

RE:Search

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Finding a Purpose Through Postproduction

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Upon entering the critical, analytical, and theoretic work of writing about the world of art, the process of juggling words, information, fragments, and thoughts, have led me more towards the artist's roll of questioning; The philosophical practice of art. And it's no wonder, after all, I am an artist; A practitioner of the creative process. And in that roll, I'm forever pursuing a greater understanding and knowledge of myself, through examining and questioning the world around me. However, the artist can't be so selfish as to think that our roll stops there. We have to consider the viewer, and the power of the work we create. The creations have life. They create dialog with the viewer, to evoke a similar questioning, and understanding of the world, and their roll within it.

Today we live in a digital age where the ability to publicize information, share media, and communicate is continuously growing. From print media, to television and radio, to Facebook posts and 'tweets,' information bombards us nonstop leaving us excessively saturated, attempting to decipher what is important, what is trivial, what is true and real, and what is fiction. The answers aren't always clear. Through this process, we may seek to define ourselves, by examining and manipulating the information, or let the channels of media that hit us the hardest with information do the work of putting meaning to life.

Nicolas Bourriaud, French Curator and Art Critic, examined the roll of artists in today's digital age, in his publication, *Postproduction*. He provides us with understanding of how artists of today, are incredibly comfortable with taking information and media, and using it as they wish. He argues that there is no longer much regard for authorship or ownership, as artists will do as they wish with the endless material they have access to. In this process, the artists seek to question reality and redefine their world. Bourriaud's publication is titled appropriately.

The phrase “postproduction” is used in the sound and video industries, and refers to processes in recording and editing material. Postproduction activities, such as overlapping, mixing, sampling, blending, subtitling, montage, and adding effects, have developed in reaction to the saturation of information in our current age, and the advancements of technology. The process of gathering and manipulating information has become easier and easier with the digitalization of media, and has drastically changed how artists and musicians operate today.<sup>1</sup>

Paul D. Miller, a.k.a. DJ. Spooky, takes information in the form of music and sound, and ‘samples’, that is, takes a portion of a certain song or composition, and recombines them with others to make his own mix. This process was introduced at the birth of Hip Hop in the 1970’s, where young urban innovators took turntables and records and would isolate short instrumental clips of Funk and Soul beats over and over between two records, to create what came known as a “breakbeat;” the beat that break dancers could dance to, and rappers could rap over.

This practice of the DJ, while still evolving, is synonymous with visual artists in the information age. They both claim ownership to pre-existing media, and the both create a new mix, or new narrative for the viewer and listener to ponder and enjoy. They blur cultural boundaries and historical context through reappropriation, and present evidence of our cultural interconnectedness. They do so while not only pursuing knowledge of self, but also searching for and challenging the meaning of ‘real’ in the world.

I’ve titled this essay “Re:Search” to encompass that search for meaning with the postproduction process; through the use of reappropriation, recycling, reusing,

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<sup>1</sup> Nicolas Bourriaud, Post Production, Lukas and Sternberg, New York, 2002, pg 13-14

reassembling, remixing, recombining, reproducing, and re-exhibiting. In the following pages I will continue to examine Bourriaud's writing, as well as the postproduction practice of the DJ, and how they relates the roll of the artist and art in the digital age.

While the post production processes on the late 20<sup>th</sup> and 21<sup>st</sup> century offer an array of techniques and tools with direct correlation to the progress and advancement of technology, they may be viewed as derivatives form a more commonly known and established art practice; collage. And collage, whether in visual art, or in broad interpretation to music, film, and literature, is nothing new, and was central to many movements of the 20<sup>th</sup> century; Futurism, Cubism, Dada, "musique concrete", situationism, and pop art.<sup>2</sup>

At the time, Marcel DuChamp's use of existing cultural objects as "ready-mades" shook the art system, and shifted the problematic of art from the manual skill of the artists to the artist's gaze. How the artist chose his work was as valuable as how he created the work.<sup>3</sup> His practices began the notion that artists create narratives, by giving a new idea to object or image(s) that exist, though his questioning was more focused on what skill of the artists was of value. Later, the Situationist wrote extensively about the reuse of existing material using the term *Detournement*,<sup>4</sup> a term Bourriaud works with.

