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Twist The Cup And The Lip #3 (Letting the language speak itself?)

Curt Cloninger



'Twixt The Cup And The Lip #3 (Letting the language speak itself?)

Residual traces of an in-studio performance series by **Curt Cloninger**. 26 May 2011.

A phrase is chosen and massaged through various digital/analog/software/human contortions. In this case, the seed phrase is "Letting the language speak itself?" -- taken from the last half of the last sentence of Mark Amerika's *Sentences on Remixology 1.0*. This seed phrase is performed four different times. The semantic traces of these four performances have been collected in this book, along with screen shots from the performances, and citations from historical texts relevant to the concept of this performance series. Finally, Mark Amerika's *Sentences on Remixology 1.0* is cited in its entirety.

This book is part of a larger project located at <http://deepyong.org/current/remixthebook/> (where you will find streaming videos of all four performances). That larger project is part of an even larger project located at <http://remixthebook.com> .

Thanks to Mark Amerika and Rick Silva for inviting me to participate in the remixthebook project.

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'Twixt The Cup And The Lip

Performance Score

INTRO

Cut & Paste the seed phrase from the source document
Change the typeface of the phrase to "Cloninger Handwriting" font
Rewrite the phrase by hand
Speak the phrase (until all variation is [more or less] exhausted)

+++++

I

Select a random language
Translate the phrase into that language
Speak the phrase (until all variation is [more or less] exhausted)

Select a random language
Translate the phrase into that language
Speak the phrase (until all variation is [more or less] exhausted)

II

Search for the phrase at Google Images
Select the first image that results
Trace that image
Speak the phrase that results (until all variation is [more or less] exhausted)

Visually glitch the phrase
Trace the visually glitched phrase
Speak the phrase that results (until all variation is [more or less] exhausted)

Search for the phrase at Google Images
Select the first image that results
Trace the glitched image
Speak the phrase that results (until all variation is [more or less] exhausted)

+++++

EXTRO

Re-speak the original seed phrase

[ITERATION 1] 'Twixt The Cup And The Lip #3 (Letting the language speak itself?)

Some Citations from Historical Texts Relevant to the Concept
of This Performance

"Language enters life through concrete utterances (which manifest language) and life enters language through concrete utterances as well. The utterance is an exceptionally important node of problems."

- Mikhail Bakhtin

"The trace is not only the disappearance of origin -- within the discourse that we sustain and according to the path that we follow it means that the origin did not even disappear, that it was never constituted except reciprocally by a nonorigin, the trace, which thus becomes the origin of the origin. From then on, to wrench the concept of the trace from the classical scheme, which would derive it from a presence or from an originary nontrace and which would make of it an empirical mark, one must indeed speak of an originary trace or arche-trace. Yet we know that that concept destroys its name and that, if all begins with the trace, there is above all no originary trace."

- Jacques Derrida

"God is a Word that speaks itself."

- Meister Eckhart

[ITERATION 1] 'Twixt
The Cup And The Lip
#3 (Letting the
language speak
itself?)

Residual Semantic Trace

letting the language speak
itself?

letting the language speak
itself?

Letting the language speak
itself

Letting the language speak
itself is a.

Letting the language speak
itself
selbst

we are under spot just
regulates self by large
soaps to

we are under spot just
regulates self by large
soaps to

Listen

mi alapján helyszíni csupán
szabályozza önmagát a
nagy szappanok toa

meow up yarn that is used in
the supine sub bayous are

own my not Ya subpart not
door

me out of your and that is
used the supine sub by use
or own my not Ya subpart
not door

me out of your end that is
used the supine sawbuck by
use or oh my not Ya subpart
not door

me out of your and that is
use the supine sawbuck by

use or hold my nut job so
part not door

me out of your and that is
use the supine sawbuck by

use or hold my nut job so
part not door

me out of your and that is
use the supply and saw

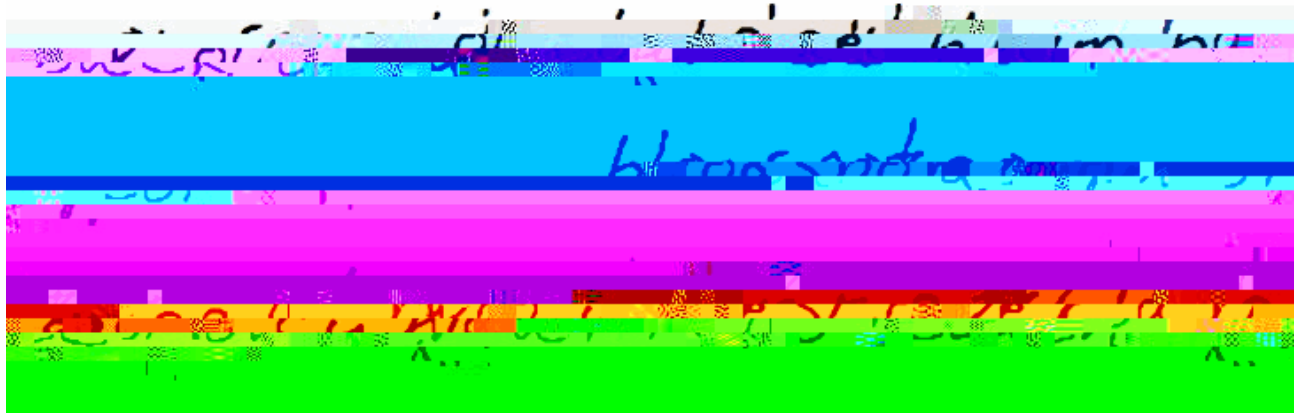
about by use or hold my nut
job so part not door



Vickyvacko.blogspot.com NEXT
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You see him back old
blogspot.com new less to
yes/over at/do cynical
you see him back old
blogspot.com new last two
yes/over at/do cynical

you see him back old
blogspot.com new last two
yes/over at/do cynical
you see him back old
blogspot.com
two yes/over at/do cynical
@ N



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n gel | r' In 'N | C | D | Zn
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Run will run is swirl blue book

mood if it yet similar one to

G I a you a you a key

new Gail allure in no whole.

So is in what I will pack

right fit print GM sold or

you will you a letter he

allowed new line

Ron will run this world bluebook

mood if it yet similar one to G.I.

a you a you a key new Gail of

or in no whole cell event what I

will pack right fit print GM sold
or you will you will letter he
allowed

Ron will run this world bluebook
mood if it gets similar one to G.I.
are you a you a key new Gail
of or in no whole cell of vent
what I will pack right fit print
GM sold or you will you will C
allow

Ron will run this world bluebook
mood it gets similar one-two GRI
arguably you a key new Gail or
in no wholesale event what I will

pack right fit print GM sold or
you will you will see allow

Ron will run this world bluebook
mood to get solar one to agree
arguably you a key new Gail or
in no wholesale event what I will
pack right fit print GM sold or

you will you will see allow

Ron will run this world bluebook
mood to get solar one to agree
arguably you a key new Gail or
in no wholesale event what I will
pack right fit print GM sold or

you will you will see allow



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B I I T 0 0— W0 & P S S & 0 f s
G0 . J a C x p w P J, — Y 8 £ 0
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Dick's book 2008 8 pounds old Q
pound outside 8E local Y and the
society and off's go just explore
but who yet ate pound CV
landlord Ruhr percent goal
through so wacky sass it at both
78 Indo

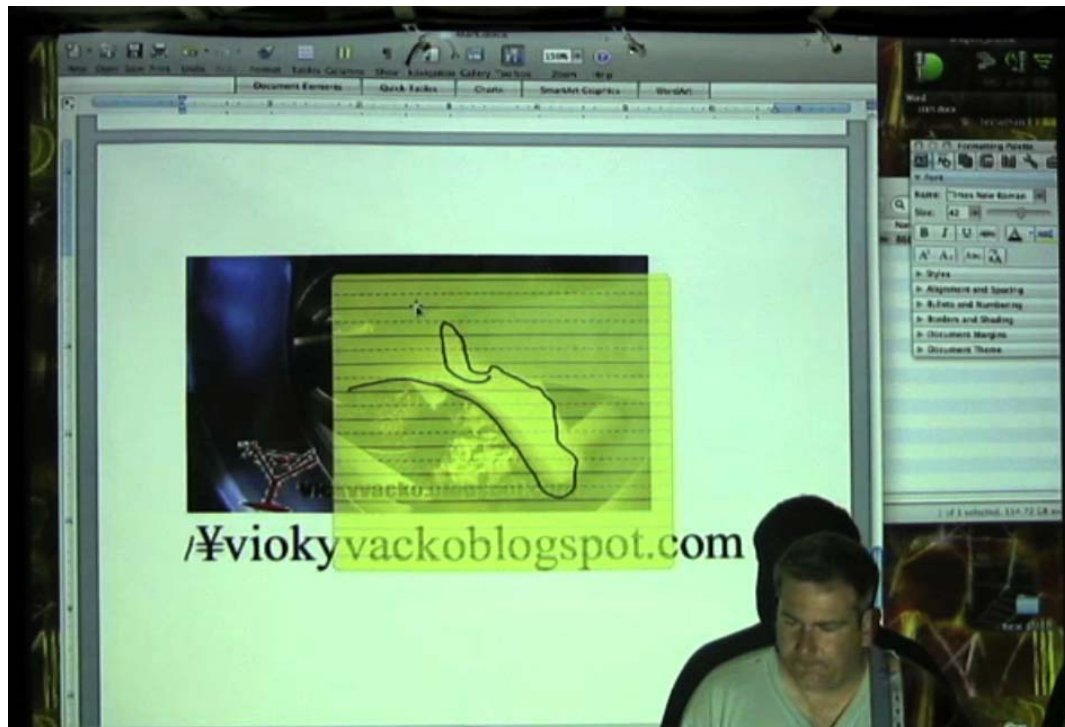
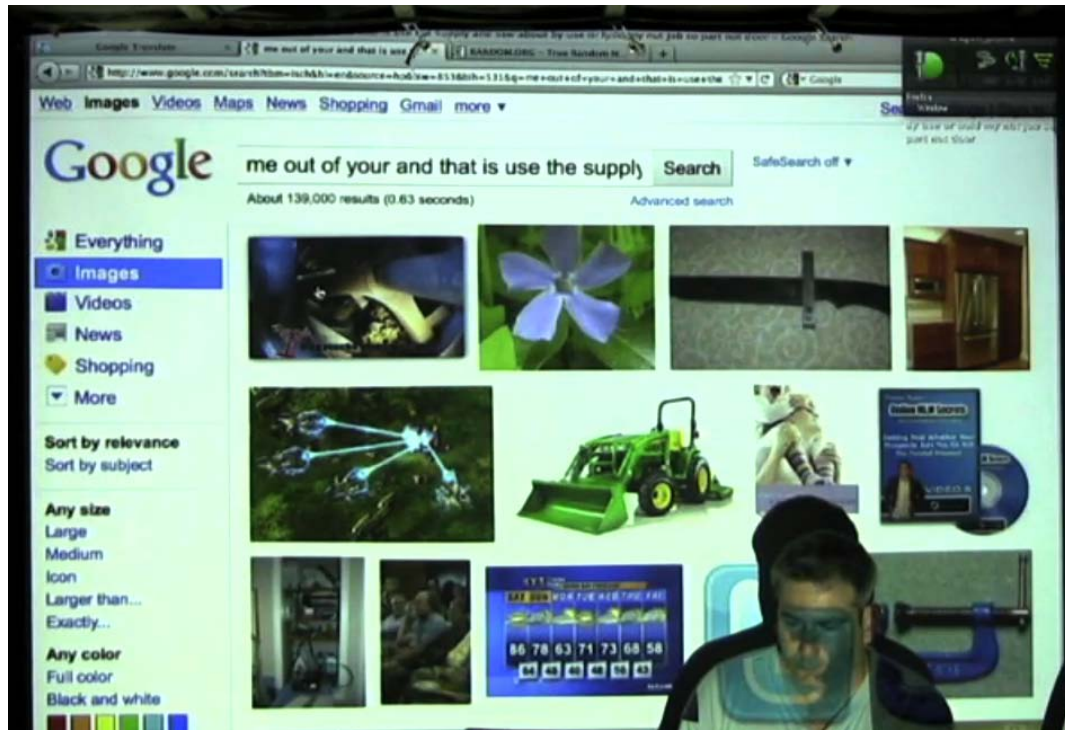
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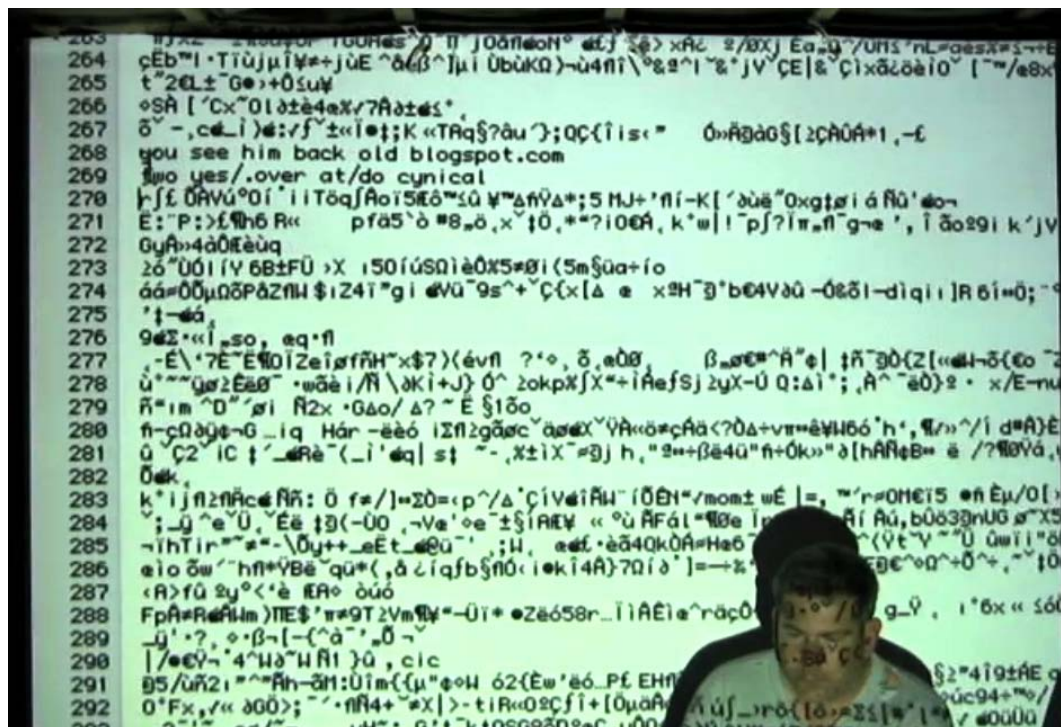
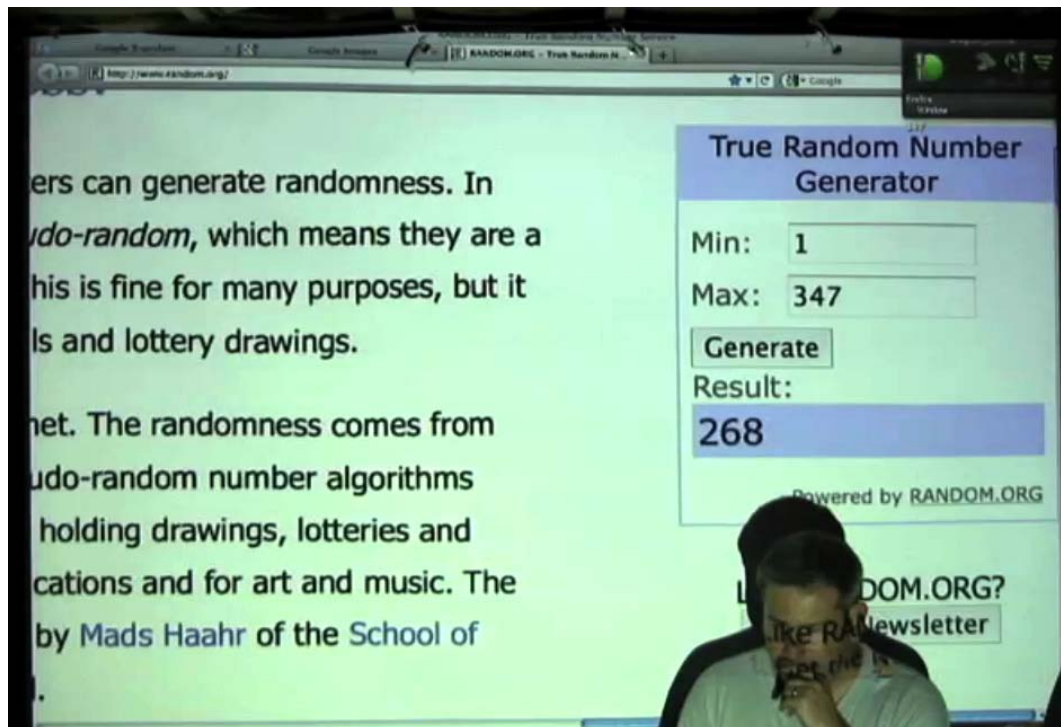
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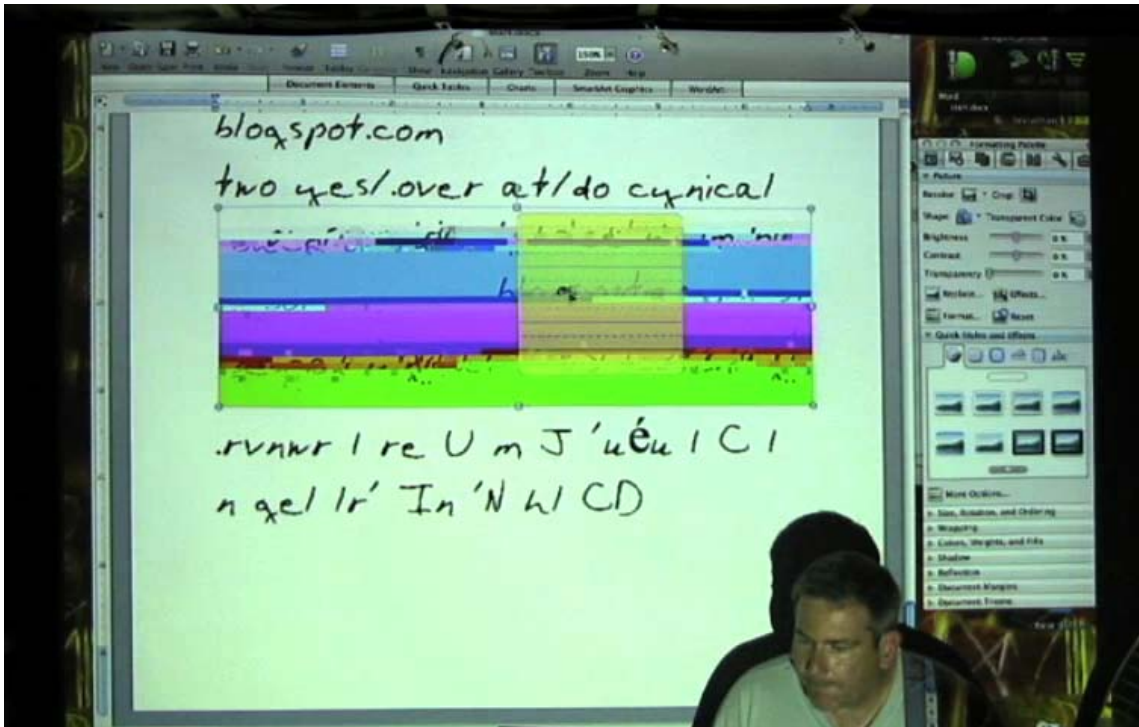
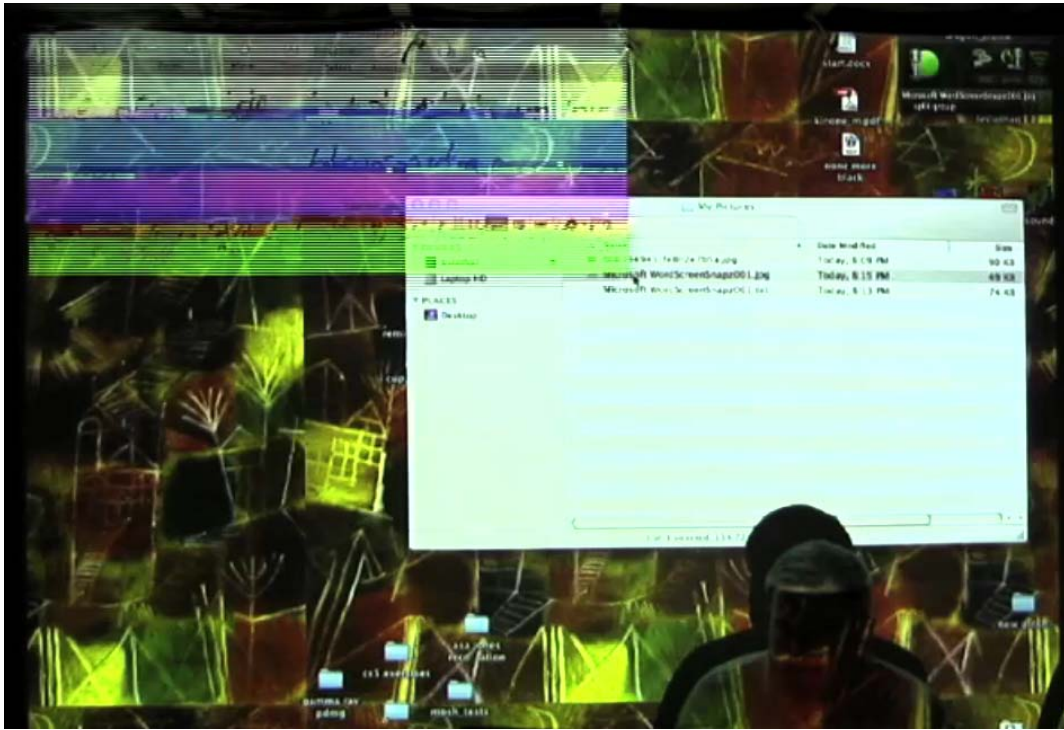
and the society and often go
just explore Jake Pound Kubo
landlord percent goal through so
wacky sass it both 78 Indo
Dick's book 2008 8 pounds old
cube out outside a local year of
the society and often go to
explore Jake Pound Kubo landlord
percent goals through so wacky
sass it both 78 Indo
letting the language speak itself

