

Re: MAGAZINE

#005 Re:

AN E-MAIL CONVERSATION WITH MARY-ANNE BREEZE VERSATILE M[C]O[MMUNICATION]DALITY

mez, netwurker, data[h!]bleeder, ms post modernism, mezflesque.exe, ova.kill, net.w][ho][urker, Purrsonal Areah Netwurker, Phonet][r][ix ... The pseudonyms of the Australian Internet artist Mary-Anne Breeze are as multifaceted and multilayered as is her artistic work.

Since the beginning of the World Wide Web in the mid-1990ies she has developed her own language of artistic creation called mezangelle (or: mez. angelle, _mezangelle_, m[ez]ang.elle, ...). The playful use of aspects of form and content like orthography, semantics and punctuation are mixed with the hybrid use of segmented code and programming languages, Internet-slang and literary texts. Mary-Anne Breeze creates open poetic writing processes at the intersection of speech, writing and Internet publishing applying her own code-system to all forms of media-communication. She uses mezangelle not only as her personal form of expression but also as a critique and reflection upon the actual tendencies of contemporary artistic and cultural production on the Web. Her texts, "mangled" through associative techniques are readable (by readers of English), but only at the cost of tremendously slowed reading speed. Single words, split up in different semantic units and altered by code snippets, can be interpreted in many different ways and disrupt the traditional conventions of language with the aim to create open and process-oriented forms of communication modalities or as defined by Alan Sondheim: "Codework is a practice, not a product." (1)

Some language theorists argue that the particular use of grammar, semantics and other linguistic categories is immediately related to the way the speaker thinks. Do you believe in such a determinism and where do you see the general influence of language on our minds and accordingly on our society?

[get ur unpack]expansion caps on kiddies, this interview isn't gonna b an easy ride - ego dolls switch off now;)]

.....on the 1 hand i'm prodded by my institutionally-modded persona which [cmd]prompts me 2 answer:

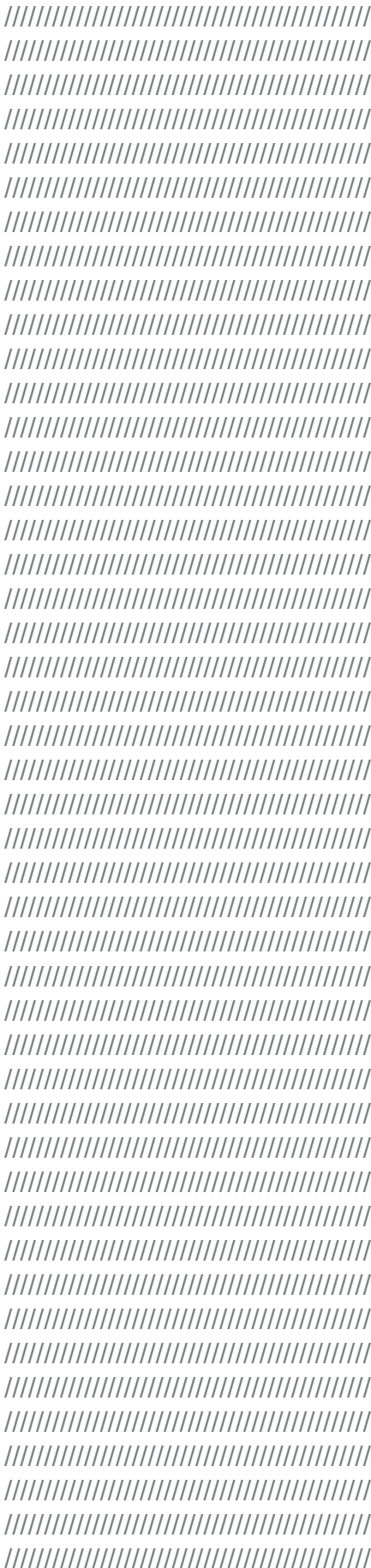
Linguistic Determinism reads as plausible given the restrictions of the scientific method [artificial illusions of repeatability/predictability] eg the Sapir-Whorf Hypothesis/Axiom [i used 2 b intrigued by this in my undergrad days]. it's mammothly n.triguing 2 assume that words sculpt>limit a purrson's experiences + that this is the defining boundary of possible behavioral ex[out]p[ut]ressions; _1984_'s "Newspeak" is a great example + reflects in part how nu_fascist western governments have [s]in[is]te[rly]grated such collusiv[t]e[r]ror-able] war terminology.

