

A myth retold with images scavenged from internet.

Midas Touch



INTO SPACE

CUT ME LOOSE



was a king.

 MIDAS
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.

Old news.....



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



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

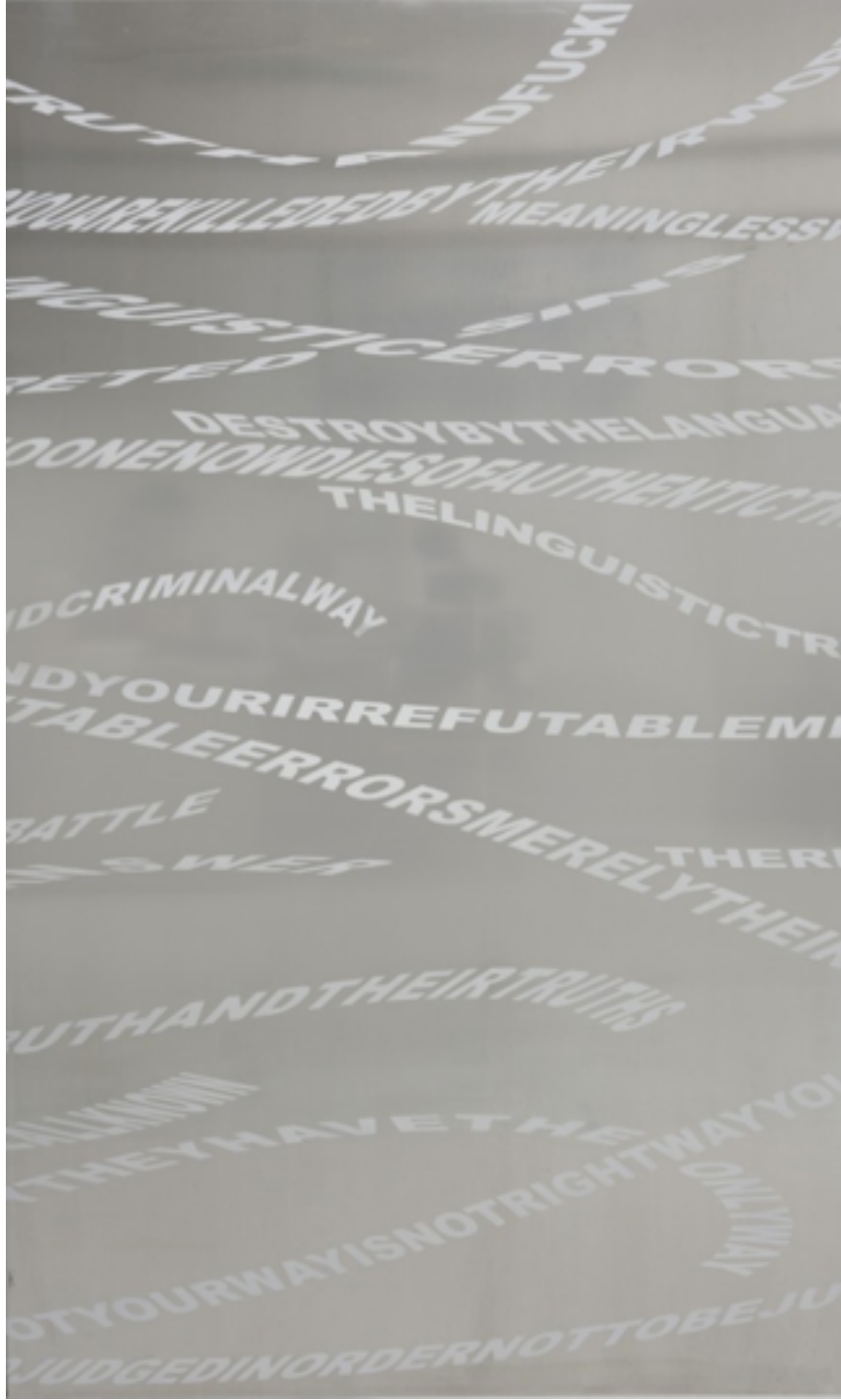
我們誠邀您出席
林東鵬藝術座談會

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 敬請回覆

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

Permanent 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



You are invited to attend the screening programmes of Microwave International New Media Arts Festival 2013 (www.microwavefest.net). With the title ${}^3\text{Terra}0^2$, the Festival explores the outer space as a realm of scientific research and artistic imagination, and the future of human.

