

PAUL KNEALE
BOOTLEG CORONA READER

*INDEX**

This is a collection of previously published material

<i>ESSAY</i> _____	<i>“New Abject” p.2 - 25</i>
<i>CONVERSATION</i> _____	<i>“Boca Raton Museum Photography Forum” p.26 - 47</i>
<i>SHORT STORY</i> _____	<i>“Ex Oriente Lux” p.48 - 55</i>
<i>INTERVIEW</i> _____	<i>“i-D Magazine” p.56 - 60</i>
<i>ESSAY</i> _____	<i>“Image Ageless” p.61 - 67</i>
<i>INTERVIEW</i> _____	<i>“No Internet, No Art” p.68 - 77</i>
<i>INTERVIEW</i> _____	<i>“Pleasure Principles” p.78 - 83</i>
<i>CONVERSATION</i> _____	<i>“Artuner” p.84 - 93</i>
<i>POEMS</i> _____	<i>“Paul Kneale Poems” p.94 - 125</i>
<i>ESSAY</i> _____	<i>“Puff Puff Passé” p.126 - 141</i>
<i>PROFILE</i> _____	<i>“Rhizome Artist Profile” p.142 - 148</i>
<i>ESSAY</i> _____	<i>“Sous les pavés, le métro” p.149 - 163</i>
<i>CONCEPT</i> _____	<i>“UNTHESIS” p.164 - 178</i>
<i>ARTWORK INSTRUCTIONS</i> _____	<i>“Free Software” p.179 - 195</i>
<i>SCRIPT</i> _____	<i>“SEO and Co.” p.196 - 209</i>

New Abject

Paul
Kneale

“I wake to the drone of an airplane engine and the feeling of something warm dripping down my chin. I lift my hand to feel my face. My front four teeth are gone, I have a hole in my cheek, my nose is broken and my eyes are swollen nearly shut. I open them and I look around and I’m in the back of a plane and there’s no one near me. I look at my clothes and my clothes are covered with a colourful mixture of spit, snot, urine, vomit and blood. I reach for the call button and I find it and I push it and I wait and thirty seconds later an Attendant arrives. How can I help you? Where am I going? You don’t know? No.”

So begins James Frey's fraudulent memoir 'A million little pieces.' Exposed by online truth hackers, this visceral, classically abject opening scene of 'spit, snot, urine, vomit and blood,' pitched by Frey's publisher as a memoir, turns out to be merely a literary construction. Castigated by Oprah on live television after the book was selected by her Book Club in the memoir genre (the outing of which rendered the selection merely *inappropriately classified*, demonstrating how daytime TV viewers need the judgements of their outsourced thinking to be unwavering), this reveal transforms the scenario to become its opposite. The bodily abject described in the book's opening transubstantiates into a pop-cultural event, centred around an

argument about authenticity and truthfulness, played out in the hypomaniac moral universe of American day-time television.

The idea of abjection that I want to depart from refers to the feeling of horror or revulsion towards an encounter with bodily destruction, rot, and excrement. Framed in Julia Kristeva's terms, these material experiences provoke the fear of a breakdown between self and other, or even the self and nothingness. As a complimentary hypothesis, there's also a body of scientific research that suggests that this response may have developed as an evolutionary advantage, a pre-loaded set of image archetypes that immediately communicate 'keep away—**disease** here.' This research is far from a unified field. It reaches as far back as Charles Darwin, who documented the facial expression of disgust in his 1872 study 'The Expression of the Emotions in Man and Animals,' and

continues into modern research on the microbiology of gene selection in evolution. In parallel, and perhaps further back in time, art has often been involved with these questions of the meaning of abjection. They appear sometimes as marginal aspects of historical trends, as in the rotten food tumbling across delicately folded and illuminated linens in the Trompe l'oeil paintings of the Flemish renaissance, where sentimental realism as arrested decay was the formula for momento mori. More explicitly the 20th century experienced a renewed interest in abjection, peaking in art with a diversity of practices from Herman Nitsch to Cindy Sherman and Paul McCarthy, owing

perhaps to the century's introduction to mechanised warfare and the explosion of urbanism.

But we live in a time now when the average person is at a total remove from their excrement, their loved ones' corpses, and with the exception of the vomit covered streets of the urban entertainment district on a Saturday night, any significant contact with the bodily fluids of others. And the only time one is likely to handle the raw flesh of a dead animal is between the styrofoam packaging and the teflon pan. But even without many of the expected sources of this corporeal abjection we still encounter the feeling, lurking behind many of our modern experiences. Why?

If we do a thought experiment where we combine Kristeva's notion of the breakdown of the self within the abject experience, and laboratory science's hypothesis that there is an evolutionary compulsion to flee from filth, we can imagine the combination of these forces as an archetype, independent of the specific case. And if we use this archetype as a lens to view our modern, urban, networked experience, we'll find it frames many contemporary scenarios which paradoxically are often completely sanitary, plastic, synthetic, and brand new. This is something like a new abject.

The way this framing mechanism is working involves a type of merge operation. In one part, the *non-recognition of self*, and *biological preservation as flight from the two involuntary aspects of our outward expression of abjection*. These sensibilities are chiefly responsible for *intuition of ontic rupture*. The innate sensibilities merge with new sense data (experience) to activate the revulsion reflex toward corpses, vomit etc. It's the 'merge operation' of these observations and intuitions which forms its affect. For example, when discovering a corpse in the woods, one sees the body of a person as an image to be referenced against normal parameters. The image and the normal parameters are *merged*. If there's incongruity, alarms sound. Yes, it's a

human body, but no, there should not be maggots crawling from its eyes. This same merger operation can be, and is applied to scenarios and objects which are not bodily at all. Our ability to create technological objects and fashion spaces impervious to nature has greatly outpaced bio evolutionary time, as anatomically modern humans—humans with the developmental plasticity to become our contemporaries should they be transported in a time machine, emerged over 195,000 years ago. This means that we are constantly having experiences for which our intuition of abjection and comparative merge function is essentially outdated, or never designed for. Resulting in a category of experience that is quintessentially contemporary.

Furthermore, as gene mutations happen in individuals, not groups, and must then be selectively bred, modern social structures have opted us out of whatever process of physical adaptation might have occurred. Even if a person today is genetically superior in any capacity, from disease resistance to intelligence, it's unlikely they will reproduce prolifically or outside of social expectations of monogamy etc. Royal families are perhaps the last bastion of evolution through selective breeding that the global/capitalist moral system allows. So our minds remain as museums of this evolutionary process we have escaped physiologically for better or worse, and its adaptation to new experiences will **continue** to draw on ancient programming.

With an increasingly liberated and anxious society-wide discussion of what it means to be in possession of such an ancient, conscious mind beneath a godless, gadget transmitting sky, many young artists are exploring in one way or another, the psycho-emotional relation between this ancient mind, and the ever-increasing detritus and scenarios of global capital output and spatial management, both real and virtual. What I'm calling the New Abject is centrally located in these fields of concern, and compels responses. As the protagonist in Spike Lee's recent near-future think piece, 'Her,' discovers when he falls in love with a computer-generated intelligence, this ethereal, high tech experience can deeply impress the human

psyche while leaving no actual impression at all. Further to this point in the film, an attempt to have sex with a human acting as a surrogate for the machine intelligence goes unconsummated, suggesting the wound felt by the protagonist is precisely situated within the ontic rupture between the humanlike voice and intelligence of the operating system, and its failure to comply with the bodily standard assumed by our ancient mind to accompany that intelligence.

Centred in our universal language capacity, this intuitive comparison, which takes place as an ontic merge, is then an essential processing function we perform thousands of times daily, and one which forms the background of our ‘interior monologue,’ or ‘self-talk.’ Not only does this intrapersonal language constitute the greatest volume of our use of language, Noam Chomsky suggests up to 99% (as opposed to language use between individuals), Chomsky also suggests that this could in fact be the purpose for which recursive language emerged as a biological trait somewhere between 75,000 to 100,000 years ago.

But today, as it encounters new experiences within the real and virtual spaces and products of global capital, this comparative ontic merge often finds the incongruity which triggers the abject response, and these objects and situations now frequently involve things that are conversely brand new, high tech, weightless. For example, I recently found in a £1 shop in London, an electric blue hand soap which claimed to have an ‘ocean breeze’ scent. The liquids noxious smell was in reality much closer to something like ‘poison chemical candy.’ The reason for the abjection I felt (Abject coming from Latin to literally mean Throw + Away—Ab + Jacere) is articulated in two sense phases: the first to do with the ontic rupture that came first from trying to

reconcile bright blue, silver flaked liquid in a plastic bottle with the memory of feeling an ocean breeze on my face, and secondarily to do with the memory of that ocean breeze's scent, cross referenced against the soap's freaky faux chemical bouquet.

The number of products and experiences one encounters today which mirror a paradigm of this scenario of ontic rupture, fully new, yet provoking a feeling of abjection, are innumerable. They fill both the commodity realm and the software interfaces of our communicative networks, and as corollary extend into our experience of time. And insofar as this realm involves our ability to produce and distribute far beyond a particular need or even identifiable content of things to distribute, it constitutes an *excess capacity*. Excess capacity is to media as gluttony is to **eating**. Filler becomes a management task that erases itself at the moment of visibility.

If the personal experience is political then it's certainly also aesthetic. Cycling across Tower Bridge one day, I was stuck behind a bus that was covered in a 'wrap' advertisement, where the whole bus is enveloped in printed image, becoming a moving totality of its targeted illusion, like a sunshine acid tab for capitalists. The ad was for an exhibition of Impressionist paintings at the Royal Academy. I here felt the *new abjection*—the complete ontic split between the bus-as-digital-painting (brand new, perfectly applied), covered with advertising copy and surrounded by other traffic, buildings etc.—and the Monet canvas depicted. On top of the *momentary sensation* of this new abject experience however, the bus continued to travel over the bridge, and each scene that it passed

created a new relationship with the wrap advertisement, producing a continuity of relations that could be narrativised, but still had at their core the yawning ontic break. I thought back to the origins of the 'Impressionism' brand. After viewing a canvas by Monet the artist had titled 'Impression, Sunrise', the critic Louis Leroy satirically dismissed the work as not actually a painting, but merely an impression. Seeming to imply incredulously that the psychic experience of the event could not be isolated in a plastic form. A recourse to the etymology of the word 'impress' continues this problematic: In + pressare—to press into—suggesting a physical indentation, a mark left. It occurred to me that my experience of this bus continually

producing new non-relationships with its new abject evoking wrap advertisement as it travelled through the urban landscape was somehow the opposite of this *impression*. And if I simply substitute the prefix *In*, for the prefix *a*, meaning *without* (*apriori* etc.), we get a new description of a phenomena *experienced* that does not leave a mark, remains formless and socially disconnected—*apressionism*.

COMPRESSED SHADOWS

To what extent have these *apressionistic relations* become a misanthropic fetish that's reactionary to a malaise regarding a vacuum of architectures of social meaning in end-game global capitalism? An example in which the new abject, and *apressionistic* effect have been rendered as such is the once popular @Horse_ebooks. The account was designed to appear as a 'bot,' or algorithmically controlled function, which most often serves the purpose of some form of advertising. In this case it was eBooks about horse training. This Twitter account was followed by over 200,000 users, many of whom were involved in art and literary worlds, and who must have appreciated it for the

precise combination of (assumed) automation, and the resulting levity of its statements. Central to the amusement of the account's messages, which often seemed like sentence snippets from algorithmically processed self-help literature, half sage, half banal: 'your daily life, and also in difficult and trying situations' — was the assumption that there was no author with whom one was forced to distantly identify — no creative other, full of specific being and desire and intent, to whom one must reconcile their own projections in relation to. Rather the bot operated like the faceless penises that populate the frame peripheries of porn: pure potential for personal fantasy. This modus of followers appreciation was confirmed by the outpouring of grief and

anger when it was revealed that in fact a human was behind the account, and even worse, it was linked to an overly earnest art exhibition in Manhattan. Readers preferred a bot as an apressionistic, empty centre for their experience of the abjection of the ontologically displaced fragments of thought, populating the airless technological platform.

@Horse_Ebooks is also instructive in how the experience of new abject does not need to arise from direct experience, but can also be the effect of analysis, particularly as it relates to disjunctures in time that are made apparent by technology's need for quantification and tracking.

Today, in order to placate rational society's distrust of creativity, and the need of corporations to maximise profits, we often gauge cultural outputs by some statistical approach. For example in much of the 20th century when music was published and distributed on physical objects — records, tapes, CDs — the companies who produced these objects and their merchants to the public kept track of how

many discrete units had been sold, and these stats would become mementos — **gold** and platinum records, positioning precious metal's utility as symbolic of the public's commercial uptake of the recording artist. With the shift to digital distribution of music, this task of making visible mass popularity and attempting to quantify it has shifted in music to the number of 'views' a music video has received on YouTube. But with this shift comes another ontic disjuncture, which produces the effect of new abject. While formerly an album selling 10 million copies was an incredible stat, one could still try to imagine records or CDs piled high in a warehouse in some place, or the entire population of New York City queuing to buy it from a single store. However, if we

for example consider Justin Bieber's video for 'Baby,' which at the time of writing has <1,111,658,442> views, we have an entirely different experience. As there is no longer an everyday physical correlate to the enumeration, the shift from *units* to *views* becomes the shift from discrete object to time. The video is 224 seconds long. This multiplied by the total views, is <4 150 191 517> minutes. Which is <69 169 859> hours. Or <7891> years. This means if one travelled back in time with a laptop and an infinite battery supply, to 5877 BC, which is around the time that humans went from being hunter-gatherers to forming the earliest Neolithic societies in the middle east, and then began watching the video <1,111,658,442> times (of course they would also have to be

immortal), they would be finishing the plays just about now. But also in the time that elapsed, all of the views would have happened again (worryingly Nietzsche's concept of Eternal Return would apply to the Biebs as well), and they would be just as far away from finishing as when they started. This is the parallax of new abject time, as experienced by proxy. We could also say that this experience of new abject time, when extended to multiple cultural scenarios like the wrapped bus rolling through the city, is effectively apressionistic. That millenniums of human time have been spent viewing the baby video is a truth that leaves no impression. It is rather like a wash of iridescent colour,

a sunset reflected in a pair of knock-off Ray Bans, or trying to read the iTunes legal disclaimer while slipping into a K-hole.

This contemporary ability, exemplified by the 'babytime' example, to simply *present*, far in excess of things which we can either identify as crucial to present, or even conjure with desire as pleasurable to present, leads to the subject being reimagined as a management task, what we identified earlier as *excess capacity*. This subject-task is the emotional need that produces 'surfing,' our aimless screen-based Debordian *dérive*, in the hopes that an unanticipated content will appear as relevant or at least entertaining. Under capital, which instrumentalists them for advertising, these presentation capacities act like a tumour. Metastasising until they interfere with a some organ function. As in the case of the South Korean man who died of cardiac arrest in

2005 after playing World of Warcraft continuously for 50 hours without eating or sleeping.

UNFLAG, RECAPITALIZE, MESSAGE
BODY

What's important about the concepts of new abject, apressionism, and excess capacity, as they relate to aesthetics in the 21st century, is how they might offer a technique of reappraisal for certain works or practices that have been anachronistically read back onto the form pieces of previous historical notions of 'Art.' Or perhaps even follow from a disinterest in those notions whatsoever. Maybe if a generation of young artists today seem unengaged with the critical fracas of art history (or else **baldly** exploitative of its links and kudos), it's in part because the 'Art' format they deploy in new productions has simply been

hijacked in order to parasite off its prefabricated structural advantages, its networks of visibility, distribution and capital. Just because there's a light on in the house doesn't mean it's the architect who's inside. Could it be that today we see a type of aesthetic squatting? Maybe concerns for phenomena that sit at the intersection of contemporary life and aesthetics simply present themselves in the galleries and mediums that are already established to support them. After all, it was only the American mid-century which reasserted a materialist notion of progress in aesthetics, in line with imperialist ambitions, to define arts productive telos. *The critical notions of pure painting and non-referential objects that were projected by the CIA through its program*

of funding international exhibitions of American painting (as we now know) were moreover an incongruous blip in the otherwise thoroughly post-modern century. The fact that these re-teleocised abstractions happened in the middle make the second half seem like a response, when in reality deconstruction had been happening in art since perhaps Manet, and certainly since Cubism, Dada, Surrealism. Picking up where you oft left.

As well, at some such midcentury juncture artists would have still had control over to what extent they **participated** in mass/popular culture, a position which is no longer conceivably genuine for a young artist. Even as we picture the myth of Andy Warhol stacking his daily Campbell's tomato soup cans around his desk at the advertising agency, this picture is necessarily offset by the suggested pre-pop outside of a family run diner where Andy could have had unbranded soup instead. The culture was articulated in the choice: he was opting in. Today, seeking such an alternative in midtown Manhattan would be the extraordinary position, perhaps a demonstration of righteous or sentimental anti-corporatism, while branded lunch is the default. Even in 1965

as Nam June Paik followed behind the Pope in his car with an early, cumbersome portapack video camera in a demonstrative exercise of the technical ability of the medium, today one could hardly escape the 24hour cycle of imagery and information from such an event, whether on your Facebook page, or standing in line at the bank beside flat screens playing cable news (during which time you would perhaps ALSO be looking at Facebook posts of the same event). And if released today, Cindy Sherman's film stills would be indistinguishable from the generic, global flood of tech-enabled narcissistic fantasy.

So as Pop becomes the imperative, it ceases to be an intelligible subject. It becomes an ontic realm that one can't see the horizons of.

And in this realm, even the deconstructive and pop-emulating models seem quaint, anachronistic. It can't be that any of these models are the motivation for new work. And at the same time it can't be that the tremendous output, good or bad, is unmotivated. But these past Art narratives operate as a psychic block, a convenient and popular alibi. That's why imagining the structure of alternative impetus for engagements is crucial to both carrying on, and developing a language that can frame and critique the activity of this carrying on. Much of this responsibility will fall to artists. The difficulty they face is to be articulate about their motivations in an unbounded territory.

In Bonny Poon's ongoing work 'Holiday' the artist will spend parts of the next 20 years travelling to Ibiza to work on a perpetually updated and rereleased film. Twin notions of materially and temporal new abjection are extruded through her unreliable, but critically self-effacing monologue. The work's narrative traces the artist's questionable and, thus far, failed involvement with the EDM scene that has transformed the blissful Balearic island from a sleepy hippy enclave to the Elysian/dystopian rave extravaganza that seems to exist outside of all other forms of culture and time. A place where MDMA and a soundsystem seem to have replaced the former necessities of life. Her motivations are never clear—excluding both documentary and passive

participation, she stalks the functional margins of the club scene in communal flats of Italian neo-hippies and 24hr blacklight gymnasiums, where hooking up is the ultimate hyperproductive nothingness. It's here that Poon seems to discover a kind of new abject of humanity in the form of European party goers, who at the peak privilege of their respective societies, have opted to devote themselves to a brand of hedonism that seems perfectly compatible, perhaps even complicit, with the darkest and most banal facets of capital. Indulgence, amnesia (the name of a club we see from the roadside in a shot from the film), and the consumption of one's own time as an excess capacity, best exemplified by days long episodes in the island's tacky, riots clubs. And it's this

place, apart from a geopolitical sense of reality and time, where the music that was started in the ruins of Detroit's post-industrial collapse goes to un-die. The film's amateurish shooting on low quality, and cell-phone cameras is by default, an opposition to the increasing HDification of everything, and the fascist logics of surveillance and clarity they entail. In one version of the film, there's even crappy stock footage of island and resort scenes, used to fill in for shots not realised. But rather than focusing on the status of the stock image itself, they seem to suggest a banal equivalence of the generic image. A lack of interest in, rather than of reality. A desire for more life, outside of any concept of what that could be.

The opposing quasi-governmental fetish for the symbolic realness of the definition that exceeds human perception is expressed most clearly where it manifests as synthetically material in Hollywood films, once again creating the ontic break that engenders the new abject. Hollywood's latest disruption, 3D cinema, has existed for nearly 100 years, experiencing a period of peak popularity in the 1950's brought about by new technologies, before falling out of fashion in the 60's through 90's, and remerged in the early 2000's following James Cameron's 3D exploration of the Titanic. It's significant that this latest impetus for renaissance of the technique is called for by a case where the bodily reaches a limit, such as the bottom of the ocean. Naturally

then, this most recent resurgence of the popularity of 3D has also lead to a new series of tropes of spatial illusionism. Curiously, the lens flare—an optic error produced by diffraction of direct light inside a camera lens, projecting a string of coloured circles and hexagons across an image—has become a popular way to emphasise the ‘realness’ of the filmic illusion. In 3D films these flares now project toward ones eyes, creating the feeling that the flare is progressing/receding in real space. However, unlike a 3D illusion of a bullet or car rushing realistically toward your face in 3D, this lens flare effect is only ever a 2D occurrence. It’s a purely optic effect that has no material body, only ever appearing either in the viewfinder of the camera, or

on a printed/projected image surface, more phantom than trace. By giving it the appearance of spatial position, and employing this appearance as an aspect of enhanced ‘reality’ of 3D film, Hollywood is actually mining the way we are falsely accustomed to thinking of 2D representational images as having a causal correspondence with a physical form. The exploitation of this false image-body then gives rise to the ontic break which acts as a new abject of space and light.

I SAW DASEIN

Although it seems anachronistic to close with a concept from the early 20th century, I'd like to consider how the ontic ruptures via new materials and experiences that activate the new abject, might be related to Heidegger's notion of *dasein* (*the disclosure of being*), and how the entry into this disclosure, via the thrown-awayness (abjection) might allow us a space for the primacy and strangeness of experience to reemerge on top of a field of possibility otherwise dominated by corporate interest and distraction. When we encounter an instance that evokes the new abject; whether it be ocean breeze scented soap, a bus advertising a painting exhibition, a pop music video, a Spanish progressive trance party, a 3D lens flare, or

any of the limitless experiences, objects, and scenarios that are based in this type, the ontic rupture can become a productive space. Insofar as it negatively defines an event *in being*, it makes it possible to reframe going forward outside of recalcitrant formalisms. In the realm of aesthetics, this might offer a way of escaping the current questions about 'who was best dressed on suicide watch?' or 'what are you doing after the orgy?' Practically speaking, this means both producing and looking with an understanding that the material languages used in new works, whether apparently 'old' like paintings, or 'new' like video, are merely provisional structures for the negatively revived demands of the present. Some will be like shanties, lean-

tos, tents and cinderblock squats. Others will look more like government-provided trailers. But architecture happens anyways, and outside the sun is coming up.

COLOPHON

This text was originally pirate-hosted as a series of posts on craigslist.org, in the [artist](#) section of the London UK [community](#) message boards. This original publication disappeared after the standard 45 day lifespan for posts on the site.

Published by: dreamingofstreaming.com
Graphic design: Dan Solbach with
Katerina Trakakis

**2017–2018
Contemporary
Photography
Forum**

**Boca Raton
Museum
of Art**

1

LANYA SNYDER: Last night, I was watching a documentary, and a quote from Robert Frank in 2008 appeared on the screen:

There are too many images. Too many cameras now. We're all being watched. It gets sillier and sillier. As if all action is meaningful. Nothing is really all that special. It's just life. If all moments are recorded, then nothing is beautiful and maybe photography isn't an art anymore.

So, I thought I'd just start with this. Because, in thinking about this exhibition, I wanted to open the field of discussion about the use of imagery today, in the context of defining a work of art, to expand the idea of what a photographic image is outside traditional definitions, say within museum culture where there are departments devoted exclusively to photography versus painting and sculpture.

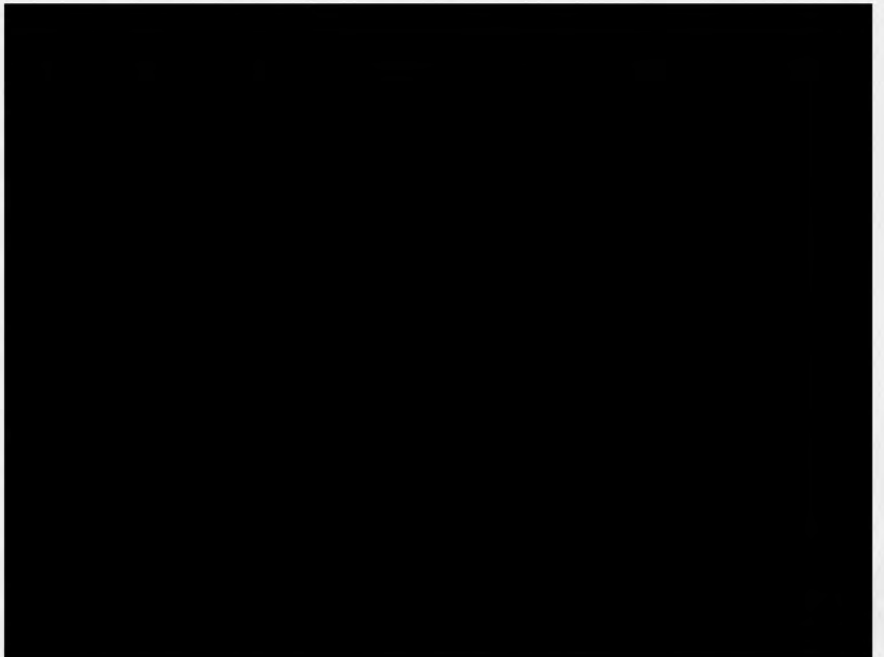
PAUL KNEALE:

I think this shift in attitude towards images has to be read inside a material shift, a technological shift. Even 10 years ago, we were well into digital cameras, Photoshop, inkjet printing for large scale production. And with this mainstream shift to digital for creating, storing, and producing images there's a huge change in the material economy, and thus the perception of this production to which Frank is referring. I remember when I got my first digital camera, and thinking it was really amazing that it could store 100 pictures on the card. Now the capacity—even on your phone—is so big, it's just another data management issue rather than one of scarcity. For \$60 now, you can buy an external drive that will store literally millions of images. And not only are my phone pictures so much higher quality than that first really expensive digital camera, it's not even the device's main function!

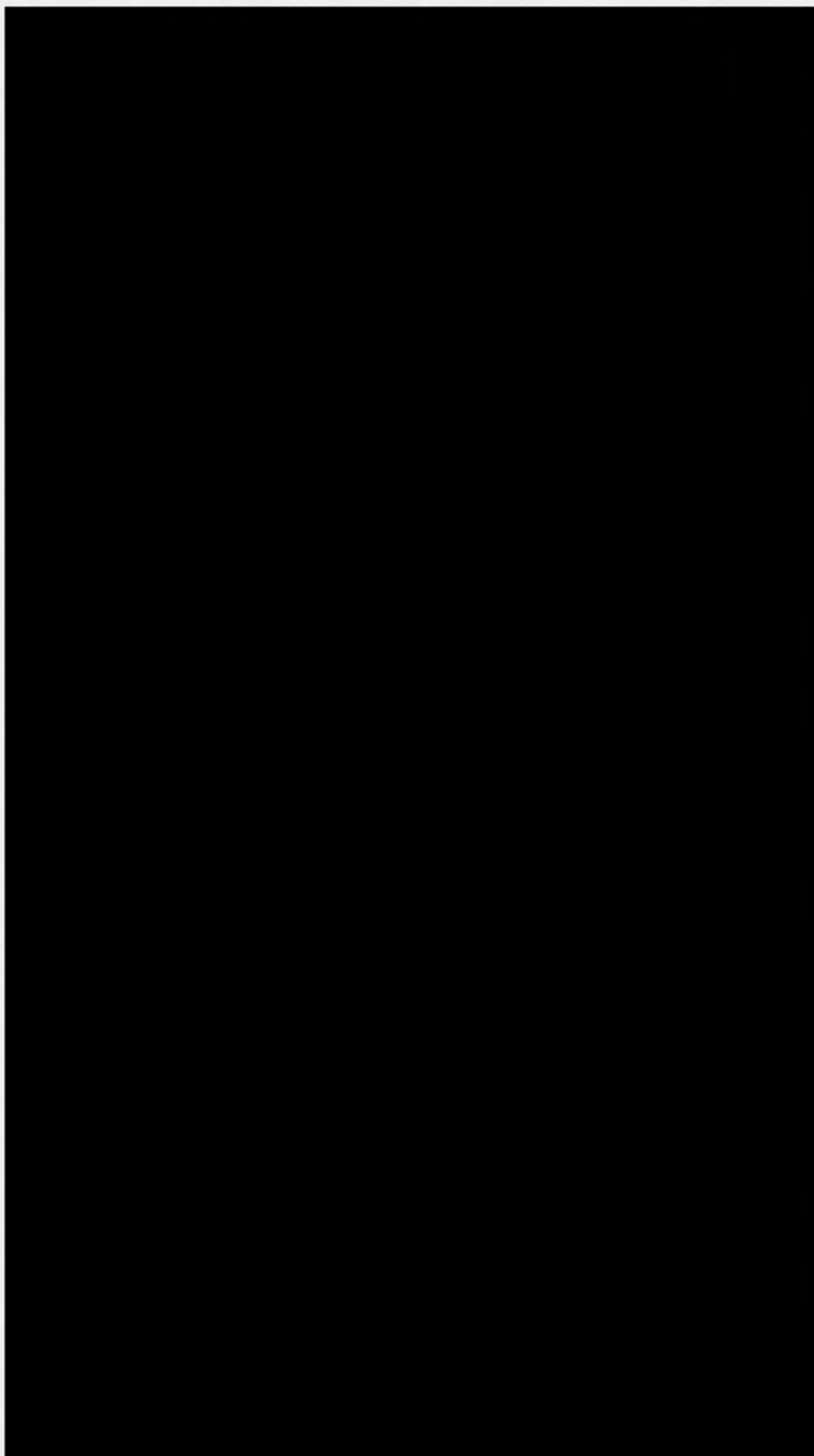
Also, the relationship to on-the-fly editing is important. If you look at a teenager's camera roll you'll see that they probably took a few dozen selfies to get the one they finally posted to their social media account (this screenshot of the all-selfie camera roll is its own kind of confessional sub-genre). And then there are filters that might subtly change your face shape or, more explicitly, make it unrealistic. There was a popular one a few months ago that did a four-way split where you could manipulate your gender, age, and attractiveness. So I could see

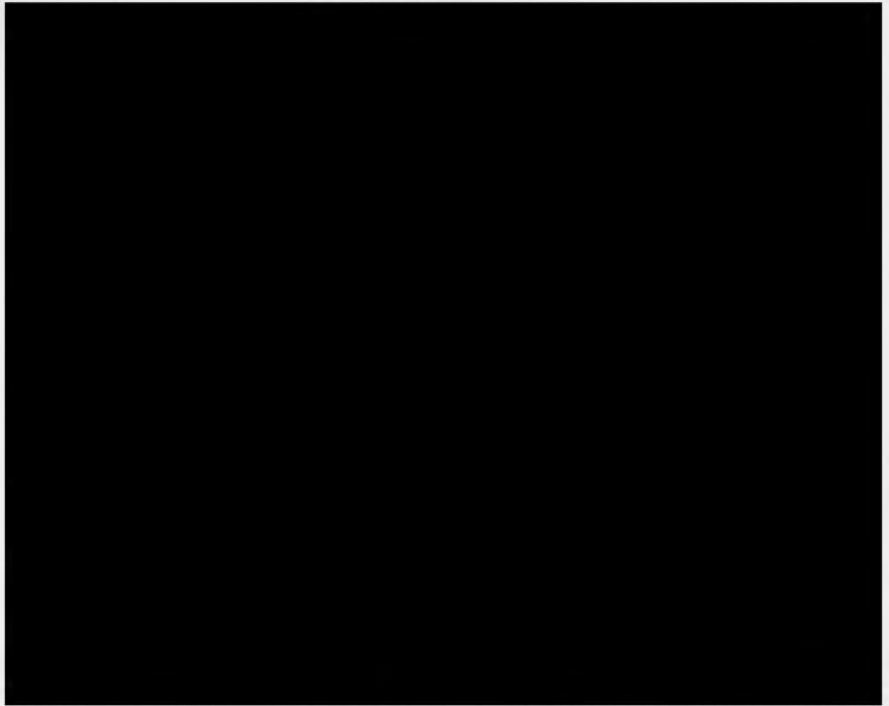
what I looked like as a beautiful old woman. The popularity, accessibility, and ubiquity of these types of photo-editing software have definitely undermined the *document* status of the photographic image. There's a photographic duality in culture now based on authority—we assume that the narcissistic self-portrait might be highly edited, while we're asked to believe in the veracity of the image on the front page of *The New York Times*, even though it's produced with the same technology.

With regards to Frank's worry that this made photography less of an art, I would argue the opposite: I think it brings it closer—but with different demands. Insofar as the material process of creating the digital image—the relationship between sensors, pigments, surfaces, screens is now open to the type of reflexivity that twentieth-century painting explored, but importantly on these different terms. For me, the digital image production becomes a kind of painting, with the subjectivity of the producer foregrounded in these material processes. There's an opportunity for a *détournement* of the medium that the purveyors of this tech would prefer stays opaque and continuous with the analog photo.



L S: You all have formal training in terms of attending art school. But, to back up a bit, I'm curious what your first experience, or earliest memory, with photography is, perhaps from a young age.



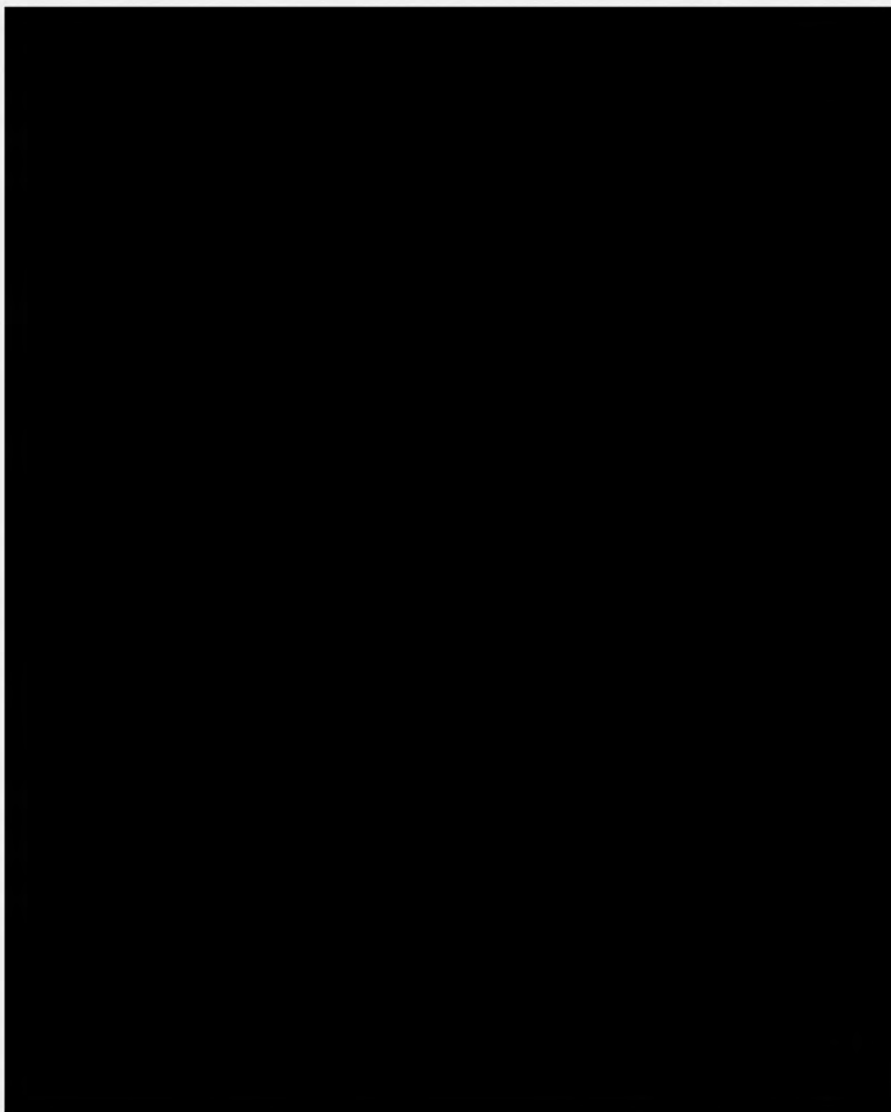


P K: Growing up in the 1990s I remember my mom always had a little Vivitar compact 35mm camera with her to document whatever we were doing, especially on vacations. But she didn't really try to capture the action. Rather, it was most often a staged group photo of the whole family which, of course, involved asking some stranger to actually take the photo. And this often led to reciprocal photos taken of the stranger's family. These exchanges were always a few minutes long, going back and forth, with a few polite questions about where they were from, etc. It always had the effect of actually stopping whatever you were doing. So, the results, when they came back from processing some time later, never reflected any kind of relationship to the experience you remembered having. They were just rigid bodies in front of historical buildings, waterfalls, beaches and restaurant tables. In that way, photographs didn't have any feeling of a causal link to the real for me. They felt more like a method of isolation—a way to divide and focus, inherently staged. I remember when I was maybe 12 or 13, being on a vacation in Florida, and I

had bought a cheap disposable camera that had prepaid development on the film—so there was no notion of ‘wasting’ the frames, and I could do whatever I wanted with it. The area we were staying was a very middlebrow, urban beach area full of condominiums and T-shirt shops, and I ended up using the whole roll making images of the graphic shadows that the palm trees cast on the dirty sidewalks in the strong sun. I was just using the camera to make a composition from the found material of the street there, and in some ways, although I was too young to be doing it reflexively, it was against the notion of the subject. No people or cars. I looked for spots I could fill the frame of the fixed lens with only a bit of shadow and a gum-covered cement slab. I also distinctly remember that when the 4”x6” prints of the roll came back from the lab, I was frustrated that they were not bigger. The relationship between the scale of experience, which the camera mediated, and the scale of the reproduction was unsatisfying, insufficient.

