Infinite dpi

Resolution inside a Singularity

Crudely Staying Sane

sequela
n.

plural sequelae, 1793
Originally in pathology, from Latin sequela "that which follows, consequence" (see sequel)

Question

Aim

Can practices which experiment with Disidentification mitigate consequences of crisis?

To focus on the manipulation of resolution and velocity in researching the relevance of Disidentification to creative practice and the wider cultural frame of reference

Object

To disidentify is to read oneself and one's own life narrative in a moment, object, or subject that is not culturally coded to "connect" with the disidentifying subject

Munos p12

Drawing on the techniques of 20th Century comedic entertainers explore whether white male working class identity can, through hyper-identification and disidentification, be an effective raw material for creative intervention in contemporary spaces

Examine the benefits of exploiting humour and a very British sense of failure by further exploring the performative aspects of creative practice, integrating body as a material

Underpin the above through building upon recent practice to further explore identity, subjectivities and meaning in a multi layered, rhizomatic approach to materials, both analogue and digital.

Further research a broad range of performance, film and spoken word practitioners. Widen engagement with contemporary practitioners and organisations

Develop robust methods of remote communication, feedback and entropy between sculptural assemblage, moving image works and human agents across SpaceTime

Extend the luddite possibilities of adobe creative suite focusing primarily on resolution and speed of the image

The Heckle

Disruptions and supporting thoughs restricted to the margins and footnotes

Research will be driven by the unpacking of personal, geographic and societal displacement perpetuated by crisis

Rationale
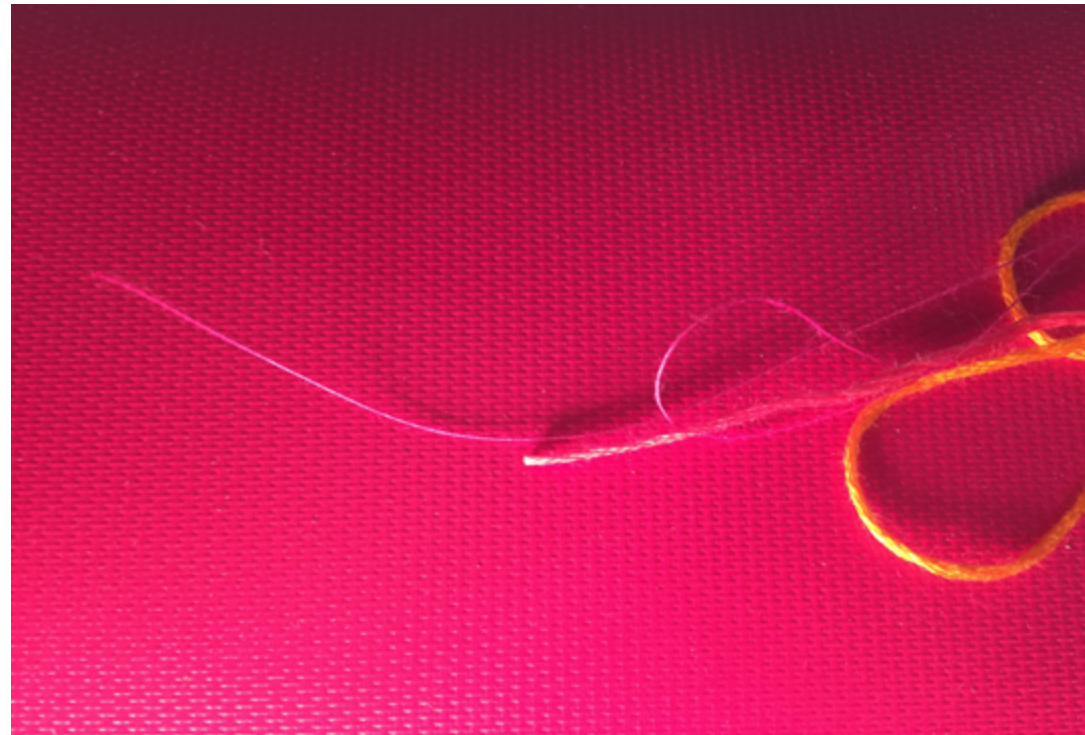
… spacetime is any mathematical model that fuses the three dimensions of space and the one dimension of time into a single four-dimensional continuum. Space-time diagrams can be used to visualize relativistic effects such as why different observers perceive where and when events occur differently.
Wikipedia

Can I fail without being a failure?

