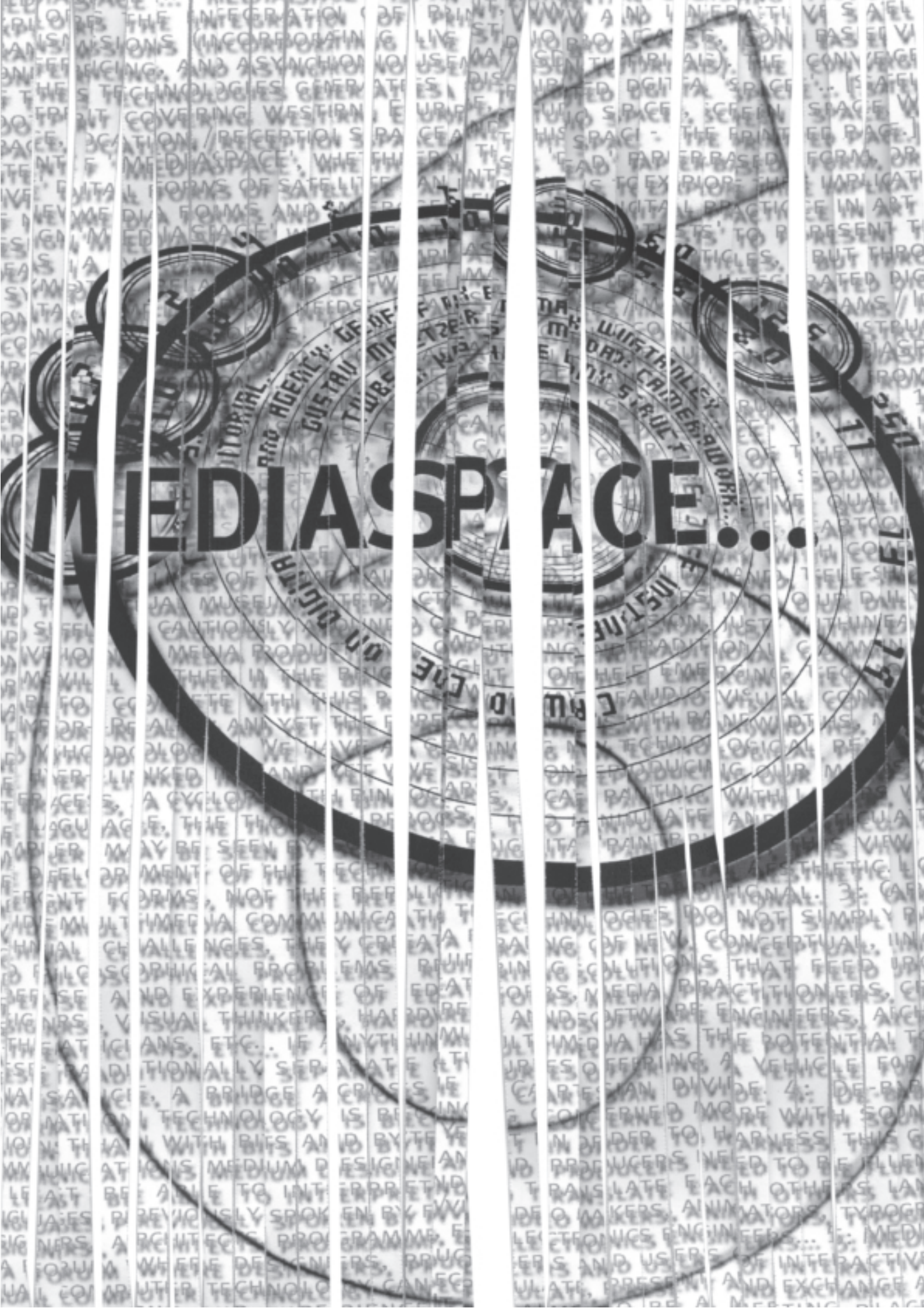




MEDIASPACE...

