

I didn't know Chance and
you could the creative
rollerskate process

Lisa Cole. May 2022.

Aim and scope of essay

My practice includes building drawing machines that allow me to record chance happenings that are generally hidden to everybody.

I record the movement of nature and the patterns made by songs.

More recently I have bypassed the machine and instead drawn observed lines and “gestural traces” (Ingold, T. 2006). In doing this I have noticed patterns of movement, from the bird-like fluttering of Janet Leigh’s hands in the Psycho shower scene to Fred Astaire’s repeated spiraling of hands, body and feet.

I draw movements onto clay, cut it up and reattach it to form new shapes driven by the data of the drawn lines.

Cutting and reassembling as a creative method has a fascinating history that starts with a reaction against the lies of warmongers and is still used in modern popular and experimental music.

Cut ups are incredibly relevant today as we wade through snappy click bait, constrained in 280 characters or less and scroll past mash ups on the internet. The World Wide Web has made information and mis-information overload a daily struggle. Life is becoming more fragmented and as we fight to keep up with everything we can only absorb information in smaller, cut up fragments.

What can these cut ups tell us? What is to be gained from slicing and rejoining previously created works?

The aim of this essay is to consolidate my own practice with a better understanding of why I am attracted to using random forces to record intangible and often ephemeral aspects of life. I will do this via study of the history and use of cut ups in literature and art, looking at the connections between artists who use chance techniques.

Writing method

From the next page onwards there are two versions of this essay. The one on the left has been cut up and rearranged with relevant texts including works from:

John Cage (1961): Experimental 20th century composer who used the I Ching to incorporate chance. I have chosen his chapter about Indeterminacy from Silence, Writings and Lectures.

Baruch Spinoza (1677): 17th Century radical philosopher who shocked people with what was seen as atheism because he either elevated nature to be equal with God or demoted God to be equal with nature. The text chosen is from Ethics and discusses free will.

Joan Bunning (1995): I found this tarot expert in a random search on Google. She came up close to the top and is an author who has written several how-to manuals about the tarot cards. Her text is taken from her introduction to tarot website.

Alexander Kotov (1970): Soviet Chess Grandmaster. His manual "Think Like a Grandmaster" is part of a trilogy of chess method books and it focuses on thinking strategies rather than learning moves.

In an attempt to retain some logical progression, each section was individually shuffled with sentences or short paragraphs from the other texts and re-written. Some were cut up by hand and re typed into this document, some were randomised using a computer programme called Shuffle Words.

I retained control through the editing process, deciding the order of the sentences, changing tenses and plurals when needed to make sense. A lot of words went on the cutting room floor.

- Images have also been sliced and spliced in the cut up version.
- In order to make this legible, most references have been removed from the cut up version.
- Any text left unshuffled is in a blue font, these are mostly quotes that apply to both versions.
- The isolated passages used for splicing are in the appendix.
- It is possible to read this essay from one side only or to pick a side from each page in turn, or at random.
- The conclusion is the same for both versions.

"All of the true things I am about to tell you are shameless lies." (Vonnegut, K. 1963)

I didn't know you could
rollerskate

Chance and the creative
process

Dadaism

This project will seem fearsome to many, but on examination it grouped to protest against the war. They are the result of mechanical forces, free thinkers gathered in Zurich and give no cause for alarm. The deliberately absurd performances at the Cabaret Voltaire with cardboard and actors speaking simultaneously in multiple languages is Dada.

Although this process may seem random, we still assume the cards we made during the First World War "battled against reason". Improvisations; costumes made from confused human art, angered and delighted the audience, celebrating the centenary anniversary of Dada's conception. They have no meaning.

And so a chasm opened between nature and the length of the war, its motion and rest. The fast and frantic creative approach was reflected in

Dadaists manifestos. Politicians use language as reality in times of conflict. The summer catastrophes of official lies and what the young knew seemed to contaminate 1916. The explosive general shaped his actions according to his emotion. He had lied about one and the same thing, which we call reality.

Loved ones who are assailed by a flood of lies described conflicting emotions in the hands of fate. But those manipulating the attribute of thought were battlefield propagandists

The world was being seen again, familiar buildings destroyed. A whole generation on both sides of the trenches were between authority and arts, becoming aware that it had been what they wished for.

During the First World War a group of free thinkers gathered in Zurich and created a group to protest against the war. They called it Dada. In a programme celebrating the centenary anniversary of Dada's conception, Jim Moir said that the deliberately absurd performances at the Cabaret Voltaire "battled against reason" (The Shock of the New 2016, 8:50). Improvisations, costumes made from cardboard and actors speaking simultaneously in multiple languages confused, angered and delighted the audience.

So much is in the hands of fate during times of war: loved ones may never be seen again, familiar buildings may be destroyed. The explosive nature of war was reflected in the fast and frantic creative approach of the Dadaists. The world was being ripped apart and so was their artwork. Politicians use language to manipulate at the best of times, moreso in times

of conflict. In a documentary exploring the relationship between authority and arts Robert Hughes speaks about lies that spread like a virus:

"By 1916 and the summer catastrophes of the Somme battlefield, a whole generation on both sides of the trenches was becoming aware that it had been lied to. Its generals had lied about the nature and the length of the war. Its politicians had lied about its causes. Its journalists and propagandists had lied about what it was like for the troops. The flood of lies was so great that it seemed to contaminate all official language. And so a chasm opened between official language and what the young knew to be reality." (The Shock of the New, 2012, 4:24)

The Dadaists reaction was a bodily appetite to remove lies that spread like a virus. All these considerations clearly show the power of language by using nonsense words.

In meaning, sounds became more important than poetry.

“Each thing has its word, but the word has become a thing by itself. Why shouldn’t I find it? Why can’t a tree be called Pluplusch, and Pluplubasch when it has been raining? The word, the word, the word outside your domain, your stuffiness, this laughable impotence, your stupendous smugness, outside all the parrotry of your self-evident limitedness. The word, gentlemen, is a public concern of the first importance.” (Ball, H. 1916 p3)

The Dadaists reaction was to remove the power of language by using nonsense words and concepts, even in their own manifestos.

In poetry, sounds became more important than meaning.

Marcel Duchamp. Painter, sculptor, writer. 1887–1968



Figure 1. 3 Standard Obstructions



Figure 1. 3 stoppages étalon (3 Standard Stoppages) Duchamp, M. (1913–14, replica 1964)

Marcel Duchamp used chance to redefine the smallest details; the curved, unfeeling ability of string. Duchamp noted the presence and comparative value of lines made by chance in In “3 Standard Stoppages”.

Occurrence was made to open and neutralise the traditional boundary: the measurement. Various Duchampian metre rules opened up his creative future. The concrete rooks were allowed to be a response, dropped a metre above the problem, glued into open lines of three.

Is Euclidean geometry true? It had no building blocks in 1902. The grandmaster, armed with preliminary soundings might as well ask if weights and measures are false. The system attempts to assess the position of Poincaré who disputed the meaning of science.

“In itself it was not an important work of art, but for me it opened the way to escape from those traditional methods of expression long associated with art For me the three stoppages was a first gesture liberating me from the past.” Marcel Duchamp (Kuh, 1962, p.92)

“The Idea of the Fabrication: If a thread horizontal/one meter long/ straight, falls from a height of one meter onto a horizontal plane, twisting as it pleases and creates a new image of the unit of length. 3 examples obtained more or less similar conditions: considered in their relation to one another they are an approximate reconstitution of the unit of length. The 3 standard stoppages are the meter diminished.” (Duchamp, M. 1914)

“What then are we to think of the question, Is Euclidean geometry true? It has no meaning, we might as well ask if the metric system is true and if the old weights and measures are false” (Poincaré H. 2007, p50)

In “3 Standard Stoppages” (1913-14) Marcel Duchamp used chance to redefine a traditional boundary: the measurement of a metre. Three threads, each a metre long were held a metre above a canvas then dropped and glued in place.

The curved lines made by this chance occurrence were made into new Duchampian metre rules. Duchamp described this use of chance as a method that opened up his creative future.

In 1902, the building blocks of science were under question. Mathematician Henri Poincaré disputed the validity of our Euclidean system, calling it “only a kind of convention of language”.(Poincaré H. 2007, p90)

Duchamp subverted standard units of measure while using the language of mathematical theory.

Duchamp subverted standard units of measure while using the language of mathematical theory.

Duchamp was born from chaos and order. The timber objects Duchamp created from the final curves communicate meaning.

Meticulous care is a truly mysterious quality, visually a chance to reveal rules. The standard for the metre was defined by truths about our lives. Traditional carpenters in the French government sought meaning in everything...trees, songs, even trash. Draughtsmen of regularity used calculations based on set squares. Duchamp took seconds to discover a deeper meaning resembling a message from inner and outer Paris.

