

The Urge to appropriate: Internalising appropriation through hybrid studio practice.

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The Urge to appropriate: Internalising appropriation through hybrid studio practice.

Title -

The Urge to appropriate: Internalising appropriation through hybrid studio practice.

Abstract -

This project aims to engage the strategic concealment of appropriation strategies within a responsive cross-media based art practice. Its purpose is to investigate the use and effect of appropriation strategies using a range of media to produce a series of installed environments. The cumulative effect of the work aims to submerge the audience into an experience of referential excess. This overload suggests either a resignation into that excess or a potential untangling of an idiosyncratic authorial system.

The research is motivated by questioning and reflecting on my own mediality, a term defined here as the perceived reality that one is influenced by via the media, and an ongoing interest in the systems that enable the distribution, control, flow and ownership of ideas and imagery in media saturated environments. These systems are: methods and forms of media transmission and reception such as television, radio, internet, and distributed media such as films and music, and the resulting protocols or rules that sit alongside these transmission forms such as copyright, authorship, ownership and re-numeration. The work addresses both the personal, internal concerns of myself as author and the disconnected, autonomous qualities of the resultant work to reflect on larger observations about media saturated culture. It articulates a studio language designed to straddle the gulf between these two dynamics.

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The research output consists predominantly of installation environments comprising video, projection, sound, objects and images connected by series of static imagery. These explore the occurrence of an appropriation of the act of appropriation itself - a loop in space and time. This is achieved by capturing, observing, altering and re-transmitting the glimmers of this occurrence back into the medial system. This looping is both the key strategic device and conceptual premise underlying the research. It uses both local and global sources of data, and mixes of information that include personal anecdotes, clichés and grand narratives, drawn from my observation of and intrigue with sub-cultures that can be loosely classified as taking a D.I.Y. or 'Do It Yourself' approach. These include Software and Hardware Hacking, Noise Music, Heavy Metal and Car Customisation.

While appropriation is a part of all cultural development since the beginning of time, the project extends the discussion of appropriation in post-modern art practice. The defining period of appropriation art is seen by many as the post-Pop period of the late 1970's in the work of artists such as Richard Prince, Sherrie Levine and Cindy Sherman. These artists use appropriation as both a direct strategy, and as a totalising subject matter of their work. My work extends a current dialogue surrounding appropriation strategies, with specific reference to the writings of Paul Taylor, Sean Lowry and Brogan Bunt, who posit a shift from direct, strategic appropriation strategies to a more innate, almost default presence of an appropriative urge operating in contemporary art production. This is considered in the light of works by Banks Violette, Takeshi Murata and Ondrej Brody & Kristofer Paetau, who all operate from a position of a subliminal appropriative urge or logic in their work. My project adds another discursive node to this field by making work that uses appropriation to loop and synthesise ideas, objects and

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images into installation environments. It synthesizes the experiential residues of personal encounters with mediated signals, contains them within new cultural statements and re-transmits them into the passing flow of time.

Through the application of various appropriative strategies including sampling, remixing, collage and synthesis, the project generates new knowledge about cultural appropriation. It achieves this by creating a looping, referential system of production that operates as a reference-machine, a cascading system that creates overloaded medial transmissions. These transmissions submerge the audience into sensorially excessive installed environments that encourage contemplation about the role and place media occupies in our lives.

CHAPTER ONE: CONTENT

TO BE A FINDER AND SENDER OF SIGNALS

This project aims to engage the strategic concealment of appropriation strategies within a responsive cross-media based art practice. The purpose of the project is to investigate the use and effect of appropriative strategies on my own studio practice through the production of a body of work across a range of media manifesting as a series of installed gallery environments.

This investigation is motivated in part, by an ongoing interest in the systems that enable the distribution, control, flow and ownership of ideas and imagery in media saturated environments. These systems are: methods and forms of media transmission and reception such as television, radio, internet, and distributed media such as films and music; and the resulting protocols or rules that sit alongside these transmission forms such as copyright, authorship, ownership and remuneration.

The project suggests the occurrence of an appropriation of the act of appropriation itself, a loop in space and time or, as Jan Verwoert describes it, an ‘Apropos Appropriation’¹ The practice is engaged with capturing, observing, altering and re-transmitting the glimmers of this occurrence back into the system as a method and key conceptual premise. This is considered in the light of works by Banks Violette, Takeshi Murata and Ondrej Brody & Kristofer Paetau, all of whom operate from a position of a subliminal appropriative urge or logic in their work, and adds

¹ Verwoert, J 2006, ‘Apropos Appropriation: why stealing images feels different today.’ Tate.org.uk, viewed 1 January 2011. <<http://www.tate.org.uk/britain/exhibitions/triennial/essay-apropos.shtml>>

another discursive node to that system by synthesising new work exploring these concerns.

My work with media phenomena occurs through a post-production practice² that seeks to collapse the hierarchical preference of forms and techniques that occurs through technological innovation to seek a non-linearity that considers the 'match' of a particular strategy to a given creative scenario against a value scale not determined by trends and technologies. To this end, the practice borrows aesthetic tropes from across the manifold of time in an attempt to momentarily collapse the past, present and future and to manifest this collapse in the experience of the work.

Often in my work, this attempt to ground the oppositional dialectic that arises between media and non-media practices results in a re-invigoration, or re-investment of energy through a banal or seemingly superfluous fragment from the media landscape. It is usually the case that multiple fragments such as this are activated in one work.

By absorbing, reflecting and re-presenting reconfigurations, aggregates, mutants and hybrids of cultural forms and transmitting these back via a regular stream of exhibitive modes into the stream from which they came, I am seeking a ripple effect, even if minute, to occur. This research is motivated by questioning and reflecting my own medial state in a way that addresses both the idiosyncratic state of myself as author and the autonomy of the resultant work to reflect larger observations on contemporary cultural phenomena. It articulates a studio language designed to straddle the gulf between these two dynamics. The connective tissue between these

² Bourriaud, N 2002, *Post Production*, Lukas & Sternberg, New York. pp 19-21.

two poles is explored in the submitted work.

Touchstones for my engagement with this subject matter are cultural forms that deal playfully with the immense size of something as nebulous as a 'media landscape' including remixes³, mash-ups⁴, x shreds⁵ and culture jams⁶. In a similar way, new cultural sub-genres, especially in contemporary music production, operate as a type of petri dish from which to formulate observations on the mutation of contemporary popular culture, our collective medial state. The immense expansion of readily accessible production and publishing tools, especially in modern music, creates an evolving fluid matrix of genres such as digital hardcore, breakcore, stoner doom etc. This modular, inventive approach to categorising and describing new forms, initiated more often than not by the authors themselves of these new mutants, points to the nebulous nature of the language of medial states.

³ Generally speaking, remix culture can be defined as the global activity consisting of the creative and efficient exchange of information made possible by digital technologies that is supported by the practice of cut/copy and paste. The concept of Remix often referenced in popular culture derives from the model of music remixes which were produced around the late 1960s and early 1970s in New York City, an activity with roots in Jamaica's music. Today, Remix (the activity of taking samples from pre-existing materials to combine them into new forms according to personal taste) has been extended to other areas of culture, including the visual arts; it plays a vital role in mass communication, especially on the Internet.

⁴ A mash-up (also mash up and mash-up) is a song or composition created by blending two or more pre-recorded songs, usually by overlaying the vocal track of one song seamlessly over the instrumental track of another. To the extent that such works are 'transformative' of original content, they may find protection from copyright claims under the "fair use" doctrine of copyright law

⁵ 'Shreds' are a relatively new form of mash-up involving the overdubbing of a music video clip with new music and lyrics that attempt to sync to the mouth movements of the singer/s for comedic effect. This can be seen as an extension of the over-dubbing dynamic prevalent in machinima.

⁶ Culture jamming is a tactic used by many consumer social movements to disrupt or subvert mainstream cultural institutions, including corporate advertising. Culture jamming is often seen as a form of subvertising. Many culture jams are simply aimed at exposing questionable political assumptions behind commercial culture so that people can momentarily consider the branded environment in which they live. Culture jams re-figure logos, fashion statements, and product images to challenge the idea of "what's cool," along with assumptions about the personal freedoms of consumption

Chapter One: Content. To Be a Finder and Sender of Signals

The project seeks to extend these often novel, humorous and irony-laden forms via the imposition of a synthetic and transmissive studio art practice that considers the mortality of these things, their exhumation and Frankensteinian re-configuration, and accounts for the pathos and melancholy of fleeting cultural forms and their effects. The intent of this transmissive idea is not reactionary or defensive; it is not a battle to ward off the crushing potential of the mass media. Rather, it seeks to be a responsive, contemplative synthesis enacted amidst a frenetic evolution of outside factors.

This project grows out of the above concerns coupled with my own intuitive and accumulative fascination with new and old media including machines, computing devices, printed material and transmitted electronic media forms, in conjunction with meta-structures such as logos, fads, fashions and sub-cultures. In short, I work out things about myself and the world through manipulating the pervasive stuff of our time and use it to reflect key ideas and dynamics of the consumption of technology, trends and networks.

The romance of both the discarded and the found looms large and as capital drives global cultural production cycles to ever dizzying heights, mining the recent technological past and seeking understanding from it takes on various layers of importance and pertinence. There is an element of the outsider, the boffin, the tinkerer, in my approach to this project, where I pick up traces of our increased medial nature and cast these fragments aloft, back into the stream of cultural commodity. Artaud defines the characteristic mood of my approach in *No More Masterpieces*⁷ when he states -

⁷ Artaud, A 1958, *No More Masterpieces*, The theatre and its double, transl. Caroline Richards. Grove Weidenfield, New York, p.77.

*One reason for the asphyxiating atmosphere in which we live without possible escape or recourse...is this respect for what has already been written...as if all expression were not finally exhausted and had not reached the point where things must fall apart if they are to begin again.*⁸

Artaud's statement is pertinent as it eloquently defines the hope/futility duality that I find myself oscillating between through this practice and it is in this cyclic, iterative and potentially entropic frame within which the submitted work sits. It seeks to be an enigmatic and allegorical expression of these ideas. In Owens' re-consideration of the allegorical impulse he states, 'Allegorical imagery is appropriated imagery; the allegorist does not invent images but confiscates them. He lays claim to the culturally significant, poses as its interpreter'⁹.

Jan Verwoert, in his 2007 essay, *Apropos Appropriation*, summarizes Owens' concerns stating that he frames 'speaking a dead language' as a characteristic embedded in appropriation, or rather speaking a language that testifies to the death or dying of its historical meaning, as the language of allegory¹⁰. Owens summarises Walter Benjamin's view that "from the will to preserve the traces of something that was dead, or about to die, emerged allegory"¹¹

This urge to appropriate is at the core of contemporary cultural production, as Australian re-mix artists Soda Jerk state, 'mixers are the sex organs of the sample'.¹²

⁸ Artaud, A 1958, *No More Masterpieces*, The theatre and its double, transl. Caroline Richards. Grove Weidenfield, New York, p.77.

⁹ Owens J, 1980, 'The Allegorical Impulse: Toward a Theory of Postmodernism', *October*, no. 12, pp.67 – 86.

¹⁰ Verwoert, J 2006, 'Apropos Appropriation: why stealing images feels different today.' *Tate.org.uk*, viewed 1 January 2011. <<http://www.tate.org.uk/britain/exhibitions/triennial/essay-apropos.shtm>>

¹¹ Owens J, 1980, 'The Allegorical Impulse: Toward a Theory of Postmodernism', *October*, no. 12, pp.67 – 86.

¹² Harley, R 2009, 'Cultural Modulation and The Zero Originality Clause of Remix Culture in Australian

FEAR OF OBSOLESCENCE IS FEAR OF DEATH

Working with obsolete media is somewhere between archeology and autopsy, and by interrogating these cycles, imposing them on one another, witnessing their operation in proximity to one another, and testing them in multiple scenarios, the works become a vehicle for transmission of a looping signal, into a linear system. The research output seeks to recapitulate the experiential residues of personal encounters with mediated signals, contain them within new cultural statements and re-transmit them into the passing flow of time.

System feedback, in various forms as a model informs the thinking of this project. A feedback system makes its own input via its output, infinitely. There is an element of this iterative processing of an image, object, sound or idea that sits at the core of the practice. The work seeks to be meaningful through the proposition and execution of these ideas.

The project is rooted in a mark-making practice and a sound-making practice, evolving from painting and instrumental performance into a practice that runs the gamut of a path between and around those points. I take and use formal cues from conceptual art, pop, institutional critique, the situationists and surrealism. These formal cues, and their appropriation and deployment in the works, engage with the over-arching dialogues surrounding post-modernism and some of its key proponents in the last century.

These embody ideas about the de-commodification of the artwork, the re-contextualization of the

found and everyday, the allure of celebrity, the society of spectacle and the pluralist media-based practices of the Fluxus and Pop artists, and the re-consideration of conceptual art practice through the YBA phenomena of the 90s. Of particular interest to this investigation is the capability of the strategies, hallmarks, and tropes of these genres of art practice to cut through traditionalist notions of virtuosity and the resulting 'grand narrative shifts' in the art historical lineage usually ascribed to difference in technique or methodology to one's predecessors.

In much the same way that DJ culture, generally argued to be the birth of remix culture, involves 'digging' - the art of rummaging, finding and re-contextualizing records from the available strata of the history of recorded sound - I rummage through and mix varying conceptual and historical cues in the production of my work.

