In this particular volume the issue of art as interference and the strategies that it should adopt have been reframed within the structures of contemporary technology as well as within the frameworks of interactions between art, science and media. What sort of interference should be chosen, if one at all, remains a personal choice for each artist, curator, critic and historian.
Interference Strategies

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Leonardo Electronic Almanac is produced by Passero Productions.

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The Leonardo Electronic Almanac acknowledges the institutional support for this book of

The publication of this book is graciously supported by

The book editors Lanfranco Aceti and Paul Thomas would especially like to acknowledge Su Baker for her continual support of this project and Andrew Varano for his work as conference organiser.

We would also like to thank the Transdisciplinary Imaging at the intersection between art, science and culture, Conference Committee: Michele Barker, Brad Buckley, Brogan Bunt, Edward Colless, Vince Dziekan, Donal Fitzpatrick, Petra Gemeinboeck, Julian Goddard, Ross Harley, Martyn Jolly, Daniel Mafe, Leon Marvell and Darren Tofts.
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Interference Strategies: It’s All in the Middle?

If we look at the etymological structure of the word interference, we would have to get back to construct that interference as a cause of the two Latin words interfere (in between) and interfer (to carry out), but with a particular attention to the meaning of the word interfere (constructing inter- preted principally as to wrench). Artefact and etymology are not in order to develop a sterile academic exercise, but in order to clarify the ideological underpinning of a word not in order to develop a sterile academic exercise, but in order to clarify the ideological underpinning of a word.

It is important to acknowledge the etymological root of a word not in order to develop a sterile academic exercise, but in order to clarify the ideological underpinnings of a word not in order to develop a sterile academic exercise, but in order to clarify the ideological underpinning of a word.

This book, titled Interference Strategies: It’s All in the Middle?, does not (and cannot) preclude the perception that interference is something that corrump and ideological constructs as a meddling, a disturbing, and an alteration of modalities of interaction between two parties. In this book, there are a series of representations of interference, as well as examples of representations of interference, as well as a series of questions on what is the possible contemporariness of constructs of interference - digital, scientific and aesthetic - and what are the strategies that can be used to adopt and to create a lively interference.

The complexity of the strategies of interference within a contemporary political and aesthetic discourse, appears to be summed up by the perception that interference is a necessity in the genre. This perception appears to be the fact that sometimes the very existence of artwork is based on an interfering nature, on an aesthetic that has come to be as an essential part of our time, interfering with a political project.

Interfering artworks, which by their own nature challenge the frameworks of interactions between art, science and media.

What sort of interference should the future of art, if at all, remain a prerogative choice for each artist, curator, critic and historian.

If I had to choose, personally, I find myself increasingly favoring art that obtains more knowledge than it is expected, what is noticeable, what can be hung on a wall, and can remain on display, and that cannot be remade or remade, and that can shroud propaganda or business interests - it is important to state that there are many aesthetic conversations that are in the frameworks of contemporary technology as well as within the frameworks of contemporary art and culture.

Interference is a word that assembles a multitude of meanings: interpreted according to a perspective anti-ideal, anti-ideological, anti-cartoon, anti-agitation, anti-ideology, and an amalgamation of impossibilities of interaction between two parties. In this book, there are a series of representations of interference, as well as a series of questions on what is the possible contemporariness of constructs of interference - digital, scientific and aesthetic - and what are the strategies that can be used to adopt and to create a lively interference.

In thinking about the validity of interference as a strategy, it was impossible not to revisit and compare the images of Paul Joseph Sauveur's view of the Entartete Kunst (Degenerate Art), exhibitions which to the many images of propagandizing corporate paraphernalia, billboards in museums and art fairs, the global gazing, with the glower over the propaganda or - better - cover the breeches that they have commissions well artists to produce.

Today’s contemporary art is not the interfering more and more with until itself; it is not the interfered corrupting, degenerating and degenerating; it shouldn’t be interpreted to mean that currently it is not and should not create a wound within until itself, able to stop that current thinking and immorality of engagement; it should be fine - too quiet.

In this book, the authors try to single something is part of what I have been a long time aesthetic conversation that presented the Avant-garde movement or the destruction of the avant-garde. In this particular volume, the issue of art as interference and the strategies that it should adopt have been framed within the structures of contemporary technology as well as within the frameworks of contemporary art and culture.
Interference Strategies: Is Art in the Middle?

