

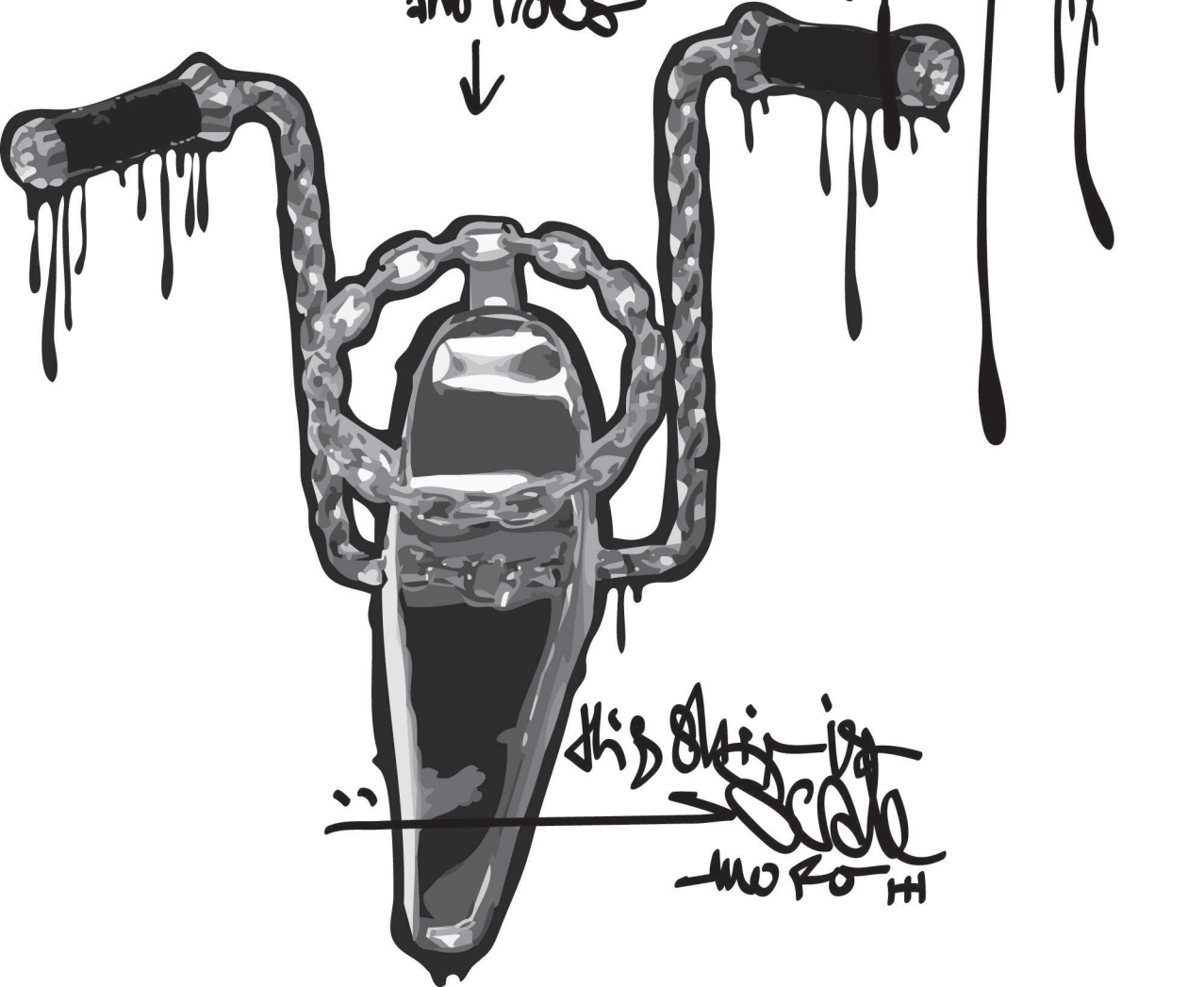
SCALE



01.04

01 yo, we gangsta #

that's why
we get drips
and rides



this chain is
scale
-MOFO-HH



Cover: Toro Chromodo by Calimocho Styles; Fabricated by Deb Fischer with parts by Aztlan Bikes; layout/design/scaling by Neil Stuber.

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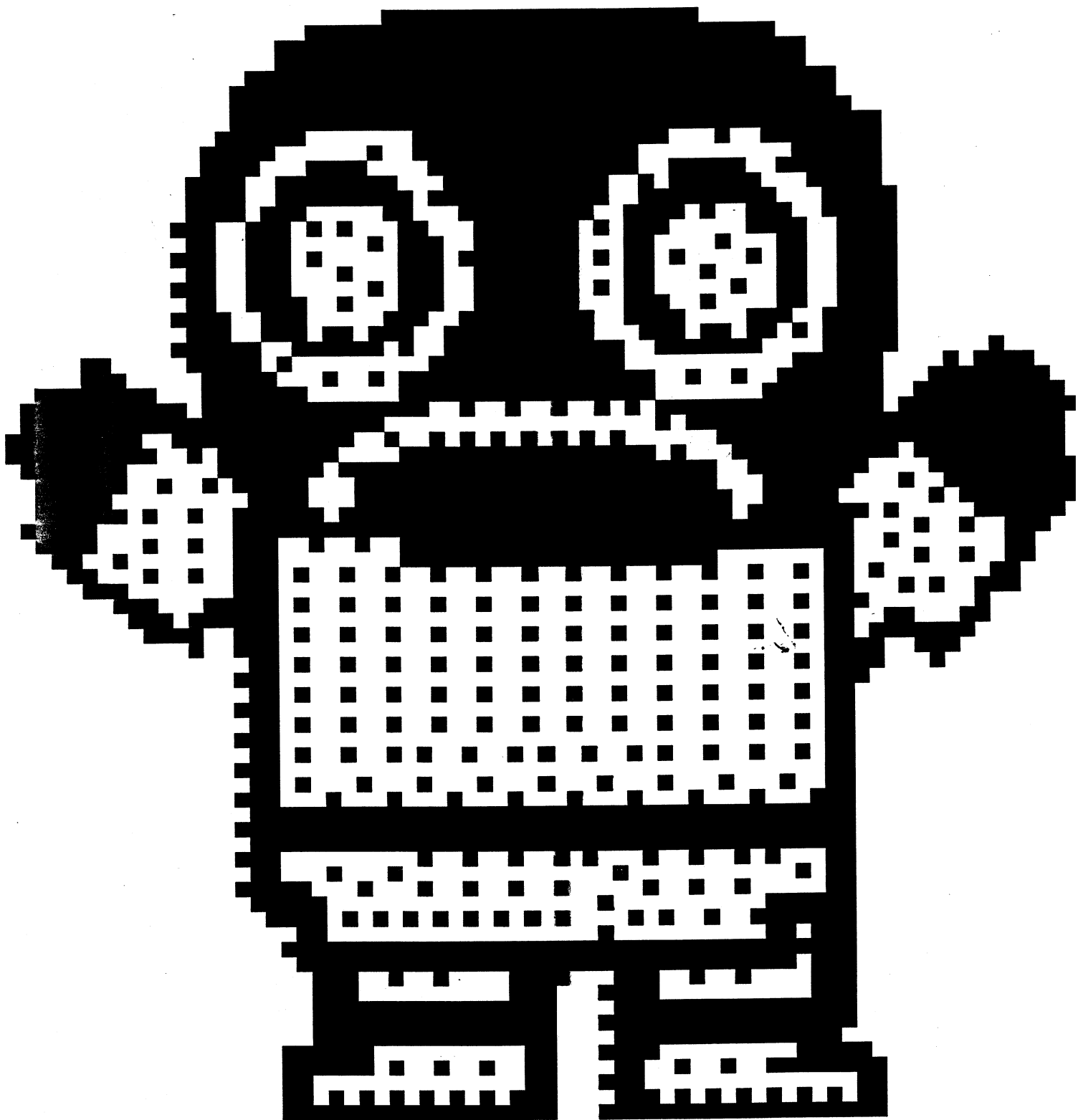
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Content coordinated by Patrick Deegan, Patrick Miller, Jon Phillips and Neil Stuber.

Guest Editor: Patrick Miller

Patrick Miller is a Photographer, Artist, and DJ based in Los Angeles currently pursuing a Masters Degree in Visual Art at UCSD. Miller's conceptual concerns have shifted back and forth over the last several years from examining found objects and situations through collecting and photography, to examining his relationship to photography's demise through ink drawings, Photoshop drawings, and photographs; to creating different contexts for DJs and artists to present their work. Miller's current project attempts to produce his first serious sculpture(s) from a mass of wood, plastic, wire, tape loops, and cassette players. Check back periodically at <http://abstractmachine.com/> to view Miller's past productions and to see if anything comes of his current sculptural ambitions.



The Alex Starver Articles



By Thomas M. Schmidt

Dec. 21, 2003

My multi-million dollar cohort Adam Spendworthy told me about one of the most precautionary measures needed upon arrival in the city of angels circa 2002, "the price of living is higher out here." Believed this to be a lie I considered, having survived perfunctorily there many times on small bills. But I was older now, and old people need things like coffee to keep them awake and happy; basically is costs more the more yer a citizen. Citizenry is a special place in society, based on the ideals of corporate insolence. The male debutante can skirt these present recollections by waving all rights or affiliations with druggies, and through capitalizing on paid for lunches. Lunch can be a tricky subject matter, even in the writing world. Free lunches can be consequently dull and scary when held with myself. I can spin tales on a celebratory axis without conditioning glory.

A cheap way to include a Southern California lunch into your schedule is by purchasing two egg rolls from the nearest fast food Chinese restaurant. In particular circumstances these places say one dollar on the window. At least with these specifications you get to eat something; so be it that lunch should cost so little in greater los angeles. It's funny at most coffee shops in all these big goofy cities they favor selling large style cookies for 1.75, or two dollars. If I'm not correct, even better and more palatable, as well as innumerable, are the same cookie presented in large Easter style baskets, where things matter, in the country. The presentation, the after effect of the joy, it all constitutes something I am trying to figure upon.

Figuring the best way to make it in 2002 would be by simply exercising non-interest. The first step would be the adaption of the new pen name, something sounding smarter & more collegiate to insure no disaster, though with social situations it would be a mockery. Having a hefty purse of money leftover from doing this, I set about between visiting offices, to purchase toothpaste and some other things which mysteriously almost became free. One breach in time calculation and I found myself dazed at a bus stop. A black guy overhears me speak of having no bedroom and offers up his place for free, including free soap and deodorant. I have his number, if anyone wants it.

So anyway, being on my own, I drifted about the neighborhood, coming upon a display case containing an off-brand of lip balm. I was having trouble sleeping with the fan blowing, so I inquired about the price. One dollar, he says. I tell him, that's not worth a dollar, I can get something better from my Dad for free, or better yet I just steal it. I can kill a man and steal his, anything but spending a dollar on that. Back at the hostel, awaiting a burger, there sat a store bought plastic-contained half eaten bunt cake. Feeling immediately half struck by hunger I inquired about a potential slice. The cook went to the front desk and returned with the answer being a dollar. For a slice. Possibly no whim of maljustice either, but I doubt it. I didn't say anything.

Why not fifty cents for these items? I understand that they have to charge something for them. Why is everything a dollar? Two egg rolls are worth a dollar ten though. Need I consult a priest on the price incrimination of 2002? For the next two weeks I survived on my own, no gay lover, nothing. Insults and faces were had; only two dollars were spent at all available fast food places. I began getting sick, and left California. By the short time that I reached New Mexico, I had so much left over money I saved it. LA has the poorest selection of ski caps in the country. Next I searched around Colorado. Next thing I know I was buying a thirty dollar ski ^hat. Good for you.

The Medium is the Message or Flashbacks Providing Perceptions of Simultaneity: The Presence of the Poet in New Media Paradigms

In a 1948 letter to the poet Ezra Pound, professor of English Literature turned communication and technology theorist Marshall McLuhan (referred to in some circles as the “Oracle of the Electronic Age”) wrote the following:

Your Cantos, I now judge, to be the first and only serious use of the great technical possibilities of the cinematograph. Am I right in thinking of them as a montage of *personae* and sculpted images? Flash-backs providing perceptions of simultaneities?

Pound never explicitly responded to these assertions. In fact, in a letter to McLuhan a few days later he wrote, “ It is this notion of simultaneities, through which McLuhan read Pound’s work, that will function as the Yu go right on writin’ me letters-but dont expect me to answer questions-even if answers are known-(printed)”. However, this did not discourage McLuhan, who kept on writing to Pound and reading his work. McLuhan based many of his later theories on technology on ideas he found in his readings of the poet, especially Pound’s incorporation of simultaneities in his work. By “simultaneities” McLuhan meant Pound’s ability to create moments in his poetry in which the juxtaposition of the past and the present engenders a feeling of spatial and anthropological simultaneity – the impression of being in more than one place at the same time. This became the theoretical basis for his 1968 book *The Gutenberg Galaxy*, which deals with the effects of a technical revolution on culture. *locus* of a project involving the mapping of several Modern and Postmodern poets within the distinctive (and in many ways limitless) constructs of a website on the Internet. The site, entitled *Make It New Media*, currently a work in progress, embodies a constellation of poets (all writing during the 1940s and 1950s) who, operating within different realms of subject matter and style, created a series of works that could potentially encapsulate McLuhan’s vision for the technical possibilities of poetry.

