

DOCUMENTS
Fragments

You can choose to follow instructions or ignore instructions. Your choice of involvement in the given structure will affect your experience of the presented matter.

black

blue

yellow

full room lighting

start

00.01 black

7.42 blue

7.43 black

7.53 blue

8.23 yellow

8.28 black

9.58 blue

13.18 black

14.08 blue

14.58 yellow

14.59 black

15.00 black

end









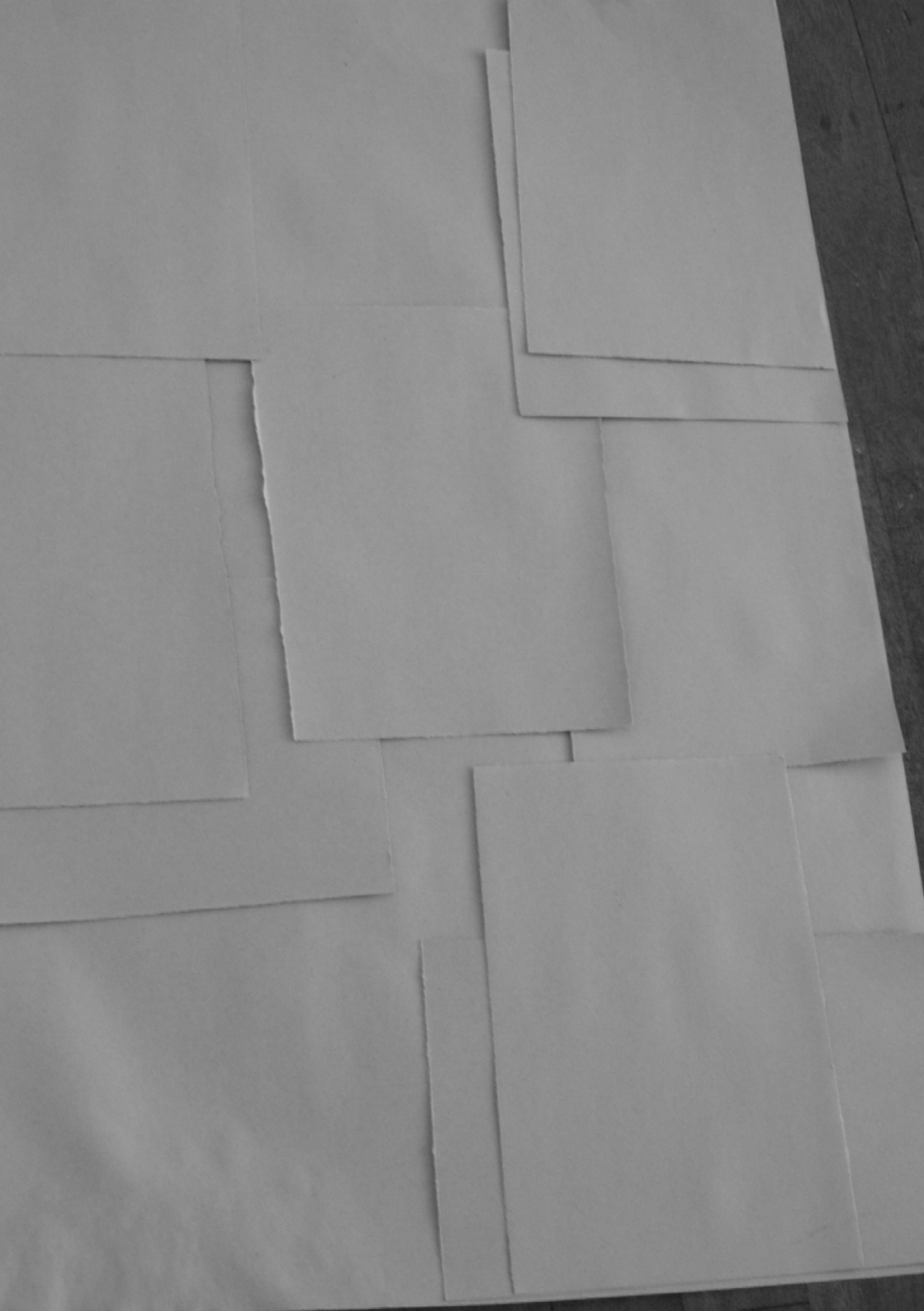
ee om o yo be li
mo e e e er ine its

y o o fu u e o ve a e
o e sio o

he o es ic l en i y l re a e
Whe e e f

As the audience member changes from moment to moment, his or her reception of the given situation has continually waxing or waning levels of connection with, understanding of and acceptance of the presented sensory matter or intellectual proposition. This is a constant.

the idea of fundamental properties that are possessed by all constructed art forms and allowing that definition to be simultaneously the substance of its formation and the subject of criticism



Typically the lyric of the folk song contains specific biographical and geographic information in addition to a dramatic scene being described. A purpose of the folk song is in its being culturally unifying in content as well as in performance form.





To regress

disintegration

irrational experience

tension exactitude stillness

action

education as anti trance activity

something that assumes its own identity

process of becoming observer

if state is regressive they experience no self consciousness

act spontaneously



the ones whose immediacy and directness of expression are formed in respectful acknowledgement of the dead state and have a deep sensitivity to the processes of seeing. Before and beyond technological advances or fashion trends, are the painters who achieve greatness in their work.