If we look at the etymological structure of the word interference, we would have to go back to a construct that defines it as a sum of the two Latin words inter- (in between) and ferio (to strike), but with a particular attention to the meaning of the word ferio being interpreted principally as to wound. Albeit perhaps etymologically incorrect, it may be preferable to think of the word interference as a composite of inter- (in between) and the Latin verb ferio (to carry), which would bring forward the idea of interference as a contribution brought in the middle of two arguments, two ideas, two constructs.

It is important to acknowledge the etymological root of a word not in order to develop a sterile academic exercise, but in order to clarify the ideological underpinnings of arguments that are then summed up and characterized by a word.

This book, titled Interference Strategies, does not (and in all honesty could not) provide a resolution to a complex interaction - that of artistic interferences - that has a complex historical tradition. In fact, it is impossible, for me, when analyzing the issue of interference, not to think of the Breeches Maker (also known as Daniele da Volterra) and the coverings that he painted following a 1559 commission from Pope Paul IV to ‘render decent’ the naked bodies of Michelangelo Buonarroti’s frescoes in the Sistine Chapel. That act, in the eyes of a contemporary viewer, was a wound inflicted in between the relationship created by the artwork and the artist with the viewer (intention operis and intention auctoris with intention lectoris), as Umberto Eco would put it. Those famous breeches appear to be both: a form of censorship as well as interference with Michelangelo’s vision.

Interference is a word that assembles a multitude of meanings interpreted according to one’s perspective and ideological constructs as a meddling, a disturbance, and an alteration of modalities of interaction between two parties. In this book, there are a series of representations of these interferences, as well as a series of questions on what are the possible contemporary forms of interference - digital, scientific and aesthetic - and what are the strategies that could be adopted in order to actively interfere.

The complexity of the strategies of interference within contemporary political and aesthetic discourses appears to be summed up by the perception that interference is a necessarily active gesture. This perception appears to exclude the fact that sometimes the very existence of an artwork is based on an interfering nature, or on an aesthetic that has come to be as non-consonant to and, hence, interfering with a political project.

Interfering artworks, which by their own nature challenge a system, were the artworks chosen for the exhibition Entartete Kunst (Degenerate Art) held in the many images of pompously strutted corporate tycoons and billionaires in museums and art fairs around the globe, glancing with pride over the propaganda, or - better - over the breeches that they have commissioned artists to produce.

Today’s contemporary art should be interfering more and more with art itself, it should be corrupted and corrupting, degenerate and degenerating, it should be producing what currently it is not and it should create a wound within art itself, able to alter current thinking and modalities of engagement. It should be - to quote Pablo Picasso - an instrument of war able to interfere: “No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy.”

If art should either strike or bring something is part of what has been a long aesthetic conversation that preceded the Avant-garde movement or the deconstructive fury of the early Futurists. In this particular volume the issue of art as interference and the strategies that it should adopt have been reframed within the structures of contemporary technology as well as within the frameworks of interactions between art, science and media.

What sort of interference should be chosen, if one at all, remains a personal choice for each artist, curator, critic and historian.

If I had to choose, personally I find myself increasingly favoring art that does not deliver what is expected, what is obvious, what can be hung on a wall and can be matched to tapisseries. Nor can I find myself able to favor art that shrouds propaganda or business under a veil with the name of art repeatedly written in capital letters all over it. That does not leave very much choice in a world where interference is no longer acceptable, or if it is acceptable, it is so only within pre-established contractual operative frameworks, therefore losing its ‘interference value.’

This leaves the great conundrum - are interferences still possible? There are still spaces and opportunities for interference, and this volume is one of these remaining areas, but they are interstitial spaces and are shrinking fast, leaving an overwhelming Baudrillardian desert produced by the conspirators of art and made of a multitude of breeches.
Interference Strategies

The theme of ‘interference strategies for art’ reflects a literal merging of sources, an interplay between factors, and acts as a metaphor for the interaction of art and science, the essence of transdisciplinary study. The revealing of metaphors for interference “that equates different and even ‘incommensurable’ concepts can, therefore, be a very fruitful source of insight.”

