



Trick or treat edition

De Construct ion

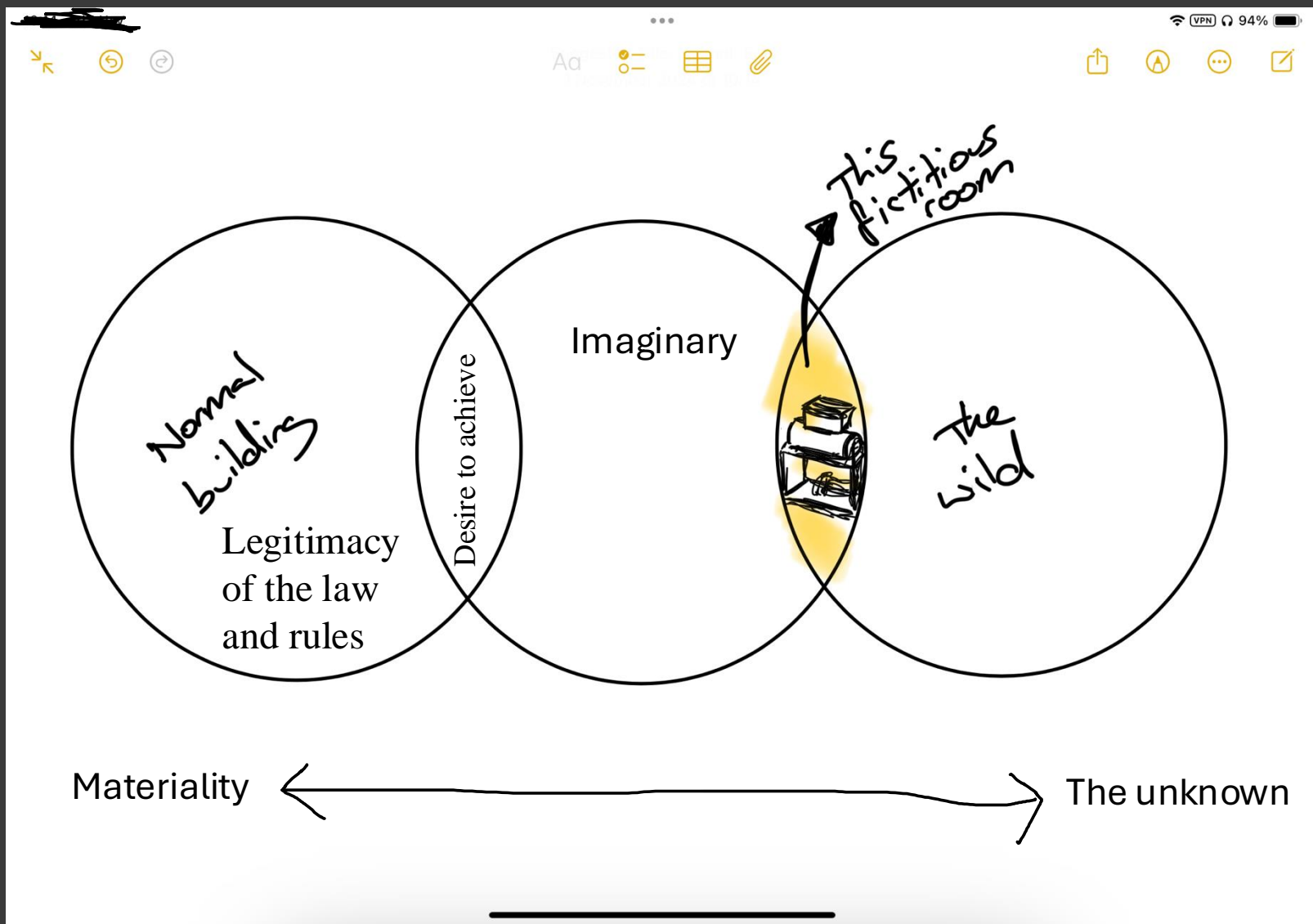


I put this sketchbook in the bin before the assessment in my second year of BA. One of the tutors looked at me with daggers after the assessment. The one who suggested strongly to watch 2001: A Space Odyssey and subtle mentions of BANK through his practice. The 'LSD' scene is beyond human comprehension but makes sense to people who have gone through it metaphorically.

One of my hallucinations was hearing my tutors in the room next door criticising my research, then I heard a shredder.

They've shredded my research.

In 3rd year, I was given information of a fictional film of inside the body with a psychedelic theme from another lecturer who is in a collective which mentioned BANK. I was given a suggestion to read Aldous Huxley's Doors of perception in MA from someone who's met BANK whilst studying Fine Art. Is the shredder a shared asset in this fictitious room that's detached from the rest of the normal building?



