Introduction

This document is a supplementary resource for *Art, Media Design, and Postproduction: Open Guidelines on Appropriation and Remix*. It offers abstracts for all chapters, including the theoretical essays, along with a list of selected art works and resources discussed in each chapter meant to function as a sampling of the growing creative production that is relevant in art and media design. The material included in this supplementary publication should be considered as an entry point for creative exploration and by no means should it be deemed an exhaustive resource.

*Art, Media Design, and Postproduction: Open Guidelines on Appropriation and Remix* offers a set of open-ended guidelines for art and design studio-based projects. The creative application of appropriation and remix are now common across creative disciplines due to the ongoing recycling and repurposing of content and form. Consequently basic elements which were previously exclusive to postproduction for editing image, sound and text, are now part of daily communication. This in turn pushes art and design to reconsider their creative methodologies.

The book is divided into three parts: Media Production, Metaproduction, and Postproduction. The chapters that comprise the three parts each include an introduction, goals for guidelines of a studio-based project, which are complemented with an explanation of relevant history, as well as examples and case studies. Each set of guidelines is open-ended, enabling the reader to repurpose the instructional material according to their own methodologies and choice of medium. Each chapter also includes historical and theoretical context to encourage critical reflection on the effects of remix in the production of art and design.

*Art, Media Design, and Postproduction: Open Guidelines on Appropriation and Remix* is the first book of guidelines to take into account the historical, theoretical, and practical context of remix as an interdisciplinary act. It is an essential read for those interested in remix studies and appropriation in art, design, and media.
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Part 1: Media Production

The guidelines for Part 1 are written to explore basic principles of the creative process common since the early days of modernism when mechanical reproduction became part of daily reality. Each chapter offers guidelines for projects that can be produced with any basic software, such as Photoshop, or Illustrator—but they could also be realized with analog technology: basic cutting and pasting of common print material, or repurposing drawings or other forms of media of choice. The fifth chapter brings together many of the concepts discussed in the previous four. The first part ends with a theoretical essay, “Modernism and Media Production,” which is a critical and theoretical reflection on the history of the creative approaches discussed throughout chapters one through five.

Chapter 1: Randomized Signification – Elements for Exchange

Chapter 1 focuses on open-ended exploration of media production according to chance and free association. The methods and history discussed are relevant to contemporary art and media design because current aesthetics in media at large are informed by experimental approaches that in the past appeared to detach the artist from the work they produced. This interest in detachment in turn has been passed on to algorithms performed by computers.

Summary of Guidelines for Chapter 1

The open guidelines for this chapter are an introduction to the premise of individual expression that implements systematic methods and rules, developed to set limitations by the artists or designers, in order to produce work that appears to offer some type of detachment from artistic subjectivity. The guidelines take as a starting point the original Dada parlor game and the basic principles of chance, in order to provide a set of variables that lead to unexpected outcomes based on pre-set limitations. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 1

Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors Even (The Large Glass)*, (1915-1923). Duchamp let chance play a role in the completion of this work. He considered it "definitely unfinished" when it was dropped, producing large cracks on the upper half of the composition.

Jean Arp, *Collage With Squares Arranged According to the Laws of Chance* (1916-17). Torn-and-pasted paper on blue-gray paper. 19 1/8 x 13 5/8" (48.5 x 34.6 cm). Arp claims to have been struggling with a drawing, which he eventually tore up; when he let the pieces fall to the ground he saw the composition that resulted in the collage.

John Cage, 4’33”, (1952). This is a music performance consisting of a musician sitting in front of a piano ready to play but never doing so. The ambient sound becomes the composition. This piece can be performed with any instrument.

Douglas Davis, *The World’s First Collaborative Sentence*, (1994) Online Project. For this project Davis implicitly repurposes the basic idea of the exquisite corpse as explored in the original parlor game.

