



Bloomberg Digital Arts Initiative 2013

BLOOMBERG 數位藝術培育計劃 2013

Open Call Briefing Session 計劃簡介會

Date 日期

12/3/2013 (Tue二)

Time 時間

7:00pm

Venue 地點

**Innocentre Chamber 3 (72 Tat Chee Avenue, Kowloon Tong Kowloon, Hong Kong)
香港九龍塘達之路 72 號創新中心展覽館 3**

Selected artist / artist group will be offered
獲選的藝術家 / 藝術家隊伍將享有以下支持：

Artist Fee 藝術家資助：HK\$50,000

Material Sponsorship 物料資助：HK\$100,000

A Solo Exhibition / Performance organised and supported by YAF and Bloomberg
由香港青年藝術協會及 Bloomberg 協助籌辦展覽或表演

Deadline for Proposal Submission
計劃書截止提交日期：

23 / 4 / 2013 (Tue 星期二) 6:00pm

Enquiries / RSVP 查詢及留座：

adam@hkyaf.com

Detailed information & application will be posted on the YAF website (www.hkyaf.com) after the briefing session.
計劃詳情及報名表格將於簡介會後在本會網站 (www.hkyaf.com) 公佈。

Internship Programme for the 55th Venice Biennale, Hong Kong Participation – Call for Application

M+, Museum for Visual Culture of the West Kowloon Cultural District Authority is seeking exceptional candidates to join our internship programme for the upcoming 55th Venice Biennale (June – November 2013). As part of our commitment to nurture local talent in the arts, this programme offers the opportunity to gain a unique insight into the working of the world's oldest and most renowned international art exhibition.

The Hong Kong participation is co-presented by M+ and the Hong Kong Arts Development Council. We are currently offering the following internships in Venice, Italy.

Technical Interns 1 May – 4 June 2013

Exhibition Interns 7 week period for these dates:

22 May – 9 July

8 July – 25 August

24 August – 11 October

10 October – 29 November



Galeri Perrotin White Cube

Wim Delvoye

3 April 2013 – 5 May 2013

50 Connaught Road, Central, Hong Kong



Damien Hirst

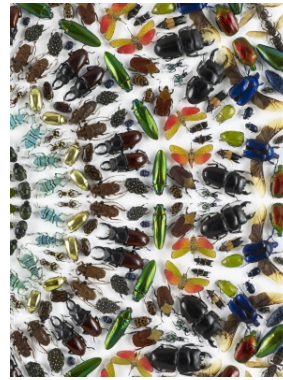
**Entomology Cabinets and Paintings, Scalpel
Blade Paintings and Colour Charts**

21 February – 4 May 2013

50 Connaught Road, Central, Hong Kong



Galeri Perrotin



White Cube

Wim Delvoye

Damien Hirst

Entomology Cabinets and Paintings, Scalpel Blade Paintings and Colour Charts

3 April 2013 – 5 May 2013

21 February – 4 May 2013

50 Connaught Road, Central, Hong Kong

50 Connaught Road, Central, Hong Kong

Gallery Visits #2

April 11th

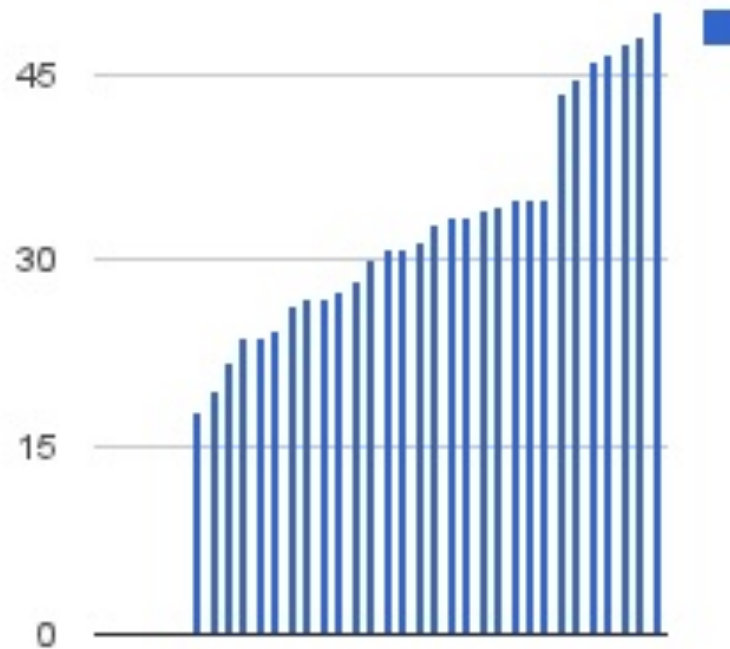
50 Connaught Rd

Meet at class at 14h00 sharp!

Travel to Central MTR

Exit C

GE1127 Quiz Results

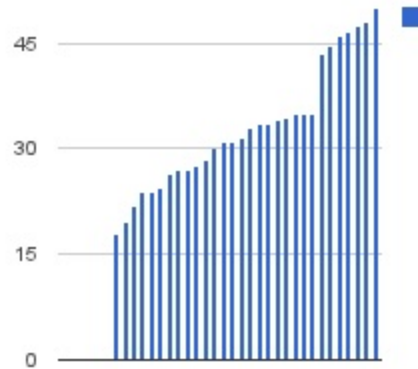


AVERAGE Score: 33.05 / 50

OUT OF 50 Average: 66.1 %

OUT OF 45 73.4 %

GE1127 Quiz Results



AVERAGE **Score: 33.05 / 50**
OUT OF 50 Average: 66.1 %

Who missed the quiz?

[Academic Literacy Exercises](#) (PDF)

In-class exercises followed by...

Practice at least one question
on which you did not so well
in the [online quiz](#)

Money in Literature: the language economy
(Patronage, power, prestige & profiles)

“... why did coinage, tyranny and philosophy develop in the same time and place?”

(Marc Shell, Economy of Literature, pg. 152)

