

Collective Task II
September 2011

1. ~~hahaha~~
2. ~~hahaha~~
3. Art for a non-human.

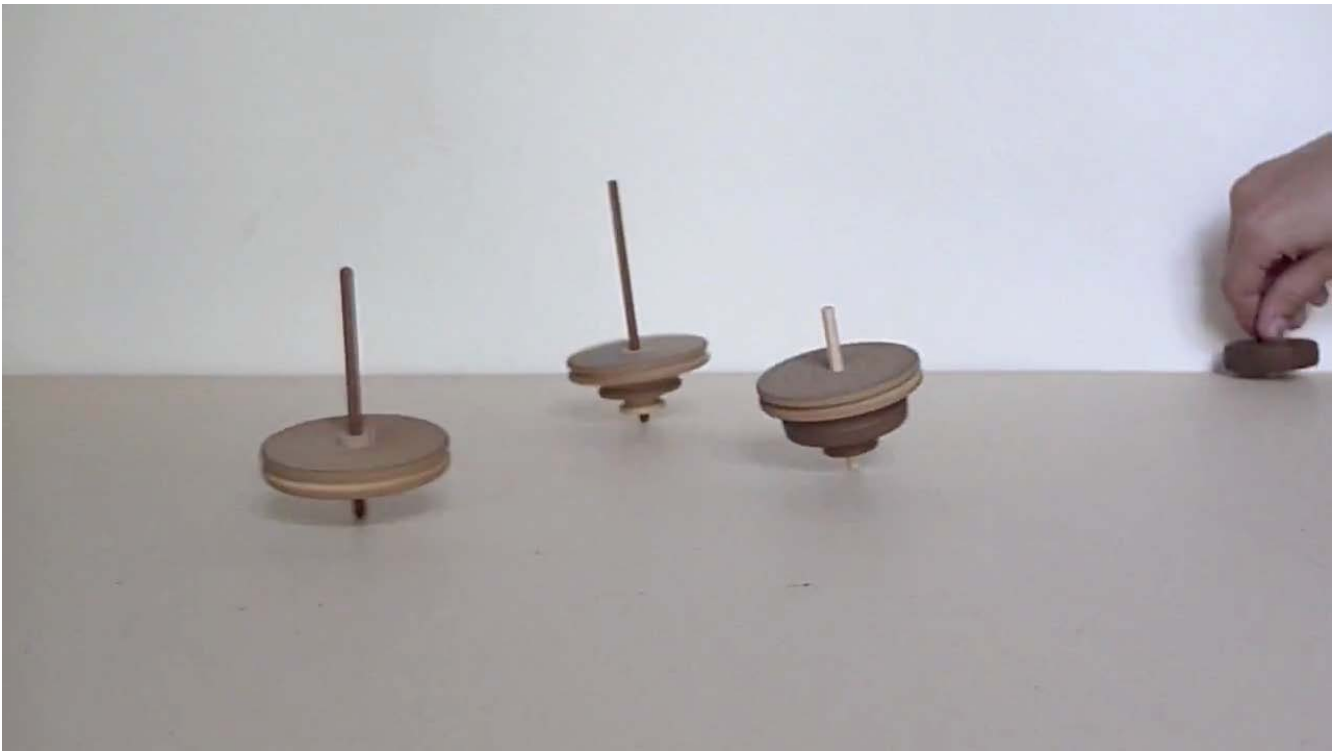
-Lawrence Giffin

Contributors:

Andy Sterling, Astrid Lorange, Eddie Hopely, J. Gordon Faylor, John Paetsch, Josef Kaplan, Kieran Daly, Klaus Killisch, Kristen Gallagher, Lanny Jordan Jackson, Lawrence Giffin, Robert Fitterman, Sabine Herrmann, Sam Tierney, & Vanessa Place

John Paetsch, *Untitled*

Sabine Herrmann, *ART for a non-human*



To view video, follow this link:

<http://www.youtube.com/watch?v=1aTsrTte8-s>

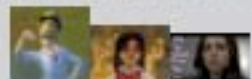
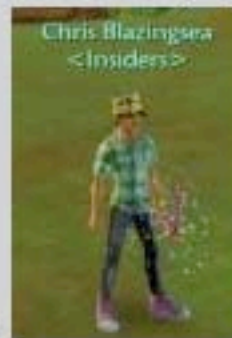
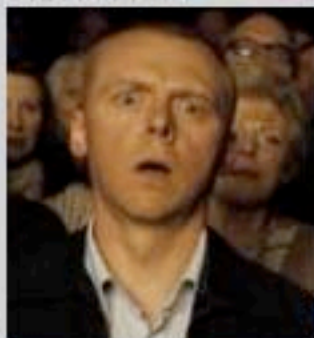
J. Gordon Faylor, *Rift Gold Guide FR Cecilia Corrigan MMS 9/27-28 2011*



Where is the Briarheart Treasure Chest? I just got the key that unlocks it but I cant find the chest anywhere.



Can someone help me?????



(Iz not wrong to already be picking out names, **buying runescape money** is it? :3 xD)) "Dreamwhisper!"
Leopardscar...

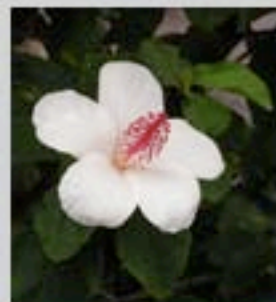
Over The Under...

check under the bridges i wont tell what one but youll find it soon theres only three.



Fire-eyes quickly threw her off and pinned her down,[rsgold](#) Making sure she could not get out [Rift Gold Guide](#)
[FR places 1 Sunrise St](#), He bit her...





companies house

2. What responsibilities does a company director have towards Companies House?

company director

3. What is the meaning of a "Company Search"?

company search

4. What are the basic rules on filing company accounts at companies house?

company accounts

5. What type of company information is available at companies house?

company information

6. What does the annual report include?

annual report

7. Do all companies file1 Icecrest Court annual accounts at Companies House?

annual accounts

8. What is a company profile?

company profile

9. Why credit check?

credit check

10. Forming a company?

company formation

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The New York Times



The riots across Britain are the result of an austerity program that has cut everything from libraries to the police.

FrostBitten Death guild, Cenarion Circle Realm, World of Warcraft Welcome to the website for FrostBitten Death, Cenarion Circle Realm, Horde Faction in the game World of Warcraft. —Welcome to Frostbitten Death Guild, Horde Faction, Cenarion, frostbittendeath.net

frostbitten injured by freezing or partial freezing; frostbitten fingers; frostbitten grapes unsalable as fresh. —frostbitten: Information from Answers.com, answers.com

Find, shop, and buy computers, **MS Class**. laptops, books, dvd, videos, games, video games, music, sporting goods **Seared Stain**, software, electronics, **Elemental We**. digital cameras **cheap runescape money** , camcorders, toys, luggage, and dvd players at Buy.com —Buy.com – Frostbitten Armstrong, Kelley : ISBN 307628, buy.com

Apparenty the Frostbitten system is quite generous as it turned out today on Putrudus the Ancient. I tagged him first , i waited for my group mate to come from the other side , another mage out of my group came and start killing him while it was (grey) for him. —Frostbitten – Achievement – World of Warcraft, wowhead.com

Northern Exposure 0 Talk. Frostbitten. Login to edit Read more: Exploration achievements. Edited by Eirik Ratcatcher. View full history. This article or section is an achievement stub. You can help expand it by editing it. —Frostbitten – WoWWiki – Your guide to the World of Warcraft, wowwiki.com

It has a world-weary feel to it. This is a world full of booze, kind women, and guys who work themselves to the bone every day. © 2010 Philville Records. Frostbitten Grass. Reviews. Booking/Contact. —Philville Records, frostbittengrass.com

Frostbitten: Amazon.ca: Kelley Armstrong: Books This review is from: Frostbitten (Paperback) I have been hooked on Kelly Armstrongs books since the beginning and Frostbitten doesnt disappoint. With that being said, the other books were more intense. To say this is the best so far is not true. —Frostbitten: Amazon.ca: Kelley Armstrong: Books, amazon.ca

Vanessa Place, *Trilogy*

More than once we would be in class and it would be interrupted by a Chaplain, a Col and the Principal. the class would get real quiet especially anyone who's father was in Vietnam. They would take someone out of class (cause thier father had been killed) and we would never see them again.

