#Include readme file and start github people can add.

A vision of Art

Or why art matters.

You might have heard art is supposed to be about asking questions. Why?

Why is art about asking questions.

We found the why of art. Why is art created.

Art is in service of establishing contemporary myth.

It has been a long time since the last philosophers tried to establish a encompanssing theorem for the description of art. The last one ws probably by barthes and art was if it was said so by the artists. And then came bladibla and they said if it is so in a system. Thought together as an art system. So the galleries and

Both are right and wrong. Wrong in the sense that theyr tried to searcg h for inherent qualities withinv art but oversaw that a seprate variable in ther equation that can define art more precisiely.

People might rally that are =t is selfexpressin by artsts and that it cane out of nowhre but te artosts drive to create and do something. Why so many art in a period loks the same ( same can be said for inventions ( telephone being invented at two places at once)). So it is driven by the factors that shape society. Fare game. But still I is the artsst individual push that creates it without thinking about establishing any moyth. Yes but is there free will? Sam harris. Etc free will can be decided. So in the same way the art is already decided. The way that it is going to be. Not necessary the exac outcome or the look and easthetic. But the factors that gotit there. No belfe in determainism is supported just ina push and shaping factors tht then in turn create the art. And especially the new myth of a time that propagate and spawn the most radically new art in the modern artera.

Art is a form of expression in the service of establishing contemporary myth.

I use myth in a way that was first brought to me by the writer Yuval Harrari. It should be understood asa construction in the mind. Not a physical reality. A myth can be a god, a country or a right, or the brand construction around an iphone. Mythmaking. In short is a construction of thoughts.And as it is just a thought it is gard to spread. Or undretsand. Imagine talking about something as great and magnificent as a god. But if we constrauct architecture and giant staues of this god it is easier to understand and also to grasp its magnificence, afer all it ws the god who lives there/ created it. But not in the snese like a mountain. A mountain has existed before and thus it is hard to sell as a creation of your god you are trying to sell. So in comes the use of art. (paintings, sculture. Poerty, song, music, arctitecture) and perhas even marketing which basically uses photography , architecture and design to establish a brand myth.

Popl look at a n contemporary arwork ans say is this art my niece cold make this. And the people in the know have stooped carng about them continue to live in their own world. But ill try once again. Like many before me to make sens e of the situation. Of why this is indeed art and why some of the artpieces indeed arents.

Contmporray is part of the understanding of it. It is no point to make giant scultpture in establisjing the rule of king darius 2 of mesapotatmia today. Its has to be kind of contemporaray to be relevant. Neither is it that artful to produce impressionist paintings today as it was relevant in the end of the 19th century. Its relevance to time is indeed needed for it to be Art. Capital A.

After the war a ot f people started asking questions about the inherent goodness or evil of people. Scientist and psychologist started doing tests . the doctor in white coat tells you what to do you do it. Das boot shows a universal feeling of belonging to a group and the abuse of power. Abraha milovich artists in an artpiece showed that people if allowed to do anything will go further and further. But in acontrlled ev=nvironment where they are bein watched will not kill. Perhaps if it was anonymous it would have been different.

Artsts ask questions. Is it about experiencing art?

This isn’t so much about the various phenotypes of art. If we can compare art t geneology we can say phenotype is physica feature of the art peace. It is the realization of the work. It is the physical manifestation of the art peace. The sculpture, the performance, the impresinist, classical or feminist , or communist paining.

If we may continue ths aanalogy the genotype would be what these phenotypes are made up of. If we follow Dobzhanskys equation of phonotype= genotype + environment + triggers + chance.[[1]](#footnote-1)

The genotype is mre about the ideas and zeitgeist. So speed and outdoor produces impressionism, humanist ideals, communism free spirited, antiwar. These can be genotypes of if art.

And the geneotypes together are rought up by hatever is in vogue. So they make the current zeitgeist and hence produce the art of the time. Myth the word I am using to describe these ideals and stories of human beliefs common shared beliefs then areThus reinforce the art

By the art that is created - To further establish common myth

Another reference to geneology is that art continualy mutates. It is carried vertically through time and some myts are the same but the art mutates and adapts to the other factors of time. So it is a constant evolution of art. So very simply speaking. If you had god+grandeur+seriousness+classical skill+golden ratio produces art

God+grandeur+ mnew media+irony+ fast paced life = anoter type of art.

This obviously talks about the art in the bellcurve. The geeratilsation. Cannt grasp every aaspect of art created on the flat ends of the curve.

Art must be copyable and tranfereable like data.

New internet age

Something like an ai tat is programmed to multiply. Like a pic that goes viral. A virus a picture necessary doenst want to go viral but it does because it playes on the emotion that is necessary to spread.

(VS unconscious like machine created) consciousness. Against like a perfect harmony of colours in nature in sky and butterflys and nature/vs nature.)

The artisit themselves have an inate urge to create.

Sometimes artist artmt famous in their lifetime eor whatever and sometimes they dotn make art for an art world but whenit gets picked up its for the reaon that it fits in the contemporary story of a certain tmme that reflect the time of before.

No art is made bfore its time.its just that it can be used in a time to reflect the the latercontemporary myth.

The artist just needs to want to create

So art is in fact not quite useless. Sorry Oscar. It might be in itself without direct application . the large Richard sierra is not a shelter or evena birdhouse. but is is inherently not useless. It serves an important socio political function. As well as an education in the way people need to understand those common myths. Usually with education of the sense. Of what art should look like today and music should sound like,etc. usualy in symbionis with other forms of applied art s and mannerism to further establish common myth.

Is this aos why we look at iris van herpen , etc other non art forms and call it art? If it pushed the myth we believe in surely iri van ehrpen is more art than lv? Weven thoug it is artisanally created.

We lok at the first statues of Lion Man from the stadel cave in Germany (c.32,000 years ago) a figurine

One of the first examples of artistic expression. Creating a half lion-half-man statue that is an indubitable example of the human imagination. And could indeed be seen as a way of bringing to life – even further the imagineagint. Of some folk tale or religion . and therfor further establishing its myth.

Because there is only one we cant see its widespread effects it could have caused and can ly speculate on its success in achieving the establishment of myth.

In fact most if any records of any ancient civilization is usually through the art they produced and its messages of the time can de decipherd from here.

Of course this is rather architecture. Crafts and arts were limited to perhaps fresco paintings and vase paintings and statues. Now with real means of production this leaves a message of our society far bigger than our artworks. But still if wed be wiped out in a layer of ash and fossiledd. Most skeletons would today carry with them a small aluminuium lythios. And a pfew plastic ( does platic fossilize? ) around their midriff. Or if weneed to believe advertsing myth in perfectly preserved levis jeans..

Thus art from Africa and elsewhere was explained away by art historians as primitive art. Not fitting int their neat structure of painings described by giotto and plato and then revolutionized in france at the end of the 19th century. But this way of looking says that the art in arica the sistines chapel and a plastic bottle by jeff koosns are all art in the same way.

But the common myths of today are far more complex and need far more

Robbie barratt created digital nudes with ai generated[[2]](#footnote-2)

Rare pepes are already on blockchain, however this is still arather sel referencing chain of art. And also buid in etehereum.so even though your

The myth that money can buy happiness. Established by rapers. Mtv and a handful of artists.

he immense fecundity of his imagination made a profound impact on European literature"

Anywarhol is perhaps more clear is his establishment of mth than an altar apinting. Although his paintings must not be understood as a support for tis vison of coomercial consumerism.

The key artist to discuss is Marcel Duchamp. Every philosopher and writer have discussed him since his lifetime and so it seems important to discuss is artist lifestyle and why it adheres to my hypothesis.

To define the beautiful is to misunderstand it.

— Charles Robert Anon

Carefuly constructed exercise in storytelling. Plot driven by the characetrs themselves.

In a way each artost creates their own myth. Their story is a myth so they can also be used by commerce and brands to tell their own myth by nintergrating the story of an artost/myth. That collaborates well with their own unique vision.

Must emphesie more on why art can establish myth. It might be inspired by events like impressionism by speed and movements wat but how did art then add to the internalizing of this myth for the people who encountered it.

Just like childrens drawings or a coca cola commercial helps further and bring to life the myth of santa claus.

MYTH vs. TRUTH

Oh China my whore.

Prostitute her looks with cheap simulacra

Use her body and bend her will

Put her made-up make-up on display and veil her obscure realities.

Ram me donw the peoples throat.

Mantra make belief profitability. Celebrity endorsed constitutional wipe out.

A polluted tear runs down her red cheek

And as I satisfyingly grin to an applauding committee

Who all raise their red hands in self defence.

Why do communist leaders put their portrait on money?

Dose me with just the right amount of soma

So I cant make out the contours of your lies

She puts on a display of power.

Your history is corrupted with todays verities

Its like having a fake ID.

Youre legitimized to drive because you’re 6000 years old.

Lets her subjects beat their chests. Whislt blindfolded guiding them to

Eucharist , ist ist ism

Soon well hav some bow and arrow folk withmodern drones and guns

Sacrifice their youth and land to

She lays down

Her newly made up – make up

And like every patron befor me she will achieve for me

A goal which seems to glitter like hope

* She

You change around too many times. Too many ideas. And all of the just a single idea to try. There is no career in them in the whole.

Maybe that in it self is special. Why does it have to be series. All of them have an idea attached to them. Do you really needa aseries? Is tat not what fashion was doing to you? Making a hundred in one range all of them just a little bit diferent. We get the idea now. Maybe that is in itself not right. But I thin also yoare trying too hard to find a style. You actually already know what you like. You are just ttryng to find something new but aos aybe you are still trying to find your style and there is nothing you truly love. Find the why

If you think you’ve been forgotten. There is always the gtey creature of death who wil be there for you at the exact moment it chosses to

The truth is I will probaby never feel at home in a country.

I have an aversion to patriotism and a sense of belging to a bordered history. That is probably why in spirit I feel connected to boundless bodies. Like muntainranges. Vast planes and oceans. A vessel like a ship or a car to travel freely. And the internet.

I grew up with the internet. Although I have sort of always seen it as an uncool younger sibling. But I hae now come closer to it to try to understand what it can achieve as an aspect in my work.

My relationship with it is complicated.

I love its ideal of freedom. Its bitcoin. Its borderless feature, it humour. Its social aspet, its knowledge. Its human understanding.

I don’t ike only a few people who really understand it well get rich with it or maybe it is because I ma no one of those people.

I need to focus on my work and bring to climax a single project.

I cannot jum from idea to idea and cultivate a full body of work.

I cannot be an artist who is everything.

The artists I admire are much more intelligent.

Andy Warhol. Sophie Calle. Duchamp, They understand the human psyche/ world.

Francis bacon/ van gogh.picasso. . For sticking to what they believed in. through thin and thinner.

Rembrand. Michealangelo, Titian., matisse/ monet For revolutionizing beauty.

Kac and james turrel, abrahmovic for their scientific approach and spirituality.

Catelan / (un socle pour le monde/ canned poo) sarah lucas, for their witty humour.

I have to start beliving in myself

I have to trust my isntincts. I have to make the time to trut them. I have to agree with them. I must stop thinking abouti t and stop saying I woul like and just be . DO!

