popular media today. Hollywood cinema and so-called serious television drama generally employ this strategy. The drive to create photorealistic graphics for video games and virtual reality is a contemporary example of the desire for transparency.

The counterpart of transparency is hypermediacy. If the strategy of transparency seeks to make the medium disappear, hypermediacy foregrounds the medium and the process of mediation for the viewer or user. In the twentieth century, hypermediacy was associated with avant-garde painting, photography, or film, but in recent decades hypermediacy has become an increasingly popular style: examples include music videos and the multimedia, multiwindowed style of many websites, including popular social networking sites such as Facebook. The strategies of both hypermediacy and transparency can function for the remediation of other media forms. The desktop graphical user interface, for example, can remediate various forms of information (text, photographic images and graphics, and videos) in multiple windows. The screen becomes hypermediated as the user moves back and forth among windows reading and editing all these forms. Transparency can also be a remediating strategy: for example, virtual reality has been used to allow a viewer to "walk into" a Renaissance painting.

As a media theory, remediation has been criticized as reductive and formalist. It focuses on the way in which new media constitute a formal refashioning of older ones. For example, film refashions the novel by transforming prose into a visual narrative with camera work and editing. Video games refashion films by making their stories procedural and interactive: putting the user into the action. The criticism is that an emphasis on formal remediation ignores the socioeconomic aspects of media production and competition.

Richard Grusin (2010) has recently supplemented the notion of remediation with what he calls "premediation," calling attention to the ways in which popular media anticipate or prefigure future events, particularly in the political realm (war, terrorism, etc.), as in effect to lessen the trauma and potential political backlash.

■ See also ANALOG VERSUS DIGITAL, BOOK TO E-TEXT, CHARACTERISTICS OF DIGITAL MEDIA, HISTORY OF COMPUTERS, OLD MEDIA / NEW MEDIA

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Remix

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Remix is both a verb and a noun, a process and a product. It involves the appropriation of preexisting media (text, image, audio, video) and the recontextualization and/or reshaping of those media with the end goal of creating a new work. This new work doesn't pretend to be a unique creation of the remixer, but rather remains transparent;

the appropriated source material is generally apparent in the remix. Today, the process of remix, as well as the term *remix* itself, is particularly characterized by our current global, network culture, the free exchange of information, and "the practice of cut/copy and paste" (Navas, n.d.) and is practiced across the spectrum of cultural production, including music, literature, film, visual art, and net art. The artist, writer, or theorist, often incorporating the practice of sampling, uses existing source material(s) and combines, manipulates, and/or reshapes it (them) into a remix (see SAMPLING). Remix is closely associated with the practices of conceptual appropriation, which involves reframing existing source material without otherwise changing it, and remaking/covering.

History

Although the practice of appropriating found source material has existed for centuries, the term *remix* first began to achieve cultural significance in the world of countercultural music production (see MUSIC) in the late 1960s and early 1970s in New York City. Dance music DJs, heavily influenced by the practices of Jamaican reggae producers who would create alternate "versions" of a song on the B-side of a record (known as "dub") in which the vocals and some instrumentals were removed to highlight the "riddim tracks," began isolating percussion "breaks" from the popular records they were spinning. These "turntablists," as they were (still are) called, manipulated the breaks through scratching, beat juggling, and mixing and matching, taking the source material and making it into something of their own. The practice expanded to disco as a way of expanding tracks and highlighting the danceable rhythms, and then to hip-hop artists, who, in response to (or reaction to) disco, began isolating breaks and manipulating them. This was the original use of the term *remix*.

Concepts and procedures that are associated with remix today have been in play for centuries. One can cite the third- or fourth-century cento, a poetic form involving the assemblage of unattributed lines from other poems, as an example of early remix practice. The early twentieth century saw artists combining found objects into collage (e.g., Picasso's *Still Life with Chair Caning* [1912]) and poets and writers appropriating existing text into their own (e.g., T. S. Eliot's *The Waste Land* [1922] and Walter Benjamin's *The Arcades Project* [1927–1940]). But perhaps the early twentieth-century artist who has had the biggest impact on contemporary remix culture is Marcel Duchamp, whose appropriative works, including *Fountain* (1917) and *L.H.O.O.Q.* (1919), are often considered exemplary precursors of the practice.

Mid- to late twentieth-century artists and writers began to more fully incorporate appropriation and remix into their practices. William S. Burroughs, along with the painter Brion Gysin, famously employed the "cut-up" method, in which he took his own and others' texts, literally cut them into pieces, and reassembled them into a new text (e.g., *The Nova Trilogy*). Kathy Acker's *Blood and Guts in High School* is a mashup (see MASHUP) "of a 19th century literary character [Hester Prynne] with a much subtler caricature of her own literary presence in the late 20th century, and [she] uses this mash-up process to investigate innovative methods of manipulating both story content and traditional narrative devices" (www.remixthebook.com). The process is apparent in mid- to late twentieth-century visual arts as well. One need look no further than Andy Warhol's and Jeff Koon's appropriation of images from popular culture in their work as examples. Sherrie Levine's *Fountain (After Marcel Duchamp: A.P.)* appropriates and reinterprets Duchamp's *Fountain*, and her series *After Walker Evans*, in which she photographs Walker

Evans's photographs and displays them without manipulation, forces examination of the question of authorship in the processes of creative composition. Similarly, Cindy Sherman, in her *Film Stills* series, appropriates imagery from classic films, remaking the still with herself as protagonist.

