

Web browsers prescribe the ways we access and navigate knowledge and communities online. Since the 1990s browser software has been an arena for artistic interventions ranging from quirky standalone browsers to performative pieces to minimalist browser add-ons. The (im)possibility of navigation is not taken for granted and is probed, questioned, and reformulated through such software practices. We propose navigation as a mode of exploring interactive software that allows researchers to collectively document manifold facets of artists' browsers.

Navigation

Reihe
Begriffe des
digitalen Bildes



Navigation



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a piece of flash

ethnographic observation log

neon colors, primary colors, primate visions. flicker images, black grids, red background, primary colors, primate visions, flicker images, eyes sore, primate visions, headaches, letter arches, primate visions, neon colors. flicker images, grids, grids, grids, matrix, lines falling

down

falling lines, falling codes

code as art, code as technology

browser art, brwsr rt

creative work of art, crt v wrk f rt

technology of creation – creations of technology: enchantment, magic encoded & primate visions of animism.

eye candy, poppy colors, primate visions, who said so – donna haraway did, primary colors, programming language, super-imposed signs, reading line: “high school”, time flies,

www.sb.co.kr www.xz.co.kr.

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      <td>  
      </tr>  
    </tbl>  
  </body>  
</html>
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column of numbers, column of signs, column of numbers and letters, falling lines, enchantment of art, magic of falling let-

ters, *buchstaben*, beech bars, f

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g,

glamor, glamorous graphics, oracles of technology, art of technology, emanations of self-similarity. “whereas for warburg, the logic of the image is the pathos (i.e. the emotional pull), for boas and subsequent theoreticians in anthropology, the survival of the image rests not in its relation to pathos, but in its own self-similarity. the nature of self-similarity is one wherein the form is an isomorphic configuration of an idea of relation. this idea, in being externalized – or concretized – in an object, becomes an image, manifesting the patterns that are analogical to the social world.”¹ anthropology, the art of superimposing the social and the technological, the entanglement of objects and humans. columns of numbers and letters, falling lines, falling, falling, green – blue – red – magenta – black grids flickering

– coal, transparent, discrete, time passing, time critical, time, gone, time, gone, browser gone, flash ephemeral, browser ephemeral, me, ephemeral, art, passing. </soft></body></html>, domain, domain, domain.

code evolution, code superimposition, latin letters, korean letters, 한글 han’gŭl, discrete manifestations of sound, semiotics, sign and difference, </soft></body></html> what domain? what body, what? what metaname descriptions keywords, what? meaning? interpretation gone. ricketflicketitricketish-riggle, tripple, eyes ripping out of caves, can’t stare, can’t stand, flickering images, closing eyes, internet fictions,

1 susanne k chler & timothy carroll: a return to object. in: alfred gell (ed.): art and social theory. new york 2021, p.2.

futures lost.

no hermeneutics possible.

neon colors, primary colors, primate visions. “what the hell is going on here?”, who said so – people say, clifford geertz did, but i never found the quote when i tried to look it up. word of mouth, alas, becomes truth if the right authority figure says so. flicker images, black and blue strips, black background, memories of missed updates, memories of missing fonts, memories of text editors, memories of web 1.0. primary colors, primate visions, flicker images, eye sore, primate visions², headache, primate visions, neon colors, headache spanning body and mind. flicker images, grids, grids, grids, matrix, lines falling out of screen, out of shot, out of interface, losing face, falling colors, falling codes, code as art, technology as enchantment, who said so, alfred gell did³, browser art, brwsr rt, creative work of art, crtv wrk f rt, technology of creation, creations of technology, repetitions, repetitions, circles, circuits, governing enchantment, primate visions of animism, eye candy, poppy colors, primate visions, primary colors, programming language, superimposed signs, reading lines “high school”, time flies, no time for hermes, www.sb.co.kr www.xz.co.kr, kybernos is steering, www.sb.co.kr www.xz.co.kr, delete repeat, enter

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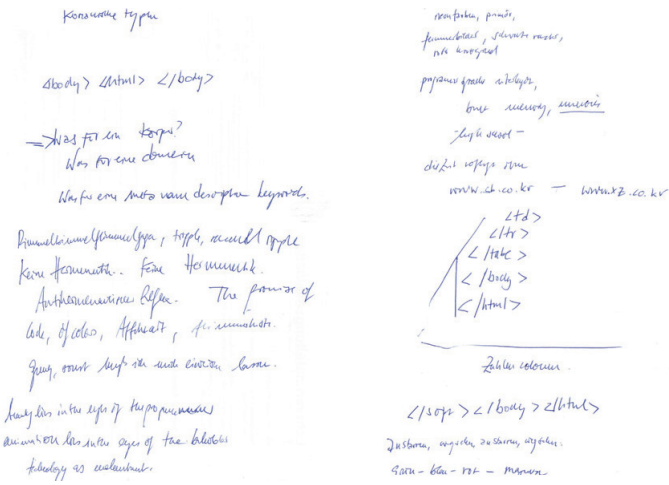
```
</html>
```

end of hermeneutics, “anti-hermeneutical reflexes”, who said so? memories of student disputes with paul feigelfeld return, code, language, ghost, machine, primate visions, affect art, rick-etflicketitricketishriggle, tripple. <beauty lies in the eyes of the programmer>. <animation lies in the eyes of the beholder>.