A list of importances value(10 =high)

|  |  |
| --- | --- |
| Intellectual | 9 |
| funny | 5 |
| poetic | 5 |
| emotional | 4 |
| Valued by strangers | 6 |
| Ecological | 3 |
| money | 4 |
| esthetics | 7 |
| World changing | 6 |
| Art history | 8 |
| political | 6 |
| Weird/ psychic | 7 |
|  |  |
|  |  |

So to put that in perspective.

Winner is: intellectual, make art history, esthetics / weird, political/ valued by strangers/ world changing, poetic/ funny, money, ecological.

As soon as ive finished something I hate it/. This need to change.

So I need to do that by putting a lot of energy into something. The mre you invest the more you like it. The sentimental value. Anything that was too easy you don’t enjoy so much. NOT TRue

But I do enjoy fluidity. A sketchiness. A childs perspective . matisse.

Why do I doubt yself so much.

I do not have proper education. I do not speak proper English, I do not represent a country. My work is not grounded in other work. It is capricious.

It has been done better by someone else. Even though I kow no one has ever done it.

It is not worthinvesting so much time in. because the output is not so great. The shows/ acnoledgement.

The beauty isn’t apparent.

The beauty, the ntellectual value cannot be ascribed by me. I need value from strangers to do that. The humour I am capable to judge to an extent but I lack the proper englihs todo it. I am scared .

To be blunt. The quality of the apinting lies not in the painting but its place in history.

I love going to churches temples and mosques to see the influence of art on myth making. Architecture and painting and crafts.

I also love advertising. Seeig the creating of myth in adverts.

What are my accomplishments.

I have changed from fashion to art. From skateboarding to music. I can make achange.

I can be a spy and walk into a mosque on a bluff. Lie/steal.

Galleris are not innately important but I do want the acknoledgemen.

I would like to undrtsn the eowlrd at large. The homo deu affect. Where you can understand the worls and your own mind.

The new galleries are on your phones. Experience the art

Also sell the art in a new company way. Not a single exhuberant cost but small individual money micr payment to view art.

Commercial. Not a single product.

K

I have jalf a mind to

Art must be sold like commodities or like apps. Sold many times over as a service fee not in one exhuberant amount.

1. TTae the systems that are around us and create them in art. If there is no De medici wiling to seek great ar and support it, then we must roll with the business times of the day.

Protect the current societies. Rule the

The galleries need to translate into ou smartphones. In fact our smartphones need to become the galleries. The current prgrams are unsuitable to view good art. Already our selfies have to be perfect for screen. Rgb colours and screen size widths. Renaissance painters also had the canavs size first because it needed to ft into the structure of a churchs

From every conceivable freedom we go back into a single format. But we can add real world aspects. Like GPS ad camera integration or interactions

So the immersive ness of the artwork emphesizeds even though we live something on a screen. Besides lrterarture captures things ina word whole vast ranges of emaotions. Intellectual acrobatics and political view are trapped witho confines of ords. But come alive inbte imagination. So we need to undretsand the language of the smartphone and interact with it in a way that it comes alive in the imagination. Just like a modern artwork sculture lets you go into it, it still really just happens in your mind. It even a eprformace. Captures because eyoure in your mind transported. Ina film. But its not the same for all snese. Music is much better enjoyed live. Because it also allows to focus your senses. If you can focus your sense it helps. A phone now is a dilutement or disctrauion of the sense, we like to multiple things at the same time. So we need to find a way to concentrate the sense. Probably visual mainly but we cold use touch as in vibrate function.a contnully vibrating phone to focus attention. And then let you experinec the contrasting world through your smartphone.

Do consor dataflow

To censor and correct change data in a modern day book burning.

Bury the bottom part of my brains in brandy. Burn reasons bunch of books

To disallow dataflow in a protectionist way ks the modern eqjuivalet of a book burning

Its cencorship. Ans more, rewriting the facts so they fit your doctrines.

We ralk about china, we never have the discussion .

Enough about the discussin of democracy, the onl reason you question this age old concept in because of a quick grow of china. Democracy is 2500year old comcets and has many forms and shapes but n one loks at iran and says ooh this is soo good I don’t kow about democracy. Orook at a an adrican dictator and say oh that country is a swell aplce and really makes yu question whether democracy is the best rule of law. Democracy is about accountability. About keeping the people in check . about responsibility. If you fuck up we know who dunit and we will hold you accoumtable. That is why someonelike trump is a hreat to democracy. Making his family heads of states and deparrments and making deals fsonhis own compmy culd possibly benefit, this is the stuff that leaders of a banana republic deem suitable but not a. true democracy.then theres the ndia china argument. India indeed hasn’t gone through that economic boom like china. Which is. Really fair accomplishment but which is alos this current governments only reason to still be in power and it knows t well. Its its only legitimization. And what if both cuntriesnwuldnhaveva real shock. Some eceonic catastrophy. Which isn’t unthinkable that culd hppen. Both countrirs would be shook up. Which form of government do you thiñnwould survive?

Trump and brexit. They are products of democracy, amd perhaps it hasn’t always shown its best sides. But that is your opinion. Andnatbleast youre allowed ro have that ,, hitler was a prouct of some soft of democratixc election. Well yes but his first rule was to make sure he couldn’t be sacked and to disarm democracy. So we have now rewritten the rules that that cannot happen anymore. Its alos a discussion about a. slowing economy. People areun happy and asking qestins about its reasons. Again. You👌e allowed to be openly unhappy and ask question about this. Thus perhaps improving the system if youre clever enough.

And you don’t have to know how it wors. Most people also don’t know how a machig machine works. I mean not how to wash the delicates rather than their jeans but rather the intricate mechanisms that make a washing machine work and why should tey. They don’t have to. If its broken they get a guy in. and probably it is also unknown to them wht a massive effect the washing machine has had on ur society. Or perhaps they realize it when hey think abut it. But the ereal meaning of having a washing machie meant revolutionbising society where suddenly the women who were house bound spending hours on washing wrre now free to do something else wit their day an contribute signifiactly to society, and when they contribute tey want to have a say ad so there is equality and womens rights and votes[[3]](#footnote-3). . People might know a iece if art but do they know how its is made. Probably not and do they even think about wh thsnpiece of art exists. And ot like it was mae for love or under influence f drugs but why has it had the effect it has on society. This is about the look at what the art means . not the artwork itself but why it has a place in our gallery.

Read Paul Oskar Kristeller

The Modern System of the Arts

George Dickie (philosopher)

Poems in colour’a commentary on painting. How modern paintings needs a lot of words to explain it. And a dissonance between the gallery style script and the emotional and plain expression of a painter.

It reverses the traditional methodolofy of painting (text-paint0perspective-subject becomes tet-bal) whilst at the same time taking the best abstraction inherient constructs. Universal truths. of words and colour nuances (images) and merging them.

At the ma etime it takes a critical look at the artworld where paintings are usually bought. Catalogued and put in a wherhouse, therfor just existing in digital format and book form. Hence the book like representation.

Becoming the cynosure of our senses. Is goal of phone art.

<http://www.bbc.com/future/story/20170306-the-astonishing-focus-of-namibias-nomads>

ive always been interstedin the oceans. To touch thesoal same water and be in touch with anyone on the planet. The beaches are

the weave gives a tromp leoil effect f perspective

painted life size. Should be hung at eyelevel.

They are like specters coming out of the dark irregular canvas

plastic takes 700 hundred years to desolve. So ths is a trivbute far beyond our lifetime.but the sculptures have no political idelaogy or inspiration. Ts simply about its esthetic its also reminiscent of a n ancint creatures jawbone/.

Resemples the jawbone of some unknown prehistoric beast

could we have taxes like crowdfunding

people decide how much they want to spend on which bit

there is a tax law that requires you to spend an amount of your alary respectfully in percentages on taxes. Then you get to decide what to spend on. Defence? Education? NHS? People woud be much better off this way

nietzhe. We have art in order not to perish from the truth

Oscar wilde:

All art is quite useless

Nowadays we think art should ask questions, that best sart shoud ask you what you think? Priompt you to ask questions and put you into doubt.

The unique art human abilities. To reflect to dream and to imagine. But is this really unique to humans. Don’t dogs dream.

Art is a moral and intellectual resisitance. It changes the world on a macro level. It changes things in soft ways. Subtle power.

Art functions as the conscience of society.

1st book . why make art. Establish the contemporary myths. That is why the contemporary art. Like or not is more relevant than a current day impressionist work or still life of food. With chiaroscuro details) Flemish school. It resonates the contemporary myths and further establishes them . for us t come together and function as mankind. We l want mankind to get along since he man-lion statues till now. It is a bonding over myths. Art is therefor very releveant. Even though you are not saying something ‘new’ and soehwat preaching to the choir. It is still important. This is the inherent reason to create art. Even though it might not be known to the artists him or herself.what are the reasons for an artist to subjugate oneself to critique, self criticism. And hours of dexterous labour, or training without the prospects of funds or food. (soe artist become rich but this is never their starting point. ) it is to proide a valuable service to human kind. A very valuebal servce in the creation or better said further establishment of contemporary myhths.

T is natural to be wanted to be patted n the back and said you do a good thing. Most people want this. From their peers so this is sought for by ech in hs own way. Best way to hunt. Rude a bike the fastest or provide services to the community.art is the same.even though some art would want to think itself as provocative. It s still in the vein of some contemporary thought. It is always scondadry to this thought. The thought is there first, and the les widespread it is the more ‘ new’ or before its time the art is.

Art is not beautiful… well when beauty and perfect beauty and the golden mathematical sets were myths this had to be challenged and established and art could be beautiful. Now it must serev contemporary myths.

The myths are of infinite importance to holding a group together. The larger the group the more lmyths you need. Modern myths include capitalism. Human rights, religion and money.

nowadays we don’t suffer from unltrahemisgophia, where a disillusionment is suffered after linking your brain to an unltra sphere in a quantum –computer for prolonged durations.

So the Stadel ion man. Found art object of roughly 30.000 years old depicts a first known object of myth. A lion – man a, non existing creature. Created by ourlinguistic ability. And art has erved its purpes in translating tis. Understanding this. And spreading this. Or even probably making it more belivble. More tangable. More real. For if statues exist I could be more real. And help the imagination of others. In communication of this common myth it has helped establish and spread. In fact that is the reason why we now know about this alleged huner patron or gusrdian spirit. It s message has transcended centuries. Now if we look at the ther popular myths they have all come with art. The pharaohs as sun gods. With their myths have created a lot of art in its name. maybe plato with his more humanistic approach resulted in reation of more sttues of human forms. In special an idealized human form. Masculinity, amazing femininity. The gods of thse days were basically humans with some attributes that we need to understand. Like a half moon crown. A n arrow. A scepter or a trident. As semiotic codes of their understanding. Otherwise undifferentiated or =unidentifiable human creature. Or uber mensches. The Christian myth created beautiful art throughout and the wealth thes myths cretade. The stronger societys they could bind together. The more prominent the art is. Art has always fringed these mega powerhubs. The most productive art forms were not hermit born but surrounded by lords. Doges and pharaohs. And churches. These needed further affirmation of their myths by human adornment. Human dressing up. These economic powerhuns… paris belle époque / new York in 50s . they created a an artist movement in its fringes. Further establishing its myths. The myths of freedom and fastness created by the ndusrial revolution are seen as prime motivators of fast painting. Impressionist style. Also the creation of photography ,etc counted but that too is a establishment of fastness. The myth that humans are super fats. Only a few minutes for a painting/ photograph is super fast compared to a paintg that could take up o years in the renaissance. (mixing pigments ,etc also is extra slow compared to simple tubes of oil colour. Tat could be carrieda round and work outside of a studio. )

Nowadays wh a computer you could work anywhere.

