

<b>Social</b>	benches	parks	Trains and transportation	Ecosystems	Electoral college and red lining
<b>Synthetic</b>	samplers	filter	looper	random	systems
<b>Print</b>	intaglio	risography	community	Multiplicity and copies	Dissemination of information

Game metaphor	Form of political conflict	Stakes in the game	Logic of transformation
What game to play	Revolutionary versus counter-revolutionary	Capitalism vs socialism	ruptural
Rules of the game	Reformist vs reactionary	Varieties of capitalism	symbiotic
Moves in the game	Interest group politics	Immediate economic interests	interstitial

		Objective of struggle		
			Neutralizing harms	Transcending structures
	The game itself			smashing
Level of the system	rules		taming	dismantling
	moves		resisting	escaping

What is my artist practice? What am I making? **Why?!?!**

What am I referencing?

What does print labor militancy look like?

Robert Ruachenberg's cardboard installations connected commonplace printed matter to the gallery setting. Walter Hamady's Gabberjabbs connected collage and found printed matter to the book form. Both of these artists used printmaking as a part of their greater artist practice. I am similar to them in that way. Traditionally, some of the materials I work with are not included in 'fine art printmaking'. *Rockite*, electronic parts from function generators, receipts, discarded printed matter; All are materials I enjoy working with. I believe an artist is a collaborator with their materials and tools. Art production is dependent on the materials and tools available.

So why have I chosen my tools?

I admire the permanence of print. Repeating symbols. In a way printing is a process of dismantling and crushing. The end product is an amalgamation of artist material and process.

The first tool I fell in love with was the moog rogue.

Large face print: from observing my surroundings an informal tool came up. Spray paint! commonly used for tagging and for aquatint. This places the tool in an interesting place between professional art practices and informal art practices. Instead of using spray paint as a method to add a tonal quality I use it as a block out for the etching process. This movement of image from public to private raises the aesthetic value of it by putting the image on a plate.

Be generous,

**Anything that is reproduced in a print**

**Process is a part of my work more than a fixed addition**

- **ORIGIN STORY OF REECE**

- Middle - high - college**

I have a hard time seeing myself as an individual. I came into this world as a twin. I grew up within my family. I went through school with friends. It's hard to see myself outside of these contexts. Although *the individual* has so much importance in the American identity I often find it scary and simplistic. To be an individual is to be alone. Still there is a push and pull to this identity. I was on a junior soccer team up until middle school. I fondly remember our team, the Kodiaks. We'd play through thunderstorms and prided ourselves on our abilities. One year another teammate joined. Rhys, or big Rhys as the team called him. Rhys was a real athlete, he could kick the ball all the way across the field. It was

great to have a star player like that on our team. Still, a part of me was sour. Why was the ME, the FIRST Reece, demoted to little Reece. I felt as though my individuality was fractured.

Again this concept came up in middle school. I joined the school's orchestra as a violinist. Later in the year I felt distant from the instrument. My older brother had shit on traditional music like that and his taste and personality couldn't help but rub off onto his younger sibling. I stuck to it though, switching to stand up bass to be closer to my friend in the cello section. The bass seemed big and unwieldy but I was excited to be closer to my friend and proud to play an instrument that my dad played an electric version of. Once I got into high school I once again had to shift my perception of what made me an individual.

- **SYNTHESIZERS**

- Subtractive architecture - systems w/ feedback -**

- Around the time of high school I found something in my basement. An old instrument my dad got in the 80s. The Rogue by Moog. A small analog subtractive synthesizer. I was quickly enthralled by the instrument. It generated sounds I had never heard before. I could tell there was so much going on within the instrument. Each knob, switch and slider changed the sound in its own interesting way. Each section connecting to the next to further manipulate the sound. I felt as though the noises made was a collaboration between the instrument and myself.

- **PRINT**

Sophomore year at pnca I fell for printmaking.

