

# M E Z

ofthegolden.net.ofthegolden.net.ofthegolden.net.ofthegolden.net.ofthegolden.net.ofthegolden.net.ofthegolden.net.ofthegolden.net

1977.

FROM: "Se| [wo] [man.tic.kler]"  
 DATE: Mon Apr 15, 2002 5:27pm

Heya DD, here goes:

> NAME: <  
 semantickling thu yr avarishments | [mez] |

> BIRTHDATE CITY COUNTRY HOSPITAL: <  
 swan.sig = a number d. void of double fig. Ores by 1  
 sheep cunt . tree

> FAVORITE ACTIVITY AS A CHILD: <  
 ab.sorption

> FIRST JOB: <  
 quadru| [bi] [ped] feeding

> WHERE MOTHER BORN: <  
 sheep cunt . tree

> WHERE FATHER BORN: <  
 near sheep cunt . tree

> WHERE YOU LIVED AS A CHILD: <  
 ib . did

> WHAT YOU LOVED AS A CHILD: <  
 nat . touring

> WHERE YOU LIVE NOW: <  
 Tifle c| [sh] |ity

> WHAT YOU LOVE AS AN ADULT: <  
 Quadru| [bi] [ped + sentience data]feeding

> FAVORITE ANIMAL: <  
 Charred & ebonyed muttage  
 [dawg & her grfl |]

> FAVORITE IDEA: <  
 | [net . wurker] | ass.sembla| nec| [ge

> FAVORITE OBJECT: <  
 Infob| | [o] [o] [dies

> HOW YOU EARN A LIVING AND WHERE: <  
 Dubble ++gut currency in this. d. faultliner. space.

> THE AIM OF YOUR ART: <  
 Tendrillonic | [grop] | [breathing

> THE AIM OF YOUR LIFE: <  
 | [re] [ab.sor] | [b] [pton + en] | [d] | [grossment

[x . pression]

[X . pression]

[x . pression]

.....

net . wurker] [mez] |

trans. Loose. (e) NT | [ity] |

[sel | | ] | f . reply.cation]

At 08:10 AM 22/09/2002 -0700

you wrote:

> www.thegatesofparadise.com <

> \* Dear \* Mez \* (Mary-Anne Breeze) \* [net] \* [wurker] \* <

> I am reading your poem <

> T| [ime] [ext. Travel <

> in PATAPHYSICA <

> [Edited by Cal Clements: Writers Club Press: 2002] <

> I am reading this part: <

“...Reply to your sender, please.  
 [Don't get messy here; don't tublically pout, don't remove your responses,  
 Don't actualise the concrete|  
 [I hurtle by my rapid machinez lumbering thrugh speed, a stand  
 up  
 vertical operator required, one designed to withstand the inevitable,  
 the  
 sender.]”

> I like it very much. You are the golden tomato of the south seas. <

thx!)

> If I'm not being too [ideal] \* [otic] could you please <

> send me a | | or | | | | | | | | | | | | | | <

> expressing your core [idea] of your art? <

>> Your Friend. <<

>> D Inevitable <<

## Sure...

mo|ve. . . . men|tion  
 is a site devoted to the push  
 and pull of the network and avatar/  
 collaborative layering, and has functioned as a  
 "holding point" for this work since 1995. The emphasis of  
 the site revolves around my polysemic language system termed  
 meZangelle,  
 which evolved/s from multifarious email exchanges, computer code  
 flavoured language and net iconographs. To meZangelle means to take  
 words/wordstrings/sentences and alter them in such a way as to extend and  
 enhance meaning beyond the predicted or the expected. It's similar to making  
 "plain" text hypertextual via the arrangement and dissection of words.  
 MeZangelling  
 attempts to expand traditional text parameters through layered/alternative  
 meanings embedded into meta-phonetic renderings of language. Notions of  
 language play and identity swapping are essential to the site's maintenance;  
 my [artist] creators shift through various iterations such as data|bleed|er,  
 post modernism, meZflange.exe, Purrsonal Areah Netwurker, etc. The  
 mo|ve. men|tion site chronicles the use of the network [being "online,"]  
 through a series of "net-wurks"; projects that have had at their base this  
 meZangelled  
 system [e.g directed email/irc exchanges and performances]. The site  
 essentially operates as a [h]er|itory of the development of an net.  
 worked creative feedback niche, and is continually updated and  
 changing. What cannot be documented there is the continual  
 collaborative email performance multilogue that hides bee  
 hind the concreted net.wurks themselves; the thousands  
 of emailed pieces only par- tially accessible in data  
 resonances and email ar- chives [see the 7-11 arc  
 hive, or the trace onli- ne writing community  
 experimental archive for a more complete . . .

