

DEM PASSWORDS



And/Or Gallery Show #35:

See Beyond the Horizon © 2010 - 2021 The Kyoobur Company

May 15th – Aug 7th, 2021

@ And/Or Gallery 980 S Arroyo Pkwy #200 Pasadena, CA 91105

This exhibition is viewable Thurs-Sat 12-6PM and by appointment.
To schedule a viewing please email info@dempasswords.com.

And/Or Gallery in collaboration with Dem Passwords is pleased to present *Show #35: See Beyond the Horizon* © 2010 - 2021 The Kyoobur Company, an exhibition of audio-video works by Benjamin “Kyoobur9000” Kaufold and members of the logo editing community.

Logo editing is an experimental video remixing tradition where “users” alter video clips, or “sources,” using freeware and off-the-shelf editing software. Sources typically include production company idents, commercials, boot screens, logos of their own creation, and the like, that users edit, composite, color time and combine with applied audio and video effects to produce some novel result. Logo editing extends out of a broader video meme making community on YouTube creating YTP (YouTube Poop) and YTPMVs (YouTube Poop music videos) which are short, stylized video edits usually intended to be funny or unsettling.

Inspired in the early 2010's by YTP editors, including Patch93 and Commander Gwonam, Kyoobur defined a sphere of influence within the logo editing community with an inventiveness, inclusiveness, and elegant design-centric approach that established him as a power user in the space. To “see beyond the horizon,” as Kyoobur puts it, is to see beyond the givens of a piece of media. It's a call to find something else in the source, by a remapping of memory or a new wrapping of affect, or simply to “enjoy the light on the screen and the sound coming out of your speakers.”

On display in the main room is an excision of 400+ videos from Kyoobur's “channel history” of nearly 1,900 uploads to YouTube. Removed from their noisier contexts, Kyoobur's videos (Kyooburisms) are allowed to shine, to “shimmer” as he puts it, across 5 channels of video in all of their synesthetic splendor— and their surprisingly rigorous formalism. Categorized here by effect, by logo and by “season,” Kyoobur's videos cut across 11 years of production under the umbrella of the Kyoobur Company, an imagined conglomerate that has come to define the activities of a large swathe of the logo editing community.

The north-facing wall contains Kyoobur's channel logo history with all of their variations on a 50” flat screen monitor. Opposite that, across three 43” flat screens, are Kyoobur's treatment of the 1998 Klasky Csupo ident, a reel of videos under the influence of his *Diamond* effect, and Kyoobur's “revival season” consisting of recent works made to celebrate his 10th year anniversary on the YouTube platform. On a lone CRT display along the east-facing wall is a series of Kyoobur's flips of the Windows OS boot screens entitled, “Giygosoft Wyndeaus,” a reference to the shapeless demon end boss of the 1989 Nintendo game *EarthBound Beginnings*. Kyoobur's varied sources are subjected to dozens of unique effects— configurations that he's branded with names like *Kyoobavision*, *Night of the Living*, *Thoroughly Destroyed*, *Deep Major* and *D U H*, among many others. And the results range from subtle audio harmonizing (*DMA*) to total abstraction (*I Killed X*) and to controlled maximalism (*Comes Out to Show Them*). In one edit, Kyoobur plays his 9K Hexametric 3-G Logo 2,859,599,056,870 times; in another, he applies every effect in Windows Live Movie Maker in alphabetical order to a clip from Disney's *Moana*, then every effect in reverse alphabetical order for an alternate version; and for another, adds 50 layers of motion blur to the Warner Home Video ident. The work stress-tests its sources and software, and is beautiful, overstimulating, often funny, but always unswervingly systematic. Behind the scenes, Kyoobur moves in multiples and with a chemist's precision. The design of his channel logos come out of the grid and into the raster. “My channel is the union of strict numerical thinking and kind of zany artistic fun,” says Kyoobur. “Fueled by a desire to merge history and technology,” he mixes old media with new tech, and his channel serves as a registry of more than a decade of general meme history, partly indexed by thumbnails that could frankly function as standalone artworks.

On the west-facing wall, we'll be projecting a streamed playlist of videos from the wider community of logo editors, work by users from all over the world: Russia, Australia, Israel, UK, Philippines and the USA. In the back room, we'll be projecting a durational piece by hitting PLAY ALL on Joeys Channel the Object Thingy's upload history of nearly 26,000 videos. Joeys' placement in the context of this gallery— a bit set off from the other Kyoobur Company

affiliated editors— speaks to his numerous and varied output styles vis-a-vis the formal concerns of logo editing while acknowledging him as force in his own right, having established the largest footprint on the platform of any Kyoobur affiliated channel. Joeys Channel, currently Joeys Klasky Shuric Man Gonoodle Thingy 2021, may be the most prolific video artist of our time, with his 25K+ videos collecting 600+ million views across his 5+ year channel history. Likewise, the 1998 Klasky Csupo “Robot” logo may be the most remixed 6 seconds of video of all time; and the “Sparta Remix” (a favorite theme of the logo editors), the most remixed song of all time... Pretty serious numbers for the supposed fringes of the internet.

Logo editing is video art characterized by high-powered outputting that constantly teases the contours of intellectual property, attribution, and identity. Kyoobur and his affiliates disavow ownership of nearly all of their work, often explicitly with on-screen titling that reads “*All Content Belongs to Everyone*,” “*I Own Nothing*,” or Kyoobur’s own “*Universal Disclaimer in Poem Form*” that advertises that “*all the 9K logos are the only things from me!*” Such disavowals, of course, are more symbolic than effective so editors still strike forward, change their names, make back-up pages, and syndicate each other’s content in service of the community and continuity— as much as a creative practice as an evasionary tactic. And for this we’re thankful, preserving a phenomenon that is enthralling both in itself and for what it tells us about the broader reaches of contemporary hyperculture.

Below is an essay by Brandon Avery Joyce on logo editing’s relation to broader culture, followed by a long, informal interview with Kyoobur himself.

Benjamin “Kyoobur9000” Kaufold (b. 1996, New Hampshire) lives and works in Boston, Massachusetts as a chemical researcher and teaching assistant at Northeastern University where he is a candidate for a PhD in chemistry. Kaufold holds a BA in chemistry from Rensselaer Polytechnic Institute.

“See Beyond the Horizon” by Brandon Avery Joyce

Kyoobur deserves credit. Logo editing, everywhere, bears his mark. I mean this both in that it's been greatly shaped by his influence and, more literally, because many of the big-league logo editors brand themselves as subsidiaries of the Kyoobur9000 company. But this thing, logo editing, is more significant than the output of any one editor— or for that matter, the sum of *all* its editors. It's one of those weird cultural extrema that so distills the traditions from which it emerges (in this case: memes, shitposting, hyperculture more generally) that it starkly clarifies their inner forces and contradictions. Take memes, for example. Who would deny that memes are a defining form of the past decade? Memes are so powerful, so seductive, that non-memes struggle to escape the pull of meme-ification, particularly when it comes to online cultural production. But what's the source of this power? What's distinct about it? It's not the individual meme. It's not what you see on your screen: a “*humorous or relatable pairing of image and text.*” This has been a template of popular forms like comics, posters and illustrations long before mankind ever learned to shitpost. The power of memes, we'd probably all agree, lies rather in their crystallization of certain networks, both social and technological. However brilliant the individual meme (and there are some sluggers out there), we all recognize that they are but replies within a much larger, longer conversation. Despite the occasional watermarking of “original content,” we know— and can straight up observe— that this originality draws upon huge reservoirs of previous posts and efforts. Much of the real “content” of memes, the thing that makes them really hit, has been produced, aestheticized, and propagated in advance by an army of untold number.

In other words, memes make evident something that has always been the case: that culture is primarily social. It's socially produced, socially circulated, socially evaluated, and always responding to a certain social understanding. Yet when push comes to shove, or when the histories get written, this social reality somehow gets suppressed by the codification of culture as a form of *private* property or the work or expression of the lone *private* individual. And I'm not just talking about NFTs or copyright infringement, about legal or institutional codification. It's something that creeps into our instincts. It affects how we *think* about culture, reifying its production and mythologizing its producers. It's not just about whether something is literally owned or not. It's about a certain metaphysics of culture. Meme-making, as well as our more casual, daily meme-appreciation, partly undoes this privatizing instinct.