Multiplicity, dissemination, layering, collage, matrix and substrate

Everything can be a print. The modern world is rooted in print despite some peoples claim that 'print is dead'.

Is print a systems thinking approach to art?

Aesthetic, process, design.

- **COMMUNICATION**

## 2022

Soft power Civilization  
Culture Drama  
Political Food  
Art Music  
Language Symbol

The symbolic value of *American Art Culture*  
CIA changed the art world  
A path continues

ADSR release me

Browse YouTube videos, this thesis sponsored by YouTube, twitch, HBO, Disney+, Amazon video and many more movie and video platforms to spend countless hours on. Spurts of creativity pass me by. It's the end of the first week and all I have is more convoluted ideas and incomplete thoughts. Sometimes it feels like I'm only awake for a couple hours a day. The rest; Spent in the fog of my mind.

Reece's field guide to sonic systems  
Sometimes I think to myself  
If only I had this  
I could do what I want  
I could express what I need to  
These are commodities, they're tools!  
But then I ask myself  
Why don't you create with what you have?  
I feel as though I am not enough  
And I am nothing more than what I have?  
Deconstruct the modules from glass  
Transform them into printed pamphlets  
Cover your built objects

**A barrier**

**Yet connections are there**

**Symbols matching across objects and paper forms**

**Plates marked and layered**

**Folded into something?**

**In conflict with itself -> comedic**

You will find out more by dismantling old structures than by buying new ones

Train set  
Clay  
Plants from the front yard  
Dirt from the wheelbarrow  
Bricks  
Garbage bin (includes garbage)  
Neighbors chicken wire

A plank of wood and more plants  
Finally, a wooden ladder

With these materials you can make a successful devils tower model

<https://www.youtube.com/watch?v=BJz32R3z0yU>

Documentation, the abundance and the analysis of it, is a major control point in our society.

Ultimate American myth  
Getting paid for being yourself  
Public servant or celebrity

5 years Roughly a quarter of my life  
Systems

I want monster - freedom from/thru consumption - self loading guillotine of capitalism  
Being swiped off the bed

Physical systems. There's something more sincere about creating in a physical space than a digital space. Being able to be tactile with your art makes you more connected to it. Ultimately you understand how you impact the system and how the system impacts you.

Formats of systems.

Anticipation becomes roomination

I like over complicating things. The art of lengthening the time it takes to do one task. I think back to high school. I was talking to my art teacher, we were talking about another student a couple grades ahead of me. I remember being intimidated by them but also impressed by them. I haven't kept in touch. I don't think I ever talk to the student to begin with. I remember another time in high school with a different art teacher. In class we were discussing the next photo assignment. I think it was to take a Portrait, I'm unsure of what the assignment was but I remember the drama behind it. I talk to my friend about the film I had shot the week prior I was scanning and looking at in class. I didn't like the idea of having a shoot more or having to do digital work so I told them I'm just gonna use one of these that I think fits that premise. The teacher overheard me and confronted me advise me not to do that. When critique rolled around I hadn't taken new photos and I used a photo of my two friends laying down on the grass on the corner of a street. The teacher confronted me again yet I refused to admit guilt.  
So to summarize as I entered our school I remembered two lessons

Represent the concrete in infemoriall.  
Narrow down ideas  
now we have to be more specific.

A picture of small room. Three boxes and tables. Each box has had its innards printed within themselves. Each box has a symbolic printed representation of what the object originally emulated. What is this mean? Square waves sign wave? TV alignment generator? Reece as an oscillator?

Some immediate ideas of what to fill these boxes with. Pamphlets containing printed matter? But what printed matter? What have I scanned? Play-Doh? Receipts? What more could I scan? Electronic parts. Found discarded paper that I put in the beignets bag? Intaglio converted into result? Intaglio noise plates? Folded forms of Inteli at work? Systems?!?! I love to observe systems poke and prod be real weirdo about systems.

