





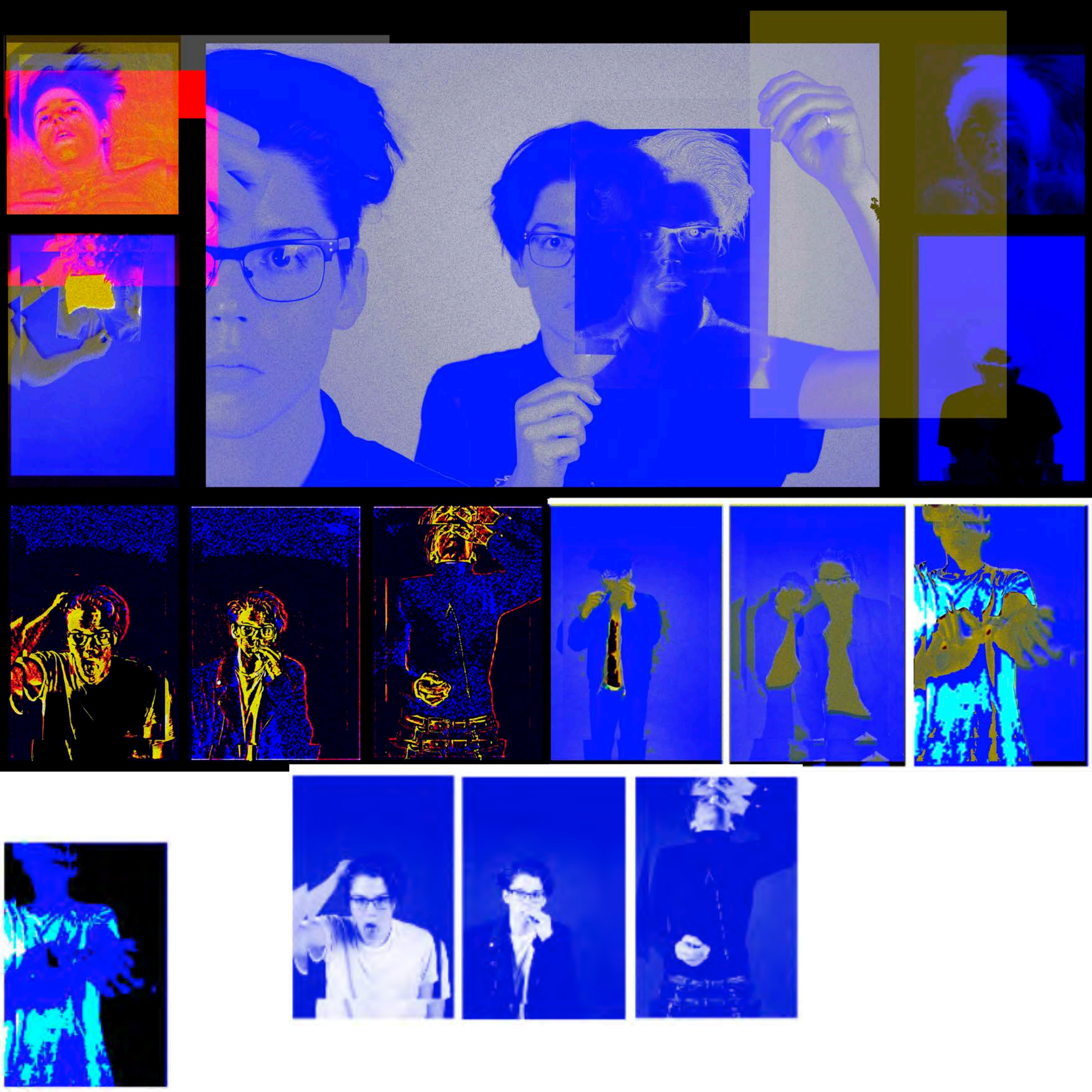
the condition of being oneself or itself, and not another: condition or character as to who a person or what a thing is; the qualities, beliefs, etc., that distinguish or identify a person or thing: the state or fact of being the same one as described. the sense of self, providing sameness and continuity in personality over time and sometimes disturbed in mental illnesses, as schizophrenia. exact likeness in nature or qualities: an identity of interests.

identitās

# IDENTITY







identity crisis is the failure to achieve ego identity during adolescence. four identity statuses James Marcia distinguished were: foreclosure, identity diffusion, moratorium, and identity achievement. throughout the lifecycle identity status shifts will occur. When identity status change occurs the change is more than twice as likely to be progressive as opposed to regressive. people's identity status is not specifically limited to an age group. Individuals may explore elements tied to their identity throughout life, such as faith, ideology, and occupational preference to name a few.

## IDENTITY CRISIS







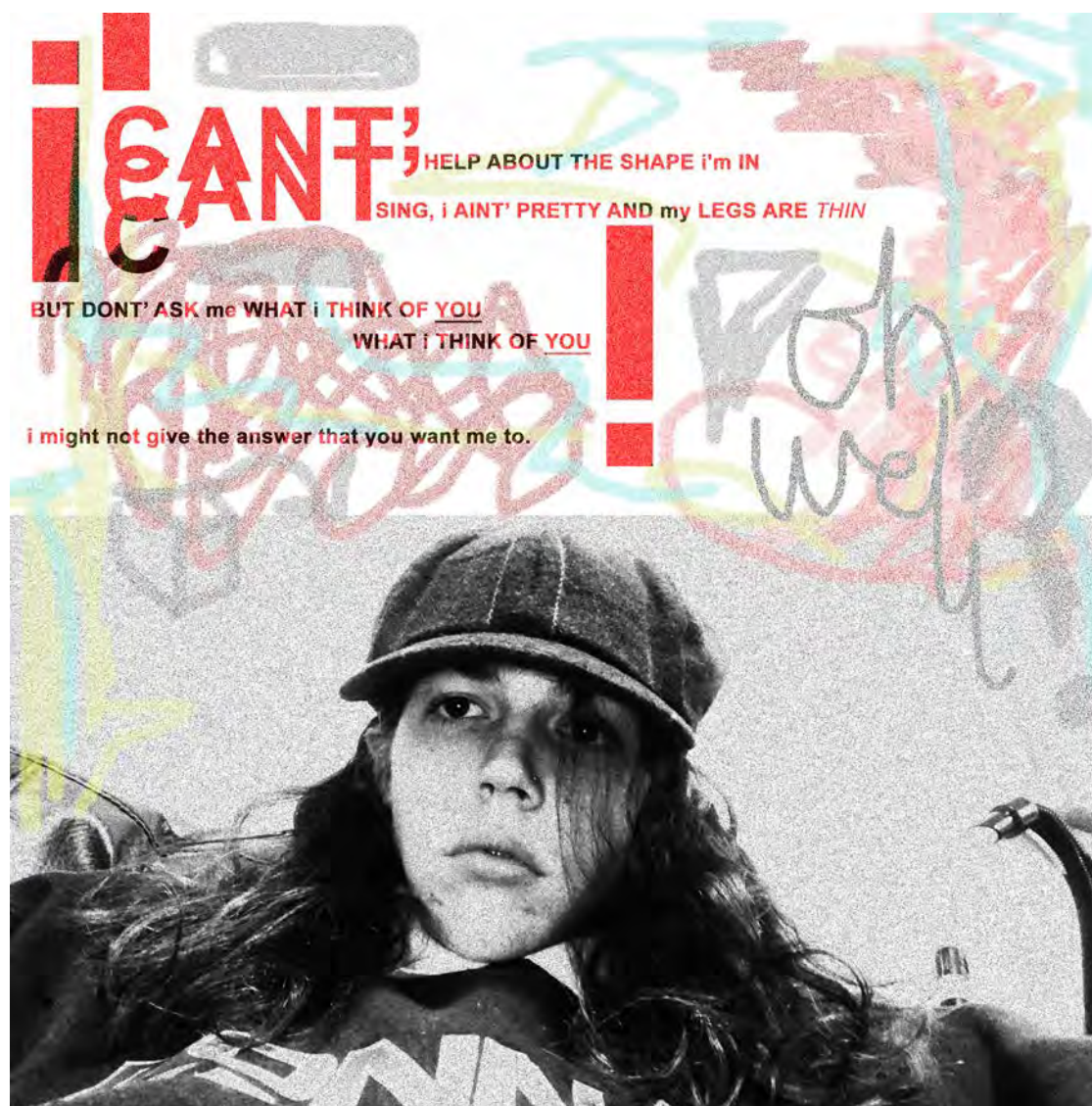
as you move through life you start to become more comfortable about fitting in, which can lead to you begining to own your identity. this is the version of you that you prefer. not the one that matches other people's expectations of you. there comes a point in your life where you may realise that you no longer identify with those norms. you may rebel against them for a period, often during this phase, you realise that you don't resonate with either the norms you are surrounded by, or the edges you have pushed towards during this rebellion.

# OWNING YOUR IDENTITY



a widely held but fixed and oversimplified image or idea of a particular type of person or thing. By stereotyping we infer that a person has a whole range of characteristics and abilities that we assume all members of that group have. stereotyping enables us to respond rapidly to situations because we may have had a similar experience before, juxtaposing this, by doing so can makes us ignore differences between individuals; therefore we think things about people that might not be true. stereotyping leads to social categorization, which is one of the reasons for prejudiced attitudes, which leads to in-groups and out-groups.

# STEREOTYPES

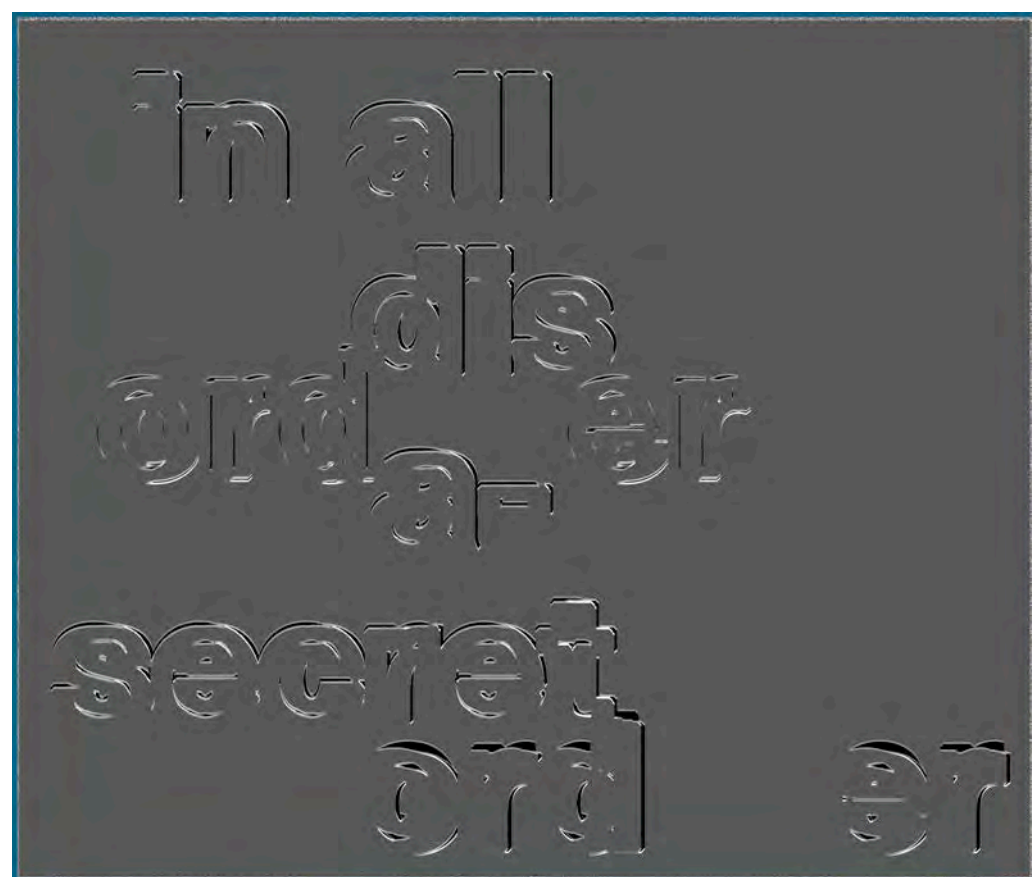
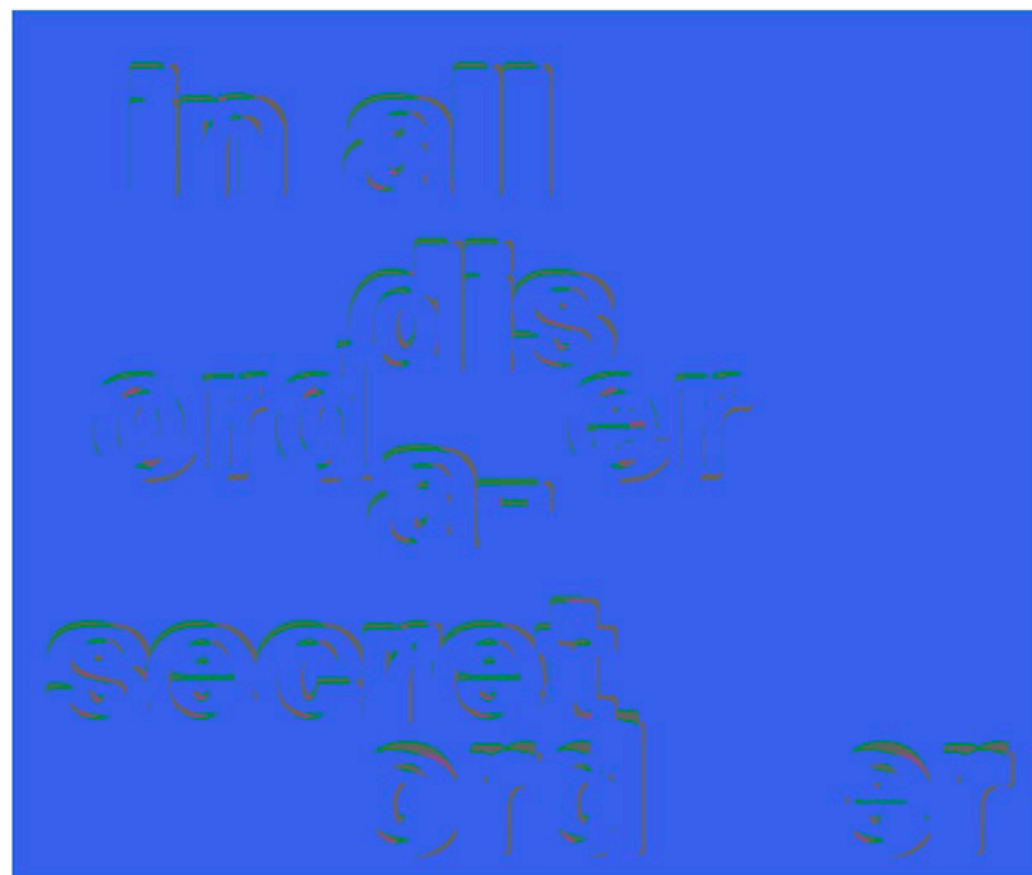


w a b i - s a b i

weg ab ordo ding

# WAYS OF ORDERING THINGS





the aspect of someone's character that is presented to or perceived by others. a social face that the individual presents to the world a kind of mask, designed to make a definite impression upon others, and on the other to conceal the true nature of the individual. the persona represents all of the different social masks that we wear among various groups and situations. It acts to shield the ego from negative images. developing a social mask is in order to contain all of the primitive urges, impulses, and emotions that are not considered socially acceptable. However, becoming too closely identified with this archetype can lead people to lose sight of their true selves.

persona

## PERSONAS







cindy sherman's untitled film stills comprises of over seventy black and white photographs made between 1977 and 1980. when thinking about this series, some aspects of her entire body of work immediately come to mind: disguise and theatricality, mystery and voyeurism, melancholy and vulnerability. each individual image creates a distinguished scene. untitled film still #21 for example, reminds of a scene from an outdated television show or movie, with the woman in the picture as leading heroine, wearing a vintage 1950s outfit and looking captivated by something outside the frame. this creates suspense: we will never know what happens across the street from this woman. It makes the image not so much about what is happening in the picture, but more about what happened before and after the moment it was shot. this narrative element is characteristic of untitled film stills. the scenes are recognisable as film stills imitating typical cinematic angles, lighting, and dramatisation but they come from no particular movie.

## CINDY SHERMAN





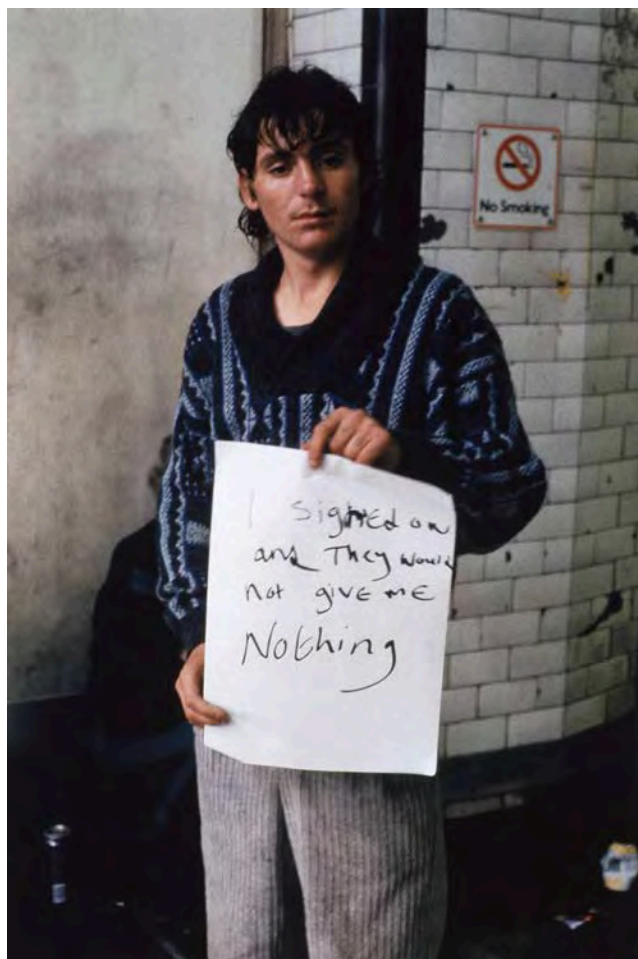


creating candid photos and videos that reveal the disconnect that exists in people's personal and inner lives versus their public personas or what they show the rest of the world. her works also highlight the disconnect between individuals and their societies, as well as the thin line that exists between truth and fiction. signs, also known as 'signs that say what you want them to say and not signs that say what someone else wants you to say', was done between 1992 and 1993. to create it, Gillian confronted a number of strangers and individuals and asked them to write their opinions and thoughts on blank cards/signs before photographing the participants holding the signs. In total, Gillian interviewed and photographed over 500 participants that she had encountered in the streets of London. she undertook the project to demonstrate that if you approached a bunch of strangers on the street and asked them to share their thoughts, each one of them would have something interesting and unique to say. with this project, she hoped to prove the stereotype that British people are typically cold and unapproachable. the project did a great job of celebrating the nuances and idiosyncrasies that make individuals who they really are.

## GILLIAN WEARING



confess all on video





a photograph that shows a tattoo on EXPORT's upper thigh, of a garter clasp holding up the seam of a stocking. the image documents the artist's use of the living body, in this case her own, to denounce the imposition of visible and invisible markers of femininity and normative gender identification to which women especially have been historically disciplined to conform. in her 1980s experiments with digitally processed photographs, such as 'self-portrait with stairs and high-rise' (1989), EXPORT superimposed elements of the built environment onto the image of her face, suggesting that the body bears the weight of the fast-paced changes imposed by a post-fordist society the impact of which is mirrored by the depiction of a seemingly fragmented self. her career-long interrogation of the way identity and behaviour is determined by cultural processes and technological factors is significant, and deserves continued consideration. it's especially relevant today in light of contemporary activism around the imposition of culturally determined, traditional gender norms, and the ubiquity of social-networking platforms that mediate our sense of self and our relationships to the external world.

## VALIE EXPORT

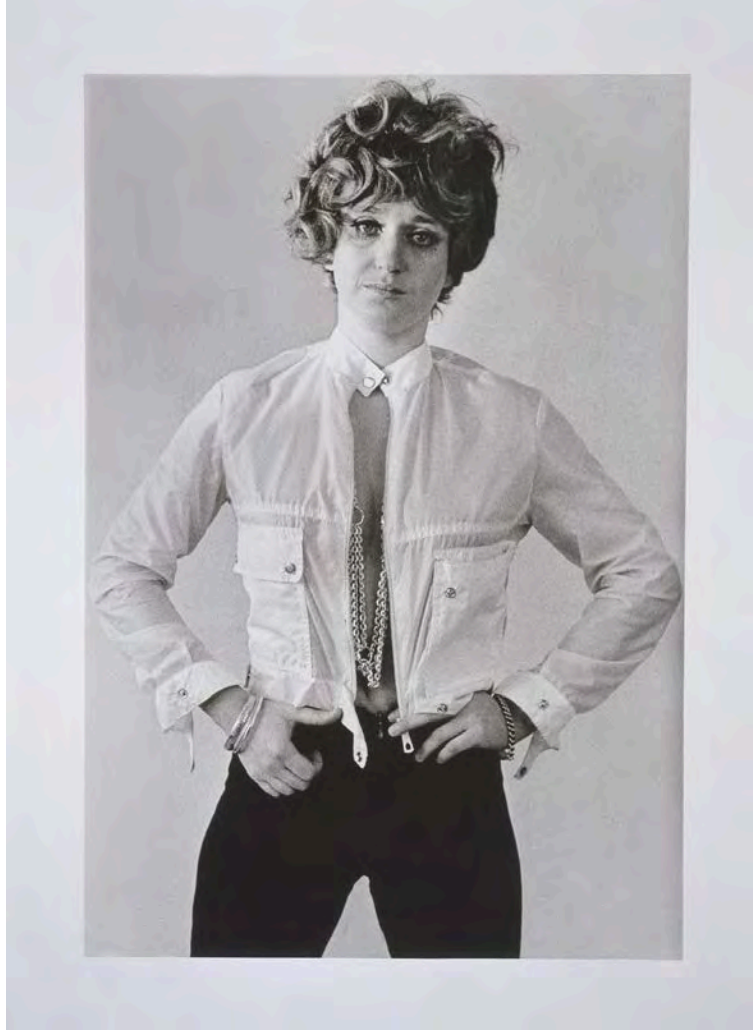




**self-portrait with stairs and high-rise, 1989**



**identity transfer, 1968**



'flaming creatures' is a 1963 American experimental film directed by Jack Smith. The film shows performers dressed in elaborate drag for several disconnected scenes, including a lipstick commercial, an orgy, and an earthquake. because of its graphic depiction of sexuality, some venues refused to show flaming creatures, and in March 1964, police interrupted a screening and seized a print of the film, its largely non-narrative, and its action is often interrupted by cutaways to close-ups of body parts. 'the beautiful book', a series of photographs with Zazeela that began to develop the aesthetic of flaming creatures. Smith had observed the effects of using out-of-date film working on Ken Jacobs' 'star spangled to death' and decided to use the technique after seeing Ron Rice's 'the flower thief.' he used stolen army surplus Kodak plus-X reversal film. the reels were out-of-date, giving parts of the film a foggy or high-contrast texture. Smith's unconventional approach to his films was inspired by the melodrama and excessive glamour of Hollywood and B movies, and by such flamboyant forms of performance as burlesque. in flaming creatures, as in all of his works, there is no fixed narrative, the sets and special effects are low-tech and homemade, and non-professional actors populate the cast. shot from above or from odd angles at close range, flaming creatures is composed of loosely connected vignettes full of humor, eroticism, and violence, adding to its significance is the fact in the foregrounded is the fluidity of gender, sexuality, and identity and celebrated their free expression, at a time when they were seen in more rigid terms.

# JACK SMITH







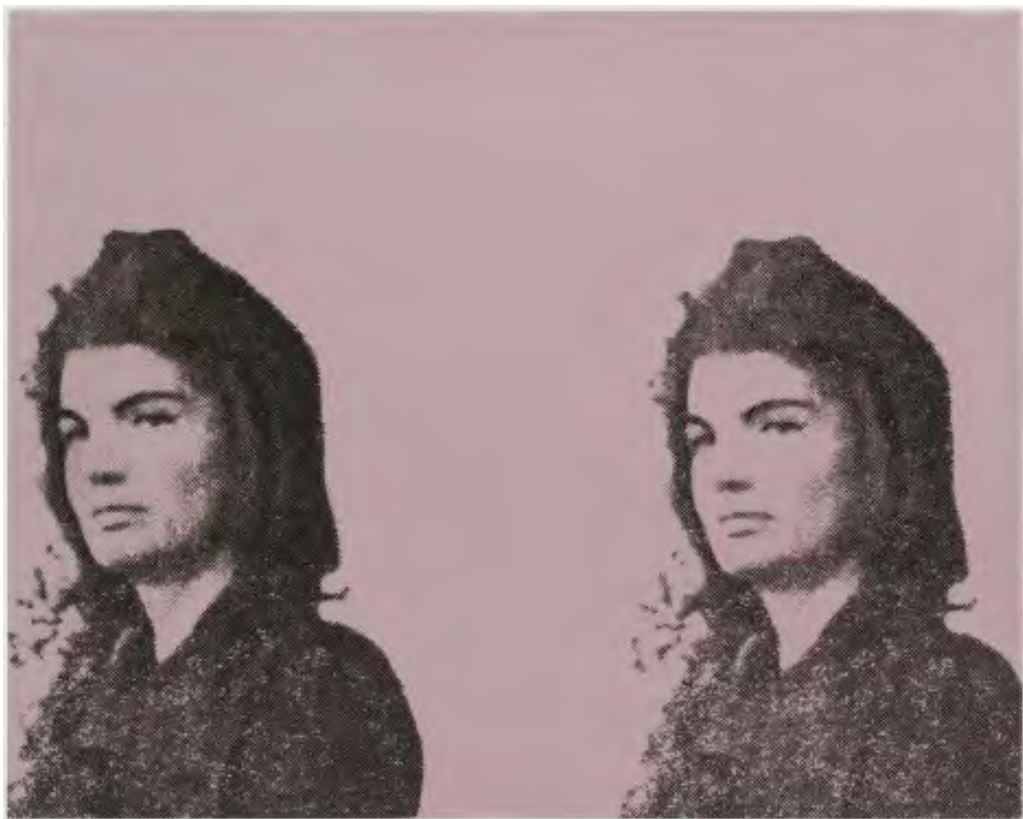
in 1992, Kass embarked on 'the Warhol project', a multiyear series responding to the celebrity portraits of pop artist Andy Warhol. in 'Jewish Jackie', Kass takes Warhol's paintings that repeat an image of former first lady Jacqueline Kennedy Onassis in profile and replaces her with actress and singer Barbra Streisand. while growing up as a Jewish American girl, Kass noticed that people on television and in movies looked different than she did. Streisand, also Jewish, was someone with whom she could identify her work with, it can be considered both an homage to Andy Warhol and a critique of exclusionary depictions of glamour and beauty in mainstream media. for Kass, appropriating Warhol's work allowed her to insert aspects her identity into the history of art: "in my own work i replace Andy's male homosexual desire with my own specificity: Jew love, female voice, and blatant lesbian diva worship."

## DEBORAH KASS





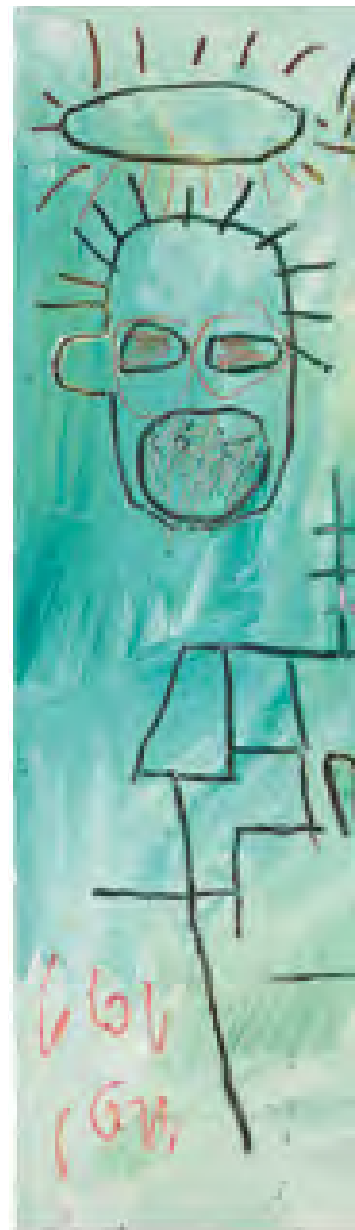
altered image #1, 1994



here Basquiat pairs individuals and objects in ambiguous relationships to evoke tension and challenge perceptions. Basquiat is often said to have existed in two worlds as an "insider-outsider." for the artist, however, the notion of duality was complex, related not just to his own identity but also to social systems of wealth and class. his work recasts ideas of black and white, dark and light, questioning conventions and defying perceptions of good and evil. he was fascinated by identity and image. the work is just so predictive of the world that the digital age brought into being. one where everyone's conscious is saturated all the time, with commerce, or race, or media, or drama, or tragedy The canvases just had more content in them.

## JEAN-MICHEL BASQUIAT

six crimee, 1982



hollywood africans, 1983





compliance with standards, rules, or laws conformity is a type of social influence involving a change in belief or behavior in order to fit in with a group. this change is in response to real or imagined group pressure. there are many different situations where people conform categorised three main types of conformity, including: compliance, identification and internalisation. compliance: a person changes their public behaviour, the way they act, but not their private beliefs. this is usually a short-term change and is often the result of normative social influence. Identification: a person changes their public behaviour and their private beliefs, but only while they are in the presence of the group. this is a usually a short-term change and normally the result of normative social internalisation: a person changes their public behaviour and their private beliefs. this is usually a long-term change and often the result of informational social influence. conformity is the act of matching attitudes, beliefs, and behaviors to group norms, politics or being like-minded. norms are implicit, specific rules, shared by a group of individuals, that guide their interactions with others.

