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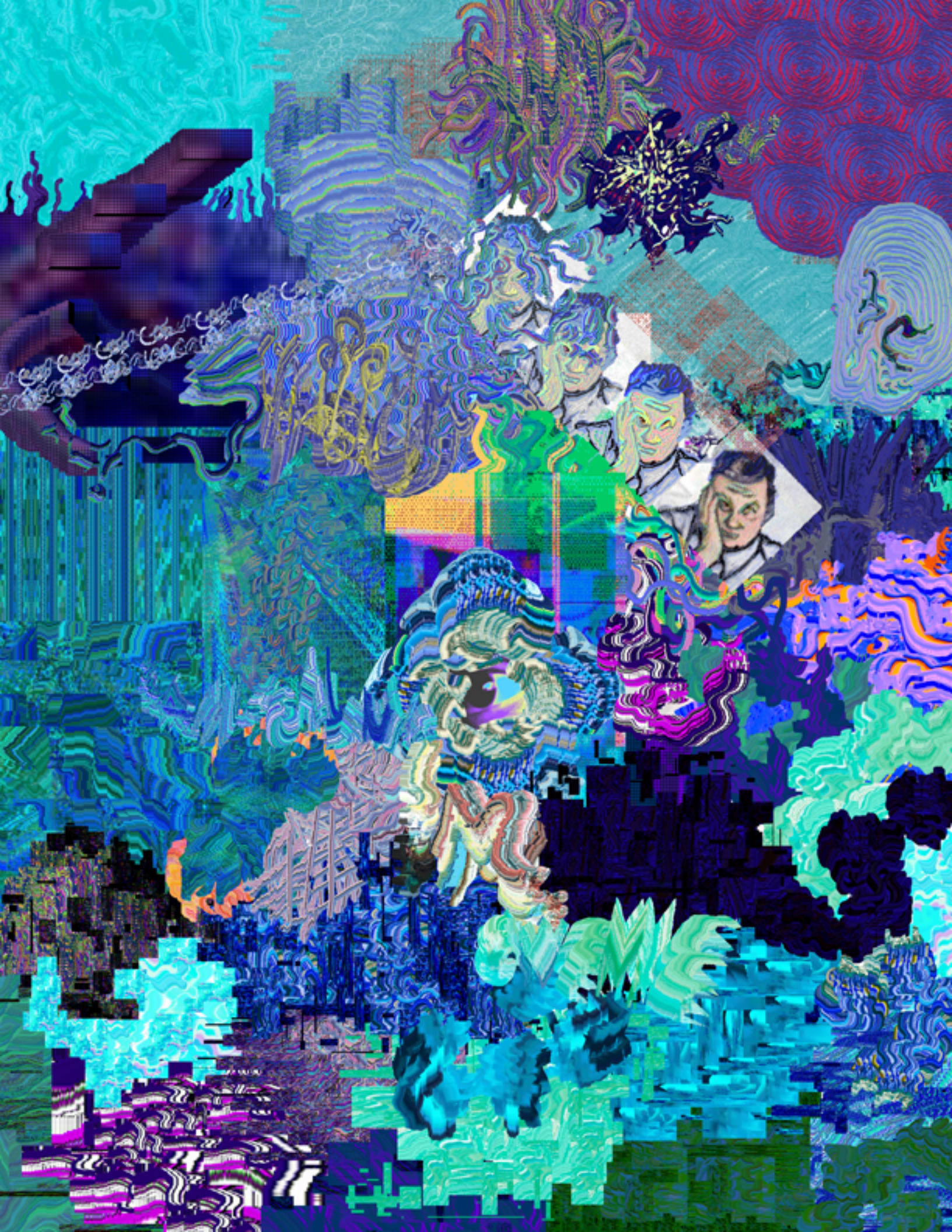
RANDOM CULTURAL PRODUCTIONS
MASTER-LIST 2000
PDF WEBZINE ISSUE 10 FALL 2011
ISSUE 10 EXTENDED DANCE REMIX

...umes its own goods, recycles, regenerates...

...was all that, the landscape upon which machinery

the sun's last rays, 225
old stare,
the archduke's,
in the winter.

Ihamb etomicall... Socrates' philosophies... in these

... "fatale"

... James Joyce and Picasso (amongst numerous others), siphoned the by-products

... Network, 1966
... of Urban Geography, Les Lèvres Nues #6, 1955
... Rhizome, Spring 2011, issue 8, Random Cultural
... New York, 1959
... Journals of Ralph Waldo Emerson, Vol.
... Confessions On a Dance Floor, War-
... University Press, 1930
[20]Jean Baudrillard, Simulations, (New York: Semiotext(e), 1983)

CRUNCH CRISIS

UP IN THE MORNING TO CHECK MY PECKS
OILEN UP THIS MACHINE
2 HOURS IN THE MIRROR, 3 STAIR ~~STEPPIN~~ STEPPIN
~~_____~~

ALL FOR THAT SHINY FLEX
TAN UP MY ABS AND PUT ON MY SHADES
~~STAY~~ ~~_____~~ FIT OR STAY HOME

CHICAGOLAND

TAKE UH TAXI FIVE BLOKS FROM
WERE I WANNA BE. WENTA DRIVER
ASK ROUR THE MOENY I MAKE HIM)SAND
RUN LIKE HELL. TIS THA LAST TIME I
DO THIS SHIT.

ENDLESS SUMMER

FACE DOWN
ALL TEES WAVES
~~WAVES~~ WAS IN WATER WAS IN SAND
ROOT'D IN GROUND
~~MORE WAVES~~

, A FLOAT FOR DAYS, WE WERE PRUNES
' LOOKIN OUT AT THAT LINE
' I COULD NEVR GET OLD
OUT THER WITH TERRY

FORECLOSURE

FOR SALE

WE'RE
SNO

SESSION
HOS

I am the people, marching, and I know my way.

FORECLO...

