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The Unbounded Wor(l)d
Photography becomes a memory of itself, all of us making recordings all the time, nothing exceeds the screen, no peripheral vision, a perpetual now, the camera a computer, writing into the network, a network of relations, the network as an apparatus, an exponent, visible viewable, quantifiable, always in the state of emergency, accumulating more and more data.

If the camera and the media brought us the world, the network put on the whole of it, spectacle and spectator folded into each other, consuming each other, performing for each other.

The subject of the digital is our relation to recording, to being pictured, to create a self that is pictured, and to create a viewfinder that is polyvalent and a person that we imagine is a real, even a real fiction, but the network knows as an interface.

Recording now is ubiquitous, happening all the time and at many levels and scales, while typing here, using the ATM machine, blogging, skyping, chatting, on the network live, under the surveil of cameras while shopping, walking across the street, under the instrumentation of a physician, in devices inside our bodies, our homes and cities under the sights of satellites.

Cinema was a way to image the world, to narrativize the recording event, to create an event that would allow us to see, recording now turns on us, us seeing and imaging ourselves, in this saturation of recording and those computational machines reading and recording us.

Warhol early on gets fixed at the sight of seeing through the camera, there is no need of *mise-en-scène*, no boredom of seeing, just an endless fascination, compulsion to see as recording sees, to see without feeling, just see, an accident on the road, an electric chair, a friend, they are just recordings, it give permission to look.

I perceived the browser onto the network immediately as a real time editing machine, a real time camera, and the role of photographer, biographer and film editor collapsed. where once i had to arrange my own filmed footage, i was now editor, voyeur and participant to multiple simultaneous flows of information, sounds and images.
The properties of computation, algorithms and networks herald a new syntax of the image, information, sense, the body, time, which blur, intertwine and exceed the once distinct critical vocabularies used to discuss such fields as cinema, architecture, design, urban planning, video games, the visual arts and a variety of scientific disciplines.

The horizon of an integrated set of technologies based on a substrate that is computational and networked brings forth a new constructed imaginary, an immersive transactionable operative media of desire and restraint, of being seen and seeing, an augmented cybernetic technoscapes that places individual action in the space and time of a new kind instantaneity, a new...
visuality, locatability and legibility. Contemporary art and design, marketing, television, communications, gaming, entertainment are intertwined with this complex of technology.

The stable or fixed histories of the avant-garde cinema, poetic cinema, narrative cinema, of video, image installation reconsidered, refigured in computational media, refracted and understood in the context and environment of telecommunications, telematics, the environment of design, architecture and mass media gives a radically new trajectory to the possibility of time-based or moving image works.

Such work consists of mixed temporalities, varied formats, a confluence of histories, a heteroglossy of lineages.

The image as an inscription that can be characterized by multiple historical trajectories, substrates, materials, rhythms and temporalities.

A temporality has come together to coexist globally and simultaneously to form a superimposed spatial temporality that characterizes the contemporary social. A new aesthetic operates both within and across cultures and across time and includes and predates the technology of image and distribution that we think of as the photographic or the cinematic or the moving image.

Every inscription presents the possibility of another. Every inscription traverses instructions inseparable from their works. The work’s procedures gives it life, gives if force. Object or system results from that encounter of procedure or instructions and the event of inscription. And of course, the context of that inscription which we will talk about later.

It was not until my mid forties that I begin to exhibit work in the world of art with my initial work emerging in the context of net art, network art. The condition of the global network was bringing forward new processes, new metaphors and new arrangements that refigure our senses and at that moment various international museums including ZKM and The Walker Art Center and later the Whitney were interested in the digital and the network.

Hyper Hyper the Unbounded Wor(l)d, (the book) 1997

By the late to mid-nineties it was clear that all media would be absorbed into the world wide web. The once bounded media would become unbound. Marshal McLuhan had sensed this at time when there were only mainframe computers and written about this as a global village with the instantaneous transfer of information which of course started with the telegraph. But more than that the world wide web would bring us two communication between sender and receiver.