In Literature, the act of taking what exists has also been common practice. Mark Twain writes to Helen Keller, when she is accused of plagiarism, "The kernel (of)..., the

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<sup>2</sup> Paul D. Miller (editor), Sound Unbound, Ch 4. *The Ecstasy of Influence*, Jonathan Lenthem, pg 28-29. The MIT press, Cambridge, MA 2008

<sup>3</sup> Nicolas Bourriaud, Post Production, Lukas and Sternberg, New York, 2002, pg 25

<sup>4</sup> Guy Debord, Methods of Detournement, Internationale Situationiste Anthology. 1958 Trans. Ken Knabb 1981 <http://libcom.org/library/internationale-situationiste-3-article-1> accessed: 8/14/2010

soul, the substance, the bulk, the actual and valuable material of all human utterances – is plagiarism. For substantially all ideas are second hand, consciously or unconsciously drawn from a million outside sources.”<sup>5</sup> T.S. Eliot notes in a review of James Joyce’s *Ulysses*, “Allusion is a slip towards making the modern world possible for Art”<sup>6</sup> This referencing and intimation of others work is vital to art and literature as a whole.

William S. Burroughs called his writing style, a “cut-up method”, that was vital to his interrogation of the universe.<sup>7</sup> Here again, we see the notion of questioning reality.

In early 20<sup>th</sup> century Music, early blues and jazz musicians took fragments and entire compositions from one another. It was accepted and encouraged for existing work to be reworked. In fact it has been long part of their tradition that they operate in a sort of “open-source” culture. Today, technology has allowed the abilities to duplicate, spread, and share material grows at great lengths.<sup>8</sup> On a more experimental style of composition, John Cage took turntables and live radio feeds and combined them together in his 1939 piece, *Imaginary Landscape*. At that time, the radio and turntable was advanced technology, not accessible to everybody. Today, in the digital age, computer networks add to these preexisting tendencies of borrowing, reappropriation, juxtaposing and combining, and are at the masses of industrial nations fingertips.<sup>9</sup>

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<sup>5</sup> Paul D. Miller (editor), *Sound Unbound*, Ch 4. *The Ecstasy of Influence*, Jonathan Lenthem, pg 42. The MIT press, Cambridge, MA 2008

\*Originally from *Copywrites and Copywrongs*, Siva Vaidhyawathan

<sup>6</sup> Paul D. Miller (editor), *Sound Unbound*, Ch 4. *The Ecstasy of Influence*, Jonathan Lenthem, pg 41. The MIT press, Cambridge, MA 2008

<sup>7</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 26-27

<sup>5</sup> Paul D. Miller (editor), *Sound Unbound*, Ch 4. *The Ecstasy of Influence*, Jonathan Lenthem, pg 28. The MIT press, Cambridge, MA 2008

<sup>9</sup> Paul D. Miller (editor), *Sound Unbound*, Ch 9. *Freeze Frame*, Ken Jordan, pg 98. The MIT press, Cambridge, MA 2008

These artistic practices call into question the notion of authorship and ownership. It has been long understood the value of one's idea being available to others. In the shaping of the U.S. Constitution, copyright laws began; "Congress has the authority to promote the progress of science and useful arts, by securing for limited times to authors and inventors, the exclusive rights to their respective writings and discoveries"<sup>10</sup>. The goal was to provide just enough protection for people to want to create, while letting ideas entry into others hands for the goal of social progress.<sup>11</sup> Here stated the balancing act between the author and creator and society, a balancing and distinction that is dissolving in present day.

In the early 20<sup>th</sup> century, film maker Dziga Vertov pioneered a method of "collage based cinema" to document the day to day existence of the Soviet Union by filming honest scenes of the world, and arranging them together. His intention was to expose a "hidden truth" through his impulse toward realism by his placement and arrangement of images of daily life he captured. DJ Spooky argues that this practice set the tone for the aesthetics of the 21<sup>st</sup> century, notably reflected in post-production art.<sup>12</sup>

The art practices that began to take form through the 20<sup>th</sup> century are now commonplace today. They allow artists to create narratives of the world around them and challenge the notion of what is "real" and encourage progress through the use and development of others ideas. On what can be used and how to use it, Guy Debord, in *Methods of Detournement (1958)*, writes,

*"the attempt to re-use the 'detournable bloc' as material for other ensembles expresses the search for vaster construction, a new genre of creation at a higher*