## meZangelling:



Especially

as to T| [ime] [ext. Travel

see:

<http://netwurkerz.de/mez/datableed/complete>

warmth,

mez

[www.cddc.vt.edu/host/netwurker/](http://www.cddc.vt.edu/host/netwurker/)

<http://www.hotkey.net.au/~netwurker/>

<http://www.hotkey.net.au/~netwurker/display.nvopia.swf>



MeZ while B c at the

d.d.tech n opagn

ia.tech n ecolor

★light . wurk . station★

★Pean . g . low|tion★

★tomato ocean★

★[slow motion]★

★the impact of★

★MeZ unique★

★code . net . <

>Wur . net . <

>|c . net . <

>st . net . <

>red . net . <

>lang . net . <

>meZangelle . <

>the shoe kut the III

>|s| the Para . il . ia . <

>Sha kaapra . re . ta . m . es <

>lowe . e . c . & En . ily . Di . ck <

>in . as . son . Me . z . hare . v . ea . led <

>her . Art . since t hu . ear . ly . 90 . c . <

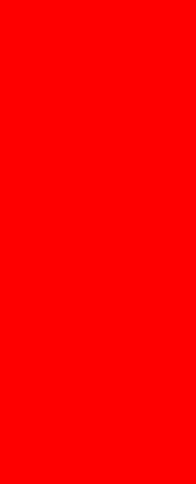
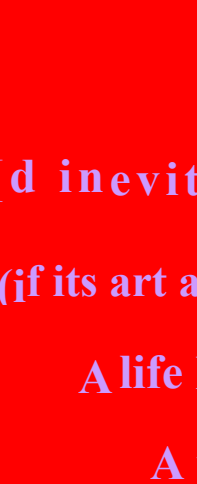
In: htt p: //tr ace. Nt u. ac.

★uk/ I neu batio > n/gall ery. cfm★

[thus] | way . s | net > < walk er | [mez] >

*"There have been extensive [and exhaustive] efforts  
 made by the technol ogically-inclined to  
 use the intern et as a vehicle  
 for the ges tation and  
 mani fest ation of  
 art- o - ried  
 Prac tic es.  
 How  
 ever,  
 in a di . sippo < inting  
 truncate d sp < ace and  
 time, many of the artistic  
 potentialities of this [reticulated  
 technology have cryst allized around  
 conventional lines, with practitioners pro  
 gressing along allegedly fresh artistic traj  
 ectories which, in actuality, are still dependent on  
 derivative templates. These templates have been pre  
 dicated on the linear, on traditional unitary publishing  
 models and the structural/physical nature of the plastic arts.  
 (fromman,ouse shaw p of the private creators [image picture] )  
 (I from fact and shap : fact by qurire are entire ly above cribsm)*

Thankfully, not a l creators engulfed in net dynamics are deter mined  
 to expressively seep back into a quagmire of historically [and academic  
 ally] ratified/reiterative formats and stylistics. Some still perceive [and  
 participate in] the network via a tapestry of deformation/communication modes  
 potentials. These entities [as they cannot always be adequately defined in a  
 geo physical, visceral sense] shift & pulse data via infinite network variations.  
 The se \_artist\_ [o] net/code.workers] revel in the fabric of connection modes  
 An d core elements that represent the actualities of the net in all its functional  
 g lory. Code.worker projects are also concerned with the warping of computer  
 l anguage/systems in (eferential, aesthetic or conceptual compositions that  
 are replicated/sequenced in burgeoning incremental ways, resulting in the  
 weave & flow of a recom and disruptive code-emulation s. Some are web-  
 based, some are post game [mangled] patches, and some a re caught in net-  
 e paration of the ork + net.work|  
 exhibited works into the aforementioned categories [code.w  
 is a highly ar tificial[ecutorially-induced] act. There ar  
 semantic slidings[interchanges involved here, shifting s  
 false dichotomies resulting from the notion that confe  
 be devoted to the display/analysis of all things net,  
 but have  
 their manifest presentation-interface a depends  
 ney on  
 p hysical platforms that acts to negate the contex  
 tual  
 nuances of the network. This reliance on channel  
 ing  
 the discuss ion of works [that are indigen  
 us  
 to the network] through physical, realtim  
 e,  
 flesh presenters acts to negate the info  
 rmation  
 into culturally-negotiable/  
 manage ble ass imilation packets.  
 The dataf o w | s rigid here,  
 Compar time ntalized  
 and f . The rozen.  
 Emp  
 basis  
 on this  
 physical  
 steerage of  
 data r evokes  
 the revivability  
 of these projects, and  
 leaves the code/net.work  
 [ers] floating in a correspond  
 ingly amputated reality/limboes  
 que strata-zone. I must apologize,  
 and suggest-as a workable anti  
 dote - a thoro ugh search- im  
 mersion of a ll things net/  
 code. Wor k oriented.  
 [thus] [says]  
 [net. W ur ker]  
 [m e z]



d [d inevitable] sender: [incidental] learner  
 (if its art and its on the web) (its webart) opaquely transparent  
 A life long in refusal to be caught in a variety of nets;  
 A weaver of hermetic Sej f freeing text font nets  
 (childhood and secret)(eds) 500 bee. see. seep back says;  
 [of] [all] of the [up abover]  
 or [down under]  
 in front [or] back  
 or Tifle c|[sh] |it.eez  
 [rainbow mind bleds:]  
 [or] [sheep cunt . tree.eez]  
 of [midnight] [surprise says:]  
 [of all] [e.word machiner]  
 [sunset gun] [praxilla heads:]  
 eazily comparing apollon to  
 pair.s and cucumbers ripe  
 (sparking in or out of .nets)  
 as flashes of light a star noon gets  
 [most euripides lovely] is:]  
 [e.uterpe] touched [mez]  
 [of the] golden [ net's]  
 [will say] [and] [says]

(http://www.hotkey.net.au/~netwurker/20020922)