I wrote about this in my book Hyper Hyper the Unbounded Wor(l)d.
But of course the book is bounded, a bounded infinity but bounded.

Here an entry in the book is entered into a wiki created for a project at Cal Arts. The book above fixed in order is navigated in an entirely new way.

Interestingly the project at Cal Arts lost funding and the wiki has gone off into the ether. But nevertheless the wiki is very much the way we read today, laterally and associatively. I have always loved books but from this time on saw and made them as objects.
Hyper Hyper is an inventory, a collection, a set of fragments, machines, like Duchamp’s large glass that codes and uncodes . . . an open work about textual operations that in its form is a metaphor or a nonmap of a new kind of cognition that will even further evolve out of the operational and writing spaces of digital media. Writing and reading has become much more collaborative, elliptical, networked, readerly, foregrounding its spatiality, its intertextualness. this sense of the writing space is reflected and informs the numerous other arts and signifying processes. one need only look at electronica music, novelists such as kathy acker, the web, the installation and mixed media practices of the art world, the sense of event in architecture, the success of the end of print, the fascination of graphic design, typography as a surface, the recent Bill Viola video retrospective, such films as The Pillow Book, Irma Vep, digital imaging, all of this impacted and reacting to the unboundedness of writing. writing has taken on an aural quality of all-at-once-ness and simultaneity becoming an imprint, interface, texture, to an empire of signs an environmental sort of a puzzle inside a novel inside a painting inside out the vast engine of signification.
The World Picture Clock is an engine that gives forth a portrait of the world as a place of multiplicity, simultaneity and emergence. It does not privilege a single point of view, but rather a proliferation of views. It is an interface that allows the participant to arrange the world in associative ways emphasizing duration and presence. Simultaneity, juxtaposition, the world in its all-at-once-ness, the world clock is a polyoptic viewfinder amplifying the many properties of the time-world network and the web. At once active and passive, the World Clock pushes the world while acting as a surfboard, a navigational interface: the metabolic function of the world.
Alphaville Hotel 8:10 OCEANIC TIME * this type fades up on the
script image-writer machine.

“... I've tried to fight it for many days. Slowly I'm
disappearing behind the machine . . .”

*Iris widens: Hotel desk, stationery. The machine’s probing
camera lens snorkles out almost snapping at you hungry to be
fed. This camera is mounted on the image machine.

“I don’t want to be seen. No.”

The lens iris closes.

“I've become a horribly disfigured thing. Like her.”

Horrible sucking sounds. VIEWS OF THE MACHINE

“For the longest time, I thought it was a magic trick, an
illusory synthetic prestidigitation. How could such a thing
remain beloved. A binary construction. Captured in a digital
bottle. In my yearning for her form I found that she was
formless. Like me now – the boundaries of my flesh dissolving
away.”
Hyper Hyper the Unbounded Wor(l)d, Computational Version, 1997

Hyper Hyper is a writing machine that distributes a writing reading experience in a computational hypertextual platform. It plays in and out of the spaces of meaning and sense. One could say that meaning relies on depth while sense is a surface phenomenon. In the new space of computation, language is ever more clearly virus, a contamination, but also as a typography, a visual force, a playground, a plaything, a place of discovery, of creation: a metabolic function doing its thing. This visual and graphic essay explores this new space of reading-writing while curating practices and reflections of the word at the same time.
The infinity of language, based as it is on systems of meaning that can take over an absolutely unlimited text, enables the cyborg-narrator to gain access to the evolving-narrative-space from multiple linked nodes, networks, webs or paths (autologous imprint man makes his parathetical mark in the margins of digital being). How does this evolve narrative-space create value and who or what mechanism within the public sphere decides what value is to be attributed to it?

