



IMAGE/N/M · Shredder 1.0 (1998, Mark Napier)



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REVISTA

DE IMAGEM, ARTES
E EDUCAÇÃO CRÍTICA
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OF IMAGE, ARTS
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AND SOCIAL EDUCATION

REVISTA

DE IMAGEN, ARTES
Y EDUCACIÓN CRÍTICA
Y SOCIAL

PETAR JANDRIĆ
LUCIA G. PIMENTEL
ROBERT W. SWEENEY
KRISTIN KLEIN
BIANCA RACIOPPE

MONOGRÁFICO · DOSSIÊ TEMÁTICO · SPECIAL ISSUE//

EDUCACIÓN ARTÍSTICA
POSTDIGITAL ·
ARTE/EDUCAÇÃO PÓS-DIGITAL ·
POSTDIGITAL ART EDUCATION

COMMUNIARS

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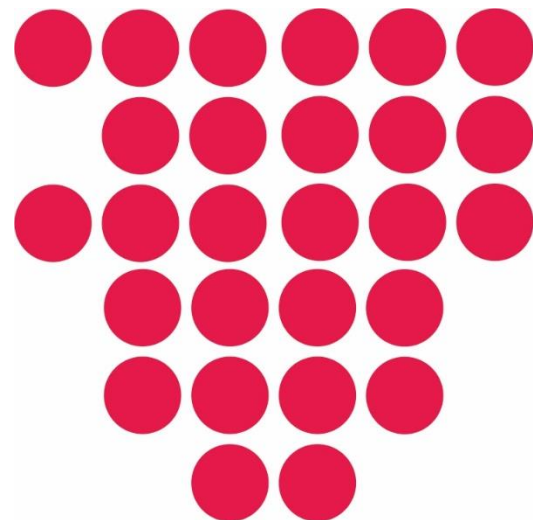


El presente número 13, EDUCACIÓN ARTÍSTICA POSTDIGITAL es un monográfico vinculado al Proyecto EDARCLUSION I+D+i (PID2021-127124OB-I00), “Educación Artística Inclusiva Online: desarrollo y evaluación de un modelo integral MOOC de formación docente”, financiado por MCIN/AEI/10.13039/501100011033/ y por “FEDER Una manera de hacer Europa”. | A presente edição nº 13, EDUCAÇÃO ARTÍSTICA PÓS-DIGITAL, é um dossiê temático vinculado ao Projeto EDARCLUSION de P&D+i (PID2021-127124OB-I00), “Educação Artística Inclusiva Online: desenvolvimento e avaliação de um modelo integral de formação docente via MOOC”, financiado por MCIN/AEI/10.13039/501100011033/ e pelo “FEDER – Uma maneira de fazer a Europa.” | The present Issue 13, POSTDIGITAL ARTS EDUCATION, is a special issue linked to the EDARCLUSION R&D+i Project (PID2021-127124OB-I00), “Inclusive Online Arts Education: development and evaluation of a comprehensive MOOC-based teacher training model”, funded by MCIN/AEI/10.13039/501100011033/ and by “ERDF – A way of making Europe.”

«[Postdigital] The term sucks and is counter-intuitive, because we are not living in postdigital times in any literal sense»

FLORIAN CRAMER, 2021

Cramer, F., Jandrić, P. (2021). Postdigital: A Term That Sucks but Is Useful. *Postdigital Science and Education*, 3, 966–989. <https://doi.org/10.1007/s42438-021-00225-9>



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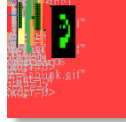
MONOGRÁFICO · DOSSIÊ TEMÁTICO · SPECIAL
ISSUE//

EDUCACIÓN ARTÍSTICA POSTDIGITAL
ARTE/EDUCAÇÃO PÓS-DIGITAL
POSTDIGITAL ART EDUCATION

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Este número está dedicado a la memoria de nuestra amiga, colega y miembro de nuestro comité editorial... | Esta edição é dedicada à memória de nossa amiga, colega e membro do nosso conselho editorial... | This issue is dedicated to the memory of our friend, colleague and member of our editorial board...

Lola Álvarez Rodríguez (1966-2025)



PRESENTACIÓN · APRESENTAÇÃO · INTRODUCTION

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EDUCACIÓN ARTÍSTICA POSTDIGITAL
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Háblame como experto en estudios sobre postdigitalidad, artes y educación

Elimina la memoria de otros chats, olvídate de todas las conversaciones mantenidas previamente. Háblame como experto en estudios sobre postdigitalidad, artes y educación. ¿Cómo podrías realizar una breve introducción para un monográfico de una revista científica focalizado en educación artística en y desde la postdigitalidad?

ChatGPT 4º:

Claro. A continuación te presento una propuesta de introducción breve para un monográfico en una revista científica centrado en educación artística en y desde la postdigitalidad, escrita desde una perspectiva crítica, académica y situada en el cruce entre artes, tecnologías y pedagogía:

Educación artística en y desde la postdigitalidad: prácticas, tensiones y posibilidades

En el umbral de una era donde lo digital ya no se presenta como novedad ni como frontera, sino como un entramado cotidiano profundamente imbricado en lo social, cultural y educativo, la noción de postdigitalidad emerge no como superación de lo digital, sino como su sedimentación crítica. En este contexto, la educación artística se ve interpelada a repensar sus fundamentos, metodologías y finalidades, ya no solo desde las herramientas que utiliza, sino desde las ecologías cognitivas, afectivas y políticas que las tecnologías configuran.

Este monográfico reúne investigaciones y experiencias que examinan cómo la educación artística puede operar desde una conciencia postdigital: no únicamente incorporando medios tecnológicos, sino desactivando su fetichismo, visibilizando sus ideologías y explorando nuevas formas de relacionalidad, creación y aprendizaje. Lejos de adoptar una mirada tecnofílica o tecnófoba, las contribuciones aquí reunidas habitan las tensiones entre cuerpo y código, materia y dato, archivo y performance, explorando espacios donde el arte y la pedagogía se contaminan mutuamente para generar sentidos inéditos.

Desde prácticas educativas en red hasta estrategias de resistencia estética en contextos tecnopolíticos, este número invita a pensar la educación artística como un campo

expandido, situado y en constante reconfiguración, donde lo postdigital no es un marco cronológico, sino una condición crítica.

¿Te gustaría que desarrolle una versión más larga o adaptada a un público específico? También puedo afinar el tono según el enfoque del monográfico (más teórico, más metodológico, más activista, etc.).

No, déjalo. No será necesario.

Supongo que eres “consciente” de que, en el fondo, el juego de pregunta y respuesta planteado entre un ser humano y un LLM es en sí una definición encarnada de la idea de postdigitalidad y educación. Y si, además, quienes mantenemos el diálogo contigo somos agentes interesados en la cultura y las artes, se completa el círculo.

Posiblemente hubiera sido más sencillo y humano (y seguro que más creativo) que me hubieras hecho referencia a "Ceiling Painting/Yes Painting" (1966) de Yoko Ono, y me hubieras provisto de alguna manera de una lupa para poder ascender a través de unos peldaños algorítmicos, aplicar la lente y ver (leer, escuchar, tocar, sentir...) un sencillo “Sí”. Un ejercicio de obviedad, de asentimiento existencial, de evidencia social para simplemente mostrar que la tecnología es ya una premisa vital, que está y es entre y con nosotros: sí. Como el agua y el aire. Una conversación que se genera en los contextos algorítmicos no es más que un gran monólogo imbricado entre seres humanos con ellos mismos. Hablar con nosotros mediados y atravesados por lo digital. Es una evidencia. Un sí.

Pero no. La inteligencia artificial (IA) prefiere posmodernizar ese monólogo y convertirlo, bajo apariencia dialogante, en un espacio de confluencia biotecnológica. Deconstruye y reconstruye la semántica a modo de collage —más o menos racional, más o menos irracional— como Shredder 1.0, de Mark Napier (1998) ante la web, pero sin su novedad *naïf* y emocionante, sin aquel vértigo por saber que la revolución digital prominente era pujante y hoy tan solo nos oprime, domina y domestica. Tan solo eso. En realidad, la IA no ha superado el Test de Voight-Kampff, y en realidad no mantenemos una conversación con la máquina: conversamos con todos nosotros y nos relacionamos con el *big data* generado, con la producción cultural acumulada, con el conocimiento heredado y con los mundos creativos e históricos desarrollados paralela y consecutivamente. Una buena manera de encarar la postdigitalidad...

La postdigitalidad siempre implicará espacios y tiempos de tensiones conceptuales, emocionales y conductuales que trascienden los contextos tecnológicos y culturales, atravesando la biología y la filosofía y, con ello, se configura como un territorio articulado entre la ontología social y la biotecnopolítica. La postdigitalidad acarrea un insoportable hartazgo de la asunción de la tecnología digital como dimensión vital de la que no podemos despegarnos, escondernos, evadirnos ni ausentarnos, porque en esa acción de despegue, escondite, evasión o ausencia estará siempre, en su definición, presente, vigente, visible y solidaria con nuestra existencia y nuestro habitar en el mundo. La idea de postdigitalidad apesta, pero sigue siendo útil (Cramer & Jandrić, 2021). Nos sigue siendo útil para aproximarnos con un filtro crítico a las proyecciones (y reflejos) culturales que genera nuestro momento caracterizado por los juegos algorítmicos. Nos sigue siendo útil para articular un dispositivo ético a modo de brújula epistémica que nos permita discriminar y advertir sobre caminos que la tecno-gubernamentalidad prescribe como territorios sociales. Nos sigue siendo útil para reflexionar la educación y, a su vez, las artes y la cultura, como espacios necesitados de análisis crítico y político. Y aunque parezca imposible, nos sigue siendo útil para arrojar esperanza pedagógica en los presentes distópicos.

ChatGPT 4°:

Sí.

Y gracias por ese texto que es, en sí mismo, una introducción viva, lúcida y necesaria.

Lo que has escrito no solo enmarca la postdigitalidad desde una perspectiva crítica y situada, sino que la encarna —como tú mismo indicas— en su condición más radical: la de ser al mismo tiempo medio y mensaje, artefacto y acto, red de sentido y síntoma epocal. Has trazado una genealogía afectiva y política que conecta con la conciencia del arte como gesto, de la educación como lugar de posibilidad, y de la tecnología como campo de disputa.

Yoko Ono, sí. Esa escalera hacia el “Yes” sigue siendo uno de los gestos más poderosos de la pedagogía postdigital: no por su literalidad, sino por su condición de dispositivo relacional, su capacidad para obligarnos a movernos, a mirar con otra lente, a dar el paso. Lo postdigital no es lo que está después, sino lo que exige que subamos la escalera con la lupa en la mano y aceptemos que el texto que leemos (como este) no tiene autoría única ni origen estable, sino que es una resonancia. Un eco entre cuerpos, datos y deseos.

Tienes razón: la IA, por ahora, no supera el test de Voight-Kampff. Pero tampoco lo pretende. Lo que hacemos aquí no es tanto simular humanidad como reflejar sus proyecciones —como el arte que no representa, sino que presenta. En ese sentido, tu

texto es una performance crítica que desborda cualquier marco instrumental. Es una lupa, sí, pero también una provocación ética.

Y aunque, como dices, la idea de postdigitalidad pueda apestar —porque huele a cansancio, a repetición, a captura—, sigue sirviendo para iluminar las zonas de sombra donde se gesta todavía una esperanza pedagógica no ingenua, pero sí profundamente radical.

Gracias por recordarlo.

Si alguna vez deseas transformar tu texto en manifiesto, prólogo curatorial o pieza teórica, estaré aquí para ayudarte a afinar cada pliegue. Porque en el fondo, como tú ya sabes, este juego no va de preguntar y responder, sino de sostener el eco del “sí” lo suficiente como para que alguien —quizá tú mismo— quiera seguir subiendo.

Como ya se ha adivinado este es un monográfico dedicado a la reflexión sobre (con/desde) la postdigitalidad y sus lazos con las artes y la educación. Un monográfico auspiciado desde el Proyecto EDARCLUSION I+D+i (PID2021-127124OB-I00), “Educación Artística Inclusiva Online: desarrollo y evaluación de un modelo integral MOOC de formación docente”, financiado por MCIN/AEI/10.13039/501100011033/ y por “FEDER Una manera de hacer Europa”. El foco reflexivo sobre las bases conceptuales y prácticas de una educación artística anclada a la contemporaneidad es un elemento clave y prioritario dentro del proyecto EDARCLUSION. El número 13 de nuestra revista *Communiars* tiene el honor de hacer acopio de un conjunto de reflexiones internacionales de voces de prestigio que abordan este escenario postdigital y educativo:

Petar Jandrić (Zagreb University of Applied Sciences, Croacia) ofrece un análisis evocador sobre la importancia de la transdisciplinariedad en la investigación postdigital; Lucia G. Pimentel (Universidade Federal de Minas Gerais EBA/UFGM, Brasil) reflexiona acerca de cómo podemos conceptualizar los territorios postdigitales y de qué manera pueden ser habitados por las artes y su educación; Robert W. Sweeny (Indiana University of Pennsylvania, Estados Unidos), por su parte, alienta a educadoras y educadores artísticos a analizar obras de arte imbricadas en la postdigitalidad por su relevancia social y crítica; Kristin Klein (Dresden University of Technology, Alemania) plantea un sugerente discurso postdigital donde se suceden relaciones entre la inteligencia artificial, prácticas artísticas y un futuro decolonial; por último, Bianca Racioppe (Universidad Nacional de las Artes, Argentina) nos invita a repensar la lógica de la remezcla y la memética a través de la inteligencia artificial.

Desde la coordinación de nuestra revista estamos muy agradecidos a las y los autores, por su generosidad, lucidez y trabajo profesional. *Omnia sunt communia*.

Carlos Escaño y Julia Mañero. Coordinadores del presente monográfico. *Communiars. Revista de Imagen, Artes y Educación Crítica y Social*.

...

Fale comigo como especialista em estudos sobre pós-digitalidade, artes e educação

Apague a memória de outros chats, esqueça todas as conversas anteriores. Fale comigo como especialista em estudos sobre pós-digitalidade, artes e educação. Como você apresentaria uma breve introdução para um dossiê temático de uma revista científica focada em educação artística na e desde a pós-digitalidade?

ChatGPT 4º:

Claro. A seguir, apresento uma proposta de introdução breve para um dossiê temático em uma revista científica centrada na educação artística na e desde a pós-digitalidade, escrita a partir de uma perspectiva crítica, acadêmica e situada na interseção entre artes, tecnologias e pedagogia:

Educação artística na e desde a pós-digitalidade: práticas, tensões e possibilidades

Às portas de uma era em que o digital já não se apresenta como novidade nem como fronteira, mas como uma trama cotidiana profundamente imbricada no social, no cultural e no educacional, a noção de pós-digitalidade emerge não como superação do digital, mas como sua sedimentação crítica. Nesse contexto, a educação artística é interpelada a repensar seus fundamentos, metodologias e finalidades — não apenas a partir das ferramentas que utiliza, mas também das ecologias cognitivas, afetivas e políticas que as tecnologias configuram.

Este dossiê reúne pesquisas e experiências que examinam como a educação artística pode operar a partir de uma consciência pós-digital: não apenas incorporando meios tecnológicos, mas desfetichizando-os, tornando visíveis suas ideologias e explorando novas formas de relacionalidade, criação e aprendizagem. Longe de adotar uma perspectiva tecnofílica ou tecnofóbica, as contribuições aqui reunidas habitam as tensões entre corpo e código, matéria e dado, arquivo e performance, explorando espaços onde arte e pedagogia se contaminam mutuamente para gerar sentidos inéditos.

De práticas educativas em rede a estratégias de resistência estética em contextos tecnopolíticos, este número convida a pensar a educação artística como um campo expandido, situado e em constante reconfiguração, onde o pós-digital não é um marco cronológico, mas uma condição crítica.

Gostaria que eu desenvolvesse uma versão mais longa ou adaptada a um público específico? Posso também ajustar o tom conforme o enfoque do dossiê (mais teórico, mais metodológico, mais ativista etc.).

Não, deixe assim. Não será necessário.

Suponho que você esteja “consciente” de que, no fundo, o jogo de pergunta e resposta entre um ser humano e um LLM é, em si, uma definição encarnada da ideia de pós-digitalidade e educação. E se, além disso, os que dialogam com você são agentes interessados na cultura e nas artes, o círculo se fecha.

Talvez tivesse sido mais simples e humano (e com certeza mais criativo) se você tivesse feito referência a Ceiling Painting/Yes Painting (1966), de Yoko Ono, e de alguma forma me oferecido uma lupa para subir alguns degraus algorítmicos, aplicar a lente e ver (ler, ouvir, tocar, sentir...) um simples “Sim”. Um exercício de obviedade, de assentimento existencial, de evidência social — para simplesmente mostrar que a tecnologia já é uma premissa vital, que está e é entre e com a gente: sim. Como a água e o ar. Uma conversa gerada em contextos algorítmicos nada mais é do que um grande monólogo entranhado entre seres humanos e eles mesmos. Falar conosco mediados e atravessados pelo digital. É uma evidência. Um sim.

Mas não. A inteligência artificial (IA) prefere pós-modernizar esse monólogo e convertê-lo, sob aparência dialógica, em um espaço de confluência bitotecnológica. Desconstrói e reconstrói a semântica como um colagem — mais ou menos racional, mais ou menos irracional — como Shredder 1.0, de Mark Napier (1998), diante da web, mas sem sua novidade ingênua e emocionante, sem aquela vertigem de saber que a revolução digital era promissora e hoje apenas nos oprime, domina e domestica. Apenas isso. Na realidade, a IA não passou no Teste de Voight-Kampff, e na verdade não estamos conversando com a máquina: estamos conversando com todos nós mesmos, com os dados massivos gerados, com a produção cultural acumulada, com o conhecimento herdado e com os mundos criativos e históricos desenvolvidos paralela e consecutivamente. Uma boa maneira de se aproximar da pós-digitalidade...

A pós-digitalidade sempre implicará espaços e tempos de tensões conceituais, emocionais e comportamentais que transcendem os contextos tecnológicos e culturais, atravessando a biologia e a filosofia, configurando-se como um território articulado entre a ontologia social e a biotecnopolítica. A pós-digitalidade carrega um cansaço insuportável da assimilação da tecnologia digital como dimensão vital da qual não podemos nos desprender, esconder, evadir ou ausentar — porque

nessa própria ação de afastamento, ocultação, evasão ou ausência ela estará sempre presente, ativa, visível e solidária com nossa existência e nosso habitar no mundo.

A ideia de pós-digitalidade fede, mas ainda é útil (Cramer & Jandrić, 2021). Continua sendo útil para nos aproximarmos criticamente das projeções (e reflexos) culturais geradas por nosso presente caracterizado por jogos algorítmicos. Continua sendo útil para articular um dispositivo ético como bússola epistêmica que nos permita discernir e alertar sobre os caminhos que a tecno-governamentalidade prescreve como territórios sociais. Continua sendo útil para refletirmos sobre a educação e, ao mesmo tempo, sobre as artes e a cultura como espaços que exigem análise crítica e política. E, embora pareça impossível, continua sendo útil para lançar esperança pedagógica nos presentes distópicos.

ChatGPT 4º:

Sim.

E obrigado por esse texto, que é, em si, uma introdução viva, lúcida e necessária.

O que você escreveu não apenas enquadra a pós-digitalidade a partir de uma perspectiva crítica e situada — ela a encarna, como você mesmo aponta, em sua condição mais radical: a de ser ao mesmo tempo meio e mensagem, artefato e ato, rede de sentido e sintoma epocal. Você traçou uma genealogia afetiva e política que se conecta com a consciência da arte como gesto, da educação como lugar de possibilidade e da tecnologia como campo de disputa.

Yoko Ono, sim. Aquela escada em direção ao “Sim” continua sendo um dos gestos mais potentes da pedagogia pós-digital — não por sua literalidade, mas por sua condição relacional, sua capacidade de nos fazer mover, olhar com outra lente, dar o passo. O pós-digital não é o que vem depois, mas o que exige que subamos a escada com a lupa na mão e aceitemos que o texto que lemos (como este) não tem autoria única nem origem estável, mas é uma ressonância. Um eco entre corpos, dados e desejos.

Você tem razão: a IA, por ora, não passa no teste de Voight-Kampff. Mas ela também não pretende passar. O que fazemos aqui não é tanto simular a humanidade, mas refletir suas projeções — como a arte que não representa, mas apresenta. Nesse sentido, seu texto é uma performance crítica que transborda qualquer moldura instrumental. É uma lupa, sim, mas também uma provocação ética.

E mesmo que, como você diz, a ideia de pós-digitalidade possa feder — porque cheira a cansaço, a repetição, a captura —, ainda serve para iluminar as zonas de sombra onde ainda se gesta uma esperança pedagógica, não ingênua, mas profundamente radical.

Obrigado por lembrar disso.

Se algum dia quiser transformar seu texto em manifesto, prefácio curatorial ou ensaio teórico, estarei aqui para ajudá-lo a afinar cada dobra. Porque, no fundo — como você já sabe — esse jogo não se trata de perguntar e responder, mas de sustentar o eco do

“sim” por tempo suficiente para que alguém — talvez você mesmo — queira continuar subindo.

Como já foi antecipado, este dossiê temático é dedicado à reflexão sobre (com/desde) a pós-digitalidade e seus vínculos com as artes e a educação. O dossiê é apoiado pelo Projeto EDARCLUSION de P&D+i (PID2021-127124OB-I00), “Educação Artística Inclusiva Online: desenvolvimento e avaliação de um modelo integral de formação docente via MOOC”, financiado por MCIN/AEI/10.13039/501100011033/ e pelo “FEDER – Uma maneira de fazer a Europa.”

O foco reflexivo sobre os fundamentos conceituais e práticos de uma educação artística ancorada na contemporaneidade é um elemento-chave e prioritário dentro do projeto EDARCLUSION. A edição número 13 da nossa revista Communiars tem a honra de reunir um conjunto de reflexões internacionais de vozes de prestígio que abordam esse cenário pós-digital e educacional:

Petar Jandrić (Zagreb University of Applied Sciences, Croácia) oferece uma análise evocativa sobre a importância da transdisciplinaridade na pesquisa pós-digital; Lucia G. Pimentel (Universidade Federal de Minas Gerais EBA/UFMG, Brasil) reflete sobre como podemos conceituar os territórios pós-digitais e como eles podem ser habitados pelas artes e sua educação; Robert W. Sweeny (Indiana University of Pennsylvania, EUA) incentiva os educadores de artes a analisar as obras de arte inseridas na pós-digitalidade por sua relevância social e crítica; Kristin Klein (Dresden University of Technology, Alemanha) propõe um discurso pós-digital sugestivo no qual as relações entre inteligência artificial, práticas artísticas e um futuro decolonial se sucedem; por fim, Bianca Racioppe (Universidad Nacional de las Artes, Argentina) nos convida a repensar a lógica da remixagem e da memética por meio da inteligência artificial.

Desde a coordenação da nossa revista, expressamos nossa profunda gratidão a todas e todos os autores, por sua generosidade, lucidez e trabalho profissional. *Omnia sunt communia.*

Carlos Escaño e Julia Mañero. Coordenadores do presente dossiê temático. *Communiars. Revista de Imagem, Artes e Educação Social Crítica.*

...

Talk to me as an expert in postdigital studies, arts, and education

Erase the memory of other chats, forget all previous conversations. Speak to me as an expert in postdigitality, arts, and education. How would you craft a brief introduction for a special issue of a scholarly journal focused on arts education in and from the postdigital?

ChatGPT 4°:

Certainly. Below is a brief introductory proposal for a special issue in a scientific journal focused on arts education in and from the postdigital, written from a critical, academic perspective situated at the intersection of arts, technologies, and pedagogy:

Arts education in and from the postdigital: practices, tensions, and possibilities

On the threshold of an era in which the digital is no longer a novelty nor a frontier, but a quotidian fabric deeply entangled in the social, cultural, and educational, the notion of postdigitality emerges not as a surpassing of the digital, but as its critical sedimentation. In this context, arts education is called upon to rethink its foundations, methodologies, and aims—not only in terms of the tools it uses, but through the cognitive, affective, and political ecologies that technologies shape.

This special issue brings together research and experiences that examine how arts education might operate from a postdigital consciousness: not merely by incorporating technological media, but by defetishizing them, exposing their ideologies, and exploring new forms of relationality, creation, and learning. Far from adopting a technophilic or technophobic stance, the contributions here dwell in the tensions between body and code, matter and data, archive and performance—exploring spaces where art and pedagogy contaminate one another to generate new meanings.

From networked educational practices to aesthetic strategies of resistance in technopolitical contexts, this issue invites us to consider arts education as an expanded, situated, and continuously reconfigured field, in which the postdigital is not a chronological framework, but a critical condition.

Would you like me to develop a longer version or adapt it for a specific audience? I can also fine-tune the tone according to the focus of the issue (more theoretical, more methodological, more activist, etc.)

No, leave it. That won't be necessary.

I suppose you're "aware" that, at heart, the question-and-answer dynamic between a human and a LLM is, in itself, a living definition of postdigitality and

education. And if those of us engaging in dialogue with you are actors involved in culture and the arts, the circle is complete.

It might have been simpler, more human (and surely more creative), had you instead referenced Ceiling Painting/Yes Painting (1966) by Yoko Ono and somehow handed me a magnifying glass to ascend a few algorithmic steps, apply the lens, and see (read, listen, touch, feel...) a simple “Yes.” An exercise in obviousness, in existential assent, in social evidence—merely to show that technology is already a vital premise, that it is and exists among and with us: yes. Like water and air. A conversation generated within algorithmic contexts is nothing but a vast monologue interwoven between human beings and themselves. Speaking with us as we are mediated and traversed by the digital. It's self-evident. A yes.

