



Following Foucault: where there's power, there's always resistance. But what if this resistance is not only generated by said power, but actually generated by it? How does one escape this schema? How does one fulfill the role of the normalized enemy which power expects, but the role of that which departs and actually makes power/resistance relationships evolve? Think of it as a political stance? The implications of music in culture remain challenging in a field whose intellectual, political and technological grounds have observed so many morphisms.

When do we listen with consent and when are we forced to listen? How do we learn and know how to listen? Is listening actually possible, or are we just superficially hearing everything? How can the cultural belief in the compelling power of music be reassessed in light of the present global discord? Whether society has always been an endless stream of noise or whether it is an ambient piece casually cloaking in self-made echo chambers, really begs the question concerning the definitions of social harmony, noise or discord. How does the musical factor into conversations about political justice, ethics and morality, about living together? How can thinking about a system—whose nature rests on the intently organized or conversely, the purposefully disarranged—help us think about the cognitive challenges we face as self-acknowledged "modern" beings?

# REGENERATIVE FEEDBACK

WRKSHPS & ABSTRACTS

## WORM IN DIALOGUE

**Introduction (14:00): Erasmus University Symposium:** This symposium discusses findings and implications of the research project 'WORM in Dialogue' with neighborhood residents, arts professionals, and researchers. It is based on a one year exploratory project financed by the Dutch science foundation (NWO). Aware of the current gentrification processes in the area and the rapid change the neighbourhood is undergoing, WORM aims to contribute to social inclusion and wants to be relevant for the diversity of residents in Cool-Zuid. At the same time, WORM is not simply a community center but remains an art institution creating innovative artistic output. Within our one-year research we studied WORM's projects and talked with artists as well as neighbourhood residents involved and followed their development and execution. Where do these artistic 'interventions' become meaningful for both, artists and neighbourhood residents? What are the potentials and limitations of these projects?

**REGENERATIVE FEEDBACK X PIRATE BAY RADIO (17:00): RED BRUT** Marijn Verbiessen, artist and co-founder of Rotterdam cultural platform HERMAN, presents her work on Friday afternoon, kick-starting the unfolding of events for this weekend. Red Brut works as a musique concrète human-tape machine, presenting a varied palette of field recordings and found sounds into a spontaneous collage, accompanied by mesmerizing self-made visuals with an overhead projector.

**TALKS (18:00-19:00):** MARIELLE PELISSERO & SAMI KHATIB

Marielle Pelissero and Sami Khatib do an affirmative reading on drifting, depositing and divine violence, extracted from their ongoing dialogue on Werner Hamacher, Walter Benjamin and sonic nihilism.

**DEFORREST BROWN JR. RHYTHMATIC MUSIC FOR SPEAKERS** "There are no drum-machines, only rhythm synthesizers programming new intensities from white noise."

**Kodwo Eshun, More Brilliant Than the Sun** Speaker Music is a digital audio and extended media praxis inspired by Rhythmanalysis, a book of essays by urbanist philosopher Henri Lefebvre as well as considerations of momentum and the "chronopolitical" from cultural theorist Kodwo Eshun. Speaker Music desires to engineer affect and sculpt sentiment into a multitextural sound object in response to rhythmanalytic speculations and curatorial decisions within a given vibrational ontology. Speaker Music is the production of a rhythmic body, quivering the nexus event of the moment into a collapsed "nonpulsed time" toward a shared sphere of intimacy. Rhythmic Music for Speakers is a developing programmatic praxis rerouting sound and gesture into sonic paintings via iPad, or further abstractions through live mixing with Ableton. As a matter of staging a closed stereo field, a rhythmanalysis of each performance environment will be factored into the spatial situation of sampled audio alongside techniques for drumming inspired by percussionists such as Rashied Ali, Elvin Jones and Steve Poindexter.

**MELLE KROMHOUT** For Regenerative Feedback Melle will talk about the sonic politics of Venezuelan electronic artist Arca, and the emancipatory potential of sound in and of itself.

