Ascender:
Unfolding Fantasies of Control, Power and Collapse Through Expanded Painting

By

Oliver Lutz

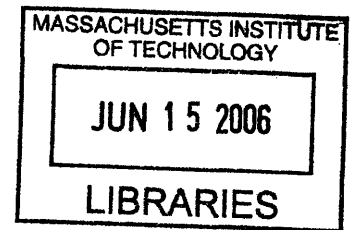B.F.A., Multi Media, 1996
Cornell University

Submitted to the Department of Architecture
in Partial Fulfillment of the Requirements for the Degree of
Master of Science in Visual Studies

at the

Massachusetts Institute of Technology

June 2006

ARCHIVES

Signature of Author...
Department of Architecture
May 18, 2006

Certified by ....
Joan Jonas
Professor of Visual Studies
Thesis Supervisor

Accepted by ....
Yung Ho Chang
Chairman, Department Committee on Graduate Students

Ascender:
Unfolding Fantasies of Control, Power and Collapse Through Expanded Painting

By

OLIVER LUTZ

Submitted to the Department of Architecture
on May 18th, 2006 in partial fulfillment of the
requirements for the Degree of Master of Science in
Visual Studies

The "Ascender" artworks are described herein. "Ascender" is about transcending desires of power, control and collapse through a complex "taking-apart" of the artist's mental model. In a two-part arrangement of artworks the artist explores fantasies of power, control and collapse and the conflation of romanticism with these fantasies through an expanded painting practice.

This project is an unraveling of personal mythologies through the application of multiple simultaneous mediums that include performance, drawing, painting, and installation. This 'unwrapping' of ideologies and narratives of self, this 'unfolding', becomes itself a transcendent act through which the artist's overall vision is conveyed. It is the working through of ideas that becomes the essence of this artwork, whether it is a painting, video, or drawing.

This practice also engages the expanded field of painting in terms of direct external influences on the medium such as surveillance technologies and reflectography, as well as methodological influences derived from external practices such as User Experience Strategy that have affected the artist's regard for the viewer.

Thesis Supervisor: Joan Jonas
Title: Professor of Visual Studies

Table of Contents

Introduction

Developing and intuiting a practice

Addressing for oneself, the broad subject of one's own artistic practice can require exercising a certain willful distance from the daunting task at hand, or exercising a willful reluctance to narrow-down the scope of the subject; both of these tendencies share a similar affinity to the idea that something germinates when left alone.

The process that has best characterized my own creative development is triangulation, a trigonometric method for finding a position or location by means of bearings from two (or more) fixed points a known distance apart. The following analogy will be helpful in understanding this model:

A radio interview during the UN "peace-keeping" effort in Bosia-Herzegovenia featured an interview of a military-specialist whose job it was to locate snipers in combat. The specialist cited the simple mathematical notion of triangulation… his team would map all impacted trajectories and plot the points mentally or on paper to narrow-down the possible sources and eventually locate the common origin of those trajectories… the sniper. From street level, the trajectories appear seemingly unrelated to a by-stander, but to the sniper's counterpart, the specialist, each additional impacted trajectory is another respective plotted point by which he is better able to locate the sniper.

This process of honing-in-on the sniper through a mapping of trajectories is not unlike the process of developing or *intuiting* an art making practice of the broadest. In this analogy, the artist is the specialist, the sought "position or location" is his creativity while the "fixed points" are mediums and practices by which he gains bearings to better locate his creativity. In this model, specialist:trajectory:sniper :: artist:medium:creativity.

My foray into film-making, information architecture, and user experience strategy, helped foster a critical distance to traditional art making practices that enabled me to develop new

approaches to art making that challenge the limitations of prior conceptions of art making. These experiences fostered a shift in perspective regarding the *viewer* towards the emergent notion of a 'behavioral' subject (how the *viewer* became a *user* and *target), which* in turn influenced my approach to painting.

Ascender has itself been a project that is an unraveling of personal mythologies through the application of multiple simultaneous mediums that include performance, drawing, painting, and installation. This 'unwrapping' of ideologies and narratives of self, this 'unfolding', becomes itself a transcendent act through which the overall vision is conveyed. It is the working through of ideas that becomes the essence of this artwork, whether it is a painting, video, or drawing. While much of my work involves a practice that engages the expanded field of painting in a directly formal sense, it is the masterful application of multiple and simultaneous mediums and modes of art making that a complete practice of my own has begun to emerge.

This project has required that I begin with a subject too large for a single work, too broad for a single medium, and beyond my own grasp and reach; and then going about a taking-apart of this subject through an exhaustive application of numerous and confused tactics and mediums. The result is a body of work that uncovers the mythological and ideological underpinnings of a multi-layered narrative framework; it is my mental model for romanticism, nationalism, behaviorism, fear, heroes, jocks, fathers, existentialists, and mothers.

This piece is about transcending desires of power, control and collapse. In a two-part arrangement of artworks that explore fantasy through representative personas, an unfolding of the artist's mental model leads to questions ourselves. There is no beast except that which looms inside our own gut. In the Ascender Diptych, the artist mocks Grendel, not because of a lack of sympathy for the beast (we all desire a *collapse* and therefore share in this *fantasy*)... instead, he mocks the idea that such a beast exists "out-there" (in a cave in the mountains). Let the unfolding begin...

The Behavioral Subject

Technologies of Persuasion

Anyone working in marketing, advertising, experience design - in short, working in a field of *persuasion* - has an interest in exerting a certain distanced *control* over other people. Technology today has enabled those who need to persuade others with enhanced ability to do so by increasing the distance between the opinion builder and the subject, and by establishing a flow of information between the two that puts the persuader always one step-ahead of the subject. The artist can develop an art practice that affectively deals with these desires without necessarily contributing to a system of social/mind control.

A *Technology of Persuasion* is most broadly defined as the utilization of well-researched quasi-scientific psychological methods to develop persuasive strategies (and to train the people who are tasked with persuading). In its very broadest terms, this includes broadcast media such as Television, Radio, and the Web. With the advent of Captology, the study of Computers as persuasive technology, *Narrowcasting* strategies, which have traditionally been understood as the dissemination of information to a narrow audience (not to the general public), have gained new favor amongst marketers and public opinion builders.

By addressing progressively smaller segments of society with more "relevant" information, narrowcasting provides a high return on dollars spent for any media campaign. When this approach is deployed across multiple aspects of a person's daily life extending beyond consumer advertising into the domain of content and political campaigns, the question arises whether a "relevant" view is still advantageous for an individual and society as a whole. If people are presented with media that is mostly in accord with their own opinions, how does that change our understanding of "public space", "agora" and "democracy".

Defining the 'behavioral subject' in media today

Has the convergence of the 'user' of software engineering, and the 'target' of marketing strategy, both behavioral in origin, brought about a shift in the 'subject' as defined by

policy-makers, campaign managers, and others in positions of power? Before considering the implications that new software and media platforms targeting the opinion-building niche pose towards democracy, we take a careful look at the design process responsible for these platforms. Our examination of the behavioral subject begins in the context of the tactically oriented software design process of "requirements gathering".

Subject as User - The requirements gathering methods employed in software development projects aim towards understanding business and end-user requirements to help determine the 'functionality' that a system must provide. At most consulting firms 'business analysts', 'information architects' and sometimes 'user experience architects' use a variety of methods such as site visits, interviews with users, and focus groups. The outcome of these research efforts typically results in deliverables such as:

- Work flow (job) analysis: Decision-making and information flow within an office or business towards the completion of a shared high-level task and job.

- Task flow analysis: "branching" lists of sequential, conditional, and/or dependent tasks within a specific job or work process. These decision making processes are often represented in flowchart diagrams.

- Mental model study: An in-depth articulation of a user's thought process for how something works in the real worlds, for instance, how she thinks about her job, the tasks she performs, the challenges she confronts, the people she interacts with, the environment she works in – do the lighting conditions in the office come into play? A mental model is an internal representation of external reality and is supposed to play a significant role in cognition.

- Design Brief: A high-level review of business goals and processes made to inform designers. This type of document can also include high-level work-flow analysis and actor descriptions.

- Use Cases: Actor descriptions, decision making diagrams, functional flowcharts, data tables, functionality tables

Workflow analysis helps to identify task assignments among employees of a business that contribute to the completion of certain goals. This high-level perspective helps designers

grasp the overall process that a new or updated platform will support and more importantly it helps to delineate one user's responsibilities from another. For example, one such diagram might use 'vertical' columns, in which each column represents a job (position) or a system. Horizontal arrows that pass between these columns of people and/or systems represent the flow of information. Each arrow that crosses from one column to another is in representative of the transferal of data being two people and/or systems with distinct responsibilities.

Use cases typically provide multiple scenarios for the ways a system should respond to a user as they try to achieve specific business goals. Users are defined as 'actors' who typically have certain responsibilities that directly correspond to one's job. Similar to the inclusion of both jobs (humans) and systems (computers) in the business process flowchart seen above (Figure 1), in the Use Case an 'actor' can also include subsystems and/or distinct systems anticipated to interact with the system that is being designed. This vagary between human and non-human 'actors' underscores the pure *functionalism* inherent in the perspective shared within these deliverables. The 'subject' is a (human) 'actor' that is strictly understood in terms of the tasks she will perform via the system in order to complete a given business goal. The analyst must understand the 'subject' in terms of the conditions of her working environment, her mental model(s), her responsibilities, and anything that will significantly affect her behavior while using the system. These factors go beyond static considerations such as the given responsibilities for a specific user (a vp versus an account rep.) to include variables such as the frequency of use and expertise of a user. For instance, some methodologies take into account the anticipated change in behavior that users are likely to exhibit at various levels of familiarity with a given product or platform. "Stages of Use" are often sited by designers who take into account the shift in expectations and performance within a user as she becomes more familiar with a product, and evolves from novice to expert.

These methodologies seek to help secure acceptance and adoption of the product by the user, who is in turn understood by designers as an actor that pursues specific goals within the constraints of her own behavioral and cognitive framework. The architectonic of software

design is therefore located in <u>the active alignment (or reckoning) between a behavioral and cognitive subject on the one hand and the business requirements on the other</u>.

Subject as Target: Marketing Strategy and Scenario Planning: There are numerous methodologies used by marketers and campaigners to "get a pulse" on a particular "target" market or demographic to most affectively be able to sell ideas to them. Typically such efforts (focus groups, surveys, or interviews) lead to qualitative information about a group of people such as their opinions or attitudes towards competitor brands as well as quantitative information such as salary distribution against purchases of a specific product. Marketers also rely heavily on pre-existing data typically purchased from companies which aggregate diverse information about individual consumers and citizens including income, social security information, place of residence, credit history, property-ownership, and certain purchase-specific information such as whether someone owns a car or to which magazines one subscribes.

The combined set of information collected in research that belongs to a particular demographic is referred to by marketers as a 'profile'; it can be thought of as a list of shared attributes among the members of a demographic, for instance "these people are all car owners, parents, and suffer from disease x." While the profile has a lot of useful information, it does not provide much about the target's decision-making processes when considering a product or message in question.

One methodology used by marketers today that focuses on decision-making processes of the 'target' is called *scenario planning*. Developed first for use by military intelligence analysts seeking to understand the enemy and for disaster planning, the methods were later adapted for use in the commercial sector to protect long term advantages of enterprises (such as Royal/Dutch[i]) and most recently by marketers seeking to understand the behavior and decision-making processes of consumers and/or constituents.[ii] For marketers the process involves using "subject-matter experts" familiar with regulatory and cultural conditions within a particular market or industry. Researchers "on the ground" conduct focused studies to uncover local conditions including cultural, religious, and economic influences on the target, as well as any specific psychological and/or behavioral considerations of the target.

For example, if a drug company is interested in marketing a new drug for men who suffer from erectile dysfunction, it will be necessary to conduct local research in all target markets because cultural norms will vary greatly from country to country. A scenario planning approach taken for our hypothetical campaign would first identify the various *profiles* of target groups including: men who suffer from ED, the partner and/or wife of the sufferer, and doctors that will prescribe the drug to sufferers seeking treatment.

In this example, while developing a scenario for the *sufferer,* health-care and psychology experts will develop phased sequences that characterize the experience of the sufferer as they cope with the disease. For example, our sufferer's narrative might consist of several phases beginning with "condition" in which the target begins to suffer from the disease, "perception" in which the target begins to perceive the condition as a problem, "impact" during which time his condition begins to affect his sex life, which in turn might affect his marriage and even his self confidence at work to erode, "action" at which point he decides to try to find out more about his condition, "diagnosis" when he learns he has "ED", "prescription" when he decides to manage his condition with the use of a drug, and finally "living" which includes his life moving forward as a "treated" sufferer and how his life might change. These general "phased" narratives are then loaded with internal and external factors including individual, cultural, ethnographic, social, governmental, and regulatory considerations. This information helps to further define what sort of influences are present on the target and how they will react to their condition(s). Regulatory considerations would include Direct to Consumer regulations (DTC); in the United Kingdom direct-to-consumer regulations prevent pharmaceuticals from stating in advertisements that drug x will cure disease y, however in the United States, direct statements of this sort is permitted. Cultural considerations in our example might include the degree of "machismo" in a culture, or the extent to which a wife is willing to talk to a close friend or sister about her husband's problem. Therefore, as scenarios unfold for the various targets in different countries, the decision-making processes vary from culture to culture. Finally, the scenario yields a likely narrative linked together as a chain of decision-making nodes. The nodes that hold most potential for marketers are identified as primary (high-yield) "communication opportunities".

These findings are then delivered from the analysts to strategists who determine which tactics will be most appropriate for each communication opportunity. In our example we might expect the sufferer in the USA to see ads about the *drug* on TV during NASCAR races, a wife of a sufferer in rural Germany might see ads about *the disease* in a women's magazine or might find the confidence to address her husband after speaking with a local clergy member, and finally a doctor in England might learn about the drug through non-branded ED websites that "plug" the drug. In essence, scenario planning takes into consideration the behavior and decision-making of each "target" in order to identify primary communications opportunities, which will help maximize the impact of the message being conveyed. This is because the 'subject's' receptivity depends largely on the relevancy and/or appropriateness of the message being conveyed. The fact that traditional advertising has made use of this principle is apparent by the basic difference between ads in men and women's magazines. While this seems like an obvious a point, there are underlying assumptions about the 'subject' as perceived by marketers that are will become increasing more apparent with narrowcasting strategies. <u>The 'subject' is more receptive to ideas that relate more closely to herself and to her own needs than to ideas that don't</u>. Furthermore, advertisers know that the subject 'listens' more carefully to information that addresses her specifically. Precise targeting that ensures the content is timely and relevant finds a more receptive audience. Enter narrowcasting.

Narrowcasting

Narrowcasting was first conceived in the 1970s within the television industry of the United States. It was a direct result of economic necessity and competition between the various television networks and newcomer cable providers. A greater number of 'channels' or 'options' provided to consumers meant greater the possibility for consumers getting what they personally wanted. Where "broadcasting" is meant to distribute a common "shared" message to many people, narrowcasting offers a highly targeted message to selected audiences. Narrowcasting approaches were quickly absorbed by marketers and advertisers who could in turn promise better returns for their clients. Today, narrowcasting in nearly ubiquitous with all forms of advertising through cable, digital kiosks, signage, radio, films, the Internet, and software.

While capitalizing on consumer behavior is obviously a fundamental part of advertising, and narrowcasting is the unavoidable outcome of the viewer-preference-based system, serious questions arise when these strategies begin to leverage technology that shifts the ethical balance in favor of the message-provider over the recipient, especially when practiced outside of the consumer context within the civic space of political campaigns. To further understand our behavioral *subject* today - this cross-breed of *user* and *target* - let us turn now to the expanding field of Captology, the study of computers as technology of persuasion.

Captology

The recent field of "Captology" was first coined by the Stanford doctorate candidate B.J. Fogg, in his effort to layout a groundwork for the growing field of computers as persuasive tools. Captology focuses on attitude and behavior change resulting from planned persuasive effects of technology as understood through the field HCI. Most of the work being done in this area of research focuses on the potential benefits or capital gains to be made from persuasive technologies however there are potential pitfalls and misuses.