Let me briefly describe the content of the site and some of the issues I wish to explore. Ezra Pound’s *Cantos*, along with portions of his controversial radio broadcasts from Rome in the

1940s as well as excerpts from *Guide to Kulchur* will be featured on the site as well as H. D.’s exploration of “writings on the wall” in her work *Tribute to Freud* and Charles Olson’s notion of “Projective Verse”. All three writers provide the content that will be explored via the hypertextual and multimedia milieu of the Internet. There are a myriad of topics to explore within this project but I have narrowed my focus to examine how Modernist poetics could be used as paradigms for demonstrating and thinking about content of all forms in a new media environment. However, the site does not consist of merely the uploading of or linking to poetry on the web. I am interested in exploiting the paradigms of Modernist poetics through a multimedia exploration of the juxtapositions of the past and the present, the auditory and the visual, the symbol and its translation – in essence combining the interpretive skills of the individual with the technological capabilities of the Internet to produce new ways of thinking about this poetry. Nietzsche was the first philosopher to use a typewriter and thus was the first thinker to fully recognize that theoretical and philosophical speculations are the effects of the commerce between bodies and media technologies. According to the introduction of Friedrich Kittler’s book *Grammaphone, Film, Typewriter* Nietzsche had this recognition in mind when he observed in one of his few typed letters that “Our writing tools are also working on our thoughts.”(Kittler, xxix)

Let me now return to McLuhan’s reading of Pound’s work. In addition to exchanging letters, McLuhan also visited Pound at St. Elizabeth’s Hospital in D.C. where Pound had been remanded after being declared insane, resulting from his treasonous activities in Italy several years before. During one of these visits Pound had remarked that Cantos 1-40 were a detective story. In a letter after this visit, McLuhan asked Pound if the *Cantos* depicted a “reconstruction of a crime.” Following this train of thought he asked, “Crime against man and civilization? Are the entire Cantos such a reconstruction at once of a continuing crime and of the collateral life that might have been and might still be?” (Molinaro, 194) In this line of questioning, McLuhan illuminates the potential for simultaneities inherent in the kind of textual

work Pound was doing in the *Cantos*. For example, this reconstruction that McLuhan alludes to in the *Cantos* consists of an examination of the anthropological continuation of man and civilization, thereby inviting an exploration into all the material (history, art, music, literature, religion) that comprises the lives of man. Pound saw human history as a crime and this follows from his fascination with usury, not to mention his fascist and anti-Semitic beliefs. Yet, what interested McLuhan was not the conspiracy theory but the ideas of continuity and simultaneity.

Pound found this simultaneity in the Chinese language which consists of a system of signs (ideograms). The language also consists of a juxtaposition of different meanings coming together to make a whole new content. Pound abstracted this into the ideogrammic method in which ideograms function as visual symbols of ideas and things but are sometimes not even involved in creating the juxtaposition of ideas. For Pound, this method provided a movement from one idea or element to another without the usual rhetorical or metaphorical associations. According to Scott Hamilton in his book in which each character corresponds to a basic unit of meaning (called a morpheme) *Ezra Pound and the Symbolist Inheritance*, “The ideogrammic method is an intriguing admixture of linguistic speculation that appears to contain at one and the same time the seeds of a modern reflection on language and a resurrection of a pre-classical tropological space” (Hamilton, 150). In other words there exists a simultaneous concurrence of modern concerns and historical references.

This juxtaposition of cultural and religious histories within Modernist texts can also be found in the work of H. D. through her use of the palimpsest. This appealed to H. D.’s interest in buried history in which artifacts reveal a visceral and spiritual significance for the contemporary individual. Like a palimpsest, her work in *A Palimpsest* is a manuscript on which an earlier text has been effaced and the vellum or parchment is used again. It was a common practice, particularly in medieval ecclesiastical circles, to rub out an earlier piece of writing by means of washing or scraping the manuscript, in order to prepare it for something new, yet a remainder or outline of the old text is still evident. The new moment or idea then becomes inscribed over the faded or dimming messages, allowing for a revelation of both the past and present at the same time. *Tribute to Freud*

embodies generations of associations through imagery and the layering of history, religion and art – for example her juxtapositions of Classical evocations with the London Blitz of WW II. It was Freud who influenced H. D.’s writing in terms of the palimpsest. He showed her the overlapping layers of and connections between psychoanalysis, archeology, mythology, and memoir writing and he further alluded to the notion that a palimpsest was a metaphor for perceptual and memory apparatus. In her later work *Trilogy*, H. D. consciously created a new poetics through the use of the palimpsest in which modes of experience were internalized and then projected simultaneously through historical, religious and mythical constructs. Gary Burnett in his book *H.D. Between Image and Epic: The Mysteries of Her Poetics* makes the following observations about H. D.’s poetry, “[It] moves dynamically from volume to volume, building upon itself and drawing upon its lessons as it moves. It depends both conceptually and poetically on everything which precedes it” (Burnett, 177). In each example, the work of the poet is described as engendering an experience of simultaneity in which past, present and future come together in a moment of textual imbrication.

We also find the articulation of simultaneities in the work of Charles Olson, but not in such definable rubrics as the ideogram and palimpsest. In his writings Olson took issue with Aristotle and Plato’s invention of a discourse system based on logic, generalization and classification. He believed that this hierarchical approach that permeated discourse since 450 B.C. isolated man from a more phenomenological understanding of his own interiority as well as the world. In essence he eschewed didactic and hierarchical paradigms in favor of a more self-generated understanding of the world grounded in one’s own personal history and experiences. He writes in his essay “The Present Is Prologue”, “The fact that in the human universe is the discharge of the many (the multiple) by the one (yourself done right, whatever you are, in whatever job, is the thing – all hierarchies, like dualities, are dead ducks)” (Olson, *Collected Prose*, 205). Here Olson seems to have touched upon a current technological model – surfing the Internet. His emphasis on a non-hierarchical and non-didactic navigation towards understanding one’s place in the world seems to mirror the current role of man with an electronic mouse: where hierarchies of art, history, politics, economics, theory and the like are constantly being reordered and

reconfigured so that one's navigation through this virtual world demands self-created non-linearity, a self-ordered schema rather than a preconceived one.

These brief summaries of the work of Pound, H. D. and Olson provide an entry point into the assertion that the poetics inherent in the work they created are mirrored in the paradigms of contemporary technology, specifically that of the Internet and its functions of hypertext and hyper-linking. However, some hypertext theorists try and make a distinction between text as solely linear and the internet as solely non-linear. In his book *Hypertext 2.0: The Convergence of Contemporary Critical Theory and Technology*, George P. Landow, based on a dubious interpretation of Derrida, asserts the following:

As Derrida emphasizes, the linear habits of thought associated with print technology often force us to think in particular ways that require narrowness, decontextualization, and intellectual attenuation, if not downright impoverishment. Linear argument, in other words, forces one to cut off a quoted passage from other, apparently irrelevant contexts that in fact contribute to its meaning. The linearity of print also provides the passage with an illusory center, whose force is intensified by such selection. (Landow, 98)

Landow is mistaken because there is nothing narrow or particularly attenuating about reading the *Cantos* as Pound moves from century to century, language to language and symbol to symbol without an easily decipherable or linear narrative. The reading practices that develop out of this endeavor are not linear either. The *Cantos* are expansive in their necessity to move beyond the text and into other sources such as encyclopedias, dictionaries, lexicons, art history books, as well as Carroll Terrell's two volume *A Companion to the Cantos of Ezra Pound*, in order to begin to attempt to locate the meaning in Pound's words.

Landow then contradicts himself by offering this articulated model of non-linear interactions with a text:

One might...make present a remembered passage by another author in the manner that a book reader might begin a poem by Stevens, think of some parallel verses by Swinburne or a passage in a book by Helen Vendler or Harold Bloom, pull that volume off its shelf, find the passage and return to Stevens. (Landow, 194)

As these two examples show, there are undeniable potentials for non-linearity in texts, however, one important difference is that an interaction with a text cannot provide the simultaneous non-linearity or the totality of multidimensional sensory interaction—a *Gesamtkunstwerk*—that the Internet provides. For example looking at Pound scholar Eiichi Hishikawa's website (<http://www.lit.kobe-u.ac.jp/~hishika/pound.htm>) devoted to Pound, one can simultaneously look at a photograph of Pound and read an excerpt from the poem "The Return" while having another window open to an article on the correspondence between McLuhan and Pound with another window open to a hypervortex version of Canto LXXXI (the meshing of hyper-text and Pound's notion of a vortex as a symbol denoting thoughts or ideas) plus the voice of Pound himself reading from Canto LXXVI (courtesy of the factoryschool website). This simultaneous immersion into the totality of Pound's work is not the same as sitting in a room with several books open, the stereo playing Gerhard Munch's arrangement of John Dowland's lute compositions and pictures of Pound's resolute mug staring back at you. The Internet provides an environment in which one navigates the poetry within one fixed *locus* point – the World Wide Web – that provides instantaneous access to a multitude of possibilities in terms of text, sound, visuals, commentary - all in a non-hierarchical and constantly changing linearity.

According to McLuhan biographer W. Terrence Gordon, most people misunderstand or misread McLuhan's most famous dictum "The Medium is the Message" – assuming that what he meant was that content was irrelevant. In actuality what he was saying was that "The user of a medium is the content, because any medium is an extension of the human body" (Gordon, 173). Further, McLuhan believed the medium of language is its own message. He wrote that "Each technology creates a new environment. The old environment becomes the content of the new environment" which evolved into this posit: "In practice, any medium surrounds not only the users but all the earlier media as well. What results is an interface of resonance and metamorphosis" (Gordon, 398).

This human interaction with technology via the medium of poetry is what I'm interested in exploring on my website. It is not just about uploading poems and linking to images and sound. What will hopefully make my site different is the use of a tracking device to map

one's navigation through the anthropological continuations and the juxtapositions of cultural and religious histories in Modernist Poetics. Within the past five years, the FBI has developed an Internet tracking program called Carnivore that surreptitiously sifts through every ounce of text created, sent, uploaded and downloaded on the World Wide Web. Embedded into the program are certain pre-determined words that alert this program which then attaches a bot (a piece of code that acts like a tail – as in a detective tail or trace) to the user's computer where the word originated. Carnivore then tracks all the Internet activity of that user. I am currently working with some programmers to try and develop some new code

Stefani Bardin, 2004.

(which I will call Omnivore) that enables a bot to follow a user's navigation through my site and beyond. This will all be done with the user's permission (and posted anonymously) and the tracking history of previous users will be available for viewing by any visitor to the site.

It is my intention to investigate how the ideogrammic, palimpsest and non-hierarchical characteristics of Modernist Poetics function within the paradigms of new media. More importantly, my goal is to track multiple investigations into the work of Modernist poets to determine whether new and different ways of looking at the poetry emerge.



Wearing the world

It all started one day when I noticed that I could no longer wear my favorite jacket. It was just too demolished. I noticed the clothing label was a beautiful embroidered tag, gold with red, "made in Lithuania". I decided to keep it. This began my obsession with collecting labels from clothing I no longer wear and recently I am also removing the labels from the clothing in my closet, my friend's closet and sometimes I remove loose tags from thrift store items.

These labels are being pieced together into a dress. When finished, the dress will be part of a bigger installation that will also include a world map and color coded chart that illustrates where these items wear made. So far I have just under 150 labels. This is enough for a very short dress. I am slowly adding labels to the dress and updating the chart and map.

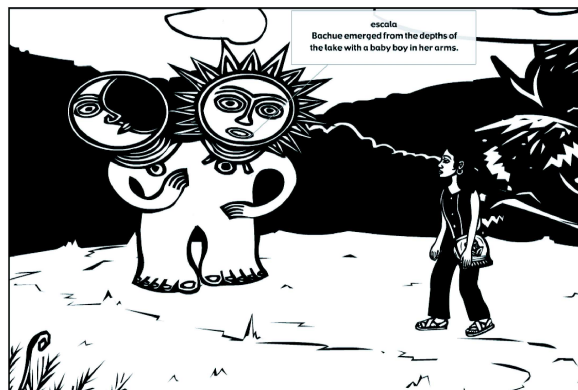
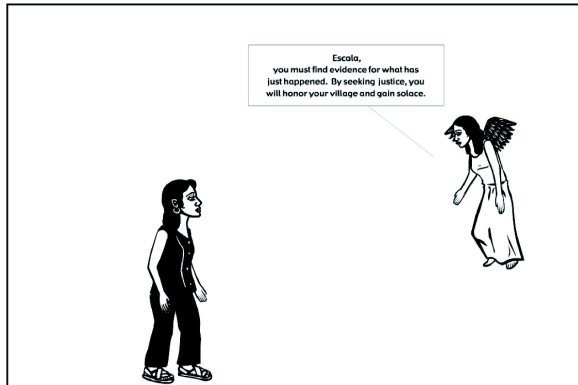
ev Funes currently lives and works in San Francisco. Her performances and art installations have been exhibited recently in Detroit and Toronto, Canada. Funes is the founder of the Element of Temporary, a one-night art event, www.elementoftemporary.com.



Bahrain	1
Canada	3
China	29
El Salvador	7
England	6
Gatar(Qatar)	1
Hong Kong	18
India	18
Italy	5
Lithuania	2
Macau	9
Mexico	5
Singapore	5
Taiwan	12
Thailand	7
United Arab Emirates	2
USA	16

A Virtual Magic Reality

Rubén Ortiz-Torres



In the time of Don Quixote, books were a very dangerous form of entertainment and communication. In fact, reading chivalry literature made him lose his mind. When I was a kid my mother did not want me to watch television and read comic books. She considered them a form of alienating popular culture. Some years later my father was particularly annoyed by the noise of rock & roll. As a composer and player of Latin American folk music he found these electric sounds repetitive and unpleasant for the most part and the lyrics in English incomprehensible. He condemned this form of cultural imperialism and tried his best to instigate in me a love and understanding of Latin American culture, music and history. His friend, the singer Victor Jara, was assassinated in the Santiago stadium in Chile in 1973 after being forced to play the guitar with his fingers chopped by soldiers during the military coup that destroyed Chilean democracy with CIA backing. I explained to my dad that The Clash wrote a song about that.

Nowadays there is concern among mothers and politicians about video games. The Journal of Personality and Social Psychology¹ has published studies showing the relation between playing violent video games and the increase of aggressive behavior. According to the Simon Wiesenthal Center, Eric Harris and Dylan Klebold enjoyed playing the Shoot-'em-up video game Doom before murdering 13, wounding 23 and turning the guns on themselves in Columbine Colorado. The Los Angeles Times published very strange conspiracy theories that blamed anarchist activism in the WTO meeting in Seattle on the Grand Theft Auto game series published by Rock Star. This sounds particularly absurd considering the purpose of the game is to make money without any sort of moral concerns.

There is a video game where you are not the one that creates a blood bath but where your journey begins as the sole survivor of a terrible one. "...You must find four pieces of evidence to bring justice to the memory of your small village." The illusion of power exerted in the usual fantasy of mass murder without consequences of most video games is substituted with the power of symbolic redemption by reconstructing the erased memory of a real massacre. In 1981 soldiers slaughtered 800 people including 100 children in El Mozote, El Salvador. They thought they got the whole town, but they missed one person: Rufina Amaya. This sole survivor was able to tell the story. She broadcasted what happened through the clandestine radio station Radio Venceremos. In 1932 a mural by David Alfaro Siqueiros representing the tragic continental history was whitewashed in Los Angeles. The game takes its name from the title of his art piece: Tropical America. It explores the causes and effects of the erasure of history.

