

CHROME RUINS

*mirrored self adhesive vinyl, mdf,
ruin a: 30" x 15^{1/2}" x 34",
ruin b: 66" x 120" x 40",
2015.*



HERE IS A THING, WRITTEN ALONGSIDE THE PRODUCTION OF ALL OF THE WORK PRESENTED WITHIN THIS DOCUMENT AS PHOTOGRAPHS: "I HAVE RECEIVED, IN A VISION, THE SECRET STORY OF THE WAR IN HEAVEN. IN BREATHY AND QUIETED WHISPERS, THE HISTORIOGRAPHIC HIEROGLYPHS WERE UNFOLDED. IT TURNS OUT THAT ALL THE 'BADDIES' WERE MISLED AND ALL THE 'GOODIES' WENT TOO FAR AND WERE, IN THEIR OWN WAY, CORRUPTED ALSO (THE SAME WAY THAT CUCUMBERS ARE CORRUPTED INTO PICKLES). AND ALL OF THIS IS AS FASCINATING AS IT IS OVERWHELMING, IN A WHISTLINGLY-SAD-WIND-TUNNEL SORT OF WAY, BUT TIME DICTATES THAT I MUST 'ZOOM IN', AS IT WERE, AND CONCENTRATE ON JUST ONE FLICK OF A CURVE OF A GLYPH: SAMMICH WAS A BELOVED ANGEL OF HEAVEN. SAMMICH'S POPULARITY, EARNED THROUGH WARMTH AND HUMILITY, WON IT A COMMISSION IN THE ANGEL LUCIFER'S FREEDOM ARMY. SAMMICH WAS,

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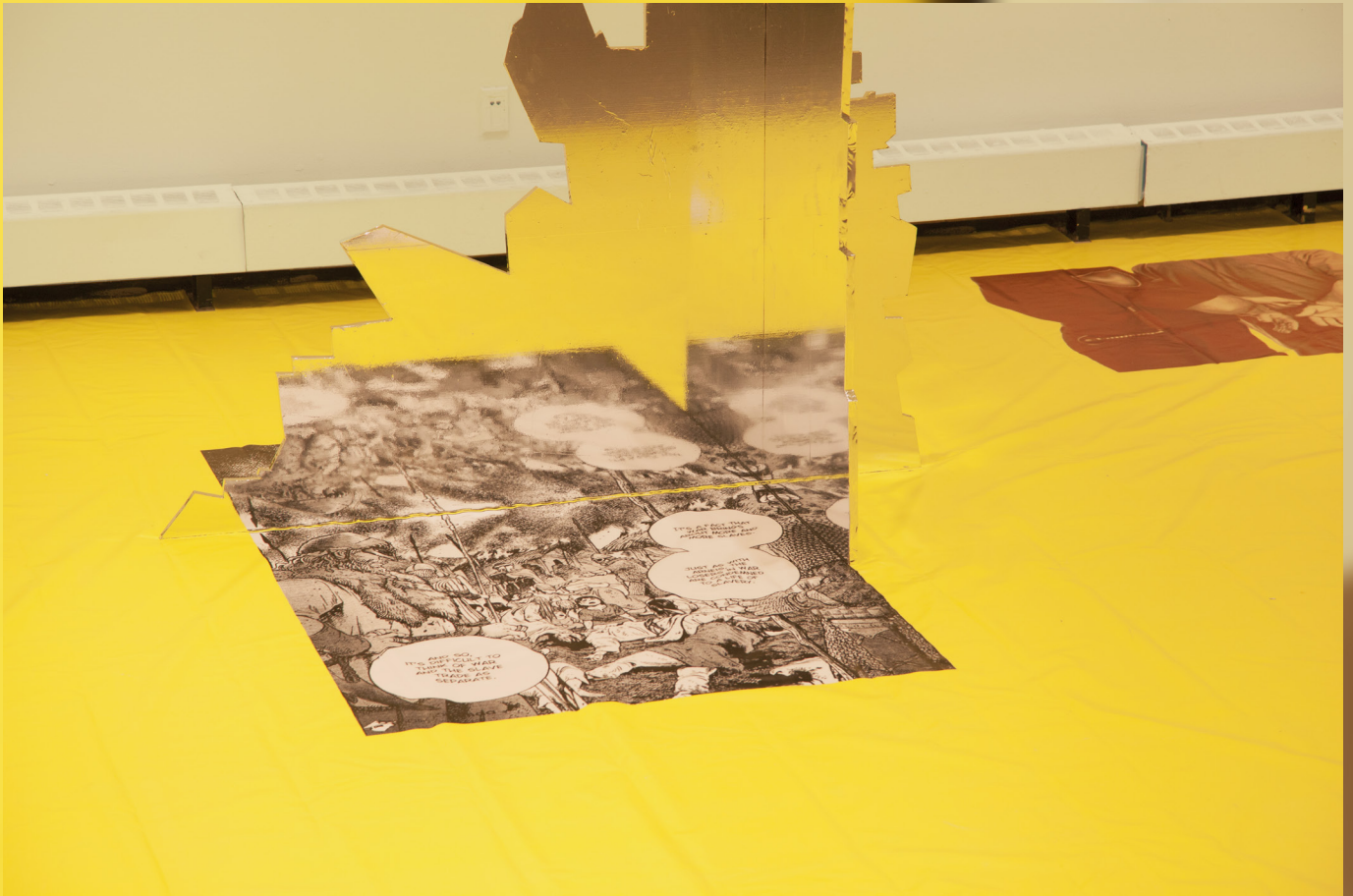
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2015.*



