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Navigate your way through a sea of data

Korin S. Gath
Edith Cowan University

Accompanying DVD contains a montage of footage from performances and installations throughout the Masters period.

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NAVIGATE YOUR WAY THROUGH A SEA OF DATA

**Korin Steven Gath
Bachelor of Arts (Visual Arts, Hons)**

**This thesis is presented in partial fulfilment of the requirements for the degree of
Master of Arts (Creative Arts)**

**Faculty of Education and Arts
Edith Cowan University**

December 2008

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

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DVD Contents

The inclosed DVD contains a montage of footage from performances and installations throughout the Masters period.

The DVD also contains stills used in various shows during Masters period.

The sound has been produced by d&k in collaboration with Dr Michael Fowler.

d&k creative works are listed in the following pages and will be referenced throughout the essay.

d & k Creative Works

k- korin gath born 31 March 1973	2003 Bachelor of Visual Arts (1 st class Honours) School of Contemporary Arts, Edith Cowan University, Mt Lawley, Western Australia. Head of School Prize 2002 & 2003
d- david turley born 11 August 1977	2003 Bachelor of Visual Arts School of Contemporary Arts, Edith Cowan University, Mt Lawley, Western Australia. 2004 Sculpture Prize

SOLO EXHIBITIONS/PERFORMANCES as d & k

- 2003 IN TWO MINDS: Performance/Installation, Black Box/White Box, ECU, Mt Lawley, WA.
- 2003 VERGING: Mixed media installation, Spectrum Project Space, Northbridge, WA.
- 2003 FREE CHEESE: Mixed media installation, Breadbox Gallery, Northbridge, WA.
- 2003 WORDS: Mixed media installation, Blackbox/Whitebox, ECU Mt Lawley, WA.
- 2003 SORRY: Billboard, Spectrum Project Space, Northbridge, WA.
- 2004 IN TWO MINDS YET AGAIN: Mixed media installation, Free Range, Subiaco, WA.
- 2004 THE TWO THAT GOT AWAY: Performance, Hyde Park, Northbridge, WA.
- 2004 ALL YOU NEED: Mixed media installation/Performance, Spectrum Project Space, Northbridge, WA.
- 2004 d & k vs mdf: Performance/Installation, RocketArt Gallery, Newcastle, NSW.
- 2005 GETTING IN SOME PRACTICE: Mixed media installation/24 h performance, Free Range Gallery, Subiaco, WA.
- 2005 THE TRUTH: Installation/Performance, Perth Institute of Contemporary Art, Northbridge, WA.
- 2006 GET A LIFE: Billboard, Spectrum Project Space, Northbridge, WA.
- 2006 TIME WILL TELL: Mixed media installation, Ben's Café, Takadanobaba, Tokyo, Japan.

GROUP EXHIBITIONS/PERFORMANCES as d & k

- 2003 GOTHIC OPERA: Performance, Set Design & Construction/Performers, ECU, Mt Lawley, WA.
- 2003 THE IMPOSSIBLE PRINCESS: Performance/Installation, Writers, Directors, Set Design & Construction, The Chapel Space, North Perth, WA.
- 2003 Gomboc Sculpture Survey PHOTO-SYNTHESIS: Ephemeral sculpture, Middle Swan, WA.
- 2003 ART AND SEX: Kurb Gallery, Northbridge, WA.
- 2004 30x30 Edith Cowan Emerging Artist Auction, ECU, Mt Lawley, WA.
- 2004 THE MAGIC MIRROR: video-art screening, Kurb Gallery, Northbridge, WA.
- 2004 Gomboc Sculpture Survey CHILDISHISM: Tree Carving, Middleswan, WA.
- 2004 MAY CONTAIN TRACES OF NUTS: Kurb Gallery, Northbridge, WA.
- 2004 Selected for the 2004 Joondalup Invitation Art Prize WA: LANDSCAPES AND PORTRAITS.
- 2005 CAUTION UNEVEN FLOOR: Moores Building, Fremantle, WA.
- 2005 VITREOSITY: Moores Building, Fremantle, WA.
- 2005 A DAY IN THE LIFE: Contemporary Opera, Writers/Directors/Producers, Set Design & Construction. Powerbox/Artrage Bakery Complex, Northbridge. WA.
- 2005 GENDERED AGENDA: Moores Building, Fremantle, WA.
- 2006 PRECIOUS PIECES: Remida recycling exhibition, Carine Technical College, WA.

RESIDENCIES & GRANTS

- 2004 Selected to undertake a three week collaborative residency at Rocket Gallery in Newcastle, NSW with sound artist, Michael Fowler.
- 2005 Four month studio residency at the Perth Institute of Contemporary Art.
- 2006 Australia Council for the Arts – Skills & Arts Development Tokyo Studio May22-August 19.
- 2006 Fremantle Arts Centre, Fremantle, WA- six month studio residency.

Part 1: Introduction to Research and Conceptual basis

But the person who does not act in reality and only acts in phantasy becomes himself unreal.

... it's (the individual's) freedom and its omnipotence are exercised in a vacuum and its creativity is only the capacity to produce phantoms. The inner honesty, freedom, omnipotence, and creativity, which the 'inner' self cherishes as its ideals, are cancelled, therefore, by a coexisting tortured sense of self-duplicity, of the lack of any real freedom, of utter impotence and sterility. (R.D. Laing, 1965 p85, 89)

There are countless social mechanisms in today's Western consumer society that are projected onto an individual's experience. As such, absorbing and comprehending social mechanisms (symbols and ideologies, etc.), is a necessity in the present globalised community. Any culture, including global communities, can be interpreted as a set of symbolic structures (i.e. a set of governing rules) that form the reality of individuals; the emergence of symbolic structures is an essential feature of the human transition from nature to culture. For the most this is a *subconscious* self-governing process that is carried out by all members of any society, all day every day. The ethics, morals and ideologies that govern the experience of individuals in the present consumer environment, is a vast conglomerate of globalised, televised, privatised contextualised plagiarised, regurgitation of mass culture and mass media. Mass culture is criticised by Left-wing critics as;

...weapons in the armoury of CAPITALIST civilisation intent on brainwashing the mass of the people and so preventing them from attaining a true consciousness of the reality of their life in a capitalist society. (The New Fontana Dictionary of Modern Thought. p 506)

The mechanisms framing an individual's choice are perpetuated through contemporary popular culture of the commercially driven mass communications industries. These industries include: film, television, advertising, popular music and the populist press; all use these media saturated communities to market products and control interest. This saturation filters through every possible aspect of human

interaction offering objects, rituals and information for sale for every possible activity and interest. Corporations utilise vast technologies, psychoanalytical and mythological data to frame and reframe the choices of individuals constantly (from what to wear, what to eat, where to spend time and money, the cult objects purchased, the gods to pray and pay tithing to, which sciences and phenomenology to believe), in order to hold consumer interest.

Market researchers process the data of consumer behaviour as an interdisciplinary science. Researchers study consumer movements, ethics developments and geographical, demographical, psychological, socio-cultural and hybrid segmentations. Market researchers strategically focus on the various motivations, needs, wants, problems and the selection of goals that consumers may have, analysing how positive or negative, rational or emotional motivations are controlling choice. They are aware that needs and goals are constantly changing and that needs are never fully satisfied. New needs emerge as old needs are satisfied, needs and goals vary among individuals according to their physiological, emotional, cognitive and environmental arousals.

Theories of personality such as Freudian theory and Jungian personality types, Trait theories as well as Neo-Freudian personality theory, religious, mythological and other phenomena are critically analysed and developed into consumer research techniques. The theories of the self; the multiple self, the make up of the self image, the extended self, the altering of the self image are all taken into account in assessing the individual, so are the individual's perception and sensations, subliminal perceptions, perceptual selection and perceptual interpretations. Audiences are targeted through media and message strategies. Targets are separated into social class categories, individuals and then individual groups; children, adults, gender, sexuality, families and subcultures that vary from age to nationality, religion to peers and community

associations. Research goes further into the individual's experience analysing the variations in the decision-making processes in relation to the invisible hands of culture. Value measurement survey instruments are used to discover the similarities and differences among people to create strategic tools and guidelines for the purpose of controlling consumer interest. Marketing mistakes are reassessed and altered so as to communicate more effectively to individuals. That corporations use these devices is made clear when one reads Bednall and Kanuk's Consumer Behaviour:

A fourth social institution that plays a major role in the transfer of culture throughout society is the mass media. Given the extensive exposure of the Australian population to both print and broadcast media, and the easily ingested, entertaining format in which the contents of such media are usually presented, it is not surprising that the mass media are a powerful vehicle for imparting(or reinforcing) a wide range of cultural values... We are exposed daily to advertising, an important component of the media. It not only underwrites, or makes economically feasible, the editorial or programming content of the media, but also transmits much about our culture. Without advertising, it would be almost impossible to disseminate information about products, ideas and causes. A leading historian noted: '*... advertising now compares with such long standing institutions as the schools and the church in the magnitude of its social influence.*' (S Bednall & W Kanuk 1997 p 390)

There are social and political pressures to consume and participate in globalised systems and environments of trade and associations. There is also, most importantly, the internal mechanisms and instinctual behaviours that constitute human nature, that is, the systems and sub-systems of instinct that individuals are not fully conscious of; the internal rules that govern behaviour and necessity:

In addition to language and symbols, culture includes various ritualised experiences and behaviours that until recently have been neglected by consumer researchers ... In practice, rituals extend over the human life cycle from birth to death, including a host of intermediate events (eg. conformation, graduation, marriage). These rituals can be very public, elaborate, religious or civil ceremonies, or they can be as mundane as the individual's grooming behaviour. Ritualised behaviour is typically rather formal, and is often scripted behaviour (eg. religious service requiring a prayer book, or the code of proper conduct in a court of law). It also likely to occur repeatedly over time (eg. singing the national anthem before the football grand final).

Most important from the standpoint of marketers, rituals tend to be replete with ritual artefacts (products) that are associated with or somehow enhance performance of the ritual ... the ability of humans to understand symbolically a

product, service or idea can satisfy their needs makes it easier for marketers to 'sell' the features and benefits of their offerings. Through a shared language and culture, individuals already know what the image means; thus, an association can be made without actively thinking about it. (S Bednall & W Kanuk, 1997, pp. 388-9)

The paradigm between the internal systems of instinct and rites of passage in relation to the mechanisms enforcing the ideologies in the new global culture of pluralism and hybridity, reflect the term *invented traditions* described by Hobsbawm, in Critical Theory, as;

A set of practices, usually of a symbolic or ritual nature, designed to inculcate values and norms through repetition and to establish a sense of community with the past which may be either real or imaginary. (Hobsbawm & Ranger, 1983, p. 204).

Invented traditions can serve to establish and legitimise social cohesion and to legitimise relations of authority. They can also promote socialisation by inculcating beliefs, value systems and conventions of behaviour. In this present social climate all aspects of the individual's experience has been commodified.

The commodification of the individual's experience, from religion to education to rites of passage, objectifies the experience and the rituals performed by individuals in life and death. Furthermore the individual is saturated with these invented traditions. This diffusion of the environment with invented traditions extends into the finest detail of all the individual's experiences and activates (from the products chosen to prepare for socialising in all subcultures, to the purchases of permission into social environments and products sold in and for ritual behaviour; to the products that are interconnected with courtship, marriage, children, divorce, retirement and death; then, further to the point, which foods to eat, seeds to plant, the environments to live in where to work and which class distinctions are desirable and to which one they belong, who to associate with and what brands to consume; what shows to watch, what style to wear, what characteristics and morals to adopt, which icon to worship, what condom to wear, what colour their hair should be, *what* is the ideal sexual partner and which habits to adopt).

The objectification of the 'lifeworld' experience; "...*the world of human activity and everyday sociability... the prescientific realm that is ever-present, taken for granted and always/already there as a background to other dimensions of life.*"(Husserl, 1936) is a socially accepted norm by the present mass global society. For Habermas:

[The] lifeworld,' as opposed to the world of 'systems' governed by the logic of instrumental reason, is a realm of shared intersubjectivity bounded by all those interpretations of the world that are presupposed by its members and provide a shared background and knowledge. It gives the horizon for all the processes of reaching a common understanding and coordination through communicative action ...The stages through which the child grows into the general structures of comunitive action have been described to a point at which there emerge corresponding indications for the perception and self perception of actors, that is, of the subjects sustaining the interaction. When the child leaves its symbiotic phase and becomes sensitive to moral points of view-at first from the perspective of punishment and obedience- (Habermas, 1981, p84.)

Thus, the individual's 'lifeworld' experience is continuously portrayed throughout the vast global community through all its media and advertisement outlets.

The individual is continuously confronted with the flow of signs and images that constitute Debord's 'Society of the Spectacle'(1967), a society in which rapidly circulating signs transform individuals into actors who play out artificial roles that suffocate their subjectivity; a society where even acts of rebellion against the consumer society can be recuperated to become elements of a never-ending ever-changing spectacle; a society that breeds alienation and caters for no real needs, that acts on the principle of *to each in accordance with his or her artificial needs*. Individuals are constantly interpellated by media' advertisements and stereotypes offering universal images in which they are invited to recognise themselves. The individual's experience of self-image is constructed by how they are perceived and how they perceive themselves in the boundaries of their social environment and in their global community.

