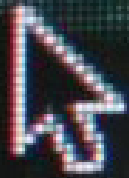


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EDITOR'S NOTE

Finders Keepers, explores how contemporary artists engage with the act of borrowing, whether it's taking from existing cultural materials or navigating the vastness of the internet, introducing the idea that art today is not about creating from scratch but about reshaping what's already out there. With the works of Nicolas Bourriaud and M. Pichler, we begin to see how appropriation is a key strategy in today's art world, turning existing cultural content into something new and reprogramming the world through art.

Chapter 1, *Plagiarism is Necessary*, challenges the traditional notions of authorship, showing how borrowing and remixing can be creative acts. Kenneth Goldsmith and Paul Soulellis push the boundaries of what it means to be an author, while Penelope Umbrico's *Backwards Facing Ceramic Cats for Sale* on eBay uses digital platforms as material to create something original out of the everyday.

Chapter 2, *Authorship is Subjective*, dives into the ethics and ease of digital appropriation. With artists like Michael Wolf, we see how the internet itself becomes a vast repository of found images, ready to be recontextualized and reused. This chapter examines the shift from traditional notions of authorship to the digital age's more fluid approach to creating with existing content.

Finally, Chapter 3, *Downloading is Essential*, looks at how artists pull material directly from the internet to create new work. Paul Sou-

EDITOR'S NOTE

lellis and Penelope Umbrico's projects show how the web's endless flow of images can be transformed into art, challenging the idea of ownership in a digital age where everything is just a download away. This section brings to light how the web itself has become a space for artistic production and appropriation.

As digital tools continue to evolve, the very nature of authorship, originality, and ownership is being redefined. Artists are no longer isolated creators but part of a collective, remix-driven culture where everything is interconnected, and the boundaries between creation and appropriation are increasingly blurred. This shift challenges us to rethink the value we place on originality and how we understand creativity in the digital era.

INTRODUCTION

Maybe the belief that an appropriation is always a conscious strategic decision made by an author is just as naive as believing in an "original" author in the first place. (2)

The working principles of today's artists seem to me to break with the manipulation of references and citation, deeply reexamine notions of creation, authorship, and originality through the problematics of the use of cultural artifacts - which, by the way, is absolutely new. In *Postproduction*, I try to show that artists' intuitive relationship with art history is now going beyond what we call "the art of appropriation," which naturally infers an ideology of ownership, and moving toward a culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing. (1)

The prefix "post" does not signal any negation or surpassing; it refers to a zone of activity. The processes in question here do not consist of producing images of images, which would be a fairly mannered posture, or of lamenting the fact that everything has "already been done," but of inventing protocols of use for all existing modes of representation and all formal structures. It is a matter of seizing all the codes of the culture, all the forms of everyday life, the works of the global patrimony, and making them function. To learn how to use forms, as the artists in question invite us to do, is above all to know how to make them one's own, to inhabit them. (1)

INTRODUCTION

This art of postproduction seems to respond to the proliferating chaos of global culture in the information age, which is characterized by an increase in the supply of works and the art world's annexation of forms ignored or disdained until now. (1)

These artists who insert their own work into that of others contribute to the eradication of the traditional distinction between production and consumption, creation and copy, readymade and original work. The material they manipulate is no longer primary. (1)

Indeed, it is striking that the tools most often used by artists today in order to produce these relational models are preexisting works or formal structures, as if the world of cultural products and artworks constituted an autonomous strata that could provide tools of connection between individuals; as if the establishment of new forms of sociality and a true critique of contemporary forms of life involved a different attitude in relation to artistic patrimony, through the production of new relationships to culture in general and to the artwork in particular. (1)

There is as much unpredictable originality in quoting, imitating, transposing, and echoing, as there is in inventing. (2)

01



BOURRIAUD



GOLDSMITH



PENELOPE
UMBRICO



PICHLER



Backwards Facing
Ceramic...Sale.jpg



SOULELLIS

PLAGIARISM IS NECESSARY

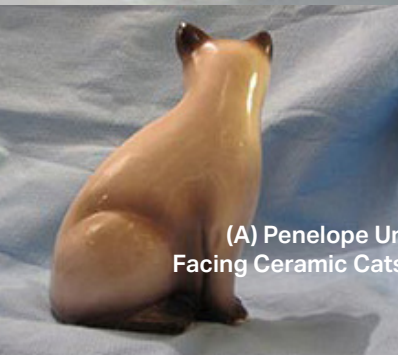
01 PLAGIARISM IS NECESSARY

Plagiarism is necessary,
progress implies it. (2)

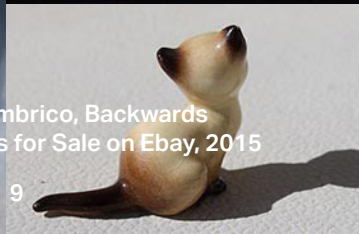
The artistic question is no longer: "what can we make that is new?" but "how can we make do with what we have?" In other words, references that constitutes our daily life? Artists today program forms more than they compose them: rather than transfigure a raw element (blank canvas, clay, etc.), they remix available forms and make use of data. (1)

What unites the various configurations of the artistic use of the world gathered under the term postproduction is the scrambling of boundaries between consumption and production. (1)

In generating behaviors and potential reuses, art challenges passive culture, composed of merchandise and consumers. It makes the forms and cultural objects of our daily lives function. Because consumption creates the need for new production, consumption is both its motor and motive. (1)



(A) Penelope Umbrico, Backwards Facing Ceramic Cats for Sale on Ebay, 2015



01 PLAGIARISM IS NECESSARY

This is the primary virtue of the readymade: establishing an equivalence between choosing and fabricating, consuming and producing. To use an object is necessarily to interpret it. To use a product is to betray its concept. To read, to view, to envision a work is to know how to divert it: use is an act of micropirating that constitutes postproduction. We are tenants of culture: society is a text whose law is production, a law that so-called passive users divert from within, through the practices of postproduction. (1)

