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POST-DIGITAL PRACTICE AND SPATIAL SPECIFICITY OF MUSIC

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Abstract

The specificity of space aesthetics in virtual music is analyzed in the article, we consider the basic features of Homo Virtualis as a unity formed by effect of accessible Infinite and apperception of mostly affective-bodily experience. Hermeneutic potential of Homo Virtualis is provided by uniformed coding of sound qualities inside the digital continuum, transformed shapes of conceptual art. Sound performance of the open is embodied not only through the allusions of Ambient but refined post-digital aesthetics, aesthetics of 'failure', methods of 'glitch'. Implementing philosophical and aesthetical tools we investigate ideology and practice of virtual music-making. Digital artists experience is considered via microsound technology, tele-immersion, as a version of post-digital with orientation on a myth of nature. It is shown that evocation of music and sound unity of Homo Virtualis reveal/bring to life ancient views about magic of the soundscape. Simultaneously, through ontological self-sufficiency of τέχνη in online music the fact that post-digital aesthetics belongs to the digital appears in hypostasis from aesthetical music being into impersonal media-message. Mutual representation of the truth and mystification which is specific to art is transforming into performed myth of involvement. Virtual music causes speculations on essence and limits of music.

Keywords

Homo Virtualis – Virtual music – Aesthetics – Post-digital – Music space

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Introduction

Homo Virtualis is a status of the subject in which la virtu – a mastery of creating artificial objects – gains its self-sustainable meaning. This status is a manifestation of attributive property of the subject to transform his/her prerequisites, while at the same time it causes a shift at the existential level. The continuum of virtual sound, since a space is a cornerstone category of the being, illustrates how such shifts might make us rethink the fundamentals of music.

The need for their analysis is relevant to cultural reflection while the operational research question of the paper has been determined by this need.

Considering already existing experience, we reveal a certain gap between the ontological grounds of tradition and digital practice itself, whose local analytics tends to absolutize a qualitative autonomy. However, stylistic antecedents of computer and online music emerging in musical tradition have not been classified yet as a specific subject of analysis.

Literature review

In most cases, culture of digital music contains both aesthetic generalizations and practice comprising and shaping ontological meanings of spiritual and intellectual experience. In addition, the subject of interactive music-making has not been studied as well, particularly regarding a specificity of a digital artist and aesthetic perception. The cultural universals with their maximum in Homo Virtualis have been outlined by a philosophical concept of 'work of art' integrating categorization of τέχνη in Aristotle's idea of 'created form' and an idea of "The Origin of Work of Art" by Heidegger¹.

A backside of the artificial is inevitability of the derivative. It is mentioned by Nietzsche through the Dionysian's disclosure of duplicated falseness, furthermore, there is Baudrillard's "symbolic" which acquires a status of the principle related to dynamics of exchange and corresponds with "alienation" in Adorno's understanding, referring to a social drama of art. Flüßer's negative anthropology deepens this understanding of alienation: historicity of a subject collapses into a point of nothingness². The moments of selfies are analogues to perpetuation of personal history. Sound background becomes a substitute for the aesthetic support, provided by diffusive sensory and aesthetic responses. A standpoint of Christianity philosophy has not changed so far, remaining true to type. Thus, Isaev introduces a concept of "re-civilized person" in the context of principal differentiation between "anthropos of civilization" and "theos of culture"³. Khoruzhiy⁴ claims the virtual to be an aspect of a human, where despite an expansion of its virtual terrain its incompleteness is revealed. A virtual being in civilization was described by Marcuse⁵ and Habermas⁶.

¹ M. Heidegger, *The Origin of the Work of Art*. The Basic Writings (New York: HarperCollins, 2008).

² V. Flüßer, *Vom Subjekt zum Projekt* (Menschwerdung. Fr-a.-M: Bollmann, 1994).

³ V. Isaev, "Anthropos of civilization and theos of culture". Extended abstract of doctor's thesis, Lugansk, 2012: 5

⁴ S. Khoruzhiy, "Communication virtualization: anthropological threats and ways to combat them". Proceedings of the 1th International Conference "Electronic media and Orthodox pastoral care", 2015 <https://www.pravmir.ru/akademik-sergey-horuzhiy-o-virtualizatsii-obshheniya-myi-dolznyi-ne-dopuskat-stroitelstva-anti-lestvitsyi/> (03/08/2019).

