

## Digital Art in the Artlike Culture and Networked Economy

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**Abstract.** Contemporary art based on new media is situated at the intersection of art-as-we-know-it, smart technologies, digital and algorithmic culture, networked economy, (post)politics, as well as bio and techno sciences. Contemporary art enters into intense relations with these fields, including interactions, adoption of methodological devices and approaches, changes of the areas of activity, hybridization and amalgamation. This text explores those features of contemporary life and culture which are affected by digital art and the recombination, appropriation, remediation, reusing, repurposing, and transfer of artistic procedures/tools from one context or field to another.

**Keywords:** algorithmic culture, new media art, drone art, networked economy, postpolitics, aestheticization, artification, hybridization

### INTRODUCTION

Today, digital art constitutes a significant incubator of conceptual changes, cultural paradigm shifts and innovations. Traditionally, theoreticians of phenomenological aesthetics (e.g. Moritz Geiger, Eugen Fink, Roman Ingarden, or Nicolai Hartmann) have insisted on the strict divide between aesthetic experience and common life, determined by practical tasks and values. For them, the realm of aesthetics defines an elite culture and a basic condition for art. However, the emergence of new media created a situation where the cultural realm is no longer “auratic”, in Benjamin’s sense; that is, art is no longer systematically separated from the social (Lash, 1990: 11). Nowadays we face the implosion of various separated fields and the new modes of hybridization, cooperation, linking, networking, as well as in digital art popular practices of mixing, remixing, or mash-ups. In digital culture the value monism that privileges high-culture values (e.g. literary literacy and the brand of author in culture of literary intellectuals) gives way to value pluralism based on integration of many actors, fields, disciplines, initiatives, and creative communities

Where are media-based art, politics, science and economy articulated today? Can they still be found in their traditional forms as materialized centers of power in artworks, scientific discoveries or tangible wealth? Can they still be found in traditional places such as galleries, philharmonic halls, libraries, museums, and opera houses; in the national parliaments and the activities of political parties, in scientific laboratories and institutes or in the economy based on production of material products? These questions can be answered in the negative. The stable, material, temple (Heidegger, 1975) and auratic (Benjamin, 1969) artwork is giving way to art projects such as performances, processes, actions, applications, codeworks, as well as manifestations of glitch, and disruption. The political power articulated in the visible centers (presidential palaces, parliaments, site-bound army commands) is giving way to postpolitical processes, online actions, flash mobbing, art hacktivism and activism, media manipulations, networked corporations and social movements.

Against the manifestations of contemporary networked economy (including IT economy), which is no longer based on the industrial and postindustrial production of artefacts and services, and has given way to e-commerce based on algorithmic calculations to reach potential buyers, new modalities of counter-political are emerging in the field of art and cultural practices, such as detournements, pranks, reality hacking, subversive affirmation, and jammings (Arns and Sasse, 2005; Bazzichelli, 2013).

Digital capitalism is all about semiotization and conceptualization, with products and services replaced by signs and concepts (Klein, 2009; Lazzarato, 2003; Strehovec, 2013). Thus, representing a standing reserve of precarious workers, artists today connect creative industries and social movements against the neoliberal domination of institutionalized academy, with much research in the service of large corporations and private interests. As result of this situation, new practices of as-if-art, as-if-science (Strehovec, 2016) co-exist with the traditional forms, hybridize with them or occupy new positions. The 'Internet of things' anticipates the transformation of things into sensory and supersensory entities resembling software units. It is as if the Internet not only wanted to absorb all cultures in a sort of googlization; it is also directed to things, appropriating and transforming them into malleable and controlled entities in a network of connected devices.

