

**PASCAL**



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**PASCAL**



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MIXING METAPHORS

A TEXT MIX

by

RICK SILVA

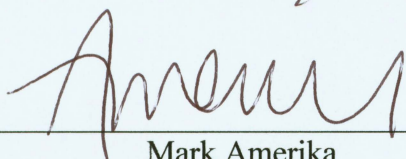
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A thesis submitted to the  
Faculty of the Graduate School of the  
University of Colorado in partial fulfillment  
of the requirement for the degree of  
Master of Art  
Department of Art and Art History  
2007




This thesis entitled:  
Mixing Metaphors: A Text Mix by Rick Silva  
has been approved for the Department of Art and Art History



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Mark Amerika



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Anne Marie Scheiner

Date 4/11/07

The final copy of this thesis has been examined by the signatories, and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.

# MIXING METAPHORS

A TEXT MIX BY RICK SILVA



## Intro

Walter Benjamin, "Theses on the Philosophy of History" (1940)

- Jonathan Lethem -

Martin Heidegger - The Origin of the Work of Art

Mark Bernstein

Tristan Tzara

Brian Eno - Remix

David Toop - Remix

Jean-Luc Nancy - Being Singular Plural

Roland Barthes - From Work To Text

-Aphex Twin - Electro Shock

Guy Debord - Society of the Spectacle

Ray Federman -

Robert Rauschenberg

Michael rush New Media Art

- Lev Manovich - Deep Remixability

Lev Manovich - The Language of

New Media

- Walter Benjamin - Art in the Age of Mechanical Reproduction

## Track 1. Rhythm & Time

- Gilles Deleuze - Bergonism
- Autechre interview - *Index Magazine*
- Theodor Adorno - The Curve of the Needle.
- Friedrich Kittler - Gramophone, Typewriter, Film
- Miles White - The Phonograph Turntable Performance Practice in Hip
- Grandmaster Flash - Fresh Air interview
- Friedrich Holderlin
- Giorgio Agamben - The Man Without Content
- Allen Ginsberg - Composed on the Electrified Tongue
- Allucquere Rosanne Stone - The War of Desire and Technology at the close of the Mechanical age
- Bodhidharma Ch-an
- Vuk Cosic
- Charles Olson
- Andre Breton - Nadja
- Anne Marie Schleiner, Fluidities and Oppositions among Curators, Filter Feeders, and Future Artists
- Baltasar Grasian - Oraculo manual y Arte de prudencia
- Marcel Duchamp

## Track 2. Performance & Process

- Rebecca Solnit - Wanderlust; A History of Walking
- Werner Herzog - Of Walking in Ice
- Dave Munger - Body Position Affects Memory for Events
- the naked ape Desmond Morris The Naked Ape
- Nam June Paik - Art and Satellite
- Danah Boyd
- Gertrude Stein
- Muddy Waters
- Paul Klee
- Kodwo Eshun - More Brilliant Than The Sun
- Christian Marclay
- flo-kaufmann
- Essays on the Blurring of art and Life
- Paul Klee
- Earle Brown
- The Bernadette Corporation Reena Spaulings
- John Cassavetes
- Bruce Nauman
- Tom Stafford & Matt Webb Mind Hacks
- Indeep 'Last Night a DJ Saved My Life'
- Jean Baudrillard
- John Cage, Empty Words
- Jeff Tweedy

**Track 3.**  
**Remix & Nature**

jahsonic.com/version  
 Jorge Borges  
 Igor Stravinsky  
 Pablo Picasso  
 TS Elliot  
 Albert Einstein Public Domain

- DJ Spooky
- Negativland - Two Relationships to Cultural Wikipedia
- Marshall McLuhan - Understanding Media
- Henri Bergson - Creative Evolution
- Carsten Nicolai - Auto Pilot
- Friedrich Kittler - Gramophone, Typewriter, Film
- Vilém Flusser - The Shape of Things
- Johanna Drucker - Interactive, Algorithmic, Networked.
- Jeff Collins and Howard Selina - Introducing Heidegger
- Heraclitus - Fragment 41; Quoted by Plato in Cratylus
- Catherine Brahic - New Scientist structure
- Paul Valéry - In Praise of Water
- Henry David Thoreau - Walden
- Alexei Monroe - Ice on the Circuits / Coldness as Crisis: The Re-subordination of Laptop Sound
- John Cage - Silence
- Richard Dawkins - The God Delusion
- Manuel De Landa - A Thousand Years of
- Arthur Schopenhauer - On the Metaphysics of Music
- Robert N. Clarke
- Olafur Eliasson
- Mark Amerika - Professor VJ
- Henri Berson - Creative Evolution
- Lars Lerup - On the Disappearance of the North Pole and the Liquidation of Art
- Allan Kaprow - Childplay
- Stephen Hawking - A Brief History of Time
- Robert Smithson

**Outro**

- Walter Benjamin - Passagen-Work
- Hakim Bey - T.A.Z.
- William Burroughs - The Future of the Novel
- John Oswald - Neural Interview
- Nicolas Bourriaud - Post production and Eclecticism
- Alan Liu - The Laws of Cool; Knowledge work and the Culture of Information
- Richard Beardsworth - Thinking Technicity
- Stéphane Mallarmé
- Ator Miwon Kwon - One Place After Another
- Stan Brakhage - The Nature of Image Everyday Life
- Jean Baudrillard - Impossible Exchange
- Michel de Certeau - The Practice of Titles
- Joseph Beuys - An of Ideas
- M. Chris Comte de Lautreamont, Songs of Maldoror
- Jeff Noon - Cobralingus
- Jimmymon, The Manual (How to have a number one the easy way)

Claude Debussy

Miles Davis

Mckenzie Wark, A Hacker Manifesto

Music is the space between the notes

It's not the notes I play, it's the space between the notes.

We are not in the world, we become with the world.