What are the myths of today.. human rights, counries, brands. And is art reacting against it enough. Warhol and companions. Reacted against the mths of commercialism and brands. Minimalism recated against the myths of human adornment. Perhaps super superiority. Activist art reactis against the mths of government and its supposed benefits. Performance against myths created in art itself . relational estethitcs took this further.

A recation is almost always in support of the muth. The recation can point out the bad sides ie bad sides of commercialism. Making us all robots of consumers. Or pointing out the bad things of government ut is always affirms the myth itself.

Bad publicity is good pub;icity. Even if you fight the topic you are still continueing the topic. To say you hate trump or wilders is still talking about him and has made hime ever more powerful. The worst thing you can do is not mention it at all.

So the myths now are homo dues. Interent. A new consciousness of computers and how they take over the worls. We can be aanst this. (humans. Black mirror ,etc) or further affirm its superiorty. But companies like google ad the top companies are only further providing us with more examples of its course.

With an increasinglyhuma ist interest in the 17t century painting became more and more focused on the huans again. Paintings humans more realistically. The paintings increased.

So painting a realistic beautfuilly portrait now is nothing but archaic as t doenst refect the currect time.

It need the fleetngness of time like a flaneur on paris streets but also the ageless beauty like a Greek urn.

Interesting to note the relationship between art and money. Ar is always where the money is. And it is therefor worthy of noticing that today money is not buying the same art. Wheras before money (ad power) might have constructed castles filled with beautifl art now there are modern apartments with contemporary art. Why aren’t people building these bespoke castles like this. There are righer people now than ever before, however not the same tings are buld. Money needs to go out and about. Reinvested and put into equity. There are no rea castleds left. We fill it with quikc riches like latest electronics , and casrs. Tomorrow out of date. Artpieces follow that ame rhetoric do they? Not sure here.

This alos explains in a way thequestion why high prices are paid for cntemporary art. The art resembles in a way the current power and economic climate better and therefor is better equipped with it. Suits it better. The Flemish masters although undoubtedly beautiful. Resonate less with the contemporary speed and global mindset. Therefor the perceivd value for current collectors is less.

Art need sto keep its finger on the pulse. It needs to be around the power and economic centers or indeed sat right in the middle of it. It cannot create the reason for tradeareements. Create energy or feed people but it can mediate the current methods of doing so. It can challenge it or indeed affirm bevestig it. But it always is there supporting it. Further planting it in the collectie brain. Art is not the one that can change a society from serfdom to entrepeneruship. But it can mediate the ways.

Art is in protest right now against the systems of trump and brexit. Little too late or damn right in the pockets of the big players? It doenst matter. New media artists are reacting against but at the same tim further establishing the myths of government and

It is good to travel and see a local cultures myths t be outside them to truly gaze upon them. The n you ca understand your own myths that you believe in.

Art is everywhere and produced everywhere. But the great artistc movements have always been around centered / clustered around/ economic and political power hubs.

Now it seems the main social and even political power has shifted to the internet. Economicly it is also there. enforced by the new mega companies that are al online or tech based. So online and tech is the new power hub. The prbem A1

Berlin system of giving away sevices is very nice and utopian but couldn’t work for an immediate introduction. Couldt work for the majority of people because you can only give away a service after you’ve eaten.

People are afraid of dialogue.

Nobody wants to fall of the balance. The boat godforbid be the new hitler if you are not politically correct. But this also confuses and hides

Like the app that a small restaurant now can cater to a select group of people. It cold say I ma cooking chicken soup and can make 10 today. M son is able to deliver this within 500 m. blala. But its on a proper app also for restaurants. So comepeting on the market. Maybe this exist in suer social structures. Like a facebok page where someone is cooking free soup but it doesn’t break free out of the cirlcle. Confined by the people. The new enclosures. As definesd in Hypernormalisation.

But with this intrenet and normal competition you can chage this. Now of course these bigger restaurants aren’t necesaily the bigmoney grabbers an when you do well and sell your soup everyday. You might consider making more and the catering more. Eventually hiring someone to help you. Then possibly have two locations and in ethe end you are the big restaurant. but possibly imagine this to be a bank. The social structure of money. Do away with banks. Crowdfunding is agod example of this. Take the power away of the big corporartion.

.

New elite is only for similar thinkiers.Another reason for poverty is religion.

It proposes a system of servitude. Nherently human. Unchangeable because of outer human law. So you cannot rebel against it as it would eem purposeless.

Can we have another currency not tied to gold standard or other currency. Let economists Calculate some soert of glovbal wealth devided by people.

This currency doesn’t belong to another country. You ca play with it but usually just a safety.

So derridean thought teaches us everything is nvented. As something exist the (see skechtbook)

In the time of the De Medici your way out of moneylaudering and usury was to give to the church in the commissioning of art. Later this became just art but first it was necessary to build edifices. Chapels and churches for religioun with he best art had to offer. Giving art creativity. Sponsoring beauty in its way but also sayng what to make. As it was always in the ame of religion or self grandeur ideas of Napoleonic stateues. Wrong metaphor because he came around a few centures laer. They mimice dthe highest order. The church. This was their ideal. The religious stories, and later in secular more pagan and Romanesque nudes etc. but we have to consider what it is now. In highest ordeal. The artist has been dropped by the rich banker. In fact the money in a lot of cases stops surrounding itself with the highest of art. And that is in favor of the internet. The banker doesn’t feel the urge anymore to be patron of the arts because he can get it elsewhere. But befor e we must consider John… traffic. Tat states and asks questions what we build our edifices for. We must question what we celebrate in our society.this was befor the internet.

These Amazonian bushmen society will want to integrate within a global society. Of course the first generation will heavily object and threaten, or obstruct this but eventually the choice will be made to join ths global society by future generartion because of a superiority. A hunkering for safery. A greed and a laziness that is so innate in us. Of course why are these society in danger at the monet can be justified only with capitalists beliefs and a raison for us to nat to kill and threaten hem into our society. We swallow them up in our won greed. Eyepatches for all human suffering that we are so capable of doing. Dehumanizing these people and nature of their being. But they are just less veolvde in ths chain of events.

Art has the amazing capacity to innovate and change. And take a new look at the contemopary human condition. Through human art. It is always human based. And so It remains.

The internet is a brain. It is conscious. Does it have a subconscious?

Meaning is an affair of consciousness and not of text. Hirsch. Interpersonal meaning can be subtracted and said in other words. Significance (what we take away from this meaning ) is also personal and cannot be clearly said and understood in a larger timeframe. An ancient greek looked at an ancient greek statue differently than we look at it today. So context and time will shape matter.

The art perception is no longer to inform us. We have internet tv and radio and a million other apps to do that. It is not to depict but represent. Also we are the ones that create the news. We are part of it. We have to reawaken our perception.

Art in a James Turrell paramount. Synopsis is about a unification of cosmos. Planet. People and nature.

This is the greatest possible achievement. But now we have a new brain. A new global consciousness. And the art needs to be made for it. Our tools are global. Photocameras. Film. Robots. Telescopes. And satellites. These are the tools to make art. For a bigger brain. The internet.

**The importance of perspective**.

In the new age it is viewed through a screen. 3d is only virtual. We can create in a virtual world. Our mind is not

The importance of mathematics. Paolo ucello. Michelangelo. They wanted to make it even more real. A real life. A reality show. We are stll obsessd with a real world . we have our real world online. Where we can live in an avatar. This can be sees asaan imaginary friend.

But we can only observe the internet through a flat screen. Or a vr glasses. Which create the illusion of 3d. but yet its not 3d.

**Internet as brain**

The mind like the internet cannot realy be viewed on its own. We have a physical brain. And a lot of physical servers. They are but are not the mind or the internet. Only its effects can be measured. Or read. By the limbs it controls. Media,etc. the things it creates.

The internet is real. But can only be viewed as a flat. Through a screen. But it is a metaphysical non entity. Like the mind.

Do I want to be a nerve.. that sends information or just a receiver. Or both. A great many peope have become just senders of information. Without a personal limitation or halt. A stop. A filter #nofilter. Just an instant update into the brain. There is aso interpretation needed of this uploaded information. A realization of consciousness. Starts with a defninition. A I am because I buy or . to be or not to be stoned all day. The internet is just reaching an age of reason. Its still incomplete in its rtransformaion. It is just in between of adolescence. A pubescent mind.

the internet as a whole. A s an organism is an incredible daunting task to humanize and to undertstand. Seeming as it is a 7 billion powerful superbrain. It would need a super brain to be a shrink for it and understand its deeper psychological levels.

As a whole it can be understood as a mirror of humanity. With all levels of psychological influence present. It views us a humanity and we can through it view ourselves. By reading these psychological levels.

Humanity is in constant sprallis. A circle. Of seasons. The Chinese philosophy of this is very correct. We use the same ideas. Why was a tower in germany that was used for torture in midevil times used for it again in WW2 after being unused for so long. Why do we retrn to this level of thinking.

It is impossible to read an individual cell . or speaker on the internet for hs task or we would be hung up reading youtube comments f fuck your um for a lifetime. But ths in itself is a dialogue that cannot be underestimated.. it is a filtering progress.a collective decision for what is good. And a lot of it is porn aparenty.

It is aldo impossible to read the whole as two separate brains. The right side in control of all the numbers. The communications and the network and the right side for all the creatve outbustsand weird coalition and communities that shape up all over it like mushrooms. They work together and can be read a s a bran. The right side might be the machine part. But the left part is the human interaction that takes place on the internet. And there can only be that with both functioning.

**Materials**

then what can we conclude for its materials for the art to read. For pop art it had to be popular. For a mas audience, transcient, expendable, massporduced, low cost and gimmicky. I think a few of these can be kept as it is already a recation to a superfluous ubiquitous thing that surround us in commercial and mass media. Liketv. The internet is a evolution of this media. Thye were the lucys. Now we have a conscious homo sapies. But not homo. A computer sapiens. It doesn have to expendable. It doenst have to be produced. It can be digitally created. It does not have to exist in the real wordl for the internet. It could be vertical. Visual. Everything that is created is immediately everywhere and denies the specialty of hman touch. A single human touch. A signature. But can be reads a s ahuman interaction. A human mark.

In relational esthetics it engages an audience. This also needs to engage the audience.

The internet / consciousness is simultaneously influenced by and influencing the environment. The surroundings. A force is within.

Mimic this brain inetrconnectivty can be recreated with works like highest of teas. Where artist create a space concept and the artwork is indeed an experience that one has. Created by different media and different artists each creating and collaborating their art work it shows different neurns in a brain creating a brainwave. This wave can be felt by the audience and is the cummual artpiece that is shared and simultaniuously experienced. Like the internet.it is created live. Without firletring processes.