The role of the publication, as a vehicle to promote and encourage transdisciplinary research, is to question what fine art image-making is contributing to the world. If you are measuring the position of a particle you cannot measure its momentum. This is one of the main theories that have been constantly tested and still remains persistent. The double slit experiment, first initiated by Thomas Young, exposes a quintessential quantum phenomenon, which, through Heisenberg’s uncertainty principle, demonstrates the quantum universe as a series of probabilities that enabled the Newtonian view of the world to be seriously challenged.

In the double slit experiment particles that travel through the slits interfere with each other creating crests and troughs. The underlying concepts upon which this publication is based see the potential for art to interfere, affect and obstruct in order to question what is indefinable.

The simple yet highly developed double slit experiment identifies the problem of measurement in the quantum world. If you are measuring the position of a particle you cannot measure its momentum. This is one of the main theories that have been constantly tested and still remains persistent. The double slit experiment, first initiated by Thomas Young, exposes a quintessential quantum phenomenon, which, through Heisenberg’s uncertainty principle, demonstrates the quantum universe as a series of probabilities that enabled the Newtonian view of the world to be seriously challenged.

In this introduction I cannot touch upon all the different aspects of interference analyzed, like in the case of and waves presented by Adam Nash, who argues that the digital is in itself and per se a form of interference: at least a form of interference with behavioral systems and with what can be defined as the illusory realm of everyday’s ‘real.’

Transversal interference, as in the case of Anna Munster, is a socio-political divide where heterogeneity is the monster, the wound, the interfering and dreaded element that threatens the ‘homologation’ of scientific thought.

With Darren Tofts and Lisa Gye it is the perusal of the image that can be an act of interference and a disruption if it operates outside rigid interpretative frameworks and interaction parameters firmly set via intentio operis, intentio auctoris and intentio lectoris.

It is the fear of the unexpected remix and mash-up that interferes with and threatens the ‘purity’ and sanctimonious fascist interpretations of the aura of the artwork, its buyers, consumers and aesthetic priests. The orthodoxological, fanatic and terroristic aesthetic hierarchies that were disrupted by laughter in the Middle Ages might be disrupted today by viral, morphological and uncontrollable bodily functions.

My very personal thanks go to Paul Thomas and the authors in this book who have endeavored to comply with our guidelines to deliver a new milestone in the history of LEA.

As always I wish to thank my team at LEA who made it possible to deliver these academic interferences: my gratitude is as always for Özden Şahin, Çağlar Çetin and Deniz Cem Önduygu.

REFERENCES AND NOTES
Introduction

In the contest of the 21st century, the notion of ‘Interference’ is posed here as an active process of negotiating between different phenomena. The questions posed in this volume, included whether art can interfere with the chaotic storms of data visualisation and information processing, or is it merely reinforcing the noxious nature of contemporary media? Can we think of interference as a key tactic for the contemporary image in disrupting and critiquing the continual flood of constructed imagery? Are contemporary forms and strategies of interference the same as historical ones? What kinds of similarities and differences exist?

Interference Strategies looks at the phenomenon of interference and places art at the very centre of the wave/particle dilemma. Can art still find a way in today’s dense world where we are saturated with images from all disciplines, whether it’s the creation of ‘beautiful visualisations’ for science, the torrent of images uploaded to social media services like Instagram and Flickr, or the billions of queries made to vast visual data archives such as Google Images? The contemplation of an artwork or a medium is a medium in itself through which we think and act; and in which we swim. Interference, however, confronts the flow, challenges currents and eulogizes the drift.

The questions posed in this volume, include whether art can interfere with the chaotic storms of data visualisation and information processing, or is it merely reinforcing the noxious nature of contemporary media? Can we think of ‘interference’ as a key tactic for the contemporary image in disrupting and critiquing the continual flood of constructed imagery? Are contemporary forms and strategies of interference the same as historical ones? What kinds of similarities and differences exist?

Application of a process to a medium, or a wave to a particle, for example, the sorting of pixel data, literally interferes with the state of an image, and directly gives new materiality and meaning, allowing interference to be utilised as a conceptual framework for interpretation, and critical reflection.