# Vestax PROFESSIONAL MIXING CONTROLLER PMC-05ProII

**PGM 1**

PHONO 1 / LINE 1

LEVEL

10  
9  
8  
7  
6  
5  
4  
3  
2  
1  
0

**INPUT LEVEL**

PGM-1	PGM-2
+	+6
—	+3
—	0
—	-3
—	-6
—	-10
—	-20
dB	

**PGM 2**

LINE 2 / PHONO 2

LEVEL

10  
9  
8  
7  
6  
5  
4  
3  
2  
1  
0

Intro

Outro

MONITOR

MAX

MIN

C.F. MONITOR

PGM 1 / PGM 2

PHONES

A Klee painting named "Angelus Novus" shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned.

Language itself is big chunks of metaphor we are moving around  
Roman thought takes over Greek words without a corresponding, equally original experience of what they say. without the Greek word, the rootlessness of Western thought begins with this translation

In the 18th and 19th century, long before Xerox machines, people used to keep "commonplace books" in which they would copy passages they found in their reading. This helped fix the passage in their mind, provided a handy copy for future reference, and also helped them quote the passage in their letters (and, no doubt, in the parlor before dinner).

How to make a Dadaist Poem  
(method of Tristan Tzara)

To make a Dadaist poem:

Take a newspaper.

Take a pair of scissors.

Choose an article as long as you are planning to make your poem.

Cut out the article.

Then cut out each of the words that make up this article and put them in a bag.

Shake it gently.

Then take out the scraps one after the other in the order in which they left the bag

Copy conscientiously.

The poem will be like you.

And here are you a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar.

A language is always a melee of languages, something half-way in-between Babel as the form of total confusion and glossolalia (or speaking in tongues) as the form of immediate transparency. A style is always a crisscrossing of tones, borrowed elements, dispersions, and developments, to which it gives a new twist or turn. Of course, each style seems to tend toward making an ultimate or sovereign turn, the turn toward an absolutely proper language, an absolute idiolect or idiom would no longer be the language that it is: being no longer translatable exactly in order to be the untranslatable that it is. A pure idiolect would be idiotic, utterly deprived of relations and, therefore, identity. A pure culture, a pure property, would be idiotic.

The history of music (as practice, not as 'art') happens to run quite parallel to the history of the Text. There was a time when "practicing" music lovers were numerous (at least within the confines of a certain class), when "playing and listening" constituted an almost undifferentiated activity. Then two roles appeared in succession: first that of the interpreter, to whom the bourgeois public delegated its playing; second, that of the music lover who listened to music without knowing how to play it. Today, post serial music has disrupted the role of the "interpreter" by requiring him to be, in a certain sense, the coauthor or a score he completes rather than 'interprets.' The Text is largely a score of this new type: it asks the reader for an active collaboration. This is a great innovation

because it compels us to ask "who executes the work?" (A question raised by Mallarme, who wanted the audience to 'produce' the book).

I've been into break-beat culture ever since it started, though hip hop, hardcore, and jungle. So I've always been into nicking other things, recycling 'em, basically mashing 'em up and making something different. I just like to mash things up a bit more than most people, that's all'

Plagiarism is necessary. Progress demands it. Styling close to an author's phrasing, plagiarism exploits his expressions, erases false ideas, replaces them with correct ideas, tainted if only

Detournement is the antithesis of quotation, of a theoretical authority invariance, because it has become quotable, because it is now a fragment torn away from its context, from its own movement, and ultimately from the overall frame of reference of its period and form the precise option that it constituted within a framework. Detournement, by contrast, is the fluid language of anti-ideology.

I cannot explain how playgiarism works -- you do it or you don't do it. You're born a playgiarizer or you are not. It's as simple as that. The laws of playgiarism are unwritten, it's a taboo, like incest, it cannot be legalized. The great playgiarizers of all time, Homer, Shakespeare, Rabelais, Diderot, Rimbaud, Proust, Beckett, and Federman have never pretended to do anything else than playgiarizing. Inferior writers deny that they playgiarize because they confuse playgiarism with playgiarism, not the same. The difference is enormous, but no one has ever been able to tell what it is. It cannot be measured in weight or size. Playgiarism is sad. It cries, it whines. It always apologizes. Playgiarism on the other hand laughs all the time. It makes fun of what it does while doing it.

I don't think there's anything really wrong with influence because I think that one can use another man's art as material either literally or just implying that they're doing that, without it representing a lack of a point of view.

What's interesting is this idea of people using as their materials things that are not neutral. more

and more, artists are working with materials that are already culturally charged that's different from say, squeezing out cadmium red from the tube: what you're doing is squeezing out Cezanne from the tube. you're squeezing out something that already has loads of cultural resonance to it.

During the heyday of debates on post-modern, at least one critic in America noticed the connection between post-modern pastiche and computerization. In his book *After the Great Divide* (1986), Andreas Huyssen writes: "All modern and avantgardist techniques, forms and images are now stored for instant recall in the computerized memory banks of our culture. But the same memory also stores all of pre-modernist art as well as the genres, codes, and image worlds of popular cultures and modern mass culture."

His analysis is accurate - except that these "computerized memory

banks" did not really became commonplace for another fifteen years. Only when the Web absorbed enough of the media archives it became this universal cultural memory bank accessible to all cultural producers. But even for the professionals, the ability to easily integrate multiple media sources within the same project - multiple layers of video, scanned still images, animation, graphics, and typography - only came towards the end of the 1990s.

Although software does not directly prevent its users from creating from scratch, its design on every level makes it "natural" to follow a different logic- that of selection.



**Vestax** PROFESSIONAL MIXING CONTROLLER  
**PMC-05 Pro III**

PGM 1 | PGM 2

PHONO 1 LINE 1 | PHONO 2 LINE 2

LEVEL (PGM 1) | INPUT LEVEL (PGM-1, PGM-2) | LEVEL (PGM 2)

10  
9  
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0

Rhythm | Time

MONITOR L, C.F. MONI, PGM 1, PGM 2, PHONES

The past and the present do not denote two successive moments, but two elements which coexist: One is the present, which does not cease to pass, and the other is the past, which does not cease to be but through which all present pass... in other words, each present goes back to itself as past.

"STEVE: Where did the obsession with complex poly-rhythms come from?

SEAN: Well, in the beginning, when you would see someone scratching, it was, "Fuckin' hell, check that out." Rather than just playing records backwards or slowly, you could go "chka-chka-chka-chka." I think there's more rhythm in scratching than there's been in any kind of dance music that's come before or since.