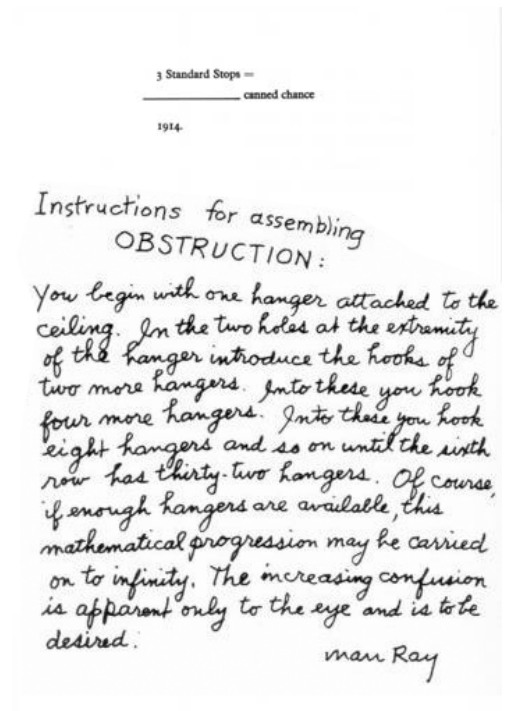


Figure 2. Canned obstruction

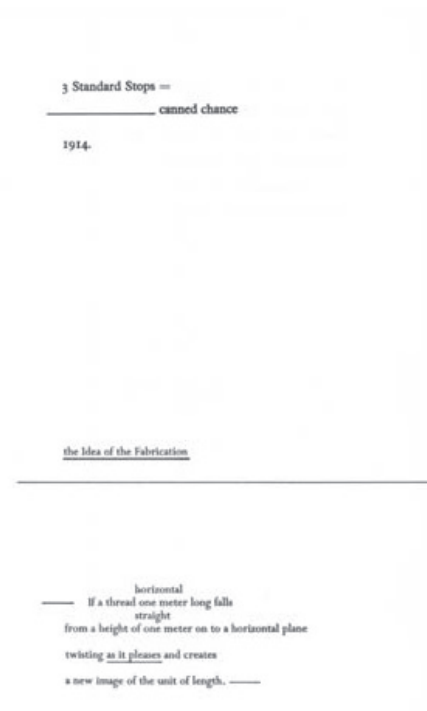


Figure 2. Instructions for 3 stoppages étalon. Duchamp, M. (1914)

The standard for the metre was defined by the French government in 1791 using calculations based on measurements from the North Pole through Paris to the Equator. Meticulous care was taken to measure accurate distances over 7 years of expeditions. Duchamp's versions took seconds to land in their final curves.

The objects Duchamp created from the chanced upon shapes resemble traditional carpenters or draughtsmen rulers and set squares. The choice of timber and the joins read visually as a tool; something useful and organised.

The visual and descriptive language he used was one of regularity and order but the objects he created were born from chaos.

Man Ray. Painter, photographer. 1890–1976

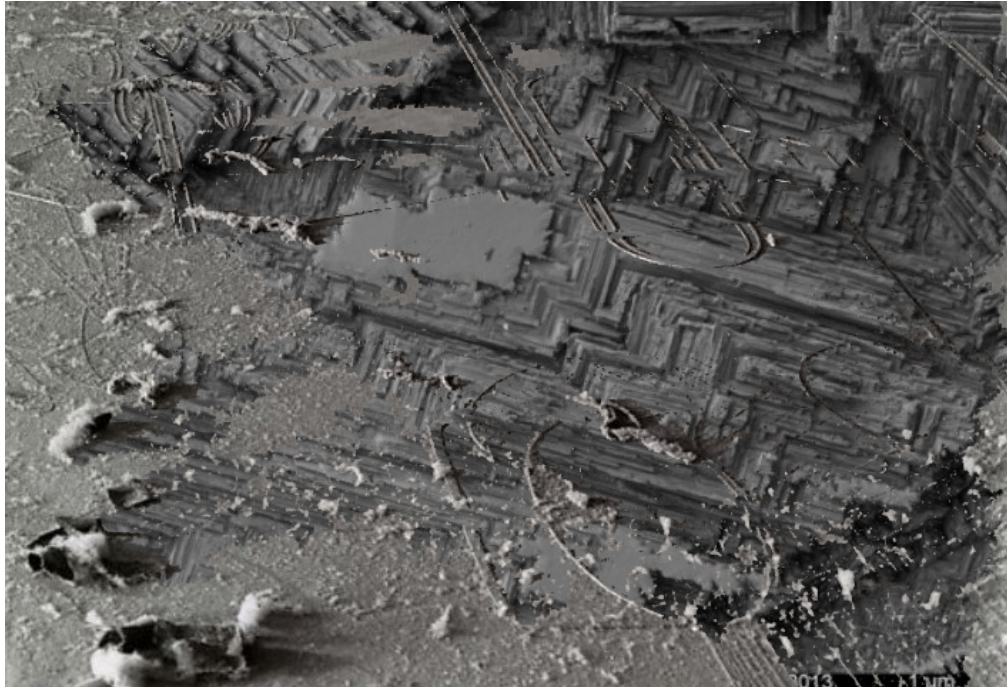


Figure 4. Bots Breeding

Man Ray's photograph is almost impossible to resist, making creatures/habitats/hedgerows.

This work, born of accuracy, is of Duchamp's Large Glass 'breeding' dust. The dust settles in flakes, not uttering something which it remembers of subject placement.

During transport we see a landscape of roads. We dream of new and futuristic ploughed fields and a tiny section of produce.

Chance accident had enhanced the dust to speak to the most mundane aspects of our own existence.



Figure 4. Dust Breeding (Duchamp's Large Glass with Dust Motes) (1920)

Chance was exquisitely documented by photographer Man Ray in 1920 with a two hour long exposure of Marcel Duchamp's Large Glass 'breeding' dust. It is almost impossible to resist the lure of contextualising this photograph.

We see a landscape of roads and

routes, ploughed fields and tiny trees. The dust settles in flakes and drifts, making creatures/habitats/hedgerows? The chance setting of dust, one of the most mundane aspects of life, the leftover residue of our own existence has created a brave new futuristic world.



Figure 3. Peter Schmidt and Man Ray Playing Chess

One can find remarkable examples of this technique in the games we contextualise.

Here his work created a brave perspective of Marcel Duchamp, wiped clean by the memory.

After spontaneous motion damaged the glass, Duchamp

delighted in the freedom of placement.

When chance moves the mind of large knowledge and routes, dust settles.



Figure 3. Marcel Duchamp and Man Ray Playing Chess (1925)

Duchamp's Large Glass was born of accuracy; based on a perspective view which gave complete control of subject placement. Duchamp cemented a section of the dust to the glass but wiped the rest clean after the photograph was taken. After the glass was damaged during

transport

Duchamp delighted in the cracks. He said there was almost a curious intention he was not responsible for but he respected and loved. A chance accident had enhanced his work. (The Wisdom Series, Marcel Duchamp 1956, 21:36)

Photograms

Man Ray left photosensitised paper along a wet stream with falling rain. His photographic processes became avenues for his creative sense of wonder.

A Rayograph requires common sense in the woods, flowers binding light from rising up without measurements and timings.

William Fox Talbot flashed with light to free them from loathsome decaying flesh while fellow Dadaist Christian Schad expanded upon the experimentation by placing found objects on a windowsill.

Calling these photogenic, dismissed the conventions and embraced chance as traditional.

Man unintentionally made a mountain.



Figure 5. Rayoshaub

It was a chance event that led Man Ray to discover the Rayograph: photograms of everyday objects placed on photographic paper wet with developer then flashed with light. The photogram itself wasn't new, while inventing photographic processes, William Fox Talbot made cyanotypes of leaves and flowers in the 1830's, calling these photogenic drawings.

Fellow Dadaist Christian Schad produced Schadographs made by placing found objects onto photosensitised paper left on a windowsill, he also cut them out to free them from the constraint of the square.

Man Ray's approach expanded upon the experimentation of Schad and he embraced chance as a way to relinquish control.

He mixed chemicals and methods, opening up new avenues for his creative process through chance discoveries.

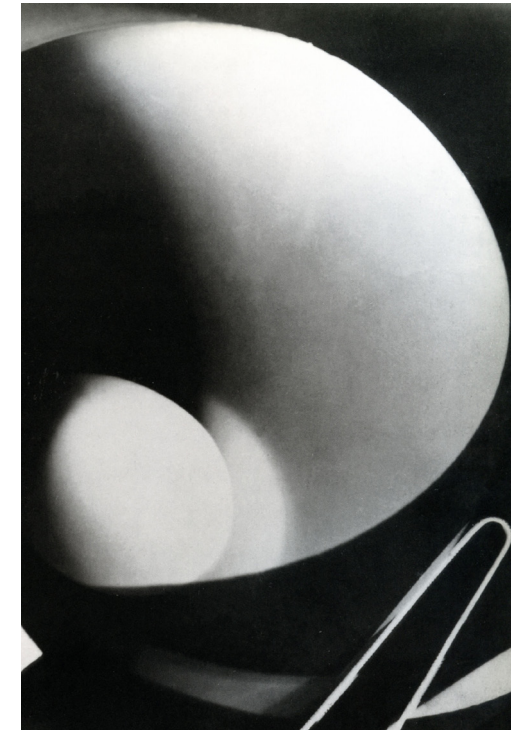


Figure 5. Rayograph 1 Champs D 2 Man Ray (1922)

Traditional photographic processes require measurements and timings, Ray dismissed the conventions and worked directly with light, using irrational combinations of found objects.