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<sup>10</sup> The United States Constitution, Article I, Section 8

<sup>11</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 33

<sup>12</sup> Paul D. Miller, *Artist Statement Kino-Glaz/Kino Pravda: Remix* New York, 2009

*level.” Further, The literary and artistic heritage of humanity should be used for partisan propaganda purposes...any elements, no matter where they are taken from, can serve in making new combinations. Anything can be used.”*<sup>13</sup>

This notion that anything is fodder for the artists to use may have roots from over a half a century ago, however, Bourriaud notes, the shift today is that this practice of *detournement* is the driving force of the artistic process. Bourriaud states that Contemporary art is bringing an end to ownership of forms, and that perhaps Artists themselves would rather bring an end to copyright laws in exchange for free access to existing works.<sup>14</sup> That the artist has an intuitive relationship with what has come before them, and possess a collective idea that all art, and cultural objects, are to be used and shared.<sup>15</sup>

“Technology giveth, and Technology taketh away.” This quote, by Cory Doctorow, is found in the intro of Paul D. Miller’s book *Sound Unbound*, a book on the sampling culture of digital music. It goes on to address that art practices have to “fit in with social, technological, and market realities of its day.”<sup>16</sup> In reading and research, I came across many terms and descriptors of what that today is; the info culture, the web culture,<sup>17</sup> the

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<sup>13</sup> Guy Debord, *Methods of Detournement*, Internationale Situationiste Anthology. 1958 p. 9 Trans. Ken Knabb 1981 <http://libcom.org/library/internationale-situationiste-3-article-1> accessed: 8/14/2010

<sup>14</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 35

<sup>15</sup> *Ibid*, pg 1-3

<sup>16</sup> Paul D. Miller (editor), *Sound Unbound, Foreword*, Cory Doctorow, pg. xi. The MIT press, Cambridge, MA 2008

<sup>17</sup> Paul D. Miller (editor), *Sound Unbound, Ch 2. In Through the Out Door*, Paul D. Miller, pg 5 and 14. The MIT press, Cambridge, MA 2008

age of the infinite archive, the world of infinitely reflecting fragments<sup>18</sup>, the culture of forms, and the culture of activity(of signs)<sup>19</sup> to name a few. We can interpret the implications of these terms; we are informed(info), we are connected(web) we are drenched in endless pieces(infinite fragments), we are surrounded by value, and most importantly, we “produce”(activity). This may in turn not necessarily be what the author of the term implied, but I guess that’s the point. As a postproduction, I can state new meaning to them. And I don’t think I’m that far off.

DJ Spooky’s art often address the interconnectedness of modern culture, and the over saturation of information.<sup>20</sup> As a DJ and visual artists, His practice of remixing and sampling, applied to sound, still image, and video, is that of fragmentation, a process especially relevant to new media. Miller (DJ Spooky) asserts, “Fragmentation is usually a means of absorbing a very dense narrative<sup>21</sup>.”.Miller creates understanding of the over saturation of information in the digital age in relation to America as a land of self-defined culture. “In America, everybody had to collage together their identity...this is the land of the blank slate, so it’s a cut and paste culture<sup>22</sup>.” His work not only gives commentary to the notion of fragmentation, and the roll of art in contemporary culture, not only by concept, but also by the actual practices and techniques he applies to creating.

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<sup>18</sup> Paul D. Miller (editor), Sound Unbound, Ch 9. *Freeze Frame*, Ken Jordan, pg 97 and 99. The MIT press, Cambridge, MA 2008

<sup>19</sup> Nicolas Bourriaud, Post Production, Lukas and Sternberg, New York, 2002, pg 1-3

<sup>20</sup> Wendy Koenig, “Paul D. Miller/DJ Spooky,” Art Papers, no. 32, March-April 2008

<sup>21</sup> Carol Becker and Romi Crawford, “An Interview with Paul D. Miller a.k.a. DJ Spooky – That subliminal Kid”, Art Journal, no. 61, Spring 2002, pg 86

