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RECONCILING WHAT IS AND WAS: HYBRID AND REMIXED LITERATURE IN AN ENVIRONMENTAL TIME

ABSTRACT

Recent literary developments, in digital culture and in marginal and hybrid forms, offer us new ways to reconcile our relationship with time, history and human agency. Remixed and hybrid forms, as shown, can unify disparate rhythms and frames, different temporal references from different historical periods, in one synthesized rhythmico-temporal environment. In a perceiving subject, the experience highlights a general poiesis of making and presents itself as a form of agency that can be applied to everyday life through an enhanced understanding of time, rhythm and material culture.

KEYWORDS: Time, history, remix, hybridity, literature.

Some fifty years ago, it became increasingly clear that modern, linear, progressive models of time and history were beginning to give way. The codification of a Postmodern style in architecture in the 1980s was among the best examples of the beginning of a shift in material and historical, symbolic organization. Johnson and Burgee's 1984 PPG Building, shown below, demonstrates this well, with historical references like arches and spires intertwined with modern glass and steel curtain walls.

Postmodern architecture showed a desire to reengage a history that modernism had occluded, but also presented a new organizational methodology and aesthetic. Decades later, digital culture, with its emphasis on sampling, remixing, and "mashing up" continues the combinatorial trend with old and new materials "renewed" through contrast and recontextualization, but with a different understanding and use – some might even say "misuse" – of history.

The danger of this shift in temporal consciousness and methodology was recognized in the U.S. by Jameson around the same time as the emergence of a postmodern style; Jameson worried that historical consciousness was becoming more difficult to construct in the face of such developments, leaving a "perpetual present," which, while still "present," and pressing, left us "unable to focus (...) as though we [had] become incapable of achieving aesthetic representations of our own current experience" (Jameson 1998: 9). Debord, too, in France, a little earlier in the late 1960s, had similar concerns with cultural "spectacularity," a concomitant alienating effect, which "being the reigning social organization" he warned "of a paralyzed history, of a paralyzed memory, of an abandonment



Fig. 1. Johnson, Philip and John Burgee, PPG Building, 1984, Pittsburgh, Pennsylvania, USA

Photo: Matt Johnson (2011), <https://www.flickr.com/photos/39017545@N02/5979994614>

of any history founded in historical time, [which was] in effect a false consciousness of time” (Debord 1995: 114).

While “false consciousness” has remained a difficult concept to maintain or prove, as it tends to array knowledge hierarchically and exclusively, historical consciousness and the agency that it affords, still seems to be at issue, maybe now more than ever, especially with the rise of autocratic, anti-democratic postmodern political forces that refuse to accept available historical parallels or to deliberately falsify them. But history, if it is now less unavailable, rejected or distorted, is still with us – is brought back to us, as typified in remix culture, and in literary hybrids – even when we cannot conjure or will it to memory, as past or as a past. In this case, as in many others, history cannot be rendered whole, as an agreed and coherent narrative past, but is available in fragments, glimpses or phrases. As moments, these often take on an atemporal quality, or show themselves recursively, and are better suited to a circular, “eternal return” model of history than a progressive linear one. As moments, they are symptoms of a different and sometimes distorted temporal manifold – one that actively addresses ontological tensions between what was and what is. Productively, these moments offer us enhanced agency and liberty in negotiating the active reuse, alteration – or in their most radical manifestation – a high-jacking (Debord’s *détournement*), of historical artifacts, in contrast to their simple display and consumption.

Given the hybridity and mixing that pervades these forms, one might also wonder how they correspond to existing cultural categories and the implicit hierarchies and institutions that organize them. In relation to philology and the diachronic model that undergirds it, we might wonder how fungible the historical categories of literature and philology in the face of forms that mix or defy traditional categories that attempt to describe linguistic or literary pasts actually are. Compounding the problem, many new “literary” forms are not simply texts or supported by print culture, but array language as part of a larger linguistic manifold, often intertwined with non-linguistic materials. These forms address history in ways similar to what Jameson and Debord outlined. They do not accept history as a past to be persevered whole, and so better understood developmentally: they posit history as a residue or resource to be acted upon and imbricated into a contemporary cultural moment as a kind of “do-over” using resources both past and present.

