Representation is a canon as classic as it is cruel. A critique of this paradigm can be attempted by drawing on Walter Benjamin's work on technology and on Tomas Kuhn's discussion of 'scientific revolutions', in order to analyse how moments of change reveal a 'crisis' where the shortcoming of such paradigm in engaging with the world become evident. This interdisciplinary approach merges questions from aesthetic and epistemological enquiries through the notion of emergence and feedback loop elaborated by complexity theory, proposing that the possibility of ‘making sense’, or establishing an economy, rests on a generative logic rather than the representation of an apriori meaning, and requires a reversal of temporality. Indeed the notion of crisis is directly linked to the paradigm of representation. Crises are not exceptional states, rather moments when incommensurable series, or discourses, converge and diverge simultaneously; they are paradoxical economies that escape a ‘restricted’ model and at the same time do not quite reflect a ‘general’ economy. In fact crises escape deterministic necessity entirely, they are ‘open states’ where there is simultaneously less, more, and else than what was expected in terms of value as well as meaning.

Within a wider question about the logic of emergence of meaning, it seems very interesting to look at sense as an aesthetic space (or event) where a distribution of the sensible does not happen without a simultaneous articulation of epistemological categories, and vice versa. The argument concentrates on this reciprocity, or inter-causality, moving from the extinction of determinism brought about by complexity theory, and introducing a poietic form of temporality based on the feedback loop. It aims to show that a representational paradigm is the product of a misunderstanding of time in the relation between epistemology and aesthetics, and that this misunderstanding stems from the projection of a cause-effect economy that reflects a specific form of ‘enframing’, or paradigm, which inevitably enters a crisis when measured against change. That is, representation reflects an economy between sign and meaning (language-reality), a world organized around a cause-effect equation. From such a paradigm all interruptions or divergences from the zero-sum of the equation appear as a crisis.

First Question: The Crisis of Experience

When discussing representation, what are the differences and the implications occurring between the logic of reproducibility specific to production and the complex regime of emergence within networks? The problem is at least twofold: first it requires understanding technology not as a transparent vehicle,