<sup>22</sup> Ibid Pg. 85

Miller poses his philosophical stance on the issue in his writing. He claims that in this culture of digital music and sampling, “any sound can be you.”<sup>23</sup> In noting the social interconnectedness, he coins the phrase “collective ownership” to describe the DJ process of sampling.<sup>24</sup> The post-production artist enters into the world of collective, and the process of creating new narratives, by taking fragments of the existing story and rearranging them to tell their own. The technology of today fosters this practice. Databases are deeper than ever offering infinite resources for artists or all kinds to tinker with. Software continuously evolves improving the ability and manner which artists can manipulate the data. Networks are faster and able to process more, allowing greater collaboration and sharing of info and ideas. Today, it’s easy to access and manipulate info, which sound, image, or video, which transforms the way artists make art, and musicians make music.<sup>25</sup> In the words of Moby,

*“The way that music has changed had changed completely and will continue to change...It has become so much more egalitarian, democratic, and inexpensive, and the means of production have become available to almost anybody.” In regards to sampling, “Like adaptation to your environment...It’s overcoming your liabilities and shortcomings...Sampling is overcoming my weakness and shortcomings... I can’t sing...so I sample other singing performances. Without sampling, I probably never would have been particularly successful.”<sup>26</sup>*

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<sup>23</sup> Paul D. Miller (editor), Sound Unbound, Ch 2. *In Through the Out Door*, Paul D. Miller, pg 5 The MIT press, Cambridge, MA 2008

<sup>24</sup> Ibid pg 5

<sup>25</sup> Paul D. Miller (editor), Sound Unbound, Ch 9. *Freeze Frame*, Ken Jordan, pg 100. The MIT press, Cambridge, MA 2008

<sup>26</sup> Paul D. Miller (editor), Sound Unbound, Ch 15. *An Interview With Moby*, Lucy Walker, pg 155-157. The MIT press, Cambridge, MA 2008

Through the postproduction practice of sampling in the digital culture of today where the internet and available software exists, anyone can create music. In turn, more and more genres get defined based on everyone's personalities.<sup>27</sup> Take a look at the electronic music options on Itunes radio, and you'll see what I'm talking about. In Bourriaud's words, "New Music will be born from now on, unceasingly."<sup>28</sup>

The postproduction practice of the DJ is doing the same thing that visual artists are doing. They work directly with the audience, by monitoring their reactions to song choice(or by taking requests). They act physically on cultural objects (by scratching and mixing records), and they inhabit space/time through their relation to the history of sound, and the logic of how they organize links between selections.<sup>29</sup> At times I wonder why, with the exception of DJ Spooky, they are in clubs and music venues, and not more galleries and museums.

Nam June Paik, Douglas Davies, and Roy Ascott saw in the 1970's and 80's, the potential for this practice, and took the ideas to the gallery world. However, technology wasn't ready, as they faced the obstacle of slow bandwidth, and limited processing power. Nam June Paik's cybernetic art, "Global Groove", took live TV broadcasts of various visual art performance from all over the world, showing different cultures, and mixed them live in a VJ(video jockey) manner, arranging the media in real time.<sup>30</sup> Here we see the visual artist blending the historical context and using technology in the

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<sup>27</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 38

<sup>28</sup> Ibid

<sup>29</sup> Ibid

<sup>30</sup> Paul D. Miller (editor), *Sound Unbound*, Ch 9. *Freeze Frame*, Ken Jordan, pg 104-105 The MIT press, Cambridge, MA 2008

postproduction manner. Today, technology has caught up with their vision in a way that nearly anyone can be the practitioner.

Wang Du enters the postproduction dialog in a different way. By pillaging through newspapers, Wang Du selects published images, though often obscure, and turns them into three-dimensional painted wood sculptures. By doing so, Wang Du creates a reservoir of imagery to arrange new narratives that challenge reality, giving furtive images of media new meaning. His newspaper cut outs connect to his self proclaim desire to “be a journalist”<sup>31</sup>. If a journalist is a person who shares an account of the day’s happenings, perhaps Wang Du is one.

Daniel Pflumm’s postproduction practice comes as something a little different. Pflumm takes images of multinational corporations, and rearranges them for use as mere aesthetic building blocks. His work creates tension between the iconographic image and abstract form. He also exemplifies the change in the ideas of exhibit, as he shows his work not only in galleries, but also on tee shirts, in video advertisements, record booklets, and any other avenue that conveys visual culture. To him, all the places that spread visual information are equal. Along with the egalitarian attitude towards exhibit, he also provides his audience with access to the programming he uses to break apart the logos, so that they can give it their own spin, and create a further manipulation.<sup>32</sup> This idea is also seen in the music industry as bands such as Radiohead, Nine Inch Nails, and ColdCut provide downloads to listeners with separated tracking of songs (drums, bass, guitar, etc, all separate) for listeners to become actively engaged in the making process.

