

Abstract

The bachelor's thesis is based on various theoretical approaches, the contact point of which is tried to be found precisely in their relation to attention, and especially then to various forms and processes of its distraction. It examines these processes in their broader historical and sociocultural context, mainly in relation to the processes of modernization, digitization, commodification and articulation of normativity. The first part of the work is mainly defined by two philosophical lines: the concept of rhizome by Gilles Deleuze and Félix Guattari, as an acentric, variable system, on the basis of which the work tries to outline the ontology of global attention; and Jacques Derrida's deconstruction as a model for deconstructing the polar opposition between attention and distraction. The second part of the work tries to build on this game between attention and distraction, and to reconsider the concept of the attention economy in the context of contemporary visual culture. The theoretical terrain here is much more diffuse: the main lines explore the relationship between technology and man, the globalization of media and neoliberal ideologies of control, progress and productivity. Using examples from visual culture, they try to show how these relations shape patterns of attention, and especially how they do so through a multi-layered Internet interface, thus producing the current form of attention economy, inevitably linked to the capitalist system of production. This form often subverts traditional normative patterns of focused attention, and in much of visual culture it is thanks to this that many practices of controlling attention through its distraction can be recognized. The conclusion of the work tries to point out various minor uses of these procedures, with the aim of sketching the outlines of a possible transition from the economy of attention to the ecology of attention proposed by Yves Citton. The work was being created as an (earlier unconscious, later alternately deliberate) experiment with my own attention and tools of its distraction, which in many ways confirmed the assumptions expressed in the work: the enormous amount of attention I paid to the work led to its exhaustion in shorter and shorter intervals of time; the internet interface gave me more control over aspects of the work, but it also led to a loss of control over other areas of my life, which in the context of pandemic isolation ultimately led to an experience of sheer spectacular detachment.