

Righteous Remixes, Sacred Mashups: Rethinking Authority, Authenticity, and Originality in
the Study of Religion

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Thesis

Remix studies largely revolves around the metaphorical extension of “remix” outside of its typical audio-visual contexts to culture at large. While many unrelated fields have seen the conceptual application of remix to their practices and productions, its application to the study of religion has been noticeably limited. This has been a curious absence in scholarship, as those studying digital culture have increasingly examined the role of religion in new media practices. Emerging from an interest in how remix engages clouded cultural understandings of authorship, and a curiosity over what happens when it is metaphorically applied to areas where it has not yet been encountered, this project primarily asks what it would mean to study religious traditions and their developments in the modern Western world as remix processes. Moreover, it asks how the consideration of religious phenomena and traditions from this shift in conceptual and terminological framing might help scholars understand religiosity differently, and what sorts of meanings, implications, or assumptions might accompany this. In other words, what does the application of remix in this context help us rethink? Thus, the project considers how a remix model might fundamentally shift the way we perceive and understand religious phenomena and institutions. By drawing our attention to the processes on which religious phenomena are predicated, remix can be utilized as a fruitful vantage point from which we might better challenge the way conceptions of authority, authenticity, and originality in religious traditions are understood and taken for granted.

A crucial starting point for this analysis is an examination of metaphor. Remix studies engages with the metaphorical extension of “remix” just as much as it assesses the more literal instances in music and video production. George Lakoff and Mark Johnson’s seminal text, *Metaphors We Live By*, provides a guiding framework for understanding how metaphors –

conceptual devices that help us comprehend something by reference to another – function in thought, language, and action. The assertion that metaphor structures how we think, speak, and act undergirds their text, which, as they point out, becomes most demonstrative through language and communicative processes. As metaphors emphasize certain aspects of phenomena as they are being used, they also exclude or *hide* aspects that might be oppositional. The application of a metaphor like “remix,” then, inherently carries with it the potential to shift the entire way we conceptualize those traditions and developments we associate with “religion” through its own emphasizing and deemphasizing features. But, we would be remiss to neglect the metaphorical utility of “religion” as well, and the emphasis-exclusion dynamic in which it too revels: the invocation of the term in contexts where it is unknown or foreign in an effort to better understand establishes its own conceptual metaphorical value (however conscious this might be, and however ambiguous or colonizing one’s definitional reference point for “religion” remains).

Scope

The metaphorical application of remix to religion – i.e., religion *as* remix – uniquely reflects communicative and consumptive sensibilities in the contemporary world, and how their processes shape our conceptions and cultural interactions. Mark Pesce refers to our current cultural condition as the Age of Connection, characterized by hyperconnectivity (every feature of human communication in the past is now amplified to the point of ubiquity and instantaneity), hyperdistribution (*anything* can be shared or communicated with anyone and everyone instantaneously), hyperintelligence (the knowledge base that results from this level of connectivity and distribution), hypermimesis (when hyperconnected behaviors are copied and hyperdistributed), and hyperempowerment (when we use the knowledge we gain through hyperconnection and hyperdistribution in a focused way). Pesce claims that these new media

features are fundamentally shifting our self-definition and the ways we relate and communicate. Lev Manovich points to “software” as *the* force shaping media and culture in the contemporary world, which has significantly influenced our conceptions and rhetoric. The way we now see the world and its processes – culture’s “computerization” – Manovich maintains, has led to new “reservoirs” for our cultural metaphors (hence our growing preference for terms like “mashup” when referring to combination, rather than the more analog “cut-up” or “collage”). Lawrence Lessig’s claim that there has been a noticeable shift from RW (read/write) to RO (read/only) culture in mass and broadcast media, and that the rise of digital media and the internet has facilitated a newly emergent RW and hybridity between them, also helps frame the cultural context in which the metaphorical extension of remix begins to make sense. Thus, the metaphorical remix model being proposed here is not only particularly fitting for our current cultural milieu, as our remix *culture* revolves around, and is predicated on, such remix processes, but is itself emergent – only able to arise as a result of the particular terrain mapped by contemporary mainstream culture. This mildly deterministic condition is, perhaps, a partial answer for the missing application of remix up to this point in fields like religious studies.