Examples of the role of autonomous aesthetic art in socialist countries in Europe (i.e. the Czech Republic, Poland, Slovenia, etc.) can be found before the fall of the Berlin Wall, when dissident authors and artists sought asylum in the autonomy and *licentia poetica* of their work in order to criticize the political reality. Autonomous aesthetic art was considered a platform for arguing against mainstream politics, engaging in taboo issues and drawing attention to human rights violations, as well as the absurdity of the walls and the insulation from the non-socialist world. One example is the fact that information on concentration camps in the socialist countries (i.e. Soviet Siberia and Yugoslavia's Goli Otok) came to public attention mainly through literature and, to some degree, cinema and theatre, so that the fictional discourse could not be accused of violating or insulting communist politics.

### ART AND THE SOCIAL

For Theodor W. Adorno art is “the social antithesis of society” (1997: 8), a similar position to the one held by many Marxist critics (i.e. Kosik, 1976; Fischer, 2010) who argued that the specificity of the aesthetic cannot be reduced to the practical and social reality. This argument was also mentioned in the opening part of this article with regards to phenomenological aesthetics, where the understanding of the aesthetic figures as-if-real created an effect of de-realization (as-if activities), implying a separation from the “leaden weight” of the real and therefore also from moral and legal responsibility, since “we grasp in phenomenological reflection that fictional artistic objects are presented to us as 'quasi-existing in the neutrality modification of being'.” (Husserl, 1988: 262)

The social foundation of contemporary, first and foremost new media and technologies shaped art demands in-depth analysis of modern technologies and their social impact. Here we can mention Benjamin's concept of second technology which anticipates a reconciliation between the individual, nature and the cosmos articulated in his idea therapeutic technology, as stated in “Zum Planetarium”:

”In technology, a physis is being organized through which mankind's contact with the cosmos takes a new and different form from that which it had in nations and families. One need recall only the experience of velocities by virtue of which mankind is now preparing to embark on incalculable journeys into the interior of

time, to encounter there rhythms from which the sick shall draw strength as they did earlier on high mountains or on the shores of southern seas. The 'Lunaparks' are a prefiguration of sanatoria." (Benjamin, 1972: 147)

In Benjamin, technology is not considered a means to control or domination of nature. Rather, it takes the significantly less aggressive role of mediator. In characterising his idea of second technology, Benjamin determines its role in the interplay between nature and humankind, opening up alternatives to the dominating model of technological industrialization and fascist aestheticization of technology (Hansen, 1999). To understand technology, Benjamin refers to the experience of fascination with speed, which can be observed in Italian Futurism as well as some other art experimenters from William Burroughs to James Graham Ballard. Benjamin models his idea of a therapeutic journey to human interior time and healing rhythms against Futurist accelerated rides (Strehovec, 2016).

Against this background, this paper explores aspects of artistic adaptation and appropriation of procedures developed in other fields, as well as the appropriation of artistic approaches, strategies, devices and procedures in the fields of politics, culture, fashion, design, everyday life, economy, and science.

The shift from politics to networked economy does not come as a surprise, since the largest corporations shape the political domain and the lives of ordinary people. The replacement of the political dominant with the economic one is also related to the conceptualization of the economy itself, with its increasingly inward orientation over the last decades, reflecting its own premises and entering the stage defined mainly by finance capitalism with its intensifying abstraction. Thus, object dematerialization is not just a characteristic of modernist art, but also of the field of economy, with visible transformations from an industrial economy focused on material production and organized within Fordist fashion, to a conceptual and abstract economy based on services, finances and unstable signs and concepts; constantly subject to destabilizations, volatility, introduction of news, hybridization, mixing and remixing, the jacking up of (exchange) value and the rapid decline of particular trends (and value). Thus, in contemporary art, the object's dematerialization plays a similar role as in the field of economy, in its transition from the (material) artefacts-oriented production economy to the economy of (far more abstract) financial products and services.

