

***CONDUIT: EVERYTHING YOU EVER  
WANTED TO KNOW ABOUT MEDIA  
THEORY AND MODERN LIFE\****

*\* BUT WERE TOO BORED TO TEARS BY DENSE, ACADEMIC PROSE TO ASK*

***ISSUE 1***

***THE FOOTNOTES***

PLEASE NOTE: MUCH MORE  
SUPPLEMENTAL INFORMATION, E.G.,  
A GROWING BIBLIOGRAPHY AND  
SUGGESTED READING, IS AVAILABLE  
ON THE AUTHOR'S SITE. IT'S ALSO  
A PLACE TO DISCUSS THE THOUGHTS  
RAISED IN *CONDUIT*. JOIN THE  
CONVERSATION!

**DAN WINCKLER**

*DANWINCKLER.COM/COMICS*



*THE FERMATA: A MUSICAL SYMBOL THAT MEANS  
"SUSTAIN THIS NOTE" AD LIBRUM.*

A NOTE ABOUT THESE FOOTNOTES:

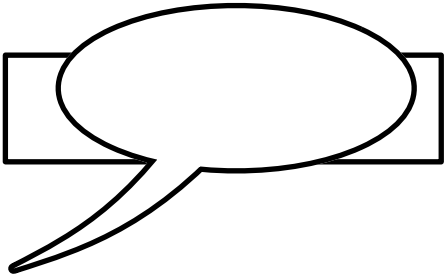
AS YOU'LL SEE, EACH PAGE IS A PALIMPSEST OF ITS ANALOGUE IN CONDUIT. HOPEFULLY THIS WILL HELP YOU SKIP TO THE PAGE YOU WERE LOOKING FOR. IF NOT, DON'T WORRY -- THERE'S A PAGE IN THE FOOTNOTES FOR EACH PAGE IN CONDUIT SO FLIPPING TO PAGE 13 IN THE FOOTNOTES SHOULD SATISFY YOUR BURNING DESIRE TO KNOW WHO SAID THAT THING ABOUT "LOST COUNTRY" ON PAGE 13 IN CONDUIT.

*KITTIES LOOKING AT FISHIES! FOUND ON FLICKR:  
[HTTP://FLICKR.COM/PHOTOS/BOBASONIC/39598626/](http://flickr.com/photos/bobasonic/39598626/)*



*LET'S JUST GET THE 9//1 REFERENCE OUT OF THE WAY  
IMMEDIATELY, SHALL WE?*

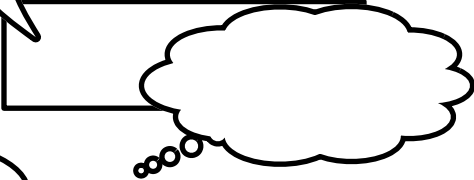
*IMAGE: FOUND ON  
SUPERMANTV.NET*



LYRICS FROM  
"TIMBER" BY KIND  
OF LIKE SPITTING.

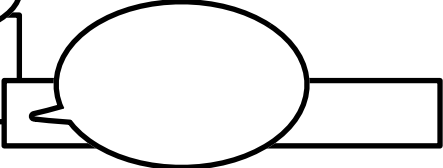
LYRICS FROM  
"RHYTHM SECTION  
WANT AD BY THEY  
MIGHT BE GIANTS.

LYRICS FROM  
"STEREO" BY  
PAVEMENT.



"STEREO"  
AGAIN

LYRICS FROM  
"COLOR BARS" BY  
ELLIOTT SMITH.



"ONCE IN A  
LIFETIME"

TALKING  
HEADS



*IMAGE: DETAIL FROM A  
COCA-COLA AD. FOUND  
THROUGH GOOGLE IMAGES.*



*DOMINIC PETTMAN IN A CLASS LECTURE.  
HTTP://BLACKJELLY.COM FOR MORE  
PETTMAN BUMPER STICKERS.*

*STILL PHOTO FROM THE NEO-FUTURISTS'  
"TOO MUCH LIGHT MAKES THE BABY GO BLIND", OCTOBER, '05.  
HTTP://NYNEOFUTURISTS.ORG*

ISBN: 0262631598

MARSHALL MCLLIHAN'S  
"UNDERSTANDING MEDIA"

JAMBI THE  
GENIE'S MAGIC  
WORDS IN THE TV  
SHOW PEEWEE'S  
PLAYHOUSE.

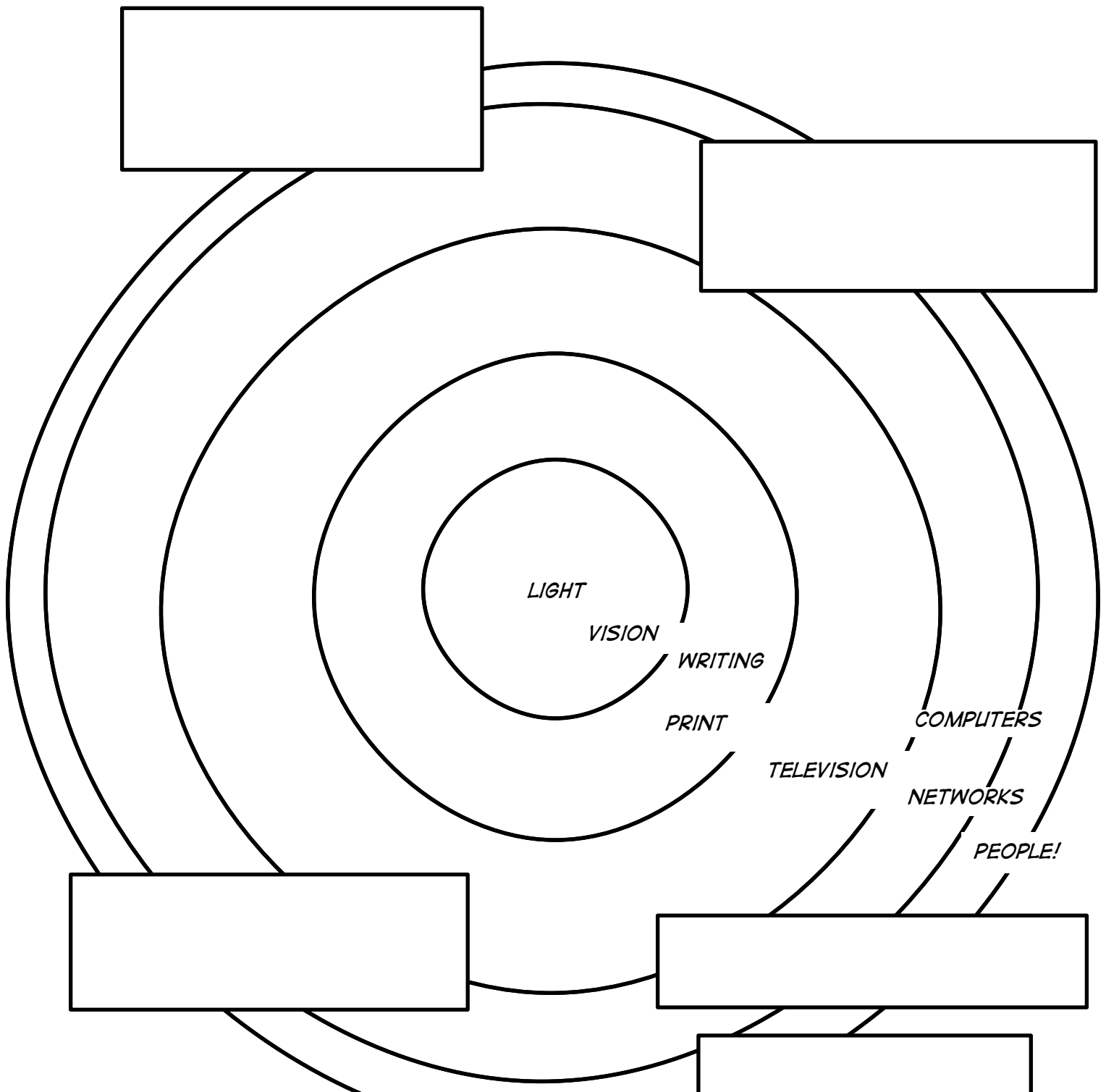
*IMAGE: THE AUTHOR  
ON A PROJECTION  
FROM THE CAMERA,  
CENTER. TAKEN WITH  
CAMERAPHONE IN  
HAND, RIGHT. AT THE  
INTEGRATED DIGITAL  
MEDIA INSTITUTE LAB,  
NOVEMBER, '05.*