The metaphorical application of remix to religion proposed here is also an exercise in cultural criticism – a criticism very much aligned with the ideological leanings of many remix artists in terms of confronting power structures and modern notions of authorship. Additionally, and following in Jonathan Z. Smith’s footsteps by invoking the Russian critic Victor Shklovsky, it is an exercise in making the familiar *unfamiliar*; i.e., through a reconceptualizing of religious phenomena, I argue that remix can reveal certain features – e.g., the heterogeneity of context and history shaping beliefs and practices, and issues pertaining to privilege and power – that have been downplayed or excluded in the midst of taken-for-granted terminological and metaphorical

processes. A preliminary step, then, is to qualify my own terminological choices and outline the assumptions associated with them. Unsurprisingly, this starts with noting what I mean by both “religion” and “remix.”

Regarding the former, Smith’s critical assessment of it as a concept sits in the backdrop – that “religion” is a constructed term used for analytic purposes, freely defined by the scholars employing it – but I will more specifically be relying on scholars such as Brent Nongbri and Russell T. McCutcheon for their work on redescription and “embeddedness,” and the *manufacturing* of “religion,” respectively. Nongbri’s claim that “religion” is a categorical label effectively used for anything that resembles modern Protestant Christianity (whether people using the term admit it or not) is a position aligned with a broader understanding of “religion” functioning in a metonymic and metaphoric way. Nongbri is critical of *redescribing* cultural contexts as “religious” with the modern notion of the term in mind. But, he argues that we *can* be redescriptive in our work, because it can be useful in sifting out different ways to consider phenomena under investigation (much like what I am proposing with “remix”). We just need to be clear about what we are doing. McCutcheon’s work has revolved around problematizing the *sui generis* tradition in religious studies, i.e., that “religion” corresponds to some sort of timeless, universal, and essential quality and experience. He pushes for an interdisciplinary theorization of “religion” that not only pushes back against these types of assumptions, but that pays closer attention to what a homogenized conception of religion neglects: perpetuating imbalances of power, wealth, and privilege (or at least underscoring their significance), and contextual features of personhood (like class, gender, age, and location).

The general understanding of “remix” informing this project is the use of preexisting material in the creation of something new. Some scholars emphasize the conceptual distinctions

implicit in this sort of definition to limit the inclusivity of the term, such as Eduardo Navas and Owen Gallagher regarding the preliminary step of “sampling” source material before it can be reconfigured. Other thinkers, such as documentary filmmaker Kirby Ferguson, highlight the inclusivity the definition also seems to imply – suggesting that *everything* is a remix (the namesake of Ferguson’s popular online video series). While I think the conceptual inclusivity of “everything is a remix” functions as a helpful gateway into considering the role of remix in contexts that are not strictly related to audio or visual media, being more conceptually precise and attending to terminological distinctions likely helps us in understanding different processes involved in cultural creation (there is a difference, for instance, between a stack of photographs that have been collected, i.e., sampled, and the collage created with them – and the process of doing so). In other words, if *everything* is a remix, without any stipulations, then the concept might lose its analytic utility. We can point to a parallel situation in religious studies regarding so-called “functional” definitions of religion: if *everything* might function as “religion,” then how useful is that term going to be for analytic purposes? Extreme inclusivity can render an investigative task both much less effective and much less compelling.

This project, however, is less concerned with entering a definitional debate over particulars among either concept than it is with employing a general understanding of “remix” in a metaphorical way to rethink “religion” (e.g., what happens when we think about religion *as* remix?). As implied above, my main focus is on how a critical remix perspective is useful in our rethinking of religiosity and traditions. A critical perspective among remix artists carries a particularly pointed emphasis on the utility of remix practices and their ideological underpinnings, i.e., remix can be used to uniquely amplify the inadequacies or harmful qualities of targeted subjects, including various power structures and repressive social categories, pushing

for a dismantling of dominant (mis)understandings of authorship and ownership. Although a robust history of remix in audio-visual contexts (i.e., its nonmetaphorical history) will be left out of the project (it has been done, and generalities will suffice for my purposes), I will, however, chart the rise of remix studies from music into culture at large. This will entail an outline of the general aims and preoccupations of remix studies, the major theorists and conceptions in the field, and its historical presence and lineage, which is needed in order to properly convey what it is that remix is being used for by scholars who are not discussing music or video.

