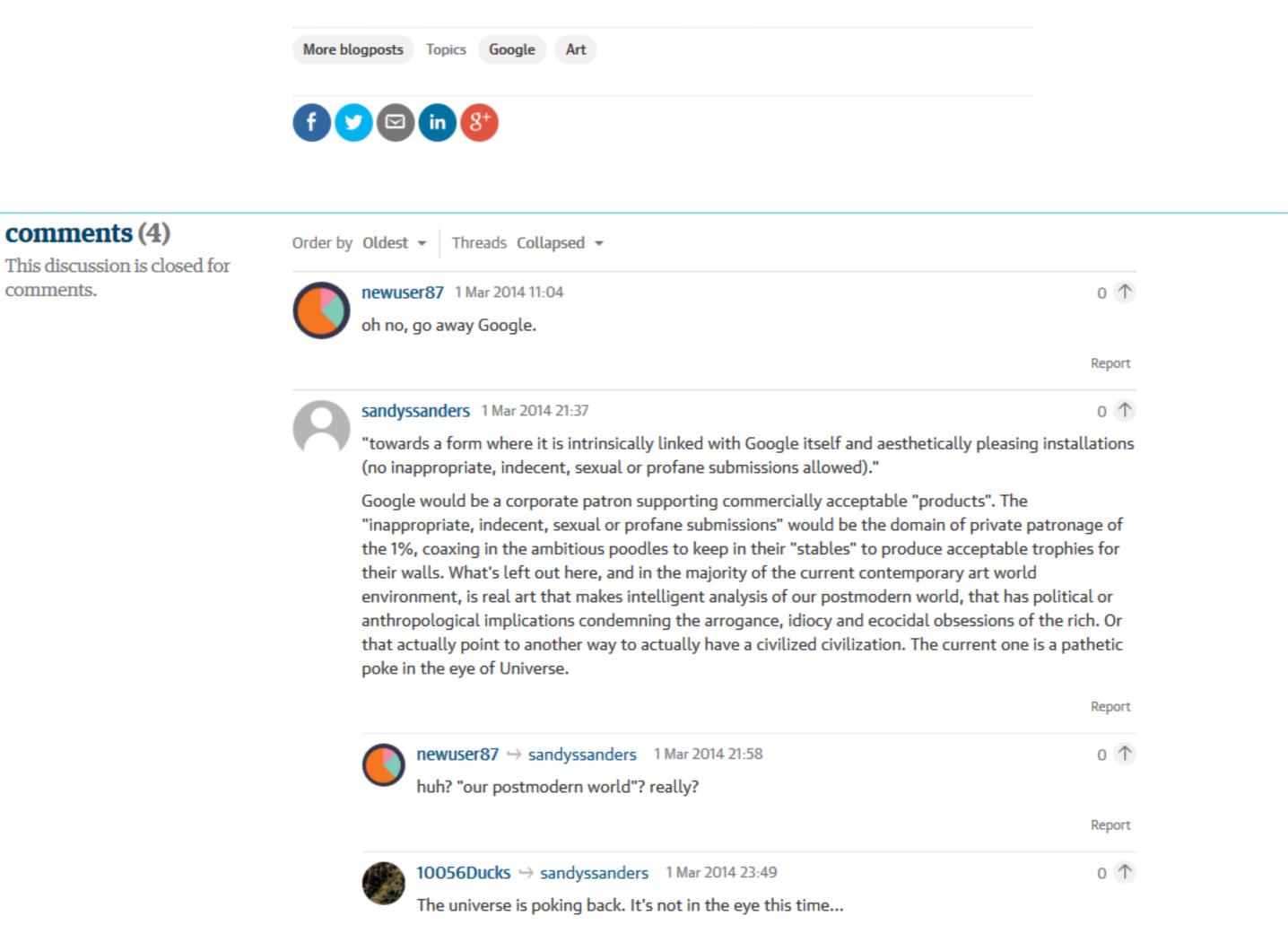
art. Again in the 'Influence of Technology' session, artist Paolo Pedercini argued that claiming this as a new artistic movement could be seen as an attempt to steer digital art away from its <u>current practitioners</u> who interrogate aspects of the networked society, and towards a form where it is intrinsically linked with Google itself and aesthetically pleasing installations (no inappropriate, indecent, sexual or profane submissions allowed).

There will always be issues of politics and power between arts institutions and

their patrons, and Google has already been the subject of critique from artist-activists: see the Emergent Service Workers' Party outside the HQ last May Day, or Andrew Norman Wilson's piece 'Workers Leaving the Googleplex' which addresses the company's labour practices. As the DevArt project indicates, however, there are specific issues around the way that large technology companies inhabit this role which are tied to the materials, tools, and structures that they bring and the means of control. These raise questions about the means of production and the types of cultural output which are permissible and possible under these circumstances. Arts organisations that are hoping to build their digital skills and resilience might do well to also develop literacy in the forms in which this control takes, and how best to address it.

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