Human disposition to want to learn ore and more. And stay in front of internet. Absolve all information even if it isn’t necessary. And the must do of physical actions become annoying. We rather just stay put in front of a machine that we tell what to do? Tells us what to do.

But only helpful if we can ready our actions make things and decide things base on this newly acquired information.

Generative art is a term given to work which stems from concentrating on the processes involved in producing an artwork, usually (although not strictly) automated by the use of a machine or computer, or by using mathematic or pragmatic instructions to define the rules by which such artworks are executed

Koch neuroscientist creted experiments that he thinks are improvements of the Turnig test in which consciousness of a machine is tested.and actually tests a persons recognisability of a machine . there is a subtle difference. He says in manipulated photos that are weird can a computer reggnise these. So if there is a man in asobrero in a battlefield with soldiers a computer is unable to recognize this. There are a few hings wrong with this tets.

First of all. It relies on visuability. Where is a blindmand perspective. Also the brain relies on eyes to make sense. The computer might be unable to recognize this as it is now. But the internet realizes this by using humans as its eyes. The see and detect this but can they really? What about hyper real films of a real like battle scenario but which in fact is a greenscreen and an actor lying in chickenblood. Can we really find that easily that it is fake it is essentially the same as the faked flying man eating icecream photos of Koch? Or personal example was the obama speech in which internet comedian had changed words and even a move of obama addressing a conres of black eople or something. Calling them my niggers I had believed the video myself to some shame later admitably. But max had of course pointed ot that this was a fake. And political suicide to do for obama , and of course that made much more sense.

Like a writer envies pain

“It is a mysterious fact that a word is not a single and separate entity, but part of other words. Indeed, it is not a word until it is part of a sentence. Words belong to each other, although, of course, only a great poet knows that the word “incarnadine” belongs to “multitudinous seas.” How can we combine old words with new order so that they survive, so that they create beauty, so that they tell the truth? That is the question. It is words that are to blame. They are the wildest, freest, most irresponsible, the most un-teachable of all things. Of course, you can catch them and sort them and place them in alphabetical order in dictionaries. But words do not live in dictionaries; they live in the mind. If you want proof of this, consider how often in moments of emotion when we most need words we find none. Perhaps that is their most striking peculiarity, their need to change.”

Neurologists have determined that the old brain holds the seat of our most primal understandings of the world. Goodwill, security, fear, anxiety, self-protection, gravity, sexuality, and compulsive behaviors generate from this lower cerebral core.  I make sculpture and drawings inhabit a non-verbal place resonant with such primal human conditions. Systemic and non-representational, these works are subtle, rhythmic, abstract, and immersive. I find beauty and disturbance through shifts in tool, layering and material to create passages of tone, density, speed, path and frequency within a system. In recent room-sized installations, I discovered an optical and spatial phenomenon that excites me as the work spans the outer reaches of our peripheral vision. The work references physiological systems – such as heartbeat, respiration, neural paths, equilibrium - and psychological states.

I’ve come to understand my work as a kind of self-portraiture. Within the quiet reserve and formal abstraction is a strong impulse to speak from a deep place within myself about that is private, vulnerable, fragile, and perceptive to the human condition. My work is a mirror of how I experience the world, and as I negotiate physicality, optics and ideas through drawing languages, my voice withholds, blurs, teases and veils.

I frequently return to subtle distinctions between drawing as noun and verb as a long held focus in my studio practice. This blurred distinction drives my fascination with an expanded definition of drawing languages and the resurgence of drawing in contemporary art. My collective body of work is an iteration of this language.

Art define

Beauty is in the eyes of the beholder

I colnd not say it better myself. So I will leave shakesperares words be. Art is around us. Life is art. Art is life . and more empty phrases. But is beauty? Beuty seems constantly challenged.

the quality or aggregate of qualities in a person or thing that gives pleasure to the senses or pleasurably exalts the mind or spirit **:** [loveliness](https://www.merriam-webster.com/dictionary/loveliness)

a brilliant, extreme, or egregious example or instance

A combination of qualities that pleases the intellect.

So beauty is roughly defined as something that peaes the sensen but we do not know why. Nor could be possibly define the why. It changes constantly.

Brian eno: the big challenge for artist today is to produce work that its sufficiently ugly so it cant possibly be appropriated for advertising.

Beauty is being called a convention. But I don’t think it is. If everything would be beautiful. Nothing is beautiful or at least a tedium of visual sensations.

Ugly- noors. Ugger.means Aggressive. The shared and agreed attributes of trbes at a certain time. Something is beautiful if we want to reproduce it.

We think out ideas of art change. Like the idea of beauty. So beauty develops constanly being challenged in art by great masters. The Eiffel tower was proclaimed a horrid mostrocity. Now peple find it beautiful is it indeed that our definition of beauty changes? Is that what is contested by artist? Or is there no beauty

So beauty doesn’t exist. Or at least not as an objective something. It has has to be subjective. Now that art can be anything it wants to be after agreeing with marcel Duchamp and pretty musch every artist after him. It makes its won rles about beauty.

I think those rules follow contemporary myth. Why else wuld there be so much crossover in art and literature music and poetry. If in the 80 in a given political hemisc=phere there is a given climate the arts very much reflect, that dark messy in the 80s wilder paintinsg. Music darkeand grungy.also in fashion like punk. but also its counterpart/. Its contra reaction. So at the same time whenever something happens you have the effects of it. A 1 and a -1 both the same outcome. And maybe not just a a + and – maybe a plusminus a/1 a #1 a @1 etc

But nonetheless it follows a strict reaction to contemporary myth. This is the constant. Not beauty and not artists.

Warhol took basquiat as his ultimate pop artwork a boy from the street black and he made him into the adrling of the artworld he even sold him with advertising just like a product I believe Warhol produced basquiat. He found a nobody and turned him into a superstar. His greatest work of art/. His collaborations show this also. An elevation of his own readymades with the savage emotion upgraded into art. Especialy high art as percieed in the 50s. lots of wild de kooning paint splashes and text. I do alos believe he eventually started believeing his own created myth. He saw the artworld reaction and he started believing in the talent of basquiat. He saw them as necessary contemporary opinionated cries against the establishment. He also started to belive its essence as he rose to more and more of a celebrity hiself attracting more celebritys, tehrefor becoming the real deal. Only in art and fame does it not go down. Once youre in you cant get thrown out.

Think of him aging famous artist. Who took the readymade to the next extreme. His factory was a recation against the art of the artist. Readymades. Just some paintsplash. His wife his dicatphone. His art focused on the culture that yo buy. The consumerism. Himself consuming a meal in an upscale restaurant whne little basquait come is and has the balls to show him some amazing examples of his work. And it connects Warhol to what he is thinking. It stimulateds the middle bit of the righhand hemisphere of his brain and that send ssoe sparks all over his brain and he feels inspired. He will produce this one. Not like his music that he produced because he liked to acure those type of people around him. He wanted those people to hang out and to come to his studio. To live the art life. And occasionally help them if he could but more to help him. Him in staus and hi in the life he wanted. But basquiat was different and the same he anted that as an artwork. Produced a readymade artist.

But basquiat outgrown hi and becomes ones in the artworld and that is without it being its goals also its goals. And so he succeeded in this mega creation.

Now lets consider this from basquiats view. He might have actually known this subconsciously and desperate for some attention to his work and a stubborn self belief he goes over and knows he has hit the spot. He walks into the right guy. Not an artcollector. Not a museum director but a celebrity artist himself obsessed with fame and sonsumerist society. Of the fleeting sensation it produces. The fleeting life. He coult have made hi famous for 15 min. but he did become famous and that is a testament to its own success. His art indeed was ceelbraed and wild and indeed fitted the contemporary spirit and I myself amm a fan of his work and estheitic. A victim of his own success he became to me more apparently celebrated in such a way by Warhol.

The Critiques

Thank you kindly” said the museum director as he walked past the door that was being held open by a young employee dressed head to toe in black apart from some spotless white gloves. He was the last of the trio to enter the large space that immediately inspired a sense of awe as you walked down the concrete ramp into the immense recessed basin, which had once served for the production of plant fertilizer. Overhead were the remnants of some dissembled machinery painted white along with the rest of the walls. An embracive mass of light filled the space through a large façade of modern installed windows redistributed generously by the crisps white walls. In the center of the large space stood a pedestal and on it an object which was obscured by the hovering bodies of the three art critics that had come to inspect the work before its official opening.

Fantastic’ said the first. The subtle differences in hues emphasize the contortioned shape. Splendid!”

Hmmm. Said the second, he is one of my favorite artists. Did you know he grew up in a suburban slum not far from NYC. In the midst of isolation and an abusive dog? The dominant father figure in his life was his mother and he went to school on a bicycle. He first pursued a career at MIT on a scholarship for mentally handicapped children and later payed for his art education by selling stolen cars from the back of a truck.

Yes, yes, the struggle really shows in his latest work. Such genius. it infuses a combination of humor and trepidation to recalibrate reactions to the familiar.

It is a real work that both is and isn’t part of the artist. It recalls such work by Marcel Duchamp and  Piero Manzoni. But it’s fresher. Candid . Physical and less intellectual whist at the same time stretching the limits of art and expanding the mind. The shape oscillates between figuration and abstraction in a way reminiscent of, but entirely different to, sponte sua calligraphy.

I think its also interesting to note the size. It is small. Especially in contrast to the hall. Its almost as if his sculpture, “ may I c all it a sculpture?” even though it could fit into the palm of your hand, tries to fill the entire hall…”

..”And indeed it does… in a sense…

Yes the others nod in agreement.” In a sense “

Talking about senses, its a fascinating object not just to the sight. you can even smell this anti –authoritarian aroma that says a lot about the artists himself.

It makes me thin”..what you said” about it being a sculpture. Its interesting to note that the shape and texture will indeed change during the duration of the show, it allows a certain aging process of the organic material that will effectively alos mean its demise. Its like it captures time and also a sense of being human. What it s like to be here for a finite time, and how we deal with an everchanging world.

Well spoken me colleague, the oldest one of the trio notes. I thin we can agree that it challenges the concepts of sculpture as it being a thing and relates to the thinking of generate artists where the end result is defined by the object and the surroundings itself and not by the artist.

It is also interesting to note that the artists before creating his magnum opus, had a distinct set of rules for his materials. I believe that this particular piece was created with and I stress the fact. That these were indeed his only materials in the classical sense of the word, a diet of fine Italian cuisine, rich in fatty cheese and cornershop kebabs. I believe its that distinct mix of high and low, callory rich and hints wih hints of sodium and fungy that creates this sensual textural richness and speckles of brown colour with a very stringy core.

And if you look here” there is a slight hint of orange”.

Splendid sensuality” such mastery. The modern master of colour. And to think Cy Twombly, an avert abstract epressionist, noted the diffucluty of working in brown hues, it has defeated every sort of criticism.

Im glad we’ve acquired it and have managed to snatch it from the claws of private ‘new money’ Chinese collectors that buy for self-worth and no spirit of true artistic value themselves. This way we can share it with a wider audience and let the public bask in the glory of another great contemporary artpiece. The six figure sum is a small price for the education of many. It truly embodies what we are tryng to do here. Art by the public for the public. Thank you very much for coming today gentlemen.

It was absolutely our pleasure.