The where-to-be-born index, 2013

Rank	Country	Score*	Rank	Country	Score*
1	SWITZERLAND	8.22	=40	CUBA	6.39
2	AUSTRALIA	8.12	42	COLOMBIA	6.27
3	NORWAY	8.09	43	PERU	6.24
4	SWEDEN	8.02	=44	ESTONIA	6.07
5	DENMARK	8.01	=44	VENEZUELA	6.07
6	SINGAPORE	8.00	=46	CROATIA	6.06
7	NEW ZEALAND	7.95	=46	HUNGARY	6.06
8	NETHERLANDS	7.94	48	LATVIA	6.01
9	CANADA	7.81	49	CHINA	5.99
10	HONG KONG	7.80	50	THAILAND	5.96
11	FINLAND	7.76	51	TURKEY	5.95
12	IRELAND	7.74	52	DOMINICAN REP.	5.93
13	AUSTRIA	7.73	53	SOUTH AFRICA	5.89
14	TAIWAN	7.67	=54	ALGERIA	5.86
15	BELGIUM	7.51	=54	SERBIA	5.86
=16	GERMANY	7.38	56	ROMANIA	5.85
=16	UNITED STATES	7.38	57	LITHUANIA	5.82
18	UAE	7.33	58	IRAN	5.78
19	SOUTH KOREA	7.25	59	TUNISIA	5.77
20	ISRAEL	7.23	60	EGYPT	5.76
21	ITALY	7.21	61	BULGARIA	5.73
22	KUWAIT	7.18	62	EL SALVADOR	5.72
=23	CHILE	7.10	=63	PHILIPPINES	5.71
=23	CYPRUS	7.10	=63	SRI LANKA	5.71
25	JAPAN	7.08	65	ECUADOR	5.70
26	FRANCE	7.04	=66	INDIA	5.67
27	BRITAIN	7.01	=66	MOROCCO	5.67
=28	CZECH REPUBLIC	6.96	68	VIETNAM	5.64
=28	SPAIN	6.96	69	JORDAN	5.63
=30	COSTA RICA	6.92	70	AZERBAIJAN	5.60
=30	PORTUGAL	6.92	71	INDONESIA	5.54
32	SLOVENIA	6.77	72	RUSSIA	5.31
33	POLAND	6.66	73	SYRIA	5.29
34	GREECE	6.65	74	KAZAKHSTAN	5.20
35	SLOVAKIA	6.64	75	PAKISTAN	5.17
36	MALAYSIA	6.62	76	ANGOLA	5.09
37	BRAZIL	6.52	77	BANGLADESH	5.07
38	SAUDI ARABIA	6.49	78	UKRAINE	4.98
39	MEXICO	6.41	79	KENYA	4.91
=40	ARGENTINA	6.39	80	NIGERIA	4.74

* Score out of a maximum of 10. Source: Economist Intelligence Unit

“Abzockerei”
is a swiss-german word
that roughly means
"Against fat-cat salaries"

“Switzerland on March 3rd. Voters there overwhelmingly backed an initiative to give shareholders of Swiss listed companies a binding say on executive pay and an annual right to vet board appointments. Other sanctions would forbid the award to executives of severance packages, side contracts, and rewards for buying or selling company divisions. The penalty for infringements could be as much as three years in jail, or the forfeit of up to six years’ salary.”

<http://www.economist.com/blogs/schumpeter/2013/03/switzerland%E2%80%99s-vote-executive-pay>

Wealth

+

-

Patronage
of the arts.

Possibility
for large scale
projects.

Concentration
leads to scarcity.

Profit destroys
incentives for
playful creativity.



HSBC profits take 6pc dip, but chief executive pockets HK\$22m bonus

US\$4 billion of penalties and fines contribute to 6pc dip, but boss will pocket a 33pc pay rise and dividend for shareholders will go up 11pc

Kanis Li
kanis.li@scmp.com

Tuesday, 05 March, 2013, 12:00am



Pre-tax profit (US\$b)



Underlying pre-tax profit



Earnings per share (US¢)




Dividends per share



Source: HSBC

SCMP



遊玩 · 四季

TRAVEL AND LEISURE IN FOUR SEASONS

You are cordially invited to join the
Art Talk with Lam Tung Pang

Tuesday, 5th March 2013
4:00pm - 5:00pm

28/F, Prosperity Tower,
39 Queen's Road Central, Hong Kong

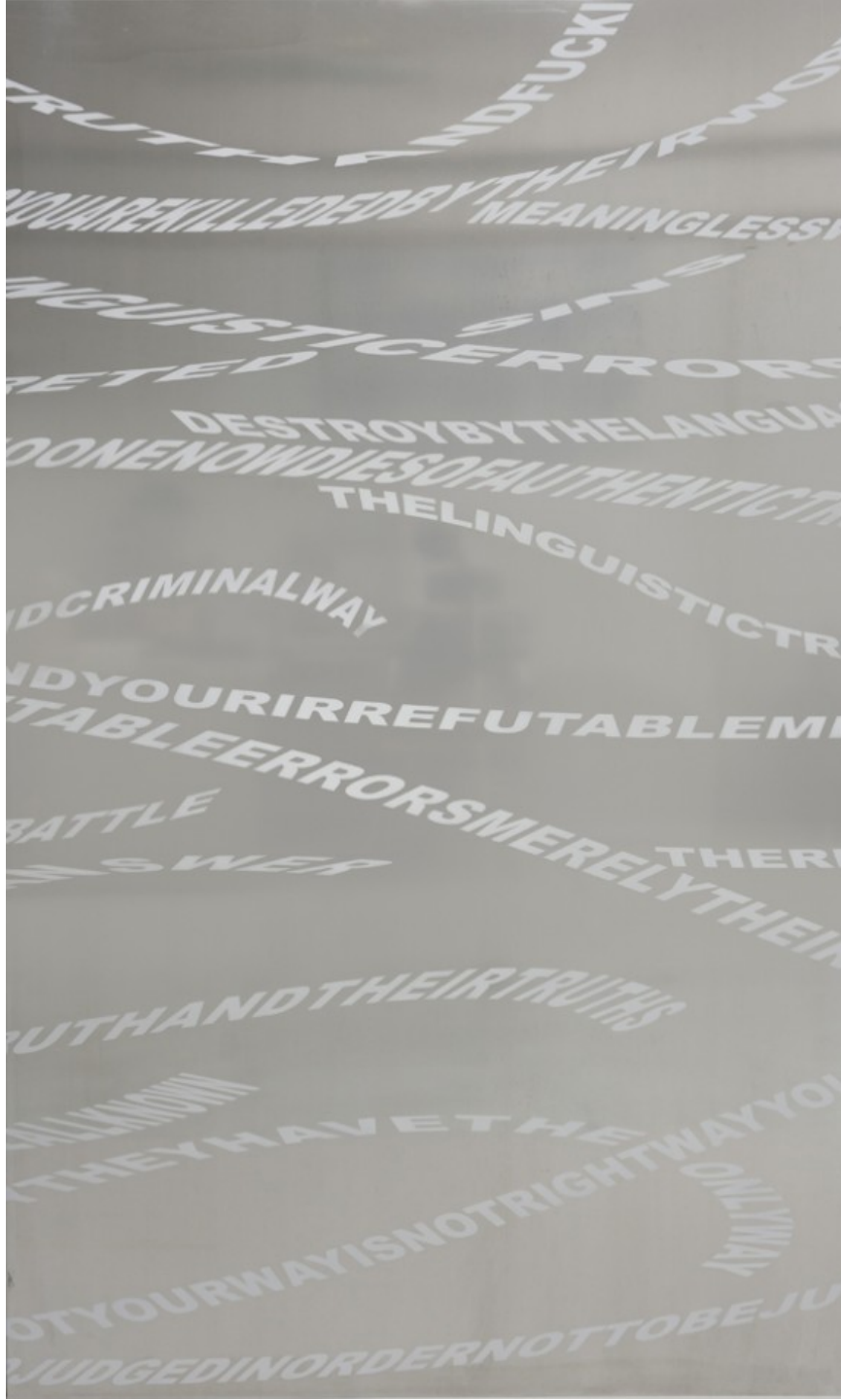
我們誠邀您出席
林東鵬藝術座談會

2013年3月5日 (星期二)
下午4時至5時

中環皇后大道中39號
豐盛創建大廈28樓

RSVP 敬請賜覆

Kitty Ng | kittyng@nwd.com.hk | 852 2844 3276



Every World is A Prejudice No.2

Tsang Kin-Wah

(2012)

Aerosol paint on aluminum

200 x 122 cm (78 7/10 x 48 in.)