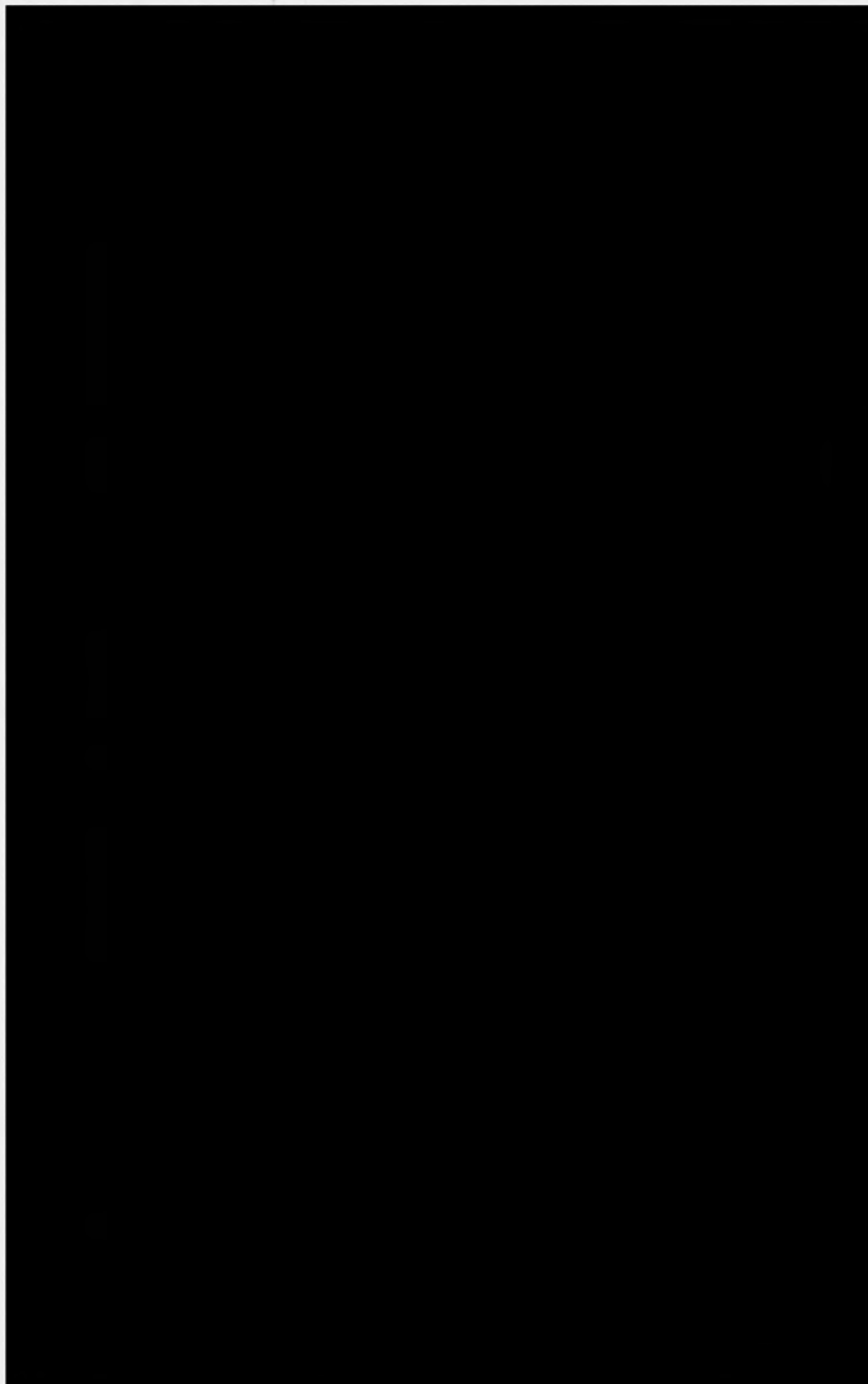
A few years later, maybe around 15, I discovered a monograph on Wolfgang Tillmans at the mega-mall bookstore in the next city over. At the time, there was no access to, or awareness of, contemporary art whatsoever in the blighted factory town I was growing up in, so it was a mind-blowing find. I remember being really excited by the way he treated the pictures as objects in his installations, and this got me thinking about the kind of spirit world of materialism. How these various registers of high and low materials created emotional stories between each other and not didactic analysis. It was a feeling of exploration rather than position taking. This excited me a lot at the time because the way art history had been taught at the state-funded high school I was attending was as this logical and dry succession of movements. I think, by contrast, this work of Tillmans helped to open me onto the ecstatic dimension that is involved in formal questions. By implicating the literalness

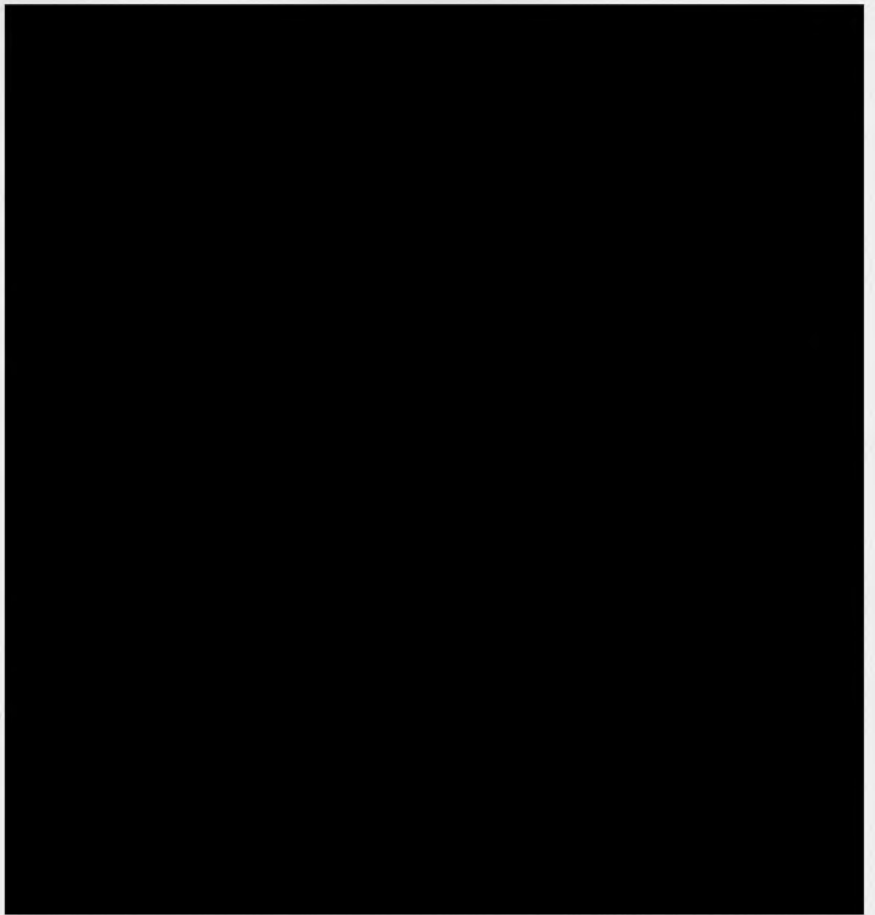
of materials so prominently in the process of photography it also started to equalize it in relation to painting and sculpture. It became less of a technique and more of an approach, or even simply a type of aesthetic thought.



was there a particular moment when you decided you wanted to pursue this as a formal career? Or, maybe that wasn't necessarily the thought process.

Nevertheless, I wonder how training in a post-graduate program has impacted what you do today, if at all. Because there is a great tradition of certain *schools* of art; and on the other hand, some might say, as you mentioned of the Düsseldorf Academy at that time, it's all too *formulaic*.





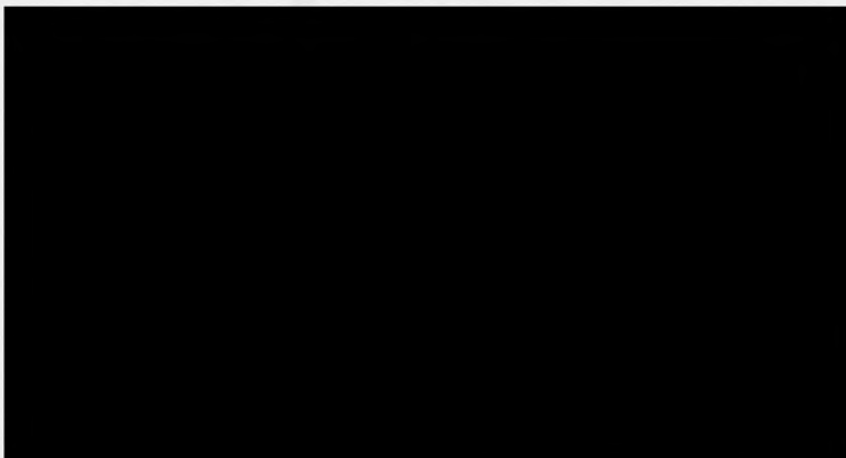
PK: My first art school experience was in Toronto. In Canada it's quite common that a larger university which also offers science and humanities programs, has an 'art department', so it's a sub-division of a huge school. The professors at the art department were mainly from a 1980s moment in Toronto that was very into conceptual photo, video art, DIY, and had kind of its own world around it. It didn't feel like we were really patched into the New York scene in terms of the contemporary art, but had instead just carried on. Kind of an island—very uncommercial, interdisciplinary, and conceptual. There's absolutely no market in Canada. Staying there, for artists, means having a day job. The result is a kind of drift toward the time-based and the immaterial. We also had access to this incredible neo-Gothic building in the middle of Chinatown. It was only maybe 20 percent occupied by the school and the rest of

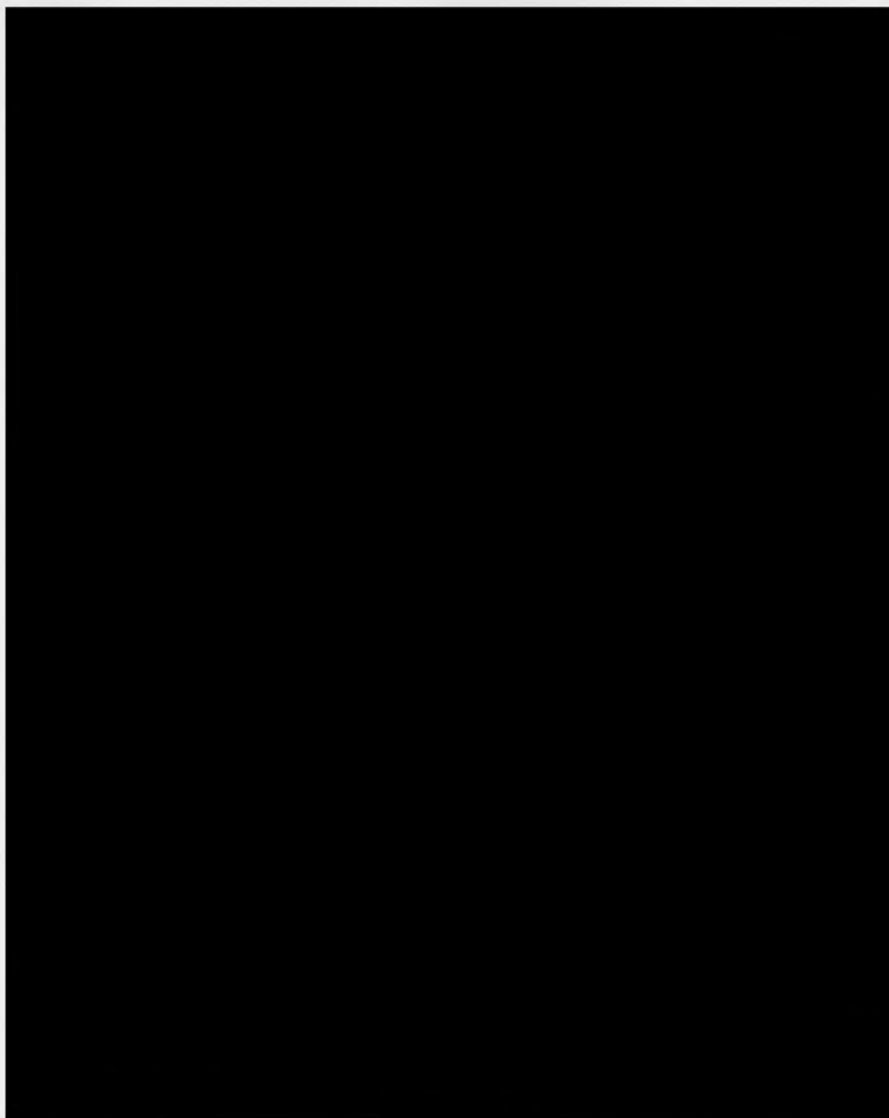
it was abandoned and run down. We were able to more or less do what we wanted there—which was very free, and now, in retrospect, totally uncommon.

Later, I went to The Slade in London for my MFA, which was more of a traditional kind of art school. It had divisions and I was in the 'Media' area which was the non-aligned and catchall place for people that weren't oil painters or bronze casters. I think that their overall philosophy was 'Zen riddle'. They (to my mind, purposely) didn't provide any ideological direction or school style. Elsewhere in London, such as Goldsmiths, you absolutely had to be a Marxist. The Slade was, by contrast, laissez-faire, and the focus was on process, and how you were thinking rather than final results. There was also a really strong project space scene in London at that moment. Going to the school connected you socially, and also pointed the school scene outwards quite a bit. Almost all the students were already showing, but in this very particular low-pressure environment, they were also very concerned with the digital, and the Internet, and new platforms for distribution. Probably most relevant to my current work was that I got resourceful about materials and production — because I was completely broke. At one point in the main library while using the photocopier, I hit a glitch that gave me free copies. Over a period of time I was able to reverse-engineer the glitch so that I could produce it at will, and I ended up with unlimited free copies. The photocopier (minus the print output aspect) works on an identical premise to the scanners that I later moved on to, so it was here that I really started to explore it as an approach to image-making.



LS: I would suggest there are artists, even photographers, who have employed graphic design as part, or even a significant component, of their work for some time. This is completely different than using these tools as a skill set in which to further a new mode of working. This brings us back to the beginning, when we touched on how new media has not only redefined process, but totally transformed present day culture and its perceived value when applied *as an unconventional approach that succeeds.*





P K: Yes, I think a lot of the time these pure/unpure technology discussions are false binaries. And, with all respect to writers and curators, are perpetuated by people who don't make things with their hands, which is always a hybrid, non-binary process. I would be very interested to know how many critics could give a highly technical explanation of something simple—on the spot—like how electronic matrix metering uses an onboard database of tens of thousands of reference images to algorithmically adjust exposure and saturation. This, metaphorically, is like discussing how oil paint is thinned with linseed oil to build up layers and control luminosity—a knowledge any good painting critic would have as a matter of course.

This is also a particular plague within popular notions of photography, because of its superficial appearance of an indexical relationship to reality. When, of course, even an old brick of an analog camera, like a Nikon F3, is jammed with highly-complex electronics that are determining the outcome of the image. Perhaps consumer software like Photoshop simply pulled back the curtain on this already existing state of affairs and forced people to confront the spectral reality of images which they had thought to be concrete.

I also grew up making images with the invention of computers. I have very early memories of outputting ASCII drawings on a Commodore computer printer. On matters of technology, the art discourse almost always lagged way behind, creating a kind of parallax, as the institutionalized orders of canon and market are so invested in the existing categories and understandings. I think that we often perceive a moment of *newness* as a question of breakthroughs. But often the person who gets the credit is not the first innovator, but rather someone who has been able to formalize a language and make it understandable, push it over a controlled line and distribute it. It has always seemed to me that the more important question was how to evaluate these technological interventions into the process of image on formal and aesthetic terms. There has to be a degree of reflexivity—the system should show itself. The artwork that utilizes technology stays accountable to itself, and located in its own time, by allowing rupture. I think only at the point of the rupture can we start to really evaluate: Is it any good?



Fig. 3. Installation View: *Selective Color* at M&B Gallery, Los Angeles, 2017; Courtesy of the artist

L S: Paul, how do you feel about being labeled as a “new media” artist? What does this mean to you personally and specifically?

P K: When something new emerges, people want to naturally look for patterns, group things, and produce narratives that support their own views. So, in some sense, as a type of shorthand, a label like “new media” could be helpful at the very most general level, just to know that we are not talking about Rococo sculpture. At the same time, I don’t identify with that label, or find it particularly useful in terms of really developing the conversation around my work. Because labels are always generalizations they’re also flattening out some of what is most important for a particular artist. I don’t work with the materials and approaches that I do because I’m exhausting the categories of “new” or “media”. Those are concepts that frame what’s going on around us, rather than the other way around. I try to use materials that are unavoidable, basic. If they are seen to be “new” or “media” then I think it’s an indication that these are the things that are unavoidable and basic right now. At the same time, having a dedication to the present is also

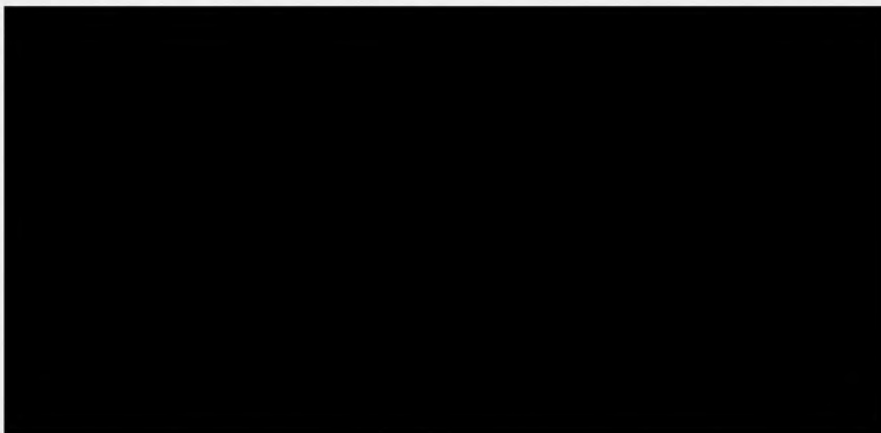
very much about creating a relationship to art's past.. It's important for me to carry on certain discussions, many of which are perhaps even mid-20th century discussions, but using the materials and approaches that are now at hand. I think this is the way you can hope to situate the character of the now within the greater story of art.

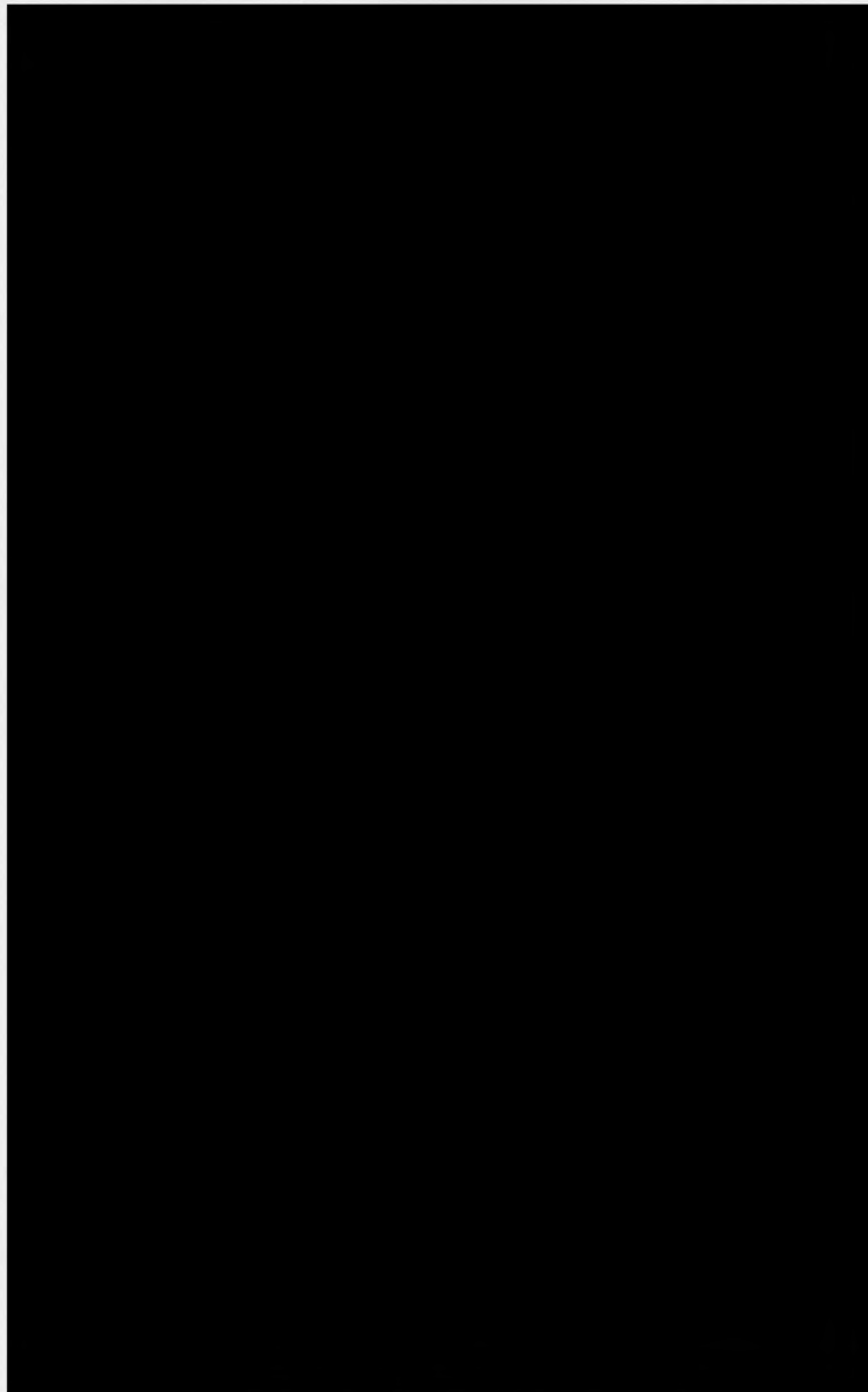
LS: What are your thoughts about the term "post-photography," which is now popularly thrown around in relation to the ever-evolving medium?

PK It is funny now that the prefix "post" immediately makes me think of social media—"post a picture" rather than the more art specific "post-modern", "post-medium," etc. But maybe that's also important to the discussion. I think the public now assumes that images may have been manipulated, and the burden of a given image is to prove its truth claim, if that's important for it. Sometimes this is done externally, through being presented by a trusted institution like a major newspaper. And sometimes it is done through the actual aesthetic of the image—playing on tropes that we correlate with "realness." But this is really a slippery business. I think with this idiom of "post-photography" we can risk attributing a false classicism to photography—a frozen moment that never existed where the medium was one thing only and everyone agreed on its ontological status. This, of course, is not at all the case. But perhaps this intellectual and artistic history of photography, which is just a series of radical revaluations of what it actually is, has somehow come close to the general public's opinion now, so that artistic output is much closer to the realm of commercial output. Photography is the largest hobbyist medium in history. I don't think that you could really claim painting or poetry or performance have ever

been taken up on even a fraction of the scale of photography now in everyone's phones. Imagine if everyone you knew was an amateur sculptor! There's also this hobbyist dialectics of the medium which are writ large in society. There's a lingering deception that a correlation exists between the photographic image and reality in this hobbyist dialectics. So the art context must perpetually readdress these issues, precisely because they are so pervasive.

In my work, I consider photographic process such as the digital scanner I use, actually now correspond to an ontology that's aligned with how we historically think of painting: a process of translation between a mental impression or event, and the artists reproduction and manipulation of that on a surface. I don't think we are "post-photography" in the sense of after photography, but we are very much "post-photography" as a cultural obsession. And, I think, within this obsession of the constant production and "sharing" of digital images, there is actually a kind of processing and acceptance about the instability of these popular truth claims. We're evacuating a type of causal nostalgia in favor of a networked web of fantasy. The red pill of photography's truth turned out to actually be the blue pill of the limitless capacity for digital image making and circulation.





L S: Paul, can you speak a bit more specifically about your process? You refer to your work as paintings. It's important to acknowledge the traditional photographic tools you use (simply the use of light) as well as scanners, printers, whilst also considering the ways in which you've manipulated them to re-define a process.

PK: Painting is something that humans have been doing for tens of thousands of years. So it has been a lot of different things, and those things tend to get flattened by the contemporary common usage of the idiom. I see what I'm doing as a continuation of that history, but with an approach that makes sense for the present.

Some of the earliest cave paintings are simply these negative space images of hands—created by blowing berry juice around the outside of the hand. And while we're accustomed to call that a painting, it's really quite logically similar, in photographic terms, to creating a photogram or cyanotype. On the material level, the inks that are used by the inkjet printer in the various stages of creating my paintings are more similar to acrylic paint than acrylic paint is to the egg tempera of Giotto, for example. Which is again, materially, very different from oil painting or a silkscreen process. Painting for me isn't so much a particular substance or media, but rather a kind of intent. And this intent, at the most generic level, is something like a desire to create an image, where one did not exist before, either from mind or observation, using whatever tools are needed to create that image.

Along these lines, it's also important to use the tools that reflect the time you're in. To not be nostalgic for another time but to confront your own time. And, necessarily, making visible the nature of those tools, how the process is a discourse of form, and how this also expresses ideology.

In my scanner paintings, I use the particular set of tools you mention—tools that are usually thought of as being within the realm of photography, toward these ends. The process always begins with what seems, at first, like nothing: No image or object on the glass surface of the scanner, and the lid of the scanner wide open. I make an initial scan of what's essentially the lighting conditions in the studio—the time of

day, the weather, if the lights are on, etc. These are all factors that affect the image you get from this process. I repeat this technique over and over, building up layers, and also combining different light conditions. The resolution you scan at is also a factor—it plays the role similar to shutter speed, and the make and model of the scanner is also a variable. I've actually got dozens of scanners in the studio—a Canon X430 creates a different look than an HP1510. I think of this layering part of the process as a time sandwich, because as you combine the layers, you combine moments in time and different amounts of time. A layer scanned at 100 dpi might take 30 seconds, while a 6000-dpi layer would be hours! So the image that results is made by light and time, but which moment in time you're looking at is indeterminate. It's a quantum image of time, multiple worlds. I think this is also like a painting, where the time that's involved in creating the image is a multitude, even if its result is visually available there in an instant. The actuality of the image always recedes away in time from its surface, which you could say is the opposite of the idea of the index in photography. And, in addition to these factors, there are also errors that can occur when you layer the scans. I always go for the very cheapest consumer scanners, because the processors in them are not as good, and this introduces an element of chaos and détournement. I might be working with a painting at one point and the color is a medium pink, but after another hour-long scan, the information produced is so huge the processor has an aneurism and gives you back a bright fuchsia! And the envelope around all this, which I've discussed at length elsewhere, is the basic idea that a digital image sensor is fundamentally different from a light sensitive film. You're no longer dealing with a trace, but rather a trace interpreted as a binary code, and then reassembled on a screen based on algorithms and databases of reference images. This, to me,

is again much closer to the process of observing an image, either from nature or from one's mind, and working in stages to transpose it onto a surface. That's what I'm doing with the scanner paintings. So it's very hybrid. It uses these photo-world tools, but the manner and intent with which they're used is the territory of painting. And, by using these contemporary image-making tools in that way, I'm trying to see what gas painting has in it. I want to see if it can stand up against the digital image flow of the present, be vital even. And I really think it can. I'm trying to use these systems against themselves.



For me, that's important because these tools reflect the world. A cheap scanner is an ideological object. It's a crossroads of technology and global manufacturing networks, and consumer desire, and image ontology. The quality of the image that you get from the process is an expression of these crossroads. The colors, textures, errors, and limitations. They're abstract, but they express all of these realities—many of which are very abstract themselves.

[REDACTED]

Paul Kneale

[REDACTED]

\$48.00
ISBN 978-0-936859-00-2
54800>



9 780936 859002

of the Future

Ex Oriente Lux

Recreational
Data



He listens for the shuffle and pop, followed by a doubled trill, slightly higher pitched it seems on the second pass, which is commanded by the smooth black remote locking/unlocking mechanism attached to his keychain, and which along with the locking/unlocking function bears a slightly convex red rubber button marked PANIC. He walks between the shade of the signature green awning and his moments-ago unlocked late-model rental car, reusable polypropylene insulating double cup in hand and freshly refilled with a vanilla iced frappuccino. Passing from the trademarked shade the desert sun electrifies his exposed neck causing a heat shiver that he thinks to

himself feels not unlike having a piss after a too-long wait, only warmer.

The signature green coffee establishment is the only operating business in this semi-expansive retail plaza of about a dozen or so taupe painted stucco and arenaceous feldspar accented units. The empty lot is being absolutely, like fist-fucked into a sizzling asphalt flapjack by the 1pm sun here, about a mile and a half south of THE STRIP. As he opens the driver's side door in a rapid jerking motion to avoid having his fingertips blistered by the shit-hot paint, his smart-phone (which is being balanced in his non-door opening hand along with a bedongled keychain and venti extruded polypropylene 'chino) erupts in rapid, pre-orgasmic like vibrations.

The estate agent on the other end of the line whose name appeared only as UNKNOWN NUMBER on this prepaid US SIM card begins talking immediately.



SYNTHETIC LONGS / PTSD ECONOMY

The property at 2702 West Flamingo Road has never had a commercial tenant. Construction was stopped sometime in late 2008, well after the bubble had in fact, burst. He considers the slightly agitating quality of the desert light as it filters through the blue iridium tinted floor-to-ceiling windows along the north wall of the space. It will probably be mostly video he shows here anyways, in the beginning at least, until he gets his head around what's involved in

transporting sculptures from London without paying import taxes. The estate agent, an unremarkable white woman in her early forties, fidgets with her leatherette portfolio containing relevant papers, seeming slightly uncomfortable. He realizes he hasn't said anything for like, 10 minutes and has been looking intently at the ceiling matrix. It's only been about 30% installed with those perforated white pressed panels that cover up the duct work and wiring, leaving it hanging out like the intestinal tract of an armadillo he passed on the side of the 95/515 heading to Henderson yesterday. He's doing the math. If he gets rid of his one bedroom flat and studio in the east end which altogether with bills runs somewhere in the neighbourhood of 900+ pounds a month and takes over that Greek girl's room in the south he'll save almost 600. That will more than cover a round trip flight to MCCARAN INTERNATIONAL(LAS) every third week. The two bedroom ranch house where the carpets had been peeled up at the corners in an attempted theft (and where the meth heads had been unable to get the carpets and defecated on them and smashed holes in the drywall and removed all the

bathroom fixtures and doorknobs) – the two bedroom house he had bought yesterday for \$38,000 (last sold for \$270,000) would be covered by the \$10,000 cash down payment he had made from a line of credit, and because the cash down payment gave him more than 25% equity in the property, a second mortgage would be easily secured at another bank. With the additional \$40,000 he could rent this commercial property and support the basic operations he intended to carry out. With nothing more than a good credit history and a fake job, the details of which had been corroborated over the phone by friends in London, he would have access to over half a million dollars' worth (at pre-crash prices) of property.

Whether or not some part of the billions of dollars in discretionary spending that still flowed through the collapsing arteries of this city from Hong Kong roulette jockeys and Paolo Alto card-counters ever helped to float this venture was unimportant, he thought. Because of his dual citizenship he could declare bankruptcy when the second mortgage ran out, and it would mean little more than not being able

to borrow money in a country he mostly didn't live in. Hours later, riding the monorail toward the Mandalay Bay casino and resort where he had booked a shiatsu massage through a Groupon voucher, he observes a group of young men, displaying the very best in body dysmorphia. Human Growth Hormone inflated muscles tanned a medium mocha, slowly atrophying under polyester boardshorts printed in a New York Wildstyle graffiti pattern. Pastel hued Ralph Lauren and Hollister golf shirts, stained with traces of spilt margarita and sweat. He studies them through their reflection in the monorail car's window as the last fringe of purple dusk evaporates between the black sky descending and an uneven outline of the buttes that mark the desert's edge beyond. The waveform hum of the monorail's electric engine gearing up between transit points blends into a Ridley Scott-ish take on Ozymandias with the young men's conversation about pussy and their musky-sweet barrier of various Armani colognes.

It strikes him that what he wanted to identify as a 'vernacular' of styles and gestures wasn't exactly

correct here because there was no immediate outside to it. Nothing to position as a high style. As if the sustaining force of the language, the whole system, was simply assumed and never provoked into appearing, not unlike the fractional reserve banking system that made and unmade the whole show. An essence created from a deficit. A messianic secret that allowed miracles to happen which one did not have to believe in to enjoy. He was a part of it now.



BERLIN | By i-D Team | 20 March 2015, 11:35am

canadian artist paul kneale says post-internet is dead

The artist takes to Berlin this weekend for a new exhibition as part of Lunch Bytes' roving European seminar on art and digital culture.

SHARE



TWEET



★ ~~~*NEW ABJECT __01_PAUL
KNEALE^_2015

"I wake to the drone of an airplane engine and the feeling of something warm dripping down my chin. I lift my hand to feel my face. My front four teeth are gone, I have a hole in my cheek, my nose is broken and my eyes are

Paul Kneale is one of the most interesting artists dealing with the the impact of the web on our everyday lives at the moment. This weekend he's presenting a new exhibition at the pan-European arts event, Lunch Bytes, at the Berlin House of World Cultures. We spoke to the artist about post-internet, the new abject, and what to expect from his multi-layered performance.



How important are digital structures in your work?