The Chimerian Man: Notes on a Remix Culture Dean Valadez

The precession of a technoculture is one that repeatedly consumes its own goods, recycles, regenerates, reuses – remixes. Hip hop culture was birthed from this field of bricolage, of recycling jazz, call and response, and the urban composite into a music scene that often features multiple artists contributing disparate rhyming schemes, styles, and personas into a singular soundscape. Hip hop fed off of composite personas, sometimes in dj battles, other times in hip hop battles -face-offs between competitors which ultimately became the product itself. What T.S. Eliot and William S. Burroughs devised in literature – collision of disparate thoughts, shifts in temporality, shifts in speaker locality, and fragmentation of structure -hip hop made mainstream. But this acceptance by the larger youth culture conforms to a generated model of a techno-centric society, where the birthing of hip hop was preceded by electric information, possible via the telephone, the television, and the tape recorder, among other electronics, as structuring a media ecology – a landscape of mediated effects. The notion of a remix culture, articulated from the simultaneity of the mediated eye of Eadweard Muybridge's camera, to the simultaneity of the electric age is sensed from the words of Marshall McLuhan, "Today, the instantaneous world of electric information media involves all of us, all at once. Ours is a brand new world of all-at-onceness. Time, in a sense, has ceased and space has vanished. Like primitives, we now live in a global village of our own making, a simultaneous happening. The global village is not created by the motor car or even by the airplane. It is created by instant electronic information movement." [1]

Today's modern man in the modern city occupies himself within the architectonic composite: colonial, gothic, art deco, steel-and-glass - recycled, reused, re-habbed. It is in fact the modern ideal to face-lift the old into the new. The regenerative complex psychologically requires this to be so; an architectonic hybridity where the chaos of bricolage puts our mind at ease and comforts our needs.

As Teilhard de Chardin writes, "Our habit is to divide up our human world into compartments of different sorts of 'realities': the natural and artificial, physical and moral, organic and juridicial, for instance." [2] The beginnings of which began as Muybridge began to disassemble visual space with his 'image-taker', itself a means of appropriation from an already existing source. Or it is arguable that Gutenberg in the 14th century disturbed, that is fragmented, man's sense of space, or to disappear yet further backwards in time, that, as Tobias Dantzig comments in Number: The Language of Science [3], man's sense of space shifted and fragmented as numbers marked the separation of the abstract from the concrete and Euclidean space set into compartments things that originally were seen holistically. De Chardin witnesses the pluralism of 'realities' as they mash into the same particular spaces.

Not only is it the architectonic that administers to us, so it is also the transculturated environment, and its quick ascension as the cultural norm in many western civilizations, which contains us. Pluralism and relativism as terms and concepts can only survive in a remix environment that is not hospitable to absolutes. Is it no wonder that in trans-immigration times there are fewer surviving members of an absolute position who claim the inerrancy of their Absolute Scriptures? Or, likewise, the inerrancy of their Scientific Atheism? The New Atheist movement is just as antagonistic towards relativism as are any 'fundamentalist' faith positions, notably Richard Dawkins who eschews relativism as anti-intellectual. It is the dominant culture that recycles and reuses, permits and perpetuates, without perception of the urbanized influences, the multiple truth claims within a transculturated context.

When the concrete and the phenomena themselves lose origin and transcend absolute position, the environment, which is both the object and event, display themselves in its inhabitants. This is the psychic envelope Roger Barker presses:

Edward T. Hall similarly problematizes the ecological impressions upon the human condition, or in a sense the reconfiguration, also through Barker's voice:

Barker demonstrates that in studying man it is impossible to separate the individual from the environment in which he functions [italics are Hall's]. Much of the work of the transactional psychologists Ames, Ittelson, and Kilpatrick, as well as my earlier work, leads to the same conclusion. [5] [Edward Hall, Beyond Culture]

It is a wonder that art forms replay many such conclusions before academic expertise can confirm its validity; it is a wonder unless one sees the visionary role not solely as art form but as phenomena risen from culture -as phenomena concretized into objects produced from the human condition. These artifacts, pre-conditioned under ecological heat, come into form like diamonds and coal, simultaneously things to behold yet containing the pre¬conditions necessary to energize the culture into its behavior. The artifact though necessitates circulation for it to systematize itself into being. This explains why Marilyn Monroe's stage persona through image-circulation and bodily fragmentation became artifact and was to be beheld, but provided the necessary fuel for the female reconfigurations that we still see today. Yet, for a staged image to re-shape a society's real form, passive receivers need to unknowingly confuse the image with the real.

McLuhanism contends what the psychogeographers were also theorizing, projected foremost by Guy Debord, who stated in 1955 that psychogeography was "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals." [6] The human mind, situated within arenas complex in effects, cannot deter itself from bricolage. Remix environments ephemerate non¬porous barriers, disdaining differentiation between forms, thus 'geography' in Debordian and McLuhanian time frequently fused with the electric; ecology today, with the mediated and the digital in combinatory relations with the electric. The remix geography is physical, is virtual, architectonic, literary, audible, mechanized, electric, and, almost self-refutingly, without geography (Africa and Russia are now proximally located alongside our neighbors' doorsteps – "Time, in a sense, has ceased and space has vanished" [7]).

De Chardin well points out the mimetic faculty of man and the ephemeral boundaries of relativism when he states that in such environments 'frontiers….tend to vanish', but he is amiss when he neither attributes it to image-circulation, juxtapositions of imagery, nor the remix conditions of his time:

In a space-time, legitimately and perforce extended to include the movements of the mind within us, the frontiers between these pairs of opposites tend to vanish. Is there after all such a great difference from the point of view of the expansion of life between a vertebrate either spreading its limbs or equipping them with feathers, and an aviator soaring on wings with which he has had the ingenuity to provide himself ? [8] [Pierre Teilhard de Chardin, Phenomenon of Man]

Perhaps unknowingly, de Chardin pronounces the morphological transition from man into chimera in the long tradition of doing so since even Da Vinci's era. The chimerian principle, established and elevated before Da Vinci by the ancient Greeks, has only seen fruition in the mechanical age. It is the mechanizing of human actions, either through the camera, the car, or the conversation, that engenders the anthropomorphizing of machines. When Charles Dickens admonished such mechanizing of the labor force in his literature, it is likely he was reacting in part to the visual contrast, the obesity, of the machine. Today's machinery is either visually anthropomorphized [sexualized, romanticized, or cutified], psychologically anthropomorphized amidst commercial capitalism, or growing indefinitely invisible. We are at the time where the morphological and psychological delineations between the human and the machine inevitably have ended. The chimerian principle, which Pascal saw as inner, has now resulted in outer. The psychic envelope of re-configuration/reassembly is fast-forwarded to contemporary ears now that we can watch this pronouncement in hindsight.

What a chimera, then, is man! What a novelty! What a monster, what a chaos, what a contradiction, what a prodigy! Judge of all things, imbecile worm of the earth; depositary of truth, a sink of uncertainty and error; the pride and refuse of the universe! [9] [Blaise Pascal, Pensees]

The chimerian mind holds no absolutes, for an absolute denies multiplicity, just as Renaissance paintings denied Cubism. For the Renaissance painter to paint cubistically was impossible not because of lack of invention because of lack of the chimerian mind. It is the Renaissance person that held to a single, individual point of view, the result of static fixed space. Cubism as we now see it in retrospect, was the progenitor of hip hop, of relativism, and simultaneity, the result of information-all-awareness through the newspaper and the camera. [The newspaper the beginnings of all-knowing; the camera the beginnings of all-seeing.] Cubism was the crystal ball that the whole world took for granted as merely a painting of flat planes in space. Cubism performed consciously what we all so easily and unconsciously do today.

