

Mark Napier – Riot (2005)

<http://potatoland.org/riot/>

This artistic web browser Riot created in 2005 by Mark Napier operates through a webpage that gets accessed by a conventional browser. The user interface is similar to that of a conventional browser. We find a menu bar at the top of the window, scroll bars on the right and conditionally at the bottom, and a scalable display field. The menu bar contains among others a button for bookmarks and the input field for URLs. The URL field does not function as a search bar however, as is the case with most browsers nowadays. The visual output of the accessed page differs considerably from conventional browsers. The structure of the page is completely resolved and images, text and links are subject to layout rules that obviously differ from the one the conventional browser is following. At the upper left edge of the display area three URLs are horizontally listed in bright green. The first of them is the URL just typed in; the two others though are URLs to web pages that were potentially entered by previous users of the browser. But there are unmistakable hints that the origin of the content we find is not solely the accessed web page but a collage of three web pages.

Peter Luining – ZNC (2002-2004)

http://znc.ctrlaltdel.org/znc_1.01_info.htm (ZNC v. 1.01, Windows XP) 15 Oct 2002.

http://znc.ctrlaltdel.org/pc_znc2.0.htm (ZNC v. 2.0, Windows XP, 2000, ME, 1998) 17 Feb 2003.

http://znc.ctrlaltdel.org/mac_znc2.0.htm (mac OS X, ZNC v. 2.0) 17 Feb 2003.

<http://znc.ctrlaltdel.org/> (ZNC browser rand()%, Windows 98/ME/2000/XP) 28 Oct 2004.

ZNC (2002-2004) is a free browser application created by Peter Luining, that stretches the HTML code of the accessed pages into a succession of ASCII code (0-255). Each character of the web page's HTML code gets performed one by one. Each ASCII sign is accompanied by two numerical values. They indicate the position of the signs in the HTML code at hand, and the position of the sign in the normative ASCII tab on the other. Furthermore, the position number of the ASCII sign is associated with a colour and a sound. While the sound is always on, on the visual level, the user may choose between the character sequence or the colour sequence. Either way, the result is a sequence specific for the website accessed with the browser. In some versions of the ZNC, the sequence's speed can be adjusted by the user and gets looped by the application. None of the content that is usually displayed by a conventional browser, like images or rendered text, gets included except in their HTML representation. Instead, the user can decide to watch the HTML code in its individual characters or the colour connected to the character via the ASCII number in full screen by choosing settings in the initial window of the application. Punctuation marks that normally are processed silently, get an equal treatment here in the sense that they have sound and colour attributed too. The latest version of the work, the *ZNC browser rand()%* is automated in the selection of the URLs that are being accessed. It is possible to open multiple browser windows and compose a soundscape.

Andy Deck – Boxplorer (2002)

<http://artcontext.net/act/02/box/>

The Boxplorer created in 2002 by Andy Deck operates through a webpage that gets accessed by a conventional browser. The user interface is reduced to a field to input the URL called Location and a dropdown menu called Favourites containing a list of URLs the browser accesses when selected. The URL field does not function as a search bar however, as is the case with most browsers nowadays. There is also a Help button that leads to a page explaining the program and a stop button, that will abort the connection process. Pages opened in this artistic browser are liberated from their structural design, so that not only images and text are removed from the website, but also any visual information that could indicate the intended content of the page. The historical visual result of this artistic intervention is primarily a composition of individually nested colour fields framed in black. When used with more recent web pages, its structure is highlighted in the same way; the dominant colour is white.

I/O/D – The Web Stalker (1997-98)

<https://bak.spc.org/iod/iod4.html>

<https://sites.rhizome.org/anthology/webstalker.html>

The Web Stalker is a browser application created by Matthew Fuller, Simon Pope and Colin Green. It can still be downloaded from the first web page listed above but also exists in emulated form on the second web page listed above. The application opens an empty black window in fullscreen in which the user can create panes/windows and assign one of six possible functions: Crawler, Map, Dismantle, Stash, HTML Stream and Extract. To enter a URL a Crawler function-window has to be created. The results of the search can be displayed with various foci in the other selectable function windows. Maybe the most prominent function of the application is the Map. It creates a visualisation by mapping the links between HTML documents by lines and circles, starting with the URL typed in by the user. The user can also choose from six background colours by an option-click in the main window. As the browser window has no initial layout, the user has to create their own interface structure but also a highly specific access to the Internet by choosing the function that provides the information of interest.