Persuasion is an attempt to change people's attitudes or behaviors or both in which the subject does so voluntarily. Persuasion is distinct from coercion, which implies force, and deception, which involves either misinformation or trickery. While Captology is a field that focuses on computers as persuasive, as we will later see, the distinction between this kind of exchange and certain kinds of deception and coercion is sometimes very gray. If a person is let to voluntarily choose a candidate for president however the information they have heard up until the point of voting is largely *skewed* because the candidates have all canvassed only people that match certain predetermined criteria, is this persuasion, coercion or deception? While this might not constitute deception per-se, it does seem like a shift occurs in persuasive ability towards the campaigners.

Persuasion is something that has been around for a long time in both traditional media and through direct human activity. To persuade is to make a case or a need for something, and than to sell the solution. Aristotle's rhetoric was itself the art of determining how to persuade others through speech in any given situation. The ancient Greeks felt that the

ability to speak persuasively was a vital aspect of democratic process. Public spaces such as the Agora served specifically as the stage for dialogue and debate in Athens, and as such were believed to be a fundamental aspect of Athenian democracy as a whole. If persuasion is very much a part of human interaction, has anything fundamentally changed with respect to *persuasion* now that computers are used?

The Emergent Behavioral Subject

Whether their targets are consumers or voting citizens, public opinion builders have learned to leverage knowledge of behavior and social psychology for further influence. The emergence of new reduction technologies streamlining narrowcasting techniques and tailoring technologies increasing message efficacy, offers a potent injection of the "user and target as subject" within the world of policy makers and public opinion builders. These platforms signal the strengthening bond between the "user" and the "target" as key modes of defining the individual within the public context.

The underlying principle behind their work is that people respond more favorably to information that is relevant to them. As we have seen there are a broad range of tailoring and reduction technologies and depending on a number of factors some of these verge towards censorship while others aim to provide experiences that match a person's *preference,* which is where we begin to register a *shift* in the 'subject'. Whether we are dealing with hidden ad-server applications that leverage consumer data or streamlined campaign tactics that identify "likely" supporters, the regard for the underlying 'subject' is the same… she is understandable through data collected about her and this can be leveraged to determine if and how to address her.

Critics of these trends argue that narrowcasting and media segmentation pose risks to society as a destabilizing factor because individuals will no longer have regard for broader concepts of community and/or 'public' space. The counter argument leverages the willingness of constituents to accept and even display enthusiasm for a partial view of reality; often subjects find the tailored or reduced experiences not objectionable, and in fact *prefer* limited sets of information. From this viewpoint, our prior sensibility towards 'public' space has itself been the product of conditions under which individuals have previously lived…

13

Technology's advance is bringing forth our more natural tendency to honor our own preferences before those of others.

Triumph of 'Preference'

People respond most favorably to what is most relevant to them. Our subject, the behavioral citizen, will presumably feed his own opinions, behaviors and attitudes with media consistent with his own outlook which will result in a hardened preference towards like-minded individuals. While narrowcasting risks growing gaps between varying social groups, as we have seen it also lends itself to building solidarity within fringe groups. Is it wrong to build a fragmented system of groups consisting of like-minded individuals? Taking this position further, we can view our own history of interfacing between unlike people as only a case born out of necessity – it was never our *preference* to be with 'others'; we did so because we needed to interface with *them* on a daily and/or physical-geographic basis and getting along was easier.

What does this mean for Agora? - The general concern is that the public stage for discourse is evaporating as individuals become increasingly exposed to opinions that only mirror their own and as a result are less aware of divergent or opposing perspectives. The feared result: a fragmented society of isolated individuals or groups. What happens to democracies when the platform for discourse is eroded and opinions are limited to one's own?

Chantal Mouffe writes: "In order to grasp the nature of democracy it is necessary to acknowledge the dimension of power and antagonism and their ineradicable character. Agonistic pluralism begins with the acknowledgment of the existence of power relations and the need to transform them while steering clear of total freedom from power. 'The Political' refers to the dimension of antagonism that is inherent in all human societies, while "politics" seek to establish order amongst people who are always potentially conflicting because they are affected by the dimension of 'the political'.[iii]
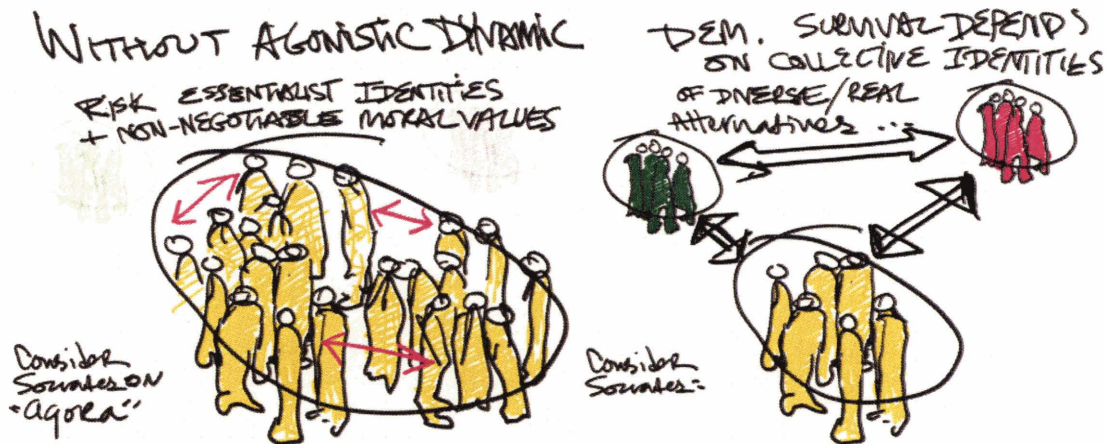
Figure 1 - Chantal Mouffe

Perhaps narrowcasting is removing 'the political' out of democracy. <u>If the agora was a place where individuals exchanged ideas in an immediate discourse, and Rhetoric was a means of *persuading* others of an opinion, how has the power relationship changed with the interjection of media as a one-directional tool-of-persuasion? The dimension of antagonism that was evident in common political discourse is now displaced to the "war rooms" of the public opinion agencies leaving only a *limited* and *preferred* view for the living room of the individual.</u> The public platform for the exchange of ideas is evaporating, that is, in terms of the day-to-day, on the street, types of exchange.

But would agonistic pluralism be better served by a broadcasted media approach? While the concept of broadcast might invoke a broad range of opinions contrasting with each other, in reality it's affect is typically one of 'mainstreaming', which results in "relatively homogeneous messages that discourage individuals from thinking of political issues in terms of profound and structural sociodemographic conflicts."[iv] Mouffe cautions that "[p]luralist democracy['s]…survival depends on collective identities forming around clearly differentiated positions, as well as on the possibility of choosing between real alternatives…When the agonistic dynamic of the pluralist system is hindered because of a lack of democratic identities with which one could identify, there is a risk that this will multiply confrontations over essentialist identities and negotiable moral values." Contrary to mainstreaming, it would seem that narrowcasting helps form identities around clearly

differentiated positions; this in itself might be a "healthy" step for democracy. The threat which narrowcasting poses to democracy lies in the lack of opportunity for the individual to *choose* between alternative positions. If *Parrhesia* once took place in the *agora*, between individuals, and between citizens construed as an assembly; during the Hellenistic monarchies this activity was elevated to comprise only the sovereign and his advisors.[v] In democracies allowing a free-press, media could play a significant role as a platform for debate. Where is the dimension of power today within a narrowcasted democracy? ANSWER: It is fully contained within the strategic framework of public opinion building. Our subject, the behavioral subject, is disempowered because the strategies employed by opinion builders have already taken into account his own behavior, opinions, and attitudes.

Ten-minus-One / Ten-plus-One (1st Person Entry)

On a beautiful September morning a large plane flew by my windows into a large building down the street. I watched the towers burn and fall. The amount of critical writing that has been done on the subsequent culture of unity, patriotism and "community" has adequately covered the subject for myself.[vi] I participated in this warm glow of the false unity that followed. It wasn't long into the "campaign" before I realized that for the first time in my life I had been duped into thinking like a patriot, and that I had "bought-into" the war campaign (against Afghanistan). The nationalist response to the events in New York resonated for years following that day.

Figure 2 - Unused storyboard for video conflating attacks on WTC with firing artillery at mountain, followed by surgical implant of mountain into chest.

This section is titled this way so that people interested in looking up theses at the Massachusetts Institute of Technology that address this tragic day and the subsequent changes in US and International law will not receive this title as one on their reading list clever use of keywords. This was inspired by the spam-literate web publishers who choose to write their email addresses long-hand, so that spam "crawlers" don't "find" their email address on a webpage, for instance "olutz at mit dot edu".

The last consulting job that I took was for a financial institution on Wall Street. Red Ram pickup trucks blockaded the market streets just as well postured as the military police and german shepards that stood in front of the pickups' grills. Grids of televisions were situated in each building lobby to greet incoming commuters with CNN or Fox broadcasts of war-fever.

As an information architect I had been hired to write functional specifications for a new trading platform. My initial task was to audit competitor products, which meant that by the end of the first week I had joined some 10 or so firms as a potential customer. As a result of this eavesdropping, for the next three months leading up the Iraq war, my "In-Box" was full every morning with emails listing all of the reasons why I should be buying war-stocks and war-bonds "*before* the bombs start falling on Bagdad". In other words, these mailings conveyed that if you weren't buying into the war now, you were an idiot, because it was well-known downtown that we were *already* going to war 3 months before it was announced.

Once the invasion began, the employees of the bank and several hired consulting firms were high... and *these* were "educated" people, cheering? People were excited. One sitting nearby would update others within ear-shot about which Iraqi towns had been successfully secured by the USA, which marines had participated in a search for a missing American 'prisoner', and that Saddam might be dead. I felt sick. This "high" was also an adrenaline experience, people were "on-edge". When a window-washing scaffold on the exterior of the building slipped a couple feet, (complete with Mexican window-washers) the resulting "thud" prompted the entire office to jump up in unison... fearing the worst... "a "dirty b"

has exploded!" On a floor of some 300 consultants. I was only comfortable making eye contact with one of them. These were privileged, "educated" people. Reminds me of a John Stilgo lecture at Harvard during which he speculated that Americans who live in trailer lots and have satellite dishes as big as their cars (or trucks) are better informed than the suburban and urban media consumers, who are limited to the slim selection of nationally (American) oriented programs. I quit.

Expanded Painting

The painting will now be mediated. It will be pulled-out from itself and manipulated to construct shifts in meaning both formal and in its content. The painting remains a surface, and it is this aspect that challenges the viewer most. A painting is fine grains of colored matter suspended in a medium; this suspension is the defining aspect of the medium because it is here that light plays the critical part and through which illusion is made possible.

The influence of fields outside the domain of art making such as film-making, information architecture, and user experience strategy, have fostered a critical distance to the medium and its processes that enabled the development of new approaches to art making that challenge the limitations of the medium. A shift in perspective regarding the *viewer* towards the emergent notion of a 'behavioral' subject (how the *viewer* became a *user* and *target)* influenced this approach to painting.

The painting will also abide by a morphotropic model in which sheared images appear 'corrected' in the mediated surveillance view.

The following appropriations are made:
- use of pigments intended for Stealth airplanes
- use of video technology first developed for special ops
- regarding the viewer as a *user* or *target* as practiced in User Experience Strategy
- video (buffer) delay systems
- surveillance technologies

Approaching the art making process through the viewer's experience as is the case within such practices as "User Experience Design"…   The viewer can now be considered a "user", be it of media or product. The painting becomes a framework of devices that serve to produce a specific viewer impression or perspective, and ultimately drives to challenge the viewer's perceptions and pre-conceptions.
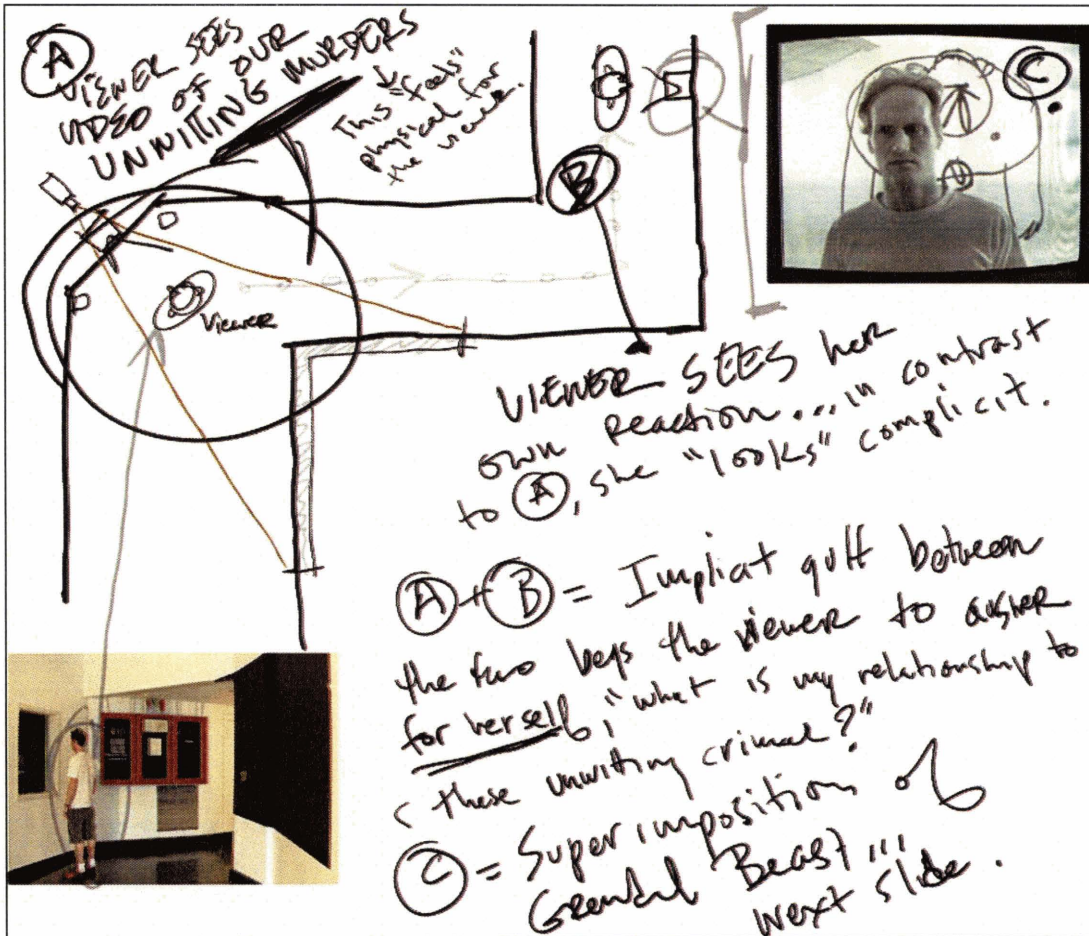
Figure 3 - Production Sketch for "Beast" installation at MIT, 2005.