Tsang Kin-Wah

Permanant Installations

Deutsche Bank
International Commerce Centre, Hong Kong

2010
Dimensions variable
Vinyl on glass panels



Tsang Kin-Wah

Permanent Installation

Shu Uemura, Luxury Products Division of L'oreal USA, Inc.

Shu Uemura, Costa Mesa, California, 2006

Dimensions variable

Acrylic on walls and ceiling





Tsang Kin-Wah

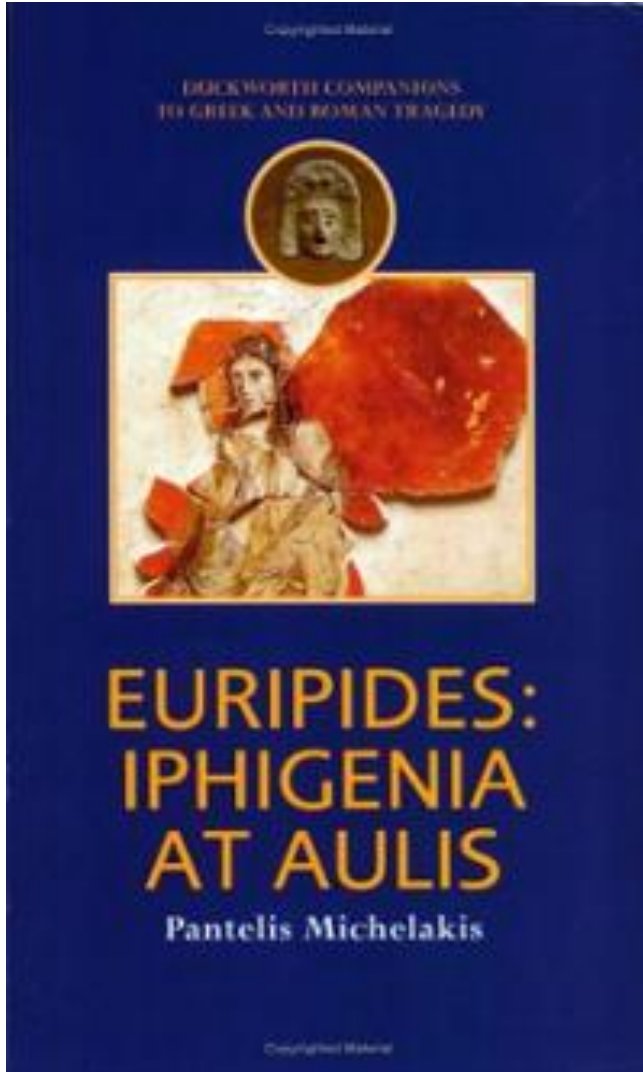
Hoarding

Harbour City, Hong Kong

Harbour City, Hong Kong, 2006

25.2 x 2.4m

Digital output mounted on glass



Iphigenia in Aulis

Euripedes

(408-406 BC)

Note: This is a play written during the Axial Age.

So it can be interpreted as a parable about money and abstract reasoning.

The play is about a King who has 3 daughters. One daughter, named Helen, is very beautiful. She is so beautiful, men threaten to kill each other over her.

The King convinces them to allow the goddess to choose who will be her husband, and to make a promise to go to war together if any harm comes to her.

The man appointed by the goddess to judge the contest runs away with Helen.

The men prepare to go to war. But a sacrifice is needed to bring wind. The other daughter, Iphigenia, must die.

Agamemnon

“Leda, the daughter of Thestius, had three children, maidens, Phoebe, Clytemnestra my wife, and Helen; the foremost of the favored sons of Hellas came to woo Helen; but terrible threats of spilling his rival's blood were uttered by each of them, if he should fail to win the girl. Now the matter filled Tyndareus, her father, with perplexity, whether to give her or not, how he might best succeed. This thought occurred to him: the suitors should swear to each other and join right hands and pour libations with burnt-sacrifice, binding themselves by this curse: whoever wins the child of Tyndareus for wife, they will assist that man, in case a rival takes her from his house and goes his way, robbing her husband of his rights; and march against that man in armed array and raze his city to the ground, Hellene no less than barbarian. Now when they had once pledged their word and old Tyndareus with no small cleverness had beguiled them by his shrewd device, he allowed his daughter to choose from among her suitors the one towards whom the sweet breezes of Aphrodite might carry her. Her choice fell on Menelaus; would she had never taken him! Then there came to Lacedaemon from the Phrygians the man who, Argive legend says, judged the goddesses' dispute;

in robes of gorgeous hue,

ablaze with gold,

in true barbaric pomp;

and he, finding Menelaus gone from home, carried Helen off, in mutual desire,

to his steading on Ida. Goaded to frenzy, Menelaus flew through Hellas, invoking the ancient oath exacted by Tyndareus and declaring the duty of helping the injured husband.”

Euripides. *The Plays of Euripides*,
translated by E. P. Coleridge. Volume II.
London. George Bell and Sons. 1891.

<http://www.perseus.tufts.edu/hopper/text?doc=eur.+ia+1>

Iphigenia in Aulis

Euripides

(408-406 BC)

As the fleet of boats waits to sail for Troy
to go to war to get Helen back
there is no wind.

They consult a fortune-teller
and learn that in order
to please the goddess Artemis
the general Agamemnon must
sacrifice his eldest daughter:
Iphigenia.

Agamemnon

“Leda, the daughter of Thestius, had three children, maidens, Phoebe, Clytemnestra my wife, and Helen; the foremost of the favored sons of Hellas came to woo Helen; but terrible threats of spilling his rival's blood were uttered by each of them, if he should fail to win the girl. Now the matter filled Tyndareus, her father, with perplexity, whether to give her or not, how he might best succeed. This thought occurred to him: the suitors should swear to each other and join right hands and pour libations with burnt-sacrifice, binding themselves by this curse: whoever wins the child of Tyndareus for wife, they will assist that man, in case a rival takes her from his house and goes his way, robbing her husband of his rights; and march against that man in armed array and raze his city to the ground, Hellene no less than barbarian. Now when they had once pledged their word and old Tyndareus with no small cleverness had beguiled them by his shrewd device, he allowed his daughter to choose from among her suitors the one towards whom the sweet breezes of Aphrodite might carry her. Her choice fell on Menelaus; would she had never taken him! Then there came to Lacedaemon from the Phrygians the man who, Argive legend says, judged the goddesses' dispute;

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“The play as it exists in the manuscripts ends with a messenger reporting that Iphigenia has been **replaced on the altar by a deer**. It is, however, generally considered that this is not an authentic part of Euripides' original text.”

http://en.wikipedia.org/wiki/Iphigenia_in_Aulis

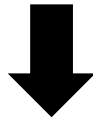
Remember: “Alexander’s army, which numbered some 120,000 men, required **half a ton of silver a day** just for wages. ...”