*IMAGE: A FILTERED\* IMAGE  
OF THE INFAMOUS GOATSE.*

*I WONDER IF ANYONE'S  
GOATSE'D BAUDRILLARD YET?*

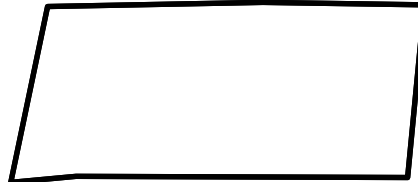
*\* THE AUTHOR IS MERCIFUL.*



*NB: THIS IS A VERY ROUGH SKETCH OF SUCCESSIVE WAVES OF MEDIA INVENTION AND ENCAPSULATION. A DETAILED DIAGRAM OF THE HISTORY AND INTERRELATIONSHIP OF MEDIA WOULD BE FUCKING HUGE.*

*FOR EXAMPLE, O'REILLY'S HISTORY OF PROGRAMMING LANGUAGES POSTER IS 17' X 39'*  
[http://www.oreilly.com/news/graphics/prog\\_lang\\_poster.pdf](http://www.oreilly.com/news/graphics/prog_lang_poster.pdf)

*IMAGE: THE LID OF A  
GALLON OF DELICIOUS  
BLUE BELL™ ICE CREAM,  
AVAILABLE ONLY IN  
TEXAS, DAMMIT. TAKEN  
10/05.*

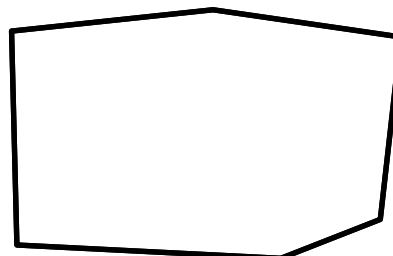


*WILLIAM GIBSON  
SPEAKING IN THE  
DOCUMENTARY NO  
MAPS FOR THESE  
TERRITORIES.*

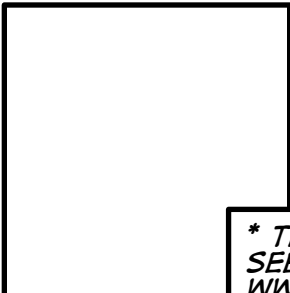
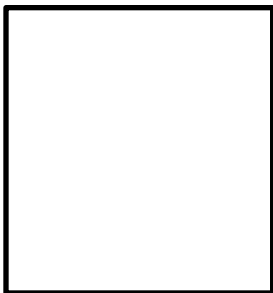
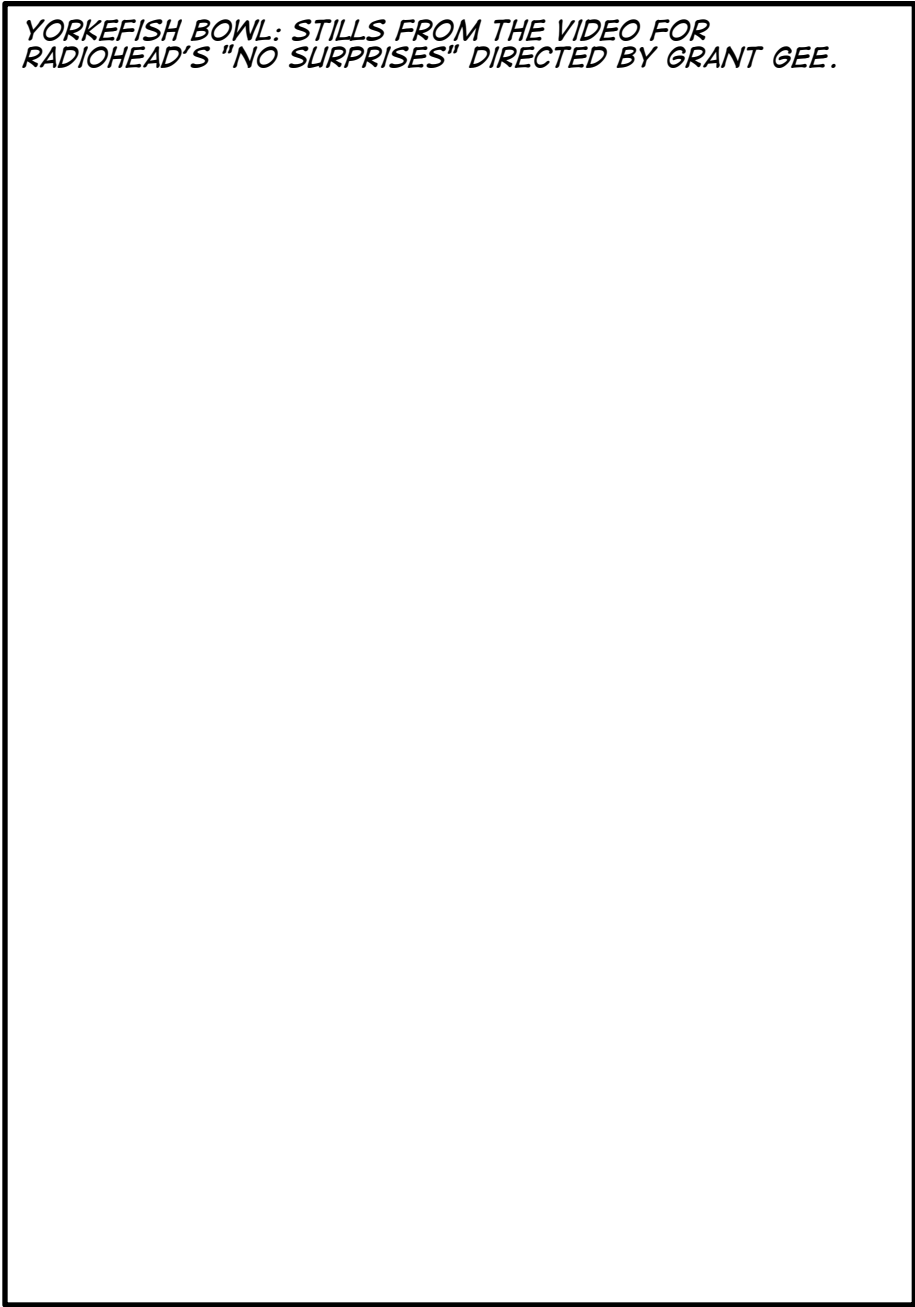
*[HTTP://NOMAPS.COM](http://nomaps.com)*

