Journal of Arts & Humanities

Glocal Multimedia Art as an Unbreakable Narrative

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ABSTRACT

The usual theory of health and illness unfortunately with its dominant linguistic power incorporated by discursive constructivism, is based equally on the national imagination and issues of „broken narrative", which causes a broader ignorance of other integrative narratives, especially performative situational multimedia art. There are no glocal multimedially orchestrated art narratives with ego-centrism and nationalism in their basis. Situational performativity of mixed glocal (global and local) reality in multimedia art, seems to the superficial observer like a mirror or „schizoid" reality, but in actuality is the astonished multitasked „result" of the primal, transpersonal, affective process of individuation and blossoming awareness, both of individuals and re-conceptualised society as a whole. Glocal Multimedia Art is our syntagma for a new holistic approach to experience. Thus we orchestrate our own as well as a wider existence from the heart of nature, via affective primordial and cosmic connection. Therefore, we can talk about the phenomenon of the authenticity of the World Sound/Image in a renewing creation of existence through glocal multimedia art and pure experience. A new philosophy for new media by Mark B. N. Hansen is very important in this area of research as a post-visual affectivity of digital art expressed in a transitional body technique of "framing function" in digital mode. This work is a contribution to the process of anthropologisation of technology through the inclusion of artistic multimedia narratives in healthy, innovative education at institutions and operationally in the wider social re-evaluated reality.

1.　　Introduction – Glocal multimedia art as the human emancipation

We all know that the linguistic narrative power dominates (F. de Saussure, C. Peirce, J. Piaget, M. Foucault), even in the form of Ken Wilber's "Integral Semiotics" as allegedly the only narrative of liberation, through the discursive constructivism and is actually coded scale of human health and illness within national, religious and narcissistic imagination, adjusted to institutional measurability. Issues of broken narratives were discussed on the recently held "excluding other narratives" restricted

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conference "Broken Narratives and the Lived Body" by Australian/Italian Monash University, although pretending other narratives were wellcome.

By my personal artistic "testing" of multidimensional realities, as well as through a long-standing practice in vertical education in primary, secondary and higher education. I name the theory in which, apart from practicing the partially known benefits of visual communication (" Picture speaks more than a thousand words") – so I affirm the integrative narratives in the process of assimilation and education, especially **performative situational multimedia art as the human emancipation.**

1.1 Statement on problem: Changing perspectives and approaches in contemporary teaching

This work is a contribution to the process of mastering and anthropologizing the technology through the inclusion of artistic multimedia narratives in healthy, innovative education at institutions and operationaly in the wider social re-evaluated reality.

My aim in scientific and artistic, research work is the notion of multimedially orchestrated consciousness in the mode of performing human multitasking and beyond the dominant political and religious categories, through the "pleasant antagonism" and artistic existentialism (activism) which authentically change and re-create reality.

2. Breakable linguistic narratives

Every existential problem is (partially) measurable by a psychological or psychiatric institution through linguistic narrative parameters, especcially through broken language discourse or lapsuses (mistakes) and is rashly named as "mental disorder". Great psychologists and psychiatrists, such as Freud (later Lacane) and C. G. Jung assimilated dreams and archetypes as symbolic interpretations in the therapy. Alternative psychology and anti-psychiatry, such as R.D. Laing and A. Watts' explorations on Eastern Phylosophy and Religion (Lao Tse, Zen Buddism, Hinduism), as well as Ken Wilber's Transpersonal Psychology these days, claimed that there is much more in trans-formative existence then words can explain and decode.

Famous American-Austrian physicist and systems theorist F. Capra (1982) affirms:

In current, psychiatric practice many people are diagnosed as psychotics, not on the basis of their behavior but rather on the basis of the content of their experiences. These experiences, typically, are of a transpersonal nature and in sharp contradiction to all common sense and to the classical Western world view. However, many of them are well known to mystics, occur frequently in deep meditation, and can also be induced quite easily by various other methods. (p. 377)

Anthropological researches by M. Eliade and J.G. Frazer (especially on shamanism), J. P. Sartre's philosophical leftist opus on existence, and A. Badiou's research on performativity as an Event - gave me the argument for this multimedial and multitasked approach to education and existence.

Badiou's theory is supporting my thesis on multitasked, multimedial art with his notion of identity:

I have to elaborate the question of identity from the question of unity of multiplicity - it's the same thing. The unity of the multiplicity is the ontological identity. (Badiou,1988, p. 170). (...)

He continues to elaborate different situations and events, as well as sources of knowledge:

The difference between situations is a matter of experience. (...) But my thesis is that in a situation there is always encyclopedia of knowledge which is the same for everybody. But the access to this knowledge is very different. (Badiou, 1988, p. 171).

So, concerning the ontological point of Truth, the linguistic narrative is not the universal one, because there are a lot of other sources of it and the humanly multitasked multimediality is one of especially precious.

