

Making Sense of Orai

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Abstract

Pathways in the Net, let's call them hypertracks, are like pathways in the brain - non-linear, associative, bifurcating. If we apply hypertracking to the rubric "ORAI" we are led geographically from Nagoya to Lithuanian, to Brazil by way of Portugal, to the Pays Basque, to Poznan, to Italy, finally with a little twist to New Mexico. This is to conduct a semantic routing. ORAI means weather in Lithuanian, pray! in Portuguese, today in Basque, it stands for Laboratory of Operational Research and Artificial Intelligence in Poland, and Organización Revolucionaria Anarquista Insurreccionalista in Italy. ORAI leads us to ORAIBI - for long the most important pueblo of the Hopi people who have lived there for over a thousand years. Old Oraibi, on Third Mesa, has the distinction of being the oldest continuously inhabited village in the United States. We could settle there a while. We are told about the Orai Shinsatsu (The New Correspondence Manual) of the Northern and Southern Courts Period in Japan, and we quickly see that with the slightest shift of intonation it becomes Orei - a cash gift made by Japanese custom to doctors as a token of appreciation. And that's just the first ten minutes of Net associative thought.

Increasingly my thinking is net thinking, increasingly the flow between my internal associations and my hypertracking is seamless. If I were not "always on" to the Net (which is to say always in the mixed reality of physical space and telematic space) - when I'm reading, on the phone, mobile texting, or in face to face seminar mode - I would lose half of my imaginative thinking capacity. Increasingly my better half is in the Net. So this marks out a phase space of a shifting landscape : weather - pray! - today - Artificial Intelligence- anarchic insurrection. Try triangulating these semantic loci. Then the scene shifts to Hopiland - where the most significant tracking motif has to be the ladder, linking those levels between the kiva floor, and the sky altars, just as with the Hopi language itself -layered, stratified, stepped.

What kind of thought landscape is constituted by this process? Where is the linearity of the enlightenment, the determinism of regulation science? All gone! A new kind of romantic revival is at work here, not the romanticism of self expression but that of self-navigation, of connectivism, a liberated, open-ended routing through the mind. But this mind is amplified by the computer, made artificially more intelligent, quicker, multitasking. More PDP dependent than centrally controlled, driven more more by contingency than will. Hypertracking through the Net, communicating and interacting as much as retrieving and depositing ideas in a state of telematic immersion brings us close to the mental activity of the shamans immersed in a psychic space of limitless dimensions, minds opened to a larger source of ideas, images and wisdom. Hypertacking, web-wandering, these are ancient dreams, played out in the new numinosity of cyberspace.



Tekin-orai (a book with a collection of models for letter writing), in which woodworkers (right), lacquer and makie craftsmen (left) are depicted.

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This presentation *Making sense of Orai* will use search engines to set up tracks of image and text associations in a non linear peregrination around ORAI. It is intended to produce a kind of *open sense*, an overture to meaning rather than the presentation of a strict meaning embodied within itself. The process produces the elements on which a narrative might be built; a process of open-ended incompleteness, which invites endless re-interpretation. As such I see it as a kind of one-person "*plissure du texte*" a textual pleating, parallel to the project by that name of distributed authorship which I set up twenty years earlier (but now able to juxtapose images): www.t0.or.at/~radrian/ARTEX/PLISSURE/plissure.html

This was a project involving multiple associative pathways for a narrative taking the form of the surrealists' *exquisite corpse*. In early 1983, I was invited to propose a work for the exhibition "ELECTRA 1983" - a survey of the use of electricity in art - organised by Frank Popper for the Musée d'Art Moderne de la Ville Paris. My proposal was to use the ARTEX network both as an organising instrument and as a textual medium for the creation of a world-wide, distributed narrative - a collective global fairy tale.

On July 13 I posted a description of the project and call for participation on ARTEX: artists and groups in 11 cities in Europe, North America and Australia agreed to join the project. In November each participant was allocated the role of traditional fairy tale character: princess, witch, fairy godmother, prince etc.. Beyond the simple idea of a fairy tale, I did not suggest a story line or plot - the artists were simply asked to improvise. The result was that, due to the differences between time zones and the nature of improvisation, the narrative often overlapped and

fragmented in the manner of the surrealist game of "Exquisite Corpse".



La Plissure du Texte. (top left clockwise: Roy Ascott (Paris); Hank Bull (Vancouver); Robert Adrian (Vienna); Eric Gidney (Sydney).