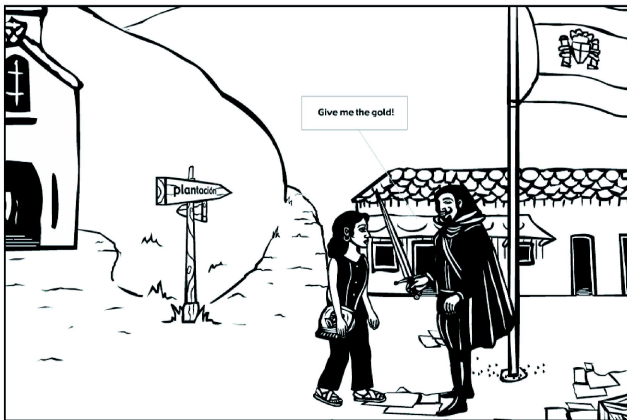
“Reality is more real in black and white”
Octavio Paz²



The game is actually an animated graphic novel, a new version of a codex, a mural or a comic book. It does not have the common photo realistic look with more than 16 million colors and imperceptible pixilation of new game consoles and newer PC games. It is black and white and its style resembles and relates more to the prints of José Guadalupe Posada and the woodcuts of the Taller de la Gráfica Popular and to other artists like Goya, Daumier, John Heartfield or Barbara Kruger who have favored black and white graphics in order to have a direct and realistic impact. It extends the long tradition of political graphic work conceived for a wider audience into the Internet and the 21st century. It understands technology not as an end in itself or as a fetish but simply as a tool to effectively tell history or a story.

If according to Yogi Berra “the future is not what it used to be” neither is the past. New technology allows us to reconstruct it (or both) in a non-linear way. Like the Julio Cortazar novel *Rayuela* the story (or stories) can happen in different ways. You can go to different places and historical periods through different routes depending on your actions. You can go from the battles of Bolivar to the single-crop economy of Cuba, from the myth of El Dorado to the poems of Sor Juana de la Cruz, from Fray Bartolomé de las Casas to Radio Venceremos. History and myth collide constructing one Latin America and an animated and politicized form of “magic realism” where Zapatista angels, dancing gods, animals, pirates, runaway slaves and the like tell truthful stories owing as much to Gabriel Garcia Marquez as to Eduardo Galeano. The interdisciplinary nonlinear qualities of Tropical America are not just a postmodern troupe but reflect the baroque way of thinking of the birthplace of contemporary cross-cultural life. This point of view is quite different if not opposite to the one given in computer games such as *Sid Meier Colonization* where you play a Viceroy and develop a form of colonization subjecting nature, Indians, slaves, rival colonial powers and eventually revolting against your even more exploiting King. In another game called *Tropico* you play the leader of a small and poor Caribbean island with little resources where you have to develop some sort of political and economical model negotiating between capitalists, workers, the church, the military, the intellectuals, the Americans and the Russians having to compromise and make complicated moral decisions.

The dead people of El Mozote have finally been given a proper burial in cyberspace. This is as symbolic and in that sense as real as an entombment in a graveyard. By being remembered, the murders did not happened in vain and the victims might finally rest in peace. Worst than losing your land, your wealth and natural resources and the product of your labor is to not even exist in people’s minds. Taking these people into account gives them extra life (beyond the video game sense). To achieve this while wasting your time gaming is an accomplishment in reality.







EVERYTHING IN FABRICS
& NOTIONS

Social Software in Collaborative Writing

Can the Humanities *Get it Together?*

<http://cvsbook.ucsd.edu>

[#] denotes citation in Bibliography

The oft announced death of the author is perhaps the longest running obituary yet. This death supposedly opens up the meaning of a text to the unifying conditions of a reader by pointing out that: “a text’s unity lies not in its origin but in its destination;”([1.5], 148) and yet it is clear today that the author-genius still imposes a limit to orthodox interpretation. The question of the author as a source of meaning has not really diminished; indeed, socially the individual is still privileged beyond the group, and yet as Critical Art Ensemble and others have noted, it is partly a result of older social models that are not designed to recognize collaborative work.[5] That is, in spite of various well-lauded technological innovations that supposedly aid in social collaborations, few of these models have been successfully integrated into the heart of intellectual production within the academy. Despite proselytizing a rhetoric of decentralization, humanities departments are generally retarded in the adoption of their own ideologies. Intellectuals still adhere to the rhetorical models they are familiar with, writing single author texts on single user software, secretly discussing the contents of their latest work to impede piracy, and passing the brunt of the work to their graduate students who are billed with one line in the acknowledgements, but never as collaborators. (Collaboration with graduate students in the sciences tends to be more common.)

The reasons for this are many, and it is not without some practical measure that this was and continues to be the case; after all, at the end of the day each singular person decides where to invest her or his existence, based on a host of unique variables, some more open, others more limited. All the same, in the new informational age the structures of our culture are changing [4, 100], and with this change it is important to understand how social activity may be affecting intellectual production, such that new media is still trying to catch up to our endless desire for social interaction. Contrary to the fear that technology would isolate us, and obviate b2b (face to face) interactions (cf. [5.1]), what has

taken place over the history of the internet is an explosion of social interaction; in short, we are communicating more than ever, and within these new communicational tools there is a growing desire by many users to make these communications content-rich, i.e., to develop products of these communicative interactions that retain some part of their collaborative framework.

Recently, in his radar sweep of the current state of computing, Tim O’Reilly spoke about the importance of social software as an emerging internet paradigm.[10.5] O’Reilly, primarily addressing software developers, noted several indicators of success across competing websites, indicating that those network spaces that provide spaces for user contributions (from Linux to Amazon) are ultimately more successful because they take advantage of existing collaborative models and social interaction. This is largely because the mental resources of a socially interested self-directed user group (i.e., any group with a goal in mind) can dynamically affect their environment quickly and collaboratively. In short, directed groups are often more effective than single users. (Groups such as Amazon’s and EBay’s user reputation systems, along with Amazon’s user recommendation system; in Amazon’s case single users offer feedback in a group setting, i.e., the group of specific users considering a specific product, or even a range of product types.)

Numerous scholars have explored “net culture” as it relates to collaborative writing. Much research has focused on the social-collaborative around groups that seek to engage broader social issues through the framework of the internet (and its concomitant resources). Bashaw and Gifford [1] focus on how net resources may be utilized to improve efficacy of groups interested in social change. Lovink and Schneider [6] address the idealism that is often uncritical in using so-called collaborative models calling for a radical critique of sovereignty in an age of globalization. J.J. King [9] takes a similar approach, debunking certain pervasive myths of the architecture of openness as it relates to social agency.

To this effect, within academics, the sciences have used a multi-authored approach in research

for many years. Large projects are broken down into smaller components that one person can work on, and then recombined at the conclusion. As a result, the documentation of this type of research is often presented under the aegis of all of the project's participants, in effect producing multi-authored texts. Yet most multi-authored texts are only one step toward an open-source collaborative model of writing. Multiple authorship still generally relies on older models of either designated authors or a circulated asynchronous document, such as Word documents sent from one person to another over email, or the standard author-editor relationship (e.g., peer review). Though each author of the project may claim complete representative authorship (in the case where one author demonstrating a project *he/she* worked on with *others*; where individuality is built into the linguistic grammar), collaborating in this fashion is still limited to its feeblest most rudimentary form, existing primarily because by default it cannot be called single-author.

This scientific model of multiple authorship is best described in the second of three general forms of collaboration (co-authorship) articulated by Ede and Andrea.[5.06] From an ideal scenario of close interpersonal collaborations focused on a single project, Ede and Andrea proceed to describe two other more common models: scientific collaboration (semi-independent) and "business" writing (sequential, accretionary, independent writing joined at a project's conclusion). Though Ede and Andrea prefer to keep these models separate, it seems more likely that a collaborative project, while normally focused closely on one of the three models, tends to include all of the these three general forms throughout a project's life. This is important to note because the concept of collaboration is often categorized as a way to better understand it. However, these categories also serve to distinguish collaboration from so-called single author works. In truth it would be more appropriate to detail different categories of single authorship, and assume that the collaborative model is the ultimate radical for all (inter)action.

Barring an unlikely reversal of these conventional categories, there is much to learn about collaborative authorship as a practice, especially in the humanities. While the sciences appear benefit from collaborative practice, there are no sufficient reasons for why those same benefits cannot be reaped by the humanities. The issue at hand is that there are a lot of good ideas,

and a lot of even better ideas that those good ideas could lead to if ideas were amalgamated, mixed, fused together. Likewise, instead of fighting over resources (books, journals, etc.), and limiting the acknowledgement of an influence to footnotes or endnotes, why not openly collaborate? Instead of competing against one another in a set of similar essays, why not pool talents collectively, and contribute to a larger, more finely tuned essay? It is common knowledge in editing that another pair of eyes will make the text better; why not simply incorporate that model into writing and idea-formation itself?

Collaborative writing is not a new concept; it is simply one that the conventional emphasis on authorship belies. In fact, as others have often noted, all works are essentially collaborative. (cf. [4.1] and [5.0]). Works that are not explicitly created between multiple authors in the same time span are nonetheless built upon earlier arguments, documented through citations in footnotes or endnotes, and revised by editors. In this sense, then, collaborative writing in the humanities does not encounter a lack of opportunity inasmuch as the humanities resist open-authorship models. This resistance is further compounded up to now by a lack of tools facilitating collaboration. If researchers wanted to work collaboratively in the past, they either had to have b2b. (i.e., face to face) meetings, or mail documents to each other. There was no quick or easy way to collaborate, and certainly there was no simple way to simultaneously co-author any kind of text. Two central problems impeding collaboration in the humanities are the apotheosis of the author-genius system of single-authorship, and a lack of tools to facilitate an alternative to single-authorship. These two problems merge, affecting the desire to collaborate, effectively placing it below most people's radar or devaluing joint works. (Thus, a possible third problem is the actual desire or wont to make better contributions and work together.)

Without returning to an internet-utopian platform, it is important to note that the internet has begun to address this last issue of tools for collaboration. In a continuum running from synchronicity to asynchronicity common tools such as email are meeting synchronous realtime social tools such as IM, and asynchronous tools such as wikis, cvs (code versioning, version control system - vcs), and others within the continuum such as SMS-text messaging, bbs, irc, usenet, and others. In addition, powerful

synchronous-asynchronous hybrids like The Coding Monkey's SubEthaEdit (formerly called Hydra) have become popular in extreme programming and blogging communities.

These new tools take advantage of a range of other technological developments. The realtime transmission of text, sound, and video supported by faster network architectures facilitated by wireless connectivity all contribute to the number of simultaneous synchronous modes of communication, in short, increasing available options for instantaneous expression. Ideas are communicated differently through a range of mediums: a physical gesture might be more effectively communicated through video, telephony (now standard for IM) allows yet another, and duplexing conversations occurs frequently through text (in several text boxes, or text during talk). Clay Shirky noted in a duplex voice-text scenario he participated in, that neither mode (text nor voice) was redundant, inasmuch as each mode edified the other.([12a]) For Shirky, speeches during the meeting acted as the central focus, while the simultaneous text dialogues acted as physical subtexts, branches, and as a space for epiphanies, all related to the central presentation. High-speed and wireless are two of the technological developments, others such as the move from desktop to laptop, and PDAs are also extremely important for tools of collaboration.(cf. [12b])

It would seem then, that if so many different social-software tools for collaboration exist, that there ought to be some kind of comprehensive meta-software, or über-ware that clusters all of the various social functions together, into a monolithic package. In fact, in a limited sense, recent versions of IM combining text, telephony, and video do just this. However, the eclectic range of social-software demonstrates a very important aspect of the social and collaborative process, namely, the importance of difference, especially as it relates to temporal architectures.(cf. [5.06], 153) IM's sometimes frenetic pace is perfect for live discussions, free-associations, and the kind of rapid-fire intellection that b2b dialogues excel in. In the same way, though, IM suffers from spontaneous bursts of emotion, unedited thoughts (all still potentially recordable), babble, noise, and even the waste of time present in so many meetings. Email also suffers from the occasional poorly edited thought or rant, but its slower pace usually means a more careful deliberation, or at least the possibility of not answering in the moment; delays in response are par for the course in

email. Like a message on an answering machine, email has a longer shelf-life, suspended in a socially accepted ether for hours, days, and even weeks (beyond that, it's tricky; even emails go stale). That shelf life translates into an advantage, because email content engenders static information. What you open in a message remains there, instantly archived for revisitation at any moment: one single user's thoughts – a kind of uninterrupted soliloquy. Yet emails are, of the various software types, perhaps the least social and interactive. It is community at a distance, dialogue via telegram: no one is interrupted, nor is there the presence of a group voice, merely a nexus of single voices. To this effect, wikis and cvs provide a collaborative workspace that is both static in appearance, user mutable, and still in many ways dialogic. A text can be created, added to at will (without the pressure of realtime interaction), accommodate branching and merging, versionable so all contributions and edits are traceable, and is ultimately object-oriented while user-friendly and group-savvy. Thus, minimally, these three tools allow three different collaborative models within differing time frames: "instant" messaging, "progressively mutating" wiki, and "static but steady" email. To this effect users have co-opted different software models for their own ends, each serving a specific social function whose gestalt carries the group's scaling collective voice.

In the realm of Modernist social design, a central lesson learned is that people like variety. People, in fact, as a general rule and in spite of Sartre's Hell, like to be with other people. But if this is the case, why don't more scholars in the humanities collaborate? Besides the lack of familiarity with social-softwares, do other factors hinder collaboration? One suggestion is the limit of resources: by maintaining silence and single-authority scholars often feel they can monopolize both textual resources and material rewards (if there are any). This is, of course, clearly faulty logic. Collaboration opens up the resource pool not merely on a local level (by sharing resources) but on a global scale. Additionally, the nature of most scholarly work is such that the specialty of a topic usually means the number of possible collaborators in a local space is limited; collaboration extends the borders of a community, such that it is possible to 1) discover parallel scholarly work that has potential for merging both locally and globally, and 2) facilitate effective alternatives to the b2b collaboration limit such that specialization is not restricted by locality. Finally, some other

possible explanations for a lack of collaboration may include the fact that collaboration already occurs “below the radar” or at different scales; or perhaps people may not want to collaborate (the psycho-social reasons for this are beyond the present scope); a perpetuation of copyright myths and their accompanying fears (often a misunderstanding of collective commons’ licenses); or practically speaking, the goals necessary for any successful collaboration may not be clear, in other words, collaboration needs a focused project and cannot usefully exist without this “glue that joins together.”

