INTERVIEW WITH
Mez

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by **Jeremy Hight**, online via email correspondence, May 2011

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Re-Drawing Boundaries, Leonardo Electronic Almanac New Media Exhibition
Curator: Jeremy Hight
Senior Curators: Lanfranco Aceti and Christiane Paul

What, to you, is text?

My version of text/texts equals:

» inscriptions>scripts and churning/curling>url communication packets/packs.

» caching Augmented Reality>velvet-carved contemporary loadings in dynamic/dynamo social parquetry parcels/cells [invoke: "Ding!"].

» overt and covert marks/arcs and fluttered/ uttered exchanges [invoke: idea of engagement, especially textually, requiring exchange "bandages" in order to communicate effectively/ empathetically].

[in mezangelle] txt[s] = [in]Script[ion]s + c[h]UR[n]
Ling.communication.pack[ets].
cAR[|ching]ve[lvet]d.contemporary.loaDing[!]s.in.
dynam[o.h!]ic.social-par[quetry]cel[l]s.
cOvert.mAr[c]ks + flUtter[-x chang]ed.bandAges.

What, to you, is code?

*M*y version of code [think: "Ode(s)" and punctuated literary journeys using a systemic approach to language] equals:

» simmering or shimmering [almost mystical]

underpinnings via the manipulation of precise punctuation instances/rule-based conventions.

» builds and regular expressions or impressions altering communication realty/realities through active manipulation/poetic interpretations.

[in mezangelle] cOde = s[H]immer[|l]ing.under_pinnings+p[recise.punctuation.h]ounds. builds+[regexp||im]press[ions]>tearing>down>ur>comm_real[i]ty**.**

What is space and form if not infinitely malleable or closed?

Space plus form does, in essence, equal a "state of [k]not" and thus is not closed (conceptually typing/speaking). Space plus form is/are knotted, mutable, and embody (and are additional to or removable from) concepts of the (in)finite.

[in mezangelle] (sPace+)form.does.[-in -essence] = -if-then-else- (k)not(ted); ad_in[|un]Finitum**.**

What in between spaces must be more deeply occupied?

Murmurs [subvocalised "urms" and "ahs": these can hold the most blistering of blushes and/or stagnant liar codes and/or delicious "placeholding" or preempting bumbled orality]:

» Whispers [think: (ear-to-mouth)] shifting in near silken silence[s].

» Peripherals [ie the term "PerZ|seus" invokes notions of "Perseus>Zeus" (minimal in terms of mythemes but just as crucial/monumental) and soft (vellum) communication "purses" or containers (ie not direct or concise attempts at engagement)].

» Slips [Freudian or otherwise: "Lips" invokes an intense emphasis on the vocal/language housing and body as a key indicator of expressive intent].

» Baggages [think: communication "baggage" (emotional/cognitive/behavioural) and/or bubbling or babbling gauges and Babbage-like originality].

[in mezangelle] m"Urm"ers. whisPers[pective]. [Vellumed]Per[Z|seus]ipheral.s[ilk]. sLips. Ba[(u|)bb|(lin)]gGa[u]ges.

Is "Augmented Reality" endangered in a sense by some of its current emergent (false or real) paradigm and forms?

Indeed it is. There's a real danger of AR tech falling into the same cultural death-niche/hype cycle that VR [Virtual Reality/VRML] slipped into in the mid 90's. It's a fine line that AR Creatives/Exponents tread –seeking to garner greater exposure regarding Augmented Reality as an innovative platform versus dumbing AR down to a point where QR codes/Marker-based versions are the key types presented to the greater public. There's also significant market pressures on key industry players to compete and corner an exclusive share of the early adopter market by producing simple [+ in some cases, simplistic] AR iterations. This type of AR seems produced to provide blanket exposure/rapid consumer participation rather than providing educative or overt expressive value.

Twitlit2, 2007, Mez. All images and video material are the copyright of the artist and cannot be used or altered in any way without the express consent of the artist

Poetic Game Interventions

Poetic Game Interventions are the creative manipulation of MMO parameters in order to disrupt or comment on various aspects of augmented states.