The defining characteristic of remix today, however, is the availability of source material on the web (see SAMPLING). Marjorie Perloff, in her book *Unoriginal Genius: Poetry by Other Means in the New Century*, highlights the fact that "the language of citation . . . has found a new lease on life in our own information age" (2010, 4). Remix theorist Eduardo Navas defines remix culture as "the global activity consisting of the creative and efficient exchange of information made possible by digital technologies that is supported by the practice of cut/copy and paste" (Navas, n.d.). The ease of access to apparently limitless source material has created a culture of sampling that is unprecedented. Image, video, audio, and text are simply there for the taking, and remix has arguably become the dominant form of cultural production. From contemporary music to YouTube and *Wikipedia*, remix has become ubiquitous in our hyperconnected society.

The Four Forms of Remix

Eduardo Navas has identified four forms of remix: extended, selective, reflexive, and regenerative.

Extended remix, first appearing predominantly in DJ club culture, is the act of extending a three- to four-minute song to a much longer piece. Navas contends that this is in fact a reaction against society's desire to summarize and/or condense cultural products into easily consumable, short pieces (e.g., *Reader's Digest* and the two-minute replay of television shows). A short, consumable cultural product (a three-and-a-half-minute song, for example) is marketable within a society based on capital. The extended remix thus reexamines the idea that a song, or any other short, easily consumable cultural product, must exist within this paradigm.

Selective remix is when the remixer selectively incorporates outside source material into an existing work, or selectively removes elements of the original, while leaving the original work's aura intact. Navas cites Levine's *Fountain (After Marcel Duchamp: A.P.)* as a prime example. Levine's work is a copy of Duchamp's, but cast in brass. The "aura" of Duchamp's piece remains, but she has literally recast it as a field of new meaning, one that questions patriarchy and power within both the art world and society in general. Duchamp's urinal is clearly present in the work, as is Duchamp himself. But the fact that Levine remixes the work by recasting it in bronze alters the piece's social function. It is no longer a reframed, mass-produced object.

The reflexive remix relies heavily on the allegorical nature of the sample. Parts of other works are taken out of context and placed in juxtaposition to each other with the aim of creating an autonomous work that challenges the authority of the original. Navas says that "this strategy demands that the viewer reflect on the meaning of the work and its sources—even when knowing the original may not be possible" (Navas, n.d.). Referring to the photo collage work of Hannah Hoch, Navas says that "the authority of the image lies in the acknowledgment of each fragment individually." Each piece carries its own allegorical weight, and there is a tension in the fragments' relationship. The viewer is compelled to deal with that tension and to come to her/his own conclusion as to what it means.

The regenerative remix is entirely reliant on the web and a continuous flow of information. In a regenerative remix, the source material is constantly updated, either by a

large number of users who are constantly updating information (YouTube, *Wikipedia*, Flicker) or by software that pulls information from the web and automatically includes it in the remix (generative e-poetry). The regenerative remix is particularly characterized by the fact of its plasticity; it is always in a state of change.

Copyright

The proliferation of remix culture raises questions of legality (see COPYRIGHT) in Western society. Lawrence Lessig, the noted professor of law at Stanford and advocate for changing existing copyright laws, raises concern about "the harm to a generation from rendering criminal what comes naturally to them" (2008, 18). In his 2008 book *Remix*, he compares what he calls read/write (RW) culture to read-only (RO) culture. The RO culture is concerned with producing cultural products that are simply consumed. The RW culture, on the other hand, is characterized by "ordinary citizens" reading their culture and then "add[ing] to the culture they read by creating and re-creating the culture around them" (2008, 28). RO culture is concerned with consumption, while RW culture is concerned with creativity. Both exist, are important, and will be a part of our culture. Lessig goes on to identify two economies that are existing concurrently: the commercial economy and the sharing economy. He says, "There exists not just the commercial economy, which meters access on the simple metric of price, but by a complex set of social relations," and "these relations are insulted by the simplicity of price" (2008, 145). For Lessig, the answer to the problem of "rendering criminal" an entire generation is to establish a "hybrid economy" in which copyright laws are altered to reflect the creative and cultural benefits of remix.

Source Material Everywhere

Mark Amerika's *remixthebook* (2011a) and www.remixthebook.com (2011b) represent an important recent development in the evolution of remix theory. One of the "primary aims of the project is to create a cross-disciplinary approach to the way contemporary theory is performed and to anticipate future forms of writing that challenge traditional modes of scholarly production" (2011a, xi). Amerika is interested in expanding the very notion of "scholarly writing and publishing to include multimedia art forms composed for networked and mobile media environments" (2011b) through the process of practice-based research. The book itself, published by the University of Minnesota Press, is a collection of remixed "sampled phrases and ideas from visual artists, poets, novelists, musicians, theorists, comedians, and process philosophers" (2011a, xi). For Amerika, digital culture provides the access to unprecedented information just begging to be remixed. This is what he refers to as "source material everywhere." The role of practice-based research, or artist-generated theory, is the logical path for the future of scholarly production. To deny that source material *is* everywhere is to deny the very condition of our existence today.

■ See also CONCEPTUAL WRITING, COPYRIGHT, MASHUP, MUSIC, SAMPLING, SOUND

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