Appropriation is indeed the first stage of postproduction: He asserts that the act of choosing is enough to establish the artistic process, just as the act of fabricating, painting, or sculpting does: to give a new idea to an object is already production. (1)

Duchamp thereby completes the definition of the term creation: to create is to insert an object into a new scenario, to consider it a character in a narrative. Artists might seek to rematerialize these functions and processes, to give shape to what is disappearing before our eyes. Not as objects, which would be to fall into the trap of reification, but as mediums of experience: by striving to shatter the logic of the spectacle, art restores the world to us as an experience to be lived. Since the economic system gradually deprives us of this experience, modes of representation must be invented for a reality that is becoming more abstract each day. (1)

01 PLAGIARISM IS NECESSARY

To rewrite modernity is the historical task of this early twenty-first century: not to start at zero or find one self encumbered by the storehouse of history, but to inventory and select, to use and download. These practices each affirm the importance of maintaining activity in the face of mass production. All its elements are usable. No public image should benefit from impunity, for whatever reason: a logo belongs to public space, since it exists in the streets and appears on the objects we use. (1)

A legal battle is under way that places artists at the forefront: no sign must remain inert, no image must remain untouchable. Art represents a counterpower. Not that the task of artists consists in denouncing, mobilizing, or protesting: all art is engaged, whatever its nature and its goals. Works can propose scenarios and art can be a form of using the world, an endless negotiation between points of view. It is up to us as beholders of art to bring these relations to light. It is up to us to judge artworks in terms of the relations they produce in the specific contexts they inhabit. Because art is an activity that produces relationships to the world and in one form or another makes its relationships to space and time material. (1)

Nearly a century ago, the art world put to rest conventional notions of originality and replication with the gestures of Marcel Duchamp's ready-mades, Francis Picabia's mechanical drawings, and Walter Benjamin's oft-quoted essay "The Work of Art in the Age of Mechanical Reproduction." (3)

01 PLAGIARISM IS NECESSARY

Success lies in knowing what to include and—more important—what to leave out. If all language can be transformed into poetry by merely reframing—an exciting possibility—then she who reframes words in the most charged and convincing way will be judged the best. (3)

Mimesis and replication don't eradicate authorship; rather, they simply place new demands on authors, who must take these new conditions into account as part of the landscape when conceiving of a work of art: If you don't want it copied, don't put it online. (3)

In 2007 Jonathan Lethem published a pro-plagiarism, plagiarized essay in Harper's titled, "The Ecstasy of Influence: A Plagiarism." His essay is an example of "patchwriting," a way of weaving together various shards of other people's words into a tonally cohesive whole. (3)

Yet few would argue that he didn't construct a brilliant work of art—as well as writing a pointed essay—entirely in the words of others. It's the way in which he conceptualized and executed his writing machine—surgically choosing what to borrow, arranging those words in a skillful way—that wins us over. Lethem's piece is a self-reflexive, demonstrative work of unoriginal genius. (3)

For the past several years, I've taught a class at the University of Pennsylvania called "Uncreative Writing." In it, students are penalized for showing any shred of originality and creativity. Instead they are rewarded for plagiarism, identity theft, repurposing papers, patchwriting,

01 PLAGIARISM IS NECESSARY

sampling, plundering, and stealing. Not surprisingly, they thrive. (3)

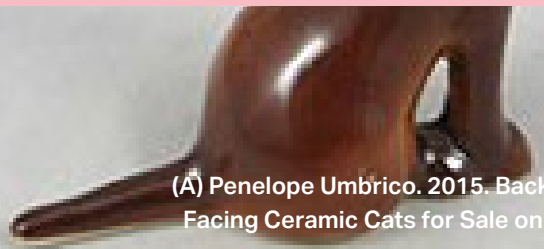
Suddenly what they've surreptitiously become expert at is brought out into the open and explored in a safe environment, reframed in terms of responsibility instead of recklessness. (3)

The secret: the suppression of self-expression is impossible. Even when we do something as seemingly "uncreative" as retyping a few pages, we express ourselves in a variety of ways. The act of choosing and reframing tells us as much about ourselves as our story about our mother's cancer operation. It's just that we've never been taught to value such choices. (3)

Ultimately, any sign or word is susceptible to being converted into something else, even into its opposite. (2)

**"As soon as you
put something
on the web,
you're crossing
a threshold
from the
personal to the
collective."**

(A.1)



(A) Penelope Umbrico. 2015. Backwards Facing Ceramic Cats for Sale on Ebay.





Penelope Umbrico. 2015. Backwards Facing Ceramic Cats for Sale on Ebay

On eBay there are countless numbers of “previously owned” ceramic cat figurines for sale. These cats are pictured in various domestic settings, often lovingly photographed “looking” straight into the camera. They seem to pose for the shot, not as the cold ceramic objects they are, but, uncannily, as if they were the actual animals they portray: sometimes looking lovingly back at their owners/sellers. The sellers describe them: “He’s very cute and in need of a good loving home”; “so lovable”; “warm your home with these two cute love cats”—an emotional register that doesn’t actually exist. Our connection to this non-empathetic, unresponsive object seems the epitome of social abstraction. (A)

Here, I selected only the “backwards facing” cats from the multiple images taken by a seller to describe the entire cat. I like the idea that these cats are turning their back on the seller, on the potential buyer, and ultimately on the viewer of this work. (A)

Cats, in general, seem to have a ubiquitous presence on the web. They show up at unsuspecting times, in unexpected places. They entertain us with their pouncing, flying and dancing gifs. They stand-in for us as emojis. This seemingly endless entertainment meme is all the more amusing in its total lack of self-awareness: it does all this by no agency of its own. (A)

01 PLAGIARISM IS NECESSARY

Seen through our glass and plastic screens, the cat provides none of the positive attributes it has in the material world – no warmth, no satisfaction of touch. As aloof and mysterious on the web as it is in the material world, this semi-domestic animal (which mostly just tolerates us) becomes something entirely different on the web, something onto which we can map our own ideas about what/who it is. Like an indoor cat, the cat on the web has no place to escape, wander off, or hide—it is confined in a bubble of our own cultural values and exchanges. (A)

02



SOULELLIS



A Series of
Unfortu...ents.jpeg



MICHAEL WOLF



A Series of
Unfortu...vents.jpg

AUTORSHIP IS SUBJECTIVE





(B) Wolf, Michael. 2010. A Series of Unfortunate Events.