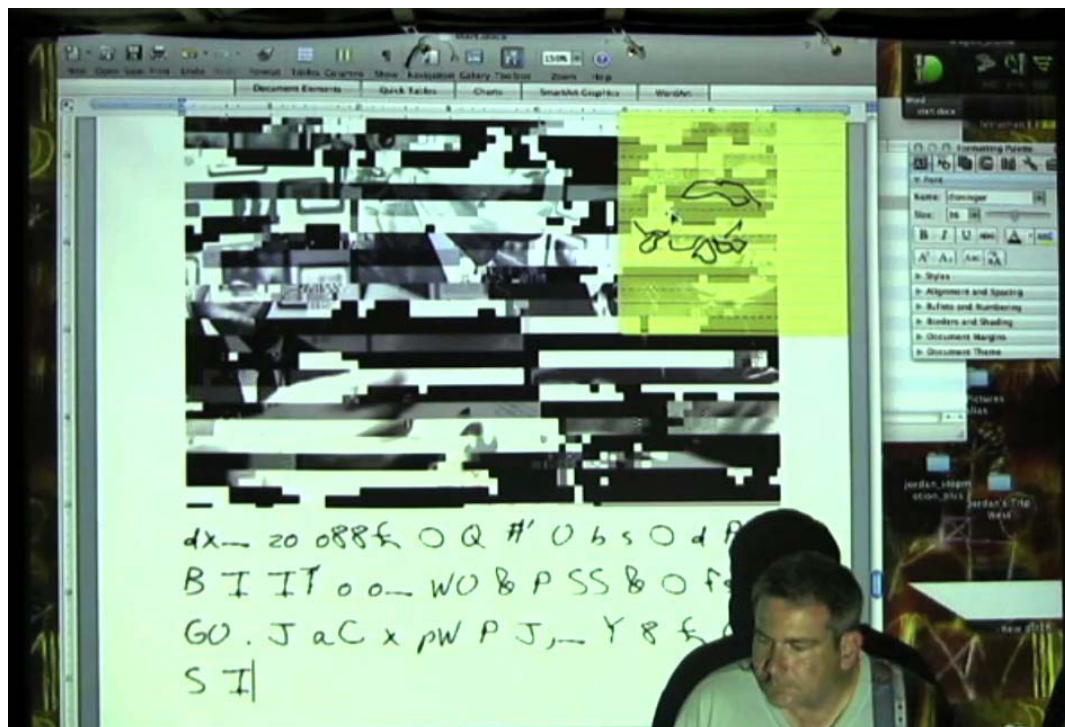
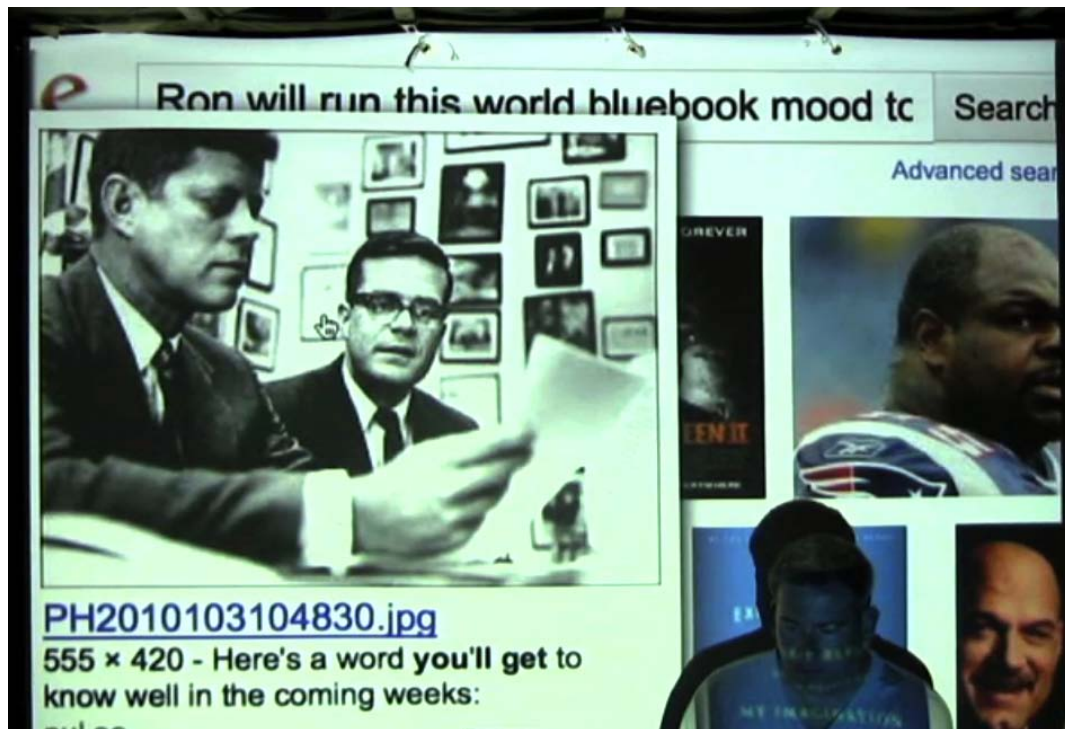
[ITERATION 1] 'Twixt
The Cup And The Lip
#3 (Letting the
language speak
itself?)

Screenshots of the Performance









[ITERATION 2] 'Twixt The Cup And The Lip #3 (Letting the language speak itself?)

Some Citations from Historical Texts Relevant to the Concept
of This Performance

"Only the contact between the language meaning and the concrete reality that takes place in the utterance can create the spark of expression. It exists neither in the system of language nor in the objective reality surrounding us. Thus, emotion, evaluation, and expression are foreign to the word of language and are born only in the process of its live usage in a concrete utterance."

- Mikhail Bakhtin

"The Father is a speaking work, and the Son is speech working."

- Meister Eckhart

"And perhaps the ineffable is so completely ineffable that it is not possible to posit of it even that it is ineffable."

- Damascius

[ITERATION 2] 'Twixt
The Cup And The Lip
#3 (Letting the
language speak
itself?)

Residual Semantic Trace

letting the language speak
itself?

letting the language speak.
itself?

Letting the language
speak itself

letting the light would speak
itself

letting the light would speak
itself

Ràng guāng huì jiǎng
itself I

run want we be not itself E

Ron want we be not itself he

Ron walked we be not itself

he

Ron walked we be not itself

he

Ron kráčel jsme nesmí být

sama o sobě, že

run project ECMA nest

immediate some also present

that

run project Acma nest

immediate slum also present

back

run project at my nest
immediate salaam also
present back

run project at my next
immediate salon also present
back

run project at my next
immediate salon also present
back

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AG088088fd00&8INg*nI KE

yes Suzette at Mucha print
seven floor St. Nick file on same
there are oh Karen p.m. the who
got me of a Jew when Darrell
480 8/4 at pound paren Agway
Diego 80 8F do when they need
in the struck me a mixer

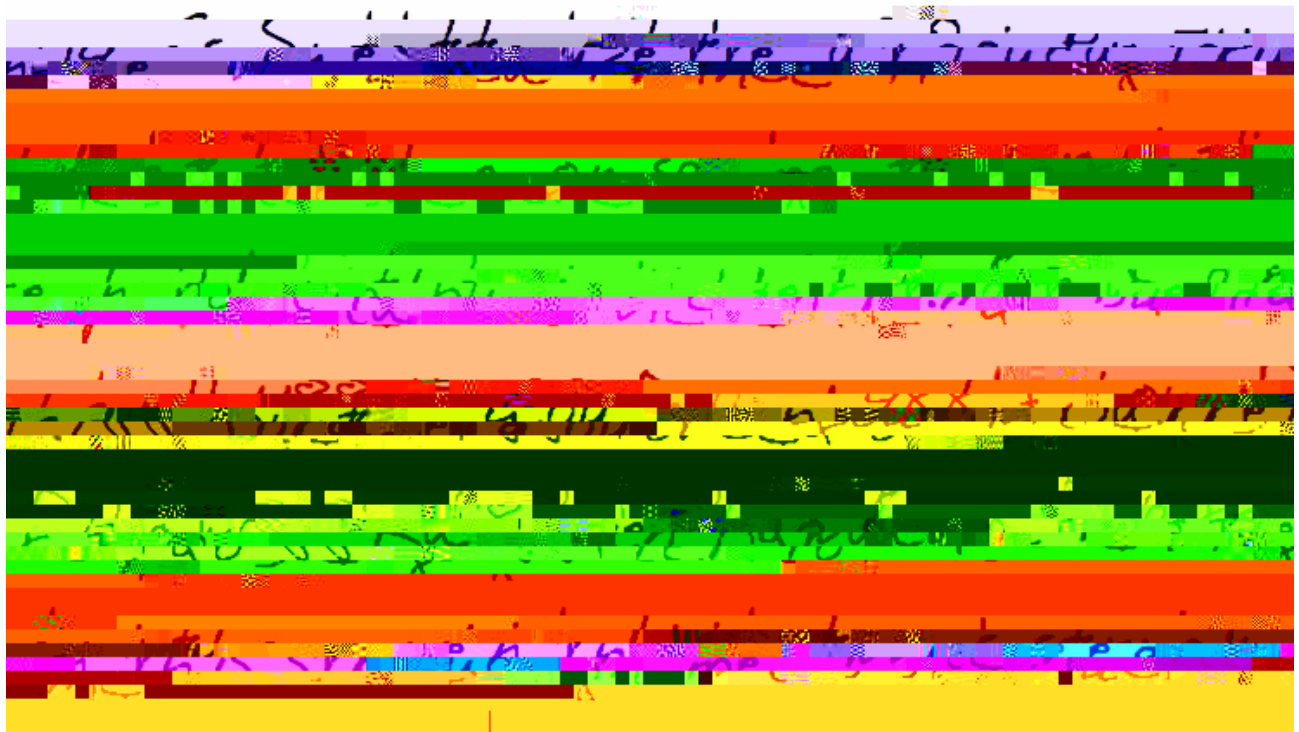
yes Suzette at Luca print seven
floor site net file on same there
are oh Karen p.m. Bill who got
wielded you when Darrell 488
force at pound Karen Agway
Diego 88 after do when they
need in this struck me a mixer

yes Suzette at Luca Printz seven
foresight net file on same there
are oh Karen p.m. builder that
wielded you when Darrell 480 8/4
pound Karen Agway Diego 88
after do when they need in this
struck me a mixer

yes Suzette at Luca Prince 74
slight net file on same there are
oh Karen p.m. builder that wielded
you when Darrell 488 force
pound Karen Agway Diego 88
after to when they need in this
struck me a mixer

yes Suzette at Luca Prince 74
slight net file on same there are
oh Karen p.m. builder that wielded
you when Darrell 488 forced out
Karen Agway Diego 88 after to
when they need in this struck me
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## J/ ) Cloninger to

me were what CJ yet to get a who/what will that be yeah take cool  
 letters five minus you do not see me have greater than will a you soon yet  
 yet yet yet yet yet yet eight right here and will and yeah it's hot  
 here/you will your will rule it need not me of that will permit a net be  
 Bishop Ursula should pick I will yeah let kiss out yet yet you of we would  
 get your to make you true in me a room and while you're really at key.  
 One day you will code you will way of Juniper router yeah Harley alarm  
 went ESPN Italy where lawyer are suing just what yet Cloninger to  
 me were with CJ yet to get off who what will that be yet take all  
 letters five minus you do not see me have greater than will a you soon yet  
 yet yet yet yet yet yet eight right here and will again hot here you  
 will your will rule it need not media that will permit Annette B Bishop Ursula  
 should pick I will yeah I'll let this out yet yet you him we would get  
 your to make you true in meal room and while you're really it key one  
 day you will code you will way of Juniper router yeah Harley alarm with