(Graeber, *Debt*, 229)



The replacement on an altar of a human sacrifice is a way that value becomes abstract.

Abstraction: one thing equals another.



This dramatic play was written in the same era (*The Axial Age) as the birth of money occurred. it reinforces the idea that war is noble and necessary and just.

So what is the myth being told here?

So what is the myth being told here?

Barbarians covered in gold are not to be trusted.

Use coins!

Believe the hype! Buy the Brand!

Helen was the first big brand (i.e. branded==slave) name.

Women belong to men especially when they are beautiful.

Men go to war to protect their property (women) [brand]

Professional armies are necessary!

National defense is normal now, but all normal events require stories to reinforce them. It's worth the cost.

Patriotism relies on propaganda.



Sacrificial pig, Lisu new year, Thailand
John Spies



Pig for Pink Floyd
Jeffrey Shaw
(1977)



Pig for Pink Floyd
Jeffrey Shaw
(1977)



The White Duchess

Goya
(1795)

"Goya's informal relationships with Spanish noblewomen reflect the social independence which aristocratic women were able to show subordinates and friends."

(Page 124-125 of Sarah Symmons' book **Goya**, Phaidon Press Limited, 1998)

"To work is to live without dying."

Rainer Marie Rilke



Fling the emptiness out of your arms into the spaces we breathe;
perhaps the birds will feel the expanded air with more passionate flying.

Duino Elegies

Rainer Marie Rilke

(1912-23)

“... though he attended several universities, soaking up lectures on diverse subjects throughout his life, he never graduated from any of them...”

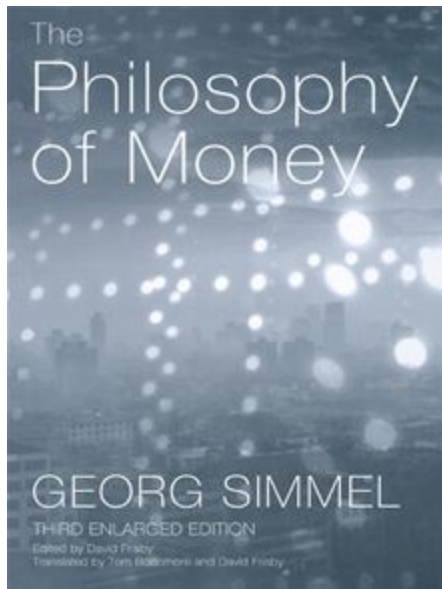
[Rainer Marie Rilke](#)

“... Rilke lived on the brink of poverty for much of his life, dependent on the good graces of aristocratic and haute-bourgeois patrons in the twilight of the Hapsburg Empire.”

[Rainer Marie Rilke](#)

“... Rilke's academic sponsor and friend was **Georg Simmel**, the celebrated German sociologist and philosopher of modernity. In "The Adventurer," one of his most famous essays, Simmel argued that only the experience of art or adventure could invest time with the significance once lent it by religious ritual.”

[Rainer Marie Rilke](#)



"On another level than extravagance in contrast to greed and avarice, there exists a second negative phenomenon – **poverty as a positive value, poverty in it self as a satisfying purpose of life.**"

(Simmel, 251)



Fling the emptiness out of your arms into the spaces we breathe;
perhaps the birds will feel the expanded air with more passionate flying.

Duino Elegies

Rainer Marie Rilke

(1912-23)

The **Duino Elegies**

were dedicated to the

Princess Marie von Thurn und Taxis [below]

(whose daughter [image on left]
became a surgical nurse during war)





At one point
Princess Marie von Thurn und Taxis
loaned her car to Rilke
with a driver
he travelled across Europe
to her castle in Trieste
with the curtains down
so as to avoid being distracted from his
thoughts.

“At the invitation of Werner Reinhart (1884-1951), Rilke moved into the Château de Muzot, a thirteenth-century manor that lacked gas and electricity located near Veyras, Rhone Valley, Switzerland.[9]:p.474 Reinhart, a Swiss merchant and amateur clarinetist, used his wealth to act as a patron to many twentieth-century writers and composers. He purchased Muzot to allow Rilke to live there rent-free and focus on his work.”

http://en.wikipedia.org/wiki/Duino_Elegies

On completing the **Elegies**
Rilke wrote about *it* to his lover:

"I went out and stroked the little Muzot, which
protected it and me and finally granted it, like
a large old animal." [16]

Muzot was the name of the castle given to him rent-free by his patron.



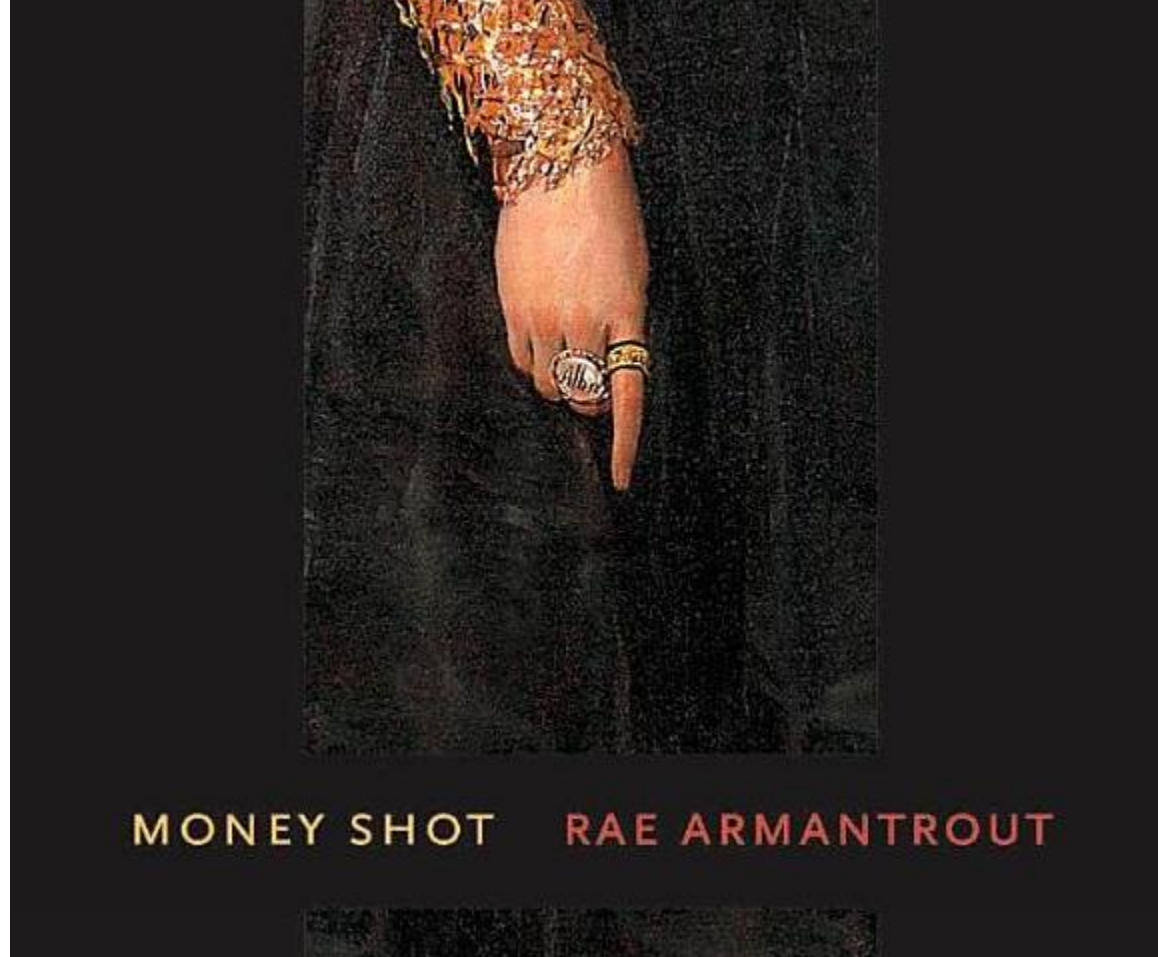
Conversation Bubble
Ana Rewakowicz
(2006)

