

R

emanuel

2

A

dimas

0

W

de

W

melo

0

A

pimenta

5

R

also a lecture at
New Music Festival
Misomusic
Lisbon, Portugal, 2005
RAWWAR
Emanuel Dimas de Melo Pimenta

title: RAWWAR
author: Emanuel Dimas de Melo Pimenta
year: 2005

publisher: ASA Art and Technology UK Limited
© Emanuel Dimas de Melo Pimenta
© ASA Art and Technology

www.asa-art.com
www.emanuelpimenta.net

All Rights Reserved. No, text, picture, image or part of this publication may be used for commercial purposes or related to any commercial use, by any means, electronic or mechanical, including photocopy, any kind of print, recording or any other information storage and retrieval system, without prior permission in writing from the publisher. In case of permitted use, the name of the author and photographer must be always included.

**Everything turned to the past.
When, almost now,
everything was oriented to the future.
The future of the future become,
definitively,
present.
Like some music.
Without principle, middle and end.
Like zapping.**

**When we were young,
the world was younger than us.**

**In this new sensorial reversion,
losing the vanishing point,
people are attached to what they already
know.**

**Forgetting that what we know
is not ours.**

**When there is a lost of identity,
nostalgia anticipates violence.**

**Grasping the past, the anti future is
generated,
many times naively classified
as technology.
Of any kind.**

**As if technology
would be something more
than simply
action.**

Anti future and anti present.

**The television,
radio,
telephone
are people without body.
Individual without form.
Identity translated itself in the past,
took while content
of the present.**

**The whole future is here and now.
Reversions on reversions.
Subversions.**

**For the old mechanical world,
recalling
the content
of the agrarian universe,
the school classes emerged.
The field closed in a room.
In the electronic mutation
the school classes
lost the walls
looking for the infinite**

**that was promised
by the plan perspective,
taking it as its content.
Everything became to learn,
expanding to all places.**

**But the electronic world
plunged us inside a new revolution.**

**Generating the revolution of the revolution.
A cycle without principle, middle or end.**

**The digital,
nanotechnology
and the biochemical systems**

**are born while
intelligence and communication.**

**Then,
in the eye of the virtual cyclone,
from the school classes
the walls remained
spread out a little everywhere,
but without the infinite
that implicates
the existence of the individual.**

Logical mutation.

While the oral world

**is centrifugal,
with attention distributed
to all sides,
like who looks around;
and the writing world is centripetal,
everything turning around of something,
of a vanishing point,
around a specialization,
of a promise of infinite
in its uniform relations,
the new universe
simply is
a flight,
in another dimension.**

**Like what happened with Osiris,
in the ancient Egypt,
to learn started to be
to flight on the information.**

**A new paideia,
creating circuits and trajectories
in the information.**

**What before was possible to be said
with the use of literature,
now becomes poetry.
On science or politics.
Because the poetic text
is a kind of surface
of information,**

**on which
we can simply
fly.**

**Even so,
grasped to what it is known,
many people
continue
turned to the past.
As if everything,
even the past,
would not be the present.**

**Gradually,
all people on the Earth,
passed to be,
in one or other way,
and in different degrees
depending on the region,
writers, publishers, photographers,
film makers, graphic artists
and so on.**

**The small digital
photographic cameras,
the high resolution
video cameras,
micro computers,
everything portable,**

**transportable with the body,
and the photocopies,
the text processors,
the digital systems
for sound
music
zapping
the tool for the elaboration
of new spaces in the Internet
and many other artifacts
make that
practically
all people become
creators.
All are suddenly transformed,**

**in some sense,
into aesthetes
inside a portable
culture.**

**A new visual
education.**

**An education
without masters,
made by the continuous use
of the senses
without specific objective
pure entertainment
pure pleasure.**

**This time,
without Leonardo,
Michelangelo,
Caravaggio
Or Mondrian.
A new musical education,
free of Bach,
Beethoven, Liszt,
Debussy or Anton Webern.**

**A new aesthetics,
vernacular,
constituting a great average
of the called common sense.**

**Then,
art will no longer be,
in definitive terms,
about ability,
but yes about the critic
of the culture
taking
far beyond the surface,
the process.**

**That is,
taking some face of the culture,
while process,
in all its complexity.**

**In fact, the medium is the message
and will be up to the artist
to operate the media
with a new aesthetical sensitivity,
that is differentiated
from the average
general
aesthetic sensitivity.
Intuition.
Because to the world
of the knowledge
average simply means
mediocrity.**

