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Stealth as Strategy

Abstract

When approaching the phenomenon of new media as an art form, art itself becomes an instant casualty of *nomenklatura*. The essence of defining the 'New' becomes paramount, and moving beyond the temporal contextualisation implied by newness often becomes an alienating and blinding factor in the reception and power of the artwork. As a plædoyer for art within the realm of technology the presentation will examine the role that art has in creating an awareness of our technological context. Here, the artwork itself must become a vehicle for creating a sense of alienation of our own *self* and *being* which enables us to function within the technological society we live in. By examining two works of (technological?) art, both of which may be considered 'new media' in their own rights, the 'Licht - Raum Modulator', 1926 by Moholy=Nagy and 'GWEI' ('Google Will Eat Itself'), 2005 by ubermorgen.com featuring Alessandro Ludovico vs. Paolo Cirio, the sense of displacement, constant perceptual movement and, in this case, the notion of instability are explored for their strategic value in defining this 'New'.

Grasping instability and its technologically relevant context becomes the essence of defining the message and reception of works which challenge our notion of art by the fact that they stand outside common assumptions of aesthetics, process and expression. We need to see different, we need to act different. Based on these two examples the methodology applied by the Rotterdam based, international art and urbanist collective STEALTH.[u]ltd will be applied as a model for an interdisciplinary approach which moves beyond traditional curatorial practice to one which considers the material nature of 'media' as a contemporary process of instability, and thus of deterministic alienation which require stealth, as opposed to posture, as its key strategic element.