GLOBAL IZATION

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Elizabeth Manley Delacruz

Alice Arnold

Ann Kuo

Michael Parsons

EDITORS

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SECTION III
GLOBAL AND LOCAL YOUTH CULTURES & SITES, AND
ONLINE AND ON-SITE EDUCATIONAL PRACTICES WITH YOUNG PEOPLE

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CyberNet Activist Art Pedagogy

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Karen Keifer-Boyd

The Gonzalez Goodale Architects, the firm in charge of designing a new school on the site of the demolished Ambassador Hotel, argued that she was using too much "content" rather than articulating more "universal" themes with her piece: "'Universal' has been a euphemism for a dominant culture which is historically Anglo," Baca told the students in the classroom, "at this particular moment 'universal' is Latina/o. I'll keep you posted as to this process but I wanted you to know what it is like for a public artist."

— SANDOVAL & LATORRE, 2008, P. 102. RECORDED FROM JUDITH BACA'S TEACHING SESSION ON OCTOBER 24, 2006, AT SPARC, SOCIAL AND PUBLIC ART RESOURCE CENTER IN VENICE, CALIFORNIA

As public pedagogy, or *public spheres of influence,* cyberNet activist art facilitates participatory critical democracy.[1] This takes many forms and directions. Critical public pedagogy of cyberNet art, as an educational and artistic practice, is a critical stance concerning socio-pervasive artifacts, processes, and interfaces that acculturate and assimilate values, beliefs, and sensitivities. Critical cyberNet art is designed to enable diversity of participation. Howard Becker's (1982) account of *spheres of influence* radiating from art reshapes into a multidirectional layered "matrix of sensibility"[2] when the art's medium is Internet communication technologies. This is because (inter)action is perpetuated through cultural interfaces such as humans, technologies, localities, and politics. Such cyberNet artworks are performed networks of relations.

CyberNet activist art, such as the work of Electronic Disturbance Theatre (EDT) and Critical Art Ensemble, includes virtual sit-ins, tactical media practices, and virtual grassroots projects. Other collaborative art teams, such as The Yes Men (1999), use communication technologies to disrupt capitalism, often through duplication, impersonation, or reversals. Judith Baca's Digital Mural Lab is a collaboration between Baca, youth of color, and specific communities such as the Estrada Housing Project in East Los Angeles (Sandoval & Latorre, 2008). Baca's critical feminist pedagogy has empowered youth, and toppled stereotypes. CyberNet activist art often crosses borders between physical and virtual realms in ways that are not clearly differentiated; yet such local activism can have a global reach.[3]

When violence, homophobia, and bigotry expressed through racism, sexism, and other systemic prejudices transform into critical social praxis, cyberNet activist art is at its best, as I will show with the examples discussed here. This chapter on cyberNet activist art pedagogy explores critical cyberNet art practices in four areas: (a) participatory democracy, (b) interventions that challenge capitalism and other patriarchal systems, (c) cyborg border crossings, and (d) re-visions of place and time. I guide students in my university courses, whose goals are to become art educators, to investigate the public pedagogy of cyberNet art as a medium of communication that can contribute to a more just world. Public pedagogy is the use of a public medium such as the Internet to influence behaviors and beliefs. Public pedagogy enacts societal curricula that are easily consumed because of its ubiquitous nature. Awareness of consumption of public pedagogy via the Net is important because of its global reach. Consumers change to producers when participating in the public pedagogy of the Internet. Educators need to be versed in how to facilitate investigations of public pedagogy in virtual global landscapes and how to guide students to develop critical Net art practices. It is this combined curricular emphasis that I refer to as cyberNet activist art pedagogy and discuss in this chapter.

