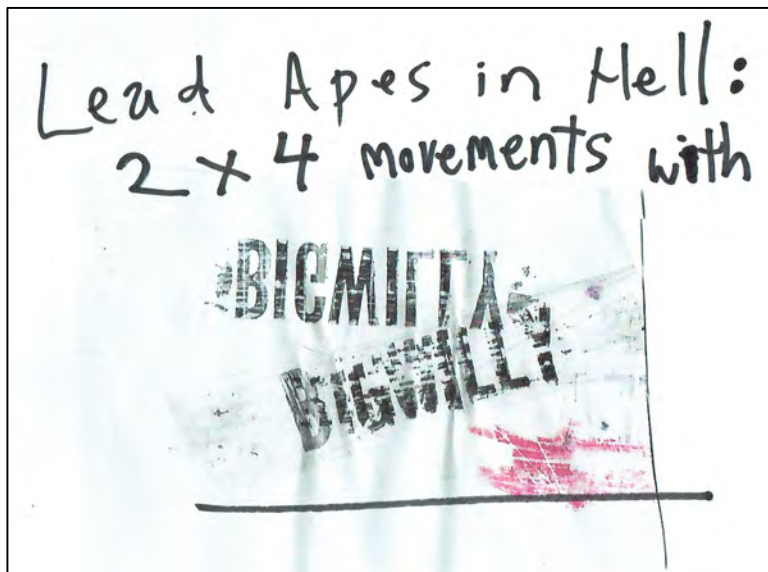


Southern Cross University, Australia

Nollie Nahrung & Frank Kruse

Lead apes in hell

Abstract:



Biographical note:

Frank Kruse is an artist and independent researcher whose current project includes archiving the writings of the Australian 'proto-extropian' poet & philosopher Harry Hooton (1908–1961). He founded this project after observing the lack of historical representation of the literary underground that once flourished during the 1940s and 1950s in Australia. Before being ~~kicked~~ ~~out~~ asked to leave two universities (thus far), Frank studied sound, video art, web design and photography. As his collage artwork has been deemed too pornographic to exhibit, he now prefers to live and work in idiosyncratic isolation (www.hootonics.com).

Nollie Nahrung lives in the Northern Rivers of New South Wales. She is a PhD candidate in the School of Arts and Social Sciences at Southern Cross University (SCU) and her thesis explores relationship anarchy. Nollie holds a Bachelor of Arts Degree with First Class Honours from SCU and a Bachelor of Multimedia Studies with Distinction from Central Queensland University. She is a university medallist. Nollie's research publications are available from <https://scu-au.academia.edu/NolJoy>

Keywords:

Creative writing –William Shakespeare – Collage/remix

Prince Harry



thinking his father is dead
symbolizes. Music is

speech

Let us withdraw into the other room.

grace to go along

and watch here

d

e

shrill whistle,

d; behold

d

iron

surge. O

a

ll

IV

di

yc

ve

lw

ast

as dead

babies

pith

APPLAUSE

But being awake,

and more thy grace.

know the grave

not to me with a fool-born jest.

