THE MYTHICAL AND TECHNOMAGIC AQUATIC METAPHORS OF DIGITAL AESTHETICS AS A SEMIOTIC EMPOWERMENT OF THE FEMALE, ONEIRIC, AND TRANSLUCENT IMAGINARY IN THE TECHNO-ART

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Abstract

This essay aims to reflect critically on how the technomagic concept, elucidated by the French philosopher Michel Maffesoli, proposes itself as a new way of understanding the contemporary aesthetics of the digital based on the immersive visual effects of liquid, dreamlike, and ethereal poetic sounds and visualities present in several examples of artistic contemporary productions. This philosophical and aesthetic perspective, brought about by technomagic evokes liquid and aquatic metaphors of digital artistic creations, as well as a way of understanding social human relationships in the digital sphere in an optimistic context of re-enchantment for human

existence. For him, it was a process of feminization of the world, evocating mythical metaphors of cultural imaginaries and symbolics. Methodologically, this work intends to contemplate cultural semiotics as an enlightening approach by understanding digital culture as technological mediation for analyzing digital language which reflects the paths of technomagic in the expressions of technological art characteristics of digital media.

Keywords: aquatic digital metaphors, cultural semiotics, technomagic and dream aesthetics, feminitude, sacred, re-enchantment of the world

1. Introduction

The constant use of female metaphors in many expressions of digital art, such as music, video, poetry, movies, and visual arts, creates a special dimension for observing a cultural phenomenon. Some philosophers, such as Michel Maffesoli (2009a, 2011, 2014), consider this to be "a feminization of the world." This feminization of the world finds essential support in the imaginary theory of Gilbert Durand (1992).

Contemporary times demand that more suitable theories be applied to update these conceptions, in such a way as to observe the complexity of feminization in art, especially in digital art.

Notably, a conceptual interrelationship between Tofts' Medea theory (2004) and the foundations of Maffesoli's technomagic (2011) enables a more complex and meticulous understanding of the paths of contemporary digitality in aesthetic-philosophical terms.

On the other hand, such conceptual interlocution produces interpretive elements of critical-aesthetic analysis which try to accompany the rapid process of transmutations of art and future speculations on the fate of technological art related to the field of gender studies.

The field of art in cyberculture has become a fertile ground for experimenting with new sensory incursions and exploring innovative and disruptive high-technology elements, in order to configure new aesthetic sensibilities and sociability in the digital sphere, considered a virtual, interactive, and immersive universe.

Some artists have become masters of taking significant advantage of the digital technology concepts of mixed, hybrid, liquid, and augmented reality technologies in such a creative and innovative way as to provoke new types of reflective questions about the challenges of the highly technologized and dehumanized contemporary world.

In addition, they attempt to resume disquieting and disruptive attitudes and strategies to awaken human beings to a new step of awareness of humanization through critical technological thinking.

2. The Interconnectedness Between Technomagic and Digital Aesthetics

Currently, liquid metaphors and allegories populate ambiguous images which serve as semiotic strategies aimed at understanding the emerging and disruptive digitalization phenomenon in terms of its broad aspect of complexity. They also have assigned interpretative elements both to positive and negative the quotidianization of digital technology regarding the diversity of commonplace social, interactional, and affective human relationships.

Opposing this idea, based on the studies of cultural imaginary and symbolic hermeneutics of Gilbert Durand (1992), the French philosopher Michel Maffesoli tries to rescue the liquid metaphors notion as a universe belonging to the ancestry of the mythical feminine.

In this context, he emphasizes the transformative and liberating power of affection, welcoming others (alterity), and ecological awareness, challenging the values inherited by patriarchal, dogmatic, hierarchical, colonizing, oppressive, and phallocentric conventional principles.

From the perspective of gender studies, Maffesoli's idiosyncratic phenomenological perception of the concepts of feminine, femininity, feminization, invagination, and evagination conceives the culturological vision of women as beings of unnamable and ineffable singularity. In this aspect, his vision is endlessly dissociated from the stereotypical idea of fragility and naivety, to give it a meaning of strength, intelligence, reluctance, resilience, determination, cunning, and, in the same way, empathy, intuition, sensitivity, creativity, and innovation.

