

Okay here we
go hold on
tight take your
time and stay
open mind ,
apparently im
a poet too ,
--connections
never end.

similar to the aims and desires of drama
practioner Antonin Artaud i am putting the
audience into the midst of a spectacle. as a
result of this , the aesthetic distance which
initially is close due to the viewers natural de-
sire for contemplation, almost straight away,
gets violated as a physical reprecussion of the
concept .

this is the raw
movement of the project
turning something soft, hard.

(movement, implies no strict direction but action)

unedited
inconsidered design with the intention of allowing you the reader to reflect
, imagine, create what you like or design this how you like. therefore in a soft
manner, thoughts are soft they have no physical. (for example turning this
solid hard book into a figure of possibilities in your imagination(soft))
This is the ending of this project so after extracting something hard out of the
soft. i feel its only right to give back to the other realm/dimension.

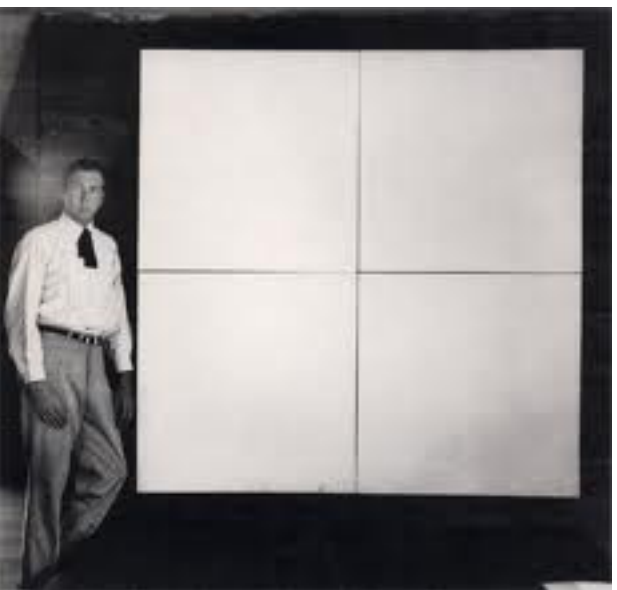
the OG originals
no spell check
no filter
it works on a first come first served basis with the design if the text box is a size
its left at that no changes just is. when changes occur so does consideration with
consideration comes intentions with intentions comes lack of my original con-
cept to put the creations, design, composition, layout etc in the readers hands (minds'''')

i already feel a bit odd do-
ing this especially in this font
waa i miss bebas.no spell-
ing or deleting!ah so messy
! let it be m just let it be!!
isnt that a beegees song or
somehthing?anyway at least
i can get my colour red in for
my silly talking to myself mo-
ments. i hope this translates
and doesnt look stupid. oh
well probably should just rock
it and stick to my guns. ha
probably writing this lack of
confidence isnt a good start oh
well its raw .

you will find honest trackwords of mindless thought from the work of the pro-
ject and the embarkment / journey of this book
(journey implies an end destination , of which in this case is the finishing of
this book)

yet you will also find some brief explanation into 'why', with the use of
thought out thoughts.

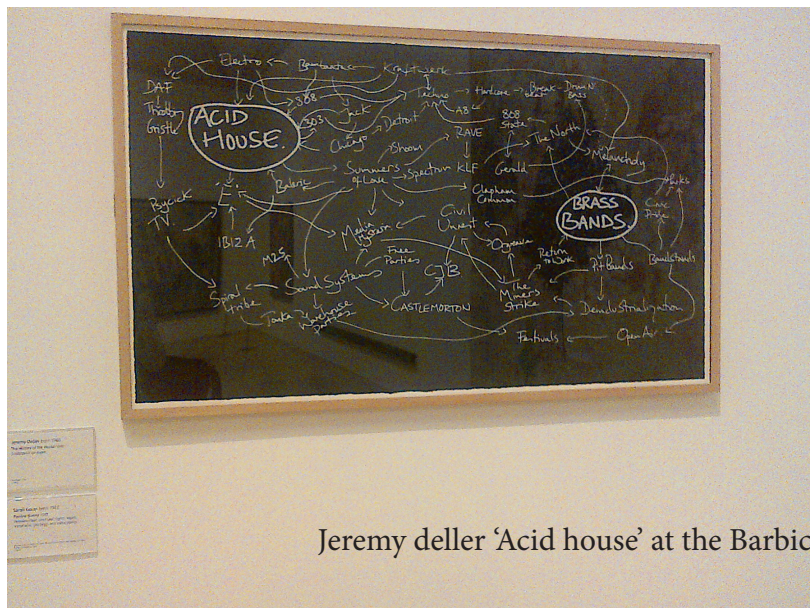
‘ he saw these paintings as airports for the light and shadows and particles. They offer reflection on surroundings.’



