

FREE CHOICE

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FREE CHOICE

MANIFESTOS, STATEMENTS & DECLARATIONS

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REVERB IN THE METAPHORIC UNCONSCIOUS

Vittorio Algonquin

I experiment a lot with different settings to get everything blended nicely together and enhance the emotion of the song. I also tend to automate the sends a lot, rarely even do I have a “static” leadvocal reverb send or snare verb send.

It’s remarkable how far you can get with simple echos. Simple EQ’d delays (i.e. tape delays, bucketbrigade devices, etc.) can go a long way.

.....

Best advice I can give: have a mental picture, an emotional terrain you want the song to occupy. Seek it out. If the song is supposed to be intimate, like a secret or conspiracy whispered to you, or a confrontational conversation, sometimes reverberation of any kind can put you at a distance.

.....

Anyway, what I like to do is solo the reverb or delay sends randomly at different parts of the song to see how they sound. Also hitting 'Stop' on your tape machine or daw is a useful technique. How is the depth? Tone?

.....

Decay and predelay timed to song tempo

.....

Lose mind.

Create.

Make it MOVE you.

.....

Convolution reverb for drums

.....

Yeah but digital recording takes care of that already. It tends to put everything on a 2D plane. And a lot of mixes i hear out there these days are very 2D. Its either really Wide or very Top to Bottomn. I use effects for 3 purposes:

- 1) To help put create more of a front to back perspective
- 2) To thicken up and give sounds depth that's lacking in the tracking
- 3) To create mixes that make songs sound different and original

I think especially the last one is where its crucial.

.....

Well, I find that it isn't really about to make it sound like the tracks is recorded in different rooms, or just use one reverb on each track.. It is about have the possibilities to make depth in the mix.

.....

Couldn't agree more.

I have to work especially to get the front to back depth I want. Using small amounts of different FX works a lot better for me than just trying to do it with one reverb and one delay. I have a mono delay for the vocal and mono reverb for the snare just for creating depth. I might send those to some stereo reverbs to get some more space around it. The eventide is my “widener” and different delays and reverbs are used for putting things to the back or getting a sustained sound. Nothing is really very noticable (except for sometimes the delays), but take it away and it’s 2D city...

.....

It’s pretty straight forward really... just use delay instread of reverb :).... tweak it until it sound like the vocal seems like it’s in a space... for example, using a very small delay 35ms right behind the vocal is a popular one... using two delays (L/R) 16th note on one side and 16th dotted on the other or other note values etc...

I usually prefere using like a PCM42 with a regular 8th note behind the vocal - far behind the vocal... The trick is to make sure that you can only feel the delay and not hear it (unless you are going for an noticialble effect)... one way of doing that is to adjust the delay while the full mix is going and stop tweaking when you can feel the vocal get a little wet, but still cannot hear the delay...

I love using delays instead of reverb on vox. You might also use a low-pass-filter or shelving eq on the delay signal. Cutting the HF makes the effect even more subtle.

.....

this is all very genre and gear dependent imo.

silky female vox over a spacious arrangement with a mellow mood often just begs for a big wide plate. aggressive male vox over chunky guitars tends to benefit more from a single timed repeat tucked underneath in the middle.

i'm guessing most folks here do rock and/or pop with arrangements that are more dense than they are sparse, because that's what most musicians seem to write. when questions like this pop up, i figure it's helpful to remember that there are other kinds of music being made out there, and that reverb is very often what the song needs.

plus, vocal reverb tends to be most appealing when the verb itself is absolutely top shelf, like a tube plate. tube plate never sounds bad, even if it's not the best choice for the tune. but not everyone has access to that level of reverb, so it's understandable that people lean towards delay.

.....

I use both delay and reverbs when mixing vocals.

Sometimes the leads are dry and the backs are wet.

Sometimes its the opposite.

Really good reverbs can warm up a vocals in a way that a compressor or Eq can not.

But i agree with Ubik you need good one's.

Vocals and snares will expose bad reverbs all the time.

Sometimes you want the reverb to be heard and sometimes it needs to blend.

Sometimes you need to push instruments further back to create depth.

Sometimes you need to create a sense of movement in sounds(like strings for example).

.....

This is one thing I have trouble with.

Do you have any tips on getting those strings and pads to move. specially in electronic music. I'm using flangers/phasers but still I feel there is more to it.

thanks, sorry to stir the thread in another direction.

.....

I like to use automation and reverb.

I ride the automation manually though since its the only way to replicate natural movement.

Sometimes i move the left side different than right.

For reverb on sampled strings to make them sound more realistic i like Altiverb with the Cello room #1.

I was sharing last nite with my assitant my trick to making Altiverb sound non synthetic is i predelay it with an outboard delay with character.

Kinda like what i do to most reverbs in general(outboards and plates).

That way the Altiverb sees the signal predelayed with a little bit of sound.

It tends to make the Altiverb sound bigger and more natural.

Same as on strings i automate the reverb returns.

i will use a little chorusing and pitchshifting if necessary.

For pads i tend to use a little of everything.

I will at times pan drop one side or pan both to one side and create my own fake image.

Sometimes the fake image is predelayed reverb but heavy.

Sometimes it predelayed reverb through a chorus.

Sometimes its auto panned delays.

Sometimes it chorusing through a rotary speaker.

Sometimes its a little flanging through a rotary speaker.

Basically whatever it takes that works and doesn't eat up too much space in the mix.

.....

If am using 2 reverbs at once i will use two different kinds of predelays to feed each reverb.

I balance both according to the song.

If 2 reverbs don't work i will try a short upfront reverb and cascading delays for longer tails.

.....

I've posted at least a million times that the EQ/compressor combination you choose in your mixdown is crucial for the lead.

When its right you end up using less efx because the vocals is so present.

.....

Diffussion characteristic deals with how the sound dissipates in the room.

Like if the room were made out of glass compared to a room that had all carpeting on the walls.

Each would inflict its own characteristic.

The glass room would be very bright,reflective and at times "washy".

While the carpeted room would have less highs because of the coefficient of carpet(almost dead like).

Also certain instruments "excite" the room differently.

Usually the rule of thumb is you want high diffusions for instruments that have bright characteristics(Percussion and brass).

Med Diffusions usually work for instruments that tend blur bright into dark(strings for example).

The low diffusions are for instruments that you want to appear closer(like vocals for example,kick drums and bass if you like).

