



Aesthetic Encounters with Liquefied Digitality

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Artistic practices that are non-teleologically conceived follow the motive of creative experimentation and discovery. Such endeavors are crucial for cultivating sensibilities and incipient meanings that may be harnessed subsequently by philosophical, epistemological, and political projects. The aestheticization of new conditions can be framed through re-mystifications of older monstrosities by transmuting their essential characteristics. Following a historical lineage of technocultural acceleration, calefaction, and liquefaction, we identify Hydra as the archetypal monstrosity for the aestheticization of a liquefied digitality that has been advancing since the advent of Distributed Ledger Technology and Decentralized Finance. We categorize relevant artistic approaches as allopoietic, implicit, and explicit autopoietic to capture a degree of reflexivity on capital flows. Additionally, we present approaches for experimental navigation in the digital sphere, such as disjunctive strategies, ambiguity, remix, and glitch, which can bring about serendipity and provide a rich repertoire of playful manipulations. We conclude that cultural hydrolysis should cautiously proceed as an egalitarian-oriented project while we navigate the uncharted waters of digital liquidity.

Keywords: Aesthetics, Digitality, Accelerationism, Serendipity, Distributed Ledger Technology, Decentralized Finance, Remix, Glitch.

1. Introduction

The entangled relationship between artistic practices and political economy has been frequently investigated by numerous philosophers, sociologists, media, and art theorists. Still, it is an inexhaustible topic as these fields constantly evolve, creating unique cultural assemblages with distinctive characteristics. In the early 20th century, Benjamin detailed the affect mechanically-reproduced art had on European societies and how these novelties enabled the aestheticization of the political sphere (Benjamin 1968). This phenomenon began with the proliferation of media such as photography, cinema, and radio and became more intensified with the advent of television, video games, web applications, and social media.

Artists have explored unique combinations of those new media and traditional art forms (such as poetry, painting, sculpture, and music), participating in the political debate by questioning, disrupting, interrogating, and critiquing established norms, conceptions, ideologies, and political decisions. In the second half of the 20th century, particularly in the Anglophone world, Art was transformed from a transgressive avant-garde to the vanguard of a negational apparatus, a cybernetic cultural regulator¹ that *attempts* to neutralize and inhibit the destructive positive forces that have been manifested in various forms throughout history: patriarchy, colonialism, militarism, fascism, capitalism.

In our current epoch, as neoliberalism reigns, catastrophes — be they ecological, economic, or sociopolitical — are imminent and lurking. Neoliberal capitalism has evolved into an omnipresent and omniscient, xenomorphic lifeform, surveilling and feeding itself from our data, infecting all corners of the planet and our imagination while subsuming all the forces of production and anti-production alike. Artistic creation has been channeled into a very narrow path of political activism as a desperate effort to counteract the particular tragedies (past and current) that this planetary-scaled alien is causing. It can be argued that art has already been transformed into artificial negativity, following Piccone (Nickel 2013), or a simulacrum, following Baudrillard (1994), by giving the illusion of resistance by maintaining the status quo. Of course, there is art with positive characteristics that affirmatively imagine and propose alternative sensibilities and subjectivities. Our critique expands to the wider cultural sector, where curatorial practices are driven by the same commitment to negativism.

1. A cybernetic understanding of the political dynamics involve the positive forces as self-reinforcing feedback processes that expand their territorialities until all the available resources are consumed. The negative forces act on the positive to limit their growth and achieve regulation within the system. These attributes are akin to Deleuze's concepts of active and reactive forces (Deleuze 2006).