In the cities in which we live, all of us see hundreds of publicity images every day of our lives. No other kind of image confronts us so frequently. In no other form of society in history has there been such a concentration of images, such a density of visual messages. One may remember or forget these images but

briefly one takes them in, and for a moment they stimulate the imagination by way of either memory or expectation. The publicity image belongs to the moment. We see it as we turn a page, as we turn a corner, as a vehicle passes us. Or we may see it on a television screen whilst waiting for the commercial break to end. Publicity images also belong to the moment in the sense that they must be continually renewed and made up to date. Yet they never speak of the present. Often they refer to the past and speak of the future. We are now so accustomed to being addressed by these images that we scarcely notice their total impact. A person may notice a particular image or piece of information because it corresponds to some particular interest he has. But we accept the total system of publicity images as we accept an element of climate. For example, the fact that these images belong to the moment but speak of the future produces a strange effect, which has become so familiar that we scarcely notice it. Usually it is we who pass the image – walking, travelling, turning a page; on the TV screen it is somewhat different but even then we are theoretically the active agent – we can look away, turn down the sound, make some coffee. Yet despite this, one has the impression that publicity images are continuously passing us, like express trains on their way to some distant terminus. We are static; they are dynamic – until the newspaper is thrown away, the television program continues or the poster is posted over. Publicity is usually explained and justified as a competitive medium, which ultimately benefits the public (the consumer) and the most efficient manufacturers – and thus the national economy. It is closely related to certain ideas about freedom: freedom of choice for the purchaser: freedom for enterprise for the manufacturer. The great hoardings and the publicity neon's of the cities of capitalism are the immediate visible sign of 'The Free World.' (John Berger, 1977 pp 129-131)

This process of interpellation blocks spontaneous activity and creativity. It presents personality types and modes of existence to the individual offering constructed identities and cultural behaviour, again endeavouring to control interest.

This constructed ideal of freedom has also had sociological side affects. Individuals identify with various constructed specular images; images constructed by market researchers and fed to the public through mass media. This inaugurates a series of identifications that alter the construction of the ego. The individual is literally captivated by a specular other thanks to an identification which is also an alienation. The imaginary realm in which self and other seem to merge, where identity is grounded in a mere semblance of unity.

This train of thought draws parallels with the study of the mirror-stage an essential stage of self-perception and the development of a sense of selfhood. In this theory, the child is confronted with images of the self and there are inner reactions of jubilation and irritation as to the functional unity it has yet to achieve. The child identifies with images of what it can become, but the image is illusory and the child's identification signals the beginning of a dialectic in which recognition is a form of mis-recognition. The elements of recognition signal that the ego is a product of the imaginary an illusory structure in which the child becomes trapped in sense of alienation and transitivity, it is so strong that identification of the self, is recognised in the emotional experiences of others (see Lacan, 1948). Transitivity is an interpersonal instance of the play of recognition and mis-recognition initiated by the recognition of the self in an illusory image. The advertisements/media that reflect the modern mythological and phenomenological perceptions, as well as the self or pseudo-self image, are products of corporations and the various industries and institutions dominate the environments of global, cyber and media communities and consumption as well as metropolitan and rural communities and consumption.

There are in fact two positions on all this, one of which is more radical than the other. The first one is content to say: yes, once upon a time, in the classic age of competitive capitalism, in the heyday of the Nuclear family and the emergence of the bourgeoisie as the hegemonic social class, there was such a thing as individualism, as individual subjects. But today, in the age of corporate capitalism, of the so-called organizational man, of bureaucracy in business as well as in the state, of demographic explosion-today, that older bourgeois individual subject no longer exists. Then there is the second position, the more radical of the two, what one might call the poststructuralist position. It adds: not only is the bourgeois individual subject a thing of the past, it is also a myth; it never really existed in the first place; there have never been autonomous subjects of that type. Rather, this construct is merely a philosophical and cultural mystification which sought to persuade people that they "had" individual subjects and possessed this unique personal identity. (Jameson, 1985 p 115)

'Universal Beings' (Campbell 1973) (such as the ideal men, women, citizens, employer/employee, farmer, misfits, sports hero, criminal etc.), are offered as viable

choices for individual identity in the ubiquitous flow of information in contemporary Western society. Media representations, from advertisements based on social and subculture behaviour to movies and music that portray pseudo realities, present individuals with environments that can become a community where the individual develops relationships and identity; environments where they feel a sense of belonging.

There can be no question: the psychological dangers through which earlier generations were guided by the symbols and spiritual experiences of their mythological and religious inheritance, we today (in so far as we are unbelievers, or, believers. In so far as our inherited beliefs fail to represent the real problems of contemporary life) must face alone, or at best, with only tentative, impromptu, and not often very effective guidance. This is our problem as modern, “enlightened” individuals, for whom all gods and devils have been rationalised out of existence. (Campbell, 1973 p 30)

The individual’s situation and experience is an attempt ‘*to navigate your way through a sea of data.*’ (KWSBF, 2005). This situation of being in the world and being situated in relation to others, time and space, the inevitability of death and the individual’s own perception of truth, is framed within the constructs of social identity. These constructs restrict and limit freedom by reintroducing the dimension of contingency, this is a major part of the individual’s experience and is deeply impeded in the present global communities and cultures to the extent that authoritative norms, calculative technologies and forms of evaluation can be translated into the values, decisions and judgments of citizens in their professional and personal capacities; they function as part of the self steering mechanisms of individuals.

In late modern societies, such as the present Western society, the economic and mass cultural, are irrevocably hybrid categories; what is thought of as purely economic processes and practices are, in an important sense, cultural phenomena. Managers of business enterprises are busy attempting to create appropriate organisational cultures because they have come to see culture, meanings, norms and values as crucial elements of economic success. Contemporary material culture is predominantly manufactured to

create and control consumer behaviour. Everyday cultural activities and life is bound up with mass produced material cultural artefacts, ideologies and rituals to such an extent that the boundaries of culture, economics, corporate agenda and the individual are untenable. As meaning and identity, culture and rituals are produced and circulated through global communities, they are supported by social mechanisms and through social environments produced by corporations. These environments perpetuate the pseudo boundaries and identities, values and culture that producers of cultural goods and services design to control the interest and choices of the individual/pseudo-individual consumer.

The purpose of this research into the situation of the individual in the present globalised, televised, commodified, media saturated environment and the focus on dominating corporate agendas is to investigate the psychological effects of this environment on the individual. Research methods and theories of Psychologists are divided in opinion over the function of the perceptions and internal mechanisms of individuals. Conditions such as autism, schizophrenia, dementia, neuroses and other forms of depression appear common in the present social environment. Widespread private and government sponsored institutions based on assisting such conditions advertise daily to the public in an attempt to reduce what they see as problematic anti-social behaviour. The two major trains of thought can be divided into the external verses the internal. Internal theories direct the analysis of the condition as a problem existing solely in the individual, as with biological/chemical imbalances. The external method directs interest and research into the environment of the individual and the individual's ability to develop under the dominant conditioning of family and social dynamics.

The external method of research was developed by R.D. Laing, but similar methods are used in many studies (Hero with a Thousand faces J. Campbell; The

Savage Mind C.L. Straus). Laing in Sanity and Madness in the Family looks at the situation of the individual diagnosed with schizophrenia, in particular the relationship with the individual's family, guardians and peers. With the focus from the individual's point of view, looking into the external environment, the research exposes the dominating, manipulating, often psychotic, behaviour of parents or guardians. The research also presents the internal defence mechanisms that individuals utilise to protect themselves, such behaviour is often deemed as schizoid/insane. The manipulation and domination represent power struggles of the parents/guardians with their child. The research exposed the behaviour of the parents/guardians in that they would lie constantly to the child about many aspects of their personal existence including their body, their role in the family, their rights of passage and life and death. Some parents/guardians would lie about the outside world installing fears and anxieties, for example one mother told her daughter from the age of nine on that if she went outside men would rape her, consequently, ten years later still living with her mother the child is paranoid to leave the house and has schizophrenic delusions about socialising, men and the outside world; her parents, oblivious of their own behaviour, question why their daughter acts insane and will not socialise outside of the home. The 'Life world' of individuals in this situation, is that of constant deception and domination. The individual's experiences are framed in the pseudo/false boundaries set by the dominant parent/guardian. The individual develops behaviour responding in accordance to the oppressor's ideals. The development of the self is thwarted and the individual is forced to see his/her pseudo self as the true-self.

One may conveniently call this personality the individual's 'false self' or a 'false self system'. The reason I suggest that one speaks of a false self system is that the personality, false self, mask, front, or persona that such individuals wear may consist in an amalgam of various part-selves, none of which is so fully developed as to have a comprehensive personality of its own... What the individual regards as his true-self is experienced as more or less disembodied and bodily experiences and actions are in turn felt to be part of the false-self system... If these actions are not his real self, he is unreal. Wholly symbolical

and equivocal; a purely virtual, potential, imaginary person, a mythical man; nothing really. If, then, he once stops pretending to be what he is not, and steps out as the person he has come to be, he emerges as Christ, or as a ghost, but not as a man: by existing with no body, he is no-body... Whatever failures or successes come the way of the false-self system, the self is able to remain uncommitted and undefined. In phantasy, the self can be anyone, anywhere, do anything, have everything. It is thus omnipotent and completely free – but only in phantasy. (R.D. Laing. 1960 p73, 78, 37, 84)

The relationships between the individual and the parents/guardians and consequently the social environment, draws parallels with the relationship individuals have with corporations and social institutions in the global media based consumer environments and communities. The schizoid individual creates an environment in their isolated inner world to act out and control emotional response so as to satisfy instinctual, subconscious drives within the dominated environment. The behaviour of individuals living in pseudo/false virtual, mass media environments reflects schizophrenic and autistic conditions. Individuals growing up in the present western consumer world can choose a variety of escapes from the vast media culture. The non stop flow of media and advertisements through the free-to-air television networks, shows that reflect dramatised reality scripted with hyper-real situations inducing emotional response's and arousal's, creating bonds with individuals as they connect with characters developing the pseudo community of the individual with soap stars and TV and movie personalities. Cable TV with hundreds of channels that run constantly catering for all interests from re-runs of the hundreds of thousands of TV series to the historical channels that teach you quicker than any school and definitely knows more than parents and grandparents put together. To specialty/fetish channels for most desires from female news presenters that undress as they read the news, to hard core porn, to robot wars, celebrity boxing, reality dating, cheating, housing and talk shows, all of which induce media epiphanies and stimulus. Games with programs that can be played for months, games where the individual is capable of killing, stealing, molesting,

starting businesses such as casino's, brothels, porn industry's and night clubs after completing tasks for underworld leaders. Movies and TV series' that take the individual into mysterious, mythological, phantastic realities, media productions that show histories and *truths* about the human experience, which have been slightly altered for artistic and creative license. Medias that provide a dialogue for a community that can always be accessed by the touch of a button and which satisfies pseudo community instincts and inter-activity such as the need to communicate and feel emotions, even if imaginary.

To prefer the imaginary is not only to prefer a richness, a beauty, an imaginary luxury to the existing mediocrity in spite of their unreal nature. It is also to adopt imaginary feelings and actions for the sake of their imaginary nature. It is not only this or that image that is chosen, but the imaginary state with everything it implies; it is not only an escape from the content of the real (poverty, frustrated love, failure of one's enterprise, etc.), but from the form of the real itself, it's character of presence, the sort of response it demands of us, the adaptation of our actions to the object, the inexhaustibility of perception, their independence, the very way our feelings have of developing themselves. (Sartre 1950 pp.165-6)

Furthermore:

The body is growing independent of both epidermis and thought. It is evolving a central space for technologies with which it will have to live in a certain symbiosis (genetic engineering, nanotechnology, biogenetics). Modern aesthetic strategies of representation are marked by speed and endless interactivity. This confronts us with the possibility of overcoming the body's traditional biological and physical limitations; we have never been confronted with a more real possibility of the '*impossible body*'. (Kunst, B. 1999 pp, 47-51)

The following set of information is an introduction to the research of the pseudo-individual and how the identity, rituals and rites of passage which constitute the present (globalised media and advertisement influenced) individual's experiences, have resemblances to the behaviour of schizophrenic/autistic individuals living in false-self systems. Furthermore the research investigates particular social mechanisms and constructs that are responsible for the construction of pseudo-identities and personalities.

The following body of text is an abstract from a performance investigation of the pseudo individual and how an individual through media productions such as film and advertisements, can construct an identity, a pseudo-individuality/personality that can exist in a media saturated society, physically functioning and able to communicate, with other pseudo-individuals with similar semiotic dialogues and complementary languages from the individuals perception of either the same media or again complementary movies/media or globalised, mythologically, phenomenologically analysed, information.