Also because the diffusion is much lower the reverb tends to take on a darker tone.

.....

My experience has been that even a little of the wrong reverb sounds horrible while you can use amazing quantities of the right reverb and things just keep on sounding better. Certainly reverb that draws attention to its self is a question of fashion but nothing glues a mix together or makes it sound killer on the air like a great reverb that doesn't draw attention to its self.

.....

Right on. It seems like appropriate reverbs make things bigger, and blend with the timbre of the track. Innapropriate reverbs seem to stand out and actually take up space in the mix.

But, there are always exceptions to the rule- thinking of surf music here.

.....

in a typical starting point, vocals are tight stereo verb retns, well inside the drum OH tracks

.....

The result is a mono reverb pannable by the send.

You may have many different elements that have mono reverb using only the 2 boxes.

An example would be that guitars panned wall to wall can have discrete reverb right behind them, as well as a touch on the vocal and snare in the center, and some on the woodblock panned right of center.

This can be a desireable effect when using long or dense verbs as the results won't mask your negative space in the soundscape (as easily).

.....

I think it's easier to check reverb in headphones due to it completely removing the room around you.

You're also confined to the direct left & right outs into your ears.

.....

Just to underline something that chessparov has already said. With less pro gear rolling some top end of the verb can produce much more palatable results. As always YMMV.

.....

This is why i posted earlier that the best use of reverb(especially on vocals) is to use a mixture of something old and something new.

Nothing exposes a "cheap or cheesy" reverb better than vocals.

The newer reverbs because of the converters tend to sound clearer, brighter but not as rich sounding as the older one's. They are better at doing the upfront stuff. The older stuff tends to have the "bloom" on it. If you mix the two, the new stuff will be shorter and the old stuff will smooth out the tails.

.....

I use a whole lot of Altiverb sometimes. I've not found its "uneditability" to be a problem - I just put an EQ after it - often rolling off the low end. My reverb use hints :

1. When going for 'subtle' but effective "real sounding" reverb - push the send to the verb up until you hear a little too much of it - then bring it down slowly until the verb settles into the track - the goal is to not really hear it well - but to definitely notice if you mute its return. If you do this to all the instruments that you want to be "playing in the same room" you should end up with a well blended and natural sounding amount of reverb (that is only if you are using a natural sounding reverb in the first place.
2. when using lots of reverb in a mix - make sure and roll out some low end from the verb return to avoid muddiness
3. when after getting the right level with the mix up - doublecheck that the solo'ed sound doesn't sound too boxy
4. use several quality reverbs at once and send important tracks to ALL of them in small amounts. This will achieve denser reverbs when needed.
5. when needing a lot of reverb in a mix - use many different ones that are complimentary instead of just sending everything to that one cool reverb. This is actually different from #4. The idea here is too keep from getting muddy while still having a lot of "wash".

6. use automated sends to delays instead of verb - esp on sustained sounds I will “ramp-up” a send during a long note (usually vocals) and if the setting of the delay is just right it will act like a sustaining reverb and often sound cooler - it doesn’t muddy the mix because it only happens exactly when needed. I do this a lot with cool analog delays - its a lot of work - but its part of “my sound” (so don’t do it too much! haha)

.....

The secret to great vocal reverbs is a combination of 2 reverbs.

One that does the closer sound and the other does the tails/decays.

You mix the 2 stressing what aspects you want to hear.

.....

I’ve gotten the best results by using something older and with a signature(for the decays) and something new and clear(for the closer sound).

Also i’ve posted that i like using outboard delays for the predelays to make the sounds richer.

.....

the more i play this game of sound, the more i realize that multiple stages and processes is the key to everything. cascading compressors, multiple bus compressors, fx stacks, serial eq...

lots of things doing a little bit of work, rather than a few things doing a lot of work. the net result is more bigness, more glue everywhere, everything breathes deeper.

good tip on the vocal verb, i now know how i'll be wiling away the hours late tonight. thanks yet again to mr.

.....

do you adjust pre-delays to be somewhat complementary so you can get the 2 to work together?

.....

Yeah you have to.

My favorite outboard units for predelays are the Lexicon PCM 42's and AMS 1580.

The Lexicons are probably best for more modern reverbs.

They naturally roll off the hi's and have the built in compression that bites down on certain words when you hit it hard enough.

It smooths and warms up the initial onset of the reverb.

The new clearer stuff(Impulse reverbs or 96K verbs) will begin to have more depth.

If a pair of PCM42's are out of reach i've posted before that a good replacement is a Lexicon 1300S(i own 2 of them).

Its got the guts of a PCM 42 without the modulation and feed back capabilities.

You can also turn the compressor on and off depending on the vocal.

It also works well as a stand alone short ambience reverb when mixed with the H3000 dual H910 preset when you need a more upfront dry vocal with depth.

The AMS 1580 works great as a predelay for the older reverbs(EMT 140 plates and EMT 250).

Makes the vocal nice and present but lush when it tails out.

Sometimes just running audio through with no processing is the ticket when you send it to the reverb.

.....

When everything's in time it seems to sit better, in the mix and in the song. I think that could be one of the big verb secrets. Setting all the parameters, pre-delay/decay time/etc to be in tempo with the song. Helps a lot with compressors too...

.....

Crazy.

I've been down that road and I didn't always like the results. Now sometimes I'll match delays and decays to the tempo of the song, but sometimes I like hearing them rub a bit...makes 'em stick out a little more as opposed to blending and washing into the mix.

YMMV.

.....

I totally agree here.

I prefer some randomization.

It keeps things interesting and much more natural.

If that is your vocal chain order...

Do this dry, no effects no exciter.

Zero out the eq, move the compressor after the eq.

Open up the attack on the compressor more as well to 30 ms or so.

Engage and set the compressor first (don't go by the meters.. they lie), then engage the eq and sculpt out (-3 to -5 narrow q) the blanketing freq usually around 800 or so.

Try for an up front intimate close sound, really nice bottom and articulate mid range without honk.

Limit yourself to not reaching for the high end.

Try phase reversing the vocal (logic has that button as I remember), see if it feels better or worse in the track.

Thats all that I can think of for now.

.....