Tools and desire notwithstanding, why should scholars in the humanities want to collaborate? The answer is really quite simply one of reaping the same benefits that have become so evident in the OSS community, the sciences, and elsewhere, and include: openness of ideas, rhetorical model integrity (primarily for literary theorists), reducing redundancy, as well as participating in a possible model for subverting capitalist production without sacrificing singularity (differences in openness, copyright) by denying the weak heterogeneity that capitalism thrives on - thus the “melting pot” means that the pot has to melt, too. These benefits ultimately return us to the question: why “officially” collaborate instead of maintain the

current policy of casual conversation over beers? The reason is that ideas are not generated instantly in only one space; good ideas happen over many different kinds of channels, but unlike conversation, collaborative writing makes static its presentation: writing, despite the Barthean *scriptable*, is fixed and has limitations; how might we realistically affect the openness of interpretation without also effacing the myth of the author (not merely the author’s “death”)? Ultimately, practical (real) change can only occur as a change within the structure of participation of both reader and writer, and not change in name alone.

Patrick W. Deegan and Jon Phillips, UCSD 2004

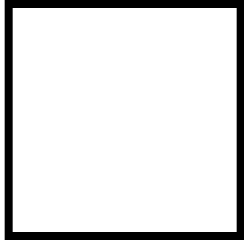
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The *Container Object* as a Structure of Concept and Computation

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:: Figure 1



Empty Square

The Empty Square

Gilles Deleuze writes in *The Logic of Sense* that, “there is no structure without the empty square, which makes everything function.” This particular figure of absence, the “container object,” underwrites a substitutional strategy wherein one instance of its content is replaced by another within a serial chain. The idea of containment is transformed into a vehicle for traversal; emptiness is made to work as a machine.

:: Figure 2a

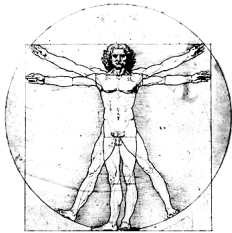


Container (Shipping)

Container Object

The container is a trope that George Lakoff would call an ontological metaphor. It refers to our experience of objects in the world and ultimately to the experience of the body as a discrete object—as a bounded entity with a surface that distinguishes the inside from the outside.

:: Figure 2b



Container (Vitruvian)

“Human purposes,” writes Lakoff, “typically require us to impose artificial boundaries that make physical phenomena discrete just as we are.” The container has the status of metaphor and its deployment is an imposition, a projection which is the concomitant of an instrumentalizing gesture.

:: A Figure

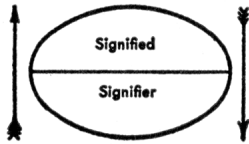


**Ferdinand de Saussure
(1857-1913)**

Saussure – Signification

Saussure’s *General Linguistics* gives us “the sign” as a structure in which the notion of the arbitrary serves as a kind of emptiness.

:: Figure 3a



The sign is drawn as an ellipse divided by a horizontal line. The sign is a container with two compartments; the line indicates the principal of arbitrariness, which connects the two.

Sign

(Source: *Course in General Linguistics*, pg. 114)

:: Figure 3b

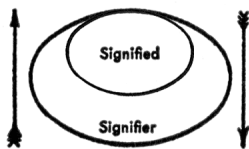


The container function of the ellipse is demonstrated in the text through the multiplicity of examples where the compartments of the sign figure are filled variously.

Figural Substitutions

(Source: *Course in General Linguistics*, pg. 66)

:: Figure 3c



We can imagine that the line, by curving to encircle one term or the other, might enable each to be considered the container of the other. A given signifier is linked to any number of signifieds. The line of the arbitrary forces one item to the surface and empties the center to serve as a conduit for substitutions.

Dimorphic Arbitrariness

:: Figure 3d

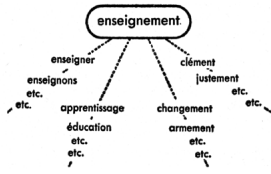


For the sign, a link is a substitution: a signifier substitutes for the signified. Signs also form chains of relations to other signs, which they may replace. Language is characterized by a generalized theory of value wherein both similar and dissimilar things are systematically exchanged for each other.

Relations of Signs

(Source: *Course in General Linguistics*, pg. 115)

:: Figure 3e



Associative Relations

(Source: *Course in General Linguistics*, pg. 126)

In the syntagmatic dimension, consecutive elements succeed one another in time and acquire value in relation to what proceeds or follows. In the paradigmatic dimension, terms are related in absence, outside of discourse, in memory, or in virtuality. Saussure’s diagram of the associative relation shows a word inside a container, with multiple series of words diverging from it. The lozenge indicates that which is inside and present at a given moment, as it exists in relation to the absent series. Given the inevitability of ejection from the present, being inside only attains value by virtue of that which is outside.

The container marks out the here and the now as a spatial impossibility: a nowhere. It is the target of intersecting trajectories of presence along temporal and virtual planes that make use of the spatial as metaphor, a “place-holder” which keeps it open and keeps it moving.

:: A Figure



Claude Lévi-Strauss
(1908-)

Lévi-Strauss – Myth

Lévi-Strauss transforms Saussure’s linguistic structures by applying them to myth.

:: Figure 4a

$$F_{a(x)} : F_{a(x)} :: F_{a(x)} : F_{a(x)}$$

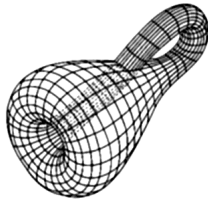
Algebraic Diagram

He employs an algebraic diagram read, “the **x** function of **a** is to the **y** function of **b** as the **y** function of **x** is to the inverse **a** function of **b**”. Myth is the transformation and circulation of these analogies. Lévi-Strauss writes, “Every myth confronts a problem, and it deals with it by showing that it is analogous to other problems ... A solution that is not a real solution to a specific problem is a way of relieving intellectual uneasiness ... ” Lévi-Strauss makes of myth a system of equations in which the symbols and their relations produce an illusion that the equations are solvable. But the possible solutions, the possible transformations, are endless.

The structure of myth is like the sign, in that they both form a series of double containers. Each item is subject to replacement independent of the complimentary term on the other side of either the single or double colon. The presence of terms in any of the spaces within the formula is tentative, with the result that abandoned terms demand a supplement: they become empty.

This structure introduces a notion of rule. A mythic symbol must be equivalent to its related term in some particular way. The grounds of equivalence are factored through the concept of function. The particular sense of a term, as established by function, acts as a constraint for subsequent relations. These relations, like the associational links within Saussure’s logic, create chains of connections along trajectories determined by a functional typology.

:: Figure 4c



Klein Bottle

In *The Jealous Potter*, Lévi-Strauss treats an especially widespread American mythic theme which takes the shape of a Klein bottle, the topographical figure which like the möbius band has only a single surface, and for which there is no distinction between the inside and the outside. Typically, a three-stage transformation is related: “(1) the hero’s body enters a tube that contains him; (2) a tube formerly contained in the hero’s body emerges from it; (3) the hero’s body becomes a tube—something either goes in or comes out of it.” The various myths cycle through a combinatorics of possible container functions—of the body and of things—and circulate a problematics of undecidability: is it, am I, container or contained?

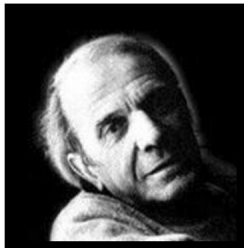
:: Figure 4d

$$\begin{aligned} \mathbf{F}_{\text{contained}(\text{body})} &: \mathbf{F}_{\text{container}(\text{tube})} \\ &:: \\ \mathbf{F}_{\text{contained}(\text{tube})} &: \mathbf{F}_{\text{body-1}(\text{container})} \end{aligned}$$

The undecidability of containment applies to the algebraic formulation of myth, where each term is contained within a structure, and any term may be replaced. Every term is a place holder—an emptiness to be filled—as much as an object in a place. The expectation of completion sets in motion a serial cascade of attempted closures by rule of function, as each term slips from contained to container.

Algebraic Diagram Contain(er)led

:: A Figure



**Gilles Deleuze
(1925-1995)**

Deleuze – aleatory point, thought/creation

In *The Logic of Sense*, Deleuze transforms structure in the service of thought. Again, “two heterogeneous series converge toward a paradoxical element which is their ‘differentiator.’ ... This element belongs to no series; or rather, it belongs to both series at once and never ceases to circulate throughout them.”

In the architecture of thought, which he maps, a problem is defined in terms of a set of possible solutions, organized as singular points that converge. Multiple series are traversed by the “aleatory point,” which contains points in the series as events. The problem is a kind of constraint inferred from the range of solutions. The question is determined in relation to an endless stream of events, possible answers, which spontaneously succeed one another within the aleatory point. Problems remain without solutions and questions without answers in that the multiplicity of successive events serves only to determine problems, and the enveloping fundamental question, without suppressing subsequent solutions and answers.

:: Figure 5a

$$\mathbf{a \cdot (b + c) = a \cdot b + a \cdot c}$$

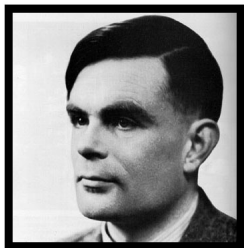
True for all real numbers a b c

Distributive Theorem

Turing – Machine, Computation

In mathematics, the question of decidability rests on whether there exists a method by which it is possible to determine if a proposition is provable. Where there are infinitely many instances, how can we grasp the truth by a finite method? In language, at any given moment, there is a finite set of signifiers in the store from which a description of an infinite existence, or an infinity of possible expressions might be formed. So the question, phrased as, “how to specify the infinite in finite terms,” is one shared by both mathematics and linguistics.

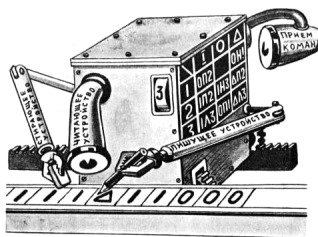
:: A Figure



Alan Turing
(19 12-19 54)

Alan Turing transforms this question by asking it in the register of computability: “what does it mean to specify a method for calculating the potentially infinite digits of a real number, for example π ?” The problem of decidability becomes a subspecies of the question of computability, and the idea of computability is inaugurated as the machinic reduction of human intelligence. A computer had been a *person* employed to make calculations. Turing, by making the computer finite, converts it into a machine. After saying that the computer is like a machine, “We may now construct a machine to do the work of this computer.”

:: Figure 5b



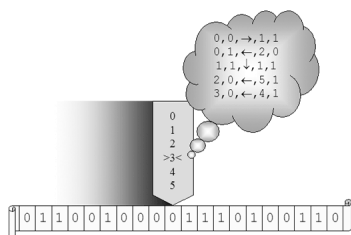
Такой можно представить себе машину Тьюринга.

Turing Machine Anthropomorphic

(Source: Turing Archive, Modern Archives Centre at King's College, Cambridge www.turingarchive.org)

Turing writes, “We may compare a man in the process of computing a real number to a machine which is only capable of a finite number of conditions ... which will be called ‘*m*-configurations’. The machine is supplied with a ‘tape’ ... divided into sections (called ‘squares’) each capable of bearing a ‘symbol’. At any moment there is just one square ... ‘in the machine’. The ‘scanned symbol’ is the only one of which the machine is, so to speak, ‘directly aware’...”

:: Figure 5c



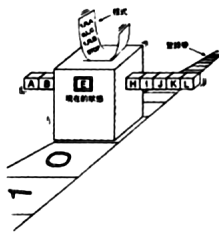
Turing Machine Schematic A

(Source: digitalphysics.org/Publications/Petrov/Pet02a2/Pet02a2.htm)

The work of the machine is accomplished through carrying out one of three possible operations. It can erase or print a symbol on the scanned square, move one square to the left or right, and change its configuration. The rules, which govern what operation the machine carries out, are given in a table of behaviors, indexed by the configuration and symbol. In each moment of discreet time, the machine acts according to the operation described for the encounter of the state it is in with the symbol that is in it.

Turing demonstrates that π , along with many other real numbers, for which definite methods of calculation are known, can be computed using this machine. He also shows that there are some numbers, which can be described but not computed.

:: Figure 5d



Turing Machine Schematic B

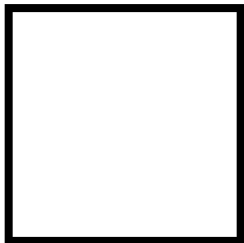
(Source: episte.math.ntu.edu.tw
/articles/sm/sm_30_11_2/page3.html)

The Turing machine resembles the generalized semiotic structure. It consists of the conjunction of two series inside of a container. One series is made up of states out of a set of finite possibilities, the order of which proceeds by means of a determinate set of rules. The other is a series of symbols arranged in time along a potentially infinite ribbon of inscription, where the value of the symbols is dependent on their order.

The machine is a conjunctive emptiness, which produces in movement. It is teleologically bounded, since the rules of the table pre-determine the movement and the outcome on the tape, even if that product is an infinite series.

In the machine, a relationship of supplementarity attains between state and symbol, as the state, through the operation of the table of behavior, requires the symbol and brings it to presence within itself. But the presence of the symbol in the machine, is what causes the evacuation of the machine, or the substitution of a new symbol. The machine is the play of presence and absence of a series of symbols according to a logic determined in the table. Or the table is the machine as a surface that constitutes the particularized logic of its own habitation by symbol and state.

