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## Art Journeying In Times Of Globalization: The Voice Of Disembodiment

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### Abstract

*In this article we explore the experience of journeying in postmodern, digital art. On the basis of the assumption that such an experience involves some kind of physical presence, and, more specifically, the physical presence of the work of art and that of its viewer, and that it therefore possesses space and time coordinates and thus activates and is activated by reminiscence, we explore the degree to which digital art fulfills the specific requirements. The offspring of a globalized, post-modernist era, though not of this era alone, a cross between unity (globalization) and fragmentation (post-modernism), digital art, we argue, determined by the medium it employs, fails to comply with the demands of physical presence and, by annihilating time and space boundaries and allowing its numerous, simultaneous viewers/interactants to engulf it in Benjamin's (1936/1968) terms, by losing its 'aura', signals a radical change in the journey requirements referred to above. In the absence of a body, the distance between the work of art and the viewer is gone and the immersion that follows (see Polimeris, 2011) results in loss of the spatiotemporal dimension and reminiscence. The digital or digitalized work of art somehow needs to 'pay' for its universal accessibility by becoming impossible to pin down and, thus, ever-elusive. In other words, like the globalised era it is mostly a child of, it paradoxically combines immediacy and timelessness, lethe. We propose a redefinition of this new time and space art journey experience in terms of the Greimasean semiotic square.*

**Keywords:** journey; globalization; digital art; disembodiment; reminiscence; semiotic square.

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**JEL Classification:** Z – Other special topics

### 1. Introduction

Art in postmodern times has been subject to a lot of discussion and its often digitalized form has attracted a lot of attention, due to the new variables in art perception it introduces. Views have usually varied from

pretty neat 'conventional' versus 'new' media dichotomies to historicity in art form development (cf. Krauss, 1999, Manovich, 2001), which highlights the developmental element in these changes. Krauss's (1999, p.42) reference to Benjamin's "retrospective archaeology" points in this direction while Manovich (2001, p.44) speaks of a "synthesis of histories" in the form of "the translation of all existing media into numerical data accessible for computers". After all, "the outmoded stage of a given technological form might betray the redemptive obverse of that technology itself" (Krauss, 1999, p.46), which indicates that apparently diverse art forms may be related in some way. Central to most of this talk, however, has been the changing role of the body – of the viewer or the artwork – in digital or digitalized art and issues of disembodiment and immateriality as related to viewer immersion (see Polimeris, 2011, for an overview) have repeatedly been raised and debated. Links to globalization and post-modernism have also been traced (e.g. Polimeris, 2013, and sources therein) and the loss of the 'grand narrative' (Lyotard, 1984) and the emerging image of fragmentation, also affecting the discourse articulated by digital art, have been considered.

It is our aim in this article to extend this discussion by adopting the 'journey' metaphor and exploring the properties of the art journey in relation to our perception of digital or digitalized art. Assuming that a journey presupposes not only some kind of presence but also the possibility of reminiscing about that presence, we will suggest that digital art, as a major representative of the post-modern, globalised era, involves a dramatic reconception of the spatiotemporal dimensions of experience and the uprooting of reminiscence. We will also suggest that, despite the vehemence of these changes, the historicist element might be there, as their vestiges in art experiences of the past testify. This overwhelmingly extended, all-encompassing reality may need to be accommodated within a new form of time and space, an a-temporal and a-spatial one, in line with the transience of the artistic journey experience, while the corresponding function of memory may also need to be reconsidered. We will argue that Benjamin's (1936/1968) notion of the loss of 'aura' in art through its replication, though formulated in non-digital times, may prove to be particularly relevant to a description of the post-modern artistic experience. We will also go on to suggest, however, that this replicability feature, which confers upon digital works of art their a-temporality and lack of spatial dimensions, could be accommodated within the opposition pairs of the semiotic square developed by Greimas and Rastier (1968; see also Hébert, 2006), yielding some form of reterritorialisation, a novel mode of journeying, involving short-term, instantaneous memory or what Benjamin calls 'voluntary memory' alone. This would entail a change in the quality of the art journey experience as well as in our attitude towards it.