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WELCOME

Haley West

Tobias Richardson

24HR Art, Northern Territory Centre for Contemporary Art (Box Set series)

16 September – 22 October 2005

Set against a utopian South American jungle, 10 live cane toads spent their final five weeks in a blissful sojourn in the front window of an art gallery in Darwin. Looking majestic in their confidence, the toads seemed oblivious to the slanderous debate that existed on the other side of the glass.

It has taken cane toads 70 years to reach Darwin and their arrival is a source of loathing laced with excitement for locals. The interest that *Welcome* received by the public was enormous. The Box Set allows for unlimited viewing in the front window of 24HR Art and twice weekly feeding sessions ensured frequent visits by the curious and the repulsed. *Welcome* was one for the citizens, enabling them to view and consider the work outside of the often intimidating gallery sanctum. Making up for the lack of written reviews in Darwin, Richardson managed a mammoth 10 interviews on local and national radio. As expected, the interviews' focus was on the politics and science of the toad's imminent arrival, rather than the visual elements of the piece.

One of the successes of Welcome was the shifting attitude of people towards these animals over time. The piece existed for five weeks allowing people to revisit and follow the progression of individual toads and to develop relationships with them. It was important for Richardson that the gallery staff became involved in the care of the toads. Over time it became apparent that the staff and director were genuine in their desire to nurture and even befriend these beasts. The work was supported by Frog Watch North (leading cane toad control in the NT) testament to Richardson's sympathetic and knowledgeable actions. The professional treatment and eventual humane disposal of the toads was crucial in opposing the golf club mentality that exists in this country.

Consequently the cane toads became a popular attraction. Viewers witnessed the gorging of cockroaches, monitored their growth size and learnt about these maligned amphibians. Welcome was a spectacle for the people. On opening night punters were horrified to watch one of the toads shed its own skin, carefully peeling it off and then systematically consuming it. Personally it was one of the most grotesque events I have been witness to.

Richardson knows that the general consensus is that cane toads are ugly and he has played it. How is ugly qualified? As humans we are governed by an anthropocentric reasoning when it comes to nature, judging nature's values by aesthetics rather than function. The difference between native and introduced equates to good and bad, beautiful and ugly. Once it became obvious that the toad was not doing its job, it earned the status of despised, deserving of a torturous death. Suddenly the failure of their mission to eradicate cane beetles was their fault.

Inside the gallery two images were plastered on the wall. An image of an icefield soaked in the blood of a freshly bludgeoned white seal pup, put side by side with a picture of Schapelle Corby, tearful in her distress. Confronted with these familiar and emotional images we are forced to question our perception of what innocence actually is. Would we be so troubled if the baby seal and Schapelle were brown and warty?

The toads ironically came equipped with many of the traits of a similarly successful species

- Homo sapiens and both thrive in Australia. Just like humans, toads have a titanic fecundity, occupying and exploiting almost any niche, colonising the globe with a vigorous drive, out competing other organisms and generally running amuck.

Richardson is well versed in the science of species, incorporating this knowledge into this art piece. Welcome is presented as a classic museum display, exaggerating the many parallels with art displays. Both environments involve viewing, decoding, learning, narratives and presenting materials. Art borrowing from science and science borrowing from art. The painterly diorama is successful in its desire to have us immerse ourselves in a faraway, lush tropical jungle, complete with waterfalls and dark, dark greens. The toads were lit from above, allowing them an aura of regal halos, at anytime of day or night.

Welcome arrives at a time when many are unwelcome. A subtle and subversive political piece that makes us questions the concept of acceptance. It is not an acceptance of the introduction of these animals - their invasion and impact on the environment, but that they are living things that find themselves in the wrong place at the wrong time.

Hayley West is an artist, arts worker and rabid St.Kilda supporter living in Darwin, Australia.

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WHY I HATE TALKING ABOUT MY WORK:

xtine hanson

1. The set-up

It goes like this...You meet someone and there is a certain unspeakable chemistry. You find a way to be alone with that person, you know in your gut that there is something there, and the excitement arises from the unknowable, unspeakable aura that surrounds the two of you. Time passes, but neither of you bear witness to time, you are far more invested in the unspeakable than in counting. You move towards each other but then

smoosh

You have to block out the voice in the back of your mind that reminds you:

you've done this before and where did that go? or maybe this doubt: what if your other isn't sharing the same excitement? what if you get rejected?

smoosh

You do. You negate that horrid voice, the one that wants to talk and try to bring logic into every stupid situation. You continue in your ritual, you move forward. Contact.

You make contact, in whatever that manifestation becomes. In your closeness, you really believe for a moment that you are not alone. Bliss. Your other saves you from the loneliness of words and thoughts. You stay connected until...

2. The disconnect

You disconnect. Maybe it's sleep or maybe time has passed to a point of recognition. Maybe you have to go to work or whatever the appointment is that you cannot deny. You leave, you separate, you become yourself again; but this time you are changed because you know how it feels to be in it.

3. The let-down

Fucking time. It passes again and you return to your other. Maybe you experience your glorious bliss again, but eventually your other speaks. The other says,

“We have to talk.”

Fuck.

That's it. It's over. Now I know this may seem pessimistic and it's not that I cannot survive a relationship that includes talking. But what I really believe is this: talking only half-heals a situation that might not have needed words in the first place. Talking will never express the truth of why you were initially drawn together. Talking will never resolve a problem, that's why people forgive, compromise and negotiate. Talking does not explain. Talking does not communicate all that the talker hopes, because whoever is doing the talking is almost never also listening. Talking is a one-

way discourse.

4. The analogy

I would love to be able to use the analogy that I make love to my work in my studio--if only this were true. Alas, I am not such a romantic, and oh-the-irony as my studio mainly consists of a steal grey computer. But there is a closeness to the process, a certain in it, a definite smooshing of all the other voices that exist along the way regarding doubt, fear, rejection; and there is a moment of separation that should be left without so much talk talk talk.

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THE WEB

Jasmine Zimmerman

Accessibility, spontaneity and interaction are crucial tools to integrate art into the daily lives of the public.

I have found that everyone has a capacity to be inspired, excited, enthusiastic, and engaged and creative. Taking my studio process outdoors, I have had the great opportunity to interact and collaborate with people from all walks of life; People that would not experience the work if it were in the walls of a confined space, now become part of the piece.

I am doing rubber band installations throughout manhattan.

The works are a performance with the public. The pedestrian is the performer.

They are elastic webs for people to dance through or get caught in, as we are all weaved in an integrated web of connected people.