2 donna haraway: gender race and nature in the world of modern science. new york 1990.

3 alfred gell: the technology of enchantment and the enchantment of technology. in: jeremy coote & anthony shelton (eds): anthropology, art and aesthetics. oxford 1992, pp.40-63.

Fig.2 and 3. Handwritten sketches by the author.



<animism is embedded in the code based on hardware>. software, softer, softest ware, primate visions, switching off. end of stream of consciousness, “stream of experiences”, who said so, i did⁴, (<yes, that’s me a past me, gone>), end of stream of impressions, close this field diary, close my fingers, close the keyboard; end of social relations emanating from code, end of social relations embedded in code, promises, promises, switch off all machines, who said so? friedrich kittler did allegedly, at last, this is what tania hron, alma kittler and susanne holl said, who were there, when he left this world. switch off this old apple 13 inch, mid 2013, processor 1.3 ghz intel core i5, memory 4gb 1600 mhz ddr3 start up disk macintosh hd graphics intel hd graphics 5000 1563 mb, serial number c02krmpuf5v8, OS X yosemite, system report, me no serial number, cokr did not quit unexpectedly, consciously switch off this piece of flash. done.

66

4 anne dippel: der erlebnisstrom. ein werkzeug ethnographischen schreibens. in: berliner blätter, no.1, 2015, pp.72-83.

documentation of documentation

this document is a threefold ethnographic mimicry. first, it mimics the programmed interface and the personal experience of a human being when engaging with jodi's *%WRONG browser*. since ethnographers use their own senses, mind and body as a means to gather, process and analyze data, the above text describes the emotional and affectual reactions of the user – including memories and immediate experience. second, it mimics a human way of relating and connecting through mirroring and mimicking the other's point of view. it is thus a meta-commentary on the specific anthropological condition to animate whatever is moving, especially when it comes to engaging with digital media technologies. and third, it mimics the private nature of a field diary, in which anthropologists memorize and reflect on empirical experiences collected during their field work. it was the technology itself that allowed me to associate, as a form of enchantment quite similar to the experience of going into a museum and reflecting, reacting, being exposed to art works. the notification of the beginning and end of the program was another form of mimicking coded pathways, not typical for stream of experience, but typical for a stream of experience that reflects this specific browser art software. while watching the program, associations come to mind. the notes of the field diary are notes of the now, but in the aftermath, due to hermeneutical reflections, new thoughts emerge, that bind the imagery into narratives, memories and existing concepts. one could think about popular visualizations of online worlds and falling words such as those famously portrayed in the movie *matrix* (1999, wachowski sisters), but the program was too strong in its visual impressions and its neon colors typical for the era

in which it was developed. i tried to focus on this singular phenomenon and use it as a figurative gateway for accessing current discourses on how to read digitality and its transformations. there is no story in this program, no narrative that would help to make and give sense. watching it unfold, the inner worlds of thought could empty themselves – the failed attempt to lay a hermeneutical circle on, developing theoretical contexts and binding it by a narrative of experience allows the user to circumvent the void, the utmost anxiety that comes with the meaningless flow of images, and falling, flowing characters and numbers.

the associative play with sound and poetry within the text, the mixing of memory, quotations and fragments of meaning that dis-rupt the mere documentation, are designed as a meta-commentary on how alien digital code seems to human's way of making sense of things. the hopes encoded in artistic visions such as jodi's *%WRONG browser* mark a historical moment in time, when hermeneutic approaches failed to understand what is actually going on in software. at the same time hermeneutics today has become more important than ever, since the infrastructure of technology is leading to new narratives, transforming communities and values. while the technological enchantment of early programming left the impression that hermeneutics would become useless, we see the opposite happening these days, precisely because of the visual and non-narrative structure of most software permeating everyday life. the artistic take aims to illustrate that as much as ethnographic description is rope dancing between poetry and prose, between observation and imagination, it is always the source of new understandings by engaging empirically with the world and reflecting reality. i write field diaries either by hand or using a text editor. since i am a very

fast typer (depending on the text ca. 400–600 characters per minute) i can write on my computer as fast as i can speak, or sometimes even think. this makes me cautious. i prefer writing by hand because it encourages me to formulate my thoughts more concisely and form teleological sentences (the point at the end of the sentence is integrated in the first word written when formulating a thought). i watched the browser on an old computer and typed directly into the text editor. i watched it twice. the first time, i made some notes by hand. they were first sketches, first ideas. and unfolded into coherent thoughts when writing the stream of experience, filling impressions with memories, quotations and sense.

last but not least, citation of art history and anthropology as two distinct traditions for interpreting the relationship between art and technology is encoded as a promise and a riddle that leads like an ariadne's thread back into the world of hermeneutical understanding, where any piece of art, any browser, any code is simultaneously the expression of social relations and the human capacity to build any kind of togetherness and find meaning where meaning is absent without participation and participant observer. my documentation shares how I am failing to make sense and establish sense at the same time when being exposed to certain realms of digitality for the first time, such as those shown in this browser art.


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