**Provocation Media Art as Memory System**

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Questioning the art work as the object of ‘media art’.

Without media art the would be no art

Media art is born-electronic art that exploits, as its muse and medium, the transmedia possibilities of the electronic and digital.

The digital literature theorist Roberto Simanowski challenges us to “shift … to a hermeneutics of intermedial, interactive, and performative signs” by focusing on “the *digital*” in digital art (47-48).

He reminds us that the misappropriation of ‘electronic’ as an organizational modifier limits our theoretical boundaries if used as a strict qualifier.

By dismissing the premise that electronic art is art electrified, he points toward a method of analysis that rejects the separation of the electronic medium from the work’s artness and instead appreciates that *the art* is indeed inseparable from the mediated, performative (inter)face of the unified work.

Performing her synthetic/formalistic analysis, N. Katherine Hayles presents a method (well, a metaphor) she calls *intermediation* that extends not just the act of critique but also the space of meaning (see also, Hayles, My Mother Was a Computer). Intermediation, provocatively―but elegantly―developed from Hayles’s unique position as a practiced chemist and a practicing literary critic, “recognizes nonhuman as well as human possibilities for meaning-making” (49). This perspective sees electronic art in “a continuous flux of interconnections, networks, processes” within a world that is not only *in motion*, but *is motion* (50).

media art is a memory system of this motion, while in motion, as a motion from the future to the past. It is a provocation of conventional meaning systems from the fuzzy perspectives of the networked, processes and indeterminate interconnections.

An archive of media art does not arrest the art work in space and time but inscripes it into the hyperspatiotemporal motion of its artness towards its future excriptions.

Without media art there would be no art.