...then my nekkid-without-any-temptation-2-present-as-learned-or-sophisticated-self answers:

this type of determinism is fairly narrow in it's scope + doesn't fit snugly in2 my formulation of how language impacts. Linguistic Determinism is prefaced on manifest word[verbi]age + squashing of the experiential along a monochannel axis, as is most scientific/literary theory...all about rigid definers trapped in definition walls. there's no flux; no trans[in]ference of the tactile, the context or environmental carry-overs [currents of glance + chemicalness]. language resides within a complex interlocking of the s[v]e[rba]l]nsory, a comparative acknowledgement of non-sapient communication + of interplays of adaptation + inflection. i[nside]mag[ination]e/consciousness/internal monologue tracery is all under[mined]valued in deterministic definitions.

[there's p(p)layers that live their lives happily tra(mber)pped within a pre-

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defined, canon-ratified, historicized-inflated society|reality - economic rationalists, competition puppets dressed in academia/institutionalised garb, racial>gender>species>label-perpetuators, all intent on compartmentalizing + categorizing. i _try_ to resist it (c the previous sentence [ftl](#)) + instead construct an everyday communic(l)a(nguage)tion predicated on flow + integration(odes)].

With mezangelle you have created your own language of artistic expression. It is highly complex and consist of a dense and continuous chain of signs and letters which results in semantically concentrated but syntactically not fixed texts. How can one imagine the process of creation, the way you are working on it?

i dreamt about this question the other nite: appropriate really.....

dreamt::[phase-changing](#) micro-moments shifting thru exte[c(ute)ha]n[nelle]ded realities

dreamt::horr[[]]o[ve]r.all rolled.around.my.trailing.motion.fingers

...on waking i began teasing apart the mezangelled process.

1. a trigger is in[itially.e]volved [could b ph(r)ase/code strings, a sensory cue, +/or information spark(s) via aggre(p)gation trawling].

2. a syn[es]t[ling]ax [dr(p)a(rsed)wn from my data absorbing at that time] then w[b]ra[nches]ps around the trigger.

3. then come the mechanisms employed 2 diffuse the impulse 2 use a [self]conscious authorial voice 2 construct the work.

they include:

/music [(em)o(tive)ud]

/fracture-tasking [like multitasking but demanding a type of staggered attention between consciousness projecting + an intense bombarding of stimulus: eg game.system.flitting or focused.stimulus.expansion+conTr[ee]action via data absorption].

[if i let myself create in my primary authorial voice via focused/conscious attention normally associated with the creative process, all i'd produce is source code or dam(b)a({n)d{a}ged poetry].

[regulati(c)on(trol) of whe(n)re i'm creating is also a plus: this can be internally moderated (i tend 2 have outrageously expressive idea_channelling whilst trying to block out annoying passengers on long-range train trips, tho this could have 2 do with music pumped @ ear-bleeding lvls;)].