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<sup>31</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 14-16, 84

<sup>32</sup> *Ibid*, pg 80

The use of multinational logos (certainly something heavily trademarked and copy write protected) shows a total disregard for authorship, and empowerment of artists. The now famous UK artist, Banksy, is doing a parallel to this process on the streets. Banksy calls it “Brandalism,” and is one of many street artists that make an effort to manipulate, reclaim, and rearrange billboards in public space. In his words,

*“Any advertisement in public space that gives you no choice whether you see it or not is yours. It belongs to you. It’s your to take, rearrange, and reuse. Asking for permission is like asking to keep a rock someone just threw at your head.”<sup>33</sup>*

(On a funny note. Banksy’s disregard for copywrite protection is expressed on the inside cover credit of his book. The coined phrase “Copywrite Is For Losers” is listed with the publisher info, etc. However, the phrase itself is trademarked and copywrite protected, as it the book itself.)

Both Pflumm and Banksy, along with many other street artists and graffiti writers practice their art without a regard for income. (Though this certainly can be argued) Work no longer needs a client, and can be distributed in a parallel circuit that offers financial resources and a different usability.<sup>34</sup>

Postproduction artists, in the dissolving of authorship, begin to blur the line between production and consumption. As musicians and DJ’s make a song or mix, they know that their work will one day be material for someone else. Postproduction art creates a narrative that extends and reinterprets preexisting narratives.<sup>35</sup> However, the postproduction process yields a problem that one may learn of a sources, IE a Bob Dylan lyric, or a Hip Hop beat, and never know that it was selected and reworked from an

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<sup>33</sup> Banksy, Wall and Peace, Century, London UK, 2006 pg. 196

<sup>34</sup> Nicolas Bourriaud, Post Production, Lukas and Sternberg, New York, 2002, pg 80

<sup>35</sup> Ibid pg 19-20

obscure source, somewhere else. We, the audience, learn of the secondary use without ever knowing the original.

Postproduction artist Liam Gillick provides us with commentary on acquiring cultural forms to work from as shifting from searching the shopping mall for the desirable, to searching the flea market (for the obscure). The idea of the flea market is quite fitting. Here, past items of all sorts, from all genres gather and wait to be reclaimed and reused in perhaps new uses. In postproduction, recycling and reusing and chaotic arrangement are on the rise over shopping and shelving.<sup>36</sup>

Perhaps in DJ culture, the most notable player, and one of the most influential artists is DJ Shadow. DJ Shadow provided the DJ culture with a new precedent of what is known as “digging:” the searching through the endless archive of music to find what works.<sup>37</sup> In doing so, he shows how post production practice, whether it’s Wang Du looking through newspaper, or Shadow previewing music, takes the leisure activity, and makes work of it. The DJ activates the history of music by copying and pasting together loops of sound in relation to each other, actively inhabiting cultural space and time. To listen to the sound is work in itself, which divides the line between reception and practice. The recycling of sound means the artists moves from the leisure practice of listening, to the active work of navigating through cultural history.<sup>38</sup> Postproduction artists blur the line between what is work and what is play.

DJ Shadow exemplifies one of the best at this. His record collection is over 60,000 albums deep. His album *Endtroducing* (1996 Mo Wax records) is composed entirely of

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<sup>36</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 28

<sup>37</sup> *Scratch*, documentary movie on Turntablism. Director: Douglas Pray, Firewalks Film, USA 2001

<sup>38</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 18

samples, change the culture of instrumental hip hop in its release. It is listed in Time magazines top 100 albums of all time.<sup>39</sup> Josh Tyrangiel of Time magazine writes,

*“There is a lingering perception that DJ’s are Hustlers – Guys who play other peoples records, throw in a new beat, and call the result their own. Its true that mixing two hit records and making one are not equivalent achievements.”*  
*(However) “DJ Shadow is a composer using samples as notes.”<sup>40</sup>*

Here, Tyrangiel and Bourriaud might disagree, however, Shadows success at taking others sound and create his own mix stands as art. He personal notes the process, “In the most passive way, what I put out depends on what comes in.”<sup>41</sup> Again blurring the line between consumption and production and work and play. He goes on, “After a while the challenge becomes streamlining your lines of communication. It’s like fiber optics, you’re trying to pack as many messages and layers of narratives as you can into that one line.”<sup>42</sup> In the language he uses, you’d almost think he read Bourriaud (which was released around the same time as the interviews).