*THERE'S A VERY USEFUL FAN  
TRANSCRIPT OF NO MAPS AT:*

*[HTTP://WWW.COLUMBIA.EDU/  
~CAW39/DISCLAIMER.HTML](http://www.columbia.edu/~caw39/disclaimer.html)*

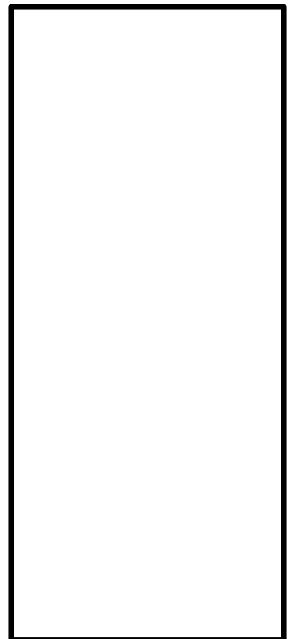
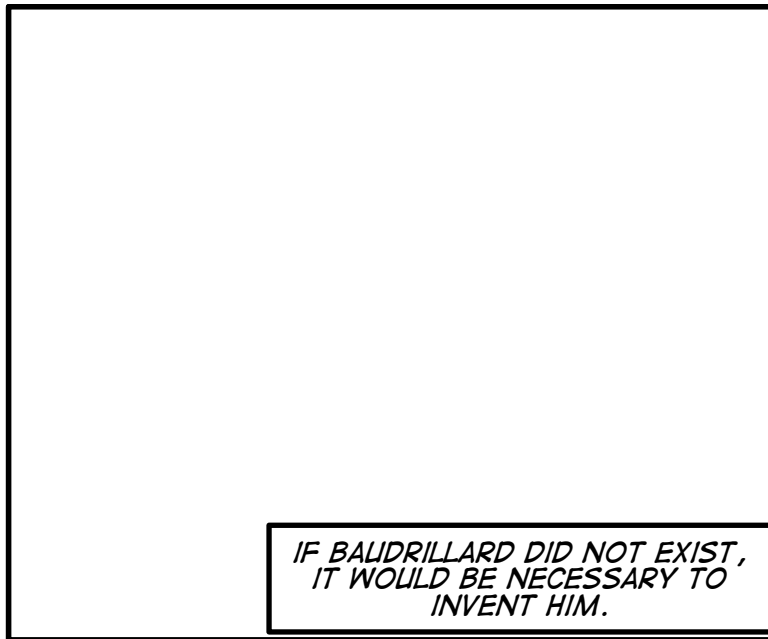
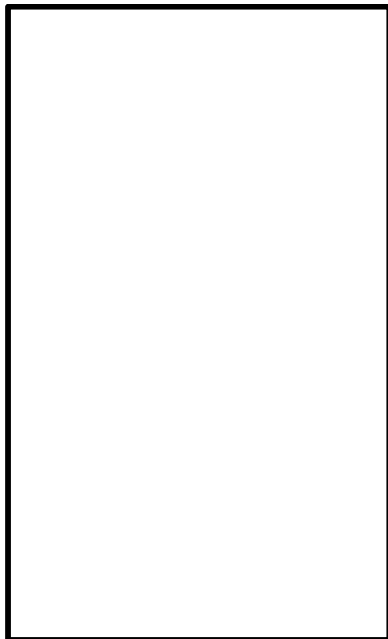
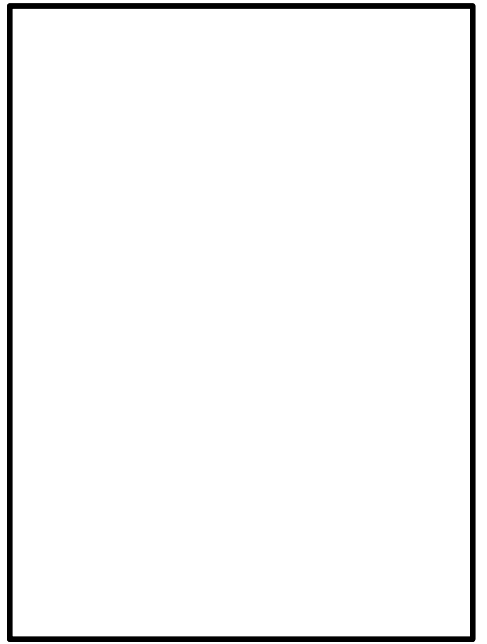
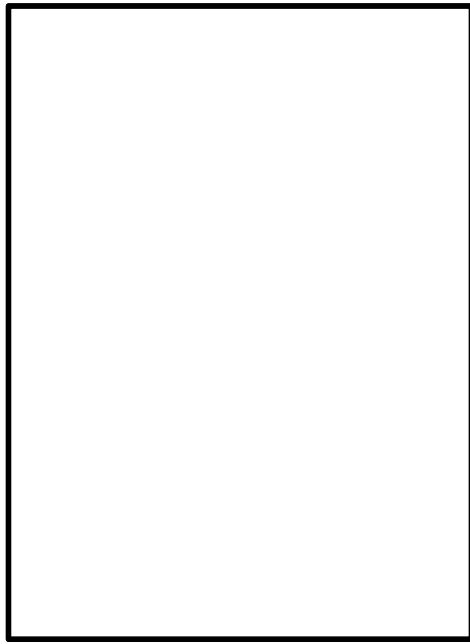
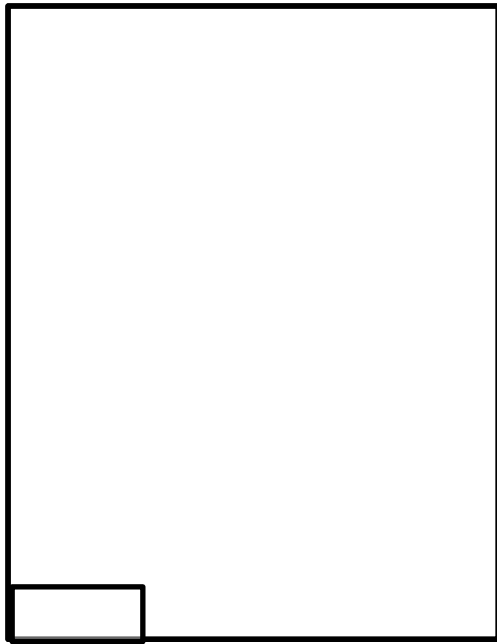