New News.



Microwave International New Media Arts Festival 2014 - Festival Grand Opening

Date: 7 Nov 2013, Friday

Time: 18:30-21:00

Venue: Exhibition Hall, Low Block, Hong Kong City Hall, Central

*Please arrive by 18:45

There will be a special "a serene circle" by slow tribe (Hong Kong) as the opening act:

<http://www.microwavefest.net/festival2014/grand-opening>

 **ELC** Chan Feng Men-ling Chan Shuk-lin
English Language Centre



Welcome!

Welcome to the services and facilities of the Chan Feng Men-ling Chan Shuk-lin English Language Centre (ELC) of City University. We are a team of well qualified and experienced English language instructors who support you in developing your language skills as you complete your degree and get ready for the world of work. All our undergraduate students have to complete mandatory credits in English in order to meet the University requirements for graduation, so all of you will be using our centre.



Community and Collaboration

[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” “Switzerland on March 3rd. Voters there is a swiss-german word overwhelmingly backed an initiative to that roughly means give shareholders of Swiss listed companies **“Against fat-cat salaries”** 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¢)

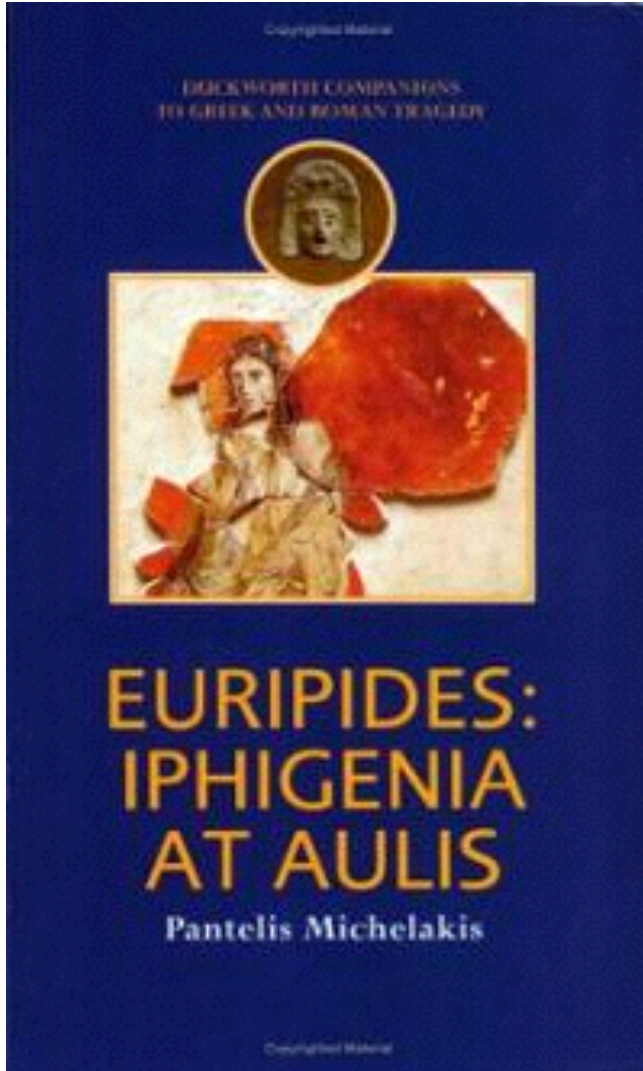


Dividends per share



Source: HSBC

SCMP



Iphigenia in Aulis

Euripides

(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...”

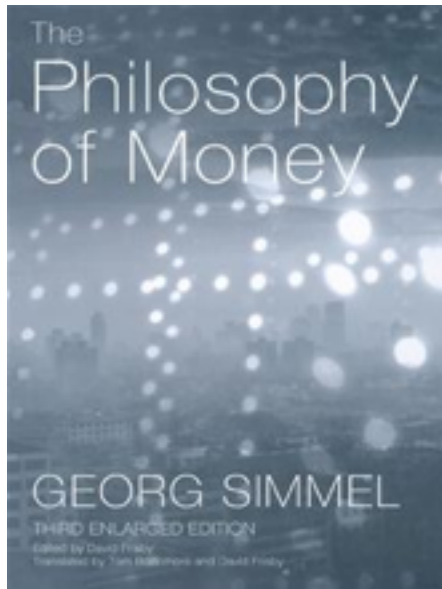
[Rainer Marie Rilke](#)

“... 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.



