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What does do? It programs a random-access search for "origins" and
incites in the reader a search for sources, which turn out to be hallucinations
or echoes of sources. Such a programming language was once called litera-
ture (we have chosen to call it art history),

like an interface or, to rephrase Duchamp, "a delay in glass as
you would say a poem in prose or a spittoon in silver" (Duchamp 22).

with the uncanny precision of our era's version of a lullaby, the remix

(as empty brand)
simulates the desire to remember when
human remembering has become, from a technological standpoint, unnec-
cessary or impossible. It proposes a solution to the vast volumes
of distributed media (now based on the Internet) that began in the nine-
teenth century and have snowballed of late—in the form of photographs,
tape recordings, films, records, CDs, and hard drives. How in this morass of
information, most of it noncontinuous (i.e., digitized and subject to random
access memory) can anything be located?

Moreover, the social liberation
proffered by requires clarification. In both avant-garde
club and mainstream modes, was not interested in personal liberation
aim was reveal that memory is programmed by the source in advance
and that the freedom is not "about" anything except the rules that gave rise
to it. In this sense, was not oceanic or deep like