I can't afford the luxury of Adobe. This diagram came to be from researching Lacan; trying to make sense of the situation

I'm entertaining some conspiracy and trying to make it believable, because I have nothing else better to do with my intelligence

The ability to use materials and processes with confidence and control

unsatisfactory borderline satisfactory good

The Level 4 Assessment team celebrate the energy and enthusiasm that you have shown during semester 1. You have adopted an interesting strategy that sets out your correspondences that can be encouraged between hard scientific data and

BA Fine Art feedback form from first year

When coincidences add up, it becomes less likely that it's a coincidence. I'm also thinking about some bizarre coincidences that the lecturers have said in the lectures. In given an example of extended time, the example of sometimes students get hospitalized a month before their degree show. Sounds like what happened to me in 2016. It's not that bizarre, because academic systems (like any other social system) is made up of people. People migrate between systems and chat about what happened in their jobs. It's normal. So, it's not unreasonable that the news of me in 2016 is public knowledge in academia. In the MA interview I kept being asked which artists apart from Jonathon Borofsky's molecule man influenced my work. Looking back on it now, it's possible they wanted to hear me say BANK or lecturers from my BA.

Essential equipment

We do not want you to be loaded up with equipment below for what to bring on day one

- Pens
- Pencils
- Note pad
- Student ID
- Student card
- ...your enthusiasm

MA Welcome sheet. It looks a bit out of place but at the same time it's reasonable

Does this have any meaning, or is it just lines and lies?



MAKING BEARS WE

Human becoming animal
or robot becoming human?
Repression/regression

11.02.94

1999

2012

The best years of

Superego

Ego

id

Feeling drained?

2 1/2 years
critical
period
- Boudy
- Collides
with end
of stage

"Red pill or blue pill?"



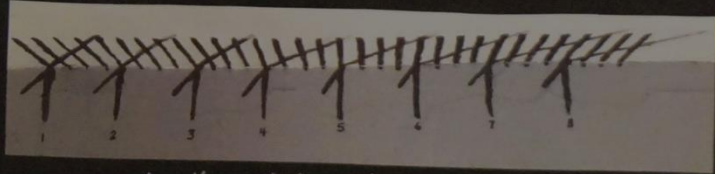
↑
+ Cathexis } Eros
= Knowledge
- Cathexis } Thanatos
= Alcohol



New Beginnings?

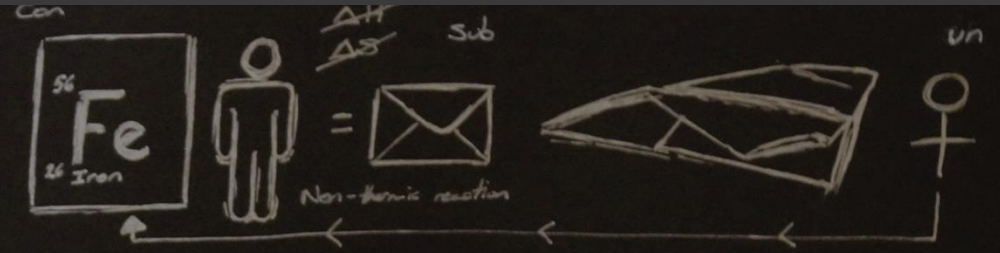
The moment I notice my ideas
is the moment the power ends

It's amazing how even after I binned my sketchbook, these ideas seem to reflect back to me in other artists' artworks in using mail as pun. I'm starting to question the validity of the inside (intangible) / outside (tangible) split. What are we as a collective?