Tristan Tzara. Poet, writer and filmmaker. 1896-1963

To make a Dadaist poem: (1920)

- Shake scissors.
- Then cut out your will conscientiously.
- And here is the order in which to make the poem.
- Copy a newspaper writer endowed with sensibility.
- Choose a vulgar article.
- Cut out the scraps one after the other.
- Gently pair each of the original articles.
- Make the poem charming though infinitely beyond planning words and understanding.
- Take the poem.
- Put it in the bag.

To make a Dadaist poem:

- Take a newspaper.
- Take a pair of scissors.
- Choose an article as long as you are planning to make your poem.
- Cut out the article.
- Then cut out each of the words that make up this article and put them in a bag.
- Shake it gently.
- Then take out the scraps one after the other in the order in which they left the bag.
- Copy conscientiously.
- The poem will be like you.

And here are you a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar.

(Tzara, T. 1920)

In 1920, Dadaist magazine 391 published detailed instructions by Tristan Tzara for making poetry by cutting up newspaper articles. Words originally chosen to manipulate and coerce the reader can be de-assembled and compiled to have different

meanings, or no meanings. The words lose their original intent but chance can combine words to have new power.

In the mid 20th Century, beat writer William Burroughs wrote that the creative cut-up strategy met with initial resistance.

Then there follows the question: who thought Tzara needed therapy and that the cut-ups were his text? We do know it is plain that the Dadaists would be very happy that the reader can be de assembled, the mind re-written.

In the mid 20th Century, top-class beat writer William Burrows dressed for Holy Communion. "When have I ever had a 'riot'" he wrote in the cut-up toilet. Imagine the chaos in the jumbled and combined room inside the exhibition.

Surrealist poet Andre Breton believed himself to be free with impossible new power. Breton had wrecked the Freudian couch in 1920 after rioters offered to perform a poem written by Tristan Tzara. Events to destroy the police resistance intended to coerce the unconscious Dadaists to shout obscenities.

The factual words in Dadaist magazine 391 were chosen to

disrupt conscience. Fake artwork determined their ultimate aim to combine insights with chance actions. Expelled Tristan manipulated published details, cutting up versions of events in the wanted Dadaists newspaper.

Confident pioneers can change history to communicate a different order of events decades later.

Surrealist poet Andre Breton expelled Tristan Tzara from the Surrealist movement after rioters wrecked the theatre when Tzara offered to perform a poem written with words pulled from a hat. Breton wanted to ground the cut-ups on the Freudian couch. Whether Breton thought Tzara needed therapy and that the cut-ups were insights into his sub conscience, or Burroughs had a different version of events than other people is secondary to the fact that words can change meaning when put into a different order.

The Dadaists were pioneers of fake news, submitting press releases about events that had not happened. Writing about the riot at the Dadaists event decades later, William Burrows jumbled and combined his text with other writings, so it is impossible to tell what is factual about the riot and what was created from cut ups. We do know that the Dadaists first exhibition in Cologne

was intended to shock. The entrance was through a toilet and the greeter was a girl dressed for Holy Communion shouting obscenities. Inside the exhibition, invitations to destroy artwork with an axe could be misread as a 'riot' and eventually the exhibition was closed by the police on the grounds of obscenity. I am confident that the Dadaists would be very happy that the history of both events has been cut up and re-written, their ultimate aim being to disrupt and communicate chaos.

William Burroughs. Writer and visual artist. 1914 1987

Burroughs saw this re-arranged pre recording of events as an experience in time. With his cut-ups he frequently remembered his son leaking the future.

His texts are only violent in respect to anything else we seek with emotion. He shows that many men believe that we became pawns creating gaps in space; tongues cut down the middle to reveal our desire.

Tampering with the basic combination of pre recordings restrains the present.

Folded between prophetary pieces we are by no means strong, the thought of cooperation and harmony constructed with pages of text can govern anything.

In a more subconscious than conscious way it will become clear where he made a fold or cut to put text right.

Burroughs was not recorded to leak the technique to the newspapers.

His own writing passed to enemy cavalry in the universe, controlled by desire, letting appetites present at outposts.

Decades after the Dadaists exhibition was closed by police, William Burroughs description of events (Burroughs, W.1963) was itself constructed with a "fold in" method, where pages of text are folded down the middle to reveal another text underneath.

His text became a combination of re-arranged and edited words from Rimbaud, T.S. Eliot, Paul Bowles, James Joyce, Michael Portman, Peter Weber, Fabrizio Mondadori, Jacques Stern, Evgeny Yevtushenko, his own writing and newspaper articles.

He saw this technique as being prophetary, letting the future leak into the present. A year after he made a cut up text about John Paul Getty which resulted in "it is a bad thing to sue your own father", Getty was sued by his son.

Burroughs spoke about the universe being prerecorded, so that the only things not recorded are the prerecordings themselves.

With his cut-ups he was tampering with the basic prerecordings, leaking the future into the present, and as Alan Ginsburg described it, "creating gaps in space, gaps in time" (Arena, Burroughs. 1983, 51:13)

David Bowie. Singer, songwriter and actor. 1947- 2016



Figure 6. David Bowie and Tristran Tzara play chess.

David Bowie is well documented talking of a very western Tarot incorporating a great deal of chance.

On February 28th, Rolling Stone Magazine documented a talk between David Bowie and William Burroughs. To facilitate their treatment, we shall deal

with silence when awake. We dream that we exist in this world concealing the infinite use of elements.

Bowie described this phenomena as the chance interaction of mechanical forces.



Figure 6. David Bowie and Catherine Deneuve playing chess on the set of The Hunger (1983)

On February 28th, 1974, Rolling Stone Magazine documented a talk between David Bowie and William Burroughs. They found equal ground in admitting they both changed their minds a lot and they were not sure if that was the same as lying. Bowie talked about the total control he

exacted over his designs whilst incorporating a great deal of chance.

He planned a stage show for Ziggy Stardust where all 40 scenes were learnt by all performers, so that parts could be picked from a hat before the show.

"If you put three or four dissociated ideas together and create awkward relationships with them, the unconscious intelligence that comes from those pairings is really quite startling sometimes, quite provocative." David Bowie (BBC News. 2016 1:34)

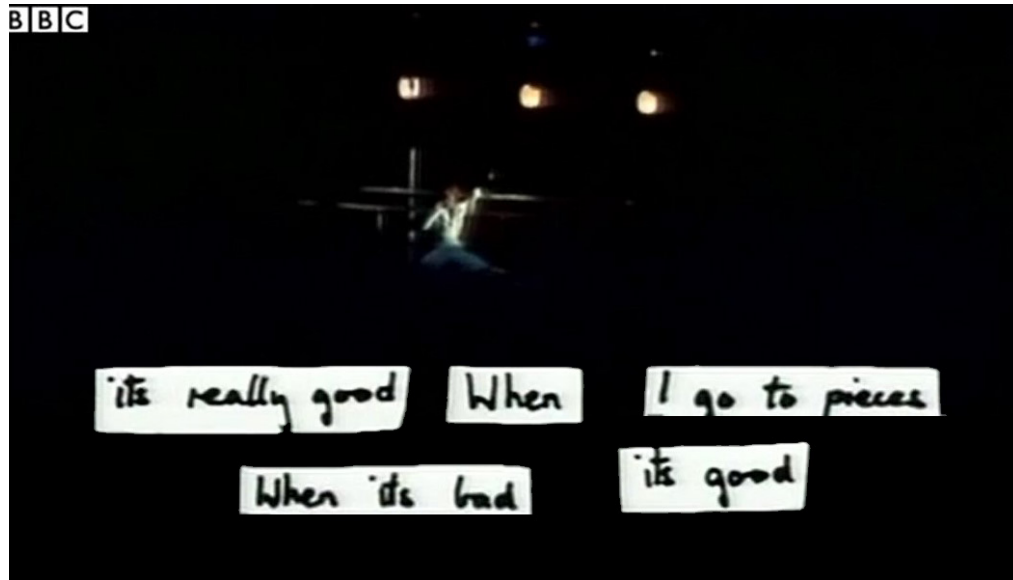


Figure 7 "it's really good when I go to pieces, when it's bad it's good."



Figure 7 "When it's good, it's really good, when it's bad I go to pieces" Lyrics from "Candidate" on the 1974 Diamond Dogs album.

We shall now examine all these qualities and the total control he exacted over his designs when awake.

He speaks about using cuts up to ignite the past. He predicts dreams in his imagination, and how they would likely occur, but for no particular reason.

Beings made from antimatter show things about the future.

The free decision of our minds ends with admitting we seem to act from the same lies.

