MASHUP AT THE VANCOUVER ART GALLERY: REVIEWING AND RIFFIN’

“Arcades are houses or passages having no outside - like the dream”.

“Dream houses of the collective: arcades, winter gardens, panorama, factories, wax museums, casinos, railroad stations”.

Sponsors: There's a problem, feathers, iron

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Abstract

This essay introduces an online experiment in the composition of scholarly hypertext that resulted in a website entitled *The Arcades Project Project*. My argument in favor of such endeavors begins with a discussion of “The Work of Art in the Age of Mechanical Reproduction,” which I examine alongside “The Author as Producer” and “A Program for a Proletarian Children’s Theatre,” focusing on Benjamin’s distinction between progressive and regressive compositional and educational techniques. In these essays, Benjamin identifies a way of thinking about progress that is “totally useless for fascism.” This involves a refashioning of the apparatus of perception as a means of eliciting change. I argue that Benjamin makes this argument structurally in *The Arcades Project* by adopting passages as its title concept, providing an image of thought that lends itself easily to structural modification, improvisation and adaptation that is diffused throughout his structural apparatus. In this way, *The Arcades Project* serves as an example of what Benjamin identifies as “the structure of awakening.” This concept of structure is then combined with the call by many Benjamin scholars to respond to his work, not through analysis and argument, but through continuation. My response takes the form of this website.


Appropriation: Before the weight can leave the air

In Vancouver, the unceded territories of the Coast Salish Nations have been a meeting ground for urban Aboriginal youth for decades and, since the early 1990s, hip hop has been a driving force of activism in the community. The roots of hip hop culture and music have been transformed into forms that echo current realities of young people, creating dynamic forums for storytelling and indigenous language, as well as new modes of political expression. This movement has been influential across disciplines—similar strategies appear in the visual arts where artists remix, mash-up and juxtapose the old with the new, the rural with the urban, traditional and contemporary as a means to rediscover and reinterpret Aboriginal culture within the shifting terrains of the mainstream.

https://www.vanartgallery.bc.ca/the_exhibitions/exhibit_beat_nation.html[22]
https://www.tripadvisor.ca/Attraction_Review-g154943-d186962-Reviews-Vancouver_Art_Gallery-Vancouver_British_Columbia.html
“Mashup exhibit - disappointing”
★★★★★ Reviewed 24 March 2016

Modern art... not my cup of tea. Art students and enthusiasts may find it hard to understand.

Visited March 2016

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HOSPITALITY & TOURISM

David Aisenstat expands Keg steakhouse chain at the expense of Shore Club and Ki restaurant

Keg boss on restaurant sector changes, HST fallout and dark clouds on B.C.'s political horizon

By Glen Korstrom | Feb. 4, 2013, 11 p.m.

http://www.businessforthearts.org/about-us/board-of-directors/#daisenstat [33] [34] [35]
Candles and Mirrors: Tell the sky, tell the sky
While demonstrating how wildly irrepressible is creativity, regardless of subject, content and practise, poet and artist, Kenneth Goldsmith (2011), likens both Picasso and Duchamp - artists who approached mash up early in this modern cultural wave - as candle and mirror, respectively: warm appealing glow, and repellant cool reflection (pp. 110).

Collages and "readymades" such as theirs brought materials into proximity, ideas into relationship, and -- into --- in ways and to degrees never previously conceptualised, witnessed or suffered. Dualities smashed, (ken quote) crashed (p. ), -and in merging and melding ruptures quotes. These are conditions for ----, and these are the -- that ----. Mash up, remix, and new materialisms are modern incarnations of these (inter)relational harbingers.

In celebrating these ---, Goldsmith flouts all notions of propriety in the proprietary. Attribution is to be fully ignored, a natural consequence of a technological age that spews data and....

These relationships in art, understandings and cultural theory - and their abundant fruits - were in full display at an exhibition of mash up held at Vag that saw the entire gallery's premises burst with musical, technological, ---, and --- -----. It would have to be a full gallery dedicated to its --- for retaining an hived off exhibit of such and such paintings or -- would be anathema to its aesthetic. From bold slogans staircases high proclaiming to - bank of screens showcasing logorama

Philosophical quotes run above and below the staircase; there’s one splashed across the floor as well, from the influential Francophone Caribbean poet and writer Aimé Césaire. It reads:
“And above all ... beware of assuming the sterile attitude of a spectator. For life is not a spectacle. For a sea of miseries is not a proscenium. A man screaming is not a dancing bear”. [41]

The exemplification of all genres of mash up sensibility seems undeniable, its catalogue does----. What else it does for us as spectators is --- reflection upon interrelations in ingenuity and attribution, relational --- amongst new materialisms and[42]

Mash up as descriptor as noun as verb.

We mediate our reflections, our “in review”, in riffing, as theoretical approach presently tagged [onto]Riffology.[43] [44] [45]
... One can care about seeing students succeed without buying into the fashionable lingo of the latest Student Success Initiative or whatever. One can work quite hard (and effectively!) at helping students learn while also thinking that most top-down assessment exercises are devoid of substance ...

creativity, authorship, and their relationship to language. Confronted with an unprecedented amount of texts and language, writers have the opportunity to move beyond the creation of new texts and manage, parse, appropriate, and reconstruct those that already exist.

In addition to explaining his concept of uncreative writing, which is also the name of his popular course at the University of Pennsylvania, Goldsmith reads the work of writers who have taken up this challenge. Examining a wide range of texts and techniques, including the use of Google searches to create poetry, the appropriation of courtroom testimony, and the possibility of robo-poetics, Goldsmith joins this recent work to practices that date back to the early twentieth century. Writers and artists such as Walter Benjamin, Gertrude Stein, James Joyce, and Andy Warhol embodied an ethos in which the construction or conception of a text was just as important as the resultant text itself. By extending this tradition into the digital realm, uncreative writing offers new ways of thinking about identity and the making of meaning.

Kenneth Goldsmith is a poet and founding editor of UbuWeb archive of avant-garde art. He teaches Poetics and Poetic Practice at the
Introduction by Neil Strauss vii

Lester Bangs
“Maggie May” (1981) 1

Jonathan Lethem
“The National Anthem” inspired by the music and lyrics from “Speeding Motorcycle” by Daniel Johnston as performed by Yo La Tengo 41

Amanda Davis
“Blue Guitar” inspired by the music and lyrics from “Blue Guitar” by the Cowboy Junkies 53

JT LeRoy
“Untitled” inspired by the music and lyrics from “Everlong” by the Foo Fighters 77

Tom Perrotta
“Dirty Mouth” inspired by the music and lyrics from “I Won’t Back Down” by Tom Petty 81

Tanker Dane
“Hallelujah” inspired by the music and lyrics from “Hallelujah” by Leonard Cohen as performed by Jeff Buckley 95
That's the another thread to the mosaic law thing

2016-10-23, 1:31 PM

"As Benjamin said, a presentation of confusion need not be the same as a confused presentation."3"


"Benjamin would endlessly shuffle his note cards, transferring them from one folder to another. In the end, realizing that no passage could live forever in one category, he cross-referenced many entries, and those notations have traveled with the printed edition, making The Arcades Project an enormous proto-hypertextual work."


2016-10-23, 4:03 PM

this uncreative writing is the finished product of what i wish we could have written. i guess we can. i'm entralled.

Sure thing! But he's the bomb and he wrote a great little book. Watch him on YouTube

i think we appropriate generously. then non-cite him explicitly. this is the curriculum bit all wrapped up. Thank you so much for turning me on to this. Did you read Nick Houde's book?
Federico Castigliano
17 hrs

:D Exciting news! :D My book FLÂNEUR is officially available on Amazon!!! You can get the ebook version FOR FREE until the 12th of September! Grab your copy here:

https://read.amazon.com/kp/embed?asin=B01LFG0S4U&preview=newtab&linkCode=kpe&ref_=cm_sw_r_kb_dp_waPYxb4CYKH5H&reshareId=06... See More
David R Cole and 6 others shared a link.

Against Theory
A simulacrum of philosophy has risen in university departments all over the world: theory, fake philosophy for non-philosophers.

brooklynrail.org

David R Cole shared a link.
Lamia Varda Kosovic and 11 others
3 Comments 1 Share

Like Comment Share

Adam Gregory Stein shared a link.