Part 2: Extract of Media Character/Pseudo Individual

I am full of shit; I am a liar and a thief. I am Tyler Durdin who is Chuck Plunket who says, "nothing is real ever thing is far away, everything is a copy of a copy of a copy" I am Logan from 'Logans Run' and Neo from the 'Matrix,' trying to find my way through an artificial metropolis, designed to blind me of some truth just out of my reach, only to find its me. I am the nameless character in 'Dark City' 'Memento' who wakes each morning with no memory of the past only evidence in the present constantly reminding me and forcing me to keep searching for the answers to the mystery of my lost memory, life and love interest. I am in love with the 'L'Oreal' girl, the dancers on 'Video Hits' catwoman and the target catalogue models. I am looking for the 'Miss Independent' the winner of American Idol sings about in her first hit single. I am the guy in the 'Empire' alcohol ad walking through a giant bouncy castle seeing all the cool people doing interesting things while catching the eyes of attraction from the blonde with the 'Abswing' stomach, crowd surfing in her \$900 outfit. I want to wear 'Nike' shoes, drink 'Poweraid' or 'Redbull' because my subconscious wants it or 'Coke & Sprite' "I must obey my thirst" I am a Led Zeppelin having a 'Communication breakdown' I am one of the Japanese suffering Hikikimori... in my own mind. I am 'Edward Scissorhands' who in the courts of TV/community is described to the arresting officer by the court psychologist. "The years of isolation have not equipped him with the tools necessary to judge right from wrong, he's had no context, he's been completely without guidance. It seems clear that his awareness of what we call reality is radically underdeveloped." I am the guest on the 'Jerry Springer show' Exposing myself to a global audience proudly displaying my infidelity, my behaviour in the hope of ridding myself of the guilt attached to mistreatment of the ethics in my relationships to my lovers in some bizarre confessional ritual. I am also the crowd members with their witty comments taunting the

victims of the tragic comedy as I remove myself from my life of sin, to judge the other as I am able to recognise the rules and rituals creating this Carnival Spectacle. I scream with Rage Against the Machine Chanting 'Fuck you I wont do what you tell me' feeling the thrill of standing up to the whatever. I want to 'Express myself' like Madonna wants me to. I feel the desperation of misspent youth with the smashing pumpkins. I am Charlie from 'Charlie and the Chocolate factory' hoping that some mysterious circumstance will rid me of my poverty. I know that 'Boys don't cry' because of the 'Cure' I learnt to communicate to the ladies through 'Bond, James Bond.' I am a male trained to look at women as objects of pleasure, for me to gaze at in aura of their beauty and then conquer if circumstances provides, so I can gain the respect of fellow males and feel secure in my person as someone the opposite sex finds appealing. I am the unborn baby about to be artificially inseminated into someone's lifestyle. I am the child in the movie 'Explorers' was the only child able to comprehend alien to human life, as alien children, just like me stumbling on sentient powers not yet able to control. I am the 'Wizard of Oz' useless but full of power making strange objects, living in a dream, being the centre of the universe for all my imaginary people. I am singing along with heavy metal musicians who ask 'Jesus Christ are you the son of god I want to know, you ask if I believe, not one day goes by that I don't compromise your love for the cold love of the world its killing me through my own evil pride. Not one day goes by that I don't know I'm dying.' Again I am Tyler Durtin saying "we are consumers we are by-products of the lifestyle obsession. Murder, crime, poverty these things don't concern me. What concerns me are celebrity magazines, television with 500 channels, some guys name on your underwear. So fuck of with your sofa units and string green strip patterns. I say never be complete, I say stop being perfect, I say lets evolve.' I am the 'Television addict' the 'Victims sing about. I am all the characters that reflect elements of experience that I wish to associate with that arouses my instincts and ego. I am the hero

on late night S.B.S Asian subtitled film, the master of many martial arts that assist me on my quests to right the wrongs done to me and avenge my family and friends. I am the teenager fixated on the magazine that speaks to me and my identity like it does to know one else. I am healed and feel the joy as 'Oprah' shares experiences that are just like mine. I meditate 'Deeper than a Zen monk.' Thanks to my new CD meditation made easy. I learn my morals from Charlton Heston in 'The Ten Commandments'. I am Michael Moore seeing Charlton Heston running guns for white America. I like 'Singing in the Rain', I'm '100% Mambo', 82% water. 'I drink alone because I prefer to be by myself', I drink 'Wild Turkey', when I want to be original and a little bit crazy. I drink 'Jack Daniel's to be one of the boys and because 'Jack lives here', I drink 'Smirnoff Ice' to feel sophisticated and 'Canadian Club' for 'Something that's different but the same'. I eat 'Mars' bars 'to help me work rest and play' and 'CCs' "cause I cant say no' Sometimes I'm Judas, sometimes I'm Jesus, sometimes I'm Joey from friends. I'm Michael Jackson on the dance floor, Jim Carey at parties and Larry Holmes in bed. I am 'Dracula' meeting the beautiful girl representing the schitzo virtue of young women, under the guise of being a beautiful man. In my heart I know that I am crippled with guilt and old in heart, living off the blood of past victims and in fear of utter destruction and denial of redemption through my life choices and circumstances grasping onto life with all desperation. I am the Prodigal Son who has not yet gone to seek my father in my lowest of lows to throw myself at his feet and rely on his pardon and mercy, I'm not sure which caravan park he lives in these days. I am 'Tyler Durkin' saying 'I cant get married I'm a 30 year old boy, We're a generation of men raised by women, I'm wondering if another women is really what we need. Our fathers were our models for god. If our fathers failed us what does that tell you about god. Listen to me, You have to consider the possibility that god does not like you, never wanted you, in all probability he hates you. Listen this is not the worst thing that could happen, we don't need him.

Fuck damnation, fuck redemption, we are gods unwanted children, so be it. Its only after you've hit rock bottom that you are truly free to do anything'. I am 'Snapdragon' 'Free to do what I want any old time'. Or am I 'Chuck Plunket' 'I see all this potential and I see squander, God dam it, an entire generation pumping gas, waiting tables, slaves with white collars. Advertising has us chasing cars and cloths, working jobs we hate so we can buy shit we don't need. We are the middle children of history, no purpose no place, we have no great war, no great depression. Our great war is a spiritual war' our great depression is our lives. We've all been raised to believe that one day we'd all be millionaires and movie gods and rock stars, but we wont and we're slowly learning that fact and we're really pissed off. You are not you job, you are not how much money you have in the bank, you are not the car you drive, you are not the contents of your wallet, you are not your car keys, you are the all singing all dancing crap of the world'. I am a little bit Irish a little bit Norwegian, a little bit Aboriginal, French, Scottish, blar blar blar and somehow Australian. I am a hippy scientist, a drunken anthropologist, a lounge chair psychologist, the schizophrenic S.N.A.G every woman is looking for. I have been institutionalised, homogenised, pasteurised, standardised, stereotyped, classified and contextualised, re-contextualised, decontextualised, nationalised, rationalised, socialised, modernised, co-dependent then independent, disciplined, depressed and segregated. I have been indoctrinated, framed and commodified. I am 'Kevin from the 'Time Bandits' drifting through time barriers stealing bits and pieces of knowledge from the past, never in one place at one time, avoiding the supreme being and duelling with evil, until my mother decides this is a way to intense movie for a seven year old and drags me out of the cinema. I am a transgressor and a saint, a Rabbi, an Elder, I am 'William Blake' in the movie 'Dead Man' robbed in a battle against the town of Machine, robbed of everything and stranded in a place unfamiliar. I get caught up in a mishap that leads to the death of a

young woman attracted to me and her jealous ex, leaving me badly wounded. The father of the ex the same man who robbed me, and the town people believe me to be the villain and the father offers large cash rewards for my death. This leads to my understanding of human nature and the twisted ideals of man as I am exposed to all the hatred and the fears of the standardised, lack of self initiated thought, mass culture of the western society, on the run. I learn of these ways through the eyes and ears of a native American Indian who is outcast, hunted and hated. Together we travel and as he manages to keep me alive, I learn from his wisdom in the ways of world nature and the spirits we are and those that live around us. On our journey I learn from exposure to the rock bottom ethics that lead to the epiphanies and understanding that somehow prepares me for my death, yet to come. In the end my companion lays me down in a canoe to sends me out to sea and is shot by one of the most ruthless killers hunting me, he manages to return fire and as I drift away still alive and conscious, I see my beautiful friend and the ugly life of the hunter fall to their simultaneous death. I am left floating out into the sea full of my experience waiting for what comes next.

Part 3: Navigation

The focus of this section of the essay will be to introduce my practice, the body of research I am undertaking and to contextualize the conceptual basis of my creative practice. The ideals, intentions, methods and metaphors of the works, studies and thought process will be presented and critically discussed. The circumstances of how the conception and production of an artist's ideas are transformed into forms such as sculptures and performances films and installations, will also be discussed in detail. This discussion will expose and reflect the moments, people and circumstances that have empowered the vocabulary of my creative practice.

My research and creative practice has focused on social abnormalities and the disorders, mentally and physically, that develop through interaction with media inside the present globalised, capitalist/corporation, consumer social environments existing in Western Australia.

The abnormal behaviour from such conditions has been recorded in societies throughout the world's history and have been interpreted as many different phenomena. Individuals in such conditions have been seen as prophetic, mad, possessed, connected to the gods, the village idiot, schizophrenic, psychic, the persons in your street that your mum told you not to talk to. A particular part of the self and the individual personality became the main focus of this study. The title 'pseudo individual' became the term used to describe the particular part or construction of the individual's personality in question. The 'pseudo individual' is a constructed part of the self's identity developed to project an identity that helps the individual to feel comfortable in society.

To understand this concept, investigation into my own personal experience with my 'pseudo personality' was necessary and became the focus of this research. The

breakdown of the construction of my identity led to an investigation into the media used in and to promote capitalist/consumer society/culture, the environment of my present and past, as this media has such a large influence to the construction of my identity.

The media saturated communities and environments that face individuals in capitalist/consumer society/culture, provides individuals with the possibility of multiple modes of identity. This system allows individuals to choose between various, interchangeable identities, believing each to be true parts of themselves, showing each in different social environments.

The problematic situations that arise from the availability of multiple lifestyle choices/ideals/identities is the focus of this research. Parallels have been drawn between conditions like schizophrenia and the situation of the 'pseudo individual'. These parallels are necessary to question the dangers that face individuals and societies that promote this ideal and live through what is termed the *pseudo individual complex*. The disorders or conditions that affect the individual mentally and physically will not be discussed in a clinical manner although documented cases and the clinical side of the conditions will be discussed to some degree, however, it is not the focus of this research. Conditions such as schizophrenia, dementia and autism to madness or possession are important to consider in relation to their development in individuals and the connections to society and the ethics responsible for inducing and the perpetuation of such conditions. The 'pseudo individual' has no need to investigate the self as there are multiple identities to choose from.

As the corporate culture grows stronger through globalisation, media saturation and strategic, sociological and psycho-analytical market research, it has pushed the boundaries of social morality and culture. Marketing strategists use rituals, rites of passage and the transgression of traditional ideals, as tools to control consumer interest, to shock and amuse the public in an effort to sell their products, institutions and ideals.

The suggestive nature that advertisements and free-to-air media use to hold attention/interest and induce physical responses, for the interest of controlling response, runs parallel with the nature of the suggestive behaviour that is being determined as responsible for conditions such as schizophrenia and manic-depressive. The terms used in this research such as 'schizophrenic' are used to describe a body of people displaying abnormal mental behaviour to an acute point of performing physically through multiple identities and other various forms of self-expression. It is in the psyche of the individual's experience that is of interest as it is through metaphors and a variety of codes and other forms of what I call: 'awkward communication', that the schizophrenics, the autistic, the dementia patients, and manic-depressives commonly communicate.

It is through these metaphors, as the research suggests, that the environment that generates such conditions can be interpreted and critically analysed. The works that have been produced and that are still in production express the notion that schizophrenic ideals are being perpetuated through the free-to-air media to the masses of our present consumer society. My research and creative practice look into the schizo/pseudo individual's personal development experience to determine the logic of what has been suggested as, illogical thinking and behaviour. The individual's experiences with family history friends, society and environment are paramount to the development of such schizoid/pseudo conditions. The larger part of the last three years of study has been focused on this and on a personal level as I have challenged the construction of my personal individual schizo/pseudo situation and experience. The latter part of second year and all of the third year of candidature was focused on my family in particular my grandfathers and the life information, skills and emotional behaviour inherited through blood and through contact with them. Throughout third year of candidature the study of hereditary information continued and furthered into ideas about the construction of the

self as a combination of hereditary intelligence, the intelligence passed through familial relationships and personality types in particular my grandfathers, as they were the predominant male role models of my childhood. The contrast of these two men in personal life experiences as well as in the similarities of their practical skill based ability provides insight into the construction of my identity, personality and ability. I produced works that exposed a reading into the family dynamics and hereditary psyche and ability by recreating the experiences the environments and the ethical and actual tools that were exposed to me through my location in the family dynamics.

During honours this investigation of the self and the construction of identity further looked at the relationship of the self and the complexities of personality as well as of relationships with others, meaning peers and partners. This process of de-constructing the psychological environment and the dynamics of the individual's development and influences was used to look into my personal environment and experiences.

I was applying the concepts, born in this self-reflexivity, to my practice and producing works which conceptually challenged what I could find in myself and those who I have close relationships with. This enabled me to create sculptures, installations and performances that spoke critically of the difficulties experienced by individuals in moments of media engagement that influence social/personal behaviour. The works focused on present media and advertisement saturated environments and the affects that TV and movie culture, advertisements and the undercurrent of ideologies bombarding the human experience through the media outlets and supporting social constructs have on individuals. The works question the relationships between fairytales and stories of old (i.e. Rumpelstiltskin, Cinderella) that influenced children with subliminal messages, morals and social coding, to (what these have become) the mass amount of fantasies coding and morals available today (Marilyn Monroe, Jennifer Lopez, Britney Spears,

Madonna, Brad Pitt, Johnny Depp etc.). The investigation of the self provides insights into the mass media, globalised culture and subcultures, encompassing the individual's experience. This investigation also provides insight into the development of individuals described by Zygmunt Bauman as the 'Post Modern Sensation Seekers':

More generally, the post modern man and woman's lives tend to be organised not so much around making things, as around seeking and collecting sensations. Our desires do not desire satisfaction: our desires desire desiring. The greatest threat to our desire is a fixed, steady, final moment of fulfilment... The idea of a fixed, immobilised, ultimate state seems equally uncanny and incongruous as the image of the wind that does not blow, the river that does not flow or the rain that does not fall... In the Post Modern variety of happy life, each and every one of its momentary reincarnations is for a time only. (Bauman 1996 p 1-5)

An individual's experience is governed by the lived in environment and the exposure to others also in this environment. The significance of this study is to question the environment that capitalist/consumer society provides. This study is providing information and questions that will develop an understanding of the self and identity challenging the capitalist/consumer environment and the 'pseudo individual's' ideals developed through living within this constructed environment. For the benefit of this study, personal experiences within the circumstances that create the 'pseudo individual' will be expanded and critically analysed. Personal experience of the conditions of schizophrenia, dementia and autism will be referenced and used accordingly to draw parallels to the 'pseudo individual's' conditioning. The diaspora of identity and rites of passage are critical components in this study, writers who discuss intellectual alienation, a spiritual diaspora and emotional diaspora in modern terms will also be referenced so as to give a definition to the meaning and relevance of the issues involved to this study. Theories and questions in relation to modernity, schizophrenia, dementia, autism and the rites of passage have been discussed in detail and written about.