Thank you very much for inviting us indeed. A rare private glimpse of what tomorrows exciting crowd will engorge into the annals of art history. I cant wait to see the fulfilled face s of the reporters and the surely glowing reviews that wil follow in the days to come. A success gentlemen.

And on that note the trio left the museum, ever the edifice to human sophistication. It had been created to be an institution for humanity and its triumphs, its consciousness and at the same a time mirror to the face of zeitgeist. Polished and maintained by the likes of the museum director himself. A thought that made The museum drector particularly proud to be a patron of this legacy.

The director was straightening his bow tie the next morning when his telephone rang. The dialer showed it was the museum manager. He will be wanting a word about the VIP list for the party at tonights event. Good morning Richard, the dorector answered. Exciting for the big day today?

Emm.. atrepidated voice exclaimed… hmmm … Morning sir, there has been a grave mis understanding, I believe.

The expression on the directors face stiffened with the shaken voice of the Manager. You believe or you have? Ever the English man ,, spoke the director firmly. Speak um man

Its e duardo… eehh the localized sanitation executive.he was doing his rounds of the museum floor this morning and he has … eh disposed of the artpiece.

Disposed?

Eh yes sir, im afraid so. He has disposed of the artpiece and cleaned the surface leaving no trace of the artwork whatsovere. An empty hall, sir, that is what im about to open the doors to sir to the public.

Would you like me to cancel the opening sir?

The shocked face of the museum director in the mirror scanned its monstrous old skin and dilapidated hair, tired eyes and grey lips.. he looked at himself.. the horrid face that stared n a stronke pose of panick.

Sir? The phone asked again.

And as he stared at himself he suddenly realized the absurdity of his own face. And he chuckled. Then he laughed out loud and resolutely spoke. “ throw the doors open he bellowed.” And with a giggle he hung up and continied to straighten his bow tie that had come undone in all the commotion.

As the crowd poured in that morning into the atrium of concrete and white walls and non filtered light through modern high pane windows. A faint hint of the distinct plaster paint could be vaguely recognizable when walking alongside the walls bouncing off light like a proud armor. They sheeped around the emty pedestal sat in the centre of the hall. The crowd looked confused and started to linger and recline in the space. Intereacting and asking questions to one another. The crowds mumbles swelled to a high justa s the museum director arrived and he was met with a standing ovation.

His perplexed body was dragged through a haze of a party and an orgy of handshakes led y an orchestra of clamoring glasses. In a moment of conscious recelloction before being thrown down another rollercoaster ride. The museum director opened next mornings papers. neatly stacked on on his office desk by an unknown intern. The papers opened themselves to glowng reviews that articulated sentiments of ‘art for the sake of art’, ‘the viewers were forced to imagine their own art piece, questioning the semantics of art and the ultimate questions” what constitutes art”?’, others talked about relational esthetics defined by critiques like bourriaud involving intricate questions about’ the spectator’ to be part of and indeed are themselves viewing object and viewing subject. “It brought together concerns of Relational Aesthetics, Fluxus, Situationist ideology and contemporary thinkers on identity while cultivating new possibilities for interaction and contemplation within a work independent of physical objects or lasting histories..

Art institution triumphs again. Art 0 - art gallery 1.

There should be a chapter on china.

Where myth making is so prelavent. In a post truth era hwree the truth is no longer subject to critical scrutiny. And everything changes the day it is said by the newspaper. And a global amnesia. Internet and documnetattion you think would help in establishing this but actualy quite the opposite is true. As you cannot truly erase the facts but you can so manipulate them and bring out new information that people no longer know where to look. Hyernormalisation.

China also interesting landscape painting and mth there. And the today. Where the ai is pushed and where thereis such a focus on forging an identity. An identity that also supports the part of course and its legitimacy so nevere anything controversial. It has reshped its identity, and needed eeverything the west had overnight. So there is an artist specializing in everything and plenty a gallry to support them. Plus local interest, the fact we write especially about china. In in itself a support to its global influence. But more personally because I have lived there for a hwile and in turn has shaed my artistic ractise. But it is also such a quick growing and forming country and society with its myths. That you can see this change overnight. 10 years ag no one knew about football. Now every taxi drivr is an expert. And this might be so in other countrys too and now its just funny to see how this needs no historic context. And you can argue this sis keeping the masses dumb and focused on other things than politics. Give them bread and games. Football and rice and you will lead forever. Don’t let the mases reveolt. Is this perha the greatest explanation for the 200 bn invetsmnet in china in creaing mega football pitches and more and more team and spnednig and getting foreigners. ( a way to spark national interest) . and now its . you can see its support as leaders like to attend a game here and there. To show they are just as concerned as you agout the welfare of the football.

The shaping of art is clear . as you have fake cy twomblys and pollocks tha clearly speak about calligraphy and Chinese art. What about yukhui that speaks about the need for a Chinese vision in inetrenet landscape. Has he not reaised there is no Chinese landscape in china.

Chinas block from the internet. The separate movements the petridish it allows. Influenced heavily by outside but cultivating new growth. Artsts recat sucha s miao ying. Support this viison.maybe not support but again in a way that it acknowledges and therefor helps further in its being. By saying it is there a myth exists,. Thereis no negative thinking – don’t think of a elephant. By aying something sint there its like saying its there. So by saying something or denying something is focusing I that. Dustin hofman says in wag te dog. ( whole thing is a bit f a wag the dog execrsie) no there is no this and there is definitely no war in tzakstizstan now. Immediately fcsu on ths. In a way the media is also to establish myth. It will then fcus on something bringing something to life. The threat of nuclear weapeon or tehrwise. But very capricious. But mor immediate and efectve. So arts focus not really on these small items, but it doesn filter into the art. Art about 9 11. But usually about the underlying bigger trends. Sucha s the security that came out of 9 11 or the concet of terror. So these underlying structures are the supported in art. Not immediate evenets. Events vs structure. Media vs art.

Mieke bal. narrative ( digital space)

In media res. It starts in the middle. And you invent or create a past as you move into the future.

Social media stories. You are already somehwra in your life. And you create the stories from there. There is no narrative that starts sfroma beginning and moves towards the end. There is no linear langueare.

The notion of Post-Modernism was not their idea—American architect Robert Venturi had famously explored the idea in his book Learning From Las Vegas in 1977 and was well known for replacing Mies Van Der Rohe's aphorism of 'Less is more' with his own 'Less is a bore'. Architectural theorist and writer Charles Jencks added further weight to the idea and even architects such as Phillip Johnson himself were beginning to incorporate playful symbols into their buildings (many of them referencing Ancient Egyptian motifs such as papyrus leaves).

The new digital space. The poetics of digital space

http://www.sts.rpi.edu/public\_html/ruiz/EGDFall2013/readings/celia%20peircegendered%20spaces.pdf

lev manovich

https://monoskop.org/images/8/87/Manovich\_Lev\_Instagram\_and\_Contemporary\_Image\_2017.pdf

blurring in personal identity showing. So instafgram which is where promote oersonal self. And commercial is totally blurred. There are even stock images and etc. where people blur between commercial and the whowig of the self. Also promotion of brands that people identify with . yo could further extrapolate, the fact this identity is on the web and not the slf here and now is also another further out of body separation. And we can then become curators. If this image, never mind about authorship,etc. if its commercial or even bysomeone else. We can just use it in our own collage of self representation. Of self profilertaion. These images etc are just options to chose from. And identity is flux. A bit of your identity is also mine. And so ts like the internet. We all connect. And feel connected but little network s are also combined and not identified self maybe more like genes. Where we work in combination of other genes sometimes no one genen does anything. But a group do certain thing and not just that. When they migrate they can alo do tehr things. They have different functions.

He defines people that through Instagram become part of a group. Hoewevere niche ithis is. And limit their form of self expression perhaps but ths is precisely the oint the animal wants to be part of a hrd. We need the group and now we can hae it with friends, fro hwherever and whenever and however niche. The one thing ive learnd is that no matter how crazy a thought I have if I post it on the inerenet there will be a million people who thin the same and that s only ike 0.01 percent of global population so not tat weird .

*Karl Marx’s concept of means of production is useful here because Instagrammers can be said to own the means of cultural production.*

*I use the term “Instagramism” as an analogy to modern art movements such as futurism, cubism, surrealism etc. Like these earlier –isms, Instagramism offers its own vision of the world and its visual language. But unlike modernist art movements, Instragramism is shaped by millions of authors connected by, and participating in, Instagram and other social networks.*

Random analytics

Modern design image follows different principles. They were first defined in abstract painting produced in Europe during 1909-1914. In the early 1920s El Lissitzky and others applied them to all areas of design, including posters, magazines, and books, textiles, interiors, architecture, furniture and industrial and consumer products.

You can see this look so much in the modern ui of aps and language

An old perspective on a new cliche

Lets consider the following question?

Can art be autherless

The last rontier in art is the author. The creator. We are obsessed with a creator. Even have attributed nature and space to a creator. Someone who has atherised. Someones signature at the bottom the the text. The last frontier to cross into is he autherless art.

On a plaque in a museum it will say title. Author.We have done away with titles now we need the auher gone. In an age where sharing and intereg are the key values. The more we share the more it vounts. How can tings still have an author. Aren’t they uplic domain. Shodnt things wbe created fr and by the public.

German bueyss was right when he said everyone is an artst.

Everyone should be an artist. Can we share something through internet. A page here eople can do whatever they want. Owadays people share more via apps and make their own contecnt.

The autherless work even Duchamp had to sign his urinal. Ready mads or not. Donald judd wanted universality. No signature of maker. But still attributed his name. we want no name. not no name as in a collective. They still sign their name collectively.

Art that isn’t created. Suppose relational aesthetics were autherless art. They just created a situation where the art cold happen and the spectator and the experience crated was the artwork. Tis could also be wit ai art. The ai creates tea rtwork and is the cretor. But still someone has feeded the ai images ad tweeked its alorith to create the art it does. It is scripted by an artist. Or in the future as anonymous as a company. That creats art. But its still athered. Or scripted. The relational aesthetes use their name.

It’s the dggy that pisse over something the artist, the tagger. The final dna tat leaves a trace back to its creator.

Perhaps memes are closes to cretrles because even though they ay have an original creator they are public domain and anyone can create new ones and they live on and create a new life. Non defines.\

Maybe if you made an app tat woud be different for everyone who downloaded it. Wity infinite possibilities. Each one deending on cnage would be a different artwork. But stll the original piece and code is scripted ad authored. We want competeely anonymous. Not created. Nthing.

Chinese ilandscpe painting in a way autherless and let the flow guide them but still authored it and stampd it. And atyles cab stil be deducted from the bruh.

Peras something like youtube.com could be autherless as its not abot the platform but about the user content. So ina the artwork yotube allows crettive flow. but is it art enough or a platform for art.

Could the internet itself be an artwork or is it a platfomr to create art.

Prhaps claiming anonymus works in the city like dien shi jian series but not assigning it t artist. Just scrap.

Scrap is the art platform, people can make their own art.

Claim the art they see.

Like a pinterest. Of olours. But of the streets of the thungs around them that are beautiful/ defined art.

Art with or without the bullshit? Does beauty come into it?

Can we rearcgue easthetics when there is autherles art. And do the people uplading unto scrap become artists? R is indeed the method to do it that speciifi way already a signature art.

