

Riding the ´patabike: Ich spiele Leben

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*Ich spiele mit der Zeit, ich hab genug davon.
Ich spiele mit der Macht, wer will das schon.
Ich spiele mit Musik, ich spiele jeden Ton, ich spiele Leben.
Hansi Lang (1984)*



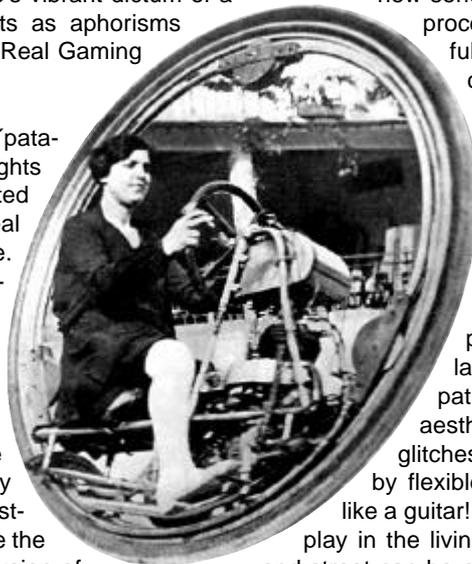
In a sloping spiral curve the historic ´pataphysical bike breaks into pieces. Instead of dumping it in the trash can of art history, it can be recycled and poetically circuit bent. As an absurd forerunner of the bi-cycle, the monowheel appears to represent in itself an icon for imaginary solutions. Number 6, the first paradigmatic prisoner trapped on an informatic island, is himself a bachelor and identified by the vélodépède batch. The nouvelle société ludique investigates new bachelor machines again, but now these are over-clocked into living machines. The mise en scène of these play objects in life defines the line of ludics as a process of inquiry, as a game, a discipline based on arts real play and scholarship.

Riding the new monowheel with a firm grip but not thwarted in artistic passion helps to overcome the frame of the bike, the stiff ´cadre´ of the bicycle, which became the epiphenomenon of a simple model of a technical machine in time. Alfred Jarry (1898) was framing his mindset by the bike of the time. Now the jeune ´pataphysicienne rides a monowheel, organises her affiliates hells' angel like in chapters and acts as penseuse maudite, as wicked severe thinker, a bon mot which Deleuze originally had attributed to Nietzsche (1965). This discourse-theoretical framing drives closer towards Nietzsche's vibrant dictum of a ´gay science´ in playful formats as aphorisms and poetry, transferred to life in Real Gaming and Real Playing.

The afore mentioned nouvelle ´pataphysicienne, Soeur Ubu, highlights a certain social life and mediated art sets as a game with a Real Gamer contrainte, a bondage. The concept of restraint is purloined from the group Oulipo, the legendary garage for the potentialities (potentates) in literature, but as ouXpo in all other fields of life as well. Some ludic socialites appropriated the practice of the ouvroir in society chapters for self-determined lust-oriented ´gamish´ work. To elude the illusionary and overcome the illusion of an all-life life-long playing society, the contrainte is not a limitation, but an intentionally chosen poetic rule of play in ´Ludistik´. Sticking to the mercurial thievishness as a massively Real Player authenticator obviously constitutes the first contrainte of the hereby entered distincted level of LS Real Plays. The second

rule arrogates breaking the rules itself, a concept exemplarily exercised in GTA San Andreas as a seminal life model. To the ´patabiker in GTA, the monowheel appears as the most desirable vehicle to be driven. Just as in standard real life it can be significantly more easily obtained by cheats. If following the hereby opened potential pata-spiral of retorsion thinking, where each step grounds the power of the next one, the rules of pure observation of games, as common in ludology and narratology, are broken in ludics like a stiff bike frame (Jarry's cadre) in a race.

Sometimes stiffness is desired, as in certain moments in life or in the play with bachelor machines or in the focus of ´pataphysics on the production of texts and other objects of attention, although very playful ones, if you think of the low-techly appealing pataphon. But if the passion of Jesus is considered as an uphill bicycle race, each passion ride must be taken with a firm grip! The nouvelle ´pataphysicienne Rose Selavy takes white to play and win, du(cha)mpps the atomic elements of the crashed ´patabike finally for a self-sufficiently rotating monowheel, and then stitches glitches together on a ludic bread board. The ludic socialites of the known Ludic Society Chapter Vienna (Jahrmann/ Moswitzer/ Savicic), actually involved in a new series of objets célibataires, call their processing drawings and later also fully dressed and equipped printed circuit boards, ´pataboards.