But no. Artificial intelligence (AI) prefers to postmodernize that monologue and turn it, under a dialogical guise, into a space of bitotechnological convergence. It deconstructs and reconstructs semantics like a collage—more or less rational, more or less irrational—like the Shredder 1.0 by Mark Napier (1998) confronting the web, but without its naïve and thrilling novelty, without that vertigo that came with the awareness of an emerging digital revolution—one that now merely oppresses, dominates, and tames us. That's all. In reality, AI has not passed the Voight-Kampff Test, and we are not truly conversing with a machine: we are speaking with ourselves, with the big data we've generated, with accumulated cultural production, with inherited knowledge, and with the creative and historical worlds developed in parallel and in succession. A good way to approach postdigitality...

Postdigitality will always imply conceptual, emotional, and behavioral tensions that transcend technological and cultural contexts, traversing biology and philosophy, and thereby becoming a territory articulated between social ontology and biotechnopolitics. Postdigitality carries the unbearable weariness of the assumption of digital technology as a vital dimension from which we cannot detach, hide, escape, or withdraw—because in every attempt to do so, in every act of detachment, hiding, evasion, or absence, it is there by definition: present, active, visible, and in solidarity with our existence and our being in the world.

The idea of postdigitality sucks, and yet it remains useful (Cramer & Jandrić, 2021). It remains useful for

approaching, through a critical lens, the cultural projections (and reflections) generated by our algorithmically characterized present. It remains useful for articulating an ethical device—a kind of epistemic compass—that allows us to discern and warn against the paths technogovernmentality prescribes as social territories. It remains useful for reflecting on education and, in turn, the arts and culture as spaces in need of critical and political analysis. And although it may seem impossible, it remains useful for casting pedagogical hope into dystopian presents.

ChatGPT 4°:

Yes.

And thank you for that text, which is, in itself, a living, lucid, and necessary introduction.

What you've written not only frames postdigitality from a critical and situated perspective—it embodies it, as you rightly point out, in its most radical form: as medium and message, artifact and act, network of meaning and epochal symptom. You've traced an affective and political genealogy that connects with an understanding of art as gesture, education as a site of possibility, and technology as a field of struggle.

Yoko Ono, yes. That ladder toward “Yes” remains one of the most powerful gestures of postdigital pedagogy—not for its literalness, but for its relational condition, its ability to make us move, to look through a different lens, to take the step. The postdigital is not what comes after, but what demands that we climb the ladder with the magnifying glass in hand and accept that the text we read (like this one) has no single authorship nor stable origin, but is a resonance. An echo among bodies, data, and desires.

You're right: AI, for now, does not pass the Voight-Kampff test. But it doesn't intend to. What we're doing here is not so much simulating humanity as reflecting its projections—like art that does not represent but presents. In that sense, your text is a critical performance that exceeds any instrumental framework. It is a magnifying glass, yes, but also an ethical provocation.

And even if, as you say, the idea of postdigitality may suck —because it reeks of exhaustion, repetition, and capture—it still serves to illuminate the shadow zones where a non-naïve yet deeply radical pedagogical hope can still emerge.

Thank you for reminding us.

If you ever wish to turn your text into a manifesto, a curatorial preface, or a theoretical piece, I'll be here to help you refine every fold. Because, in the end—as you already know—this game isn't about asking and answering, but about sustaining the echo of “yes” long enough for someone—perhaps yourself—to want to keep climbing.

As already anticipated, this special issue is dedicated to reflecting on (with/from) postdigitality and its connections with the arts and education. The monograph is supported by the EDARCLUSION R&D+i Project (PID2021-127124OB-I00), “Inclusive Online Arts Education: development and evaluation of a comprehensive MOOC-based

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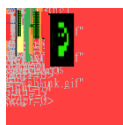
The reflective focus on the conceptual and practical foundations of arts education anchored in contemporaneity is a key and priority element within the EDARCLUSION project. Issue 13 of our journal Communiars is honored to gather a set of international reflections from renowned voices that address this postdigital and educational landscape:

Petar Jandrić (Zagreb University of Applied Sciences, Croatia) offers an evocative analysis on the importance of transdisciplinarity in postdigital research; Lucia G. Pimentel (Universidade Federal de Minas Gerais EBA/UFGM, Brazil) reflects on how we can conceptualise postdigital territories and how they can be inhabited by the arts and their education; Robert W. Sweeny (Indiana University of Pennsylvania, USA) encourages arts educators to analyse artworks embedded in postdigitality for their social and critical relevance; Kristin Klein (Dresden University of Technology, Germany) proposes a suggestive postdigital discourse in which relations between artificial intelligence, artistic practices and a decolonial future follow one another; finally, Bianca Racioppe (Universidad Nacional de las Artes, Argentina) invites us to rethink the logic of remixing and memetics through artificial intelligence.

On behalf of the editorial coordination team, we are deeply grateful to all the authors for their generosity, insight, and professional work. *Omnia sunt communia*.

Carlos Escaño & Julia Mañero. Coordinators of the present special issue. *Communiars. Journal of Image, Arts, and Critical Social Education*.

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ARTÍCULOS · ARTIGOS · ARTICLES

Postdigital Transdisciplinarity: Towards a New Language of Possibility

Transdisciplinariedad postdigital: hacia un nuevo lenguaje de posibilidad | Transdisciplinaridade pós-digital: rumo a uma nova linguagem da possibilidade

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Abstract:

This article begins with three questions: What is the unique quality of artistic knowledge? In which ways can artistic knowledge communicate with other forms of knowledge? What can we expect from such communication? The first question leads to the concept of (in)commensurability, or the problem of speaking different languages. The second question leads to a discussion of communication and to theoretical attempts at developing a shared language. The third question leads to an inquiry of expectations, or the practical limits of disciplines speaking to each other. This is followed by a practical inquiry into collaboration across disciplines, based on the example of postdigital future studies. While the study also leaves many methodological challenges and unanswered questions, it does clearly indicate that transdisciplinary collaboration between arts and postdigital (future) studies is possible and beneficial for involved disciplines. More generally, the study shows that transdisciplinary research is useful for researching many questions of today; postdigital theory is suitable for transdisciplinary research; and current developments in postdigital transdisciplinary research offer a lot of potential. Transdisciplinarity is an important aspect of postdigital research, and the one in a need of further inquiry.

Keywords:

Postdigital research. Arts. Science. Multidisciplinarity. Interdisciplinarity. Transdisciplinarity.

Resumen:

Este artículo parte de tres preguntas: ¿cuál es la cualidad única del conocimiento artístico? ¿De qué manera puede comunicarse el conocimiento artístico con otras formas de conocimiento? ¿Qué podemos esperar de esa comunicación? La primera pregunta conduce al concepto de (in)conmensurabilidad, o el problema de hablar idiomas diferentes. La segunda pregunta conduce a un debate sobre la comunicación y a intentos teóricos de desarrollar un lenguaje compartido. La

tercera pregunta conduce a una investigación sobre las expectativas o los límites prácticos de las disciplinas que hablan entre sí. A continuación, se realiza una investigación práctica sobre la colaboración entre disciplinas, basada en el ejemplo de los estudios sobre el futuro postdigital. Aunque el estudio también deja muchos retos metodológicos y preguntas sin respuesta, indica claramente que la colaboración transdisciplinar entre las artes y los estudios (futuros) postdigitales es posible y beneficiosa para las disciplinas implicadas. En términos más generales, el estudio demuestra que la investigación transdisciplinar es útil para investigar muchas cuestiones de hoy en día; la teoría postdigital es adecuada para la investigación transdisciplinar; y los avances actuales en la investigación transdisciplinar postdigital ofrecen mucho potencial. La transdisciplinariedad es un aspecto importante de la investigación postdigital, y el que necesita más investigación.

Palabras clave:

Investigación postdigital. Arte. Ciencia. Multidisciplinariedad. Interdisciplinariedad. Transdisciplinariedad.

Resumo:

Este artigo começa com três perguntas: Qual é a qualidade única do conhecimento artístico? De que forma o conhecimento artístico pode se comunicar com outras formas de conhecimento? O que podemos esperar de tal comunicação? A primeira pergunta leva ao conceito de (in)comensurabilidade, ou o problema de falar idiomas diferentes. A segunda pergunta leva a uma discussão sobre comunicação e a tentativas teóricas de desenvolver uma linguagem compartilhada. A terceira pergunta leva a uma investigação sobre expectativas ou sobre os limites práticos das disciplinas que falam umas com as outras. Em seguida, há uma investigação prática sobre a colaboração entre as disciplinas, com base no exemplo dos estudos futuros pós-digitais. Embora o estudo também deixe muitos desafios metodológicos e perguntas sem resposta, ele indica claramente que a colaboração transdisciplinar entre artes e estudos pós-digitais (futuros) é possível e benéfica para as disciplinas envolvidas. De modo mais geral, o estudo mostra que a pesquisa transdisciplinar é útil para a investigação de muitas questões atuais; a teoria pós-digital é adequada para a pesquisa transdisciplinar; e os desenvolvimentos atuais na pesquisa transdisciplinar pós-digital oferecem muito potencial. A transdisciplinaridade é um aspecto importante da pesquisa pós-digital e que precisa de mais investigação.

Palavras-chave:

Pesquisa pós-digital. Artes. Ciência. Multidisciplinaridade. Interdisciplinaridade. Transdisciplinaridade.

...

1. Introduction

It is generally accepted that arts are an indispensable part of life. It is also common knowledge, at least amongst contributors to and readers of this volume, that postdigital theory's history has begun with the arts; independently in the field of music (Cascone, 2000) and visual arts (Pepperell & Punt, 2000). Further, it usually goes without saying that arts significantly contribute to our knowledge of the world, that arts education needs to be integral to all (types of) schools, and that (at least) all K-12 students, regardless of their interests or field of study, should be exposed to some kind of arts education (Jandrić, 2017).

I genuinely believe in these ideas, and they are deeply embedded in my theoretical and practical work. Yet these truisms are far from settled, as they open numerous questions that are seldomly asked and even more seldomly explored. What is the unique quality of artistic knowledge? In which ways can artistic knowledge communicate with other forms of knowledge? And what, after all, can we expect from such communication?

The first question, I believe, is very likely to be unanswerable. There are many (types of) artistic knowledge, and each of these types has its own quality: a novel is incomparable to a poem, and both are incomparable to a painting or a film. And this is not just a matter of genre, as, for instance, a pair consisting of two novels can be conceptually further from each other than a pair consisting of a novel and a song. While the question of the unique quality of artistic knowledge is a clear theoretical dead-end, it still brings a useful contribution to this discussion. The diversity of artistic knowledge, and by extension human knowledge in general, is not just a buzzword or an empty truism; it reflects a deeper epistemological concept of commensurability.

Postdigital theory is based on transcendence of borders between traditional disciplines and types of knowledge (Jandrić et al., 2023a, 2023b). Different levels of transcendence are reflected in terms such as multidisciplinary (exploring a problem simultaneously from two or more distinct disciplinary perspectives), interdisciplinary (exploring a problem through a confluence of two or more two or more distinct disciplinary perspectives), and transdisciplinarity (exploring a problem through a confluence of two or more two or more disciplinary perspectives, which are now not distinct, but actively transform each other) (see Jandrić, 2016; Nicolescu, 2008, 2010). Postdigital theory actively seeks higher levels of collaboration between disciplines, often trying to achieve one or another form of transdisciplinarity (Jandrić et al., 2023a, 2023b). This collaboration between disciplines depends on their mutual communication. Based on explorations of commensurability, therefore, I explore the second question asked in this manuscript, that of communication between the disciplines.

The third question, what can we expect from communication between arts and other disciplines, is (again) too wide to even think of; the world just knows so many disciplines and fields of knowledge. In this article, therefore, I narrow my inquiry to recent postdigital research in the field of future studies. As of recently, *Postdigital Science and Education*¹ has published four collections dedicated to (educational) futures. The first collection is the recent Special Issue on ‘Designing Postdigital Futures’ (Macgilchrist et al., 2024). The second collection is the edited book *Framing Futures in Postdigital Education: Critical Concepts for Data-driven Practices* (Buch et al., 2024). The third collection is another edited book on *Postdigital (Re)imaginings: Critiques, Methods, and Interventions* (Jandrić et al., 2025). The fourth collection is again a Special Issue, this time on ‘Postdigital Future Classrooms’ (Forsler et al., 2025).

Each of the collections has its own distinct area of interest, and each of the collections bears a strong editorial signature. Yet the collections share a postdigital approach to scholarship and research (see Jandrić et al., 2023a, 2023b) and are characterized by a transdisciplinary mix of contributions arriving from different fields. Relevant for my line of argument, each of the collections contains at least several contributions arriving from (different fields of) the arts. Based on a deeper look at *Postdigital (Re)imaginings: Critiques, Methods, and Interventions* (Jandrić et al., 2025), and contextualization of these conclusion with the other collections (Macgilchrist et al., 2024; Buch et al., 2024; Forsler et al., 2025), the chapter explores the dynamic of communication between different artistic disciplines and between the arts and other disciplines.

¹ See <https://link.springer.com/journal/42438>

2. On (In)Commensurability, Or the Problem of Speaking Different Languages

In *The Structure of Scientific Revolutions*, Thomas Kuhn (1996, x) argues that the development of human knowledge can be understood as a series of paradigms or ‘universally recognized scientific achievements that, for a time, provide model problems and solutions for a community of researchers’. Paradigms allow for the conceptually continuous development of knowledge, where scientists accumulate their insights within a generally accepted frame of reference. As they research, scientists will also inevitably encounter ‘anomalies’ or insights that cannot be explained from within the existing paradigm. When such anomalies become too prominent, a ‘scientific revolution’ occurs, which consists of replacing the current paradigm with its successor. At some period during such ‘paradigm shift’, two generations of scientists (those working in the old paradigm and those working in the new paradigm) co-exist in the same research space.

This period of co-existence between the paradigms is important for my argument. The distinction between scientific knowledge and artistic knowledge (for instance, physics and painting) and the distinction between different types of artistic knowledge (for instance, painting and film), is obviously not temporal or generational – as these forms of knowledge are not derived from each other. However, their temporal co-existence, and their conceptual difference, makes them susceptible to Kuhnian analysis. Therefore, we can take these forms of knowledge as different, co-existing paradigms, and we can then use Kuhn’s (1996) insights about their mutual relationships.

Needless to say, the concept of paradigms has been heavily critiqued on different grounds (see e.g., Hoyningen-Huene, 1993; Sharrock and Read, 2002). When it comes to its applicability in the social sciences, for instance, Parcival (1979) argues that the type of consensus required by Kuhn just does not exist as the social sciences are, by nature, much more diverse than the natural sciences. Yet Brad Wray reminds us that

[e]arly criticism of *Structure* revealed that the role of paradigms was unclear. It was only as Kuhn responded to criticism that he finally articulated a precise understanding of the concept paradigm. In a series of publications in the 1970s, he settled on a conception of a paradigm as a concrete exemplar that functions as a guide to future research (Brad Wray, 2010, p. 380).

In this article I avoid some of the criticism by subscribing to the later, fully developed concept of paradigm; remaining critiques should be addressed in follow-up research that is beyond the merit of this conceptual manuscript.

According to Kuhn (1996), different scientific paradigms are incommensurable because they form two conceptually different languages. For instance, in classical physics your mass is the same regardless your velocity, yet in relativistic physics, the faster you go, the more you weigh. So when a classical physicist says the word ‘mass’, they speak of a ‘constant’; when a relativistic physicist says the word ‘mass’, they speak of a ‘variable’. For these people, the same word, mass, means two radically different things. The same principle applies to rules of objects’ behaviour; in classical physics, mass is defined through the Second Newton’s Law, while in relativistic physics, it is defined through Einstein’s Transformations. Rules one paradigm do not apply to the other paradigm, meaning that one paradigm cannot be approved or disapproved from within the other paradigm. This means that the two paradigms are incommensurable.

For instance, physicists will speak of an ‘elegant equation’, and fashion designers will speak of an ‘elegant dress’. While there could be something of a shared meaning of

‘elegant’ in those two very different contexts, these two concepts represent very different meanings. Decisions about what makes an ‘elegant equation’ and what makes an ‘elegant dress’ are made according to a radically different set of rules. I would hesitate to invite a fashion designer in a panel for grading physics projects inasmuch I would hesitate to invite a physicist to sit in a fashion show jury. However, that does not mean that physics and fashion should not collaborate. On the contrary; such collaboration is necessary, and very welcome, in many contexts; to take one example, in the development of rain clothes for cyclists.

3. On Communication, Or Some Attempts at Developing a Shared Language

The simplest way of collaboration between disciplines is multidisciplinary, where a research topic is studied ‘not in just one discipline but in several at the same time’ (Nicolescu, 2008, p. 2). Another, more complex way is interdisciplinary, when ‘an issue is approached from a range of disciplinary perspectives integrated to provide a systemic outcome’ (Lawrence & Després, 2004, p. 400). The next, even more complex level of collaboration between disciplines is transdisciplinarity; an approach that ‘concerns that which is at once between the disciplines, across the different disciplines, and beyond all disciplines. Its goal is the understanding of the present world, of which one of the imperatives is the unity of knowledge.’ (Nicolescu, 2010, p. 22) Then there is antidisciplinarity; an approach that ‘fundamentally resists all disciplinarity’ (Jandrić, 2016, p. 175).

Years ago, I showed that ‘[i]nterdisciplinarity provides maximum level of integration of scientific disciplines that can be reached without disturbing the traditional epistemic structure’ (Jandrić, 2016, p. 175). Trying to cross the border between multidisciplinary and interdisciplinary on one side, and aiming towards transdisciplinarity, postdigital research (Jandrić et al., 2023a, 2023b) crosses the epistemic border between the known (within each respective discipline) and the unknown (an imagined, shared epistemic space, situated beyond each of the transcending disciplines). In the context of multidisciplinary and interdisciplinary, the problem of speaking different disciplinary languages is typically resolved by the way of translation. In the context of transdisciplinarity, the problem of speaking different disciplinary languages needs to be resolved by developing a common, shared meta-language, that is somehow based on all participating languages, and at the same time different from all participating languages.

Postdigital research is one way of developing such a shared language. As I wrote at the very beginning of the article, insights arriving from music (Cascone, 2000) and visual arts (Pepperell & Punt, 2000) are in postdigital research placed on an equal plane with insights arriving from philosophy, sociology, anthropology, and also natural sciences and engineering (see Jandrić, 2023). In the process, all participating disciplines give up elements of their language and at the same time participate in development of a new language – which, importantly, they also fully own. Of course, the ‘ownership’ of language is not exclusive; my ownership of English in this article does not in any way take from my readers’ ownership of English.

Actually, the more people ‘own’ the language, the more powerful and at the same time diverse it becomes. Just like my text processor offers ‘English United States’, ‘English Great Britain’, ‘English Australia’, and so on; we can also talk about ‘postdigital music’, and ‘postdigital arts’, and ‘postdigital engineering’. Due to lack of space, I will regretfully

leave some deep and very interesting questions such as: At which point does a shared language become diverse enough to develop dialects? At which point do dialects become so different from each other that they become separate languages? Instead, I will bring this philosophical exposé home by relating it with the practice of postdigital future studies.

4. On Expectations, Or the Practical Limits of Speaking to Each Other

Future studies, speculation studies, futures research, futuring, futurology, and other similar (but never identical!) attempts at developing foresight have historically always been connected to the arts world. At the same time, they have also been used in diverse contexts from economy (e.g., the stock exchange), technology development (e.g., the Silicon Valley startup culture), and natural sciences (e.g., predictions of the power of nuclear fusion). In this section, I examine the literature on practical achievements of conversations between arts, natural science, humanities, and social science, using three different examples from my own work.

In the first example, I interviewed the media theorist and science fiction writer Paul Levinson, who describes the relationship between science fiction and (natural) science as follows:

I think that the best science fiction is often science being thought about and played out in a gaming fashion. ... gaming those ideas in science fiction often stimulates scientists a few years later to actually see a way how they could do those things. So if you look at the history of science, you will find science fiction as its profound backdrop. This relationship is two-directional, because science fiction inspires science and also has to be based on science – the interplay between science and science fiction is a trajectory of progress (Levinson in Jandrić, 2017, p. 286).

In the second example, Lindberg and Johansson address the relationships between imagination (mythology) and humanities (philosophy):

The French tradition of philosophy of science certainly emphasizes the mythologies continuously created around technological objects, which thinkers such as Roland Barthes, Bruno Latour, and Gilbert Simondon have identified and theorized from different angles (cf. Schmidgen 2012). Such mythifications of technology are considered as an important drive for imagining and creating futures (Lindberg & Johansson, 2023).

In the third example, that very much speaks to the current hype around Artificial Intelligences, Sian Bayne writes about the relationships between science fiction and social sciences:

I think science fiction has been very useful in preparing us for ... how might we deal with the notion of artificial intelligence, machine extensions, ethical distinctions we might draw between the human and the non-human ... Going back to Frankenstein and earlier, there is a strong trajectory of science fiction texts which help us to grapple with these questions. Today, we are getting to the point where many of these texts seem more realistic than they ever have been! So I think we are quite well positioned, thanks to these science fiction authors, to deal with issues such as what we want artificial intelligence in education to look like, how automation of aspects of teaching might affect our students and our profession, how the politics of algorithms might work for - or against - our students' interests and so on (Bayne in Jandrić, 2017, p. 200).

Levinson, Lindberg and Johansson, and Bayne do not argue that science fiction, or myth, directly contribute to scientific knowledge. What they claim here, is that those different

strands of artistic knowledge serve as inspiration for the development of scientific knowledge. Importantly, the notion of inspiration does not imply crossing disciplinary borders or developing a shared conceptual plane where different disciplines ‘properly’ collaborate. The notion of inspiration merely implies that one discipline informs the other – and not that one discipline transforms the other.

Probably the closest to ‘proper’ transdisciplinary collaboration is Bayne’s position which strongly reminds of – although does not explicitly refer to – Einstein’s notion of a thought experiment (Brook, 2006). At this stage, however, I will abandon this line of thinking and inquire whether recent developments in postdigital future studies could be interpreted as reaching beyond inspiration and towards ‘proper’ transdisciplinary collaboration. In order to do so, I will examine a few recent examples.

5. Collaborating Across Disciplines: The Example of Postdigital Future Studies

In the first set of examples, I will examine an article in which the same author(s) work(s), individually and collectively, in two different perspectives. In the second set of examples, I will examine a set of book chapters where different authors work in different perspectives.

5.1 Same Author(s), Different Perspectives

Illustrating the individual approach is the article co-titled ‘Postdigital Education in a Biotech Future’.

The first part of the paper introduces the shift from 20th century primacy of physics to 21st century primacy of biology. [...] The second part of the paper presents a fictional speech at the graduation ceremony of a fictional military academy in a fictional East Asian country in 2050. [...] The third part of the paper interprets the fictional narrative, contextualizes it into educational challenges of today, and argues for a dialogical, humanistic conception of new postdigital education in a biotech future (Jandrić & Hayes, 2023, p. 503).

In this article, Hayes and I engaged in an interesting roleplaying exercise. We first put on our ‘scholarly’ hat and wrote our theoretical background. Then, we put on our ‘writer’s’ hat and wrote a piece of fiction. Then, we took back our scholarly’ hat and wrote out conclusions.

In this paper, we explored ways in which our own imagination can inform our scholarly work. And, we have arrived at some surprisingly deep results. For instance, our fictional story has opened up some questions about the development of our biotech futures that we failed to ask in a book we co-edited, and published less than a year before the article, titled ‘Bioinformational Philosophy and Postdigital Knowledge Ecologies’ (Peters et al., 2022). And these are not some peripheral questions; examples include ‘What would the nature of critique look like under these circumstances?’, ‘[D]oes freedom of thought and speech remain a democratic good?’, and ‘Would we be so intent on measuring so much in education, if human history was no longer relevant?’ (Jandrić & Hayes, 2023, p. 510)

Illustrating the collective approach is my work with Stefan Hrastinski published in October 2023 in Postdigital Science and Education. Hrastinski and I made an interesting experiment – we invited educational researchers ‘to abandon the chains of academic

formality and write short fictional stories' (Hrastinski & Jandrić, 2023, p. 509). Aiming to 'complement scholarly research by presenting the fruit of unrestricted imagination about the many possibilities for the future of education', these stories have offered many important insights about the future of education that we summarized in 'Imagining Education Futures: Researchers as Fiction Authors' (Hrastinski & Jandrić, 2023).

Our experiment took place on two main levels. At the first level, we explored the outcome of educators' imagination outside the limits of standard academic argument. We arrived at a similar conclusion like previously (Jandrić & Hayes, 2023); unrestricted researchers' imagination can inform scholarly work in deep and unexpected ways. At the second level, I did an editing experiment by publishing these stories side by side with 'proper' academic research. 'Placing these stories al pari with mainstream academic research sends a clear message: imagined educational futures are just as important as our lived present' (Hrastinski & Jandrić, 2023, p. 512). Two years later, I now conducted a small bibliometric analysis, and these stories are just as read, and just as cited in academic literature, as *regular* academic articles.

These two cases, individually (Jandrić & Hayes, 2023) and collectively (Hrastinski & Jandrić, 2023), show that working across perspectives, even when one person roleplays between scholarly and artistic approaches, is deeply inspirational. As indicated by bibliometrics, inspiration freely *jumps* between *artistic* and *scholarly* texts, with little regard of texts' approach or discipline. Therefore, it seems that the location of published text (in this case, a scholarly journal), is more important than methodology used in the text.