Hypertextual Consciousness, then, as an always already applied grammarology, takes the science of writing and teleportation in cyberspace where language is then able to grapple with the machine. Once this inverse interaction between language and narrative environment makes its way into space's virtual reality, then HTC itself, as a concept, takes on the role of a “event horizon” in the development of the collective-self, making it possible for a discourse network to continually cumulate without any need for something as overdetermined as the single author.
The Vanndemar Memex (Lara Croft Stripped Bare by Her Assassins, Even), 1999

(http://memexengine.net)

The Vanndemar Memex is a rumination on the many fascinating tropes of extended self, distributed narrative, artificial life, collective intelligence and emergent systems. The Memex, set up in the context of a game, re-assembles Duchamp, Vannevar Bush, video games and many contemporary art works putting forward the notion of an engine from which works happen. The work is structured as a series of events, organized by episodes, a tool set, narrative tracks and collective networked actions.

The Memex Engine and Ambient Machines. In them instructions are used for interaction, for reading and playing in a certain sense.
The mixture has your skin. I
don't know if you
knew...probably not. I should
have known, really. I just
assumed you knew...but after
revising your response
rate, it's clear you didn't know
Good. Well done. You're coming
along just fine.

Your display is a two-way. Once you
drag your skin from the memex console
to the display, they can see you.
Then you can complete the contact. Do
it now. Make contact.
you are the daughter of boleyn, 
the daughter of henry.

nebular of a distant thought, you 
are the statistical embrace; 
your veins are necrophilic tethers, 
your tendons cables 
and carcasses 
and lines of rising stars.

trapped under the sheets of a 
mirror you will forever hold the beauty 
of the eternal, your confessions will 
live forever in the house of the 
moon, and you, seance of culture, 
will reach through the soft laces of 
time and tear out the moorings of 
love.
chandler had nothing to do with it.

try convincing him of that. not with his myopic view of the world as he knew it. his world. leashed in orbit around himself.

another enemy could hardly tarnish my reputation. press that expensive is hard to come by. still, flattered as i am, continue to be, by the blistering bileVenom of his attacks, he was purely incidental, less a target than an inevitable pawn.

she was my focal point. i'd never even heard her voice live. but even the cruelest reproduction stained by static, was hypnotic. even now...it's an indispensable munition in my machines.

i wouldn't say that i engineered their meeting, hers and her lover, nova.

but i wouldn't deny it, either.
As you can see in these images, you could build a bunny suit or other combinatory outfits. It lead me to make *Ambient Machines*, where I wanted to make ambient non-narrative clips. It was the idea what if we had a set of film clips and we could recompose them indefinitely and order them on multiple screens. This is what video installation is. But what if we could each share a set of moving images and re-arrange them and save our arrangement?

**Art and Culture, 1999**

(http://vimeo.com/18680600)

(http://vimeo.com/18678895)

I was the information architect for artandculture.com, a company I founded in the late nineties. It was infinitely extensible and there were a number of algorithms designed to make correlations and connections between the artists by virtue of sharing attributes. The idea was not to hardwire the relations but to let them emerge and come together at surprising angles.

I was interested in mapping my interest and love of the arts, from pop culture to more obscure things, across all the arts and philosophy, everything I loved, putting all the authors, recordings, images, ideas, artists, musicians, architects, choreographers, operas, in a new reading space. a computational space that allowed one to move both hierarchically through knowledge and at the same time laterally or associatively allowing for discovery at surprising angles. the ideas of chance, any possible way, this way and that way, order and emerging order, all the many advances that delighted me in these other mediums could be furthered and played with in the space of computation and the network.

The first artandculture.com was beautiful. We had an extraordinary group of people and met with much success. It was sold unfortunately in distress in the heady dot com years and redone by new management which is what you see today. The original lost on a server in the ether.
Karlheinz Stockhausen

Born in a small farm town in Germany in 1928, progressive composer Karlheinz Stockhausen started listening to the radio with his mother and playing what he heard on the piano. He began playing popular tunes for tips and food at the local café. Stockhausen's musical practicalities came when he realized that the more tunes he knew, the more he had to offer.

Stockhausen lost both parents during World War II. Nevertheless, he managed to come up with a series of odd jobs such as playing accompaniment for dance classes. Next, he started performing jazz and lounge music in local venues, by day throwing himself into music and styles of such composers as Stravinsky and Webern.