Virtual Landscape Curricular Emphasis: Public Pedagogy Investigations and Critical Net Art Practices

Many people are global consumers, not producers. Those who are global producers often make decisions based on individualistic gains rather than social justice and on the impact of information and capital traversing the world via communication technologies. I prepare art teachers to become producers of a socially just world by becoming critical public pedagogues in Internet extensions of classroom teaching. Simulation, interactivity, collaboration, and intertextuality are characteristics of cyberNet activist art pedagogy with which I familiarize students through experiences of Net art and through projects that lead up to and include the creation of Net art. The MacArthur Foundation Series on *Digital Media and Learning* describes the type of education needed: "As professional educators, we have the responsibility to design learning environments and institutional practices that foster the acquisition of foundational skills that students will need for a lifetime of network navigation, information synthesis, social participation, and creative knowledge production" (Anderson & Balsamo, 2008, p. 245). As a professor in a university art education program, I prepare preservice teachers for social responsibility in their future teaching and learning.

In a junior-level university course about visual culture and technology, for those pursuing art education careers, which I have been teaching almost every semester since the mid 1990s, students create Net Art. Characteristics of students' Net art are that their work has palimpsest traces, perpetually displaces stagnate categories, has an interplay of surface and depth, has no prescribed path, presents a multifaceted critical pastiche, and enables others' participation in shaping the work. Students use image hotspots, anchors to direct to specific places, animations, blogs, wikis, motion sensors, audio and video recording and remixing, among other strategies to create a layered matrix of sensibility in cyberspace. Multivocal participation built into the design of their Net art encourages production of public pedagogy.

Students and I evaluate their work based on the characteristics of Net art set forth as criteria by them. To prepare students to develop criteria, they need to experience, study, and critique Net art.[4] Their familiarity grows through dialogue that I facilitate, as well as from conversation in small groups when experiencing Net art, and from the readings about Net art that we discuss together. Figure 1 is an example of student-generated criteria for Net art. Students meet in groups of about five members to develop criteria based on the course readings, discussions, and experiences. They then share these with the class as I type, using their words, for large screen projections of the text under discussion. Students ask each other for clarification and argue until all ideas that all understand and agree with are included. I give them a couple of days to review what they had produced for final changes prior to use as the assessment criteria for their project. Each semester consensus is reached. While specific language changes, students' criteria involve interactive engagement, metaphor, and intertextuality.

Each semester, I vary the themes for organizing Net art for students' critical explorations. For example, in fall 2007, the four areas were: identity (i.e., self in relationship to others), representation through visual metaphor, intertextual palimpsests, and real-time social networking. In spring 2008, the areas included various ways to consider environment: global warming, safe environments, ownership rights and shared environmental resources, and personal/public environments. Therefore, the four areas discussed in this chapter are one organizational scheme in developing familiarity with cyberNet activist art pedagogy. In this case study of cyberNet activist art pedagogy, I selected four student works of the 20 created in my fall 2007 course, along with Net artworks students experience as part of my teaching. My purpose is to provide ideas on how to facilitate cyberNet activist art pedagogy in global extensions of art classrooms via Internet medium.

CyberNet Art Participatory Democracy

According to Wikipedia® (2001), which is a Web 2.0[5] example of participatory democracy in knowledge formation, "participatory democracy is a process emphasizing the broad participation (decision making) of constituents in the direction and operation of political systems" (¶ 1). Virtual sit-ins,

Criteria for Net Art Developed by Students in Fall 2007

Design layout criteria: Imagery, fonts, and color scheme are unified and relate to the theme, concept, and/or visual metaphor. The Net artwork is inviting to enter and keeps viewers actively engaged with one another and the artwork.

Concept, theme, and/or visual metaphor: The work exists on the Net and functions as a piece of artwork using the Internet as a medium. "Function as an artwork" is further defined as a view of art in which metaphors for life are communicated and stimulate viewers to think creatively, and the Net art introduces a concept in a unique way rather than as factual reporting.

