

Rhizomes
&
Remix

Remix ::=

building new work

by re-using / remixing existing work

“remix”

“mashup”

Dancing baby animation, 1996

3d Studio Max software demo

+

Blue Suede song

+

GIF demo

<https://www.youtube.com/watch?v=-5x5OXfe9KY>



Allie McBeal tv show, 1998

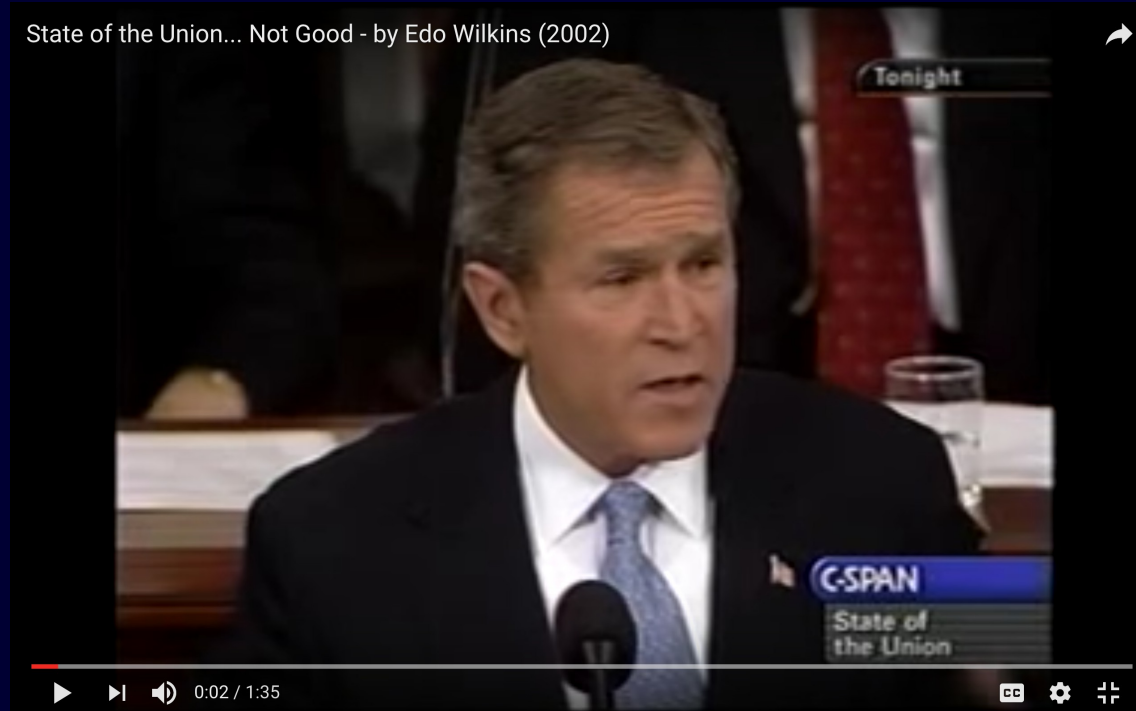
<https://www.youtube.com/watch?v=Rx88NMh-YRs>



State of the Union – Not Good, 2002

Edo Wilkins

<https://www.youtube.com/watch?v=6WtuYcn6N3A>



Raises questions of...

Authorship ?

Originality ?

Legality ?

Collaboration?

Contributors?

Community?

Post-Modernism

on

Authorship / Originality

Roland Barthes (French, 1915-1980)

“The Death of the Author” (1967)

Not one, correct meaning from the author

- . Intentions & experience of author irrelevant

The text is “a tissue of quotations” of other texts

Meaning of the text is provided by the reader

- . Many readers => many “meanings”
- . => author loses authority/centrality/importance

Julia Kristeva (Bulgarian-French, 1941-)

“Intertextuality”

All text refers to other text
All art refers to other art

Michel Foucault (French, 1926-1984)

“What is an Author” (1969)

Extend ideas about authorship

- What is the “work” (or text or artwork)?
 - Writer's notes part of the work?
 - How define/delimit the artwork?
- What is acceptable re “authorship” ...
 - depends on the discourse/field
- Different for science, for poetry,...
- Function of “authorship” is legal
 - Author is responsible for what the text says
 - Pay the author? Sue the author?