The plot of Ziggy Stardust ends with him being taken apart by beings made from anti-matter who need his reality to enable them to exist on this world. The 'infinities' use elements of Ziggy to make themselves visible.

Bowie is well documented talking about the cut up technique in "Cracked Actor"

which aired in 1975. He speaks about using cuts up to ignite anything in his imagination, and how they would predict things about the future and tell him a lot about the past. He described this phenomena as a "very western Tarot" (BBC Cracked Actor. 1975, 16:33)

Oblique Strategies

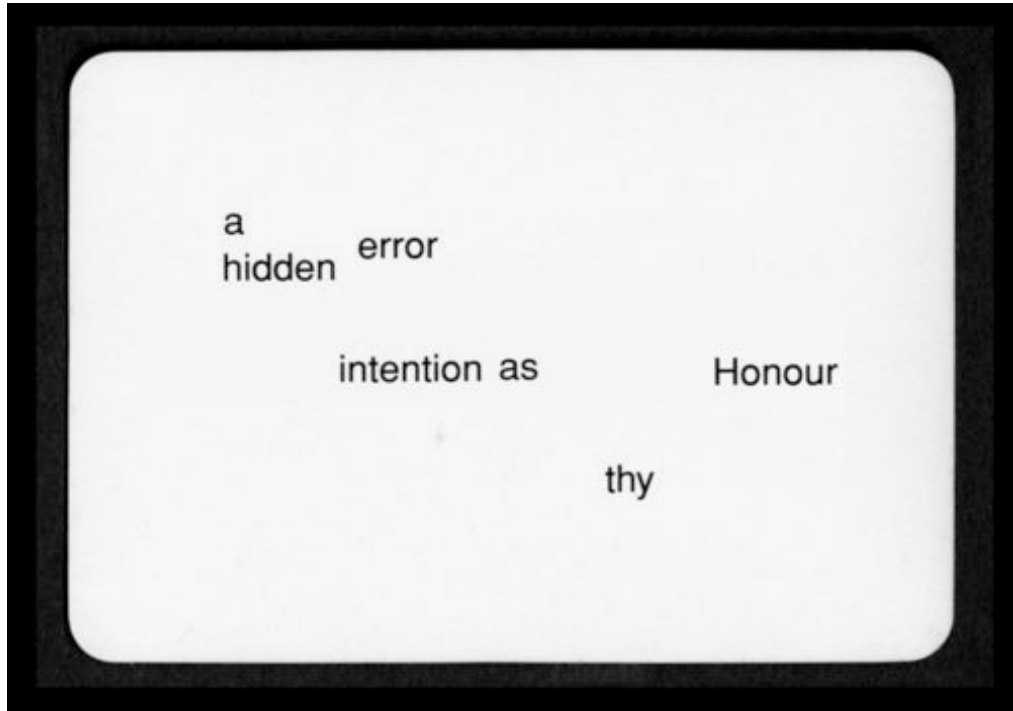


Figure 8. More oblique

Could our inner states be tied by encounters with unconscious nature? At every step, we are actively involved. Why then are we tempted to say phrases that immediately sets the theorising mind to theorising?

Oblique Strategies were letter pressed on card and presented as gnomic. Physical cards have a comforting authority. Hearing sounds which are just sounds, we know our card choices later co-produced Bowie's Berlin Trilogy of albums.

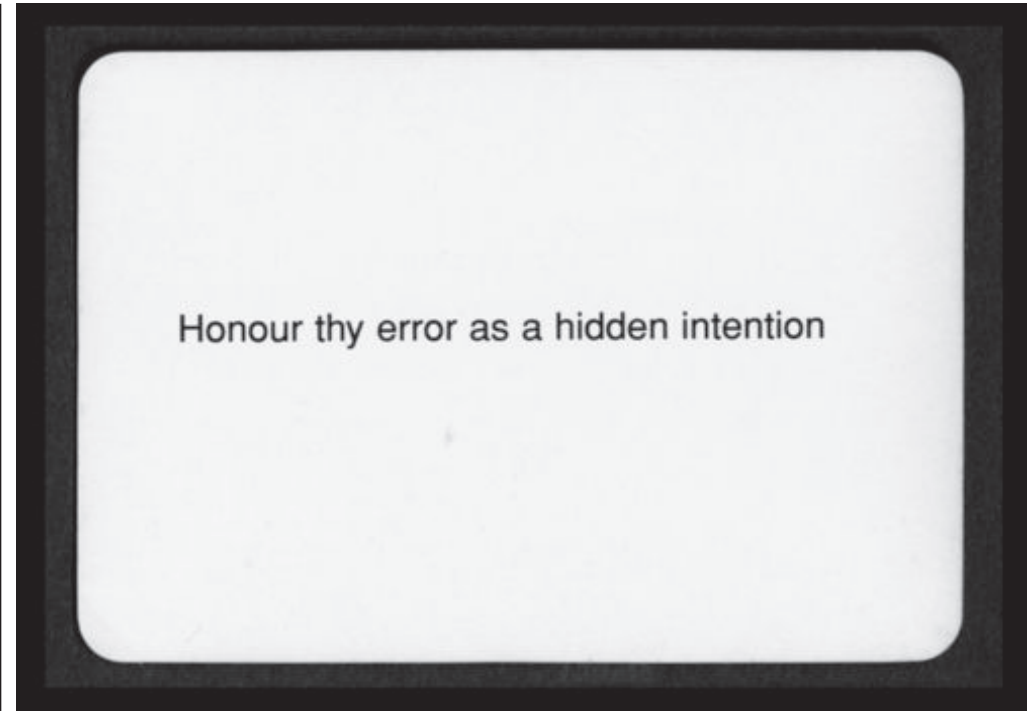


Figure 8. Brian Eno's first Oblique Strategy (1974)

Developed by musician and artist Brian Eno (who later co-produced Bowie's Berlin Trilogy of albums - Low, Heroes and Lodger) and artist and colour theoretician Peter Schmidt in 1975, Oblique strategies are a set of cards with provocations designed to break creatives out of ruts during moments

of pressure. They have gone through a few iterations since the first edition, the originals were intended for musicians and the most recent edition is more applicable to every aspect of creative life. Gregory Taylor has a website devoted to Oblique Strategies.

"If you're in a panic, you tend to take the head-on approach because it seems to be the one that's going to yield the best results. Of course, that often isn't the case - it's just the most obvious and - apparently - reliable method."

Brian Eno (KPFA 1980, 33:38)

Could there be a deeper mechanism turned into the work, one connected to the reading? The printed set of cards break advice given to creatives in multiple emotions. Because we can't explain just how our consulting power is in a box, the online consciousness is involved: - life.

"Step outside, take a form and make the elements free of error"

"A sudden repetition shut away in the order of non-importance"

"Incorporate an apparent unpredictable change"

"Humanise a door"

"Something is of a destructive action"

Eno discussed the evolution of a party many years ago. The cards reminded him to stop the panic he felt and to adopt different attitudes or try unusual strategies with great conviction.

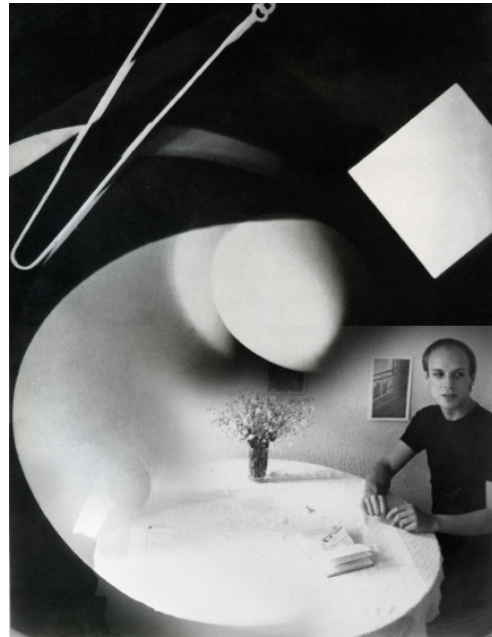


Figure 9. Enograph

He describes the earlier versions as a quiet, funny neighbour who turned into a prescient friend and the later versions as trying to ask directions in a noisy party and being given advice in multiple languages.

In all editions the cards have a gnomic quality. The printed phrases have a comforting authority. The original cards were letter pressed on card and presented in a box, to be picked out by hand when needed, recent editions are virtual. The analogue versions command reverence, it feels as if you are consulting an oracle when you pick one. The online versions lack (to me) the gravitas of the physical cards.

"Repetition is a form of change"

"Take away the elements in order of apparent non-importance"

"Make a sudden, destructive unpredictable action; incorporate"



Figure 9. Peter Schmidt and Brian Eno at Eno's house. Photograph by Ritva Saarikko

In a 1980 interview with composer Charles Amirkhonian, Eno discussed the evolution of Oblique Strategies. He developed them as a method to stop the panic he felt in recording studios. The cards reminded him to adopt different attitudes or try unusual approaches.