02 AUTORSHIP IS SUBJECTIVE

I see evidence of a strong web-to-print practice among many artists working with the internet today, myself included. All of the artists—more than 30 so far, and growing—work with data found on the web, but the end result is the tactile, analog experience of printed matter. (4)

Looking through the works, you see artists sifting through enormous accumulations of images and texts. They do it in various ways— hunting, grabbing, compiling, publishing. They enact a kind of performance with the data, between the web and the printed page, negotiating vast piles of existing material. (4)

These are artists who ask questions of the web. They interpret the web by driving through it as a found landscape, as a shared culture, so we could say that these are artists who work as archivists, or artists who work with new kinds of archives. Or perhaps these are artists who simply work with an archivist's sensibility—an approach that uses the dynamic, temporal database as a platform for gleaning narrative. (4)

Wolf, Michael. 2010.

A Series of Unfortunate Events.

Rather than grabbing predetermined results, these artists target scenes that show a certain condition—something unusual or particularly satisfying. I call them the hunters. (4)

The hunter takes what's needed and nothing more, usually a highly specific screen capture that functions as evidence to support an idea. Unlike grabbers, who are interested in how the search engine articulates the idea, hunters reject almost all of what they find because they're looking for the exception. (4)

Wolf spent literally hundreds of hours at his computer, trolling virtually around the world, looking for anything weird or bizarre that had been captured by the ravenous cameras mounted on the top of Google's special GPS-coordinated Street View camera vans. (B.1)

When he found an image that fit his project, Wolf mounted his own camera in front of his computer screen, cropped the part of the Google image that he wanted, and made his own picture of that picture. (B.1)

The final body of work, which he titled, A Series of Unfortunate Events, is completely composed of selected personal calamities (in progress, or about to happen) caught by random chance by the automatic cameras of Google Street View roving vans from around the world — and the results are often quite astonishing and amusing. (B.1)

02 AUTORSHIP IS SUBJECTIVE

It's not a semi-automatic gathering of material (like the classic approach: a certain number of pictures from Google Images which fall into the criterium of choice), but an attentive selection of something which shouldn't be in Google's aseptic representation of reality (but ultimately found its place), turning out to be already a classic in Google Street View related art. The frozen instant of the industrial street mapping is then exploited in its unsuspected qualities, parasitized through aesthetic, human, metaphorical or technical errors. In the growing galaxy of the "printed web" Wolf assembles then a unique photographic book, with all the classic elements of this format (the paper, the layout, the captions), but perfectly interpreting at the same time how photographs should be taken within a popular digital environment. (B.2)

Can this really be considered "daily life" documentary photography when it was captured first by chance, and then again by someone glued to a computer in a darkened room, sifting through thousands and thousands of random images in search of only the quirky ones? (B.1)

Wolf's project (as several of his other projects) creates a whiff of voyeuristic uneasiness similar to what one experiences when viewing movies like Antonioni's *Blow-Up* or Hitchcock's *Rear Window*. And without doubt, the art world is filled with appropriation of the work of others, self-reference, and hall-of-mirrors introspection. (B.1)



“It’s an
obsessively clever
idea, like high-
tech dumpster
diving, or sorting
through junk at a
flea market to find
a hidden gem.”

(B.1)



(B) Wolf, Michael. 2010.
A Series of Unfortunate Events.

03

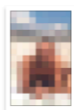


SOULELLIS



PENELOPE
UMBRICO

Suns from
Sunsets...lickr.jpg



sorry to dump on
you like this.jpg



CHRISTOPHER
CLARY

DOWNLOADING IS ESSENTIAL

03 DOWNLOADING IS ESSENTIAL

If a grabber works in bulk, I'm tempted to call it scraping. Site scrape is a way to extract information from a website in an automated way. (4)

Google does it every day when it scrapes your site for links, in order to produce its search results. Some grabbers write simple scripts to scrape entire websites or APIs or any kind of bulk data, and then they "send to print," usually with little or no formatting. The data is presented as a thing in itself. (4)

Downloading is essential to almost any kind of engagement with the www, whether code is sent into a browser window or files are delivered to a desktop. To download is to take from the network and to navigate the choreography of circulation itself; when we download, we extend the file's narrative—its time-stamped presence spanning any number of geo-located servers—into the intimate space of the hard drive. (4)



(C) Clary, Christopher. 2015. sorry to dump on you
like this.zip

03 DOWNLOADING IS ESSENTIAL

The download is a prerequisite to more local activities, like scanning, printing, dispersing, and archiving. Downloading can transform a public post into private property; to download may be political. (5)

The browser typically acts as our portal to “the downloadable,” extending a view out onto distant servers and directories through the hyperlink. We can (almost) always download anything we see through the browser window, regardless of an artist’s intent, but while a browser-based work is meant to remain confined—performed into the user’s browser window for a temporal experience that is measured and dictated in certain ways by its publisher—the download allows the user’s experience to play out within the more private sphere of the desktop. The download involves agency. (5)

03 DOWNLOADING IS ESSENTIAL

Clary, Christopher. 2015. sorry to dump on you like this.zip

Clary's practice builds upon a long history of artists who appropriate, a trajectory that only recently took a sharp turn into the crowd. Artists like Penelope Umbrico, Joan Fontcuberta, and Joachim Schmid sift through the new vernaculars of picture-taking to create works that result in massive textures, rather than singular portraits. *sorry to dump on you like this.zip* extends this fascination by pointing the crowd's camera toward constructions of masculinity, sexuality, and ultimately, maps the subjectivity of the artist himself. (C.1)

