



By

...

&

M

.....

For Many Minds.

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Please take your seats.

The puppeteer will
orchestrate the show,
whilst subsequently hiding
behind the masks of the
familiar beams.

. . . .

Every assassin needs a diary as well as a target.¹

Yet sometimes,

the assassin's diary becomes the target.

'M' is a creative who conceptualises and provides insights
 into personal areas of life through punctums and
 direct communication with the intention of a re-performance.
 (putting artist briefs & curatorial events.
 Conceptualising the way I think)
 I reduce visuals into a confused over-

Despite later ambitions of creative directing, my current yet recently established practise, focuses on the reduction of visuals to provide elevation of conceptual theory.

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Fig.0
"50-cent piece"
by Jean Michel Basquiat.

Over the course of this critical study I intend to start with a brief introduction to a variety of projects individually. This being essential in order to discuss how undercurrents were discovered and used in projects to follow. Therefore enabling me to provide connections, studies and references that all took a part in building the carnival of my practise and final project Making something soft hard (M.S.S/H) It is important to be aware that the contextual understanding of my work was only clarified recently through the experiences and happenings of the previous projects taken. This uncertainty and reliance on process, was soon revealed to be a driving component in the aesthetics and relatability of my work.

...It is not I who seek it out ..., it is this element which rises from the scene, shoots out of it like an arrow, and pierces me... it is the punctum.²

This quote narrates the actions towards my chosen project titles & subjects. Through visiting, reading, watching and listening to creative entities. I found myself vigorously scribbling down various quotes and thoughts that 'shot' to my attention. My sketch book became a display of desperation to retain certain knowledge (Fig.0.1). Jean Michel Basquiat was key in providing me with confidence in the value of this method. (Fig.0) This anarchist approach of unpredictability and disorder was also influenced by the finding of 'The Blank City documentary'



Fig.0.1
"Sketchbook"
By M.

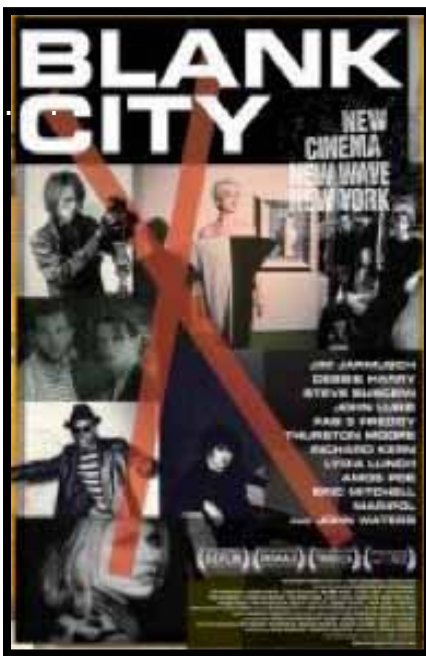


Fig.0.2 <http://www.imdb.com>

This documentary discussed the 'No Wave' era in down town New York during the late 70's and 80's. (Fig 0.2) It demonstrated the do it yourself approach not only to the work produced such as filmmaking or music but life in general. In my opinion it was a time where you just did whatever you fancied and you did it in the most unregimented way in order to get the job done. It wasn't about quality it was about expression. That motion is one I follow, (not always intentionally) but its one I believe in. Although aesthetics are pleasing to the eye , my eye always seems to tire of beauty at some stage but a quote, message or belief will often stick a lot longer.

A time of no censorship was shown in the movie, which I found really difficult to get my head around. This culture, this society, was a carefree , riot friendly hallucinogenic gang of creatives. For me to think or even begin to construct my life in a style like that would most likely provide me with very disappointed parents and conclusively a criminal record! So, what is it and where is the balance between the term 'letting loose' and 'out of control.' Surely pure expression is when you have no constraints. I realised when thinking about this that we can loose all our shackles but out mental constraints are so instated I don't believe we will ever be rid of this. Psychologists talk of a true mental breakdown being the starting point to re-build a mind, such as CBT (Cognitive behavioural therapy.) Perhaps only in this state would we be free to let our imaginations be ruthlessly truthful. As much as artists, we may desire this aesthetic, I feel having seen this documentary, we would actually be terrified in hindsight.

Throughout this distant era , I did notice common denominators which have transpired through era to era, motion to motion, graphic to graphic. These links are the signifier of humanity and relatable characteristics to the Blank City.

Firstly, the hunger to conjure a reaction to work produced. It is this audience manipulation and interest which is present in the work that I do , due to the necessity of communication. This factor is the driving force within my practise, sometimes the physical outcome isn't enough to validate the message. In the Blank City they talk



Fig.0.3 <http://www.denimology.com>. 2010

about the obstruction of technique. It slowed things down and wasn't necessary for what they aimed to complete. Which was an aim of no aim. As mentioned below by Amos Poe and Jean Michel Basquiat.

Technique was oh so no, nobody doing what they were trained to do.3.1

No thought out, no ambition , just now.3.2

It was a form of guerrilla expression attack. They acted on integrity and emotions there was no structure to conform to, no level of importance. Whether you were trained in an area or not you did it because WHO CARES? Give it a go. People who had never picked up a drum stick , started bands. People who were masters in making clothes became actors in a chef's film etc. The provocative signifier here, was the equality of levels no-one was better then anyone , people were just interested. It was an abolition of hierarchy.

The explicit nature and attraction to fear is an appeal we all contain whether repressed or not. We see this in the 'bad boy' theory or cheating death activities such as skydiving or horror movies. We enjoy being scared and to be made to feel uneasy. It is an effortless stimulation to the sense of unrestraint, which can be proven in huge sales for movies such as Paranormal Activity. Therefore I position this documentary as a tease for me, it tickles senses and entices me to require a certain danger aspect to my practise. Whether this be in language used, subjects, concepts or visuals.

Of course with this, comes the debate about shocking to cover inability. (An example can be found in the Diesel 'Sex sells' campaign. Fig.0.7)

Just by making that comparison, demonstrates the constraints of my argument – the fact that there is an argument at all.

• • • • •

Despite this fireball of energy taking place in the late 70's 80's the scene eventually became too content with itself. It was exhausted. This is the problem with fads, trends and movements. However as one movement ends another begins and it does not mean that there aren't things carried through. We take inspiration from things we have seen whether it be 5 seconds back or 5 years back , it is always back. Understanding the birth culture which produced the likes of Andy Warhol, Amos Poe, Madonna, Debbi Harry, provides a useful panoramic view of the individual pictures. It gives a perspective of mental development and the current surrounding zeitgeist

If you go against the grain, the grain will eventually change, this is when normalisation takes place.^{3.3}

It is with the above quote that has indirectly supported the next chapter. The decision to not consciously go against or for the grain. It is the decision to focus on honest inspirations and interests. This will result in unique and fully inexhaustible established work, As we could see present in the methodology and creative galore of the 'no wave' era.

The chosen titles, writings and subjects were an affect of my instinct and desire to not just learn more but to think more.

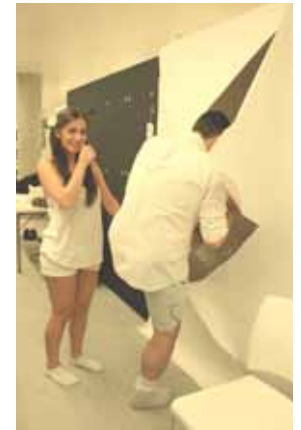
Out of countless quotes and areas of excitement, 8 formulated into project titles. With a 9th, later becoming an unexpected consolidated result of the mass exploration and theoretical results of the previous undertakings.

MILK:

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The project Milk was based on the Alfred Hitchcock movie 'Suspicion.' This was a collaborative starting point of which individually, went on to discover are own areas and general responses.

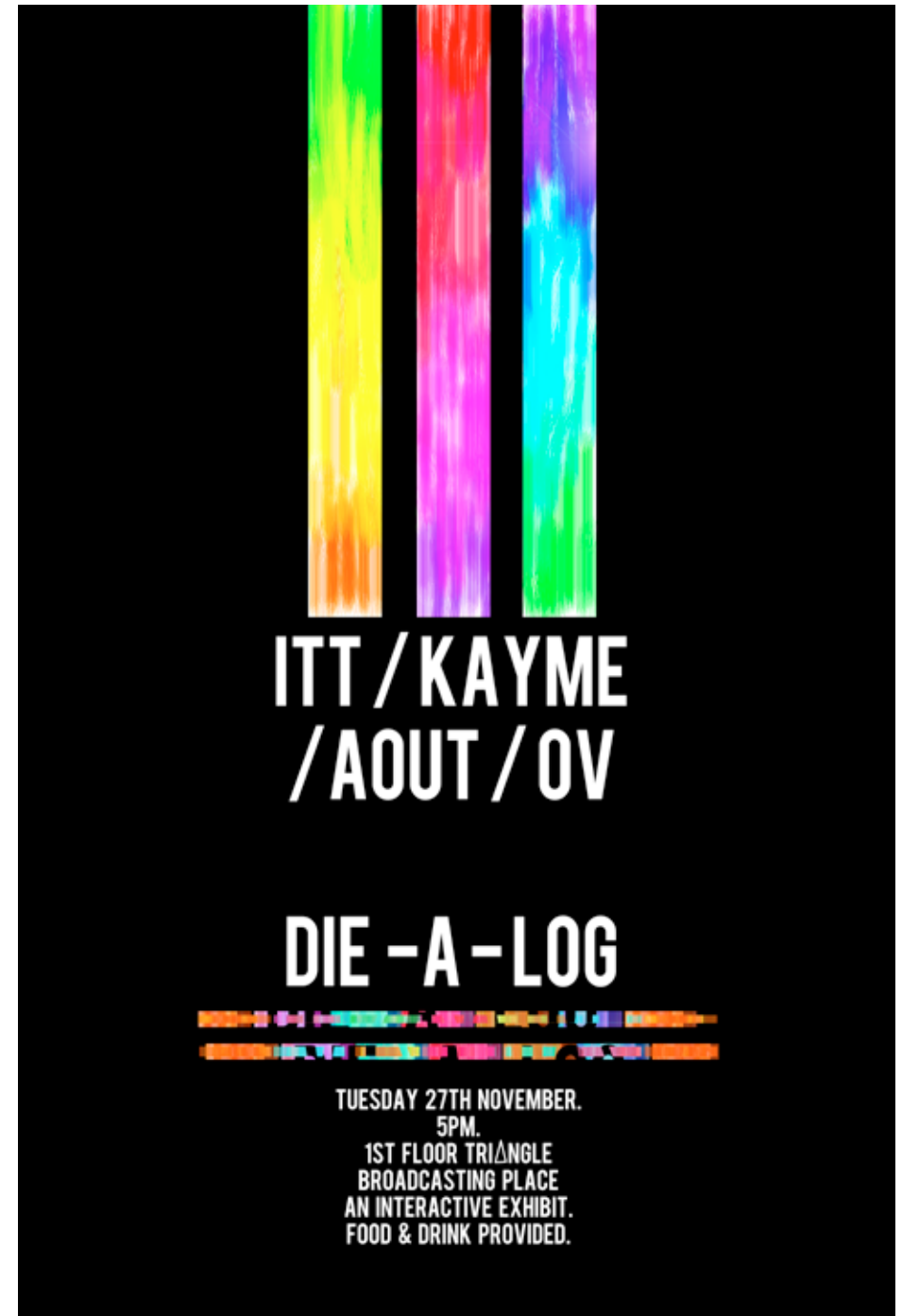
The Milk Medicine Dinner Party is a performance and interactive reaction to a concept of milk. It has been created to encompass all aspects of the topic, with a multi-sensory approach. The Menu consists of recipes of which milk is the main ingredient, therefore not for the lactose intolerant! The visual side of the event was based on the purity of the colour white. In order to create the atmospheric feeling of 'pop up era' everything will be dressed with cleansing white. The music matched the inevitable trance and subliminal effect of an engulfment of milk. Finally the service and hosting consisted of fluidity, efficiency and calcium clarity. All of which is inspired by 'The Dinner Party,' Judy Chicago and The Chromatic Meal (Monday: Orange), Sophie Calle



ITT/KAYME/AOUT/OV/DIE-A-LOG:

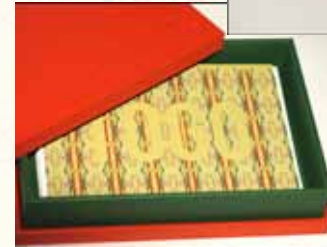
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The initial projection for 'It came out of dialogue.' Was to create an interactive exhibit showcasing works and tasks generated by a collaborator and I. With the exhibit fundamentally standing as a performance and installation piece, demonstrating the enormous grasp dialogue has on our lives. The work was conclusive to research of the birthplace and reliance of the topic dialogue. It was imperative to use the definition of dialogue as the pen to the paper. For example shortly after the birth of this project the name was established as
ITT / KAYME / AOUT / OV / DIE-A-LOG.
If writing was necessary within the process of this brief then writing with synonyms was the answer. It paid tribute to the art of conversation and the physically imaginative aspect of speech. It was a spoken expression that need not be translated into written form. Therefore I set out with the awareness that this project could, and most likely would take many forms in the sense of final mediums. However due to the nature of the topic, a voice piece was required. This would mean learning and exploring our responsive auditory system.



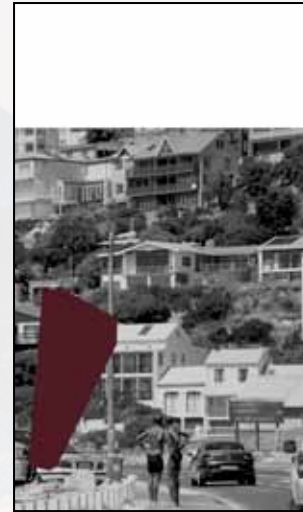
TOGO-SEX BAN

‘Sex the weapon of battle.’ I came across this quote in a copy of Stylist magazine on the tube in London. The magazine often has columns informing its audience of female current affairs. Female sexual empowerment is an area I have divulged into previously, mainly due to music choice and social culture I reside in. However this article and future scrutinizing led to me understand a different side to sexual empowerment. The women of Togo in West Africa were withholding sex from their partners with the aim to make a stance against the current government. I was awakened and stimulated by the comparison of our femininity being as influential and virile as a man made weapon. My aim for this project was to illustrate insight into an under promoted news story. To create visual signifiers providing snippets of information concerning the current situation in Togo surrounding the sex ban. This could take the form of a book and a short film of a regimented march. A pattern was to be created as the statement signifier of the Togo brief. I aimed to look into protest art as its vicious yet vibrant ability to communicate a distress would support this brief perfectly. Following this a ‘no order’ approach was a requirement set by her to provide a reflection on the rebellion of protest and its irregular form. Therefore a postcard medium was used as apposed to a ordered book.



A TRIBUTE TO OUR MOTHER – CAPE TOWN, SOUTH AFRICA

This was project derived from a trip I took over the new year of 2013. I have long looked at Cape Town as an escape and source of colourful inspiration for my personal and work life. Therefore this brief came with pressure to be precious. The aim was to create a bespoke book, carefully crafted and edited. With the intention of celebrating the fragments of beauty that build the rainbow nation of South Africa. This includes the diversity in race, landscape, lifestyle and history. I wanted the consideration in craft to be the verbal signifier that the images provided were precious to me, yet relatable to everyone. This was through the ideology of Cape Town being 'The mother city', mother being a term each and everyone of us can relate to.



DESIGN BUSINESS AWARD- ELMWOOD BRIEF

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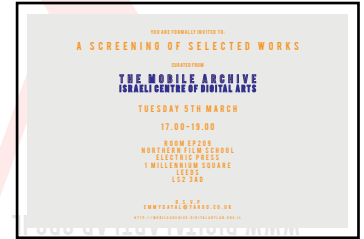
This was a commercial live brief I undertook due to my interest in testing my abilities in a creative business sense. This was also a task I believed would highlight my strengths and weakness moving forward to the end and beyond her degree. In which, it was clear that my strengths lied in the idea process and the directing areas as apposed to final creative visuals. I was happy to delegate roles to people better suited to positions then myself. I actually enjoyed the part I played as I got to oversee every part of the production stage, whilst using my ideas to still feel part of the visual outcomes.