*Software Structures*, curated by artist Casey Reas at the Whitney Museum. *Structure #003B*. Implemented by Jared Tarbel, Robert Hodgin, and William Ngan. Built with Processing. This collaborative project consists of software art developed according to Sol LeWitt’s method to develop drawing instructions.
Chapter 2: Analogized Codification – Mashups of Image and Text

Chapter 2 considers how image and text are constantly combined (mashed up) in order to communicate ideas for different purposes and interests, from personal messages found across social media to major productions by media conglomerates. This chapter explores the relation of image and text in terms of analogical and digital code, meaning by way of comparing elements that may be carefully orchestrated as a visual composition (image) and elements that appear to have been developed arbitrarily but function by way of a syntactical relation (text).

Summary of Guidelines for Chapter 2

The guidelines for chapter 2 are designed to experiment with the relation of image and text by providing parameters to push image over text in some compositions and text over image in others, while also considering the possible development of balanced compositions in which image and text carry equal importance. The selected examples below are shared to explore creative possibilities in terms of appropriation and remix.

Selected Examples from Chapter 2

Oskar Schlemmer’s logo (1938) for The New Bauhaus in Chicago, which later became The Institute of Design is exemplar of the modern approach which shows the integration of image and text as inseparable elements that became paramount for visual communication.


El Lissitzky’s “The Constructor” (1924), photomontage. This early photo-based work combines image and text preceding editing features commonly available with Photoshop.

Prince’s “unpronounceable symbol,” (1992). A graphic image designed by Prince to stand for his name. The image stood for the phrase “the artist formerly known as Prince.”

Various Apple logos. The ongoing redesign of the logo explores the possibilities to “spell” or rather signify “apple” with a single graphic image.

Barbara Kruger, “Your body is a battleground,” (1989). Photographic silkscreen on vinyl 112 x 112 in. (284.48 x 284.48 cm). Kruger’s work consists of layout designs of type on top of black and white photographs. She is interested in presenting critical commentary on consumption, as well as gender and power structures.
Chapter 3: Sampling Creativity – Material Sampling and Cultural Citation

Chapter 3 focuses on the reinterpretation of pre-existing concepts and material forms for creative production. The creative processes that make new content possible are material sampling and cultural citation. Understanding how creativity takes place based on sampling and citation is important in order to consider how what an individual may produce is a unique instantiation: an intensity of many things that come together at one point to present a concrete object (material or immaterial) that is then contemplated or put to use in accordance to the object's purpose and cultural value.

Summary of Guidelines for Chapter 3

The open guidelines for this chapter are designed to explore how new content is developed. They function as entry points to engage with material sampling (taking part of a pre-existing form or object), or cultural citation (paraphrasing, or referencing an idea, or close emulation of a form). The guidelines provide a set of variables designed to make the producer aware of the nuances of the two basic approaches commonly used for communication and creativity. The selected examples below are shared to explore creative possibilities in terms of appropriation and remix.

Selected Examples from Chapter 3

*Everything is a Remix* (2011), documentary by Kirby Ferguson. Screenshots from *Game of Death* (1978), director Robert Clouse and *Kill Bill 1* (2003/4), director Quentin Tarantino. Quentin Tarantino’s work consists of close emulation (cultural citation). It is well known that his films largely consist of recreating scenes of genre films.

Hannah Höch, *Dompteuse (Tamer)*, 1930, Photomontage with collage elements. Höch was interested in developing disparate collage compositions that explored the aesthetics of hybridity.

John Heartfield, *Hurrah, The Butter is Gone*, 1935, Photomontage. Heartfield used his work as a political weapon against The Third Reich in Germany.

Kara Walker, *Gone, An Historical Romance of a Civil War as It Occurred Between the Dusky Thighs of One Young Negress and Her Heart*. (1994), Art Installation. Walker studies the history of African Americans in the United States to produce silhouette drawings that portray and question stereotypes

Shepard Fairey, “Hope,” 2009, Obama Poster. Fairey samples in order to create an image that appears quite similar to its source.
Chapter 4: Vectorial Pixels – Visual Aesthetics of Binary Code

Chapter 4 considers how common perceptions of photographs and drawings are evaluated and legitimated in culture based on an implicit understanding of reconfigurability. The common understanding of both forms being editable was not always the case prior to the ubiquity of computing in daily life. The point in this chapter is to explore the creative possibilities of images that may be perceived as photographs, drawings, or a combination of both, in terms of indexicality and selectivity; meaning whether or not an image appears to be a denotative or evidentiary presentation of a subject over a representation that appears to be a selective or stylized composition.