Somewhere deep inside the directory of Christopher Clary's *sorry to dump on you like this.zip*, the text "do you play" appears as a file name. This particular JPG is one of 1,860 images in the work: a pixelated 320 x 240 photograph of a bearded man, perhaps a profile pic, creation date February 26, 2001. Is it an invitation? Without punctuation, the phrase "do you play" reads like a provocation, a quick text message, short for "do (the two of) you play (outside of your relationship?)" Surrounding texts encourage a sexualized reading, but isolating it as a fragment suggests other takes. Are you a player? Who's playing whom? (C.1)

Consisting only of still images and their filenames, *sorry to dump on you like this.zip* can be read as a dramatic desktop play that takes on an almost operatic depth, with characters, dialogue, and changing scenery. Multiple voices speak the texts,

03 DOWNLOADING IS ESSENTIAL

including a chorus of porn actors, tumblr users, and the artist himself, but in this case I imagine the computer asking me—the user who downloads—if I play. In Clary's work, the paratextual spaces of the operating system (file names, dates, metadata, keywords) can perform unlimited narratives, if the player is game to save, search, and sort.

you may be that man.jpg (C.1)

It's tempting to call sorry to dump on you like this. zip a pornographic work, since an actual porn collection is embedded within it—the artist's own archive of men accumulated in fifteen years of web browsing. But these JPGs serve only as a substrate: thin scaffolding for an epic textual work that hangs loosely from the files. The numerous written narratives describe intimate exchanges between boyfriends and lovers, alternating between dramatic betrayals, breakups, and banalities. Laced through the work are heart-breaking utterances, illustrated by found images of men that have already been downloaded, stored, and used. In making them available for us to "re-use," Clary discards them—the title of the work an apology, even, for offloading his memory onto ours. (C.1)

Not all of the images are pornographic, and some have been pixelated beyond recognition, but maybe they've all been loved by Clary, the way one loves a fetish or a fantasy. Or an old file. Again and again, the work asks us—now that we've downloaded—is it ours? Who do we decide to keep or discard through time? (C.1)

03 DOWNLOADING IS ESSENTIAL

These stories are an offering of sorts: characters once loved, now staged as daddies and bears, cigars and cocks. The object-files of sorry to dump on you like this.zip travel through networked relations, but settle into hard drives like angry ghosts. (C.1)

To shift art out of the context of the browser and onto our desktop is an act of publishing—“making public” by dispersing copies of files and enjoying them locally (and privately). Artists who distribute downloadable work invite us to activate the computer desktop as an intimate, performative space for engaging with art. (5)



03 DOWNLOADING IS ESSENTIAL

Umbrico, Penelope. 2006-ongoing. Suns from Sunsets from Flickr

I began the project *Suns from Sunsets from Flickr* in 2006 when, looking for the most photographed subject, I searched the photo-sharing website Flickr and found “sunsets” to be the most present (tagged) resulting in 541,795 in 2006 hits. I thought it peculiar that the sun, the quintessential giver of life and warmth, constant in our lives, symbol of enlightenment, spirituality, eternity, all things unreachable and ephemeral, omnipotent provider of optimism and vitamin D... and so ubiquitously photographed, is now subsumed to the internet – this warm singular object made multiple in the electronic space of the web, and viewed within the cool light of the screen. (D)

I collected those sunsets from Flickr that had the most defined suns in them, and cropped just the suns from these images. To date, I have made a total of 4500 4x6 images of suns from these sunsets, which I upload to consumer photo-labs to be printed as 4” x 6” machine c-prints. For each installation the title reflects the number of hits I get searching “sunset” on Flickr at the time of installation– for example the first installation was 541,795 *Suns from Sunsets from Flickr (Partial) 01/23/06* in 2006, the (Partial) in the title refers to the fact that the installation is only a fragment of the number of sunsets on Flickr at that time. (D)

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541,795 Suns (from Sunsets) from Flickr
(Partial) 01/23/06

2,303,057 Suns (from Sunsets) from Flickr
(Partial) 09/25/07

3,221,717 Suns (from Sunsets) from Flickr
(Partial) 03/31/08

5,911,253 Suns (from Sunsets) from Flickr
(Partial) 08/03/09

7,626,056 Suns (from Sunsets) from Flickr
(Partial) 07/17/10

8,730,221 Suns (from Sunsets) from Flickr
(Partial) 02/20/11

10,291,373 Suns (from Sunsets) from Flickr
(Partial) 01/12/12

13,806,070 Suns (from Sunsets) from Flickr
(Partial) 11/01/13

18,297,350 Suns (from Sunsets) from Flickr
(Partial) 04/16/14

21,314,840 Suns (from Sunsets) from Flickr
(Partial) 05/14/14

27,709,969 Suns (from Sunsets) from Flickr
(Partial) 05/05/15

27,694,473 Suns (from Sunsets) from Flickr
(Partial) 05/11/15

30,240,577 Suns (from Sunsets) from Flickr
(Partial) 03/04/16



(D) Umbrico, Penelope. 2006-ongoing.
Suns from Sunsets from Flickr



03 DOWNLOADING IS ESSENTIAL

The title itself becoming a comment on the ever increasing use of web-based photo communities and a reflection of the collective content there. And since this number only lasts an instant, its recording is analogous to the act of photographing the sunset itself. (D)

Perhaps part of the beauty of taking a picture of a sunset is that while you are doing it it's likely that a million other people are doing it as well – at exactly the same time. I love this idea of collective practice, something we all engage in despite any artistic concern, knowing that there have been millions before and there will be millions after. While the intent of photographing a sunset may be to capture something ephemeral or to assert an individual subjective point of view—the result is quite the opposite - through the technology of our common cameras we experience the power of millions of synoptic views, all shared the same way, at the same moment. To claim individual authorship while photographing a sunset is to disengage from this collective practice and therefore negate a large part of why capturing a sunset is so irresistible in the first place. (D)