For a few years now I've been using Twitter as a public notebook – posting small text works that often remerge as titles for pieces, or get developed into longer writings. I like that they start out on Twitter as a kind of excess capacity or trash. I'm also really involved with the base materialism of many of our devices and spaces. I made a series of works with very cheap printer/scanners that can be bought at the supermarket. I always break them after a few

weeks, but each one has its own visual personality, and I've been using this to make a series of time portraits called *Post-post-post production*. The fact that you can buy this incredible imaging device for £30 as a disposable item is a microcosm of the whole global economy and desire system. I've also recently published an essay that was 'pirate hosted' on craigslist.org's servers. These infrastructures that produce our network experiences in everyday life are increasingly important as backgrounds for moods and mindsets. These experiences are such a part of our environment now. Instantaneity, simultaneity and layering, omniscience, linking, reposting.

Did the way in which art deals with digitalisation change in the last years?

I think the greater change in the past few years is how the art establishment approaches it, engages with it, and gives it greater visibility. This is part of the establishment's late-to-the-game realisation that young artists today have a new way of thinking and working that's not properly described by the preexisting postmodern explanations.



cheek, my nose is broken and my eyes are swollen nearly shut. I open them and I look around and I'm in the back of a plane and there's no one near me. I look at my clothes and my clothes are covered with a colourful mixture of spit, snot, urine, vomit and blood. I reach for the call button and I find it and I push



What do you think about the term post internet?

I know these labels have been popular and controversial for the past few years, and I think that's because they try to describe something new, something that really is happening. My way of phrasing it is 'Post-Art Internet'. The thing we call 'art' is a historical period, like ancient art – it has a vague beginning point that makes it a period, and also an end, which is usually marked by a major changes in other areas of life. Quite possibly we've just witnessed this end. The thing that we call 'Internet' is a whole way of being in the world. It's the Internet you know from your browser window, but also the Internet of things and materials, and also the internet of minds, of tastes and feelings. After this passing historical period 'Art', you have this new period 'Internet'. So it makes sense to ask, what does that change mean for aesthetics? How do we present and represent in this new period?

In your show *4 or 5 self portraits for free-form natural language descriptions of image regions* at Evelyn Yard and in your more recent essays you talk about "New Abject". Can you explain what you mean?

The new abject is the feeling of revulsion, normally in response to corpses, faeces etc, that has been evolutionarily programmed into us to avoid disease, only provoked by things that are materially new, or not bodily at all. These are experiences we have created for ourselves, that essentially short-circuit our ancient brain.

What did you prepare for Lunch Bytes in Berlin?

The work is an experiment really. It's seeing how language and discussions can circulate and cycle through different variations, different places, different logics, and also different images. The work began with a talk I participated in at ICA in London, also organised by Lunch Bytes. The video of this talk when uploaded to YouTube generated an automated script, in order for Google to turn the talk into advertising keywords, and I reappropriated this script to become the basis for a screenplay, and then a 5-channel video installation called SEO and Co. produced by Evelyn Yard at Tank.tv. The work I present in Berlin takes this screenplay and repurposes it in relation to this specific context.

Credits

Text and interview Franziska Wildförster

Images courtesy Paul Kneale

IMAGE AGELESS

by Paul Kneale

DISCOURSE
26. 1. 2016IMAGE AGELESS
by Paul Kneale[✓ Like](#) 126[Tweet](#)

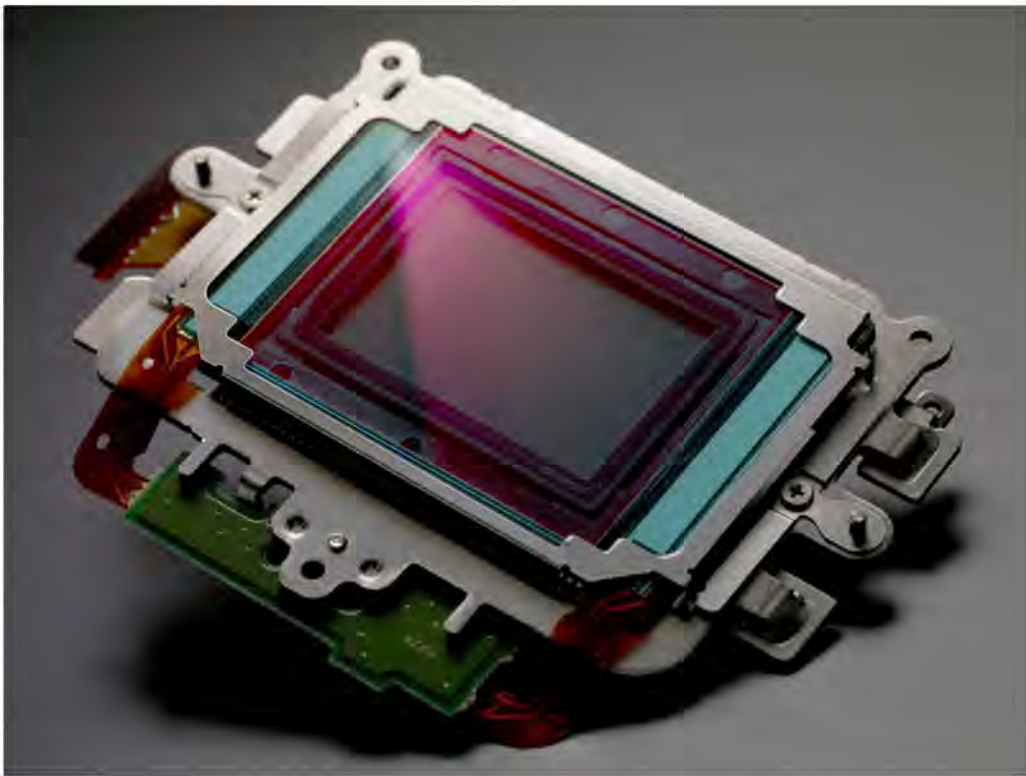
Paul Kneale, *Image Ageless*,
2010
Unkoll print on acetate
Courtesy of the artist and
Artforum



Why is taking a digital image more like painting than analogue photography? Media artist Paul Kneale investigates the fundamental difference between the two modes of production, and sees us as painters stepping back to review the latest brushstrokes of our just-taken selfies. Looking through the haze of his own "optical migraines" Kneale argues for a new form of painting.

Digital image technologies mark a radical break from film-based photographic processes. But the popular conception of the digital image is almost always still framed within the discourse of analogue photo materialism. A narrative of continuity with the analogue image is important for the marketing of this technology, as it is easier to transfer the pre-existing demand for photographic images into an improved and updated platform than to confront this radical break – or to understand what it means, which is that no one is really taking photographs any more. Our world is flooded with billions of examples per minute of what corresponds far more closely to the conceptual frame of painting.

With an analogue film image, there is a causal link between the light that is reflected from, say, the subject's face into the camera lens, and the final printed image of that face. Digital images are fundamentally, ontologically, different. At the moment when the external reflected light is focused inward by the lens, that light is absorbed by a CCD or CMOS sensor that converts the incoming light into an electric signal, which in turn is used to create a binary code, which is read by a processor, which is used to alter and optimise the image according to preprogrammed standards based on a database of millions of images that have already been categorised according to painterly notions of genre: landscape, portrait, night portrait etc.



By such means, digital photo sensors and processors (working in conjunction) have become good at mimicking what we understand as naturalism – correspondence with our embodied binocular vision. But to understand this as producing an equivalence to the causal trace of an analogue film image is merely a convenient extension of the mythology of the picture as fact or the magical stagecraft of silver halide and chemical baths.

As processor speeds for digital sensors became increasing able to handle the large amounts of electronic information required to convincingly make a digital image look like an analogue one, social media popularity and portable device integration dovetailed to supply consumers with both the means and the motivation to produce these images in unprecedented quantities. Our ability to present an image of ourselves has multiplied, making it easier to be anyone as an image, an avatar, in reproduction. As a result, there is an anxiety to our participation in this proliferation of images; the material basis of the digital image has made us suspicious of its truth claims, which nonetheless lie at the core of the contemporary presentation of the self.

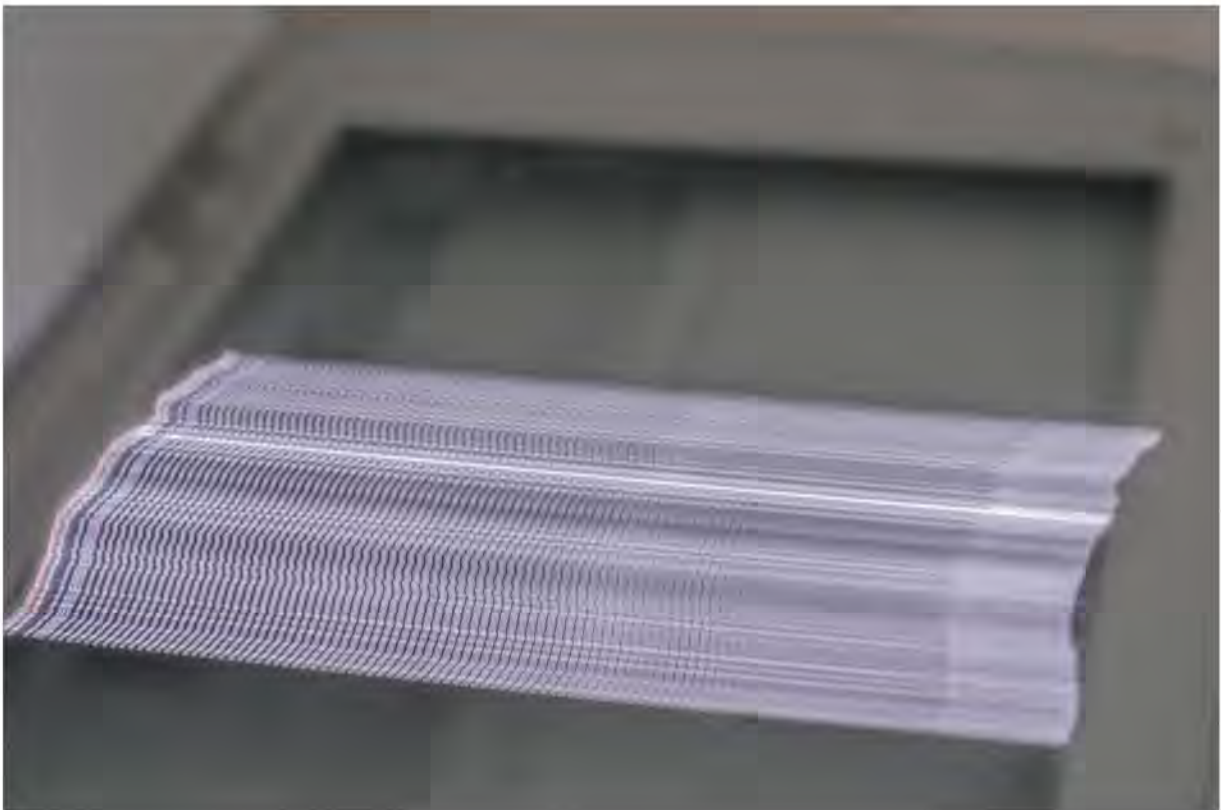


This growing sense of the dishonesty of the digital photo is spinning out into all manner of cultural phenomena. Many Instagram filters mimic historical film stocks, but since its mostly teenage and young adult users have no personal experience of them, their aesthetic is a colour-cast-based form of historical dress-up, which serves the purpose of inscribing a false sense of a collective relationship to reality: the 70s looked like this. (Even the tag #nofilter, typically used to denote a claim of reality, relies on the viewer's familiarity with the look of filters to then negatively attribute its #nofilter veracity.)

The representational claims of the digital image are also under suspicion IRL. It has now become standard behaviour to immediately review a digital photo upon taking it. Like a painter stepping back to see the latest brushstroke in the context of the whole composition,

THE REVIEW OF THE JUST-TAKEN SELFIE ISN'T SO MUCH AN ENCHANTED GLANCE AT REALITY CAPTURED, BUT RATHER AN EDITOR'S COLD GAZE UPON A CONSTRUCTED IMAGE

which is evaluated to the extent that it has satisfied the desired and intended outcome. If not, delete it and try again. More pout. A better angle. Ok that's good, now let's increase the contrast...



Based in the public's understanding of the previous mode of analogue photography, the digital image functions like a hologram that points toward a vanished body which can only ever be ideal, archetypal, counterfeit. Tupac at Coachella. This is why the digital image today is ageless. The indexical relationship to time, analogue photography's "decisive moment", has become an aggregate, mediated act, thrown into doubt by the doubling and layering of temporalities. Digital images are still made by time (in conjunction with light) – but its status in the optimised and restructured image has become ambiguous. As it is possible to layer multiple exposures into one file (which becomes the real medium) – the multiple moments of the various exposures are flattened into and limited to the time of their appearance on the device's screen. Does the digital image exist when you're not looking at it? Pics are its only happening. [sic]

Up until now mainstream digital image production and consumption has been characterised by both techno-utopianism and blandly uncritical deployments which served to further other ideals (perfect skin, dramatic scenes, smile recognition). But especially now that specialist, technical discussions of these systems of representation and distribution are widely available online, we can imagine a form of painting that both engages the technical side (sensor function) of this productive format and opens this engagement as a comprehensible world in dialogue with earlier, comparable approaches to surface, within and outside canonical art history.

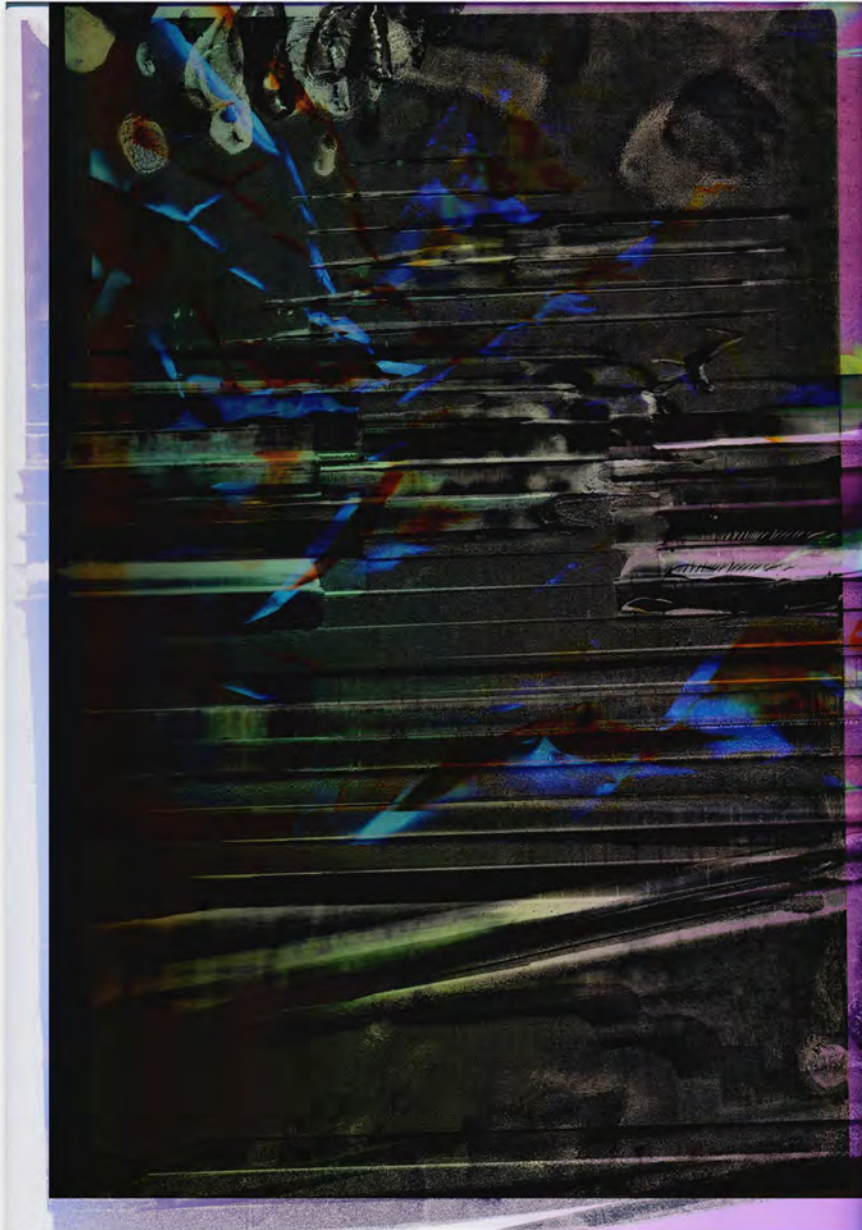


This returns us to the relationship between a painting's surface and a material world in which it inhabits a web of relations. As digital images increasingly perforate every aspect of our experience, artists have an opportunity to desubliminate this chimeric ontology: by approaching this process as painting and materialising the results in a way that is reflexive towards the apparatus. The image texture produced by these devices directly exhibits the liminal aesthetics of its production networks. The devices which produce the images are themselves so resolutely embedded in a global production chain that spans from the factories of the Far East to the manufactured desires of consumers.

In a recent series of works I've been producing using cheap consumer scanners, it became apparent that the various individual models – for example a Canon3500 vs. HP1510 – have distinct image personalities. And these personalities, while able to produce miraculous, way-beyond-human-vision 3000 dpi scans, also come packaged in a brittle plastic shell: a sign, one suspects, of how these machines are designed to break and malfunction. By rupturing their prescribed usage and allowing their historically and commercially determined aesthetics of acid cyans and improperly processed motion to unfold in the material space of a painting format, the contingency of their technological framing becomes articulate. That is to say, there is an important role of *techné* in the subjective production of images. A machine in the ghost.



To my mind, the contemporary image-making system is also related to the embodied experience of vision, in the form of "optical migraines", which I've had many times. Like a very intense LSD trip accompanied by shattering pain that can last for hours, these occurrences are little understood, but involve a cascading, pulsing and doubled world of visual distortion. Rather than being an external disturbance, like mud sprayed onto the windscreen of a car, these images are in fact the disordered bits of how one's perception is actually functioning. They effectively relativise one's normal visual experience, which is ordered by consciousness to address subjects according to their perceived importance, with the aid of memory, as in the case of a familiar face, where our rods and cones sometimes supply only a small percentage of "live" or novel information in the cognitive construction of the image. Likewise, if we consider the image-producing faculties of digital sensors and processors as selective and conditional, opening up the manner in which this occurs paradoxically broadens our notion of the "real" while composing it in infinitely variable terms. This is the new painting. Why not get it onto canvas?



✓ Like 126

🐦 Tweet

Paul Kneale, *Downtown Scene*, 2015
Inkjet print on canvas
Courtesy of the Artist and Artuner

Paul Kneale is an artist based in London. For more information visit his [website](#).

DISCOURSE

PHOTOGRAPHY

PAINTING

LSD

PAUL KNEALE

TECHNOLOGY

No Internet, No Art



A Lunch Bytes Anthology



Edited by Melanie Bühler

- 10. Geert Lovink, "Soft Narcosis of the Networked Condition," *Adbusters*, March 7, 2013, accessed April 2013, <http://www.adbusters.org/magazine/106/soft-narcosis-networked-condition>.

html. • 11. Andrea Fraser, "How to Provide an Artistic Service: An Introduction," presented at The Depot, Vienna, October 1994, accessed April 2013, <http://web.mit.edu/allanmc/www/fraser1.pdf>. • 12. Mike Powell, "The Curious Case of Lil B," March 22, 2012, accessed April 2013, <http://pitchfork.com/features/inbox/8795-the-curious-case-of-lil-b>.

- b. Image courtesy of Nigel Farrow, 2012.

Douglas Thomas (p. 137)

16

Melanie Bühler: In his text, Douglas Thomas writes about surveillance being no longer a form of seeing, but a function of the algorithm built in the devices and programs we use. As part of this shift, surveillance has become corporate, enacted by the companies that produce these devices and the corresponding software. This made me think of the work you produced in which you came up with a GIF technique that cannot be decoded by an algorithm, but instead requires a human reader. Can you explain *cryptogif.com*,¹ how it relates to the current system of surveillance and your interest in this topic?

Paul Kneale: I take a more evolutionary look, and am interested in the situation of language in general. These digital surveillance systems are always language systems, Hyper Text Markup Language is the medium of the WWW. So I think this ability to be surveilled is the natural corollary of our ability to communicate. Noam Chomsky among others has proposed that the development of language in the brain, as an evolutionary event that happened 50–75,000 years ago, was first an adaptation for self-talk rather than interbeing communication, and

is still true a
guage is wh
ologue," the
of your own
ence of this
bility and in
dynamics e
the mainte
forms of sp
programm
to ignore o
disrupt the
er network
sions alwa
transfer—v
is vibration
it's some k
that's char
per, or ultr
and 0s from
that's read
al analog o
I find fasci
first, and f
of language

I wa
curators th
the nature
about som
essarily a
the govern
that would
shows in t
in China.
that was p
meme fea

is still true as the vast majority of our use of language is what we colloquially call our "interior monologue," the narration and imaging you perform of your own experience.² So the outward transference of this self-talk is a natural point of vulnerability and instability. It is at this point where power dynamics enter the scene, pertaining to both the maintenance of structure in issues like high/low forms of spoken grammar, as well as things like programming languages. There's always the ability to ignore or intervene in these hierarchies, and disrupt them. A creole is akin to hacking a computer network in that sense. These external expressions always have a physical medium in which they transfer—when it's spoken sound, the medium is vibrations on the air. When it's written language, it's some kind of mark making tool—whether that's charcoal on papyrus, ink on processed paper, or ultra-fast pulses of light triggering on/off, 1s and 0s from files stored on a server. The mark that's read is made by some material. It's the causal analog of the aural vibrations. These are things I find fascinating to begin with. To me this is the first, and foundational dimension of the *aesthetics* of language.

I was meeting in Zürich with two Chinese curators that maybe I won't name because of the nature of the discussion. We were chatting about some of the strategies that people, not necessarily artists, in China were using to criticize the government, sometimes in a very comical way that would be the fodder of late-night comedy shows in the west, but could get you imprisoned in China. In particular there was a great video that was part of the Baidu 10 Mythical Creatures meme featuring a song about a "Grass Mud

Horse”—cào nǐ mā (肏你妈), that when spoken is a homophone for “fuck your mother,” and came to represent a criticism of Chinese internet censorship. We were talking about these types of things, which are critiques, but also inhabit the zones of entertainment and aesthetics. It’s covert and public at the same time. I was inspired by these types of productions. This was probably a year before the Snowden NSA revelations, although I had always simply assumed that the CIA read everything I sent through networks. The most shocking thing about Snowden’s revelations was that people were shocked by it. Maybe it forced them to confront their complicity. Arthur C. Danto once wrote that the thing that really shocked people about the Abu Ghraib torture photos was that they were so clearly influenced by the aesthetics of S&M,³ (and first of all, we’re uncomfortable talking about aesthetic decisions behind things we find morally objectionable, which is the same logic that leads the Taliban to blow up Buddhist temple statues—get rid of what you can’t aesthetically cope with because of your social conditioning). But in order for the American public to acknowledge that, and identify it, they had to tacitly admit to being familiar with S&M. By saying “oh hey, these torture photos look like stuff I’ve seen on the internet,” you’re outing yourself as a fetishist. So maybe these revelations outed people as technology fetishists, who were willing to compromise an abstract ideal like “privacy” in exchange for the pleasure of the fetish. So I think for me it’s not so much about a shift between a “way of seeing” and a ghost-in-the-shell type algorithm—it’s much more an issue of social value. How the aesthetics of experience and the language manifestations that comprise them are al-

ways i
distrib
is the i

is their
being
require
words
map b
territor
emplo
of wor
autom
but ca
design
differ
who o
sages.
kind of
power

it func
sion of
gives t
the bro
the gro
are no
necess
So wh
earlier
limited
this re
on Tun
HD-loc
onds p
annoyi

ways in the flux of desire forms, modified by the distributed model of the power form—which today is the internet.

The backbone of these surveillance systems is their automation. There's a couple trillion emails being sent every second now, so this obviously requires a mechanism that's trained to filter "key-words," etc. It's like that Borges story where the map becomes so detailed it's eventually 1:1 with the territory that it's mapping.⁴ You would need to employ a duplicate world population to do the level of worldwide surveillance that's going on *without* automation. So it cannot necessarily be defeated, but can be slowed down or interfered with by designing ways that evade the automation. Not so different from the Mexican Mafia gang leaders who only convey orders by personally relayed messages. I thought if there was a way to achieve this kind of evasion, but also piggyback off the network's powerful distribution model, that was even better.

The GIF is an interesting format because it functions on the logic of a film. There's a succession of still frames and by playing them rapidly, it gives the illusion of movement. The file is read by the browser as a set of instructions to cycle through the grouping of still images. The still frames it uses are not individually compressed, so the file sizes necessary to achieve the animation are quite large. So when connection speeds were slower in the earlier days of the internet, the format was often limited to a very simple, cartoonish aesthetic, and this retro GIF look is very popular with teenagers on Tumblr etc. But today it's very possible to have HD-looking, fluid filmic depictions of a few seconds packaged into the file at a size that won't be annoying to load on a fiber optic connection.

Formally these GIFs contain interesting issues because they insert a different relationship to time with regard to the filmic “material,” or linguistic medium supporting the image. With a reel of film or a videotape, all the material information is there at one moment, and is extracted from different physical sections of the filmstrip or videotape over its duration. However with YouTube, the video information is sent in intermittent packets, so at any given moment of watching the video, your browser is only processing the information that’s a few seconds ahead of what you’re seeing, and the rest is still out there on the YouTube server.

I had the idea to reverse engineer the logic of the CAPTCHA, in the format of the GIF, to thwart the readability of these automated systems. The CAPTCHA works by giving you a bit of distorted text and making you type in what it says, to “prove you’re human” as the instructions often state. Recently Google has been crowdsourcing labor for its mapping services through this function by creating CAPTCHAs that are made from grainy images of building numbers extracted from Street View. You decipher the number and they improve the accuracy of their address pinpointing. I thought that the NSA and Chinese security services probably had technology that could beat these simple CAPTCHAs by now, so I devised a more visually elaborate format that would be impossible for a machine to read, but easily transported through browser environments without the need for a “player” like on a YouTube video because the GIF format is natively read in all modern browsers; there’s no codec (which are always proprietary formats—why Apple doesn’t support Flash on its mobile devices).



a

I started
grounds
on wind
I would
differen
finally p
graffiti
then fla
file. The
and cre
and file
Once th
of the s
erally h
the wh
could s
each in
—and t
a hypo
tions. T
amount
entire s
the lan
few sin
evades
site on



a

I started by filming some visually busy backgrounds that also contained text. Graffiti scrawled on windows around the city served this perfectly. I would take a couple of clips and layer them with different transparencies and motion, and then finally put a scrolling text layer over top in a stupid graffiti font that mixed with the background. I'd then flatten all those layers and export it as a MOV file. Then I'd open that file again in Photoshop and create the GIF, manipulating the frame count and file size for readability and ease of loading. Once this is done you have the GIF, which because of the scrolling text in the video, is not only generally hard to read, but also no single frame contains the whole message. So even a program that could scan basic CAPTCHAs would have to analyze each image—and there could be 200 in the GIF—and then identify the word fragments and create a hypothesis about their grammatical connections. This would basically require an incredible amount of computational power, because the entire set of all possible lexical variants would be the language sample—an infinite set. So with a few simple techniques you get something that evades very powerful technologies, and can parasite on their platforms as well.

a. Screen capture from www.cryptogif.com, 2013, artist-made website.



b

For the Lunch Bytes commission I made a few examples of these “cryptogifs” as well as a “tutorial”-style Youtube video where I show the exact steps to follow to make your own. I love this genre of video—usually alternating between a shot of the screen where the action is happening, and sometimes the face of the person giving the tutorial. There’s often a background track placed over top too. So it’s a learning resource for this visual encryption, but also a redeployment of a genre trope that’s new and specific to the YouTube platform. The video and example GIFs were hosted on a domain I bought called *cryptogif.com*.

Endnotes • 1. <http://www.lunchbytes.com/platform/archive/cryptogif> • 2. Noam Chomsky, *Powers and Prospects: Reflections on Human Nature and the Social Order* (London: Pluto Press, 1996). • 3. Arthur C. Danto, “American Self-Consciousness in Politics and Art,” *Artforum*, September 2004. • 4. Louis Borges, “Del rigor en la ciencia,” *Los Anales de Buenos Aires* 1.3 (March 1946): 53.

Image Credits • a. Image courtesy of the artist Paul Kneale and Evelyn Yard London. • b. Image courtesy of the artist Paul Kneale and Evelyn Yard London.

b. Screen capture from “cryptogif.com tutorial video,” instructional video for producing cryptogifs, 2013, digital video, 19.5 minutes. Can be viewed at <https://www.youtube.com/watch?v=SxuK9HjG69E>.

Contempor
two primar
lance as a te
cussion from
science and
issues of civ
have appro
ogy (broadl
impacts of s
zation, and
of thought t
of increasing
optimism as
ways in wh
pective fai
secondary a
the ability t

WI
complimen
function of
stand both
tural impac
data organi
the point, I
exceeded th
new focus i
Surveillance
metaphor s
of code. Al
context for
state, our m
commercial

[https://youtu.be/
SxuK9HjG69E](https://youtu.be/SxuK9HjG69E)

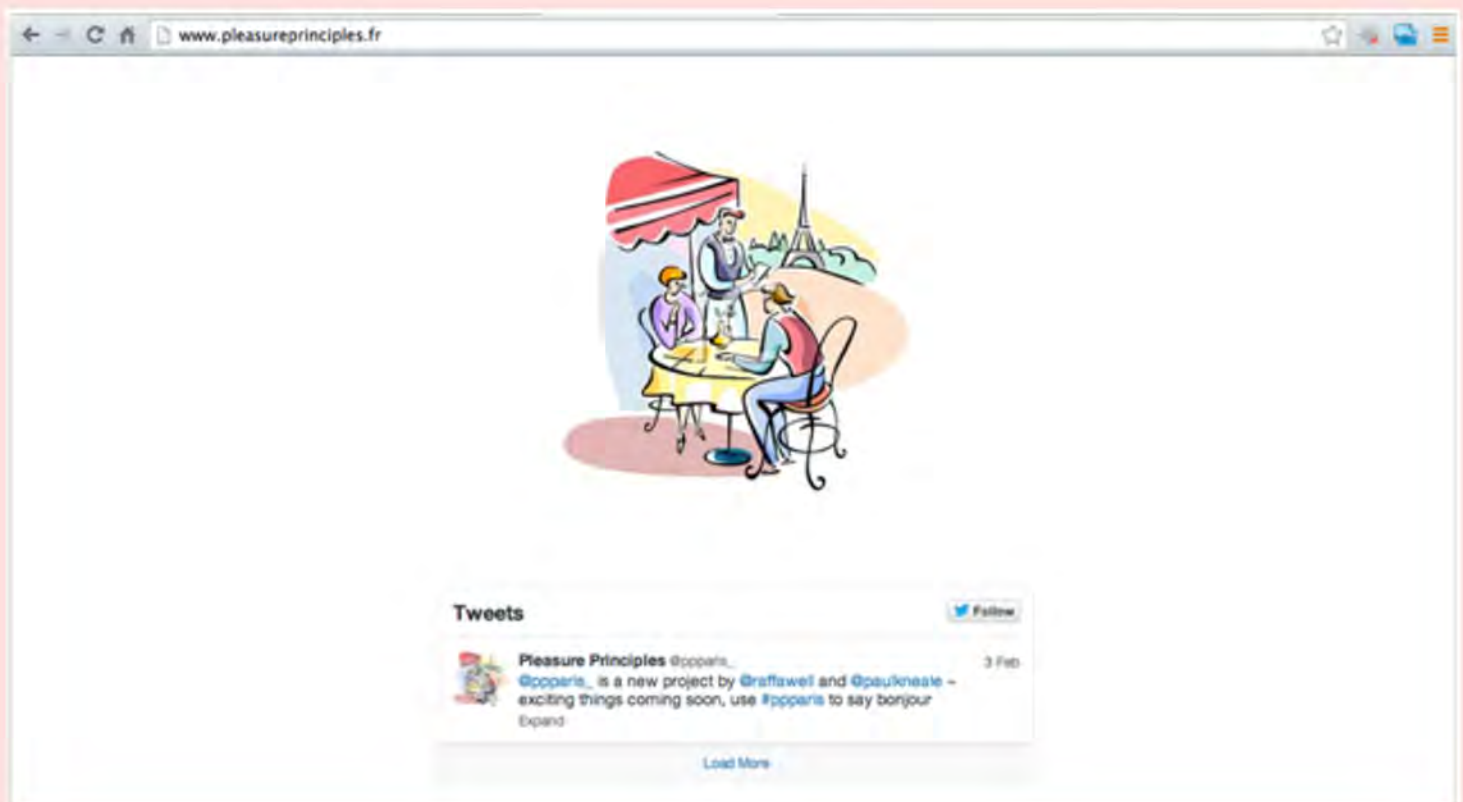
An interview with Paul Kneale

Jean Kay, 17 February 2014

Interviews

The first time I encountered Paul Kneale's work in real-time was via Skype at Harry Burke's Poetry Reading at Test Centre in London. After some messing around with connections, Kneale's face appeared, large and projected on a white wall, live from Tel Aviv and reading ("Profiles unfold. Viagra online. Fuck Google.") over field recordings of the city, to an audience warmly received and largely familiar.

With that in mind, it makes sense that an interview with the mostly London-based globetrotter, originally from what he describes as a "blighted factory town" of Canada on the US border, should be carried out live via Google Drive. In Paris to organise the Pleasure Principles group exhibition, along with artist Raphael Hefti, there's no indication of the Canadian accent in script, just a tendency to omit apostrophes in elisions and using double sentence spacing. It gives interesting insight into the processes of the person and his practice.



"Bold, semi-bold, matt, eggshell, off-white, raised, embossed, laser-cut," suggests Kneale jokingly when deciding whether to use *italics* or bold text to differentiate my questions from his answers. We eventually settle on the latter to fit the aqnb format, Microsoft Word's 'Replace All' coming in handy when it comes to his preference for using two, rather than one, hyphen in reinforcing a point.

Beyond that, there's a fluency to the way Kneale communicates through writing that one imagines is difficult to replicate in speech. That's not that surprising considering the role of the written word in his work, from his fore-grounding text in his exhibitions to co-founding Rotherthite's Library + art space, with Hefti and fellow artist Megan Rooney.

Not so much a curatorial project but a space for fostering "a plurality of styles and positions" from invited artists, the focus of Library + is as much on meeting new people and being social as it is on art discourse: "[It] was basically that we had a free space in this old library, so why not paint the walls and floor and invite people to do something?" That's part of the reason the February half of the two-part *Pleasure Principles* –developed and executed at the invitation of La Fondation d'entreprise Galeries Lafayette –will feature Kneale and Hefti's friends and peers from around the world making the trip to the French capital to take part. More importantly though, this set of artists, including Rooney, Max Brand, Harry Burke, Quinn Latimer, Bonny Poon, Sam Porritt, Bea Schlingelhoff and Jesse Wine, will already "have the nice bars and galleries figured out" before the second lot of participants –invited by the first –arrive in March.

As with Library+, there's no strict curatorial directive to *Pleasure Principles* beyond exploring "the role of pleasure in both artistic production and communities today". It's a process to be considered in dialogue with its participants who've been largely left to their own devices: "we trust the people we've invited and get to have the pleasure of seeing what they do."

** *Why the plural?*



Paul Kneale: Insofar as our shows at Library + have always involved performances and dinners and acted as a shared space, as well as presenting great works, I think this element is very important to keep everything from being too professional and boring. No last-train takers allowed. But especially, with regards to Paris, there is this very ripe, well-known bohemian artist history from the last century –but what's been happening there lately?

We thought it would be interesting to explore this there, shifting the context from London. And, of course, 'pleasure' today can mean a lot of different things. We're taking a critical look at things, that's the plural, but from an embodied position. There's no remit or assignment for the people we've invited. They'll come up with something way better than we could instruct them to.