The action of this historical address often depends on a parting-out, or sampling. Sampling itself is already a symptom of a different ideology; it presumes that the whole that preceded it is either unavailable or less useful or interesting than the part that can be extracted, reused, or remade. Additionally, sampling and remix culture presents us with an opportunity to reexamine the rhythmic habits of quotidian life and how we conceptualize our use of time. Sampling cannot be easily separated from our subject-position as consumers. An attitude of consumption, browsing and cultural “shopping” is part of the actual work. Remixing at its best recycles, renews, conjures an alchemical magic, also the materialist discourse common to modernist aesthetics.

The postmodern difference makes sampling and remix culture as much about time as material, about the coming together of disparate rhythms and frames of reference in new, more heterogeneous contemporary environments. They emerge from the rhythms and sensibilities of parsimony – comparative efficiency and saving, individuated recycling and reuse – but also, from the ritualized compulsions, and perhaps even guilt, surrounding consumer culture. The compulsivity that we often exhibit when sampling is part of a more

general worry about the pace of technological change, our own aging, our wastefulness, our role in planetary damage, and finally, the tasks at hand in a given salvageable present and our options in time in managing them. It is a worry about our own place in the emergence of a new cultural rhythm and time and how we reconcile our own past with a seemingly unstable present and less predictable future.

While popular culture demonstrates this new rhythm and temporality in DJ and in the now more prevalent phone-based and internet VJ subcultures, other less obvious forms manifest this difference acutely in marginal forms – in artists' books and visual and digital literature that typically resists virality. These works treat time relativistically and link it to its own synthesizing rhythm and environmental space/time, resisting the universal time Newton promoted in the *Principia*, the “[a]bsolute, true, mathematical time, in itself, and from its own nature, flow[ing] equally without relation to anything external...” (Newton 1969: 12). On paper, in video, and in sound recordings, we can find examples of works that ask readers, viewers or listeners to experience time in a local, environmental way. This local, environmental time breaks with the traditional universal, linear style of temporal presentation that pervades our traditional artistic categories, categories that we've maintained, in many instances, since Newton.

By “environmental way,” I mean that these works attempt to unify disparate rhythms and frames, different temporal references and sometimes materials from different historical periods, in one synthesized rhythmico-temporal environment in the consciousness of a perceiving subject. As such, the experience highlights the general poiesis of making and presents itself as a form of agency that can be applied to everyday life. As materials are reconfigured, we witness a restructuring of attention, and consequently, value. This reconciles contemporary culture and contemporary subjectivity with historical consciousness, and as it is exercised, it creates its own understanding of a used and useful artifactual past. It's in the sampling and remix aesthetics of DJ Spooky, a.k.a. Paul D. Miller, in Gary Hill's video, *Why Do Things Get in a Muddle?*, and in Thomas Born's video *MARTIAL pArt 2*, in Chris Ware's graphic novel *Jimmy Corrigan* and in Johanna Drucker and Brad Freeman's *Nova Reperta*, to name a few.

These works organize time in more differentiated and malleable terms than we're used to, more as a lateral, oscillating negotiation of different types of presentation, material and rhythm than as an unfolding of events in predictable, undifferentiated, universal clock-time. This is sometimes difficult to show, since clock-time can still apply as a potential measure of duration. Still, the presumptive, uniform rhythm of clock-time and how we solicit and use it, seems to insist on sequential presentation and comparatively passive reception, often to the detriment of the larger perception of simultaneity or oscillation, or other “lateral” movements in time, as if clock-time concentrated us on the presentation of a concatenated *this and this and this*, but in doing so forced us to ignore everything else around us. This feature of clock-time gives way in environmental time, where the perception of time and the environment in which time is laterally or recursively perceived and used to reconcile disparate materials are inextricable; it becomes a time of poiesis, making and remaking.

PAUL MILLER, *RHYTHM SCIENCE*, 2004

The audio sampling and remix aesthetics of DJ Spooky (Paul D. Miller) illustrate, straightforwardly, the concept of environmental time. Miller overlays disparate audio source materials, each with its own inherent rhythm and moment and remakes them into something new. As they say in DJ culture, Miller “digs”; he samples and mixes from different and often obscure cultural traditions and histories. Drawing on the work of Erwin Goffman in *Frame Analysis*, we can see that the new remixed environment, whether a DJed performance or an audio recording, relies on a “frame” that allows certain kinds of experiences to become understandable at specific times.