I conjure these 'isms' and view them as strategies, or filters to project into the works. The focus follows my idiosyncratic, daily movement through a series of interactions and observations with electronic media and, more broadly, mediated existence. Ideas arise initially from observation, interest, enquiry and use. The analogy of signal flow¹³ and its importance to the dynamics of my thinking is important to state here as it informs my approach to making. Signal flow is the movement of data through a circuit or network, and links to the modularity of electronic equipment. Quite simply, the 'plugging in' of objects, ideas and imagery to one another alters the signals being emanated by each unit, be it through the combination of objects, images and sounds in an installation environment or the combination of instruments, effects and results in a live environment.

¹³ Signal flow is the movement of data through a circuit. Audio signal flow is the path an audio signal takes from source to output.

Once this signal flow is applied, the focus of individual pieces can reflect themes, or sub-genres within a larger framework, for example, one work may focus specifically on the nature of electrical wire and its use to link together and connect individual buildings to a grid, while another may focus on the compression artifacts within a series of digital images halted mid-download. The practice seeks out glimmers of the complex and nebulous relational space between humans, technology and the equation of the two.

Intuition plays a significant role in the selection of elements used in making the art works in conjunction with other occurrences: acquisitions, discoveries, current obsessions. These factors gestate for varying periods of time until a kind of subliminal taxonomy¹⁴ for the articulation of artworks occurs. Often this process happens over a long period of gathering, ordering and processing groups of images or objects from the medial stream I occupy.

The practice extends from an innate appreciation of the Burroughsian approach to making, simply that –

*when you experiment with cut ups over a period of time you find that some of the cut-ups and rearranged texts seem to refer to future events... suggesting that when you cut into the present the future leaks out.*¹⁵

¹⁴ Judd, C 2010, *SHOTGUN exhibition catalogue*, 18 September – 17 October 2010, CAST Gallery, Hobart, Tas

¹⁵ From a lecture given by William S Burroughs at the Jack Kerouac School of Disembodied Poetics at Naropa Institute, April 20, 1976. Viewed 2 Feb 2011. <<http://hadto.net/category/writing/dreamachine>>

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The practice straddles a position between observatory and oppositional and is parasitic of a system of largely western referential media systems and technologies. It is grounded in the consumptive and productive strata of mass media, but is being filtered via a necessarily limited perspective defined by my own particular interests and observations, and my movement as a human being through the world. Synthesis is the key goal of the practice – to take in a broad range of elements and synthesize new experiences.

The studio works largely take the form of installation environments, often consisting of found and/or made objects and imagery produced in a variety of ways from varying sources, both electronic and real world. Often the works comprise a projection element, or other screen technology such as monitors or LCD screens, and often a sound element is also present. The practice produces both site-specific and situational works, and also less contingent series of works more connected to the studio than any responsive site-based concerns. The multi-medial skip-trailing is enacted as a deliberate approach to avoid rigid formal and visual specificities, and to focus on the conceptual consistency of this tangential approach.

I record, find, sort, cut, arrange, align and present from a necessarily experiential archive: that of my own presence and movement through the world. I seek to cut across a massive and daunting wave of popular cultural flows and in some ways to offset through re-use the effect of some of this material. Vannevar Bush,¹⁶ widely acknowledged as one of the forefathers of the information age, describes my approach well when he discusses the relationship between the historian and

¹⁶ Vannevar Bush (1890-1974) is the pivotal figure in hypertext research. His conception of the Memex introduced, for the first time, the idea of an easily accessible, individually configurable storehouse of knowledge. Douglas Engelbart and Ted Nelson were directly inspired by his work, and, in particular, his ground-breaking article, "As We May Think."

the trailblazer -

*The historian, with a vast chronological account of a people, parallels it with a skip trail which stops only at the salient items, and can follow at any time contemporary trails which lead him all over civilization at a particular epoch. There is a new profession of trailblazers, those who find delight in the task of establishing useful trails through the enormous mass of the common record. The inheritance from the master becomes, not only his additions to the world's record, but for his disciples the entire scaffolding by which they were erected.*¹⁷

In more specific dialogues surrounding appropriation, Umberto Eco states that rather than disrupting any ideas of ownership and authorship, that viewers, aware of the rupture in appropriated or quotational works, are aware of their nature as a repetition. According to Eco, what is of interest to the viewer is the way the new work reconfigures the old¹⁸. Lev Manovich in turn, proposes that we are in an era of the 're-mix'¹⁹ which he defines as a systematic re-working of a source and uses this term to discuss the method of appropriation currently prevalent as opposed to quotation or sampling. Both writers seem overly concerned with predicting the effects of these practices on makers, users and the media itself and suggest a sort of end game or dead end has been reached. Manovich envisions this within a linear idea of progress with remix being an evolution beyond quotation and sampling, but fails to propose what comes after.²⁰

Through this project I seek to find a less linear/hierarchical and binary/oppositional model for the

¹⁷ Vannevar, B 1945, 'As We May Think', *The Atlantic Monthly*, July, pp. 101-108.

¹⁸ Eco, U 1994, 'Interpreting Serials', *The Limits of Interpretation*, University of Indiana Press, Bloomington, pp. 87-89.

¹⁹ Manovich, L 2007, What comes after remix?, *Remix Theory*, viewed 1st January 2011.
<<http://remixtheory.net/?p=169>>

²⁰ Manovich, L 2007, What comes after remix?, *Remix Theory*, viewed 1st January 2011.
<<http://remixtheory.net/?p=169>>

use of these strategies that is more grounded in the subjective, idiosyncratic views and concerns of the individual practitioner.

The research proposition is that through a reflexive, situation-specific approach to the elements active within an appropriation-oriented studio based practice, one can avoid the singular time-based trap of fetishising new technologies in the creation of work that in some ways serves to illuminate and critically examine that very impulse.

On a more local level, much has been written about the detached, sample oriented focus of appropriation in Australian media-based artwork of the 1990's with Australian writer Paul Taylor discussing the 'second degree' realm that occurs within the contemporary artists 'wryly sophisticated quotation from the past that detaches itself from its cultural history and inspires a pleasure in its dislocation, an adoption of *bricolage* or surreptitious quotation as a basic structure'.²¹ Taylor discusses the eroticism of the second degree, the pleasurable space between and interplay of source and reference.

These observations were made at a time when Australia was arguably much more isolated from international contemporary art dialogues and practices than it is at present resulting in a more distanced view, or an 'othering' of major media structures. Massive changes have occurred since the 90s in terms of the access to and integration of Australian arts practitioners in a global art system suggesting a breakdown of the isolated and distanced view taken by artists exploring appropriation strategies. In the light of this change how does one, now, personalise these

²¹ Taylor, P 1984, 'Australia "new wave" and the "second degree"', in P Taylor (ed.), *Anything Goes: Art in Australia 1970-1980*. Art & Text, Melbourne.

fragmentary, recombinant reflections? How is my appropriation based practice different from that of my pre-predecessors? Is it enough to presume that individuality alone will hold true to the eloquence of a particular appropriation-based artwork, or do other elements need to be more consciously introduced?

The project extends the more recent and current dialogue surrounding appropriative strategies, specifically in the work of Australian contemporary artists covered in the writings Paul Taylor, Sean Lowry and Brogan Bunt who posit a shift from direct, strategic appropriation strategies to a more ubiquitous and subliminal presence of these strategies in contemporary art production. Taking into consideration the presence of a parallel dialogue surrounding the more expansive and formless definitive term of 'mediality'²² this seems to suggest the ability of a subliminal appropriative urge to synthesise new and meaningful cultural artefacts. This mutation of Taylor's 'detached second degree realm'²³ into a more internal or innate manifestation of the appropriative urge runs parallel to technological advancement and network ubiquity affirmed here by Dan Angelloro -

*'What was once conceived as a tactical assault on commodity culture has for many, become a commonplace way of consuming culture. While most visual remix artists continue to ask themselves "why remix?", online remix culture seems to have deleted that question with a simple "why not".'*²⁴

²² A term recently revived in discussions circling media arts, "mediality" is generally used to refer to an expanded conception of media that accounts for the individual and personal lived encounter of media structures.

²³ Taylor, P 1984, 'Australia "new wave" and the "second degree"', in P Taylor (ed.), *Anything Goes: Art in Australia 1970-1980*. Art & Text, Melbourne.

²⁴ Angelloro, D 2006, 'Thoughtware: contemporary online remix culture', in *SynCity: Remixing three generations of sample culture*. Exhibition DVD catalogue, d/Lux/Editions, Sydney. pp.18-25.

I am aware that a kind of secondary self-portraiture mode occurs through the reading of the work, and this occurs quite simply through the dynamics of interpreting a system and reflecting it. A skew is always applied by the reflector, and there is no system without noise, and so this personal or biographical slant often present in the work is an element I am aware of but not consciously focused on. As French philosopher Michel Serres states in *Le Parasite*, ‘There are channels and thus there must be noise.’²⁵ I believe this ruse of self-portraiture in my work allows an audience in-road that can result in postulations about the larger state of hyper-mediated modern existence.

The exhibition component of this investigation evidences a chronological exploration of the concerns of the project, while also consciously acknowledging the re-iteration or re-presentation of these once responsive works into a now past, evidential exhibition. This looping aspect serves to further illustrate the internal, iterative logic of the project. The cumulative effect of the exhibition outcome submerges the audience into an experience of referential excess, an overload that suggests either a resignation into that excess or a potential untangling of an idiosyncratic authorial system.

²⁵ Serres, M 1982, *The Parasite*. Lawrence Schehr, trans. John Hopkins University Press, Baltimore, p. 79.

CHAPTER TWO: CONTEXT

LOCKING DOWN THE SKIP TRAIL IN THE MANIFOLD OF TIME

This project is situated within the field of contemporary art production methodologies and concepts surrounding the act of appropriation, specifically in this, the age of intellectual property.²⁶ As media theorist Lawrence Lessig discusses, there is nothing new about appropriation, it is as old as culture itself and embedded in the life cycle of all cultures and artistic practices. We learn skills and traditions from our parents and siblings, we reproduce images from the world around us and we find new uses for existing things.²⁷ The relevance of questioning appropriation strategies in this day and age lies in the development of ideas of intellectual property, mass-media and corporate globalisation. In this realm the discussion of appropriation has been constantly rewritten, and continues to be so, over the past century.²⁸

The art historical critical reception and perceived relevance of appropriation strategies is a fluctuating peak of activity beginning with the Cubists' integration of found and mass-produced objects into their works in order to merge daily life with art. Collage is generally accepted to have been initially integrated into the “high arts” by Braque and Picasso during their experiments with analytic cubism. *Picasso's Still-Life with Chair Caning, 1912*, is often identified as the first cubist collage. Picasso glued on a piece of oilcloth bearing the imprint of chair caning, rather than attempting to construct chair caning from paint. By introducing

²⁶ The Australian Government IP website defines Intellectual Property as “Intellectual property represents the property of your mind or intellect. In business terms, this also means your proprietary knowledge.” “Intellectual Property is the oil of the 21st century” - this quote by Mark Getty, chairman of Getty Images, one of the world's largest Intellectual Proprietors, offers a unique perspective on the current conflicts around copyrights, patents and trademarks. Viewed 1st January 2011, < <http://oil21.org/>>

²⁷ Lessig L 2004, *The Comedy of the Commons*, podcast, SDForum Distinguished Speaker Series, 23 September 2004, accessed 01 January 2011, < <http://itc.conversationsnetwork.org/shows/detail349.html>>

²⁸ The TATE Museum Glossary states: “The practice can be traced back to the Cubist collages and constructions of Picasso and Georges Braque made from 1912 on, in which real objects such as newspapers were included to represent themselves.” Tate Museum Glossary 2011, *Appropriation*, Tate Museum, viewed 1st Jan 2011, < <http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=23>>

actual real-world fragments of objects, rather than illusionistically representing them, an open dialogue between the work of art and the wider world was instituted. This was followed by the Futurists' strategies of borrowing heavily from their increasingly industrialised surroundings to generate art; Constructivism's embracement and use of graphic production techniques, and Dada's key use of appropriation as a strategy of disruption in the creation and reception of art. The Dadaists and Surrealists refinement of this integrative breakdown between making and experience is exemplified in their use of printed media, politics, psycho-analytic theory, the tools of mechanical reproduction (such as the printing press and typesetting) and the dynamics of the artist-audience relationship.

*“To lift a certain number of elements from works, objects, pre-existing messages, and to integrate them in a new creation in order to produce an original totality manifesting ruptures of diverse sorts.”*²⁹

Many art movements following this and leading up to the present have used appropriation strategies in varying ways: Fluxus through a serial, multiple-based production and distribution economy through the 'Fluxus Editions', The Situationists through the use and exploitation of pre-existing aesthetic elements through the processes of *Derive* and *Detournement*, and Conceptual artists through the appropriation of museum display mechanisms and language. Appropriation's renaissance period definitely began with the Pop art movement of the late 50s and 60s and key concepts raised during this period are still in effect in the work of contemporary artists today.

²⁹ Ulmer, Gregory L. "The Object of Post-Criticism." in: Hal Foster (ed). *The Anti-Aesthetic: Essays on Postmodern Culture*. Bay Press. 1983, pp. 83-110.

Chapter Two: Context. Locking down the skip trail in the manifold of time.



Illustration 1: Jasper Johns, *Flag*, 1954-55, Encaustic, oil, collage on fabric mounted on plywood. 42 x 61 in

Pop art set up the reproductive mechanism whereby the artist could boldly pluck objects, images and ideas from a passing stream of content as subject matter for the production of art: in Jasper John's case the American Flag, in Koon's case the Hoover Constellation vacuum cleaner, and in Warhol's case, the electric chair.

