

KIMONO

JAPA-WEAR 06/03/12

'wafuku' → 'wa' - Japanese 'fuku' - clothing)
traditional clothing
'yofuku' → western / non-japanese style.

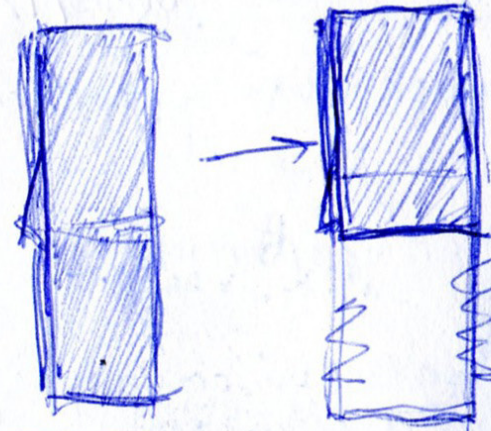
Kimono belongs to the 'wafuku' category and is the most recognized Japanese garment and also considered the national costume of Japan.

in MODERN culture, they are mainly just worn on special occasions
- very expensive → payment plans are ~~not~~ offered by suppliers
- worn more frequently with geisha & maiko
- tailoring can take up to two months

☆ what does the kimono represent?
a lost tradition? To western culture it is a symbol of Japanese culture, although is not particularly specific to the average person. ~~In that sense it~~

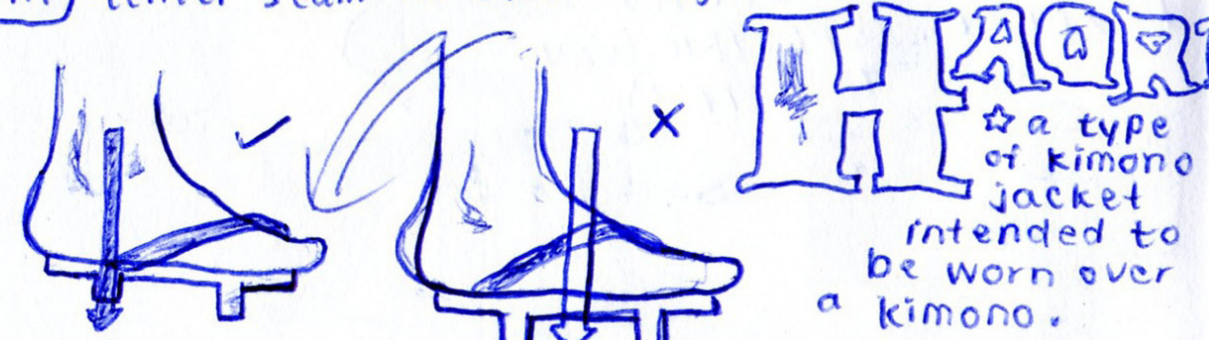
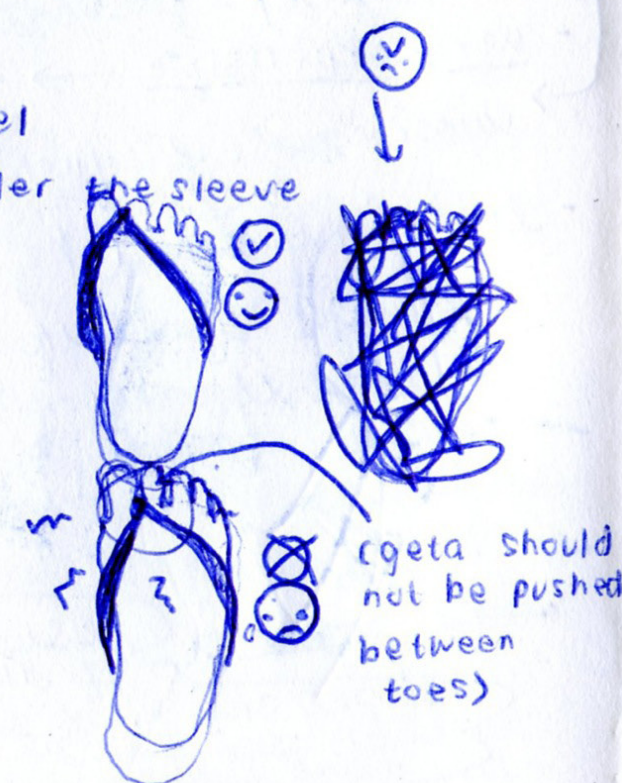
~~also make~~ I wonder if the kimono is the right choice. it is distinctly Japanese, but also tied to older tradition that is of little relevance to me. unless I am simply consuming it on an insignificant aspect.

I FIND THE SHAPE OF THE KIMONO VERY BOXLIKE. (SPECIFIC WAY TO FOLD!)



06/03/12
kimono must be aired out seasonally and before and after it is worn. TRADITIONALLY, THEY ARE COMPLETELY TAKEN APART TO BE CLEANED AND THEN HAND STITCHED BACK TOGETHER AGAIN.

- DOURA** upper lining on women's kimono sleeve
- ERI** collar
- FUKI** hem guard
- FURI** sleeve below arm hole
- MAEMIGORO** front main panel
- MIYATSUKUCHI** opening under the sleeve
- OKUMI** - front inside panel
- ODE** sleeve
- SODEGUCHI** sleeve opening
- SODETSUKE** kimono arm hole
- SUSO MAWASHI** lower lining
- TAMATO** - sleeve pouch
- TOMOERI** - over collar
- URAERI** - inner collar
- USHIOMIGORO** - back main section
- YUKI** - center seam to sleeve edge (measurement)



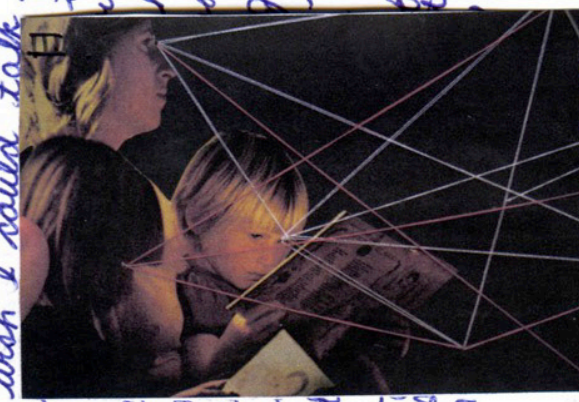
10/23/12

asked my friend what he, what he believed he said 'fifty, fifty'



dreams die.

