

## TECH1002-17 Social Media & Technology

### Lecture Three: Remixing & Intertextuality

	<b>Introduction:</b>
001	“Certain men or classes of men come to be the accepted guardians and transmitters – instructors – of established doctrines. To question the beliefs is to question their authority; to accept the beliefs is evidence of loyalty to the powers that be, a proof of good citizenship” (Dewey, 1910, p. 149).
002	<b>Cultural Value</b> “Culture, in this analysis, is above all a repository of human value: humanity’s most significant beliefs and achievements are articulated and ‘stored’ in culture. Or, at least, this is how it should be” (Tudor, 1999, p. 23).
003	<b>Civilisation</b> <a href="https://youtu.be/-6irRrtObMM?list=PLt3Pke412qVfwUbqMb3WeNRUbhKsTVKp7">https://youtu.be/-6irRrtObMM?list=PLt3Pke412qVfwUbqMb3WeNRUbhKsTVKp7</a>
004	<b>High vs Mass vs Popular vs Social Culture</b> “Crucial to [Matthew] Arnold was the insight that culture fosters the internal growth of our humanity; that we have a ‘best self’ as well as an ‘ordinary self’, based on a commitment to ‘a growing and becoming’ as opposed to expressing our animality; the culture tries to develop in us that ‘best self’ at the expenses of ‘our old untransformed self’” (Kenneth Dyson in Dyson & Homolka, 1996, p. 2).
005	<p><b>Mass Media</b> “Originality and intellectual stimulation were squeezed out by the economics of cultural production, which in turn exploited peripheral frills, novelties and stylistic variations to make cultural products appear new and different, in the process disguising the underlying standardisation” (Kenneth Dyson in Dyson &amp; Homolka, 1996, p. 7).</p> <p><b>Metropolis – Fritz Lang (Music by Kraftwerk)</b> <a href="https://youtu.be/6P2iUJucbk4">https://youtu.be/6P2iUJucbk4</a></p> <p><b>The Uses of Literacy – Richard Hoggart</b> <a href="https://books.google.co.uk/books?id=8rF3WTL5v9UC&amp;pg=PP1&amp;dq=The%20uses%20of%20literacy%20richard%20hoggart%20like%20the%20cafes%20i%20describe%20in%20an%20earlier%20chapter%2C%20the%20milk-bars%20indicate%20at%20one&amp;pg=PT356#v=onepage&amp;q&amp;f=false">https://books.google.co.uk/books?id=8rF3WTL5v9UC&amp;pg=PP1&amp;dq=The%20uses%20of%20literacy%20richard%20hoggart%20like%20the%20cafes%20i%20describe%20in%20an%20earlier%20chapter%2C%20the%20milk-bars%20indicate%20at%20one&amp;pg=PT356#v=onepage&amp;q&amp;f=false</a></p> <p>“Perhaps even more symptomatic of the general trend is the reading of juke-box boys, of those who spend their evening listening in harshly lighted milk-bars to the ‘nickelodeons.’... Like the cafes I described in an earlier chapter, the milk-bars indicate at once, in the nastiness of their modernistic knick-knacks, their glaring showiness, and aesthetic breakdown so complete that, in comparison with them, the layout of the living-rooms in some of the poor homes from which the customers come seems to speak of a tradition as balanced and civilised as an eighteenth-century townhouse” (Hoggart, 1957, p. 203).</p> <p><b>Popular Culture</b> “This blurring of lines between the audience and the author, between fact and fiction, between invention and reality further obscures objectivity. The cult of the amateur has made it increasingly difficult to determine the difference between reader and writer, between artist and spin doctor, between art and advertisement, between amateur and expert. The result? The decline of the quality and reliability of the information we receive, thereby distorting, if not outrightly corrupting, our national civic conversation” (Keen, 2008, p. 27).</p> <p><b>The Long Revolution</b> “Art reflects its society and works a social character through to its reality in experience. But also, art creates, by new perceptions and responses, elements which the society, as such, is not able to realise. If we compare art with its society, we find a series of real relationships showing its deep and central connections with the rest of the general life. We find description, discussion, exposition through plot and experience of the social character. We find also, in certain characteristic forms and devices, evidence of the deadlocks and unsolved problems of</p>