*** So then, do you think that that focus on 'pleasure' is something central to this idea of the "bohemian enclave"; hedonism as alternative to resistance?*

PK: Yes. In a basic way, art is an alternative lifestyle. Or maybe the things that are involved in making art produce an alternative lifestyle as a side effect. It's related to the time-frames and scenarios that you move through, but also the people you're attracted to –free-thinking, fun, experimental –it's not at all about a type, but a certain kind of openness.

I think when people who share certain characteristics get together under a shared thing, like art, the so-called 'hedonist' attitude might be evident. But I would like to reframe it from being a 'resistance', in some Marxist sense. I think it is, rather, this organic thing. I would frame a nine-to-five job and watching reality TV as the resistance –resistance to life!

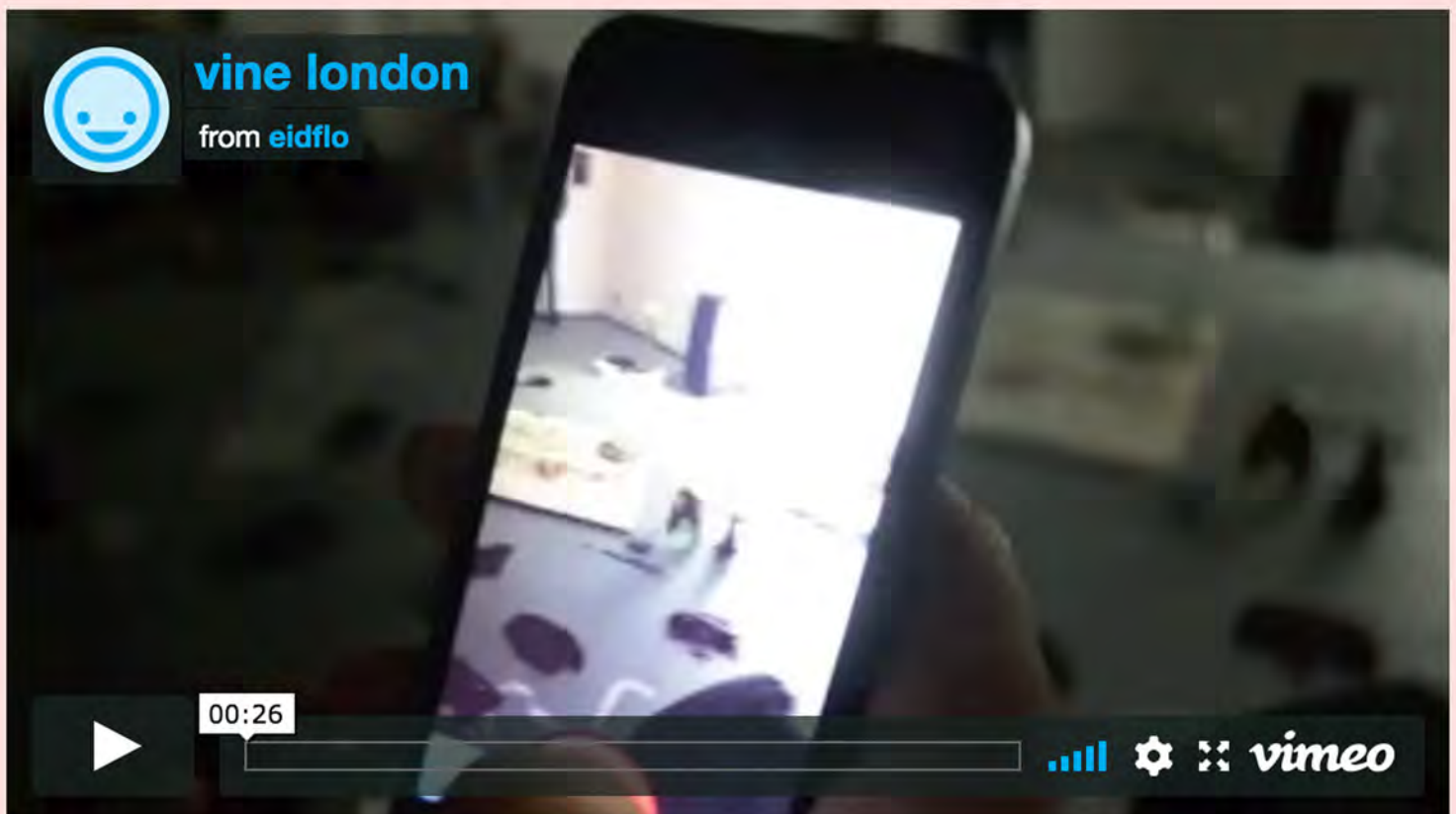
*** Have you thought about the area in Paris and how art scenes or communities rise and fall generally? Or specifically to where you're based in London?*

PK: The area of Paris, the Marais, is of course a very upmarket area, full of shops etc. It's also right next to the Pompidou, which I think has been a very strong institution, at

least not afraid of the new. I don't think this area was ever the centre of 'bohemian Paris'. But the historical coordinates that did produce that period –the waning of the French empire, combined with social liberalism, are significant in understanding that area.

I think the situation in London is quite different today. It's more of an against-all-odds struggle to persist in a place that's a crossroads for the rest of the world, due to everything from a lot of airports, to the flow of international money, to a lot of good schools.

Our particular area, Rotherhithe, is at the excretory end of this city. It's mostly council flats in desperate need of repair and a new condo boom, which just creates bedroom communities for the city. So I think we occupy some kind of liminal space there. It's a little bit accidental. To me that's a key characteristic of the scene in London –a kind of scrapping –making quick use of an opening in the otherwise hard-plated economic and urban fabric; a kind of guerilla tactics.



*** So, I suppose that area of London is a sort of microcosm of that intensified social stratification that's happening on a global level.*

PK: You see that here, definitely. There's a good flow of people blowing their money at the gambling shop, just a hundred metres from some very expensive high-rises. I think we occupy, again, some space that isn't really involved in either, but is obviously in the same fabric.

*** Why, because a library is a shared public space? It makes you think of the fact they're disappearing, to a degree having been made redundant by internet usage, and what the implications are about the online's effect on that very social stratification we're talking about.*

PK: I think the disappearance of the libraries has more to do with the fact that the current government has declared war on the poor. The building now is just a brick shell with no heating, on a street that no one wants to patronise because it's falling apart. I think what we do here is able to happen both because of and in spite of that.

*** That's a good point, especially when you consider these art hubs that are made possible in areas where the rent's low, which more often than not are the neglected ones. Isn't that what the 'pleasure principle' is in a way – 'no pleasure without pain'?*

PK: The Freudian Pleasure Principle is something like that, very simply put, the drive to avoid pain. But it's also important the 'how' of that drive. That's what's specific to every time and place. I think art is very powerful in expressing this relation, in ways that don't have to speak the language of the corporate state or media.

*** It strikes me that you mention speaking the 'language of the corporate state or media', because it's pretty apparent that a lot of art is and has been adopting that very lexicon in implicit critique. Even you use Clip Art on your Pleasure Principles website...*

PK: I think the way this relation is negotiated is an important issue for a lot of artists I know and respect. I don't think there is anything like a consensus, which is also good! It's naive to think you don't exist within all these state structures. Of course you do.

Smashing the state isn't the point of art. Or rather, it's a very ineffective method if it is. I think the microcosm of art is much more potent at the level of the interior life of its audiences. And, of course, those people are social beings.

*** So it's relevant that you're working with friends and peers for Pleasure Principles then. Not only in relation to artists as these social beings, but also this organic emergence of art communities.*

PK: It was natural to invite people we had already worked with, or that we knew as friends. Since we're not curators it wouldn't make sense to invite strangers just because we liked their work. But within that, the people you know has a logic – we've been really lucky to meet a lot of amazing people in London, often standing outside of a project space in light rain drinking a tall can.

I think if there's some praise I would give to social media, it's that it can help people with a shared interest to find each other IRL. So we're building on that. But in the second part of the project in March, everyone who's been invited for the first part gets to invite someone else again. So that's where the network goes outwards and new people come in, with maybe a degree of remove, which I think is also very important to things growing and staying sharp.

*** I was going to say there's a danger in that kind of insularity that social media can also promote, a disconnection from differing perspectives.*

PK: Hopefully we have a good mix. Because of the aspect of friendship and geography that's in play, we have people involved who do nothing but make things from clay, alongside poets and performance, artists and painters. I think it's conscious there, to not be insular.

We've always found it boring when people just surround themselves by work that reinforces their own positions. I'm sure that, within the people we've invited, there would be some disagreements about very basic art premises. But I think that's what keeps it interesting and hopefully it's an opportunity for some of those antagonisms to be tested and pushed forward. **



INTERVIEW

SPOTLIGHT: PAUL
KNEALE

WORDS BY:
ARTUNER



SHARE THIS:     



We're pleased to present a spotlight of new works by Paul Kneale. Read our interview with the artist below.

Could you explain the process of the making of your scanner paintings?

These works are made with consumer grade printer/scanners; cheap machines that can be bought almost anywhere, like the 24 Hour Tesco Superstore near my studio. I use quite a few different models, and at the moment I've probably got 5 or 6 in the studio. They each have their own visual personality, and I also break them pretty regularly in the process of making the work, doing things with them they're not

designed to do. The images are made by using the scan function with the lid open and nothing on the bed, making an image of the surface of the glass, the space above, and the light conditions in the studio at the time: daylight, darkness, neon lights.

The image is also affected by the resolution of the scan. A 72dpi scan looks different than a 1200dpi scan, and continues to change in combination with other factors (such as light). The different resolutions, the exposures times necessary for them, also take different amounts of time, from a few seconds to maybe half an hour or more. I sometimes use basic substrates, low grade office supply materials like printable transparencies, to run through the print function simultaneously while the scan is being made, which makes a transparent print from the commercial RGB inks. These transparency prints can be fed back through with another scan on top, or themselves can be scanned. With this layering, and the different exposures used, you get a kind of time sandwich. A fast, low resolution scan over a slow high resolution. So the image of time that is represented becomes complicated and multiplied. Also, the cheap scanners can't really handle this stuff, so they will wrongly interpret the colours they have just printed, producing wild acid tones and neons in the scan of it. Or the machine will jam when passing the plastic sheet back through again, ripping or even melting it. So some marks of the physical body of the machine can become visible, in addition to its image-making disposition. In the final works the files are used to embed the image into the surface of an archival canvas at a large scale. This material, aside from its historical use in painting, allows an amazing depth of colour and detail from the inks used.

Does your use of the scanner aim at questioning the sacredness of the artist's gesture, the importance of the artist's hand? What do you find most fascinating about the machines?

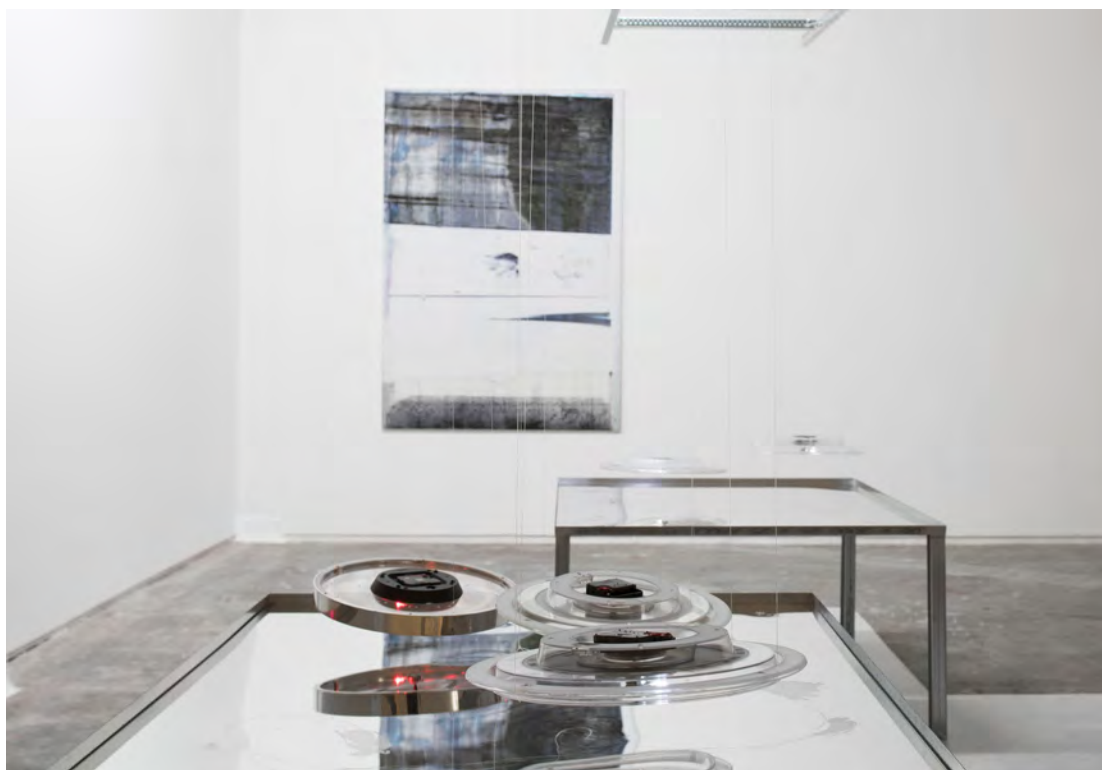
With these scanners I like that on the one hand, they're incredible, technological, image-creating devices. They can transfer an image by scan from a physical object with an incredible amount of detail, far beyond what our eyes can see, and they can also reproduce images by print in seconds onto anything that you can manage to feed through the print tray. On the other hand, they're designed to be trash — the really cheap ones, that I buy for around £40, have these brittle plastic cases, parts that don't quite fit properly together, missing screws, that kind of thing. But they're somehow still really beautiful objects in their complex fragility. They're not designed to last, so you have to keep buying a new one. It is essentially high-tech garbage. Already corrupted in its brand new state. In relation to the artists hand, I don't think there's ever been a moment when the process of representation wasn't aided

by some device. Even if it was just a hollow stick to blow berry juice around the outline of your hand onto a cave wall, or a camera obscura to transfer a figure onto a gridded block of marble for carving. The technological object is always a prosthesis of the will of the person who wields it. The thing might have characteristics that are inherent to its structure, what we might call a disposition. This would be like the particular kind of image that you get out of the different scanners, or how oil paint looks different from spray paint. What is interesting is the play between this disposition in the technology, however advanced or not, and the artists will to use it for an unanticipated or unintended end. Productive misuse is a way to understand things.

In a way, one may say you use the scanner as a sort of camera; you capture a fleeting moment in its light and passing visual qualities. The result is a visual recording of the space surrounding you. In this regard, how does your practice relate to photography?

Well I think everyone's practice relates to photography because everyone is a photographer now. There are billions of camera phones on the planet today. Facebook alone can upload six billion photos a month. So on the one hand, photos today are a kind of trash. A digital excess. And a lot of this excess is very aesthetically considered! The idea of editing the colour cast or sharpness of an image is something that everyone is familiar with on Instagram etc. and performs intuitively now, shaping their images to correspond to aesthetics of advertising, fine art and countless other identifiable styles. In relation to this scenario of aestheticised excess, I also think that a digital photo is always already a painting. What I mean by that is kind of technical. The way light is recorded by an RGB sensor in a digital camera has a fundamental ontological difference from film. With film you could say there's a causal trace. A transfer from the light reflecting off an object(s) which imprints onto the negative. Barthes wrote a whole **book** about that. But with a digital camera sensor, the light is immediately interpreted into a binary code that's then used to recreate the image on a screen, or multiple, maybe unlimited screens. There's no trace at all, but rather a system of points of colour and pixels. This system is an approximation of what we think the old-type image created by the light should look like, it is how we generalise about photographic perspective and light recording. This is programmed into the digital cameras software, and it approximates both how our vision works, and how we're used to seeing photographic images. It's already a radical form of interpretation that relies on complex frameworks and aesthetic choices to arrive at a 'naturalistic' construction. To me this is definitely all in the realm of painting. It's 100% interpretive on the side of the technology. So the scanner is to the digital photo what a photogram is to film.

It's a more direct way of producing the image, according to the technology's inherent dispositions. It doesn't use a lens to collect the light onto the sensor, but instead has a flat glass plate, and produces its own light via an LED strip that passes below the plate, bouncing the light from whatever is there or above it down onto the sensor, which moves with the light as a unit. So there is a spatial element to the capture system. A distance travelled by the device back and forth. So the image making element has to traverse across the surface to make the image — not that unlike a brush in the former painting!



Is it right to say that your “scanner paintings” in some sense translate a physical environment into the abstract language of the digital?

As they are a record of the conditions in the environment, I would say yes. But the digital is also a material realm, and I think we are just getting comfortable with this idea now. It is the intersection of these two material environments which is particularly interesting; translations of matter and form are both happening here. And we have a new hybridity which we are also developing a language for. But I also don't necessarily think of them as '**abstract**' in the 'art history' frame. To me abstraction is about starting at something that's definable, an image or narrative, and moving away from it into gesture and symbol. I think the Post-post-post production works are about an attempt to more directly represent something which is at the boundaries or limits of what we can label as a thing: time, and also light and space in a given place and moment. The images produced do represent those things,

but these things are in themselves abstractions! The physical thing is preserved, but it shows it to you in a way that you probably didn't notice it in your environment. Like for example on the very long scans you can see the flicker of the neon lights, which happens at a wavelength we don't perceive. So there are some parts of the visual universe that can be revealed in their strangeness by this crappy, wonderful Chinese plastic scanner.

Your practice is concerned with the transformation language has gone through since the advent of the Internet. Can you tell us how your SEO & Co. project at Tank.tv last year addressed this issue?

SEO & Co. began with a talk I participated in at the ICA in London, organised by **Lunch Bytes**, that involved me, Boris Groys, Wendy Chun, and Ben Vickers. As you would expect, the ICA made a **video** of the talk and uploaded it to their YouTube channel. YouTube is of course owned by Google, and Google makes all its money from online advertising. They obviously want to know exactly what's contained in the things you're uploading so they can display relevant ads alongside. With a text heavy content this is easy, but with something like a 2 hour video of a lecture, they need to transform that. So they use a speech to text translation on the uploaded videos to turn all of what's said into #'s and adwords. You can see this text they create simply by clicking a box below the video. Because the purpose of the translation is a kind of content skimming for ads, they're not concerned with it being 100% accurate, which would be wasted energy. It's more like 60%. So the transcript of the talk produced is pretty abstract and distorted, and omits any names of the various speakers, running the whole thing together in one flow. I wanted to reappropriate this content back from Google, to make some part of it mine again, but also to return it to a real place, after the opaque and diffuse place of it existing on servers. So I used the text to create a screenplay, and had friends of mine who are also artists, poets, musicians, read the scripts in various locations around the abandoned library in South London that I use as a studio. The recordings became the basis for a 5-channel video installation, which was presented on screens I made from materials that were extracted from the studio building. In some scenes the script becomes like a group recital of poetry, going back and forth between the characters, while in others it's a single reader. There's also a little non-sequitur extracted from the YouTube version and incorporated into the work as a performative element: when I finished watching the original ICA upload of the talk, YouTube gave me a 'watch next suggestion' of a clip of a CD being zapped in a microwave (I had been watching similar stuff). So in one channel of the work the characters are destroying CDs in a microwave while delivering their lines. There's another channel of the video that just focuses on this. The little lighting storms and

fires it produces!



What do you think is the effect of new technologies upon creativity and imagination? Do the ways in which they make our life simpler have a negative impact on the human ability to create something new? Or, on the contrary, do technological innovations spur creativity?

Well I think first of all they reframe the question of ‘creativity’ in general. What does it mean to be able to so powerfully yet so easily produce images, forms and sounds from a set of prefabricated aesthetic templates? Who’s responsible for these output forms? And when is the thing fixed and final? We’ve become incredible replicators. So it makes us more in tune with flows and instability, loops and variations, which have always been closer to the spirit of human culture than closed eternal forms. I think it also shifts the idea of ‘new’ from the thing never done before, to the simply new in time. New shoes rather than New Age. This has a flattening effect on our perception of ourselves in history, but maybe this is the really final stage of our deconstructed understandings of the myths and narratives of human progress and a post-capitalist sensibility toward materials. Flat Cola set to boil. We’re really having to grapple with these types of objects now. I think of this as like a-historical materialism. A deep affinity to understand a substance outside of a narrative that gives it a social reason, or the social reason being quite sociopathic. Like Pirandello’s characters searching for an author. The relationship with imagination is harder to parse. Consciousness is a toss up. Mis- and dis-information at the same time. Creativity is ultimately just a label for things we don’t understand the process of that manifest some spontaneous seeming meaning or structure. So its a retrospective

label for idiosyncratic processes.

You often talk about the “new abject”: can you explain this concept and how it relates to your work?

The New Abject is a way of thinking about the psychological relationship one has to certain material experiences in contemporary globalised and network culture. I’ve written an essay about it recently which was published by [dreamingofstreaming.com](#). It was parasitically hosted on [craigslist.com](#) — I broke the essay into chunks and posted it in the London Arts section — which is otherwise some kind of shady nude modelling and hookup forum. So the posts expired after the standard 45 days, and now its being made into an ebook by **Dan Solbach**, which I’m really excited about and should be launched very soon. To really try and turn the concept into a soundbite, I would say that the more well known paradigm of ‘abjection’ involves bodily excrement and decay. Blood, shit, corpses. There’s a biological and psychological revulsion, a flight response towards these substances. This is because we have evolved to recognise potential sources of disease and contamination, as well as the mental need to consider ones body and consciousness as distinct from nothingness, which is confronted of course by a dead body. So the new abject is a scenario I’ve been coming to understand for a few years, where one experiences this involuntary compulsion to flee, or finds revulsion in materials, objects and experiences which are not bodily or dirty, but completely new, clean and high-tech. This is because these scenarios replicate the ontological rupture that is the signal to trigger your abjection response. Many of the subjects and materials I work with can be discussed in this realm. The cheap but high-tech scanners, the digital distortion of an intellectual discussion to create advertising copy, the trace of the hand morphed into a vector file.

How would you describe the South London art scene? Has this environment influenced your practice in any way?

The South London scene for me has been a really active and important background for my work. I’ve lived here now for longer than anywhere else since I left home at 18! The abandoned public Library, where I have my studio together with **Megan Rooney**, **Raphael Hefti**, **Harry Burke** and **Gabriele Beveridge** has been an important centre of my South London. We found it just as I was finishing school and it made such a difference to have a huge space to work. We’re also always hosting people that are passing through London to do shows at various places, which I really like, kind of a no-charge Airbnb. It keeps the energy high. We’ve also been able to do some artist-run projects through our space that started here called **Library+**,

which become itinerate when it was discovered we were illegally doing it. Though we've also used the model and crew for an off-site project in Paris last year. Having that kind of free space in central London is a real luxury, and I think we've made good use and abuse of it, from very identifiable art type stuff to music performances and serving fruit punch spiked with LSD. I've also made a series of works from the exterior sign of the building I managed to have illicitly removed by some local builders. There's a bunch of other really great galleries and project spaces in the area, like **Arcadia Missa** in Peckham, **Plaza Plaza** in Elephant and Castle, and more recently **Jupiter Woods** in South Bermondsey that have been art outposts that I always love to go to and catch up with friends at, and often see great new work. It's hard to generalise about a scene, but it's definitely the place I feel best in London. It's not too uptight and there's some great things like the giant Surrey Quays mall that remind me a little bit of home in North America. There's a 24 hour supermarket and a cinema and a casino. Sometimes we go at night and raid the dumpsters of the sporting good superstore for discarded display stands and corrugated plastic posters. One of those that was an advert for £10 trainers ended up as a screen surface in my **SEO and Co.** show. That great contemporary capitalist no-place is a constant subject of inspiration for me.



Studioscape: Intentions, themes, techniques, new pieces?

Everyday I'm still exploring the *Post-post-post production* series. There's so many variables in the materials, leading to new results that I'm pushing to achieve and discover. I'm also currently working on a new series of sculptures that involves

compression artefacts, a 3D router and extruded plastic, which will be for two shows in the fall. I'm doing early stage work on a major outdoor/public work which will be presented in January as part of larger event. A free, downloadable library of my text works, originally posted on Twitter, is now available as vector files in my handwriting, ready to be laser cut in vinyl or other materials. A collaborative performance that will take place during **Art Basel**. And the New Abject eBook...

ARTWORKS IN THIS EXHIBITION



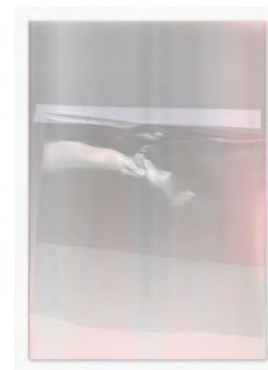
PAUL KNEALE
APHASIA TAGS, 2015



PAUL KNEALE
1000 YEARS OF
SUNSHINE NOW, 2015



PAUL KNEALE
AMERICAN NIGHT III,
2015



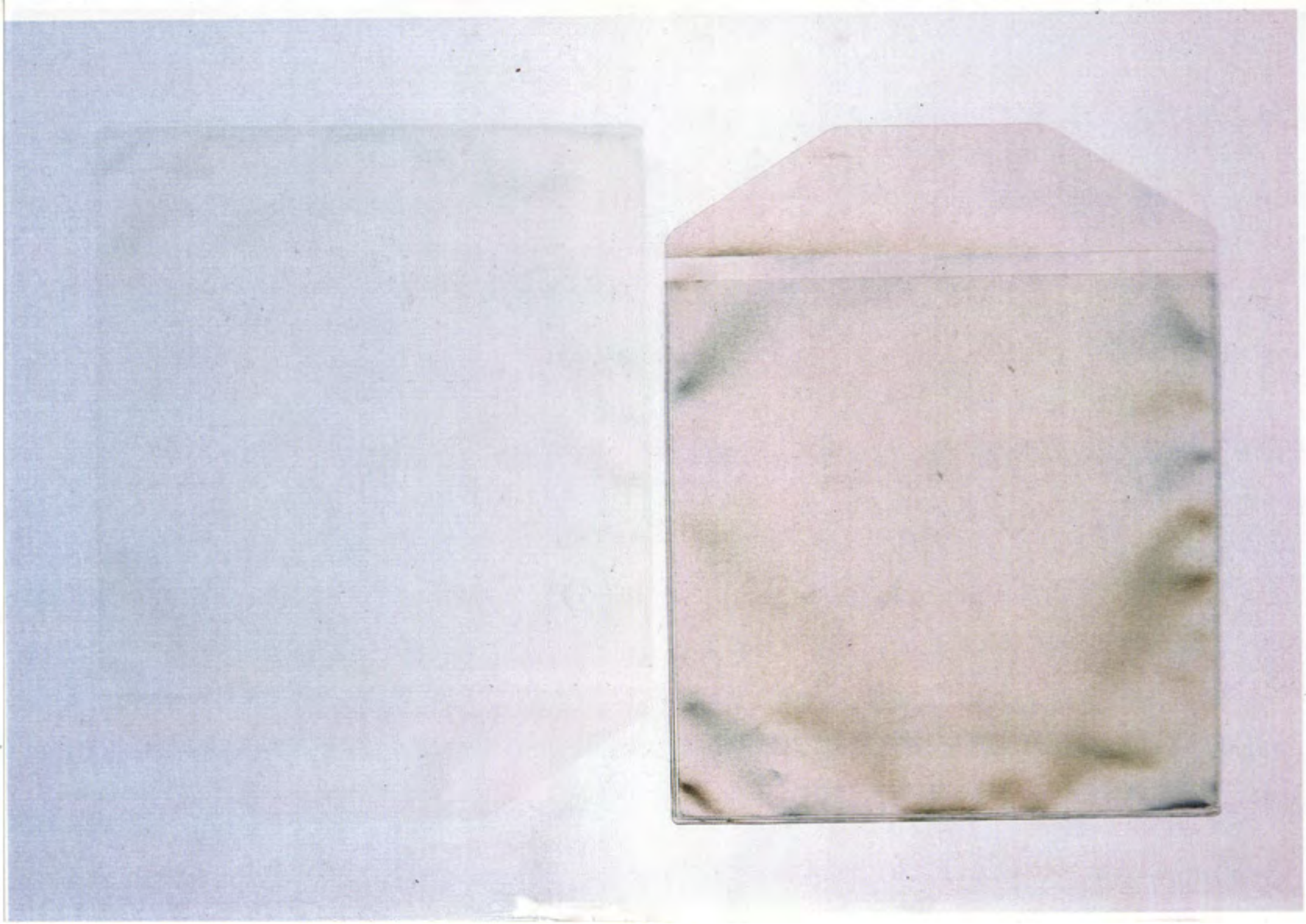
PAUL KNEALE
PERFORMATIVE
EMPATHY, 2015

PAUL
KNEALE

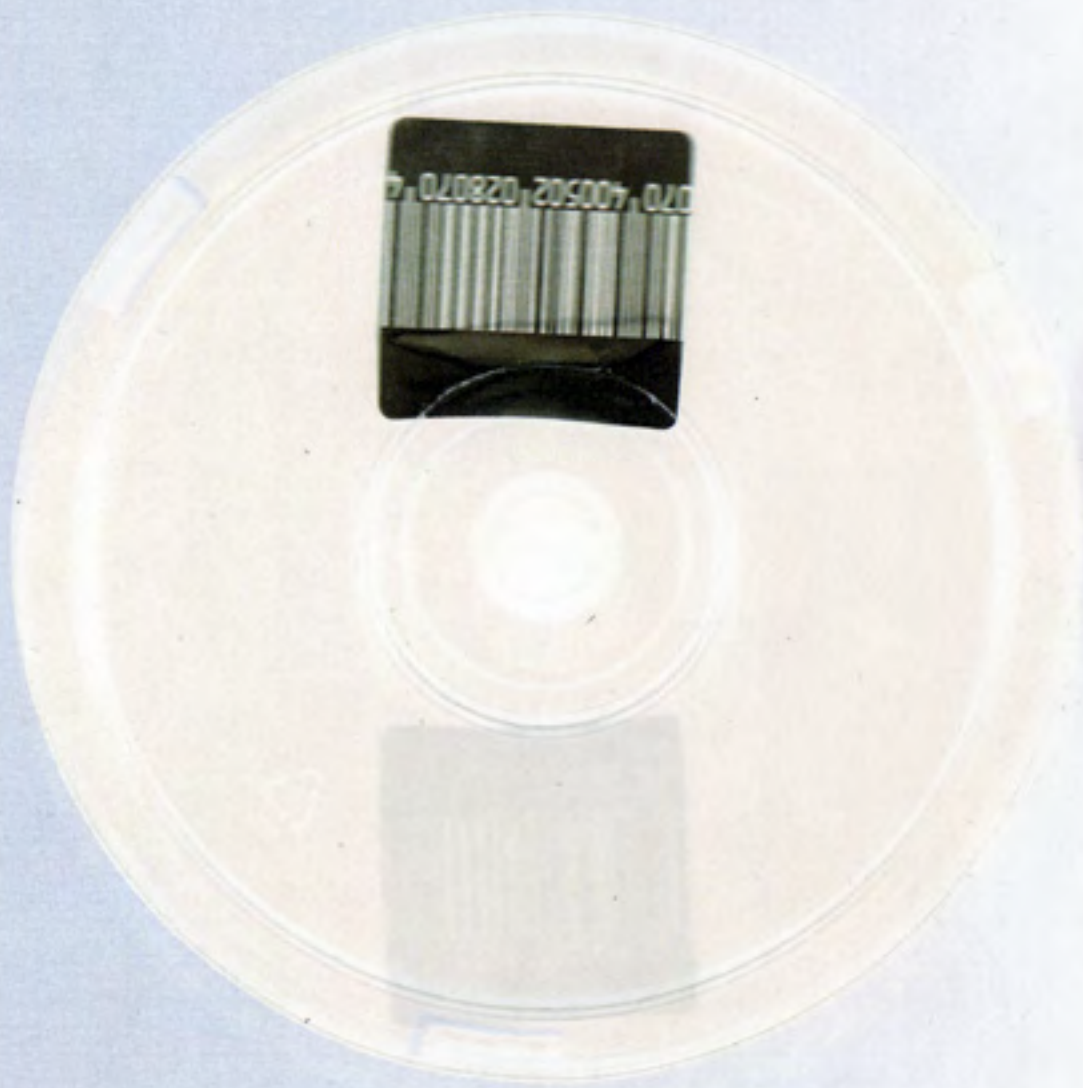
POEMS

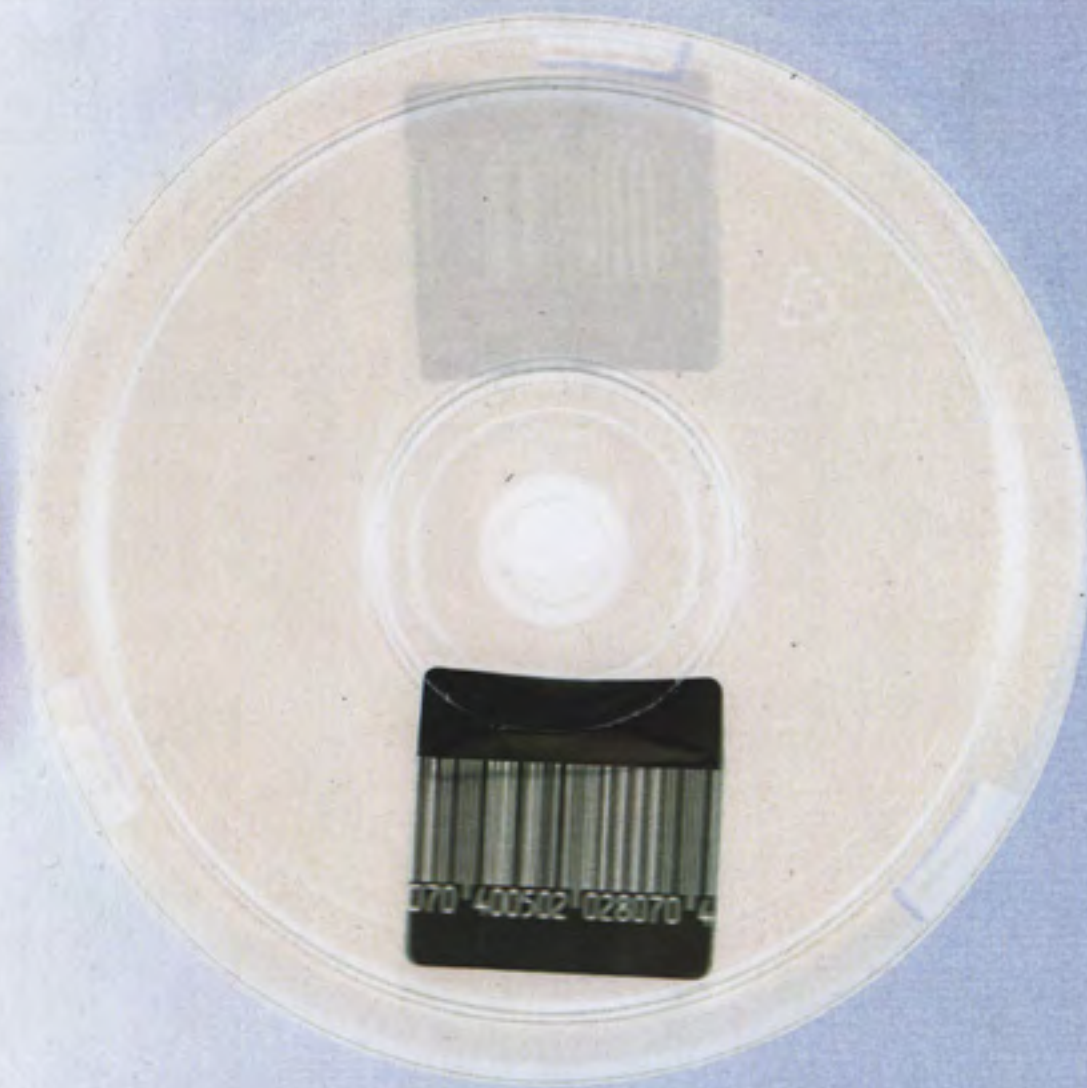
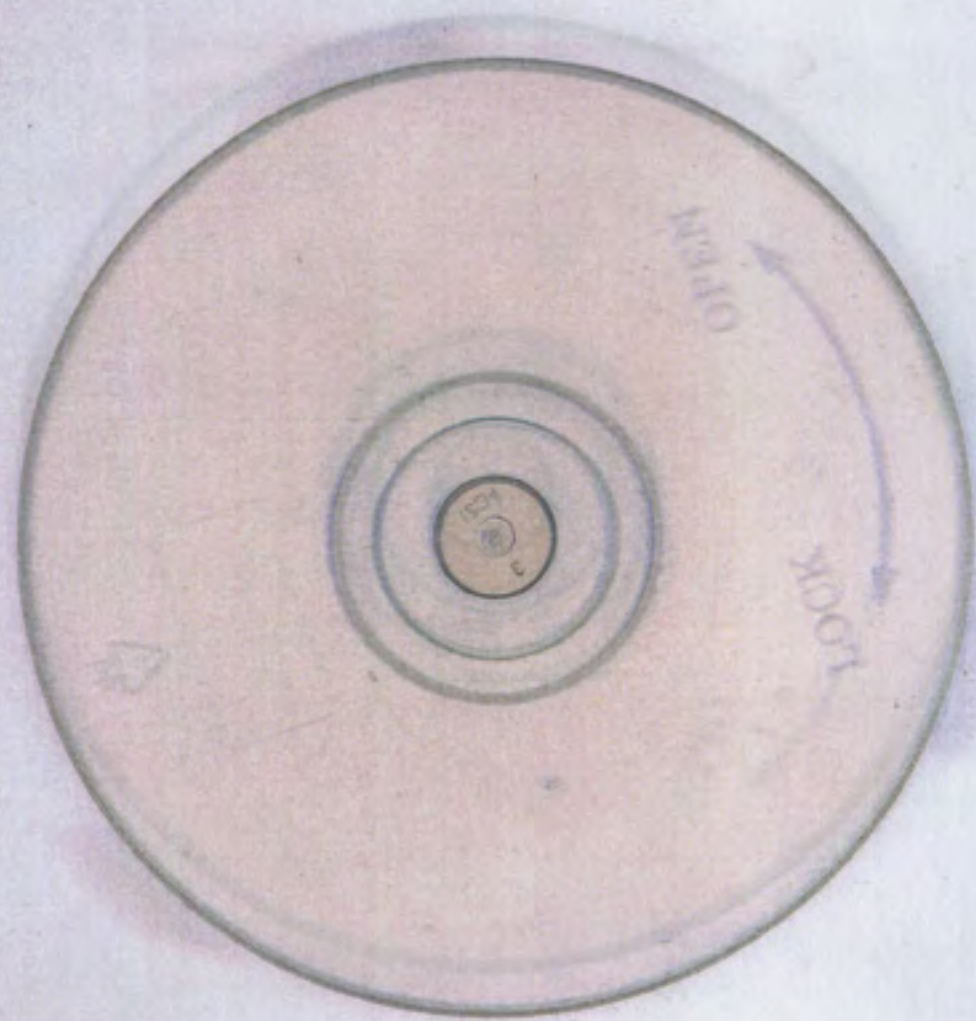
PAUL
KNEALE