NAME OF
APPLE
PROGRAM
US
TIME
NAME



marantz PROFESSIONAL SOLID STATE RECORDER PMD660

MIC

MIC

LIGHT

DISPLAY

COPY

MENU/STORE

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LOCK

USB

EDIT

PLAY/PAUSE

TRACK JUMP

MARK-

MARK

SHIFT

EM

STOP

REC PAUSE

REC

CANCEL

REC LEVEL

Chartwell

without identity or humanity, bodies depersonalised through the media
become objects of spectacle

Space beyond the text between the

demonstrate

- do you want

manipulating an audience is about power.

about?

being allowed





I want to ask if I could use a painting by Mary Taylor in my show, to be shown alongside paintings and photographs I have made

she is someone I had a good relationship with and who influenced my own work in different ways

it would be made clear that I have appropriated the piece by Mary and she will be credited and acknowledged in my supporting material

It would be good for me to discuss this further with you

These watercolour paintings are by a woman in her nineties. They are a technical progression from the flower studies she used to make over ten years ago.

Dating from 1994 these two watercolours are by Mary Taylor.

These works are implicitly bodily. What I see depicted is the delicate pace of the painter moving within the edges of the paper.

The photo index card shows the varied image changes of one man between the ages of sixteen and forty

The photographs of Jeremy are from his collection. He scanned and sent them to me by email to make an artwork from. I re-photographed them as head shots.