:: Figure 6



Empty Square

Status of the Container Object Figure

The empty square is both the emptiness of the square and the square's positivity as a boundary function. Its emptiness is dependent on its boundedness; its boundedness on its emptiness. Conceiving of structure in terms of a container object, produces as a kind of byproduct a surface whose status is always problematic. The diagrammatic impulse entails the inclusion of elements, which amount to a surface. The appearance of these concomitants of containment, point towards the nature of structure through containment. The notion of a container, hinges on the status of the surface—inside or outside, present or not—which takes us again to the figure of the Klein bottle. The surface of containment is undecidable; it has the paradoxical status—as both container and contained—of the container itself, constituting the possibility of containing and the conditions of containment. Surface appears as an abstraction of the container function, and a side-effect of the alternation of presence and absence within a series—a conceptual placeholder for the conjunction of the here and the now.

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About the Author: Brad Borevitz is an artist and writer whose focus is the nexus of possibility surrounding the intersection of exhausted modernist traditions of abstraction, sexuality and computation. He is currently studying for a MFA in the department of Visual Arts at the University of California San Diego.

Unique word hits 29 Apr. 2004

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1	fencepost	1	sitings	1	emissivities	1	dogmatist
1	sextants	1	fractionate	1	smuggles	1	roadsweepers
1	fadeout	1	equipartition	1	sauciest	1	greenhorn
1	settable	1	freewheels	1	saucier	1	greenhorns
1	shrillest	1	scrollable	1	emboss	1	divinest
1	fabulists	1	freons	1	emboldens	1	rissole
1	fitfulness	1	friendlessness	1	embitterment	1	grinner
1	fixable	1	epicycloid	1	emaciate	1	ripely
1	exultingly	1	frontispieces	1	elongates	1	groomers
1	serrate	1	epically	1	gaudiest	1	distractedness
1	extrema	1	slanderers	1	snowploughs	1	gropers
1	flagellate	1	fruitcakes	1	electrolytically	1	gropingly
1	extraditable	1	fudges	1	snugger	1	dissector
1	flakiest	1	scoots	1	gauntly	1	dissatisfy
1	exterminators	1	fullish	1	ejectors	1	dissatisfies
1	extensionally	1	scoopful	1	sodomites	1	disruptor
1	extendability	1	fumarole	1	generosities	1	disproofs
1	flapjack	1	enshroud	1	egomaniacs	1	grumbler
1	serendipitously	1	ensconce	1	genitives	1	stagnates
1	fleabites	1	scintillator	1	sagest	1	dismounts
1	exportability	1	enjoyability	1	giantkiller	1	guardedness
1	exponentiation	1	fusible	1	safeties	1	dislocates
1	explorable	1	fussiest	1	sordidly	1	disjointedly
1	exploders	1	enfeeble	1	duplicities	1	guessable
1	exploder	1	scaremonger	1	rustically	1	guiders
1	flimsier	1	slowcoaches	1	gleans	1	guiltiness
1	flogger	1	scarceness	1	dumbfound	1	disfranchise
1	sickbay	1	fuzzier	1	dumber	1	disestablish
1	exerciser	1	scantiest	1	rumple	1	stapes
1	execrate	1	smatterings	1	spanker	1	disentangles
1	excepts	1	sextons	1	spans	1	disembodiment
1	seismometers	1	sextuplet	1	duckings	1	discountable
1	seismologists	1	fanciest	1	gloominess	1	discontinuously
1	evilness	1	shadeless	1	speakable	1	rhenium
1	evildoer	1	farad	1	gnus	1	statical
1	evader	1	filers	1	drizzles	1	stators
1	foolery	1	shockers	1	goads	1	guttersnipes
1	foolhardily	1	filamentary	1	drenches	1	disassembles
1	footless	1	shippable	1	rotationally	1	gutturally
1	simpers	1	sharable	1	rotatable	1	dirtyly
1	simpletons	1	fawningly	1	rosily	1	direness
1	securest	1	fearsomeness	1	gorgeousness	1	revisionary
1	forefather	1	fervidly	1	doubloon	1	dipsomania
1	singes	1	ferociousness	1	splashdown	1	steeplejack
1	forewords	1	sheepishness	1	doorstops	1	steeps
1	secant	1	femininely	1	dooms	1	stenographers
1	seasonably	1	smellable	1	roister	1	stenography
1	esoterica	1	encapsulations	1	graphologist	1	dingos
1	forswore	1	gambol	1	gratifies	1	diminishable

1	stereoscopically	1	rends	1	surtitles	1	copyrightable
1	stereoscopy	1	sublimes	1	cuddliest	1	chubbiness
1	retries	1	defeater	1	redistributable	1	rankest
1	retransmits	1	submitters	1	swappable	1	convulses
1	retransmit	1	remaster	1	swappers	1	teepee
1	differentiability	1	hittable	1	redisplay	1	teethe
1	retentivity	1	hoaxers	1	cryptanalyst	1	conversazione
1	diametric	1	decryption	1	cryogenics	1	convects
1	harassers	1	decremental	1	sweepable	1	technophobia
1	resubmissions	1	decouple	1	hyphenations	1	icepick
1	diadems	1	deconvolution	1	recursions	1	icosahedral
1	diacritics	1	subspace	1	rectifiable	1	contraflows
1	hardeners	1	relocatable	1	swishy	1	contemptibly
1	devourers	1	hogger	1	crookedness	1	illegibly
1	hashes	1	relink	1	recriminate	1	illuminant
1	detonates	1	releasable	1	crochets	1	imbecilities
1	resistively	1	decapitates	1	swoons	1	imbiber
1	hazier	1	decaffeinate	1	recouple	1	conservativeness
1	desirableness	1	homomorphism	1	crispiest	1	immenseness
1	designedly	1	homomorphisms	1	chamberpots	1	immolate
1	resettable	1	rejuvenatory	1	symphonists	1	conjurers
1	descriptivism	1	rejuvenations	1	reconfigurations	1	racialists
1	reselect	1	debilitate	1	changeovers	1	conics
1	rescan	1	suckable	1	reconciliation	1	impales
1	stressfulness	1	homosexually	1	recompilations	1	impeachments
1	reroutes	1	homotopy	1	recompenses	1	quiveringly
1	derails	1	suitableness	1	recombines	1	implodes
1	rereads	1	daunts	1	reclassifies	1	importable
1	requital	1	summonings	1	reclamations	1	terraform
1	depraves	1	dapples	1	reclaimer	1	quintillion
1	repulsiveness	1	sunburns	1	crasher	1	confiscates
1	reptilians	1	reheats	1	cheapish	1	impracticalities
1	helpmates	1	hostler	1	cheapskates	1	confabulate
1	strongish	1	damps	1	crackable	1	tessellations
1	strops	1	superfluities	1	cheerlessness	1	improvises
1	strutter	1	hoverer	1	coverlets	1	testbeds
1	demolisher	1	superheat	1	rebind	1	condensations
1	repositions	1	dactyl	1	tailgates	1	concretes
1	studier	1	supersonically	1	taillessness	1	inarticulateness
1	demijohns	1	hundredweights	1	chewer	1	tetrahedrons
1	replug	1	refractors	1	chilblain	1	querulousness
1	deluges	1	cylindrically	1	reallocates	1	tetrameters
1	repentantly	1	supplicate	1	cossets	1	incant
1	styluses	1	supportability	1	reacquisition	1	incinerates
1	repasts	1	hydride	1	razorblades	1	concatenates
1	subclauses	1	cyanogen	1	ravishes	1	concatenate
1	repack	1	hydrodynamical	1	ravingly	1	quaternion
1	reorders	1	refile	1	tartaric	1	computability
1	hiatuses	1	surd	1	ravels	1	thanklessly
1	hider	1	hydroponically	1	tastelessness	1	quarterstaff
1	subharmonic	1	surliest	1	chroma	1	inconsiderateness
1	subharmonics	1	curatorships	1	rarefactions	1	theocracies

1	complainingly	1	prostates	1	predefine	1	underpopulation
1	compilable	1	inure	1	predations	1	liniments
1	compensator	1	tootle	1	calibrates	1	planetoids
1	quadruply	1	invoker	1	kilobits	1	placentas
1	communicative	1	involute	1	calamitously	1	liquorish
ss		1	prophylactics	1	precess	1	litotes
1	quadratically	1	irksomeness	1	trunnions	1	boasters
1	thermoelectric	1	centime	1	knacks	1	boardings
1	indispensably	1	isobar	1	powerfulness	1	loathsomeness
1	indispose	1	celestially	1	knockings	1	lobotomies
1	thermophilic	1	isometrically	1	twangs	1	bludgeons
1	indistinctness	1	cedilla	1	twelfths	1	lonesomeness
1	indoctrinates	1	isothermally	1	portmanteaus	1	pincushions
1	pyromaniacs	1	isotropically	1	twiddler	1	unfulfillable
1	comestible	1	prognosticate	1	lachrymal	1	pillages
1	indulger	1	iterates	1	tyrannicide	1	unguessable
1	thievish	1	proformas	1	bromides	1	bleacher
1	inexactitudes	1	profligately	1	poorness	1	lousily
1	inexpressibility	1	jabbers	1	broils	1	unchain
1	putrefy	1	proficiencies	1	pontification	1	uncheckable
1	inextensible	1	jadedness	1	briskest	1	piercers
1	collimation	1	catchiest	1	lase	1	unideal
1	pusillanimously	1	caterwauls	1	polytheist	1	piecewise
1	infelicity	1	processable	1	polysyllable	1	uninformatively
1	inflictions	1	traducer	1	umlauts	1	lumberjacks
1	purities	1	probabilistically	1	unadaptive	1	phylactery
1	cogitation	1	jestingly	1	leafiness	1	lurker
1	coercions	1	transactor	1	bravos	1	lustfully
1	inoculates	1	carps	1	polishings	1	biospheres
1	inquisitional	1	transfinite	1	braise	1	biometry
1	pulchritude	1	jokier	1	poikilothermic	1	unluckier
1	puerility	1	pries	1	brainlessly	1	unmeetable
1	insurmountably	1	transliterate	1	legstraps	1	unmodifiable
1	integrability	1	transmogrify	1	brags	1	macron
1	cloudscapes	1	preventions	1	uncleanly	1	unpoetical
1	intercollegiate	1	jussive	1	lento	1	phenolphthalein
1	timezone	1	trappable	1	bowlines	1	maintainability
1	psychokinetic	1	captivation	1	pluckiest	1	malefaction
1	psychokinesis	1	preselects	1	bottommost	1	malefactions
1	pseudopodia	1	capitally	1	levitates	1	unrepresentable
1	pseudopod	1	tremulousness	1	uncorrectable	1	manageresses
1	interleave	1	prequels	1	uncouthness	1	mandrill
1	interlingual	1	trepidations	1	lexicographically	1	mangler
1	internments	1	candlepower	1	uncrackable	1	perspicuously
1	interpolates	1	preforms	1	uncross	1	bestride
1	interruptibility	1	trilogies	1	undeliverable	1	unsent
1	protrusive	1	kettleful	1	bootless	1	unset
1	intersperses	1	triplication	1	playfellows	1	beseches
1	clamorously	1	triposes	1	undergrounds	1	perniciousness
1	prostrates	1	calorimeters	1	underinvestment	1	unshorn
1	circumnavigates	1	tripwire	1	limekiln	1	unsolder
1	circumflexes	1	callowness	1	platens	1	periphrastic

1	marshall	1	misapply	1	morasses	1	nebulousness
1	unsurvivable	1	miscalculate	1	warthogs	1	neediness
1	perfidiously	1	autobiographical	1	overreacts	1	woodenness
1	unthinkably	1		1	aptest	1	negligibility
1	untransportable	1	authenticators	1	moribundity	1	omelet
1	untrappable	1	miscount	1	overprints	1	olefin
1	behindhand	1	mishandles	1	overpressure	1	wormholes
1	meddles	1	mishear	1	appraisees	1	afterlives
1	upbraid	1	pandemics	1	overpass	1	neuters
1	upbringings	1	visitable	1	applier	1	offprint
1	updater	1	visitant	1	mortgageable	1	aeronautic
1	bedmakers	1	misplace	1	apiarist	1	writeup
1	upholster	1	palpitate	1	motionlessly	1	oddment
1	uprightly	1	misremember	1	wayleave	1	octant
1	beautifiers	1	misspell	1	weakish	1	adulteresses
1	megajoules	1	astronautical	1	antithetically	1	adulterates
1	beatify	1	astrolabes	1	weathercocks	1	nincompoop
1	upstages	1	vivisectionists	1	overate	1	nitride
1	beanstalks	1	mistranslates	1	anticipative	1	admittances
1	bawdier	1	astraddle	1	overact	1	administrate
1	ursine	1	mistype	1	welters	1	obtusely
1	basinful	1	mistypings	1	annuls	1	obtrusiveness
1	basely	1	assort	1	annuli	1	obstructively
1	baronesses	1	mnemonically	1	anisotropies	1	addles
1	mesosphere	1	assigner	1	whipper	1	adaptivity
1	messiest	1	aspirators	1	whitener	1	nohow
1	bandpass	1	pachyderm	1	whitens	1	yarmulkes
1	bamboozles	1	pageful	1	muncher	1	obscurest
1	balmier	1	vouches	1	wholesomely	1	obliviousness
1	vends	1	molestations	1	ampersands	1	objectionableness
1	partaker	1	paeony	1	mushes	1	nonempty
1	microwaveable	1	vulcanism	1	mustily	1	accusal
1	ventriloquists	1	ascensions	1	orthogonality	1	accredits
1	babblers	1	packable	1	wildfires	1	zaniest
1	babbler	1	pacifies	1	americium	1	abstrusely
1	axolotl	1	monger	1	mutilates	1	abstains
1	parametrically	1	waggly	1	windier	1	zealousness
1	mincers	1	arrangeable	1	windiest	1	numskull
1	minces	1	aromaticity	1	altruist	1	numerologists
1	awesomeness	1	monotheist	1	winker	1	noradrenalin
1	parallaxes	1	moodiest	1	namings	1	numberplate
1	avowals	1	moonshot	1	alliterate	1	nulls
1	minimality	1	ardency	1	witchdoctors	1	ablates
1	ministration	1	oversleep	1	nauseate	1	abets
1	minotaurs	1	arcanelly	1	nauseates	1	nosegays
1	automorphism	1	mopes	1	woks	1	zugzwang

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29





The world is a noisy ball
-John Oswald

1 } The Secret Artist's Secret Statement: The Psychic Radio

When Guglielmo Marconi, arguably the inventor of radio, died in Rome in 1937, all the radio stations of the world paid tribute with two minutes of silence. A felicitous inverse-eulogy for a man who, in his later years, believed sound to have an infinite envelope of decay; that is, that no sound ever truly died but at some point fell beneath the threshold of perception. Beneath the illusion of silence persists the echo of all that was ever sounded. 1

In this vision, one could resurrect the voices of the dead if one possessed the technology, or sensitivity, to do so. If it were only a question of technology, then, this in-audibility would of course be only temporary: the exponential trajectory of our mechanical industries makes once-improbable amplifications inevitable. John Cage's wish to hear the amplified sound of molecules may be made possible simultaneous to the resurrection of his voice, speaking that wish. The secrets of our surroundings would be revealed, our ancestors would be reawakened, and we would truly be "hearing voices". 2

Socrates has said that "our greatest blessings come to us by way of madness". The madness of voices has afflicted many who have bestowed blessings, both sacred and profane: Moses, Jesus, Mohammed, Joan of Arc, Pythagoras, Teresa of Avila, William Blake, Zo Wannamaker and Ghandi; the list goes on. Inspiration for the Duino Elegies arrived for Rainer Maria Rilke, hearing the voice of a "terrible angel" in the crashing surf. Socrates himself was guided by the voice of his daimonium, encouraging him to eschew all that which was not good for him. The voice spoke nothing on the famous day of his trial, and its silence was answered shortly after by Socrates' own. 3 4

A comic book, as colors and patterns that live on paper, is a "silent" medium- its intensities thrive both far beneath, and far above, the audible spectrum. Despite a veneer of geometry, a comic- in ways like all books- is

5 a secret disorder. It seems to exist as a whole until you try to read it, then it
6 fragments into parts. The panels are fault-lines, the fault-lines are time: a
comic is an assemblage of moments.