A 'Mental Model' of Fantasies

A mental model is the headspace of a target user for an intended platform or product. In business process analysis and software engineering, the mental model includes how the worker thinks of the various people they need to interact with, the type of desk or lamp they use, their keyboard (environmental influences) noise-levels, as well as salary, nature of their job, responsibilities, tasks… etc. I've employed this term in exchange for a cosmology as I regard myself as a behavioral subject, a user, and a target, a sum of influences measurable through my own activities and decision-making.
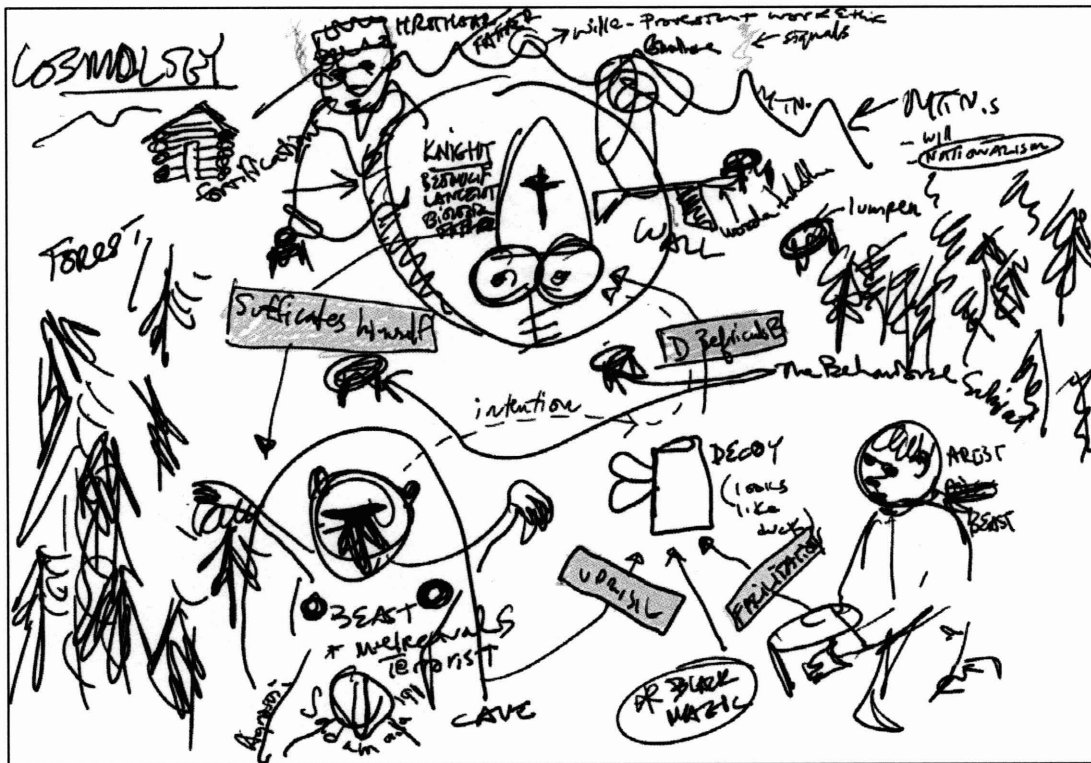
Figure 4 - Mental Model consisting of personas representative of fantasies
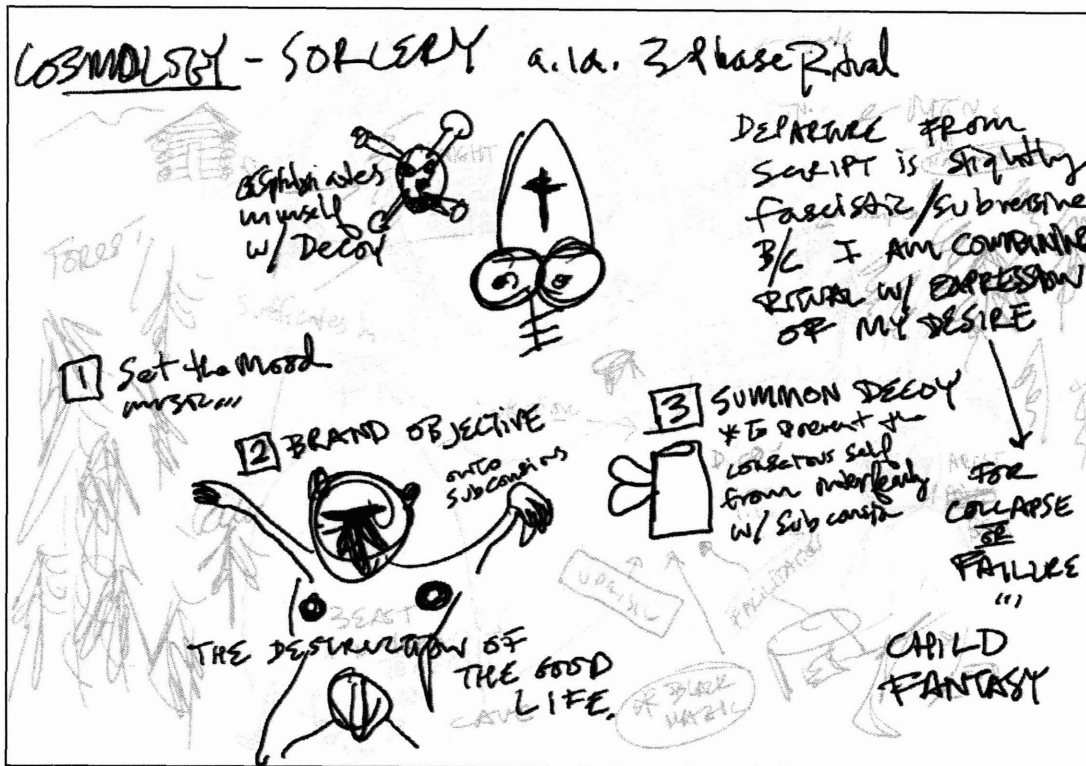
Figure 5 - Mental Model with 3-Phase Ritual Super-imposed

In the epic poem of Beowulf[vii], we are told the story of a brave knight that defends the town where the king Hrothgar and his men are regularly attacked by a so-called Beast, named **GRENDEL**, purported to be a descendant of Cain. This beast, that dwelled in the woods, took to frequenting the kings Mead Hall, where every night the kings men stuffed themselves with meet balls, got wasted, dosed maidens with beer and stuck it to the gullible ones. The beast killed many men over the course of several nights and eventually the king called on the knight **BEOWULF** to help. The knight came to the king's aid and killed Grendel by ripping off his arms and the beast's mother by beheading her.

In a more recent perspective on the tale John Gardener's "Grendel" posits the beast to be an existentialist – perhaps a more modern hero than Beowulf himself. The discontent beast contents himself with paying the thugs visits once a night, after they were inebriated and mutilates them. He rips them limb from limb for their ignorance. But Gardner's Grendel is from the late 80s. He had a conviction that was rested upon a philosophy of existentialism and a moral indignation towards these "jug-heads". Our "Grendel" today is fundamentalist.

The following personas are representative of desires for power, control and collapse. The origins of these characters are a mash-up of sources ranging from the epic poem Beowulf, contemporary media roles such as the White House Spokesperson, and others represent processes or procedures within a larger framework such as Will Magic spell-casting. There are no *direct 1:1 rational* correlations to be drawn from abutting these many diverse models; rather this layering of systems is the result of a mental model framework in which *specific* associations between various eras and fields have already occurred and exist now only to be abstracted.

Grendel, Persona for Fantasies of Collapse

Uprising of the Beast

The American today fantasizes about the capacity of a foreign entity to take-over or destroy his country and even his own neighborhood and home. This fantasy is not unlike those of old tales that involved monsters in the forests. What was Grendel, anyways?
Ideologies that play-off of external threats are themselves fantasies of collapse… there is no beast "out there". This imagined aggressor is imagined as a BEAST; this is GRENDEL.

Franz Fanon's writings on the psychology of the neo-colonialist from the perspective of a conflicted conscience. Can a child belonging to a neo-colonialist culture, desire a collapse of their own world... It is only a matter of small degree that our suburban child acknowledge on some level that there is resentment, hatred, or contempt towards his culture, family, and him. Will this child fantasize about the *oncoming attack,* or the *impending storm*, or the *uprising of the beast*?

We believe a beast exists because we want to believe that we are vulnerable, that an evil form exists, and that our system is on the verge of collapsing… we fantasize that he is rising up against us. Believing that a threat exists justifies our own escalation in the exercise of power and control. By believing in a destroyer, we also conjure sympathy for ourselves, which in turn leads to "finding" ourselves again, renewal.

These fears are also routed in the underlying knowledge that we *are* responsible for the misery of others and the belief that *somebody* is "out to get us". In other words, if we rely on the hardship and misery of others it is conceivable that we might expect retaliation and/or vengeance.
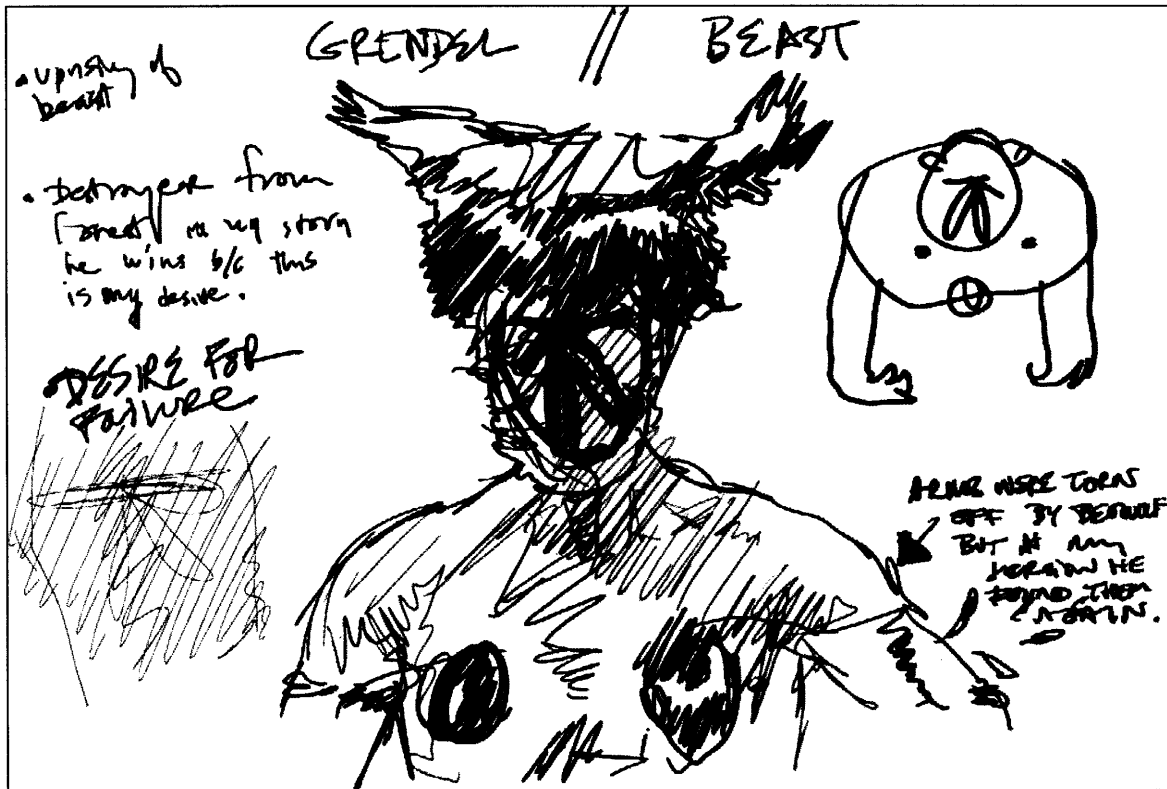
Figure 6 – Grendel

It is important to recognize that the very WILLINGNESS TO BELIEVE in myths that purport a beast has attacked us, is an indication that we have a disposition to fear others before ourselves and to trust those we "know" before those we do not know. The beast exists to fulfill our need to believe that our defeat is plausible. This need is fulfilled through the media-stunt efforts of the terrorists as well as the manipulations and propaganda of our own state and private media system.

He is at once: Beast, Terrorist, Sadam a la '91 ("I will destroy America"), and Destroyer of the Good Life. Descendent of Cain, intellectual, revolutionary, insurgent. and "Red Nurse"[viii].

The Unwitting Man-Slayer's Fear of Vengeance

It is my own subjective view that the *fear* from which this fantasy is born is routed in the psychology of the oppressor as defined in the broadest sense. In my opinion the fear latent in American culture is a direct result of the guilt we feel over the crimes we have committed against others either personally or through association with a system that relies on such violence.

In my opinion, we are *at best* unwitting murderers (if not manslaughters). In his text on the "Cities of Refuge", Levinas wrote of the "un-witting murderer", a scenario that is described at length in the Talmud. The unwitting manslayer is a person that commits murder through negligence, for instance if the blade on an axe were to become loose and find itself again in the skull of a passer-by, the crime is committed without intention. The irresponsible act is likely to result in a conflict between the slayer and a relative of the slain. Two rights emerge out of this situation:

> 1) The illegal but understandable crime of BLOOD VENGENCE, which the relative of the slain is likely to attempt to commit. Note, this act is considered illegal however the *desire* is to commit this act is also UNDERSTANDABLE.
>
> 2) The need for the guilty to flee from the avenger of blood and his to seek refuge.

In my opinion, by extension this dynamic does not only apply to people who accidentally kill someone in a *direct* capacity (for instance, if a blade on an axe were to fly-off the handle into somebody's skull) but also to any person that benefits from the death of others by way of dependence on a system at fault which they willfully use.

I believe that as unwitting manslayers, we have fears of the avenger of blood or *blood vengeance*. Who is this avenger? We believe that he is *surely "crazed", "out of control", "fundamentalist"*, he is a *"terrorist"* ... FOX Network stuff - hysterically fearful.
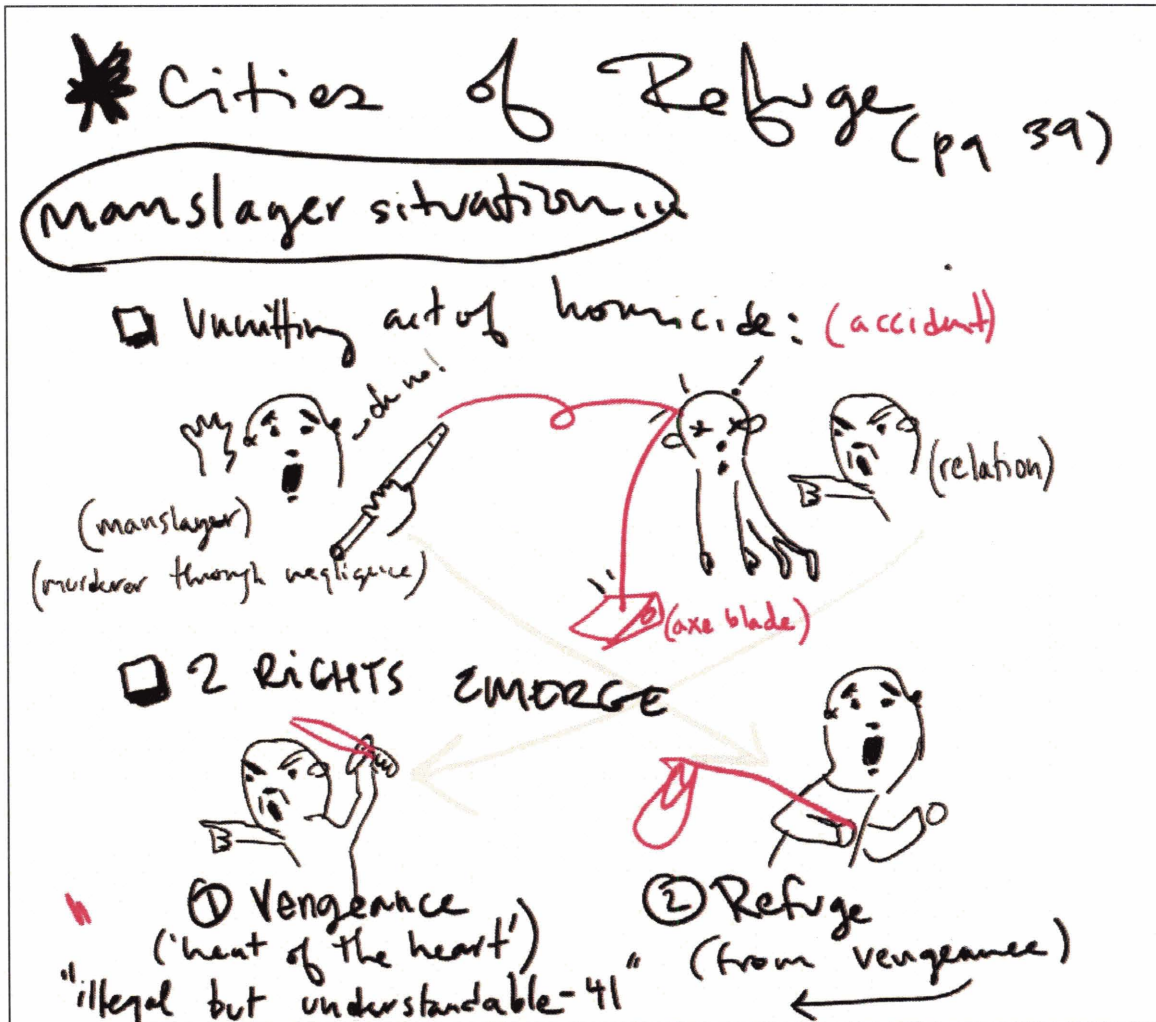
Figure 7 - The manslayer situation

This *avenger* has a right to *desire* vengeance (though he is of course not permitted to *commit* such an act). **IF** we acknowledge that his desire for vengeance is *understandable*, **THAN** we also take responsibility to some degree of the crime committed. It is not unreasonable that an American who has been made aware of the crimes of our nation (post-Vietnam war era) would become increasingly fearful of repercussions and impending "pay-back" time.