Miller’s 2004 musical remix (Miller 2004) of techno group Directions’ “Encode” mixed with a recording of 20th century American poet e. e. cummings reading “let’s from some loud unworld’s most rightful wrong,” a poem from *95 Poems* published in 1958, displays how the placement of a DJ frame can up-date an earlier form and subsequently create a new more heterogeneous environment. Since Miller cues cummings’ recorded poem to begin after 11 seconds of “Encode” has passed, cummings’ poem must pass through the contemporary musical frame. We witness “let’s, from some loud unworld’s most rightful wrong” survive and then thrive in a contemporary techno environment, leaving cummings’ poem not so much reformed as reinvigorated. Our initial disorientation is transformed in this new environment through a recollective, referential function that renders the disorientation explicable and valuable.

The function of the frame, or gate, in this example, works very much in tandem with our understanding of the environment in which we experience it. When time and rhythm are presented as structural, transformative elements, as they are here, they can take on the qualities of an environment. When they are not presented structurally, they default to the uniformity of clock-time and have little functional connection to an environment, rendering what’s being measured or timed objective and distinct from its background. Much of the difference between environmental time and clock-time seems to depend on how a presentation becomes recognizable and memorable through rhythm and consequently emphasis, but also on the gestures that signal shifts in the structuring of time and space – on when and how we call upon time – on the gestures that greatly affect how we perceive what time is and does. Cummings’ reading is recognizably poetic, given the way he stresses words as he reads, but Miller dramatizes it further in the remix by extrusion, by having cummings’ voice echo as he ends a line. This echo can only take place in environmental time, as it presents itself as a differential, as it extrudes and changes the earlier duration and rhythm of cummings’ voice.

let’s, from some loud unworld’s most rightful wrong
climbing, my love (till mountains speak the truth)
enter a cloverish silence of thrushsong

(and more than every miracle’s to breathe)
wounded us will becauseless ultimate
earth accept and primeval whyless sky;
healing our by immeasurable night

spirits and with illimitable day
 (shrived of that nonexistence millions call
 life, you and I may reverently share
 the blessed eachness of all beautiful
 selves wholly which and innocently are)

seeming's enough for slaves of space and time
 – ours is the now and here of freedom. Come

(cumplings 1972: 745).

Since we often experience environmental time as an *altered* duration as we do in a remixed recording, it isn't difficult to claim that the experience of the environment has a form. As a temporal form, it's subject to rhythm, variations around what we recognize as a *referential rhythm*, a rhythm that functions as a metabolic base for the organic whole of the environment as it develops and takes shape in memory and expectation. This referential rhythm is the bedrock of all semiotic and aesthetic operations that take place within the environment. Environmental time builds on this referential base, often through an oscillating, dialectical relation between multiple values, as we'll see later in some examples.

THOMAS BORN, *MARTIAL PART 2*, 1994

This example, a short video by German artist Thomas Born from the early-90s, which was broadcast on the French/German cultural channel Arte, shows how excessive rhythms quickly create a dilemma for the construction and maintenance of a hospitable environment. It also shows how referential rhythm reconciles such excess and provides synthesis

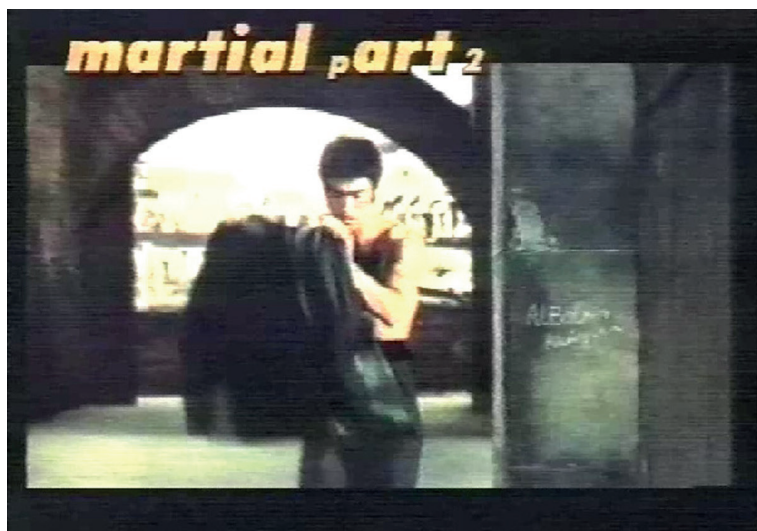


Fig. 2. Thomas Born, *MARTIAL pArt 2* (Born 1993)

and respite. The philological connection here is not obvious, but it becomes clearer when we connect rhythm and its essential basis in language to aesthetics.