Interference is not merely combining. Interference is an active process of negotiating between different forces. The artist in this context is a mediator, facilitating the meeting of competitive elements, bringing together and setting up a situation of probabilities. Interference is an active process of negotiating between different forces. The artist in this context is a mediator, facilitating the meeting of competitive elements, bringing together and setting up a situation of probabilities.

In response to the questions posed by the conference theme, presentations traversed varied notions of interference in defining image space, the decoding and interpretation of images, the interference between different streams of digital data, and how this knowledge might redefine art and art practice. Within that scope lies the discourse about interference that arises when normal approaches or processes fail, with unanticipated results, the accidental discovery, and its potential in the development of new strategies of investigation.

In “[T]he case of Biophilia: a collective composition of goals and distributed action,” Mark Cypher highlights the interference in negotiations between exhibit organisers, and space requirements, and the requirements for artist/artworks, resulting in an outcome that is a combination generated by the competition of two or more interests. As part of the final appearance of Biophilia, the artwork itself contained elements of both interests, an interference of competing interests, comprising a system in which the artist and the artwork are components, and the display a negotiated outcome. Each element interferes with itself as it negotiates the many factors that contribute to the presentation of art. In this sense the creation of the final appearance of Biophilia is the result of the distributed action of many “actors” in a “network.”

In summing up concepts of the second Transdisciplinary Imaging conference, particularly in reference to the topic of interference strategies, Edward Colless spoke of some of the aspirations for the topic, entailing the possibilities of transdisciplinary art as being a contested field, in that many of the conference papers were trying to unravel, contextualise and theorise simultaneously.

The publication aims to demonstrate a combined eclecticism and to extend the discussion by addressing the current state of the image through a multitude of lenses. Through the theme of interference strategies this publication will embrace error and transdisciplinarity as a new vision of how to think, theorise and critique the image, the real and thought itself.

Paul Thomas

References and Notes

4. Ibid.

Acknowledgements
Special thanks to researcher Jan Andruszewicz.
Gesture in Search of a Purpose

A PREHISTORY OF MOBILITY

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NEW MEDIA ART AS NEW MEDIA CREATIVITY?

The image seems innocuous enough: Ireland’s Ron-nie Delany stands over a fallen John Landy at the dramatic conclusion of the 1500 metre final in Mel-bourne in 1956. An iconic expression of the Olympic spirit, the image captures the wrenching disappointment as the gutted favourite is consoled by an unlikely victor. With Roland Barthes in mind, the image’s studium is straightforward: sport photojournalism witnessing a moment of completion, the realisation of the promise of a winner and a loser. The detail that punctuates and disrupts this generic effect, its punctum, is literally a distraction from the central detail, as you need to stray into the crowd observing the scene for it to find you, for it to exert its effect. The punctum here is a sensation of the uncanny, an anachronistic impossibility. It is uncanny because it seems to represent the image of a man apparently talking on a mobile phone at a time when television had only just been introduced into Australia, and selectively at that. It is also anachronistic since international direct dialing was still two decades away.

This image is part of a Melbourne Olympic Games memorabilia display at the eponymous Olympic Hotel in Preston, a northern suburb of Melbourne. The hotel was built in 1956 specifically for the occasion of the Olympic Games, along with much of the cheap, social housing around it. The notion of a specific occasion that is historically marked, ordained and commemorated in the physicality of a building is fitting in relation to the phantom image we encountered there on that day in 2010. In itself the image, while a curiosity, doesn’t amount to much. It has the same sense of weird, otherworldly novelty of Italian exploitation film Mondo Cane (1962), or the interstellar traces of astronauts glimpsed in Inca rock carvings and the flight paths for extra-terrestrials on the Nazca plane in Peru featured in Erich von Däniken’s book Chariots of the Gods? (1968). And as well the more bucolic, though still purportedly otherworldly manifestation of crop circles in a Wiltshire barley field or images of Christ or the Madonna in vegemite toast or a Big Mac from Mexico City.