•BUILDERS•

ISRAELI CENTRE OF DIGITAL ARTS – MOBILE ARCHIVE CURATORIAL ROLE.

A brief pointed out to me due to my enjoyment of the curatorial performance approach when it comes to my creative work. The mobile Archive is a collection of video art and artistic documentaries of which is constantly growing due to its worldwide exhibited locations. I took on the role of curating , promoting and managing the movements of this whilst the archive was residing in Leeds. This included opening shows and continual exhibits.



THE LEEDS MOBILE ARCHIVE CURATION TEAM.

THANK YOU & ENJOY.

1.THEROADMAP.
MULTIPLICITY IS AN AGENCY FOR TERRITORIAL RE-
SEARCH IN MILAN, ITALY.
MEMBERS ARE ARCHITECTS, GE
TOWNPLANNERS, PHOTOGRAP
ECONOMISTS, MOVIEMAKERS
AGENCY EXAMINES THE PHYS
AIMING AT TRACING EVIDENCE
PRODUCED BY SOCIAL BEHAV
DISPLAYS A DOCUMENTATION
CARRIED OUT IN JANUARY 2
CONGESTION OF BORDER M
JERUSALEM WAS MEASUR
MOVEMENT IN THE COMPANY OF AN
HOLDER AND A PALESTINIAN PASSPORT HOLDER.



■ ■ ■ ■



<http://www.thegentlewoman.com>

23RD MARCH 2013.

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We are only human sculptures in that we get up every day, walking sometimes, reading rarely, eating often, thinking always, smoking moderately, enjoying enjoyment, looking, relaxing to see, loving nightly, finding amusement, encouraging life, fighting boredom, being natural, daydreaming, travelling along, drawing occasionally, talking lightly, drinking tea, feeling tired, dancing sometimes, philosophising a lot, criticising never, whistling tunefully, dying very slowly, laughing nervously, greeting politely, and waiting till the day breaks.³

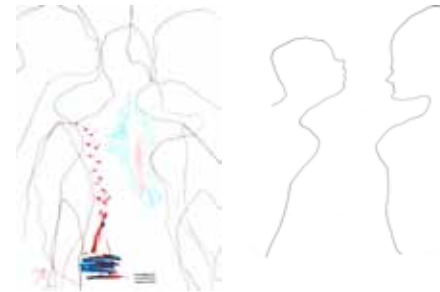
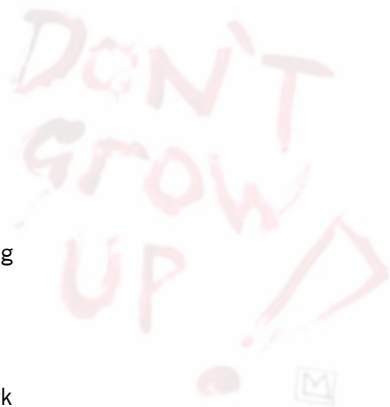
This was a short physical pause in my work, a night to stop and do. This came at a time where my mythological mind was in overdrive with the current project and I needed a metaphorical 'scream.' So a Central St. Martins fine art student and I spent the evening together 'Creating without debate'.

We just, did.

By Jonathan Fineberg discussing the work of the Kabakovs I was able to establish a perfect answer to the evening with the benefit of hindsight.

...Come to stand for a unique style of non-teleological narrative art that's has no beginning or end and leads nowhere in particular ⁴

This was never an intentional project but became a documented outburst, which was needed to stay on course.



A COLLECTION OF WORKS
6PM-4.30AM
23.03.13

MAKING SOMETHING SOFT, HARD. M.S.S/H

This is the 9th and final piece. The core of this project is established from the affair of due diligence over the past year and the preceding projected works.

This conceptually weighted title is intended to take many different physical forms.

This project is the result of the following research, concepts and discussions. From the combination of the latter, I intend to extract a thorough insight into this particular project in the second half of this production.



• • • • •

“This is a personal anthology. It could be far longer both in terms of content and time span. But it is a tribute to those who fed a young inquisitive mind and eye during a period of deprivation.” 4.05

This is taken from a book passed down from my father, with the intention of watering my blossoming mind. Through reading the essays and thought trains, I established clarity in the framework of all my projects. This epigraph I choose to stand by underlines the subconscious and truth to my creative work. It gives thanks and understanding to the humbling aspect of not preaching but providing if desired. It discusses the tribute to an inquisitive mind in a period of deprivation. This period of deprivation points to the effect of over informing. In a society like we live in today we are constantly being fed information for one thing or another. Especially due to the category I personally fall into as a 21 year old female, ‘the future’ as we are often called, yet with this title comes pressure. We are being told to watch weight, health, love, education, career to be in this gang or that, drugs, no drugs etc. This matter of a thousand voices pulling, pushing and manipulating you like a piece of clay creates a sense of numbness for the individual. So it is in this mindset that I produce work that acts as a tribute to the topics and subjects that have got through the wall of silent noise and stimulated a personal effect.

“The power of the visible/is the invisible.” 4.06

This concise yet grand quote was found in a Marianne Moore book recommended to me by an artist I interviewed Sokari Douglas Camp, upon discussions about woes within my art practise and its placement in the art world. I knew the aesthetics of space and personal placement in the involvement of my work was key to me however did this suffice to the greater audience. I often discuss the motivation of power and the mental strength it can provide to artists as ordinary people. Artists are sometimes described as deeply insecure or wildly arrogant, so much so they may be referred to as being mentally insane. With this, power in their work may visually demonstrate the physical talent but it is the invisible, the concept, which denotes the true talent – mental power. Art theory often faces a credibility battle against art history. Which often argues about worth in physical attributes as apposed to conceptualism views. (As discussed in Social Theories of Art by Ian Heywood.) The invisible and flexible placement of conceptualism between the strict voices of realism and nominalism is the quality I naturally flow towards. Therefore the strengths of a physically invisible piece of work is that it can become mentally visible through discussions. This is an attribute I see fitting within the practise I place myself in – communication through installation and performance graphics.

This leads me onto a piece of critical writing which I believe to support the Marianne Moore quote in a current and practical sense.



Fig.0.5
"Hunky Dory" Brown, G.
2005

I came across this article in my subscription to the online Tate blogs. It is a discussion about the on the going question surrounding the authenticity and substance of installation. It looks into the communicative aspect installation has on an audience, which translates into the main component of my work specifically the DIE-A-LOG project. Written by Claire Bishop a current tutor in Critical Art Theory at the RCA. I have also taken notes from her supporting online video session 'Installation Art and the Post-Medium Condition.'

It is a question in her piece about how paintings exhibited on a gallery wall differentiates from paintings strategically installed in a considered manner. I understand her point of paintings (work) placed on a wall are with the artists intention that the art does not go beyond the constraints of the frame. Whereas when you allow work to fragment in a room or a different environment your positioning that work to go beyond its physical walls. You're opening it up to the opportunity of releasing different emotive response via juxtaposing, and audience interaction. Although I agree with her argument and her examples of Glenn Brown (Fig 0.5) and Ilya Kabakov,(Fig 0.6) I struggle to ignore how choice of scale in a painting on a wall doesn't fall under the hidden 'installation art' theory. When referring to Bruce Nauman's installations she mentions.

'Although concerned, like Oiticica, with our bodily response to space, his works often thwart our anticipated experience of it through video feedback, mirrors and harsh coloured lighting.'^{4.1}



Fig.0.6
"They are Looking Downward." Kabakov, I.
1998-99

This highlights my point about scale being a main contributor to installation, despite whether it is positioned as a 3d free standing object or a 2d painting/illustration. It is our bodies realisation of our significance in contrast to the power of the piece. This understanding came to me upon visiting the Miro Exhibition at the Tate in 2011, when there were confined rooms with high ceilings and Miro's meters wide paintings engulfing you when you entered (Fig 0.8). This struck an eerie presence amongst the viewer and it is that effect and sense of unease which I define installation art. A physical interaction with the audience.

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Due to her position as a frequent writer at Tate I was surprised by her questionable trust of the larger scale installations such as the Turbine Hall of the Tate such as “Marsyas” created by Anish Kapoor. (Fig.0.7) These tend to be main talking points for press and visitors so her dissatisfied comments about the use of grand scale as apposed to content to produce a wow factor interested me. She notices that although the relationship between our scale and what we are presented with is a main ingredient, the work should be considered and not unnecessarily blown up.

‘And, incrementally, the art form gets closer to spectacle, going all out for the big “wow” instead of meaningful content; Anish Kapoor’s Marsyas – the vast scarlet trumpet he installed for the Turbine Hall (2002–3) – is a good example.’^{4.2}

She nicely concludes that installation art does not have a lid per say.

“ values concern a desire to activate the viewer – as opposed to the passivity of mass-media consumption – and to induce a critical vigilance towards the environments in which we find ourselves.”^{4.3}

Bishop supports my view that audience emotive interaction and psychological



Fig.0.7
“Marsyas” Kapoor, A.
2002

components provide a multisensory conversation/engagement with the audience. Of which this is the key in my eyes to producing installation art.

“Rather, the best installation art is marked by a sense of antagonism towards its environment, a friction with its context that resists organisational pressure and instead exerts its own terms of engagement.”^{4.4}



Fig.0.8
"The Hope of a Condemned Man" Exhibi-
tion at Tate Modern. 2011

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When thinking about the talked about 'Liger Theory' I came across this term :
Hybrid Vigor.

Defined as:

'Heterosis: (genetics) the tendency of a crossbred organism to have qualities superior to those of either parent.'⁵

The subconscious and intangible development of cross contamination within my work is apparent. Due to the benefit of hindsight I was able to recognise the birth to a richer subject. (resulting in the 9th project.) Nevertheless this directs me to show you the most relevant collision in which this started.

**It is the signifier which constitutes the kernel of the object's
'identity'**⁶

Throughout my work I have discovered that the consistent and prominent component is the signifier present. I use signifiers due to their ability to attach information I wish to dictate successfully to the audiences' emotive conscience. In the earlier stages of my creative path this usually took the form of an image being badly produced but having rich context, therefore leaving me feeling dissatisfied in the final pieces. I felt the final visuals devalued the concept behind the work. So when embarking on the Togo and Dialogue briefs I was conscious that my technical ability to create had to be considered slowly and with patience. Yet although this still applied to both, I soon realised that the signifier in one project was more visual then the other , which took a more illusive presence.

**Protests are driven by desire therefore doomed as desire is
inexhaustible**⁷

Within the Togo project I developed the initial book idea into an interactive collection of postcards. The reason behind using this medium was to create a piece of work that the viewer could physically keep, therefore mentally retaining the facts and visuals on the cards. As declared in the quote above the desire for something , in this case the sharing of knowledge has an expiry date as our initial desire will eventually be succumbed by a desire to know something else. I needed to produce concise bullet facts to retain the attention of the viewer. For decades society has looked upon postcards as personal, treasured pieces of an individual's thoughts and efforts. This particular notion solved the problem of having an inexhaustible piece of work that may have been overlooked in a different informative medium.

I established a pattern of which was a considered construction of shapes taken from Togo film stills off YouTube and facts from news articles of various press discussing the sex ban. Whilst figuring out numbers and sizes to graphically display quantitative information I came across a missed attraction within my research. This was not a protest against men from a force of women as you may have initially assumed. Men and women from all parties united and fought together. Which I felt was a wonderful indication of development in a country where women's rights and independence is currently being established. Although it has been improving since early 2000 it is a sluggish process due to discriminatory customary practices amongst some of the 40 ethnic groups based in Togo.⁸

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Fig.2



Fig.1

Fig.3



Fig.4

From each visual signifier of the pattern came a sentence or two explaining the relevant supporting fact. The reason behind not producing a booklet with all the information is due to my impression of silent noise. Silent noise is when there is an overwhelming amount of a 'thing' that it becomes insignificant. Less is more in this sense. I created the print on the cards through screen printing (Fig.4) for the aesthetic versions and digitally for the more factual and technical cards. The latter needed to be digitally printed as specific measurements were required for the cut-out aspects. These were done via scalpel, (fig 1) the importance of a handmade outcome was to draw a connection between manual labour and the subject. To allow the process to act as a signifier as well as the image shapes. All the cards were to be presented in a box I had created with book-rim and board, finished with an embossed title. When displayed all the cards and box proudly showcased the Togolese colours of red, green and yellow. (fig.2&3)

On one hand you could argue that this whole piece was a gloomy negative on a not so well known country. However on the other, it visually was a celebratory recognition for Togo's development and desire to move forward. This brief was also supported by the initial marching film idea. Which aims to act as bait in order to capture the lustful urges of our inquisitive minds. Following this I composed a Basquiat style painting in order to communicate the relationship between guerilla style energy and the importance of facts in protest art. I felt the method of combining the harnessed approach and opinions of facts with the erratic need to display a emotive response acted as a personal donation to the cause.



Fig.5

The dialogue brief is the signifier which took the more illusive presence mentioned before. This brief was a rollercoaster from the beginning. Although I had set out with the intention of creating a physical interactive exhibit, there were many administrative set backs. Up until a week before the proposed date I had screen-printed posters (Fig.5 & 6) which took influence from bass bars and sound graphs. Formulated ethical conversations and converted them into sound piece's and presented text. (Most of which were based on rap culture in our society containing the most talked about taboo; sex.) Filmed various transitions of dialogue particularly through the topic of music. All of these had been researched and documented with the intention of performing a short vocal piece on each.

When the physical event was not able to take place I had to rethink my options – harness it into a book, or just submit the pieces as individuals under the umbrella of dialogue. This didn't quench the enthusiasm, which had built up in me over the previous weeks. I felt by constricting the work into something like a book would contradict the subject matter. It is a spoken interaction, an explosion of interactive energies, it can not be seen only heard. This aggravation led me to decipher a conclusion which was not intended, yet I believe compliments the concept in the most innovative and useful way. I wanted to stimulate the confluence of the conceptual aspect of dialogue.

Due to my view that dialogue is nothing without stimulation. If you remove or confuse that stimulator you get the viewer in state of transition often known as the uncanny. Similar to that discussed in Brecht's 'alienation effect.'



Fig.6



If I take the middle of my equation out you take away the opportunity of a considered effect for the viewer. Instead you give them the sole opportunity for a punctum affect.. The latter evolved from having no information or background on the situation present. You feel something but it is indescribable. This mental uncertainty led me to conclude my renewed intentions to create a “non-event.” This change in plans and expectations from the guests would stimulate the audience in a way perfectly described in M.Forrester . Psychology of the Image.

The difficulties in conceiving of perception outside of language and description.⁹

My guests in their point of view were in a state of confusion and disillusion. Yet, from my point of view, they had been manipulated into repeated copies of a mass produced product. I recorded their reactions to the displacement of what was expected and promoted, therefore instigating conversation aspiring from the unknown prior to of which had no fuel.

Please see Fig.11 for the explanative writing presented when guests arrived.

WITHOUT THE RISK OF SOUNDING CATACHRETICAL DUE TO THIS NOT BEING THE INITIAL PLAN

CAT.A.CHRE.SIS [KAT-UH-KREE-SIS]

NOUN

MISUSE OR STRAINED USE OF WORDS, AS IN A MIXED METAPHOR, OCCURRING EITHER IN ERROR OR FOR RHETORICAL EFFECT.

YOU HAVE ARRIVED AT THE EVENT ITT / KAYME / AOUT / OV / DIE-A-LOG.

THANK YOU FOR COMING AND TAKING THE TIME OUT OF YOUR BUSY DAY TO ENJOY A SOCIAL STIMULANT EVENT.

THIS MAY NOT BE WHAT YOU EXPECTED AND INSIDE THIS ROOM MAY NOT LOOK AS YOU MAY OF ASSUMED. YOU ALSO MAY BE CONFUSED OR THINK YOU HAVE THE WRONG ROOM, WRONG TIME OR EVEN THE POSTERS WERE PRINTED WRONG. YOU MAY FEEL A BIT OF ANNOYANCE, 'WHAT THE HELL IS THE POINT OF THIS ATTITUDE?'

- THAT'S UNDERSTANDABLE.

YOU ARE SITUATED IN A STATE OF THE UNCANNY.

PLEASE DON'T WORRY, YOU ARE BEING WATCHED AND LISTENED TO AND YOU ARE PART OF A PERFORMANCE PIECE.

