

Dorota Łuczak, PhD
Adam Mickiewicz University in Poznan, Poland
Faculty of Art Studies
Department of Art History
dorluc@amu.edu.pl

The Digital Reproduction of Art and The Self-Performative Practises

Digital reproduction of art caused essential transformation to modes of art perception. The most noticeable change is global accessibility of digital images. We can visit virtual museums and galleries, search unknown art works in an interminable database, collect reproductions or create memes. Last but not least, we are equipped with super eye founded by Google Art&Culture Project, which expands our look and form hiper close-up glance. The subject matter of this paper is digital reproduction of art understood as a „visual event” (Nicholas Mirozeoff). My thesis is that importance of digital turn in the history of reproduction is based on **revitalising the art viewer**. Taking under consideration reception of art through digital reproduction, a paper is going to be focused on a phenomenon which I describe as a self-performative practises. The Cultural and social status of digital reproduction of art is going to be introduced in a wider context of transformation in the field of art and performative turn in humanities.

In the canonical text „The Work of Art in the Age of Mechanical Reproduction: (1936) Walter Benjamin concerns a transformative force of technical reproduction which caused essential changes in images circulation and reception of images. The reflection on work of art, its decline of aura and reproduction let realised ontological, cultural and social pictures redefinition. As Benjamin writes one of the most important consequence was perception experience turn - a replacement of contemplation and appearing a disruptive experience. Today, the shift caused by the digital reproduction is based on revitalizing the viewer. She/he collects digital reproductions and - what is important - often publish them in social media as Twitter or Instagram, sometimes she/he compiles, makes montages. Also selfie taken with art work on the foreground is another example of digital collecting art. The live picture tradition is used to produce digital reproduction based on performing picture scenes. A similar strategies can be find in a contemporary art (Cindy Sherman) on the one hand and popular culture artists' images on the second one (Beyonce). Above mentioned practise

present using the digital reproduction as an element of **performing identity**. In other words, the viewer or rather we should say a user creates the image of own identity wielding digital reproductions of art. The new power of the viewer let awake art works and give them subjectivity. Creating memes is well-known and popular example but the subject of analysis are going to be also last promo film materials produced among others by Tate Britain (UK). What is worth emphasizing here is a fact that in the era of the pandemic, there has been an intensification of the practices I mentioned, an increase in their social significance and reception, which significantly influences my announced paper in 2019.