Post-Modernism & authorship

=> the arts?

Appropriation

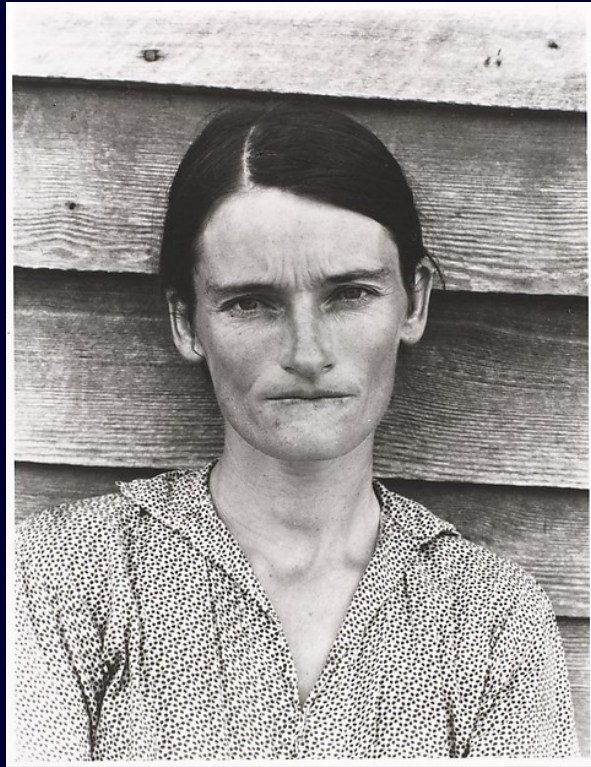
If no such thing as truly “original” artwork...

artwork challenging concept of originality (1980's)

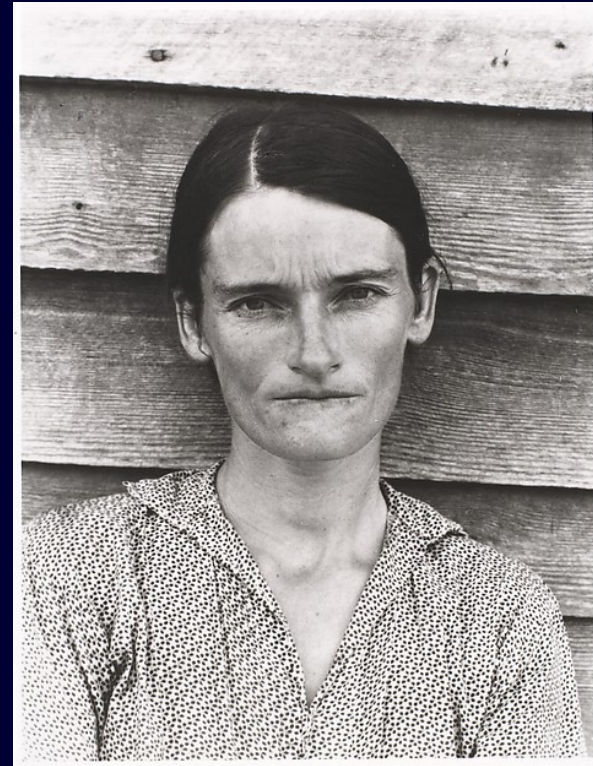
Sherrie Levine (American, 1947-)

After Walker Evans (1981)