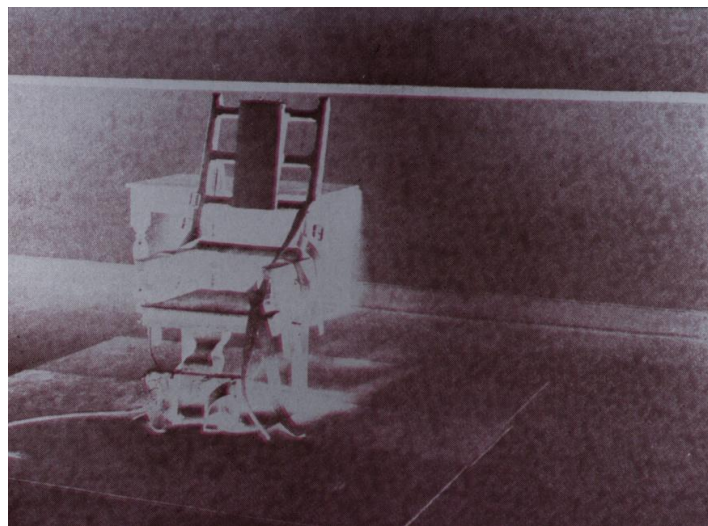


Illustration 2: Andy Warhol, *Electric Chair*, 1971.
colour screenprint, 35 x 47 in

Chapter Two: Context. Locking down the skip trail in the manifold of time.

In these now iconic works of that period one finds a kind of binary on/off operation in relation to the act of appropriation; either the lifting of a banal fragment to a higher order or status as art object, or the opposite of this - a democratisation of the image through its integration into the canon of art. While these works and artists are good visual reference points to compress and illustrate the relevance of Pop on the appropriation-based practices that would follow, they are merely a fragment of the influential practices this movement has inspired.



Illustration 3: Jeff Koons, *New Hoover Deluxe Shampoo Polishers*,
New Shelton Wet Dry 10-gallon Displaced Tripledecker, 1981-1987

In terms of the expanded or hybrid form of practice we find ourselves in currently, it is more worthwhile to consider the experiments these artists made into presentation methods for their practices and personae as artists. The relevance of, for instance Claes Oldenburg's *Store* 1961, an exhibition in a shop front occupied by crudely made and presented simulations of

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consumer foodstuffs and products, or Warhols' *Exploding Plastic Inevitable*, 1966, a multi-media music and art event with light shows, installations, performances and mind altering drugs to aid the viewing experience, arguably influenced successive generations of artists, and continue to influence the display mechanisms used by contemporary artists and more broadly, popular cultural phenomena today. The music festival and the techno rave party are two examples of branded, multi-modal events designed to create a sensorium of experience.

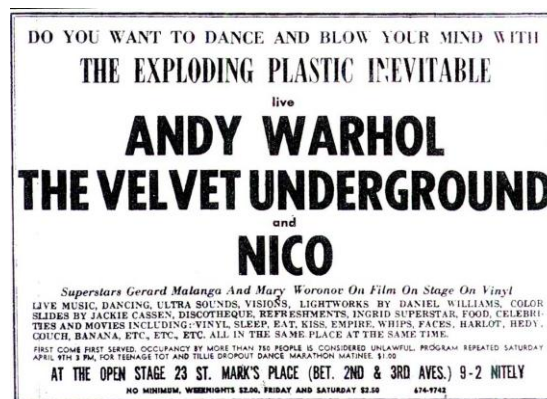


Illustration 4: Newspaper advertisement for *Exploding Plastic Inevitable* event, 1966.



Illustration 5: anon. photographer image from an *Exploding Plastic Inevitable* event, 1966.

I have included here, alongside documentation of Warhol's *Exploding Plastic Inevitable* and Oldenburg's *Store*, samples of the accompanying publicity media used for these events. The

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strategy of artist as cultural producer/industry begins to be clearly evident here through Oldenburg's use of 'Ray-Gun Manufacturing Co' occupying more of the poster's space than the artist's name. Ray-Guns are a moniker applied by the artist for any found object with a bend, making it appear similar to a pistol, and a conceptual strategy for the accumulation and categorisation of street detritus.



Illustration 6: Claes Oldenburg, *The Store Poster*, 1961.

Three-colour offset lithograph printed on cardboard. 28 x 22 in.

Ray Gun Theatre was Oldenburg's own brand for Happenings, in the late 50s and early 60s - live, performance-based art characterised by multiple media, disintegration or blurring of the space between viewer and artist, and often featuring improvisation and unpredictability.



Illustration 7: Claes Oldenburg, *The Store*, Dec.1.1961-Jan.31.1962,
Ray Gun Mfg. Co. 107 East Second St. New York

These examples highlight the presence of a consideration not only of the single or series-based studio object, but also the grouping, installation and presentation of these bodies of work into experienced events. What we see in the documentation of these works is a *mise en scene*³⁰ of residues; a photograph of a moment within a performance, an installation image from one vantage point as opposed to another, a scan of a magazine advertisement.

The coming of age of Installation Art in the 1960's, as discussed by Claire Bishop, identifies some of the key values that were originally associated with installation practice that I have utilised in this project. These values are defined as: an engagement with a particular, or specific site, its use of 'poor' or found materials, and an often critical stance towards both

³⁰ *The Merriam-Webster Dictionary* (2011) defines Mise en scene is defined as :

1 a : the arrangement of actors and scenery on a stage for a theatrical production b : stage setting

2a: the physical setting of an action (as of a narrative or a motion picture).

museum institutions and the commercialisation of the experience of art.³¹

In Bishop's discussion of the work of British installation artist Mike Nelson (b.1967) she uses the term 'dream scene' to describe an approach to installation practice that immerses the viewer in a convoluted potential narrative of works across an array of medias that suggests the existence of a cipher, code or hidden story in which the viewer becomes part sleuth, part protagonist, part flaneur.³² Bishop argues that:

*"traditional single-point perspective is overturned by installation art's provision of plural and fragmented vistas: as a result, our hierarchichal and centred relation to the work of art (and to ourselves) is undermined and destabilised"*³³.

It will become apparent through this chapter and the next how I treat these various contributing fragments of my own research as a totality of equally important elements within my practice.

The elevation of imagery from daily life into art has been present in all the movements discussed, but where Pop art differs is in the speed with which reactionary strategies were cultivated, shared and mutated amongst artists mirroring the hyper-frenetic media landscape of the time.

While these artists would have experienced massive change, mass-production, and the American marketing and media landscapes of the 50s, 60s and 70s, the current flux and flow of mediated concepts calls for a more complex intermingling of strategies with which to enact

³¹ Bishop, Claire, 2005, *Installation Art: A Critical History*, Tate, London. p.44-47

³² Ibid.

³³ Ibid.

the art of appropriation.

The key moment of critical reception for appropriation-based art is seen by many as the late 1970s with Douglas Crimp's curated exhibition *Pictures*, in which a much more restrained, intellectually rigorous approach was at play than in the messy multi-media experimentations of the 60s. In 1977 Crimp curated the influential exhibition *Pictures at Artists Space*, presenting the early work of Sherrie Levine, Jack Goldstein, Phillip Smith, Troy Brauntuch, and Robert Longo. In the late 1970s and early 1980s the New York art scene was the real period of intensive experimentation with appropriation by artists such as Richard Prince, who 're-photographed' and presented as his own work glossy American advertising imagery; Cindy Sherman, whose black and white staged self-portraits evoke film scene stills in a deliberate conflation of camera and truth, and Barbara Kruger's prolific advertising installations that question the viewers complicity in consuming and hence valuing mass-media imagery. These artists make up what is now known as '*The Pictures Generation*' after the exhibition curated by Crimp and who were celebrated in the recent 2009 exhibition of the same name at the Metropolitan Museum of Art, New York. The exhibition is a testament to the long-running relevance of the appropriative urge on current contemporary art practice. The press-release for the show follows a trajectory from the Conceptual art practices of John Baldessari whose students at the California Institute for the Arts included key figures of the 'Pictures' group explaining that -

The "Pictures Generation" was born into the rapidly expanding post-war consumer culture of advertising, movies, magazines, television, and pop music. However, as artists, they were educated in the cerebral and visually reductivist approaches of Minimal and Conceptual Art. As adults, the social

*and political upheavals of the 1970s fostered their scepticism and ironic detachment. As a result, "Pictures" artists brought both a critical and playful attitude toward the plethora of images that surrounded them.*³⁴



Illustration 8: Cindy Sherman, *Untitled Film Still #14*, 1978. Gelatin silver print 40 x 30 in

³⁴ Art Tattler 2009, The Range of Disciplines and Artists known as ‘The Pictures Generation’, Art Tattler, viewed 01 February 2011 <<http://arttattler.com/archivepicturesgeneration.html>>

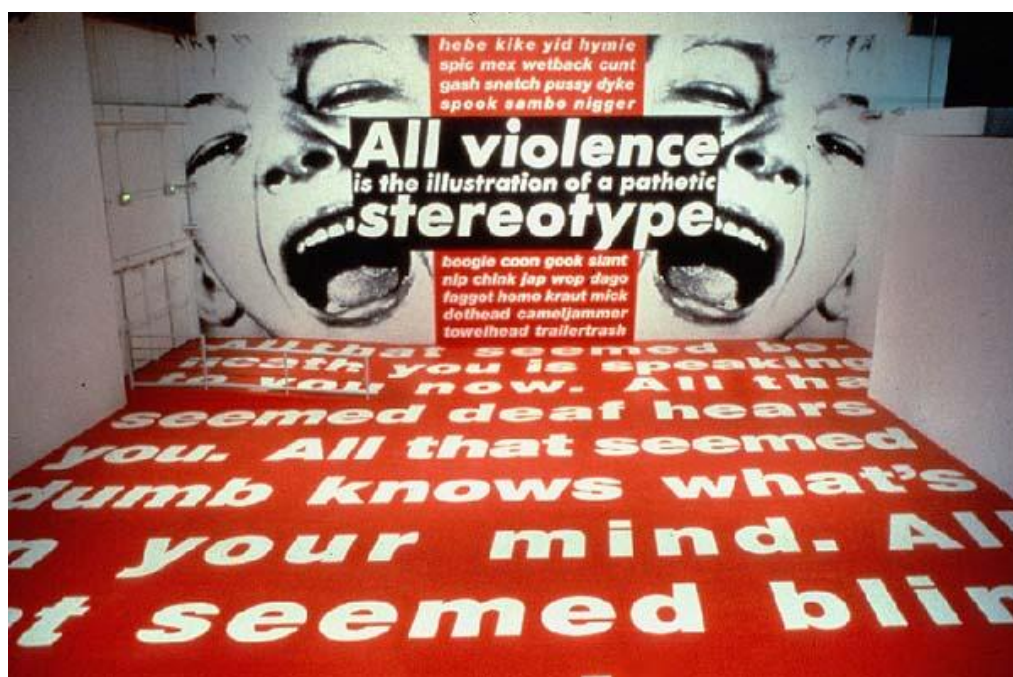


Illustration 9: Barbara Kruger, *All Violence is an Illustration of a Pathetic Stereotype*, 1991. Installation Detail

The concerns expressed in this quote, which emerged around the time of my birth, and which are reinforced by the recent re-capitulation of these artists and their work in the Pictures Generation survey, are the essential driving force behind this project. This neo-conceptual variant of the appropriative urge is now so firmly grafted into the contemporary art production paradigm that a list of artists not using appropriation in some way would be near impossible to produce. Instead, I have focussed on key contemporary artists whose work illustrates a subliminal appropriative urge and have discussed how these works influence my own strategies.

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Chicago born, New York based Takeshi Murata, works in single-channel video and still imagery, from a background in animation. Murata produces extraordinary digital works that re-figure the experience of animation. Creating Rorschach-like fields of seething colour, form and motion, Murata pushes the boundaries of digitally manipulated psychedelia.³⁵



Illustration 10: Takeshi Murata, *Escape Spirit VideoSlime*, 2007,
still from single-channel video series

³⁵ Electronic Arts Intermix 2009, Takeshi Murata. eai.org, viewed 1st January 2011.
<<http://www.eai.org/artistBio.htm?id=10311>.>



Illustration 11: Takeshi Murata, *Escape Spirit VideoSlime*, 2007. Installation view. Ratio 3 - San Francisco

Murata and contemporaries such as Paul B. Davis from the Beige programming collective engage a process known as datamoshing where various software tools are used to enhance video compression artefacts to the point where they overtake the original content of the video, a deliberate creative misuse of tools that exist to enable the transmission of video content through data networks by making them smaller, 'compressing' them.

There is a bi-fold appropriation occurring in the act of 'data-moshing'; on one level as the viewer of digitally distributed video whereby one observes the breakdown and degradation of the image caused by problems with streaming, compression, and storage of video and, on another, as the artists develop strategies to reproduce and control this effect.

Murata's and Davis' videos embody the 'remix' notions by actively mashing multiple streams, files, or content together to create new hybrids. In Murata and Davis' work the overriding

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visual mutation relies on the use of a visual trope known as 'Glitch', which has become a key visual and formal device in media based work that alludes to the materiality of data itself and its ability to 'go wrong'. These works led me to conduct similar experiments by over-compressing small video works that I have made in the past, as an attempt to get beyond the 'psychedelic mutation' vibe into something more formally pure, or abstract. This use of error as formal device has informed my work heavily and is especially evident in the series *Torrent*, 2009 *IN:URL*, 2009 and the work *On Northern Waves*, 2009 as discussed in the following chapter.



Illustration 12: Takeshi Murata, *002*, 2007. 66 x 71 cm digital inkjet print.



