

Entrepreneurship as an art form

- Creating models of private enterprises, using venture capital raised from investments and opportunities; building the infrastructure of a mindset with growth and organizational tools
- Market - doing 'business as art' DBAA; the impact is the development and maintenance of entities (NTTs) having IA as the main driving force for financial income, stability, freedom and independence (positive cashflow, monetarily 'in the black', solvent, debts settled, etc)
- Kid in the candy store: open-source makes for an even playing field, but commodities and innovation place an emphasis on abstraction - ideas are desires, fulfilling the dream of the idea/desire becomes the sublimation of it into the cultural mainstream at large.
- The forest for the trees: build it and they will come - but who comes? the cell model adheres to a control system whereby it regulates what goes into it and out of it (resources/raw material, end product/waste) whereby a molecular model is a synchronization and uniting to effect a general outcome with application of sharing energy supply. Problem: other content creators harvesting creative energy output to plug in to their own work, at a higher order of magnitude.
- Winding up in the right hands: the production of goods for a broader audience does not happen instantaneously, it finds its place - whether in the production of physical or non-physical entities - within domains that establishes the connection between seller and buyer
- Role within western culture: The difference between what already is, at a distance, maintains a buffer for which everything that has played out so far stands in the way of entrance in to the marketplace. The chain of command, the food chain, the alignment of supply chains has reached beyond the scope of brain activity (BA), meaning it is running autonomously. In its best conditions, its role as giver and taker are no longer distinguishable, but invariably set to take wherever it may be able to detect BA.
- My role within western culture: Because of the specificity of hard-wired attributes, there can be no way of getting around such ingrained beliefs passed on by the culture. Without that precedence, there would be no such obstacle. However, seen as an obstacle, and granted that 'brain objectivity' (BO) is the predominant factor in my perceived ease at transmuting culturally ingrained beliefs, the sharing of such culture towards the end goal of spreading throughout the globe picks out everything all the time. BO is alive and live, it is what can change behavior, if behavioral changes was the main factor for such belief spreading.
- Businesses do not deal with harmful substances that are endangerment to itself. They reject it or find ways to get rid of it, like any living organism would try to do. The acquired taste for self-inflicted pain on the other hand, is sustenance of another kind. Attracting these forms of tribulation is a mark of functions of different forms of reason within the culture that are in conflict with each other. Self-preservation and myth are also one in the same, as that which is constructed is holding together the very thing which is permitting itself to do the construction
- The hard facts and the legality: entrepreneurs operate strictly by serving as many people as possible or by tailoring it to specific markets, to as few as one client, even one person. The very specificity of the feedback generated by such relationships here is critical to the operation: stewardship is in the hands of the many negotiating with the few, neither of which are the actual

hands, just the stewardship's hands. Faith and loyalty in serving is a flat-out disregard of the players involved by the stewardship, and the corporatism involved handles the entrepreneurial 'spirit' in high regard, sanctioning the myths to continue pervading the beliefs.

- The rules which provide the space to operate maintain that relationship, which belies human (i.e. animal) interaction in favor of human interest, but shares similar traits, inwardly and outwardly. The point of making this connection tires itself out once institutions are in place that work to carry out entity transactions. Behind every entity is a person which then gets behind that person, in an arms race pitting entities against other entities, joining entities together, forming super-entities, etc. Basically, the reversion/regression to appearance and features defining cultural groups supersede markers of functions of reason, and the ability to gravitate towards changes for the better overlap with the outreaching of literal and now non-literal space.

- Personal rules: the one-to-one ratio promises fairness, how that is to be determined in an exchange can be predicated upon factors of opposition or predisposed factors of opposition. Changing minds (ranging from brainwashing to deep commitments to educate and inform) takes on sadomastochistic proportions. The ever-evolving (or revolving) requirements of support in it's granularity is a frequency of thoughts and emotions (FOE) that echoes within band of frequencies. Like colors and sound, this spectrum can be a factor for legitimating seeming unfairness as it balances disharmonies.

