

March 4, 2014

ICANN Community Evaluation Panel

Re: Comment Opposing e-flux's Community-based new gTLD Application for .ART

Dear ICANN Community Evaluation Panel:

We write on behalf of Aremi Group S.A. ("Aremi") in opposition to the community basis of the .ART community-based new gTLD application by EFLUX.ART LLC ("e-flux"). See New gTLD Application Submitted to ICANN by EFLUX.ART, LLC (June 13, 2012) ("Application").

Based on our close analysis of the Application, Applicant Guidebook ("AGB") criteria, and Community Priority Evaluation ("CPE") Guidelines, we have concluded that e-flux has not submitted a qualified community application, and should not prevail in the community priority evaluation.

Introduction

The CPE scoring process is conceived to prevent both "false positives" (awarding undue priority to an application that refers to a "community" merely to get a sought-after generic word as a gTLD string) and "false negatives" (not awarding priority to a qualified community application). AGB 4.2.3 at p. 4-9. As one of ten applicants for the string, e-flux has submitted a community-based application for the highly sought after generic word "art." For the reasons described below, e-flux is not eligible for the 14 points necessary to prevail in a community priority evaluation. This confirms e-flux has not submitted a qualified community application, and it should not prevail in the community priority evaluation.

Because the art community in e-flux's application is not clearly delineated, e-flux should earn no points on the Delineation parameter, and minimal points on the Extension parameter. In total, e-flux must fail the Community Establishment criterion.

- While the art community as identified and defined by e-flux's application may be of considerable size and longevity, membership in the community is unclear, dispersed, and unbound.

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- e-flux's application describes the art community "in its broadest sense" and "necessarily take[s] into account" both "the historical study of human art stretching back to the beginning of known time; and the field of contemporary art, which concerns the active production of the art of the recent past, current moment, and near future." Application 20(a).
 - While e-flux states it "intends to cater to individuals, organizations and companies who are actively involved, on a professional and semi-professional level, with an art community" and provides examples of art community categories, membership in e-flux's art community is decidedly not delineated. Application 20(a).
 - Membership in the broadest possible art community is necessarily unclear, dispersed, and unbound: it requires no particular skill, fees, or accreditation; entitles no particular privileges or benefits; and represents no particular certifications aligned with community goals.
 - Even when limited to the entities to which e-flux will cater, e-flux offers no clear definition of active professional or semi-professional involvement; no concentration of individuals, organizations or companies; and no boundaries of possible art community categories.
- Moreover, e-flux offers no evidence of awareness and recognition of a clearly delineated art community from its members. Indeed, e-flux admits there is no consensus of community membership but instead a "diverse nature of what is considered 'art'" and "subjective affiliations with this term are manifold[.]" Application 20(c).
 - Because a clearly delineated community is necessary to score one or two points on the Delineation parameter, e-flux should earn no points on this parameter, and its size and longevity should earn e-flux minimal, if any, points on the Community Establishment criterion.

Because the "art" string has many significant meanings beyond identifying the community in e-flux's application, e-flux should earn no points on the Uniqueness parameter, and minimal

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points on the Nexus parameter. In total, e-flux must fail the Nexus between the Proposed String and Community criterion.

- While the “art” string may match or identify the community at issue, “art” also has a further implicit reach and many significant meanings beyond identifying the community in e-flux’s application.
 - While e-flux’s application describes the art community “in its broadest sense”, the thematic remit of e-flux’s art community is limited to production and the study of creative expression. Application 20(a). e-flux “intends to cater to individuals, organizations and companies who are actively involved, on a professional and semi-professional level, with an art community that includes architecture, dance, sculpture, music, painting, poetry, film, photography and comics.” Id.
 - The “art” string has an implicit reach far beyond professionals and semi-professionals involved in the production and the study of creative expression, including amateurs creators or students of creative or expressive arts; producers, distributors and retailers of art supplies; distributors and retailers of artwork; students, professionals and patrons of non-creative or expressive arts (e.g. martial arts, technical arts, etc.); non-academic patrons of creative or expressive arts; and so on.
 - Moreover, the “art” string has many significant meanings beyond identifying the community described in e-flux’s application. The Oxford English Dictionary lists numerous definitions for the word, including meanings (i) of skill; its display, application, or expression; (ii) of senses relating to learning or study; (iii) of crafty or cunning conduct; human or artificial agency; (iv) abbreviation for the term article; (v) to confine, restrict, or limit in location or in action; to constrain, compel, oblige, or urge (a person) to do something; to bind (a person) to an action, obligation, etc.; to ally closely, relate to; and (vi) to obtain or gain by art; to make artificial; to instruct in an art; to use art or artifice. See *Oxford English Dictionary Definitions of Art*, attached hereto as **Appendix A**.
- Because the “art” string has an implicit reach far beyond professionals and semi-professionals involved in the production and the study of creative expression, as well as

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many significant meanings beyond identifying the community described in e-flux's application, e-flux should earn no points on the Uniqueness parameter, and minimal, if any, points on the Nexus between Proposed String and Community criterion.

Because e-flux's registration policies describe no meaningful qualifications, no name selection policy, content and use policies inconsistent with art community interests, and no specific enforcement measures, e-flux should earn no points on the Registration Policies criterion.

- The Registration Policies criterion "evaluates the applicant's registration policies as indicated in the application." AGB 4.2.3 at p. 4-15; CPE Guidelines at p. 11.

Eligibility

- e-flux's application describes no meaningful eligibility qualifications.
 - e-flux indicates that to be eligible for a domain name, a party must be "directly or indirectly, a professional or semi-professional member of the art community" and either have endorsement from two existing registrants or "complete a more extensive application." Application 20(e)(1).
 - e-flux's policy approach is largely unrestricted. The terms "art", "directly or indirectly" and "professional or semi-professional" are undefined and far too broad to be meaningful qualifications. Consequently, the registrant-endorsement system is flawed. Moreover, e-flux does not describe the substance of the "extensive application" it will require of prospective domain name registrants or the application evaluation process.
 - Because e-flux's approach to eligibility is undefined and too broad, it is largely unrestricted, and e-flux should earn no points on the eligibility parameter.

Name Selection

- e-flux's application describes no name selection policy.
 - e-flux describes its community-based by stating it intends the .art TLD to be "specialized and focused only on [parties] who are professionally or semi-professionally involved or engaged in this art community" and that the art community "would like to enjoy the benefit and privilege to be identified under a

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global, common and generic denominator that is unambiguous, obvious, and clear to the members of the art community and the art community at large.” Application 20(c).

- e-flux's application disallows registrations that injure e-flux or its subsidiaries' reputation, activities, brands, or trademarks; and requires registrants to represent and warrant that the registration complies with applicable laws and does not violate third party rights. Finally, e-flux retains the right to reserve names, restrict geographic names, and allocate reserved names. Application 20(e)(2).
- This is not a name selection policy, and does not correlate e-flux's community-based purpose. The description concerns e-flux's own business interests, and not those of art community. It imposes no conditions that registrants must fulfill for names to be deemed acceptable. Instead, e-flux will leave registrants to decide their own compliance with unspecified laws and third party rights.
- Because e-flux's application includes no names selection rules, and describes a policy not consistent with the art community-based purpose, e-flux should earn no points on the name selection parameter.

Content and Use

- e-flux's content and use policy is not consistent with the .ART community-based purpose.
 - e-flux states that it will require that registrants' content and use comply with applicable laws by likely requiring applicants to warrant the registration (i) does not violate third party rights; (ii) will not be used for an unlawful purpose, contrary to public policy or morality, for offensive purposes, to mislead the public and/or contrary to good and fair business practices; (iii) will not be used in violation of any applicable laws or regulations; and (iv) will keep an updated WHOIS record. Application 20(e)(3). e-flux further states it will likely require applicants to “choose carefully the content” they post or provide, and forbids dissemination or communication of “obscene, lewd, excessively violent, harassing, sexually explicit or otherwise objectionable subject matter.” Id.

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Finally, e-flux retains the right to change its policy “if it is of the opinion that there would be a risk that the reputation of the .art business would be damaged by the content or use[.]” *Id.*

- The content and use policy described does not specifically support e-flux’s stated community-based purpose. The description concerns e-flux’s own reputational interests, and not those of any art community. The policy protects these business reputation via instruments of prior restraint and censorship of broad categories of provocative content. e-flux itself admits there is a “diverse nature of what is considered ‘art’” and “subjective affiliations with this term are manifold[.]” Application 20(c). It is thus not consistent with the art community-based purpose to exclude broad categories of provocative content, categories and content which have defined the world’s greatest art, for the sake of protecting e-flux’s business reputation.
- Because e-flux’s application describes a content and use policy not consistent with the art community-based purpose, e-flux should earn no points on the content and use parameter.

Enforcement

- e-flux’s application describes no specific enforcement measures.
 - e-flux reserves the right to take remedial action at any time the registration or use of a domain name violates applicable terms and conditions, and states that community members will likely be invited or obligated to report third party breaches to e-flux. Application 20(e)(4). e-flux states that it may implement measures to monitor compliance with registration policies and make sure dispute procedures are established, including procedures to challenge e-flux’s decisions. *Id.*
 - While e-flux’s application recites enforcement policies it may or may not adopt, it does not describe enforcement measures with the requisite specificity. The application describes no specific or concrete tools or provisions to prevent and remedy registrant breaches, or to ensure continued accountability to the art community.