DIE-A-LOG COMES FROM NOTHING BUT A STIMULATOR OF SOME SOURCE. CONNECTIONS AND KNOTS GET TIED AND TANGLED AND THIS IS HOW WE DEVELOP PHYSICALLY INVISIBLE BUT RICH ALLIANCES. I HAVE MANIPULATED YOU TO ALL HAVE MORE OR LESS THE SAME REACTION TO THIS CURRENT SITUATION. YOU, AMONGST ANYONE AROUND YOU OR ANYONE WHO HAS TURNED UP OR WILL TURN UP ARE NOW CONNECTED THROUGH A DIRECT INSTIGATOR. DIE-A-LOG IS PROBABLY OCCURRING NOW EITHER OUT LOUD OR IN YOUR HEAD ABOUT THIS PIECE OF WORK OR WHAT TO DO NEXT.

I HAVE BEEN THE DISABLER OF YOUR PRE-EMPTED ASSUMPTION OF WHAT WAS TO COME.

ALTHOUGH YOU ARE ALL STANDING EQUALLY ON THE SAME PLATFORM AND ON THE SAME ILLUSIVE STAGE. ISN'T IT INTERESTING HOW DESPITE YOUR VARIOUS UPBRINGINGS, EXPERIENCES AND PERSONALITIES YOU ARE MOST LIKELY HAVING THE SAME BEWILDERED REACTION.

I HAVE COMMITTED A PERFIDIOUS ACT. OF WHICH WOULDN'T OF BEEN POSSIBLE WITHOUT OUR DIE-A-LOG INTERACTIONS PRIOR. WHETHER THIS BE DIRECT FACE TO FACE OR FROM MY MIND TO YOURS VIA THE POSTERS / SOUND PIECES.

YOU ARE NOW PART OF THE CONFLUENCE OF DIALOGUE RECIPIENTS.

LET IT FRAGRANT.

THANK YOU,

BE SAFE,

M

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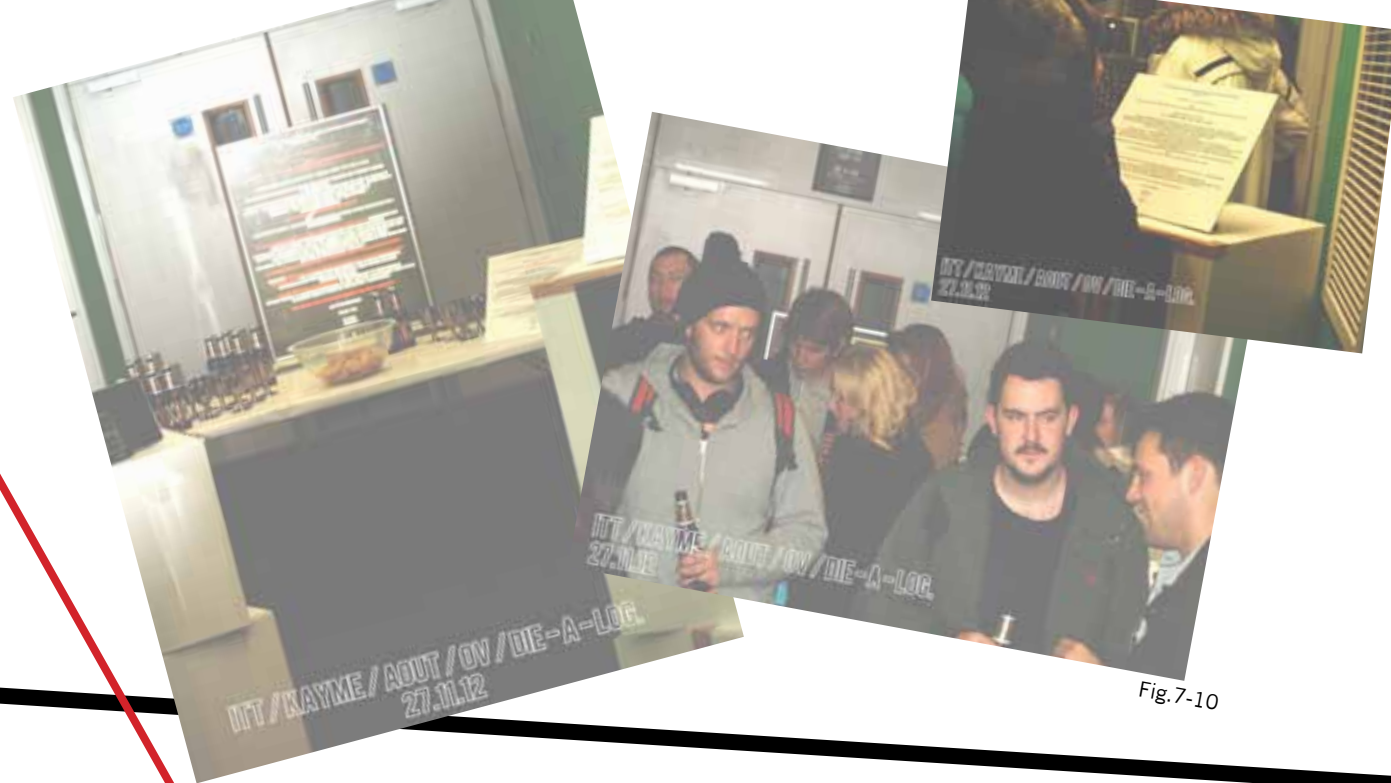


Fig.7-10

A light box of text was produced as the focal point outside the original location. Additionally, I exhibited two cards mounted on canvas with the same text to allow everyone the opportunity to clarify what was happening. The 'non-event' also consisted of a sound piece to support the text. It was a narrated version of the writing however I had subtly modified the points I wanted to highlight. This was done digitally in conjunction with my research about noise matter and the way we respond to sound. I learnt that repeated sounds or slightly louder sound will pluck up our attention more. Due to our auditory system picking up the sound frequency of 440hz our membrane vibrates the most therefore capturing our attention and making our brain cling to that information the most. This is also demonstrated in what we know as subliminal messaging. The whole production of the 'non event' fortunately matched the expectations I had on peoples disposition. (Fig.7-10)

Through my readings of Forrester's interpretation of Freud's theory of dreaming. I was able to ignore my nervousness and trust human psychology.

This phenomenon is sometimes described as 'over determination', and 'displacement' occurs whenever what the analyst believes to be 'true' content of a manifest expressions, lurking, that is, behind a false signifier.¹⁰

Despite going off the path of the initial intentions, I do believe the revised theory of the DIE-A-LOG brief will be a fundamental chapter to forthcoming projects. Especially in terms of the M.S.S/H concept.



Sokari Douglas Camp CBE

- A Nigerian born artist now living and working in London
- 'Sokari' by M,

Taking the noticeable factors from my previous section, the act of harnessing and filing thoughts along with the cultural strength and pride of Togo, led me to discover artist Sokari Douglas Camp.

Sokari may seem like a distant connection to me, but I find that through your art, education and career you often find a few artists that you stick with no matter what. Often this is due to the character they are which poses interest or a component in their work which you forever connect with. Although she is a sculptor who works in steel there are many creative qualities and notions that I find fascinating and attempt to transpire into my work.

I realised that I tend to connect event/performance and design work. To produce an atmospheric and social quality surrounding topics such as African equality, race and female subjects. Sokari's wide amount of work based on Masquerades from her past in Nigeria posed as a brilliant parallel to a social awareness on installation performances surrounding us in everyday life.

(Fig.12)

Sokari acts on her gut when it comes to context and thinking process' towards her work. She conquers the ability to display an aggression or energy for a personally depicted topic that perhaps isn't widely known.

Not only this, but she is an integrated part of the current art world. She embraces new upcoming artists (in all creative fields) and rides the same wave as the youth, therefore being ever relatable. Which creates a bond to a necessity in graphics that we forever are competing with – the need to be



Fig.12 "Epke Masquerade of Calabar"
<http://www.djmixmasterbrown.com>

current.

I was fortunate enough to steal some of Sokari's precious time as she agreed to do an interview with me. I was able to discuss with her some areas of her own work which I was curious about yet I was also able to gain a more thorough insight into creative's in general and areas that applied to my work too.

1. To work in steel you produce bold and intrusive pieces of work due to the nature of the material. Do you feel that subconsciously you chose steel as it shouts as apposed to whispers?

I use steel because I am very comfortable with it, I like its tensile strength, I like the fact I use thin steel that looks heavy but isn't. I make political work to shout, but other pieces I just make because I

enjoy. I started working with wood and sawdust as you can make sawdust like plaster and resin, I mixed and hardened. I wanted a hard material, steel suits, I even hardened cloth.

Do you keep the old work from other mediums?

There's a film but all the work got smashed up, as I put it in storage and the people

didn't give me notice about paying so it all got ruined. So Alan my husband always says I work in steel because it fights back! It's not a conscious decision, I just fell into it. My father died in the early 80's so I made a ceremonial bed for him which is part of a traditional ceremony we have in the Delta, we lay the body out to be seen and say goodbye. We have a series of rooms

which are decorated with different fabrics and the bodies are just laid on the brass beds, very dramatic very emotional. My brothers and stronger sisters laid him. After the ceremony and coming back to London after completing my MA I decided I would make a bed , it has no body but its concaved with impressions of myself and my sisters .There are canopies flying up and above like a celebration and little figures made of handkerchiefs with fans attached. It's a good place to start steel, its warm . Welding is warm .

2. Some of your work is based around the impressions and situations you have been exposed to from Nigeria, are you speaking FOR the people involved or are you purely voicing your opinion?

Voicing an opinion and not speaking for people in Nigeria you know in Nigeria there is over 300 languages and I just come from a tiny tribe and most Nigerians don't even know who we are.

3. Do the people from Nigeria that some of your work takes inspiration from ever get to see the work you produce? And

if so how do they react? If not do you think it would be valuable and of an importance for them to know your representing or shining a light for them?

There are 2 answers in that question. Its not really general practice that women make effigies or magic , there's not many galleries where I come from in Buguma. Normally if you create something for magic. I never actually used to tell people I did sculptures in Nigeria until 1967 when I brought some people from a secret society

over to London to perform in Covent Garden. These guys saw my work for the first time , what was strange is that I made some drums that I got from Q because my uncle was the town drummer, so these guys came along and saw the 2 square holes in the drum I had made to create sound but what I didn't know is that area should have a little slit in it so the lip vibrates , so these guys came along helped me put it together and they decided it wasn't quite right so they found a saw and sawed the drum ! I just thought

respect for art you know? Its like someone coming along and adjusting the Burgess of Calais , haha! You know it wasn't quite right. So you know I come from sort of clashing cultures but not from a space that doesn't respect the western art world . I thought about doing some work over for them to see and they wanted me to do a bronze sculpture of the king but you know they wanted me to pay for it so I thought HOW CHEEKY!!

4. When established organisations and people give you titles

such as ' the first female African artist to attract the European or even global market' how does that make you feel? and does it make you nervous when creating your next pieces?

Oooooe I don't know!! People say all sorts but thank god they don't live with you! I'm grateful for that! Things that are written I don't read, my daughter said to me I should google myself ooh no you shouldn't , its not that I'm not interested , it just might give me false allusions, I'm just minding my own



Fig.8

"Afro Rock"
- Sokari Douglas-Camp.
Photo credits: M



Fig.11

"Purge : Man & Purge : Woman"
- Sokari Douglas-Camp.
Photo credits: M

“It’s a wonderful thing you notice these things throughout the world its humanity and how we cope with things and I think I’m attracted to that in my work.”

- S.Douglas-Camp.

“I don’t think I’m that different except I’m black and I sound like a plummy English lady !”

- S.Douglas-Camp.

business.

5. A lot of your work is to commemorate or wake up a certain topic or attitude through ‘Sokari’s’ eyes, such as Purge : Man & Purge : Woman (Fig.11), Jesus loves me, Afro Rock . Do you believe that in a way everything you produce is a small snippet of a self portrait?

Yes , it is a slight self portrait, but I hope I’m not as ugly as some of these people!! The topics that I deal with are sometimes totally out of my comfort zone . (fig.8)

Is it a thrill?

Its a good exodise, it feels like a relief. Very very therapeutic.

6. If in the Kalabari culture it wasn’t permitted for females to make or wear masks and perform in masquerades. Do you feel that you’re putting two fingers up to that tradition by using masks and masquerades ? Is this a conscious decision? (Fig.5a & b)

That’s a big question. I first came out with masquerades you know most people are trying to find a path or

understand the world we live in . you know going into galleries and seeing lumps of clay that had been mushed by somebody left as a gigantic turd , didn’t thrill me very much as a gallery go-er! I thought wouldn’t it be nice for people to see the masquerade performances I saw as a child in Nigeria as it’s a very very high form of art performance and intellect. You know its not ballet, but it had peeks of excitement like the opera or something it was as grand as that, wouldn’t that be great to have all that in a gallery I wanted to have

a panoramic picture, people used to laugh at me and say Sokari wants to bring her whole village here and damn right! I thought it was needed! I don’t think I was mocking anybody I was producing things that women saw because although the performances/ masquerades were done by men and there secret society’s (their secret as they teach men how to kill folk magic and stuff!) But when they perform their feet were exposed out of the costume onto the sandy town floor. And I just loved that as

you had this spiritual character who’s whole shape is changed because their head size seems different due to the mask or whatever changed on the human form and these men with muscly arms had pillows on their stomachs to make it look like they were 7 months pregnant and fallacies on their bums that stuck out , different lengths of course... haha !! Draped with cloths and feathers so you were looking at something which was quite spiritual you know it was like going to carnival you feel like a different

person, I liked how it changed the human figure but the main thing was women were the audience, women were the viewers. We knew if someone was playing well or not although our importance seemed small, without the audience there wouldn’t be anything. We are all in this together, men and women.

7. I feel that you straddle boundaries of Nigeria and British culture and challenge expectations of men and women (past and present) - Is there any other areas / countries



Fig.5a "Aseobi"
-Sokari Douglas Camp.

that perhaps you
would be excited to get
interested in ?

No , I'm absolutely
hopeless, I love the
world I like being with
people, I don't think
I'm that different
except I'm black and
I sound like a plummy
English lady ! I don't
really feel that I'm
straddling and I feel
that I just am.
Well I've got a
commission for a
exhibition in Bremen.
Bremen, had an African
colony Namibia and
they went in there and
apart from committing
genocide on some of
the folk there they

made the women
wear Victorian frocks
because the girls were
used to wearing leather
and were mostly naked
, if they would dress
up they may put a
colours of clay on. Yet
the Bremen folk they
made these women
wear petticoats, there
called hero women
now , they would were
head ties (which I'm
fond of) except these
girls head ties looked
like bulls horns! Its
that world contact ,
ok your repressed and
your being made to do
something but then
you add something and
you own that, I think
that is wonderful thing

you notice these things
throughout the world its
humanity and how we
cope with things and I
think I'm attracted to
that in my work. Being
British and Nigerian
isn't the only thing
about me . Enjoy what
you see



Fig.5b "The finger"
-Sokari Douglas Camp.

Please finish these sentences::

As a woman I should.....
- Be more assertive.

I produce work because I....
- I love it!!

If I could jump into someone else's body for a day it would
be....
- Grace Jones!! Actually she's probably quite dull!

Youth culture makes me
- Makes me wonder , curious

The sort of work that gets me going is....
- Everything!!

The sort of work that makes me cringe is....
- An awful lot of stuff makes me cringe, assumptions make me
cringe

I am Sokari Douglas Camp and I am not just an artist I am
A Welder!! Welders do it best!!!

. . . .

“We are all in this together, men and women.”
- S.Douglas-Camp.