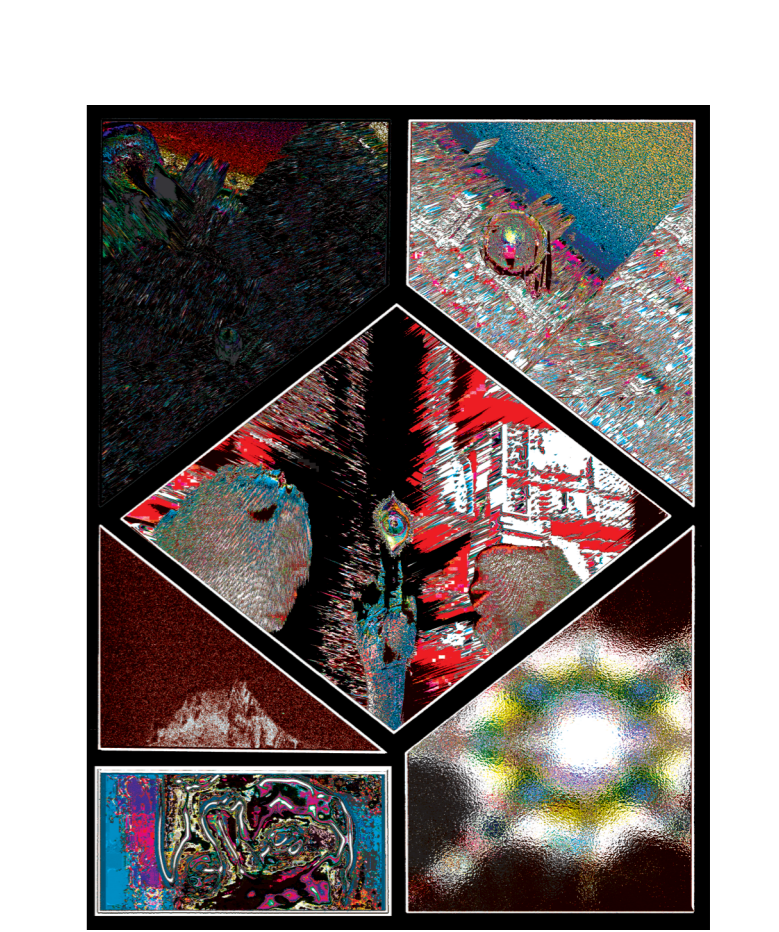
**PERFORMANCE (19:15-19:45):** JULES GIMBRONE: INVISIBLE OBJECTS Expanding upon a lecture/performance given at ISSUE's Regenerative Feedback symposium held in May, 2018, Jules Gibrone presents an in-process showing centered around a series of recordings/performances called "Invisible Objects." In these recordings, Gibrone evokes a physical object through revealing specific recording methods. Building on this is an expansive idea of the phenomenology of resonance-social performativity, identity development, subject/object relationships, etc.—all contained within the recording itself. Recording variables include: Physical proximity, Acoustic barriers (high-density materials like foam, acoustic paneling etc), visual barriers, material, size, volume, eye contact, touching, physical proximity to the walls and other architectural features, past relationships, types of microphones, and distance between subject and microphone.

**TALKS (20:00-21:00):** ALEXANDRA HEDAKO MASON Currently, adaptations, remakes, and sequels make up a large percentage of the contemporary viewing experience, with some pointing to a resurgence of these forms in both film and television. Audio art, particularly Pop music has become equally as referential, with many hits of the past 5 years paying direct homage to styles of the past. Some argue, though, that these art forms have become too derivative and believe this is indicative of the public's insatiable nostalgia. In the midst of this, Pop and Rock have taken a back seat to Hip Hop, which has become the predominant genre within the US. Though at times Rap also arguably looks backwards for inspiration, this talk will center around the ways in which it sets itself apart from other styles of music, and where these stylistic techniques fit within a broader "remix" culture that has become

indicative of the digital environment today. Ultimately, Rap utilizes tactics and other techniques in ways that alter our relationship with the temporal present, and it requires that previously passive spectators become actively engaged with the listening experience in order to appreciate the genre it its totality.