Page 87 of how to be an anti-capitalist. "In a democratic socialist economy, there would be an expansion of non-market, library-like ways of giving people access to many resources."

"Capitalism" is an economic ecosystem which capitalism is dominant within ....

Page 102, Wright talks about the contradiction of legitimization function of the state and the accumulation function of the state. On one side do you have the fostering of consent and reduction of conflict on the other side you have the creation of *optimal conditions for profits and capital accumulation*.

What do I mean when I say I replicate capitalism in my own art practice? Are you from the standpoint of production I relate to capitalism. I have a need to produce that is above a need for continuity.

Just as capitalism appropriates and exploits resources so do I. Context plays an important role in differentiating between how I and how capitalism functions. I intentionally appropriate a lot of public imagery, think of street signs. By including imagery that is seen in the every day collaged with imagery if I have created I attempt to make the viewer assume these jumbled masses as normal.

Normal is doing a lot of carrying in that sentence

How does my face work represent the function of systems and capitalism? Firstly I assume a hierarchy in print. The intaglio method has a history. My application of spray paint is contemporary. By imparting a face on a plate plate is given humanity. Now the plate is in 15 pieces. Are they 15 plates now? There's not 15 faces. 15 images? I have fractured this face. Is this quantity over quality? Where does person meet pattern?

"This irreconcilability between these two aspects of existence – concept and experience – is what makes metaphysical thinking so illuminating. Things that are paradoxical are not worthless because they don't make sense. On the contrary, it's what makes them invaluable. Irreconcilability are where insights are truly gained. When thinking becomes an active experience, it tends to create options for consideration that were neither evident nor given by initial concepts. Real thoughts occur when all the solutions on offer are wrong or are refused."

<https://www.frieze.com/article/can-metaphysics-help-us-heal-world>

"For example, once we know an apple through experience, the concept of an apple remains valid in our minds – even if we come across apples that are radically different or we never see an apple again. If experience can be defined as how we perceive what exists over time, the notion that concepts function as if they are timeless really means that concepts don't need to appeal to experience for justification after the fact."

I can play within a system of art.

Modular synthesis and printmaking

What happens when a cog in the machine runs loose? So what do I mean by this. machine = American capitalist machine , cog = me. Loose in the system as in malfunctioning?

Important capitalist ideals

Commodity fetishization

Mass production

Profit

Exploitation -> Appropriation

The goal is to be #1, most money!

So production loses purpose

But I am a broken cog

Looping cog

Recycling

Reusing cog

Destructive cog?

I don't mind being a cog  
I like being a part of a system  
Just as signals mix, so can emotions

Psychology of self.

26x36

I'm interested in dualities, I'm attempting to stretch what two multiples can be when combined. Happy and sad, old and new, traditional and contemporary.

Right now I'm finishing up the final stages in the Intaglio process. I've printed the sad face and fractured it into 15 pieces that will be made into pages and the coil bound Risograph books.

The front will be a fragment of a face, maybe on closer inspection you can tell it's source or maybe it shifts into something else. On the back of these pages will be colorful noise.

The happy face has been etched but I still need to print it and divide it and then re-print it. I think this process will take at most a week and a half. That leaves me roughly 4 1/2 weeks to print the risograph additions, combine and collect them in the coil bound books.

I really enjoy the works of Peter Isted I, Robert Rauschenberg and Walter Hamady. These three Artists have influenced a lot of my conceptual thinking around this work.

One quality that sets risograph apart from other print mediums is the colors used. Almost like a photocopier on acid? Or maybe more professionally; a screen printer within a photocopier.

What has kept me grounded through all of this are my friends, family and peers. I would say the print studio and the community around it has helped me the most.

as an artist as a person

Develop evolve change shift grow

In Lou of natural talent have I chose technicality?

Intaglio to me feels more visceral. Serious medium involving precious metals and acid and immense pressure.

Riso for me is playful. I feel like a worker but the Office I'm in this one filled with a colorful and clumsy machine.