DJ Shadow is just one of many DJ’s that enter this practice. They sometimes provide example to the notion that art today maybe indifferent to the content of work and its respective historical position, so long as it fits the mix, and that the artists today is nomadic, moving through all the history and styles using detournement as part of the process.<sup>43</sup> The DJ and the postproduction practices shed a light on the current climate of

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<sup>39</sup> Time – Top 100 Albums of All Time – 11/16/2006  
<http://www.time.com/time/2006/100albums/0.27693.Endroducing.00.html> Accessed: 8/15

<sup>40</sup> Josh Tyrangiel, Time, Music: Shadow’s One Man Band, July 15<sup>th</sup>, 2002

<sup>41</sup> Ibid

<sup>42</sup> Wire Magazine, interview with DJ Shadow, June 2002

<sup>43</sup> Nicolas Bourriaud, Post Production, Lukas and Sternberg, New York, 2002, pg 90

the art world in our current day. The show that the question, as Bourriaud states, “is no longer what can we make that is new, but how can we make due with what we have?”<sup>44</sup>

So here I may indulge at greater length in my own philosophical reflection, in addition and contrast to Bourriaud. Bourriaud notes, postproduction practice “turns the art world against its own beliefs.”<sup>45</sup> As a practitioner of this style, I question him, as he is the theorist, critic, and writer, trying to define what in the end is “infinite fragments.” Bourriaud notes many artists and examples, and is well versed and knowledgeable, though all his examples come from the “high” art world, where “low” brow artists partake in the same practice, and are left out. He also fails to really mention the individual DJ’s, and fit them into the scheme of what he discusses. Shouldn’t DJ Shadow, or Spooky, or many others, be on his list? He fits all descriptors, and should be a sound artist, as much as, musician. What is left out of the dialog is craft, and effect on an audience (though mentioned, he doesn’t place value to it.) His examples consist of things like Douglas Gordon’s 24 hour psycho, where Gordon takes Hitchcock’s classic and plays it at a slow speed so it takes 24 hours to finish,<sup>46</sup> or Pierre Joseph using preexisting art work and cultural characters displayed in new settings. While the examples provide well the example of dissolving authorship (Hitchcock or Gordon) or re-exhibiting narratives in new settings to create new narratives<sup>47</sup>, his writing almost declares his example artists as champions of the current way, simply because of the ideas they portray. This is where “high” art fails from time to time. Bourriaud basks in the discussion of the idea, and lacks the overall analysis of the craft. DJ’s, on the other hand,

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<sup>44</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 17

<sup>45</sup> *Ibid*, pg 61

<sup>46</sup> *Ibid*, pg 85

<sup>47</sup> *Ibid*, pg 66

take the idea of the practice as a given. They make mixes, and they know it. So then it is about quality, craftsmanship and innovation, not just the idea.

DJ Shadow and Cut Chemist combined on an album titled, *Product Placement*. (2001 One29 records) Its liner notes contain a list of 65 different tracks that are sampled from a diversity of historical context and genres, from Sesame Street to Bill Withers, the Commodores to Grandmaster Melle Mel and L.L. Cool J. Hell, it even contains advertisements from the National Fuel and Gas Distribution Corporation. The album serves as an example of creative new narrative from two postproduction artists. When purchased, it also came with a disk of the original breaks and samples, unmixed, providing the listener with a tool or production, as encouragement to create their own. Beyond all that, what is worth noting is the slogan on the cover art on a milk carton that Cut Chemist is pouring into Shadow's glass. "Now fortified with "Accu-Blend" technology."<sup>48</sup> It notes the value of craft.

Great DJ's can fill a club. They can make you move, scream, sing, sweat, and leave you begging for more. If I sat watching Douglas Gordon's *24 Hour Psycho*, I'd be bored out my mind, and wouldn't make it more than an hour. I'd be willing to bet, most readers of this would agree. I wouldn't be surprised if Gordon himself would agree too. On the other hand an Audience can watch a good rave DJ spin a set for hours and hours on end. Here the performance of the piece falls short, and leaves the audience empty, despite what may be a strong idea.