Am I allowed to fail?

How far can I push things before they break?

Can unintended intervention in a social space improve the work?

Do seeming nonsensical acts shortcircuit the code?

Is it nonsensical or just not economically sound/rational?

"no man was any less surprised by failure."

Anon on Tommy Cooper

Clepsydra – Serres

ZIZEK
Humour and contrariness

How long would it take for a drop of water to travel the length of the Tamar?
Ask marine research bods

..patriarchal posturing through abstract masculinity and triumphant whiteness
Braidotti p24

Circulationism is not about the art of making an image, but of postproducing, launching, and accelerating it. It is about the public relations of images across social networks, about advertisement and alienation, and about being as suavely vacuous as possible. Steyerl

Healing through identity re-formation?

"Differences of location between centres and margins matter greatly."
Braidotti p.16

The rationale behind my methodology is to pursue a mode of practice which is an embodiment of emotional and theoretical concerns. This has led my artistic practice to being ever closer aligned with my everyday experience and motivation.

Acute depression and anxiety have led to reflection and critical analysis of the ways in which mental health impacts on both creative practice and everyday life. My condition engenders a paradigm of shifting identity and intense paranoia. Research moves into unpicking of subjectivities and the partiality of identity.

When you fall asleep and wake up each day having to first pull your "self" together it is exhausting. However, I have found this to be a rich area of research. Fortunately, this research is simultaneously an effective tool to aid healing and a rich spacetime in which to develop creative practice.

Early in my creative development I realised that language was a major contributor to societal and personal schisms. Whilst past work directly confronted and rejected language my practice has evolved a more nuanced approach. This is where the Disidentification of Munos blended with the SpaceTime of Serres and Deligny opens areas of new potentiality. The limits of language reinforce binaries and polarised thinking. Identities are reinforced, defined, delimited by language.
Action follows.

If we can wriggle free of the constraints of language and labelling, we find release from imposed identities and experience our own subjectivities freely.

Chance, accident and failure can teach us much. I intend to deepen my understanding of its applicability to my practice by enabling chance and the possibility of failure to become active agents.

Having experienced strongly dichotomous spoken boundaries whilst growing up I learnt that humour and playing the fool are effective means to subvert. Navigating the narrow channel where offence and acceptance conflate can reveal unanticipated new avenues of exploration. This teases open a space which is outside of Common Sense and is unpredictable whilst full of potential.
Humour disarms and offends. Dad Jokes and memes are by definition uninspiring and obvious. However, if overloaded to breaking point within shifting contexts they can serve to unearth fresh possibilities.
Narratives are played out in clear light which elide and rely on false dichotomies and imposed pairings.

Research helps address assumptions regarding identities, subjectivities and the role of art practice in society. Adding humour and failure here acts as a defence mechanism that can be used positively to aid recovery.

The poetic and associative potential of each object is critically evaluated before selection and often prior to being absorbed into the studio. Each has an arc in SpaceTime which encompasses references to past present | future | objects. Works such as Pink Fence give a nod to Caro whilst their negative capability threaten the present space, providing potential future states.

As I work, further critical decisions are made in real time. Objects achieve their particular aesthetic, emotional and theoretical potential when combined in an assemblage. Modification comes mostly in the joining and juxta positioning of elements. Any fabricated items maintain enough of their own material character to perpetuate identities. Impractical and awkward co-joinings are sought in an effort towards discovering unfamiliar relationships. Practice invites humour and the ridiculous. Without these many new potentialities would not become apparent. Balance is frequently stretched to breaking point. Failure courted. Negative capability.

This approach has been present in my practice for many years, however it is only within the last five that I have actively engaged with how this operates. I have found that it is detrimental to fight this impulse in an attempt to rationalise and draw my practice out onto a linear timeline within a cartesian space. Finding the writing of Serres and Deligny has cemented this instinct to layer and interweave multiple texts and references.

