
Dr. Cyrus Manasseh c. 2011- 2016

Abstract

Since the early twentieth century, civilization’s obsession with the moving image, has helped it to go backwards instead of forwards. Because of the nature of the way moving images are proliferated especially during our present age of digital expansion, the past and the history of the past produce a cultural amnesia which creates a misperception that we are greatly ahead of our past. Much of this is because our continuous fascination with the moving image has undermined and effaced a Modernist reasoning which had been more concerned with searching for an internal depth in objects and things which were reflected in the human being. As a result of our visual thirst for the moving image which takes us away from this, we now live in a situation void of causal reasoning which makes it very easy for very little reason, or difficult, for well-justified reasoning to exist since our thirst and addiction to the moving image has seen a spiritual shift away from the search of internal value and meaning that has been tied to our culture and cultural perceptions. By tracing civilization’s obsession with the Classical which it had once used as a ‘steadying metaphor’ the paper attempts to explain some of the influences that have made us lose our focus on the importance of the internal and offers to explain why we are now more than ever before bereft of a focus for searching for the internal depth that exists within people, objects and things.
Problems Today

It is evidently clear that within our present era of ‘Alter-Modernism’,\(^1\) in contrast to the past, moving images—especially digital ones—have become far too hypnotic. While the search for an internal self reaches back to the beginning of man and had once upon a time been more concerned with a search for a hidden depth within people, objects and things, there is a shift in focus today which often sees knowledge or one’s idea of knowledge much more derived from the surface of things and the world of appearance. This is because problematically, our previous focus on, and search for the internal depth within people, objects and things seems now to have become replaced by a culture of the superficial often conveyed in the content of moving images, which now seems more generally accepted. Based upon the false assumption that technology always means total undeniable progress for all and sundry, problematically, the digital world, unlike nature, is something we have built ourselves. It is a world which has no boundaries anymore and which now is almost entirely devoid of any commonly agreed upon morals, frameworks, verifiable mainstream systems for thinking and objective contexts and recognisable ‘goal posts’ which we can aim for. Life has become more horizontal rather than vertical, and different degrees of correctness and various points of view have become increasingly indistinguishable from one another. Boundaries previously separating high and low culture have amalgamated and morphed into being read and perceived as belonging to a single level indistinguishable from one another so that the importance of the “internal” previously directed towards the cultivation and subsequent appreciation of an internal depth within people, objects and things in society, which was once based upon measuring standards of things has now dissolved or almost dissolved.

In this strange circumstance, we no longer have a general mainstream audience receptive to accept anything justified or proven by causal reasoning.\(^2\) These days, contrary to the past—when a time had existed when it had once been considered impressive, causal reasoning now seems to elicit extreme boredom in others. Instead we are bereft of fixed frameworks and contexts for discussion moderated and dependent upon them, which had once been the way things could be commonly and properly read and understood, allowing us to derive common meaning and a shared understanding. In contrast to a period of Modernism and pre-internet days, when certain general ideas and assumptions within daily conversations to an extent were once able to be formed and also maintained, nowadays they dissolve and plummet into an undistinguishable vortex. In this situation, in which a particular or sensible theory or a perception of something no longer can retain as much power as it once would have done in the past—for example, when (non-digitally related) binary structures—(i.e. a system of opposites)\(^3\) had allowed the existence of a mainstream to be opposed by a counter-culture—its polar opposite, which had helped us measure the status quo of our culture), in our digital world, we have been forcefully eidetically globalized into a single and dominant world culture. In such a world, facts are no longer as concrete as they once were and as writers such as Baudrillard and Fukuyama have already claimed during the 1980 and 1990s, history is already at an end. In relation to this, Banks and Vowles have already pointed out, that culture has already become:
“All co-opted, celebrated and packaged side by side in the eternal present of the Museum, and inhabiting the same space as Big Brother and Little Britain, Hello magazine and mass Attention Deficiency Disorder; in a dystopian world where everyone is a celebrity (including artists) and everyone is a critic (excepting artists); both absolutely essential and totally disposable, both subversive and mainstream at the same time. The Triumph of Culture as the emancipation of banality.”

As a result of our now being overly dependent upon running upon digital logic shaped and imbued by the internet’s hyper-textuality, interactivity, multi-mediality and its fragmented, overlapping structure, one could argue that we all live somewhere in which the ‘aura’ which Walter Benjamin had referred to is non-existent in a culture almost entirely derived from and dependent upon perceptions within a digital world.

With our boundaries no longer present, it is no longer easy to affix our apperceptions and consciousness or find relevant any guidelines that would help us to perceive, or have the will to find individual interpretations towards a goal of finding internal depth. As Catts and Zurr have stated,

“... in terms of knowledge, applications and comprehensions of meanings and consequences...one can say that we are in a precarious stage of crude ontologies...”

Notwithstanding this, much of civilisation’s globalized focus on believing the surface appearance of things intrinsically engendered, encouraged and supported by such things in the mainstream as mainstream infotainment is now firmly embedded in our cultural hegemony, which continues to be overly furnished with an unreasonable and unreasoned amount of importance and significance. With no common denominator left, and in contrast to the fact that the American writer Terence McKenna has stated that, “The planet is clearly a boundary defining topology,” the world community lives in an increasing standardizing and ‘horizontalising’ mental environment where the judgement of differences between things and levels of meaning are now limitlessly left wide-open and are anyone’s guess.

Yet despite this unreal world of ‘artificial intelligence’ and its superficiality permeating our consciousness, much of this appears to be generally unrecognised and accepted. Instead, there exists in the individual a new-found feeling of autocratic power, which furnishes a false appearance of the self, false sense of knowledge and false sense control. In fact, Andy Warhol’s vision that in future everyone will have their 15 minutes of fame is now manifest as a typical daily indispensable routine within a general climate and epoch of the Alter-Modern born out of the omnipresence of the internet’s properties and characteristics dependent, co-efficient and synchronous with its hyper-textuality, interactivity, multi-mediality. In relation to this, Gach has stated that,

“...in our fast-forward pace, Andy Warhol’s original dicta that everyone will be famous for fifteen minutes has been abridged to fifteen seconds. Or five. Hence,
Twitter, the minimalist mainstream measure of cellphone social networking: 140 characters (spaces included).”

As such, in place of our past structures, contexts and boundaries and hierarchical systems we are provided an autocratic attitude and megalomania that would stem from a false appearance of the self, which would lack a sense of humility arisen from the denial of past attitudes and a previous focus towards the internal. While the internet promises that one only stands to gain ‘absolute’ freedom, power and control, rather than increase the individual’s depth of opinions and apperceptions for accruing wisdom, it narrows them, since its ersatz nature only provides us with ephemeral data in contrast to the previous pre-internet eras of Modernism and High Modernism before a time when the internet did our thinking for us and when much of civilisation’s apperceptions had been more related to an internal response to the internal of things. This seems to be the case in our current epoch of ersatz and diminishing reason, which would join, shape, meld, curb and delimit us towards our taking a wrong turn away in our search for and focus on an internal depth within us, objects and things. Therefore it is not even surprising that despite the fact that certain events related to the history of the culture of the past in one way have been kept alive via the internet, via video-sharing websites such as YouTube etc., many of the important values once central and embedded within pre-internet days have been erased and dissolved.