Does the negational apparatus of art still work? Should artists continue to commit to that cause if it is compromised? We do not provide answers to these questions, but we propose some strategies that may alleviate arts from this heavy burden and perhaps open new possibilities of what art can do and be. We begin with an insight by Lyotard:

The end of representation, if to represent is to present, in its absence, something-but still representation if to represent is to present anyway, to present the unrepresentable, to represent in the sense of making 'representations' to someone, remonstrances, to re-monstrate. For what is remonstrated is disorder. An outmoded sense of the word? (Lyotard 2014, 165)

Demonstration originates its meaning in unraveling the monster as a process of demystification. Positivist epistemologies and scientism are committed to that purpose by building a solid tree of knowledge yet disregarding any metaphysical claims, stripping the monster out of its mystique. Political demonstration and artistic practices that partake in activism also seek to demystify power structures and elucidate systemic patterns, as they demand immediate change through neutralizing the aura of domination and control in hegemonic establishments. The more conventional understanding of the negativist function of art is to express disapproval or disappointment over a state of affairs, that is, to remonstrate. The focus becomes on showing, making perceptible and experienceable, the detrimental consequences of self-reinforced processes that achieve concentricity and suppress local dynamics, especially at the margins. For instance, John Heartfield's *Adolf the Übermensch: Swallows gold and spouts junk* (1932) is a classic Dada photomontage that confronts the fascist agenda of the National Socialists, particularly Hitler as a gluttonous consumer of wealth who rants inflammatory nonsense. Later, Hans Haacke's installation *MoMA Poll* (1970) questioned Nelson Rockefeller's lack of denouncement toward President Nixon's policy that involved the US in the Vietnam War. This work is an early example of institutional critique by directly addressing a major donor and board member of MoMA at the time.

Probing into "an outmoded sense of the word," we can alternatively think of this process as non-teleologically engaging in the redefinition of the mythological monsters of our time. This kind of anachronism opens a possibility for reevaluation and regrouping. When art functions teleologically as an instrument of negation, it exposes itself to manipulation by the same positive forces it tries to inhibit. Instead, a freer relationship of art with itself may be established by leaving teleology aside. This plan of action leads us to re-monstrate the current state of affairs, namely, to re-mystify or bewilder the mythological monster that ravages our present and future existence. Re-monstration is not goal-oriented; it follows the heuristic logic

of discovery and creative experimentation. O’Sullivan describes this practice as mythotechnesis, which constructs “its own kinds of images and fictions, assemblages and figures, so that it might have a transformative traction on the world, and especially on those who dwell within it.” (O’Sullivan 2016)

In the following section, we seek to identify the contemporary mythological monster. We then characterize the interbody fluid that envelopes the accelerationist ecosystem and incorporates decentralized infrastructures. Following this, we describe some methods for engaging in experimental practices with digital materials to give rise to serendipitous encounters. Our conclusion reflects on the systematization of such practices described as hydrolysis and situates it in the context of speculative theories that seek to actualize emancipatory post-capitalist futures.

2. Thalassic² Creatures

The birth of capitalism can be traced to maritime trading and mercantile practices in the early 15th century by organizations such as the Company of Merchant Adventurers, the Dutch East India Company and the Hanseatic league. Seafaring and international commerce function with a specific logic characterized by borderless navigation, constant flows, value abstraction, circulation, and extraction. In a McLuhanian sense, we state that these features were unconsciously modeled by or were natural consequences of the affordances of the medium that facilitated its operations, specifically the sea or, more generally, water. As expanding, self-reinforcing territorialities, these organizations were born by and uplifted the dominance of existing power structures, especially western European imperialism. They massively participated in the transatlantic slave trade and worldwide colonialism. The legacy of these hegemonies prevails to this day, but it is also important to delineate different phases, evolutions, and transformations that occurred throughout history.

We outline a specific trajectory of these transformations to help us project our current and near-future entanglements with the contemporary mythological monster. It is revealing to pay attention to the various aestheticizations or re-monstrations that took place during the 20th century and the idiosyncratic subjectivities that were produced.