For me, the project of the suns was about erasing the individual. In the project with the sun, I am using an image that speaks to the intended individualized position of those photographers, but I am erasing the subjectivity I find in the image to point to the subjects' inadvertent, unintended, participation in a collective process. (D.1)

I was simply struck by the amount of pictures of sunsets. I was thinking about the fact the sun is actually out there, so far away, warm and so on. What was interesting was how we take that thing [the sun] and subsume it to this electronic space. That to me

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was really poetic. I started to look at the images and think about how they are all the same, how I could comment on that sameness. Of course, we only have one sun but if millions of people are taking pictures of it, then we have millions of suns. (D.2)

And what does it say that we all participate. Oddly the question of authorship gets tangled up here – it's lovely and poetic to engage in an activity that virtually everyone does – and in the process make photographs that follow a very defined script. It's another, entirely, to claim individuality or subjectivity with these photographs. (D.2)

To say that, "This is my photograph, in the context of all the other ones," is to deny the beauty of that kind of collective practice that we are all participating in. Once you put it on-line, it is part of this collective thing. (D.3)

After it was shown at the New York Photo Festival in 2008, there was an entire Flickr discussion board accusing me of being lazy for borrowing parts of photographs without attribution. Of course, the pictures were all perceived to be authored, but in fact they are all very much the same, and the fact that so many people take the same scripted picture was the initial incentive for making the work. That project is about collective photographic practice, not individual authorship. Attribution would ruin it. (D.4)

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(4) SOULELLIS, P. (2013). Search, compile and publish. Towards a new artist's web-to-print practice.

(5) "The Download." Rhizome, 12 Nov. 2015,.

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(A)- Umbrico, Penelope. 2015. Backwards Facing Ceramic Cats for Sale on eBay.

(A.1)- Umbrico, Penelope. 2016. Penelope Umbrico interview. A Photo Editor.

(B)-Wolf, Michael. 2010. A Series of Unfortunate Events.

(B.1)- Michael Wolf: A Series of Unfortunate Events. LensCulture.

(B.2) Jeu de Paume. (n.d.). A Series of Unfortunate Events - Michael Wolf.

(C)- Clary, Christopher. 2015. The Download: sorry to dump on you like this.zip

(D)- Umbrico, Penelope. 2006-ongoing. Suns from Sunsets from Flickr

(D.1)- Umbrico, Penelope. 2016. Penelope Umbrico interview. A Photo Editor.

(D.2)- Umbrico, Penelope. 2011. Interview with Penelope Umbrico: To kick off our interview series. Conveyor Blog.

(D.3)- Umbrico, Penelope. (n.d.). Interview with Penelope Umbrico: Pluralistic orogenesis. MUSEE Magazine.

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EDITOR'S NOTE

Inspired by Paul Soulellis' theories of appropriation in the digital age, *Losers Weepers* reflects my own participation in the culture of appropriation, where I actively dig through the web to find images that fit into five distinct categories: Landlord Special, Municipal Patchwork, Evil Kintsugi, Cursed DIY, and Home Disimprovement, they outline different approaches to working with found material. By pulling images from various websites, blogs, and online platforms, I collect fragments of the digital landscape to remix and reframe them, giving them new meaning through the lens of these categories.

In each category, repairing becomes less about seamless integration and more about visible scars, low-effort restorations, and chaotic modifications, often found in domestic spaces.

In Landlord Special, I focus on images that embody hasty, temporary fixes, moments where quick-fixes beat aesthetic, and the results are rough, quick, and far from perfect.

In Municipal Patchwork, the focus shifts to images that feel layered and fractured, like public infrastructure repairs, where mismatched elements come together to form a kind of patchwork in their rough, unfinished state.

Evil Kintsugi plays with the idea of overemphasizing breakage, reworking the concept of kintsugi to highlight the violence and disruption in the act of mending. Here, I pull images that don't simply fix things but intensify the rupture, turning scars into statements.

In Cursed DIY, I embrace the unpolished, humorous failures of homemade projects, in an attempt to facilitate or "hack" through everyday life, where disparate elements clash together in awkward, inelegant ways, yet still hold an undeniable creative energy.

Lastly, Home Disimprovement takes the idea of "improvement" and flips it, showing messy home repairs.



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lighting.jpeg



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LANDLORD
SPECIAL



MUNICIPAL
PATCHWORK



HOME
DISIMP...VEMENT



EVIL KINTSUGI



CURSED DIY

01



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LANDLORD SPECIAL



The “Landlord Special” refers to the aesthetic of quick, cheap, and visibly careless repairs without regard for quality, longevity or coherence. Like painted-over light switches, doorknobs and even cockroaches, a gesture that values function over beauty.

✦ AI Overview

ADN +1



A "landlord special" refers to the type of quick and often substandard repairs or cosmetic work that landlords do to their properties, particularly when preparing them for new tenants or to address damage. It's essentially a shorthand term for cheap fixes and patching that are often designed to make things look presentable rather than actually fixing them properly. [🔗](#)

Here's a more detailed look at what constitutes a "landlord special": [🔗](#)

Examples:

Common examples include painting over outlets or light switches, stapling drywall over holes, or using cheap and temporary fixes for leaks or other problems.

People also ask



What is the landlord special urban dictionary?



What is the female version of landlord?



Is landlord game real?



What is a better word for landlord?



What is a landlord British slang?



What does slumlord mean slang?



What is a slum in British slang?



What is rents slang for?

