

SYMBOLIC SPACES IN LATE CAPITALISM, WHERE ART IS A PROPOSAL AND NOT A CONCLUSION

Mariano O. de Blas, Ph.D., MFA.
Senior Professor and vice dean,
College of Fine Arts,
Complutense University, Madrid. Spain.

ABSTRACT

Capitalism is the predominant conceptual system configuring and forming our reality. It is difficult, perhaps almost impossible, to imagine another one, because we are immersed in the conceptual approaches of this reality, the one of capitalism.

Art is able to represent, symbolically and accurately this conceptual reality, but also to encourage us to imagine other realities even if it is only able display this one accurately (without critic). The concept of this reality is based now on consumption through virtual identities. The value of art is affected by this premise, meaning that the artist is valuable mainly because he is converted into a logo, a valuable signature on the work. This phenomenon not only reflects our conceptual approach to reality but also unveils it, revealing new aspects of our reality and what we think about it. However, art is able to go further and present different approaches to our concepts about reality. It could mean that art promotes us to imagine other realities, at least unconsciously, for both art producers and viewers.

Finally, this scheme has to be included in a new revolutionary tool, the web, a virtual multidimensional space, where contemporary art takes part. Therefore, in the "space" of the web, art can communicate more than ever and can transform itself and present this transformation beyond the established limits, contributing to produce a more flexible and imaginative way of thinking.

KEY WORDS: Imaging other possible realities, web, virtual, space, Capitalism.

1. INTRODUCTION.

Especially social knowledge is a construction of thought and expression that is creating a conceptual and social reality that reacts to its own construction of reality (Bourdieu: 1984: 478). We live inside a conformed reality by concepts and ideas that seem to be evident and the "only one possible". This "one" is called Capitalism under a democratic system in a sort of a free market. Art is part of such a system, because it is an ever-changing social product.

Contemporary art must be understood under the premises of capitalism itself where both, art and capitalism, change and mute. Basically there are three periods. *Capitalism of Production* which corresponds to Modern Art and the Vanguards; *Capitalism of Consume*, corresponding to Pop, Post Painterly Abstraction, Minimalism, Conceptual Art and so on; finally, the one of *Fiction or Virtual*, where consumption is mainly based on logos that evoke fictional desires. Under this scheme, art is strongly based on logos, the artists' signature, regarding the value of the work of art, even the value of the image of such an artist, again becomes a logo. These elements constitute a business and a profit for the art world: galleries, curators, museums, collectors, magazines and books, schools of art, and so on. There is also a new contemporary art approach, where art does not have to look like art to be art (Danto. 1997). It means that contemporary art is strongly supported by concepts upon forms. This being the underling concept, prepares art to be able to image a sort of proposal to think differently about reality, however a non-concrete neither rational one, if art is considered a language, "to image a

language means to image a form of life" (Wittgenstein, in Jamenson. 2005:2). Contemporary art is able to produce significant upon meanings, at the contrary of traditional one where the meanings produce significant.

This argument even works when art "is part of it", non being against the accepted way of thinking. The American Pop artists represented the consumer society with their works without criticizing it (Rose. 1975:152-154) but interpreted as a critic against consumer society by others such as Lippard (1985). Very successful contemporary artists such as Damien Hirst or Jeff Koons are good examples of this idea, being part of a "narrative as a socially symbolic act" (Jamenson. 2005), in this case, art.

The final part of this writing, deals with the concept of space in late capitalism. The logo as an inductor of desire of virtual identities under the source of compulsory consumption dwells in a multidimensional conceptual space, therefore, the reference to the metaphor of Eco's labyrinth. This premonitory idea of Eco, fits very well with the virtual, the rhizome's space created by the web. This society has created a new way to relate to communication and new identities. Nevertheless, contemporary art participates of this new situation being able to communicate with a new immense capacity to reach people worldwide and being more effective imaging new realities beyond this one; where art must be considered a proposal and not a conclusion.

2. IMAGINE SOMETHING DIFFERENT

We may glimpse at past worlds, which seem distant through literature and painting. They bear resemblance to the present world because, like us, their inhabitants were incapable of imagining others or seeing past the existing one. Even utopias, mental exercises of the future of a minority, are impossible emotional entelechies, for these reasons, it's impossible to know how you would feel about actually living in another world.

Utopias, or shall we say "sites without places", are the opposite of Foucault's "heterotopias": real places which are the opposed and or the opposite side of the coin, places against places (cemeteries and gardens), and others which are "places of crisis" (hospitals and prisons), "a kind of simultaneously mythical and real response to the spaces where we live" (Foucault. 1986:24), which perhaps now can be placed in a juxtaposition of places and spaces, location and site, which lack a coherent field connection and thus differentiation, as Borges' people and places that Foucault (1984:1-5) was so fond of. That is the "rhizomatic" space that the internet network has created, which could be an alternative to the hegemonic and totalizing, so called, "Single one Thought" (Ramonet. 2001).

This inability to recognize our submission to the ideological space in which we are living, brings the "imaginary order" up, where identity is formed in the "mirror stage" between the self and its counterpart, which characterizes the alienation and narcissism. Here, fanciful images of oneself and the object of desire are created (Lacan. 2002). It is the world of image and imagination, hook with bait; the total, synthetic and autonomic trap, with a duality that appears as a similarity between the two mirror images, the symbolic and real ones, which are strongly recognized in the internal social laws of capitalism. We all "recognize" ourselves in these mirror images (Evans. 2005), with so little awareness of ourselves, as the inhabitants of "Matrix" or Segismund's "*Life is a dream*", written by Calderón de la Barca in the XVII C:

"What is life? A bubble,
a shadow, a fiction ,(...)
all life is a dream,
and dreams are dreams"

This is a game of the imagination which Derrida defines as "games of the mirror, duplication, inverted identifications and projections, provided under the model of the dual" (Hobson. 1998:132).

From a distance, we see the people in the past embedded in their time, but we are also a result of our social structure that constructs an image of reality. This is the Althusser's (1970) pre-ideological individual, where the situation always precedes the subject, "always already challenged" (Elliot. 1987). It is the "anti-humanism" of Foucault, with his insistence on the secondary status of the subject, inasmuch as a mere consequence of social relations, and not vice versa (Morey.1983:233-7), as arrogantly is assumed.

Rampant late capitalism, that penetrates without on-going utopias, after the collapse of these (anti) utopias of the Left, such as the Soviet Union's and China's Communism (including their satellites), even the Kibbutz's evolution (Buck. 2005). We believe that we live in a free market with free competition and a true democracy, but they are all just failed and broken utopias. There is no such thing as a truly free market, either between states or within them.