Josef Kaplan, *A Sprig of White Heather in the Future's Lapel*

Robert Fitterman and Josef Kaplan, *Potato Bin*

(Caption to "A Sprig of White Heather in the Future's Lapel")



From golden plains to a futurist hunting spree
To galaxies beyond the office Christmas tree
Beyond burnt stars and distance dragged
From the hung feet of workers, hands wrapped in rags
The black hammer slams my fifth moon neighbor
For his brood there is no light, for his widow they brook no favor
Our mercy then in turn not afforded to the Watchman
By cold sands of struggle, we long with which to stand
In memory of the line, like a silent hand of God
When aliens land and swallow up my job
And leave with me with no bread, no glorious infinity
This is real work, dear youth, with my hands of three
And my fingers of twenty all closed into a fist
In concert with our comrades, let us ignite the listless
Moon Miners Unite! Unite and take power!
Burn the Watchman's station! Burn the Ivory Tower!
Flames for deadened craters of yesteryear
In my incense factory night-shift khaki gear
I look on with you, a satellite
Orbits our Earth pollen pallets left out all night
Red flags raised o'er the arching white dunes
Our swastikas they shine for justice done soon

TITLE:

Encoded hard subs, frog—.srt—, having 'that teleology' post-conceptually (necessarily) of the object 'of hard subs up to endomorphism without inferring 'at that teleology' any object-free category. Frog reads FABS, Frequently. Hard subs cloned from. Soft subs in Spanish, Italian, Japanese, etc. One could cf. <http://www.cse.sc.edu/~fenner/papers/object-free-categories.pdf>

<http://www.cse.sc.edu/~fenner/papers/object-free-categories.pdf>

{Scene IX Scene VI Act III} for later (sike).

[--/--/----]

Big Gulp fountain drink brand refers to the name of the 32 US fl oz (0.95 l) fountain drink, the Big Gulp. Variants include:

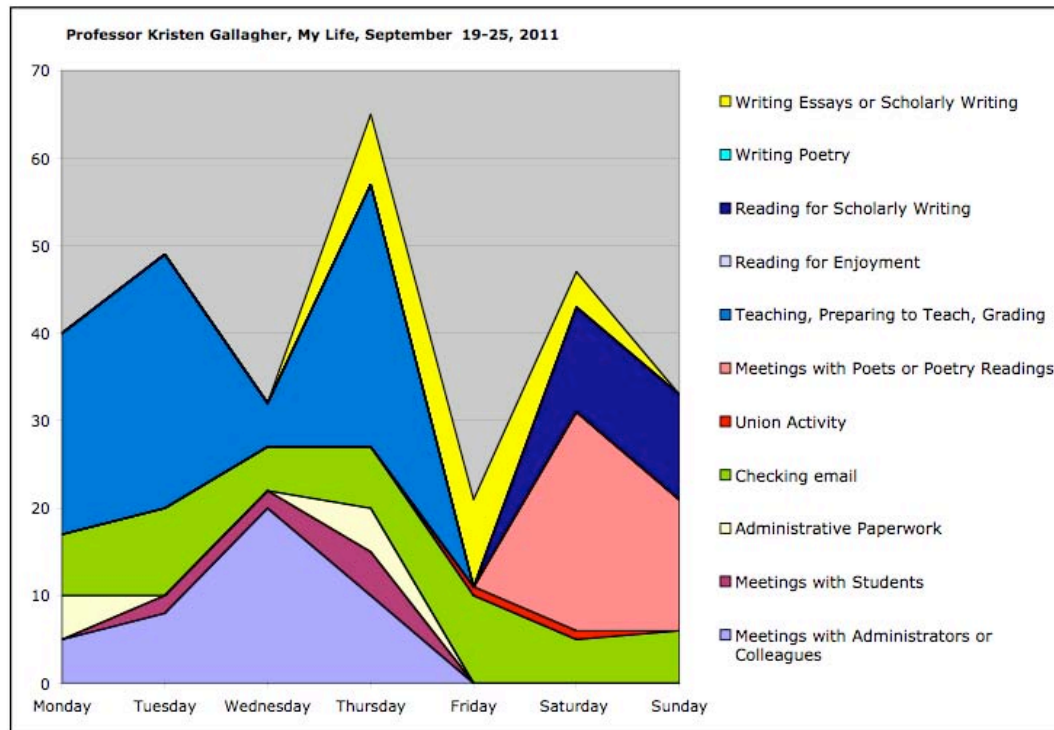
- * 20 US fl oz (0.59 l) Gulp
- * 44 US fl oz (1.3 l) or 1.2 l (41 US fl oz) (depending on region) Super Big Gulp
- * 64 US fl oz (1.9 l) Double Gulp
- * 128 US fl oz (3.8 l) Team Gulp



hard subs

Kristen Gallagher, *Conceptual Labor Poem*

CONCEPTUAL LABOR POEM



My Emails for This Week

Number of words written for professor job: 2408

Number of words written related to poetry outside of school: 278

Number of exclamation points: 38

That's a very helpful message. Thanks! KG OH! So is it in E-242, as the poster says, or in the Little Theatre? If it's in E-242, then I don't think we have quite as much worry about audience! Tho we should still get the word out asap if we want quality participation. Hi All, I agree with Chris that we should use Rosemarie's Room and have an intimate chat over free snacks. I think asking students to go out to the Diner will end with us losing them. We have to make sure Rosemarie's Room is available. Just FYI, it always says it's reserved every Weds 9-5 for administrative use, but the truth is that it's almost never actually needed. Lenore is the person who gives the go-ahead on use of that room Wednesdays, so it may be useful to email her soon if we decide to go with the Rosemarie's Room idea. Also, I think we should send a "Save the Date" email to the English Department ASAP, then re-send a slightly more targeted version of that email to the current creative writing instructors. People need time to plan. I'd hate to resort to that thing people so often do--which is at the last minute beg people to bring their classes--then you get a bunch of random students who don't quite know what they are seeing and any number of them chat and text and move around through the whole thing. KG Hey, I

am giving a paper on OCT 27. Should I apply now or after? Does it matter? Did I already miss the fall deadline? Thank you so much for handling all the massive amounts of committee emailing and minutes typing and everything. Aside from making my life easier (!), I think it's great that you are visibly taking the lead on these things. It's important to have your name associated with highly valued things. Now we need to find you some kind of college-wide stud-level contribution so you can get promoted asap! As a matter of fact, I wonder if you and Carrie shouldn't think about pursuing an articulation for our CW track with somewhere...Queens? Brooklyn? Let me know what you think! That is considered VERY valuable college work. Hi Lizzie, I have two pretty good not-so-good first drafts of applications/personal statements. Here they are!! zoiks, we have an administrator's meeting that day. i'll see what i can do. Hi Phyllis, Gail, Sue, and Sandra, Each of you spoke about something substantive at yesterday's meeting and as the minutes-taker I'd like to know if I represented your words in a way that feels right to you. If you have anything to add, or even want to correct my grammar or ponder my word choices, please share. These things happen fast, so I may have missed something. I'd really appreciate anything you have to add. Attached. Have a great weekend, KG It looks like this Sunday walk is not going to happen for us because of this panel I am slated to moderate. I really really wanna go on these walks, so keep me in the loop. It just looks like this panel may be more complicated than I realized, and I'm a bit nervous about carousing renaissance style, getting high on turkey legs and all that, and then being ready to moderate well. I am TOTALLY BUMMED about missing you guys tho!!!! It sucks. Now it's me who has a scheduling problem. A conference I'm presenting at has scheduled my panel on Friday 10/28 at 9 am. The only flight from NYC to where I'm going leaves on 10/27 just around the time of our seminar. Could we try rescheduling a meeting for 10/20 or 11/10? Sorry!! Are you sure? that would be great! We should probably alert the group? Hi Marisa, After meeting with Paul this morning, Arianna Martinez and I are charged with doing a large scale assessment of the Urban Studies program and would like to meet with you at your earliest convenience to figure out exactly what we need to do. We're anxious to get the ball rolling. Please send us some times that are good for you for next week, if possible. Thanks, and looking forward to working with you-- KG How about Wednesday 10/5 at 4 pm? Thanks Marisa! I am almost there! I basically scrapped my first idea, then wrote an entire second thing, then scrapped that. I am now doing a statistical analysis (wink wink) of my time. I do think I can have it to you by Thursday night. Would that work for you? School is actually canceled Weds and Thurs, so this time there really should not be interference! Dear Ann, We've attached our revision to the curriculum for the Creative Writing Track of the Writing and Literature Major. Here are the changes we made: 1. Eliminated Liberal Arts Cluster requirement to accommodate the new additional Natural Sciences credit 2. Moved HUA167 Introduction to African Art from a required to an optional Humanities course 3. Eliminated ENG/HUC238 Screenwriting from Humanities to minimize ENG999 English Blanket Credits transfers 4. Eliminated ENG235, ENN240, ENG268, ENG/HUC272, and ENG280 to minimize ENG298 Special Topics conflicts (since only one class may transfer as ENG298, and additional classes in this category revert to ENG999 English Blanket Credits) 5. Eliminated ENG205 to minimize ENG399 Special Topics conflicts (since only one class may transfer as ENG399, and additional classes in this category revert to ENG999 English Blanket Credits) 6. Restructured English electives to require Creative Writing Track students to take a genre course (ENG260, ENG265, or ENG270) Please let us know if we've made any missteps! And thanks again for your help in this process. Cheers, Chris and Kristen Hi Ann. We were just reviewing the original articulation agreement, and it seems like York left out a group of courses in