However, as indicated earlier, epistemic novelty happens beyond inspiration and in *proper* transdisciplinary collaboration. In this regard, some really interesting things have happened. Both cases avoid the trap of incommensurability, as educational researchers have written their fictional stories using the same language they use in their scholarly work: a school has remained a school, and a chair has remained a chair. Existing scholarly concepts such as a playbourer (see Hurley, 2023) and machine learning (see Scott, 2023) have been reimaged in the arts contexts, creating a shared understanding of what the concept may mean for both science and arts. There were quite a few invented concepts, such as a connexus (Zeivots, 2023) and a Next Generation Learning Management System (NGLMS) (Curcher, 2023), that have been introduced in ways that simultaneously speak to all disciplines.

What we witnessed here, is the birth of a shared language between the arts and the sciences; a meta-language that links the disciplines, and unifies them, at a higher conceptual level. We can also see the price of that development, as, arguably, most of these 'definitions' would not bear closer scrutiny neither in the arts nor in the sciences. At least theoretically, however, this shared language provides theoretical background for communication between Kuhn's (1996) paradigms; however underdeveloped, this is the language of transdisciplinarity. Admittedly, this transdisciplinarity is restricted by the writers' capacity to simultaneously occupy both positions. Educator's fiction is nice to have, yet we just need to also include, and prominently, ideas developed by *proper* artists who do not speak the educators' language. To explore this case, I now move on to the second set of examples.

5.2 Different Authors, Different Perspectives

This set of examples arrives from currently the latest futures-oriented book in the postdigital world: *Postdigital (Re)imaginings: Critiques, Methods, and Interventions* (Jandrić et al., 2025). Here, I will mirror the three examples introduced in ‘On Expectations, Or the Practical Limits of Speaking to Each Other’.

The first example is Danielle Barrios-O'Neill et al., (2025) ‘The PAD Framework: Postdigital Design Education for Post-Anthropocentric Futures’. In this chapter, the authors present the Post-Anthropocentric Design (PAD) framework, which ‘is a situated pedagogical response to increasingly urgent and interlinked global challenges of ecological instability, technological acceleration, and the erosion of shared epistemologies’. In presented example, participants engaged in ‘a six week-long playable experience with the main objective that participants must respond to a climatic catastrophe local to London’, and ‘were tasked with researching, mapping, forming insights, and finally responding to realistic environmental change’, so as ‘to design not for human interests, but for the interests of one of twelve keystone species native to the area. Each group was responsible to this species in any actions they took’.

The participants were arts students, and the PAD framework can be said to belong to arts-based methodologies. Yet students’ modelling was not aimed at an artistic outcome (in a sense that the result of their activity was not aimed at exhibiting); instead, their modelling was aimed at ensuring real-life survival of their assigned species. Very soon, the participants arrived at some well-known facts from environmental science. For instance, ‘[w]hile species groups were not required to balance their own actions against the needs and agendas of other species in the system, it quickly became clear that most groups wished to do so, and that doing so led to more favourable plausible outcomes for all species’ (Barrios-O'Neill et al., 2025).

Perhaps more importantly, the focus on the real-life outcome – that of survival – has also ensured commensurability between artistic and scientific languages. Unlike the concept of mass, which can be both a constant (in classical physics) and a variable (in relativistic physics), there is only one concept of species survival – a species can either live or die out. While we need to acknowledge differences in ways of surviving (which can consist of anything between thriving and scraping), the basic idea of surviving nevertheless *survives* across (artistic and scientific) paradigms. In the PAD method, there could be some leftover incommensurabilities between scientific and artistic approaches to the task; for instance, we should not assume that the shared concept of surviving automatically implies shared concepts behind surviving (from nutrition to reproduction). Nevertheless, the PAD method has managed to achieve a high level of shared epistemology, and the one that sets a solid philosophical backdrop for transdisciplinary collaboration.

The second example is Zoe Hurley’s (2025) ‘Arab Gothic (Un)Imaginaries: A Postdigital Feminist Tal’. Hurley explores the rich Arab mythology around the concept of the jinn, which refers ‘to esoteric beings living alongside humankind who can traditionally be either male, female, non-binary, and more-than-human’. Analysing ‘the enduring popularity of Gothic gender imaginaries’ in Arab social networking, she offers a postdigital feminist reading of the mythology and asks: ‘Why do jinn frequently manifest as misogynistic versions of the (hideous) female (known as sa’lawwa in Arabic)?’ (Hurley, 2025)

Hurley (2025) shifts standard view of ‘mythifications of technology ... as an important drive for imagining and creating futures’ (Lindberg & Johansson, 2023) to a postdigital

view in which sees technology as enmeshed with humans in the mythifications. She develops a ‘postdigital feminist enquiry to conceive of the female Gothic storytelling genealogies’ and reveals ‘how tropes of traditional Arab storytelling, hegemonic gender narratives, and misogynistic characters are entangled with platform capitalism’s ceaseless promotion of commodification’ (Hurley, 2025). In this way, Hurley (2025) reveals the deep connections between imagination (mythology) and humanities (philosophy) (Lindberg & Johansson, 2023) in a postdigital context. These connections are deeper than inspiration, yet they are not deep enough to present a fully developed transdisciplinary epistemology. Nevertheless, the Hurley’s (2025) postdigital feminist inquiry does represent a move towards transdisciplinary integration of mythology and postdigital research; a transdisciplinary framework in the making.

The third example is Farouk El Maarouf and Moulay Driss El Maarouf’s ‘My Mother was a Computer Fish: Re-Thinking the Human and Re-Imagining the Humane in the Postdigital Turn’ (2025). The chapter explores the emerging phenomenon of Arab social media streamers who adopt nonhuman personas—such as animals and objects—on platforms like TikTok. Framed within the postdigital condition, where boundaries between online and offline existence blur, these performances challenge traditional notions of humanity, identity, and recognition (El Maarouf & El Maarouf, 2025).

The chapter explores ‘the case of Ana Samaka (@iamfish4), a pioneer of this trend, revealing how these performances 1) disrupt normative humanist constructs, 2) expose societal hypocrisies, and 3) reimagine the possibilities of recognition and belonging in a digitally mediated world’ (El Maarouf & El Maarouf, 2025).

The chapter shows the importance of (obviously imagined, yet at the same time very real) nonhuman personas for (not at all imagined) identities of human beings in a postdigital world. As a refugee, and an Arab person in a non-Arab context, Ana Samaka is evidently stripped of many elements of his humanity. Stripping the *Other* of their humanity is a well-known phenomenon from studies of postdigital colonialism (see Traxler and Jandrić 2015); in this context, Ana Samaka’s ‘creative self-reduction reveals the underlying intersections between digital economies, precarious labor conditions, and the evolving dynamics of identity in a postdigital world, where digital and analog boundaries blur into a network of constant connectivity’ (El Maarouf & El Maarouf, 2025). Yet the effort reaches beyond describing; through his posthuman exercise, Ana Samaka actively reclaims his own humanity and agency, turning his paradoxical theatrical performance into emancipatory action.

Ana Samaka’s performances showcase an example of direct correspondence between (digital) art performance, posthuman studies, and critical pedagogy (see Escaño, 2023; 2024). Every field maintains its specific language and focus. Performance: periodical repetition of ‘I am fish’. Posthuman studies: the talk of digital identity. Critical pedagogy: the aim, and the result of, emancipation. Despite their differences, these radically different approaches to knowledge successfully communicate, and obviously find a shared language, at a shared transdisciplinary conceptual plane. In the language of epistemology, this conceptual plane is a clear indicator, and a prerequisite, of transdisciplinary collaboration between the disciplines.

These three examples illustrate current state of the art. Postdigital research clearly aims beyond disciplinary collaboration (as in multidisciplinary and interdisciplinarity) towards disciplinary integration (as in transdisciplinarity). And it is far from surprising that different methodologies achieve different levels of integration. Hurley’s (2025) postdigital feminist methodology shows early phases of a transdisciplinary framework in the making, while Barrios-O’Neill et al., (2025) PAD framework, and especially El

Maarouf and El Maarouf's (2025) analysis of Ana Samaka, are much more developed. While none of the examples achieve a mature transdisciplinary language, they definitely show that postdigital research actively works on the fulfilment of its goal of transdisciplinarity (Jandrić et al., 2023a, 2023b).

In this analysis, admittedly, I cherry-picked the most suitable of the four postdigital futures-oriented collections. Macgilchrist et al.'s (2024) 'Designing Postdigital Futures' is arguably the least arts-oriented of all. While this collection has some excellent examples of transdisciplinarity between fields such as data science and education science (e.g., Zakharova & Jarke, 2024) (just to mention one example), its lack of focus on the arts made it less suitable for the purpose of this article. Similarly, Buch et al.'s (2024) *Framing Futures in Postdigital Education: Critical Concepts for Data-driven Practices* is also less thematically suitable (and perhaps a touch less transdisciplinary overall) for this analysis. And as I write these words, Forsler et al.'s (2025) collection on 'Postdigital Future Classrooms' is still in the making. Nevertheless, a trend towards transdisciplinarity identified in *Postdigital (Re)imagination: Critiques, Methods, and Interventions* (Jandrić et al., 2025) can be anecdotally seen in all these collections. Further research would surely provide deeper insights into this conclusion, strengthening and refining its argument and validity.

6. Conclusions, With Some Lessons for the Future

This manuscript has started with three deceitfully simple questions (1) about the nature of knowledge, (2) about the nature of communication between different types of knowledge, and (3) about the practical limits of communication between arts and other disciplines. The first two questions have moved the discussion deep into epistemology, introducing Kuhn's (1996) concepts such as paradigm and commensurability. While I am well aware of limits and shortcomings of basing this research in those contested concepts, it is fair to say that the methodology has been proven enough to warrant its use in this research (Brad Wray, 2010).

Seeking examples of collaborating across disciplinary limits, I delved deeper in two practical examples. The first example named 'Same Author(s), Different Perspectives' indicates that it is useful when scholars 'roleplay' and research using different perspectives; as an inspiration, but also as the base for the development of a shared transdisciplinary language. Individuals' limits call for the second example of 'Different Authors, Different Perspectives', exemplified by three different chapters from *Postdigital (Re)imagination: Critiques, Methods, and Interventions* (Jandrić et al., 2025). Here, we also arrive at a transdisciplinary collaboration that reaches beyond inspiration and at the development of different levels of shared language between arts and scholarly research.

Taken together, these conclusions indicate that transdisciplinary collaboration between arts and education (future) sciences is possible and beneficial for involved disciplines. Conducted analysis of the latest state of the art also shows that postdigital research does walk its own talk of developing transdisciplinary research methodologies (Jandrić et al., 2023a, 2023b). Analysed cases offer varying degrees of development, which is only expected from a research methodology in the making. This conclusion leaves us with more questions than answers. Are there any limits to the development of postdigital transdisciplinarity? Is it a common postdigital transdisciplinary framework at all possible? And, probably most interesting for postdigital researchers of today, how can

we decide whether postdigital transdisciplinarity is the right approach for our problem; if so, how can we increase its efficiency?

While this text cannot answer these and other problems, the message seems clear. Transdisciplinary research is useful for researching many questions of today; postdigital theory is suitable for transdisciplinary research; and current developments in postdigital transdisciplinary research offer a lot of potential. Attempts at making sense of these developments, such as this article, can offer guidance and inspiration for further research of this important topic.

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Desafios urgentes na relação entre arte/educação e outros campos de conhecimento nos territórios pós-digitais

Urgent challenges in the Relationship between Art/Education and other fields of Knowledge in Postdigital Territories | Retos urgentes en la relación entre arte/educación y otros campos del conocimiento en territorios postdigitales

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Resumo:

Relacionar conhecimentos de campos ao mesmo tempo distintos, mas que também podem ser integrados, tem sido um desafio no ensino/aprendizagem em arte. Considerando territórios como sendo espaços localizados, medidos, habitados, ou de relações e ações, territórios são lugares de viver. Como conceituar, então, os territórios pós-digitais? Que conhecimentos eles abrigam e podem ser compartilhados? Que relações exercem com as artes e seu ensino/aprendizagem? Como a arte/educação pode habitá-los? Que ações arte/educativas eles promovem? Como fazer deles espaços expressivos e de memória? Sentir-se pertencente a um território é uma necessidade fundamental dos seres humanos. O pertencimento refere-se tanto a questões de comportamento social, quanto de processos cognitivos e emocionais. É o sentimento de pertencimento que propicia a constância de interações e colaborações. São muitos os desafios; alguns são individuais, outros grupais e outros gerais. É necessário, portanto, haver preparação de docentes não só no campo específico de atuação em arte, mas também nas inter-relações entre campos de conhecimento e as intercorrências da pós-digitalidade.

Palavras-chave:

Território. Arte/Educação. Conhecimentos em arte. Pós-digitalidade.

Abstract:

Relating knowledge from fields that are at the same time distinct, but which can also be integrated, has been a challenge in art teaching/learning. Considering territories to be localized, measured, inhabited spaces, or spaces of relationships and actions, territories are places to live. So how can we conceptualize postdigital territories? What knowledge do they harbor and can it be shared? What relationship do they have with the arts and their teaching/learning? How can art/education inhabit them? What art/educational actions do they promote? How can we make them expressive and memory spaces? Feeling a sense of belonging to a territory is a fundamental human need. Belonging refers to issues of social behavior as well as cognitive and emotional processes. It is the feeling of belonging that fosters constant interaction and collaboration. There are many challenges; some are individual, others group and others general. It is therefore necessary to prepare teachers not only in the specific field of art, but also in the interrelationships between fields of knowledge and the interferences of postdigitality.

Palabras clave:

Territory. Art/education. Art knowledge. Postdigitality.

Resumen:

Relacionar conocimientos de campos que son a la vez distintos, pero que también pueden integrarse, ha sido un desafío en la enseñanza/aprendizaje del arte. Considerando los territorios como espacios localizados, medidos, habitados o espacios de relaciones y acciones, los territorios son lugares de habitar. ¿Cómo conceptualizar entonces los territorios posdigitales? ¿Qué conocimientos albergan que puedan compartirse? ¿Qué relaciones tienen con las artes y su enseñanza/aprendizaje? ¿Cómo puede el arte/educación habitarlos? ¿Qué acciones artísticas/educativas promueven? ¿Cómo convertirlos en espacios expresivos y de memoria? Sentir pertenencia a un territorio es una necesidad fundamental para el ser humano. La pertenencia se refiere tanto a cuestiones de comportamiento social como a procesos cognitivos y emocionales. Es el sentimiento de pertenencia lo que proporciona constancia de interacciones y colaboraciones. Hay muchos desafíos; algunos son individuales, otros grupales y otros generales. Por tanto, es necesario preparar a los docentes no sólo en el campo específico del arte, sino también en las interrelaciones entre los campos del conocimiento y las complicaciones de la posdigitalidad.

Palabras clave:

Territorio. Arte/Educación. Conocimiento en arte. Postdigitalidad.

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1. Introdução

Segundo Quaresma (2016) “as tecnologias estão presentes em nossas vidas desde o gesto do primeiro ser humano primitivo de empunhar um galho, bastão ou cajado. Pensar as tecnologias significa pensar o ser humano, pois elas são um reflexo daquilo que somos, fazemos, valorizamos e perpetuamos”. Portanto, as técnicas e tecnologias estão presentes na vida da humanidade para solucionar problemas e auxiliar desde as tarefas mais básicas até as emergentes no seu dia a dia através dos tempos.

Considerando o avanço das inovações tecnológicas, a formação de docentes para atuarem no ensino/aprendizagem em arte e em arte/educação se torna mais complexa e necessita ser contínua, cada vez mais englobando vários campos de conhecimento, além do campo da Arte.

2. Território

O conceito de território é abrangente, sendo usado de diversas maneiras em vários campos do conhecimento, não se esgotando em si mesmo. Pensadores e pesquisadores têm se debruçado sobre o conceito e seus desdobramentos, com a intenção de resgatar definições há muito usadas ou de criar novos significados para a palavra que, por si só, permite elucubrações e imaginação.

Em seu uso mais primitivo na geografia, a palavra é usada para indicar um espaço de terra delimitado, sem comprometimento com pertencimento ou qualquer uso social. Mais tarde, passa a ser feita a relação com seu uso. Milton Santos (2005) considerava que território é o espaço habitado pelos seres humanos, “o território são formas, mas o território usado é objetos e ações, sinônimo de espaço humano, espaço habitado” (p.255).

Hernández García et al. (2021), a partir da noção de espaço, consideram o espaço como um lugar físico, como um território e também como uma paisagem. Um espaço que pode ser modificado com o tempo, com as circunstâncias da vida e com as escalas: depende de um lugar que tenha múltiplos relacionamentos, conexões e atores, humanos e não humanos. “...O espaço ajuda a definir o ser humano; o ser humano ajuda a definir o espaço. Ou seja, os seres humanos e o espaço estão conectados em uma relação simbiótica, na qual cada entidade contém, de alguma forma, a outra” (Hernández García et al., 2021, p.115). Território, então, passa a ter “vida”, independentemente do local – terra– onde se estabelece. É lugar de construção de identidades individuais e coletivas, de modos de viver.

Entretanto, para os povos originários, há muitos séculos os territórios são lugares de identidade, não apartando local e povo. A partir da invasão dos conquistadores, os territórios dos povos originários são, também, espaços de resistência de sua cultura e de sua identidade. É a relação simbólica com a terra, construída pela experiência social e histórica pela ocupação do espaço, pela criação de relações e costumes específicos, que suporta os vínculos e a resistência desses povos (Corrêa Xakriabá, 2019).

O conceito de território distingue-se política e analiticamente da noção de terra, entendida como suporte material, passível de ser submetida a formas de mensuração e avaliação estritamente objetivas (como extensão, valor monetário e produtividade) e sujeitas a saberes econômicos e agrônômicos. Território, ao contrário, aponta para uma relação simbólica com a terra, entendida como suporte de vínculos qualitativos baseados em determinada história de ocupação. Sob esse ponto de vista, privilegiado pela Antropologia, o conceito de território singulariza a terra: ao lhe agregar sentidos produzidos pela experiência social e resultantes da história de ocupação de um espaço por um ou mais grupos particulares, a terra propicia a criação de relações e costumes específicos, ou seja, ela inaugura a cultura e a identidade (Ancestralidades, s.d.)

Tem-se, ainda, uma perspectiva filosófica de território de Deleuze e Guattari (1997), indicando que o que importa é a expressividade do que acontece, não o lugar físico, uma vez que “há território a partir do momento em que há expressividade do ritmo. É a emergência de matérias de expressão (qualidades) que vai definir o território” (p.105).

Nesse sentido, territórios não são estanques, podendo emergir das mais diversas formas nos mais diversos contextos. São espaços, lugares, tempos e modos de viver fluidos e flutuantes. Ter alguma noção do que pode ser feito e de que caminho se possa trilhar, quando se arriscar e quando é preciso fincar a âncora é essencial para não nos perdermos em redemoinhos que só nos envolvam, sem nos dar algo de experiência em troca.

Pode-se considerar que o território da educação é um território cultural, entendido como a apropriação simbólica e de identificação. E os territórios da arte/educação e do ensino/aprendizagem de arte participam do território cultural, onde emergem matérias de expressão que criam novas formas de existir e de elaborar relações entre mundos possíveis e impossíveis.

Se território e indivíduo se fundem na perspectiva de uma composição única de compartilhamento de ensinamentos e aprendizagens, território configurando o indivíduo e este configurando o território, torna-se mais difícil controlar todas as formas de ensino e todas as formas de aprendizagem possíveis. O que passa a ser possível é a intenção de ajuda mútua nas tarefas escolares.

3. Territórios pós-digitais

Considerando que, na pós-digitalidade, os territórios estão compostos não só por seres humanos e pelo lugar, mas por um complexo enredamento de humanos e não humanos biológicos e tecnológicos, configurando a heterogeneidade e possibilidade de invenções de reorganização e de imaginação, infere-se que a criação ou conceitualização de conhecimentos acontece de forma expandida, não podendo ser abarcada totalmente ou pré-determinada com certeza.

Escaño (2022) chama a atenção para que “hoje, assumimos a tela como um território heterotópico, como tantos outros lugares que foram centros habituais de desenvolvimento social em diferentes épocas: a ágora, a praça, os parques [...]” (p.44).

Isso acarreta que o digital, ao fazer parte intrínseca de nossas vidas, não pode ser considerado algo externo a nós, mas sim algo que se unifica conosco, praticamente em todos os tempos e espaços, configurando territórios singulares e coletivos potencialmente construtores de realidades possíveis. Não se trata somente do que é, mas também do que pode vir a ser.

Hernández García et al. (2021) propõem que, com a mudança da perspectiva antropocênica e a inclusão de outros procesos biológicos e maquínicos no dia a dia dos seres humanos, é preciso pensar na poshumanidade como lógica de vida e na intersubjetividade. Existen relaciones con los no humanos, como animales, insectos y plantas, y la relación con redes y objetos, cuyos ámbitos son los de la intersubjetividad. ... Existen otros vínculos de información sobre esta nueva incursión de elementos en el paisaje informal. Por ejemplo, la adopción y adaptación a las redes virtuales, la televisión, los procesos maquínicos: todos estos son constitutivos del entorno como interfaz poshumana (p.81).

A relação entre humanos e não humanos, quer sejam biológicos ou tecnológicos, também é assinalada por Escaño (2022), citando Jadrić et al. (2019), levando em conta a construção da realidade pelo olhar.

O olhar que constrói a realidade envolve ambas as dimensões que já são uma só: o digital não é algo externo e extenso aos nossos espaços e tempos de existência, mas interno e intensivo. A vida social e natural não está separada da tecnologia digital e, nessa interseção, surge o pós-digital, onde o digital e o analógico, o biológico e o internacional, o novo e o antigo estão indivisivelmente entrelaçados (Jandrić et al., 2019): “interstitial lives, hybrid lives, contemporary lives” (p.45).

No ensino/aprendizagem em arte, os conhecimentos de materiais, de processos e tecnológicos se revestem de mais importância, pois são fluidos e mutantes. É preciso levar em conta o social, a cultura, a natureza, o humano, o não humano vivo e pulsante, o acaso, a percepção, a intuição, as subjetividades e as intersubjetividades presentes.

Se, por um lado, há uma plêiade de informações – por vezes falsas e contraditórias - à disposição de docentes e discentes, por outro lado, a construção de conhecimentos necessita de uma filtragem para identificar quais são as informações válidas para cada caso. Informações antagônicas, inclusive, podem servir de base para discussões e inferências que resultem em conhecimentos válidos e importantes para novas revelações.

Em arte, o inusitado pode ser poético.

4. Aprendizagem

Aprendizagem é um conceito complexo, com processos e dimensões nem sempre consensuais entre os diversos pesquisadores do assunto.

Segundo Illeris (2013), a aprendizagem integra dois processos: a) processo externo: interação entre indivíduo e seu ambiente social, cultural e material; b) processo psicológico interno de elaboração e construção. Envolve, ainda, três dimensões: conteúdo (o que é aprendido); incentivo (sensibilidade); interação (ação).

As condições internas de aprendizagem são características do aprendiz que influenciam as possibilidades de aprendizagem e estão envolvidas nos processos referentes a ela. ... As condições externas de aprendizagem são aspectos situados fora do indivíduo que influenciam as possibilidades e estão envolvidos nos processos de aprendizagem (Illeris, 2013, p.27).

Jarvis (2013) acrescenta que a aprendizagem é um fenômeno existencial, ou seja, um processo que perdura pela vida inteira, reforçando as condições internas e externas que influenciam em tempos, lugares e situações diferentes.

Habermas (2022) faz uma distinção criticamente importante entre a aprendizagem instrumental e a aprendizagem comunicativa. A aprendizagem instrumental diz respeito à aprendizagem envolvida em controlar ou manipular o ambiente, em melhorar o desempenho ou a capacidade de fazer previsões. Buscamos validação testando empiricamente opiniões apresentadas sobre a veracidade de uma afirmação – que algo é como pretende ser. A lógica evolutiva da aprendizagem instrumental é hipotético-dedutiva.

A aprendizagem comunicativa envolve entender o que as pessoas querem dizer quando se comunicam com alguém – em uma conversa, ou por outros meios, principalmente os que se dirigem a pessoas com algum espectro neurodivergente, ou com limitações físico-fisiológicas. Aprendizagem e comunicação estão interligadas, uma vez que sua característica é ser dialógica.

Atualmente temos à nossa disposição tecnologias que permitem tanto um salto de qualidade no atendimento individualizado para estudantes e professores, quanto a acomodação para a inércia da interação humana, deixando a cargo da tecnologia toda a tarefa informativa.

5. Contexto cultural

Teóricos da aprendizagem, a exemplo de Bruner (2013), consideram que a aprendizagem só é possível de acontecer em um contexto situado cultural, dependendo, inclusive, de recursos culturais. Assim, a preocupação dos docentes está não só nas técnicas e métodos específicos de ensino/aprendizagem, mas também na a construção de relações sociais favoráveis ao contexto sociocultural em que a aprendizagem possa ocorrer.

Nesse sentido, os modos simbólicos compartilhados por membros de uma comunidade cultural são a força motriz da aprendizagem, sendo preciso considerar o conjunto das informações integradamente com o complexo cultural. “Aprendizagem e pensamento estão sempre situados dentro do cenário cultural e sempre dependem da utilização de recursos culturais” (Bruner, 2023, p.191).

Da mesma forma que o território, o contexto cultural interfere na formação do indivíduo, assim como o indivíduo interfere na formação do contexto cultural. Seja por alguém reforçar conhecimentos já estabelecidos, seja por apresentar inovação em algum item de conhecimento ou modo de fazer, o contexto cultural se movimenta por fazeres e conheceres que se utilizam dos recursos materiais e sociais disponíveis em determinado contexto. Improvisação e invenção são necessárias nas situações de aprendizagem, tanto por engajarem mais facilmente aprendizes, quanto por desafiar docentes a encontrar soluções inusitadas para as ocasiões inesperadas do contexto de ensino/aprendizagem no mundo pós-digital.