STEVE: It's not really been looked into very critically.

SEAN: You can get hold of time and absolutely fuck it over, turn it inside out. You're actually, literally, folding time. "

#### Ancient Pottery Recorded Audio

Status: Hoax

The Raw Feed has linked to a video (in French) in which Belgian archaeologists discuss how they were able to "use computer scans of the grooves in 6,500-year-old pottery to extract sounds - including talking and laughter -- made by the vibrations of the tools used to make the pottery." The video is fairly good quality and would lead you to believe that it might be real, if it weren't for the premise being pretty far fetched (and not reported anywhere else in the news). Make Magazine reports that the video was created last year as an April Fool's Day hoax, and point out that "This site - 'Poisson d'avril de journal televise', translates to: 'April fools newscast'." (However, I can't find any mention of Poisson d'avril in the site they link to.) Other Make readers point out that the premise (audio extracted from ancient pottery) was ripped off (pun intentional) from a story by Gregory Benford, Time Shards.

The turntable of the talking machines is comparable to the potter's wheel: a tone-mass [Ton-Masse] is formed upon them both, and for each the material is preexisting. But the finished tone/clay container that is produced in this manner remains empty. It is only filled by the hearer.

Time axis reversal, which the phonograph makes possible, allows ears to hear the unheard-of: the steep attack of instrumental sounds or spoken syllables move to the end while the much longer decay moves to the front.

I discovered that a number of modifications had been made to the phonograph, the most critical of which involves the addition of a peripheral unit called an **audio-mixer**. The audio-mixer unit sits in front of the performer and is wired to two turntables by separate channels. The audio mixer has an on-board cross-fader component, a horizontal sliding lever which allows the performer to effect certain techniques on a single disc or to move easily back and forth between two turntables when working with multiple discs.

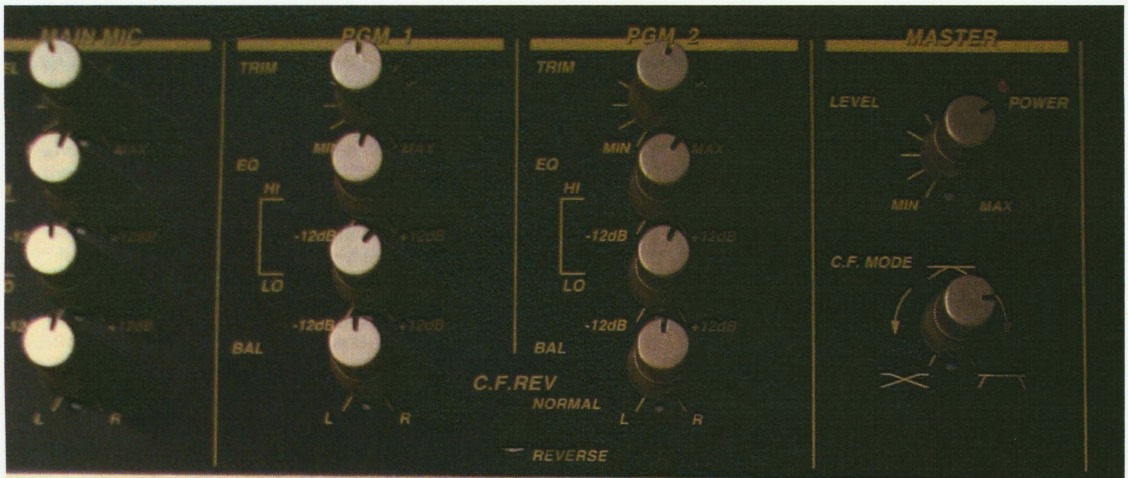
#### Hop Music

what i came up with was the clock theory, where you would place the needles down on both copies of the vinyl and when the ending of one was over you would push in the next fader and while the other one was playing you'd spin the record the record back one or two revolutions to the top of the break, and then when the other one was over, so it would be like push into the other like push spin back push spin back, this made an assured way to get back, without having to pull the needle up, i would mark the label, like a clock, like at 12 and then just re-arrive.

Everything is rhythm, the entire destiny of man is one heavenly rhythm, just as every work of art is one rhythm

Yet rhythm as we commonly understand it- appears to introduce into this eternal flow a split and top. Thus in a musical piece, although it is somehow in time, we perceive rhythm as something that escapes the incessant flight of instants and appears almost as the presence of an atemporal dimension in time. In the same way, when we are before a work of art or a landscape bathed in the light of its own presence, we perceive a stop in time, as though we were suddenly thrown into a more original time. there is a stop, an interruption in the incessant flow of instants that, coming from the future, sinks into the past, and this interruption, this stop, is precisely what gives and reveals particular status, the mode of presence proper to the work of art or the landscape we have before our eyes. we are as though held, arrested before something, but this being arrested is also being-outside, an ek-stasis in a more original dimension





Where does it start? Muscles tense. One leg a pillar, holding the body upright between the earth and sky. The other a pendulum, swinging from behind. Heel touches down. The whole weight of the body rolls forward onto the ball of the foot. The big toe pushes off, and the delicately balanced weight of the body shifts again. The legs reverse position. It starts with a step and then another step and then another that add up like taps on a drum to a rhythm, the rhythm of walking. The most obvious and the most obscure thing in the world, this walking that wanders so readily into religion, philosophy, landscape, urban policy, anatomy, allegory, and heartbreak.

At the end of November, 1974, a friend from Paris called and told me that Lotte Eisner was seriously ill and would probably die. I said that this must not be, not at this time, German cinema could not do without her now, we would not permit her death. I took my jacket, a compass and a duffel bag with necessities. My boots were so solid and knew that I had confidence in them. I set off on the most direct route to Paris, in full faith, believing that she would still be alive if I came on foot. Besides, I wanted to be alone with myself.

A new study adds an unexpected method to the list of ways to spur memories about our past: body position. That's right: just holding your body in the right position means you'll have faster, more accurate access to certain memories

#### Play rules

1 You shall investigate the unfamiliar until it has become familiar 2. you shall impose rhythmic repetition on the familiar 3 you shall vary this repetition in as many ways as possible 4. you shall select the most satisfying of these variations and develop these at the expense of others 5. you shall combine and recombine these variations with one another 6 you shall do all this for its own sake, as an end to itself.