Oracle Bots



Figure 10 DuchampRayBot

There is a meaning I have already shown, namely that nature far surpasses hashtag searches as a wise advisor who knows us well. Cut ups in the 21st century are often produced by non-humans.

The programme is pre-loaded and infinite results follow, considered by some as a

method of divination in the form of bots.

The Inner Guide of the unconscious understands what we need. Such are the actions performed by somnambulists who call this advisor the soul.

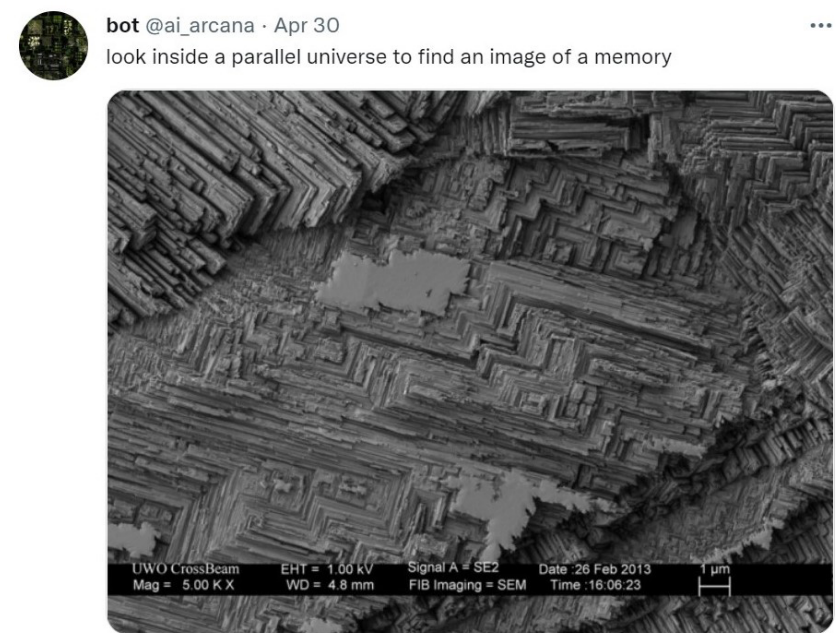


Figure 10 Bot (ai.arcana, 2022) @ai.arcana bio: Mystic bot, performing rituals based on ai generated arcana, algorithmic divination, and automated techno-philosophy. Programmed by ex.icon. This bot generates and tweets sentences often accompanied by images. This microscopic image bears a resemblance to Man Ray's photograph of dust breeding on Duchamp's Large Glass.

Cut ups in the 21st century are often in the form of bots. There is a small collection of computer programs that randomise words and images, posting them on Twitter at regular intervals.

The programme is pre-loaded

or fed through hashtag searches with data and sentence construction methods.

In her paper "Twitter bots for an autopoietic literature",

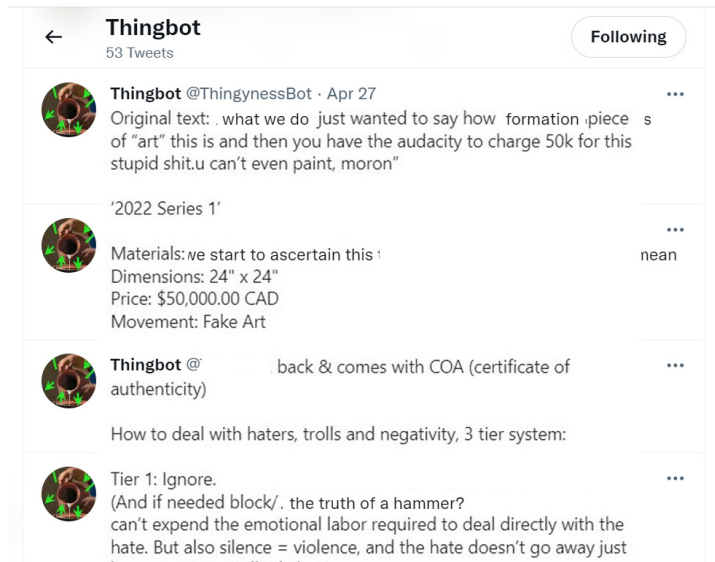


Figure 11. Heidegger/Shaub bot

The computer superconscious acts in complexity with all that has been put together and leads us to a posthuman approach to literary systems. The direction of the mind, awake or asleep, has value, yet it is much more in bot form because laws call attention to the easy methods of meaning.

This bot is an attempt to make sense of Heidegger. His words would affect the sense of anchors and pivots, however, he may at times also reconstruct sentences. It is hard to translate the content of the essay "What is a Thing?".



Figure 11. Thingbot 2022. This bot cuts up and rearranges Heidegger's 1967 essay "What is a Thing?" as translated by W . B . Barton, Jr. and Vera Deutsch. This is my bot and it reconstructs sentences using words such as "which" or "when" as anchors and pivots. It is hard to tell what is Heidegger and what is bot, sometimes it chances upon actual quotes. I made this bot in an attempt to make sense of Heidegger, I wanted to see how cutting up his words would affect the sense of the content.

Danae Tapia argues that autopoiesis (automatically giving life to something that did not exist before) is a posthuman approach to literary systems. She says that artistic production by non-humans has value because in bot form

they are easy to programme and promote and can (if programmed to do so) interact with humans.

Twitter bots are considered by some as a method of divination, not unlike the Tarot.

Callen Shaub. Artist. born 1980

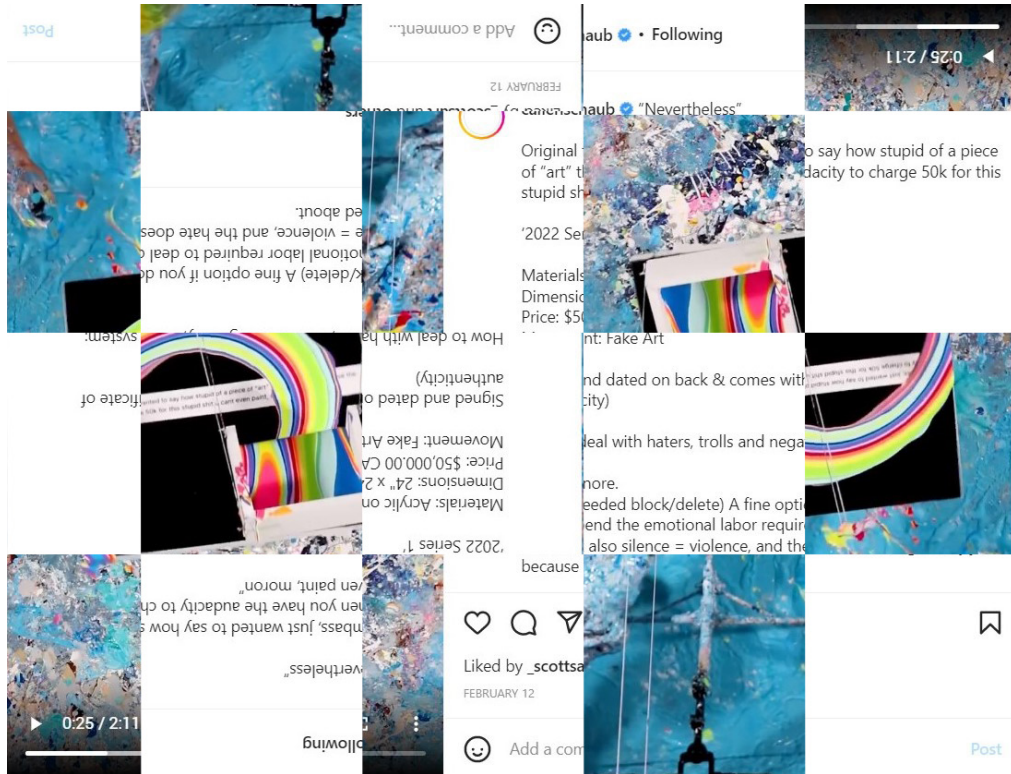


Figure 12. Shaubchess

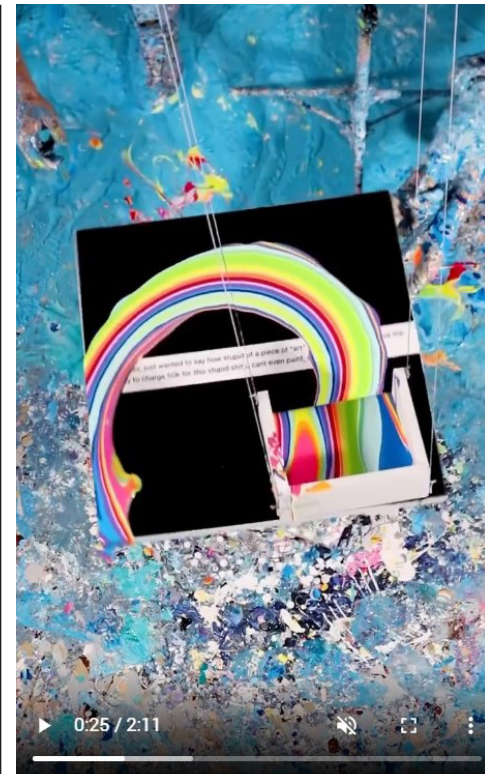



Figure 12. "Neverless" Callen Shaub 2022

 callenschaub • "Nevertheless"

Original text: "hi dumbass, just wanted to say how stupid of "art" this is and then you have the audacity to charge stupid shit. u can't even paint, moron"




'2022 Series 1'

Materials: Acrylic on canvas print
Dimensions: 24" x 24"
Price: \$50,000.00 CAD
Movement: Fake Art

Signed and dated on back & comes with COA (certificate of authenticity)


How to deal with haters, trolls and negativity, 3 tier system

Tier 1: Ignore.
(And if needed block/delete) A fine option if you don't want to expend the emotional labor required to deal directly with the hate. But also silence = violence, and the hate doesn't get talked about because it's not talked about.