Intertextuality: The Net artwork encourages deep levels of thinking, in which meaning is thoughtfully and thoroughly constructed.

a powerful form of cyberNet art activism for participatory democracy, close down websites or redirects cyber traffic. For example, Electronic Disturbance Theatre (EDT),[6] "recircuits agitprop actions to mobilize micronets to act in solidarity with the Zapatistas in Chiapas by staging virtual sit-ins online" (Dominguez, 2000, p. 284). EDT jams a URL with a computer script FloodNet that reloads a targeted website several times a minute. This shuts down the site when masses of people access the site simultaneously. Postings of upcoming sit-ins and an archive of the purpose and impact of previous ones are listed at the Electronic Civil Disobedience (2007) website. This Net activism has drawn the attention both online and offline of the Mexican government and the U.S. Department of Defense (Electronic Civil Disobedience, 2007; Kartenberg, 2005; Shachtman, 2004).

Operación Digna, cyberfeminist activism in solidarity with the women of Juarez and Chihauhua, Mexico, also use FloodNet for virtual sit-ins. Operación Digna lists the names on the Web of murdered women, provides protest posters for community rallies, and initiates petitions to the Mexican government. The protest posters and petitions express a demand for thorough investigations of the murders. Their cyberNet art is intended to provoke and influence officials to find the perpetrators of the crimes, to end the harassment by agents of the Mexican state against families of the victims, and to enact laws to responsibly and quickly investigate missing persons reports (Justicia Para Nuestras Hijas, 2003; Operación Digna, 2003a, 2003b).

Critical Art Ensemble (2002) is known for their use of tactical media,[7] with a range of projects such as broadcasting to denounce fascist news items, and CD-ROM distribution on such things as hacking GameBoy® to free male youth from limiting norms of what it means to be a man. Historically, tactical media referred to quick tactical infiltration of dominant media practices for critique of dominant social systems, and has roots in such arts movements as Situationalists, Dada, and Surrealism (de Certeau, 1984). It is a group action, in which individuals are not identified, creating a spectacle from existing elements within society (Lovink, 2002; Meikle, 2002). Today it sometimes involves the critical use of mobile technologies to reach communities that have limited access to technology, and places the media in the hands of the community, or provides distribution avenues that counter media power centers (MediaShed, 2006; Mongrel, 2006).

A team in my fall 2007 course, Lorielle Ressler and Emily Sylvia, collaborated in creating their Net
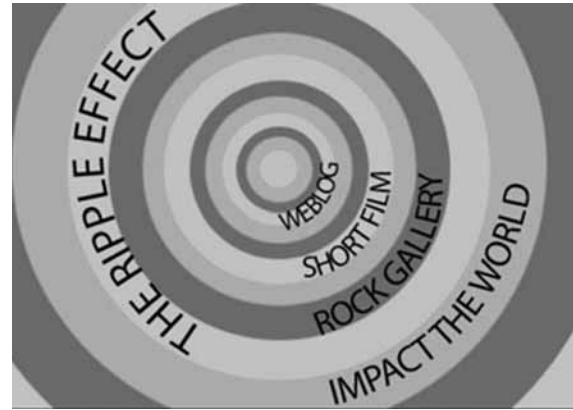
art project, *The Ripple Effect*[8] (see Figure 2). This piece concerns how everyday actions impact the future. A rock gallery provides nonlinear interaction. A click on each rock in a pile of rocks reveals stories the students collected concerning consequences of one's actions. A video narrative in which one action creates the next action, and a blog encourages viewers to think about how their past actions shape the future. This work can be considered critical participatory democracy in bringing awareness of consequences of one's action as well as consequences when one does not take action as some of the rock gallery and blog testimonies express.

CyberNet Art Interventions that Challenge Global Capitalism

Cyberactivist artists concerned with the *not-so-free market* of capitalist *free markets* provide open access, and often develop or use *open source* software or provide DIY (do-it-yourself) alternatives to corporate products as a form of intervention to global capitalism. They seek to provide and promote equal access, as both a move toward participatory democracy within and beyond national borders, and to disconnect capitalist global economies from the rhetoric of democracy.