It is said that all sciences can trace their roots to Aristotle: but the science of cosmic aesthetics started with Sarutobi Sasuke, a famous ninja (a samurai who mastered many fantastic arts, including that of making himself invisible, chiefly to spy on the enemy). The first step for a ninja is learning how to shorten distances by shrinking the earth, that is, how to transcend the law of gravity. Nam

A huge part of the identity process is to consume culture, mix it and personalize it, and share that with our friends because it has identity implications. We even share in public so that we can get parents to scrunch up their noses. Just because technology puts the elephant in every room imaginable, why do we have to accept their dictation of how we should consume their products? Why can't we consume for identity, for culture, for life? Why can't we recognize that remixes are active consumption where we've made culture personal and for our friends? We live in a world where accidental distribution is always possible, where everyone has the potential to be a celebrity in public - everyone wants to copy them. That's weird. But that doesn't mean that the acts we're doing aren't what we've always done. We just have different technologies now but the practice hasn't changed.

I took individual words and thought about them until I got their weight and volume complete and put them next to another word, and at this same time I found out very soon that there is no such thing as putting them together without sense. I made innumerable efforts to make words write without sense and found it impossible. Any human being putting down words had to make sense out of them. -

If the audience can understand every word, then you're singin' it wrong.

It is not easy to orient yourself in a whole that is made up of parts belonging to different dimensions. And nature is such a whole... The answer lies in methods of handling spatial representation which lead to an image that is plastically clear. The difficulty lies in the temporal deficiencies of language. For language there is no way of seeing many dimensions at once.

Scratching is more like a transformation sequence, more like the audio parallel of *The Thing* or *American Werewolf*, where you see the human transformed into a werewolf, and just before they finally become a werewolf you suddenly get a glimpse of the human, then it flashes away again.

I started using records in 1979 while living in Boston and performing with the musical duo called The Bachelors, even. I couldn't play an instrument so I used records. The punk movement and freed people from the idea that you had to be skilled to play music. I didn't pick up a guitar but records and turntables. that seems more appropriate, since that's how I mostly experienced music, through recordings.

The Kingston dubplatecutter, every DJ's dream of a "thing that you can put on your technics turntable to cut records" then was released in 2000. the dubplatecutter is still handcrafted and sold through vinylum.

PS: And you have another DJ performance called "Tabula Rasa"?

CM: Yes, it's a collaboration with Flo Kaufmann, who is a DJ and specialist lathe cutter. "Tabula Rasa" is a performance we did already twice, and we're going to do it again in London. I bring turntables to the gig, and he brings a lathe.

PS: And he cuts the vinyl right then during the performance?

CM: I start making sounds with my turntables--without any records, just feedback sounds--by shoving the turntable into the monitors and using the tonearm to create a vocabulary of sounds which he cuts live.

PS: On an acetate?

CM: Yes. He hands me the first record and then I start mixing that acetate, changing the speeds, again developing the vocabulary while he's cutting another one. It's this weird process, and within an hour we have about six records. We start with nothing and develop all these sounds. It's great for me because it takes me completely away from the quotation of other records. I can only quote the medium. It's all about the sounds of the turntables and the sound of the lacquer and the needle and the groove. I love it because it's totally improvised. I can't rely on certainties and say, "I know what this record sounds like," and grab it. - Philip Sherburne interviewing Christian Marclay - Christian Marclay: this artist makes music like you've never seen before and art like you've never heard before.

Disc jockey Murray the K once punctuated his hyped-up delivery with "It's what's happening, baby!" In his new job, with his carefully modulated voice, he grooms the call letters of WOR-FM "The Happening Station"

One must have the main features of a picture from the very start, and then add the secondary features, so much so that one always gets something out of looking at it. Often the battle is already won with the ground plan.

Creative functions of 'non-control' and the 'finding' aspects of the work within the process of 'making' the work, the integral but unpredictable 'floating' variations of a Calder mobile and the contextual rightness of Pollock's spontaneity and directness in relation to the material and his particular image of the work. Both show an awareness of the 'found object' tradition as well as established unique and personal conditions of control of the totality. The momentary resolution of this dichotomy seems to me to be the 'subject' (as distinct from object) of today's art, common to all the arts.

I gave a certain amount of thought to how I set up the shot and then after that.... That's not an uncommon way for artists to proceed. And then what makes the work interesting is if you choose the right questions. Then, as you proceed, the answers are what's interesting. If you choose the wrong questions and you proceed, you still get a result, but it's not interesting. And so that's in there. I think I learned some of that from Sol LeWitt who does a lot of that. He builds a structure that you have to work with, and the work could come out different every time. But if you follow the structure, it's interesting, sometimes beautiful and sometimes just interesting.

It's easier for your brain to take multiple readings and then interpolate the answers then it is to spend a long processing a single scene. Equally important, if you know what you want to do, maybe you don't need to completely interpret a scene; you may need to process it just enough to let you decide what to do next and in acting give yourself a different set of sensations that make the scene more obvious.

Holy shit, how often do I image murdering the ones I love. And them murdering me. Do people do this to me too, in their minds? Why is it that we all don't go around with guns, like Mexicans in a Peckinpah film? Imagine that. I just think we shoot each other differently now. With cameras, for example.

memories about our past: body  
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me because it takes  
medium. It's all about the soul you decide  
the groove. I love it because  
this record sounds like," and grad  
Marclay: this artist makes music like  
before.

Gilbert and George - The Ten  
of Gilbert and

there's not a problem that I can't fix,  
cause i can do it in the mix, in the mix,

In spite of himself, the schizophrenic is open to everything and lives  
the schizophrenic is not, as generally claimed, characterized by the lack  
of absolute proximity to and total instantaneousness with things (Wittgenstein)

It is impossible for a man to discover what he knows or what he does not know.  
Thou shalt not know exactly what thou dost, but thou shalt do it.