MEDIASPACE ... 'MEDIASPACE' IS AN EXPERIMENTAL PUBLISHING PROJECT THAT EXPLORING
INCORPORATING LIVE STUDIO BROADCASTS, ISDN BASED VIDEO CONFERENCING, AND A
GENERATES A DISTRIBUTED DIGITAL 'SPACE'... [SATELLITE FOOTPRINT COVERING WEST
PACE, AND THIS SPACE - THE PRINTED PAGE.] THE MAIN AIM OF MEDIASPACE, AND
AND INTERNET, IS TO EXPLORE THE IMPLICATIONS OF NEW MEDIA FORMS AND EMERGING
TO ALLOW 'ARTISTS' TO PRESENT NEW IDEAS IN A VISUAL FORM, NOT SIMPLY AS
AND TEXT, AN INTEGRATED VISUAL MONITOR. 'MEDIASPACE' NEEDS PAPERS, ARTICLES
CONTENT IS CONSTRUCTED THROUGH CONSULTATION AND COLLABORATION WITH THE
DERIVED FROM THE SCRIPT OF THE ORIGINAL MEDIASPACE TRANSMISSION (FROM
INTELLIGENCE THROUGH MEDIA...)
IMAGE, AND THE VARIOUS SUCCESSES MANY OF THE SEDUCTIVE QUALITIES
AND PROMISES INVOLVED IN THIS WAY PEOPLE USE AND WORK WITH COMPUTERS
HOPEFUL, AND THE VIRTUAL MUSEUM INTERACTIVE MULTIMEDIA SEEMS TO OUR
WITH A EARSHOT. CONVENTIONAL MEDIA PRODUCTION, COMPUTING AND TRADITIONAL
TECHNOLOGIES, UNABLE TO COMPETE WITH THIS RICH NEW WAVE OF AUDIO-VISUAL
BANDWIDTHS, MEDIA TYPES AND METHODOLOGIES. WE HAVE A GLEAMING NEW TECHNOLOGY
OUR MONOSYLLABIC INTERFACES, A CYCLOPS WITH BINOCULARS, CAVE PAINTING WITH
ARTICULATE. THE COMPUTER MAY BE SEEN BY SOME AS A DIGITAL 'PAINTBRUSH', THIS
LOOK TO EMERGENT FORMS NOT THE REPLICATION OF THE TRADITIONAL. 3: CARTESIAN
TECHNICAL CHALLENGES, THEY CREATE A RANGE OF NEW, CONCEPTUAL, ON-SCREEN AND
AND EXPERIENCE OF EDUCATORS, MEDIA PRACTITIONERS, CREATIVE DESIGNERS, VISUAL
ETC... IF ANYTHING MULTIMEDIA HAS THE POTENTIAL TO UNITE THESE TRADITIONAL
CROSS THE CARTESIAN DIVIDE. 4: DE-BASIS: INFORMATION TECHNOLOGY IS BEING
SET IN ORDER TO HARNESS THIS GROWING COMMUNICATIONS MEDIUM DESIGNERS
TRANSLATE EACH OTHERS LANGUAGE, LANGUAGES PREVIOUSLY USED BY FILMMAKERS
ELECTRONICS ENGINEERS... 5: MEDIASPACE: IS A FORUM WHERE DESIGNERS, PRODUCERS
SPECULATE, PRESENT AND EXCHANGE ABSTRACT IDEAS, DESIGNS AND EXPERIENCES
FORGE A NEW MEDIA FORM THAT INHERITS THE STRENGTHS OF

EDITORIAL...
ART AND AGENCY: GUSTAV METZGER IS MY

CODE ON DIGITAL

TWBS: KISS THE BOY



THIS EDITION OF MEDIASPACE FOCUSES ON 3 PROJECTS DEVELOPED AT CAMERAWORK.

"CAMERAWORK GALLERY AND DARKROOM HAS BEEN A LEADING FORCE IN THE DEVELOPMENT OF PHOTOGRAPHIC PRACTICE AND THEORY IN BRITAIN. FOR OVER TWENTY YEARS IT HAS SUSTAINED AN INNOVATIVE AND POPULAR PROGRAMME OF EXHIBITIONS, EVENTS AND ARTISTS' RESIDENCIES, ENCOURAGING, AND INTERVENING IN, DEBATES ON REPRESENTATION AND THE SOCIAL CONTEXT OF ART."

CAMERAWORK HAS MADE THE CRITICAL TRANSITION FROM THE EMULSIVE SURFACE TO THE DIGITAL DEPTHS THROUGH A SERIES OF PROJECTS (MANY THROUGH COLLABORATIONS WITH COMMUNITIES, ACADEMIC INSTITUTIONS AND COMMERCIAL ORGANISATIONS) SIMILAR TO THOSE DESCRIBED HERE. HAVING RECENTLY SUFFERED SIGNIFICANT FUNDING CUTS (SEE "GUSTAV METZGER IS MY DAD" P30/4.5) CAMERAWORK, WITH THIS ILLUMINATING HISTORY OF PROACTIVE INVOLVEMENT WITH ART, COMMUNITY AND COMMERCE, IS DEVELOPING NEW STRATEGIES TO EMBRACE THE FIELD OF DIGITAL ART. CAMERAWORK IS DEAD, LONG LIVE CAMERAWORK.

