

## Book Review

### ***Of Remixology: Ethics and Aesthetics After Remix* | David J. Gunkel**

(London: The MIT Press, 2016)

Reviewed by Mike Grimshaw

I am old enough to remember the release of Grandmaster Flash and the Furious Five's "The Message" in 1982 and the way it changed the way we listened to and thought about music. Even in my very small, provincial high school in the South Island of New Zealand there were divides between those who realized something new and good was happening and those who clung ferociously to either mainstream AOR or top - Twenty radio pop. It was those of us who were post-punk in our tastes who found ourselves in an uneasy alliance with the few non-white kids who took up hip-hop. Things then began to rapidly shift: New Order; our post-punk heroes put out the cross-over 12 inch dance track "Blue Monday", Malcolm McLaren released "Buffalo Girls". Of course a couple of years earlier Blondie had released "Rapture", but for those of us who considered ourselves 'alternative', Blondie were far too commercial - and American- to be taken seriously. The music press we read also had also began to herald the cross-overs; the copies of *The Face* that made it way slowly by ship half way across the world has already signalled something was happening that we could only dream about: a remixing of styles, cultures and ideas in urban centres that affected how global youth listened, talked, dressed, thought and made music.

When I think about it I have been living in remix culture for the past 35

# [Download Remixology Ethics Aesthetics After Remix](#)

**Roberto Barbanti, Isabelle Ginot, Makis  
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## **Download Remixology Ethics Aesthetics After Remix:**

*Of Remixology* David J. Gunkel, 2016-04-29 A new theory of moral and aesthetic value for the age of remix going beyond the usual debates over originality and appropriation Remix or the practice of recombining preexisting content has proliferated across media both digital and analog Fans celebrate it as a revolutionary new creative practice critics characterize it as a lazy and cheap and often illegal recycling of other people's work In *Of Remixology* David Gunkel argues that to understand remix we need to change the terms of the debate The two sides of the remix controversy Gunkel contends share certain underlying values originality innovation artistic integrity And each side seeks to protect these values from the threat that is represented by the other In reevaluating these shared philosophical assumptions Gunkel not only provides a new way to understand remix he also offers an innovative theory of moral and aesthetic value for the twenty first century In a section called Premix Gunkel examines the terminology of remix including collage sample bootleg and mashup and its material preconditions the technology of recording In Remix he takes on the distinction between original and copy makes a case for repetition and considers the question of authorship in a world of seemingly endless recompiled and repurposed content Finally in Postmix Gunkel outlines a new theory of moral and aesthetic value that can accommodate remix and its cultural significance remixing or reconfiguring and recombining traditional philosophical approaches in the process

*Of Remixology* David J. Gunkel, 2022-11-01 A new theory of moral and aesthetic value for the age of remix going beyond the usual debates over originality and appropriation Remix or the practice of recombining preexisting content has proliferated across media both digital and analog Fans celebrate it as a revolutionary new creative practice critics characterize it as a lazy and cheap and often illegal recycling of other people's work In *Of Remixology* David Gunkel argues that to understand remix we need to change the terms of the debate The two sides of the remix controversy Gunkel contends share certain underlying values originality innovation artistic integrity And each side seeks to protect these values from the threat that is represented by the other In reevaluating these shared philosophical assumptions Gunkel not only provides a new way to understand remix he also offers an innovative theory of moral and aesthetic value for the twenty first century In a section called Premix Gunkel examines the terminology of remix including collage sample bootleg and mashup and its material preconditions the technology of recording In Remix he takes on the distinction between original and copy makes a case for repetition and considers the question of authorship in a world of seemingly endless recompiled and repurposed content Finally in Postmix Gunkel outlines a new theory of moral and aesthetic value that can accommodate remix and its cultural significance remixing or reconfiguring and recombining traditional philosophical approaches in the process

Arts, Ecologies, Transitions Roberto Barbanti, Isabelle Ginot, Makis Solomos, Cécile Sorin, 2024-02-28 *Arts Ecologies Transitions* provides in depth insights into how aesthetic relations and current artistic practices are fundamentally ecological and intrinsically connected to the world As art is created in a given historic temporality it presents specific modalities of

productive and sensory relations to the world With contributions from 49 researchers this book tracks evolutions in the arts that demonstrate an awareness of the environmental economic social and political crises It proposes interdisciplinary approaches to art that clarify the multiple relationships between art and ecology through an exploration of key concepts such as collapse degrowth place recycling and walking art All the artistic fields are addressed from the visual arts theatre dance music and sound art cinema and photography including those that are rarely represented in research such as digital creation or graphic design to showcase the diversity of artistic practices in transition Through original research this book presents ideas in an accessible format and will be of interest to students and researchers in the fields of environmental studies ecology geography cultural studies architecture performance studies visual arts cinema music and literature studies

The Aesthetics and Ethics of Copying Darren Hudson Hick, Reinold Schmücker, 2016-10-20 The Aesthetics and Ethics of Copying responds to the rapidly changing attitudes towards the use of another's ideas styles and artworks With advances in technology making the copying of artworks and other artefacts exponentially easier questions of copying no longer focus on the problems of forgery they now expand into aesthetic and ethical legal concerns This volume addresses the changes and provides the first philosophical foundation for an aesthetics and ethics of copying Scholars from philosophy of art philosophy of technology philosophy of law ethics legal theory media studies art history literary theory and sociology discuss the role that copying plays in human culture confronting the question of how and why copying fits into our broader system of values Teasing out the factors and conceptual distinctions that must be accounted for in an ontology of copying they set a groundwork for understanding the nature of copies and copying showing how these interweave with ethical and legal concepts Covering unique concerns for copying in the domain of artworks from music and art to plays and literature contributors look at work by artists including Heinrich von Kleist Robert Rauschenberg Courbet and Manet and conclude with the normative dimensions of copying in the twenty first century By bringing this topic into the philosophical domain and highlighting its philosophical relevance The Aesthetics and Ethics of Copying establishes the complex conditions ontological aesthetic ethical cultural and legal that underlie and complicate the topic The result is a timely collection that establishes the need for further discussion *Ethics + Aesthetics* Pratt Manhattan Center. Gallery, 2010

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