Gnome, 'Stand-in' for unwitting manslayer

The gnome is a stand-in for a guilty manslayer. He is a hoarder of gold and guilty of indirect crimes against others. He is also a Swiss banker. He is skewered by Grendel.

Figure 8 - Production Sketch / Grendel skewers gnome's head in Yerba Buena
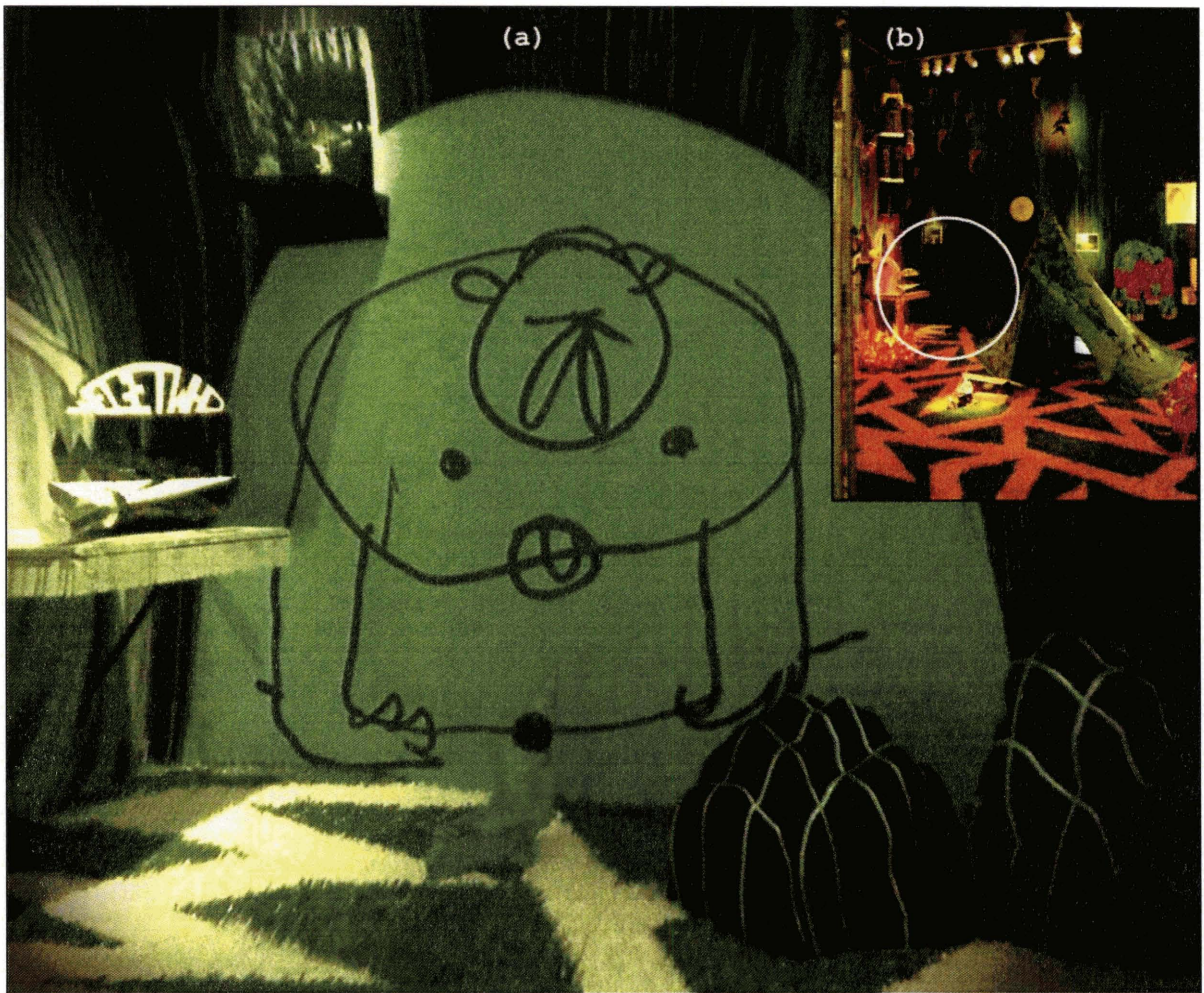
(a) wallpainting and figurine viewed through night-vision binoculars
(b) viewed by naked eye.

Figure 9 - Infrared reflectographic installation with military binoculars in which Grendel skewers the gnome's head, Yerba Buena, SF, CA, 2005

Beowulf, Persona for Fantasies of Power

This character is primarily derived from the epic poem of Beowulf written between 700-1000 A.D in which he is the hero knight that defeats the dreaded beast Grendel. Beowulf is a jock, soldier, and thug. He makes money and fame through slaughter. Beowulf today is a private contractor that uses terrorist methods to beat enemies of client states. He is Blackwater.
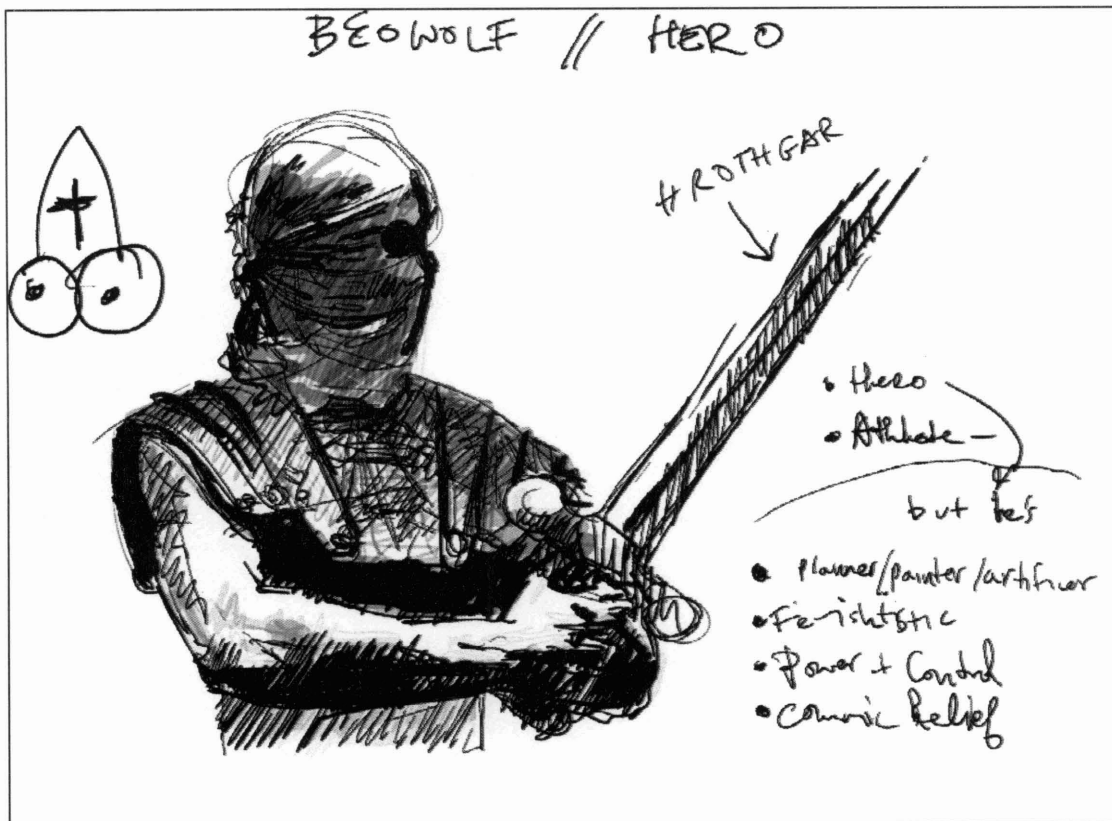
Figure 10 - Beowulf

Dicky, Persona for Fantasies of Control

This character represents for myself an advocate for a new strand of rhetoric that emerged with the rise of neo-conservatism in the nineties. In the language used by the White House, rebuff to critiques were masterly handled by resorting to broad "common sense" ideas delivered with a humorous or slapstick tone. This use of language was evident to me during televised press conferences held by White House Press Secretary Ari Fleischer under the presidency of George W. Bush. Ari quickly earned himself a reputation as Comical Ari (itself a reference to 'Chemical Ali") because his keen sense of humor was affectively disarming for frustrated critiques.
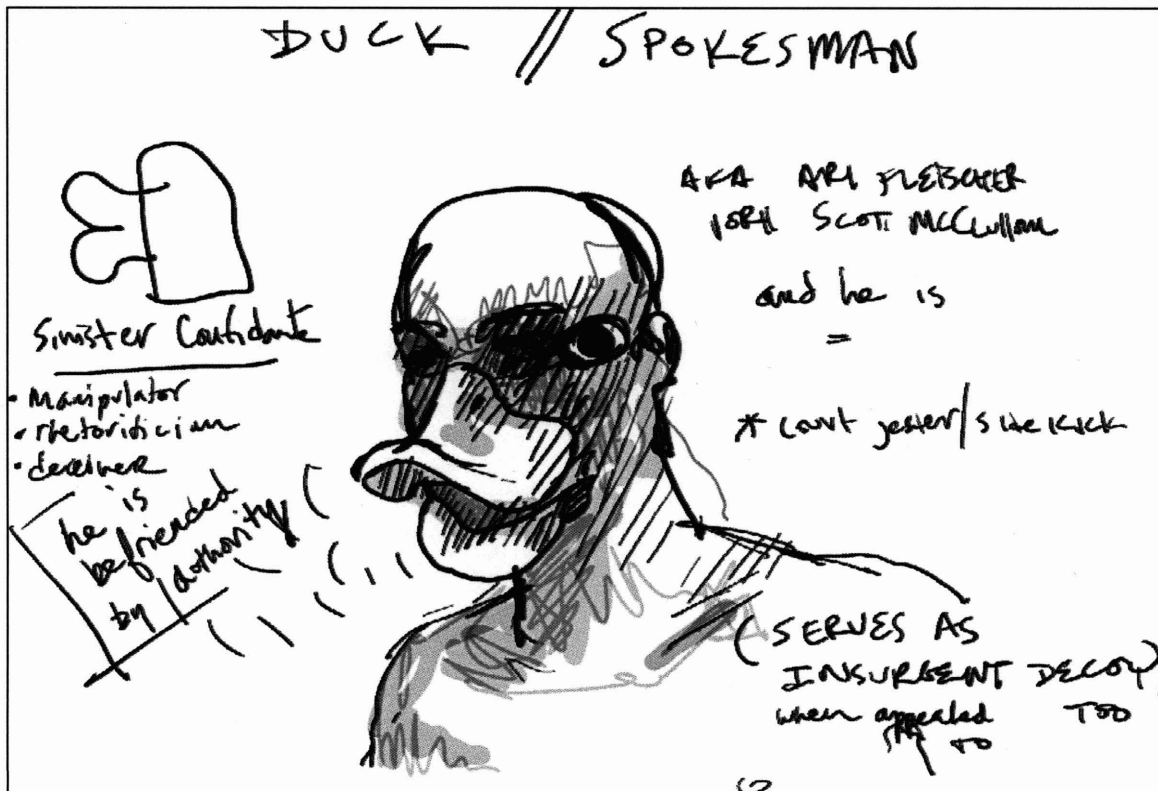
Figure 11 - Dicky

Behavior: The duck motif has its origin in the talkative behavior and mannerisms of the actual animal itself. It is at once a harmless (waddling) creature as well as a ceaseless critic

with a flat nasal tone that of a cynic. The outcome is a character that is at once disarming AND critical, even sinister as Walt Disney's Donald Duck clearly demonstrated in his frustrated battles with the world.

In this model, Dicky represents the spokesperson of a political and cultural movement that pushes the triumph of self over the interests of others. His party allegiance to nationalism is based on the excitement he derives from ideologies of romanticism conflated together with assertion of anger towards those that obstruct the fulfillment of fantasies of control and power.

As a rhetorician, he is also an advocate for the emergent capitalist media system and it's application of behavioral sciences in the form of CAPTOLOGY. He thinks of 19th century fascism with reverence as it mastered the appropriation of romanticism and existential values for purposes of a nationalist political platform. He relies on fetishistic copulation while his mind focuses on romantic tropes. It is important to me that this character be portrayed as both sinister and disarming at once.

The distribution and proliferation of the "bill" motif demonstrates the propagation of his rhetoric. For instance, the climber depicted in "Der Wille" also shares a "bill" for a mouth because he too shares in the will of the Dicky to *ascend* the mountain.

Decoy, Device for Fantasy of Control through Subverted Intention

In the practice of Will Magic, the subject uses certain processes and/or devices to affect her own Will. In this type of magic the subject employs ritual as a means of entrusting specified goals to her subconscious. A fundamental belief within the practice is that the unconscious, as a powerful motive force, is capable of achieving certain goals that are otherwise unattainable through one's conscious self. Historically there have been many practices that have taken this general approach including what Aleister Crowley called "magick" which is loosely defined as acts performed in order to cause intentional change in reality in accordance with one's will. Chaos Magic also functions similarly, however this is within the framework of 'gnosis' accessed through elevated states of being through such physical activities as orgasm.

> *Phase One* - The visual image we conjure when we think of magic rituals – candles, incense, chanting – these are all techniques that in practice are associated specifically to the process of "opening up" the portal to the subconscious, TO SPREAD OUR CHEAKS so to speak. Prior to the ritual itself the subject determines what *intention* or objective course it is that he wants to entrust to his subconscious. This intention is distilled into a symbol, in some practices this is referred to as a Sigil. It is a symbol that functions not as a letter but as a glyph; it represents a complete concept – the subject's intention.

> *Phase Two* - Once the subconscious is made vulnerable, the objective is emblazoned upon it like a scorching brand on cattle. In other words, a program is written to the subconscious. This step involves using the symbol/Sigil,

> *Phase Three* - In order for the objective or "spell" to be realized, it is essential that the subject consciousness lets it dwell in our subconscious. In other words, the subject must be skilled in restraining his own desire to remember the "objective"; if one remembers (consciously) the program that has been written to their subconscious, s/he will inhibit his subconscious from acting with its true capacity.
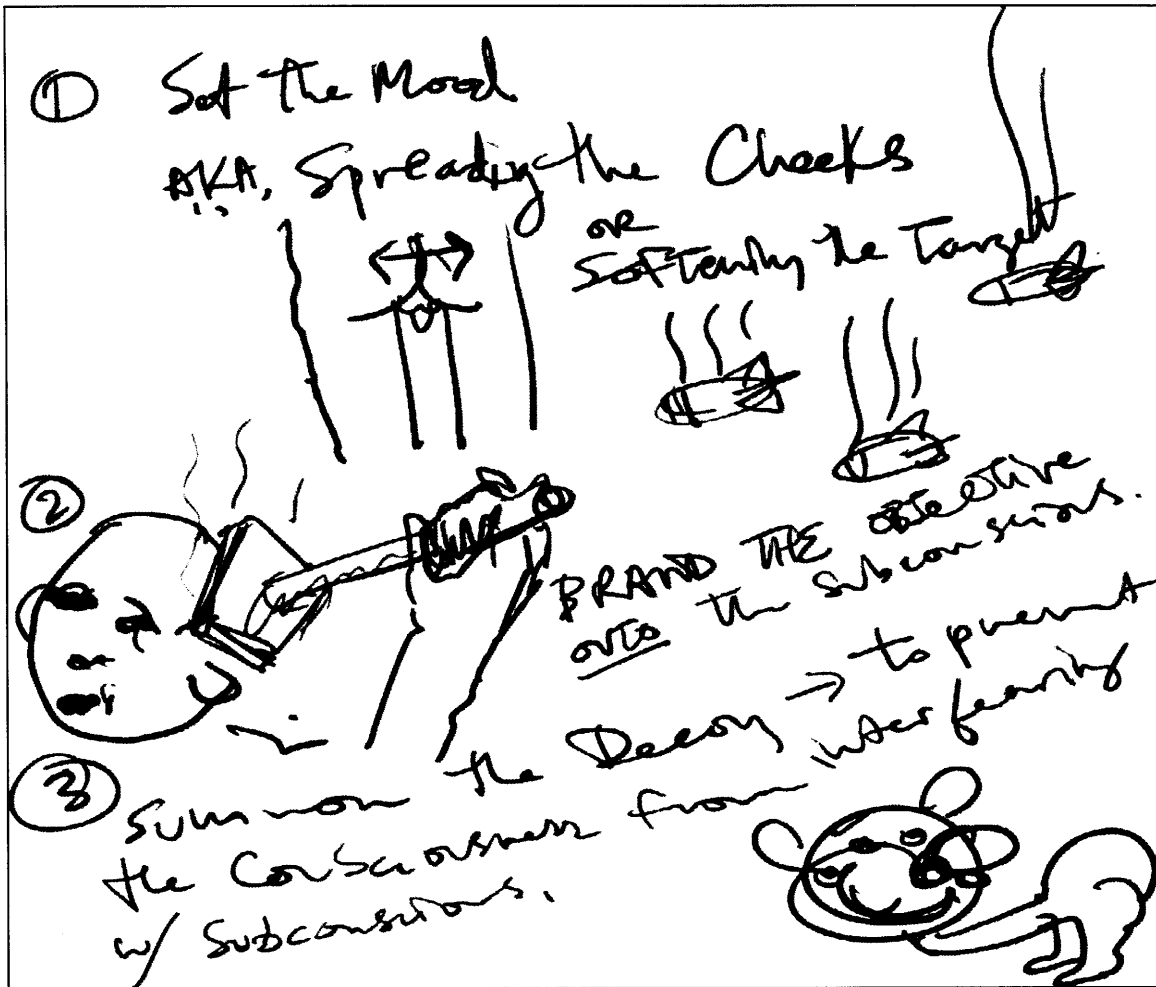
Figure 12 – Production Sketch / 3 Phased method of spell-casting

Let us now consider a metaphor, the objective is a "bubble" of a soap-like substance that is inflated during the course of the ritual. The bubble will represent the predetermined objective for which purpose the subject has undergone the ritual to begin with. The completion of the ritual entails that the bubble be "sent" away from the subject. Accomplishing the objective will be a matter of the subject re-obtaining this "bubble". If this action of "re-obtaining" to bubble were left in the hands of the subject's consciousness, the bubble would inevitably pop as the consciousness pulls too hard. It is only possible to re-obtain the bubble by coxing it back into our grip, lightly, which is the work of the subconscious. So the question emerges…. And leads us to the third step: how do we prevent our consciousness from destroying our objective? How does one prevent themselves from remembering what has just been emblazoned on the subconscious?