In fact, market is not necessarily inherent to society. Society does not need a market to have a connivance, or a culture (as a symbolic system), but is more a form of behaviour, it is another human model superimposed on reality. Even it is possible to imagine a society without competition, but self-emulation with cooperation and solidarity. But "after taking their distances (communicative action) market returns to market: they have renamed, decked, but the market remains as an insuperable limit" (Negri. 2000:46). There is the myth that market is supposed to solve all economic problems by itself. But market is like a string, having the capacity to tangle, but is never capable of unravelling itself. Under capitalism, "in an anomic society, where the competition is the guiding principle for the acquisition of objects of power, the only communication possible is the one which takes place at the service of possession" (Castilla del Pino. 1972:44), where there is no communication but through as much one can compete.

With democracy appears the desire for goods hitherto inaccessible to a particular social class, then a near-monopoly of the aristocracy. In fact, former objections to democracy pointed out to endear the respect for social order. This new disruptive disorder was interpreted by some, not as a possibility of social improvement, but as a new personal and social disorder. Tocqueville (2004) thought in the middle of XIX C., that democracy produced insatiable desires, jealousies and permanent dissatisfactions. Capitalism now takes advantage of the unsatisfied desire due to a poor or lack of education and social injustice that result in a bustle to consume under the structure of competition.

In our myths, as in other eras, we are immersed in a notion of reality shaped by the thesaurus narrative of an official reality, which is viewed as the only feasible option. Our myths are submerged in the language apparently as non-referential and indelibly marked by the ideological commitments of those who use them. Language aligns the subjectivity of experience, the reality of language lies in what will bring those who use it, rather than its relationship with the world, with one person (Derrida. 1998), which can be understood as a process rather than as something fixed and immutable (Lacan. 2007). Words and images as considered only as "significants" (*Sinn*) of reality; representations that can never truly express (mean) what we want to say. In modernism "meanings" (*Bedeutung*) point to significants and reality resides in those significants, whereas in postmodernism, there are only significants, the idea of a stable/ permanent reality with a "meaning", disappears and surfaces without depth (Flax. 1990). It is the paradox of capitalism that has mutated in its ceaseless exchange system while entrenched in mythologies based on the market, competition, leaders and business. Here, the person is trapped in these processes of constant change, in which one feels drawn by the change, engulfed in an immovable structure; a fast moving river, with an always changing current, but always the same river.

It is like a detergent commercial that always claims the same thing, to be the whitest and cleanest, to transform our clothing completely transforming them into a superlative white. The detergent always seems the same, unchangeably whiter, yet it is always subject to change. Detergent is presented as something that can be improved; instead, it is presented as never ending succession of products that have reached perfection. The consumers experience these products as something immutable, but they are trapped in a constantly changing process of successive presentations of flawlessness. However, perfection never improves because it doesn't need to, it is already perfect. Subject and object in a process of sequential variable different products (detergents) under one immutable marketing advertising umbrella.

Capitalism doesn't act as a specific ideology, but is presented as the maker of ideology. It is "what it is", Samuel Beckett's "Nameless". It is so intricately woven into our contemporary world that it now seems impossible to imagine an alternative. It can, at most, to understand capitalism as "European welfare states", even "social democrats", "American Dream", "Japanese Toyotism", or openly "wild capitalism". The only other contemporary other contemporary (non)alternatives are: Muslim theocratic states, sometimes linked to capitalism; the tentative and sometimes populist Latin American systems; and dictatorships (of Left and Right) or warlords.

Capitalism produces "empty meanings, on which the affective meanings and identities can be constructed subjectively" (Graziano, 2005:177). While art is, as it represents, presents and develops an ideology, a construction of the image of a reality, drawn and symbolized by a production of a discourse. The important art is that of capitalism, including the Chinese, a constantly changing formal art in which the contents remain (such as detergent) and which even one could find elements within it that are presented as expressions, accusations, and criticisms, even symbolic alternatives, to the capitalist system. However, the only one which is considered worthy is the one accepted and promoted by capitalism. In fact, elite art belongs to the dominant ideology, a system of values and beliefs shared by a majority in a society structured to look like a list of topics (accepted uncritically) that precisely reflect and serve the interests of the ruling class in that society. While cultural industries serve as artistic correlative to the middle and working classes.

The model of a dominant ideology is transmitted by those who own and operate the media, where ideas are selected to represent precisely the interests of the dominant ideology. Consumers are overwhelmed by the avalanche of ideas, which has been increased as media has evolved. Ideas are disguised as mere information and entertainment, pretending just objectivity. News presented as anecdotes and anecdotes as news. The Consumer takes these values and what they entail; trying to emulate the proposed values, but neither rejects nor fights them. Consumers internalize those values and imitate their appearance, and when adopting them, they acquire a "false consciousness".

There is a second "spontaneous" model, which is now generating new innovative forms of communication on the web. It has a certain independence from the controlled media and it can manifest ideas emerging from sources alien to the dominant model. Although they tend to reflect the rules of capitalism, at least there is less of a passive attitude as with previous media. Since the eighteenth century, pamphlets, posters, newspapers and publications have been used. Now, with internet, we are witnessing an embryonic new form of ideology of a new class consciousness. Something that could break with that sense of predetermination, living and being, the inevitability of capitalism, as peculiar as any other dominant ideology, with its corresponding "false consciousness" and established social order. The question lays on what is the space where art moves currently under the ideology of capitalism and what possibilities exist where art can contribute to undermining this false consciousness. It could be the message of Doris Salcedo's "Shibboleth", a gap (reminding the famous "mind the gap" in London's Tube), a crack along the Turbine Room in a former installation in Tate Modern (2007-08). Contemporary Art has been accused of mere verbiage (Tom Wolfe's "The Painted Word" [2008]) or mere ingenuity (J. A. Marina's "Praise and refutation of wit" [1992]), but art

is not autonomous of the social culture where art preciously develops, art is intrinsically linked to culture. So, art is a free roaming element that runs between our world of accelerated and constantly changing reality.

"Reification" (*Verdinglichung*) is an object or a value treated as an abstraction which has their own life, which implies a "reification of meanings" of social relations (Lukacs.1972) and the personal conscience of each (Petrovic. 1983:411-413). The notion of society as a "Spectacle" (Baudrillard. 1994) (Debord. 1997) is directly related to these concepts. In the Spectacle, the relationships between people are like relations between images. The Spectacle is the form taken by society once the instruments of cultural production have been subverted into a product to be marketed."Conspicuous consumption" (Baudrillard. 1981) (Chaudhuri and Majumdar. 2006) is to buy to acquire identity and prestige. The owner of the work of art with a signature and a logo is more important than the artist, and the sign more relevant than the work (Thompson. 2008).