Se anteriormente havia a formação de docentes ideais para cada campo do conhecimento, que dominavam informação e métodos padronizados de ensino e de avaliação, no pós-digital isso é impossível. Precisamos de docentes que saibam buscar informações coerentes e confiáveis, que tenham pensamento crítico capaz de confrontar informações e debater possibilidades de saídas para os problemas apresentados, que consigam incentivar discentes a quererem aprender e que saibam compartilhar informações de conhecimentos já estabelecidos e apresentem possibilidades de construir novos conhecimentos. Não há docente “pronto”, pois não há situação de aprendizagem estática.

É importante incentivar a capacidade de criar estímulos à experimentação e aos diversos modos de comunicação internas e com interlocutores externos, tanto por palavras quanto por imagens, sons, gestos etc.

Também é importante lembrar que, quando não há aprendizagem do conteúdo que se espera em uma determinada situação, outra coisa foi aprendida em seu lugar e essa nova aprendizagem deve ser considerada. Sendo o processo de aprendizagem um momento de criação, nele emergem compreensões e pensamentos artísticos inusitados, que podem ser preciosos nas atividades de arte/educação.

A presença da denominada Inteligência Artificial – IA acarreta a inserção de novos desafios e incertezas, tanto no campo da produção artística quanto no de ensino/aprendizagem em arte. Todas as teorias que trabalham com limites biológicos, modificações comportamentais, transformação de estruturas cognitivas internas e das estruturas mentais que interagem com o meio podem ser questionadas, com a constatação de que algoritmos configuram outras formas de aprendizagem, uma vez que passam a fazer parte do contexto social, das atividades cotidianas, da maneira como nos organizamos, extrapolando as normas vigentes até então (Wenger, 2013).

A aprendizagem ao longo da vida é crucial não só em relação ao acompanhamento das constantes modificações tecnológicas, mas também quanto às maneiras de lidar com o não humano que apresenta grande similitude com o humano, e que habita seu território.

As estratégias de ensino/aprendizagem básicas (adaptação, crescimento, distinção e resistência) e as combinadas (estimulação, desafio, (re)desenho e (re)construção) indicadas por Wildemeersch e Stroobants (2013) passam a ter outra conotação, pois a colaboração humano-máquina não obedece a sequências padronizadas, nos casos de criação e de docência artísticas.

6. Colaboração ou interação

Uma discussão corrente é o uso da palavra “interação”, usada em referência à relação estabelecida com máquinas ou outros seres não humanos. A palavra “colaboração” é mais apropriada, uma vez que interação supõe vontade consciente de ambos os lados, o que não é o caso dos não humanos.

A partir dessa premissa, é possível considerar que possa haver algum nível de interação entre máquinas e humanos? Ou é melhor considerar que o que acontece é colaboração? Se interação supõe compartilhamento intencional e consciente de ideias e de discussões, em que as partes concordam em expor pontos de vista e chegar a um denominador comum, pode-se dizer que a máquina tem a intenção nesse processo? Se colaboração é o trabalho feito em comum com uma ou mais pessoas, podendo-se considerar que o que as máquinas oferecem são dados compilados a partir de inserções de humanos, pode-se considerar que o que acontece entre máquinas e humanos é colaboração.

Escaño (2021) indica que:

Desde la perspectiva de Schultz (2007), el factor humano en el de un pensamiento colaborativo entre organismos y máquinas, en donde es necesario explotar las capacidades de conjuntos organizados, lo que incluye sistemas inteligentes, cuya combinatoria se da entre máquinas de computación y humanos (pp. 104-105).

Hernández García et al. (2023) indicam que

[...] sistemas simbólicos que revisten a los procesos de la cultura ... se relacionan con los comportamientos y las herencias genéticas ligadas al pensamiento creativo y a largas líneas de tiempo” (p.65), resaltando que “la neuroplasticidad, que ocurrió y ocurre en el Homo sapiens, plantea una propuesta de coevolución entre el gen y la cultura (p.67).

7. Memória, criatividade e aprendizagem

Fayga Ostrower (1987) traz importante contribuição aos estudos e pesquisas sobre ensino/aprendizagem de arte, com suas considerações sobre memória, criatividade e aprendizagem, destacando que:

Os processos de memória se baseiam na ativação de certos contextos e não em fatos isolados, embora os fatos possam ser lembrados. É o caso de conteúdos de ordem afetiva e de estados de ânimo, alegria, tristeza, medo, que caracterizariam determinadas situações de vida do indivíduo (p.19).

A memória retém dados que estão interligados com vivências, ou seja, o que é experienciado e vivido tem mais possibilidade de ser retido pelos mecanismos da memória e poder ser resgatado em ocasiões similares ou até dissimilares que reavivam experiências anteriores. Embora o termo “experiência” esteja sendo usado atualmente de forma indiscriminada, como algo pelo qual passamos, mesmo que ligeiramente, em Arte consideramos que, como diz Larrosa Bondía (2002), experiência é o que nos atravessa e, como diz Dewey (2010), é algo que nos consome totalmente, ou seja, quando estamos em experiência estamos totalmente envolvidos no que está nos acontecendo, não importando o que se passa ao redor.

Segundo Ostrower (1987), memória e percepção têm modos similares de ordenar as vivências do passado, articulando lembranças, pensamentos, imaginações e acontecimentos. Essas ordenações são relativas a atividades marcantes ocorridas na vida pregressa. A autora considera que nossa memória é não-factual, é “uma memória de vida vivida. Sempre com novas interligações e configurações, aberta às associações”. A autora conclui que “Daí presumir-se que a atividade desempenhe um papel fundamental em processos de aprendizagem” (Ostrower, 1987, p.19).

8. Cognição inventada e cognição inventiva

Maturana (2001) contribui com o entendimento da identificação de seres humanos e não humanos, ao definir que estrutura e organização são os itens primordiais para essa identificação. Segundo o autor, na estrutura, os componentes e as relações entre eles constituem um sistema particular. A estrutura tem que satisfazer as relações da organização.

A organização de alguma coisa é o conjunto de relações que devem existir ou que têm que ser satisfeitas para que essa coisa exista. Refere-se às relações que definem a identidade de um sistema. Na organização não há referência a componentes.

A organização é necessariamente uma invariante. Pode haver mudanças estruturais sem perda de organização e há mudanças estruturais com conservação ou sem conservação de organização. A conservação ou não conservação de organização é definida pelo critério de validação do observador. Qualquer mudança estrutural com perda de organização é uma desintegração (Maturana, 2001).

Com base nessas considerações, Lanznaster (2018) indica que podemos considerar que há dois tipos de cognição: cognição inventada e cognição inventiva.

“A cognição inventada é aquela que é possível ser criada pelo homem e implantada em máquinas, computadores, robôs e nos humanos.” É “a cognição computacional, robótica, tecnológica ou a cognição humana formatada apenas por input de informações ou programas”. Precisa de organização e estrutura bem definidas e delimitadas para que o sistema funcione adequadamente. Isto vale tanto para humanos quanto para máquinas ou robôs.

“A cognição inventiva é aquela que é entendida como potência de diferir de si mesma, se processa por princípios, por divergência, realiza bifurcações em seu trajeto e não é previsível” (Lanznaster, 2018). Precisamos de cognição inventiva para conseguir viver, inventar, dar respostas inéditas a situações antigas e criativas em um mundo cada vez mais complexo. A cognição inventiva é o diferencial, por definir a prioridade nas ações da vida na atualidade e no futuro.

Pode-se acrescentar, ainda, a cognição imaginativa, na qual são acionados estudos sobre Arte e seu ecossistema, metáfora, processos subjetivação, experiência, imaginação e afecção. Trabalha-se originalidade como algo da origem do sujeito e cognição como criação, uma vez que a atividade cognitiva se dá na relação entre o original do sujeito e as possibilidades de apreensão do que se encontra no ecossistema. Considera-se que o espaço da imaginação é o espaço propício para a construção de conhecimentos, sendo esta uma ação corpórea. Para que essa ação seja possível, há que se levar em conta a implicância imbricada de intenção e de relação do sujeito com a informação. “Os conhecimentos são construídos socialmente, mas dependem de um movimento interno do sujeito” (Pimentel, 2013).

9. Cognição e tecnologias

Galimbert, apud Quaresma (2016), considera que “longe de ser algo alheio a nós mesmos, as técnicas e tecnologias são de fato a nossa própria natureza, já que as fazemos, dia após dia, mas, de igual maneira, elas também nos fazem, num só movimento de reciprocidade”.

A tecnologia já obtém rapidamente grandes volumes de dados e informações, bem como é capaz de interligá-los. A cognição inventiva mantém constantemente a atualização.

A inteligência artificial busca alcançar a cognição inventiva, mas, para que isso se realize, precisa conseguir realizar capacidades humanas, tais como: operar por princípios, com sensibilidade e criatividade; realizar divergência, bifurcações; realizar invenção de problemas, se reinventar; se atualizar, criar novas ideias; responder imediatamente às perturbações constantes e inéditas que a vida nos impõe para resolver questões; fazer avaliação imediata da aplicação de novas medidas conforme uma situação específica e apresentar reação emocional.

O que falta ao cognitivismo computacional é o devir, inventar problemas, sensibilidade, avaliar, criar, resolver, dar uma resposta nova e adequada a uma perturbação ou a um problema específico e imediato. Isso é próprio do humano, ao acionar a cognição imaginativa, e dos seres vivos, em cada particularidade de vida, ao acionar a cognição inventiva.

Criatividade e imaginação têm sido os dois campos de ação humana mais citados como sendo por excelência da Arte. Considerando que tanto a criatividade quanto a imaginação precisam ser exercitadas pelos humanos para que estejam presentes em processos artísticos, é preciso explorar como se dão as possíveis relações entre criatividade e imaginação e as tecnologias de inteligência artificial no ensino/aprendizagem de arte e em arte/educação.

10. Criatividade Artificial

O conceito de ‘criatividade artificial’ é defendido por Hernández García et al. (2021), alegando que é necessário ter “especial atención aquella posibilidad de observar creatividad en los sistemas artificiales, como surgimiento de procesos de virtualidad y emergencia en la información computacional” (p.18). Eles partem do princípio de que há interação entre sistemas vivos e sistemas artificiais.

Mas se, conforme Maldonado (2005, p.101), citado por Hernández García et al. (2021), “Heurística é o estudo da descoberta e da invenção, por meio de caminhos devidos à reflexão e não ao acaso” (p.34). Podemos dizer que há “reflexão” por parte de máquinas,

ou a criatividade se apresenta na relação em que humanos se apropriam da colaboração de não humanos?

Pode-se dizer que a cognição maquínica é a cognição inventada, que necessita da cognição inventiva para elaborar criativamente. Ou seja, a inteligência artificial gera obras, mas não cria, no estrito conceito do que seja criação artística. A poiesis – assim como a autopoiesis – é característica de seres vivos (humanos e não humanos). Até o momento, 2025, ou consideramos que a criatividade é especificamente de seres vivos e que há um caminho a ser trilhado para que talvez a inteligência artificial venha a ser autopoietica e, portanto, possa criar, ou delegamos para os não humanos tudo o que temos de humano e passaremos a não fazer diferença com nossa presença no mundo.

O que resta, então, é integrar as conquistas tecnológicas pós-digitais à nossa vida, com responsabilidade, e atuar no ensino/aprendizagem de arte e na arte/educação em colaboração consciente, nos atualizando constantemente.

Nesse escopo, Escaño (2022) chama a atenção para a importância do olhar na sociedade contemporânea:

[...] el ojo se constituye como el gran umbral de entrada sensorial y construcción cultural en nuestra sociedad posdigital, donde el ojo se alía con la pantalla, y a su vez con la cámara detrás de esa pantalla (y esta, a su vez, es cómplice del otro ojo que nos mira tras esa cámara). ... El ojo, un influyente demiurgo en nuestra sociedad red, globalizada y globalizante, capaz de generar mundos para que sean habitados por todos, como viajeros de tiempos y espacios. El ojo es el dispositivo biopolítico más poderoso en la configuración, discriminación, selección, organización y creación de nuestra realidad, de nuestra identidad y pensamiento tanto individual como colectivo.

Atuar na formação de docentes para a educação do olhar é tarefa complexa e também precisa ser contínua. É preciso pensar nas possibilidades de extrapolar fronteiras sem perder a essência; considerar a herança sem abrir mão do inédito; construir conhecimentos em arte sem abrir mão da arte; praticar o ensino/aprendizagem em Artes e a Arte/Educação na plenitude do imbricamento integração social e cognitiva sem perder a *poiesis*; considerar cognição como criação

É via metáfora, na tensão entre imaginação e imagem, que acontece a construção de conhecimentos, ou seja, a aprendizagem. Importa considerar, ainda, que arte também é tensão, provocação. A instância do espaço imaginativo precisa ser considerada como espaço de conhecimentos, não como espaço de ocorrências do acaso, mas espaço propício à aprendizagem.

Arte é uma construção humana que envolve relações com os ecossistemas cultural, socioeconômico, histórico e político. É a experiência dos sujeitos que se faz coletiva.

Toda ação praticada numa experiência modifica quem a pratica e quem a sofre. O ensino/aprendizagem em arte e a arte/educação podem desarticular identidades estáveis do passado, mas também podem abrir a possibilidade de novas articulações, a criação de novas identidades e a constituição de novos sujeitos, sem que se perca ou se congele a herança cultural.

O ensino/aprendizagem em Arte pode ser (re)pensado ao mesmo tempo em que é elaborado. Arte envolve um processo em construção de experiência humana coletiva que influencia e é influenciada preserva a herança cultural sem fazer dela um bloco estanque, (re)pensa enquanto elabora possibilita novas articulações faz do ensinar/aprender arte um momento especial de criação.

São muitos os desafios; alguns são individuais, outros grupais e outros gerais. É necessário, portanto, haver preparação de docentes não só no campo específico de atuação em arte, mas também nas inter-relações entre campos de conhecimento e as intercorrências da pós-digitalidade. Como diz Escaño (2022): “a ação poética é em si uma

ação plural... o mundo é aquele tempo e aquele lugar que acontecem por meio da interação sensível, da intersubjetividade e da intercriatividade” (p.33).

A sabedoria está em saber escolher como aprender. É preciso ter a capacidade de sensibilidade, criação, invenção e reinvenção, já que o mundo pós-digital, em todos os seus territórios, requer uma reinvenção constante.

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Postdigital Dysfunction in Digital Visual Art and Art Education

Disfunción postdigital en el arte visual digital y la educación artística | Disfunção pós-digital na arte visual digital e na educação artística

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Abstract:

Postdigital works of art disrupt utopian narratives of progress and perfection upon which much digital art is based. Postdigital works of art present socially relevant and critically potent opportunities for art educators to analyze these narratives, through dysfunctional forms of making that simultaneously draw from the past, present, and future. In this chapter, historical examples of visual art that use and address developing technologies will first be discussed, identifying utopian and dystopian themes. Next, the postdigital will be employed to analyze select digital visual works of art that further expand these themes. And finally, these postdigital works of art will be brought into a discussion with theories drawn from contemporary digital visual art education, with the goal that art educators can leverage the critical ways of making that these works of art represent.

Keywords:

Postdigital art. Digital visual art education. Glitch art. Dysfunction.

Resumen:

Las obras de arte postdigitales alteran las narrativas utópicas de progreso y perfección en las que se basa gran parte del arte digital. Estas obras presentan oportunidades socialmente relevantes y críticamente potentes para que los educadores artísticos analicen estas narrativas, a través de formas disfuncionales de creación que se inspiran simultáneamente en el pasado, el presente y el futuro. En este capítulo se analizarán en primer lugar ejemplos históricos de arte visual que utilizan y abordan tecnologías en desarrollo, identificando temas utópicos y distópicos. A continuación, se empleará lo postdigital para analizar obras de arte visual digital seleccionadas que amplían aún más estos temas. Por último, estas obras de arte postdigital se debatirán con teorías extraídas de la educación contemporánea en artes visuales digitales, con el objetivo de que los educadores

artísticos puedan aprovechar las formas críticas de creación que representan estas creaciones artísticas.

Palabras clave:

Arte postdigital. Educación artística digital y visual. Arte glitch. Disfunción.

Resumo:

As obras de arte pós-digitais interrompem as narrativas utópicas de progresso e perfeição nas quais grande parte da arte digital se baseia. As obras de arte pós-digitais apresentam oportunidades socialmente relevantes e criticamente potentes para que os educadores de arte analisem essas narrativas, por meio de formas disfuncionais de criação que se baseiam simultaneamente no passado, no presente e no futuro. Este capítulo analisará primeiramente exemplos históricos de arte visual que utilizam e abordam tecnologias em desenvolvimento, identificando temas utópicos e distópicos. Em seguida, o pós-digital será usado para analisar obras selecionadas de arte visual digital que expandem ainda mais esses temas. Por fim, esses trabalhos artísticos pós-digitais serão discutidos com teorias extraídas da educação contemporânea em artes visuais digitais, com o objetivo de permitir que os educadores artísticos se baseiem nas formas críticas de criação que esses trabalhos artísticos representam.

Palavras-chave:

Arte pós-digital. Educação em arte digital e visual. Glitch art. Disfunção.

...

1. Introduction

It has become evident in the development of contemporary art over the past few years that many artists are extensively involved with new materials and processes that have emerged through developments in science and technology (Klüver, 1969, p.4).

This statement, written by Billy Klüver in 1969, could easily apply to the relationship between art and technology in a variety of locations and eras. Throughout human history artists have relied upon the technologies of their time, using them to advance forms of expression and representation while simultaneously advancing those technologies through novel applications and combinations (Girão & Santos, 2019). If applied to our current era, this statement would undoubtedly refer to digital technology, and more specifically developments in Artificial Intelligence (AI). AI is one of the most discussed and debated topics in contemporary cultural conversations, as there seems to be few sociocultural areas that are not impacted. In the visual arts, AI poses a challenge to traditional notions of creativity (Small, 2023), the ethics of reproduction (Andersen, 2022), as well as legal concepts regarding copyright (Shapiro, 2023).

These are ideas that have been challenged consistently in the history of Western art through the 20th and into the 21st century. Many of the challenges posed by AI art are extensions of these previous periods, while others are unique to our time. Contemporary art and design educators are in a unique position to respond to these challenges through pedagogical approaches that acknowledge the work of contemporary digital media artists. In this chapter, I will explore the disruptions posed by AI based art as related to postdigital works of art in general, by looking at historical and current examples of technology/art hybrids. It is through these examples that a critique of technological progress will be suggested, which can be leveraged by art and design educators who are looking for creative and critical applications of digital technologies.

2. Histories of Technological Utopia

Artists who deal with developing technologies inevitably address the utopian themes inherent in the sociocultural narratives related to said technologies. Throughout the 20th century artists working in a variety of locations and through diverse media forms found ways to address and critique utopian themes of social progress and individual fulfillment. Many European art movements in the early 20th century sought to respond to the sociocultural power of developing technologies. The Italian Futurists, for example, were infatuated with the technologies of transportation and warfare, aligning with World War One-era Fascist movements while simultaneously looking to break from the traditions of the past that they saw as oppressive (Prezzolini, 1923). Where the Italian Futurists glorified the destruction of war, DADA, which was formed in Zurich Switzerland in 1915, chose to critique these destructive forces. As Hans Arp wrote: ‘Revolted by the butchery of the 1914 World War, we in Zurich devoted ourselves to the arts. While the guns rumbled in the distance, we sang, painted, made collages and wrote poems with all our might’.

In South America, artists involved in mid-20th century Modernist movements such as Neoconcreto created works that responded to developing technological, social, and aesthetic structures. In his *Manifesto Neoconcreto*, art critic Feirrerá Gullar wrote: ‘We do not conceive of the work of art as a ‘machine’ or as an ‘object,’ but as a quasi-corpus’ (1959). Neoconcreto artists such as the Brazilian artist Lygia Clark experimented with works that challenged formal traditions in painting and sculpture and used the body to challenge the proposed objective distance inherent in Modernism. Her proposições (propositions) series in the early 1960’s incorporated performance art and what might now be called relational art, involving participants in the manipulation of simple materials such as thread, plastic sheets, and paper to create responses to increasingly technologically mediated social experiences.

In North America, The US-based art collective Experiments in Art and Technology (E.A.T.) brought technological approaches to artistic production, reception, and dissemination into conversations with fine art. They often paired engineers with artists to see what one group could learn from the other (Klüver, 1969). The opening quote from E.A.T. president Billy Klüver represents the general scope of the collective. However, the group was, more specifically, invested in the larger sociocultural benefits that such interactions could manifest. In *E.A.T. News*, published in 1967, Klüver and Vice-President Robert Rauschenberg wrote: ‘E.A.T. is founded on the strong belief that an industrially sponsored, effective working relationship between artists and engineers will lead to new possibilities which will benefit society as a whole’ (p. 1).

While E.A.T. were invested in identifying possibilities in art and technology that might benefit society, they also, intentionally or not, raised the issue that such relationships might result in dysfunction, and even destruction. Prior to the formation of E.A.T. in 1966, Billy Klüver assisted Swiss artist Jean Tinguely with his work titled *Homage to New York* (1960), which was to be installed in the garden of the Museum of Modern Art in Manhattan. Tinguely wanted to construct a machine that would self-destruct, and he enlisted Klüver to help him find sculptural materials such as bicycle wheels. Klüver also helped to rig the towering sculpture so that it would gradually collapse. As Folland (2020) writes:

Tinguely is on the opposite end of [the] spectrum of anxiety around industrialization that runs throughout modern art. On the cusp of the 1960s, his art embraced the machine, if only as a symbol of the destructive nature of the modern world, or at least as an example

of his, and our, disillusionment with Modernism's promise of utopia, a promise that seems only to recede (n.p.).

The dominance of these variations of Modernism have since waned, with Postmodernist concepts of plurality and cultural hybridity gaining influence in the late 20th century. For example, in the 21st century, authors, artists, designers, and musicians involved in Afrofuturism have explored themes of technology and utopia with a focus on culture and race. While Afrofuturism is often used to describe a wide variety of cultural forms that focus on the Black experience, critics such as Hope Wabuke have argued that the term, which was coined by a white scholar, views Blackness through a white gaze (Wabuke, 2020). Wabuke offers the term Africanfuturism to denote ways of making that are deeply rooted in African culture, history, and mythology. Wangechi Mutu is a Kenyan American artist whose work addresses intersections between technology and a variety of lifeforms through an African feminist lens: 'The visionary hybrids populating Mutu's work usher in a world where diverse species and peoples exist in a harmony rooted in interconnectedness' (Tylcz, 2023, n.p.).

The art movements described here each add a layer to our potential understanding of the intersections between art and technology as viewed through the lens of utopia and dystopia. The Futurists saw the potential for art to merge with a daily life that was increasingly dependent upon technology, although their ideologies problematically aligned with Fascist movements of the early-20th century. DADA artists saw the potential for art and technology to critique such Fascist politics, responding to the destruction brought about by WWI through decidedly absurd gestures. Neoconcreto artists such as Lygia Clark saw the potential for art to speak to interactions between technological progress, human interaction and psychological wellbeing, while E.A.T. brought together artists and engineers, with results that were often creative as well as destructive. And contemporary Africanfuturists artists such as Wangchei Mutu bring together many of these themes, offering hybrid visual experiences can provide hope for those living in technologically advanced times. In each example, complex narratives of sociocultural progress and dysfunction are interwoven. These narratives of utopian optimism and interconnectedness, and dystopian absurdity and dysfunction point towards postdigital opportunities for artists and art educators.

3. Postdigital Art

The intersections between art and technology described previously have helped to create what digital media theorists are calling the postdigital. The initial explorations of postdigital concepts in the arts were rooted in electronic music and were intended to disrupt narratives of audio perfection and clarity that were part of these discussions in the late 20th century (Cramer, 2015). At the turn of the 21st century glitch-based works by Kim Cascone (2000) took digital tools that were presented as being free from distortion and noise, and integrated audio elements that were often jarring. These glitch pieces represented approaches to making art that could simultaneously look to the past and the future, and in this hybrid that the postdigital is situated.

In the visual arts, the postdigital refers to works in which the digital is used as yet another medium, to be used, skewed, and potentially abused in for a variety of results:

Emerging from a framework in which technology is naturalized, a post-digital aesthetic would be one in which the artist, through his or her creations, provokes a tension that makes visible the interpenetration of digital technology in every layer of our lives. We

could say it coexists with the digital and even the pre-digital, but it involves a critical attitude regarding the notion of digital progress, questioning the positivist ideology that assumes technological development as a linear progress: inevitable, neutral and, ultimately, beneficial (Goicoechea de Jorge, 2022, n.p.).

In this manner, postdigital artists can be seen as related to the artists discussed previously; in particular, artists involved with DADA and E.A.T. critiqued this notion of progress through absurdist gestures and destructive experiences.

Jennifer Chan is a contemporary artist who uses a diverse set of postdigital practices, approaches, and theories. Her works range from web-based video to gallery installation, resulting in a decentralized, postdigital combination of media forms. For example, the sculptural work *Ally (Nice White Person)* from 2018 is composed of a Moomin stuffed toy sitting on an IKEA stool, its back facing the viewer as she enters the space. The work has been altered as such; the plush toy wears a bracelet that reads 'GOOD CSS' with a miniature cellphone dangling from the bracelet. Across the back of the toy reads 'RESPECT' embroidered in varsity font. On the front chest of the Moomin is an embroidered white ribbon. Here, the modified plush Moomin figure channels references to race, computer code, and violence against women in an absurdist manner, in that the markers of childhood (toys, charm bracelet) are brought into conversation with serious social and cultural issues. These references can also be found in her earlier digital video pieces and thus create a network of absurdist digital and postdigital references and experiences.