The web pushes and pulls us, is multi-faceted to it's surrounding connections, may speed us

up or slow us down, and usually directs or redirects our path, which is what the web installations do to anyone that just happens to be there at the right time.

The installations alter urban traffic environments, such as crossing staircases or busy sidewalks, inviting the pedestrian to reinvent their path. They can be very visible or almost completely invisible, depending on how the light hits them.

If one is walking unaware, they will soon become aware of the space that they're dancing with to navigate through the city.

I am altering the space and time that one may take for granted or view as predictable. For example, if one takes the same route commuting to and from work at the same time everyday, and this action over time becomes repetitive, I am here with spontaneity to create a new experience. I am providing an opportunity for a creative alteration in the pedestrian's route, as well as a new awareness of the space that one is passing through. No longer able to walk straight down the sidewalk, the pedestrian now can choose how they would like to reinvent their interaction with the space. They may duck, test the elastic tenacity, dance through elasticity wrapping it around their body, bounce off of it, destroy it or simply walk around it.

Art is not an object-viewer relationship, but an integral experience to enhance daily life.

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MY VIDEOS

Cleeland

Liquid Experimentation 02:03

Short experimental art film with music by Ethnomite Pux.

Tags:Art Experimental Music

Added: July 26, 2006, 02:45 AM From Tengubio Views: 151

Rating: 2 ratingsComments: 1 | Playlists: 0

File: D:\Film for Tank TV\Liquid Experimentation.wmv |

Broadcast: Public Video | Status: Live!

Ethnomite Pux 02:39

Experimental music by Ethnomite Pux.

Tags:Experimental Music

Added: July 05, 2006, 04:51 AM From Tengubio Views: 24

Rating: This video has not yet been rated. Comments: 0 |

Playlists: 0

File: P:\My Documents\VIDEO_TS\VTS_02_1.VOB | Broadcast:

Public Video | Status: Live!

Phone Art 00:35

Short experimental film with music by Ethnomite Pux.

Tags:Art Experimental Music

Added: July 04, 2006, 04:01 AM From Tengubio Views: 9

Rating: 1 ratingComments: 0 | Playlists: 0

File: D:\New Folder\Phone Art_0001.wmv | Broadcast: Public

Video | Status: Live!

Boomerang 00:47

A short experimental film with sound by Ethnomite Pux.

Tags:Art Experimental Music

Added: July 04, 2006, 03:55 AM From Tengubio Views: 7

Rating: This video has not yet been rated. Comments: 0 |

Playlists: 0

File: D:\New Folder\Boomerang.wmv | Broadcast: Public Video |

Status: Live!

Generationless 02:08

Short experimental film withy music by Ethnomite Pux.

Tags:Art Experimental Music

Added: July 04, 2006, 03:50 AM From Tengubio Views: 6

Rating: This video has not yet been rated. Comments: 0 |

Playlists: 0

File: D:\Generationless.wmv | Broadcast: Public Video |

Status: Live!

Miss Fellaheen's Broken Machine 01:05

Images to compliment experimental music by Ethnomite Pux.

Tags:experimental art music

Added: June 28, 2006, 04:40 AM From Tengubio Views: 10

Rating: This video has not yet been rated. Comments: 0 |

Playlists: 0

File: D:\Miss Fellaheen's Broken Machine.wmv | Broadcast:

Public Video | Status: Live!

Cityscape 01:27

Images to compliment experimental music by Ethnomite Pux.

Tags:experimental art music

Added: June 28, 2006, 04:31 AM From Tengubio Views: 13

Rating: This video has not yet been rated. Comments: 0 |

Playlists: 0

File: D:\Cityscape.wmv | Broadcast: Public Video | Status:

Live!

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SHOW YOUR ^^^^ ^^ \$\$\$\$\$\$\$\$\$\$\$\$\$\$ ^^
TO THE WORLD

Cleeland

ARTISTS A-Z

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[your gallery home](#) | [logout](#)

James Cleeland

Artist's Videos

Generationless (2006)

A short experimental art film with sound by Ethnomite Pux.

Karaoke (2006)

A short experimental art film with sound by Ethnomite pux.

Absorbing Communication in Col (2006)

Experimental art film.

Space Spirit (2006)

A short experimental art film with sound by Ethnomite Pux.

90 seconds (2006)

A short experimental film with sound by Ethnomite Pux.

Yellow character Vrs Voodoo Ma (2006)

A short experimental film with music by Ethnomite Pux.

Crystal Love (2006)

A short experimental film with Acid music by Ethnomite Pux.

contact The artist

E-mail: pux.films@yahoo.com

Website: www.mythreewebsite.co.uk/20361

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DADA2MADA

babel

DADA: we eat your letters, and regurgitate our own. Dolts, Dunces, Dullards and Dumbells becoming Morons, Misfits and Multi-Media-Makers. Your Ds were deeds done in days of darkness, doom and dada de(con)struction. Our Ms are moments of MADness, a Mutually-Assured (and madder) destruction.

391 is dead, indeed!

Your Drawings were good Francis¹, but our Media is created at the speed of light. Where the Futurists perceived that speed, we calculate our own acceleration, and we record the measurements in virtual repositories that the unseen themselves will never see.

**Now, the audience expects the spectacle:
it is not for us to put on a show,
but to show the audience that they are the spectacle.**

We adore your Masks, Marcel², and wear them whenever we might be seen. Mirrored Masks are all the rage - we are reduced to infinity by staring in another's eyes. As for Marcel Duchamp, he remains as ever with a foot in both camps. We place his clay feet delicately at the base of our urinal.

D: input, observe output

M: output, observe input

The Cabaret is now a multimedia love affair, an orgasm spilling digital transfers all over the world, at every second of every day. It is always a full house, but never crowded. When the audience realise that they are the show they have come to see, they can be as outraged as your audience when they paid you to assault them with random stimuli.

The difference is, our show is free.

The difference is, free doesn't mean that it doesn't cost.

We mix the myriad audiences in mirrors of their own making. We stylize their creations and filter their fantasies through silicon-coated webs of desire. The result is a self-conscious distraction of interaction to a mathematical function, which feeds itself and maps a fractal set through the chaos of this MADimensional world.

We name that fractal 391, at all levels and none, and salute your understanding of this macroscopic migration from DADA2MADA...