⁵ H. Marcuse, *Eros and Civilization: A Philosophical Inquiry into Freud* (Boston: Beacon press, 1974).

⁶ J. Habermas, *Technology and Science as "Ideology"* (Shapiro. Boston: Beacon Press, 1970).

Therefore, being derived, digital practices through their mutual influence on a basic order of culture, are acquiring self-grounding ability and bringing changes to a subjective-methodological and axiological frame of cognition, as well as they add some textual elements of media communication and advertising to the theorists' discourse. The laws of the self-developing virtual are alternative to the ones of contemplation. So a dynamic approach as synthesis of logical constants and adequate connotation to the virtual must be discussed today.

Systematic analysis of ontology of the virtual – beginning from idea of polyonticity to its cognition as “a kind of not-being” – is suggested by Zhurba⁷. The scientist reveals ambivalence of digital matrix of thinking, media risks and a process of de-virtualisation. He believes that a space embodies multi-channeling information within culture of programming and coding.

Denikin⁸ analyzes a paradigm shift from representative art to interactive art on the examples of digital design objects. The researcher believes that digital art practices are united by the intentions to derive the world as a hybrid, where real and digital, virtual and natural are equal to each other.

Results

Virtual music and digital music making: on the problem of ontological autonomy

Speaking about music, we must mention J. Lanier, a computer philosophy writer, computer scientist, visual artist, and composer of classical music – who was first to introduce the nomination of ‘the virtual’ as something, being performed online. Many theoretical works of the digital artists (Cascone, Roads, Lanier, Finer, and Shapley) clearly explicate the essence of virtual musical practices. A composer in the post-minimalism direction, aesthete and journalist W. Duckworth has been promoting the ideas of these music makers in his online interviews and has made a significant contribution through his ongoing interactive composition “Cathedral”. His experience has been reflected in the book “Virtual Music: How the Web Got Wired for Sound”, where the author compares a digital revolution to a scientific one⁹.

Indeed, despite ambivalence of virtual music, it is obvious that its technical potential is attractive and its creative experience is irreversible and self-developing as well. For example, musical live coding (direct interactive programming in an improvised way) is supposed to provide outstanding energy exchange and expressive qualities from audio message.

The specificity of digital artist's job, such as creating and producing virtual music (music-making and music-coding) requires to determine ontological boundaries of virtual music, its orders and immanent dynamics in correlation with already-existing contemplation of art. It will not be enough to speculate on a digital art's capability to be music, as well as

⁷ M. Zhurba, “Virtual reality: multi-vectorial searches”, Gileya Num 86 (2014): 174.

⁸ A. Denikin, “Post-Digital Aesthetics in the Art Practices of the Digital Art”, Observatory of Culture Vol: 14 num 14 (2017): 36-45.

⁹ W. Duckworth, “A Virtual Conversation with Jaron Lanier”. New Music Box USA, 2002. Available at: [https://nmbx.newmusicusa.org/a-virtual-conversation-between-jaron-lanier-and-william-duckworth/7\(17/01/2019\)](https://nmbx.newmusicusa.org/a-virtual-conversation-between-jaron-lanier-and-william-duckworth/7(17/01/2019)).

to debate about quasi-definitions like art of sounds or art practices in attempt to describe the specificity of music and technological process. Comprehension of music is a perpetual question today. Mode of music being due to its receptive inherent musical qualities caused its virtualization, with ability of music to be relevant to any artistic synthesis and to deliver maximum of semantic nuances, allows us to consider computer music and interactive music-making as a natural stage of music culture anticipating, perhaps, a new emancipation of a pure sound. Due to the fact that a modern man has been already living within the digital environment and perceives its properties not from outside, but from inside music is becoming an additional gradation of reality in its self-explanatory qualities and structures. Perhaps, artists, theorists and practitioners of virtual arts being familiar to this digital environment are able to speculate on a problem of music aesthetics from the inside of available shifts, and to see heterogeneity of digital art practices directly. Indeed, an interactive format implies some particular ways of music playing, but the difference between a uniform cliché and a new idea is obvious. And, of course, a pending issue is evolution of digital art and its metamorphosis.

K. Cascone, a microsound composer, sound designer and computer music analyst, has introduced the term 'post-digital aesthetics'. He begins his article "The Aesthetics of Failure: 'Post-digital' Tendencies in Contemporary Computer Music" by commenting on Nicholas Negroponte's thesis that the digital age was over. Cascone says.