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Audio Books & Poetry



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[Audio Archive](#) > [Audio Books & Poetry](#) > **Naropa Poetics Audio Archives**

Spotlight Item

[On the road: The Jack Kerouac conference, Sam Charters lecture, Jack and jazz, July, 1982.](#)

Sam Charters lecture on Jack Kerouac and jazz at the Jack Kerouac conference, sponsored by the Naropa Institute in Boulder, Colorado. The lecture includes discussions on jazz of the Beat generation, be-bop, Thelonius Monk, Dizzy Gillespie, Charlie Parker, and a recording of Kerouac and Steve Allen...

About the Archive

[Background](#)

Welcome to Naropa Poetics Audio Archives

832 items

The Naropa University Archive Project is preserving and providing access to over 5000 hours of recordings made at Naropa University in Boulder, Colorado. The library was developed under the auspices of the Jack Kerouac School of Disembodied Poetics (the university's Department of Writing and Poetics) founded in 1974 by poets Anne Waldman and Allen Ginsberg. It contains readings, lectures, performances, seminars, panels and workshops conducted at Naropa by many of the leading figures of the U.S. literary avant-garde.

The collection represents several generations of artists who have contributed to aesthetic and cultural change in the postmodern era. The Naropa University Archive Project seeks to enhance appreciation and understanding of post-World War II American literature and its role in social change, cultural criticism, and the literary arts through widespread dissemination of the actual voices of the poets and writers of this period. Current interest in Oriental religions, environmentalism, political activism, ethnic studies, and women's consciousness is directly indebted to the work of these New American Poets, writers and musicians.

Funding for this project was provided by the National Endowment for the Arts, the National Endowment for the Humanities, Save America's Treasures, the GRAMMY Foundation, the Internet Archive, the Collaborative Digitization Program, and private donors. If this collection is important to you please help us preserve it with your donations.

Most Downloaded Items Last Week [more](#)

1. [Reed Bye class 4 August 1980](#)
10 downloads
2. [Peter Warshall lecture on squirrels on earth and stars above.](#)
10 downloads
3. [Joanne Kyger class, Experimental female writers, July, 1991.](#)
6 downloads
4. [Anne Waldman class, Poet as shaman, part 4, July 1979.](#)
5 downloads
5. [Allen Ginsberg class](#)

Inside PennSound

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Authors

Note: Authors and files listed in the Series, Anthologies, and Singles pages (on the left) screen for all listings of an author.

[Emily Abendroth](#)

[Kathy Acker](#)

[Tomomi Adachi](#)

[Helen Adam](#)

[Adonis](#)

[Conrad Aiken](#)

[Ammiel Alcalay](#)

[Charles Alexander](#)

[Elizabeth Alexander](#)

[Will Alexander](#)

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[David Antin](#)

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[Rae Armantrout](#)

[L.S. Asekoff](#)

[John Ashbery](#)

[Robert Ashley](#)

[Paul Auster](#)

[Yusef Komunyakaa](#)

[Aaron Kramer](#)

[Damon Krukowski](#)

[George Kuchar](#)

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[Ann Lauterbach](#)

[Dorianne Laux](#)

[Hank Lazer](#)

[Sueyeun Juliette Lee](#)

[Leevi Lehto](#)

[Tom Leonard](#)

[Ben Lerner](#)

[Rachel Levitsky](#)

UBUWEB : TV





KENNETH GOLDSMITH

”Actually Billy Collins made almost the identical point that I did, albeit coming from a completely different angle. He said something like, You don’t really have your own voice. You get your voice through deep reading of other people’s work. I agreed with him completely, but the difference being, I’m not interested in finding my own voice; I’m happy to take someone else’s.”

Kenneth Goldsmith

by [Marcus Boon](#)

[BOMB 117/Fall 2011](#), [LITERATURE](#)

Uncreative Writing

Kenneth Goldsmith

“There have been dozens of sophisticated theories over the past century regarding the readymade, appropriation, simulacra and so forth, which have been enormously influential in other media such as the visual arts, music and gaming to name just a few, everywhere, it seems, with the exception of literature which is still enslaved to nineteenth century notions of expression. ”

September 29th, 2011 at 8:56 am
[Interview with Kenneth Goldsmith,](#)
[author of Uncreative Writing](#)