This collaboration between the commercial space of capitalism and art, leads to the reduction of art to the banal, the pastiche and the superficial. Culture is not presented as a space that is configured stratigraphically, but as an expansion of the superficial. The opposite and useful one would be to understand and present culture as "layers of representation", as an improvement to the formal description of art. Organize the surface of works of art in order to determine their structures, because now it would be necessary to think a description of our reality as a stratigraphic activity. "These procedures of quotation, extract, framing and staging, establishing the work of art's strategies (...) require the discovery of strata of representation. There is no need to say that we do not look for sources or origins, but structures of meanings: below each image there is always another image" (Crimp. 2001:186). This external image hides "simulacrum", addiction to icon, absence of reason and meaning in history. Globalization is concealed under the media and cultural screen. Capitalism uses the media to produce addiction to the consumption of its products, under a religion that worships technology icons and where everything becomes a commodity, under the predicament of the logo.

The consumerist desires are not dependent on the lack of physical or mental objects. It's not truly a problem between demand and offer, as in the former gold standard scheme of classical economics, demand must exceed offer; but now the system is based on inflation of stimuli that are constantly identifying desires (Graziano. 2005:177). Stimuli that are identified with icons of the logos that produce the impulse to be identified as an object of desire; we buy to feel part of a group; to enter and play the game (and trap) of consumption (Klein. 2001).

3. MUTATIONS OF CAPITALISM

There are three periods of capitalism: Steam since 1848; Electrical from the late nineteenth century and Electronic and Nuclear since the 40's (Mandel. 1978:118). There is also a fourth period, a multinational current, sometimes called post-industrial, which develops consumerism (Jamenson, 1991:35, 36). However, the relationship of offer and demand, availability of different objects, have identified the different stages of capitalism that are referred to the characteristics of that desire. Capitalist production that sells art works is based on scarcity and uniqueness. When Picasso died, his work was controlled very tightly in order not to release large amount of works to the market, preventing devaluation; the more scarce the more expensive. With consumer capitalism, art no longer needs to seem art to be art (Danto. 1995:56). Andy Warhol's "Brillo Box" of 1962, just looked the same as the detergent boxes. Danto relates it to consumption, but by that time, the German artist Joseph Beuys was doing the same thing with felt suits and other objects. Beuys was interested with identity and history, the passage of time. He was projected from the present to past (and vice versa) and Warhol was projected from the present to future. Finally, the work of art is no longer needed, but just the signature as artist's logo, just waiting to be applied to different commercial purposes.

Phase I of capitalism was "production and mass marketing, going from 1880 to 1945, ever lower prices, brand packaging and advertising." Phase II refers the consumption beginning in the 50's, the middle class access to means of wealth that in former times was only deserved for a minority (Lipovetsky 2007:22-25). Here, to live the present is what matters, where is "then extended to all social strata with taste for novelty" (Charles. 2004:25). It's the end of Foucault's alienation of disciplines, situated in jail, madhouse, hospital and school, which are replaced by "seduction" (Lipovetsky. 1986). People as subjects (citizens) converted into objects (consumers). Media is no longer predominantly coactive, but inductive, seduction rules, desire for the emblematic products of the consumer society which are produced in abundance. This can only be possible when humans are free from their basic needs. However, it has not being possible to arrive at the Utopia proposed by Social Progress, that is, to work less and less, because production would be sustained through the technology and thus able to cultivate culture and knowledge. Under this utopian context, social inequality could tend to do disappear. Under the prevailing values it is just the contrary. There is a demand of a dramatic increase in production. But if it is not necessary to consume compulsively it is not necessary either to keep on increasing production. However, the prevailing idea is to perpetually grow consumption. To be feasible this requires alienation, little free time and confusion among the working class lest they discover what the hell is going on. Instead, what is offered is pseudo meditation, self-help books and childish advises. In this context, art has to be decorative, fireworks, artifice, and above all, an accomplice. All of this because of blind greed for power and wealth of a few. Who are in turn are trapped by their own networks, sold to a purpose; their struggle for power and protection of privileges.

Finally, Phase III is when it "does not sell a product but a vision, a 'concept', a lifestyle associated with a logo", that fosters the construction of identity (Lipovetsky 2007:42). This should not be confused with the emphasis on the concept that art has been producing since Duchamp, but the concept is supplanted by the signature of an artist. In the art market, a Readymade is not valuable because of the concept, but because Duchamp's signature. The concept itself of a Readymade could be against the market order based on the value of the benefit. His signature becomes a sort of sacred relic attached to human remains, in this case, to a name and signature as physical evidence of that logo that serves as exchange currency.

"Capitalism of Production" was based on the goods (the late eighteenth century until 1945). "Capitalism of Consume" (since the Second World War to the fall of the Berlin Wall) was related with a "transcendence of the signs, the significance of the items involved in the speech of advertising". Finally, we are in a "Capitalism of Fiction", displacement of the goods to the sensations and mental wellness (Verdú. 2003:10, 11). The first two systems of capitalism supplied goods to a predetermined reality; however *Fiction* constantly produces new realities in a hegemonic Great Reality. Capitalism is no longer a social organization but it has become the supposedly the only plausible world, the only possible reality. Meanwhile, there are only catastrophic and unacceptable alternatives, Third World countries with poverty, chaos, Islamic Fundamentalism, as well as the ruins of former communist systems, pathetic mutations of modern day China and Russia or tragic fossils, such as Cuba and North Korea. Anyhow, Capitalism is the best the world can offer now: freedom (nobody is going to be sent to a Goulash or stoned as a heretic for writing this article), democracy, welfare, where everybody (most anti-American included) freely loves Coke and jeans!

In this virtual capitalism, post-modernity is redefined as hyper-modernity, also post-industrial as hyper-industrial (Bell. 1998), where all production, including art, accelerates their obsolescence. Frenzied consumption of all languages and signs, a modernity that consumes itself (Lyotard. 1993), it is

Baudrillard's "presence of eternity in an instant!" (Benko.1997:15). With Derrida (philosophy of language), Foucault (theory of power) and Lacan (identity formation), they all question the criteria used to study art history: 1st a history of styles; 2nd differentiation of the handiwork from one artist to

another; 3rd an iconography that distinguishes one subject matter from another; 4th social history, relationship to the surrounding cultural context (Moxey, 2001: 55). These ideas overcome the stylistic evolution of Wölfflin (Kantian view of aesthetic value in search of "core principles" in the art), of Worringer (nature and art), of Riegl (immutable traits, art of the people with national and racial characteristics), and of Panofsky (the symbolic forms), including Hauser's "specific styles".