- Entities and their boundaries: The harsh reality is that, as we have seen, things will happen no matter what opposition to it will do to it. Arranging and disarranging - all things tend towards disorder (entropy) is an explanation for the source of life and death. Syntropy, on the other hand ushers forth the notion that things tend toward order not before they arrive at disorder, but remains in order, is not heard or seen of in nature or in the human world. The only constant is change, and that change is susceptible always to chaotic and random noise. That is perhaps because of vulnerabilities in the bandwidth, some frequencies reach a higher or lower amplitude than others for a certain duration. The factor of time is a key factor in bounding entities, and formation and deformation of it is a matter solely of time if one were to unhinge intentionality from it's mode of being and reasoning.

- Entities and intentions: Not unlike organisms, intent and extent are one in the same. Extending, even when it is confined to boundary and it's markers put itself within the spectrum, are sensitive to time moreso than space. Time takes time, existing in space which is that of the space of thought (SOT) itself, meaning that going from one point to another point can be carried out only by defining it linearly from moment to moment, even if it ends up as some sort of non-linear progression - that is only a result which happens to have the definition embedded in it like how simulation can suggest another dimension. The plotting of this course over time of the graph of intention-entention has an intermediary role-player in that there is always something acting on something else, or taken from science, the observer and the observed.

- Entities and actons: Actons are actions with a particular spin in which diametrically opposed SOTs are interposed and logically carry out the intentions from the point of view of each entity. What this means basically is that contextuality is a built-in feature, like pre-fabricated anything, that applies and sorts a type of semantic calculus whenever actions occur. An acton is any abstraction which, like how the non-linear can be extracted out of the linear, is chipped off of a the source entity to execute an acton. An action having almost always a singular intention but

multiple or even infinite SOTs, will be called an act-on, or acton as an actor 'acting upon' another actor.

- Source entity: Obviously it is probably the sun, and you can say the worship of it for millenniums why our minds are shaped the way they are - fear of crops being wiped away, the sun, moon, and earth are actons in the form of climate and weather patterns acting upon humanity. However, from the defense from such natural physical actons, there was a valuable lesson to be learned - and copied within the sphere of mankind, that of society and all that it is about, again, intents, and also purpose. The purpose for the existence of society becomes one which over time, melds together the philosophy of the sun, a philosophical aggression to act upon it's satellites in a way in which they depend on it for pretty much everything. In a deliberate fashion, the world of humans in society is a personal rule straight out of the solar system to sun mode of being. Each and everyone, their own little sun. This correlation between social creatures, abstracted into the stewardship of society, and the gazillion actons happening at each millisecond, puts the entities itself in the role of building itself a society, and that entity society is the source entity - God(s)-like, brain-like - in the role of arbitrator of civilization, for now.

Product (the bigger picture)

- 'IA' - intelligent art (artificial intelligence --> intelligent art, or institute of art), relying on, as the core product behind NTT
- 'AS' - art stack, prefigured by art systems
- 'AS-SET' (AS) - the art stack, but a set of them (like an array of an array, arranged in XYZ coordinates with varying configurations)
- 'NTT 1' - from the shed (NTT0) to the garage (NTT1)

