
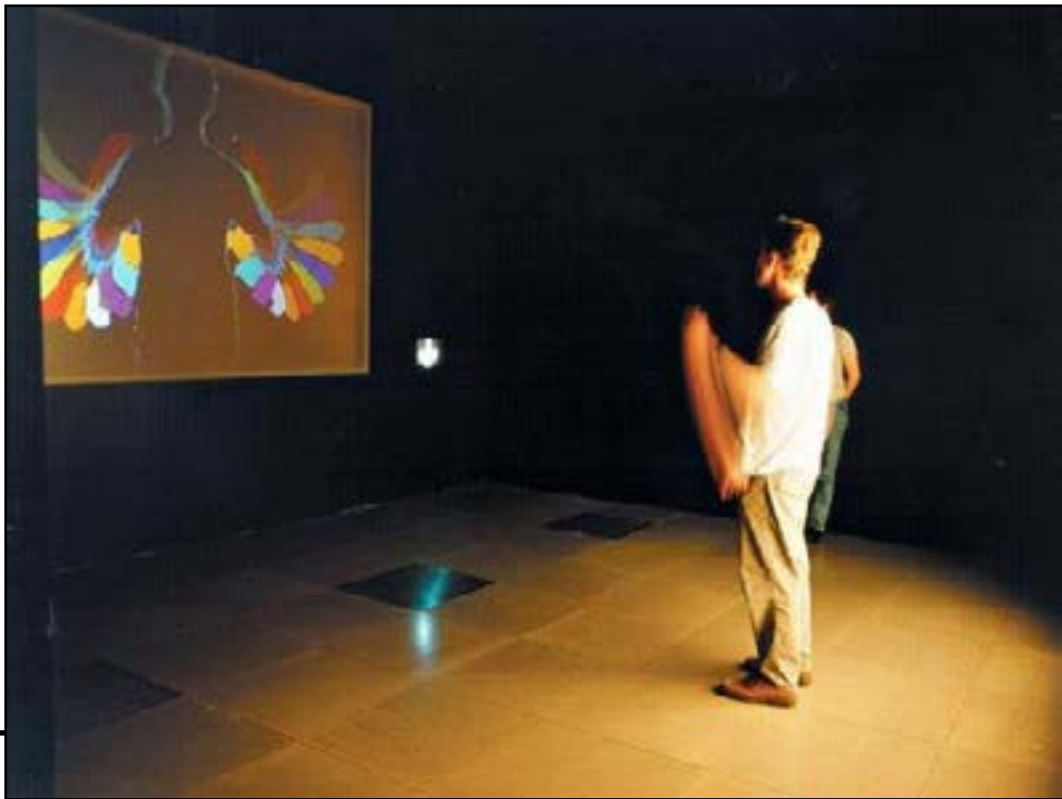
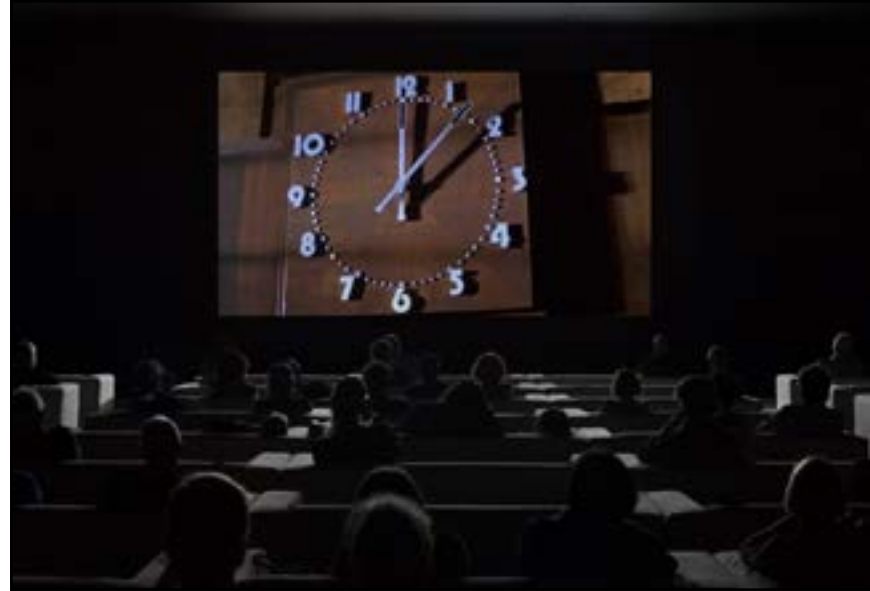



II Transience	.ID
	THE LIVING MEDIUM [THE WEB AS A REPOSITORY OF HUMAN CONSCIOUSNESS]
.TXT	.KEYWORDS
<p>The manipulation of technical means in <u>June Paik’s</u> works evokes the control of the means of cultural production, mentioned by <u>Ezensberger</u>, in <u>Constituents of a Theory of the Media</u>.</p> <p>The manifesto <u>Cibernated Art</u> translates the possibility of a contextual cybernetic system, transposed to the social, political, and ideological daily life.</p>	<p>.REFORMISM</p> <p>(...) the social imagination of the masses overcomes even technical backwardness and transforms the function of the old media so that their structures are exploded. p.269 [4]</p> <p>Marshall McLuhan’s famous phrase “Media is message” was formulated by Norbert Wiener in 1948 as “The signal, where the message is sent, plays equally important role as the signal, where message is not sent.” p.229 [3]</p> <p>[E]</p> 
	<p>.INTERATIVITY</p> <p>(...) today’s media aesthetics are demanded by the social relations. They do not follow from the structure of the media. On the contrary, they go against it, for the structure demands interaction. p. 273 [4]</p> <p>(...) video art, since its beginning, has been to be cybernetic, to be interactive, to be new media. p. 227 [3]</p> <p>[F]</p> 
	<p>.DISSEMINATION</p> <p>The complementary mistake consists in the widespread illusion that media are “messages” one pleases can be transmitted without regard for their structure or for the structure of the medium. p. 271 [4]</p> <p>[G]</p> <p>We are in open circuits. p.229 [3]</p> 
	<p>.TRANSITION</p> <p>Anyone who expects to be emancipated by technological hardware, or by a system of hardware however structured, is the victim of an obscure belief in progress. p. 267 [4]</p> <p>“the cathode ray tube will replace the canvas.” p. 227 [3]</p> <p>[H]</p> 
	<p>.RECIOROCITY</p> <p>The technical distinction between receivers and transmitters reflects the social division of labor into producers and consumers, which in the consciousness industry becomes of particular political importance. p.262 [4]</p> <p>Cybernated art is very important, but art for cybernated life is more important, and the latter need not be cybernated. p.229 [3]</p> <p>[I]</p> 
	.REFERENCES
[3]	Nam June Paik, 1964. Cybernated art. The New Media Reader. Cambridge. p. 229. Massachusetts: MIT Press.
[4]	Ezensberger, 1970. Constituents of a Theory of the Media. The New Media Reader. Cambridge. p. 265. Massachusetts: MIT Press.
[E]	Klavier Integral (1963), Nam June Paik
[F]	Videoplace (1975), Myron Krueger
[G]	The Clock (2010), Christian Marclay
[H]	Untitled (1993), Nam June Paik
[I]	24 Hour psycho (1993), Douglas Gordon.