I will also be addressing trends within remix studies that focus on the terminological choices in our classificatory systems and analytical frameworks. Similar terms used in various remix contexts, for instance – such as mashup, sampling, or remix itself – might be understood as being more so quasi-synonymous with each other than entirely distinct. While quasi-synonyms can be used somewhat synonymously, they also capture something distinct and unique that other terms do not (and quasi-synonyms are certainly not a remix-specific phenomenon). In religious studies, we can see this taking place amid the varying use of terms such as “system of belief,” “worldview,” “cosmology,” “cosmographic formation,” “spiritual path,” or “sacred canopy,” to name just a few. The point is that choosing to use one term over another carries with it certain assumptions and goals, as the conceptual baggage attached to each carries particular qualities and meanings as well.

Choice in terminology, and thus, conceptual framing, is directly related to how meaning is generated and how phenomena are understood. David J. Gunkel addresses this topic at length in *Of Remixology: Ethics and Aesthetics After Remix*. He argues that the overall point is not to resolve terminological confusion (“religion” perhaps carries with it something that other terms might not capture in the same way or at all, and vice versa). The point is to recognize that the

multiplicity of our terminology might best be praised rather than resolved since it allows us to uncover different ways of understanding similar phenomena. Bringing “remix” to the study of religion, then, is both an attempt at doing exactly this (i.e., a redescriptive maneuver of which Nongbri would likely approve) and a critical exercise in problematizing normative assumptions attached to religious conceptions and traditions (i.e., the sort of re-theorizing McCutcheon demands). Thus, this project aims to not only better frame our understanding of how religious phenomena develop and evolve via remix, but how our choices in terminology relate to the way we conceptualize and sustain meaningful assumptions about culture and its processes as well.

Methodology

Modeling religion *as* remix emphasizes the building upon of what came before in practices, texts, beliefs, and traditions through dialogic combinatoriality and critical-creative processes that specifically challenge our assumptions of phenomena as singular entities and sole creations. My approach in this project is largely driven by such dialogic qualities and is best framed as an interpretive approach that is informed by the presence of these in all cultural forms and artifacts. The work of various remix scholars is instrumental in my positioning – especially the notion that everything is subject to being remixed with *everything* – but I particularly draw on Martin Irvine’s notion of “Remix+”: an interdisciplinary model emphasizing that everything meaningful is generative, dialogic, recursive, and intersubjective, with the added “+” indicating the building upon – the *addition* – of what has already built upon. I *build* upon Irvine’s Remix+, however, substituting “+/-” for “+” (i.e., Remix+/-): I maintain that this change better signals the dialogic qualities over *additional* ones, and that it better signals the emphasis-exclusion dynamic underlying my central argument. In other words, it inscribes Irvine’s formulation with more explicit metaphorical value, accommodating what is conceptually *lost* in areas alongside what is

gained where the metaphor is applied. Since the assertion that meaning-making processes are dialogic suggests that cultures are always *incomplete*, I argue that my proposed model might help us better understand why changes occur and why they might be inherently necessary as developmental features.

This project focuses on those phenomena and traditions that “religion” (based on its conceptual *use* via Nongbri’s perspective) has helped manufacture and situate as distinct societal features. Part of my investigation, then, will revolve around an analysis of religious conceptions that no longer (if ever) seem to make their supposed connections to things that *really* exist. Gilles Deleuze’s work on simulation and Jean Baudrillard’s work on simulacra and hyperreality are relevant here in problematizing the deeply ingrained Platonic original-copy model in Western thought: how can we discern if new developments of certain religious traditions, such as Christianity, for example, are *truly* “Christianity” in order to be classified as such (and not “heresy” or different religions entirely)? Such a concern assumes a Christianity referent exists, but my argument is that such a notion of Christianity, as an authoritative referent that is both a singular entity and comparatively static in its analytic contexts, is itself a flawed conception – one directly related to that conceptual manufacture of “religion” itself. Scholars like Jeffrey H. Mahan remind us that we need to specifically keep the plurality of these types of entities in mind, too (e.g., we should be speaking of “Christianities,” and the like, which are not always amiable or accepting of each other, rather than singular constructs).