Enter, the **DECOY**.
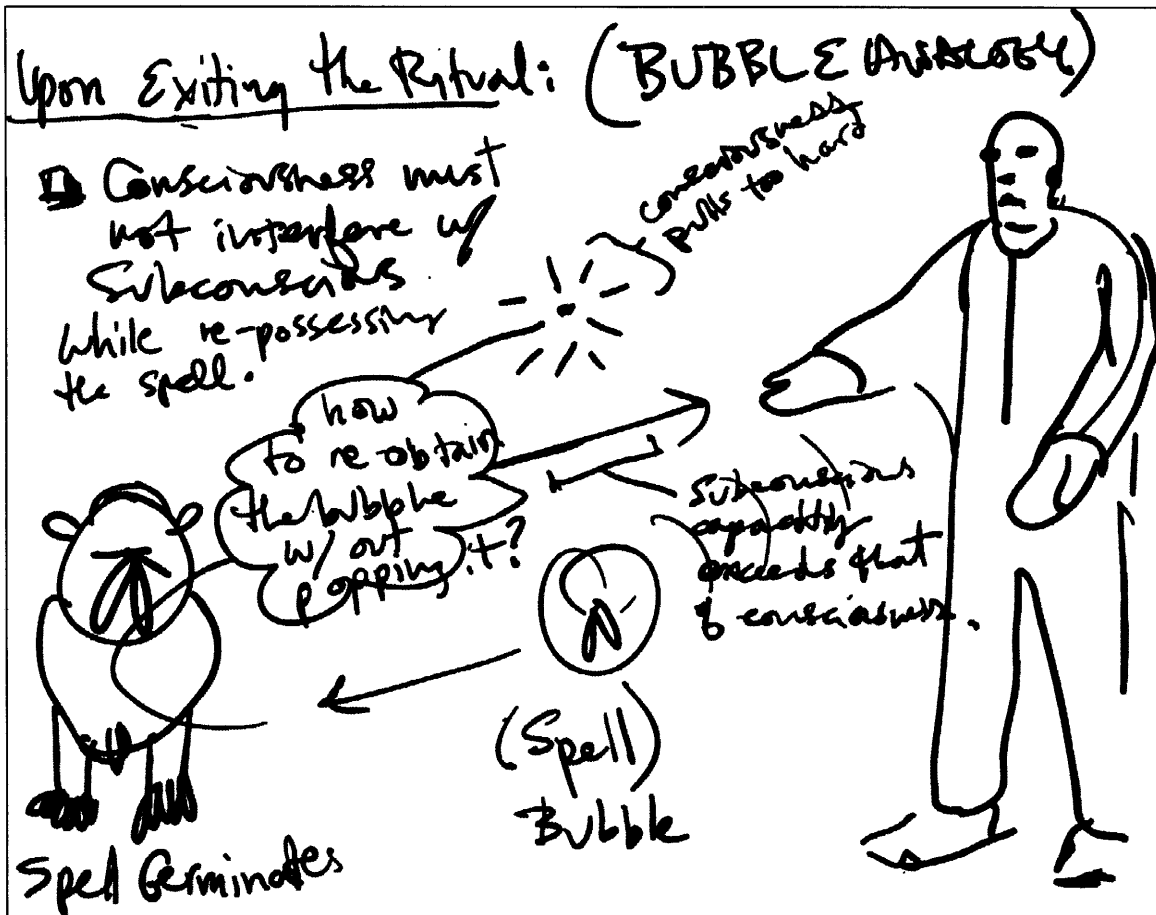
Figure 13 – Production Sketch / Spell-casting "Bubble" Analogy

The subject must pre-determine a specific sign or symbol that he can "seal" or "stamp" on top of the sub-conscious just prior to exiting the ritual. The symbol ought to represent something entirely unrelated to the objective of the ritual; its affect when summoned should "distract" the consciousness, thereby preventing the subject from remembering his subconscious objective. At anytime following the ritual, when the subject begins to recall the "branded" objective, he must summon the decoy as a means of luring himself away from the topic. In the practice of will-magic, the sigil is used to represent the intention of the subject. In contrast to the Sigil, a Decoy can be used to disengage the consciousness from "remembering" the program that has been previously "written" to the subconscious. In short, it is whatever emblem affectively prevents the subject from remembering the objective that has been entrusted to his subconscious... from Mickey (Mouse) to Dicky (Ari)

Fleischer. In this mental model, Ari is NOT himself a decoy, instead he is *representative* of a decoy, he *signifies* decoy. Dicky is a decoy because his style of using language and rhetoric exhibits similar skills to the trained ability of practiced sorcerers to willfully ignore the underlying unstated intention.

"Ascender"

Overview

In this body of work, Romanticism is conflated with fantasies of control, power, and collapse. In the mental-model of the artist, the notion of *will* is closely intertwined with the landscape of the Alpine Mountain and particularly with its *peak*. In a video the artist climbs a mountain to perform a ritual on its summit, collapsing mystical practice with ideologies associated with *ascent*. As a fantasy, the total installation affords some slippage towards the similarly romantic desires for collapse. As a philosophical trope, will is constantly torn (for instance from Romanticism and Existentialism) into the political instrumentations of nationalist, fascist, and fundamentalist agendas; in some cases, the mountain image itself has been hijacked for these purposes. In this particular work, the existence of "Beast" in reality (as opposed to fantasy) is challenged by the artist.

The artworks included within this body of work were produced as individual works that also function within a larger narrative when exhibited collectively as an installation. Under these circumstances, a particular arrangement of the works is necessary in order that the overall viewer experience is on target. The initial context for exhibition influenced those particular works that required site-specific installation, such as the painted diptych and CCTV system. The first venue for exhibition was "6: six artists from the Visual Arts Program at MIT", a show at Space Other in the South End district of Boston, MA from April 19th to April 26th, 2006. The layout of this exhibition space and the conditions of the group show called for a specific approach to the placement and positioning of artworks works, the details of which follow. Individual artworks included in this exhibition:

(1) Ascender, video, 11min., 2006

(2) Ascender: Mental Model, Archival Inkjet Print, 36"x33", 2006

(3) Ascender, Diptych, 2006

    A. Acrylic on canvas and CCTV Camera, 180"x75"

    B. CCTV Monitor with live video feed of (3)A

(4) Beowulf, Archival Inkjet Print, 36" x 34", 2006

(5) Grendel and Beowulf, Video, 9:52min. 2006

(6) Ascender Production Sketches, Archival Inkjet Print, 36"x32"

Figure 14 - Two part arrangement of artworks support larger intention of the installation: Entrance = setup, Rear = demystification.

Narrative Structure of Exhibition Layout

A critical aspect of this particular work is the choice to arrange artworks within two separate areas of the exhibition space, the "entrance" and the "rear", so that the overall ensemble function in terms of illusion/disillusionment and myth/demystification (Figure 14, *above*).

Part One: Entrance Space

As a piece that intends in part to challenging certain beliefs as fantasies, it is important that the entrance space establish an initial viewer experience that supports certain ideologies, albeit with humor. As illustrated in Figure 14, upon entering the exhibition space, the viewer is presented a video #(1) and print #(2) and a large painted right-angle diptych with infrared cctv camera #(3A) . Placement of the exhibition wall-text and a small table of press materials serves as a visual decoy to draw the visitors' attention away from a low-hanging cctv camera located on the right-side of the entrance to the space. The success of this device was confirmed through interviews conducted with gallery visitors. No interviewees noticed the camera until leaving the gallery.

Figure 15 - Photo of gallery entrance with infrared cctv camera in upper right corner.

(1) "Ascender" (Video)

The video monitor on the right side of the first exhibition space follows the artist up a mountain where he performs the first phase of a ritual. The artist dresses himself with duct tape and balloons to impersonate the "Dicky" persona, advocate for *Will*, rhetorician and captologist.

Figure 16 - Cutting into mountaintop and removing Sigil

The video is shot as a documentary of the ritual performed by artist, recorded by the artist's brother, Eric Lutz. Eric is a scientist who conducts research in Snow Sciences and develops avalanche-forecasting technologies. The production process involved, writing a script, storyboard, shot script, video production, and post-production. This video covers the first of three phases of a ritual. Later phases of the ritual will be performed at a later date (beyond the scope of this thesis).
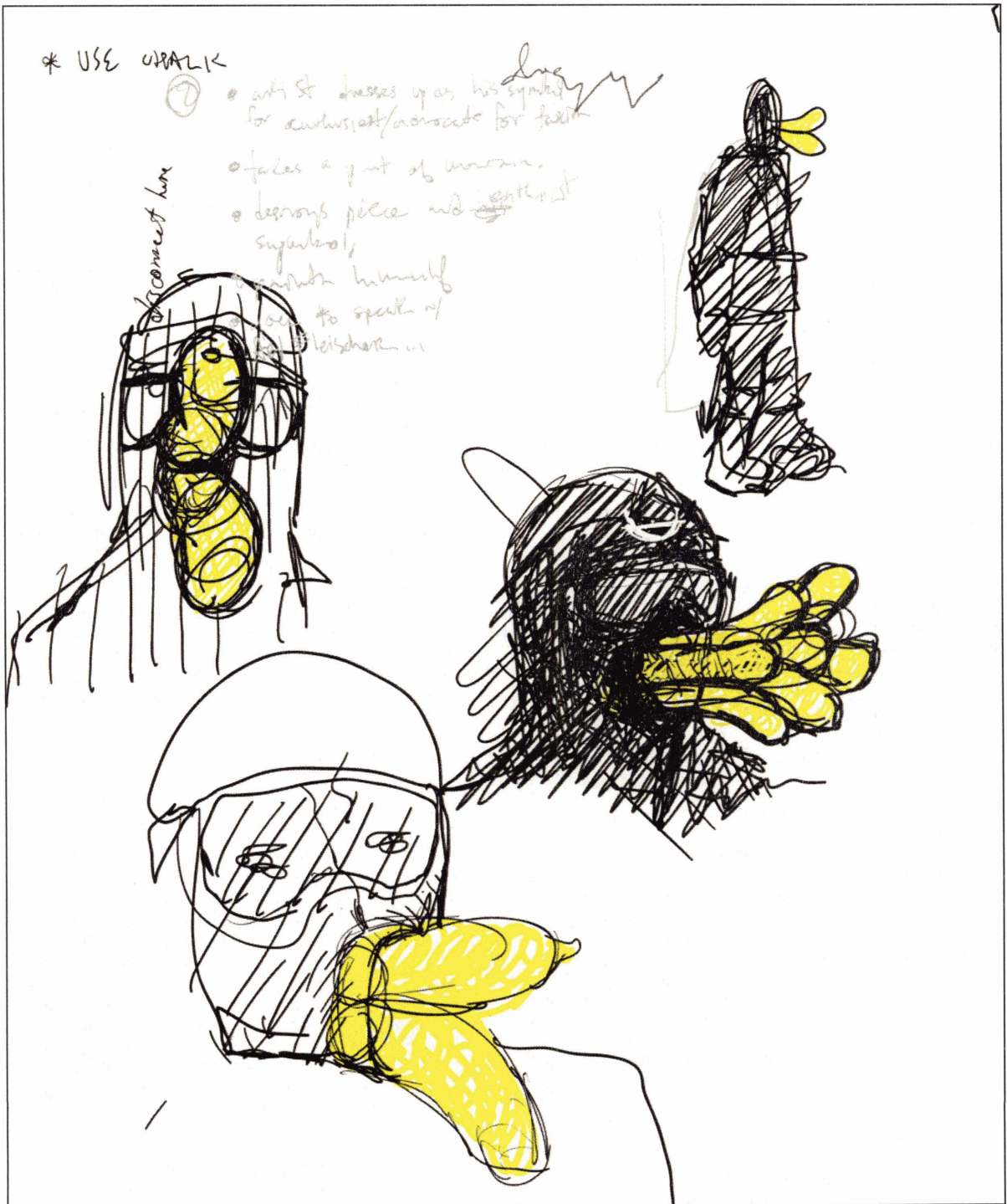
Figure 17 - Production Sketches for Dicky outfit
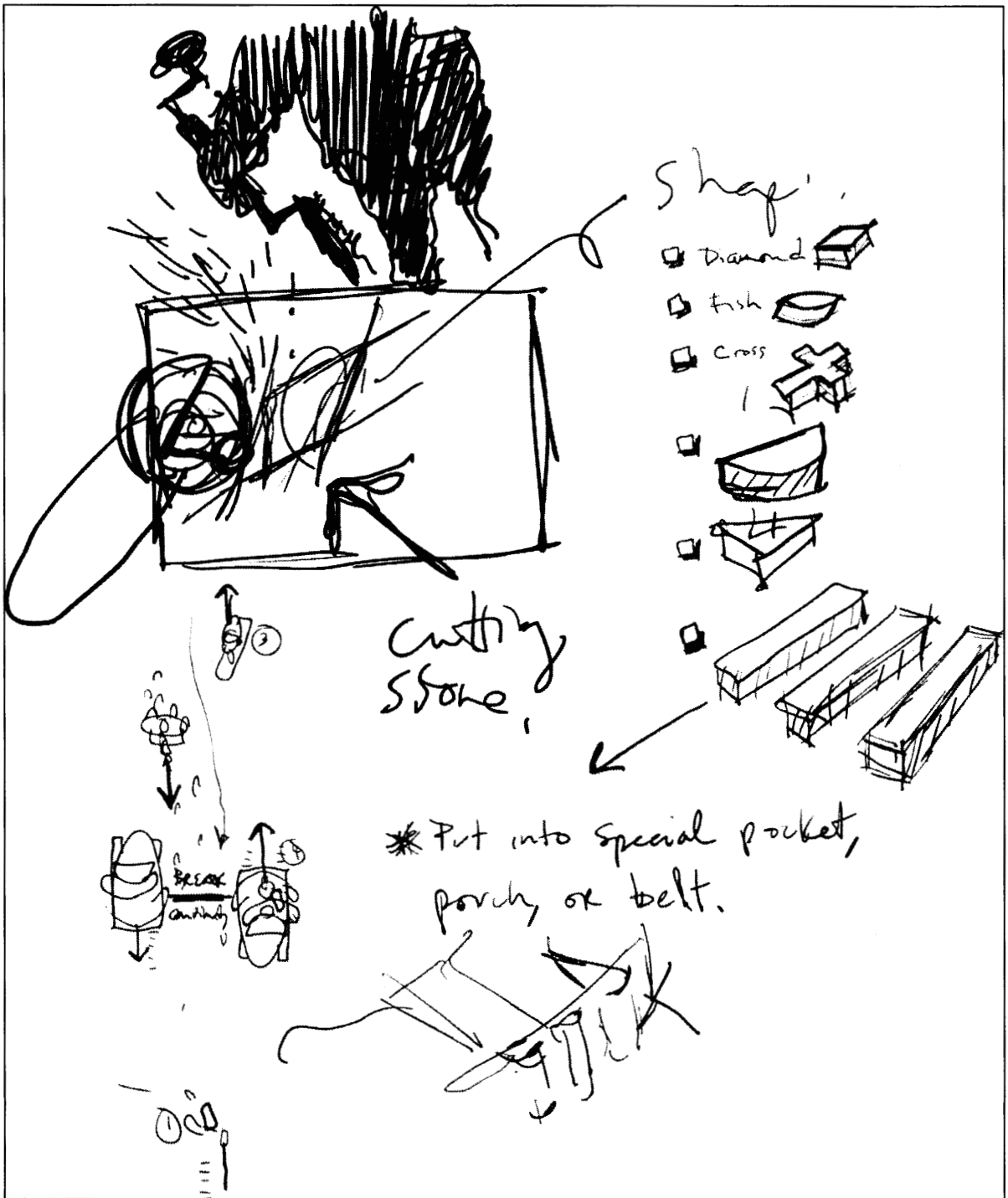
Figure 18 - Production Sketches / Variations on cut rock