3. Unbreakable narratives: humanly multitasked multimedia art authenticity

My perennial performational projects are scientific and artistic synchronization in integral, holistic approach to existence through the Glocal Multimedia Art (Srnic, 2014) and Performance Art. Humanly multitasked and multimedial glocal (global + local) arts were the grounding principles of mastering the anthropological humanization of (multimedial) technology by Performance Art. I

empowered precisely the orchestration of deliberate tasks for the pupils, students, artists and scientists/experts in these Events/Performances through the spontaneous social matrix of people drinking coffie and relaxing in the very center of our town.

In my previous research I affirmed and tried to prove that multitasking art is very helpful in creative usage:

> As opposed to computer multitasking where a larger number of activities weaken concentration, i.e. attention is dispersed and memory is weakened, the orchestrated affective experience in multimedia is anchored in an existential support by artistic attention which results in an organic memory and authenticity. (Srnic, 2014)

Elaborated in an abstract and impersonal way, I created the Performances "World Image and Performativeness of Glocal Consciousness" as reflexive and critical, meditative art events.

In other words, by means of phenomenological spacetime positioning and intuitive movement through the collective unconsciousness, we first achieve an authentic, *affective artistic actualisation*, and then as rooted into and through the breath, we identify with consciousness. (Srnic, 2014, p. 13)

I set the "World Image" in the spatial - temporal depletion zone with "No Images" in magical sense, without infantile fantasies and desires, while keeping only the humanly multitasked, normal "middle existential path" (Srnic, 2015)

The projects immediately pulled in bystanders and peaked their curiosity. By catching just a glimpse of another culture or an intrigueing gender performance they can draw their own conclusions as to the differences and similarities they may share with other nations and individuals. The performances promoted open mindedness and a will to accept foreigners and inovative art concepts in to their society. Web logs, social networking and traditional forms of media ensured that the programmes didn't go unnoticed. With all the performers, intellectuals, experts and the general public involved, the projects had huge potential to reach a massive audience. (Srnic, 2012)

The performances examined orchestration of the World Image through global and local considerations, therefore, the glocal-art strived to eliminate the negative effects of globalization on the vitality on the one hand and localizations of nationalism on the other.

As the author of 2017 Performance on postfeminist gender problematics dénouement, I previously stated in my doctoral dissertation thesis that **the artistic individuation** is the way of solving specific gender issues and that only with the aesthetic changes of reality we re-create and acquire a new personality without gender discrimination or categorization, neither androgynous nor transgender. Of course, we do not eliminate the potentials of individuals and communities that explore all the transitional boundaries of their gender, while artistically evolving. (Srnic, 2017)

Creatively experimented and obtained performing artistic and scientific syntheses as the affective topology of multimedia art through human multitasking, I actualized **the "shaping" effect** by using all that is digital and virtual in the performance matrix while anthropologically humanizing technology. Valuable Mark BN Hansen's reflections can be found in his book "New Philosophy for New Media",(The MIT Press, Massachusetts, US & London, England, 2004, p. 234) in a chapter "Time, Space and Body", where he has introduced the term "Intensive Time". Producing such a Time it is possible to use the technology as an empowering factor in which affective human "nows" are briefly slowed down and the whole process of transition takes place at the "zero stage", especially processed in video art.

Badiou states as well that the logic of Performance/Event is of the *da,* of here, of localization. Localization requires a sort of transcendental conception of the situation. (...) but the logic of the situation, of the localised multiplicity, that sort of logic is between classical logic and intuitionist logic. (Badiou, 1988, p. 186).

My artistic/scientific performative processes intensify **just human affectivity** in parallel through the "Intensive Time" of technology, thus avoiding the domination of technology, so it is precisely mastering "machine time" in favor of **human emancipation** while ending the work in observational synthesis.

Concerning the Performances, one of the tasks students liked the best, was at my post-modern teaching on Media Culture at the Croatian J.J. Strossmayer University of Osijek, Faculty of Education in Osijek, Department in Slavonski Brod, I named: "Post-Modern Dystopic Deconstruction for Mobile Phone Orchestra". Not necessarily subversive, the work was inspired by environmental random sounds (news, harmonious and disharmonious, laughter, whispering, noise, croon) from the exterior and

interior of the Faculty. Some students randomly found sounds in the street in front of the Faculty, some of them in the backyard, others in toilet recorded sounds of water or piano atonal segments in lecture hall, the rest used favourite news openings, ringtones etc. We published the intensive video on the Association „Culture, Media and Education" - ARTHEA's „ Media-Via" portal, sent the link http:mediavia.net/2017/04/13/post-modern-dystopic-deconstruction-for-mobile-phone-orchestra to the contemporary music experts in Zagreb and got compliments from Music Biennale Zagreb previous art director, professor at the Music Academy in Zagreb, Cantus conductor and composer Berislav Sipus.

I believe we invented a new approach to intensive, almost archetypical collective human experience framed affectively but not dominated by technology.

Archetypical glocal sound/image multimedia art authenticity can be discussed in biophysics as well.