Like Comment Share
n/t William Nericcio

Simulacra & Simulation

Understanding Jean Baudrillard with Pumpkin Spice Lattes
critical-theory.com

5 Likes
1 Comment 2 Shares

Benjamin Bratton shared a link.
Thursday at 10:21 PM
Jack Halberstam rocking a full house this evening at the University of Richmond

Wild Thing: Zombie Humanism at the End of the World

JACK HALBERSTAM, 2016
Works from the captiva remix: Fall on me
H5: CULTURE JAMMING AND THE LOGOS OF CONSUMPTION

I'm the producer of the film, so I have to thank the 3,000 non-official sponsors that appear in the film. And I have to assure them that no logos were harmed in the making of the project.

Nicolas Scherkerin's acceptance speech at the 2010 Academy Awards

A logo is among the most highly-guarded assets of any corporation: this simple graphic element plays a fundamental role in the communication of the company's brand and a ubiquitous presence is an assurance of its success. Attempts to appropriate or otherwise misuse logos are generally met with brute-force attacks from corporate lawyers charged with protecting the brand.

Despite their formidable presence in contemporary life, artists have largely avoided the use of logos in their art, in part because of the omnipresent threat of litigation but more importantly because of their closed, monad-like status as objects. The purpose of a logo is highly circumscribed and its goal is reductive rather than
of new formats, in recording, broadcast, and print. For anyone interested in the history of mashup culture, the exhibition is divided into four chronological sub-sections: the early twentieth century, the post-war mid-century, the late twentieth century and the twenty-first century.
MASHUP: THE BIRTH OF MODERN CULTURE

Part I—tear, cut, paste, collage

A few rectangles of floral wallpaper, a headline from Le Figaro, some bits of gouache-painted paper and the cut-paper silhouette of a bottle. From today's perspective it is difficult to assess the radical gesture that this collage offered, but nonetheless this work—and its companion pieces: canvases and mixed-media constructions—produced by Pablo Picasso and Georges Braque in the short period between 1912 and 1914, offers a mode of representation that did not exist before that time. The radical simplicity of their gesture initiated an immediate and fundamental shift in European art that continues to shape and define the production of visual culture through the present. While the collage may have been conceived as a response to the formal picture plane and its limitations, it was clear that its radical potential was but a beginning.
a matter: a court proceeding—it is a description of the connections necessary to make political decisions. Things are the opposite of objects. Objects are isolated, bounded, detached from their background and foreground. The logo isn’t intended to be seen in context or relation, but rather to excluded relations and to refocus your attention on the brand. Logos are intended to transcend but not to represent; a logo is a message, a message that must be delivered unbroken, without manipulation, distillation or interruption. This makes it a problematic object for use within a mashup methodology. Mashup relies on a thing (an image, sound, form or material) to maintain aspects of its original meaning and context as well as gather new meaning in a new context.

In 2009 the French design collective H5 released their short animated film Logorama. The sixteen-minute film
Monstrous Metaphysics Memes

July 27 at 11:22 AM • 0

oh god


David Chalmers on Pokémon Go and the future of reality

abc.net.au

😊 😮 161

24 Comments 28 Shares
In 2166, historians of philosophy will agree that _____ ended the analytic/continental divide.

źiźexit.

Cards Against Ontology

Alexander Maré and 431 others 14 Comments 106 Shares
P V - P
July 1
https://lh3.googleusercontent.com/-a7dbMfMalrY/V3QP3iSbQ_I/AAAAA8Kg/zhiHaRo3KGU8nCFl9sveE4mYL tyr... Continue Reading
Monstrous Metaphysics Memes

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Does this shirt make my ontology look flat?
Diane Davis

Weapons Policy: With the exception of concealed handguns, no weapons may be brought into the classroom. This exclusion applies to knives, clubs, spears, machetes, metal knuckles, explosive or incendiary devices, and any other device designed to injure or kill people. If you have a license to carry a handgun and you bring it into the classroom, you must keep it concealed and on your person at all times. If a gun or any other weapon becomes visible, the person who sees the weapon should leave the classroom and call 911 so that law enforcement personnel can take appropriate action and restore an atmosphere conducive to learning.

You may not bring a handgun into the classroom in a backpack, bag, or purse because you’ll be called upon at unpredictable times to move about the room, go to the front of the room and participate in a presentation, or otherwise be separated from your belongings. University policy and the implementation of the law would be violated by the separation of the gun owner from their weapon that would result from these required classroom activities.

No weapons of any kind may be brought into my office. You will be given oral notice excluding handguns from my office before you meet with me: a sign on my door will instruct you to ask about my gun policy, and I will ask you to sign a statement attesting to your receipt of this legally-binding oral notification that guns are not permitted in my office.
it seemed to me that the people I was seeing—I don’t really like to generalize about this—were sometimes as inhibited about unforbidden pleasures as about forbidden pleasures. One of the things I find myself doing in the therapy I do is enabling people to find out where their real enjoyment is. And being in some way surprised how difficult it is for people to discover what they really enjoy, having...

Privileging the Forbidden
Adam Phillips has been called “the Oliver Sacks of psychoanal...
fsgworkinprogress.com
My name is Giovanni Giorgio: Moroder falls on me.
Richard Swafford and Amos Paul shared Red Labour's video.

Red Labour
Yesterday at 4:30 AM •
Corbyn's 1st year.

Corbyn's 1st year

3.3K
189 Comments
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245K Views
TECHNOLOGY

The People Who Collect Strangers' Memories

In gathering old photographs of daily life, family scenes, and illness, hobbyists get an intimate view into past lives.

BY ROC MORIN
SEPTEMBER 26, 2016

“I didn't know why I was collecting pictures of
Tonight!! Berlin!!

**RYLON Talks: Material Sexuality**
Vierte Welt · Berlin, Germany
370 people are interested

In this portrait by Rembrandt, the central figure’s rich jewellery and clothing imply a historical theme, a biblical character. But which one? Bathsheba dressing for her first tryst with King David? Or Esther, putting on her finery to beg King Ahaseurus for the lives of her people? Or Judith...
IceTrey
2 days ago
Gotta collect that revenue.
Reply

DaleB → IceTrey
a day ago
exactly right. extorting poor people is governments biggest source of revenue. confronted with fines and warrants the poor people end up in debt and poverty cycles.

Red Hot Chili Peppers - Sick Love
Frusciante World · 169,203 views
Published on Jul 2, 2016 · facebook.com/FruscianteWorldOfficial facebook.com/Trickfinger18

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DISCLAIMER: It's a fanmade non-profit channel, made to homage some great music. I just merge perfect videos with awesome music. If you're the owner of the video footage, contact me and I'll immediately
Sascha Pohflepp
Sarah, Joey that sucks. :( Would be same for me.

Jon Davison

What do professional clowns have to say about the killer clown craze?
irishexaminer.com

1 Like
4 Comments 1 Share
The Barrett Brown Review of Arts and Letters and Prison

I Am Fully Capable of Entertaining Myself in Prison for Decades If Need Be

BY BARRETT BROWN
OCTOBER 16, 2016 7:00 AM

I never really got a chance to play any pen-and-paper role-playing games growing up, so being thrown into a prison system in which such things as Dungeons and Dragons are relatively common constituted one of the silver linings of my 2012 arrest, along with not having to deal with an infestation of those little German roaches that had colonized my kitchen or having to see “World War Z.”

As it happens, I’d actually learned about the prevalence of tabletop games among inmates a few months before my own incarceration, in the days after the FBI first raided both my apartment and my mother’s home in March 2012 and seized...
A+ for effort, critical thinking probably needs a bit more work

LSD and Quantum Measurements: Can you see Schrödinger’s cat both dead and alive on acid?
qualiacomputing.com
Jeremy Fernando

2 hrs •

« ... Historical records, documents, films, art and photography, all literary exertion — these are storehouses of human endeavour, knowledge, striving, that we all collectively can lay claim to, and should be able to access. Therefore, the loss of any of these repositories is an unbearable tragedy, and another diminishing of our species. I will not argue for use or function — for I am not a bureaucrat, though I am necessarily fluent and congruent with their processes. If we have to justify why we need these repositories, then we are truly fucked ... »

(Shubigi Rao)

Darrell Rankin, Douglas Meggison and Drew Garvie like
Friends of Public Services.