**LUWAYNE GLASS / DREAMCRUSHER** Glass will participate in the talks during Regenerative Feedback's opening evening, and perform on Saturday evening. **NICKEL VAN DUJVENBODEN** Van Duijvenboden will participate in the talks of Friday May 24th, and perform together with Anna Stegmann on Sunday 26th. **JESSICA FELDMAN** For Regenerative Feedback, she will speak about her current and recent research on listening practices in radical and directly democratic protest movements, as well as sharing in-progress parts of a new sound and video installation on these topics. At the core of these projects is the proposition that we can practice modes of listening that de-center individual subjectivity and lead to reimagining political practice. Attempts at such practices were at the core of recent social movements that explicitly espoused horizontal direct democracy such as 15M, Occupy Wall Street, and Nuit Debout. These movements sought to organize nonhierarchical structures and technologies through which large groups of strangers could speak and listen to each other. The practice of direct democracy was realized by trying out modes of listening that did not expect to hear voices of political representatives, but rather listened in order to enact more distributed or rotating forms of narrative, discourse, and decision-making power. This marks an ethical and technical shift from a politics of speaking (parliamentary and representative politics) to a politics of listening (assembly and participatory politics), focused on understanding the political subject as the group rather than the individual. More recently, ecologist activists have taken on the subjectivity of the environment, with the slogan "We are Nature Defending Itself." How does the human voice call for change that is human-initiated but de-centers the human? What forms of voicing and listening emerge as collectives attempt this practice? And, as artists: how and why do we create sounds towards the end goal of such listening?

**ROUNDTABLE AND Q&A (21:15-22:30):** MODERATOR: SARA O'BRIEN Sara O'Brien is a writer currently based in Dublin, Ireland, who works across text, video, and voice. She holds a B.A. in Psychology from Trinity College Dublin and an M.A. Art in the Contemporary World from the National College of Art and Design, Dublin. She is a co-editor of Critical Bastards Magazine, which publishes writing - critical, creative, and otherwise - around contemporary arts practice and visual culture. She will begin the MLitt Art Writing at Glasgow School of Art in September 2019.