The social reality of it all is just too undeniable, too inviting. Nevertheless, other parts of meme culture can dull its edge pretty quickly. The relatability of the content (and even the “contentiness” of the content) makes memes easily put to service for lame or nefarious ends, and if we're talking straight percentages here, most memes are either rank propaganda or chucklers your aunt posts to her Facebook wall, or both. And then, while in one sense the meme-content flows freely and the love is real, the actual semio-technical networks that they're crystallizing could not be a more literal, disturbing example of privatization and systematic enclosure— and in ways only opaquely understood even by memelords and ladies.

With these two weakspots exposed, enter Kyoobur9000 and company. As the name implies, logo editing has two primary obsessions: the contours of intellectual property— emblemized by the logos they borrow or make— and a formalist concern with video-editing itself. Unlike a lot of other memetic and shitposting traditions, the “content” has been almost entirely twisted or hollowed out, usually consisting of cherished logo-tropes like the Klasky Csupo intro, station idents, defaults, or logos of their own design. Logo editors make or take logos as *content*, which from the vantage point of intellectual property, is a bit like throwing away the gift and keeping the box and wrapping. They also approach their edits with the same rigorous formalism that you’d expect from turtlenecked mid-century painters and sculptors, noting the *slightest* changes in color, sound, or arrangement. And it shows. Logo editing hardly deserves comparison with the shitposting of jokey predecessors like YTPMV (YouTube Poop Music Videos) which for the most part, I find pretty bad, if still amusing. Logo editing is drossless and precise, yet free of the pretensions associated with so many other formalisms. Sebastian remarked that even at its most maximalist, it has an almost soothing, therapeutic quality to it, and I agree. But then on its back end, logo editors also delight in aggressively testing the ownership of the networks they’re crystallizing— the YouTube networks hosting their output, the television networks that aired the original programs or commercials, and even the meaning of authorship inside the network of the logo editors themselves. Videos get copystricken, deleted, saved by others, copied, vandalized, desecrated, re-edited, and re-uploaded, and the resulting battlelines mark off the otherwise vague limits of use and ownership on these platforms. It’s as if logo editors, by some unerring instinct, located and then summarily lopped off the remaining deadweight of meme culture. They’re still memes, only ultralite. It’s this same instinct that has them swapping out their own usernames and blurring provenance faster than anybody can keep track, or de-mystifying their own production process by taking requests in the comments or posting tutorials with step-by-step instructions. What you get, in the final result, is this odd platypus of a cultural species that combines a Hans Haacke-ish critique of platform with an exacting, avant-gardish formalism, but counterintuitively, is wildly popular on YouTube and, by and large, made by teens who are just *riffing* and trying to make something that looks cool or scary.

Much of it was spurred by the tool itself, a program of choice among logo editors called Sony Vegas. This is a video editing program that allows users to swap out clips even while keeping the *structure* of the editing in place, much in the way that one can keep a melody in midi while swapping out different instruments. In so doing, Sony Vegas reproduces the logic of memes, only for video-clips; content is swapped in and out of certain formats, which are themselves open to riffing and recombination. The individual logo edits, like individual memes, are but an accumulation of steps or feedback loops created by an army of untold number. And in those many thousands of steps, some of them very tiny indeed, it’s difficult to say when and where they trespass the enclosures of private culture, the sharp differences of *mine* and *yours* and *theirs*. Sure, certain logo editors, like Kyoobur9000 or Trukhin Gleb, stand out and duly receive their glory. As opposed to the “veg-replacers” who simply plug content into the .VEG files, these .VEG creators are respected as innovators, legends even, as well they should be. But the esteem is never severed from a participation in the community— even if that participation is antagonistic or straight grieving. And judging by the sheer output, it certainly gives the lie to the notion that productivity (cultural and maybe otherwise) relies upon enclosure and private ownership, upon sharp distinctions between *mine* and *yours* and *theirs*.

It makes me wonder how much logo editing could serve as a model for other spheres of culture— for things like philosophy. Ideas belong to no one, we all know. Even the most brilliant thoughts and thinkers are just distillates of much larger, longer conversations. Great thinkers deserve some credit, but not *all*. Yet philosophy as a codified discipline has nearly always been, in actual practice, the study of “great minds.” You study Plato or Kant or whoever, and all subsequent ideas are treated as if they are just cocktails of these purer substances, Platonism or Kantianism or whatever. Again, we know this is ludicrous, that thought far exceeds the individual thinker, but it’s just how things are done around here, at least in the wings of the North Atlantic. It’s not so much privatized in the sense of thoughts being copyrighted (academic journals excepted), but in that it shares the *form* of private property or is treated as the work of the lone private individual— a metaphysics of culture in which thought is *essentially private*. With few exceptions, philosophy online has done little to correct this. Forums still give rise to their own little Platos and little Kants, and philosophy memes are basically namedrops or blurb-joke-clichés. But philosophy could assume other forms online, forms closer in character to logo editing, in which thoughts are shopped and swapped like the Klasky Csupo intro or Kyoobur’s beloved *Diamond* effect. The results would be more like a piece of open-source software than an awing monument to a solitary mind, and as a crystallization of a general intellect, it would be a better reflection of *how thought actually works*. So why doesn’t this exist? What’s holding us back?

We cling to private or enclosed culture for a variety of reasons, some nobler than others. Less admirably, part of this clinginess is bound up with some hope for personal recognition. Maybe we fear that without the metaphorical watermark that says “*I did this! It was all me,*” there would be no ladder to success or specialness in art, music, philosophy, or whatever— and this is above and beyond the question of actually getting paid for our success or specialness. More understandable is the question of how we relate to culture. When we listen to a “great” song or crack open a “great” book, there’s often a sort of intimacy between you and the author, or you and the musician, that feels if not “private” then personal and dialogical in a way that doesn’t seem relevant when you’re talking about something like Linux. We jealously guard this intimacy, often willfully forgetting the broader social fact of the work as much as we possibly can: we want it to be *just the two of us*. Hyperculture brings even bigger crowds. So much literature and music, since the earliest records, has been happily acknowledged as the work of many hands, even when given final form by an individual. But with the internet and its ensemble of technologies, and its ability to quickly coordinate multitudes, this sense of the teeming millions can be pushed to new and sometimes alienating limits.

Sebastian makes the credible claim that “Sparta Remix,” a favorite musical theme among logo editors, is the most remixed song of all time, with some tens of thousands of remixes. This is mind-blowing in itself, as a curiosity. But even though the original melody and .VEG file is attributable, it’s more accurate to say that “Sparta Remix” *is this collection of mixes*, the corpus. Here, a difference of quantity turns into a difference of quality. Something sufficiently new is going on. This isn’t just one remix here, one remix there, always calling back to an “original.” This is music and video created fully, directly and evidently as a “crystallization of

certain networks, both social and technological.” You *feel* it, and it’s both exciting and a little disconcerting, if for nothing else than for what it wordlessly suggests. What would it mean for an entire song, including the melody, lyrics, rhythms, arrangement, timbre, to be composed by an army of untold number? Or a novel with ten thousand authors, each adding a line or changing a word or two? Maybe your grandchildren will one day look at you funny when you ask them “who” wrote a certain book or song. Maybe, and probably more likely, this more distributed kind of culture-making will find a place alongside more “personable” works. Or, best case scenario, each individual work or creator will just be loved and understood within the mesh of their networks and social realities. For those worried, there’ll still be plenty of room and recognition for “individuals.” The virtue of logo editing, as I see it, isn’t that it’s some wholly de-individuated enterprise. It’s just one of those rarer internet-corners that promises us *some* aesthetic autonomy from the very opposite: *total* privatization, *total* enclosure. And in the context of hyperculture, where every power vector is becoming increasingly explicit, measured, and directed, and every form of control and compromise more available and swallowed, such autonomy feels like nothing short of a breakthrough. You put on a playlist of a Kyoobur9000 company, let it roll, and think to yourself: “*ah, there it is— the pure shit.*”

How did you come to logo editing?

I joined YouTube back in 2010 and I was always fascinated by these videos where people would take their video programs and apply it, plug-in after plug-in after plug-in basically to make it unrecognizable. And that's initially what I planned on having my channel be but I actually discovered that there were some pretty cool things I could do without, you know, tearing the video apart. So, I just kinda started by trying certain plug-ins or combinations of plug-ins and figured, hey this might sound cool or this might look cool and you know, it just worked out.