Fig.6.
A video still from a Isabelle Ameganvi speech
in August 2012



Fig.7

I am thrilled with the opportunity to have spoken with Sokari. She opened my eyes to the point of view that women are an audience and men perform for us in some aspects and it's a battle of power if you only look from one direction. She made it clear that to be successful you have to trust what you do. Perhaps things do need explaining but can be seen as a positive. It demonstrates people being interested and stimulating a different form of art and that is the art of communication. A key element I seem to be noticing more of in my work. Her ballsy yet quietly confident attitude to 'Stick to your gut instincts' encourages me in states of confusion. The combination of the spectacle of carnival and female behaviour is one that I couldn't help but feel summed my aspirations up. We can see this undercurrent present in that of not just Sokari's interview but also in the Togo brief. The fundamental topic of the brief was the performance that Isabelle Amengavani led in the centre of the city circle. (Fig.6) People came to watch and become part of this sporadic hearing. This inclusive and energized coming together is resembled in the act of masquerades. The rich history of carnival development, such as the masquerades talked about previously celebrates women in a light I wants to set fireworks of for. It's the enjoyment of honest, raw, instinctual behaviour that has no order or regulation. We can see this apparent in the direction and aims of the WO'MAN brief too. This was not a publication to act as a defence against men, but aimed at the celebration of collaborating the sexes. For women to talk openly about materialistic pleasures or emotional wonders. It was to be a power through honesty and a collection of female voices. (Fig.7) Similar to Carnival there is no fundamental constructed message, in this case about women equality or feminism. I didn't want to focus on the projection



Fig.10
A screen grab from the
current home page of
'BUST' website.



Fig.9
A screen grab from the current
home page of 'The Vagenda'

of the voices but mainly on what the voices were saying. I felt that the view of the subject 'feminism' can sometimes be interpreted as shouting and aggressive. Both of which, in my opinion, are natures women aren't instinctively about. We are strong and capable of anything due to our strength in determination. Yet we are nurturing and thoughtful beings too. I wanted to highlight the point that being an ice queen or a female presenting masculine qualities does not make you 'a strong woman.' This only really came to light in the research stage of the WO'MAN brief when I looked at myself and realised I talk about 'strong women' but I don't know what I mean. Despite looking into artists who discuss feminism, I just couldn't get a grip into it. I realised that to force myself to be enthusiastic about a topic that just didn't correlate with me for whatever reason was unnecessary. It would be only to discuss a topic I felt would be expected of me, however that wasn't the expectation of myself I want to project. Whilst I can appreciate the thoughts of the likes of Judith Butler and Mirian Schapero. I can't come to agreement when I read their works, because they are a different area of the huge female subject. I am however appreciative of blogs and magazines such as the Vagenda or BUST (Fig 9&10). As I believe these to take a more open and less intimidating approach. Perhaps this is due to the nature of their medium but I also believe it true in subject.

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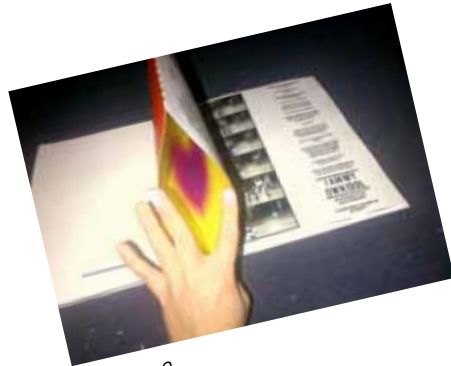


Fig.12

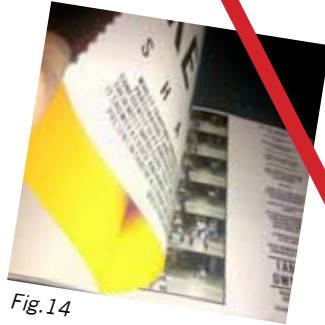


Fig.14

I must raise your attention to an essay written by Maria Buszek on Joan Riviere in "Womanliness as masquerade" 1929. It would be naïve of me to not highlight this piece due to its familiar fronting words, suggesting that the review would be of similarity to my discussions. Nevertheless, having read this through twice, I still find myself with a chip on my shoulder. This is no disrespect to the opinions or level of writing in which Buszek presents. Yet the most relevant connection I drew was the final posing question.

**These conclusions compel one once more to face the question:
what is the essential
nature of fully developed femininity?¹⁰**

Due to the latter part of the above discussion, WO'MAN is urged as a publication about females to develop its own placement within the debate. This free and unconstructed form is to provide interaction with opinions and a variety of onlookers. The same idea is present in the construction of the piece. There are subtleties and hidden curves to connote the mystique the women of the book bring. This can be seen in the folded pages between sections which when sliced down the side reveal a bleed of colours red, yellow and particularly purple. (Fig.12&14)

Taking all aspects of purple's past and present into consideration, purple symbolizes magic, mystery, spirituality, the sub-conscious, creativity, dignity, royalty – and it evokes all of these meanings more so than any other colour.



Fig.15



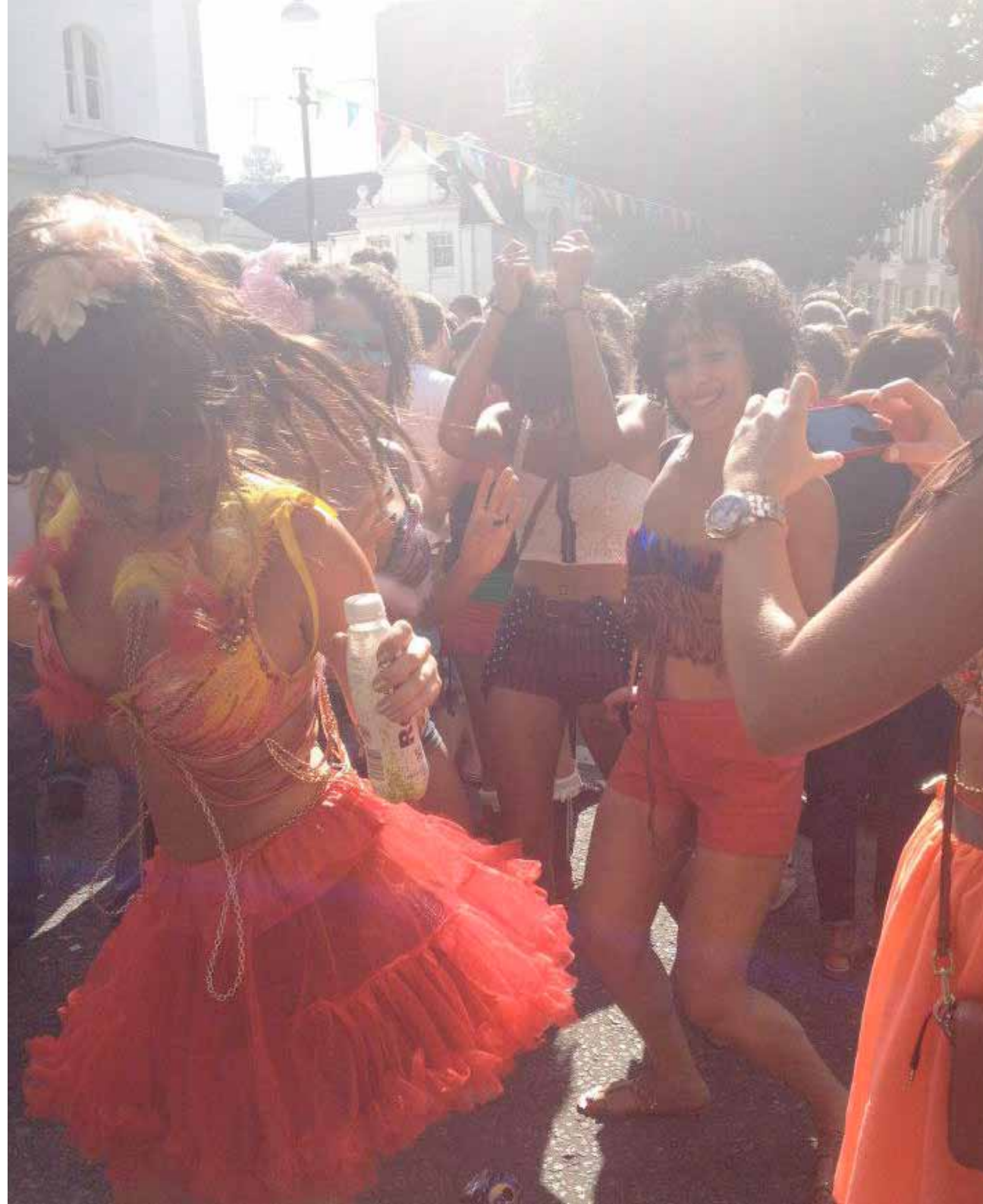
Variations of purple convey different meanings: Light purples are light-hearted, floral, and romantic. The dark shades are more intellectual and dignified.¹¹

There's also a variety of papers to resemble the varied women in culture, age and society. For example the page of Indu Dayal (Fig.15) is printed on antique paper to highlight her age, but due to the thickness in card it also pays respect to her importance. Many other connotations via craft I like to drop in as 'magic ingredient' to make the experience taste better. This desire for experience brings me on to discuss some research surrounding the topic of contemporary culture meeting the carnivalesque nature.

.....

Callaloo is a soup that is made from various ingredients in an unlikely combination of everything from dasheen leaves and okra to coconut milk and crab. It is said to be the most delicious dish in the Caribbean: a delicacy created from a hotchpotch of tastes and smells. This amalgam of extremely diverse ingredients is a symbol for both the Caribbean culture and its Carnival – that festive parade of different cultural traditions and forms of expression that so many people look forward to each year.¹²

(Fig.16&17)





(Fig.18&19)

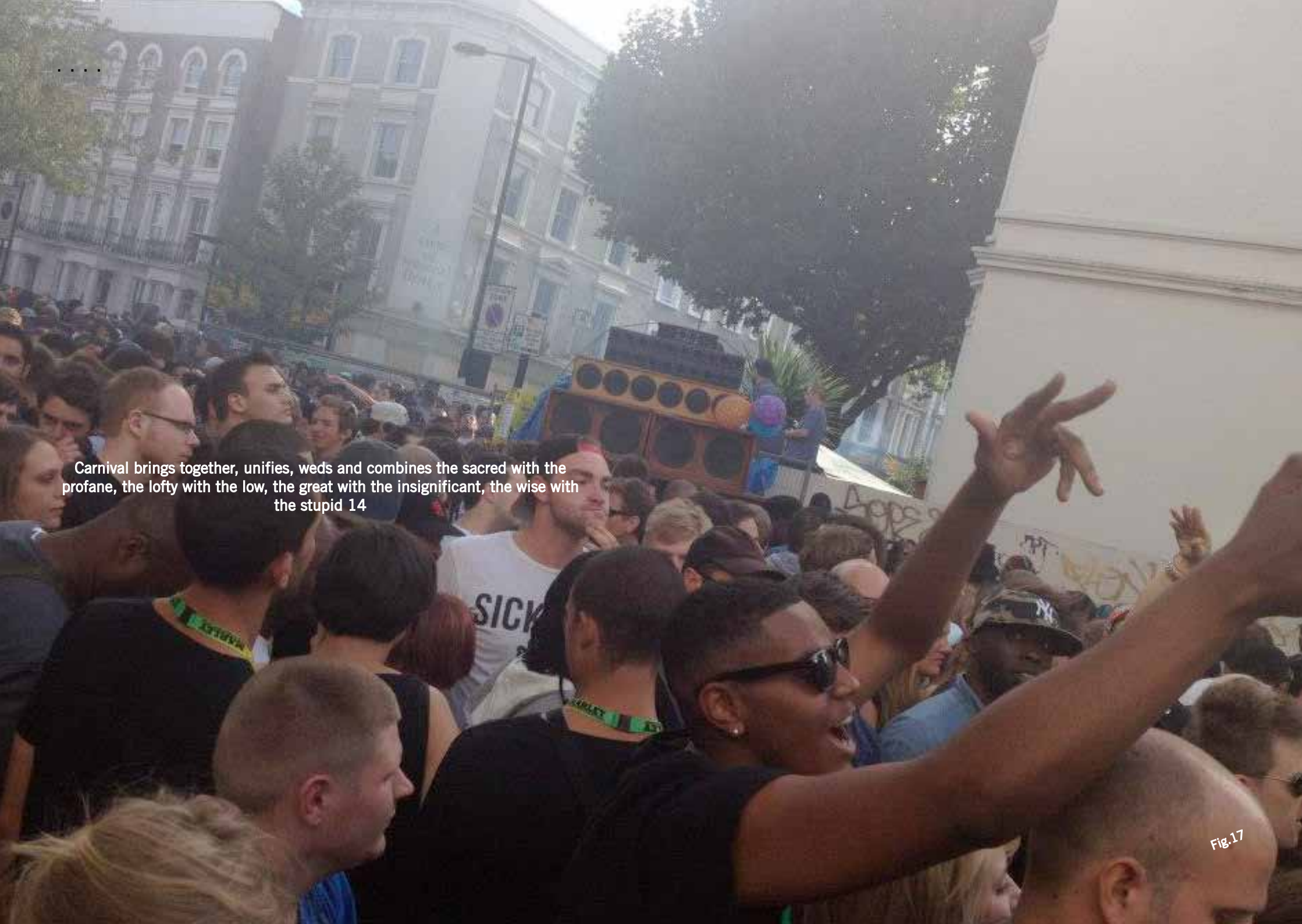
This quote depicts the exact reasoning behind the process and multiple conclusive nature I situate myself in. I look at my life and the things I take pleasure in amongst friends and personal interests. From this I draw further artistic development. I have made the mistake in previous projects to illuminate topics I lack natural drive for. The description of Caribbean carnival correlates with me personally due to my attendance at Notting hill carnival every year. It has become something of a religious ritual from the planning, designing and creating of outfits to the dancing, endurance and diversity of unification over the weekend. (Fig.18&19) When people talk about this event often the answer is 'you just cant describe the temporary possession carnival has over you from start to finish.' The indescribability in my opinion is due to the enormity of reactions taking place.

This can be supported by Mikhail Bakhtain concept of the 'Menippean Satire.' This demonstrates the attitude of energy as a general collection as apposed to an individualistic approach.

This vibrant happening was apparent and could be argued to of started in Medieval Europe. Yet due to its nature, I believe would be evolving instinctively all over the world. Mikhail Bakhtin was a theorist and philosopher who studied the term carnivalesque.



Fig.16



Carnival brings together, unifies, weds and combines the sacred with the profane, the lofty with the low, the great with the insignificant, the wise with the stupid 14



Fig.16a

Bakhtain also describes the Carnavalesque culture as a ‘free and familiar interaction between people.’¹⁵ Due to the general idea that the meaning of ‘free’ sparks variability, spontaneity and general chance, connecting this with the word familiar contradicts itself. Yet this is the beauty of the quote. This narrative encompasses the regular of irregularity. By this I mean the unfamiliar surprises the encountered by being familiar to some degree. This is due to pragmatics playing a connecting role for the understanding to take place. All of which defines the Carnival fragrance perfectly. With this in mind I am now going to review the final distinctive chapter of my practice to date.

.

Mass Man
By Derek Walcott

Through a great lion's head clouded by mange
a black clerk growls.

Next, a gold wired peacock withholds a man,
a fan, flaunting its ovalled jeweled eyes;
What metaphors!

What coruscating, mincing fantasies!

Hector Mannix, water works clerk, San Juan, has entered a lion.

Boysie, two golden mangoes, bobbing for breastplates, barges
like Cleopatra down her river, making style.

"Join us," they shout, "O God, child, you can't dance?"

But somewhere in that whirlwind's radiance
a child, rigged like a bat, collapses, sobbing.

But I am dancing, look, from an old gibbet
my bull-whipped body swings, a metronome!
Like a fruit-bat dropped in the silk-cotton's shade,
my mania, my mania is a terrible calm.

Upon your penitential morning,
some skull must rub its memory with ashes,
some mind must squat down howling in your dust,
some hand must crawl and recollect your rubbish,
someone must write your poems. 16

-INTERVAL-

-INTERVAL-

PLEASE ENJOY FOOD & DRINK PROVIDED.