BY ALL ACCOUNTS, AN UNASSUMING AND QUIET ANGEL, HAPPILY PREDISPOSED TO FLOWER ARRANGEMENT, BOTANICAL ILLUSTRATION AND TO ITS DUTIES IN THE GRAND CHORAL PHALANX. SAMMICH'S OWN JUSTIFICATION FOR INVOLVEMENT IN THE BRAND NEW IDEA OF WARFARE AND ARMIES LAY IN A GIDDY INTEREST IN PAGEANTRY AND COMPLEX, COOPERATIVE GROUP ACTIVITY. ONE MUST REMEMBER, THAT WAR DID NOT EXIST UNTIL THE ANGEL LUCIFER CAST OFF THEIR GIVEN NAME AND BECAME SATAN IN ORDER TO INVENT IT AND, BECAUSE OF THIS NEWNESS AND UNFAMILIARITY, THE FIRST PART OF THE WAR WOULD (TO OUR OWN VIOLENT AND SINFUL EYES) BE COMICALLY AMATEURISH. CONCEPTS SUCH AS 'ENEMY' AND 'FOE' WERE, AT THAT POINT, PURELY ACADEMIC. BEFORE ANY CASUALTIES WERE INFLICTED: LAND BATTLES WOULD METAMORPHOSE INTO VAST AND GLEEFUL DANCES, NAVAL SKIRMISHES WOULD REFASHION

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THEMSELVES INTO COLORFUL AND INTENSE FLOATING COLLABORATIVE CHOIRS, AERIAL ENGAGEMENTS WOULD TRANSMUTE INTO FRIENDLY COMPETITIONS OF ENDURANCE AND AGILITY. AFTER SEVERAL HUNDRED SUBJECTIVE YEARS OF THIS SORT OF THING THE RULING POWERS BEGAN TO GROW BORED AND, IN THEIR BOREDOM, THEY TOOK THE WAR MORE SERIOUSLY IN THE HOPES OF ENDING IT SO THAT ALL THE ANGELS COULD DO SOMETHING ELSE FOR A CHANGE. IN THE PURSUIT OF TACTICAL EFFECTIVENESS, THE RULING POWERS ORGANIZED THEMSELVES ALONG RIGID HIERARCHICAL LINES, MORE EFFICIENT FOR THE DISSEMINATION AND ENFORCEMENT OF ORDERS AND, IN DOING SO, INVENTED WHAT WE WOULD NOW UNDERSTAND AS THE 'STATE'. AFTER THE FIRST DAY OF TRUE AND REAL FIGHTING SAMMICH WAS CAPTURED BY FORCES LOYAL TO THE STATE AND, IN HOPES OF SETTING AN EXAMPLE, WAS SEVERELY

BENCH

*broken contract, fettered ruins of
an earlier work, mdf, paper, the
labour of children, digitally printed
self adhesive vinyl.*

96" x 13^{1/2}" x 14^{1/2}"

2015.



AND PROFOUNDLY PUNISHED. POOR SAMMICH'S PUNISHMENT (WHICH, AS IT TRANSPIRED, SERVED ONLY TO PROLONG THE WAR AND UTTERLY CONVINCED SAMMICH'S COMRADES OF THE RIGHTEOUSNESS OF THEIR CAUSE) WAS TO BE RENDERED UNTO DEMONHOOD. THE PARTICULARITIES OF SAMMICH'S DEMONHOOD WERE PARTICULARLY BRUTAL AND EXTREME. THE LAWS OF SAMMICH'S DEMONHOOD ARE RENDERED THUSLY: SAMMICH IS 'SUMMONED' EVERY TIME A HUMAN MAN OR WOMAN EATS A SANDWICH. SAMMICH HAS NO BODY BUT SANDWICHES. AS A HUMAN MAN OR WOMAN RAISES A SANDWICH TO HIS OR HER LIPS THE FLESH OF SAMMICH IS TRANSUBSTANTIATED INTO THE MATERIAL OF THE SANDWICH ITSELF. AT WHICH POINT, SAMMICH IS MASTICATED. SAMMICH IS TORN AND SHREDDED BETWEEN TEETH. THE SUMMONING IS INADVERTENT, WHICH IS TO SAY, EACH HUMAN MAN AND WOMAN HAS NO