Friends of Public Services
Sponsored •

"The study found that 'seven per cent of Canadians and 11 per cent of businesses claim that they would actually use postal banking services.' But another 22 per cent of Canadians said they would probably use Canada Post banking services. This would result right away in making a new postal bank one of the top banks in Canada. Having seven per cent to 29 per cent of over 26... Continue Reading"
Looking for advice right now: Building towers

https://www.yelp.ca/biz/the-keg-steakhouse-bar-dunsmuir-vancouver?q=mixed

Not only the way that humans plug into each other sexually and commercially, and beyond the ‘objectification’ of the female body, the notion of street and place and the relationship between streets and bodies, between buildings and bodies, embodied urban sexuality. The idea of plugging in of agents (human and object). The smell of a metropolitan bod, its collective agency of smells, tastes and sensations that are as much xzy… not simply a model of oppression and virtue versus vice, but rather about (prostitution and foreign bodies, the politics of border, city
borders and in the confluence of new virtual communities that inhabit comparable spaces in the virtual...and not only in the posthuman sense, but also in the machine to machine computer viruses which would in the more physical world be proximate to street food vendors, drug dealers and prostitutes... the US owned Backpage.com, Craigslist.com replacing or augmenting the seedy parts of Vancouver, Toronto and Montreal. As the needles, mucous membranes and food penetrate our bodies and DNA via such things as hepatitis, aids, blah [105]

Article

Materialistic Desires or Childhood Adversities as Explanations for Girls’ Trading Sex for Benefits

Jyoung Song¹ and Merry Morash²

[107] [108]
acknowledged in this context. Pablo Picasso, one of the first collagists with his *Still Life with Chair Caning* (1912), said the following in conversation: “The purpose of the *papier collé* was to give the idea that different textures can enter into a composition to become the reality in the painting that competes with the reality in nature. […] This displaced object has entered a universe for which it was not made and where it retains, in a measure, its strangeness” (qtd. in Perloff 44; 46). Picasso’s “displaced object” resonates with rubbish. “Nothing is inherently trash” (5), writes Strasser, riffing off of “dirt as matter out of place.” The very form of collage—etymologically, the “pasting, sticking, or gluing” (Perloff 46)—reminds a refuse heap. Collage is, in part, born out of modernity’s waste. And thinking through collage as a form of trash radically affects how we read the work of modernism. From the scranz on the street to the open dump.
Caning Kanye: We have found a way to talk around the problem
Kanye West’s ‘Famous’ Sculpture Shown in LA, Execs Depart Bronx Museum

By Alanna Martinez • 08/29/16 12:25pm

Kanye West’s Famous. (Photo: Courtesy Tidal)

Kanye West’ Famous video nude portraits shown at Los Angeles gallery. The
For those familiar with the materialism of Walter Benjamin, “new materialism” is ironic for several reasons. Analyzing modernity, Benjamin ([1982] 2002, 22) rejects the modern fetish of newness and the illusions it presumes. Particularly because he considers “[n]ewness [...] a quality independent of the use value of the commodity,” staging a materialism that is “new” would make no sense at all.

But of course there is no reason why we should confine ourselves to such a linear modernist idea of History. Especially if, in following Latour ([1991] 1993, 82), we claim that “[h]istory is no longer simply the history of people, it becomes the history of natural things as well,” Benjamin’s critique can be put aside. The newness we are interested in is not so much a better or improved version of “old” (historical, Marxist-inspired) materialism. DeLanda for instance has made it very clear that he rewrites this Marxism and its (humanist) take on the material (though Benjamin in particular offers us many ways out of these traps). Therefore DeLanda also wrote his famous A Thousand Years of Nonlinear History (1997) in which he puts such an “other” history, as proposed by Latour, to work (see also Harman 2008).
Video: MashUp - The Birth of Modern Culture at the Vancouver Art Gallery

KEVIN GRIFFIN, VANCOUVER SUN  02.19.2016 |
Dialectics of seeing: Foresight isn’t anything at all
It is no secret that the Jewish Messianic conception, which already has the attributes of being historical, materialist, and collective, translates readily into political radicalism in general and Marxism in particular. The redemptive task of the proletariat was articulated in Messianic terms by close contemporaries of Benjamin, such as Georg Lukács and Ernst Bloch, and Benjamin also understood it in this way.\(^5\) Bloch had argued forcefully that Christianity itself had a tradition of chiliastic Messianism anticipatory of Marx's communist goals, embodied most particularly in the teachings of Thomas Müntzer (called by Martin Luther the “archdevil,” but called by Bloch the “theologian of the revolution” in his 1921 book on Müntzer, with which Benjamin was familiar).\(^6\)

Unique about the Kabbalah was less its Messianism than its epistemology. It was a mystical mode of cognition that revealed previously concealed truths within nature, which were meaningful only in the context of a Messianic Age (in secular, Marxist terms, a socially just, classless society). Kabbalists read both reality and the texts,\(^7\) not to discover an overarching historical plan (vid. Lukács’ Hegelian-Marxist teleology), but to interpret their multiple, fragmented parts as signs of the Messianic potential of the present. The truth thus revealed was expressed in the Kabbalist writings inventively, indirectly, in riddles, providing an antiauthoritarian form of pedagogy. Kabbalist cognition replaced the dogmatism of institutionalized religion with “a novel and living experience and intuition” of the doctrines it contained.\(^5\)

In their interpretation of the material world the Kabbalists did not deny its fallen state, and the consequent “abyssal multiplicity of things” when compared to the unity of Divine Reality.\(^6\) Here they agreed with the Baroque allegorists. But their texts describe “with an infinite complexity”\(^6\) the ten “Sefirot,” the spheres and stages of God’s attributes as these appear within nature despite that broken unity.\(^8\) Where, faced with a tranistory and ambiguous reality, the Christian allegorists give up on material nature, the Kabbalists only begin.

---

I just found this in the book the dialectics of seeing. So I kind of have some of my answer.

Why, you're trying to make me look off course. I'm talking about Judaism and the mosaic law. That's the Jewish influence on Christianity.
Reg Hartt Repeatedly Tears Down People's Posters

The Supreme Court of Canada, in the landmark decision of "Reilly v. Ontario," held that "It is essential that the freedom of speech recognized in the constitution of the Canadian Charter of Rights and Freedoms be protected in the manner provided for in the said constitution." This decision has been interpreted in a way that goes beyond the protection of speech and includes the protection of posters and other forms of expression.

The court has stated that "The freedom of expression, as a right derived from the Charter of Rights and Freedoms, includes the right to express ideas in a way that is not protected by any other right." This means that posters, such as the one shown in the image, can be protected under the same principles as other forms of expression.

The image shows a poster with the words "Reg Hartt Repeatedly Tears Down People's Posters" and includes a photo of a person with the words "att a pedophile" and "tax free used bike sale back to school."
The key to this diagnosis is contained in the phrase “ceremony of innocence,” which is to be taken in the precise sense of Edith Wharton’s “age of innocence”: Newton’s wife, the “innocent” to whom the title refers, was not a naive believer in her husband’s fidelity—she knew very well that he was passionately in love with Countess Olenska, she just politely ignored it, and staged her belief in his fidelity. . . .

In one of the Marx Brothers’ films, Groucho Marx, caught out in a lie, answers angrily: “Whom do you believe, your eyes or my words?” This apparently absurd logic perfectly expresses the functioning of the symbolic order, in which the symbolic mask-mandate matters more than the direct reality of the individual who wears this mask and/or assumes this mandate. This functioning involves the structure of fetishist disavowal: “I know very well that things are the way I see them [that this person is a corrupt weakling], but nonetheless I treat him with respect, since he wears the insignia of a judge, so that when he speaks, it is the Law itself which speaks through him.” So, in a way, I actually believe his words, not my eyes: I believe in Another Space (the domain of pure symbolic authority) which matters more than the reality of its spokesmen. Thus the cynical reduction to reality is inadequate: when a judge speaks, there is in a way more truth in his words (the words of the Institution of Law) than there is in the direct reality of the person of the judge—if one limits oneself to what one sees, one simply misses the point. This paradox is what Lacan aims at with his “les non-dupes erront”: those who do not let themselves be caught in symbolic deception/ fiction, and continue to believe their eyes, are the ones who err most. What a cynic who “believes only his eyes” misses is the efficiency of the symbolic fiction, the way this fiction structures our experience of reality. The same gap is at work in our most intimate relationship to our neighbors: we behave as if we do not know that they also smell bad, secrete excrement, and so on—a minimum of idealization, of fetishizing disavowal, is the basis of our coexistence.
There's a problem feathers iron
Bargain buildings, weights and pulleys
Feathers hit the ground before the weight
can leave the air
Buy the sky and sell the sky and tell the
sky and tell the sky

Don't fall on me (what is it up in the air for?)
(it's gonna fall)
Fall on me (if it's there for long) (it's gonna fall)
Fall on me (it's over, it's over me) (it's
gonna fall)

There's the progress we have found (when
the rain)
A way to talk around the problem (when
the children reign)
Building towered foresight (keep your
conscience in the dark)
Isn't anything at all (melt the statues in the
park)
Buy the sky and sell the sky and bleed the
sky and tell the sky

Don't fall on me (what is it up in the air for?)
(it's gonna fall)
Fall on... Full lyrics on Google Play Music

It might be fun to ask Bruce about the feelings surrounding the taking down of the exhibit, knowing it was all over and never would be replicated. And ask him about the physical site in which it was held, the use of materials, the gallery's relationship to the Keg. If we could get him on the phone it would feel so much more informal than how he might answer in writing.
It might be fun to ask Bruce about the feelings surrounding the taking down of the exhibit, knowing it was all over and never would be replicated. And ask him about the physical site in which it was held, the use of materials, the gallery's relationship to the Keg. If we could get him on the phone it would feel so much more informal than how he might answer in writing.

