<table>
<thead>
<tr>
<th>TO</th>
<th>TO</th>
<th>TO</th>
<th>TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>TO</td>
<td>TO</td>
<td>TO</td>
<td></td>
</tr>
<tr>
<td>TO</td>
<td>TO</td>
<td>TO</td>
<td></td>
</tr>
<tr>
<td>TO</td>
<td>TO</td>
<td>TO</td>
<td></td>
</tr>
<tr>
<td>TO</td>
<td>TO</td>
<td>TO</td>
<td></td>
</tr>
</tbody>
</table>

A Questionnaire for self-understanding.
A Questionnaire
for self-understanding

In June 2017, we, the collective group of artists completing the MFA Art, Society & Publics course at Duncan of Jordanstone College of Art and Design, met with Cristina Garriga (My Bookcase) for a four day workshop. The aim was to build a collaborative publication for our Masters Degree Show. We began with a discussion around our different artworks, websites and areas of work. Common themes emerged of collage, remix and mash-ups. These collective thoughts then developed into the assemblage of works which you can find inside this publication. Available online and also in a printed format, the contents of this book are similar to the work of the students in that we cover many mediums and multifaceted practices as a group. We tackle the issues of society and publics through a variety of art forms and approaches.

“A Questionnaire for self-understanding” is a stand-alone work, which asks us to continually question our practices, both individually and collaboratively. Working primarily with 2D images of our 3D art objects and performances, plus photographs of our research from the first and second semester study, we thoughtfully combined our practices into larger works. Each student integrated their ideas with those of others and worked collaboratively on the following pages.

These “improvisations” are open for interpretation, as is the title.

Thanks for reading,
MFA ASP 2017
DJCAD
Mind map

Index

Part I
(each page followed by a diagram of students' work)

Artist Statements

Part II
(each page followed by a diagram of students' work)

Notes

Bibliography
Part I
You're found here as a stranger
Then you learned almost everything
You lived in them by your own order
For a former stranger,
and a stranger yet again
Life, by its happenings
creates channels
you swim in
once willing
once forced
It is a long way,
and
even longer
before
Write hard and clear.

don't comply.

turning the monsters into pets.
Write hard and clear

don't comply.

turning the monsters into pets.
"I am simply stating a few truths over a background of images that are all trivial or false."

Guy Debord
"Conflict, Revelation and Nonsense at the Howff"

is a 15-minute audio script to be listened to on headphones or a pair of stereo speakers. The recording process plays with contradiction and added field elements recorded by the listener on different things. The scripted narrative reminds the listener of a text, constructed and preencoded. Yet, during the listening process, focus changes onto the soundscape, voice and the narrators' accents.

The conversation begins when two friends meet at "The Howff", a graveyard in Dundee. They slowly walk around the graves where they unexpectedly find a poem. Introducing a discussion around God's existence, contradiction and "The Death of the Author". Together they find the words as a performance, resulting in an unforeseen journey's end. Influenced by the formless stream of automated poetry allowing something to appear within the language, the opportunity to find significance, in-between noise and the sounds of human
They slowly walk around the graves, witnessing the discussion around God's existence, contradiction and 'The Death of God'. They find the words as a performance, resulting in an unforeseen journey's end. Influenced by the formless stream of automated poetry allowing something to appear within the language. Providing an opportunity to find significance, in-between noise and the sounds of human speech.
Dundee’s Oldest Onesie

Last night I visited the "YATS" youth Yiddish Action Group for a wander around the Dundee and the World exhibition located in the ammunition stores of the McManus Galleries. The group visited the shop and Xtreme Hotel of the things on display. However, I did not expect to see a onesie in Dundee’s Oldest Onesie, a creation from a member of the group.

The "Onesie" is not for a baby, but for a man! At the end of the 20th century, the city of Dundee was experiencing a wave of immigration from the Caribbean and Asia, which led to the introduction of new fashion and cultural influences. The intersection between the group and the object began to build their sense of identity by exploring something from the past and incorporating it into their contemporary style.