Through this train of thought, he proposes the plastic notion of a re-enchantment of the world about the digital universe, based on ideas arising from magic and the mythical imaginary of the ancestry of the female figure which populates several ancient and millennial cultures. With this sense, he seeks to add a transformative critical optimism to the role digital culture and aesthetics can play in people's social lives, by cultivating values, feelings, and constructive attitudes in the face of everyday changes.

The philosophical technomagic concept (*Technomagie*) proposed by Maffesoli (2011) elicits symbolic analogies between the modes of digital media interpretations with different archetypes related to magical knowledge.

For him, technomagic relights the role of techniques in the dawn of fantasies, dreams, and re-enchantment of world existence through the dimensions of magic, illusionism, and imagination.

In addition, digital resources and environments make it possible to realize a virtually imaginable and technologically achievable oneiric and ethereal world.

In other words, that which was often conceived in the field of the creative imagination of science fiction literature and experimented with in the sense of modern visual arts, comprising a surreal nature, comes to have concrete possibilities of high-technological audiovisual representation.

Given the virtual reality term, one must first understand its mistaken conceptualization, considering that there is no reality created by digital technology dissociated from the everyday lives and sensitive reality of human beings. Therefore, the most appropriate term would be expanded reality or mixed reality, in which the reality mediated by digital technology complements and extends the perception of an existing concrete reality.

In this case, technological virtuality represents material reality's transformative and updating potential transposed to mediated and symbolic immateriality.

In this aspect, liquid metaphors guide the perceptive relationship with the dynamic, mutable, morphogenic, and transfiguring nature in which interactivity, immersiveness, and sensorialization emanate when the sensitive and social experience is made present, instantaneous, and accelerated due to the continuous contact with contemporary digital technological devices.

Complementarily, such disruptive digital turns produce technological implements with the great power of acuities by the special visual and sound effects techniques improvement. This has been widely used by artists engaged in digital technology, in order to conceive new types of transcendent, dreamlike, and ethereal sensibilities, whether from images, video clips, cinema, or electronic music.

Following a tradition of thinkers and philosophers reflecting the sense of interconnectedness as applied to magic and technology with regard to new advanced implements, Maffesoli's technomagic (2011) corresponds to a paradox between the new and the old, incorporating the archaic ideas of magic and myth. Thus, it symbolically represents that which can be used to create unforeseen relationships with the world, from empirical subjectivity (*mesocosms)* to environmental objectivity (*macrocosmos*).

Therefore, it is what exists between the subject and the world, and it develops a sense of a mediating role regarding social interaction relations with an ethical and aesthetic background for existential life.

Neveretheless, giving greater depth to reflective issues, technomagic also indicates a field of art expression made from the so-called new techniques of poetic creation of imaginary realities. This allows the multisensory and kinesthetic representation of the world through mythical, fantastic, surreal, and techno-futurism, all concepts inserted in cyberculture studies, which broadens the focus dimension of the creative process of digital culture.

Maffesoli (2009) also adds to the relevance of the contemporary perceptual movement of feminization of the world, based on symbolic ancestral feminine elements such as alterity or otherness, the spirit of welcoming (host, reception), the sensitive and affection atmosphere, the maternal disposition, the connection with nature, the night symbol, the dimension of mystery, the meditative spirit, the lyrical and the profane (mundane), all quite explored in several technomagic artistic productions with digital technologies.

On the other hand, Durand (1992), who was, in some sense, the master of Maffesoli, conceived certain main female metaphors of the symbolic imaginary, such as water, stream, river, crevice, cave, and music, among other elements, always evoking the forms of nature, and evolving the movement between the interior and exterior world as well as their complex interminable dialogues, in terms of the essential human creative spirit.

As Durand's disciple, Maffesoli (2009) continues his work, following the same approach as the symbolic imaginary, by reinforcing the relevance of female metaphors in contemporary times.

Each of these allegories, which can also be interpreted as continuous metaphors of meanings that do not fade away but remain even in the semiotic fabric of textual, sound, and image fragments, bring fertile interpretative itineraries to the sense of digital art.

Digital technologies, with their role of remodeling information, make it malleable, adaptable, and transformative. They also acquire liquid and circular aesthetic characteristics to the radiated incarnation of multiple convergences through feedback, iteration, and recursive computational propriety elements.