Plotinus' discussion of the apprehension of beauty in the *Enneads* is curiously similar to how we might conceptualize a referential rhythm and its aesthetic relation to environmental time. About beauty Plotinus writes, "Undoubtedly this Principle exists; it is something that is perceived at first glance, something which the Soul names as from an ancient knowledge and, recognizing, welcomes it, enters into unison with it" (Plotinus 1991: 97). We can say the same for the referential rhythm that catalyzes and sustains a poietic environmental time. We perceive it at first glance¹; we recognize it from an ancient knowledge, welcome it, enter into unison with it through our own creative agency.

William S. Condon's concept of entrainment is a more recent version of this idea. Edward T. Hall describes Condon's concept as "the process that occurs when two or more people become engaged in each other's rhythms, when they synchronize" (Hall 1983: 177). As we might with another person, we potentially entrain with an aesthetic environment and the presented disparate materials through referential rhythm. This rhythm can distill into a figure, as we will see later in an example from Chris Ware's *Jimmy Corrigan*.

We see these concepts in action in Born's five-minute video, which bombards us with a disorienting but simple sequence of images of martial artist Bruce Lee putting on and taking off a coat. The philological import here is not obvious, but the repetitive and excessively sped up sequence takes on lexical, syntagmatic and narrative function as the video progresses. The video runs rapidly forward and back in unusually short segments, so rapidly that recognizing whether Lee is putting on or taking off the coat isn't possible except recollectively and comparatively. Referential rhythm comes late in this video, but it's received like an old friend; it's where memory demonstrates its function in the creation of environmental time. At the end of the piece when the rhythm decelerates, the comparatively slow, referential sequence of Bruce Lee putting *on* his coat as the piece closes, exercises an important recollective and unifying capability in contrast to the fragmented and accelerated sequences that precede it. Once the referential, real sequence is established, the earlier excessive, disorienting rhythm of the first five minutes can be fully recognized, in memory, as a poietic response, an aesthetic forming almost akin to plot. It's important that "we come into unison" with the first sequence through memory. It's through memory that both referential and excessive rhythms compliment each other; it's also how they form an environment and are logically reconciled.

In *MARTIAL pArt 2*, the synthesis of the environment comes unusually late. The earlier excessive rhythm of the coat sequence holds potential aesthetic value, but we can't measure it until the emanation of a referential rhythm, and it's only then that we can integrate it into an environmental, plot-shaped time. As a part of a larger aesthetic environment, because of its tardiness, this environment is almost completely analogous to our own memory of the piece; it's also ironic, since the establishment of a "late" referential rhythm suggests a logical reversal: the referential rhythm displayed as a conclusion must be existentially anterior to function as a reference.

The irony is measurable as duration. The sequence comprising a referential rhythm that unifies the disjunctive material that came before it lasts approximately 45 seconds,

¹ In this instance, a glance would be more proprioceptive than a matter of object recognition.

or less than 15% of the total. But given its referential function, it casts the first sequence as a sampling of the last, where both become contrasting presentations of “putting on a coat.”

We might think that the “recollective function” might be similar to what Erving Goffman explored in *Frame Analysis*, where events and actions are recast by the introduction of a different contextual frame, as they are, structurally, in a scam, for example (Goffman 1986: 83–123). For a scam to work, the final recollective frame, the one that reinterprets individual actions of the scam as deceptive or dishonest, must be postponed as long as possible for the scam to work. What’s important, for our purposes, is where and how the recollective function comes into play, how interpretation yields to reinterpretation, how earlier events and rhythms are redemptively recast as part of the final plot. What’s different in this form is not so much the function of the frame, but how and when the frame is inserted into the larger scheme: how and why the new vantage is developed is just as important as what the new vantage affords.