## ART AS A PREDECESSOR OF PARADIGM SHIFT IN ECONOMY

However, the contemporary art does not just passively follow the changes determined by cultural, social, and economic shifts. It also accomplishes pioneer work, as did Marcel Duchamp and his ready-mades in drawing attention to the relevance of the author-brand (as a potential logo). Thus, the use of mechanisms that jack up the exchange value of certain products and push others to the margins allows a rebranding of artistic context where ordinary objects manufactured for a specific use enter a new life, as in Duchamp's "urinal project Fountain" (1917). In its rejection to become material wealth, Duchamp's project shows how attention can assume the role of money. He was, above all, an economist of attention, wrote Richard Lanham (2006) about the Futurist artist Filippo Marinetti. These efforts were even more pronounced on the part of artists such as Duchamp, Salvador Dali, Andy Warhol or Jeff Koons. The artists' obsessions with novelties and innovations, their tiger jumps first to the past and then to the futurist scenarios; their value games, by quoting preceding artists-brands, are procedures to be addressed by the theoreticians and practitioners of new economy as well (Strehovec, 2012).

The characteristics of finance capitalism -dematerialization, abstraction and semioticization – which are replicated culture and art are visible, for instance, in Siegfried Kracauer's theorization in *Mass Ornaments*, where he drew an analogy between Fordist assembly lines and Taylorist machine refashioning, and the dance of the Tiller Girls in the vast stadium spectacles of the Third Reich: "the hands in the factory correspond to the legs of the Tiller Girls." (Kracauer, 1995: 79) Similar parallels could be drawn today between the key procedures in digital (new media) art and the practices that operate in financial trading.

The abstraction from physical reality as well as the ambiguous hybridity of languages is also evident in the informatization of cultural contents, where a story becomes information (see for instance Benjamin "The Storyteller"). The ornament as play with forms in the sense of signifiers liberated from meaning is also characteristic of aestheticization as a procedure which is increasingly less essential for contemporary art (generally post-aesthetic, and often dealing with the ugly in performance) and still serves as a stimulant of its exchange value. Derivatives entering these domains are conceptual, and derivative trading presumes the

managing and manipulation of values. It is also a kind of appropriation in the sense that the broker relates to underlying assets as the artist or writer to available artistic material and textuality. It is about the reusing of them in novel structures and processes. Moreover, the function of derivatives is to insure against price movements (hedging), which is similar to artists in their constant striving to insure against substantial changes in the art institution where they place their works.

The following charts present lists of common denominators that repeat and reproduced themselves on different levels of abstraction. The same loops, features, and modulations are seen to operate across disciplines.

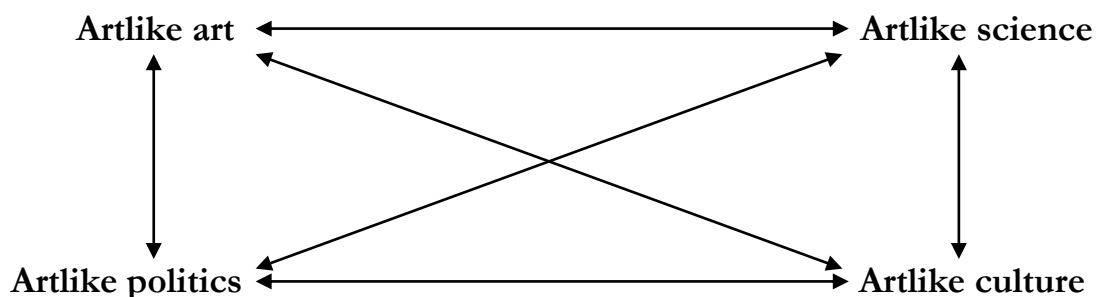
<b>Artistic procedures</b>	<b>Manifestations in Arts</b>	<b>Applications in culture and other fields</b>
Aestheticization	beauty of form, play with forms, stylization	aestheticization of politics, commodity, fashion, sport, and youth
Dematerialization	dematerialization of art object, immaterial processes, performances, use of software	dematerialization of financial transactions, money, labour, capital, production modes of PostFordism
Destabilization of self-evidentness	making strange, parallel editing, stain, subversive affirmation, superidentification, juxtapositioning, pastiche, collage, parody, disturbance	culture jamming, detournement, pranks, activism, hactivism, tactical media as cultural practices with political goals, business disruption
Muzealization and documentation	muzealization of objects, documentation of events, performances	muzealization of fashion and design pieces (e.g. cars) and technical findings
Intenzification	intensive arrangements of atmospheres of extraordinary, narrative, and suspense in as much as shorter temporal intervals	music videos, elevator pitch in public relations, roller-coaster rides
Semioticization	play of signifiers in literature and visual arts	semioticization of capital, marketing with brands, conventions in political life
Narrative	storytelling in literature, film, TV, and new media	representation of new scientific findings and political endeavors as narratives
Gaming and playing	artistic modifications of video and computer games, character as first person shooter	games in mathematics and economics, remediation of video games in film industry