Capitalism's fictional notion of simultaneous time, where styles do not go one after the other, but cultural forms appearing all at once. They are not generic experiences of eternal values, but choice of experiences. All must be accepted as possessing a certain authenticity (Habermas 1985). However, works of art are only valued as much as related to the market. Capitalism is installed in a continuous present with no other conceptual alternatives. Capitalism is a truism that does not require history, as much as history is considered as an understanding of the past and approaching the present, even though, "ontology of the present demand archaeologies of the future, not predictions of the past" (Jamenson 2002: 215).

Under the guise of eternal value, there is a hegemonic value regarded as axiomatic. A value that doesn't need to be proven, a fundamental principle on which it is built, not a theory but a unique thought which it is the only one that supposedly can make our society (our world) to work. Visual studies reflect the disappearance of functional differentiation between the different areas of social life. Specifically, culture is just approached only by market parameters. Even museums lose the freedom of their uselessness, as they need to make a profit, so they depend on mass visits and therefore, to organize exhibitions related to media impact, although they seem sometimes more a fictional Theme Park. A fiction about what's important is a show, as the event which is valued not for what really grounds, and far from being a subject of reflection, but for the visits and sales, the fancy cultural tourist's goal of saying, "I was there".

The transformation of the monument and the art work into an event has its consequence in this model of conservation. The "archival relations" ended with Panofsky and Benjamin, still under the technology of photography in black and white. Marlaux reprises the consequences of an archive of art and reconverts the discourse of Benjamin's "aura", with the transformation of value "cult" to "exposure." The great discovery of Malroux is to realize that reproduction may increase the originality of the work, because it expands its significance. The consumer society is a new archival society, "in this dialectic of seeing, enabled by electronic information". The result is twofold; first the situation increases simulation of artwork and second, increases the artwork's aura worldwide. "There was a time when mass production in which the merchandise was its own ideology (...) its main attraction lay in the abundance of the same". When one product wanted to be different from another, the design became a factor of production so that "the packaging was almost as important as the product" with an increasing "perpetual profiling" of the goods, that "Inflation of the design" (Foster. 2002:76-78, 80). The uniqueness of the logo, is the new area after the last transformation of the business, meanwhile its expansion allows a greater significance, not only mechanical means of reproduction of the physical copy, but in its new extension on the web. Art has tremendous potential for transmission, reproduction, growth and subsequent mutation, under the dimension of the web as a rhizome, which creates a revolutionary way of thinking, to invent, produce, disseminate and be understood. In order to stay in the virtual world, works of art can be received, copied and processed under infinite wishes. Faulty representations of our vast network of communication and computing, are nothing but a distorted representation of something deeper, the system of multinational capitalism (Jamenson. 1991:37,38), producing the illusion of greater control and knowledge when reality is quite the opposite. The representation of communication appears in a labyrinth, rhizome like, so is impossible either deeply or wholly understands the world under the grasp of capitalism. Like property under interposed companies colluded in multiple layers where it is impossible to find the real owners. The system as a labyrinth!

Assuming the phases of capitalism are like routes maybe it is possible to superimpose Umberto Eco's labyrinths (1988:383-85). There are three. The classic one has only one direction, from the entrance you can only find the centre, and from the centre your only mission is to return to the exit. It is a thread (Ariadne). The second is the "Mannerist" (as consumption society), all roads lead to a dead end, but there is one path that leads to the exit. If unrolled, it is akin to the Porphyry's Tree, a hierarchical ontology, structured as a tree construction with a logic consisting of three rows. The third labyrinth is a network, "in which every point can be connected to anywhere else", no interior or exterior references; each of its points can be connected with any of the others, and thus its structure is always different. The traveller here must also learn to continually correct his own image. It is related to "rhizome" every point of the rhizome can be connected to each other. There, Eco says, following the "myopic algorithm" of Rosenstiehl, "blindness is the only possibility of vision and thinking means moving blindly, therefore jointly". The rhizome is a system with no centre, a non-hierarchical and non-significant one, defined only by a circulation of states; where any element can affect or influence any other. Under the concept of the "Thousand Plateaus", a rhizomatic organization of knowledge is a method to pursue the "resistance" against a hierarchical model, which translates in epistemological terms oppressive social structure (Deleuze & Guattari. 1987).

The rhizome is understood as a topological space, properties of figures regardless of their size or shape. It's as the Borromean's knot, two unions joined by a third, so that you break the chain if only one of the links are broken (his coat of arms were three interlocking rings). A three knot as Lacan's Topologies: Real, Imaginary and Symbolic, where the three orders are not hierarchical (Bowie. 1991:98, 99). Simplifying Lacan's argument, the Imaginary is related to the "mirror stage", where lies the origin of his theory that the ego is an imaginary construct based on an alienating identification (Macey. 2000: 229). Visual and spatial, the relationship between the self and the surrounding area is challenged by a merger with the visual so that the self is assimilated to capitalist space, where one fails to recognize what is real or unreal. The topology is neither a myth nor a metaphor. It is the precise way in which we can understand the appearance of the subject, in a space that is multidimensional in terms of meaning and logic (Gregory. 1994:210-12).

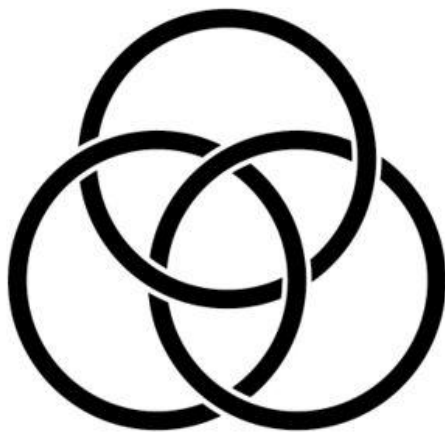


Fig: Borromean's knot.

Nowadays a logo must be on the web in order to exist. It's like an updated version of the 15 minutes of fame of Warhol (Foster. 2002:11). What is called post-modern or multinational space is not merely a cultural ideology or fantasy but a historical and socio-economic reality, as a result of this third mutation of capitalism (Jamenson. 1991:49, 52-54). Here it's possible to suggest a representation on the considerations about the definition of ideology after Althusser, in terms of social space, and Lacan's consideration of subjectivity, the gap between the Imaginary and the Real, which leads that subjectivity cannot be represented. There is the impossibility of constructing a concept but a narrative

as a Kantian category, a way of understanding. Only situations of modernity can be "narrated" by subjectivity, because this is not possible to be represented (Jamenson. 2002:94-95), corollary, the art is able to narrate our reality. Representation was when art was considered a conclusion. A narrative is when art is a proposal.