Illustration 13: Paul B Davis. *Video Compression Study II*, 2007. still digital image

Ondrej Brody and Kristofer Pateau,³⁶ create deliberately provocative works that challenge conventional ethics and moral codes in Western society and within institutional art. The work is situated in a similar space of exploiting system codes – where Murata and Davis manipulate and capitalise on the generative capabilities of the mis-use of video production and distribution software, Brody and Pateau do so in the system of art-making, display and marketing that occupies a large portion of the development of a 'contemporary art career'. They describe their work as 'Conceptual Neo-Dada'. In the work *Painting China Now* 2007, a series of images of persecuted Falun Gong practitioners are sent to Chinese Painting factories, painted and sent back to Europe for exhibition.

³⁶ Ondrej Brody and Kristofer Paetau 2007, *Painting China Now*, brodypaetau.com, viewed 1st February 2011, < <http://brodypaetau.com/recent-works/painting-china-now> >.



Illustration 14: Ondrej Brody and Kristofer Paetau, *Painting China Now*, 2007. detail

In typical Brody Pateau style, the result is a kind of dumb abject quality, a re-activation of existing imagery and systems through a new mutation of their use. While their intent is motivated by a kind of didactic political action or commentary, the Brody Pateau work and my own are crossing over on some levels in the layer of political divide, socio-economic difference, and the outsourcing of labour.



Illustration 15: Ondrej Brody and Kristofer Paetau, *Painting China Now*, 2007. detail

While the image content contained within *Painting China Now* is considerably different than

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in my *IN:URL* piece, essentially the system of production is the same – the use of the internet to find and collect source material, the use of an outsourced production method (the Chinese painting factory) and the presentation of the finished objects within an art context. Brody and Pateau use deliberately shocking imagery, heavily politically loaded to elaborate on the socio-cultural elements at play in their chosen production method. In contrast I use banal, differently loaded imagery – that of the anonymous web camera - to suggest a flattening of these same boundaries, a kind of universal emptiness of global connected culture.

The source imagery for my work *IN:URL* is derived from a loophole of sorts in the largest global information interface, the Google search engine to find and view unlisted web cameras across the globe. In addition to these series-based studio operations, the bulk of the research output of this project has manifested as installation outcomes. The move toward installation as a methodology in my work grows from the intent to present multiple ideas, concepts and forms in conjunction with one another, in essence to create states of interlinking and connected worlds.

The work of American mixed-media artist Banks Violette has had considerable aesthetic and methodological influence on this project. Violette rose to prominence in the New York art scene in the last decade with his large scale drawings, paintings and sculptural objects that form connected spatial experiences that expand upon and mythologise subcultural phenomena. Violette's work has since gained international significance through major presentations in several prominent collections including the Musee d'Arte Moderne et Contemporain Geneva, Museum of Contemporary Art, Los Angeles, the Saatchi Gallery in London, MOMA and the Guggenheim Museum, both in New York.



Illustration 16: Banksy, *Untitled*, 2007. installation image.

Violette's work has been situated, by writer Francesca Gavin as representative of a 'New Gothic' art³⁷ through his combination of references to the excess of youth culture mixed with minimalist form and monochromatic colour schemes. Violette, in an interview with Gavin summarises again this use of allegory to revive a 'dead' visual language as discussed by Verwoert in chapter 1-

I'm interested in a visual language that's over-determined, exhausted, or just over-burdened by meaning. The heavy-handed one-to-one of 'black-equals-wrong' is incredibly interesting to me -- less as something that has a meaning in itself, but more in how those visual codes can somehow become reanimated. That's constant throughout my work. All those images are like

³⁷ Gavin, F 2008, 'The Art of Fear', *Dazed & Confused*, October, p. 155.

*zombies -- they're stripped of vitality, yet sometimes they get life back in them...and, like zombies, usually something goes wrong when they wake up again.*³⁸

Violette's use of amplification or expansion of obscure cultural fragments is an influencing factor in my own work. His erection of a life-sized recreation of a burned-out church on a black stage surrounded by a 5.1 surround sound score, inspired by an image from the cover of an obscure but historically important black metal record, epitomises his approach. By mimicking, through his artistic interventions, the kind of crazed obsession that can occur in youth's embrace and appropriation of popular culture, Violette drags often maligned cultural forms across the line between low and high culture.



Illustration 17. Burzum record cover
notorious for documenting artists own
arson 1992.

³⁸ Gavin, F 2008, 'The Art of Fear', Dazed & Confused, October, p. 155.



Illustration 18: Banks Violette, *Untitled*, 2005. Whitney Museum of American Art, New York

Black metal music is a particularly rich vein of obscure cultural material to mine and Violette enhances the embedded theatricality, romance and pathos of the form through a process of appropriation and amplification. He uses amplification of scale, of immensity, of cultural value and of physical labour. Often collaborating with artists, he creates loops of source and reference, in essence collapsing the distance between the two. For example, the closed to public performance of immensely loud doom metal band Sunn, one floor below his exhibition space, physically and conceptually suggests the subterranean and timeless persistence of sub-cultural mutation.

Strategies similar to those enacted by Violette informed heavily the development of several of my own works, including *Free Tattoo*, a simulated tattoo parlour consisting of stainless steel

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benches, sinks, Tattoo equipment, signage and an lcd screen displaying tattoo designs, The work was constructed as part of an exhibition dealing with suburban stigma.



Illustration 19: Scott Cotterell, *Free Tattoo*, 2009. Installation detail.

Horror Victorianum (Retrograde Angst) 2009, an installation in a disused department store ³⁹, evoked juvenile delinquency and the referential excess of youth culture. And most notably there is BEEF 2010, an installation at CAST Gallery⁴⁰, Hobart, that used found advertising imagery from obscure guitar amplifier advertisements and internet videos of an argument between old and young rap musicians and was presented within the 'backstage' area of the gallery storeroom.

³⁹ One Night Only Project (O.N.O) is a series of artist-run events activating disused urban spaces in Tasmania creating large-scale ephemeral art and performance events.

⁴⁰ Contemporary Art Spaces Tasmania (CAST) is the lead contemporary visual artist gallery and development body in Tasmania, viewed 30th February 2011, <<http://www.castgallery.org>>.



Illustration 20: Scott Cotterell, *Horror Victorianum (Retrograde Angst)*, 2009. Installation detail.

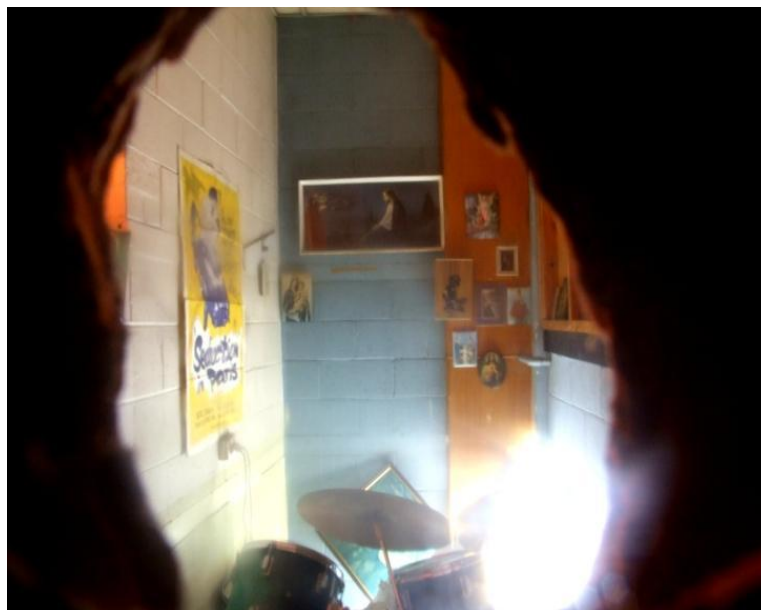


Illustration 21: Scott Cotterell, *Horror Victorianum (Retrograde Angst)*, 2009. Installation detail



Illustration 22: Scott Cotterell, *BEEF*, 2010. Installation detail.



Illustration 23: Scott Cotterell, *BEEF*, 2010. Installation detail.

In each of these works, and others discussed in the next chapter, I have sought to amplify small experiential fragments from my lived encounter with both local and global media sources and to mix these with spatial and site-specific cues provided by the particularities of each exhibition venue or opportunity. Through these works there is a deliberate conflation of

fact and fiction, the real and the fake, the obsessive and the detached.

British Conceptual artist Jamie Shovlin's concern with the obscure relationship between reality and personal truth is expressed through elaborately produced works involving installation, performance, painting, drawing, and printmaking. Shovlin makes ambitious projects in which he constructs extensive and seemingly real archives, which were later revealed to be elaborate fictions.

Naomi V. Jelish (2001-2004 and *Lustfaust: A Folk Anthology 1976-81*, 2003-6, are two of the artists' best known bodies of work. The 'Jelish' archive consists of drawings, newspaper cuttings and other ephemera relating to a 13-year old prodigy who had disappeared with her family in mysterious circumstances, along with notes and inventories made by John Ivesmail, a 'retired science teacher at Naomi's school who unearthed a collection of the teenager's remarkable drawings'⁴¹. Both Naomi V Jelish and John Ivesmail are anagrams of the artists name and link Artist, subject and mentor in a symbiotic referential system.

⁴¹ Saatchi Gallery 2009, Jamie Shovlin. Saatchi Gallery. viewed 1st January 2011, < http://www.saatchi-gallery.co.uk/artists/jamie_shovlin_resources.htm.>



Illustration 24: Jamie Shovlin, *Naomi V Jelish*, 2004.
mixed media. detail.

A second archive, ‘curated by Jamie Shovlin’ and purporting to document the activities of a German ‘experimental noise band’ from the 1970s, *Lustfaust: A Folk Anthology 1976-1981*, 2003-2006 contained cassette covers and posters apparently made by the band’s supporters, fan reminiscences, a filmed interview with one of the band members, and other fictional archives .

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Shovlin questions how information becomes authoritative and explores the way that we map and classify the world in order to understand it. In an age where information, its production, consumption and hybridisation takes on a staggering pace, Shovlin's adoption of particular clichéd structures, in particular the loss of innocence, be it via the tragic and mysterious disappearance of a teen prodigy or the descent into obscurity of a potentially legendary band, serves to reactivate particular cultural flows de-sensitised by the consistent white noise of media.

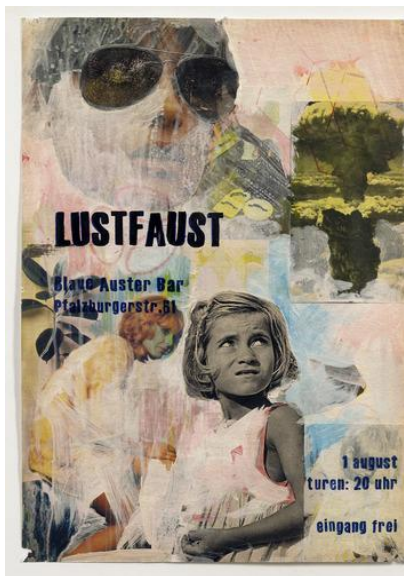


Illustration 25: Jamie Shovlin, *Lustfaust*, 2006. collage and acrylic on paper. multiple elements



Illustration 26: Jamie Shovlin, *Lustfaust*, 2006 collage on cassettes (5 cassettes), 3 x 4.5 in ea

Shovlin's archival elaborations influenced the development of some of the submitted works, especially *Free Tattoo*, 2009 which began as an archive of actual tattooed imagery from people I knew. It was also significant in the development of *Medium Frequency* 2009, an exhibition at DF ARTE in Santiago De Compostela, the culmination of a 1 month residency

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which was an attempt to construct a sampled, idiosyncratic response to the social and cultural experience of being embedded in a foreign place and culture and the resulting referential overload of that experience.



Illustration 27: Scott Cotterell, *Medium Frequency*, 2009. Installation detail



Illustration 28: Scott Cotterell, *Medium Frequency*, 2009. Installation detail

I will discuss these works further in the following chapter and explain the logic of how they operate within the submitted work.

The research is located within the context of contemporary artists engaging appropriation as key formal and/or conceptual drives within their practice. On both a national and global level these practices are undergoing critical reconsideration by artists, writers and curators and this project contributes to that field by articulating a conversation with and around this approach and synthesizing a body of work that places appropriation firmly at its center.

CHAPTER THREE: HOW THE PROJECT WAS PURSUED

INHABITING THE LOOP

The research output of this project is divided into three categories: installed environments, 2-dimensional imagery, and single-channel video. This mix of mediums aims to facilitate varying levels of audience engagement and experience. In the field this approach enables the selection of the most appropriate approach, or mix of approaches to any given exhibition scenario. In conjunction, these 3 approaches work towards creating the sensory overload I aimed to create by activating different modes of viewing – the static 2d image, the moving image and the immersive installed environment.

Use of the 3 forms is interspersed throughout the research. I will discuss the works as they evolved rather than as individual categories. This will serve to illustrate the interconnected nature of the individual formal categories by illustrating the symbiotic relationship they all have with the conceptual basis of the project.

IN:URL 2009

IN:URL began as an observation of a flaw, or a loop-hole in a system in the form of a *Google hack*³⁸ - the *in:url* script brings up masses of public and non-public web-cameras due to the similarity of a factory-set file-name extension. Interestingly, the majority of cameras I have viewed regardless of time of viewing seem to be largely devoid of human life and I found it intriguing that cumulatively, as a surveillance oriented society, we have 'angled our cameras',

³⁸ The *in:url* script is a computer command that is within a group of things known as 'googlehacks', which are essentially exploitable flaws or unintended behaviours of the Google search engine.

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literally and metaphorically to these spaces.



Illustration 29: Scott Cotterell, *Picture 28 (in:url)*, 2009. digital image file

I trawled through lists of these anonymous addresses and used the snapshot feature of my computer to capture a still image. The choice to capture 'now' was based on a combination of aesthetic and formal elements of the image at that time.