**A process that illuminates
the Western path
since the ancient Greece,
where art was technoi,
ability.**

**A path
of increasing abstraction
that turns clearly
the works of personages
like Mallarmé, Poe, Joyce,
Merce Cunningham,
Anastasi, Bradshaw,
Beuys or John Cage
Among others.**

**Abstraction
while
to extract something.**

**Those artists
who are reduced to the surface,
to the treatment of technology
looking for aesthetical effects
that it can generate,
nothing more are than emergences
of the great mass
of this new popular aesthetics.
They belong,
immediately,**

**to the past.
They are only
projections
of a more accurate entertainment,
only specialists
in pattern recognition.**

**Everything happens
when
an overpopulated planet
inside an interactive
hypercommunication
real time
organism
changes the game.**

**Everything passing to aspire
to a forest
or the deep ocean
where
the essential logic
is the sum zero game.
Losers and winners.
Competition
in its vulgar sense.
One devouring the other.
One submitting the other.
The defeat
and the victory.**

**With the emergence
of what we
vulgarly call
Civilization,
some thousands of years ago,
it happened
a surprisingly metamorphosis
in Nature,
producing in an intense form
the non zero sum game,
no winners,
neither losers.
Collaboration.
Poetry.
Fundamental basis**

**of the symbiosis
in full sublimation.
Now, with our
brave new world,
everything tends
again
to the zero sum game,
everywhere.
Forest.
Profit
and lost.
This is
the world of the smart,
of the anti art
of the great average.**

**Everything becomes culture,
everywhere,
from the design of the objects,
images,
sounds,
advertisement,
to the movies
and television.**

**Many
of the biggest human disasters
on Earth
where made
in name of large majorities.
Even if there is a protest,**

**in general,
it happens
only as a reinforcement
of everything that already exists,
while structure.**

**Almost nothing
is critic of the culture,
not by content,
but by the strategy.**

Asphyxiating culture.

**But,
each one of us
can escape,**

**in one
or other way,
in this
or that moment,
to the aesthetics
of the great average,
of the large majority,
to escape
from its orbit.**

**Thus,
even if
just for brief moments,
we all can be
artists.**

**We all can
deconstruct
the culture,
at least
in some moments of our lifes.
Even those
who constitute
the pattern recognition
dominium.**

**Even so,
in this dominium,
of the eternal conflicts
of pattern recognition
by the paths of everything**

**and nothing,
there is no difference.
Everything is everything and nothing.
To be and not to be.
Each one being everything
and,
simultaneously,
nothing.**

**In apparent contradiction,
the sudden change
from the non zero sum game,
to the zero sum game
as universal design
is a Nature's strategy**

**to rebalance
a planet
full of people
without silence.**

**See around.
When we are in silence with someone?**

**Never
about what is right
or wrong.
No right,
neither wrong.
No good,
neither bad.**

No judgments of value.

**The beginning of jazz
and rock
was based on an oral tradition
through a very alive
literary culture.**

**When the world surpasses
definitively,
the literature,
taking it as its content,
jazz and rock,
in their essence
of change and revolution
almost disappear,**

**becoming
or vulgar entertainment
or music for elites,
out of the market.**

**So,
Two basic types
of jazz and rock
appear,
and the contemporary music,
before called classic,
is transformed
in an almost exotic luxury
at the eyes
of the great majority.
The same phenomenon**

**happens with the popular music.
Born with the big cities,
it is changed in folklore
for the inhabitant
of the post urban world.**

**In everything we perceive
and understand
there is a net,
involving all senses,
all languages,
illusions,
cognition,
in profound
and continuous**

metamorphosis.

**Because to perceive,
like what happens with memory,
nothing more is
than continuous construction.
Logics.**

**Malraux defended
that the 21st century would
essentially be
religious,
if not,
it wouldn't be.
He dealt with values**

**while literary contents
of a determined culture,
the same what is made,
in apparent paradox,
by the terrorist groups,
in the beginning of the third millennium,
defending a homogenous
and super oppressive
culture.**

Putrid powers.