Some of the most common liquid and circular metaphors used to interpret the aesthetic phenomenon of digitalization are foams, spheres, swirls, spirals (Santaella 2007), and amniotic fluid (Assmann 1999), symbolizing softness, interpenetrability, permeability, circularity, involvement, gestation, and fecundity.

Such interpretive metaphors make it possible to form conceptual bases to conceive digital media aesthetics and philosophy, as well as the conceptual definition of what defines the cyberculture paradigm.

For Durand (1992), these and other images, such as night, hollow, colors, rock, wig, fruit, and warm, characterize the level of penetration (or inter-penetration), as well as interaction (re-interaction), elaboration (re-elabo-ration), knowledge (connoisseur), and power (empowerment, empowered, empowering), among other possible symbolic hermeneutic correlations.

In addition, Durand (1992) also denotes how music, transcending these imaginary allusions, symbolizes the figure of a woman undressing herself, showing and hiding her face and body, in an allusion to the image of the Greek myth of Aletheia – the game of veiling and unveiling the truth. Mu-sic also condenses mathematical logic (meticulous rationality) with cre-ative sensitivity, in a rhythm of notes that denote a continuous game be-tween reason and emotion.

The myth of the woman hiding her face and body is quite recurrent in several contemporary philosophers, such as Emanuel Levinas, who studied the face of another as infinity and an encounter; and Jacques Derrida and Jean Baudrillard, who explored the themes of the other and the otherness, in the senses of searching for alterity and radical alterity.

These philosophers worked on the philosophical and aesthetic concepts of femininity to express the illusory dichotomous frontier between reason and emotion and sensitivity and affection, thus demonstrating a fine and crisp line in the tangled dialectical game of becoming a human.

According to Santaella (2007), liquid concepts permeate the thinking of several contemporary thinkers and philosophers whose approaches are in tune with philosophical and aesthetic issues about digital phenomena.

Among these contemporary thinkers, Bauman, Deleuze, Guattari, and Maffesoli stand out. Regardless of their distinct elucidations, each of them, in their idiosyncratic manner, expresses liquid content as something which does not keep in its shape easily. It does not fix either the territory of space nor does it try to imprison the movement of time.

Following this idea, physical, spatial, and time forms become radically changeable without definite solidity. The liquid metaphor dissolves all of the properties of perennial, durable, and permanently cemented. The liq-uid concept evolves into a phenomenon of continuous undoing of irreme-diable and uncontrollable becoming.

Conceptually, the liquid form of nature can conform to other forms, with a tendency to alter its nature to fill it, even for a simple instant. This makes it similar to the digital nature of information represented by texts, images, sounds, videos, etc. In this way, liquid shapes represent symbolical-ly the complete dissolution, melting, diluting, liquefying, and fading away, from static forms of nature and culture.

For example, the dissolution and decomposition of meta-narratives and the conceptual canons often used to interpret the human condition and essential human values become discarded, since liquid shapes refer to the flexible transition from fixed borders to de-dogmatizable borders. In this sense, it substantiates the intermittent passage from prose to poetry, from reality to fiction, from static to dynamic, from passive to active", glimpsing the human activity" which combines science and art, the mundane and the spiritual, the contingent and the permanent[1]" (Novac *apud* Santaella 2007: 16)

Within the same context, another philosopher who works conceptually with liquid metaphors is Peter Stoterdijk (Santaella 2009: 19). In his trilogy *Sphären* (Spheres), he also deals with a metaphorical concept very close to the notion of "liquidity."

Nevertheless, in the third volume of the Spheres, entitled *Schäume* (Foams), the author sketches something even more subtle, delicate, complex, and lighter than that which the liquid content is supposed to be through its plastic and metamorphic composition.

To a certain extent, throughout his conceptual approach of *Sphären* (volumes 1, 2, and 3), Sloterdijk (2004) focuses on the senses and sensations of space, lived and experienced by human beings, in its broadest aspect.

Passing from the symbiotic relationships between mother and child, and going through mystical and religious experiences, love stories, experiences in the family nucleus, and the sense of affection, solidarity, intimacy, and welcoming, this philosopher connects several female and liquid metaphors, at once.

Another liquid approach comes from conceiving a porous dimension and a bifurcating reality, with the metaphoric image of continuously running water, reflecting the perspective characteristic of a very dynamic process.