Open source could be defined as free distribution of the source code of functional software so that others can modify the computer program without restrictions or copyright penalty. Additionally, open source code is not proprietary or "predicated on any individual technology or style of interface" (Open Source Initiative, 2005, ¶ 10). For example, Emitto (2002), the Latin word meaning "to send out," is a collaborative publishing network providing an online cultural art resource, conceived by new media artist, Carlos Rosas. The Emitto community aspires to promote democratic values that transcend nationhood, and to make art accessible.

The proliferation of the Creative Commons
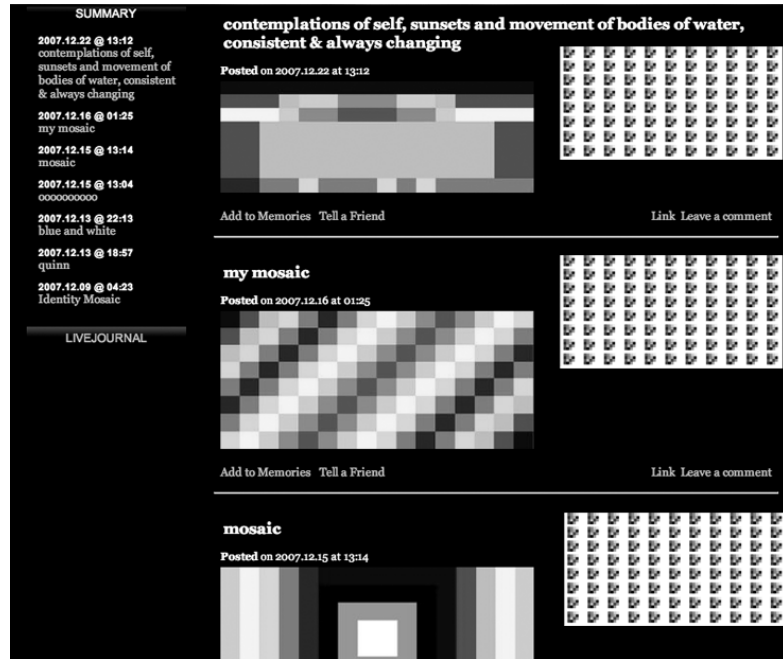
symbol on Net activist art is an intervention into capitalist economics. Creative Commons (CC) is "devoted to expanding the range of creative work available for others to build upon and share" (2001, ¶ 1). The animation, *Reticulum Rex* (n.d.) is a playful artwork that describes Creative Commons. The animation creators encourage others to remix and develop their own creations from any aspect of their animation, including the fonts they have developed. The Creative Commons "human-readable summary" of their copyright code stipulates for the animation and other CC works that you must give the original artist or author credit, you must not sell your work that remixes CC works, and the "share alike" symbol needs to be placed on the work if distributed.

The open source cinema movement involves "peer-to-peer information sharing and the support of a participatory culture" (Anderson & Balsamo, 2008, p. 248). Sharing of films and other creative artworks as well as open source programs is the purpose of organizations such as Creative Commons (2001), the Electronic Frontier Foundation (1990), Internet Archive (1996), Open Source Initiative (2005), and Participatory Media Literacy (2007).

In their online and offline media tactics, the Danish artists SUPERFLEX (Rasmus Nielsen, Jakob Fenger, and Bjørnstjerne Christiansen) challenge corporate market practice through large-scale DIY projects. By revealing and making processes freely available, they usurp the proprietary practices of major corporations. For example, the appropriation of logos and provision of recipes for

Star & Buck Cafe draws attention to consumer culture and offers prosumer (production and consumption) DIY alternatives to large corporate monopolies (COPYSHOP, 2007).