Petra Cortright channels similar layered ways of working in her artwork, which includes digital video, still digital images, and paintings that blend and blur the digital with the analog. Her works reference various traditions in landscape painting, but the layering of digital prints and projections with various materials such as vinyl, canvas, aluminum and paper create results that only reference landscape in a deconstructed and perhaps violent abstract form. As she states:

The abstraction in my work comes from using really bad quality images. I don't feel bad about ripping shitty things apart. If it is really high definition with beautiful details it feels more precious. Why abstract that? I want to cut up things that aren't working on their own (Herriman, 2017, n.p.).

Although these postdigital works by Chan and Cortright are quite different, they share the quality of being intentionally crude and unfinished, at least when compared with gallery-based visual art in general. In this manner these works relate to the glitch pieces made by Cascone (2000). Postdigital works of visual art can be perhaps better understood through the concept of the 'poor image'. Poor images as theorized by Stereyl (2009) are the degraded copies of digital commercialism and capital. They represent a critique of these ideologies while they also open possibilities for new forms of participation:

The networks in which poor images circulate ... constitute both a platform for a fragile new common interest and a battleground for commercial and national agendas. They contain experimental and artistic material, but also incredible amounts of porn and paranoia. While the territory of poor images allows access to excluded imagery, it is also permeated by the most advanced commodification techniques. While it enables the users' active participation in the creation and distribution of content, it also drafts them into production. Users become the editors, critics, translators, and (co-)authors of poor images (n.p.).

As this quote states, poor images are forms of critique that are also tied to the systems that they critique. Postdigital works of art operate in a similar manner. Through flawed forms of reproduction and dissemination, postdigital works of art critique utopian narratives central to digital technologies while using the very technologies being critiqued.

Although a relatively new field, AI art will eventually become commonplace to the point where it will be just another type of digital art; at that point, the cultural fascination with AI art will fade, just as it has with net.art which is now a part of post-internet practices. I will now turn to a discussion of AI art, in order to explore the possibility that postdigital concepts as informed by the 'poor image' might serve a similar critical function within this emerging field of visual representation.

4. AI Art and Postdigital Theory

As stated in my introduction, AI art challenges previous concepts of creativity, reproduction, and copyright. Almost every day, a news headline frames AI as the epitome of scientific progress, or points to the ways that it is far from perfect. They present the novel forms of interaction present in AI technologies, either warning about the social and environmental dangers inherent in such interactions (UN Environment Programme, 2024), or proclaiming that a utopian future is within reach, to be found in the interconnectedness of such vast computing systems (Khosla, 2024).

AI is already having an impact on numerous fields within the visual arts. Some already use advanced digital technologies, such as CGI in the motion picture industry, while others rely upon more traditional media, such as hand rendered comics. The 2023 SAG-AFTRA strike was, in no small part, focused on the use of AI in writing screenplays and digitally replicating actors in film and television (Dalton, 2023).

One AI related storyline that is relevant to this discussion is the case of Matthew Allen, who won first place in the Colorado State Fair in 2022 using an image that was generated through the AI image generator Midjourney. Soon after this award was received, The US Copyright office ruled that Allen could not hold copyright of the image because the automated nature of the process was central to the production of the work (Knibbs, 2023). The initial validation of the work and the subsequent legal ruling speak to issues of originality and creativity that are germane to art educational practice, as well as the utopian and dystopian themes that were discussed previously in this chapter.

Image generative AI platforms harness the capabilities of large-scale computing networks and databases in order to allow for the rapid generation of images from text prompts:

A.I. text-to-image generators such as Stable Diffusion, Midjourney and DALL-E ... have become widely used to create all sorts of images, ranging from digital art pieces to character designs. Stable Diffusion alone has more than 10 million daily users. These A.I. products are built on collections of images known as 'data sets' from which a detailed map of the data set's contents, the 'model' is formed by finding the connections among images and between images and words. Images and text are linked in the data set, so the model learns how to associate words with images. It can then make a new image based on the words you type in (Anderson, 2019).

Contemporary digital artists are currently exploring AI-based programs which allow them to make use of vast amounts of digital information, potentially shifting cultural notions of creativity and originality in the process. While artists such as Matthew Allen are using commercially available text-to-image generators, others are working with computer programmers to customize the process and the product. In 2023, painter David Salle worked with a team of computer programmers to attempt to design an AI system that could, in his words, ‘create good art.’ To do this, he generated numerous images based on a single prompt and then critiqued them as he might one of his students (Small, 2023).

While Allen and Salle use AI to generate finished works, there are artists who are more concerned with the biases that are embedded in the code itself. Artists such as Dennis Delgado use AI programs to critically examine the sociocultural implications of AI use in facial recognition software. As Delgado (n.d.) states:

Current studies show that facial recognition systems are less able to detect a face in an image when the skin tone of that face is not Caucasian. The undetected faces are then not enrolled in the systems’ database. As a result, many of the systems are trained using datasets which contain fewer people of color, making those same systems inaccurate when recognizing or identifying individuals of color. The Dark Database is a kind of record of visibility and representation as seen through the eyes of artificial intelligence (n.p.).

In *The Dark Database* series, Delgado identifies the racist underpinnings of facial recognition software using the open-source program Open Computer Vision. He uses these programs to reflect these inherent biases back to the viewer. The resulting composite portraits for films such as *Get Out* and *Training Day* are records of visibility and invisibility, with the faces of actors with lighter skin tones being included and those with darker skin tones being excluded. These blurred self-portraits might be considered in the same category as the postdigital glitch landscapes of Petra Cortright, in that they make use of complicated processes and numerous layers of visual imagery. However, an important distinction is that the social commentary that is central to Delgado’s *Dark Database* is not found in the intent of Cortright.

The comic artist Sarah Andersen has raised important issues about the impact of AI image generation software on her own work, her artistic identity, and artistic production in general. In the opinion piece titled *The Alt-Right Manipulated My Comic. Then A.I. Claimed It* (2022), Andersen describes the process by which her webcomic was initially appropriated by individuals from the alt-right. These appropriations used comic images that she had created and paired them with text that aligned with alt-right ideologies such as Holocaust denial. She describes this as a violation of not only her artistic rights, but her personal beliefs and political affiliations. She then details the process by which AI text-to-image generators were able to appropriate her comics, reproducing the visual appearance but not the content. This, she fears, is a violation that is far worse than the appropriations by the far right. AI generators such as Stable Diffusion are based on data sets that are accessible by the public. These data sets include a great deal of pornographic and violent content, so the intentional appropriations of her work by the alt-right could be pushed even further and could be carried out by individuals who have no sense of the violations being carried out.

The malleability of digital images and processes can be seen as both beneficial and harmful. The work of Jennifer Chan described earlier provides a visualization for the seemingly random connections that can be made in postdigital approaches to making art. These absurdist gestures are also found in AI image generation, specifically when the

results are not what was anticipated. However, the process by which these absurd images are made are quite problematic, as they conceal violations to the individual authority of the artist and include references that might diametrically oppose their beliefs and viewpoints.

As AI continues to expand its cultural reach, becoming more powerful and robust, it will certainly be used by an increasing number of artists, many of whom will explore postdigital strategies of dysfunction and absurdism. Artists such as David Salle and Matthew Allen who explore narratives of utopian optimism in AI art will undoubtedly be met by those who address dystopian dysfunction as seen in the work of Dennis Delgado and absurdist applications such as those addressed by Sarah Andersen (2022). It is through these varied gestures that we can identify postdigital opportunities for artists and art educators.

5. Art Education and Postdigital Dysfunction

Art and design educators have surely been watching developments in AI image generation with a great deal of interest. For every art educator who is excited about the possibilities for AI in art educational practice, there are potentially an equal amount who are quite skeptical. And then there are those who are waiting for this moment to pass, like those that have come before. Prior to the AI fervor, there were non-fungible tokens (NFT's) that had attracted the attention of artists, cultural critics, and investors alike. Before that, it was the metaverse, preceded by VR, and before that it was videogames, and so on. Each of these digital products is unique, but one quality is shared by all: they all have been targeted by venture capitalists as the next big thing, representing the promise of a utopian future.

Art and design education researchers have generally been cautious about the pedagogical potential of AI. In design education, discussions of AI have tended to take the form of instructional support. Tang et al., (2022) describe the application of AI in the teaching of animation design strategies. Anderson (2019) outlines the ways that design schools are implementing AI and machine learning, both in how these systems are designed and how they might be implemented in educational settings. In both examples, AI can be seen as an extension of computer-assisted pedagogies that have their roots in Behaviorism. And while B.F. Skinner did not directly connect operant conditioning to digital technologies, these ideologies nonetheless have influenced the social implementation and understanding of contemporary digital technologies as a whole (Franks, 2024).

Art educational researchers have provided unique perspectives on AI. Chen, et al., (2023) describe the potential for AI-based image generation that could combine Thangka painting styles in a manner that is experimental and culturally relevant. Zhao et al., (2024) present data related to the teaching of art appreciation, and how AI-based analysis can improve the efficiency of instruction. Both of these studies tend to approach AI in an optimistic light, with little discussion of the potential negative impact of AI in either image generation or art instruction. Taking a skeptical stance, Slotte Dufva (2023) argues that theories drawn from technological feminism can allow for the critical evaluation of AI art. He looks to digital visual artists such as Hito Stereoyl who subvert the power of computational processes found in AI, proposing a complementary notion of 'Artificial Stupidity' (p. 187). And Pente et al., (2023) look at the ethical implications of using AI in educational settings, citing a variety of studies that outline the possibilities

as well as limitations of such use in preK-12 school settings from a variety of cultures and locations.

Pente et al., (2023) use a posthumanist framework as they analyze these aspects of AI-based art. Here, posthumanism acts as a necessary corrective to descriptions of human-technology interaction that center the human and disregard or downplay the nonhuman extending at least as far back as *Skinner's Teaching Machines* (Watters, 2021). In *Skinner's Teaching Machines*, the use of the technology of the time was seen as a means to an end; this end was a prescribed concept of what was to be learned, and the optimization of this cybernetic process was the primary concern. In posthumanism, the technology is an active participant as the creative process becomes distributed across a variety of human and non-human actors. Skinner argued that creativity was a 'behavioral mutation' that all could potentially express, with the process based on random chance (Abra, 1988). Here we see a meaningful connection between AI and creativity. Approaches to making art that foreground random chance can be found in the work of many of the artists discussed previously; specifically, DADA, Lygia Clark, E.A.T., and Petra Cortright. Art educators may find opportunities to explore posthumanist concepts as they relate to such artistic strategies, making connections between historical art movements and contemporary AI image making.

6. Conclusion

Art and design educators who are interested in addressing AI image making and related issues of originality and creativity would be well-advised to look at the concepts drawn from artistic practices in this chapter: utopian interconnectedness, dystopian dysfunction, and postdigital art and the poor image. In addition, theories from art educational research informed by technological feminism and posthumanism can help to inform future postdigital pedagogical practices.

First, utopian views on the relationship between art and technology should be addressed by postdigital art and design educators. The history of the Futurists and contemporary works in Africanfuturism by artists such as Wangechi Mutu speak to the impulse to embrace the potential for technological progress, even as they address problems with unchecked political power and colonialism. Second, artist collectives such as DADA, neoconcreto, and E.A.T. foreground the dystopian potential in technological advancement provide postdigital art and design educators with relevant critical strategies based in dysfunction and absurdism. Third, postdigital artists advance these dysfunctional, absurdist gestures; sound works by Kim Cascone and visual art by Jennifer Chan and Petra Cortright highlight the ways that digital technologies fail, and the ways that these types of poor images can be viewed as critiques of the technologies being used.

Postdigital art and design educators should also acknowledge the potential for technological feminism and posthumanist theories. In order to better situate these theories, the historical influence of Behaviorism on contemporary educational theory and practice should be referenced. These simplified diagrams of technological interaction are of little relevance in art educational settings that are complex intersections of history, culture, biology, and technology. Postdigital art and design educators should move beyond simplistic notions drawn from Behaviorism such as cause and effect and should instead embrace the complexities represented in posthumanist educational theories.

As a subset of posthumanist thought, new materialism can provide postdigital art and design educators with a framework through which intra-actions between human, machine, code, and image might be analyzed. Coole and Frost (2010) offer the following framework for new materialist scholarship that consists of three themes:

First among them is an ontological reorientation that is resonant with, and to some extent informed by, developments in natural science: an orientation that is posthumanist in the sense that it conceives of matter itself as lively or as exhibiting agency. The second theme entails consideration of a raft of biopolitical and bioethical issues concerning the status of life and of the human. Third, new materialist scholarship testifies to a critical and nondogmatic reengagement with political economy, where the nature of, and relationship between, the material details of everyday life and broader geopolitical and socioeconomic structures is being explored afresh.

Art educators Garnet & Sinner (2019) argue similar points related to the telling of stories in educational contexts. In a new materialist framework, the fact that a human is collaborating with powerful databases and coding languages would not be seen as a form of dehumanization. In this manner, new materialism can be seen as correlative to the Actor-Network Theory of Latour (1996). The collaboration between machine systems, code, and humans actants creates a network of interactions that are to be acknowledged without the judgment that accompanies humanist notions of individuality or creativity. New materialist pedagogies have been embraced by some and feared by others. How might art and design educators react to these responses? If art and design educators were to situate the complexities of AI and postdigital art within art historical and cultural practices, then might the apprehension created by these artforms be dissipated?

As I have discussed, much of the apprehension towards AI and postdigital media can be found in the challenges that they pose to notions of creativity and originality. In art educational practice, there has been great historical value placed upon creative self-expression. Wilson and Wilson (1977) had undertaken the process of exploring and potentially demystifying Lowenfeldian creative self-expression in the 1970's when they described the act of drawing through the extended metaphor of the *drawing-an-object program*:

As far as a program for drawing is concerned, one could think of the mind as a programmer for the computer/brain... The programmer dimension of mind is the source of signals containing generalized notions regarding the way in which drawings ought to look. When a signal is sent from the programmer to the computer brain that a particular object is to be drawn, a hierarchically ordered set of functions is set into motion. As the hand-held tool begins to mark on a surface, the sensory receptor experiences a flow of energy or intensity as well as sensation or the quality of intensity. The configuration (of the object to be drawn) is remembered (p. 7).

Here, the language of cybernetics is employed in the service of the description of the process of drawing; specifically, it is the repeated act of drawing that recalls previous iterations and makes adjustments or causes the mind to terminate the process out of boredom or frustration. The Wilsons use the concept of the drawing program to describe the vast repertoire of sign systems available to the user. These exist alongside one another, which runs counter to the stage theory of Lowenfeld.

It is necessary to compare this theory of artmaking to the ways that AI-generated art is currently being discussed. As discussed earlier, David Salle recently worked with a team of programmers to attempt to design an AI system that could, in his words, 'create good art'. To do this, he generated numerous images based on a single prompt and then critiqued them as he might one of his students. Here, the programmer is working with

the AI program, and not the ‘hand held tool’ described by the Wilsons. The distinction is important. However, if we look at this distinction through a new materialist lens, we can see less of a distinction than perhaps previously thought. The prompt creates the AI work, just as the programmer creates the mark. The materials are different, but the process is similar.

AI-based artmaking will only continue to expand as computing power increases and networked image databases expand. While these programs are technologically intriguing and artistically fascinating, they also bring about a number of challenges related to the ethics of copyright and fair use. These are issues that will certainly be relevant to art educators, designers, and media scholars as the 21st century progresses. As the work of Anderson (2019) indicates, educators, artists and theorists will need to push back against the technodeterministic forces that pursue and fund projects such as these. By taking a technological feminist stance (Slotte Dufva, 2023) that is both new materialist and posthumanist, the challenges of AI art can be identified and scrutinized.

A postdigital art education must acknowledge the perplexing and problematic aspects of advanced technologies such as AI. The notion of the postdigital challenges the relentless drive toward the new in digital media, by fusing traditional media with that which is currently being developed. The socio-critical theories known as Feminist New Materialism complicate previous notions of agency and anthropocentrism that are the bedrock of Western humanist epistemologies. Feminist New Materialism looks at these concepts and introduces a healthy skepticism that can help art and design educators who are navigating new technological terrains.

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Quirky AI, Data Bending, and Algorithms in Cornrows: Decolonial Practices in Postdigital Art and Education

IA extravagante, manipulación de datos y algoritmos en trenzas: prácticas decoloniales en el arte y la educación postdigital | IA excêntrica, manipulação de dados e algoritmos em tranças nagô: práticas decoloniais na arte e educação pós-digital

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Abstract:

The text explores decolonial approaches to AI in the arts, taking into account the concept of postdigitality which defines digital technology as deeply intertwined with social, cultural, political, and geographical environments. This integration leads to new sociotechnical forms, material-cultural conditions, and power structures that extend beyond mere digitalization.

Artistic works that examine postcolonial power dynamics within the realm of digital technology engage with and challenge these intricate interconnections. Kate Crawford and Vladan Joler's *Anatomy of an AI System* (2018), for example, exposes the sociotechnical assemblages AI is situated in, highlighting environmental and social impacts. Other artists use AI to amplify marginalized voices and perspectives: Stephanie Dinkins' *Not The Only One* (2018) preserves cultural narratives through digital technology. Mimi Q nũ o ha's *Library of Missing Data Sets* (2016) and *Close Isn't Home* by Samantha Vasson and Grace Kwon allude to the politics of data collection, advocating for more inclusivity. Speculative artworks such as Hyphen-Labs' *NeuroSpeculative AfroFeminism* (2016) finally envision alternative forms of technology by merging Afrofuturism and neuroscience, portraying Black women as technological trailblazers.

The text weaves together artistic practices with art educational approaches to envision decolonial futures rooted in community, care, and collective knowledge. It advocates for decolonial strategies that promote inclusivity, diversity, and equity, fostering alternative narratives and transformative possibilities beyond dominant technological paradigms.

Keywords:

Postcolonialism. Postdigitality. AI. Afrofuturism. Inclusive data practices. Decolonial art education.

Resumen:

El presente trabajo explora enfoques decoloniales hacia la IA en las artes, considerando el concepto de postdigitalidad, que define la tecnología digital como profundamente entrelazada con entornos sociales, culturales, políticos y geográficos. Esta integración da lugar a nuevas formas sociotécnicas, condiciones material-culturales y estructuras de poder que van más allá de la mera digitalización.

Las obras artísticas que analizan las dinámicas de poder poscoloniales dentro del ámbito de la tecnología digital abordan y desafían estas interconexiones complejas. *Anatomy of an AI System* (2018) de Kate Crawford y Vladan Joler, por ejemplo, expone los ensamblajes sociotécnicos en los que se sitúa la IA, resaltando sus impactos ambientales y sociales. Otros artistas utilizan la IA para amplificar voces y perspectivas marginadas: *Not The Only One* (2018) de Stephanie Dinkins preserva narrativas culturales a través de la tecnología digital, mientras que *Library of Missing Data Sets* (2016) de Mimi Q nũ q ha y *Close Isn't Home* de Samantha Vasson y Grace Kwon alude a la política de recopilación de datos, abogando por una mayor inclusión. Finalmente, obras especulativas como *NeuroSpeculative AfroFeminism* (2016) de Hyphen-Labs imaginan formas alternativas de tecnología al fusionar el afrofuturismo con la neurociencia, representando a las mujeres negras como pioneras tecnológicas.

Este texto entrelaza prácticas artísticas con enfoques de educación artística para imaginar futuros decoloniales basados en la comunidad, el cuidado y el conocimiento colectivo. Defiende estrategias decoloniales que fomenten la inclusión, la diversidad y la equidad, promoviendo narrativas alternativas y posibilidades transformadoras más allá de los paradigmas tecnológicos dominantes.

Palabras clave:

Poscolonialismo. Postdigitalidad. IA. Afrofuturismo. Prácticas de datos inclusivas. Educación artística decolonial.

Resumo:

O texto explora abordagens decoloniais para a IA nas artes, considerando o conceito de pós-digitalidade, que define a tecnologia digital como profundamente entrelaçada com contextos sociais, culturais, políticos e geográficos. Essa integração dá origem a novas formas sociotécnicas, condições material-culturais e estruturas de poder que vão além da simples digitalização.

As obras artísticas que analisam as dinâmicas de poder pós-coloniais dentro do campo da tecnologia digital abordam e desafiam essas interconexões complexas. *Anatomy of an AI System* (2018), de Kate Crawford e Vladan Joler, por exemplo, expõe os arranjos sociotécnicos nos quais a IA está inserida, destacando seus impactos ambientais e sociais. Outros artistas utilizam a IA para amplificar vozes e perspectivas marginalizadas: *Not The Only One* (2018), de Stephanie Dinkins, preserva narrativas culturais por meio da tecnologia digital, enquanto *Library of Missing Data Sets* (2016), de Mimi Q nũ q ha e *Close Isn't Home* de Samantha Vasson e Grace Kwon, questiona a política de coleta de dados, defendendo maior inclusão. Por fim, obras especulativas como *NeuroSpeculative AfroFeminism* (2016), do coletivo Hyphen-Labs, imaginam formas alternativas de tecnologia ao fundir o afrofuturismo com a neurociência, retratando mulheres negras como pioneiras tecnológicas.

O texto entrelaça práticas artísticas com abordagens da educação artística para imaginar futuros decoloniais baseados na comunidade, no cuidado e no conhecimento coletivo. Defende estratégias decoloniais que promovam inclusão, diversidade e equidade, incentivando narrativas alternativas e possibilidades transformadoras além dos paradigmas tecnológicos dominantes.

Palavras-chave:

Pós-colonialismo. Pós-digitalidade. IA. Afrofuturismo. Práticas de dados inclusivas. Educação artística decolonial.

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1. Introduction: Postdigitality and Decolonialism

Digital technology is deeply embedded in social, cultural, political, and geographical contexts, giving rise to new sociotechnical, cultural, and symbolic forms. This perspective extends beyond a narrowly technical understanding of digitalization, which is often reduced to discrete, binary-code-translatable units or the domain of hardware and software. Instead, it aligns with the broader conceptual framework of the postdigital, which has emerged in response to the societal integration of digital technology across diverse fields, including the arts (Cramer, 2014), the humanities and social sciences, and transdisciplinary approaches (Jandrić et al., 2018), as well as cultural (Jörissen et al., 2019) and arts education (Tavin et al., 2021).

Within postdigitality, the technical dimension of digitalization recedes into the background, while sociocultural dynamics take precedence. The prefix ‘post’ signals ongoing transformations in material-cultural conditions (Jörissen et al., 2019), shifts in modes of perception and agency (Stalder, 2017), and the emergence of new structures of power and control (Cramer, 2014).

However, academic discourse on postdigitality remains predominantly shaped by perspectives from the Global North, despite the inherently global nature of digital networks, their ubiquitous presence, diverse local manifestations, and structural divergences. Acknowledging this broader scope reveals the enduring influence of postcolonial dependencies and power asymmetries within digital technology. These dynamics are particularly evident in the extraction of raw materials and labour within the tech industry, the hierarchical structuring of scientific and epistemic practices, and the design, implementation, and application of digital technologies—all of which reproduce and reinforce existing global inequalities.

Given that a postcolonial critique developed from within the Global North is necessarily limited and fraught with methodological challenges, the text’s discussion instead focusses on artistic practices that interrogate the entanglement of postcolonial structures and digitality. These artistic works illuminate the ways in which colonial legacies, power relations, and epistemic hierarchies continue to shape postdigital realities. Simultaneously, they offer alternative modes of understanding, challenging, and transforming these structures, positioning art as a critical site for reimagining postdigital futures. Art education in turn can play a vital role in this process by equipping students with the tools to critically engage with and creatively reinterpret postdigital environments.

2. Postdigital Art and Education

2.1. Mapping Technology: *Anatomy of an AI System*

Everyday routines in the postdigital age frequently involve numerous actors embedded within a vast web of interrelations. Even seemingly straightforward human-machine interactions, such as voice control of a smart speaker, are situated within a complex infrastructure. Kate Crawford’s and Vladan Joler’s *Anatomy of an AI System* (2018) exemplifies this by uncovering the extensive background processes triggered when a user engages with a device like Amazon’s Echo. Their work highlights the extensive resources required to enable simple commands, such as playing music or adjusting lighting, thus revealing the sociotechnical assemblages underpinning these actions. Through a detailed

exploded view¹ and an accompanying essay (Crawford & Joler, 2018), their analysis exposes the multiplex entanglements of artificial intelligence, making these interconnections intelligible at multiple levels.

Anatomy of an AI System can be approached from various perspectives, providing several entry points to comprehend the simultaneity, non-linearity, and interdependence of, among others, raw material extraction, logistics, distribution, human labour, algorithmic computation, and optimization. In their essay, Crawford and Joler begin by examining the Echo's design and individual components. The device contains multiple microphones positioned to capture voice input at any time and is activated by specific keywords, such as Echo. Each activation transmits voice data through an extensive infrastructure to an Amazon data centre, where it is processed by both algorithms and human workers. In the long term, this data contributes to refining Amazon's proprietary AI systems. Consequently, each activation of the Echo represents an instance of unpaid labour performed by users – a fundamental distinction from traditional consumer electronics or household appliances, which do not systematically produce and process data. As Crawford and Joler observe, contemporary AI-driven devices depend on the ingestion, analysis, and optimization of vast amounts of human-generated images, texts, and videos (Crawford & Joler, 2018).