# CONFORMITY





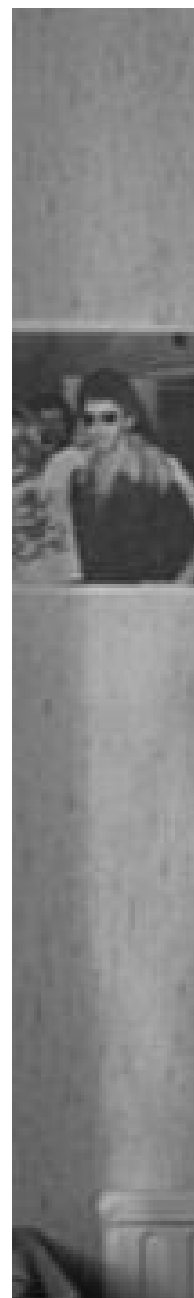
your mind is the most powerful tool you have for the creation of good in your life, but if not used correctly, can also be the most destructive force in your life. to control your thoughts means to influence the way you live your life. your thoughts, affects your perception and therefore, your interpretation of reality. the inner critic is motivated by pain, low self-esteem, lack of self-acceptance, and lack of self-love. the worrier is motivated by fear, which is often irrational and has no basis. occasionally, this person is motivated by fear that what happened in the past will happen again. Reactor triggers anger, frustration, and pain. these triggers stem from unhealed wounds of the past. any experience that is even closely related to a past wound will set it off. your mind is a tool, and like any other tool, it can be used for constructive purposes or destructive purposes.

## TAKING CONTROL



'control' is a 2007 British biographical film about the life of Ian Curtis, singer of the late-1970s English post-punk band Joy Division. it is the first feature film directed by Anton Corbiijn, who had worked with Joy Division as a photographer. There is irony in the band name joy division, because Ian seems to experience little joy and much inner division, as an almost passive participant in his own career. listen to the two albums the band made, and you hear his lead vocals as of sorrow and pain. the melancholy that prevents him from feeling the emotions expressed by his words. the film is in black and white and gray, of course, and we sense Ian was a man who dreamed in shadows, not colours. Ian Curtis suffered from epilepsy, a condition which he probably fully didn't understand. Ian grew agitated, blanks out, regains consciousness, is confused and depressed. his body betrayed him. his discontent was not a disease but a malaise.

# ANTON CORBIJN





mise en scène is the arrangement of scenery the term mise en scene refers to everything in front of the camera, including the set design, lighting, and actors. visual arts through storyboarding, visual theme, and cinematography, and in narrative storytelling through direction. the key elements of mise en scène are: composition. production design. lighting. costuming. hair and makeup. film texture. this genre captures artificially constructed scenes made solely for the purpose of the shot. this approach to the medium was popularised in the 1980s through the work of iconic artists such as Cindy Sherman and Jeff Wall as well as Gregory Crewdson and Tim Walker. Crewdson's work combines the documentary approach of photographers such as Walker Evans with the dreamlike characteristics of filmmakers like David Lynch. however, the photographer's fascination in the medium comes from the power of freezing a moment and narrating a story through a single shot. Walker's practice is very much rooted in mise-en-scène photography. as a true storyteller, he meticulously prepares his shoots, working with a team of set designers, make-up artists and costume designers. his images, such as 'snow in summer', Eglington Hall, Northumberland, 2000, blur the line between fantasy and reality, creating new scenes that seem to belong in a fairytale. fanciful storytelling can only be told through fashion photography. it's the perfect way to play with fantasy and dreams

## MISE EN SCENE

untitled (bud man), 1999





**mother and daughter, 2014**



**snow in summer, 2000**



**duckie thot as alice, 2017**





CONFORMITY//COMPLIANCY

talking heads

can be taken as an ode to the palliative effects of companion-ship. “Home is where I want to be / Pick me up and turn me ‘round,” Byrne begins. “I feel numb, born with a weak heart / Guess I must be having fun.” All of a moment, this narrator, who has been worrying over the boredoms of affection for a decade, is welcoming it. He may not want to examine it. The spurned pur-ists should have listened more closely. The old anxiety is there. “This must be the place”—it’s not a statement of certainty, is it? It’s not “This is the place.” It’s more “This is what someone said the place was.” It’s even a little desperate. “I don’t know what I’ll do if this isn’t the place.” The music, too, starts in a kind of question mark. Very unconventionally for a pop song, the lyrics don’t come in for a full minute, during which time the floating bass line doesn’t play on the roots of the guitar chords but on the fifths, lending the melody what the keyboardist Jerry Harrison calls “an uneasiness.” The whole time, we’re wondering if that propulsive sound that carried the record up to this point will return. It doesn’t, and Byrne arrives instead, but he hasn’t gotten through the first verse before he’s trying to reassure himself he came to the right address. “It’s okay, I know nothing’s wrong,” he sings. “I love the passing of time.” The third verse begins as hopefully as the first does, with the words “Home is where I want to be,” but then a note of disappointment enters his voice, reminis-cent of the newscaster-father switch in “Life During Wartime,” as he decides “But I guess I’m already there.” (Note the same non-aligned rhyme on “where” and “there.”) Already, he is bored with the idea of home. Meanwhile, the imagery—“Eyes that light up / Eyes look through you”, “You’ve got a face with a view”—is as spectral as it is numinous. All this as the E-minor chords turn the wistfulness into nostalgia, and nostalgia into a sense of loss, not for things lost, but, the listener in-tuits from the counterpoint horn-synth stabs in the chorus, for things never found. By the end, the comfort of love is making him think of death: “And you’ll love me til my heart stops / Love me til I’m dead.” The dreadful longing and anticipatory regret are still there. Byrne is more at ease with them, he can even appreciate them, but he knows they’ll never go away. “This Must Be The Place has a lot of sentiment,” Lethem says, “but the thing that energizes the song is that it’s difficult to get to that sentiment.” Similarly, Byrne’s lyrics were a blank-verse switchboard, patching through Dada lan-guage experiments, imagist poetry, scientific literature. Similarly, Byrne’s lyrics were a blank-verse switchboard, patching through Dada language experiments, imagist poetry, scientific literature.

this must be the place



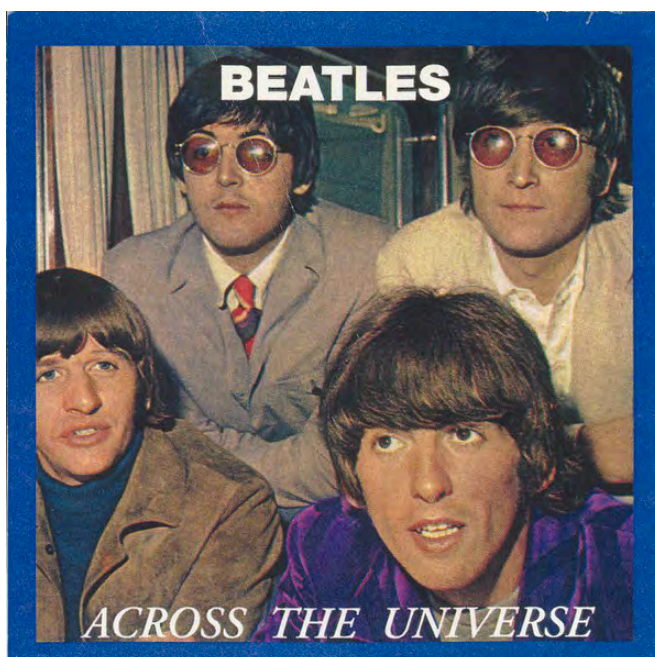


## rolling stones

"In the sweet old country where I come from, Nobody ever works, Yeah nothing gets done/We hang fire, we hang fire." The lyrics lament an unemployed working-class Englishman who would rather bet the horses than try to marry into the upper class, the only way to get ahead in English society. "You know marrying money is a full time job/I don't need the aggravation/I'm a lazy slob." The lyrical irony and commentary on English society harks back to some of the group's more socially contentious songs of the sixties such as "Mother's Little Helper". The title expression "hang fire" (by formal definition) means to do nothing, to delay, wait, hold back, or hesitate. They imply that the people are lazy and the politicians incompetent. The Stones rarely performed in England because of the huge taxes that were levied on entertainers; it was much more profitable for them to live and work elsewhere. The original title was "Lazy Bitch," probably referring to British prime minister Margaret Thatcher.

## the beatles

the first lines were written before the rest of the words or the music. Lennon said they "came to him" late at night, following a quarrel with his first wife. But, instead of lingering over the negative side of the argument' Nothing's gonna change my world, Nothing's gonna change my world.' Jai guru deva, om' - is Hindu mantra deriving from a Sanskrit phrase which roughly translates as "glory to the shining remover of darkness" and can be rephrased as 'Glory to God divine" The "Om" at the end is the one used in meditation, a sacred sound employed to relate to the natural vibration of the universe. He declares that he's not going to let anything ruin the things he loves, because he wants to accept the world as it is, his wish is to abandon himself and become one with the universe, thus achieving inner peace.' Sounds of laughter, shades of life are ringing Through my open ears inciting and inviting me Limitless undying love which shines around me like a million suns, it calls me on and on Across the universe Memories of good times arrive like sounds, an echo in the universe of unconditional love he has finally found, which is much more important than out little earthly world Love is therefore the main theme of this song, love for everything, the search for something that is superior to us, in order to be at peace with ourselves and with our universe.



warhol superstars were a clique of New York City personalities promoted by the pop artist Andy Warhol during the 1960s and early 1970s. these personalities appeared in his artworks and accompanied him in his social life, epitomizing his famous dictum, "in the future everyone will be famous for fifteen minutes". Warhol would simply film them, and declare them "superstars". Warhol's studio, 'the factory', played host to most of his superstars and as his experiments in film continued he became more interested in the bohemian eccentrics attracted to the studio. some of the most important superstars to emerge from the period of the first factory, include Paul America, Ondine, Eric Emerson, Brigid Berlin. In the later films, made in collaboration with Paul Morrissey, Warhol brought in new superstars including Joe Dallesandro, Penny Arcade, Andrea Feldman, Jane Forth, during this period Warhol developed an increasing fascination with trans women and drag queens, and promoted Candy Darling, Holly Woodlawn and Jackie Curtis to superstar status. the prolific pop artist blended celebrity and art effortlessly together, with his silkscreens of movie stars as well as this he was an experimental filmmaker as well. he often provided little instruction to his actors; instead setting up the camera, turning it on and off, and encouraging his stars to be act largely like themselves. Warhol invented his own idea of the superstar, which was often characterized by the actresses, models, socialites and artists he hung around with. his films, mostly made in the factory in New York, were sexy, excessive, and completely riveting bacchanals. he hit his stride in the mid-60s when he began exploring themes of masculinity, homosexuality, beauty, and eroticism on film.

## WARHOL SUPERSTARS





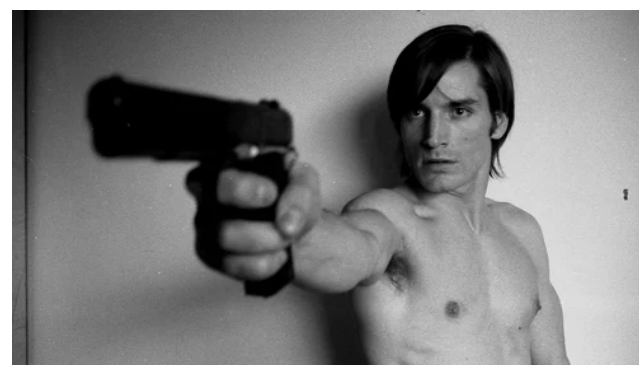
each verse refers to one of the "superstars" at Andy Warhol's New York studio, the factory. "Holly" is based on Holly Woodlawn, a transgender actress who lived in Miami Beach, Florida as a child. in 1962, after being bullied by homophobes, the fifteen-year-old ran away from home; and, as in the lyrics, learned how to pluck her eyebrows while hitchhiking to New York. "Candy" is based on Candy Darling, a transgender actress and the subject of an earlier song by Lou Reed, "Candy Says". she grew up on Long Island ("the island") and was a regular at "the back room" of 'max's kansas city'. "Little Joe" was the nickname of Joe Dallesandro, an actor who starred in 'flesh', a 1968 film about a teenage hustler. Dallesandro said in 2014 that he had never met Reed when the song was written, and tha the lyrics were based on the film character, not himself personally. "Sugar Plum Fairy" has been described as a reference to actor Joe Campbell, who played a character by that name in Warhol's 1965 film, 'my hustler'. the term was a euphemism for "drug dealer". "Sugar Plum Fairy" may have been a composite of a number of drug dealers in the Warhol superstars circle. "Jackie" is based on Jackie Curtis, another Warhol actress. "speeding" and "crashing" are drug references. Curtis at one time hoped to play the role of James Dean in a movie; Dean was killed in a car crash. the lyrics were groundbreaking and risqué for their time, telling stories not usually told in rock songs up to then, and containing references to prostitution, transgender people, and oral sex.

lou reed

## TAKE A WALK ON THE WILD SIDE









identity loss is a prevalent theme in Bacon's paintings, and he expresses philosophical themes through this. Bacon stresses existential issues like identity loss with the blurring of faces in his paintings. even when an object of focus' body is clearly portrayed, their face is always distorted. this seems to suggest an unease of expressing individual identity within the comfort of one's own physical being. the dismantling of the face in his figures suggests an erasing of certainty in their identities. the screams of agony painted across some of the more distinguishable faces seem to express a gut-wrenching agony. individual confinement is an additional issue brought up in Bacon's art and he is able to convey existential anxiety through his works. he portrays humans as meat, and by doing so prompts reflection on the animal nature of man as well as the emotional response such grotesqueness provokes, which reaches to the core of man's sentiment about his own existence as a physical being. he is not only portraying the confinement of animal drives, but also the disgust with which we view our own animalistic being, the ground for our own figure of individuality, meaning we cannot understand our own unique cerebral qualities without first recognising then negating our physical humanness.

## FRANCIS BACON



seated figure, 1961



lying figure with hypodermic syringe, 1963





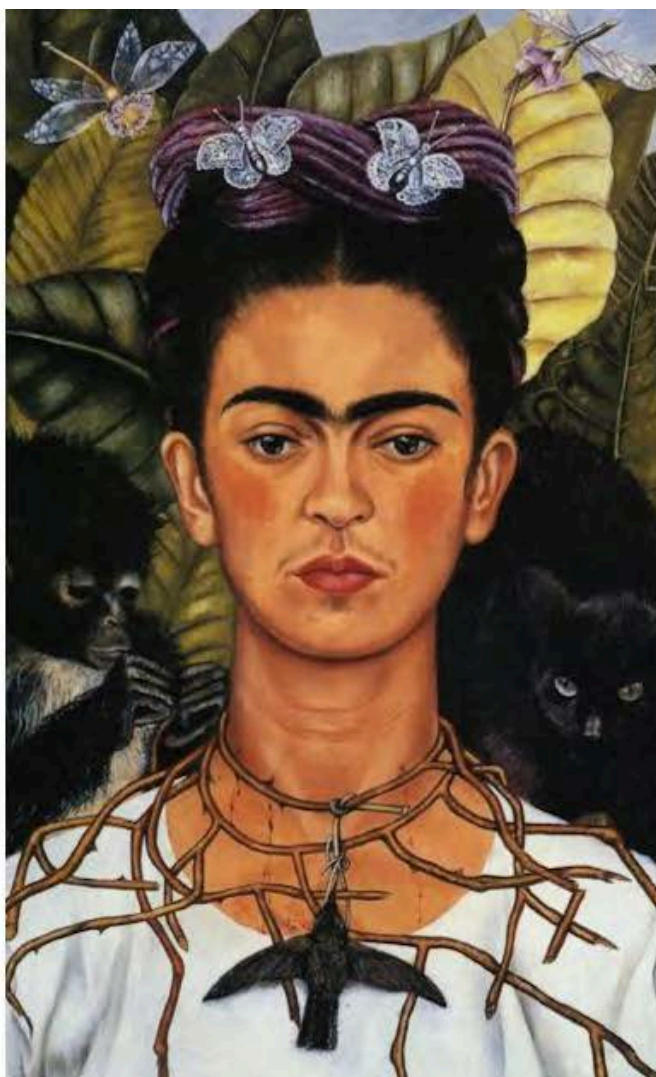
in the contemporary society, the shared view around the topic of identity and the identity artworks seems to be the one that suggests that the identity is fluid and under constant construction. the search for the understanding of the world around us demands also for the subject to understand the place it holds and the different roles that need to be acted out. the idea that the identity is not fixed creates the sensation that this term is often linked to the search and the position of vulnerability, not to mention the rejection of the dominant roles that certain groups were placed in. it is with the feeling of loss or the feeling of the restriction that the search for the identity began. the presentation of the ego and the body itself was of interest to many artists that looked and investigated the self and the performance of the self. the variety of starting points and mechanisms used to investigate the identity in this article is only lightly touched upon. from the early renaissance art to the contemporary art of today, the artists investigated the self through painting, drawing, photography and performance art. the alter ego's, the influence of the different dominating and restricted roles, were challenged by the artists today and also of the artists in the past. focusing on the search for the self within the contemporary and fragmented world. 'rrose' personified everything about Duchamp's art, from its wit and its ersatz aesthetic to its erotic undertones. a living, breathing double entendre, she is a figurehead of New York's short-lived answer to dada, the irreverent European art movement with beginnings in Zürich's cabaret voltaire. in Man Ray's portraits she appears in several guises, at times moth-eaten and decidedly masculine, and later, stylish and more fluent in the cues of feminine allure. his feminine pseudonym was less about trickery, as it was just one of many attempts to tease ideas about identity and self-representation, particularly in portraits of himself. Frida Kahlo is known for her self-portraits which were representations of her own life and emotions. her paintings explored several themes from her ancestry and heritage to her struggles with childlessness and femininity.

## FINE ART EX.





self-portrait with thorn necklace and hummingbird, 1940



the two fridas, 1939

self-portrait with cropped hair, 1940



the longest to hold his persona personality apparently was the famous painter Salvador Dalí. it was with these films that we become aware of the fact that the identity is a construction and we realize the shift and the change of the setting that the "I" is projected into. the modernization of the world around us, and the birth of the capitalism influenced the fluid and shape-shifting identity. while many of his avant-garde contemporaries have lost their taboo factor, Dalí's works are still disturbing to the modern eye, as viewers seek to uncode their grotesque, dreamlike contents. "the only difference between me and a madman," Dalí famously once said, "is that I am not mad.". a self-proclaimed megalomaniac, he created highly personal paintings with dreamlike imagery ripe for Freudian analysis. in art as in life, Dalí broke with conventions and forged new artistic languages and methods capable of examining human psychology. leveraging in his paintings the hyperrealistic techniques to illustrate personal fears and fetishes, such as his dread of impotence and proclivity for the human backside.

## SALVADOR DALÍ





apparition of face and fruit dish on a beach, 1938



melancholia as a concept derived from ancient or pre-modern medicine, which regarded melancholy as one of the four temperaments matching the four humours. the four temperament theory is a proto-psychological theory which suggests that there are four fundamental personality types: sanguine, choleric, melancholic, and phlegmatic. Until the 19th century, medical doctors regarded "melancholia" as having physical symptoms as well as mental ones, and medicine classified melancholic conditions as such by their perceived common cause - an excess of black bile. at times, received wisdom associated all forms of mental illness with the concept of mis-balanced humours, with some mental disease deemed to be caused by a combination of excess black bile and a disorder of one of the other humours. despite there being a variety of mental and physical symptoms to this condition, clinicians in the 20th century came to attach the term "melancholia" almost exclusively to depression. n the complex elaboration of humorist theory, it was associated with the earth from the four elements, the season of autumn, the spleen as the originating organ and cold and dry as related qualities. in astrology it showed the influence of Saturn, hence the related adjective saturnine. Hippocrates, in his 'aphorisms', characterized all "fears and despondencies, if they last a long time" as being symptomatic of melancholia. other symptoms mentioned by Hippocrates include: poor appetite, abulia, sleeplessness, irritability, agitation.

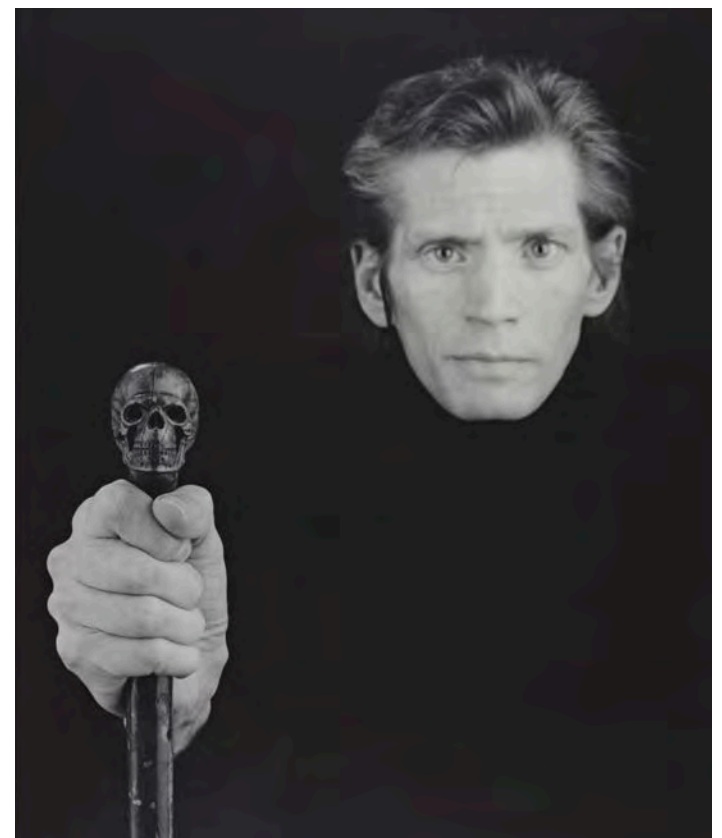
# MELANCHOLIA





while images of the body are associated with ideals of beauty, the portrait is often associated with the identity and individuality. the self portrait is perhaps the most complex aspect of the genre because it brings the artist and the sitter into one with the allure of a private diary. historically the self portrait is linked to artistic identity, experimentation with techniques and autobiography. Mapplethorpe's self portraits contain all of these elements: his early polaroids are his first experiments with the self portrait and his exploration of photography; his works from the late-1970s to the mid-1980s survey different personas and ideas of identity, while his late self portraits are more autobiographical and concerned with questions of existence. he takes on different personas, including knife-wielding hoodlum, a revolutionary and ultimate bad-boy. He also took on the persona of devil, sexual-provocateur and transvestite amongst others. These personas can all be considered different facets of his identity. Susan Sontag, writing in the introduction to his publication 'certain people: a book of portraits 1985', quotes Mapplethorpe as saying that his self portraits express the part of him that is most self-confident. in 'self portrait 1988' he is seated facing straight ahead, as if he were looking death in the face as if he were confronting death. the skull-headed cane that he holds in his right hand reinforces this reading.

## ROBERT MAPPLETHORPE





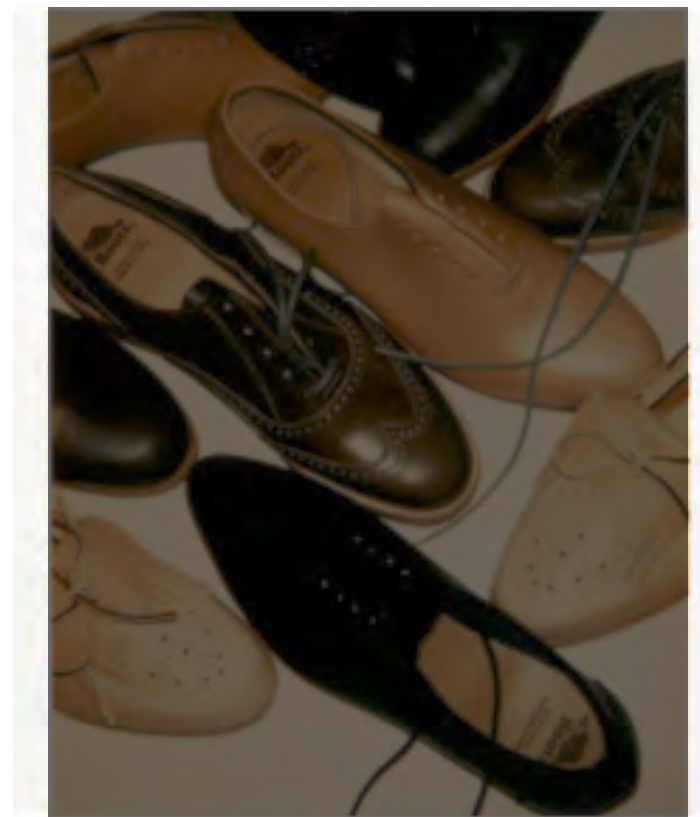
self portrait, 1983

self portrait, 1980

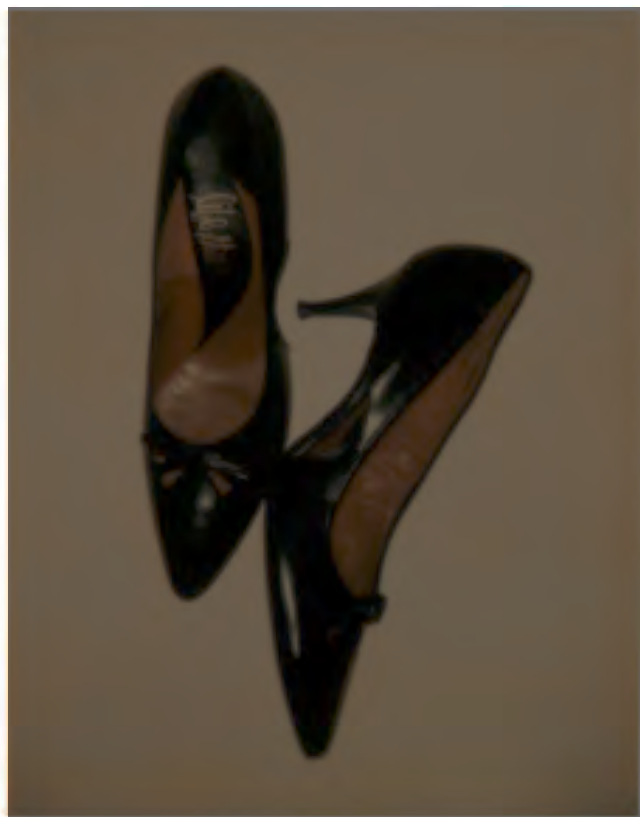
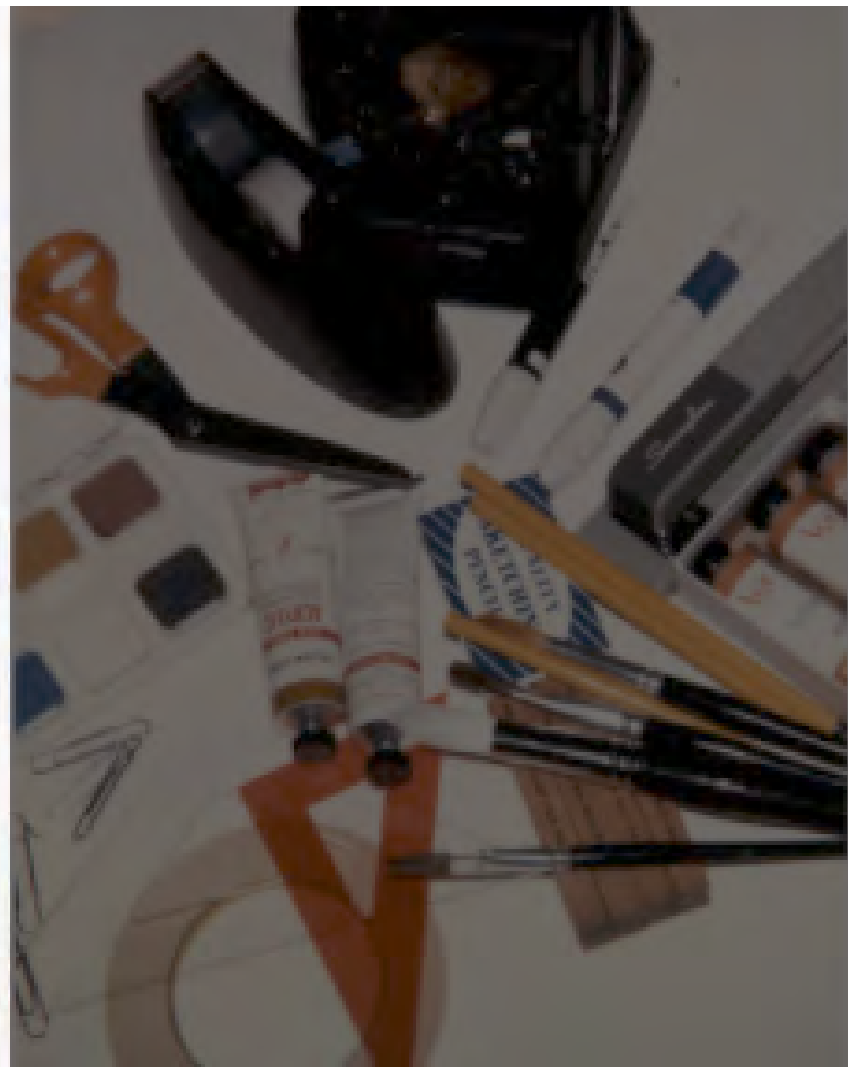
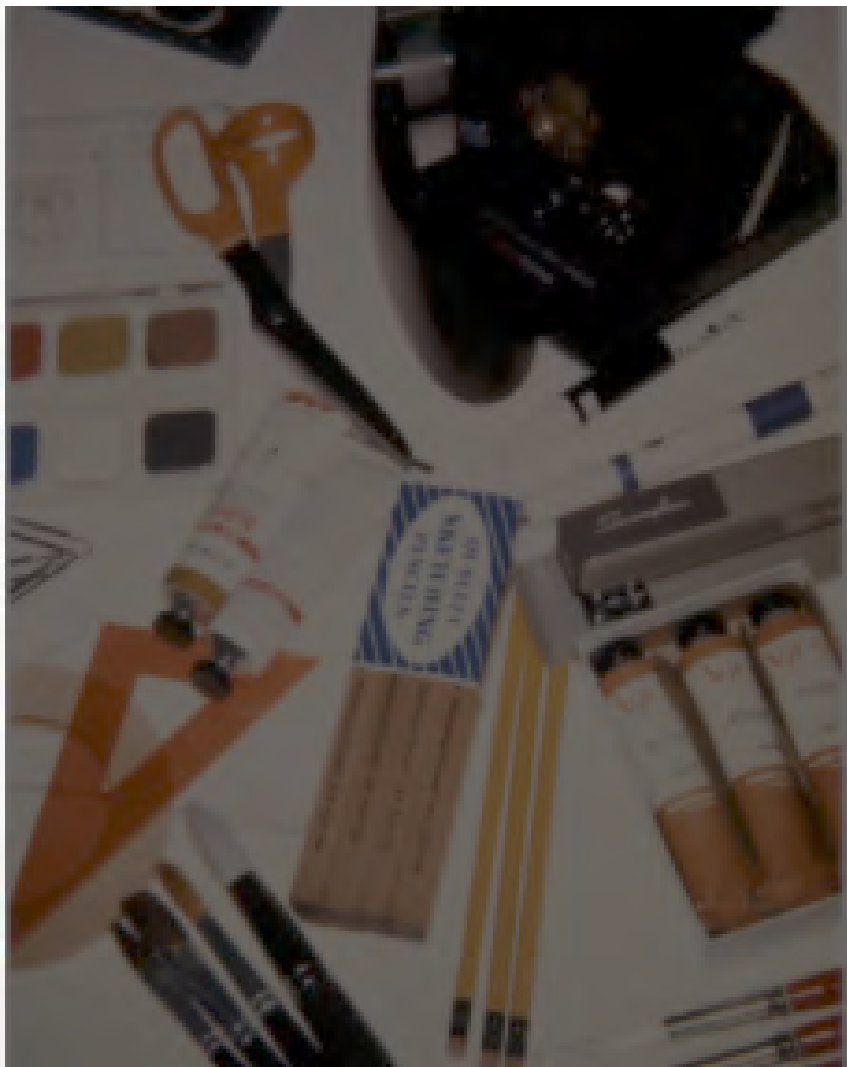


is it possible to truly be 'real' and not to fake or try to be the best version of oneself? questions that echoes in the works of the most influential pop artist, Andy Warhol. known for imposing life as a dominating factor in his art, the artist created a certain superstar persona around himself and his factory. the original self, the copy of oneself, or where does the "I" reside, was investigated or challenged when the artist placed a camera in front of different celebrities and left the room. 'the screen tests', or Warhol's underground movies, showcase the investigation of the identity. with these screen tests, Warhol challenged the sitter to face themselves to the gaze of the camera. we notice the shift of the mood and also the breaking of the stiff stance. 'the polaroid prints', instantaneously tangible records of the transitory, served as subjects for Warhol's drawings, silkscreens, and paintings. meticulous arrays of bananas, knives, and crosses contrast with jumbled assemblages of shoes and other commercial products, including Warhol's iconic soup cans and Brillo boxes. Warhol often deploys multiplication and varying degrees of order to alter and enliven quotidian objects. in other compositions, such as a single gray human heart presented on a vibrant red plate, individual subjects in the picture frame gain potency in isolation. recurrent themes of desire, consumption, and mortality run throughout, as well as the idea of identity and possession.