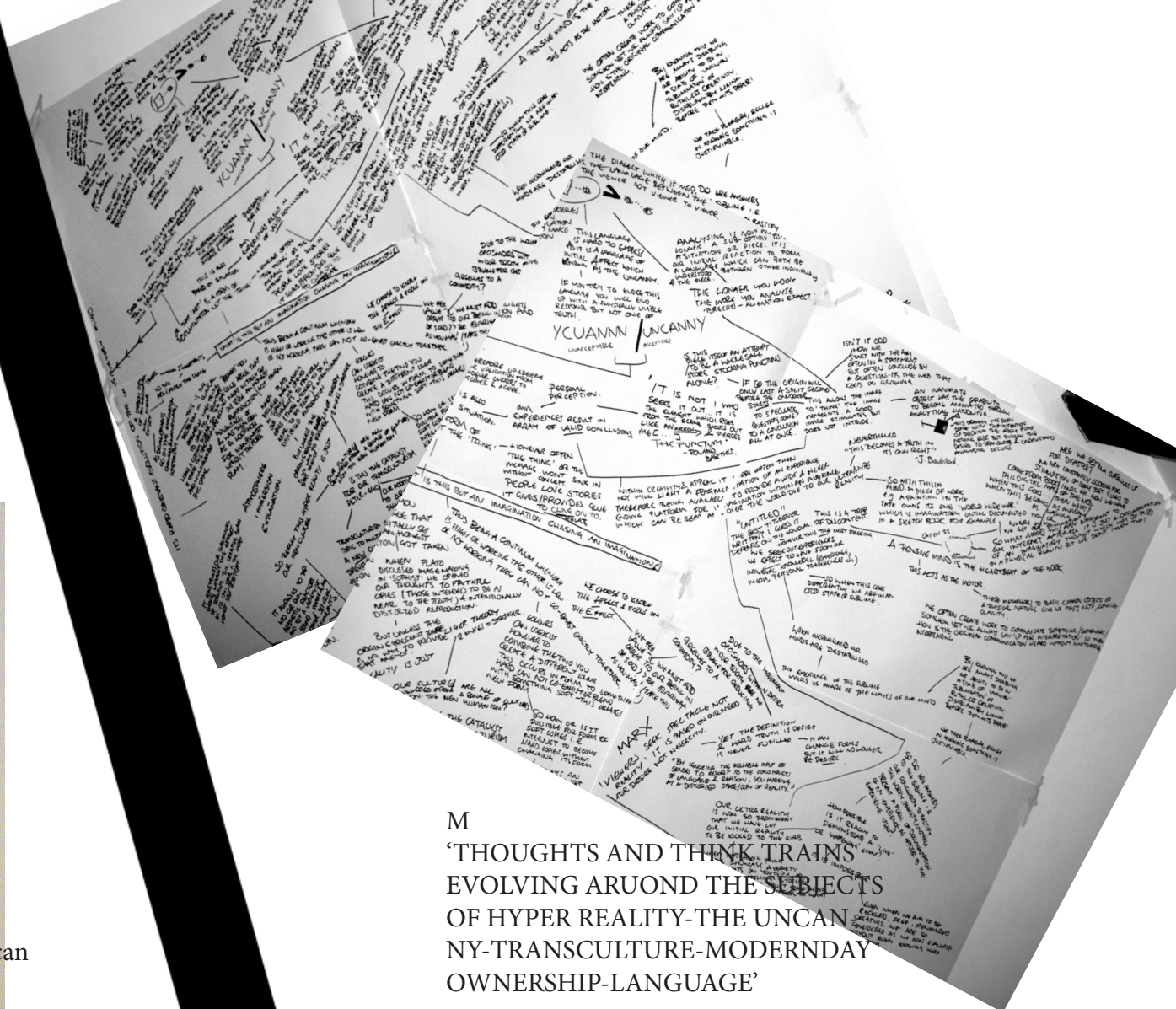
this is Marcel Duchamp's white canvas piece from his absence and presence collection. i am taking mind movement of which is 'soft' and making it hard by a physical reaction into body mannerisms.

In duchamps white canvas i believe they act as a tool for reflection on the surroundings (this is soft as it is a mental not physical reaction). When reflecting on the surroundings you awaken your senses physically with your nerves instantly becoming more sensitive (this example is taken from the exhibition at the Barbican - when duchamp hits one key on a piano he awakens the audience to listen to what is coming next, you expect to hear something.) This is the same subconscious expectation when you look into a white canvas it provides space for thought, you may often feel a pause transfixed sensation. you expect to discover something and you want to figure out the concept etc. yet the actua art is in the current reaction taking place between the piece of work and the viewer not nesercarily the work its self. that is why i label my next works as 'tools.' they are the stimulant for a atmospheric spectacle. Installing the whitecanvas' and sheets in areas with ehavy footfall by people who may not enjoy the activities of gallery going or perhaps people who may not like the idea of 'art' in its genericstereotypical sense--, brings my work into a uninfluenced , fresh and juxtaposed environment. which due to the industrial surroundings allows my white spaces to shout and catch attention as something out of the ordinary. something sublime. it is an anomaly to the everyday routine of the passers by. of wchih i think is a good release even if its for a split second or multiple minutes hours of thought, gaze , interest and conversation is propelled from the 'tools' . however vibrant or dull the interest in this is the bottom line is the solubility of the hard form into soft thoughts and then back again into soft scientific ways.

why is it that when you try to force writing its
much harder then when you dont think about it .
when you put your writing in a place to be subject
to controversy the pressure either makes you write
impeccably or immaturely. guess how i'm feeling!



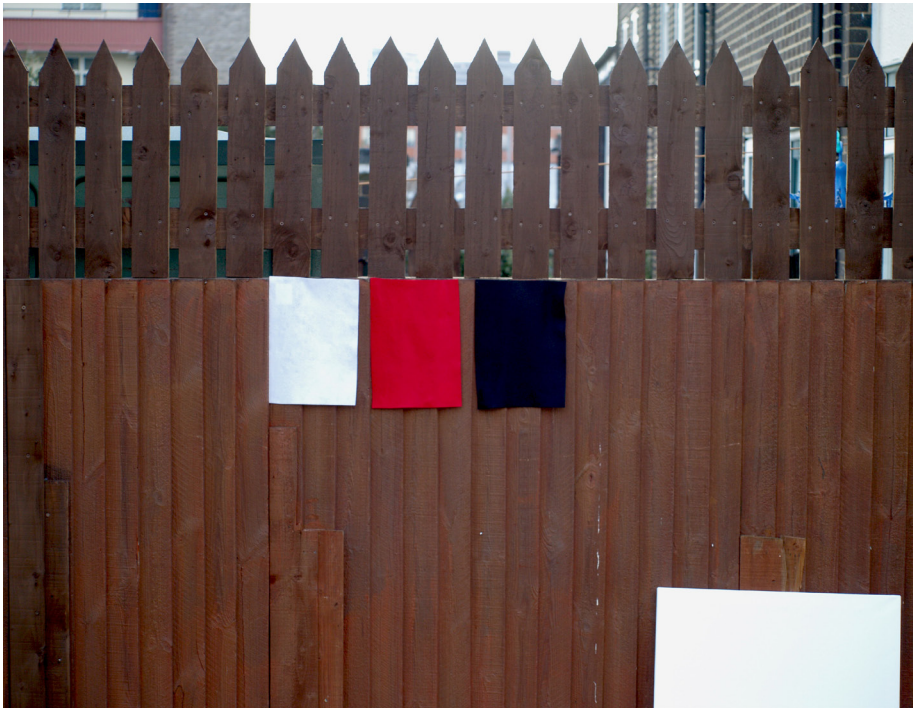
Deller demonstrates connections
'eventually everthing connects' i heard this quote a long time ago . think about it , odd isnt it? but you and i are connected right now so it works .