The method of assessing individual cases and the socio-demographics of the individual is the method used by Joseph Campbell in his book The Hero With A Thousand Faces, and R.D. Lang in his book the Politics of Experience, The Divided

Self and The Self and Others. Parallels in the causes, affects and symptoms of the conditions in question to what is developing as the doctrine of the present Western consumer society are a substantial part of the practice.

Works have been produced in direct response to the sociological circumstances conditioning individuals into mass acceptance of manufactured ethics. The environments and social mechanisms in question such as institutional bodies of various forms (i.e. churches, educational systems, corporations and free air media and advertisement) are challenged through a regurgitation of the ethics and products projected by them into the human experience.

This essay will discuss in detail: mediated social mechanisms and their parallels of use to influence; and traditional religious ideals ingrained in Western culture. The study will investigate the formation of the 'pseudo individual' and how the roles of pseudo gods/prophets/congregations function so as to promote the 'pseudo individual's' experience as a mode of reality. The questions raised in this study are of intellectual alienation, spiritual and emotional, therefore psychological, fragmentation. How can individuals locate their true identities and/or does a *true* identity exist? How can an individual make educated decisions in relation to participation in rites of passage? This is where parallels to conditions such as schizophrenia, dementia and autism are relevant to this study. How does an individual, divided from his or herself find purpose in the very concept of identity?

In the case of schizophrenia an individual may experience multiple realities and personalities and yet still co-exist with others who do not share the same reality. The pseudo individual condition is similar in that both conditions are developed internally through suggestive conditioning and in response to an experience of reality deprived of truth. Am I a child of God or a child of post-modernity? Both may be true and both are impossible to prove. My investigation is not to prove the existence of either. It is to

question the location that is my present and to understand why these questions exist as provocation of an internal dialogue and why they emerge in the forms of sculptures and performances, films and installations. The mass culture/society that encompasses the present environment eagerly follows the doctrines of Western capitalist/consumer culture protecting the future of this 'pseudo religion'. The repercussions are subtle, like for instance is 'reality' TV changing reality? As the mass public accept truth from pseudo culture/religion it draws similarities to the early church where laymen look to the clergy for the truth; denied the right to search for understanding for identity for him or herself blinded by the dynamic buildings and colourful led lights and only subject to what is presented from the pulpit. What is the fate of the congregation of the 'pseudo religion?' Will there be a revolution? Has the mass accepted the loss and become bored of searching for truth or is something else occurring?

I have attempted to present this essay in a similar form to the research method of intense analysis of self-reflexivity in order to discover what drives productive activities and conceptual praxis. The following body of text is the written response to the continual internal regurgitation of conflicting ideals. The following is questions that exist within me, my psyche, questions pertaining to experiences and environments that dominate my practice, the inner psyche demanding that the outer physicality produce what the inner sees and wants to express.

My practice is directly connected to this questioning thought processes relevant to what I see, what I am and my experiences in the present and recent past, in contrast to the years of indoctrination from the ideologies, mythologies, phenomena and semiotics saturating and intoxicating the environment that I exist within.

Part 4: Sea of Data

I am, am I?

“Am I full of shit, am I a liar, am I a thief”? Am I a man or a boy, Am I a ‘strong just man’ or am I ‘fortunes fool’? Am I ‘something more’ something ‘other’? Am I present in the present, or living in the past, or thinking too much for the future? Am I reliving same similar moments over and over again? Am I in the collage of my eyes, my touch, the sounds and smells surrounding me? Or am I in your collage? Am I the present collection of memories the image of the self that I see? Am I producing works and writing this in some bizarre form of self expression to locate myself? Am I through the production of art trying to contextualise what I’ve seen and what I have experienced in the hope that I might be able to comprehend my environment and hear or see others discussing issues in this language with similar critical sociological indiscrepancies to me and produce art in response? Am I leaving traces of my psyche purposely manipulating materials to construct an experience for those who witness what I desire and need to produce? Am I brilliant lies a chameleon of all the men and women I have witnessed, admired and hated throughout my real or fictional life? Am I a television addict obsessed with movies intoxicated with characters and sociological doctrine that play out the carnival spectacle for me in comparison and in relation to reality or, is it my reality? Am I the escape artist from my reality who watches thousands of movies, many of them over and over again, looking for that feeling of an emotional understanding from media epiphanies and of the comfortable knowing that the character/actor/director knows how I feel? Am I able to satisfy my need for communication and relationships with others and the world through the media available to me? How am I affected by my relationships with the media characters as I enter actual social situations and relate to individuals and the complexity of their actual presence and pseudo presences? Am I judging personalities in comparison to my media

phantasy in relation to the peer socio demographics I can comprehend from the minimal contact with mass society? Am I the recent past, the things accomplished and failed, the actions for that year, the stories of ethical and social triumphs and embarrassments that I remember and discuss with friends and family? Am I the flaws in my personality that I have discovered and or rediscovered? Am I the collection of phobias that rule large parts of my inner psyche therefore my outer experience? Am I action, cause and response? Am I the instinctual desires that run my decisions, the lusts, the needs, the fears, the inner self-demanding gratification from the outer self who fumbles away at the requests? Am I the part time worker that I get paid for, the hours of my life I trade away today for the dollars I need tomorrow, next week, last week, next month, FOR THE REST OF MY LIFE? Am I my debt? Am I the staff member to the customers I serve for the company I represent? Am I transparent and somehow reflect my personality and life experience through my customer service skills and uniform sharing information, forcing and being forced upon in an information/ego battle with each individual or group of individuals that require customer service? Am I able to see the transparent nature of others? Am I 'hiding my serpent's heart behind my flowered face'? Do I know all or 'is my omnipotence impotent'? Am I a 'divided self' whole or heaven sent? Am I God, a god or a budda or Jesus re-incarnated? Do I set my watch by the death date of a false prophet, or just some guy, or the saviour of all humans? Am I seeking each day to live a stronger, better, truer life or am I secretly sabotaging my own experience with lies? Am I mastering the weakness of yesterday? Am I a liar? Am I sure I know the truth? Am I now responsible for the knowledge of the kingdom of God? Have I always been responsible and there for responsible for a history of sins before the realisation of my deity? Am I a sinner? Is my freedom a chance to fail and fall? Am I clean but empty? Am I the king of nothing with the same as everyone? Am I able to perform miracles but have failed by sinning in the past and now feel unable unworthy to

try again? Am I the thirty-year-old boy that wakes up with demons and hellhounds barking and screaming in my ears and at my heels? Am I waiting for the end to come? Am I a devil, the devil, Darth Vader, a very bad person? Am I sympathetic to the devil? Am I the devil's tool, a slave to sin, the man in the street your mum told you not to talk to? Am I 'the natural man the enemy of God? Am I part of someone's flock? Am I part of the mass lost like believers constantly on the search for that elusive something, blindly or even knowingly stepping into that void, the unknown, that place only faith can provide and only faith can justify? 'Am I a sheep in a cultural paradigm'? Am I in the 'book of life' is there a book of death? Am I really in need of a saviour can I save myself? And what am I being saved from? Am I questioning whether to send my money to the priest on the TV on Sunday morning at three a.m. on the ABC, should I commit and send my cash to Benny Hinn, can he really save me like he said he can? If I send the cash, listen to the tapes I can buy from him, believe in what he preaches can I find salvation? Is this the last days? Am I close to the end is this my last days? Is the day of my reckoning, my judgment, is the day of salvation or eternal destruction at hand? Am I 'the wheat or am I the tare's? Am I following my destiny fulfilling my fate praying to the right god? Am I in the right church? Should I join them all just to be sure? Am I pretending not to have any affiliations with Christianity so I won't be teased by my friends who are also pretending they have no association with Christian fears or influences? Am I a Moslem convert by proxy? Am I sitting on the weekends with my house mate watching the Moslem TV programs feeling a strong attraction to the doctrine and understanding preached through the TV show, having a spiritually enlightening media epiphany experience and planning to watch it together next week? Have I been brainwashed? Am I an atheist, the ape with intelligence and the amazing ability to transform from animal to human, the only creature ever to accomplish this amazing feat in the billions of years of 'history'? Am I also the only creature to

metaphorically reflect aspects of all the living and dead cells and organisms, mammals and most universal matter in our system? Am I bound by the need to co-exist with this system and yet, be aware that I am somehow alien and that I am by nature the most destructive thing on and in this planetary experience environmentally and spiritually? Am I part of a culture, splashing, spilling, covering the planet, indoctrinating, specifying, commodifying? Am I confused to how I'm connected to this system? Am I meant to be on this planet? Do I even exist at all? What specimen am I really? Am I really responding to my real name? Am I 'the fruit of someone's loins'? Am I full of confusion and conflict? Am I my father and his father and the forefathers before them? And if so why is it that I do not know anything about these men, except that a 19 year old professional surfer, a 70,s beach bum who hated his father for reasons unknown to me and was hated by his father, A 19 year old who had developed hard drug habits was woken early by his new 17 year old girlfriend who then experienced one of her "first" sexual encounters resulting in the conception of the illegitimate child born to a child in the midst of a strict Christian lower middleclass West Australian family? Am I the constant reminder of disobedience and failure of the rules and social standing? Am I my mother or her father or my father's mother or all the matriarchs and patriarchs that led to the rite of passage, the accidental conception/construction of me? Am I White trash? 'Am I like my mother an 'escape artist', 'she's never satisfied,' and runs over sea's to the east coast and back over sea's then to the Northern Territory to escape the experience of shame for the first 10 years of my existence? 'Am I like my father too bold' to love, living in cars and caravans, using hard drugs and other forms of escapism to pursue happiness 'comfortably numb'? Am I the child estranged from the father whose reality is a lost and alone drug filled and homeless experience? Am I potentially an addict of escapism? Am I the child to the mother who reflects her sin steals her childhood, frustrates her life plan and estranges her from school friends and family, in

particular her mother who feels extremely embarrassed through the eyes of church and society and rejects communication with her daughter? Am I responsible for my mother leaving home young to face the weight of the consequences of her actions? Am I the target of her pain? Am I able to feel the vibrations of energy from her body that teach me my place with her? Am I the child that spends allot of time sitting by myself watching family, church and social dynamics play out as an outsider, a child of sin through the eyes of my mother as well as the experiences of my own? Am I 'cotton and rags and all things bad.'? Am I the awkward boy? Am I watching people teach their children the doctrine of shame? Am I part of a tribe of nothing? Is this dilemma my birth-right, served with a half-eaten bowl of pottage? Am I the boy that was close to adoption and reminded of it constantly by my grandmother, who, frequently associates with the possible

parents? Am I 'Oliver Twist or 'Peter Pan' in my mind as I see the _program on TV and video as a child and reflect on the family dynamics and the play of events? Am I born into the religion of time, reborn with each second and minute that passes looking back to the death of the time past and now strategically trying to control the next minute second, minute, day, minute, week, year? Will I be for the rest of my life trying to comprehend the requests from the inner psyche and the trials of the outer layer's capabilities to perform what the inner thinks it wants? Am I a spirit trying to control both the inner and outer layers on a divine mission to stay alive and perform rites of passage for some hidden reason? Am I blinded by some mysterious veil of god? Am I the hours just past, are these hours my friends or 'are they the enemy of my mind'? Am I my experiencing in the world? Am I the typical teenage Scarborough 'Bogan' kid taking drugs and drinking each day in some incestuous contest to out-do each other and our parents and the teenagers just older than us? Am I the boy who got busted at school and church with drugs but managed to conceal the fact that my father gave them to me? Am