What was going on at the time when you joined YouTube. You were seeing other production company idents or flips of other sources? What were you seeing and what were your inspirations?.. searching around on YouTube?

Yes, there were other YouTube channels that did some work, you know there's an audio effect called *G-Major* and um, people would apply that to idents and logos. So that's what kinda got me attracted to logo editing. And the plug-ins really came from me playing with the video programs I had at my disposal. Even though it wasn't my initial plan it was mainly that exposure to logos from *G-Major* that made it the point of my channel.

Because you were quite young when you started, right?

I was, actually I was just about to start high-school.

So how did you come to picking your sources?.. I'm interested in how this Klasky Csupo ident in particular has become a meme within the community. You were basically making your own logos from the beginning, right?

Oh yeah yeah, my first video was my own logo back in 2010 made in PowerPoint.

And I started using other software later on. I'm definitely more proud of my more recent logos than my older ones but they still hold a special place in my heart.

And you're coming on your 10th year anniversary in July, 2020, right?

I am, and the truth is I've been pretty inactive lately but I want to get back in the habit of making videos. I've just been so reluctant because I don't want to come back to YouTube to publish like a video and then disappear for a while again. I want to be consistent.

What do you make of this community online?.. the sum of it all, how these video memes get traded around. What do you make of this community because it appears to me that you have inspired subsequent generations of logo editors, how they would take your attribution and in the ABOUT section of their pages say like, this page is a

Kyoobur9000 Company. Do you have any insight into how that happened?

Well, what I think it is... when I started editing logos I kind of made the decision to play pretend with my channel and basically treat myself like a media company.

So you know, not to say that I truly believe that I was joining the ranks of Paramount and 20th Century Fox, Universal and you know, the big guns. But I kind of modeled my channel after that, having logos, having schedules, I had line-ups of certain effects. And I think that when other people started taking on my model, they basically said we're a group... we're like a conglomerate of logo editors and we're all part of this big quote unquote company. We're now a "big media company," kind of like a merger.

Has there always been artistic intent behind what you've been doing or is it... because I see in your ABOUT section you're very humble and you're saying it's about testing, stress-testing your software and all that but it seems that right from the start there was this artistic intention behind what you were doing.

Well, there definitely is. I would say that when my channel started my primary purpose was to put a creative spin on history. I had a focus on older logos, logos that people had encountered in their childhood and that's where the Klasky Csupo came from... some things even older than that, like 70s Paramount, 40s Universal, and kind of put a refreshing spin on that by applying these decidedly modern video effects and showing them in a new light. And the reason why my channel description is different from that is because the focus on technology is more of a modern thing. I've switched from using Windows to using UNIX like software and open source software to try to make the things that I do more accessible to people.

Do you have a background in music too? Because I love the Kyoobur theme songs and really just the end results of your experiments to me... sometimes they're blown out and distorted. I like that personally. I like the experimental quality of the sound. Do you have a musical background or what informs that?

I really don't have a musical background. I'm good at picking up the keys in songs but I don't practice any kind of musical scales, play an instrument or anything like that. So really the majority of music experience is my YouTube channel.

One of your most iconic vids is "I Accidentally Nelvana." How does it happen that you make that? You're stacking effects?... I got to doing some .VEG replacing and I made my own "I Accidentally(s)" just for fun. And I always loved how you created tutorial vids... you must have made that .VEG file available, right?

I did. I had some... on a lot of my videos now those links are broken but back in the old days I would have those Vegas files for some of my logos and some of the other videos I had made and it's something that I want to reinstate.

You have these templates that are shared around and this has led to the memetic quality of these audio and video effects treatments, how other users are picking up on your techniques and then creating their own versions, right? What's your take on all

that? Because there has to be thousands of “I Accidentally(s)” at this point, right?

Oh probably. My take on it is they start when me, or someone else who belongs in the Kyoobur Company or takes inspiration from logo editing, just honestly thinks this might sound cool. One of my favorite effects is the *Diamond* audio effect. I play a track at multiple different keys at the same time but the keys are in sync so it's not meant to sound scary it's meant to sound kinda awesome. And honestly it just came upon me thinking, this might sound cool. As for how they spread?... I'm also a little bit in the dark. I know that a lot of people who call themselves part of the Kyoobur Company take it from me but why they spread like some spread farther than others, why 2 or 3 videos exist for one plug-in and a thousand exist for another, I really don't know. That video you talked about (“I Accidentally Nelvana”), my most popular video is something that I made on someone else's insistence and then I turn around and suddenly it's my most popular video. So, I feel like that's more on the side of YouTube and their algorithms than on my own side.

And so this dialog with your followers is just happening in the comments, right?

Yeah.

The “Universal Disclaimer in Poem Form.” Did you make that up, what is that? I understand the point of it is to disavow any ownership in the content there but what was the genesis of that?

I thought it would be cute.

I think it's cool that folks have picked up on it.

Yeah, by default I had a disclaimer in my videos and I would usually specifically credit the sources that I used and found that videos that required a lot of sources that became tedious so I said, I just want a catch-all. And I made the “Universal Disclaimer” and put it in poem form. So you sing it to the tune of “99 Bottles of Beer on the Wall.”

Have copyright strikes and questions of ownership been an issue with you and your way of working?

Yes, there are certain songs I'm afraid to edit. And it's been especially bad since Covid struck because they don't have as much human staff monitoring the videos so they have a lot of robots doing the copyright now and they are decidedly more aggressive. I've had videos that have been up for years and haven't posed a problem are now being taken down in the wake of Covid.

Are there other logo editors that you consider friends in the community?.. are there other users you're looking to and whose work you appreciate?

Well there is the one who... one guy is Patch93 and he doesn't do logo editing so much anymore but he's kind of what got me into it in the first place. There is a YouTuber who has now left the community so there's probably no good way to reach out to him anymore called

Lolman. We would talk on Skype and things and he told me a little about how he was inspired to get into my channel and how he knows friends who like the work I do. And I learned something interesting from him. I learned that he is autistic and the friends that he has who like the work I was doing and all the other logo editors that he knows are autistic and he thought maybe it was that the logo editing community sort of, was an autism thing which I can't really contest because I am also autistic. So even though I don't see much of him anymore that was a pretty special thing to learn because I didn't really make that connection until I saw that everyone who was getting into it was on the spectrum. Other than that, I don't have a lot of dialog between my other logo editors. I try to keep my communication with my other logo editors to a professional level.

There is some overlap with your work with YTP (YouTube Poop). You've made some YTPs over the years too, right?

Yeah.

That's kind of parallel to this community too, it's another video editing community essentially, right?

Yeah, I think of it as an advanced application of things I do. A typical video of mine includes one clip with one or two plug-ins and YouTube Poop is a bunch of clips with a bunch of plug-ins.

And have you ever participated in rounds of Tennis? YTP Tennis? It's been fun to see how vids are traded back and forth and they collect these digital artifacts over time and water markings...

I don't know if you've heard of the "Snully" series. That was a YouTube Poop Tennis that I started a few years back. I don't remember the exact dates now. But the original video was very short... it didn't include a lot of effects, and I agreed with a few YouTubers to turn it into a YouTube Poop Tennis. And even after I stopped participating in it, it kept going and I think it was passed back and forth between people at least 100 times. "Snully's Day Off." I agree that those are one of the most fascinating forms of YouTube Poop edits because you can change the jokes that the people before you left, you can add your own, you can remove things. You have a lot of control over it but you are also paying homage to everyone that came before you in that effort. And usually people start those YouTube Poop Tennis with a goal of making the original video completely unrecognizable. Which OK, it did happen with "Snully" but there was also some degree of wit and cleverness among the participants to add humor and jokes along the way.

Do you watch logo editing vids that are being made today? Does the community still command your interest?

The thing is, I've definitely been out of the loop for a while. Um, it's not something that I want to disavow. I do really like the logo editing community and I've honestly thought of getting back into it soon. Recently it's been an issue because of grad school. There's a lot of YouTube channels that come and go in a few years and as you said it's coming up on the 10

year mark. So I've gotten to the point where I easily could have said, this is it, I'm gone but I don't want to do that because the channel and the logo editing community still matters a lot to me. When I come back to YouTube I want to be consistent so I guess the short answer is I do still participate in the logo editing community, just definitely not as much.