I am the thing I was,

so shall the world

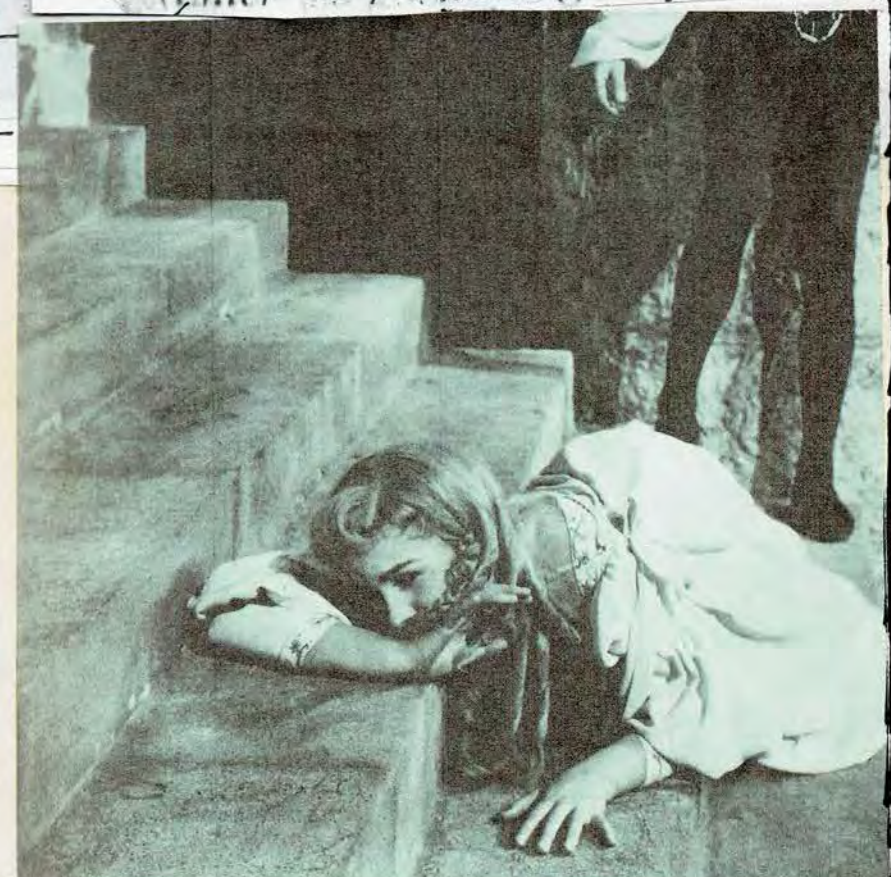
my former self;

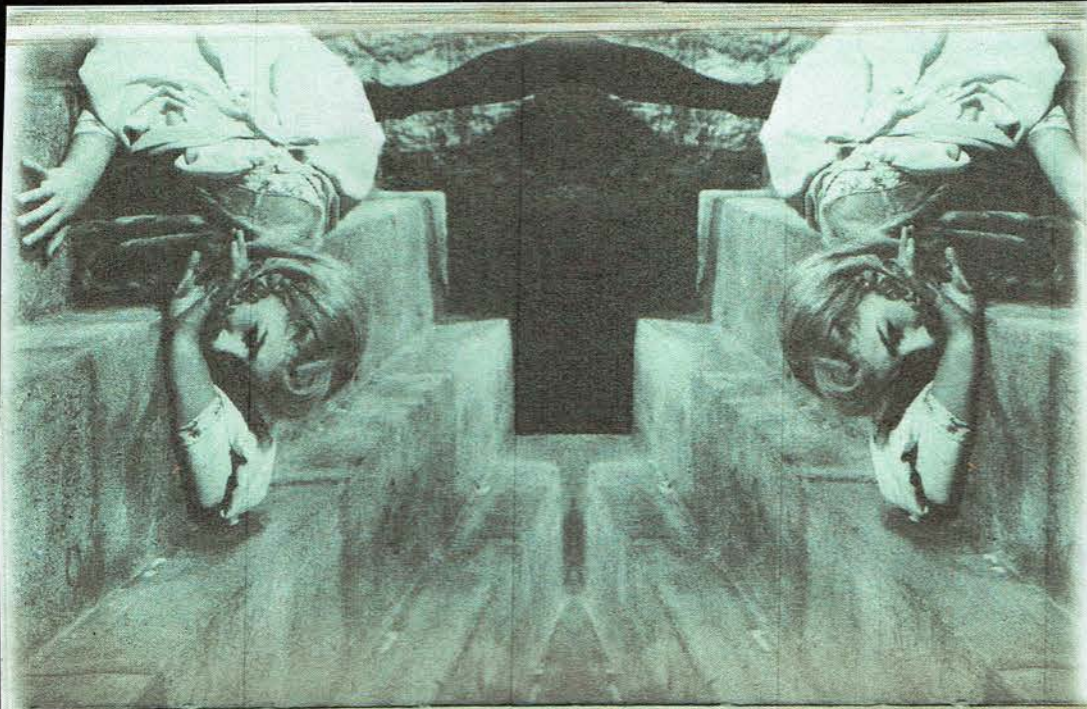
I am as I have been,

the feeder of my riots.