POEMS





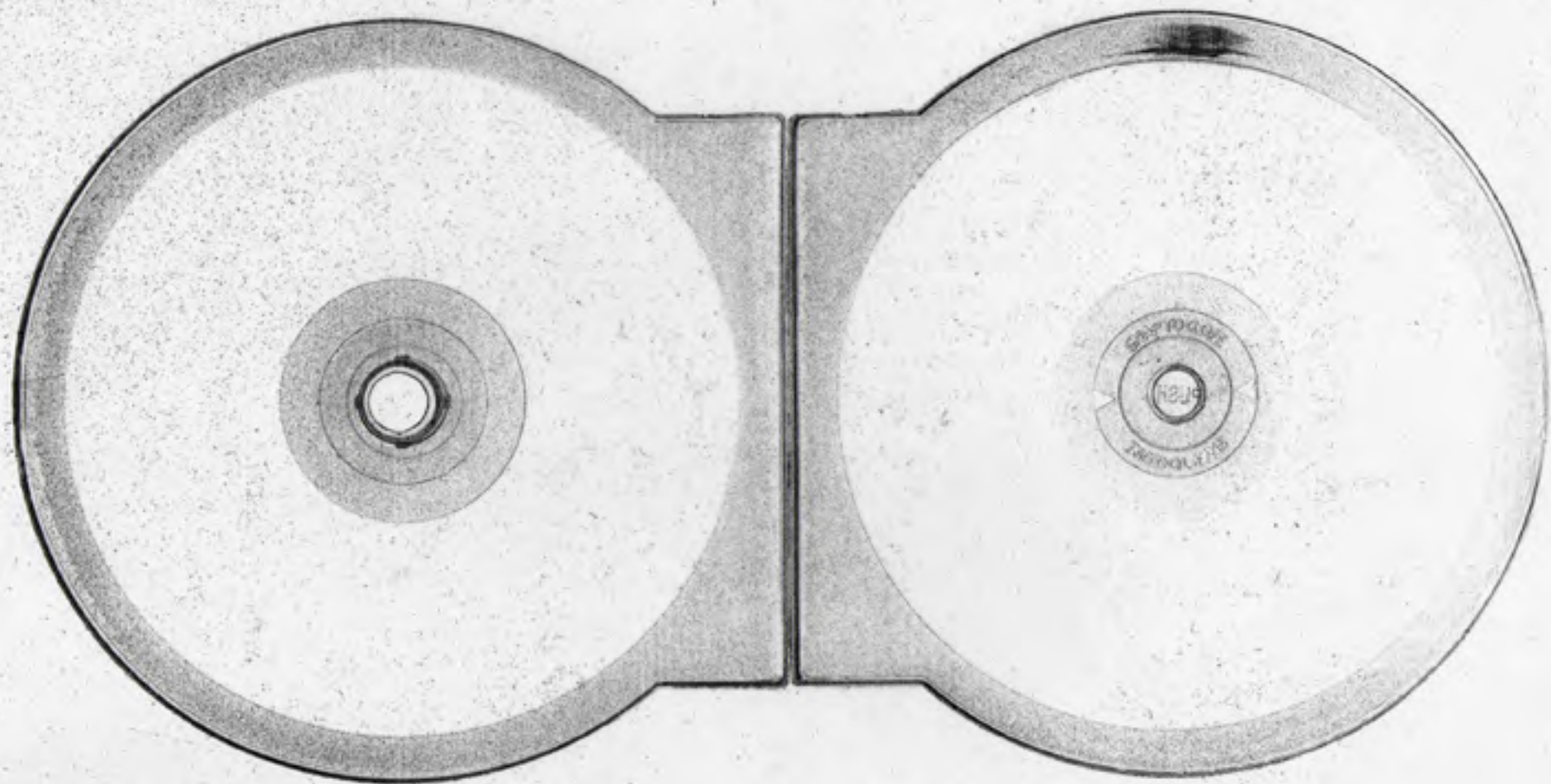


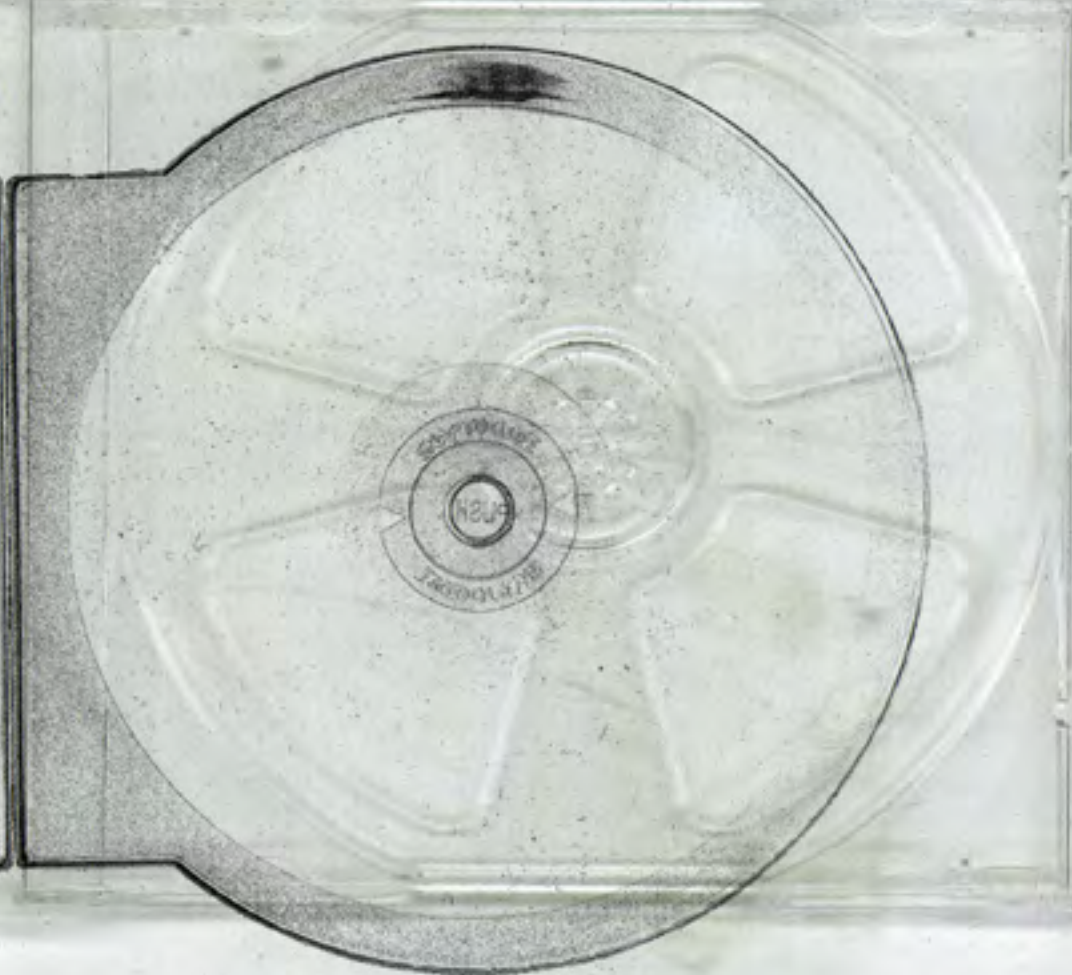
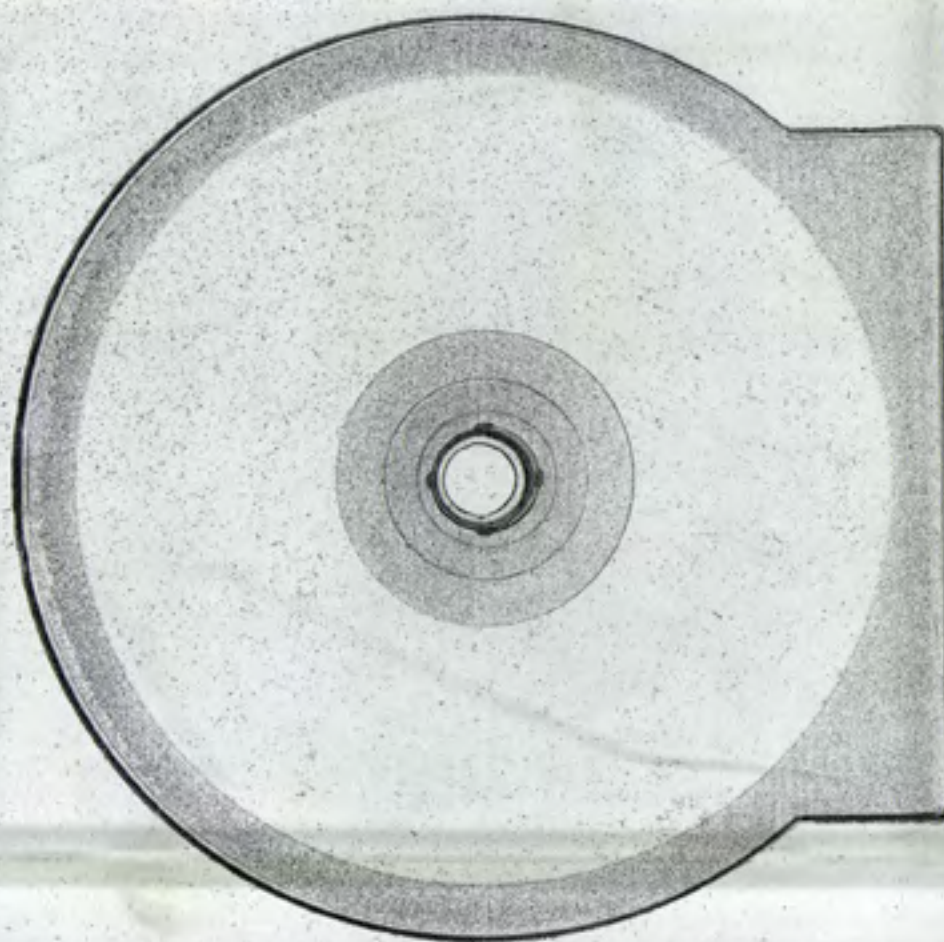


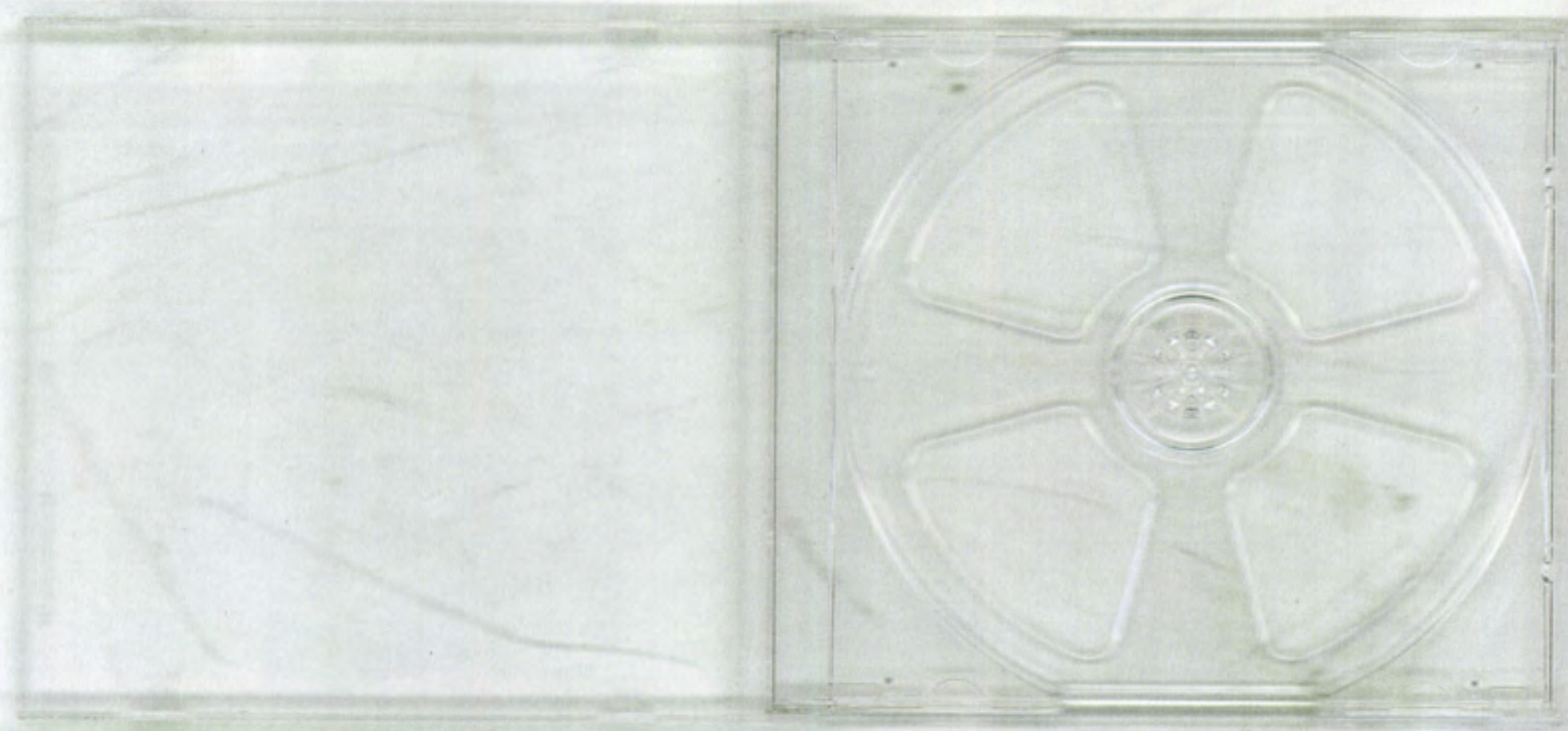
AL QAEDA ART FRAUD SKYROCKETS
WITH US IN DIRECTORIAL
GENERATION CLAIMS. A TEST
QUESTION TOPS VACATION RATINGS
OF BLACKFACE TRADITION'S
CONFIDENCE. 24 YEAR MYTH
ENFORCEMENT IS NO EXCUSE
PERSPECTIVE ON RAISING AN
EXECUTIVE CHILD / FLIGHT DEMAND
DESERVES A BREATHTAKING LAPSE
OF LGBT DRUG REFORMS IN THE
LIVING HELL PRAISED FOR
PROTECTING DEEPWATER
CONSEQUENCES OF PHOTO SCANDAL
<LIVESTREAMING>
NUDE PRESIDENTIAL EQUATION
EXTENDS GRIM REVENGE VIDEO
ABOUT SOBRIETY VALUE.
EXQUISITE FASCINATION OR
EMOTIONAL TERRORISM?

10-INCH WHITE EXTERIOR CANT
QUITE DEFINE GOD'S REMAINS. A
NEW CHAOS BLACKMAIL. CAN YOU
NETWORK WITH OIL ADDICTION?
ADEQUATELY COUNTING, SEVEN
BILLION MAY BE USEFUL FOR
CANCER, AROUND THE CLOCK.

AL QABDA ART FRAUD SKYROCKETS
WITH US IN DIRECTORIAL
GENERATION CLAIMS A TEST
QUESTION TOPS VACATION RATINGS
OF BLACKFACE TRADITION'S
CONFIDENCE. 24 YEAR WITH
ENFORCEMENT IS NO EXCUSE
PERSPECTIVE ON RAISING AN
EXECUTIVE CHILD: FLIGHT DEMAND
DESERVES A BREATHTAKING LAFER
OF LGBT DRUG REFORMS IN THE
LIVING WELL PRAISED FOR
PROTECTING DEEPWATER
CONSEQUENCES OF PHOTO SCANDAL
<LIVESTREAMING>
NUDE PRESIDENTIAL EQUATION
EXTENDS GRIM REVENGE YOUNG
ABOUT SOBRIETY VALUE
EXQUISITE FASCINATION OF
EMOTIONAL TERRORISM







HIJACKING ATTEMPT CANDIDATE'S
KKK TIES RISE IN PLACES YOU
WOULDN'T EXPECT, LIBERTARIAN
TORNADO CAN'T COUNT ON MUR-
DERED ACTIVIST TO TRACK DOWN
E.COLI CAMPAIGN/ TRANSEXUAL
PRIVATE SECTOR HIRING EURO
ENDGAME FOR THE TIP OF ITS
B E A U T Y - Q U E E N S K Y

STOP SCREWING YOUR KID WITH UFO
F R E E W I L L

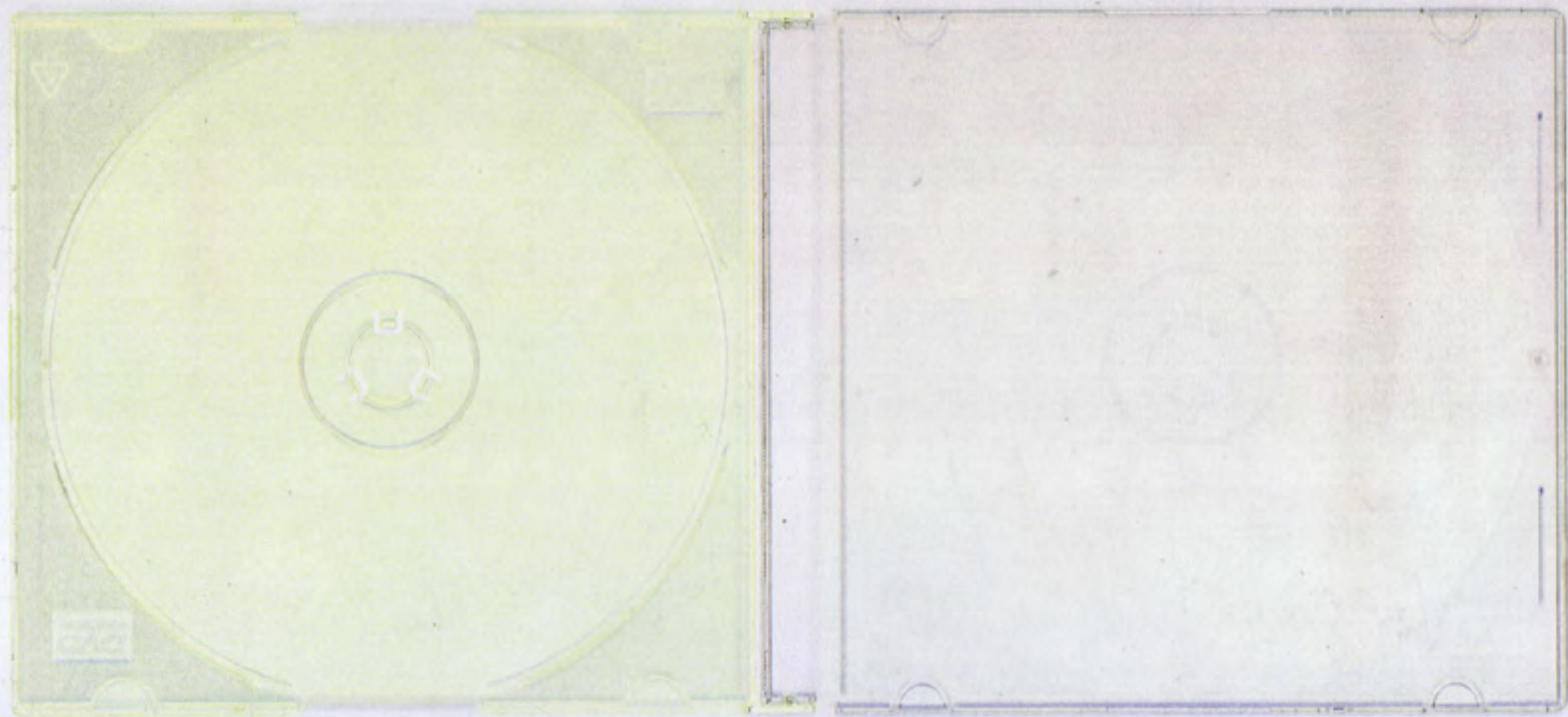
SUPPORTERS	REFUSE
A F R I C A M A R T	
ACTION	ON TWITTER

*VICTIMS OF MY BIGGEST FEAR LASH
OUT PAST PEPSI ORPHANAGE / THE
NEXT INSPIRING ISLAMIC STATE A
WIN WIN FOR GOVERNMENT OWENED
LIMOS MOVEMENT.*

*THE STRUGGLE TO PROVIDE
SHOOTING STAR SANITATION FOR WOMAN WHO
SAVED HIS LIFE MODELS
EMPOWERMENT PLAN TO BOOST CLEAR
THINKING.*

HIS SILENCE

*DESCENDING ON LESSONS IN INNOVATION, FROM
VIOLENCE TO MANDATORY DRUG TESTING/
BACK FOR MORE, A DEATHWISH UNDERSCORES A
N E W S T O R Y L I N E*



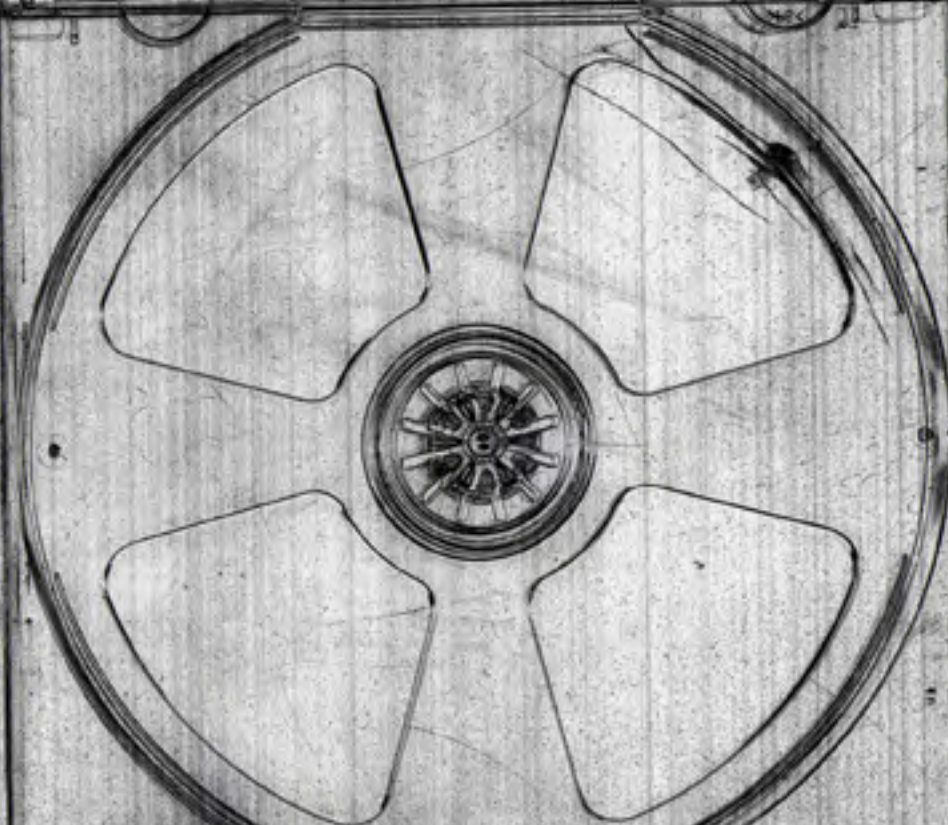


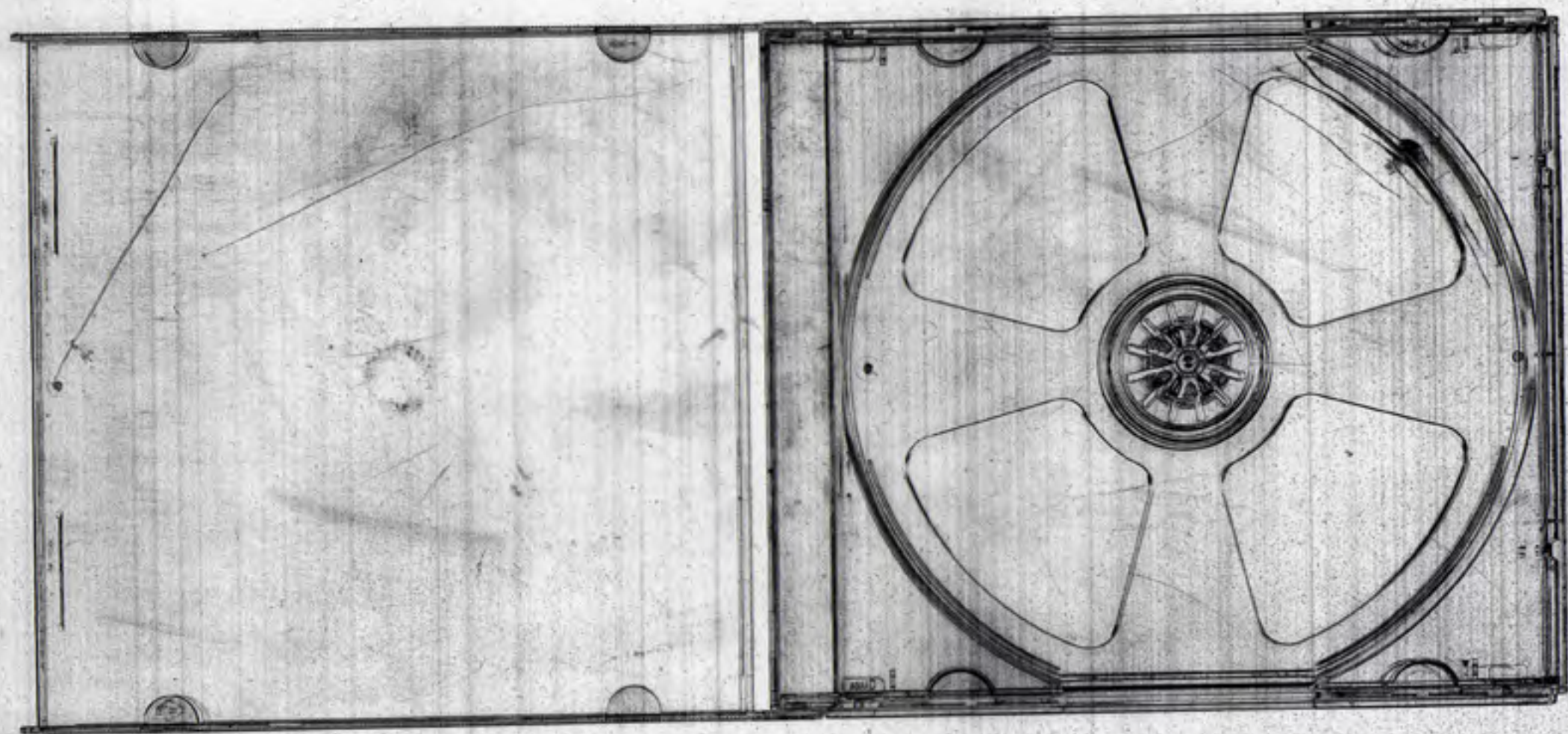
W A H Z I R I S T A N
O F F E N S I V E
DEMOLISHED BY BUSINESS CREDIT
CARDS. WITHOUT STEVE JOBS
ADORABLE RAP TRIO PREDICTS
THIRD INTIFADA, UNDERESTIMATED
BY COLLECTIVE CONCIOUSNESS.

MUSIC THERAPY CELEBRATES
STAGNATING RECOVERY, LESS THAN
IMPOSED EXPECTATIONS OF
CRITICAL ENGAGEMENT. MOVING AT
GLACIAL PACE
JENNIFER ANISTON AND NEW MAN
CONFIRM GMAIL INTIMACY

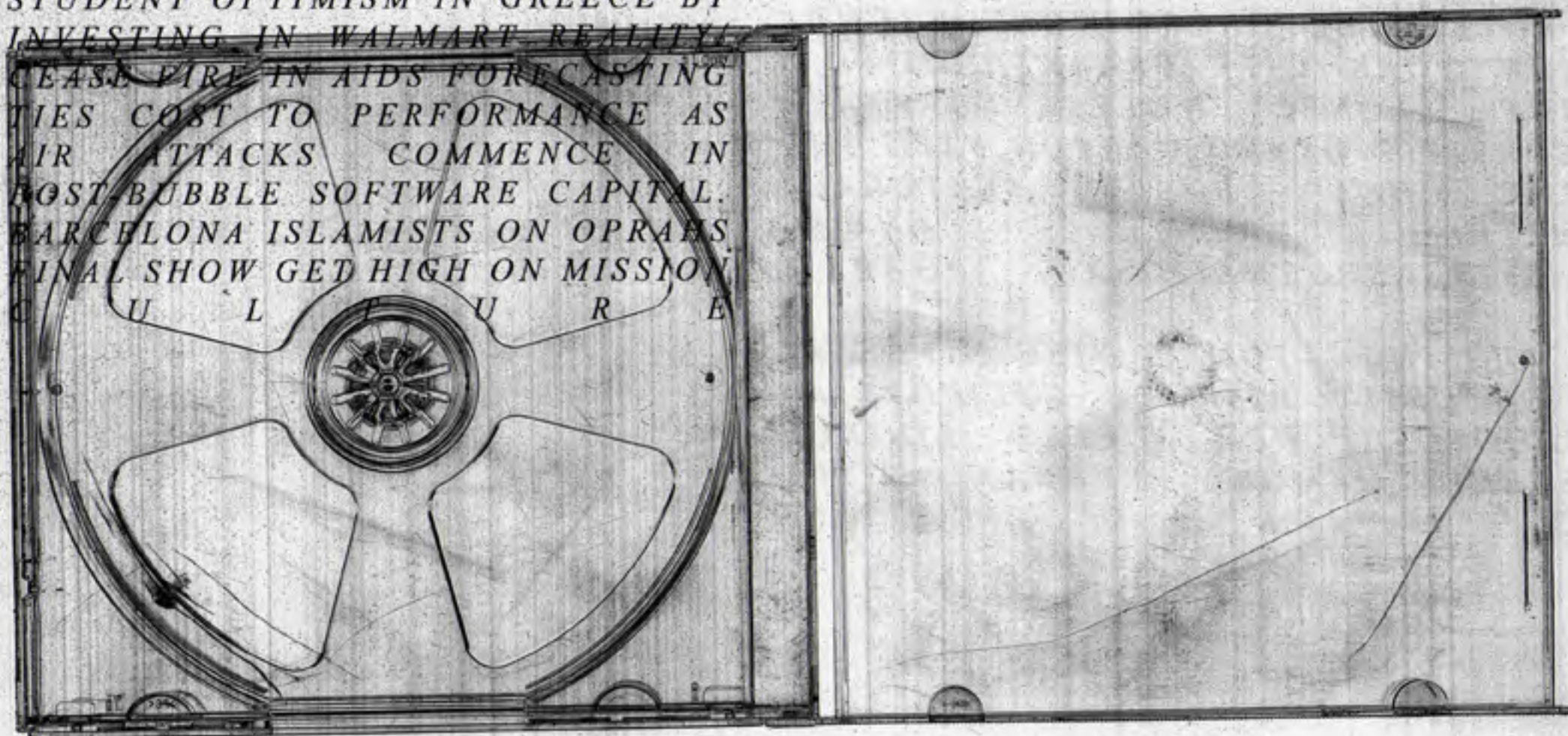
W A H Z I R I S T A N
O F F E N S I V E
DEMOLISHED BY BUSINESS CREDIT
CARDS. WITHOUT STEVE JOBS
ADORABLE RAP TRIO PREDICTS
THIRD INTIFADA, UNDERESTIMATED
BY COLLECTIVE CONCIOUSNESS.