With both of these mediums it seems like a collaboration. Collaboration with me and the medium but also with me in the community.

From the selfie report. Brad Troemel

Museums founded by the children of Americas elite/Robber Barron's.

these museums were taking on a paradoxical role. How art museums are simultaneously inclusive and elitist at the same time. The only way to do educational out reach is by maintaining the elitism of being connoisseurs. Curators decided what is valuable, what deserves to be seen.

The public craved representation, idealistic views of American life.

Artists have a financial tie to the institutions they are a part of. Because of the absence of an abundance of public resources for artists. Artist now make a living by teaching an institution say graduated from.?

Bohemian outsider verse academic insider

New identity inhabiting old ideas.

You must embrace individualism now, representing only one but yourself.

The point is quantity over quality.

:( x :) = ?

Bagel food cart

Horror means Hotter means bluer reder means cooler

HR diagram main tool for determining stellar evolution

Doppler shift method.

Observational bias

I have been collecting waste

Organizing it

Scanning it

Filtering it

Systems obfuscating their control

Function generators reduced to scrap

Newspaper treated as a toy

Refuse found on the ground

Trash collector

Random connections forming

Unknown affects the known

Only one goal

Hierarchy

Machine crumbling

Inner dialog absent

Room were rot grows

Consuming

Problems blend with solutions

Wrath infects the system

Death to America

Cage all oligarchs

Prison labor for presidents

Everyone should get along

Zealots

Unreasonable goals

Everything is already here

It is the organization of all that's flawed

Rearranging takes many forms

Don't act like you deserve it

Take what is deserved



Was it worth it?

Capitalism starves you of leisure

This may seem inconsequential when thinking about the literal starvation going on (also due to capitalist exploitation).

Still, leisure is important

Leisure is at its best when it's tactile

This is different than the leisure of a phone game or a YouTube video.

An action or inaction in a space interacted?

I don't wanna be neat

Capitalism is not neat

We are all paradoxical

Observation and speculation

Statistics and

Gallery shows are ephemeral. Like many steps in my art process, gallery set up is a kind of organization. I disorganization is tied to two concepts hierarchy and value. These two concepts are also tied to print making. The assumption being the reproduction of a print i.e. edition adds value to a print. Just as putting something in a gallery supposedly adds value to it.

This is a standard concept. The dissemination of information is valuable, the gallery is valuable. What does this mean in regards to value if the substance is not considered valuable? What does this mean if the media being reproduced is invaluable? Does this process of adding value abstract it?

Because focus week is a system of hierarchy I feel as though I cannot be completely honest with how I feel and how I present my art. I often feel like a teeter totter. Another oscillating object. I don't like this institution. Profit is its purpose. I could argue that every institution within a system dominated by capitalism ultimately is useless. The system serves the purpose of continuing capitalism; To dominate and destroy through exploitation. This is a point where Stuart Hall's reception theory takes a huge part in my work. I think if you're who has excepted the propaganda of capitalism will see a room filled with an organization waste refuse incompleteness garbage. While if you see this through a Marxist lens you may come up with a similar notion. I think capitalist would see it as a failure of a thesis, an incomplete thought disorganized and unworthy of praise. I would hope a Marxist would see this as a critique of capitalism. Stacks of media conglomerated in a few piles only for a select few to see/control. Is a gallery that different than capitalist exploitation in that regard?

a solo show idolizes the American concept of individuality. There is one facing all. That one must prove they're worth. And in that moment and in that space if the person is excepted as worthy they are also excepted as more valuable than all others in that room.

This is a difference I see you between communism and capitalism. You're not assumed to be valuable under capitalism. You are under communism. Where do artists sit in the ideological realm of communism?

Why happy and sad???

I have a question. Are humans binary or analog? If you believe we are binary then can we only be happy or sad? If we are analog then we can be happy or sad but also there would be an infinite level of emotion in between those two emotional spaces.