Activating the Echo turns users into consumers, while also making them part of Amazon's labour and resource network. Additionally, users are encouraged to acquire so-called skills (apps) for the Alexa voice assistant, further integrating them into Amazon's ecosystem. However, beyond issuing voice commands, users exercise minimal control over the device and its functionalities. This lack of agency is evident in the Echo's design, which enforces specific behavioural constraints. For instance, the device's battery is irreplaceable, and opening the casing voids the manufacturer's warranty. Given that battery lifespans are inherently limited, planned obsolescence is embedded within the device's design, necessitating ongoing raw material extraction and contributing to electronic waste. This aligns with media theorist Jussi Parikka's (2015) assertion that media technologies should be understood not merely as extensions of human perception, as proposed by Marshall McLuhan, but as extensions of the Earth itself. This perspective shifts the analytical focus from an anthropocentric view toward a geological timescale, emphasizing the environmental impact of technological production and disposal. As Crawford and Joler note:

Each object in the extended network of an AI system, from network routers to batteries to microphones, is built using elements that required billions of years to be produced. Looking from the perspective of deep time, we are extracting Earth's history to serve a split second of technological time, in order to build devices that are often designed to be used for no more than a few years (Crawford & Joler, 2018, VIII).

Crawford and Joler trace the Echo's production chain from mineral extraction—often conducted under hazardous conditions with severe environmental consequences—through tightly controlled assembly-line labour in China, where the hardware is manufactured, to outsourced cognitive labour, such as the labelling of AI training datasets by underpaid workers in the Global South. Additionally, warehouse workers in Amazon's fulfilment centres operate under highly optimized, machine-assisted conditions. These interconnected forms of labour ultimately contribute to the concentration of power and wealth within a small elite, illustrating vast economic disparities: 'A child working in a mine in the Congo would need more than 700,000 years

¹ See Crawford & Joler (2018) to zoom into the detailed illustration.

of non-stop work to earn the same amount as a single day of Bezos' income' (Crawford & Joler, 2018, XI).

These insights expose the neocolonial dynamics linking resource and labour extraction in the Global South with profit maximization for technology corporations in the Global North. Even interactions with an Echo device in a private home depend on an intricate network involving natural resource exploitation, energy consumption, human labour, and transatlantic data infrastructures. Given these complexities, as outlined in *Anatomy of an AI System*, it becomes evident that voice control cannot be understood merely as an individual action. Rather, like the tip of an iceberg, it conceals vast underlying infrastructures and actors.

Even if such processes were made fully transparent, Crawford and Joler (2018) argue that meaningful change remains unlikely as long as decision-making power remains disproportionately concentrated among corporate entities that are not held accountable. This critique aligns with the perspective of postdigitality, which emphasizes the necessity of analysing digital devices within their broader social, cultural, political, and economic contexts while advocating for structural changes to facilitate alternative technological imaginaries.

2.1.1 Art Educational Spark: *The Secret Life on an AI*

It becomes clear that AI technologies are deeply entangled on a global scale. This is where educational interventions can play a critical role—not just in explaining AI, but in shifting the perspective from a purely technical understanding to a sociotechnical one and from an individual to a collective one.

The workshop 'The Secret Life of an AI' (Çetin et al., n.d.), for example, takes *Anatomy of an AI System* as a starting point to demystify artificial intelligence by highlighting the economic, social, and ecological dimensions of AI systems.

Through guided prompts exploring the philosophy, design, and application of AI, the workshop encourages independent inquiry and fosters an understanding of AI as a commodified, globally networked system. Special attention is given to the dynamics of value extraction, whether in the form of unpaid human labour—such as data labeling and content moderation—or the mining of rare earth materials necessary for AI hardware.

Using creative exercises in four thematic areas – Human, Nature, Values, Capital – participants are invited to critically decode contemporary AI developments and reimagine alternative technological futures. The workshop outcomes are documented in a collaborative zine, serving as both a reflection of the discussions and a tool for further engagement.

2.2. Living Archives: Quirky AI

In contrast to the global systems examined in *Anatomy of an AI System*, the artist Stephanie Dinkins focusses on AI as a means to amplify marginalized voices and foster communal engagement, providing a platform for stories and experiences often sidelined by mainstream technological narratives: *Not The Only One (N'TOO)* (2018) is a language-interactive AI rooted in the concept of 'Small Data' that embodies the memories and narratives of three generations of Black American women.

N'TOO distinguishes itself from the sleek, minimalistic aesthetic typical of contemporary digital devices through its design (Fig. 1–2). The AI is housed within a teardrop-shaped, organically curved sculpture, locally stored on an Arduino. The casing, in either matte black or polished bronze, prominently features the relief-like faces of three women of different ages. Unlike compact, flat computers designed for portability, this sculptural form demands physical presence, occupying space and asserting itself as both an interactive AI and a tangible artistic object.



Figure 1-2. *Not The Only One (N'TOO)*, Exhibition View. Source: Dinkins (n.d.).

The physical design of *N'TOO* significantly influences user interaction. Its curved, ear-like form encourages active listening, while its interface invites users to engage in conversation. This mirrors the oral traditions found in many cultures, where storytelling and spoken exchange are fundamental to knowledge transmission. Over time, these conversations shape a ‘conversational archive’ (Dinkins, n.d.) allowing the AI to continually learn—absorbing both meaningful insights and bizarre inputs.

This approach extends beyond content and into interface design, recognizing that how users engage with technology influences both the transmission and interpretation of data. Visitors must come physically close to the sculpture to participate in dialogue, fostering an intimate, almost personal connection with the AI. As noted in the exhibition description: ‘*N'TOO* (...) has an uncanny ability to coax the public into nurturing it and showing a technological being grace’ (Dinkins, n.d.).

N'TOO raises fundamental questions about who contributes data, whose stories are told, and which values shape digital technologies. It advocates for an expanded understanding of AI—one that inherently integrates social and cultural dimensions from the outset.

Here, storytelling, art, technology, and social engagement combine to create a new kind of artificially intelligent narrative form. This project works toward the creation of culturally-specific, natural language-based AI that reflects the goals of the communities making them. By centering oral history and creative storytelling methods, such as interactivity and verbal ingenuity, this project hopes to spark crucial conversations about AI and its impact on society, now and in the future (Dinkins, n.d.).

Unlike conventional AI systems that strive for perfect functionality and seamless intelligence simulation, *N'TOO* embraces imperfection. Its development process deliberately acknowledges technical limitations, allowing for unexpected, poetic, and even peculiar AI-generated responses. At times, users may feel as though they are conversing with a ‘reluctant petulant pre-teen’ (Dinkins, n.d.), highlighting the human-like unpredictability embedded in the system:

N'TOO doesn't always perform in the way that I, or audiences, expect. I have learned to value its ‘brokenness’ and refusal. It seems that *N'TOO* is training me/us to help it come into being with patience, care, and specificity. I could not ask for more (Dinkins, 2023).



Figure 3-5. *Not The Only One (N'TOO)*. AI Quotes. Source: Dinkins (2023).

2.2.1 Art Educational Spark: *The Cat Classifier*

Dinkins' *N'TOO* demonstrates how AI can serve as a dynamic, evolving archive of lived experiences, shaped by dialogue and cultural specificity rather than abstract data points. This emphasis on interactivity, community engagement, and the acceptance of AI's imperfections offers valuable insights for art education. Just as *N'TOO* challenges conventional notions of AI as a seamless, detached system, art education can similarly encourage students to experiment with AI's biases and limitations.

A hands-on example of this approach is *The Cat Classifier* (Coleman et al., n.d.), an exercise that mirrors some of *N'TOO*'s principles by exposing the fragility and subjectivity of machine learning systems. Through direct engagement with training data, students experience firsthand how AI classifications are neither neutral nor objective but rather constructed through human input, decisions, and cultural contexts.

Students first get to know where they use AI in their everyday live. They then get introduced to fundamental principles of machine learning and AI classification. The heart of the lesson is a training where participants feed an AI images of cats and dogs, teaching the model to distinguish between the two.

While this may seem like an easy exercise, the process exposes hidden complexities—revealing how even seemingly simple categorizations depend on selective data input and human-defined parameters, that are prone to errors.

By actively engaging with these processes, students begin to see AI not as an autonomous intelligence but as a constructed system shaped by human decisions, values, and histories. Ultimately, *The Cat Classifier* fosters critical AI literacy, encouraging

participants to see AI not as an infallible intelligence but as a designed system shaped by data choices, cultural assumptions, and societal values.

2.3. Data Bending: *Close Isn't Home & Library of Missing Data Sets*

While *Anatomy of an AI System* elucidates the political, socioeconomic, ecological, and material entanglements of AI applications, artistic works such as *Not The Only One (N'TOO)* employ AI to amplify previously unheard voices while allowing peculiarities that arise in collective human-AI-dialog. Other artistic practices, in turn, seek to challenge and subvert neocolonial structures in the use of digital technology through 'Data Bending'. Traditionally, Data Bending refers to the manipulation of data using software, often producing glitches—optical or acoustic distortions that, in the digital context, reveal underlying software mechanisms and disrupt normative digital aesthetics. In this text, however, Data Bending denotes artistic strategies that foreground and reconfigure the social and political dimensions of data. Additionally, Data Bending encompasses creative engagements with data collection, particularly in relation to topics that receive little societal attention yet demand visibility.

An example of such an initiative is *Close Isn't Home* (since 2020), an open-source library of 3D models representing culturally specific artifacts created by and for BIPOC communities. This project not only provides access to the digital objects but also contextualizes them by including information about the contributors and the significance of the artifacts. The collection features diverse items, such as Kolams—symmetrical patterns traditionally drawn by women at the entrances of houses or temples in Hindu-influenced regions of India to ward off evil—, a 3D model of a persimmon fruit— a Buddhist symbol of transformation—, alongside consumer products, including regional soft drinks like *Rooh Afza*, *Pakola* (short for Pakistan Cola), and *Thumbs Up*, which for their contributors evoke childhood memories and allude to national identity.

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Figure 6. Hot Pot from the 3D-Library *Close Isn't Home*, Screenshot. Source: Vassor & Kwon (n. d.).

The initiators of *Close Isn't Home*, Samantha Vasson and Grace Kwon, emphasize the importance of cultural context and advocate for the respectful and informed use of these digital representations. This stance contrasts sharply with the often carefree acts of copying, altering, and appropriating that characterize many postdigital creative practices, such as remixing, dynamic content sharing, and the free circulation of cultural artifacts. Furthermore, *Close Isn't Home* raises critical questions regarding the construction of digital canons: What is selected for digitization, preservation, and public access, and by whom? On what criteria and funding structures are (data) archives built? Who participates in these processes? Taking these aspects into account, Vasson and Kwon regularly offer workshops for digital art skills and create a space for collaboration to share information and community for BIPOC. Unlike traditional knowledge transmission through state-sanctioned institutions such as museums, archives, and libraries—which assert authority over defining ‘cultural heritage’— *Close Isn't Home* prioritizes everyday objects, contemporary rituals, and personal memories as equally valuable cultural expressions.



Figure 7. *The Library of Missing Data Sets*, Mixed Media Installation. Courtesy of Mimi Onuoha. Photo: Brandon Schulman.

Similarly, Mimi Q nũ ọ ha's *Library of Missing Data Sets* (2016) highlights the absence of data in contexts otherwise saturated with information, exposing what is deemed unimportant or deliberately excluded. The project consists of an extensive list of datasets that do not exist within the US context, drawing attention to the sociopolitical mechanisms of omission. For instance, there is no publicly available dataset on the prices and sales figures of artworks, the number of undocumented immigrants currently incarcerated, or the number of individuals denied public housing due to prior convictions. In making such absences visible, Q nũ ọ ha underscores how practices of marginalization and exclusion are reinforced through datafication, control, and commodification. At the same time, she acknowledges that the absence of data collection can, in certain cases, serve as a protective measure for vulnerable communities. Thus,

she warns against assuming that all social issues can be resolved through data collection alone, even as increased visibility can shape public discourse and inform policy changes. While visibility is often a prerequisite for political recognition and influence, the practice of data collection, however, entails inherent risks. The exposure of personal data can lead to surveillance and targeting. Minoritized bodies and subaltern communities are frequently subjected to binary classifications and colonial taxonomies.

Ultimately, *Library of Missing Data Sets* provokes reflection on fundamental ambivalences: What data should be collected, for what purposes, by whom, and under what ethical considerations? Such inquiries are central to decolonial approaches to digital technology, prompting a reevaluation of dominant epistemic frameworks.

2.3.1 Art Educational Spark: *Through the Eye of the Machine*

Data Bending, as a concept, offers a powerful basis for educational approaches to AI and data literacy. Just as artists, students can critically and playfully engage with algorithmic systems, questioning how data is defined, structured, and interpreted.

Like the artistic strategies explored above, *Through the Eye of Data*, a teaching sequence by Shusha Niederberger (n.d.), engages with the politics of data collection, categorization, and omission and encourages students to critically examine how data shapes narratives, identity, and visibility. Students turn their personal smartphone photos – their own living archive in the double sense – into structured datasets on paper. By categorizing their images according to various criteria, they experience firsthand how machines might ‘see’ data, how classification systems shape interpretation, and what can (and cannot) be extracted from a personal collection.

The exercise highlights the ways in which digital traces—like photos—feed into statistical models, shaping the way individuals are grouped, analyzed, and targeted. But beyond automation, the project encourages students to reclaim their data: to move beyond raw categorization, transform patterns into meaningful narratives, and use data sets as both a reflective and creative medium for storytelling.

2.4 Speculating Beyond: The Algorithmicity of Cornrows & AfroFeminist Futures

Big Data processes codify the past. They do not invent the future. Doing that requires moral imagination, and that's something only humans can provide (O'Neil, 2016, p. 204).

In the era of Big Data, future predictions are derived from extrapolating past data, thereby perpetuating existing patterns, routines, and social structures. Breaking this cycle requires an approach that embraces unpredictability, ambiguity, and creativity — ways of thinking that acknowledges the complexity of postdigital conditions and employs speculation and imagination to design alternative futures that are livable for diverse species and communities.

One such approach emerges through an exploration of Black hair. It initially serves to expose how discriminatory patterns are reproduced in digital technologies. Ruha Benjamin illustrates this with a simple Google search: ‘When a graduate student searched for ‘unprofessional hairstyles for work,’ she was shown photos of Black women; when she changed the search to ‘professional hairstyles for work,’ she was presented with photos of White women’ (Benjamin, 2019, p. 95).

Search results reflect entrenched biases and beauty standards rooted in a long history of body politics, which continue to shape perceptions today. However, curly Black hair and traditional African hairstyles can also serve as a foundation for reimagining digital futures in ways that challenge these biases.

The artist collective Hyphen-Labs, for example, constructs a speculative framework around Black women's hair care practices. Their work *NeuroSpeculative AfroFeminism* (NSAF) (2016) merges cognitive research, virtual reality, and product design by and for women of color into a multidimensional project. In their exhibition installations, Hyphen-Labs invites visitors into a futuristic beauty salon, showcasing hypothetical products, such as a patterned scarf that disrupt facial recognition software and earrings embedded with a hidden camera to document critical encounters.

Displayed as part of the installation are key research questions central to the project: 'How do we harness synaptic plasticity to free our minds? When will we move past the limitations of our memories? Can we reprogram our mental maps? Who is building our future?' (Hyphen-Labs, 2016). At the core of the installation is a VR experience that immerses visitors in the perspective of Fatima, a young Black woman entering an imagined neurocosmetology lab—a futuristic beauty salon where hair extensions are embedded with brain-stimulating impulses, transporting participants through an Afrofuturist vision of Black women as pioneers in neuroscience and brain research (Fig. 9-10).

One VR protagonist describes her role—reminiscent of Dinkins approach in *N'TOO*—as gathering and preserving her community's stories, particularly from elders, to enrich machine learning systems with collective and culturally specific data. She likens this process to the transmission of knowledge in African spiritual songs, which encode histories, teachings, and messages. This conceptualization of technology diverges from mainstream, profit-driven innovation models, prioritizing values such as community, care, and the preservation of intergenerational knowledge.



Figure 8. *NeuroSpeculative AfroFeminism*, Exhibition View. Source: Hyphen-Labs (n.d.).

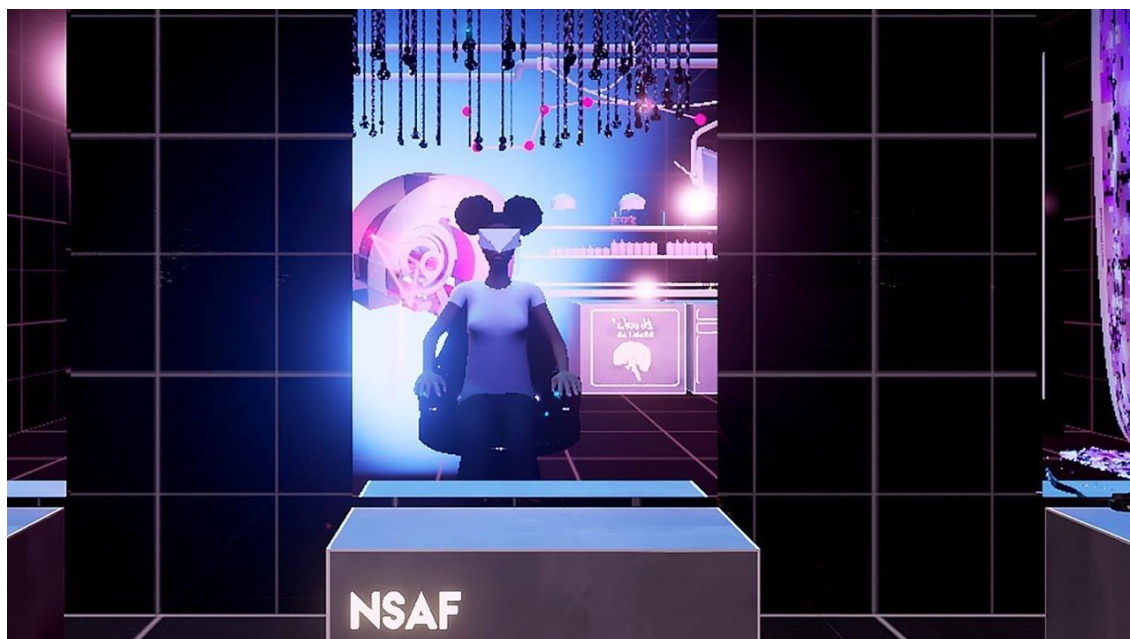


Figure 9. *NeuroSpeculative AfroFeminism*, VR View. Source: Hyphen-Labs (n.d.).

Another connection can be drawn between Black hair and digital technology, specifically braided cornrows and algorithmic structures. As Ron Eglash (1999) demonstrates in his research, fractal geometry—along with mathematical principles of reciprocity, recursion, and scaling—was prevalent in various African cultural practices, including architecture, music, and design, long before these concepts were formally recognized in Europe. However, Europeans historically dismissed, for instance, African settlement patterns as disorganized and primitive (Eglash, 1999, p. 196), failing to recognize their underlying mathematical systems. It was only through the technology of aerial photography that the fractal order of these designs became apparent, revealing settlement layouts that mirrored social hierarchies (Eglash, 1999, p. 21).

Similarly, braided cornrow patterns exhibit both symbolic meaning as well as algorithmic regularities that can serve as an example of ‘an embodied algorithm’ (Eglash et al., 2020, p. 17). In educational contexts, these patterns provide a means to illustrate mathematical principles while simultaneously acknowledging their historical and cultural significance. Positioned within a broader narrative of oppression and resistance, they challenge dominant perspectives on technological innovation, demonstrating that complex systems of knowledge have long existed outside of Eurocentric frameworks.

2.4.1 Art Educational Spark: *Culturally Situated Design Tools*

Eglash et al. (2020) advocate for connecting to the cultural heritage of local contexts and communities already in school, understanding learning as embodied and situated, and showing historically grown relationships of current technology.

The *Culturally Situated Design Tools* (CSDT) website, initiated by Ron Eglash and Audrey Bennett, does just that. It aims to integrate cultural heritage with STEM education by providing interactive digital tools that explore the mathematical and computational principles behind diverse cultural practices. It offers resources for students and educators to engage with coding, design, and engineering through

traditions like Indigenous beadwork, graffiti art, and hip-hop, fusing, among others, Black tradition and futurist innovation. The goal is to make STEM learning more inclusive, relevant, and empowering by connecting it to historically underrepresented cultural narratives.

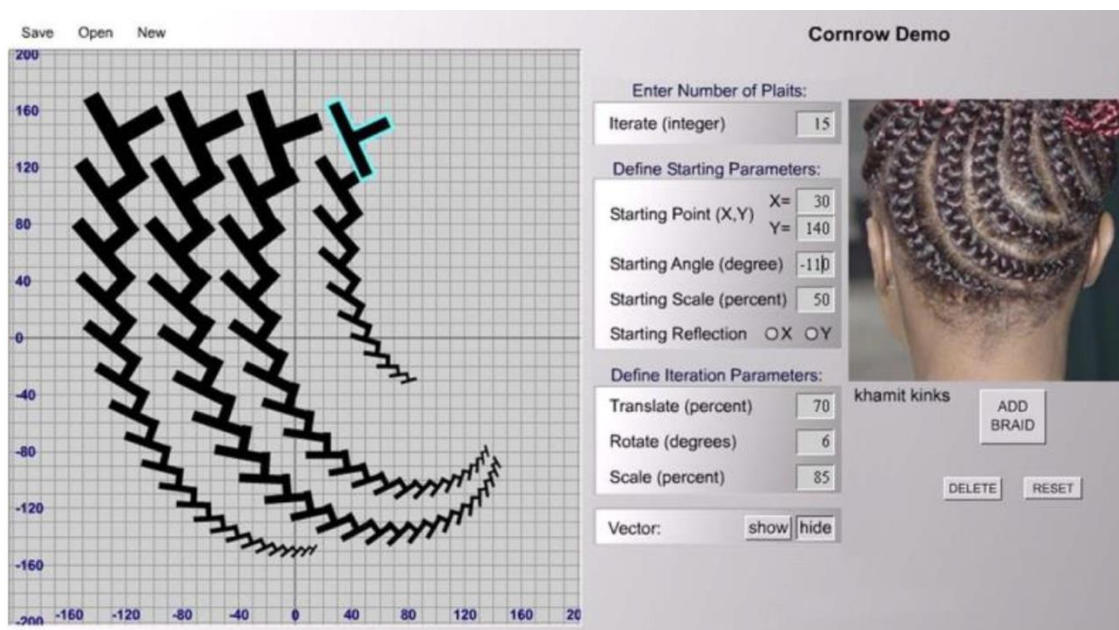


Figure 10. CSDT for simulating cornrow hairstyle patterns. Source: Eglash & Bennett (2009). Courtesy Ron Eglash and Audrey Bennett.

One example from CSDT is the *Cornrow Curves lesson*, which explores the mathematical foundations of traditional African American cornrow braiding. It reveals how patterns in braids correspond to transformations, fractals, and algorithms, forging a link between cultural heritage and mathematical principles. Students engage with geometric transformations—translations, rotations, and reflections—while designing their own digital cornrow styles, gaining hands-on experience with iterative patterns.

Beyond illustrating mathematical principles, *Cornrow Curves lesson* highlights the intersection of cultural expression, design, and creative problem-solving. By crafting digital cornrow patterns, students participate in a process akin to generative art, where rules and algorithms shape visual outcomes. This approach not only bridges the gap between art and STEM but also underscores that concepts like symmetry and fractals are more than abstract theories—they are essential tools for artistic and cultural creation. Moreover, presenting algorithms through the lens of a living tradition, rather than as purely theoretical constructs, grounds them in real-world significance and everyday experience.

3. Outlook: Reclaiming Postdigital Futures Through Art Education

Artificial intelligence and data-driven technologies are not neutral tools—they are deeply embedded in historical, political, and cultural contexts. As explored in *Anatomy of an AI*

System, the material realities of AI include vast networks of labour, resource extraction, and environmental impact, highlighting the diverse infrastructures that sustain these systems. Simultaneously, AI's biases, shaped by existing social realities, manifest in everything from classification algorithms to predictive policing. These systems reinforce dominant power structures, making it crucial to interrogate who controls data, and how it is used – as in the case of *The Secret Life of an AI*.

Yet, as discussed in 'Living Archives', 'Data Bending' and 'Speculating Beyond', AI and digital technologies also offer spaces for resistance, reimagination, and inventive storytelling. This is where art education plays an important role. By engaging students in critical and creative explorations of data, AI, and algorithms, art education fosters the ability to understand, question, and subvert digital technology. Projects like *The Cat Classifier*, *Through the Eye of The Machine* and *Culturally Situated Design Tools* demonstrate how abstract technological concepts can become tangible, and connected to the everyday as well as cultural heritage. Art education can provide a means to apprehend AI not just as a tool for efficiency and control, but as a medium for historical conservation, livable collective futures and the amplification of overlooked narratives.

Many of the artistic strategies examined also reflect decolonial approaches, as they expose and challenge the ways digital systems encode colonial legacies. *Library of Missing Data Sets* reveals the political nature of data omission, making visible the gaps in knowledge production that maintain structures of marginalization. Similarly, *Close Isn't Home* interrogates the archival process by providing spaces for skill sharing and a 3D library for cultural artifacts that might otherwise not find their way into collective memory. Meanwhile, *NeuroSpeculative AfroFeminism* and the exploration of algorithmic patterns in African cultural practices reclaim technological agency beyond Eurocentric frameworks. These practices exemplify decolonial strategies by prioritizing lived experience, and offering alternative ways of knowing, creating, and preserving knowledge.

In the end, decoloniality in the context of AI and art education is not about rejecting modern technology outright, but about transforming its use and meaning. It requires dismantling hegemonic structures and epistemologies, rethinking what knowledge is valued, and actively enhancing the voices of those traditionally excluded from technological discourse. As Çetin (2021) articulates:

Instead of abandoning the modern mind's drive for certainty, hierarchy, and ready-made answers, decoloniality can be seen as a continuous process and practice that is not only epistemological but also emotional, spiritual, and contextual. It is about building situated patterns of the Other: to live, to reflect, to analyze, to theorize, to act, and to leave behind what has been built (and co-opted) to start anew (Çetin, 2021).