Figure 19 - Storyboard excerpt from early version of Ascender pre-production

In the initial script, "the artist" and "Dicky" were separate characters; this was later changed because this approach would have produced a fictional interpretation, which was not the intention of the artist. Both of the videos included in this body of work are meant to read as non-fiction, they portray the artist performing a script involving characters that represent archetypal personas associated with specific fantasies. The artist is a man first, not a character.
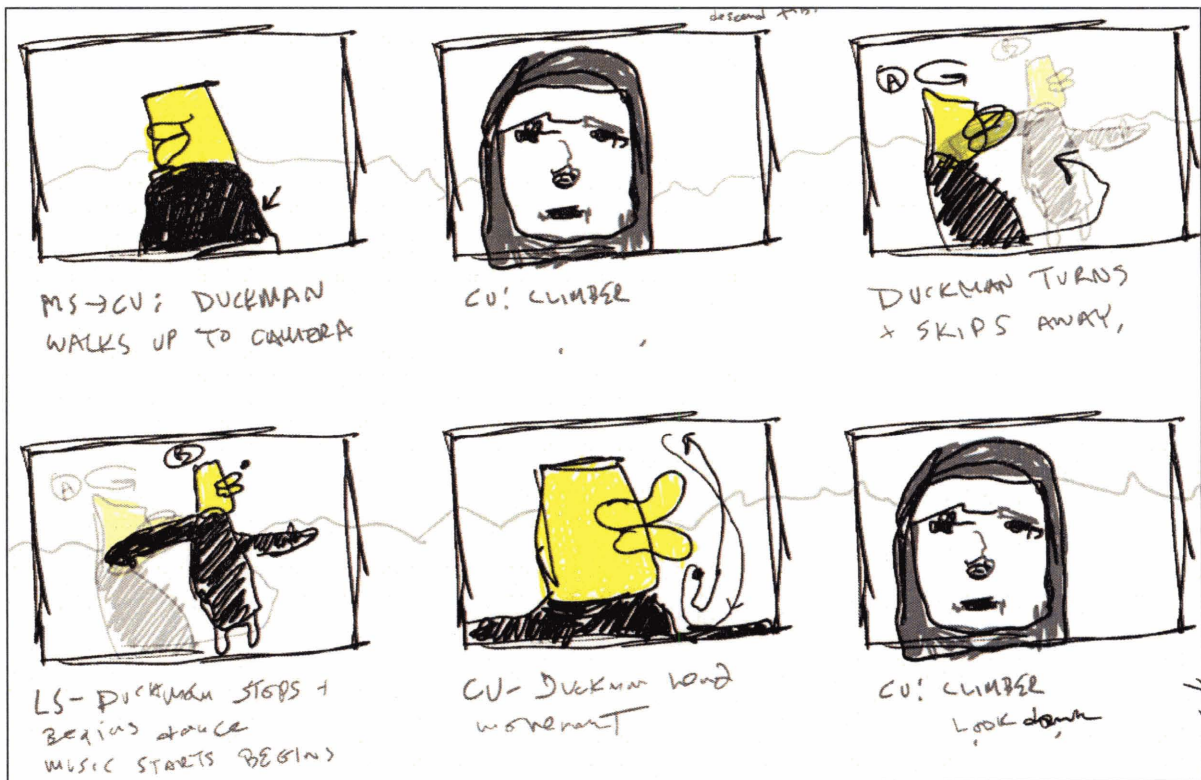
Figure 20 - Close-up / Storyboard excerpt from early version of Ascender pre-production

This distinction between fiction and non-fiction, and the artist's preference toward the later is particularly evident in an earlier video shoot on a peak in the North Bridger Range of Montana during which the artist wore a wristwatch and used a drill (instead of a grinder) to cut away the rock (Figure 21). In the final (used) video footage, because a snowy alpine environment was preferable to a rocky lower altitude environment different production-design choices had to be made due to the extreme conditions in which the video shoot took place. Cold temperatures, high winds, and an abundance of snow meant wardrobe and props needed to be warm and efficiently handled. Exposed skin lead to frostbite within minutes. Ultimately, these conditions coupled with a serious respect for them meant a more covered and insulated figure would be necessary in the final shoot.
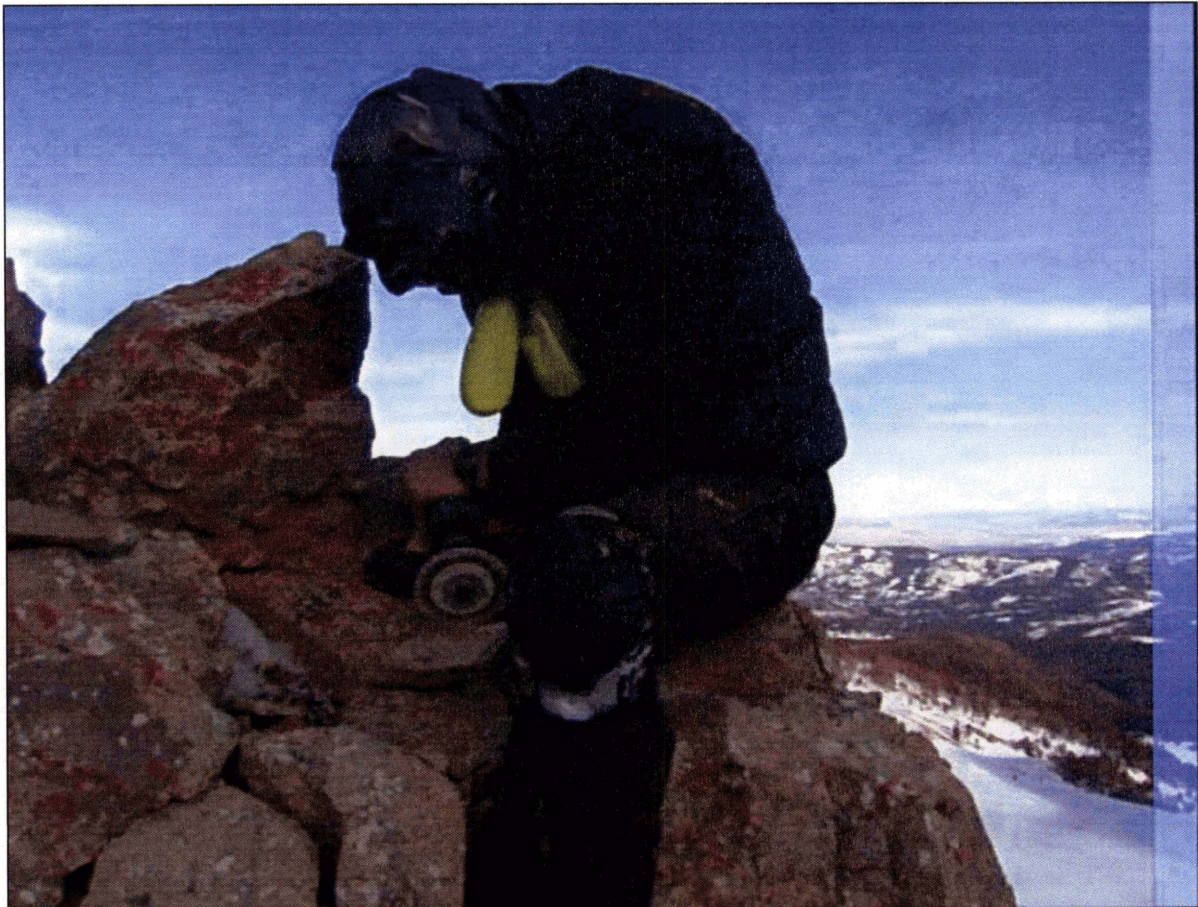
Figure 21 – Video Still / taken during earlier (unused) ascent; non-fictional aesthetic emphasizes artist as *man*, instead of artist as *character*

Video stills from final ascent:

Figure 22 - Video Still / prior to ascent

Figure 23 - Video Still / during ascent

Figure 24 - Video Still / during ascent

Figure 25 - Video Still / near summit
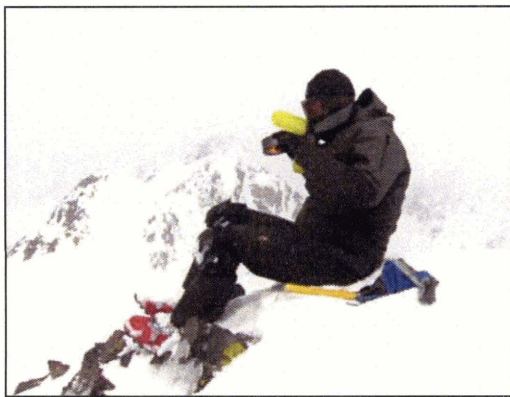
Figure 26 – Video Still / Applying duct tape on summit

Figure 27 – Video Still / Uncovering mossy summit

Video stills (continued):

Figure 28 – Video Still / Beginning the ritual

Figure 29 – Video Still / Cutting rock with grinder
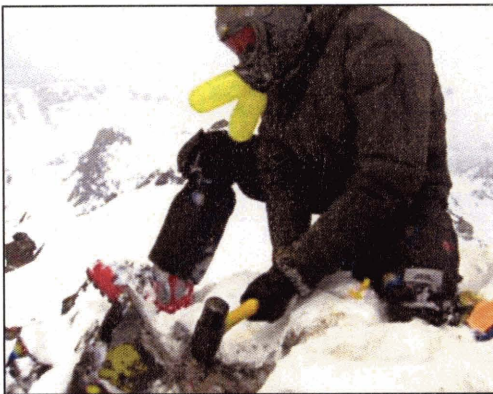
Figure 30 - Video Still / hammering cut rock
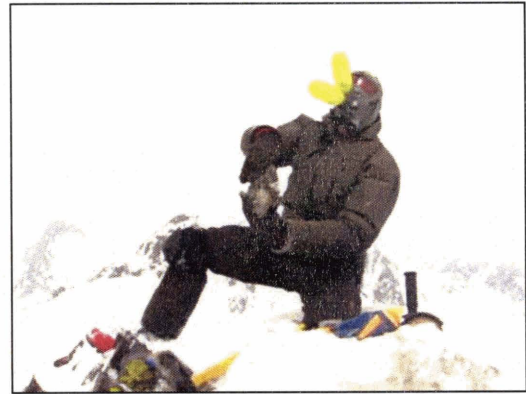
Figure 31 - Presenting Sigil of "Will"

Figure 32 – Fetish and the Sigil

Figure 33 – Video Still / Closing the ritual

Video stills (continued):

Figure 34 - Dismounting the summit

Figure 35 - Removing tape before descent

(2) "Ascender: Mental Model"

In this printed drawing, Dicky assumes his position on top of a mountain above Hrothgar's town, as rhetorician and captologist, well-informed via technology, in another moment of the drawing he stands at a podium sending vibrations to inhabitants of the village.

Figure 36 - Ascender: Mental Model - Archival Inkjet Print, 36" x 36", 2006

Beowulf is placed near the Meadhall, Hrothgar sits on his throne, and both men share the same label "Father" while Grendel, presumed to be in a distant valley is labeled "Mother".

In the foreground of the drawing, the behavioral citizen becomes the unwitting manslayer as he stands in surprise watching the axe-head fly loose from its handle finding itself in the skull of a bystander "somewhere else or [in an] obscured [place]". The nearby friend or family of the victim is presumably upset and seeks " 'understandable' desire for blood vengeance"... It is at this point in the flowchart (where the arrow from the victim and arrow from the villagers converge) that the fantasy of Beast emerges in the form Grendel's head... qualified by the "Function" box attributed to the villagers as "Group fantasy of collapse...[fearing] THE 'BEAST!'"

Figure 37 - Close-up / Ascender: Mental Model - Archival Inkjet Print, 36" x 36", 2006

The *lumpenproletariat* are characterized as "go[ing] either way…(dirty)" in other words, they support "whoever gives them the highest bid." They are Also Known As, "The very best of us"… This armed force is presumably on the way to deal with the "Avenger of Blood".[ix]
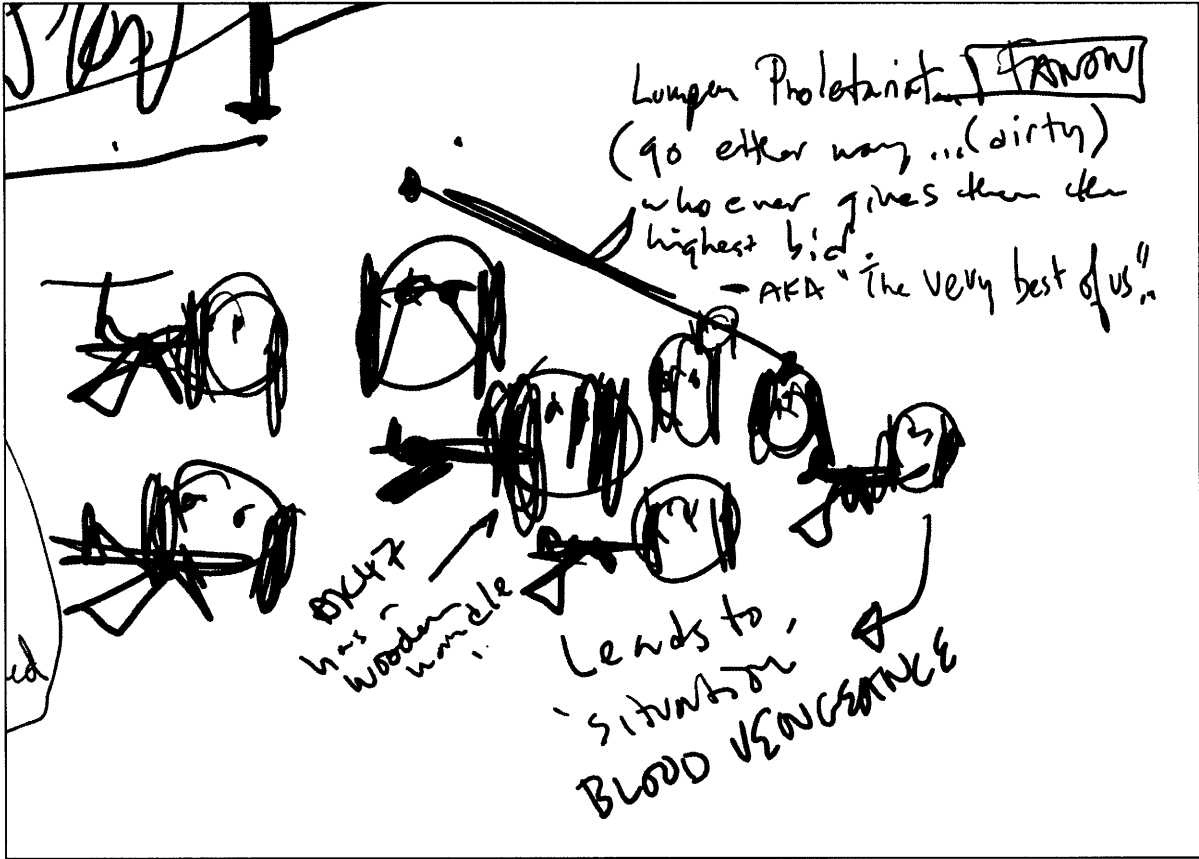
Figure 38 - Close-up / Ascender: Mental Model - Archival Inkjet Print, 36" x 36", 2006

<u>(3A)"Ascender" Diptych and Infrared CCTV Camera</u>

The painted right-angle diptych consists of a large loosely rendered mountain landscape with heavily painted line drawings of the same cast as outlined in the mental model above. This painting is about an impending battle between Beowulf and his *lumpenproletariats* ("the very best of us") against Grendel, who is presumed to be in his cave, which is rendered as a massive dark abstract shape that stretches across both canvases. A label and arrow indicate that the large black abstract shape is Grendel's Cave.