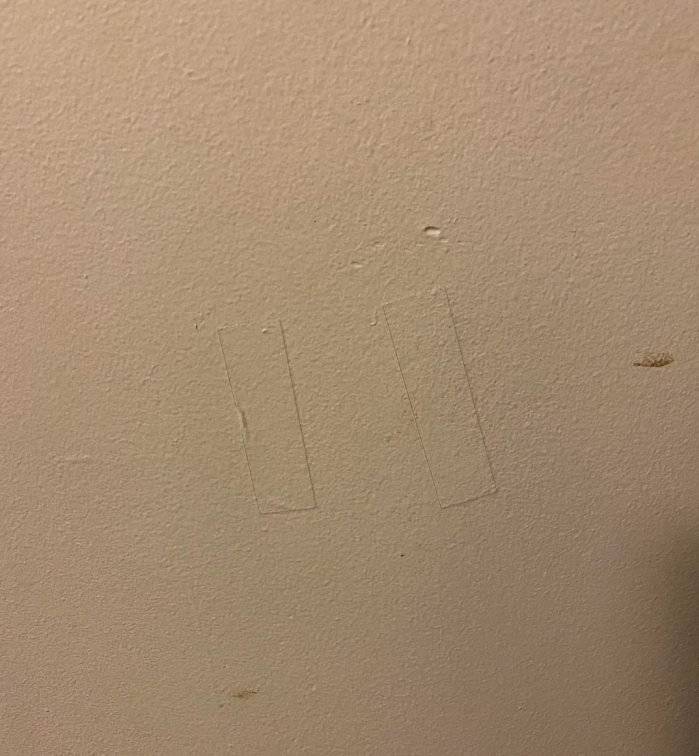


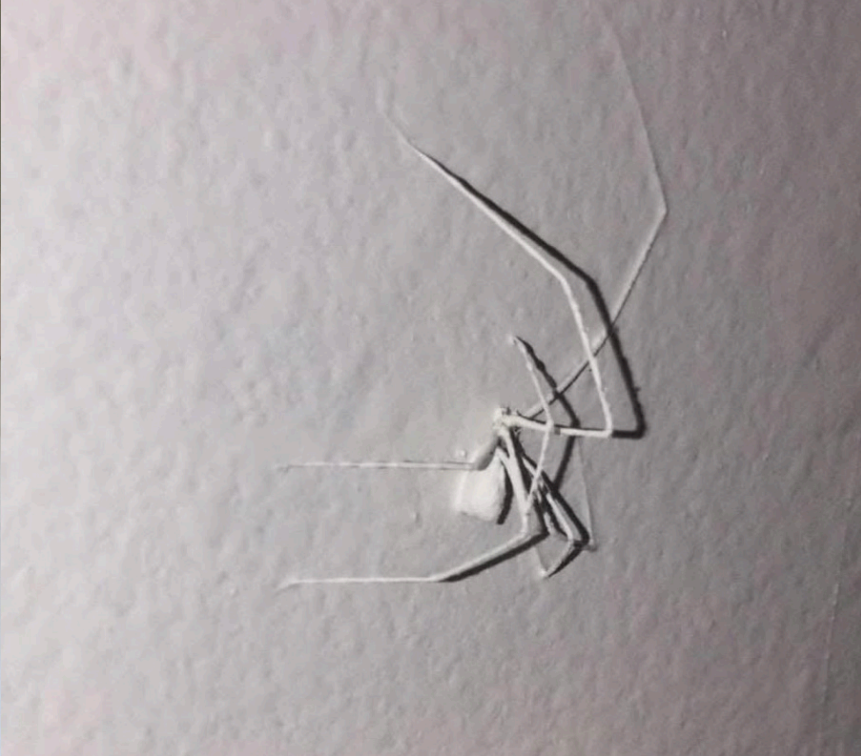
What is a slumdog?





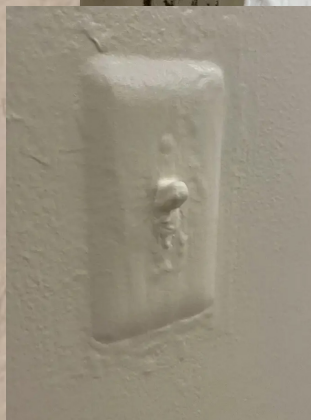














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Screenshot 2025-05-25 at 12.15.26

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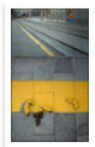
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02



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MUNICIPAL PATCHWORK







“Municipal Patchwork” describes the layered, clashing attempts at public infrastructure repair, mismatched bricks on a sidewalk or different types of asphalt patches on a single street, where new materials are stitched onto old ones without concern for seamlessness.

◆ AI Overview



"Municipal patchwork" isn't a widely recognized or standard term with a specific, technical meaning. However, it can be interpreted in a few ways depending on the context:

1. **A descriptive term for a mixed and heterogeneous municipal structure or economy**: This could refer to a municipality with a varied landscape, where different types of development, economic activities, or social groups are present, creating a "patchwork" of urban features. 

2. A metaphorical representation of a city's layered history and evolution: A city might be described as a "patchwork" to highlight its complex and diverse past. 

People also ask



What is the concept of patchwork?



What are the different types of patchwork?



What is the meaning of patchwork way?



What is patchwork style?



What is the patchwork relationship?



Who starts in patchwork?



What is a fancy word for patchwork?



Is patchwork still popular?