The 'post-digital' aesthetic was developed in part as a result of the immersive experience of working in environments suffused with digital technology [...] But more specifically, it is from the 'failure' of digital technology that this new work has emerged: glitches, bugs, application errors, system crashes, clipping, aliasing, distortion, quantization noise, and even the noise floor of computer sound cards are the raw materials composers seek to incorporate into their music. While technological failure is often controlled and suppressed-its effects buried beneath the threshold of perception-most audio tools can zoom in on the errors, allowing composers to make them the focus of their work. Indeed, 'failure' has become a prominent aesthetic in many of the arts in the late 20th century, reminding us that our control of technology is an illusion, and revealing digital tools to be only as perfect, precise, and efficient as the humans who build them. New techniques are often discovered by accident or by the failure of an intended technique or experiment¹⁰.

Cascone considers post-digital creative experience as a search when an experiment prevails over anticipated effects, thus, an error is sometimes more interesting than success itself. It is worth mentioning that 'a glitch' and 'a failure' are the evocation techniques specific to a special type of creative procedure. Sternberg believes that artistic creativity is not only an ability to have spontaneous insights, 'little happy accident', but also an ability to organize thinking (for example, matching 'frames' which are relatively weakly associated with each other), apply an inductive mechanism for invoking creative ideas¹¹. Such techniques, in our opinion, include a technique, mentioned by Cascone, which consists of combining previously existed fragments. All these techniques (as well as epiphany, by the way) – are more appropriate in theoretical creativity than in artistic, due to inherent continuity of inspiration of the first one. Probably, the digital practice integrates technical thinking into artistic, by

¹⁰ K. Cascone, "The Aesthetics of Failure: 'Post-Digital' Tendencies in Contemporary Computer Music". *Computer Music Journal* Vol: 24 num 4 (2000). Available at: <https://www.mitpressjournals.org/doi/10.1162/014892600559489> (23/01/2020).

¹¹ R. Sternberg, *The Nature of Creativity: Contemporary Psychological Perspectives* (Cambridge: Ed. Robert J. Sternberg. Cambridge University Press, 1988).

changing a type of thinking. It is worth noting a current tendency to temporal compression of artifacts, which, moreover, might imply minimizing of subjectivity.

Thus, it looks like there is a self-sustainable reminiscence of τέχνη which, however, has secondary, but not syncretic nature, where technology prevails over artistic quality. The reminiscence has an open and uniform form and its audience aesthetic response is not always of exactly chosen quality.

A process of ‘artifact trans-individuation’, containing some meaning of internal structure and becoming opaque, has been noted by Berry¹². In our view, this situation embodies not just a drama of uniqueness, but homelessness of a human in terms of human’s place in the world after a long time of exaggerating human’s own authority. Eidos of music alludes and glimmers by nuances of meanings, but still remains beyond of comprehension.

Probably, an ability to reach life-creative sources granted to people by music can now be actualized in virtual environment, but only if the digital tools are applied towards a collectivity (referring to Jung’s concept of this term). Scriabin’s “Mysterium” where the collective was designed to be the global human, had not been realized as exodus to the sources of music. While in the digital age, collectivity shrinks to the accessible through aesthetic adequation into quazi-naturalness of Ambient. Regarding to a uniformed type of Homo Virtualis’s quality of space, aesthetics of Space speaks for itself.

Musical symbolization in its transcendental openness has led to a performance of infinite in digital compositions. A specificity of this phenomenon is clear in comparison with space of the symphony. Here, space manifests an aspect of experiencing the completeness of being – i.e. a musical landscape. Music is a symbolic-sound form of presence in the Universe, and therefore, music space grants to the world an experience that cannot be duplicated by other forms of consciousness.

Digital compositions typically have more declarative notion of the breadth, which contains ability to configure. As a pure idea, intended to impress vast audience by grandiosity, it traces back to the practices of ancient polyphony. Referring to polyphony, we mean the techniques of arranging a certain distance between the groups of singers in a choral tradition. Roads typically draws an analogue between a computer sound-making technology and playing music by the pipe organ¹³.

However, given technogenic nature of the sound and its broadcasting or reproducing, computer music represents another way of thinking. Space is becoming a thinkable quality which is doubled by the effect of accessibility of Infinite, where quality of music is doubled as well. Sound reproduction technologies are transforming into a means of psycho-aesthetic resonance. A digital universal represents its distinctive nature and is unfolding not along a transcendental vertical, but along a horizontal of digital media environment, evoking an effect of global belonging to humanity across the audience, and containing a significant socio-technological potential within.