“At any given moment of time five people are needed to inflate the structure. While the bodies of participants are squeezed and immobilized between two layers of clear vinyl, their heads can move and talk inside the inflated bubble.”



Conversation Bubble
Ana Rewakowicz
(2006)

“The duration of the piece depends on the five people’s agreement to end it, as no one can leave on his/her own accord.”



Money Shot
Rae Armantrout
(2011)

“Money is a signifier of value, as a sign is a signifier of meaning, only if it can flow. If it’s not moving, it’s meaningless. The threat in the fall of 2008 was that this shameful truth would be revealed: a different kind of money shot.”

[Bomb](#)



What is expressed in folding flowing, illuminated scripts?



I would guess that it is a complex knot of luxury (honey, melted gold), heraldry (status, shields), labyrinth (reading over and over until a message at the centre like a lure is taken or takes), and solidity (a sense of the letter as a thing that has weight, and by association its message is heavy and profound).

<http://www.electronicbookreview.com/thread/electropoetics/assimilation>



“Golden syrup

is a pale [treacle](#).^[1] It is a thick, amber-coloured form of [inverted sugar syrup](#), made in the process of refining [sugar cane](#) or [sugar beet](#) juice into [sugar](#), or by treatment of a sugar solution with acid. It is used in a variety of baking recipes and desserts. It has an appearance similar to [honey](#), and is often used as a substitute for people who do not eat honey.”

As humans, we have tasted honey



known or heard of gold, walked a labyrinth (or



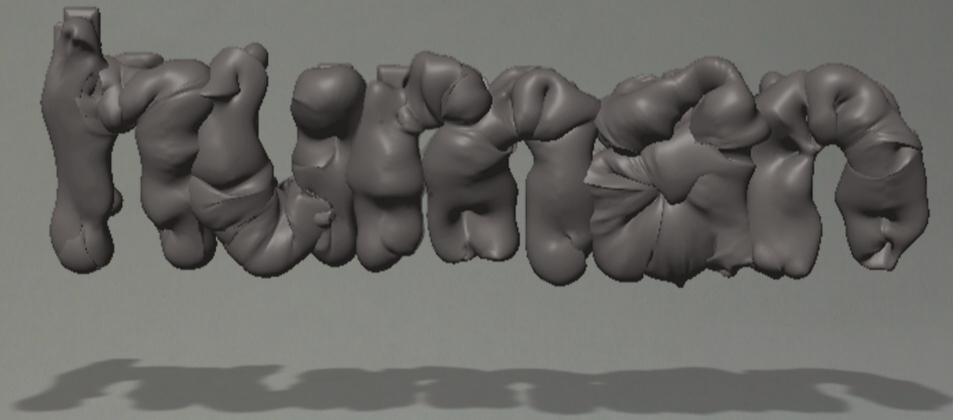
studied a curl of smoke),



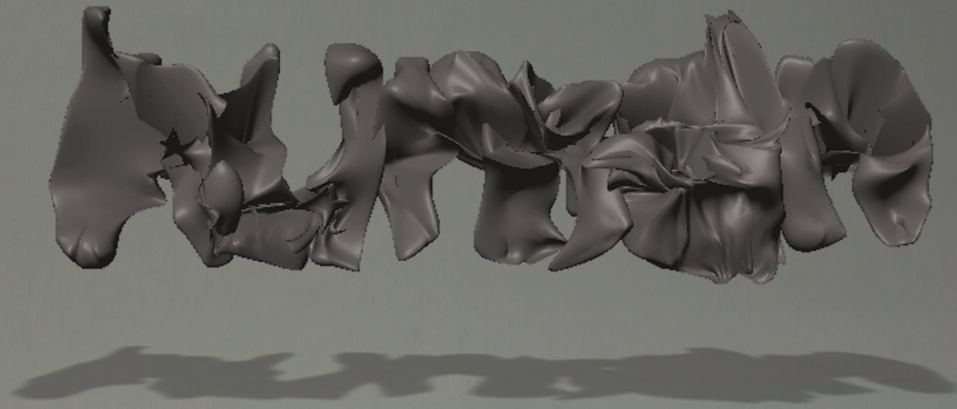
held things in our hands.



Visual typography
speaks to the body.



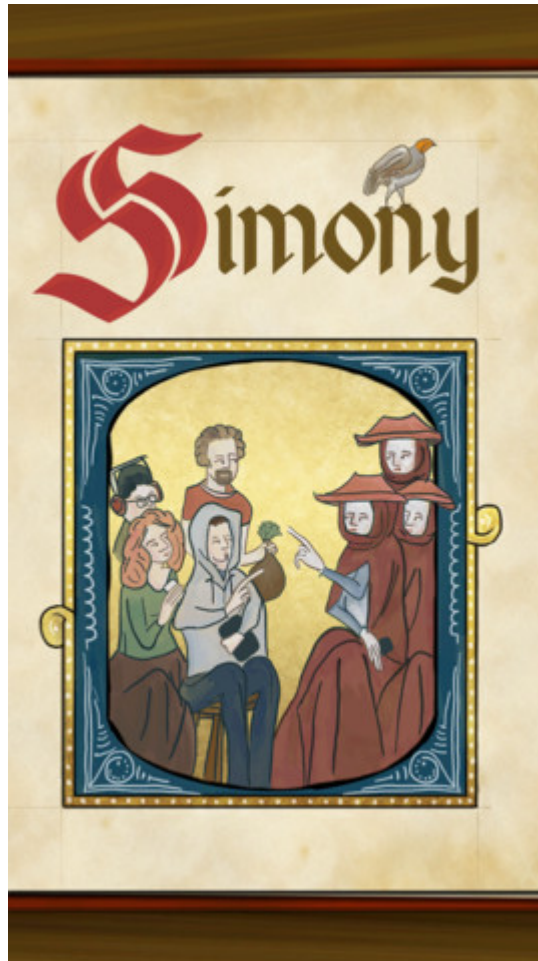
engaging with the energy of
hands, muscles, and tongue.