MANY THANKS TO GEOFF COX (GEOFFCOX@MAILEXCITE.COM) FROM CAMERAWORK FOR HIS HELP IN FORMULATING THIS EDITION.

*1998 [HTTP://WWW.CAMERAWORK.NET](http://www.camerawork.net)

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& Users of Interactive
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crowd code: a digital crowd and agency
text/code: Geoff Cox & Mark Winstanley

code:
 1: This code/text offers the crowd as one way of describing the agents (those that have the power to act for effect) in internet space, and to reveal some insights into the possibility of collective action. By the use of this collective noun, the 'crowd' does not merely describe any type of collective (of a generic community, or the public, etc) but what historian Georges Rud* has called a 'direct contact' or 'face-to-face' group (1995:3).

[Introduction]

1: This code/text offers the crowd as one way of describing the agents (those that have the power to act for effect) in internet space, and to reveal some insights into the possibility of collective action. By the use of this collective noun, the 'crowd' does not merely describe any type of collective (of a generic community, or the public, etc) but what historian Georges Rud* has called a 'direct contact' or 'face-to-face' group (1995:3).

The crowd appears as a unifying force acting like a single body or machine, with common elements such as those of direct action and a fundamental belief in collective aims. So what happens when these social relations are indirect and stretched across global space?

3: On one level, it might be assumed that a crowd is simply the sum of its constituent parts. According to Rud*, there is a tendency to represent the crowd as an oversimplified disembodied mass, usually taken for a 'mob', and it is not surprising that the possessing classes, wherever they were unable to control its energies, should have looked on the crowd as a fickle monster, lacking in both rhyme and reason.

Alternatively, the crowd can be broken down into particular behaviours and beliefs. On closer inspection, there are sub-crowds, there are relationships of the active few and the inactive mass, of the inside and outside, and so on. It is this contradiction and tension between the whole and its constituent parts that makes the crowd so unpredictable. But typically, the crowd is represented as a mass that is inferior to its parts, acting in a 'hysterical' manner without reason.