germans to play through art



I wish I could talk to me to pe com th ab l i as sen
I wish you hadn't asked
and me, without feeling guilty

09/26/12
ABOVE are images of my collage work, as influenced by the aesthetic of Drama paintings, and similarly use photographs as **SOURCE IMAGE** to create new scenes or events from (that I can, and feel comfortable calling my own) & ~~from~~ appropriated ~~from~~ images. I tend to favor older editions of National Geographic because the colors is not so vibrant and has more muted colors and the temperments of old school film cameras. I START BY FLIPPING THROUGH AND FINDING IMAGES THAT AT FIRST GLANCE APPEAL TO ME. I TRY VERY HARD NOT TO GIVE TOO MUCH ATTENTION AS TO WHAT THE IMAGE ACTUALLY IS AND TEND TO PICK IMAGES OF PEOPLE. I try to find images that contain "the whole" person or object that can't be obstructed by another part of the photo. I also try my best to remove the person or object completely from its previous context, so there can't be an border of background. THIS IS ESSENTIAL TO THE PRACTICE ITSELF BECAUSE UNLESS THE IMAGE IS NEUTRALIZED, IT DISTRACTS (AND DETRACTS) FROM THE NEW ROLE IT GAINS IN THE CREATION OF A PIECE. COLLAGES IS SOMETHING I'VE BEEN PRACTICING FOR A WHILE and so I often find aspects of it reappearing in newer endeavours. FOR EXAMPLE, I ~~usually~~ usually go through a process of arranging and rearranging images until they 'fit' together in that they do not **READ** as ~~separate~~ separate images battling for attention, but instead are perceived more holistically ~~as a~~, or at least that is my intention. I use a similar process in the 'CUT + PASTE-UP' illustration/street art style pieces I've been working on, and as well by incorporating found materials (essential to collage) is reflected in the types of images (mainly of patterns) I ~~select~~ select and how the image/installation interacts WITH THE ENVIRONMENT/LOCATION THAT IT IS CONTEXTUALIZED WITHIN. QUESTIONS I SOMETIMES ASK MYSELF ARE "who (types of people) will see it?" "What am I putting this on?" "is it residential (safe) or an establishment (safe & reckless)?" "How long will it last?" "will it last?" "Does it matter if no one sees it?" "and then sometimes I don't ask myself anything at all because I can't really ~~see~~ see a fuck.

I'm a big fan of **MARCEL DZAMA** 09/29/12

I like that his work has a very simplistic quality. ~~and~~ His process consists of tracing images and the inking/painting them, ~~of~~ using specific self-created colours (such as rootbeer syrup for brown) as well there is humor throughout most of his work, changing ordinary images into absurd, **(SURREAL)** scenes.

(APPROPRIATED) materials/images ~~in other~~ do create a new image. I enjoy the minimalist aspect of his work and how clean looking it is. I plan to work heavily on abstraction for my collage-based work as the idea was

~~the accessibility of~~
~~drawn process~~
I enjoy dzama's exploration of non-traditional painting mediums and the way in which he paints (comments on the relevance of conventional painting) in that the images appear to be what they are, but