The article is laid out as follows: We will first look into the features of the globalised era and its liaison with post-modernism and then present our hypothesis with regard to artistic experience as a journey wrapped up around bodily presence. In the next section we will sketch out the profile of post-modern, digital or digitalized art and, focusing on the idea of disembodiment, we will attempt to show that it fails to meet the conditions we had postulated for artistic experience. We will then try to illustrate how the Greimasean square of oppositions can effectively capture the new dimensions of this qualitative change. In the last section we will trace the historical roots of the post-modern art profile and refer to a number of 'stops' in the journey to the present apex both in globalization and in its art offspring, namely digital art and immateriality. Continuity in this rather warped pattern of development will thus be highlighted.

## **2. Looking At The Present: Globalisation And Post-Modernism**

The term 'globalisation' is usually employed with reference to expansion as well as interdependence in production, communication and technology the world over, an expansion which has led to the weaving together of economic and cultural activities and has, therefore, conferred upon modern art the specific characteristics we will be talking about further down in this article. And, while in our final section we will be suggesting that globalization, in the sense of liaising economic and cultural life worldwide, is a process which has been developing through the ages, it needs to be conceded that it nevertheless possesses special features, which give it its enormous potential. Following Waters (1995), the three facets of globalization are economic, political and cultural. The first is related, among other things, to the exchange of products and services on a global level, the second to the replacement of the nation-state by international organizations and the third, most relevant to a discussion of art, both to the global flow of information, signs and symbols and to reactions and responses to this flow.

As is evident even in a non-Marxist economic base-cultural superstructure framework, however, these three facets (the economic, political and cultural facets of globalization) are closely intertwined, since the thick networking that underlies the global exchange of products and services, for one thing, is also a precondition for the uninhibited information flow in the cultural sphere (Polimeris, 2011). Global culture is commodified in a number of ways; in the trivial sense of inhabiting the same territory as banner ads or pop-up screens (*ibid.*, p. 193); in the much more sophisticated way alluded to in Bataille (1988), namely in the sense that, due to technology operating on the basis of digital transformations and conveying knowledge ‘freely’ and inexpensively, the fetishism of knowledge has given way to the religion of digital networks. In other words, the cultural object is not a goal in itself. Where the dividing line between the social, the political and the cultural is so blurred – “What has happened is that aesthetic production today has become integrated into commodity production generally” (Jameson, 1984) --, where images and advertisements are no longer accessories but develop into products for sale (Connor, 1989), the notion of culture is dangerously extended (but see also, among others, Lazzarato, 2006, Pasquinelli, 2006).<sup>[1]</sup> And then, of course, as we will see further down in more detail, commodification could be seen as a result of the all-engulfing properties of mass access, as prophesied in Benjamin (1936/1968).

So, what does all this amount to? What does the commodification<sup>[2]</sup> of art and culture generally signify? We would argue that it interacts with immateriality, as we will explain further down, to suggest disposability and elusiveness. And it points to the paradox inherent in globalization, namely the unification power of the New Media and the information exchange system and the unrelenting fragmentation of this information and of the ‘text’ it articulates (Polimeris & Calfoglou, 2014). Before we go into this seminal point in some more detail, let us see how the features of globalization discussed above tie in with those of post-modernism.