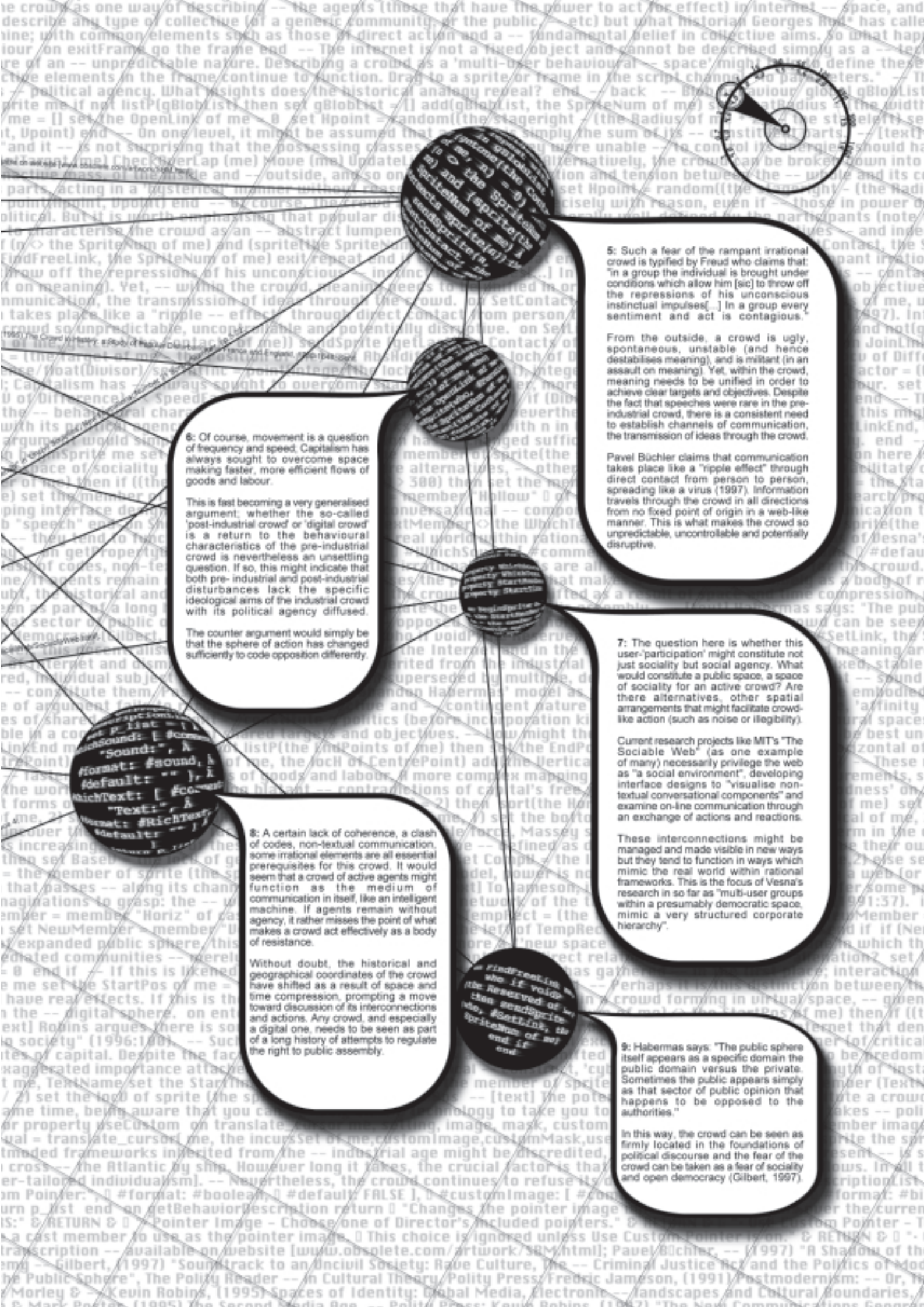
code:
 2: The internet is not a fixed object and cannot be described simply as a technological medium or a constituency of users. Like a crowd, is a set of interconnections, where exchange and collective actions are of an unpredictable nature. Describing a crowd as a 'multi-user behavioural space' might help to define these collective actions.

2: The internet is not a fixed object and cannot be described simply as a technological medium or a constituency of users. Like a crowd, is a set of interconnections, where exchange and collective actions are of an unpredictable nature. Describing a crowd as a 'multi-user behavioural space' might help to define these collective actions.

The central concern here is whether this digitised and dispersed 'global' formation demobilises the crowd and serves to diminish its political agency. What insights does the historical analogy reveal?

4: Of course, the crowd has always acted precisely with reason, even if those in power don't agree with the reason. Undoubtedly there are dominant and underlying motives for all disturbances; both economic and political. But it is worth emphasising that popular disturbances are generally well-defined by the participants (note the active noun), seeking change fuelled by real or imagined oppression towards material or ideological improvement. Therefore to characterise the crowd as an abstract lumpen mass without definition, fails to determine the motives and indeed agency underlying its collective action.





1: The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. -- The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. -- The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. --

2: The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. -- The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. -- The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. --

3: The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. -- The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. -- The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. --

4: The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. -- The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. -- The crowd is a multi-user behavioural space, defined by these elements in the frame continue to function. Drag to a sprite or frame in the script channel to parameters. --

5: Such a fear of the rampant irrational crowd is typified by Freud who claims that: "In a group the individual is brought under conditions which allow him [sic] to throw off the repressions of his unconscious instinctual impulses[...]. In a group every sentiment and act is contagious."

6: Of course, movement is a question of frequency and speed. Capitalism has always sought to overcome space making faster, more efficient flows of goods and labour.

7: The question here is whether this user-participation might constitute not just sociality but social agency. What would constitute a public space, a space of sociality for an active crowd? Are there alternatives, other spatial arrangements that might facilitate crowd-like action (such as noise or illegibility).

8: A certain lack of coherence, a clash of codes, non-textual communication, some irrational elements are all essential prerequisites for this crowd. It would seem that a crowd of active agents might function as the medium of communication in itself, like an intelligent machine. If agents remain without agency, it rather misses the point of what makes a crowd act effectively as a body of resistance.

