ABSTRACT

The thesis is presented as a theoretical and practical study of the Internet as a space of collective creation and the consequent "rethinking of the figure of the author and the viewer in digital culture" to be a constant within contemporary art practices.

Moreover, it should be noted that this research is a review of work done prior to obtaining the Diploma of Advanced Studies (DEA). This review has been extended with an update of concepts and proposed works, covered in each chapter from the perspective of user participation and transfer of authorship by the author. Therefore, the conclusion presented show common characteristics within the fast and evolving heterogeneity field of study of this thesis - both qualitative and quantitative – it defines this new field of action and reception of the work, the collaborative environment of the current scene, which promotes communication and teamwork among users.

The research consists of three parts: The first one, *Concernings before digital*, focuses on a brief tour through different examples from various creative fields and tells us how he has been developing the situation of the author and the viewer in front of the works. In the second part, *Concerning to the digital medium*, this reality will be evident and exemplify current works within a limited field of action, the digital medium. The aim being pursued is to demonstrate the hypothesis, which suggests how, with the help of information and communication technologies (ICT), this paradigm shift in the figure of the author and the spectator has become more feasible, and how the work is made available to the public, so that it, in and contribute from the community that allows the network. And the third part, *Participatory practices on the Internet,* shows projects and platforms for participation and connectivity between users having a new model of production based on collective creation. A model transferable to our field that exemplify with an artistic project, *Metamemoria*, conducted by the doctoral student during the thesis, which is presented as practical development of the thesis and as a fusion of theoretical study process itself with the active development of researcher

in the field of Arts. Thus, it is clear the theoretical development conducted around the figure of the author and the viewer in digital visual culture, specifically, uses the concepts and ideas from their study and implementation.

Thus, from the related conclusions of the developed thesis we present a prototype work that reveals the general features that define the Web as a space for collective creation, while shifting the concepts of author and observer to the meta-author and interactor.