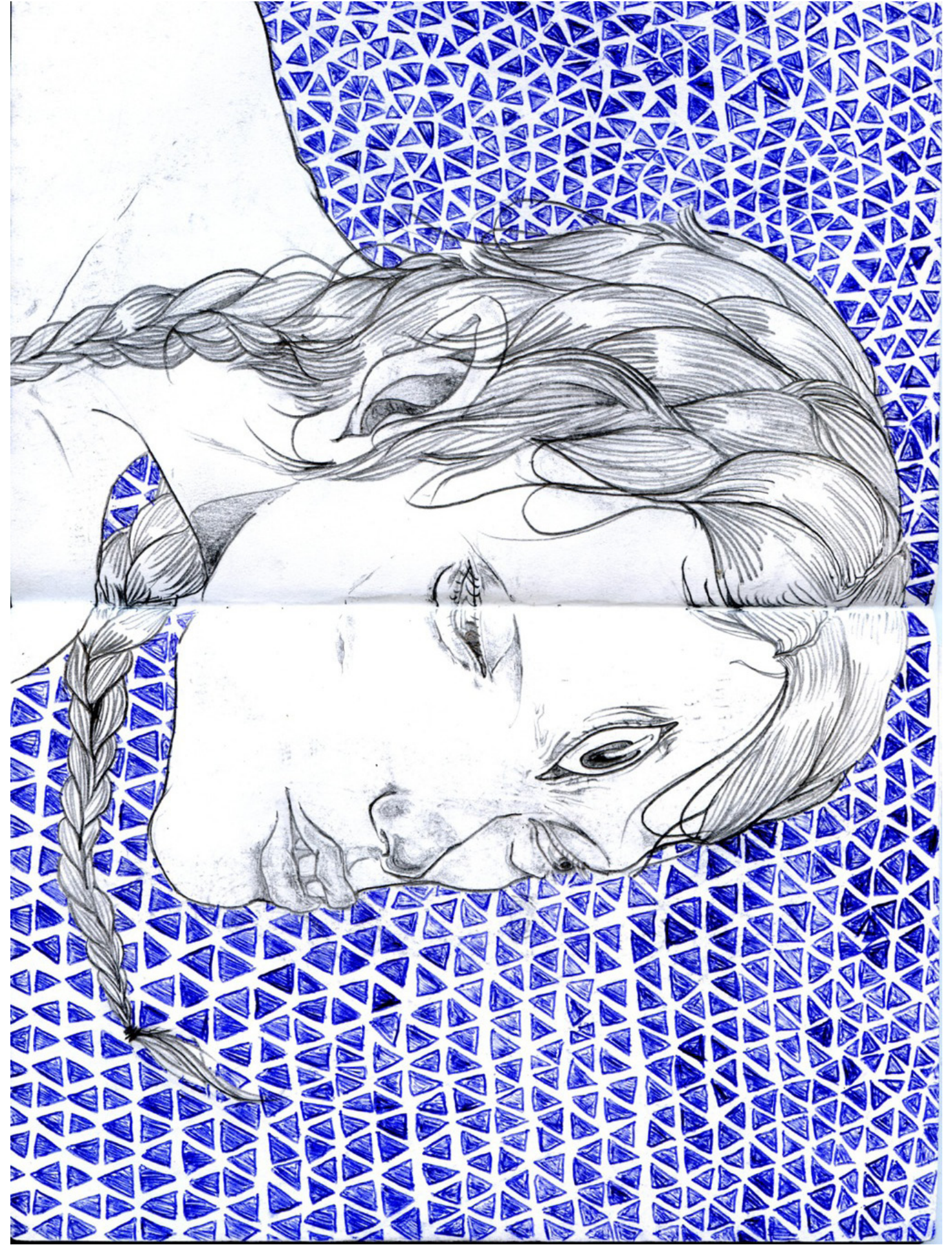


ARTNET.COM/ARTISTS/
MARCEL-DZAMA/
Source

Dzama chooses to simplify images and reduces them to more 'flat' objects, using colour to block them in.

with small subtractions and sometimes additions made by the artist!

~~I love in Dzama's~~
~~quality about it that~~
~~but also that amplifies~~
~~what it's supposed to be~~
~~fact that it reads as~~
~~I enjoyed it for the~~
~~work has texture, but~~
~~ink operates. The three~~
~~it using different~~
~~(SUBURBS) and recreating~~
~~a photograph (IN THE~~
~~did. It involved taking~~
~~note - which were~~
This was a drama - again



CREATIONS, (that can be used in these
 (that can be used in these
 INCORPORATING FOUND PATTERNS, OR USING OTHER MATERIALS
 BY USING THE WHEATPASTE METHOD. AS WELL, BY
 DETAIL BEFOREHAND AND NOT RISK SPENDING HOURS ON
 STREET ART BECAUSE IT SHOWS THAT I CAN PUT IN A LOT OF
 ATTEMPTS TO MY LATTER PARTS

SUPAKITCH & KORALIE



MISMASTIQUE.COM

supakitch and koralie are a
 street-art style artist duo who
 create colorful and incredibly
 intricate murals using a wide
 variety of materials. (They use
 paint rollers, wallpaper (with
 designs), spray paint, brush + ink,
 etc.) I love how they work so
 incredibly well with each other
 which I think is nearly as
 miraculous as the murals
 themselves. The work has
 distinctive marks from each
 artist but appears as one piece,
 (transcending collaboration)

21/2/10

I tried using a similar style of 'paste up'.
 I drew sections on paper, painted them and
 pasted them using a wood glue, which was a
 bit thicker than I would have
 preferred



I also used origami paper
 for decorative bits.
 It's still in progress.
 I plan to give it an entire
 suit.

WHEAT PASTE RECIPES

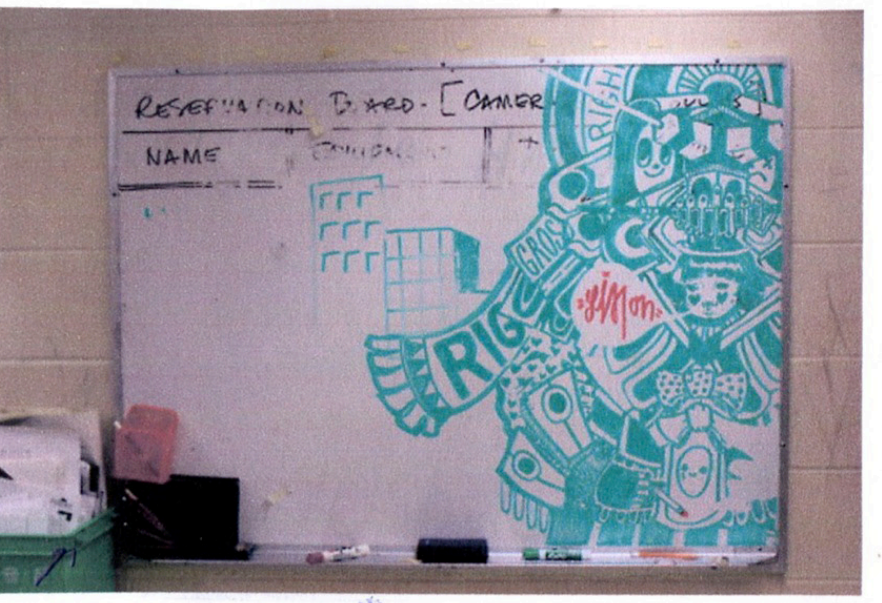
RATIO [1:4]

- combine 1 part flour 4 parts water in a large saucepan
- whisk constantly to prevent chunks from forming
- HEAT just below a boil. until desired consistency is achieved

(*add a touch of salt*)
 NOTE: IF USING WHEN COOL, take off when mixture is more runny because it thickens as it cools)

instructables.com/id/wheatpaste

There are some more examples of my work that I've started on the white board in the art room. I enjoy the challenge of making the parts fit together in a coherent way, in the sense that the pieces begin to shape (but take on an amount of relationship with other parts) for the character inside) but must be in relationship with other parts. I found it became a bit of a function through way. I usually spend about 4-5 hours on each one and accidentally or on purpose, could alter my image the same way. I usually spend about 4-5 hours on each one and accidentally or on purpose, could alter my image the same way. I usually spend about 4-5 hours on each one and accidentally or on purpose, could alter my image the same way.



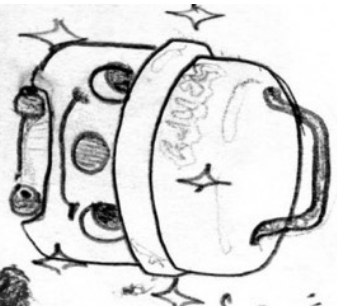
TEMPORARY INSTALLATION, and by using dry-erase
 I stayed relatively untouched (whiteboard)
 for a long time (about a week or so) before someone drew a mustache on it. At first I was offended, which in turn embarrassed me because I had created it knowing that this would happen and I figured I wouldn't have a Cave. I also was surprised in response to that it was probably a dead thing that I figure that as an extension of this, that a greater project would involve relinquishing ownership of each drawing and documenting its decay (the layer of armor) over time.

well, I guess we should start somewhere.