Other critical cyberNet art strategies include the use of communication technologies as interventions to capitalism through duplication, impersonation, or reversals. For example, in 1993, Mike Bonanno (who founded The Yes Men with Andy Bichlbaum), switched the vocal audio boxes in Barbie *dolls* and G.I. Joe *action figures* and returned them to the store shelves to disrupt the capitalist enterprise that perpetuates gender stereotypes (Yes Men, 1999). Corporate law protects The Yes Men, who are supported by a corporate brokerage (®™ark, 2000), since corporations cannot be held legally responsible for corporate actions. Thus ®™ark's corporate veil is key to the success of The Yes Men and others who sabotage corporate control. Such cyberNet activist art redefines the nature of artworks.

Becca Brittain's Net art, *Identity Mosaic* (2007)[9] that she created in my course, is a DIY disruption to capitalism. Becca found a simple solution to enable identity mosaics created at her website to be shared by providing the password to her blog. This changes the nature of a blog from ownership by the initial creator of the blog to ownership by all who participate. Her Net artwork encourages people to think about the shifts and reconfigurations of their identity as they move from context to context. Figure 3 is a screen shot of the page for creating mosaics, and Figure 4 is the blog where the mosaics are posted.

Figure 3

Left: This entrance screen shot to Becca Brittain's Net art, *Identity Mosaic* (2007), captures frames from the five videos assembled to make a whole face. The videos play simultaneously to show close-ups of different parts of a face in motion.

Figure 4

Right: This participatory visual blog screen shot, which is part of Becca Brittain's Net art *Identity Mosaic* (2007), also includes the grid of colors each used to create a mosaic.

CyberNet Art Interventions that Challenge Patriarchal Systems

Several new media cultural theorists (Manovich, 2001; Ihde, 1990; Sofia, 2003) have argued that digital technologies are cultural interfaces. Sofia posits that "questions concerning technological futurity can be translated into questions about who—or what—are the agents of cultural change" (2003, p. 503). Thus, to change the patriarchal world involves feminist activism in cyberspace. María Fernández (2002) reminds us that cyberspace is primarily occupied by and for those who have the economic means to have electricity, computer equipment, and Internet connection; as well as have the life experiences with technology to develop interest and confidence to be active in technological developments—primarily White males younger than 50 years of age. Therefore, socio-economic class, race, age, and gender are factors in who has power and controls the cultural interfaces of digital technologies.

Cyberfeminist art pedagogies[10] create aesthetic-expressive forums to disrupt patriarchal inscriptions, practices, and structures. subRosa, founded by Faith Wilding in 1991, is a cyberfeminist collective that combines performance and Web work. subRosa defines itself as "a reproducible cyberfeminist cell of cultural researchers committed to combining art, activism, and politics to explore and critique the effects of the intersections of the new information and biotechnologies on women's bodies, lives, and work" (¶ 2).[11] The website and exhibition, *Cell Track* (subRosa, 2004) is a visualization of the "global dispersal, patenting and privatization of human and animal embryonic stem cells" (¶ 5). The goal is to investigate the feasibility of a public, non-patented, non-proprietary embryonic stem cell bank. *US Grade AAA Premium Eggs* involved a performance at Bowling Green State University, in Ohio in April 2002, in which students were invited to donate egg and sperm cells that were then assigned a flesh market value. Website visualizations of the flesh market of selling gametes (cells), tissues, and organs were integrated in the performance to defy global bio-Web markets that prize human bodies monetarily.

Computer source code writing is a powerful way to challenge patriarchal inscriptions of the cultural body. For example, Ka-Ping Yee (2005, 2007) launched a website on July 30, 2005, that reverses gender pronouns and other gendered terms on any website that one enters in the search engine, thus calling attention to socially constructed gendered perspectives in the English language. Regender.com produces high-speed revisionist texts of the *New York Times*, the *Book of Genesis*, and other worldview representations. Reading a regendered text reveals assumptions about gender roles. For example, one preservice art educator in my course wrote in response to an assignment to critique Net art:

> *Regender* ... can be a tough idea to wrap your mind around, so by using this device that does something as simple as changing "he's" to "she's" and names like "George" to "Georgia" allows us to see [the] impact [of] this genderization ... I wanted to do something more personal that forced me to look at gender roles in our everyday life. ... I spent a class period taking notes and switching proper nouns and pronouns from masculine to feminine and vice versa. ... With my roommates I tried to talk as if this switch was normal. ... I even referred to our friends using opposing gender words. "Oh my god, Christopher looked so hot in his sundress and pink heels last night!" I got some strange looks and questions but once I was done conducting my little experiment I realized just how much gender factors into our world. (K. Evanosky, September 13, 2007)

Another student describes her experience of *Regender*. One article she regendered was on polygamy and the other on Britney Spears. "I took all of the articles I looked at from CNN.com. ... [One] article describes [men] as "second-class citizens" to the women. But why did I find this more shocking than the original article?" (A. Fell, September 13, 2007). These student responses show how each translated experiences with *Regender* into her life from face-to-face conversations to reading the news on the Internet.

CyberNet Art Identity Redefinitions with Cyborg Border Crossings

While globalization describes current socio-economic situations, nations increasingly fortify political borders. The Internet, often viewed as borderless, is not a border easily entered by those who are economically disenfranchised, and *dedicated* sites oust posters through social pressures (Byrne, 2008). CyberNet activist art involves border crossing in varied ways. In her cross border communication Web-based project, *Looking for a Husband with an EU Passport*, Slovakian artist, Tanja Ostojic (2000-2001), selected potential husbands from e-mail exchanges, married, immigrated, and divorced.

Some artists have used cyborg border crossing and masquerade (e.g., Andreja Kulunčić, Sandy Stone, and Helen Varley Jamieson) in simulated worlds on the Internet—such as *Cyborg Web Shop* and *UpStage*—to disrupt global media portrayals of what it means to be human.[12] *Cyborg Web Shop* (2004), created by Andreja Kulunčić, with a production team, is a mock e-shopping site for purchasing hi-tech body

enhancements. Similar to shopping from a catalogue, one browses through pages of technological enhancements to select body improvements. Chats with other cyborg enhancement shoppers on the website tend to focus on seeking immortality with the prosthetic body revisions. In *Cyborg Web Shop,* the Net art critiques consumerism, and through trajectories of speculative fictions about constructions of virtual selves redefines what it means to be human.

Avatar Body *Collision* (2002), a precursor of other globally distributed performance troupes using *Upstage,* perform personally shared global concerns such as *Dress the Nation* (2003), which protested the portentous U.S. invasion of Iraq. The four *colliders,* i.e., women "who live (mostly) in London, Helsinki, Aotearoa/New Zealand, Australia and cyberspace," meet, devise, rehearse, and perform online (2007, ¶ 1). *Upstage[13]* is a free-downloadable software developed for cyberformances that also enable impromptu audience participation. Creators "encourage you to use it for creative, educational and social purposes" in performances for global audiences (*Upstage,* Download, ¶1).

Second Life (SL) is a programming system Web platform, in which a downloadable client server is freely accessed on the Internet. SL's in-world is vast with much diversity of activity in building worlds and events in those worlds. For example, in August 2006, students at the University of Texas in Austin in Sanchez's (2007) class created avatars based on their personal role-models, which included Malcolm X, Ellen DeGeneres, Mother Teresa, Shakespeare, and Teddy Roosevelt. In SL, in their cyborgian self, they held discussions with each other in character about the role of leadership and compassion, leadership and creativity, and leadership and morality.

Some *Second Life* residents merge SL with other programming systems. For example, machinima, a process for rendering computer-generated imagery (CGI), uses real-time, interactive (game) 3D engines such as SL.[14] Through programming border crossing, avatar and world creation with machinima outside of SL can be brought into SL.

A student in my course, Morgan Reightler,[15] created a Net artwork that presents animated, inanimate objects from her home to suggest how these objects are extensions of self. Her work shows the fluid nature of how we know self in that when one clicks on an object word, an association appears, and then the word and association disappears (see Figure 5). Attention to the double-codes of objects as prosthetics of herself, Morgan's Net art evokes mutual articulation between humans and objects.