Korean scientist resigns over fake stem cell research

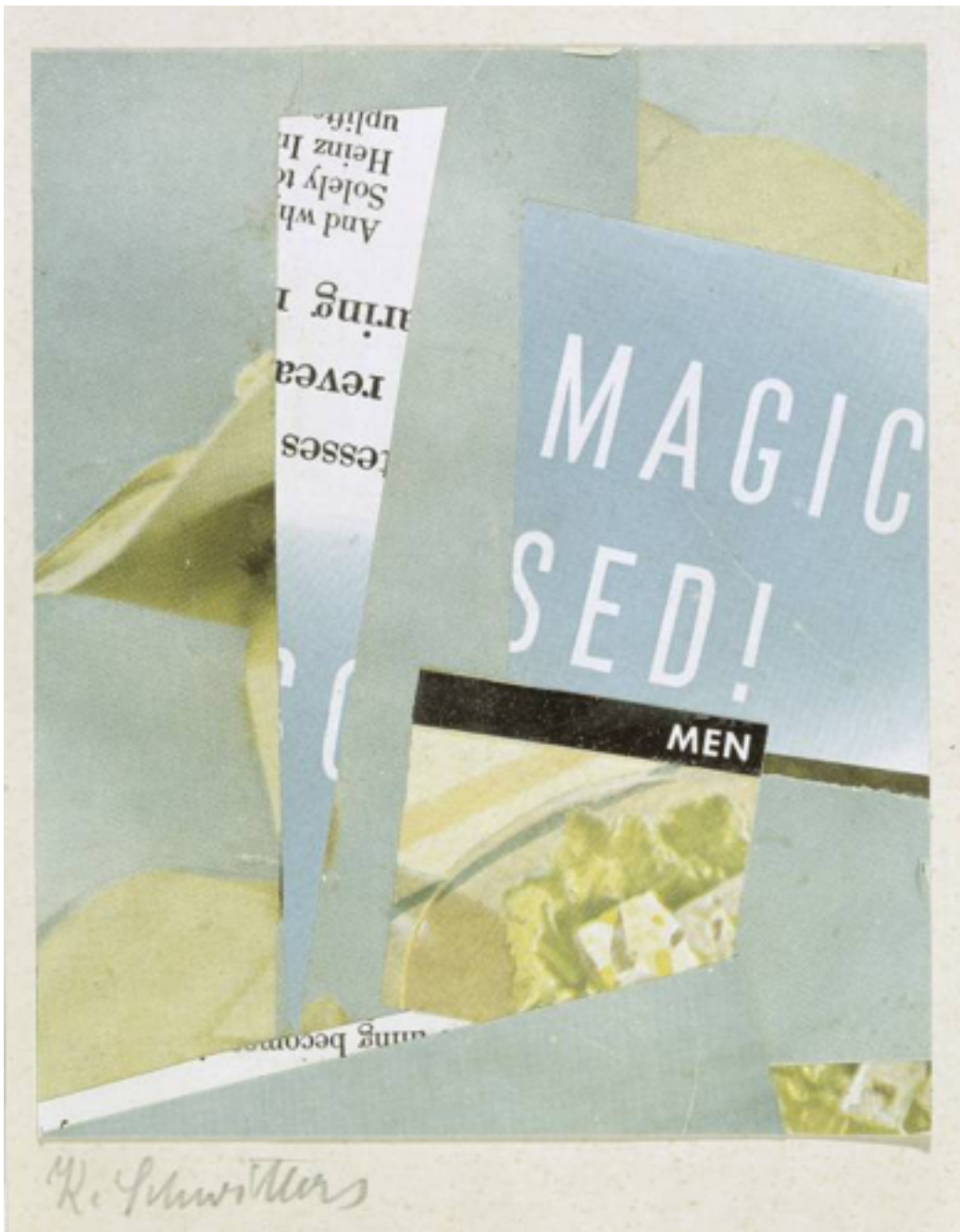
Associated Press

theguardian.com, Friday 23 December 2005 11.33 GMT



Hwang Woo-Suk. Photograph: Chung Sung-Jun/Getty

A scientist today issued an apology as he resigned from South Korea's top university after the school announced he had fabricated results in stem cell research that had raised hopes of new cures for hard-to-treat diseases.



Kurt Schwitters

Magic

circa 1936-40

Collage of printed paper
support: 131 x 106 mm
Accepted by H.M. Government in
lieu of Inheritance Tax and
allocated to Tate 2007© DACS,
2002

[Features](#)[Resources](#)[Customers](#)[Training](#)[Support](#)[About](#)

The Effectiveness of Turnitin

An analysis of 36 million student papers from 2,862 U.S. high schools reveals reduction in unoriginal writing over time.