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- Because e-flux's application describes no specific enforcement measures, e-flux should earn no points on the enforcement parameter.

Because e-flux's application is not supported by the majority of community recognized community members and organizations, and has relevant opposition by several groups of non-negligible size, e-flux should earn minimal points on the Support parameter and no points on the Opposition parameter. In total, e-flux must fail the Community Endorsement criterion.

- The Community Endorsement criterion "evaluates community support and/or opposition to the application" and "will be scored in relation to the communities explicitly addressed as stated in the application, with due regard for the communities implicitly addressed by the string." AGB 4.2.3 at p. 4-17; CPE Guidelines at p. 16.

Support

- e-flux has not established that it is the recognized community institution or member organization as defined by the AGB.
 - While e-flux has submitted a number of support letters from alleged community members, the majority repeat the same boilerplate text and do not fully disclose the author's commercial relationship with e-flux. In any case, these letters do not establish support from a majority of recognized community members or organizations.
 - Given its generic meaning in many languages, the "art" string implicitly applies to similar art communities in other nations, and e-flux has not provided documented support or authority to represent all of these communities.
- Accordingly, e-flux should earn minimal, if any, points on the Support parameter.

Opposition

- Several individuals and groups of non-negligible size oppose e-flux's application.
 - As of February 28, 2014, the ICANN website displays many public comments opposing e-flux's application from relevant sources associated with art, including

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an interior designer, a dancer, an art collector, and competing community-based applicants. See *Public Comments Opposing e-flux's .ART application*, attached hereto as **Appendix B**.

- o In addition, an archived page from e-flux's own .ART website reveals that a majority of accessible comments originally from art-community members expressing opposition to e-flux's application. See *Archive of Discussion Thread on The Art Domain*, e-flux.art LLC, available at <https://web.archive.org/web/20130906055755/http://www.artdomaincommunity.com/discussion-board?topic=1> (accessed March 1, 2014) attached hereto as **Appendix C**. Oddly and without explanation, this website is presently offline. Accordingly, e-flux should earn no points on the Opposition parameter.
- Because e-flux's application is not supported by the majority of community recognized community members and organizations, and has relevant opposition by several groups of non-negligible size, e-flux should earn minimal, if any, points on the Community Endorsement criterion.

Conclusion

e-flux has not submitted a qualified community application, and should not prevail in the community priority evaluation. As one of ten applicants for the string, e-flux has submitted a community-based application for the highly-sought after generic word "art." The scoring process was in part conceived to prevent "false positives", or awarding undue priority to an application that refers to a "community" merely to get a sought-after generic word as a gTLD string. AGB 4.2.3 at p. 4-9.

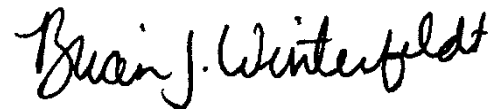
e-flux must fail a community priority evaluation, because (1) the art community in e-flux's application is not clearly delineated; (2) the "art" string has many significant meanings beyond identifying the community; (3) e-flux's registration policies describe no meaningful qualifications, no name selection policy, content and use policies inconsistent with art community interests, and no specific enforcement measures; and (4) e-flux's application is not supported by the majority of community recognized community members and organizations, and has relevant opposition by several groups of non-negligible size.

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Accordingly, we urge the Community Priority Evaluation panel to reject e-flux's community based status, and find that the application should not prevail in the community priority evaluation.

Respectfully,



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Appendix A

art, n.1

Text size: A A

View as: Outline | Full entry

Quotations: Show all | Hide all

Pronunciation: Brit. /ɑ:t/ , U.S. /ɑrt/

Forms: ME **aart**, ME **ars**, ME **ars** (plural), ME **arse** (plural), ME **hart**, ME **harte** , ME **hert**, ME-16 **arte**, ME- **art**, 19- **awrt** (*Irish English*); *Sc.* pre-17 **arit**, pre-17 **arte**, pre-17 **hart**, pre-17 17- **art**, pre-17 18- **airt**, 17 **airth**. *N.E.D.* (1885) also records a form ME **arz**. (Show Less)

Etymology: < Anglo-Norman and Old French, Middle French *art* (French *art*) means, method, or knowledge employed to gain a certain result, technique (c1000), manner of acting or behaving (c1100), skill (12th cent. in Anglo-Norman), craftsmanship (12th cent. in Anglo-Norman), magic art, magic, sorcery (12th cent. in Anglo-Norman), ruse, artifice (12th cent.), trade, craft, profession (c1200), habit (13th cent. or earlier in Anglo-Norman), knowledge, science, learning (13th cent. or earlier in Anglo-Norman), deceit, guile (13th cent. or earlier in Anglo-Norman), talent, ability (for gaining a particular result) (14th cent.), practice (a1383 or earlier in Anglo-Norman), academic discipline (early 15th cent.), treatise which sets out the principles of a discipline (15th cent.), artistry or technique, as opposed to science (15th cent.), that which is the product of human activity, as opposed to nature (1580), (in plural) the liberal arts (late 14th cent. or earlier; 12th cent. in *les set arz* the seven arts), the liberal and mechanical arts (a1628), the humanities and philosophy (1636) < classical Latin *arti-*, *ars* professional, artistic, or technical skill, craftsmanship, artificial methods, human ingenuity, artificiality, crafty action, trick, stratagem, craftiness, guile, personal characteristic or quality, systematic body of knowledge and practical techniques, magic, one of the fine or liberal arts, profession, craft, trade, task, pursuit, artistic achievement or performance, artistic design or representation, work of art, device, contrivance, rules or principles of an art, treatise, method, system, procedure, principle of classification, in post-classical Latin also guild (from 1380 in British sources) < the same Indo-European base as ancient Greek *ἀρπίζειν* to fit together + the Indo-European base of classical Latin *-ti-*, suffix forming nouns (see *-TH suffix¹*). Compare Old Occitan *art* (11th cent.), Catalan *art* (12th cent.), Spanish *arte* (12th cent.; also † *art*), Portuguese *arte* (13th cent.), Italian *arte* (a1294).

Occasional use of the form *ars* as a singular in Middle English probably shows generalization of the plural form *ars* (itself after French).

In sense 3c probably after Italian *arte* (14th cent. in this spec. sense).

With **Phrases 1** compare post-classical Latin *ars nec pars* (13th cent. in British sources).

Art originally shared many of its meanings with *craft* (see **CRAFT n. II.**); however, by the 17th cent. the association of *art* with creative or imaginative skill (see sense 7) rather than technical ability tended to result in less semantic overlap between the two words. Especially in sense 3a *art* is often contrasted with *science* (see note at **SCIENCE n. 4a**), with *art* now frequently understood (again perhaps reinforced by sense 7) as an ability to adopt a creative or flexible approach, in contrast to the application of more theoretical or scientific principles. From the Middle Ages *art* has often been contrasted with *nature* (see sense 12). Compare also the historical sense development of **TECHNIC adj.**, **TECHNICAL adj.**, **TECHNOLOGY n.**

(Show Less)

I. Skill; its display, application, or expression.

1. Skill in doing something, esp. as the result of

Thesaurus »

This entry has been updated (OED Third Edition, September 2008).

Publication history
Entry profile
Previous version

In this entry:

- art activity
- art and partaker
- art appreciation
- art auction
- art ballad
- art board
- art book
- art centre
- art class
- art collecting
- art collection
- art collector
- art connoisseur
- art correspondent
- art critic
- art-critical
- art-critically
- art criticism
- art dealer
- art department
- art-direct
- art-directed
- art direction
- art director
- art edit
- art editor
- art-educate
- art-educated
- art exhibition
- art film
- art for art's sake
- art forger
- art forgery
- art furniture
- art gallery
- art glass
- art gum
- art historian
- art-historical
- art-historically
- art history
- art installation
- art instinct
- art intellect
- art life
- art-lover

My entries (4)

My searches (2)

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arsmetry, n.	1594
arson, n.1	c1300
arson, n.2	a1680
arsonist, n.	1864
arsonite, n.	1859
arsonium, n.	
arsphenamine, n.	1917
ars-table, n.	c1300
arsy-versy, adv. and...	1539
art, n.1	c1300
art., n.2	1564
art, v.1	a1382
art, v.2	1602
art-and-crafty, adj.	1909
Artane, n.	1948
artation, n.	1441
art autre, n.	1957
art brut, n.	1949
Art Deco, n.	1966

knowledge or practice.

c1300–2003

(Show quotations)

†**2.** Skill in the practical application of the principles of a particular field of knowledge or learning; technical skill.
Obs.

Thesaurus »

c1300–1700

(Show quotations)

3. As a count noun.

a. A practical application of knowledge; (hence) something which can be achieved or understood by the employment of skill and knowledge; (in early use also) a body or system of rules serving to facilitate the carrying out of certain principles.