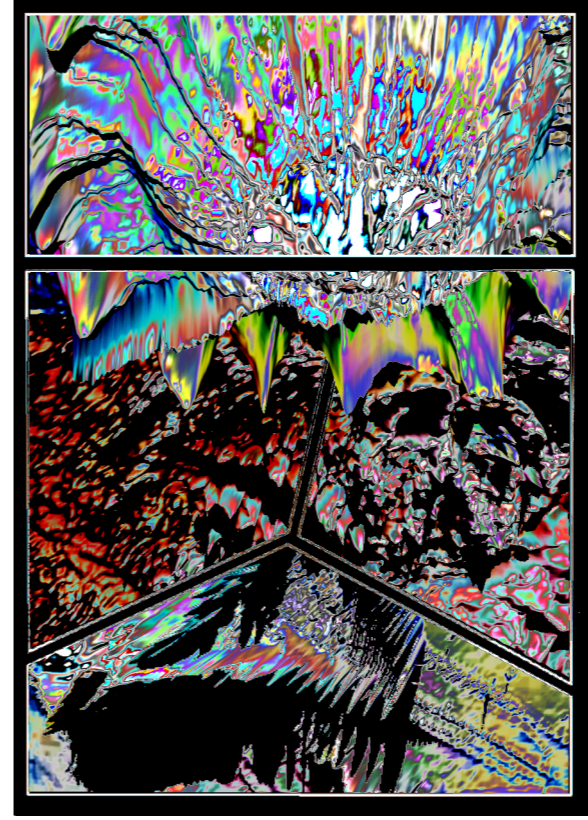


## PERFORMANCES (22:30):

**CÉLINE MANZ + JAKOB WARMENBOL** This visual artist + musician collaboration presents *fold*; is a multimedia installation based on research that investigates the notions of copyright, cultural heritage, and gender in art. It contains a series of photographs, text, sound and fabrics. Based on the case study of Avant-Garde artist Sophie Taeuber Arp, *fold*; is a multimedia installation based on extended research that investigates the notions of copyright, cultural heritage and gender in art. It contains a series of photographs, text, sound and fabrics. Based on the case study of Avant-Garde artist Sophie Taeuber Arp, *fold*; is centered around the effects of intellectual property on artistic legacies after the passing of artists, once they are no longer in control of what happens to their work. **Copyright and the visibility of female artists** Céline Manz was busy working with issues related to copyright in the digital age for four years when she started to realize that they are part of the problem of underrepresentation of female artists in cultural institutions. Women Avant-Garde artists are the first generation of female cultural producers that were able to earn a living from their art, also thanks to their copyrights. After their deaths, the very same copyrights are in some cases hindering their legacy. Too restrictive an interpretation of the laws prevent those works from circulating in culture, and the result is a simplified perception of these artists' oeuvres and personas. When researchers don't have access to the right documents to more or less objectively research an artist's work, and artists' estates redirect the narrative they want to convey, there is a risk that the artist becomes a product instead of an actual historical entity.

**GLICE** Glice is Ruben Braeken and Melle Kromhout. The two musicians created Glice to be a sonic antidote to their other musical projects (Apneu, Fata 'al Moustache' Morgana, Katadreuffe). Glice's music might be characterized as a soundtrack for non-existent science fiction disaster movies. Or just noise. Sonic identities turning into sonic indecencies: Glice is as much music for the mind as it is music for the gut.

**GEORGE RAHI** Rahi's performance combines live electronics, machine listening software, and electromagnetic feedback into an assemblage which takes on the qualities of both an instrument and interface, combining elements of human and machine listening into an improvisational process. In what ways do these technologies augment human aurality towards a kind of generative third space of listening, and what worlds of sound may they conjure?





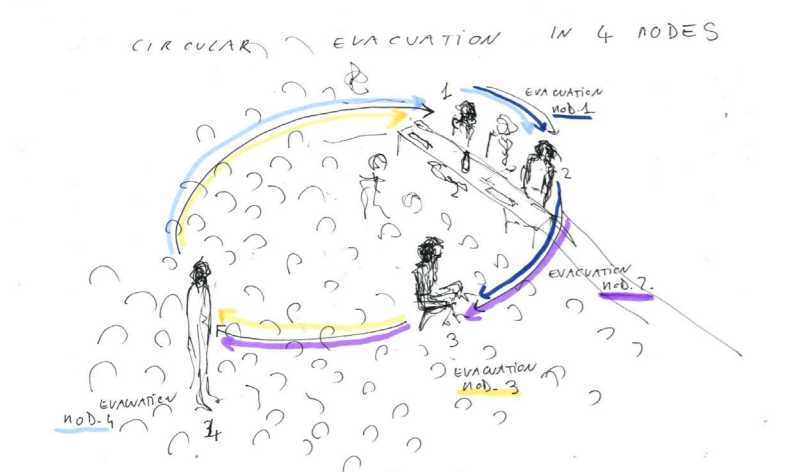
**SATURDAY NOISE / M HUMAN / Y SIGNAL**

**Introductory workshop (14:00): COMMUNITY BUILDING AT THE INTERSECTION BETWEEN THE PHYSICAL AND THE DIGITAL: CONSCIOUSNESS RAISING, PIRATE RADIO AND COMMUNICATIVE CAPITALISM BY TIMOTHY GEORGE KELLY AND JON LINDBLOM**  
 Some of the most unfortunate consequences of neoliberal capitalism have been its widespread implementation of individualisation, responsabilisation and consciousness deflation. Communications technology, in particular, has turned out to be a crucial instrument for the capitalist fragmentation of consciousness and communal public space. Indeed, under communicative capitalism, technology has ended up alienating people, rather than bringing them together. This workshop seeks to set out a different path by looking at two crucial political and sociocultural resources - consciousness raising and '90s pirate radio in UK dance music - and what they may offer us at the digital present. The intention is not to simply privileging the physical over the digital, or vice versa, but to open up a discussion on how the conjoining of physical and digital space may amplify community building beyond the dreary malaise of communicative capitalism. The workshop will be followed by a consciousness raising-session led by Timothy George Kelly. **TIMOTHY GEORGE KELLY** @timothygeorgekelly is a filmmaker, artist and facilitator based in Berlin and London. In 2017 his second feature-length documentary *Brexitannia* screened in over 50 international film festivals. He is the founder of Berlin radical reading group *No More Miserable Monday Mornings*. Jon Lindblom's bio can be found on the first half of this printed program.