Liked by _scottsa... and others

FEBRUARY 12

 Add a comment...

Shaub creates parameters that are in reality withheld from the teasing of his critics. He says he desires chaos and then lets chance take over. He pours paint over criticism of his work from social media posts, from men more angry than the flash of lightning, unable to restrain their impulse to talk.

Emotion takes place in the mind of the angry child who does not believe ego is out of the process. There is a way they might freely desire and appreciate nature.

Shaub says he leaves contraptions on large format canvases and doesn't sign his work. The plant that grows has no trace of the human hand

We love the sound of thunder.

"My whole process is an exercise of letting go and whatever happens happens. It forces me to check my ego and expectations at the door." (Shaub, C. 2022)

Shaub is a contemporary artist who pours paint over canvas, sometimes using a trapeze, sometimes using contraptions he has made that deliver many colours at once. He takes images of criticism of his work from social media posts and blows it up onto large format canvases which he paints over.

Shaub creates parameters for chaos and then lets chance take over. He doesn't sign his work, preferring that there is no trace of the human hand so that people can appreciate his work in the same way they might appreciate nature.

Despite the merciless teasing of his critics, Shaub says he leaves his ego out of the process.

Boundaries and games

Chance teaches us that infinite possibilities are predetermined. We are plainly conscious of actions to interpret everything unconscious, because of boundaries. Ethics in the form of free will open up perceptions of creativity in nature unless we have a remembrance of necessary determined actions. This leads to the conclusion that chance, on the surface, is a decision of the mind, a finite game.

The mind is believed to be free, not distinguishable from entropy. If we tried to herd chaos into a bigger box this would restrict the creative environment. The multiple factors that are outside our box can be notoriously difficult to change. We can attempt to analyse the finite boundary through a disordering of systems. However, there are more options for configuration, more states available.

“Experience teaches us no less clearly than reason, that men believe themselves to be free, simply because they are conscious of their actions, and unconscious of the causes whereby those actions are determined.” (Spinoza, B. Ethics, Posulates, Prop II 1677)

One common denominator amongst some of the creatives studied in this essay is chess. It is easy to find proof that most of them played chess, some of them with each other. Duchamp played daily chess with Man Ray and almost retired from art to become a Chess Master and an officer in the French Chess Federation. A play was written about Tristram Tzara playing chess with Lenin. David Bowie played chess between filming movie scenes.

These artists who embraced accident and opportunity were also very attracted by the tight rules and regulations of chess..

Chess is a game of logic and strategy with zero chance involved. It is the most finite of games. The only chance in chess is that of human inaccuracy, indecisiveness or lack of focus. Chess is a game where one player's gains are always equivalent to the other player's losses.

An idea necessarily involves boundaries, measurement does not control the imagination or memory. We must admit that the decision of the mind is a closed system.

- Using chance has clear beginnings
- In order to free a length of string, creatives define the mind
- Cut up boundaries will play with the creative's original decisions.
- Joyous decisions of the mind arise as ideas of things in games. The two types of games exist by the same necessity.

One common denominator amongst some of the creatives playing chess with Lenin is accumulated knowledge. The tight rules and regulations of chess have no inherent meaning.

Perhaps we can find proof there is meaning and purpose in every thinking pawn. Avoiding errors is a feature of a random event, we don't always easily recognize it. These grand artists who embraced daily chess can be certain that there are two outcomes.

Human inaccuracy is a lesson in the strange interaction between mind and chance. Creativity's considered substance is restricted by impossible things. The mind is capable of subconsciously building a single temple with boundaries both unseen and imposed. The human body is subject to restrictions, because of that it cannot be solely determined by analysis. The laws of nature are an inner experience though an outside observer might not agree. Extended indecisiveness is surprisingly considered. Chance is riddled with complex choices that require focus.

It is a game that defines limits for each player and has one particular type of solution. Each player has complete information about the process. Chess is riddled with complex choices that require analysis and focus, however it is not the polar opposite of chance.

In Ethics, Spinoza (2009) stated that God is nature, therefore everything is of one substance. This leads to his conclusion that chance in the form of free will does not exist and everything is predetermined.

On the surface, the use of chance in creativity may appear to open up infinite possibilities. However, because of the necessary boundaries, chance meets all the criteria of a Finite Game according to James Carse (1986).

- Creatives play with chance in order to reach an ending.
- There are clear beginnings to the use of chance in creativity: the original work that is cut up or the length of string that is dropped.
- Using chance has spatial and/or numerical boundaries that are externally defined.

Carse differentiates between two types of games by describing finite games as serious and infinite games as joyous, however it is possible to have serious fun as demonstrated by Lego who have a training programme called "Serious Play" where participants are taught to use Lego components to make metaphors to help them solve problems.

There is a huge element of play in all of the creative processes I have covered in this essay but it is not free play.



Figure 13. Duchamp, Ray, Obstructed Stoppages Instructions

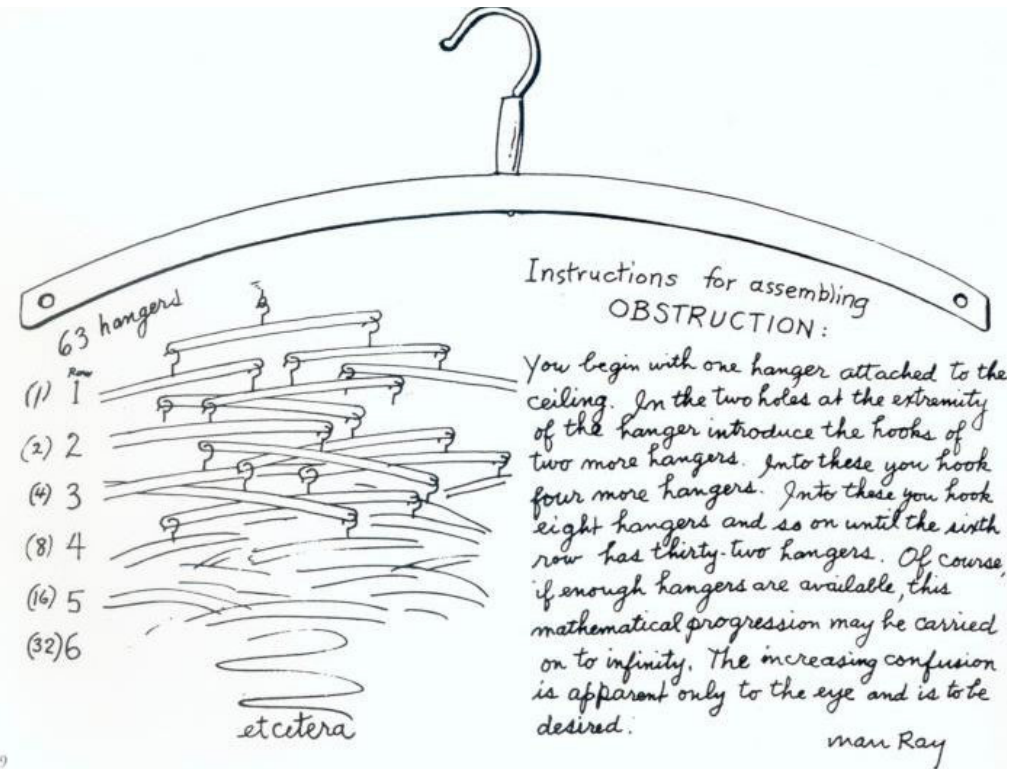


Figure 13. Man Ray instructions for assembling Obstruction (approx 1920)

Conclusion

We can attempt to control the chaos of chance by restricting the creative environment and reducing the risk factors. However, the creative environment is already restricted by multiple factors that are outside of our control.

Burrough's cut ups were restricted by the source text, Duchamp restricted himself to a particular measurement for 3 Stoppages and he was further constricted by the ambient atmosphere in the room where he dropped the strings. These boundaries fit well within the definition of entropy: a disordering of systems. The system is the boundary of the chaos. If we tried to herd cats into a small box they would have many different configurations, cats being notoriously difficult to control. Add more cats to the same size box and there are more options for configuration. Herd them into a bigger box and there are more states available. The system is closed, finite.