**But,
in the underground,
and as if would be**

**another paradox,
what it begins to happen
is the rediscovery
of the free time.
Time free of stereotypes.**

**Because the articulator
of that new aesthetic of the average,
by the surface,
is free from the world of stereotypes
created by the literature.
There are no limits for the photos,
texts,
sounds,
images.**

**Everything is photographed,
but everything is not
something
in special.
And the same
happens
with the ear.
We hear
about everything,
at all moments,
in the streets,
restaurants,
cars,
elevators,
theatres,**

**movies,
television.**

**And it also happens
with the seasons
and food.**

**There is almost everything,
in the supermarket,
as well as in the super book shop,
at any moment.**

**We overflow
the natural order of the world.**

**The Internet unveils itself
as a huge archive
of almost everything.**

**This time,
no longer,
with an encyclopedic
character,
because it is not oriented,
its order is that of the disorder,
while dedifferentiation.
Everything with equal values.
It is enough to hunt and to collect.
All hunt implicates
creativity.
The hunting together with the world
of the writing
is much more
efficient**

**and
faster
and
dynamics.**

**Here
the logic of the consumption
is surpassed by that of the use
while esthetical attitude.**

**The agriculture
present in the pages of the books
while cultivation
of letters and sounds
gives place to the hunt
of everything.**

But!
Only the difference
produces the consciousness.

In the chaos of the use,
without principle,
middle or end,
everything tends to entropy.
And in the entropy
there is no freedom.

We dive
into the unconsciousness.
And, by this way,

**everything becomes,
automatically,
control.
That,
nostalgically,
we attribute as guilt
of this or that government,
of this or that
power.**

**The same happens
with to make money,
before a focal point
of great part
of the Western society,**

**it changes
into metamorphosis
non differentiable acceleration,
floating and unstable mass
of events
inside a culture
of nanodecisions.**

**All this
because it is about a general strategy
of the System,
without
intentions
and not being a detachable thing,
or departmentalized**

**pure volition
as the world of literature
makes us believe.**

**The specialists
in pattern recognition
are part of this new world,
where there is no freedom.
The world of the great average.
Because freedom,
liberty,
as we learnt
from the ancient Greeks,
implicates the individual,
the difference,**

**the free will,
and nothing more is
than design
of the personal limits
traced by the person himself,
by the personage.**

**The esthetics of everything,
the great average,
is,
in fact,
the true
Big Brother's sight,
immaterial,
not as metaphor,
but process.**

**Sight
that are we all
in the condition
of flanneurs
or badauds.**

**Sight that starts together
with two new phenomena
in the history of the Humanity:
real time
and the audio visual recording.
Both of them
change the quality of the world,
through the quantity of time**

**or of non time
no silence
of what we perceive,
of what we understand.**

**The radio
started
the real time
for the tribal world
in super amplification
a single person
started to speak
directly
to millions
producing**

**the nationalism
in large scale.
Like a dematerialized
shaman.**

**But,
both radio
and television
disembody
the person.
It is the voice and image
without body.
Shaman without magic.**

Change

**the laws of Nature
and we pass to assume
the model
of the Super Strings
and the Big Bang
that took the vanishing point
as its content,
gradually redefining
the Universe
while state
of space time
in a different nature
plasma.**

**Not rarely,
it is pointed
the appearance of the bicycle
as one of the responsible
phenomena
for the invention of the car.
Because the bicycle
demanded an homogenous
paving in the paths
turning possible
the invention of the pneumatic.
So,
the television,
telephone
and the begin of the Internet**

**would had generated
the Super Strings
model.**

**The Interned change more
than grow.
More than this,
it is about a medium
where all other media
can integrate and change
continuously.
In high-speed.
Acceleration.**

**We deal with these structures
that model the thought.**

**Beyond this,
they are
the thought itself.**

**For the oral world
what we know
is the center
of everything,
because it is in this way
that the hearing works.
Who listen,
is in the center**

**of his own
acoustical
universe.
In the center
of his own
head.**

**For the literature,
something external
like the personage
is the ideal vanishing point.
For who see,
the thing seems to be
outside.
The birth of the prince.**

**For the virtus,
total potentiality
of the new
planetary
worldwide
economy
aspiring
the impossible
universal ethics
eliminating all ethos
simply
there is no longer a center.
And everything
become economy
not as reduction of means**

**but while implicitness
dynamic relation between terms.**

**The history of the family
is a good example
of how all this happens.**

**Different worlds
in a same space.**

Logic.

**What we know
is our way to approach things
our way to perceive.**

World and revolution.