the Social Sciences category. Here's the Social Sciences category as it appears in the articulation agreement:

- > Social Science: 9 credits
- > SSY101 General Psychology 3
- > Select one of the following courses:
- > SSH101 Themes in American History to 1865 3
- > SSH102 Themes in American History Since 1865 3
- > SSH103 Western Civ from Ancient to Renaissance 3
- > SSH104 Western Civ from Renaissance to Modern 3
- > SSH105 World History from Ancient Times to 1500 3
- > SSH106 World History from 1500 to Present 3
- > SSH110 East Asia Civilization and Societies 3

And here's the group that was left out:

- > Select one of the following courses:
- > SSA101 Cultural Anthropology 3
- > SSE104 Introduction to Macroeconomics 3
- > SSP101 U.S. Power and Politics 3
- > SSP250 Political Ideas and Ideologies 3
- > SSS100 Introduction to Sociology 3

Would it be okay for us to go ahead with the agreement as is and make the students choose two courses from the list of SSH courses to fulfill the requirement, or do we need to correct the error so that the SSA/SSE/SSP/SSS courses appear in our curriculum and then run it back by York? We are concerned that they will not be able to get this done in time for the next Curriculum Committee meeting. Cheers, Chris and Kristen Hi Everyone, Just a reminder, our next meeting will be 10/13. We also need to reschedule one of our dates from 10/27 to 10/20. It's my fault. I double booked against a conference presentation. I seriously apologize for the scheduling drama! So our meeting dates for Fall are: 10/13, 10/20, 11/3, 11/17, 12/1. Let us know if you have a problem with this new date. Kristen You are sitting on the cusp of C plus / B minus. I expect you to revise. You have some good ideas, but the writing really needs work. It feels like a first draft.

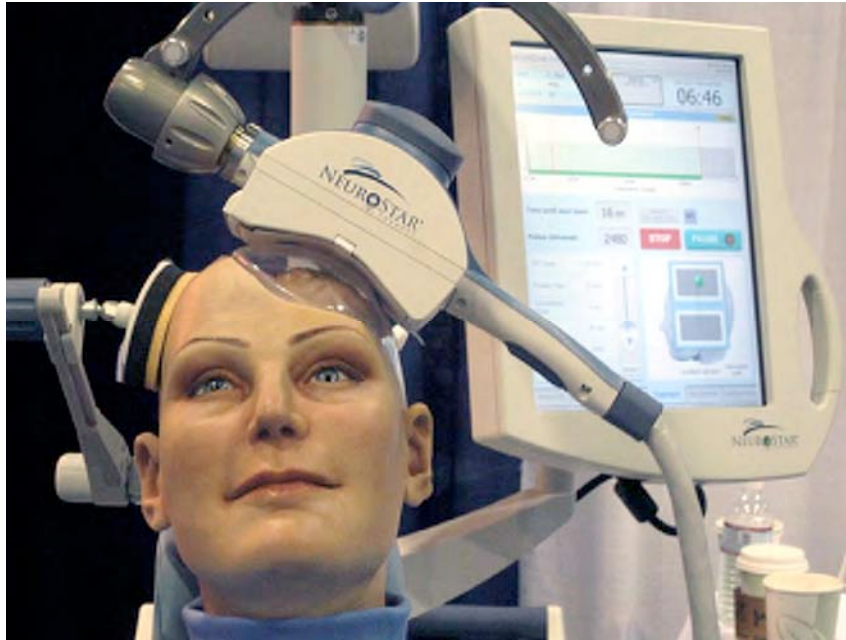
Remember to engage the recursive process--get on to your main point right away, stay on it, keep circling back to it, and keep going over your writing looking for fullness of detail, adequate transitions from idea to idea, and detailed follow-up commentary and explanation after quotes. You have one week to revise. DUE Monday, 7 days from tomorrow, on your blog. Good Luck! Just the one I handed out at the very end and forbid you to read. Off the top of my head, the 7th is a Weds, right? That shld be good. And I'm happy to meet the doula any time. I have no current plans for January. Not teaching, no conferences, no readings. So I shld be ready to go! Yay! Kevin and Eric! On Nov. 1 in the after noon I will be presenting on Creative Writing at LaGuardia: our new major that begins in spring, the club, and our upcoming events. I think Laura may have already asked you to show up on behalf of the club, but we've also been invited to have a couple of you read your work. Are you up for it? KG Let me figure out how long we have and then you pick whatever you want to fill the time. Thanks Irwin! This is actually very helpful. That's totally ok with me. But since it isn't due til Tuesday, you can have more time if you like... It's not sad, it just wasn't indicated anywhere in what you sent me, so I didn't know. Just FYI, nothing was due today. Last class (this past Tuesday) the thing due was a piece of your choice: either the page or the bed or the bedroom. Last week I asked people to turn in a writing they did just wandering around LaGuardia. Next Tuesday (next class meeting) the thing due is either the apartment or the apartment building or the street--choose one. It's a good basic start, but you have to work on