[See Results](#)[Read Full Study](#)[Not a customer? Get a Quote](#)

Literature has been in a plundered, fragmentary state for a long time. When I was thirteen I purchased an anthology of Beat writing. Immediately, and to my very great excitement, I discovered one William S. Burroughs, author of something called *Naked Lunch*, excerpted there in all its coruscating brilliance. Burroughs was then as radical a literary man as the world had to offer. Nothing, in all my experience of literature since, has ever had as strong an effect on my sense of the sheer possibilities of writing. Later, attempting to understand this impact, I discovered that Burroughs had incorporated snippets of other writers' texts into his work, an action I knew my teachers would have called plagiarism. Some of these borrowings had been lifted from American science fiction of the Forties and Fifties, adding a secondary shock of recognition for me. By then I knew that this "cut-up method," as Burroughs called it, was central to whatever he thought he was doing, and that he quite literally believed it to be akin to magic. When he wrote about his process, the hairs on my neck stood up, so palpable was the excitement. **Burroughs was interrogating the universe with scissors and a paste pot, and the least imitative of authors was no plagiarist at all.**

What happens when an allusion goes unrecognized? A closer look at *The Waste Land* may help make this point. The body of Eliot's poem is a vertiginous mélange of quotation, allusion, and "original" writing. When Eliot alludes to Edmund Spenser's "Prothalamion" with the line "Sweet Thames, run softly, till I end my song," what of readers to whom the poem, never one of Spenser's most popular, is unfamiliar? (Indeed, the Spenser is now known largely because of Eliot's use of it.) Two responses are possible: grant the line to Eliot, or later discover the source and understand the line as plagiarism. Eliot evidenced no small anxiety about these matters; the notes he so carefully added to *The Waste Land* can be read as a symptom of modernism's contamination anxiety. Taken from this angle, **what exactly is postmodernism, except modernism without the anxiety?**

Whatever charge of tastelessness or trademark violation may be attached to the artistic appropriation of the media environment in which we swim, the alternative – to flinch, or tiptoe away into some ivory tower of irrelevance – is far worse. **We're surrounded by signs; our imperative is to ignore none of them.**

Even as the law becomes more restrictive, technology is exposing those restrictions as bizarre and arbitrary. When old laws fixed on reproduction as the compensable (or actionable) unit, it wasn't because there was anything fundamentally invasive of an author's rights in the making of a copy. Rather it was because copies were once easy to find and count, so they made a useful benchmark for deciding when an owner's rights had been invaded. In the contemporary world, though, the act of "copying" is in no meaningful sense equivalent to an infringement — we make a copy every time we accept an emailed text, or send or forward one — and is impossible anymore to regulate or even describe.



OCTOBER 5, 2013: [Capitol shooting] [Italy boat disaster] [Võ Nguyên Giáp] [Bohemianism]

ARCHIVE / 2007 / FEBRUARY

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ARTICLE — From the February 2007 issue

The Ecstasy of Influence

A plagiarism

By Jonathan Lethem

[Download PDF](#)

[Microfiche](#)

All mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated. . . .—John Donne

[f Recommend](#)

[Tweet](#)

THE CURRENT ISSUE



“KEY: I IS ANOTHER

This key to the preceding essay names the source of every line I stole, warped, and cobbled together as I “wrote” (except, alas, those sources I forgot along the way). First uses of a given author or speaker are highlighted in red. Nearly every sentence I culled I also revised, at least slightly – for necessities of space, in order to produce a more consistent tone, or simply because I felt like it.”

<http://harpers.org/archive/2007/02/the-ecstasy-of-influence/10/>

DISCUSSION:

Appropriation: is it plagiarism?