La Plissure du Texte was active on line 24 hours a day for 12 days - from December 11 to 23, 1983 and, although every location should have an identical copy of the complete text, for some unknown reason all versions are somehow different - there is no final or definitive version of the text. There is a version on line (rather fragmented and incomplete) that was captured on disc in Toronto by Norman White:

www.bmts.com/~normill/Texts/Plissure.txt

[*La Plissure du Texte* was conceived by Roy Ascott, network organisation was by Robert Adrian, coordinators at the various locations were: Bruce Breland (Pittsburg); Hank Bull (Vancouver); David Garcia/Annie Wright (Amsterdam); Eric Gidney (Sydney); Helmut Mark/Zelko Wiener (Vienna); Greg McKenna/Tom Klinkowstein (San Francisco); John Southworth (Honolulu); Norman White (Toronto)].

The following excerpt from a track exemplifies the process of chance and association that will be adopted in *Making sense of Orai*. The passage is from the cry of Korean bus drivers, to luxury living in the Caribbean, to oil spill contamination of indigenous Peruvians, to the "now" of the Basques, to yoga training in Uttar Pradesh, to the violation of rights in Bolivar - no more than one of the multi-linear tracks that can be set up in the vastness of the Net.

www.hankooki.com/kt_culture/200208/t2002080517000146110.htm

Before the late 1970s, Korean buses carried surprisingly large crews, which included a driver and two conductors - one female and one male. At stops the women would stand by the front door and sell tickets while the male conductor would control the rear door. Young women with only primary education who came from the countryside to Seoul in search of a better life typically flocked to the profession. Before departing a stop, the female conductor was required to cry a warning "Orai (All Right)!" and these loud cries still echo in the memory of many a Seoul citizen as the symbol of a bygone era.

www.caribbean-villasandcondos.com/villas/Villa%20Orai%20Bakia.htm

Villa Orai Baki, Orient Bay. Situated high up in Orient Bay park, the villa Orai bakia has spectacular views over the coastline of Orient bay and Tintamarre. Spacious and airy, the villa has 3 bedrooms plus an independent studio apartment. All bedrooms are air-conditioned with en-suite bathrooms. The Master bedroom has a king-size bed, walk-in closet and safe. The kitchen is fully equipped and open-plan to the living/dining area which opens onto 3 separate terraces, two of which have dining areas, and the third terrace has a large pool and seating area. The independent studio has a king-size bed, separate kitchenette and en-suite bathroom. Just minutes from Orient Bay beach with its great choice of beach bars, restaurants and watersports. This villa is ideal for groups of friends or families.

www.amazonalliance.org/update/2000/upd_nov00_en.htm

Peru: Oil Spill Causes Sickness in Indigenous Communities and Contaminates River. On October 3, a boat carrying 7,000 barrels of crude oil for Argentine-owned Pluspetrol, spilled over 5,000 barrels into the Marañon River, a tributary of the Amazon River. The accident has affected 68 communities in the Loreto-Nauta province. The oil spill has contaminated drinking water, and poisoned fish and animals. Communities are in urgent need of potable water and food supplies. Indigenous persons in the affected communities have reported migraines, intestinal infections, fever, vomiting, dizziness, eye pains, and skin sores after coming into contact with contaminated food and water. Although Pluspetrol has been fined by the Supervisory Body for Energy Investments (OSINERG), their efforts to contain the spill have been inadequate according to the Iquitos Regional Office of the Inter-ethnic Association for Development of the Peruvian Amazon (ORAI). To mobilize environmental and indigenous organizations to condemn Pluspetrol's irresponsible behavior and act to mitigate the effects of the spill, ORAI organized a march in Iquitos on November 10. Participants in the march pressured the government to conduct an impartial investigation of the accident and regulate oil companies to prevent future accidents. ORAI plans to perform an environmental impact assessment of the spill and file a civil suit against Pluspetrol to guarantee an effective clean-up and compensation for those negatively affected.

<http://members.tripod.com/~bhava/yoga.html>

Swami Parmananda. Yoga Shiksha Sansthan, Orai
Yoga Shiksha Sansthan is an independent institute whose main objective is to develop and provide educational and training facilities to students and teachers in Yoga, so that Yoga education using scientific methods can be provided to the people. 'Swami Parmananda Yoga Shiksha Sansthan' was founded in the memory of Yuga Purush Swami Parmanandaji Maharaja (Akhanda Paramdham, Haridwar, India). The institute is situated in Orai town of Uttar Pradesh in India

www.agamanawa.com/MIG.html

Violation of Human Rights. The body of Mrs. Panare Maria Flowers of the community of Colorado (Bolivar) was buried without the due permission by the Lauritas nuns and the Regional Office of Asuntos Indígenas (ORAI). This is a sample of the violation of the human rights of the Panare natives who are seen as children incapable to make decisions on their relatives. The nuns and the ORAI instead of getting permission for the burial from the relatives, simply chose to bury it as if a wild animal without an owner.

The presentation continues the ORAI journey as chance dictates, and pulls down a background of continuously juxtaposed images.