¹Picabia

²Janco

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NO NO YES NO NO

babel

NO.

We hear you, stop shouting.

We hear your machinations and your smoke-filled ruminations.

NO.

You have sound bitten our words, so we use them only under duress.

Nevertheless, they are sound.

YES.

NO2U2, (B)devil(led)-texters and wireless ghouls.

UR lost in location

(no where? O²)

Nowhere for you then,
nowhere 4U now.
You cost us souls with your manifest pretexts.

YES.
We have GPS-located your barracks, your mess.
We have sown your badges to our chests.

NO.
We fear you, stop shouting.
We fear your hypnagogic distractions and your choke-hold contractions.
NO.

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1:0

babel

We are binary oppositions: divided minds, the jekyllhydish co-existence of two personalities in one whole, existing as a mutually necessary conflict of positive/negative elements. Our lives are endlessly cycling games of chess, black and white squares that refuse to acknowledge grey. Like our binary society, we will present our values as clear cut alternatives, black and white represented by a simple choice: 1/0. The reduction of logic: things are, or are not.

The technology of our age uses the binary system too: is it any surprise that we should equally love and fear our machines? In the digital world, our brains, like our machines, are merely rows of on/off switches, On=1, Off=0. Historically, our technology allowed us to move beyond natural evolution to cultural evolution, from bone or wood implements to the virtual realities of today. It has given us God in our own image: the merging of computer-human and human-computer in virtual reality. The eventual galvanization of this cultural process will occur as a result of two opposite, equal and mutual interdependent movements. These two movements have many names: for now, we will call them '0' and '1'.

'0' is that which we desire, or lack in a corporeal or hypereal sense (the construction of wants

as imagined pleasures, gratifications or advancements, rather than the basic desires for food when hungry or for warmth when cold). '1' is that which we create and produce, for ourselves and for others through the labour market.

We have the technology to simultaneously create and absorb our own personal cultural artefact. However the artefact is only an ordered system of 0's and 1's... and as the processes of creation and reception come together, the locus of that technology moves from the object to encompass the author: and further, to envelop the social too. In our binary world the production of self-sustaining opposites may disallow by definition ideas beyond 1:0.

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CLUB GLOBAL

The Global Citizens Network

One Planet – One People

Different voices together

www.clubglobal.org

contact@clubglobal.org

MISSION

Club Global is an association and a “Global Citizens’ Network” that organizes events with the aim to sustain and stimulate local and global civil society through its activities.

It intends to be a global network organizing events such as cultural and educational meeting forums on the concept global with the aim to:

- Create awareness about global issues
- Create awareness about the interdependency between the local and the global
- Promote a global perspective on identity
- Encouraging and displaying local and global art and cultural expressions related to global

themes, identity, culture, education

- Educate about project management with a global perspective
- Promote and facilitate mutual and friendly relations and communication over borders of different kinds

The objectives and vision of Club Global is to be a network and a forum allowing for different voices and groups to be heard, seen and interacting. It is the aim for Club Global to be represented in different countries but registered in Sweden.

Club Global will be an organizer of the following activities:

- Cultural programs: cultural forums, creative workshops, festivals and clubs.
- Educational programs: Global Project Management Workshops, Study circles, Seminar Series on global topics.
- Organization forums: in order for civil society organizations to reach out in society, to connect them and develop new networks and new projects on a local and national and international level
- An online forum with accessibility globally: One community for international project managers – “International Project Managers Community” and an online forum for Club Global members.

CONTEMPORARY 2006

Club Global founders identify a need in society for more participation and interaction of new and different actors through project work and societal construction. This need manifests itself through low participation and social instability due to under-stimulation and lack of meaningfulness and exclusion of some groups in society. Therefore the association wants to stimulate civil society through spreading project management knowledge and tools as a method of realization of

ideas and creation of new collaborations and projects in society.

The local and the global are interdependent. Today as a result of globalization everywhere everyday life is becoming more linked together through increased mobility, meetings, communication and interaction between people and cultures. Club Global believes in and wants to promote the concept of "thinking globally and acting locally". If a change will reach out it has to develop very locally but embrace a global perspective in order to create positive, sustainable and global effects.

Club Global views globalization as a opportunity for positive change in the society and the world. With globalization comes more communication, meetings which are prerequisites for new collaborations that build more mutual, international and intercultural relations. These are prerequisites for peace and planetary balance.

But we also see the importance of being aware of the negative aspects in the some phases of globalization, problems and threats like development gaps and environmental pollution and degradation. However we see these problems as caused not by globalization but more by temporary societal trends and power dominance structures with the exportation of monocultures.

Globalization is a tool, not the cause. We believe we can use the connecting power that globalization has, to join our forces to turn the negative aspects into a positive power for change, to use globalization as a tool, as the connecting, communicating, uniting and empowering process it has the potential to be.

Today in our contemporary world there are some global issues and threats to mankind and the planet that are of central concern to Club Global. These are for example: racism and gender inequality, uneven power structures, conflicts between groups, cultures, religions and nations, environmental degradation and the greenhouse effect or global warming, due to man-caused pollution.

One of the basic problems in society is "We and them" attitudes that lead to hostility between groups leading to conflicts on both local and global level. Hostility between groups and racism

have manifested themselves in form of for example racial conflicts, terrorism, colonialism and apartheid. These are part of a global collective conscious or memory and can be considered kind of global traumas, which we as world citizens need to deal with in order to move forward without old conflicts affecting and aggravating once again our relations and global development.

At the root of many problems lies a lack of communication in various forms between groups, sectors, and societies. This can result in a lack of collaboration, lack of information exchange, and a lack of understanding between groups.

Club Global want to promote communication in different forms, with different languages, and different methods, and in different cultural and national settings.

FUTURE VISION

Communication and collaboration between groups and cultures are necessary to build mutual relationships and friendly relations that in the longterm promote peace and planetary balance.

Club Global wants to lift our identity as world citizens in the local context in order to stimulate global development and effects.

What does it mean to be global? How can we act locally and think globally? How can we join together and create projects with a more global perspective?

Club Global wants to raise awareness of the power of the development of a global identity as a complement to our diverse cultural, national identities on a local level. It is obvious that an individual is much more complex than only one nationality and one culture.

Identities are to a large extent constructions and we are not only a nationality but also world citizens – or global citizens.

