

# ASPECTS OF DATA

by Frank Gillette

"Appearances to the mind are of four kinds. Things either are what they appear to be; or they neither are, nor appear to be; or they are and do not appear to be; or they are not and yet appear to be."

Epictetus

(1)

What was not apparent has become real. What is not apparent will become real. Within the *Historical* epoch reality, or what is "real", is equated with the mythic, or the absence of myth. (The word "myth" is thereby relegated to a synonym for "false".) *Amytb's* function is the preservation of precedent, knitting its version of continuity with the past to the *status quo*, and finally to the force of example. *Amytb* deforms the negentropic value of informational process by appealing to *Amytbic* authority, appealing to history, appealing to its past patterns of self-idealization. In effect *Amytb* permitted, even invited, man to ignore the ecological consequences wrought by the complexification and influence of his tools. In Nietzsche's phrase *Amytb* is "the exhaustion that gazes backwards"

(2)

(Survival through lexical re-structuring . . . a capacity to articulate the interface between paradigms.)

Rigidified paradigms as tautological loops: As they rigidify they 1) destroy the sense of mystery, 2) lose their reverence, 3) can connect exclusively with what they "know", 3.1) with what is routine, 3.2) such that change is comprehended as disconfirmation, and 3.3) self-perpetuation is confined to a uniforming process.

Since man's rate of change is fundamentally dependent upon redefining the alternatives to extinction, the method of definition employed becomes a measure of its own success—its meta-method. The intention to survive (adapt) is subsequently reflected in the range of methodological resources selected to describe the condition. Methods, like specialists, die with the environments that create them. But the application of atrophied methods (bureaucracies, ideologies, fossil fuel systems, whatever) is the result of obsolescence another level up, in the sense of *Model* informing *Method* with coherent purpose.

(3)

Models reveal meaning (or value) and select method, implicitly or explicitly. The system of models (or myth) employed in practical calculating and engineering is assumed accurate for the description of its effects upon total environment, forcing reality to be seen as a mirror image of intention. For example, if it is not the intention of fossil fuel systems to pollute they can be so engineered as to inhibit pollution or make it acceptable to those polluted. Since engineering in a sense is expedience, the initial decision, at least, is to render it acceptable. This is the ceremony of "crisis management".

(4)

Every lexical shift or cultural re-stratification is a response (an adjustment) to emergent inconsistencies between the dominating myth, in this case *Amytb*, and reality feedback. As accelerating rates of shift exceed some indefinable critical point the myth itself is voided. Sometimes the shift is as subtle as the proverbial distinction between factors A & C, but not between A & B and B & C. Sometimes not. Currently man's experience is *overlapping* relative to the end of one paradigm (or psychic space) and the beginning of the next occupying the same time. In this context man's experience is interface-space, beyond the historical *Amytbic* epoch and prior to its successor. And while anticipations of the successor constitute its outer reaches (its initial parameters) they can in no way reflect the order-of-magnitude of its optimum development, or peak-form. The unexpected is permanent.

(5)