Rationale

The evolution of remix studies generally seems to be the result of two main trends: 1) the recognition that culture is not homogenous and is in constant flux as it undergoes changes and adaptations, and 2) the ever-expanding reach of copyright law, which both solidifies modern

(mis)conceptions of sole authorship and centralizes power and control over cultural artifacts at the expense of a public domain. As a process, remix directs our attention to the first trend, amplifying the cultural patterns that make us who we are. The second trend is necessarily challenged by remix in terms of authorship, originality, and legal notions of ownership and use. When we apply this to the context of religion – especially when religion is itself conceived as a cultural artifact – and participate in the dismantling of homogenizing assumptions, we become better positioned to understand how traditions and systems of practice and belief are formed, how they are inherently subject to change and impermanence, and how frameworks that posit “original” forms exist against which we might measure subsequent manifestations are simply fantastic. Thus, remix, as a metaphorical model, can help us rethink assumptions of originality and authority by displacing some of the *aura* of authenticity attached to various traditions, and the supposed static nature of a tradition against which new movements and developments might be compared or contrasted.

This project, of course, does not assume that religious development has never been thought about in the ways “remix” suggests. Indeed, the religious studies scholars I have noted above would align with what I am proposing here. What this project *does* propose, however, is a conceptual framework that has not accompanied previous work in this field – a framework that I argue is specifically more useful and obvious today. As a critical concept in digital media, remix allows us to rethink taken-for-granted and normative assumptions regarding authorship and production, cultural ownership, and the sole construction of singular entities. It helps us do the same sort of thing, however, when extended outside of digital contexts. Our digital age has not only shaped the formation and hybridity of our media; its features are directly implemented in the ways we make the most sense out of cultural layers of meaning. Nongbri and McCutcheon

both call for newer ways for us to theorize and move forward in the study of religion, and this project is nothing short of answering: a non-essentialist theorizing particularly fitting our current cultural milieu that does not disregard former, ambiguous conceptual categories, but is instead critical of their redescriptive qualities and what they take for granted, and transparent about how newer ones can be used analytically. Remix studies offers a critical framework that resonates with our digital age, reflecting our contemporary conceptual frameworks and making it particularly suited for this task.

Remix+/- has the potential to fundamentally shift the way concepts and processes within the field of religious studies are generally understood – both in terms of how scholars conduct analyses and in terms of how we approach participation in traditions among adherents. I argue that the application of tools from remix studies to religious studies can help us shake loose from social and political issues plaguing a pluralistic global culture by recognizing that cultural traditions are inherently in dialogue with each other and not absolutely distinct. I also argue that it can help dissolve exclusivist perspectives and amplify the dialogic and evolutionary processes underlying culture, and that it will help us better understand not only why we view the world and our roles in it the way that we do, but how these roles are changing given the cultural context in which we are situated.

Chapter Outline

The proposed project is estimated at about 60,000 to 80,000 words, with a rough division into six chapters at about 10,000 to 15,000 words each, including an introduction and conclusion.

Introduction – Our Age of Connection – I set the scope of the project by addressing the communicative and consumptive conditions of contemporary culture (our “post-software world,” Lev Manovich claims). Orality and the correlation between the modern “disruption” of print technologies and the rise of the Romantic author are examined, as are the participatory aspects of the digital age amid its “soft” deterministic features. This section also outlines the trajectory of remix studies, from its “original” context in the music industry, through the understanding of “remix culture,” and the metaphorical extension of the term in the newly emergent field. The field’s lead thinkers and major concepts are also introduced; Eduardo Navas’ Remix as discourse (with the capital “R”) and David J. Gunkel’s remix as deconstruction are specifically outlined, as my model in Chapter One enters into the conversation they have already started. Conceptual metaphor theory is also introduced in this section, as are the implications of terminological choices and the quasi-synonymous interactions between them.

Chapter One – Remix+/- as a New Metaphorical Model – Building upon Martin Irvine’s Remix+, this is where I address the features, implications, and assumed outcomes of my argument as I propose Remix+/- (e.g., what, exactly, is remix bringing to religious studies, how is it situated in response to the call for newer ways to theorize about religion by scholars like Russell T. McCutcheon and Brent Nongbri, and how is it different from approaches that have preceded it?). The place of Remix+/- as a critical model within the lineage of historical movements that anticipate critical remix practices (e.g., the Situationist International) and those that pointedly use recombinatorial practices (e.g., Oulipo) is also noted. Since the dialogic nature of creation characterizes how everything has always proceeded, this project is positioned as a critical response to the fabrication of our so-called “world religions” and the cultural authority they have maintained (scholars such as David Chidester and Tomoko Masuzawa are relevant here), that they referred to distinct entities at the time of their presumed origin (and thereafter as “original” or “pure” forms), and to questions of how authenticity among them is negotiated and understood. While “remix” has yet to be rigorously applied to the study of religious traditions and developments, other concepts have – what I call “legacy concepts,” following Lev Manovich’s claim about our contemporary metaphorical reservoirs. Concepts such as bricolage and mimesis, for example, have been specifically engaged in scholarship pertaining to religiosity, and part of locating remix processes in religion involves the historical precedence of the role and analysis of legacy concepts and the dialogue these terms can generate as remix is adopted as a more comprehensive theoretical framework. Thus, this chapter sets up the methodological approach for the remainder of the project: a conceptual examination of authority, authenticity, and originality, how these concepts have previously been approached in the study of religion, and how remix informs their reconsideration.