**TALKS (18:00):**

**MATTIN, MIGUEL, MARTINA and MARGHERITA** will present "Evacuation of the voice" and their wish is that the only explanation accompanying its announcement is this image:

**EVACUATION OF THE VOICE: "CIRCULAR EVACUATION IN 4 NODES"**  
 Mattin, Miguel, Martina and Margherita will present "Evacuation of the voice" and their wish is that the only explanation accompanying its announcement is this image:

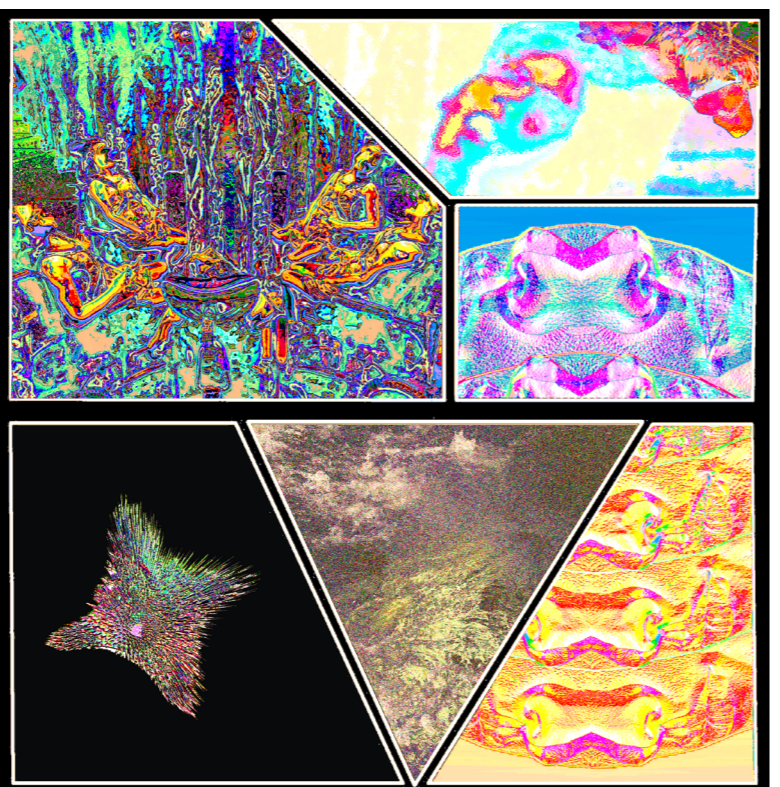


**PERFORMANCE (19:15-19:45):**

**DREAMCRUSHER**  
 Formed in 2003, reveling in the aughts of myspace, tumblr, soundcloud and other social media sites, creating over thirty releases, splits, extended plays and singles all before 2014, without ever releasing a full-length album, each project shows a very individual growth while sitting in many scenes that often don't lend themselves to explicit artistic morphing. The Dreamcrusher project and their releases have become increasingly more personal, confrontational, concise and challenging.

**TALKS (20:00-21:00):**

**INIGO WILKINS**  
*Listening and the Explication of Noise*  
 Riffing on the notion of Psychedelic Reason sketched by Mark Fisher, and drawing on Carnap's explication of the various senses of probability, Inigo will outline the various senses of noise and how some of these have been partially explicated by corresponding scientific concepts. He will argue that recent neuroscientific theories allow for a 'cold rationalist' dismantling of the egocentric frame of listening, but that in order to properly construct this psychedelic ear 'predictive processing' accounts need to be supplemented with the relevant explicated distinctions.