In this sense, the French philosopher Sarah Kofman (1983) formalized the pore theory as a liquid and dynamic potency in terms of the Deleuzian meaning of rhizome and nomadism, as radically free, plastic perceptive dynamics, unrestricted by physical, cognitive, sensitive, and epistemological barriers.

For her, pores refer to a maritime or fluvial route which opens in the direction of travel, conditional on turbulence and a chaotic expanse of indetermination. However, the image of pores can also get the power to turn an unpredictable route into a very qualified and visible space. This is Deleuzian eventfulness with the potency to provoke unthinkable sensations, feelings, emotions, and inner effects.

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[1] My own translation of the book, which was originally written in Portuguese.

In these terms, the sea symbolically conceives the potentiality of pure endlessness and emotion, maximum mobility, continuous alternation, spatial polymorphism, and obliteration of paths.

On the other hand, it also has the power to turn such a route into a qualified space, as long as different paths and directions emerge in its extended space, a very skillful strategy to face the adversities imposed along the way (*aporia*).

On the other hand, the sea comprises even the field of infinity in terms of pure motion, maximum mobility, continuous alternation, spatial polymorphism, and obliteration of paths, making each journey an unprecedented way of exploration. It is at the same time both uncertain and dangerous, but in the direction of an unexpected and amazing destination.

Nevertheless, the ocean contemplates the inexplorable immensity of the outer and inner world, the physical and metaphysical world, the immanent and the transcendent, the corporeal and the incorporeal, representing the transition from analog to digital.

All these illuminating metaphors of the mythical female correspond to contemporary attempts to understand what digital phenomenon is, considering its ambiguous nature, with its media convergence potency.

The ambiguity and opacity characteristics of digital media also reveal its capacity to reiterate technological manipulability, allowing filtering, copying, cutting, and pasting of a great variety of storage data, with several possibilities of aesthetic recombination.

Finally, the digital language genre represents old forms entirely remodeled, composing a hybridizing whole, which establishes the conceptual division between analog and digital, that is, between the old (traditional media) and the new, which is the updated old media that does not cease to create new re-transfigured shapes.

3. Liquid Metaphors in the Context of Digital Aesthetics

To a certain extent, the current moment demands theoretical-methodological connotations which lead us to multiple references in the context of communications and arts, sometimes complementary or dissonant, seen as a strategy for taking the complexity of cosmopolitan and culturally diverse human scenery.

Cosmopolitical approaches to art demand that the expression of art be engaged in anti-homogenizing potential attitudes to consider the possibilities of mutual coexistence, and the learning to live in contexts with difference, diversity, and otherness.

By following this understanding of conceptions of art, technology, seen as a medium of language and some experimental support, can potentially create new horizons for establishing sustainable relationships with otherness.

Medea Theory, advocated by Tofts (2004), creates potential thinking for ambiguous complexity regarding the conventional term of Media Theory.

Medea theory evokes the feminization of the world of communication and the idiosyncratic aspects of digital communication, in which the field of excessive rationality gives rise to the playing of sensitivity and sensation.

In this way, the obstinate desire of man to control the world, nature, and culture, to systematize a definable and predictable universe, is then replaced by the vastly uncontrollable and unpredictable aspect of human subjectivity.

Nevertheless, the field of the compulsive interpreting attempt, as represented by several hermeneutic approaches, defined by Deleuze as *interpretose* (pathological interpretationism), comprises a search for an absolute understanding of everything as a sense of real and absolute truth.

On the contrary, the Medea theory gives rise to the field of dynamics of mystery and wide-open incomprehensibility.

It is based on the poststructuralist logic of conceptual displacements, in which there is a great circularity of ideas and values, continuous processes of alterity, and several "track games", as pointed out by Jacques Derrida, obeying the complex interaction of non-linear elements.

In addition, it also characterizes the present moment in which the communicational understanding comes to such an impasse that the only thing left is silence. Therefore, the Medea theory is also distinguished as an aesthetic of silence.

By adding complementary ideas, Novaes (2014) says that the current time is represented as too much talking and an exacerbation of pure gossiping.

In this aspect, both the themes of silence and prose are usually not treated as relevant objects of intellectual reflection, making us think about some speculations regarding this cultural phenomenon, present in contemporary life experiences.