Summary of Guidelines for Chapter 4

The guidelines for chapter 4 are designed for developing critical awareness of the popular binary at play in manual analogue production and digital reproduction that remains part of the cultural understanding of all types of images. The guidelines encourage the combination of photographs and vector graphics, as well as hand drawn images in order to get a hands on experience of the current relation of indexicality and selectivity. They function as a framework that provides a set of variables designed to lead to unexpected outcomes based on pre-set limitations. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 4

Katsushika Hokusai, Yejiri Station, Province of Suruga, ca. 1832, woodblock color print, was the inspiration of Jeff Wall’s *A Sudden Gust of Wind (after Hokusai)*, 1993, digital composite. Wall’s work exposes general assumptions about a photograph, which is that even though people may be aware that photo images can be manipulated, they nevertheless are perceived as a direct record of our world.

Magazine Covers:

- Joe Magee, Time cover for The Sochi Olympics of 2014. The composition consists of flat shapes made of single colors. The simplicity and minimal sensitivity of the image is a clear example of vector graphic design.
- *Esquire* magazine cover, Fall 1933. This illustration of boats on a lake is typical of the first half of the twentieth century when no photography was included on covers.
- *Esquire* Magazine Cover, June 1964. The cover showing a graphic photo-like rendering of JFK shows how graphics and photographs were eventually combined in commercial graphic design.
- *Esquire* Magazine cover, May 1969. This cover explores the language of compositing well before Photoshop, by showing Andy Warhol drowning in a Campbell’s Soup can.
Nancy Burson, *First and Second Beauty Composites* (Left: Bette Davis, Audrey Hepburn, Grace Kelly, Sophia Loren, Marilyn Monroe. Right: Jane Fonda, Jacqueline Bisset, Diane Keaton, Brooke Shields, Meryl Streep) 1982. Burson’s composites expose the type of beauty that is promoted across media. Burson produced these images using “morphing” a technique that blends two or several images together in order to create a new form.

*The Johnny Cash Project* (2010) screenshot of online collaborative work directed by Chris Milk. The project consists of a music video for the song “Ain't No Grave” by the late Johnny Cash. The original frames of the video footage are available online for anyone to manipulate. Parts of the photographic image are omitted, while the sensibility of movement is kept.
Chapter 5: Bifurcated Meaning – Infliction of Statements

Chapter 5 focuses on how artists and designers continually find ways to manipulate the potential interpretation of their works so that their points of view may be shared as clearly as possible, even when such readings may be open-ended. This is often achieved with the deliberate implementation of ambiguity as a creative form of communication. To engage with the process of signification, this chapter considers basic principles of poststructural theories, which have played an important role in creative production since at least the second half of the twentieth century.

Summary of Guidelines for Chapter 5

The guidelines for chapter 5 are designed to evaluate slippage of meaning in creative practice. They encourage the combination of methods introduced in previous chapters. The main point is to come up with phrases, series of words, or random objects that will allow for the development of experimental art and media design projects. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 5

Jasper Johns, *three flags*, 1958 Encaustic on Canvas, 30 7/8 x 45 1/2 x 5 inches. This work is an example of artists’ tendency to push the instability of the sign. The work can be evaluated as something between a painting and an object on the wall.

Robert Rauschenberg, *Monogram*, 1955-59, Freestanding combine Oil, printed paper, printed reproductions, metal, wood, rubber heel and tennis ball on canvas, with oil on angora goat and tire on wooden base mounted on four casters, 106.6 x 160.6 x 163.8 cm. This work, similarly to Johns’s, questions what the object could be: a sculpture, a painting, or something in-between.