*YORKEFISH BOWL: STILLS FROM THE VIDEO FOR  
RADIOHEAD'S "NO SURPRISES" DIRECTED BY GRANT GEE.*

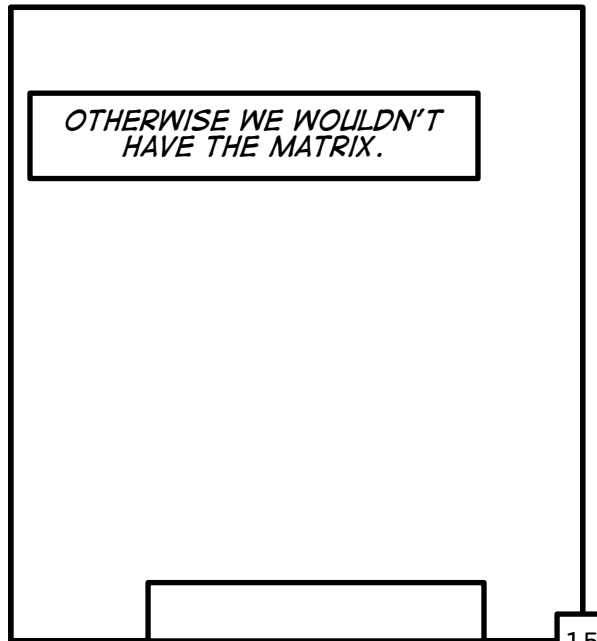
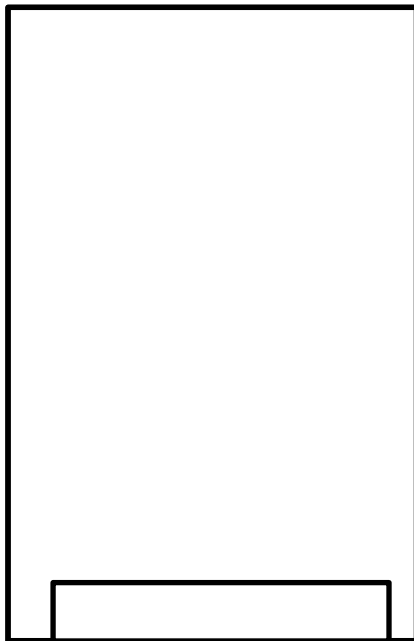
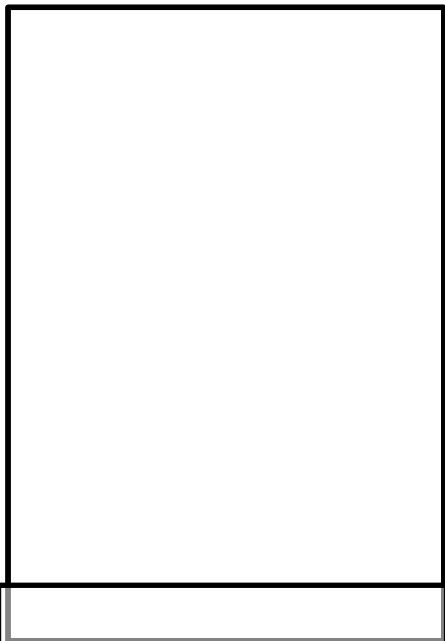


*EVERYONE'S  
SCARED  
SHTILESS  
(EXCEPT BRUCE  
MAO,  
APPARENTLY\*).*

*\* THE NEO-LUTOPIAN DESIGNER.  
SEE [HTTP://  
WWW.DESIGNIGLOO.COM/  
BOOKS/325.HTML](http://www.designigloo.com/books/325.html)*



*IF BAUDRILLARD DID NOT EXIST,  
IT WOULD BE NECESSARY TO  
INVENT HIM.*



*OTHERWISE WE WOULDN'T  
HAVE THE MATRIX.*

IMAGE: SCAN OF A ROCK. THE  
PURPLE IS WHAT HAPPENS WHEN  
THE SCANNER DOOR'S PROPPED  
OPEN A LITTLE BIT. THE FONT IS  
"SILKSCREEN".

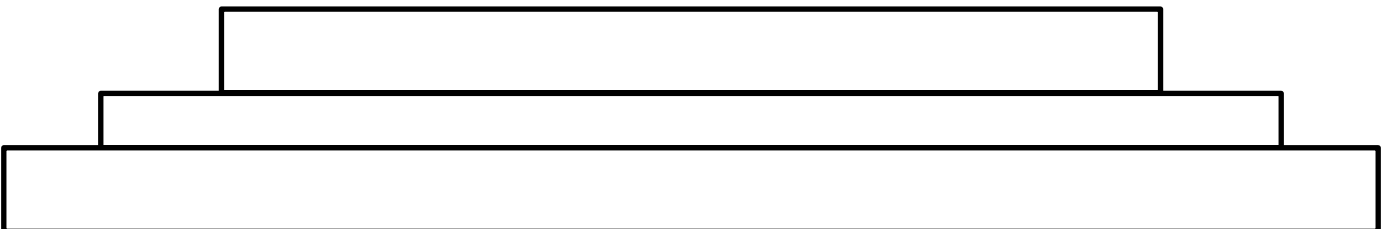
*IMAGE: AN APPARENTLY  
PARANOID-SCHIZOPHRENIC,  
APPARENTLY HOMELESS MAN  
PERFORMING REPETITIVE  
ABLUTIONS AND PENITENT  
POSTURES IN A HIPPIE CAFE IN  
AUSTIN, TX, 09/05.*