We have no art, we do everything as well as possible

We mar  
pastceased phenomena did  
so it's ours to destroy.



**Vestax** PROFESSIONAL MIXING CONTROLLER  
**PMC-05 Pro II**

PGM 1

PHONO 1

LINE 1

PGM 2

PHONO 2

LINE 2

MONITOR

MAX

MIN

C.F. MON

PGM 1

PGM 2

LEVEL

10

9

8

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INPUT LEVEL

PGM-1	PGM-2
-	+6
-	+3
-	0
-	-3
-	-6
-	-10
-	-20
-	dB

LEVEL

10

9

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Remix

Nature

Version  
description, point of view  
translation  
variation on an original, as in a new version of the software  
adaptation  
(music) versioning  
cover versions in early rock and roll  
sample music  
recording  
interpretation / language spoken, written, pictorial, cinematic  
remediation  
appropriation / citation / collage  
plagiarism  
originality / derived  
source analysis  
remix  
black music  
studio one  
postmodernism  
There is no truth, there are only versions

The original is unfaithful to the translation -

Lesser artists borrow, great artists steal

Good artists copy; great artists steal

Immature poets imitate; mature poets steal

The secret to creativity is knowing how to hide your sources.

The Duchamp remix was all about dub.

Artists have traditionally viewed the world as a freely usable public domain, involved as they are in creating art responses to the world they live in.

With a seemingly single DJ name, it is often wrongly assumed that DJ Food is single person. In fact, a whole host of DJs, producers and musicians have performed under the name, so the evolutionary nature of the DJ Food sound comes as no surprise.

Man the food gatherer reappears incongruously as information-gatherer. In this role, electronic man is no less a nomad than his paleolithic ancestors

We must begin by mixing the reflex and the voluntary. We must then go in quest of the fluid reality which has been precipitated in this twofold form, and which probably shares in both without being either

I wouldn't associate things too strongly with Duchamp. In my opinion he was still pretty entrenched in the art world. I was focusing more on inspiration from the natural sciences.

The literal meaning of text is tissue.

Since human beings have been human beings, they have been handling their environment. It is the hand with its opposable thumb that characterizes human experience in the world. This hand characteristic of the human organ grasps things. The world is grasped, by the hand, as being made up of things. And not just grasped: The things grasped by the hand are possessed so as to be transformed. The hand in-forms the things grasped by it. Thus the human being is surrounded by two worlds: the world of "nature" (of things that are to hand and to be grasped), and the world of "culture" (that of handy, in-formed things).

Does the use of mechanical processes necessarily call artistic subjectivity into question? If so, to what extent and on what terms? Machine parts in human-produced sculpture often call attention to the absence of touch, effacement of traces of the human hand or of artisanal object-making.

In a peculiar way they belong to both worlds at once, they are not like stones or rain-"natural" things that belong to the realm of EARTH. But also, they are not like practical "equipment-type" things- like shoes which belong to the human WORLD. Artworks are kind of interface site, a meeting place of human purposes and decisions, and their un-masterable, non-human horizon.

You could not step twice into the same river; for other waters are...

Webb has applied old work on ocean waves to predict what sort of background noise would be made by waves moving over the shallow ocean floor. He found his prediction closely matched the spectrum of the Earth's hum. He says the hum is caused by the combination of two waves of the same frequency traveling in opposite directions. The waves alternately cancel out and amplify each other so that the sea surface goes from wavy to flat to wavy. This creates a standing wave that "goes thump, thump, thump on the ocean floor at twice the frequency of the waves you started off with, driving the hum", says Webb.

What strange adventures WATER has known, and what a great number of things! .. But her ways of knowing are singular. her substance becomes memory: she grabs and eats a trace of all she has skimmed, bathed, rolled; from the limestone she has dug out to the shelters she has made, and the rich sands that served as her filters.

The day is an epitome of the year. The night is the winter, the morning and evening are spring and fall, and the noon is the summer. The crackling and booming of the ice indicate a change in temperature.

The technical possibilities represented by the laptop allow for the glaciation of sound, an exploration of the crystalline processes of sonic ice formations - shimmering clusters of high frequency shards and metallic-synthetic textures that force much activity into hibernation or contemplation. These glaciations make apparent new strata of sonic reality, digital ice fields and steppes scoured by icy blasts.

I have... of my silent piece,  
that... were much longer than the...  
length...  
the identification of a... which... successfully identified...  
was extremely dramatic, beginning with the sounds of a buck and a doe leading...  
of my...  
from...

However, they left hesitatingly and fitfully with the structure of the work. The third movement was a return to the theme of the first, but with all those profound, so-well-known alterations fo world feeling associated by German tradition with the *3-2-3*.

Every time you drink a glass of water, the odds are good that you imbibe at least one molecule that passed through the bladder of Oliver Cromwell. It's just elementary probability theory. The number of molecules per glassful is hugely greater than the number of number of glassfuls in the world. So every time we have a full glass, we are looking at a rather high proportion of the molecules of water that exist in the world.

Population explosions tend to be cyclical, like a gigantic breathing rhythm in which the amount of human flesh concentrated in one place rises and falls.

Nonlinear History  
We certainly have an inclination to realize it while we listen, to clothe it in the imagination with flesh and bone, and to see in it all the different scenes of life and nature.

The human eye is equivalent to a 576 megapixel camera and has a...  
the daytime).

That is the case for the landscape photos, and then there are the series, some of which are made while walking and some are made by different modes of transportation - sailing or flying - and with these its all about different angles of seeing. If you see something from the air you tend to lose your sense of body- so when looking at something from above there is almost a scientific, nonphysical engagement. But with the photos of the caves, I think that by looking at the photos you can see the difficulties of just getting to take the picture. Just the fact that I have been there and taken the photo makes the image more about body and space and scale. A space that your body relates to, the fear of being under the earth and of collapse.

But as I have said numerous times, I am not really a nature photographer. I would prefer to say that I am a digital image that processes other digital images and in processing them, become an embodied digital image that generates on the fly remixes of my pseudo-autobiographical Life Style Practice. Those images above? They are part of me, enacted via a body - brain - apparatus achievement, an interactive hallucination between the artist-medium and the natural surroundings. Of structure, maybe be only the simple act of vision, divided for us into a mosaic of cells, whose order seems marvelous to us because we have conceived the whole as an assemblage.