Alison Craighead, Jon Thompson – e-poltergeist (2001/2012)

http://www.thomson-craighead.net/po1t33_ge15t/

e-poltergeist created in 2001 (and recreated in 2012) by Alison Craighead and Jon Thompson operates through a webpage that gets accessed by a conventional browser. *e-poltergeist* seems to take over the user's internet browser, automatically initiating Web searches results of pre-programmed searches on yahoo.com.uk that all seem to be composed by a lonely person asking for help with sentences such as "Can you hear me" or "Please listen to me". It also creates a potentially never-ending series of events, mainly comprising automatically opened new tabs and windows (forced branching) with the latter spread flickering across the user's desktop accompanied by an almost constant score of sounds and noises. The behaviour seems erratic, especially when the user attempts to interact with the work which reduces the interactivity of the piece drastically. Any attempt to take control over the moving, overlapping and appearing windows, is a constant undoing of the work's central behaviour. With the termination of Adobe Flash much of its functionality is no longer accessible.

Garrett Lynch – net.tv (2006)

<http://www.asquare.org/work/net-tv/>

<http://www.asquare.org/work/net-tv/downloads/click.php?id=1> (Mac OS X 10.2+)

<http://www.asquare.org/work/net-tv/downloads/click.php?id=2> (Mac OS 8+)

www.asquare.org/work/net-tv/downloads/click.php?id=3 (Microsoft Windows 98, Millennium Edition, NT 4.0, 2000, XP)

The *Net.tv* (2006) is an application created by Garrett Lynch. The browsers interface is composed of a menu strip with three tabs and a white field below that. The Help-tab displays information about how to use the browser in the field below, the Preference-tab displays options for the browsers settings the user can choose, like the resolution e.g. and the first tab is called "Watch the Internet". Here the field below the menu bar is empty. When the user enters a URL the HTML code of the accessed website is displayed in big single characters one by one and a generated voice speaks each sign in English. Instead of the webpage content the user is confronted with an audio-visual stream of indeterminate length but of a set speed and with no further option to interact but just to watch.

Andy Freeman – deface (2014)

<https://chrome.google.com/webstore/detail/deface/kdlnkajjhnlfmffmcklnnfaofpjiglf/related?hl=en>

deface is a Chrome extension created in 2014 by Andy Freeman and Ji Hu. It is installed like every other extinction through the chrome web store. When activated, it does not interfere with any functionality of the Chrome browser but provides an additional function. It finds faces on the web pages visited by the user and changes or 'defaces' their appearance by applying different masks. These masks can be selected by

the user by clicking the extension symbol. A checkbox menu gives the user the option to choose between the masks Anonymous, Bleep, Smiley and Lipstick. Anonymous inserts a white bar over the eyes of the faces, Bleep inserts a black bar over the mouth of the faces, Smiley inserts two black circles around the eyes and an upwards curved black line across the mouth and the Lipstick mask inserts stylised lipstick-lips onto the mouths.

Ted Davis – GLITCH.ext (2021)

<https://chrome.google.com/webstore/detail/glitchext/ngngpnbcdhonkblmjkgohhdmhkjihaf?hl=en>

GLITCH.ext is a Chrome extension that enables users to glitch the visited websites. Its icons, images, texts and many other HTML elements that form a website can be glitched by clicking with the mouse or by hovering the mouse over such an element. By further moving the mouse over a glitched element, users continue to influence its glitchy appearance in real-time. In the settings, one can adjust the file format used, having an aesthetic influence on the way things glitch. Optionally you can even download the glitched images by clicking. People may feel motivated to reintroduce the new version back into a website or to export a series of such glitched variants in order to compile them into animations. This extension builds upon "p5.glitch" - a byte-level glitching library for p5.js. After installing, *GLITCH.ext* can be pinned to the user's toolbar, to facilitate turning it off and on easily.

Andrés Burbano and Hernando Barragán - Hiperlook (2002)

<http://barraganstudio.com/b/?p=219>

Hiperlook is a stand-alone browser that needs to be installed. Upon starting the application the user encounters a black field with an orange coordinate system attached to the mouse. On the bottom left it is indicated where the user can complete a URL. It needs to be typed in as the copy function is not supported. The websites are rendered as pictures piled on top of each other. This bundle is completed by the URL and the HTML code laid on top of all. Each website is connected to a grey grid and wanders further in the background (surfing history) with each new website that got loaded. The grey grids can create a crowded situation overlaying every website-bundle previously loaded. Moreover, the situation remains dynamic as the position of the user's mouse puts the whole situation in motion: the websites that are closer to the foreground move faster, thereby creating a spatial impression. The more the mouse approaches a border of the monitor, the faster everything moves. The websites move also beyond the viewport revealing that the spatial conceptualisation of the browser is bigger than what is shown to the user.