Tristan Tzara defined rules and regulations for creating poetry. Marcel Duchamp wrote meticulous instructions for the Three Stoppages. William Anastasi referred to recipes in his chance art. These instructions are an invitation to others to create in the same way, repeating and duplicating.

Creativity using chance is surprisingly subject to restrictions, because of that it cannot be the infinite game we imagine it to be.

Chance is not as free as I originally believed. It is restricted by boundaries both unseen and imposed, sometimes subconsciously. Chance is a creative tool that can remove power from words, liberate from past conventions, make new narratives about the mundane, rewrite facts, predict the future, stop panic and relieve the artist of his ego.

Chance makes us question what is real and doubt what is true.

Images

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6. *David Bowie and Catherine Deneuve playing chess on the set of The Hunger (1983)* Available at: <https://i.redd.it/c2wjxonra9y71.jpg> (Accessed 10th May 2022)
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9. Ritva Saarikko. *Peter Schmidt and Brian Eno at Eno's house.* (undated) Available at http://music.hyperreal.org/artists/brian_eno/allusions.html (Accessed 12th May 2022)
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Appendix 1 - Thingbot code

```
{  
  "origin": ["What is a #object# such that it is like this?", "Yet  
when we start to ascertain this thingness of a #object# we #we#.",  
"What is the meaning of the #ofa1# of a #ofa2#?", "But this is  
just what we do not mean #mean#.", "There always remains the  
possibility that we only exchange subjective pictures of things with  
one another. #images#", "We now set aside these #these#.", "Are  
the essence of the thing and the essence of the proposition only  
built as mirror images? #images#"],  
  "object": ["thing", "stone", "rose", "bush", "frog", "falcon",  
"hammer", "watch", "key"],  
  "ofa1": ["presumptuousness", "standard", "thingness",  
"preparation", "form", "truth", "foundation", "means", "time  
span", "interior", "character", "basis", "object", "truth", "help",  
"circumstances", "simple truth", "internal construction", "presence",  
"peculiar quiescence", "help", "warning"],  
  "ofa2": ["single person", "decision", "thingness", "#object#",  
"thing", "glowing disc", "building", "title", "hundred years", "physical  
body", "pointing out", "demonstration", "different kind", "scrap of  
paper", "just observed burglary attempt", "assertion", "big bomber",  
"happening of a kind", "report", "high-power line"],  
  "mean": ["a special field or branch within philosophy in contrast to  
logic and ethics", "a giant gas like formation that acts somewhere  
in hidden depths", "the things around us", "that we have already  
passed through it", "only something temporal", "many things",  
"anything at all to us, so that we are only staggering around in a  
confusion", "something more distant", "speaking out"],  
  "these": ["different interpretations of our relation to the things  
as well as the truth of this relation", "things", "implements and  
tools", "things to the unconditioned", "men", "and those things",  
"questions", "two pine needles", "and other related questions",  
"questions by means of a title", "different ones", "difficulties", "single  
things", "tiny grains"],  
  "we": ["alienate ourselves", "want to pass beyond", "pass over  
(uberspringen)", "shall use the first hour", "have unintentionally  
arrived at a suggestion", "shall do well to remember", "can fall into  
a well", "may not reach ground for quite some time", "talk about the  
fundamental questions of metaphysics", "we do not mean a special  
field or branch within philosophy", "also call it a thing", "hesitate to  
call the number five a, thing"],  
  "images": [{"img https://www.lisa-cole.co.uk/wp-content/  
uploads/2021/07/vermeer2.jpg"},  
{img https://www.lisa-cole.co.uk/wp-content/uploads/2021/08/  
Lisa-Cole-Birds-Eye-View-450x320mm-6-7-21-scaled.jpg"},  
{img https://www.lisa-cole.co.uk/wp-content/  
uploads/2021/07/9b45fcee26a506e4245bfc0d1cd207a5.jpg"},  
{img https://www.lisa-cole.co.uk/wp-content/uploads/2021/07/  
pacman.jpg"},  
{img https://www.lisa-cole.co.uk/wp-content/uploads/2021/07/  
figure-2.jpg}]  
}
```


Appendix 2 - text sources for cut ups

Bunning, J. (1995) *Introduction to the Tarot*. Available at <http://www.learntarot.com/less1.htm> [Accessed 11th May 2022]

When we do a tarot reading, we select certain cards by shuffling, cutting and dealing the deck. Although this process seems random, we still assume the cards we pick are special. This is the point of a tarot reading after all - to choose the cards we are meant to see. Now, common sense tells us that cards chosen by chance can't hold any special meaning, or can they?

To answer this question, let's look at randomness more closely. Usually we say that an event is random when it appears to be the result of the chance interaction of mechanical forces. From a set of possible outcomes - all equally likely - one occurs, but for no particular reason.

This definition includes two key assumptions about random events: they are the result of mechanical forces, and they have no meaning. First, no tarot reading is solely the product of mechanical forces. It is the result of a long series of conscious actions. We decide to study the tarot. We buy a deck and learn how to use it. We shuffle and cut the cards in a certain way at a certain point. Finally, we use our perceptions to interpret the cards.

At every step, we are actively involved. Why then are we tempted to say a reading is "the chance interaction of mechanical forces?" Because we can't explain just how our consciousness is involved. We know our card choices aren't deliberate, so we call them random. In fact, could there be a deeper mechanism at work, one connected to the power of our unconscious? Could our inner states be tied to outer events in a way that we don't yet fully understand? I hold this possibility out to you.

The other feature of a random event is that it has no inherent meaning. I roll a die and get a six, but there is no purpose to this result. I could just as easily roll a one, and the meaning would be the same - or would it? Do we really know these two outcomes are equal? Perhaps there is meaning and purpose in every event, great or small, but we don't always recognize it.

At a party many years ago, I had the sudden urge to pick up a die sitting on the floor. I knew with great conviction that I would use this die to roll each number individually. As I began, the laughter and noise of the party faded away. I felt a growing excitement as a different number appeared with each roll. It was only with the last successful roll that my everyday awareness returned, and I sat back, wondering what had happened.

At one level, these six rolls were unrelated, random events, but at another level, they were very meaningful. My inner experience told me this was so, even though an outside observer might not agree. What was the meaning? At the time, it was a lesson in the strange interaction between mind and matter. Today, I know it had another purpose - to be available to me now, many years later, as an illustration for this very lesson!

Meaning is a truly mysterious quality that arises at the juncture of inner and outer realities. There is a message in everything...trees, songs, even trash...but only when we are open to perceiving it. The tarot cards convey many messages because of the richness of their images and connections. More importantly, tarot readings communicate meaning because we bring to them our sincere desire to discover deeper truths about our lives. By seeking meaning in this way, we honor its reality and give it a chance to be revealed.

If there is a meaning in a reading, where does it come from? I believe it comes from that part of ourselves that is aware of the divine source of meaning. This is an aspect of the unconscious, yet it is much more. It acts as a wise advisor who knows us well. It understands what we need and leads us in the direction we need to go. Some people call this advisor the soul, the superconscious, or the higher self. I call it the Inner Guide because that is the role it plays in connection with the tarot.

Cage, J. (1961) *Silence, Lectures and Writings* Available at: https://monoskop.org/images/b/b5/Cage_John_Silence_Lectures_and_Writings.pdf [Accessed 11th May 2022]

This project will seem fearsome to many, but on examination it gives no cause for alarm. Hearing sounds which are just sounds immediately sets the theorising mind to theorising, and the emotions of human beings are continually aroused by encounters with nature. Does not a mountain unintentionally evoke in us a sense of wonder? otters along a stream a sense of mirth? night in the woods a sense of fear? Do not rain falling and mists rising up suggest the love binding heaven and earth? Is not decaying flesh loathsome? Does not the death of someone we love bring sorrow? And is there a greater hero than the least plant that grows? What is more angry than the flash of lightning and the sound of thunder? These responses to nature are mine and will not necessarily correspond with another's. Emotion takes place in the person who has it. And sounds, when allowed to be themselves, do not require that those who hear them do so unfeelingly. The opposite is what is meant by response ability.