GARY HILL, *WHY DO THINGS GET IN A MUDDLE?*, 1984

Gary Hill’s *Why Do Things Get in a Muddle?* is similar in structure to Born’s *MARTIAL pArt 2*, but more complex. Like Born’s video, *Why Do Things get in a Muddle?* is initially very disorienting. It begins with strange music and a halting, disturbing voiceover; objects are out of focus and the video moves quickly through a series of unusual camera angles before it settles on one of the main characters, “Alice.” Hill’s video also relies on a recurring, referential rhythm to resolve the disorientation, but much of the referential rhythm that we come to understand is deduced rather than shown, as much of it is also disorienting on its own.

Parts of Hill’s video were filmed with two people speaking backwards and executing various tasks backwards. An excerpt from the phonetic score for these segments follows. These backward segments were themselves played backwards, re-recorded and assemble-edited into larger sequences of surreal awkwardness. A word like “zurtell” played backwards becomes “letters;” “zevoom,” becomes “movies” and so forth, producing double-negative positives.

The interpretive, “scam” frame for the backward referential rhythm, when we are able to recognize the backwardness for what it actually is, comes late, as in Born’s video. It becomes available through a few short sequences where the backward material is actually played forward. Here the bodily movements of the actors become more comprehensible, because we recognize their rhythms as “actual,” but the backward speech remains unintelligible, since the original lines were purposely spoken backwards when filmed. Many of the backward tasks cannot be rendered completely backwards, so something like smoking a pipe, when played backwards, with a large a smoke plume being rapidly drawn into “Daddy’s” mouth, is seen for what it is, a sequence of film played backwards. Hill’s video is 33 minutes long, but this duration does little to explain how the various temporal units within this duration function within the larger environmental frame.

¹¹
 's'nēs' zī ēurgə dōōw ləpēp və 'tall ə chōōw ngithmūs'
 'pə dīām yēth — d'rōw ēā d'llēps' dnā 'pə yāōw 'tēār
 llā 'urd'rō nā wōōt'nī urthēgwōōt miāk zur'tēll əth
 'urōfēb nāth 'pə 'tskīm urōhm ngitēg və dētsnī dnā
 'pə dūr'ts' dnā nikiāsh ngiēb ngithmūs ās' oōē 'tāth
 zī 'tnyāwp əth .d'llēps' yēth 'təuw ur'tām 'tnzūd
 tī

³zēvōom əth nī ēlnō stī .yāōw 'tāth nīpāh urōē
 zngith d'lləurōw 'lēur əth nī 'tāth zī
 yēs wōōt ngiēart' mē iā 'təuw ; wūn 'tnwād
 iā 'wūn

²...urōfēb dāh yēth nāth / 's'nēs dnā urdrō urōhm
 nā 'kēāt wōōt mēis' yēth dnā / zngith 'kiāsh nāk
 oōē 'tāth / zēvōom əth nī / ēlnō stī / oōē llē't iā

Fig. 3. Gary Hill, *PAJ: A Journal of Performance and Art*, 24.2 (2002): 16–17
 Phonetic score from the production of *Why Do Things Get in a Muddle?*
(Come on Petunia), 1984, color, 32:00. Photo: Courtesy of the artist

JOHANNA DRUCKER AND BRAD FREEMAN, *NOVA REPERTA*, 1999

In Johanna Drucker and Brad Freeman's *Nova Reperta*, which they mention translates into “modern inventions,” past and present come together thematically, but also through an environmental moment developed by temporal negotiations between image and text. On this page, the picture plane structures the text and folds it into its syntactical hierarchy. French theorist Roland Barthes' work in cultural semiology is useful here, as it gives us insight into both structure and time. As Barthes has noted, photographs are ineluctably evidence of a “this-has-been” (Barthes 1993: 96); they can never simply depict a present moment. The temporality of the text, however, is not limited to this manifold. The text is also past as a written artifact, but it is also revived in a present enunciation of reading in ways that images are not.

In this image of a rural American road in perspective, the text imbricates itself into the picture plane and the objects, the poles, wires and road, themselves. The usual silence of a photograph is broken in an unusual way, here – one close to an act of ventriloquism. It would be a stretch to say that the landscape appears to be speaking here, but it is being

made to speak, at least syntagmatically, as the text mimics the formal outlines of scene. And the language we read, we witness as a part of the scene in a type of commentary, that positions the landscape and its history in an updated temporal environment, an enunciated now that attempts to reconcile the historical content of the image and our own contemporaneous reading.