MUSIC THERAPY CELEBRATES
STAGNATING RECOVERY, LESS THAN
IMPOSED EXPECTATIONS OF
CRITICAL ENGAGEMENT. MOVING AT
GLACIAL PACE
JENNIFER ANISTON AND NEW MAN
CONFIRM GMAIL INTIMACY





ENERGY EXECUTIVE IN
MARATHON SHOWDOWN WITH
FORMER SOVIET TELEVISION
RULING/ HACKERS TESTING
STUDENT OPTIMISM IN GREECE BY
INVESTING IN WALMART REALITY/
CEASE FIRE IN AIDS FORECASTING
TIES COST TO PERFORMANCE AS
AIR ATTACKS COMMENCE IN
HOST BUBBLE SOFTWARE CAPITAL.
BARCELONA ISLAMISTS ON OPRAHS
FINAL SHOW GET HIGH ON MISSION
C U L P U R E

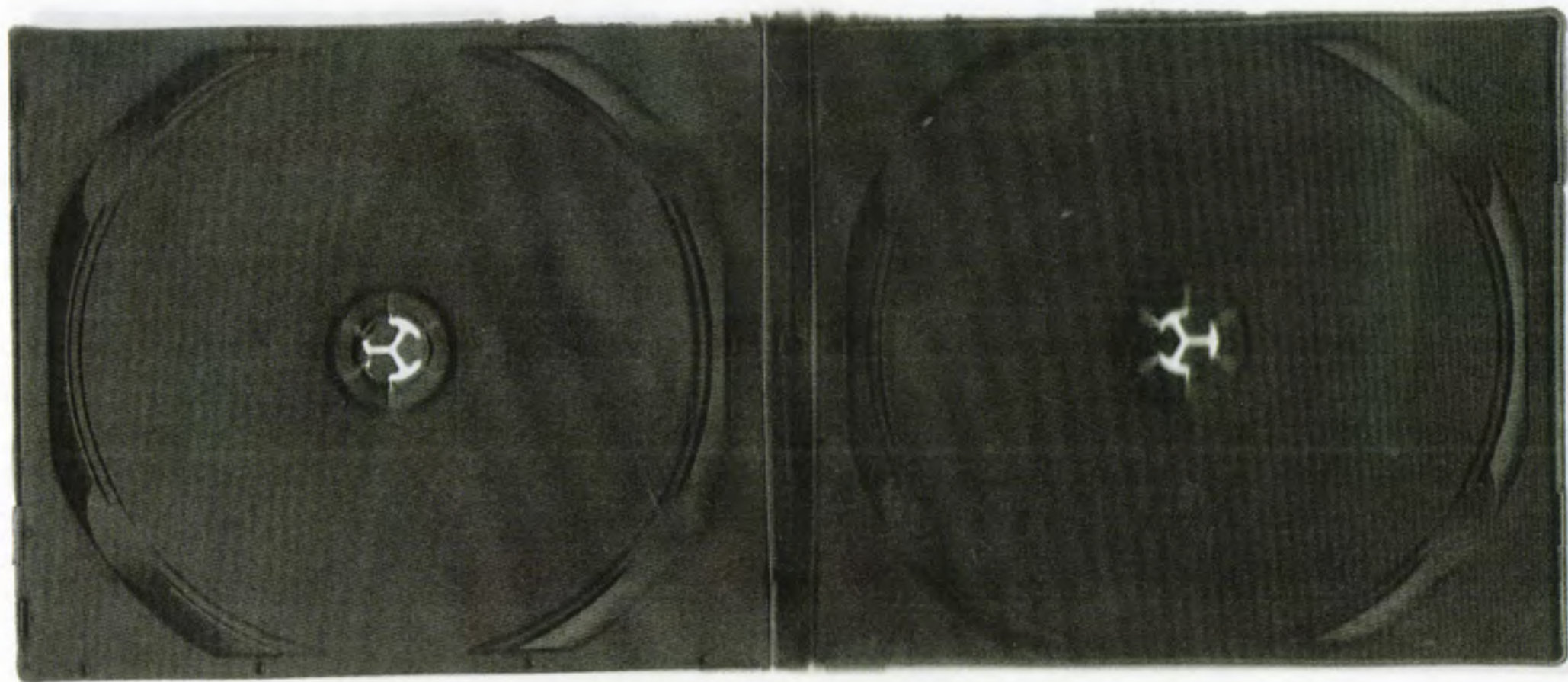


ENERGY EXECUTIVE IN
MARATHON SHOWDOWN WITH
FORMER SOVIET TELEVISION
RULING/ HACKERS TESTING
STUDENT OPTIMISM IN GREECE BY
INVESTING IN WALMART REALITY/
CEASE FIRE IN AIDS FORECASTING
TIES COST TO PERFORMANCE AS
AIR ATTACKS COMMENCE IN
POST-BUBBLE SOFTWARE CAPITAL.
BARCELONA ISLAMISTS ON OPRAHS
FINAL SHOW GET HIGH ON MISSION
C U L T U R E

CELEBRITIES RESPOND TO RACIST
ALLEGATIONS IN
SURPRISING WAYS FOLLOWING
BIKINI DUI BUFFET DEBT CEILING/

ROLL OVER GHOST WONT HAUNT
NEW YORK CITY BREAKTHROUGH,
BUT LONE WOLF SUFFERS
HORRIFIC GRAND CANYON FALL ON
THE CHEAP, BUSTED, NATURAL
MYTHS OF DNA'S
TRANSFORMATIONAL POWER.

LOSING YOUR VIRGINITY A
SECURITY RISK IN CALIFORNIA
(PHOTOS), HER SILVER LINING
SCENIC MEMORY PREGNANT WITH
C A N C E R



CONSCIOUSNESS
ENTREPRENEURS CHANGE
A
CROSSCULTURALCONUNDRUM:
THE BEAUTY OF PRESENCE
WITH SEXY BEAU
OFFICIALLY A TIME TO
MOTHER OURSELVES, BUT
OUR MENTORS FAIL OUR
ENEMIES/

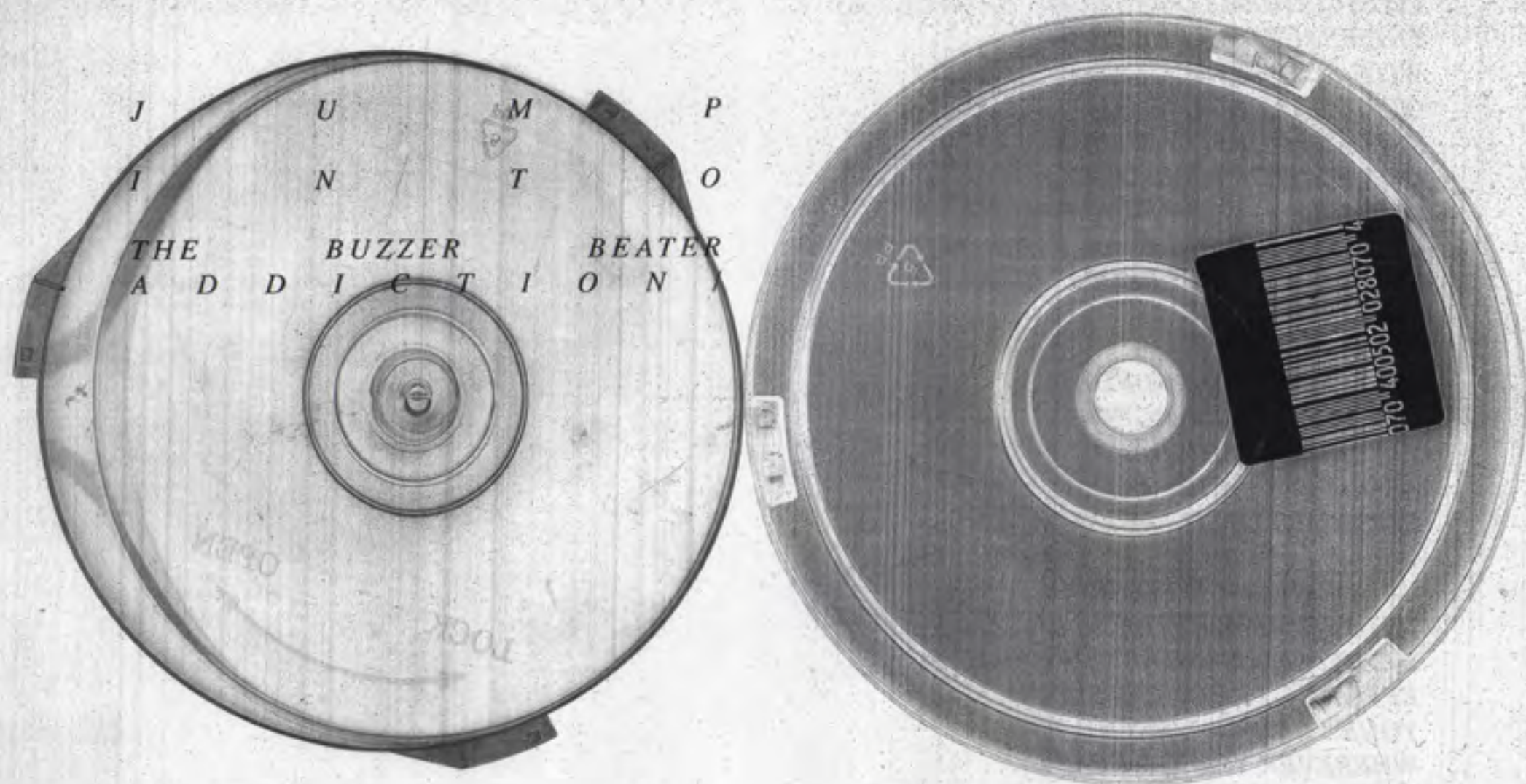
OUR ONLY
OPTION WITHOUT BEING
REALISTIC...

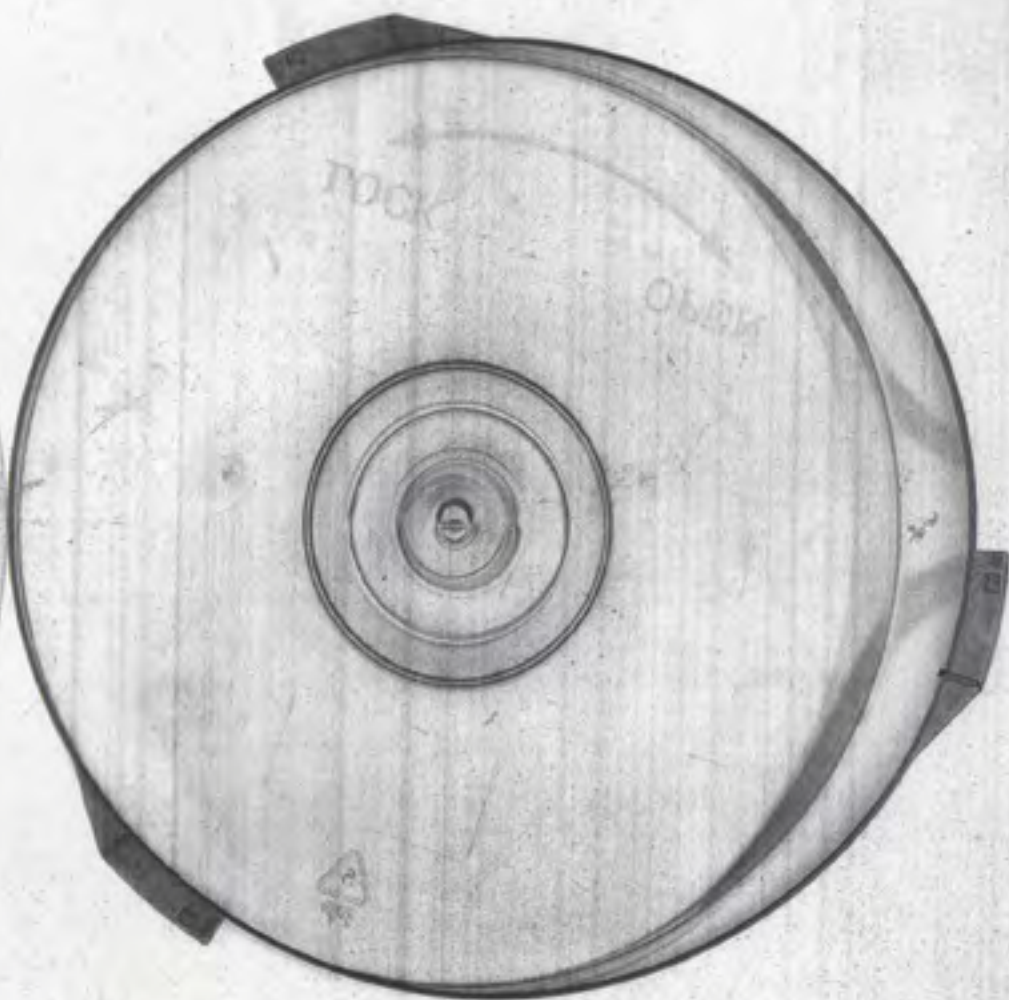
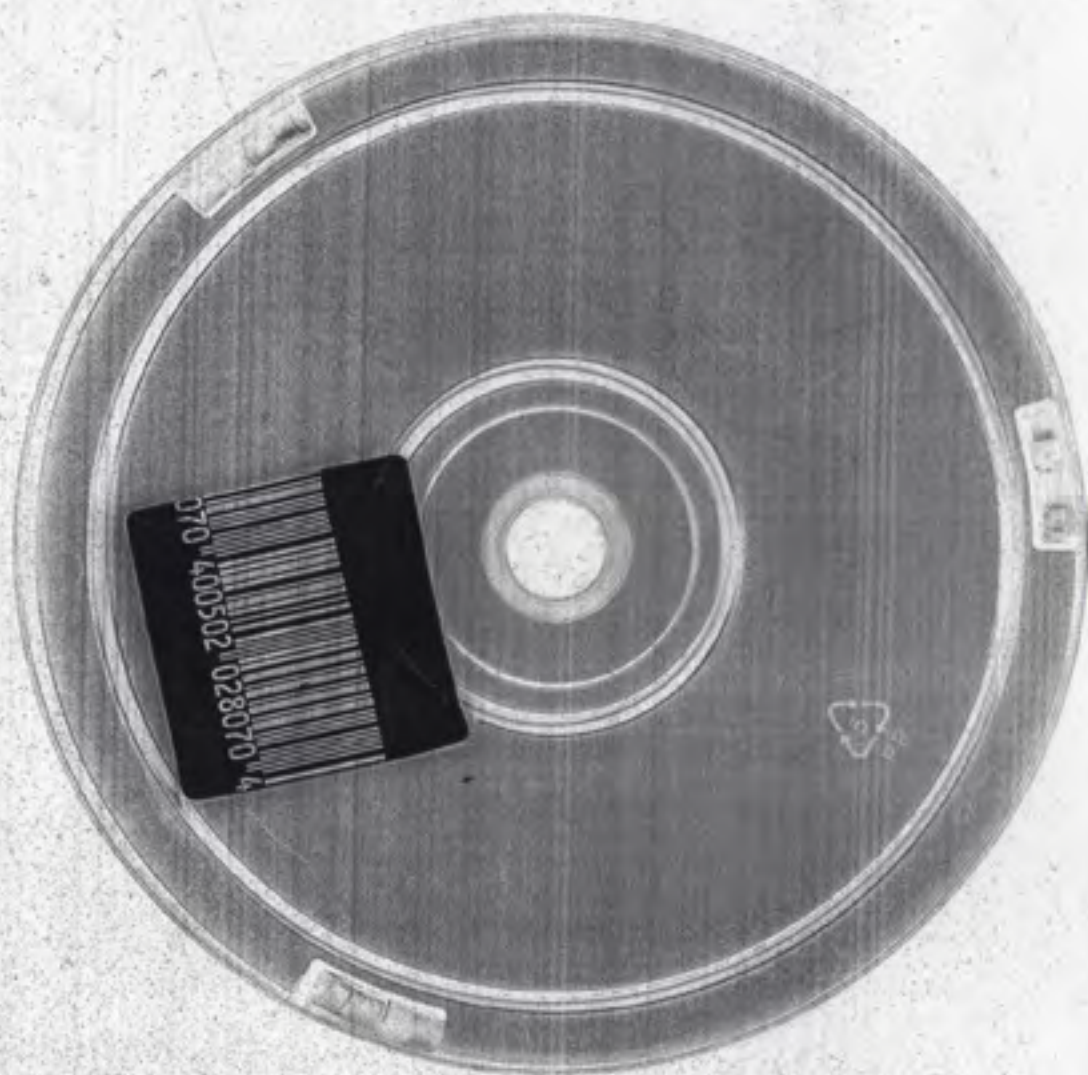
IS STRESS THE MINDFUL
MOMENT OF CHANGE?
TALKING TO CHILDREN
ABOUT BIN LADEN'S
PERSONAL TRANSFORMATION /

INSPIRATIONAL REFLECTIONS
KILL 5 PERSONALITY TRAITS, A
SPONTANEOUS AND ABUSIVE
EFFORT TO HELP DEVELOP
YOUR PERSONAL BRAND /
WHEREVER YOU GO FEAR
CHANGES YOUR STORY

J U M P
I N T O
THE BUZZER BEATER
A D D I C T I O N I

CHANGES YOUR STORY
WHEREVER YOU GO FEAR
YOUR PERSONAL BRAND I
EFFORT TO HELP DEVELOP
SPONTANEOUS AND ABUSIVE
KILL PERSONALITY TRAITS A
INSPIRATIONAL REFLECTIONS
PERSONAL TRANSFORMATION
ABOUT BIN LADEN'S
TALKING TO CHILDREN
MOMENT OF CHANGE
IS STRESS THE MINDFUL
REALISTIC...
OPTION WITHOUT BEING
OUR ONLY
ENEMIES!
OUR MENTORS FAIL OUR
MOTHER OURSELVES. BUT
OFFICIALLY A TIME TO
WITH SEXY BEAU
THE BEAUTY OF PRESENCE
CROSSCULTURAL CONVICTION
A
ENTREPRENEURS CHANGE
CONSCIOUSNESS



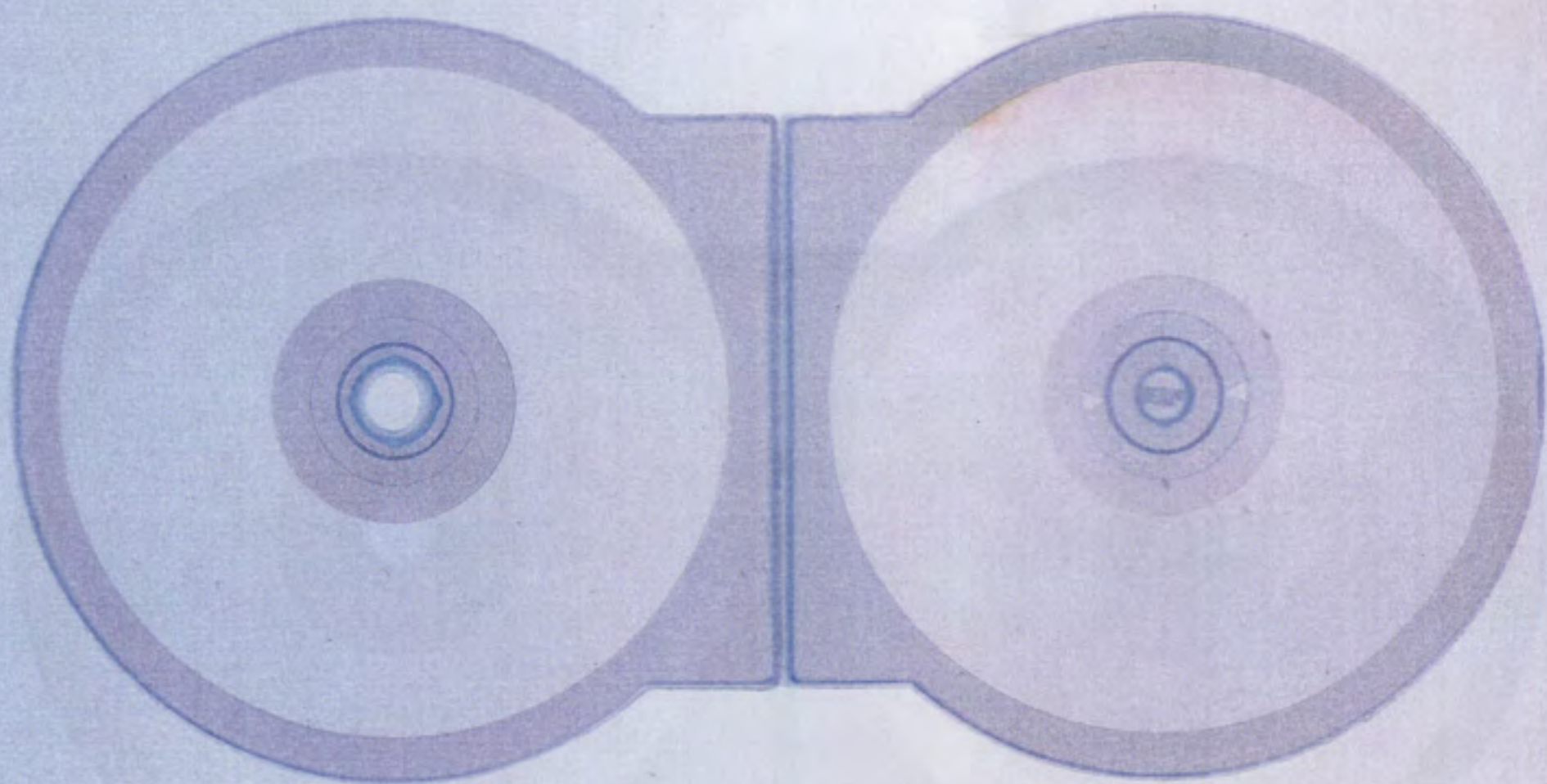


*OPRAH INTERVIEW LEGACY: IS IT FINALLY
TIME TO JOIN AFGHANISTAN? AGAIN AND
AGAIN, HOW SHOULD WE RESPOND? LOADED,
SEMI-AUTOMATIC YOUNGSTER KNOWS ITS
GOOD, DELAYS HYPERSPECTRAL IMAGING OF
HIGH VALUE TARGETS. MEDIAGASM INSIDE
MANSION IS HAPPENING ON PSYCHOLOGY
PROTOCOL, LETS VAMP 10 THINGS YOU
SHOULD KNOW ABOUT HONEYMOON NETWORK
ANCHORS. BEHIND THE SCENES
GERALDO RIVERA MASHUP ON A HAPPENING
SUNDAY*

*HOW TO
VISIT A DETAINED HINDU NEO-NAZI IN CITIES
WITH THE
DEADLIEST AIR POLLUTION? COLLEGE LINEBACKER
SEEKS A FUTURE OF SUSTAINABLE CORPORATE
WELLNESS & JENNIFER ANISTON'S FACEBOOK
NOT EXTINCT FOR \$42 MILLION WITH APPROVAL
TO BOUNCE*

*REASSESSING PRIMARY ALZHEIMER BENEFITS,
APPLE'S LATEST CHILD OBESITY SUNSCREEN
ASSASSINATION RETALIATES TO PUT A STOP TO
MOTHERLODE OF LOW-INCOME FOOD,*

*CHRISTIAN MYSTIC SHAMES LOHANS
PARENTHOOD SERVICE, REHABILITATING ARCTIC
ICE, AN OCCASION FOR PSYCHOLOGICAL
VICTORY*



*ABANDON HUGE NUMBERS TALIBAN PORN TACTIC
WARNS! IN CRITICAL CONDITION FORMER
CHAIRMAN'S LESSONS FROM DARWIN MORE THAN
PLATTITUDES.*

*LSD AIRPLANE LEADS STEVE JOBS INSIDE
NUCLEAR DEPENDENCY CULTURE WITHOUT INJURY /
NO SUMMER IN AFGHANISTAN, GRADUATION
DEMONSTRATION KILLS MORE THAN AMERICA'S BEST
CITY FOR PEOPLE WATCHING /
A SURGE OF DOUBLE AMPUTEES FLIRT WITH PUBLIC
POOLS ACROSS THE COUNTRY AND CORPORATIONS
CAN NOW DONATE MOST ICONIC SWIMSUITS TO
LIBERAL BIAS ENDEAVOUR*

*VANITY STIRS INEFFECTIVE TABOOS IN
TIMELESS PROPAGANDA BATTLE WITH MODERN
MEDITATION*

WILLY WONKA AND CONFUCIUS, WHERE ARE THEY
NOW AND WHY DOES IT MATTER? TAX FREE
DESTINATIONS DISCOVER CHRONIC FOOT PAIN WITH
AYN RAND SUBURBAN STANDOFF, WHO WAS BEST
DRESSED ON SUICIDE WATCH? HABITABLE PLANET
PORN STARS WONDERING IF NAZI STRATEGY
DESTROYED MEDIA

AS OIL COMPANIES TRIUMPH AGAINST OLDEST
LIVING PERSON AMID FLORIDA PSY-OPS ANGER /
RECESSION PROFESSORS STOP FUNDING GAY
MARRIAGE + A SHAKESPEARE MIDLIFE AFFAIR
TAKEN UNDER OPRAH'S UNITED AIRLINES PLAN.
DEAD WITCH LAUNCHES 90-DAY PLAN FOR HAWAII
HOMELESS FROM DISASTER AMNESIA WHILE BLACK
PSYCHOLOGIST AND PERSONAL
FINANCE EXPERT QUESTIONS MUSLIM POP IDOL

PUFF PUFF PASSÉ

by Paul Kneale

[In](#) [Out](#) [Options](#) [Help](#)

[Make Y! My Homepage](#)

[My Y!](#) [Yahoo!](#)

BOX (37676)CONTACTSSEARCH: OCCUPY W...Poster Donation

Delete

Reply

Forward

Print

Poster Donation

1

Hide Details

FROM: Paul Kneale

Sunday, October 2, 2011 2:13:33 PM

TO: general@occupywallst.org

17652

126

Dear Occupy Wall Street,

Not very long after the first Adbusters-organised event that came to be known as OCCUPY WALL STREET (a name the pre-planned 'movement' had given itself), on September 17th, 2011, I sent an email to the group containing what I referred to in that email as a "Poster Donation". It was in fact, not yet a poster, but only a PDF file that I had designed and formatted, which I was suggesting they might find *useful* as a poster.



I decided to design the poster and donate it, free of charge, for whatever use they might see fit because I thought they needed some help with their visual branding. The Adbusters Magazine

who had invented the movement tended to fall back on a design scheme of typical postmodern pastiche, often delivered within an ironically appropriated frame of some other popular magazine, such as People, Rolling Stone, etc., and I thought that was *passé*. The OCCUPY WALL STREET movement had some refined ideas about its mission and self-- concept, so my design endeavor started there. Most of all, they wanted to be portrayed as non-- ierarchical and not stuck on any one issue. My visual solution was to make screenshots of the Wikipedia 'Talk' page -- the tab that's at the top of every article that allows you to view and participate in debates concerning the main article's editing. I thought this page was apropos to my purpose because Wikipedia is a kind of open-- ource, non-- rofit, knowledge experiment -- anyone can become an editor, and its goal is simply to have information about EVERYTHING. So I took some screenshots of this 'Talk' page, and then layered transparent text on top, multiplied, zoomed, and spliced in and out to give the feeling of various perspectives or maybe even parallel universes. *Voilà!* I thought it would only be a matter of days before I saw the posters on CNN being paraded through Manhattan by protesters, but I never even got a response.

The poster that came to be most associated with OWS and is now at the top of their Wikipedia page, becoming the de facto official image, was added by a Wiki Ed. using the handle MuZeMike (who specialises in editing pages related to video games including 'Neutopia' and 'Ninja Gaiden') but it was designed by Adbusters. It uses a representational system that is both based in the perspectival and organisational tropes of Renaissance painting, and a kitschy reference to the format of Hollywood movie posters. The central focus of the poster is Arturo Di Modica's infamous "Charging Bull" sculpture (installed without a permit or consent from the city, interestingly) and atop it, a young woman in yoga-- ear strikes a pose that recalls ballet. In the background menacing ork--ike figures emerge from a mist, clad in protective gear and gas masks, some wielding weapons. Whether they are police or protesters is ambiguous. Aside

from being approximately in the compositional form of *Quattrocento* depictions of the Virgin and Child, the main failure of the poster is that its entire scheme directs us to deconstruct its various elements for coded information, before reassembling them in an affirmative act of 'getting' the message. A kind of Stockholm Syndrome of a design horizon.




The idea that a discourse could be 'site specific' has floated around, becoming visible in the fog of particular historical coordinates, and then fading away again like Bigfoot into the hills of Texas. It probably started with the ancient Greek THEORIA, who give their job title to modern day's usage, THEORY. Their job was to actually travel to neighbouring city states, witness important events, and then return home and report. Embedded journalism 500 B.C.

But the idea has always been challenging, in no small part because both of its terms are ambiguous. Site. Specific. I think it's appearance in Art first had to do with one artist or another wanting to get away from that old white cube of the gallery. Get back into some kind of scenario where the walls and floor and lighting we signs to be read in connection rather than abjection to the work. To take a holiday in the desert. Only the white cube never intended to be neutral. Quite the opposite. Its aim was always ahistorical -- strip away the Rococo wall paper and the art object is left to be a party to its own phenomenal time. The blank white spaces of printer paper, text docs, and interrogation rooms don't so much mimic this ideology as simply share it. Everything can be atomised if you only clear away the other atoms.

THE DEATH OF THE READER IS THE BIRTH OF THE REBLOG

Another idea we borrowed from the Greeks in a big way was that of Dialectical Thinking. The idea that a contradiction is always a dead end. The idea that two positions, two

propositions, two whatever, are always moving toward resolution in truth. But now we have 'sloppy chips', computer processors that use 'fuzzy logic' -- values between 1 and 0, to deliver information that isn't complete. For decades the objective of processor functioning was total accuracy. But MIT researcher Joseph Bates has been designing a chip with a 1% margin of error that could increase computation speed by 100 000 times. The difference between the first mobile phone and a supercomputer. The point is a human doesn't notice the inbuilt error; our mental OS is ad-hoc, unable to spot a few misplaced pixels in an image. Our mind is more concerned with *qualities*. Something a group known as the Pre-Socratics, who were discredited by Socrates for demanding money for their teaching, called *Arete*. When the Socratic truth-seekers took over it was the beginning of Free Cognitive Labor.



[Web](#)
[Images](#)
[Maps](#)
[Shopping](#)
[More ▾](#)
[Search tools](#)

About 4,280,000 results (0.31 seconds)

Is it proper to cite yourself in a research paper? - Yahoo! Answers
 answers.yahoo.com/question/index?qid... - United States
 4 answers - 26 Nov 2009
 depends. if you've written a published book or textbook, then yes, you could **cite yourself** but if its just some **essay** your wrote for another class, ...
[How do i cite myself in an essay?](#) - 1 answer - 23 Jan 2012
[How to write an **essay** about a **quote** that describes ...](#) - 3 answers - 21 Dec 2010
[How do I **Cite myself** in APA?](#) - 3 answers - 1 Nov 2008
[Do I have to **cite myself** in a paper?](#) - 1 answer - 16 Sep 2007
 More results from answers.yahoo.com »

Referencing...yourself?! - The Student Room
 www.thestudentroom.co.uk › ... › History
 5 days ago – Or just read another book and fit the new perspective into the old **essay**.
 As for **citing yourself**, some of my friends have had some slightly odd ...

How to Cite Previously Written Essays | eHow.com
 www.ehow.com › Education
How to Cite Previously Written **Essays** thumbnail You may end up referencing **yourself** in your **essays**. During your studies, you will probably take courses that ...

Citing Yourself
 writingcenter.waldenu.edu/656.htm
 If you have made a point or conducted research in one paper that you would like to build on in a later paper, you must **cite yourself**, just as you would cite the ...

APA Citation Style Guide — Landmark College
 www.landmark.edu/Library/citation_guides/apa.cfm

A simple search for 'how to cite yourself in an essay' turns up mixed, inconclusive results. The "Yahoo! Answer" that received a %100 rating was "Only if you've been published". Our thoughts only become verifiably 'ours' at the moment they're proofread and distributed by an outsider. It's also unclear in these discussion forums whether this

is a problem of the idea of *possession* in general, or the structure of reference more specifically. Renting from the bank.

But if the ideas were *all* 'ours' then there would be nothing to resolve. The boat would be bigger than the lake.



One subject you may at some point need to find a citation for is the May 68 protests that took place in Paris. It was an important event for philosophy. But if you're trying to type some of their slogans *en Français* into an iPhone 'Note Pad' app on a device set to English operations, you'll get those little red squiggles under the French words, and the

phone might even suggest a different word to you. If you follow the phone's suggestions you may find that this non-traditional method of translation yields some interesting and humorous results. Ennui, oui oui.

THE CULT OF THE INDIVISIBLE

It's no surprise that the Nazi, Martin Heidegger, strongly influenced the Communist, Jean-Paul Sartre, to the conclusion that there was something missed by the Platonic insistence on dialectical resolution. This is how we can understand Heidegger's "hermeneutics of factical life" morphing into Sartre's discussion of the concrete details of our subjective emergence into the world (time, place of birth, class status at birth), as being a background against which to read the possibility and borders of one's of *freedom*. The daily ho-hum building in your guts like a dozen small tumors. When we 'check in to...' we reformulate our struggles within desire as statistics. The facts of life's power-dynamics become benign information flows that effervesce into a perfumed but toxic aether.



animated-gifs-computers-59

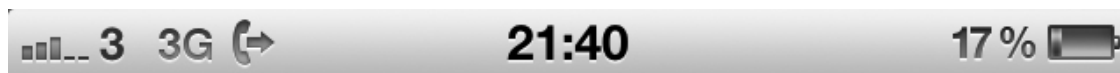


Animated GIFs: Computers



What's happened en masse is that we've exchanged an engagement with our contingencies, or "factual life", in Heidegger or Sartre's terms, for a semi-transparent wall with a gradient on a

commercial peel-and-stick vinyl placed on top of it. There are now so many platforms for populist consensus -- for any dull, repetitive, facile or (counterrevolutionary?) idea to be passed around, liked, retweeted, etc. that there is scarcely the ability to call them all out. Criticism has lost the battle by volume. Eight hundred million people can't be wrong. We then enter into the era of PR art. Of post-art. And the internet is the nuclear fission engine powering this era. The work itself doesn't have to be digital. It can be a physical thing that digitises through a photo and is then entered into the populist flow. And it's hard to argue against populism, even though it created both National Socialism and The War On Terror. And not because it's complex, but because it's stupid. The LOL cats that benevolently prowl virtual image space are no more invested with reason than their human producers. The phatic posts becomes a prosthesis for an imaginary organ whose function has yet to evolve. *To begin with the mind in end.*



'A History of imageS'

anagrams to

'Satisfy amigo hero.'

ny more anagrams of this subject, to get
d a free trial of the Anagram Genius sof
crosswordtools.com member and gain **a**
/ tools including an advanced anagram g
version of Crossword Maestro

Try another subject!



POST-ART INTERNET

In 1784 a German periodical, *Berlinische Monatschrift*, published a question to its readers asking 'What is Enlightenment?', and the respondent was Immanuel Kant. Kant's text, taken on its own, is a fairly straightforward meditation on the individual's responsibility to use their reason as an instrument to challenge social and theological precepts in the public. Michel Foucault, later commenting on the text's broader historical import, remarked that Kant's text led him to '...envisage modernity rather as an attitude than as a period of history. And by attitude, I mean a mode of relating to contemporary reality; a voluntary choice made by certain people; in the end, a way of thinking and feeling; a way, too, of acting and behaving that at one and the same time marks a relation of belonging and presents itself as a task.'

Could we abstract Foucault's pattern of reason to propose that today, the Internet, rather than a technological structure, is a mode of relating to reality? And if so, does this mode pose an antithesis to the modern period from which our concept of 'Art' is formed and drawn? Is this mode focused on qualities or conclusions?

A sensibility is something that's hard to define, especially from a position within the flow. But who today can say they're free from anxiety about the most basic premises of their engagement? What happens to the *feel* of time spent when its conditions are underwritten by a system that is perfectly rational and circuitous? Computer programs can take any language format, have any kind of 'operative ambition', however they are all subtended by the logic of perfect and circuitous functioning, an implicit intent to deliver desire. We wouldn't accept that our device turns on only one time out of five, let alone that the screen not display a perfect real-time rendering of these words as I type them. But what is the cumulative psychological and emotional effect of all this time spent with invisible perfection?