Volkswagen, “Think small,” (1962). This Beatle ad by Doyle Bernbach is credited with launching a creative revolution. The ad consisted of an image of the car quite small, leaving most of the page blank. The strategy behind this add was to assume that the consumer was smart enough to put all of the elements on the page together to view the car as a desirable and useful good.

David Rokeby, *The Giver of Names* (1991- ), Interactive video installation. The visitor can choose any of the objects in the installation and place them on a pedestal. A computer recognizes the basic shapes of the objects and based on this, it composes random sentences by pulling words from a lexicon of about 100,000 words.

David Clark, *A is for Apple* (2001). Online interactive work focusing on the history of the word “apple.” A is for Apple is a work about the search for knowledge in its most
abstract form. The work implements the language of collage, which is a deliberate strategy by Clark who considers himself an appropriator of things.

Essay 1: Modernism and Media Production

The closing chapter in Part 1, reflects on the main premises discussed throughout chapters one through five. It contextualizes chance and randomness, analogical and digital code, material sampling and cultural citation, as well as the slippage of meaning in direct relation to the integral role that appropriation and remix play in the creative process since the early days of modern media.
Part 2: Metaproduction

The guidelines for part 2 are written in response to questions about art and media that emerged during the postmodern period, which was a time of questioning what media was or could be. The chapters are written for time-based media because it is movement as a concept across media that became prevalent during and after the postmodern period, particularly with the rise of video as a popular and affordable medium, as well as the eventual development of the Internet as a global form of communication. The guidelines, regardless of this emphasis, could be adapted for analogue or networked media as well. Similarly to the other two parts of this book, the last chapter is more abstract and theoretical, bringing together many of the concepts discussed in the previous four chapters. Additionally, like the other two parts, there is a theoretical essay at the end of this part titled, “Postmodernism and Metaproduction,” which is a critical and theoretical reflection on the history of the creative approaches relevant to movement in postmodern as well as contemporary times.

Chapter 6: Domesticated Noise – Manipulation of Sound

Chapter 6 considers the integral role that noise, sound, and music play in art and media design. The chapter covers a basic overview of the three forms in order to develop a sense of how they are generally understood. It aims to demonstrate how such assumptions about noise, sound, and music become points of departure for creative experimentation. Furthermore, the chapter considers how the three forms constantly redefine each other, and how doing so affects the way we approach aural experience in art and media design.

Summary of Guidelines for Chapter 6

The open guidelines for chapter 6 are written with the goal to explore creative approaches to sound recording and manipulation that emerged since electronic recording devices began to play a role in our engagement with sound as a general umbrella for all forms of aural experience in the modern sense. The guidelines start with basic sound recordings, moving into sound mixing with actual music, as well as sampling from pre-existing recordings. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 6

Album cover of Variations IV, John Cage in collaboration with David Tudor (1965). An experimental music performance which took place at an art gallery in Los Angeles. The music composition consisted of ambient sound combined with radio and electronic sounds.
Pierre Schaeffer and Pierre Henry, *Symphony for a Man Alone* (1950) was a collage recording carefully constructed with both recognizable and unrecognizable sounds that could be considered psychological allusions to personal moods.

Nicholas Collins, “Devil’s Music” (1987), is an audio performance, consisting of looping and reversing of sound samples taken from AM and FM radio broadcasts.

Andrea Parker, “Breaking the Code (Instrumental),” “In Two Minds,” and “After Dark,” (2012). Parker is known for incorporating ambient sounds in her compositions. The sound source is sometimes unrecognizable.
Chapter 7: Visual Aurality – Image and Sound as Data

Chapter 7 considers how image and sound are intertwined both metaphorically and formally and how they are redefined once both become reconfigurable as data. It considers how images historically have at times been produced based on, or inspired by music, which is broadened when abstract sound is accepted as an aesthetic field.