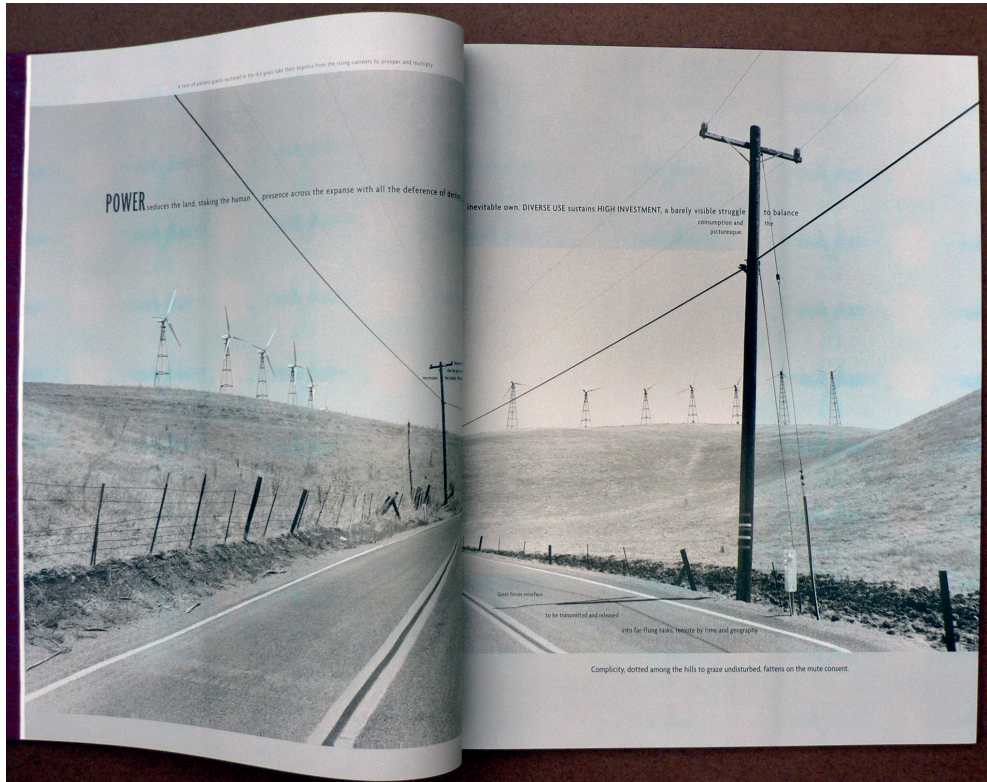


Fig. 4. Johanna Drucker and Brad Freeman, *Nova Reperta*, 1999, n.p.

CHIRS WARE, *JIMMY CORRIGAN: THE SMARTEST KID ON EARTH*, 2000

Finally, in a more popular, main-stream example from a contemporary graphic novel, we see environmental time expressed thematically and figuratively. In Chris Ware's graphic novel *Jimmy Corrigan*, Ware's often uses figures to suggest a common existence of ahistorical, atemporal aspects of everyday life. These figures overlap with deterministic portrayals of the protagonist, Jimmy Corrigan, who is shown to be an iteration or extension of earlier generations of Corrigan men. In these panels the red bird flies through history unchanged, collapsing two main concepts of infinity: those of simultaneity and endlessness. This is Ware's environmental time.