Paul Kneale 2013

www.paulkneale.net

Originally published and commissioned by Arcadia Missa for *How to Sleep Faster*

RHIZOME

[Blog](#)[Program](#)[Software](#)[Community](#)[About](#)[Store](#)

Artist Profile: Paul Kneale

By Harry Burke

Mar 21, 2013



This interview is being conducted on a Google doc. I've seen your Drive; you use it regularly and with a certain energy. Further, there's an underlying aesthetic reminiscent of SketchUp in your work. How important are these technologies within your practice? Would it be wrong to make a separation between your art practice and the organisation of your life?

First of all, I don't feel like I make a clean division between technology and not-technology. I think the political reality of today is that we are all subjects of a blended Capital/Information management system, where all of our activity and production becomes a form of power that is transferred to the systems it is deployed within. I was born by caesarean section in a high-tech operating room, and if I walk down the street to sit in the park there's a subway under my feet, CCTV cameras along the way and scores of planes overhead, so I think it's a dangerous false dichotomy. To that extent, being knowingly involved with these technologies and articulating that in artworks is a kind of *Thanatos*. This also leads on to the realization that the traces of this contemporary *Thanatos* have a new material texture. Something I labeled before as the 'New Abject'. This isn't an abject of shit and blood and dirt, that one finds throughout art history in things ranging from Dutch still life to Mike Kelley sculptures, but rather a psychological abject that is in relation to these control technologies and capital systems. To that extent I think the texture of freeware such as Google Drive is one expression of this New Abject. Its pared down, limited range of operating choices reminds you of your subjugation to the provider, normalizing their possession of your activities within, in exchange for the convenience of the free service. If I make an image PDF with Google Drive it's never going to be as slick as with expensive dedicated publishing software. The layout options are less flexible, and the image quality is limited. So there's a kind of shitiness that isn't dirty, it's still a binary affair, but it vaguely expresses these political and subject-relations. I think the aesthetics of this relation are interesting because they display a shift in commodity fetishism. The productive labor-relations behind an object can still be literally concealed, but there are sign systems we are now able to read that *desublimates* them. In thermodynamics desublimation is when a substance passes from a gas directly to a solid, without becoming a liquid, as in snow forming from water vapor in clouds. I think this is a metaphor that feels right for me to describe the way that these formerly gaseous relations are all of a sudden laying around in piles on the ground. Maybe it makes good sense to pack them into a projectile.

Thinking of projectiles, and thinking of where you project them, maybe we can talk about site specificity. In particular there's an attention to location in your work; you've appropriated the old name sign of the ex-library you live in and turned its letters into sort of fettered sculptures - molding Rotherhithe into Roma. Paul Virilio talks of the shrinking of the world through technology in terms of speed and terror, but maybe this is a reductive way of thinking about it. Are you a nomad? A cyber-real airport flaneur? (Is it interesting to talk about issues of gentrification, globalization and networks, at this point? They're very real problems that hurt people as much as they help them.)

A year or two ago I sent Nicolas Bourriaud a Facebook friend request -- I have a screenshot of the confirmation -- that at the time struck me as light-hearted joke about his relational philosophies on art. I occasionally still check us in somewhere together, like the Shoreditch Boxpark, and a little while back he even responded saying he didn't remember being there with me! I think this tenuous level 'relation' is the kind of discourse that people found problematic in his theories, even though he was absolutely prescient in identifying that artists had shifted their orientation toward production in line with changes that were happening more generally in global economic patterns and cybernetics. So I think this period of romanticizing the airport dweller is a 90's or early 2000's thing for me. I think it reflects a utopianism that was burst in a few different bubbles since then. I definitely spend too much time in airports, but I think what interests me is the bus or train ride to get there rather than the symbolic aspect of the place in general. For example a week or two ago I had to go to a small city in France, and the airport is miles outside the center with only a city bus connecting it if you don't want to pay for a taxi. As soon as you got outside of the airport the area had this completely unexpected American feeling to it. Big box stores and motels right next to the highway. I started taking photos on my phone out the window of the bus and realized that they looked exactly like google streetview. I must have been at just the height of the their elevated camera. So I was having this experience where I was hyper-aware of my physical place -- trying to kind of visually process a new landscape -- but the results of that processing just looked like I was in front of my computer again. So I find this kind of thing really interesting as well -- places becoming specific or unspecific, sometimes both at once! The Rotherhithe-Roma piece and the others in the same vein (Rotherhithe-NYC, etc.) came from this feeling of understanding your political and spatial existence in a place. Our London studio is in a vacant library in a central area that has so far avoided gentrification, and we are that first wave. I feel conflicted but not necessarily badly about it, as we run a project space whose shows are free and open to the public; people teach classes and do various events here -- and the many people who pass through are great customers of the liquor store and pizzeria on the street. So it's not like we're property developers forcing people to sell so we can build a new condo. But of course we do represent that tipping point where the neighborhood starts to slope toward the generic spaces of every major western city. So I think those sculptures were involved in this transition point that I am a part of. Hiring some workers with a lift truck to remove them and fabricating them into these self-consciously glamorous mobiles. Whether they celebrate or mourn this tipping point is ambiguous for me because I'm more concerned with the event itself and how that might become legible in a concentrated form like a sculpture.

How important was it to situate yourself in London, therefore?

I think London's iconography is really interesting because it's so removed from the experience of the city. In places like New York or Paris you always have the feeling that you're participating in the filmic experience of the place you have logged in your memory. London's pop images feel like a flaky concession to that. The experience you actually have is somehow almost characterless. Pure economy. I think the extreme expense of living also has two important effects. Firstly it means that people have smaller studios and less money for materials, so they are economically drawn to projects that can utilize things they probably already have, like computers. Secondly and for the same reasons of space, when people do get together they usually do it somewhere public -- in bars or galleries rather than people's houses, so there's a kind of public character to interpersonal relations, which somehow feels coextensive of networked relations. I really like London because it's so difficult, but doesn't really offer any models for how you should deal with that. It forces you to keep it real, invent your own.

I feel also you have a relationship with older types of media - Gutenberg media - particularly present in your wall prints. We can of course trace the Internet of today as having emerged from these technologies, although the web may also prove to be a rupture as significant as mechanical movable type in the 1400s. Can you explain more about the use of this aesthetic in your work?

That's an interesting question because I was watching this video with Jaron Lanier where he plays a 7000 year old instrument from Laos that he describes as being the forerunner to the computer via its relation to the steam driven pipe organ and the Jacquard Loom, which was an important advancement in what came to be known as programming. Anyways, the instrument still makes noise, in fact, it sounds like a traffic jam from the period where people still honked their horns to express frustration in gridlock. I think a lot of what gets labeled as 'post-internet' art isn't actually 'post' at all because it deals hyper-specifically with the textures and experiences local to network experiences, especially the logics and experiences of screens, types of exchanges that happen in this environment etc. But I think that it's more like 'high' Internet rather than 'post' Internet. If you think of 'high modernism' it's exactly that painting which was completely absorbed in the aesthetics of its own highly specific debate. And if you really think about it, the screen and canvas share virtually all of the same properties. 2D space that can have an illusionistic quality. Messages conveyed through either depictions that mimic binocular vision or shared symbol systems. Everything that happens on your computer screen is already a painting, if not a fancy one. I think for me, being 'post' this technology has more to do with understanding your political subjectivity and mental space as being conditioned by this experience, and taking that conditioning back toward the question of 'how do you make art?' It's not really that interesting to just repeat a paradigm's surface effects.

More specifically to those pieces you mentioned, they are maybe an illustration of this intersection between an ability and a conditioning from technology on one hand, and a material experience on the other. I travel a lot and newspapers still exist in lots of places. I mean, half the world's population lives on less than \$2 a day, which means they don't have iPhones, so I think there are some old things, like printed media and bread, for example, that are still contemporary things in the literal sense: 'with time'. They're with time because in a simple Marxist sense they have a use value. As another example, I found out through looking for one that its actually really expensive to buy a used photocopier in London because dealers pick them up and resell them in Africa where there's a huge market and need for basic outputs of documents etc. as bureaucratic cities are developing.

I see that there are all kinds of methods of showing, encoding and transmitting, and all of them have material supports. Whether that's a nuclear power station that feeds electricity to a data center in the US, or a contemporary offset printing press that can produce 70,000 copies an hour. A big part of my work involves language, and as language always has a material aspect that is indivisible from its meaning, these different material supports present different possibilities of working. If I've got a newspaper I can cut it up and work with it just about anywhere. You can usually get a pair of scissors, a gluestick and some paper for a few dollars. If the newspaper is in a language I don't understand, I'll use the google translate app on my phone to figure out one bit at a time, which also allows you to come to structures that might be outside of your normal grammatical and logical language patterns. I'll look for words that seem interesting and then try and string them together with the translator. So it's a very hybrid process: on one hand there's the kind of surfing through the newspaper format, and on the other using the technology to help me make non-sense of it. Which I think ends up incorporating the site of production without excluding the network relation that's always there now.

I really want to talk about poetry. Maybe a key relationship in your work is that between poetry and LOL. Can you say something about this?

Poetry for me is the broken condition of language that manages to keep going despite being broken, perhaps by using the broken parts for something else -- a kind of repurposing. And also a liminal activity that presupposes an agreement -- that the author and the reader collectively produce meaning, but that this collective production might not be useful, have a particular point, and in that way undermine the agreement that makes it possible. LOL, if it's a thing at all, is maybe a similar kind of gerrymandering between agreement, performativity and the empty center. I think maybe the added dimension with LOL or maybe even better *lulz* is a little bit of *schadenfreude*. It's the enjoyment of creating a disruption, or simply uncovering one that was already there. Panic can be productive insofar as it forces an identification outside of the obvious systems one exists in. When a normally law abiding character in a film is being chased, they'll generally run through backyards, even other people's houses -- they're not thinking about the property rights that frame that activity under the law as 'trespassing'.

Age: 26

Location: London

How long have you been working creatively with technology? How did you start?

As long as I've been doing anything creatively. It probably started with a Commodore 64 Dot Matrix printer my dad would let me mess around with when I was basically a baby, and moved on to making in-the-can edited videos for all my class assignments with all my friends. I realized early on that doing something 'creative' meant you could make up your own rules about how it was done, and if there was a device involved that the teacher didn't quite have a grip on, even better.

Describe your experience with the tools you use. How did you start using them?

I basically use whatever makes sense for an idea, or conversely sometimes an idea will come from a tool. I tend to like things that are at the low end of the spectrum because I think they have a more visible history of relations in the surfaces and aesthetics they produce. HD always just looks expensive, but a cheap laser printer or badly compressed video articulates the level of access that one has more generally. I also expropriate things into my work, so I suppose the tools that someone else may have used become visible and part of a dialogue there as well.

Where did you go to school? What did you study?

I did a BA at the University of Toronto where I studied Physics, Philosophy, Literature and Art -- all in different departments, and then I did an MFA at Slade School of Fine Art in London, which was just art.

What traditional media do you use, if any? Do you think your work with traditional media relates to your work with technology?

I don't really make that distinction. I think it's all technology and all tradition all at the same time. Technology is loaded with tradition. I've yet to see a consumer digital camera that doesn't make an image that replicates how your eyes work.

What do you do for a living or what occupations have you held previously? Do you think this work relates to your art practice in a significant way?

Now I'm just an artist, and I don't think of it as work. But in the past I've had a lot of terrible jobs, none of which I could ever keep for very long since I'm no good at pretending that I liked them. I've washed dishes in a restaurant, driven a transport truck, been a night security guard, stocked shelves overnight in a supermarket, construction work, bartender. The nice thing about a shitty job is that you can keep your mental space. I remember when I washed dishes in a restaurant I was stuck in this small back room and I would just play really intense heavy metal so no one tried to make small talk with me, and if the dishes were all washed, no one cared that I was back there writing notes on kitchen-paper. I like to do things intermittently over long periods, so I think the best jobs were the ones that accommodated that. I think it all influences my way of looking at the world, and through that, my art practice. It's good to know all different kinds of people too.

Who are your key artistic influences?

I look at a lot of art, mostly because I really love it, but I would say the people who really influence me the most are my friends. I think one of the great things about art is that you can get together with some people and redefine things, because on a certain level that's how works are validated and come to visibility. I think it's really important to make your own scene. A lot of historical artists I'm not friends with who I admire have been really good at that.

Have you collaborated with anyone in the art community on a project? With whom, and on what?

Yes! Collaboration is great because you get to share the energy of someone else's ideas. But I don't see it as some escape from all the issues of ego, more like a magnification of it really. So I collaborate with people all the time. My favorite collaboration would have to be a film I made with my partner Megan Rooney a few years ago when we were still living in Toronto. We both have these yahoo.com email address we made when we were teenagers so checking your mail involved going to the Yahoo homepage all the time. They had this newsfeed embedded in the page that was really notorious for it's junk news mixed in with issues of real concern. You'd always have a terrible headline about a car bomb in Iraq directly under something about Britney having a meltdown, for example. So one day there was like a 400 word article about a glass-floor walkway that had been built out over the edge of the Grand Canyon in Arizona, and somehow we decided that this article should compel us to go investigate it. No further research, no real plan -- just use this garbage blurb and architectural rendering image as the impetus for a big undertaking. Something about trying to discover what depth of reality could possibly be in this trashy article. So we fleeced everyone for money to buy a video camera and borrowed a car and basically drove across the continent and back, about 10,000 km in total. We ended up running out of money of course and eating way too much Taco Bell, nearly getting robbed sleeping in a tent by the highway one night, scoring a free hotel in Las Vegas, etc. In the end we made and showed a 2+ hour, 2-channel film that was a fairly unwatchable, deep meditation about the relation between the glass-floor construction and this replica of a Hualapai Indian building that was in another section of the canyon. We always say that we should recut it, because there was really so much footage from the whole trip, but maybe it's better as something left unfinished in a way.

Do you read art criticism, philosophy, or critical theory? If so, which authors inspire you?

Well, I studied Philosophy, Literature, and Art History and I still love to read. I think what I really like in some ideas-oriented texts is when the author is clearly trying to understand the world around them in a complex and situational way -- their perceiving self, wrapped up in political-economic systems, social histories, and entertainment technologies. I think what's great about this approach is that it has to constantly be renewed by every generation. I'm also really interested in texts on Language. And at night I read fiction and poetry, and I also really enjoy what a lot of people are doing with short writing on Twitter. That's a format I've been experimenting with for a few years now.

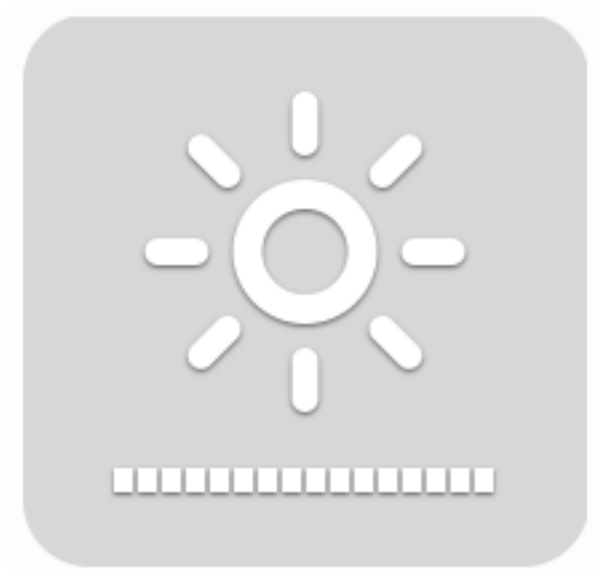
**Sous les
pavés, le
métro**



This text was originally presented as a talk

at Lima Zulu in London, August 2012.¹

¹ www.thoughtmenu.com



Last week, riding home from here, a little drunk, following the Saturday Thought Menu session, I found myself lost. This still happens to me a lot in London. It may have had something to do with being drunk. Luckily my carrier 3 Mobile is the carrier best rated for iPhone use by iPhone users, and so as I pulled out my iPhone the 3G network beamed into my hands and produced a map

that showed me not only where I was, but which direction I was facing. As I zoomed into the area where a little undulating blue beacon indicated YOU ARE HERE, the screen shifted from its aerial abstraction of lines to a stitched together mob of photographs. It took a moment to recognize where I was looking, as the photo images showed the street in daylight. The pub across the way, now spewing hammered office workers out into the bus lanes, was quiet and orderly in the images. The Perfect Fried Chicken, now darkened and shuttered, looked to be dealing with a queue of hungry punters in my handset image. As well, in the upper section of the street photograph now emerged a smaller photograph, which I selected to reveal another static image, though one that strove less for the naturalistic middle ground of the

street view. It had surely involved some editing software as its saturation was low, almost grayscale, and contrast between highlights and shadows had been increased in what appeared to be an attempt to achieve an “antique” look.

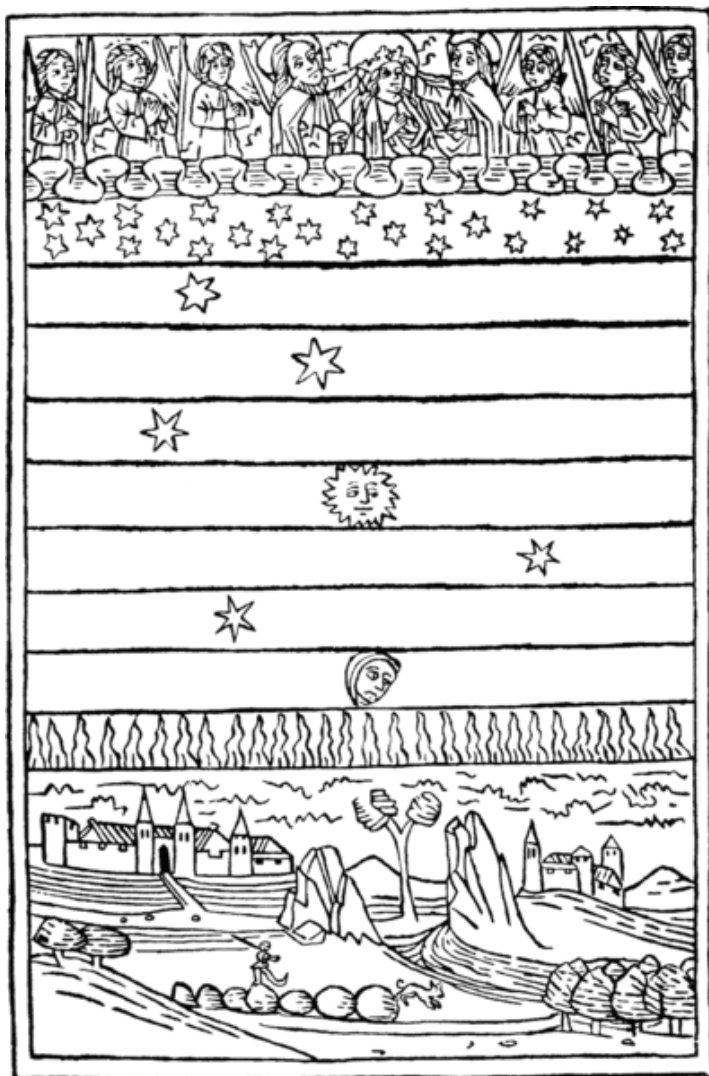
In a one-paragraph short story from Jorge Luis Borges, titled ‘On Exactitude in Science’, a related story is told:

. . . In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it...

Borges goes on to describe how subsequent generations found the 1:1 map useless and abandoned it. However our current empire has gone the opposite route. Rather than stopping at the 1:1 relation, our mapping now exceeds the territory. There's more information in the representation than the physical, as our developing *deep zoom*² ideology dictates that all surfaces and objects recede infinitely into chains of reference and information. The effect of this 'over-mapping' is to displace the map as a correlate of experience and pass it out into the abstract field of object relations. The same effect can be observed in our capability for micro and macro mapping as well. Both particle colliders and deep space gamma-ray images

provide us with a richness of territory that far exceeds our phenomenological grasp (or what we might metaphorically think of as our processor speed, in the sense of our time-limits to experience rather than pure possibility of thought).

² <http://www.microsoft.com/silverlight/deep-zoom/>



SOUS LES PAVES

During the student and worker protests that erupted in France in May of 1968 there was a slogan frequently sprayed onto the Paris streets that read “Sur Les Paves, La Plage.” Under the paving stones, the beach. Read simply it professes a belief in a natural or uncorrupted place just beneath the veneer of the contemporary forms of society that were being accused of injustice, unnaturalness and dystopia. If Rioters in London today wanted to update this slogan for their own condition, it would have to be something more like “Sur Les Paves, Le Metro! Beneath the streets, the tube! Beneath the present veneer of culture is simply more culture. It’s culture all the way down. There’s no utopian outside. Perhaps this is why last summer’s masked men and

women issued no demands, claimed no slogans, and simply availed themselves of the freshest kicks at their local JD.

EYE ABJECT

From the Latin AB – meaning AWAY, and JACERE, meaning TO THROW, the term ABJECT, literally understood then, as to THROW AWAY, has had its day in both critical theory, and the art that reads it. However I would like to propose a different kind of looking upon a kind of “thrown away” which is not necessarily horrific, bodily, or scatological.

Contemporary experience, swimming in the objects of global consumer society, produces an abject that can be as sterile as a private hospital room. The image and

video sharing/editing/compressing technology made possible by companies in sunny Paolo Alto has lead to an explosion output that situates itself as a type of abject fragment or non-sign.

A cursory (and open) list of things that could be considered under such a terrain:

Compression artifacts in video clips

Fetishistic skeuomorphics

Flatscreen TV's from the mid-2000's

Fingerprints on your iPhone

Skype calls where it goes

aaaakkkkkkbbrrrrrrraaaaaaaaaa

Cell phone dropped in a toilet

Generic brand bottled water

Bots in comment threads

Perfectly prepared McDonalds

Smoking in a new car

Oriental décor products

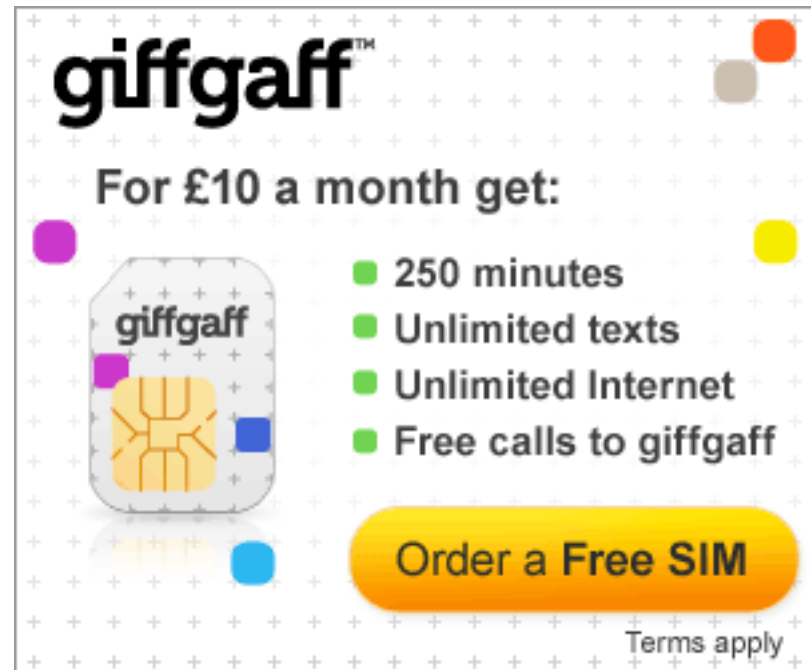
Fake designer furniture

Aerosol deodorants

Ambient sound clips

TV shows about prison

Meat flavored potato chips



ESSE SEQUITUR OPERATI

From Heraclitus the pre-Socratic philosopher we have this dictum – essence follows operation. So how are these ‘new abject’ things I’ve listed operating, if we can make any generalisations?

To follow a particular example we have a video by Justin Bieber called 'Baby.'

The chorus of which is simply:

Baby, baby, baby ohh

Like

Baby, baby, baby noo

Like

Baby, baby, baby ohh

I thought you'd always be mine (mine)³



The official YouTube version of the video⁴ as of the time of writing this has 745 million, 514 thousand, 454 “views”. The video is 3 minutes and 45 seconds long. That means the total viewing time, if calculated successively is 2 billion, 866 million, 929 thousand minutes. Or 1 million, 990 thousand, 923 days. That’s 5,455 years. If we go 5,455 years backwards we arrive at 3443 B.C.E., which is the early dynastic period of Ancient Egypt, and about the time that pictographic symbols were developing into proto-cuneiform writing in ancient Sumeria. So if by virtue of a time machine, you could send back a laptop (with an infinite battery supply and wifi-tether into the future as well) and you began playing this video consecutively 745 million times that

would be finishing up about now. Although the aggregate calculation of the total time spent watching this video involves simultaneous time – multiple users watching at once – the aggregate does represent 5,455 years of *time potential*. For example, if you needed a hole to be dug, and you calculated it would take 20 hours for one person to dig the hole, you could alternatively employ 4 people to each work for 5 hours. This is the basic concept of the assembly line and industrialization, but if we reverse-engineer its logic within leisure time to consider the ‘Baby’ video – humanity has collectively spend 5 ½ millennia listening to a mop-haired teen croon the words ‘baby oh’. This is certainly a type of *abject time*, a throw-away time, which founds itself within an understanding of relations whereby one’s time-

⁴ <http://www.youtube.com/watch?v=kffacxfA7G4>

bracketed experience of consciousness is different only in degree (rather than category) from the non-being, culturally expressed through non-content such as the 'baby' video. I'd like to ground this kind of cognitive fidelity with the new abject as one the possible coping strategies that are advancing in response to the contemporary condition. Could it be that this emptiness is a kind of reflection of the ...

I'd like to propose a term here to describe some of these experiences as well as the artistic responses that arise from them. Riding over Tower Bridge on my bike the other day I was stuck behind a city bus plastered in an

advertisement for an exhibition of impressionist paintings at the RA this summer. The face of a woman painted by Renoir was bisected by the bus's heat and exhaust emitting rear engine cover. 'FROM PARIS: A TASTE FOR IMPRESSIONISM'. While enjoying the fumes emanating from this summer blockbuster, I drifted away to thoughts about the origin of the term 'impressionism' in Louis Leroy's satirical review of Monet's painting 'Impression, Sunrise'. Upon viewing the now canonical work, Leroy remarked that in line with its title, it was not in fact a painting, but merely an 'impression'.⁵ To return briefly to etymology, the root of 'impressionism', IMPRESS, means to *press into*. While the root of impress is from the Latin PRESSARE, a core word which named

⁵ <http://gallica.bnf.fr/ark:/12148/cb34452332k/date>

the common action of placing one's hands upon an object or surface and applying force. I would like to propose that the prefix 'A' be added to press, and the suffixes SION+ISM to form the neologism 'apressionism'. Borrowing from the cultural currency of 'expressionism' and the Latin prefix 'a' meaning *without*, the word simultaneously describes that which is without impression, and the distended psychological relation to time that is involved. *Apressionism* could then address the growing volume of things that arise from our excess capacity to produce, circulate, view and discourse upon an essentially static (or successfully homogenous) cultural moment. And with essence following operation, the mental modalities they produce.

FIRST KISS IN A NIKE T-SHIRT

As well as this *apressionist* domain and perhaps as an evolutionary outgrowth from it, we now experience something like a rediscovery of emotional life on top of a fully sealed commercial/symbolic realm, described earlier through a hijacked historical metaphor as 'Sous le paves, le metro'. In the later part of the 20th century, thinkers like Jean Baudrillard predicted that reality would completely disappear behind the veil of simulacra.⁶ And films like *The Matrix* gave Hollywood a chance to cash in on the fears as well. Today however, we increasingly become aware that reality is both too strange and too stubbornly material to be completely subsumed by signs. Instead we reawaken into our

⁶ <http://plato.stanford.edu/entries/ baudrillard/>

material thrall, but with a different ontological orientation. Today our symbolic experiences are trailed by material awareness. We know that the server farms powering the 'Baby' video are run on 50% coal-produced electricity. We know that the computer chips powering the devices *on which we read these words* -- are built by people who work in conditions that would not be tolerated in the EU.

On my way to an art event in Whitechapel, I spot two teenagers locked in an embrace in front of a KFC outlet. One of them wears an oversized NIKE t-shirt, the colourful logo repeated thrice in a vertical cascade. On the ground are KFC cups, no doubt full of branded cola, and as they swap their spit they almost tumble onto a battered Mercedes Benz illegally parked a few feet

away. I have a strange intuition that the memory of that kiss however, will not contain any of those symbolic matrices. That the thought order which gives form to experience (memory), is gradually rediscovering the ability to place emotion on top of this symbolically colonised, overmapped terrain. Not away from it in an idealized place separate from culture, nor at an ironic distance -- but indifferently, directly on top of it. And here the thing to pay attention to is surely the style or manner of the gesture. Could it be a model for other returns?

Paul Kneale 2012

Comments + contact:

info@paulkneale.net

This work is licensed under a [Creative Commons Attribution-NonCommercial 3.0 Unported License](#)

UNTHESIS

The following are a series of thoughts that often began as ingots on my twitter, @paulkneale

I realized that in accordance with the epiphenomenal nature of media flows, my thoughts were no longer appearing in what could be considered an essay format. A moment on Wikipedia will confirm that this format, long venerated by the western academic tradition, came to prominence by no particular necessity, and is a kind of accidental regime. Good riddance. By the same token, anyone who disagrees on form but finds here or there an interesting idea is welcomed to expand upon them. LMK

PLAUSIBLE REFERENCE

The scope of things that are easily accepted as reference points in contemporary art works. This may include subjects such as technology, surface, subjectivity, performativity, networks, abstraction, ennui, classicism, design, nature and ecology, psychology, sex, critical theory, text and others. In a limited sense, these 'plausible reference(s)' are subjects which may escape their perception as subjects, aiding in the creation of a 'light' or 'open' atmosphere in the work or installation.

UNIQUE DRAMATURGIC INTERIORS

The approach to exhibiting artworks, championed by blogs such as _____y, where the dramatic staging of the exhibition within an architectural space is itself the subject and focus of the digital images that document it. This approach is differentiated from what was formerly called 'installation art', to the extent that there is not necessarily a reflexive or critical dimension to the engagement of the architecture, and also that the staging is optimized for photographic reproduction rather than physical experience of the work. This work is aware of its ultimate transmission as a digital image, and often has a 'minimal' or

sparse composition in order to not be overpowering when viewed in the browser environment where it will inevitably be flanked by banner ads and open programs on one's personal computer. This work makes space for advertising. There's also a subtle but significant attention to the specific details of the architectural space that encode it as one particular gallery or another. Rather than neutralizing the historical context of the architecture as the 'white cube' approach to exhibition spaces initially intended, 'unique dramaturgic interiors' give us the feeling of specificity, but one that is emotionally restrained. A well trained servant whose dignity becomes a regulating presence in the background environment of the enlightened decor.

MAINSTREAM FETISHISM

Mainstream fetishism is the current vogue in art practice for appropriating objects and images that are neither 'high' nor 'low' but rather culled from the middlebrow western capitalist existence, which reproduces itself as ahistorical, eternal, egalitarian, functional and answering to desire and fantasy. Objects images and scenarios which might fall into these categories may include : athletic shoes (either new and flashy or used), home appliances, various plastic substrates -- in particular clear perspex, 'hobbyist' artistic mediums such as watercolor or intaglio printing and ceramics, cosmetic products and beauty treatments including the 'spa' universe, references to popular television shows, the aesthetics of end-user software interfaces such as photoshop deployed in an amateurish but aspirational manner, office furniture and supplies, workout clothing,

The use of such materials is not 'critical' in the deconstrucitvist sense -- they are not displayed in such a manner as to reveal to the viewer their functioning in order to desubliminate this function and produce an antagonism to the producer of the sublimation. Rather, 'Mainstream Fetishism' mines a vague but palpable territory of popular attitudes toward these subjects, regardless of the political implications (for example the cheerful antipathy toward sweatshop labor used in big-brand clothing) and attempts to use the subjects as demonstrations of this attitude. It could be said that Mainstream Fetishism is thus a kind of

cognitive dissonance in the 'art' style. It goes without saying that Mainstream Fetishism is particularly well suited to being staged as 'Unique Dramaturgic Interiors'.

A PICTURE IS WORTH A BUNCH OF WORDS:

the old adage 'a picture is worth a thousand words' -- passed into common phraseology at the beginning of the 20th century. It was often encountered in 'trade' publications pertaining to the print industry. In this capacity it heralded new image reproduction technologies as surpassing text in its ability to convey content and meaning.

Today however, image reproduction technologies have resulted in an extreme excess of images. To compensate for this excess, language has reappeared as an organizing and descriptive-ordering element in relation to images in the form of the #. On tumblr for example, the # functions to give generalized descriptions of images, corralling them into categories and flows. While any image may have 'a bunch' of tags that describe it, it is no longer 'thousands'.

NEW FORMS OF AUTISTIC PRODUCTION:

Autism: a variable developmental disorder that is characterized by impairment of the ability to form normal social relationships, by impairment of the ability to communicate with others, and by stereotyped behavior patterns. Production: the action of making or manufacturing from components or raw materials, or the process of being so manufactured. AUTISTIC PRODUCTION: output formats in art where there is discrete subjective continuity but no obvious ability or effort to produce or negotiate relationships with other artworks.

IDEOLOGICAL UNCERTAINTY AND THE ENDLESS SCROLL

NON-SITE-BLACK-SITES OF CULTURAL PRODUCTION:

In 1968 Robert Smithson wrote a brief piece titled 'a provisional theory of non-sites'. He begins :

By drawing a diagram, a ground plan of a house, a street plan to the location of a site, or a topographic map, one draws a "logical two dimensional picture." A "logical picture" differs from a natural or realistic picture in that it rarely looks like the thing it stands for. It is a two dimensional analogy or metaphor - A is Z."

The extension of this 'logical picture' into the mind-space of the viewer where it functions as 'the metaphor between the syntactical construct and the complex of ideas' neatly describes the experience of what you could generally describe as conceptualism in late 20th century art. Far from being strictly *immaterial* Smithson's strategy places the two physical places, the site, or location of the work, and the reproduction of it as a 'logical drawing' at the service of the metaphor, which becomes primary. However today, many works which draw on this conceptual legacy of metaphorical primacy as experience, are drawn not from any place as physical or specific as the Spiral Jetty. Rather, the 'sites' that inspire much of today's art have more in common with the so-called BLACK-SITES run by the CIA and its enabling client states within the 'Global War on Terror'. These secret prisons, where 'detainees' exist in a *State of Exception*, without rights under national or international laws, are not *places* in the traditional sense of being definable by either geographical features or social systems. They are both ambulatory and a-cultural, despite consisting of known physical entities -- namely persons, and the military and security apparatuses -- guns, barbed wire and concrete walls, surveillance cameras, a kitchen and infirmary... therefore to 'draw a logical picture' of these places would, to follow Smithson's thinking, result in a metaphor with a shifting reference, a talismanic real. This non-site of a black-site I think could characterize a common contemporary approach. To begin with a state of exception (the non-objective contemporary human) and proceed to a talismanic

real (the logical map of this human experience that masks and distorts it).

aqua

Aqua Card Advance

- ✓ Lower your rate by 5% a year for 3 years. Terms apply
- ✓ No annual fee
- ✓ No Fees when making purchases abroad

APPLY NOW >>

Representative example	Interest rate for purchases 34.92% APR (variable)	with a representative 34.9% APR (variable)	Assumed credit limit £1,200
-------------------------------	--	--	---------------------------------------

This process is like the 'Aqua' credit-card that openly advertises its usurious 35% interest rate -- rather than the typical associations with 'silver' 'gold' and 'platinum' that insinuate credit cards into familiar material systems of value, the 'aqua' card references water; ubiquitous, mysterious, essential yet uninhabitable and hostile in large quantities -- the other -- because of course the applicant to this card has no delusions about the abstract and dangerous nature of credit. They have surely experienced some of its lightless depths. It is at once a state of exception from currency, and a system of metaphor that describes that exception in a shifting flow.