The passage of time, which often renders prehistoric objects as obsolete to the modern mind, can also be a source of change as it relates to the present. For these reasons, the importance of preserving and understanding these objects has become a focus of the group. Yet, as different cultures and customs develop and change, so too do the objects that define them. This evolution is often a result of the interaction between the past and the present, as seen in the "Onesie." What meaning does it hold today? And will they think so ever differently?

I was hoping to photograph the "Onesie," but alas, it was not available. I asked permissions to photograph it, but no one was available.

The social impact of the "Onesie" in the city of Dundee is significant. It serves as a reminder of the city’s rich history and its ongoing evolution, offering a glimpse into the world of the past and the possibilities of the future.
Breathe.
Artist Statements
Louise Cartwright
Exploring the relationship between words and interpretation through movement, I take a position between scripting, directing and performing. I am interested in how individuals respond and relate to words; personal interpretation is the key focus.

Through my performances, I aim to push away from the boundaries of dance technique and taught choreography, exploring a new approach to dance. My performer Gayle and myself demonstrate contrasting approaches to movement; the only communication created between us is that of our bodies within the space welcoming unplanned, unspoken contact between us.

Josh Cavanagh
My current practice involves placing site-specific pieces of artwork in public spaces, both permanent and semi-permanent. This work aims to communicate both with the audience and the surrounding space. I like to describe this as “Art Dropping” or “Free Art”.

Art is so often tied to the needs of an artist ‘making a living’, constrained by galleries and dealers. I believe that public art allows the artist to focus on the act itself – giving complete artistic freedom, as opposed to considering commercial and financial limits.

My most recent work aims to utilise skills from my past as a graphic designer and digital artist. I would like to bring my digital artwork into a physical space by creating large public sculptures, surrounding themes such as the natural world. This work also intends to link these themes to emotions and feelings, attempting to connect with the audience on a more personal and meaningful level.

Art begins outside the gallery.

Gemma Connell
My artistic practice is rooted in a post-hip-hop context, using dance, text and art, collectively to explore social issues. My process is three-fold: exploring visual, performance and text-based pieces for individual projects.

Through audience participation, I examine the hip hop notion of “the remix” by encouraging audiences to rearrange words and movements. My choreographic process is unique; instead of dancing to music, I use words. The movement originates from blindfolded improvisations wrespoding to those words, maintaining an instinctual movement response.

Each performance is accompanied by a publication and a set of visual elements. The publications come in a variety of formats; storytelling, academic writing, poetry, and allow for a deeper discussion of the subject matter that the performances introduce. The visual elements demand that viewers rethink the concept of the project.

C. M. Conte
I am an artist, working with photography, printing, and bookmaking. I use my own photographic archives along with original text to create autobiographical narratives. The work is sourced from my memory and stories told to me as a child, as well as responses to immediate stimuli. I am interested in the role of autobiographical memory in creating identities and personalities, the use of homes and space as an outward signifier of values in a household, familial/matriarchal histories, and transatlantic migration.

My practice is based in documentary photography and this background continues to influence my work. My books and prints rely heavily on the relationship between image and text, and I use them to inform each other.

Cully
My art is permeated by words and text. I consider these ephemeral forms of communication by which a thought, idea or image is made visible.

I am convinced that art is a relationship and not a commodity. I practice as both maker and curator through multi-media formats and by programming two experimental gallery projects that invite consideration of the artists’ role in society.

My artistic explorations of culture and art are rooted in a theological framework responding to questions of human worth, value, and communication. My ideas are also shaped by the historic and contemporary relationship between art and the church where similarities and tensions found in each schema provides dynamic counterpoints to understanding humancy.

Darryl Gowans
Process driven and creatively agile; as an artist I’m adept at transferring my particular set of skills to almost any medium. I investigate how things operate and share my thinking around thinking.