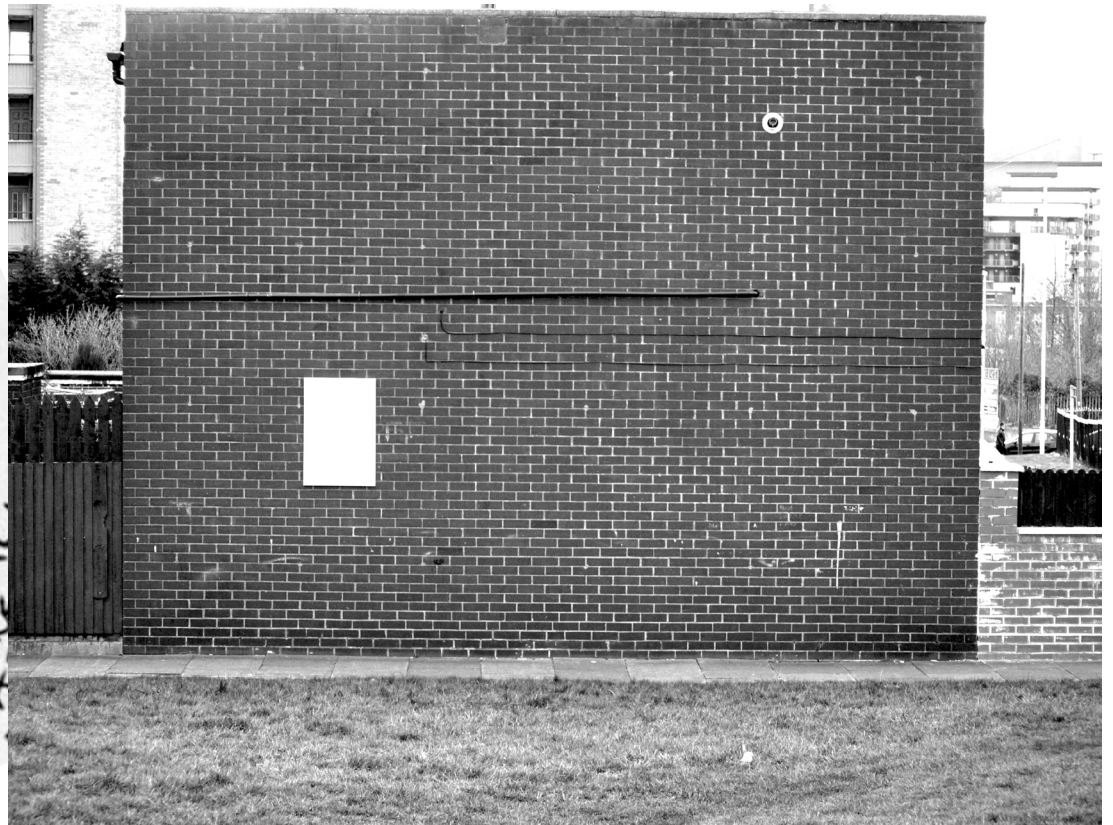
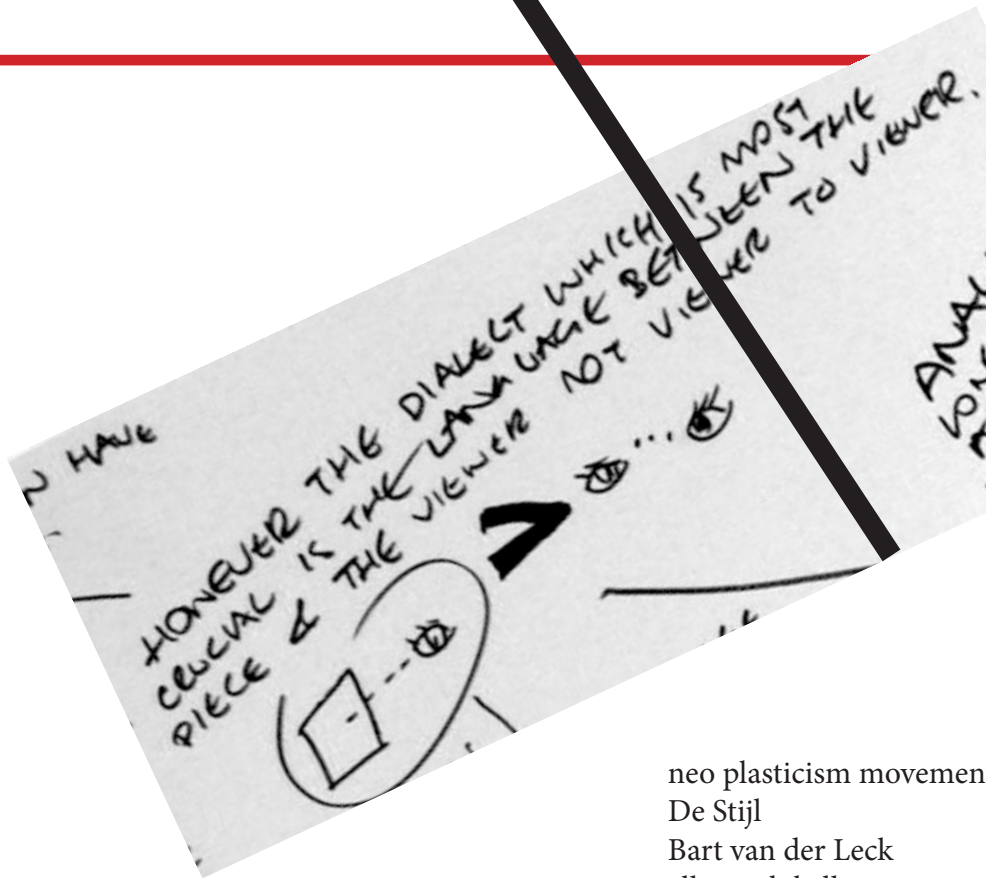


this was a space for me to track why and how i come to the concepts used. particullary in this project. i have to make the thoughts into hard physicals to be able to trust tht my mind is talking sense and i am not getting side tracked into words with no substance

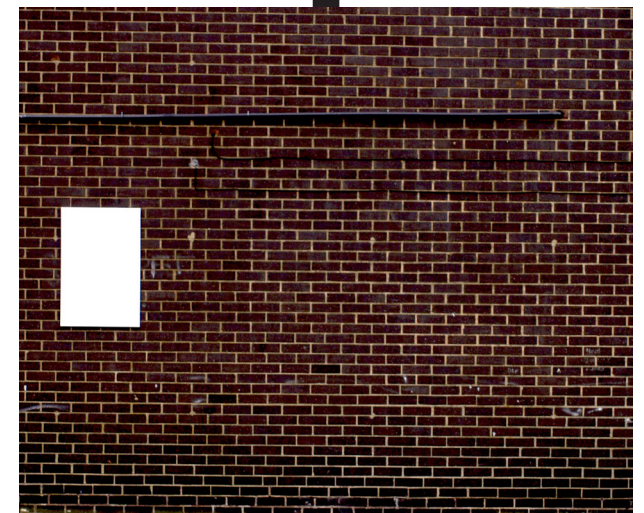
black red and white are my go to colours i love each colour and what it represents to me
black- clarity, bold , final, firm , chic, modernism
red - power , passion , attention grabbing, regularly used in a wide variety of cultures. its blood but its also love, it shows hard work and fire.
white- space, beginning, thought, inviting, neverending, open., reflecting - (Duchamps airport analogy)

these three are also di trini culass (TRINIDAD COL-OURS) is this a sbconscious connection between the carnival transculture referencing ive been giving ?
colours provide that space for intepreation personal and situational analysis . bold spaces of colour aid a stop in movement and a non physical notification of surroundings, of which gets extracted and hightened on the dependance of the placement. thiss sort of notification is parelled in a physical form - Within our current digital culture , we often rely on notificatiosn for the general runnings of our lives, diaries, facebook birthdayreminders, alarms, advertising, letters....