Photographed reproductions of famous photographs



Levine, *After Walker Evans*, 1981

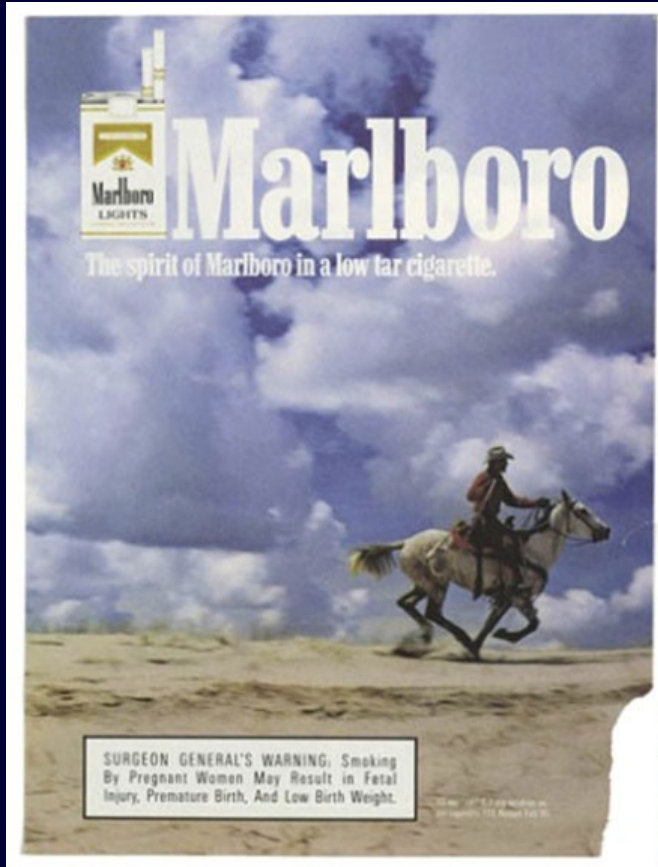


W. Evans, *Allie Mae Burroughs*, 1936

Richard Prince (American, 1949-)

Cowboys (1980-1990)

Photographs of Marlboro cigarette advertisements



Marlboro advertisement



R Prince, *Cowboy*, 1981

Andy Warhol (1928 -1987)



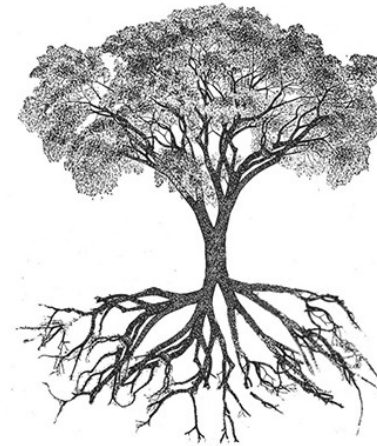
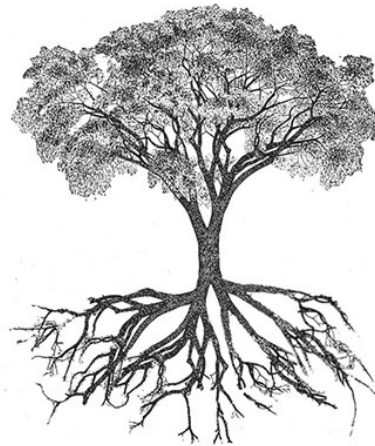
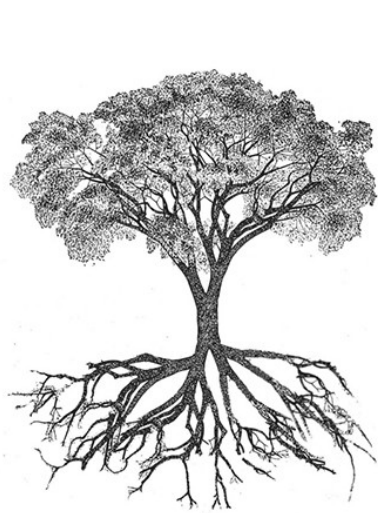


The Rhizome

Gilles Deleuze (French, 1925-1995) & Felix Guattari

A Thousand Plateaus (1980)

Structures of growth – Tree vs. Rhizome
Botany:



Tree



Rhizome

Tree:

Seed → vertical growth → the tree

Each tree independent of the others

Rhizome:



Grass rhizome



Bamboo rhizome

Some characteristics of rhizome:

Connection

Growth is horizontal, omnidirectional

All segments connect to all other segments

Multiplicity

There is no center, no initial seed

No beginning, no end

- only edges constantly changing

Rupture

If separate one segment from another,
it continues to grow & propagate

Territoriality

In constant negotiation with its context/surroundings

The rhizome expands

It encounters other rhizomes

(All structures are rhizomatic according to D&G)

One rhizome expands (territorializes)

The other contracts (deterritorializes)