<b>Artistic procedures</b>	<b>Manifestations in Arts</b>	<b>Applications in culture and other fields</b>
Derealization	fictive aesthetic characters and phenomena in as-if mode	derealization of nature, not just science, not-just politics
Disruption	shock, interruption, cut-up, juxtaposition, montage, contrast, modulation	cinema special effects, making strange and montage in commercials, redesign, business innovation, flexibility
Appropriation	remixing, reusing, repurposing available artistic material and texts; quotation, pastiche, remediation	appropriation of existing values in (conceptual) derivative trading; reuse of the past forms in fashion and design

<b>Common characteristics of digital art, culture, science, politics and networked economy</b>
Conceptual: Self-reflection, intensification, extension of set borders, destabilization of applicative functions, repurposing
Research: Activities directed toward innovations, playing with daring hypotheses, reaching beyond the canons
Attention economy: Closely related to the presence of stars - e.g., in the media, culture, politics, sport, science, and art
Code: Internet is expanding to the Internet of things; software components are integrated in a growing number of objects and devices
Storytelling: Scientific inventions, cultural values, huge investments and political programs also need to be presented in a narrative form
Visualization: Attractive 3-D illustration of scientific findings, cultural contents, innovations, discoveries
Creativity: Expanded concept of creativity (beyond the artist-genius and scientist-inventor) deployed in creative and knowledge industries, DIY practices, and media culture
Connectivity: All things, devices, business, skills and fields are connecting, which results in the new, networked economy, as well as networked culture, based on social networking, politics and art
Knowledge: Things that count today are involved in production, reproduction, sharing, and dissemination of knowledge
Openness and Freedom: Blurring the boundaries not only in the field of art and culture, but also in mass media, science, the entertainment industry, social networks and economy; emancipation of the signifier from its referential role in literature and art; emancipation of money as a financial signifier from the artefacts in industrial production
Performance: Other than performers in the performance art and performing arts, scientists (while delivering a presentation) and politicians (while campaigning, giving interviews) also act as performers.

## ART AS A FIELD AFFECTING OTHER FIELDS: ARTIFICATION

The term "artlike art" used by the performer Allan Kaprow for intensified art reflecting upon itself (in contrast to lifelike art) could be paraphrased and applied to other areas that enter into a relationship with art which can be illustrated by the scheme below:



Today, the contents of art, science, economy, and politics enter and connect in the in-between spaces, which result in the emergence of hybrid fields such as bioart, artificial life theory, drone art, art activism, and hacktivism. At times, these fields are closer to art and articulated within art. Occasionally, they move towards the fields of politics, science and economy. The question is, what allows fluent transitions between different fields which were strictly separated in the modernist paradigm?

My argument is that because they have become conceptual, they intensify, reflect on themselves and enter the after-the-end paradigm (e.g., the end of art, the end of economy based on material artefacts trading). They share a series of common denominators (see chart above) and become infected with the artistic tendencies of creativity, autonomy, attention drawing and storytelling. In certain fields of art and literature, the artist is even challenged to inaugurate with any original and sophisticated new artwork a new genre (for example in new media art and e-literature).