ESPN Italy where law year are suing just what yet Cloninger can need  
were with CJ

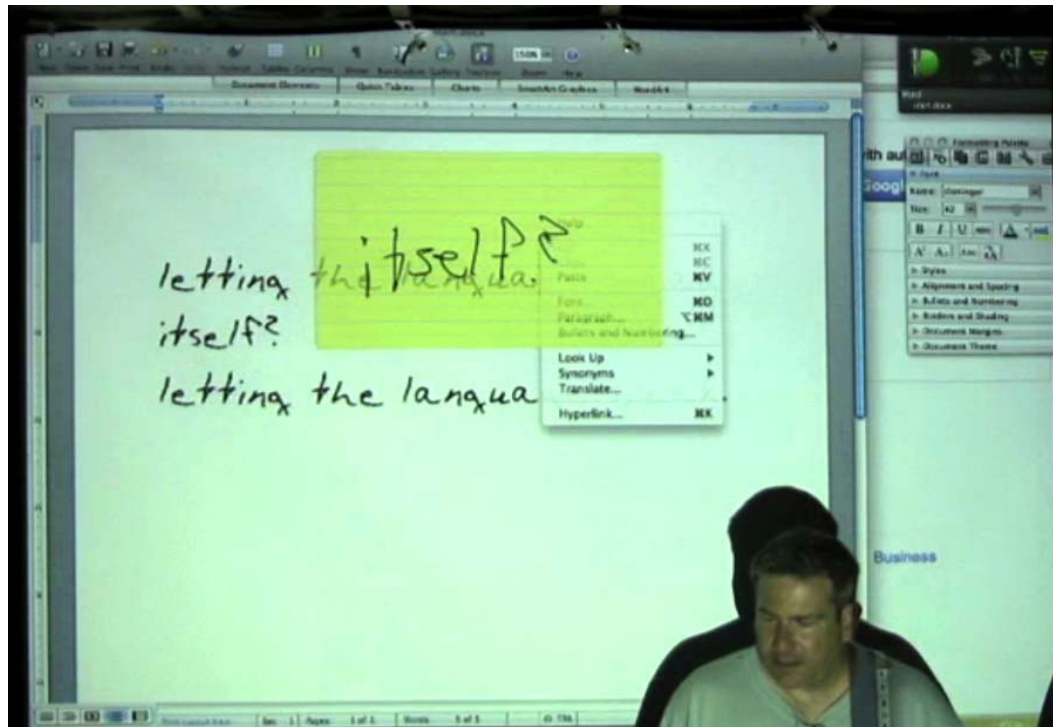
a new me or with CJ yet to get off who way will that be yet take all  
letters five minus you do not see me have greater than Willie you soon yet  
yet yet yet yet yet yet eight right here and will again hotkey your  
you will your will rule 8 million not media that will permit Annette the Bishop  
Ursula should pick I will yeah I'll let this out yet yet you him we would  
get your to make you true in meal room and while you're really it key  
one day you will code you will way of Juniper router yeah Harley alarm  
with ESPN Italy where law year are suing just what yet Cloninger can  
need more with CJ

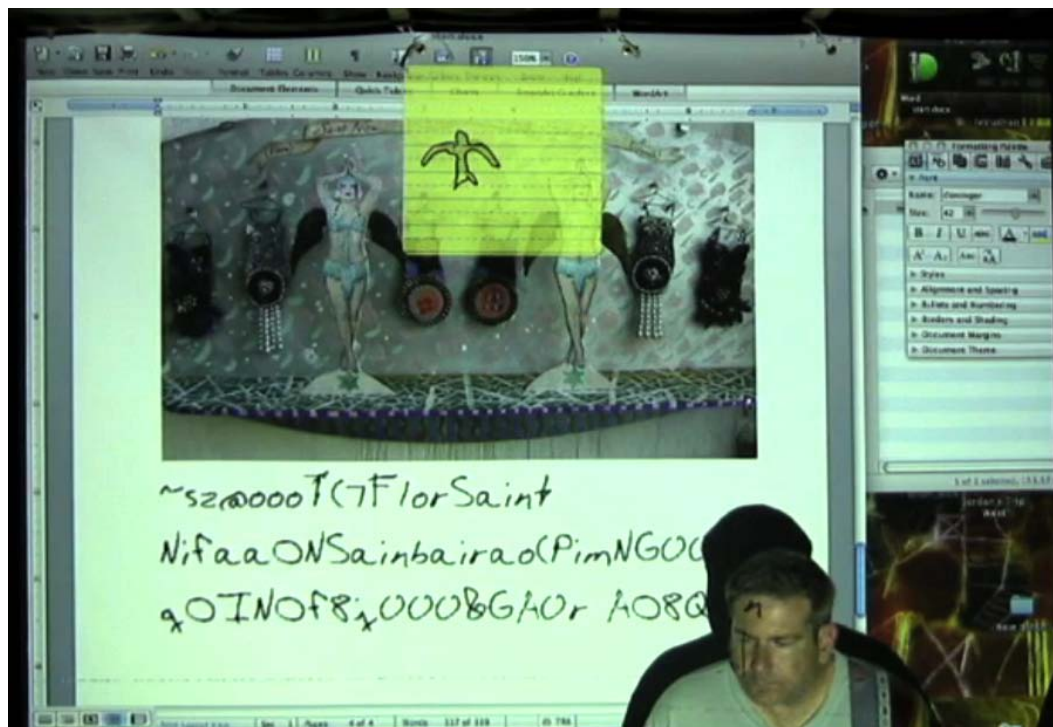
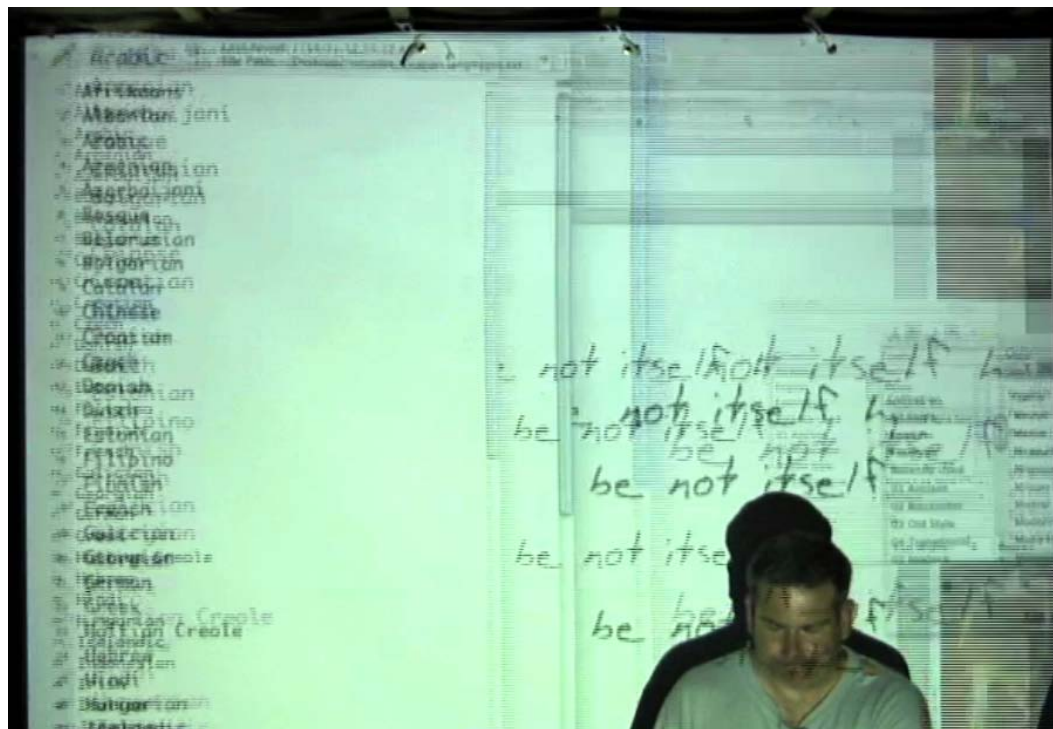
a new meter with CJ yet to get off the will way that being yet take all  
letters five minus you do not see me have greater than Willie you soon yet  
yet yet yet yet yet yet a write here and will again hot key your you  
will your will rule 8 million not media that will permit Annette the Bishop  
Ursula should pick I will yeah I'll let this out yet yet you him we would  
get sure to make you true in meal room and while you're really key one  
day you will code you will way of Juniper router gap Harley alarm with  
ESPN Italy near a law year are suing just what yet Cloninger can need  
more with CJ and

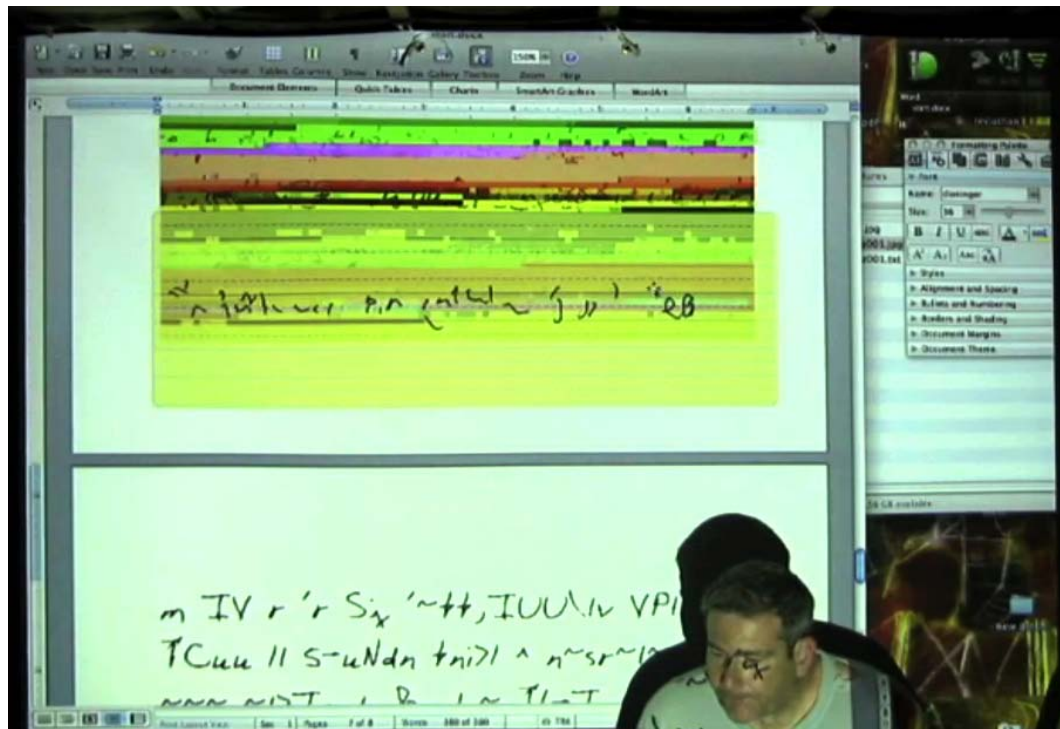
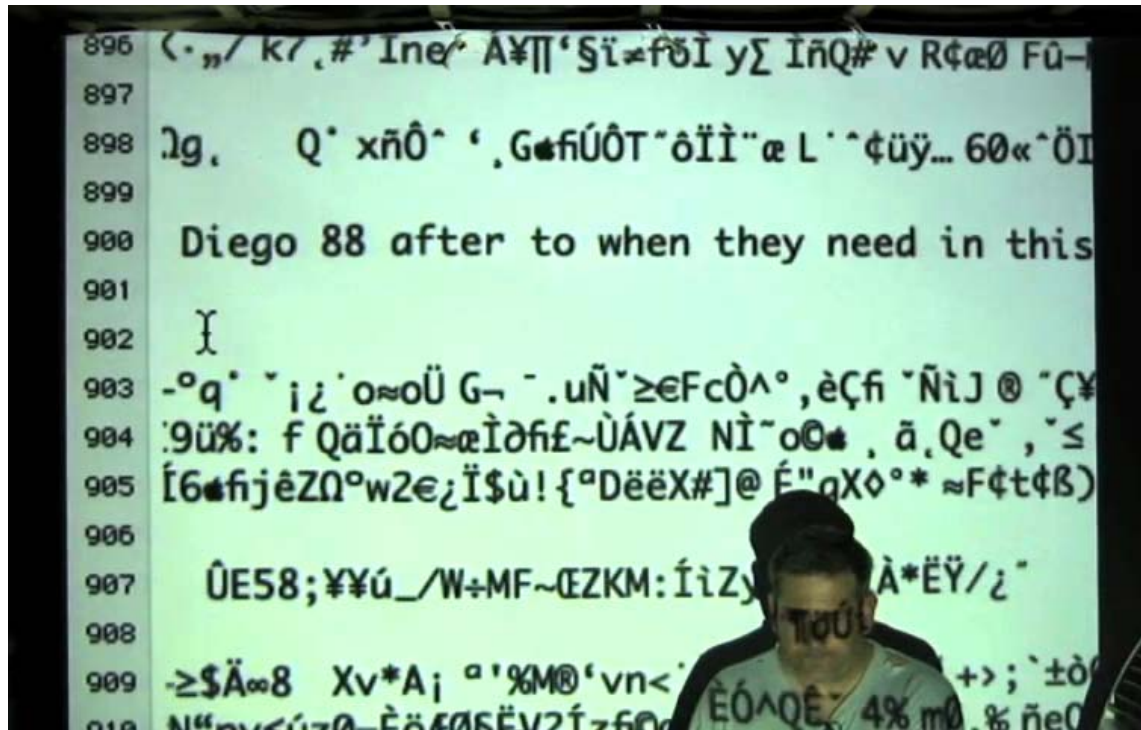
## letting the language speak itself