¹² D. Berry, “Post-Digital Humanities: Computation and Cultural Critique in the Arts and Humanities”. *Edicause Review* (2014). Available at: <https://er.educase.edu/articles/2014/5/postdigital-humanities-computation-and-cultural-critique-in-the-arts-and-humanities> (10/05/2020).

¹³ C. Roads, *Microsound* (Cambridge, Massachusetts: MIT PRESS, 2001). Available at: https://monoskop.org/images/d/d1/Roads_Curtis_Microsound.pdf. (01/09/2020).

On interpretation of Space and Sound in post digital

Soundscape of Homo Virtualis modifies the musical-symbolic continuum towards a practical scenario of the world exploration. It seems that only imagination, with its immediate access to the distant horizons, hides a latent technogenic topos of existence. However, post-digital aesthetics is being connected with people's being more than with digital one, and seeks to overcome so-called 'digital Maoism' (we refer to J. Lanier's metaphor)¹⁴.

Lanier develops an idea of 'tele-immersion', virtual co-presence of the audience when a performer is playing music. A computer, the author believes, is a channel for communication between the patterns, it unites people, and thus, it is capable of displaying a virtual universe. Nevertheless, we should grant an anthropomorphic quality to a device. It co-operates in its own way with a composer, but it is never considered as a co-composer of music¹⁵. Lanier believes that a definition of virtual music is been constantly updating. Both its dynamism, and heterogeneity, combined with the sophisticated solutions, which are coexisting with the primitive ones, is obvious. Sound space of digital practice externalizes the problem of the music.

For aesthetics of virtual music, an analysis of this problem is, above all, the analysis of sound properties and characteristics. Intuitively, we might refer to a sound as a signpost, which, at the turning points of historical and cultural establishment really leads to the essence of music. A cultural concept of the sound actualizes ancient views and refers to meditative experience. However, the ancient Sumerians' motive of link between musical hearing and intelligence¹⁶, a concept of sound-absolute in early religions, has undergone transmutation within the diffused spectrum of music-playing and digital technologies. A sound sculpture and a virtual cathedral contain the affirmation of spiritual content of the sound; they involve a formative quality of the timbre texture, in fact, representing a hope of deep intuitions.

The numinous meanings of sound have become manifestation of neo-mythological intensions, which bring together musical art of the XX-XXI centuries. The motto 'to enjoy the noises', proclaimed by L. Russolo in 1913, is being revived by Cascone¹⁷. An urban facade of the phrase reveals P. Florensky's 'byss-born agitation' (translation from Ukrainian) of experience in exquisite differentiation between tightly interwoven sound phenomena. Reminding Cascone's idea of a composer's attention captured inadvertently by immediate surroundings which becomes raw material for the further music and gives 'wondrous tapestries of sound'¹⁸. Contemplation of the sound is associated with magic, with induction of grandiosity by acting over local objects. While the ancient myth of the sound manifests magic, nowadays the contemporary understanding of mythological sound is revealed through particular aesthetics of listening, a kind of Einfüllung.

¹⁴ J. Lanier, "Virtually There: Three-dimensional tele-immersion may eventually bring the world to your desk". *Scientific American*, Num 10 (2001). Available at: <http://www.jaronlanier.com/cocodexintro/lanier01sciam.pdf> (17/11/2019).

¹⁵ W. Duckworth, "A Virtual Conversation with Jaron Lanier". *New Music Box USA* (2002). Available at: <https://nmbx.newmusicusa.org/a-virtual-conversation-between-jaron-lanier-and-william-duckworth/7> (17/01/2019).

¹⁶ L. Berger, *Sound and music in the context of modern science and ancient cosmic concepts. Spatial image as a model of artistic style* (Tbilisi: Izd-vo Tbil. un-ta, 1989) : 17

¹⁷ K. Cascone, *The Aesthetics of Failure...* 18.

¹⁸ K. Cascone, *The Aesthetics of Failure...* 18.

Magic of the music appears in reproducing a buzz of a bee swarm in “Helicopter String Quartet” by Stockhausen, in Ligeti’s filigree choral score of “Lux Aeterna”. Magic is like a thread woven into the world’s landscape, and when music discloses it, a sense of the intuitively known certain truth emerges.