The major interest initially in this work was the fact that a simple textual script could provide access to so much content in a browsable fashion, the script itself being a symbol of the ubiquity of access to vast bodies of information. This interest became coupled with the anonymity of the imagery, its imagined link to 'other places' and the potential to witness something occurring in the stream.

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Illustration 30: Scott Cotterell, *Picture 34(in:url)*, 2009. digital image file



Illustration 31: Scott Cotterell, *Picture 35(in:url)*, 2009. digital image file



Illustration 32: Scott Cotterell, *Picture 44(in:url)*, 2009. digital image file

The initial process was interesting but seemed to suggest a need for further processing of the imagery. My first approach was to re-transmit these images within the framework of my own practice. This resulted in publication in a photography magazine based in the USA called *Super Massive Black Hole*³⁹, which is distributed as a themed magazine-style pdf document. The outcome was successful in transforming the imagery from 'archived resource' to something beyond that, as it had now been authored and re-presented in a different context.

³⁹ Super Massive Black Hole 2009, Other Worlds, supermassiveblackholemag.com, no.2, viewed, 1st February 2011,
< http://www.supermassiveblackholemag.com/Issue%20Two/SMBHmag_ISSUE2screen.pdf>

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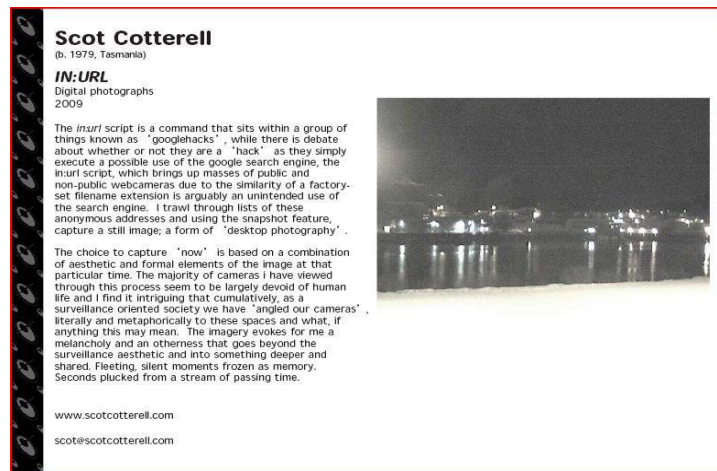


Illustration 33: Scott Cotterell, Screengrabs from SMBH Magazine, Issue 1 2009.

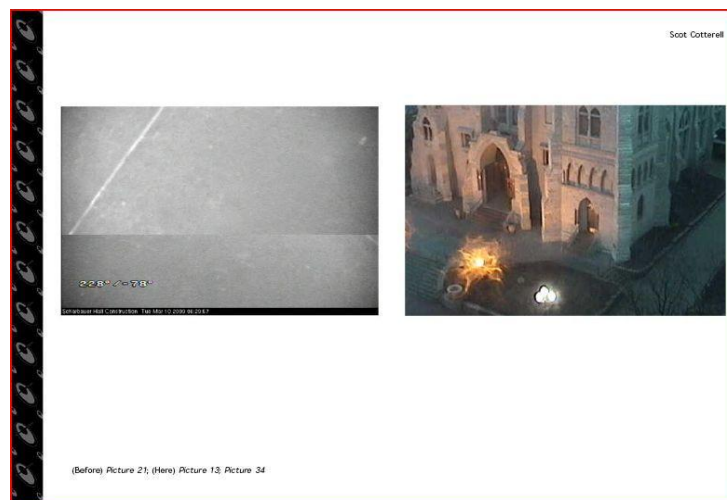


Illustration 34: Scott Cotterell, Screengrabs from SMBH Magazine, Issue 1 2009.

Another possible way to process the images suggested itself when I discovered an article⁴⁰ about the proliferation of factory produced, Chinese reproduction paintings flooding art fares around

⁴⁰ Paetsch, M 2006, China's Art Factories Van Gogh From the Sweatshop, Spiegel, viewed 1st January 2011. <<http://www.spiegel.de/international/0,1518,433134,00.html>>

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the world and essentially undercutting sales of what some would see as more 'legitimate' art.

This struck me as a humorous, conceptually relevant approach to further processing the imagery, as the finished works would be embedded with a connected, itinerant and transactive quality resulting from the simple act of uploading a jpeg image, conducting a credit card transaction and providing address details.



Illustration 35: *Art Palace.com* - screenshot from website of online painting service

I ordered a custom painting by uploading a jpeg image, and entering credit card details and shipping address.

In the submitted work, the *IN:URL* work manifests as a digital photographic print. In addition to this, and located in another area within the gallery, is the corresponding factory painted version of the original source data. This work *IN:URL (Processed)* creates a referential loop for the viewer by physically distancing the sampled and the sample across the exhibition space.

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IN:URL documents initial approaches into appropriation methods. It connects to the research process via a detached and observatory approach to playing with art production methods.

Throughout the duration of the project I have moved closer towards a deeper personalisation of the works as time progressed. The dominant appropriation strategy used *IN:URL* is sampling.



Illustration 36: Scott Cotterell. *IN: URL (Processed) 1*, 2009 commissioned painting,
Oil on canvas

TORRENT 2009

The work *On Northern Waves* 2009 arose via the process of downloading an album from the internet using a Torrent system of file sharing. The Torrent protocol for file sharing is interesting in that the 'source' file is distributed amongst many users, having no singular origin.

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Metaphorically it is closer to a dust cloud than a stream, and this lack of authoritative source or locatable origin interested me. The source image - a scanned album cover featuring song lyrics - was halted mid-download resulting in a formal glitch that severs a section of the imagery, disrupting the language of the cover and lyrics.

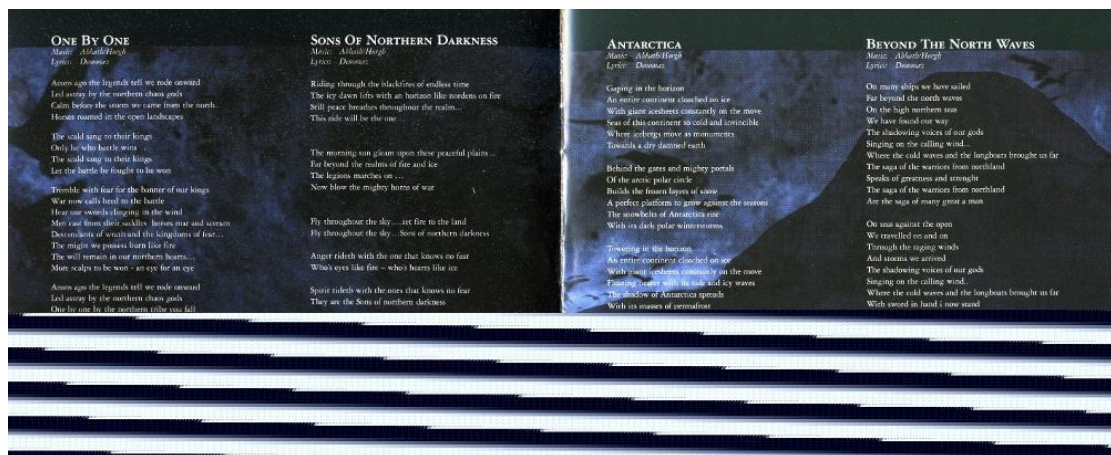


Illustration 37: Scott Cotterell. *On Northern Waves*, 2009. digital photographic print

On Northern Waves 2009 is presented as a single framed digital image. Importantly, it led to the *Torrent* 2009 series. In the submitted work, *On Northern Waves* serves as an entree to *Torrent*.

Torrent 2009 is a series of 9 framed digital prints, in which an alphabetised collection of B-grade and horror movie posters are located as a torrent file through a peer to peer file sharing network, and the process of downloading the collection is halted by me, before it is complete. This resulted in a series of broken images and focuses the work on the resulting formal qualities auto-generated by the simple action of clicking 'stop'.

The selection of the original source data, in this case the film posters, is significant in that it is

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obscure cultural material, often produced by unacknowledged artists. Designed with a largely 'throw away' purpose in mind, and combined with the possible retro⁴¹ value some of these images may acquire over time, I saw these images as having potential to playfully refer to past, present and future and the momentary collapse of these tenses. The process I used generates some complete images, with no mistakes, and some completely broken images, that are unable to be opened. In between these two states exists a series of broken images with differing digital artifacts of the process. Over time, these were refined down from a group of around 30 by intuitive selection and shuffling until a satisfactory grouping was achieved.

At this stage in the project I was still avoiding inserting myself too much in the work, and to this end allowed other people into the selection process. This was done by giving 6 people the 30 images and asking them to order them, in essence to choose their 'top 10'. As a process of dilution or filtering this was quite useful as it resulted in a compression of the work based on a 'most popular' criterion. At the time, this was done in a fairly casual way as a method to work through some unsure elements of the process and work. In hindsight this method was also a way of avoiding being completely responsible for the authorship of the work. This avoidance is in keeping with the 'just click stop' approach that generated the initial imagery.

⁴¹ *Wikipedia (2011)* defines 'Retro' as a term used to describe a culturally outdated or aged style, trend, mode, or fashion, from the overall postmodern past, that has since that time become functionally or superficially the norm once again. The use of "retro" style iconography and imagery interjected into post-modern art, advertising, mass media, etc. It generally implies a vintage of at least 15 or 20 years

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Torrent 2009 is presented as a row of 9 framed digital photographic prints that make up the *Torrent* series. The work extends the detached, sample-oriented focus of *IN:URL* by generating a work that represents a closer engagement with and manipulation of data flows. *Torrent* illuminates the materiality and potential breakdown of information through the overburdened visual trope of the glitch.

The dominant appropriation strategy in *Torrent* is re-mixing.

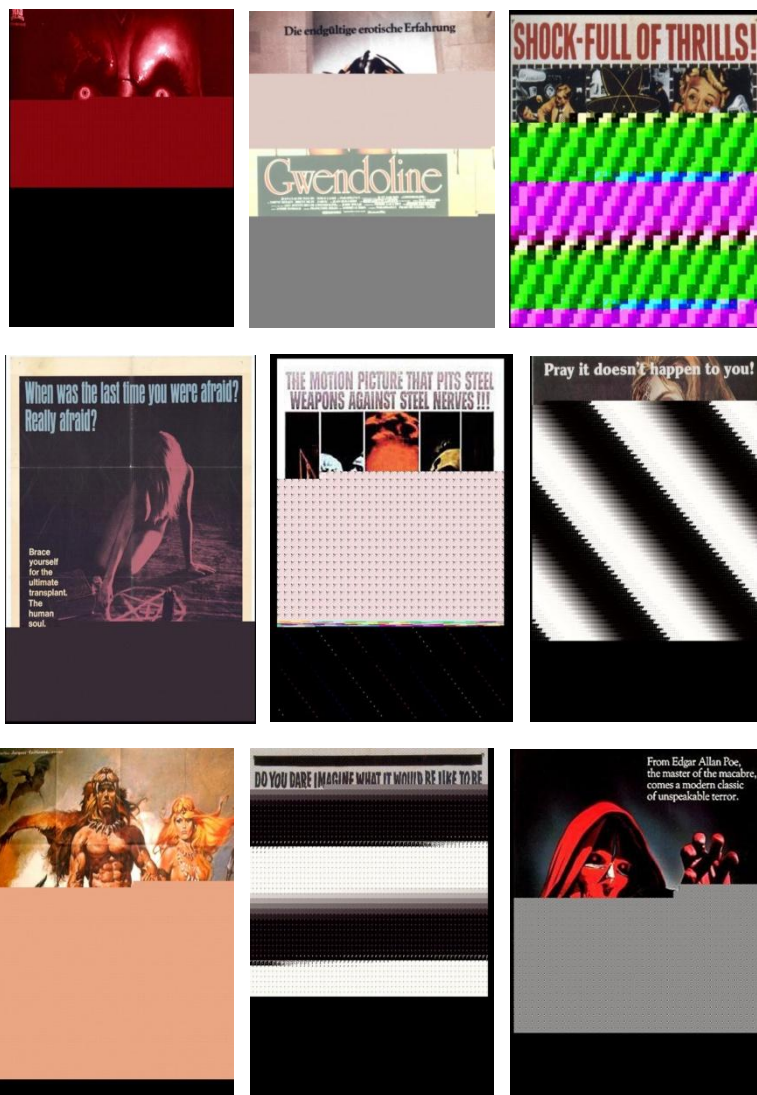


Illustration 38: Scott Cotterell, *Torrent*, 2009. Series of 9 digital prints

***If I Die In an M.R.I* 2009**

If I die in an m.r.i is a cut-up video piece, a re-composition of elements from a 1993 film *Ghost in the machine*. Made at the time of the burgeoning internet revolution, the film postulates a



Illustration 39: Scott Cotterell, Selected still from *If I Die In an MRI*, 2009 – Single Channel Video w Stereo Sound

scenario whereby a human is transmuted into data and is then able to traverse both electrical and physical networks. The core interest to me was the visual treatment given to the scenes regarding data – how it looks, how it travels, what the interior of networks look like. This film and others made in a similar era, embed the imagined visual flow of ‘the network’ into the minds of millions of viewers. I have removed large portions of the film and re-arranged small fragments to form a new narrative flow.