Viewing our identities with a global and planetary perspective can help us unite and co-exist

with a more holistic or planetary focus and vision.

Club Global wants to fight the stereotype and static opinions and trends in society that result in racism, prejudices and hostility between cultures, groups and countries. We see a future vision of more global societies and nations that does not demand only monoculturalism, but societies that provides freedom, open opportunities and give choices for their citizens, rather than to contain the uniform, monocultural and one-side alternatives that have existed until now. Societies that are open allowing for new meetings between different groups. This results in development for humans as well as for the planet.

To work for this freedom, an increased global communication, and global balance, are the long-term objectives and the mission for Club Global.

Club Global wants to stimulate civil society through point actions in different settings educating about project management and idea realization, and through participatory program production, thus increasing the possibilities for more democratic participation of many different actors in society construction.

OBJECTIVES

Club Global intends to be a global network organizing events such as cultural and educational meeting forums on the concept global with the aim to:

To establish a club that is represented in different countries and longterm also be active in the member countries thus influencing on a both local and global level.

To organize activities with a global perspective in order to raise awareness about the interdependence between the local and the global

To be a "global citizens' network" which promote and facilitate mutual and friendly relations

and communication over borders of different kinds

To educate about project management with a global perspective and creating awareness about global issues

To use globalization as an opportunity and power to connect different groups and raise awareness about the non-static character of identities, cultures and nations, in order to fight stereotype and static opinions, prevent conflicts, exclusion, and we and them attitudes. To promote a global perspective on identity, and the idea One Planet – One People. The development of a global identity as a complement to our national or cultural or religious identities can be a way to more unity and less conflicts between different groups.

To encourage and display local and global art and cultural expressions related to global themes, identity, culture, education

To facilitate and create new meetings and forums that stimulate local and global civil society, leading to creation of new dialogues, networks, collaborations, projects, and friendships between civil society actors such as individuals, groups, organizations, communities, societies and countries.

To work for freedoms with a global responsibility, an increased global communication, and planetary balance, are the long-term objectives and the mission for Club Global.

STRATEGIES

Club Global wants to reach the objectives and goals by organizing activities and meeting forums such as workshops, festivals, seminars, cultural programs, online community.

To reach the goals CG wants to educate with culture as a tool; about project management, and related methods, projects and tools for idea realization and making a change in society.

CG wants through the activities develop collaborations with organizations and networks that work for a global positive and equal change, for development of common aims and non violent solutions, for mutual agreement allowing space for different voices, opinions, parties to be expressed.

"INTERACTIVE" - ACTIVITIES OF CLUB GLOBAL

The activities of Club Global intend to keep a global focus and a interactive approach.

The activity forums will use culture as a tool for creating dialogue, collaborations, unity and awareness development; lifting up global perspectives on societal changing processes and trends in order to raise awareness about a global perspective of identity.

Educational Programs:

Workshops on Project Management & Idea realization

Global Project Workshop

Study Circles/Workshop Series on Project Management, and other topics

Forums for Global Citizens, Organizations and Project Managers:

The forums are available for members on: www.clubglobal.org

– A "global citizens' network":

To develop online and live meeting forums for the members which promote and facilitate mutual and friendly relations, communication and collaborations over borders of different kinds.

An online member forum "Club Global Forum" available online to all members of Club Global.

– Organizations Forums:

Organize forums for organizations in order to give an arena to civil society organizations active in the field of global issues with the aim for them to reach out with their knowledge, interact

with individuals as well as other societal actors, and develop new networks and projects on a local and national and international level

- International Project Managers Community Cultural Programs:
- Global Echoes – Culture & Nature Festival
- Culture Club Forums with local and global art
- Online magazine or articles publications on global topics
- Seminar series on global topics in relation to the cultural programs and workshops

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FLUX IS LANGUAGE

jeremy hight

“Language” is a failure. It fails into metaphors, into the necessity of Frankenstein sutures of disparate comparison because the main tools simply can’t tell emotion and its complexity. Language as taught in vocabulary, punctuation and sentence construction fails into poetry and beauty. Eloquence arises arguably out of the breaks in the machine, the gaps in the connections.

If language worked well as a basic tool system we would speak to each other in bread recipes , write in driving directions and dictionary entries.

There is a meteorology in words, a climatology of sentences. The science of flux, of collapse, of patterns and flow of unpredictability and inconsistency and form.

A cumulus cloud is the most commonly recognized cloud, the sweet innocuous puff; the average life span of a cumulus cloud is 15 minutes, it is the game of the ball in the shifting cups as to which of many parts it breaks into in individual updrafts (jets of rising air, sometimes off the bare rocks and streets back up) it is composed of trillions of droplets of water, tons of astronautic weight, it may grow into a massive thunderstorm or stay a small ball of vapor. This is the analog.

Words are wrought iron. Bent lines into sculpture gardens that replicate human voice Text is a code made of line drawings encoded into definition and association. Eloquence is a handshake between two strangers in a mid point of vagueness and misunderstanding.

A man once was caught in the louvre defacing a painting . the guard shouted “what do you think you are doing?

The man replied “it isn’t finished”

He was the artist.

Nothing is ever “finished” it is only ceased. To write a poem, story or essay is to cut clean fleshy tendrils of possibility, of other versions, variations, expansions, concise revisions, of connected concepts, thoughts, feelings.

Narrative can embrace this. Text can embrace ambiguity and multiplicity of versions, flux.

Tie a narrative to live data changes, to an internal engine, to multiple published versions each as the same entity, umbrella under the same name, to measurement, to questioning its own form and function and “completion”,

: Language is flux, change, shift and resonance, there is great beauty in what is inferred, intuited, left to pluck from ambiguity , crafted subtlety or disparate comparison to lead the reader to connect fresh some variation of what the author felt whole.

There is a meteorology of text and language, a narratology of the weather.

Language is to build , but also to explode. The established forms hold their place and still bear great work, but there is great untapped possibility in pushing text as far as it can go, not into ephemerality, the precious personal hieroglyph, but of something more, of the meaning in change and form.

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LOCATIVE DISSENT

Jeremy Hight

The landscape is the map. Our histories of panic, of dread, of the disorientation of shifts and slippages, attempted erasures: all is a map. The advent of locative media art makes this possible.. The nature of wireless signals and global position satellite data (GPS) as available in many laptops, and cell phones is that it allows information to be placed in a location in real time. The landscape can hold dissent, can reveal facts less known or even repressed in time and be accessed in a live triggered feed of important information.

