# Conclusion

This thesis started with a personal enquiry on reconciling my practice, which I qualify as using unstable media and focusing on interaction, with the more traditional “Expanded Painting” that I see at the Rietveld.

For this endeavour, I investigated the art theory of avantgarde movements and unstable media. This gave me the background to contextualize several points that made my practice uncomfortable in the context of “Expanded painting”.

Independently, I presented an aesthetic theory for digital art coming from cybernetic thinking, which embraces the developments of computers, the transmission of information, instability, and dynamicity of the art object as its essential elements. This opposes more traditional aesthetic theory, where the art object is placed in a historical art tradition.

By trying to reconcile these two ways of thinking, it became clear that the core principles of avantgarde movements are very actual in establishing digital art practice in contrast to traditional art practice. Questioning the autonomy of art, rejection of art institutions, rejection of the status quo, and the role of art in everyday life came back to each of the illustrations of digital artworks and artistic practices we presented.

We also illustrated how digital practice, by trying to copy the traditional art practice, runs into problems, which are only problems because it is trying to digitalize physical art objects instead of embracing their digital nature.

We illustrated this by discussing how art institutions like the Rietveld and DogTime are not embracing digital practice. This enforces the pattern in which art theory and (digital) art practice diverge instead of converging. This makes me rephrase a famous quote by Carls Sagan as follows:

*“We live in a society dependent on science and technology and yet have cleverly arranged things so that almost no one understands science and technology. That's a clear prescription for the end of art.”*

In the case of the Netherlands, the aim for convergence is being addressed by other organizations like V2\_, Creative Coding Utrecht, Acid Solder Club, and the Waag, among others. Those are the representants of the Digital Avantgarde.

To conclude, I would say that the digital avantgarde is the contemporary movement where digital art practice aims to establish itself in its own right instead of by comparison to traditional art practice. We finish requoting the V2\_ 1986 unstable media manifesto:

“WE DO NOT WANT TO BRING EXISTING ART TO THE PUBLIC,

WE WANT NEW ART AND A NEW AUDIENCE.”