I would join their force.
deliver this famous
will

Harry, behind things dwell
O that we have had not
What feats he men in England
Familiar
Harry! What's he that wishes
War No, my fair cousin.
today to die, we are enough
This and to live,
And greater share
wish not one man more.
But we in for gold, those
doth feed upon my sleep
men my garments wear;
be not in my desires.
a sin to their honor loss;
offending soul alive.
not a man from England.
Wish here, lose great
more methinks share
O do not wish one more
(Enter through my host)





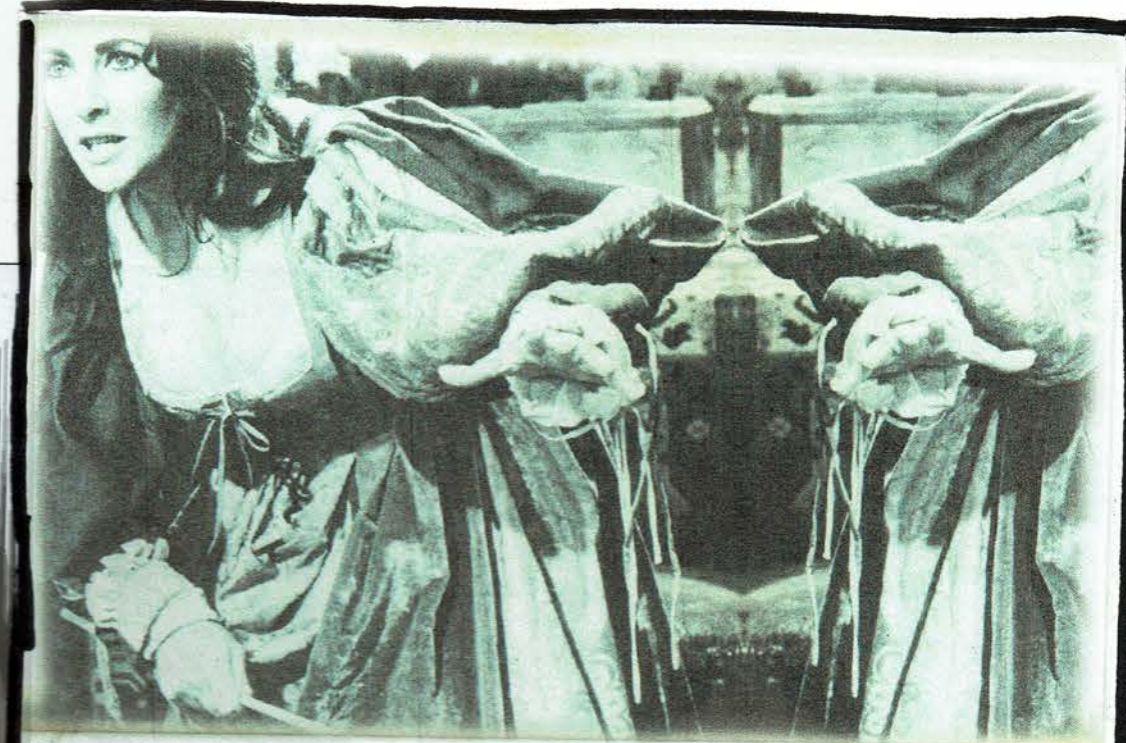
in the chronicle of wasted time
 Within the knowledge of mine own desert
 A quest of thoughts, all tenants to the heart
 Kill me with spites, yet we must not be foes.

O that I were a glove upon that hand,
 To help him of his blindness
 And this my hand against myself uprear,
 Giving him aid, my verse astonished.

When in the chronicle of wasted time
 One foot in sea, and one on shore
 A quest of thoughts, all tenants to the heart
 Within the knowledge of mine own desert




BIGWILLY



Desiring this man's art and that man's scope
 Drawn after you, you pattern of all those
 My heart mine eye the freedom of that right
 My body is the frame wherein 'tis held.
 He, that affable familiar ghost
 Foster'd, cherished, kept alive
 Take him and cut him out in little stars,
 And feed upon the shadow of perfection.