-INTERVAL-

Making something soft, hard.
M.S.S/H

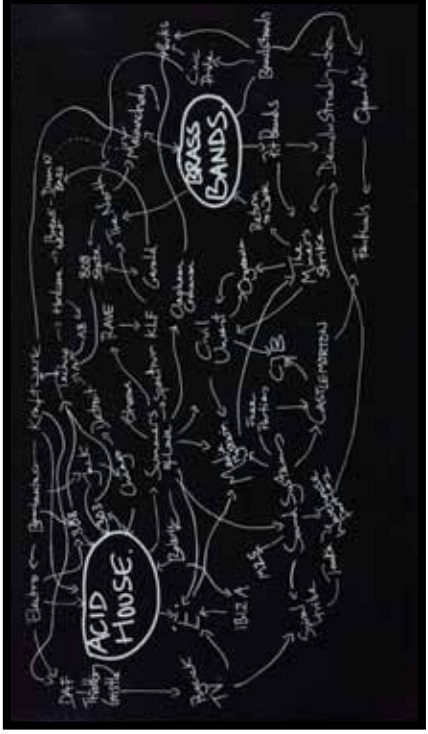


Fig. 1
"The History of the World"
Deller, J. 1998

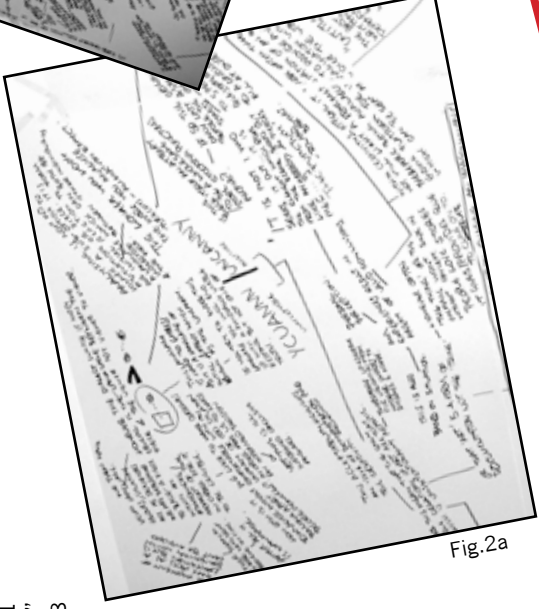


Fig. 2a

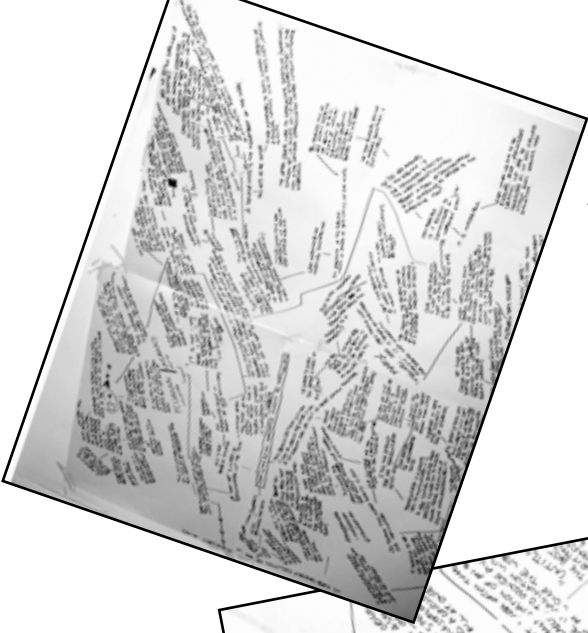


Fig. 2b

I am now going to discuss the engulfing, semiotic heavy, yet pinnacle project, 'Making something soft, hard.' Upon approach to this project came initial constrained direction. Which within M's first mind meeting got shattered due to an irritated sensation similar to that you get when you see a white canvas with an accidental mark. Through the elimination of limitation within process, a new lease was determined. This was to assemble the otherwise scattered thoughts and posing questions that had been so influential or pronounced to M over the past year.

The unconscious use of Socratic method and the ideology that within a Socratic circle there is no leader in conversation nor an answer, gave M justified confidence in her methodology. The use of Aristotle's posing questions technique led him on to a constant absorption of dialogue, with not just others but more importantly himself. This technical value of dialogue M see's vital in the production and result of her work (as demonstrated in the I/K/O/D project.) Therefore by applying this technique with the desire to tribute and physically collate her findings, she will produce a rich reflection of process and action.

She had no aim but possessed an inner urge to splash the quotes and think trains up the wall. To then have the ability to visualise what language and direction escalated from this process. Despite their original various states of habitat M believed that the trains would have to coincide at some stage.

Using Jeremy Deller's 'Mind Map' (fig. 1) as a stylistic outline to which M attempted to 'draw' her thoughts. In combination with the supporting methods of Jackson Pollack (Fig. 1b) described by Claire Bishop as 'a dance of dripping ... bordering on ritual itself.' M therefore testified this particular starting piece as a performance and physical extraction of her mind via the description of drawings. The term drawing is used to redirect the initial interaction the viewer would inevitably have with the sight of words, subconsciously defining writing. When in M's case these words where the expression and pictorial visual of her state of mind. (Fig. 2a, b and c)



Fig.1b
"White Light" Pollock,J.
1954

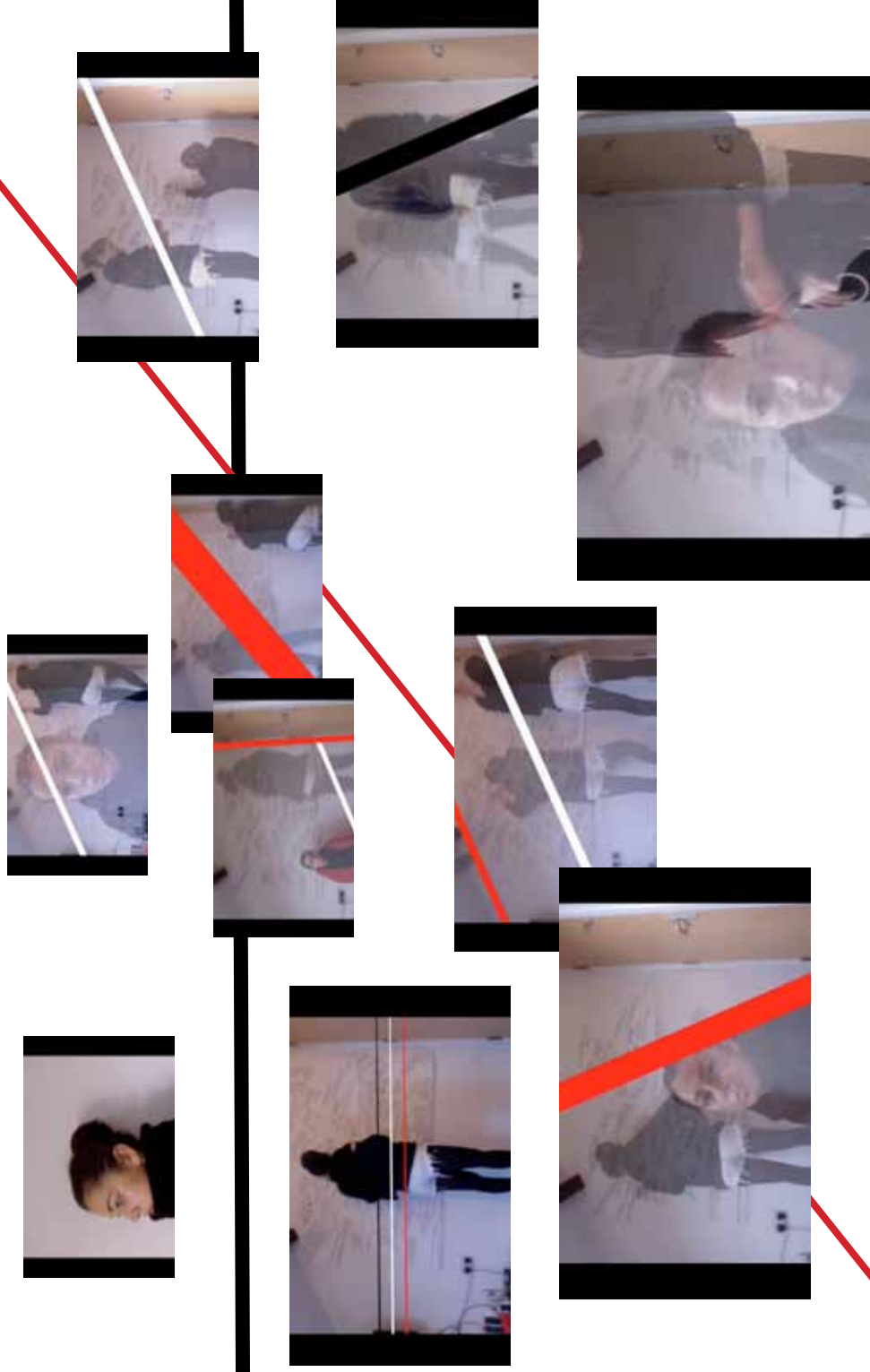


Fig.3

M produced a short film of the construction of this piece, as a way for her to see how she is physically projecting herself within these moments of arbitrariness. Despite the film only taking one scene of which has been sped up to reduce 8 hours to roughly 4 minutes, you get a strong sense of stop start nature which manifests when indulging in thoughts. (Fig.3)

M uses the description of Kurt Lewin's Vector Theory by Victor Daniels as a highly relevant citation to assist the essence of this project.

A vector is a force that arises from a need that acts on the person and determines the direction in which he or she moves through the psychological environment.²

In M's case the need was to produce, clarify and amalgamate her findings, which took a soft intangible medium. To therefore develop her direction to reproduce them with a physical response. The appeal of providing a bridge to transfer potential energy into physical kinetic energy, merely came from the enjoyment in dissecting points of interests to M. These points were specific to M and her individual vicarious life space.

Your vicarious life-space ... includes the world you travel into through reading, movies, TV, what other people say...³

Some subjects of which took a heavy conceptual form and others less so, yet neither subject to hierarchy.

-Internet occurrences through YouTube
-Various interactions which stimulated psychological movement of the brain that subsequently had physical impact on the nerves of the body.

Which through evaluation of connections, provided the discovery of an undercurrent to produce the title 'making something soft hard.'



Fig.4

M knew that at the start of this project she had to turn soft copies of the Internet into something hard. She also knew that she had to be honest with her subject matter and do something that animated her, instead of a topic that may appear more substantial due to worldwide importance. She is forever investigating dancers and carnival scenes from around the world on YouTube. This vibrant and loud culture that exists on the world wide web was something M believed was worth celebrating and communicating. It shouldn't be left in floating in an untouchable reality instead it should complete the transition. With this I mean, the physical aspect took place when the dance/event occurred but it was then documented so the raw quality of the happening is reduced. Following this it is released into our world of hyper reality of which we own and take part in so much that we cant physically hold. M wanted to bring this force out of this elusive state and represent it for what it was, a work of art in its own right. However, I must be conscious not to declare these works as copies but as responses to the videos found.

Accompanying the work M wrote two pieces in relation to the opening visible outcome of the project (Video cards fig.4). The first was a sweeping piece of text to open the project and introduce the video cards piece. Secondly, she added a further section of writing to back up the touched area of Hip Hop as the chosen genre to extract images from. She didn't want to enter into this area with too much energy as to not steer off topic. Nevertheless, it was a question she didn't mind answering due to the connections of grit, imperfection and raw nature that was later demonstrated in some drawings, which I will be reviewing shortly.



Fig.4

M on video cards:

"These cards are part of a visual conclusion to a concept devised originally from my think trains but catalysed by other conceptual artists. Such as Marcel Duchamp, John McLaughlin, John Cage, Ellsworth Kelly and Duval Timothy. The starting point for this project was the ideology of turning something soft, hard. This is in relation to soft copies and hard copies i.e on the world wide web. In our modern day society we tend to 'own' a lot that we physically can not obtain for example music and apps. Due to the vast and consuming nature of the internet we tend to look into and live in a hyper reality that we are only present in by clicking into. We see the documented version of the subject or source as apposed to the subject itself. Therefore the original quality of talent, substance and information gets altered in a world that has no physical value. Nevertheless due to the change in form it becomes something of a beauty in its own right.

As an artist I like to offer an insight into something. I aim to give the viewer space for thought and contract the benefit of too much information as to encourage imagination. Therefore titles and explanation of individual images are relieved. The only reason this piece of text is present is to inform the audience of the concept of the overall project, yet let the individual pieces act as instruments for viewer's reflection. By creating work of abstraction the audience will often incur the physical 'pause' moment. This is a tranquil, open, state of mind that heightens our senses of the surroundings. This is a main component of this projects intention.

These images were all devised from looking closely into music videos and extracting something beautiful, which perhaps my audience may not of seen. You are able to take the physical form back into the original metaphysical form by going to the web address and finding out the birthplace of the image. The genre of music videos was chosen through personal preference yet this genre also so happens to be one of controversy and debate. Due to the latter I felt this is an accidental opportunity for others to at least enjoy the visuals if not the lyrics, of something unfamiliar. By designing the images to be present on a 'gallery style postcard' (Fig.5a,b) I am enforcing these pieces to be viewed in the same artistic world and way. This was a necessity in order for the images to be taken out of the 'real world' and respected in the 'art world' as a creative entity.

I have reduced the soft image, extracted an essence, evolved it into the combination beauty of shape and colour, then finished it with a new physical form. Whilst providing the option for the viewer to return the piece to its original state. By providing versions and options you keep the subject fluid, a key stone in the bridge."



Fig.4

M discussing the use of Hip Hop amongst this area of work:

Initially because that tends to be my taste of music and I appreciate the visuals as much as I enjoy the songs. Nevertheless it so happens to be a genre that sparks a huge amount of debate. Hip Hop is very controversial and its more dignified members have caused eyebrows to be raised and people to jump back in shock. Yet part of this concept was to pull shape and form from something soft to make it hard. But I also like to create space and provide a visual area and use it as a physical instrument to make people think and wonder without the pleasure of knowing what, where or why it is what it is (as inspired by Duchamp.) By disguising the subject or original form, benefits the possibility of the viewer remaining open minded when graced with the images. So due to the nature of hip hop, I enjoy the challenge of promoting the beauty in the visuals and getting people to have a peak and appreciate the creativity hidden in some of the best produced videos out there. I feel this is something that is reasonable enough to ask and share without enforcing a right and wrong. Getting viewers to agree on the lyrics, music's choice etc is unfair as everyone is subject to opinion, the tornado that will come with the discussion of lyrics in hip hop is something I see as a battle I don't feel to be part of. Nonetheless as I always said I like to provide and open the door to a bubble which some people may not look into for personal / cultural and trend reasons. I have found over my few years of studying the creatives that I rarely come across other artists & designers who class hip hop and Jamaican dancehall as their chosen choice of music. They tend to be into a new wave that starts from the underground and gradually becomes a mass trend. Whether this be Indie, dub step, drum and bass etc. Often I get patronised due to my taste and a lot of eyes roll. Yet to me I see hip hop as a firm distinctive culture that has translated worldwide and has always had a steady flow of new fresh and original music. Hip hop is always there it is so integrated that it never became a fad, due to the background of street/urban culture I believe this particular genre to be sustainable throughout changing trends, charts, societies and social cultures.

So baring this all in mind I am producing small 'gallery style' postcards. Which let the image speak primarily for itself. On the reverse side just the web address appears, for people to then tap into and investigate further if desired.

My purpose is to achieve the totally abstract. I want to communicate only to the extent that the painting will serve to induce or intensify the viewer's natural desire for contemplation without the benefit of a guiding principle.⁴

IL

De Stijl By M.

THE INGREDIENTS (DUVAL, DUCHAMP & DE-STIJL)

M went to a talk taking place in Lewisham south London by artist Duval Timothy. She's always enjoyed the display of development and progress Timothy has showed confidently in his work over the years. Not only does his work stand the test of aesthetic likability but also they habituate and transform the current culture of Timothy's vicarious spacial being. One which connects with M on a personal relevance, this is one of transculture which I will touch on later. This is present in the piece MASHIWEL, which features the word Lewisham in an alternative language. (Fig.6) This represents the singular home Lewisham is to numerous cultures, religions and ethnicity. Also known as blue borough to the people who take residence there. (Fig.7) He pay's close inspection to the cracks in the bigger picture and extracts through celebration the beauty in something humble. That extraction process is one ingredient to be resembled in the work of this M.S.S/H project, particularly the video gallery cards piece. Timothy also touches on the acceptability of genre hip-hop and the overlooked positives. This is also raised in the subject matter the video cards stemmed from.