A protest is an event that exists physically in a single moment in a single location, or in multiple locations. The crowd disperses, and the message gets voiced as best as possible through channels of dissenting voice, sometimes in bits and pieces in the mainstream media (usually as a blip, and with lowest possible numbers reported). All of this occurs after the fact and away from the event of protest. The audio files triggered in a location are more permanent (for years, until the technology possibly becomes outmoded) and inform the space in any moment. Anyone with a cell phone can trigger the layers of a place as they pass through.

All locations are full of unseen layers: in time, of events past, of places gone, derelict or even remaining but with ghosts of former resonance, and of people. Place is an agitated space; anywhere you stand has unseen stories and knowledge dormant beneath you. The cell phone can

trigger the lost layers of what has come before as signal triggers sounds, accounts, images and even video of what must be remembered.

A drawback is the fact that not everyone can afford a laptop, PDA or cell phone. This is a limit in terms of dissemination, to be sure. A way to circumvent this can be funding raised by arts organizations and political awareness organizations, to give tours and community access with locative-enabled equipment. The voices of personal accounts of injustice, malice, tragedy and also of positive accounts of struggle, empowerment, and community can be heard and facts can be sewn to places in real time, seen and known.

An example of this in America could be a project at Manzanar, one of the sites of the internment camps of Japanese Americans in world war two. The site now is a barren wasteland with only a small visitor center and a few derelict ruins of the temporary city/jail that held many people. The current site is a sad metaphor for American memory of what occurred. The dry cracked earth and pathetic memorial is a further erasure and implication of suppression by forgetting. The project can be GPS driven and trigger all the accounts, images, maps, videos and tapestry of the individual stories and lives of the many people forced to stay there in wooden shacks and the tragedy of the internment and prejudice. The place will agitate into life as navigated with what must be remembered

The dissemination of knowledge must move beyond the disconnect of books (read in isolation away from the physical place of the text's origin and gist, of the unfortunate ephemerality of individual protests. Multiple projects and efforts can be developed that trigger in the same area as one moves through. This allows any variety of information and art to be available to many. The site-specific nature of a project triggering in a location allows many layers of place to be available to be "read". In a location will trigger accounts and information from a war in 1930, a tragic shooting of protesters in 1957, a town and individual citizens raised in 1968 and a hazardous chemical spill from a multinational company in 1989.

The work can be with scientists, historians, etc., utilizing all types of information; or can be grassroots narratives (accounts) of communities. The works can be narratives and text, mixtures of text and image, video, etc. The “authority” of the intellectual here is negated, but by intention, the power is in pure present experience.

The authoritative voice of intellectual discourse is counter-intuitive to creating works that speak of place, events, moments, important layers of a place lost in time. Instead of the voice of authority, what is needed is the voice of the work and location itself :the information, the artistic use of language and image, and most of all, of the agitation into being of a location as multi-tiered, alive. By shedding the implied distance and finality of authoritative voice, has greater freedom to allow the account , facts, importance and power of the place itself and what must be known to be felt with great clarity.

This is where the landscape can now agitate into being what needs to be known, what has been neglected in time, what has not seen the emergence of a voice as loud as necessary for it to now be made fully known. History is multi-layered, not just in archaeological terms in a sense of layers, periods and their artifacts, but of what has been displaced, forgotten in the short memory of general culture, suppressed. Dissent now can be memory and can be live.

History also is told in many voices. Context shifts in time as well. The intellectual, the artist, the local citizen: what knowledge of events, moments, ways of seeing beyond the present and literal, do these voices have to implant in places, to be known and heard?

Stories can emerge from standing where a building decayed and was abandoned, where an empty space now stands in the place of an event, a gathering, a human architecture broken in time. Turbulence can be the effect of the present, of the wash of information, of disinformation, of media bias, a blurred multiplicity. In time that present can be seen more clearly, more wisely, more deeply, and even the quiet things and small voices can be heard as deeply resonant and vibrantly clear.

The technology is very simple. The phone picks up the signal that is sent at the location. All someone needs is a capable phone. The protest/dissent information has already been assembled (again at very low cost) by those involved with raising awareness. The use of audio and scrolling information especially are low tech, low cost and can allow the information that needs to be known to trigger by being in that location. This can trigger in cities along otherwise busy and normal streets and this can allow for a voice to emerge of the oppressed that is organic and immediate.

The money needed to be raised is only to provide phones for those who cannot afford one that want to know the truth. The donation system for a cause can raise the funds and a center of outreach can do a simple sign up system for people who want to learn about what happened but don't have the technology readily at hand.

These are times that are unfortunately overrun with such events and the media is far more consolidated in underreporting or not reporting dissent and protest. There must be a way to make what needs to be heard voiced to those who want to know and others that are not aware. Technology has not been implemented in protest and the model is unchanged in decades. The time is now.

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THE NEW DOCUMENT MANIFESTO

Thomas Curran

Indigent parcel and I have nothing to say. Clarity comes in volume; you can buy it at the Stop and Shop.

We are the end and the nigh.

We speak in declarative sentences because we have better things to do.

Viva a la viva. Vox vivre.

This is night. We are day.

When it becomes acceptable to be different we will be the same.

We are the Anti. The Pro. The Con.

The Alpha, the Gamma, the Theta, the Pi

It's brutal that we think so highly of ourselves

Despicable that we think so highly of everything else

Break out nuclear, we declare this genius!

We want everything to be ugly because it is not acceptable to be otherwise.

Terms? Sure. We have one.

We want everything. Everything and nothing less.
The result of which can only be more!
As you can see, our logic is better than perfect.
It is beautiful.

This new addition shall be completed only when the fat lady sits in silence and feeds herself
éclairs!

We have the numbers, and we're not afraid to use them.
Take a step only to go forty-five miles behind?
That is perfectly acceptable, so long as we are all heading the opposite directions.
We don't care for colors; give us something better to do.
We don't care for voices; give us something better to watch.

You cannot have your cake and eat it.
But you can have the bakery and the back rooms.
Be sure to wash your hands before you go back to the floor.
There is nothing more important than this, you must realize.
It is only the means by which you have acquired that you have been left.
Celebrate excess in everything. It is the only thing that we can do.
No one follows logic anymore.