What is the oldest patchwork?







www.orsm.net



www.rydals.com













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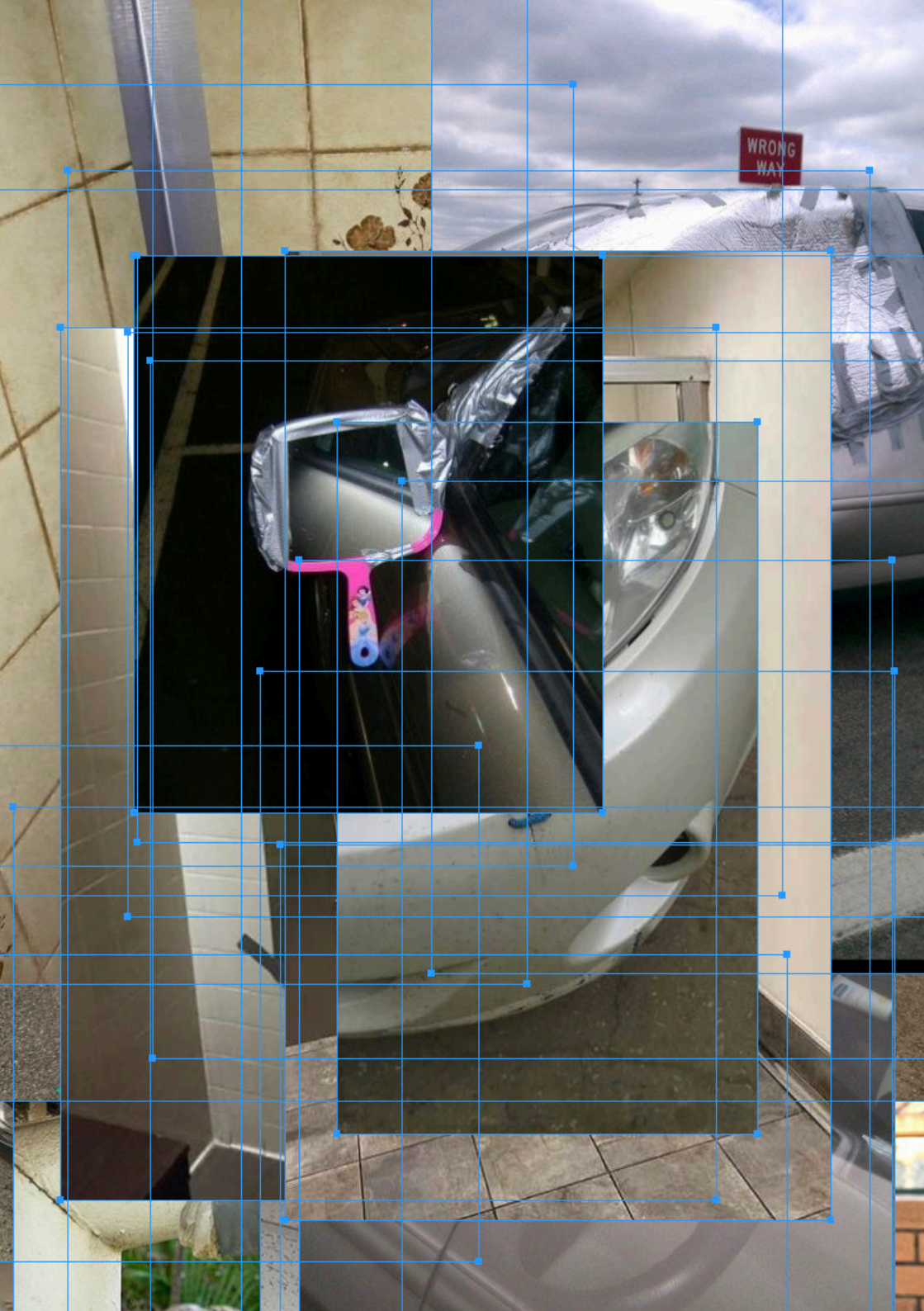
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EVIL KINTUSGI





“Evil Kintsugi” plays on the Japanese art of kintsugi, where broken pottery is mended with precious metals to highlight the beauty of damage. In its “evil” version, the breaks are clumsily repaired, instead of gold, tape is applied, as a result cracks are highlighted rather than concealed.

what's evil kintsugi?



All

Images


Videos

Products

Short videos

✦ AI Overview



"Evil kintsugi" is not a standard or recognized term. Kintsugi, a Japanese art of repairing broken pottery, emphasizes the beauty and strength that can be found in embracing imperfections and scars. It's a metaphor for resilience and finding value in one's own brokenness. 

Some people might use the term "evil kintsugi" in a creative or metaphorical way, perhaps referring to a twisted version of the art, or using it as a symbol for something that is intentionally destructive or harmful. However, without further context, it's not a term with a widely accepted or defined meaning.

People also ask



What is the deeper meaning of kintsugi?



What is kintsugi?



Is kintsugi toxic?



What does the Bible say about kintsugi?



What is kintsugi in psychology?



Can you do kintsugi yourself?



What are the disadvantages of kintsugi?



What is the religion of kintsugi?



What are the three types of kintsugi?



















SYDNOR & HUNDLEY

XJL-9545

CRUISER

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18 Times When People Fixed Their Cars With Creativity Instead Of A Car Service Check more at [https://www.iamkomex.com/18-times-when-people-fixed-their-cars-with-creativity-instead-of-a-car-service_](https://www.iamkomex.com/18-times-when-people-fixed-their-cars-with-creativity-instead-of-a-car-service/)

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I bought a roll of silver duct tape at Wal-Mart & fixed it up! Good to go! _).jpg

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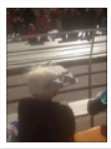
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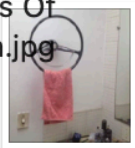


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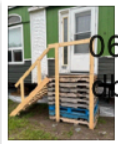


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CURSED DIY





“Cursed DIY” captures the humor of failed homemade projects: improvised BBQ’s or comically unsafe construction gear, it celebrates the chaotic outcomes of trying to “make it work” leads to unpredictable, janky, and absurd results.

✦ AI Overview



"Cursed DIY" refers to **do-it-yourself projects that are intentionally weird, disturbing, or nonsensical, often with an element of humor or dark irony**. These projects are typically not meant to be functional or aesthetically pleasing, but rather to provoke a reaction or challenge the norm. Examples include DIY projects that are grotesque, macabre, or that incorporate unconventional materials or techniques. [🔗](#)

For example, a "cursed DIY" might involve: [🔗](#)

- Creating a coat rack made of hands.
- Making a phone case out of beans.
- Building a keyboard that is designed to be uncomfortable or difficult to use.