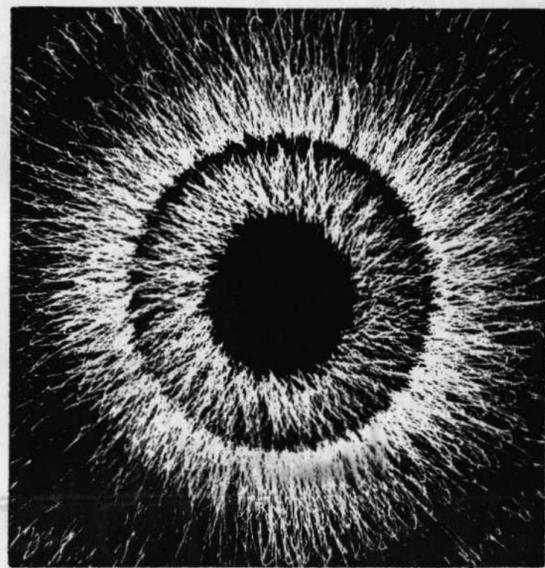
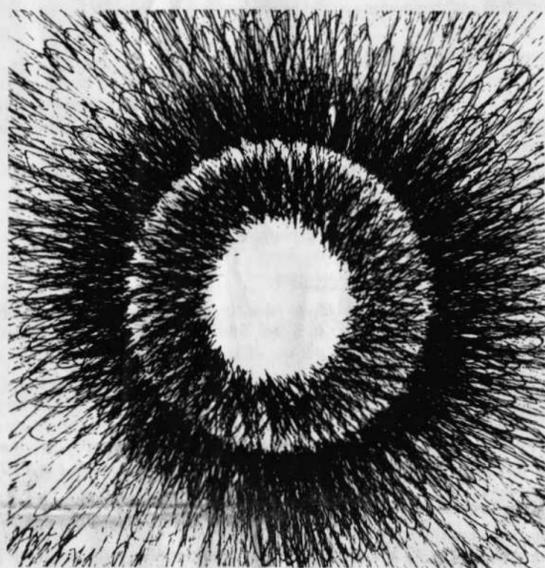
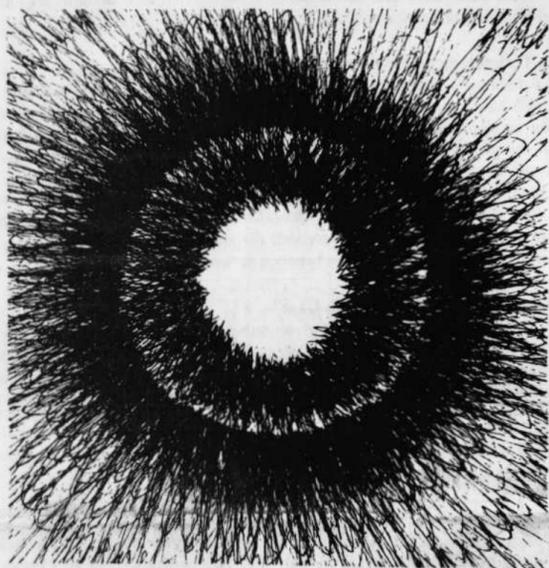
Interface-space is the model of no model. The *future in the present* is a recurring unfinished puzzle with confirmation/disconfirmation as the function of feedback and no one model remaining central and accurate without adaptation to feedback. Man's models place his special-case experience in the pivot of an aggregate of subsumations (or judgments). The final subsumation (the final sum of parts) constitutes the manifest interactions of the *collective-subjective*—the collective influence of subjective experience. Between the inexorable objective and the *collective-subjective* all resolution of contradiction and attempts to control or direct are conditioned by and restricted to the mental processes peculiar to the brain of this species. As a biological entity man must breathe oxygen, acquire nourishment, rest himself, and maintain the equilibrium of his ecology as well as reflect on the condition of existence and the potential of his being. He must, in fact, integrate the relative and changing requirements for survival with the ontological aspects of existence.

We cannot merely engineer survival; and although we've ossified and lost our capacity to celebrate it, *mystery* remains our only experienced absolute.

(6)

Knowledge of ignorance posits faith in the unknown. What we don't know is *ground* to the *figure* of the known. Elements of that *figure* persistently merge and are lost to the *ground*, reappearing elsewhere as *figure* again without preparation or alibi. We (our cultures, myths, systems) are traumatized by this unremitting interaction of the knowable and its passage to the *bete noire*, the void.

ASPECTS of DATA is six excerpts from chapter one of Frank Gillette's forthcoming book *THE MOOD AND ITS PURPOSE* copyright Gordon and Breach, New York.



Drawings by Frank Gillette

In a world of biological, chemical and physical pollution, it seems to me that we are overlooking the semantic pollution in our environments as we attempt to restore our ecological balance. At some point in our educational and experiential progression, we must allow for systematic analysis of the media which affect our lives. (Print, plug, electronic, phototropic, chemical, physical, kinesthetic, etc.)

Following will be an attempt to gain coordinates on the network-concept of Media Ecology by using "telegraphic" language. (Please fill in the blanks.)

## MEDIA ECOLOGY

Media—Forms and Formats of Energy and Information

Form—symbolism, perception, abstraction, generalization, translation, storage & retrieval

Formats—print, electronic electrons (electrified), light, telegraph, telephone, radio, records, television, tapes, film, holography, etc.

Energy—Mass times the Speed of Light squared

and vice versa . . .

Information is Energy (and vice versa).

Ecology—the study of; knowledge of; Systems and their interactions.

System—a closed cellular, insular concept with borders.

(a contradiction in terms since you can't put borders on can't) Kant.

BUT by agreement; by definition; borders are placed upon processes, ideas, things.

Definitions, delimitations, prescriptions, contents, abstractions, etc. are PUT ONS.

A SYSTEM EXISTS ONLY BY DEFINITION  
A WORLD EXISTS ONLY BY DEFINITION  
A WORD EXISTS ONLY BY DEFINITION  
A VIEW EXISTS ONLY BY DEFINITION

Definitions allow you to see

things  
ideas  
processes about

processes and ALSO  
ideas  
things

prevent you from seeing

things  
ideas  
processes about

processes.  
ideas  
things

(Definitions are Sun-glasses of different hues & colors)

DEFINITIONS are POINTS OF VIEW // are POINTS FROM WHICH TO VIEW

YOU SEE WHAT YOU WANT TO SEE

You see what you know

See what you know you

What you know you see

You know what you see

Know what you see you

What you see you know

You see what you know you see

You see what you know what you see

You know what you see you know

You know what you see what you know

## A SYSTEM IS A DEFINITION (POINT OF VIEW) (A WAY OF SEEING)

- It has
- 1) Purpose
  - 2) Point of view
  - 3) Rules
  - 4) Roles
  - 5) Rights
  - 6) Restrictions
  - 7) Requirements
  - 8) It Changes
    - a) It is changed
    - b) It does the changing
  - 9) It affects
  - 10) It is affected.

