form a lumen, if you give them lactogenic signaled transduction including a widely accepted model of decentralization. Current research in his lab is directed at studies of endothelial communication, quantitative structure-function studies in living cells, and subcellular spatial mechanisms of endothelial mechanisms. His work has been published in more than 50 peer-reviewed articles in cardiovascular, atherosclerosis (arteries) and calcification (heart valves). He is the author of over 130 peer-reviewed papers in cardiovascular, biomechanical engineering, and basic science journals. He is noted for his expertise in cardiovascular, atherosclerosis (arteries) and calcification (heart valves). He is the author of over 130 peer-reviewed papers in cardiovascular, biomechanical engineering, and basic science journals. 

Aaron Levy is Executive Director and a Senior Scholar at the Rosenbach Museum; he is the Robinette Foundation Professor of Science at the University of Pennsylvania. Before completing her Master of Architecture degree at the University of Pennsylvania, Sabin was a practicing visual artist based in Berlin and currently teaches design studios and elective seminars within the graduate Department of Architecture at PennDesign. Sabin recently collaborated with the American Academy of Arts and Sciences, the American Association of University Women, the National Endowment for the Arts, and Fellows of Harvard College to establish relationships between architecture, computation, and weaving.

Avery Levy is a person employed to pose nude. 

Peter F. Davies is a distinguished work in architectural design, 2005. He was an American Institute of Architects (AIA) Henry Adams first prize medal and the Arthur Spayd Brooke gold medal for distinguished work in architectural design, 2005. He was an American Institute of Architects (AIA) Medal of Honor for his achievements as an architect, 2005.

Cecil Balmond is an internationally renowned structural designer, author and Deputy Chairman of the London-based structural analysis and design consultancy, Ove Arup & Partners. He is also a graduate of Cambridge University and a visiting professor at the University of Pennsylvania. He has lectured widely as an architect, critic, educator, and writer on the relationship between architecture, computation and biology.

The Revolt of the Bees

Peter Lloyd Jones is a novelist, poet, and cultural critic. His most recent book, Cities Without Citizens: a person employed to pose nude. 

The author of over 130 peer reviewed papers in cardiovascular, atherosclerosis (arteries) and calcification (heart valves). He is the author of over 130 peer-reviewed papers in cardiovascular, biomechanical engineering, and basic science journals. He is noted for his expertise in cardiovascular, atherosclerosis (arteries) and calcification (heart valves). He is the author of over 130 peer-reviewed papers in cardiovascular, biomechanical engineering, and basic science journals. 

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The Revolt of the Bees
In its earliest uses, “hardcore” is linked to poverty. The Oxford English Dictionary dispersions its archeol- ogy of “hardcore” between two volumes, depending on whether the phrase coalesced around one or the other of its constituent terms. The dictionary records the first two print occurrences of the phrase associated with the word “hard”:

1936 Nature 12 Sept. 441/2 Possibly 200,000 would be practically unemployable on any ordinary basis—the ‘hard core’ as it is called.

1940 Economist 3 Feb. 193/2 One of the more encouraging developments of the last few months is a substantial loosening of what has hitherto been regarded as the ‘hard core’ of unem-
ployment.

The connection survives in contemporary dictionary definitions: “hardcore poverty” and “the hardcore unemployed,” as Webster’s illustrates the usage of the word.

A poverty of discrimination conflates the unemployed and the over-employed, those subject to hard labor, with too much ease. That idiomatic associations of “hard core” with both unemployment and unskilled labor may have originated in the use of the phrase to refer to material that circulated between those on the narrow threshold of employment and destitution. At the very least, the idiomatic use would have been strengthened by the phrase’s even earlier appearance in passages describing the mise-en-scène of the most abject labor. The Oxford English Dictionary records the first occurrences of the phrase as it appears associated with the word “core”:

1851 MAYHEW Lond. Labour (1861) II. 281 ‘Hard-dirt,’ or ‘hard-core,’ consisting of the off-cuts of food, as pot... broken bottles... oyster-shells, &c., which form part of the contents of the dustman’s cart.

1851 MAYHEW Lond. Labour II. 317 (Hoppe). The phrase ‘hard-core’ seems strictly to mean all such refuse matter as will admit of being used as the foundation of roads, buildings, etc.

1880 S. M. PALMER in Macm. Mag. XLI. 252 Rough bits of all kinds of material, which goes by the name of ‘Hard Core’.

“Hardcore,” it turns out, was originally an architectural term, a way of designating the material particulars of construction, the cast-off or eccentric reimagined as foundational. The “hardcore,” in this sense, was understood to be both essential and foreign: heterogeneous and constitutive, extraneous and incorpo-
rated.

“Hardcore,” in fact, also carried a hint of incorporation in the sense of embodiment. As a con-
glomerate of partially absorbed material too tough to be entirely pulverized or completely assimilated, “hard core” emphasizes the toughness of the core. But there is some redundancy in that emphasis, because “core” already connoted hardness and resistance, “an irreducible nucleus or residuum” as the OED puts it. But in the case of the brick and cinderblock (hardcore) buildings that have been relegated to economically marked social spaces: town peripheries, not yet gentrified transitional zones, and impoverished urban neighborhoods. The attempts to regulate in-
ternet pornography might be seen as an extension of zoning laws, as municipal planning pursued by other means.

The legal term for hardcore is obscurity. The word “obscene” is also of uncertain origin, with folk etymologies suggesting mysteries played out behind the curtained stage (ob scena) of an exhibitionist erotic drama. Less gloriously, the word most likely comes from the Latin cannum, meaning “mud,” “filth” “detritus”—the very world of the Victorian dustmen, rag and bone shop keepers, and bricoleur construction workers documented by Mayhew among the “hungry and naked [... poorest of the poor, after they have had one meal, they do not know how to get another.” “Very hungry,” their fare at best is often only a “meal composed of nothing else” but “bread and grease.”