Yet while a false belief leads many to feel that we have greatly progressed, unfortunately our life is based upon denying, ignoring and obliterating the reasoning and logic that had existed in pre-internet days, much of which was engendered through gradually acquiring knowledge through experience and causal reason to build and improve civilisation. Instead we have replaced this with an all too encompassing belief in progress and in the fact that everything new is undoubtedly superior. While our impermanent logic is void of any form of causal reasoning, it would lack the substance produced by more traditional forms of reasoning derived from justified true beliefs and the proven legitimate standards inherent in the past, and now continues to be justified through its representation of a process of non-confirmation which embodies everything with an almost uniform unquestioned regularity and normality extending Post-Modernism’s lack of a referent. Unfortunately, this has permeated everything affecting our apperception relating to the way we view, experience and think about everything.

Commenting upon the term Alter-Modernism, Jesse Richards, filmmaker and founder of the ReModernist film movement dismissed today’s Alter-Modernism as just being "more Post-Modernism" in a recent interview: “It just seems to me to be more Post-Modernism and nothing else. The Tate people just found a hip new way to say the same old things. The difference seems to be that Post-Modernism and ‘Alter-Modernism’ which looks like the same thing to me, is pretty much an external, surface thing, while early Modernism and reModernism are more internal, and come from beneath the surface”.

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Moving Images

Within and bound up with the aforementioned circumstance, conveyed via the internet, on digital TVs, computers and in films and advertisements, the moving image—especially the digital moving image—can be seen as being particularly problematic. Civilisation’s heightened obsession with and attraction to digital moving images assists the climate for transcending any form of causal reasoning, which had originally stemmed from traditional philosophical aesthetics and reason. Instead, our obsession for them now strongly contributes to, and reflects today’s epoch of speed, which does not allow the time for causal reason and effaces any inclination towards this. The images we are fed distract and furnish us with merely temporary and ephemeral information instead. In this world within a digital framework, much of our consciousness is only peppered with fleeting glimpses of things, which often control and condition us promoting and then re-enforcing its own conditioning of our responses in a similar way to how Nazi propaganda during WWII had promoted some things while censoring others. Our fleeting glimpses of things within an environment of entertainment, has been created to distract us and is generated by the various corporation’s need to ever increase their wealth. Due to this, we are provided very little precise or concrete perception of almost anything. Today, the mass reproduction of images is greatly multiplied through auto-reproduction in a dissemination of imagery within a mass circulatory digital world, increasingly repeating the problem and radically deflating the authenticity of the reproduced image in comparison with the original thing photographed, filmed and reproduced. This ubiquitousness has resulted in its invisibility within our ever-present digital universe undermining the importance of our search for an internal depth within people, objects and things and its hypnotic effect and widespread proliferation in the world blocks us from connecting to the internal within us. In a somewhat similar way to what has now happened to music today, which is overused and over shown, and thus devalued, yet more popular than ever before, increasingly from a period of Modernism during the first half of the twentieth century through to Post-Modernism 1980-2000 app. and up to the present, much of civilisation’s immersion in a world of moving images has reduced its perceptions and quest for a more deeply reflective capacity related to an internal and spiritual focus for thought, concentration and contemplation more akin to what had been focussed and built upon in the past. Thus within our digital universe, in opposition to the past, our ongoing globalized focus, obsession and idée fixe on the moving image increasingly creates disequilibrium.

This obsession relates to and stems from a past period that had begun with industrialization and the process of the mass marketing and a ‘mass conveyer belt’ system of reproduction that had first begun during the industrial revolution and was a powerful outcome of it. It is an idée fixe resulting from the mass reproduction of images of the original object and the original image which became mass produced in magazines, film and later, on television. It had come out of the invention of photography, and early film and their mass reproduction, propagation in and manipulation of society and has come about due to a “global reflex and impulse,” as most of the planet continues to be overly hypnotized by the shallow and indeterminate message the moving image would convey.
The Classical and the Instinctive Attraction to the Idea of the Limited Whole: A Reflection of Civilisation’s Need for a Steadying Metaphor

To understand the basis of what had been the original cause of the obsession, we need to recognize that from time immemorial, civilizations, cultures and societies have always needed something to hold on to—that is, something that would help to anchor themselves in something reassuring and comfortable. In other words, many civilizations have needed, as it were, a crutch or, “steadying metaphor” to help them through periods of transition whenever they were unsure or uncertain about the future. In finding something to capture the imagination which could help create a feeling of security, they would immerse themselves in its spell.

From ancient times, instead of the ‘democratisation’ of the internet, the unstoppable, almost global ubiquity of digital logic and much of civilisation’s obsession with the moving image, Classical ideas and their associated concepts had often provided many with a general code of conduct and practice for thinking, living and being. As a support mechanism and steadying metaphor for scholars, philosophers, architects, politicians and leaders etc., it had often helped to contribute to civilized discourse often serving as a guide when people looked to make stronger their search for internal depth and strength, when this was lacking or had felt diminished. As Terence McKenna pointed out in relation to this, turning back to Classical ideas for inspiration had been “a strategy for human survival—an animal strategy not an intellectual one—which had unconsciously been looked for in reaching back into its mythology” and today we can still see the influence of the Classical and ancient Greco-Roman influence in our towns everywhere.

Often at the centre of Classical definitions of art, sculpture and architecture, had been the concept of the limited but complete whole, or the idea of ‘One’—which had been related to something existing as a whole within people, objects and things. This fundamental and instinctive concept had been instinctive because the idea of the limited whole was often related to the conception of anything containing substance being akin to the idea of a complete whole of that something to be found inside and deep within the person.

Such instinctive systems of thought were reinforced within a context that had often once been fueled by ongoing debates and discussions about the arts. Through this, one had been able to instinctively aspire to things considered of the highest quality and value which could be measured by its relation to its providing a deep feeling within a person which could be supported by systems of reasoning and logic. A finished Classical sculpture or finished painting or a book had often aspired to this and was often organised and defined as being complete as a reflection of its conforming to a fixed conceptual framework or closed paradigmatic structure like all the prescribed elements of a Renaissance masterpiece for example. In relation to this, Iris Murdoch had written in 1992 that,
The idea of a self-contained unity or limited complete whole is a fundamental instinctive concept. We see parts of things, we intuit whole things. We seem to know a great deal on the basis of very little... The urge to prove that where we intuit unity there really is unity is a deep emotional motive to philosophy, to art, to thinking itself... To evaluate, understand, classify, place in order of merit, implies a wider unified system, the questing mind abhors vacuums.13

As such, many of these Classical notions, which had been comprised out of notions of boundary and form, had been intrinsic to the conception of conventional beauty. Such notions had not been linked to ideas that were open-ended, but rather, were comprised of characteristics that had conformed to certain theoretical frameworks or ‘a set of skills’ which had helped furnish ways of thinking and feeling which had helped much of civilisation’s attempt to find and measure the deepest and closest relation to the internal depth within people, objects and things, which had once been an instinctive goal.