According to Giddens (1990, p.63), post-modernism is globalizing by nature. Marked by the substitution of images and space for narratives and history as organizational principles of cultural production (Lyotard, 1984, p.18; see also Foucault, 2001, 2002), it refutes ‘traditional’ perceptions of reality and representation, which may be locality-bound. Where clarity of form, well-established boundaries and concrete classifications give way to hybridity, relations *in absentia* are favoured (Giddens, 1990, p.18; see also Polimeris, 2013), which is further enhanced by the fact that space is swallowed up by time, also dramatically minimized. What we bear witness to in globalised, post-modernist times, then, is a radical change in the way we perceive geography and locality (Harvey, 1990). This is very closely related to the idea of deterritorialisation and its concomitant reterritorialisation (Lamprellis, 2013, Polimeris & Calfoglou, 2014), an issue we will be returning to below. The New Media allow us immediate access to information or cultural commodities regardless of where we are located, while, at the same time, we are flooded with input, cultural or other, bits and bytes, which we have no time to evaluate or classify, and, as suggested earlier, there is no unifying thread running underneath. The globally accessible is minute. As in post-modern architecture, the focus is on the creation of often distinct and aesthetically and functionally autonomous micro-environments (see Jameson, 1984, Jencks, 2007, Ventouri, 1977). So, if the medium is such a powerful determinant, how does it transform artistic experience? In the next section we will examine this issue more closely.

### **3. The Artistic Experience Journey**

Let us visualise an encounter with a work of art as a journey, the “act of travelling from one place to another” (Merriam-Webster online), moving from point A, that is the viewer, to point B, that is the work of art, or conversely. The experience entailed in this journey would be largely determined by the location – consider the difference in the effect of a sculpture in a museum and a sculpture in a natural setting – and the specific moment of the encounter as well as the time spent in interaction with the work of art. Importantly, as is usually the case with journeys, even though we may be physically close to the art object, we cannot really tamper with its uniqueness: “Although we might be close enough to touch or even deface the painting, we cannot touch or affect its unique history” (Bolter J.D., MacIntyre, B., Gandy, Mar. & Schweitzer, P. 2006). This is so, because, according to Benjamin (1936/1968), no matter how close to an art object we are, there is always a distance, its ‘aura’, which gives it its “uniqueness and permanence” (*ibid.*, p.4). So, the bodily presence of this art object is crucial to the journey experience. In Benjamin’s words (*ibid.*, p.3), it is all about

“its presence in time and space, its unique existence at the place where it happens to be. (For) this unique existence of the work of art determined the history to which it was subject throughout the time of its existence. This includes the changes which it may have suffered in physical condition over the years as well as the various changes in its ownership.”

As we will suggest in the next section, distance as determined by the viewer’s bodily presence is also important in the sublimation of the cultural product, namely the viewer’s perception of its aura as “a sublime spell or devotion” (Viires, 2009).

There is yet another important point to consider in relation to the artistic experience journey, however, and this concerns the viewer’s memory of the experience. Perceiving art in its uniqueness, with all its historical underpinnings, allows one to pin it down in memory and reminisce about it. Space (and time) considerations are of prime importance in this respect. For, as suggested in Peesapati *et al.* (2010, p.1),

“The physical nature of the world shapes us in fundamental ways. Aspects of our lives such as “home”, “work”, “school”, “vacation”, friends”, and “fun” are often tied to specific places. People attach meaning to place, both as groups ( ...) and individuals (...). Thinking of these places can then be used to support reminiscence and identity building (Chaudhury, 2003), while *our memories in turn influence the meanings we attach to a place* (Rowles, 1983)” (emphasis ours).

If the work of art is tied up with the specific place referred to in the final sentence, this may be an allusion to the constitutive role of reminiscing in the art perception process. The origin of arts like painting or sculpture has been reported to have been fuelled by the need for ‘remembrance’ (Muecke, 1999) and an orator’s work is said to have been facilitated by “seeing the places, seeing the images stored on the places, with a piercing inner vision” (Yates, 1972). “Thus art can and was viewed as a type of memory, a physical device by which the ephemeral could be made eternal”.<sup>[3]</sup> The associations between spatial factors and memory in safeguarding the eternal in art, as suggested in Benjamin, are obvious.

Memory of a work of art is therefore very closely connected with its spatial context – and, we would add, as already suggested above, with the time of the encounter. Memory is personal history and the ability to reminisce about an aesthetic experience may be an extension of one’s perception of the artwork’s history. Once again, distance is the key word. Yet to what extent are these requirements fulfilled in the case of modern, globalised art studied in this article? We have already talked about the way space is devoured by time in globalised, post-modernist communication. In the next section we discuss this issue in detail.