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2015



KNOWLEDGE OF HIS OR HER TORTURER'S ROLE IN THE PUNISHMENT INFLICTED. FURTHERMORE, THE PARTICULARITIES OF SAMMICH'S DEMONHOOD ARE TO BE ENACTED FOR AS LONG AS THERE ARE SANDWICHES AND AS LONG AS THERE ARE TEETH IN MOUTHES THAT CHEW." IN THIS STORY, TIME IS IRRELEVANT. SAMMICH'S DEMONHOOD - HIS FINAL PUNISHMENT - IS RENDERED INFINITE. THE PRIMORDIAL WAR IS NEVER ENDING. THE CREATION OF THE MECHANICS OF THE STATE ARE ETERNAL, THEY, HAVING BEEN INVENTED ONCE, HAVE SUDDENLY EXISTED FOREVER. I THINK HERE OF THE AMERICAN PRONUNCIATION OF THE WORD 'FUTILE'. IN THE AMERICAN MOUTH ITS RENDERING DELIVERS A WORD THAT SOUNDS MORE LIKE THE WORD 'FEUDAL'. FOR 1000 YEARS, IN EUROPE, NOTHING REALLY CHANGED BECAUSE A SYSTEM OF GOVERNANCE ESTABLISHED ITSELF THAT BENEFITED ONLY THOSE THAT ENFORCED SUCH GOVERNANCE. IN

BENCH

*institutional stools, red gaffer tape,
31" x 20^{1/2}" x 19"
2015.*



A SYSTEM THAT PRIVILEGES SUCH CONSERVATION OF POWER, THE PRACTICES SURROUNDING THE RELIABLE DOCUMENTATION OF EVENTS - AND THE OBVERSE OF SUCH DOCUMENTATION, WHICH IS TO SAY, HISTORICAL RECORD - CAN BE RELIABLY EXPECTED TO ATROPHY. ERGO: THE DARK AGES. (I THINK HERE OF OUR OWN CONTEMPORARY CAPITALIST-FEUDALISM, WITH BONDS OF FEALTY WROUGHT IN LEGAL CONTRACT, CORPORATE LAWYERS AS VASSAL KNIGHTS, CORPORATE IDENTITIES AS KINGS). WHAT DOES IT MEAN TO EXIST WITH A TIME THAT IS IRRELEVANT BUT THAT INTERFACES INTO A TIME THAT DOES NOT BELONG TO US? IS IT TO BE AN INHABITANT WITHIN AN ATTENDANT REALITY? IT IS TO BE AN ATTENDANT REALITY. I THINK HERE OF WHAT IT MEANS TO KILL A CHARACTER IN A VIDEO GAME. SUCH CHARACTERS KILLED ARE NOT DELETED FOREVER FROM THE SOURCE CODE, NEVER TO BE RE-SEEN. INSTEAD THEY

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ARE OFT RECYCLED, BODIES RESPAWNED WHOLE TO BE ANIMATED BY NEW & DIFFERENT INTENTS, OR REUSED PIECEMEAL WITH ARMS & LEGS OR SMILES & SPEECH RETURNED COMBOBULATED IN A CROWD. AND SO, IN THIS WAY, THE DEAD COME BACK, IF ONLY ELLIPTICALLY, AND EVEN IF THEY DO NOT COME BACK IN THE COURSE OF THE PLAYING EXPERIENCE THEY - AS DISCUSSED EARLIER - ARE NOT ETERNALLY DELETED BUT RATHER, THEY CLAMBER AND MEWL AND SHUFFLE AGAINST ONE ANOTHER, IN VAST POLYGONAL CHAMBERS. PLAIN AND UNADORNED, IF TEXTURALLY RENDERED AT ALL. THE COUNTLESS POTENTIATE THOUSANDS AND MILLIONS OF UNDEAD, IN THE GAME, SLUR AT EACH OTHER, SPEECH FOREVER INTERRUPTED, FOR EFFECTIVE ETERNITIES, IN BOX ROOMS RENDERED CATHEDRALESQUE BY SCALE, WHEN THE ROOMS FILL TO THE EXTENT THAT EVEN THEY CANNOT CONTAIN THE DEAD (WHO DO NOT CEASE

FLOOR WORK 2015

13^{oz} vinyl billboard, found images,
40'6" x 19'7"

2015.