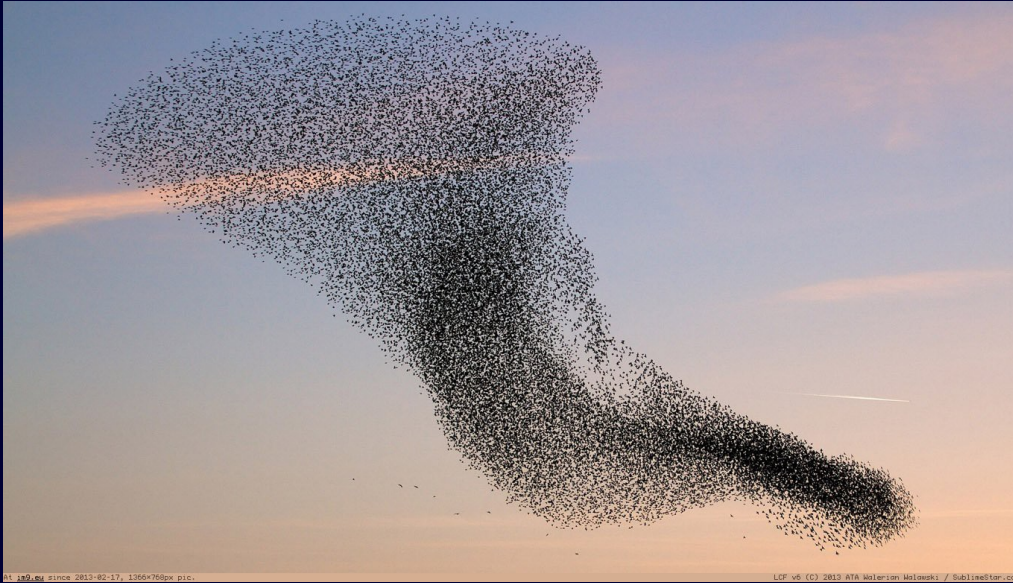
They settle back into a stable state (reterritorializes)