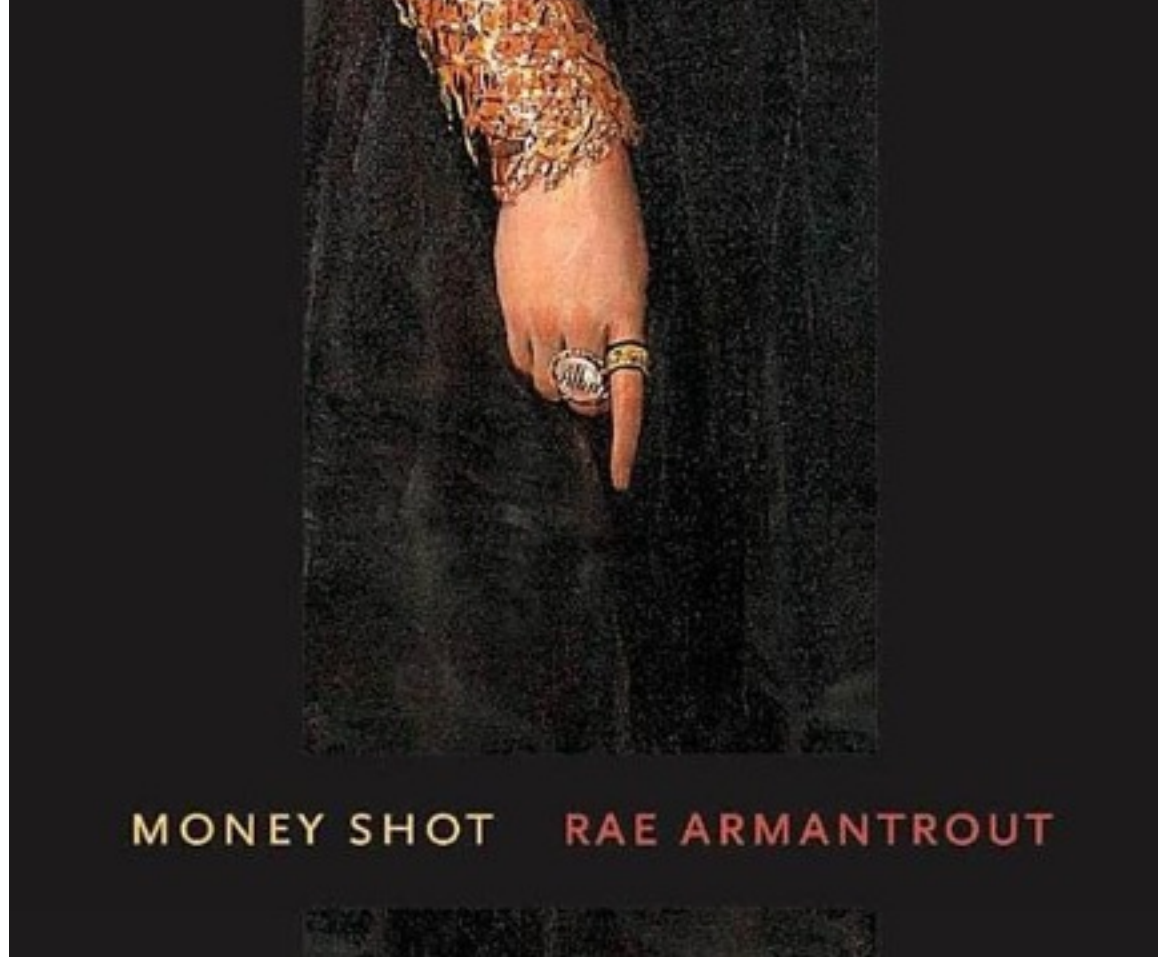
Conversation Bubble
Ana Rewakowicz
(2006)