I the smart student bored at the level of education, confused with the control mechanisms of the lowest socio economic state school staff? Am I the socially stupid school student who spends more time out of class and in detention than in class? Am I the multiple suspended, then expelled student who fights teachers as well as students and 'wags' 50% of school to go to the beach and take drugs and drink alcohol to avoid family and society? Am I the teenager who left home early, living in large groups of teenagers, in the houses of friends or those whose parents were drunks and either not there or drunk when home? Am I the young man sleeping with friends in Salvation Army bins and unfinished houses and, if lucky, girlfriend's parent's houses? Am I one of the boys who spent their teenage years looking for surf, drugs, alcohol, girls, fights, socially satisfactory ego experiences and somewhere to sleep? Am I the thief who stole large amounts of bread milk and other foods at 3am from the bakery and deli's to feed the friends I was with or house where I was staying? Am I the nephew saved by an uncle who got me a factory job just like the one he has been in for his whole life? Am I the factory worker making the same products each day for 3 years, questioning, is this to be my life as I listen to my co-workers ranging in ages from 16, me, to 65 talk of their lifetime commitment to this company? Am I the boy, the shit kicker, the go-for, the object of persecution for any one older and in the company longer than me? Am I also the owner of the ear that these men wish to impress as they boast of over exaggerated stories of fights and sexual conquests of that weekend or week night or even if they masturbated too much or been turned on by TV characters, porn or their friends partners or the secretaries that they sexually harass at the factory? Am I the factory worker who gets to drunk at the work party, spews, catches the bus home early and hears how I missed out the night before as some of them got hookers and had three guys (two well in there fifties) to some young girl? Am I the co-worker who hears the details of that story over and over for the last year left working there? Am I the co-worker

asked everyday if my balls had dropped yet? Am I the worker who questions the existence of those who I am producing these mass produced objects for, mass produced living environments and the existence of the co-workers around me as they expose their inner psyche attacking mine and each others in a dog pack mentality? Am I the quitter that decided to leave to escape this social hub of the work place before permanent mental damage was done? Am I the painter colouring hundreds of rooms for families building homes? Am I the pearl farmer and deck hand who worked lonely shifts like the rest of the black sheep that work in these fringe environments for up to three weeks to three months out at sea and maintaining remote farms where cultivated mass produced pearls with the odd natural pearl are collected, sorted, before reaching the public to be consumed? Am I the carpenter that makes homes, rooves, new windows and doors for families/consumers? Am I the guy who puts in the air conditioner cooling units into many Western Australian homes? Am I the brick paver that paved massive retirement villages, blocks of units and expensive two story houses securing the earth around their safe haven? Am I the landscape gardener who dug the sand pit, built the fence, planted trees, constructed nice living environments for each house willing to pay me for the work they don't want to do? Am I the young man installing security alarms in hundreds of Western Australian homes and industries who generally have just been broken into and are negotiating adjustments of living in fear inside the secured perimeters of their homes and businesses? Am I the security installer who helps all of these people pick the security code they will use and remember for years to come to feel safe? Am I the fire and safety manager for a large compressed board manufacturer? Am I responsible for fire and safety in an industrial plant, that the fire department has stated they will not assist due to the extent of the hazard; an industrial plant that produces life threatening materials that are used in most modern homes, shopping centres and offices in Australia and by many overseas contractors, for \$25 an hour 12 hours a day 13 days a

fortnight? Am I then the Mormon missionary serving god after attending meetings and feeling desires to be part of something larger in the universe in my early twenties? Am I the convert who starts serving god through knocking on doors, preaching god's story, running drug rehab programs, assisting problem homes who ask for assistance, teaching principles and morals that I had just learnt, baptising believers into something I'm not sure I understand? Am I someone who returns home confused still searching for that elusive something? Am I the drug addict that falls into old habits? Am I a man who meets women believing the possibility of love is in my sights and after many attempts with as many women I'm still alone and not sure if I got anything right? Am I wounded from the relationships of the past? Am I inflicting the pain of past relationships onto new partners? Have I gained valuable knowledge that will assist my future relationships? Have I gained the wrong valuable information about love? Am I co-dependent? Am I smitten by the female image? Am I torn between the complexities of love and lust? Is my internal, hatred the songs in my head sung by the angels of death, reminding me of my past? Is my internal love the eternal flame called my soul demanding I find that elusive something? Are my suicidal tendencies the contests of all the heroes and villains in the battles of good and bad in the theories in my mind? Am I asking too many questions? Am I an out of control pseudo romantic man who sees the beauty of women through the 'male gaze', the eyes I have inherited then developed by default? How is it perceived, received, interpreted, how do I interpret the reception of my inner psyche exposing interest through the outer layer's actions? Am I by default egocentric or chauvinistic, full of the desire that women would like me to have? Am I the result of female training raised by a single mother? Am I attracted to women who want to leave me because my mother was trying to escape the illegitimate child? Is she the teen slut, the bi-sexual renegade runabout, my father told me she was? Or the happy go lucky accidentally innocent young woman she professes to have been? Should I keep

searching, find the right women or maybe man, or couple, in this modern day and age it's alright, there's no structured family plan in the search for the elusive something? Am I lost in the elusive something? Am I really interested in the answer? If the truth unfolded would I even listen? Am I satisfied with the fact what I want, I can't have? Am I waiting... waiting, have I been waiting so long now to understand, or is this life so short that at the end I will feel the rush as it passes me by? Am I trying to cram as much as I can into one life just in case there's nothing after this one? Am I a contestant in the biggest game in the world, what does a winner have to be? Should I be a banker or a pilot or a builder, should I collect as many assets and cash as I can for my security when I'm old? Am I going to own my own big boat learn to float the trade? should I learn the rules so I can play the game? Am going to win the lottery, buy my freedom and do nothing at all? Am I going to be a big big star, be the most popular man, somebody's icon, the idol they worship, the bachelor of the year? Am I going to be a movie star a celebrity? Am I going to except the fact that I'm middle class, am I going to seek more? Am I going to look down on the lower class they haven't got much chance at all? Am I going to believe all the prophecies that the consumer gods teach me? Will it make my life that much easier that I will hardly need to see with my own eyes? Am I fixated into ideology? Am I free or am I playing part in the machine am I satisfied with the teachings I breath in through my TV and live through my eyes in this Western consumer media dominated environment? Am I able to stop pretending I'm alive, see outside of society's shell support and sustain myself without paying tribute to the 'credit gods', sliding the plastic cards through the machines, feeding their future security? Am I going to be just like what my star signs have predicted for next week, next month, this year? Am I what the gypsy/stripper, saw in my tarot cards or the hippy girl's prediction with fairy cards? Am I cursed by the ex-girlfriend who believed that she and her sisters were witches and told me that for leaving her they had cursed me to never find love? Am I

listening to the TV man, the news reporters that seem like Nostradamus' in suits and ties, screaming that the end of the world is coming? Do I believe the documentary I saw on TV that stated that Nostradamus was used by a scholar of a much later time to create a fictional character created for the amusement of that scholar to create a spectacle? Am I seeing a resemblance to art in this scholar's work? Am I a conspiracy theorist? Am I faced with the end of the world every day? Am I living in fear as I can remember stories of war, movies of war, TV series about life with war comedy's about war and millions of images of actors and real footage of people dying, killing, causing grievous bodily harm; and then, there it is on the daily news that supports the existence of my fear? Am I aware of the signs of the end of the world that have already been fulfilled in regards to biblical prophecies and am I waiting for the ones yet to be fulfilled? Am I also fearful of the end of the world predicted by the Mayan calendar of ancient America which claims the difference of 12 years to the Christian calendar and claims the end is coming at 2012, their year 2000? Am I scared of the water I drink, paranoid of possible government conspiracies or terrorist attacks, or bottled water when on TV the other night they had a special on how unsafe many brands are to drink? Am I fearful and mindful of the foods I eat as I see shows about the production of foods and the treatment of animals, packaged from mass production corporate farms? Am I scared of the companies' control on farming and the genetically modified seeds plants crops, the chemicals used to prepare the lands already devastated from over farming and soil erosion, issues also caused by the governments and corporations that export and sell nature and the lands resources for private gain? Am I weighed down by how powerless I am to really alter the situation? Am I ashamed of the blood that connects me to a race of people willing to devour nature and culture, like a bacteria with no thought for the future except in personal and capital gains? Am I caught in the race, the rush to end the human race? Where am I going with this? Where can I go with this? Am I becoming

anti semiotic? 'Has semiotics ruined my life'? Am I covered in tickets and labels depicting my lifestyle, how much money I have or don't have, the music I like, the socio-political statement of choice or some random image designers have engaged me with making me feel comfortable to be seen in their product? Am I obsessed with the notion of seeking perfection through the religious institutional ideologies and control mechanisms of all denominations and corporations projecting their ideals and products into the western consumer environment of today's society through schools, magazines, TV, movies, on the buses and bus stops, in the sky on billboards, dragged behind planes, on the back of the toilet door at work, in the streets on the radio, in the hearts of family, friends and strangers, and woven deeply into the threads of my inner psyche? Am I part of the generations of 'children falling hard and fast with no hands catching or keeping them safe.' or leading them to truth? Am I trusting my soul to the hands and my 'Strength in the arms of men' and not in the 'temples of light'? Am I confronted with a variety of denominations claiming to each own the true path and authority to perform the rites of passage I need to live in the next life and to have a happy life in this one? Am I confusing these rituals and rites of passage for the pseudo rituals and rites of passage offered by corporations in the western globalised consumer media based environments? Are they just mutating the fundamentals and ideologies of the traditional mythology, phenomena and Christian ideals, and have they become the denominations preaching the pseudo needs of the people? Am I amused at the rhetoric marketing strategists use to direct my attention against these traditional ingrained beliefs? Am I listening to the voices from the TV softly spoken to me in a beautiful voice saying sexually 'Hey you yes you, what are you doing? why aren't you seeking more? text flirt 19 88 24 and meet someone, if your looking for a relationship someone to flirt with or something more, c'mon what are you waiting for text flirt and we can introduce you to guys girls and couples whatever your taste text flirt to 19 88 24?' Am I subconsciously

aroused during the commercials and stimulated by the countless amount of women smiling at me turning to gaze into my eyes, singing songs as they sell me food, clothes, cars, TVs or shake their ass' and 'talk about sex baby' and all the while sending the female gaze and their presence into my lounge room and beckoning me, enchanting me, judging me, influencing me to look for this sensation and product in my actual environment? Am I walking down the street seeing the possibilities to play out media influenced fantasy roles like prince charming swooning in and kissing the sleeping princess waking her from the depths of her inner psyche? Or the rugged Aussie male pulling a fish in to the boat and all over my glamorous model girlfriend, in a gondola in Venice like the guy in the beer adds? Am I the guy in the 'Impulse' ad, mesmerised by the beauty of females chasing them with flowers for the thrill of a moment's presence? Am I attracted to big breasted blonde women, the stereotypically beautiful, the thoroughbreds, the currency that seems to be the most common image used in marketing today? Am I subject and smitten by the female image? Am I enticed to consume through the innuendoes and sultry looks of the teenage semi-clothed models that are selling house paint? Am I the myth of man, the phantasy of love, a possible Romeo, Adonis, Marlon Brando or Leonardo Dicaprio? Am I supporting love and romance for all the wrong reasons? Am I co-dependent? Am I looking for miss right miss wrong, miss she'll do for now, miss you remind me of my mum, miss you represent my fantasy, miss will you be my Queen? Am I the king of madmen? Am I full of contagious stupidity? Am I a typical male, a male who uses the power of the male gaze in the hope to entice the female to my advantage just like in the movies and TV? Am I rejected allot? Does the outer fail to communicate what the inner wants to make happen, confused by the change in patterns and failing to have actually practiced technique seen on and perpetuated through the media experience? Do I question this process of courtship? Am I turned on by female cartoon and comic characters, target

underwear catalogues, giant beautiful sexy women on the billboards and signs in the air around me? Am I being seduced by media temptations? ‘...falling into temptation into the wide open arms of hell...’? Am I full of good intentions? Am I like a computer storing images and memories for some unknown purpose? Am I able to delete pictures embedded in my mind or is there a reason my subconscious is locking memories into my physical and spiritual bodies? Am I physically affected by my thoughts? Am I developing a cyst in my head through the stress of self loathing and anger towards the outer layer’s incompetence to be perfect? Am I developing cancers from hiding past secrets that are eating away at my soul? Am I locked in an eternal universal battle with the unnatural forces that whisper loudly like angels and devils fighting on my shoulders? Am I fighting nature as it tries to destroy me with its disease’s bacteria’s dangerous wildlife elements and natural disasters, as I feast off nature’s pre-packaged bounty, dominated, altered and controlled by me or someone else working in the factory, for perfect consumption with minimum effort or connection to the actuality of the food’s source and origin? Am I nature? Am I the natural man? Am I ‘the natural man the enemy to god’? Am I the enemy to god, am I the child of the devil, the servant of the devil? Am I not greater than the devil by default as ‘he has not received a body and no second estate’? Am I not by default going to inherit the kingdom of god? ‘Am I striving to be like Jesus’ but feel that I’m living like the devil? Am I ‘serving two masters’? Am I questioning truth verse error a struggle people have been fighting to the death to win for eternity? ‘When the truth is rejected man for himself digs a pit, hides in darkness denies the light and then forgets’? Am I forgetting? Am I heading into midlife crisis? Can I ever turn back? Where am I going? Am I stepping forward in the wrong direction? Am I afraid to sleep because I don’t want to miss a thing cause there is so much to see? Am I opening my eyes to be blinded by fate reaching for protection and getting slapped in the face? Am I growing up crazy and looking at the world with open

eyes? Am I sleeping with one eye open still waiting for the end to come? Am I someone who says to myself, don't fall asleep for too long nobody lives forever even our heroes die shitty deaths. Am I in the irony of my circumstances? Am I craving change? Am I the boy that can't be a man because I have hated them for so long? Am I a thirty year old boy asking who do I respect the men that have left me behind or the women they left frustrated young and stolen? Am I asking these questions because I care? 'I care cause do you?' 'Am I looking out my window watching the world flood by, watching all the people swim through their lives'? Am I dressed in white when everyone else is wearing black? Am I excited by death and destruction as it brings change? Am I aware of my 'heightened death instinct'? Am I trying to come to terms with how raw we are as a race and how weak and close to death we actually are, individually? Am I one set of eyes that can feel the many eyes behind mine? Am I possessed? Am I a freelance operator of a mind that's working? Am I not afraid to crash land hard on my face for the things that I crave right now? Am I competing with myself or others? Am I reaching out from my inner most fibres? Can I walk on this earth with all hopes and fears aside? Am I in a safe place to count my loss and move on? Am I in or out of reality again? Am I waiting for reality to kick in waiting for a deity to break into this world free me and my people of this ethical and emotionally conforming society of my present environment? Am I the perfect target for strategic marketers? Am I conflicted by the realization that my rites of passage are the focus of the corporate world's attention for maximum sales potential and that there is undercurrents and mechanisms in place to control the societies trends, flows of cash and streams of interest, in all aspects of the human experience? Am I constantly challenging these ideals because I see the lies in it just like Santa, the Easter Bunny, Christmas, Milli Vanilli and maybe Jesus? do I have 'my own personal Jesus'? When I look at people do I see them as mutes with their eyes closed wandering aimlessly in consumer Nirvana? Am I one of them, only able to do nothing

but consume while people die, starve, are killed, raped and molested in my immediate community's and social environment? Am I trying to comprehend the millions of people that exist around me, who are the strangers that make the society I am Questioning? Am I constantly aware of those who are unable to move or feed themselves those who stare at the roofs TV's and walls of institutions designed to house them in a reality of illogical calmness and silent fear? Are these sufferers waiting for the truth to unfold just like me? Am I becoming the individual that I am investigating? Am I being the best I can be in reflection to the universal being the stereotype that I should aspire to be like? Am I the art I have produced? Can I find the inner space required for the production of art? Am I 'a specialist, a collection of specialists, a bricoleur', an accomplished artist? Am I a regurgitation of art idea's, for my generation? Am I a collage of all the art idea's I have witnessed and been exposed to or am I subconsciously connected to the universal thought and therefore am able to find others speaking in this way, or am I just a human and when exposed to experience act true to the nature of my being subject to the same laws and principles as the others who have existed and thought the same thoughts? Am I a 'pseudo individual' or am I myself or am I the collection of genes accidentally combined in an act of lust? Am I listening to the gods or devils or educators and influences that sit on my shoulders, in my ears and in my subconscious? Am I on the search for that elusive something? Will I always be on the search for that elusive something? Will I recognise the elusive something if it appears in front of me? Did I miss the elusive something and am now just killing time till something else happens? Should I make something happen?