The technological innovations of industrial capitalism in the late 19th and early 20th centuries accelerated the rhythms of all aspects of life, fundamentally altering any national, ethnic, or native value system it encountered. The Italian futurists fully embraced the positive forces of industrial capitalism and drew their inspiration from

the state-of-the-art technologies of the time, specifically the steam engine, the car, the train, and the motorcycle. They were worshipers of speed, destruction, war, youthfulness, and noise while being blatantly anti-feminist (Marinetti 2009). They imagined a society that thrives in an over-industrialized environment where high velocities are the only constant. The subjects they envisaged can be described as velociphiles,³ lovers of speed. Their masculinist monstrosity was short-lived, but it achieved an aesthetic resonance that influenced subsequent re-monstrations.

After the Second World War, the field of cybernetics, information, and computation technologies grew rapidly. The mathematization of control principles, in combination with micro-technologies that were able to regulate voltage flows, stimulated a second phase of acceleration. This speedup was associated not with human-scale objects but with materials at the atomic and subatomic levels. The increase in kinetic energy of those materials is manifested as an increase in temperature, known as calefaction. This characterization describes the technologies that harness nuclear energy and, most especially, the planetary informational infrastructure of computer networks (the internet) that set in motion colossal amounts of electrons around the globe, producing heat as a by-product. During this era, media have become hotter, namely multi-sensory and high fidelity, with the effect of requiring less active participation, according to McLuhan (McLuhan 1964). We consider this heating side effect as a component that renders an ideal environment for certain personas.

The subjectivities that can thrive in such hot informational milieus can be described as lovers of heat, or thermophiles. Paradigmatic re-monstrations of such types are the cyberpunk and cyberfeminist⁴ identities depicted in science fiction literature and expressed in media such as novels, comics, anime, films, and video games. In this post-modern dystopian imaginary, an ambient crisis is manifested as the antinomy of “lowlife and high tech” (Sterling 1986, xiv). Humans co-exist with robots, cyborgs, simulations, and artificial intelligences, emphasizing the multiplicity of identities and a destabilization of the equilibrium between the natural and the artificial. Temperature increases due to the friction that is caused by the encounter of the human with the inhuman. Some molar aggregates (especially the hegemonic territorialities of the past, e.g., humanism, patriarchy, heteronormativity, Eurocentrism) have higher melting temperatures and refuse to become fluxes and integrate their molecular structures into a planetary sea of informational currents.

3. This term was introduced by Andrew Woods (2006) in the context of accelerationism. We appropriate this term to describe futurist subjectivity while we reserve another term for the contemporary accelerationist one.

4. A paradigmatic case is Haraway's cyborg manifesto (Haraway 1991).

Projecting into the future by speculation, we foresee that the calefaction process reaches a critical heat flux, triggering a phase transition that estranges all familiar bonds. The technocapital singularity has been achieved by the melting of its entrails. While some organs still maintain their boundaries, they become less sclerotic and more pliable, while everything else turns into fluid. Every lifeform (unicellular and multicellular organisms) requires a liquid interior at a stable temperature in order to sustain the chain of vital chemical reactions. From our still-too-humanist perspective, we conduct our everyday business pursuing our own self-interests, following, whether we are aware or not, the capitalist sloppy logic. The global thalassic monster began its evolution six centuries ago and attained homeostasis, a consciousness beyond our comprehension, volition, imagination, and a sense of humor.

Aestheticizations of this monstrosity are scarce as it still is in its embryonic state. In the field of science fiction, numerous ventures have attempted to anthropomorphize such inhuman creatures by writers including J.G. Ballard, William Gibson, Richard K. Morgan and Paul Di Filippo, among many others. Drawing inspirations from dark and dystopian cyberpunk narratives, Nick Land attempted a pioneering undertaking in poetical theorization:

Hyper-fluid capital deterritorializing to the planetary level divests the first world of geographic privilege; resulting in Euro-American neo-mercantilist panic reactions, welfare state deterioration, cancerizing enclaves of domestic underdevelopment, political collapse, and the release of cultural toxins that speed-up the process of disintegration in a vicious circle. (Land 2011, 449)

Afrofuturism is a rich field with abundant re-monstrations that root their imaginaries on the African culture and combine it with scientific and technological advances. For example, Butler's *Xenogenesis* series exemplify alternative ontologies and speculative alien-human relations based on the organizational principles of the slime mold (Bahng 2017).