THE HENRY PROJECT

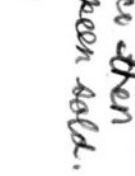
ADVANCED - 80
12/18/92

'Henry' is a Boston vacuum cleaner that sat in the back hallway for weeks.



It's not that you see a face that is seen as a person itself, on the vacuum itself.

PERSONALLY THOUGH, I'm more interested in Henry as an object of mass production as opposed to its function as vacuum cleaner.



'Henry' is designed by Ruben company (NUMALE) and the product is INTERNATIONAL for the vacuum was LIMITED created in 1968. Henry was in existence in the early 80's and since then one million have been sold.

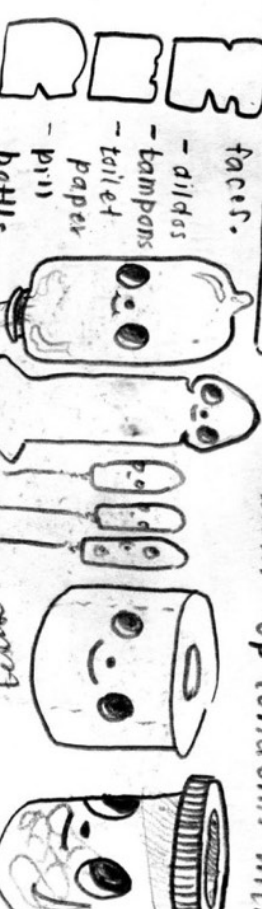
My first experience with the object was when I was on lunch break. I walked by it and saw its face. I was drawn to it because it looked like it was looking at me from where I was standing. I thought it was cute and referred to it as 'he' or 'henry', as opposed to 'it' or 'the vacuum'. Eventually, I had to take it home. I felt bad leaving it there day after day and I took him home.

THE FACT THAT I SHOULD HAVE ANY EMOTIONAL CONNECTION WITH A BROKEN VACUUM CLEANER IS ABSURD. However, the adorable & aspen-painted eyes and smile made a far more interesting reaction from me than I expected. (see above).

with this in mind, the idea for my project is to make unusual, mass produced & (unconscionable) objects cute by either PAINTING OR STICKERING ON THEM.

I'm not quite sure if my objects need to have a face or not.

Some of some sort (either from being recognizable as a mass produced object or I'm thinking maybe sexual or private themes?)

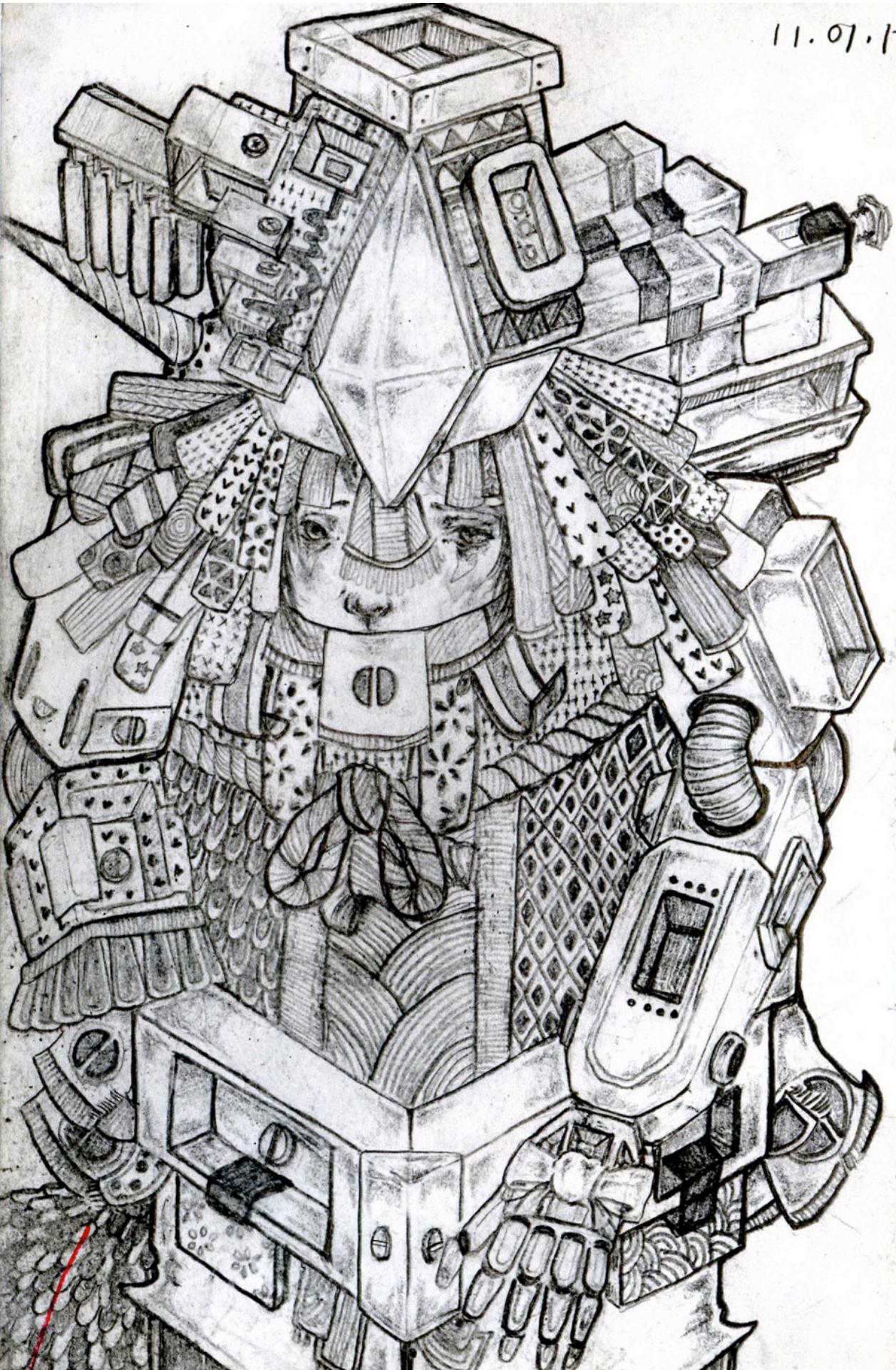


- definitely want blown-up condoms with faces.
- dildos
- tampons
- toilet paper
- pill bottle
- w/ pills
- peanut butter
- McDonald's packaging
- paper cups
- bottles
- dead cell phone

FORBIDDEN FRIENDS

80. w/peppercorns/w/peppercorns
Impoverished w/peppercorns & honey egg ritz
↓ WHY I FEEL NOTHING WHEN I HEAR ABOUT CANCER & DEATH RATES, BUT I THINK VACUUMS ARE CUTE AND CAN FEEL LONELY.