Part 5: Research and Praxis.

The next body of text will critically discuss the relationship of the research and context of the works and the physical nature of the practice. The physical/construction methods of my practice are diverse, attempting to use all mediums with no boundaries of a particular practice (i.e. painter, sculptor etc). As there is no limitation to one fixed medium; whatever the works require in design, the appropriate material or method is sourced and is used to aid in the desired conceptual outcome. Sculptures and performances, films and installations, photography, paintings, opera and collaboration or any other form of art practice, are used in relation to the production of the works. 20 years of experience in the construction industry has equipped my practice in many ways. It has empowered me with skills necessary to produce work on a professional level with a varied knowledge of tools and materials. After many years in various trades, work interest shifted into the human services, such as social worker, carer, respite care, rehabilitation and retirement villages. The skills and experiences learned here, combined with information taught in E.C.U. visual arts theory, has led to this practice and research.

Visual art theory challenged individuals to be self-reflexive and investigate the construction of the self. My practice developed into de-constructing my-self, based on personal history, personal identity issues, the environment that challenges my individuality and my social, mental and physical capability's. The introduction to the vast art community provides individuals with a body of people asking environmental questions, challenging social boundaries and de-constructing the fabrics of ideological constructs and cultural behaviour. It would seem that there is not much yet to be questioned, conceptualised and produced in regards to the arts based on the human experience, this is a confronting experience for students as they attempt to develop a

personal dialogue with the art community; 'its all been done before'. It has been part of the university's policy and curriculum to push students into engaging with other artists through research which has been of huge benefit and there are many artists that produce and question their personal and social environment.

The list is endless, from Andy Warhol with his critiques on corporate culture, the constructs of identity and perceptions of beauty, creating well produced objects and films and other art events and happenings that regurgitated popular culture, social behaviour and modern, glamorous, movie and TV mythology and culture; to Rodin's *Gates of hell*, a fantastic portrayal of the human experience and the weight of religious/social consequence, a sculpture that is constantly reflected upon eternal issues such as spirituality; the bigger questions taking us from the normative sleep of day to day consumption. Similarly, Barbara Kruger uses the symbols and advertisement, media to develop her language of the wedge; phrases such as I SHOP THEREFORE I AM remind us:

...the objective correlative for the everyday narcosis that makes up most of our lives: those deadened plateaux and patches of inertia that become the predominant way of using TV i.e., to numb out, blank off, making our night time landscape the humming test pattern that hides the silence that keeps us awake so we can sleep all day. [Kruger] examines language in an age when TV makes life an indefinite elsewhere and when casual social exchanges have a brutal insentience. And she dissects the rhetorical pratfalls of power when it sets up such taxing distances between emission and reception, question and answer, call and response. (Alexander 1988 p 10)

Salvador Dali, artist; the filmmaker, Tim Burton whose films, like Dali's art, push boundaries. All of these artists create ideas that (for me) demand attention because as the Alexander quote above cites Krugers's questioning of conformity. Gilbert and George, with their approach to the physicality of our human experience creating dynamic performances and print installations, text and activities, challenging their personal existence and experiences. The Art Guys who produce, through various mediums and production methods such as photographing performance and 'lifeworld'

activities, to produce large books with the documentation focusing on all aspects of life, art, time and existence. Attempting to catch time off guard they document every aspect of their art/life/time/experience and produce photography-book installations and large prints of themselves and their existence. My practice is a regurgitation and reconstitution of Western capitalist/consumer images, sounds, materials and waste, tools and technology, rituals and ideologies. This is in an attempt to understand social mechanisms and to determine those which are detrimental and de-constructive to the individual's experience yet still socially acceptable and in fact dominate the behaviour and psyche of the present global media/consumer population of individuals. It also attempts to assess the traditional phenomena and mythologies that construct ideologies saturating the environment of generalized individuals in their present location. The research investigates the notion that social mechanisms dominating the 'lifeworld' experience of individuals are mutating rituals, rites of passage and instinctual behaviour, producing 'pseudo Individuals' and 'The Impossible Body' syndrome; schizoids, autistics and other neurotic epidemics that are developing in the global media related communities and through the psycho-analytical technology of capitalist/consumer culture.

The body is growing independent of both epidermis and thought. It is evolving a central space for different technologies with which it will have to live in a certain symbiosis (genetic engineering, nanotechnology, biogenetics). Modern aesthetic strategies of representation are marked by speed and endless interactivity. This confronts us with the possibility of overcoming the body's traditional biological and physical limitations; we have never been so confronted with a more real possibility of the 'impossible' body... Furthermore, with the euphoria surrounding the feasibility of the 'impossible' bodies, the relationship between the body's presence and its representation has been turned upside down. There is nothing left but mere presence. It represents the image, the mirror and the fragment: no more doubles (Baudrillard) or longing, nothing but a constant elusive presence. 'The body space is neither full, nor empty, there is no outside nor inside, any more than there are no parts, no totality, no functions, no finality' (Nancy) It seems we have entered a time when bargaining with body presence in exchange for successful images and perfect forms is at its peak. (Kunst 1999, p.50)

A large part of my work involves collaboration with another artist and student who has studied visual art theory at Edith Cowan University. David Turley and I spend hours discussing life experience, art and continually challenge each other with ideas and possibilities for the production of works and events. The critical language we have been introduced to and use to critique our practice is one we have adopted and developed through regurgitating and constantly relaying of the words of our lecturers, the theoretical text from our lectures, visiting artists other students, TV and the media saturated environment; our location as individuals, socially, ethical and historically, and our own artistic ideals in comparison with the thought of past professional artists and theologians we are now discovering exist.

d&k continuously plan successful art ventures including installations, solo shows, collaborative residencies, entering art contests, submitting proposals for any project we can as a collaborative. We have established our collaborative practice as 'd&k' playing on consumer symbolism also representing the first letters of our first names. It is through various creative works that d&k intend to present the ideas and questions that challenge the environment and society perpetuating ideologies controlling an individual's experience; our experiences.

The first installation produced during the masters research was entitled 'May Contain Traces of Nuts.' This was a collaborative installation project at Kurb gallery consisting of students and friends who, through talking about their individual life experience, works and practice, we discovered that we were talking about similar issues within our practice. We were discussing the effects that the power-play of corporations and institutional conformity have on the individual and environment. The title 'May Contain Traces of Nuts.' was chosen so we could play with the metaphor, as it is the warning on most edible products for sale in Western consumer society. Corporations are obliged to warn the mass public of the danger of digesting nuts or even the slightest

trace of nuts, which can have a dangerous even fatal outcome to those in society allergic to them. The metaphor in relation to the works presented in this installation, is looking into society and reflecting upon the idea that society may contain traces of nuts. 'Nuts' meaning, the people who are in between the realities of the majorities and the mass and guardians of the corporate institutions and industries. The installation was also limited to the concept that all objects of the installation were to be waste from consumer society. My particular involvement consisted of collections of multiples such as thousands of bar codes cut from everyday products consumed by individuals involved in the show, discarded photographs and images that were precious to someone at one stage of their existence and hundreds of coins and money notes from many country's piled on Bibles, scales and other household products that represented aspects of modern culture and ritualistic consumer behaviour.

The second work in relation to this investigation was a performance installation at spectrum gallery, 'All You Need'. This show consisted of photographs of d&k from a series 'The Dress Up Series', where we portrayed marketing and advertisement style imagery with connotations of corporate/consumer behaviour. Sculptural objects played on the consumer culture with d&k products with labelling and packaging representing typical consumer wares. Products like d&k jewellery, shoes, T shirts, postcards, sculptures, posters, artefacts, dolls and other d&k memorabilia such as bagged hair, nails, skin and oddities, with beautiful sales girls dressed in d&k attire serving cask wine and huge arrangements of fruits and cheeses. The performance consisted of Turley and myself being locked in glass cages, naked and being intravenously fed wine and cheese with the lighting, sound and environment portraying a clinical biological experiment on artists in progress. The entire performance/installation attempted to question the corporate agenda behind all modern cultural rituals ideals and experiences including our art practice and the struggle to communicate within these boundaries.

The third project, a collaborative residence in Newcastle with sound artist Michael Fowler, culminating in a performance and installation entitled 'Getting in Some Practice'. The conceptual basis of this show was in relation to the commodification of rites of passage, purpose and behaviour and activities such as shopping culture, car fetish, fast food lifestyles and consumer artefacts and products; employment, unemployment, retirement, and death. For the installation/performance two short films were produced, one was a collage of human activities filmed during the residency, activities such as shopping, weddings, active streets, traffic, funerals. The second film 'The End' was a collection of the end of films and slides collaged that flow through all the various images, such as sunsets and colours and actors framed with "The End" in a variety of texts. Fowler produced sound scapes with a collection of sounds from the various activities recorded during the residency, combined with his particular skills of mixing live frequencies and electronic musical instruments. The performance consisted of Turley in a coffin with the 'The End' film projected over him in a room full of working alarm clocks all ticking and set to ring at irregular times. And myself in a lounge room setting surrounded with the remnants of consumed fast food and news media of that day, alcohol containers, typical leftovers from everyday consumer lifestyles; during the performance a Domino's pizza was delivered to my character as the TV hummed away and presented the collage of activity film.

The fourth project produced in response to the research being under taken during the masters period was a contemporary opera entitled "A Day in the Life". This production was written and directed with the intention to create a performance/installation that through surreal set constructions portrayed a typical Australian standardised suburban lifestyle. With 37 performers a suburb of seven families with seven houses presents the story of seven days on their street. The opera singers present the morning and close the night of each day each giving a variety of

emotions as they sing in operatic, contemporary popular culture music mixed with pertinent traditional operatic songs and sounds in context with the ongoing of the day. Through choreographed movements continuing throughout the seven days the performers of 'A Day in the Life' presented the viewer with how individuals can act in social environments in comparison to in their home life behaviour. Each of the seven families dynamics, in relation to their social, religious/moral and economical situation are presented in the surreal set that allows the viewer access to both the inside and outside of each house in the street. Issues such as affairs, divorce and remarriage, child abuse in various forms, schizophrenic behaviour, religion, class distinctions, dementia, drugs, single parenting and how this behaviour influenced individuals. The narrative lead the viewer through a time period that was monotonous, each day went for approximately 10 minutes, each day took the viewer deeper into the dynamics of each family; each day portrayed the development of conditions like dementia and depression and psychosis through neglect and oppressive behaviour from other individuals in various families and then their location and behaviour in their social environment. The whole performance was supported by sounds produced by d&k, Tracks were produced to represent each part of the day i.e. as children went to school, men return from work and to capture the essence of what was happening for each moment of consequence as the performance had no speaking roles. The lighting presented from dawn to dusk and then the night sky through to the late hours for the seven days, each day with dynamic sunsets, bright midday's and a little rain here and there. This whole production was filmed on performance nights and during rehearsals to produce a film representation of the performance.

The research that lead to this performance/installation came from investigation into the developments of schizophrenia, in particular the research of R.D Laing and E. Esterson in Sanity and Madness in the Family and then continued with Self and Others,

The Divided Self and The Politics of Experience and the Bird of Paradise. The investigative tools developed through R.D Laing's research enabled the study of the psychology of individuals living in mentally then physically dominated psychologically saturated, environments and the autistic/schizoid behaviour individuals develop to survive as a self and pseudo-self.

Other projects such as various films made during this investigation question religious delusions and media and advertisement influences on cultural behaviour. 'Oh My God' showed two individuals facing each other repeating the exclamation: "Oh my God" beginning with soft voices and questioning voices that lead to challenging then aggressive until one of the individuals produces a knife and kills the other screaming "My God" until the other is dead, then continues to repeat the sentence with remorse and attempted repentance. 'Ad-verts' is a series of short collages that are edited commercials, advertisements, movies and free-to-air TV media, to produce films that speak of the connotations and influences that exist in media culture and the psychological effect it has in relation to the pseudo rites of passage and ideologies developing in the dominating global semiotic media communities.