In our context, we describe such subjectivities as hydrophilic, namely lovers of water. We use this term to describe agents (organic or artificial) that are attracted to informational currents and desire the dissolution of any rigid segmentarities they might encounter or embody. Water has a special role in Afrofuturism and Greek Mythology. Faucher extensively analyzes the significance of the mythical monster of Hydra (meaning "sea serpent" in Ancient Greek) in conjunction with the masculine labors of Heracles.

The Hydra is multiplying noise, and an amplification of the degree of entropy in the ordered system, and thus is a threat.

Taking each of the Herculean 10 labours under consideration, we come to understand how the principles of difference, of “subjectivity,” and arbitrariness are laid to rest in the ground. They are demonstrated (de-monster-ated) as false, while the hero, Heracles—who sets down the proper cosmic pattern of Good, Truth, and Justice through interpretation—is heralded as the champion who conquers over these aberrations. But of all the labours, the battle with the Hydra—indicating yet again the cunning of Heracles in conjunction with his courageous might—is the scene where we will set down the longest pause. What is a Hydra? We cannot dissociate the notion of water that the Hydra comes from both literally and by convention of its name. (Faucher 2013, 108)

Xenofeminism advocates for the unconditional surrender to alienation and artificiality (Laboria Cuboniks 2018). Their political agenda aligns with the gender accelerationists (Storm & Flores 2020) and comprises the rejection of all the natural givens and emancipation through gender and reproductive labor abolition by means of artificial reproduction. Hydrofeminism adopts an ethic of unknowability by disregarding certainty and necessity. However, it is cautious of environments in which bodies are totally dissolved.

Despite the fact that we are all watery bodies, leaking into and sponging off of one another, we resist total dissolution, material annihilation. Or more aptly, we postpone it: ashes to ashes, water to water... Hydro-logics suggest to us new ontological understandings of body and community, but how might feminism ensure that this aqueous understanding of our *interbeing* become not another appropriation and usurpation of the more-than-human world that sustains us? (Neimanis 2012, 104-107)

The convergency of philosophical experimentation by Deleuze and Guattari (*Anti-Oedipus: Capitalism and Schizophrenia*, 1972), Lyotard (*Libidinal Economy* 1974), and Baudrillard (*Symbolic Exchange and Death* 1976) (Noys 2010, 4-5), catalyzed by the psychedelic scholarship of Nick Land and CCRU (1997-2003), has been crystallized as the *accelerationist* political philosophy of the 2010s. Noys, who coined the term, criticizes the immersion into artificiality as an aesthetic/political project:

This sensibility is one of flux and flow — in accelerationism the liquid is everywhere. At the same time a residual hardness, most evident in the early twentieth-century avant-gardes, still remains. The hardness is now the capacity to form strange montages without reserve, to fully immerse and so disperse into fluxes and flows. This is an aesthetics or practice of liquefaction that can temporarily solidify to activate force, before dispersing again into new liquid immanent forces. (Noys 2014, 100)

As has been proposed by Williams (2014), Shaviro (2015), and O’Sullivan (2016), accelerationism and respective inquiries in Prometheism and speculative realism must first be attempted as aestheticization projects before they can be political ones. Experimental navigation into the abysmal labyrinths of contingent sensibilities is an enterprise only artistic practices have the capacity to accomplish. We propose the monster of Hydra as the archetype for the identification of contemporary monstrosity not to limit the scope of possible re-monstrations but to guide an experimental path that connects aesthetics with the world of Decentralized Finance (DeFi). Hydra has been often associated with DeFi (Raffery 2020), drawing parallels with the impossibility of slaying the monster by cutting its heads (each decapitation will spawn two new heads) and the robustness and resilience of decentralized networks which are global, not subjects to only one state jurisdiction and so impossible to shut down.