Concurrent theoretical, political and aesthetic concerns can be assembled/addressed within a single work. Just as material objects can be juxtaposed, offered up to one another, combined; so too mental and emotional objects.

At times it is as if I have had my skin removed and all input is raw and direct onto the flesh.

Esoteric – buddha

Edits create narrative dissonance depending on the content author re farage and the Andrew Neill interview

Skitz nature of advanced capitalism monetises all life and processes on the planet.
The planet itself.

People fall for this shit

BOW AND ARROWS

'..Negative Capability, that is when man is capable of being in uncertainties. Mysteries, doubts, without any irritable reaching after fact and reason.

being capable of eliminating one's own personality, in order imaginatively to enter into that of another person, or, in extreme cases, an animal or an object'

Keates 1817

For me this is where Wittgenstein really comes into his own, as he suggests an approach (or stance) predicated on striving towards as much clarity as possible. What he gave me was an awareness of the unreliability of language, specifically in terms of how it can map (or fails to map) what happens in the studio or in the writing process. That's not to say that we can't say anything about anything, but rather that we need to exercise caution, and keep referring back to what's actually happening in the practice and measuring it against its description in the writing.

Bowdidge

Populism, a device deftly employed in polarising narratives, causes concern. It is a drive towards the median, the average, common ground. The simplest way to appeal to a broad range of people is to make things shiny and sexy and exciting. However, the glitz and novelty are a thin veneer. Whilst focus is on this surface charade, which appears to be the end, beyond this, deeper motives operate.

The ability to change resolution, to zoom in beyond the surface rhetoric is essential. If we allow ourselves to become entangled within the surface debate, we risk fuelling it and furthering the polarising narrative. Akin to trolling on social media dis-identity and hyper-identity can be employed to setup false polemic. To court debate which operates solely to draw out the viewer. To niggle. Unsettling the viewer whilst luring them in with the aesthetic. This drawing out has potential to enable progression past the binary.

This highlights why the work of Tommy Cooper is of strong interest. He developed a stage persona which operated simultaneously on many levels. The hapless idiot attempting sleight of hand who fails but continues to entertain and seemingly inadvertently pulls off a true feat of magic. Further, Chaplin used the jester role to hold up a mirror to the audience. Eliciting joy whilst making political, socially contentious points.

The river will connect and provide a narrative backbone to the project. Many proposed action sketch ideas will utilise the flow and cyclic nature of water to physically and theoretically explore my objectives. The emphasis will continue to be on Thalweg, a constantly shifting border in the riverbed which will act as an equivalent to the spaces where identities meet.

Aesthetic, political and theoretical concerns regarding Mermaidism will be carried forward. Here the mermaid is metaphor and metalepsis. An example of how mythologies are weaponised within contemporary debates. Also, tales of esoteric magical figures are strongly bound to the Tamar river and Cornish identity. Weaving these tales throughout my practice enables a grounding in a SpaceTime which is simultaneously contemporary and historic.

But Why?

Is it to test yet more relationships to breaking point, to prove one is worthy of them?

There is no social system that does not leak from all directions, even if it makes its segments increasingly rigid in order to seal the lines of flight. There is nothing imaginary, nothing symbolic, about a line of flight. There is nothing more active than a line of flight, among animals or humans
-MANNING