The Russian team of molecular biology and biophysics scientists led by Piotr Gariaev demonstrated the existence of wave model linguistic genetics in DNA chromosomes in which the linguistic narrative corresponds to their codes. Interestingly, they have proved the same with radio waves experiments, in examples of sound and laser treatment over photography photons. We believe that by using visual media (photography) research is also directed to quantum visual communication, since linguistic narratives can not decode all light information of images, especially holographic ones, **because "Image speaks more than thousand words", and we are not interested in "reading between the lines".**

In that sense, we set another area of interest: that of frequency of noise, the zero level of sound expression at "Zero Point Energy" or vacuum, although it has its redundancy as the potential energy…

By entering into the archetypal images of the unconscious, and avoiding the esoteric and magical thinking, we question the "quantum unicity" as a principle of holistic orchestration to the extent that nature permits, and connect with those visual/audio multimedia codes that can not be linguistically decoded, as a discrete connection within the vacuum, a "hyper-communication" that triggers "newness" and as the inner DNA of a biological internet or human inward "networked intelligence" (Fosar, 2001), which is suitable for "Self-healing", Self-organizing and re-programming. **The importance of this artistic/scientific sort of healing can be spread to help all introverted people, especially to those with High Functioning Autism and Asperger's syndrome.**

4.   Performative archetype in transpersonal individuation

In the intensive Art Performances, synesthetic transformations and strengthenings of human affect have happened induced by the machine/digital time. I used the cybernetic digital concept of time to impower the human integration and to humanize the technology by subordinating it with the intuition and deep affection of the performative social matrix.

Concerning the structure of this social matrix during the process in a performative situation, I can rely on Badiou's (1988) assertion on Event that structure consists of two levels:

The first is the level of presentation, which only designates that some multiplicity is in situation. The second level, the state, of inclusion, designates that multiplicity is not corrupted by the void. (p.169)

The Process can seem anarchical or destructive at first, but Badiou (1988) explains:

(…) destruction is a dialectical concept. Destruction signifies that a part of the situation can be destroyed for the new, for the event. It is sometimes necessary. (p. 175).

The same approach is found in Capra's book „The Turning Point, Science, Society and Rising Culture" (1982) where he quotes the I Ching hexagram:

After a time of decay comes the turning point. The powerful light that has been banished returns. There is movement, but it is not brought about by force . … The movement is natural, arising spontaneously. For this reason the transformation of the old becomes easy. The old is discarded and the new is introduced. Both measures accord with the time; therefore no harm results. - I Ching" (p. 7)

My humanly orchestrated glocal multimedia art Performances or Events have a quality and purpose to heal the social matrix as a sort of gift. Physicist Capra (1982) puts such a task to shamans while healing:

The shaman does not work with the patient's individual unconscious, from which these problems arise, but rather with the collective and social unconscious, which is shared by the whole community. (…)

The universal shamanistic view of human beings as integral parts of an ordered system is completely consistent with the modern systems view of nature, and the conception of illness as a consequence of disharmony and imbalance is likely to play a central role in the new holistic approach (p. 309)

Situationally my performative work is not only artistically presented but ontologically positioned thought-out as well. Philosophical approach is integrated as the "interplay" in the orchestration of the Event.

Badiou (1988) similarly sets the notion of "the mathematical situation":

But a concrete situation is not exactly the ontological scheme of the situation. A concrete situation is an interplay of different situations in an ontological sense of the term. Ontology is not by itself the thinking of a concrete situation. Ontology is a situation, the ontological situation which is the situation of thinking, and finally, the mathematical situation. (p. 174).

But I am extremely opposed to the selfish applications of technology, such as those transhuman theories of "teleological-egocentric-funcionalism" (Istvan) as immoral use and abuse of technology to propagate cyborgs … because cyborgization is not the same as transpersonal individualization based on humanistic values: the glocal culture and science as the foundation of progress and human health.

5.   Conclusion: Reality re-evaluated

We do not appreciate the technology domination by the means of unaware human subordination. We are not pessimists nor light-minded optimists, but existentialists who discard narcissistic and amoral „teleological-egocentric-funcionalism" (Istvan, 2013) of technology.

In the Modern History end of a great story, the Postmodern discontinuity empowers a memory by multitasked multimedial glocal art.

Thus, contrary to Hegel and Heidegger, Badiou (1988) states on memory correctly:

If history is constituted by events and generic truths there is no unified history, there is nothing like „History". There are historical sequences, a multiplicity of historical sequences. (…) I think it is necessary to speak of historicity and not of a History. I think there is a profound historicity of truth, which is quite natural, since thruth is a process and not a donation. (p. 181).

Our creative efforts are involved in the process of anthropologisation of technology through the inclusion of artistic multimedia narratives in healthy, innovative education at institutions and operationaly in the wider social re-evaluated reality.

Affectional multimedial existence, multitasked performative memory, humaneness in the scientific/artistic (holistic) integration give the humanity that Unbreakable Healthy Life Freedom without negotiated and explored linguistic narrative discriminations on the bases of nation, religion, race and gender.

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