#### **4. The Artistic Experience Journey Reconsidered**

We have shown that post-modernism has seriously questioned or, to put it more accurately, more or less eliminated macro-environments. In focusing on the minute, the distinct and, at the same time, on the plurality of associations, it has neglected the ‘total image’, building on fragments, impressively rich, indeed, but hardly ever adding up to a coherent whole.<sup>[4]</sup> In the absence of narrative sequence, space and time features are bound to change dramatically. Space and time are the basic coordinates of all representational systems (see discussion in Polimeris, 2011). And, while different periods of culture combine these space and time coordinates in different ways,<sup>[5]</sup> post-modernism seems to have undermined them fully. This is largely due to the non-representational nature of modern digital art, in the sense of the loss of referentials (Baudrillard, 1998). In other words, in a world ruled by simulacra, there are models of the real, without origin or reality (*ibid.*). What would this mean with regard to our discussion of the journey experience in the previous section?

In attempting to answer this question, we will profile both journey participants, the viewer and the artwork. We begin with the former. In the digital world, the subject is a mutated being. In employing a hyperlinked library, it is no longer a modernist being with an established identity, desiring a fuller and more reliable image of the world but, instead, it is a post-modernist, protean being, ready to take on a new form (Dreyfus 2001, pp. 39-40). Importantly, this new being is not really interested in selecting what is important but is only concerned with accessing the most extended information network possible.<sup>[6]</sup> This new being is

therefore not interested in uncovering or discovering the real, with all its historically based associations and opts for lethe<sup>[7]</sup> instead.

In interacting with a work of art digitally, this subject possesses a body which is also apparently losing its spatial dimensions. As the Web grows, its users leave their body more and more pleasantly behind to indulge in an engine search. According to Merleau-Ponty (1979), we always move so as to get the 'optimal grip' of things, so we somehow manage to keep things in perspective. However, while this might be a survival requirement, it is also very true that telepresence suppresses the need for participation of the body altogether. In a virtual gallery, the journey specifications referred to earlier are seriously put to the test. This is a disembodied journey and, as such, a virtual, immaterial one. In a sense, we have a new version of what was once said of the video, namely that it "splinters spatial continuity into remote sites of transmission and reception" (Krauss, 1999, p.30), where the remoteness element is now defined as immateriality.

In this new geography, disembodiment involves a repositioning of the subject in relation to both the medium and the work of art in a no-man's land, which is cyberspace. Let us name this territorial change 'reterritorialisation'. Lamprellis (2013) uses the term to refer to wandering among various topoi (loci). The question in our discussion, however, is whether a new topos is indeed created by the digital user. In other words, is this an instance of reterritorialisation or of deterritorialisation alone? Is there a new topos or a non-topos? Do we perhaps have to redefine the spatial and temporal coordinates of this new topos, so it can acquire flesh and blood? As Lamprellis puts it, if no new topos is created, this equals the death of the wandering subject. So, what remains of this wandering subject?

It may be beyond the scope of the present article to attempt a full answer to this question but what needs to be noted is that total immersion, accomplished in virtual reality works, leads the user to think he is located in a different topos at a different time. The 3-D experience of a simulated world which is apparently responding to the movements of the user's body can be a (misleading?) form of reterritorialisation. The body does not really move from point A to point B, movement is static and the experience lacks the novelty of a journey as it is more or less the surprise felt at the replication of the real world, the original topos. In 'Dancing with the Virtual Dervish-Virtual Bodies', for example,<sup>[8]</sup> the environment created involved digitally processed images of the body, manipulated by the artist so as to convey the feeling of deconstruction. The point is, however, that, when the body itself becomes a simulation, this might signal total loss of space.