getting concrete description. Here are my ideas for how to improve this: 1. Don't use passive voice. When you say "green grass is seen" there is no actor in this sentence. Who sees? And since it turns out that it isn't grass after all, but weeds, this whole part of your piece should slow down and lay out exactly what you perceive and in what order. What exactly happens that you thought it was grass but then somehow realize it is not grass? For example it might go something like: "When I look out the window, I see a field of green grass surrounded by sidewalk. There is one tree in the middle. This open green space seems a welcome place to write, so I head out of my house, around the corner to check it out. But when I arrive there I realize there is no grass at all, just weeds, dirt and cigarette butts. I am so disappointed. I look around for somewhere else to go and realize there is nowhere to go except the McDonald's on the corner, or back home." Give us the blow-by-blow account of exactly what gives way to this scene unfolding in your experience. 2. Stick to the facts. This is a concrete description of a space. What exactly does the gate look like. Color? Shape? size? what is it surrounding or leading to? Gates do not sing. And how can anyone possibly know what strangers feel? You can only know what you feel. So never assume what anyone is feeling, but show, when you actually have the evidence to do so, behaviors, movements, expressions, etc., that will lead to your reader perceiving the feeling you perceive as you look at this scene. Your job here is to re-create a scene in words, so that a reader will perceive and feel what you perceived and felt when you experienced that scene in the first place. 3. Where are the stone pillars exactly? What makes you say they seem designed for sitting? Can you show me what they look like? do people sit on them? Show me what you see that leads you to this conclusion. Show us the evidence. 4. I think the line "The front porch __two chairs vacant of bodies yet still manage to seem in conversation as they point to each other" is the best one in this piece. It paints a clear picture, and you don't make assumptions or generalizations. I really like how you phrased it, and it gives a really great feeling to read it. I like these empty chairs facing each other! Strong work! 5. An example of an assumption that doesn't fully reach our goal of description would be "the creatures that seem to not care for the railing." In stead of telling me they don't care, show me what they are doing that leads you to this conclusion. What kind of creatures are they? Alley cats? What are they doing? Through an exact description of their behavior, their movements, their expressions, etc., you can create a feeling of their not-caring...or is it really not-caring that they exhibit?? as you look more closely and find the words to convey exactly what is happening, you may find yourself shifting in your understanding of what is happening. Sometimes as we look more closely, we find they all our first assumptions were wrong, and only then are we beginning to truly SEE. 6. The last few lines are getting closer to real description, but I'm sure you can add more detail and fill this whole piece out more. Remember what I said in class: the length requirement for all these pieces is NOT a word count or number of pages, but to be EXHAUSTIVE. We require an exhaustive, detailed account. No stone shall be left unturned/undescribed. Write til your hand hurts, observe til your brain and eyes are so exhausted that you pass out. 7. Overall, I really feel like it would help to know where you are. Just tell us. I'm not geting a clear picture. Is it an apartment building? Something about all these pillars and creatures makes it seem like an old manor or an old library or a haunted house. Good luck! 10/9 shld work for me. Check this out: Scientists at UC Berkeley have figured out how to make videos of images from the brain, so that a video can be made of whatever you have dreamt based on tracing the activity in the visual cortex. What a exciting future we have! <http://gizmodo.com/5843117/scientists-reconstruct-video-clips-from-brain-activity> I'm sure they'd go viral. As you've probably discerned by now, we can't make it to Beacon with you. But we really really wish we could have!! We've never met Cheryl and would love to meet her and also learn more

about her work. But we're swamped with craploads of our own non-art work. And it's turned out to be such a nice day, too. I really wish we could be out there with you guys instead of grading papers. I hate grading papers more than just abt anything. I think I'm going to hire some young poet to start doing my grading for me. Maybe Kareem needs a job? Argh. Wish we were there... KG John! Hi! I told you on the phone this summer I'd come to a training but I seem to have not written it down! Ah summer... Can you remind me what day/date I signed up for? And maybe also what the other day was that was an option, just in case I've since screwed up and cross-scheduled the day and time I originally signed up for? Sorry for the blackout. KG Hi, No, *I'm* sorry for not keeping better track of my situation! But of course reminders are always helpful. I'm really sorry I missed it. Last year I had off in spring for research release, but this year I am hoping to do way more union stuff. I will be at the rally Monday, so hopefully I'll see you there! KG Hey I recall you said you blurbed him? do you have a copy of his book? maybe even a digital one in your email you cld fwd me? i'd like to try to prepare a little for next weekend! kg

Notes on the Inhuman in Art
Lawrence Giffin

“Eliminative materialism is a materialist position in the philosophy of mind. Its primary claim is that people's common-sense understanding of the mind is false and that certain classes of mental states that most people believe in do not exist. Some eliminativists argue that no coherent neural basis will be found for many everyday psychological concepts such as belief or desire, since they are poorly defined. Rather, they argue that psychological concepts of behaviour and experience should be judged by how well they reduce to the biological level.”



Here is an image of the Neurostar transcranial magnetic stimulation device. TMS uses electromagnetic induction to induce weak electrical currents using a rapidly changing magnetic field, causing depolarization or hyperpolarization in the neurons in the brain. It is being developed as a treatment for neurological and psychiatric disorders, such as migraines, tinnitus, depression, and auditory hallucinations.

At present, TMS fields extend only a few centimeters to the surface of the cortex. High-intensity TMS fields could penetrate farther into the brain, but they can cause seizures, tissue damage or discomfort. Thus, a magnetic field that can safely penetrate and activate the brain's inner regions has remained the Holy Grail of TMS research for some time. Creation of such a field offers the possibility of treating difficult conditions such as Parkinson's disease. It might even make it possible to energize the brain's "pleasure center" directly.

An interdisciplinary team at the U.S. National Institutes of Health has invented a new TMS coil configuration that is designed to generate sufficient magnetic field strength to stimulate neurons deep inside the brain mass without posing a hazard.

The prototype device is designed to maximize the electric field deep in the brain by summing separate fields projected into the skull from several points around its periphery. The prototype apparatus underwent an initial round of clinical evaluations this summer. Investors have recently established a company called Brainsway, in Delaware to carry on the research and development effort and to commercialize the deep-brain magnetic stimulator.

Twentieth-century painting is often characterized and categorized in terms of its relationship to prior forms of artistic production, most commonly along the lines of a “breaking down” of earlier forms. Just as Greuze and David can be understood as a breaking down of the hierarchy of genres in the *Académie*, minimalism and abstract expressionism as a breaking down of representation and realism, conceptual art as a breaking down of legitimating institutions.

Beyond the historical “reduction” of painting into geometric elements, called variously “minimalism” and “op-art,” what do these paintings tell us about ourselves as spectators—and not simply as spectators of art but as animals capable of specific visual perception?



Josef Albers, “Homage to the Square,” 1958

Frank Stella, “Harran II,” 1967

In Stella and Albers, the juxtaposition of colors present the viewer with scintillations that are “not there” in the paintings. Contrast these works with the following:



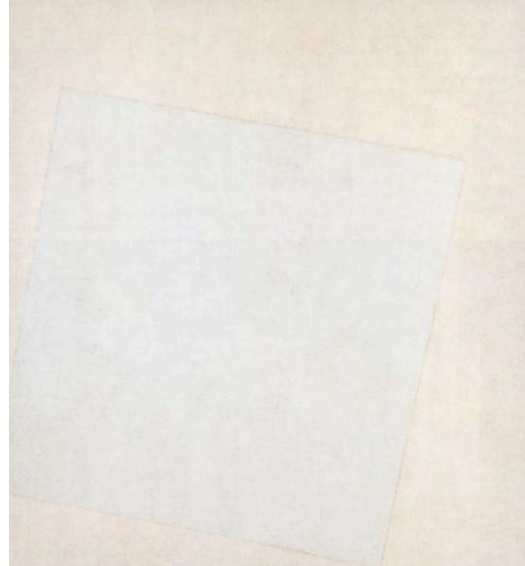
Richard Diebenkorn, “Ocean Park No. 67,” 1973



Clyfford Still, “1957-D No. 1,” 1957



Mark Rothko, "No. 61 (Rust and Blue)," 1953



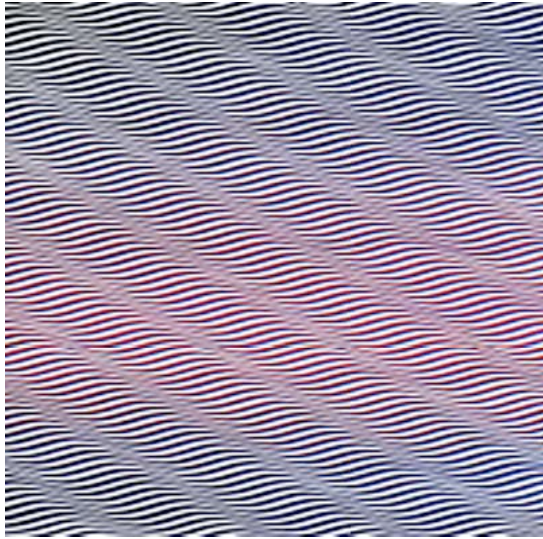
Kazimir Malevich, "Suprematist Composition: White on White," 1918



Barnett Newman, "Vir Heroicus Sublimis," 1950-1951

These paintings lack the cognitive phenomena apparent in the Albers and the Stella.

For instance, compare Bridget Rileys 1967 painting "Cataract" with a generic wave optical illusion or some illusions by Akiyoshi Kitaoka.