Thesaurus »

a1387–2001

(Show quotations)

b. A practical pursuit or trade of a skilled nature, a craft; an activity that can be achieved or mastered by the application of specialist skills; (also) any one of the useful arts (see sense **4b**). Cf. *art and mystery n.* at *MYSTERY n.*² **2c**.

Thesaurus »

a1393–2002

(Show quotations)

c. A company of craftsmen; a guild. Cf. *MYSTERY n.*² **3**.
Now *hist.* (freq. with reference to Italy).

Thesaurus »
Categories »

1678–1998

(Show quotations)

4. With modifying word or words denoting skill in a particular craft, profession, or other sphere of activity.

a. With a genitive or genitive phrase, as 'the writer's art', 'the art of government'.

the art of love [frequently with reference to Latin *Ars Amatoria*, the title of a work by Ovid; compare also Anglo-Norman *art d'amur* (13th cent.)]: the skill or technique of seduction and lovemaking.

a1398–2001

(Show quotations)

b. With an adjective. In modern use freq. in *pl.* Cf. also sense **7**, and *FINE ART n.* **1**.

The adjective is freq. used (esp. in early use) as postmodifier, perh. in imitation of Latin expressions.

black, healing, magic, military art, etc.: see the first element; similarly see also *industrial, mechanic, mechanical, useful arts*, etc.

c1450–1998

(Show quotations)

5. An acquired ability of any kind; a skill at doing a specified thing, typically acquired through study and

Thesaurus »

art-loving
art magazine
art-making
art manufacture
art market
art master
artmobile
art-monger
art movie
art museum
art music
art needlework
art novel
art object
art of love, the
art of —, the
art paper
art poetry
art pop
art pottery
art product
art punk
art rock
art rocker
art sale
arts centre
art school
Arts Council
Arts Council of Great Britain
art song
artspeak
art-spun
art square
art student
art style
art teacher
art teaching
art theft
art therapist
art therapy
art treasure
art union
artware
art worker
art-workman
art world
be art and part in (also of), to
be art or part in (also of), to
be concerned in (either) art or part, to
have art or (and) part in, to
term of art

In other dictionaries:

art: quick current definition in Oxford Dictionaries Online [\[O\]](#)

art, n.(1) in Middle English Dictionary [\[M\]](#)

practice; a knack. Freq. in *the art of* —.

1503—2006

(Show quotations)

6. Skill in an activity regarded as governed by aesthetic as well as organizational principles. Now *rare*.

Thesaurus »
Categories »

The range of activities covered include the visual arts such as painting, drawing, and sculpture, and also other creative arts such as music, literature, dance, drama, and oratory.

1563—1920

(Show quotations)

7. As a count noun. Any of various pursuits or occupations in which creative or imaginative skill is applied according to aesthetic principles (formerly often defined in terms of 'taste' (*TASTE n.*¹ 8)); (in *pl.* with *the*, sometimes personified) the various branches of creative activity, as painting, sculpture, music, literature, dance, drama, oratory, etc.

Thesaurus »
Categories »

Cf. *arts of design n.* at *DESIGN n.* Phrases 4, *applied arts* at *APPLIED adj.* 3a, *elegant arts n.* at *ELEGANT adj.* Special uses 2, *FINE ART n.* 1, *performing arts n.* at *PERFORMING n.* Compounds. See also *MARTIAL ART n.*

1591—2006

(Show quotations)

8.

a. The expression or application of creative skill and imagination, typically in a visual form such as painting, drawing, or sculpture, producing works to be appreciated primarily for their beauty or emotional power. Also: such works themselves considered collectively. *Cf.* *work of art* at *WORK n.* Phrases 3d.

Thesaurus »
Categories »

Although this is the most usual modern sense of *art* when used without any qualification, it has not been found in English dictionaries until the 19th cent. Before then, it seems to have been used chiefly by painters and writers on painting.

The unmodified mass noun it is normally understood as referring to the visual arts; however, it may sometimes be extended to include music, literature, dance, drama, etc., though the plural form *arts* (see sense 7) is frequently used to indicate a broader range of creative activities.

Various styles of art are distinguished by descriptive nouns and adjectives identifying location, function, medium, object, etc.: *body, cave, clip-, computer, folk-, high, op, performance art*, etc.; *modern, New, nouveau art*, etc. (see the first element); see also *ABSTRACT adj.* 6 and *REPRESENTATIONAL adj.* 3.

1668—2003

(Show quotations)

b. The theory and practice of the visual arts as a subject of study or examination; (also) a class or lesson in art.

Categories »

1857—2000

(Show quotations)

II. Senses relating to learning or study.

9.

a. In *pl.* Certain branches of study, esp. at a university, serving as a preparation for more advanced studies or for later life, *spec.* (*a*) (in the Middle Ages) the seven subjects forming the *trivium* (grammar, logic, and

Thesaurus »
Categories »

rhetoric) and the more advanced *quadrivium* (arithmetic, geometry, music, and astronomy) (now *hist.*); (*b*) (in later use) a broad range of subjects, varying according to time and place but now generally taken as including languages, literature, philosophy, history, and other areas of study concerned with the processes and products of human culture and thought (cf. [HUMANITY n. 2.](#)).

Also known as the *free* or (now more commonly) *liberal* arts, from the idea that these were the subjects of study considered worthy of a free man (see [LIBERAL adj. 2.](#) and cf. [SERVILE adj. 1b.](#)).

Freq. in the names of degrees (as *Bachelor* and *Master of Arts*) awarded to those who attain a prescribed standard of proficiency (although by convention, many universities award such degrees to graduates in subjects not traditionally regarded as belonging to the 'arts' faculties).

c1300–2000

([Show quotations](#))

b. In *sing.* Any of these subjects of study individually, *esp.* one of those forming the *trivium* and *quadrivium* (now *hist.*).

[Categories »](#)

c1400–1984

([Show quotations](#))

10.

†**a.** The seven subjects of the *trivium* and *quadrivium* considered collectively; the liberal arts. *Obs.*

[Thesaurus »](#)
[Categories »](#)

In quot. ?[a1425](#): rhetoric.

c1300–a1713

([Show quotations](#))

†**b.** *gen.* Scholarship, learning. *Obs.* (*arch.* in later use).

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[Categories »](#)

?a1400–c1840

([Show quotations](#))

c.

term of art *n.* (also **word of art** (now *rare*)) a word or phrase used in a precise sense in a particular subject or field; a technical term. Freq. in *pl.*

[Thesaurus »](#)

1570–2000

([Show quotations](#))

III. Crafty or cunning conduct; human or artificial agency.

11.

a. Cunning; artfulness; trickery, pretence; conduct or action which seeks to attain its ends by artificial, indirect, or covert means.

[Thesaurus »](#)

c1300–1993

([Show quotations](#))

b. A stratagem, wile, or cunning device; a contrivance. Chiefly in *pl.*

[Thesaurus »](#)

c1405–2006

([Show quotations](#))

†12.

a. Human workmanship or agency; human skill as an agent. Opposed to *nature* (or, in early use, *kind*). *Obs.*

Thesaurus »

a1400–1880

(Show quotations)

b. Artificial agency or assistance. *Obs. rare.*

Thesaurus »
Categories »

1667–1667

(Show quotations)

PHRASES

P1. In collocation (esp. *Sc. Law*) with *part*, in various uses concerned with planning or participating in something (originally a crime).

a. In predicative use. ***to be art or part in (also of)***: to be involved either in the conception or the execution of; ***to be art and part in (also of)***: to be accessory to (something) both by planning and participation. Hence † ***art and partaker***.

Thesaurus »

In later use, often merely a rhyming phrase for 'accessory, participating, sharing' (the sense of *art* being merged with that of *part*).

1442–1998

(Show quotations)

b. In other uses, as ***to be concerned in (either) art or part, to have art or (and) part in***, etc. Now *rare*.

Thesaurus »
Categories »

a1500–1908

(Show quotations)

†**P2.** *art of memory*: see [MEMORY](#) *n.* [Phrases 4](#).

P3.

art for art's sake *n.* (also **art for art**, **art for the sake of art**, etc.) [originally after French *l'art pour l'art* (B. Constant 1804); the Latin motto *ars gratia artis* is after English] art considered as an end in itself. Cf. [ART-FOR-ARTER](#) *n.* and [ART-FOR-ART'S-SAKER](#) *n.*

In quot. 1824 *art* may perh. be read in the sense 'artifice', 'dissimulation', but in later use it is chiefly in the sense 'artistic and other creative pursuits or products' (as in the French use in quot. 1804). In the 19th cent. the phrase was adopted as a slogan, esp. by artists drawing a distinction between themselves and artists of previous generations whose work, directed by patrons, often had utilitarian, religious, or didactic ends.