The Verve bassist Simon Jones said, "We were told it was going to be a 50/50 split, and then they saw how well the record was doing. They rung up and said we want 100 percent or take it out of the shops, you don't have much choice."[13] After losing the composer credits to the song, Ashcroft commented, "This is the best song Jagger and Richards have written in 20 years",[14] noting it was their biggest UK hit since "Brown Sugar".[13] On Ashcroft's return to touring, the song traditionally ended the set list. Ashcroft also reworked the single for VH2 Live for the music channel VH1, stripping the song of its strings. Ashcroft is quoted as saying during the show: "It's very interesting stripping that song down and actually taking away all the strings, and just taking it down to the chords and my lyrics and my melody, and doing that kinda version it becomes much more bluesy. Also shows that ultimately take away the dressing, take away the strings, take away the sample, there's an actual song there."[15]

In a Cash for Questions interview with Q magazine published in January 1999, Keith Richards was asked if he thought it was harsh taking all The Verve's royalties from "Bitter Sweet Symphony". He replied, "I'm out of whack here, this is serious lawyer shit. If The Verve can write a better song, they can keep the money."

In 1999, Andrew Oldham also sued for royalties after failing to receive the mechanical royalties he claimed he was owed.[16] After receiving his royalties, Oldham joked that he bought "a pretty presentable watch strap" compared to the watch Jagger and Richards would get with the money. In an interview with Uncut Magazine, Oldham stated, "As for Richard Ashcroft, well, I don't know how an artist can be severely damaged by that experience. Songwriters have learned to call songs their children, and he thinks he wrote something. He didn't. I hope he's got over it. It takes a while."[17]

https://www.nfb.ca/film/rip_a_remix_manifesto/

Wacky Packages: A way to talk around the problem [134]
A logo is among the most highly-guarded assets of any corporation; this simple graphic element plays a fundamental role in the communication of the company’s brand and a ubiquitous presence is an assurance of its success. Attempts to appropriate or otherwise misuse logos are generally met with brute-force attacks from corporate lawyers charged with protecting the brand.

Despite their formidable presence in contemporary life, artists have largely avoided the use of logos in their art, in part because of the omnipresent threat of litigation but more importantly because of their closed, monad-like status as objects. The purpose of a logo is highly circumscribed and its goal is reductive rather than expansive. In the language of Bruno Latour, logos are objects, not things. Our word “thing” comes from the early Norse/Old English word “ding”—and was used to describe
new materialism is different from most post-Kantian studies of art, since in these studies, the material and discursive dimensions are treated separately. After a short description of the materials used following a “crude materialism,” the contemporary scholar influenced by the so-called “linguistic turn” proceeds to deconstruct its messages. New materialism allows for the study of the two dimensions in their entanglement: the experience of a piece of art is made up of matter and meaning. The material dimension creates and gives form to the discursive, and vice versa. Similar to what happens with the artwork, new materialism sets itself to rewriting events that are usually only of interest to natural scientists. Here it becomes apparent that a new materialist take on “nature” will be shown to be transposable to the study of “culture” and vice versa, notwithstanding the fact that these transpositions are not unilinear. After all, “transposition” is at work in music as well as genetics (Braidotti 2006, 5).

Thinking in such a way reveals to us a “[...] new form of materialist philosophy in which raw matter-energy through a variety of self-organizing processes and an intense power of morphogenesis, generates all the structures that surround us” (DeLanda 1996, n.p.). Studying these metamorphoses as they happen through the formation of content and expression, that is, through the entanglement of materiality and meaning in the widest sense of the word, new materialist thinking allows us to write such a metamorphosis not by excluding parts of it beforehand, but by at least being open to the process in its full manifestation. We need this new materialism because, whether it concerns earthquakes, art, social revolutions, or simply thinking, the material and the discursive are only taken apart in the authoritative gesture of the scholar or by the common-
Misery: Bleed the sky and tell the sky[140]
Market logic

In the book *In Praise of Commercial Culture* (2000), the libertarian economist Tyler Cowen said that, despite the cultural tendency to fetishes and fetishism, the human fetishization of commodities (goods and services) is an instance of anthropomorphism (ascribing personal characteristics to animals and objects), and not a philosophic feature particular to the economics of capitalism or to the collective psychology of a capitalist society. That people usually can distinguish between commercial valuations (commodities) and cultural valuations (*objets d'art*), if not, quotidian life would be very difficult, because people would be unable to agree upon the value and the valuation of an object;
cultural tendency to fetishize and fetishism, the human *fetishization* of commodities (goods and services) is an instance of *anthropomorphism* (ascribing personal characteristics to animals and objects), and not a philosophic feature particular to the economics of *capitalism* or to the collective psychology of a capitalist society. That people usually can distinguish between commercial valuations (commodities) and cultural valuations (*objets d'art*), if not, quotidian life would be very difficult, because people would be unable to agree upon the *value* and the *valuation* of an object; thus, if the market did not exist, it would have been impossible for the popular masses to have access to cultural objects.[30]
PLAYBOY: Why do you feel that Gutenberg also laid the groundwork for the Industrial Revolution?

McLUHAN: The two go hand in hand. Printing, remember, was the first mechanization of a complex handicraft; by creating an analytic sequence of step-by-step processes, it became the blueprint of all mechanization to follow. The most important quality of print is its repeatability; it is a visual statement that can be reproduced indefinitely, and repeatability is the root of the mechanical principle that has transformed the world since Gutenberg. Typography, by producing the first uniformly...
interested as he was in liberating philosophical history from the hegemony of one perspective. He wrote on Spinoza, Nietzsche, Kant, Leibniz and others, including literary authors and works, cinema, and art. Deleuze claimed that he did not write “about” art, literature, or cinema, but, rather, undertook philosophical “encounters” that led him to new concepts. As a constructivist, he was adamant that philosophers are creators, and that each reading of philosophy, or each philosophical encounter, ought to inspire new concepts. Additionally, according to Deleuze and his concepts of difference, there is no identity, and in repetition, nothing is ever the same. Rather, there is only difference: copies are something new, everything is constantly changing, and reality is a becoming, not a being.
Mohammad Salemy with Andrew Osborne.

"Islands in the stream, that is what we are..."

Choggys West shared Edward Smith's post.

Edward Smith

“The body is a connecting link, the place of passage of the movements received and thrown back, a hyphen.”... Continue Reading
Bible verses related to Dominion from the King James Version (KJV) by Relevance - Sort By Book Order

**Genesis 1:26** - And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

**Genesis 1:28** - And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that

---

Finally got to sit down and read there. You know what you can have just reminds me how this idea of being...
'[A]ll human sexual practices worthy of the name contain moments of objectification, aggression, dismemberment, and animal solitariness, and it is via those moments alone that our animal bodies receive an emphatic moment of independence from cultural norms, or, what is the same, it is only through those moments, through dismemberment, that embodiment can be nontransitively experienced as the source of a claim.'

JM Bernstein getting all saucy, via Mathew Abbott's review of Keston Sutherland
a kind of search engine function that’s undergoing a crisis of meaning. The metaphor holds: the poem invokes the next line, word leads to thought and back again. Repeat. The scenario: internal becomes external becomes involution. The loop of perception is a relentless hall of mirrors in the mind. You can think of sampling as a story you are telling yourself—one made of the world as you can hear it, and the theatre of sounds that you invoke with those fragments is all one story made up of many. Think of it as the act of memory moving from word to word as a remix: complex becomes multiplex becomes omnilplex.