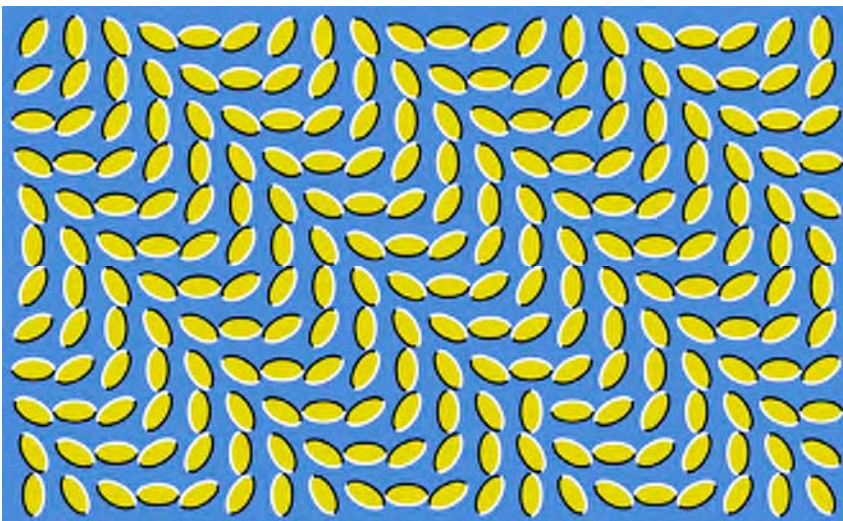


Bridget Riley, "Cataract 3," 1967

Generic Wave Illusion



Akiyoshi Kitaoka, "Yellow Wave," 2011

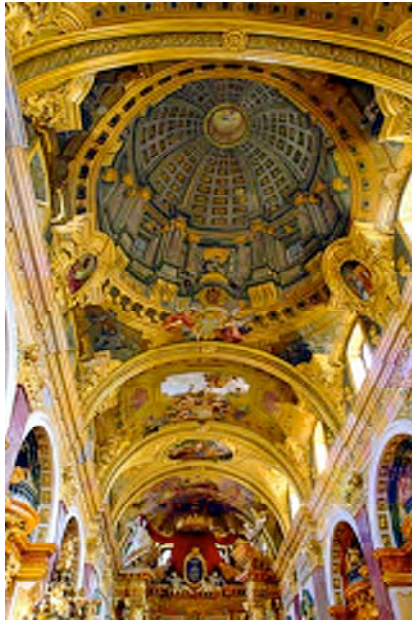


Akiyoshi Kitaoka, "Rice Wave: 2011 ver. 2," 2011

Play with the particular characteristics of the human perceptual apparatus has a long-standing tradition in art.



Masaccio's "Trinity with the Virgin, Saint John the Evangelist, and Donors," from 1427, is one of the earliest instances of linear perspective in art.



Here, Andrea Pozzo's ceiling of Jesuit Church in Vienna is a triumph of *trompe l'oeil*.



Hans Holbein, "The Ambassadors," 1533



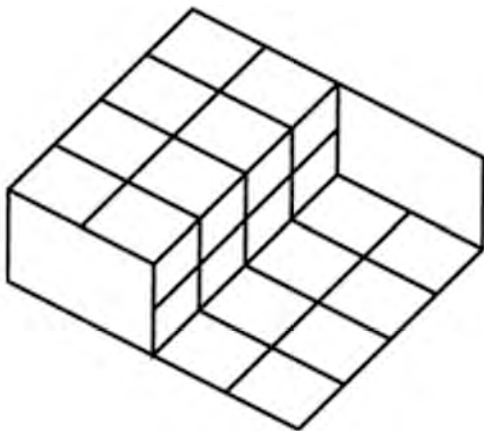
(Detail of the anamorphic skull)

Multistable perceptual phenomena are forms of perceptual phenomena in which there are unpredictable sequences of spontaneous subjective changes. Perceptual multistability can be evoked by visual patterns that are too ambiguous for the human visual system to recognize with one unique interpretation.



Necker Cube

An example of monocular rivalry (to see, stare at one of the two colors)



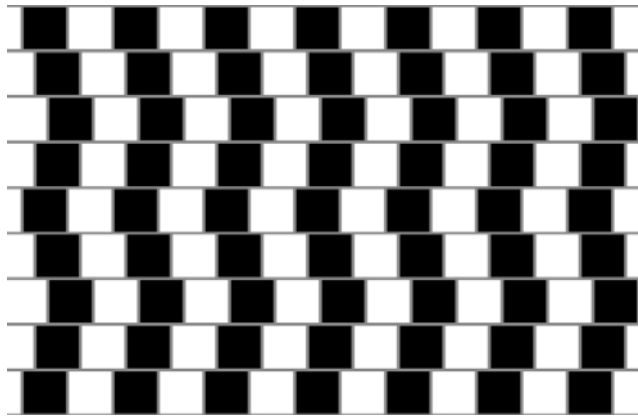
Multistable stair



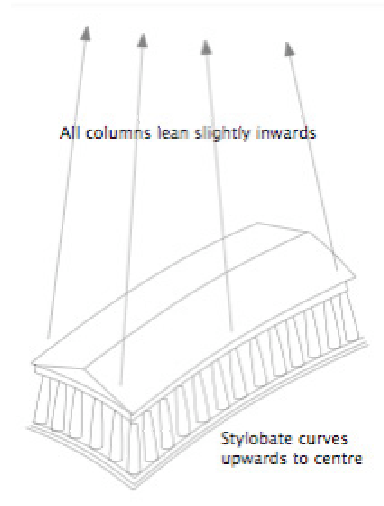
Rubin Vase

The Rubin Vase teaches us that the whole notion of figure and ground in realist paintings, especially since the early Renaissance, is as much the work of autonomic systems in the brain as historical developments in geometry. Interestingly, the Rubin Vase is also an instance of visual ambiguity based on higher-level cognitive pattern matching, in which the overall

picture, rather than simply the net effect of the individual shapes, determines its mental representation. Regardless, the Rubin Vase is a good example of the brain creating perception by overcoming a paradox in its visual field—this paradox being the absence of a discernible ground, one that is anticipated by the evolved neurological structure of visual perception. The brain cannot help but expect a relationship of depth between figure and ground, simply because it had need to evolve that way (not only to gauge a prey's or predator's distance, but simply to be able to interact with objects in the world), so in the absence of a figure-ground distinction, the brain is at a loss and therefore continuously attempts to produce that distinction automatically.



Café Wall Illusion



Curvature of the Parthenon

The "Café Wall Illusion," in which the parallel horizontal lines appear slanted, is an inversion of the stylobate and architrave of the Parthenon, which are curved toward the center so that the Parthenon would appear straight and not as sagging in the middle. The human eye tends to see columns as thinner in the middle, so the Parthenon's columns are bowed. The corner columns are thicker, since they will catch more of the sun's light and would therefore appear thinner. The Parthenon seems to be composed of perfectly straight lines only because it is really composed of curves. Apparent perfection engineered via calculated distortions—the actual curves in both the Parthenon and in the human eye cancel each other out to produce pure, mathematical precision in a three-dimensional object. This is an early instance of creating art for the inhuman.

Mach bands are light or dark stripes that are perceived next to the boundary between two regions of an image that have different lightness gradients (even if the lightness itself is the same on both sides of the boundary). Compare them with two paintings by Gene Davis.

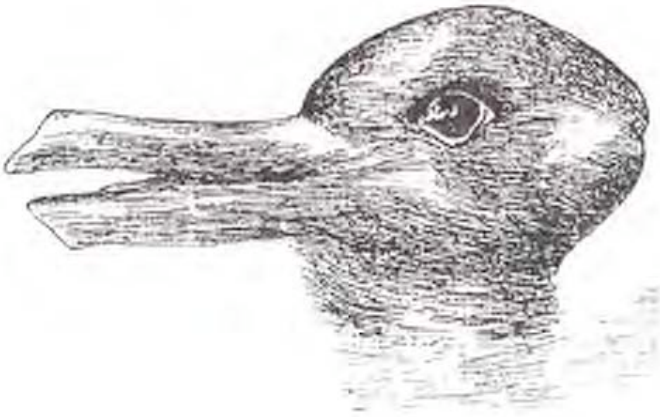


Gene Davis, "Phantom Tattoo," 1965



Gene Davis, "Blue Sound," 1964

In his *Philosophical Investigations*, Wittgenstein discusses figures which can be seen and understood in two different ways. Often one can see something in a straightforward way – seeing *that* it is a rabbit, perhaps. But, at other times, one notices a particular aspect – seeing it *as* something.