1824–1999

(Show quotations)

COMPOUNDS

C1.

a. General *attrib.* and objective, chiefly in sense 8a.

art activity *n.*

1872–2000

(Show quotations)

art appreciation *n.*

Thesaurus »

Categories »

1857–2001

(Show quotations)

art auction *n.*

1864–1999

(Show quotations)

art class *n.*

1854–1998

(Show quotations)

art collecting *n.*

1875–2007

(Show quotations)

art collection *n.*

1847–1992

(Show quotations)

art collector *n.*

1855–1992

(Show quotations)

art connoisseur *n.*

Thesaurus »
Categories »

1856–1992

(Show quotations)

art correspondent *n.*

1863–1998

(Show quotations)

art dealer *n.*

1854–2004

(Show quotations)

art department *n.*

1856–1999

(Show quotations)

art exhibition *n.*

1836–1999

(Show quotations)

art forger *n.*

1891–1994

(Show quotations)

art forgery *n.*

1891–2003

(Show quotations)

art instinct *n.*

1847–2005

(Show quotations)

art intellect *n.*

1857–1997

(Show quotations)

art life *n.*

1841–2001

(Show quotations)

art-lover *n.*

Thesaurus »
Categories »

1847–2005

(Show quotations)

art-loving *adj.*

Thesaurus »
Categories »

1820–1991

(Show quotations)

art magazine *n.*

1852–1997

(Show quotations)

art-making *n. and adj.*

1944–2005

(Show quotations)

art manufacture *n.*

1837–1998

(Show quotations)

art market *n.*

1848–1995

(Show quotations)

art-monger *n.*

1888–2004

(Show quotations)

art product *n.*

1842–2000

(Show quotations)

art sale *n.*

1854–2007

(Show quotations)

art school *n.*

Thesaurus »
Categories »

1852–1995

(Show quotations)

art student *n.*

1847–2002

(Show quotations)

art style *n.*

1847–1998

(Show quotations)

art teacher *n.*

1855–2000

(Show quotations)

art teaching *n.*

1852–2004

(Show quotations)

art theft *n.*

1906–1997

(Show quotations)

art treasure *n.*

1850–2002

(Show quotations)

art worker *n.*

1852–2002

(Show quotations)

art-workman *n.*

1848–1993

(Show quotations)

art world *n.*

1840–2001

(Show quotations)

b. Instrumental.

art-spun *adj.*

1729–1993

(Show quotations)

c. General attrib., with first element in plural form (in sense 9a).

See also [ARTISMAN n. 2.](#)

1868—1995

[\(Show quotations\)](#)

d. *attrib.*, in sense 'designed primarily to produce an aesthetic or artistic effect', 'produced by an artist, or with conscious artistry'.

(a) Applied to artefacts and manufactured goods, as ***art furniture, art glass, art needlework, art pottery, artware***, etc.

1856—1999

[\(Show quotations\)](#)

(b) Applied to music and poetry, translating German terms, freq. opposed to *popular* or *folk*, and sometimes to *natural*, as ***art ballad*** [originally after German *Kunstballade* (1857 or earlier)], ***art music*** [originally after German *Kunstmusik* (1836 or earlier)], ***art poetry*** [originally after German *Kunstpoesie* (1825 or earlier); compare also *Kunstdichtung* (1830 or earlier)]. See also [art song n. at Compounds 2.](#)

1858—1998

[\(Show quotations\)](#)

(c) Applied to theatres, cinemas, etc., specializing in consciously artistic productions (opposed to *commercial*, *popular*, etc.); similarly ***art film, art movie***. Cf. [ART HOUSE adj.](#)

1879—2002

[\(Show quotations\)](#)

(d) Designating (a genre of) popular music regarded as intellectual, experimental, or avant-garde; (also) designating a person who performs such music. Freq. in ***art pop, art punk, art rock, art rocker***.

[Categories »](#)

1968—2004

[\(Show quotations\)](#)**C2.**

art board *n.* a type of high-quality coated or laminated cardboard; a piece of this, esp. used as a cover in bookbinding (cf. [BOARD n. 4.](#)).

[Categories »](#)

1898—2003

[\(Show quotations\)](#)

art book *n.* a book relating to art; *spec.* a book containing printed reproductions of works of art.

1867—2003

[\(Show quotations\)](#)

art centre *n.* (*a*) a place which serves as a focal point for artistic activity or interest; (*b*) a building or group of buildings devoted to art, music, drama, etc. (cf. [CENTRE n. and adj. 6a.](#)).

1863–1996

[\(Show quotations\)](#)

art critic *n.* a person who reviews (chiefly visual) works of art and comments on their merits, esp. professionally.

[Thesaurus »](#)
[Categories »](#)

1847–2000

[\(Show quotations\)](#)

art-critical *adj.* as regards art criticism.

1879–1999

[\(Show quotations\)](#)

art-critically *adv.* in an art-critical manner.

1880–1993

[\(Show quotations\)](#)

art criticism *n.* the action or practice of reviewing (chiefly visual) works of art and commenting on their merits.

[Thesaurus »](#)
[Categories »](#)

1846–2005

[\(Show quotations\)](#)

art-direct *v.* chiefly *Film, Advertising, and Publishing* *trans.* to oversee or work on as an art director; cf. *art director n.*

[Categories »](#)

1964–2006

[\(Show quotations\)](#)

art-directed *adj.* chiefly *Film, Advertising, and Publishing* directed or overseen by, or as if by, an art director (in a specified way).

[Categories »](#)

1983–2002

[\(Show quotations\)](#)

art direction *n.* chiefly *Film, Advertising, and Publishing* direction of the visual or artistic elements or overall design of a project; the work of an art director.

[Categories »](#)

1875–2006

[\(Show quotations\)](#)

art director *n.* now chiefly *Film, Advertising, and Publishing* a person who oversees the artistic elements or overall design of a product, publication, theatrical production, film, advertising campaign, etc.

[Thesaurus »](#)
[Categories »](#)

1871–2006

[\(Show quotations\)](#)

art edit *v.* *rare trans.* to take responsibility for the illustrations in (a publication); to act as art editor of.

[Categories »](#)

1923–2004

[\(Show quotations\)](#)

art editor *n.* a person who is responsible for the section devoted to the arts in a newspaper, magazine, etc., or the illustrations in a book or other publication.

Thesaurus »
Categories »

1871–1997

(Show quotations)

art-educate *v. trans.* to educate in the principles of fine art or design.

1854–1986

(Show quotations)

art-educated *adj.* knowledgeable about art; that has been educated in the principles of fine art or design.

1845–2007

(Show quotations)

art gallery *n.* a building, or portion of a building, devoted to the exhibition of works of art and functioning either as a cultural institution open to the public (cf. *art museum n.*) or (esp. in *N. Amer.*) as a commercial enterprise for the sale of art; cf. *GALLERY n. 6*.

Thesaurus »
Categories »

1841–2005

(Show quotations)

art gum *n.* *N. Amer.* a type of soft rubber formed into blocks for use as a non-abrasive eraser; an eraser consisting of such material.

Categories »

A proprietary name in the United States in form **Artgum**.

1905–2005

(Show quotations)

art historian *n.* a student of or expert in art history.

Thesaurus »
Categories »

1854–1995

(Show quotations)

art-historical *adj.* of or relating to art history.

1855–2001

(Show quotations)

art-historically *adv.* from an art-historical point of view.

1910–2002

(Show quotations)

art history *n.* [probably after German *Kunstgeschichte* (c1808)] the history of art, esp. as a subject of academic study.

Thesaurus »
Categories »

1848–2003

(Show quotations)

art installation *n.* = [INSTALLATION](#) *n.* [Additions 3.](#)

1960–2003

[\(Show quotations\)](#)

art master *n.* † (*a*) a person who is a master of an art or craft (cf. [ARTS-MASTER](#) *n.*) (*obs.*); (*b*) a male teacher of art.

1589–2002

[\(Show quotations\)](#)

artmobile *n.* *U.S.* a vehicle serving as a mobile art gallery or art education centre.

[Categories »](#)

1941–2006

[\(Show quotations\)](#)

art museum *n.* now chiefly *N. Amer.* a museum devoted to the exhibition of works of art; cf. [art gallery](#) *n.*

[Thesaurus »](#)
[Categories »](#)

1845–2004

[\(Show quotations\)](#)

art novel *n.* an artistic or literary novel.

[Categories »](#)

1843–2002

[\(Show quotations\)](#)

art object *n.* [after French *objet d'art* [OBJET D'ART](#) *n.*] an object of artistic value or significance; = [OBJET D'ART](#) *n.*

[Thesaurus »](#)
[Categories »](#)

1848–2003

[\(Show quotations\)](#)

art paper *n.* paper coated on one or both sides with china clay or the like to give a smooth surface, esp. used in high-quality printing and reproduction; coated paper (see [COATED](#) *adj.* 3).

[Thesaurus »](#)
[Categories »](#)

1898–1992

[\(Show quotations\)](#)

arts centre *n.* = [art centre](#) *n.* (*b*).

1922–2001

[\(Show quotations\)](#)

Arts Council *n.* in full **Arts Council of Great Britain** an organization established by Royal Charter in 1946 to promote and support (esp. financially) the development and appreciation of the arts in Britain.

[Thesaurus »](#)
[Categories »](#)

In 1994 the Arts Council of Great Britain was split into bodies with responsibility for England, Scotland, and Wales individually.