Following many ideas inherent from the Classical Greek era onwards (510 BC-323 BC app.) in particular, the ancient Roman civilisation 500 BC-400 AD app.) had looked back to the art of Classical Greece for inspiration in art, sculpture and architecture. In relation to this, many had pursued ideas relating to an essential past essence of beauty in endeavours to represent a living person’s perfect body shape which would reflect the beauty of God symbolically. Vitruvius had been someone particularly interested in extending the Classical metaphor through his interest in the Greek’s invention of the architectural orders Doric, Ionic and Corinthian and how they could be related to the proportions of the human body which had got its beauty and completeness or wholeness as a reflection of nature’s truth. Similarly, for scholars and educators during the medieval period, many of these ideas had been used to make and understand art. Much of this was achieved by making aesthetic objects relate to the beauty of God, which was again related to the idea of complete and limited wholes, which could also be found in the best people.

After this, while mediaeval art was “primarily religious in focus and funded largely by the State, Roman Catholic or Orthodox church, powerful ecclesiastical individuals, or wealthy secular patrons... “Medieval aesthetics in the realm of philosophy [was] built upon Classical thought...”14 the focus on extending Classical steadying metaphor had been cultivated by many artists within the European Art and Architectural Renaissance Era (14th-17th cent.) such as Alberti, Brunelleschi, Michelangelo, Botticelli, Leonardo, Piero della Francesca and many others. It had been when the revivication of the Classical had defined much of the artistic expression and culture of the time. While it had also revealed an ever-increasing sophistication for understanding science and philosophy, people, scholars, educators and artists had still felt the need to evoke the essence of the Classical beauty of a forgotten past. Michelangelo for example, had attempted to enhance Greek ideas on architecture, which had involved creating and realizing the correspondence between a sculptor’s depiction of the human figure and an architect’s pronunciation of built forms. Following Alberti, architects like Palladio had reframed a conception of beauty by relating “the ideal proportions of the
human being” to Alberti’s “…churches in Venice and villas in their landscape setting…theatre, Basilica, and numerous palaces in Vincenza” and his “…columns, windows and balconies are elements that engage the attention of a beholder” through the adoption of Classical Greek and Classical Roman principles which remained closely related to the supremacy of the conception of the perfect, flawless total limited authoritative unified complete whole.\textsuperscript{15}

Many years after, during the Age of Reason in the eighteenth century, which had been a time when “Classic-ism” itself was invented, scholars, educators and artisans had been drawn towards the Classical and had again attempted to re-interpret and adhere to old Classical principles.\textsuperscript{16} It was a time which had strongly assisted the development of a discourse that had given birth to new theoretical and philosophical positions that related to aesthetics in the eighteenth century which had been used to re-enforce philosophy and causal reasoning. Again, much of this had been part of attempts to go beyond the façade or surface appearance of the world in order to reflect and gain a greater expression of the internal. Individual philosophers such as Baumgarten, Hegel, Kant and especially Winckelmann had formulated their various conceptions or re-conceptualisations of an art related to the beauty of the ideal limited complete whole, which powerfully influenced western traditional thought from that time forward. During this time, art scholars, educators and architects, particularly in Germany proceeded to analyse Greek sculpture and architecture believing that the Greeks had invented forms that had never been improved upon. Reflecting a wider consciousness in art, J. J. Winckelmann 1719–1768, and those influenced by him in their theoretical prescriptions and doctrines for art and architecture helped re-invigorate and re-enforce those concepts relating to attaining the notion of ‘One’, the complete limited whole and its transcendent properties and paradigmatic meaning and qualities.\textsuperscript{17} Through this, much of the past continued to be focussed towards a search for finding a deeper and deeper search for internal depth within the human being, which had meant always looking beyond the surface of things and not being satisfied with the attraction of appreciating facade value.\textsuperscript{18}

Throughout the nineteenth century, the instinctive attraction to the idea of the limited whole sustained. Within many art museums, both in the West and East,\textsuperscript{19} in order to view artworks in the most beneficial way, that is in order to present them as limited wholes, museums displayed them in such a way as to allow sufficient critical distance between them and viewers. This was to make the viewer of the work able to judge each authoritative limited complete whole artwork in a clear and perhaps more objective, well-reasoned critical way. It had followed the idea that in this way, spectators could contemplate works of nature and be able to relate this to the internal and to what had generally been classified as being beautiful.\textsuperscript{20} In this way, the limited authoritative unified whole analogous to the conception of the perfect human whole, could also, in a similar way be displayed in such a way as to symbolize its affinity with the Classical conception of beauty which had often been related to the beauty of the Gods, which as many had thought, was also reflected in man’s image. Through this, within the museum’s environment, formal philosophical cultural apperceptions and links with a consciousness were used to inform and shape attitudes and perceptions as the
artworks on display in museums were separated from each other and aligned with the notion of a solitary aesthete’s observation — “The interior system of instinct.”

The system, related to the essence and soul of the Classical past during pre-internet and pre-digital times was also adopted by museums in the East which had followed the Louvre Museum’s example in Paris from the late eighteenth century mainly through the instigation of such curatorial practices.

This way in which artworks had been set up for observation and contemplation in museums and galleries worldwide from this time had also allowed and had helped promote and maintain the concept of individual masterpieces or masterworks and the idea of the ‘unique work of art’ following the perceived notion that a face-to-face encounter with one of these unique original works would be beneficial for the human spirit. These works, which were never meant to be touched had often been linked to the idea of possessing an exact and specific truth, co-existent with the idea of genius, civilization, form, status and taste—all of which were established and became associated and used to promote and reveal the overall intentional conventional beauty related to God or of the Gods which could be also reflected within man.

A New Global Reflex and Steading Metaphor in the Twentieth Century

However, by the early twentieth century, due to an obsession for moving images, the love of the Classical as a steadying metaphor and its related theories gradually began to dissolve, which also began to diminish the need for critical viewing distance between the object and the perceiver. The problem, which stemmed from the then newest technological innovations related to increases in more sophisticated mechanization and industrialization, was that due to this new obsession the rules for thinking about and perceiving objects in the world and our relation to them, which had always shaped our reality, changed for everybody in significant ways. According to Terence McKenna, in the early twentieth century, film and the dream—(due to an explosion of psychoanalytic theories occurring during this time) soon became the two defining poles of our culture and cultural programming.

Image reproduction reinforced the link between art and the new developments occurring in science, which had revealed the destruction and disgust of the human self as many theorists and artists revealed in their writings and work that much of mankind was becoming like machines.