ABSTRACT

This paper explores the uncanny anticipation of mobile telephony in the history of the visual image. Drawing on our remix project, The Secret Gestural Prehistory of Mobile Devices, it critically engages with contemporary media culture’s obsession with the occupation of the hands as an unwitting gesture in search of a purpose. This gesture is a bodily pantomime imagining an indispensable, intimate apparel that has modified the body’s relation to itself and remote others through mobile media. These images are suggestive of bodily rhythms that synchronize the hand, the ear, the eye and the mouth that have not always made sense. In this they foreshadow the potential media that will, in time, resolve this postural ergonomics into a meaningful function: the immediate and continuous communion with unseen and absent others. The visual archive can become the unconscious of contemporary media when its images are re-coded through the writing of implicit and anachronistic narratives. The combination of image and text, in the form of captions, denotates and detonates at one and the same time, creating a double vision that, once seen, can never be unseen.
In the genre of critical remix, however, the found object is certainly not enough, no matter how compellingly ‘other’ it is. An act of counter-denotation is required to alter the morphology of the image, to translate it into something else, something it was never intended to be, nor could have ever been, but can nonetheless become. It can become perhaps another version of itself, though not a fractal replication of self-similarity, but rather variation within a finite set. When the image is altered by an act of detona- tion it can become a different iteration of itself. Under such circumstances it is always already an image of someone using a mobile phone. Like anagrams, which generate lexical variation within a finite set, linguistic denotation must also, and at the same time, be a detonation, an explosive reprogramming of the image’s semiotic DNA (fittingly one term is an anagram of the other). This is what we set out to do with the Secret Gestural Prehistory of Mobile Devices. If the initial image was found by accident, we wanted to reproduce this happenstance by actively seeking out other images like the one found at the Olympic Hotel. This meant trawling through back issues of National Geographic and Time/Life books, old newspapers and encyclopedias. As other images were found we set about re-coding them through the practice of one of the simplest genres of writing, the caption, which would accompany each image.

**MORPHOLOGY**

How then to repeatedly alter the semiotic DNA of an image? What does it mean to recode and interfere with its pictorial contract with a viewer and to irresis- tibly alter it? We had to supplant the image’s noeme and explore its accidental, whimsical or wilful misprision in order to transform the unlikely into the only possible meaning. This challenge meant nothing short of short-circuiting the semiotic contract of the image as a supplement of the real. After inferring in the cap- tion a signified that is implied rather than described, the image becomes irresolutely something else. Within critical remix, the metaphysics of the real yield to that of the irre, the fabulatory insinuation of a real in excess of the real, and the prescient announcement of a real yet to come. Such images, as Jorge Luis Borges reminds us of books, need only “be possible” to exist. What we want to describe here is a morphology of this shift in a selection of indicative images from The Secret Gestural Prehistory of Mobile Devices. As we described in the Secret Gestural Prehistory blog, the visual archive foreshadows the psychopathology of unconscious gesture in search of a purpose... (the) unconscious of contemporary media culture’s obsession with the occupation of the hands. It is a familiar, too familiar gestural ergonomics, a bodily pantomime imagining an in- dispensable, intimate apparel that has modified the body’s relation to itself and remote others. At times this seems ordinary, in the form of a glancing touch of the ear, a casual glimpse of one’s own hand. Yet it can be uncomfortably distorted, a contortion of ear and shoulder reminiscent of the arthritic malaise known as St. Vitus’ Dance. Or an obsessive flailing of the hands while talking to oneself, as in certain pathological forms of mania and hysteria. These images are suggestive of gestural rhythms that synchronize the hand, the ear, the eye and the mouth. In this they foreshadow the potential media that will, in time, resolve these postural gestures into a meaningful function: the immediate and continuous communion with unseen and absent others.

**LITERAL**

With many images in the archive the degree of semi- otic work that captions are required to do can be mini- mal. In the face of a scenario of mobile ergonomics that governs the project and precedes the re-writing of any image, all that is often required is the detona- tion of a kind of logic bomb that sets off a semantic chain reaction or interference of the image’s semiosis. Some have a convergent and suggestive immediacy that brings to mind gestures that have become part of the technologically modified body. These are sug- gestive of the pleasant aesthetics of unexpected coincidence. The 1976 photograph of two women in a Manhattan jewellers, for instance, is an indicative im- age of the techno-mediated body. The older woman in the background uncomfortably cradles an analogue handset between her left shoulder and ear that in a weird way is more contemporary for us perhaps than that of the woman in the foreground, whose gesture resembles a pre-mobile ergonomics. Her countenance speaks of the easy composer of “anywhere, anytime” associated with mobile telephony. As well it is the perfor- mance of an ironic and reflexive “I’m talking on the phone” pantomime.