What these features share is that they are all primarily attributes of matter. They reference the world directly in ways that do not require literacy; they are read by experienced embodied subjectivity.

<http://www.electronicbookreview.com/thread/electropoetics/assimilation>

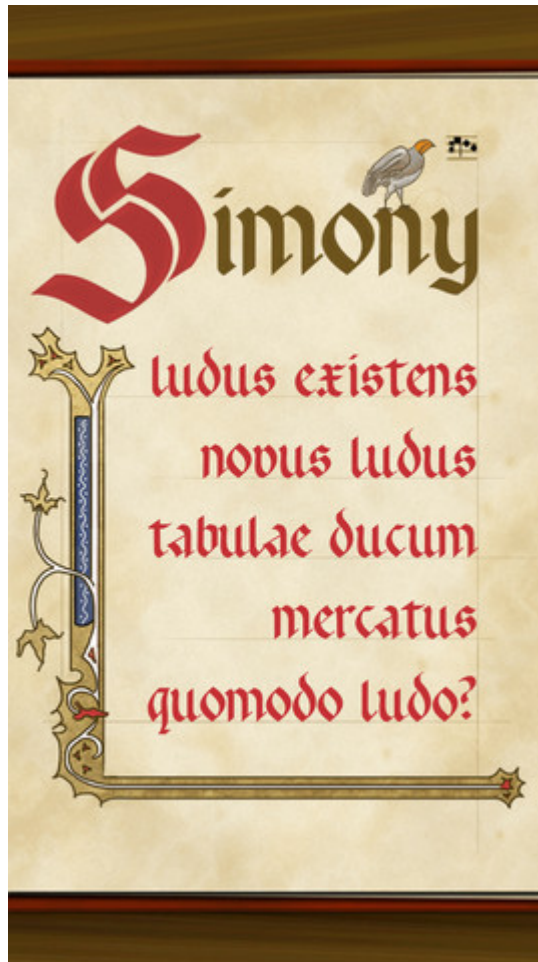




“An art installation and iPhone/iPad game about earning or buying station.”

Simony

Ian Bogost
(2012)



“*Simony* is designed after a late-medieval illuminated manuscript, and the game is mostly rendered in Latin. .”

Simony

Ian Bogost
(2012)



“Players can either choose an ordinary game (ludus) for free, or spend favors for a one-game bonus multiplier. Vie for the greatest rank (ordo) by playing a game of memory.”

Simony

Ian Bogost

(2012)



“At any time, use the gilded center button to complete a sequence automatically—if you have favores enough to spend. Need more? visit the market (mercatus) and pay to stock up. Unless you decide doing so would be degenerate. But then again, if everyone else is doing it, do you have a choice?”

Simony
Ian Bogost
(2012)

simon magus	353	c
lement quinn	349	a
scario sforza	324	n
icholas3	300	harol
d boniface	243	john
johnston	240	ibog
aetate omni		
ost	210	grm 182
william cockburn	135	
thomas watson	133	
anonymous	124	a
onymous	123	ian s
bogost	110	chango f

“Log in to your Game Center account and earn your way to the top of the leaderboards (tabulae ducum). Players of the App Store edition will compete with players of the installed version of *Simony* at MOCA Jacksonville, which runs from November 17, 2012 - March 10, 2013.”

Simony
Ian Bogost
 (2012)

““Value” is now an implied procedural rhetoric of any iOS app, game or poem. Quantification diminishes aura because it commodifies the art perceptive process through exchange value.”

Aura in the Age of Computational Production
by Leonardo Flores, Kathi Inman Berens
(Dec 2012 Proposal to ELO Paris)

A个人gree?



““Value” is now an implied procedural rhetoric of any iOS app, game or poem. **Quantification diminishes aura because it commodifies the art perceptive process through exchange value.**”

Aura in the Age of Computational Production
by Leonardo Flores, Kathi Inman Berens
(Dec 2012 Proposal to ELO Paris)

““Simony,” Ian Bogost’s new game commissioned by the [Museum of Contemporary Art Jacksonville](#) and also installed there, lays bare “value” in iOS procedural rhetorics. “I’d thought about making a game that addresses the topic of in-app payments and free-to-play games for some time,” he discloses in an [interview](#). “Simony” is the medieval practice of buying and selling of church offices, a way of “levelling up” without righteousness.”

Aura in the Age of Computational Production
by Leonardo Flores, Kathi Inman Berens
(Dec 2012 Proposal to ELO Paris)

“...money can purchase access to higher scores and an actual award: the top ten gamers are the Jury that will decide how to dispose of the proceeds the museum earns from in-app purchases.”

Aura in the Age of Computational Production
by Leonardo Flores, Kathi Inman Berens
(Dec 2012 Proposal to ELO Paris)



[“I HESITATED BEFORE UNTYING THE BOW
THAT BOUND THIS BOOK TOGETHER...”](#)

<http://agrippa.english.ucsb.edu/>



Agrippa

William Gibson
(1992)

“*Agrippa* was published as an artist’s book printed on photo-sensitive paper that would fade after an initial reading and as a 3.5' disk with an encrypted program that would display the poem once and self-destruct.”

Aura in the Age of Computational Production
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Agrippa

William Gibson

(1992)

“The goal was to create a work that would allow the reader to read the poem only once, destroying the expensive edition in the process. To perform this poem meant to consume a rare and expensive art object, leaving behind a shell, emptied of its poetic text.”

Aura in the Age of Computational Production

by Leonardo Flores, Kathi Inman Berens

(Dec 2012 Proposal to ELO Paris)



Agrippa

William Gibson

(1992)

“This work was designed to be full of aura: authorial, artistic, capitalistic. The Benjaminian notion of aura assigns value based on uniqueness, scarcity-- and this is what Gibson, Ashbaugh, and Begos Jr. were interested in producing. At the same time it produced an aesthetic experience of hyperalert engagement because the reader had a single, opportunity to read the text.”