The ground precedes the figure such that we instigate the ground and the environment through imaginary events, events which preclude non-imagined imagery, and which pre-conclude our mediated being. This is the path traced since The Matrix, Minority Report, 1984, and Brave New World. Events preceded even by Lang's Metropolis and Fellini's dance with dolls in Cassanova.

As in painting, the colored grounds always affect the figure; as in poetry and the literary arts, the paragraph always informs the word; as in music, the instrumental always moves the sung. Digital media do not behave this way: there is no need to. Grounds shift; text displaced; figures without a grounded ground. Grounds with a refigured figure. Digital media are a-contextual anti-forms.

Digital billboards deny color theory – they don't need to abide, they create their own environment. Traditional billboards are seen by outer light; digital boards need not the natural light since they are seen by their inner light. Have you ever noticed how a setting sun never affects the colors of a digital billboard? This is not true with traditional ads.

A screen life reacts similarly. Its red, green, blue, which itself is a recreation of the rgb cones of the human eye, denies whatever temperature light is surrounding it. Screen life is a micro-space unlike that of the painting, the literary, or the musical, the latter of which are under rules of contextual information. While many of the latter attempt to deny this context, ultimately, the viewing experience always subsumes the rules of external context, the outer light scenario.

The earbud is a playlist of multiple micro-environments – you walk through a physical space but hear not the sounds of that space. Instead, you experience an 'etherealization' of sound. Sound appears from a non-present source. Listening is self-induced schizophrenia since what you hear has no context nor ground to want you haptically sense. To be proprioceptive is less married to context; low-context allows for quicker immigration from one micro-environment to the next.

One's playlist is now very rarely from a single source and is instead from a multiplicity of music artists. We go through the charade parade of replayed emotions, hyper-staged performances, and appropriated soundbytes. The earbud environment and the playlist constitute shifting contexts so that we situate ourselves in revolving acoustical spaces. Such acoustics absolve themselves of gravity.

Much of the visual art of the past century, even proto-notions in the Impressionists, deny gravity. Literature has not ignored this fact as some of it too has moved towards the meta and away from the descriptively concrete. Even sculpture today wants to deny gravity. Once it does so, either science has manipulated metaphysics or we are no longer in the concrete anymore but have instead been transfigured.

The flaneur today is the technics machine, increasingly mimetic of the machine's user, in both his dandy and disengagement. The flanuer today is the technic's user, increasingly mimetic of the using machine, in both its dandy and disengagement. Both play reciprocal roles as public performer and detached voyeur.

The urban flaneur intensifies his role as being fashionably articulate enough to replay multiple signs through bourgeoise and proletarian dress. He takes this further by replaying himself as his counterpart, whereby gender signification is subsumed under the dismissal of category and lost in the convolute system of signs. He strolls about observing as composite figure, undifferentiated as all symbols of order have been Target-ized and circulated enroute through all image devices. That is his camouflage. His second role is to recognize his autonomy, if only also circulated through store ads' diluted relativism on 'expressing yourself' through polled pre-designed popularity images. He dons his alt-look as he does his outlook, and dandies himself extensively down boutiques and skate shops. This is the metropolitan man, where trans-fashion is dress-able.

The remix geography is remix culture is remix artifact. Mash-up DJ's are participatory culturalists, sometimes armchair deejays with digital Technics ®, or simulations thereof, with youTube publication. Other deejays are professional, but in either, sampling and cut-ups are not theoretical acknowledgements, but rather dj necessity. (J-a¬y are the letters of his name, cutting and scratching are the aspects of his game. – Run-DMC lyrics, 1984) [10] Mash-up DJ's DJ Spooky, Max Tannone, and multitude others, reclaim Duchampian readymade practice, not as creators of new songs, but as creators of new experiences with already-experienced experiences. The audio readymade cut-up puts on the role of re-spun syncretist; it plays semiological confusion as coherence. On Jaydiohead, Tannone's mash-up album, Thom Yorke's Radiohead play ground to Jay-Z's figure, already an Eliot-Burroughian literary sinuous fold, compounding the sign convolution further. ('Semiotic turmoil', as sculptor Marco Maggi describes his own work.) The readymade is a bricoleur that creates a system of signs, whereby the sign syncretism is empowered by those prior experiences. A form of dialectic to equivocate an interpellational position.

Prostheticism is our future Duchampian Self, readymade arms and legs to embody phantom limbs. Re¬assembled, the future self is a chimera of man and machine – the Human Machine.[11] The cut-up method precedes the cut-up body. Plastic surgery is on ascension just as is psychological surgery. Collaging skin and silicon only makes sense in an era that admires reconstructions and the built environment. Likewise, it is no science fiction to collage readymade concepts directly into our thoughts the same way one might purchase shoes.

Prosthetic Man and the Duchampian Self has been latent and has just now, for the past century and a half with the rise of machines, been more forthcoming in his triumphant entry into being. His motives are clear for he rides not a donkey, but an automotive. Early documentation exposes the progenitor seed to our Duchampian Self: the Torah elicits this latency of desire in the Genesis version of mash-ups – a hybrid race that became 'mighty men which were of old, men of renown' [12] The force of words asserts that these men were trans-dimensional hybrids, adulterated beyond the boundaries of humanity, such that the new super-progeny was formed. The videos of Matthew Barney herald the super-progenic; Plastic Man and his malleable visages invoke the future chimera in us. Aimee Mullins hyper-sexualizes prostheticism while Steve Mann intellectualizes them.

The Torahic accounts posit that man was created in the image of God; the Remix accounts posit that man is created from the mosaic images of mass man and the mechanical extensions of our technique. Oliver Herring's composite sculptures admit this 21st century narrative. The interactivity of the social and the visage of the common become Man. Private identity is sacrificed to the collaged photos of contributing skin tones.

When communication flows from atoms to bits, as Nicholas Negroponte points out in Being Digital[13], communication speeds up and information is universally accessible. It is not contrary to discover that bits are also low-context, or rather, no-context. As Hall earlier said, low-context communication invites the receiver to provide context; no-context then must take it, change it, adapt it, and subsume us into itself. No-context communication allows for interpenetration of all sorts of other forms of data. Without context, anything is figure, and man is ahistorical.