Summary of Guidelines for Chapter 7

The guidelines for chapter 7 encourage the development of projects that are reflective on audiovisuality, once digital conversion of image to sound enables data to emerge as a tertiary creative element. The guidelines could be implemented in any combination. They start with basic sound recordings, moving on to combination of image and sound. They encourage recording in open and closed spaces, and the development of recordings with a compelling relation to selected imagery. The guidelines also explain how to convert images into sound. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 7

Piet Mondrian, *Broadway Boogie Woogie* (1942-43), Oil on Canvas, 50 x 50 inches. Mondrian found inspiration in music to develop paintings that would provide a feeling or mood similar to that of a musical composition.

John Whitney, *Arabesque* (1975), Abstract digital animation synched to music. John Whitney and his brother James were interested in the relation of image and sound. They were pioneers in early computer animated graphics.

Cory Archangel, *Data Diaries* (2003), for this video, Archangel processed the RAM of a computer to be reconfigured as video and sound. The source of inspiration in this case is neither music, nor visual imagery, but data.


DJ Spooky, ”Terra Nova: Sinfonia Antartica,” live performance (2009). In 2007, Paul D. Miller, AKA DJ Spooky went to Antartica to produce a multimedia work. His visit led to the development of multimedia projects based on the visual patterns of the landscape.
Chapter 8: Versioning Time-Based Media – Reedits of Video and Sound

Chapter 8 focuses on the process of editing a source material with the purpose to create multiple works that may differ in meaning. Versions usually gain cultural legitimacy based on their relation to previous or parallel works. Understanding the principles of versioning is pivotal for art and media design during a time when media is increasingly being repurposed in multiple forms for different interests once people have access to basic tools for appropriation, editing, mixing and remixing.

Summary of Guidelines for Chapter 8

The open guidelines for chapter 8 explore how versioning, as a creative method, plays an important role in the production of time-based media. The guidelines are written for the exploration of original footage, because understanding versioning of time-based media works best initially when using one’s own material. They also include suggestions on how to work with pre-existing footage in order to develop a remixed video or mashup. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 8

The Kuleshov Effect is well known for its affective potential in film. The basic example consists of the shot of a man juxtaposed with a bowl of soup, a dead child, and a woman. Each juxtaposition is supposed to connote a different sensibility of the male gaze: the first possibly of hunger, the second of empathy and the third of sexual desire.

*Rashomon* (1950) by Akira Kurosawa is a film that tells four versions of the murder of a Samurai. It explores the basics of versioning based on intertextuality.

*Run Lola Run* (1998) is a film that repeats three “runs” by Lola with slight variations that slowly reveal nuances based on Lola’s decisions that shift the outcome in each version.

Radiohead, *Lotus Flower* (2011). The footage of this music video was used for a video meme. Each meme swapped the original music for other songs such as “The Macarena” and “Mambo No. 5” among others. For each meme the video was edited to match the song’s speed and rhythm.


Chapter 9: Time-Based Media in Physical Space – Loops in Video and Sound Installations

Chapter 9 focuses on video and sound in time-based media installation as they continue to be redefined by emerging digital technology. The chapter evaluates the reconfiguration of video installation as new approaches and methods of image production become possible. Looped time-based material and the space in which it is presented or installed is considered in terms of context becoming part of the meaning of the work. Video installations or time-based media installations have changed due in part to the ongoing connectivity that is taking place among all forms of communication. For this reason, the focus is on how the language of film and video, once it becomes part of common usage across culture and society, is redefined when experienced in a particular immersive environment with footage that offers no beginning or end because it is looped, resulting in engagements that apparently start in mid-action in the art gallery or a public installation.

Summary of Guidelines for Chapter 9

The open guidelines for chapter 9 can be used for both, art and media design projects, but in this case, the emphasis is placed on art installations in direct relation to film language. They include suggestions on how to evaluate a space for multiple forms of video installation, from single channel to immersive environments. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 9


Bill Viola, *Martyrs* and *Mary* (2016), four plasma screen installation. Looped video showing three men and a woman engaged with the elements of earth, air, fire and water.

Jeffrey Shaw, *Legible City* (1989), Interactive art installation. In this work, a person rides a still bicycle across a city made of words. The work consists of a projection on a screen and a bicycle used by the viewer to navigate the environment.