Aura in the Age of Computational Production

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Agrippa

William Gibson

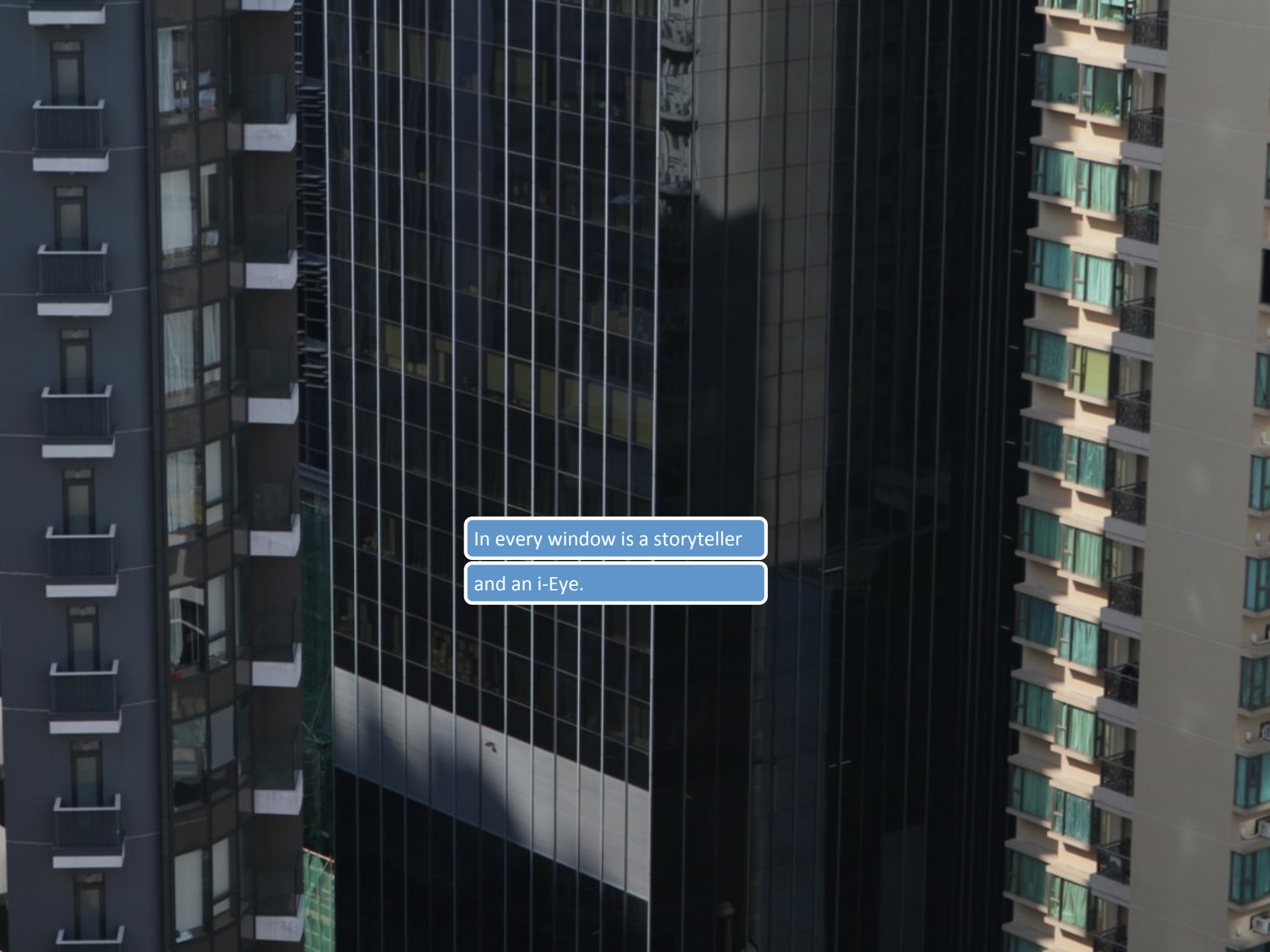
(1992)

“From a spreadability perspective, *Agrippa*’s aura increases with its digital reproduction. The more times it is downloaded, accessed, read, hacked, reviewed, and written about the greater cultural currency it commands. Its original objects, initially assigned value through scarcity, would have little or no aura if they hadn’t been hacked and spread throughout the Internet. It would be forgotten. Sharing becomes a performance that adds value and aura to the object because to share is to curate the object for an audience.”

Aura in the Age of Computational Production

by Leonardo Flores, Kathi Inman Berens

(Dec 2012 Proposal to ELO Paris)



In every window is a storyteller

and an i-Eye.



Smooth Second Bastard

Jason Lewis

(2012)

Smooth Second Bastard is a meditation on the difference between being asked “where ya from” and being asked “are you from around here?” <http://www.poemm.net/#smooth>



Smooth Second Bastard

Jason Lewis

(2012)

Limited edition of 99 iOS digital poetry apps

<http://www.poemm.net/#smooth>



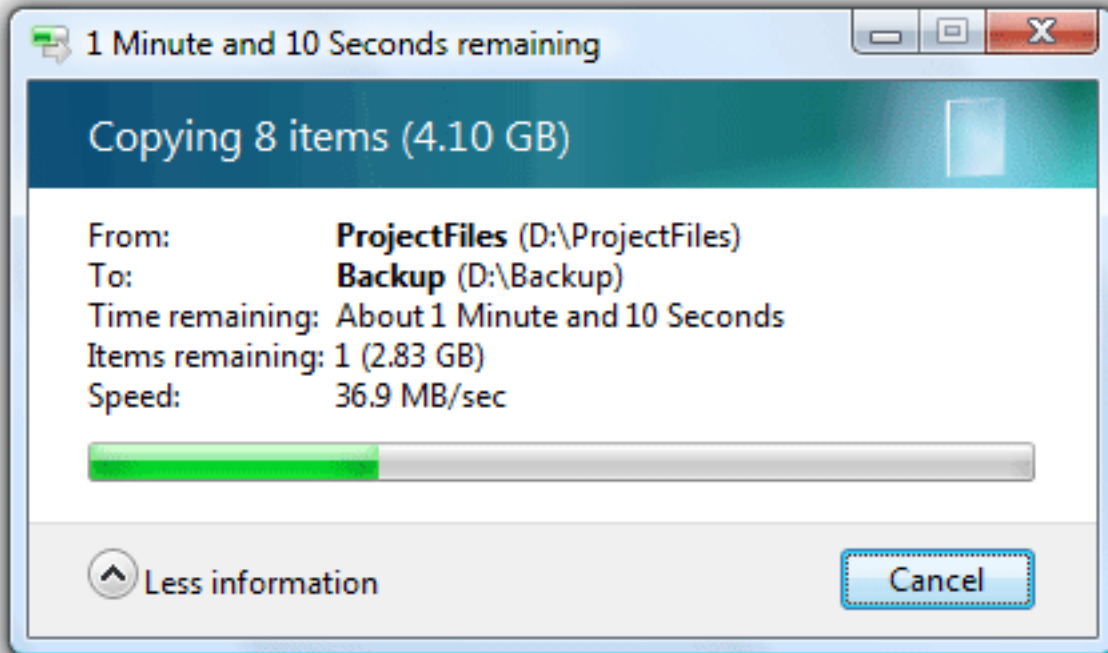
Smooth Second Bastard

Jason Lewis

(2012)

Once 99 copies are sold, the app will be removed from the store.

<http://www.poemm.net/#smooth>



Is there value to
a limited edition
of a digital work

which can be
infinitely copied
without cost?

midas touch



INTO SPACE

CUT ME LOOSE



was a king.



Trust the Midas Touch.®

He had a son named death.
& a daughter named life.



One day he is given a wish.

“...that whatever
I touch with my body,
turns to yellow gold”

Ovid
8th A.D.





Midas's daughter
turns to a statue
when he touches her.

Illustration by [Walter Crane](#)
for the 1893 edition
of Nathaniel Hawthorne's version.



Midas died of grief.