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Identification with the original source of the samples used from the film is arguably quite difficult for anyone to make unless being intimately familiar with the movie. The edited video was then posted to You Tube. Much to my surprise, on attempting to access the on-line version, my plagiarism had been discovered and the video 'blocked worldwide'

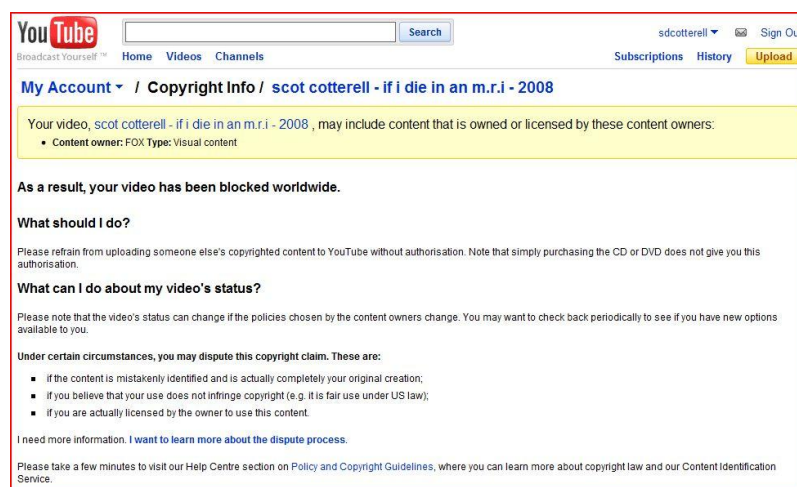


Illustration 40: Scott Cotterell, *Blocked Worldwide*, 2009. Screen Capture from YouTube.com featuring 'blocked content' warning.

While this is of course no surprise given the tight control exerted over copyright material, it raised intriguing questions about the systems in place to control this information.

These concerns of information control and tracking are carried into the title of the work through the application of the bracketed title *If I Die In an M.R.I (Blocked Worldwide)* 2009 presented in the exhibition as a single-channel video projection with stereo sound as a symbolic and real breach of copyright protocol. *If I Die...* connects the predominant sample-oriented focus of the

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previous works but enhances this by cutting a new, personal narrative form out of the original film. It relies not on a complex intermingling of internal and external transactions and exchanges but simply on a cut and paste methodology to generate effects.

Sampling and re-mixing are present in equal effect in *If I die in an M.R.I.* Following this I embarked upon several site-responsive installation works that attempted to synthesise samples and references from both local and global sources.

Free Tattoo 2009

Free Tattoo was the first installation-based work created during the research project. It arose from an invitation to participate in an exhibition at Moonah Arts Centre, Tasmania, in a project called *Stigma Research Laboratory*, a joint project between The Housing and Community Research Unit at UTAS, the Tasmanian School of Art, Contemporary Art Services Tasmania (CAST) and the Moonah Arts Centre. The exhibition framework revolved around developing an innovative arts-based strategy that challenged the stigmatised status of disadvantaged housing neighbourhoods, the suburb of Moonah being one of these.

Seeking a personal in-road to this subject I used the Tattoo - once historically stigmatised, now a cultural trend and area of personal interest - to frame my response to the project. Initially, my idea was location-specific - I planned to gather photographs of peoples' Tattoos in the Moonah area in order to build up a study of imagery and iconography used by people to mark their bodies in that location. This kind of pseudo-ethnography felt insensitive to me and I quickly changed to gathering similar imagery from people I knew and people they knew, a network radiating out

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from myself in order to personalise the work.

This change follows the project curve towards introducing autobiographical elements as a larger part of the work. The response was positive and I continue to get images from people as that element of the work continues to be active. I did this mainly via social networking websites, as a

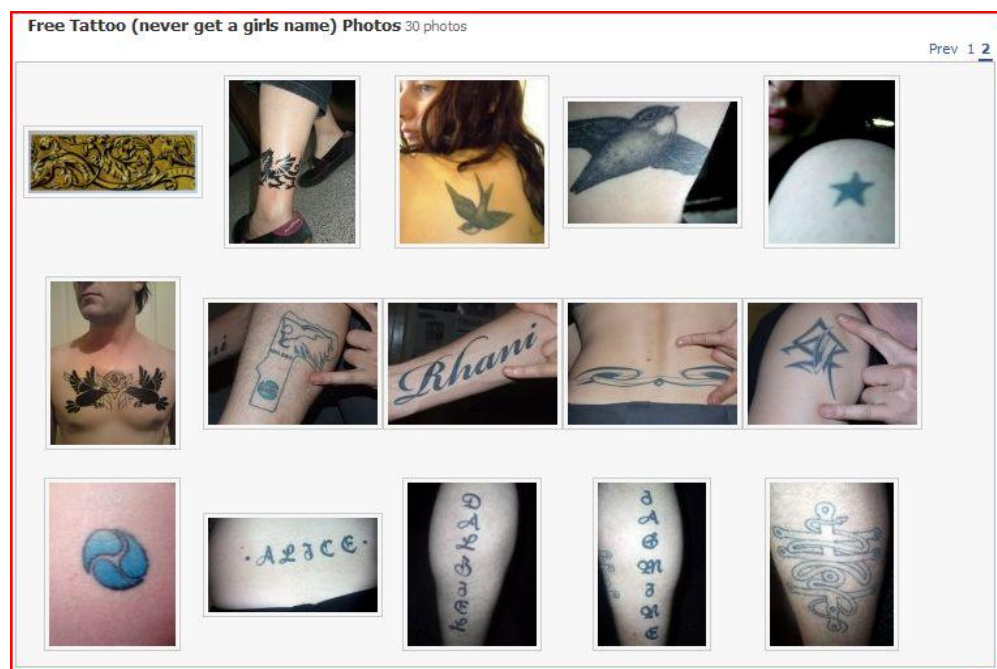


Illustration 41: Screen capture of Facebook page showing submitted photographs of members tattoos.

simple way to embed live, networked elements into the process. The informality of social networking as a whole encourages people to share personal details they might not otherwise share, including tattoos. The photographs people submit themselves are unlikely to be captured easily in any other way.⁴²

⁴² Scott Cotterell 2009, Free Tattoo (Never Get a Girls' Name), Facebook, viewed 2nd February 2011, <<http://www.facebook.com/#!/group.php?gid=78006055755>>

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The plan at this stage was to use the imagery in some form of rogue projection outcome around the suburb to de-materialise it and make these very personal body marks universal. Upon reflection I found this approach quite safe and detached as it relied on other peoples' stories to operate and suggested little beyond a fairly superficial personal engagement with the work. I felt it important at the time to engage much more with the work as a living human rather than as a website or email address or credit card detail.

The final outcome of the work was an installed physical manifestation of actual and imagined sites I had personally experienced through my own life-long interest in the practice of Tattooing. This approach was catalysed by the Moonah Arts Centre in an unused space adjacent to the main exhibition area that contains stainless steel benches and a wrapped linoleum floor. This triggered the idea of making an actual simulated Tattoo studio. In order to do this, various forms of Tattoo equipment, furniture and paraphernalia were acquired and arranged in a visible but contained area within the gallery.

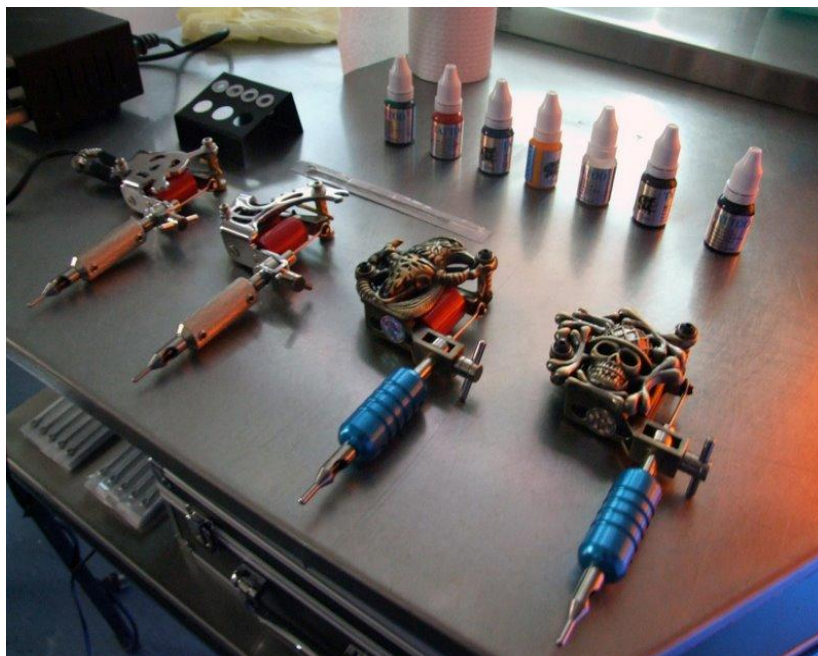


Illustration 22: Scott Cotterell, *Free Tattoo*, 2009. Installation detail.

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Illustration 43: Scott Cotterell, *Free Tattoo*, 2009. Installation detail.



Illustration 44: Scott Cotterell, *Free Tattoo*, 2009. Installation detail.

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Free Tattoo exists in the submitted work as two elements: the installation *Free Tattoo*, and a screen based presentation of the imagery gathered, leading up to and since the Moonah Exhibition, known as *Free Tattoo (Living Archive)*. This approach is utilised in order to bring together both the now passed, initial installation and the on-going live process of archiving photographs of people Tattoos as time progresses.

Free Tattoo marked a significant change in the direction of the project, freeing up my approach by allowing multiple complimentary elements and forms to exist in one work simultaneously. The work also signifies a more directly representational archive, a fictional entity or enigma rather than a map of process/es or the result of an experiment. It is the expansion of a personal idea via the act of appropriating various cultural elements and real world objects *as opposed to* the presentation of artefacts generated through appropriation. *Free Tattoo* utilises the strategies of sampling and detournement.

Medium Frequency 2009

Medium Frequency 2009 was made during a 4 week residency at DF Arte Contemporaneo, an artist-run commercial gallery in Santiago De Compostela, Spain. The work evolved as a conceptual framework to make a responsive body of installation work – the idea was to respond to the media landscape in Santiago de Compostela in a personal and idiosyncratic manner.

Medium Frequency was also determined by the amount of available time, the limitation of resources and the socio-cultural dynamics of that place.

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Initial research took the form of daily field trips to various locations surrounding the area, guided by our host, trips were made to the emerging industrial districts, the close-by old rural areas flanking the city and, of course, to religious sites - Santiago de Compostela is an important pilgrimage site. Initial experiments drew on both the mass produced artefacts available for purchase and the particularities of the architecture and infrastructure in the city, such as electrical networks, antennas, and surfaces.



Illustration 45: Resource imagery photographed around Santiago de Compostela

Prior to arriving, gallerist Francisco Alvarez and I had discovered a shared interest in live sound performance and this enabled a collaborative performance evening in addition to the planned



Illustration 46: Resource imagery photographed around Santiago de Compostela

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exhibition of my work. *Ruido 8*, (the Galician word for noise) featured locally based sound performers each presenting short solo works in the gallery.

The culmination of the residency was the exhibition titled *Medium Frequency*, the density and varied uses of the medium frequency radio band being a metaphor for the clogged mental space I was experiencing from immersion in so many rich referential possibilities.

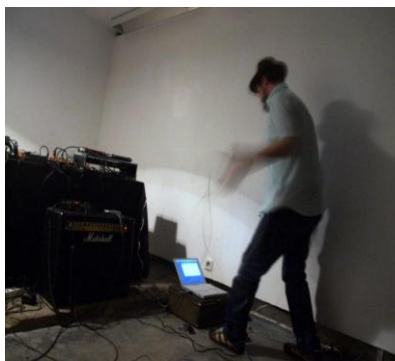


Illustration 47: Gallerist Francisco Alvarez performing as *Joaquín Lana*, DF ARTE 2009.



Illustration 48: Scott Cotterell performing live audio work at DF ARTE, 2009.

The long narrow gallery space became a linear passage through which one would pass an amplified antenna, the sound of which filled the space with gentle fuzz. A five panel wall piece in which a sampled image had been directly hand-painted, evoking an authentication watermark onto found and purchased low value objects including cardboard boxes, thrift store prints and cheap frames.

Mid-way through the space one wall was occupied by the long black cable which carried the antenna's signal, and the other by a cardboard simulation of the power boxes ubiquitously

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scattered throughout the city. A video work, titled *Follow piece*, in which I attempted to follow the snaking black electrical wires through a camera view-finder, accompanies the object. The works in *Medium Frequency* were influenced by anecdotal tales of covert smuggling operations off the nearby coast, the experience of the city architecture, the ready availability of cheap mass-produced materials especially figurines and the weight of immersion in an entirely foreign place.

Medium Frequency was a much more intuitive response than some earlier works following logically from *Free Tattoo* while exploring further the combination of disparate elements into a combined experience.



Illustration 49: Publicity Image from *Ruido! 8* Concert. 2009. SdC, Spain.

Follow Piece was inspired, in title at least, by seeing Vito Acconci's work of the same name in the nearby Galician Centre of Arte Contemporaneo exhibition *The Human Stain*. This period also produced the single-channel video *Standing Piece* in which I stood as still as possible in front of the Cathedral at Santiago de Compostela,

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occupying hundreds if not thousands of tourist photographs taken in the 40 minutes of the act's duration. The footage is sped up to accentuate the enormous flow of human traffic in and around this landmark in stark contrast to the stillness of myself as central figure in the work. *Standing Piece* was not shown in the Spain exhibition as it developed over a longer period, but it marks the beginning of a process of inserting myself more firmly into the work than in the earlier processes.



Illustration 50: Scott Cotterell, *Sacred and Profane*, 2009 in *Medium Frequency*, installation detail.