neo plasticism movement
De Stijl
Bart van der Leek
ellsworth kelly
piet mondrian



MOST
EEN THE
R TO VIEWER.

ANALYSING IS NOW NO TO
LONGER A SUB-OPTION. IT IS
A SITUATION OR PIECE. IT IS
OUR INITIAL REACTION TO FORM
A LANGUAGE WHICH CAN BOTH BE
UNDERSTOOD BETWEEN OTHER INDIVIDUALS
& THE PIECE.

THE LONGER YOU LOOK
THE MORE YOU ANALYSE
'PRELUIS - ALIENATION EFFECT.'



WE CHOOSE TO KNOW
THE EFFECT & FOCUS ON
THE EFFECT.
WE
WILL





DIFFERENTLY
ODD STATE OF SUBLIM

INTERPRET

WHEN OVERWHELMED OR
MINDS ARE DESTABILISED

THE EXPERIENCE OF THE SUBLIME
MAKES US AWARE OF THE LIMITS OF OUR MIND.

BUT KNOWING THIS WE
ARE ALWAYS DISABLING
OR ABILITY TO BE IN
A STATE OF 'UNKNOWN'
'SUBLIMATION' OR
RUTHLESS CREATIVITY.
DISABLING BY LIEING
BEFORE 'PEN HITS PAPER'

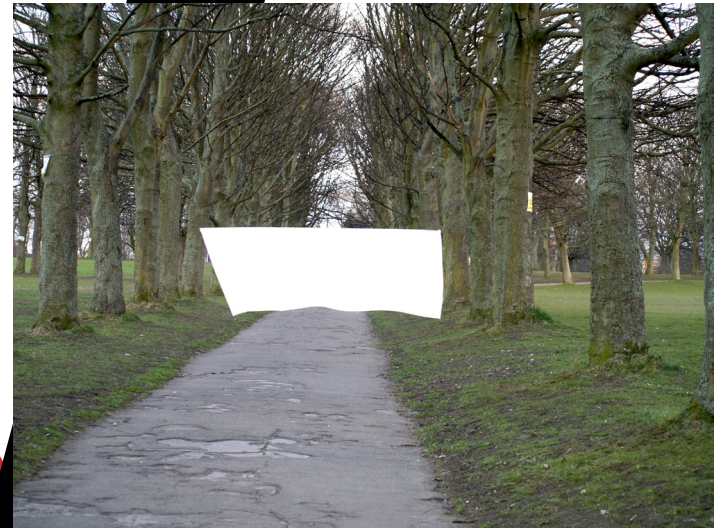
WE TAKE PLEASURE, RELIEF
IN KNOWING SOMETHING IS
JUSTIFIABLE.





