

## Can we extrapolate the concepts discussed in the following quotation from performance artists to creative laborers (e.g. designers and engineers)?

### *Mirror Worlds*

Artists who appropriate dataveillance techniques and tools as a medium for creative production inform, enlighten, and help us to imagine otherwise by refusing the fantasy of exodus, a withdrawal from a given political, economic, or cultural system predicated on the notion that there is a neutral external vantage point from which one can begin the work of critical assessment.<sup>59</sup> In a very general sense we might term such work immanent critique: art-activism operating within a given structure and inhabiting a particular perspectival frame, whether that be bioartists' hands-on work in the laboratory or hacktivist interventions within networked systems. The paradigmatic instance of an art practice that inhabits a particular perspectival frame would be that of the Yes Men, whose counterfeit performances in the name of entities such as the WTO, Haliburton, and Dow Chemical continue to be mistaken for the real. In work such as this, critique is situated in the act of mimesis, which is not a refusal of "corpocracy" but a reflection in a double sense: mirroring and replication, on the one hand, and critical contemplation on the other. A reiterative aesthetic serves to engage a public with a reflective understanding of the operations of power and control. Its creative, productive, and playful aspects open rather than foreclose lines of inquiry; in its eschewing of a singular and reductive negative judgment, it maintains a purchase on continuous critical assessment. A reiterative aesthetic can be radically transformational precisely because it exists in dynamic interplay with its object; it neither claims a stable outside nor fixes upon a synchronic slide of a system that is the inevitable byproduct of topsight.