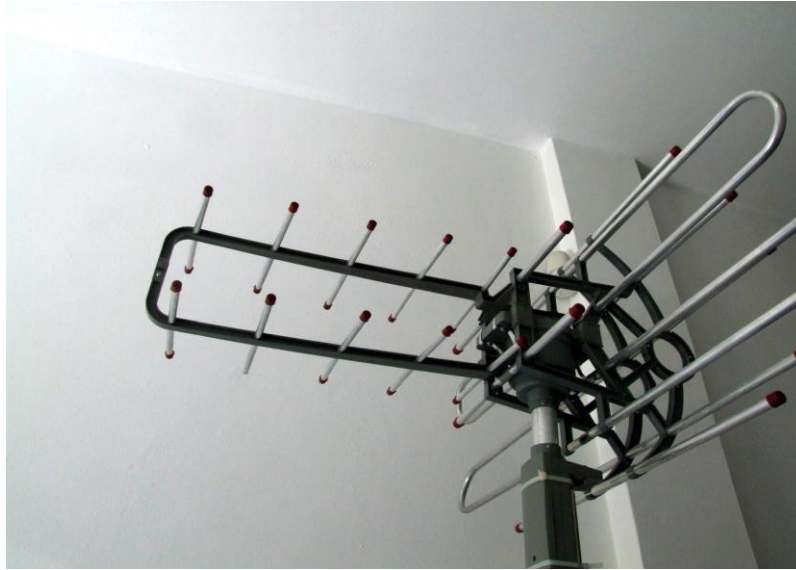


Illustration 51: Scott Cotterell, *Antenna to Heaven*, 2009 in Medium Frequency, installation detail

At the end of the space in a darkened alcove, a black and white projection filled the wall, created by a small bullet style surveillance camera hung above an object made from numerous painted, store bought figurines clustered atop a found wooden crate. This piece was inspired equally by the large amount of Chinese bazaar stores in Santiago and an anecdotal story Francisco relayed to me about the night-vision surveilled, matte black speedboat evasions carried out by drug smugglers on the coast of Galicia. This work sought to link the ideas of counterfeiting and authenticity, legitimacy and illegality, and the romanticism of the outlaw.



Illustration 52: Scott Cotterell, *Lowest Common Denominator (Cocaine Speedboat)* 2009 in Medium Frequency. Installation detail.



Illustration 53: Scott Cotterell, 2009. *Medium Frequency*. DF ARTE Santiago DC, Spain. Installation overview.

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Medium Frequency is presented in the submitted work as a remade installation comprising all the original elements that mirror the physical dimensions of the original gallery in which the work was shown. Derive', cut and paste and remixing are present in the works.

This residency was then followed by an installation for the *One Night Only project* in Hobart.

One Night Only is a collective of artists engaged in activating disused urban spaces and presenting large-scale ephemeral exhibitions and performances within these spaces. Set in a vast, 2 level shell of an old department store in Hobart's central CBD, *ONO 2* presented local, national and international artists in a 3 hour culmination event of several months' preparation.

Horror Victorianum (Retrograde Angst) 2009

The opportunity to respond to such a rich site resulted in the work *Horror Victorianum (Retrograde Angst)*. The small room I chose to base my installation around was cramped and claustrophobic. It contained cigarette butts and a broken mirror with a derogatory adolescent scrawl and was not dissimilar to spaces I had explored during my own adolescence as a homeless youth in Victoria. The work was a chance to reconcile the aesthetic and emotive experiences of that time within a new site and context.

Horror Victorianum (Retrograde Angst) is presented as an appropriated version of the original installation and was remade specifically for the Plimsoll Gallery.

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This appropriation of appropriation occurs throughout the presentation of the project: each work referring back to its previous incarnation. The looping, re-iterative process that this enacts encapsulates the projects aims to create cascading medial transmissions and to witness their interaction.



Illustration 54: Scott Cotterell, *Horror Victorianum (Retrograde Angst)*, 2009. Installation.
Exterior detail of *Horror Victorianum* in situ



Illustration 55: Scott Cotterell, *Horror Victorianum (Retrograde Angst)*, 2009.
Installation detail: painted light box element.

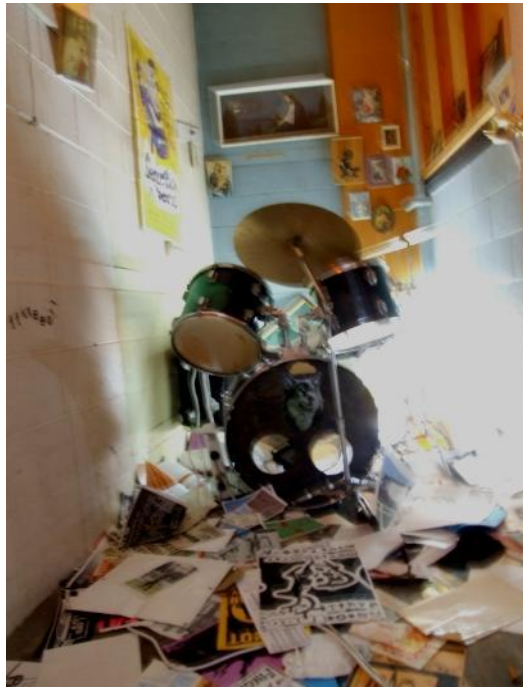


Illustration 56: Scott Cotterell, *Horror Victorianum (Retrograde Angst)*, 2009.

Installation. detail of interior space.

BEEF 2010 and 20 Deaths that are(nt) mine 2010

BEEF was created for the exhibition *Conceptual* at CAST Gallery, Hobart. The curated exhibition proposed to explore the influence of Conceptual art practice in the work of Tasmanian contemporary artists. Having ventured from the initial detached and observatory approach of the works *IN:URL* and *Torrent* towards the self-portrait and mythopoetic works *Free Tattoo* and *Horror Victorianum*, I sought to synthesise the approaches and dynamics inherent in those approaches into a new working method that utilised all of these strategies.

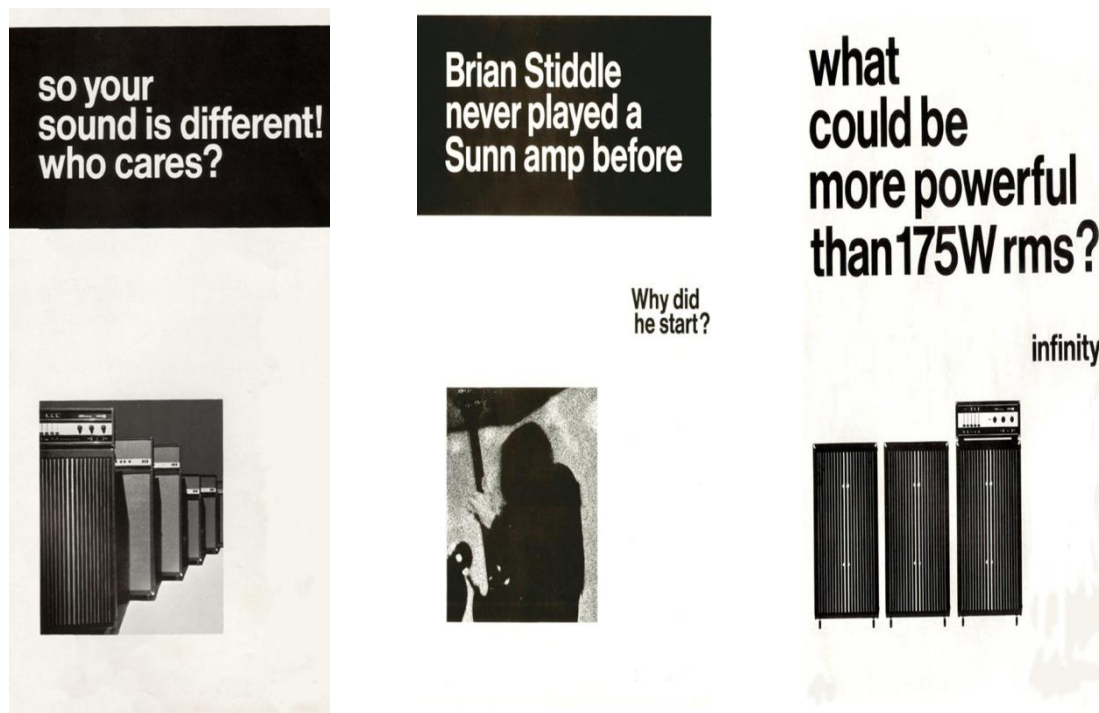


Illustration 57: Scott Cotterell, 2010. Detail of digital imagery used as guideline for painted works



Illustration 58: Scott Cotterell, *BEEF*, 2010. Installation. detail showing painted elements.

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BEEF consisted of edited vintage amplifier advertisements painted in large scale on 3 domestic doors, the human scale of the door amplifying the size of the original advertisements. Two of these were propped against a wall, while the third lay flat on the ground as though an accident or breakdown of the display mechanism had occurred.

Adjacent to this an actual vintage amplifier sat facing into the gallery space. In between these two elements, the actual doors of the gallery space that lead to the storeroom were opened as an invitation to enter.



Illustration 59: Scott Cotterell, *BEEF*, 2010. Installation. detail

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Once through these doors, the viewer would find themselves in the gallery storeroom, the walls, floors and workbenches of which remain largely unmodified. The central area of the storeroom was occupied by a large white cubic structure made up of all the gallery plinths on which sat the projection and audio equipment to display two video projections, one on each opposite wall.

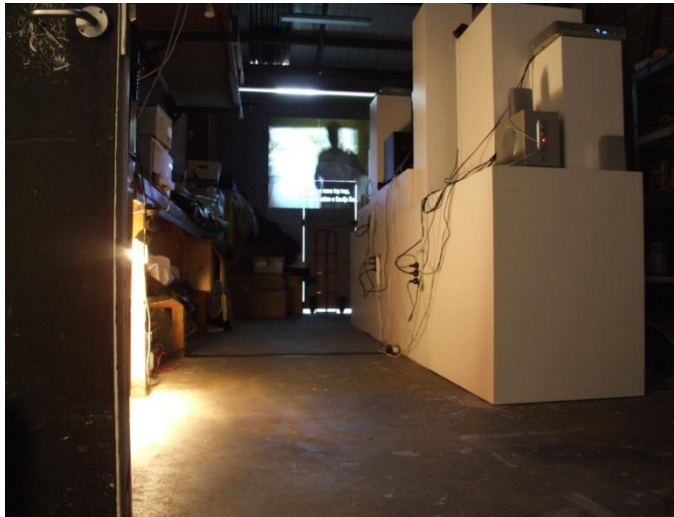


Illustration 60: Scott Cotterell, *BEEF*, 2010. Installation detail.
Storeroom projection detail.



Illustration 61: Scott Cotterell, *BEEF*, 2010. Installation detail. Storeroom projection detail.

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The projection element of *BEEF* consisted of a viral video inter-generational argument between two rap musicians, the old and established *Ice-T* and the young and cocky *Soulja Boy* that was actually played out via the American media and consequently spread as an internet meme. In *BEEF* their personal video pleas and rebuttals are bought together in perpetual loops that play out for the duration of the exhibition.

BEEF, a street-slang colloquial term for an ongoing feud, is re-presented in the submission, this time using the Plimsoll Gallery storeroom as a presentation site. This is in keeping with the original exhibition concept in that the work exists as a series of modular elements that can be re-applied to different galleries and institutions at will. Elements of institutional critique reside alongside sampling and remixing in *BEEF*.

The final work in the research project is *20 Deaths that are(nt) mine*. This work was made for the inaugural early-career artist survey exhibition, *Shotgun*, at CAST Gallery. The work evolved over a significant period in consultation with the staff at CAST and with support from the Detached Cultural Foundation, Hobart.



Illustration 62: Installation detail from SHOTGUN exhibition showing in foreground – Cath Robinson, right wall – Sarah Maher and Background – exterior of Scott Cotterell 2010, *20 Deaths that are(nt) mine*.

20 Deaths... evolved from a similar synthetic framework as the previous works but pushed these elements to be resolved in a more contained space. The work consists of a large-scale projection of a single-channel video loop with accompanying stereo sound. The projection is housed within an angled black enclosure constructed from wall panels within the gallery. Inside this space a special seating array is set in front of the screen to aid the viewing. The seating array, constructed from 4 racing-style car seats on a welded steel frame operates additionally as a pristine sculptural object. The projection element is derived from one of the world's most popular video games *Burnout 3*, a racing game in which the objective is to cause as much damage as possible. Within the game there is a feature that enables the slowing down of the footage to enable the player to savor their own demise.

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Illustration 63: Scott Cotterell, *20 Deaths that are(nt) mine*, 2010.
Installation. detail of interior space.



Illustration 64: Scott Cotterell, *20 Deaths that are(nt) mine*, 2010. Installation.
interior space detail



Illustration 65: Scott Cotterell, *20 Deaths that are(nt) mine*, 2010. Installation. Video still from projection element.

With this slowing down there also occurs an ambient, subterranean soundtrack. This sound is sent into the space via embedded car audio sub-woofer style speakers which create a bass heavy audio atmosphere for the work. The car audio equipment is visible from the outside of the work, upon approach the chrome, cabling and vibrant colour schemes of this equipment become strong visual elements set against the dense theatre black of the enclosure.

The footage is affected via the imposition of red/green 3d filter that has been misused to create a shifting figure-ground relationship between sections of the source footage. The darkened space, up-market car seating, and cavernous low-end sound create an immersive and hypnotic space in which the beauty of the catastrophic becomes the main focus. As a final touch, 4 fire extinguishers occupy a lit prominent space on the wall, matching the number of viewing seats for the work and offering an uneasy peripheral visual presence.