MOVING BECAUSE "SURELY" MOVEMENT "SURELY PROVES THEIR LIVINGNESS")
THE WALLS DO SNAP AND THE DEAD BLEED INTO THE WORLD OF THE GAME
PROPER & THIS IS WHAT GLITCHES ARE. AND SO, IN THIS WAY, THE DEAD
COME BACK, IF ONLY ELLIPTICALLY. OK BUT: WHAT'S A PERVERT THOUGH? A
PERVERT IS HE WHO IS RENDERED CRIMINAL BY HIS DESIRE AND KNOWLEDGES,
RIGHT? I MEAN, TODAY, RIGHT, THE SURVEILLANCE THAT ONLY MEMBERS OF
MARGINALISED COMMUNITIES HAVE TRADITIONALLY EXPERIENCED HAVE BEEN
ROLLED OUT ONTO EVERYONE. NSA & GCHQ READ ALL OUR FUCKIN' EMAILS.
WE'RE ALL BEING WATCHED, AND WHAT'S MORE... IS THAT, LIKE, OBSESSION
AND OBSESSIVE PRACTICES ARE, LIKE, ENCOURAGED. 50 SHADES OF GREY
HAHA. SO WHAT'S A PERVERT THEN? A PERVERT IS HE (AND YEAH, FUCK IT, IT'S
GENDERED CORRECTLY LOL) HE WHO IS RENDERED CRIMINAL BY HIS DESIRE

AT THE AUCTION OF
THE LAST WHITE GIRL
IN THE WORLD
feature film, .mp4 looped,
1 hour 19 minutes,
2015.

see ATTHEAUCTION.PDF



AND KNOWLEDGES, RIGHT? A PERVERT IS FOREVER INADVERTENTLY BEYOND THE PALE, AND MAYBE IF HE EMBRACED THAT SHIT THAT HE KNOWS ABOUT, HE'D BE A FUCKING MONSTER - AND THUS DESERVING OF THE LAST LEGITIMATE HATRED THAT SOCIETY OWNS (HMM 'LEGITIMATE HATRED?' THAT'S SUSPECT) AND SO, AND SO... THE PERVERT, HIS DESIRES AND KNOWLEDGES WHICH SET HIM APART, EXISTS IN A KIND OF 'LAST' FREEDOM BUT ONE THAT IS FOREVER ILLEGAL. THE THINGS HE KNOWS, HE KNOWS ARE WRONG, AND SO HIS FREEDOM CAN ONLY EVER BE A LAMENT. AND HIS LAMENTORY FREEDOM IS KIND OF, CONCEPTUALLY, THE ONLY ONE HIS SOCIETY CAN TRULY ALLOW - OR COMPREHEND - BECAUSE IT'S A QUESTION, OR PROBLEM, THAT IN ITS EYES IS THE JUSTIFICATION FOR THE LAST RESPITE OF A LEGITIMATE HATRED THAT IS USED TO JUSTIFY A SOCIETY 'UNDERSTOOD' INTO SOMETHING LIKE A NATION

ELEGY SEVEN

*pair of earrings: inserted
into walls, worn in ears,
9mm x 7mm x 5mm (x2)
(sixth incarnation)
2015.*



(AGAIN, I'M NOT SURE I'M COMFORTABLE WITH THIS PHRASE - CAN WE FIND A BETTER ONE?). MOVING ON: VIA THE MANIPULATION OF INCOMPLETE ICONS OF MADNESS, I MANAGED TO CREATE WORK THAT SPONTANEOUSLY GENERATED VERMIN FROM THIN AIR. DURING THE RUNDEX OF MY THESIS EXHIBITION I ENCOUNTERED HUNDREDS AND HUNDREDS OF TINY ANTS, EXISTING ON MY 40 FOOT BY 19 FOOT ARTWORK 'FLOOR WORK 2015'. THERE WAS NO CLEAR DEFINABLE SOURCE THE ANTS COULD HAVE COME FROM AND THEY WERE ALL, VISIBLY, SICKENED AND DYING, MEWLING AROUND AND SLURRING - AS IF THEY HAD NOT REALISED YET THAT THEY WERE DEAD. PERHAPS THEY WERE COMPELLED CONCEPTUALLY BY THE PSYCHIC BACKWASH OF THE STICKY AND STUPID IMAGES UPON WHICH FORMED THE DESERT UPON WHICH THEY STUMBLED.

PERVERT'S LAMENT
Yale MFA thesis exhibition,
4th March 2015
jbxviii.co.uk