Music is low-context in today's machinery as it has been reduced to bits and allows for mash-ups for even the non-artist. The rise of dj-ing equipment in the form of software and video game devices has made the readymade less of the art form Duchamp employed as outcast, and more of a hobby employed out of convention.

Mash-ups and remixes since they exist in all sensorial spaces – the acoustic, the architectonic, the visual, the ad, the magazine, the televisual, the technic, the software – are no longer subversions of capitalism, but rather are units of capitalism. Is it not remarkable to note that this exchange from anti-capitalism to I-might-want-to-be-anti¬capitalism is demonstrated through the production of ReadyMade magazine, specifically published for the proletariat to alter readymades. What was outcast became out of convention.

William S. Burroughs scavenged from this debris of the technoculture, urban composites, and lifted artifacts. His proposition: if Duchamp could lift readymades, and if the Dada-ists could employ remix as senselessness, why not himself? It was a claim of his that Eliot lifted from newspaper headlines and became the forerunner to the cut¬up method of writing he and Brion Gysin further employed. 1959 marked the date of publication of his composite literature, Naked Lunch [14], and also foresaw, in a 1984 interview, the topic of Burrough's cut-up method of writing. His response asserted beyond a focus on content-based formal sociology, and instead was

suggestive of the field of psychogeography, "It's simply the old montage method that's old hat in painting applied to writing. It's closer to the facts of human perception, because whenever you walk down the street or look out the window, your consciousness is affected by random factors. In other words, life is a cut-up."[15]

The restaurant, the boutique, the culture, have all absorbed what the elite arts first provoked, that the rummage is the moment where the object has been wrested from the old environs, to be resituated for re-consumption. The internet itself has become a perpetual estate sale, except very few get paid.

As children, we have been accepting the 'melting pot' axiom as quaint and 'poetic'; little has anyone really realized, with exception to a few media scholars, the axiom bespeaks of our current psychological landscape. Frederic Jameson at his time was correct in characterizing the axiom into the modern/postmodern schizophrenic cultural psychology, but his description suffices little in a post-postmodern remix time period.

> "…whence came all these people? They are a mixture of English, Scotch, Irish, French, Dutch, Germans, and Swedes... What, then, is the American, this new man? He is neither a European nor the descendant of a European; hence that strange mixture of blood, which you will find in no other country. I could point out to you a family whose grandfather was an Englishman, whose wife was Dutch, whose son married a French woman, and whose present four sons have now four wives of different nations. He is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the new government he obeys, and the new rank he holds. . . . The Americans were once scattered all over Europe; here they are incorporated into one of the finest systems of population which has ever appeared." [16] – J. Hector St. John de Crevecoeur

It is not merely genetics nor biological factors Crevecoeur points out to us, but rather that through the filter of hybridity the American, the composite man, has been wrung of ancient ideologies and traditions, only to be re-saturated with new ideologies and traditions, effectively seating in power a governing force which only a composite identity would chose. Even so, Crevecoeur's myopia allows him the error of remaining Eurocentric in his forecast; should he have mashed-up the eastern persona into his chimera, he would have predicted the global village long before McLuhan, although perhaps the title global man would have served him better.

> Man is the most composite of all creatures.... Well, as in the old burning of the Temple at Corinth, by the melting and intermixture of silver and gold and other metals a new compound more precious than any, called Corinthian brass, was formed; so in this continent,--asylum of all nations,--the energy of Irish, Germans, Swedes, Poles, and Cossacks, and all the European tribes,--of the Africans, and of the Polynesians,--will construct a new race, a new religion, a new state, a new literature, which will be as vigorous as the new Europe which came out of the smelting-pot of the Dark Ages, or that which earlier emerged from the Pelasgic and Etruscan barbarism. [17] [Ralph Waldo Emerson, journal entry, 1845]

THE WASTE LAND by T.S. Eliot (lines 215 – 230)

At the violet hour, when the eyes and back
Turn upward from the desk, when the human engine
waits
Like a taxi throbbing waiting,
I Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see
At the violet hour, the evening hour that strives   220
Homeward, and brings the sailor home from sea,
The typist home at tea-time, clears her breakfast, lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the sun's last rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.
I Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest—
I too awaited the expected guest.   230

TRIUMPH by Wu-Tang Clan (lines 1 – 19)

I bomb atomically, Socrates' philosophies
and hypothesis can't define how I be droppin these
mockeries, lyrically perform armed robbery
Flee with the lottery, possibly they spotted me
Battle-scarred shogun, explosion when my pen hits
tremendous, ultra-violet shine blind forensics
I inspect you, through the future see millenium
Killa B's sold fifty gold sixty platinum
Shacklin the masses with drastic rap tactics
Graphic displays melt the steel like blacksmiths
Black Wu jackets queen B's ease the guns in
Rumble with patrolmen, tear gas laced the function
Heads by the score take flight incite a war
Chicks hit the floor, diehard fans demand more
Behold the bold soldier, control the globe slowly
Proceeds to blow swingin swords like Shinobi
Stomp grounds and pound footprints in solid rock
Wu got it locked, performin live on your hottest block
As the world turns, I spread like germs
Bless the globe with the pestilence, the hard-headed
never learn

The pre-figuration by Crevecoeur and Emerson of the composite man is prescient in both the visual and literary arts. Emerson's statement that a 'new literature' would arise crystal-balls what T.S. Eliot would pen in his epic poem The Waste Land. Contemporarily acute itself, it preceded and promised the role of a future collective voice; its tempo was rift in cognitive dissonance, shifting time through temporality, multiple references, and multiple religions, as though globalization had already occurred. It was cubistic in its methods, snapshots of varying perspectives collaged into one rift. This rift -the collective multiplicity, the temporality that occurs in fragmentation of form -was one in which was a sense of a disquieted zeitgeist, as remembrances of WWI echoed faintly from the fore and WWII was bringing near the rear: The Waste Land was all that, the landscape upon which machinery and bricolage collided.