I dislocate audiences in absurd and romantic ways using objects, images and text, with simple strategies of engagement, to convey an exclusive message. Using an array of parameters or techniques, such as tomfoolery and wordplay, I construct an outlandish world determined by my own imagination.
Helen King
In my visual art practice I am currently exploring the social implications and effects that politics has on urban environments. I investigate the public use of the city and how public spaces are shaped by political governance. Working in a project based manner results in focused period of study, generating meaningful content through collaboration with artists, organisations or local communities.

Concept and theory dictate the medium of works however, previous methods include printmaking, sculpture, performance and text. Physical artworks are underpinned by an ongoing body of research on social political philosophy and architectural theory; allowing me to engage in analytical discourse and critical debate of politics, art and the urban landscape.

Stuart McAdam
My work and research consists mainly of site specific performances and interventions documented with photographs, drawing and found objects. I am interested in how we use the landscape, what we leave behind and how that contributes to our understanding of places.

My work is a collection of things. I’m interested in how these things are archived and how I can activate the archive through spoken word performances.

Vittoria Miulli
My work is focused on the reflection of human interpretation of “ugliness”. Through my work, I attempt to enable others to consider their reactions to visual stimuli. Often in my works I question the basis of ugliness versus beauty by drawing historical, religious and psychological connections and learned response.

Through the art making process, I create works under various medium, such as oil painting and sculpture work, which reflect socially accepted ideologies of beauty and ugliness. Within this publication my works were initially created to coincide with a partnership with conservation efforts in the United Kingdom in attempts to give endangered animals labelled

Lise Olsen
I am a responsive artist, who explores different forms of awareness in relation to identity, complexity of place and perceptions of movement in time-space. Working with themes of the embodied experience of the in-between. I have discovered Dundee’s city edges as in-between spaces. Collecting stories using sound, images and text to communicate meaning not obviously seen and open to interpretation.

By embracing uncertainty, I have found a new path on a collaborative project called ‘The People’s Story’, with the McManus Museum and Galleries. Opening up a dialogue involving the public as co-producers and recording stories in an exciting acoustic environment. Research collected uses a diverse range of presentation methods, with a particular interest in sound and my blog ‘Dundee Donders’ at liseolsengenerates.com. Each post involves fragmented parts of a journey, building its own narrative and observations of consciousness.

B. D. Owens
Walking, both meditative meandering and strategic stumbling, is a vital component of my working process. It is the space where, and method with which, I develop my ideas. Poetry, text and the absence or removal of text has become a central thread within my work. In absence, there may be a remnant or visual indicator of what was. This could be a cut hole, a mark, blurring or an obvious redaction.

During my recent focus upon found (and lost) poetry I have developed techniques to expand poetry into a sculptural form. In addition to the theme of found & lost, my interest in ethics and hermeneutics has led me to examine the dominant binary narratives of same-ness & difference and winners & losers.

Carl E. Smyth
Engaging with art facilitates discursive reactions at deep internalised levels of perception. There is a structure in the experience which operates when we open our selves.

I have been curious about the models describing the development of the male psyche. Working in wood and steel sculptural forms, I consider the implicit attributes of the material, employing symbolic elements to continue mining the territory outlined above.

The human condition is marked by a quest to engage. In getting to this point a tension occurs that may signal an imminent initiation. Shrinking from this challenge will not delete its urgency. If not embraced, a shadowy crookedness and prejudicial distorted formats take hold.

My research on myth, narrative, poetry, sociology and psychology has offered an insight. Essential structure is at the root of the journey through crisis, test and finally a new self. I intend to explore public interaction in testing these ideas.
Claire Yspol
I currently work across photography, publishing, intervention, and writing to playfully interrogate the complexities of being among objects and other systems. My works are part of a self-styled continuum where one end is occupied by the three-dimensional object that has agency, and the other end consists of the linguistic ‘object’ that can be held in the mind. Uncertainty and ambiguity are constructive devices in my practice and through them I create new associative possibilities.

claireyspol.com

Kristian Zara
I cannot tell much about the outer happenings, for it is not in my powers to map such paths as I haven't searched enough about it. But, I can tell you only about the inner happenings as they are the only force that drives my creativity and my way of being in life. It is this force, this invisible energy (of the unknown part of my psyche) which I am seeking to understand, and which is materialized within my artworks by different manners.