## ANDY WARHOL



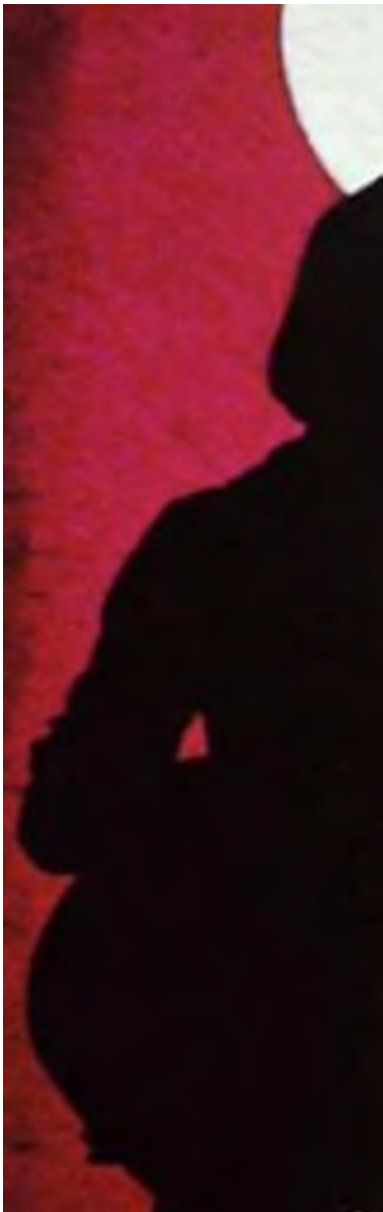




explodere plasticus inevitabilis

'the exploding plastic inevitable', sometimes simply called 'Plastic Inevitable' or 'EPI', was a series of multimedia events organized by Andy Warhol in 1966 and 1967, featuring musical performances by 'The Velvet Underground and Nico', screenings of Warhol's films, and dancing and performances by regulars of Warhol's factory, especially Mary Woronov and Gerard Malanga. the exploding plastic inevitable had its beginnings in an event staged on January 13, 1966, at a dinner for the New York Society for clinical psychiatry. this event, called "Up-Tight", included performances by the velvet underground and Nico, along with Malanga and Edie Sedgwick as dancers and Barbara Rubin as a performance artist.

# EXPLODING PLASTIC INEVITABLE





COME BLOW YOUR MIND  
the silver dream factory presents the first  
**ERUPTING PLASTIC INEVITABLE**  
with  
**ANDY WARHOL**  
**THE VELVET UNDERGROUND**  
and  
**NICO**

Starting Friday April 1, come at 9 o'clock - stay till 2-Music, movies, food, dancing, Gerard Malanga, refreshments, lightworks, Ingrid Superstar, ultra sounds, and multiple films including Sleep, Eat, Kiss, Haircut, Vinyl, Suicide, etc., etc.,

**AT THE OPEN STAGE 23 ST. MARK'S PLACE (BET. 2ND & 3RD AVES.)**  
NO PERFORMANCE SATURDAY APRIL 2ND, DUE TO UPTOWN ART GALLERY OPENING.  
Sundays and weekdays \$2 - Fridays and Saturdays \$2.50



the lyrics on "Personality Crisis," as much like the vocals and music, they are rather blunt and filled with attitude. speaking directly to the idea of having to figure out exactly "who" you are in life. Johansen brilliantly states the meaning behind the songs' title when he delivers the line, "...but now your tryin' to be something, now you've got to do something..." this simple, direct definition is one to which all can relate, and it serves as the perfect final piece to the song, making it have an appeal unlike any other song ever recorded. the tension and attitude that Johansen injects into the words is second to none.

ny dolls

## PERSONALITY CRISIS



well, we can't take it this week and her friends don't want another speech  
hoping for a better day to hear what she's got to say

all about that, personality crisis, you got it while it was hot  
but now frustration and heartache is what you got

that's why they talk about personality.

about

.

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WHO AM I





▲𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊

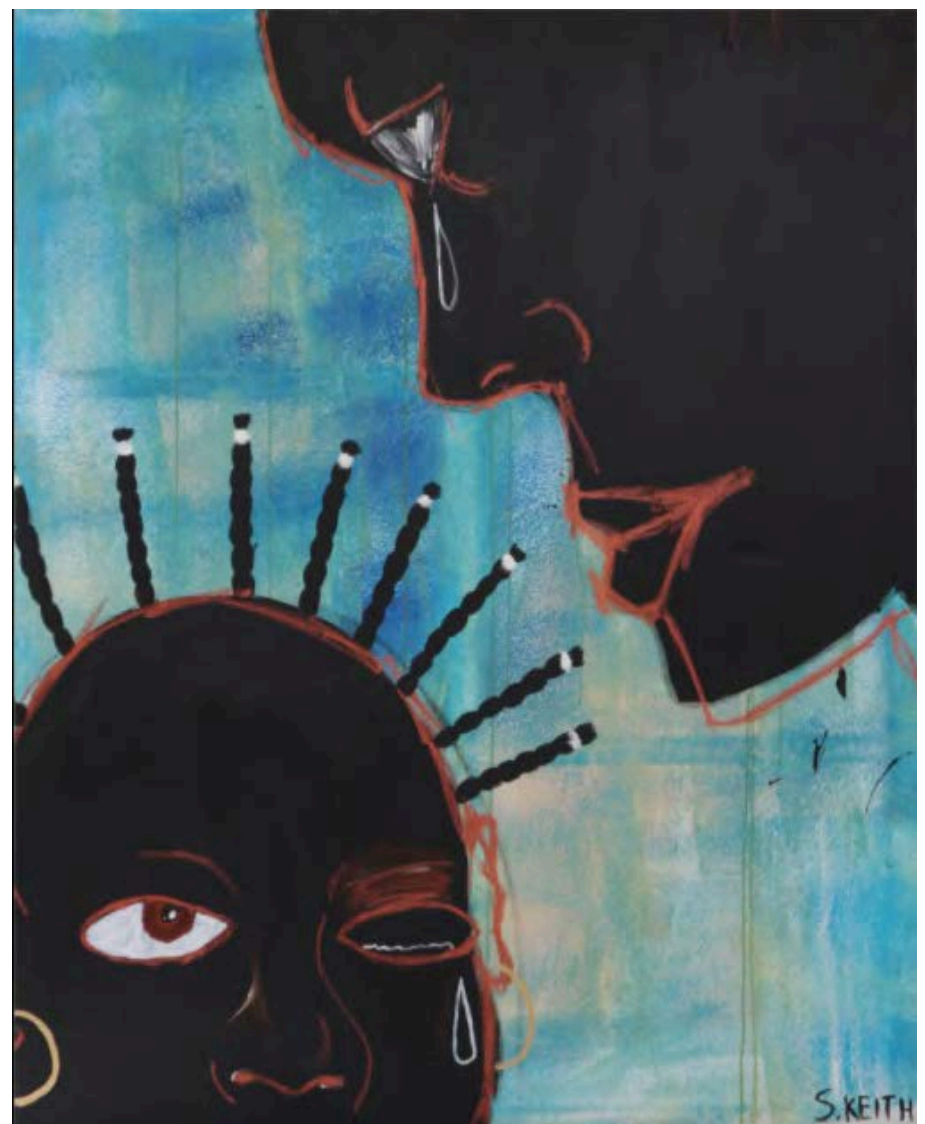
Sixteen and time to pay off  
 I got this job in a piss factory inspecting pipe  
 Forty hours thirty-six dollars a week  
 But it's a paycheck, Jack.  
 It's so hot in here, hot like Sahara  
 You could faint in the heat  
 But these bitches are just too lame to understand  
 Too goddamned grateful to get this job  
 To know they're getting screwed up the ass  
 All these women they got no teeth or gum or cranium  
 And the way they suck hot sausage  
 But me well I wasn't sayin' too much neither  
 I was moral school girl hard-working asshole  
 I figured I was speedo motorcycle  
 I had to earn my dough, had to earn my dough  
 But no you gotta, you gotta [relate, babe, ]  
 You gotta find the rhythm within  
 Floor boss slides up to me and he says  
 "Hey sister, you just movin' too fast,  
 You screwin' up the quota,  
 You doin' your piece work too fast,  
 Now you get off your mustang sally  
 You ain't goin' nowhere, you ain't goin' nowhere."  
 I lay back. I get my nerve up. I take a swig of Romilar  
 And walk up to hot shit Dot Hook and I say  
 "Hey, hey sister it don't matter whether I do labor fast or slow,  
 There's always more labor after."  
 She's real Catholic, see. She fingers her cross and she says  
 "There's one reason. There's one reason.  
 You do it my way or I push your face in.  
 We knee you in the john if you don't get off your get off your mustang  
 Sally,  
 If you don't shake it up baby." Shake it up, baby. Twist & shout"  
 Oh that I could will a radio here. James Brown singing  
 "I Lost Someone" or the Jesters and the Paragons  
 And Georgie Woods the guy with the goods and Guided Missiles ...  
 But no, I got nothin', no diversion, no window,  
 Nothing here but a porthole in the plaster, in the plaster,  
 Where I look down, look at sweet Theresa's convent  
 All those nurses, all those nuns scattin' 'round  
 With their bloom hoods like cats in mourning.  
 Oh to me they, you know, to me they look pretty damn free down there  
 Down there not having crystal smooth  
 Not having to smooth those hands against hot steel  
 Not having to worry about the [inspeed] the dogma the [inspeed] of  
 labor  
 They look pretty damn free down there,  
 And the way they smell, the way they smell  
 And here I gotta be up here smellin' Dot Hook's midwife sweat  
 I would rather smell the way boys smell--  
 Oh those schoolboys the way their legs flap under the desks in study  
 hall  
 That odor rising roses and ammonia  
 And way their dicks droop like lilacs  
 Or the way they smell that forbidden acrid smell  
 But no I got, I got pink clammy lady in my nostril  
 Her against the wheel me against the wheel  
 Oh slow motion inspection is drivin' me insane

In steel next to Dot Hook -- oh we may look the same--  
 Shoulder to shoulder sweatin' 110 degrees  
 But I will never faint, I will never faint  
 They laugh and they expect me to faint but I will never faint  
 I refuse to lose, I refuse to fall down  
 Because you see it's the monotony that's got to me  
 Every afternoon like the last one  
 Every afternoon like a rerun next to Dot Hook  
 And yeah we look the same  
 Both pumpin' steel, both sweatin'  
 But you know she got nothin' to hide  
 And I got something to hide here called desire  
 I got something to hide here called desire  
 And I will get out of here--  
 You know the fiery potion is just about to come  
 In my nose is the taste of sugar  
 And I got nothin' to hide here save desire  
 And I'm gonna go, I'm gonna get out of here  
 I'm gonna get out of here, I'm gonna get on that train,  
 I'm gonna go on that train and go to New York City  
 I'm gonna be somebody, I'm gonna get on that train, go to New  
 York City,  
 I'm gonna be so bad I'm gonna be a big star and I will never return,  
 Never return, no, never return, to burn out in this piss factory  
 And I will travel light.  
 Oh, watch me now.

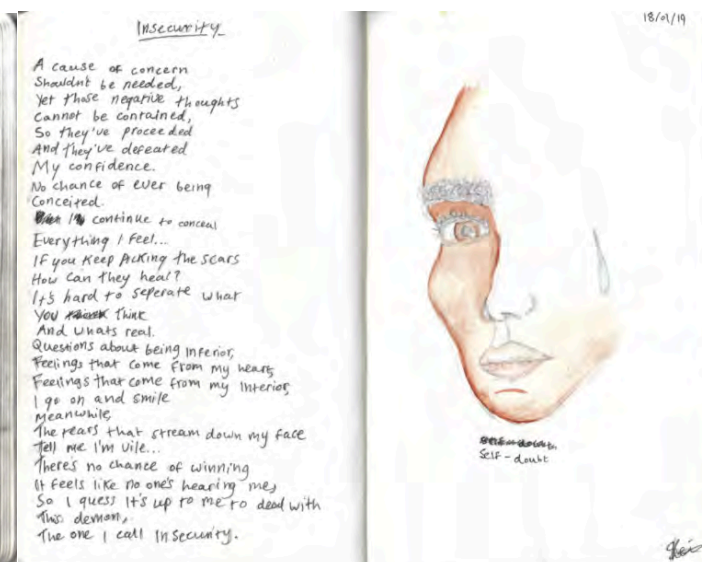
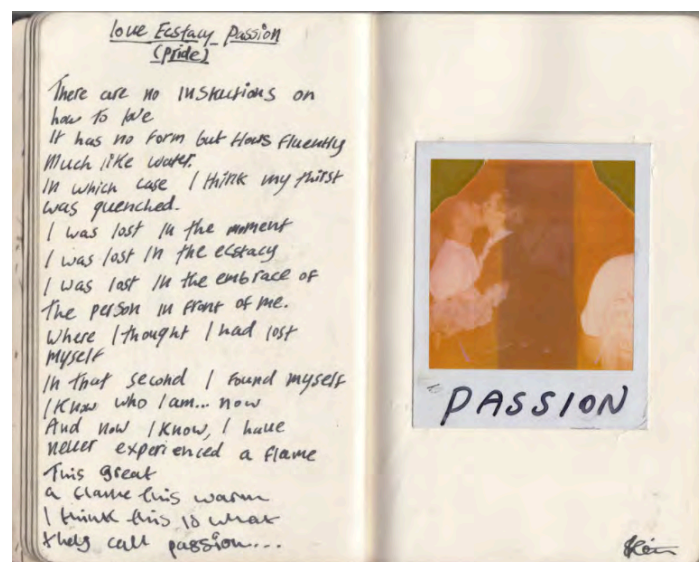


an young artist and poet  
Shaquille blends art, fashion  
and poetry to represent  
and portray his identity  
through each element involved  
in a piece, respectfully.

## SHAQUILLE KEITH







identitatem mea

about me ?  
sad, scared, confused.  
what i like?  
poetry, texture,  
history, energies, good  
vibes,  
expression, music.

MY IDENTITY







MEDS ARE FINALLY  
WORKING  
WAKING IN THE  
MORNING AND  
HEAR THE BIRDS  
CHIRPING  
SOMETIMES BAD  
THOUGHTS BE CUR-  
RING  
BUT I THINK IM ON  
TO SOMETHING

SIP ON LIQUOR  
QUICKER  
DIE FROM BAD LIVER  
HANDS SHAKE  
LIKE QUIVER  
OPEN UP LIKE LID' ERR  
PAST ME MY CLIPPER  
I'M VILE AND BITTER  
DISLIKE ME WELL  
I THINK IM SHITTER.  
CAT TRAY LIKE LITTER  
AM I JUST A QUITTER  
WHAT WE HAD  
WAS LIKE COLDPLAY'S  
SHIVER

I GO THRU MENTAL  
CYCLES WHERE I  
EITHER, AM IN TOTAL  
SELF-PITY + COMPLETE  
SADNESS FOR DAYS ON  
END TO A STATE WHERE  
I SUPPRESS MY FEELINGS  
FOR SO LONG

THAT IT CREEPS  
UP ON ME AND  
LEAVES ME, DISTRAUGHT  
RESULTING IN ME  
TO FEEL LIKE I  
CAN'T BREATHE.

I WOKE UP THIS  
MORNING AND  
ME HEADS  
ALL CLEAR.  
I JUST REALISED  
I DONT REALLY  
CARE  
LIKE YEAH,  
WE'VE BEEN  
FRIENDS A FEW  
YEAR  
BUT WE'LL REVERSE  
THIS SHIT  
NAVIGATE

THRU THE REAR  
VIEW MIRROR  
LIVES NEVER  
BEEN SO CLEARER  
HOLDS FRIENDS  
CLOSELY  
BUT MY ENEMIES  
DEARER

I'M VULGAR +  
SADISTIC  
NOSEBLEED  
LIP SPLIT  
EVERYDAY THE SAME  
SAME OLD SHIT.

SHOW AINT ON  
SHOWING OFF  
FEELING LOST  
BUT RIGHT NOW  
IT FEELS LIKE I'M  
THE ONLY ONE LOSING

TAKING THIS BRUSHING  
THE DAMAGE  
AIN'T VISIBLE  
CRUSING  
IN AND OUT  
LIVE IN DOUBT  
AND I'M MISERABLE  
DISMISSIBLE  
FEELINGS DISPLAYED  
THROUGH VISUALS

JUS TAKE A TOKE  
IM JUST AN  
ORDINARY BROKE  
EASILY PROVOKED  
WE RARELY SPOKE  
ACCOUNT ALWAYS  
EMPTY  
I'M ALWAYS  
FUCKING BROKE  
CAUGHT IN THE  
RAIN  
ABSOLUTELY SOAKED  
WALKED OUT MY  
LIFE  
I'M LIVING WHEN I SAY  
I'M STOKER

I WALK DOWN THIS STREET  
SO DARK AND LONG  
LOOK TO WINDOW  
THEN LOOK <sup>TO</sup> MY PHONE  
JUST IN A FUCKED HEAD-  
ZONE  
LOOK TO STARS  
FEEL SO SMALL AND  
INSIGNIFICANT  
REALLY AINT G'DENVEE

AM I?

I'M NOBODIES  
SOMETHING  
WE ALL KNOW  
YOU  
WONT GET  
SOMETHING  
FOR NOTHING

I WANT A LIFE  
OF LUVVISH  
TRAGIC  
MY LIFE IS  
PANIC  
MANIC  
PEOPLE  
DISAPPEAR JUS  
LIKE MAGIC  
CAN IT  
ALL BE SATANIC  
THOUGHTS  
HIGH LIKE PLANE

words/poems / random.

collected from  
around 2014/15-now

WORDS



HEART BEAT  
CANT SLEEP  
SIPPING ON NYTOL  
ALL THESE MEDICALS  
THOUGHTS LIKE  
VESTIBULES

HAVENT SEEN YOU  
IN LIKE SO LONG  
THATS SO LONG  
YOU LEFT LIKE  
GOODBYE OR SO, LONG  
AND FAREWELL.

WHEN I CALL  
NO ONE ANSWERS  
THE PHONE.

NAME DOESN'T LIKE  
JOHN DOE  
NO ONE WILL BE  
AROUND WHEN  
I GO  
NOT EVEN A FIGURE  
NOT EVEN A SOUL  
WALK THIS WORLD  
ON MY OWN

HIGH  
I'M NEVER TOO  
BUSY FOR  
U + I  
NO NEED TO CRY  
WE ALL GOT BIGGER  
FISH TO FRY  
I'M TRYING TO BE  
THAT GUY  
BIT OF POSITIVITY  
IS SOMETHING WE  
ALL NEED TO TRY.

HATE BEING ALONE  
BECAUSE OF  
WHATS BETWEEN  
MY EARS  
WISH ALL THE  
STRESS  
WOULD FALL  
OUT OF MY  
EYES WITH  
THE TEARS  
DESTINATION  
AINT CLEAR  
LIVING LIFE IN  
FEAR

ITS BEEN  
SO MANY  
YEARS  
SINCE I LIKED  
WHO I ~~WAS~~ AM  
WAITING AROUND  
FOR MY LIFE  
TO SWITCH  
GEAR.

I STARE AT MYSELF  
I HATE WHATS  
LOOKING BACK  
BAGS UNDER  
EYES  
LIPS ALL CRACKED  
BAD TASTE ON  
MY BREATH  
BAD THOUGHTS  
IN MY HEAD  
CIGARETTE ON  
MY LIP  
LAST NIGHT  
I BARELY  
REMEMBER WHA  
HAPPENED  
ITS ALL FUCKED  
JUST LIKE MY  
SLEEP PATTERN.

ITS BEEN SO MANY  
DAYS + MY HEAD  
LONGS FOR THE PILLOW  
BUT MY EYES WANT  
SHUT  
+ IF THEY DO  
I STILL ONLY  
THINK OF YOU

YOU'RE BETTER  
THAN ME  
AND ITS NOT  
ATTRACTION ITS  
JEALOUSY  
YOU DONT SEE  
WHAT I SEE  
BUT AT LEAST  
WE AGREE  
THAT  
I'M A FUCKING  
MESS

I'M A NICE GUY  
WATCH MY P'S  
AND Q'S  
I'M BRITISH, LIKE TO  
STAND IN QUEUES  
SHUFFLE THE PLAYLIST  
WANNA SEE WHATS NEXT  
ON QVE/QVE

NALK TO THE  
TOP OF THE  
HILL FOR  
SUNSET  
VIEWS.

EVERYTHING IS  
BETTER IN BLACK  
AND WHITE  
IM SEEING YOU IN A  
DIFFERENT LIGHT  
UR STARE SO PLAIN  
AT ME.

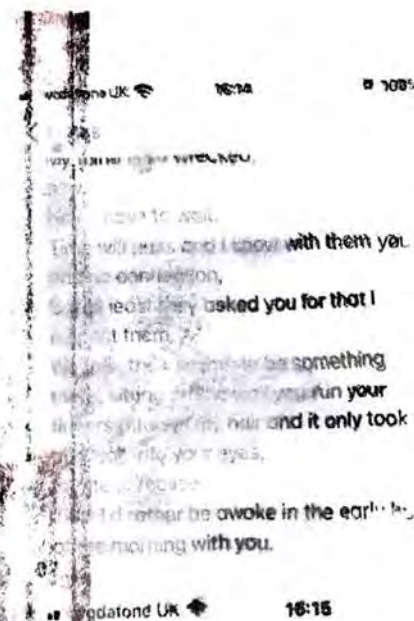
I SEE THE TRUTH  
BEHIND UR EYES  
HEAR THE TRUTH  
IN ALL UR LIES



**and**

sch

## RESPONSES





NEED TO TRY  
 SOMETHING ME  
 NOT POSITIVELY  
 TRYING TO BE  
 TRYING TO BE  
 ALL GOT BIGGER  
 NEED TO TRY  
 I  
 HIGH



I STARE AT MYSELF  
 I HATE WHATS  
 LOOKING BACK  
 BAGS UNDER  
 EYES  
 LIPS ALL CRACKED  
 BAD TASTE ON  
 MY BREATH  
 BAD THOUGHTS  
 IN MY HEAD  
 CIGARETTE ON  
 MY LIP  
 AT NIGHT

BARELY  
 REMEMBER WHAT  
 HAPPENED  
 ITS ALL FUCKED  
 JUST LIKE MY  
 SLEEP PATTERN  
 ITS BEEN SO MANY  
 DAYS + MY HEAD  
 LOOKS FOR THE PILLOW  
 BUT MY EYES WONT  
 SHUT  
 IF THE  
 I STILL ONLY  
 HEAR OF YOU

YOU'RE BETTER  
 THAN ME  
 AND ITS NOT  
 ATTENTION ITS  
 GLOUSK  
 YOU DONT SEE  
 THAT I SEE  
 THAT AT LEAST  
 AS ACORE  
 AT  
 IN A FUCKING  
 HESS



I WOKE UP THIS  
MORNING AND  
MY HEADS  
ALL CLEAR.

I REALISE  
I'VE BEEN

YEAH,

BEEN

A FEW

VERSE

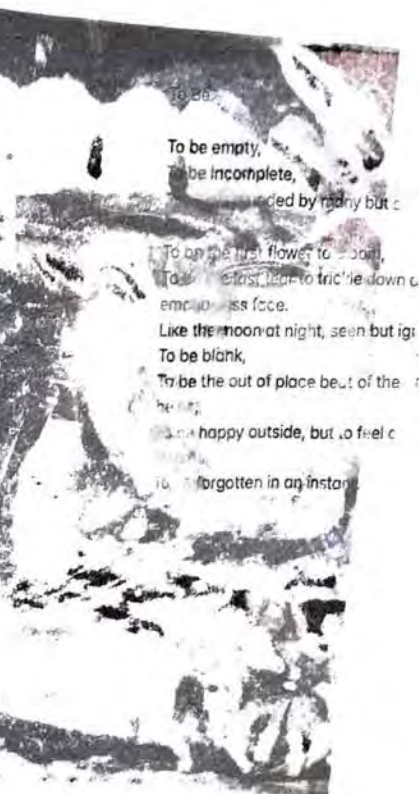
NAVIGATE

100%



HATE BEEN ALONE  
BECAUSE IF  
WHATS BETWEEN  
MY EARS  
WITH ALL THE  
STRESS  
WOULD FALL  
OUT OF MY  
EYES WITH  
THE TEARS  
DESTINATION  
AINT CLEAR  
LIVING WITH  
FEAR





To be  
To be empty,  
To be incomplete,  
To be loved by many but c  
To be the first flower to bloom,  
To be the last leaf to trickle down c  
To be a blank face.  
Like the moon at night, seen but ign  
To be blank,  
To be the out of place beat of the  
To be  
To be happy outside, but to feel c  
To be forgotten in an instant.