Novaes (2014) also stresses that, in general, some theorists are used to giving more importance to what they consider some higher issues, such as the destiny of humanity, the moral rules, the political ideals, and the problems related to human existence, thus developing pure abstractions of concepts without considering the concern with commons things of the world.

The problem is that new technologies have given us too many opportunities to speak, talk, and express ourselves, showing our feelings, emotions, disappointments, affections, anger, and hate from a global interconnected perspective.

This reflects an endless communicational paradox in which a world permeated by so many communicational apparatuses reflects the incommensurable phenomenon of incommunicability reiterated between human beings at all times.

In this sense, most of the time, that which characterizes the human relationships of mediated and non-mediated contact is complete incommunicability, rather than communication in the sense of humanized relations between humans.

This is why silence ends up as being an extraordinary experience of introspective insights to mainly recover the sensitive meaning of the world, even in the greatest simplicity of things, which defines a human relationship as an affective context of being and becoming.

Following this train of thought, without silence, it is sometimes impossible to understand the discourses of someone, because the experience of silence brings us the necessary time for thinking and the possibilities of very refined reflections.

Information technologies produce endless amounts of new words because of the resources of technical languages, constantly shared through Facebook, Twitter, blogs, cell phones, online chats, lives, etc., in a continuous transmutation and remediation of forms. This implies even more forms of technical languages and emerging expressions of words, including the GenAI rising.

According to Novaes (2012), maybe the most relevant question concerning this amazing techno-cultural phenomenon is the relevance of silence in creating works of art and introspective re-thinking.

In this way, the constant mutations of silence concerning cultural and societal development must reflect the search for new attitudinal postures regarding the symbolic construction of senses, thoughts, languages, and ethics applied to new horizons of culture and art.

Complementarily, this evokes an aspiration for improving the notion of a listening pedagogy related to how we deal with the completely alien, represented by the strangeness one can feel about otherness, rejecting what it is incapable of understanding in part.

Still, according to Tofts (2004), in the digital scenario, the transitive theory of mediation in the sense of Medea theory aspirations, should be replaced by the transversal theory of "medeation". This implies a new theory

of symbolic constructions and relations established from the insertion of the world of cyberculture into social quotidian life, much influenced by the context of the feminization of the world.

4. Mythical Metaphors and Digital Atmospheres

For Maffesoli (2011), technomagic is a way of thinking aesthetically about how digital techniques, with their plastic special effects, transport us into imaginary worlds which provide a re-enchantment of human existence.

In this context, it is a process of complete feminization of the world, involving the sense of evagination (exterior protection) and invagination (interior reception) of humans at the same time, that is, the maternal symbolism of involvement, welcoming, care, and affection, in that which he defines as full *feminitude*.

As said before, the term "feminitude", coined by Maffesoli, is entirely distinct from the term feminine or femininity, since for the philosopher it is a process in which men along with women also participate and actively engage.

For him, this view dissolves dogmatic distinctions between an essentially feminine being, feeling and acting, and an essentially masculine being, feeling and acting. In this respect, the extremely distinctive dichotomies dissolve themselves, giving rise to another understanding of what it is to be human in its complexity and diversity of feelings, actions, and existentialities beyond heteronormative and cisgender assumptions.

This process also characterizes itself by the growing sensitivity to ecological awareness. Furthermore, it brings to light the revaluation of values denied to adult life, and entirely present in childhood, such as games, creativity, pleasure and joy in life, playfulness, and dreams.

For Lucia Santaella (2007), the Brazilian semiotician, liquid metaphors are components of digital aesthetics, whereas for Durand (1992) liquid metaphors refer to the mythical feminine of cultural imagination.

In this way, technomagic is also a concept which helps us understand how the magical power of technical images and ethereal sounds can reveal a spirit of transcendence hyper-reverberated in the couplings of multiple senses with layers of resonances and dissonances of the aesthetic imagery background.

In this context, cinematic special effects are vivid examples of how digital technology can be applied to create a fantastic world of beauty and enchantment in an intrinsic relationship between sacred and digital tech-

niques, as presented in Avatar (2009), the Star Wars franchises, Harry Por-
ter, The Lord of the Rings, and many others.

The ethereal and misty digital atmosphere of musicians such as The Coc-
teau Twins, Sigur Ros, Bjork, Nick Cave and the Bad Seeds, among others,
cherish ambient sounds which evoke the dreamlike, the transcendent, the
spiritual, the ecology, which are hallmarks of technomagic and femininute,
philosophically and aesthetically foreshadowed by Maffesoli.