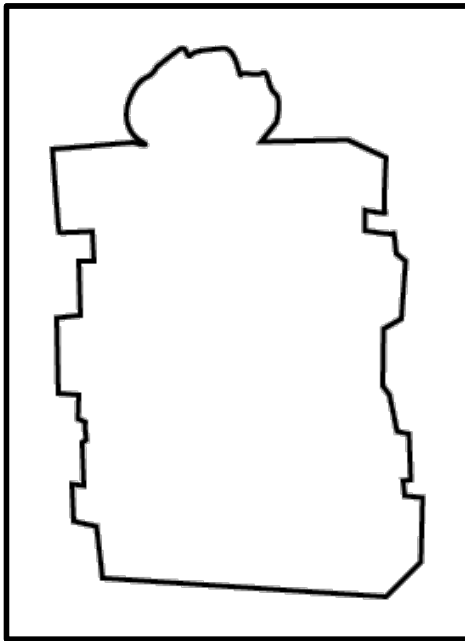
*IMAGE: SOME MUSCLE  
MAGAZINE.*

*IMAGE: GIROLAMO  
SAVONAROLA, AS  
PAINTED BY FRA  
BARTOLOMEO IN 1498.*

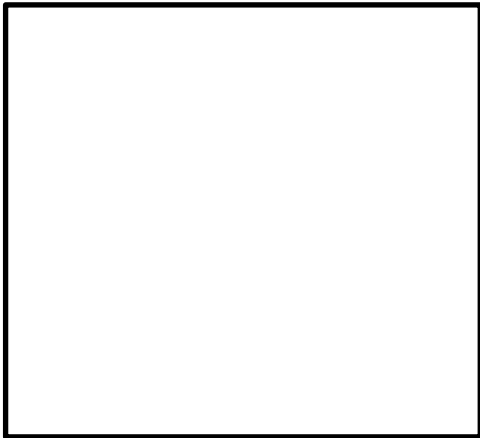


*IMAGE: OUIROBOROS, THE  
WORLD SNAKE. FOUND IN A  
GOOGLE IMAGE SEARCH.*

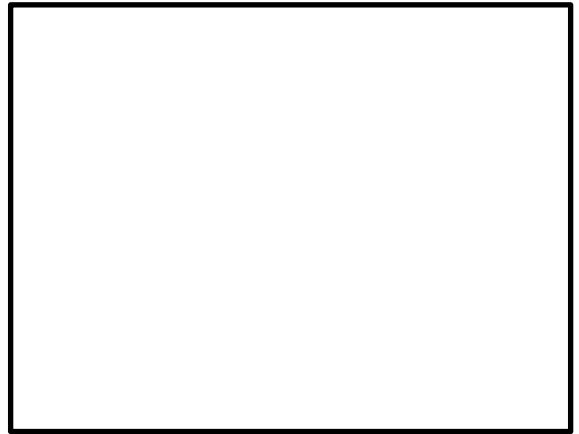




*SEE "DREAM WORLDS:  
MASS CONSUMPTION  
IN LATE NINETEENTH  
CENTURY FRANCE" BY  
ROSALIND H. WILLIAMS.  
ISBN: 0-520-07424-6*



*IMAGE: AN IPOD. FOUND IN A GOOGLE IMAGE SEARCH.*



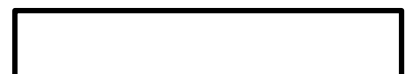
*IMAGE: CAMO BEER -- A CHEAP MALT LIQUOR. SEE [HTTP://400ZMALTLIQUOR.COM/](http://400ZMALTLIQUOR.COM/)*

"RESISTANCE IS FEUDAL" -- PERHAPS I SHOULD UNPACK THIS PUN.

O1. UNDER THE FEUDAL SYSTEM, PEONS ASKED PERMISSION OF THEIR LORD TO DO ANYTHING OF IMPORTANCE AND GAVE A LARGE PORTION OF THE FRUITS OF THEIR LABORS IN RETURN FOR PROTECTION. TODAY'S ARTISTS WANT TO USE EVERY TOOL AVAILABLE, INCLUDING THE GRAND OLD BARREL OF TOOLS CALLED "SAMPLING", YET THEY FACE A DILEMNA: IF THEY DON'T HAVE THE PROTECTION OF A LARGE, RICH CORPORATION, THEY RISK BEING SUED INTO THE GROUND FOR MAKING ART THAT BECOMES POPULAR. IT'S A CATCH-22. TO THINK THAT CULTURE AND POLITICS CAN BE DISCUSSED SEPARATELY IS A DANGEROUS NAIVETÉ.

*O2. IN ANOTHER SENSE, I MEAN THAT ALL CULTURE IS GRIST FOR THE MILL. LOW INCREMENTAL COST LEADS TO HIGH PRODUCTION. THE FLIPSIDE OF STANDARDIZATION IS HOMOGENIZATION. LET ME UNPACK A MCLUHANISM:*

*"EVERY EXTENSION IS AN AMPLUTATION." ≈ EVERY TIME WE GAIN SOMETHING BY TECHNOLOGY, WE LOSE SOMETHING. IT'S THAT SIMPLE.*



*IMAGES: THE FINE PHOTO  
RETOUCHING WORK OF GREG  
APODACA.*

*HTTP://HOMEPAGE.MAC.COM/  
GAPODACA/*



*IMAGE: [HTTP://WWW.PAPERDOLLHEAVEN.COM/DOLLS/DOITYOURSELFDOLL.42.PHP](http://www.paperdollheaven.com/dolls/doityourselfdoll.42.php)*

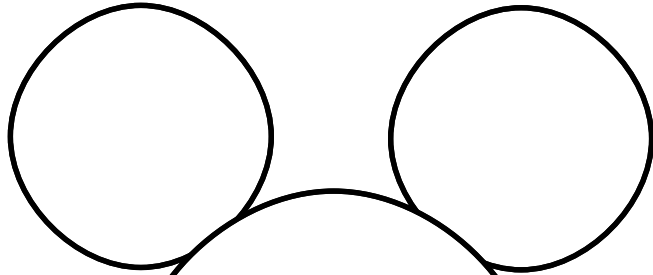
*NB: I DIDN'T WRITE THE "LO VE! ME!" AND "SHOPPING" ON THE WHITE AND BLACK PANTS -- THEY WERE ALREADY THERE.*

*"[THE] UNDERWORLD HAS LONG CEASED TO ASSIST THE OPPOSITION OF THOSE EXCLUDED FROM CULTURE TO FIND EXPRESSION, AND NOW ONLY LIVES ON WHAT IS HANDED DOWN TO IT FROM ABOVE." - THEODOR W. ADORNO IN HIS ESSAY ON THE FETISH CHARACTER IN MUSIC AND THE REGRESSION OF LISTENING, 1938.*





*IMAGE: THE SAME MAN AS ON PAGE 17.*



*IMAGE: THE LOGO ON THE MAN'S HAT IS NASCAR MICKEY.*



*IMAGES TAKEN ON THE 4/5 TRAIN, 12/05/05.*

*IMAGE: SHE'S READING HOMER'S ODYSSEY, BOOK 20: PORTENT'S GATHER.*



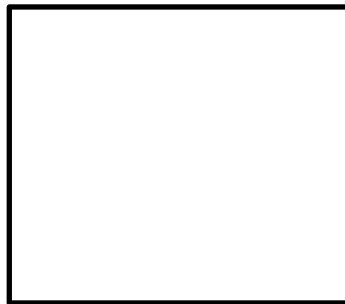
*IMAGE: HER PENDANT, THOUGH ILLEGIBLE, DEFINITELY CONTAINS A SYMBOLIC FIRE -- THE HEARTH. DEMETER.*