BEEN  
 MANY  
 EARS  
 ME I LIKE  
 NO I LOVE  
 ATTENDING AROUND  
 MY LIFE  
 SWITCH

PEOPLE  
 HAPPEN  
 ITS ALL OVER  
 JUST  
 SLEEP  
 S. BENISO MAN  
 EYES + MY MIND  
 MYS FOR THE  
 IT MY EYES  
 HUT  
 IF THEY DO  
 STILL ONLY  
 THINK OF



[illegible]

1774

*[Faint handwritten notes at the bottom of the page]*



WILL BEING ONE  
 BECAUSE OF



BEEN  
 MANY  
 GLASS  
 CEILIK  
 HAY AR  
 LIFE  
 CH



WILL BEING ONE  
 BECAUSE OF

WILL BEING ONE  
 BECAUSE OF





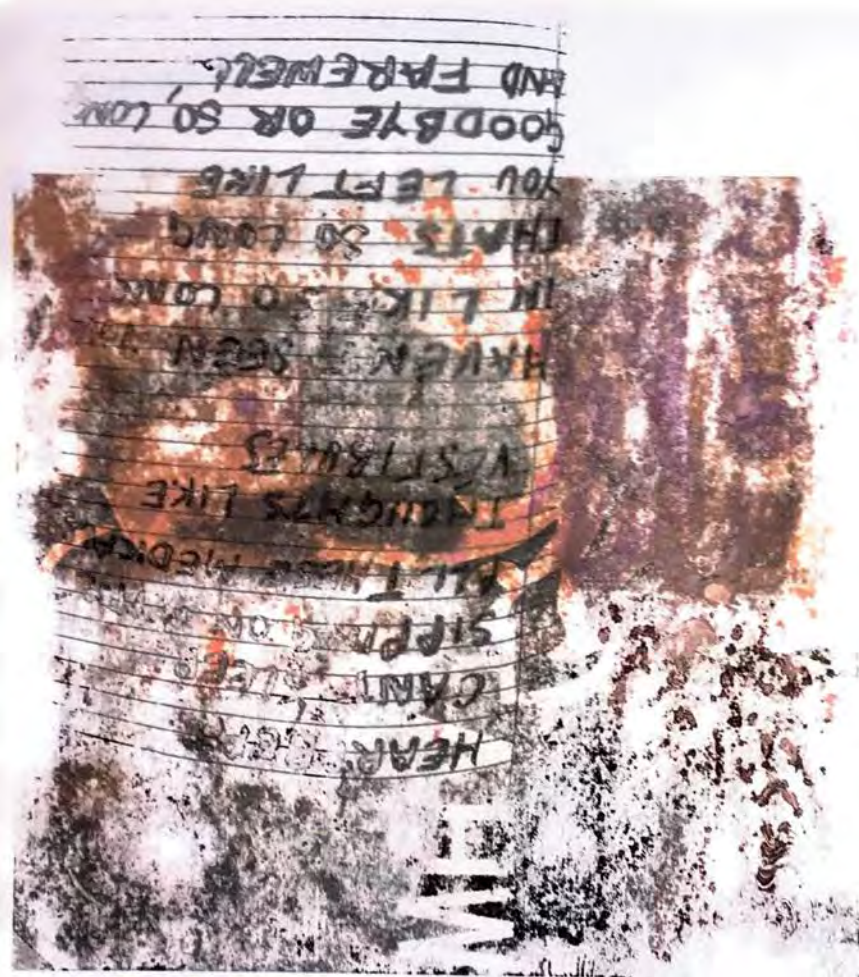
GO THROUGH  
ES WHERE  
AM IN  
+ CARRY  
A

GO THROUGH  
ES WHERE  
AM IN  
+ CARRY  
A





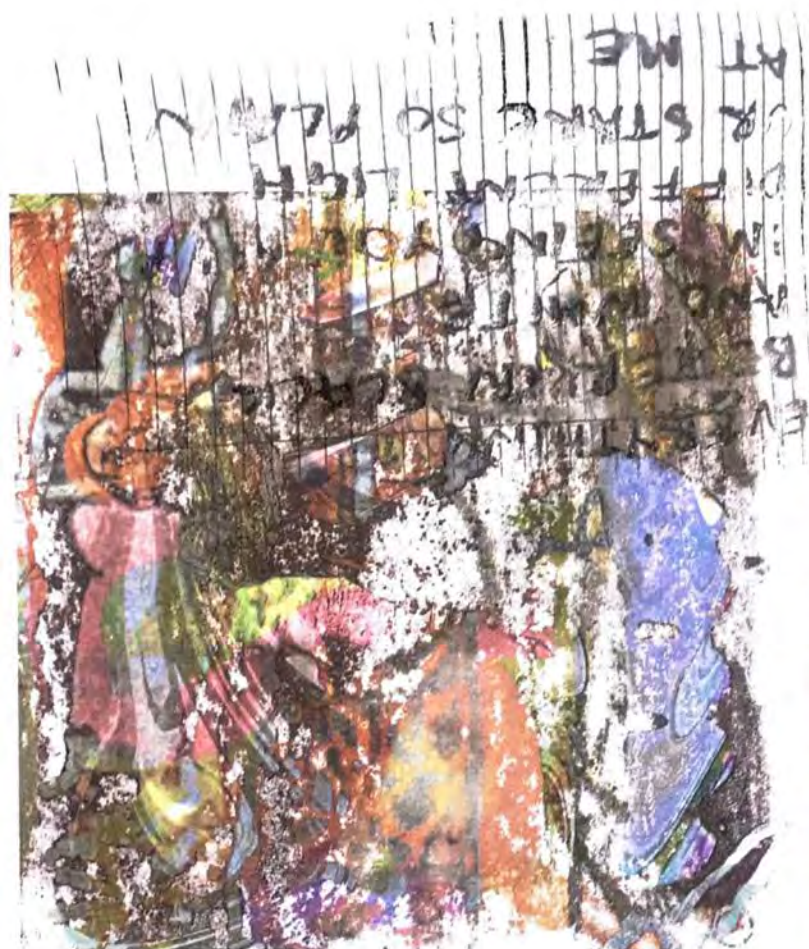














I'M VULGAR  
 INDISTINCT  
 NOSE BLEED  
 LIT SPIT  
 EVERY DAY THE SAME  
 SAME OLD SHIT  
 SHOW AUNT ON  
 SHOWING OFF  
 FEELING LOST  
 BUT RIGHT NOW  
 IT FEELS LIKE I'M  
 THE ONLY ONE LOSING

TAKING HIS DRUGS  
 THE DAMAGE  
 AND VIOLENCE  
 TRUSING  
 MY ANNOYANCE  
 AND IN DOUBT  
 AND FOR GASTROPHILE

MISSILE

STAYS DISJOINED  
 FROM HIS MUSCLES



WHILE DOING THIS I  
SO DARK AND LONG  
-00- TO THE  
HEA. TO THE  
JUST A HOLE  
IN WIL  
SOME  
YOU  
FROM  
SOME  
ION

THINK DOE  
NO ONE WILL BE  
AROUND WHEN  
I GO  
NOT A FIGURE  
NOT EVEN A SOUL  
WALK  
ON

TO FEEL LIKE I  
CAN'T RESIST  
RE-ENTERING  
THE MENTAL  
CYCLES WHERE  
EITHER I AM IN TOTAL  
SELF-PITY + COMPLETE  
SADNESS FOR DAYS ON  
END TO A STATE WHERE  
I SUPPRESS MY FEELINGS

I CAN'T REPEAT THE PAST, HE CRIED.  
INCREDULOUSLY. WHY OF COURSE YOU CAN!



WHEN I CAN  
GIVE MYSELF

Handwritten notes on lined paper, possibly a calendar or list.

Handwritten notes on lined paper, possibly a calendar or list.

20

Eyes dot me all weak and feeling all faint

It's like hate if it ain't

It's like love if it's hot

You have double meanings.

Don't understand you cos the words that

And staring at ceilings.

Staring at walls

Cos you got me catching these feelings.

Need me some lemons

Leaving me cold

Broke ass, need to rest up

Gettin' on my feet cos I need to rest up

Looking for an other

Disappointed and torn

< Notes



10:10

voice UK



YOU'RE BETTER  
THAN ME

AND ITS NOT

ATTENTION ITS

ZEALOUS

YOU DONT SEE

WHAT I SEE

BUT AT LEAST

WE AGREE

THAT

I'M A FUCKING

1/22



negotiating. "Why of course you can't."  
"Can't repeat the past," he cried.

< Notes

100%

16

NAVIGATE  
THIS SHIT

BUT NO. 11 REVERSE

YEAR

FRIENDS A FEW

ME AS BEEN

LIKE XEROX

CASE

I DON'T FEEL IT

I JUST REALIZED

AT THE

WE HEARD

MORNING AND

WAKE UP THIS

13

DEATH  
BUT MY ENEMIES

CLOSELY

HOT? FRIENDS

BEEN TO CELEBRATE

FREEZING

NEW

THEN THE YEAR

21. DURING THE  
ADDED IN 1973

STILL IN THE

A UNFORGOTTEN

THAT THE

WAS OF 3473

3M

4

14

HEART BEAT

CANT SLEEP

SIPPING ON WATER

ALL THESE MEDICAL

THOUGHTS LIKE

ASTHMA

HAVEN'T SEEN YOU

IN LIKE 20 LONG

THAT 20 LONG

YOU LEFT LIKE

GOODBYE OR 20 LONG

AND FAREWELL

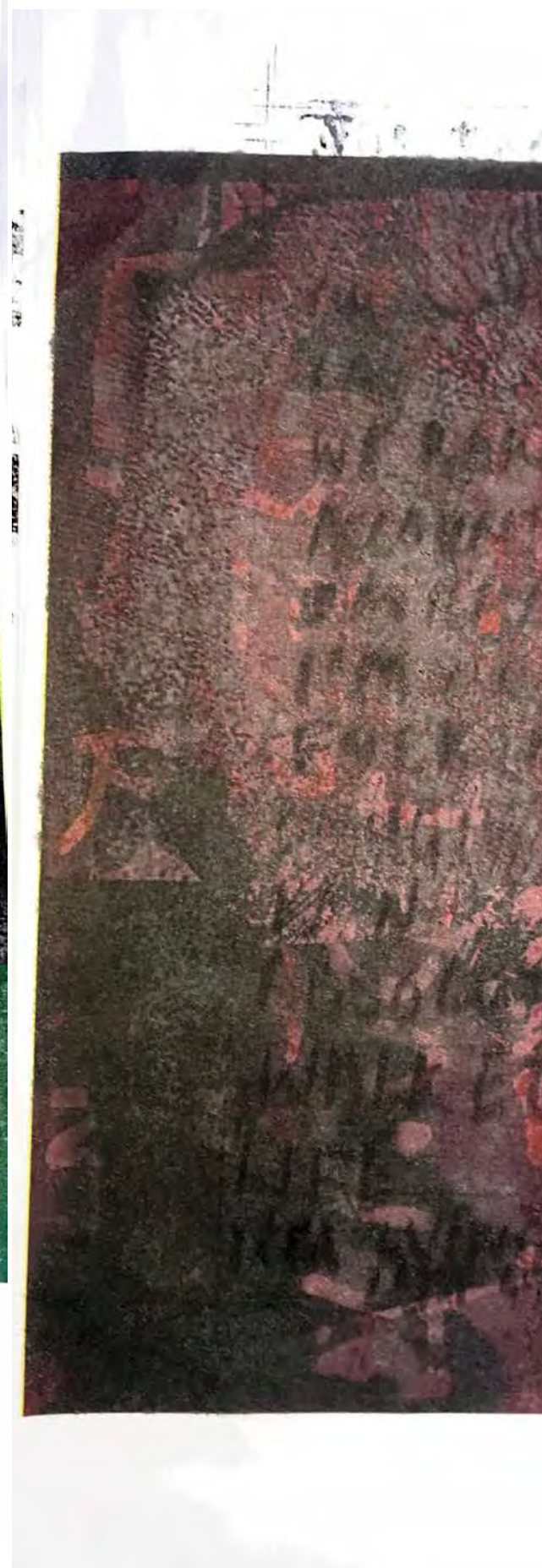




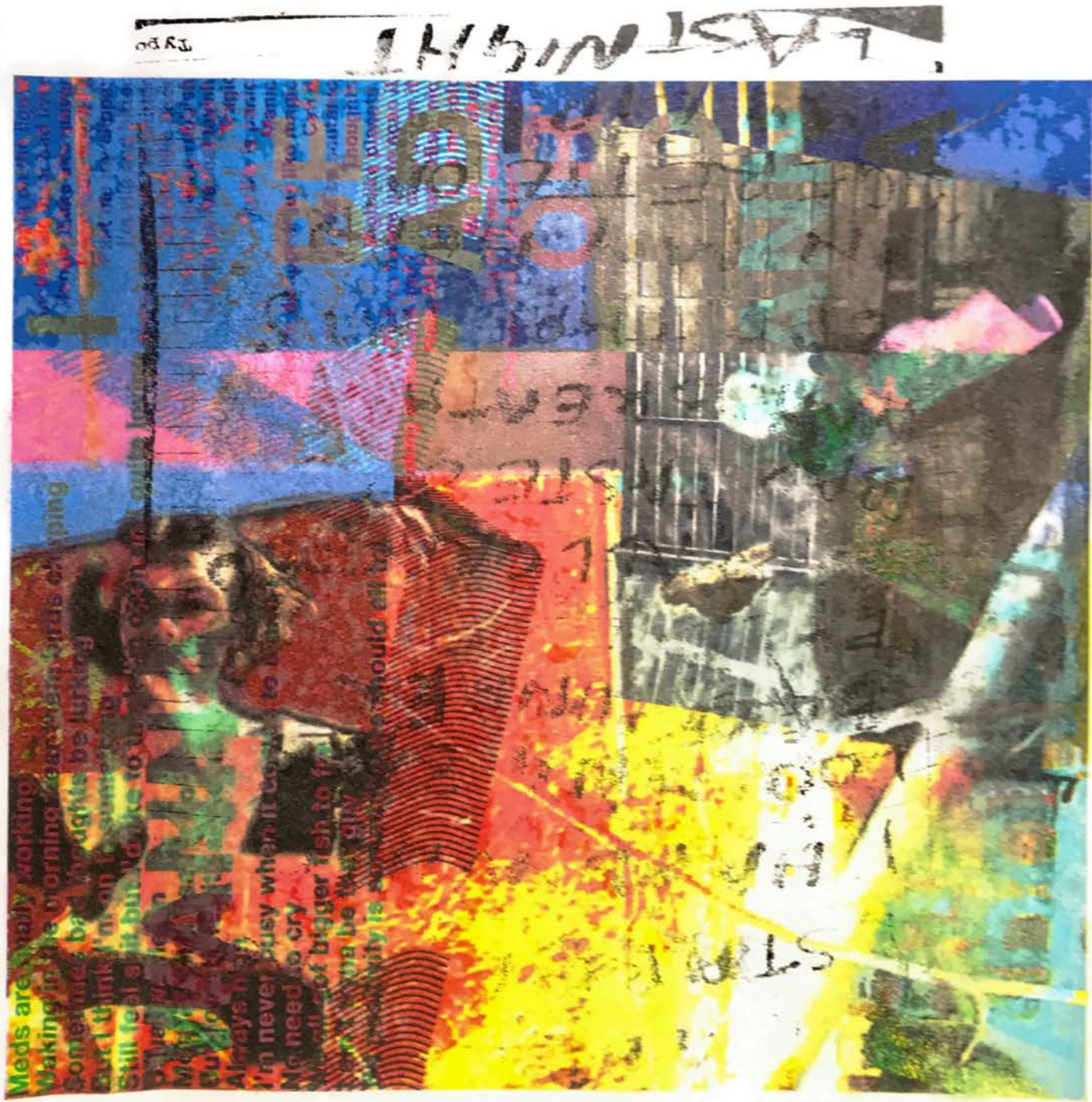
















use collage/phototransfer and  
analogue/digital photography  
to create a smaller series of  
collages, combining methods to  
create a more refined response.

thoughts

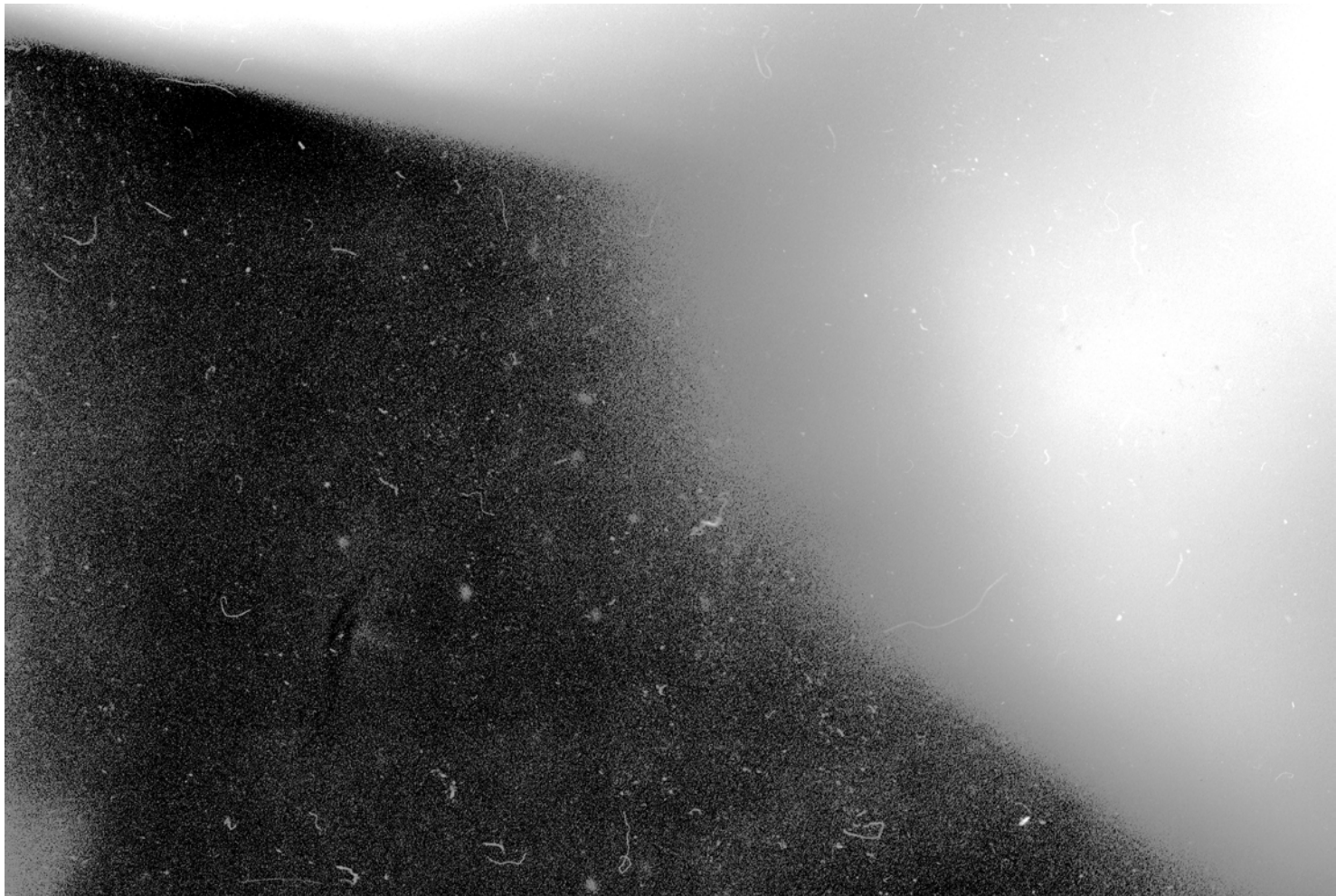
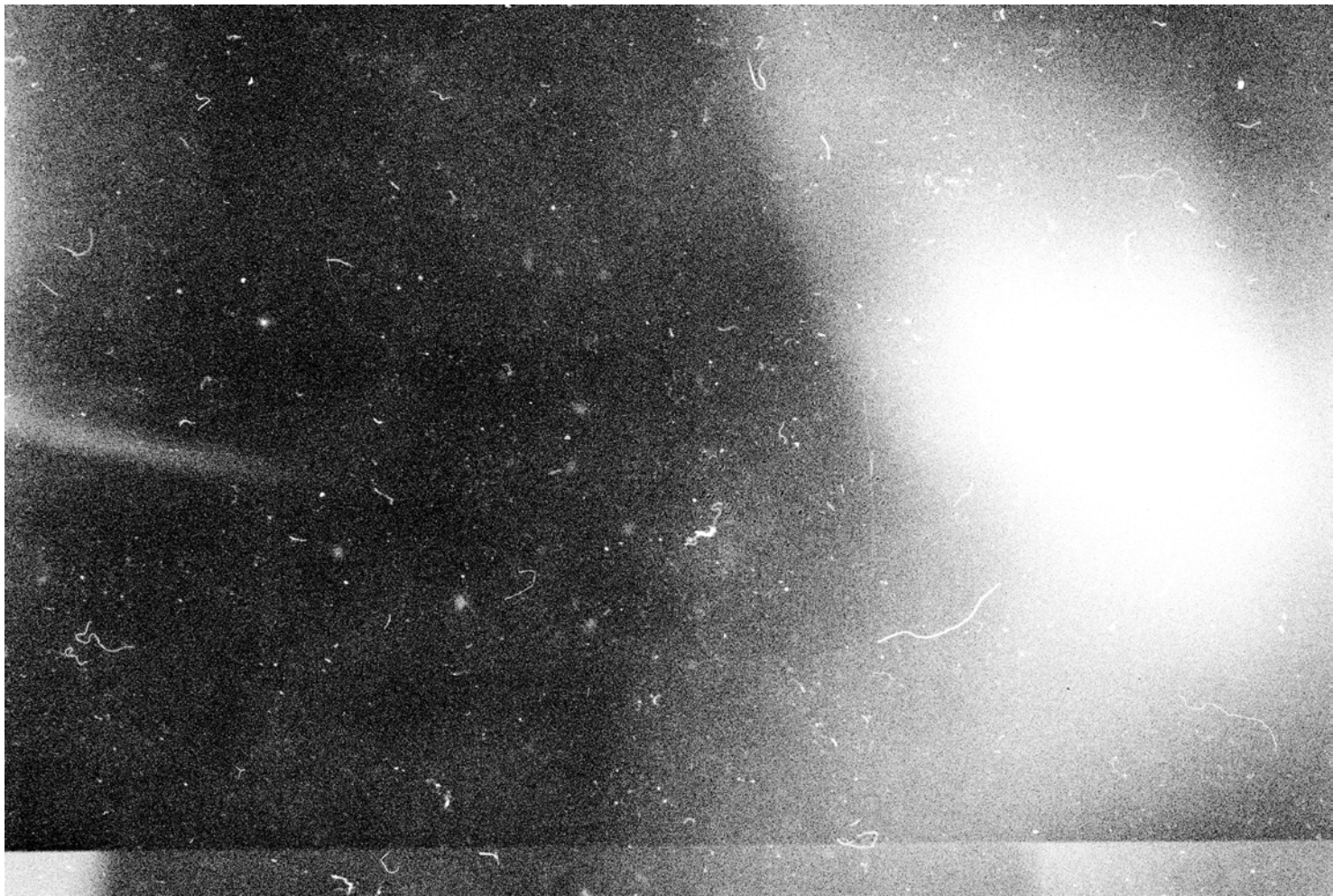
**progression**





HEART BEAT







medium format self portrait  
photography in response to  
artist research. capturing a  
series view the view-finder to  
which created a interesting  
set of squared images, also  
helping with planning shots.

**medium format**



layers to my identity

for this project i wanted encapsulate most of my interests into a series of final outcomea. i hoped to have combined editorial design, photography, print-making, collage and poetry, all to express my journey in discovering more about myself. as well as incorporating secondary research and responses on identity portrayal in art and design. layers on layers .

want





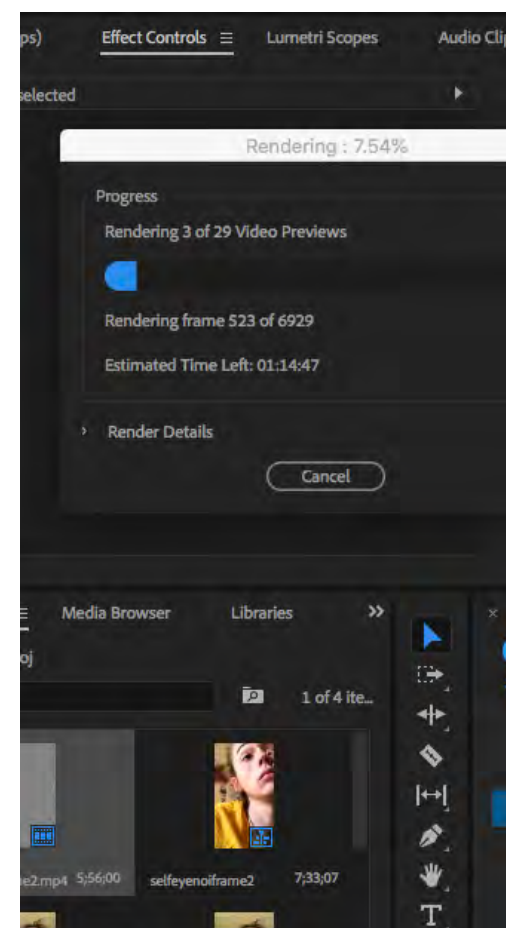
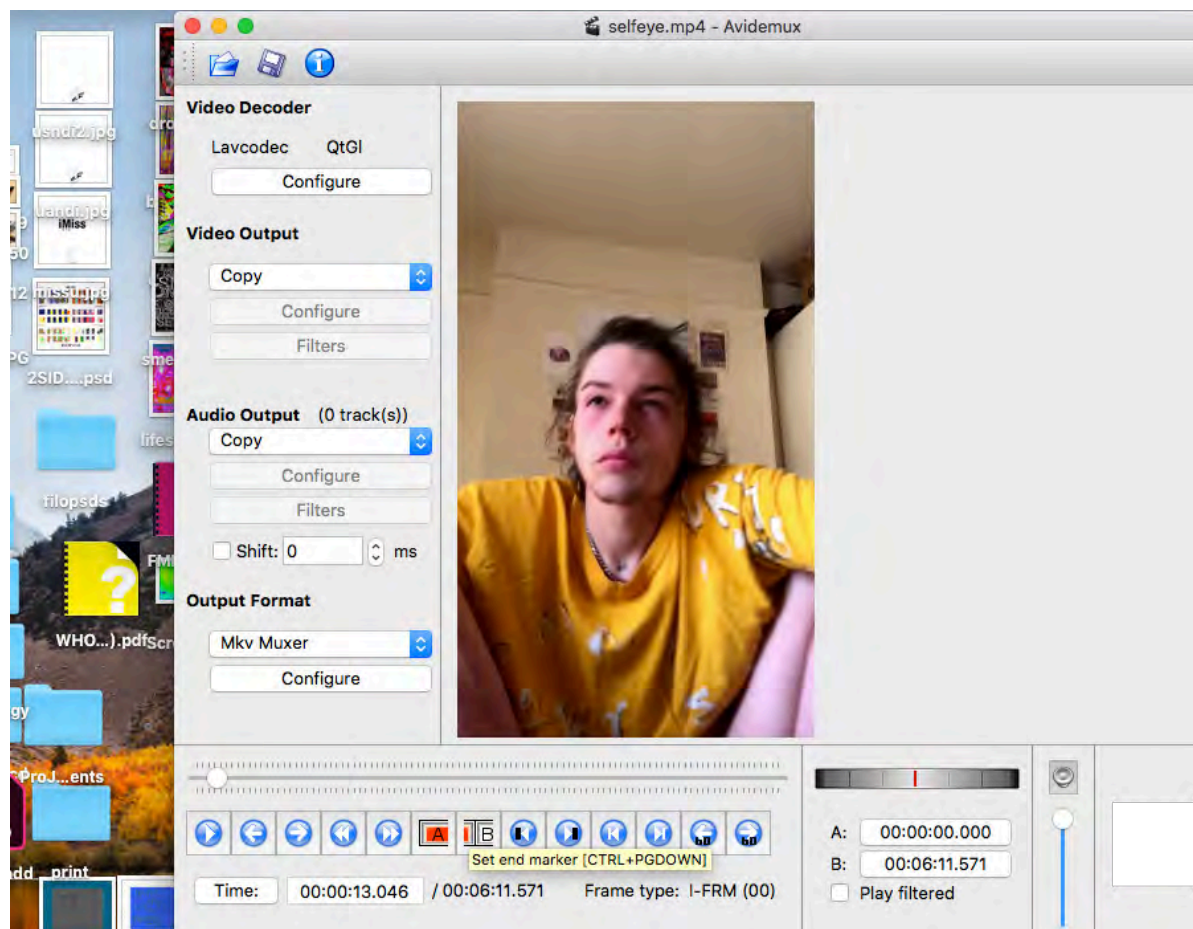
the idea behind me customising some of my clothes was to signify my interest in fashion as well as this it represents my identity encoded within the iconography and type across the items. i hope to picture me in my 'identity' garments as well as others, to connote this idea of wearing someone else's identity, perhaps questioning what we chose to show and what to not show.