Search engine civilization

As more and more people joined the Web, it took on a more expanded role, and I look to this expansion as a parallel with the co-evolution of recorded media. Lexical space became cultural space. Search and its function
As more and more people joined the Web, it took on a more expanded role, and I look to this expansion as a parallel with the co-evolution of recorded media. Lexical space became cultural space. Search engines, like life itself, are “as broad as civilization itself”. Look at the role of the search engine in Web culture as a new kind of thoroughfare, and that role is expanded a million-fold. The information and goods are out there, but you stay in one place; the civilization comes to you.

Today, when we browse and search, we invoke a series of chance operations—we use interfaces, icons, and text as a flexible set of languages and tools. Our semantic web is a remix of all available information—display elements, metadata, services, images, and especially content—made immediately accessible. The result is an immense repository—an archive of almost anything that has ever been recorded.

Think of the semantic webs that hold together contemporary info culture, and of the disconnect between how we speak and how the machines that
You can hear songs on the radio with riffs that sound just like Black Sabbath.

Girl Talk on the process of remixing culture
more so than me cutting up Bachman-Turner-Overdrive.

Girl Talk on the process of remixing culture

super.flyguy
language processing, information retrieval, knowledge representation, intelligent agents, and databases. Taken together, it all resembles a good DJ, who has a lot of records and files, and knows exactly where to filter the mix. They don’t call the process online “collaborative filtering” for nothing.

Software swing

Again and again, one of the main things I hear people asking when I travel is: “What software do you use?”

Today’s computer networks are built on software protocols that are fundamentally textual. Paradoxically, this linguistic medium of software isn’t only nearly undecipherable to the layperson, but it has created radical, material transformations through these linguistic means (eg, computers and networks as forces of globalization). As

All DJ spooky

One of the books I picked up from the library was referred to in one of those articles you sent was "the messianic reduction". This was some of what Benhamin's about. I wanted to ask about it vis a vis that stuff I said about the decline of judeo-Christian society. I won't contact him. I like being censored.

I'm not censoring you. if you tithing it's
This is Gnarls Barkley, "Crazy" remix from these Brazilian people.
And lift your arms up to the sky part 1
Thomas Cahill, author of the bestselling, continues his Hinges of History series with The Gifts of the Jews, a light-handed, popular account of ancient Jewish culture, the culture of the Bible. The book is written from a decidedly modern point of view. Cahill notes, for instance, that Abraham moved the Jews from Ur to the land of Canaan “to improve their prospects,” and that the leering inhabitants of Sodom surrounded Lot’s lodging “like the ghouls in Night of the Living Dead.” The Gifts of the Jews nonetheless encourages us to see the Old Testament through ancient eyes—to see its characters not as our contemporaries but as those of Gilgamesh and Amenhotep. Cahill also lingers on often-overlooked books of the Bible, such as Ruth, to discuss changes in ancient sensibility. The result is a fine, speculative, eminently readable work of history.

Product Description

The Gifts of the Jews: How a Tribe of Desert Nomads Changed the Way Everyone Thinks and Feels (Hinges of History)

From Library Journal

Cahill argues that the greatest gifts of the Jews are the linear theory of history (vs. the cyclical theory of other ancients), with its implication that life can get better and avoid decline and the idea of the equality and dignity of each individual that culminated in the declaration that “All men are created equal.” Other gifts include the concepts of universal brotherhood, peace, and justice. (LJ 3/19/97)

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From Booklist

Cahill, the author of How the Irish Saved Civilization (1995), turns his attention to how the Jews’ concept of one God changed world culture forever. Setting the scene, he offers an extended tour of the Torah (the first five books of the Old Testament), looking at the stories and characters found there with a keen and often-amusing eye. He begins with Avraham (Abraham), who heard a voice and was willing to follow it, and explores how that voice made Avraham’s descendants think and believe in ways that were so radically different as to change even the concept of time. When Cahill directly addresses the thesis of his subtitle—the Jews’ contributions to the evolution of society—his book is at its most interesting. Particularly insightful is his discussion of the Ten Commandments and how they changed the hearts as well as the behavior of humankind. Although there are numerous points here with which readers may disagree, they will enjoy the thought-provoking and spirited (in both senses of the word) discourse. llene Cooper

From Kirkus Reviews

An engrossing overview of the values and sensibilities of the Hebrew Bible, and of how decisively they have influenced our own. The second (after the best-selling How the Irish Saved Civilization, 1995) of a projected seven-volume series on the evolution of human sensibility shows how the ancient Israelites transformed the idea of religion by gradually introducing monotheism, and equally transformed our sense of time and history. Beginning with Avraham’s departure from his Sumerian homeland, the ancient Hebrews broke with the repetitive cyclical image of history assumed by most ancient religions to forge what Cahill terms the “progressive” worldview. In this perspective, the present and future become more important than the past, for they are open to change, progress, and hope. Cahill also credits the Hebrew Bible with bequeathing to Western civilization such seminal ideas as the interior self (e.g., in David’s Psalms), the universal commonalities of all peoples, and, more dubiously, a focus on interpersonal relationships (e.g., in the Song of Songs). He often manages to turn many a beautiful phrase while being forthrightly colloquial. Occasionally, however, he overdoes the plain talk, missing more profound dynamics, as in noting that he’s willing to give God “the benefit of the doubt” for commanding Avraham to sacrifice Isaac (Gen. 22).

Finally get to sit down and read these. You know what you say here just reminds me how this idea of being granted dominion over the creatures of the earth really encouraged Christians like those using the discovery doctrine to deem the indigenous peoples even nearly subhuman, thus giving them “dominion” over them, otherwise they would be peers. I used the word steward in my paper as I thought Matt would know what I meant if I said we haven’t been good stewards of the earth. It’s true anyways.

Overpowering others is how we seem to roll!
Ya I keep hearing about new things that interest me! Eventually I'll find the best match.
Poor sarai... This stupid Danic thief is making her life hell.
I had to really encourage her to tell Andrew about Danic's stealing today... She's meeting with him now.
She's only getting 1 shift a week because andrew doesn't want to put him and sarai together.
She shouldn't be penalized because of this idiotic stealing little bitch.

This weekend is the 6th Rifflandia here. They also have associated events like Thinklandia.

I'm looking at the America book. He must live on the big island of Hawaii. He's referencing his office in the middle of the Pacific Ocean and his Kona coffee. This after I was just reading the descendants for a while as I sat in the car.

These hours.

Have a look at his "Remix the book". It's not "remix: the book".

On the back cover its called "Ramkthebbook"

With capitalization

Without capitalization

"Think of remixthebook as Djs tool made from rhythms downloaded, ripped, mixed, spliced, diced, and burned into our collective hard drives, then re-uploaded. It's a piece of conceptual hardware that exists somewhere between how we experience information and how information aesthetics has transformed the human condition. It's that deep."

dj spocky

A series of philosophical essays that trace the art of the remix to previous forms of Albert guard and modernist art through mash ups of deeply sampled phrases and ideas from a wide range of visual artist, poets, novelists, musicians, comedians, and philosophers... among them Alfred North Whitehead, "keyboard will you miss pearls" ("Guy Debord") , Kathy Eckert, and Alan Kingsburg

tom ginsberg

One of the books I picked up from the library was referred to in one of those articles you sent was "the messianic reduction". This was some of what Benjamin's about. I wanted to ask about it vis a vis that stuff I said about the decline of Judeo-Christian society. I won't contact him. I like being censored.

I'm not censoring you. If you tithing it's

There is just too much and not relevant.

I've only got it down to 29 pages from 32 as it is.

And we need to probably reference onitifir more than duethnography.

I thought Monica said at the time you ended with a much appreciated benjamin quote. I don't see it...

"The power of a text is different when it is read from when it is copied out. Only the copied text thus commands the soul of him who is occupied with it, whereas the mere reader never discovers the new aspects of his inner self that are opened by the text, that road cut through the interior jungle forever closing behind it: because the reader follows the movement of his mind in the free flight of day-dreaming, whereas the copier submits it to command" - Walter Benjamin

I guess this is it. I like another one and moved it to the top.

"Work on good prose has three steps: a musical stage when it is composed, an architectonic one when it is built, and a textile one when it is woven" - Walter Benjamin

I'm gonna get out of the house and call is that ok.
BON IVER PERFORMS “8 (CIRCLE)” ON “THE TONIGHT SHOW STARRING JIMMY FALLON” (WATCH)
youtube.com

Kanye West - Lost In The World (Explicit) ft. Bon Iver
youtube.com

oxford street winnipeg?
this is the full version

Bon Iver: 8 (circle) - The Tonight Show
nbc.com
I link therefore I am

Read in the book about Kathy Acker, pp. 182-3
past.