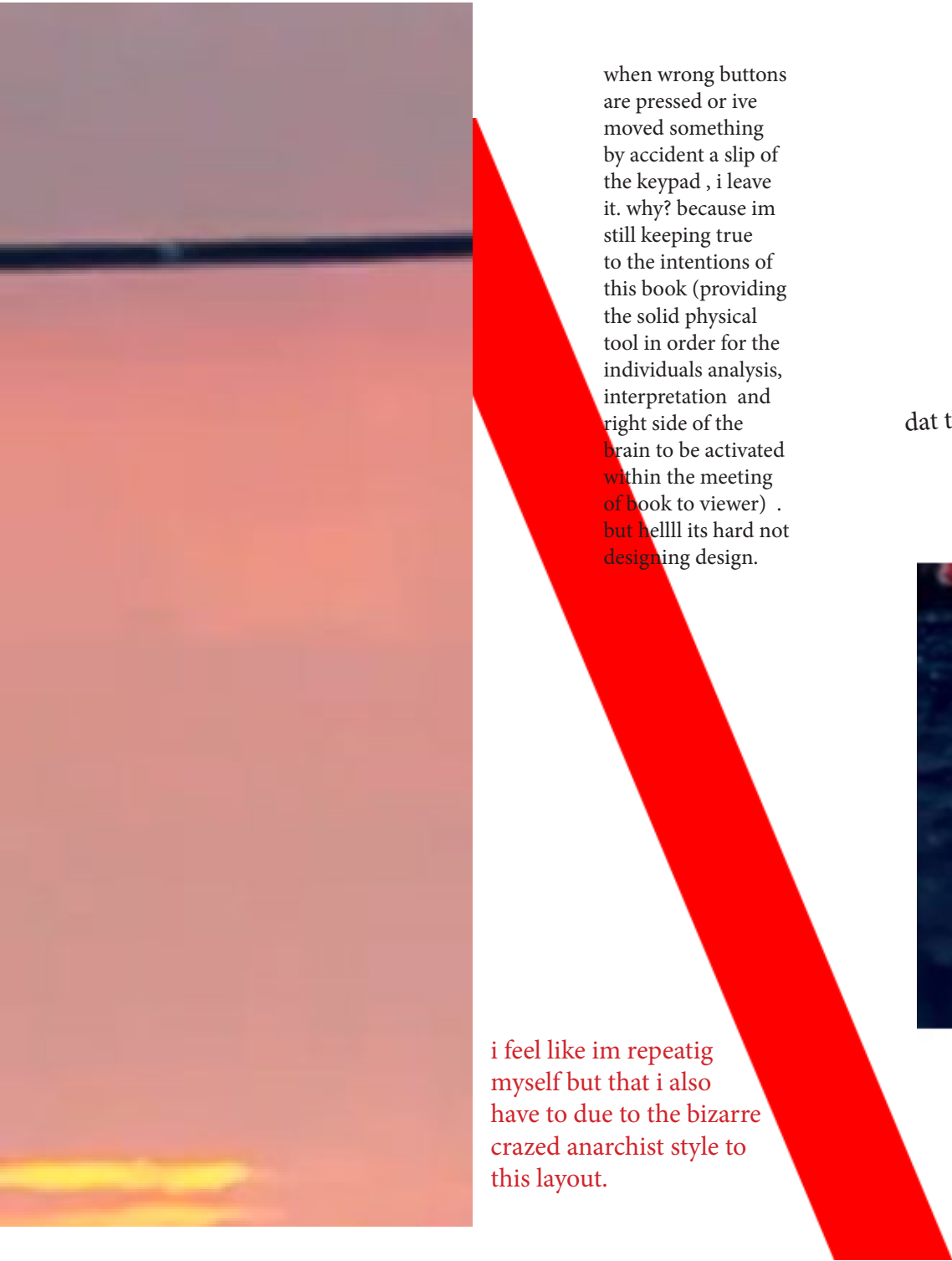
this is

“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 benefit of a guiding principle. I must therefore free the viewer from the demands or special qualities imposed by the particular by omitting the image (object). This I manage by the use of neutral forms.” - John McLaughlin



THESE CARDS ARE PART OF A VISUAL CONCLUSION TO A CONCEPT DEVISED
ORIGINALLY FROM M'S THINK TRAINS BUT CATALYSED BY OTHER CONCEPTUAL
ARTISTS. SUCH AS MARCEL DUCHAMP, JOHN MCLAUGHIN, JOHN CAGE, ELLS-
WORTH 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 CANNOT OBTAIN FOR EXAMPLE MUSIC
AND APPS. DUE TO 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
INFORM IT BECOMES SOMETHING OF 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 INSTRU-
MENTS FOR VIEWERS REFLECTION. BY CREATING WORK OF ABSTRACTION
THE AUDIENCE WILL OFTEN INCUR THE PHYSICAL 'PAUSE' MOMENT. THIS IS
A TRANQUIL, OPEN, STATE OF MIND WHICH HEIGHTENS OUR SENSES OF THE
SURROUNDINGS. THIS IS A MAIN COMPONENT OF THIS PROJECTS INTENTIONS.
THESE IMAGES WERE ALL DEVISED FROM LOOKING CLOSELY INTO MUSIC
VIDEOS AND EXTRACTING SOMETHING BEAUTIFUL WHICH PERHAPS MY AUDI-
ENCE MAY NOT OF SEEN. YOU ARE ABLE TO TAKE THE HARD FORM BACK INTO
THE ORIGINAL SOFT COPY 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 FEEL THIS IS AN
ACCIDENTAL OPPORTUNITY FOR OTHERS TO AT LEAST ENJOY THE VISUALS IF
NOT THE LYRICS, OF SOMETHING UNFAMILIAR. BY DESIGNING THESE PIECES
BE PRESENT ON A 'GALLERY STYLE POSTCARD' I AM ENFORCING THESE PIECES
TO BE VIEWED IN THE SAME ARTISTIC WORLD AND WAY. THIS WAS A NECES-
SITY IN ORDER FOR THE IMAGES TO BE TAKEN OUT OF THE 'REAL WORLD' AND
RESPECTED IN THE 'ART WORLD' AS CREATIVE ART.
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

this text is the supporting element of the videocard imagery to follow. iT also shines a light on the project as a whole and elevates the conceptual current present in all the individual pieces.



when wrong buttons
are pressed or ive
moved something
by accident a slip of
the keypad , i leave
it. why? because im
still keeping true
to the intentions of
this book (providing
the solid physical
tool in order for the
individuals analysis,
interpretation and
right side of the
brain to be activated
within the meeting
of book to viewer) .
but hellll its hard not
designing design.

i feel like im repeatig
myself but that i also
have to due to the bizarre
crazed anarchist style to
this layout.



dat thug life- the finer cut glass on a pathway full o dat cracked white type glass.



this is turning into a running monologue of
personal release!

its alwas worth stopping for a moment in time and taking in something beautiful whether that be a view in a park or a video still.(for many now the latter is the best view they think they can get , in all too many ways)some think what they see on the internet is the validation of what should happen , for basic natures i think this can be disabling for natural human interaction or appriciation to take place. this is different for creativity as creativity embraces all sorts of natures/worlds etc.



graphics is about evolving and visually enhancing a product or subject. I am doing this too by marketing and projecting the beauty in humble things i am elevating certain images, subjects and hidden gems that perhaps get over seen or misunderstood for 'junk'

sex isnt like it is in porn
relationships arent what they seem in the movies
kim kardashian doesnt lookk like she does in the photos
conversations arent like the seem on face-book.
people that put pictures of them drinkning champagne doesnt mean they can afford it



why am i choosing these specific chosen videos to take from soft to hard. 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 which 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 much 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 which is reasonable enough to ask and share without enforcing a right and wrong, getting viewers to agree on the lyrics musics choice etc is unfair everyone is subject to opinion and the tornado that will come with the discussion of lyrics in hip hop is something i see as a losing battle. nevertheless as i've 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 some 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. and on the back just the web address for people to tap into and investigate further if desired. as you can see i am taking the John McLaughlin attitude of withdrawing the natural desire for contemplation. Instead it is left open (but with the sneaky suspicion and hope that the audience will want to learn more about the piece due to the artistic analytical performed etiquette!)By pulling these pieces out of the soft form and into a hard postcard demonstrates the simple answer to my original aims of turning a soft something into a hard holder .

why choose 63?

3 is half of 6's form. soft is half of the hard form with in my project. why not 36? because i am extracting something small into something bigger so a bigger number made sense.



nothing beats the beauty of the natural form ,
look close and see the ellipse that is tangible
from each individual to the next.

a distortion or pixelation often gives the impression of move-
ment of extraction.