The research investigating corporation controlled consumer/pseudo-cultural environments and the psycho-analytical approach to controlling interest through saturating mythology, sociological behaviour and pseudo realities by marketing research draws parallels to the research developed through Freud, Klien (a colleague of Freud specialising in the childhood development of autism and schizophrenia) and Jung (another colleague of Freud who went on to develop ideas outside of Freudian thought; a highly respected psychoanalyst who critically discussed social disorder behaviours.). Investigation into the research of these theorists on individual psychological development, lead to R.D Laing, who specialises in the behaviour of individuals in psychologically dominated environments.

Laing's research questions the behaviour that results from individuals living through false-self systems, pseudo-individuality and the schizophrenic/autistic developments that result from dominated understanding of rites of passage, self-existence and social activity. For example Laing gives detailed accounts of various schizophrenic's personal details, including the delusions in relation to their situation and the environment that produced such an individual. The investigation of these cases suggests the notion of a society with schizophrenic/autistic behavioural patterns developing through media/advertisement-saturated, global consumer environments which promote pseudo-cultural rituals and rites of passage.

The domination of the parent/guardian in the schizophrenics environment over the rites of passage, 'Life World' experience, view of 'self' in society and their very existence, can be compared to the dominance that popular media culture produced by corporate media conglomerates. As TV/media culture flows into living environments its presence dominates the information that individuals receive in the home, superseding the parents/guardians as the primary source of knowledge (as an institution, it is able to provide information beyond the parents/guardians understanding and provide characters/actors/personalities to replace parent/guardian peers.) establishing itself and presenting itself as the network for individuals to connect with the 'true' culture and phenomena of the present.

This research, throughout the masters period, has been the conceptual basis for production of my works. It has been the drive of my role in d&k, and has influenced future works and residences. d&k have received confirmation of a 3 month research residence in Japan, to study Butoh (a form of Japanese performance that investigates the subconscious and inner psyche) and various media/sound installation based art practices of contemporary Japan. A site specific request from d&k was to investigate the history of the Fremantle Art Centre. This culturally significant, historic building is famous for

its use as the Mental Asylum for the Criminally Insane in Western Australia up until the early 1900s. We have proposed to investigate the individuals of the time of its use as a mental asylum through patient documentation and reports investigating individual patients and staff, producing works that reflect the personal experiences of and situations that assisted in their diagnosis as ‘insane’, schizoid, autistic, neurotic and deluded, and the carer duties and persona’s of the employees. There are many stories of ghosts and psychic events for research purposes in producing installations, films, prints and sound installations, sculptures and performances; that will be produced throughout the six-month residency. One story in particular and one of the reasons this project was proposed comes from a relative of mine. My great-great-grandmother was a head matron during the time of its use as an asylum and is now considered one of the ghosts as her particular presence has been involved in sightings according to the recent history of ghost activity. My grandfather told stories of visiting the asylum as a child to visit his grandmother, he spoke of different activities that patients would do in response to their psychological conditions. The research of this history and cultural behaviour is furthering the drive of my conceptual practice into the study of the construction of the psyche and the developments of the individual’s behaviour in dominated and psycho-analytically controlled environments.

The next work for the masters research is an installation/performance at Spectrum Gallery entitled ‘We See A Darkness’, this show is d&k furthering the interest and research as to our location as individuals in corporate and institutional modern consumer and mass-culture. With sound installation that reproduces technological human interaction with post-modern artefacts (fax machines, toasters, mobile phones, free air frequencies, and digital musical instruments), that fuse to provide the installation/performance with a soundscape of familiar human activity.

Images range from d&k's birth certificates, an obscured gravesite oddly photographed with a silhouette of the unknown photographer (found object), to hundreds of framed moments of life and images that represent cultural infatuation. The performance consists of d&k seated blindfolded in a room saturated in hundreds of lights that dominate the room and images on the walls. Throughout the installation/performance d&k proceed to undertake typical activities of the pseudo individual and destroying the object (i.e. photograph, text, clock) upon completion of every task. There will also be a short film running in a connecting room that is completely blackened. The film is the recording of two mice traps in time lapse, but real time, with actual mice eating the cheese off the trap with such delicacy that the trap is never released. Tension over the death of the mice is heightened by the superimposition of the faces of d&k over the mice out of the darkness as the mice approaches the critical moments of near death experiences in the pursuit for food/necessity/ritual. The faces are filmed with only the TV as a source of light with all the strobing flow of light and colour, they are edited into the film above the mice as they balance over the trap and drag their teeth through the cheese. In addition to the installation/performance, a full sized billboard posted above the gallery on a busy city street with advertisement style text and photographic images of d&k, playing on consumer cultural influence. The production of 'We See a Darkness' continues the investigation and research d&k and in particular myself have pursued throughout this masters period. This show questions the individual's ability to exist and communicate within the boundaries and ideological, phenomenological and mythological constructs of the present global consumer, corporate, mass-cultural/social mechanisms, producing pseudo-individual behaviour and schizoid rituals and rites of passage. Are we the 'Society of the Spectacle' watching the 'carnival spectacle' from the *safety* of our TV or advertisement and media community's?

The paradox of the carnival – which in the most general sense is the paradox of emotion, but in the most specific sense is the paradox of sacrifice – ought to be

considered with the most critical attention. As children, we have all suspected it: perhaps we are all, moving strangely beneath the sky, victims of a trap, a joke whose secret we will one day know. This reaction is certainly infantile and we turn away from it, living in a world imposed on us as though it were "perfectly natural," Quite different from the one that used to exasperate us. As children, we did not know if we were going to laugh or cry but, but as adults, we "possess" this world, we make endless use of it, it is made of intelligible and utilisable objects. It is made of earth, stone, wood, plants, animals. We work the earth, we build houses, we eat bread and wine. We have forgotten out of habit, our childish apprehensions. In a word, we have ceased to mistrust ourselves. Only a few of us, amid the great fabrications of society, hang on to our really childish reactions, still wonder naively what we are doing on the earth and what sort of joke is being played on us. We want to decipher skies and paintings, go behind these starry backgrounds or these painted canvases and, like kids trying to find the gap in the fence, try to look through the cracks in the world. (Eco p 1-9)

As an artist I see myself as a 'Bricoleur', in concept and praxis. With specialities in various trades and human behavioural programs, I have attempted to collage psychological and phenomenological understandings of constructed social and individual behaviour. These have been learned through work related practical application, with various trade and construction skills that allow for the production of specialised professional objects, installations and other productions. I have also used objects that are produced from social remnants and waste.

In my art practice the majority of materials used are sourced for free, much like the 'Wombals,' (mythological characters from the BBC TV series The Wombals) it is collected and stored with the pretence of further use. Objects and materials discarded by industry and consumers. Objects that have held value and existed for society's purposes, activities and rituals; objects that represent the wants and needs, choices and values of individuals. Materials, such as precious metals like brass, copper, gold, silver are thrown away on mass on a daily basis. Fabrics and glass, working tools and household items such TV's, air-conditioning units, washing machines etc, are all discarded on mass. As soon as a product is updated or seen as naff or pushed out of fashion by the next 'cult object' or 'style,' it is discarded and deemed useless to society. These

valuable resources metals, woods, functioning objects etc are placed on the front verge or in industrial bins before collection day to disappear into the void of landfills and exhausted recycling facilities. These artefacts, objects and materials are reconstituted for the production of works, such as props and construction of and for sets, installations and the materials used for sculptures and other conceptual constructions:

‘The ‘bricoleur’ is still someone who works with their hands and uses devious means compared to those of craftsmen ... Such elements are specialised up to a point, sufficiently for the ‘bricoleur’ not to need the equipment and knowledge of all the trades and professional, but not enough for each of them to have only one definite and determined use. They each represent a set of actual and possible relations; they are operators but they can be used for many operations of the same type. The elements of mythical thought similarly lie halfway between precepts and concepts ... The example of the ‘bricoleur’ helps to bring out the differences and similarities. Consider him at work and excited by his project. His first practical step is retrospective. He has to turn back to an already existing set of made up tools and materials, to consider or reconsider what it contains and finally and above all, to engage in a sort of dialogue with it and, before choosing between them, to index the problem ... The elements which the ‘bricoleur’ collects and uses are ‘pre-constrained’ like the constitutive units of myth, the possible combination of which restricted the fact that they are drawn from the language where they already possess a sense which limit on their freedom of manoeuvre. And the decision as to what to put in each place also depends on the possibility of putting a different element there instead, so that each choice which is made will involve a complete reorganisation of the structure, which will never be the same as one vaguely imagined nor as some other which might have been preferred to it.’ (Strauss, C.L. 1972, p 20)

This is an essential component of my practice, as is it is to the collaborative practice of d&k. The discarded artefacts, bric-a-brac, resources and materials reflect the nature of mass-culture to alienate and discarded individuals with conditions of abnormality to the “universal being” individuals of the globalised modern culture aspire to become. The concepts of the research such as investigating psychotic individuals and sociological purpose to their behaviour and the reconstitution of rejected objects, artefacts and materials draw parallels in that it is the things that society/culture leave behind and discard, in its thrusts forward into the future, that expose its true nature and behaviour. This investigation suggests the possibility that psychosis has a sociological purpose, leading to what is possibly recognised as a chemical imbalance in the brain. I hope to

expose the construction of realities and pseudo identities and open insight into the fragmentation of the mind that occurs for those individuals diagnosed with the symptoms of schizophrenia etc.

Another work in relation to this investigation that I am producing is a short film entitled “Bus Stop”. This work is in relation to the experiences I have had personally with schizoid behaviour as the child and grandchild of schizophrenics and the professional diagnosis of myself in adolescence. It visits the notion of “the Voices” one can experience in a schizoid state and attempts to relate to the viewer the fragmentation and intensity of the emotions when divided and in other realities. The whole fifteen-minute film takes place at one bus stop where the lead character is joined at the bus stop by other versions of him-self. Each version represents a particular emotion or idol or deity that is one of the “voices”. The film will be edited with stills and representational footage of the fragmented emotions and psychological state and expand insights into the multiple realities of the schizoid and how it is researched through methods such as R.D Laing & A. Esterson use as well as the filming techniques of film directors like Louis Bunuel and Andy Warhol, the individual’s condition can be understandable to the viewer. Michel Foucault said the following in an interview regarding his comment that “Madness only exists in society”: in the book Foucault Live Collected Interviews, 1961-1984 edited by Sylvere Lotringer:

“Madness cannot be found in its raw state. Madness only exists in society, it does not exist outside of the forms of sensibility that isolate it and the forms of repulsion that exclude or capture it. Thus, one can say that in the Middle Ages, then in the Renaissance, madness was present on the social horizon as an aesthetic or daily fact; then in the 17th century - starting with confinement – madness experienced a period of silence, exclusion. It lost its function of manifestation, of revelation, that it had had during the time of Shakespeare and Cervantes (for example, Lady Macbeth begins to tell the truth when she goes mad), it becomes an object of derision, deceitful. Finally, the 20th century gets a handle on madness, reduces it to a natural phenomenon, linked to the truth of the world.” (Sylvere Lotringer (ed.) 19, p. 8)

Throughout this year I have produced all types of work linked to this study of the psyche, sculptural objects and installations that ask questions and offer insights into the development of neuroses, as do the performances and media/short films, paintings and collages. These are all conceptually based on the psyche and the development of the pseudo individual and the development of expansion of these ideals built on media sensationalism, pseudo morals that Westernised global consumer society is excepting as the culture of now. The pseudo individual is the 20th century, mythical universal character, constructed internally through collecting and reflecting ideals, stereotypes and morals of the self or ego seen through media and advertisement; and releasing emotions and attempting to fulfil pseudo rites of passage through adopted personalities from the media and advertisements portraying socially acceptable behaviour.

The years of work producing and performing for customers in the building trade in many facets as well as other job types throughout the years, has given me the practical skills to produce on most industrial levels and with many tools and materials. This allows me the freedom in production to construct sets and handle tools and materials with expertise and confidence. No idea seems impossible physically with installation in gallery spaces as my profession involved producing fabricated ceilings and specialised features for environments such as the Perth domestic and international airports, several metro shopping centres and many homes, for example. The experienced gained from these various professions has empowered me as an artist, working under men who have worked on projects such as “The Dark Crystal”, “Flash Gordon” and “Indiana Jones”. I have had no interest in arts until entering the Bachelor of Arts (Visual Arts) course, the only dialogue I have had with artists has been through investigation while enrolled from first year up to this point. During the production of works and reflecting on the product produced, then through comparisons and research, I find other artists who have produced similar ideas or are discussing relevant concepts to

whatever I am producing, it would seem that there is not much that has not been produced or thought of in regards to art and it has been part of the school curriculum to push students into engaging with other artists through research. My practice is a regurgitation and reconstitution of Westernised global consumer societies images, sounds, waste, tools and technology, in an attempt at exposing ideologies that I, and peer artists and select theoretical individuals can see as detrimental and de-constructive to the individual's experience and of need of questioning.

The collaboration of d&k and the ability to communicate with Turley about concepts and investigations and the combined efforts in praxis present a powerful platform for the completion of successful works. Turley and I spend hours discussing the life experience and the art of life, and continually challenge each other. The critical language we have been introduced to and use to critique our practice is the one we have adopted through our regurgitating of culture/ideologies that dominate our environment. These include our observations into social activity and behaviour/expectations, constantly relaying the words of our lecturers, visiting artists, other students and our own ideals in comparison to the body of professional artists producing or who have produced works. This is a quote from the d&k manifesto.

