

ing dead". Looking at the movement of human figures in the recordings one cannot but remember the maverick director George Romero's cult film *Night of the Living Dead* (1968). So Viola's installation in its 'metaphysical' dimension could be read as an internal visual interpretation or even as a dialogue with the modernist mass-cultural iconography of the ultimate zombie horror. The installation clearly suggests that such iconography belongs to the past since it exhausted its effectiveness belonging to the register of the modernist techniques of single shocks. His usage of similar iconography in another – digital – media takes, as he says himself, the "notion of the dead coming back to our world" not as an emblem of evil, but as a reflection of the human condition. Therefore, Viola demonstrates a power of digital imaging technology, albeit supplemented with laser and other devices in the particular case, to define the space in which the installation is created on a level, unthinkable before. This is not actually any return to the 'pre-Benjaminian' aesthetics, but it is a reminder that the 'old' aesthetics can be brought to "our world – just temporarily". Digital technology in this way signals that the age of new Baroque is our contemporaneity.

Information Accelerator

Another case, among many other and undoubtedly innovative cases, of usage of digital technology, can be seen in the work of BridA, the group of three younger artists: Sendi Mango, Jurij Pavlica and Tom Kerševan, who belong to 21st Century researchers of meanings of art. They make use of digital technology in order to expose contours of the post-industrial world. Their installations and other objects can be surprisingly different as far as their form is concerned. Some of them are kind of sculptures like a 'giant' *Information accelerator* which, being a composition of prefabricated tubes, can be adapted to different spaces, but it is always interactive: the 'accelerator' after it is touched on some 'control panels' reacts with sounds and smoke. Another type of BridA's inventions is an artwork, which is generated with the willing public who put colours in the designated squares, following instructions through headphones. This work that directs visitors not only to look, but also involve themselves in the implementation of an artistic 'master plan,' is a clear case of a double exposure, which includes movement between objects and subjects (visitors, most often children), who are turned into instruments of the mechanics of BridA art. The work with the title *Change the Colour* gives its name to the whole BridA's exhibition, which took place in the International Centre of Graphic Arts in May 2011