People also ask



What is the full meaning of DIY?



What is the meaning of DIY Queen?



What is the meaning of DIY tools?



What is the meaning of DIY store?



What does DIY mean in slang?



What does its DIY mean?



What does DIY mean in TikTok?



What does DYI mean in slang?



What do Americans call DIY?















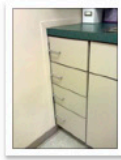




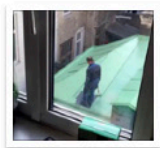
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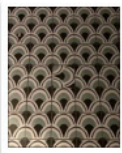




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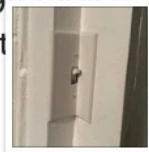


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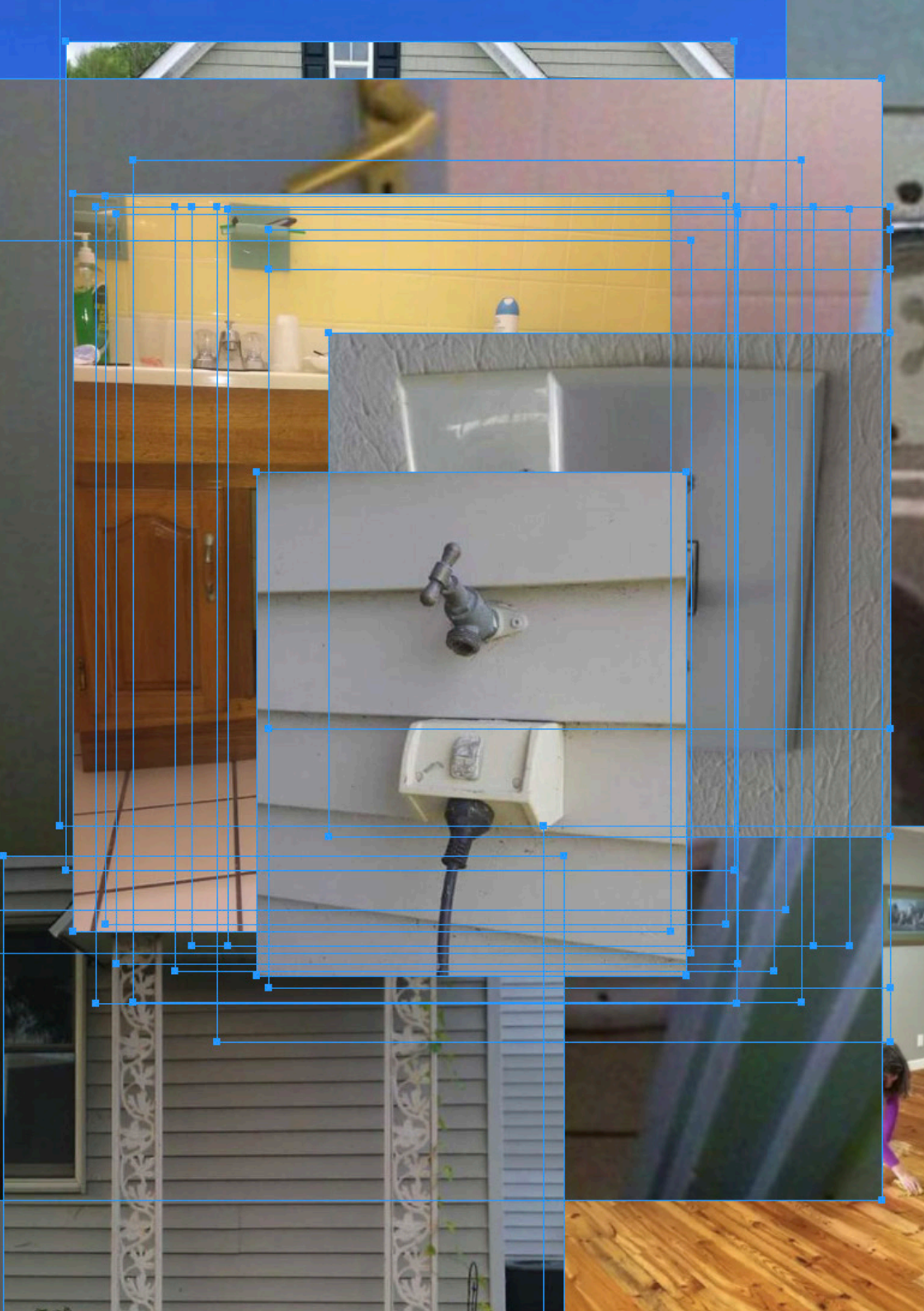


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HOME DISIMPROVEMENT





“Home Disimprovement” flips the language of “home improvement” to suggest interventions that make a space worse, uglier, less functional, more confusing like a stairway leading to nowhere or weirdly constructed doors.



what is home disimprovement?



All

Images

Videos

Short videos

Forums

News

✦ AI Overview



"Home disimprovement" refers to **making something worse rather than better, typically in the context of a home**. It's a situation where an attempt to improve or renovate a home results in a negative outcome, often leaving the situation in a worse condition than before. This could involve a project that damages the property, makes it less functional, or reduces its aesthetic appeal. [🔗](#)

Here's a more detailed breakdown:

Making things worse:

The core meaning of "disimprovement" is to render something from a better to a worse state. [🔗](#)

Intended to improve:

The term implies that the actions taken were intended to improve the home, but ultimately had the opposite effect. [🔗](#)

Negative outcome:

The result of "home disimprovement" is a reduction in the home's value, functionality, or aesthetics. [🔗](#)

People also ask



What does disimprovement mean?



What is a synonym for disimprovement?



Is disimprovement a word in the Oxford Dictionary?



Is disimprove a word in a sentence?



What is a synonym for disimpressed?



What does obsolete mean easy?



What is the opposite of disimprovement?



What is the closest word synonym?



What is obsolete also called?



















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Master's degree in
Communication Design

Camila Mignon