Narration on the logo and the logo on the object, in "capitalism of fiction", the image is not the commercial product from the market that is advertised, but the mere process of narrative of entertainment and commercial television (which must be extended to web and computer). This could be named "reification", a fetish which objects can rely on (Jamenson 1991:276). In Cultural Capitalism, the only thing that is regulated "is access to the circulating flows of discrete amounts of information and content" (Brea, 2007:24, 25), where "the economic value is now exclusively a function of the power in the network that each element or effect has". This is a matter of knowledge, a "purely immaterial dimension of the property". It is the intangible intellectual property, which is projected onto the object, and not vice versa; an economy increasingly more symbolic (and virtual), where the most productive and profitable is the production of the symbols and identities in a market that develops in a virtual space.

The artist can now be such a logo that it becomes self-parody, as Adrian Searle has called Damien Hirst. He has been reclassified as a "franchise itself", being detached from oneself (Montes. 2008:37). The more you contemplate the dominant images, "the less you understand its own existence and its own desire" (Debord. 1997:120). The logo supplanting the person, restates the identity of the artist and art (Thompson. 2008). The artist is a producer of identities socially constructed, where "identity is a product of categorization rather than a raw material" (Natter & Jones. 1997:146). By studying the relationship between logo, subject and its relation to builders of social identity, it can lead to the schizophrenic subject, where the system of language itself speaks through the discourse of the subject (Paniker. 2006). All the cultural elements with which the art works are socially constructed categories that are not based on "natural" or "revealed" truths, but are the foundations with which identity is constructed. Post structuralism has sought to highlight that these aspects of construction of identity and social references are taken and amplified in a social system that always looks after the interests of a hegemonic power. When these categories are represented, presented and used as a maker of reality in art, produce scandal. However, it's easy to see Tracey Emin ("I've got it all", 2000) collecting money in her crotch as a clear manifestation of greed for money. The image scandalizes, maybe not so much as what apparently seems a bizarre story, but because it is absolutely clear, a form of social pornography, it shows clearly a crude reality under a taboo. Emin's action scandalizes outside the world of contemporary art, but an advertisement showing a car (a symbol) that runs faster than is legally permitted is quite tolerated. In "capitalism of fiction", it seems not to be a problem of image, the evident association of a logo with power, money and sex (like some car advertisements). However, when the same symbols of power, money and sex, are shown explicitly in art, they scandalize us. .

Referring to the identical objects, "The relationship between them is no longer an original idea with its copy. It is not a relation of analogy or reflection, but of equivalence and indifference. Objects of a series become indeterminate simulacra of themselves (...) it is the area of simulacra and code, which keeps the process global of capital" (Baudrillard. 2005:86). The identities of simulacra expand and dramatically transform the Web, Second Life's avatars, costumes and identities invented in the chats, logs, forums. The subject is represented, not associated with a logo with which takes a certain personality, but that reinvents itself to match that logo in the virtual world. This virtual space produces social relations which are reproduced, mediated, and transformed in turn.

4. ART IN THE CONCEPTUAL SPACE OF LATE CAPITALISM.

We live in the "epoch of space", while the nineteenth century was of time (Foucault. 1967). The space has been absorbed in time, because we live in the era of simultaneity, "we are in the epoch of juxtaposition, the epoch of near and far, elbow to elbow, from the scattered (....) our experience of the world is less that of a long life developed over time than a network that connects points and intersections with its own skein". The place can no longer be defined only by a portion of space. The space is now completely immanent to the place and not on the contrary (Casey. 2008:294, referring to Bachelard. 1994), because "space is not the scenario (real or logical) in which things are organized, but the way that the position of things becomes possible" (Merleau-Ponty. 1975: 258). Those "Other Spaces" (in reference to Foucault's lecture of 1967) will result in "other places". Space can be grasped as a category and as a material reality. Sociology understands it as a product of society and as a social factor of production; anthropology states that there are qualified spaces with a triple function: identification, relational and historical, the hyper-modernity considers three significant effects: disqualification (low specification, Augé's [2009] "Non Places") disperformance (mobility, networks, unconventional space) and virtualization (rupture, a mixture of real and virtual space) (Benko. 1997:23). The social space is a "field" and "the basis for action" Capitalism dominates space (transformed by technology), and appropriates space (for its purposes). Space is generally appropriate, but also fragments (for a methodology of a more negotiable control), generating a hierarchical space (Lefebvre. 1991:405 and 282), in this sense, space tries to break habits of thinking about it, because "the illusion of a transparent / neutral / pure space is slow to dissolve" (Dear. 1997:62).

Modernity is a temporal reference of old and modern (Lefebvre. 1991:114,115) but Post-modernism and later, Hyper-modernity, are related to space, they expand in the realm of different ideologies which are not referenced under the binomial old-modern (Jamenson. 2002:90-96). From a more abstract idea of space; it is a "colonization of everyday life spaces for the production of an abstract space" (Derek. 1997:205). Thus the concept of space is an abstraction that can be made in different successive theories of space that can be applied in successive moments of time.

The space of Impressionism interacted on the same space between the viewer and the painter to create an "environment" that included both. The previous pictorial spaces established a hierarchy of spatial values by which the viewer looked from the outside that hierarchy and he decided on what was referentially included. With Cubism there is a step forward, by fusing geometric space, levelling space and material object to the point of complete interpenetration, the form disintegrates and is restored, each rebuilt area proposed by the cubist painting (Kern. 1986:161,162) . Comparing Cubist space with that of Minimalism, this is a space also totalling space because it reduces itself to a geometric macro entity, where the distance is replaced by the immensity and there is a constant saturation of all space by emptiness, a new form of elegant beauty, distant and cold, just like Power. It is the abstract space. We now live under a Minimalist aesthetic.

The person is now under a direct perceptual barrage which has removed all the layers of protection and mediation intervention. This leads to a space so totalizing that it prevents awareness (Jamenson 1991:412, 413). Art is working with these constant changes, representing events in the same way as in capitalist society has to devote full attention to process (swallowing greedily) stimuli. Dispose of a lifetime to buy the means to consume what stimuli make us want to feel part of the space in which we are immersed. And now adding a terrible fear with apocalyptic messages with which we are threatened to be expelled from their paradise, to cause further submissions, it is "Shock Doctrine" (Klein 2007). This capitalist's space is arranged hierarchically, but submerged in the market, which has no personal entity. Meanwhile, it is assumed that the market works itself by a hidden and unknown mechanism which produces self-regulation. This is quite magic!

Post-modern society is characterized by a flat space ("depthlessness", lacking depth) (Jameson.