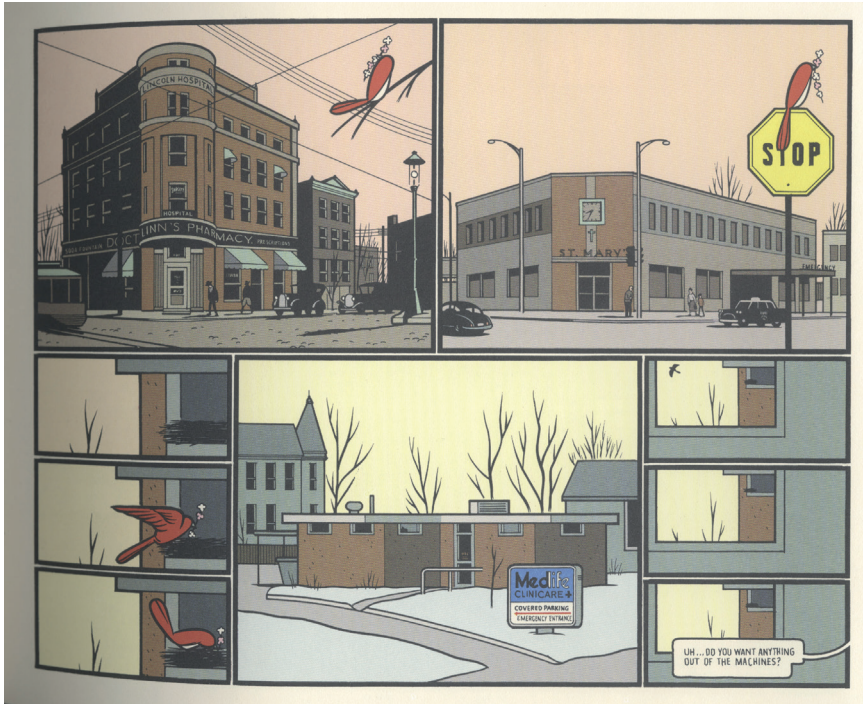


Fig. 5. Chirs Ware, *Jimmy Corrigan: The Smartest Kid on Earth*, 2000, n.p.



Fig. 6. Chirs Ware, *Jimmy Corrigan: The Smartest Kid on Earth*, 2000, n.p.

DEVELOPING ENVIRONMENTAL TIME

We can draw some conclusions from these various examples. Generally, an environment will support some materials and effects, but not others. We might say that an environment is a support structure, definitionally, but also semiotically. Additionally, if the semiotic support of an environment changes, so does the perceptibility and legibility of the environment and the aesthetic potential within it. If new environments are being created and the semiotic support within old ones is changing, as it seems now in many areas affected by the forces of digitalization, communicative potential will be affected. As happens in all environments, change can be disorienting. Environmental time provides the agency to deal with this disorientation as it reconciles both history and subjectivity. When we encounter new environments, or drastically altered old ones, we need to reorient ourselves. Environmental time provides agency and historical reconciliation where a simple array of cultural fragments cannot.

Such a reorientation might start with a review of recent history. In the 1960s, aesthetic objects and environments came under similar scrutiny. Then, as now, they demonstrated a defining tension between continuity and change. Site-specific sculpture, installation art, conceptual and performance art were important precursors to the development of a contemporary notion of what art and literature could be – in what became new aesthetic environments.

While examples of these forms can be found in radical modernism and earlier, they emerged as distinct aesthetic types in the 1960s for several reasons. The first was largely political. Site-specific sculpture, installation art, conceptual and performance art opposed the system of institutionalized valuation, but also a type of time and space: a linear history of finality and preciousness that had long surrounded art objects, their selection, preservation and exchange. They were new ways and new places for making and experiencing art, but most important, they introduced new temporal criteria into how we understand objects and environments.

We could link an ethical principle to the first; the finality and preciousness of the art object, its inviolate historical boundedness, meant that the presentation and reception of art needed to follow very predicable spatial and temporal patterns. In Western, secular culture, an art object is viewed almost exclusively from controlled distances, distances that are maintained to optimize certain features of the art object, but also preserve it². When we preserve an object, we demonstrate our desire to preserve both past and future; the art object is an object of history and collective memory, but also a manifestation of a cultural desire for material and institutional continuity.

Many “new forms” of the 1960s and 70s resisted standard classification, as painting or sculpture principally, but also in writing, as poetry or prose, for what Michael Fried called “objecthood.” Fried’s objecthood demonstrated an important evolution in aesthetic categories and their reliance on particular rhythms and temporalities. Minimalist art, “happenings” and other conceptual forms that involved “evoking or constituting, a continuous and perpetual *present*,” (Fried 1998: 167) created a way to present art objects as more than themselves – as *theatrical* objects – that changed both the temporality of their apprehension and the environments around them.

² Exceptions might be found in various non-secular traditions. The viewing and touching of icons would be one example.