It's exciting to see the durability of it all. I have a very short range having only seen what's going on on YouTube for a couple of years. I'm still finding some pretty cool stuff particularly from Eastern European users and the global nature of this video meme making tradition is interesting.

Something I've always found funny about it is... I almost think of it like chemistry. I've shown people at school these videos, and I also find that most people that I talk to personally about it aren't too fond of them. But sometimes the right person is fascinated by it and when they are, they really are. And you know, I'm studying chemistry in grad school and I'm having the same exact experience, people either really really like chemistry or they don't and I find that the durability of the community probably has something to do with the fact that it's very special. It's not something many people can appreciate. So I think that people who do, really do because of that. It's kind of like, this is extra special to me because I can appreciate what's going on here.

It checks a lot of boxes for me just as a fan. From the thumbnails... some of the thumbnails themselves are absolutely just beautiful artworks to me. I don't know what it is but I was attracted to them straight off the bat. And to see that this is how young people are engaging with media and these tools that are available is encouraging because it makes me feel like the young people of today are really inspired.

It's pretty neat and I definitely agree with you that most of the people who are more active in the logo editing community are younger. I would say that I'm the oldest person that I know of who's doing these kinds of videos. And I think of when I started the channel I was pretty young too, like I said I was just starting high school. And it was just a hobby. I like using computers and I liked crazy colors and weird sounds and things like that. So, it's the kind of thing that would attract a younger audience and I keep it up just because it's so special to me now. A large part of my life at this point has involved Kyoobur9000 and I want to keep it up but overtime I definitely changed a little bit from: "look at this weird rainbow video" to "here's the programs that I use, here's what it looks like when I put together a video. Hopefully, you can learn a little bit about the technology behind what I'm doing."

I think that's really cool and I think that's why you are, in a way, the godfather of this as far as I can tell. I have a limited view on this history which stretches over 10 years and if you go back earlier to sites like YTMND, I guess you could trace back this kind of activity to pre-YouTube websites. I think the fact that you made tutorials available and all that has made your page a touchstone for the community, I think it's super cool.

A touchstone, you mean like Touchstone Pictures?

Yeah, haha. Can you tell me more about the sources? I know that you were saying that it's, in a way, celebrating older production company idents and all that too, right?

Yeah, the truth is when it comes to specific sources like why did I choose this one logo, there really isn't much of a rhyme or reason. I know that's not a great answer but really it's a mix of factors. Sometimes it's based purely on how I think a logo will sound or look. Like, I want to make a plug-in that will turn white and black into yellow and blue, so I need a logo with white and black. Sometimes that's how I decide on a logo, sometimes I'm trying to evoke a childhood memory. I'll take a big name that a lot of people are familiar with. Sometimes I think there is something special about the logo itself, the way it sounds and I'm like, "this is a cool thing that I want to have on my channel." The Nickelodeon Silver Ball is an example of that. That's not something I had any experience with in my childhood and I definitely don't think it's anything that other logo editors have any personal experience with but I saw this logo in my Recommended when I was looking at old Nickelodeon logos and I thought this is cool, I want this on my channel and to give them some love. So, it's usually a mix of reasons and it's never the same story behind the choice that I make.

Did you ever get into *Sparta* remixing?

I haven't really done much with remixing music mainly because of the copyright fear. It's something I would like to try but probably nothing I would like to publish. I have a single "Sparta Remix" on my channel now that I remember. It was to celebrate one of my new logos. I think it was my 5 year anniversary. It's like a collection of all my logos to the "Sparta Remix."

Where does the name *Kyoobur9000* come from?

Oh, I remember this one like it was yesterday. The day that I joined YouTube my two favorite kinds of videos were Gamecube remixes where people would take the Gamecube logo and put something in front of the cube and they would make the music funny... it's something I've done only incredibly sparingly myself, but that's the kind of video I liked when I was watching YouTube before I joined it.

And the other kind of video I liked was... you know, this is going to sound cheesy but "it's over 9000" jokes. So, I actually initially wanted to join YouTube as the name *It's-Over-9000* which is not particularly original or creative and in my luck that was already taken so I combined that with *cube* because I also liked the Gamecube logo but I misspelled intentionally to make it more distinct.

And what is, "It's over 9000?"... what's the significance of that? I'm unfamiliar with that.

That is a line from a dub of *Dragon Ball Z*. It's probably one of the first memes... like one of the first things to become an internet meme, it was definitely popular when I joined YouTube.

That's cool that you're studying chemistry. My parents are retired now but they were both chemists— analytical chemists. My mom worked in pharmaceuticals and my dad worked in flavor technology. My instinct when I was a kid was to be a chemist. That's what I thought I was supposed to do but I came to be involved with the arts but with an appreciation for the kind of analytical thinking that it takes to be successful in that

field.

I think it takes the same kind of mind to appreciate things like that and to appreciate chemistry. Earlier I was talking about how the logo editing community is so special because it's full of people who appreciate it and know that they're the only ones who appreciate it and that makes it even more special. Well, there are certain chemical reactions, there are certain things that I like to study like copper metal. I love copper metal. I think the color is beautiful. I think that the salts, the greens and the blues, are very beautiful. I made a presentation on that back in my undergrad school. But part of what makes copper so special to me is the fact that I know it's such a weird offshoot interest that there's very few people if any that can, that treat copper with as much love and respect as I do, which just makes it more special. So I think it's that kind of thing I've experienced in both chemistry and also the logo editing. It's like, this is special to me and some other people who can understand this and can really appreciate what's going on here. So I think it's the same kind of phenomenon, the same kind of mind.

Yeah that's fascinating because really you're mixing, video and audio mixing and then in chemistry theoretically you're mixing, you're doing a similar thing in a way.

People in the logo editing community will just appreciate what they're looking at. This is the logo and this is what you did to it and I can understand how this was put together and I appreciate that. And like you said with a chemical reaction, there are a lot of YouTube channels about science and lab experiments you can't get a lot of students interested unless there's an explosion or a loud sound or a funny color change but to a chemist you can see a reaction going on where nothing particularly over the top is happening but because they're a chemist and they can understand what's going on, they can still appreciate it.

...

I will say, I need to give credit where credit is due. I already mentioned this but I am not the first ever logo editor. I think that it was a combination of my consistent... when I started the channel I was consistently active. I would sometimes publish multiple videos a day. I used logos that most of my audience would be familiar with and so I think it was a combination of factors that made me the start of this movement. I think if I wasn't there, there wouldn't have been a huge logo editing movement like there was before so I can take credit for that. And I also want to say that because I'm editing other content because most of my channel is not straight all original things, but there's content that's copyrighted there's content from other YouTubers. The "Snully" series is a video from another YouTuber.

Who else has been important in the evolution of this art form?

Before I kinda fell out of the YouTube circle it was changing very very rapidly. A lot of the YouTube channels that were inspired by me and call themselves part of the Kyoobur Company now actually have more videos and subscribers than I do. And those people change their usernames a lot.

I've found some cool stuff out there but you're right the names are always changing and I don't have the institutional memory for all of this. I don't really know what the

beginnings of any of it is but I like that quality of it. The fact that I have to sort it out... it probably took me at least a year until I felt like I had a sense of what's going on to the point where I could get in front of a room and say this is a YouTube phenomenon.

It's an inherently hard thing to understand. Like I described earlier it helps to know what the underpinnings are. When I see these YouTube videos, I don't just look at what's in front of me on the screen I think of what software they might have used, what plug-ins they might have used. Maybe they used flanger, maybe they used vocoding. So part of the pleasure of enjoying these comes from the wonder of how it was put together and if you're unfamiliar with software or the technology behind it I think that gives you an incomplete experience.

That why I had to get Sony Vegas and get in there with some .VEG files. I probably have 1,000+ .VEG files I was able to scrounge off the internet.

I do consider the logo making to be a different thing than logo editing. That's a lot more special to me because I kind of put my own heart and soul into it and I'm sure you've seen the Free Spirit logo. I just wrote that on a piece of paper and scanned it and messed with the colors to make it and it's my thing because I feel like it could pass as something professional done and that's what I like about it.