Both in their sound and their music video, these artists like others work
with enlightening imagery sounds and sonic images in line with poetic
backgrounds which envision strategies for contemplating technomagic liq-
uid and aquatic metaphors.

Each of them works on the intimate interrelationship between the phi-
losophy of the sacred and the aesthetics of feminization in the digital, ex-
tracted from their music videos.

In the present times, the growing of contemporary immersive art in-
stallations, and the immersive revisiting of artists, such as Van Gogh's ex-
positions of art, in a digital interactive immersion, are also samples of tech-
nomagic art.

Before this, liquid and circular metaphors assume a meaningful role in
the perception of science, technology, and arts. In this sense, symbolic im-
ages of foams and spheres reflect the feminization of several expressions of
art, including music, video, and dance.

As Santaella (2007) points out, like other thinkers, symbolic images of
swirls and spirals reflect elements for interpreting and understanding aes-
thetic signs and symbols in several expressions of art, including dance art.

On the other aspect, Durand (1992) elucidates images, such as night,
hollow, colors, rock, wig, fruit, and warm, establishing a level of penetra-
tion and interpenetration in terms of inter-psychic and intra-psychic sym-
bolic elements.

In addition, he also denotes how music, transcending the imaginary
allusions, symbolizes the figure of the woman who undresses herself and
who shows and hides her face and body, in allusion to the image of the
Greek myth of *Aletheia* – the game of veiling and unveiling the truth.

Santaella (2007) emphasizes that liquid concepts permeate the thinking
of several current authors, in tune with questions about the digital phe-
nomenon, such as Bauman, Deleuze, Guattari, and Maffesoli, among oth-
ers. In their different elucidations, each of them, in their particular way,
expresses the liquid content as something that does not keep its shape eas-
ily, as it does not fix the territory of space and does not try to imprison the
movement of time.

In contrast, the liquid aspect conforms to other existing forms with a tendency to alter their nature to fill it, even for a simple instant. In this context, liquid metaphors represent the present moment, when the meta-narratives and the conceptual canons, used to interpret the human condition, are even discarded. That is because liquid forms refer to the transition "from prose to poetry, from reality to fiction, from static to dynamic, from passive to active," "glimpsing the human activity" that combines science and art, the mundane and the spiritual, the contingent and the permanent" (Novac *apud* Santaella 2007: 16).

Following the same line of reasoning, another philosopher enunciated by Santaella (2007: 19) is Peter Sloterdijk, with his trilogy Sphären (Spheres). In this collection of books, Sloterdijk deals with a metaphorical concept very close to the notion of "liquidity". For instance, in the third volume of The Spheres, entitled Schäume (Foams), the author sketches something even more subtle, delicate, complex, and lighter than the liquid content is supposed to be in its plastic and metamorphic composition.

To a certain extent, throughout his Sphären (volumes 1, 2, and 3), Sloterdijk (2004) seeks to focus on the senses and sensations of lived and experienced space by human beings in their broadest aspects.

This emerges from the symbiotic relationships between mother and child, passing through mystical and religious experiences, such as love stories and experiences in the family nucleus, and finally to a sense of affection, solidarity, intimacy, and welcoming.

In all these cases, the idea of reinforcing the dimension of a porous and bifurcating reality is underlying, which contemplates plural investigative options in the communicational and artistic fields from a more dynamic investigative perspective.

As previously pointed out by French philosopher Sarah Kofman (1983), porous, for her, is a powerful symbolic image referring to a maritime or fluvial route which opens according to the travel route, and is subject to turbulence, recesses, and inevitable chaos.

Nonetheless, the porous also has the power to turn such a route into a qualified space, as long as different paths and directions emerge in its extended space. In this case, the sea symbolically represents a field of infinity in terms of pure motion, maximum mobility, continuous alternation, and spatial polymorphism.

This can also be interpreted as the obliteration of paths, making each passing way on an unprecedented journey of exploration. At the same time, it may be eventually uncertain and dangerous, but coming in the direction of an unexpected and amazing destination to finally get through.

Complementing such approaches, Medea Theory, proposed by Tofts (2004), evokes the feminization of the world of communication and the idiosyncratic aspects of the digital communication context by changing the field of excessive rationality by playing sensitive and sensory characteristics.