Timothy has a tendency mirrored in the majority of M's work. That is a tendency to divulge in an abstraction so much so that is past the point of understanding for the spectator. This connection is also demonstrated in the use of simple bold colours masking a complex abstraction of a particular subject, often personal to the artist.(Fig.8.a) Now I will be discussing this shortly in conjunction to the Marcel Duchamp exhibition, The Bride and the Bachelors. However I must just note that M enjoyed Timothy's relaxed yet subtly nervous response to an inquisitive audience member "I am ambiguous to reply , when people ask 'but what does it mean ?' I am suggesting a topic I like to let people think for themselves."⁵ This may seem like a 'cop out' answer nevertheless there was a degree of real awareness in the reaction that takes place between the piece and the viewer. This is an aesthetic M replays in much if not all of the physical pieces produced for M.S.S/H.



Fig. 7
“Blue Borough” Timothy, D. 2012

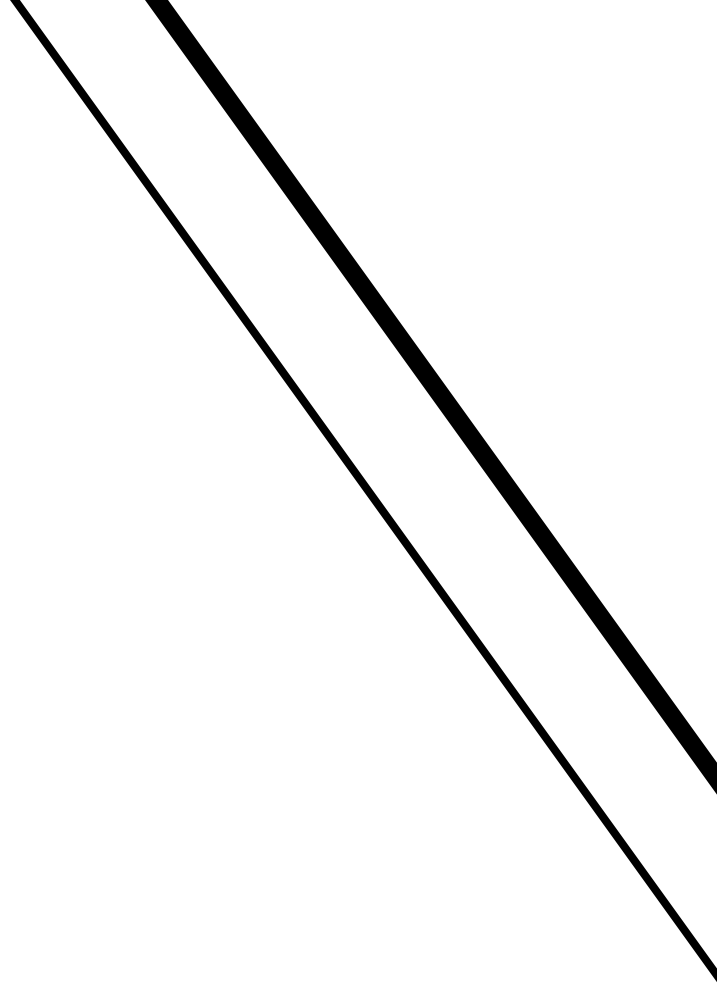




Fig.6
"MAHSIWEL" Timothy,D. 2012



Fig.8
"Untitled."
Timothy D.

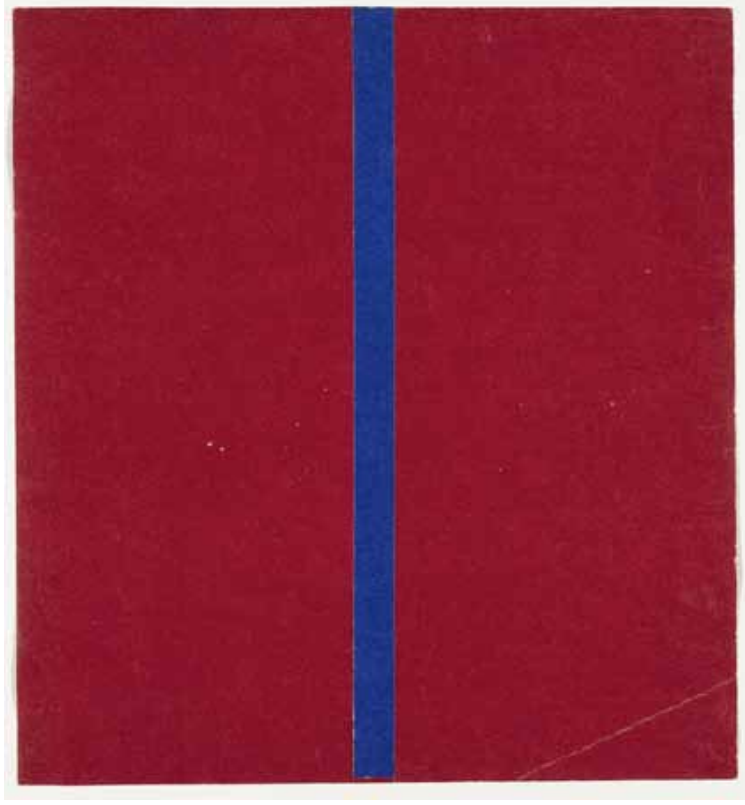


Fig.9
"Blue and Red" from the series *Line Form Color*.
 Kelly, E. 1951

Timothy mentioned names such as Ellsworth Kelly (fig.9) Piet Mondrian (Fig.10) all of which M grew up naively watching, but is now in a position of knowledge to dissect to resemble the reasons behind her attraction respectfully. From the visual clarity and his minimalist answer to the modernists of the early 60's, Piet Mondrian inspired M to pay attention and be confident in the enormity of the use of abstraction. Being a Minimalist during the transition from a modernist movement can alone, cause quite some debate. This is partially demonstrated in the abuse of Carl Andre's sculpture *Equivalent VIII* exhibited at Tate, London.(Fig.11)

The campaign against the Tate was an attack against the Tate collecting contemporary advanced art by artists who did not yet have auction-room reputations. ...That whole campaign was nothing but a philistine attack on contemporary art, ...⁶

The emotive resistance and vigorous speculation that came with the minimalist movement highlighted an even greater strength in the work of Mondrian. He provided clarity that abstraction not only acts as a tool but as a significant testament to the viewer's inner instincts.

Mondrian made you think .
 (Fig. 12)

The justification that thinking and sole abstracted work was a valid form of artistic creation was a vital learning curve for M. Particularly when she was surrounded by designers, illustrators and other artists that produce impeccable realist visuals. We can now continue to see Mondrian's dominance in present-day design not only in his past exhibited work but providing influence in architecture (Fig.13) and even the daily mail! (Fig. 14)



Fig. 14

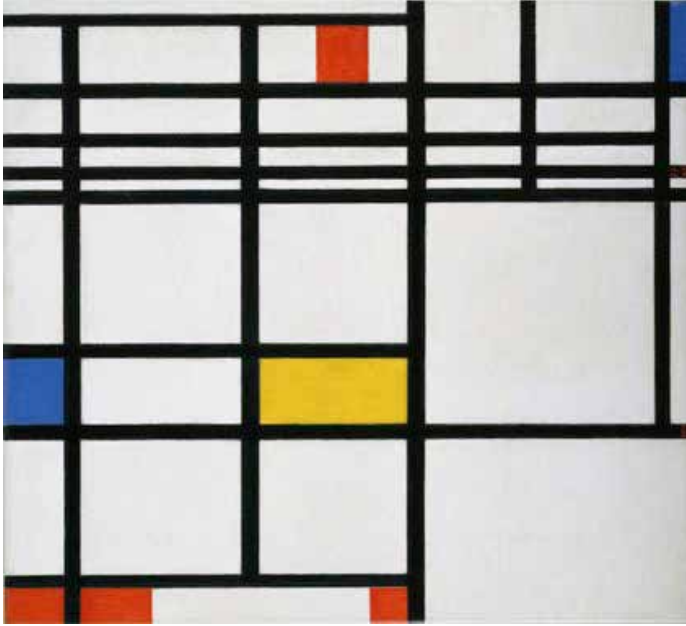


Fig.10
"Composition in Red, Blue, and Yellow" Mondrian, P. 1937-42.

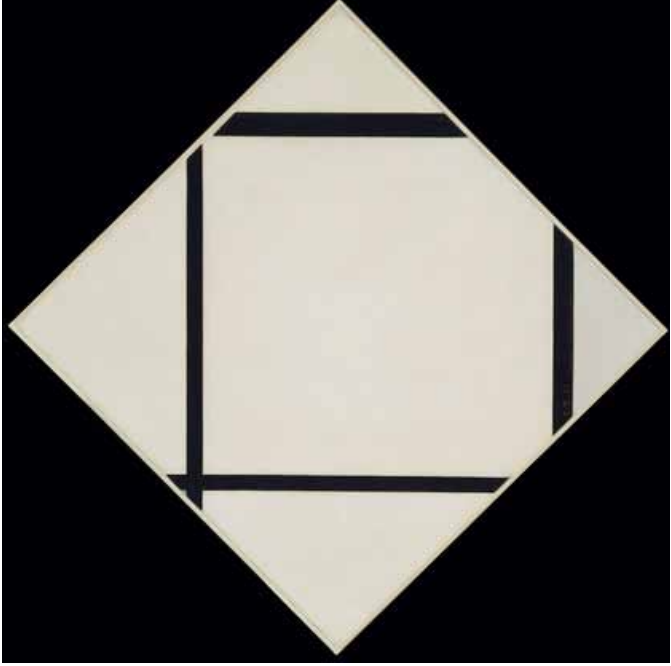


Fig.12
 "Tableau I: Lozenge with Four Lines and Gray" Mondrian, P. 1926



Fig.11
 "Equivalent VIII" Andre, C. 1966

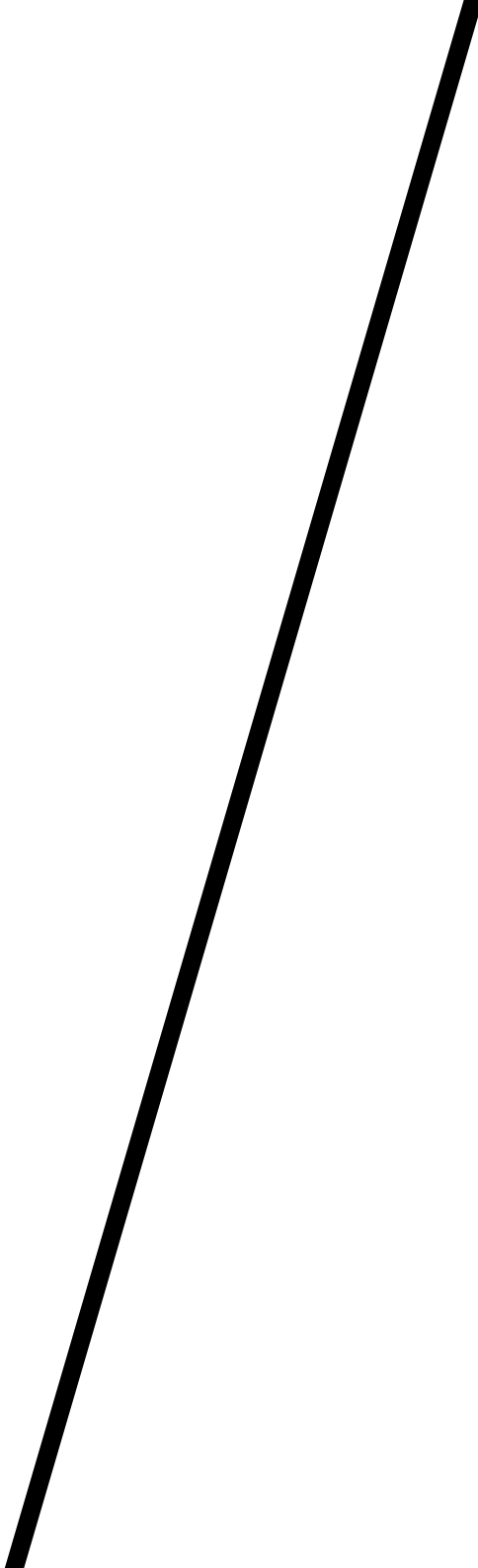




Fig. 13
<http://www.huf-haus.com>



Fig.15
An example of Ndebele Art.
<http://www.trekearth.com>



Fig.16
"Untitled" Douglas-Camp, S.

Mondrian's subtleties in his personal projection such as dropping an 'a' from his name when departing his country of birth Netherlands, corresponds greatly with the concept of M (please find in the FYI subpages.) Through previous years of M's work, she has often studied areas of tribal art, particularly Ndebele art based in South Africa and Zimbabwe. (Fig.15) She often became intrigued by the dominance, power and intrusive nature that this artwork expressed. As we can see in the earlier interview with Sokari Douglas Camp the depiction of masquerade work is the aesthetic of disguise. (Fig.16) This action highlights an anomaly between the viewer and the subject. So it seems that even outside of Europe in the depths of Africa this reduction to the initial being (whether this be a form of concept, painting or conscious knowledge) was taking place. Which only through recent thoughts came to life as an odd unexpected connection to Mondrian.

... they developed a bold style of house painting using bright pigments and strong contrast of light and dark. This new style helped Ndebele refugees establish a presence in a foreign environment.⁷

Did Mondrian need help in establishing himself in his new environment once leaving the Netherlands? Perhaps this original abstraction and simplification initially took place as a mask for an insecurity in a masquerade of the art world. Yet later noticing the sense of mystery surrounding a piece, was proving to be the distinctive valuable reaction we now have, when interacting with the well respected art of Piet Mondrian, or any other minimalist piece for that matter. We can confirm the thoughts of Mondrian that applied to his work were also intended for the greater context. Having WW1 just finishing, Mondrian was assessing the metaphorical and literal battle to force a 'full life.' His writings were not only intended to apply directly to art but as a manifesto for a greater union. To which his methods could be applied to by all for all.

(English translation)

The abstract imagery of relationship now, portrays this overhauling in determination of position by two, which is rectangular in another. This ratio of state is the most balanced, because the ratio of one extreme and the other extreme in terms of perfect harmony and all other relations. ?We see these two extremes as a manifestation of the inner and the outer, so we do not find the new plastic as the denial of the full life: we see her as the reconciliation of the duality of matter and spirit.⁸

(Original Dutch text)

De abstracte beelding van verhouding nu, beeldt deze oeverhouding in bepaaldheid door tweeheid van stand, welke rechthoekig op elkander is. Deze verhouding van stand is de meest evenwichtige, omdat daarin de verhouding van het uiterste eene en het uiterste andere in volkomen harmonie uitgedrukt is en alle andere verhoudingen inhoudt. Zien we deze twee uitersten als manifestatie van het innerlijke en het uiterlijke, zoo vinden we de nieuwe beelding niet als de ontkenning van het volle leven: dan zien we haar als de verzoening van de dualiteit van stof en geest.⁸

The previously suggested indication of insecurity was a struggle M has battled with when trying to establish her practise. Though through the process of honesty within interests, technical capability and her own strengths, M has been able to overcome this hurdle into an area of understanding. Of which the development is demonstrated next.



Fig.17
"White Painting." Rauschenberg,R. 1951

Execution in which everything must be reinvented and worked out from the start is too expensive or impossible in present circumstances. Absolute freedom for continual research is demanded if art is to be achieved. 9

The above encouraging quote from Piet Mondrian supports M's next endeavor into The Bride and the Bachelors exhibition featuring Marcel Duchamp with Cage, Cunningham, Rauschenberg and Johns. Despite previous apprehensions into the personal connections with Duchamp's work, M was intrigued and left oddly inspired by perhaps the most visually simplistic piece in the exhibition. Having walked past a piece consisting of chairs being considerably placed in a linear format intercepted with wheels, M started her conversation. It was a conversation of the mind, of which takes place within many of us upon visitation of a gallery, museum etc. She figuratively read this piece as a conversation between a group of chairs, of which some where left out and some were leading conversations. M realised that this young , socially dynamic response to the piece was subject to her and her alone. Her attention though was quite literally focused on the piece in front of her and nothing around her. We see this point reversed when M

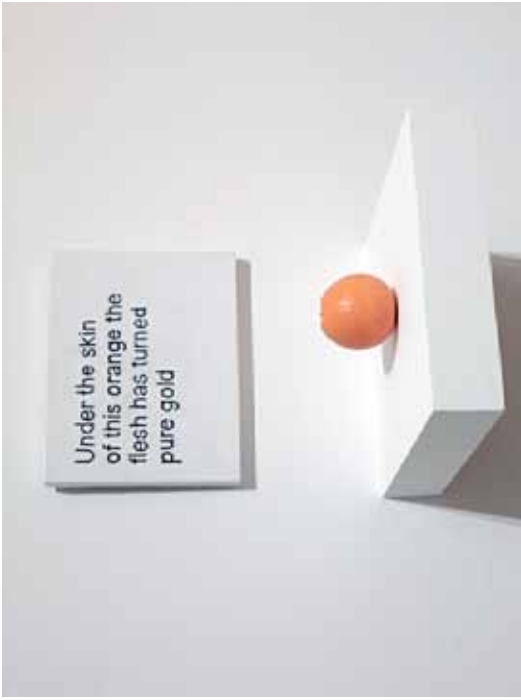


Fig.18
"FarFromWords." Prouvost, L.