As we saw in the previous section, bodily presence is a *sine qua non* in Benjamin's definition of the aura of a work of art. Benjamin (1936/1968, p.4) talks about the social causes of the loss of aura. He refers to the all-engulfing attitude of contemporary masses, their

"desire ( ) to bring things 'closer' spatially and humanly, which is just as ardent as their bent toward overcoming the uniqueness of every reality by accepting its reproduction. Every day the urge grows stronger to get hold of an object at very close range by way of its likeness, its reproduction. ... To pry an object from its shell, to destroy its aura, is the mark of a perception whose sense of the universal equality of things' has increased to such a degree that it extracts it even from a unique object by means of reproduction".

This, to the philosopher, leads to the ephemeral in art, its 'transitoriness' and 'reproducibility'.<sup>[9]</sup>

Benjamin is talking about reproduction in photography and the film camera. However, while the media have changed, "the analogy is valid also about the current, digital age." The aura of a work of art has now been lost because it is "destroyed by digital multiplicity." (Viires, 2009, p.1). The subject-viewer dominates – or attempts to dominate -- the work of art through reproduction. This seems to conflict with the idea of the subject in New Media art conceding his body and becoming immersed in the all-engulfing digital experience. However, it is also true that, while the post-modern digital art subject-user is not the dominant subject of the Enlightenment,<sup>[10]</sup> the fact that he may be in control of some movement or allow the image to vary gives him a dominant role, pseudo-dominant perhaps, since he is also trapped in this deterritorialisation 'game'. Digital art is 'devoured' by the greedy masses, seeking closeness at the expense of sublimity, and the subject, in turn, is 'devoured' by the process of immersion while deluding itself into believing it is controlling it.

And what about memory? What is there to reminisce about on completion of the digital art experience? Benjamin answers this question, too. In his work 'On some motifs in Baudelaire' (1968), he talks about verbal expression and memory and "defines aura ( ) as the 'associations, which, at home in the *memoire involuntaire*,<sup>[11]</sup> tend to cluster around an object of perception' (p. 186). Still photographic and film cameras,

we learn here, extend the range of voluntary memory (*memoire volontaire*), because they provide a permanent, visible record of the sound and the sight of an event. Benjamin takes note of Baudelaire’s claim that photography is suitable to record ephemeral events and objects, but is not compatible with the realm of imagination. And what Baudelaire regards as the realm of imagination is for Benjamin the realm of aura” (Bolter *et al.*, 2006, p.26).

So, the artistic experience journey we talked about in the previous section is bound up with involuntary memory, which is ‘compatible with the realm of imagination’ and Lamprellis’s (2013, p.139) ‘topos of artistic representation’. Digital art, being ephemeral, may invite voluntary memory alone and may therefore not be nostalgic about the history of the original and unique work of art.<sup>[12]</sup>

In the section that follows we will attempt to demonstrate that this new type of journey experienced in digital space and time can be accommodated within the Greimasean square of oppositions to yield something positive, despite the apparently destructive changes it involves.

## 5. A Framework For The New Artistic Experience Journey

As noted in the previous section, digitalization has brought about deterritorialisation, a loss of (sense of) space, accompanied by a loss of (sense of) time. Immateriality means immersion and immersion results in a radical redefinition of space and time in extinguishing them. We also posed the question of reterritorialisation. In this section we will try to see what kind of *terra* this minimal space involves.

In exploring this new sense of space – and time --, we will invoke the ‘semiotic square’ (Greimas & Rastier, 1968), namely “the logical articulation of a given opposition” (Hébert, 2006, p.18) and a useful tool in refining an oppositional analysis. The opposition in our case is the one between the non-digital and the digital form of space along with the non-digital and the digital form of time. The basic structure of the semiotic square is the one in Figure 1 below (where ‘term’ refers to a member of an opposition)<sup>[13]</sup>:

**Figure 1:** Structure of the semiotic square



(Adapted from Hébert, 2006, p.18)

Interestingly, while the relation between 1 and 2 as well as between 3 and 4 is one of opposition, the combination of 1 and 3 yields a positive compound, which seems to be particularly promising in the description of our opposed pairs.