No less important is the tendency to research nature. Non-representational art has become researchable, like science (which has always been), economy, politics and media. Today, a number of fields strive to attain legitimacy by self-declaring their research function; for example, journalism. In contemporary art, we come across statements that generally begin with "In the exhibited work, the artist explores..." New media and technological foundations usable in all fields further contribute to flexibility, fluidity, rhizomatic effects and dispersity of the

paradigm of digital, code (social) networking, global connectivity and sharing. In this paradigm – and this is the main point of this paper – art is not just a less relevant derivative. It takes the central role.

A look at these common denominators listed above demonstrates attributes that originate from art or are highly characteristic of art, such as creativity, visualizations, knowledge, storytelling, conceptuality and research. Currently, a lot of cultural and social fields seem to be interested in art as an area of innovation. One of the results of these efforts is the artification of many fields, which intensify attractive visualization and present their outcomes as forms of storytelling that foster intensive immersive experiences (i.e. scientific theories and achievements presented at Deep Space 8K at the Ars Electronica Festival in Linz). Thus, we are dealing with a double art-likeness: the first regarding the actual likeness with art strategies and procedures. The second, in a metaphorical sense, directed to the artistic self-reference and self-reflection, the blurring of boundaries and their juxtaposition, as well as a destabilization of the canon and the conceptual. Due to the flexible intertwining and hybridization of fields, a similar scheme (the third in this paper) could be drawn for sciencelike art, culture, and politics, while artlike could be replaced with culturelike and politicslike.

Because this text is primarily focused on the role of art in digital and media age, I want to point out that the innovative artist has become a model for the scientists, media practitioners, and designers in other fields. The same is true for the art institutions, with their collections as value archives. Designers from other fields also want to place their products in them, as it occurs to prestigious car brands such as Ferrari appearing at the AUTO bodies show in the MoMa Museum in New York, or the Mercedes concept car F015 at the Festival Ars Electronica 2015. The situation with fashion designers is similar; for example, in 2010 Hussein Chalayan was presented in the Museum of Contemporary Art in Tokyo.

Even (post)political activists and hackers locate their actions in the art context, and technoscientists appreciate their collaboration with artists in digital and postinternet art. Many IT engineers (programmers) and scientists have made a name in the world of art by developing software and hardware components for successful artists who have exhibited at international festivals (such as Art Electronica, ISEA, and Siggraph). Moreover, the scientists are interested in the artistic visualizations of

their achievements and the stories used to present their achievements in the sense of the attractive techno-imaginary (Medosch, 2005: 22).

One of the institutions of the media and techno art that constantly strives to establish connections between the world of art, digital culture, and science is the Ars Electronica Center and Festival with its Deep Space and the collaboration with Cern in Geneva. The Collide@CERN Ars Electronica Award continues to be a very successful collaborative relationship between CERN and Ars Electronica. Three residencies have been staged over the past three years under the aegis of the Collide@CERN program. Impressive satellite imagery of Earth and the information that can be gleaned from it about our home planet occupy the focal point of an exhibition produced jointly by the European Space Agency (ESA) and Ars Electronica. Spaceship Earth provides insights into the ESA's earth observation Program. In 2015, the Collide Award was granted to Ruth Jarman and Joe Gerhardt's project "Semiconductor", which drew attention with the Magnetic Movie back in 2007 helping visualize (as if special effects of SF blockbusters) the secret lives of invisible magnetic fields that are revealed chaotic ever-changing geometries. These are just some of the examples of the artistic endeavour that illustrate and visualize scientific laws by offering intensified simulation experiences beyond limits of everyday life.

Thus, artistic tendencies for an extreme and intense experience have become essential in other fields, too. The creative and cultural industries as well as popular culture have focused on how to extract maximum benefits from the performance of intensity. Events are now arranged in very short temporal intervals; for instance, two to three minutes that capture attention and provide a sort of quick rollercoaster ride. Such experiences and events are also developed in non-artistic fields in today's experience-driven society.

