created in this way becomes, in turn, an inspiration for the subsequent dances. This is the type of technology for which the advancement of electronic art does not really matter, what is important is the intervention in and radical change of traditional genres of art. In that sense the impact of technology is complete, as the change revolutionizes existing types of art.

The observed interrelations between art and science certainly result from their joint creative function. This relation is possible because of their similar properties: orientation towards novelty, exploration, and discovering. Modern technology takes a leading role in the development of man, and perhaps the type of art based on artistic techniques and the transformation of historical genres of art, shall undergo changes because of the influence of new technologies. The Web is perceived as the kind of technology which has created the ground for the emergence of previously unknown art, but also the medium which has

absorbed art in its own way. We may summarise those reflections with the remark that even if a genre of art is in no way associated with the Web now, it will find itself on it sooner or later.

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SZTUKA ZAGARNIĘTA PRZEZ SIEĆ (streszczenie)

Przedmiotem artykułu jest przeanalizowanie wpływu Sieci na sztukę. W tym celu wyróżniono dwa główne aspekty tego zjawiska, tj. powstały na początku lat 90. XX wieku i rozwijający się do dzisiaj Net Art oraz traktowanie Sieci jako przestrzeni wystawienniczej. W pierwszym z aspektów wymieniono cechy Net Artu, takie jak usieciowienie, rhizomatyczność, hipertekstualność, wielopodmiotowość, szkieletowość. Przy omawianiu drugiego aspektu wymieniono kilka rodzajów muzeów w Sieci, w tym zwykłe galerie w postaci zobrazowanych zbiorów dzieł sztuki, galerie muzeów wykorzystujące technologie augmentalne oraz galerie powstałe w środowisku graficznym 3d.
Wskazano również na szerszą perspektywę oddziaływania nowych technologii na sztukę, podkreślając jej paradygmatyczność, co wyraża się w zawłaszczaniu, przynajmniej na dwa wskazane w artykule sposoby, sztuki przez Sieć. W artykule posłużono się szeregiem przykładów dzieł sieciowych, powstałych w ostatnich latach, oraz muzeów w sieci.
Autor zakłada, że rozwój Sieci miał przełomowe znaczenie dla sztuki, co wyraża się w niespotykanym wcześniej zakresie oddziaływania na sztukę – można powiedzieć, że w tym przypadku, wręcz w totalnej skali. Sieć nie tylko stała się medium umożliwiającym poszerzenie granic sztuki, ale poprzez swój przestrzenny i wystawienniczy charakter zagarnęła nawet sztukę historyczną. Autor uważa więc, że rozwój technologii, w tym szczególnie Sieci jest punktem zwrotnym w rozwoju sztuki oraz w sposobie jej prezentacji i archiwizacji.

Słowa kluczowe: sztuka sieci, sztuka elektroniczna, interaktywność, immaterialność, multimedia, elektroniczne galerie i muzea, technologia