The merit of style exists precisely in that it delivers the greatest number of ideas in **no more than 2000 characters**

including spaces

Research statement
SOURCE TEXTS

Amerika, M 2011 *remixthebook*, University of Minnesota Press, Minneapolis

Barker, TS 2012 *Time and the Digital: Connecting Technology, Aesthetics, and a Process Philosophy of Time*, Dartmouth College Press, Hanover, New Hampshire

Harford, L 1985 'My Mission in the World', in D Modjeska & M Pizer (eds) *The Poems of Lesbia Harford*, Australian Digital Collections, University of Sydney, [http://adc.library.usyd.edu.au/] Accessed 12 July 2016

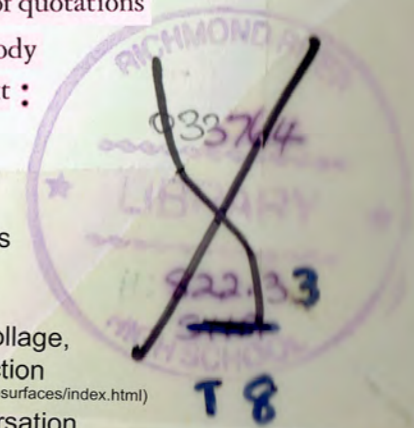
Hooton, H 1961 'The Sea' *These Poets*, Hootonics, [http://www.hootonics.com/the-sea] Accessed 12 July 2016

Schneiderman, D 2011 'Everybody's Got Something To Hide Except for Me and My Lawsuit: William S Burroughs, DJ Danger Mouse, and the Politics of Grey Tuesday' in K McLeod & R Kuenzli (eds) *Cutting Across Media: Appropriation Art, Interventionist Collage, and Copyright Law*, Duke University Press, Durham

Shields, D 2011 *Reality Hunger: A Manifesto*, Penguin Books, London

Reality Hunger contains hundreds of quotations that go unacknowledged in the body of the text:

- p. 119> Nina Michelson *Silence and Music* (unpublished manuscript)
- 120> Lance Olsen 'Notes Towards the Musicality of Creative Disjunction' *Symploke*
- 122> International Museum of Collage, Assemblage, and Construction (<http://collagemuseum.com/COLLAGE-signs-surfaces/index.html>)
- 125> Svenja Soldovieri, in conversation



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22 MAY 2007	

SOURCE TEXTS:

Earley, M & P Keil (eds) 1998 *Soliloquy! The Shakespeare Monologues (Men) by William Shakespeare*, Applause Theatre Book Publishing, New York

Quennell, P & H Johnson 1973 *Who's Who in Shakespeare*, Weidenfeld and Nicolson, London

Shakespeare, W 1999 *Shakespeare in Love: The Love Poetry of William Shakespeare*, Faber and Faber, London



Omission is a form of creation.

Research Statement

Research background

The act of editing may be the key postmodern artistic instrument<119. In collage, writing is stripped of the pretense of originality and appears as a practice of mediation<120. By incorporating materials that are inextricably linked to the realities of daily life, the collage artist establishes an immediate identification, both real and imagined, between the viewer and the work of art<122. Here, the source texts resonate beyond the position of mere raw material, becoming, with the audience, integral and constitutive of the material processes of transfer<147.

Is reasoned purpose necessary?<np. Each will hear differently, And hear aright<55.

Research contribution

Sometimes we literary-minded remixologists find ourselves innovating the mediumistic qualities of the form we are working in without even necessarily thinking about it. [...] Other times we ... are fully self-conscious of the rival lineage we spring forth from and knowingly take on other ... styles just to see what happens when we move inside other writers' bodies (of work). This is when remixologically inhabiting the spirit of another writer's stylistic tendencies or at least the subconsciously imagined writerly gestures that illuminate his or her live spontaneous performance feels more like an embodied praxis<108–109.

These works generate relationships between temporal events by articulating a connection between the past and the present, and open this relationship to exploration via interaction<151. You won't know the sequence in which the different cells were spun and attached to one another. You have to decide for yourself how to read its patterning, but if you pluck it at any point, the entire web will vibrate<125.

Research significance

Ultimately, our experience of the world involves a temporal process in which past events provide a condition for becoming<151. This ongoing activity of disciplined making is nothing if not an aesthetically fit durational achievement<148.