It was the music of Webern that convinced Stockhausen to become a composer himself. He was a pioneer of "serialism" being pioneered by Webern, Messiaen, and Boulez. While studying composition with Boulez around the same time, Stockhausen came into contact with early electronic music and the potentials of this new medium. Stockhausen would eventually make electronic music his favorite form of instrumentation.

Stockhausen has consistently ventured into unknown musical territory. Notable achievement is "Klavierstück XI," which consists of 19 note groups meant to be played in any order without regard for physical limits.
Amidst the cacophony of a late-twentieth-century world gone mad with hype, ultracomplexity, and a superabundance of empty images, Postmodern writers engage in a literary freefall. Postmodernism, an ambiguous term as fuzzy as the literature it labels, was coined to connote the post-1960s phase of Western culture that has been marked by the mentality of the nuclear age and the excesses of conspicuous consumption. The term implies a Modernism that has entered a new, accelerated phase of development.

Postmodernist works reveal a penchant for boundless superficiality and random sensations combined with a banalized stance of detached irony. Writers rely on a conglomerator of methods—typically including bricolage, pastiche, fabulation, and metafiction—to convey the complex absurdity of contemporary life. They ignore the Modernist distinctions between high and low art, fiction and reality; instead, all elements and voices are equally compelling, fascinating, and true. This absence of hierarchical categories converges in the Postmodern lack of a grand narrative, which has traditionally been the hallmark of Modernist novels.

However muddled by experiments in stream-of-consciousness or weighted symbolism, the Modernist novel still required a linear structure in order to fashion a world of obstacles that the protagonist must navigate. In contrast, the Postmodern novel is free of such baggage, loosened in both time and space; this genre tends to avoid traditional closure of themes or situations. For Postmodernists, the pleasure lies not in the inevitability of closure but in the multiplicity of openings. Authors who play with Postmodern techniques and themes include Kathy Acker, Italo Calvino, Don DeLillo, Thomas Pynchon, and Kurt Vonnegut.
Permutations Books
Photography has been one of my great loves. I am always asking what it is image alone. Here each image folds in and through another in a perpetual re-shifting and re-articulation of itself.
Marc Newson

A thoroughly contemporary lounge chair whose anthropomorphic qualities recall a time when full, soft bodies were all the rage -- this could only be a Newson.
In *Ambient Machines*, made in 2000, I created an interface to a number of film and music clips and gave to users filters to tint the clips, slow them down, arrange them on the screen and to save them. This work as the title suggests was a machine, a software machine that could produce any number of unique works within the parameters of the software environment.

*Ambient Machines* would become *Ambientnet*, a mixing station for an ever emerging environment.
Ambientnet sits at the desktop as a streaming media mix of a multiplicity of clips and sounds. It is an engine, a machine that allow others to compose varied mixes. The engine is a mixing station that is always on and composing itself. It is an active portrait of the contents therein. It is as much a machine making new clips, as it is any particular clip per se. It uses computation and the network as both an optic onto the world and as a sort of visual synthesizer. It is an open source project where others can participate. As each new URL or image, sound or video is added to the system, the elements that comprise and contextualize the network change and so does the mix.
In some sense the phenomenon of YouTube returns us to the early days of cinema which has been referred to, before its language of narrative and editing evolve, as a cinema of attractions. In these early days when cinema was a novelty, an entrepreneur, someone like Edwin S. Porter (who would go on to make *The Great Train Robbery*) would buy up a number of short films, go from town to town, rent a hall, publicize his event and gather up an audience for a screening. There, with his reels of film and accompanying musician, the entrepreneur who was also the projectionist, would create an order to his films, cue his music and in many cases talk over them. The entrepreneur was a story teller, our first editor, who used sound to narrativize the any arrangement of reels of images he cared to play.