Fragmented time can only have the illusion of fluidity- like the stut-
tered film cell, or the crystalline audio sample, its sensation of smoothness
belies the cracks within; fissures and yawns of secret space, of silence. If
those silences- those spaces inbetween- are stretched too far, too long, then
the silence rises up, threatening to overcome and wreak havoc.

7 Since the mechanism of the mind has been destroyed in its continuity, I
can no longer think except in fragments. When I do think, the major part
of the stock of terms and vocabulary which I have personally accumulad-
ed is unusable, being rusty and forgotten somewhere, but even after the
term has appeared, the underlying thought collapses, the contact is sud-
denly broken, the underlying nervous response no longer corresponds to
the thought, the mechanism has broken down- and I am talking about the
times I am thinking!!!

8 A fragmented mind can have no illusions- it's "images" are gone, as
Antonin Artaud constantly mourns: "There is no point in looking for my
images. I KNOW that I shall never find my images". Images that, as a
"degree of mental firmness, of inner compression that would enable me to
9 meet or recover myself," keep understanding whole and not broken into lit-
tle worthless bits like Schopenhauer's shattered diamond. Only the voices-
the voices of gods, voices of daimonium, voices of the dead- can serve as
guide.

9 Radio is the loadstone for the invisible voice. Marconi's "wireless"
merely gave mechanical form to the phenomenon of reception. As such,
radio has had a vital existence before it was invented; since humans have
heard invisible voices, "in the wind, in thunder, in the dream". The gods
10 speak to mortals on an invisible wavelength; the dead as well. A voice
thundered and caused Saul of Tarsus first to cower, then to convert; Joan of
Arc was led to raise the seige of Orleans but die in flames; William Blake's
dead brother informed him of a new painting technique.

As an exception that perhaps proves the rule, there is a story of
Chilperic, the Merovingian king:

11 King Chilperic sent a letter all written out to the tomb of St. Martin
which contained the request that the blessed Martin would write back to
him whether it was permissible to drag Gunthram from his church or
not. And the deacon Baudegisih who brought the letter, sent to the holy
tomb a clean sheet of paper along with the one he had brought. And after
waiting three days and getting no answer he returned to Chilperic.

While Chilperic's method was ill-conceived, one understands completely

the sentiment, that of seeking advice from beyond the grave. But his failure is equally understandable: radio has always been the mainline through the ether, connecting this world with others.

Strangely enough, since the technology of invisible voices has become prevalent, the profile of those able to listen, unaided by machines, has slipped from prophecy to madness, leaving the ethereal wavelengths to become choked with the prosaic voices of the living. For even while Nikola Tesla began his quest for wireless radio trolling for dead voices, and while Konstantin Raudive harvested them with a germanium diode radio-receiver connected to a tape recorder, the rest of the world succumbed to the more prosaic "radio-as-music-box"- even as the impassioned voice of Italian Futurist F.T. Marinetti, arguing for the "picking up, amplification, and transfiguration of the vibrations emitted by living beings, living and dead spirits", slowly faded and died.

12
13

Secrets live beneath the veil of silence. At least mostly; a secret may surface every once in a while, to be told. The awakening of secrets, the dredging beneath the threshold of silence, could only lead to anastasis ton nekron; a resurrection of the dead. Such must have been the case in 1989, when the East German Stasi files were made public, or, even earlier, in 1975 when the amendments to the Freedom of Information Act opened the vast secret library of the FBI, grown labyrinthian under the long reign of J. Edgar Hoover.

14

Staring at Toronto's Canadian National Tower, one can only be witness to its smooth, needle-like finger pointing straight to the heavens; one cannot hear the secret chatter, the bouncing frequencies of invisible voices. "This tower is a source of ghostly voices, turbulent speech, stray notes and static, an infinite variety that may bear no single message."

15

It is a noisy silence. Like the hallowe'en graveyard, the veil is thinnest here by the antenna. It is itself a cemetery cross that stands above secret lives, decaying utterances, a vibrant radio afterlife that still pulses beneath a thin veil of soundless soil.

The secret is this: King Mummy is both alive and dead; an Asante fetish and a crucified savior. The cross, while in Roman terms an effective machine for punishment, and in early Christian terms a transcendence of suffering, has been for far longer a symbol of the crossroads; that is, an intersection between worlds. The shape of King Mummy Doll is the shape of a spiritual antenna, granting access to the invisible necropolis of our utterances. Like the schizophrenic- the prophet slipped to madman- with a radio receiver in the head, King Mummy is a blind, unwilling, but aurally attentive exhumers reading fortunes in decomposing vibrations of bones.

16

A fetish with arms in both worlds, King Mummy Doll is broken, his

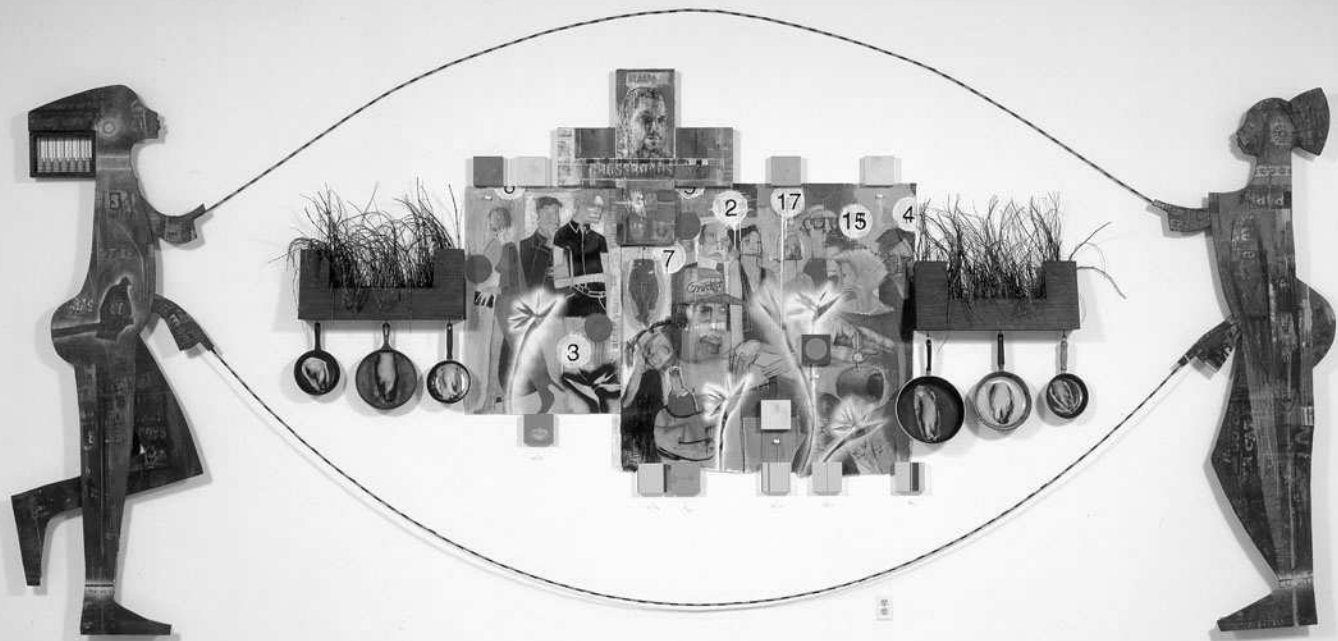
mind split; as the Greek roots *schizein* and *phren*, "to split" and "mind". From the fragments comes a fabrication of memory, which becomes an allegory, which in turn becomes a mythology: a story of origins, fragmented by reflections of the immediate. Or, rather, it is a series of acute perceptions, so broken that the act of reparation can only be an apotheosis of the repairer.

Notes on the text:

1. Gregory Whitehead, *Bodies, Anti-Bodies, and Nobodies*, in *Sound by Artists*, ed. Dan Lander and Micah Lexier, (Toronto : Art Metropole; Banff, Alta: Walter Phillips Gallery, 1990) 199-201.
2. Richard Kostelanetz, *Conversing with Cage*, (New York: Limelight Editions, 1988).
3. Plato, *Phaedrus*, trans. Robin Waterfield, (Oxford; New York: Oxford UP, 2002) 25.
4. Plato, *Last Days of Socrates*, trans. Hugh Tredennick and Harold Tarrant, (London: Penguin Books, 2003) 68-9.
5. Gilles Deleuze and Felix Guattari speak of books in a similar manner: "A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds. A Thousand Plateaus: Capitalism and Schizophrenia Part II, trans. Brian Massumi, (Minneapolis: University of Minnesota Press, 1987). Quote is from page 3.
6. Comic Book artists and theorists Will Eisner and Scott McCloud investigate the role of time in sequential art. For specifics, refer to Will Eisner's *Comics and Sequential Art*, (Tamarac, FL: Poorhouse Press, 1985) 39, and Scott McCloud's *Understanding Comics: The Invisible Art*, (New York: Kitchen Sink for HaperPerrenial, 1993) 94-117.
7. Antonin Artaud, *Selected Writings*, ed. Susan Sontag, trans. Helen Weaver, (Berkeley: U of California Press, 1998).
8. *Ibid.*
9. R. Murray Schafer, *Radical Radio*, in *Sound by Artists*, ed. Dan Lander and Micah Lexier, (Toronto : Art Metropole; Banff, Alta: Walter Phillips Gallery, 1990) 207.
10. *Ibid.*
11. Originally from Gregory of Tours' *Historiarum libri decem*. This translation is taken from Paul Halsall Internet Medieval Sourcebook, 8 Jan. 2000, <<http://www.fordham.edu/halsall/basis/gregory-hist.html>> (28 Mar. 2004).
12. Konstantin Raudive, *Breakthrough: An Amazing Experiment in Electronic Communication with the Dead*, 14 Mar 2003, <http://www.worlditc.org/c_03_raudive_break_first.htm> (24 Apr. 2004)
13. Gregory Whitehead, 199.
14. comment?
15. Toronto's Canadian National Tower is a telecommunications hub in the form of a 553.33m needle-shaped building. It is a tourist attraction, with restaurants and motion simulation rides, as well as a symbolic edifice in Bruce Powe's haunting novel about Toronto, *Outage: A Journey into Electric City* (Hopewell, NJ: Ecco Press, 1995), from which this quote is taken.
16. An early cross appears in a stele from Kalah, Iraq, depicting Ashurnasirpal II (883-859 BCE) holding a rod with a wide flanged cross- later called a Maltese cross- atop it. The cross also had an established ornamental usage in pre-Columbian times by the Mochica Indians of Peru, in Aztec Mexico, and in Hawaii. The ansata and ankh, both cross-type forms from ancient Egypt, symbolized the sexual union of Osiris and Isis, while in pre-Christian Celtic lands, the 4 arms represented the 4 elements intersection that made up the world. (It is also interesting to note, by way of comparison, that the Celts would sometimes sacrifice humans on large crosses, later dismembering the victims and distributing

the pieces to be buried in fields to encourage crop growth; while the Osiris myth (re-enacted in early Egyptian Mystery Cults before evolving into the Dionysian Mystery Cults of Greece, Asia Minor, and eventually Rome) involved the god being dismembered and ultimately reformed by his consort Isis, all except for his phallus). There is a cross symbol used in Hindu sacred art, where the vertical arm represents the celestial states of being, while the horizontal represents the earthly. It goes on... some of the history of the cross can be found in J.C. Cooper's *An Illustrated Encyclopedia of Traditional Symbols*, (London: Thames and Hudson, 1979) 68-9.

This text is an extract from a series of essays on the January 2004 show, *The Variegated Receptions of the Psychic Radio, or, Imbolc: The Strange Becoming of King Mummy Doll*. The comic-images from the show may be found at the website: <http://leda.ucsd.edu/~nsclark>. I may also be contacted at nsclark@ucsd.edu



The most relevant way to discuss the relationship between art and politics is explained by the use of meta-narratives.

Meta-narratives are overarching discourses through which a clear understanding of a dynamic relationship can be understood. The Marxist model for which art and politics are the symptoms of a basic economic substructure is an oversimplification that is deficient and obsolete to contemporary variables.

As Francis Bacon expounding on Plato noted that a picture should be a re-creation rather than an illustration; concordantly as respondents of art, a creation of an ideological context for a theoretical doctrine is more relevant and useful given the dynamic nature of the variables rather than analyzing the ideas according to the relevant method. The concept of *ceteris paribus* is useful for understanding at a rudimentary level however in reality; all things are not held equal. Hence to understand the dynamic equilibrium of reality, the theoretical doctrine must follow according.