It is the picture, i.e. the simple act, projected on the canvas, which, by the mere fact of entering into our perception, is decomposed before our eyes into thousands and thousands of little squares which present, as recomposed, a wonderful arrangement. So the eye with its marvelous complexity

My hunch is that it is in the reversal of the common flow from nature to culture that the future of an art like Eliasson's lies.

leafless branch fixed to leafy branch  
leafy branch fixed to one without  
pix of leafless branch fixed to leafy branch  
pix of leafy branch fixed to one without  
plastic leaves fixed to leafy branch  
plastic leaves fixed to one without  
leafy branch fixed to leafy branch  
leafless branch fixed to one without

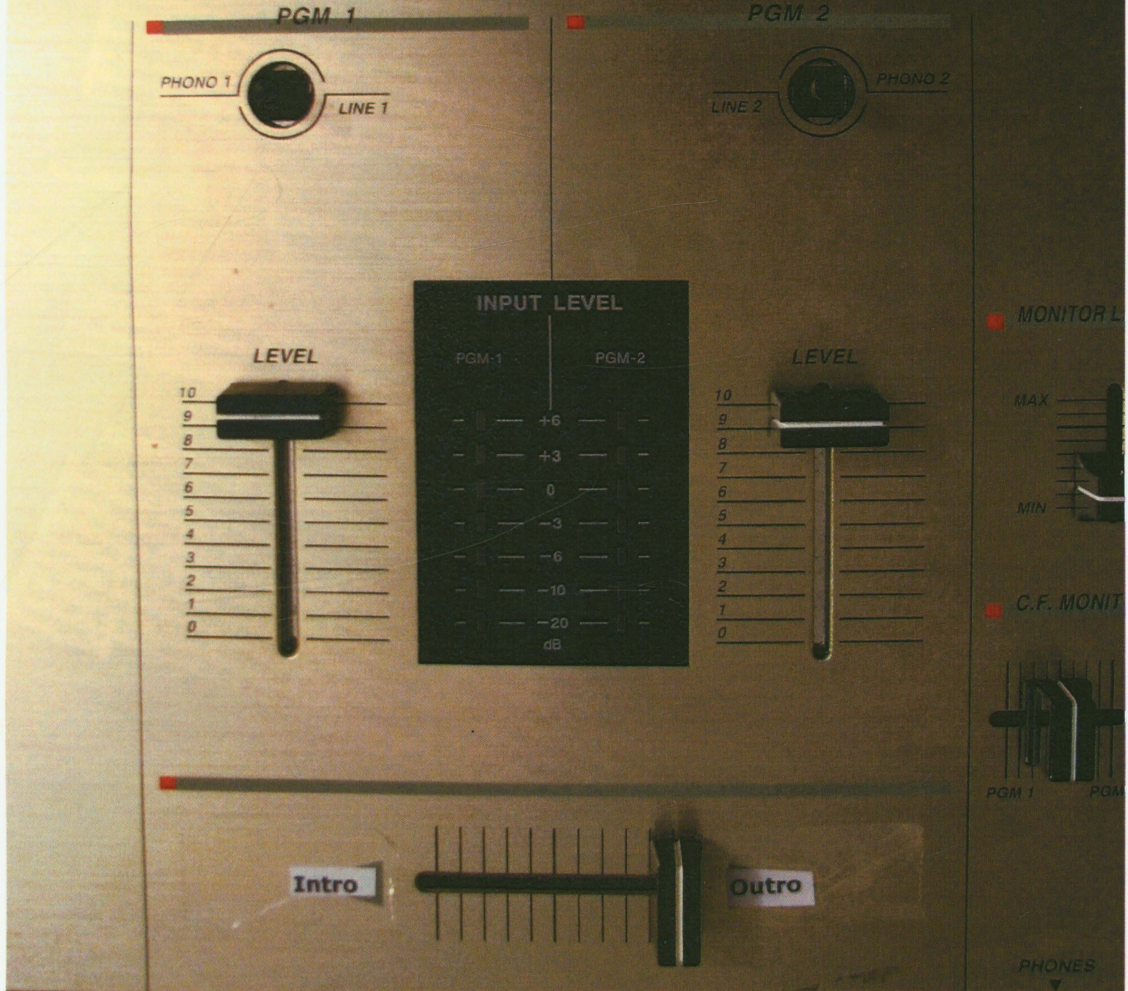
If you don't want your eyes and mind to fade, pursue the sun while walking in the shade -

All known particles in the universe can be divided into two groups; particles of spin 1/2, which make up the matter in the universe, and particles of spin 0, 1, and 2, which we shall see give rise to forces between the matter particles.

Nature is never finished.



# Vestax PROFESSIONAL MIXING CONTROLLER PMC-05 Pro II



We hope you enjoy using the Cobralingus filtering device.  
Method of this project: literary montage. I needn't say anything. Merely show. I shall purloin no valuables, appropriate no ingenious formulations. But the rags, the refuse - these I will not inventory but allow, in the only way possible, to come into their own: by making use of them.

Certainly if we have a future it must at least catch up with the past and learn to use techniques that have been used for some time past by painting, music and film. Bryon Gysin, an American painter living in Paris, has used what he calls "the cut up method" to place at the disposal

Whom might we pick as a leading exponent of nihilistic linguistics? How about William Burroughs? (In his honor we might call it "heavymetalinguistics".)

of writers the collage used in painting for fifty years- Pages of text are cut and rearranged to form new combinations of word and image.