**C E C I L E M A L A S P I N A**

**OPPOSITIONAL. DEFIANT. DISORDER.**  
 The fool, for Heraclitus, is the one who hears but is 'like deaf', and to whom the adage applies that 'when present they are absent.\* The most diverse practices now thrive around noise. They are, if anything, in defiance of a standard ideal that is deaf to noise. By refusing to discard the accidental as inessential, noisers rekindle the Heraclitian tension between logos and flux. This implies a peculiar ethics of research, of thought and of creative practice, opposed to the Cartesian method. 'The fairest universe' Heraclitus said, 'is but a heap of rubbish piled up at random.\* Noise, I would argue, calls for a theory of knowledge, an aesthetics, if not an ethics of staying with the trouble. Reason is asked to step up to contingency, uncertainty and risk. My question is: what kind of conceptual thrill inclines reason toward apparent disorder, what kind of rigor prizes aesthetic judgement open, toward noise?'

\*Philip Wheelwright, *Heraclitus*, (Princeton: 1959). Fragments 40, 55.

**SJOERD VAN TUIJNEN**

Philosophy already has a long history of coming to terms with AI. But if the future of the concept is indeed inseparable from artificial languages and ubiquitous computing, then philosophy must also be able to understand and rewrite its own history in this unnatural light. To this end, I distinguish two manners in which modern philosophy has pursued the artificial cultivation of intelligence. The first is Hegelian. Recently, Yuk Hui and Reza Negarestani have pointed to the affinity between the Hegelian notion of absolute spirit and the functioning of intelligence found in cybernetics and systems theory, as well as in cognitive science. As technology becomes our destiny, this leads them to the problem of the continued relevance of humans to the history of a general self-authorizing intelligence. By contrast, I propose to bluntly identify intelligence itself with a rather different sense for relevance (i.e. singularity). Philosophically speaking, this identification reaches back to the proto-structuralist system of Leibniz, which aims for universal communication. Leibniz's many inventions of formal languages, from the binary system and the universal characteristic, to magic and the calculator, constitute a proto-AI that functions as the operative code of an inclusive civility. My thesis is the following: if Hegel offered the first grand narrative of the recursive self-critique of common sense immediacy in the form of artificial good sense, Leibniz instead bet on a proto-cybernetic reason that contributes to the distributive composition of an unnatural common sense, all the while protecting multiplicity against its collectivization by a self-naturalizing good sense.

**S A T I N D E R G I L L**

**Rhythm in Communication**  
 Moving well with someone has an aesthetic and ethical quality. When we engage well with someone else, be it to shake hands, dance, make music, or have a wonderful conversation, this foregrounds relational qualities inherent in music, such as rhythm and pitch. Embodied rhythm may be essential for our survival as social beings and our well being as it allows us to co-adapt to each other, form trust, and experience difference without conflict. Increasingly, the rhythms of our daily lives are affected by our use of various forms of social media technologies. This adds to the complexity of how we make sense of each other in our homes, organisations, and our urban environments. In this talk, I will explore how the relational quality of rhythm enables us to manage social uncertainty and tune with difference.

**MIGUEL P R A D O**

What constitutes information is locally determined by the process of which its epistemic metarepresentation forms part. Information can never be meaningfully considered in isolation; it must always be seen in the context of its language processing system and the work module that this is in turn connected with. We can draw a parallelism between this and the problem of the ontological status of information: the world is

informational but you need information processing for information to exist. Is it credible to make any sort of distinction between a theoretical proposition and a reality which is definable only and exclusively in terms of measurability i.e. a mathematizable reality? I argue that even if randomness is located at the interface constituted by the computational bond of the measuring/cognizing mind plus body, this should be considered part of the nature wherein measurement cannot but be applied.

**ROUNDTABLE AND Q & A (21:15-22:30):**

**COLLECTIVE MODERATION: JANNA MICHAEL & SONIA DE JAGER**  
 Janna will be presenting the *Erasmus Symposium: Worm in Dialogue*, together with Evert Bisschop Boele, as well as moderating the talks of Saturday evening.