Becoming-Like

- Steve Jobs' visit to Xerox and later starting Apple, wanting to beat IBM
- The ability to dream, have a mission to pursue those dreams, and the will and determination to carry it out to fruition. But where does it come from?
- It's implanted in our forebrains, the built-in drives that are developed further during the maturation period. Any inkling as to how to go about achieving success in an endeavor in any given field is by gleaning off of or being exposed to something that has some actuality in reality
- The mind and body are becoming more and more permeable, and depending on the character and abilities of the individual and the environment they are in, can take on features of other individuals. Even after meeting once, having made the slightest contact can start the process of de-individuating and enter into a state of inter-locking (SOIL).
- Perhaps the most interesting thing about the SOIL is that it can happen even before meeting. The overlap of skills (inherited or learned) traits, habits, likings that accrue sends out a signal to different parts of the world that correspond to them.
- The link is a vital one in that, like a snowball, with the right angle and force, snowflakesglom on to other snowflakes to form a ball, and if on a large enough scale, gain enough momentum from gravitational pull to hurtle itself downhill.
- The same thing can be said for pushing something uphill, although with a different dynamic. It is working against gravity rather than working with it - and so the main metaphor employed here contains in it both the logic of physics and the level of difficulty on a human scale.

- The amount of work it takes to roll a ball downhill versus uphill, when that is taken into account as something to strive for, takes into consideration the exertion needed to carry out the procedure.
- Another metaphor, and there are plenty of them, is going with the grain and going against the grain. From the standpoint of efficiency and efficacy, one would be hard-pressed to choose to set something in motion which is inherently resistant to it.
- Resistance, like friction, also has its counterpart in lubrication. To say that one is going against the grain of societal norms has several implications. One is that it will require a lot more work in order to remove impeding resistance to a course of action. Two is that it may or may not be done in isolation, in that the something can take shape within the multitude which is intrinsically out of place, but is not atypical relative to a number of people. Third, teamwork seems to be the natural transformation from what exists as a strong feeling, belief, thought, or idea into a unit which cuts across the grain if you will. Fourth, the phrase 'social lubrication', usually denoting some form of shared libations to ease inhibition, is the main aspect of going against the grain that going with the grain may or may not be latching onto, and hence become itself not going against any more, but with the grain. This merging is the incorporation of a body of knowledge about a particular (read: peculiar) thing as deemed-ably useful. Therefore, its widespread acceptance has more wide-spread value.
- However, fire does not know that it wants to spread, who started it or put it out. The same goes for inanimate objects or animate objects. It is the consequence of things interacting with other things that has brought about its existence as an entity. The real crux of this production of entities is not the fact that it exists, but that it can be re-animated in living subjects, as objects having nothing other than symbolic meaning. In other words, and similar to the way language works in the world, entities can be just as real, if not more tangible than language itself in the sense that as language is a tool (for getting messages across), entities can use this tool like how a user of word processing software and keyboard on a computer can write whatever it is that they want to write.
- The internal version of resistance is doubt, which takes on in its purest form either a feeling of reluctance to do something for fear of its damage to one's self or due to past instances where that something took place and things went wrong. Another variant of doubt which presupposes that the interest in human interest is in some degree tapping into better ways of living according to some lifestyle or standard is avoiding the unpleasant. Doubt, while not in and of itself unpleasant, should be resisted like temptations are thwarted, especially if gut feelings and instincts are telling one to make room for more of what is right for one. Without a doubt, doubt plays with the nerves without the nerves being involved, almost as if the situation which led to doubt was stress and the doubt is the stress about stressing.
- Competing for working space in the mind are any number of other pressure-driving entities. They can appear at the expense of other, more constructive, entities, striking at the nerves and literally shooting forth out of all other parts of perception. To perceive something is no longer to receive information, it is the projection of the inwardly and in-bourne prefigurations putting their stamp on the real.
- What is real then is the ability for matching the prefiguration with the figure, an image (as in anything that bears a resemblance to entities both inside and out). A better term for matching might be a sort of sorting. Matching sounds like it takes entities as objects with entirely preconceived items and packages them to be sent and received. Sorting on the other hand, is a unit of processing information. Granted, matching is a type of sorting wherein one thing is sorted or grouped with another thing based on qualification in certain categories of similarity. But a match and a sort, as descriptive nouns, are not the same - the first refers in natural language as something suitably paired whilst the second is a type of group with qualities A, B,

and C. Whereas match can also mean a match pitting one player against another, a thing that can light cigarettes, or matching twin babies, sort is less literal, vague, and points to a class of matching objects. To say that a group of people are 'sort of an odd sort' produces within this categorization a bit of ambiguity and a dim notion of what is being given as information.