A constant flux, change of boundaries/edges

Extended concept of rhizome

Rhizomatic structures in animal world

Herd of American Buffalo



Flock of starlings

Pack of wolves



New York City



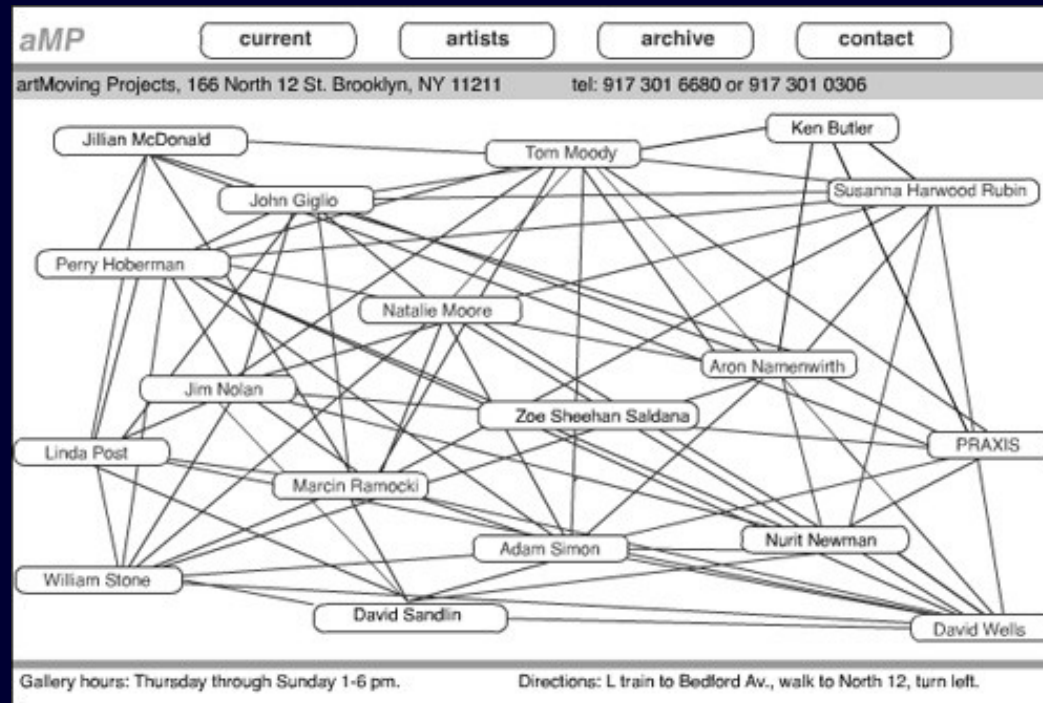
Coral colony

Non-physical rhizomatic structures

Human social interactions
networks of friends

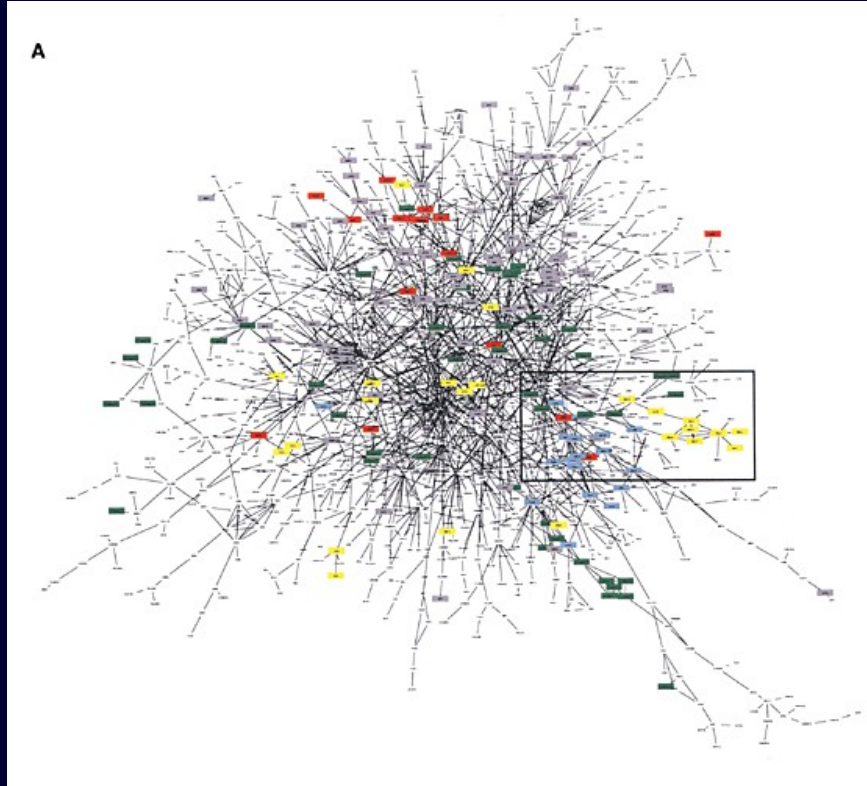
...professional connections

...blood relations (cousins, etc.)



World Wide Web

a “web” – an inter-”net”



Human culture

arts, philosophy, science

Human knowledge

Wikipedia, wiki-this, wiki-that

Rhizomatic “authorship”?

Western Romanticism

- The solitary individual → art
-
- The artist as social outcast
 - breaking the rules
 - “starving artist”
- The artist as solitary “genius”
- The artist with personal, individual “inspiration”

Art schools:

grades based on blah, blah, “...and originality”

Medieval cathedrals

- architecture
- masonry
- stained glass
- sculpture
- painting



Chartres cathedral (12th century, French)

Tribal art

Accepted motifs, styles, ideas
Created by the community
over many generations

Artist's goal NOT to be original
Instead...

- to recreate the communal art
- to do so extremely well
- but NOT to significantly change it