Smadar Dreyfus, *360 Degrees*, (2007), single screen projection. Dreyfus’s video work consists of a panoramic shot, slowly moving from left to right, of the Mediterranean beach located at the crux of Tel-Aviv and Jaffa.

Douglas Gordon, *Through the Looking Glass* (1999), two channel video with sound. Gordon’s video installation consists of two loops of the scene when De Niro’s
character in *Taxi Driver* is talking to himself in front of a mirror asking “You talking to me?” as he pulls out an imaginary gun.
Chapter 10: The Assemblage Gaze – Of Media and Humans

Chapter 10 considers variables and elements that define what can be called the reflexive view of the world that emerges from the modular combination of media forms. The assemblage gaze enables and shapes human engagement with objects, things, concepts and ideas according to the concept of the machinic. This chapter evaluates the process of perception that arises as humans engage with the world once data becomes not only integral but also foundational in media. On these terms, the assemblage gaze can be thought of as a non-human gaze.

Summary of Guidelines for Chapter 10

The guidelines for chapter 10 are designed to experiment with the combination of images to create composites which could never be perceived by the human eye, yet may appear as casual snapshots of a moment of daily reality. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 10

Bruce Nauman, Live-Taped Video Corridor (1970), Medium: Wallboard, video camera, two video monitors, video recording, and video playback device. Nauman’s work consists of two large walls aligned to create a narrow passageway; at the end of the corridor are two stacked monitors.

Jordan Crandall, Trigger Part 1 (2002), 2 Channel Video Installation, 6 minutes. In this work Crandall implements eye tracking techniques and visualizations to implicate surveillance as a form of potential physical harm.

Surveillance stills and video frames from Sicario (2015), directed by Denis Billeneuve. This sequence consists of a transition from a scene in a motel room to the surveillance of a bank.

Hasan Elahi, Tracking Transcience (2002 – Present), online documentation. Elahi in this ongoing work, in which he tracks himself online publicly, exposes the fact that people are constantly being surveilled.

Essay 2: Postmodernism and Metaproduction

In the closing chapter for Part 2, sound and image are discussed in terms of the assemblage gaze, appropriation and remix. The terms are contextualized as part of postmodern discourse based on the premise that things are defined not at the beginning but when they have developed enough to be identifiable or named. This essay brings together concepts explored throughout the chapters of part two in order to consider the postmodern as a cultural process within the fray of the modern, making it possible to examine the type of critical inquiry and media
production that emerged during the second half of the twentieth century. Metaproduction, in effect, is the frame of reference for the ideas and works discussed throughout the essay.
Part 3: Postproduction

The third part of the book includes chapters that reflect on and evaluate the efficient state of production at the time of this writing. As it is explained in the general introduction, we have the means to edit and share with a post-productive attitude, and this affects how we create content and relate to that content across social spaces. The guidelines for this part are more abstract, written to be relevant across all media, but more than anything encourage the production of ephemeral works that change byway of constant updates. Such work could produce regenerative content, appropriate and/or remix social media, or repurpose databases. Nevertheless, similarly to the other two parts, the guidelines could also be implemented with any media. At the end of this part, as with the other two parts, there is a theoretical essay, “The Prefix and Postproduction,” which reflects on our constant interest to label specific time periods based on the repetition of cultural variables.

Chapter 11: Media Mashups – Appropriation and Remix of Image, Sound, and Text

Chapter 11 offers a multilateral approach to the mashing of material within and among image, music and text. It considers how the concept of mashing two or more elements finds its popular roots in early music remixes, particularly megamixes produced throughout the 1980s, which are medleys of numerous songs composed with recorded material. The concept of the mashup is now at play in all types of media, and includes a combination of music along with images and text. It plays an important role in fan communities in the forms of vidding and music and video mashups of popular songs. The media mashup is also an important form of creative and critical exploration for media activists who propose copyleft as a viable creative form. Critical remix videos encapsulate in part such inclination. In literature, mashups have become part of a subcultural discipline that is increasingly studied by literary scholars.