The sound image relationship for the moving image did not become uniform until the late 1920s and the advent of synch sound. It is sound that so often tells us what we are watching. In the creation of *Three Things*, anyone can place three videos, next to each other, and with then move the mouse to play the audio of any one video to orchestrate all three. It is this use of sound that is most distinct about the project or rather what distinguishes it. It is not three images and their sounds playing side by side simultaneously, it is three images uniquely inflected by the unique sound of the others and the ability to control the sound tracks one at a time. It is the ability to re-narrativize the image with sound that makes the project unlike others out there.
Writing Space presents over 200 mixed media works, my own and others in an all-at-once reading space. By removing the CSS left and right margins of a “public” themed Tumblr blog and with use of “infinite scroll,” this customized blog presents a new event of reading. As most reading is one thing after another or in the space of the web, hyperlinked, this all-at-oneness at first confounds and overwhelms until one begins to see the whole of it. Nevertheless, where to begin. It cannot be understood as a linear construction, beginning at the beginning and proceeding through the middle to the end. One of the most striking things of computational readings is that the page can be reconfigured. In this work one can drag out the bottom right hand corner of the “page” and make a horizontal browsing window where one can see one entry after the next.
Durations Loops and Iterations, 2002

Much video, software and sound art of recent years has concerned itself with loops, playing continuously or simply as playback systems or more closely examined in their structures. With computation, loops become routines, become iterative, in fact become new formulations of time or duration.

In this two screen, or two monitor work as installed at M3 Projects in DUMBO, I am interested in the relationship between these two grammars, one of repetition and the other, iteration. Using the same piece of video footage, one run as a continuous loop, actually two loops intersecting and the other run in a computational engine, I am interested in the dialogue and correspondence of these differences and how they figure duration.
As cinema is informed by computation montage becomes less about narration and more about construction. Such constructions can be thought of as architectures of possibility. In this work twenty-seven still frames from a Russian film are broken into five segments that continually vary and permutate. Permutation allows for a continuing inflection of various possibilities of meaning and texture. Each of the five segments has also associated with them a small phrase from Mahler’s Ninth Symphony and these sounds vary pitch, alternate and overlap as the speed of the images and sequences play. As image is driven by computation, montage becomes variable and loses the preciseness of rendition that traditional cineastes practice. Variability as constructed with computation allows for a continual iteration, a continual play within very defined structures of possibility and in some sense changes our very notion of montage. The results of this montage give forth surprise, coincidence, deformation, collision, ambiguity and all possibilities of excess. This excess, characteristic of the digital, naturally tends to proliferate, multiply and replicate.

Whereas in cinema the film projector is a fixed instrument consisting of a single projection, where silent films play back at 16 or 18 frames a second and sound films 24 frames a second, in software the “projector” is simultaneously a playback and authoring machine. It becomes a variable instrument that can be instructed to play or project the film along particular and varied instructions. This work, authored in Max/MSP, translates each image into a number and each set of images are given variables within which they are sequenced and ordered in relation to all other images.

In software and more particularly computation, projection and recording become inextricable linked. Image, as well, is no longer material but a virtuality actualized by instructions. If we can say there is a materiality, it is in the instruction sets or code by which image and sound are realized or actualized. Instructions in computation can also be made variable, such that a work can have varied permutations and order. Variability can be thought of as an affirmation of chance more so than a reduction to probabilities or range of randomness.

In this three screen work [presented here as three windows on a single monitor] the twenty-seven frames of black and white film and fifteen seconds of sound are composed to have infinite duration, that is, they play continually varying and alternating sound and image, as long as the program runs, and the composition can run along various presets infinitely within tightly defined parameters. In this sense the work is not closed, nor is it known, until the event of computational “projection.”
Variable Montage is as much an engine or structure for possible films as it is a film per se. Each film, if we can call it that, is the unique utterance or enunciation in the event of a language, which each time is to be invented and spoken anew. In computational imaging, time and sequence take on an entirely new sense, perhaps it is the difference of becoming rather than unfolding, where each time through the engine of computation a film becomes, revealing something essential about computation as an engine of possibility and something about cinema as a fixed machine of the particular.