Cascone notes that most digital practitioners are familiar with the compositions of Cage and Stockhausen and after the release of Cage’s “4.33” “understanding of sound has dramatically changed”¹⁹. Probably the idea of silence later developed into understanding of silence as music gradation (for example, a micro-temporal scale of silence by C. Roads).

Obviously, comprehension of the boundaries of music cannot be defined by differentiation between music of 17-18 centuries and non-academic music (as non-music) with its pure continuity. Freedom of stream of consciousness and verbal and meditative score, freedom of form events that addresses to audience’s imagination and spontaneous, conditionally fixed music are the forerunners of interactive culture. A composer and music critic K. Gann in his work “Minimal Music, Maximal Impact” considers W. Duckworth’s “Time Curve Preludes” to be the first example of post-minimalism, calling it ‘a big melting pot of styles’, what makes possible to create an open structure of the artwork²⁰. Minimalism is based on the repetition of sound combinations, meaning of which the audience needs to grasp.

An interactive message transforms logic of intellectual game with a listener, when the listener should rather not complete a whole, but discover the fact of its absence. Digital aesthetics has declared a revolution of sound rather than a succession of styles, despite its coexistence with tradition through imitating architecture of their fragments.

For example, G. Shapley’s digital sonata involves reminiscences of the classical sonata form structure²¹. Indeed, there is a recombination of the existential bases in a symbolic scenario of culture – time and space.

A composer and programmer C. Roads, who introduced the term ‘microsound’ into aesthetics, describes in a monograph with the same title the nine time scales of musical sound structure: from the Infinite to the Infinitesimal – the latter is a unit, unconvertable into the dimension of actual experience. Nature of micro-tonic phenomena, according to C. Roads, goes back to antiquity. Truly, a microsound technique and der Spondeasmos may have been generated by the same anthropoid property of music-making, an epigenetic rule of sound coupling. However, if Aristoxenus’s micro-scaled system arranged the phenomena of pure order, the digital granular synthesis secondarily creates the pitch of sound: “Micro-sound methods dissolve the solid bricks of musical architecture Sounds can merge, evaporate, or mutate into other sounds. [...] When particles are quickly lined up, they give the illusion of continuity of tone. [...] Dense particle agglomerations form a swirling sound cloud”²².

¹⁹ K. Cascone, *The Aesthetics of Failure*...16.

²⁰ K. Gann, “Minimal Music, Maximal Impact”. *New Music Box USA* (2001). Available at: <https://nmbx.newmusicusa.org/minimal-music-maximal-impact/> (01/06/2019).

²¹ G. Shapley, “Sound of failure: experimental electronic music in our post-digital era”. *OPUS at UTS* (2012). Available at: <https://opus.lib.uts.edu.au/handle/10453/21813> (7/05/2020).

²² C. Roads, *Microsound*...

To continue the development of the idea, Roads draws analogies between microsound and the pipe organ sound culture: 'It does not matter whether the phenomena being modeled exist outside the circuitry of the machine or whether they are pure fantasy'²³.

Probably, we may agree with this thesis only in terms of the specific techniques, for instance, music interpretations for the different musical instruments. However, the type of thinking is expressed by a set of instruments, and vice versa. The analogy we have shown proves the aberration on image-creating quality of space in music.

To draw a strict line between the modes of musicality we address to Husserl's discourse in "On the Phenomenology of the Consciousness of Internal Time"²⁴. At the level of experiencing change retention (capturing the given together with the new given in consciousness), time possesses a pure process-constituting quality. According to Husserl, 'reel of the stream', i.e. retention succession, interacting between the orders of apprehension and object constitution produces 'absolute subjectivity' – a transcendental configuration of a whole.

Temporal structure of consciousness, represented by a phenomenon of musical artwork, goes to a concentrated form of symbolical overcoming the existential limits. Ecstasy of Ego is possible provided the whole, i.e. the subject. Therefore, a compositional idea, represented by the music artwork, opens into symbolism of the Infinite through completeness.

In absolute openness, which is declared by total continuity of expression, a subjective quality of the music is either hidden or absent by author's intention.

The whole, since in music it expresses experiencing the openness, becomes a representative of the boundary which aesthetic consciousness is unable to reach. At the same time, it (aesthetic consciousness) is able to comprehend intuitively such representativeness of the existential-mythical truth, of an entire archetype. The rejection of completeness and declaration of the openness allow considering ontology of Homo Virtualis as a search for self-determination in the world.