9: Habermas says: "The public sphere itself appears as a specific domain the public domain versus the private. Sometimes the public appears simply as that sector of public opinion that happens to be opposed to the authorities."

on FormLink me
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10: The internet is a decentralised communication system forming networks within networks. For Poster, this decentralisation is at the very core of the Internet and in the ways in which subjectivity and meaning are being produced.

Poster argues that our critical frameworks need to be changed to fully consider the political impact of Internet and dismisses the critical tools inherited from the industrial age, as it "presupposes the fixed, stable identities of its members, the exact assumption the internet puts into question" (1995:35).

In this schema, the rational, centred, individual subject of modernism has been superseded by multiple, decentred, unstable identities that sound uncannily similar to Rud's description of the pre-industrial crowd; in other words, formations as 'decentred' as the people who constitute them. Poster suggests that we abandon Habermas' model as the internet cannot reproduce embodied exchange (however sophisticated the 'avatar' or 'agent').

11: What this line of argument fails to recognise is the collective and contingent nature of political agency. For example, 'affinity politics' acknowledges multiple subjectivity but chooses to focus it for strategic effect. It does seem possible that larger bodies of shared meaning might constitute a politics (before incorporation kicks-in) in 'multi-user behavioural spaces'. But any sense of collective political agency would certainly be dependent on access and ability to use the technologies available in a coordinated mass of shared targets and objectives. How might these new forms of indirect action be best understood? These relations are stratified and uneven; not simply reducible to the equivalent of face-to-face encounter.

12: These responses indicate a need for solidarity and social action on a global scale. Capitalism has always sought to overcome space making faster, more efficient flows of goods and labour. A more complex mapping would reveal preferred measurements, spatialities and geographies. This is what Doreen Massey refers to as "two completely different geographical imaginations of the world" (1997:10), revealing blatant contradictions of capital's free movement: which proclaims 'goodness' on the one hand, whilst maintaining tightly-controlled immigration policies on the other.

The question is who has access to what forms of movement?

14: In this model, power is not centralised but dispersed, like a web (or crowd) with no centre or edge. Power now presents itself in multiple flows rather than just in spaces like invisible information that passes along its channels of communication.

To Jameson, it is as if computer networks "offer some privileged representational shorthand for grasping a network of power and control even more difficult for our minds and imaginations to grasp: the whole new decentered global network of the third stage of capital itself" (1991:37).

13: Like the crowd, globalisation is not a project but a process that hides the agencies that produce it. Echoing Rud's wish to uncover the crowd as a faceless entity and an inevitable force, Massey sees the need to define this term in the context of particular power relations. Despite the fact that the potential for connectivity between different parts of the world is increasing, the terms of these interconnections need to be defined as different. Computer networks have their own specific geographies and information flows too.

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"Gustav Metzger is my dad" celebrated the end of an era, and a new beginning, by the symbolic shredding of 21 years of CAMERAWORK's history. Following London Arts Board decision to cut CAMERAWORK's revenue funding (by 50% for 1998 and by 100% thereafter) this participatory event involved the shredding of the 'paper backbone' of the organisation: 'accounts, posters, memos, hire arrangements etc, were all fed into a heavy duty shredding machine.' This orgy of 'auto-destructive desire' is reflected on the CAMERAWORK website @: www.camerawork.net/shred/ The text on this page is the remains of the regurgitated web site. PRESS TO SHRED, with the help of Lateral.

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[The page contains dense, illegible text from a document scan.]



kiss the Bony Structure

Jeff Instone...

TWBS is an interactive text on screen taking as its starting point the 'literary thriller' 53 jours: (un R est un M qui se P le L de la R) by the Oulipo author Georges Perec, left unfinished at the time of his death in 1982 and subsequently published in note form.

The TWBS CD Rom (The Word Beyond Speech Part 1, 1993-5) and Web Site (The Word Beyond Speech Part 2: Kiss the Bony Structure 1996-97)[http://www.backspace.org/instone] were produced by Geoff Instone + Julian Weaver, with Camerawork, and support from Backspace, London Arts Board, Southern Arts International Initiatives Fund, and the National Lottery through the Arts Council of England.

on open [index.html]

a) Kiss the bony structure is less an Internet work [in what I would feel is the true sense; one in which the user can contribute in an as yet unspecified way to the development of the work itself] than it is one which makes use of some of the means of site construction. Amid the tables and the frames which make up most of this work, there is mention of the hyperaesthetic and hyperaesthesia; the one an excessive logic of sense, the other a morbid excess of sensibility, [perhaps high-artiness and sticky sentiment]; and I feel that there is an aspect of authorship or ownership attached to these files; a form of control which determines some [possibly necessary] order in the place of things.

