

## Foreword

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In the first and second decade of the 21<sup>st</sup> Century, mass culture strongly expanded thanks to new hardware and software, which make above all the Internet tick. Nonetheless, great improvements such as high definition displays, the accessibility of television programmes and the growing practises of small audio-visual productions made possible by cheap and high quality equipment, have had their own impact. What used to be just the mass reproduction of goods and aesthetic products is currently becoming the mass production of roles and positions of participation in a vast stream of social, scientific, cultural, political and media communication. Virtually everyone can have their part in segmented exchanges on all imaginable levels of interactions of texts, pictures, movies, gestures, music, statements and sometimes even new ideas. How much this expanded and multiplying activity, enabled by technology, which includes the “hidden” software, qualifies as a new leap or revolution with far-reaching effects in the social reality can be established only in retrospect. Still, no matter whether we have to deal here with, just an expanded pre-existent mass culture or some new mode of social relationships, there are many visible consequences for which proper names and notions are on the way to be invented. Moreover, this holds true for a critical analysis, which aims at a vision of emancipation as well as for the analysis, which aims at nothing since the practice of emancipation is reduced to just gestures of subversion, breaks, shocks, discontinuities or strategies of inflating illusions of fragmented realities. Illusionary expecta-