Although a strong belief in the power of Classical ideas had often been responsible for the creation of powerful doctrines containing theories, which had influenced so much architecture in the world including the spatial layouts and internal curatorial arrangements in museums as well as much that was in philosophy and theory, the period of Modernism in the early part of the twentieth century saw the beginning of a turning against them and their relation to satisfying and nourishing the internal as there began a gathering of a momentum of mass audience consumption. The overall effect of this would lead us to begin to replace our obsession with the Classical and its related search for the internal.

In contrast to Classical ideas, from this time, with technology developing, leading to moving image propagation and manipulation, the ‘cult of information’ developed. By reproducing the moving image, the
filmmaker had seen how one could unite events that had been far apart or dissect those which were continuous. These consequences of the innovations in mechanical reproduction had included the creation of mass or moving image technology audiences for radio, film and print culture which had influenced our cultural programming. Through these things, the rules for perceiving and understanding the world began to change for everybody in significant ways away from Classical ideas holding sway, since unlike Classical masterpieces, the new mechanical technologies being developed such as photographic, cinematic, and then television and televisual images were all infinitely reproducible. Film brought the public for the very first time into being able to more closely inspect what was going on in the world at the time. This in fact helped to diminish the need for a critical viewing distance from objects. Through films, images of a distant origin, time and place were reproduced en masse becoming more personal giving the audience the feeling of owning the image itself as well as owning the places shown in an image. In opposition to Classical ideas, this shift in perceptions had made audiences think they were actually possessing the original meaning, essence and spirit of what the image was showing them.  

In Dziga Vertov’s film, ‘Man with a Movie Camera’ (1929) filmed in the industrial landscape of the 1920s, Vertov had intended that viewers of the film should be made aware of the process of filming through the scenes of the cameraman, and newly discovered film techniques such as montages, split screens, dissolves, slow motion and freeze frames which demonstrated his interest in the new vision of film as a new art. Such techniques became key tools of film experimentation over the rest of the twentieth century. Previous to today’s Alter-Modern hyper-Modernism and hyper-reality, Vertov’s film begins with titles that declare it, “an experiment in the cinematic communication of visible events without the aid of titles to tell you what’s going on in written form, without the aid of a scenario, without the aid of theatre.”  

Often described as an urban documentary, the subject of the film is also the film itself—from the role of the cameraman to that of the editor to its projection in a theatre and the response of the audience. The film is a film, within a film made with a range of inventive effects—such as dissolves, split screen, slow motion, freeze frame—all of which are now embedded in today’s digital editing software. Previous to today’s Alter-Modern hyper-Modernism and hyper-reality, Vertov’s rhythmic patterning unifies the film.

In opposition to Classical ideas within this period, in 1936, in relation to this, the German writer Walter Benjamin had written that the habit of reproducing the image through the techniques of photography and film would obscure the authenticity and original authentic aura of the object (that had first been recognised to exist within Classical objects) that was being recorded via the new medium. Benjamin had pointed out that one of the problems with these new technologies was that the original aura of the work being photographed and reproduced would be lost to reproducibility. Such a lot of this would be found in the development of things like Soap Operas which had originated as early as the 1930s. The name “Soap” for a serial TV drama, stems from the Soap advertising that initially supported radio serials all of which would relate to the significance of the closely repeatable visual statement which became of central importance of the spreading of new knowledge especially
as photography combined with printing which had helped facilitate all of the new mass or moving image technology.

This would lead into a time when the extinguishing of structural or logic based a system of opposites was replaced by a globalized focus bent more towards a surface-driven technoworld\textsuperscript{30} further extinguishing much of civilisation’s idolatry linked to a Classical certainty which had once led to having great ‘works of art’ or masterpieces in our culture. As such, with the challenges that were poised against the logic of the limited complete whole, art that had always been associated with a Classical past was put into a new interpretative circumstance of existing within a liminal space. This had reflected a situation in which in relation to their interpretative context, objects had begun to be removed from their hermeneutic value whilst increases in mechanical and electronic technologies had assisted in the dissolution of the need for traditional philosophical aesthetics tied to the concept of and belief in the power of authoritative limited complete wholes and the need for creating unified works associated with them, which had defined new conceptual ideas for art, which related and aspired to a condition of limitlessness instead. From this time, the turn against classicism continued making the surface appearance of the world propagated through moving images in society increase its domination and priority over civilization’s search for an internal depth.

By the 1960s, and during the 1970s, due to attitudes about culture and art driven by the increasingly unstoppable effects of technology and increasingly push for integrative interactive mainstream electronic art and technology, there had been a demise of previously indefatigable practices such as traditional painting and sculpture. Due greatly to an increasing amount moving images and video art permeating the culture with more conceptual-based art and ideas gradually replacing previous ideas a new art and attitude in which the theorists’ ideas had revealed a variety of atavistic undercurrents which arose through an increasingly aggressive critical discourse which disregarded the ‘loftiness’ or perceived loftiness and extensive histories of the culture and cultural programming of the past to address every which way it should be discussed, was perceived and presented to a new kind of audience. As the growth of the use and proliferation of the moving image continually increased and, with the ever escalating increase in the hypnotic effects of moving image propagation and manipulation with video and video art in an era of High Modernism, its attraction became even more deeply embedded within the culture. During a time when conceptual artists had felt a need to break down boundaries associated with concepts of unity aligned with and analogous to the limited complete whole artwork, the authority of the limited complete whole and its analogous and related concepts continued to dissolve into ideas related to becoming something more ‘limitless’, open-ended and surface-driven, which had both reflected and had influenced much of society’s perceptions. It was an attempt for a ‘limitlessness’, which was conditioned, inspired and re-enforced by civilization’s ongoing focus and obsession with the moving image.\textsuperscript{31}

Within the 1980s, the ongoing obsession with the moving image had led much of civilization and culture into a period of Post-Modernism. Throughout the 1980s and into 1990s, with the
rise and expansion of multi-national corporations coupled with ever-increasing mainstream propagation and manipulation of the moving image in society in an increasingly globalised world, much of civilizations’ fascination with the moving image further increased. Using the film principles of montage initially discovered by Kuleshov and Vertov as a basis and further developing them, moving images were used in an ever-increasingly dazzling, eye-catching and distracting way and fuelled by corporate involvement and financial greed to distract and influence the public.