Constant Dullaart – Revolving Internet (2010)

<https://therevolvinginternet.com/>

Revolving Internet is a website accessed through conventional or commercial browsers. When entering the URL, the typical Google search start page opens. However, it immediately rotates clockwise at a speed that makes it already challenging to successfully target the search field. Although an additional challenge is given for the user used to find a static situation, functionality is fully granted: one can scroll or enter a term and start a search. The preview of search results keep turning as well, and so do websites that do not open another tab. From there, one can proceed with embedded links as there is no URL field provided. However, you may also use the 'back' arrow of the conventional browser. As a consequence of the rotation, the website may not always be seen fully, thus it is also about waiting to see when it reenters the viewport. If fully functional, the *Revolving Internet* is accompanied by a soundtrack by Dusty Springfield's *Windmills of your Mind* (1969).

Rafaël Rozendaal – Abstract Browsing (2017)

<https://chrome.google.com/webstore/detail/abstract-browsing/nmkbjegaobhphiipgiqbjhligebkfcg/related?hl=en>

The Chrome plug-in *Abstract Browsing* utilises (probably) all functionalities of its host browser. Then it replaces each website content with intense monochrome colour

fields that respect the website's structure recognisably. However, there are surprising differences in the subdivisions exposing invisible measures with which a website is built. Patterns that normally go unnoticed become prominent. As the number of employed colours is rather limited it may happen that in complex website compositions, two fields with the same colour are placed next to each other, possibly obscuring the original layout. The website's links remain active, however the user cannot know what the link means and whereto it leads. With *Abstract Browsing*, the user remains in a world of spatial compositions. The artist uses *Abstract Browsing* as a starting point for creating screenshots that then serve as blueprint for tapisseries.

List of HTTP websites

<http://teletextart.co.uk/make-teletext-art>
<http://heinrich-altenhoff.de/>
<https://www.patorjk.com/software/taag/#p=display&f=Graffiti&t=Type%20Something%20>
<http://patorjk.com/text-color-fader/>
<http://www.ascii-art.de/>
<http://www.a-mentor.de/>
http://screenfull.net/stadium/2005_04_24_screenfull_archive.html
<http://metaelectronica.blogspot.com/>
http://www.michaeldemers.com/colorFieldPaintings_browser/
<https://www.uckermark.de/>
<http://www.gusto-graeser.info/Wirkung/>
<http://www.stiftung-genshagen.de/>
<http://www.icir.de/startseite/>
<http://www.teo-spiller.org/>
<http://www.holmes2.com/holmes2/index.php>
<http://www.capurro.de/home-eng.html>
<http://www.yproductions.com/imagebank/villetteNumerique2004/VilletteNumerique2004-Pages/Image30.html>
<http://r-s-g.org/carnivore/>
<http://www.findarticles.com/?noadc=1>
<http://computationalculture.net/>
<http://peerproduction.net/issues/>
[http://www.area3.net/index.php?idT=wwp \(flash-based\)](http://www.area3.net/index.php?idT=wwp)
<http://niceniceverynice.org/subpages/Shameles%20Lies.html>
<http://idmaa.org/membership/>
<http://totl.net/PerlContest/>
http://www.foo.be/docs/tpj/issues/vol1_1/tpj0101-0002.html
<http://1x-upon.com/~despens/>
http://www.realworldstyle.com/environmental_style.html
<http://www.donrelyea.com/>
http://realia.free.fr/sautemouton_avril/imode/news.php?lng=fr&id=5
<http://www.internettrafficreport.com/>
<http://www.technovelgy.com/ct/Science-Fiction-News.asp?NewsNum=832>
<http://www.fb10.uni-bremen.de/anglistik/langpro/bibliographies/index.htm>
<http://www.fb10.uni-bremen.de/anglistik/langpro/projects/gem/corpus/corpus-anno.html>
<http://www.fsiva.it/>
<http://www.aeronautica-italiana.it/Storia%20Frecce%20Tricolori.html>
<http://www.egler-holzbau.de/>
<http://www.microbialart.com/>
<http://emutagen.com/pfarmgl.html>
http://www.thelivingmoon.com/45jack_files/03files/Mad_Science_Creation_of_Chimeras.html
http://stelarc.org/_.php

<http://www.cs.cmu.edu/%7EILIM/projects/IL/waterDisplay2/>
http://www.artificial.dk/articles/faves_thor.htm
<http://users.sussex.ac.uk/~thm21/>
<http://www.deadmedia.org/>
<http://contemporary-home-computing.org/turing-complete-user/>
<http://www.dokimos.org/main.html>
<http://www.sphere.bc.ca/test/sruniverse.html>
<http://www.dpgraph.com/>
<http://www.hosanna1.com>
<http://www.sosbeevfbi.com/index.html>
<http://www.arngren.net>
<http://www.hrodc.com>
<http://www.valweb.org>
<http://www.screamscape.com/index.htm>
<http://www.yyyyyyy.info>