Figure 39 - Ascender Diptych, acrylic on canvas, 180" x 75". 2006

Prominent images of surveillance cameras and a flowchart mirror the real-world scenario in which the viewer unknowingly stands. In the mediated image on the cctv monitor, these camera drawings disappear, omitted. The application box is labeled "Behavioral Scripting" with a bulleted list (in Power Point syntax): Gait Recognition, Border Crossings, and Back-draft (Dirty!) entries... IF "Abnormal", THEN "Request Oversight", OTHERWISE "Carry On". "Back-draft Entry" refers to surveillance monitoring applications that identify when an individual waiting by an exterior door enters a building by following somebody else who uses a key... hence, back-draft.
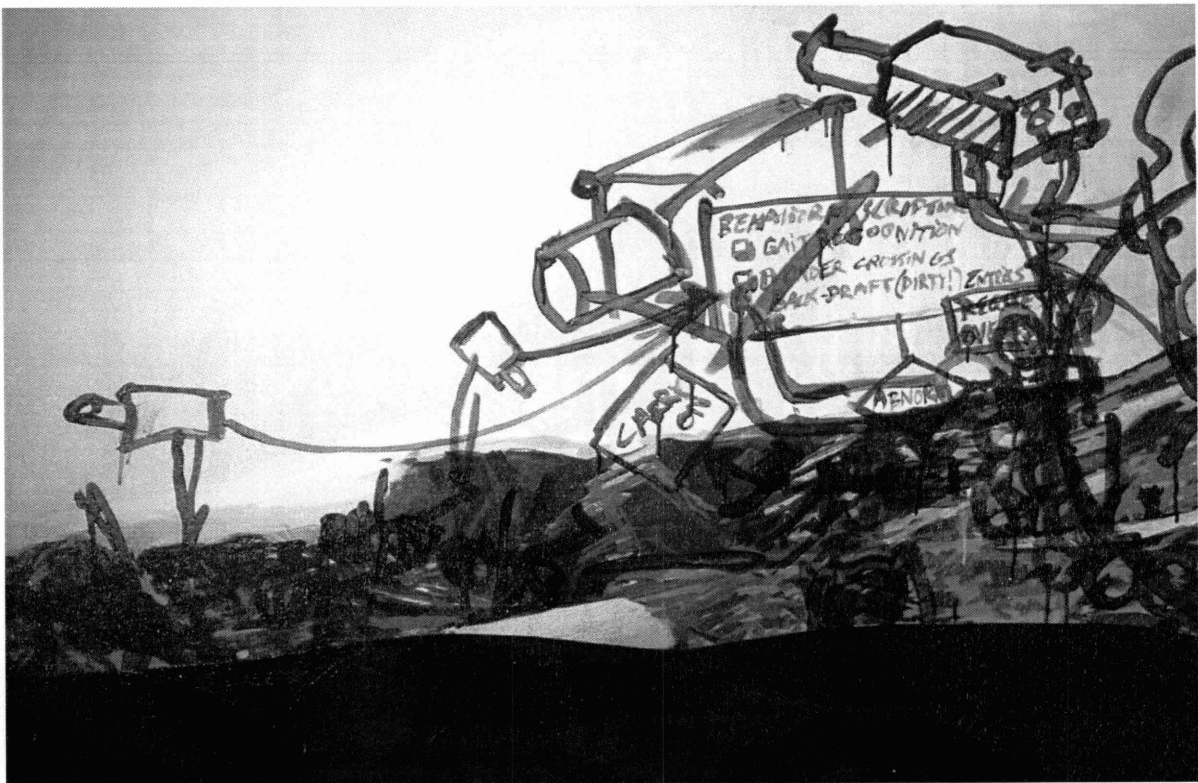
Figure 40 - Close-up of painted surveillance cameras

As a *high-level* map/diagram a flowchart is situated between the villagers and Dicky processing actionable behavior into relevant messaging, which is sent back to the villagers via Dicky's vibrations. These vibrations are mimicked in the video performances when the artist rapidly rubs the duckbill balloons during the mountaintop ritual of Ascender as well as the asphyxiation scene of Grendel and Beowulf. In this flowchart, the "Behavioral Subject" "Exhibits Behavior", at which point "Data is Stored", and "Analyzed", at which point the "Message is Determined".

Figure 41 – Dicky's Rules-based Message Platform

Beowulf holds Hrunting pointed downwards towards Grendel's cave (Figure 42) while an army (of lumpen-proletariats) encircle the it. The later are labeled (Figure 43) "Goes either way", "The very best of us", and "Critical to any campaign".

Figure 42 - Beowulf with sword

Figure 43 – Close-up / Lumpen-proletariats ready to attack Grendel

Text next to one soldier reads: "AK47 [has a] Wooden Handle like Ariflex, [Is this] Tangible?" Somebody designed this handle. Wood feels better than plastic. How fitting that one of the world's most popular guns share this similar feature with one of the most popular cameras.

Figure 44 - Close-up / Soldier with AK47

The mountain image itself has been painted as a sheared image to correspond with the position of the cctv camera located at the entrance of the space. As viewers are not aware of the surveillance camera (at first) they presume the manipulation of image is intended only for the immediate visual effect.

Figure 45 – Painting as seen from position of surveillance camera
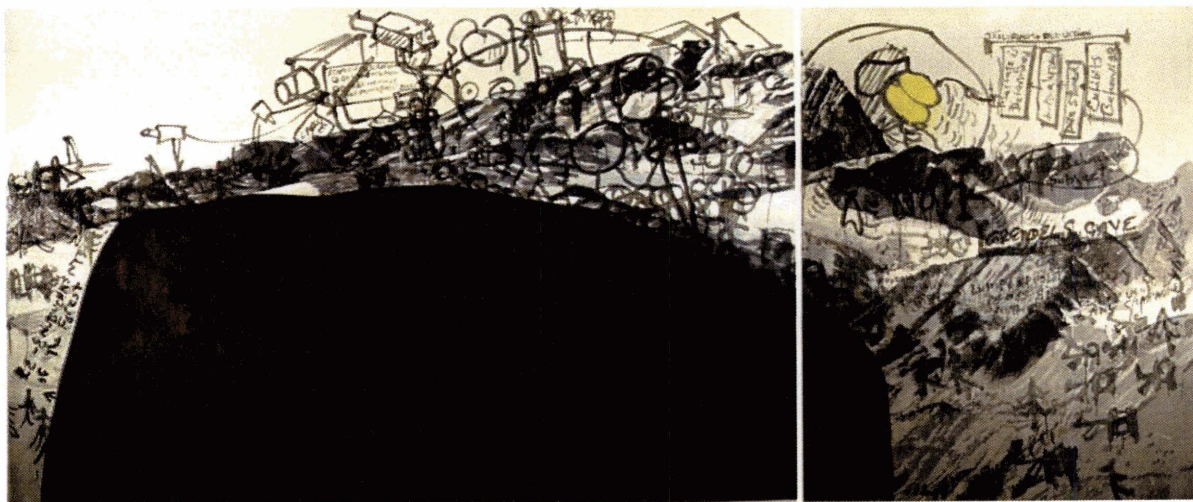
Figure 46 - Left section of diptych is sheared while the right section is painted 'straight'.
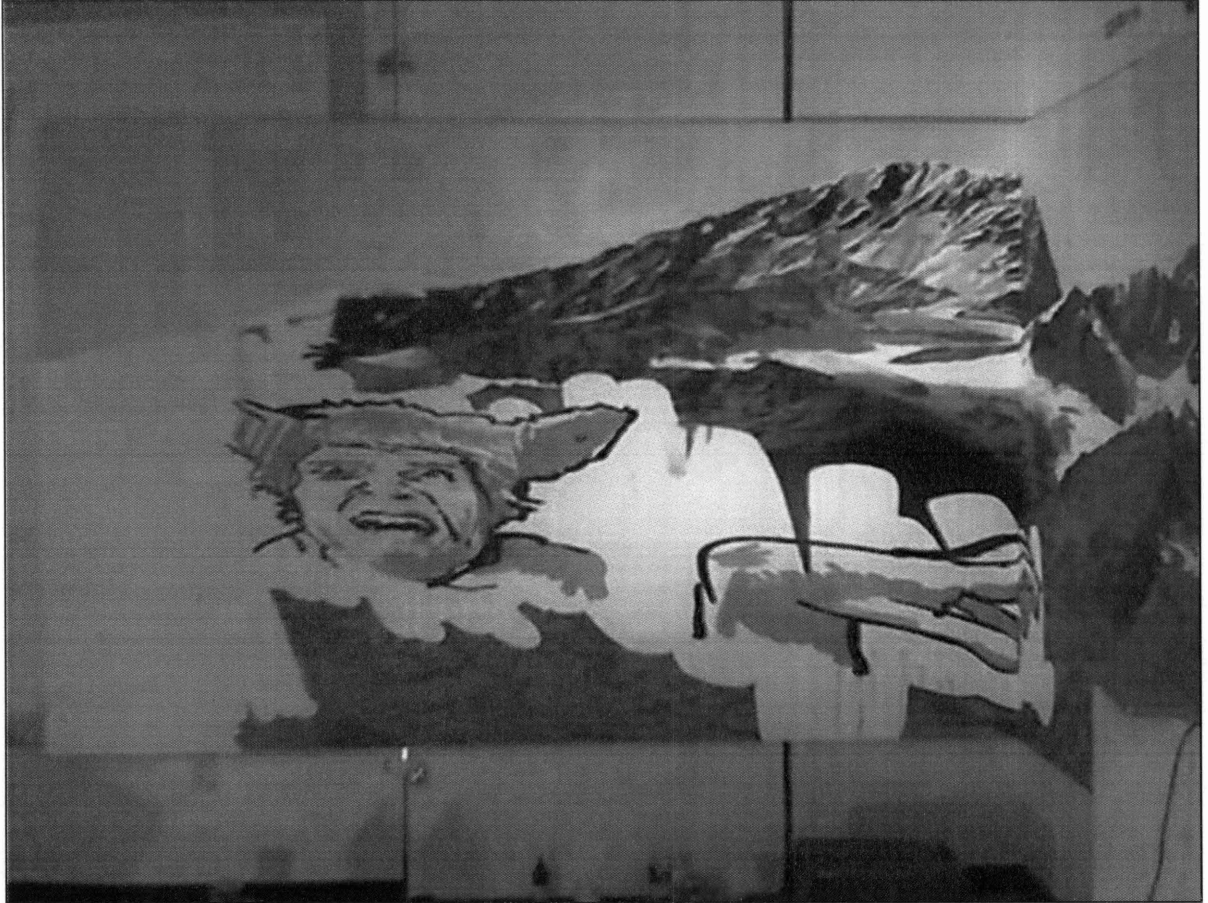
Figure 47 - View of underpainting during production reveals sheared aspect of image.

Part Two: Rear Space

The second part of this body of work, exhibited "behind" the first part (already covered above), includes four works that provide a shift in perspective towards the beast. These later pieces offer a more perspective towards fantasies of collapse.

Figure 48 - Rear space

(3B)"Ascender" Diptych and CCTV Monitor

CCTV Monitor

A live infrared surveillance video feed depicting the "Ascender" Diptych is displayed on a cctv monitor (Figure 49). The image on the monitor appears severely altered from the painting as it appeared in the Entrance space. In this mediated image, the painting has no "cave", battle, hero, or surveillance, only the mountain and a rendering of the artist wearing a furry "beast" hat while making a farcical beast gesture.

Figure 49 – Infrared surveillance feed of painting in the rear section of exhibition space depicts artist making a mocking beast gesture.

Figure 50 - Live infrared surveillance video of viewer standing in front of painting diptych in Entrance space (pls. disregard horizontal banding).

<u>(4) "Beowulf"</u>

Archival Inkjet Print

This print depicts both Beowulf and Grendel, alongside each of their respective number of kills. While Grendel is feared, Beowulf the "hero" is clearly the more dangerous.

Figure 51 - Beowulf, Archival Inkjet Print, 36"x 34", 2006

<u>(5) "Grendel and Beowulf"</u>

Video, 9:52min. 2006

In this piece, the cast of the epic poem "Beowulf" represent those personas that I associate with fantasies of control, power and collapse. As a fantasy that unfolds within the framework of my own psychology, this version strays from the original tale by enabling the beast to overcome the hero knight through the trickery of a Decoy created by the artist.