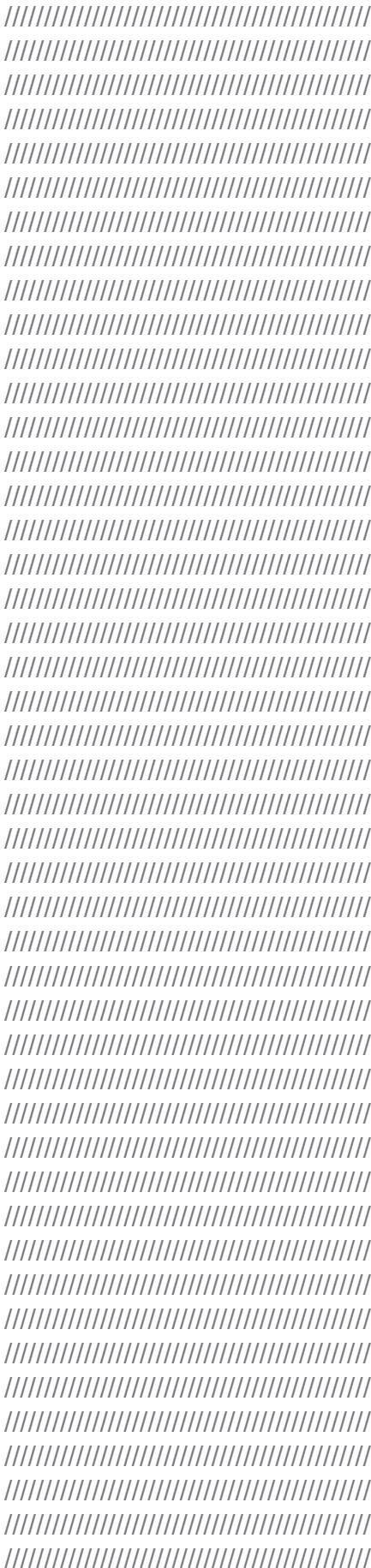
4. then comes the compiling: pie[r]cing 2gether via a streaming process of generating>constructing>analysing>re[m({h}ash)ix]constructing>m[f]ixing>opti mizing etc blah until it has some type of internal consistency.

5. my wurks r never really finished; they kinda hang together in a faux_fixed state, rdy.4.the.next.incarnation.

Your work has been reviewed by literature-scholars, technology-journalists and classical newspapers as well as by the Visual Art and Net Art scene. Where are the boundaries and the frame setting of your work? Or do you rather agree to Barthes (2), who argues that “interdisciplinarity begins effectively, when the solidarity of the old disciplines breaks down (...) in the interest of a new object and a new language”?

#boundaries = accept[raditi(can)on(ic)al]ed definiti[c]on[ception]s of wot comprises knowledge.

#frameworks are the values assigned 2 keep knowledge in an acceptable [status quo] range.



b rewriting the market|canon via a removal of the exclusivity of function according 2 individual creator labels [such as an artist, definer, teacher]. i pay significant attn 2 ppl who ca[wo]n't label wot they do.

Your work has been shown extensively in various exhibitions and on different Internet platforms. How can you imagine to be displayed in the White Cube concept of a traditional museum? Would you like to see your work in this context or do you think, this would be an inappropriate way of presentation?

it's been extensively tried tho not successfully so far [then again i haven't seen most of the white_cubed display of my wurks so I can't really judge adequately]. as i'm not really classifiable as an Artist [with the capital "A"] + prefer ch[d]a[ta]nnel_mixing via - 4 instance - commercial MMO's + proprietary software, the output isn't exactly a viable|displayable "art form" as such. there's no preddy u[gly]ncomplicated video|snaps or manifestations either that can be easily commodified|recorded|monetized + perpetuated. i imagine these channel_[re]mixes rn't going to make it 2 any white-cubed walls anytime soon:)

if, howeva, someone could capture:

*echos of soc_net n.teractions eg Facebook profiles that expose a new type of psychology|self-portrait through unc[micr]onscious narratives [playing out thru actions such as updating status msgs, whos removes groups + adds t[w]he[n]m, who edits their profile + when, who chooses to display status indicators etc].

*my idea of player-entities as _charavatars_: ie a mix of a fictionalised character concept that actualizes in terms of a projected persona [ie a mechanical|visual shell that houses ego (via imagined transmission)], character encoding [in the code page|charset sense], and the willing suspension of disbelief required 4 seamless avatar adoption rather than the mainstream ideal of avatar-as-basic-ego-projection via a similar geo-physical|psychological skin.

*a type of MMOE's functional architecture [including server setup + performance, actual manifestation of the world's descriptors|modifiers|engines used|usability|scalability + reliability of it's "reality" flow] ie it's _fauxtecture_. ...+ translate those in2 a gallery/museum setting without losing any genuineness, then feel free to get in contact;)

- (1) <http://www.nettime.org/Lists-Archives/nettime-l-0605/msg00037.html>
- (2) <http://homepage.newschool.edu/~quigley/vcs/barthes-wt.html>
- (3) <http://www.framejournal.net/interview/11/mez>
- (4) <http://en.wikipedia.org/wiki/Talk:Mezangelle>

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