**PERFORMANCES (22:45):**

**F L O R A Y I N - W O N G**

In collaboration with artists Charlie Noon and Jase Cooper, Flora Yin-Wong presents 'Áskesis', which explores the physical and cultural phenomena of fire and its meanings to humans: purification - transmission - sacrifice - healing - rebirth. Across all communities and religions, fire rituals are practiced with several intentions - alchemy, protection, clairvoyance, and self-immolation in Buddhism (known as shaoshen 燒身), which has the aim of abandoning the impermanent body. Áskesis looks to past personal experiences in East Asia, as well as the work of artists like Su Yu Hsien (exploring fire as the transmitter to the afterlife), and Japanese artist Toshikatsu Endo - who often burns large-scale sculptures. His representational objects, sculptures like 'Epitaph', for example, is a wooden construction, a hollow tube about 13 feet wide, and 2 feet thick, set on fire. This form is a symbol for 'the void' (for him, the ultimate sculpture), and at the same time it is a representation of the human body, and of a grave. The act of burning presents the void as a sacred place, and at the same time it refers the representation of death, ecstasy, suffering, fear. Focusing on the visceral nature of fire, Áskesis refers to the primality of bone, wood, water and fire. Through construction and destruction, we question existence, confronted with ancient times. **D E F O R R E S T B R O W N J R.**  
**Rhythmic Music for Speakers**  
 DeForrest will present the performative side to his Speaker Music project, a digital audio and extended media praxis.

**C H O O C L Y**

Choo Ly will perform a DJ set to close the night of May 25.

**SUNDAY M A Y 26**

**SIGNAL // MODEL // FEEDBACK**

**W O R K S H O P S**

**DEEP LISTENING WITH SHARON STEWART (12:00)**  
 Sharon Stewart will kick off the last day of the festival by offering a *Deep Listening* workshop, sponsored by *The Center for Deep Listening* at Rensselaer. Composer and pioneer Pauline Oliveros described her practice of Deep Listening\* as "listening in every possible way to everything possible, to hear no matter what you are doing." During this workshop, Sharon will lead the group in awareness of physical and auditory receptivity through tuning into the body, listening meditations and Sonic Meditation explorations. What does it mean to "listen to me listening"? How does listening mutually shape us and our environment?

**S H A R O N S T E W A R T**

Besides working as an independent researcher, sound designer, music educator and Associate Editor of the *Journal of Sonic Studies*, Sharon is currently one of the core teachers for the online Deep Listening certificate program for the Center for Deep Listening, RPI. She has written about Deep Listening in the article *'Listening to Deep Listening. Reflection on the 1988 Recording and the Lifework of Pauline Oliveros'* (2012), *Journal of Sonic Studies*.

**X O I R WITH COLIN SELF (14:00):**

For Regenerative Feedback, Colin Self presents XOIR, a non-utilitarian choir focused on alternative modalities of group singing. Rooted in somatic research and experimentation, the goal of XOIR is to foster a generative environment for individuals to connect with voice and vocality on an individual and collective level. Since its inception in 2013, the project has stemmed into a decentralized international choral project with multiple leaders and continues to evolve in creating new opportunities for choral participation. For (name of event), Self will be mapping the impetus and current pathways of XOIR in relation to cognitive activism, deep listening, and somatic research.

**TALKS (18:00):**

**P A U L R E K R E T**

**Get Money:** Drawing on a long history of outlaw ballads, at the origins of capitalism in late 17th century England or in the present, this presentation asks if we might not think of music as a form of crime? This would be to think of the experience of music as a criminal detachment of 'work' from capital; a liberation of labour from compulsion where one 'works it' for the sake of it or of a detachment of wealth from toil where one 'gets', rather than exchanges labour for, money.

**L E N D L B A R C E L O S**

**(NON)COCHLEAR (EC)CENTRICITIES**  
 What if the perception of sound was displaced from the ear? Focusing on the multimodal aspects of acoustic phenomena, I propose to shift

attention away from cochlear-centric modes of listening. After working with Deaf & Hard of Hearing people for several years, it seems clear that the spectrum of Deafness — on which all of us fall — is also an aural expertise. Visual, haptic, as well as textual (fictional) modes of audition will be traced in order to potentially broaden what it means to listen.