My work speaks about me, you, and all the others.

Siqi Zuo
As an artist, I enjoy breaking some boundaries and try to use different media to create works, such as installation art, watercolour, photography, handmade work and I use different materials to deliver the same theme. I attempt to create an artwork which has some elements of various cultures to reflect social phenomena. I explore some interesting elements from Oriental history and also explore the potential link between some Western contemporary element and an Eastern element.

In this way, I hope that more and more people are able to understand that art is transcending national borders and encourage more people to use their creativity to connect some traditional elements of their region with the elements of contemporary art. Through the collision of those two different elements, I tried to create some artworks which can reflect contemporary social phenomena, so that people can be encouraged to think and discuss these social phenomena. These works attempt to conclude the new meaning of those old elements.

735
First of all, i am not your average guy. There are several things that make me unique. I've been told I'm a hopeless romantic....................
YES we do exist! Therefore my motto in life has always been and always will be “Quality over Quantity”. So Ladies, I am not just here for Anal sex or a friends with benifits scenario, as my profile says I am looking for a relationship. That dosent mean being attached at the hip but seeing one another often. Currently living and working in the city, I love to go out with friends and pretty much anything that keeps me not Fkd in the h3ad.

Yours truly, forever faithful
735.
Special thanks to:

Cristina Garriga
Tracy Mackenna
Edwin Janssen
Joanna Foster
Norman Shaw
Sarah Cook
John Dummett
Ellie Harrison
DJCAD
Dundee Contemporary Arts
Ronnie Oakley
University of Dundee
Part II
LITTLE FISH

The tiny fish enjoy themselves in the sea.
Quickly sprawling of life,
Their little lives are fun to watch in the sea.

D.H. LAWRENCE

RIDDLE

Mermaid's tears, around with time
Wet up, now gather them early
Trailing beards and trailing slime
Little mermaid, salt and pearly.

JOHN UKER

CRAYFISH FACTS

I can't help but admire the crayfish with its hide like cracking.
Its antennae are red like worded cocktail glasses.
You wouldn't piece the crayfish with a bowie knife.
You live in a beautiful fluid system.
I've never seen very small.

WILLIAM INKERT

"There is something that the psychologists have so far neglected: the love of ugliness for its own sake."

H.L. Mencken
"Here is something that the psychologists have so far neglected: the love of ugliness for its own sake."

H. L. Mencken
"When we try to pick out anything by itself we find that it is bound fast by a thousand invisible cords that cannot be broken, to everything in the universe".
Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses

Standing here in the half light
Feeling small
Insignificant in shadow
Blackened lomas
Reptition has come to close
A priest
With Baron Weck she cries out
Empty
Time no longer necessary
Lights turned off
Awaiting her due date in Army
Resistance cleanses
Is someone from
Same direction*
Documents,
There was no script.
Monuments,
Tranquil empty fridge.
Present fiction exit -
Somewhere else so alien?
Boundaries sometimes so meaningless,
Three hundred miles away and helpless.
That we would wish our paths not to cross?
I don't want to wake up each morning to the sounds of sirens and that flash of blue,
Because the lies your parents told you are the lies my parents told me too.
"I used to count syllables to distract myself."

"It must be exhausting."

"Yeah, for instance, if someone would say a sentence, I used to map the syllables in that sentence out with my fingers. I would mentally rearrange the sentence so it retained the meaning but the syllables would be divisible by five, so every finger would get an equal number of taps."

"Is that clever of your brain, to restructure words like something so taxing?"

"If clever is the word you want to use."
Art-chitect

(Noun)
A person carrying out research through the practice of combined consideration and contemplation of the urban architectural environment, paired with artistic creation. The architect exists out with the realm of architectural design practice and therefore is free to explore the social concerns of site, location and place through the process of making within an artistic context.
Be careful walking on. Be careful of the trace you leave behind you.