-*Twitterwurking Transcript*-

1 : g o T o [t o + D o r o . t h e e + W i c k e d . W h i (t { e }) c h e s (s)].
do[p]wn.the.ra[bbitten].hole.we.go || twitter_set[tlers,all].
03:03 AM July 01, 2008 from web

2. shiver[me.tym(panies)burrs]ing. st[l]one arms t.witching granite
blo.od[d?]. r[sh]iver.me + t[oxic]all[Ice].tale.u =....
03:28 AM July 02, 2008 from web

3. ...= _AllIce_[born.of.gra(vity)nite]. AllIce mewls+sITs+we[s]igh.ts//all
fLes[ion]h_grAve[L.rashed]. + .[user]Pine.like...
11:21 PM July 02, 2008 from web

4. i spy _Wh[n]ite.Which_.Sug[l]arings. i gASP+gr[K]oan; u c+
[+]d[ice]rink.me. up[per+AllIce.Downer]..
09:49 AM July 04, 2008 from web

5. AllIce.s[epia]tinks: c[sh]aving.bromidal. @if = @then [u:kno:u:want.2]; @u
fade_in+fLip[.out].
10:34 AM July 05, 2008 from web

Twitterwurking1, 2008, Mez. All images and video material are the copyright of the artist and cannot be used or altered in any way without the express consent of the artist

Twitterwurking

Twitterwurking_ comprised sequential "tweets" posted via Twitter. The work itself was written in my mezangelle language –a type of merging of programming languages/code with poetic elements. The Twitterwurk sought to incorporate specific users into the narrative by typing the "@" symbol before their name. The users were then made aware of this focused reply and thus deliberately enfolded into the tweetstream/project.

FeralC1, 2010, Mez. All images and video material are the copyright of the artist and cannot be used or altered in any way without the express consent of the artist

Feral C

Feral C is a *socumentary* which is textually driven by the interactions of five Twitter *chars* [primary characters or entities] and their **Pupa Mistress** (*PM*). The PM initially functions as a Twitter based information hub for the tweet interactions between the chars and other contributing entities. These additional contributing entities, or secondary chars, may or may not be biological-based

Artist's statement

We are living in a stamped amplification time. Post 9/11, gated Nation States have belief-smeared and ideologically and illogically back-flipped: Western ideologies progressively dirty flirt with fascism with no attempt to mask the financial hypocrisies of top-heavy Capitalism [read: unsustainable greed] + entrenched Corporate rorting [read: domino monetary bailouts post-Global Economic Crisis of 2008]. The world turns on an ecologically decaying revolution/ rebellion top. The great unmediated and unwashed social [think: geophysical and synthetic networks] shine blinding ownage mirrors at the [corruption of the] ruling classes/parties/autocracies/democracies/ monopolies. Abortive reactions abound: the Middle East & Europe skip to a rioting beat, there are multiple "truth outings" via Wikileaks [and similar sprouting organisations] which result in illegal detentions [think: Bradley Manning] and the rise of hacktivist sects [think: Anonymous or Lulzsec]. Institutions reel and foam in their desiccated Canon juices.

And into this fomenting/bristling time; I practice and act, play and infect/inflect/reflect, bifurcate and model. I mimic. I code and instruct/destruct. I output and input. I leap/learn and express. I interstitial [through slippage] lip[s]. Above all: I tilt that blinding mirror a little...bit..."moar

Bio

The impact of her unique codewurks [constructed via her pioneering net.language "mezangelle"] has been equated with the work of Shakespeare, James Joyce, Emily Dickinson, and Larry Wall. Mez has exhibited extensively since the early 90s [eg Wollongong World Women Online 1995, ISEA Chicago + ARS Electronica 1997, The Metropolitan Museum Tokyo 1999, SIGGRAPH 1999 & 2000, _Under_Score_ @The Brooklyn Academy of Music 2001, +playengines+ Melbourne Australia 2003, p0es1s Berlin 2004, Dissention Convention @ Postmaster Gallery New York 2004, Arte Nuevo InteractivA Mexico 2005, Radical Software @Turin Italy 2006, DIWO @ the HTTP Gallery London

2007, New Media Scotland 2008, the Laguna Art Museum California and Alternator Gallery Canada 2009, Federation Square Melbourne 2010 and Transmediale Berlin 2011].

Her awards include the 2001 VIF Prize [Germany], the JavaMuseum Artist of The Year 2001 [Germany], 2002 Newcastle New Media Poetry Prize [Australia], winner of the 2006 Site Specific Index Page Competition [Italy] and Burton Wonderland Gallery Winner 2010 [judged by Tim Burton, Australia]. Mez was a Vilém Flusser Theory Award 2011 nominee for her article set '_Social Tesseracting_' and is the Executive Editor of the "_Augmentology 1[L]0[L]1_" project, a Synthetic Ecology Strategist, Consultant and Game Theorist. ■