“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



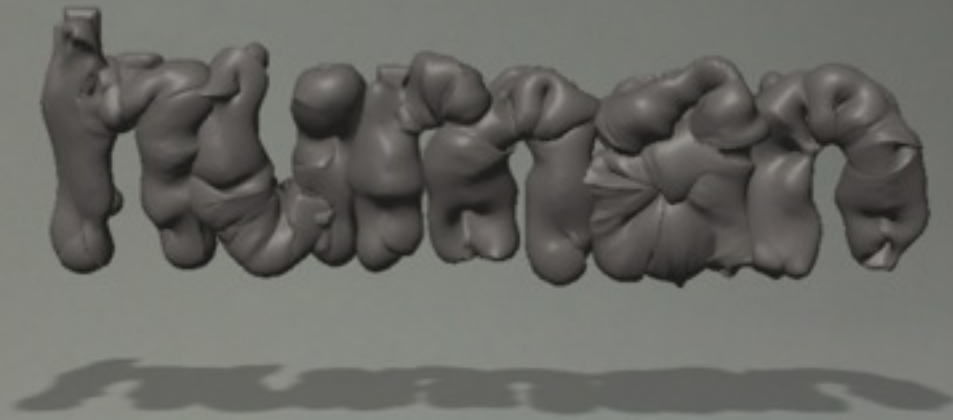
studied a curl of smoke),



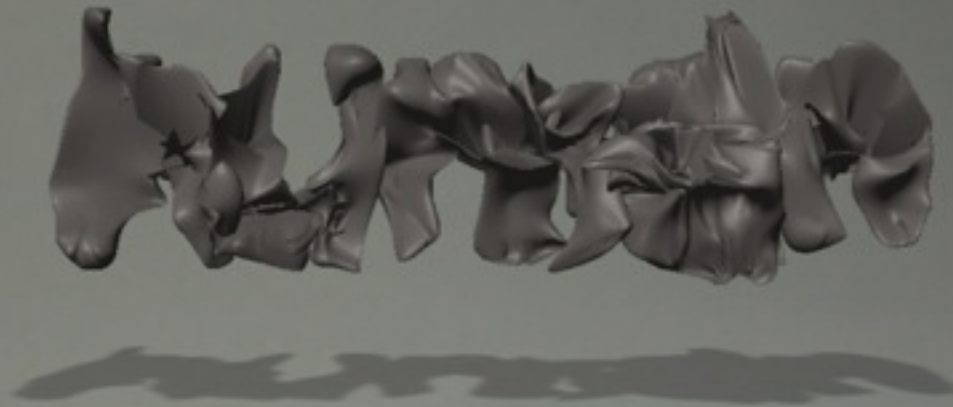
held things in our hands.



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.





“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 favors 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
scanio sforza	324	n
icholas3	300	harol
d boniface	243	john
johnston	240	ibog
actate 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.**”

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““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.”

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“...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.”

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“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.”

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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.”

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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.”

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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.”

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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>

The Effectiveness of Turnitin

A bar chart with approximately 30 vertical bars of increasing height from left to right, set against a dark blue background. The bars are light blue and their heights increase exponentially towards the right side of the chart.

An analysis of 36 million student papers from 2,862 U.S. high schools reveals reduction in unoriginal writing over time.

[See Results](#)

[Read Full Study](#)

[Not a customer? Get a Quote](#)

Smooth Second Bastard

Jason Lewis

(2012)

Limited edition of 99 iOS digital poetry apps

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



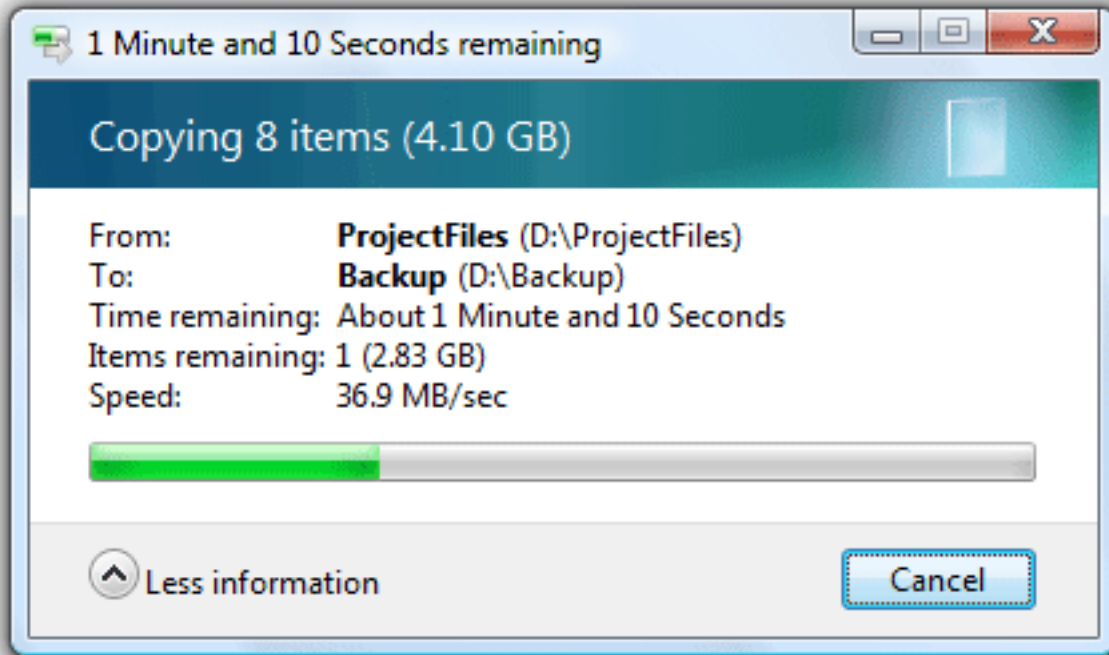
Smooth Second Bastard

Jason Lewis

(2012)

