

# MANIFESTO // IS THIS A PERFORMANCE?

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- 1. Alienation is global and total.** Social networks represent the culmination of what M. McLuhan anticipated in *The Global Village*: a planetary community interconnected through technologies functioning as extensions of our bodies and minds. Yet this extension does not imply emancipation, but rather a new form of alienation. Universal interconnection, far from producing diversity, has generated homogenization of desire, synchronization of attention, and a regime of real-time shared surveillance.
- 2. The subject-thing.** In the digital sphere, the individual constructs themselves as a brand and is reduced to the category of measurable and validated objects. Constant self-promotion and visibility become existential imperatives. Identity ceases to be a personal, intimate, and irregular process, and instead becomes one that is exhibited, evaluated, and commodified.
- 3. The disappearance of critical distance.** Digital representation does not mediate experience; it replaces it. The self dissolves into the medium. There is no critical distance between what we are and what we post, and our self-perception is confused with/in public perception. This alteration of space and time (neither here, nor now) marks a relational historical exceptionality, since individual consciousness and collective attention have never been so intimately entangled and simultaneously mediated by technologies that structure the unfolding of our existence at such speed that no distance whatsoever is allowed.
- 4. To be (online) or not to be.** Digital existence no longer complements life; it substitutes for it: one lives *for* the network. Experience is measured in terms of recording and circulation. This displacement reorganizes perception, alters the senses, and conditions the way we feel, perceive, and value reality. The screen ceases to be a medium and becomes the very end. The imposition of virtual

experience over other vital and meaningful forms of experience produces a permanent state of dissociation, distancing from our own environment and historical time.

5. **Scrolling addiction.** Scrolling is undoubtedly the most symptomatic gesture of contemporary society: from the most banal to the most tragic content, from a cooking recipe to a genocide, a global physical experience has emerged that is deceptively simple yet potentially addictive, a conditioning that alters our brain chemistry through immediate reward structures (our body comes to crave the gesture itself more than the content it gives access to). Scrolling produces an oversaturation of information that anesthetizes perception and erases hierarchies between the relevant and the irrelevant, deeply affecting society's ethical and political perception.
  
6. **War as spectacle.** Armed conflict has become just another audiovisual content. Fragmented and consuming, violence has been transformed into aesthetic experience and global spectacle. Horror is no longer experienced politically, but as a product of online consumption and entertainment. The possibility of witnessing war in real time without leaving one's couch, and without exposure, has become completely ordinary. The implications of this *spectacularization* of war and its consumption as entertainment are tragic in terms of social mobilization and response, as well as for the collapse of our own humanity.
  
7. ***Give me a like, babe.*** The affective sphere is subsumed within the logics of visibility. The affective gestures that constitute one of the most distinctive features of apps (likes, reactions, stories) function to reproduce patriarchal and hierarchical structures. The app (understood as a contemporary ontological space) trivializes the intimacy of others (stories), fosters relational and emotional impunity, and transforms the "like" symbol into a false sense of love, approval, and care. What seems personal and individual is often multiple and fictitious. In a world apparently deprived of love, social networks deploy the mirage of connection and affection, while in fact reproducing relationships that are often patriarchal, neoliberal, abusive, and elusive in terms of identification, given the social validation of these relational-patriarchal-abusive dynamics.

- 8. Constant validation as governing principle.** The digital self-lives under a perpetual survey. Every gesture depends on external approval, and identity is constructed as the result of immediate and constant feedback. Subjective autonomy vanishes, and all inconvenient or dissenting personalities are smoothed away. A subtle and continuous molding of behavior is generated, from the mass toward the subject, imposing an omnipresent system of self-evaluation in terms of impact, success, and approval, for any shared activity.
- 9. Expropriation of the unproductive.** The capacity to waste time, to become distracted without purpose, to embrace unproductivity and disobedience ... has been expropriated. Social networks translate inactivity into monetizable data, while leisure, pause, and emptiness cease to exist as spaces of freedom and resistance against the techno-capitalist system.
- 10. The form of the medium is the message.** The concrete spatial-temporal format of social networks is redefining creative processes across the arts as well as modes of communication, interpretation, and production. The medium *is* the message, as McLuhan argued, but not only that: the form of the medium is so meticulously designed that its very perpetuation carries an inescapably alienating intention in relation to content. This omnipresence of the medium's spatial-temporal form is producing a contemporary subject increasingly incapable of engaging with other forms of content, those which demand greater attention, time, and space.
- 11. Reclaiming loss and the figure of the loser.** Invisibility, disconnection, and the acceptance of failure constitute acts of resistance. Renouncing visibility and reclaiming the loss of control over one's own exposure become gestures of emancipatory reappropriation. They also resist the fallacy that no experience is possible outside the networks, this notion of disconnection as tragedy, supposedly isolating us from meaningful agents of life experience. The opposite occurs. Networks are constantly built on the narrative of the successful subject, followed by many. It is urgent to truly react against this fictional techno-military narrative and to recognize that life experience cannot, under any circumstance,

be measured according to these neoliberal parameters. To dare to disconnect, to embrace solitude, to accept the absence of applause, to inhabit the concrete, small, localized, meaningful, and silent experience...

**12. Technology as a space of fascist control.** Authoritarian regimes have found in these technologies a privileged instrument to neutralize any possibility of alternatives to the current global capitalist system. Total interconnection and information saturation function as tools of mass confusion and manipulation. The very structure of the platforms (their design, algorithms, and internal policies) reproduces hierarchical and centralized logics, revealing that technology is not neutral: it constitutes a global techno-fascist environment, where users' attention and desire are systematically controlled, manipulated, and exploited (a sensory-political-emotional alienation).

**13. The monster is (also) us.** We believe we can resist the digital system, but it is founded upon our own logic of following and self-production. The monster is not outside of us: it is sustained by the very attention that feeds the structure we claim to question. Here lies the fissure and the wound of this performance: recognizing the implantation of the techno-fascist system within subjective intimacy itself. Are we the wounded Minotaur imprisoned in the labyrinth, or are we the labyrinth itself?