on the red and the black

b) The Word Beyond Speech (TWBS) Part 1 [1993-5] is a screen textwork which took as its starting point an unfinished thriller published posthumously though not anonymously. The screen work was made up of familiar desktop attributes; pull down and pop up menus (72) which opened small windows (87). Since its launch TWBS has been described as 'a conceptual hypertextographic work, commenting on the maze of connections available in cyberspace', and also as 'a virus ridden computer descending into a corrupt condition; the nightmare anyone who owns a computer has always feared'.

on warm mushroom grey background 'dedication page' or page 'wordA.html'

d) Oulipo is the acronym for the "Workshop for Potential Literature" formed by Raymond Queneau or Raymond Q. Knowall to look into the possibility of incorporating mathematical structures and all other forms of artificial restriction into literature; restriction being any constraint capable of precise definition. One of the better known extended Oulipian works is George Perec's lipo-novel that avoids using any words containing the letter 'e'. There is a strong rumour that the 'e's A Voided in the work were set aside for later use. Oulipo's First Manifesto, LIPO, dismissed structuralism and, in effect, poststructuralism; if poststructuralism is the analytical investigation of a [past] text in order to find possibilities that exceed those their authors had anticipated, in favour of what it called 'structurElism'; a 'Synthetic Tendency'; whose purpose is to develop new possibilities scientifically, if need be through recourse to machines that process information, to develop the network of links that must exist between An[alytical]-oulipism and Synth[etic]-oulipism, concluding that due in no small part to its prankish and hoaxish propensity 'potential literature' remains the most serious ambition, poles apart from 'shriek-art'; the eructative expression of the 'self'.

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refers to the notion that
the bony structure of the title
In 'Kiss the bony structure'

to wordD.html/via link footnote2
'cog int'

c) Part 2 of the work; Kiss the bony structure [1996-7], commissioned for the Internet by Camerawork, contains in addition to a reference to Part 1 a second work-in-progress, 'the pink and the green'; itself a reference to an undeveloped work by the author of the more famous 'the red and the black'. At some point 'the pink and the green' became 'kiss the bony structure', much, perhaps, as the script 'Tarzan versus IBM', so it is said, became the film 'Alphaville'.



2 In 'Kiss the bony structure' the 'structure' of the title refers also to the 'conceptual structure' or the 'mental model' which describes in graphic form the inter-relation of ideas, assembled in this work as tables within frames; by and large a stupefying exercise in irrelevance made available by shuffling selected material into catalogues of not always related ideas to encourage 'unity of attention'; a condition which enables an individual to attend however briefly to more than one idea at a time by linking one to another in arrangements of cause / effect, dominance / subservience, foreground / mid-ground/background.



Table Kiss /
wordframes5.html/table
'wearout' / hyperlink
'instrument'
3 In 'Kiss the bony structure' the kiss of the title refers to just such a notional relationship, a mouthful of abstraction in which a form of touch known as kiss takes place through the agency of a person, using as an instrument a part: 'lips', in an appropriate manner: 'tenderly'. As a notation this definition draws attention to the path towards formation, the anticipation, as much as to the event itself. 'Assault on the bony structure with a blunt instrument' would differ only in the degree to which 'part' and 'appropriate manner' were altered.



at foot of 'cat spelling, to return to categorization then thru 3 cat tables [via top links] to [pink] hyperlink wordframes2.html/table 'use' / hyperlink 'agent' (L) and to categorization page [wordframes1.html] play' and then to

4 Communication theory, conceptual structuralism, the study of linguistics, all pay attention to the condition and status of the cat. George A. Miller, the distinguished lecturer on the psychology of language and communication, noted the embedded cat as a subroutine, worried by the dog; having killed the rat. Roy Harris, in The Origin of Writing, asked which parts of the word cat represent the various parts which go to make up the whole cat; which part of the word cat might represent the tail of the cat? J. F. Sowa, in Conceptual Structures, described a cat as sitting on a mat while remaining an animate physical object and mobile entity, unlike an angel, which, though also a mobile entity and which, even when fallen or looking homeward has the possibility of animation, is neither an animal nor a physical object, and unlike too, a robot, which is a mobile entity and physical object of the machine kind. Umberto Eco's 'new cat in a predicament' contemplated the possibility, while staring at a parcel of meat on a table, of becoming a member of the avant-garde by writing a new novel in which the cat's universe, the cat's eye, if you will, replaces that of the human.