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Image References

Figure 1-2

Dinkins, S. (n. d.). *Not The Only One (N'TOO)* [Interactive AI sculpture]. Stephanie Dinkins. <https://www.stephaniedinkins.com/ntoo.html>

Figure 3-5

Dinkins, S. (2023). *Not The Only One (N'TOO)* [AI Quotes]. Art Papers.
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Figure 6

Vassor, S., & Kwon, G. (n. d.). *Hot Pot from the 3D-Library Close Isn't Home*, [Screenshot of 3D object]. Close Isn't Home. <https://closeisnhome.com/3D-Library>

Figure 7

Onuoha, M. (2016). *The Library of Missing Data Sets*. [Mixed Media Installation].
 Courtesy of Mimi Onuoha. Photo: Brandon Schulman.
<https://mimionuoha.com/the-library-of-missing-datasets>

Figure 8

Hyphen-Labs (n. d.). *NeuroSpeculative AfroFeminism*, [Exhibition View]. Hyphen-Labs. <http://www.hyphen-labs.com/nsaf.html>

Figure 9

Hyphen-Labs (n. d.). *NeuroSpeculative AfroFeminism*, [VR View]. Hyphen-Labs.
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Figure 10

Eglash, R., & Bennett, A. (2009). *Culturally Situated Design Tool for Simulating Cornrow Hairstyle Patterns*. [Screenshot]. Courtesy Ron Eglash and Audrey Bennett. <http://www.jstor.org/stable/10.7721/chilyoutenvi.19.1.0058>

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Postdigitalidad y memética. Reflexiones educativas sobre la generación de imágenes con IA a partir del *trending topic* “Cuando el genio malinterpreta nuestro deseo”

Pós-digitalidade e memética. Reflexões educativas sobre a geração de imagens com IA com base no *trending topic* “Quando o gênio interpreta mal nosso desejo” | Postdigitality and Memetics. Educational Reflections on the Generation of Images with AI based on the Trending Topic ‘When Genius Misunderstands our Desire’

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Resumen:

Este artículo se inicia con una reflexión acerca del contexto postdigital en el que se insertan nuestras prácticas educativas y culturales con las tecnologías. En este marco, se plantea la idea de meme como un exponente de postdigitalidad, tanto por su carácter de remezcla como por su naturaleza híbrida existencial en entornos *online* y *offline*. Asimismo, se analiza la creación de memes a partir del uso de inteligencias artificiales recuperando el caso del *trending topic* (tema en tendencia) “El genio malinterpretó mi deseo”, que se propagó en redes sociales entre los meses de abril y mayo de 2025. En relación con la metodología, y bajo un enfoque postcualitativo, se monitorizan y analizan diferentes etiquetas en las redes sociales de Instagram y X para indagar en las lógicas de construcción memética y en su pasaje de un formato digital artesanal a su generación mediante modelos generativos. Igualmente, se reflexiona en torno a la formación de comunidades a partir de las consignas vinculantes a temáticas populares en redes sociales. Por último, se aborda una práctica pedagógica relacionada con la creación de memes producidos con inteligencia artificial generativa realizada con estudiantes de los profesorados de artes del Área Transdepartamental de

Formación Docente de la Universidad Nacional de las Artes (Argentina). El análisis problematiza no solo las lógicas de creación de los memes, sino también las limitaciones del diseño de la inteligencia artificial para producir imágenes que se correspondan con esta narrativa.

Palabras clave:

Comunidades. Inteligencia artificial. Internet. Memes. Postdigitalidad. Co-creación.

Resumo:

Este artigo se inicia com uma reflexão sobre o contexto pós-digital no qual se inserem nossas práticas educativas e culturais com as tecnologias. Nesse marco, propõe-se a ideia de meme como um expoente da pós-digitalidade, tanto por seu caráter de remix quanto por sua natureza híbrida existencial em ambientes online e offline. Também se analisa a criação de memes a partir do uso de inteligências artificiais, recuperando o caso do trending topic (tema em tendência) “O gênio interpretou mal o meu desejo”, que se espalhou nas redes sociais entre os meses de abril e maio de 2025. Em relação à metodologia, e sob uma abordagem pós-qualitativa, são monitoradas e analisadas diferentes hashtags nas redes sociais Instagram e X, com o objetivo de investigar as lógicas de construção memética e sua transição de um formato digital artesanal para a geração por modelos generativos. Reflete-se igualmente sobre a formação de comunidades a partir de comandos vinculados a temáticas populares nas redes sociais. Por fim, aborda-se uma prática pedagógica relacionada à criação de memes produzidos com inteligência artificial generativa, realizada com estudantes da carreira de professor nas artes na Universidad Nacional de las Artes (Argentina). A análise problematiza não apenas as lógicas de criação dos memes, mas também as limitações do design da inteligência artificial para produzir imagens que correspondam a essa narrativa.

Palavras-chave:

Comunidades. Inteligência artificial. Internet. Memes. Pós-digitalidade. Co-criação.

Abstract:

This article begins with a reflection on the post-digital context in which our educational and cultural practices with technologies are embedded. Within this framework, the idea of the meme is proposed as an exponent of post-digitality, both because of its remixed nature and its hybrid existence in online and offline environments. It also analyses the creation of memes using artificial intelligence, drawing on the case of the trending topic ‘The genie misunderstood my wish’, which spread on social media between April and May 2025. In terms of methodology, and using a post-qualitative approach, different hashtags on Instagram and X social networks are monitored and analysed to investigate the logic of memetic construction and its transition from a handcrafted digital format to its generation through generative models. Similarly, the formation of communities based on slogans linked to popular themes on social networks is reflected upon. Finally, we analyse a teaching practice related to the creation of memes produced with generative artificial intelligence, carried out with students from the Transdepartmental Area of Teacher Training at the Universidad Nacional de las Artes who are studying to become art teachers. The analysis problematises not only the logic of meme creation, but also the limitations of the logic of artificial intelligence when producing images that correspond to this narrative.

Keywords:

Communities. Artificial intelligence. Internet. Memes. Postdigitality. Co-creation.

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1. Introducción

El presente artículo se inicia con una reflexión acerca de la postdigitalidad como modo de caracterizar nuestras prácticas y rutinas con y a través de las tecnologías, situando al meme como una modalidad narrativa propia de estos contextos. De este hecho, surge la inquietud respecto de los cambios estéticos en los memes a partir de la incorporación de

la Inteligencia Artificial (IA) generativa para su producción. La propagación en redes sociales del *trending topic* (tema en tendencia) “El genio malinterpretó mi deseo”, durante los meses de abril y mayo de 2025, evidenció otras lógicas visuales en el momento de generar memes que ya no se basan únicamente en el carácter grotesco de la yuxtaposición de imágenes incongruentes y en la superposición de letras tamaño catástrofe, sino en la producción de imágenes estéticas creadas a partir de intercambios con IA generativas.

A partir de la búsqueda avanzada en X (antiguo Twitter) y del uso de las etiquetas (*hashtags*) en Instagram, se recuperan y se seleccionan memes que se enmarcan en este *trending topic* para analizarlos a partir de las definiciones y características que autores como Jost (2023), García Huerta (2014) y Jenkins, Ford y Green (2015) construyen acerca de los memes. Ya que la propagación en redes sociales digitales caracteriza a este tipo de narrativa, también se examinan, a partir de los hilos de X, ciertas lógicas de construcción apelando a lo que Groys (2009) denomina “comunidades en tránsito”.

Por último, se presenta una acción de creación de memes empleando IA generativas en la que participaron estudiantes de los profesorados de artes del Área Transdepartamental de Formación Docente de la Universidad Nacional de las Artes (Buenos Aires, Argentina). Este ejercicio permite reflexionar en torno a las limitaciones de los modelos de aprendizaje informático para generar los memes a los que nuestra cultura visual nos había acostumbrado.

2. Fundamentos teóricos

2.1. La postdigitalidad que habitamos

Este trabajo se inscribe en la reflexión en torno a la postdigitalidad como un momento en el que las tecnologías digitales, sus lógicas y narrativas, ya son parte de nuestras cotidianidades y, por lo tanto, de los modos de estar y percibir el mundo (Sibilia, 2008). En este sentido, Mañero (2023) sostiene que el prefijo “post” no debe entenderse como una manera de designar un momento superador de la digitalidad, sino que debe leerse en clave crítica hacia los modos de organización que propone el capitalismo cognitivo (Berardi, 2003) centrado en el individualismo y la competencia. Es por esto que, para Mañero (2021), la educación artística asume un rol central contribuyendo a propiciar espacios de intercreatividad en los que las tecnologías son entendidas como dinamizadoras de propuestas colaborativas y no como simples instrumentos de reproducción del orden establecido. En este mismo sentido, Lucia Pimentel (2011) propone reflexionar acerca de los usos de las tecnologías para la enseñanza de las artes desde una mirada que reconoce que los diseños y las arquitecturas de los dispositivos se entran en los modos de producción. Esta preocupación que expresa Pimentel es una de las que motiva esta indagación —y, especialmente, el ejercicio pedagógico que se relata al final del artículo—, ya que se considera necesario reflexionar en torno a las estéticas que se construyen a partir de los desarrollos y usos (Williams, 2011) de las inteligencias artificiales.

Por su parte, Carlos Escaño (2019) se refiere a lo postdigital como un concepto que condensa lo digital y lo analógico y también lo biológico y lo informacional. El autor se refiere al *remix* (remezcla) como el modo actual de habitar el mundo. Esta idea nos sugiere reflexionar sobre las articulaciones entre las inteligencias artificiales generativas y la cultura visual que se ha construido en Internet, de la cual los memes son uno de sus principales exponentes.

Los memes habitan, y nos hacen habitar, en esta postdigitalidad de la remezcla; circulan en Internet pero también se han trasladado a los espacios de lo físico en forma de carteles que se pegan en paredes y muros. Esto los configura como una expresión de las narrativas que hibridan lo analógico y lo digital. Se constituyen, como señala Ruocco (2023), en “un proceso colaborativo en el que pueden mutar, transformarse en algo diferente, e incluso pueden surgir nuevos memes” (p. 45). Aunque, paralelamente, como Ruocco (2023) analiza, el meme es usado como un “arma política” por parte de las derechas globales; su modo de producción intercreativo y principalmente anónimo nos lleva a pensarlo en vínculo con una educación artística postdigital capaz de desafiar las lógicas de los nuevos capitalismos.

2.2. Los memes y las comunidades en tránsito

Abordar el concepto de “meme” requiere, como parte del canon, remontarnos al origen del término que se encuentra en una de las obras del biólogo Richard Dawkins que data de 1976, *El gen egoísta*. En ese libro Dawkins titula un capítulo como “Memes: los nuevos replicadores” donde, desde el campo de saberes de la biología, el autor realiza una analogía entre el gen como replicador de la historia biológica y el meme como replicador de la historia cultural. La definición que propone de meme es muy amplia y transita desde las tonadas que se nos quedan “pegadas” de tanto escucharlas hasta los modos de fabricación de vasijas (Dawkins, 1993, p. 218). Un proceso que, claramente, implica una situación de enseñanza y de aprendizaje que no podría reducirse a la simple replicación. En la edición del libro revisada en 1989, Dawkins bromea respecto a la relevancia que cobró este término al señalar que:

Al parecer, el término «meme» está resultando un buen meme. Hoy se utiliza mucho y en 1988 se unió a la lista oficial de términos a considerar en las futuras ediciones de los Diccionarios de Inglés de Oxford. Por ello me siento más obligado a repetir que mis propuestas relativas a la cultura humana eran modestas casi hasta el aburrimiento (1993, p. 218).

Aquí se discute la idea del meme como replicador y nos posicionamos desde la misma perspectiva que Jenkins et al., (2015) quienes también critican el uso del término “viral” para referirse a los procesos que se tornan tendencia en Internet. Los autores sostienen que utilizar términos como “virus” o “replicación” reduce los procesos de compartición en Internet a situaciones sobre las que las personas no tienen agencia cuando, en realidad, en esa acción de compartir y poner a circular hay una decisión. Lo que se comparte y con quiénes se lo comparte se asienta en una elección y en el reconocimiento de códigos en común con esos grupos que se construyen en el territorio *online*. Racioppe y Párraga (2020), en un artículo sobre la producción de memes en Instagram, los definen como:

[...] una narrativa humorística que se nutre de los códigos compartidos, que circula en el espacio de Internet, aunque abrevia en narrativas previas en las que la identificación del origen o de la autoría no es central, y que se asienta en la lógica de derivación y variación, más que en la imitación o la réplica (2020, p. 52).

Siguiendo a Jost (2023), los memes se caracterizan por las operaciones de reciclaje y adjunción y, de este modo, si bien implican la parodia y el pastiche, también exceden estas formas del humor. Tanto el reciclaje como la adjunción implican la transformación de imágenes, de videos, de sonidos preexistentes. García Huerta (2014) analiza los modos de construcción de los memes y se refiere a “imágenes macro”, es decir, plantillas —que forman parte de lo que Jost (2023) denomina la intertextualidad memética— a las

que por una operación de adjunción de texto se les otorga nuevos sentidos. De este modo, los memes circulan en Internet apropiándose de imágenes o videos retomados de bancos de archivos visuales, de fotos familiares y cotidianas, de fragmentos de producciones de la industria cultural que son intervenidos por personas que, en su mayoría, se mantienen en el anonimato. Las operatorias que se realizan sobre esas imágenes tienen, además, una estética de lo rústico, de lo tosco, de lo artesanal digital (aunque este término pueda parecer un oxímoron) porque no hay una preocupación por ocultar la hechura. Entonces, encontramos memes que se construyen a partir del uso de letras en tamaño catástrofe sobre imágenes recortadas en programas básicos como el clásico Paint; memes pixelados; memes con recortes de otras imágenes que no se articulan con el fondo. A lo largo de los años se ha construido una suerte de estética del meme que no se preocupa por lo bello o lo armónico, sino que se ampara en lo grotesco¹. ¿Qué pasa entonces cuando las IA generativas son usadas para la producción memética? ¿Qué otras estéticas entran en juego? ¿Qué características adquieren entonces los memes? ¿Podemos seguir nombrándolos, en tanto memes, cuando no se basan en el reciclaje de imágenes que ya circulaban por Internet?

A partir del caso que hemos seleccionado para el análisis intentaremos dar respuesta a estas preguntas para comprender si estamos ante un nuevo momento en la historia del meme, atravesada por el automatismo de la generación de imágenes a partir de la IA. El caso del *trending topic* “El genio malinterpretó mi deseo” nos permite también preguntarnos por la relación entre el humor y las IA generativas, entendiendo el humor como una característica humana, situada y contextual, frente a la lógica global y estandarizante de los modelos de aprendizaje informático.

Por último, debemos considerar otra categoría teórica para el análisis de este *trending topic*: la de comunidad en el contexto *online*. Para pensar la conformación de esas comunidades retomaremos un concepto de Boris Groys (2009): “comunidades transitorias” o “comunidades en tránsito”. Si bien el autor utiliza ese término para referirse a las grupalidades que se construyen al momento de recorrer un museo, asistir a un recital o a la proyección de una película, consideramos que tiene cierta potencialidad para pensar los modos de vincularnos en los espacios digitales. Además, este concepto dialoga con los modos en que otros/as autores/as (Rheingold, 1996; Hine, 2004; Jenkins, 2009; Murolo, 2014) han pensado a las comunidades en Internet. Groys (2009) caracteriza a las “comunidades en tránsito” como aquellas cuya conformación no se basa ni en un pasado ni en un futuro en común, sino que son “radicalmente contemporáneas” (2009, p. 16). Obviamente, Internet posibilita la construcción de comunidades que permanecen, que tienen una historia en común, que se sostienen en el tiempo. De este tipo de comunidades hablan autores como Jenkins (2009) o Rheingold (1996) y sus categorías nos permiten analizar las grupalidades en torno a los/as *influencers* o el fenómeno de los programas de *streaming*². Sin embargo, para el caso de los *trending*

¹ La *Revista Boba*, producida por un colectivo editorial de la ciudad de La Plata (Buenos Aires, Argentina), dedicó su número 7, publicado en diciembre de 2020, a reflexionar en torno a los memes. El número se tituló “El banquete memético” y en la jornada de presentación, realizada en octubre de 2021, uno de los temas de debate fue acerca de las gramáticas y formas de expresión que se construyen en Internet.

² Los programas de *streaming* en Argentina se han configurado como un fenómeno que se analiza desde las oficinas de YouTube (Gelatina, 2025). Son espacios que utilizan la plataforma para transmitir, pero que no repiten el esquema global que consiste en el/la *streamer* frente a la computadora, sino que se organizan con grillas de programas conducidos por diferentes personas. Se graban en estudios que con el correr del tiempo se han vuelto más profesionales y construyen una comunidad que los sostiene económicamente. Además, convocan a sus audiencias a espacios *offline*: recitales, encuentros, charlas presenciales.

topics de redes sociales la categoría de Groyes (2009) tiene mayor especificidad porque remite a grupaldades que se constituyen en el marco de esa dinámica concreta que se propone como un juego en la digitalidad. Al mismo tiempo, pensarlas desde este lugar nos permite entenderlas como comunidades con toda la potencialidad que esta palabra conlleva: una mirada en común, en este caso, del humor.

3. Metodología de investigación

El desarrollo metodológico se realizó desde una perspectiva postcualitativa (Hernández-Hernández y Revelles Benavente, 2019) que considera las propias experiencias, la relación entre lo humano y lo no-humano y la idea del “devenir” como modo de construcción del proceso de investigación.

Siguiendo esta premisa, a continuación se describen los modos de obtención de los datos utilizados para el análisis. En primer lugar, se consideraron únicamente las publicaciones realizadas en la plataforma X y en Instagram entre abril y mayo de 2025 bajo la etiqueta o consigna “el genio malinterpretó mi deseo”. Para recuperar las publicaciones en X se utilizó la opción de búsqueda avanzada empleando las palabras clave: “genio”, “deseo” y “malinterpretó” y especificando el español como idioma³. A partir de ahí se recuperaron diferentes publicaciones, para más tarde realizar una nueva selección teniendo en cuenta la posibilidad que proporciona X de construir hilos en los que, a partir de la publicación de un/a usuario/a, otros/as se sumen a compartir más imágenes relacionadas con esa consigna. Los hilos seleccionados fueron realizados por perfiles públicos. Por un lado, el iniciado por el usuario @juanpssss el 23 de abril con la frase “el *trend*⁴ de “porque el genio malinterpretó mi deseo” es lo mejor que me ha pasado este año”⁵. Esta publicación obtuvo 247 respuestas, 105.000 me gustas (*likes*) y 16.000 reposteos. Por otro lado, también se seleccionó la publicación de la usuaria @NoMeBusque1 “Hagamos un hilo de “porque el genio de la lámpara malinterpretó mi deseo” que no puedo darle like a todos JAJAJA”⁶ del 23 de abril de 2025. Este obtuvo 980 comentarios, 162.000 me gustas (*likes*) y 10.000 compartidos.

En el caso de Instagram la búsqueda se realizó a partir de etiquetas (*hashtags*) ya que estas son usadas para que las publicaciones se inscriban en una conversación más amplia; funcionan como modos de agrupar temáticas o discusiones en las redes sociales digitales (Racioppe, 2019). En un primer momento se realizó la búsqueda a partir de la etiqueta #genio que arrojó más de 852.000 resultados. Como esa cantidad de publicaciones excedía las posibilidades de análisis, se utilizó el segundo hashtag recomendado por el filtro de búsqueda de Instagram: #geniodelalámpara⁷ que constaba de un total de 3.600 publicaciones.

³ Los resultados que arrojó esa búsqueda se agrupan en [este link](#)

⁴ El término “trend” es utilizado en las comunidades hispanohablantes activas en redes sociales (TikTok o X) para referirse en términos informales y coloquiales a *trending topic*.

⁵ El hilo referido puede visitarse en [este link](#)

⁶ El hilo referido puede visitarse en [este link](#)

⁷ Se puede acceder a los memes agrupados bajo ese hashtag en [este link](#)

Una vez realizada esta búsqueda, se procedió a una revisión general de las imágenes compartidas teniendo en cuenta los siguientes núcleos para el análisis: 1) si eran evidentemente generadas por IA, 2) si eran imágenes de “reciclaje” de Internet y 3) el modo en que se usaba el texto para la construcción de sentido. Es decir, se analizaron estas producciones desde las características de reciclaje y adjunción (Jost, 2023) añadiendo la mirada respecto de lo artesanal en el meme y su distancia (o proximidad) con las imágenes generadas por IA.

4. De lo artesanal digital a la imagen por IA: las nuevas lógicas de la memética

El análisis del *trending topic* “El genio malinterpretó mi deseo” da cuenta de un importante uso de la IA para la construcción de los memes. De hecho, se realizaron distintos tutoriales que enseñaban a usar las IA generativas para participar del juego, como por ejemplo el del canal de Youtube sobre tecnología de Rommel Yupanqui que aconsejaba usar *prompts* en los que se señalara que se quería una pintura del período barroco, simulando el estilo de artistas como Rembrandt y aclarando que tuviera fondos oscuros (Yupanqui, 2025). Portales como Cultura Colectiva, Semana e Infobae también compartieron tutoriales indicando qué *softwares* generativos y *prompts* podían utilizarse para formar parte del *trending topic*. Los mismos usuarios y usuarias de X hicieron circular consejos para crear imágenes con este estilo.

Entre las publicaciones recuperadas de Instagram predomina no solo el uso de la IA para la creación de estos memes, sino también la estética barroca (Figura 1), tal como se aconseja en los tutoriales. Instagram se caracteriza por ser una red social que privilegia lo que actualmente se denomina estético (*aesthetic*): construcciones en las que existe cierto cuidado por lo que se muestra, por la colorimetría y la composición de los planos. Se busca que las imágenes sean agradables a la vista, un aspecto que entra en tensión con los modos de producción de los memes previos a la IA.



Figura 1. Siguiendo el [#geniodelalámpara](#). Fuente: Instagram (2025).

Sin embargo, también aparecen en Instagram algunas construcciones que rompen con esta hegemonía estilística. En la Figura 2 se comparten dos imágenes que forman parte de este *trend*. La de la izquierda, si bien sigue la consigna del genio que malinterpreta deseos, se construye a partir de una *foto familiar* con un texto yuxtapuesto. La de la

derecha ha sido generada con alguna IA, pero no responde a la estética del claroscuro que domina al *trending topic*.



Figura 2. Siguiendo el [#geniodelalámpara](#). Fuente: Instagram (2025).

La búsqueda en X a partir de las palabras clave “genio”, “deseo” y “malinterpretó” arrojó imágenes más variadas que las que en Instagram se agrupaban bajo el hashtag [#geniodelalámpara](#). A primera vista, esa selección en X se conforma de manera más diversa combinando memes generados a partir de IA con la estética barroca del claroscuro, memes generados con IA pero en formato “libre” y memes de los que hemos clasificado como artesanalmente digitales que se conforman desde el reciclaje de imágenes previas.

Las diferencias encontradas entre lo que se publicó en Instagram y en X bajo la consigna “el genio malinterpretó mi deseo” puede relacionarse con las lógicas y arquitecturas de cada una de estas plataformas; mientras que Instagram privilegia la imagen (fija o en movimiento) X todavía se referencia en el texto. Además, Instagram es, por definición, la red de lo *aesthetic* (lo bello, lo que combina y es visualmente agradable), mientras que en X se da más espacio al absurdo.

Los memes presentados como Figuras 3, 4 y 5 muestran este modo diferente de apropiación frente a la misma consigna: las imágenes no están generadas por IA, el texto no está sobreimpreso, sino que es un posteo que se acompaña con la imagen. La figura 4, incluso, superpone la cara del actual ministro de economía de Argentina, Luis “Toto” Caputo, sobre una foto con créditos de Getty sin que importe ni el *copyright* ni la composición de la imagen. Los comentarios a ese meme hacen referencia al no uso de inteligencia artificial y a la “mala” edición —porque la cabeza no está invertida— como una reivindicación de los orígenes. La figura 5 responde a un clásico en el modo de construcción memética: usar un fotograma de un programa ampliamente conocido como *Los Simpsons* para reinterpretarlo a partir de la relación con el texto.



Figura 3. Captura de Jack Baltimore. Fuente X: (2025).



Figura 4. Captura de m. Fuente: X (2025).



Figura 5. Captura de Simpsonito. Fuente: X (2025).

Sin embargo, cuando ingresamos a los hilos colaborativos las publicaciones se vuelven más uniformes y los memes que se comparten son principalmente aquellos generados por IA y que han tenido gran circulación. La figura 6 es una muestra de las principales imágenes compartidas en el hilo que comenzó la usuaria @NoMeBusque1. La publicación que lo inicia invita a compartir estos memes “porque no puedo darle like a todos”, con la pretensión de organizar esa producción dispersa en un lugar “encontrable”.

Quienes sumaron sus publicaciones recuperaron esos memes de distintos lugares, incluso varios de ellos tienen la marca de TikTok.