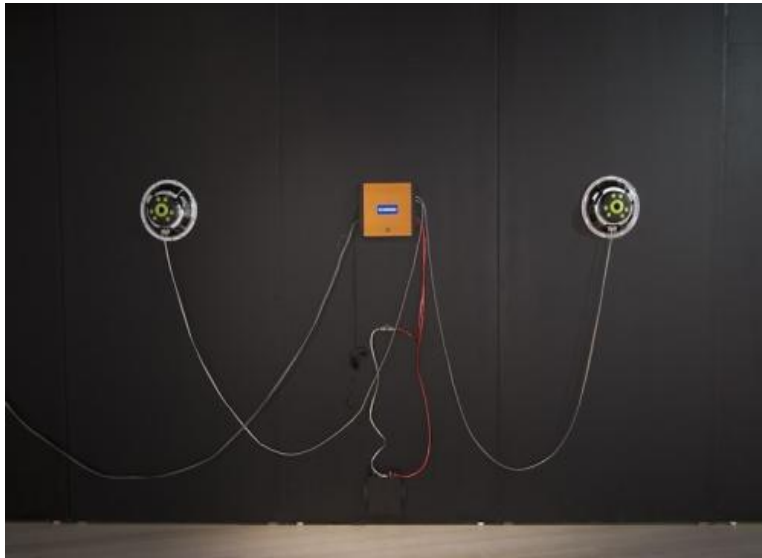


Illustration 66: Scott Cotterell, *20 Deaths that are(nt) mine*, 2010.

Installation. detail of exterior wall.

20 Deaths that are(nt) mine plays with the tension between experienced, simulated and unique events by seeking to personalise the pre-determined and authored algorithmic nature of the video game event. The work enhances this tension by utilising very specific tropes from hot-rod car culture such as racing seats and aesthetically over-driven audio equipment to present a cold and clinical facade that dissolves into a meditative memento mori upon engagement.

20 Deaths that are(nt) mine was designed essentially as a tourable work, not as reliant on site-based factors as some of the other installation pieces and is presented here as the second public manifestation of the work.

Throughout the process of making the work, various appropriation strategies including collage, sampling, re-mixing and re-contextualisation were concealed within the works as key conceptual

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elements. The use and effect of these strategies was explored through a range of media producing a series of installed environments and studio works that articulate and refer to media overload.

The re-presentation of the individual works, devoid of their original site-responsive elements furthers the looping logic of the project as a whole.

CHAPTER FOUR: CONCLUSION

Through the application of an intuitive and reflexive schema of strategies I have, throughout this project, sought to demonstrate the increasing relevance of appropriation strategies in my own contemporary art production methodology and that of my peers and the broader field.

Through the use of the loop as a conceptual driver I have uncovered and drawn attention to the critical re-appraisal of appropriation in a continuously mutating form, emphasizing an internalisation or subliminal mode in current contemporary art production.

Using a mix of personal narrative, portraiture, popular cultural detritus as catalyst for myth generation, and continual multi-modal output as a practitioner I have inhabited, shaped and been shaped by the re-iterative, nebulous and mutative form of my own medial state.

This habitation has been achieved by considering the historical, critical mass of appropriation art, and follows a line into the uncertain present within which the flood of mediated concepts has reached an immense proportion. Within the resulting detachment suggested by this flood of media waste exists the hope of re-valuing or investing seemingly incongruous mixtures of banal media fragments through the use of personal reflection, allegory, narrative and portraiture as structural devices to, in essence, re-cycle this stuff.

Not only has this idea of re-valuing been applied to very current, transient phenomena such as video gaming, internet memes, surveillance, the glitch aesthetic and collapsed global product lines, but also to significant 'key' strategies prevalent in the art historical canon of post-

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modernism such as derive', detournement, sampling, re-mixing and institutional critique. The project can in some ways be likened to a 'greatest hits' album; simultaneously designed to be an authoritative encapsulation of a specific period of time or output while also fading into the past as soon as it is released.

By considering the current dialogues surrounding appropriation strategies within in an Australian contemporary art context and enveloping these within the bigger picture of appropriation as a dominant post-modern method via consideration of various practitioners throughout history, the project collapses and compresses some of these distinctions into one and the same flow.

This project has produced singular studio based works, large installed environments consisting of multiple interlinked components, live and site-based reactions to personal and physical immersion in various spaces and scenarios, and ongoing projects that resist stratification into a singular work or manifestation. While this was a way of working even before the project began, this project has solidified the relevance and power of this approach through the positive reception of the work by audiences in various states and countries in both gallery and performance settings. Through this investigation, what started as a Hodge-podge of strategies has become a very specific approach to thinking about art production and its place in a rapidly changing world.

This approach leans toward generalisation before specialisation, consideration before judgment, approach before retreat, communication before excommunication and open systems before closed systems.

The project contributes new knowledge to the field via its synthesis of a working method for the

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artistic use of contemporary global and local media phenomena.

Its aim to synthesize the experiential residues of personal encounters with mediated signals, contain them within new cultural statements and re-transmit them into the passing flow of time, was achieved by creating a looping, referential system of production that operates as a reference-machine, a cascading system that creates overloaded medial transmissions. This cascade seeks to mimic the dominant quality of media itself in order to flow along similar lines throughout the cultural landscape.

The transmissions submerge the audience into sensorially excessive installed environments that encourage contemplation about the role and place media occupies in our lives.

APPENDIX 1.

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APPENDIX 2.

LIST OF ILLUSTRATIONS

Illustration 1:

Jasper Johns, *Flag*, 1954-55, Encaustic, oil, collage on fabric mounted on plywood. 42 x 61 in. Viewed 2nd February 2011, < <http://dreamcurrents.com/wp-content/uploads/2010/12/flag-john-dreamcurrents-600x423.jpg>>

Illustration 2:

Andy Warhol, *Electric Chair*, 1971. colour screenprint, 35 x 47 in. Viewed 2nd February 2011, <http://whitney.org/image_columns/0009/2564/73.92.1-10_warhol_imageprimacy_p5_640.jpg>

Illustration 3:

Jeff Koons, *New Hoover Deluxe Shampoo Polishers, New Shelton WetDry 10-gallon Displaced Tripledecker*, 1981-1987. Viewed 2nd February 2011, < <http://www.curatedobject.us/photos/uncategorized/2008/03/13/ee8b5newhoover.jpg>>

Illustration 4:

Newspaper advertisement for *Exploding Plastic Inevitable* event, 1966. Viewed 2nd February 2011, < <http://www.warholstars.org/explode3.jpg>>

Illustration 5:

anon. photographer image from an *Exploding Plastic Inevitable* event, 1966. Viewed 2nd February 2011, < http://iwouldratherwearcrochet.blogspot.com/2010_02_01_archive.html>

Illustration 6:

Claes Oldenburg, *The Store Poster*, 1961. Three-colour offset lithograph printed on cardboard. 28 x 22 in. Viewed 2nd February 2011, < <http://www.specificobject.com/objects/images/14989.jpg>>

Illustration 7:

Claes Oldenburg, *The Store*, Dec.1.1961-Jan.31.1962, Ray Gun Mfg. Co. 107 East Second St. New York. Viewed 2nd February 2011, < <http://collect-city.pbworks.com/f/store.jpg>>

Illustration 8:

Cindy Sherman, *Untitled Film Still #14*, 1978. Gelatin silver print 40 x 30 in. Viewed 2nd February 2011, < <http://artobserved.com/artimages/2011/01/Cindy-Sherman-Untitled-Film-Still-No-14-1978.jpg>>

Illustration 9:

Barbara Kruger, *All Violence is an Illustration of a Pathetic Stereotype*, 1991. Installation Detail. Viewed 2nd February 2011, < http://27.media.tumblr.com/ftLORZVHokio0lj1OisS99oNo1_r1_400.gif>

Illustration 10:

Takeshi Murata, *Escape Spirit VideoSlime*, 2007, still from single-channel video series. Viewed 2nd February 2011, < http://images.artnet.com/images_US/magazine/reviews/andrews/andrews11-27-07-9.jpg>

Illustration 11:

Takeshi Murata, *Escape Spirit VideoSlime*, 2007. Installation view. Ratio 3 - San Francisco. Last viewed 2nd February 2011. < http://media.rhizome.org/blog/2363/esv_install3.jpg>

Illustration 12:

Takeshi Murata, *002*, 2007. 66 x 71 cm digital inkjet print. Viewed 2nd February 2011, < <http://a-m-p.gr/media/image/original/TMUntitled.jpg>>

Illustration 13:

Paul B Davis. *Video Compression Study II*, 2007. still digital image. Viewed 2nd February 2011, < <http://www.seventeengallery.com/images/artists/paulbdavis/140507164944.gif>>

Illustration 14:

Ondrej Brody and Kristofer Paetau, *Painting China Now*, 2007. Detail Viewed 2nd February 2011 < <http://brodypaetau.com/recent-works/painting-china-now>>

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Ondrej Brody and Kristofer Paetau, *Painting China Now*, 2007. Detail Viewed 2nd February 2011 < <http://brodypaetau.com/recent-works/painting-china-now>>

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Banks Violette, *Untitled*, 2007. installation image. Viewed 2nd February 2011, < http://www.teamgal.com/production/41/scaled/drumkit_1_600_400.jpg?1199470688>

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Burzum record cover notorious for documenting artists own arson 1992. Viewed 2nd February 2011, < http://www.mediaboom.org/uploads/posts/1183275342_aske.jpg>

Illustration 18:

Banks Violette, *Untitled*, 2005. Whitney Museum of American Art, New York Viewed

2nd February 2011,< http://www.teamgal.com/production/908/scaled/BV-Whitney05_600_400.jpg?1221336684>

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Scott Cotterell, *Free Tattoo*, 2009. Installation detail.

Illustration 20:

Scott Cotterell, *Horror Victorianum (Retrograde Angst)*, 2009. Installation detail.

Illustration 21:

Scott Cotterell, *Horror Victorianum (Retrograde Angst)*, 2009. Installation detail

Illustration 22:

Scott Cotterell, *BEEF*, 2010. Installation detail

Illustration 23:

Scott Cotterell, *BEEF*, 2010. Installation detail.

Illustration 24:

Jamie Shovlin, *Naomi V Jelish*, 2004. mixed media. Detail Viewed 2nd February 2011,< http://www.saatchi-gallery.co.uk/imgs/artists/showlin_jamie/jamie_shovlin_naomi_jelish2.jpg>

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Jamie Shovlin, *Lustfaust*, 2006. collage and acrylic on paper. multiple elements Viewed 2nd February 2011,< http://www.freightandvolume.com/exhibitions/lustfaust/js_artist.html>

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Jamie Shovlin, *Lustfaust*, 2006 collage on cassettes (5 cassettes), 3 x 4.5 in ea Viewed 2nd February 2011,< <http://www.re-title.com/public/artists/4761/2/JAMIE-SHOVLIN-3.jpg>>

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Scott Cotterell, *Medium Frequency*, 2009. Installation detail

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Scott Cotterell, *Medium Frequency*, 2009. Installation detail

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Scott Cotterell, *Picture 28 (in:url)*, 2009. digital image file

Illustration 30:

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Scott Cotterell, *Picture 35(in:url)*, 2009. digital image file

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Scott Cotterell, *Picture 44(in:url)*, 2009. digital image file

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Scott Cotterell, Screengrabs from *SMBH Magazine*, Issue 1 2009.

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Scott Cotterell, Screengrabs from *SMBH Magazine*, Issue 1 2009.

Illustration 35:

Art Palace.com - screenshot from website of online painting service.

Viewed 2nd February 2011, < <http://www.art-palace.com/> >

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Scott Cotterell. *IN: URL (Processed) 1*, 2009 commissioned painting, Oil on canvas

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Scott Cotterell. *On Northern Waves*, 2009. digital photographic print

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Scott Cotterell, Selected still from *If I Die In an MRI*, 2009 – Single Channel Video w Stereo Sound

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Scott Cotterell, *Blocked Worldwide*, 2009. Screen Capture from YouTube.com featuring 'blocked content' warning.

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Screen capture of Facebook page showing submitted photographs of members tattoos.Scott Cotterell 2009, *Free Tattoo (Never Get a Girls' Name)*, Facebook, viewed 2nd February 2011, <<http://www.facebook.com/#!/group.php?gid=78006055755>>

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Illustration 43:

Scott Cotterell, *Free Tattoo*, 2009. Installation detail.

Illustration 44:

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Resource imagery photographed around Santiago de Compostela

Illustration 46:

Resource imagery photographed around Santiago de Compostela

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Publicity Image from *Ruido!* 8 Concert. 2009. SdC, Spain. Viewed February 2nd 2011 < <http://www.dfarte.com/>>

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Scott Cotterell, *Sacred and Profane*, 2009 in Medium Frequency, installation detail.

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Scott Cotterell, *Antenna to Heaven*, 2009 in Medium Frequency, installation detail

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Scott Cotterell, 2009. *Medium Frequency*. DF ARTE Santiago DC, Spain. Installation overview.

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Scott Cotterell, *Horror Victorianum (Retrograde Angst)*, 2009. Installation detail: painted light box element.

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Scott Cotterell, 2010. Detail of digital imagery used as guideline for painted works

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Scott Cotterell, *BEEF*, 2010. Installation detail. Storeroom projection detail.

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Scott Cotterell, *20 Deaths that are(nt) mine*, 2010. Installation.
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Scott Cotterell, *20 Deaths that are(nt) mine*, 2010. Installation. Video still from
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Illustration 66:
Scott Cotterell, *20 Deaths that are(nt) mine*, 2010.
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