Chapter Two – Authority: Sacrificial Stouts, Infidel IPAs – To illustrate the features of Remix+/- as they pertain to authority, and in a wider discussion addressing the use of media in both pushing back against institutions and in the production of meaning, I take a widespread trend in

craft beer culture as my main example. I specifically examine the remixing of religious iconography, symbolism, and rhetoric on beer labels and artwork in irreverent and subversive ways – ways that are often ironic and explicitly critical. I demonstrate how these types of practices allow us to challenge notions of authority by taking the meaning typically associated with such symbols and narratives and participating in their subjective adaptations. Other examples, such as *The Awkward Moments Children's Bible* and Andrea L. Stanton's analysis of Islamic emoticons, are also explored, along with participatory culture and, what Lynn Schofield Clark refers to as, consensus-based interpretive authority.

Chapter Three – Authenticity: Holy Piracy! – This chapter examines The Missionary Church of Kopymism as its main example. This is a particularly unique instance where we see remix processes reflecting tendencies and practices that are highly valued and meaningful in contemporary culture to the point of sacralization. One of the reoccurring questions this movement faces is whether or not it is a *real* religion and not *just* a sacralization of pirate politics. A guiding perspective in the constant evolution of the Church is that participants should not shy away from explicitly reworking rituals and narratives from other traditions, since they have all participated in the same sort of remix processes of cultural artifacts that came before them. Narrative retellings like Neil Gaiman's *Norse Mythology*, Darren Aronofsky's *Noah*, and Osamu Tezuka's *Buddha* serve as additional examples in this chapter concerning what is *authentic*, as do assumptions regarding dissenting or nonmainstream branches of major traditions and the relation between “lived” religion and official doctrine. Vito Campanelli's ideas about cultural and biological creation as they pertain to remix are specifically relevant here as well: nothing is created *ex nihilo*, he argues, and although he does not specifically examine religiosity in light of this position, the perspective contains a noticeable theological quality and is certainly relevant in terms of how beliefs are generated and how notions of deity or guiding forces are conceived.

Chapter Four – Originality: Buddhism...Impermanent or Not? – This is where I discuss issues related to originals and copies, drawing on the Platonic/Western model and thinkers such as Jean Baudrillard and Gilles Deleuze, along with concepts like authorship, restrictive remix, and cultural archive. The Secular Buddhism movement and Stephen Batchelor's ambitious attempt to discern an “original” Buddhism devoid of the later theological baggage attached to it through its various manifestations serves as a great example in this chapter of how remix allows us to rethink assumptions about originality. Practices, concepts, and worldviews already in existence shaped Siddhartha Gautama's teaching, so, as with any of our “world religions,” pinpointing the moment of Buddhism's *creation* is riddled with issues upon further analysis (the irony that Buddhism is largely predicated on the notion of “impermanence” is not lost in my critique either). Notably, Batchelor illustrates Lev Manovich's “reservoirs” through his framework's implementation of software lingo: Buddhism 1.0 (the “operating system” of Buddhism as we have known it, with various schools of thought and branches functioning as “programs” on top of it) is placed in contrast to his proposed Buddhism 2.0 (the original, pure form of “secular” Buddhism taught and practiced by Siddhartha Gautama). Where arguments and ambitions like Batchelor's fall short, however, the new metaphorical model I propose here aims to resolve. While the noted irony of impermanence is an important feature of this example, other examples of movements seeking an arguably similar sort of “return” (e.g., Christian Reconstructionism, Haredi Judaism, and Islamism) are also addressed.