In the increasing globalised world from the 1990s and into the twenty-first century, when much of this had seen the underground become mainstream and mainstream become underground as high and low forms of culture previously deemed so had blended an increasing commodification of culture began to overemphasise the superficial over the internal. Within this epoch, to create altogether new images, ideas and concepts, many ideas were taken from the past and mixed and appropriated together. It was a period when ideas that had previously related to good taste would be permitted and encouraged to intermingle with those previously related to bad until both began generally to become interchangeable blurring the boundaries to leave no more clear measuring scale or common denominator by which to judge taste or quality anymore. It saw the beginning of the homogenization of random images and ideas which rendered even the word pluralism meaningless—when an intrinsic or in-built justification of the appropriation of imagery began automatically to legitimize its ubiquity in our world. Moreover, in a great deal of art, which increasingly began to be exhibited within a world of a decreasing need for having a space between audience and the work influenced by the effects of moving images increasingly being distributed, propagated and multiplying through advertising, the concept of critical viewing distance finally dissolved. Minus carefully calculated and well-reasoned, highly evolved and developed Classical ideas and much that had been inherent in a period of Modernism, much of civilization began to form a view reflecting the result of the destruction of Modernist dualisms extinguished during a period of Post-Modernism. This destruction had combined with the levelling effects influenced by the internet’s democratisation in society which further contributed to a denunciation of the belief in hierarchical systems leading to furnishing us with a universally common perception that began to operate and exist much more so on a single level plane. With so many moving images flicking around and jostled about at an increasingly faster rate within our sphere much of civilisation’s apperceptions and consciousness in contrast to the period before Modernism were let loose in an ever shifting fluxes of ersatz or ‘non-ideas’ void of causal reasoning so that the possibility of having concrete ideas or perceptions in contrast to the period before Modernism were blurred to such an extent that no real, fixed or “referable” concrete or commonly-held view would be clearly held anymore.
Today’s Alter-Modernism

Today, with increasing amounts of moving image fluxus generated by the internet, too much ephemeral and temporary information circulating perpetuates forgetfulness, lack of memory and concentration which also contributes to the loss of our focus on the internal within us, which has now become invisible and unnoticeable. As a result of the lack of hierarchy, subsumed by their sameness, different levels and categories of quality more than ever are now valued in equal measure with one another. Combined with the effects of the death of the author, which had already been announced as far back as 1967 by Roland Barthes and the lack of legitimated hierarchical structures and judgements and debates and ideas related to questions and values normally associated with topics related to questions of morality now remaining, the ‘individual mass user’ of the internet is able to feign their superiority above or in place of this by using an ersatz or questionable amount of authority over others, yet often lacking necessary humility. Distracted by the endlessly superficial lacking internal depth within us, objects and things in society, the characteristic trait of appropriation, which had evolved within a period of Post-Modernism combined with the increase in the speed of daily life engendered also by the speed of digital data transfer greatly helps normalize and legitimize the saturation culture of façade or surface imagery. With the internet being increasingly democratising, giving very few to opt out bar almost none, moving images and their hypnotic effects have been permitted to multiply many times over resulting in ever greater increases in their hypnotic effect upon much of civilisation. Hence, with our love of the moving image contributing greatly, the pluralities of meaning that had been created by the destruction of Modernist dualisms combined with ongoing increases in technological flexibility such as sampling making appropriation, pastiche and the ever-increasing tendencies to mix the genres in film, music, art etc. result in one heterogeneous muddle affecting everything all too easily resulting in bizarre apperceptions and perceptions of reality and quality regarding what can now be seen as true, realistic and valid.

In place of civilization’s view and experience of culture with ads and images re-inventing new politically correct stereotypes is the increasing “standardization” of perceptions reinforced by the ‘levelling’ brainwashing effects of moving image technology from an ever-increasing integrative interactive mainstream, moving us towards a hyper-reality or fake reality built upon random cliché and the dangerous provocation and re-enforcement of fake normality. What seems to be making things even more problematic, is that while these changes had already begun to occur prior to the global popularity of the web, combined with the speed of data transfer in the digital world, nearly everything is being powerfully fuelled in a propagandistic politically correct way via moving images in the mainstream. This is frequently systematically being re-enforced through political correctness. In tandem with political correctness, in today’s strange digitalised world, a propaganda exists which promotes itself through itself, hypnotising the public by falsely legitimating itself with them in a way which continually shapes and controls our perceptions. In other words, brainwashing. Unlike nature but built by us, those concomitantly following what has misguidedly been deemed politically correct are provided with a tacit passage to feign their
undeserved unearned elevation and superiority over those that do not follow it. While political correctness is tied to the idea of creating equality and purports to be anti-hierarchical, it actually does the reverse, and contains a system within it of hierarchy in a hypocritical way.\textsuperscript{36} This continues to further shape, twist and invert our apperceptions and consciousness. We are conditioned by spurious anti-hierarchical views nowadays, which are strengthened by politically correct ideas pumped out to us via ‘an emperor’s new clothes’ point of view via the subliminal messages in mass mainstream advertising which reflect a general mass consensus which function hypocritically and ostensibly as ‘anti-hierarchical’. Re-enforced by the effects of various aspects of ‘political correctness’,—(an oxymoronic pairing of words frequently related to hypocrisy and judgementalness), we exist in a world in which a focus on finding depth has been replaced with an overall ephemerality temporarily providing a temporary vehicle for a multitude of fleeting superficial ideas based upon surface driven constructed paradigms of political correctness. This is because political correctness which has been used to position a false conception of equality, that is, “for the good of all” by its very nature, embodies a hierarchical stance or directive in order to prescribe, dictate, impose and reinforce certain ideas attached to it.

As such, what is often politically correct, hypocritically furnishes, provokes and re-enforces frequently uneven levels of quality and the proposition of the often far too common and overly applied rule of equity perpetrated under the umbrella of political correctness. Because of this, the phrase, practice and convention of being politically correct should be seen as a contradictory and oxymoronic phrase which gains only superficial validity from a surface or facade value of things furnished with over importance, significance and unfounded inexplicable \textit{ersatz} meaning and superficial ‘artificial intelligence’. Even the words ‘politically correct’ can be seen to reveal that only those who have been conditioned into being “PC” almost unconsciously bully those that are not. In this overall equation, much of civilisation’s ideas and ideologies are legitimated and reinforced by a creation of mass hysteria and hypnosis which is re-enforced and falsely justified by political correctness within a flawed and hypocritical ideology. As a result of the persistent ever-increasing global acceptance of this conditioning which contributes to the modification and shift in reality, an opposition to the internal and those values associated with this vastly reshape everyday attitudes and apperceptions about reality (and quality). This has left civilization and the cultural domain numbed and dumbed down. In a state of being dumbed down by political correctness, without anything existing to rail against or oppose anymore, in contrast to the past, the individual’s interpretation and perceptions are blurred and homogenized and all focus towards an internal strength is muted.\textsuperscript{37}

This has conditioned a feeling replacing more natural and empirical observation previously existent in the world yet now forgotten. In the increasing global village, from around the year 2000, which has seen the start of our epoch of Alter-Modernism, the focus on the surface of things influenced by a pattern or fashion of images based upon pseudo ideas or opinions without a solid foundation and more void of causal-based reasoning yet instead based upon repetition and distraction which had already begun to manifest within the Post-Modern era
has further flourished. Overall, via the proliferation of moving images today, this has further increased the move towards dissolving much of civilisation’s desire to search for internal depth and the conceptions and conventional—a’ la mode attitudes of the past of pre-internet times that had surrounded and had been connected to the idea and need for the authoritative limited complete whole. In its place, civilisation’s new consciousness is characterized by a world of mediation and moving image non-communication-communication, justified and furnished with an over importance and significance through an increasingly unfounded and tacit ersatz meaning that would relate to a superficial ‘artificial intelligence’ and writers such as Friedrich Kittler have already seen how we have become “subjects of mainstream technologies.”