In the study of artifact in the traditional sense of the word in terms of art history, archeology, anthropology, et al, the Marxist approach is most dominant in academia. Granted, meta-narratives can exist within the framework but they are considered residual substructures as mentioned earlier. However due to the nature of its study and lack of explication in terms of material evidence, this materialistic approach has provided a pragmatic basis to build a new ideological context for a theoretical document rather than analyzing the ideas according to relevant method.

This is most evident in the Buddhist artifacts of countries. To illustrate, in Korea during the Three Kingdoms Period through the Unified Shilla Period stylistic shifts paralleled their contemporaries in Japan, those of the Hakuho and Asuka Periods. The shifts in style not only signify religious development as a symptom of substructures, but also suggest ideological and political motivation that can in turn be used to interpret iconic developments. For example, if we take the iconographic theme of the Maitreya from both Korea and Japan contemporaneously, comparing a Three Kingdom's specimen to one from the Unified Silla Dynasty; with the same iconic figure from Askua Period to Hakuho, we can see how the styles change within the same iconic figure.

This not only signify shifts in style but suggests ideological shifts which uses politics as its medium to make evident the change for which the ultimate goal is the aggrandizement of it's nation-state. In this case, the aristocrats have used religious commissions of the Maitreya for political purposes. Hence rather than analyzing the artifacts as bi-products of culture, the stylistic shifts for example signify an ideological shift which is more fruitful in terms of attaining a more cogent understanding of the peoples and their art. *-Eun Jung Smith*

Space is:

between the pedals of a clear grasp of time. I took time out; I've had time in space.

Is: a protruding piece a bark, the dance of a double heart attack. A sweaty circle, under the eye of a working student.

Space is: bus stop to bus stop to bus stop.

Space is: reoccurring in my steps

Is: history redefined and redefined. Is: so solid, like in so many paintings,

Is: what lies beneath the 4th street Bridge, above the dull river, the Los Angeles water, from the drafted abandon drought of the freeway.

Space is: following someone from behind, is is Is what I'm getting at. Person to person, in a line, where we wait to right, our own Judgment off!

Color to color, of each eye, in each eye, from the iris to the lining. Space is blank only sometimes; only between the lines; before I reach the next line;

Blank-space: -the-forever-sitting-still, -blank, -space-on earth-the-budding-buds-

Falling-leaves-seconds-before-a-blank-wave. --There-is-no-blank-blank-once-you-noticed-all-the-blanks-they-are-now-blank.Not-blank, -not-space-BUT-WHEN-SPACE-IS-BLANK-AND-BLANK-IS-SPACE!

!?Can I count?! I can't count!

The many pasts immortalized by a frame, framed, upon a wall.

Somehow a testimonial equivallation. No title! nor posted as untitled, This is untitled!

Can I count? I can't count. The many kneeling, starving for, penniless,

praying at stainglass feet (dirty see-through images)

Count the deaths, laws, weapons, and bloody newborn heads.

Count the reasons, give me 10 good reasons! then trillions of bads; And that ration, ten over trillions is not showing up in my calculator,

Mechanical or mental, no it's just too big a number!

I'm telling you the numbers are just too high!

I will not be taught a will unwilling, other then to serve-vive-all.

In theory, that's how this came about though, to build re-assurity, civilization, a place for tombstones.

Now, we will the dead, numbered with dates, and may you rest in peace, Resting in Peace?!? Down the rows. Down the street,

a white chalk outline, lining, Lying to mimic his shape, We mimic a hiss shape.

Buried in pieces,.. dismantled, not resting, an outline.

If this was anything more then change,

then wouldn't there be a million changed changes?

But I keep handin' over my change and dollars and checks, Deposits: more and many

..become space blank space: sunken tunnels in the graveyards, passes underground

blasted by the never changing change of a city is next needed sewage drain.

Space is: my asshole, my hole, and the toilet water.

Space is: ..is being taken' up by waste, reconstructed, bulldozed a blueprint for a condo.

Single way we'll leave some space.

No man, I don't have any change.

By, Paloma Parfrey

The space between.

When I first heard the title of the conference recently put on by Curtin Institute of Technology in Perth Australia, I envisioned a small gap, a creak in the door, a sliver of space. Curtin proposed the space between be a meeting ground for artists, designers, curators, makers, and thinkers who explore the relationships between textiles and technology. I envisioned two very large camps- textiles and technology, with a small overlap in-between. Certainly from my own practice and my own experience I hadn't met many people as fascinated by the intersection of computing and knitting. But after 22 hours of travel and 6 rigorous days in Perth, what I realized is that is that the space-between is actually a bit larger than I thought.

The Space Between centered on the new artistic and theoretical potentialities that have emerged as a result of the blurring of the boundaries between art, fashion, and textiles. In recent times new, hybrid forms of practice have developed combining elements from fine art, contemporary textiles, computing, and fashion design. This process of interdisciplinary synthesis has given rise to modes of artistic expression that elude the restrictions of traditional categorizations based on medium or technique. Today many innovative international artists and designers work in the fluid spaces between the familiar domains of traditional disciplines. The conference program included a range of corresponding activities including exhibitions, performances, public art projects, workshops, and fashion shows.

I had gone to the conference not really knowing what to expect. I, personally was interested in the conceptual intersection between computer codes and the structural make up of cloth (as that is my own research interest which I was there to present.) What I soon realized is that there were a lot more intersections between technology and textiles than my narrow vision had perceived. Practices I had only read about in National Geographic, seen on the runways in London, and some never even fathomable to me were suddenly all gathered in one place right in front of me.

Among those I'd only heard of via the Discovery Channel was Andrew Hutchinson's presentation "What is she wearing!?" outlined cutting edge possibilities in active wearable textiles. Hutchinson predicted the very near possibilities in creating interactive textiles for everyday uses. Using 'luminex' a fiber-optic cable which emits light as a knitting tool holds the possibility of programming cloth. Creating garments that could transform from school uniform to club clothes by the push of a button. Hutchinson also predicted the marketability to potential corporations for advertising on digital garments in the same manor companies currently advertise on LED boards and megatons. Soon making us walking advertisements programmed by the designer allowing it to change while we fashion.

Presenting their active textiles in another context were the collective known as "Tissue Culture & Art". These biologists presented active textiles as those which were actually living growing organisms. Using cell samples and cultures, the duo is working on "growing sweaters" in a laboratory. Questioning notions of skin and skin covering, they sought to cover skin with another skin. For obvious ethical reasons, their presentation spurred much debate regarding ethical practice in creation of works and introduces me to an entire art practice knew almost nothing about. Turns out, Western Australia and New Zealand have several well established research labs for the use of live culture in the production and manipulation of cloth, something which drew many locals and international creators alike to the conference.

down under and in-between.

The nothingness in-between is where for no reason at all every practical thing that one actually takes the time to do stirs up the dreags that they re no longer sitting as we thought on the bottom -Cage

Other mad scientists included Janet Stoyel who uses military industry standard lasers to sculpt fabric into lace. The one of a kind patent creates plastic like mysterious finishes to intricate details lasered out of cloth.

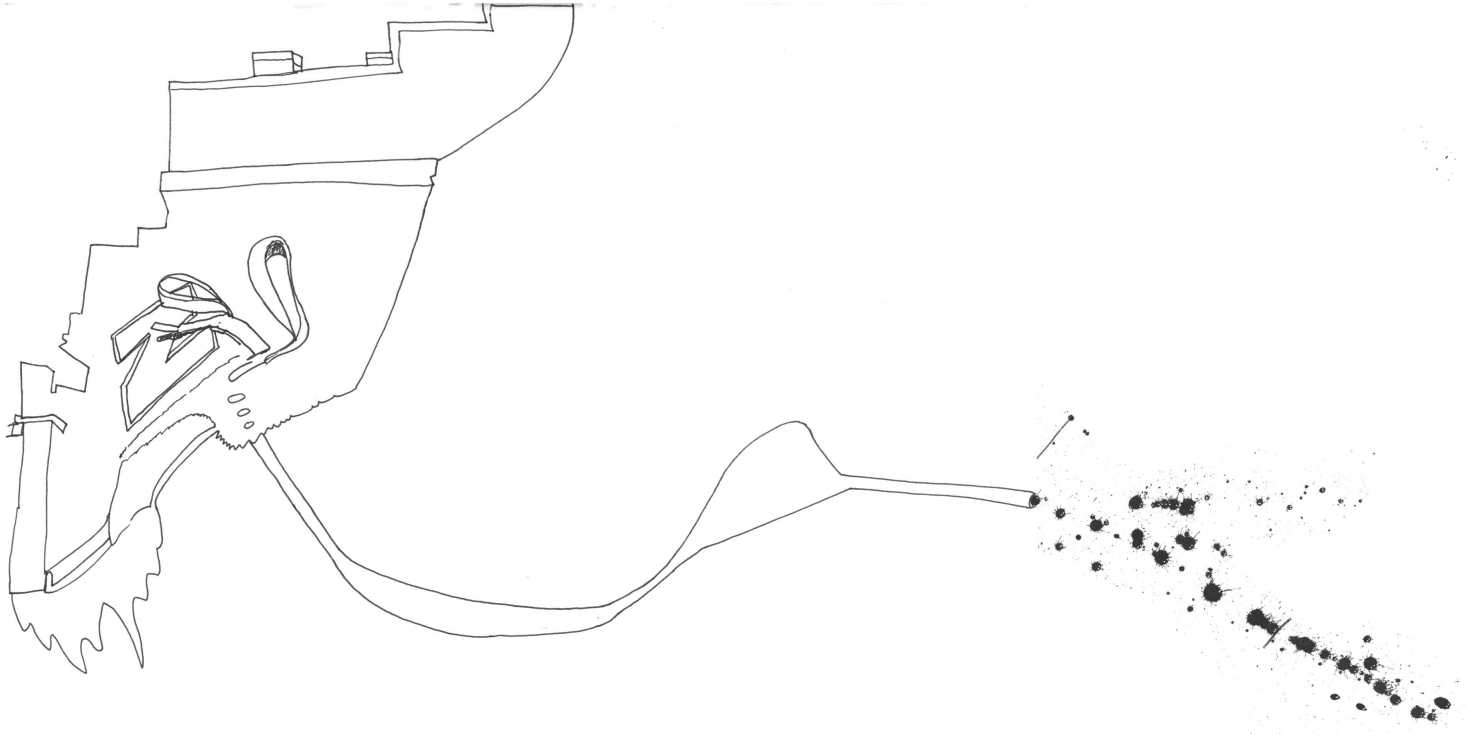
In balance with presentations of physical technological works were several compelling papers questioning the theoretical structures which exists in the space between. Among those most intriguing were Jane Harris & Berard Walsh from the UK delivering their thesis via tag team debate style discussed the "Virtuous Dress" and the possibilities of expression when the body is absent from the work, noting fashion as the space between image and object. "The Abrasive Gaze: Luminosity, Texture and the Sublime" was Patrick Feury's contribution, showing a lineage of desire ‡ consumption ‡ possibility ‡ hopefulness.

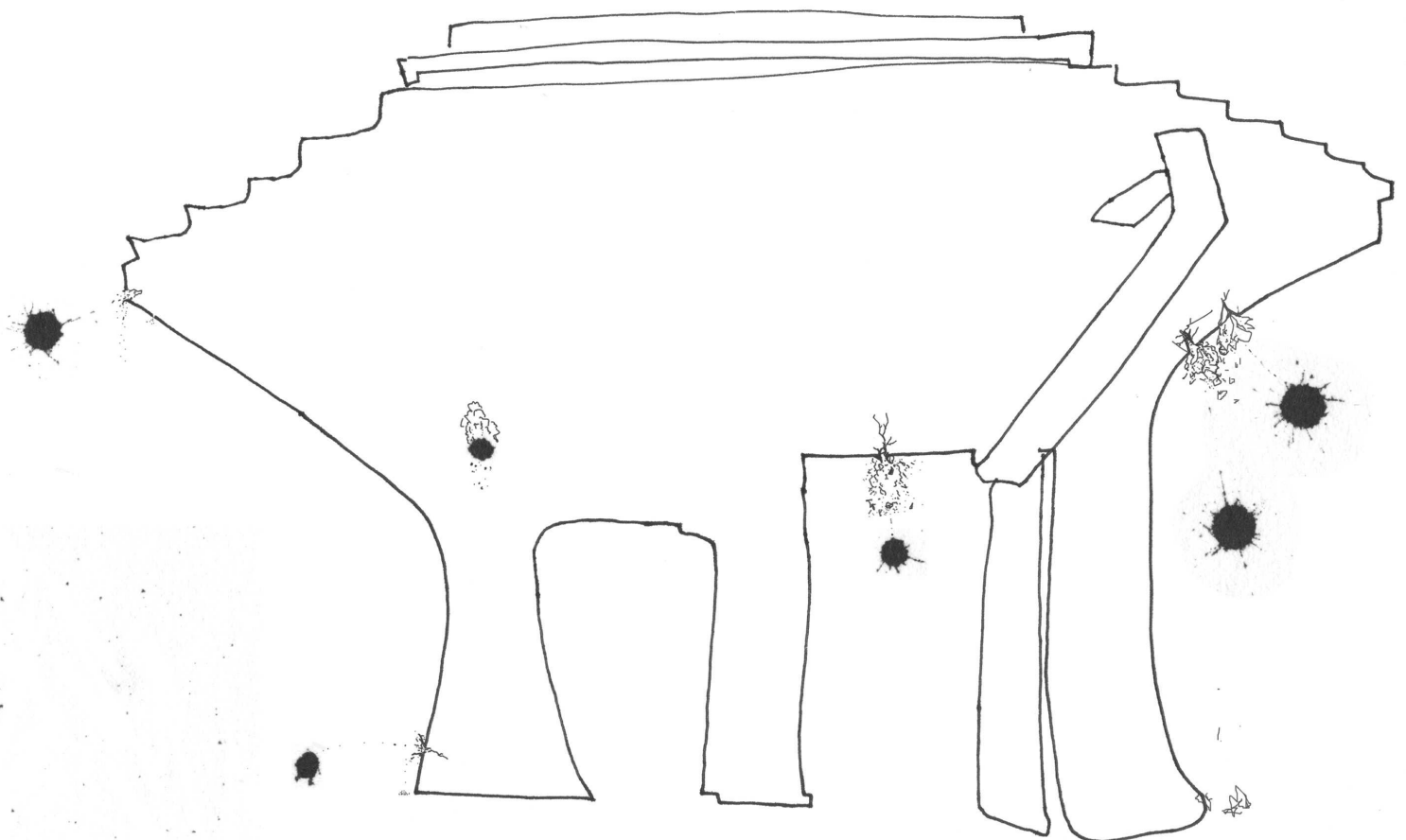
Questioning the use of everyday objects as tools included Maria Blaisse's hat and dress forms all constructed from single cuts into automobile tires; and cloth stained with melted rubber bands and rusty nails by Reiko Sudo's NUNO Design Corporation. Sudo constantly questions materials and processes not ordinarily applied to cloth, "I'm always thinking what if it were fabric?"