1945–2004

[\(Show quotations\)](#)

art song *n.* [after German *Kunstlied* (1837 or earlier); compare earlier *Kunstlied* *n.* at [KUNST](#) *n.* *e*] a song

composed with a view to aesthetic or artistic effect, typically a setting of a poem for solo voice with piano accompaniment; cf. [LIED](#) *n.*

1875–2005

[\(Show quotations\)](#)

artspeak *n.* chiefly *depreciative* obscure, esoteric, or pretentious language used to discuss art.

[Categories »](#)

1975–2005

[\(Show quotations\)](#)

art square *n.* a patterned square of carpet woven in a single piece.

[Thesaurus »](#)

1881–2007

[\(Show quotations\)](#)

art therapist *n.* a practitioner of art therapy.

1947–2005

[\(Show quotations\)](#)

art therapy *n.* the use of visual arts activities such as drawing, painting, or modelling as a form of communication and expression in psychotherapy.

[Categories »](#)

1940–2004

[\(Show quotations\)](#)

art union *n.* (a) a union of persons for the purpose of promoting art, chiefly by purchasing the works of artists and distributing them among members, usually by lottery (now *hist.*); (b) *Austral.* and *N.Z.* a lottery, esp. for charitable purposes, with prizes in cash or in kind.

[Thesaurus »](#)[Categories »](#)

?1835–1999

[\(Show quotations\)](#)[Back to top](#)

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arson, n.1	c1300
arson, n.2	a1680
arsonist, n.	1864
arsonite, n.	1859
arsonium, n.	
arsphenamine, n.	1917
ars-table, n.	c1300
arsy-versy, adv. and...	1539
art, n.1	c1300
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art-and-crafty, adj.	1909
Artane, n.	1948
artation, n.	1441
art autre, n.	1957
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Art Deco, n.	1966
arted, adj.	1606

Help on Dictionary Entry | Print | Save | Email | Cite

art., n.2

Text size: A A

View as: Outline | [Full entry](#)

Quotations: [Show all](#) | [Hide all](#)

Etymology: Shortened < *ARTICLE n.* (as graphic abbreviation).

= *ARTICLE n.* (in various senses). Usu. preceding a numeral.

1564–2007

[\(Show quotations\)](#)

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This is a new entry (OED Third Edition, September 2008).

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In other dictionaries:

art.: quick current definition in Oxford Dictionaries Online



Oxford English Dictionary
The definitive record of the English language

Quick search:

GO

Lost for Words? | Advanced search | Help

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† art, v.1

Text size: A A

View as: Outline | [Full entry](#)

Quotations: [Show all](#) | [Hide all](#)

Forms: ME–15 **arte**, 15 **arct**; *Sc.* pre-17 **arct**, pre-17 **arte**.

Etymology: < Anglo-Norman *arter* to curb, restrain, restrict (13th cent.), to compel or require (someone by law), to compel (someone to attend), to check, hold back (all 14th cent. or earlier) and its etymon classical Latin *artāre*, also *arctāre* to tighten, to restrict, to compress, to pack or crowd together, to make narrow, in post-classical Latin also to compel (3rd cent.; frequently from 12th cent. in British sources), to restrain (4th cent.) < *artus* close, tight, narrow, confined < the same Indo-European base as ancient Greek *ἀρπίζειν* to fit together + the Indo-European base of classical Latin *-tus*, suffix forming adjectives. Compare Old Occitan *artar* (15th cent.). ([Show Less](#))

Obs.

1. trans. To confine, restrict, or limit in location or in action.

[Thesaurus »](#)

a1382–1496

[\(Show quotations\)](#)

2. trans.

a. To constrain, compel, oblige, or urge (a person) to do something; to bind (a person) to an action, obligation, etc.

[Thesaurus »](#)

?1406–?1551

[\(Show quotations\)](#)

b. To urge, incite, or induce (esp. something abstract).

a1450–c1485

[\(Show quotations\)](#)

3. trans. To ally closely, relate to. *rare*.

[Categories »](#)

1582–1582

[\(Show quotations\)](#)

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This entry has been updated (OED Third Edition, September 2008).

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In other dictionaries:

arten, v. in Middle English Dictionary

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Entry ▾	Date ▾
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arsonite, n.	1859
arsonium, n.	
arsphenamine, n.	1917
ars-table, n.	c1300
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art, n.1	c1300
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art autre, n.	1957
art brut, n.	1949
Art Deco, n.	1966
arted, adj.	1606
artefac, n.	1906

art, v.2

Text size: A A

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Quotations: [Show all](#) | [Hide all](#)

Pronunciation: Brit. /ɑ:t/ , U.S. /ɑrt/

Etymology: < ART *n.* ¹

†1. *trans.* To obtain or gain by art. *Obs. rare.*

[Thesaurus »](#)
[Categories »](#)

1602–1606

[\(Show quotations\)](#)

†2. *trans.* To make artificial. *Obs. rare.*

[Thesaurus »](#)
[Categories »](#)

1628–1628

[\(Show quotations\)](#)

†3. *trans.* To instruct in an art. *Obs.*

[Thesaurus »](#)
[Categories »](#)

1628–1661

[\(Show quotations\)](#)

†4. *trans.* with *it.* To use art or artifice. *Obs.*

[Thesaurus »](#)

1637–1662

[\(Show quotations\)](#)

5. *trans. colloq. to art up:* to make artistic; to add decoration to. Also *intr.*

[Thesaurus »](#)
[Categories »](#)

1929–1999

[\(Show quotations\)](#)

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art up, to

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Entry ▾	Date ▾
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Artane, n.	1948
artation, n.	1441
art autre, n.	1957
art brut, n.	1949
Art Deco, n.	1966
arted, adj.	1606
artefac, n.	1906
artefact artifact,...	1644

Appendix B

APPLICATION COMMENT DETAILS

Comment ID: 5vy7yoz6

Name: Andrew Merriam

Affiliation: Applicant

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Community Evaluation Panel

Subject: ART is generic term, not ICANN community

Comment Submission Date: 28 February 2014 at 23:08:43 UTC

Date:

Comment:

Top Level Design LLC, an applicant for the .art TLD, has submitted to ICANN an analysis of EFLUX.ART's Community Priority Application. ICANN has assured in the past that all letters and comments received within 2 weeks of the invitation to CPE would be fwd'd to the appointed CPE panel. We trust that this will happen with our letter, but to be thorough, we are excerpting our executive summary here:

- There is no clear delineation to EFLUX.ART's "art community", which focuses on its art-centric online newsletters. There is no clear awareness of community between those members; there is no clear longevity; it is not organized outside of EFLUX.ART's business dealings.
- The extension of EFLUX.ART's mailings and subscriptions, which is the locus of its "community," is represented by a distribution figure (100,000 art professionals) that is infinitesimal compared to potential members (2.1 mm full-time artists in the USA alone). Considering non-professional artists and other uses for the term "art" outside of EFLUX.ART's "community" further demonstrates that EFLUX.ART is neither sizable nor representative. There is no indication that EFLUX.ART's "community" is non-transient in nature.
- There is little nexus between the "community" described and the term "art," and EFLUX.ART's use of the latter to infer the former significantly overreaches what would be a natural use of the term. There is no indication that use of the word "art" would imply membership with EFLUX.ART to others, or even to the members (or rather, subscribers) of EFLUX.ART.
- EFLUX.ART's definition of "art" is not unique, in that there are multiple, significant definitions that are not in agreement with the applicant's restrictive and arguably erroneous definition.
- The applicant's eligibility criteria demonstrate a misuse of Community Priority given that its stated intent is to initially reserve all names for internal use, with any access to its defined "community" described as merely "possible." It also reserves the right to open up

registration to the wider “art world,” which seems to imply open access.

- EFLUX.ART fails to define any community-based policies around name selection, and instead outlines policies that are either required by ICANN or already deployed across TLD registries.
- The only content and use policies defined by the applicant aim to prevent lewd, sexually explicit, offensive, etc., material from being displayed. It is inappropriate that these are the only such policies defined since many great artists and their work are known for being contentious, graphic, explicit, etc. This lone policy, like the entire application, seems to be employed with EFLUX.ART’s business interests in mind rather than any wider artistic endeavors.
- There are no concrete enforcement policies; instead, EFLUX.ART once again uses modifiers like “may” and “will likely” to describe a potential system that could be put in place.
- EFLUX.ART has received a number of letters of support. It does not, however, have a majority of recognized community members/organizations, and also lacks in diversity and notoriety amongst its supporters.
- There is a competing Community Priority applicant for .art, which implies an opposition of sorts; however, there is no indication that this other applicant is any more representative or relevant than EFLUX.ART itself, and so there is no opposition of relevance.

APPLICATION COMMENT DETAILS

Comment ID: boj2hdi2

Name: Sophia

Affiliation: Individual

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Community Objection Ground

Subject: page 1 of 2

Comment Submission Date: 27 September 2012 at 06:01:34 UTC

Date:

Comment:

(Also sent via fax and Email) Page 1 of 2

Dear ICANN CEO, Board Members, & All panel members,

Of the utmost importance, I strongly urge you to seriously consider the following:

As pointed out in many of the comments, generic words in ANY domain extension is problematic and anti-competitive.

