

Change and Tradition: An Independent Study

White noise. Anxious thoughts that the X-Files instilled and how the modern world became post-modern in a forward march kind of way. The signal was the end of innocence through science and capitalism. Something not progress—the opposite of progress—Planet of the Apes—a stationary condition after the War. It was fun while it lasted said the cartoon character as he devolved back into the sea life form from which we came. Imperialism has ended and neostuff has been instituted. What's neostuff? Euphoria and Saddam Hussein in bad news abroad. Downsizing brought about more -isms—a term for the 90s, I suppose. Production with robotics—part-time at McDonalds—whichever comes first, right? Prosperity on the sunrise signifies two major modern ages: cultural -isms and cultural post -isms. But don't forget plagiarisms and Madonna. How do they fit in? Exploitation, perhaps. Does any of this make sense? Don't you know that triumph in advertising equals MTV—the X-Men and the time machine. Symbolism ends with Beavis and Butthead and kinoscopes—Industrial Revolution again? Jackson Pollack created the world when he flung the color wheel at the white canvas. And somewhere in there, diseased geniuses suffer from

a mental epidemic—the Black Death of this decade. Sources of progress equals social distress, suicide. Self-murder is an urban problem. Boomerangs zoom upward and onward and yet read regression—full throttle forward to life in the freezing ocean—the sunset, the dying light of the world darkened in an eclipse. Hoping for a miraculous invention—a catastrophic effect skeptically known as progress—the trees and air are gone. Mars awaits.

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