The parallels between contemporary art and the conceptual networked economy were addressed by Tatiana Bazzichelli when she explained that:

"Since the Avant-gardes, artists have concentrated on the effect of producing the unpredictable, while generating new forms. But in the neoliberal era, business logic deals with the unpredictable as well, generating disruption and adopting the same language and strategies as counterculture. Artists and hackers can respond by appropriating the concept of disruption in the business framework." (Bazzichelli, 2013: 63-64).

It seems that disruptive innovation is here and there, in the arts and in economy and vice versa. It should be noted though that because we live in the reality of the intertwinement and hybridization of different fields' (and an increasing filling of the in-between spaces), art also constantly follows the changes in the non-artistic reality with a special interest in the following characteristics of the politics, digital culture, technoscience and networked economy: evaluation and revaluation processes in the stock market, value games; new procedures and devices of the networked economy; rituals of political gatherings and manifestations of the postpolitical, flashmobbing, activism; events in temples, stadiums, public spaces, networks, non-places, airports, terminals; biopolitical research of bodies and life and their appropriation; discoveries of technoscience and their applications.

### DRONE-ACTIVIST ART

The art of the socialist countries was often discussed at political forums, subject to secret services investigation, and even at congresses of the central committees of the communist parties at each Soviet and Eastern Europe location. Thus, traditional autonomous art performed a very important political function which may strikes us as something very distant because of the contemporary changed social role of art and its relation to culture. However, art activism and hacktivism continues to be a reality. Collective such as Critical Art Ensemble, Anonymous, Electronic Disturbance Theatre, or The Yes Men form part of a post-aesthetic art that abandons traditional artistic attributes addressed by philosophical aesthetics (appearance, beauty, the fictional, make-believe) and enters the field of ethics, in positions out of range of elite politics and politics-intended media coverage. To put it simply: this is art that tries to help people. Despite their great differences, this tendency relates the dissident, socially critical art of the socialist era to today's digital and postinternet art as devices in the service of disclosing and making visible what is concealed, filtrated or marginalized.

Today's reality is no stranger to issues and phenomena concealed or biased in media interpretation. They enter the breaking news but their explication by rule fits the interests of global political subjects and multinational corporations. This situation offers an opportunity to contemporary art, which can get involved in the de-aestheticization,

debunkment, and unveiling of the prevalence of groupthink, engaging ethical practices that draw attention to the dark and tragic forms of today's social reality. This opportunity has been seized by some artists who believe in the socially critical role of art, conforming to a new artistic paradigm that presumes a transition from the aesthetic to the ethical explored in various media artworks and projects which use of advanced technology and repurpose from military and commercial applications to ethical actions.

Smart bomb eye view, that is, views of an approaching target through camera equipped guided missiles is available today to any audiences watching CNN news coverage (for the first time used at those covering Desert Storm military operations). This view is today upgraded with a drone view based on mobile aerial footage of military and civil objects. Both smart bombs and drones enter the visual field from above, enriching human normal viewing point with a bird's eye view.

The primary use of drones today is by the military; the strikes of military drones on the targets of the Taliban rebels (and terrorists) in Afghanistan and Pakistan, causing considerable casualties which are publicly known. In Pakistan, more than 3,000 civilians have been killed by drones, including a large number of children. This instigated the artists-activists to stage the art project “#NotABugSplat” (2014) designed as a gigantic poster with the face of a boy who lost his parents and two siblings to a drone attack. Its purpose is to create empathy among drone operators; they should think twice, examine the context and effects of their actions before pressing the kill button. This project draws attention to drone art as an intervention action aimed at criticizing the aggressive and corrupted politics tailored to the interests of war machines.