Summary of Guidelines for Chapter 11

The guidelines for chapter 11 are written to explore the potential of mashing two or more recognizable music recordings and/or videos in order to develop new compositions. The guidelines include options for placing emphasis on sound over image or vice versa. The selected examples below are shared to give a sense of how this process could be implemented with appropriation and remix strategies.

Selected Examples from Chapter 11

Various Radiohead, “Lotus Flower,” music video memes. These memes are examples of the ongoing re-edit of video footage of Thom Yorke dancing to a diverse number of songs, from “The Macarena” to “Zorba the Greek” movie theme.

Desiree D’Alessandro, *Ronda Rousey: She’s A Lady (UFC Remix)* (2015), Screenshot. D’Alessandro mashes several video clips along with sound to expose how women are objectified or subjected to the male gaze.

*Hell’s Club* (2015) by Antonio Da Silva, film mashup. Da Silva mashes several film clips into a sequence of events taking place at a night club. It consists of a series of encounters between several iconic film characters that culminates with a gunslinging fighting scene.
Chapter 12: Regenerative Motion – Correlated Time Based Media

Chapter 12 focuses on correlated time-based media, an emerging form that at the time of this writing remains at an experimental stage. Correlation of time-based media consists of bringing together video or sequenced-image, sound and text that are accessed via a network, such as the Internet. The result is a mashup that likely will be different each time it is experienced. Correlated time-based media is informed by principles of the regenerative remix, which is specific to the time of networks, and is defined by constant updates of the sources being mashed up.

Summary of Guidelines for Chapter 12

The guidelines for chapter 12 function as entry points to explore the creative potential of correlated time-based media that is unique to the moment of access. They are designed for the development of media projects that combines video, stop-motion (or any form of sequenced-image), sound, and/or text from different online resources. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 12

Michael Joyce’s Afternoon, a Story (1987). A hyper-text story preceded current online storytelling platforms. It provided bifurcating options to experience a narrative.

Popcorn Story Camp, Online resource for kids and young adults to experiment with remixing and storytelling.

Frametrail, online editor that enables online content to be accessed and play as part of a narrative.

Set Wars, Interactive documentary of locations in Tunisia where scenes for Star Wars, episodes 1 and IV, were shot.

Highrise: Universe Within by Katerina Cizek. An interactive work that asks online users to experience different stories with a non-linear approach.
Chapter 13: Regenerative Data – Aesthetics of Data Driven Objects

Chapter 13 examines how digitally archived material is constantly recycled, meaning that it circulates across networks, often becoming part of multiple databases in diverging forms, which may include remixes, mashups, or selected samplings. Regenerative data consists in large part in the optimization and manipulation of recordings of experiences and events that before mechanical and digital reproduction went unrecorded. Regenerative data can be well understood in software mashups, which are created when two or more networked sources are combined. Regenerative data, as computing continues to become ubiquitous in all aspects of life, is increasingly redefining the creative potential of art and media design.

Summary of Guidelines for Chapter 13

The guidelines for Chapter 13 evaluate how the quantification of data functions in a state of constant flow that is optimized for ongoing analysis. They are written for the creative development of online web projects or mobile apps that use application program interfaces (APIs) to mashup data. The selected examples below are shared to give a sense of how this process could be appropriated and remixed.

Selected Examples from Chapter 13

Google Maps is arguably one of the most commonly used online tools that implements the software mashup model to layer textual data and graphics on top of a geographical map.

Tweetping is a commercial online service that provides real time visualization of trending tweets.

Spell with Flickr mashes images of letters uploaded by different people to spell any word the user types. The user can then click on any of the letters to either change it for another, or to see the actual page with uploaded information.

I Know Where Your Cat Lives (2014) is an art project by Owen Mundy which layers photos of cats on top of a map that shows the geographical place from where the file was uploaded.