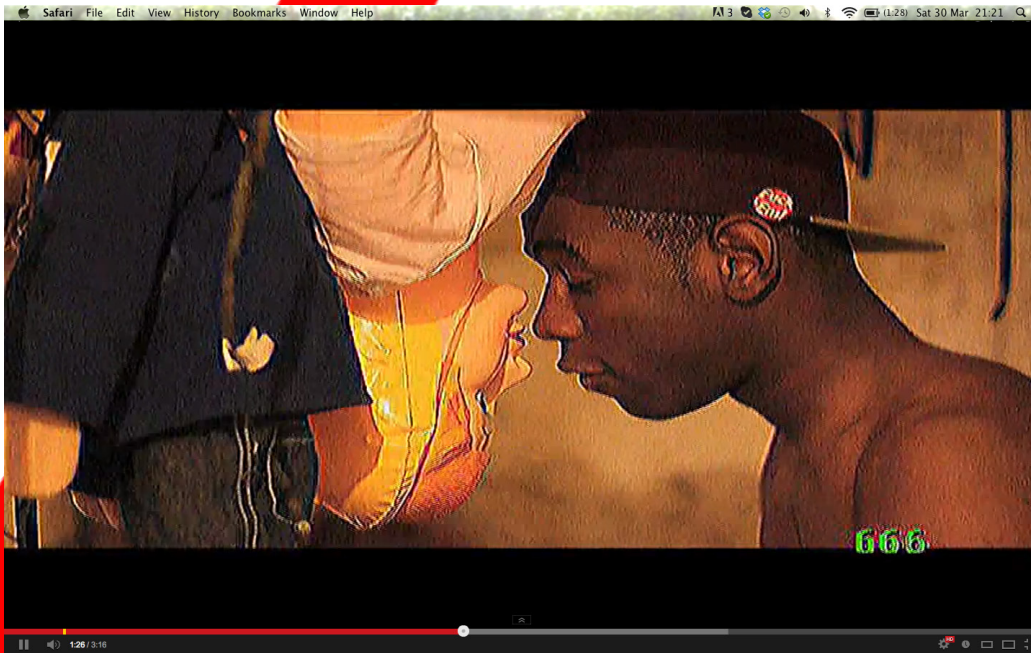


noise
rough
cartoon
pixelation
drug induced
fantasy
spiderman
fucked up.
loneliness

tyler & the doll/



is it a chemical imbalance of the brain to be infatuated with an inanimate object? or due to all forms being built from energy (atoms) is this just as normal as two energies colliding as they would human to human. either way he shows balls to release a video such as this in the rap world its psychotic essence may of gone to far for its industry but it meets a recipriant in a different world in the artisitc world. by making this video and music sellable you take the art from the art world into the real world.



why is tyler so weird and messed up
but something is infatuating and in-
teresting. i love his mismatch of what
should be or what goes to always pro-
vide and never fail at the shock factor.
althought the shock factor really is the
fcked up factor.

transculture

when i discovered transculture
it gave me an understanding,
conclusion and point of reference
into the energy and vibrance i
love
carnival- nottinghill london
bashment dancing dancehall
culture
youtube youth culture (the
presentation of young people by
young people from around the
globe)
the language - talking without
talking. talking with the common
knowledge - its 'the nod of know-
ing
diversity
colourful cockatils - it looks and
feels right
liger theory

one of the most proiminant, exciting and forward developing movements of
our time has used te soft usage of communication via internet to allow any-
one and everyone to tap in and take part in the building of - transculture - by
doing this we create individual cultures based on respnses to the documenta-
tion demonsrated on the world wide web. i say documentation demonstrated
as to highlight the importance that alot of what you see is an interpretation
of the real thing or subject and not the subject itself. you do not have the live
physical being but a reflection/alter ego of the original. it is a hy[er realtiy not
the reality itself. nevertheless the beauty is that it's transformed into some-
thing in its own right.



its that simple booty beauty of carnival

Safari File Edit View History Bookmarks Window Help

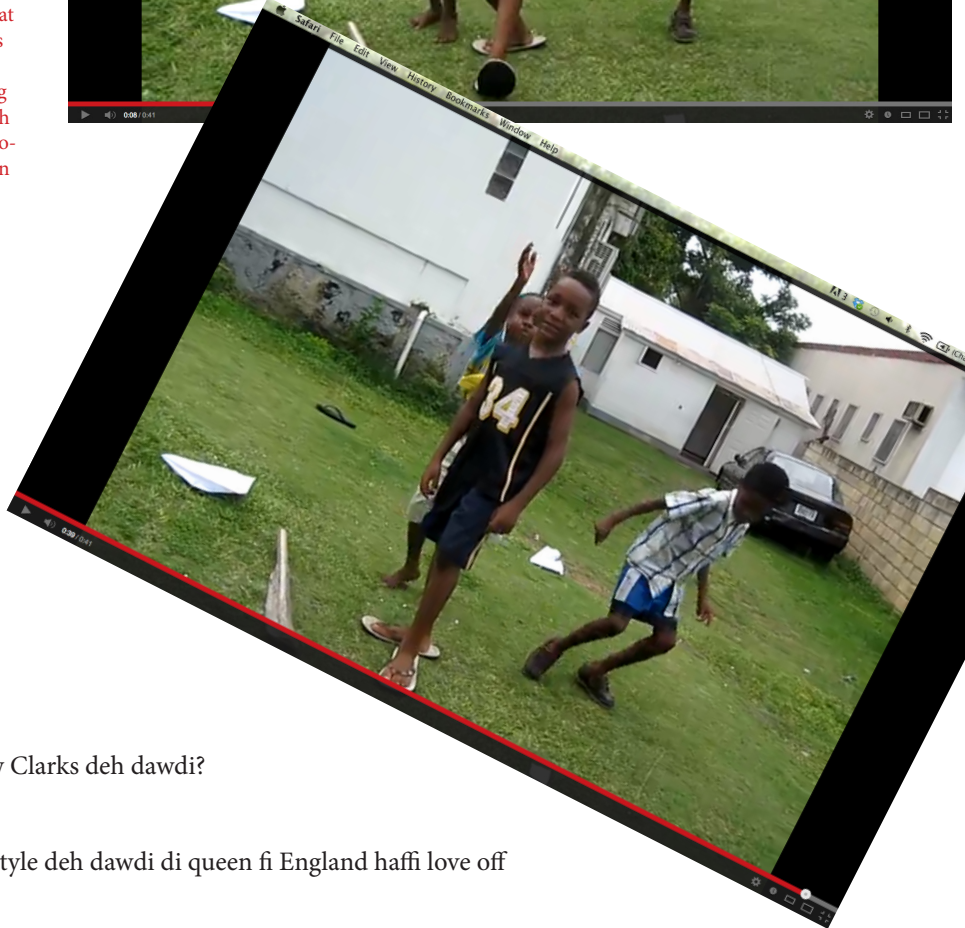
TRANSCULTURISM IS A SEPERATE
TOPIC TO MULTICULTURISM. IT IS
A NEW CULTURE DEVOLPED FROM
DREVIOUS CULTURES DUE TO PHYSICAL
HUMAN TRAVEL & EVOLUTION OF
KNOWLEDGE & ACABILITY

'we change people though conversation , not through
censorship.' - from Jay - Z's decoded epilogue.