THE TOOL THAT CREATES DREAMS

Having been produced by Rauschenburg in the wake of Duchampian Readymade antidote M was apprehensive. However, having just come from a previous exhibit at the White Chapel Gallery, which featured the Farfromwords collection of artist Laure Prouvost. She developed this acceptability and appreciation of alteration in viewpoints of what seem like ordinary objects. (Fig.18)

The introductory text on for the presence and absence collection discussed the suggestion and use of doors. The expression of 'Hinge' is often used by Duchamp.

There was something about the act of doing the opposite simultaneously that struck M. Its dual action osmosis process reminded M of her project title. It was that scientific explanation which was acting as a supporting concept for abstract thoughts.

As M took a distant stance from the Rauschenberg piece she was overcome by an entrancement, this effect and moment was pinnacle in the rise of conceptual depth amongst the core concept of M's last project. M wondered more closely to the provocative white canvas, and found herself asking why? John Cage described the work of Rauschenberg, quite simply and with perfect accuracy.

He saw these paintings as airports for the light, shadows and particles. They offer reflection on surroundings.¹⁰



Fig.21
"The Name II." Newman, B. 1950



Fig.20
"Canto XVI from
18 Cantos."
Newman, B. 1964



Fig.19
"Canto XI from 18 Cantos." Newman, B. 1964

This piece then transpired into a tool to M. It was an instrument of which you(the audience) played the music. Duchamp gives an example that when he hits a note on a piano you instantly awaken your senses to hear what note will come next, or any other surrounding sound. It was designed purely for that interaction. It is that generosity within work to immerse the viewer in a moment of pause, that M felt was so vital amongst the over scheduled lives of the 21st century. Despite her fallen state into tranquility and calmness. M later went on to question the authenticity of this particular Rauschenberg piece. This sidetrack only came following her stumble across Barnett Newman. Newman's piece's from beginning to end of his career always imminently attracted M. (Fig. 19 Fig.20) However it was his earlier more neutral toned paintings such as 'the name II' painting from 1950 that struck resemblance to the 'white painting' of younger Rauschenberg. (Fig.21) Through investigations it soon became apparent that Rauschenberg seemed to of created the latter piece almost immediately after visiting Newman's 1951 exhibition. Nevertheless the notion that the 'silence' aesthetic had resonated from Newman's work and spoke to Rauschenberg through transcendental conversation is something M saw commendable to Newman.

Far from surrendering hope for art, the metaphor of silence, or nothing, provided art with a realm separate from life. 11

This alter reality brings me back to the connection of the dream sensation and theory.



Fig.22
"Abandonment and anticipation" Nelson, M.



Fig.23
"Striptease." Banner, F. 2009

...it is precisely to expose the viewer to a different mode of receptivity, one in which you could 'fall into a more relaxed state, where things can affect you on a subliminal level' - infecting your mind to the point where elements of the work might return, like a dream, 'at times and places that are quite unpredictable'.¹²

Above you can read Clare Bishop describing Mike Nelson's piece 'The Coral Reef' which obtains the dream like sensation so many pieces of work exhibited possess. (Fig.22) Yet how respective is that to the simplification of the piece, against the audience members personal and cultural experiences? This rhetorical question I personally believe to be down to the availability of space found in the simplification and reduction of imagery, colour & design. Space provides a wider area for thought, Space which isn't intruded by description and an easy option explanation, is left to illuminate and fragment the minds of the viewer. M repeats a previous quote from John McLaughlin in order to reiterate the importance of reducing guides to benefit personal gain within imagination.

My purpose is to achieve the totally abstract. I want to communicate only to the extent that the painting will serve to induce or intensify the viewer's natural desire for contemplation without the benefit of a guiding principle. ¹³

Removing the assumed aesthetic distance between the audience and the viewer, and replacing it with a sense of close reflection and unease stimulates the neurons of the right side of the brain(the imaginative side.) Subsequently this differentiation of the aesthetic distance removes the natural ability and desire to analyse the original intended subject. Yet, we can see this factor reversed in the recent work of Fiona Banner. (Fig.23) Where she states the concept and thought directly into the image, to provide the viewer with clarity and understanding. Nevertheless , the analytical trigger is yet again stimulated with the desire to articulate a further meaning into such a bold unexpected statement. The art of analyzing is one which can not , nor should be abolished. Yet it can offer the never ending, this is the use of analytical approach to abstraction M aims to take her practise.

In both laboratory and world, he held, a person's behavior is always oriented toward some goal. The person is always trying to do something. That intention or determining tendency is what matters most.¹⁴

We imaginatively project ourselves into “an immersive ‘scene’ that requires creative free-association in order to articulate its meaning; in order to do this, the installation’s assemblages elements are taken one by one and read ‘symbolically’ - as metonymic parts of a narrative”¹⁵

Yet when the narrative is abolished the mind is destabilised back to previous state of creative-freedom.

Lewin viewed the person as system containing subsystems that are more or less separate and more or less able to interact and combine with each other. “One subsystem,” writes Woodworth, “might be friendship for a certain person; another might be love for a certain sport. When a person is intent on reaching a goal, one of his subsystem is in a state of tension”. If he is interrupted, this subsystem remains tense for some time and cause him to resume the activity once the interruption is gone. Or if it can’t be resumed, an activity that’s somehow similar can substitute for it and drain off the tension.¹⁶

It is in that interruptive action of the M.S./H project , that if repeated , will force the viewer into not only a state of satiation as Daniels mentioned. but it will also force the viewer to enable a sensation of a mildly (person dependent) euphoric reflection, of which (as mentioned before) due to the constraints and regimented system of our day to day lives may not be easy to succumb for the audience



Fig.24
 "The Man Who Flew into His Picture." Kabakov,I.

THE TOOL.

So as demonstrated in the previous writings we can see work which evokes a sensation of the sublime. To M this indirectly described the piece of work as a tool. It became a mechanism for an atmospheric spectacle to take place. This is due to her belief and take on the situational zeitgeist that becomes present when interacting with work. Causing the work to resemble installation pieces which take a multi sensory path. She naturally developed the path of viewing work as a performance. Supported by writings and intentions by drama practitioner Antonin Artaud around the concept of a spectacle taking place.

Artaud sought to remove aesthetic distance, bringing the audience into direct contact with the dangers of life. By turning theatre into a place where the spectator is exposed rather than protected, Artaud was committing an act of cruelty upon them.¹⁷

The piece became the stage, the artist became the antagonist mechanic/puppeteer and the audience became the actor. When the performance became live, there is a simultaneous movement between the protagonist chasing the antagonist for answers. Yet during this quest the audience is totally unaware of the two roles in which they are playing in this performance. That of an audience member and as the focal protagonist character in the script.

Artist Ilya Kabakov often describes his work as an 'immersive scene' that he is narrating and viewers become actors in. (Fig.24) The main actor in the total installation, the main center toward which everything is addressed, for which everything is intended, is the viewer ... the whole installation is oriented only toward his perception, and any point of the installation, any of its structures is oriented only toward the impression it should make on the viewer, only his reaction is anticipated.¹⁸

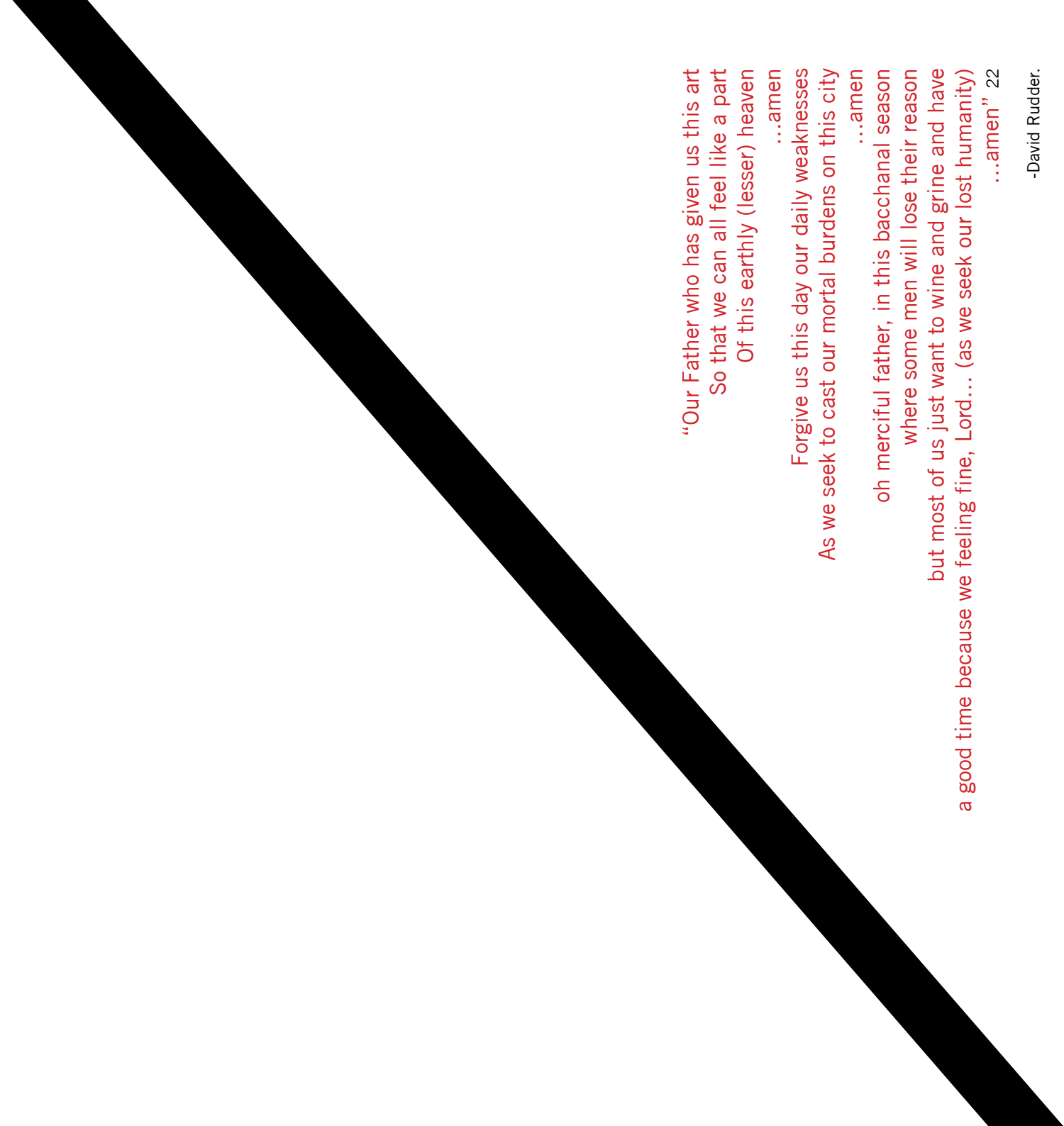
M intended to resurrect her work through the context discovered surrounding the reduction and simplification of compositions, colour and overall visuals. Elevated from her research on the neoplasticism/ De Stijl movement, of which the original distinctive link is in

Amid trawling the maze of YouTube, M tends to come across a lot of individuals performing similar actions or songs. Some great, some not so but the majority illuminating from the dancehall culture. All of whom upload with the ideology of presenting themselves or their family member etc in a certain way. YouTube becomes a stage for them to showcase talents however good. Some may be sexually charged due to the nature of tradition in certain dances, some have originated from that but are now so distorted they have taken a separate place.

Stewart Kingsley defines dancehall as a ‘subculture.’ In this space actors live their cultural imperatives and complexities through their music and dance performances.¹⁹

The referral to actors living there cultural reality when performing, revokes that same bond developed in the audience acting participation of the Rauschenberg ‘White painting’ piece. Furthermore it reiterates the concept of stage and a multi-dimensional form of art taking place, departing from the still.

The below poem is extracted from a carnival song “high mas” by Trinidadian David Rudder. M came across this piece when reading Sonjah Stanley Niaah Dancehall: from slaveship to the ghetto. M felt it embodies the very ethos and personality which was present in the free nature of not just children in general but the children in the videos M went on to interpret.



“Our Father who has given us this art
So that we can all feel like a part
Of this earthly (lesser) heaven
...amen
Forgive us this day our daily weaknesses
As we seek to cast our mortal burdens on this city
...amen
oh merciful father, in this bacchanal season
where some men will lose their reason
but most of us just want to wine and grine and have
a good time because we feeling fine, Lord... (as we seek our lost humanity)
...amen” 22

-David Rudder.



Fig.25



Fig.26
"Clarks in Jamaica"
Fingers, A

In the 4 videos M discovered , of 4 groups of young children dancing to the same song in almost identical styles. All of whom were filmed with an amateur aesthetic by a phone or computer camera. (Fig 25) These kids were so far attached physically but dancing to the same dancehall/Jamaican song. Despite the lyrics not being understood by all, the dancing became the common language spoken. From each youngster to the next it is the same voice, the same show. There is evident common ground present despite the vast amount of physical ground between them. These connections to people they don't know about are a clear result of transculture. The nature of transculture draws resemblance to the informality of the carnivalesque nature discussed earlier

The Caribbean Carnival creates a bridge between artistic disciplines, between people of different cultures and between social classes and religious traditions. It exerts an indelible influence on interculturalism and artistic development ²⁵

M has extracted a simplification of the energy translated in the YouTube clips to demonstrate a hard copy. Yet to also introduce the reader to a huddle of festering energy they may not have come across in their world. By being introduced to something they may not believe to 'interest' them, results in their feature within the particular area. The presented no constraints or regulated attitude within transculture is how it grows so rapidly. Due to the unrelatability to the scale of YouTube, it becomes a figural masquerade in the carnival of the internet. Allowing the boundless Carnavalesque culture discussed earlier to take place.

We tend to underestimate the extent to which the cultural tradition is not only a selection but also an interpretation. ²³

We can even look slightly deeper into the song the kids are dancing to which is called 'Clarks' by Vybz Kartel. Clarks quite literally refers to the shoe company based in Somerset. The book 'Clarks' by Al Fingers discusses how colonialism was the food source and boat for the original Clarks shoes in Jamaica and how now it has developed into a celebration of English presence by the locals. It has become an object of social class justification.(Fig.26) A desired product that to obtain is an achievement in itself , providing the wearer with the stripes to a metaphorical team. This layered history and incredible web of cultures produces the coming together of a variety of people and stylistic artwork, of which can only be developed through combination and collaboration. It is the sporadic nature of Carnavalesque culture discussed earlier, along with the Liger theory of dual foundations producing stronger work, that M finds herself finishing in these particular areas of interest. This notion of gathering interest, thoughts and establishing the connection afterwards is the process M has realised to go through in her practise. She trusts that the connections must be established if they are coming from the same mind , although influenced by others a definitive connection lies beneath the appeared fragmentation.



Fig.29



Fig.28

From the videos, simplistic line drawings of expression where done originally through digital tracing but ultimately by hand. It didn't match concept to produce a digital outcome with no hand drawn physicals of the dancers. She produced 4 frames of the children, and accented them with red felt.(Fig.28) The red felt was used as a signifier to the youngsters. Shortly after cut into shapes which M extracted from the louder parts of the image, this may be from movement or physical attribute. For example there was a piece of felt which spiralled out, this was due to the child's movement of whipping her hair round more commonly known as the dutty whine. (Fig.29)

Despite the frames having glass installed M decided against the idea of creating a cabinet around the drawings. She felt it detracted from the personal hand aesthetic , it gave a shine to something that was to represent a unrefined source. M felt the notion of not only mentally but physically being able to interact with the work, a central component to be embodied continuously in her productions.

