

email-interview babel (391.org) 11/2003

(babel) *is dada (and/or the avant garde) still important or relevant in the age of new media and the internet?*

(serner)*

ALITERAL DELITERAL SUBLITERAL

(this is courier, men! mowing like a snake, ey!)

ALITERAL func(hausmann revisited, "a wireless link grenade") var string_conscious; *is dada* _???_ do you want to save the last postings? yes? no? yesno? :: the content of dada _ is _ m _ ight TIFFer (*and/or the avant garde* - you should read this not too long. eyes get STAKEd) :: recording :: the critical :: mass :: according wether your are approaching from an institution, company or TAZ zone (hakim beys revenge >> spam father and flash mob guru! bow in secrets! func(lost)). within an istance dada is a ready-made ²nd order call it dada[array1][array2], eg.g. dada[loading][dose]___/

DELITERAL func(chamber,pot,"lost in spacer") you have to learn :: (first condition after forward timer) :: its YOUR working day! your search on avantgardistic practices: **72,100** window seats (google replaces institutional cannonades within proletarian seconds;). your neighbour used avantgardistic practices nr. 146 - 236 (his chamber_pot is quite _ *still important or relevant* _). you have to learn :: leave your company and run :: every link near your pc screen is a trap into a literary fact_ory (and EVEN you do not get famous. you can attend a local flash mob. to play at high volume - turn on your windows! claim the main: _blank, _top, _parent, _self___/

SUBLITERAL func(ex factory,serious number XXX,"money has no holes") the goal (final draft - typewriterness aka last bohemian gesture left so :: [ALT-B] is. to keep the number of pages as fast as possible. (discuss this message or consider inviting your colleague to this presentation!) _ in the age of new media and the internet _ *in*

the age of new media [REPEAT THIS PHASER] _ use wildcards to find your party :: da*da*da*da* (THOSE COLORS OF A SESSION) *in the age of new media* [REMIX EMPIRE *UND PROST*] a dump of avantgarde practices will be usefull (TREES ARE JUST ARGUMENTS) :: *come gimmy a hog* (panjabi mc :: tune out) ___/

* veröffentlicht auf: <http://391.org/>

(babel) *flash mobs - a new form of dada, or just old dada through new means?*

(serner)

first i would like to state. that neither flash mobs nor smart mobs do really have a real connex to dada at all. in both "happening" structures is no real "manifestation" included. dada - and most of the avant-garde groups mentioned in connex with flash mobs e.g. situationism - did use the "whole" package of (inter-)action: texts, manifestos, provocant gigs and street actions. flash mobs are "only" a situative gathering according to date and location - not more or less.

maybe we should take in account. that flash or smart mobs are too young to be fully classified yet. :-)

i fear the comparison to avant-garde techniques (especially dada) derives from the "wrong" idea dada is "only" senseless. without taking in account references to the framework where dada comes from and works against. (sense versus nosense etc.).

howard rheingolds "smart mobs" is the so called "political" version of a flash mob (e.g. pager revolution, ad hoc democracy) which can gather people via phone and internet to political demonstrations and actions. flash mobs would therefore be "fun gatherings" for the rich. i would state. this polarization is for "academic" purpose only.

there is of course a stronger connex to the situationistic derivé: a "strategic" re-appropriation of city structures. flash mobs are a "get in and get out"-action. there is no "derivé" across/against power-(city-)structures.

the situationist constant develops in the end of the 50thies new concepts for large cities: "new babylon concepts". out of derivé there should be developed new areas for people, a new

urbanism for the masses. *derivé* is therefore an important technique to get to "new babylon". :-)

flash mobs use areas. but do not develop any "new" or other "space"-concept (in the sense of de Certeau). or with Bourdieu we would state. they use areas on behalf to get short attention in the field. but do not question/reflect their role in the field (e.g. there is no real after-action reflection).

even the connexion to a TAZ zone is loose. TAZ zones are more or less combined to a "carnevalesque" situation (in the sense of Bakhtin). a concertant action to "cross" borders. flash mobs are a gathering of people. who do not know what to do and await instructions from a person. who made the appointment.

flash mobs are more like ensembles in theaters. following orders of a director. there is in all a greater connexion to usual forms of street theater (flash mobs are already discussed for use in spontaneous actions on wider anti-global demonstrations).

(babel) *what relationship does hacking have to the aims (if not the style?) of the dadaists?*

(serner)

so i would focus on "hacking" as a procedure or gesture to "hack" into or between a system (for dada we could speak of the subsystems art and politics, for today there is not always a connexion between art and politics. cause there is more an emphasis on "subsystems" to hack into or "hack-in", e.g. internet as a subsystem of a larger capitalistic system; nevertheless dadaism is at first a "hack" of the subsystem "art").

as Uwe Lindemann* tries to compare: futurism is more a militant practice with a clear goal. dadaism more a practice of a nomadic sabotage. dadaism tries to interrupt systems in a more random way. blocks and opens "boundaries" of subsystems. a futurist can be compared to a warrior. a dadaist to a partisan.

the discourse of hacking follows a similar argumentation: hacking as a partisanic tactic, a momentary procedure (most of the success of matrix belongs to this "perception" of hacking). "hacking" as a social technique has many "labels" today: it has a lot to do with "appropriation".

mostly media. (in germany we would root back this strategic movement to enzensbergers "baukasten der medien". who wants to use media as a "send-back-system" in the 70'ies; as brecht wanted to "hack" theatre in the direction to the audience; you can't leave the theatre without passing through the story; - hacking as going through media and sending it back in your own "way" (not that calvin klein thing, of course ;-))

but the 70'ies are somehow lost: most of what's going on in/to media. doesn't even want to know about "power structures" they are dealing with or about a "hacking response" (more like a "hacking sponge"). i would say. that's the reason why dada in connex with "hacking" or "cultural hacking" techniques are more usefull than beat'n up the whole "spiegelgasse". that's why nomadic and partisanic structures are more common now than futuristic goals.

on a more semantic base (or to use hakim beys** "chaos linguistic" phrase; it's interesting how he describes dada as one response to saussure's linguistic; the other one would be chomsky; dada as "antilinguistic" - lindemann and eco would say. "a sabotage in/to language" - it's the freedom of the reader to read back. :-)) dadaistic lingua hacks are often used in the so called "code poetry" (which is indeed a much to "euphemistic" terminus technicus for a "language field" which derives mostly from progammimg.) the point of florian cramer*** is very interesting: dada poems can be seen as software. the instruction code should be executable by a human and a machine. as many instructions from tzara and duchamp show. there is an exact procedure to "make" a poem or art (as random as possible, of course). i asked "code poetry" protagonists for their "dadaistic and/or experimental" roots. but they all reject this connection. i would state this is a overemphasising of their programmer gestus. :-)

maybe the virus "dada 1356" is the best example for dada as a hacking procedure: "it infects exe-files by standard-manner whenever they are loaded into the memory. at the end of the infected files you can find the string in russian: "yes,yes..." (da,da...").

(<http://www.viruslist.com/eng/viruslist.html?id=518>)

*uwe lindemann: kriegsschauplatz oeffentlichkeit. die sturmtrupps, partisanen und terroristen der kuensterlerischen avantgarde. in: aufbruch ins 20. jahrhundert. ueber avantgarden. text +kritik 2001.

****hakim bey**

<http://www.t0.or.at/hakimbey/taz/taz3e.htm#labelAppendixA>

****florian cramer: concepts, notations, software in the arts**

http://userpage.fu-berlin.de/~cantsin/homepage/writings/software_art/