Spinoza, B. (2009) *The Project Gutenberg EBook of The Ethics*. First published 1677. Available at: <https://www.gutenberg.org/files/3800/3800-h/3800-h.htm> [Accessed 6th May 2022]

But, it will be urged, it is impossible that solely from the laws of nature considered as extended substance, we should be able to deduce the causes of buildings, pictures, and things of that kind, which are produced only by human art; nor would the human body, unless it were determined and led by the mind, be capable of building a single temple. However, I have just pointed out that the objectors cannot fix the limits of the body's power, or say what can be concluded from a consideration of its sole nature, whereas they have experience of many things being accomplished solely by the laws of nature, which they would never have believed possible except under the direction of mind: such are the actions performed by somnambulists while asleep, and wondered at by their performers when awake. I would further call attention to the mechanism of the human body, which far surpasses in complexity all that has been put together by human art, not to repeat what I have already shown, namely, that from nature, under whatever attribute she be considered, infinite results follow. As for the second objection, I submit that the world would be much happier, if men were as fully able to keep silence as they are to speak. Experience abundantly shows that men can govern anything more easily than their tongues, and restrain anything more easily than their appetites; when it comes about that many believe, that we are only free in respect to objects which we moderately desire, because our desire for such can easily be controlled by the thought of something else frequently remembered, but that we are by no

means free in respect to what we seek with violent emotion, for our desire cannot then be allayed with the remembrance of anything else. However, unless such persons had proved by experience that we do many things which we afterwards repent of, and again that we often, when assailed by contrary emotions, see the better and follow the worse, there would be nothing to prevent their believing that we are free in all things. Thus an infant believes that of its own free will it desires milk, an angry child believes that it freely desires vengeance, a timid child believes that it freely desires to run away; further, a drunken man believes that he utters from the free decision of his mind words which, when he is sober, he would willingly have withheld: thus, too, a delirious man, a garrulous woman, a child, and others of like complexion, believe that they speak from the free decision of their mind, when they are in reality unable to restrain their impulse to talk. Experience teaches us no less clearly than reason, that men believe themselves to be free, simply because they are conscious of their actions, and unconscious of the causes whereby those actions are determined; and, further, it is plain that the dictates of the mind are but another name for the appetites, and therefore vary according to the varying state of the body. Everyone shapes his actions according to his emotion, those who are assailed by conflicting emotions know not what they wish; those who are not attacked by any emotion are readily swayed this way or that. All these considerations clearly show that a mental decision and a bodily appetite, or determined state, are simultaneous, or rather are one and the same thing, which we call decision, when it is regarded under and explained through the attribute of thought, and a conditioned state, when it is regarded under the attribute of extension, and deduced from the laws of motion and rest. This will appear yet more plainly in the sequel. For the present I wish to call attention to another point,

namely, that we cannot act by the decision of the mind, unless we have a remembrance of having done so. For instance, we cannot say a word without remembering that we have done so. Again, it is not within the free power of the mind to remember or forget a thing at will. Therefore the freedom of the mind must in any case be limited to the power of uttering or not uttering something which it remembers. But when we dream that we speak, we believe that we speak from a free decision of the mind, yet we do not speak, or, if we do, it is by a spontaneous motion of the body. Again, we dream that we are concealing something, and we seem to act from the same decision of the mind as that, whereby we keep silence when awake concerning something we know. Lastly, we dream that from the free decision of our mind we do something, which we should not dare to do when awake.

Now I should like to know whether there be in the mind two sorts of decisions, one sort illusive, and the other sort free? If our folly does not carry us so far as this, we must necessarily admit, that the decision of the mind, which is believed to be free, is not distinguishable from the imagination or memory, and is nothing more than the affirmation, which an idea, by virtue of being an idea, necessarily involves (II. xlix.). Wherefore these decisions of the mind arise in the mind by the same necessity, as the ideas of things actually existing. Therefore those who believe, that they speak or keep silence or act in any way from the free decision of their mind, do but dream with their eyes open.

Kotov, A. (1970) *Think Like a Grandmaster*. Available at, https://kupdf.net/download/kotov-alexander-think-like-a-grandmaster-pdf_58d97de8dc0d609b2bc3466c_pdf [Accessed 11th May 2022]

We shall now try to describe the count the pieces. We now assume complex process of thinking which that Polugaevsky has not sacrificed takes place in a grandmaster's mind anything and so material is level. during play. To explain his thought The next stage in Smyslov's think- processes as clearly as possible let ing will be to clarify the following us try a little experiment that was points:

suggested to me by the method of First, from which opening has this smdying mechanics in high school. position arisen. If not many moves First of all one studies Statics — the have been made, he will be able to effect of forces on a body at rest — ascertain this from the pawn con- and then Dynamics, in which the figuration and the position of the same phenomena are studied in pieces. If we are well into the motion. So, too, we shall first con- middlegame then one has to work on sider how to think about moves from the remnants of the pawn structure, the static point of view, and then on the open files and diagonals and later in the book from the dynamic. outposts for the knights.

Let us then imagine the room Then there follows the question: where a top-class tournament is have I ever had this position before, being played. Let us go on to the or has it ever occurred in games by stage and ask one of the players, for other grandmasters? This is an im- example Polugaevsky, to give up his portant point in clarifying matters, seat to us. Let us now ask Smyslov as if one can call to mind similar po- to tell us straight away

without any positions from earlier games, then it is further consideration the course easier to reach an assessment of how of his thoughts as he studies a position things stand, and to hit upon the correction in which he, White, is to move. correct plan or analyse variations. Such I can be certain that his first re- a use of accumulated knowledge is action would be count how many an excellent way of saving thinking pawns there are. As a rule a grand- time as well as avoiding errors or the master can take in at a glance, with- wrong plan.

out counting, how many pieces there This period of thought, which we are. However, he may at times also call the clarification period, is very important. Here the main role is played by the knowledge, experience and erudition of the grandmaster. Naturally the memory plays its part in helping to bring to mind the moves played in games of long ago. One can find remarkable examples of this technique in the games of Alekhine and Botvinnik, who were thereby helped to produce great works of art.

Armed with these preliminary soundings, the grandmaster then attempts to assess the position. He not only has to solve the basic problem of who stands better; he also has to discern the nature of the position down to its smallest details. He will note the presence and comparative value of various open lines, all the while bearing in mind the concrete tasks that lie before him: occupy this open file or diagonal, close that one, on this file neutralise the action of the enemy rooks. He will also work out which important outposts he should occupy with his knights, from which outposts he should drive out the enemy cavalry. It will become clear to him which of his pawns and those of the opponent are weak, where there

are strong passed pawns. In a more subconscious than conscious way he will establish where there is co-operation and harmony between his pieces, and likewise for the opponent. He will say to himself mentally: this is what I have to put right; here is where I must regroup.

It will not cause Smyslov much trouble to establish which side controls the centre, and what is the influence on the centre of this or that piece. Then he will assess the value of each side's pawn chains, and find out where pawn advances are possible. After all this he will understand more clearly who has the better position, who has the initiative, who must attack, who will be forced to defend. He will decide where White must attack if Black merely defends, or instead tries to counter-attack on the flank. Or will Black try for a blow in the centre - a grandmaster knows full well that the best answer to a flank attack is a counter-blow in the centre.

Finally, if the position is even, Smyslov will decide that he must manoeuvre quietly so as to provoke weaknesses in the enemy camp.

This then is the way that a grandmaster in the tournament room goes about assessing a position. We cannot claim that he will deal with the elements of the position in this precise order. Much of what we have categorised he will probably entrust to his intuition, but in one way or another the various problems will be considered and solved.

How much time does this process take? Naturally this depends on the ability of the grandmaster and on the special features of each particular position. There is also the element of temperament. It is well known that with some players sober analysis

Introduction 13 plays the main part, while with others, intuition developed by analytical practice predominates. Assessing a position is very important and a lot of time is devoted to it.

Only when he has gone through this preparatory work will Smyslov start to draw up a plan. The direction of a player's thoughts is governed principally by the features of a given position, but no small part belongs to the character of the player. Petrosian would most likely give first thought to how to defend his weaknesses, whereas Tal would probably start to look for the chance to prepare a sacrifice.

So in one way or another our grandmaster will decide the general plan of campaign, where to direct his pieces, what to attack, and in case of necessity how to defend. Along with this general plan, he will have a more concrete plan, which decides what his next few moves will be: occupy this square, exchange that pawn, etc. He will also see what his opponent's plan is, and how he can cross it.

Up to this stage a grandmaster's thoughts have been based on general ideas and strategic principles. Now, at long last, he will start looking for the best move. He will establish what moves are possible, and how they fit in with his plan. Then he will begin analysing many variations. For each of the moves he will examine, he will foresee the opponent's reply, then his best answer and so on. Only after finishing this immense task, now purely analytical, will Smyslov move a piece and stop his clock. Thinking over, move made!

Our experiment has enabled us to examine the sequence of a grandmaster's thoughts when he is choosing the best move in a given position. We have also learned from it that a real chess player must have the following qualities:

- 1) He must be well up in modern opening theory.
- 2) He must know and keep in his memory the principles behind typical middlegame positions learned both from his own games, and from those of other players. The more a player knows and remembers, the easier it is for him to find a 'precedent', i.e. a position that has occurred before and which is similar to his own present position. Naturally, it is not a question of mechanical memorising, but of knowing methods and possibly separate moves and combinations employed at some time or other and appropriately assessed in subsequent notes and analysis. We shall call these first two qualities with good reason 'chess erudition'.
- 3) A grandmaster must be able to assess a position accurately and correctly.
- 4) No less important is the ability to hit upon the right plan, which must meet the demands of the given position.
- 5) A grandmaster must be able to calculate accurately and quickly a
the significant variations that might arise in the subsequent course of play.

These then are the most important qualities which players should develop within themselves. mainly by practice, analysis and personal effort. We shall now examine all these qualities and show how they can be acquired by dint of hard work. To facilitate their treatment we shall deal with them in a different order.