*IMAGE: READING JOEL OSTEEN'S "YOUR BEST LIFE NOW", CHAP. 1, "ENLARGE YOUR VISION". - IBID.*

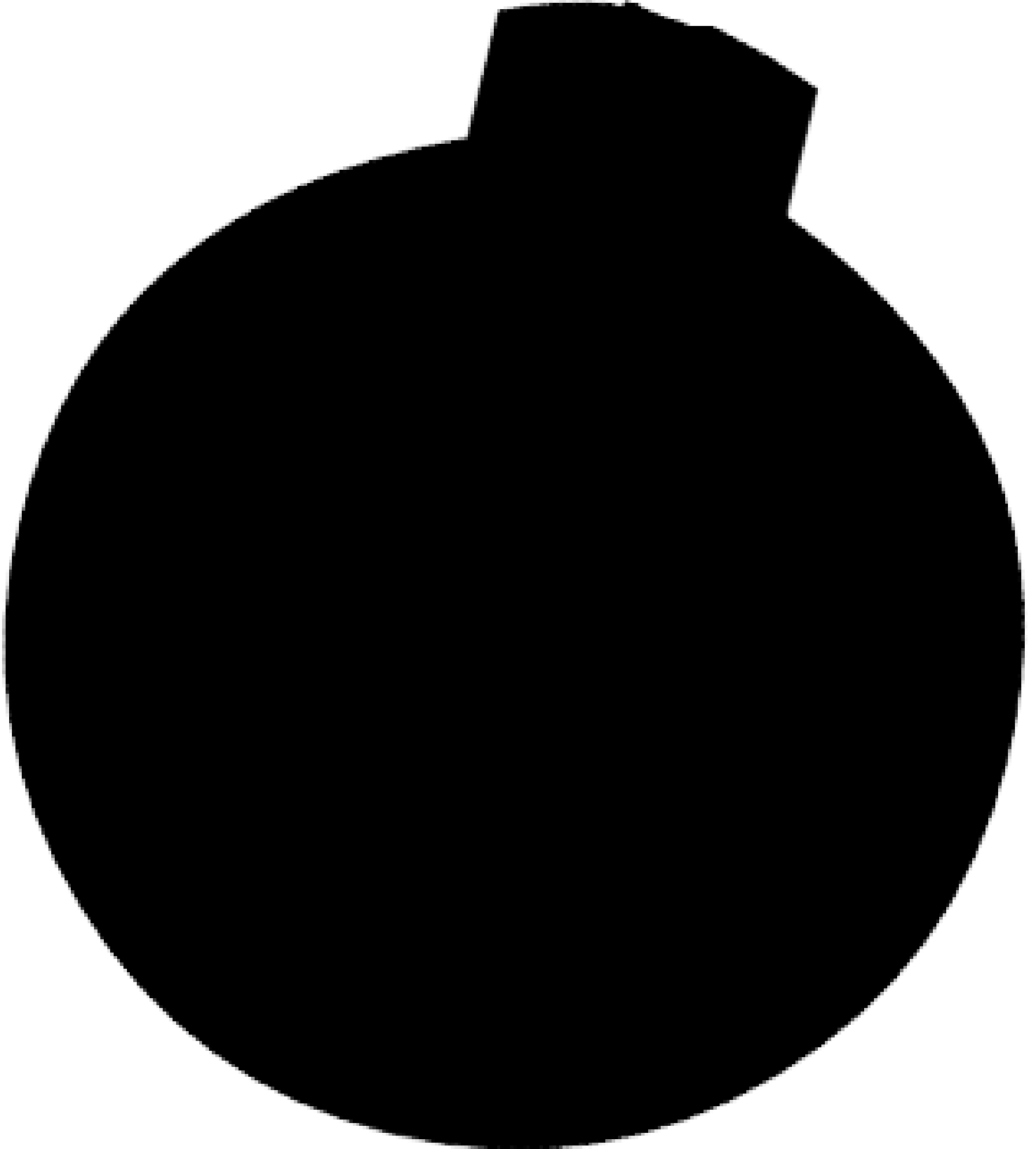




*IMAGES: THE SAME MAN  
FROM THE TOP PANEL,  
PREVIOUS PAGE.*



*SEE EDGAR WIND'S EXCELLENT "ART AND ANARCHY"*  
ISBN: 0810107201



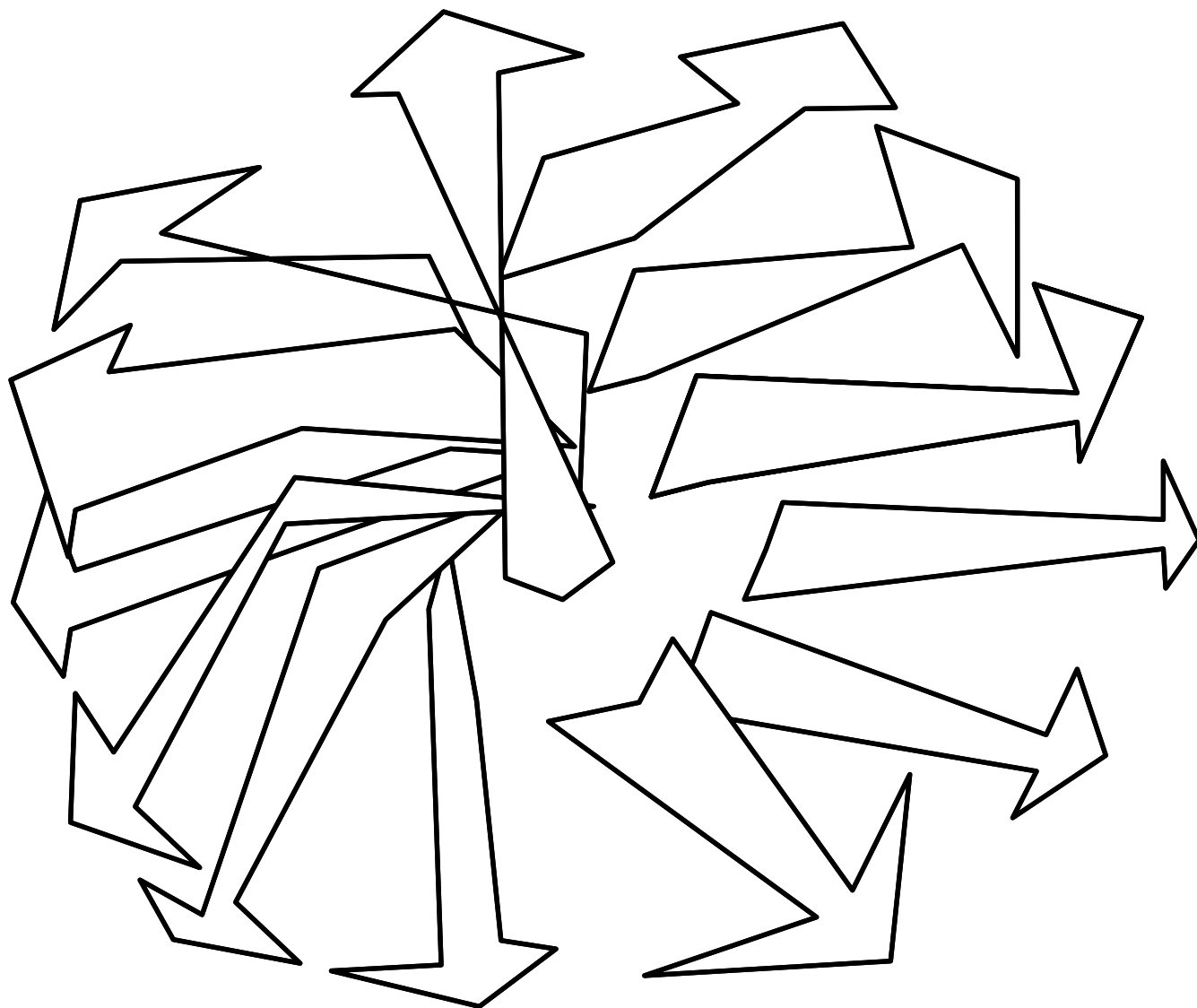


IMAGE: A GOLDFISH IN A BOWL. FOUND ON FLICKR:  
[HTTP://FLICKR.COM/PHOTOS/MISSPRIVATE/63072300/](http://flickr.com/photos/missprivate/63072300/)

MUCH OF MUSIC PRODUCTION, E.G.,  
WHAT NIGEL GODRICH DOES FOR  
RADIOHEAD, IS ABOUT REPRODUCTION.  
ABOUT THE FORM, THE GALLERY, THE  
MEDIUM.