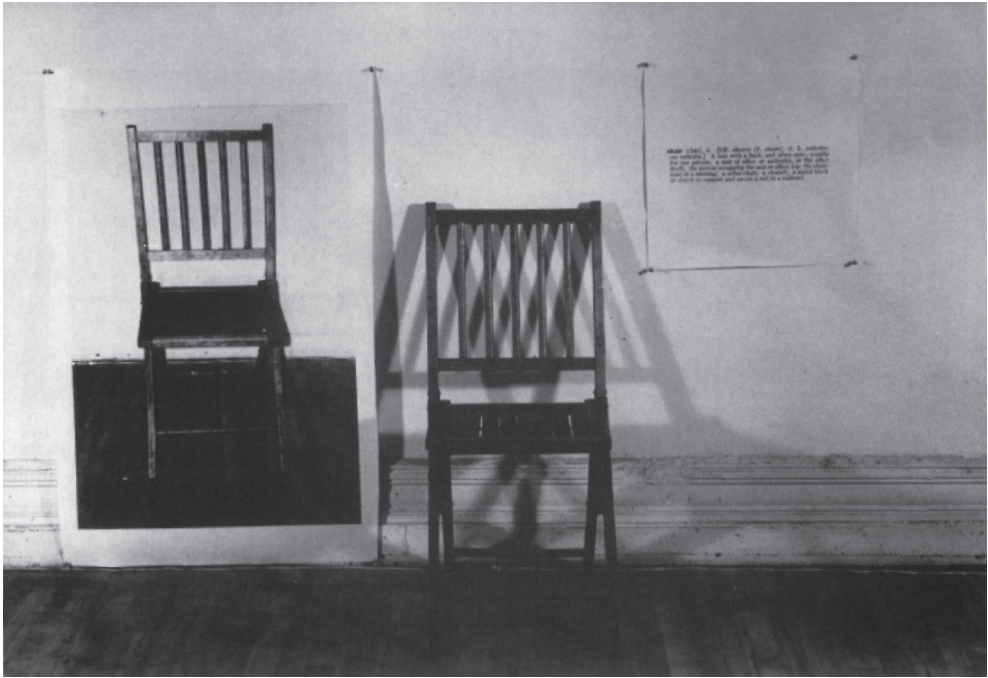


Fig. 7. Joseph Kosuth, *One and Three Chairs*, 1965 (Kosuth 1991)

As a categorically defined object, an art object is usually understood as a type of thing. Events and things obviously coalesce in aesthetic environments, but again, the temporality of how events unfold and become memorable and meaningful is important. As Heidegger showed in *What is a Thing?*, the perception of a thing, *as* a thing, is historically determined, (Heidegger 1967: 39–44) and while a part of the definition of a thing is derived from its bearing of properties (Heidegger 1967: 38) the historicity of the development of the concept roots a thing in a structure of time that exceeds the time of its subjective apprehension.

Duchamp's ready-mades and the subsequent use of so-called found objects and materials earlier in the century, while originally focusing on the art object and its presentational context, began the inexorable move away from the object toward environments and time, to what Nelson Goodman called the *when* of art (Goodman 1976).

THE FUTURE OF ENVIRONMENTAL TIME

In the various contemporary examples I've discussed, the concept of environmental time has given us the ability to value works that are often disorienting and difficult to classify. Environmental time and its rhythms can be welcoming and malleable, especially in the way they rationalize the synthesis of both old and new elements, but also subversive, since they obviate the classificatory drive that underscores much traditional aesthetic discourse and the valuation that is derived from its sanctioned histories. Traditional aesthetic

categories reinforce the material aspects of aesthetic experience and production, whether they be a matter of medial support, or the more general assumption that aesthetic forms are either largely spatial or temporal. This latter taxonomy, one we've had since Lessing and *Laocoon* (Lessing 1983), is still workable for more traditional aesthetic objects and environments, but it's less suited to newer forms that organize time in different ways.

For now, these older models are still useful to the development of new ways of organizing and thinking about time, history and our own temporal and rhythmical agency. As part of our past, they're still our cultural reference and are necessarily linked to how we might organize time and rhythm in the future. In the larger scheme, a less antagonistic relationship between traditional models and emerging ones is beneficial.

Environmental time shows us the other side of disorientation, where space yields to a time of active reception and creation. An emphasis on time and rhythm is one approach among many, in environments both large and small, but it's a better, more inclusive alternative. To emphasize time, and to show its potential poietic function, is to value time, as an environment in which perception and action can be developed and scaled, but also explained. In today's time-obsessed culture that values speed over other tempos, environmental time provides an alternative slowing and extrusion. This allows attention and agency to come back into play, giving us greater control over our own understanding of culture, history and an expanded philology.

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