Eliot's word-rubbing and image-collocation stirs within the reader multiple mental images, through shifting story lines, abbreviated through snippets of scenes. It is Burroughs' claim that Eliot's inspiration for The Waste Land came from the proto-televisual (as I would re-term it), that is the snippets of newspaper headlines that, still to this day, punctuate each page. The televisual mind nowadays has no problem visualizing stock imagery of such events, perhaps collaging that with personal memoirs. Wu-Tang merely takes what Eliot provoked and charges it with more mental collaging and cultural artifacts, and in both Wu-Tang and Eliot, composite structure and appropriated sign ebb together as one united epithet. The precession into further sign convolution from Eliot to Wu-Tang parallels the precession of the cultural appropriation of relativism today. Just as Eliot was the pre-artifact for postmodernity but in hindsight, from our era, speaks quaintly, Wu-Tang may indeed seem nostalgically contemplative as the pre-artifact for some future date. This can already be witnessed by simply collocating Wu-Tang with Grandmaster Flash, Run DMC, or other progenitors, who, for their time, were 'urban' and 'street', but, by Tu-Pac and Biggie Smalls standards, are lost in hip hop antiquity. The ascension of violence in hip hop is not necessarily in graphic language alone but should be measured by its semiotic 'stuck-on-ness' and convolution. The violence there is not physical but psychological.

Stickers are stuck-on…..as are decals, logos, icons, the such. Skateboards and snowboards no longer really need graphic designs and should follow the race car industry – most of its surface structure is buried under the 'stuck-on' technique of icons and corporatization. Herring's sculptures represent well the stuck-on-ness of our morphological state. The upper end fashion industry, being visual, is more subtle – it employs the same 'stuck-on' method by staged reputation through its image-circulation advert technique. Therefore, the 'icon' of the clothing is immaterial as it is subsumed under reputation; we cannot relinquish the fact that our surface structure is buried under the 'stuck-on' technique of the immaterial. It is through the televisual that behaviors and role modeling become stuck-onto clothing such that a certain fashion signifies the pre-fashioned role. Many might say that elite fashion is all about the use of material – it is just as correct, if not more so, to say that it is strongly for the use of the immaterial. 'Posers' were youth who wore skate clothing, skate shoes, skate haircuts, and carried a skateboard, but what differentiated them from actual skaters was their lack in being able to skate: their body language often gave this away. Posers stuck-on skate-speak as it were. Their role, however unbeknownst to them, was to transition the anti-social skate world into the mainstream. Their physical, linguistic, and attitudinal parlance softened the sharpness of early skater-ism.

The COEXIST sticker is the breath produced from the same core principles that likewise produces mash-ups. When Madonna and Depeche Mode [18] are denied singular attention and acoustically hybridized, it is not just 'interdisciplinary' interplay but the blossoms of a chimerian mind. 'Reach out, touch faith', itself already adapted and charged lyrics, becomes re-charged through the immaterial iconography of the material girl's pre-formed sexual performances – 'Reach out, touch Madonna'. The opposite occurs in COEXIST: the stuck-ons, already de-charged by their reductive icons, de-charge further the forcefulness of absolutism by softening the acuity of each into Gerber's mixes. What is charged is the pre-existent composite. Simply by adhering this sticker as clothing is a reductive cultural behavioral trait, which in the line of rationality is incoherency in thought. 'Like It or Not', mashed into 'Personal Jesus' or not, admonishes absolutism and perpetuates the belief composite:

Cleopatra had her way
Matahari too Whether they
were good or bad Is strictly up
to you
Life is a paradox And it doesn't make much
sense Can't have the "femme" without the
"fatale" Please don't take offense
[Madonna, 'Like It or Not']

Crevecoeur, Emerson, Eliot, James Joyce, and Picasso (amongst numerous others), siphoned the by-products of a shifting psychology as machinery lived amongst humans, cameras fragmented visual space into snippets, images began to move and talk, the radio extended the human voice, the vehicle extended the human foot. Wu-Tang, Madonna, Depeche Mode, and mash-up culture, seen as conduits, suggests the dominant culture itself has caught up to what the mid-19th and early 20th century elite had provoked us to know. And electricity was the common force of life to these facts.

I Contain Multitudes
"Who am I?" In a world of electronic all-at-onceness, everybody begins to include everybody else & many begin to feel the loss of their private identities. They feel deprived…….Electricity abolishes the world of specialized human beings. The Western private "I" – aloof, disassociated – isn't possible when electricity involves us in the whole of mankind & forces us to incorporate the whole of mankind in us. [19] [Edmund Carpenter, They Became What They Beheld, 1970]
"The man of the future will be of mixed race. Today's races and classes will gradually disappear owing to the vanishing of space, time, and prejudice. The Eurasian-Negroid race of the future, similar in its appearance to the Ancient Egyptians, will replace the diversity of peoples with a diversity of individuals." [20]
[Richard Nikolaus von Coudenhove-Kalergi, Practical Idealism, 1925]
"In answering your question very briefly, I can say simply this, that the time has not come when I would willingly suggest intermarriage; but I am in honesty bound to qualify that by saying that the race of the future will be a composite, composed of the many different races on earth today. Let us also remember that all men are ultimately of one blood." [21] [The Dialogues of G. de Purucker, 1930]

"A jackdaw is always found near a jackdaw." [22] – American Man is not far from ancient Greece. The circulatory nature of mythology, remixed theism, and combinant creatures such as the Greek chimera has all been fulfilled in contemporary American roles. Role playing as past-time has ceased; role playing as life time has increased. It is the multiple roles to play that eventually divest oneself of the individual role. It is the re-combinant environment that wrests oneself from context to context, myth to myth, visualizing, with blurring speed, the visages of multiple role models through the circulatory system of images.

The most dangerous factor regarding the televisual and the cinema is when we have convinced ourselves we can recognize which is fictitious and of entertainment only. If this were true that we could, why do so many of the youth and adults perform the same social roles as the make-believe actors? The ancient Greeks had myths that confounded them from what is true; the modern entertainment screen is a myth machine, obscuring feigned fact and true fiction, but we still cajole ourselves into accepting that actors are 'just acting'. We would be wiser to accept it to say that actors make belief.

When the image, the televisual and the cinematic precede the event and only prove, after the event has occurred, that it did so, it obfuscates the real. To question if the real is now real due to the performed pre-forming is to confuse knowledge systems and pure knowingness. To call this prophecy is to also confuse it with the prophetic that can be called real. This is the determined ministry of the televisual, so that behaviors and beliefs adhere to confusion, to really reel, and to somewhat reel, in order that the divinely real become a modicum of this aggregate of sort-of-reels and that the divine is reified into substrate; the rest is deified into figure. This is Inverse.

The screens that one imposes between oneself and reality constitute one of the ways in which reality is structured. [23] [Edward Hall]

Contemporary Man is ahistorical. This has to be for him to avoid psychic damage from the recognition of his condition. Ahistoricism avoids absolute origin and opens history up to individual attention. Contemporary Man is convenienced control over epistemological measures so that any activity is conducive towards open expression and construction. If he were alive, Hall would describe this as 'low-context'. [24] That is the loss and gain. Loss in erasure over point of origin; gain in Contemporary Man's ascension into virtual, plastic history, a new history constructed however we please, in what manner feels right. This resurrects the feeling of history, as when one loses a limb, one experiences phantom pain, so must Plastic Man attach a plastic history, cut-and-pasted with whatever mythologies, scientific or not, one can have digitally made. Buffet-style history.

