



# THE CLASSLESS IN FULL HD STUNNED THE MINORITY BECOMING -RAG OR RIP-

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The work and image can sometimes be vague and stereotypical and produce short visual situations, experiences that are quickly relegated to oblivion, or may cause the subject experiences involving the notes, found and lets find for them. We live in a world that moves mueve- -we basically through the production of images. Think of the recent terrorist attacks that took place in Paris in November last year. When images that the media were devoted to distribute discussed for weeks, it was clear the kind of speech, and therefore how they sought to build visual or imaginary they wanted to join. Understanding this does not mean to downplay the events, but to understand what these forms of production involved in the construction of speeches by the political class and the neoliberal agenda is served.

The attacks of 9/11 produced a similar phenomenon. See again and again, repeatedly, the twin towers falling, falling apart while also crumbling old paradigm was part of an overall strategy to build a new imaginary about the "Arabs", "terrorists" an East now Far more dangerous and assumed values for "peace" Westerners, while many factors were shelved. The war, whose intensity levels have changed since then, responding to a new paradigm of distribution of the image holding a range of new values, which in turn feed new objectives and powers in this new imaginary course, the called Islamic State responded with another imaginary for seeking to impose its own forms of terror.

The images and shape us, believe us. They are everywhere and are mediated by specific interests. They are permeated by political, economic and social interests. Many have referred to this new paradigm as visual capitalism, a new system of differentiation that produces and distributes symbolic value but also outlines ways to access and reproduction. Parks has taken what Pierre Bourdieu called as cultural capital to explain that under this new paradigm, a transformation that has established new hierarchies of power and knowledge that occur

at the interface of our digital devices has occurred. To which one can access, what kind of pictures consumes, it produces and plays are key to contemporary structures through which elements forms of external and internal controls (biopower) are exercised. New technologies and new forms of connection and communication also play a fundamental role.

Arjun Appadurai explains: "The images, the imagined and imaginary (...) constitute an organized field of social practices, ways of working and 'a form of negotiation between different options of individual action', whose fields are globally possibility defined "(1). The forms and representations that are created but also those ways in which, phenomenologically speaking, live images are part of these forms of organization and are therefore not free or random.

Thus, production of image has become a key element in understanding the ways in which politics is set and therefore the digital economy. If the policy, according to Rancière, "appears when the part of those who have no part in that field (field of expertise) is established as a subject of enunciation to contest their status as outcasts within the existing order" (2), production of images in both cultural practices and forms of socialization and subjectivity, is key to understanding the battle now being waged in this field of expertise.

A couple of months ago, the University Museum of Contemporary Art opened the exhibition Rafael Lozano-Hemmer. Pseudomatismos. The exhibition is definitely printed the name of Lozano-Hemmer. The show is a mega-production whose works can not deny an open tecnologia tendency to glorify itself. The size of the sample, the obvious and soaring budget was assigned and that made it possible, also highlights the status of membership which has joined the artist in recent years. The experience that fosters more concrete reflections on the surveillance society and the role of tecnologia in the development of this company is printing privileges from which it is anchored, and the artist in this sense, is conveniently prefigures as a product of this capitalist society: an individual who can not only have large sums of money to produce, but the museum will need to raise the move and display a sample of this size budget.

Experience is thus quite relevant. As I walked unable to escape the feeling of being tiny between the works, I could not help remembering the essay on the poor image of Hito Steyerl. There is a part where the artist explains:

"These militants rare prints, experimental and film classics as well as video art images reappear as poor it is significant on another level. His situation reveals much more than the content or appearance of the images themselves: it also reveals the conditions of their marginalization, the constellation of social forces that lead to circulation as poor images online. The images are poor because they are not assigned any value between class society-their status as illegal images or degraded gives them except their discretion. His lack of resolution testifies to the appropriation or displacement "(3)

Steyerl later, poor production recovers images and gives this particular way of producing a form of politics; that is, there is a political stance that permeates every form of production:

"As the economy of poor images, imperfect cinema demerits distinctions between author and audience and incorporates art and life. But above all, his visuality is committed to determining: deleted, amateur, and full of artifacts. In a way, the economy of poor images corresponding to the transcript of an imperfect film, while describing the perfect film represents rather the concept of cinema as a flagship vessel "(4).

The consumer society is built similarly. One consume and consume and consume what they show, creates images of itself. Strictly, this reading is framed in a class consciousness. You see what imaginary is included and what is excluded imaginary. In this production of images and works similar Steyerl delves directly and indirectly in this topic. Who produces, from where produce, what type of devices used for the production, which technologies are involved in the process of post-production. One assumes in this process certain privileges, assumes a social status and allows others to read from where you are speaking, allowing other elaborate readings on oneself. In this sense, there is the question of who can and can not access the pictures or in the case of Lozano-Hemmer codes.

The sample text says: “To our knowledge this is the first time that an art exhibition will be entirely available with an open source code” (5), meaning that anyone can reuse or modify the code display “Now everyone can benefit from it”, besides involving an apparent stance against software licenses that privilege copyright although the sample and the nature of it, to paraphrase Steyerl, is perfectly adapted to standards the symbolic capital; manages to make open source a further object of fetish that one can find in a USB device into buying their catalog published in his shop MUAC at a low cost, it is mainstream but cool.

Another interesting case to understand this phenomenon is that of a video that recently presented Renzo Martens in Jakarta Biennale, Enjoy Poverty. The work records the activities of the artist during one of his stays in the Congo, Africa. More specifically, exalts the brutal poverty that characterize workers in the region and through its beautification, looking to take profit from them while simultaneously widens its role as an artist and voyeur. The high quality image production so opposed to the impoverished context where these are being produced. In both cases, the place where the artist produces and states linked its participation and adherence to a system of privileges, erasing what the creative class is determined to forget that the class struggle is not a struggle of the old past, but few who can afford to send it to the history books.

The production of images, the reception environment, circulation and reproduction rescue, sometimes other practices that are positioned against the prevailing standards. When Steyerl offers a whole new range of not based on resolution or high production standards but in the power of movement values, is directly linked to the visual capitalism, the poor image is part when there has been appropriated by elitist forms of consumption of an alternative economy and therefore openly it constituted as a subject of enunciation that dispute the existing order.

The resolution is the same political positioning that is the space of circulation and accessibility of them. The image quality is therefore “attractive, seductive, impressive and accurate” (6). For Machado, “high definition reaffirms the mimetic representation while the low resolution can function as a symbolic strategy aimed at their deconstruction” (7). The specificity of the media is now a political issue, can talk about privileges assumed as can talk about what Deleuze and Guattari have called “minority becoming” that is, an inclination to stand apart from the dominant practices and the ways standardization that make commercial industries.