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

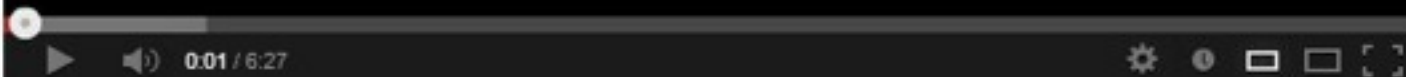
<http://www.poemm.net/#smooth>



Is there value to
a **limited edition**
of a digital work

which can be
infinitely copied
without cost?

`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



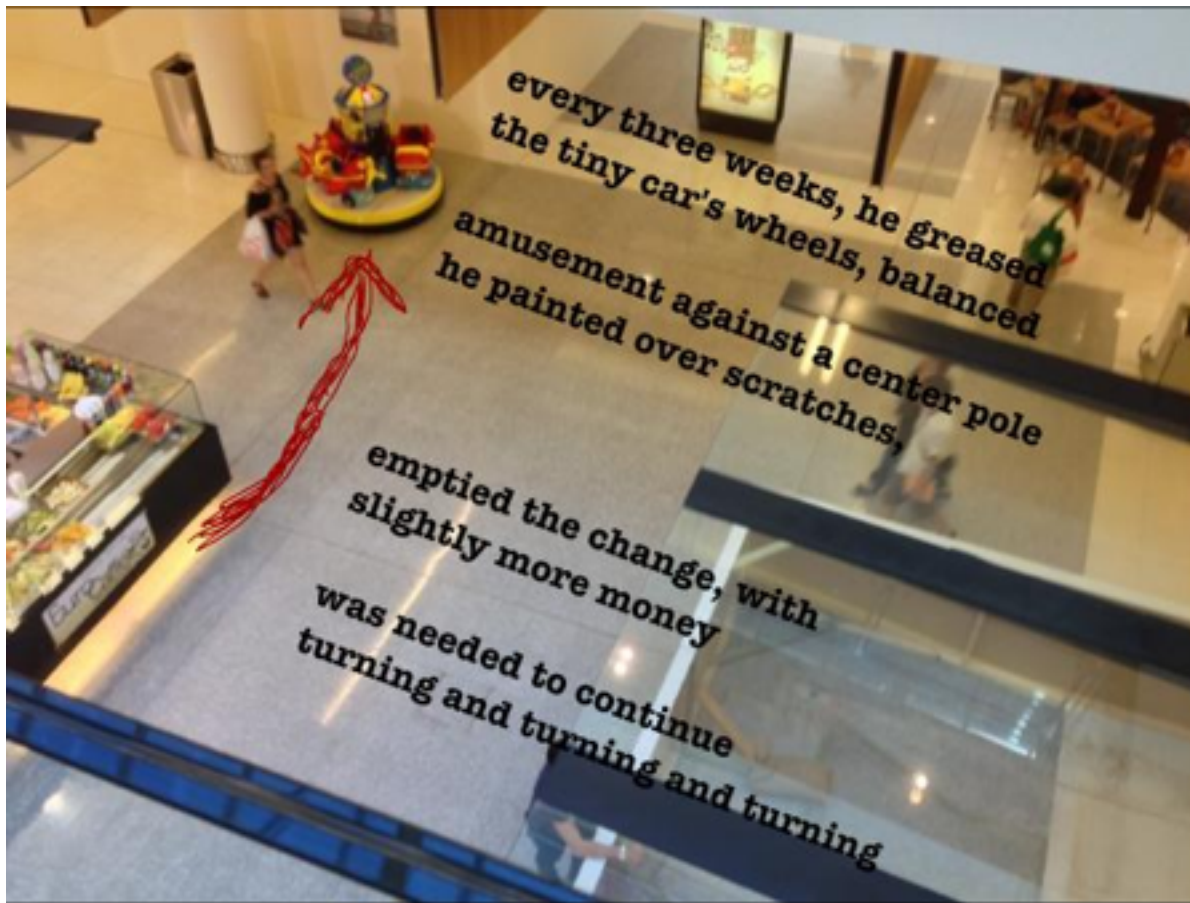
\$2,000 REWARD

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)



Mythical Mallscapes a digital poem

Jason Nelson

(2013)

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