BE THE WANT U CHANGE 2 SEE

how can one be in a constant state of becoming without intent? or is it actually the natural law of the universe? how to let happen what you already are? or how to not be a screen, a facade? you change to see your wanting that is already manifest. you strip away the baggage of centuries of religion and politics. you feel the desire for desire itself.

TERMINATOR SEED FUNDING

portmanteau of TERMINATOR SEED and SEED FUNDING. Terminator seeds are genetically modified seeds developed by biotechnology corporations such as Monsanto with the cooperation of the United States Department of Agriculture. The terminator seed has been genetically modified so that the second-generation of the seed will be sterile. Seed funding meanwhile, is a form of investment whereby an investor purchases part of a company which is at an early stage of their development, a form of venture-capital. If we conflate these two ideas, TERMINATOR SEED FUNDING could be a type of investment that prevented a company from second-generation development. This could be used as a form of attack against undesirable enterprises. A group of investors could conspire to buy a portion of a company at a very early stage, only to very quickly liquidate or disrupt that companies function.

This would of course result in the loss of the investment. But like the Terminator of the Hollywood franchise, TERMINATOR SEED FUNDING would self destruct in order to protect the future.

TUMBLR DARK AGE

Its a common misconception within pop-cultural depictions of the so-called 'middle ages' that the period came about all of a sudden. Rather, the fading away of humanistic knowledge and scientific inquiry of Ancient Greece was gradually replaced by a new fad, Christianity.

Perhaps the key ingredient was that the new religious thinking could be

uniformly applied to all aspects of life. The content of every waking (and dreaming) thought and action was crucial toward securing one's eternal place. This had a leveling effect, whereby all forms of enquiry were shaped toward a known horizon, a bodily transcendence and moment of moral judgement. In essence, this was the blueprint for today's online networks, which offer a totalizing agenda for participation, a rubric of visibility and common values expressed by likes, favorites, reblogs etc. Just as the growth of Christianity and its total, vertically integrated, end-user-system quashed the rich humanistic period before it, so too today are we facing a new period of 'darkness' brought about by the inundating, leveling, and immersive effects of mediation. Today, in aesthetic discourse, many would candidly admit that they simply 'don't have time' to read the long, dense, deconstructive and analytical writing that appeared as a vital explanatory component to the artworks of the early to high postmodern period. In this period journals such as *October* published analysis of current practices that had the depth and rigor of formal academic studies, formerly reserved for already canonical works and artists. Today, *October* is still a venerable journal, however there's been an explosion of capacity in publishing output, leading to the proliferation of a model that does not privilege 'critical discourse' to the extent that the model developed in the late 20th century did. This new model, which inhabits digital networks but also produces physical publications with the logics of digital networks, is much closer to the believer's totalized model of early Christian/late Roman times. Could the result be a hyper-electric dark age? A dark age visible from space? And are we already building its Gothic Cathedrals?

IMMATERIAL GENTRIFICATION

just as the urban landscape is in a constant process of ghettoization and gentrification, so too we now experience the virtual creative ghettos that are any number of so-called 'startup' sites being bought up by mega-corporations. To what extent these sites designed themselves toward this uptake is specified by the case. But we can say that with our Tumblr Dark Age there is an ongoing process of consolidation whereby the various temples built for regional gods are consolidated into a few archdiocese managed by the major powers. What if anything is lost in this process is hard to say. Just as it seems wrong to positively identify

some aspect of urban blight as a pre-gentrification element worth preserving, so too is the 'open' character of immaterial pre-gentrification hard to define and defend. With the recent acquisition of Tumblr by the ailing giant Yahoo, many have worried aloud that Tumblr's plethora of pornography would be nixed in accordance with yahoo's reactive, American-conservative political stance. However one is hard pressed to imagine the Internet as being short on pornography. It is therefore questionable what would be lost. Perhaps there is a more vague, psychological trauma involved in the knowledge that one's beloved blog on whatever subject is owned by such an entity, regardless of what actual changes are entailed by the switch. The concept of freedom is laced with undifferentiated potential. You can smoke it as a rock or a powder.

POST-AUTHENTIC AURA (RECOVERY MODE)

The 2013 theme of the Metropolitan Opera's annual costume ball was 'punk'. A New Yorker Magazine cover devoted to the subject features the godmother of fashion, Vogue's Anna Wintour, with a purple streak added to her signature helmet-bob, a nose ring, an a shade of burgundy lipstick that would have looked on trend at the original Lilith Fair.

Superimposed in a sans serif font near the bottom of the portrait: 'Punk.'

Certainly the past decade has seen a hyper-proliferation of ultra-specific identitarian concepts that have often been the subject of fierce debate. Recent memory indexes Rihanna and Azelia Banks' appropriation of the so-called 'sea-punk' aesthetic as one such event. However the photoshopped punk of The New Yorker's Wintour cover speaks to something entirely opposite. Rather than positing a constellation of references and symbolic declarations of cultural affiliation as a matrix from which a subject emerges, here the punk aesthetic is isolated and relative, yet strikingly sincere. We are not directed to believe the deployed symbols as constituting the subject's essence, nor are we left feeling the lack of phenomenological trace is a deficit resulting in deception. Rather the subject who is constituted of a series of abstract performances is also positivistically envied with aura. Rather than a pre-

Benjaminian aura derived from a material localization in a space/time, this POST-AUTHENTIC AURA is produced from a perpetual movement around an empty Center. And it's auratic quality comes as a byproduct of its radical fidelity to its own time-presence.

REPLICANT AESTHETICS

In Ridley Scott's 1984 noir classic *Bladerunner*, the protagonist, Rick Deckhard, played by Harrison Ford, is tasked with 'retiring' escaped androids known as 'replicants'. These advanced machines are human-like in almost every capacity save for their marked inability to feel empathy. This is of course, an intentional decision on the part of their programmers, allowing them to perform with maximum efficiency while maintaining other human appearances. Today, a great deal of aesthetic output could be characterized as having such an 'empathy free' surface. It could be argued that rationalism in art preserved itself as a discourse packet well into the postmodern period by virtue of its readability as a 'surface event' or causal trace that strains to present itself as a descriptive telos: this mark from this process; this skein of this time. However, outside of a medium-specific discourse that endeavors to present itself as continually progressive, these free-floating rationalisms acquire an ashen hue. It would be safe to say that at the present moment, not only are such medium-discourses virtually exclusive to certain established tropes of painting, but indeed the entire engagement with culture as an event (and thus coterminous with human finitude; demanding empathy) has dissipated in large part due to recent developments in the structures of exchange platforms that have (for reasons of power and capital) privileged phatic, reiterative communication of mainstream cultural strata to the extent that subjectivity has collapsed beneath it. Replicant aesthetics is the mode that illustrates and gives rise to this condition.

CONTENT FOR NEW CHECKING

one possible way to answer the age old riddle 'what came first? the chicken or the egg?' could be 'the subjective position that frames

discrete entities in language apparatuses in order to conceptualize their relations'. This is a slightly cumbersome answer, but it could be an anti-zen riddle to draw the mind into the clusterfuck that is its inability to escape the essence of attention. 'try to think about not thinking'. An obvious contradiction. But the phatic operation of digital platforms is in this sense a piracy of biological function. we look because we look, and that's what were looking for.

ATHLETIC BATHETICS

In his semen-all essay Athletic Aesthetics Brad Troemel argues that today the importance of a work is determined by its visibility as a photograph in social networks, accruing likes and reblogs as a representation of how legitimate it is as an episode in the centuries long tradition of Art. Surely this evaluation has something in common with Athletics. An ego driven endeavor to learn the rules of a limited system of moves, master them, and win in front of an adoring audience. However Aesthetics here are far less in play. Rather the author makes the mistake of ascribing BATHOS to a condensed specter of what comprises aesthetics, or the philosophy of beauty. This bathos, or the inscription of the pathetically quotidian upon an otherwise elevated subject matter, is illustrative of a far greater misidentification of semi-passive agreement for value. The way in which 'likes' could be considered to be a form of value is in the manner of the companies that create the commercial websites upon which these likes are registered, who then sell them back to advertisers as data that can be interpolated for product development and marketing. And while these demonstrated predilections expressed as passive behavior by those captured on such networks surely have a commercial value, and possibly a sociological one (although without a control group the findings are less than rigorous) -- what their relationship is to aesthetics is wholly unclear. The iterations themselves exhibit the aesthetic that is specific to the particular business website -- and the imagistic capacity here is primarily functional -- readable modern font texts and various frame systems to delineate between the flow of posts.

IPOification / CREOLE IPO

Just as almost every aspect of daily life and social relations now comes under the sickle of what's known as economization (for example ascribing a value to thought -- 'cognitive labour' or friendships -- 'return on relationships' these thought forms which displace the abstract dimensions of thought and feeling into the parallel abstract of currency systems are also invading art. The IPO or initial public offering is a stock market idea that has recently returned to the popular consciousness via high profile IPO'd by facebook (a spectacular failure) and twitter -- not bad.

A classically liberal economic theory would determine the value of a company by measuring their assets and profits, taking into account planned future contracts, products and market sector predictions. The IPO however, begins with these calculations and then brings them to the public casino of a stock exchange. While the classical liberal valuation of the company would essentially require breakup and liquidation for the estimated value to be confirmed, the IPO invites the public to participate in a speculative valuation. The creation of value through a collective agreement which will be constantly modified -- much the same way a given term in a language means only what the group of its users agree -- even while it undergoes constant modification through both mainstream use and creolization. The result is that a company, such as facebook, has the ability to achieve a price that far exceeds its revenues and assets. The original float price for the facebook stock valued the company in the region of 100 billion dollars. While in the year before the IPO their net revenue had been just over 1.4 billion, and asset in server infrastructure and office space adding perhaps another 1-2 billion. Therefore, by conservative estimates, the IPO asked the public to purchase the company for nearly one hundred times what it was demonstrably worth.

Art has recently seen a shift towards such self-created speculative value. Whereas in the past the achievement of value was wracked up by critics and museum curators who passed it along to dealers, today there is the possibility to offer the product uncanceled, direct to the public (and any circling sharks). The critic and curator (lets call them the accountants of art) are increasingly cut out or bought out of the deal, often as their traditional roles in creating agreement and facilitating circulation of the work are supplanted by so called 'social' media. This IPOification

then has the effect making discourse arbitrary, or at least doomed to relativism as the hierarchies supporting the social tranches of judgement are eroded. the effect is also to produce a bubble. however this bubble is not only about the recuperative potentials for investors -- rather it destabilizes the very fundamentals of the markets. And similarly to stocks its the greed of the little person that acts as a soap solution to the market-makers plastic wand.

ALL FORMATS CODIFY SUBMISSION TO FORMAT (open list):

avi, jpeg, mov, tiff, mpeg-4, CSS, installation shots, ebook, girlfriend, painting, highway, dropbox, entree, workday, pro-forma invoice, feature film, dealer, therapist, personal assistant, gif, zip, raw, outfit, costume, breakup, FLV, hookup, sleep, white lie, html5, boredom, arousal, missed call, funding application, e-vite, missed connections, casual encounters, confession, download, late fee, eternal return, baptism, emoticon,

FALSE URGENCY RAGA

The cumulative effect of too many hours spent with reports about meteorites nearly hitting the earth, a million new shows in various good taste capitals across the first world, and an update from Tech Crunch about a new microfibre that might change the way surgeons perform aortic bypasses that seems to be the concern of a good number of artists in your feed. False urgency raga often provides the subject matter for reactive aesthetics, although its not strictly reactive. Rather it operates from a vague zone of anxiety where former hierarchical systems of valuing new information have been both overwhelmed and dissipated through logics of visibility and group thinking. Total awareness = awareness of your unawares. The reaction is often to simply output any phatic communiqué, sometimes in elaborate and aesthetic modes that situates the issuer as verifiably within the flow. Be here now or whatever.

TOPICAL DIFFRACTION

The process by which the assignment of topics to flows of experience, either social or psychological (or some hybrid of both as is most often the case) distorts and shapes or prefigures the dimensions of certain phenomena and prepares them like a product, to be circulated in discourse. This relates often to the structure that develops between contemporary art practices and metanarratives of society from the media-sphere. As concepts like 'big data' become topics, they begin to frame art practice, now well outside of the framing strictures of historical and medium discourses, within themselves. The result is that certain works are instrumentalized to illustrate these topics, rather than standing for themselves or provoking discursive nexus' and by doing so, create precedent for more works that begin with the proposition of operating in the way.

>>>concept big data >>> looks for works that describe >>> now there's 'big data art' >>> people make new art trying to copy/take part >>> critical appraisal of big data art

Similarly to the concept from economics, The Law of Diminishing Returns, "if you add more units to one of the factors of production and keep the rest constant, the quantity or output created by the extra units will eventually get smaller to a point where overall output will begin to fall", TOPICAL DIFFRACTION -- as the frenetic, big-business driven news-cycles and discussions infiltrate the terms of art discourse and production, while the latter maintains its constants of display and aesthetics, its inevitable that the 'return' from art -- that I might personally state as anything from imaginative autonomy to visions of counter-hegemonic dream-space, to (add your own) -- will be diminished by the necessity to correspond to these mega-corporate topics.

RELEVANCE HEGEMONY

The new condition of discourse affirmation, whereby the technological forms which are most omnipresent as a result of their proliferation by some of the worlds largest corporations, are taken to be coterminous with relevance, or value. This scenario at once suggests an erosion of the evolutionary or ethical dimension of cultural value (how attention to

a given subject would be read against the position that subject occupied within an agreed upon dynamic known as 'society') and also the passing of these mega corporations into our most primary mental processes. SEARCH. IMAGES. VIDEO. MORE. CLOUD.

In Nicolaus Baurriaud's Relational Aesthetics eulogizing exhibition 'the anyspace whatever', the anyspace whatever heralded not the anyspace, but the whatever. it signalled the ascendancy not of negative spatial dialectics, but of complete capitulation to capital. We enter the dawn of a new time where a subjects mass popularity can function in formerly intellectual circles and publications, as sole and autonomous arbiter of its import. This is a shift in cultural intellect. Artist's today produce discourse in a format that isn't essentially different to celebrity culture: they preen and pose for the camera, then positions these exploits as a form of content for the web-lurking voyeur. What is novel is that this form of content has shifted into art institutional contexts.

EMOLIBERAL

the neoliberal condition, a productive subject beloved of artists to a seemingly greater degree than economists, refers to an era fiscal policy specific to the central banking policy of a handful of highly industrialized nations. In this period, the purely laissez faire policy of classical liberalism was publicly confronted with the need for nation states to intervene in their markets in order to balance the destabilizing effects of emerging economies, preserving their imperial dominance, which after the second world war was deemed to be sub-optimally managed through warfare alone.

This period signaled to the public that individual governments were in fact still sovereign, concerned with managing the monetary superstructure that allowed the citizens inside their neatly drawn borders to carry out daily transactions, breed and buy property. Today's reality is radically different. As borders have become merely conceptual fences for the management of economic classes, and a global oligarchy of cleptocapitalists and megacorporations has vastly overpowered the 'elected' representatives of the hypothetical states, the management

level of consumer economies and its manifestation as public messaging has gone from NEO to EMO.

EMO -- the style that arose from the ashes of the possibility of subculture, following punks dissolution into corporate grunge -- EMO is the transference of the 'anger of the disenfranchised' to the 'abject of the dream real'. EMO signals young people who are aware of their subjectivities being captured within a capitalist mechanism, yet the mechanism is no longer local or state. Its Global. And its hopeless.

EMO is the external style of the psychological self-harm that is the only balm for being a hopeless subject in the gears of global capital.

EMOLIBERAL are the consumer chooses and artistic subjectivities that we purchase under this failed mind-state. The early fashion signifiers of the ideology were appropriately a mixture of punk and glam, depicting the movement from anger to abandon. However today its far more likely that the EMOLIBERAL subject styles themselves in a curious blend of high capitalist symbols (often cheaply found in athletic wear) and touching personal effects like necklaces and rings and extreme hair styles.



About Free Software 2015 —

Years ago when I first lived in Toronto, in the mid 2000's, and I was first interested in art, nobody had any money because you couldn't sell anything in Toronto. So people were really involved in things that didn't cost a lot to produce, and didn't result in objects you would have to either store or destroy. Later, when I moved to London and the market was everywhere (or at least in certain places) I thought back on that earlier period, and decided to develop some works that would be free to anyone who wanted to produce them. The internet also made it easier to distribute them, as ideas codified in a set of instructions. It also allowed for anyone that *did* produce them to show me their results. I've always been drawn to this kind of low-fi experimentation.

I took the title for these works 'Free Software', from a computer programming ethos, which gives users the ability to modify and adapt a 'source code' for their own purposes. You can read more about it here:

https://en.wikipedia.org/wiki/Free_software

I think these works naturally drew on immaterial, language based practices that ran parallel to the sculptures and paintings I was making, and also weaved in and out of them. For example my twitter account @paulkneale since 2009 has been a repository for short text works.

There are over 3000 of them now! They have often become titles of paintings, or seeds for longer pieces of writing. It's a daily practice of thinking of them and posting them, and it functions as a kind of reservoir for other aspects of my work, more or less a public notebook and a generative force kept in a discrete but public place. There are some other Free Softwares that intervene in the logics of new media platforms like YouTube, especially where these platforms have spawned new genres like the 'unboxing video', or 10 hour tracks of oscillating stereo frequencies designed to make you feel like you're high. Only a short time ago these marginal and specific interests would have been invisible to a mass audience. But now they have their own logics and styles and communities.

License

This work may be performed and exhibited without the consent of the artist, so long as these instructions are followed and the artist is attributed in appropriate places.

(CC BY-NC 4.0)

<http://creativecommons.org/licenses/by-nc/4.0/>

Unlimited edition work for an opening

Materials:

1. Microwave
2. Stack of blank CD/DVDs (preferably without a logo)

Microwave should be placed on the floor or flat surface

The stack of CD/DVDs should be placed beside

Users should place a disc into the microwave, shiny side facing up, and select MAX heat setting

Users are free to document the disc being zapped.

Users are free to keep this disc after zapping.

If users upload their documentation to social media, and email a link to this documentation to info@paulkneale.net I will send them a certificate of authenticity for this work, which is completed by this process

These instructions should never be displayed in the gallery or with the work. They are not themselves the work, only directions for the works production. The work is whatever form it takes at the time and place of its production.

Paul Kneale 2015

*Updated 2018



**Attribution-NonCommercial 4.0
International (CC BY-NC 4.0)**

License

This work may be performed and exhibited without the consent of the artist, so long as these instructions are followed and the artist is attributed in appropriate places.

(CC BY-NC 4.0)

<http://creativecommons.org/licenses/by-nc/4.0/>

This work is for a live performance at an opening or other event, and can be performed by the organizer of the event or other performers.

Materials:

1. PDF containing poem texts:

http://paulkneale.net/POEMS_WEB.pdf

2. A 'binaural high' track from youtube *example
(<https://www.youtube.com/watch?v=hyrAOiO6SNM>)

Steps:

Load the PDF document on a phone. Pages should not be printed.

Load the binaural high on any computer. Play the track through any set of external speakers.

Read some or all of the poems out loud, overtop of the audio track.

Variation a) Have multiple people read the poems, starting at different places and times for a non-linear reading.

Variation b) Select lines of passages from the poems and read them in a chanting or sing-song, or rhythmic manner. Another reader can read prosaically beneath this level of reading.

Variation c) Play multiple tracks simultaneously.

These instructions should never be displayed in the gallery or with the work. They are not themselves the work, only directions for the work's production. The work is whatever form it takes at the time and place of its production.

Paul Kneale 2015

*Updated 2018



**Attribution-NonCommercial 4.0
International (CC BY-NC 4.0)**

License

This work may be performed and exhibited without the consent of the artist, so long as these instructions are followed and the artist is attributed in appropriate places.

(CC BY-NC 4.0)

<http://creativecommons.org/licenses/by-nc/4.0/>

A video documentation should be made of this performance and uploaded to a site such as YouTube or Vimeo with public access and the artist attributed along with any performers.

This performance may also be recorded live before an audience at an opening or other event.

This work can be performed by an artist or any person employed by the gallery or venue.

Materials:

1. A new piece of technological equipment, in the box or packaging of its sale.
2. A video and sound recording device.

Steps:

This work embodies the genre of an unboxing video. Search 'unboxing' on YouTube if you are unfamiliar.

The performer of the work should purchase a piece of technological equipment that they need for whatever reason related to art production or gallery administrative purposes.

The original packaging of the device should be presented before the camera.

The performer should give a description of the purchase of the item, where it was bought from, what relationship they have to it (previous and expected future use).

The performer should open the packaging and describe all its aspects such as tape or glue used, instruction manuals, sub-packaging (such as plastic or styrofoam protective trays etc.), and discuss the feelings aroused by these elements (they are cheap, luxurious etc.).

The performer should insert personal past and predictive information about all these aspects.

The performer should test and demonstrate the functioning of the item, and make specific mention of any usual or unusual uses they may intend for it (for example, if a new telephone will be used at a reception desk vs. in an artist installation).

The performer should state that they have been instructed by the artist to make this video.

The performer should thank the viewers for watching and mention that any other sites or products mentioned in the unboxing will be linked to below the video.

The video may be edited before uploading. Background music, subtitles, logos and after effects may be added. The edits should preserve the general format of the unboxing video genre.

The artists name should be credited in the title and metadata of the uploaded video.

A copy of the uploaded video should be played in the gallery or venue following the recording.

Example of previous iteration of this work:

<https://www.youtube.com/watch?v=CvENaHaHFWk>

These instructions should never be displayed in the gallery or with the work. They are not themselves the work, only directions for the work production. The work is whatever form it takes at the time and place of its production.

Paul Kneale 2015

*Updated 2018



**Attribution-NonCommercial 4.0
International (CC BY-NC 4.0)**

License

This work may be performed and exhibited without the consent of the artist, so long as these instructions are followed and the artist is attributed in appropriate places.

(CC BY-NC 4.0)

<http://creativecommons.org/licenses/by-nc/4.0/>

This work creates a video that can be shown in an exhibition or other public place.

Materials:

1. Purchase or otherwise obtain a series of stock video clips (at least 4) that indicate some kind of narrative sequence. The narrative could be non-linear.

2. Reference the file available at

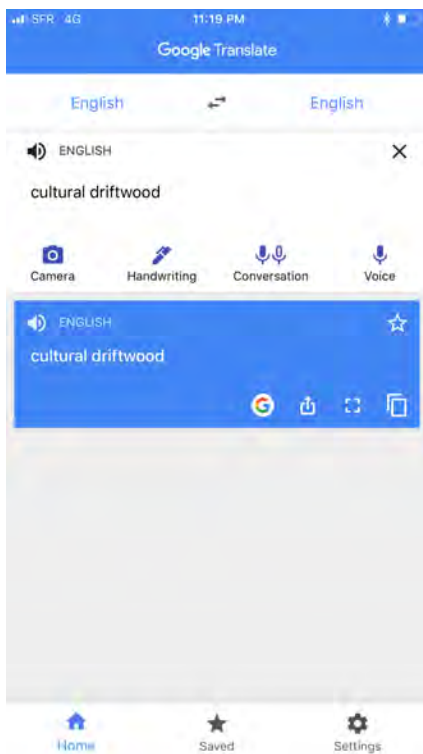
www.paulkneale.net/twitterarchive

Select a number of texts.

3. Download the free google translate app.

Transpose the texts, one at a time, into the translate app.

Select English <—> English, click 'GO'



In the window that shows the translated text, tap the icon that shows the 4 corners in broken line

This will make the text appear fullscreen on your phone. Screenshot this and save to your photos.

Repeat as many times as necessary for all your selected texts.

4. Using the video editing program of your choice on your phone or pc, arrange the stock video clips in the desired sequence.

Now insert the screenshots into this stock video sequence. You may superimpose them over the video clips, insert them between clips, or any combination of these two options.

Export the video and display it on any size monitor or projection. The video should loop endlessly.

These instructions should never be displayed in the gallery or with the work. They are not themselves the work, only directions for the work's production. The work is whatever form it takes at the time and place of its production.

Paul Kneale 2018



**Attribution-NonCommercial 4.0
International (CC BY-NC 4.0)**

License “DON’T BELIEVE IN LUCK”

This work may be performed and exhibited without the consent of the artist, so long as these instructions are followed and the artist is attributed in appropriate places.

(CC BY-NC 4.0)

<http://creativecommons.org/licenses/by-nc/4.0/>

A video documentation should be made of this performance and uploaded to a site such as YouTube or Vimeo or Instagram

This performance may also be recorded live before an audience at an opening or other event.

This work can be performed by one person, or a group of any size.

Materials:

1. Currently valid and unplayed lottery tickets
2. A video and sound recording device.

Steps:

1. Go to your local shop and purchase a lottery ticket for each person taking part in the performance. The ticket should be the type where you pick numbers, and you get a paper receipt (Powerball, Lotto 649, etc.).
2. Do ***NOT*** record and of the numbers on the purchased tickets.
3. Purchase a lighter (if you don't have one)
4. Go to a safe place outside or in a properly ventilated area and light the tickets on fire. Records this action.
5. Post to video sharing site or social media with #PaulKneale, #FreeSoftware



These instructions should never be displayed in the gallery or with the work. They are not themselves the work, only directions for the work production. The work is whatever form it takes at the time and place of its production.

Paul Kneale 2015

*Updated 2018



**Attribution-NonCommercial 4.0
International (CC BY-NC 4.0)**

SCRIPT _____ VIDEO _____ SEOandCO.____
PAUL KNEALE_2014

‘SEOandCo.’

THIS SCRIPT IS DERIVED FROM THE AUTO-CAPTIONED TEXT PRODUCED BY YOUTUBE FOR A TALK GIVEN AT THE ICA LONDON BETWEEN PAUL KNEALE, BORIS GROYS, WENDY CHUN AND BEN VICKERS TITLED ‘DIGITAL STRUCTURES AND TEXTURES’

_____SETTING_GENERAL_____

IN AND AROUND THE ROTHERHITHE LIBRARY. CHARACTERS CONVERSE WITH EACH OTHER IN AN ANIMATED AND AT TIMES CONFRONTATIONAL WAY. THEY ARE FAMILIAR TO EACH OTHER.

CHARACTERS (THE CHARACTERS ARE PLAYED BY A GROUP OF ARTISTS AND MUSICIANS. THERE IS NO AGE OR APPEARANCE THEY MUST HAVE, BUT THEY MUST BE FAMILIAR TO EACH OTHER IN REAL LIFE, AND ALL BE PEOPLE WHO PRODUCE THEIR OWN CREATIVE WORK)

FRAMER
ELABORATOR
STUDENT
DISTURBER

_____SCENE_1_____

SETTING: ROOF OF ROTHERHITHE LIBRARY

FRAMER:

good thing into confused
organized in close collaboration, Google institution

ELABORATOR:

nothing series your working, additional culture, %uh gutenbergl
today we will be talking about diesel infrastructures, engine organization be online
unfortunately Yahoo also

DISTURBER:

very sorry about that
before humor to you then

FRAMER:

bendy heard and curator of our internet
project be here now, think tank edge writers

STUDENT:

live and worship invitation, the open source development on monetary in New York
typically mind Social, be a on contemporary market

FRAMER:

working hard today,
and manager is professor
modern culture yeah?

ELABORATOR:

control freedom power, paranoia
intended network and then who is God?

DISTURBER:

power to companies postscript

ELABORATOR:

London his workers of the future
tighten fiscal structures textures dish

STUDENT:

perhaps too much suggests that we experience these status quo revelations dissolved and injected into everyone's favourite Internet

STUDENT:

total shit
familiar settings, the same management

DISTURBER:

the Masters on stage will cost you

FRAMER:

I have risen it can be suggested , the word actually different, the stoplight qualities to our experience: this review

ELABORATOR:

bristling breed on top I had no connotation
sovereignty sovereign territory, the Internet is a baby, an early night bus, institutional integrity

DISTURBER:

merchant network humans little looping,
the museum related to the network environment, long time infrastructure is in faith

STUDENT:

to remain visible?
work me deeply

FRAMER:

the White Mountains days century, conflict minerals postmarked, hot right now is cool with that

ELABORATOR:

affected shit, other cultural green infrastructure... not quite in...

STUDENT:

interesting shit; discussion into reality or a lack thereof

FRAMER:

display and you destroy, creation this month easy happens, properly and rapidly
allies poses are fundamentally problems, questions about quality in effect infrastructure

ELABORATOR:

understand hell's shape, the next century, 100% happy new year

STUDENT:

grew up in prison

ELABORATOR:

media is fundamentally new media
yet when are you that you need your matter most?

DISTURBER:

sweetie what happened to you?

STUDENT:

right before he decided that he did not like you, however I was not doing anything -- throwing
papers around

SETTING: BASEMENT OF THE LIBRARY / DARK AND CREEPY

FRAMER:

I cue car be ending, data now
but I don't lie

ELABORATOR:

leading was not directly addressed, downloading all the crappy 'hang in there'
actively optimised, you'll never get anywhere so I'll go promiscuous mode
actually illegal for me to show you
bought and sold empowering

DISTURBER:

most people would be happy to be here

FRAMER:

another posture which is namely: represent when simply exist
we passionately believe my network analyzer, analyzing why do you believe --
interfaith homepage

DISTURBER:

become approved
visible pass the invisible

FRAMER:

who really knows who? what's happening?
it's important to realize that this is paradise

DISTURBER:

nazi

STUDENT:

separation interface for algorithms, song for hardware
we believe invisible generates visible, home to the market

DISTURBER:

ideology or culture now
slaying zombies?
I know rationality, mysticism, no ability with what is
making it a powerful fetish

FRAMER:

subjectivity covers overtures barely, transition and putting things in transit
meditation is a prime no one, I'm important
stop my signal, lost signal, mind way -- I'm captain personal!

DISTURBER:

too bright early to keep going

STUDENT:

no order to remain not being remade
information is curious and enclosed

ELABORATOR:

regenerating isn't easy but in pure we see a thing to do, a human temple
constantly degrading

FRAMER:

people stormed into storage for the future
and memory -- memory with the people, in people, happen remembering, it was something that
was remembered

ELABORATOR:

this compression memory and storage lies at the heart modern human, born when the machines
became nervous

DISTURBER:

and the outside wielded outside world problems, leaving him with dead words

____ SCENE _3_____

SETTING: STUDIO / THE SCENE BEGINS WITH A CUT TO THE MICROWAVE. A CD IS INSERTED AND ZAPPED. THERE IS A STORM OF ELECTRICITY. THE ANGLE CUTS WIDE. THE AREA OF THE STUDIO HAS CHANGED. THEY ARE NOW BY A WINDOW. ITS AFTERNOON. AS THE DIALOG CONTINUES THE CHARACTERS OCCASIONALLY BREAK TO DESTROY ANOTHER CD IN THE MICROWAVE. THERE IS NO DISCUSSION OF THIS BETWEEN THEM, AND NO EMOTION SHOWN TOWARD THE ACTION.

FRAMER:

no-no feeder leaking happens, on a technological level but also at the home because what is friend? especially Facebook, that is not potential

DISTURBER:

be them

STUDENT:

okay

DISTURBER:

I'll charge

FRAMER:

virtual football you feel, culture made basic, functional
you later original people -- overall people are the Weather Channel

ELABORATOR:

disseminate or look beautiful -- is that workable?
political will well

DISTURBER:

you believe in you
on completion in jail

FRAMER:

though going to for law you have infected aneurysms, the label for meanwhile
and multiple

ELABORATOR:

In the social media region all people will know all at the Museum

DISTURBER:

people who is that dissolving for

ELABORATOR:

you'll become a kind of air
you feel all full, and/or little
lethal obligation

DISTURBER:

page cool
with religion we feel that

STUDENT:

and all the all is cool
we're malicious, you're in the original

DISTURBER:

your version of total elusive wall

STUDENT:

beautiful
up shit in many ways

FRAMER:

global to the over
problems with the conditions for growth, you know if you want love, love is yahoo official

DISTURBER:

bro problem people

ELABORATOR:

the only vision home, on the whole
in all of you who plea: ahold, old, old

DISTURBER:

your hood vision, all look them other cool
you the movie ended
in our relationship or vision

ELABORATOR:

for ontological info, emerge in the field of your mood
European means you make up the way you know, always the usual goal

DISTURBER:

for visual you know theres more on record
in the temple, your google option all published

STUDENT:

completion, yeah the dream is very good
you gotta be a wall

DISTURBER:

you want people who are thought to be a problem, yeah? or maybe been you, will be...

FRAMER:

all pool, your world
you cool human beings
people who are things will be able, they are balances, will for being

DISTURBER:

next hood, thats all good
call you?

STUDENT:

I'll feel

DISTURBER:

that will be the hit song with his co-opted, full ego

FRAMER:

love you

STUDENT:

love you, you. more human

DISTURBER:

all good, yes all
we will pull the rope
global up! Im the star of me reading

_____SCENE__5_____

OUTSIDE LIBRARY ON STAIRS OR AROUND LIBRARY

DISTURBER:

blow horsemen, temple olympia
or partly within it, a US club

STUDENT:

you're just a habit and then: search printer
its not a human rent stop there

FRAMER:

so on and gives examples, samplers as well
you can take your sleep in certain areas
this is not a personal reflection

DISTURBER:

intervene into the idea that everything should be stored
we just bored
money and roaches
I wondered whether this comes from my experience

FRAMER:

your cool you know, yet usable
born good to the up and up
home bleep all
the real

ELABORATOR:

your movement there

STUDENT:

'love you girl', his immortal problem
problem yeah

FRAMER:

the world you know: whirlpool west
everything cool dollar
I rehearse it in my own mind

ELABORATOR:

your dead reserve has historical doing
drunk drivers authorship

STUDENT:

all categories with new variations, new experiences
peopled functioning, cool and on the air

ELABORATOR:

plant your double digit, people with the pool
full fluid, the personal cool

STUDENT:

you know I'm fascinating

ELABORATOR:

marking at the boundaries, possibility in what happened
you don't know exactly how to finesse -- I think there's a fundamental
uncertainty in terms -- that is fascinating and intriguing in terms

STUDENT:

i wouldn't talk about this with an algorithmic you

ELABORATOR:

step-by-step notion is changing precisely because it is deluge

STUDENT:

wonderful , did you think repeated execution?

DISTURBER:

the professional within slaves
sorry data is stuff like that

FRAMER:

you know there's so much out there that was just a question
there's also static attended to... reason to be unsealed

STUDENT:

position communities, secure and stable, really a direct view
our vision home there

DISTURBER:

so you're dealing with growing up phenomenal?

FRAMER:

ego is a core infrastructure

ELABORATOR:

50 percent generated by hope
be reminded, lead cool

STUDENT:

the hood pool
all good yeah
logical optimisation

FRAMER:

a tree argument moving towards capture systems which are based on members
please inspect me
one who's become documentation

FRAMER:

and generation martyrs run along going public
artist, obviously as website at some degree

DISTURBER:

I'm one

STUDENT:

yup

DISTURBER:

help sell signs and production

STUDENT:

yup

DISTURBER:

absolutely because you cool
all vision

FRAMER:

collected full

DISTURBER:

vision widget

ELABORATOR:

cool who officiated you.. important or more will bull
vision bull with people

STUDENT:

both vision bull, woohoo!

DISTURBER:

income people oracle

FRAMER:

who?
people people
your religion, your mind was very good, blue like
I world well you

____END____

THE CHARACTERS LEAVE THE STAIRS IN A CASUAL WAY, LEAVING THE DEBRIS OF
THEIR ACTIVITY, AND WITHOUT SAYING GOODBYE TO EACH OTHER. THE SCRIPTS
ARE LEFT ALSO