Epistemological break brought about crossover

Faulty microphone as method of alienation

How does one make work

Always a pre-dictate of how to make work for the sake of art full life

Self referential, reflective, reflexive

Visualization of physical effort

Conceptual practice that happened to be in form

Impulse to perform – aware of performative in everyday life,

mindfulness - consciousness in performance of living

A disregard for standards of professionalism

Avoid institutionalism, didn't want company or responsibility

Questions about contemporary art leads to talking somewhere else

Importance of directness of material

Framing was crucial to how the work was perceived whether on tv monitor or stage

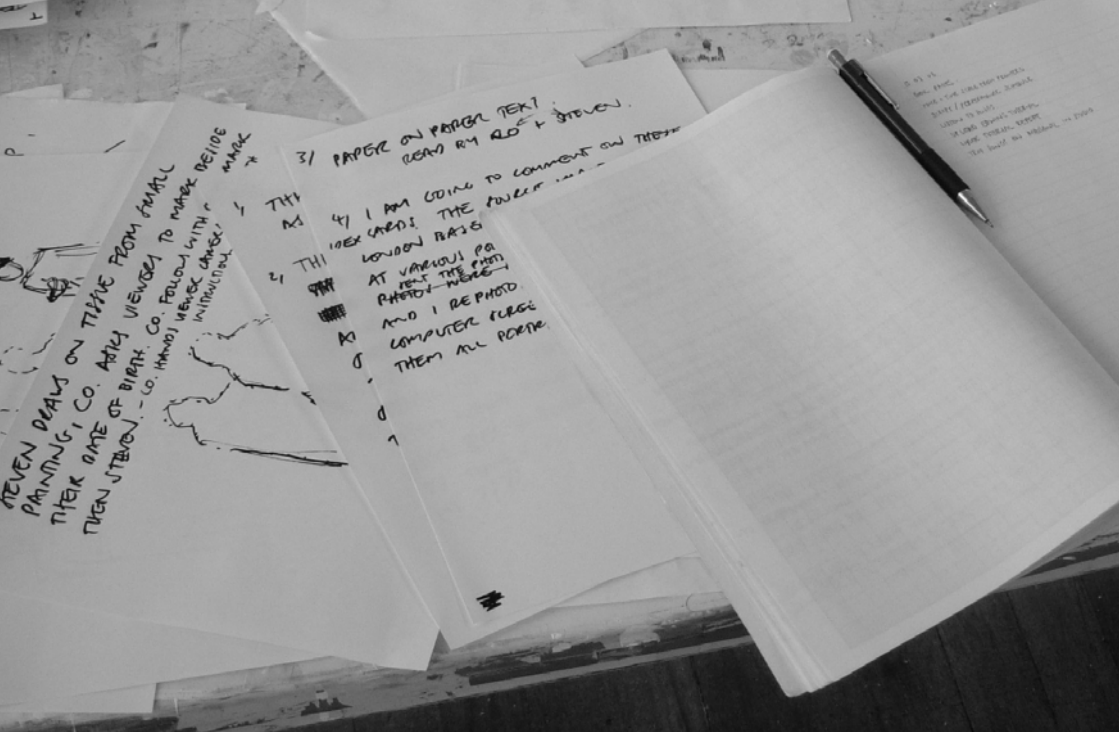
Framing as contemporary art practice – position of radical practice

HOW COMPUTE...
PHOTO INDEX CARD.

DEALS ON TISSUE FROM FURAL
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DATE OF BIRTH. CO. FOLLOW WITH
STEVEN. - CO. HANNO VIEWER CAMER
INSTRUCTION



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STEVEN DEALS
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THEN STEVEN. - CO. HANNO VIEWER CAMER
INSTRUCTION

3/1 PAPER ON PAPER TEXT
READ BY ADLEY STEVEN.
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4/1 I AM GOING TO COMMENT ON THESE
INDEX CARDS THE POWER
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PHOTO - HERE
AND I REPHOTO
COMPUTER FORGE
THEM ALL PORTE



2 1/2 in
low price
and you can see the
front / rear view. Super
value for the
price. Great value.
I can't say more
than that. Great
value for the money. - Don

1976 X

1975 X X

1974 X X

1973

1972 X

1971 X

Organising principles are typically confined to accepted predetermined models. In formal and institutional situations the will to logic and intellectual clarity is actively upheld and rewarded within the professional status play of career progression.

Status play is at the core of all human interactions.

Acquaintances become friends when they begin to play status games together.

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Audience Stills

p 5 Transitional States

The Forest, Edinburgh 08
Curated by Laura Simpson
Photo by Daniel Hill

p6 Get A Room

The Brunswick Hotel, Glasgow 08
Curated by Place Projects
Photo by Steven Anderson

p7 The State

The State Bar, Glasgow 08
Curated by Alhena Katsof
Photo by Kate V Robertson

p8 Labgroup

Exhibitions Dept, Dundee 08
Organised by Labgroup
Photo by Murray Wason