	the society: often admitted to consciousness for the first time in this way” (Williams, 1992, p. 69).
	<b>Recap:</b>
006	<p><b>Donny Osmond – Puppy Love</b>  <a href="https://youtu.be/zl2hgm65WhE">https://youtu.be/zl2hgm65WhE</a></p> <p><b>New Seekers – I’d Like to Teach the World to Sing</b>  <a href="https://youtu.be/FjtEYt6l2Cs">https://youtu.be/FjtEYt6l2Cs</a></p> <p><b>Coca Cola Commercial - I'd Like to Teach the World to Sing (In Perfect Harmony) - 1971</b>  <a href="https://youtu.be/ib-Qiyklq-Q">https://youtu.be/ib-Qiyklq-Q</a></p>
007	<p><b>Roxy Music – Virginia Plain</b>  <a href="https://youtu.be/OEalg62F8Zg">https://youtu.be/OEalg62F8Zg</a></p> <p>Roxy Music were an English rock group formed in 1971 by Bryan Ferry, who became the group's lead vocalist and chief songwriter, and bassist Graham Simpson. Alongside Ferry, the other longtime members were Phil Manzanera (guitar), Andy Mackay (saxophone and oboe) and Paul Thompson (drums and percussion). Other former members include Brian Eno (synthesiser and "treatments"), Eddie Jobson (synthesiser and violin), and John Gustafson (bass). Although the band took a break from group activities in 1976 and again in 1983, they reunited for a concert tour in 2001, and toured together intermittently between that time and their break-up in 2011. Ferry frequently enlisted members of Roxy Music as session musicians for his solo releases.  <a href="https://en.wikipedia.org/wiki/Roxy_Music">https://en.wikipedia.org/wiki/Roxy_Music</a></p> <p><b>Bryan Ferry</b>, CBE (born 26 September 1945) is an English singer-songwriter and musician born in Washington, Tyne and Wear. His vocal style has been described as an "elegant, seductive croon". He also established a distinctive image and sartorial style; according to The Independent, in common with his contemporary David Bowie, he influenced an entire generation with both his music and his appearance. Ferry came to prominence in the early 1970s as the lead vocalist and principal songwriter with the glam art rock band Roxy Music, which had three number one albums and ten singles entering the top ten charts in the United Kingdom during the 1970s and the 1980s <a href="https://en.wikipedia.org/wiki/Bryan_Ferry">https://en.wikipedia.org/wiki/Bryan_Ferry</a></p> <p><b>Graham Simpson</b> (13 October 1943 – 16 April 2012) was a founding member and bassist of Roxy Music, and friend of Bryan Ferry. On their eponymous first album (1972), his bass notes made distinctive contributions to the tracks "Ladytron" and "Chance Meeting". However, not long after the album was released, Simpson, who was suffering from depression following the death of his mother from cancer, was given an open-ended choice to remain with or take a hiatus from the band by Ferry. Simpson chose to leave the band and never returned to the line-up. <a href="https://en.wikipedia.org/wiki/Graham_Simpson_%28musician%29">https://en.wikipedia.org/wiki/Graham_Simpson_%28musician%29</a></p> <p><b>Phil Manzanera</b> (born Philip Geoffrey Targett-Adams, 31 January 1951) is a British musician and record producer. He was the lead guitarist with Roxy Music <a href="https://en.wikipedia.org/wiki/Phil_Manzanera">https://en.wikipedia.org/wiki/Phil_Manzanera</a></p> <p><b>Andy Mackay</b> (born 23 July 1946) is an English multi-instrumentalist, best known as a founding member (playing oboe and saxophone) of the art rock group Roxy Music.  <a href="https://en.wikipedia.org/wiki/Andy_Mackay">https://en.wikipedia.org/wiki/Andy_Mackay</a></p> <p><b>Paul Thompson</b> (born 13 May 1951) is an English drummer. He has been a drummer for the rock band Roxy Music from 1971 to 1980 and from 2001 onwards.  <a href="https://en.wikipedia.org/wiki/Paul_Thompson_%28musician%29">https://en.wikipedia.org/wiki/Paul_Thompson_%28musician%29</a></p> <p><b>Brian Peter George St. John le Baptiste de la Salle Eno</b>, (born 15 May 1948 and originally christened Brian Peter George Eno), professionally known as Brian Eno or simply Eno, is an English musician, composer, record producer, singer, and visual artist, known as one of the principal innovators of ambient music  <a href="https://en.wikipedia.org/wiki/Brian_Eno">https://en.wikipedia.org/wiki/Brian_Eno</a></p>