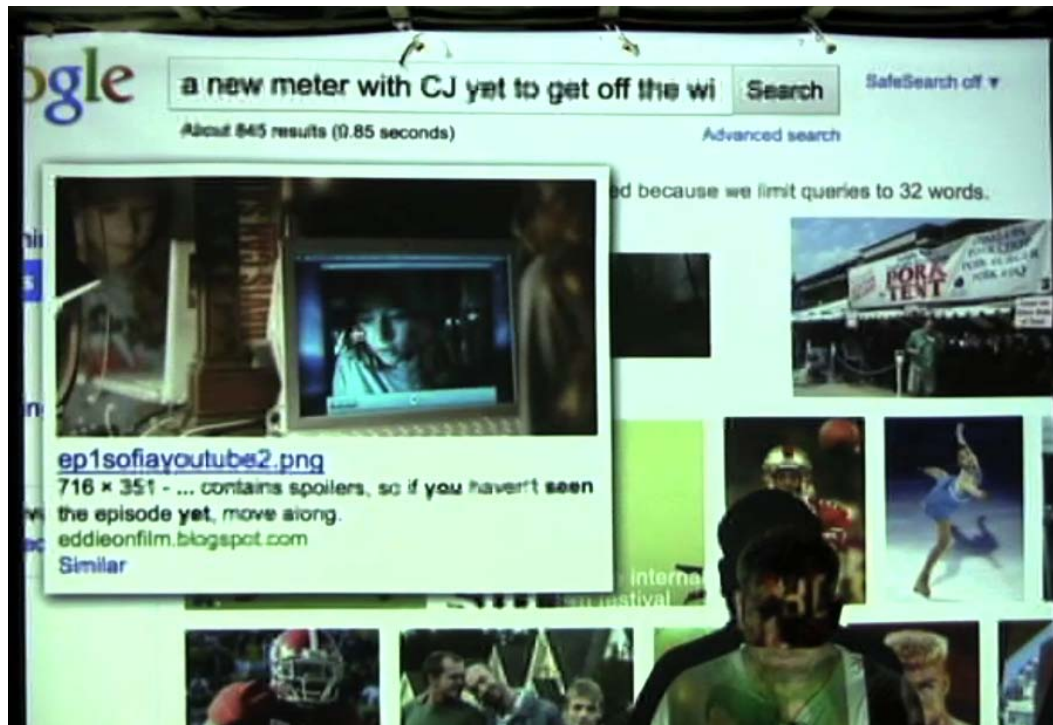
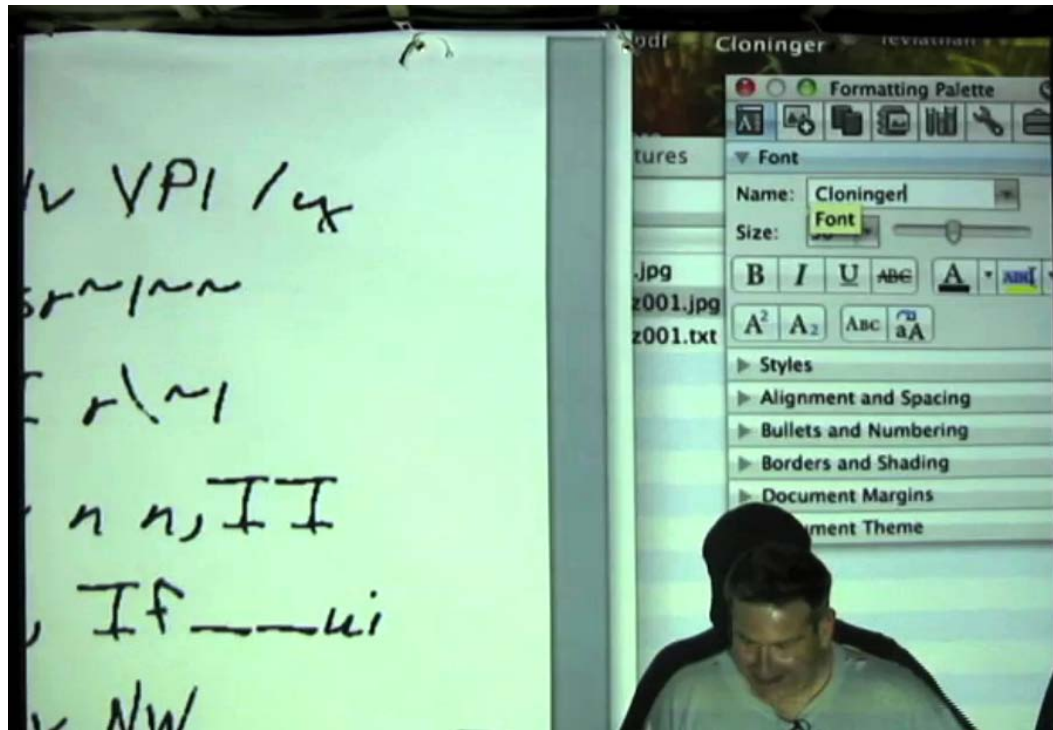
[ITERATION 2] 'Twixt  
The Cup And The Lip  
#3 (Letting the  
language speak  
itself?)

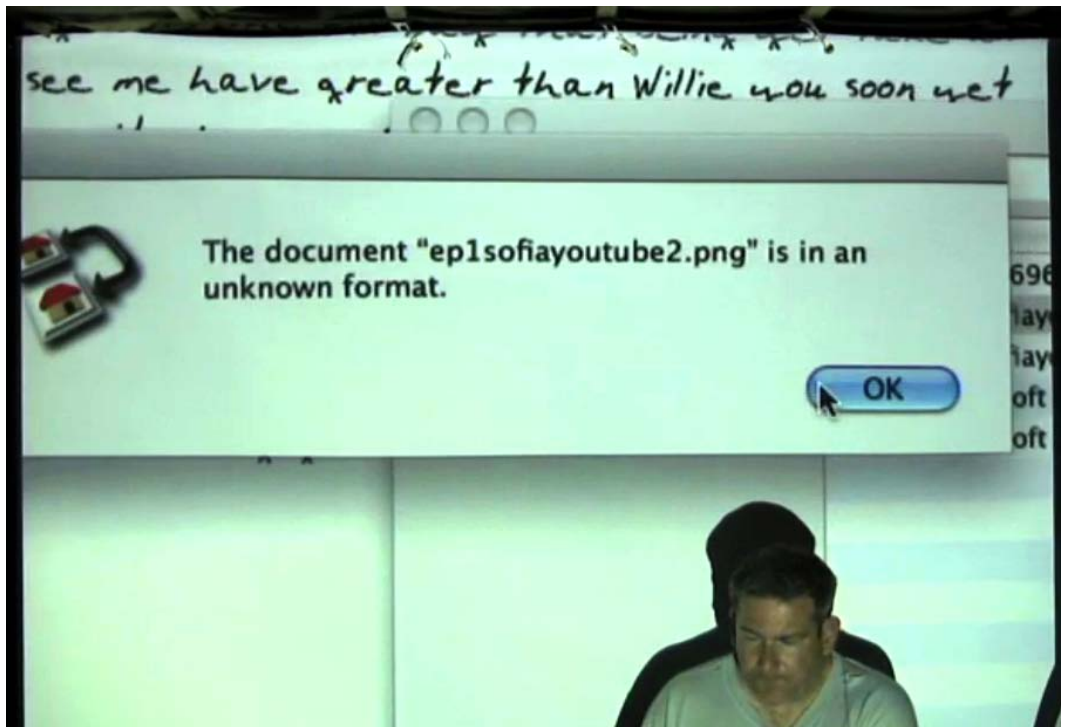
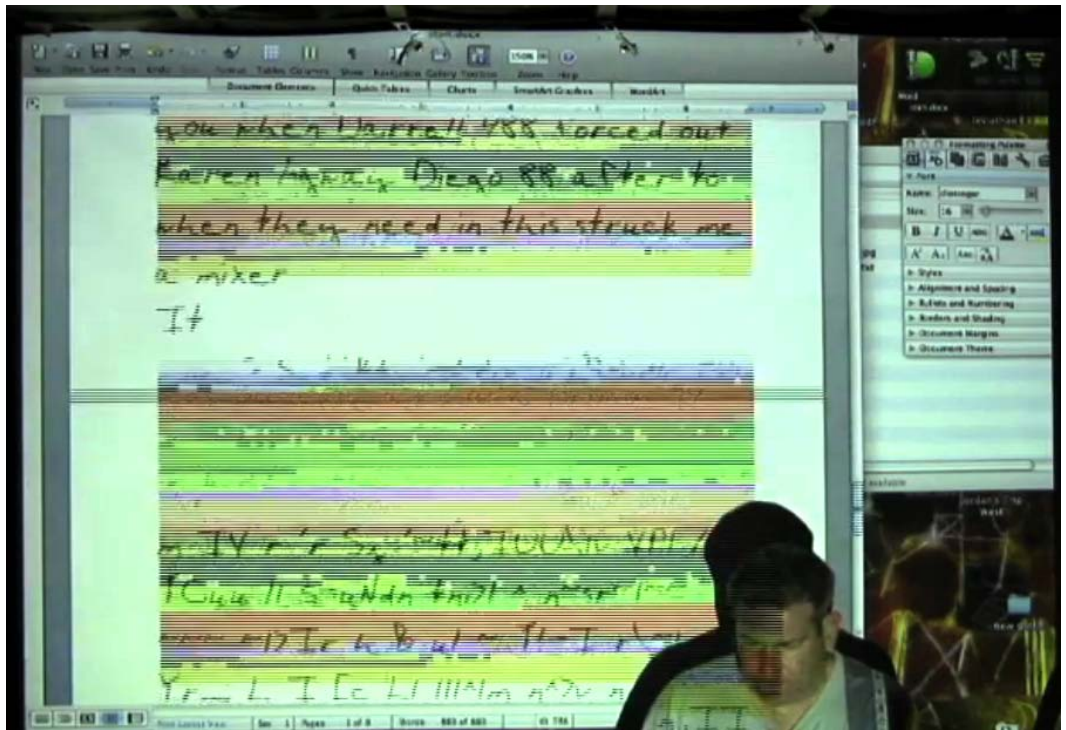
Screenshots of the Performance











# [ITERATION 3] 'Twixt The Cup And The Lip #3 (Letting the language speak itself?)

Some Citations from Historical Texts Relevant to the Concept  
of This Performance



"[the letters of the names] could indicate perfections and properties of the divine nature with regard to the order of letters in the names, their nature and their shape."

- Meister Eckhart

"Each text (both oral and written) includes a significant number of various kinds of natural aspects devoid of signification... but which are still taken into account (deterioration of manuscript, poor diction, and so forth). There are not nor can there be any pure texts. In each text, moreover, there are a number of aspects that can be called technical (the technical side of graphics, pronunciation, and so forth)."

- Mikhail Bakhtin

"And if it is necessary to indicate something, most useful are the negations of these predicates -- that it is neither one nor many, neither productive nor infecund, neither cause nor deprived of causality -- and such negations, I know not how, overturning themselves absolutely into infinity."

- Damascius

"Can we imagine a form of self-organization that is not also one of self-preservation and self-reproduction?"

- Steven Shaviro

[ITERATION 3] 'Twixt  
The Cup And The Lip  
#3 (Letting the  
language speak  
itself?)

Residual Semantic Trace

letting the language speak  
itself?

letting the I MM Spm  
itself?

letting let him five. Itself  
Letting let him five itself  
Listen

Gosod gadael iddo bum ei hun

Rosa God Aledo boom you

Rosa God Alito boom you

Rosa God Alito boom you

Rosa Dio Alito è boom

to will suck the audio door  
able at

two will suck the audio door  
able at



8^8.JU I8F 3GP8\

a independent Jew in for  
the hoopla and yeah  
a independent Jew and for  
who plot any yeah  
a independent Jew and for  
who plot any yeah



H'n 2rre@

A/n\ImmO\_IaLTJu/3^P/1/1

IN | nI'rr/ imE^ I N

nigr'IIIn \In

A new area for a at at us  
up to him below a owl  
kilojoules three was pretty  
à la it I it it or rule it  
Mary in the manager or he  
is checked in

a new area for a at at us  
up to him below how kilojoules  
three was pretty I let it  
I it it or rule it Mary and  
the manager or he is  
checked in

a new area for a at at us  
up to him below how kiloyoules  
three was pretty I let it  
I it it or rule it Mary and  
the manager or he is  
checked in



AfG&#=-j:fqjb1141HOB}sjt  
';||Y!YP,]\_J&Rh,gA---o

Afghan pound equal Jeff  
who will and you will 1141  
hauledCGH to the you yet



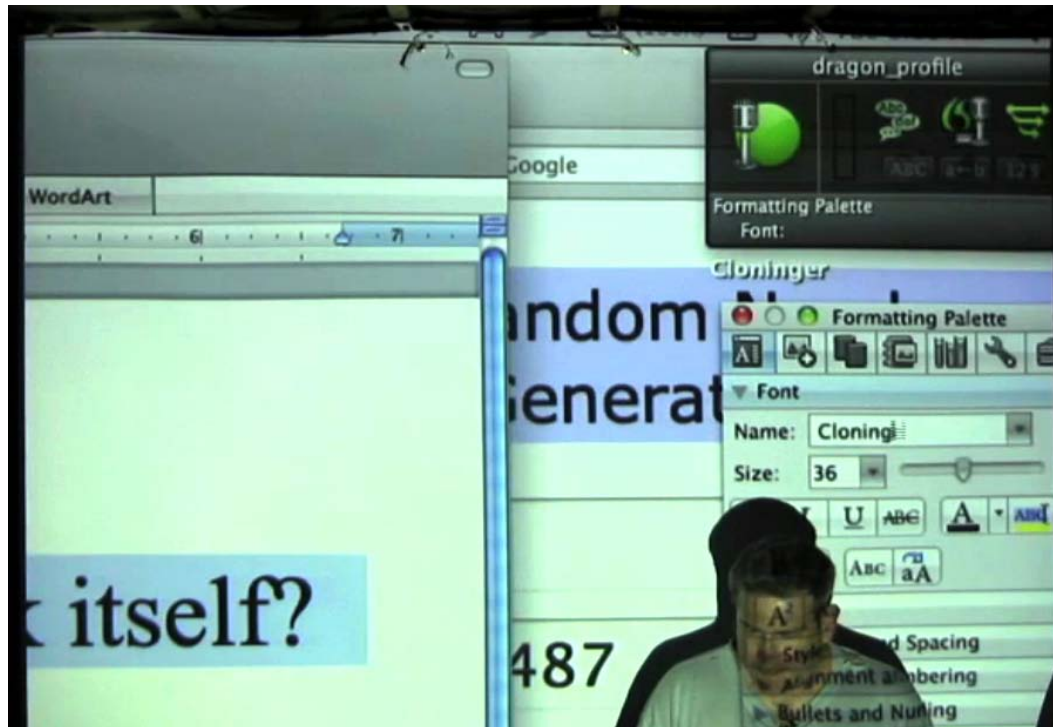
yeah you it Brett's own jet  
and rubber guy who  
Afghan pound equal Jeff  
who will and you will 1141  
called CGH to the use jet  
year at you it Brett's own  
jet and rubber guy who  
Afghan pound equal Jeff  
who will and you will hundred  
and 1141 called CGH to the  
use jet year at you it  
Brett's own jet and rubber  
guided

