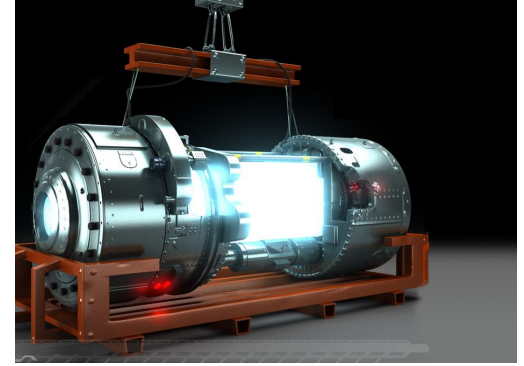
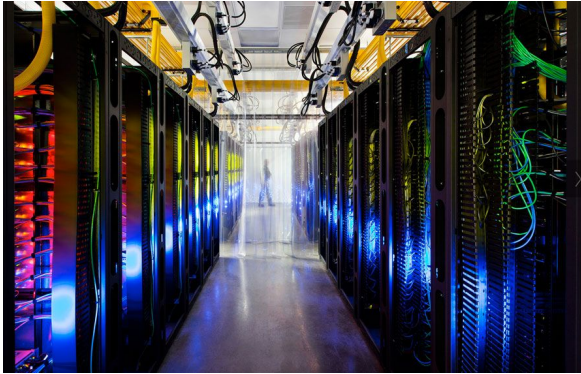


# Introduction

**Kittler's GFT**



1. Safe from EMP even in wartime
2. by-product: Channel-surf among entertainment media in the meantime → the general digitization of channels erases the differences among individual media → media-produced glamor

# Optical fiber networks and Media links

— — —

- Inside the computers themselves, everything becomes a number: quantity without image, sound, or voice.
- Formerly distinct data flows → a standardized series of digitized numbers
- A total media link on a digital based will erase the very concept of medium
- There still are media; there still is entertainment
- McLuhan: one medium's content is always other media: film and radio=the content of television; records and tapes=the content of radio; silent films and audiotape=the content of cinema; text, telephone and telegram=the content of the semi-media monopoly of the postal system

# Our sense and perception

— — —

- The electronic tube (early 20C): to amplify and transmit signals → 1930s, the large media networks on all 3 storage media-writing, film, and photography-to link up and send their signals at will. ; separated by incompatible data channels and differing data formats → constitute individual and limited windows for people's sense perceptions
- Our media systems merely distribute; compute the transmission quality of storage media in the media links as the content of the media; compromising how poor the sound, fuzzy movie images, etc: Our sense perceptions are the dependent variable of this compromise

# Prior to the electrification of media, Mechanical apparatuses

- Edison's [phonograph](#) stored sounds; December 6, 1877: [kinetoscope](#); February 20, 1892
- 1895, the Lumiere brothers; projection to turn Edison's invention into [cinema](#)
- Changed the state of reality more than lithography and photography; Benjamin's technical reproducibility: Media "define what really is"; they are always already beyond aesthetics
- What phonographs and cinematographs were able to store was time ; Time determines the limit of all art



# Texts and Scores

— — —

- 26 letters excluding all noise sequences: diatonics from A to G, the basis of occidental music to fix the chaos of exotic music for European ears
- Phonograph is able to record this chaos in real time and then replay it in slow motion: occidental alphabetism → an “exact notation”
- Texts and scores - Europe had no other means of storing time. Both are based on a writing system whose time is (in Lacan’s term) symbolic.; all data flows, streams of data had to pass through the bottleneck of the signifier.  
Alphabetic monopoly, grammatology

# Stories and Histories

— — —

- History only took account of literate cultures. Mouths and graphisms were relegated to prehistory
- Stories and histories; all orders and judgements, announcements and prescriptions (military and legal, religious and medical) channels monopolized the description of those mountains of corpses: Foucault only points out within the realm of law, medicine and theology → discourse analysis cannot be applied to sound archives or towers of film rolls
- Writing functioned as a universal medium-in times when there was no concept of medium; “Literature,” Goethe wrote, “is a fragment of fragments”

# Writing

— — —

- “Primary orality” and “oral history” came into existence only after the end of writing monopoly, as the technological shadows of the apparatuses that document them
- Yaweh’s act of writing; nothing but mere words stored in Bible
- Mohammed, an illiterate, The Koran; Recite!; “memorized by the faithful and written down on primitive surfaces such as palm leaves, stones, wood, bones, and pieces of leather, and to be recited, again and again, by Mohammed and select believers, especially during Ramadan”
- Writing therefore merely stores the fact of its authorization



# Reading and Writing

— — —

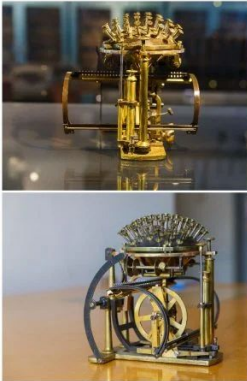
- In Germany, the age of Goethe [18C-19C]; Compulsory education engulfed people in paper; they learned to read “silently to one’s self,” a “sorry substitute for speech” without bypassing oral organs → bodies themselves fell under the regime of the symbolic : only handwriting could guarantee the perfect securing of traces; the “author”, from the private exteriority of handwriting into the anonymous exteriority of print, “readers” to reverse this exteriorization
- The book became both film and record around 1800 - not as a media technological reality, but in the imaginary of readers’ souls

# The Dead and Paranormal

- In contrast to the arts, media do not have to make do with the grid of the symbolic: they reconstruct bodies not only in a system of words or colors or sound intervals. ; Media and media only fulfill the “high standards”; “reproductions”
- Media (with the dead) Morse alphabet in 1837, the tapping specters of spiritistic seances; Edison’s phonograph to record “the last words of dying persons”
- Paranormals
- War on the Mind by the Pentagon: a list of the propitious and unpropitious days in other cultures; to time [its] bombing campaigns to coincide with unpropitious days, thus ‘confirming’ the forecasts of local gods” ; special film projectors capable of projecting those gods onto low-hanging clouds

# Typewriter

- The typewriter; 1865 European, 1868 American (Remington, an arms manufacturer) : an intermediate thing between a tool and a machine
- In standardized texts, paper and body, writing and soul fall apart. Typewriters do not store individuals
- The historical synchronicity of cinema, phonography and typewriting separated optical, acoustic, and written data flows, thereby rendering them



# A state of $n$ of the universal discrete machine

- The methodological distinctions [Lacan] of modern psychoanalysis clearly coincide with the distinctions of media technology: **the real-Gramophone, the imaginary-Film, the symbolic-Typewriter**
- A clear division between matter and information, the real and the symbolic
- Nietzsche in 1874, “Are these humans or perhaps only thinking, writing and speaking machines?”
- 1950, Alan Turing; Turing game remains open-ended; merely got rid of the people and typists that Remington & Son needed for reading and writing
- [Turing machine](#), 1936: 1 and 0; all conceivable data processing machines are merely **a state of  $n$  of the universal discrete machine**