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Pour Une Typologie De La Création Sur Internet (A Typology
of Creation on the Internet)

Annick Bureau

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POUR UNE TYPOLOGIE DE LA CRÉATION SUR INTERNET (A TYPOLOGY OF CREATION ON THE INTERNET)

Annick Bureau, 57, rue Falguière, 75015 Paris, France. E-mail: <bureau@altern.org>.

The monograph "Pour une typologie de la création sur Internet" (A Typology of Creation on the Internet) was originally published in French on Observatoire Leonardo des arts et des technosciences (OLATS), Leonardo's French-speaking website (<http://www.olats.org>). This monograph belongs to a broad, long-term project designed to provide the French-speaking community at large with documentation of art and technology topics in various areas: history (the Pioneers and Pathbreakers project); resources (CD-ROM and website reviews, bibliographies, etc.); and in-depth analyses (*Livres et Etudes*).

"Pour une typologie de la création sur Internet" is a first attempt to consider Web (or Internet) art in its differ-

ent forms and to define a typology beyond the hyperbole. Based on the study of available artworks, the author identified four different categories in which to organize Internet art, giving examples of each: (1) Hypermedia Works; (2) The Message Is the Medium; (3) Communication, Collaborative and Relational works; and (4) Cyberception. For each of these forms an analysis was conducted during 1997–1998 to see: (1) how and if the forms are related to other art forms that exist outside the Internet, as well as to other trends and concepts throughout twentieth-century art history; (2) how the forms propose new concepts and ideas, create their own artistic languages and define new aesthetic perceptions.

ART ET TECHNOLOGIE: LA MONSTRATION (HOW TO CURATE, DISPLAY AND EXHIBIT WORKS OF ELECTRONIC ART)

Annick Bureau, Nathalie Lafforgue and Joel Boutteville, 57, rue Falguière, 75015 Paris, France. E-mail: <bureau@altern.org>.

The monograph "Art et technologie: La Monstration," in French, is based on a study first conducted for the Fine Arts Department of the French Ministry of Culture in 1996. It was published online by Observatoire Leonardo des arts et des technosciences (OLATS), Leonardo/ISAST's French-speaking website (<http://www.olats.org>) in 1998.

The goal of the survey, as defined by the Fine Arts Department of the French Ministry of Culture, was to clarify the specific needs of exhibiting electronic artworks, and comparing their needs to those of "traditional" works. The survey is divided into six sections, focusing on:

(1) the history and ideology behind art exhibitions in modern times, e.g. the role of the museum; (2) an analysis of the nature of electronic artworks, with a proposed typology that looks beyond the different media upon which the works are based, emphasizing the place and role of the public; (3) "the state of the art" of the various venues where electronic art has been (or is) shown from museums and galleries to science centers, trade fairs, alternative spaces and dedicated spaces, and cyberspace; (4) the issues of presentation and conservation of the works; (5) an in-depth analysis of the public, its knowledge (computer literacy, among other things), acknowledging the fact that now the public is a worldwide audience rather than a local one; and (6) propositions that could be followed to support the visibility of electronic art within the French situation and beyond. In every section, proposals are included to provide new solutions to "curate, exhibit and display" works of electronic art.

This study also belongs to a broad, long-term project designed to provide the French-speaking community at large with documentation in various areas of art and technology: history (the Pioneers and Pathbreakers project); resources (CD-ROM and website reviews, bibliographies, etc.); and in-depth analyses (*Livres et Etudes*).

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