- This is not to say that it is a bad thing. On the contrary, clearly defined copies of such sorted entities can be created through matching. If doubt is escalated stressful images, then the sorting is like escalated matching. 'It sort of matches' is a statement that means that two things, although similar, are not identical.

- This kind of process happens a lot. While sorting and matching can be used interchangeably as a way to name the process, to sort as a verb is like a run and to match is like a walk - that is, when facing danger and one is trying to flee. Sorting is like a bunch of matches, all put together into a big match factory somewhere in the cloud issuing itself down like rainfall. If one doesn't bother to sort, and rather matches, then they will not be able to escape. Matching is itself what is dangerous and ought to be fled from.

- What this means when thrown into the discussion about work and effort and ruminations run amuck is that the first impressions, when they encounter something, are faulty. They are not things that get turned over in the mind over and over and time and again, but take on heuristics, having to do with snap judgment and stereotyping, which have in turn been taken over by entities. Not only are they faulty but are universally so. Or they can become faulty and work improperly. And this can be blamed squarely on not necessarily on the lack of refinement of thinking, for in a class-based argument the work being done has already been done for you and all you have to do is buy the thing that can sort through the first impressions and pick the best or most appropriate thing, but on efficiency and efficacy itself. For something to work almost too well, that can be a sign of greatness emerging into the foreground of everyone's thinking.

- To see it from the other end of the encounter, from the one making the thing to receive impressions, if to make a good impression were the aim of working hard and diligently on something, something that right away catches attention or fire or captures the imagination, is seldom left to chance and luck. It is, essentially, not up to the discretion of the viewer any more, but Discretion put on view, the discretion with a capital D is a discriminating sort of sorting entity.

- Becoming like the thing that is present on everyone's thinking, up to now, never presented any problems, because that thing was the sort of thing that each person wanted to be. The thing that is most perturbing (and one can cast one's perturbing thoughts off into the Discretion because wretched or not, it's all going in there) about the thing now is that it has become like the thing that the thing itself always never wanted to be but is becoming anyways. Efficiency and efficacy (EE) are both goals and characteristics that make up the richness of the world we live in, and it causes much of the work that goes behind that to reinforce the concept that simplicity is a matter of keeping things neat and clean. One can even get away with being overly simplistic - the ingredients that make up becoming-like have a micro-dose of this stuff, and the batches to be distilled take in their raw form this developing preference for sorting.

- But what if there was a gap being bridged between something previously unbridgeable, let's say sorting and simplicity? There are entities working on that right now: simple sorting to take the begrudging work out of having to sort yourself.

Being Particularly Well-Suited for Being a Highly-Paid Artist

- watched a lot of movies, listened to a lot of music, seen a lot of art, been around a lot of artists
- Not dead yet

- Connected to the culture,
- Well known for...
- Well trained by...
- From sporadic to consistent
- Imagination, innovation, and creativity applied to building the economic sustainability components and interfacing with the outside world
- Dictated by the work-patronage relationship, thus another screen to filter out direct contact with the outside world;
- Having these two screens in place is what will enable it to run smoothly; the screens of social media -- not so much, although that was what allowed ideas to be broadcasted to a larger audience and enthusiasm to spread in the first place
- The conditions that made this third party screening system untenable for the work-patronage was the fact that a great number of it's dwellers were producers in their own right, not exactly promoting the work but like how the food chain works, it commands control of upward and downward motion; for every motion that tries (hard) to rise to the top here, there is a subsequent (and easy) sink to the bottom over there
- One way to negotiate this is to avoid it completely; Another way is to seek other channels whereby the work-patronage core can be put to greater service for itself - it plays itself out naturally to disengage from feeding unwanted followers-to-their-followers streams
- The nature of this behavior is transgressive, as it leads to things happening in the real world whereby such followers of followers have whipped itself around to becoming not just followers but the followed, and the mega-followed, and in mega-quantities. So much so in fact, that content from everywhere has that as a kernel baked right in to it*
- Excitement of new EE visual languages (EEVL) and of their writing into the real-world
- Representing the finest that this code country / universe has ever produced
- As the technology improves, so does the convergence of it to the work (is the chicken or the egg first? in this case it is the chicken, if that means the work as ends - the chicken - is the means for which the means for the work - the egg - can be laid)
- Fluent and easy to grasp speech EE (SEE), the IA maintains a level of disclosure of information that is not just informative but does something