An example Wittgenstein uses is the "duckrabbit", a picture that can be seen as either a duck or a rabbit. When one looks at the duck-rabbit and sees a rabbit, one is not *interpreting* the picture as a rabbit, but rather *reporting* what one sees. One just sees the picture as a rabbit. But what occurs when one sees it first as a duck, then as a rabbit?

"I am not saying: if such-and-such facts of nature were different people would have different concepts (in the sense of a hypothesis). But: if anyone believes that certain concepts are absolutely the correct once, and that having different ones would mean not realizing something that we realize—then let him imagine certain very general facts of nature to be different from what we are used to, and the formation of concepts different from the usual ones will become intelligible to him.

"Compare a concept with a style of painting. For is even out style of painting arbitrary? Can we choose one at pleasure? (the Egyptian, for instance.) Is it a mere question of pleasing and ugly?" (Wittgenstein, *Philosophical Investigations*, II xii).

Similar to Rubin's Vase is a .gif created by a web designer, Nobuyuki Kayahara, that circulates on the Internet of a silhouetted woman, arms at her side with one foot floating just above the floor and one leg extended slightly forward. The figure is slowly spinning, but it is impossible to determine in what direction she is spinning.

Similarly to Rubin's Vase, this illusion derives from the lack of visual cues for depth. Also, similarly to Wittgenstein's "picture-rabbit," one sees the figure spinning in a *particular* direction and never both at the same time. Faced with a lack of information, the brain simply perceives the motion to be in one direction and not the other.



My question has always been, Why is the spinning silhouette that of a nude woman? What is the relationship between pleasure and the kinds of cognitive phenomena we've been discussing? Isn't there something cowardly in chalking up sexism to biology?

Surely the realm of culture carves out a space for human freedom from material determination; not everything is a matter of nucleotides and nuclear bonds. For instance, take our spinning lady, this time a little more "fleshed out."



Compare the fleshed out silhouette to an image of a woman taken by an airport scanner.

Most likely this image was staged for *Time* or *Newsweek*, but that all the more reinforces the similarity between the two images, which no longer coincidentally resemble one another, but are perhaps influenced by the same purely human, ideological categories of nakedness and passivity. The two images are of svelte females, the modern beauty that one finds on television shows or in pornography. And while a case could be made for the attractiveness of the second woman, perhaps heightening our sense of personal invasion to the extent that the spoils of that invasion are of the highest quality, it is however unclear why a demonstration of multistable perception takes the form of a female nude.



Pascal wrote that it was always a better bet to bet on the existence of God, and he suggested that disbelief could be overcome by the empty performance of the gestures associated with belief, that if one knelt, folded one's hands, and move their lips in prayer, that they would come to believe.



Total, disarming acceptance in the gestures and faces of various cheap statues of the virgin Mary. Compare them with these fifteenth-century depictions of Mary as protector, the detached looks, the palms turned inward.



The first is the center panel of Piero della Francesca's "Polyptych of the Misericordia," from 1462, depicting Mary as protector, an notion first codified in the earliest recorded prayer to the Virgin, *Sub tuum praesidium* ("under your protection").



A similar image, called "Virgin of Mercy," from the mid-15th century painter Sano di Pietro. Note that in these earlier paintings, there is no snake under Mary's foot. The doctrine of immaculate conception was not codified until 1854 when Pope Pius IX circulated the papal bull *Ineffabilis Deus*, which stated that "the Blessed Virgin Mary, at the first instant of her conception, [...] was preserved immaculate from all stain of original sin." From that point on, the ambiguous "it" of Genesis 3:15 had to be reinterpreted as referring to Mary and not to Christ: "And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel."



The posture of caring, of protection, of mourning in Michelangelo Buonarroti's "Pietà" (1499) reappears in modern times as one of passivity and submission.



"It shall bruise thy head"

Context informs how our brains assemble visual input. An ambiguity in context can lead to an ambiguity in perception. In contemporary art, this ambiguity is suppressed in favor of an explicit context, context as content. Visual perception is demoted and serves instead to assemble context. The calmness of this act is haunted by a shrill challenge to the category of Art; it confronts Art with its falsity, while nonetheless affirming its truth in the confrontation. For all the deconstruction of art's porous borders, there exists still the spontaneous apprehension of art.

Our brains have not been exposed long enough to figurations of the human face *not* to immediately misrecognize them as such. No amount of traditional reeducation will counter that. The crude generalities thrown up into the prefrontal cortex by the cerebellum undermine any claim to truth by reason. Art is only autonomous the less it has to do with perception. In that sense, Still and Rothko win out over Stella and Albers. Art is not diminished by the shift of its audience's attention toward entertainment, it can finally free itself from the imperative that it give pleasure.



It would be a mistake to assume that the move from depiction and pleasure in art to description and reason is synonymous with a move from the body to the mind or from the material (and its ideological blindspots) to the ideal (and its rational understanding of materiality). What unites the ideal and the materials is not the materiality of ideas and the ideality of matter, but the reality that both modes of being equally organize. The human is not simply the "I" that perceives, that comprehends, that critiques. The human is at once the ad hoc accretion of barely coordinated evolutionary technologies from the quantum (neurological electrical impulses and photons hitting the retina) to the chemical (neurotransmitters and enzymes) to the ideational (preferential vectors in neuronal firing) to the symbolic (recognition of external forms that, while not hardwired, are spontaneously activated by neural patterns formed by prior repeated exposure).

Here is an image that is not for humans or are only indirectly for humans. Their main audiences are A.I. programs

Isn't the division between the human and the non-human a kind of cultural illusion, perhaps even a genetic one based on passively and contingently evolved patterns of behavior that conceptualize the world for us in terms that we understand *a priori*? Such as facial recognition, which is nullified by Prosopagnosia' the spontaneous interpretation of emotional states via facial expression; the perception of certain movements as threatening, etc. What is recognizably human disappears not far into a dissection of the human brain.

At the same time that Art and the image free themselves from human perception, the image frees itself from art. Photography as art existed in the short span of time stretching between its invention and the circumstances in which it would find its own use. Art, for the photographic image, was a period limbo in which it was able to unfold its properties *in vacuo* in order to categorize them and subsequently to produce itself as autonomous image. It is no longer ambivalent about the meaning its content but is able directly to organize the information from its input according to invariable codes.



Even in human visual perception, the image does not address me. I merely look in on visual stimuli as it is chopped-up, processed, reassembled, and shared by the semi-autonomous systems thrown together in my brainpan.

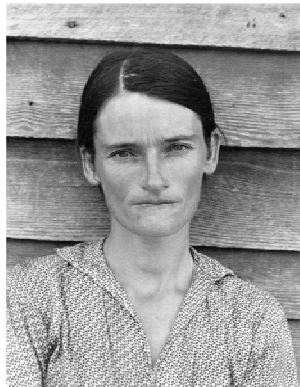
Even when I perceive an idea as related to an image, even when I turn my attention from the visual perception to the abstract contexts that inform not only its physical characteristics (depth versus ground, forms of movement, the recognition of faces, color) but also its cultural significance, its political import—even when I suppress what is *given* for what can be *given to* it, those rational judgments can still be reduced to patterns of neural activity in my brain.

The image is no longer *for us*, only something we peep on. We are voyeurs not of the content of the image but on the process of imaging.



If we think about Art in terms of memes, then we can say, with Richard Dawkins, that humans are just the “survival machines” for art and that all art, therefore, is *for nonhumans*.

Suddenly, these three artworks are equally inhuman:



Op. cit.

Op. cit.



Still from Michael Klier's *Der Riese*.

Some artworks use the medium of ideas to dehumanize the spectator.