Is it autherless enough. Probably not.

Autherless art. Who dunnit? or just an art for everyone./ no one who is it for? The internet. Is a conscience that we can appease with a anew type f art. Evety atfrist isalreday on thehre. Nand

Anonymous art is that its impossible to tell who the artsst is. Ephemerl. Maybe it just happened. Like relational eastheics. Or a flash mob. O a puddle in a storm. But next day its no longer there. Or has changed. The nature was the artis.

60 art squares minimal is also almost authelss. As its without expression. But stil with signature.

Websites have these methods let people create their own art websited.so people are the artists. Slightly reatinal. If no one isthere its not an artwork?

Does it happe wehe there is a modification? Is there constant modificatoio. Us in space / time?

Is hat enough.? Same as weathered metal scultures in a garden. Either bronses or metal plates.

Also does the author not push the new art. Who pushes the new art if there is no ather.

If the author is everyonem is time and difreece enough to create. If you believe art is to further establish mth then we need the change and people first and then the art to reinforce that. Art cant be ahead of that.

Maybe last time art was really autherles in in religious art or primitive. Art. So called because art historians acnt properbly place it in a scale with modernart. In stea of it all being art.

Religious art. Was clearer in its definition that it was meant in name of a myth and to further establish it. The author didn’t come intp prominence until the enlightenment.

It simple wanst about ta. It was about the thing it deted. The idea it represented. Great buddhist sultures have no artists. Although there might be an architect who we can didg up . and seeming we are so obsessed with autehrship we will contribute ths to her. Like the buildings at the valley of kings. If there an artchitect and a common myth then that is settled the art is doen ina areligious way.in name of that. But f we wanted to create fo the modern myth and be autherless, cold itbbe possible?

Eve within companes. Itself a unanimous front. A ltd on paper. We ust find and idolize te star architect/ designr. Even though their job might in reality have little to do with the anonymous design rolling of a production. Belt there areng individually signed but they carry a company logo. In itself a signature. Promising quality, etc. we must find the steve jbs who was more of a facilitator and tell them they have done a great ob. ( and he cenrtainly was good at his job). But it isst the artwork any warhold cretade. In his factry. Wanted no personal tough. No feeling. Just straight form the glossie. But still colnt hel make a personal statement nd style.donuand judd really aerased this and jeff coons and people using ready mades. Further eradicated this. But tull signed their name . this begs the question can it be done. Can art be autherless. Or I it then just nature/ejed/jedjbed. But remember nature/ space/ random objects were also once attributed to creators. Now they might nt be.

Can art be autherless. Isst that the fundamental role of the artist? The artist creates art. Or in religious art. We cat attribute the mth as artists. But perhaps the king or architect that commissioned it. We will seek out and credit with the artwork. Perhas even the curator if the case is a curatinal role and a make function happening role. Is that a fundamentl happening that art needs an author? A creator? Or can it simple happen in exisance. Just pop into being? Can a sky or sunset be art?

Surely rpeople will attribute aaesthitic vaue to it. What about a birdsong. Or just a f=general feeling of wellbeing in an environment, or a feeling of horror or tingle created by an environment. Is the environment the artist?erhaps this is too far. And we can consider this artistic expression autherless art. But is it art? For it to be art it would almost have to be autherise by a curator or artist. Hence making them the cretor. The enabler. The curator.

In stead of abramovic the artst is present. We want the artist to not be present. But setting up her exhibition with just nothing. Like in serpentine gallery. Isn’t noting. Its still signed and autherd.

You cold argue some stoneformations, or the design of an eardrum is exceptional. But is it art. Not unless someone autherises it. Sets it in a system of art appreciation. And thus becomes art wita creator/ author/curato. Art is what an artist does. And artist is art/ creator/ curator/enables/ ancient king who comissones something.

Art vs nature. It is perhps the opposite. As nature cam into being/ perhaps by million of years of evolution or simply because of a thermal recation. But art is manufactures it is the opposite of nature. Toward the beginning of Mellini’s rhyming inventory (on folio 1 verso), an artist is described as one who gives “life and breath to those mute colors.” Thus from the outset we are presented with a vision of the painter as a creator, a summum artifex[1](http://www.getty.edu/research/mellini/essay/art-versus-nature" \l "foot1) who in his painting emulates the Creator of the world, breathing life into inanimate matter.[[4]](#footnote-4)

For art you need an artist and for an artst you need art. Regardless of education, etc. it’s the ultimate chicken and egg. He distinguishes Nature and art as similar things. Both are able to be pointed at and are distinct from his body. Both can also never be defined fully, which connects them on a philosophical level. Nature and art to Emerson are the other non physical parts of life

CHAPTER ON RELIGIOUS LANGUEGE AND SEMIOLOGY IN TECH.

Eveangelists in unity.

The sharing.

The language very much derived from

infuses a combination of humor and trepidation to recalibrate reactions to the familiar.

Depiction is a renunciation

Painting as to the mountain that confers spirituality

Painting as to the water, that confers movement

Painting as to trees , that confers life

Painting as to men, that confers transcendence

Tian di ( heaven and earth)

beauty is not something imposed but something **immanent** — Anthony Burgess>

sponte sua

the gradient reminds of Japanese woodprints.

abstruse

Often in a shape that is cute or simplified. Like the media portraying a complex idea like war. Or debt.

t. The two materials, with their vastly opposed properties, coexist in an unconventional manner, their awkward connection seeming to allude to the state of a Chinese society in the midst of rapid transformatio

 oscillating between figuration and abstraction in a way reminiscent of, but entirely different to,

Cataclysmic in design. Like those gaunt fissures in the polar ice that the camera reisters in decrees of black.

xhaustive range of art historical precedents to create a kind of amalgam; fusions which, within the wider context of Roccasalva's installations or existing body of work, take on specific, multi-layered meaning.

Aso did performance in seine-site specific

2013 – Commissioned Installation*: (Together with Britt Tan)* Recreating a luxury interior with the fragments of thrown out furniture of well-off Parisians challenging the concepts of luxury.

This concept, also called *Art esthapériste* (or "infinite-aesthetics

2012 – Site specific performance. Paris, Seine. Steerless (helpless rubber dinghy). Float down Seine river in blow-up boat. With a list of supplies including an harmonica, sketchbook, can of tuna, orange, bottle of champagne.

2012 – Supercalifragelisticexpealido-Shop Gallery, Paris. Installation*: (Together with Britt Tan)* Recreating a luxury interior with the fragments of thrown out furniture of well-off Parisians challenging the concepts of luxury.

2014- Ongoing: work with selected composers creating a musical composition based on videos of bars of music traced through the sky by electric wires.

2008- Site specific performance. Nachtkerk Collective. holding a burial procession through the city of Arnhem, The Netherlands for the death of Art Education

2007- Odeon, Amsterdam. (1st prize Kunstbende) Sida-Shot. Diptych. Oil and mixed media on canvas.

In 1890, [Maurice Denis](https://en.wikipedia.org/wiki/Maurice_Denis) summarized the goals for synthetism as,

*It is well to remember that a picture before being a battle horse, a nude woman, or some anecdote, is essentially a flat surface covered with colours assembled in a certain order.*

**Hypergraphy**, also called **hypergraphics** and **metagraphics**, is a method, central to the [Lettrist](https://en.wikipedia.org/wiki/Lettrist) movement of the 1950s, which encompasses a synthesis of writing and other modalities.[[1]](https://en.wikipedia.org/wiki/Hypergraphy#cite_note-1) [Isidore Isou](https://en.wikipedia.org/wiki/Isidore_Isou), the founder of Lettrism, said that "Metagraphics or post-writing, encompassing all the means of ideographic, lexical and phonetic notation, supplements the means of expression based on sound by adding a specifically plastic dimension, a visual facet which is irreducible and escapes oral labelling..."[[2]](https://en.wikipedia.org/wiki/Hypergraphy#cite_note-2)

Hypergraphy merges poetry (text) with more visual (graphic) ways of communication such as painting, illustration or signs. The technique was first known as 'metagraphics', but later became known as 'hypergraphics'. Maurice Lemaître, a Lettrist theorist, defined it as communicating through the union of various forms of communication, as an "ensemble of signs capable of transmitting the reality served by the consciousness more exactly than all the former fragmentary and partial practices (phonetic alphabets, algebra, geometry, painting, music, and so forth)."[[3]](https://en.wikipedia.org/wiki/Hypergraphy#cite_note-3)

But to describe perhaps an emotion, how it starts with a hint and slowly dissolves until t is taken in by the entire bdy, dissolved into it, described as a drop of ink in water. In language is beauty.

But can we write without depicting. Can we use the wors to be just the power of words.

And the imagery, painting just the power of painting. It is therfor to be abstract, as painting a cow on field will be a cow on a field and can be in depicting art best described with words so left to language. Ut we canot ossibly describe a majestic stroke of ornage blending into yellow, with a white spat on it. And so we are los when it comes to words, we can again just depict its energy by relating it to other energys. Like an orange being squashed on tarmac by being run over by a car.

It is no need to paint that, as it can be described. We need to use the word like just the words can be used. Also language has an ambiguity, that can mean many things. Bad weather. Can be a storm, a drop of rain or just a descrption of temperament.

We must combine together the strengths of these two unque powers and juxtapose them to achieve full energy efficiency in a asingle canvas.

Energy efficiency is key.

We need to establish enrgy lost of words and where to limit abstract painting.

The interesting thing in landscape art is not the depicting of the individual items but the play of them together. The mountain being spirituality, water being movement, trees being life, and humans/animamls is transcendence. The depictin of final painting form in an otherwise abstract work allows transcendence into the abstract realms of the work. Strengthened and heighetnee by individual words working together with the paint.

Subsequently we can also write and allow the writing to be empowered with painting.

Individual pain and words working together , in energy efficient transcendence. Understand energy efficience.

We capture the breath energy of objects the qi of each with

Slabs of moonlight. Cannot be painted.

A marriage between words and paint. Happily ending in divorce.

Ideographical power of Chinese writing. Cannot be practiced in English.

The clear cut inear figures represent spirituality.

The paint is life energy

Also the throw of maint is the movement. Literally captures without constraint. Allowed subject to chance(important) (also writing is movement)(handwriting)

And finally the partially sketchiness of lines into shape (literally shaped figures.)

Conjured out of mist. But still part of the mist.

Wu wei said can we not say the riggid mountain cliff emenates the cloud.

The fog still much around each shape. Shapes perhaps captured with just a sketch. Allow the necessary transcendence from human to human.

Then the background is painted in. again devoid of any shapes. Usally monochromatic or occasionally with a play on chiotura( play of light and dark)

Repetitive figurines. Although individually described suffinicently must be depicted, as the pattern allows a new breath energy because of interplay, and form creted form created in the inter areas of nothing, and also the whole colourspectrum and line can again cretate new shapes allowing trancendance.

Film can do that.

Talk about emotion. Piercing the clear feeling, staining it with black ink and watch it slowly become , all infused into his system. Show drop of ink in water. This then allows viewer to understand both emotion and understand the action in its poetic beauty , poeticism is the breath energy captured.

