

**Anything Goes School of Liberal Arts
Digital Art Manifesto 1.0**

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- Anything goes.
- Everything is an experiment; nothing is experimental except excuses.
- The gallery is incidental. It is not useless, nor is it purely evil, but it often borders on both of these. It is a possibility space in which a variety of interesting scenerios could be played out; however, it is, in a traditional form, generally unsuited to, and incapable of, dealing with digital art. The gallery must come to digital art; digital art need not be overly concerned with coming to the gallery.
- Personal interactions with art are preferable to public interactions with art. The medium of digital art is duplicable and distributable in such as way as to eliminate the need for a rigid showing or distribution structure. In an ideal situation, digital art should be transmitted directly from the artist to the viewer with no intermediary.
- The author is author. The artist is artist. The viewer is viewer. In some cases the viewer can be editor, and perhaps in rare circumstances the viewer can become collaborator, but only within the structure prescribed by the artist.
- Warm audience reception is preferable to critical acclaim. In the digital art realm the audience assumes the role of critic because of the universal availability of the artwork. Critics are primarily useful for spreading the word about pieces and artists in realms where work is shown in exclusive, or at least very limited, venues. Since this is not the case in digital art, the critics role shifts from passing judgement to suggesting experiences for the audience at large. It is the responsibility of the audience community to provide critical responses and editorial guidance.
- Collaboration is encouraged and often required. Collaboration is not a faceless endeavor; all collaborators are credited for their contribution.
- Recognize the new and the not new in digital art and work to reference, critique, comment upon, and generally illuminate aspects of the piece both exclusive to digital art and drawn from other forms and media.
- The medium of digital art is amenable to certain forms and is not amenable to certain other forms. It is up to the artist to determine which forms are interesting and effective to explore in digital art, then to pursue experimenting with those forms.
- Mimetic work based on conventions of art are acceptable; innovative work based on the borders between media is preferable. Convergence is exciting, as is divergence.
- Interactivity is a given in every form and medium. Digital art typically adheres to certain conventions of interactivity and these may be: a) obeyed in order to create a piece more intuitive to the viewer, b) ignored in order to create a piece less intuitive to the viewer, or c) some mixture of techniques that achieves the effect desired by the artist.

- Narrative is neither old-fashioned nor rigidly structural. Narrative is an unavoidable element of human existence and may be conveyed as the creator sees fit. Digital art asks us to structure narrative in new and dynamic ways; the challenge is, in part, to create digital narratives that resonate as strongly as analog narratives and which partake of the full range of narrative techniques developed throughout human existence.
- Possibility spaces are encouraged.
- The televisual is as valid as the visual. The telepresent is as valid as the present. The interface is no more artificial than the white wall or glue and binding.
- Digital art is never created by a computer, robot, artificial intelligence, or anything other than the artist.
- The archivists' problem is real; therefore, digital art should embrace the transience of the medium. Digital art exists in a particular time, although it may span a large place, and must reach its audience before it expires.
- Information wants to be free. Open disclosure of process and content is crucial for proper appreciation or evaluation of digital art.
- A line will be drawn between art that inhabits the digital realm temporarily, in order to be finalized in an analog form, and art that is intended to remain digital permanently.