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RAWWAR
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Everything turned to the past.
When, almost now,
everything was oriented to the future.
The future of the future become,
definitely,
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.
Loosers 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 loosers. 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,
either wrong.
No good,
either 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. The 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.
The agriculture present in the pages of the books gives place to the hunt of letters and sounds while cultivation while esthetical attitude.

Here the logic of the consumption is surpassed by that of the use and faster dynamics.
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,
implies 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,
immortal,
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 disembowel 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.