

## Description for the general public

Over the last couple of years our media culture has been experiencing the dynamic changes which can be sum up as the tendency to saturate our everyday life with various forms of computing. Very quickly they became essential for our ordinary reality - often we do not even notice to what extent we depend on the whole array of mobile applications or smart technologies based on distributed sensing networks. To better grasp such forms of culture, emerging as we experience it, we need the more precise theoretical tools. One of them - serving for the purpose of expanded cultural analysis - is the notion of representation. It has been accompanying the human culture for a very long time but at the same time it has been undergoing many changes, in line with the process of reshaping our media technologies over the course of history. In order to face the contemporary mobile and ubiquitous media ecology of today, the concept of representation needs to be reshaped. Nowadays it relates less to the act of depicting the outer world (more or less closely, in more or less mimetic way) and much more to the procedures of the digital data processing - data which increasingly are directly taken from the physical environment as in the case of the distributed sensing networks connected with the wireless communication. More and more often the fact that we can see the patterns of our energy consumption (produced by the "smart" electric energy meters) or the effects of our training regimes (based on the data exchanged between wearable computing and the mobile application) is the outcome of automated data flows made available through the "cloud computing". The notion of representation we have at our disposal does not address such circumstances either - the fact that visual forms are produced almost entirely outside the human intervention, through the algorithms governing the processes of data exchange. We encounter such forms every day, without being aware of their very nature. It happens whenever we are subjected to the automatic facial recognition software, used while processing the biometric documents or in the visual monitoring of public space. Some other kinds of such visual forms - precisely the ones that my research projects seek to investigate - are located at the margins: for example the art projects aimed at visualizing the natural phenomena which normally are not to be seen and the special interface or installation needs to be designed for this purpose. Another example consists of the projects in the field of nature protection or forestry management based on the sensor networks, telemetry or drone photography. Yet another post-digital visual objects are the new consumer devices capable of producing the VR-ready, navigational panoramas or the panoramic software for the popular mobile platforms.

In order to better understand this emerging culture, we need the more precise tools of analysis. Hence the time has come for the thorough re-examination of the concept of representation. If our thinking about digital imagery is limited only to the visual forms present in front of our eyes (infographics, graphs and maps), the very important elements vanish from sight: their political and social background, often embodied in the supposedly neutral computational procedures and code. Escape from theory comes at a price in this case: becoming subjected to the processes which we do not understand and do not control but which increasingly affect our lives. This is why the perhaps enigmatically sounding title ("Aesthetics of post-digital imagery - between new materialism and object-oriented philosophy") covers something very simple and straightforward: the need to peer under the surface of digital images, seducing us with their accessibility, ubiquity and easiness to get shared.