This image is the heraldic mise en abyme of the entire project. It is an image, in miniature, of the expansive journey of postural distortion suggesting the becom- ing-media as intimate apparel associated with the vec- tors of mobility. This was something of the response we had when the Atlantic Monthly ran a feature on the project in 2010.

In the usual case of a jogger in Central Park in New York in 1976 it is the intuitive, becoming third nature of the seamless punctuation of immediacy by media- tion. It demonstrates the doing of something, in this instance, jogging, that not so long ago would require a more elaborate and labour intensive rupture of the event to make a phone call. That is, it would have ne- cessitated a definite pause in the act of jogging, the pursuit of a telephone booth, a conversation, then the resumption of jogging. This sequence of discrete events is captured as a singularity in this image, as something that happens simultaneously, as suggested in the cap- tion that accompanies the image: “54 at 10. cul8r.”

Here the two actions are co-existent: the seamlessness of different things is seamless, as in a suturing or stitching together of separate and even discordant elements. Paul and Linda McCartney visit Bill Wyman backstage at a 1978 Rolling Stones concert in New York. The medi- ated countenance of both Linda and Paul distracts the eye and the ear respectively, suggesting something, perhaps, of the quality of their company (the caption for this image reads “Bill basks in self-congratulation, knowing that at least two people bought, or at least have seen Stone Alone. Its influence exceeds his expect- tions as Paul McCartney brings a new inflection to ‘the look’”). The idea of the ‘look’ was developed early on in the history of the project, to capture anachronistic, pre-mobile gestures that would not emerge till the end of the century but seem to have been anticipated in Swinging London, as other images from this period sug- gest. And even more broadly the happening vibe of the ‘Sixties’ generally. Take the image Students, University of Sydney, 1969.

The literal caption that accompanies this image, “Intima- tions of the tweet economy,” describes what is familiar to us via the “look.” But it also captures the social dis- placement associated with mobility. The student is there but not there, present and absent. Here is a totemic icon of the familiar punctuation of the social by a tacitly accepted removal from the present. But as in the previ- ous image of Wyman and the McCartneys, both acts are accepted at the same time. It is an instance of what we understand today as multi-tasking. But more specifically, in terms of the co-presence of speech and writing, talk- ing and texting, it is an instance of a co-present orality and literacy.
Another example similar to this is Melbourne University Student 1967. This image unwittingly adds a nuance to the idea of the academic Trivium, adding banality to logic and rhetoric. Amid an assembly of other students whose gaze is fixed elsewhere, the young man in question is also somewhere else (“The urgency of this anti-Vietnam war ‘sit-in’ fails to hold the attention of at least one student. His interlocutor was apparently ‘doing nothing’ at the time”).

Here we see at work the notion of performative utterance of anything, no matter how trivial, simply for the fact of its possibility wherever, whenever. And often when it happens it punctuates, disrupts a scene of discourse that is prior to it. As here, this may be in the middle of a lecture, a meeting or, in this instance a demonstration. Cheek by jowl with many other people who can’t escape the ambition of his response (and usually at high volume), the young man’s focus on the speech of an absent other unknowingly becomes public information. It’s no accident, of course, that Sadie Plant’s notion of “enforced eavesdropping” was coined in relation to a Motorola-commissioned study of the sociality of mobile phone use in 2001. The cultural critic Mark Dery wrote an evocative 2010 essay on the same topic called “The Age of Always Connect,” in which he described the pathogens of over-sharing, listening without consent to private conversations and the implicit death of shame that comes with them as the psychopathology of our mobile times. The essay is a cautionary tale about the allegorical aspects of mobility that are explored in the Secret Gestural Prehistory images. It speaks of the double-headed hydra of mediated solipsism, the silent fixation on screens that makes “solitude portable,” and the unwanted broadcasting of privacy, such as “the stranger with the headset, chattering blithely about her irritable bowel as she elbows past you at the supermarket meat counter.”