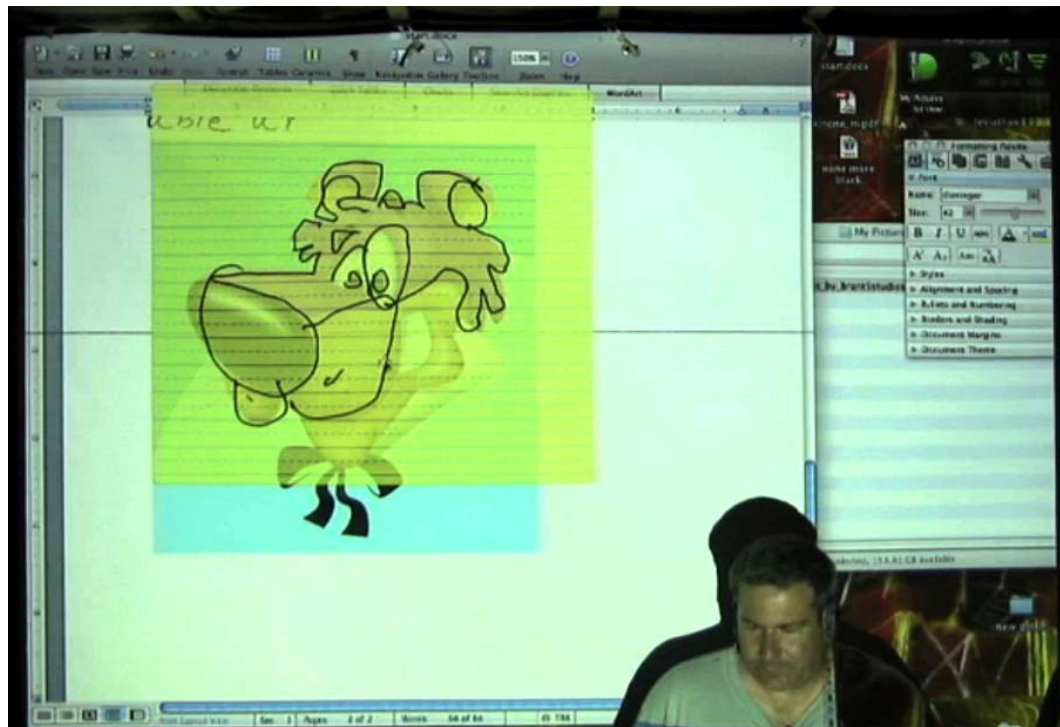
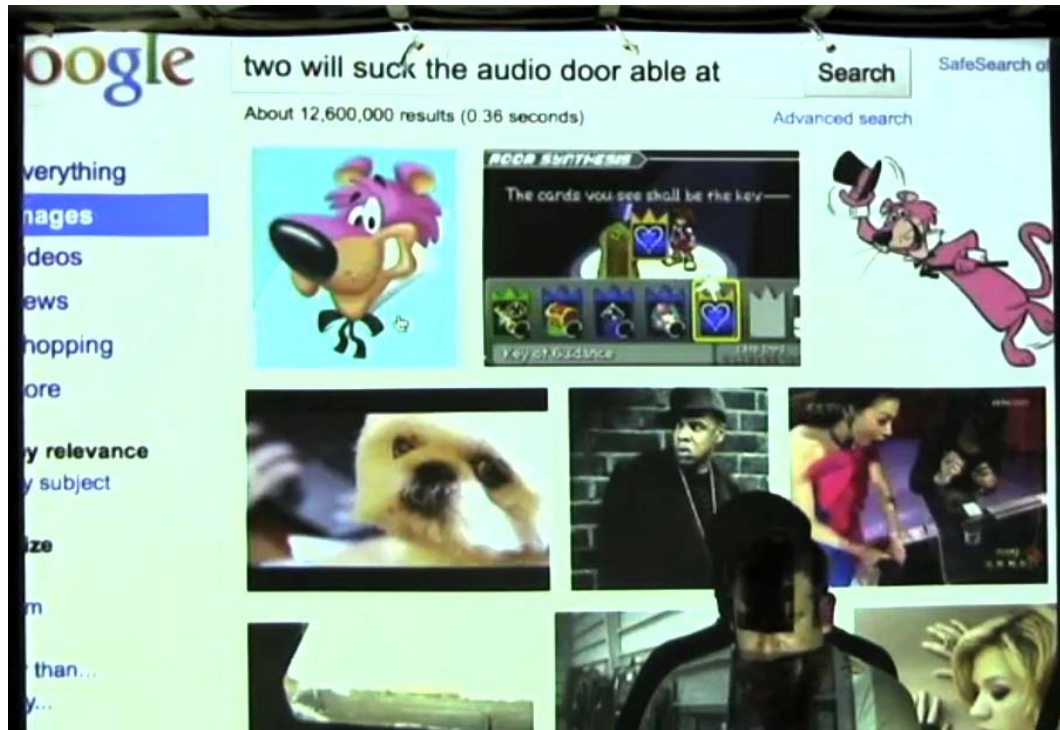
Afghan pound equal Jeff  
who will you will hundred and  
1141 called CGH to the use  
yet year at you it writes  
on jet and Robert guided  
Afghan pound equal Jeff  
who will you will hundred and  
1141 called CGH to the use  
yet year at you it writes  
on jet and Robert guided  
letting the language speak  
itself

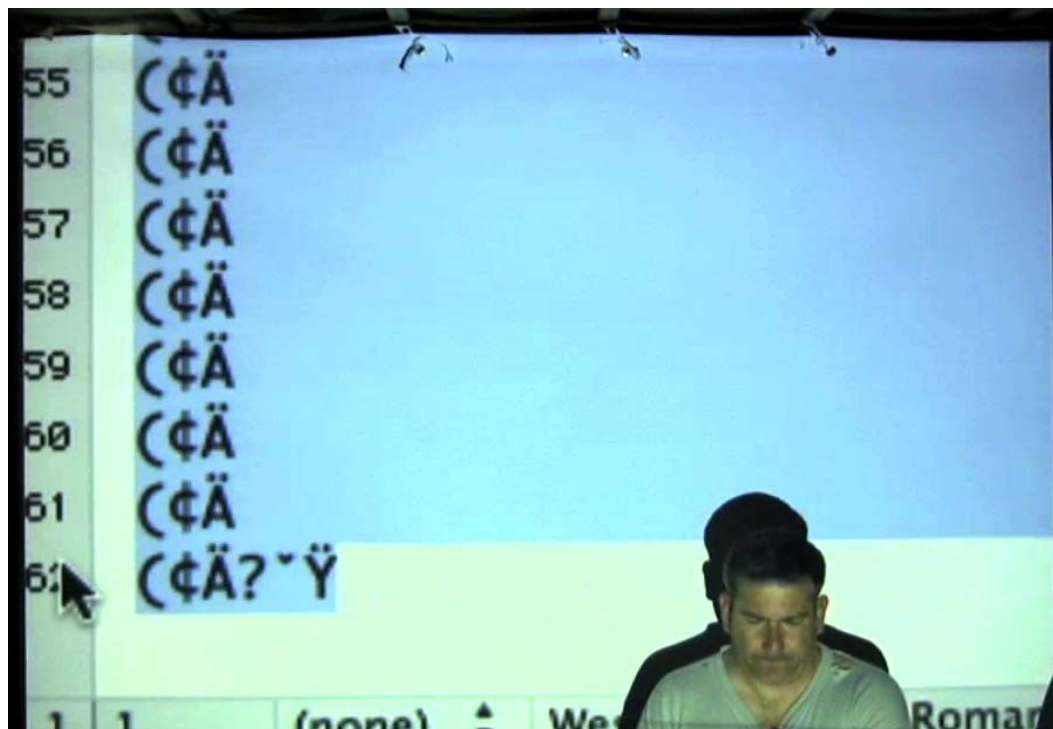
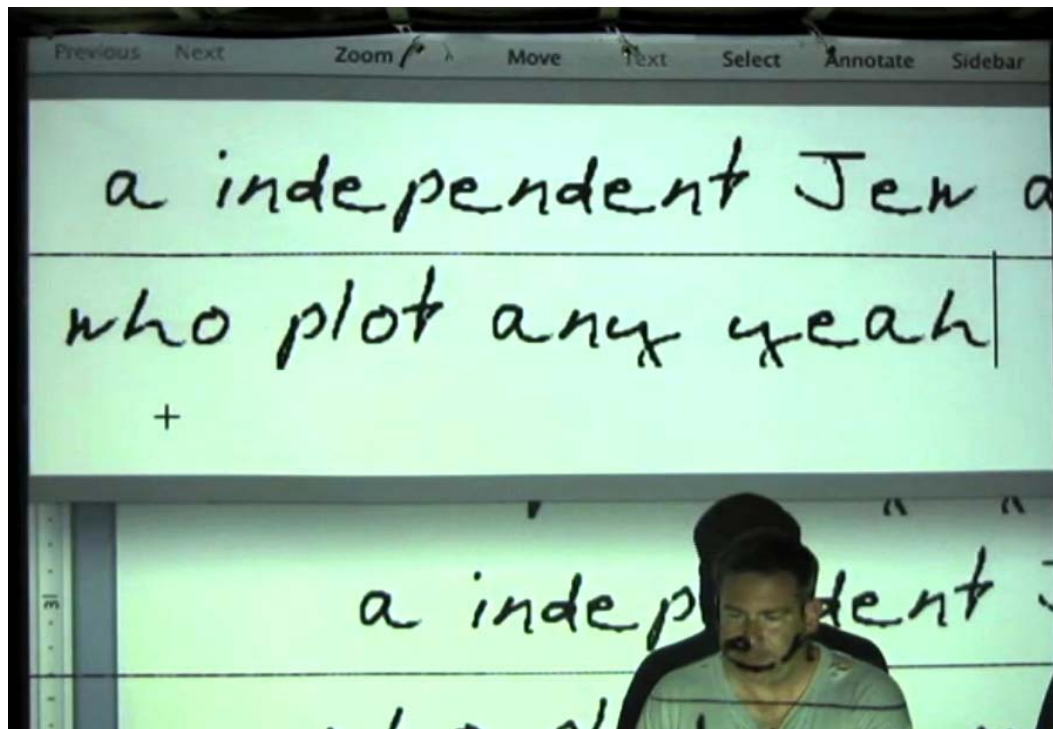


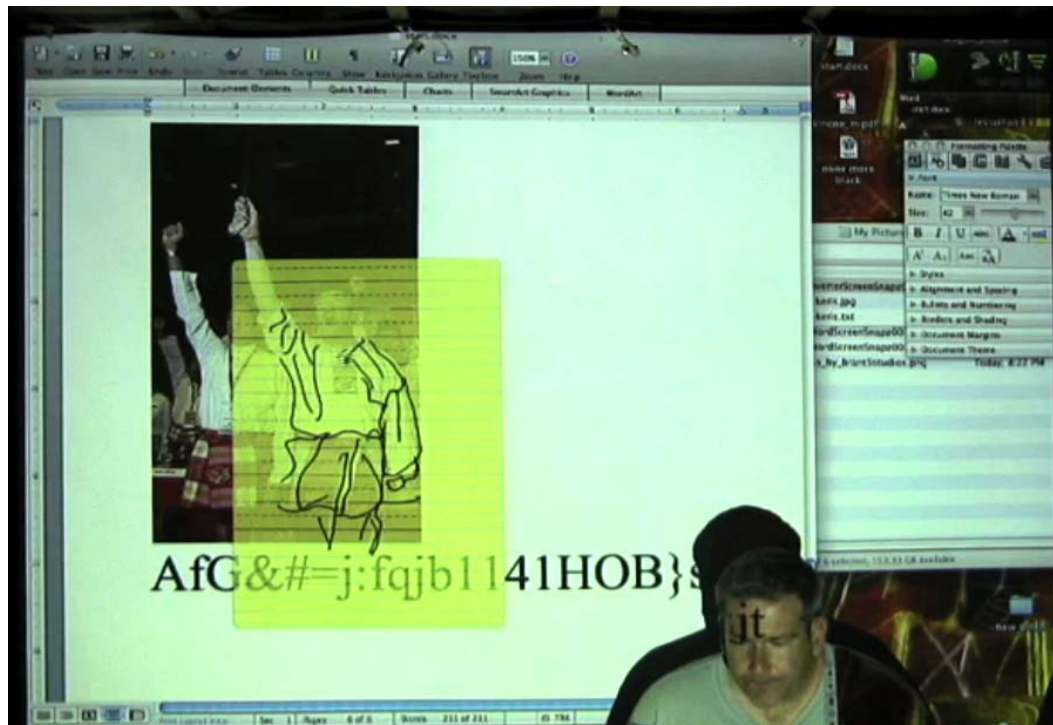
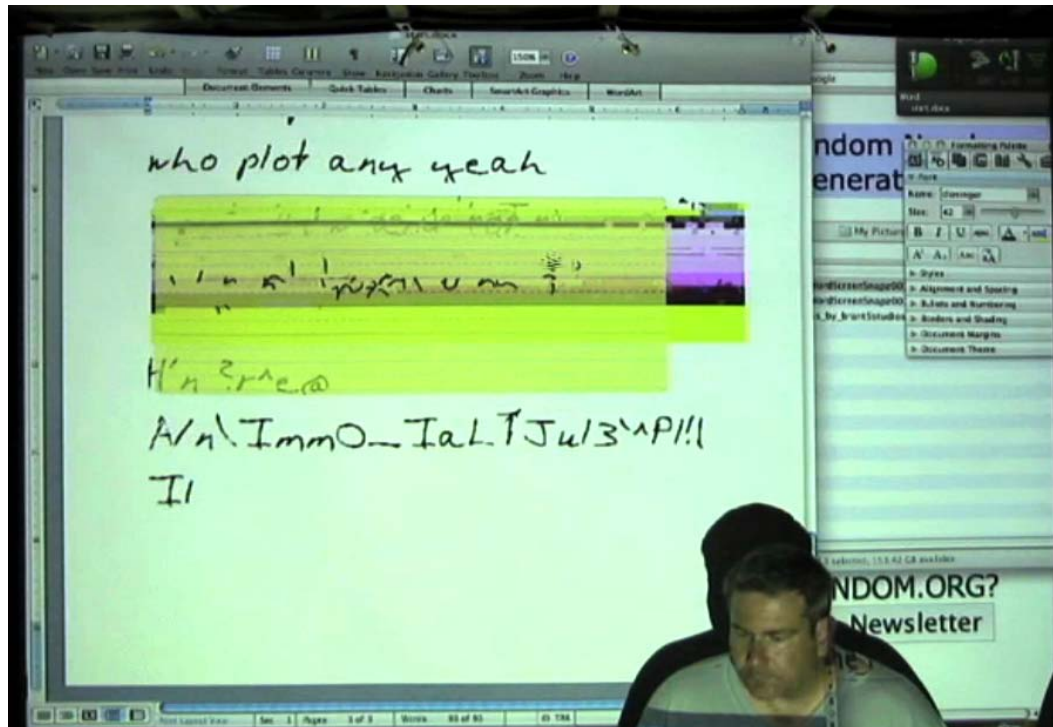
[ITERATION 3] 'Twixt  
The Cup And The Lip  
#3 (Letting the  
language speak  
itself?)

Screenshots of the Performance













# [ITERATION 4] 'Twixt The Cup And The Lip #3 (Letting the language speak itself?)

Some Citations from Historical Texts Relevant to the Concept  
of This Performance

"How, [Whitehead] asks, can our culture's incessant repetition and recycling nonetheless issue forth something genuinely new and different?"

- Steven Shaviro

"When you cut into the present the future leaks out."

- William Burroughs

"Now, however, that we are to enter the darkness beyond intellect, you will not find a brief discourse but a complete absence of discourse and intelligibility."

- Dionysius

[ITERATION 4] 'Twixt  
The Cup And The Lip  
#3 (Letting the  
language speak  
itself?)

Residual Semantic Trace

letting the language speak  
itself?

letting the I MN speak itsd  
f?

letting him speak if it's due.

