

ICONOGRAPHY

Critiquing the Icon

Alina Serban

Manifesto: Dislocated Art

To deprive art of the recognizable and historicized space of the gallery (which is also an institutionalized space) in the contemporary context of formal and mental discontinuities means to rethink a possible topography in which contemporary art can function. The strong, unitary system of the previous artistic approach, which presupposed the existence of a real space- the gallery- does no longer fully cover and justify the readjustments of the contemporary artistic expressions. Past habits are now done away with, the artistic circuit being cut off by the adoption of a universal internationalized frame which has a better dissemination in space and time and which demands a new way of perception. The perception of images, inspired by this universal frame, produces new theories and imposes new functions on art. The former hermetic, and the old canons, are replaced by postcolonial languages which have an experimental and interdisciplinary nature and which mediate between different artistic domains. The dialogue with the other beyond the physical limits of the existing gallery promotes the ideology of a *forma mentis* in which every artist is independent and every expression is authentic. The conflict between an original and its copy seems to have a new configuration and a possible solution.

The difference between an original and a copy is very often perceived as a topological difference: an original is confined to a real space (whether conceptual, ideological or aesthetic), has a particular function and is widely accepted in a community, while a copy is frequently regarded as a project which is under construction, non-historic and virtual. In the cyberspace the copy represents relocation of the original because it expresses multiplicity. Dislocated art cancels the intricate play between the copy and the original and discloses the impossibility of differentiating between these two concepts.

Within the wider context of interactive spaces and urban interfaces, the fate of dislocated art becomes part of a project in progress. Cyber devices reshape the "real" dimension of representation generating, thank to the changes brought about by the electronic medium and the network communication, a disintegration of the traditional understanding of time, space and image we were used with. The contemporary time and space compression links art products to the relation between virtual and real images. The question that arises is, if we were to remember, in this context, Virillio's words whether to represent the construction or to construct the representation. Dislocated form appears, within the virtual-technological sphere of the alliance between sciences, arts and techniques, as a visual form or a mental non-historic object, whose topography is the result of a compulsory interactive relation. As a territory founded on the basis of telephonic connection, faxes, modems, the cyberspace is a Tele-topological homeland, which substantiates not only a new form of art, but also a new type of life. Virtuality designates not only what is going on the Internet or what is generated by it, but it also presupposes the impact of the new media on the way we understand, represent and systematically construct the world around us. Given this premise the spatial practices of dislocated art cancels the distinction between perception and representation, between the original and its copy.