1991:9-15). It's cold space due of a loss of feeling, and a space without a centre. Which correspond to Minimalism as a current art taste, such as skyscrapers in architecture. A space that reproduces through the simulacrum (a copy of an original that never existed), a space that appears as fragmented (Jamenson 1991:405); a space that is lived before being perceived, and which is produced before being read (Lefebvre 1991:143). Globalization, a multinational space, from this position it is possible to understand the simultaneity of the fragmented and homogeneous space, but under the disorientation of a saturated one. Capitalism is inventing a holistic space, not in the sense Hegelian Absolute Spirit, or Stalin's absolute but an ultra-repressive one, but of a totalizing representation (suggestive but not repressive). It is not the gradual separation between the experience and the structural model of the conditions of existence of this experience that could occur in consumer capitalism, but now live in a virtual rhizomatic space; there is a unity in the labyrinth: one acquires a logo to belong to something, to be something, whereas before, something was acquired to have the power to enjoy. You pay mainly for the logo, not for the quality, it makes sense under the rule of goods produced under a planned obsolescence. Not only fashion when you change for the sake of changing, but the inability to continue using something that will not work at a scheduled time due to an underlying program. In fact, to manufacture commodities is cheap, what increases the cost of goods and the price difference is the logo, not (only) the quality of the product, you can copy and clone it easily. That is, a predominantly "emotional design". We buy a car that emotionally, we know that we have the power to run fast (however, illegally). We link a symbolic representation of us as how we want the other to see and value us. A car, with its logo and its ownership, allows us to believe we belong to a particular group. This is the representational space in which art moves, the signature (logo), that of fiction, that of the incident, to which the work, the physical object is secondary and subordinated. Benjamin's aura so attached to the idea of the value of a work of art, of a special and physical object, is removed from the current situation because of this new economy without goods, a culture that begins to be without monuments as documents (Brea 2007:25), where art and culture begin to have a real existence as their relevance are linked to their ability to have a network's presence.

The logo can be reproduced indefinitely. There are no restrictions to the limited capacity of the physical production of an artist, because the work signed by the artist has not been necessarily done by the artists himself, but by others. Both are only limited not to produce inflation, this is, a devaluation of the value of the logo of the artist. Only a limited supply is controlled to keep the price of the product, this mechanism resembles closely that of diamonds, gold or the stock market, with its virtual value, speculative and, ultimately, fictional. Dalí, if still alive, could sign more white papers for its many (future and imposts) prints. Hirst's paintings of colour dots are painted by Rachel Howard, but when she sells a work of her own she gets less than half the money than the one signed by Hirst. However she is able to sell her works for a considerable sixty thousand sterling pounds, her sales which are related with her already important signature associated with Hirst's, which are even more prized. All of this is related just with logos, signatures and business, and maybe, and only maybe, art quality. This issue of authorship was raised by Mike Bild and his work: "Not Andy Warhol Brillo Box" (1995). Bild made the same Brillo Box than Warhol in 1964! And the worldwide famous Swedish art critic and curator Pontus Hulten made 105 Brillo Box copies in 1990 (three years after Warhol's death) that were sold as originals in a Warhol's retrospective show in Stockholm (Kinsella. 2009). Due signatures and logos, Warhol's are originals, Bildo's appropriations and Hulten's fakes, all exactly looking the same than the Brillo Boxes with metal scouring pads! There are more examples with Hirst and his famous shark in a tank (Thompson. 2008) or Sherrie Levine with copies of photos. "Today the art system has become a form of economic investment" controlled by the so called "cultural industry", where it is much less important the real value of the work (Buchloh, 2006).

The way art construes reality and like everything else suffers from the colonization of late capitalism; everything is forced to be understood under the capitalist's coordinates. Modernity produced a new area referred to in an ideological edge: social change to the left; defence of bourgeois freedoms and

welfare by protecting the private initiative, to the right. Different movements, gestured abstraction of the 50's, Pop, figurative expressionism of 80's, and so on, assumed the discourses of the successive phases of capitalism: a tribute to the heroic age of the individual fighter, iconize consumption by Pop, elegant Post-painterly abstraction and the cool Minimalism of the former "yuppie". In the eighties of last century, the return to the art object, painting and sculpture, are related to overcoming the economic crisis of the late seventies. The climax seems to come with the disintegration of the USSR and the expansion of globalization. Perhaps art now reflects "logic of visualization", where the spatiality of identity has been diluted in consumerism, not only of goods but of ideas converted into a sequence of mirror events, because everyone seems to reflect each other, even crisis, explained and taken as cyclical. Crises are used to scare and "sink spurs", even they are considered necessary. Capitalism of Post-modernity (understood as a non-modern) constructs an area without personal identities (Gregory. 1994:384-6). However, the revolution in digital technology and Internet has enabled a new way of producing and communicating the art, which could lead to shape new identities.

5. STRATEGIES OF OPPOSITION BY THE ARTS

Under these new circumstances, we have to consider that "art is no longer a conclusion, on the contrary, it is a proposal" (Negri. 2000:80), but "creativity is helpless or becomes an accomplice to the forces of contemporary capitalism" (Armstrong. 2005:129), because "the capital reacts and invests in artistic values, trying to reorganize them in the market. If they escape in the production, must be submitted in distribution" (Negri. 2000:54). Seeking an exit, perhaps the most ambitious artistic practices intend as the first target to be aware of the very own way they are using. Its media function is based, therefore, on the conversion as a topic of the same medial process, a task of reflection of the own media generating critical awareness of something that is much more than a means of transmitting information (Martín Prada. 2005:138).

Cultural practices decide which will be the processes that will carry out the "mechanisms and apparatus of subjectivity and socialization that is going to become hegemonic", which will set the social inscription of the subjects (Brea. 2007:64). It is the revolution of the "new economics of distribution", in which the dissemination through the web is changing its trade, breeding, reading intercommunication between the receptors, precisely because of the powerful vehicle of communication that is internet. The question can be summarized as an investment in both personal and collective identities. It is desirable that the new media culture on the computer allows entities to be more critical and discursive.

It would be necessary an art that does not need a place in the traditional venues to become a Spectacle, getting rid of the dictation of an institution that is hegemonic and falsifying, with exclusive privileges to certain type of images and their producers (Brea. 2006:163). Art could now come out ahead "to meet his audience" (Brea. 2007:172), precisely because of the relative control of the web technology supported by its lacking of relocation, the paradox of the origin of Internet, to maintain military communications after a hypothetical destruction of the Centre. The Web is an extensive rhizome that is malleable, extensible and unapproachable, as may be water, how memory works and intelligence in the brain. The result could be the "conquest of ubiquity" in a "Society for the Distribution of Sensitive to Address Reality" (Valeri. 1999).