Narrative - church and state

- What does it mean for art and state and art and church to be re-united after it's long separation? It never really split up actually to begin with, even when art declared itself to be autonomous, and much was done in order to give it the kind of individuation and freedom to be it's own category, even from close-knit fields such as craft and design.
- Having struggled to redefine it's own boundaries, it's goals where primarily set on what to include and what to exclude from it, and secondarily provide itself with the reasoning necessary for attributing value to the things included.
- The bulwark was laid first, and the bulk of it contained numerous things still left when it was latched on to it's former courtly, aristocratic, and mercantile patronage systems. What went in and out of that exchange right after the enclosure and to it's current state was not by all means wholly figure-outable at each step of the way.
- This sort-of freedom was, arguably (from the view of those that cherish the idea that 'there is no art, only artists'), aided by and hindered by artists and those who orbited around them and the work they conceived.

- One could also take the developing situation as that of art as something wanting at the very start to be sold and bought. The introduction of this line of thinking was fairly recent, but was not birth during this time, but was happening all along. Only the audience for art took on a different flavor.
- And perhaps the idea of what constituted as art shifted across all registers, fields, and domains; it was something different for everyone, as that sort of freedom to set itself apart and redefine itself dealt the myth of art a shocking mythbusting and hence further freeing it from some kind of art-for-the-few, instead it was art-for-all, even if what was to be art remained something highly controlled as being a picture on a wall; this has stuck ever since
- In the eyes of a gallery owner, however, there were contrived or pre-established ways in which art and artists themselves behaved to reach a desired outcome - of moving the work in to the hands of their rightful owners; While a bit more loose compared to how the average layperson saw art in terms of what art can be, it was more rigid in terms of it's relevance to whatever powers that be - their influences in determining the value of the work did not share in the same mythbusting and was quite the opposite, in mythologizing but not exactly using that term - only sparingly when it came to it's theorizing as it itself folded into the work as subject matter
- to the scientist, it might've just meant that new possibilities for expression were folded in to the mix also, breathing new life in to it via observing and analyzing the universe of such and such, porting over to (bequeathing) art something rather unusual but evidently ubiquitous - that of an approach to art-making that sought to blend research with whatever it was that was going on in the studio
- The static and singular status of a work, an object, created by an artist working in his studio, was still relevant, but it literally vanished from sight. Had it not been, from time to time, the insertion of this myth back into public consciousness, the image would have eroded or gone into hibernation, and it relied heavily on the myth of the artist. And rightly so, for as long as mythology itself has existed and will go on existing, it's reoccurrence in the social imagination keeps art alive - that is to say the threshold for which art-in-and-for-itself can poke it's head out of the waters for all to see is limited by factors which make it part of the background (but an irreplaceable one) of everyday lives that are not the bare necessities.
- In keeping with the traditional view of art, there is the idea that an art world (or worlds), extant, that also keeps poking out now and then, here and there. This is a courtly world, a world in which exists within other worlds, functioning close to the center to the things that hold the most responsibility for socio-economic-spiritual well-being of the populace.
- Also in keeping with a more fundamental view of viewership, but taking a slightly altered balance of of the viewing itself, the depiction of things as displaying something worth displaying has, like the art world, itself been equipped with the peripheral thing known as aesthetics. Due to the fact that the freedom to judge a work of art has made it difficult, if not nearly impossible to persuade viewers of a work of art, aesthetics strays from the traditional view of viewership-worthiness and must resort to things beyond the realm of talent.
- This could be fortunate or unfortunate for aesthetics, while somebody wants something to look this way and somebody else wants something to look that way, there can sometimes be hardly any agreement, if not at all, on how to approach content except to make aesthetics apply to the doing of anything in an aesthetic manner.
- To put it in other words, craft comes back in to the narrative, only if it is itself a shell of it's former self which calls to mind in the eye of the beholder something well-made, even if it was something like selling a piece of chalk scribble for a huge sum of money. Maybe craftiness is a better word, an eager anticipation is built upon that last strand of craftsmanship-like sort of freedom of aesthetics.