Hypnotised by moving images, a dominant universal culture which promotes the appreciation of a psychedelic surface and psychedelic façade continues to engender in our culture a narrowing apperception and perception of things tied to the culture of the mass production and reproduction of images which has replaced real wisdom. Aware of how hypnotized by the moving image civilization is, and continues to be, the mainstream media build up their wealth using the moving image and its effects to furnish us with a psychedelic experience that will satiate our global reflex and impulse towards it.

Conclusion

Our digital world is one in which the medium itself replaces the importance of the message via the fleeting moving images in our culture by re-inforcing politically correct stereotypes. The epoch is one in which an ersatz form of reason exists in place of Modernist or Classical reasoning. Although there is much that seems enjoyable with the moving image, the problem is that today its hypnotic effects have become the new transcendent authority with too many under its spell following its codes and signals too closely. This overabundance of such things in our culture today has left us in an age of crisis. Within the widespread global culture which develops, propagates and then manipulates for everyone comprised of infinitely repeatable reproduced moving imagery, we have a situation where virtual pseudo experts place too much importance on data received over casual reasoning combined with empirical observation without focus upon the internal.

While the planet is wearing down ecologically, our attitude concerning culture today exists within a ‘limitless’ range of possibilities and interpretations, regulated and governed by the mainstream’s presentational control of the moving images, which civilization is invited to absorb. Yet, within this, a too egoistic culture exists. With the individual Web user confident, aggressive, egoistic, and falsely ‘aristocratic’ feeling wholly expert and full of relevant knowledge they have become blind to the search for the internal. Individuals and children are promoted falsely as coming first. For example, the Web has furnished civilization with a new ‘convention-based’ authority which can be evidenced by visiting Yahoo’s email: “There's a new master of the digital universe. YOU. Welcome to the new, more-personal-than-ever
Yahoo!” It is based upon an easy pathway to data that now exists and equates to a façade or surface or a surface facade value and ‘non-reality’ furnished with over importance. Nonetheless, due to its democratizing effects, the previously wise and knowledgeable intellectual or expert is made less legitimate, valid and relevant as the average is no longer average since all and sundry are tantamount to being an expert. In this virtual and hypermodern universe, amidst the world of moving images, in which our understanding is too often based upon non-hermeneutic perceptions—and the lack of what is truly real since things no longer have a hermeneutical value, we no longer can examine any different or differing interpretations of ideas and facts as before. As a result, the past of pre-internet times and perceptions of the history of the past are too often blurred or made irrelevant. After Post-Modernism’s heightened fixation on the moving image during the 1990s combined with the levelling effects of the internet on civilization, the world has radically shifted towards a new level of standardization and something, which I call ‘horizontalism’. Unfortunately, it is now a horizontal world made up of a sameness in people which lacks or forgets the nuances. Problematically, what has been closely affected is the sense of reality (and quality). Due to the mainstream’s agenda to satiate the global impulse for the moving image, many today view culture and art on their computer first without encountering it again, or if they do encounter it, they find it in one context and could see it in other contexts in an equally varied or variable amount of contexts such as seeing the original object or thing later in the gallery instead of seeing it there first resulting in exhausting and endless open-ended perspectives of the same work. Yet with its individual original aura dissolved its true meaning is lost.

Today it is important to realize that much in today’s circumstances in culture against classicism had stemmed from the fact that from around 1900, technical reproduction had reached a standard that not only permitted it to reproduce all transmitted works of art and thus to cause the most profound change on the public; it also had captured a place of its own among the artistic processes. Even at this time, one of the major points in the debate while supporting the dissolution of classicism had focused on how useful and legitimate new moving image technology was. In fact, in 1959 Aldous Huxley observing a difference in how much new art was being produced had stated that, “…it is though contemporary artists have resigned themselves to the new technological environment and are not paying much attention to the given environment of nature (and the internal)”. Huxley was correct to criticise mankind’s all-encompassing over-acceptance and total dependence on man-made technology which was continually increasing. As contemporary philosopher Kieron O’Hara states,

“Huxley mercilessly ridiculed the value-systems of the day that vainly attempted to describe the world from a consistent point of view, arguing that they granted human actions and ideas a dignity they did not believe they warranted…Science [and technology] could uncover hitherto unsuspected facts about the world, and describe it with accuracy and reliability, yet it’s apparent uncertainty led the unwary into two terrible errors. First, the undeniable increase in knowledge to an unjustified faith in progress. …as science grew…it created its own ideology…”.
In 1977, in relation to everyone becoming more alike and losing their individual opinions due to the development of the electric mainstream (talking about television in particular) McLuhan had observed that “…the loss of private identity; mass man means man as related to all other men simultaneously”. In addition, the American scholar and novelist Theodor Roszak in 1986 observed that “The Cult of Information is so focused on information processing, and the information processing model of the human mind, which is very popular among computer scientists and people in artificial intelligence.” His view that ‘Information has become the ‘godword’ of our time’ had become even more true after he had stated it. By 1999, at the end of the Post-Modern period and moving into our current Alter-Modern era, the writer Terence McKenna had stated that, “All boundaries are dissolving that’s what the end of the millennium means…humanity is reaching a kind of plural consensus”.

However, as slaves to the technological moving image in the digital world rather than thinking any resolutions to these problems lies in culture and man-made institutions, the answer must be to argue for a much greater focus on nature and to become more spiritual—to follow aboriginal values and to rebuild our moral intelligence based upon a far greater contemplation of the internal self and the hidden depth of others which should always be first and foremost.

Notes

1 For a definition of this term see http://en.wikipedia.org/wiki/Altermodern.

2 See any of Plato’s books in which Plato’s character Sophocles forms part of the discussion. See also Immanuel Kant.

3 See for example, Claude Levi Strauss. “Levi-Strauss approach to narrative <br />Claude Levi Strauss studied hundreds of myths and legends all around the world, from that he found out that we as humans make sense of the world, people and events by seeing and using binary opposites.<br />He found out that narratives are arranged around the conflict of binary opposites.” Claude Levi Strauss, http://www.slideshare.net/Raj1992/claude-levi-strauss; accessed: 11/02/16.


9 In addition to grasping the idea of the Alter-Modern for a further discussion of the state of art and culture and how much of it may be a sham of sorts refer to the online article ‘Theodore Roosevelt’s Common Sense Criticism’; http://whattheheckisart.blogspot.com/2009/12/theodore-roosevelts-commonsense-art.html, accessed: 21/12/11.