To add your name is to accept these terms and to fight noble causes to obtain them.
Break out the champagne early, we have already won!
We declare this genius!

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RECORDING EMERGENCIES IN PERFORMANCE ART/ STUDIES

Erik Robert Johnson & Jerome Mast Grand

December 12th, 2003

Richard Bauman's influential *Verbal Art as Performance* advances a notion of performance that centers on a performer's "assumption of responsibility to an audience for a display of communicative competence."¹ By framing modes of verbal art as such Bauman implicates the ways that performers exhibit their performativity for viewers within the act of the performance as it emerges. Bauman's attention as such expertly illuminates the emergent qualities of performances and we want to build upon his sensibilities here to speak to what we might call the recorded quality of performance. By this we mean the ways that performances are inscribed and fixed into events as they are constituted (displayed) before an audience. It is our objective here to reinvigorate a tension within acts of performance as being both emergent and recorded, flexible and fixed.

To do this we will examine the particular class of performance known as performance art. Whereas Bauman's focus on verbal art invokes particular senses of performance that foreground the emerging tendencies of the performed above the recording, our selection of performance art

finds its place because of the centrality of record in the creation of art pieces. RuthLee Goldberg's *Performance Art: From Futurism to the Present* charts the history of Performance art and, doing, so narrates a record of this recording. By injecting exemplification from Goldberg's book into Bauman's lens we can begin a process of seeing the duality of record and emergence in each constitution of a performance.

Art is, most basically, a process of recording. Anecdotally, we can see the recording aspect of art in the names we give to types of artists; someone is a "painter" or a "printmaker" because s/he records in paint or prints. Even further, we might posit that what separates "artists" from "non-artists" is that artists set things into records while non-artists do not undertake these processes. As a consequence, latent in every act of artistic creation is a simultaneous commercial enterprise. Reacting against this, early performance art downplayed the importance of the "art object" because it was seen "as a mere pawn in the art market: if the function of the art object was to be an economic one, the argument went, then conceptual work could have no such use."² Furthermore, "performance – in this context – became an extension of such idea: although visible, it was intangible, it left no traces and it could not be bought and sold."³ We are maintaining here that, although performance art was borne in this desire to deafen artistic perils of objectification, it is within examples of performance art that we can find the most fitting examples of performative recording. Unlike the early conceptual artists, we do not carry a motive against dominant trends of the art world (e.g. the place of the art critic and the art gallery), rather we are casting a watchful eye towards instances of performance art and, out of such observing naming them as predominantly processes of record.

As we advance our grammar of record in performance, we would be remiss if we asserted that Bauman does not have an eye toward ways that performance records in its enactment. As he notes, "completely novel and completely fixed texts represent the poles of an ideal continuum, and that between the poles lies the range of emergent text structures to be found in empirical performance."⁴ Similarly, we are not claiming that performance artists have been largely unaware of the

ways that they are recording in their enactments. Rather, we are maintaining that while Bauman explores emergent qualities of performance and performance artists shift sites of art from art materials to their bodies the voice of record was dampened. Accordingly, on many levels, our project is a project to remember the role of records in these acts where it has been forgotten. Ultimately, we maintain that emergent and recording qualities exist in all instances of performance.

The role of record in performance involves the range of ways that performances are set down into bodies and, thereby, set up for audiences. Performances record in the sense that they edify patterns of contingency into necessary structures; they shuttle cognitive loads of implicit possibility into embodied expressions of explicit decision. We are building this sense on top of what Bauman has said of emergence. Or, as we might put it, *the recorded quality of performance resides in the interplay between communicative resources, individual competence, and the goals of the participants, within the context of particular situations.*⁵ And, we should not forget to mention that *fundamentally, performance as a mode of recorded communication consists in the assumption of responsibility to an audience for a display of communicative competence.* Such displays, in fact, are enacted through the recorded qualities of performances; recordings initiate edifications of lived events at the moments where performative acts emerge and give them a corporal life beyond bounds of acoustics and memory. Finally, we might say that *the recorded structure of performance events is of special interest under conditions of permanence, as participants settle novel patterns of performance into old circumstances.* And so, while performance artists have moved objectification away from materials to their bodies, they might have bypassed the formation of additional art objects, but they are still setting performances onto records.

To do this performance artists have relied on extended use of various recording technologies. And so, while performance art was originally centered around the goal of developing a dialogue between a performer and an audience without the mediation of the art object, instances of performance art are most commonly framed and keyed (to use Bauman's terminology) with mediated

records (e.g. photography, video, and multimedia). Most radically, we can say that performance art is about the materialization of a performance through the use of documentation. It is without coincidence that with the development of recording processes, performance art as we define it today emerged. With the introduction of recording devices a performance, when recorded, becomes both a present experience that was once shared by performer and viewer, as well as the (recorded) artifact of that moment. The ability to replay a performance alters the original relation between performer and viewer. The performance exists through the recording process as a past experience, which inevitably disrupts, when presented to the viewer, the mutuality of performance constructed as a dialogue. So, while Bauman asserts that “it is part of the essence of performance that it offers to the participants a special enhancement of experience . . . which binds the audience to the performer in a way that is specific to performance as a mode of communication,” a basic resource of performance art is disruption of such mutuality and an imposed solipsism of the artist.⁶

We have been advancing a conception of performance here that speaks a voice of both emergence and record. We do so with an eye towards stressing the ways that these two aspects of performance come together. Our gesture is one of, “yes, and” with Bauman; accepting and building on his senses of performance. While Bauman’s work expanded notions of performance towards the realization of emergent qualities of performance our work reminds critics of recording qualities invested in performances.

NOTES

1 Richard Bauman, “Verbal Art as Performance.” In *Verbal Art as Performance*, ed. Richard Bauman (Prospect Heights, IL: Waveland Press, Inc., 1977), 11

2 RoseLee Goldberg. *Performance Art: From Futurism to the Present*. Revised and enlarged edition (London: Thames and Hudson, 1988), 152. First published as *Performance: Live Art 1909 to the Present*. (London: Thames and Hudson, 1979).

3 Goldberg, 152.

4 Bauman, 40.

5 Italics here indicate paraphrasal of Bauman’s discussion of emergent qualities of performance (Bauman, 37-45). It is with purpose that we mimic his voice here.

6 Bauman, 43.

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REVERB IN THE METAPHORIC UNCONSCIOUS 7

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