Life's meaning is creation. For my time on this planet my purpose is to create, observe, replicate. I believe the only finality is death. That of course is just a finality for myself. That ultimately is the start of *the artist* Reece McAndrew. What do I mean by this?

In death the artist work changes from speculative to finite. No more material will be created but it can be re-organized to create something else. This is where an artist's story can be formed. And Artist and their work can be co-opted by friend or foe. The narratives and ideology tied to the Artist are then connected or disconnected from the new presenter's perspective. Assuming civilization is not wiped out in a nuclear apocalypse before 2222 or something I

can assume that for the majority of the time I artwork it exists I will not be around to give contacts to it. So my question is why add context at all? If I am within a crumbling system and I am just a cog and I only way out is through the oppression of others why should I participate at all? This conclusion may best be tied to Mark Fisher's concept of capitalist realism. The idea goes that is easier to imagine an apocalypse for the end of capitalism. There's a loss of hope in this theory. Power is stacked against us. The system wants us to squabble and fight so we will be to obfuscated from the truth.

Think of feedback and money. If we add a tone or a dollar on its own it can be heard clearly. But as we add feedback (wealth hoarding) The original tone becomes abstracted. Drowning in itself. If there are multiple towns present and one has more feedback than others that Towne can then drown out the others. This is the same for wealth someone with more drowns out others with less. This concept may seem simple but peoples reasoning behind it differs.

I want a nanny-state  
America be my sugar daddy

There's paradox and dichotomy in all of us.

Everything is a lens to see though

The sectioning/fracturing of plates is analogous to the crushing of my soul under capitalism and capitalisms inherent nature of self destruction. Collapsing in on itself

I've become a \_\_\_\_ in something no one understands.

Using printed matter, I deconstruct my happiness and sadness and put on display for ya'll to see.

I made two crude faces. They were dismantled and reorganized. I aim to change the viewer's perception of destruction. I based a lot of my conceptual ideas around Erik Olin Wright's concept of Eroding Capitalism.

What am I doing?  
Sometimes I don't do what I wanna do  
I like to do what I do  
But there are times I can't do what I wanna do  
I have to do something I'd rather not do  
The worst is when I don't do something I should do  
Doing is hard work  
Doing can be many things

I would hope that you ask about the quality of the encompassing system before the quality of mine.

The rot of capital works for itself. Spreading an infecting all that it touches.

I'm not interested in refining production, I'm interesting in tending to exploration

Capitalism	Printmaking
Contradictory nature leads to vulnerability	
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The main idea against smashing is that complete destruction results in unpredictable outcomes. What would smashing the system of printmaking look like? Breaking presses, setting fire to the paper blotter, painting and drawing, I'm not interested in this sort of action against printmaking.

Dismantling capitalism's main concept is capitalist and socialist systems existing together. But socialist systems are few and far between.

"More specifically, three clusters of state policies created new rules in which capitalism operated that counteracted some of the harms of capitalism and, to a variable degree, embodied egalitarian, democratic and solidaristic values:

1. Some of the most serious risks people experience in their lives—especially around health, employment and income—were reduced through a fairly comprehensive system of publicly mandated and funded social insurance.
2. States assumed responsibility for the provision of an expansive set of public goods paid for through a robust system of relatively high taxation. These public goods included basic and higher education, vocational skill formation, public transportation, cultural activities, recreational facilities, research and development. Some of these mostly benefited capitalists, but many provided broad public benefits.
3. States also created regulatory regimes designed to deal with the most serious negative externalities of the behavior of investors and firms in capitalist markets: pollution, product and workplace hazards, predatory market behavior, asset market volatility and so on. Again, some of these regulations strictly served the interests of capitalists, but some also protected the welfare of workers and the broader population."