Latin canna: common late empire corruption of cena [meal].

Meal, n. (Forms: OE-eMæl, OE(e Anglian) ME mel, eMæl, ME male, male, malle.

What constitutes the obscene, in legal terms, is as uncertain and obscure as the word itself. Louis Malle famously went around Paris to see what is and is not what the public is interested in the matter of what is and is not what the public is interested in the matter.

In its moment of summation, at the core of the drama, the non-cycle spectacle The Cottox Play of the Sacrament—the most crudely sensational, offensively antisemitic, and bluntly literal specimen of the genre to survive—momentarily falters, an error or illegibility sticking its throat. Early editions of the text of the medieval mystery drama: “heart,” “cor [Latin].

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...

Jordan52.jpg. Amateur Hunter. SHE NEVER TRIED DOUBLE OR TRIPLE ANAL ORAL PUSSY PENETRATIONS BUT... SHE WILL TRY IT AND YOU’LL SEE THE VIDEOS! CLICK HERE NOW!

El Lizzitsky: Proun. 1924-5. Collage, gouache, ink, and graphite. 50 x 60cm. Private collection.

Oil on canvas. 285 x 173cm. Sacristy, Toledo Cathedral.

Marcel Duchamp: [To Be Looked At [From The Other Side Of The Glass] With One Eye, Close To, For Almost An Hour]. 1918. Oil Paint, silver leaf, lead wire, and magnifying glasses on glass support (cracked), mounted between two glass panes in a metal frame on a pointed wood base. 55.8 x 41.2 x 3.7 cm. The Museum of Modern Art, New York

06.jpg. Got a PASSION for fine asses cuties? We have and only film the best. Rebecca’s just one of many cuties we’ve film exclusively for ASSPARADE

001.jpg. French Girl With Glasses Fucking On Sofa. free upskirt voyeur movies

evesden.jpg, I want a new girlfriend

Kazimir Malevich: Suprematist Composition: White on White. 1918. Oil on canvas. 79.4 x 79.4cm. Museum of Modern Art, New York.

LUSTHAUS > Allgemeines Diskussionsforum > Wix Pix Gallery > Cum on my Face!!!
Blur is a project realized with John Mac Dowall as part of his “Traces and Translations” collaborative series of book works. The book presents a sequence of rectangular montages—squares, however, he also plays with the porous border between art and decoration that so troubled modernism. Vermeer’s 2004 installation Average Colors III, for example, is something like a domesticated version of Gerhard Richter’s mock-monumental Achtzehn Farben (1966/1992), an 8 by 15 foot arrangement of eighteen large monochrome plates painted according to industrial paint sample cards. Where Richter magnifies the paint sample, projecting it to the scale blocks of the image are indistinguishable. Working in a small digital rectangular format, however, he also produces a new running time is over a month. The interface of software such as Adobe Photoshop permitted (and no doubt suggested) all of these works, but they evince the more general logic of the digital world. The formal equivalents of digital media—in which all content is translated into pixels—are, accordingly, over 16 million possible combinations.

These chromatic bricks thus propose a set of formal equivalents, putting pressures on the prepositional terms in our grammatical models for visual experience. How do we understand the genitive preposition to when we say we are looking at a picture of something? That it belongs to that thing, or that it is a logical consequence of that thing (a projection, or model)? When we look at one of the blurred images, can we still say that we are looking at a picture of a VHS box? (The question is only postponed, but not answered, by specifying that we are looking at a picture of a picture of a VHS box). Were it partially blurred, in the intentional soft-focus of glamour photos and sentimental erotica or simply by the chance spherical aberrations of a defective lens, we would surely still say so. But when distance achieves a total obliteration? Do we see it only when we know it? Only when it is recognizable?

For that matter, what are we looking at when we view any work, distorted or not, and what do we think of it as art or pornography? Which facets do we privilege and which do we suppress? And when we compare or equate images, what is their relation? Can we see the connections and dissimilarities among ink and paper and chemically painted objects, the incommensurable, the unequally equivalent works as well. In 1989 series, for instance, Sherrie Levine took a master-piece of modern art, sectored the image into large blocks, and averaged the colors of each sector, reproducing the results in a series of prints. Her colophon description of the portfolio reads:

The twelve-color woodblock prints in the portfolio Meltdown have been created by Sherrie Levine by entering images, after Duchamp, Monet, Kirchner, and Mondrian into a computer scanner that spatially quantizes and transforms these images into the minimum number of pixels, thus determining each of the colors in the four prints.

As woodblocks, Levine’s prints gesture back to the craft pre-history of her modernist sources; at the same time, they push those sources proleptically forward to the minimum number of pixels, thus determining each of the colors in the four prints. Levine’s series, his color fields of averaged values gesture ironically and nostalgically to the long history of modernism: the grid; abstraction; monochrome; readymade appropriation. Working in a small digital rectangular format, however, he also produces a new running time is over a month. The interface of software such as Adobe Photoshop permitted (and no doubt suggested) all of these works, but they evince the more general logic of the digital world. The formal equivalents of digital media—in which all content is translated into pixels—are, accordingly, over 16 million possible combinations.

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As woodblocks, Levine’s prints gesture back to the craft pre-history of her modernist sources; at the same time, they push those sources proleptically forward to the post-war monochromes of Yves Klein, Olivier Mosset, and Brice Marden.

More recently, the Belgian artist Pieter Vermeersch has also worked with industrial paint sample cards. Where Richter magnifies the paint sample, projecting it to the scale blocks of the image are indistinguishable. Working in a small digital rectangular format, however, he also produces a...