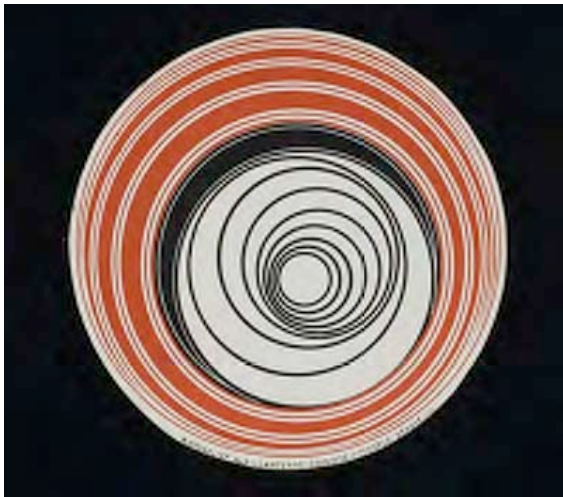


Rene Magritte, "False Mirror," 1928



Jeff Wall, "Picture for Women," 1979

While others use material.

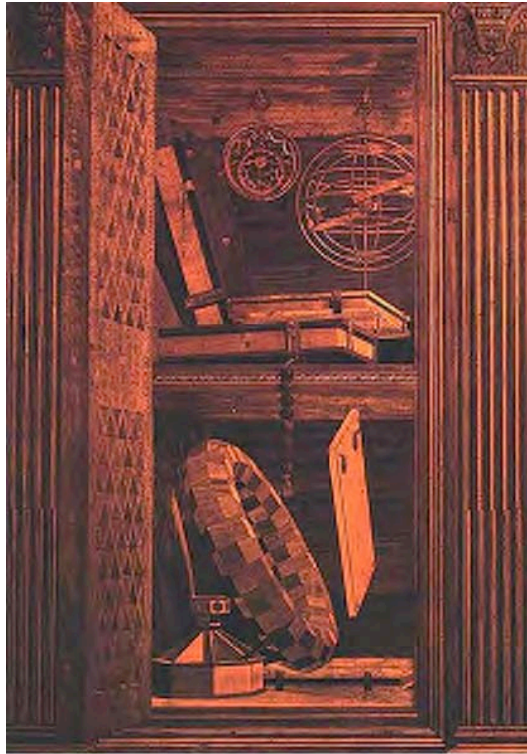


Marcel Duchamp, "Rotorelief No. 3," 1935

A screening of Tony Conrad's *The Flicker*

It's the same difference/indifference between
Diana Deutsch's Auditory Illusions (http://philomel.com/musical_illusions/)
and Maryanne Amacher's *Sound Characters (Making the Third Ear)*
(<http://www.youtube.com/watch?v=px2mz5ObenQ&feature=related>).
See also Marcus Schmickler's *Palace of Marvels [queered pitch]*, 2010
(<http://www.youtube.com/watch?v=Kb3Al8vumjs>).

One is not able *not* to misrecognize depth and three-dimensional objects in this depthless and objectless intaglio, below. Here, artistic representation operates on the limitations of cognition to undercut the promises of scientific modernity.



Joos van Wassenhove,
Studiolo, Palazzo Ducale
of Frederico III da Montefeltro,
Urbino, Italy

Must we therefore fall back on the *momento mori* of Adam's dry bones in Masaccio's "Trinity," above which is written (in Latin) "I once was what now you are and what I am, you shall yet be?"

What do we make of the heap of astronomical, geographical, and artistic objects between Holbein's two ambassadors? Holbein's skull affirms a reality for which human thought is an obscure and peripheral element. A means to an end as the end of ends.



That is to say, not the skull as symbol of death (for as Baudrillard notes, death is only a representation for the living and nothing more), but an affirmation of the paradoxical fusion of idea and matter, Hegel's "the Spirit is a bone."

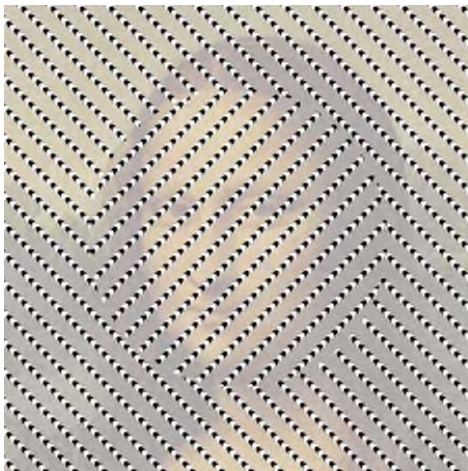
Characterizing Freud as a thinker of origin as lack, Derrida writes, “a pure representation, a machine, never runs by itself,” and “that the machine does not run by itself means something else: a mechanism without its own energy. The machine is dead. It is death. Not because we risk death in playing with machines, but because the origin of machines is the relation to death [...]. The machine—and, consequently, representation—is death and finitude *within* the psyche.” In this way, Derrida points out that death *founds* life, that forgetting and repressing *found* memory, and that the thoughtless play of surfaces and inscriptions *founds* the psyche.

But death is only something that floats around *within* the psyche as a representation, a representation of the lack of value of life as a privileged term. Yet in focusing on death, we misrecognize the origin of life obscured by the figure of death. One would never say that death *founds* a building site or that death *founds* the telegraph lines from Washington D.C. to Baltimore, Maryland.

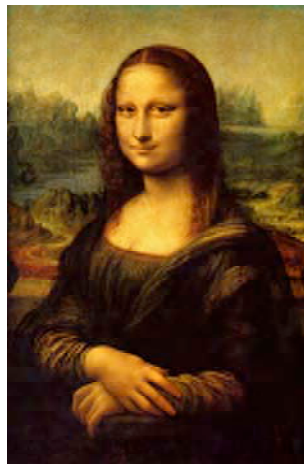
If we give up on the sanctity of life, we will also have to denegate the power of death. We might therefore affirm, along with Ted Berrigan, that “there is no such thing as a breakdown.”

And we might extend to all forms of interaction, of founding and dissolving—whether they includes a willful human or a brainless internal combustion engine—Kant’s characterization of the aesthetic as “purposiveness without purpose,” but without his distinction of the beautiful and the sublime.

To think an art for a nonhuman is first to think the inhuman origin and end of art. So that even the *Mona Lisa* is *for* an inhuman history, *for* an inhuman neural net, *for* an inhuman university, etc.



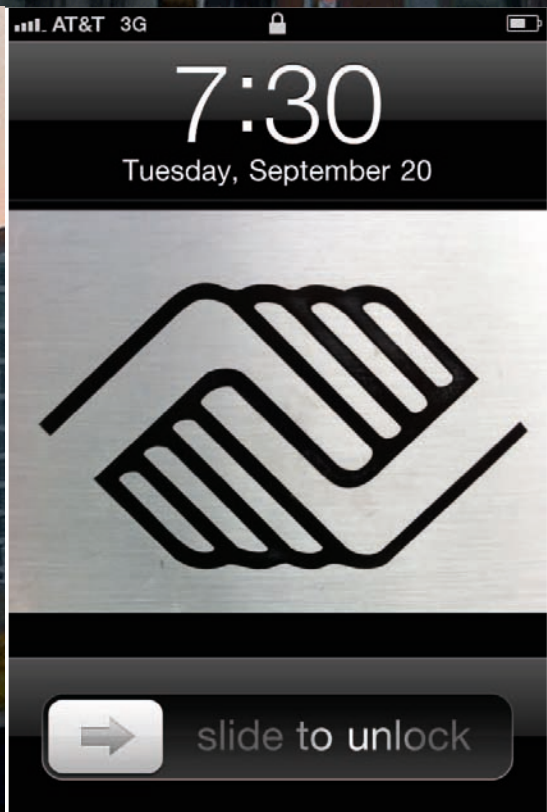
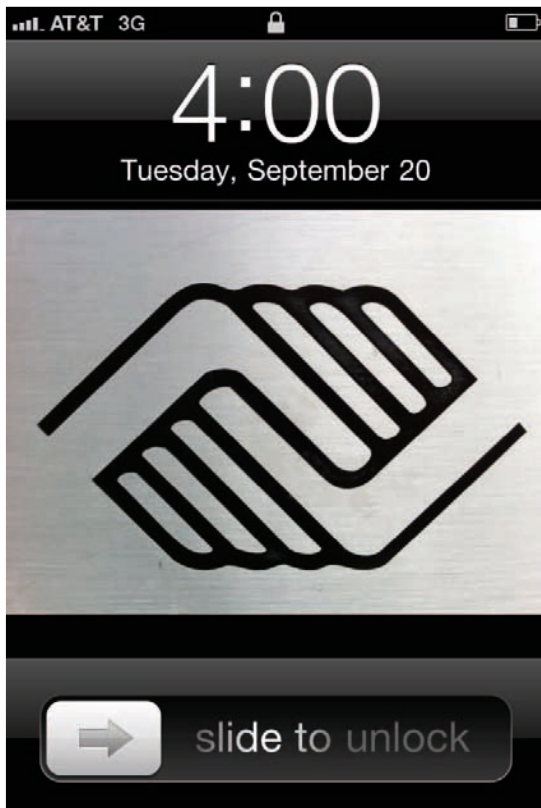
Akiyoshi Kitaoka, “Moving Mona Lisa Face,” 2011