Thalweg -define

Making a joke is a risk as is the formation of an artwork

OOO gives rise to reflection upon status of non-human actors

Polishing our past to remove the tarnish ultimately shortchanges and thereby harms our students. It is incitement to ignorance and simply should not be allowed.
Politically controlled revisionist history...
Michael Rosenbaum
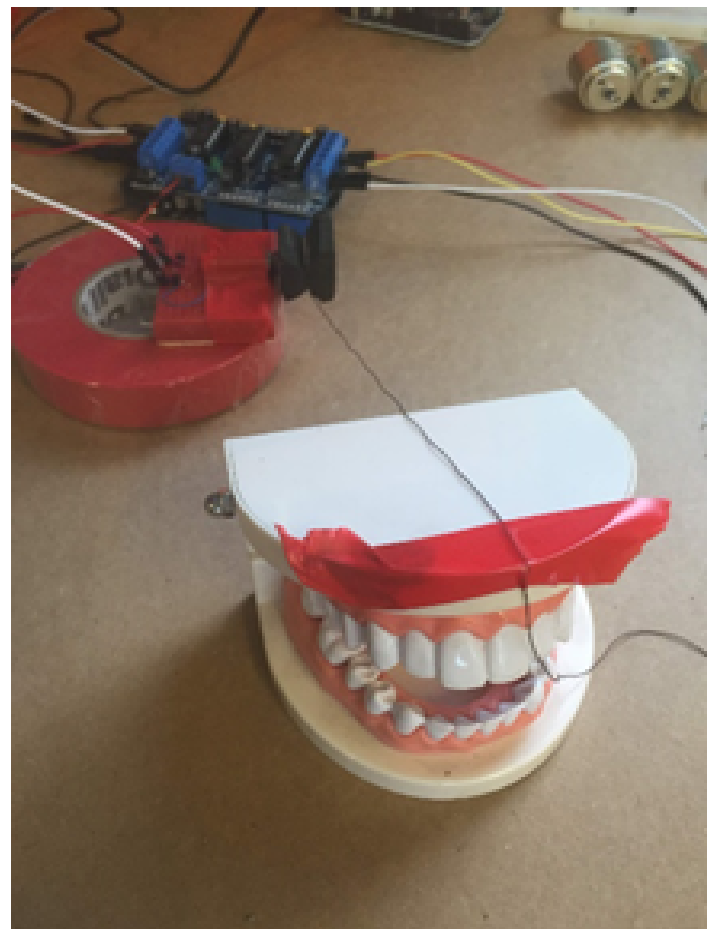
BRAIDOTTI NOTES:

Capitalism creates subjectivities

Necropolitical

Guilt and debt

Has the language become monetised that is used by the UN ?

One could say that from necroeconomics that yes

Matthew Fuller
body as vessel of toxic quasi-food
Entropic
Anxiety is Addictive
Desire as plenitude = not desire as recognition of other in lack

Desire as sharing not requiring

There is no difference without a fiscal differential

AR – Artificial Reality

AN – Artificial Nonsense
AS – Artificial Stupidity

To further explore my aims I have begun integrating luddite tech and AR to allow physical elements of my practice a greater deal of autonomy and agency. Sensors communicating wirelessly will feed into the system of installed assemblages and allow real time data to shape experience for the viewer. I also see remote, ephemeral signalling as analogous to how myth connects across SpaceTime.

What ?

Project Outline, Methods and Approach

This proposal frames one permutation of elements from within my ongoing practice. Rather than a concrete linear narrative this will reflect the constellation of embodiment which is the practice. A thin membrane which journeys throughout, not segmented into neat consecutive slices but as a diaphanous network within itself.

The multiple threads of enquiry will be pursued simultaneously, each drifting in and out of focus and new ones coming into view. Over the course of 705 this will manifest as selected outcomes and physical interventions building towards the final show.

Pentimento is essential to practice. Replete in its appearing, each work has undergone transformation, edits, corrections and adjustments. Not only choice but failure is evident. An active field of enquiry which enables critical thinking and reflection accommodates choice and negotiation.