to categorization page [wordframes1.html] play' and then to wordframes2.html/table 'use' / hyperlink 'agent' (L) and then thru 3 cat tables [via top links] to [pink] hyperlink at foot of 'cat spelling, to return to categorization

on [to] conceptual catalogue page (concat.html)

5 The post-SPUTNIK aesthetic; 'cOGit0 interruptus', which provided me with my 'working models', or my abdication of responsibility, encouraged, to echo Eco, a suspension of belief while 'flinging symbols by the handful, like confetti'. McLuhan's proposal that the achievements of technology were extensions of the self allowed a generation of the hyper-adjusted to claim that the form of the message is the real content of the message, or the code or structure is the message, or the physical means chosen to convey the information determines the form of the message. [The study of] Artificial Intelligence has provided us with the 'physical symbol system hypothesis', which stipulates that the necessary and sufficient condition for a physical system to exhibit general intelligent action is that it be a physical symbol system. The Baroque distinction between intellect and wit, which encouraged debate on the affinity of inspiration to the apparatus and agency of communication, referred, in not surprisingly uncertain terms, to a 'contemplation of feeling': since 1983 Fuzzy Set or 'possibility theory' has offered itself as a device for measuring the meaning of information [quantitatively] through the application of a 'fuzzy subset'.

The Word Beyond Speech



6 In J. M. G. le Clezio's 1973 novel, *The Giants*, a dehumanised cast squirms listlessly within an environment of less than cybernetic serendipity dominated by electronic signage, their social field that of incoherent postindustrial flatlanders. In 'Kiss the bony structure' the tables 'On flagging a dead cause; a conceptual catalogue' list in descending or ascending order a number of 'definitions' drawn from J. F. Sowa's *Conceptual Structures* in much the same way as le Clezio inserted threatening multinational advertising slogans into his narrative: 'Fly, Fox hits the buzzer every time!', 'Kolynos, toothpaste of the stars!', 'you are already a Mercedes man!'. In my [adopted] conceptual catalogue, Unicorn, close to the absurd end of a scale that might run from the universal to the impossible, is defined simply as a 'mythical creature that would be a mammal if it existed', and is placed near Telephone; 'a means of communication'. Ship; a 'mobile entity that sails the seas' is located well away from Love, 'a state experienced by an animate being towards some entity', coincidentally close to Lay. Angel lies only a table or two from Cake.

and fold frames

8 For while intoning periodically that 'the soul is more suspect that most of the time we 'think' like machines. The limited to the commodification of information, reinforces the alarming degree of pessimism the ethno-methodologist has negotiated through everyday life; the term 'social agent' SixPack, incapable of understanding anything other than very determinism does not seem to acknowledge the possibility of transcendence of the mean condition, unless revolutionary

part 2

any hyperlink 'a dead cause' in any fold

To a degree the emphasis on the digitisation of the 'already' has for me somehow corrupted the technology of 'new media': the (graphic) tools of the artist/designer, the importation of the photograph and of the moving image, the construction of multiple still animation, morphism (with its echo of Hellenic wish fulfilment), 'sticky technology': the clutching-at-straws of human/mechanical performance, are all extensions to older, familiar practices in which the computer is now used to extend a system, to heighten 'context control', to satisfy the 'demand-pull' of user groups needing software tailored to provide encyclopaedic simulation to satisfy an ever diminishing attention span brought about by new configurations of edu-work, 'polyvalence', and infotainment which further liberate or further legislate against liberation according to one's perspective.

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wordFrame.html/table
'arrive'/hyperlink 'act' [L]
/table 'cut'/hyperlink 'act' [L]
and fold frames
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7 Time flies like an arrow/Fruit flies like a banana. A conceptual model is selective and [formally] arranged; even when extended as a string of linked models all parts are defined, and therefore true, but are also false because what is defined is a selection which forces the exclusion of other, equally valid, structures. Graphic representation is sometimes complicated by a supposed relationship of donor to recipient. I arrange my elements and in a sense I am supposed to be the past of my work, presenting the process in which a form of construction takes place as a value; the 'work' holding a 'meaning'. In removing responsibility, in so far as I can, the text becomes a list or table of selected material placed within the elements of site construction itself; a site in which any examination of possible expression of 'self' involves appreciating that the self undergoing expressiveness is [itself] a form of 'ready-made'.

