

стають активним елементом, що впливає на життя людей. Усе це пов'язано з тим, що візуальний об'єкт конструює й організовує уявлення поколінь, їх гендерні особливості.

Відповідно, у першому випадку візуальний об'єкт підлягає спогляданню, в процесі якого ми фіксуємо аксіологічні судження щодо зображеного: індивідів або груп людей, інших проявів культури у видимих якостях. У результаті виявляється те, як самі індивіди або групи дивляться на світ, як бачать і розуміють навколишнє життя. Адже незалежно від внутрішніх інтенцій автора, випадковостей його індивідуальної уяви, у візуальних об'єктах висловлюються системи схем сприйняття, мислення та оцінок, спільних для певної групи. Норми, які організовують оцінку світу, проявлену у візуальній формі, невіддільні від системи цінностей, підтримуваних певним об'єднанням, частиною естетики якого має бути цей візуальний об'єкт, незалежно від того, що він може розглядатися автономно. Отже, у візуальні об'єкти вбудовані такі альтернативні парадигми, які розкриваються в процесі дослідження.

*O. Afanasiev*

## **POLITICAL NET ART AS A COMPONENT OF CONTEMPORARY VISUAL CULTURE**

*O. C. Афанасьев*

### **ПОЛІТИЧНИЙ НЕТ-АРТ ЯК СКЛАДОВА СУЧАСНОЇ ВІЗУАЛЬНОЇ КУЛЬТУРИ**

Net art is a type of media art that operates within the Internet space. Today, net art has become an integral part of visual culture, serving as one of the main communication channels in a digitalized world. This phenomenon is sensitive to societal changes and often addresses important issues like wars, authoritarian regimes' arbitrariness and human rights violations, censorship and freedom of speech, and ecology.

Net art uses various digital media tools, including websites, social networks, video platforms, email, augmented reality, and artificial intelligence. In a broad sense, net art encompasses both static forms (digital graphics, memes, photographs, collages, virtual installations) and dynamic ones (interactive websites, videos, computer games, generative art, network activism). This art form is characterized by interactivity, as it is aimed at the interaction between the author, the environment, and the viewer, where the latter not only observes but also becomes a co-author of the work, adding their own meanings to it. The aforementioned brings net art closer to the concept of *relational aesthetics*, described in the late 1990s in the eponymous book by French art historian, curator, and art critic Nicolas Bourriaud. This approach significantly expands the diversity of visual forms, meanings, and narratives. Moreover, as noted by art historian and curator O. Balashova, "net art possesses a feature inherent in various media practices: the absence of a work as an object and, consequently, as a commodity", which gives net art artists a certain resilience and freedom, protecting them from the constraints of the political context and the art market.

Bibliographer M. Lelyk identifies four chronological periods in the development of net art: the first (until 1998) — the initial stage of web culture development; the second (1999–2005) — the development of Flash and the blogosphere; the third (2006–2011) — the "early post-Internet" phase and the emergence of social media platforms; and the fourth (from 2012) — the rise of mobile applications and the global spread of social networks.

Initially, net art was oriented toward play and artistic-technological experimentation. For example, Mark Napier's project *Riot* (1999) was a kind of visual experiment, a

“melting pot” that chaotically combined elements of web pages from different sites into a single browser window. *StarryNight* (1999) by Alex Galloway, Mark Tribe, and Martin Wattenberg represented an interface for an online archive of email discussions on the Rhizome website (founded in 1996), which serves as a database of net art. Visually, *StarryNight* looked like a starry sky, where each email was a star, whose brightness depended on the number of views. Over time, as the Internet’s communicative and visual possibilities expanded, net art became imbued with socio-political meanings and, as O. Balashova notes, “began addressing serious moral and ethical issues of contemporary socio-cultural transformations”. Examples of this type of project include art interventions by The Yes Men, who create fake websites imitating corporate and political structures (since the late 1990s to the present), and Shu Lea Cheang’s online project *Garlic=Rich Air* (2002–2003). The latter represented an image of a high-tech, post-capitalist society of 2030, where the main currency is organic garlic, which users could exchange for digital goods.

Net art has become a tool for digital activism, with great potential due to its interactivity, accessibility, and ability to reach a large audience. Such activities are not always limited to the Internet and sometimes transfer to the real world. Through net art, viewers can be encouraged to join protests, flash mobs, and other collective actions. For example, the actions of the international hacktivist network Anonymous or the protests associated with the internet community Страйк Плакар (Strike Poster) during the Revolution of Dignity.

Net art constantly tends to destroy certain canons, which correlates with the postmodern concept of *deconstruction* developed by the French philosopher Jacques Derrida. In visual aesthetics, this has resulted in *glitch art*, which uses digital or analog errors such as broken pixels, non-standard colors or distortions, visual artifacts, and digital code destruction. Glitches are seen not as flaws but as a way of exploring the limits of digital technologies and, simultaneously, the destruction of various meta-narratives, including political ones. A vivid example is the activity of the pioneers of network art. Among them is the Dutch-Belgian art group Jodi, which reconstructed the visual language of web pages (the browser cacophony of the site <http://www.jodi.org/>), and at the same time raised the issue of globalization and the impact on society of large corporations, including digital ones. *The Folksomy Project* (2009) is an online performance in which, with the help of a special program, you can manipulate YouTube videos, and *GEO GOO* (2008), a project where conventional Google Maps landscapes were distorted, giving rise to new ways of navigation.

Net art creates new forms of visual culture and adapts to the conditions of modern society, which is characterized by digitalization and politicization. Focusing on communication with the viewer, as with a co-author, allows not only the conveying of the embedded meaning but also the involvement of the audience in active participation. Net art can play a significant role in political activism, using the Internet’s capabilities to highlight and address important social issues. Due to the virtuality and democracy of this direction, there is great freedom from commercial or political restrictions. Net art is characterized by an experimental approach to visual aesthetics that deconstructs established forms and narratives while exploring the possibilities and limits of media art.