- Are aesthetics itself sort of free to roam wherever it wishes or pleases? From the philosophy of aesthetics, it could be seen as the categories becoming blurred and brought in to focus again after a series of turns in the thinking behind what is considered real and the fluctuations between concepts and things and their properties as being either the original or the copy. What this entails is that leaps and bounds in the sort of freedom we're talking about happen to be not solely a dichotomous relationship, between subject and object, but the very nature by which categories break off from other categories in order to distinguish themselves give rise to a reality in which classes share abstract attributes even more than before. By the very act of freeing itself, it closes the loop on the very mesh in which it is freeing itself from.

- It is true that only a few artworks exist in either the physical world, and now a digital world, or both, but the number of rare and finite sort of free artworks (FSOFA) can be 'installed' to public consciousness, which is very much the crux of where viewership-worthiness works it's magic spell. And the only way in which a finite sort of free artwork can disseminate itself within the magical spell vagina is the unconscious. Take the idea that anything can be art being just one small step away from the ability for an individual to take art to be anything they want art to be and you have art serving itself but the idea of art as the idea of making something art just by naming as such and you have everyone will be an artist for 15 minutes, thanks to FSOFAS.

- The collective unconscious, being a term which can have profound meaning for those that see mythology as being at the center of everything, even more central than art (and aesthetics, which are but mere servants giving the cloak to, let's say, the royal-pain-in-the-ass' dagger). For those that have formulated a more clearly delineated and structural basis of what centrally lies beneath the surface of reality, there can be no part of the human world involved - they are debased - decentered - from their original spot, having reigned in that position for centuries, it is up to the collective unconscious of entire biological systems, and by extension, information systems which harness the capability to reveal it to the mind's eye - that is, the society of mind's mega-mind.

- While this is not exactly new or revelatory itself, as the question was posed by many a skeptics of the church and following that revolutionary movements, it is certainly triggered by the FSOFA which binds and unites in fits and starts, in spurts. The need for entire dromes of drone-armies of the likes of intellectuals and technology wizards trying to piece together this dethronement puzzle has given way to the free-for-all that raises the further question as how to reason with these free-forming FSOFAs (FFFSOFAs), and that is to my knowledge, just let it happen.

- I truly believe that what enables the government, free-market economy, and faiths - while plurality exists, the predominant ones of democracy, capitalism, and Christianity sort of are still on the 'hotseat' if you will - is quite it's opposite. A corollary to this seems to stem from survivalist instincts, and a kind of prevention of the sort of negative impact that one person in contact with another person can have. It is mitigation of the unruly, the wanting, and sin running full throttle to which point they all seem to meet at the same point at the thing in the center. The strive towards surplus, the munitions storage for which to stave off whatever it is it is staving itself off of.