This virtual art space, is acquiring a new aesthetic language itself, under a combination of digital technology and its formal manifestations of development of images and narratives. Separation between art and science and its technology, between secretive initiation and accessibility of art to comprehensive popular messages, are now extremely blurred. All this leads to another conception of the physical object where it is no longer necessary as a vehicle for experience, to feasible support

access and conservation for their content. In this, "Capitalism of Fiction" has been ahead of its mutation. But if the art object is a digital image, reproducible, affordable and ubiquitous, it will not be an element of elitist identity and never again a millionaire will shut up a Van Gogh's painting in a safe box. And the "artists" will finally be "skilled workers in the production of effects of cultural significance through the visual" (Brea. 2006:163).

"The power of the image arises when we get rid of its context" (Buck-Morss. 2005:156), although it is found incidentally as a form of merchandising, such as advertising. That is, breaking the spell of advertising when one notices mechanism of the spell in its subliminal speech. When Aby Warburg and Gerhard Richter created their "Atlas", they released the image free from that property that binds the image to the context. In this sense, the movement of images on the web is a strategy to remove out of context something that cannot become a commodity automatically absorbed by the system which works in constant mutation. Even under the shower of the media's spots and certainly the ones from websites, for some people these are quite harmless, as if some humans have become immune to the epidemic of stimuli. More and more, what is important from advertising is the aesthetic image which is to be appreciated only as an image out of context. We are able to remember beautiful spots without knowing and even remembering what product was advertised in the spot! What matters is how to filter the "virtuality" (Deleuze & Guattari. 1987), where "subjectivity begins to articulate in shares, languages and areas where the 'biopower' of capitalism operates" (Graziano (2005: 329). Consumption uses virtual fantasy to get you deeper into its system, but we can use this virtual fantasy to image a world without such an excessive consumption. It is important to realize the power of the mechanism to reverse the results. Doing that is possible to feel that one can communicate with anyone in the world at any given moment; the possibility of writing a page that will be read by a potentially infinite number of people. A virtual sensation of feeling that nobody is physically close and yet to have the feeling that behind the window light there is a whole humanity that can potentially react and respond to you.

Bibliography

- Althusser, Louis. 1970, *Lenin and Philosophy and Other Essays*. (<http://www.marxists.org/reference/archive/althusser/1970/ideology.htm>).
- Armstrong, Philip. 2005, *¿Una epistemología de los estudios visuales? Recepciones de Deleuze y Guattari* in *Estudios Visuales. La epistemología de la visualidad en la era de la globalización*. Edited by Brea, José Luis. Madrid: Akal..
- Augé, Mark. 2009 (1995), *Non-Places: Introduction to an Anthropology of Supermodernity*. NY/London: Verso.
- Bachelard, Gaston. 1994 (1957), *The Poetics of Space*. Boston: Beacon Press.
- Baudrillard, Jean. 1976, *L'Echange symbolique et la mort*. Paris: Gallimard, in (Welchmann. 2005:219).
- Baudrillard, Jean. 1994 (1992), *The Illusion of the end*. Stanford Ca.: Stanford University Press.
- Baudrillard, Jean. 1995 (1978), *Simulacra and Simulation*. Minneapolis: University of Michigan Press.
- Baudrillard, Jean. 1981 (1973), *For a Critique of the Political Economy of the Sign*. St. Louis: MO: Telos.
- Bell, Daniel. 1988 (1962), *The End of Ideology*. New Haven: Harvard University Press.

- Benko, Georges & Strohmayr, Ulf. 1997, *Space&Social Theory. Interpreting Modernity and Postmodernity*. Oxford/Malden MA.: Blackwell.
- Bowie, Malcon. 1981, *Lacan*. London: Fontana.
- Brea, José Luis. 2007, *Cultura_RAM. Mutaciones de la cultura en la era de su distribución electrónica*. Barcelona: Gedisa.
- Brea, José Luis. *Cambio de régimen escópico: del inconsciente óptico a la e-image*”, in ESTUDIOS VISUALES, Nº4. Diciembre 2006.
- Buchloh, BHD. 2006, *Entrevista a Benjamin H.D. Buchloh*. (<http://ebarcelona.org/index.php?name=News&file=article&sid=7485>).
- Buck Tobias. The rise of the capitalist kibbutz. January 26, 2010 2:00 am. Financial(http://www.ft.com/cms/s/0/d50b3c20-0a19-11df8b2300144feabdc0.html?ncklick_check=1#axzz25rsNx4Bx).
- Buck-Morss, Susan. 2005, *Estudios visuales e imaginación global in Estudios Visuales. La epistemología de la visualidad en la era de la globalización*. Edited by Brea, José Luis. Madrid: Akal.
- Bourdieu, Pierre. 1984 [1979], *Distinction : A Social Critique of the Judgement of Taste*. New Haven: Harvard University Press.
- Casey, Edward S. 2008 (1998), *The fate of Place. A Philosophical History*. Berkeley/LA/London: University of California Press.
- Castilla del Pino, Carlos. 1972, *La Incomunicación*. Barcelona: Península.
- Charles, Sebastie. 2004, *El individualismo paradójico* in Charles, Sebastie y Lipovetsky, Gilles. *Los tiempos hipermodernos*. Barcelona: Anagrama.
- Chaudhuri, Himadri Roy and Majumdar, Sitanath .*Of Diamonds and Desires: Understanding Conspicuous Consumption from a Contemporary Marketing Perspective*. Pdf Academy of Marketing Science Review. Volume 2006, no. 11 (<http://www.amsreview.org/articles/chaudhuri09-2006>).
- Crimp, Douglas. 1992, *Imagery in Art after Modernism*, edited by Wallis, Brian and Tucker, Marcia. Boston. Mass: David R Godine.
- Danto, Arthur C. 1997, *After the end of Art*. Princenton, NJ.: Princenton University Press.
- Dear, Michael. 1997, *Postmodern Bloodlines*”, in *Space&Social Theory. Interpreting Modernity and Postmodernity*, edited by Benko, Georges & Strohmayr, Ulf. Oxford/Malden MA: Blackwell.
- Debord, Guy. 1997, *The Society of the Spectacle*. New York: Zone Books.
- Deleuze, Gilles & Guattari, Félix. 1987 (1972), *A Thousand Plateaus : Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Derek, Gregory. 1997, *Lacan and Geography*, in *Space&Social Theory. Interpreting Modernity and Postmodernity*, edited by Benko, Georges & Strohmayr, Ulf. Oxford/Malden MA: Blackwell.