It s important for Mondrian to understand how he came to his pure representation of shape, through his depicting o f and making square and abstract a tree, and the grid of a city, largely becoming purer and simpler in form. So rigid, but still vibrant in breath energy in its efficiency. However losing figuration. Alos the same can be said for Pollock although in an opposite way, how he took characters, more and more loosely until finally like breaking up the molecules of pure energy and allowing just that to remain.the pre energy, and it needent to depict an loner, as the pure energy is enough.

Now how to relate in my own ar. Start from a pure enrgy form of working, movement and life, then breaking and juxtaposing this with a strong metric shape to allow a dichotomy, but same breath energy in each. It is not a separate thing. This must be understood it is part of the whole of the spirit in the painting. It needs to be there, and thus llows spirituality.

Finally a light sketch of figuration on whatever scale allows for transcendence.

But is it the most energy efficient. If Mondrian and Pollock needed no figuration for transcendence.

Basics of grapic design. Combining image and words.

Like his previous scroll paintings. Start I poetry, but different than his previous work now doenst work towards a finished poem but rather continues in the painetry direction.

Worked witin two collective .. interest ed in diiefrent artistic media expredded as a unity

Centre pmpidou

Fred Farrow prefers to see his work as a narrative art, although perhaps the meaning is lost just like the words (white)washed in soap. And complex thoughts are translated into simplistic featureless cartoon caricatures like the media perpetually summarizing complex situations in simplistic, cute, concepts like war, debt and heroism.

All composed around a central theme of transformation/ transgression. A period of just in between. The eventual sketches also portay ths, even though they aren’t , preemptively thought off nor an illustration on the poem, they nevertheless give a figurative potr oait of something jjust a bouta bout to happen. A period of suspense. Like a snapshot. Be it a jockey just falling from his horse, a rabbit just about t be eate by a tiger or a fat retiree jumping hastily into his grave.

If you could feel.

With a big red buton.

Just a push of it

The best you could possibly feel

An orgasm of consciousness

Would you not keep pushing it

And pushing it

Why bother with anything else?

Why bother to eat or sleep. If all you want is just to feel that good

Just to keep feeling that good is all that matters

And slowly you would die

But you would go out feeling the best you ever could

That is what its like to love you

Return to purity –different universes reflecting inner moods, morbid, passionate hopeful.

Artist. Artists trying to convert you

Looking to drive your emotions ina certain direction

John rushkin – truth and goodness ( a moral purpose)

Art tries to rebalance our soul. Quality –

People who love serenity in art are drawn to it because they lack it in their own life

(In his installations commissioned by *Supercalifragilisticexpealido-Shop* in Paris he challenged the concepts of luxury and worked with wood found on the street.)

Now lets accept this hypothosys for a minute and look at the art market and the people who control it and profit from it. Finacncial capital people. People who are the movers of the world. Banks invetsenmnets bonds.

From 2009 massive interest in china as a stock market and sales. Companies listed on stockmarkets and claiming to make billion. This has been perputarted by companies like muddy aters and exposed as scams. But these are just singe papers. Now lo at the impact of art. Andreas gurskys picuter of enledd amazing oraganized factories producing for the world. Its big surely thera are factories like this. He didn’t stage the scenarios. And surely 19 percent of worl goods in created in china but its only 19/ not more than that,. (documentary the china hustle)

Thes epictures support the images of eople have of china a s global production market. Ive seen fircts hand several factories and they are no more than drty warehoses that mae some things in the back of a pace. Useally all broken roads muddy roads and dirty shi. These are the mega facroeis. But the art has promoted this idea of chinea being a glistening production hub. ( also the down sides of it there are pety of art on the environmental distress tehse companies cause but they will in turn support the environmental myth. But this myth could be used by these wealthy investor people to actually make their stocks better. As long as e all believe it. It is ok. But the world is still big. Peole don’t actually get to see everything, peope like to sit at their dessks. Seeing these factories is not something you go about I alos imagines an andreas gusrky place whe I came to chia a nd these are the images people have. How could that affect an investment market?

If art needs to be able to be reproduces. Or like a concept. No specific produc. It isn’t a product. A n app or digitally reproduces.

Reproduce emotion in most basic state. A drug that can mimic in neuroscience.

A giftshop.

Where do people get the most out of an exhibition experinec.

So if beauty doesn’t objectively exist and if its constantly ebing changed and ‘challenged’ then is it worth it to keep as something in our formula for something to be art.

Bebauty is exactly like love. It s only ddefineable by its owner ( sufferer)

Therefor we might say the artist suffers from the idea of beauty and he makes his art in such and such a way but the thing it is creating cannot be called beautiful. Except by the people who proclaim it. But it could be called art.

Is smething art because the artists says its art.

To be quite frank no. that is a myth we will have to break through. In most cacses the arists comes from a certain background and sets himin a certain movement and riguer that in turns let him create work that reflects to some way to the contemporary myth and that he creates will be art. But in other ways the art he creates from the same instant cannot be called art

Another question:

Once an artists has created great art. Does that mean all his work is art?

Usally an artist goes through his life perfecting his message and perfecting his art. Through his career maybe 50 years if hes lucky he or she can perfect his one message but time and conetemporary myth might have evolvd around her. So the latter works will be less strnly with the time or even stronger. It depends on the artist. What in the case of this Japanese artist. Who can introduce art in a different later time from western standaards into japnese contemporary myth so then its still ok. What about chinese contemporary myth can they imprt western paintigs and give it a chinese spin and can it be relevant. I guess it i. but it is only relevant to that particular place. So if china needs and wants to join the global sphere where many people are now in then

Right now perhaps technology is seena asa the ey forward the bets way to achive something with a country and its inhabitants so art that shows

But sinst all art local? The insian artist using indian materials and references can eb globally used but why is that different for chiense contemporary art. Especially when they use cinsese references.

We go back to the statement. If its to further establish common myth. It is. So they introduction of western values comes with the instroduction of chinese art, they are trying to forgea new idneity like every dynasty has done on the crumbles of the previous one resurrecting a faux- romantic idea of some ancient china. This is what the times are doing in china. Therefor the chinese artists are indeed in line with this. And creating art. But ths has no value in the west. Unless we want to displace ourselves in this particular politivcal climate. So it is very small thought. If we however want to think bigger and thik about global trends and myth. Human myth . this is what the great art has established.

Otherwise it will stay esoteric and tribal.

(not all artists have become such artists in china. )

Isn’t everything local and small. ( bas jan adres)

Yeah but there are definitely some trends that carry a greater historical importantce. Referring to yuval harari. The the industrial revolution had far more historial importance than a religious crusade in southerbn china. Even though perhaps that crusade infected more people at the time. There is a difference in its historical importance and myth making. This chinese new vison i

But like it or not. The gretest art of the beinningof the 20th century wanst the impressionistic painting in shanghai but the mondiran. And new school of Mondrian . and the cubists .etc the recant to that ws the new ciies . the esptablishment of new art to establish myth. Now that shanghai artist might have enjoyed some shows but it wont be soeen in the annals of art history unless you open a specific book about chise painting. Now question is any chinese painting ever in the annals of art hisrot. Is nt that in itself indication that we write thet history so its only important to us. The chinese isn’t evenin there, although when we look at pre rafealite painting it is far better established and more I daresay beautiful than the religious art in rome but stil it doenst enjoy the sma ecelebration. Isn’t all hisry in our prespective therfor biased towards the west. Nowmatter what great brakthroughs . and hwne there is an influence of eastern art. Like in vangogh it is just to establish the myth of travel and the myth of orientalism. There were already plentu of spcices and silks in the roman times withouty them needing to go into orientalism. Because contempprary myth had to do with the trade but it came to rome, etherefor erome as the greatest place n earth. Similary the chinese emprorer might have said the same .from the persective of his castel.

But may before the world was less global and there was less need to think that way similaryly the world isnst that much more global now. But it is certainly contemporary myth to think that way. So we must accept the fact that even if youre in a remote village in some country you mght still need to think globally. So the art must further establish this myth. Good artists often do tat. Using things and topics athta reflect global idssues. Waste comes to mind and green energy and conflicts, especially started in the ewets. Hence slavery is still used as a topic even thoug it hs sbeen absolved.

The more global the problem the more contemporary myth it will support ( not to mention sub myths on the poitical agenda suc as global warming/cooling ) or the contemporary trend of the day. So if it supports that. Established s it then its great news and of importantce wherever you are. These rae the challenging subjecs.

Now we should talk about genetics. Genome projects and internet and global currencies. And space politics.

Can we be create and be free thinkers when the government doenst allow us to be. Shenzhen article. Saying how the former copy culture hub is now the makers hub and everything is moving soo facst and mixing up some facts like the rent exploding not necessary a good thing for creativity but definitely money is. They want to be a cultura hub and the makers space, they think they are the siicon valley of the east and also a b=mega creative hub.

It might have attracted some creative people. But the uestion is can it reach full creative potential if thinking is prohibited . I mean thinkkng any way that the goevrnmengt doenst approve of is prohibited. Also the cretaives it has attracted is still more in a market fashion . like fahsiona dn 3d creative rafther than artists performers and the beaux arts. Perhaps film is an exception.(r on the fence) Now we can see it isn’t a golden age paris, which attracted every artist possible ( beacuasse of free press and thinking and a promisciousl lifelstye perhaps, ) but can I be creative hub.

In this time of simply because I say its so and the papers write it and you’ve seen it on tv it is true. The government knows too well it can just repeat this is papers and it is simply true. Or it wil slowly become true. And therefor be true eventually because it has sttracted people trhough the press. If it can keep them there. Another argument that free thinking isn’t necessary is that we can of course account great creative thinkiers and scientist that operated in a time of intellectual sensorship. But there aren’t many.

Maybe throughout when the sensorship was most hard we have had some great thinkers but inbthe dark middle ages there wenermt many and if they thought they had to relate to god to justify their thoughts ( evene to themselves …and GOD) . until the great livberator of money.

Money lierated this and there became more interest in the people. And the peole with the money wanted t buy of some guilt and made big art for the church but something had beens et in motion in Florence that was usnptoppable. Putting the human central. That started to reflect in all the art. So as so

So if the status ws not free fro thinking like one truly wanted . how did they manage to be creative. Because they certainly did in fact perhaps some people had to be extra creative to talk through art and hide their true expressions. This is only in a small part in the wets. There was also great art going on in the east. We saw the samurai catsle and cinese scrolls who went though their own tradition. But none as redical in art as the invention of perspective.

This is indeed great art. Now a contemporary African artist reacting against slavery event hough its in her life and very important in the displacement f several generation of her family in not inconsequential. However it is nt great art. So this forging of a new identity of being black is not in itself great art. Nor is the chinese dealing with western infleunces but the idea of forging a anew identity is. Because ethis is universally applied and will be contemporaray over and over again in generation of

So was Picassos greatest feauture was about seeing how we could see painting difernetly. And indeed the ewordl

First ratist challenged the medium a lot. A apainter was after all a painter. Now artists are artost and need to reflect on the world. Tats why most artists do paintings and sculpture and gd knows what as well. In fact some great artists throughout history have always done ths so it is perfectly in line with that.

But where they indeed recating or establishing myth? The impressionists. Established travel. And speed and industrial revolutionary thinking. Wherether they thought the stinking machies edestroyed it or not -1 +1 same msame. Our contemporary trump will agree. Its doenst matter if its true or not by talking about it it has become. That si contemporary myth today also.