3. Exchange of Interbody Fluids

The birth of capitalism in oceanic waters engendered an affinity between modern mediums of value and liquid forms. Sean Kelly notes:

[T]he language of finance is closely intertwined with water, with its ‘liquid’ assets, ‘fluid’ capital, market ‘bubbles’, cash ‘flows’ and ‘floatation’ on the stock exchange — a connection shared both in English and Deleuze’s French, where flow — ‘couler’ retains its association with money, as well as an additional meaning of sinking or ‘going under’, used both for boats and businesses... Dodd offers further explanation for these conceptions of money as fluid, stating that “considered spatially, the social life of money is nuanced, dynamic, and shifting. Money is an index not just of “contained” space but also of mobility. (Kelly 2020a)

The encoding of the libidinal energies of finance into algorithmic open-source code, namely Blockchain technology or more generally Distributed Ledger Technology (DLT), and DeFi, offers an excellent opportunity for artists to devise novel re-monstrations and map the uncharted waters of digital liquidity. Fabulous monstrosities have already been designed, such as Primavera de Filippi’s *Plantoid* (2015-) and Sarah Friend’s *Lifeforms* (2021). Zeilinger describes such creatures as “strange agential assemblages,” which are driven by a kind of vitalism, undermining the idea of their “ownability” (2022).

Blockchain spaces are saturated with crypto bros (Frizzo-Barker 2020), California ideologues (Nabben 2021), scammers (Mackenzie 2022), criminals (Kethineni & Cao 2020), neo-reactionaries (Columbia 2016), and investment opportunism masquerading as art (Anselmi & Petrella 2023). This phenomenon has discouraged talented and ambitious artists from investing their creativity in that direction. DeFi (especially the Ethereum ecosystem) has replicated

the traditional exploitative financial mechanisms in its code (Harvey et al. 2021), allowing value extraction from laboring classes and further value accumulation for a new class of plutocrats (Popper 2015). However, the abandonment of these spaces by the advocates of egalitarianism and their takeover by the libertarians is a historical mistake, according to Alizart (2020). Web3 and cryptocurrencies offer a unique opportunity for engineering an egalitarian post-capitalist society (Massumi 2018). The promising work on collaborative economies, peer production, Ostrom contracts, encrypted commons, and cooperatives backed by DLT infrastructures (Manski & Bauwens 2020) has to increase momentum, and artists should be in the first line of this battle.

As an accelerationist avant-garde, artists should submerge themselves in the monster of Hydra in order to conceive and create a plethora of aestheticizations, some of which may eventually be utilized in emancipatory projects. As Kelly points out:

The poetics of monstrous liquidity engendered by the accelerationist discourse is not one of brute force, but rather that of the trickster, the shape shifter — the free flowing motility of capital and its uncanny ability to find new routes and openings, to seep into any crack or fissure. In the CCRU reckoning, the flows of capital cannot be countered or stopped, and any attempts at slow-down simply become reterritorialisations that allow capital to strengthen. In part the message is perhaps to ‘be more like capital’, be more tricksterish — not to ‘go with the flow’ as helpless subjects tossed on the waves, but to find routes within the flow, to become skilled navigators of capital — able to recognise moments of deterritorialisation and their potentials. (Kelly 2020b)

We identify three artistic categories of hydrophilic immersion:

— Practices that use conventional media to portray, represent, or display damaging consequences or liberatory imaginaries in environmental, social, or political arenas that digital liquidity may bring forth. For example, Simon Denny’s *Mine* (2019–20) exhibits a shearer mining machine made of cardboard, associating coal mining with the number-crunching hardware that is used for proof-of-work protocols in blockchains such as bitcoin. We describe such a work as *allopoeitic* as it employs symbolism and semiosis for the aesthetic experience.