The ergonomics of certain physical contortions and gestures to do with cradling a phone to the ear while carrying two bags of shopping and opening a car door is now so imprinted on the psyche that when we look at historical images such as these it seems unwittingly to be the only possible explanation, even in the event of its impossibility. For instance a group of students in Tel Aviv in 1968 sit talking in the sun. The caption, “Yet another early instance of cervical spine dysplasia,” may require some glossing. But the epiphanies certainly come when the image becomes an emblem of the text.

Or putting out fires, as in the case of a group of protestors in Saskatchewan in 1979. The caption underlines the point: “Citizens of mixed heritage (metis) denied the status of ‘treaty Indians’ blockade the entrance to a national park in Regina, Saskatchewan. Reinforcements will soon be on their way.” This caption re-codes the visual casualness of what was probably a scratch of the ear into an unlikely call for assistance. The anonymous image of a sheep farmer in the Wimmera in the 1940s similarly engages quite self-consciously with a mobile narrative: “Checking the latest bale prices from Dalgety. The loyal heeler awaits the resumption of his master’s voice.”

And further, take the image of a group of trend-setting teenagers in Australia in 1974. Attending a concert of the rock band the Coloured Balls at the Melbourne Showgrounds, this young woman proves once again that while Australia in the 1970s was still considered ‘the Antipodes,’ in the age of mobile telephony being “antipodal” is a relative concept.

The relational aesthetics at work in this photographic imagery are imminent, not immanent. They emerge from the juxtaposition of a written narrative, scenario or situation that is suggested, a heuristic that guides a specific reading of the image. What we were surprised to find, though, was how potent this dramatic relational aesthetic was in relation to the rich and varied history of visual art, a pictorial form not often given to the casualness of isolated moments. The history of photography, and specifically vernacular candid images or snap shots, seemed an appropriate and even logical site for acts of re-writing. However paintings from different historical periods and cultural traditions also revealed unexpected anachronisms. Such invitations to transform historical, pre photographic images suggest that the unconscious becoming of mobile ergonomics has always been part of the Western imagination at least (as of this writing we have not yet explored Eastern or other pictorial traditions). One may not be surprised, then, to encounter an image of technological innovation during the Renaissance, a time of dramatic experimentation in the aesthetics and optics of pictorial space. A detail from Sandro Botticelli’s “Three Miracles of St. Zenobius,” from 1500-1505, is such an image. The rather droll caption, “The fourth, unforeseen miracle in this image would only become apparent several centuries later,” is deliberately dramatic, in the Aristotelian sense, in that it prompts the viewer to seek out and discover a fugitive, previously unknown image of the miraculous rather than simply read about it.

Even the imagination of the late Middle Ages seems to have been preoccupied with the unconscious lure of a modernity to come. In Hieronymus Bosch’s 1475 “The Cure of Folly,” the allegorical image of folly that is
central to the image, when detonated by the caption, re-wires the image in such a way that once it is seen in this light is difficult to see in any other way: “Medieval allegory bespeaks a folly to come, in the form of gran- diloquent banality. Researchers at the University of California (Davis) recently identified a previously un-
known Latin inscription in this image, discovered from X-Ray analysis of the book teetering on the nun’s head (historically taken to be an image of folly). The text, ‘Non ultum. Quis es vos usque?’ roughly translates as ‘Not much. What are you up to?’”