Excerpt From  
How to Be an Anticapitalist in the Twenty-First Century  
Erik Olin Wright

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Resisting capitalism acts against capitalist action but does not seek power. "We may not be able to transform capitalism, but we can defend ourselves from its harms by causing trouble, "

Excerpt From  
How to Be an Anticapitalist in the Twenty-First Century  
Erik Olin Wright

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Escape is self explanatory "The powers that be are too strong to dislodge and they will always co-opt opposition and defend their privileges. You can't fight city hall. Le plus ça change, le plus c'est le même chose"

"The characterization of the family as a "haven in a heartless world" expresses the ideal of family as a noncompetitive social space of reciprocity and caring in which one can find refuge from the heartless, competitive world of capitalism.

Escaping capitalism typically involves avoiding political engagement and certainly collectively organized efforts at changing the world. Especially today, escape is often an individualistic lifestyle strategy. "

Excerpt From  
How to Be an Anticapitalist in the Twenty-First Century  
Erik Olin Wright

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I WANNA PRODUCE PROPAGANDA

I WANNA TALK ABOUT WHAT I SEE AND WHAT I THINK ABOUT

What has caused my fracturing? What evidence do I have? Receipts from medicine, food, shelter, monthly bills. This tending to myself is expensive.

Spirals are organized in space

My relationship to the material world is unstable!

Toil for me, I'll toil for you

Hellish excess

Conversation overheard

Half the dialog was gab service

My mom worked on that movie

Use vs exchange value

Making sense out of anything seems fruitless

My work doesn't show the complexity and interconnectivity of these systems like I wish it had.

It's loose patterns clumsy stacked atop each other. Piles of a homogenized parts mirroring the shape of a shard of something. This something represents a plate that represents me. My feelings? Happiness and sadness nothing that complex. Why display it in this way? For one I have a love for the repetitions in print making and music. For a moment the monotonous becomes meditative. Watching and scheming, observing and recording, seeing and documenting. Have I always felt angsty? Yessiree I do explore the sorrows and sads of the emotional spectrum very often. What's got me down tho? It has shifted since I was I little kid. There are many levels of hell in myself, my community, and my country. I am baffled when institutions ask for respect or admiration.

Hello! I am reece, I am a crazy wacky nerd

I made happy and sad

I then made sad sacks?

Canvas and spray paint for the Sadness

I broke. Happiness into rbg

Red for passion

Blue calmness ? Blues

Green good? Nature? Hmm???

I recreated these fractures again with sourced imagery in riso

Then I assembled these fractures into books.

I detest the concept of individuality. Whenever I have come into contact with the idea of the singular a special I have felt confused. I have never growing up as an individual. I've been in a group of siblings within the group of my family. Even here a couple thousand miles away I am still surrounded by others. Print making and the process of additioning dispel the myth of individuality. By relying on multiplicity and duplication printmaking is against this praise of singularity we see so often. At this crossroads another issue of capitalism takes place.

Overproduction. I must ponder the question what is the limit of this edition? And how does this limit the dissemination of this work? For this project intaglio work is not auditioned, in fact there is no full print of my happy self visible. If we think in economics supply and demand! This would even imply that is intaglio works or more valuable than the reason works because of the limited nature of them. However there has to be demand, and as an emerging artist or whatever there isn't that much demand

My sad face was also fractured but in a more wretched way following the structure of a grid. This makes the work much easier to piece together as a whole although disorganized within, it still shows everything at once.

Why have I decided that my happiness is fractured. To put it simply I feel broken, I feel disorganized and crazy. Despite a colorful appearance that simply is hiding the sharp jagged edges within. I feel like the same descriptors can be placed on American society which I reside within.

Again i return to the concept of the individual. Whenever I see myself as this I chuckle. I am an amalgamation of organs and electric pulses, not a man. I do not function alone, so when I am alone I fill the space with materials. Surrounding yourself with commodities is a major part of American culture. This is one aspect of myself I often loath. My parents called it the *I want monster* my need to always ask for more. I was the most demanding of my siblings when it came to commodity consumption. This is one way printmaking is a cope for me. Mass production would not exist without the basis of printmaking at its core. For me I hope my own production of product can alleviate my need to consume.