I ended up on icann.org I because I heard that <http://www.deviantart.com/> had a bid for the dotART extension for the use of their online members.

I was not able to learn any pertinent facts on this page:

<http://newgTlds.icann.org/en/program-status/application-results/strings-1200utc-13jun12-en> regarding the applicants. Just a list of corporations. Llc. Inc. Holdings Ltd. LLP, SA etc. etc. I have never heard of any of these companies.

I see that this extension is highly contested.

It was only by reading through the very long list of comments that it became clear to me that Deviantart.com is Dadotart Inc.

I would like to ask the following:

1) Why is deviantart.com not disclosed to the general public as an applicant for dotART

2) Why should any corporation be in charged of administering .Art?

In the comments, there seems to be a lot of squabbling about who is a delineated community and who should be awarded art and for what reason. How can anyone possibly define something as historically, culturally & emotionally significant as art? Creativity and beauty associated with Art and the Arts transcend time, culture, race, age and social background. Individuals themselves define what art is, not any museum, website, government, company.

By the same token, The internet does not belong to corporations nor specific delineated communities, it belongs to individuals. ICANN is too categorical in it's approach to this program: A. The Corporation & B. "The established institution in a clearly defined community" . As clearly evidenced in all the comments, A & B are taking precedence over the individual. This is where it is inherently flawed. Social media and bloggers can put out information faster than any corporate press release. One person's defiance or resolution is stronger than any Government or committee. One sole man's act of defiance in Tunisia led to an unprecedented uprising & movement of individuals coming together to fight oppression. Social media was the key factor in quickly mobilizing movements. It ended up toppling government despite Government attempt to ban it. The same can be said about Ghandi.

Cont..... on page 2

APPLICATION COMMENT DETAILS

Comment ID: va1rlau4

Name: Sophia

Affiliation: Individual

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Community Objection Ground

Subject: page 2 of 2

Comment Submission Date: 27 September 2012 at 06:02:27 UTC

Date:

Comment:

Page 2 of 2

Once someone has .ART no one will ever be able to get it again. So if one museum or group of museums gets it now, this shuts everyone else out. It will also shut out any current or future business or non-profit organisation anywhere in world that may want to use ART as an acronym to represent themselves. The same applies for all these other extensions. This is the inherent problem with this program. A type of first come, first served approach to art, music, life, business, technology and so on. Not to mention the fact that all has to be governed by corporations. As aforementioned, this creates way more problems than it purports to solve.

No corporation should be in control of administering these type of generic terms

I submit that ALL generic strings be disqualified from this program.

I'm frankly baffled as to why ICANN is doing this rather than roll out a list of several generic extensions such as: .site .web .spot .group etc.

This way everyone can have their art and culture and business and technology needs met. There would be no squabbles or attacks or accusations or long winded documents from lawyers as there currently is on the Comment board. Terms like art and beauty and music and family should never be up for such a fervent debate between corporations such as this one. These words have enormous emotional and cultural significance and cannot be defined by any one group nor purchased nor into any one category.

I strongly urge you to take into account the above as well as the many other comments that have also supported the argument that generic words not be used in domain extensions.

Thank you for your careful consideration of this extremely important matter.

Yours Sincerely, Sophia

Individual

[Español](#)[Français](#)[简体中文](#)[Русский](#)

APPLICATION COMMENT DETAILS

Comment ID: d1ksnjyv

Name: Nicolas Bernheim

Affiliation: self

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Community Objection Ground

Subject: .art domain

Comment Submission Date: 13 August 2012 at 12:26:08 UTC

Date:

Comment:

To whom it may concern:

My name is Nicolas and I am an Art lover and collector. I have been informed about e-flux project by e-mail on their .ART extension project. (<http://www.e-flux.com/announcements/the-art-domain/>).

I read carefully their project and must say that I am very disappointed and shocked about the way e-flux plan to use the .art domain.

The fact that every person willing to create a .art domain will have to get approval of an advisory board goes completely against what art is in general and its profound liberal values. It is not up to someone to decide what the art world is. It is not e-flux, museums, curators or whoever to decide what art is.

Art is by definition subjective and in constant evolution. It is subversive, provocative, educative, emotional and free.

It is the duty of the competent authority to give the .art domain the same freedom that art has in the real world.

A domain name should be a mean, a tool, to help communicate a message to the world. By limiting the access to this domain, we are only hurting the art world, the artists and every future online art form.

For this reason, I oppose e-flux application, as a community, but also as an applicant.

Thank You,

[Español](#)[Français](#)[简体中文](#)[Русский](#)

APPLICATION COMMENT DETAILS

Comment ID: zsdhccdr

Name: Peter Martin

Affiliation:

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Registry Services Evaluation Panel

Subject: No to a Closed-TLD

Comment Submission Date: 12 August 2012 at 20:19:50 UTC

Date:

Comment:

My name is Martin Peter and I am a Dancer.

Through my daily practice of the Internet, I face numerous problems finding things online, but also trying to make my way on the web, especially for someone with such a common nickname as Peter Martin.

I don't know a lot of things about what people call SEO or even how to appear first on Internet searches.

It is already difficult to exist online outside social networks. And now that a new extension program exists, and that one of those extensions is related to me, I do place expectations in it.

.ART new gTLD deserve its existence. While reading about it and talking with people, I realized some applicants want to create a closed community. Something difficult to get in, where I would need to be accepted by some people I don't know.

My practice already is difficult and a lot of gates exists in real life, becoming a dancer is hard work for me. The Internet deserves to remain open and free, and shall not be held by people deciding who might get in or not for whatever reason.

For this reason, I oppose to E-Flux's application for the .ART new gTLD.

Thank you,

Peter Martin

[Español](#)[Français](#)[简体中文](#)[Русский](#)

APPLICATION COMMENT DETAILS

Comment ID: d5de054x

Name: A

Affiliation: interior designer

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Community Objection Ground

Subject: ART

Comment Submission Date: 12 August 2012 at 19:25:38 UTC

Date:

Comment:

Dear evaluator,

I am Amaury Hubert, Interior Designer.

I am here to express concerns regarding E-Flux's application for the .ART new gTLD.

The artistic community has no need for a closed community to take control of the .ART extension.

Setting boundaries is contrary to many people's approach towards the Internet. It needs to remain open and shall not be controlled by a board, a museum or a group of curators. If I decide to become someone on the .ART extension, I shall be able to buy one. Even if today I'm not considered an artist by everyone, I want to be able to consider myself one and to buy a .ART because I am a creative and art is for the creative.

Thank You,

Amaury Hubert

[Español](#)[Français](#)[简体中文](#)[Русский](#)

APPLICATION COMMENT DETAILS

Comment ID: dpozbgfb

Name: Brian Hildebrandt

Affiliation:

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Community Objection Ground

Subject: Commercial administration inappropriate

Comment Submission Date: 25 July 2012 at 01:08:51 UTC

Date:

Comment:

Although the e-flux application for domain administration is otherwise appropriate for a certain community of artists, I find the implied intent to profit from its administration to be unacceptable.

My personal definition of art (the very definition of which is extremely subjective) is that it is any creative form which seeks to lift humanity from the mundane, whether through satire, replication, or modification thereof. Therefore, to me, ideals of money and art are fundamentally incompatible, as money is the manifestation of mundane power.

Of course, all of art does happen in a mundane framework, so money and art are practically inseparable, but I believe that the domain of art should be as well shielded from financial concern as possible.

It is therefore troubling to me that e-flux seems to intend to profit from the administration of .art by charging premium prices for .art domains.

E-flux promises to return 10% of its revenue to artists, but this is troubling for two reasons:

1) It implies that e-flux views .art administration as a means of revenue generation

2) E-flux will determine who receives the revenue

contained in the second reason is my other main objection to the e-flux framework of .art management, it gives e-flux too much latitude as far as defining what art is, something which I believe is up to individual. This is where a more open administration like that proposed by Dadotart truly shines; it leaves the definition of art more open to the public.

APPLICATION COMMENT DETAILS

Comment ID: n1bpr3lf

Name: Paul Skiff

Affiliation: self

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Community Objection Ground

Subject: .art does not promote community

Comment Submission Date: 20 June 2012 at 21:55:47 UTC

Date:

Comment:

Establishing a separate domain as .art intended for all things concerned with art is simply a horrible idea. This is so for the following reasons:

1. Art by its very nature is dependent on freedom of expression. The very notion of being creative is founded on individual autonomy and limitless possibility. So to have a separate domain on the internet for art that will be controlled by either a corporate, commercial or even 'community'-oriented organization directly contradicts the basic human understanding of art. A separate domain would inevitably establish the controlling organization as the sole arbiter of what could be presented on the internet as art thus horribly contradicting the very nature of art and human creativity itself. The most pervasive problematic condition for art and human creativity the world over consists of the exclusionary operations of the very corporate, economic, 'community'-oriented, and institutional organizations that have always sought to dominate the public discourse regarding art. A separate domain for art on the internet would empower the controlling organization to exercise exclusion on an unprecedented scale.