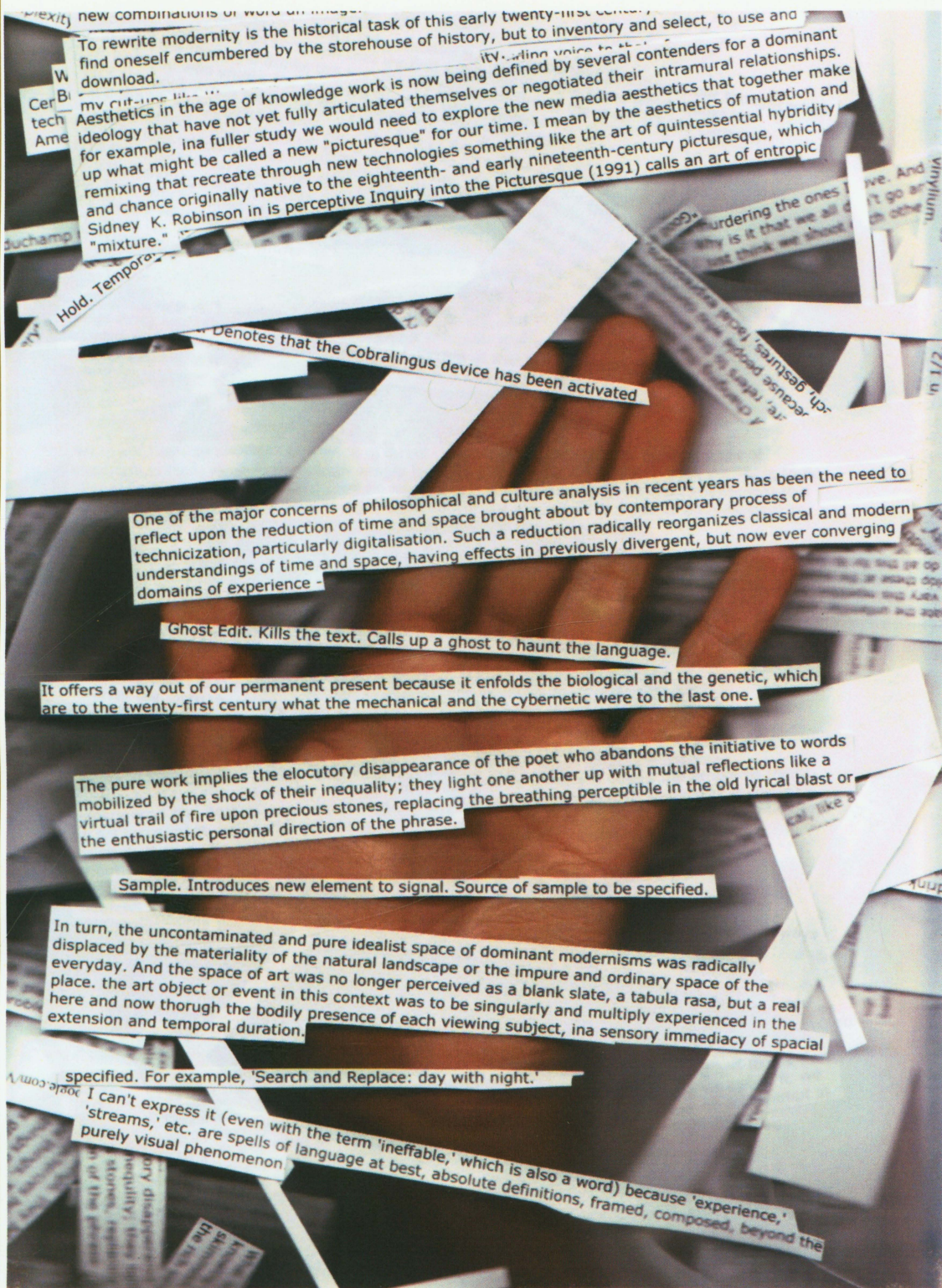
I was very aware when i did those transformations of those texts that i was as often as not controlling a text with cut-ups whereas Burroughs' professed intention was to create random juxtapositions. But i really preferred the sound of his reading voice to that of any one else. Some of my cut-ups like Word Falling and Silence To Say are set up so listeners hear words that i can't predict. They are sound-bitten.

Hold. Temporarily halts the Cobralingus process.

To rewrite modernity is the historical task of this early twenty-first century: not to start at zero or find oneself encumbered by the storehouse of history, but to inventory and select, to use and download.

Mix. Combines all elements into a single entity.

Aesthetics in the age of knowledge work is now being defined by several contenders for a dominant ideology that have not yet fully articulated themselves or negotiated their intramural relationships. For example, in a fuller study we would need to explore the new media aesthetics that together make up what might be called a new "picturesque" for our time. I mean by the aesthetics of mutation and remixing that recreate through new technologies something like the art of quintessential hybridity and chance originally native to the eighteenth- and early nineteenth-century picturesque, which Sidney K. Robinson in his perceptive Inquiry into the Picturesque (1991) calls an art of entropic "mixture."



To rewrite modernity is the historical task of history, but to inventory and select, to use and find oneself encumbered by the storehouse of history, but to inventory and select, to use and download.

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Denotes that the Cobralingus device has been activated

One of the major concerns of philosophical and culture analysis in recent years has been the need to reflect upon the reduction of time and space brought about by contemporary process of technicization, particularly digitalisation. Such a reduction radically reorganizes classical and modern understandings of time and space, having effects in previously divergent, but now ever converging domains of experience -

Ghost Edit. Kills the text. Calls up a ghost to haunt the language.

It offers a way out of our permanent present because it enfolds the biological and the genetic, which are to the twenty-first century what the mechanical and the cybernetic were to the last one.

The pure work implies the elocutory disappearance of the poet who abandons the initiative to words mobilized by the shock of their inequality; they light one another up with mutual reflections like a virtual trail of fire upon precious stones, replacing the breathing perceptible in the old lyrical blast or the enthusiastic personal direction of the phrase.

Sample. Introduces new element to signal. Source of sample to be specified.

In turn, the uncontaminated and pure idealist space of dominant modernisms was radically displaced by the materiality of the natural landscape or the impure and ordinary space of the everyday. And the space of art was no longer perceived as a blank slate, a tabula rasa, but a real place. The art object or event in this context was to be singularly and multiply experienced in the here and now through the bodily presence of each viewing subject, in a sensory immediacy of spacial extension and temporal duration.

specified. For example, 'Search and Replace: day with night.'