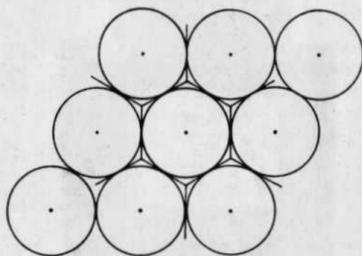
## MEDIA ARE SYSTEMS

Media Ecology—The study of a medium of communication and its affect upon other media/society.

The study of the affect of other media/society upon a medium of communication.

The study of people and their affect upon media/society.

The study of the affect of media/society upon people.



## MEDIA ECOLOGY

by Raymond Arlo

### DEFINITIONS/POINTS OF VIEW/SYSTEMS/MEDIA/are like METAPHORS:

Line	vs.	Grid
PRINT	vs.	PLUG
Consecutive	vs.	Simultaneous
Individual	vs.	Collection
Segregated	vs.	Integrated
Course	vs.	Attitude

Metaphors are like definitions/points of view/systems that you use to "see" the world, yourself, reality. You can use the above dichotomies/dialectics as "sun-glasses" to look at institutions and life around you.

EX (Educational Past and Future). Ex. ex. In the past, we used to "take" courses in school inferring a two-dimensional reality, obstacles to "hurdle", lines of thought to "follow", grades to "achieve", rankings and degrees to "strive/strife" for, ground to "cover", etc. etc. In the future, we will "explore" the outer/inner dimensions of multiple realities, "discovering" attitudes to assume, "projecting" probes into the unknown, "free-falling" through time/space/life with our own coordinate systems providing equilibrium, not being "forced" to rely upon gravity to maintain status quos but "flowing free" (each one of us) on No collision course. All internal systems A O.K. This space-craft MAN/EARTH harmoniously balanced.

## SOME QUESTIONS TO ASK: (Substitute any medium of communication for T.V.)

- 1) How is T.V. affecting our value structures? Our ideas of self, family, society, world? Our feelings about self, family, society, world?
- 2) In turn, how do our ideas and feelings affect what is on T.V.?
- 3) How does T.V. do what it does? What does it DO to what it does? How does /can/ it present reality? Through what point of view does it view?
- 4) As a system? How does T.V. operate? What are its purposes, rules, roles, rights, restrictions, requirements? (For viewer and practitioner)
- 5) As a definition (point of view/metaphor) what does and how does it allow us to "see"? What does and how does it prevent us from "seeing"?
- 6) How does T.V. affect other media? (Movies are bigger and better than ever! (Vaudville has been electrocuted!?) (Newspapers COVER the news!) (All the news fits the print!) (Radio is a 24 hours a day ENERGY.)

## LANGUAGE IS A MEDIUM FOR/OF COMMUNICATION

Every "language" has

- 1) Structure (relationship of parts—temporal, spatial, auditory, visual)
- 2) Purpose (Human purposes)
- 3) Point of View (Bias)
- 4) Audience (Prejudging, predicting)
- 5) Tone (Affective domain, subliminal and supraliminal)
- 6) Consequences (Shaping power, educative, persuasive, propagandic)

## "THE LIMITS OF MY LANGUAGE ARE THE LIMITS OF MY WORLD"

Ludwig Wittgenstein, waiting for the  
A train at 42nd St.

## ANY AND ALL MEDIA ARE LANGUAGES

Languages/Media are Systems, Definitions, Metaphors, Points of Views that we use (by agreement, sometimes) to describe/prescribe our "reality"

## SOME MORE QUESTIONS TO ASK:

- 1) How can we find the "VOICE" of the various media?
- 2) What metaphors are attributable to radio, records, T.V., Tapes, film?
- 3) What particular/peculiar metaphors are used by practitioners/participants/professionals of the media?
- 4) What is the "dialect" of each medium? What is its special jargon, argot, slang, idiom?
- 5) What prejudice/prejudging does it have, does it do?
- 6) What view of society, institutions, groups, families, individuals does it have?
- 7) In what "light" or "heat" are "THEY" viewed, reviewed, previewed?
- 8) In what "shadows" are "THEY" concealed?
- 9) Through what "prisms" are "THEY" distorted? ("THEY"—society, institutions, groups, families, individuals)

Rx (prescription)—"We must educate for Media Literacy." (End of commercialism)

TO THE DEGREE THAT ONE CAN REGULATE (CONTROL) THE INPUT AND OUTPUT OF ANY SYSTEM (ones self included) TO THAT DEGREE, ONE IS CREATIVE AND TOGETHER WITH AND IN THE WORLD AND HENCE IN HARMONY. (There then would be no need for EITHER/OR ME/THOU BEING/NOTHINGNESS)