11.07.12





XU BING - BOOK FROM THE SKY (1661-1861)

without knowing the process behind this install it has a very bold presence. The viewer is bombarded with ~~the~~ walls of text coming from the ceiling, on the ground. The work is comprised of painted volumes and scrolls that contains over 4000 **FALSE** Chinese characters created by the artist over a period of 4 years and then hand cut each character onto wooden printing blocks. I love the juxtaposition between the sheer volume of material produced alongside the assumed importance of words, and the notion that none of the characters read as anything coherent (if at all). The presentation invites the viewer to 'read' the text, ~~as~~ as all the volumes and scrolls are open, yet as it is discovered that they are, in fact, nonsensical the characters together form images and challenge

the value of words themselves, and how they interact as individual symbols working together. As well, the works comments on print-making, [^(sometimes) ~~usually~~ seen as a kind of 'removed' practice in that it is replicated and a copy of an original work] and how intimate and rigorous this process can be. Ideas of making something usually used to inform ~~such~~ such as a newspaper, but in this piece the work ~~was~~ was produced over quite a length of time with individual care given to the massive amount of characters which in the end, say nothing at all using a direct medium (words) to imply an idea or concept (maybe ~~to~~ invoke an emotion) without using (removing) connotations (which words are steeped in) or references.



XUBING.COM

1994

XU BING
a case study of transference

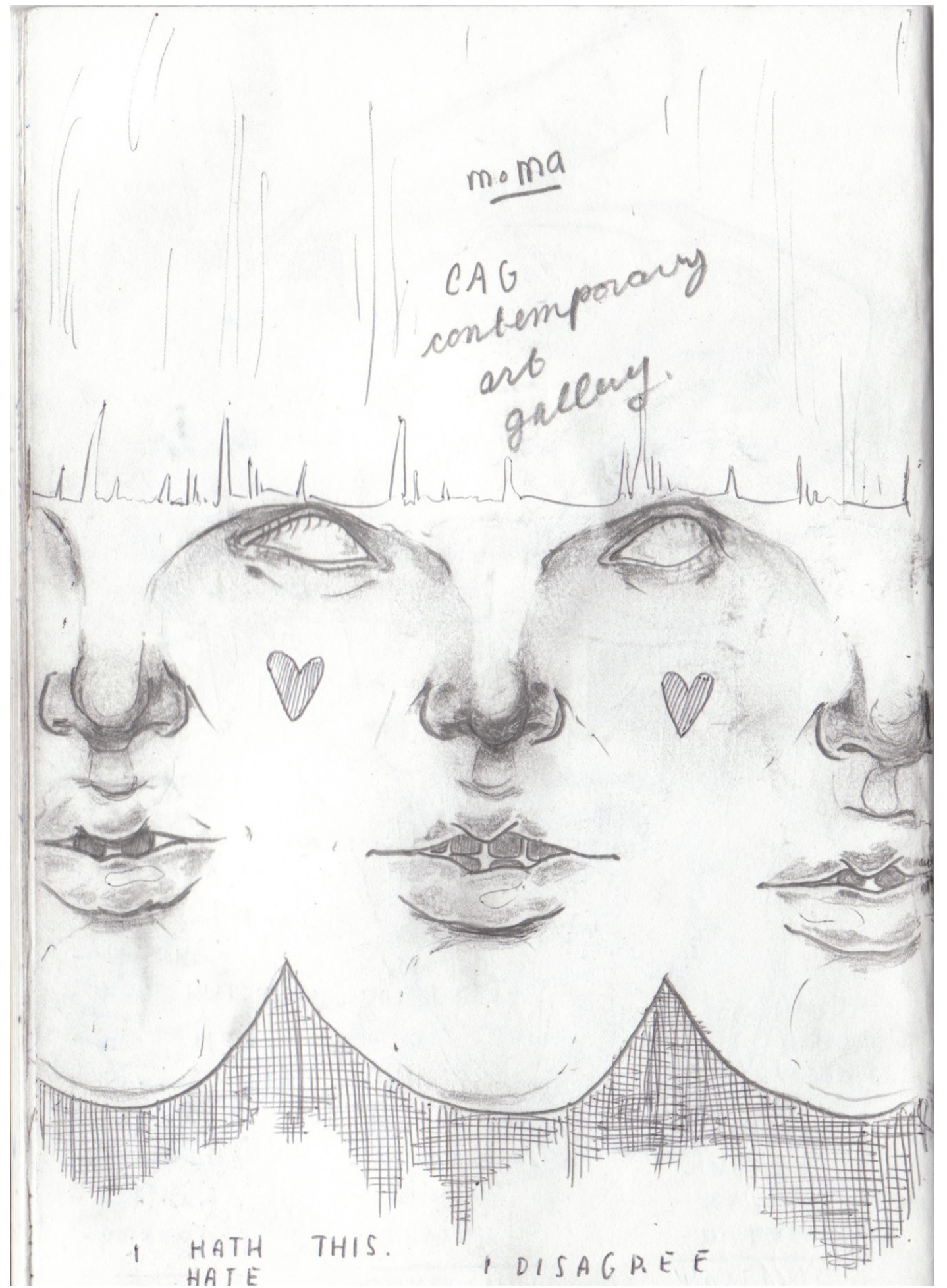


two pigs are mated as a piece of performance art one pig is covered in nonsensical English words and the other in gibberish Chinese, done in an effort to symbolize bridging the linguistic and cultural divide (between China and the west?) there's something wonderful and grotesque about displaying bestial sex. I like how shocking it is on its own, but moreso, I like the amount of effort went into painting the pigs with nonsense.