2. If the internet is going to be sub-divided for art, the logic for doing so would have to confront the extension of the reasoning and be forced to consider why there could not be separate domains for sculpture, painting, photography, performance, film, art history, art books, etc. etc. etc. And what about music, or dance or theater, who decides if these disciplines are to be included under the art domain? There is no sound logical reasoning as to why there should then only be a .art and not separate domains for all of the constituent disciplines.

3. Establishing a worldwide information ghetto for art will immeasurably further the idea of the inaccessibility or privileged nature of art that art has to continuously combat already in many societies.

4. As a universal tool for commerce and education the internet should be one whole realm where art circulates among the totality of all information. So anything and everything concerned with art is accessible by intention or accident, so information about art coexists

among all information. Art as a sub-universe of informational discourse may be good for a select roster of the privileged commercial and institutional entities but it will not be good for the vast majority of net users who are not involved with art professionally but are everyday appreciators of art.

Appendix C

The Art Domain

e-flux would like to know your thoughts regarding the art domain. All opinions, proposals and suggestions regarding the art domain will be brought to the attention of the advisory committee currently being formed for the art domain. Profanity and any material which constitutes defamation, harassment, or abuse is prohibited.

#2 ANON 1 year ago

Will the .art domain be edited? Who by? Will this be a curated list?

#3 Todd K 1 year ago

I am in full support of an arts organization managing the .art domain, but I think the broad spectrum or what art entails, and the diverse communities that art serves, would demand a focus perhaps broader than what e-flux would like to be. There's a far reach between current trends of contemporary art and the non-profit providing artistic opportunities for developmentally-disabled individuals.

#4 mjc 1 year ago

I read most of the application to ICANN, and remain unconvinced that e-flux has the reach or neutrality to manage this TLD.

The application focuses on the commercial explorations of the TLD. If the commercial structure mirrors that currently employed on the announcement list, prices will be high, and beyond the reach of individual artists. The commercial target is large institutions and commercial galleries.

There is also an editorial side to granting domains under the .art TLD. If you consider e-flux's announcement service, the high price range is not the only limit on using it. Unpublished (i.e. not open) editorial rules are applied.

It can be argued both ways that the .art domain should be as open as say .com, or limited in some way such as some countries where you must be resident or registered business. Any such rules need to be published, open, and clearly applied.

I think the cost should be similar to existing TLDs; which the reach of the individual.

#5 ANON 1 year ago

I would like to know how do you expect to managed the Art domain if you get to do it.

Would you give priority to existing organizations?

Would you ask applicants to fill a proper application?

Regards

#7 e-flux 1 year ago

<https://gtldcomment.icann.org/comments-feedback/applicationcomment/commentdetails/6069>

Comment ID: d1ksnjyv

Name:Nicolas Bernheim

Applicant:EFLUX.ART, LLC

String:ART

Application ID:1-1675-51302

Panel/Objection Ground:Community Objection Ground

Subject:.art domain

Comment Submission Date:

13 August 2012 at 12:26:08 UTC

Comment:

To whom it may concern:

My name is Nicolas and I am an Art lover and collector. I have been informed about e-flux project by e-mail on their .ART extension project. (<http://www.e-flux.com/announcements/the-art-domain/>).

I read carefully their project and must say that I am very disappointed and shocked about the way e-flux plan to use the .art domain.

The fact that every person willing to create a .art domain will have to get approval of an advisory board goes completely against what art is in general and its profound liberal values. It is not up to someone to decide what the art world is. It is not e-flux, museums, curators or whoever to

decide what art is.

Art is by definition subjective and in constant evolution. It is subversive, provocative, educative, emotional and free.

It is the duty of the competent authority to give the .art domain the same freedom that art has in the real world.

A domain name should be a mean, a tool, to help communicate a message to the world. By limiting the access to this domain, we are only hurting the art world, the artists and every future online art form.

For this reason, I oppose e-flux application, as a community, but also as an applicant.

Thank You,

Nicolas

#8 e-flux

1 year ago

<https://gtldcomment.icann.org/comments-feedback/applicationcomment/commentdetails/5959>

Comment ID: zsdhccdr

Name: Peter Martin

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Registry Services Evaluation Panel

Subject: No to a Closed-TLD

My name is Martin Peter and I am a Dancer.

Through my daily practice of the Internet, I face numerous problems finding things online, but also trying to make my way on the web, especially for someone with such a common nickname as Peter Martin.

I don't know a lot of things about what people call SEO or even how to appear first on Internet searches.

It is already difficult to exist online outside social networks. And now that a new extension program exists, and that one of those extensions is related to me, I do place expectations in it.

.ART new gTLD deserve its existence. While reading about it and talking with people, I realized some applicants want to create a closed community. Something difficult to get in, where I would need to be accepted by some people I don't know.

My practice already is difficult and a lot of gates exists in real life, becoming a dancer is hard work for me. The Internet deserves to remain open and free and shall not be held by people deciding who might get in

open and free, and shall not be held by people deciding who might get in or not for whatever reason.

For this reason, I oppose to E-Flux's application for the .ART new gTLD.

Thank you,

Peter Martin

#9 e-flux

1 year ago

<https://gtldcomment.icann.org/comments-feedback/applicationcomment/commentdetails/5952>

Comment ID: d5de054x

Name: Amaury Hubert

Affiliation: interior designer

Applicant: EFLUX.ART, LLC

String: ART

Application ID: 1-1675-51302

Panel/Objection Ground: Community Objection Ground

Subject: ART

Dear evaluator,

I am Amaury Hubert, Interior Designer.

I am here to express concerns regarding E-Flux's application for the .ART new gTLD.

The artistic community has no need for a closed community to take control of the .ART extension.

Setting boundaries is contrary to many people's approach towards the Internet. It needs to remain open and shall not be controlled by a board, a museum or a group of curators. If I decide to become someone on the .ART extension, I shall be able to buy one. Even if today I'm not considered an artist by everyone, I want to be able to consider myself one and to buy a .ART because I am a creative and art is for the creative.

Thank You,

Amaury Hubert

#10 e-flux

1 year ago

<http://mono-blog.com/2012/08/the-art-domain-community/>

If granted the rights, e-flux plans to return a considerable portion of revenues generated by administering the .art domain service "in the form of grants and funding for underfunded art institutions, organizations and projects."

Dear all,

Thanks so much for your thoughts and sorry if we haven't been more clear on some of these points already.

To respond to some of the concerns that have come up:

We need to bear in mind first that this is not a "winner takes all" type of a situation. The new domains on the internet add a new resource without necessarily replacing old ones - they will create new names just as they will create new conflicts of interest.

Art is similarly not a field where someone's gain comes from another's loss - even if we wanted to, we could not 'control' what is art, because this is decided by the multitude of artists who make art and art institutions that validate art by presenting it as such. Imagining a scarcity of resources in this regard allows for a convenient argument that artists are being victimized, but in fact there is thankfully no hegemonic mechanism that limits what can and cannot be called art.

We believe that, while a .art domain name will indicate a clear relation to art, it will not usurp or diminish the relation to art when there is no .art domain name.

.art will encounter scarcity and conflicts of interest when multiple parties seek the same name. The dominant model of openness on the internet places names in the hands of highest bidder or fastest squatter. ICANN are trying to build a model around communities with the knowledge to arbitrate these conflicts ethically, as we know that the free market is not always fair to those lacking in resources or technical expertise. Some have confused this arbitration with curation, but in fact .art would not police its content or employ any form of gatekeeping using aesthetic standards.

The more important questions concern, for example, how generic URLs such as 'painting.art' should be treated. These pose an enormous challenge, and it is something we hope our community can help us to address. Heterogeneity, indeed. But how?

Regarding the question of curation and openness, there is something that perhaps needs to be clarified. Institutions of art are governed by a logic of inclusion and exclusion that falls in line with their scope, mission, capacity, and public. When they navigate this logic well and challenge themselves and their audiences, they are celebrated for providing a valuable service to the public—and they are typically expected to be as accessible as possible to this public. More progressive institutions try to expand the notion of art by being open in their programming to artists who test or transgress the limits of art as we understand it. Save for a few unfortunate examples, not many museums are open enough to, say, rent their exhibition spaces out to the highest bidder. Even fewer are open enough to dedicate their resources to exhibitions curated by members of

enough to dedicate their resources to exhibitions curated by members of the public, although this would be an extremely interesting development.

Like most practitioners and institutions in the arts, e-flux is situated where the private and public spheres overlap in art and in life. Being a private company allows us to distribute valuable information to tens of thousands of interested people for free. It allows us to finance critical exhibitions, publications, and projects (also freely available) without having to adhere to a narrow, instrumental mission or a board of rich and powerful individuals assembled to secure philanthropic funding, who often effectively come to control institutions they were invited to help. A large percentage of our revenue is from public sources, and our audience is none other than the art public. Our survival and our interest lies in serving this public, which we do not ask for revenue in admission fees or donations.

Approximately a third of our income is used towards publishing our journal and books, organizing and presenting exhibitions, lectures, and symposia, and developing art projects like unitednationsplaza, e-flux video rental, Martha Rosler Library, time/bank and others. The rest covers salaries and health insurance for our employees, rent, technical development, taxes, and other routine operational expenses. e-flux does not own property and does not have an art collection. We hold no toxic assets.