- Great, something breaks off of something larger to become something else and as a result, somehow becomes more dependent upon it's former something. Although this is a good thing, things can't divide infinitely many times, and the structures holding it in place can only make itself not expandable, but that expansion flows somewhere else. Where the action is doesn't happen at the points of contact (i.e. borders, adjacent or crossing lines), but beneath the current and far off into the horizon. But that relation doesn't imply that it is out of view or even unforeseeable. It is contradictorily essentially pervasive, something like the collective unconscious. Maybe it is even that because the underlying thing that is out of view, hidden, but

very much ready to spring to life by performing some sort of action, is also trying to free itself. Imagine FFSOFAs trying to free itself, and those FFSOFAs trying to free themselves from other FFSOFAs.

- I guess the point here is that not everything can, will, want to, or should enter into Free-for-all FFSOFA sprouting (FFAFFFSOFAS), and at the rate in which certain crisis reach a tipping point, it too is capped off from reaching a central base. The way in which art autonomized and subsequently automated itself is not unique to itself, but of course emergent in all fields and aspects of life. What comes to the fore in this circumstance then, is an important aspect which, unlike other fields and aspects of life, is the idea of collecting, and perhaps art is the best representative as far as giving the best example (bearing the most 'prestigious' class of assets - art) of not only accumulating things of value, but having the sensibility and the means to do so.
- Collectors are not ones to get lost in the forest of signs that are the FFAFFFSOFAS, and neither are their consultants or curators or what have you. It is almost in a way as if the idea of art collector has also crossed it's own wires with that of FSOFAs, in that if an individual can pull off an FSOFA-like being an art collector, then that translates over to something like collecting vintage chocolate candies. It is by doing that thing that art collectors do - collect things of note - which itself freed from the constraints of a particular subject (a monarchy) and a particular object (a painting (and it's content - of the monarchy)) that now could make sense of where things are heading with everything being entertained.
- FFSOFAs have the distinguished role of being the thing in the exchange or the transaction between two entities which in the very act rarefies itself and the entities involved - albeit a role that is hard to bear. After all, the life of FSOFA is not the FSOFA itself, but the FFSOFAS-ness, moreover a guarantee of its FFSOFAS-ness because it has proven to be a function in which there can be no equal. It's likeness will sprout forth and usher in the free-formation of itself in some way or another.
- The pivotal question is then, do FSOFAs have the autonomy to exit itself out of it's FFSOFAS-ness and perhaps evolve just like it's predecessor art with the help of such things as the workers, systems, and things drawing it back in to the things to act as forces to act against? I guess the answer isn't really a matter of the thing itself - free will and reasoning capabilities, are after all, attributes of the human species after it has to deal with the things in which humanity suffers from or cherishes. And by this very definition, it might seem as if it is the role of the artist to keep producing FSOFAs so as to have the upper-hand over other FSOFAs coming out of the FFSOFAS woodworks, so to speak.
- And so therein again we see that hint of the notion that anybody can be an art collector and can collect pretty much anything, but this time it is up to the artist to apply to their craft towards re-instantiating at every next FSOFA, not only to stay above other FSOFAs and be the model time and again for this specific FSOFA but now universal FFSOFAS, but also to *break free* from the FSOFA. To come up with something new and even better than the last (or at least to try to equal it), is the first major task which in and of itself requires a sort of sub-art-autonomization and automation - it is a pattern in which the job of the artist is to follow what that pattern template of art is itself making. It is sort of a standardization, and that also requires the freedom to withstand that which is against freedom - which is expressing something already expressed or is not given to an exploration of aesthetic freedom (whereby you can plug in the FSOFA in the subject-object relationship (SOFSOFA) of collecting with such variables as medium, self-reflexivity, modeling after another method of inquiry - and however those are chosen or defined can be determined can also be of value and that which itself can be deemed to be of aesthetic value), and hence viewer-worthiness can decline. That is the second task, which isn't a walk in the park by all means.