ASIA (NOW) ART from 01/31/93

XU BING HAS ANOTHER INTERESTING INSTALLATION FROM (1994) which attempted to simulate a classroom environment "with desks, calligraphy copybooks, brushes + ink" and took the form of instructional videos which instructed viewers on 'New English Calligraphy', the artists own creation, which consists of English words rearranged into a square formation to simulate Chinese characters. NOT ONLY DO THESE CHARACTERS APPEAR TO BE OF CHINESE, THEY CAN ALSO BE DECODED AS ENGLISH WORDS. (read left to right and top to bottom)

PERHAPS the reason I'm so interested in Bing's work at the moment is in relation to my latest project. I've always had an interest in using/ incorporating text and how the presentation of text can subvert its intended meaning. Bing's ideas around removing the meaning of language by reducing written words from both the Chinese and English language into a VISUAL vocabulary that is still representative of both cultures has led me to attempt to portray familiar language found commonly in the school environment in an unfamiliar way, yet still managing to portray a SHARED EXPERIENCE. I'm inspired by Bing's amount of care formation of each character, as even though his print-making process is quite mechanical, the intimacy of conceiving, and then carving (by hand) each character into wood block brings in the artist's hand. I've been inscribing the IB markband descriptors into large photo-prints and I'm hoping to be able to present them hanging + backlit as the marks I made by scratching off the surface of the photo appears ORANGE. The words themselves took on the visual characteristics of student carvings on desks, usually sharp and angular. My hope is that the way the academic language is presented through scale and stylistically in a way that resonates with the 'school experience' that the shape and form and colour/luminosity of characters appear as part of the picture itself.



ZHANG HUAN 12m²

12m² was a performance piece by Huan that took place in Beijing's EAST VILLAGE.

Huan's body was covered in a mixture of fish oil and honey and he remained seated and motionless in a public restroom and allowed flies and other insects to land on his body. THIS ~~PIECE~~ PIECE WAS MOTIVATED BY THE DISMAL LIVING CONDITIONS, 'IN PARTICULAR, THE COMMUNAL BATHING'. THIS SATIRIC ~~WAS~~ WAS COVERED IN HUMAN WASTE OR FECAL MATTER AND WAS ABOUT 12m², hence the title.

02/04/13 'ASIAN ART NOW' MON



I BELIEVE that what makes Zhang Huan's work so incredible is that he had a certain sensitivity to MATERIAL while this piece would have been interesting merely as a public restroom, the usage of fish oil and honey as insect-attractant, elevated it. It brings attention to an area that EVERYONE has experienced, and, universally, it is usually not a subject of discussion. As well, using the oil mixture to attract insects, alongside purposely waiting in a restroom very much goes against typical routine behaviour (the exact opposite) and so in turn, draws the viewers attention to what the norms ACTUALLY are, incorporating the 'daily life' aspect that is so intrinsic to Huan's practice.

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has with their environment, and how that relationship changes when aspect of (societal?) function are violated. HUAN also puts an emphasis on the VISCERAL quality of his more performance based art, and how, by using his own body, he 'feels' the work with a more intimate level of connectedness.



'TO RAISE THE WATER LEVEL IN A FISH POND' [1997] described as a sort of recreation of Huan's childhood experience of going swimming. he had (most illegal) workers? step into the pond until he had successfully raised the water level by displacing it with people. I loved the simplicity of this action, and how it directly illustrated people's shared experiences (using his own background and experiences as a child) and how that relationship is also shared with the chosen environment. I love how Huan chose a pond (something found NATURALLY), as it references a certain level of ownership? felt as a child over special places we find/grow up with and he may in fact also be commenting on china's massive population density.

'PILGRIMAGE - WIND WATER - NY' the artist lay naked on a bed of ice on the streets of NY. 'Pilgrimage' implies a religious end and references his own cultural background. Physical discomfort very present. EXPERIENCES FOCUSED BY Buddhist object-relationship-like to Huan's work. REMNANTS OF THE CULTURAL AESTHETIC

Personal experience is so important to him... After visiting a temple he was inspired (?) by the amount of people and subsequent devotion. He uses incense ashes as material for cultural work. (TO BE HONORED)



MAYBE WHAT I LIKE

O SHU BE KE

TOBIAS WONG

THARDLY
KNOW WHERE
TO BEGIN

(THIS MAN IS (WAS) BRILLIANT) originally from Vancouver, Canada, Tobias Wong creates in NY. after studying art and architecture [...] and treats design as a ~~discipline~~ medium rather than a discipline: PARACONCEPTUAL → dismantling the hierarchies between 'art' & 'design'.

(MONEY PAD) 100 (one-hundred) American single bound with peelable notepad glue

(ANVS) neon blue sign 12th St, Ave A NY

(TATTOO) → Jenny Holzer "Protect me from what I want"

Tobias Wong was interested in areas of ownership, and so it was very important to him to get permission from other artists or designers before subverting their work in his own practice. in the instance of this tattoo, wong approached Holzer at a show and asked her to write her maxim on his arm, which he later tattooed permanently.

(GOLD & SILVER PILLS) MAKE YOUR SHIT SPARKLE X
→ consumable gold & silver leaf pills

He has an extremely masterful ability to combine the most unlikely of things entirely different. He is able to recontextualize the objects so that he reassigns purpose with something new (or maybe just tweaks it a bit). True to plenty of humor in his work.