Antoine Dodson's real persona (itself mimetic of multiple social roles) was denied entrance into the news footage of a recent interview, only to have the constructed image broadcasted via network news channels. Having been transfigured into bits allowed the reel footage to materialize as a remixed pop sensation, turning the 'news'-real Dodson into a Boyz n the Hood-real image of readymade, ghetto-ized [25] hip-hop visage. [26] The question, in turn, is to now ask just who is the real Antoine Dodson when his public presentation of self, to use Erving Goffmian terms, is the remixed cybernetic role created and accelerated by group consensus? [27] The composite Dodson acting out his readymade avatar, in reel life; some DIY'ers created his digital character, a multitude of others prepared and popularized, then re-made and re-enacted his stardom: Crowd sourcing and collective participation made this possible.

The opening image of Josh Bricker's two channel video also surfaces the complexity of remix: his work is taken from actual video footage of the first Gulf War of 1991, the most current occupation in Iraq as released from Wikileaks, and from the video game "Call of Duty 4: Modern Warfare". The undifferentiated complicity between the three is expressed by Bricker himself,

> *"Instantly and for the first time the reality of war was primetime entertainment merging both reality and simulacrum. Each step in this binary timeline desensitized us further from the horrors of war……Additionally as the audio plays we become aware of the encroachment upon reality by the media driven simulacrum. At the start of the piece we hear the audio taken from the Wikileaks video, gradually as the video plays the audio becomes entwined and merged with audio pulled from the video game. The end result is an approximately equal mix of sound from real and unreal sources, blurring the line of reality a little further." [28]*

Inside this complex arena of mediated experiences, some soldiers engage warfare through television monitors mounted in their warcraft, which become simulated into leisure youth activity, whereby the home television reenacts the soldiers' monitors: the mediated screen thus has pre-mapped the game. For those youth who later find themselves in warfare, that gaming activity pre-maps their warfare experience, a reversal occurs, therefore, real warfare simulates the game. The two collude, if even unknowingly, as a dialectic, passing the point of discernible reality, recycling already-experienced experiences into real life.[29]

About the author:

Dean Valadez is an artist, writer, and educator, having taught as a teaching assistant at Boston University before getting a teaching position as Associate Lecturer at the University of Wisconsin – Milwaukee and the Milwaukee Institute of Art & Design. He has exhibited nationally in Chicago, Boston, Dallas, New Haven, Manhattan, Pennsylvania, and Washington D.C.; locally at the Milwaukee Art Museum, Haggerty Museum of Art, John Michael Kohler Arts Center, Schauer Arts Center, Ripon College and various other venues. His artwork has been published in From Here to There: A Curious Collection from the Hand Drawn Map Association; BookForum, Volume 17, Issue 2; and New American Paintings, number 41. Dean's interests and research include media ecology and he has given presentations on "Swarm Intelligence and Superstructures" at UW-Milwaukee, "Embodiment and Mass Communications: Cyber and Mechanistic Perceptions of the Body" at the 12th Biennial Symposium for Arts and Technology at Connecticut College, and has been asked to present his research on "Remix Theory and Remix Culture" at the FATE Biennial in St. Louis, MO for the purposes of contemporary education. His essay "Embodiment and Mass Communications" was published for the proceedings of the 12th Biennial Symposium.

www.deanvaladez.com
deanvaladez@gmail.com

Notes:

I understand that the term I frequently use -'Man' [Contemporary Man, Chimerian Man, Plastic Man, etc.] -is seen as patriarchal and not sensitive to contemporary usage of non-gender specific language. After consideration of such sensitive issues, I continued to employ this purposefully as the meaning of 'man', specifically within the context of my topics, maintains compounded associations in its use as individual and group notation or identity. Since the subject at hand is in regards to the individual in a larger aggregate, it makes literary sense to use 'man' over other possible terms such as 'society', 'culture', 'people', 'person' (which has no group identity at all), and the like. 'Man' also is warmed with a tinge of humanness and flesh in it while the other terms remain colder and connote no such associations. I meant no offense in its use, am empathetic towards minority struggles, and hope that it does not fuel gender-class feuds, from either side of the gender line.

There are a host of related books that did not make their way into this essay, through quotation at least, but nonetheless are held in high regard for the serious reader to get more involved with knowing his or her own environment. Such books permit the reader to move outside their environment and to peer into it from afar. The short list includes: Neil Postman's Technopoly and The Disappearance of Childhood; Howard Rheingold's Smart Mobs; Marshall McLuhan's The Gutenberg Galaxy, Understanding Media, The Medium is the Massage: an Inventory of Effects, and War and Peace in the Global Village; Thomas de Zengotita's Mediated; DJ Spooky's Rhythm Science; Lawrence Lessig's Remix; John Berger's Ways of Seeing; Katherine Hayles' Writing Machines; Baudrillard: A Critical Reader, edited by Douglas Kellner; Ray Kurweil's The Age of Spiritual Machines; Exploring the Matrix: Visions of the Cyber Present, edited by Karen Haber; Fugitive Images, edited by Patrice Petro.

For a mashing good time:

http://www.cutnmix.com/
http://gizmodo.com/5826310/remix-the-president-with-the-obama-board-keyboard
http://www.totalrecut.com/remixtools_1.php?cat=onlinevideoediting
http://navasse.net/recuts/index.html
http://www.mashmashup.com/
http://learning.blogs.nytimes.com/2010/03/25/remix-reuse-recombine-holding-a-seminar-on-mash-up-culture/#comment
http://www.nytimes.com/2010/03/21/books/21mash.html
http://footage.stealthisfilm.com/browse
http://www.djbc.net/spooky/
http://www.politicalremixvideo.com/
http://mitpress.mit.edu/e-books/mediawork/titles/writing/writing_webtake/index.html
http://www.austinkleon.com/2011/03/30/how-to-steal-like-an-artist-and-9-other-things-nobody-told-me/
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[23] Edward T. Hall, Beyond Culture, Anchor Books/Doubleday, 1976, p.102

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[25] The image perpetuated by hip hop songs and videos, Boys in the Hood-style movies, and embraced by the representatives of the hip hop community, namely the rap artists themselves, is ghetto-ized into package. This is the way in which I use the term, specifically referring to the package, or the commoditization of such a lifestyle.