Thanks to the advent of the internet and social media, it is now easier than ever to rally citizens who are disgruntled by injustice(s) and peacefully protest for change. Inspiring the masses to care about conundrums that matter is another issue, however...
The future city is not for humans. The Anthropocene, the reframing of the Earth in the image of industrial modernity, will be short lived. It will be less of a geologic era than a geopolitical instant. Humans are vanishing. Our cities are not our own. We are building the habitats for life forms other than our own. We are their tools; we are the robots for future insects.
See how people are playing with the "birth" idea. "Witness the birth."

It'd be even more fun to put the keg logo brand on the kids head with that kind of headline

And lift your arms up to the sky part 2
I think the mosaic law is worth mentioning.

See again the loss of ritual... I think the mosaic law is worth mentioning. IMO. YDC. ILU. PRQ?

I think the mosaic law is worth mentioning. IMO. YDC. ILU. PRQ?

May I write Bruce Grenville and ask if there is mention of Benjamin in the mashup book, and whether an e-copy exists or will? I don't see Benjamin here...
Apples autocorrect makes apple a gatekeeper for new words and limits the creativity of language creation.

Much as they limit creation theorist trade marking every little feature so that no one can progress or make continuation on the ideas that Jobs cribbed (of course jobs capitalizes toute de suite - its like capitalizing automatically "apple", gwyneth was on to something.

So less this digression...
Progression in invention is to be cherished as bettering the human race - similar progression in art is controversial. Snap shot inventions and art pieces each at the exact moment they are no longer independent selves...

What does prince do for art in the way that jobs first did for Apple designing when stealing other computers and phones' features and designs. It would be like Richard Prince putting a copyright on his continuation pieces that he has taken from someone else. Funny if he doesn't pay the person who snaps, but copyrights the image he created from it and sues anyone who uses it.

That analogy works like aboriginal land claims
Think of a photo what is forefront and who is background

That's why dreez quickly becomes culturally appropriative in the media... the CELEBRITY wearing the dreadlocks is commodifying an African look in a snap shot opportunity and is the now person who "owns" the look because they have captured that moment. And all the millennia of African history reaching to America and in that moment is negated. The first nations were right. The camera does steal your soul and benjamin speaks of aura.

Fido

2:19 AM

40%

Harsh

I'm gonna waste every minute of this extra hour afforded me

When we all get caught doing something wrong on the internet and it's too expensive to put us all in jail we'll all wear collars that turn our access on and off. Certain times or modified by time and message and consequence Confinement.
Re-editing weights and pulleys

Baller Alert
Thursday at 4:17 PM

The side of Beyoncé they don't want you to know about

@piggyazaleasofficial

THIS IS THE SIDE BEYONCE THE INTERNET DOESN'T SHOW! One day Beyonce was walking down the street, minding her own business when she suddenly noticed a young girl sitting on the ground, crying. Nobody seemed to take any notice of the girl, except Beyonce. Beyonce walked over to the girl and said "hey, what's wrong? Are you okay?" The girl replied saying she was really hungry and she had no money for food. Beyonce reached into her purse and gave the girl $3,000 and said to her "don't be sad anymore and follow your dreams." Believe it or not, that very girl grew up to be Hillary Clinton.
If it secures my French classroom - yes!

Are you available to the phone for a bit?

Amy Schumer Responds to Backlash over "Formation" Parody [Updated]
vanityfair.com

My mum is one mercy killing away from being a serial killer

Warning paedophiles could dress up as 'killer clowns'

Warning paedophiles could dress up as 'killer clowns'
dailym.ai

Using one note of an artists can be illegal
Even one note

The texture and richness of that one note to depend on layers that do it distinguish

One note because those layers encumber it, harder to sue over a single fast note. Rhizomatic

That manifesto fits in with how to discuss benjamin

3:03 AM
Conclusion: [196] [197]

(From In Review): Throughout, we riff (with) these encounters, finding inspiration and precursor in Benjamin's monumental project, of which Goldsmith writes: “It is (...) made up of refuse and detritus, writing history by paying attention to the margins and the peripheries rather than the center: bits of newspaper articles, arcane passages of forgotten histories, ephemeral sensations, weather conditions, political tracts, advertisements, literary quips, stray verse, accounts of dreams, descriptions of architecture, arcane theories of knowledge, and hundreds of other offbeat topics.” [198]

http://www.shubigi.com/about.html.


1. This document is a companion to an essay titled *Mash up at the Vancouver Art Gallery: Riffology, new materialism and virtual flâneurs in the exhibition’s “in review”,* 2017. The two documents parallel each other in some ways. We’ve described this document as highly riffed and loosely structured and the other document as more tightly structured (to meet the requirements of academic publication) and less riffed. ↑


4. From *In Review*: “By various means we revisit (repeatedly) our initial browsing of *MashUp*, held at Vancouver Art Gallery, applying ontological focus through riffological measures. Our intention is to welcome readers perusing this “review” of experiences, across and beyond the exhibition itself. This sponsored event.” ↑


12. From In Review: ↑


19. From In Review: "A companion document riffs, further elucidating our process; this document tightly framed and loosely riffed, that one hardly framed and highly riffed. The latter document suggests a window shopping flâneur browsing within the arcade - in this case a riff arcade. Both contain links to various viewables that may be perused by left clicking on words in blue font, while various pictorial representations nestle within the documents. We riff on MashUp in anticipation of art educators resonating with pedagogical approaches to entanglements of decentred human experience, and curiosities that shift query from phenomena’s meanings to questioning what events are doing. We are interested not in seeing merely what is being exhibited, but deterritorializing what is being curated.” ↑
20. From In Review: “What is riffing? Riff becomes information passage; passing and sharing, that which passes our eyes, that which is shared unseen. Riff is creating a document like this with so many links to more and more available information; and it is the perusal of such a document, of which each experience is completely individual and unique. It is tangential, it is a method that facilitates inquiries, and it is one that we have theoretically conceptualized as [onto]Riffology (Wainwright and Stevens, 2016), whereby we consider what it is to riff what we read, view, interact with (technologies, sites, each other, art and art’s affect), while seeking opportunities to tap experiential forms bearing a promiscuous spirit of sampling. As [onto]Riffers we don’t simply watch as we plug in; we play.” ↑
23. The museological experience is further commodified by the patron who voluntarily reviews the experience and posts his or her impressions to inform peers. The same democratization of information sharing that informs Wikipedia, countless sites - and riff. It is for us to pull any lens of the experience waaaay back. ↑
25. Ibid. ↑
26. Ibid. ↑
27. From In Review: “[onto]Riffology finds easy resonance in mashup and remix, and here we turn both our riffological sights to the Vancouver Art Gallery which hosted MashUp from February 20th through June 12th, 2016. Creative and combinatorial, mashup is identifiable in popular discourse as fundamentally humanist and epistemological in nature. As an interdisciplinary, ontological practise of repurposing and reconstituting,
acts of *mashup* also exist in geological activity, far outside of humanity. Elements remix, materials fold: rock and water reconstitute into sand and mud, oceans and rivers converge into hybrid space. These processes happen with and without human engagement. When recording artist, DJ Spooky (*1st floor*) remixes the sounds of melting ice in the Arctic, we begin to acknowledge in such artistry how generally limited is a solely humanist perspective on matter. As we mediate epistemological matters alongside explorations into the ontological and posthuman, we are inspired by new materialism; “cultural theory for the 21st century” as discussed by Dolphijn & *van der Tuin.*


29. From *In Review: MashUp* is an exhibition chronicling historical and artistic events touted as the “birth of modern culture”. Our emergent sensibilities in new materialism discourage narratives of cultural genesis and “newness”, as suggested in such analogies invoking acts of “birth”. “Cultural birth” suggests creative “passages” such as *conception and gestation,* as we explore inspirations to mashup, *MashUp,* conditions of their ontologies and relationships with which to riff.

30. The Justified Ancients of MuMu, anthropological darlings of appropriation, ‘If I had a million dollars’, ‘I’d burn 1,000,000 pounds sterling’.


34. We know from the statistics on prostitution that the fallen woman takes a certain pride in being deemed by nature still worthy of motherhood - a feeling that in no way excludes her aversion to the hardship and disfigurement that goes along with this honor. She thus willingly chooses a middle way to exhibit her condition: she keeps it ‘for two months, for three months,’ naturally not longer. “ *The Arcades Project,* 493.