We believe in "...producing work at a blistering pace only death will slow us down. We will never produce a collaborative work or even consider beginning a project unless we are 100% committed to the concept. We do not limit ourselves as artists by choosing a single medium to focus on, instead we use whatever we need to present our ideas and create the desired experience from photography and performance to sculpture and installation, video and audio, painting, printmaking and textiles. We live it!! Our goal as an artistic duo is to continue to create dynamic, engaging artwork every waking moment of our lives, fulfil our dream of world domination and have our artwork affect and influence as many peoples lives as possible in our lifetimes and

beyond. We want to produce visually stimulating work that challenges viewers and alters their existential perceptions, works that create endless possibilities and stains the world with the mark of d&k. We want people to experience our experience. We want to reach out into your world and drag you down into ours. We want people to enjoy our work, to love our work, to be perplexed by our work, to feel our work, to desire our work. We are prepared to give ourselves and take the world..."

Part 6: Conclusion.

The focus of this essay has been to contextualise the conceptual basis of my creative practice and to present the research developed through this period of study. This essay's purpose is to introduce insight into my research and investigation by relating to you; the reader, my conceptual and creative practice on the psyche and what I refer to as: "social epidemics". (schizophrenia etc). I have discussed how as an artist/individual/pseudo-individual, I have arrived here, in this present location, producing ideas into forms in the likes of sculptures and performances, films and installations; providing insight into and reflecting on, the moments, people and circumstances of my life that empowered the inner psyche/dialogue of my practice conceptually. I have considered how a diverse education in the workforce for the past 20 years affected the interest/concepts and physical/practical skill-based elements of my practice. I have also been responsible for my physical /practical behaviour and ethics with clients in their homes and assisting in social activities. The experiences of working with people dependant on your time, knowledge and efforts for their happiness and security in various forms, have given me the opportunity to perform physical/ritual acts and develop conceptual/ethical tools to produce works with a critical and diverse understanding of social mechanisms and structures. The opportunity to witness and assist in the private actions of others (from shopping to changing catheters) and to be invited into homes as a stranger to help them feel secure (after burglary or crime wave), allowed for visual and physical experiences of others experiencing fear, relief, neurosis, death, addiction, insanity, hope, possession, psychosis and so on. The transient nature of my careers, specialising in various public services and the opportunity to be invited into hundreds of thousands of homes with various tasks from listening to their inner psyche issues to assisting with their daily bodily functions, has had a huge impact on my creative practice as the experiences of others demands self-reflexivity. Questions arise internally as the information/data of the

experiences form conscious and unconscious interpretations, that are compared through internal critical analysis with the global corporate media based society and the ideologies that support pseudo understandings of the rituals and rites of passage.

Then there are my personal experiences within various institutional, standardised, globalised, religious educations and the fundamental theologies of interest and worship, with rituals and dialogues adopted in the construction of an internal and social religion and concept of some existence. Using these experiences and skills to produce art objects, installations etc, resembles the activities of the 'bricoleur'. Bricoleur theory is relevant to my practice as described in Critical Theory:

A bricoleur undertakes odd jobs and is jack-of-all-trades, as distinction from a craftsman...' one uses bricolage to describe a characteristic feature of mythical thought. Mythical thought, or the thinking that creates myths, expresses itself with heterogeneous but limited repertoire of oddments left over from a variety of human endeavours. Its themes are a subset of a wider culture and already have their own meaning, but can be rearranged in new combinations and contexts. Mythological thought uses them because it has nothing else at hand, and cobbles them together to create new myths and stories through a process of intellectual bricolage. (Critical Theory, 2000 p. 52)

There is also the influences of socially estranged/transient childhood experiences, spending time on most continents and in many countries and cultures, living with travellers and in isolated communities, being relatively insulated from popular culture and the peer influences of Western globalised media based consumer culture till the age of 13-14. This introduced the psychological experiences of cultures that operate through traditional and indigenous modes of rituals and rites of passage that have constructed childhood identification with rites of passage and social/cultural activities in contrast to Western globalised consumer rites of passage, culture and behaviour. Experiences such as seeing men loose an arm at the chopping block in the middle of town for stealing or the spearing of a rapist by relatives of the victim for reconciliation, but then also communities and the cultural behaviours of groups of

individuals that follow the law of consecration (i.e. what is mine is yours,) and the different references to concepts of universal time lines and duty to others. This has located my understanding of the globalised social/cultural activities and behaviour of the individuals experience outside of the norm.

Through critical analysis of the exposure to TV, advertisement and media personality culture, subcultures and influences, I have discussed how this childhood experience and the introduction to popular media culture has and still affects the individual choices rituals, rites of passage and the identity that was constructed to exist within my internal pseudo 'lifeworld' and pseudo social/cultural environment. The investigation of the construction of the pseudo individual personality developed through the media/advertisement mediums, questions the individuals natural ability to adapt to surroundings and in particular the adaptation to technology as a constant mode of experience, a mode of experience that competes with traditional activities, with social interaction, time and the construction of truth/culture.

I have discussed how the works and how the relationship between the materials and concepts must be coherent and a critical part of the dialogue in the works. My interest lies in questioning the devalued leftovers of society and thereby producing something that speaks of choices within the ideologies, mythologies and phenomena, governing social activity and creating leftovers in the first place. I am interested with a voyeur type of obsession, in the behaviour of individuals, the choices and framing of choices in social/cultural situations and environments and how individuals live and develop within these constraints. The waste product itself, and the corporate/industrial environments that produce this waste it, reflects the ideologies that induce and perpetuate the pseudo-individual behaviour and 'lifeworld' and false *lifeworlds* in question.

The production of works from something functional for a performance, to the performance itself, or aesthetic conceptual constructions is for my own benefit and enjoyment. It is a therapeutic experience that allows questions to be asked from within internal dialogues and the inner psyche that then materialise into the construction of works to attempt to resolve or further question the individual's "real" and "pseudo" experiences.

This research is an extension of my confusion, perhaps my perception of the fabrications of society and communities, and is my conscious collection and variation of ideologies and semiotics, my consciousness, a personal blur of interpretation.

The intention of my research and practice is to question my location as an individual and further my investigation into the Psyche and in particular the psychological development of pseudo-individuals, schizoids and similar conditions (i.e. autism and dementia) and their relationship to current globalised consumer mass media-culture domination and institutionalism.

Investigations into theorists, psychologists, sociologists and anthropologists have been drawn on to show parallels in aspects of the developments in the understanding of the individual's perceptions of self and the construction of identity.

I have also attempted to locate myself, my identity and the mechanisms responsible for the possibility of schizophrenia in my family. As an individual (I believe incorrectly) diagnosed with this and similar conditions, as was my father and uncle and their father also, I have attempted to investigate the foundation of such conditions with the intention to resolve the construction of the schizoid behaviour and pseudo/schizoid identity.

As a practicing artist I intend to use this investigation and practice as a tool to extend ideas and questions of the self and the community, in regards to environments inducing the pseudo/schizoid types of behaviour into the galleries, and public sphere.

Throughout this essay, I have suggested that corporations and institutions in their efforts to control interest through media and advertising are mutating traditional rites of passage processes and rituals; and therefore determining an individual's experience. Corporations and institution's intentions to increase profit relies on the construction of the pseudo-individual's desires.

Raising personal family experiences in relation to the social, technological and economic environment, has enabled me to locate my identity with all its complexities. Deconstructing my individual situation and personal 'lifeworld', presents the opportunity to reconstitute an understanding of conceptual formations and successful praxis.

The opportunity to be self reflexive and examine the ideologies determining today's social boundaries has been the main influence of my creative practice. Without this opportunity, I would still be working 6am till 8pm at night, still questioning my existence but without the psychological tools needed to comprehend my position. There were many times in my various careers that I would become mentally and emotionally frustrated at my life and how the seconds were ticking away and there I was, paving someone's driveway or making the roof to their house, for just enough money to keep the business running and survive personally as a consumer/pseudo individual. At the end of my undergraduate studies, my research was focusing on hereditary psyche and the effects of my forefathers in relation to the skills and frames of mind/ideology's passed on through the generations in a attempt to understand my individuality and location and to decipher between genetic traits and my own personally developed traits, of the Psyche and practical skills. In honours I looked more directly at myself and the constructs of my psyche and its relationship to the current consumer culture/society and media influences as well as how, personal relationships with the self and with those also

living in consumer culture, are affected by the media and propaganda of the present Western consumer ideological boundaries.

I also looked at how corporations and industries thrive off the assimilation of culture and individuals for the increase of sales and of products (i.e. foods, alcohol, tobacco, phones). Thus whatever the industry can provide and use to perpetuate the propaganda of objectifying the body, creating stereotypes and global idols, focusing on the pleasures, habits and the beautification of the body and need for cult-objects/possessions, so as to control and determine 'necessary' purchases for the complete life experience. I have also discussed how corporate and industry marketing strategists use techniques developed through in-depth socio-analytical research into the psyche and instincts, to induce excitement, lust, comfort, fear and other emotional responses to increase sales. Corporations focus on arousal and stimulations of activities and attaching to products the false necessities of the rituals and rites of passage each individual hopes to experience through the mutated primal instincts of the Pseudo individual.

The Pseudo individual is a complex individual who has adapted naturally to the surroundings of a dominating consumer culture and through the media and advertisement influencing social boundaries, constructing pseudo reality, morals, cultural understanding and identity through the corporate agenda and environment of consumer culture. My research is the progression of these studies into a more complex look at the pseudo individual and the parallels this condition has to schizophrenia. For example a performance that I have written and will direct and produce during the next phase of research, is entitled "A Night with Saint Eve". This production is written in relation to my father. My father has been running from the "system" it would seem his whole life, he believes he is being watched, all his movements monitored and that "they" are experimenting on him with a type of headache mind control ray. He would

explain thoroughly how “they” set up machines near the caravan he lived in and that they would send sub-audible sonic rays in his direction causing headaches and nausea to keep him awake and purposefully driving him mad. For as long as I have known him and until his father passed away, my father believed that his father was trying to kill him. My father is a textbook case for R.D. Laing and A. Esterson and their associates. His reality is full of extremely complex yet attainable psychological constructions built on a strange and false foundation developed through an oppressive parental relationship. Laing and Esterson through their research in Sanity & Madness in the Family deconstruct individuals like my father to attempt to understand the inner ‘lifeworld/truths that initiate schizoid behaviour. Through the Laing and Esterson method of deconstruction and self-reflexivity evidence as to the foundations of his pseudo reality can be investigated. In the performance as in the research, I have attempted to expose elements of the construction of identity and behaviour that can be understandable in relation to the pseudo individual’s behaviour. The research into the developments of identity and pseudo identity’s can be directly connected with my personal interest and questions into personal family dynamics and psychological heritage and history and the dominant social environment.

The research into false self-systems developed through trying to breakdown my personal relations, experiences, schizophrenic phobias and pseudo realities. The individual’s experiences in Laing’s research are varying in personal complexities but similar in that the domination and saturation of an individual’s understanding of themselves and their activities is always present through the parent/guardian. This dominance, and the individual’s natural resistance to protect itself through obedience and absorption of dominant perceptions of reality, creates the delusions that resemble the madness and insanity of schizophrenia.

This dominance over the individual and the individual's experience, in this essay, has been exposed as the corporate and institutional ideal/agenda for the modern pseudo-independent, pseudo cultural, globalised, sensation seeking individual. The relationship of these conditions has been drawn on again and again throughout the research, to conclude the ideal that pseudo-individuality and media environments and community's that perpetuate pseudo realities are breeding schizophrenic societies and pseudo cultural experiences. The research investigates the possibilities of new forms of insanity, madness, neurosis and schizoid behaviour developing through the psychological interaction with the technology of media based mediums such as TV and movies as well as cyber environments like gaming arenas and Internet chat rooms etc. In history these conditions have been referenced as spiritual confusion and religious delusion as well as demonic and family crime curses. In the 20th century demonic possession behaviour can be seen as having similarities to media obsession and internalisation and the regurgitation of pseudo information. Media epiphanies that stimulate instinctual arousals induced through carefully formulated semiotics, reconstitute corporate ideal into socially acceptable pseudo individual consumer behaviour. Are we all Dorian Greys, Marilyn Monroes, James Deans or J'los, Madonnas, Brad Pitts and Robbie Williamses on some surface level so as to please the dominant corporate forces/gods of our environment? Are corporate media communities and advertisement influences binding us into a schizophrenic reality that fulfils only our pseudo needs? Is the formation of pseudo mythology and religion mutating the rituals and rites of passage that are instinctually embedded in our psyche? Are the traditional mythological and religious ideologies that have been rebelled against and then reconstituted, false self-systems as well? Are the phenomenological and scientific discoveries, yet to be disproved, the true insight to the self and understanding the location of the self and others?

The information presented in this essay, information developed through various investigations into the individual's experience and development of consciousness, present the data that saturates the individuals 'lifeworld', data that dominates personal development and frames the choices individuals exist within. The research of this mass of information and the questioning of its validity is an attempt at navigating a way through the sea of data. The data in question, like the sea, is a powerful force that dominates the experience of an individual; and as discussed in this research like the social forces and mechanisms that continue to control the interest, rituals and rites of passage of generations now developing within this constructed framework.

'What barbarism! Take a living child, sew him up in a dead man's skin, and he will stifle in such senile childhood with no occupation save to reproduce the avuncular gestures, with no hope save to poison future childhoods after his death.'

(Laing, 1967, p 56)

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