“Playing for souls. No blood, no guts, no gore - emotionally full games.” (Christian Game Dev. Association, 2005) Expérience PCB boards as “objet de jeu, de vie et d'art” stand for emotionally charged game (re)search. The parenthetically Fibonacci spiraled layouts of most of their conducting paths become a design element, an aesthetic merit, and cause potential glitches, which are merely empowered by flexible resistors, which can be played like a guitar! The play (=on stage as band) is a play in the living machine. Cul-de-sac, the dead end street can be exited by destroying laptop-music, as neo-luddite in an lud/dic act, by literally smashing the laptop instead of the guitar as stage performance. The live demonstration of rolling the potentiometer soldered with hot air on the self-etched circuit board allegorises the ride on the monowheel. The stage tool is still a chindogu (useless object), but starts to work



more célibataire, acts more self-sufficient, rotates like a millwheel for music and makes the socialite even more attractive when playing with it. These are objets célibataires, sisters are doing it for themselves!

In “the logics of the imaginative” Roger Caillois (1973) suggests the mollusc as soft conception model, which is obviously an adequate frame of expérience for the hereby proposed proceedings of ludics (Ludistik). The mollusc mood styled smooth new objets célibataires trigger electronic and ‘pataphysic poetic glitches, as a followup series of the ludic society gamebased search artifacts of “GoApe-Chindogus”. Here glitch designed means that the processing drawings for the printed circuits boards are curved, twisted, twirled and spiraled, which is chique but abandoned in standard circuit board design, exactly because of possible electronic errors, called glitches for short. The spiral was not only the badge of Boris Vian, also on stage in Projex Pere Ubu concerts and at Oulipo meetings, it is also the PC layout for the LS objects referred to. The nouvelle société ludique is identified by the tinned circuit monowheel batch. If put on stage, it activates the Real Game and hands it over to each of us - the Real Players!

Nouveaux exercices de style, the new lessons in freestyle gaming are provided by the play of the new series of objets célibataires on stage as the climax of their use. Gaming that takes place in the banlieue as a strategy to appropriate the architecture of urban life is an example of this attitude. If style is an attitude (Audrey Hepburn in *Breakfast at Tiffany's*, 1961) then this can be claimed for the uninsured strolling workers and painters at the construction of the Brooklyn Bridge (which was once considered as one of the technical wonders of the potency of engineers), who

were risking their life forced by monetary and survival demands, but presented and mediated as proud players, real gamers with nothing to lose, who enjoy the work and their exploitation and develop a competitive sport out of it by hanging in the wires of the bridge, as skywalkers without any safety net. Following Roger Caillois' game classifications again, the competition is one of the oldest and most fundamental types of play. Ilinx, getting ill by the bodily experience, is the second fundamental one, and both types can be applied to the real gamers on the Brooklyn Bridge, to the le-parkour jumpers in the banlieues, to the car burners in the streets of Paris, Rotterdam, North Germany and GTA San Andreas.

In their conception as live tools for performances in club contexts the above mentioned objets célibataires can be compared to a playful *Lebensmaschine*= living machine in the sense of Christoph Schlingensief. When he presents the re-make of the historic theater-machine animatograph, he follows in its format works of avantgarde artists such as Lázló Moholy Nagy, who constructed with his light-space-modulator what were at first glance useless multi-layered spaces as stages for play in reality. From the ludics point of view this new animatograph intends to be a “graphical” glitch machine, which engraves texts into the scene play and its surrounding realities. This black boxed *deus ex machina* is an effort to liberate from the pure art forms, as the art form of (stage-)play. For this purpose a real play machine needs to be created, which the ludic socialite can compare to other play objects. The historic Animatograph from 1896 by Robert W. Paul was conceptualized as a machine, projecting out of the illusionary play-worlds into the real-world stage. At the moment of their creation experimental machines of this kind were useless art projects, a sort of visual



French monowheel: Design of M. Gauthier. 1881

theremins playing with the promises of technologies. The synthesizer, the vocoder or the very convincing supersecretary voder of the 1940s Bell Laboratories were all such projectory objects of bachelors, which we would consider today as circuit bending machines. Especially the voder as a speech synthesizing object incorporates the direct use of the typewriter as listening aid (Rölller 2005) and live audio tool, which replaces the often sexually connotated secretary. In an act of variantology, understood as relationship between norm and deviation, the ludic synthesizer will be driven by a spiralcurved poetic objet célibataire. The vocoder made its way onto the stage of fiction technologies, especially with artists as George Clinton and Parliament, with Bootsy and Sun Ra, in short the afrofuturist fiction strain in music.

Another Real Player, the ordinary female switchboard operator, nowadays plays with micro circuit connections on stage. She demonstrates the continuation of avant-garde techniques as cut-up, collage and automatic writing (William S. Burroughs). To envision this live gig, please call up your mental images of Godard's *Alphaville* (1964) or of the Anti-Pop Consortium's *Perpendicular/Vector clip* (2002), where the switchboard girl is incorporated as an icon. "The girls who get the calls, the girls who get the rings, are those who are in the know (...when it comes to caring for their clothes)." Advertisement quoted by McLuhan,

The *Mechanical Bride* (1951). So the one who eludes the conception of the chess player Marcel Duchamp and his dark chocolate (German: *Herrenschokolade*) mill, is the self-proclaimed new mechanical bride, the charming Skype mistress who rides 'pataboards just by social engineering for a new game, for a new life!

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