— Practices that utilize the already developed technical infrastructure of blockchain and DeFi, including Non-Fungible Tokens (NFTs). The above-mentioned artworks by Primavera De Filippi and Sarah Friend can be assigned to this category since they both use the bitcoin and polygon (Ethereum compatible) ecosystems respectively. We characterize such works as *implicit autopoietic* because the appli-

cation of monetary flows is essential for the operation of the artwork but not the key aesthetic component.

— Practices that actively engage with DLT's software and social engineering. Typically such experiments explore alternative consensus or dissensus protocols or mint specialized tokens that are integral to the ecosystemic functionality of the project. For example, in the *terra0* project, woodtokens are created by smart contracts and can be exchanged for Ether to permit forest wood harvesting (Seidler et al. 2016). We interpret such practices as *explicit autopoietic* as they may have a social or environmental impact, and the crypto-currents become the primary locus of aestheticization.

Next, we describe the various aestheticization strategies that can be employed in these categories.

4. Hydrolysis for a Serendipitous Future

The art world still carries many rigid segmentarities that have been formed by former hegemonic territorialities. The concept of the artist itself (genius artist, brand artist) and the fixity of the artwork are two prominent identities that are indispensable as commodities in the current art market. With hydrolysis, translating literally as dissolution by water, we propose several approaches that can liquefy such identities by experimenting with digital materials fluidly and flexibly, thereby allowing potential for novel, serendipitous encounters.

In the ocean of the information age, digital environments facilitate interactions that cause us to reflect on how we access and engage with information. Not only are we gravely concerned with the accuracy or truth of information, but we are also concerned about echo chambers and filter bubbles that insulate us from alternative perspectives that can challenge us and help us develop a more informed view. To address this, we emphasize serendipity as a goal and an overflow feature of hydrolysis. McCay-Peet and Toms (2013, 688) define serendipity as “an unexpected experience prompted by an individual’s valuable interaction with ideas, information, objects or phenomena,” and McCay-Peet (2016) later expounds on how digital environments are ideal sites for serendipity. As an ethic, serendipity acts to expose interactors to a diversity of perspectives so that individuals encounter novel and meaningful information. We encourage and seek to bring about serendipity through disjunctive strategies, ambiguity, remix, and glitch. By no means is this list exhaustive, yet we can begin to characterize our process of hydrolysis.

Disjunctive strategies refer to generative methodologies that can render spontaneous results. This can be achieved through the combination of disparate perspectives or by playing with juxtapositions to consider different configurations. The reason why disjunction

can bring spontaneity into practice and result in insightful developments is because it “involves breaking and reordering continuity,” which allows one to “make new and interesting associations through intuitive pattern recognition” (Gyori 2018, 238). This strategy is critical in that it paradoxically proffers that spontaneity can emerge via deliberate methodology, challenging the nature of the accident and highlighting how experimentation with concepts and materials can generate unexpected results.

Gaver, Beaver, and Benford (2003) elucidate the power of ambiguity by reviewing some contemporary art and design projects. The authors highlight how perceiving uncertainty from the art or design experience impels people to develop their own interpretations. By problematizing normalized perspectives and not imposing solutions, the work allows individuals to build meaning and develop a deeper appreciation for the challenging experience that is offered. Through pithy insights to render ambiguity, such as “Add incongruous functions to breach existing genres” or “Block expected functionality to comment on familiar products” (Gaver et al. 2003, 239) we are encouraged to push both the conceptualization of projects as well as the experience of the audience. The nature of ambiguity opens the potential for serendipity to occur as both researchers and audience reflect on the experience of an artwork.