12 In art and architecture, building on the conceptions, techniques, theories and ideas of Greek art and their attitudes concerning culture. Ancient Rome had re-interpreted and re-instated the expression of the Classical and essential essence of perfect, flawless total ‘unified’ authoritative limited complete wholes (and unity) and their related contours and concepts. This had manifested through a use of new technological developments which would extend the Greek techniques. One needs only to look at buildings such as the Pantheon “…in Rome and the Scenic Triclinium at Hadrian’s Villa” to see that much of their “influence particularly their interiors would be found in styles that would dominate up until the twentieth century”. For many years, these programs for art and our attitudes about culture had continued to influence western ideologies of art and our attitudes about culture of the past in pre-internet times providing an artistic expression of the internal. See Kohane, P. ARCH1121, Architectural History and Theory 1, Course Guide, UNSW, 2010.


16 As Blaney-Brown has stated in relation to the need to return to the ideas of Classical Greece and Rome within the Enlightenment: “During the period, it had generally been thought that increases in knowledge, obtained through ‘objective, rational observation and experiment, would bring about sustained improvement in the human condition they might even deliver perfection.” Blaney-Brown, Romanticism, Phaidon Press, London, p. 9.

17 See my paper ‘The Art Museum in the 19th Century: J. J. Winckelmann’s Influence on the Establishing of the Classical Paradigm of the Art Museum’, Anistoriton, Journal of History, Archaeology and Art History vol. 11. no. 1. “In Situ”, 2008-9. Athens, Greece where I discuss Winckelmann’s obsession with classical ideas and themes. Winckelmann gazing back at antiquity and the Classical epoch of Greece, would prescribe the importance of ‘high art’ and the attitudes about culture of the past in pre-internet times, for ennobling society. Through this, he greatly influenced a re-acceptance and revivication of the steadying metaphor of classicism propounding how Hellenic classicism had reflected the highest values that is, ideas of beauty related to the theory of the authoritative limited complete whole. With notions of truth, justice and democracy strongly influencing his theoretical debate, Winckelmann’s great interest in the essence of classical art of the past in pre-internet times in relation to its formal ability to convey properties of a physical ‘façade or surface appearances of the world as a paradigm for cultural quality through classical conditions of
perfection, coherence. For Winckelmann’s influence on how art museums would display their art see my book *The Problematic of Video Art in the Museum 1968-1990.*

18 The idea of ‘One’/limited complete whole would inspire many ideas in the spirit of Neo-Classicism which was inextricably woven into the cultural fabric of major cities such as Paris which was transformed by “…Haussmann’s construction of new boulevards, which [had] led from or to monumental buildings…” and additionally, Tony Garnier’s “…approach to design [which followed much that was related to Classical thought through his reconsideration of]…the ancient analogy between architecture and the human body”. When approaching a Greek Temple, for instance, people can proceed along a path that is enriched by the presence of sculpted figures. By “…approaching a Greek Temple, for instance, people [could] proceed along a path that is enriched by the presence of sculpted figures comprised of metaphysical and unconscious associations, conditions and accommodations which had related to something symbolic and to less literal associations. Kohane, P. ARCH1121, Architectural History and Theory 1, Course Guide, UNSW, 2010.

19 See my paper ‘The Cairo Museum, the National Museum of Athens, the Ancient Iran Museum and the Louvre: Curatorial Practices from East to West and Back’ presented as part of a conference panel on ‘West-East’ relations in art, architecture and heritage at the *Annual Society of Architectural Historians Australia and New Zealand International Conference*, Notre Dame University, Fremantle, Western Australia, October, 2006 and published in their Conference Proceedings in 2006.

20 Inspired by scenery and to uphold it in awe much of the conception of critical distance was tied to the Romantic art movement. Much in it had prescribed that the appreciation of art should be aligned to the idea of looking at nature from a certain viewing distance in order to allow for a critical, yet contemplative and passive appreciation of it. As Blaney-Brown states, the Romantics had felt “…inspired only by what was grand, remote, and terrifying Science…” [often cutting] “…loose from actually, either past or present, altogether. Paintings by artists such as Cozens, Friedrich, Turner, Ward and Wilson, during the eighteenth and nineteenth centuries which often depicted the nature of objects shown from a distance were made to help inspire a feeling in the spectator for transcending and escaping the real world in order to approach a divine feeling since many artists believed “…that the painting of nature [and the internal] was a form of worship, a means of approaching the divine… [which could elevate] “…nature to a kind of religion…”. Blaney Brown, David. 123-126, 2000. *Romanticism*. London: Phaidon Press.


25 McKenna points out that “…during this time, psychologists Sigmund Freud and Carl Jung saw the dream as a cryptic messenger from another world which took on a new significance … then the third triad in 1953 is the hallucinogenic of the mushroom/or DMT by Tzara …the psychedelic experiments …all linked to early film and magic lantern and psychedelic experience … all relate strongly to the primitive all relate to the archaic revival …all of this reflects a strategy for human survival … animal


27 As is already known, the Nazi’s had used mass mainstream imagery to create propaganda about themselves. They had used it as a way to seduce, marshal, indoctrinate, control, and dominate the German people into becoming supporters for them. Prior to and during Hitler’s governance of Germany from 1933-1945 Nazi propaganda had used the manipulative and hypnotic power and function of film to provide an essential tool for gaining and sustaining their power and control and instigating procedures. By exploiting the powerful controlling effect of the moving image over the audience the Nazi Party aestheticized their politics giving it an striking and outstanding look, which was able to manipulate an audience into becoming followers.


29 Benjamin’s point that images that are reproduced could not be as authentic or true or real as the original work itself had meant that “the quality of the presence of the reproduced image was always depreciated, lost, or made much weaker because it would not be the real thing; – that is, not the original thing itself. Benjamin’s view that the mechanical reproduction of art changes the reaction of the masses toward art itself was based on the fact that reproduced images always create a new context that they are being seen in, which contrasts with how the original work before it had been reproduced as an image as it had belonged to a separate context in which the audience view it in a less social or shared and collective experiential way. Yet, when images are mass reproduced, and shown everywhere, they appear to be normal and since they appear to everyone as normal they then appear to be real – and so they become conventionally-in vogue acceptable and seem real. Moreover, they are free from criticism because of the sheer number of repeated images of the same thing en masse stop the public from reflecting on what is true and what is real even though the images are not real but are photographic and filmic reproductions of the real thing and take them for representing the truth. It is important to note that much moving image works in this way and has been built on this process. Yet Benjamin had written that even the most perfect reproduction of a work of art is lacking in one element: which is,-its presence in time and space, its unique existence at the place where it happens to be. Walter Benjamin, “The Work of Art in Age of Mechanical Reproduction”, 1936, http://www.berk.edu.com/VisualStudies/readingList/06b_benjamin-. See also my E Book ‘Cinema and Mass Media in Modernity: Walter Benjamin and the Reproducible Image’: c. 2011, published by GRIN Verlag GmbH, Munich, Germany, 2015.