CyberNet Art Re-visions of Place and Time

Cyberspace has become so integrated into our life that for some it has become a real space (Dodge & Kitchin, 2001). Geographer David Harvey (2001) attributes spatiality to cognitive maps and suggests that hyperlinked knowledge on the World Wide Web is a re-envisioning of human relationship to place. We conceptualize from the spatial forms that knowledge occupies. Simulations are "a kind of map-in-time, visually and viscerally" (Friedman, 1999, ¶ 20). Friedman suggests that simulations have the potential to create what Fredric Jameson calls "an aesthetic of cognitive mapping: a pedagogical political culture which seeks to endow the individual subject with some new heightened sense of its place in the global system" (1991, p. 54).

The compression of space-time in cyberspace impacts our understanding of each other and our relationship to local geographies. It enables networking and sharing of local concerns for gathering diverse perspectives and mobilizing political actions. However, if the Web replaces face-to-face discussions of small local groups, than immediate and site-specific concerns may be inadequately addressed. An example of the dissolution between cyber and physical locations is in the work of a loose-knit art collective, *The Department of Space and Land Reclamation* (2002-2008). They use the Web to plan weekend campaigns to reclaim public space in Chicago, San Francisco, and Los Angeles. This cyberNet activist art pedagogy revisions human relationship to place.

CyberNet artworks function pedagogically in the global public spheres of the Internet, and impact embodied personal experience of self and place. Artist team Sawad Brooks and Beth Stryker have explored socio-spatial relations in cyberspace, the

Figure 5

A click on *stairs*, one of the object words in Morgan Reightler's (2007) Net artwork, reveals a poem of actions associated with stairs as the word *stairs* disappears from the Web page.
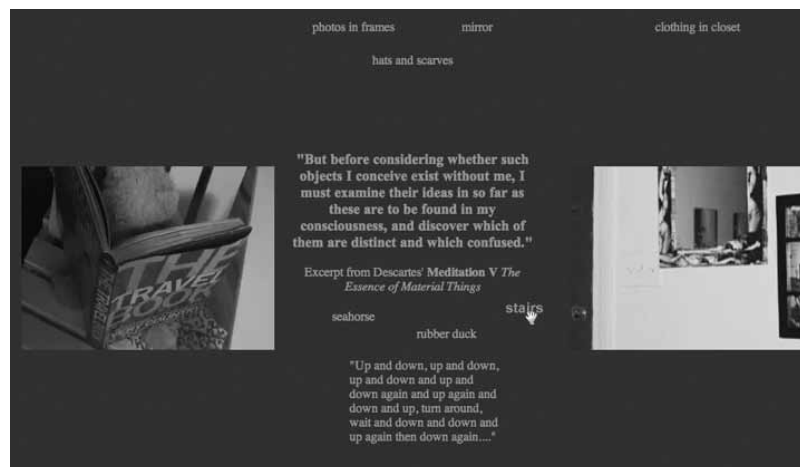
"If we do not change the direction in which we are headed, we might wind up where we are going" - Chinese Proverb

Figure 6

This is the second image in a sequence of photographs by Quinn Dwyer (2007) created for her Net artwork.

tree branches, interrupted with sped up cuts of noisy machinery, and then back to calmness with the word "Progress?" constantly visible through the duration of the video. Quinn's Net art explores human relationship to physical place in the ephemeral cyberspace of her site, which includes a blog in response to her question, "What direction will you go to change where we are headed?"