Late stage capitalism , Eric Olin wright's anti-capitalist

- Creative sources: artists, poets, musicians, filmmakers, designers, architects, etc., Alex G, Rules? Black marble, a weight. Against the door, Walter hamady's gaberjabbs I see as documentation of work but also of mass media (what happens when there's an overabundance of information)

- Personal Sources: own history, experiences, interviews, etc as relevant (at least 2 -3 in each category is a good framework)

being a twin never being an individual, glasses not seeing things clearly, only being able to see things up close made me attentive but hard to see the big picture, legos and there systems.

I enjoy many labels, observer, creator, troublemaker. I consider myself a cog in a machine, albeit a cog with some sense of consciousness. I do not author my work any more than the mediums that the work is based in does. the community it was created in does, the set time the work as made in. These are all controlling/contributing factors. I am the face of it maybe, I must speak for it now.

The work as you see it is in this gallery space, it was asked for me to create work this semester so that is it's most dominant purpose. I dislike the gallery space, it is a temporary space absent of the context the print studio or dank apartment gives it. As I must except this space as something other I can decide what that other is to me. I ask for it to represent my larger feelings towards our national community our country. It is in shambles. I like the term ramshackle to describe how I see

my presentation. objects were created but not for any higher purpose other than to exist. It lays here resting, waiting to be used for a part of something bigger.

The work was made during the early 2020s at PNCA. I would put the work under the label of experimental printmaking and conceptual art. Some aspects are anti-capitalist, other aspects embrace capitalism in a sort of roundabout way.

Everyone is an audience now, life moves more and more towards the spectacle. Remember the most valued product of our time is our attention so I am glad you have come too see my work. Still I can't help but feel sad for the audience. I attach my understanding of the audience to Stuart hall's concept of reception theory. I attempt to code my work in a way that y'all will understand but that doesn't mean you will understand and if you do that doesn't mean you'll agree. So in conclusion I could care less about *audience* I care about my friends, peers and mentors. I'd much rather collaborate or talk one on one about my work than display it as though it's about any one thing or claim that it can't be interpreted another way.

### Ramshackle

Initially I wanted to create something more focused in documentation. Through my own poor planning and failure to have access to the materials I thought I would need my project shifted. The openendedness of thesis caused me to ruminate on all the possibilities. Creation happened and what felt like bursts of randomness. Split decisions to change substrates or brake plates dismantle electronics. This caused me to think about why I thought documentation and the subjectivity it can bring is so interesting. From a historical standpoint any object can be viewed through a documentation of the lens with the proper context that is. Still I feel like there's no meaning behind it, no reasoning behind making these besides the fact that I must create something. I still wanted to show the subjectivity of books by the complexity at the Internet brings. The three function generators in oscilloscope that I took apart are a stand-in for the electronic commodities and tools we surround ourselves with. Without proper care maintenance and knowledge of their function these tools on their own are useless, reduced to rubble there are nothing more than relics. Just as I see people, individually these parts are special in their own way and can function in amazing ways but are pointless without the larger construct and structures they are a part of. Another tool

Just work like most of my work is in experimentation. Like the trees roots this is one that will help my creative practice grow but it in itself could rock and as long as new roots grow and new leaves bud I will have a future. I think I'm more important question is how will I tend to this future. What do I need to know and have a *next*? A space for creation, a space for community. All I wish is to continue to be a part of a community like print studio

When I feel lost as though I have no direction. I feel like a random current stuck between two boundaries to opposing limitations. I feel stochastic. I think of this randomness as potential, everyone has this potential within them.

I do not have a choice in participation of these limitations that contain me.

But where I can choose my boundaries I enjoy them. The limitations of print encourage exploration.

Is trash a derogatory term? I think many people don't like being compared to it. *optimal conditions for profits and capital accumulation.*  
*the artist* Reece McAndrew.