Interplay of light over three levels of the building.
Art - Viewed from a spectrum of society, art might appear elitist. It might be viewed as a hierarchical structure or an exclusive and sophisticated arena. A member of society may be excluded from this arena if they fail to possess the access code. In a society where shared objectives align with motivations to get a ‘regular’ job and ‘settle down’, to devise security and a measure of safety and contentment, the discourse of art may represent interference. Perpetual dialogue and the moving sands of what has merit in the art world mean that positions are not fixed. The interchange between the dealer/critic and the artist, or between the artwork and the spectator, requires a living discursive connection. The price of this contract is the changing of the self or the perceptions with which one anchors the self. The reward is new knowledge and new materials to reposition, or re-contextualise the world and one’s position in it. [Note by Carl E. Smyth]

Detournement - A process similar to that of collage, however the extracted images are re-contextualised through subversion generating a new superior meaning, and is often critical of the original situation. [Note by Helen King]

Flânerie - The act of idle observation, was considered to be an exclusively male activity. In its French origin, Flâneur, does not have a female counterpart. I am a woman. I am a flâneuse. I cannot be idle. [Note by Helen King]

Hermeneutics - The lens through which an individual interprets the world. [Note by B. D. Owens]

Post-Hip-Hop – A movement of hip hop in the 21st Century, defined by Prof. M.K. Asante. Post-Hip-Hop artists use the pillars of hip hop (dance, MC-ing/Spoken Word, Graffiti, DJ-ing and knowledge) to address issues that previous waves of the subculture either couldn’t or refused to address. [Note by Gemma Connell]

Reading - A note on reading fearlessly. In the preface to Deleuze's *Spinoza: Practical Philosophy*, Robert Huxley starts the last paragraph with a disclaimer: "The fact is that Spinoza is difficult. And this book on Spinoza is difficult." Immediately after, though, the reader is encouraged not to let this stop them from approaching the text; "the situation is helped by [Deleuze’s] word to the wise: one doesn’t have to follow every proposition, make every connection – the intuitive or affective reading may be more practical anyway. What if one accepted the invitation – come as you are – and read with a different attitude, which might be more like the way one attends to poetry? Then difficulty would not prevent the flashes of understanding that we anticipate in the poets we love, difficult though they may be (Deleuze 1988, p. iii, emphasis added)." [Note by Claire Yspol]

The Remix – The Remix refers to the cut and paste methods used in hip hop. For example; taking elements of different music tracks and bringing them together to create a new work. [Note by Gemma Connell]

"Be aggressive, keep her out of your space."  
-Louise Cartwright. [Note by Louise Cartwright]

"Be careful of walking on. Be careful of the trace you leave behind you."
-Louise Cartwright. [Note by Louise Cartwright]

"You drop into a corner, you're homeless, a recluse."
-Louise Cartwright. [Note by Louise Cartwright]

"Monsters cannot be announced. One cannot say: 'here are our monsters', without immediately turning the monsters into pets."

"Remember; resist; do not comply."

"Write hard and clear about what hurts."
-Ernest Hemingway, attributed. (n.d.). [Note by C. M. Conte]


Goldsmith, K. (2013). *Suite pour une exposition(s) et publication(s), premier mouvement, Une proposition de Mathieu Copeland*. Paris: Jeu de Paume. [Referenced by Claire Yspol]


Lefebvre, H. (2016). The Production of Space. Massachusetts: Blackwell Publishing Inc. [Referenced by Helen King]


Murphy, J.J. (1997). Flannery O'Connor and the Christian Mystery. Utah: Brigham Young University. [Referenced by Cully]


Schrag, A. (2017). The Artist as Social Worker vs The Artist as a Social Wanker. 24 May. Center for Contemporary Arts, Glasgow [Referenced by Stuart McAdam]


A Questionnaire for self-understanding.