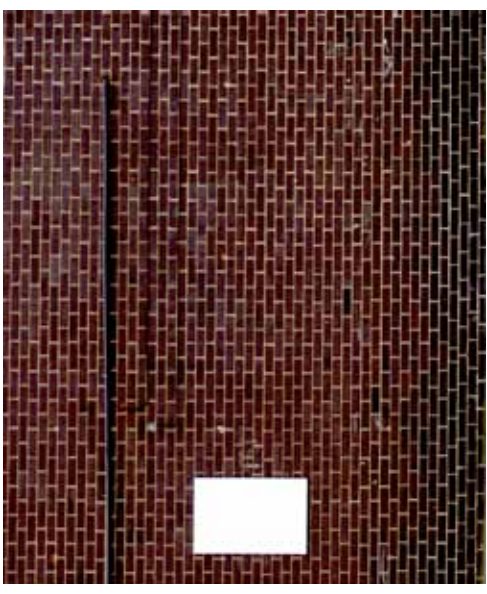


Fig.30-33

The latter point leads me onto the installation pieces of the project M.S.S/H. M used a stretched canvas that she painted with white emulsion for a clear space. Along with the use of a 3 meter by 1 meter white fabric to install over and around Leeds. This was with the intention of juxtaposing the cleansing space for thought amongst cluttered areas of built up tension. M believed to see certain areas as 'awakened need for reflection and the moment of pause.' (Fig.30-35)

An awakened need is a state of tension, a readiness for action but without specific direction. When a suitable object is found, it acquires positive valence, and a vector then directs locomotion toward the object. Excessive tension may blur the person's perception of the environment, so that he doesn't find a suitable object to reduce the tension.²⁰

She understood that with needs come a release of energy, the same notion appears in that of desire. Needs are often articulated through actions of voice or behaviour. Therefore installing these white spaces would no doubt create a dialogue of some form between the onlooker and the piece. M was excited to raise awareness and conversation between her work and people who may not be artistically interested or aware. It presented her with uninfluenced fresh minds. This subsequently allowed her work to shout out from the surroundings and offer the release of something out the ordinary. It created space for conversation whether that be in a gaze or a literal 'what the hell is that?' The naivety and unpredictability of its placement paid strong tribute to the conversation itself. The white pieces acted as tools – the aesthetic distance and conversation between the viewer and the piece became the SOFT potential energy. It was an Affect – Which transpired to an Effect and a form of kinetic HARD energy by the viewers reaction.

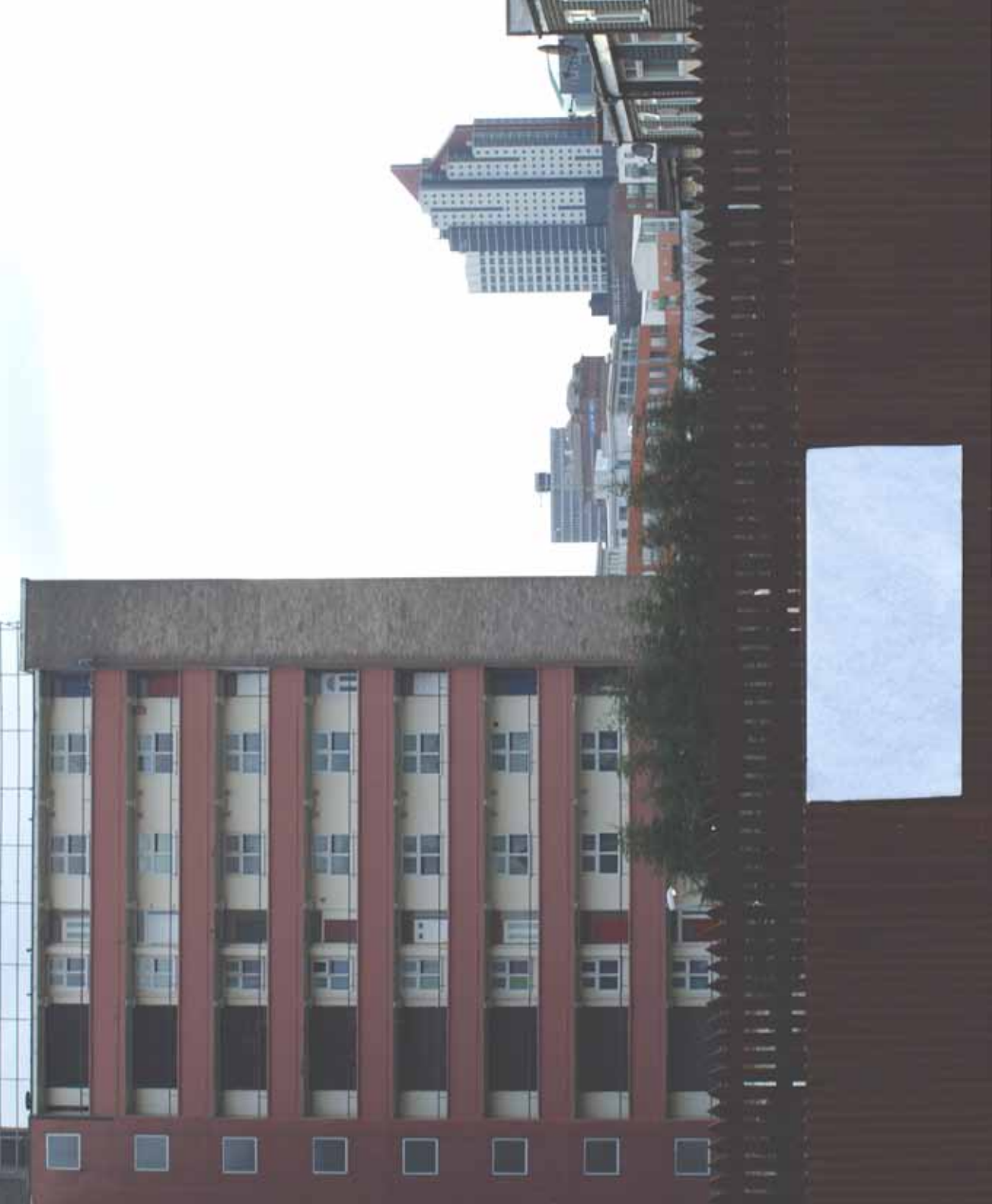


Fig.34



Fig.35

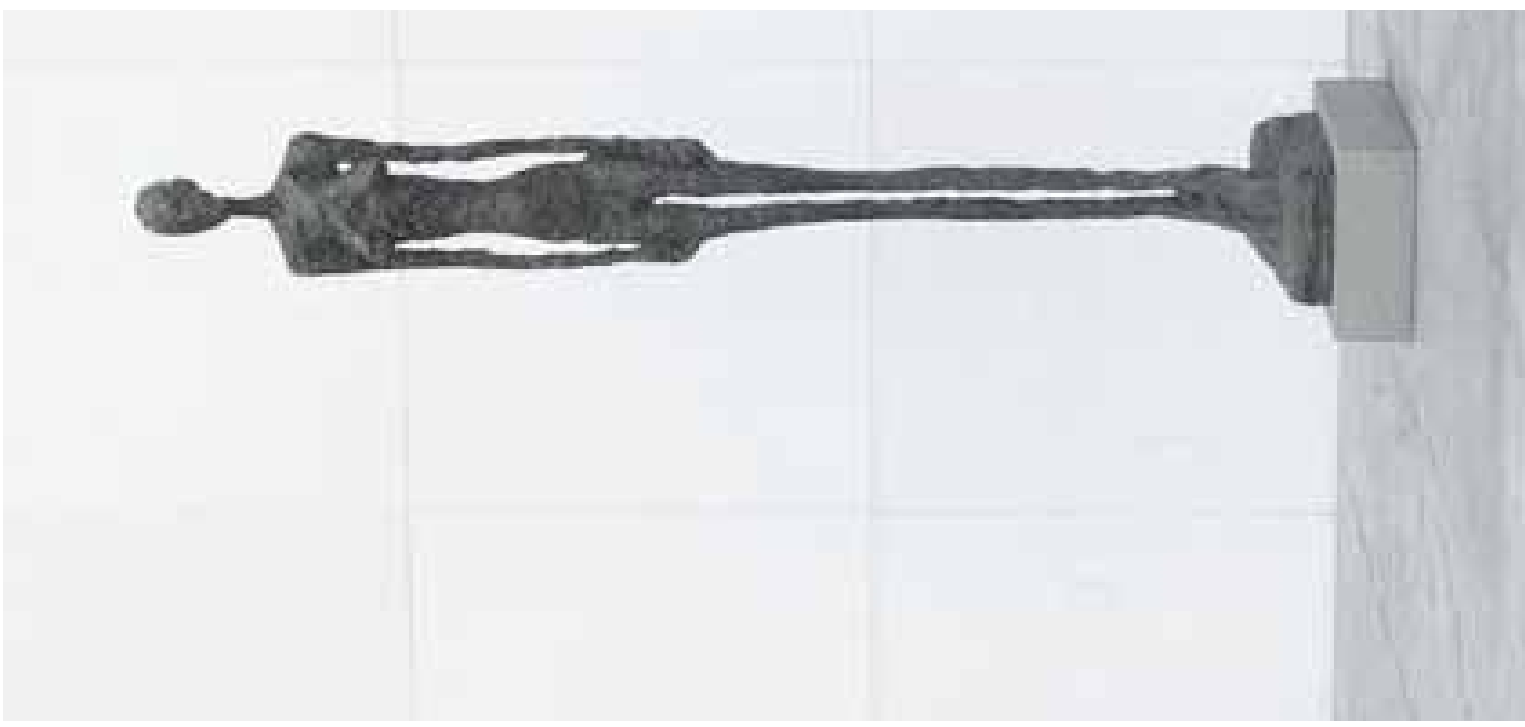


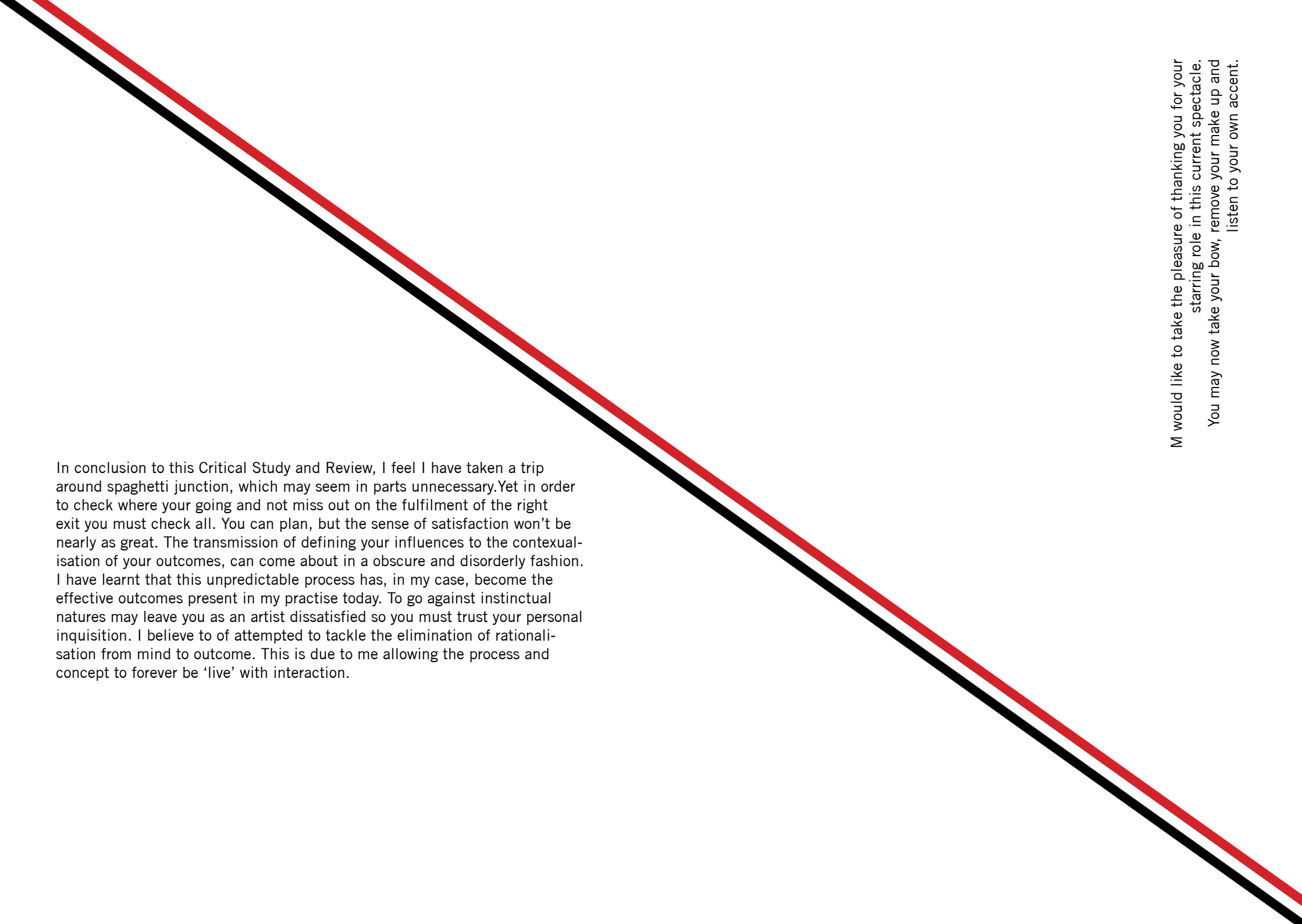
Fig.36
"Tall Figure III" Giacometti,A.

M would of preferred to of been able to install the pieces for a longer time , but due to restraints and interference with Police about 'vandalism and rubbish control ' this was not possible. The developed interaction over time would have been of interest to see how an outside gallery culture took to the intrusion of concept over aesthetic work. The pieces would of stood with an impending

presence similar to the watchful intimidation of a Giacometti Piece. The direct coercion and striking presence of the 'Tall Figure III' (Fig.36) is an attribute that will strengthen with constant development. Similar to the unframed manner and free nature of the Giacometti piece shown a similar distant relationship can be drawn with M's idea of block colour use. Due to the installation location choices, block colour is an irregular citing, particularly that of white or the primary red. This surprise element weakens the current controlled state of mind of the passer by. Magnifying the occurring impact of the interaction.

The growing elements of dream states, tools, and simplification through extraction has developed over the process of doing the combination of these projects . This maturity naturally develops over time in most artists. Barnett Newman came to this final state right in the midst of the 60's minimalist era coincidently with Mondrian and Kelly discussed earlier

Having been influenced by minimalists of the 60's as discussed earlier M reentered this area briefly to draw a correspondence to Barnett Newman.



In conclusion to this Critical Study and Review, I feel I have taken a trip around spaghetti junction, which may seem in parts unnecessary. Yet in order to check where you're going and not miss out on the fulfilment of the right exit you must check all. You can plan, but the sense of satisfaction won't be nearly as great. The transmission of defining your influences to the contextualisation of your outcomes, can come about in a obscure and disorderly fashion. I have learnt that this unpredictable process has, in my case, become the effective outcomes present in my practise today. To go against instinctual natures may leave you as an artist dissatisfied so you must trust your personal inquisition. I believe to of attempted to tackle the elimination of rationalisation from mind to outcome. This is due to me allowing the process and concept to forever be 'live' with interaction.

I would like to take the pleasure of thanking you for your starring role in this current spectacle.
You may now take your bow, remove your make up and listen to your own accent.

...When we say the word life , we understand this is not life
recognized by externals, by facts, but the kind of frail moving
source forms never attain. 26



Opening Section:

1.Margret Huber. Leeds. Lecture February 2013. p16

2.Barthes,R. "Camera Lucida" Farrar, Straus & Giroux Inc.1999 p20

3.1 Amos Poe.in "The Blank City" Film. Director:Celine Danhier 2010 p23

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3 Gilbert & George in 'Gilbert & George' Richardson, B.The Baltimore Museum of Art.1984 p38

4 Kabakov,Ilya and Emilia "The House of Dreams" Serpentine Gallery sponsored by Bloomberg.London 2005 p38

4.05.Strong,R. "Strong Points" Thames & Hudson 1985 p42

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