The positiveness of the compound term is clearly illustrated in the example of a semiotic square of oppositions provided in Hébert (2006, p. 20) and presented here in an adapted form. Thus, following Figure 2 below,

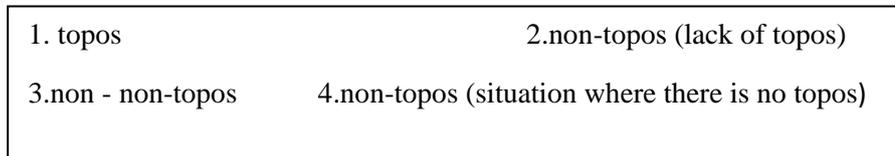
**Figure 2:** An example of a semiotic square: masculine/feminine



the combination of 1 and 3 would be ‘Masculine’ + ‘Not-feminine’, that is ‘real man’.

We could argue that, by analogy, within the context of disembodiment and change of the spatiotemporal coordinates presented in this article, if A is topos (space) and B its contrary, namely non-topos, lack of topos, then not-B would be non-non-topos and not-A would be non-topos, that is a situation where there is no topos:

**Figure 3:** The deterritorialisation semiotic square



The compound term arising from a combination of 1 and 3 would thus be a positive one (topos + non – non-topos), the invention of a new form of space, a digital type of reterritorialisation. As Hébert (2006, pp.21-22) puts it, the combination might either intensify our term (topos) by “affirming a semantic value and simultaneously negating the opposite of that value” or it may involve integrating intensity, in the sense that “the negation of a term may be interpreted as that term at a weaker intensity” (that is non-topos may still be topos but less intensely). Either way, the emerging value is positive. Similarly, with regard to the time – non-time opposition, the new term would be time + non-non-time, namely a new timelessness, relying on instantaneous memory. We may therefore be witnessing a change which is not just an absence but, eventually, a presence.

In the final section of this article we will present some evidence in support of the digital art situation not being entirely new. We will attempt to show that, despite the major changes, historicity is still at work and that the redefinition of the concepts of time and space referred to in this section may after all not be a post-modern offspring alone.

## 6. Looking At The Past

Where do we then find the vestiges of digital art features in the past? How has history reaffirmed itself in this case? In our introduction, we referred to the debate over continuity in art form development. In this section we will give some examples of this continuity, focusing our discussion on predecessors of immersion.

According to McLuhan (1989), a major change that influenced the development of art was the transition from a predominantly aural/oral to a predominantly visual perception of the world that took place in the Renaissance and was accelerated by the advent of printing. It was this focus on the visual that eventually led to the disembodiment and immateriality of modern art. Part of this focus was light, which was often used by artists as a point of entry or departure for visual journeys. An example is to be sought in its allegorical use in Baroque era temples, like Bernini’s famous sculpture ‘The ecstasy of Saint Teresa’, in ‘Santa Maria Della Vittoria’ chapel in Rome. In modern times, however, the light on the computer screen no longer functions as the gate to a heavenly state where the body surrenders to God’s sublimity but as a black hole which disembodies users, immersing them in virtual universes. This immateriality is enhanced by the substitution of digital photography, which uses algorithmic computational processes, with no reference to material entities, for analogue photography, which employed natural modes of production.

Virtual reality also has its traces in the past. The idea of an observer settling in a hermetically closed space with trompe l’oeil 3-D images developed at a number of points from ancient to modern times: in the frescoes of Villa dei Misteri in Pompeii, part of which was made as early as 60 BCE and which also contain illusion elements, in the Gothic *Chambre du Cerf* as well as in the Renaissance *Salla delle Prospettive*. Trompe l’oeil was particularly popular in the 16<sup>th</sup> century, in the baroque age, was marked by the blurring of the real space and image distinction and attempted to trap the visitor’s glance in the painting.