I don't know if the other people in the logo editing community have the same motivations that I do. Mine is mainly fueled by a desire to merge history and technology and to explore what these old videos and new videos but mostly old videos would like with a modern twist.

What should I be focusing on?

...my magnum opus is *Diamond*. You're familiar with the *G-Major* effect which is meant to sound demonic. Well, I didn't come up with *G-Major*. That was a thing long before I started doing video edits. But *Diamond* was actually a descendant of *G-Major* where I wanted to see what would happen if I removed the dissonant tracks, what would be left. And I am very proud of the evolution that *Diamond* has undergone. I think that it's.. you know, I have a lot of effects that are just, "let's see what happens." But *Diamond* is definitely one that has a specific purpose and that is to boost whatever mood the source material already gives off. It usually makes it sound happier or if the source material is in a minor key like it will make it sound sadder but... I'm definitely proud of *Diamond*.

And that's with that rainbow overlay too, right?

Yes.

What do you call that gradient background?

Well I usually just call that the rainbow background. It started in Sony Vegas. They have a test pattern that has red, green and blue with a circle and if you apply the hue shift effect to it you can get the colors to rotate in a circle. But now I have enhanced versions. My default one is called "The Final Frontier" which shows the colors zooming in on you as a ring.

What would you describe is going on in an effect like *Poorstretch*, where the screen is darkened. What is your creative intent with an effect like that?

Some of my effects including *Poorstretch* are made by pushing the limits of the way an effect is intended to be used... I did a tutorial yesterday, I took *Echo* in audacity but I shortened the delay between the echos to an extremely small time interval so that it sounded like a robotic hum. Well, *Poorstretch* is an abuse to say the least of *Paulstretch*. That's an effect in Audacity that's meant for you to extend the duration of a sound without reducing the quality. So there's videos about, "this song slowed down 800%," "this logo slowed down 10,000%," something like that, using *Paulstretch*. So, what I did with *Poorstretch* is I said, well, "what if I try using *Paulstretch* but I don't actually extend the duration of the video." *Poorstretch* has a stretch factor of 1. And I set the time resolution to a small amount and I found that when I applied that it sounded kinda scary, almost like *G-Major*. So the dark screen didn't come till later, that was a separate effect called *Blacklight* which I just kinda merged cause I thought it was fitting. But *Poorstretch* is one of a few of my effects that involves abusing a normal effect and applying it in a weird way.

You mentioned that *G-Major* was intended to be scary. I noticed this in your earlier videos that you characterize some idents as scary or effects treatments as possessed or demonic. Where does that come from?

It's interesting with that one because the first ever *G-Major* video wasn't intended to be scary. It was made by, I forget the name of their channel now, they might even be gone because it was so long ago, but they just intended to show off a G-major chord in Audacity. So I think the first ever *G-Major* video was "Hotel Mario in *G-Major*." The perception of it being scary mainly came from the reception of that effect. And I found that when I joined the scene there was sort of a competition almost to make logos, or not just logos but any clip, as scary as possible by applying some variation of *G-Major*. I think that people have the image of a demonic choir almost because it's multiple tracks with different pitches playing at the same time. And if you use the pitches right, there's a lot of dissonance and dissonance is inherently scary. So when I joined the scene I made a lot of *G-Major* videos because I was trying a lot of different versions of the effect where I have a different number of tracks or different pitches of tracks because I was trying to see which one I could make sound the most scary.

Does that connect to "Giygosoft Wyndeaus" and the desire to make things scary?.. because I was unfamiliar with *EarthBound* (NES RPG game). Giygas is the end boss in *EarthBound Beginnings* and he's some shapeless demon? Can you explain to me the genesis of "Giygosoft Wyndeaus?"

I admittedly don't know much about *EarthBound* myself, but when I joined back in 2010, Giygas was, he was kind of a meme before people really thought of memes. He or it was known as the ultimate scary villain... creepy dialog, creepy battle music, creepy backgrounds. If you watch a playthrough of that fight, it's a surreal and terrifying experience. So Giygas gained a reputation as being the epitome of fear. So, you know, the only connection to Giygas with the "Giygosoft Windows" series is that he's scary. I could have just called it Windows in *G-Major* but that sounded boring whereas if I connected it to "Giygosoft Windows" which I like because it almost sounds like Microsoft Windows... I connected it to that concept of fear right

from the start before getting into the scariness of the video.

And that video is all of the Windows boot screens, right? And you're applying the *G-Major* effect?

I am. And the goal of that video is to be scary. And each iteration of "Gygosoft Windows" is a different version of *G-Major*. Sometimes I change the pitch of certain tracks, and I feel like they all have their perks.

And so this characterization of some of the results as scary, that's connected also to this idea of destroying things, right?.. or a source being dead. Where does that come from?

I think it really connects to music theory. I know earlier I mentioned dissonance. And I think that there is something inherently frightening about *G-Major* when it's applied correctly because when you do, you're making dissonant sounds with unexpected pitches and part of what makes *G-Major* so special when you apply it to a logo is that usually the logo itself originally has some kind of mood to it. Most logos are pretty innocent, Walt Disney Home Video is one of them. That's meant to be friendly and inviting for a child wanting to watch a movie. So, when you take a logo that is not meant to be frightening and you apply this effect to it, you change the color, you change the pitches, part of it is this inherent fear that comes from the sound but another part of it is the fact that it's in such stark contrast to what you would expect from that logo. When you think of the unedited Walt Disney Home Video logo you think of getting your family together and watching an innocent Disney movie. When you take that logo and you change the colors and make it sound terrifying you then get the image of your family sitting on the couch and then all of a sudden the TV becomes possessed.

I made a list here of your effects and I know this is an incomplete list but I've got *G-Major*³, *Diamond*, *DIEmond*, *Troo-G*, *Blargovision*, *Earth Shaker-Psychedelic Clash Combo*, $X^2 + 1 = 0$. Can you explain to me $X^2 + 1 = 0$?

Yeah, so basically $X^2 + 1 = 0$, that's an effect that I made. I feel like I had some inspiration from YouTube Poops at the time. But in the end I just thought it was funny and unexpected. So the name came from the fact that the solution to $X^2 + 1 = 0$ is an imaginary number. And the video is supposed to not make sense, it's supposed to be hard to understand. So I compare it to "i" which basically doesn't exist in the real number line. But the significance of that title, it's not like there is any significance to the fact that it's + 1 or the fact that it's squared, it's just meant to be, this video is not going to make sense just like this equation. A lot of the titles that I make for my videos are connected in some fashion to STEM just to show that there is a degree of education behind what I'm doing.

There's other effects that have more significant meanings. *Diamond* was named because, it's difficult to explain, but I'm sure you're familiar with the phenomenon of synesthesia. I found when I applied *Diamond* the fact that I had higher tracks I could not shake the mental image of the sound shimmering and there is no other way to describe it. So I decided to name that *Diamond* because of this mental image of a sparkling diamond once I apply it to a video. Whereas *Khord*, that is significant because most of the *G-Major* videos I make are just kind of

random... I'm going to try a bunch of pitches and see how they sound but when I got more into music theory I actually studied what I thought would sound frightening based on music theory and *Khord* is actually a minor chord. So I just put the *K* on it because it's *Kyoobur*. But that effect is based on what I know about what a minor chord is. And it's basically a version of *G-Major* where most tracks follow a major chord but some of them are pitched down by one semitone and it causes that evil sounding clash.

And it's *G-Major* that brought you into this community essentially, right?

G-Major was definitely part of it. What I would say that the biggest inspiration to start the channel that I did is, when I joined YouTube I was very fascinated by a YouTube called Commander Gwonam who is no longer on the internet, unfortunately. But he made YouTube poops where he applied so many effects that the source material was essentially unrecognizable. And I was fascinated with that and that's what I thought my channel was going to be like, but then I found that there's actually some cool things that I can do by just applying one or two effects versus 100. And that's when I got more into studying the video technology and the capabilities of it and, you know, logos I was familiar with because they are often used as clips that are both short and convenient to apply effects to and they're also memorable and well known. So, that's where the logo editing came from, but eventually it evolved from this, what I thought was going to be me making a bunch of unrecognizable videos with no specific purpose to what it is now which is more a technology showcase.

What's the significance of *Lux et Vox*, the header on your channel?