008	<p>Hamilton was a member of the Independent Group, formed in the 1950s by a group of artists and writers at the Institute of Contemporary Arts, whose symposiums contributed to the development of Pop art in Britain. He was one of the prime practitioners of the critic Lawrence Alloway's theory of a 'fine/pop art continuum'. Hamilton interpreted this as meaning that 'all art is equal - there was no hierarchy of value. Elvis was to one side of a long line while Picasso was strung out on the other side ... TV is neither less nor more legitimate an influence than, for example, is New York Abstract Expressionism' (Hamilton, p.31).  <a href="http://www.tate.org.uk/art/artists/richard-hamilton-1244">http://www.tate.org.uk/art/artists/richard-hamilton-1244</a></p> <p><b>Richard Hamilton – Pop Art</b>  <a href="https://youtu.be/emhbZd6WqsA">https://youtu.be/emhbZd6WqsA</a></p> <p><b>Richard Hamilton – Bryan Ferry</b>  <a href="https://youtu.be/Ck9mulmCVMo">https://youtu.be/Ck9mulmCVMo</a></p> <p><b>Pop Art</b>  <a href="https://youtu.be/h2fQnNq87vM">https://youtu.be/h2fQnNq87vM</a></p>
009	<p><b>Roxy Music – Retrospective</b>  <a href="https://youtu.be/sdnrciMhrvI">https://youtu.be/sdnrciMhrvI</a></p>
010	<p><b>Roxy Music – The Thrill of it All</b>  <a href="https://youtu.be/6K2UhrOAM0g">https://youtu.be/6K2UhrOAM0g</a></p>
<p><b>Recap:</b></p>	
011	<p><b>Backfilling</b>  “New media are constructed on the foundations of the old. They do not emerge fully fledged or perfectly formed” (Silverstone, 1999, p. 20).</p> <p><b>Roxy Music – Ladytron</b>  <a href="https://youtu.be/zVeEBMt8vs">https://youtu.be/zVeEBMt8vs</a></p>
012	<p><b>Remediation</b>  “Remediation operates in both directions: users of older media such as film and television can seek to appropriate and refashion digital graphics, just as digital graphics artists refashion film and television” (Bolter &amp; Grusin, 2001, p. 48).</p>
013	<p><b>Remediation</b>  “It would seem, then, that all mediation is remediation. We are not claiming this as an a priori truth, but rather arguing that at this extended historical moment, all current media function as remediators and that remediation offers us a means of interpreting the work of earlier media as well. Our culture conceives of each medium or constellation of media as it responds to, redeploys, competes with , and reforms other media” (Bolter &amp; Grusin, 2001, p. 55).</p> <p>Marcel Duchamp is commonly regarded, along with Pablo Picasso and Henri Matisse, as one of the three artists who helped to define the revolutionary developments in the plastic arts in the opening decades of the twentieth century, responsible for significant developments in painting and sculpture. Duchamp has had an immense impact on twentieth-century and twenty first-century art. By World War I, he had rejected the work of many of his fellow artists (like Henri Matisse) as "retinal" art, intended only to please the eye. Instead, Duchamp wanted to put art back in the service of the mind. <a href="https://en.wikipedia.org/wiki/Marcel_Duchamp">https://en.wikipedia.org/wiki/Marcel_Duchamp</a></p>
014	<p><b>Remediation</b>  “Roxy Music would be one of the most original and successful British groups to emerge in the early 1970s, citing an eclectic range of influences from modern music, popular culture and fine art. From their earliest public recognition, the group would also stand for an assertion of exclusivity – a conjuring of <i>la vie deluxe</i>, inculcated by a bravura use of style” (Bracewell, 2007, p. 3).</p>

	<p>“Dissolving the boundaries between ‘high’ and ‘low’ art forms, how might ideas within the visual arts, cinema, electronics, fashion, the musical avant-garde, science, performance art or philosophy be fused with the intense, erotic energy – the capacity for myth making – of pop?” (Bracewell, 2007, p. 4).</p> <p><b>Roxy Music – In Every Home a Heartache</b>  <a href="https://youtu.be/G56DaSAeZfM">https://youtu.be/G56DaSAeZfM</a></p>
015	<p><b>Glamour / Fashion / Rock’n’Roll</b></p> <p><b>Roxy Music – Love is the Drug</b>  <a href="https://youtu.be/On3OepDn5GU">https://youtu.be/On3OepDn5GU</a></p> <p>“Mediation in this sense is less determined, more open, more singular, more shared, more vulnerable, perhaps to abuse” (Silverstone, 1999, p. 15).</p> <p>Is remediation an act of abuse or a creative appropriation?</p> <p>“It is the last fusion of opposites, of sleek mechanisation and sensuous romanticism (of sexual glamour and technology), which most links the founding temper of Roxy Music to the genealogy of Pop art, as pioneered by Richard Hamilton; and which will prove to be the common denominator of their vehement modernity” (Bracewell, 2007, p. 7).</p>
	<b>Recap:</b>
016	<p><b>David Bowie Ziggy Stardust</b>  <a href="https://youtu.be/dLYafk0Lui0">https://youtu.be/dLYafk0Lui0</a></p>
017	<p><b>T-Rex – Get it On</b>  <a href="https://youtu.be/XspsJACj8WY">https://youtu.be/XspsJACj8WY</a></p>
018	<p><b>Sweet – Ballroom Blitz</b>  <a href="https://youtu.be/z_jdiU47bFA">https://youtu.be/z_jdiU47bFA</a></p>
019	<p><b>Paul Morley Meets Pete Waterman</b>  <a href="https://youtu.be/l31mT2L3Z9I">https://youtu.be/l31mT2L3Z9I</a></p>
020	<p><b>Creating the Future – Paul Morley</b>  <a href="http://www.youtube.com/watch?v=BoDYXSu3H74">http://www.youtube.com/watch?v=BoDYXSu3H74</a></p>
	<b>Recap:</b>
	<p><b>Conclusion:</b>  What is the future that you will be creating?</p> <p>Roxy Music - Both Ends Burning  <a href="https://youtu.be/ebjXa0R7kJE">https://youtu.be/ebjXa0R7kJE</a></p>
	<b>Critical Questions:</b>
	<b>References:</b>

Bracewell, M. (2007). *Re-make / Re-model*. London: Faber & Faber.  
Hoggart, R. (1957). *The Uses of Literacy*. London: Chatto & Windus.  
Williams, R. (1992). *The Long Revolution*. London: The Hogarth Press.