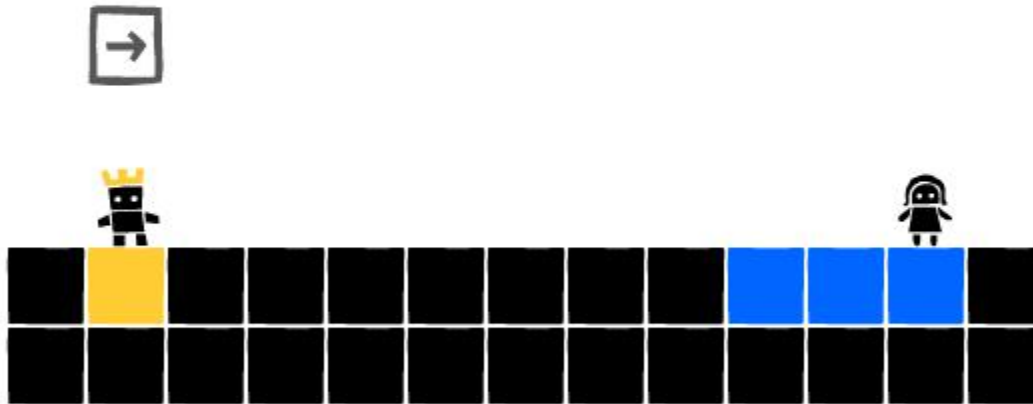


Midas died of hunger
as a result of his
gold touch.



In economics, Midas
is the myth of the financier
who freezes matter into money.

He collects time
as if it were art.



In our times, myth has been reduced to 8-bit status.

nonce.executor
(disposable language)



NONCE.EXECUTOR (disposable language)

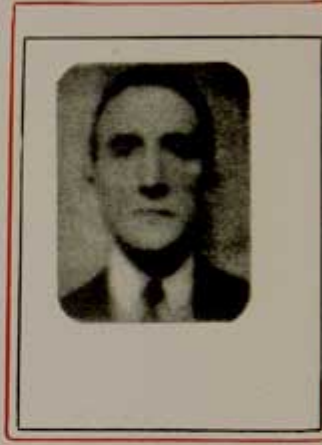


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“The Zapatistas created the "Caracoles" - areas which emphasise their autonomy from the state - almost ten years ago. Many say the creation of "Caracoles" and the "good government boards" as important steps for cementing the rebellion.”

WANTED



\$2,000 REWARD

For information leading to the arrest of George W. Welch, alias Bull, alias Pickens, etcetry, etcetry. Operated Bucket Shop in New York under name HOOKE, LYON and CINQUER. Height about 5 feet 9 inches. Weight about 180 pounds. Complexion medium, eyes same. Known also under name RROSE SÉLAVY

“Originally created in 1923, Duchamp’s *Wanted: \$2,000 Reward* was the last work of art he completed before leaving New York in 1923 to return to Paris. Duchamp based the work on a joke notice designed for tourists that he found in a New York restaurant. He pasted two head shots of himself on the poster and had a printer add another alias to those already listed: that of his recently created alter ego Rose Sélavy”

<http://npg.si.edu/exhibit/duchamp/pop-ups/01-14.html>

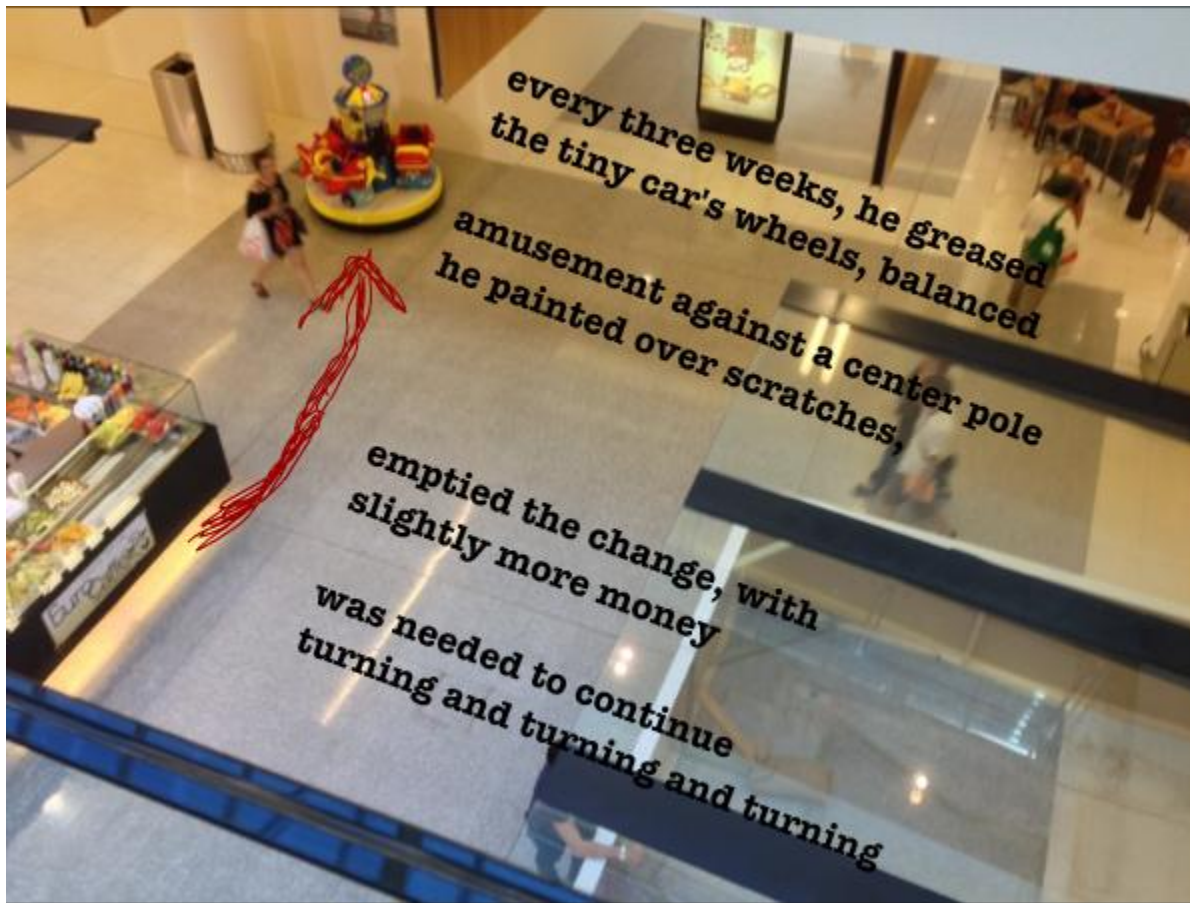
Wanted: \$2,000 Reward

Marcel Duchamp (1887–1968)

Lithograph, 1961 (replica of 1923 original)

“BREAKING: Confirmed flooding on NYSE. The trading floor is flooded under more than 3 feet of water.”

It was a horrid thought, but Shashank Tripathi’s (i.e. Comfortablysmug’s) infamous Hurricane Sandy tweet had panache....”



Mythical Mallscapes a digital poem

Jason Nelson

(2013)

<http://www.secrettechnology.com/canmall>