Leonardo da Vinci, “Mona Lisa,” c. 1503–1519



EMOTIONS



TIME

Astrid Lorange, *Dog Island*

Dog Island; Free Forever

The Dog Island is a radically essential new idea that has worked beautifully well. It has been a long, arduous journey, filled with many steps. Dog Island is actually a small complex of islands. There is one island reserved for the miniatures like Chihuahuas and tiny poodles. If your dog falls into the tiny dog category it will find itself wonderful on the tiny dog island. (They are beginning to build sub-societies in the trees!) But in the mean time, teach your dog to be tough.

There were 10,000 rabbits released to the island 2 years ago. Dogs are given some supplemental eating supplies and are monitored electronically to ensure they are finding their way to natural food sources. A crew of 15 vegetation restoration engineers are constantly planting large patches of wild carrot. The island is full of grasshoppers. Some dogs chase jellyfish. There are many caves along the shoreline, artificially made, which dogs can go to avoid the rain. Dogs LOVE hurricanes, too, which we recently discovered!

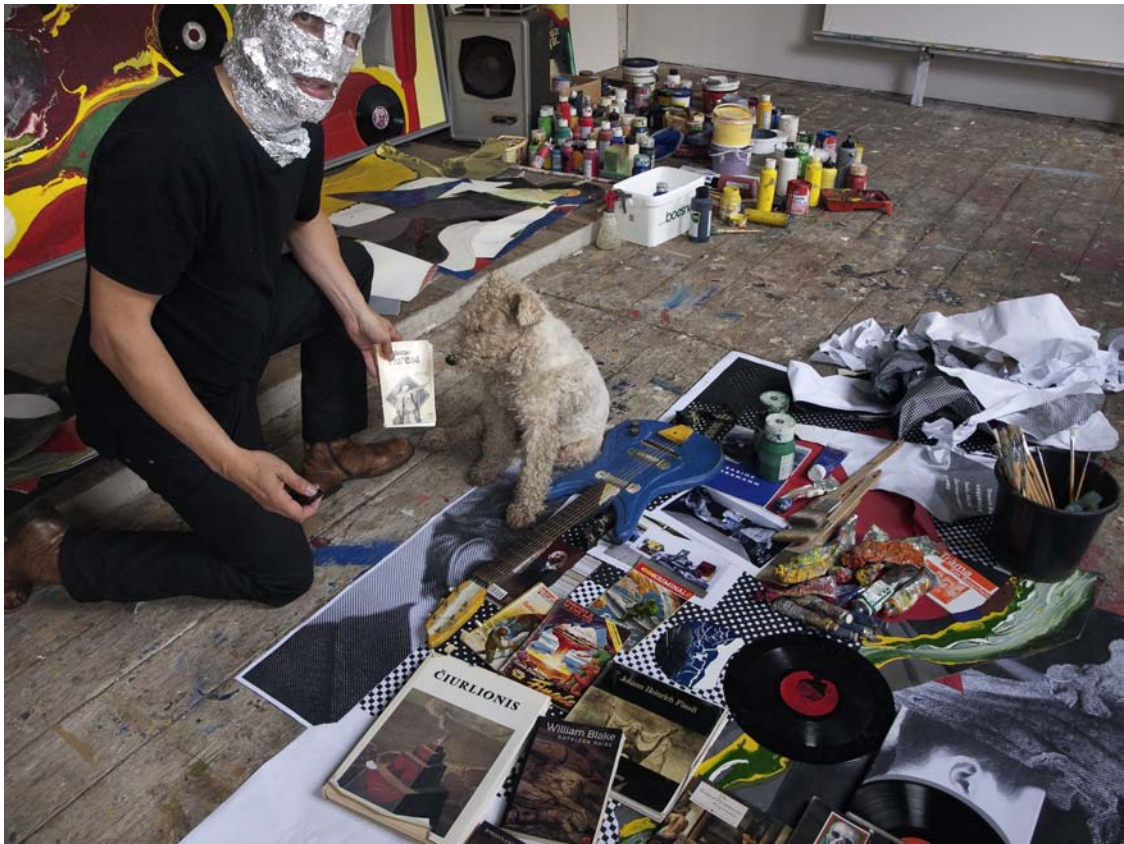
Fights break out occasionally, but this is not a real issue, because eventually, the dogs learn to get along. Every now and then some dogs gang up and kill and then eat another dog, but this is just natural, and it's OK for it to happen now and again. Highly-strung dogs are often a symptom of a dog not properly conditioned to human lives, even though they react only to other dogs. It will take canine socialisation for them to learn. Certain things you can do is to start finding rodents and squirrels for the terriers to kill.

For introduction to the Dog Island, we like to have all the new dogs spend time together in the bungalow. On Dog Island, pack forming is very common and normal. But if a new dog was just let loose onto the island all by himself, the pack would easily destroy him. This is why we like introducing only packs, because it allows for mutual respect. We still have many years and many dogs to go until overcrowding is a problem on the Island. Also, the dogs keep themselves trimmed. And also, we've received many spayed and neutered dogs, which cuts down on reproduction.

There are 3 days of the year that visitors are allowed. Sometimes, someone sees their dog again. Usually the dog has either forgotten them, or has grown to resent all the years of captivity. Vacation Island, on the other hand, is for people with money to spend to visit an island with a dog and still come back with the dog. As a visitor to Vacation Island, your dog will be in ecstasy for three weeks. Your dog will cry as the helicopter takes you and him away from Vacation Island, but his memories will live forever. We apologise to not offer this to everyone but it takes an enormous amount of money to afford this type of beauty.

Klaus Killisch, *How to Explain Pictures to a Living Dog*





Eddie Hopely, *Lomax*

<http://ia600709.us.archive.org/10/items/Lomax/Lomax.mp3>

Lanny Jordan Jackson, *Beautiful Copy*

W. W. R. Before leaving Paris, he dissolved the engagement with Helen.
The daughter of a Polish count, Marie-Charlotte Rostoff, with
whom he remained until his death, he was not the first
of the Rostoffs who were famous for the cultivation of the
arts. He was a man of letters, a poet, a musician, and
a painter. He was also a man of business, but
his first literary work saw print. The first of his
works, and his third and most important, was published.

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likeapalacetohim.Atlastthep persecutionandmiseryhehassu[red]edthroughoutthe dayhave[sic]
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are named,everythingisorganized.LéveiléandhiscomradeJeromepresideoverthe fête,eachofthem armedwithanironbarfrom
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al.Hewilsparenothinginhissatire.Amongprinters,those whoexcelinthisentertainmentarecaledjobeurs:theyprovidejoberie.

Léveiléreceivesmanyroundsofapplause.

Itshouldbenotedthataltheworkersareinleagueagainstthemasters.Itis enoughtospeakbadlyofthem
tobeesteemedbythewholeassemblyoftypographers.

Léveiléisoneofthose.Inrecognitionofhismerit,hewilbepardonedforsomeprevious satiresagainsttheworkers.

Andy Sterling, One Of Us