Conclusion – This closing chapter will provide a summation of the project’s main points and argument. It also considers the contribution this model may provide in matters of difference among disparate religious groups, and how conservative perspectives might be reconsidered among adherents and staunch proponents. It also considers the contextual foundation for remix studies as a field, i.e., the basis its theorizing has in modern Western culture, the predominance of male voices leading it, and how it might apply in non-Western or ethnically marginalized contexts – contexts that, perhaps, have different ways of conceiving the world and repositories of their own metaphors to match them (Kristin L. Arola’s work on Native American rhetorics and multimodal composition is relevant here, for example). In other words, while remix can often be employed as a critical exercise – as this project demonstrates – it might also risk becoming the hegemonic framework that it seeks to disrupt. Thus, the future of the field in relation to religious studies is further considered here.

Bibliographic Method

Two recent volumes that have broadly captured the emergent field of remix studies are *The Routledge Companion to Remix Studies* (2015) and *Keywords in Remix Studies* (2017). The majority of these volumes served as an initial and guiding repository for me of both the scholars and arguments driving this field. Discovering who the authors in these volumes (the representative scholars) were citing – and who *they* were citing – led me to titles that seemed foundational as well: Marcus Boon’s *In Praise of Copying* (2010), Eduardo Navas’ *Remix Theory* (2012), David J. Gunkel’s *Of Remixology* (2016), Andrew Bennett’s *The Author* (2005), Lev Manovich’s *Software Takes Command* (2013), various chapters in new media compendiums focusing on remix and characteristics of contemporary (digital) media, and work pertaining to metaphor theory – specifically, George Lakoff and Mark Johnson’s *Metaphors We Live By* (1980). The next step – who these scholars were citing – led me to various French theorists analyzing authorship and original-copy models, such as Roland Barthes, Michel Foucault, Jacques Derrida, Jean Baudrillard, and Gilles Deleuze, and to scholars examining concepts like bricolage and mimesis. Amid all of this, I had been keeping an eye on forthcoming titles such as Margie Borschke’s *This is Not a Remix* (2017), which contained an updated chapter from the *Companion* volume, Owen Gallagher’s *Reclaiming Critical Remix Video* (2017), and Eduardo Navas’ *Art, Media Design, and Postproduction* (2018); these scholars had an editorial or contributory role in those two volumes noted above, so I was monitoring their individual scholarship.

Jonathan Z. Smith’s criticism of the concept of “religion” effectively framed the way I have approached its study in previous and ongoing work. I have read titles that build upon his work and advocate a break from the *sui generis* tradition throughout my graduate education and

comprehensive exam preparation – such as Russell T. McCutcheon’s *Manufacturing Religion* (1997) and Brent Nongbri’s *Before Religion* (2013) – along with work that critically examines the *creation* of particular religions – such as David Chidester’s *Empire of Religion* (2013) and Tomoko Masuzawa’s *The Invention of World Religions* (2005) – and these have been crucial studies in the preliminary correspondences I have made between the *construction* of “religion” and remix processes.

Aside from my bibliographic mining strategy, I have regularly used Google Scholar to see which authors are citing the types of texts noted above, Academic Search Complete, the ATLA Religion Database, and both the University of Denver’s and Iliff School of Theology’s library catalogs to search for titles, articles, and chapters related to focus areas in my research (general term searches for “remix theory” and “religion and metaphor”). I have used interlibrary loan and Prospector services to locate book titles that are not available on campus. Generally, however, I have relied less on these services to *discover* titles than I have to locate the ones I am already looking for – both in terms of remix theory and critical studies of religion. I also searched the ProQuest Dissertations & Theses Global database for any projects that may have previously engaged the intersection between remix studies and religious studies.

The companion website for those two remix volumes (remixstudies.com) maintains a regularly updated bibliographic area, and that has also supplemented my initial mining of source material; the website aims to serve as a resource hub for anyone studying remix, so it tries to be as comprehensive as possible. Most of the lead remix scholars and contributors to, or editors of, those volumes are also on a Twitter list titled “Remix Studies”; I follow them to see when any new publications appear or when events are announced. Eduardo Navas runs a great resource-oriented website (remixtheory.net) that I regularly visit as well. As my research continues, I plan

to take more advantage of both library catalogs, especially in terms of connecting my main areas of focus (authority, authenticity, and originality) to the wider scope of remix and religion.

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