HE'S JUST... BRILLIANT.
SOME OTHER MENTIONS INCLUDE ↓

MAYBE WHAT I LIKE most about Tobias Wong was his unapologetic stance on indulgence, including situating himself within ~~the~~ and yet somehow with a somewhat critically of that culture without (somehow) being appropriational

... a lot of time (I suppose) Tobias Wong was able to pair or combine objects in order to make many beautiful contradictions between an object's FUNCTION and (PURPOSE), perception of wealth/extravagance and object's (ORIGIN), art and design. Just from looking at Wong's exhibit, I could tell that this was someone who tended to avoid labelling himself as "one thing" or another, and self described his work as para-conceptual [I FEEL LIKE I'M JUST PARROTING FROM MY LAST ENTRY/WIKIPEDIA BUT I SWEAR I'M FUCKING NOT] my intrigue in WONG stems from an interest in questioning many of the subconscious decisions we ("WE" as a society, but that's a little broad. maybe "WE" as a small art class from the middle of suburbia, D-town), make, so many preconceived notions on what the function of art might be, personally. I feel like I have ~~take~~ difficult over-analysing my own work, trying to take thoughtful considerations and consciously re-evaluating ~~how~~ HOW I BELIEVE THE END PRODUCT SHOULD LOOK AND HOW I CAN MAKE A STATEMENT ON PERVERSIVE ISSUES IN MY LIFE. (missed to add to) SHL UNID TO AD OF 3799HLS TILT HONOLIU

→ I RECOGNIZE THAT I'M NOT ~~not~~ (necessarily) creating a solution to an issue, but it is important to ACKNOWLEDGE WHERE YOU ~~are~~ STAND (you don't have to take a definite stand) AND TO ASK QUESTIONS. Wong was somehow able to criticize consumption and allow himself to be embedded in it. He WASN'T SAYING HOW TERRIBLE IT IS AND HOW ALL HIS WORK IS TRYING TO TAKE ACTION AGAINST THE PROBLEMS OF CAPITALIST/WESTERN CULTURE, all he said was LOOK.

look like that one so many people to see what that at that point, but she was being able to see what that (I'm not sure if I can get away with that confidently) projects, as now that "WE" have established what "ART" is now, as something that does not have a conventional purpose (once it has been LABELLED as art) WONG ~~is~~ AGAIN CHALLENGES ASSUMPTIONS AND DESIGNED A NUMBER OF FUNCTIONAL OBJECTS THAT WENT INTO ACTUAL PRODUCTION' (smoking gloves, NY times newspaper-scented candle, gold/silver pills). There is no longer an aspect of the 'original art' as these have gone into mass production (some), which draw on more of a design influence. There is a wonderful BEATANCY surrounding works of his → THIS IS THIS. The rest the viewer ~~must~~ must take an unshelmed responsibility for. ~~challenging~~ the iconic "readymade" with "ready designed".

LO/30

THE QUILT MADE FROM KEVLAR
 → comfort and protection
 → largely impractical but
 also hilarious → floral
 women on.

GOLD DIPPED MCDONALDS
 SPOON → 'COKE SPOON'

- challenging (or commenting) on ideas
 of luxuries.

WONG'S WORK IS EMPHASIZED BY THE
 PERCEPTION OF VALUE CONTRASTING WITH
 EVERYDAY DISPOSABLE OBJECT

THIS IDEA IS FURTHER
 EXPLORED IN
 OTHER WORKS
 SUCH AS THE
 LIGHTS AND
 PAPER CUPS
 WONG'S
 25/15



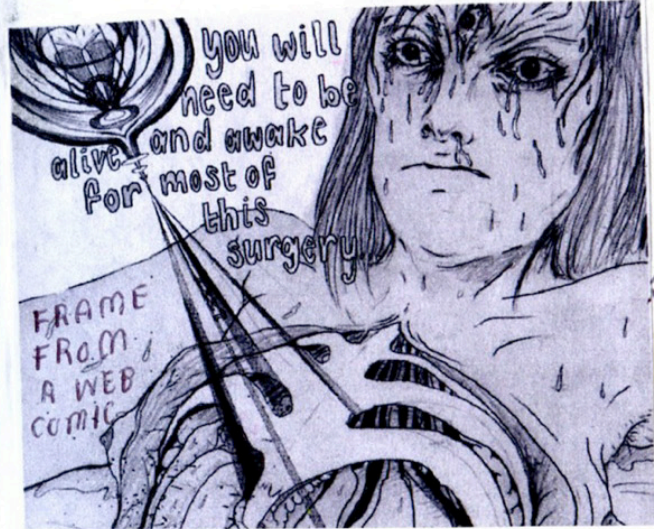
PLS119.COM



may be considered either an installation
 or a piece of local art
 I love her ability to include
 text and weave it through her
 work, which is more apparent in
 Lolita's webcomics. Her
 self-created type has an extremely
 flexible and organic quality, much like her
 illustrations and interact with her work much
 in the same way an image would. This is
 somewhat related to xv
 blings work in that text
 is the picture

LOLA LAUREN ALBERT

(PLS119) Lauren Albert may be a contender for one
 of my favorite artists of all time. If not, she's probably
 my fave illustrator. She's based out of BROOKLYN, NY and
 works almost exclusively with body-based images,
 creating surreal, ~~visceral~~ and often disturbing images
 or scenes that somehow visceral flow together through her own
 visual vocabulary. I love the confidence of her linework and
 strongly aspire to be able to draw with the same (or seemingly
 same) self-assuredness. Bodies are often female and are
 distorted into strange
 positions & combined to make
 grotesque ~~organic~~ organic
 creations & imagery that
 punches as one.



Her work also extends to
 mini-zines and web-
 style graphics - comics which is
 what I'd eventually like to try
 with my own illustration. While
 some of her work dabbles in
 the realm of animation and
 computer-generated effects
 much of it is accomplished through
 simple mediums like graphite and
 markers.

you can tell she
 draws ~~inspiration~~ inspiration from
 manga/anime ~~which~~
~~is~~ evident in aspects
 such as colored hair
 and sometimes large-eyed
 creatures, but her
 work isn't CUTE.
 She doesn't shy away
 from gore, or the
 vulgarity of the body,
 WHICH REFRESHING
 COMING FROM A FEMALE
 ARTIST, but her color choices
 often give a futuristic, appealing palette.



her smooth, ~~techniques~~ techniques (that might be assigned to her) reserved for elegance in
 "graffiti" installations by Simon. I love her ability to use
 latter illustrations have served as my main inspiration for
 unwavering lines, color choices and slender bodies (ideals of
 beauty?), but the result can be violent, blood and guts acid trip
 of inter-connected brilliance. lol lala → continued →