30 In fact, contributing to all of this was that notions in the 1960s and 1970s of creating a culture and art that could be ‘limitless’, boundless, endless and open-ended in their experience for an audience as participant-creator of meaning saw further increasing interest in moving image culture when conceptual and post-conceptual artists and animators had continually endeavoured to make a culture that was in a sense ‘limitless’ and without boundaries. Because of the influence of the moving image even from the late 1950s and increasingly in the 1960s and 1970s endeavours to create a new theory particularly in art which could equate to a new truth and exist as a new way to see the world had seen the prominence of old ideologies related to Classicism more related to more symbolic and less literal associations was expectorated as a new kind of culture and cultural programming via the strength of civilization’s obsession with the moving image countermanding previous ideas of beauty in culture and art-animation, architecture and film, broke through traditional views of cultural experience. Although the old idea of beauty was said to have an ability to elicit both objective and subjective
responses in the audience, the increasing obsession and focus with the moving image had reflected endeavours to dissolve and replace them with a new way of looking at and defining it — a great deal of which was influenced by and related to moving image culture. Due to this, a condition or expression of ‘limitlessness’ in art had reflected the attempt to be ‘limitless’ for an open-ended meaning. The idea had been to create ‘limitless’ works that would be analogous to nature. During the High Modernism period in the 1960s, the turn against classicism advocated the revolutionary creation of new art forms that should “...no longer correspond to any of the traditional aesthetic categories” and was designed to dismantle formal and traditional philosophical positions previously linked to Classicism and conventional—a’ la mode beauty disseminated by more established theoreticians of culture and cultural programming such as Alberti, Leonardo, Winckelmann, and Shapiro through “…discontinuity, shock and paradox”. Murdoch, I., *Metaphysics as a Guide to Morals*, p. 7, Chatto And Windus Ltd, London, 1992. In a climate of increasing focus and obsession with the moving image set against the formalism of Michael Fried’s accurate observations of an increasing theatricality occurring in art and our cultural programming live works such as Happenings, Performance and Fluxus events in the 1960s and 1970s both inside and outside gallery space had increased and reflected the heterogeneous climate making traditional views of cultural experience previously related to ideas linked to Classical perception appear less and less important. By the 1990s, in contrast to traditional museum paradigms, which were integrally linked to theoretical discourses more in keeping with traditional aesthetic criteria, in non-hierarchical or anti-hierarchical black box museums/galleries all manner of shapes, images, sounds and objects would furnish the environmental spaces in the museum for ‘limitless’ art as an open-ended form beauty of art and animation. And by contrast with the belief in the supremacy of the ideal limited complete whole, belief in the supremacy of the active participation of the viewer and live interaction between audience and object held sway resulting in the destruction of the concept of critical contemplative passive viewing distance needed for reverie for viewing the ‘work of art’s’ overall intrinsic unity created for transcendence or awe. Murdoch had stated in 1992 that: “The world community may be reminded here of Wittgenstein’s Tractatus, and also of another exponent of ‘indirect communication’, Kierkegaard, who was not the only theologian to feel that discontinuity, shock and paradox represented the best way to prompt understanding of what is really deep”. Murdoch, I., *Metaphysics as a Guide to Morals*, p. 7, Chatto And Windus Ltd, London, 1992.

In a world of films and increasing advertising, video artists began to create works that would connect and pluralize disciplines revealing a new condition or expression of ‘limitlessness’ in culture and cultural programming towards the creation of a oneness of consciousness. Within this period, Nam June Paik’s ‘limitless’ and boundless homogenization and ceaseless variation of ideas would accurately reflect society’s growing for moving image culture. His *Zen for TV* 1963 video would reflect his attempt to create a ‘limitless’ and boundless audience who were, through the work in galleries invited to become ‘limitless’ and boundless themselves by participating in its enunciation. As Elwes has stated, “Above all, Paik wanted to ‘get the audience in an oneness of consciousness, so they could perceive more’”. Elwes, 26. In fact, although its effect and influence was not immediate Paik’s work with video further contributed and helped keep the momentum going regarding our obsession and focus on the moving image and was accepted because it was moving image culture. New ideas by artists such as Paik which saw great increases in the endeavours to think about technological pluralisation related to the moving image arose because: “It [was]...felt that traditional western art [was] too grand and too out of touch with the awful, and also the banal, details of life, which incidentally....The images of nuclear warfare, or ecological disaster, productive of fear, pessimism, cynicism, also doubtless affect the thoughts about art and make Hegelian and romantic theorizing seem remote”. Murdoch, I., *Metaphysics as a Guide to Morals*, p. 4, Chatto And Windus Ltd, London, 1992. Following Paik’s example, Vostell’s works had initially and for some time displayed abstract and ephemeral and ‘limitless’ imagery in real time on TV monitors which would both reject and involve the audience more directly within traditional gallery settings which made things more ‘horizontalised’ and demonstrating Post-Modern traits of the condition or expression of ‘limitlessness’ in culture. Such forms of moving image culture could be endlessly reproduced thus dissolving the conception of the original and authentic single limited authoritative whole closely
related to the conception of the perfect human whole, which perhaps was more related to an internal response to the viewing and experience of culture and civilization related to previous cultural criteria.

32 Kuleshov’s work mostly followed the idea of presentation narration and the relation of one shot to the next and how the interspersing of an idea presented in a first shot in between the repeating of another shot can make the idea of the first shot repeated change in the viewer’s mind. See http://faculty.cua.edu/johnsong/hitchcock/pages/kuleshov.html. Vertov’s film’s experiments were also important in showing how manipulative over the audience film can be. For more on this see also my E Book ‘Cinema and Mass Media in Modernity: Walter Benjamin and the Reproducible Image’: c. 2011, published by GRIN Verlag GmbH, Munich, Germany, 2015.


34 In particular, see Paul Virilio’s book The Aesthetics of Disappearance which had predicted what life would be like without the causal logic that we do not have any more or have far less of today.

35 See Roland Barthes’s The Death of the Author, written in 1967, which helped deflower the traditional method in literary criticism of valuing the purpose and biographical relevance and context of an author in order to interpret their text.

36 This is especially now true in an era within the comparatively or relatively superficial epoch of Alter-Modernism – that is, the Altermodern maze 2000-11 today when mainstream society seems to only want one class-level to exist while we are controlled by the hierarchical systems and corporations all around us.

37 In contrast with the past we are in a world controlled and re-shaped by standardization within increasingly narrow and claustrophobic paradigm of increasing sameness and similitude.

38 Parikka, Jussi and Paul Feigelfeld, ‘Kittler’s Media Exorcism, Theory, Culture and Society, Winchester School of Art (University of Southampton), Sage Publications, 2015, tcs.sagepub.com/content/32/7-8/349.full.pdf. p. 2; accessed, 19/12/15.


40 Yahoo Email Home Page, accessed 29/12/10 and existing in this way at the time of accessing it.

41 I use the word horizontalism normally used to relate to money creation theory which similarly relates to equitable distribution but rather to refer to the flating of the world emanating greatly by globalisation and the ubiquity of digital technology. In this respect, see again Thomas Friedman’s book previous referred to in these footnotes.