Figure 52 - Video Still / Artist as Grendel

Figure 53 - Video Still / Artist as Beowulf

Figure 54 - Video Still / Artist making Decoy

Figure 55 - Video Still / Beowulf drawing his world

Figure 56 - Video Still / Beowulf enamored by Decoy

Figure 57 - Video Still / Beowulf memorial

Figure 58 - Photograph of installation in studio

The following sketches were made while developing the "beast" character that is displayed on the cctv monitor.
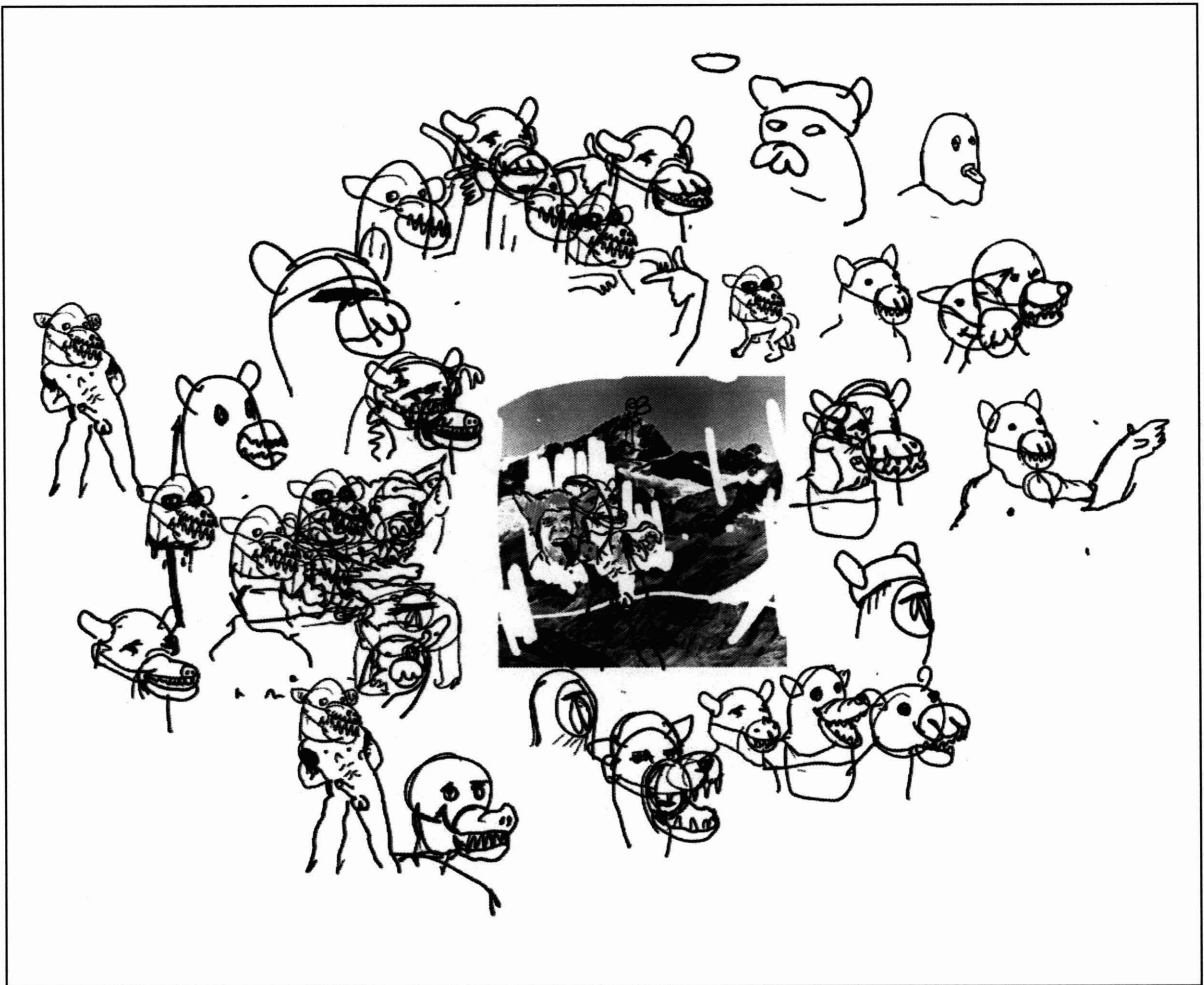
Figure 59 - Production Sketches / Beast character of Ascender diptych
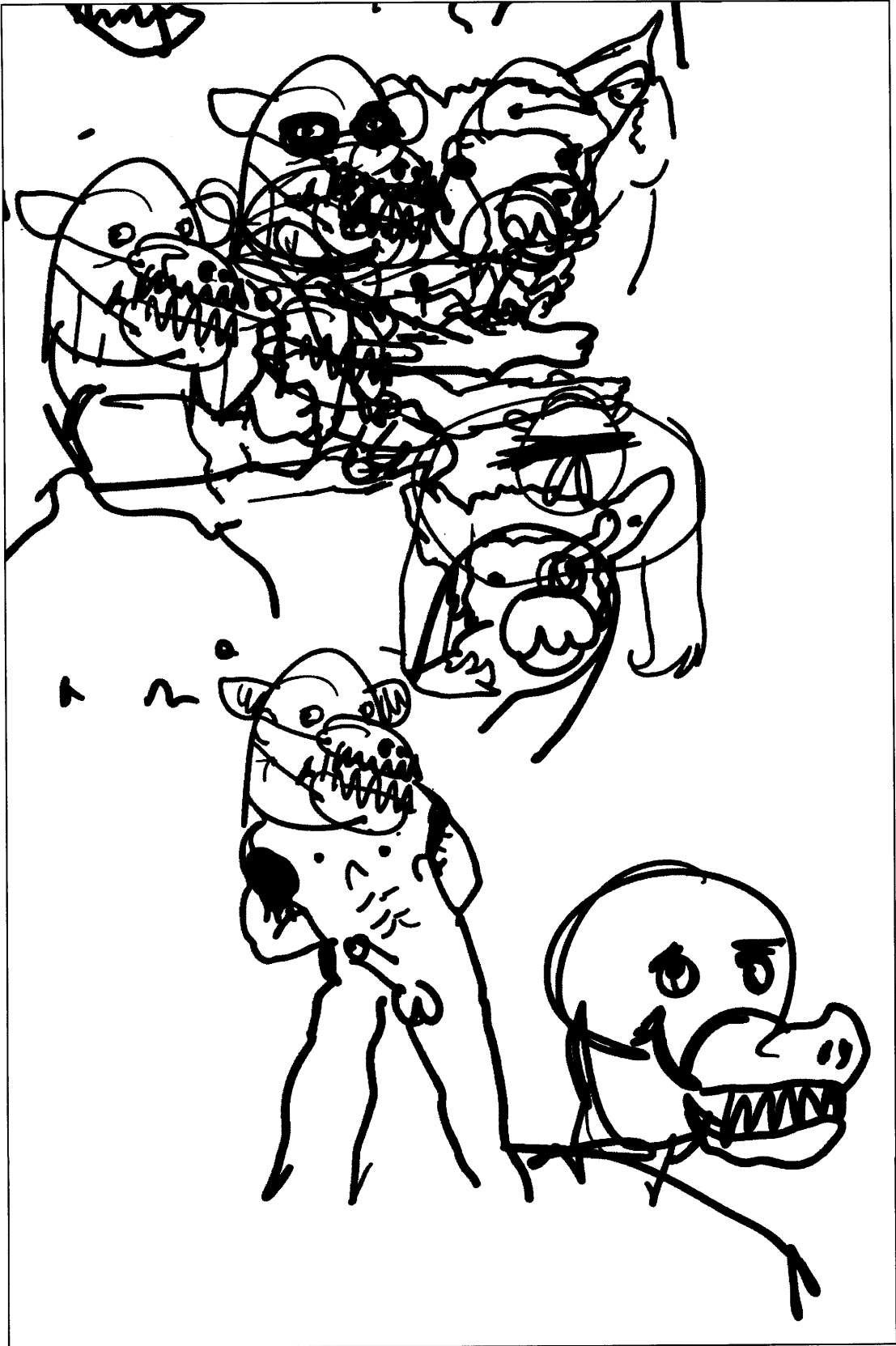
Figure 60 - Production Sketches / Beast character of Ascender diptych
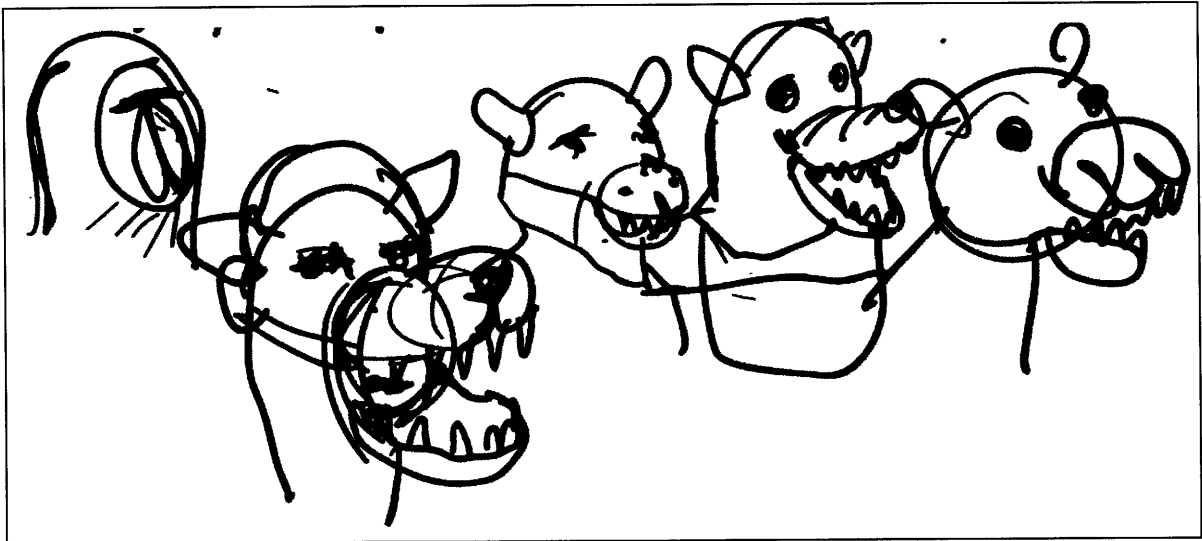
Figure 61 - Production Sketches / Beast character of Ascender diptych
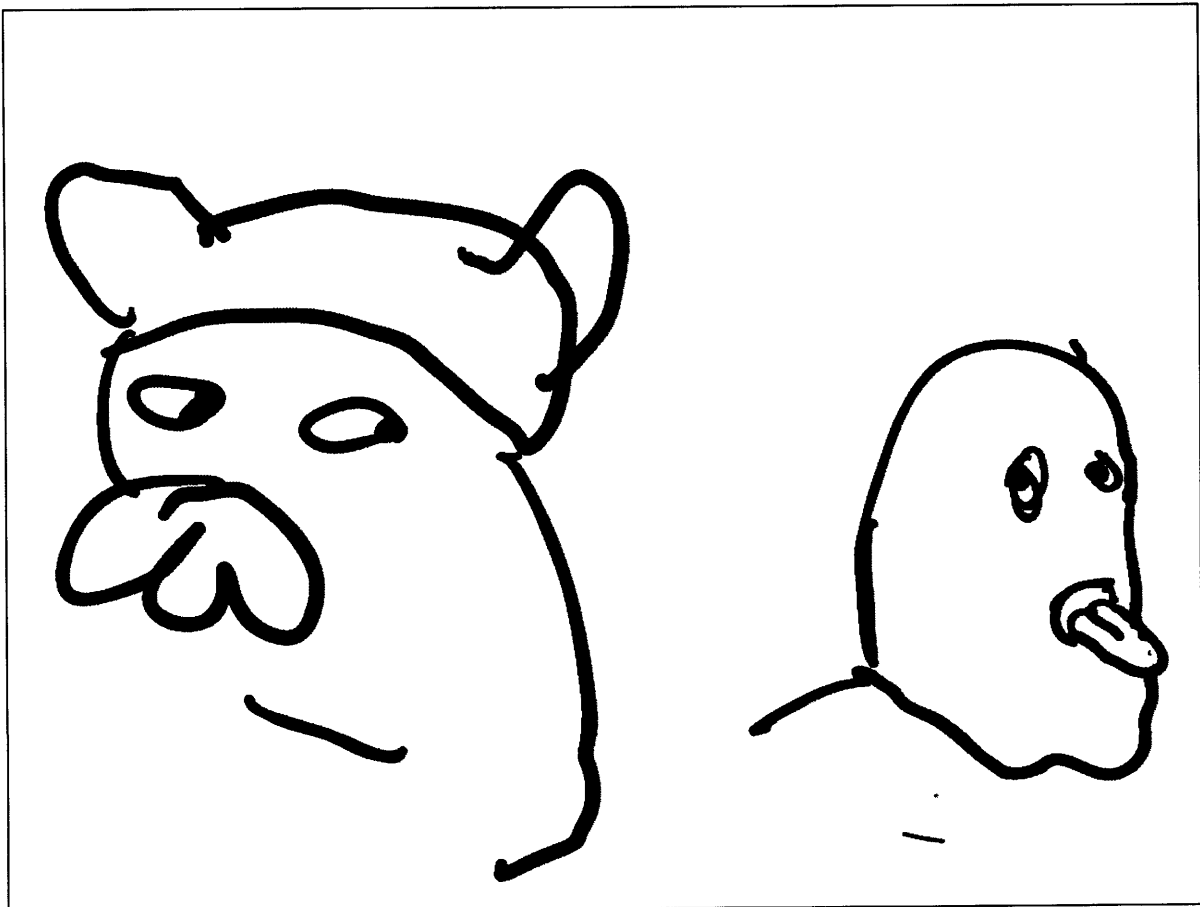
Figure 62 - Production Sketches / Beast character of Ascender diptych

Figure 63 - Production Sketches / Beast character of Ascender diptych
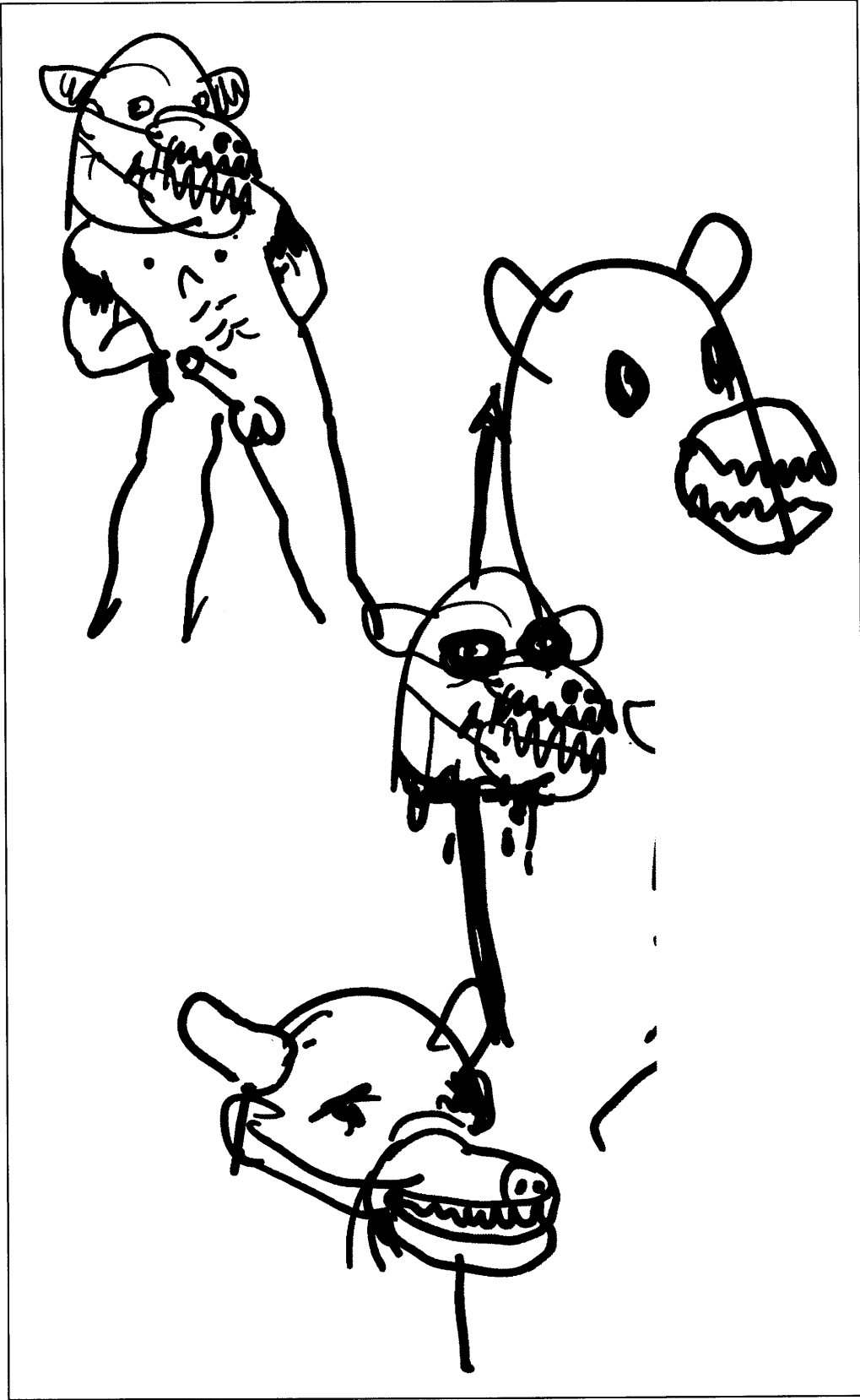
Figure 64 - Production Sketches / Beast character of Ascender diptych

Figure 65 - Production Sketches / Beast character of Ascender diptych

The final design used for the diptych was a drawing of the artist himself, wearing the fur hat that was used in the Grendel and Beowulf video.

Figure 66 - Production Sketches / Final beast character of Ascender diptych

Thank you

Alice, for your support, understanding. and patience.

Eric, for your strong will and guidance.

Max and Ross for the many conversations.

Ute, Joan, Muntadas and Wodiczko

Image Index

Bibliography

[i] *"The Art of the Long View"*, Peter Schwartz, Doubleday, 1991

[ii] B.J. Fogg. 2002. *Persuasive Technology: Using Computers to Change What We Think and Do*. Rebound by Sagebrush

[iii] Mouffe, Chantal. *Which Democracy in a post-political age?* 2002. Dark Markets,

[iv] Matthew Mendelsohn And Richard Nadeau. *International Journal of Public Opinion Research Vol. 8 No. 4*, The Magnification And Minimization Of Social Cleavages By The Broadcast And Narrowcast News Media,

[v] . Michel Foucault. *"The Word Parrhesia"* Fearless Speech. 2001. Edited by Joseph Pearson. Semiotext.

[vi] Christopher Hedges, Noam Chomsky, Susan Sontag, Slavoj Zezek, Baudrilliard

[vii] "Beowulf", The epic poem.

[viii] Klaus Theweleit, "Male Fantasies, First Edition"

[ix] Franz Fanon "The Wretched of The Earth"