We need to dedicate a chapter to relational esthetics.

In service of?

Is that really right? Surely im free to do whatever I want.

Explore the realms of a gamified world

Include the ultimate idea that you play with little dopamine dosis and make a game. Surrealist. Can use scultptures like door vagina. God bowl.

If the future is more tailored to peoples needs. Like amazon guessing which book ou will buy.eductaed guessing that is. With hyper intelligent algorithms and even betting noney on it by shipping products you don’t vene know abut yet closer to you. Do they then influence the influencers and then hey presto there it is already near you like the emanuelle alt symbiosis in voge and balmani. Or ad campaign being ade to your need. Lets loo at ian and his screens where they read your mood and sex,etc and later know shopping habits ,ec how can we make rt for this age?

What does it call to mind? Complete profiling. Your hair and a fake glasses will now still trick the screens on ian but perhaps shopping habits and list wont.

Shadow bankingShadow banking consists of any financial transactions carried out by institutions that don’t have a formal banking licence, in other words institutions that are not directly regulated or overseen by government bodies. Examples of these are credit card companies, insurance companies, PayPal, the institutions within banking that lend money back and forth between banks. We can, if you want, add to this the vast dark-financial realm of over-the-counter (OTC) transactions (including derivatives that are almost too complex for anyone, inside or outside the business, to understand) that are technically between two parties and therefore off government radar. Nobody knows how large this sector is, but current estimates put shadow banking at $160 trillion (£124 trillion) and OTC transactions at $532 trillion (£412 trillion), or roughly twice and six-and-a-half times the GDP of the entire Earth, respectively. Both sectors were of course heavily involved in creating the 2008 crash, and both have remained almost unaltered since then.

Folowing the dna-rna concundrum. Of passing information in art. Not using your own hand . not seeing the hand. Removing the artists involveemet. Is like pasing instructions in art. Like baldasari. This epiece is several mirrors next to ne another of these sizes. Art can be lik this interpretatde in diffenet ways. The artist passes the information. But how is it shared?

Accept the status wuo. Warhol went full advertising . commercialsims no point rejecting it like the abstract expressionist. Get on board like warol. Wht is today. No worires about data worries ,etc dadta breach and personal details use, go for it. Full

Like making paintings and putting online. All the data you like. Bloodtype. Attention span. Personality test. Get me personlaised ads.

Geographical distance between two poi t in space distances /

Now geodesic distance the distance in between nodes of

number of degrees of separation between the nodes in a network

artgroup mycological twist brought together artosts living together in a cloud game called rust and starta new society based on Marxist values and values

maybe not so much gy debord her we experience emotion through images. Or where the image is the catalysator but rather thee iage is the social norm the thing itself means othing. Othing you can have a coffeecup and a che Guevara and a fern and nothing of ths represent the things they might represent but all cat=ptured in aesthetic way. The new aesthetic capital like described by lev Manovich. *I would like instead to propose different terms: aesthetic workers and aesthetic society (i.e., the society of aesthetically sophisticated consumer goods and services). In such society, production and presentation of beautiful images, experiences, styles, and user interaction designs is central for its economic and social functioning. Rather than being a property of art, aesthetic is the key property of commercial goods and services. (Thus, aesthetic society is not the same as The Society of the Spectacle. See Guy Debord, 1967). [[5]](#footnote-5)*

*In Part 3 I proposed that the key aspect of Instagramism is the focus on mood and atmosphere rather than representation or communication of emotions. I also proposed that Instagramism does not dramatically oppose “commercial” and “dominant” imagery and genres such as lifestyle genre of photography and videography. Instead it establishes small and subtle distinctions from this imagery in terms what is shown, how it is shown, and for what purpose. In contrast to the often binary differences between “high” and “low” cultures, or the clear oppositions between “mainstream” culture and “subcultures” during the twentieth century as analyzed by Pierre Bourdieu, Dick Hebdige and others, Instagramism uses alternative mechanism. In this it participates in the larger aesthetics movement of the early twenty-first century also exemplified in “normcore” style. High/low and mainstream/subcultures distinctions corresponded to class differences in income, types of occupations, background, and education. In contrast, I see Instagramism as the aesthetic of the new global digital youth class that emerges in early 2010s.*

ociety in general is, frankly, less diverse, less colourful, more focused on work than pleasure, and more superficially homogenous – which, I suspect, disguises deeper and more insidious divisions than any there were back in the 60s, 70s and 80s. The kids are not all right anymore. They’re all the same.[[6]](#footnote-6)

digtal impressions

emissaries. Narrative. Tell stories. Work within unity make open world. That can exist on themselves.

Create and interact I their own world. Some people have stronger narratives and some umans.

Videos art.

Digitl. How to spread.

Virus way

Distill the values of manifest and then create an artwork based on those values. For instance a virus. Te manifesto is the virus. By clicking manifesto you enable download of virus.

More chance build website like miao ying. Overlaying more itesm. Very irrational. And a chance. Allow a chance button. Show me work. And a random artwork pops up.

Show SCRAP/ I zhou has work. Show randomness. High degree of randomness. Maybe programmed into equation. So high degree of random art.

Mia using elements of censorship. And allowing the overlay. Just randomizing.

Video animation basics. But you have fashion. Real world basics. Instant communication.

But more values. Entrepreneurial vaues. Employ others. Don’t do just outsource. Outsource artworks. Ownership, rights.bla la.

Instead of making a myth like collaboration. And collective just be honest about it. Its outsourced. Not created by me, just I have the rights.

Computer virus has these values too.

How people have a schizofreic representation f themselves by profiling themselves on twitter facebook instabgram . so either visual/ text/ etceach limiting I their own way forcing to compress a part of yourself in that media.

Is it games or more app and interface focused/

Games in unity and can become ai and baed on life. Create life. Interface is more using the real life out there and letting people interct.

Abstrcations of these myths . so ian cheng takes something like consciousness and then makes abstractisn of these ideas . edges of painting. Then that in idea. In personality and how to create personality like tat.

Very new look.

But we wt more participatory effects. No non participation what if miao ying you could have your own video in there.

Your own video in player with ar effects.

And totally randomize site. Where every time sits different.

So totally different.

Totally ai. It learns what you want. That visual efefcet. Of umans and emmisaryies.

Can it be mor astract. Like ainting he creates a story. Maybe it can be abstracted.

Ann app like the metro landscape where you press you break the lecd and create an effect.

Effect like mountains in the end can be totally brokem. And downloadable. With blockchain.

Why does he go back into a creature a story. That si his background in animation. How about the idea itself an abstraction. What are myths of today. Astarct that and that is it.

N need to visualize it. Forever different. Just the right amount of weird of weirdness.

Aimals how they feel depending on fluctuation of money.

He has created ultimate painting. Always different always something new. Always

Myazaki weird. Everything is moving. New possibilities. Weird ness. Walking casles air borne cats,etc

New world. Andy Warhol. Its so flat. Its so unpersonal. O relationship.

When you think of eye eye is camera. we have ancamera in or poket. Its an eye.

Mouth. Mouth is speaker. Then hearing. Microphone. Other way round. No. you have a brain a system. But do you have consciousness. A brain that can think? Not just perform tasks.

These smartphones. Are small bodies. Bodies interacting. Connecting which eachother. Getting information.

The rginal miniions.

The videogame sparks sensations. Perfect programming of senses. Subtle variations. Senses are a prism a simplifying of reality can we hear all sounds see all colours? I cold not possibly focus on anything. Not a conversation if I coulsnt block out some sounds/vison. So these are prisms. How can we stimulate them/ prickle them.

We get a dopamine kick. When we get these prickles thtaare important. Also when we get an email. Simon sinke. Just see a text. We get a shot of dpamine. Like alcohol and gambling. Ew can get addicted t it.

Transidentity/ with transgender and people not welcome in their own body. Area in brain that represents self and body . you can see with the eyes but it doesn’t connect to ths so the body feels like a weird thing. The body doesn’t feel like its yours. So people cant relate to ths body. Maybe we also have this with the internet we look into it and we don’t neeed our bodies. Or the internet loks back at us and connects to everyone. Through devidces but it is in no way representative of the devices. It doesn’t manifest itself in the deveices. It lives beyond it. Nature influence snarrative. So the nature of this connection and neural thatare the internet. I use the internet. Not just as the proper way but as a spiritulal sense a being that is alive on its own. But not a being. Influences its beings. The joining neutrons. The individual users. The pions. Us all. We become ripped apart. Ad we must further establish this. We can rally against it or go ahead and accept it push it even farther. The last one has preference in regard of artistic development. Pushing the boundaries.

Need to make a plan

When I scarp gonna be launched?

Fluid story. Story not defined. You want to live in the story

Simon sinek on art:

Working definition of art

Intention

Sometimes intention of producer of work

Or intention of curator that displays it that is consistent with the intention. So art museum

Display

Must be displayed

Reception

People must see it

Game theory.

Finite game. Fixed rules and finite time. Agreed upon objective

Infinite game. Known and unknown player. Rules are chnagable

Objective is perpetualte the game to keep the game in play

Look at fungi. How they spread and look.

Nature influences Narrative but also more circular that the stories then go to protect the nature and they become more meaningful. Like the trolls in the Icelandic landscape. myth[[7]](#footnote-7) influences the landscape and the way people interact with it. The meaning they derive from it.

Points. In contemporary myth

Art should work like dna – information rna – protein that changes environment – changes dna. (art makes art)

Art should be distributed not to the few for much money but the many for little or no money

Art should be spread and grown like neural networks.

For humans by humans. And no animls or other consciousnesess should suffer.

Easily transferable ( spreadable) shareable like fungi (artshroom)

Most important trait I the gene trait. Where genes work together and also some are non defines,d or have specific tasks. Andmayeb migrate and have another specific task. Change roles.

Rather than an rtawork being finished – which no artst can really say. One says “ a poem is never finished but simply abandoned” we put the art in a sphere of the unfinished. A state where other people can create. A state where other people can still add. Opens source art. Rather than having an author with the authority of the author there is no or multiple. So a single author is blurred and therefor less authritatrian.

Paintings are layered. Layers of apps and interface and screens. We are used to that.

Mimic biological evolution computationally

1. The gene Siddhartha mykherjee p 106-107 [↑](#footnote-ref-1)
2. <http://www.euronews.com/2018/05/15/teen-trains-artificial-intelligence-to-paint-nude-portraits-with-surreal-results>

   <https://www.artnome.com/news/2018/3/29/ai-art-just-got-awesome> [↑](#footnote-ref-2)
3. 10 things yu didn’t know about capitalis. Japanese uther [↑](#footnote-ref-3)
4. http://www.getty.edu/research/mellini/essay/art-versus-nature [↑](#footnote-ref-4)
5. https://monoskop.org/images/8/87/Manovich\_Lev\_Instagram\_and\_Contemporary\_Image\_2017.pdf [↑](#footnote-ref-5)
6. https://www.telegraph.co.uk/men/fashion-and-style/11624401/Why-dont-young-people-want-to-be-part-of-a-tribe-any-more.html [↑](#footnote-ref-6)
7. http://www.bbc.com/earth/story/20151021-we-went-hunting-for-trolls-and-found-a-deeper-truth [↑](#footnote-ref-7)