

Just to state it unequivocally - multimedia telecommunications networking signals fundamental transformations of social and cultural paradigms. All the media technologies will find their efflorescence and fulfillment in the televirtual ether, and what is happening in the media technologies today is just a prefiguration of this revolution.

The nowadays practice of art is bound to the established structures of exhibition, publication, consumption and economics. There is in art a perennial rebellion against these structures, but only the opportunity of completely new strategies of propagation and dissemination of creative information can bring art into another state. The telecommunications network offers this possibility.

The televirtual museum then as a new metaphor, ironically juxtaposed with the physically architectonic museum. The latter a space of material evidence and conservation, while the televirtual museum is an immaterial domain that embraces a multitude of impalpable formulations and fleeting gestures.

What are the possible guises of this essentially incorporeal museum?

Everybody can be a sender or a receiver. Creativity and consumption become intimately interchangeable modalities. In the televirtual museum we make and take (c/f give and take).

High bandwidth enables a virtually unlimited amount of information to be transmitted. Scarcity of the means is no longer an issue. In the televirtual museum there are countless number of rooms and countless number of artists calling our attention.

The work itself supplants the identity of its creator. In the televirtual museum signatures are too small to be read - they become anecdotes in a torrential mainstream of *titles*

Copyright will be untenable - in the televirtual museum there is a continuous and unconfined redistribution and reconstitution of intellectual capital.

Ownership is then wholly located in the process of transmission, and here is also the new economic advantage for the artist. In the televirtual museum each artist accumulates wealth for every byte that a visitor consumes of his/her work (by an accounting process that is automated and transparent).

In the televirtual museum conventional protocols may be simulated or transgressed. Space, time and interaction become the design parameters of any enclosure which can be offered to the visitor.

And a visitor is not alone in the televirtual museum - there are a multitude of others entering and leaving all the time. Are they to be seen and addressed? Is the televirtual museum also a social space for other transactions. Is the artwork party to such an intercourse.

The mass success of the televirtual museum would take the practice of art from the periphery into the center of all social discourse

Now there is an unique opportunity - the 'Electronic Bauhaus' projects (e.g. ZKM, ICC, Metafor) can explore existing technological strategies (e.g. ISDN, CD-ROM) to provoke the existence of a televirtual museum to which a vanguard of artists can subscribe their intellectual and sensual creativities. This is the only appropriate form for an ongoing 'Documenta' of our time.