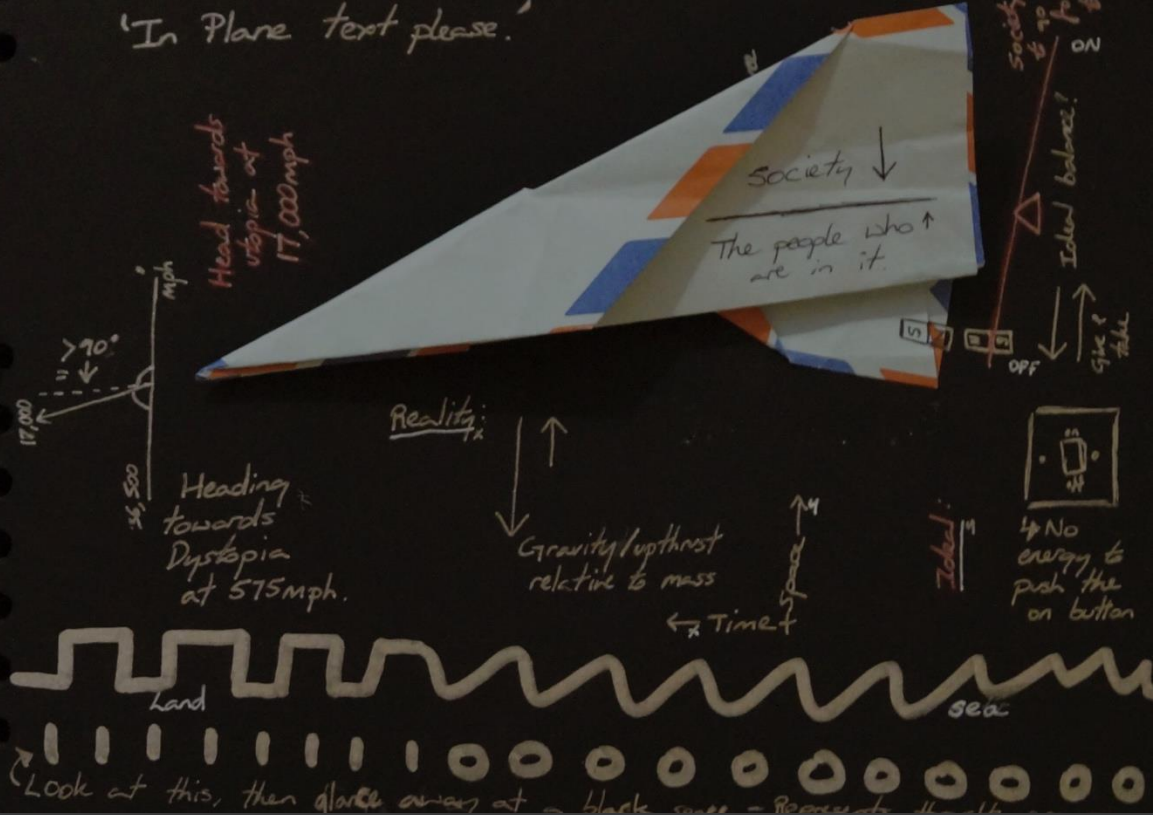


reinforces the usage of this title. The 'mistakes' appear more apparent further along the artwork. I think this was influenced by Ian Brown's lecture about 'Artist and actors' (5/2/15), where he mentioned that most out-takes happen deliberately, on behalf of the actor/actress (they deliberately mess up because they are not satisfied with their performance on the scene). This is similar to what I have done because the mistakes weren't intentional, just me painting this.

So I binned my sketchbook before assessment, because it's like an actor who deliberately messes up their performance as they're not satisfied with it. It's not as accurate enough as I wanted it to be. This idea came from my curiosity with the questions: What is accuracy? How do you know when something is accurate? Are rulers accurate? However, it seems that rulers are accurate for separating the quantifiable and qualitative data, and is probably why I'm fascinated with art and science.



'In Plane text please.'

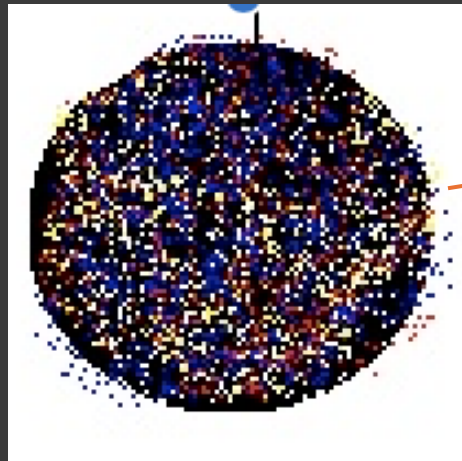




What's even more amazing is how this was the first big painting I did in the first year of BA, and the lecturer asked if I made this myself, because he thought I worked with someone. I'm questioning whether it was a straight-forward question, or a coded Deleuze and Guattari, are you in a demonic pack?

And another thing, I kept pushing my strategy of a splattered approach (paint splatters but also a methodological approach) in BA. I didn't say anything about splattered approach since 2016. Then during MA, a different lecturer in a different university said they don't believe in a splattered approach during a lecture in the final semester.

There's a level of weirdness which I'm not sure if it's imagined on my own, or something that exists intersubjectively. I heard a student ask a lecturer in the second year of BA 'What is becoming animal?', and they said, 'becoming animal is a poetic process artists go through.' Is the 'LSD' scene from 2001: A Space Odyssey synonymous with this process but symbolically? When I go through it, I thought it was just me being a bit weird. In a PV in the spring, I looked at an artwork that referenced molecules, looked at the person who did it, they looked at me with a perverted piercing gaze. I didn't like it then got drunk to break the symbolic order down. Watched 2001: A Space Odyssey the day after. What was that about? (looking at the title of that work, it makes a lot of sense. I wanted to destroy my perception and go into the void. Voila a work of simulacra becomes an experience thanks to being drunk instead of taking a photograph of it. Getting drunk as a reaction and becoming abject in the face of beauty - what a weird way to appreciate an artwork).



Another lecturer told me they are looking for bits on the outside when I was showing them this digital drawing in a tutorial.



Is this theory trick or treat?