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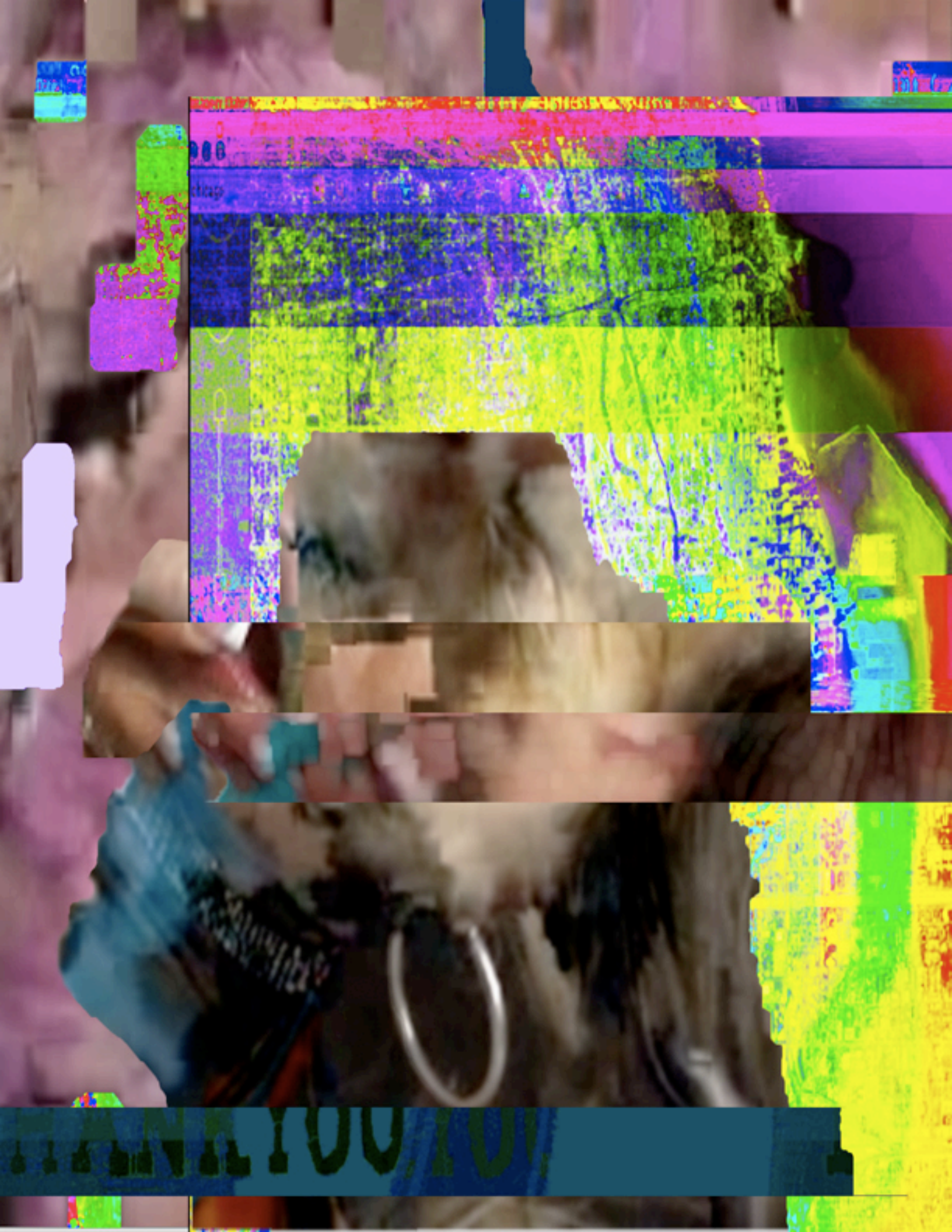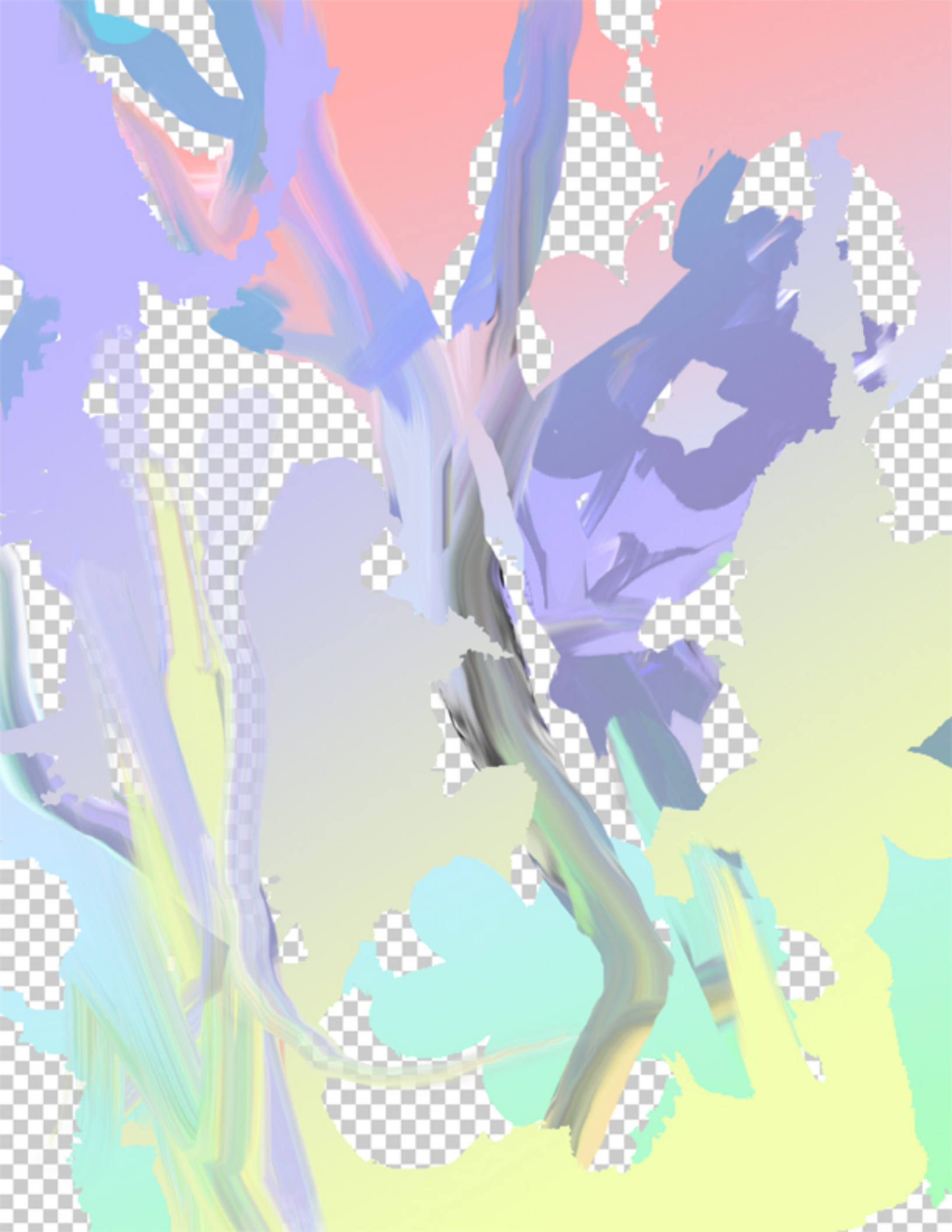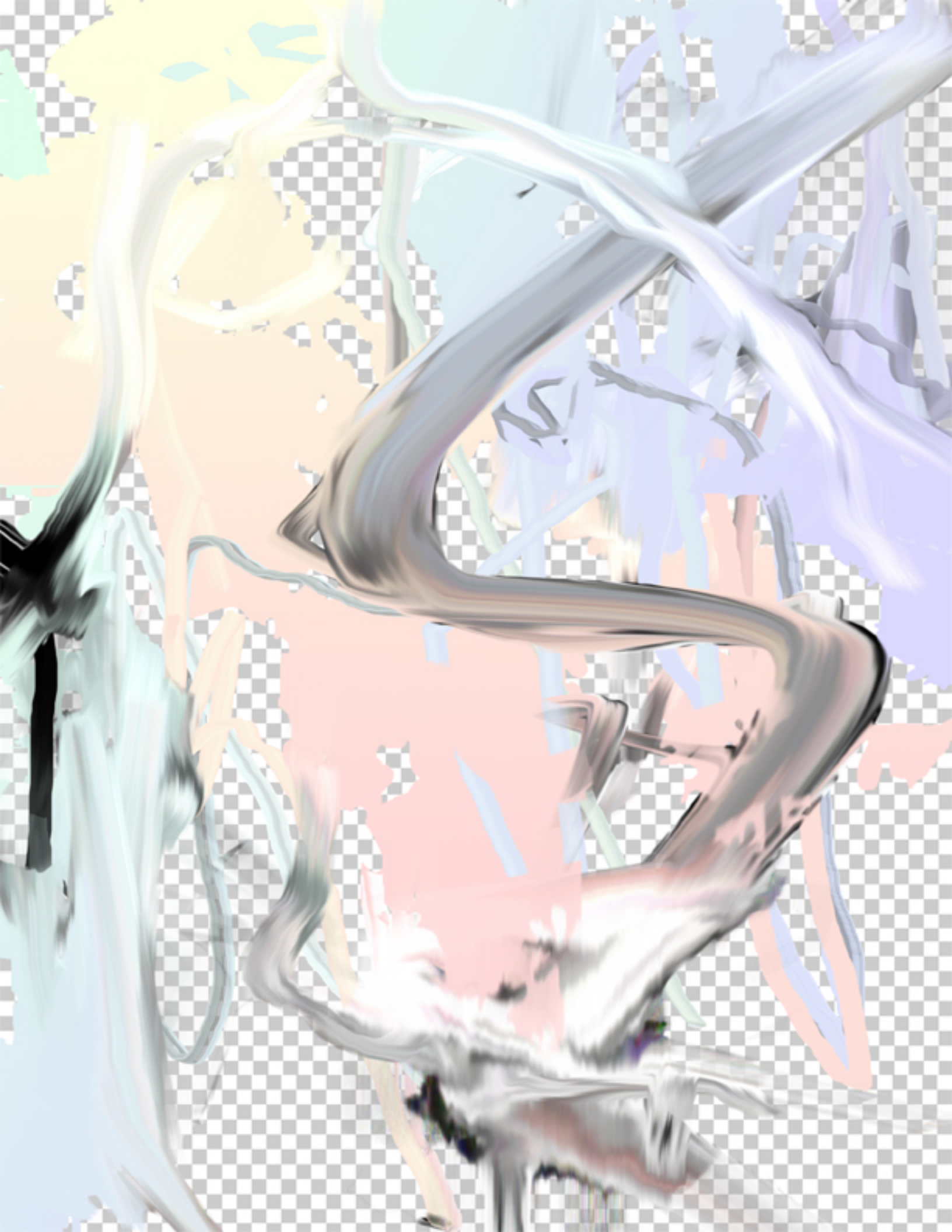
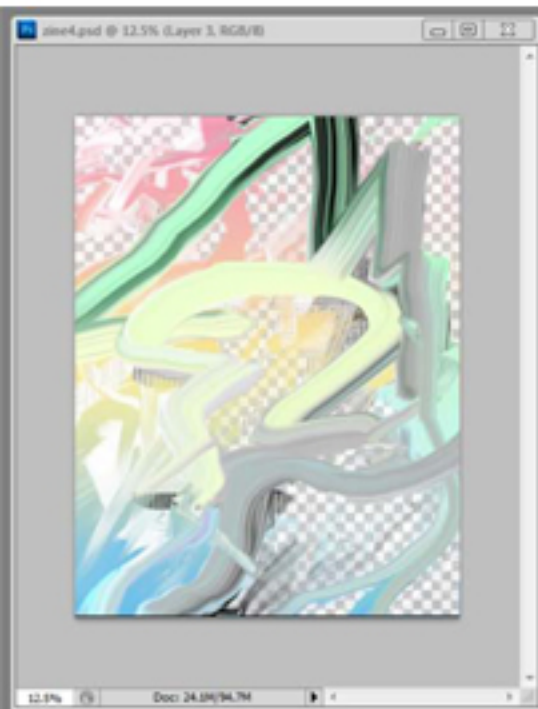**New Media Verb List
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To Expand
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To Encode
To Loop
To Crack
To Rotate
To Collage
To Feed
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To Interface
To Critique
To Clear
To Weave
To Appropriate
To Manipulate
To Aggregate
To Import
To Screen
To Print
To Abstract
To Mask
To Document
To Delete
To Return
To Hybridize
To Compute
To Grid
To Populate
To Plot
To Crowdsource
To Generate
To Problematize
To Narrate

To Remove
To Retrieve
To Datamosh
To Hack
To Cut
To Paste
To Splice
To Cycle
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To Layout
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To Draw
To Stylize
To Downsample
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To Mash-up
To Perform
To Collaborate
To Analyze
To Project
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