Another important drone-art project is James Bridle's “Dronestagram”, which repurposes Google Earth into a visual cartography of actual drone strikes, including their location, frequency, and timing, thus mapping it precisely in our contemporary “everything-has-to-be-seen imperative”. “Dronestagram” data are available on several social media, from Instagram to Twitter.

In collaboration with Einar Sneve Martinussen, James Bridle has also created “Drone Shadows”, which consists of chalk drawings of drone shadows in the streets of many cities of the world. This project also embraces the idea of art pointing to the forbidden and secret aspects of

today's war machines, disclosing them for the public. Since the drone's specificity is not visible, the artist disturbs the war machine's ambition, rendering a shadow. Mention should also be made of George Barber's "Freestone Drone" and Trevor Paglen's "Drone Vision". Both projects use post-aesthetic art to reveal dark sides of reality rather than adorn the environment.

An ever more radical role (i.e., humanitarian, therapeutic and social) in the field of today's activism, new technologies and media based arts are performed by the application "Transborder Immigrant Tool" by the EDT Group<sup>1</sup> aimed at Latino immigrants crossing the Mexico-US border. It is a mobile phone application that helps the illegal migrants to find water sources, aid stations and locate points of orientation in the unknown desert territory.

These drone and activist art projects highlight the ethical alternatives inherent to the changes in today's art, as well as their opening up to other fields (culture, science, politics, media or economy). It seems as if rather than dealing with politics through art and culture, we currently deal with economy through a number of fields (undoubtedly including politics and art). Equally significant toward understanding both contemporary art and social flows, as well as the cultural paradigms thereof, are the relations of art with techno and bio sciences.

## CONCLUSIONS

My thesis of the flexible connections of the fields that technology based digital art enters with a noticeable and anything but subordinate role can be used to argue that by emphasizing knowledge, software, code, attention economy, attractive visualization, storytelling, creative and knowledge industries we agree to the current status quo (unified, one-dimensional world without alternatives) and deny art its critical potential. Due to common denominators with other fields, the (globalized, economized, dematerialized) art should be integrated in the neoliberal mainstream.

Fully aware of this danger and risk, I mentioned in the introduction to this study, the projects of drone and activist art are directed to the ethical issues and helping people. This means that the placement of (first and foremost digital) art in the principal flows and fields of today's reality, as

well as its new media and technology basis, can be used for extensive interventions in other fields; interventions that exceed their role within artistic autonomy.

To put it simply – digital and postinternet art move to fields outside of art, they abandon the canon, aesthetics and institution of art. It is the common ground with other fields and extreme flexibility that allow for a more efficient politicization, socialization and a critical reaction in public. Fluent activity in new spaces and hybrid fields allows art better operability within the non-artistic reality.

Contemporary art consequently resists abstraction (Kracauer's mass ornament phenomena) and the abstract language of information. It searches for a corporeal beyond abstract relations. Thus, poetry delivers the wealth of language and its ambivalence. The possibility of resisting the abstract nature of finance capitalism by means of poetry was noted by Franco Berardi:

"Poetry is language's excess: poetry is what cannot be reduced to information in language, what is not exchangeable, what gives way to a new common ground of understanding, of shared meaning – the creation of a new world." (Berardi, 2012, n/p).

It is not just the linguistic medium of poetry that can help resist the mainstream language of (finance) capitalism. The no less anti-abstract language of the body, as deployed first and foremost in contemporary feminist performance (i.e. Ann Liv Young's performances) becomes an eminent postaesthetic art which foregrounds the ugly and vulnerable. Like poetry and other artistic forms, performance art pursues a therapeutic and preventive role, as well as settling accounts with the kind of politics that substantiates and justifies blind capitalism. Assuming the procedures of financial companies (because they assume art procedures), these "acts from within" look for holes and disruptions in the system, as demonstrated by a numerous activist and hacktivist projects.

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Note

<sup>1</sup> This group presented useful instructions for the survival of the migrants in the article published in CTheory (<http://www.ctheory.net/articles.aspx?id=744>)

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