A compositional idea of the artistic whole in Western classics and semiosis of the openness in the specificity of Homo Virtualis are interconnected by their cultural mission.

Completeness of musical form brings us to symbolic infinite, while declaration of endless openness fails to create this effect. Continuity of a soundscape of the whole causes concentration of experience, because a subject is providing aesthetic harmony of the Universe. Vice versa, declarative nature of breadth and openness of flow are more like the affirmations of universal being in its self-sufficiency, what does not take into account a separate entity of a human, while ability of the individual to constitute the whole remains vague.

In post-digital aesthetics, a numinous status of sound is also expressed through the manifestation of absolute mystery, where a role of technology seems as if to be limited. Such approach broadens up the new horizons of interactive music-making in the realm of self-expressing unreflective phenomena of the psychic, which have not yet been even mapped

²³ C. Roads, *Microsound*....

²⁴ E. Husserl, *On the Phenomenology of Consciousness of Internal Time* (Dordrecht: Kluwer Academic Publishers, 1991).

by transcendental trajectories, and is grounded by general properties of Homo Virtualis's space. In music due to its expressiveness there is mutual penetration of bodily affective phenomena and somatic memory, on one hand, and an aesthetic form of Freud's 'oceanic feeling', on another. In cinema art it is embodied more visually. Immersion in timber space determines both an introspective process and intuitions of the law of the space. Thus, the individuality is still finding a consolation of being involved in aestheticization of the limitless. In connection with this phenomenon, Berkeley's principle of 'esse est percipere' must be quoted as well.

A striking example of this aforementioned trend is a composition "Longplayer" by J. Finer. Finer's understanding of post digital has been clearly expressed in this artwork. The music started playing at midnight in the beginning of 2000 in London, according to Finer's artistic design; it will continue to play for a thousand years. A combination of sounds composed by J. Finer for Tibetan singing bowls (an ancient type of standing bell, whose timbre volume is similar to the bells) at first was supposed to be played by musicians, who were touching the bowls in different ways. Afterwards, a computer without repetition will reproduce the audio combination of these sounds until the last moment of 2999.

Another Finer's famous composition is "A Score For A Hole In The Ground". Located in the middle of a forest (Kings Wood, Kent) it is a sound sculpture. Sound formation within this water driven musical instrument buried beneath the ground is designed to be provided only by the forces of water and wind. The semantic accents are in the presentation and manifestation of the self-sufficient forces of nature, to which can be added previously discussed the reminiscence of τέχνη. They are connected, in our opinion, not with substitution of the whole, but on the contrary, with an image of ongoing existence of the planet, indifferent to transient human being. Likewise "Longplayer", this composition with its aesthetically neutral name, leads a consciousness of receiver from Einfüllung to the encounter with grandiosity of what Eternal is itself.

Indeed, intension of post-digital has already overcome the limits of robotic and naturalistic diffusion. However, naturalness of the sound sculpture is provided by la Virtù. The composition seems to be "subjectless". A subject has felt himself a vessel of nature and left with irreversible understanding of absolute power of nature. The impression made by Finer's sound composition reminds Lacan's psychoanalysis discourse. A gaze of an Alien, not of a poetic Other, faces us with the existential truths. For the Alien, an image from the deep irrational sources of the psyche, a life due to its relentlessness, inexplicability, and opaqueness is taken as an entity alienated from humans. Thus, the scientific novelty of given work is in the interpretation of the phenomenon Homo Virtualis as a compensatory ontological unity which in music-making is provided by a mutual effect representation of unconditional accessibility of the world space and spontaneous introspection.

Conclusions

Virtualization is a synthesis of the symbolic and practical scenarios of the world exploration, what is expressed in the continuum of music by the digital reminiscence of Pythagorean cosmogony and neo-material tendency of post-digital aesthetics. Non-verbal communication and ability of music to assimilate a diversity of semiosis made it possible to modify a way of its existence: from the event of the text to the mediator. A spatial quality of Homo Virtualis activates affects and somatic memory, demonstrating the indivisible unity of existential truth and mystification. However, thus the essence of music and art can be

explained in general terms. The specific space of Homo Virtualis is a performative myth of involvement.

The digital continuum brings together a transformation of conceptual art and tradition abundance. Consequently, the backside of these radical shifts is mass-production society, a uniform state of consciousness what in the ontological aspect means oblivion. At the same time, the deep truths of a modern man and contemporary's worldview are emerging via post-digital experience.

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