My working cycle is pronounced and intensive. I have developed an approach to practice which accommodates this. The intensity of activity, the pressure of layering densely loaded moments generates potential. The points at which this potential percolates to the visual surface are those which are most successful. Pink Fence, Global War, Televised Revulsion show the trajectory.
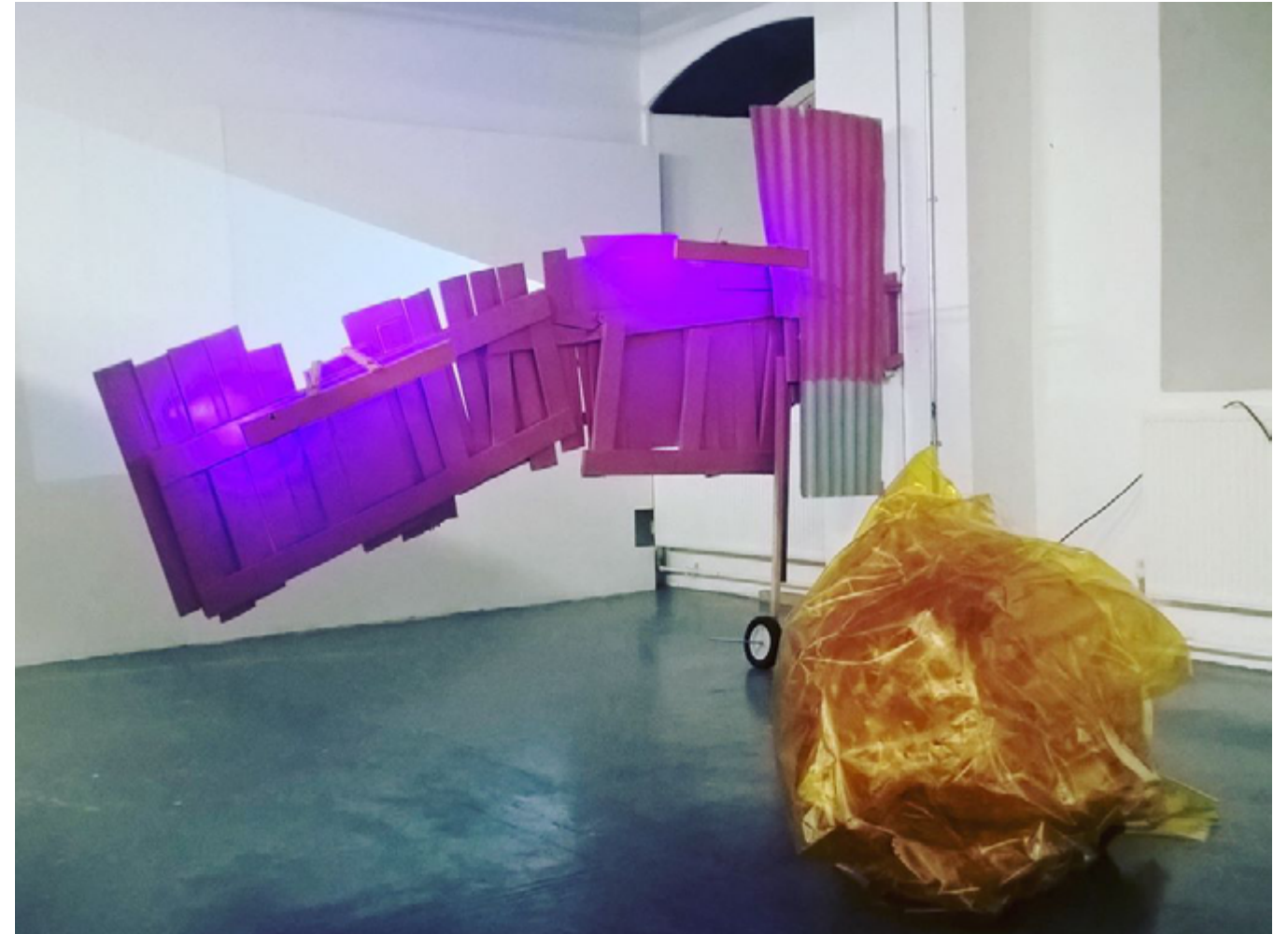
From psycho-geographic explorations of the Tamar river to emulating Tommy Cooper, to studio based sculptural assemblage - a constellation of practice is possible and I would argue essential.

Between the input from the Source of the Tamar and Plymouth a software layer will intervene, almost as a heckle, to corrupt and attempt to obfuscate communication. I will research an Esolang to perform this function.

Montage and sabotage are key. In editing I aim to further research and demonstrate the impact of changing resolution and speed. By degrading am image (moving or static) it's space can be exposed. Gaps between pixels and frames. Resisting the polarised big picture view which sees binaries, zoom in to see detail, mistake and failure.

What am I going to do?

The attached map is a working draft which records my current plans for 705. This format is a proxy for how I see the various aspects of the work and their relationships across its network.

Prior to the start of 705 I have a two-week residential symposium in Singapore. The proposal for the Lab takes Eliot's Four Quartets as a fulcrum. From this, my time there can remain aligned with ongoing concerns without being unduly limited. Working in a collaborative atmosphere with over 20 artists from a vast range of cultures should prove very beneficial to the development of my practice. Within this environment I am keen to actively research my own propensity to act the fool and reflect on how this can be channelled into the work.