SOMEONE LISTENING TO THE RADIO  
SAYING "I LIKE THAT BUT..." AND  
MAKING THEIR OWN SLIGHTLY  
DIFFERENT VERSION. OR "I LIKE THAT  
-- I WANT TO BE IT."

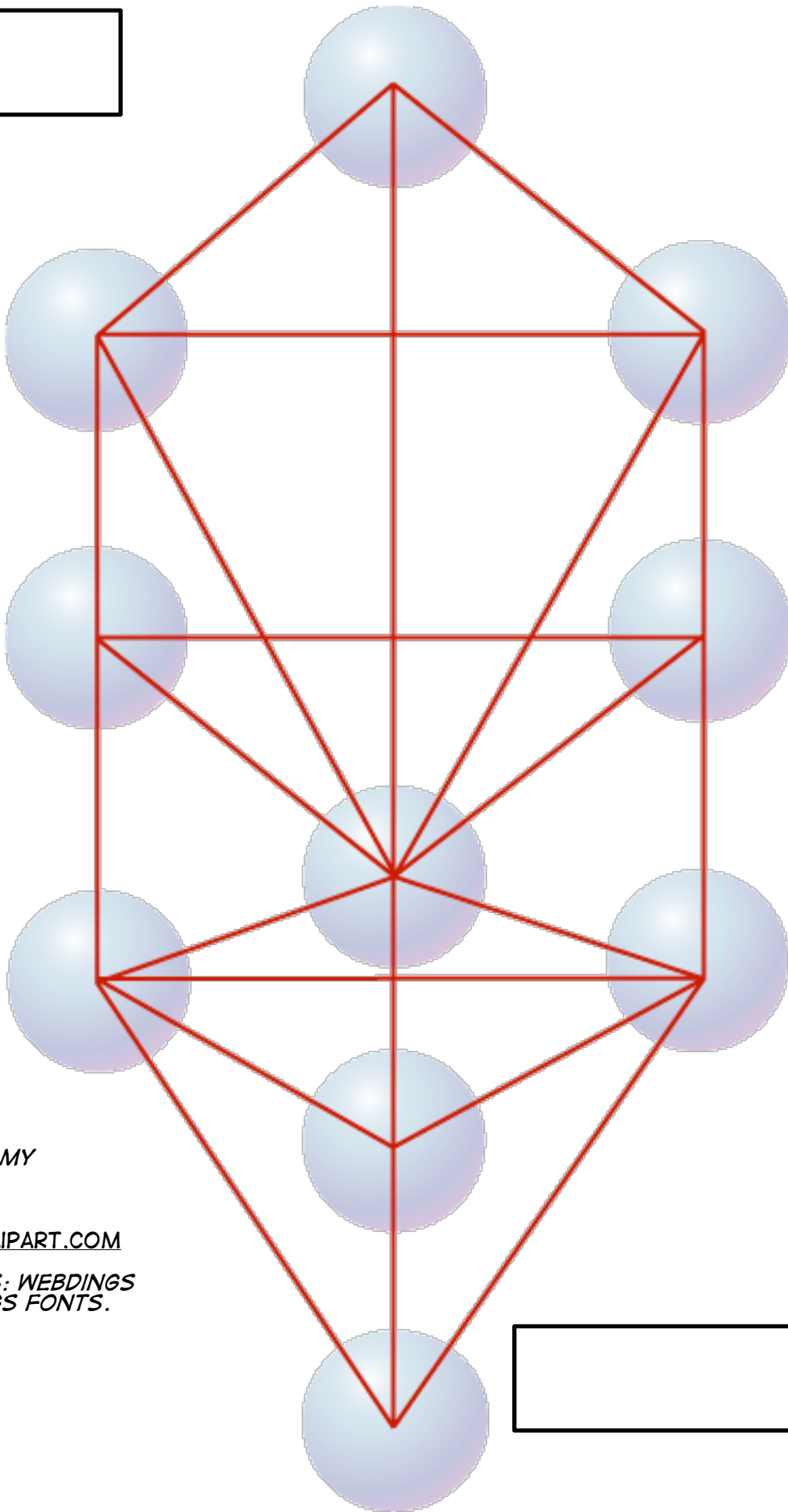
"PERFECT, IMMACULATE PERFORMANCE IN  
THE LATEST STYLE PRESERVES THE WORK  
AT THE PRICE OF ITS DEFINITIVE  
REIFICATION. IT PRESENTS IT AS ALREADY  
COMPLETE FROM THE VERY FIRST NOTE.  
THE PERFORMANCE SOUNDS LIKE ITS OWN  
PHONOGRAPH RECORD. THE DYNAMIC IS  
SO PREDETERMINED THAT THERE ARE NO  
LONGER ANY TENSIONS AT ALL. THE  
CONTRADICTIONS OF THE MUSIC MATERIAL  
ARE SO INEXORABLY RESOLVED IN THE  
MOMENT OF SOUND THAT IT NEVER  
ARRIVES AT THE SYNTHESIS, THE SELF-  
PRODUCTION OF THE WORK, WHICH  
REVEALS THE MEANING OF EVERY  
BEETHOVEN SYMPHONY. WHAT IS THE  
POINT OF THE SYMPHONIC EFFORT WHEN  
THE MATERIAL ON WHICH THAT EFFORT  
WAS TO BE TESTED HAS ALREADY BEEN  
GROUND UP? THE PROTECTIVE FIXATION  
OF THE WORKS LEADS TO ITS  
DESTRUCTION, FOR ITS UNITY IS REALIZED  
IN PRECISELY THAT SPONTANEITY WHICH IS  
SACRIFICED TO THE FIXATION. THIS LAST  
FETISHISM, WHICH SEIZES ON THE  
SUBSTANCE ITSELF, SMOTHERS IT; THE  
ABSOLUTE ADJUSTMENT OF THE  
APPEARANCE TO THE WORK DENIES THE  
LATTER AND MAKES IT DISAPPEAR  
UNNOTICED BEHIND THE APPARATUS, JUST  
AS CERTAIN SWAMP-DRAININGS TAKE  
PLACE NOT FOR THEIR OWN SAKE BUT FOR  
THAT OF THE WORK." - ADORNO, IBID.

"IF I HAD AN AX, I'D CUT THE  
CABLE."

- PETE SEEGER, BACKSTAGE AT  
THE 1965 NEWPORT FOLK  
FESTIVAL, WHEN BOB DYLAN  
DEBUTED HIS NEW ELECTRIC  
SOUND. -- ACCORDING TO  
PETE SEEGER YEARS LATER.  
ACCOUNTS VARY.