Lux et Vox, I used *vox* to mean sound. I know that *sonos* is probably a better Latin translation but I'd liked the one syllable ends in X kind of thing, I thought it was poetic. So basically when you boil it down, my entire channel is just video and audio effects. That's the ultimate purpose. There's not a lot of, aside from tutorials, there's not a lot of discussion there's not a lot of... really, the point of my videos is about the fact that it's a video. And it's nothing in the video so much as the video itself. I know that sounds kind of weird and rambling. But, I guess the point is that, video and audio is central to my channel and when I post a video it's not for people to look at something in it like you know, it's a very popular thing to do now is people post videos where they like re-edit and curate some of their favorite posts. But the point of my videos is not anything in them. It's not a video to deliver something else. It's a video for the sake of being a video. You're supposed to enjoy the light on the screen and the sound coming out of your speakers.

I want to ask you about your relationship with the Paramount logo. I noticed that Paramount is among the few examples of you creating a parody of an ident. What can you tell me about *Perigrass*, *Paradon* and *Perimaunt*?

The Paramount VHS logo holds a very special place in my heart. When I was little, there would be times where I'd have to go to my mom's work after school because we were little. My mom's work had a TV, and she had a supply of Nickelodeon movies, and Nickelodeon is a subsidiary of Paramount. So the Paramount logo is very nostalgic for me because it's something that came from my childhood. And it is also one of the first logos, if not the first, that actually had an emotional effect on me because I remember being fascinated by the

majesty of the fanfare and the colors and also a little scared by the text zooming in. It's the first time I associated any emotions with a logo and possibly if I didn't see that logo, I don't know if I would have had Kyoobur9000 in the first place. So, the original logo itself has a lot of significance to me. Why I chose to make parodies of that logo on TPZPaqo (since deleted side page) is because not only is it nostalgic for me, but it's also very easy to make a parody of. It involves moving rectangles and zooming text. It's not something that's very complicated to make completely originally. I wanted to make videos that didn't rely on external content and I still wanted to keep the editing spirit and the logo editing spirit of Kyoobur9000 without relying on downloaded videos, so that's why I jumped on the Paramount VHS logo because for a multitude of reasons... it's nostalgia, it's ease of replication, I'd say it's familiarity to other people, to other viewers people liked it and I just kinda ran with it.

And you had some fun with the end card, the copyright infringement warning, where you would take the voice of Paramount and make a flip or a parody of the title card, right? Was Paramount a production company that was particularly aggressive in enforcing their copyrights? Is that what inspired your riffing in these title cards? Was it a pushback on the policing of your work by copyright censors?

It absolutely was not. When I moved to TPZPaqo, I was not in trouble for copyright. For a while I was pretty ashamed of what I had done on Kyoobur9000, not because I got in trouble for it but as I became familiar with what copyright law is and how it might apply to my channel I began to think that what I was doing was wrong. So there's no connection between Paramount and my copyright fears because I didn't have videos that Paramount was going after. It was my decision because I thought that I was doing something wrong. The only reason why I jumped on Paramount was because of its familiarity to me and the ease in which I could make parodies of it.

Can you tell me more about this tension with the bounds of copyright? I'm surprised to hear that at any point you felt bad about manipulating these sources.

What I know now about copyright is that it's a huge grey area, it's a sliding scale. Generally, I operate on the knowledge that if I don't make money off of a video then it's applying what's called fair use. Which basically means that you can make derivative works based off a video for the purpose of education or parody or things like that. And I feel like all of my videos fall under that umbrella because to make a video where I say "what if I took the WGBH logo and made it green, I need the WGBH logo." So, the big issue when I was little was that not only was I not very familiar with fair use but also that in order to get the source material to edit, even if the edits were in fair use, I had to download them from YouTube which is its own issue because that's technically a violation of Google's terms of service. Because they put ads on the videos and if you download videos, you can watch them without ads. So, I think what prompted me to step away from Kyoobur9000 for a while was the fact that I was learning about the possibility that what I was doing was technically illegal. I wasn't worried so much about getting in trouble for it, I was just more worried about... I mean, I was worried about getting in trouble for it but I also was just worried about it being morally wrong. Nowadays, there is a lot of tension between creators and copyright holders... there are auto-detection systems on YouTube now that companies rely on and sometimes videos will get flagged for some reason or another even if they don't contain anything that the company expressly went

after. Like, you could get a video automatically copyrighted by Universal Music Group for example, even if Universal Music Group didn't go out of their way to flag it, a robot did. I am now on the side of the conflict where I do not like when that happens to my channel, I take it as an affront to me instead of something that I'm doing because the robot system is out of whack. They tend to go after videos that have not been claimed for a long time and they tend to claim things that may not exist in the video or claim reasons for copyright that don't align with the content of the video. I've had videos flagged long since I came back, which I usually try to appeal and nobody responds so they just put it back. I remember I had a video flagged because a user accidentally flagged it when he was trying to like the video. It's a minor thing but I appealed it and they put it back. Then it got flagged again and I pointed out, this was flagged before, I appealed it and you thought nothing was wrong with it, so please put it back and they did not. They kept the flag. Now I basically just tend to assume that if the police aren't coming to my apartment with a battering ram then I'm not doing anything wrong. And what especially prompted me to think that is the fact that now there are so many channels as you noticed, I kinda started a movement. There's a lot of channels that do what I do with no issues but there's also channels that make money now. They put ads on their videos and they make money and that's something that, for the time being, I've held off doing. But the fact that videos exist and people can make money off them only leads me to believe that what I'm doing is fine.

Can you speak to the maximalism in your work? I noticed in your Questar Style 9K logo you say, "I may have gone too far" in the title of the video. What do you mean by that? And I know there is another video where you play a logo 2.8 trillion times. And then the other video where you apply every effect from Windows Live Movie Maker in reverse alphabetical order and then in alphabetical order. What's driving this extreme approach?

Ultimately that goes back to previous comments about Commander Gwonam. I was fascinated by his videos because the source material was completely unrecognizable when he edited it. But, I was fascinated by the technology that went into those videos and just how far this person could take something that I'm familiar with and transform it into something that's so unfamiliar. For the most part I didn't take that route with my channel but I think of how since my channel is mostly a showcase of technology, those maximal videos give me a chance to show people how unfamiliar I can make something by just piling on the technology.

I think that was a *Comes out to Show Them* video that you're talking about? That one is special because that effect *Comes Out to Show Them* is itself based on maximalism (in fact, the name itself is inspired by Steve Reich's piece "Come Out"). It's based off of multiplying the video so much that the original fades away into this noise. I have this effect where I multiply something 729 times and it turns into this. So at this rate, I've gone this far, let's keep going and see what happens. But the other effect that you mentioned, Windows Movie Maker with all the effects, that's just a matter of, I'm going to push Windows Movie Maker to the limit and you're going to see just how distant from the source material the result is.

That was a funny video because the end result was like a gray screen with some floating shapes.

Yeah, there was nothing left.

I noticed in more recent years you started doing these *Channel Blend* videos. What's going on there?... I understand you're dividing the screen into four quadrants and in each one you're doing a different color treatment and that relates to the component video signal. What's up with the *Channel Blend* videos?

That was part of an effort for my channel to be a little more educational and STEM based. A lot of my effects are, let's see what happens. These are effects that come from manipulating things like the YPbPr channels or the RGB channels, things like that. So I think, if these are things that I manipulate anyway to get the other effects that I do, I should start showing off the anatomy of these videos. I should show my viewers kind of a decomposition of this effect in its true form. There are videos of me manipulating RGB channels to make things look dark lit and green, or red and blue, all kinds of color effects I do with RGB. So when I post things like, "In RGB Colorspace or In HSL Colorspace" it's showing off the raw form of this thing that I normally abuse to make different effects and it's meant to be educational where I ultimately relate what I do on my channel back to these actual concepts in art and media.

I was unaware of how many audio edits you had made. What can you tell me about those videos in particular? Are you applying these effects to create a novel sounding result for your listening pleasure? Are you processing the audio and jamming out to that in your spare time or is that purely an exercise for posting?