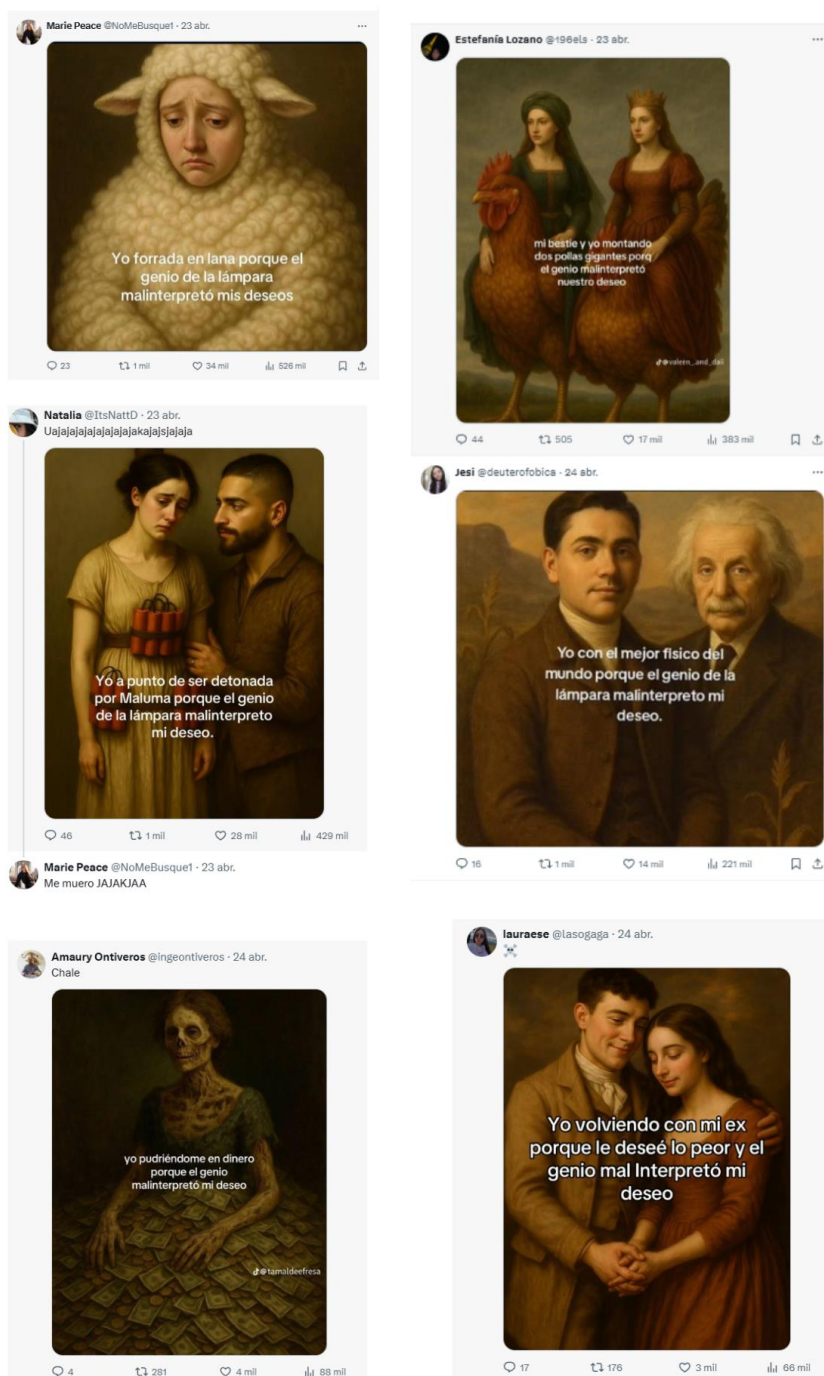


Figura 6. Ejemplos de múltiples memes. Fuente: X (2025)

La red social X permite crear hilos que son un modo de producción colaborativa, una manera de crear una “comunidad en tránsito” (Groys, 2009) que se siente convocada por una consigna. Además de subir imágenes, las personas intervienen en el hilo comentando, etiquetando a otras o simplemente reaccionando. Se estiliza, también, que quien inició el hilo comente el resto de las publicaciones vinculadas, al menos las que llegan primero a esa participación. Este tipo de dinámica es una de las características de esta red social y ha sido conservada pese a otros cambios que se establecieron en la plataforma luego de que fuera adquirida por Elon Musk. Otras redes han intentado

imitar a X —Threads y Bluesky— pero no han logrado, hasta el momento y más allá de la explosión inicial, generar el sentido de pertenencia del “ser tuitero/a”. Parte de ese sentido de pertenencia se vincula a este modo de escritura colaborativa en el que unas experiencias, anécdotas, propuestas se suman a otras. Si bien la etiqueta también funciona como conglomerador de posteos, lo hace desde la lógica de la recopilación más que desde la contribución. Quienes intervienen en un hilo se saben parte de esa producción colaborativa, leen las publicaciones del resto de usuarios y usuarias y crean una suerte de conversación (Vázquez, 2017). En cambio, quienes etiquetan con un *hashtag* pretenden que su publicación forme parte de ciertas búsquedas y que adquiera posicionamiento, pero esas agrupaciones temáticas suelen ser tan amplias (la del #geniodelalámpara reúne 3600 publicaciones) que resulta imposible conocerlas a todas.

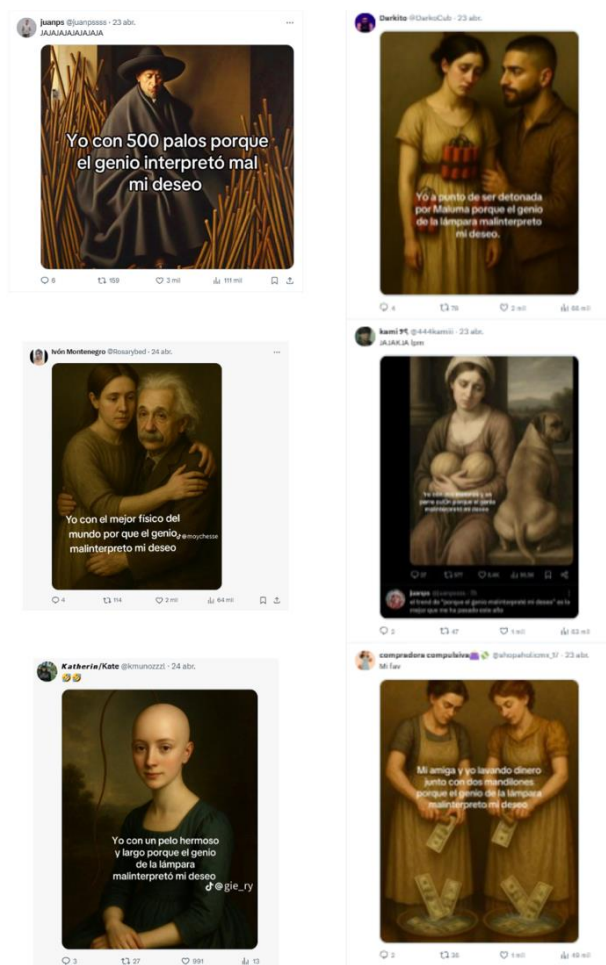


Figura 7. Ejemplo de publicaciones de estética barroca. Fuente: X (2025).

El otro hilo seleccionado (que corresponde al iniciado por el usuario @juanpssss) también se conforma con una mayor cantidad de publicaciones que incluyen memes realizados por IA siguiendo la estética barroca (Figura 7).

Varios memes se repiten entre un hilo y otro, por ejemplo el de Maluma o el de Einstein que, si bien tiene una composición de imagen diferente, responde al mismo chiste: “Yo con el mejor físico del mundo porque el genio malinterpretó mi deseo”. En estas variaciones emerge una de las características del meme: la del reciclaje, aunque en estos casos no se recicla la imagen, sino el texto.

Para dar cuenta de esta operatoria se seleccionaron de los hilos algunos memes que responden a esa lógica. En la figura 8 vemos la variación en relación con la frase “Yo con 500 palos/lucas porque el genio malinterpretó mi deseo”. En una de las imágenes -que no responde al estilo barroco- se ven muchos Patos Lucas rodeando a una persona. Este meme juega con la intertextualidad con la serie animada *Looney Tunes* de Warner Bros. El otro meme que refiere a 500 Lucas elige ubicar imágenes del streamer argentino Luquita Rodríguez, una intertextualidad con anclaje local y de nicho, a diferencia del personaje de la franquicia de Warner Bros. Este ejemplo nos permite pensar en otra de las características del meme que, pese a ser una narrativa global, se ancla en los modos humorísticos de cada contexto de producción y circulación.

En la figura 9 se ven otros ejemplos de reciclaje del texto/chiste y también la relación global/local de los memes. En este caso se eligió la temática “ser detonadx por”, vemos que aunque la imagen cambia, el texto, en líneas generales, permanece. Las transformaciones en lo escrito se vinculan a nombrar a la persona que provoca la detonación, desde cantantes surcoreanos como Bang Chan hasta actrices de Hollywood como Sydney Sweeney.

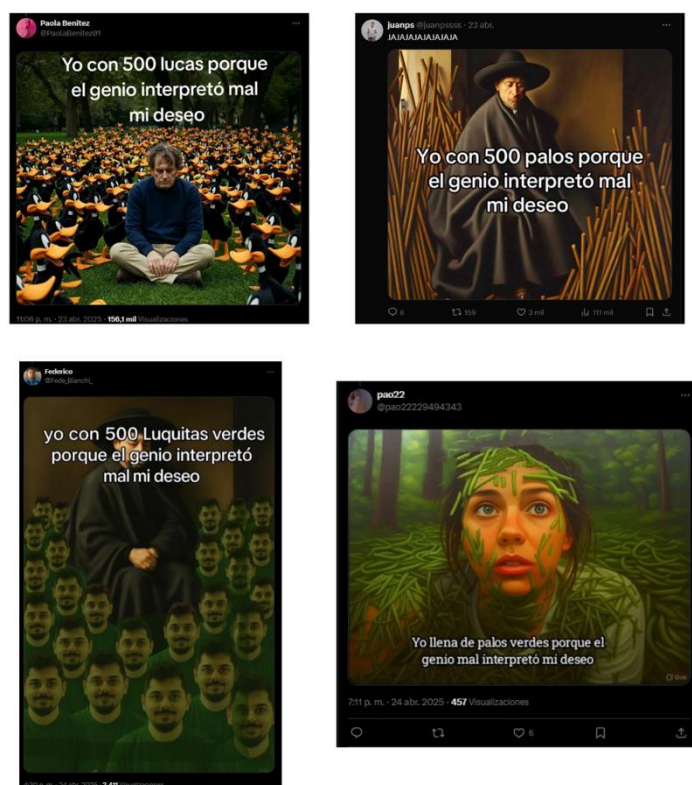


Figura 8. Selección de memes con la temática “500 lucas/palos”. Fuente: X (2025).

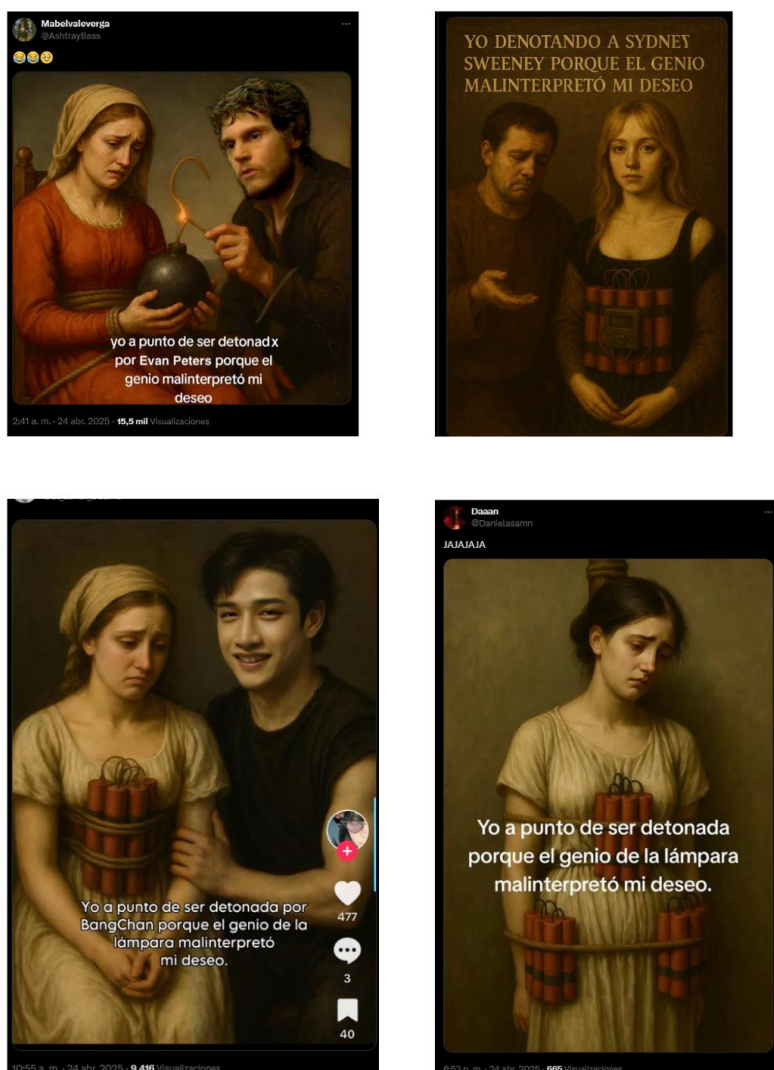


Figura 9. Selección de memes con la temática “ser detonadx por”. Fuente: X (2025).

El recorrido por estas publicaciones nos enfrenta a una particularidad del uso de IA generativa para la producción de memes: la pérdida de la lógica de las “imágenes macro” (García Huerta, 2014). Las IA crean imágenes diferentes cada vez que se les solicita y se resisten –como veremos en el próximo apartado– a reciclar las plantillas más populares, pese a tenerlas disponibles. El *trend*, que es una invitación lúdica a la participación en los espacios digitales, estaba orientado, en este caso, a combinar el uso de la IA con la narrativa memética, introduciendo imágenes *aesthetic* en un universo en el que predominaba el grotesco. De todos modos, la automatización de la producción de memes es anterior al uso extensivo de la IA, ya que existen numerosos sitios web de los que se pueden retomar plantillas para adjuntarles un texto⁸. La principal diferencia entre una automatización y otra es que las páginas generadoras de memes sí reutilizan imágenes que ya formaban parte de nuestra cultura visual.

⁸ Sitios web como <https://imgflip.com/memegenerator> o <https://tismemes.es/> permiten crear memes a partir de imágenes disponibles en sus bancos de datos, pero también subir imágenes propias para transformarlas en memes.

Por otro lado, algunos de los ejemplos de memes de este *trending topic* muestran que, pese a que la consigna estaba ligada al uso de la IA respetando ciertas lógicas estéticas, se dieron reapropiaciones, resignificaciones y desvíos que dan cuenta de que esos modos de producción memética siguen vigentes en las conversaciones en redes sociales.

5. ¿Puede la IA soñar con hacer memes? Reflexiones a partir de una práctica pedagógica

Este *trending topic* nos lleva a reflexionar acerca de las posibilidades creativas de la IA y de la pertinencia de nombrar esas producciones como memes. Como señalábamos, los memes se anclan en el humor que pareciera ser una característica de la condición humana. Sin embargo, hemos escuchado a ChatGPT4 reírse y hacer chistes en su video de lanzamiento (OpenAI, 2024). Siguiendo a Escaño y Osuna (2024) podemos asegurar que todo eso es parte de su diseño, de cómo ha sido programado y con qué materiales se la ha entrenado.

Como ejercicio para comprender las lógicas del meme y también para reflexionar de manera conjunta acerca de los “modelos de pensamiento” de las IA generativas, se les plantea a estudiantes del Área Transdepartamental de Formación Docente de la UNA (Buenos Aires, Argentina) la siguiente consigna: pedir a una IA que haga un meme. Es requisito que la palabra meme aparezca en el *prompt*, luego pueden agregar lo que consideren necesario para obtener el resultado más cercano a lo que habían imaginado. En la figura 10 se muestra una selección de las creaciones (¿memes?) que han surgido a partir de esta propuesta:

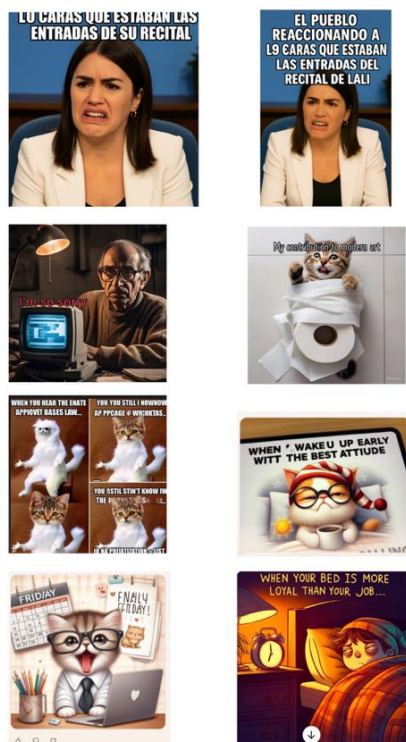


Figura 10. Selección de memes creados por estudiantes utilizando diferentes IA generativas.

En estos ejemplos se identifica una de las lógicas del meme en la que a una imagen se le superpone el texto, sin embargo en muchos casos esos textos no son del todo legibles o las imágenes responden de manera literal al pedido, como ocurre en el caso del meme de Lali en el que la IA pone una imagen de la cantante quejándose del costo de sus propias entradas. Se aprecia que no usa “imágenes macro” (García Huerta, 2014), que seguramente tiene a disposición, sino que en varios de estos ejemplos generó dibujos con estéticas similares a las de las ilustraciones o los cómics que se publican en revistas y diarios. En solo uno de estos casos aparece una imagen memética de Internet: la del extraño gato blanco (*white cat meme*). Por otro lado, de este grupo quizás el meme más logrado sea el del gatito que dice “*my contribution to modern art*” mientras está enredado en papel higiénico. Para lograrlo la estudiante tuvo que realizar 12 intercambios con la IA de Meta y, a pesar de eso, el texto quedó en inglés.

Esta actividad permite reflexionar acerca de que si bien el meme es una narrativa que se produce y circula en Internet, por lo que seguramente las IA tienen mucha información accesible, las características del reciclaje y de la reutilización (Jost, 2023) no son utilizadas por los modelos de aprendizaje informáticos a causa de las limitaciones que tienen respecto de los *copyrights*. Una limitación paradójica, ya que les impide dar acceso a links o retomar una imagen; pero que, sin embargo, no evita que se apropien de ese conocimiento para generar sus producciones⁹. En la figura 11 vemos un ejemplo en el que se le pidió a Gemini - la IA de Google- que creara un meme utilizando una plantilla popular. Si bien la IA refiere a la conocida imagen memética del cantante Drake¹⁰ lo que genera es otra cosa

Cuando se le preguntó a Gemini por qué no había usado directamente la foto de Drake confirmó la sospecha: los derechos de autor y el *copyright* se lo impiden. En este sentido, Gemini explicaba: “Puedo inspirarme en el concepto o el estilo de un meme popular, pero la imagen resultante es una creación nueva, no una copia de la original.” (Google Gemini, comunicación personal, 27 de mayo de 2025).

Siguiendo esta explicación de la IA y teniendo en cuenta que una de las principales características de los memes era que se hacían a partir de imágenes ya existentes que circulaban por Internet (Jost, 2023), el uso de estos softwares generativos para la producción memética parece inaugurar una nueva estética, un nuevo *sensorium* (Benjamin, 2003).

Aunque el *trend* de “El genio malinterpretó mi deseo” nos lleva a pensar que son las IA las que están creando los memes, en realidad, estamos usando esas IA para generar imágenes que nos permitan hacer memes, tal como demuestran los numerosos tutoriales que circularon. De hecho, la figura 12 muestra un ejemplo de lo que hizo Gemini cuando

⁹ La explicación que nos da Gemini sobre este punto es: “Cuando genero una imagen, no estoy tomando pedacitos de otras imágenes existentes y pegándolos como un collage. Sería más preciso decir que fui entrenado con una cantidad masiva de datos visuales (imágenes y las descripciones asociadas a ellas). Aprendizaje de patrones: A partir de esos datos, aprendí a reconocer patrones, estilos, objetos, colores, texturas y cómo se relacionan entre sí. (...) Es como si un pintor hubiera visto miles de cuadros y luego pintara uno nuevo inspirado en ciertos estilos o elementos, pero siendo una obra original.” (Google Gemini, comunicación personal, 27 de mayo de 2025).

¹⁰ Este meme lo creamos en clase luego de analizar que las IA no utilizaban las plantillas que les solicitábamos. En el diálogo con Gemini aparecía esta afirmación: “¡Dale! Acá te va un intento de meme usando un formato popular, el de Drake (o alguien parecido aprobando y desaprobando algo)” (Google Gemini, comunicación personal, 27 de mayo de 2025).

solo se le dio el *prompt*: Podrías hacer un meme al estilo “El genio malinterpretó mi deseo”.



Figura 11. Meme generado con Gemini durante una de las clases en las que se realizan memes utilizando la IA.



Figura 12. Meme creado por Google Gemini el 30/5/25.

Para hacer un buen meme —entendiendo por buen meme aquel que, en este caso, cumple la consigna del *trending topic*— es necesario escribir *prompts* con mucha

especificidad y repetir la solicitud varias veces hasta que la IA genere un producto similar a la idea que se tenía. La figura 13 muestra el resultado de un (bastante largo) intercambio con Gemini para producir una imagen que luego pudiera ser parte del *trend*.



Figura 13. Imagen generada con Gemini el 30/5/25. Figura 14: Imagen a la que se le sumó un texto que ancla el sentido para convertirla en meme.

Pero esa imagen, como tal, no es un meme. Para poder ser leída como meme requiere que se realice la operatoria de adjuntar un texto que ancle el chiste. Para eso se requirió un nuevo paso: utilizar un programa básico de diseño —como Paint o Canva— para sobreimprimir la frase (Figura 14).

Esta actividad también permite recuperar con les estudiantes los conceptos de intercreatividad (Mañero, 2023) y de creatividad posthumana (Fernández Castrillo, 2024) ya que ambas categorías invitan a reflexionar acerca de los modos de producción, circulación y consumo de lo cultural-artístico en la postdigitalidad. El meme, como construcción colaborativa que se nutre de intertextualidades y de autorías múltiples y difusas, al articularse con el uso de las IA generativas introduce la dimensión de una coautoría humano/a-máquina (Escaño, 2024).

6. Conclusiones

El análisis de los materiales anteriormente expuesto permite señalar unas primeras conclusiones. En primer lugar, las imágenes que se utilizaron en la mayoría de los memes creados o circulados para este *trend* fueron producidas por IA, siguiendo parámetros estilísticos que remiten a la pintura barroca. Hay, por tanto, cierta uniformidad en estos memes que los distingue de la gran mayoría de este tipo de producciones que responden a lo que hemos denominado una estética artesanal digital, ya que, aunque se tienen a disposición programas que permiten hacer una edición de las imágenes, se construyen desde el grotesco y la yuxtaposición de elementos que no se corresponden entre sí. De este modo, muestran la hechura, la operación de transformación realizada, el reciclaje.

Más allá de estas hegemonías visuales, al momento de participar de ese *trending topic* también se realizaron producciones que, aunque se sumaron a la consigna, construyeron

los memes desde las lógicas tradicionales. Un desvío dentro del desvío que evidencia que la narrativa del meme excede a las estéticas visuales en las que se inscribe. Se configura a partir de un chiste en común que puede tener estructuras reconocibles globalmente, pero que también se asienta en sentidos locales, como muestran algunos ejemplos compartidos en este artículo.

Luego de este recorrido, se presenta un ejercicio realizado con estudiantes de profesorado de artes en el que se les pide a diferentes IA generativas —Meta, ChatGPT, Gemini— que realicen memes. Los resultados nos permiten reflexionar, por un lado, acerca de las lógicas que caracterizan a los memes y, por otro, sobre las limitaciones de las IA para comprender esas narrativas. Un aspecto que quedó en evidencia a partir de esta actividad es que, pese a reconocer la existencia de ciertas plantillas o “imágenes macro”, las IA no las utilizan para la construcción de los memes; en todo caso intentan una reversión; pero con lo que denominan (al menos la IA de Google, Gemini) una “imagen original”. Según se desprende del diálogo sostenido con Gemini, esto se debe a cuestiones de *copyright*. Utilizar la misma imagen es entendido por estos modelos informáticos —por las limitaciones incluidas en su programación— como una infracción a las leyes de propiedad intelectual y de derechos de autor; por eso las regeneran. La operación de reciclaje entra, entonces, en crisis y también la idea de un acervo visual memético.

Sin embargo, como hemos expuesto anteriormente, para hacer un meme con esta tecnología se requiere de un intercambio, muchas veces extenso y frustrante, con las IA. Esto lo demuestra la cantidad de tutoriales que explican cómo solicitar a estos softwares la producción de la imagen base para el meme del genio. Y nos referimos a imagen base porque solo se convierte en meme luego de la operatoria de adjuntarle un texto, acción que se realiza por fuera de la conversación con la IA, ya que —como también vimos en los ejemplos— a las IA suele complicárseles la superposición de textos en castellano. Por esto, en el *trend* del genio el uso de la IA y la lógica del meme se articulan en un modo de producción que podría interpretarse como una burla a la propia IA que, muchas veces, malinterpreta nuestros pedidos y no entiende la ironía o el sarcasmo.

En relación a la pregunta que hacíamos al inicio del trabajo acerca de si podemos seguir denominando memes a estas producciones que ya no se basan en imágenes previas, se considera que sí porque siguen vigentes otras operatorias que caracterizan a esta narrativa: la síntesis visual, la yuxtaposición, el reciclaje de frases o temáticas y, principalmente, el código humorístico compartido por una comunidad que propaga estas producciones en las redes sociales digitales. Tal vez, en este cruce entre IA y memes, estemos asistiendo a la emergencia de un nuevo *sensorium* visual que marcará los tiempos por venir.

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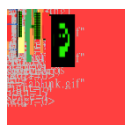
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