## clothes





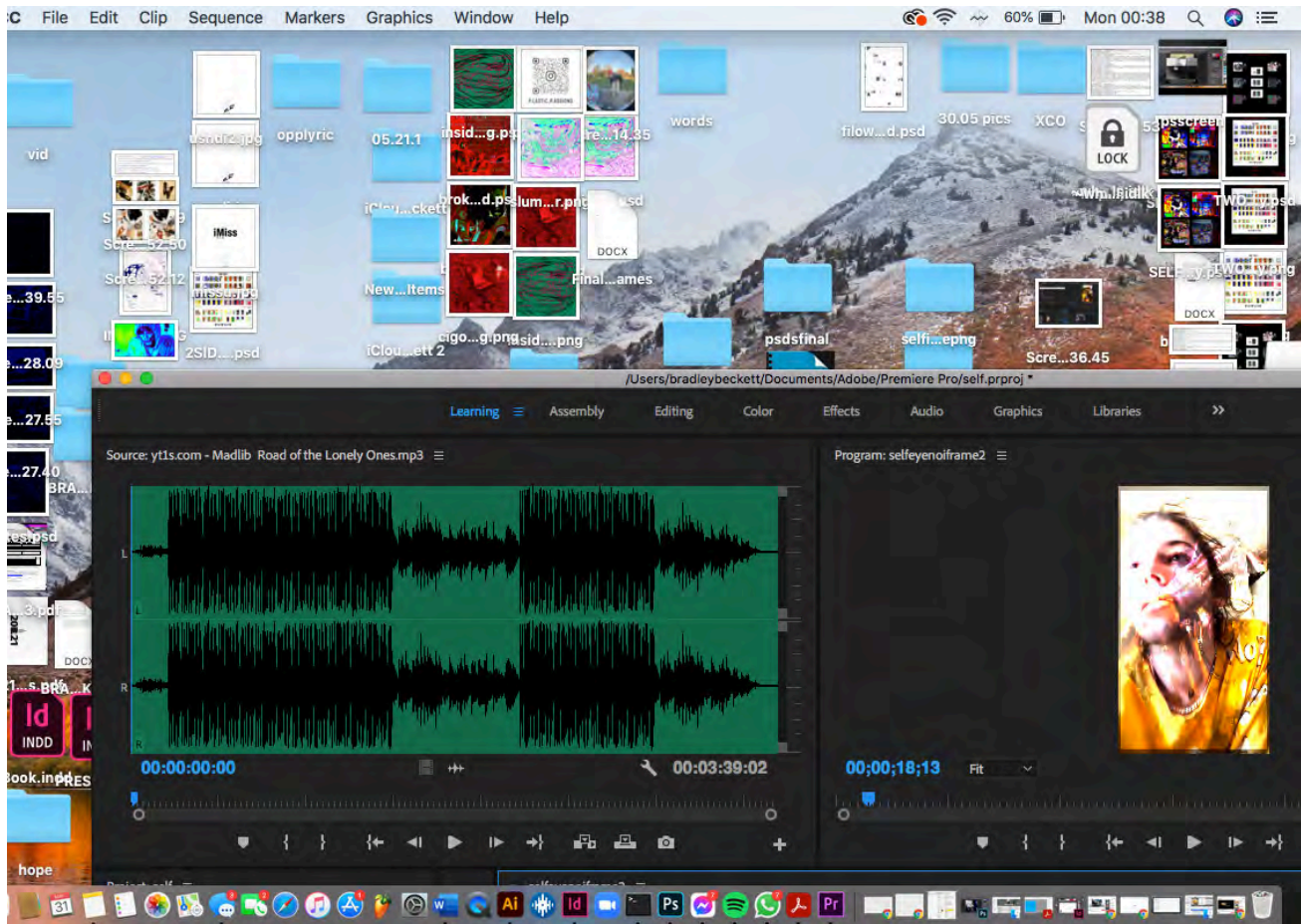
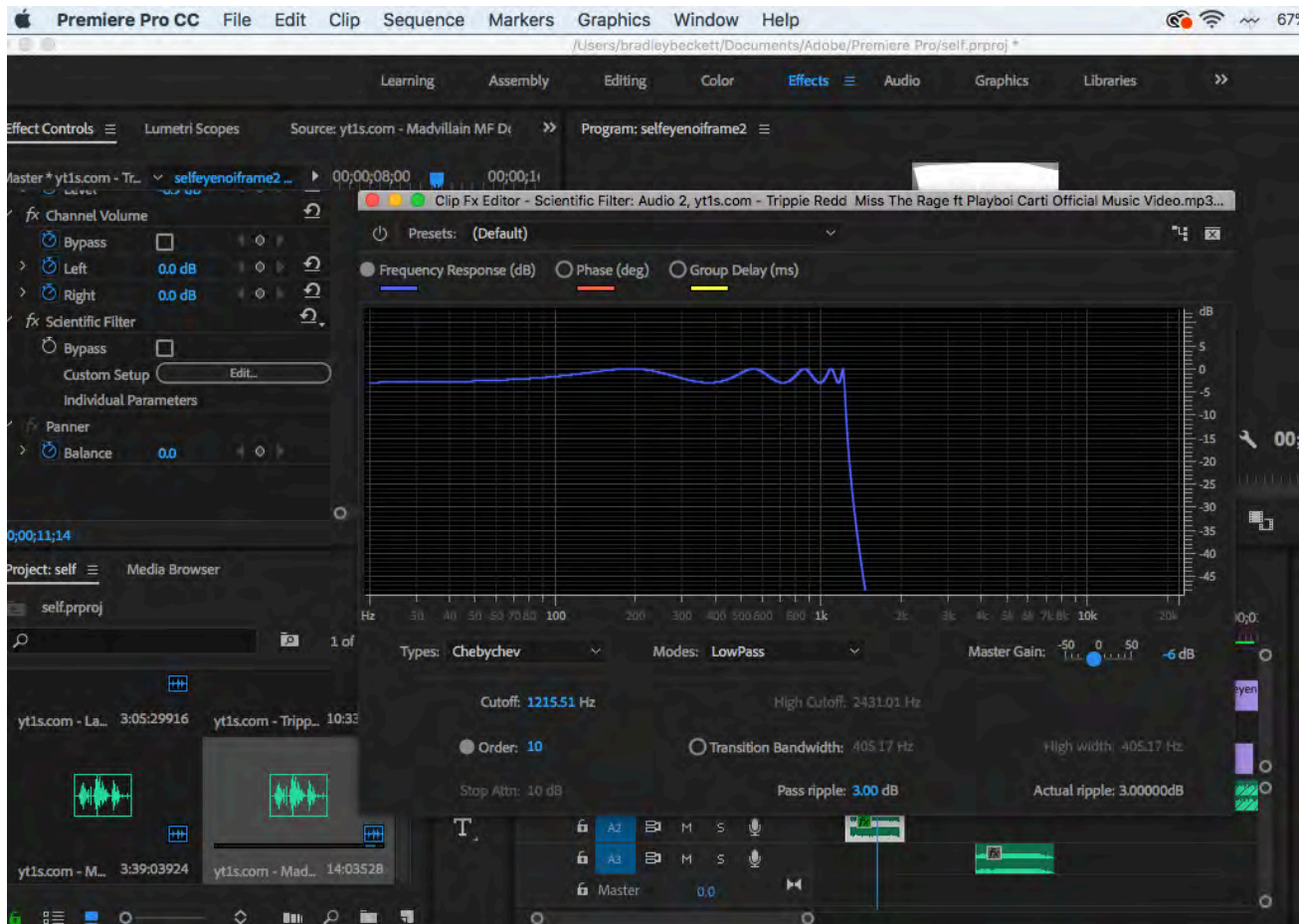
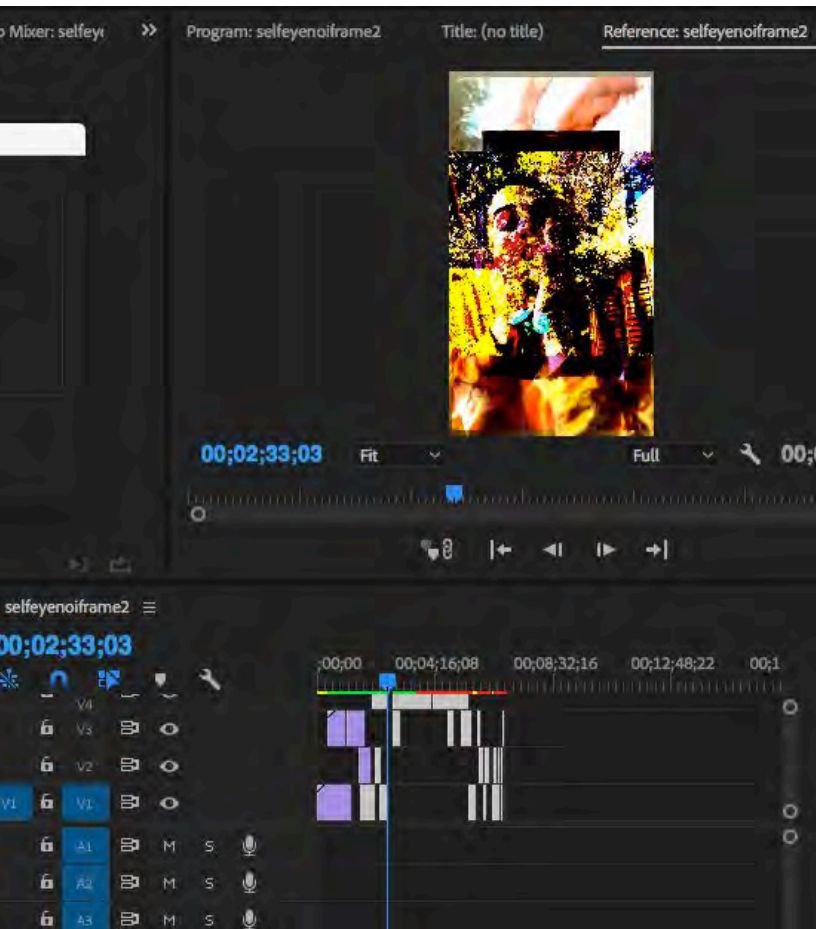




again video editing is something ive grown to have interest in amongst my journey in visual communication. i wanted to respond to warhols superstars videos in which the subject is doing a mundane task, just doing whatever whilst being filmed. i then also used Avidemux to take out all the i-frames creating this disorted and pixelated imagery connote my confused and dazed mindset.

# video





loveisadrug.	01
sweetestrain.	02
keepmoving-forward	03
MESVIDA	04
wow	05
insitoo	06
EMODISMIS	07
stressyes	08
?	09
WORKING	10
dunno	11
idont	12
makemecrazy.	13
gdbye	14
lifeanddeath.	15
ADORED	16
light	17
(3xS)	
stark	18
shave	19
shower	20
(photographX-phototransfer) PxP	
nuones	01
v0mltsplt	02
cracked	03
cert* -rah- line_____	04
nostressyes	05
aeroplanemode.	06
rubberband	07
Untitled-2	08
STARanis	09
toomuch-tooyoung	10
frail(like)	11

self-identity collages











**WHO AM I**



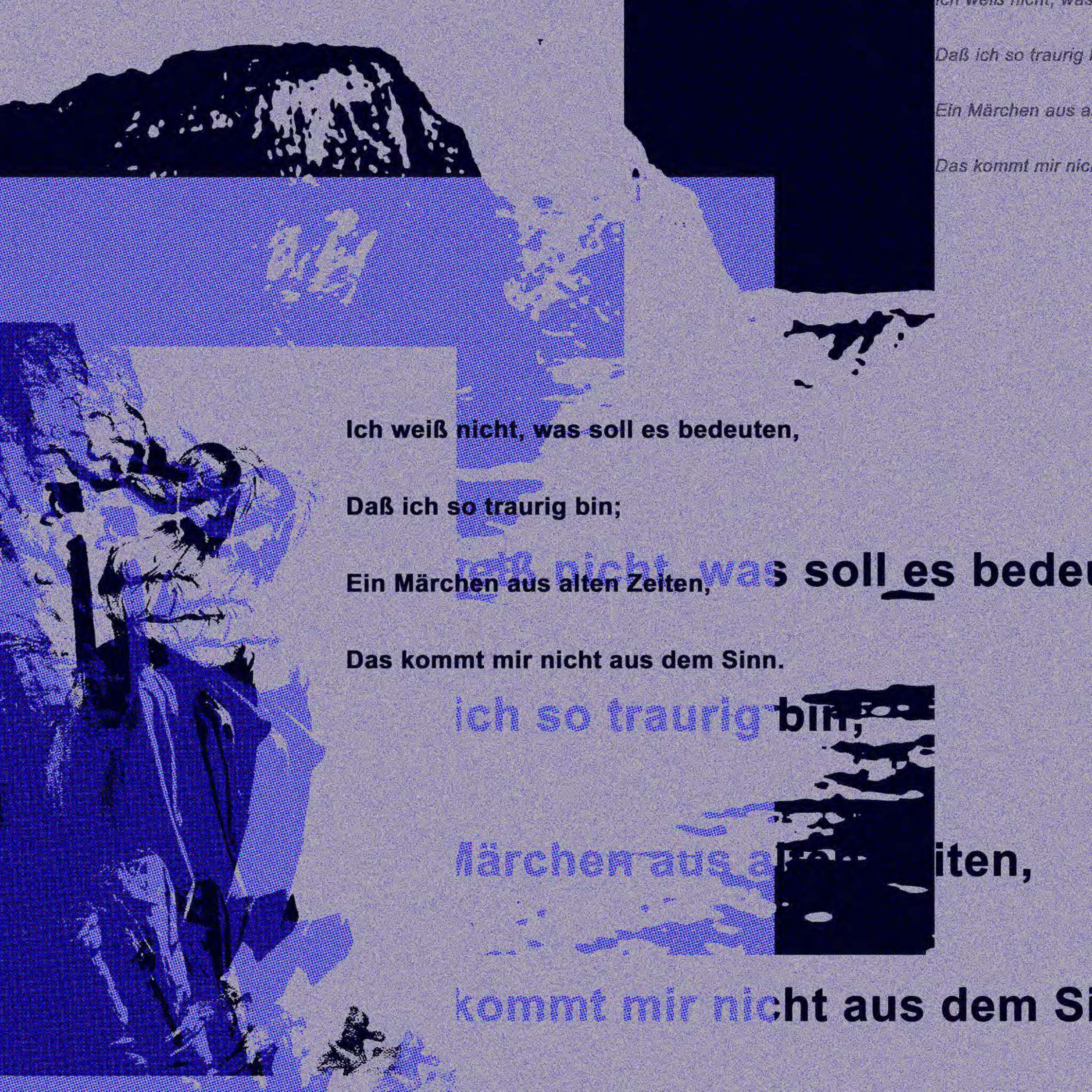


**\*visual**  
-----  
**journey\***



**early  
digital  
collage**





Ich weiß nicht, was soll es bedeuten,

Daß ich so traurig bin;

Ein Märchen aus alten Zeiten,

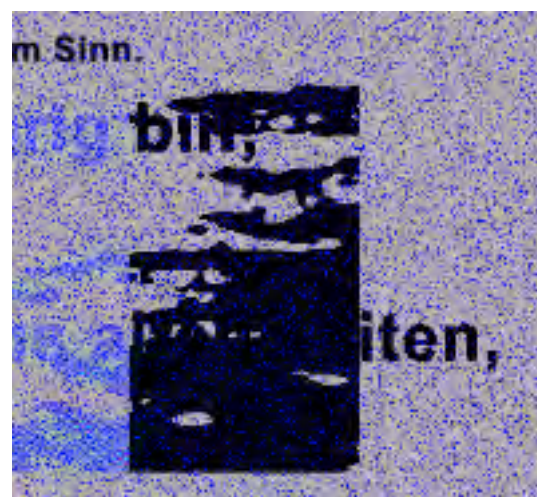
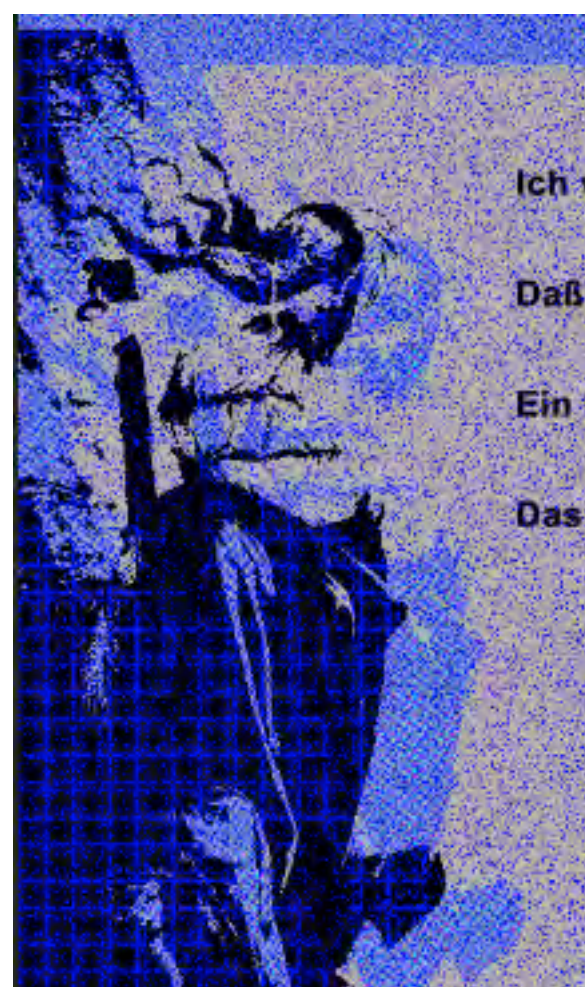
Das kommt mir nicht aus dem Sinn.

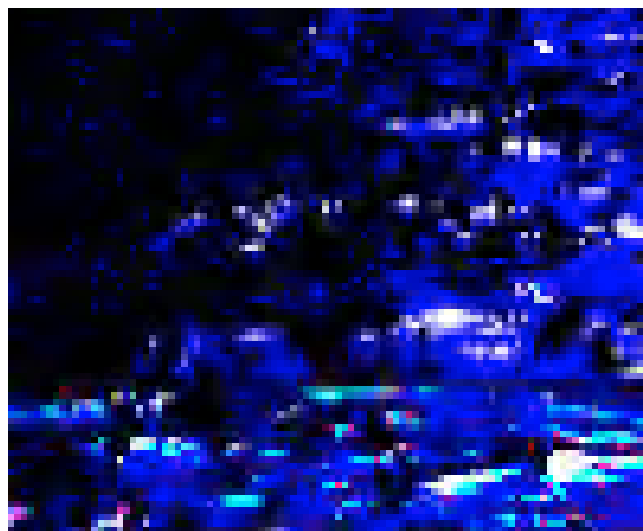
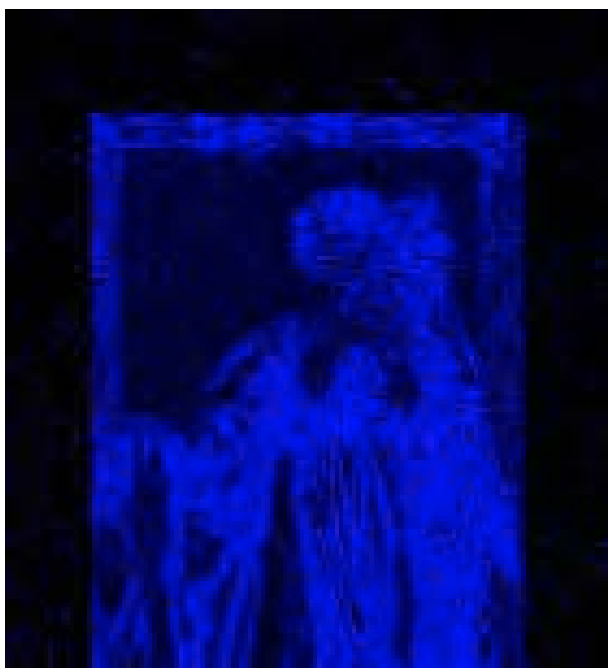
ich so traurig bin,

Märchen aus alten Zeiten,

kommt mir nicht aus dem Si

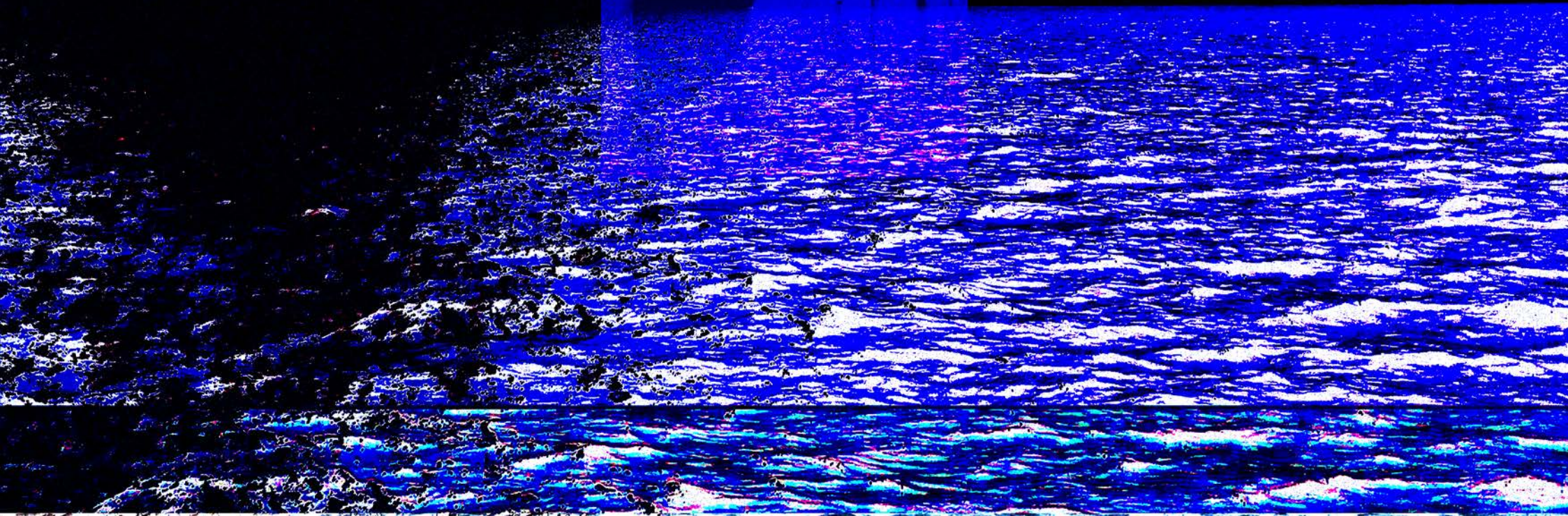




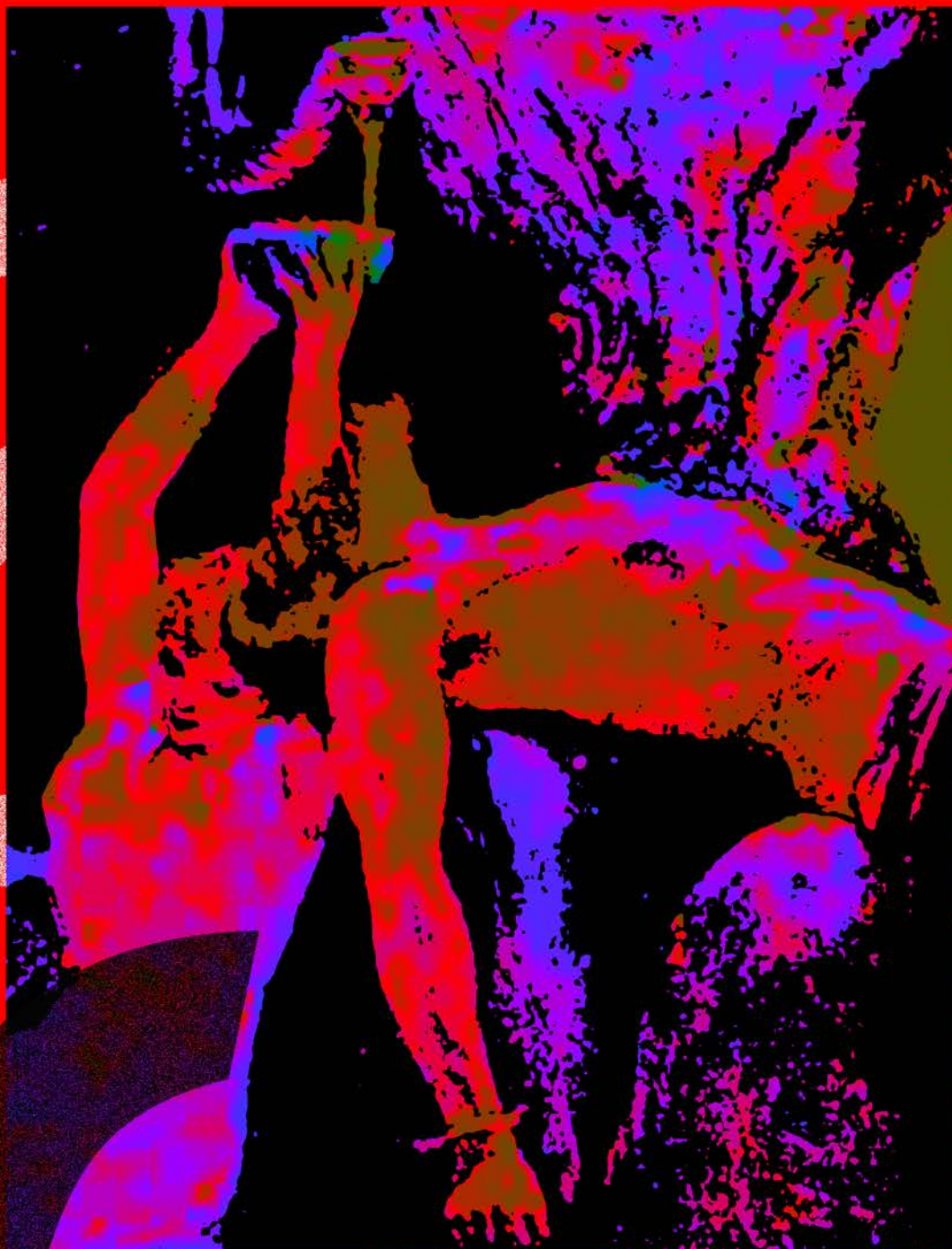




*miseria ;*

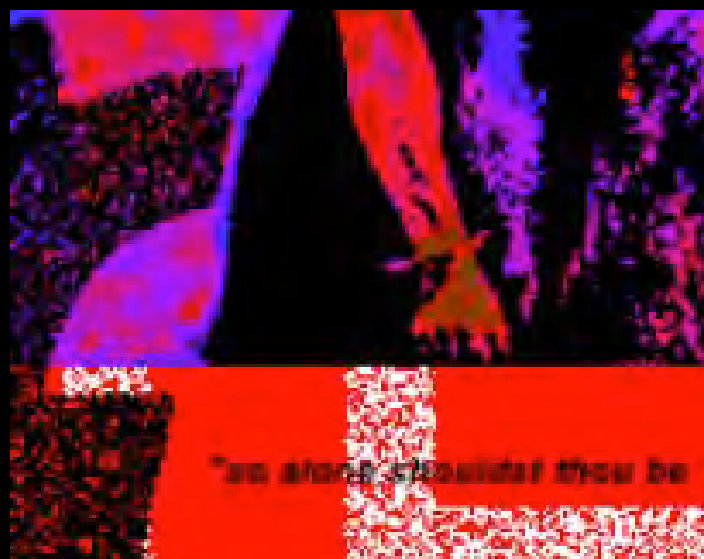
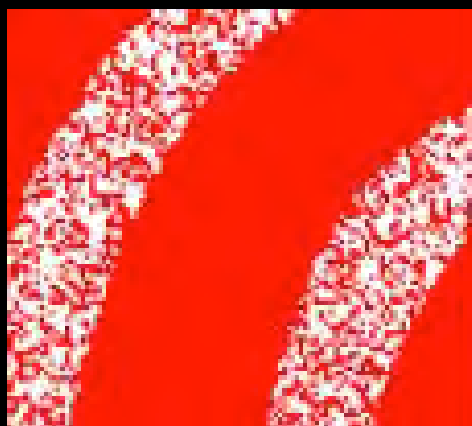
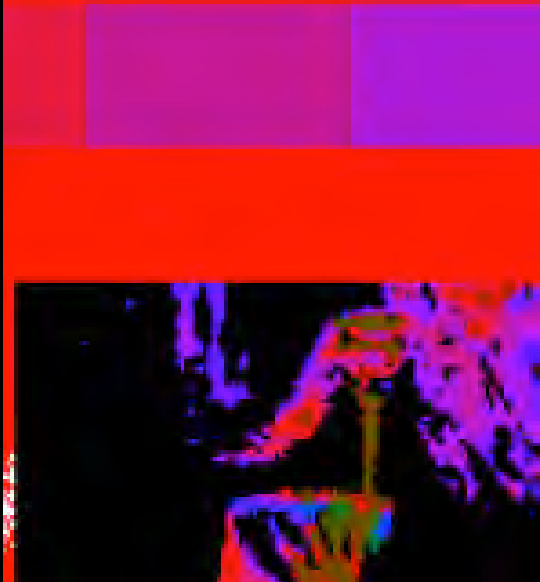


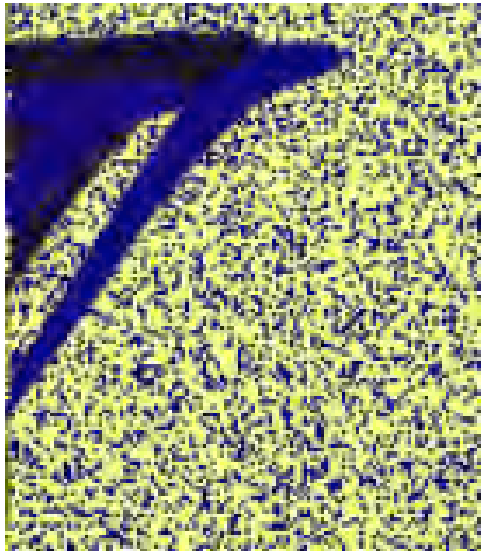
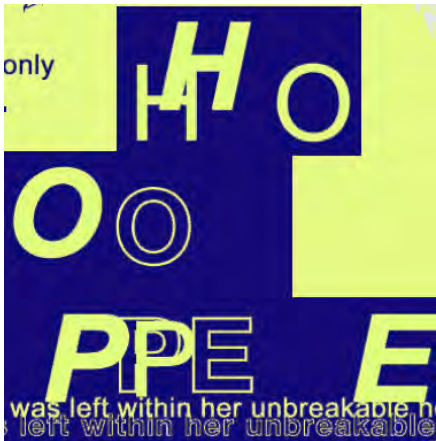
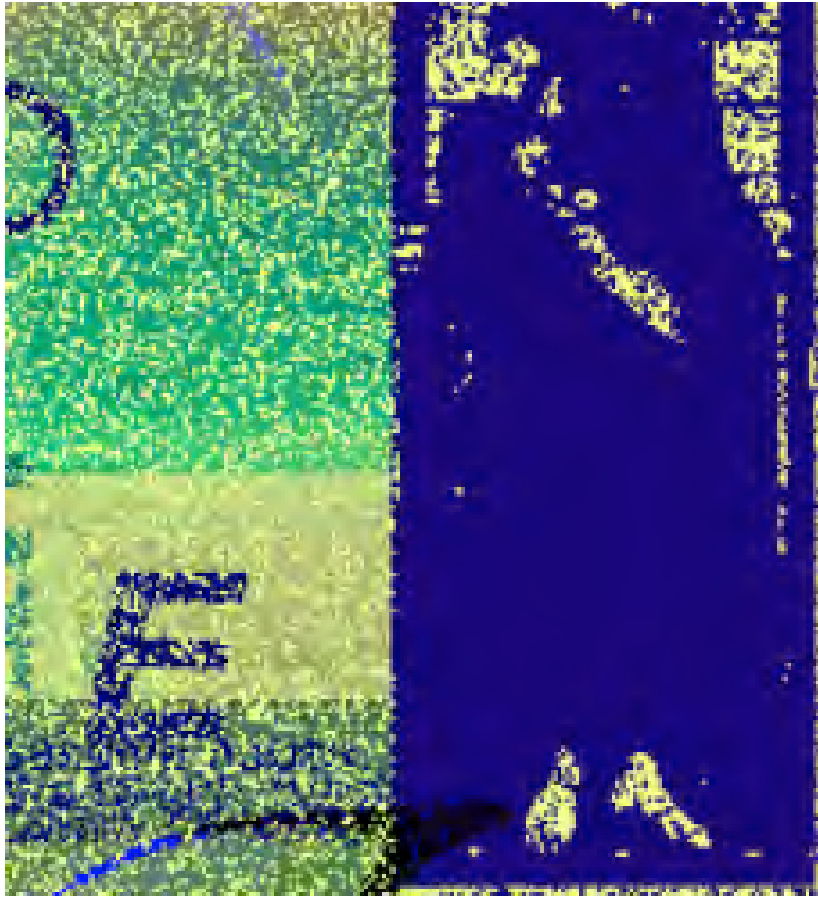