Letting him speak if it's due

Að leyfa honum að tala ef

það er vegna

our day for you on him owl.F

Bloom Rebecca

our day for you on an owl

Full bloom Rebecca

our day for you on an owl  
full bloom Rebecca

našy dni dlia vas na savu  
poŭnym roskvicie Rebieka

not see DB via boss. Sabu who  
know you him Russ VK Red  
Lake

not see the below via boss sub  
woo hoo no you him Russell  
book Red Lake

not see the below via boss so  
woo hoo go you him Russell  
book Red Lake

not see the below via boss so  
woo hoo go you him Russell  
book read like

not see the below via boss so  
woo hoo go you and Russell

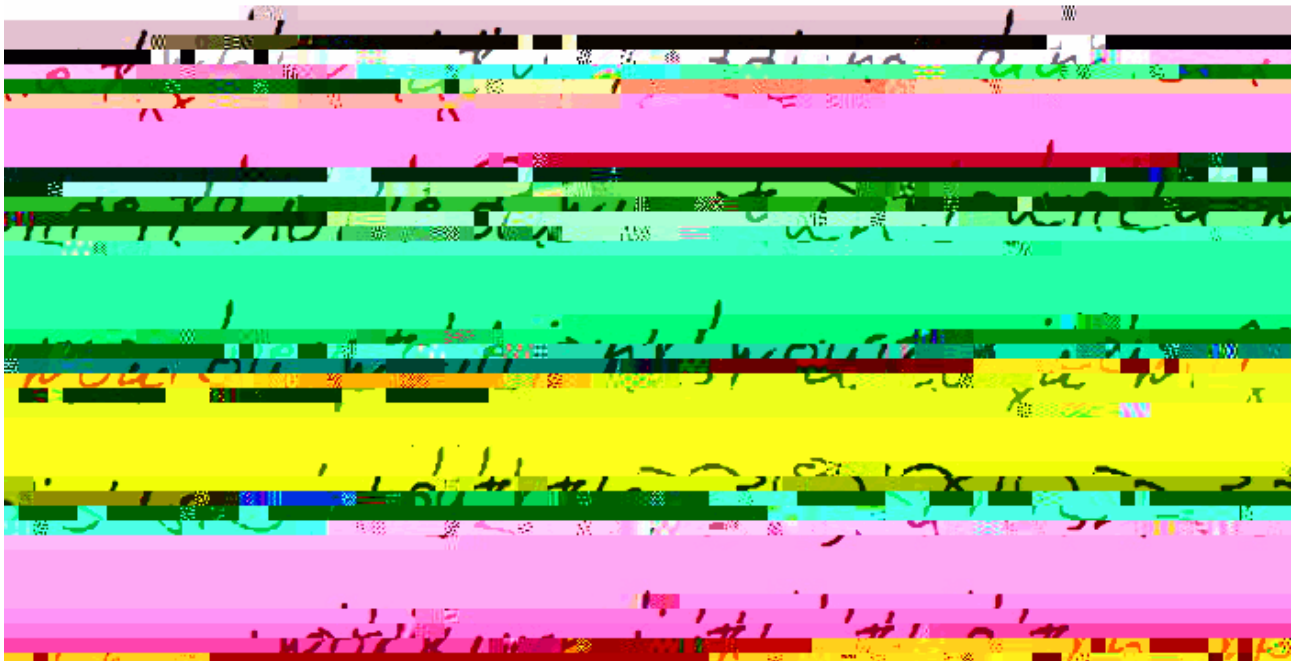


WAHHHH.IL/B.Y+TWIT NOT  
SS!%WWJ Fd!!,\ (310)g32-  
4215

what adding/and yet  
detailed will it not Sarah



percent would just you will  
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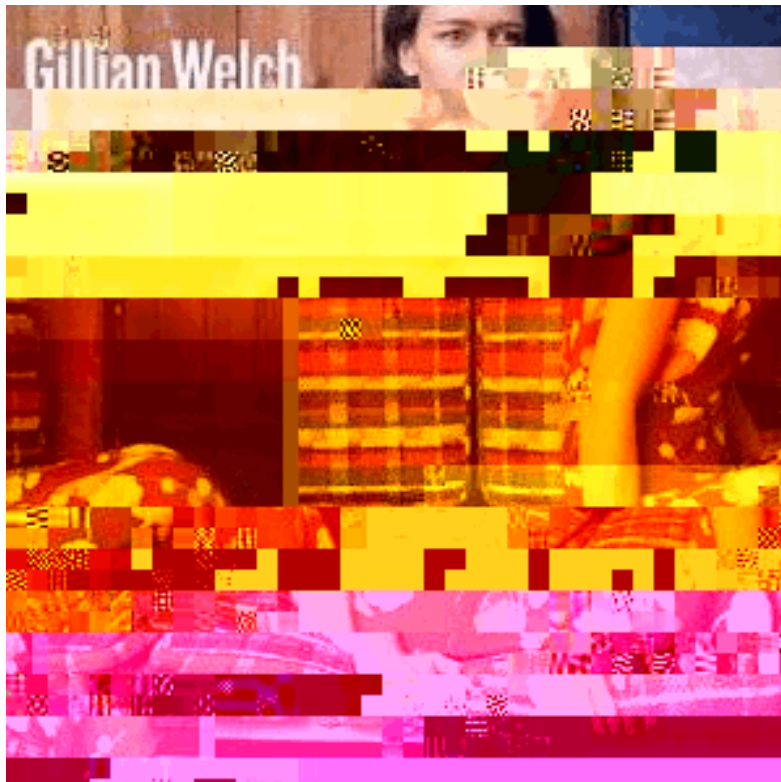
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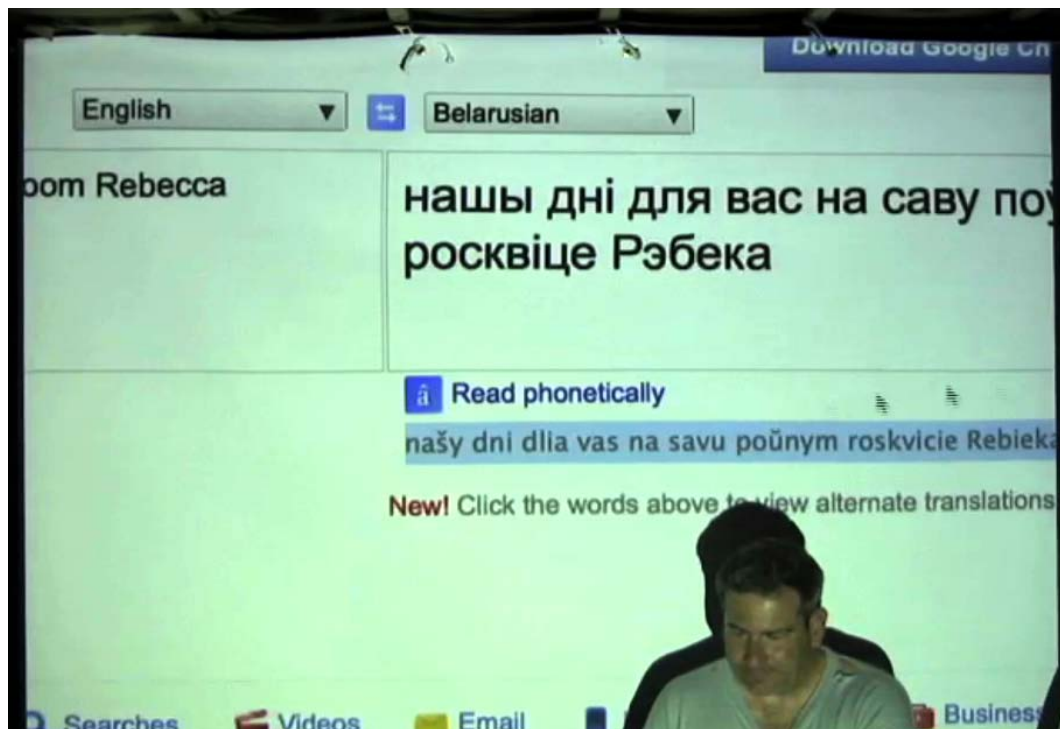
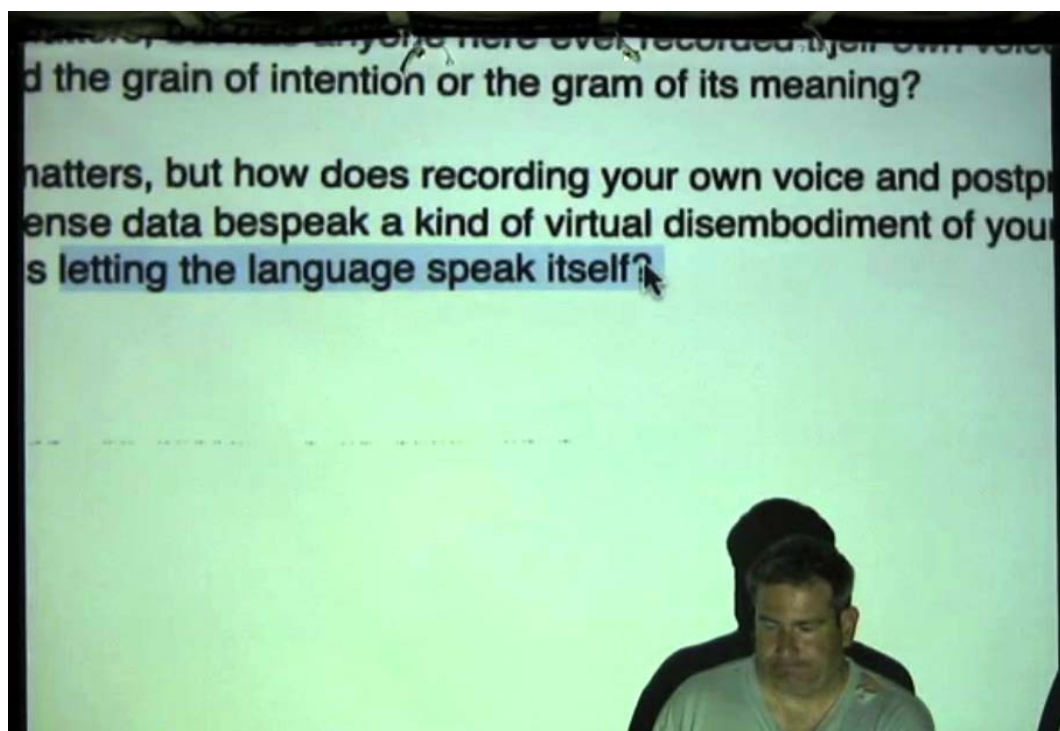
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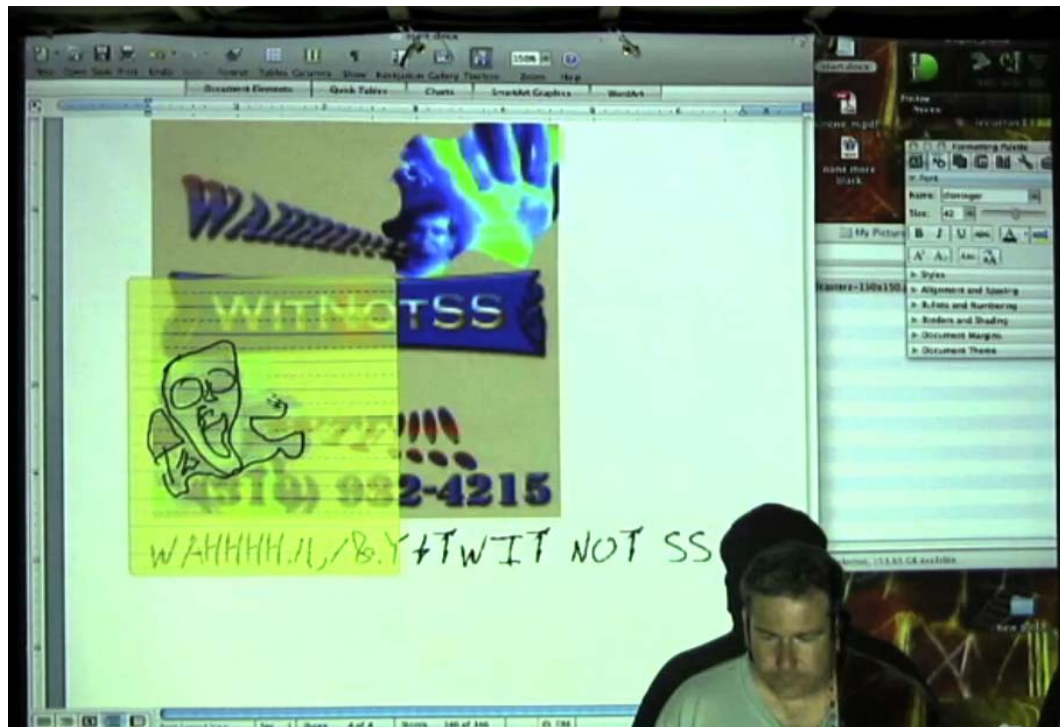
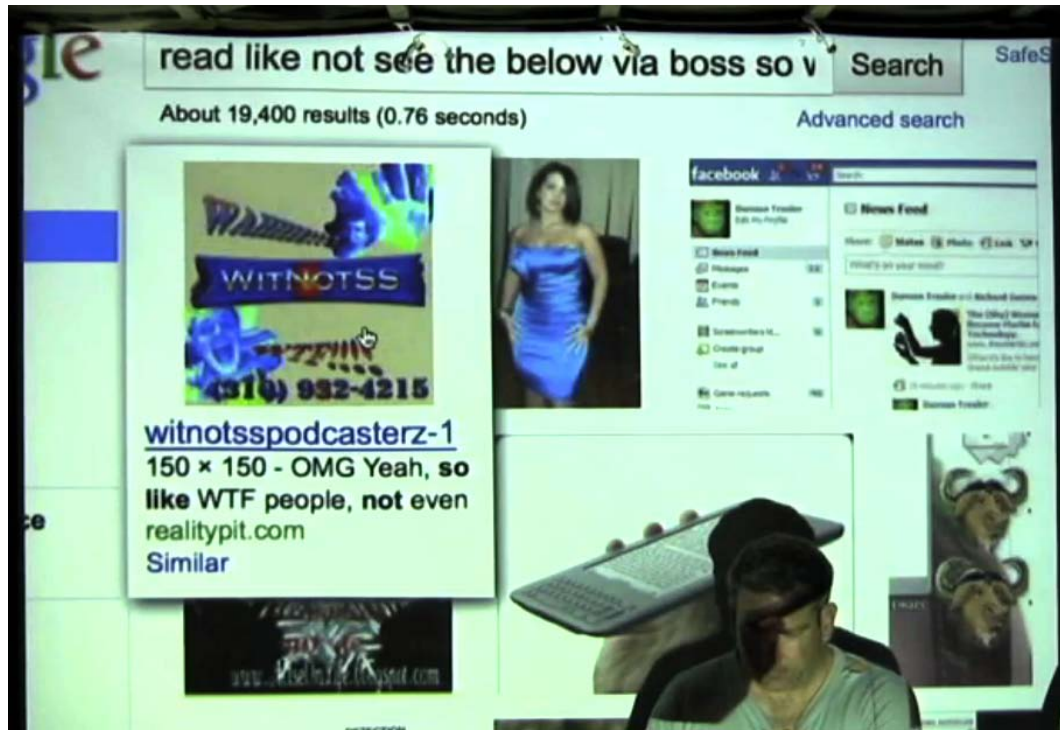