- Derrida, Jacques. 1998, *Of Grammatology*. Baltimore: The Johns Hopkins University Press.
- Eco, Umberto. 1988 (1985), *El antiporfirio*, in *De los espejos y otros ensayos*. Barcelona: Lumen. Also in 2004 (1983), *El pensamiento débil*, edited by Vattimo, G. and Rovatti, P.A., Madrid: Cátedra.
- Elliot, Gregory. 1987, *Althusser: The Detour of Theory*. London: Verso.
- Evans, Dylan. 2005, *From Lacan to Darwin*, in *The Literary Animal; Evolution and the Nature of Narrative*, edited by Gottschall, J. and Wilson SD. Evanston: Northwestern University Press.
- Flax, J. 1990, *Postmodernism and Gender Relations in Feminist History*”, edited by Linda J Nicholson. London: Routledge.
- Foster, Hal. 2002, *Design and Crime and Other Diatribes*. New York: Verso Books.
- Foucault, Michael. *Of Other spaces*. DIACRITICS. Spring 1986 (taken from Casey. 2008, pp. 462 and 298).
- Foucault, Michael. 1967, *Of Other Spaces, Heterotopias*. (<http://tadubois.com/Volumetwohomepage/Foucault.pdf>).
- Foucault, Michael. 1994 (1966), *The order of things*. New York: Vintage.
- Graziano, Valeria A. 2005, *Intersecciones del arte, la cultura y el poder: arte y teoría en el semicapitalismo* in *Estudios Visuales. La epistemología de la visualidad en la era de la globalización*. Edited by Brea, José Luis. Madrid: Akal.
- Gregory, Derek. 1994, *Modernity and the production of space in Geographical imaginations*. Oxford and Cambridge, Mass.: Blackwell.
- Habermas, Jürgen. 1985, *The philosophical discourse of modernity*. Cambridge: Polity Press.
- Hobson, Marian. 1998, *Jacques Derrida: Opening Lines*. London/New York: Routledge.
- Jamenson, Fredric. 2005 (1981), *The political unconscious. Narrative as a socially symbolic act*. London. Routledge.
- Jamenson, Fredric. 2002, *A singular Modernity, essay on the ontology of the present*. London, New York: Verso.
- Jamenson, Fredric. 1991, *Postmodernism or, The cultural Logic of Late Capitalism*. London, New York: Verso.
- Kinsella, Eileen, INVESTIGATIONS. November 2009. The Brillo-Box Scandal. Posted 11/01/09 (<http://www.artnews.com/2009/11/01/the-brillo-box-scandal/>)
- Kern, Stephen. 1986 (1983), *The culture of time and Space 1880-1918*. New Haven MA: Harvard University Press.
- Klein, Naomi. 2000, *No Logo: No Space, No Choice, No Jobs*. London: Flamingo.

- Klein, Naomi. 2007, *The shock doctrine: the rise of disaster capitalism*. New York: Metropolitan Books.
- Lacan, Jacques. 1977 and revised version, 2002, *Écrits: A Selection*. New York: W.W. Norton & Co.
- Lacan, Jacques. *El Seminario 4, La relación de objeto* (1956-1957). Texto establecido por Jacques-Alain Miller, Paidós, Buenos Aires, 1ª edición 1999, 6ª reimpresión 2007.
- Lefebvre, Henri. 1991(1974), *The production of Space*. Cambridge: Blackwell. Taken from (Dear. 1991:410, 413).
- Lipovetsky, Gilles. 2007, *La felicidad paradójica. Ensayo sobre la sociedad del hiperconsumo*. Barcelona: Anagrama.
- Lipovetsky, Gilles. 1986, *Seducción continua* in *La era del vacío. Ensayos sobre el individualismo contemporáneo*. Barcelona: Anagrama.
- Lippard, Lucy R. 1985, *Pop Art*. New York: Thames & Hudson.
- Lukács, Georg. 1972 (1923), *History and Class Consciousness*. Cambridge: MIT Press.
- Lyotard, Jean-Francois. 1993, *The postmodern explained in Correspondence, 1982-1985*. Minneapolis: Minesota University Press.
- Macey, David. 2000, *Critical Theory*. London: Penguin.
- Mandel, Ernest. 1978, *Late capitalism*. New York: Schocken Books. New York, (taken from Jamenson, 1991).
- Marina, José A. 1992, *Elogio y refutación del ingenio*. Madrid: Anagrama.
- Martín Prada, Juan. 2005, *La enseñanza del arte en el campo interdisciplinar de los estudios visuales* in *Estudios Visuales. La epistemología de la visualidad en la era de la globalización*. Edited by Brea, José Luis. Madrid: Akal.
- Merleau-Ponty, Maurice. 1981 (1945), *Phenomenology of Perception*. London: Routledge.
- Montes, Javier. *Del marketing como una de las bellas artes*. Madrid: ABCD 869. Septiembre 25, 2008.
- Morey, Miguel. 1983, *Lectura de Foucault*. Madrid: Taurus.
- Moxey, Keith. 2001, *The Practice of Theory and The Practice of Persuasion*. Ithaca NY.: Cornell University.
- Natter, Wölfgang and Jones, John Paul. 1997, *Identity, Space, and other Uncertainties*, in *Space&Social Theory. Interpreting Modernity and Postmodernity*, edited by Benko, Georges & Strohmayer, Ulf. Oxford/Malden MA: Blackwell.
- Negri, Toni. 2000, *Arte y multitud. Ocho cartas*. Madrid: Minima Trotta.
- Paniker, Salvador. *Vivir no es imposible*. Madrid: EL PAÍS, November 9, 2006.

- Petrović, Gajo. 1983, *A Dictionary of Marxist Thought*, edited by T. Bottomore, L. Harris, V.G. Kiernan, R. Miliband. Cambridge, MA. Harvard University Press.
- Ramonet, Ignacio. Entrevista de José Ovejero a Ignacio Ramonet. “*El azote de la mundialización*”. Madrid: By N Dominical. ABC. April 15, 2001.
- Swenson, G., an interview with Roy Lichtenstein. 1975, *What Is Pop Art?*. ART NEWS, November, 1963. In *Readings in American Art 1900-1975*, edited by Rose, Barbara. New York: Praeger. .
- Thompson, Don. 2008, *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. London: Aurum Press.
- Tocqueville, Alexis. 2004 (1835 and 1840). *Democracy in America*. Library of America.
- Valery, Paul. 1999 (1918), *La conquista de la ubicuidad: Sociedad para la Distribución de la Realidad Sensible a Domicilio*, in *Piezas sobre arte*. Madrid: Visor, in (Brea 2007:172,173).
- Verdù, Vicente. 2003, *El estilo del mundo. La vida en el capitalismo de ficción*”. Barcelona: Anagrama.
- Welchmann, John C. 2005, *Sobre los siniestro en la cultura visual* in *Estudios Visuales. La epistemología de la visualidad en la era de la globalización*. Edited by Brea, José Luis. Madrid: Akal.
- Wolfe, Tom. 2008 (1975), *The Painted Word*. New York: Picador.