*"so alone shouldst thou be*









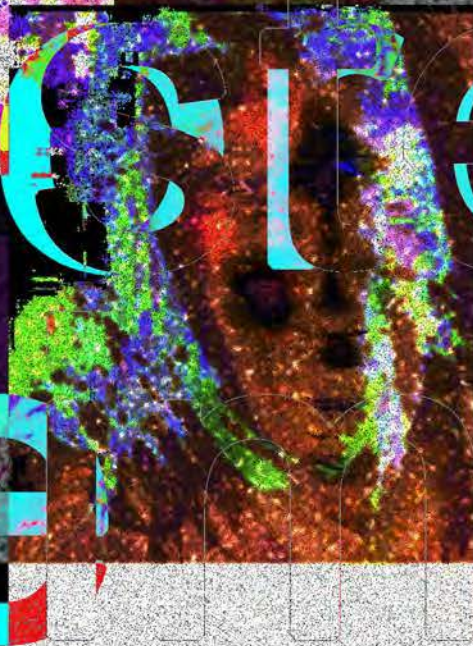
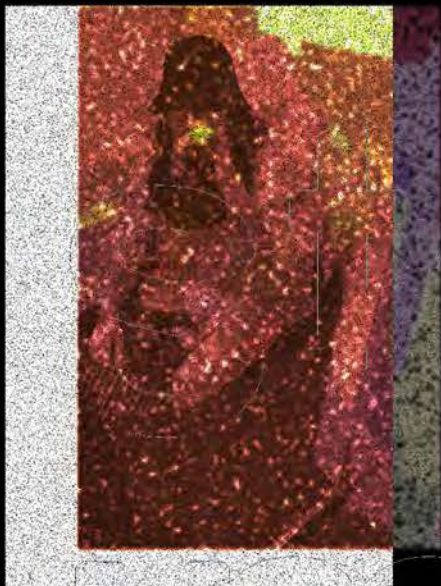


only only only

him, or in breakable  
house, which is unbreakable house,  
left within her unbreakable house,  
was left within her unbreakable house,

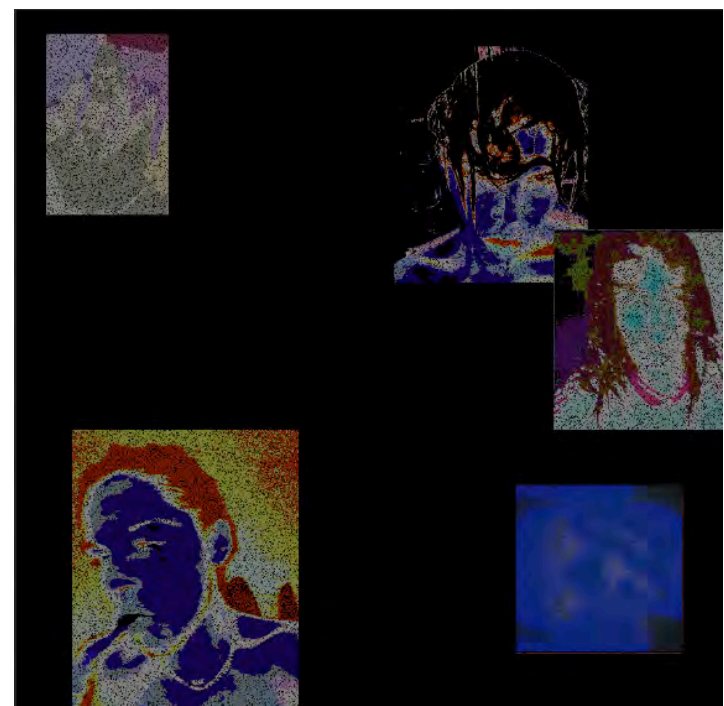
E





# stereo imbre adi















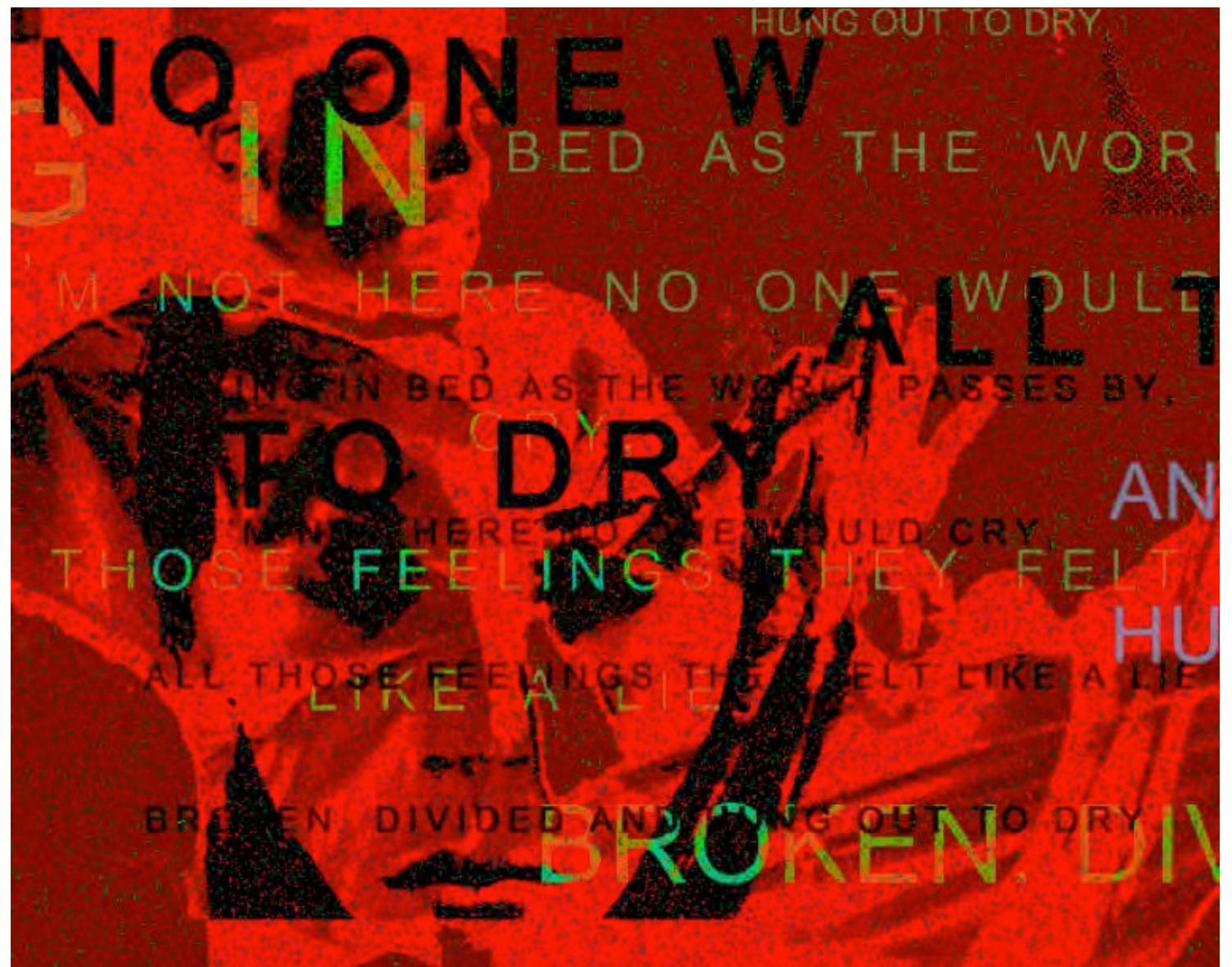
Oh intolerant people, they'll pull you under,  
Brain your life of love and wonder.  
Oh intolerant people, they'll pull you under,  
Brain your life of love and wonder.



der,  
y'll p  
nd wo

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sup  
ple  
d wonder

,  
I'll have





[illegible]







**oil  
pastel  
and  
hand  
collage**



ALL MY  
SORE

TAD

WILL  
G  
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G  
B

WITH A

FLOW

NO

of

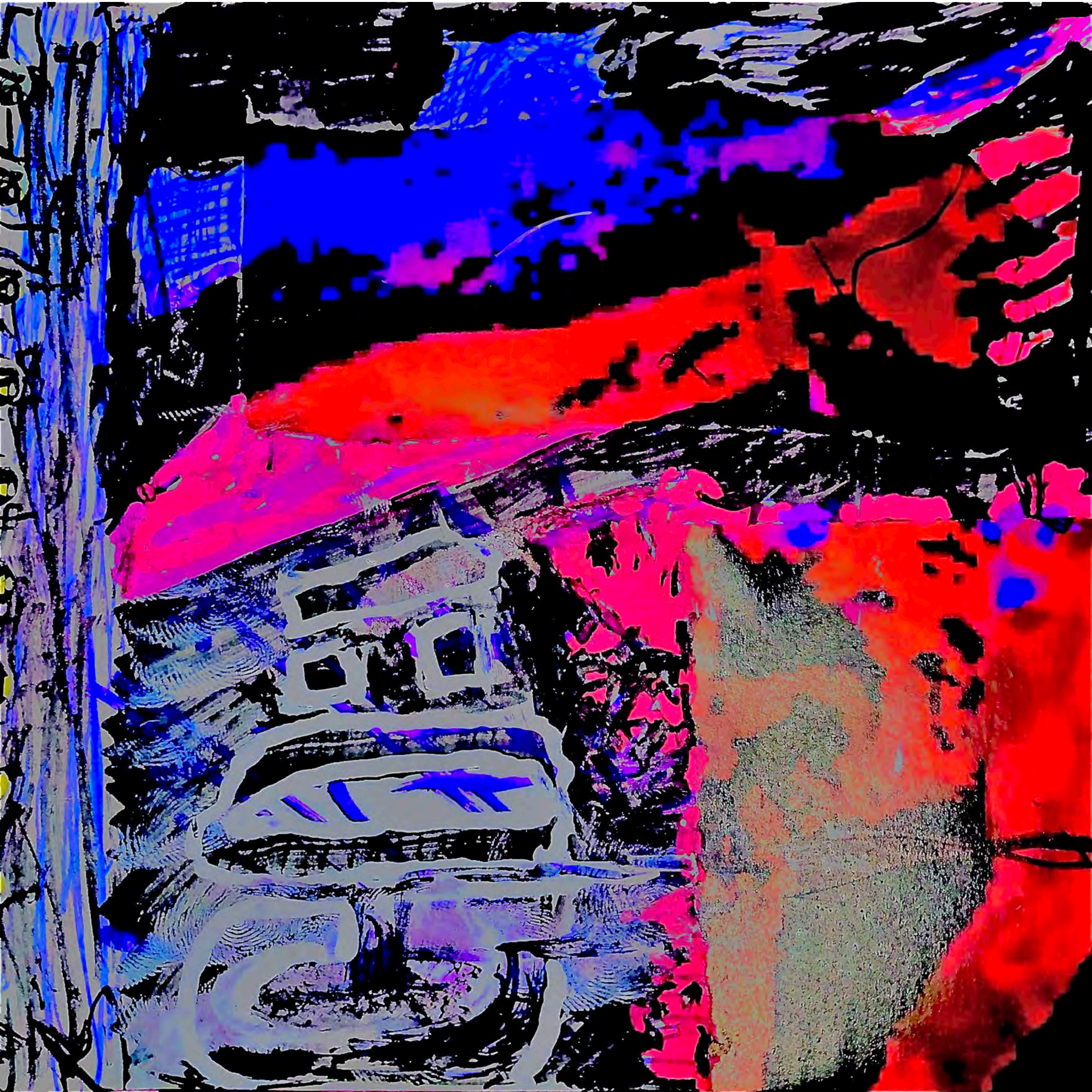
da













Jack was:  
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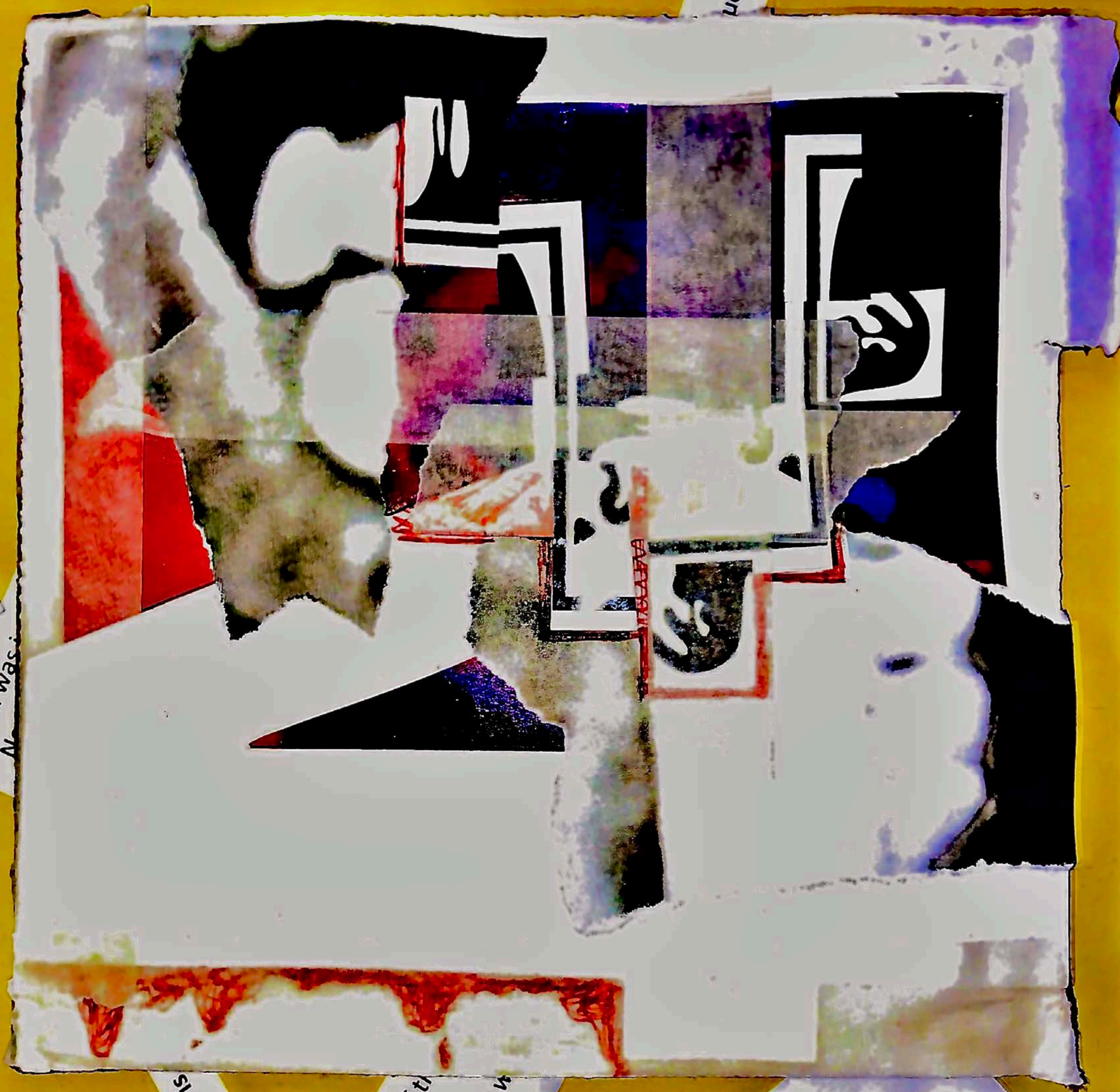
ie of th

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保正



五



IN MY ROOM TOO LONG

Borderline

Inside

TOO

LONG

IN MY  
HEA

TOO LONG



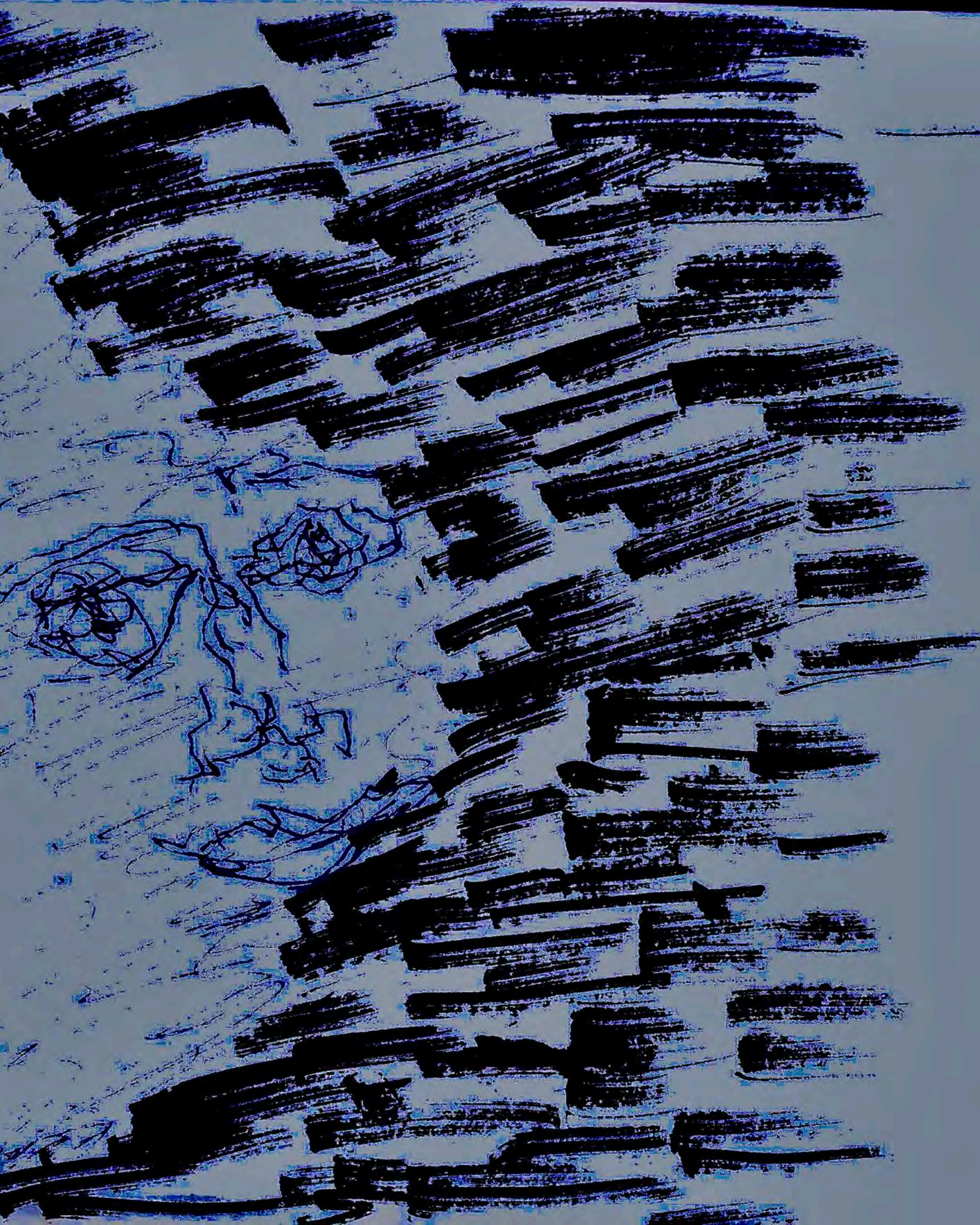








24335 TO ME







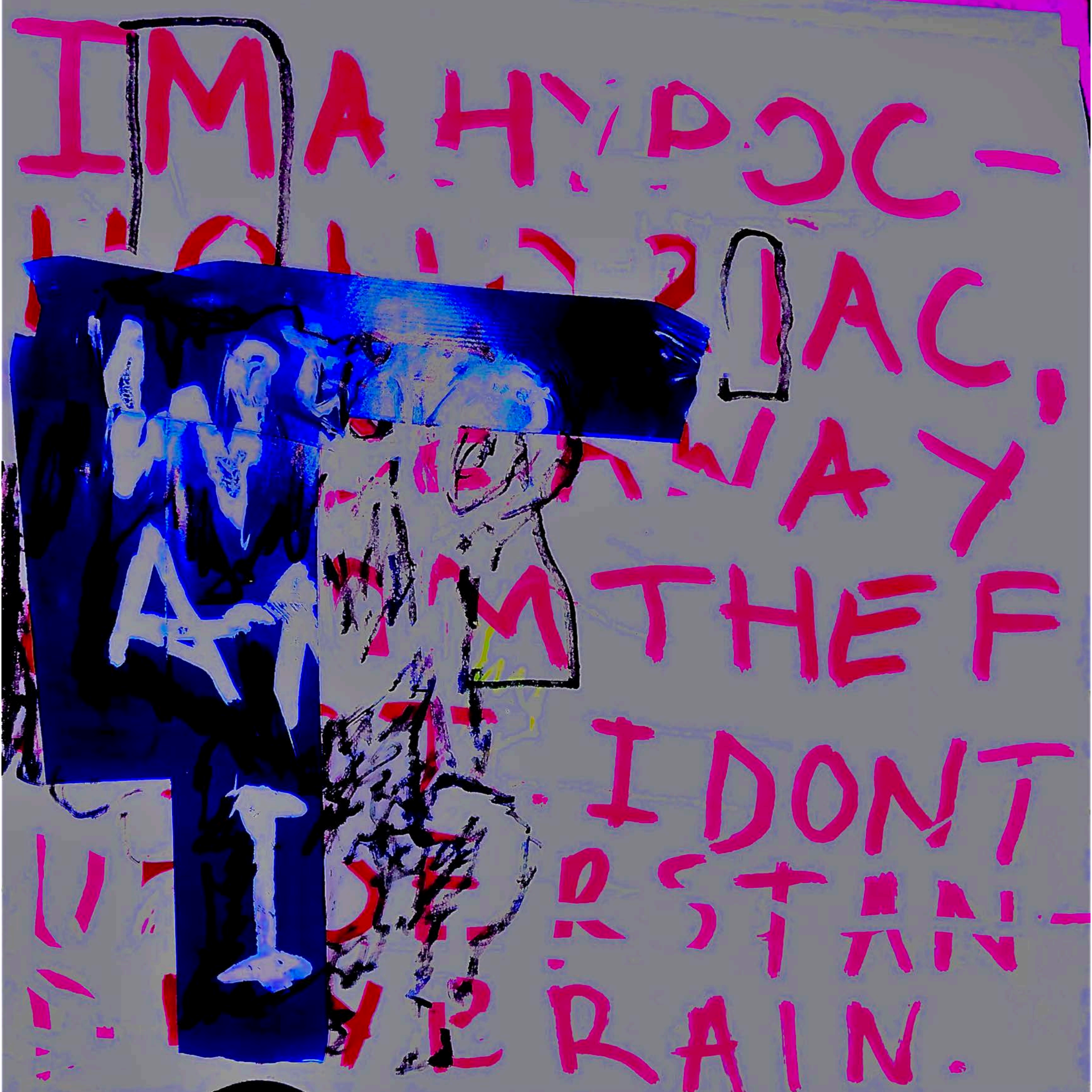
10.35











I M A H I P O C -  
I D O N T W A Y  
I M T H E F  
I D O N T  
R S T A I N -  
R A I N.





