

## CALL FOR SUBMISSIONS

*INCITE Journal of Experimental Media*

Issue #5: BLOCKBUSTER

Submission Deadline: November 1, 2013

*A long time ago...*

The term *BLOCKBUSTER* first appeared in the 1940s, coined by U.S. print media outlets to describe a new design of large, aerial bomb capable, upon explosion, of destroying an entire city block. By the 1970s, *BLOCKBUSTER* had been appropriated by the entertainment industry and was used by reporters and reviewers to hype awesome audience responses to movies like *Jaws* and *Star Wars*, which subsequently ballooned the Hollywood landscape into a mass-market cultural phenomenon.

In the decades since, the meaning of *BLOCKBUSTER* has transformed yet again. The word now connotes marketing rhetoric, and is deployed as much by Pharmaceutical companies to sell drugs—like the osteoporosis “bone blockbuster” Denosumab—as by producers to sell tickets. The *BLOCKBUSTER* is no longer descriptive of destructive potential nor viewer response; it is a directive to consumers: A Must See command.

Today, this *BLOCKBUSTER* entertainment experience has divorced an exclusive relationship with theater and, with the rise of instantaneous and participatory media, is quickly creeping inside public institutions like Art and Science. We find ourselves unable to turn our attention away from James Cameron on the ocean floor, tweeting “Hitting bottom never felt so good”; or *The Hobbit* on New Zealand Airlines flights; or Roger Ebert’s death atop headlines; or Tilda Swinton in the MoMA and Kubrick at the LA County Museum of Art and Herzog in the Whitney. The *BLOCKBUSTER* experience is crowd-sourcing, and everyday life is, more transparently, an act of audience.

*INCITE* #5 will be co-edited by Peter Nowogrodzki and Ian Page. Texts, proposals, and queries can be emailed to [info@incite-online.net](mailto:info@incite-online.net). We also welcome submissions (manifestos, essays, interviews, artist pages, etc) not connected to the organizing theme. For further detail about our editorial policy and submission guidelines, please consult the Information section of our website. [www.incite-online.net](http://www.incite-online.net)

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An ancient Buddha—or was it Laurence Fishburne?—proclaimed that “A painted rice cake [i.e. a painting] does not satisfy hunger.” Dōgen, a 12th century Japanese Zen monk, explained:

“There are few who have even seen this painting of a rice cake and none of them has thoroughly understood it. The paints for painting rice cakes are the same as those used for painting mountains and water. If you say the painting is not real, then the material phenomenal world is not real... Unsurpassed enlightenment is a painting.”

Where can we see such rice cake paintings? The experimental space, we think—whether cinema or surf club, or even an individual’s mental awareness—invites a distance from more habitual roles of paying attention and, in doing so, offers a theoretical canvas onto which the “paints” of the illusory *BLOCKBUSTER* might achieve an intelligible dimensionality.

The *BLOCKBUSTER*, therefore, will be the theme for the fifth issue of *INCITE*. We turn to the *BLOCKBUSTER* to better examine today’s rice cake; to confront the relationship between T.S. Eliot and E.T.’s Elliot; to ask, in the words of Robert Langdon, *The Da Vinci Code*’s fictional Harvard academic, “How do we penetrate years of historical distortion to find original truth? How do we write our own histories, personally or culturally, and thereby define ourselves?” What borders today frame Dōgen’s landscape? Would you direct the next *Hobbit* if given the chance? Our awareness hungers for enlightenment—our attention for entertainment.