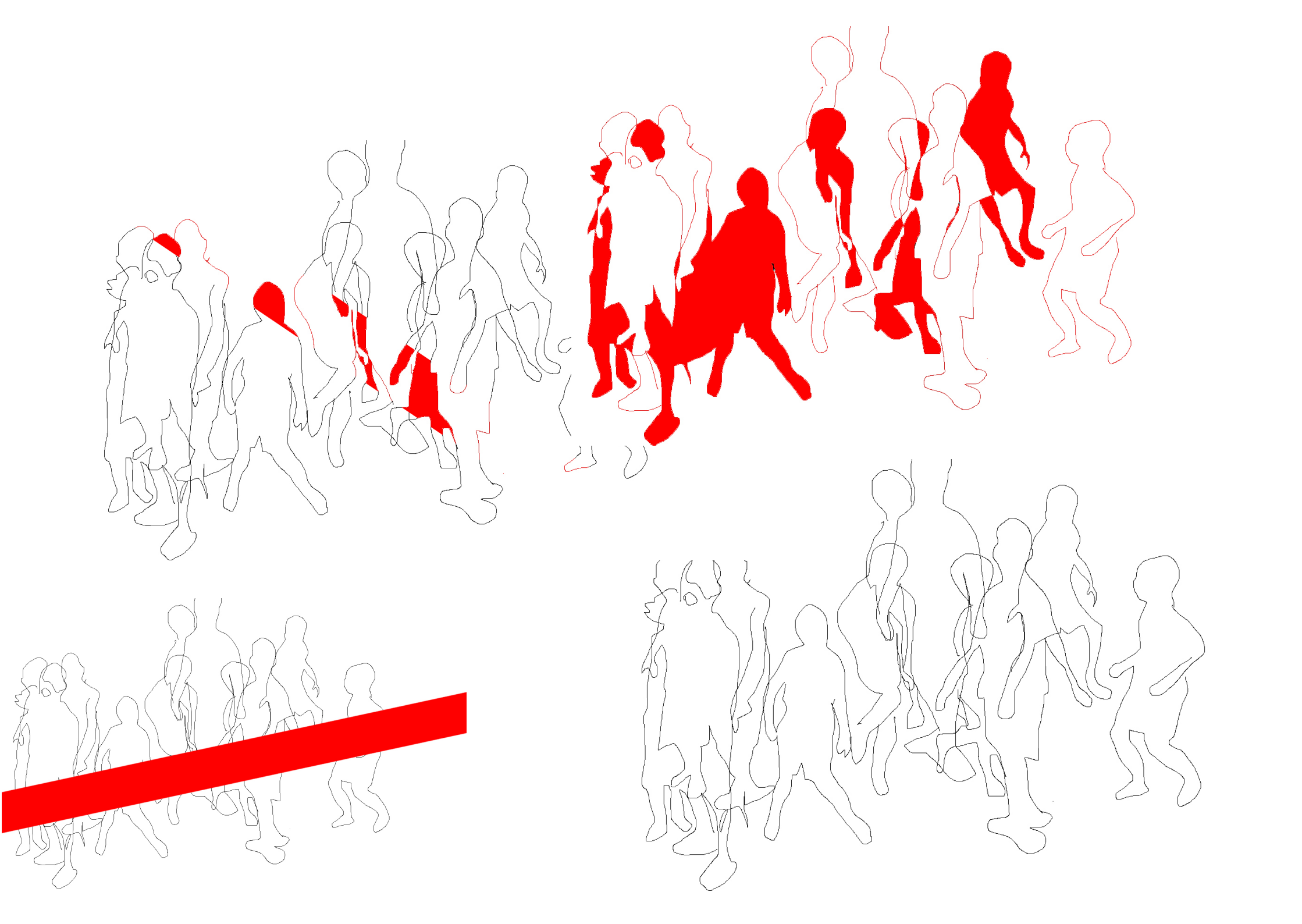
this picture behind the text is taken from a playground on an estate in leeds. where i met bout 8-10 yuonng teenagers all from a variety of ethnic backgrounds. it was an example of the reeeaaalll world coming together a combination which fuses strength not weaknes. yet this was also a physical reflection of the children in the next few pages. the kids in the next few pages are from all over the world but danicng to the same dancehall/jamaican song. despit the lyrics not being understood by all the dancing is the common factor aoungst all. it talks from each youngster to the next it is the same. there is common ground present despite the pysical vast amount of ground /land between them. these connections with people they dont know about are a clear result of transculture taking place from physical (the child dancing) to soft (on the internet travelling to whoever recievs it) and then hard again by the reaction of the recievers. i have extracted a simplification of the energy translated in the youtube clips to demonstrate a hard copy. yet to also introduce you the reader to a huddle of festering energy you may not have come across in your world. yet your about to be introduced to something you may not believe to 'fit' with you . however your a part of it now. and that no constraints attitude is how transculture grows so rapidly.

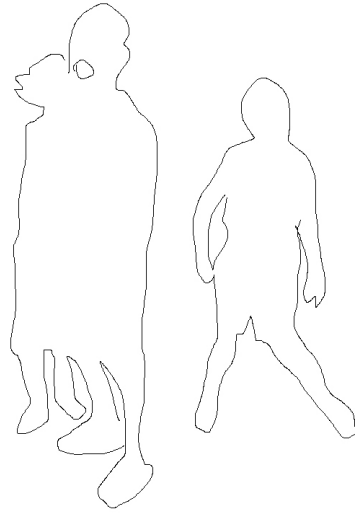
this thing right here in your hands this book is put together and created so vigourously and anarchly (is that even a word) it mirrors the process path that i danced down whilst creating this project. - thats a pretty satisfying thought when y9ou clarify and justify something which has been spinning in your mind .have i just jumped into the natural desires of a creative viewer? basically what im trying to take away in this current process... opps stay focused! its 1.30 am i'm going loopy ! thinking uses so much energy i must be burning calories right now , does that even physically work? i wonder... thats definitely an interesting sumn sumn!



A weh yuh get dah new Clarks deh dawdi?
A which colour dat?
Mad inno pardi!
A you alone have dah style deh dawdi di queen fi England haffi love off yardi.