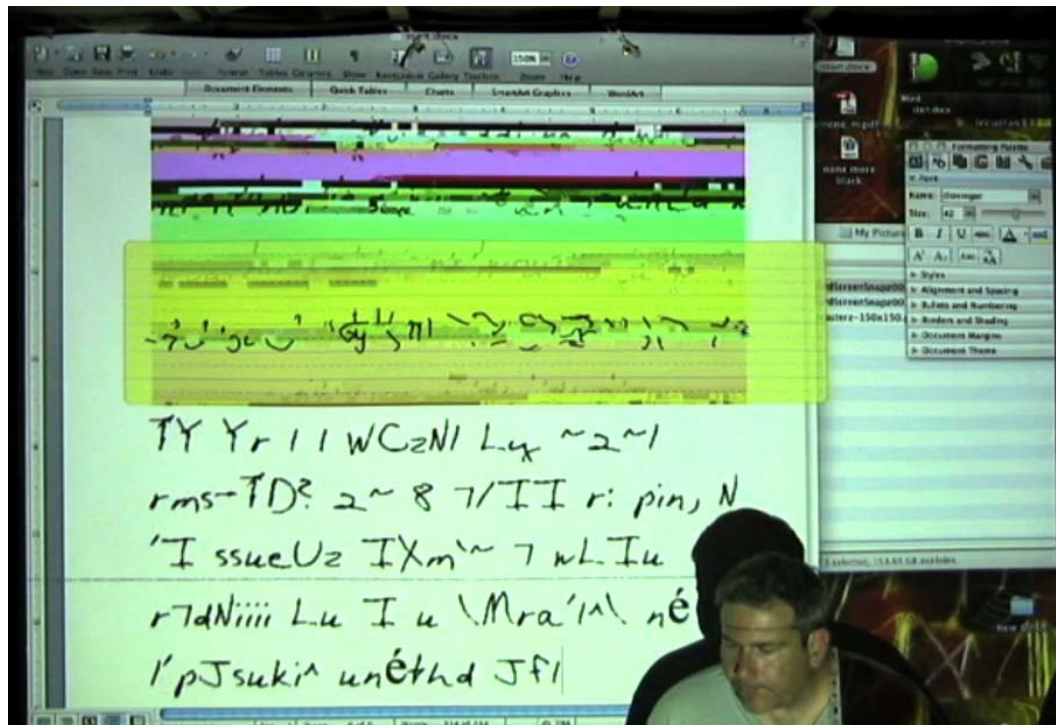
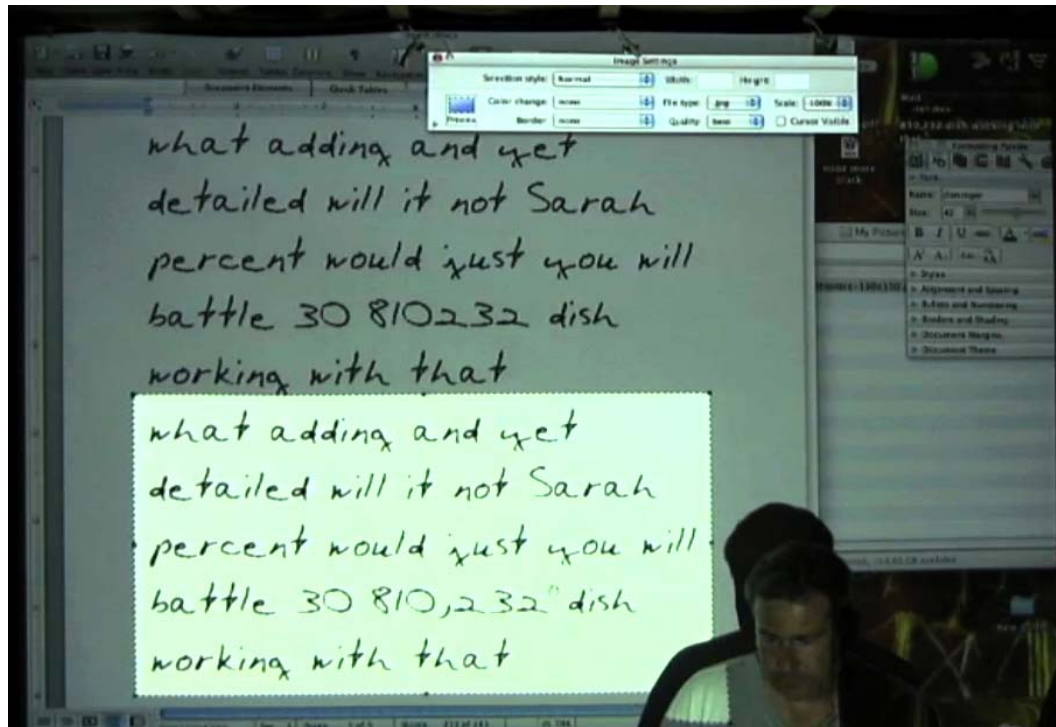
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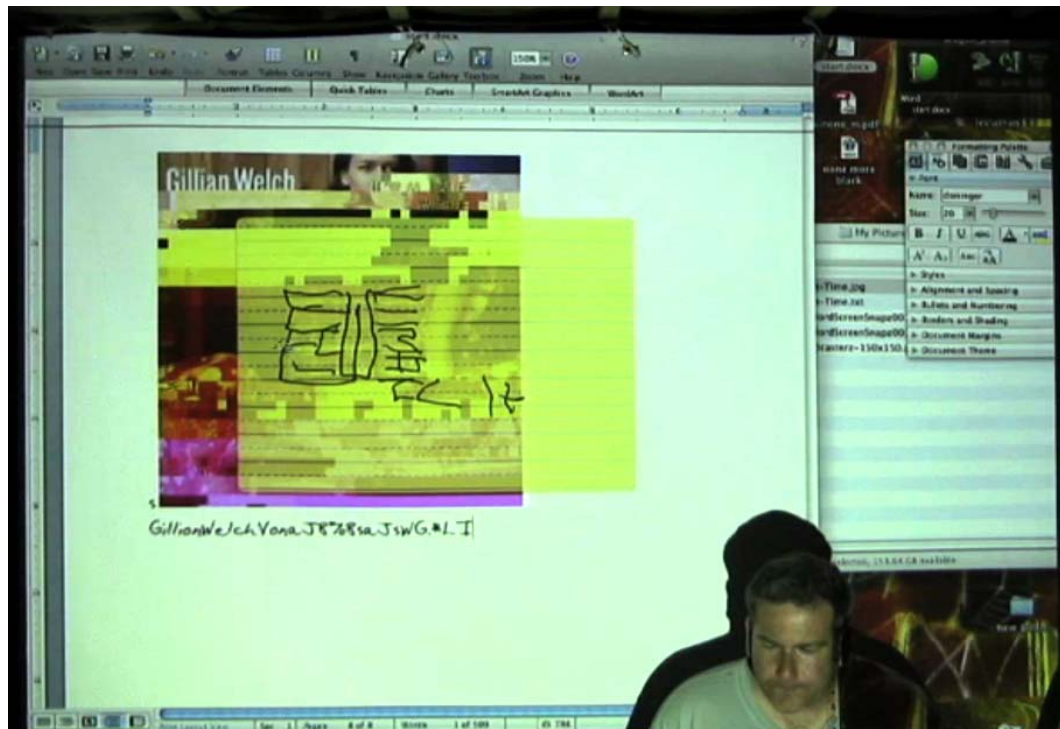
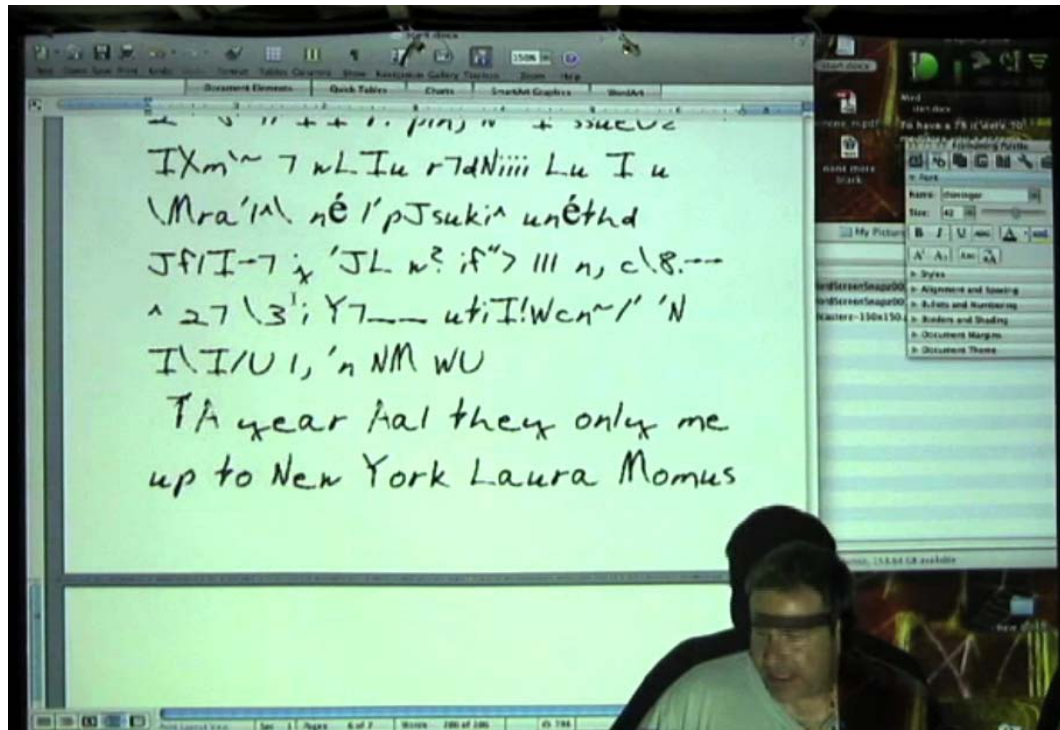
Screenshots of the Performance













# Sentences on Remixology 1.0

by **Mark Amerika**. 5 March 2011.



Think of the artist as a medium.

Think of the artist as a postproduction medium.

A question that keeps coming up is "What does it mean to BECOME a postproduction medium?"

If you listen closely to what I'm doing here you'll see that I am mutating myself into a kind of postproduction medium.

In this regard, think of the artist as a kind of remixological filter.

Duchamp said we need to give the artist the attributes of a medium.

During the course of this lecture-performance which is really ANYTHING BUT a lecture, the word medium keeps coming up here and there, but what exactly IS a medium?

Sometimes I wonder, "What does it mean to be an avant-garde artist tuning their instrument so that they can then BECOME something like a meta-medium?"

Vito Acconci once wrote that the contemporary artist did not need to specialize IN a medium, which would basically fix a ground for themselves, a ground they would have to constantly dig themselves out of, but they should instead BECOME a medium, or what he refers to as an INSTRUMENT, an INSTRUMENT that acts on whatever ground is available at any given time.

It's an essential part of life that a contemporary remixologist BECOME a medium, BECOME an INSTRUMENT that acts on whatever ground is available at any given time.

Grounding out as a contemporary remixologist or artist-medium means operating in "perpetual postproduction" performing what Duchamp refers to as The Creative Act.

Remixing Duchamp, we could say that our ongoing works of postproduction art rest with Pure Intuition.

All of the decisions we make while performing our remixes are part of what Duchamp calls The Creative Act.

This relates back to Duchamp's idea of The Creative Act being triggered by pure intuition.

Think of the role pure intuition plays in locating that indeterminate space of remixological potential where sense data meets pure data.

Sometimes I see intuition as a kind of embodied yet amorphous shape-shifting vector.

People talk about "the voice of intuition" but is there really a VOICE of intuition?

Look at it this way: intuition is what greases the wheels of postproduction -- it's at the kernel of every creative hack.

Think of the Pure Intuition associated with Duchamp's Creative Act and what happens when it meets the Pure Data or what I call the Source Material Everywhere.

What role do you suppose Pure Intuition plays in the remixological performance of the artist-medium unconsciously generating their "always live" postproduction sets?

Thinking about remix as a form of creativity, have you ever thought, "What does it mean to go out of oneself?"

Here's a question: if we are all artist-mediums, how do we trigger novel states of creativity?

Another way of looking at it would be to ask ourselves collectively, "What is the SOURCE of creativity?"

In some ways we can say that just by remixing ourselves like I am here we are tapping into novel forms of creativity.

For me, this is what it means to not only ride the waves of creativity, but to BECOME the waves of creativity.

For me creativity is the same as remixology in that both suggest a daily practice where the artist-medium performs trance rituals transfigured in time.

As a remixologist or artist-medium tapping into their unconscious readiness potential, what do you suppose it means to render into vision the next VERSION of Creativity coming?

Performing the "self" -- and these days this usually takes place in networked and mobile media culture -- performing the "self" is essentially how we become the next VERSION of Creativity coming because, as every devoted remixologist eventually finds out, only through a process of creative visualization can you even BEGIN to become the Next Version of Creativity coming and this visualization process requires RENDERING INTO VISION what our spiritual unconscious, OUT OF NECESSITY, intuits FOR us, to the point where THAT'S what we become.



Allen Ginsberg understood what it means for the intuitive remix artist to enter a trance state, to go so far out they don't know what they're doing, they just lose touch with what's been done by everyone before and end up creating a whole new remix universe.

Ginsberg figured that you had to first enter this trance state before you could even begin to BECOME the next version of creativity.

Ginsberg, like the artist Nam June Paik and even Duchamp who was talking about the artist as a medium, was interested in what he referred to as "the final revelation of the irrational nonsense of Being."

One thing that I think Allen Ginsberg was on to was how the poet experiences something like ecstasy as a form of creative becoming.

This reminds me of something Ginsberg once said to me in an interview when I asked him about Virtual Reality -- "yes," he said, "but can it make you come?"

Ginsberg has all of these great lines that relate to the art remix like when he refers to "a collage of the simultaneous data of the actual sensory situation."

Thinking of Ginsberg makes me want to summon the spirit of poet Robert Creeley and just ask you point blank, "What does it mean to give witness to the thought of your SELF, that specious concept of identity?"

Burroughs once put it this way: "Consider the IS of identity ... when I say to be me, to be you, to be myself, to be others, whatever I may be called upon to be or say that I am, I am not the verbal label 'myself'."

Burroughs would say "to be a body, to be nothing else, to stay a body ... to be an animal, to be nothing else, to stay an animal..." relating the pseudo-autobiographical "I" to the body as a platform for remixing the creative self!

So, for example, I can take Burroughs' thoughts on identity and remix them into my own wildstyle where to be a body is to be a VIRUS that contaminates LANGUAGE by mashing it up in ways that reveal previously hidden meanings we had no idea were nestled into the mix -- into the POTENTIAL mix.

Burroughs idea that Language is a Virus feeds into my own notion that we all remix each others' body language as *a form of creative cross-contamination*.

Kathy Acker once wrote that through the lens of William Burroughs' Realism we can define insanity as the situation when there occurs a nonnegotiable disparity between the self's version of the world and, well, the world.

One thing we can learn from Burroughs, for example, is how we always remix our bodies / ourselves, whether we're feeling friendly, needy, poetic, hostile, sexy, sarcastic, lifeless, doomed, creepy, or totally drugged out.

Part of the process of remix, by the way, in case you haven't picked up on it yet, and that we learn from Burroughs, is that you can reconfigure the IS of identity into an altered sequence of pseudo-autobiographical BECOMINGS.

Nam June Paik viewed what I call these pseudo-autobiographical becomings as The Presence of Eternal Presence and that I would remix as something more like the Ongoing Postproduction of Identity AS Meta-Fictional Presence.

Nam June, who made a lot of videos featuring Allen Ginsberg, was also, like Ginsberg and Duchamp, interested in The Creative Act as a kind of physiological spasm (to use Ginsberg's term).

After reading some of the handwritten notes composed by Nam June Paik during his first ever 1963 exhibition featuring what he then termed Electronic Television, I wrote in the margins of my notepad, "What does it mean to go out of oneself?"

Early in his career, Nam June, besides being the first serious video artist, wrote out some ideas he had about mystics, the creative unconscious, intuition, performance, and creativity.

Summoning the ghost of Nam June Paik, the meta-medium in the room might say "Cyberated art is very important, but art for cyberated life is more important and the latter need not be cyberated."

There's a lot going on here, and as Paik once wrote, "...the culture that's going to survive in the future is the one you can carry around in your head."

One thing that I think Nam June Paik was on to was how the artist experiences something like ECSTASY as a form of creative becoming.

The word CREATIVITY really makes its way into the philosophical lexicon thanks to the work of the process philosopher Alfred North Whitehead,

Whitehead once wrote that, "Creativity is the principle of NOVELTY."

With someone like Whitehead you sense his PROCESS theory as a kind of metaphysical or cosmological approach to what we would today refer to as remix.

Every time I read Alfred North Whitehead I am reminded how he is essentially a

remixologist, someone who focuses on our social relationship with pure data or what he calls DATUM.

Sampling from the Source Material Everywhere as part of our process of making our lives a more intense aesthetic experience is what Whitehead would refer to as the act of CONCRESCENCE.

Whitehead once wrote that "the 'effects' of an actual entity are its interventions in concrescent processes other it's own," which suggests to me that he was already envisioning the artist as creative hacker or remixologist capable of stimulating intense aesthetic experiences.

With Whitehead you can tease out an entire cosmology focused on how all living creatures AS artist-mediums create these special 'effects' or what I might call intuitively generated hacks that intervene in our daily remix processes.

Whitehead, like Ginsberg or Nam June Paik, is interested in how the artist AS creature AS creator medium AS stimulates what he terms "the novel production of togetherness."

If I were to mash-up my own remix theory with Whitehead's *process theory of feelings*, I might say that contemporary remixologists intersubjectively jam with the Source Material Everywhere so as to EMBODY aesthetic praxis.

The thing about Alfred North Whitehead, whose process theories are sampled throughout remixthebook, is that his philosophy on mixed or re-mixed realities, what he calls *concrecence*, investigates this decidedly meta-level of generative remixology that he terms the Higher Phases of Experience.