The advent of *camera obscura* in the 18<sup>th</sup> century, the product of long years of scientific research and development, a major step in the direction of observer individualization, so dominant in the New Media era, brought the art product closer to a simulation of reality. But among the most interesting ways of creating virtual illusion was another 18<sup>th</sup> century ‘invention’, the panorama, whereby a panoramic projection could be

depicted on circular canvas with the right perspective. According to Wolfgang Kemp (1991, p.82), the panorama put the observer inside the image, thus focusing on immersion most emphatically.

Panoramas travelled a long way, as was the case with the Panorama of London, by R.Barker, which was made in 1792 and got to Leipzig eight years later, after a long tour. The themes were journeys in space and journeys in time. A point of reference panorama is the 1883 'Panorama of Sedan', designed along visual and psychological principles. One might venture an association of panoramas and Google Earth, though, of course, these examples cannot be compared with a computer output.

The properties of digital environments have thus been around for quite some time, as has been the case with globalization, the main features of which, namely one nation imposing its ways onto the rest of the world through exploration, trade and conquest, have also been long alive (Steger, 2003). There is one point in need of attention, however. Following Adorno's (2004) advice, we should not allow similarities to conceal important differences in modern art. Referentiality in art can hinder exploration of modern trends, which were presented in the previous sections.

## 7. Concluding Remarks

The present discussion has shown that, while digital media seriously tamper with the historical uniqueness of an artwork, the immersion involved in digital art encounters is far from a-historical and its vestiges can be safely traced in the past. The journey to the present day has been tortuous, just as the journey to artistic experience can be tortuous, in the sense that it is mediated by the new medium, which overpowers the individual. Memory, allowing the emotional associations of an encounter with a work of art to grow, is also trapped among layers of plurality. It is, however, to be hoped that the journey will persist, reestablishing a sense of nostalgia in the new territories of artistic expression. Situating this post-modern, globalised, digital art journeying within the context of the semiotic square oppositions might allow us to see light through the use of a methodological tool which can help build on and/or attenuate black-and-white oppositions.

## Endnotes

[1] The idea of cultural products is not new. 'Romantic' and 'mystical' views of culture as the product of the creator's imagination (Wolff, 1993, p.1) are countered by a number of scholars emphasizing the role of institutional forces rather than of the individual perception of cultural products (see, among others, Crane, 1992, Griswold, 1986).

[2] Naturally, there is no denying that art has always been a commodity of some kind but this has usually been subordinated to its sense of sublimity (see Benjamin, 1936/1968).

[3] <http://lucian.uchicago.edu/blogs/mediatheory/keywords/memory-2/>

[4] Not all scholarly work has been positive in relation to this idea of fragmentation in modern art. Manovich (2002), for instance, argues in favour of digital perception and interaction following in the footsteps of the cinema, despite the differences between the two media. Some kind of linearity is still sustained in digital applications.

[5] The transformation of space and time perception generally and in art specifically can be seen in diverse developments, as in Einstein's theory of relativity, the cubist paintings made by Picasso and Braques, the narrative of Marcel Proust and James Joyce or the use of film-editing techniques in the early cinema of Sergei Eisenstein και Tsiga Vertov.

[6] This is, no doubt, connected with the non-semantic organizational structure of the Web.

[7] Etymologically, lethe (from the Greek 'λήθη') is the opposite of non-lethe ( $\alpha$  (=without) – λήθεια, truth).

[8] <http://gromala.iat.sfu.ca/artdesign.html>

[9] The decadence of replication is also clear in Benjamin's (1997) work entitled 'The Translator's Task'. It would be particularly interesting to consider how this may transform our perception of digital simulation.

[10] According to post-structuralists (see discussion in Polimeris, 2011), the subject is constituted by arbitrary yet all-powerful cultural and historical actions.

[11] Involuntary memory.

[12] The absence of involuntary memory in replicable art is somehow reminiscent of the absence of intuition in scientific thought (see discussion in Dorfman, 2009, p. 295 in particular).

[13] Terms that are of no relevance to the present discussion have been omitted.

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