My intention is to test run several Arduino assemblages and begin research into remote sensing whilst there. A debrief intervention will take place at Royal William Yard in late August/early September 2019 as an opportunity to share my experience of working in Singapore and test out research findings.

A collaboration with Joanne Tagney, a Cornish musician and community creative, will take place in the woodlands at the source of the Tamar. This audio and moving image piece may spin off and become a separate work entirely or will provide material and input for 705.

My activity towards 705 will include the ongoing exploration and research at the source of the Tamar river. This will shape practice, provide material and digital input for installs/interventions at Royal William Yard and at Hamoaze House in Plymouth. Alongside my actions and that of animal life, sensors installed at the Tamar source will record light, heat, water levels, air quality and sound. These will instigate action and chains of reaction across agents, be they human or assembled proto object/subjects.

Sea Saw and Pull Yourself Together will both be enacted within the Tamar, Fowey and Bytom rivers between July and December 2019. Each iteration will be unique but equivalent to others.

A residential placement in Bytom, Poland will provide another testing ground for technical and theoretical research. The intention is to focus primarily on the conflation and conflict of identity and subjectivities. The residency is in place to generate work for an exhibition at Kronika Gallery, Bytom. Apart from being a fantastic opportunity to exhibit this will generate invaluable feedback for 705 research practice.

A test install will take place as a temporary install at Hamoaze House. This will provide an opportunity to familiarise myself with technical and logistical considerations for the site. This will involve a simple work which receives, interprets and acts upon remote signals.

Assuming we will have an opportunity to install at KARST I will take stock of research progress early in 2020. Having had multiple spaces in which to install, respond and test will generate a firm foundation for this.

Assemblages which move and react to exterior input will populate space. Viewers will be encouraged to move through, negotiating the space, establishing a physical relationship to consider concurrently with the conceptual.

Moving image works will loop, zoom and degrade adding feedback to the system. The work will document itself in real time alongside my own still and moving image records. A feed which responds to actions within the install space will send data and images to a webspace.

Rather than a static summary of work made and research progress, I intend for the 705 final show to bring the viewer into contact a body of work which enables an embodied experience of research into shifting identity and the interplay of subjectivities.

We have needed this fuzziness for centuries. While waiting for it, we seemed to be playing the piano with boxing gloves on, in our world of stiff logic, with our broad concepts ... Henceforth, my book is rigorously fuzzy.

Serres: The Parasite

Know ?

As outlined above and in my 702 research Diasparagmos Being Now Here, my conceptual and physical approach is firmly grounded in the present. A present which is so densely compressed that past and future are open to processing simultaneously. Here Serres and Deligny are significant in mapping the field of inquiry and enabling a shake up of conventional approaches.

Current debates concerning trans rights, Mermaidism, intersectional research and class frame my research into identity. In line with my approach to practice I believe these concerns can be researched concurrently. Posthumanisms and Disidentification are key to furthering the methods of intersectional research. Division along entrenched identity lines causes conflict through othering.

The work of Munos on Disidentification will be key. His analysis of the fluid ways in which identities and stereotypes can be challenged resonates fully with my practice. This will be underpinned by the work of Rosi Braidotti and Francesca Ferando. Their Posthuman research provides a context that will enable a drawing together of identity with other threads of research.

Performance actions are becoming a more integral aspect of research practice. Lived experience within an emotional singularity is essentially an extension of my sculptural practice. My knowledge is short in the field of performance and moving image works and so I am keen to research relevant practices and artists to bolster this. Also the more performative actions I experience as observer and agent will increase my confidence in this area. Francis Alys, Roman Signer and Nilbar Gures have the ability to operate on simultaneous levels. They weave light heartedness with serious political statements through their practice. They also provide permission to fail. Building upon their influence I intend to research a range of performers from other cultural areas, primarily comedians.

In particular Tommy Cooper, Tony Hancock and Charlie Chaplin. Early TV and film have an awkwardness which appeals. The sketches of Ernie Kovacs are a good example here. I am keen to explore simple ideas expressed in a complex visual field or conversely the simplistic action exposing a complex multifaceted area of concern.