ABOVE ↑



FIRST  
THING  
○○○○





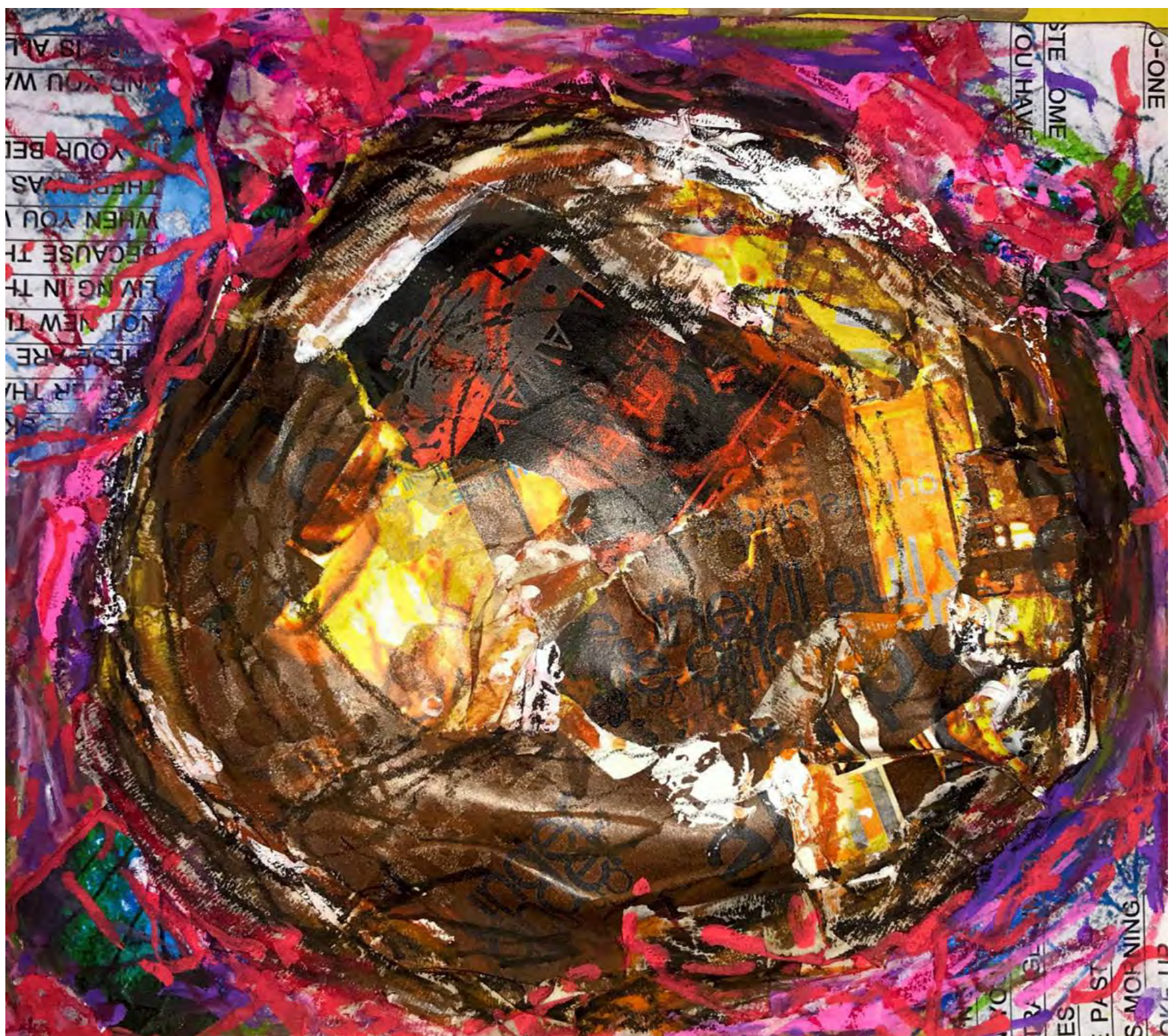










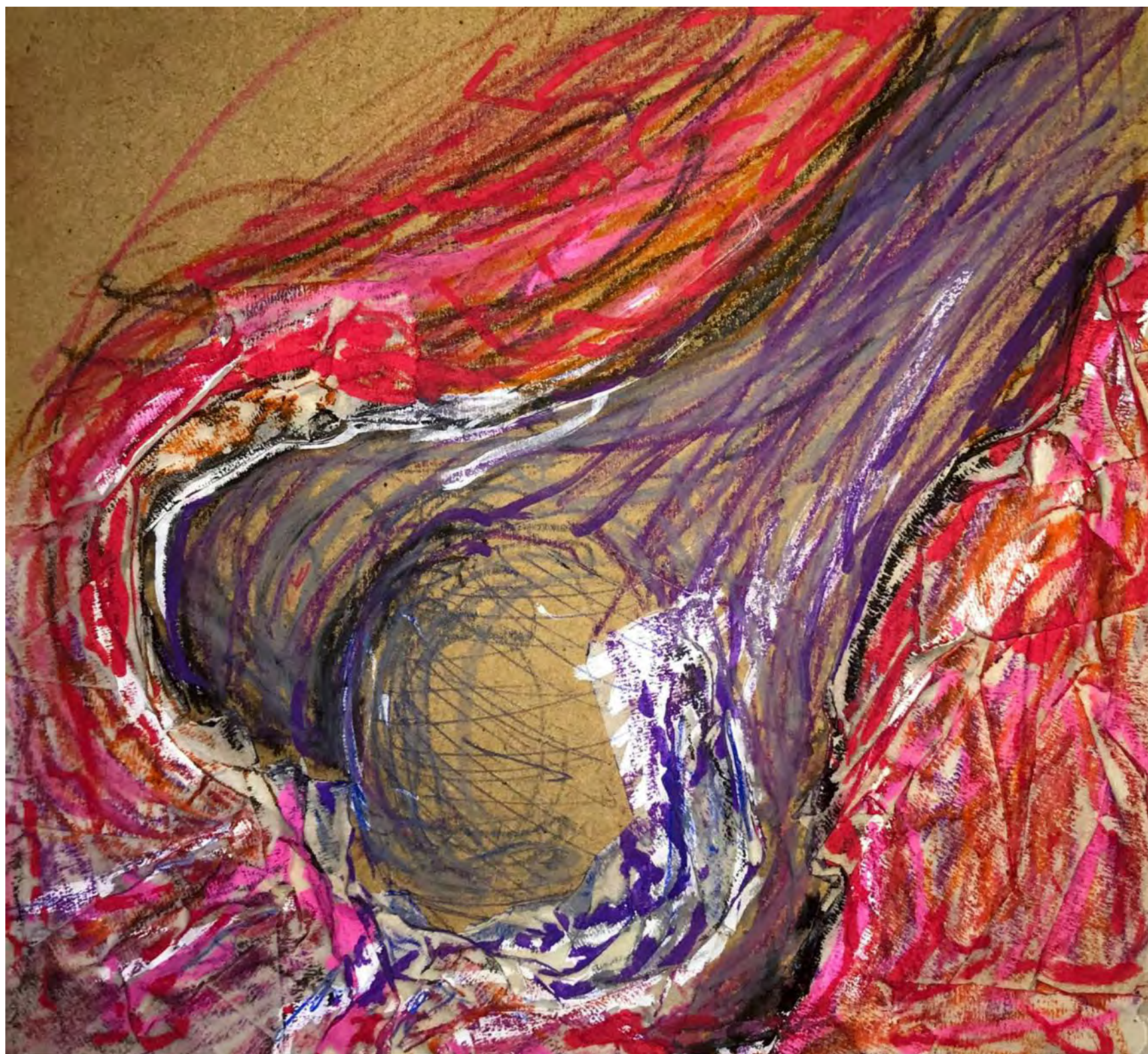














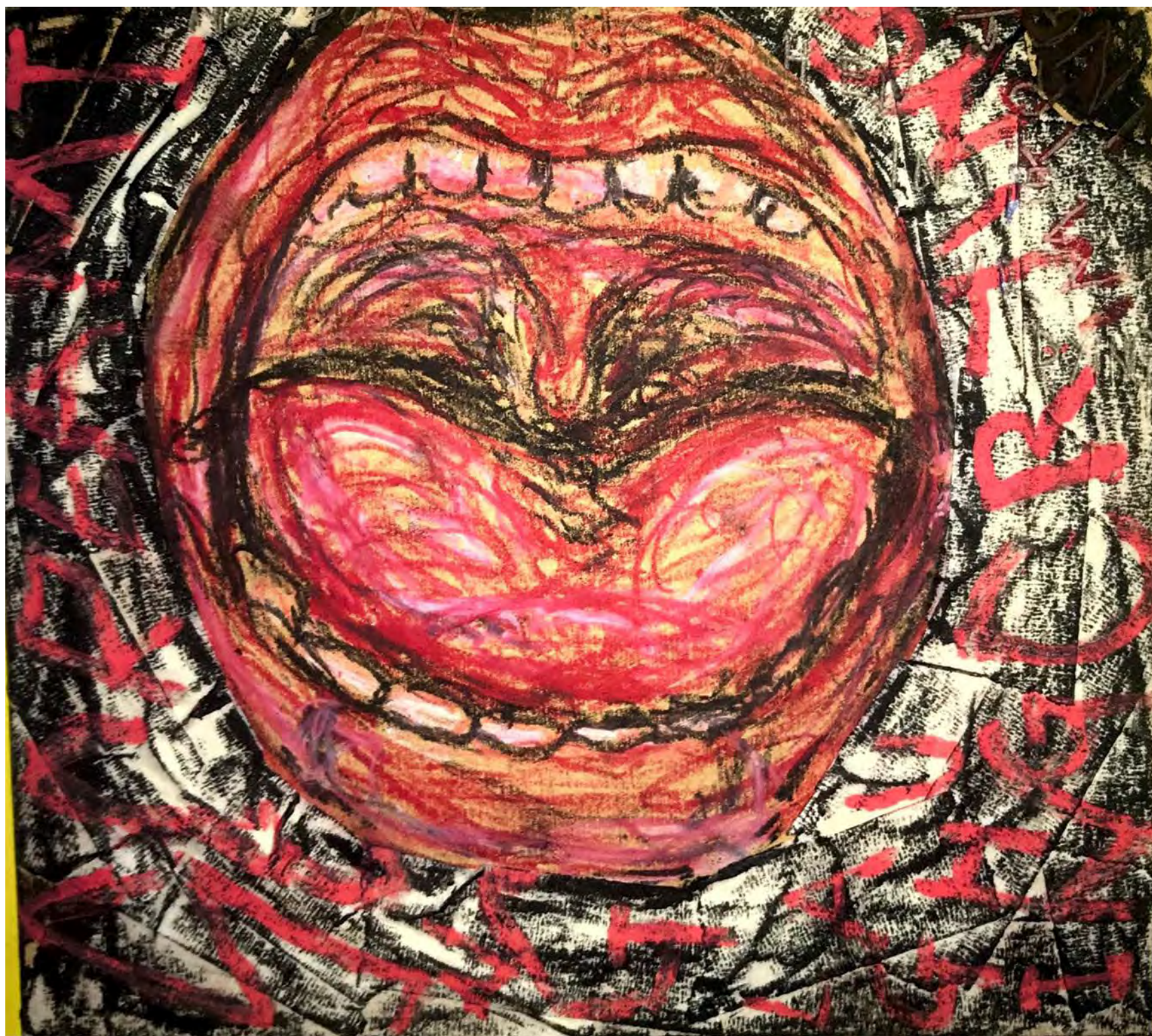
















4687304

LSTD











OH! WELL, IT'S LIKE A CURSE,

LIKE I'M UNDER

A SPELL. I EXTENDED

OVER INTO MY

BACK INTO MY

SHELL TO THIS

BACK TO THIS

HELL TO THIS

HEAR THEM WIPER,

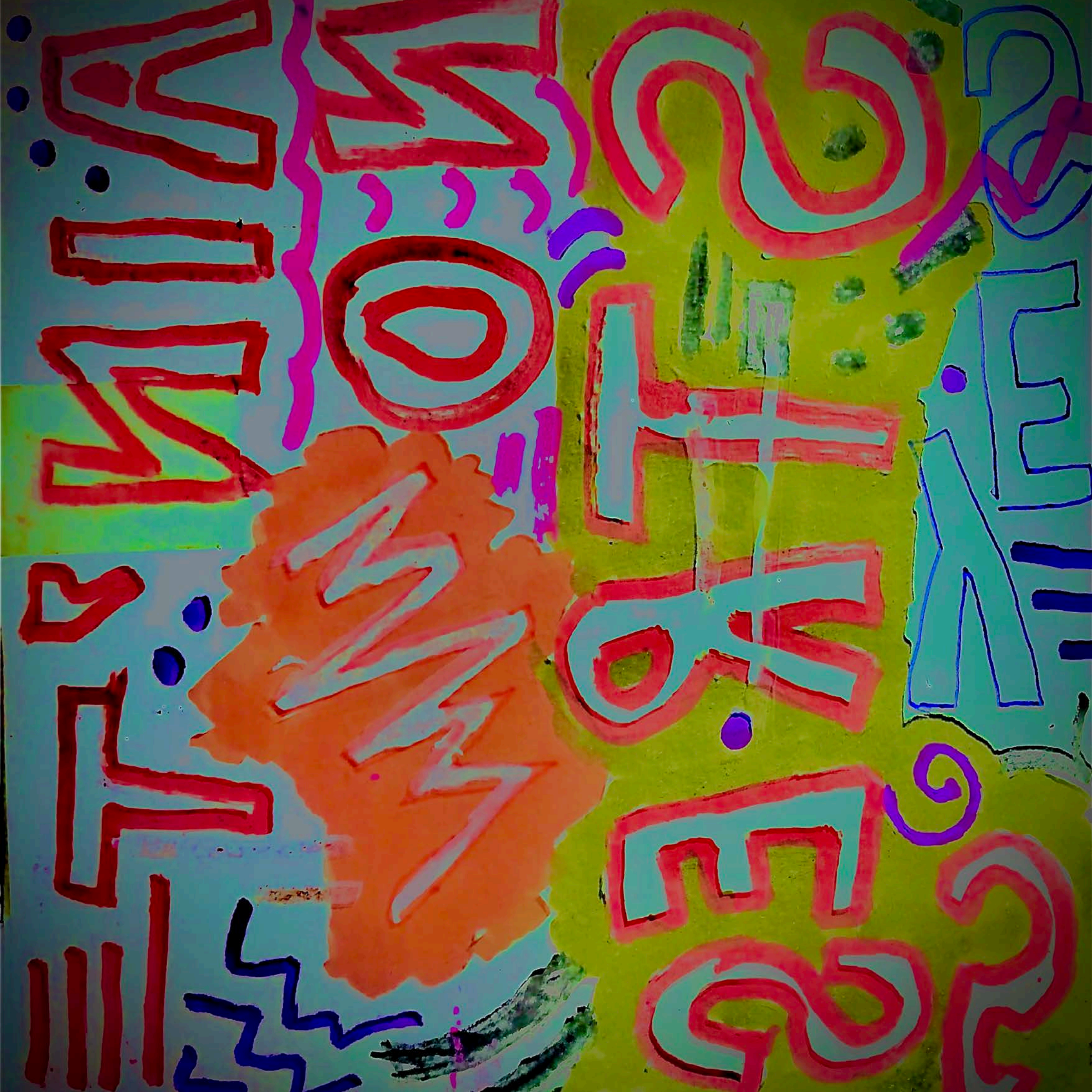
HEAR THEM YELL.

ARE SKIN

MY LEGS

T, N, A, H, S, H, N, 2, N, NO



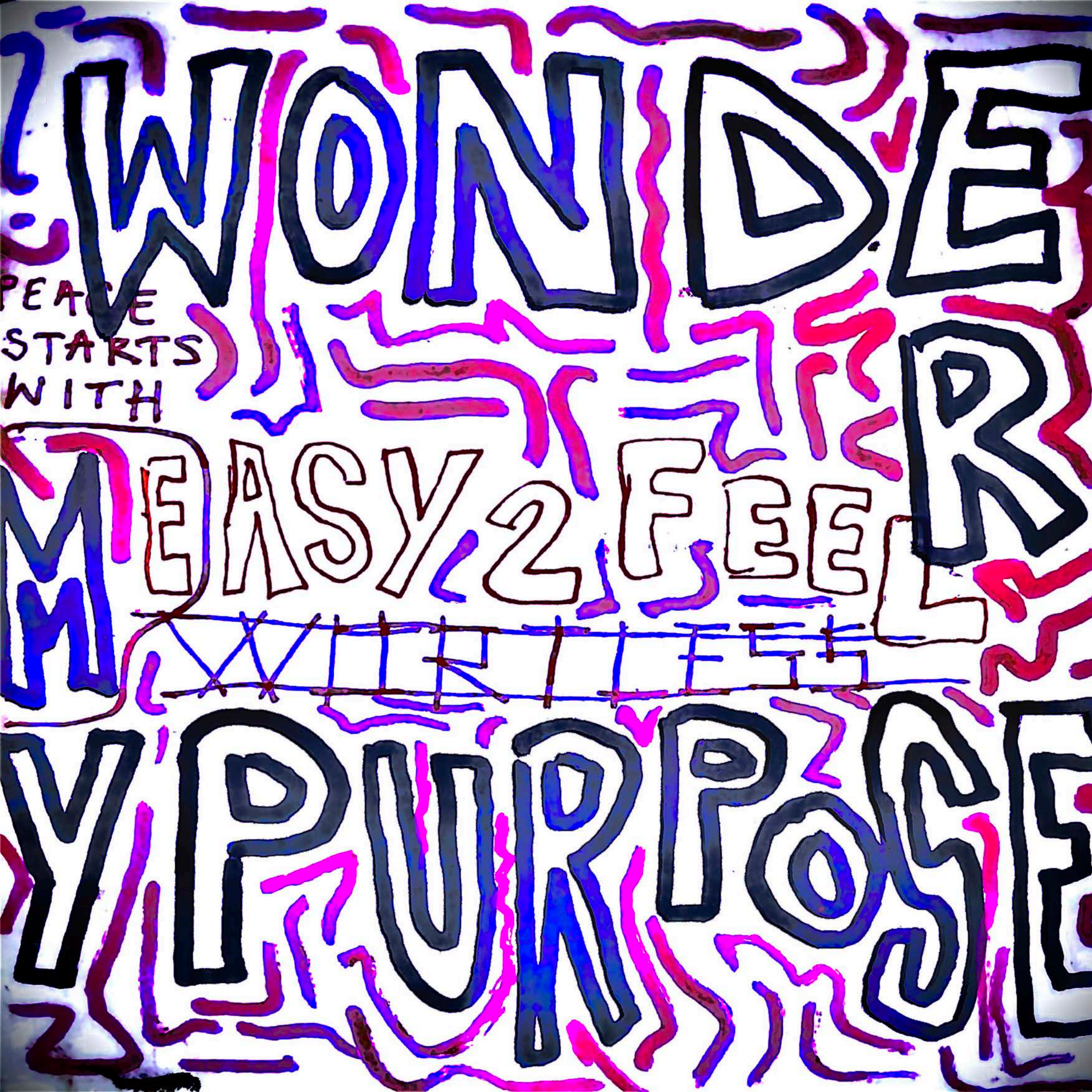












PEACE  
STARTS  
WITH

MEASLY 2 FEEL

YOUR PURPOSE













2014年11月

2152

市



Act like a  
new-born  
my emotions  
make me  
dissolve.

HUNG OUT TO

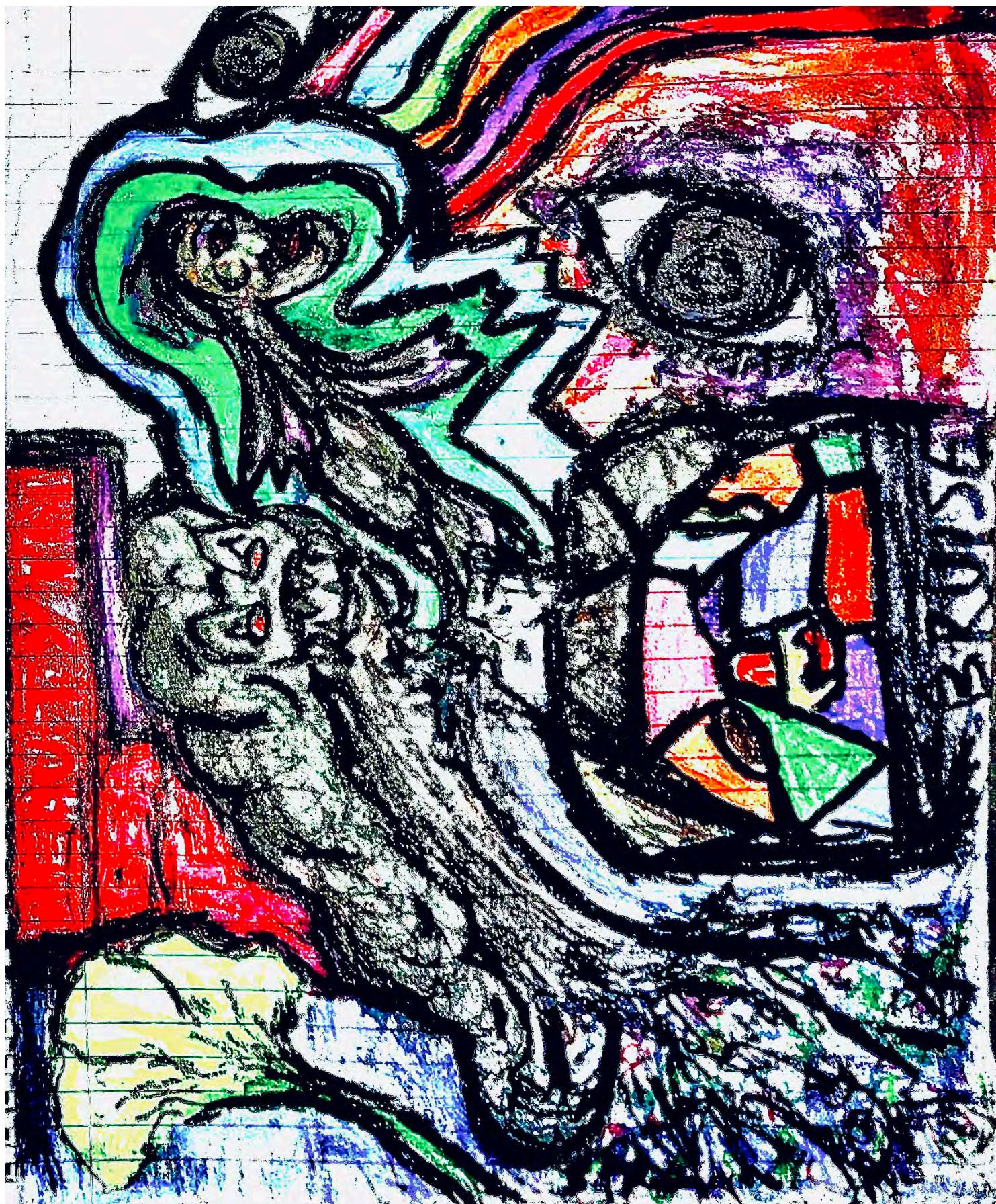
DIVIDED











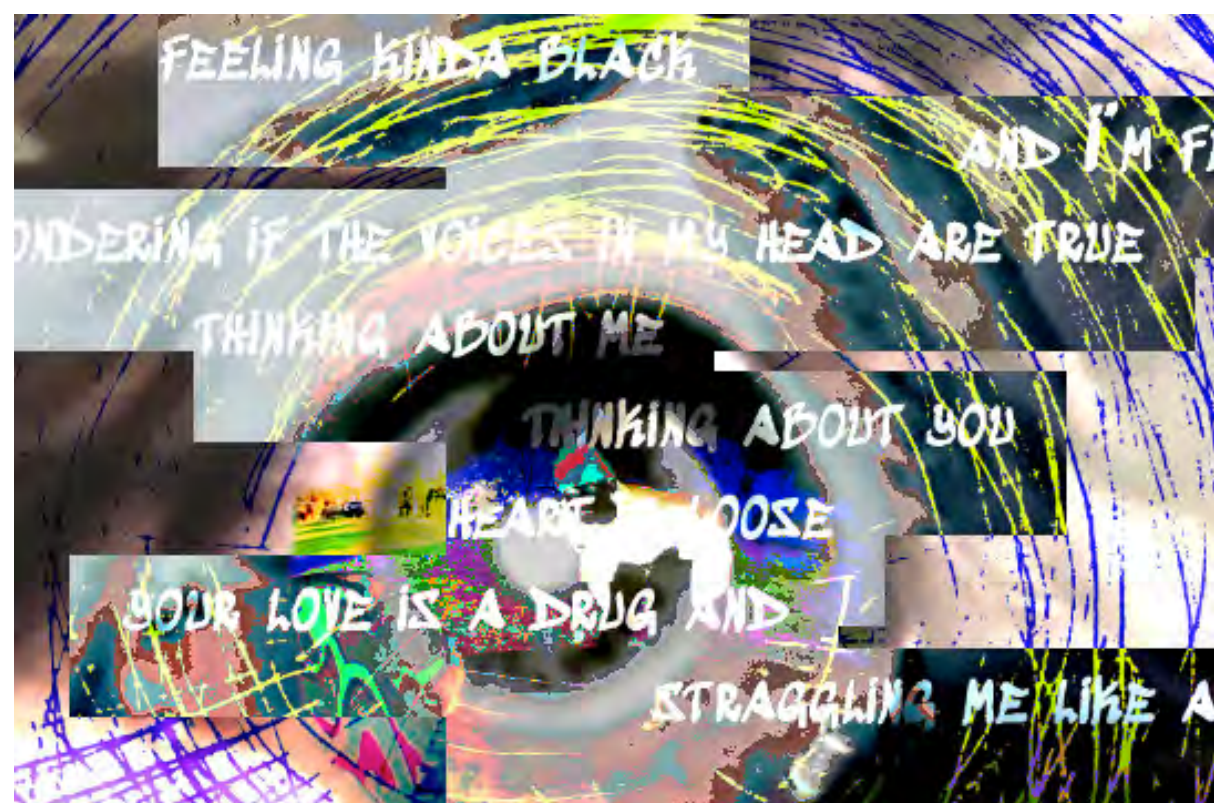




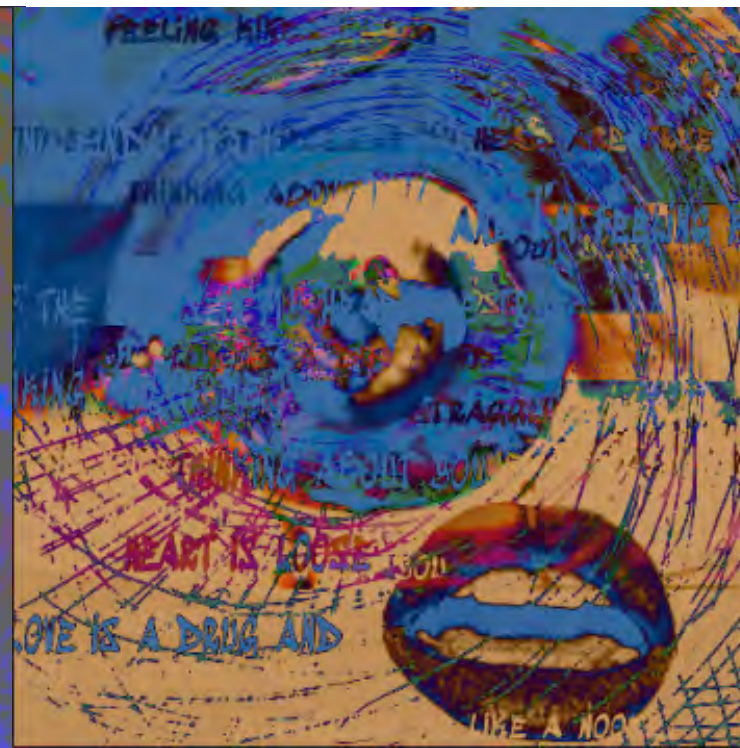
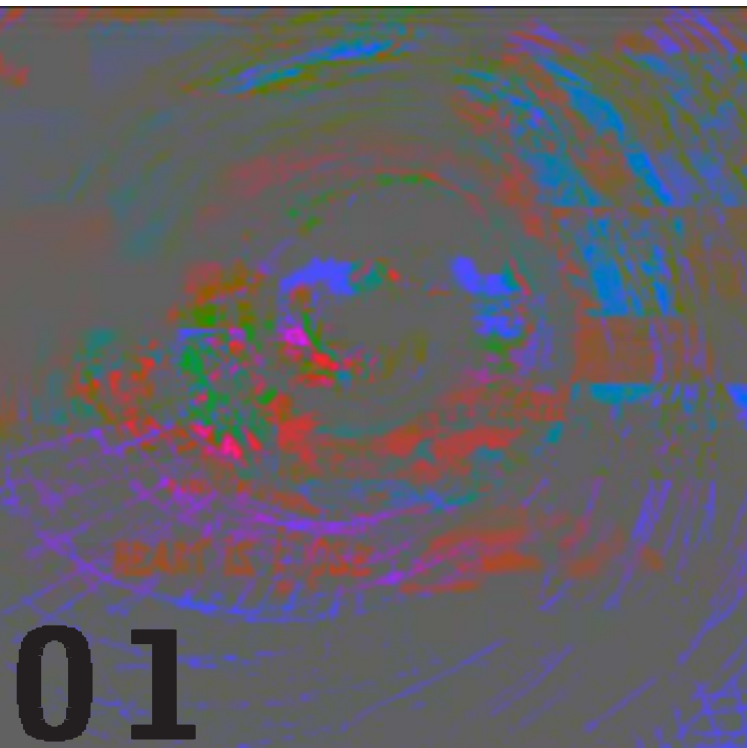
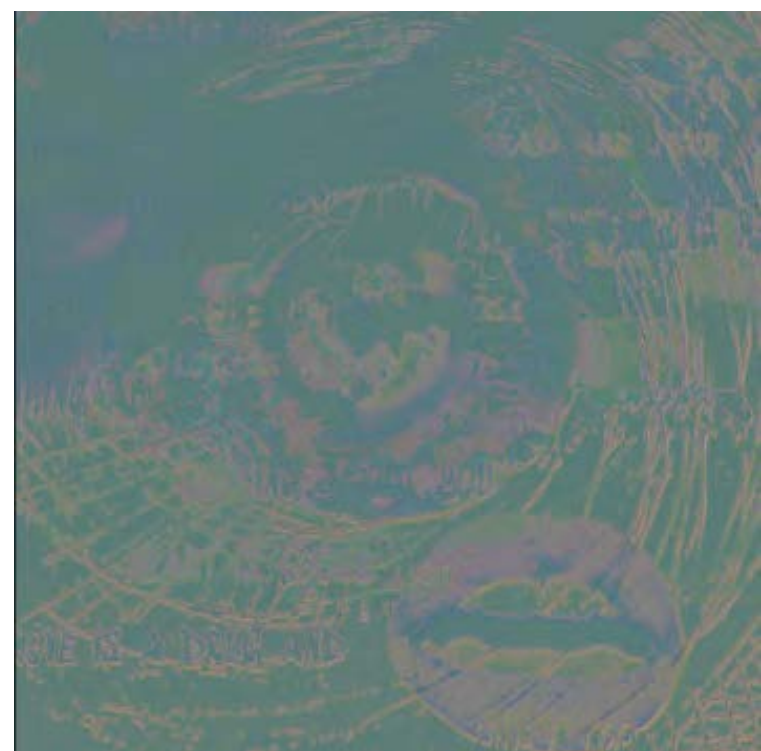


**scan-  
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and  
layer-  
ing**

**expi-  
menting  
with  
type**



# love is a drug





FEELING KINDA

WISERIN'G TO EN

HEADS ARE TRUE

THINKIN' ABOUT

AND I'M FEELING RE

THE

IN MY

HEAD

OSI

THINKING ABOUT ME

TRAGON

THINKING ABOUT YOU

HEART IS LOOSE

SON

LOVE IS A DRUG AND

LIKE A NOC





WALKING ROUND ALL DUMB  
CIGARETTE ON MY TONGUE  
SLIT WHEN I'M NUMB  
DATED A GIRL, GUESS  
I'M STILL UNDER HER THUMB.  
WALKING ROUND ALL DUMB  
CIGARETTE ON MY TONGUE  
SLIT WHEN I'M NUMB  
DATED A GIRL, GUESS  
I'M STILL UNDER HER THUMB.











NO POINT IN LIVING WHEN,  
NO NEED TO CARRY ON,

INSIDE YOUR DYING.  
YOUR NOT TRYING.

ALL THIS SHIT,  
THE MEDS FOR MY HEAD  
THATS WHY,

I'VE BEEN TAKING NOW.  
ARE ALWAYS RUNNING OUT,  
I'M ALWAYS RUNNING ROUND.

NO POINT IN LIVING WHEN,  
NO NEED TO CARRY ON,

INSIDE YOUR DYING.  
YOUR NOT TRYING.

I NEED A BREAK,

SO I LOOK FOR THE ESCAPE.  
I'VE BEEN TAKING NOW.

ALL THIS SHIT,

THE MEDS FOR MY HEAD ARE ALWAYS RUNNING OUT,

THATS WHY,

NEVER ON TIME,

I'M ALWAYS RUNNING ROUND,

ITS TOO LATE.

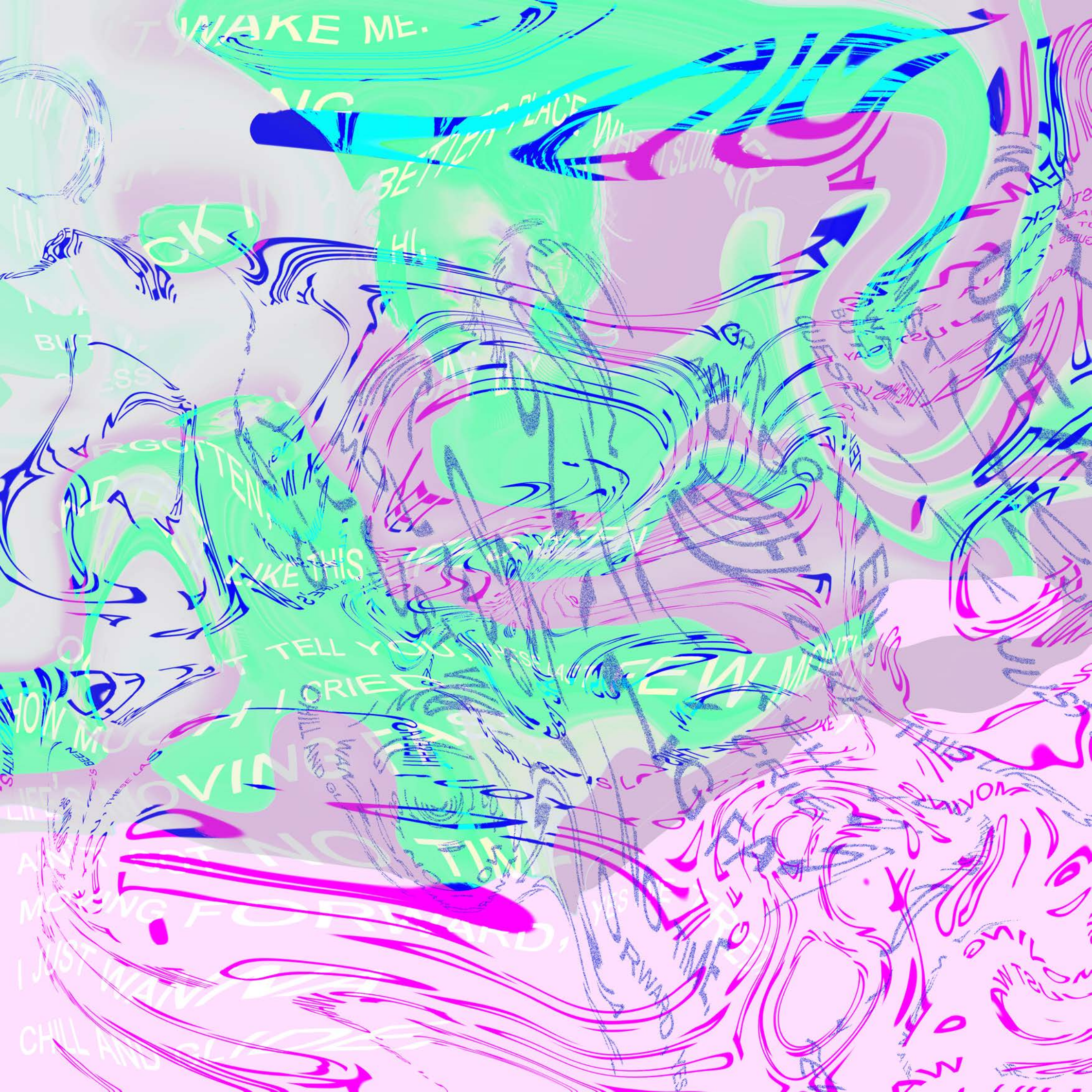
I NEED A BREAK,

SO I LOOK FOR THE ESCAPE.