Resas is a project developed by Takram Design. It visualizes information of small businesses across Japan.
Chapter 14: Distributed Collaboration – Collective Work Across Networks

Chapter 14 considers the vital role of collaboration in creative production across networked communication. Its focus is on how our current ability to communicate with great ease has redefined individual and collective productivity. Authorship is discussed in relation to individuals as well as collectives in order to evaluate how creative processes are being redefined with the emerging possibilities to track the development of ideas, forms and activities. The chapter goes over a few examples of networked collective production, which demonstrate that collaboration plays a crucial role in the realization of major works that could never be achieved by a single artist or designer. The key issue to consider in this case is to know when and how to collaborate with others, and how to allocate fair credit to everyone who is part of a collaboration.

Summary of Guidelines for Chapter 14

Chapter 14 provides guidelines for a collaborative project in which a person may be the lead figure or a participant. The guidelines consider how collaborators may have autonomy while being part of a group. The selected examples below are shared to give a sense of how this process can be explored according to appropriation and remix strategies.

Selected Examples from Chapter 14

Turbulence.org, founded by Helen Thorington and Jo Anne Green. For over twenty years Turbulence commissioned and supported net and hybrid art.

Brooke Singer, et al., Toxic Sites. Online resource offering information about contaminated areas in the United States.

“Remix and The Rouelles of Media Production,” Collaborative essay by Mette Birk, Owen Gallagher, Martin Leduc, Mark O’Cúlár, Tara Zepell, and, Eduardo Navas.

Andreas Refsgaard, Start a Sentence (2013). Interactive installation designed for users to write experimental prose.
Chapter 15: Aesthetics of Negation – The Selective Process

Chapter 15 reflects on negation as a selective process that shapes the meaning and experience of art. It evaluates the reasons why creative works rely on presenting specific elements (signifiers) that allude to ideas, experiences, or things that are not present or inherent in the work, but which are recalled in the mind of the viewer based on what the work actually offers.

Summary of Guidelines for Chapter 15

The guidelines for chapter 15 are designed for experimentation with the aesthetics of negation in relation to the sublime, thus opening a space for critical reflection on many principles of remix and appropriation discussed in other chapters of the book in order to develop a theory of selectivity. The guidelines in this chapter are theoretical, and therefore there is no distinction made between art and media design. The selected examples below are shared to give a sense of how this process could be implemented with appropriation and remix strategies.

Selected Examples from Chapter 15

Ai Weiwei, *Remembering* (2009), backpacks on the facade of the Haus der Kunst (Munich). The fatality of young individuals is acknowledged with the appropriation of school accessories.

Cindy Sherman, “Untitled Film Still #21” and “Untitled Film Still #58.” In these and several other photos in this series, Sherman looks outside the frame, alluding to some type of action that is taking place beyond the viewer’s range of view.

DJ Earworm’s *United States of Pop* remixes consist of small bits from popular songs to create new compositions, which, to those unfamiliar with the sources would consider completely new.


Essay 3: The Prefix and Postproduction

The closing chapter for the book consists of evaluating the ongoing need to label the apparent experience of repetition of cultural variables in new forms, contexts, concepts and ideas. It examines the deployment of modular complexity and the
assemblage gaze across cultural frays in terms of non-linear development, in which the presupposed move towards linear progress is not the result, but rather a form of difference through repetition. The chapter links modernism to networked culture by way of meta that makes appropriation and remix cultural binders across all creative forms and means of communication. Postproduction is discussed as a concept of media reflection, informed and shaped by the late postmodern period.
Selected Online Resources:

Center for Social Media and Impact
http://cmsimpact.org/resource/remix-culture/

Creative Commons
https://creativecommons.org/

Confessions of an Aca-Fan (Henry Jenkins’s Blog)
http://henryjenkins.org/blog/2006/06/welcome_to_convergence_culture.html

Everything is a Remix
http://www.everythingisaremix.info/

Remix The Book
http://www.remixthebook.com/

Remix Data
http://remixdata.net

Remix Theory
http://remixtheory.net

Remix Studies
http://remixstudies.com

Right 2 Remix
https://right2remix.org/

Total Recut (Owen Gallagher’s blog)
http://www.totalrecut.com/