NARRATIVE

The centrality of a modernist meta-narrative associ-
ated with “the look” became a recurrent theme as the project evolved. This was irresistibly suggested by a Eugene Atget portrait of a vernacular street scene in 1900: “Eugene Atget unwittingly captures an image of an unexpressed profession of literary modernism in the streets of belle époque Paris.”
Again, this is where the caption, as a micro-narrative, re-writes the image in the diegetic process of its telling. A 1967 image of the Velvet Underground in situ at the Factory in New York City focuses attention away from John Cale, who
seems to be the focal point of the shot, on to Paul Morrissey who sits in the background: “At the Factory with Andy’s latest find, The Velvet Underground, collaborator Paul Morrissey has tuned in and turned on. With a discreet turn of the head John Cale senses what is happening and is keen to succumb to the new habit.”
In an image of Andy Warhol and Jonas Mekas from 1965, the banality that Warhol made famous in his
signature utterance of “gee” seems to be the down-
played, under-whelmed vibe of the image’s portent of a banality to come, the bland ordinariness of things aed on the phone; especially when encoun-
tered in public, such as on buses and trains. And of course we all learned to love the alien during the 70s. Ziggy Stardust not only played guitar, was well hung and snow white tanned, but as David Bowie intoned, he also blew our minds. Images such as staged studio portraits of Ziggy (and there are many others like it) seem to preclude the need for a caption even though they invite one. The relational situation of
the image under the rubric of something called The Secret Gestural Prehistory of Mobile Devices is suf-
cient to make it bristle with an impossible electricity, the echo of a past-future tense. The strategy of the
double-take, the invitation or reflex to look again, was also a key to the tone of the captions. In an image of John Lennon in Hamburg in 1962, for instance, it is not immediately clear what his gaze is fixed upon. The
caption helps to guide our attention and bring it into focus: “Rare image of John Lennon distracted during
a performance at the Kaiserkeller Club.”

Other images irresistibly invite a more mischievous
approach to the relational intimation of an obscure or hidden narrative to be discovered. The poetic at
work in this re-writing and re-coding is a literate as much as visual technique of observation, to borrow from Jonathan Crary’s study of optics and ways of seeing in the nineteenth century. Rather like the op-
tical phenomenon of a “retinal afterimage” central to the act of viewing, textual captions or narratives inscribe a kind of palimpsest over the image. The superimposition of a telephonic connotation in the image over its pre-telephonic denotation is not only in the eyes of the observer, but is a blurring of semantic sense in the act of observation. It is a variation on the persistence of vision associated with proto-animation techniques such as the thaumatrope, where separate images of a bird and a cage can be superimposed as a bird in a cage through movement. In such examples micro-narratives draw the viewer into a scenario that is culturally specific and relies upon regional, ethnic

 topical knowledge appropriate to the image in ques-
tion, such as the image of an unidentified man at a pic-
nic in Madeira in 1959. If the punctum doesn’t find you, the caption prompts you to be more responsive to its possible call: “The Echium candicans syn fastuosum, not to mention Malvasia, Terrantez and Verdelho may well be known throughout the world. Here we see the innocuous, vernacular potential for a new Pride of Madeira.”

In this instance there is an uncanny plau-
sibility associated with the fictional anchronism that
is generated by the specificity of visual detail mobility and speech at a distance, along with fortified wine and the Echium candicans are among the treasures of the eponymous Portuguese island.

Similarly, the image of a group of young Italian lace makers in 1959 is irreversibly short-circuited by a rather oblique refraction in what is being seen: “Dat-
ing back to 1530, Lo Giuoco del Lotto d’Italia (more commonly known as Bingo or “Housey Housey”) was the first known instance in Western culture in which participants observed the call to ‘eyes down.” These young Italian women respond to the irresistible call of another.”

This project and others like it discipline their visual objects and textual narratives into loose coalitions that only hold together as long as they are held together. In this case, the textual denotation that reprograms the image, as well as the detonation that explodes its connotative capacity is permanent and will only last as long as it is remembered by the viewer. In this sense it fits with Edward Colless’ discussion of transdiscipli-
narity. Colless argues that the “trans-” suggests “drift and errancy, as disciplines cross each other with the eventful possibility of collision or collusion but without the eventuality of their consensus.” In The Secret Gestural Prehistory of Mobile Devices this drift and errancy is a kind of Situationist derive. It precipitates not only the possibility of consensus, of seeing what is implied, but also of another kind of sense. Telesthesia, or sensing at a distance is one name for this. Another is mobile telephony.

In the spirit of critical remix, the genre in which this project is situated, it is appropriate to conclude by speaking through someone else, to quote someone already quoted. We need to speak, as Mark Amerika would have it, in an act of remixological ventrilo-
quism. This “transit of disciplinarity” is itself un-
settled by an “etymological alternation between being a passage ‘across’ states (a transfer that doesn’t lose its sovereignty or citizenship) and an extensive vector ‘beyond’ states.” In other words, for a long time we have been hangin’ on the telephone.
Gestural Prehistory of Mobile Devices