I can't express it (even with the term 'ineffable,' which is also a word) because 'experience,' 'streams,' etc. are spells of language at best, absolute definitions, framed, composed, beyond the purely visual phenomenon.

governs the world, on condition that we first think that it is indeed our thought which  
"It isn't the man who drinks the tea, it's the pipe which smokes the man" (Guido Ceronetti)  
It isn't you who smoke the pipe, it's the tea which drinks the man"  
It's the book which reads me.  
It's the TV which watches you.  
It's the object which thinks us.  
It's the lens which focuses on us.  
It's the effect which causes us.  
It's the language which speaks us.  
It's time which wastes us.  
It's money which earns us.  
It's death which lies in wait for us.

Things extra and other (details and excesses coming from elsewhere) insert to  
accepted framework, the imposed order. The surface of this order is everywhere p  
open by ellipses, drives and leaks of meaning it is a sieve-order.

Art is not there to provide knowledge in direct ways. It produces deepened perceptions of  
experience. More must happen than simply logically understandable things. Art is not there to be  
simply understood, or we would have no need of art. It could then just be logical sentences in a  
form of a text for instance. Where objects are concerned it's more the sense of an indication or  
suggestion.

Randomise. Parts of a text may be lost or changed.

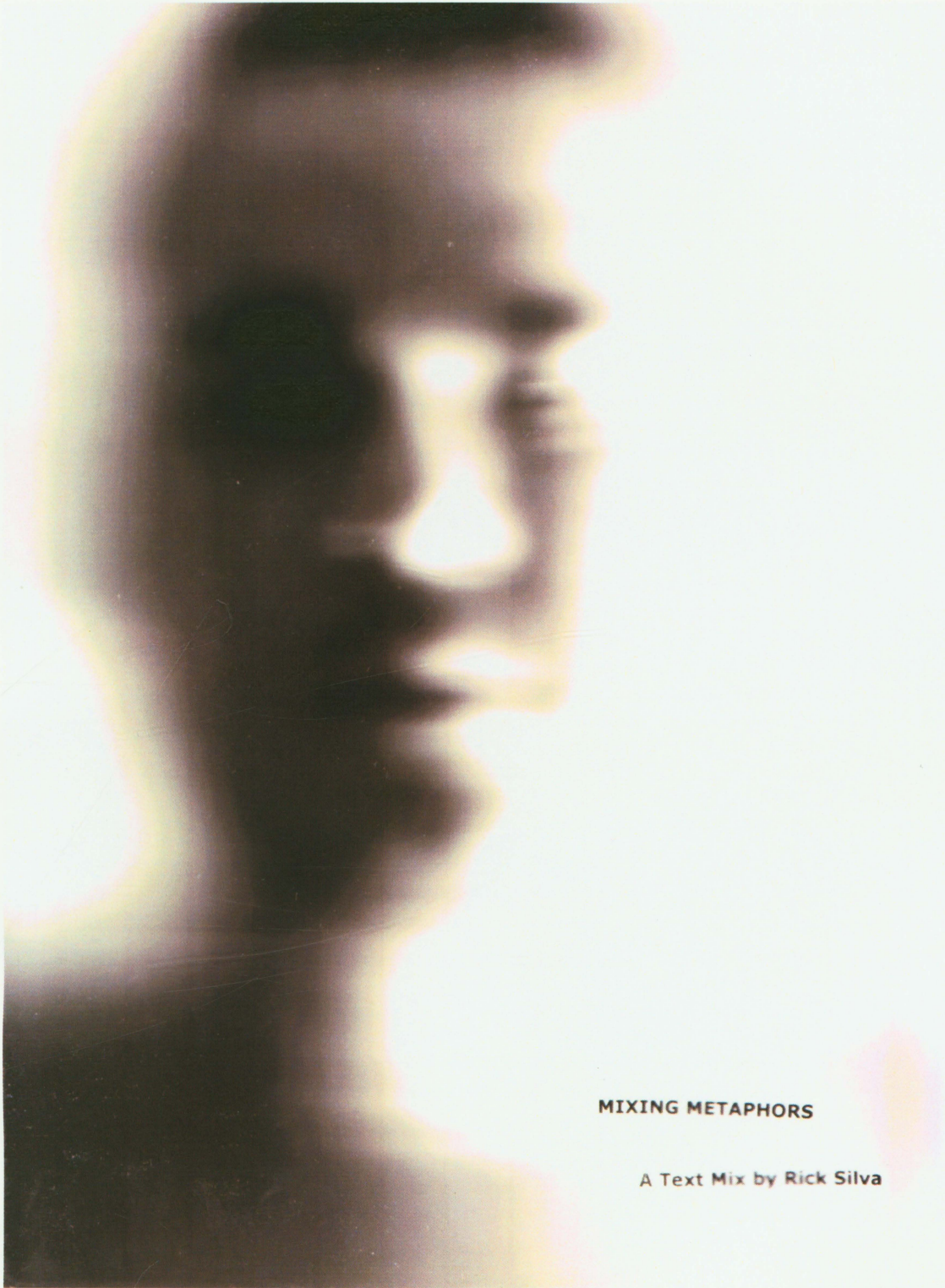
The history of art is the history of man and of his universe and the moral relationship between them.  
Whatever the instrument, the artist sought to recreate the abstract, invisible forces and

relationships of the cosmos, in the intimate, immediate forms of his art, where the problems might  
be experienced and perhaps resolved in miniature. It is not presumptuous to suggest that cinema,  
as an art instrument especially capable of recreating relativistic relationships on a plane of intimate  
experience, is of profound importance. It stands, today, in the great need of the creative  
contributions of whomsoever respects the fabulous potentialities of its destiny.

Beautiful as the chance encounter, on an operating table, of a sewing machine and an  
umbrella

Save. Does that the Cobralingus device has been deactivated.

A couple of people have read through what we have written to check on the spelling and to see if we  
should be sticking in any more punctuation. they were disappointed with the way we ended it. we  
don't know what they expected. we certainly did not know what we expected. maybe an attempt at  
metaphysical wit. 'Expect Nothing, accept everything,' something like that.



**MIXING METAPHORS**

A Text Mix by Rick Silva



MIKING METAPHORS  
A TALK WITH THE BIRD MAN

81 42500 1681  
11/07 TH 30016-7 UR