While creative individuality and novel approaches are always valued, building and iterating upon available knowledge and material is an important strategy in both research and art. This strategy is ubiquitous in the comprehensive concept of the remix, generally known as the act of combining pre-existing media to create a new work. Navas (2018, 253) states that remix “is a constant process of becoming” as an iterated work is “taken and repurposed to become something different.” This ‘constant becoming’ highlights a fluidity appropriate to our hydrophilic environment. By sharing, taking up, and playing with available materials, we advocate values adjacent to open source such as open collaboration, contributionism, and transindividuality. Gyori (2018) sees remix as an exploration by experimenting with different configurations of juxtaposition to find serendipity. Although remix might be criticized as ‘derivative,’ we argue that remix has the potential to produce novelty through new emergent meaning contained within the interbody fluid, which holds a multitude of possible configurations.

Glitch is an excellent strategy to find serendipity and can connect with the aforementioned techniques. Both glitch and serendipity resonate with the experience of the unexpected.⁵ Both remix and

5. It is well known that many artists and theorists characterize glitch as unexpected and unpredictable. Serendipity is also widely defined by encounters that are unexpected or unanticipated.

glitch are difficult to define as they encapsulate their process and the resulting artifact.⁶ Furthermore, glitch processes often render ambiguity in the defamiliarization they manifest. Glitch is slippery and disrupts flows of information, causing ruptures to known structures and boundaries. Menkman's (2011, 11) glitch manifesto calls for us to "Find catharsis in disintegration, ruptures, and cracks; manipulate, bend and break any medium towards the point where it becomes something new." Sharing the inclination with hydrophilic agents who desire and partake in dissolution, the glitch enables a transformative mode that reveals hidden potentials and helps us break beyond boundaries into new realms of knowledge and meaning making.

Overall, these methods allow individuals to engage in explorative avenues and value unexpected results. Each technique can contribute to the experience of novelty and adds to the metaphorical increase of temperature and velocity, liquefying the digital materials encountered and further transforming them into new materials available for experimentation.

5. Conclusion

Some compromised versions of these hydrolytic strategies are known in the current landscape of art, especially in practices that partake in the status quo (individual artist, fixed artwork). Our proposal entails a highly intensified, waterlogged version of these strategies capable of dissolving such rigidities. The assimilation of such strategies in decentralized software infrastructures is a prospect toward achieving that result. Projects that are not overwhelmed by tendencies that are either positivistic (as is the case with DeFi) or negativistic (in the case with cancel culture) but balanced through collaboration, negotiation, and coordination between engineering, artistic, sociological, financial, and governmental agencies, are more likely to achieve a post-capitalist mode of liquid art production.

A more concrete roadmap is a focality on autopoietic art projects, implicit or explicit. These life-like creatures blur the boundaries between artwork, artist, audience, producer, curator, and exhibition/virtual space in radical and unprecedented ways. In such organismic environments, genuine curiosity, experimentality, audacity, and play can flourish, bringing serendipitous aesthetic manifestations of the contemporary condition. We emphasize that re-monstrations are invaluable for guiding the production of epistemologies, norms, and materialities. Elevating the principles of glitch, remix, ambiguity, and disjunctive strategies, cultural hydrolysis can be facilitated

6. Navas (2018) notes that remix is both a noun and a verb. Carvalhais (2010, 310) states that glitch is "the malfunction and the output that it produces."

by the spontaneous increase of temperature, velocity, and volume interchange.

The dangers of monstrous liquidity should not be ignored but seriously addressed, as these environments can be utilized for the proliferation of treacherous sentiments and ideologies like fascism. According to Deleuze and Guattari (1987, 215), “What makes fascism dangerous is its molecular or micropolitical power, for it is a mass movement: a cancerous body rather than a totalitarian organism.” Such occurrences have already been observed in the semi-liquid environments of social media and the blogosphere with the hyperpolarization of political discourse. However, the thirst for liquefaction should not be suppressed and the mitigated risk of searching for an egalitarian post-capitalist future should be taken. Hydrolysis should not be equated with the unconditional deterritorialization of Nick Land but seen as a techno-dis-solutionist approach that seeks to design balanced viscosity levels and organic composition for the cultural planetary currents.

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