The work of artist and media theorist Jordan Crandall is a major contribution to the understanding of media and communication technology and its impact on the human being and the visual arts. Drive will remain as a privileged document of artistic thought in the studies of social change and the concept of art, media, and life. It is the central thesis of this book that multi-faceted Crandall offers a coherent theory of the individual, the institution through the media space and through worldwide communication networks. It is about thinking the image and the status of the human being in the age of the interplay of globalized communications. The book contains Jordan Crandall's reflections on the power of information circulation, and networking. Most crucially, as a new form of Design, and author of Virtualities: Television, Media Art, and Cyberculture

Jordan Crandall’s artistic interventions incarnate the very spirit of this mutating world: speed, mobility, information circulation, and networking. As a media activist, Crandall demonstrates the necessity of new strategies of resistance and critique. Media activist, Crandall demonstrates the necessity of new strategies of resistance and critique.

Today, Jordan Crandall's urgent voice demands to be heard. In a culture that is filled with visual and textual noise, his work is a beacon of light. He is a voice for the silenced, a prophet for the crumbling social order. His work challenges us to confront the power of technology and the control it wields over our lives. He invites us to think critically about the role of technology in shaping our world, and to consider the implications of this on our personal lives.

Crandall does not succumb to cynicism or fashionable passivity, but presents an urgent case for change. He is a voice for the ascendant database paradigm with military technology and globalized commerce, for the “body-machine-image complex.” While sketching a chilling image of the intersection of surveillance technologies that operate largely below the threshold of conscious awareness felt in erotic choreographies and rhythmic patterns, he calls upon psychoanalysis, film theory, semiotics, and the visual arts to question the very foundations of our understanding of media and communication technology and its impact on the human being and the visual arts.

Crandall’s work is a call to action, a warning, and a beacon of hope. It is a reminder that the power of technology is not inevitable, but is shaped by the choices we make. It is a call to resist the ascendant database paradigm with military technology and globalized commerce, to question the very foundations of our understanding of media and communication technology and its impact on the human being and the visual arts.

Crandall’s work is a testament to the power of art to challenge and transform society. It is a reminder that art is not just about aesthetics, but about politics. It is a call to resist the technological determinism of our age and to build a world that is not only beautiful, but just and equitable.

Crandall’s work is a critical intervention in the ongoing debate about the role of technology in shaping our world. It is a reminder that we have a choice in how we use technology, and that we can use it to build a better world.

In conclusion, Jordan Crandall’s Drive is a major contribution to the understanding of media and communication technology and its impact on the human being and the visual arts. It is a testament to the power of art to challenge and transform society. It is a critical intervention in the ongoing debate about the role of technology in shaping our world. It is a reminder that we have a choice in how we use technology, and that we can use it to build a better world.