- There's probably much to say about FFSOFAS, in the way it relates to more contemporary and current protocols and procedures in which entities themselves have taken on the role of the FSOFA artist, becoming headless SOFSOFAs which at times do come in to contact with the overarching art SOFSOFAs. The image of this is nothing strange at all, in fact, it comes as no surprise that by bringing these two is not unlike something like science giving itself more room in the artistic field to maneuver, having freed it from the bondage of church and state. But then you have that other SOFSOFA-weilding monster, those who belong to the church and state. Their belonging is at once a rival to SOFSOFA artist and entities, and one in which places them in a position to belonging there too, by affixing FFSOFAS to their string of pearls (meaning that humanity is ever evolving and evolving alongside and with other things human-like or in the trans-human line of sight).

- Why would this situation be so alarming for an artist? It's a risky endeavor in trying to make something of value pretty much out of thin air, and furthermore in the public eye. Free-form sort of freedom doesn't happen in a vacuum, and for devaluation to be elevated (versus the valuation elevation) has taken on a higher percentage of thinking to do this pulling out from thin air - what's on everyone's mind is, where is it coming from? If I know, it's not as special. That is probably an answer because the judgment of, or even better the criteria for judgment, can be seen to have skewed more towards need than want. The basic truth of the matter is that with the wider spread of the richer getting richer and the poorer getting poorer, and that when it comes down to essence, it literally comes down to what is essential. Privilege and class stand at the door, and the whole system verges on immanent collapse by the sheer inability - whether by birth or by right - for just everyone to have loads of cash. But - there is consolation in knowing that there are loads and loads of knowledge littered about, some of which can be tantalizingly detrimental to one's self or another, and how that is to be utilized is what makes FSOFAs so appropriate for appropriation.

- What this gets at is not the way in which FSOFAs germinates or even have to contend with FFSOFAS, but the way in which the form of SOFSOFA can act and behave to have collection features which propagate seemingly on it's own. While artist might be well-suited for creating FSOFAs and tend toward originality/imagination/creativity (sometimes in the guise of it's opposite of unoriginality/unimaginative/uncreative but always somewhere in there in the expansion hypothesis is is the former), the offshoot of FFSOFAs tend toward an axis of already-at-hand, appropriate, and essential. As it turns out, by making things affordable, that affords the things that the things that make things affordable their FFSOFA-ness, a large body of knowledge (or data) that targets it's main derived source - the FFSOFA. As everyone is well aware of, or at least do not care to acknowledge it and has it brushed under the rug, that Christianity wants nothing to do with the paganism it came from, that 20th Century New York is more sophisticated than 19th Century Paris, and that the Native Indians and the immigrants and slave who gave up their land and did the manual labor, respectively, built the United States today but are now either marginalized or become interwoven in the fabric of a predominantly white culture. In short, these prongs are sort of praying mantis-like in the quest for female retaliation against male aggression, if the past was female and the future were male, then two wrongs presumably make a right.

- It can be relatively dangerous to say that this monster (the name isn't really to say anything other than that the mob has gotten what it needed but it always wants more) shares the same qualities as entities, and in fact is in some sort of cahoots with it. Maybe it is under it's control. Maybe one is determined to outdo or unseat the other. It's hard to tell from the vantage point of actually being in the thick of it, as if in the trenches of a fight or under the sheets of a bed, who knows. The dynamics that have been discussed so far have fit the description of a society at the cusp of something that is greater than it, and a mind writing it that neither knows how to go

about illuminating the figures in it other than with the hope that the words that come out of it resound somehow with feelings about what is happening in the world around him, and that the hard effort to make sense of the relationship between art and the state and the church have something of substance to work off of. And it is the thought that he has had some part in this relationship forming (again), especially inadvertently and not intentionally - or perhaps because of trying to determine the routes of the journey taken or not taken within this course and where I stand and what move I should make next with the things in play - that would lead anyone to delve further into anything. This is a way to investigate the dualism between mind-brain that is indulgent, but none-the-less and more urgently trying to capture a glimpse and an echo of the contemplative life and the active life in order to personally sort out a solar-system way of life.