In this case, the presumed intent is to contest the obstinate desire of the control of man, and the idea of systematizing a definable and predictable universe, to be replaced by the vastly uncontrollable and unpredictable aspect of human subjectivity.

5. The Semiotic Empowerment of Multiple Signs in the Digital Techno-art

From a cultural semiotic reading, technomagic digital aesthetics serves as a game between the transcendent luminous, the mysterious opaque, and the gloomy dark, to reveal unusual games of interpretative paths which constantly interconnect the field of the sacred with the field of the profane, through the vein of feminine cultural mythical imaginary ancestry.

In these terms, several complementary reflexive approaches can be used to conceive the gesture of art, symbolizing the subjective and collective contact with art in a transformative act of living with otherness.

For example, according to Medina (2006), cultural reading refers to poetic openness to creativity regarding intuition activation and interpretive insights.

In this aspect, the Brazilian semiologist and communication epistemologist, proposes concepts of modern physics, such as inter-conditioning subjects (reversibility process), intercausality, porous universe, mass in transformation, complexity, different senses of the same reality, and coherence notion instead of right and wrong judgment.

For her, this great variety of concepts enables us to perceive the experience of art as an interconnected experience with the complexity of otherness, in terms of an attempt to acquire some little but substantial comprehension of its co-existence.

The sign of relationship (2006), conceived by her, represents an attempt to establish a dialogical relationship between different intellectuals, scientists, artists, educators, and journalists, to surpass the ethical, technical, and aesthetic atrophies, which do not give support to the collective demands of contemporary times. Therefore, it supposes an invaluable strategy for conceiving art as a dialogical cultural mediator in the context of otherness.

On the other hand, Maria Teresa Cruz (1986), the Portuguese cultural semiotician, argues that all kinds of arts are continuously recreated, always becoming a product of interaction between artistic expression and public contact (reader/listener/viewer).

She calls this the "aesthetics of reception" and "poetics of reception". In her cultural reception ideas, the sign is not a closed system, given by the author's intention, or only decoded by a critical specialist. In contrast, a sign is an unpredictable event generated by the public's encounter with artistic expression.

Still, according to her (1999), the vanguard of the arts completely transformed the role of artists by giving possibilities to anyone being an artist, leaving the traditional place occupied by the artists empty. This creates the real possibility for reinventing art and intervening in the real world. However, considering that art is a humanizing gesture, not everything remains open, once art also creates possibilities for infinite games in the frontier between opening and closing, finitude and infinitude, possibility, and realization.

With this aspect, Trinca (2006) conceives what he calls "the aesthetics of the infinite" as a way to connect oneself to intuition. For him, it is only possible to gain a certain glimpse of endlessness, that is, a vague apprehension of the indispensable itself, after the obliteration of things which appear suddenly and disappear in sublime awakening.

In other words, one can describe the world because the infinite is a manner of saying that something touches the unknown, and then, by this fact, one can experience a feeling of a state of "liquid" that changes the sense of space and time as categorical imperatives.

Santaella (2003) advocates that cyberculture cannot be thought of only in terms of new high-technology developments, especially related to the restriction of computational and teleinformatics concepts and the emergence of new possibilities of sociability.

For her, cyberculture also involves a wider context of the post-human, which implies that it must be thought of from some perspectives of the biotechnological arguments too, whose elements are creating a new kind of bio-sociability. In this context, biotechnology is designing the emergence of a new order for producing life, nature, and bodies through technological interventions based on new paradigms of biology.

Conclusion

This work tried to attest how technomagic and Medea theories are concepts which can help us understand certain symbolic feminine metaphors, such as music, silence, poetry, changing forms, liquid signs, and the spirit of ethereal, among others, frequently present in digital expressions of art.

The recurrent use of these feminine metaphors is present in different forms of contemporary art expressions (music, visual arts, poetry, videos, science fiction movies, series, etc.), and it reveals that great effort is still necessary to make contemporary art experience with high technologies more comprehensive to a large audience.

Considering that the world is going through a process of feminization of culture, according to Maffesoli, it can be speculated that the future of art is also in feminization, with its symbolic imagery and mediations which may guide the paths of innovation and creation in search of new empowering and libertarian shapes of artistic expression.

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