I used to watch my videos in my spare time. I don't do that much anymore but the main purpose of the audio editing is to produce an emotional effect. I think that there is something special about audio in the sense that it certainly has an emotional impact on me. I'm very keen on musical pitches, I'm very keen on the difference between a major chord and a minor chord. Video effects also have their emotional effects... things that are dark red and green are scary, things that are rainbow aren't. But I do put more emphasis on audio effects because I think that you can transform a video more by editing its audio. You can turn something scary into something happy. You can turn something happy into something scary. You can make something funny. You can relate it to something that's familiar. Like the robot thing that I just did. You relate that to the pop culture notion of, *I AM A ROBOT*. The main purpose of the audio editing is to change the mood of whatever is going in there. And I think that is a very special way to transform it because it's not just a matter of, oh this logo is green but now it's blue. It's like, oh man, I thought of this logo as a fun thing from my childhood but now I'm kind of scared of it, "ahhh!"

What's going on with *Audacimator* / *Kdenlines* effect?

That's an interesting one. That effect didn't really have a specific purpose when I made it. That was one of my first attempts at making video effects on Linux. Something that I want to continue with my channel is I want to focus on open source software. And I also want to focus on multiple platforms to really show off the technology behind my channel. When I made *Audacimator* (in) *Kdenlines* that was one of my first times using video software on Linux and I tried some effects that I thought might be useful for my channel... these scratch lines might

be good for YouTube Poops, the waving looks kind of funny. When I applied the *bitcrusher* effect, it makes it sound very harsh. So I kinda just put together a menagerie of effects that I thought might be useful and posted it and said, hey guys look, I can do this on Linux too. It's interesting in that it was more aimless than most of my effects. Like, *Diamond* is supposed to make things sound happy. *Khord* is meant to make things sound scary. But *Audacimeter (in) Kdenlive* was a trial run for me, to see what I could do with Linux. But I kept making those videos because they stuck. People liked them so I kept making them.

Watching your whole channel history I finally understood how you made this transition to Linux and then set about recreating your iconic treatments using open source software like Kdenlive and Pitivi. And I noticed that wasn't lost on your audience. I noticed some folks in the comments coming to the realization that you had switched platforms and had gone about recreating effects that you were configuring in Vegas on Linux software.

I switched away from Windows for personal reasons. I didn't like it anymore and I was very fascinated with Linux not so much because it was open source but because of the functionality. I like to really tweak technology. I like to see the internals of a system. Before Linux had an effect on my YouTube channel, it had an effect on my personal experience with technology. As for why it started to affect my channel, I used to be very protective of my channel. I used to not like being imitated but seeing the logo editing movement that was coming out of what I did, and also the fact that I really couldn't control it... at the end of the day made me lighten up. And I thought if I switched to using open source software with my channel it would be more accessible. I bought VegasPro legally when I started my channel and it was like \$200 something bucks. It's a very popular software to illegally download.

When I switched to Linux, I did have this dream of making Linux my primary platform so that anyone could do what I'm doing and could explore the technology that I'm using without having to pay big money.

And maybe it's adding another degree of difficulty to things. You've set about on a new challenge.

It's definitely a new challenge. I'm trying to learn all kinds of new software and Linux itself has some issues. The last two videos I posted when I uploaded them there was 15 minutes of black screen after they were done for some reason. So it's been a challenge for me to bring my channel back to the same point that it was when I was relying on Windows and Vegas and I'm definitely not there yet. I used to do YouTube Poops which are very fast paced videos and they rely a lot on timing and that is not something I've mastered yet on Linux but it's something I hope to do because I ultimately want to be able to do most of what I could do before on Windows on Linux. Or BSD for that matter.

What is the significance of the motto, "See Beyond the Horizon?"

Ultimately the point of my videos— well, one of the points of my videos, is to bring out something in the source material that you would never expect. I've made funny things scary... I'm fundamentally transforming whatever I edit into something that has a completely different

mood and completely different impact on the viewer. So that motto, you think of the source material as the horizon. It is something that you can not normally see beyond and the source material has whatever impact it's intended to have. It has whatever emotional effect it's intended to have. But when I edit the videos, I bring them beyond their limit. I say, here's the Klasky Csupo logo, y'all thought it was scary, well guess what, now it's funny, now it's happy, now it's something that you would have never thought of before. So, it is my way of saying that the things I'm editing, I'm bringing them beyond their limit. I am letting you see beyond what this logo suggests you can see beyond.

And with respect to Klasky Csupo in particular, were you seeing edits, remixes of that ident before you had established your page? I'm not familiar with the provenance of the Klasky Csupo ident on YouTube as it relates to being a source for remixing. Is that how you came to using Klasky Csupo the Splatt ident, was that inspired by other users?

I probably saw a few, that was so long ago I don't remember. But I don't remember seeing other edits having a specific impact on me to do it. Even though I didn't see edits of it on YouTube, I was familiar with its reputation. That logo has a reputation for being one of the most unintentionally frightening logos. The big face on the dark screen, the warped facial features. The logo letters zooming in on you. That is a logo that has a notorious reputation among people my age of being very frightening because it's aimed at children. This is the logo that would show up at the end of *Rugrats* or *Rocket Power* and yet it's something that's completely warped and it definitely left an impact on people. So, when I started editing Klasky Csupo, I was playing off of that familiarity and that reputation that it had. And it was my way of saying well, you make think it's scary but let me show you what else it can be. Sometimes I made it even scarier. Sometimes I would apply an effect to it that would make it less scary. Sometimes I would try to make it funny. I would put it in a YouTube Poop kind of thing. And it's in line with my "See Beyond the Horizon" motto. It was my mission to kind of take this logo which has a nasty reputation and is almost inextricably associated with fear among people my age and deconstruct it and show it in all kinds of different lights. And actually it's funny because in doing so it helped me overcome the negative feelings I associated with that logo. Because I was in that boat. I was terrified of that logo. But putting it on my channel, tearing it apart with effects and coming to terms with the fact that it's just a video lightened how I felt about it a lot.

Like facing your fears.

Literally, facing a face.

And you mentioned that you had discovered that some of your subscribers are "on the spectrum" or dealing with some level of autism. How do you think that has affected your work?

I think that it has affected my work in the sense that it's made it a little bit more... when I say "rigid" that sounds bad but there's really no other way to describe it. It's definitely made my channel more aimed. And, how do I describe it? Well, I think of the difference between some of my earlier videos where I'm like, "FHE Get's Attacked by Sony Vegas!," I threw some

effects at it and it looked weird. And I contrast that to one of my logos in the YPbPr colorspace. Which is not aimless, it shows you something about the anatomy of the video. I think that learning about the association of logo editing with autism has changed my channel so that I focus more on the technology and I focus more on deconstructing videos in an objective way than just playing around. I still play around but I do think that some of my more recent videos have a purpose, and the purpose is educational in some fashion. It's showing you something about the video you may have not thought of. It's showing you something about the technology you may not have thought of.

It has had a serious impact on my logo making itself. Because, until my most recent one, which was the "Free Spirit," a lot of my videos are very rigid. They're based on squares and circles. I control the size of shapes very precisely. I make sure things are aligned very well. I measure angles. I make sure things are the same length, the same width. So, it's definitely had an impact on my graphic design side because I tend to make logos that are built around numbers and very basic shapes.

...

I was recently thinking of rebranding and making my logo a penguin because of the emphasis on Linux.

And Arthur, right?

And Arthur, Arthur my mascot. But I'm probably going to pull back on that because recently I had a comment on one of my old videos where my logo was the 9K Fish and that's the one that I put lines and circles in the 9 to make it look like an eye. And one of my comments on that recently was someone thought that was adorable that I could give something as simple as a "9" a personality. So I'm like, you know what, that is pretty adorable. I think I'm going to work with that. I do like the 9K Fish because of that personality it has. It's just plain text characters but they're joined so closely together that it looks like a single shape. And there are some videos where I put ovals and rectangles in the hole in the 9 so that it looks like it's an eye making expressions. And that's something that I hope to work with on my next logo. So, I do generally have some artifacts of logos when I make them. But as a general rule my newer logos are observational. My older ones tend to be very ground-up kind of things. Like I know I need a "9" and a "K." Maybe a cube. What can I do with that? But my newer ones tend to revolve around, I've seen this out in the world, I've seen this cover of a movie, I've seen this object out on the road. I've seen the grout on the floor tiles. I wonder what I can do with that. And the Free Spirit logo is based on technical products from the 90's where it was like a general rule if you're not using Book Antiqua as your font, you're usually writing something in felt tip marker in a very exaggerated and swooshy font. So it's meant to have a 90's professional feel to it.