Banksy created a series of works he called vandal paintings. Here he would bring framed art accompanied with information placard into museums, and hang them as if they

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<sup>48</sup> DJ Shadow and Cut Chemist, *Product Placement*, One29 records, USA, 2001

were on display. He placed a Pop Art Soup Can up in the Museum of Modern Art – New York. As a result, “A sea of people walked up, stared, and moved on, looking confused and slightly cheated. I felt like a true modern artist.”<sup>49</sup> Here lies a problem.

In the late pages of Bourriaud’s *Postproduction*, he develops further on the other aspects of the roll of the artists, beyond the postproduction aspects. They must be accountable, and have social functioning<sup>50</sup>. They must activate the audience. Here is where music, and even low art exceed the high art world. Daniel Pflumm argues that the place of exhibition, whether the street, a museum, and gallery, are all equal. But if the goal is reach people and to activate an audience, reaching the masses is essential. A work in a gallery leaves a viewer feeling cheated and uninspired fails in its social responsibility.

Bourriaud notes that postproduction puts the trajectory between two places in favor in relation to the place itself, and that encounters and interactions are more important than the individuals that compose them.<sup>51</sup> It regards the ‘doing’ and process, as more important; that the travel is more important than the destination. The exhibition itself is no longer the end result of a process, but a place of production.<sup>52</sup> Here lies the strength of postproduction artists, and the improvisation of live performance. Yet, the Grateful Dead knew this forty years ago when they took live performance as more valuable than the artists, and spawned a culture of jam bands that still acknowledge this today. DJ’s, in a sense, also partake in this philosophy.

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<sup>49</sup> Banksy, *Wall and Peace*, Century, London UK, 2006 pg. 178

<sup>50</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 92

<sup>51</sup> *Ibid*, pg 99

<sup>52</sup> *Ibid*, pg 69

Bourriard says, postproduction art is “as different from traditional art, as the rave is from the rock concert.”<sup>53</sup> What may he think if they were combined? In fact they are combined, and are a growing force in the world of music today. The concerts blend postproduction practice with the performing of primary material. Perhaps this is the future, that postproduction meets primary production in a harmonious blend. Electronic music and art festivals such as Camp Bisco, have visual artists and musicians taking request and reaction to fans. The exhibition is about showing a process, not just a display of a final work. And the fans are inspired.

Jonathan Lenthem writes,

*“Artists...who fall in the trap of attacking the collagist and satirist and digital samplers of their work are attacking the next generation of creators. By doing so they make the world smaller, betraying what seems to be the primary motivation for participating in the world of culture in the first place: to make the world larger.”*<sup>54</sup>

This goal, “of making the world larger”, needs to be the forefront of art. By being accessible to masses, and moving and motivating people, art will succeed in its social responsibility. Postproduction may or may not be the only way. Thought the use of cultural material, in and of itself, if familiar, and there inviting and accessible, serving as a vital tool, for contemporary artists.

Art of postproduction responds to the proliferating chaos of global culture in the information age.<sup>55</sup> The global culture today is a vast amalgam, whose values and

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<sup>53</sup> Nicolas Bourriard, Post Production, Lukas and Sternberg, New York, 2002, pg 47

<sup>54</sup> Paul D. Miller (editor), Sound Unbound, Ch 4. *The Ecstasy of Influence*, Jonathan Lenthem, pg 36. The MIT press, Cambridge, MA 2008

<sup>55</sup> Nicolas Bourriard, Post Production, Lukas and Sternberg, New York, 2002, pg 13

principles of selection are not easy to identify. The postproduction artist notes that people find definition by choices; I am the music I listen to, the TV and film I watch, the Books I read, etc. Today we come across representations and fictions, provided by those in power, that provides us with definition. With the answers to who we are. Postproduction Art presents the counter image, the challenge to that definition of reality, and that so-called answer to who we are. We, through the practice of art, can search for our own definition. In doing so, we may also lead others into the search.<sup>56</sup>

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<sup>56</sup> Nicolas Bourriaud, *Post Production*, Lukas and Sternberg, New York, 2002, pg 88-89

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The United States Constitution, Article I, Section 8