Amongst the approximately 250 attendees and participants, I found two whose research was hand in hand with my own. Kelly Thompson and Margo Barton, a New Zealand duo also exploring the ideologies behind conceptual computing structures and the creation of cloth. While excited to meet others who were interested in the exact intersection of my own interests, I was also refreshed (and relieved) to know the objects they were producing looked nothing like mine. Still, somehow, I'd envisioned meeting many more people like Thompson and Barton, who saw the space between as I did. Although different from my original expectations of the conference, meeting only two who shared my identical interest ended up not a disappointment at all. Instead, the realization of the vastness within the space between became a thrill and anticipation, to be apart of such a space which included so many others.

I had traveled half way around the world, down under, and into the space between. What I realized was this space where I situate myself, the space between, is actually much larger. Potentially larger than the flagpoles that stand on each end. I now see the space where technology and textiles intersect beyond the simple conceptual connections I had made on my own. Swimming here in-between we have everything from the already established camps, but have the opportunity to further these technologies, textiles, theories and practices through their intersection. I think about Reiko Sudo's ponder always wondering "what if it were fabric?". That is the beauty of the space between, playing match maker with elements who wouldn't otherwise meet if they weren't there, knit together in the space between. The space consists of gene cells, industries, hats, lasers, shoes with pistols, dresses with out bodies, safety pins, videos, genomes, artificial intelligence, sheep for cloning, and sheep for knitting. And somewhere nestled in between, the space between, I too found a new home for my own practice amongst many others who also situate themselves in between.

the space between conference was initiated by the Textile Exchange Project and was hosted by Curtin University of Technology, Faculty of BEAD (Built Environment Art and Design) in and around Perth, Western Australia. <http://www.thespacebetween.org.au>



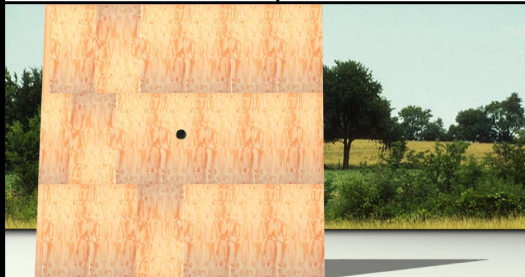


Matt's plans

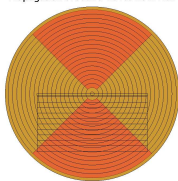
project: Wall of sound

Drawn 02/04/2004

Single driver system



Propagation of sound waves from wall

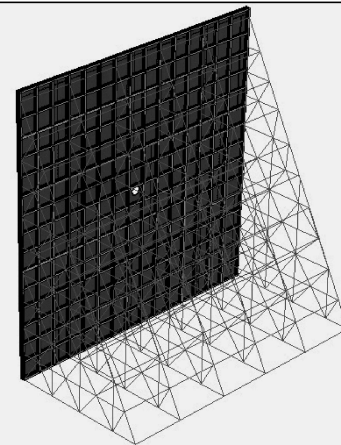
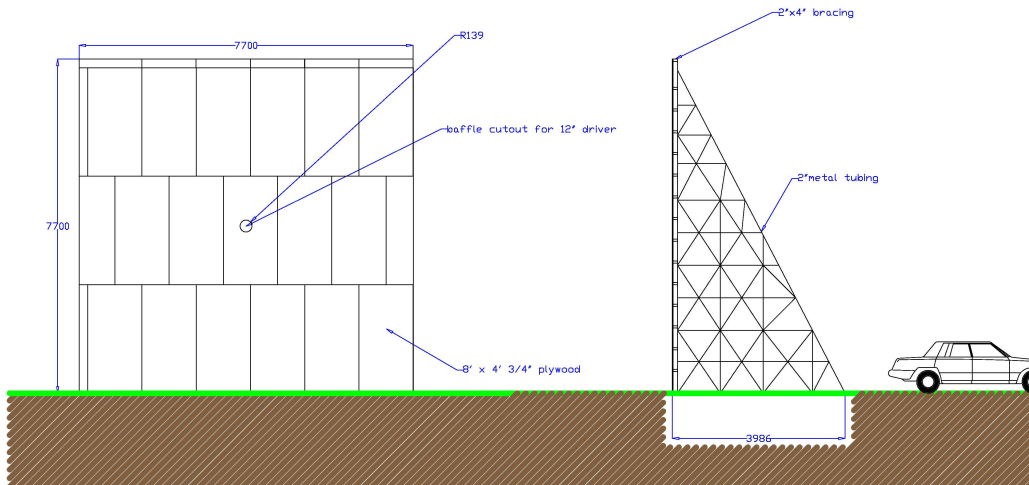


"Mounting a loudspeaker on a flat baffle increases the distance the front and rear waves must travel to meet and so extends the bass response. But to achieve a flat response down to 45hz require's a baffle with a radius of 25ft (7.7m), so the full range baffle speaker is impractical."

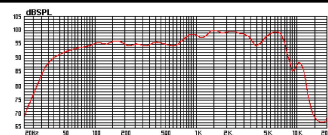
12" speaker drive unit



Nominal Basket Diameter	12", 304.8mm
Impedance	8 ohm
Power Rating	225Wrms / 450Wpeak
Resonance	45Hz
Usable Frequency Range	45Hz - 8kHz
Sensitivity	99 dB
Magnet Weight	38oz.
Gap Height	0.312", 7.94mm
Voice Coil Diameter	2", 50.8mm
Mounting Information	
Recommended Enclosure Volume (vented)	64 - 106 liters
Overall Diameter	2.25 - 3.75 cu. ft.
Baffle Hole Diameter	12.02" - 305.2mm
Front Sealing Gasket	10.97", 278.6mm
Rear Sealing Gasket	11.63", 295.3mm
Mounting Holes Diameter	4.47", 113.5mm
Depth	9.6lbs., 4.4 kg.
Shipping Weight	
Thiele-Small Parameters	
Resonant Frequency (fs)	45Hz
Impedance (Re)	7.37 ohm
Coil Inductance (Le)	0.83mH
Electromagnetic Q (Qes)	0.55
Mechanical Q (Qms)	6.44
Total Q (Qts)	0.51
Compliance Equivalent Volume (Vas)	136.3 liters
Peak Diaphragm Displacement Volume (Vd)	4.81 cu. ft.
Mechanical Compliance of Suspension (Cms)	42cc
BL Product (BL)	0.34mV/N
Diaphragm Mass inc. Airload (Mms)	11.7 T-M
Equiv. Resistance of Mechanical Suspension Loss (Rms)	36 grams
Efficiency Bandwidth Product (EBP)	1.59N*sec/M
Voice Coil Overhang (Kmax)	83
Surface Area of Cone (Sd)	0.8m
Impedance at Resonance (Zmax)	532.4cm2
Maximum Mechanical Limit (Xmech)	94 ohm
	17.27mm

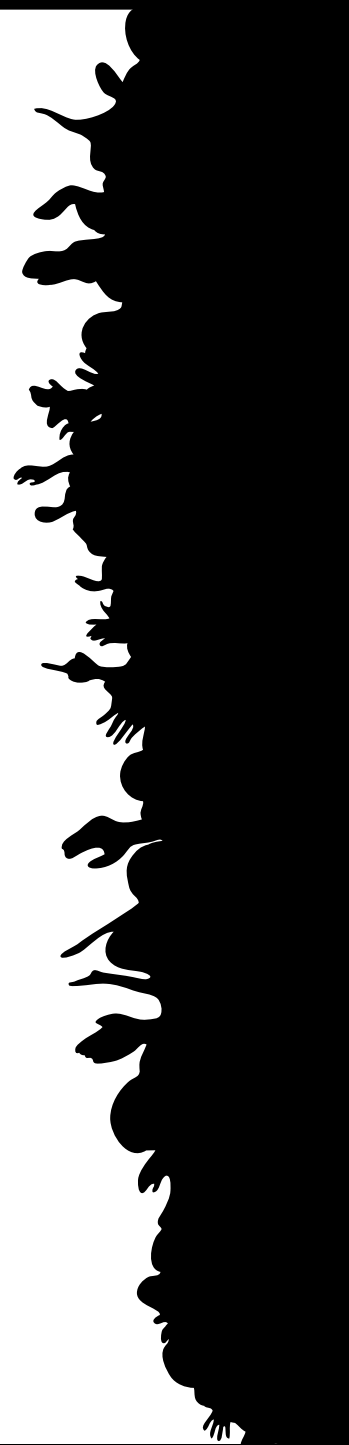
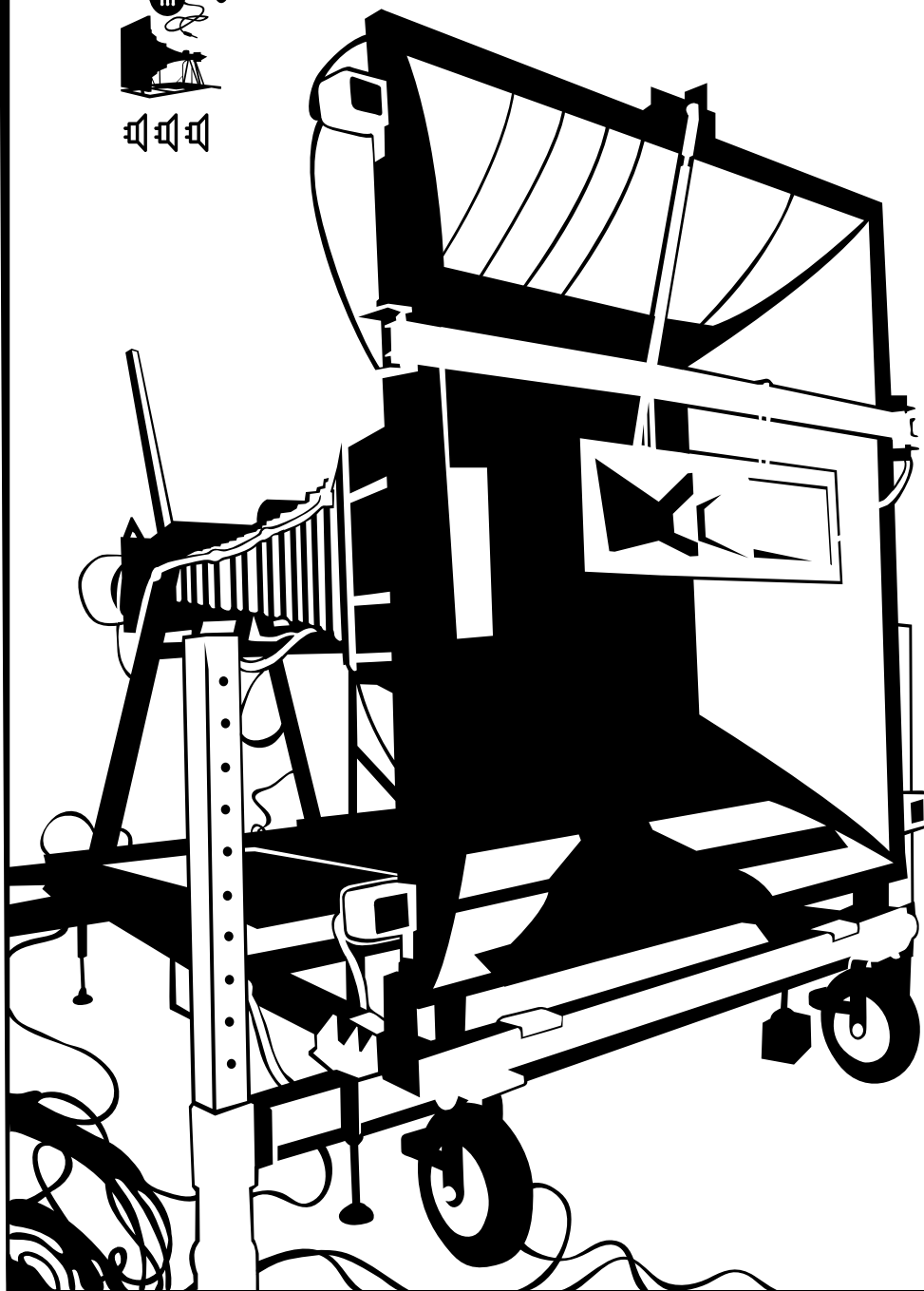


Triangulated metal support structure

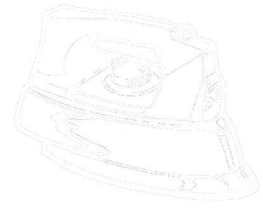


MASSIVE

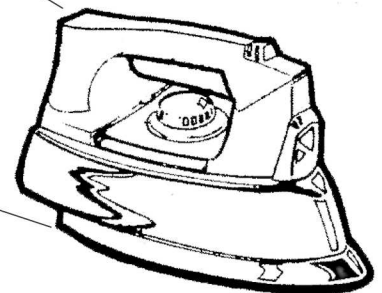
[mixing on a different scale]



[by invitation only: bring your own mixing equipment and content]
[12PM-12AM][UCSD VISUAL ARTS DEPT. on FRIDAY, MAY 21]
[during the annual people-packed SUN gOD festival] [free food + drinks]



free iron-on courtesy of SCALE and neenoon.com



DIRECTIONS:

- 1) set iron to max heat + no steam
- 2) cut out design leaving 1/4" border
- 3) iron on design 45 secs to 1 min (don't burn your gear)
- 4) wait 1 to 2 mins and peel
- 5) time to floss

coming soon

debut 7" from softmachine productions
winter.severalprojects.com

WINTER
STUDIO AUDIENCE