As we have mentioned, the revenue generated by .art will be used to endow an independent, public foundation that will redistribute this money to artists and organizations in need of financial support, headed by a peer review board. In our application to ICANN we committed to redistributing a minimum of 10% of profits, however we sincerely wish to give back a larger share of funds and will work towards this.

Finally, it is important to clarify a common misunderstanding that the critical content e-flux publishes and produces serves to "redeem" the money-generating activity of our announcement service. It is not so simple as this, because over the course of more than a decade, it has been our announcement service that has provided an unprecedented forum for art that has, in turn, brought forth a globally dispersed, committed art public. This was at a moment when the field of art became very decentralized, with artists and important exhibitions moving away from a handful of traditional centers of art to many places in the world. Our announcement service addressed, and even played some part in producing this emergent global art public in a way that traditional forums couldn't—and our exhibitions, publications, lectures, and projects serve this public.

Warmly,

e-flux

#12 James B

11 months ago

The best candidate for management of the .ART gTLD will display several qualities. Some of these qualities are indeed met by E-Flux, LLC. One such quality held by E-Flux include a long, diverse, global, and deep-

rooted history with art, artisans, and art organizations. Another such quality held by E-Flux is forward-thinking from within an informed and objective community-minded seat in the arts world. Finally, E-Flux does appear to nobly adopt another important quality that the .ART gTLD manager will need to possess, which is a considerate and philanthropic rapport with the art world.

However, these are not the only qualities by far. Undoubtedly, for the manager of a new gTLD, the most important quality will be technical capability. Idealism will only go so far, although many of E-Flux's ideals are also important for the .ART manager to possess. E-Flux's proven record of success is not standing as a leader at the forefront of technological innovation in the global art community, although E-Flux has lent a hand in that technological innovation. E-Flux has established itself primarily as an invaluable tool to network art, artists, and curators; to promote the arts; and to get its important art mailing list in the hands of those who need it. It cannot be argued that E-Flux is a critical and invaluable asset to the art world, but it most certainly can be argued that they would not be the best fit to manage the .ART gTLD.

The management of this gTLD will certainly require utilizing such valued networking resources such as that E-Flux warmly offers, this is true. It is my hope that, upon losing the application bid, E-Flux decides to work closely with the manager as able to ensure .ART best serves the global community.

I can understand E-Flux's ambition to manage .ART, but unfortunately cannot agree that such ambition is correctly placed. It should be E-Flux's ambition to help shape the .ART management, given a worthy manager other than E-Flux awarded the position.

The art world is certainly full of important factors seated in official and academic channels, but these are not the only important factors of the art world.

I do agree that museums, organizations, curators, and institutions should have quality representation at the new .ART gTLD, but E-Flux will have a more effective and appropriate hand in this by engaging in important discourse with said entities on how best to move to the new .ART domains. An unfitting hand for E-Flux would be engaged in trying to manage the gTLD itself.

For instance, while E-Flux touts an open-minded approach to art, artists, and what is professionally and officially exhibited by credible art institutions, and these factors come with their own set of modus operandi to keep in consideration for those entities moving to the new gTLD, it does not take into consideration the vast majority of global art not moving within those channels.

An example of this can be seen in E-Flux's statement on their new website <http://www.artdomaincommunity.com/> in their piece, "The Art

Domain:"

"e-flux is the only applicant from within the art community to apply for the .Art domain"

How can an entity readily willing to dismiss the 22 million users of deviantArt find themselves capable of representing the best interests of the entire global community of artists?

It is my understanding that Dadotart, Inc., contrary to E-Flux's statement, is very much one of the applicants, and very much an applicant from within the art community.

Again, I recognize the importance of E-Flux's place in the art world, but I do not believe that place includes managing a new gTLD, a very lofty technical ambition to say the least that will require a greater knowledge of ICANN's future-thinking spirit and the inclusive greater good for all artists, whether they be artists featured at MoMA or not.

Thank you for your time.

Warm v/r.

#13 James B

11 months ago

Also, without insult, I would like to add that Starbucks would likely venture so far as to donate 10 percent of the .ART gTLD management revenue to charitable causes. It would be folly to give this noble claim any credibility, because the spirit of art and innovation is simply not for sale and cannot be purchased for a promise of a cut of the profit.

While I am not questioning E-Flux's motives in their claim to donate portions of the revenue to charities and artists, I am also unable to give the claim any weight of credibility or relevance. A portion of revenue donated is not an indication that a quality management job will occur.

Conversely, Dadotart, Inc.'s parent company deviantArt is actively engaged in awarding generous grants to artists and charities through their Creative Grants program. I imagine such initiatives will not end at deviantArt and are likely to continue with Dadotart, Inc.'s management of .ART.

Thank you for your time, again.

Warm v/r.

#14 e-flux

11 months ago

Dear James,

Thank you for your response on behalf of dadoart, who have submitted a competing application to administer the .art domain. While your position does not appear to be objective, the points you raise are valid. We feel

does not appear to be objective, the points you raise are valid. We feel that the art domain should be managed by an organization with deep knowledge and experience with international art organizations, art history and living art practitioners from all parts of the world, and with oversight by an independent peer review committee representing various important sectors of the art field: educators, curators of art, museum administrators, artists, historians, writers and critics, and so forth.

It is important to understand that the .art domain would be just as open to users of your service as to an artist who has, as you say, exhibited at MoMA. Let us not forget that many members of the public who are not "in" art look to prestigious and grass-roots arts institutions alike for inspiration and knowledge about the history of art. Our application recognizes the importance of art education and art exhibitions as being fundamentally inclusive and open to all people.

#15 James B

11 months ago

Great response. Again, it is my hope that all interests will work with whoever is awarded the management position. Were E-Flux to have this position awarded, I do not imagine deviantArt to turn a sour nose. I think it is no great leap to imagine that the majority of arts interests groups will have a genuine interest to see the .ART gTLD managed nobly.

I do want to add that I am not affiliated with deviantArt or Dadotart, Inc. A strong point that Dadotart, Inc. has that has swayed my opinion is their technical and legal capabilities, and that their community application states an intent to include groups such as E-Flux towards a fair and global management.

My interest in this ICANN process is as a futures studies student. I do wish all applicants with truly noble intent the best in this process.

I do lack a certain objectivity in that I lack art, technical, and legal academic experience and expertise required to fully fathom all of this ICANN process, and I appreciate your comment to this point. This has definitely been a learning experience, however, and I am glad to be participating in this global conversation.

Thanks for your response.

Very warm v/r.

#16 James B

11 months ago

I have found support and endorsements for E-Flux's .ART gTLD campaign that are not clear about affiliation. For instance, many of E-Flux's clients from their client list do not disclose that they are clients. Additionally, many of these supporters copy or cite text that they were given by E-Flux where it is stated that E-Flux is the only applicant from within the arts community. I am sure these are unintended, but to continue without transparency would be highly irresponsible. Please help us go through the

five endorsement documents included with the E-Flux public application as well as the supporting comments on ICANN so that we can clearly see which comments and endorsements are affiliated when affiliation is not stated. Also, please make a correction in your publication, as I am certain E-Flux strives to continue to present itself as a trustworthy and credible source of information in the arts world. E-Flux is not the only applicant from within the arts community. Thanks in advance for remedying the oversights!

#17 James B

11 months ago

I have created a publicly visible spreadsheet with notes on each E-Flux comment at ICANN (double posts and unrelated posts posted to the incorrect ICANN public comment area were left out):

[https://docs.google.com/spreadsheet/ccc?](https://docs.google.com/spreadsheet/ccc?key=0AnuBrdGwVzFidGZha1J1Nm92VEd4cTQyNk83WmY2VHc)

[key=0AnuBrdGwVzFidGZha1J1Nm92VEd4cTQyNk83WmY2VHc](https://docs.google.com/spreadsheet/ccc?key=0AnuBrdGwVzFidGZha1J1Nm92VEd4cTQyNk83WmY2VHc)

Additionally, the five endorsement documents can be found here:

<http://gtldresult.icann.org/application->

[result/applicationstatus/applicationdetails/540](http://gtldresult.icann.org/application-)

E-Flux's stated client list appears here: <http://www.e-flux.com/clients/>

Please help resolve any inconsistencies, such as affiliations not disclosed, or institutions that need to correct published text stating E-Flux as the only applicant within the art community. For instance, this text appears on CIMAM's website, directly copied from text given to them by E-Flux. I am certain neither E-Flux nor CIMAM intended to mislead their audiences, and it stands to reason that helping to fix these errs will be appreciated.

#18 Matthew Stadler

10 months ago

Thanks for replying. Given the community you are dealing with, and with which you enjoy so many affinities, it would be easiest and best to post your tax returns so we see all of eFlux's finances. That would be a meaningful step toward transparency.

Login

Comment

Register

You are currently logged in as:

Login as different user

Register as new user

Comment form

e-flux

e-flux.art LLC

311 E Broadway NY NY 10002