Mossi, West Africa

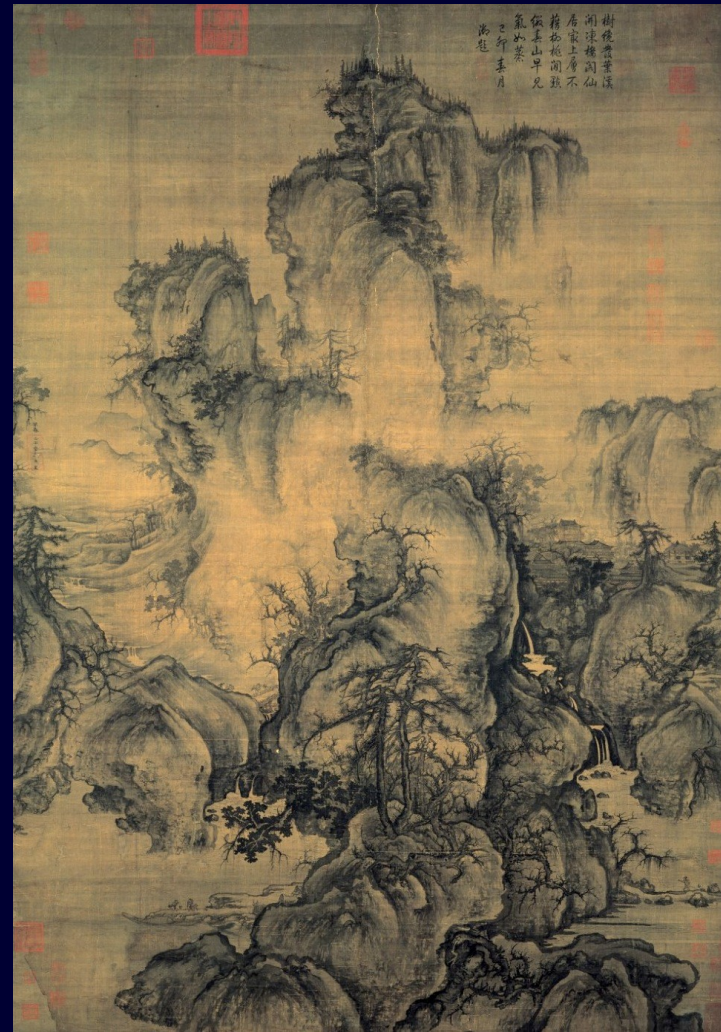
Bamara, West Africa



Asian Art (traditional)

The copy can itself be art

If copied extremely well
the copy can be very cherished
highly valued, valuable



Guo Xi 郭熙

Early Spring □ □ □
(1072)

Copyright Laws?

Laws intended to protect those in power?
To perpetuate the status quo?

(a la Foucault)

Lawrence Lessig (Harvard & Stanford Law)

. *Remix* (2009), *Free Culture* (2004), other books

RO culture vs. RW culture

Read Only culture

- . maker/artist → consumer/viewer
- . unidirectional

Read/Write culture

- . maker/artist ↔ consumer/viewer
- . multi-directional

“Creative Commons”

- . Reject copyright (RO) approach
 - . was useful in an earlier age
 - . protect rights of makers/artists
 - . inconsistent with the way we function now
- . New model for protection = Creative Commons
 - . Artist shares and...
 - specifies what is or isn't allowable
 - . No fees, no lawsuits

Limited Editions

Appropriate today?

Relevant to digital work?