CyberNet Public Art Pedagogy

The concern that there is "too much content," which targets art with controversial or anti-establishment content, still influences the public art of U.S. cities, as we learn from Baca's 2006 experience quoted at the beginning of this chapter. However, Baca and other artists have found that Net art can bypass influential gatekeepers who control economic dispersion. And, instead, the content is visibly shaped by multitudes of participants experiencing and (inter)acting in the cyberNet artwork. Such access is particularly important for those who may not have opportunities to participate in offline public spheres (Byrne, 2008). Critical cyberNet activist art pedagogy involves a relationship between collective voice and social change, as well as embodied learning through social (inter) actions of global and local scale with communication technologies. The spheres of influence of such public pedagogy do not stay in cyberspace but impact the material world.

interplay between public and private concerns, and how these intersect with geographic space, Diasporas, and community formation. *DissemiNet* consists of the testimonies of those driven from their homes yet connected in cyberspace by the stories they share. Physical movement of the cursor displaces elements of the stories, like the private lives presented in this public forum. Their *RadarWeb* (1999) project calls attention to social injustice that has been occurring for many years in Okinawa, Japan. Okinawa residents post photographs and descriptions of their experiences of abuse by soldiers stationed at the nearby U.S. military base. By clicking on the date of the occurrence, people throughout the world can read these site-specific reports.

Quinn Dwyer's Net art, created in my course, is a series of photographs in which natural landscapes are severed by human occupation (see Figure 6).[16] The photo series culminates in a video that begins with a slow beautiful scene of the sun coming through

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ENDNOTES

1   Giroux describes that public pedagogy is located in a "spectrum of public spheres in society" (Giroux, 1999, p. 1). It involves the "understanding of how the political becomes pedagogical; that is, how the very processes of learning constitute the political mechanisms through which identities are shaped, desires mobilized, and experiences take on form and meaning" (Giroux, 1999, p. 2).

2   Geertz, 1983, p. 102

3   See, for example, Baca's Digital Mural Lab at http://www.sparcmurals.org/, which is part of the non-profit SPARC (The Social and Public Art Resource) that Judith Baca with Christina Schlesinger and Donna Deitch founded in 1976.

4   The project assignment with resources is at http://explorations.sva.psu.edu/322/projects/2_critique.htm. Presentations include introduction to Ars Electronica Center in Linz, Austria, and their annual competition, *Prix Ars Electronica*, which since 1987 has served as a "barometer for trends in contemporary media art" (Leopoldseder, Schöpf, & Stocker, 2008, ¶ 4). An archive of jury statements is at http://www.aec.at/en/archives/prix_einstieg.asp.

5   Web 2.0 refers to second-generation Web use, which favors open source participatory activity.

6   EDT was formed in 1998.

7   There are several other artist groups, such as the Bureau of Inverse Technology (B.I.T., 1991) and the Institute for Applied Autonomy (n.d.), who use tactical media.

8   See http://explorations.sva.psu.edu/322/visualculture/netartf07/Sylvia-Ressler/home.html

9   See http://explorations.sva.psu.edu/322/visualculture/netartf07/Brittain/netart.html

10   See Keifer-Boyd (2007) and Morgan (2000) for further discussion of cyberfeminist activist art pedagogy.

11   Also see the collective Old Boys Network (OBN, 1997) for further examples of cyberfeminist activism.

12   Further examples of border crossing Net art are compiled by Karla Tonella (1994-2005), and at Humanfutures (2008a, 2008b), which presents artwork that "transcend the borders between the physical, virtual, biological and digital" (2008b, ¶ 1).

13   *Upstage*® was first launched on January 9, 2004, funded by the Community Partnership Fund of the New Zealand Government's Digital Strategy, and is a collaborative project of CityLink, MediaLab, and Auckland University of Technology. It is open source and licensed under a dual-license: Creative Commons Attribution-NonCommercial-ShareAlike 2.5 License and GNU General Public License (GPL).

14   There are other virtual worlds in which to create oneself and to use machinima to cross programming borders including free to download programs: *Active Worlds*®, *There*®, *Entropia Universe*® and *Dotsoul Cyberpark*®.

15   http://explorations.sva.psu.edu/322/visualculture/netartf07/Reightler/index.html

16   See http://explorations.sva.psu.edu/322/visualculture/netartf07/Dwyer/home.html