[HTTP://  
WWW.BERKSHIREWEB.COM/  
ROGOVOY/INTERVIEWS/  
FEATO10605.HTML](http://www.berkshireweb.com/rogovoy/interviews/feato10605.html)

IF WE SOFTEN ADORNO'S  
ABSOLUTE, POLAR DECLARATIONS  
(TO IMPLY A BROAD BUT NOT  
COMPLETE EFFECT ON SOCIETY),  
HIS THOUGHTS BECOME  
STRIKINGLY, PROFOUNDLY  
RELEVANT.

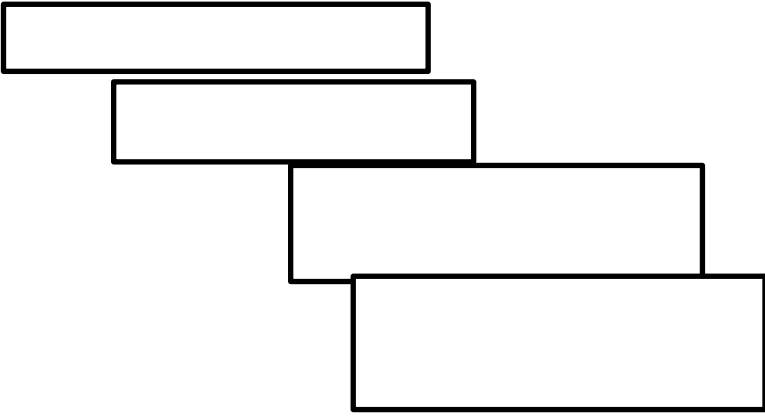


*TREE OF LIFE: MY ILLUSTRATION.*

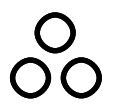
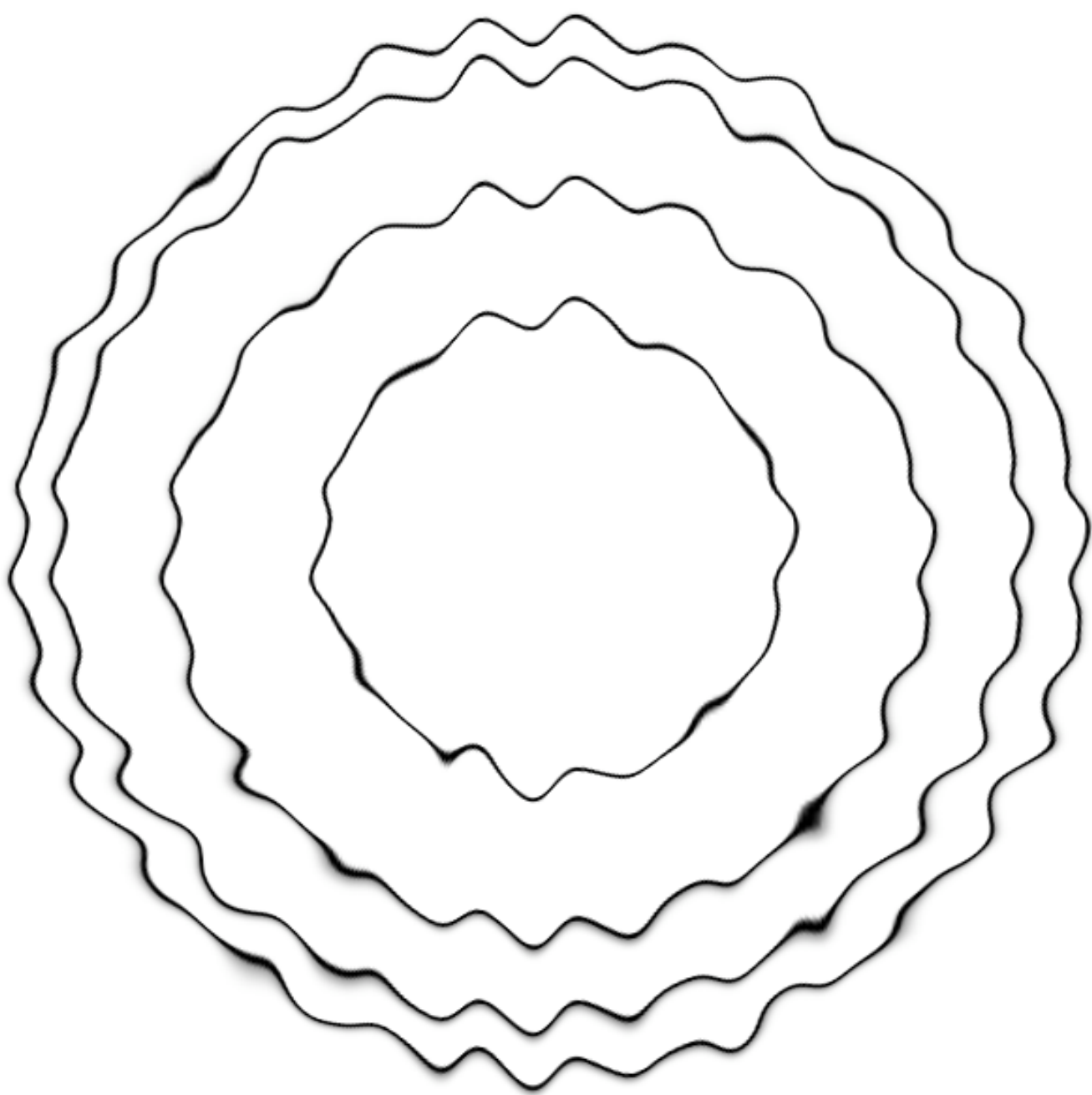
*MOUTH: [HASSLEFREECLIPART.COM](http://HASSLEFREECLIPART.COM)*

*OTHER IMAGES: WEBDINGS AND WINGDINGS FONTS.*





*IMAGES: MY ILLUSTRATION  
AND SANDWICHED IMAGES  
FROM THE SANDWICH ON  
PAGE 10.*





*BACKGROUND IMAGE:*  
[HTTP://YOURETHEMANNOWDOG.YTMND.COM/](http://yourethemannowdog.ytmnd.com/)



*IMAGE: A  
CAMERAPHONE SHOT  
OF YOURS TRULY  
WITH THAT CHEAP  
LENS/SHUTTER  
STRETCHED EFFECT.*

"APOCALYPSE" = REVELATION,  
AN UNCOVERING.



*IMAGE: LADIES AND  
GENTLEMEN, CHRIS ALVAREZ!*

*FROM ALAN MOORE'S PROMETHEA, ISSUE 32, PAGE 28.*

...

TRUER WORDS WERE NEVER SPOKEN.



THIS IS A WORK IN PROGRESS.  
I WELCOME YOUR THOUGHTS.  
NEW ISSUES ARE AVAILABLE AT  
[HTTP://DANWINCKLER.COM/COMICS/](http://danwinckler.com/comics/)  
I MADE THIS WITH COMIC LIFE,  
AVAILABLE AT [HTTP://PLASQ.COM](http://plasq.com)