35. Fall-en me “bleed the sky... tell the sky...’sniff the sky...”


38. From *In Review*: “An art exhibition is being held. We regard not only the gallery’s building artefact at 750 Hornby Street, Vancouver, for all that it has once been (including a courthouse), and will one day become (abandoned to its fate); while acknowledging the indigeneity of unceded dirt on which its physical form rests. The building, and all the material contents it houses, is in deep relationship not only with its history and physical space, but also with sundry vendors trafficking their wares in the art gallery’s proximity through various forms of “sponsorship” and “partnership” with businesses and foundations: the *Keg Restaurant and Bar*, the *Royal Bank of Canada* (both its name and logo resonant of British colonialism in Indigenous territories), and *DL Piper*, a global law firm enforcing claims to *intellectual property* and copyright, among others. Herein lays a tenuous relational balance that exists in materiality of commerce that helps fund displays but mustn’t overstep consumers’ willingness to be shilled.”


40. Screen prints of discussion between co-authors.


43. Ibid.

44. From *In Review*: “Such divers merchants and venues of commercialization in close proximity to the Vancouver Art Gallery, and each other, bring to mind Walter Benjamin’s extensive study of 19th century Paris *arcades*: enclosed passages constructed of iron and glass within which shopfronts were situated, and precursor to the urban shopping mall. The *Arcades Project* proves not only a compelling examination of cultural theory, but its source materials - hundreds upon hundreds of pages of handwritten notes on multiple topics that were only posthumously collated into book form - chronicle its subject in scattershot ways similar to riff.”

45. “The flâneur is a man uprooted. He is at home neither in his class nor in his homeland, but only in the crowd. The crowd is his element. The London crowd in Engels. The man of the crowd in Poe. The phantasmagoria of the flâneur. The crowd as veil through which the familiar city appears transformed. The city as a landscape and a room. The department store is the last promenade for the flâneur. There his fantasies were materialized.” *The Arcades Project*, 895.

46. Ibid.

47. Wainwright, Stevens, Screenprint, October 2016 with excerpt from Goldsmith, *Uncreative Writing*.

48. From *In Review*: *The Arcades Project* becomes a theoretical underscore upon which we peruse and hyperlink the experience of visiting the Vancouver Art Gallery and the *MashUp* exhibition. We are drawn to descriptions of the flâneur (as idler strolling through the arcade), the collector (hawking his merchandise), and the prostitute who lingers at
the fringe of the physical cityscape and its society, discouraged from loitering in the
arcade lest she likewise sell her wares in heavily commodified space. At once subject in
her humanity, yet self-objectifying in her occupation and her purchase, she is banished
from the same space where her male counterpart is encouraged to consume.”

50. Ibid.
51. Ibid.
52. Ibid.
53. Found this on discount at Seattle’s EMP. (From

http://www.simonandschuster.ca/books/Lit-Riffs/Jonathan-Lethem/9780743470261)

“Following in the footsteps of the late great Lester Bangs -- the most revered and
irreverent of rock 'n' roll critics -- twenty-four celebrated writers have penned stories
inspired by great songs. Just as Bangs cast new light

55. Goldsmith, *Uncreative Writing*.
56. Federico Castigliano, "Exciting News: My Book Flâneur Is Officially Available", Blog,
Facebook, 2016.
57. Federico Castigliano, *Flâneur*, (North Charleston, SC: CreateSpace Independent
59. See: Barbara Carnevali, "Against Theory", *Brooklynrail.Org*, last modified 2016,

60. See: Eugene Wolters, "Understanding Jean Baudrillard With Pumpkin Spice Lattes",
*Critical-Theory*, last modified 2016, accessed February 9, 2017,
http://www.critical-theory.com/understanding-jean-baudrillard-with-pumpkin-spice-lattes./

61. See: Benjamin Bratton, "Benjamin Bratton Facebook Page", *Facebook.Com*, last
modified 2017, accessed February 9, 2017,
62. See: "Benjamin Bratton. The Post-Anthropocene. 2015", *Youtube*, last modified 2017,
63. See: Nathan Snaza, "It Was, To Put It In Academic Jargon, Fucking Bonkers. The
Second Slide Just Said "Dead Pets"", Blog, *Facebook*, 2016, accessed October 9, 2016,
64. See: Jack Halberstam, "Jack Halberstam Facebook Page", *Facebook.Com*, last modified
65. See: Jack Halberstam, "Jack Halberstam: "Wild Things: Zombie Humanism At The End
Of The World"", *Curriculum In Global Studies*, last modified 2017, accessed February 9,
orld/.
66. “Materialist historiography does not choose its objects arbitrarily. It does not fasten on them but rather springs them loose from the order of succession. Its provisions are more extensive, its occurrences more essential.” The Arcades Project, 475. ↑

67. From In Review: “An epistemological humanist perspective concerns - even possibly condemns - itself with identity politics, with building meaning and understanding out of the human relationships. As riffers and new materialists we suggest that although this perspective of knowledge is useful, particularly as commentary to its historical times, we gravitate to broader contemporary understandings whereby knowledge and being become “indistinguishable... [an] ethico-onto-epistemology” (as Karen Barad discusses in Dolphijn & van der Tuin). We are interested in the gallery (and galleries of yore) as composite of wood, stone and dust, the relationships to the body, the complex material systems upon which the agential is but a part, and one through which agents - both human and non-human - participate in the margins, in places that are unseen and that are never elected to appear in the official maps of the city. This is where our interests are drawn as we seek to engage the museum, its exhibits, agential “forces” and all the ways they interact even politically.” ↑


69. Ibid, 286. ↑

70. Ibid, 19. ↑

71. Ibid, 18. ↑

72. Ibid. ↑

73. Wainwright, VAG Photo, 2016. ↑


76. Ibid. ↑

77. Ibid. ↑


82. From *In Review*: “In his work demonstrating the irrepressibility of creativity (regardless of subject, content and practise) while celebrating appropriative practises, poet Kenneth Goldsmith queries the differences between collage and appropriation. Referencing Pablo Picasso and Marcel Duchamp’s considerable artistic influences, Goldsmith likens the two artists to candle and mirror, respectively: a warm appealing glow of visually compelling collage, and a “cool reflectivity” of the industrially produced “appropriated” object. As “readymades”, Duchamp (*1st floor*) hindered selected objects’ performance of intended functions merely by altering their position and locality, while works by Picasso, such as *A Still Life and Chair Caning*, compelled visual interest by bringing objects and ideas into close proximity through mixed media constructions in ways and to degrees neither previously witnessed nor suffered. Artistic approaches such as Duchamp’s, Picasso’s and DJ Spooky’s are representative of mashup amongst hundreds more “found images, objects, sounds and words [pressed] into art production”.”


84. Moroder - Daft Punk - Phantom of the Paradise - Phantom of the Opera (*) Paris - Arcades (**) Paris - Wax Museums (***) Paris - Daft Punk - Moroder


88. “In the peculiarity of technological forms of production (as opposed to art forms) that their progress and their success are proportionate to the transparency of their social content. (Hence glass architecture.)” *The Arcades Project*, 465.

89. “Museums unquestionably belong to the dream houses of the collective” (*The Arcades Project*, 406). As I age, my mind increasingly rests in memories, and I have wondered if dementia is some kind of return to those previous years without a map back. Like not being able to return from Narnia and gaining return through the back of the wardrobe. So what are these collections of the basis for some other’s memories. Is this the collective? Is this a dream house? Is this a museum?