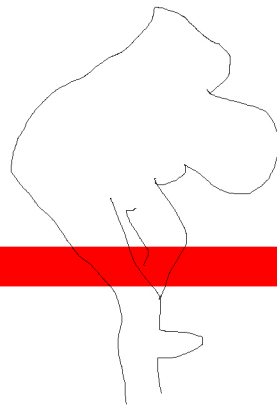




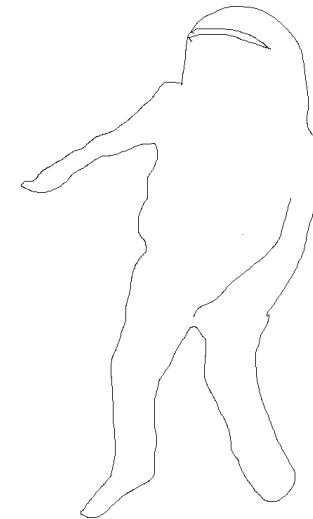


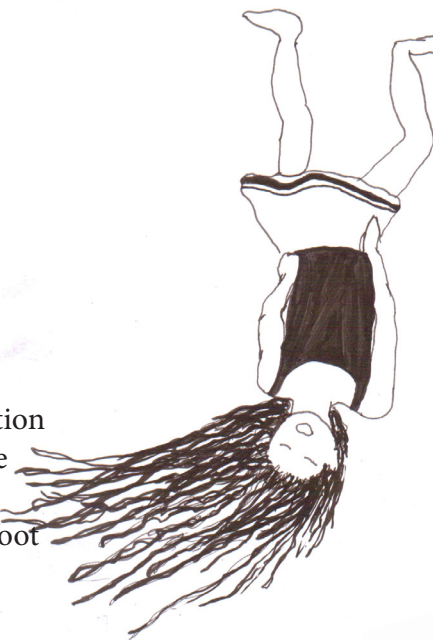
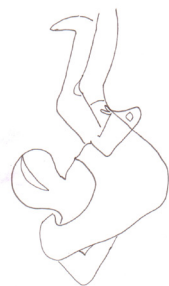
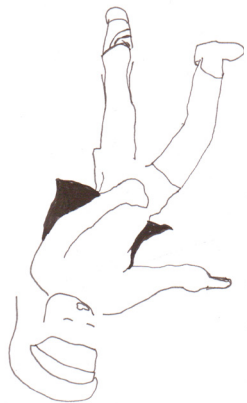
Real badman nuh model inna shorts
Straight jeans cut off foot parts
Everybody haffi ask weh mi get mi Clarks
Everybody haffi ask weh mi get mi Clarks
Di leather hard
Di suede soft
Toothbrush get out di dust fast
Everybody haffi ask weh mi get mi Clarks
Everybody haffi ask weh mi get mi Clarks

hey now ahh this song makes me want to
wineeeeeee it makes me wana get low and
celebrate a culture which hasnt physically
touched me yet but in this hyper realtiy
and through trnasculture has become
physical to me , it makes me want to
create movement that traaditionally isnt
from my background



google 'clarks in jamaica' not only is there a book written by
al fingers but there is a whole world of discussion about how
colonialism was the food source for the original clarks shoes
in jamaica and how now it has developed into a celebration
of english presence by the people of jamaica. It has become a
object of social class justification. it is a desired product that
to obtain is an achievement in itself and gives the wearer the
stripes to a certain team.





roots
tradition
dance
raw
barefoot
on
the
streets
whip
whine
duty
reach out
show off
pass
on to the next one



scream and shout, let it all out.
(cant believe im quoting a brit-
ney spears and will.i.am lyric but
it seems appropriate.

so embarrassing confessing up to your mistakes
but without the mistakes you dont get the ultimate
fulfillment of satisfaction at the end. there is a
certain feeling that you can not acquire unless you
have blood sweat and tears into that happening. a
euphoric satisfaction that runs from personal gain
.drawing is bittersweet to me, i love the idea and
expression of it but the minute i or someone else
has the opportunity to judge i become disappointed
that my lack of capability to produce visuals that
full justify the value of the concept.
yet with these i love the simple linear lines that
dont over inform you get they are dancing so the
path has already been set but is available for the
viewer to build on and contextualise on their own
level. these are my simplifying efforts of a energetic
dance and youth all playing together. youtube has
become their playground, and the parents are
more than happy to drive them.



first go fluke is great
2nd time my mind as good but that one bit is spot on
3rd time so had to be a mistake
4th time still had one on how this seires going to work with 1 person
go away
actually go away take a break dont think about this for a bit
now come back open mind try again.
thats it , much better

---- now i understand the time that goes into illustrations especially if it doesnt come naturally to you.
but you know the imperfections in my pieces here are to me just right, the fluidity personality and
personal reachability to the pen to paper and the audience matches the naivety of children and the
beauty of just enjoying whilst trying to communicate. it reminds me of toddlers when there learning
to talk and get there thoughts across but there roundabout ways of verbalising is the aesthetic in itself

my friends all dancing together



the live performance that took place wherever whenever these were filmed. were taken into a different realm when it ws on the internet so the live perfromance became a documentation much like this right now. following this i have decided to bring a new performance in the form of these frames. the glass was removed so the viwer gets the aesthic of touch to the red felt (a signifier of children playing) which helps with the ora of each piece. as these frames have not been exhibited in a secure pattern it reflects an attitude of movement and unpredictablity of how these will be seen much like the act of dancing. - physical activity-

hope that was alright and matched the thought of having to jump into the ballpit at the playground to be engulfed by the sensations of the process and be a part of the object.

perhaps its a bit overwhelming sometimes but then you find some little mind game thats quite fun then you loose it and find another something then you just enjoy the feeling of being in the ballpit after a period of time (different from each individual to the next) you get out the ball park and walk away with a different memory of an impacted reflection of you , your surrounding and situatioal purpose. (each diffeent to the next individual). you think your stimulate in negative or psoitive ways each comparatively valid,

justification to others sometimes detracts and liquidates the art itself but depending on the purpose of a piece and its assesor its possible to create opaque communications of which can maintain the latter purpose by tailoring the amount passed .simplifying and extracting are methods generally used to achieve this desired outcme

that was quite fun but uneasy at the
same time. i may be the puppeteer up
in the roof tops overseeing the show
but it seems i am a product / evidential
result of my own concept



thanks to & inspired by... (to name a few), inspiration is often difficult to track so here are the people,movements,places that made a noticable effect on analogies, concepts, process' and mainly thoughts of which became the ingredients to this toolbox of work.

to open the eyes & minds of others is to me the best gift so thank you again.

h - s - m

Kiff Bamford

Aidan Winterburn

Marcel Duchamp

John Cage

'youtubbers'

Ellsworth Kelly

CAGD

the southbank

Duval Timothy

jean claude baudrillard

neo plasticism movement

De Stijl

Laure Prouvost

Bart van der Leek

piet mondrian

brecht's theory

BARBICAN - THE BRIDE & BACHELORS DUCHAMP WITH
CAGE, CUNNINGHAM RAUSCHENBURG, AND JOHNS.

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