In late June I shall be attending Curating Borderless Spaces, a day of performance at the Live Art Development Agency in London.
As recommended I shall also be familiarising myself with the works of Dick Higgins, Lauren Barri Holstein, Ernst Fischer and T J Baker.
I am also keen to contact relevant artists and groups based in Plymouth.

Research concerning the processing of crisis underlying my practice is ongoing. I recently attended Displacement: Rethinking Post Recovery Spaces which brought to light many strategies for working creatively in this regard. I have made several connections with Plymouth based groups which will inform 705 and provide context for projects concerned with Mayflower 2020 and beyond. Andrea Mura writes extensively regarding the shifting political landscape of Europe and largescale migration from crisis.
The work of Cecilia Vicuña is of immense interest here also. Her use of word and action in shared experiences of healing are fascinating.

On the technical side of things I will be unleashing my inner geek and getting up to speed with Arduino programming, motor and sensor development and the deployment of remote sensors. I have begun chatting with a contact in the School of Biological and Marine Sciences to explore technology and kit that is relevant to my plans.
I have already begun researching Esolangs and have joined working groups online to aid development in this. The work of Daniel Matis is highly relevant here.

Can overloaded puns generate new narratives to approach societal issues?

Performances for livestock and wildlife are also a possibility.

in autism, the mechanism for parsing out content from process seems to occur differently. 'Never think I'm not paying attention when I'm not looking because I'm always paying complete attention to everything. I just can't begin to say how much you miss when you make your attention narrow and focused. It is the bane of autism to be able to attend to way too much – Roy Bedward by Manning

Speed ; hamsworthy film – slow as technique and matrix of meaning time shifts and between lines
central to Akomfrah's work: how it is possible to "open up" an image, to detach an image from the narrative and the chronology of which it used to be a part

Multiple choice of Advance Capitalism presents multiples of 1 – Baudrillard metastatic Difference is capitalised and integrated
The different do not make a difference
Dialectic
Melinda Cooper? Life as surplus

Massachusetts
KRONIKA BRIEF LINK

Schroeder – ethical aesthetic agents

Metalepsis is a figure of speech in which reference is made to something by means of another thing that is remotely related to it, either through a causal relationship, or through another figure of speech.

To my one desire?

A language of intense non-communication that shapes a different kind of coming-together, a different kind of being-heard. This shaping is not a closed shape, does not take after an object or come from a subject. A vitality form is a dynamic shaping of a welling experience that occurs in the half-second or less of an event's coming to expression The point to be emphasised is the insistent particularity of things experienced and of the act of experiencing.' DELIG

The idea of a 'potential destination' is an interesting thing in itself. From about the halfway point onwards, I recall having a steadily growing sense of the overall 'composition' of the project, or put another way, what the philosophical armature that held it all together would be, but it was only during the writing up period that I finally became absolutely clear about what that 'shape' was – a series of 'comings to light' in which the consideration of an atypical example of a phenomena led to the recognition and re-evaluation of a hitherto neglected or habituated aspect of the area of investigation.

Bowdidge

Evaluation

I will evaluate progress across 705 against my initial question:

Can practices which experiment with Disidentification mitigate consequences of crisis?

Did the manipulation of resolution and velocity in researching the relevance of Disidentification answer the question?

This self-critical gaze will operate throughout my practice steering the work. I will be reviewing the work at length with contemporaries and potentially opening the work to scrutiny by external groups. This will be enabled initially through digital and analogue publications of reflections upon the evolving research. These could form part of the final work and assessment.

Reflection upon how well I planned and scoped the project is necessary. Essential to any consideration of my practice is how well I accommodate change and input from the work, objects and people along the way.

Beyond this I feel that the following questions will frame any critical evaluation between myself, the course, the work and the wider public.

- Will I feel confident to build upon the progress made or will a sustained period of reflection be required?
- Will I seek opportunities to work in a similar way as a result of this project being shown?
- Did the integration of tech enhance the experience or was it extraneous to the success of the work?
- Is this body of research throw up questions and areas of inquiry that could form the basis of a Phd?

Initial

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