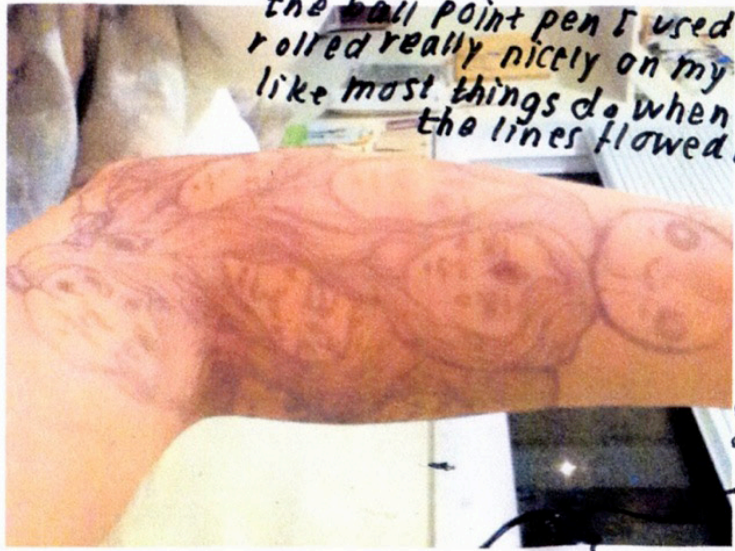
02/27
13
TAKASHI MURAKAMI

MURAKAMI'S art encompasses a wide range of mediums and is self-described as "superflat" (superflat describing both the aesthetic characteristics of the Japanese artistic tradition and the nature of post-war Japanese culture/society). My interest in Murakami is his (commercial) success. The stigma of being a sell out is completely (overruled?) (subverted) and then integrated into his practice through his 'asian aesthetic' (rounded super smooth lines and edges and through the manga/anime influence manifests itself stylistically though his work, (most of which) is executed by his own company. Evidence of Japanese Pop-culture is very apparent in Murakami was born in Tokyo, Japan as he is the founder of KAIKAI KIKI Co. Ltd. as an excellent example of the post-studio artist.

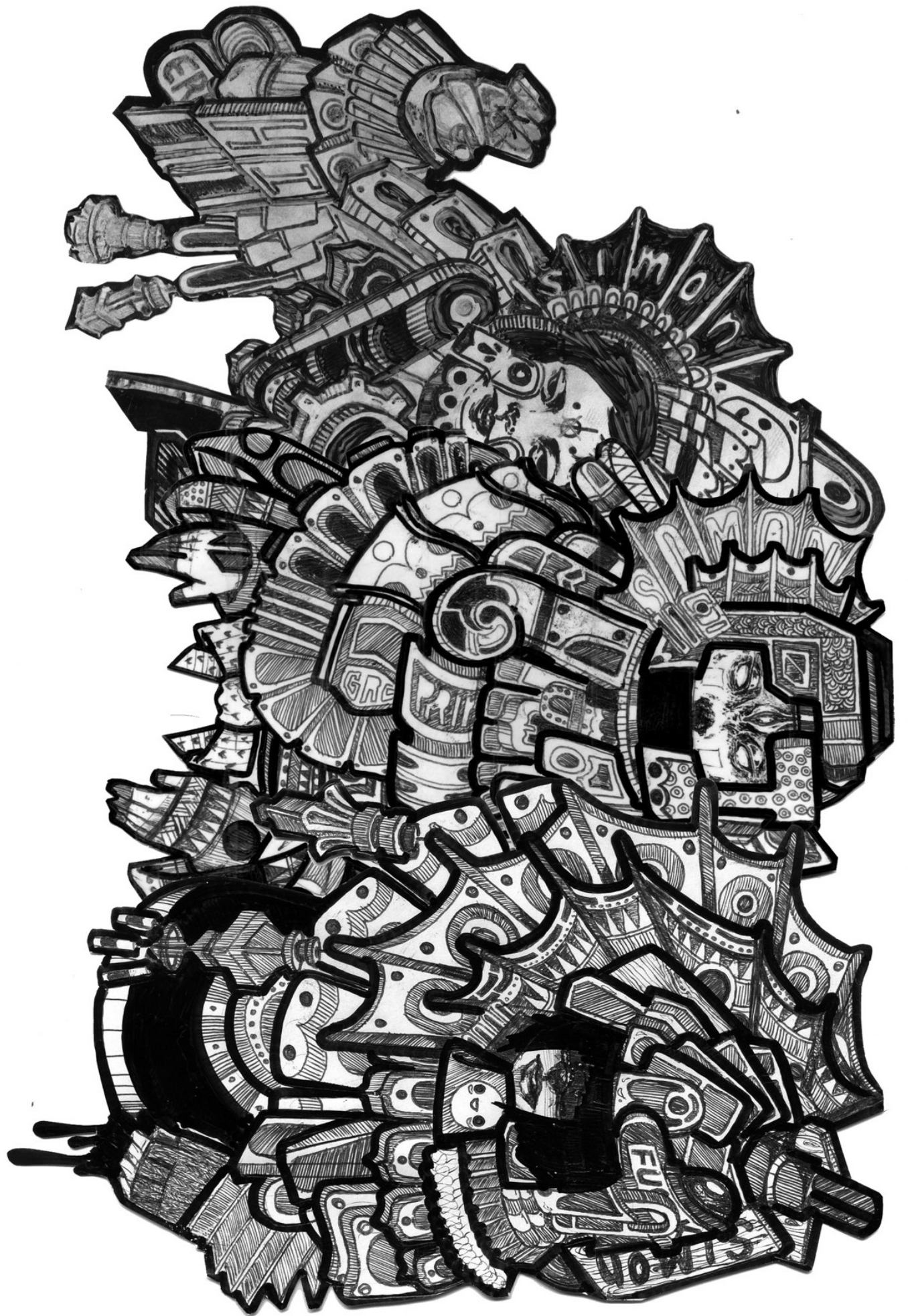
GROO
MURAKAMI X
KANYE WEST
OR IS IT
CONT'D?



this is a lala inspired pen doodle on my arm.
the ball point pen I used (BIC STIC GRIP BLACK) rolled really nicely on my skin and didn't gum up like most things do when you write/draw on skin. the lines flowed really smoothly



TAKASHI MURAKAMI x LOUIS VUITTON.
speaking barriers between the accessibility of art and how we can still claim a certain ownership over the project. selling out is his practice.



03/02/13