than the hum of its parts' we must all of us social characteristics of electronic language, mechanical aspect of our condition. With an examined the complexity of the social agent's standing for the 'ordinary individual', Joe degraded information. Ethno-methodological any witty baroque, romantic or revolutionary is interpreted in its older, cyclical, sense;

2 If a writing system is both picture and script, as is the case with 'electronic' signage, then 'absolute graphic isomorphism', in which both 'name' and 'mark' are the identity or the 'spirit' of the identity, exists for the first time since Ozymandian amalgams of ghost and sign. Did those for whom the term writing meant the scoring to word0.html) and random or outlining of shapes on a surface distinguish between the pictorial and the non-pictorial? It took a conceptual revolution to realise that graphic signs can show what is invisible as clearly as they can be made to show what is visible. Veteran script artists sitting by the waters of the Euphrates tabling lists of livestock and beans on to tablets of clay were subject more to the 'demand-pull' of their 'social field' than to the 'technological-push' which put the wheel to the sled. It is for the digital artist to prove that a script need not be simply the accumulative accretion of modification but a device for generating interpretations which should exist, to use two excruciatingly irritating phrases, 'in between the between' as 'representational indeterminacy', despite the assertion, [Levi-Strauss?], that the presentation of technology as raw is wrong; it is always cooked; meaning perhaps that the resulting produce will be in some way corrupt or unworthy of serious attention.

Twenty-one years ago I first wrote of my scribbled work referring to the use of prepared scripts in their manufacture, and to serial production, in the sense that the scripts or a part of them were used in succeeding works; upside down, back to front, converted to numbers or otherwise obscured; for it always seemed important that the individual letters or numbers, and the words or equations they combined to form became incomprehensible through overwriting: both in the palimpsestic as well as in the usual sense of the expression. These multilayered texts assumed the status of image and encouraged the idea that any consideration of content was redundant. In time such a curiously clerkish practice led to an update, or upgrade, to 'electronic writing'; comparatively simple word-processing and the clatter of dot matrix on tractor feed seemed particularly appropriate within the broad context of authorship and reproduction, the artist's [lofty] studio taking on the appearance of the travel agency. From there to the construction of interwoven interactive on-screen text collage with no reference to surface and with little material was, on the face of it an inevitable step though in fact one taken over several years with much hesitation and some embarrassing errors of judgement.

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George Miller, again, has pointed out that the cognitive limitation we are all subject to, as deeply flawed communication channels, becomes a handicap when one forgets one's entry point. This is the presentation of a work for the Internet, perhaps not a truly Internet work, but one which uses the more elementary procedures, hypertext markup, tables, frames, and the animation of postage stamps, with some more sophisticated contributions from my collaborator, Julian Weaver. We would go elsewhere for a critique of the political economy of the sign, but I should like in conclusion to describe how it is that [living] at the end of history [in the blurred oasis of algo-populism] I find myself within this labyrinth, net, or web, close to mumbling of tangential nomadism and the multiple inheritance system.

The Word Beyond Speech
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Computer scientists seem to claim that their objective is to maintain abstract purpose while deferring to what Newell and Simon called 'the programmed, living machine - the organism we study'; and further to maintain such purpose, crudely defined as 'technological-push', in the face of [the expectations] of industry and the professions. Technological determinism is not something the individual can ignore. Has the CD-ROM passed on? What economic, political, social, or technical factors will come to define [access to] the Internet? The idea behind 'demand-pull' is that innovation 'is as much an economic activity as the production of bread', (the Microsoft organisation is seen to operate within this context). Behind 'technological-push' however, lies the notion that, for instance, the railway did not develop incrementally from the stagecoach, that there is a form of invention called 'radical innovation', Hyde to Jekyll, 'creative gales of destruction of uncertain nature whose unknown contours are unevenly spread'. We must most of us be repetitive incrementalists; looking at our watches, as Delacroix remarked, though not of himself, to see 'if it was time to lay down the brush and the burden of inspiration', while convinced that we are each in our way innovators, on our own ground. And of course, Art Schools affect to provide cut-breaking ground-edging [cutting-edge ground-breaking] despite overwhelming evidence that [all educational] institutions are numbingly inert from the moment the whitewash dries.

in conclusion / to title page

MEDIASPACE...

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