**C H A R I S S A G R A N G E R**

Many music-making practices throughout the Caribbean are tightly connected to discourses of resistance. Such attempts to understand music always depart from a conception of music in response to hegemony, marginalization, and colonial oppression. Charissa Granger wants to delink from exclusively understanding music as resistance and to create alternatives that reflect a border practice (Mignolo & Tlostanova 2006) that is not solely in response to the colonial matrix of power, but moves beyond it through performance and music. Such an exploration engages with self-knowledge, self-determination, self-critique and self-possession and how this takes place in the communion generated by performing together. Granger examines steelpan music and performance as a decolonial epistemology, asking: Can music, approached as a practice of knowing, offer other perspectives to ongoing scholarly debates and theoretical problems about the impact of colonialism, the residue of slavery, and ongoing processes of decolonization? What would an understanding of coloniality, decoloniality and border thinking contribute to understanding steelband music and performance? How does music enable people to re-exist beyond the colonial matrix of power and its working in the epistemic realm, which is crucial to understanding subjectivity, the control of knowledge, and personal and political consciousness. How can we take into account non-textual forms of knowledge, generated by marginalized people, in the distribution of intellectual and political labor?

**PERFORMANCE (19:15-19:45):**

**NICKEL VAN DUIJVENBODEN & ANNA STEGMANN**  
 Nickel participates in Regenerative Feedback with a musical performance, a partly improvised *duet for voice and recorder* with Anna Stegmann.

**TALKS (20:00-21:00):**

**K A R E E M**

This presenter wishes to remain absent in the bio section, other than by this subtle mention. Presentation: "There are two aspects of the noumenon: the first is the unknowable thing-in-itself outside of experience and the other is what Fichte identified as the unreachable "I" (das Ich) of self-subjectivity inherent Kant's critique -- the psychic reproduction of the subject & object of knowledge inside the singular experience of individual bodies. The events in our subjective experience of Being are an accumulation of change, duration, and evolving complexity in an uneven coexistence across a pure field of Intuition. Using sonorism and electroacoustic composition as examples we'll explore the ways in which modular organs be it the brain, adversarial neural networks, or synthesizer machines partitions random inputs within spatial vacuums into narrative structures of cause and effect which constitute traditional modes of temporality. All of this contributes to the development of a psychodynamic Inside and the apprehension of the Outside

**J O N L I N D B L O M**

**Formal Innovation and Synthetic Production in Deconstructed Dance Music**  
 One of the most important achievements of contemporary electronic music has been its formal innovations, which have sidestepped the well-established understanding of media technology in terms of mechanical reproduction in favour of what we may think of as synthetic production (i.e. formal innovation through technological repurposing). Looking at the recent strand of what has become known as 'deconstructed dance music', this presentation argues for its cultural significance by forging a link between its synthetic, genre-subversive experiments and the production of novel sonic forms against the backdrop of the cyber-blitz of contemporary digital culture. Jon will also be emitting a radio broadcast with and on Deconstructed Dance Music.

**A D A M H A R P E R**

**Music and Technology Beyond the Present**  
 Underground politics has long struggled with the complexities and ironies of engaging with, adopting, or re-engineering dominant systems (such as authoritarianism, capitalism, technocracy), and not least in its music and art forms. Today those dominant systems are more ubiquitous and more closely woven into emerging technologies than ever before, as seen by the growth of the internet, surveillance, and automation. In what ways can and have artists embraced technology without become mere content providers, cogs in the Machine? What forms of humanity can be abandoned or preserved? Are similar cases from the 1960s onwards comparable or instructive? As ever, musical practice and experience can hint at models for better - or worse - forms of society and its technological mediations.

**ROUNDTABLE AND Q & A (21:15-22:30):**

**MODERATOR: ANDREW CAPPETTA**

**PERFORMANCES (22:45):**

**BRANDON COVINGTON SAM-SUMANA**

Covington Sam-Sumana will perform a new arrangement of their 2018 sound work *PERMACLARITY2*, a composition dealing with the multi-phenomenality of sound.

**CÉLINE MANZ & JAKOB WARMENBOL**

This visual artist + musician collaboration presents fold; for a second time during this weekend. fold; is a multimedia installation based on research that investigates the notions of copyright, cultural heritage, and gender in art. It contains a series of photographs, text, sound and fabrics. Based on the case study of Avant-Garde artist Sophie Taeuber Arp, fold; is centered around the effects of intellectual property on artistic legacies after the passing of artists, once they are no longer in control of what happens to their work.