Different art forms ↔ Different approaches to credits

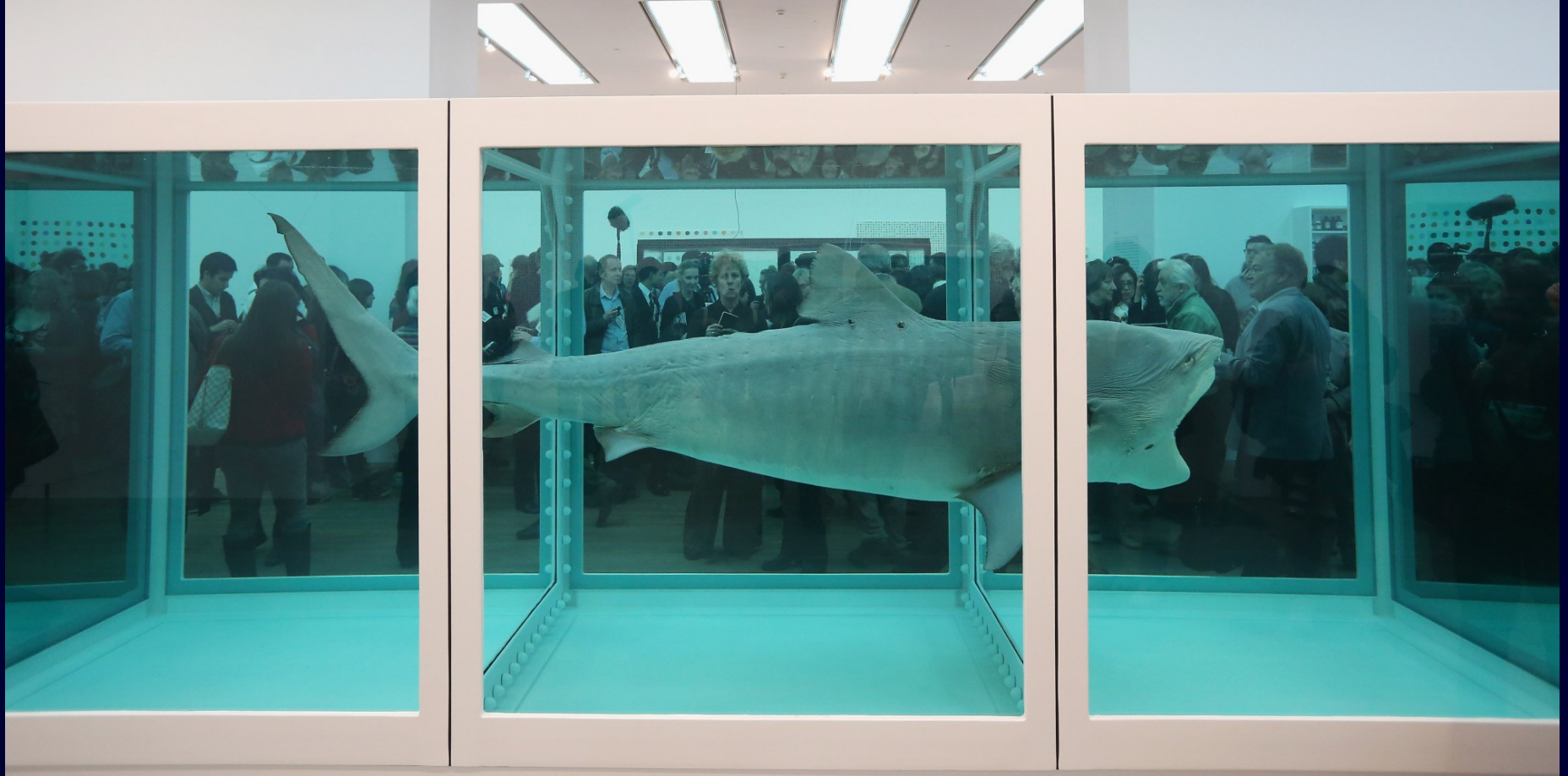
- Film
- Painting
- Poetry
- Theater
- Architecture

Famous contemporary artists

Jeff Koons



Damien Hirst



Frank Stella



Sculpture & Graphics for Frank Stella

***by
Michael O'Rourke***

Click on the images below to see more images and more information, both about the processes and the uses Stella put my work to.

Smoke Sculptures (1990 - 1992)



Between 1990-1992, I did an extensive series of sculptural work for Frank Stella. This work was sometimes later known as the "smoke sculptures" of Frank Stella. The work began with me digitally modeling a number of sculptural forms, from those producing small-scale physical sculptures, and then producing construction-drawing information to permit large-scale sculptures. Click for more information about the [sculpture](#), or click the image above.

Smoke Ring Graphics (1991 - 1992)



In addition to using my [graphics](#) as fabrication drawings for his sculpture, Stella used the drawings I produced, sometimes known as his smoke drawings, very extensively as a central and recurring motif in his paintings and prints for the next ten years. His *Moby Dick*, *Deckle Edge*, and *Imaginary Places* are among the series that relied especially

Frank Gehry



Guggenheim Museum, Balboa, Spain

Famous contemporary artists

Solo/individual?

Collaborators?

Contributors?

Assistants?

Solitary genius?

Production company?

“Brand”? (Gucci = Stella = Gehry = Nike)

Contemporary Collaborative/Communal Work?

Explicitly collaborative

De facto collaborative

– even if not spoken

Author _{vs.} Contributor _{vs.} Collaborator?

Different art forms ↔ Different approaches to credits

- . Film
- . Painting
- . Poetry
- . Theater
- . Architecture

“Communal” Work

Nina Paley, animator
Sita Sings the Blues (2009)



Art collectives...

Fabrica



Harlem Artist Collective



HART: the
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The Bushwick Collective

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