I assume you have some familiarity with "Shuric Scans," that meme, right?

It's like a music video where it's super fast paced music and the video goes up and down the sides of the screen. Yeah, I'm pretty familiar with those. I haven't done any of those myself but I think those are pretty popular because they take advantage of a technique called .VEG

replacement. It's not the word vague like ambiguous but V-E-G, pronounced "vague". And um, usually those are accomplished by downloading a project with a pre-made video and then just right-clicking replace and replacing whatever's in there with your source material. Sometimes, the pitches work out OK and sometimes they don't because they're just made by replacing, just click and done, replace it with something else and see what happens. And I know that my videos are somewhat frequently the subject of those scans.

I don't know if I asked you about Callosum Graphics before... I know the corpus callosum separates the two halves of the brain but what does it mean to you to use that attribution?

I am so glad you asked about that. That actually has a lot of significance to me but I've never really talked about where I get that. You know the stereotype that the left brain deals with logic and mathematics and is very ordered and rigid and the right brain is more artistic, it's more creative and spontaneous? Well, you've seen my logos and something that I pride myself in, not just with my own logos but also with my edits is, I rely a lot on numbers. I rely a lot on order, like usually when I put my logos together I'm working with a 10 inch by 10 inch square and the shapes are all like divisions of 10 inches... I align things very carefully when I do my edits. When I zoom in on things I use certain numbers and proportions. With the layer added every something seconds, I keep a constant decrease in the layer proportion by relying on these ratios and I do divisions and when I made that video how to apply *Diamond 3*, my thumbnail was a logarithmic function. And that is a function that I found myself, I extrapolated that by monitoring, by forcing audio to have a certain amplitude from zero to one, and then reading its volume in decibels. So, behind the scenes I rely a lot on numbers and ratios but the end product is something that is artistic and fun. So, I think of my channel as the union of the left brain and the right brain. Because there's a lot of logic, there's a lot of order. There's a lot of strictly controlled parameters that go into my videos. But the end product is something that's very colorful and kind of weird and funky and I think that my channel is exemplary of both left brain and right brain qualities. So, I named the holding company Callosum Graphics because the corpus callosum is the union of the left brain and the right brain and my channel is the union of strict numerical thinking and kind of zany artistic fun.

Can you tell me about *Night of the Living*?

Night of the Living. Yes, interesting enough, *Night of the Living*, I don't have the same origin story with that one that I do with *Diamond*. That was more of an effect that I was playing around with and just seeing what would happen but I will say that that effect is somewhat related to the *Layer Added* effect. That's with the layer added every certain time interval. That's an effect that was done long before I started doing these effects. So this was already on YouTube. And I think *Night of the Living* spawned from the fact that I had just learned how to use compositing effects in Vegas. And there is an interesting effect I'm very fond of called *Difference* where you have two layers and you set the compositing mode of the top one to *Difference* and what happens is the resulting video, the color value of every pixel is the difference between the top and the bottom. So, I think I had recently discovered this effect and I said, you know, what if I did a layer added video but instead of stacking the layers like a pyramid, I used *Difference* to show all the layers instead. And, um, not all of them have *Difference* because it's not well suited for some materials. There's one video called I think

“Return of the Living Guild” that has a really old Guild Home Video logo and I use a different mode of compositing to show all the layers at once but that’s the best origin story I have in that respect. It doesn’t really have I’d say the same depth and level of thought put into it as some of my other effects, particularly *Diamond*.

Can you expand on the layer added effect, its presence before you came to creating *Night of the Living*? Can you tell me more about what you were seeing before participating in that meme?

So usually the “Add a Layer” meme, that was a meme that I would say wasn’t just a unique thing to logo editors. It was a thing that kind of anyone did, and usually what these videos entailed was, there would be a certain number of layers a predetermined number of layers and they would be stacked on top of each other such that layers were added successively and they would get smaller. So they basically stacked like a pyramid. You start with the main video and then you add a layer maybe half a second or a full second or a third of a second later and that’s smaller. And the next layer is similarly smaller and I do know that one of the first videos that caught my attention was on about an advertisement for the *Lion King* musical with a layer added every second. And I remember being fascinated by the movements of the objects between the layers. Like sometimes it looked like there were specific things that were traveling from layer to layer even though that obviously wasn’t the intention. So when I adopted that effect on my channel, I obviously took *Night of the Living*, that approach using compositing instead of stacking to make the effect. But you also know that I’ve done some traditional *Layer Added Every Second* effects and when I do them on my channel I try to spice them up by maybe changing the audio pitch between layers, sometimes I change the color, sometimes I change the brightness. And I kind of pride myself on doing a lot of math to make sure that the layers are very ordered and the size change is constant. I think my favorite video in that respect is WorldVision with a layer added every 1/6th of a second I think because some YouTubers have pointed out that there happens to be a frame where the word WorldVision is actually perfectly spelled out between all the layers. And that’s what I think is so cool about those videos is sometimes it’s just for fun but I do think that there’s a lot of interesting things that happen when the layers kind of interplay and mingle to form new shapes that weren’t present in the original.

Can you tell me about the theme to the 2012 Kyoobur9000 logos, that synth score?

I made that when I was in video production class in high school which is funny because I don’t think I took audio engineering and learned how to use GarageBand properly until 2014 but by virtue of being around Mac computers in video production class I was exposed to GarageBand. And I had composed some— well, not composed because most of what I did was the loops, you know the loop tool that has the short little thing when you mash them together to make bigger things... but that was just something that I tried in GarageBand and I played with the instruments, I played with the modulate and I played with pitch bending which is something that I only know to occur in GarageBand where you can instantly apply changes in the shift without lifting your fingers off the keys by pressing some additional keys. And after I played around with it for a while I made what I thought was a pretty cool jingle and I was proud of it because it was something that I had made from scratch instead of taking audio from other logos. So I added that to my 2012 logo because I was like, hey guys, I made my

own music, it's kinda cool. And people really liked it. I've gotten many requests to bring it back and you know that I bring it back on and off. I usually have one or two logos that use the jingle then I move on to an edit of an external one and then I go back. But that was I would say, my first foray into making my own music and I do wish it had gone farther than that but the other jingle that I made myself was for the 2017 Hexametric Alpha Stripes which I re-used with the following logo but that wasn't nearly as fun as the 2012 one.

Jumping back to your effects configurations, what other effects of yours are extraordinary to you or have some added significance?

I would say that one of my newer effects, *128K*, I'm pretty fond of that, because I would say that is more practical in a way. It's goal oriented, I'm trying to emulate the look and feel of old hardware and I think it's kinda neat to view these ostensibly modern videos in a different light to kind of ask the question, what would this look like on an ancient Mac display. And another one that I'm very fond of is the channel splitting because that has spawned in itself so many variations. And that is my first foray into, I would say that is where I started being more information and technology focused. It wasn't so much about, I threw some stuff at a video and thought it was cool, which there's nothing wrong with but the channel blend effects like split into hue, saturation, luminance, split into red, green blue, split into cyan, yellow, magenta, that was when I started focusing on, I would say a more educational bent and focusing on getting raw information out of these videos literally decomposing these videos into their bare materials. And I also have the variations where it's YPbPr so I get to educate my viewers on this standard of signal processing in television while applying it with my video programs to some of my logos and I think that's pretty neat.

I can tell you that it's interesting to me that you've said, I'm laughing a lot and know that I'll enjoy this and I know that other people will enjoy this too. Because, you know, when I was at RPI I would show my YouTube channel to other people and I think some people got into it, but a common thing that I heard was that people needed to be on drugs to enjoy, which isn't the point but it's kinda cool now that it can be... I'm having this conversation with you and I know it can be appreciated just for what they are. And there's people that can, because that's the whole point of the videos you know, I'm not trying to make these videos and say oh, you know this is a metaphor for the thing of whatever, I just publish these videos because they look cool and they sound cool. And it's nice that they can be appreciated for that. It's frankly not something I ever expected but it's really nice.

For further inquiries contact Sebastian Demian – 1.310.497.5217
sebastian@dempasswords.com.