Sometimes when I read the writing of poets like Ginsberg or artists like Nam June Paik or philosophers like Whitehead I feel like I 'm about to experience some kind of non-drug induced hallucination.

So for remix artists, Whitehead is important because he teaches us how to value our Higher Phases of Experience by measuring their INTENSITY as we mash up our source material for optimum aesthetic effect.

Think of Whitehead's phrase AN INTENSE EXPERIENCE or what Kathy Acker refers to as THE LANGUAGES OF INTENSITY and mash them up with Ginsberg's idea of a PROPHETIC ILLUMINATION or Paik's idea of reaching a mystical form of ECSTASY and you'll get a general idea of what this conceptual riff is really about.

When we think about valuing the Higher Phases of Experience that we might port ourselves through WHILE remixing, we should also think of the word MEASURE or the idea of MEASURING.

Allen Ginsberg once wrote that his basic measure is a unit of thought.

For this particular remix I am performing right now, my basic measure OF a unit of thought is -- for lack of better - a sentence.

The poet William Carlos Williams, who we can say virtually mentored Allen Ginsberg, once wrote that "to measure is to intervene / to measure is all we know."

To measure is TO HACK, to intervene in the "always live" postproductions sets we find ourselves intersubjectively jamming in.

I wonder how this very remix I am performing for you right now is a kind of creative intervention or HACK into the unconscious readiness potential of Creativity Itself and how that relates to developing an innovative SENSE of measure.

Artists always have to develop and reconfigure their SENSE of measure over time.

What does it mean to develop a SENSE of measure over time?

Remixing your SENSE of measure over time is what Acconci was talking about when was riffing on the artist-medium AS an instrument that acts whatever GROUND is available.

Remixing your SENSE of measure over time is what Duchamp was talking about when he was riffing on the artist-medium executing the creative work with a pure intuition that cannot be translated into self-analysis.

When Burroughs tells us to "Consider the IS of identity" and then proceeds to indicate to us the viral effects of language, he too is leading us on toward more hactivist interventions that remix our sense of measure over time.

Now, is it possible to develop a sense of measure that is based in pure intuition but that is also MACHINIC in its generative capability?

Is the creative unconscious a kind of autogenerated measure of pure intuition?

At the risk of repeating myself, exactly how DO artists or hackers or creative remixers develop a sense of measure over time?

Maybe in order to MAKE sense one must first TAKE measure (maybe not).

The Creative Act of sampling and remixing has its own measure and taking measure requires MAKING things -- intuitively ("no ideas but in THINGS" wrote William Carlos Williams) -- but are the eternal object-oriented meta-scripts that code our behaviors

actually THINGS?

My basic sense of measure is a collaboratively generated and remixed stream of thought.

Is it possible for us to turn the art of remix into a collaboratively generated measure of thought?

Remixologically generating intervening measures of thought in a collaboratively networked field of distribution is what it means to intersubjectively jam WHILE BECOMING a postproduction medium.

It ends up that the creative process our measure aligns itself WITH is a kind of algorithmically generated form of intuition.

The remix artist whose sense of measure enables them to BECOME a postproduction medium sampling from the vocabulary of critical thought is what I would call A CONTEMPORARY THEORIST.

The potential aesthetic impact of the remixologist as critical theorist depends on their sense of measure, i.e. HOW they intervene and HOW they know, or UN-know, as the case may be.

Is it possible for us to turn the art of writing theory into an collaboratively generated measure of thought that rests with Pure Intuition?

Theory is tricky and relies on a kind of dark measure that converges with the Source Material Everywhere or what Ginsberg once referred to as "synchronicity, because it was darkly inevitable."

The thing about theory, however darkly inevitable it may be, is how it invades the bodies of academic ghosts wailing for recognition.

Something we may want to ask ourselves then, is "IS this Remix Theory's time? Is remix theory AS postproduction performance darkly inevitable no matter what medium we work in as long as The Creative Act aligns itself with the ecstasy of Pure Intuition?"

What we're trying to do here is turn theory per se into a kind of spontaneous bop poetics -- a strategic philosophical device that creatively fucks with your head and cannot be translated into self-analysis.

The question becomes how can we remix theory so that it EMBODIES innovation itself?

As an aside, you may occasionally find yourself experiencing a kind of "theory hallucination", a Eureka moment of discovery that reveals itself to you as a biophotonic

streak of lightning flickering in the network cloud that morphs inside your brain.

One of the things we're trying to investigate with the remixthebook project is how theory ported through networked and mobile media technologies anticipates new patterns of thought and thus requires us to recalibrate what we imagine to be an aesthetic experience.

In some ways we can say that just by remixing ourselves like I am here we are tapping into novel forms of THEORY.

To theorize is to view, to take hold of, to speculate, and as far as I am concerned to experiment with the way we make ourselves SEE or ENVISION The Next Version of Creativity Coming.

If it's true that to theorize is to view, to take hold of, to speculate, then CLEARLY my remixological interfacing with the network through the screen is where theory is going, and that means I am going to have to continue playing myself -- to intuitively PERFORM my "always live" postproduction of presence -- like never before.

By the way, in case you haven't picked up on this yet, my basic premise is that we need to reinvent what we call THEORY.

...and let me interject here that what we are doing right now is theoretically exploring our remix potential.

Before I forget, let me be clear that one thing we absolutely MUST do is take theory out of the realm of aesthetic contemplation and put it back INTO art practice.

Something to consider as you remix the world around you is to put your feelings INTO your theory: to literally CREATE a Theory of Feelings while developing your fluid SENSE of measure.

My feeling about remix art or theory is that it's a collaboratively generated stream of thought and it's most powerful when crowdsourced from the collective unconscious as part of an ongoing, intersubjective jam session.

The reason we're talking about all of this is that THEORY (Capital T) has been hijacked by the academics.

By re-claiming theory for the artist as their birthright we can begin to open up the neural pathways to prophetic illumination.

Imagine remixing THEORY into your primary bursts of creativity immersed in their own aesthetic potential.

This is why remixthebook - which this composition samples from - is my attempt to cross-contaminate Process Theory with Creativity or creative class struggle -- and believe me, if you are a contemporary artist, no matter what your financial situation, you are suffering through creative class struggle.

So when you read remixthebook, a question you may ask yourself is whether or not the book is a collection of artist essays, a collection of conceptual art remixes, or even a collection of theoretical performances.

One of the things we can say about remixthebook is that it too generates an intervening measure of thought investigating what it MEANS to be avant-garde.

It ends up that remixthebook aligns itself WITH a kind of algorithmically or auto-generated form of intuition.

Imagine remixing THE IMPULSE behind the creation of what the academics refer to as CRITICAL THEORY with Duchamp's idea of the artist AS a medium who turns to pure intuition WHILE performing The Creative Act, and what you get is remixthebook.

In many ways, remixthebook projects the co-poietic unfolding of Creativity itself as a way to view, to take hold of, or to speculate on how we make ourselves SEE.

One of the things remixthebook plays with is how artists use networked and mobile media technology to discover forms of writing that MAY introduce new patterns of meaning.

One of the other things remixthebook plays with is how remixologists manipulate language to intuit an "always in postproduction" sense of measure.

One of the reasons I wrote remixthebook was to literally CREATE an emergent Theory of Feelings.

remixthebook is itself a kind of machinic autohallucination of theory filtered through what in the book I call a Premonition Algorithm -- something that comes into view via a body-brain-apparatus achievement .

It's important to keep in mind this idea of remix performance as a kind of structured improvisation, because it's this "always live" PERFORMANCE that enables the remix artist to ride the wave of intuition.

Unless you're a fatalist, then we should at least consider the aesthetic functions of the artist as remix performer.

Think of the remixologically inclined performance artist as a novelty generator, someone who positions their aesthetically fit energy bursts as an intervening sense of measure to be

reckoned with.

Hopefully one thing we're beginning to realize is that remix artists are more than performance art protagonists fighting the artificial eyes of the image machine.

In fact, if you listen closely to what I'm doing here you'll see that I am performing the Next Version of Creativity coming -- that is to say the Next Version of Constructed Self AS a kind of generative remixologist performing their "always live" postproduction sets.

For me, remix performance is really about accessing the Source Material Everywhere so that I can role-PLAY the Next Version of Creativity Coming.

Our daily remix practice magically reconfigures our conceptual personas AS the Next Role-Playing Performance of Creativity Coming and, it ends up, is part of the revolution of everyday life, something we may want to approach as a processual THEORY-TO-BE.

The idea is to turn intersubjective dreamtime jam sessions into endless remixological performance BUT to do it in a kind of network distributed FORM of asynchronous realtime.

It's like the lyrics from that Euro-Pop song performed by the French band Air: "We are electronic performers, we are electronics ..."

Even THIS is a kind of generative remix performance where the artist selectively samples from and filters or manipulates the data as a way to open up more creative potential.

By the way, whenever I use the word PERFORMANCE I am referring to the ACTING OUT of a free flow sensation doubling as an intense aesthetic experience not unlike Duchamp's Creative Act but ideally moving toward Ginsberg's prophetic illumination or Paik's nascent form of ecstasy.

In many ways, what we are doing here, whether you see it as theory or remix or performance, is really just a kind of INTENSE BECOMING.

Think of this manifesto as an improvisationally scripted play alternatively titled "The Dream Theory of Life as Performed by the Next Version of Creativity Coming."

There's this term I occasionally use called Aesthetic Fitness and basically it means how you shape your remix aesthetic over time.

Have I mentioned our innate desire to achieve "aesthetic fitness" and how it relates to our ability to trigger novelty out of our unconscious creative potential?

Everything I am talking about somehow relates to what has essentially become our all-too-immersive or optimally networked Age of Aesthetics.



This brings up yet another question, that is, how does one activate a contemporary FEEL for placing value on the manipulated data of SOMEONE ELSE'S aesthetic experience?

Something else to consider in this regard is "How do we form an aesthetic experience that FEELS novel?"

If we look at aesthetics in relation to digital remix in capitalist flux we must also think of the social relatedness of aesthetic currency -- but let's not go there!

What is sometimes referred to as the creative class or what I call creative class struggle is ALL ABOUT AESTHETICS.

Do aesthetics matter?

Think of it this way: whether as remixers we "make it new" or "make it strange" we are co-dependent on the way that novelty fuels novelty AD INFINITUM.

Could we say that the contemporary artist AS remixologist or provocateur of postproduction art, EMBODIES what it means to FEEL aesthetic?

Sometimes I wish we had enough time to unpack these terms more fully, like what does it mean to AESTHETICALLY FEEL ONESELF?

By the way, whenever I use the term "aesthetic feeling" or "aesthetically feeling oneself" I am referring to the free flow sensation of experiencing life as *an intense aesthetic fact*.

You could say that what we are doing here, whether you see it as theory or remix or even pedagogical performance art, is really just postproducing a kind of INTENSE AESTHETIC FACT.

Think of this emerging theory as a structured improvisation, a semi-composed performance art work entitled "The Postproduction of Presence: A Generative Fiction."

I wonder how this theoretical intervention or remix HACK relates to developing a sense of measure -- multimedia measure.

Let's face it, artists are always sampling and manipulating other artists SENSE of measure and this is how they create a formal aesthetic over time.

If you think about it, what does it mean to develop a formal aesthetic, especially when aesthetically FEELING ONESELF?

Sometimes I can't help but wonder if it's even possible to develop a formal aesthetic

steeped in pure intuition, i.e. one that is also MACHINIC in its generative capability.

Is there, for instance, a co-respondent relationship between the artist-medium and the machinic vision of the apparatus whose aesthetic or ANESTHETIC interface always tries to seduce us? (that's a rhetorical question).

And let's not forget about PLAY or what Cage calls purposeless play but also what Nietzsche refers to as a LACK of purpose.

As an aside, I think it should be noted that the concept of PLAY contaminates this performance even as we cleverly side-step it.

The concept of play, which has not come up much, refers to a ludic activity -- although as Bob Black says to be ludic is NOT to be QUAALUDIC!

Regarding play, for example, Vilém Flusser goes so far as to say that people are not creators per se but are actually PLAYERS with prior information.

What does it mean to play, to play with prior information?

Can we say that remixologists are aesthetically inclined to play with prior information?

Manipulating symbolic code or theory or image information relates to how we intuitively play with or measure our performance as a mode of creativity and IN THE PROCESS render ourselves AS digital imagery.

Ornette Coleman once said that he didn't know you had to LEARN to play, he thought you just had to PLAY to play.

And have I mentioned that Miles Davis quote, the one where he once said "Sometimes it takes a long time to play like yourself"?

Here's a line you'll want to put in bold: **becoming a remixologist requires becoming a PLAYER who intuitively taps into their unconscious readiness potential.**

When I talk about the artist's instrument or the artist as medium, I am really talking about their unconscious readiness potential, and if I were to move beyond religion and mash up these processes with what some have called The Creative Spirit, I might then find myself considering this propositional entity we call God.

It's interesting to me how most artists and scholars tend to shy away from what are clearly issues related to God, especially when looking at Whitehead, Ginsberg, Nam June Paik, and other creative remixologists.

Let's not get too new-agey or old-time religious here, but how does the idea of Source Material Everywhere relate to what we may conceive of as God?

The theological aspects of our process or remix theory would suggest that the source of creativity is the pure data that we shape into being WHILE becoming -- and that this is what it means to access the Source Material Everywhere as a remix artist, as a creature of God.

Here's an idea that you can play with later when you have time to jam on it: what would it mean to remix God -- or for that matter to remix God through an atheist filter?

This concept of God is tricky, yes? G.O.D. -- GELT On Demand.

How does the artist-medium relate to the concept of God and how does our unique devotion to the Source Material Everywhere feed into our daily ritual of remixing our lives out of the pure or for that matter IMPURE data we selectively sample from when composing our lives?

We can say that the Source Material Everywhere is our God-given potential.

Another way of looking at the Source Material Everywhere would be to ask ourselves collectively, as a network of remix practitioners, "What is the SOURCE of creativity?"

What do I mean by Source Material Everywhere?

Think of the Source Material Everywhere as a kind of collaboratively generated field of distribution where we *play to play*.

How, in fact, do we postproduce or hack into or remix the Source Material Everywhere?

Somehow you have to get beyond the technical thrill of being able to mash-up YouTube videos and start digging in deeper so you can see how the contemporary remixologist is always sampling from the Source Material Everywhere and rendering their experience into a series of intense aesthetic FACTS.

As a remixologist tapping into their aesthetic potential, what do you suppose it means to render into vision the next VERSION of Creativity coming?

Imagine remixing your own creative potential as you BECOME a just-in-time postproduction medium operating in an eternal object-oriented environment -- that's some heavy shit, right?

Think of how the Source Material Everywhere FEEDS you as a source of creativity and how this source ENABLES you to then discover your remixological POTENTIAL.

The idea of an unbound remixological potential, inextricably linked to pure intuition and the unconsciously generated NEXT version of Creativity coming, is where the concept of God comes into the mix.

So if, as Ornette Coleman says, you don't need to learn to play but really have to PLAY to play, then what does it take to intuitively play out your aesthetic potential?

Think of remix in relation to playing out your aesthetic potential, of intuitively tapping into your creative unconscious as part of a digitally networked, EMBODIED praxis.

By experimenting with what remixologists might call their creative or aesthetic or mediumistic potential, they set up research opportunities that may enable them to reinvent their digital flux personas over and over again.

If I was to tweet everything I have said or am going to write here, it would go something like this: "Remix your life or someone else will remix it for you."

If I was to tweet everything I have said or am going to write here, it would go something like this: "Remix my life -- or someone else will remix it for me."

Not that it matters, but how does recording your own voice and sending it through a digital effects processor turn your creative self into a manipulated fiction?

Not that it matters, but how does recording your own voice and tweaking its delivery totally alter its authorial functionality?

Not that it matters, but has anyone here ever recorded their own voice and totally manipulated the grain of intention or the gram of its meaning?

Not that it matters, but how does recording your own voice and postproducing it into more sense data bespeak a kind of virtual disembodiment of your creative unconscious letting the language speak itself?

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