

Title designed to comply with the overriding need of search engines to find the keywords: art, community, interaction, computer.

Matthew Fuller

A consideration of computer-based interactive art and communication-based interactive art as a high-risk political play. Often contentious words pilelese into another: 'Art', 'Community', 'Interaction', maybe even 'Computer' (though this last still retains a little too much of a vestigial relationship to a noun, an actual object, to be of any serious enough for maximum splat!). Words never came so accessible. All three, they don't just stand there signifying, but – as concepts – are also steeped of both their negation and affirmation. In the density of antagonism that they consist there is at once an incredible richness of use/misuse, and also an almost total redundancy that we are lured back to only out of habit, or a dog to its vomit, for want of anything better to chew over. What follows therefore is to shed any abject neutrality (masking a snarl that is the skull for an open mind) and crank up the contradictions. So?

New title:

Voodoo Karaoke

Footnotes ➔ Impacting on a glossary, with some games

Subjectivity: 'The ensemble of conditions which render possible the emergence of individual and / or collective instances as self-referential existential Territories, adjacent, or in a delimiting relation, to an alterity that is itself subjective.' ➔

Félix Guattari

Game One
Swap the words 'subjectivity' and 'subjective' in the preceding definition with the following, and their necessary variants:

Art
Community
Object, Isee in Object Oriented Programming

Game Two

- a) Feed substitution as process through the dynamics of interaction.
- b) Feed the process of interaction through the dynamics of subjectivation.

Which gives first?

Reader Liberation: 'What I'm looking for is direct interaction with the reader. It's a work that's going to go to the Post-Office and will be sent - and if nothing, or STOP AND WRITE A CHECK TO THE ACLU.' ➔ Anything that will make the reality of the reading situation and the writing situation manifest as opposed to hidden. If a part of my Readers' Liberation Movement.' ➔

Ronald Sukenick 2

Game Three

Which statement is less false?

- a) Ten times more buttons equals ten times more interactively.
- b) Crypto-personal software as a space for the range of social interaction.
- c) One possible consequence of artists working with computers is that they increasingly free their use from Metaphor – an instance of what McLuhan called a rear-view mirror – in which the range of old media is superimposed upon the space of the new in order to both gain a purchase upon their potential and, for other users, artists invade contexts with new contents, new urgencies and new systems, creating an ecology of mislead-ing through the 'construction of well-thought-out us-ing ideas, embodied in nether graphic expressions that are not channelled to silly comparisons' 3

Metaphor: a red herring

Game Four
In which of these following cases might metaphor conduct interaction have its uses?

- a) For many on a spiritual voyage of discovery through class privilege the adoption of a fatally enhanced nature makes for a neat personality interface.

Pragmatics: Behavioural multimedia reduces the user to the position of a relay in the putting into effect of its already hardened destiny. Here, the utopian desire seceded into the desire that for computers for the abolition of work has downgraded to that for the displacement of pain. Board to esultation at the possibility of

becoming an auxiliary apparatus ➔ through which the program is able to remember itself, but caught in a frenzy of choice between the three forms of the organ of memory that are amongst the monads. Whilst it is always appealing to make such a person pay for his servility, one has to be kind in order to be truly cruel. In an era where Breton's most 'Surrealist act' opening fire on a crowded street, is now the most banal job at the remote to avoid in its own name by some egeste of pathological normalcy seeking the genius' solace of rigour in design, this means that you are a danger to the artifice production than in one that necessitates following the slime-trails of a pre-emptive critical reception.

The Community: Know of a benefit rip-off?

Give me a telephone rip-off,

Game Five

Tell me the number:
0800 000 440
Ring a often

Community: 'the zone-side-stepe of the active/passive relationship prevalent in media, the relation set up between, on the one side and up high, the skilled Communicator, writer, journalist, commentator, and on the other the audience, unskilled in media but receptive. Zones are an open invitation to contribute, to peoples told from birth that no matter how you feel, you can make no difference and that you should always look to others... ... to make, shape and interpret reality... All signs point to the way becomes performers. They don't have to but they can know there are no barriers to prevent them.' ➔

Brue ByPass.

Game Six

Here's Three Keyboard Shortcuts:
option-command-equal
shift-command-iitalicise
command-s select all

Now Form A
Multimedia
Company

Community: 'is the destruction of the Community. Although one might find itself situated within the other, constantly negotiating and re-negotiating its discipline, subordination, The impossibility of making programmational or schematic

monitory on a strategy of disciplinary procedures (as for instance via the procedures of art, economics, architecture, politics), means that the avalanche of discourses, authorised techniques and procedures that collapse down onto community, or that it freezes itself into, may well be made use of, but in ways that can be ad hoc, ironic and provisional. The results of this are multifaceted. Community Arts as a specific movement in Britain, has – for many reasons – largely failed to become blamable, but its strategies, methodologies and approaches have helped to inform and influence many different fields. Buildings built for one purpose are taken over and adapted to others. The same goes for vehicles, aesthetics, computer networks, games.

Network: 'To conceptualise the alternative circle, one needs to consider another, probably no better illustration than the image of the universe. Here we are mainly interested in the cultural relationships between people and the dynamics between art and modes of creativity. If we take the orbit to represent the circle, modes of creativity represent on this orbit, the artist's potential. At a moment in time he may have his own orbit, which articulates with the parent orbit and others in a dynamic series of interactions.' ➔

Kwesi Owusu 5

much are the plurivocal structures of networks, arts and new multimedia works attempting to reinvent the wheel for electronic space?

In terms of media, right now, as the world becomes more globalised, and of its contradiction, unlikely, interconnectedness, the network is a

networks, has become increasingly concatenated, communicative. 'During the colonial period... the notion of English as a superior universal language underlined its capacity to articulate commonality and philosophies from other cultures, which were

Now, with every displaced utterance its Eurocentric code becomes that much more English, becoming a medium for its own creolisation alias out of its own creation. Now, with the English language as a medium for the transmission of its own culture here, whether should the apparatus of capture of a new homogeneity be? We need to understand not only the structure and concentrated rings of articulation but also the dynamics of the network, the way the institutions and devices of cultural filtration and legitimisation are

beginning to develop a somewhat more homeopathic strategy in order to ensure their continued sameness; those parapets that there are

Derrida observes that, 'Artificial apparatuses (Mimesis, Artifice) and their Freud notes, are always constituted on the model of the organ to be imitated (e.g. speech, eyes, camera, our trigger) that are potentially deficient when memory is in question.' 7 Whilst the elision of the camera as a component of the hypothetical device of photography reveals the lack of a place for properly considering images as memory or idea in Derrida's hierarchy of form, this is not to say that the camera does not achieve the remarks on Mcluhan's notion of the rear-view mirror and the persistence of retrospective metaphor in human computer interface design.

Spectacles, ear trumpet, dilab, megaphone, from the point of view of their subjectivity, these items of material culture can

become a photographic rip-off.

Given a telephone rip-off,

Game Five

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Such is the form of art as it is currently constituted, could not exist in the absence of the hidden subsidy of benefit, fraud by artists.

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