98. What are the ontologies of psychedelic experiences? ↑


102. From *In Review*: “Remix, like mashup, challenges notions of copyrighted works’ appropriation, materializing authorship within contexts of hybridity and (re)combinatoriality. The rapid adoption of “collage, montage, sampling and the cut-up” are all practised in creativity’s pursuit “where the New Aesthetic seeks to harmonise the now-everyday crossover of the digital and the actual”. The work of art in the age of mechanical reproduction bears an *aura*, according to Benjamin, as breath or wind that diminishes in the act of reproducing. The work becomes contemporaneous as we embrace non-mechanical reproduction vis a vis what is now digital reproduction.” ↑


111. From *In Review*: "Goldsmith declares Walter Benjamin’s *The Arcades Project* a “literary roadmap of appropriation”: “…A great book to bounce around in, flitting from page to page, like window-shopping, pausing briefly to admire a display that catches your eye without feeling the need to go into the store.” ↑
112. “Museums unquestionably belong to the dream houses of the collective. In considering them, one would want to emphasize the dialectic by which they come into contact on the one hand, with scientific research and, on the other hand, with ‘the dreamy tide of bad taste’.” *The Arcades Project*, 406. ↑
114. “The figure of wax is properly the setting wherein the appearance “Schein” of humanity outdoes itself. In the wax figure, that is, the surface area, complexion and coloration of the human being are all rendered with such perfect and unsurpassable exactitude that this reproduction of human appearance itself is outdone and now the mannequin incarnates nothing but the hideous, cunning mediation between costume and viscera” *The Arcades Project*, 409. ↑
117. The opening shot is a panorama of *Los Angeles*, revealing a city where all of the buildings and inhabitants are some form of commercial branding: birds in the form of *Bentley* logos, *Microsoft*’s butterfly, pedestrians in the shape of the *AIM icon*, overhead highway signs mounted on *Atlantic Records* logos, etc. The major characters are revealed in an *Altman*-esque tableau. The *Pringles* mascot (voiced by *David Fincher*) pulls into a restaurant’s parking lot and propositions an *Esso* Girl waitress (voiced by Aja Evans) who is on a smoking break. Two *Michelin Man* cops in a parked cruiser (voiced
by Bob Stephenson and Sherman Augustus) are introduced as they debate the morality of keeping animals in zoos. Across town, Bob's Big Boy (voiced by Joel Michaely) and Haribo (voiced by Matt Winston) are on a tour at the zoo led by a flamboyant Mr. Clean (voiced by Michaely). The two boys hate the tour and hop off the tour train. They soon begin to harass the MGM lion by mooning it and throwing a Coca Cola bottle at it, but they are scolded by the zoo security, the Green Giant... Wikipedia, (https://en.wikipedia.org/wiki/Logorama) ↑

118. Stevens, Wainwright, Unintelligible Ramblings. ↑
124. Stevens, finding course. ↑
125. Stevens, photo, 2016. ↑
130. This is a screenshot from an Amazon.com search within books. We often will go use this to find passages within books when the are not immediately at hand, thus the seemingly random yellow highlighting. ↑

134. From In Review: "Attribution becomes blurry, difficult and contentious in an age of mashup and remix as appropriation is considered ignoble, and alleged infringement may be aggressively pursued by any aggrieved party and its legal counsel. In many ways, an art gallery exhibition such as MashUp - in its showcase of mashup - is constrained by a spectre of litigious threat that might caution any relaxation of attribution if mashup sensibilities of the co-construction of artistry were to be fully embraced." ↑


138. Walter Benjamin, One-Way Street, And Other Writings, 1st ed. (London: Verso, 1997). ↑


140. From In Review: "As doctoral students from communities outlying the primary, physical location of the Mashup exhibition, once hosted at the edifice of the Vancouver gallery and now long since dismantled, we continue to access its exhibits at an amalgam of sites, including YouTube, various web links and a catalogue available for purchase in the gift store; the compendium companion work, MashUp: The birth of modern culture. Once entered, the entire space is dedicated to MashUp. It could hardly be otherwise, for to maintain a segregated portion of the gallery for the exhibition of standard fare, say, Emily Carr paintings, would be anathema to mashup aesthetic. Throughout all four storeys, the exhibition impresses as a massive undertaking by any metric. In the gallery entryway, bold slogans stand staircases high, and stretch across the entire floor. Spanning an entire wall are images of Logorama (1st floor), an award winning work that challenges proprietary notions of logos’ use by featuring thousands of them in the film.” ↑


142. Ibid. ↑


145. University of Victoria, Selfies Project. ↑

146. See: Sarah Diefenbach and Lara Christoforakos, "The Selfie Paradox: Nobody Seems To Like Them Yet Everyone Has Reasons To Take Them. An Exploration Of
Psychological Functions Of Selfies In Self-Presentation", *Frontiers in Psychology* 08 (2017). ↑


148. From In Review: “Countless exhibits within the gallery showcase mashup, montage, sampling, collage, remix and (mis)appropriation. (Re)photographic works by photographer, Richard Prince (2nd floor), are exhibited. French film director, Jean-Luc Godard’s 1965 work, *Pierrot le Fou (3rd floor)* applied numerous features of the pop art movement. Elsewhere, a video plays which highlights American director, Quentin Tarantino’s (2nd floor), reliance on homage in his filmmaking; an approach also alleged to be blatant appropriation. Vidding is on display, including such offerings as "multifandom# space vid," Bironic’s Starships." ↑


162. Ibid. ↑


175. We here are exploring the links to genesis, birthing, conception, gestation etc. in MashUp. ↑

176. Continued discussion and debate. ↑

177. Continued discussion and debate. ↑

178. Continued discussion and debate. ↑


182. “Most men of genius were great flâneur - but industrious, productive flâneurs…” The Arcades Project, 453). ↑


187. Riffing across many screens on many devices.

188. A Fold?: “How much I admire those men who decide to be shut up at night in a museum in order to examine at their own discretion, at an illicit time, some portrait of a woman they illuminate by a dark lantern. Inevitably, afterward, they must know much more about such a woman than we do… But why? Because, in the medium of this image, the transformation of the museum into an interior has taken place”. *The Arcades Project*, 408.

189. From *In Review*: “Countless exhibits within the gallery showcase mashup, montage, sampling, collage, remix and (mis)appropriation. (Re)photographic works by photographer, *Richard Prince* (2nd floor), are exhibited. French film director, Jean-Luc Godard’s 1965 work, *Pierrot le Fou* (3rd floor) applied numerous features of the pop art movement. Elsewhere, a video plays which highlights American director, Quentin Tarantino’s (2nd floor), reliance on *homage* in his filmmaking; an approach also alleged to be blatant appropriation. Vidding is on display, including such offerings as “*multifandom* space vid,” Bironic’s *Starships*. Throughout the gallery, videos loop examples of the cinematic remixer’s craft: Joseph Cornell’s 1936 collage film, a curiously composed ode to film actress *Rose Hobart* (4th floor), and filmmaker and Canadian National Film Board (NFB) employee, *Arthur Lipsett* (3rd floor), who created an oeuvre comprised of sound clips and found images from NFB archives.”

190. The *MashUp* book does not have an index. An e-copy was not available for purchase at the time. We are accustomed to being able word search through a digital text or scroll an index for names, concepts etc.

191. From *In Review*: “Goldsmith likens its readers (as we, similarly, liken riffers) to virtual flâneurs navigating the Web by “hypertexting from one place to another… casually surfing from one place to another; how we’ve learned to manage and harvest information, not feeling the need to read the Web linearly, and so forth.” In rifting on *MashUp*, we find ourselves less enthralled with notions of birth, and “cultural birth”, preferring instead a visual metaphor of “plugging in”; and “riffing” to do so. We also contest implied dualities between man and machine, modern and non-modern culture, and separations that imply a superior human agency, as we acknowledge progression in the relationships between technology and human entities in both mediated and
unmediated shared spaces. Humanistically museological legacies of “exhibition” as representational, positivist, and epistemic in their historicity are contemplated alongside new materialist curation as performative, embodied, and ontologically focussed. For example, by engaging the ontological, an exhibit by Brian Jungen (2nd floor) plugs into relationship with the unceded aboriginal dirt under the building. How do entrances and exits relate to a physical structure’s surroundings, and reflect a continuous sense of inside, outside, reversals, and an exoskeletal that is reminiscent of the architecture of Frank Gehry (3rd floor)? ↑


195. From In Review: “The Keg Restaurant and Bar, as Presenting Sponsor, litters its banners and logos in the gallery’s materials; the contradictions between the MashUp curation’s presentation on matters of appropriation contrasting the protection of intellectual property provided for clients by Sponsor DLA Piper. Prostitute, flâneur, collector. We relate Wonder Woman’s inclusion in the exhibit to pop culture’s “embrace of commodity culture”, to the dress code for waitresses at the sponsoring Keg Restaurant and Bar. Flâneur, prostitute, collector.” ↑

196. “It is (...) made up of refuse and detritus, writing history by paying attention to the margins and the peripheries rather than the center: bits of newspaper articles, arcane passages of forgotten histories, ephemeral sensations, weather conditions, political tracts, advertisements, literary quips, stray verse, accounts of dreams, descriptions of architecture, arcane theories of knowledge, and hundreds of other offbeat topics.” ↑

197. ↑