NEVER ON TIME,

ITS TOO LATE.

















I'M DONE WITH SEARCHING,  
FROM THE BOTTOM OF MY SOUL  
YOUR LIKE A DISEASE RUNNING  
THROUGH MY VEINS YOUR  
KEEPING ME  
TOO MANY PEOPLE THEY COME AND GO  
YOUR WORDS SPINNING AROUND MY BRAIN

TASTING B  
E SWEETEST RAIN

Fire  
door keep  
shut

Bradley 23





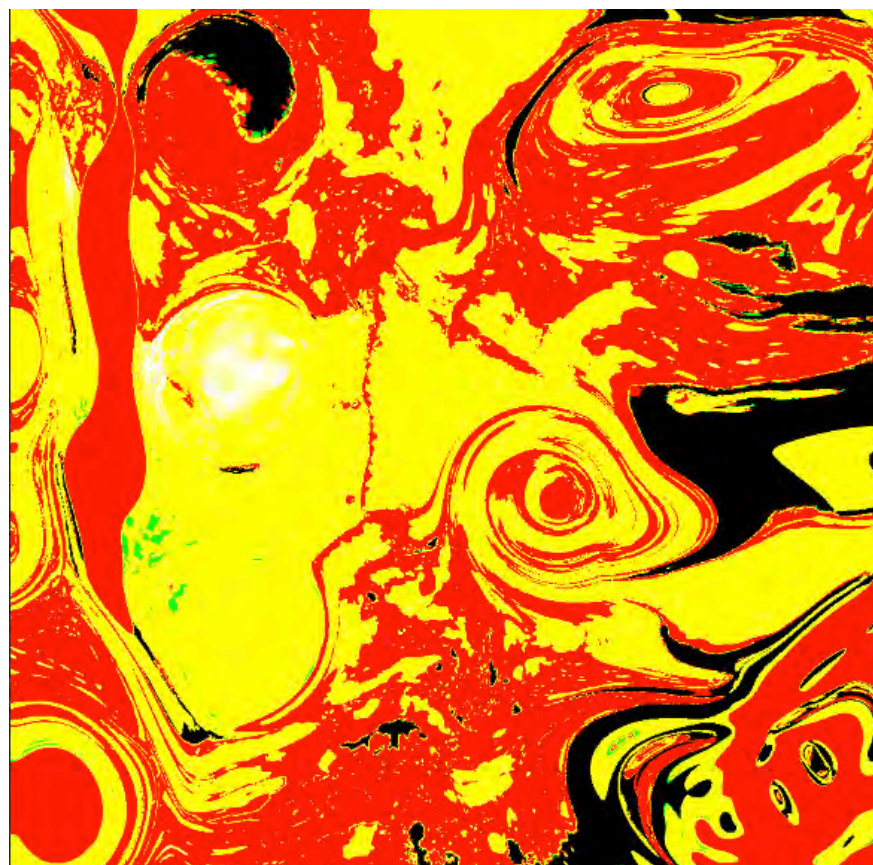
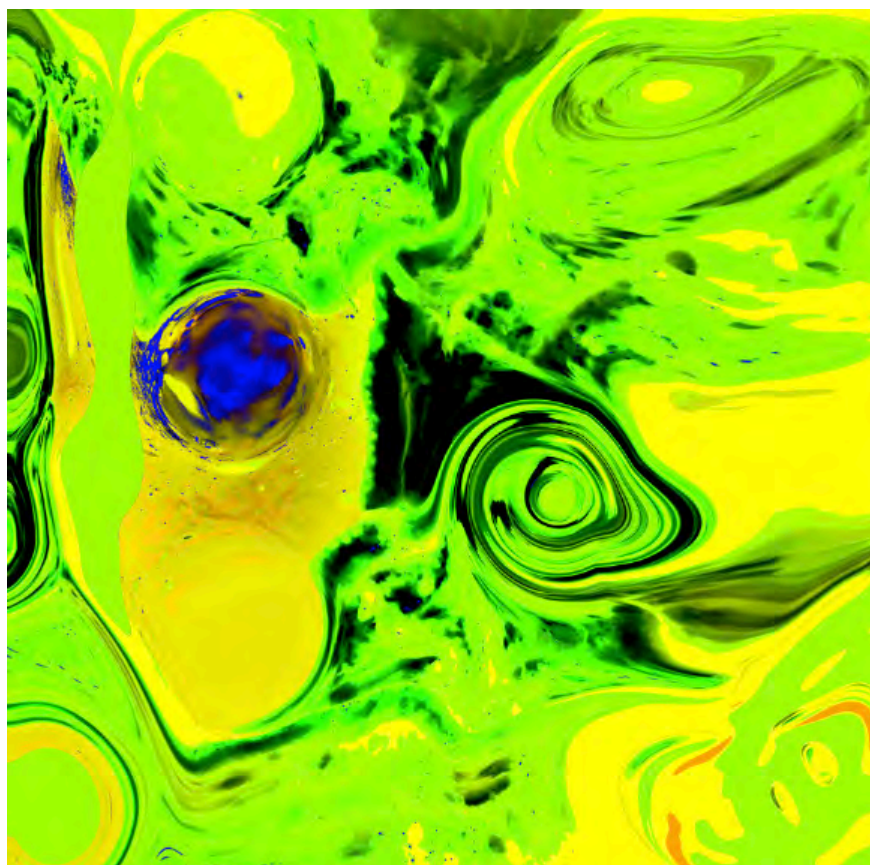




**keepmoving  
forward**











U MAY DO SOMRETHING SENSATIONAL YET.

NO REWARDS WITHOUT RISK.

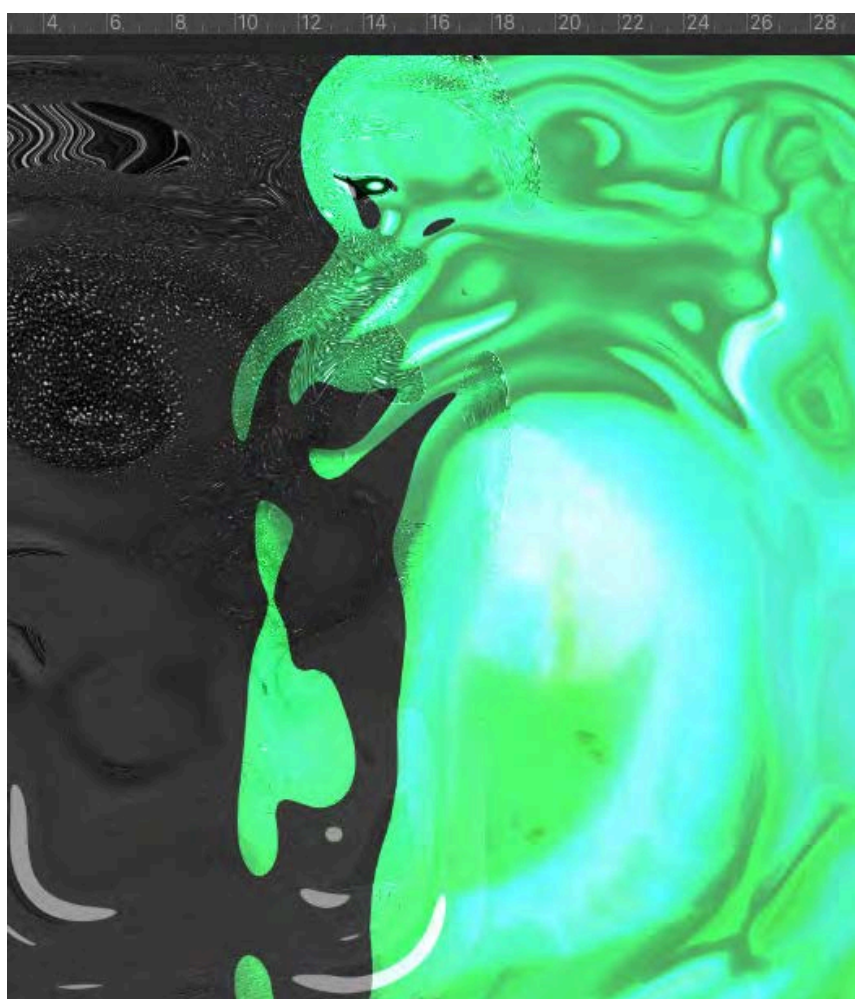
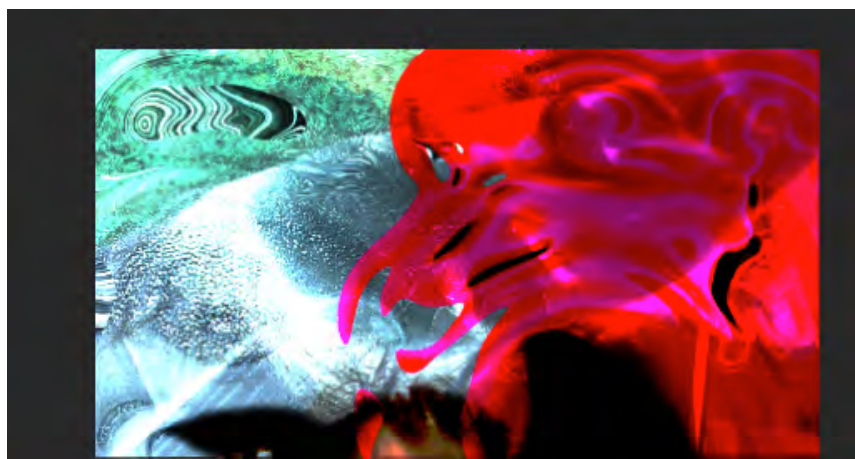
FEARS AND SELF DOUBTS ARE PERSONAL TRAPS.

NEGATIVE THOUGHTS WILL HOLD YOU BACK MORE THAN ANY PERSON WILL.



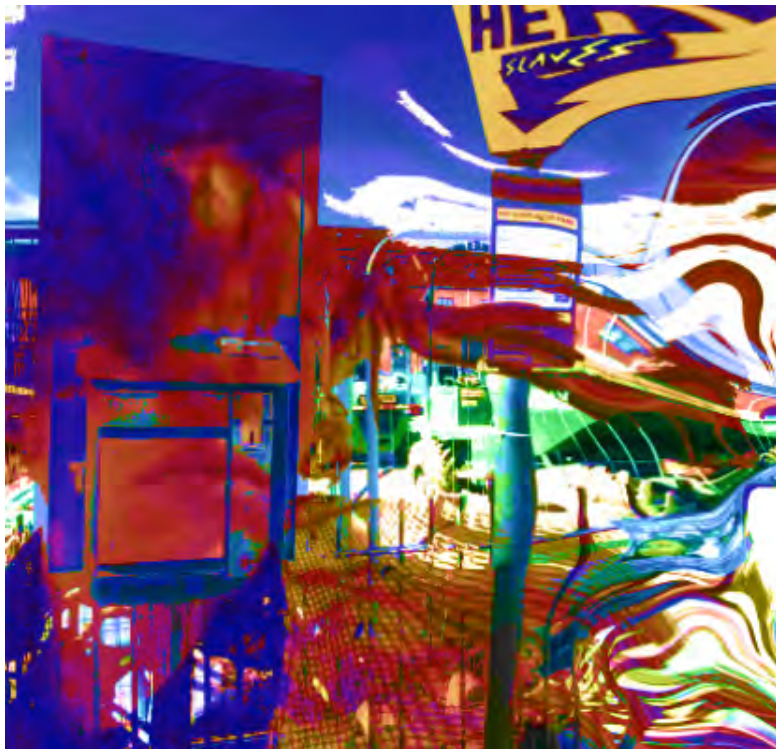






**WOW**





insitoo





IN MY ROOM TOO



Borderline

HEAR

TOO

TOO

FIN

MY

TO





Act like you

new

emotions

w/ me

down

HANG OUT TO

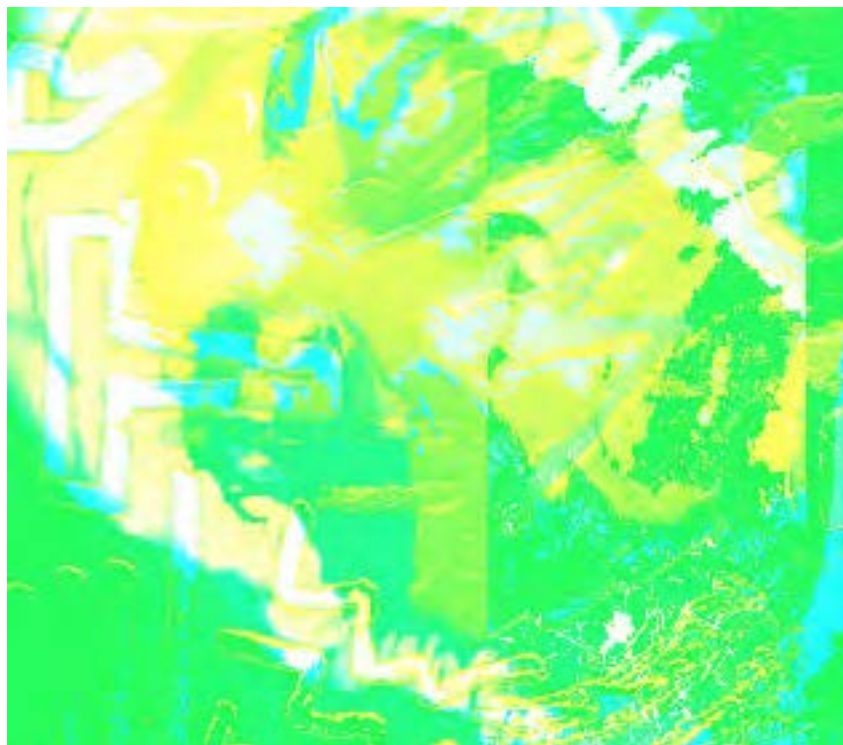
ATTITUDE



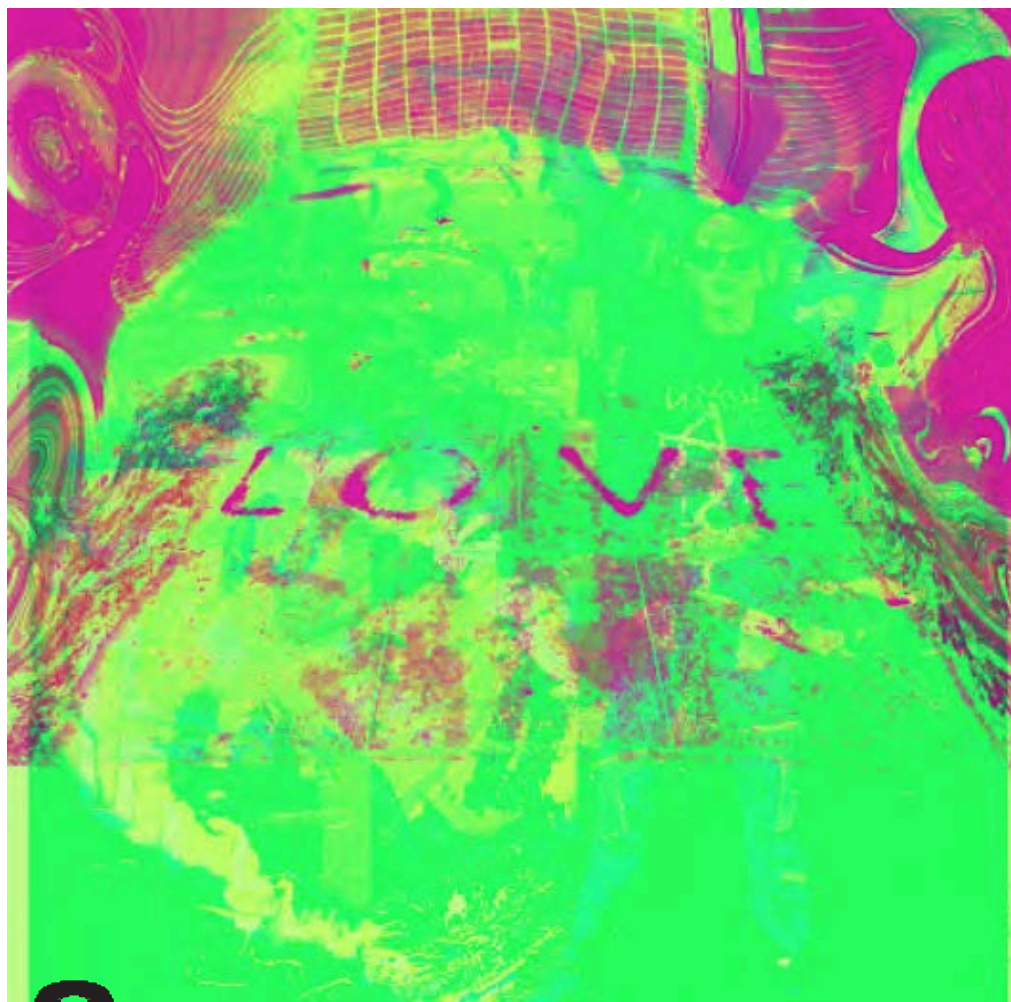


# EMODISMIS





**stressyes**











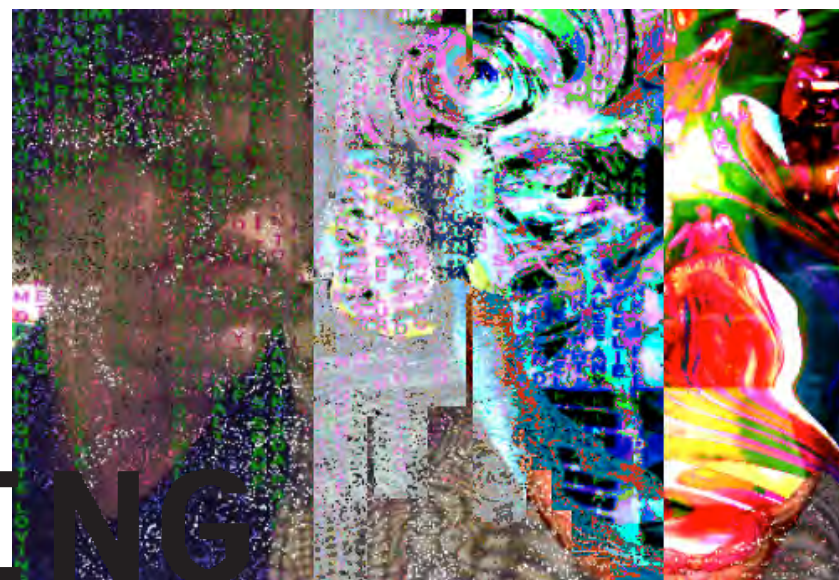




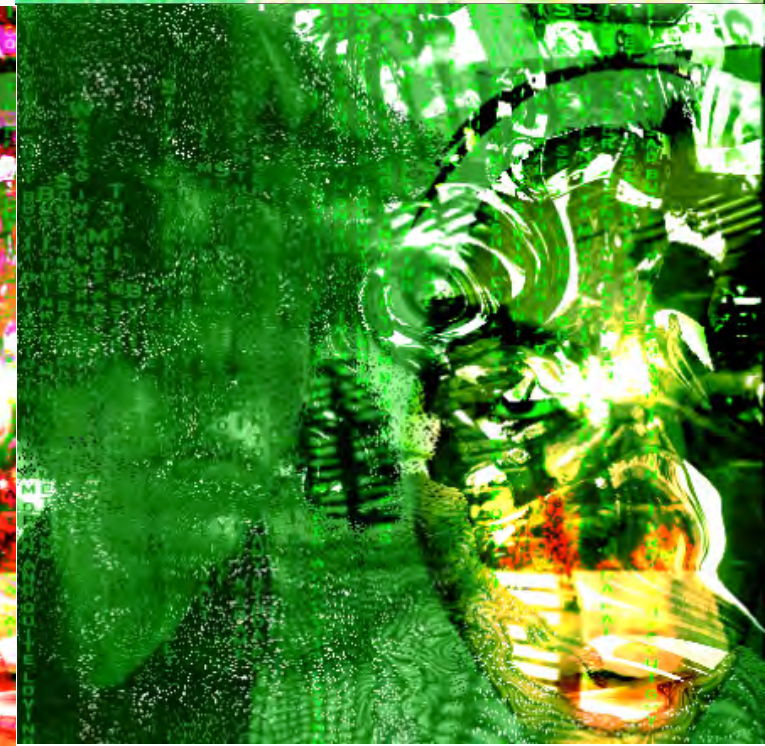
?



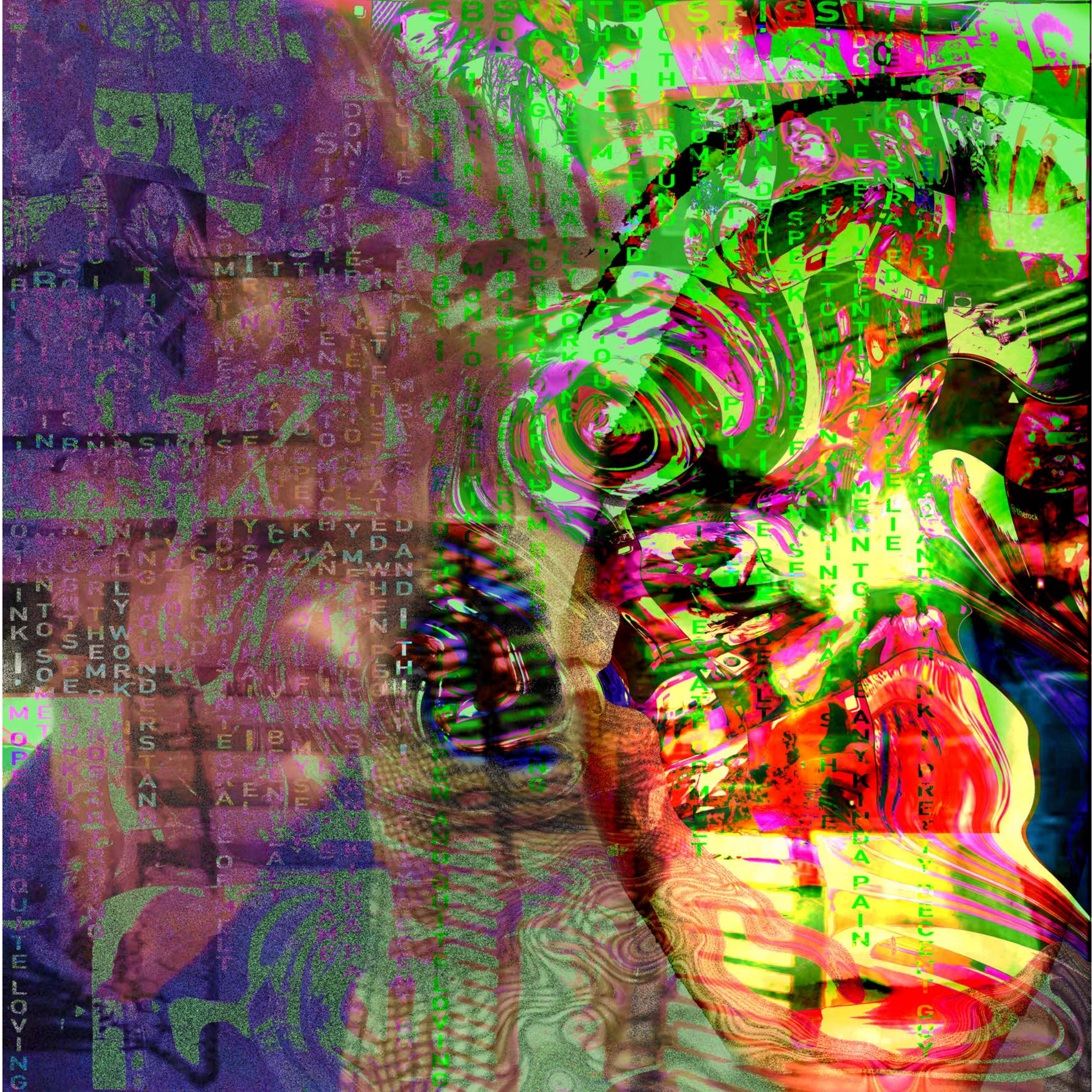




WORKING









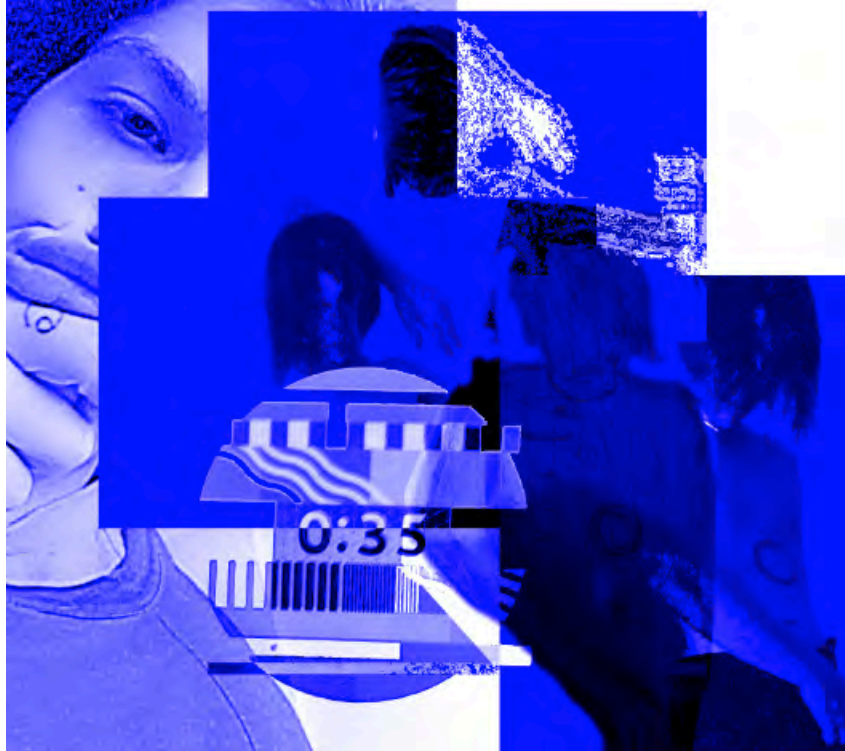
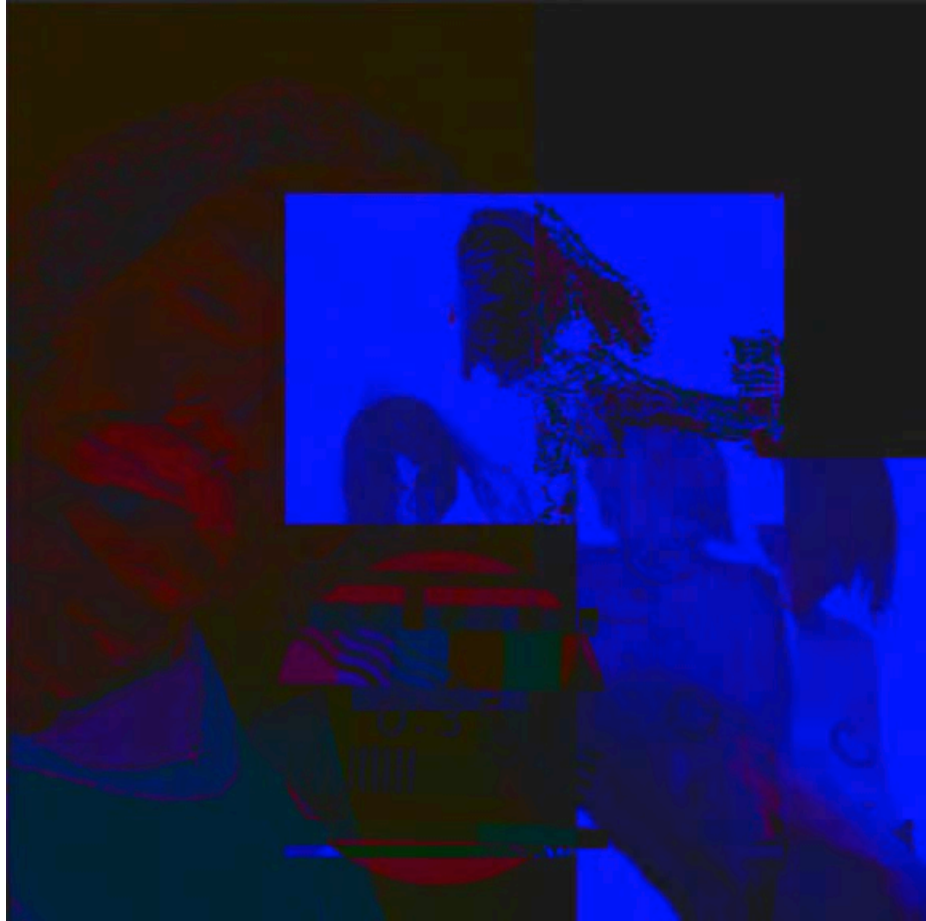
**SIPPIN' [DR\*\*K] 2021**  
**CT THRU THE STORM MIX**

**SIPPIN'**  
**[DR\*\*K]**

CANT PP 00000199707  
19:07:97

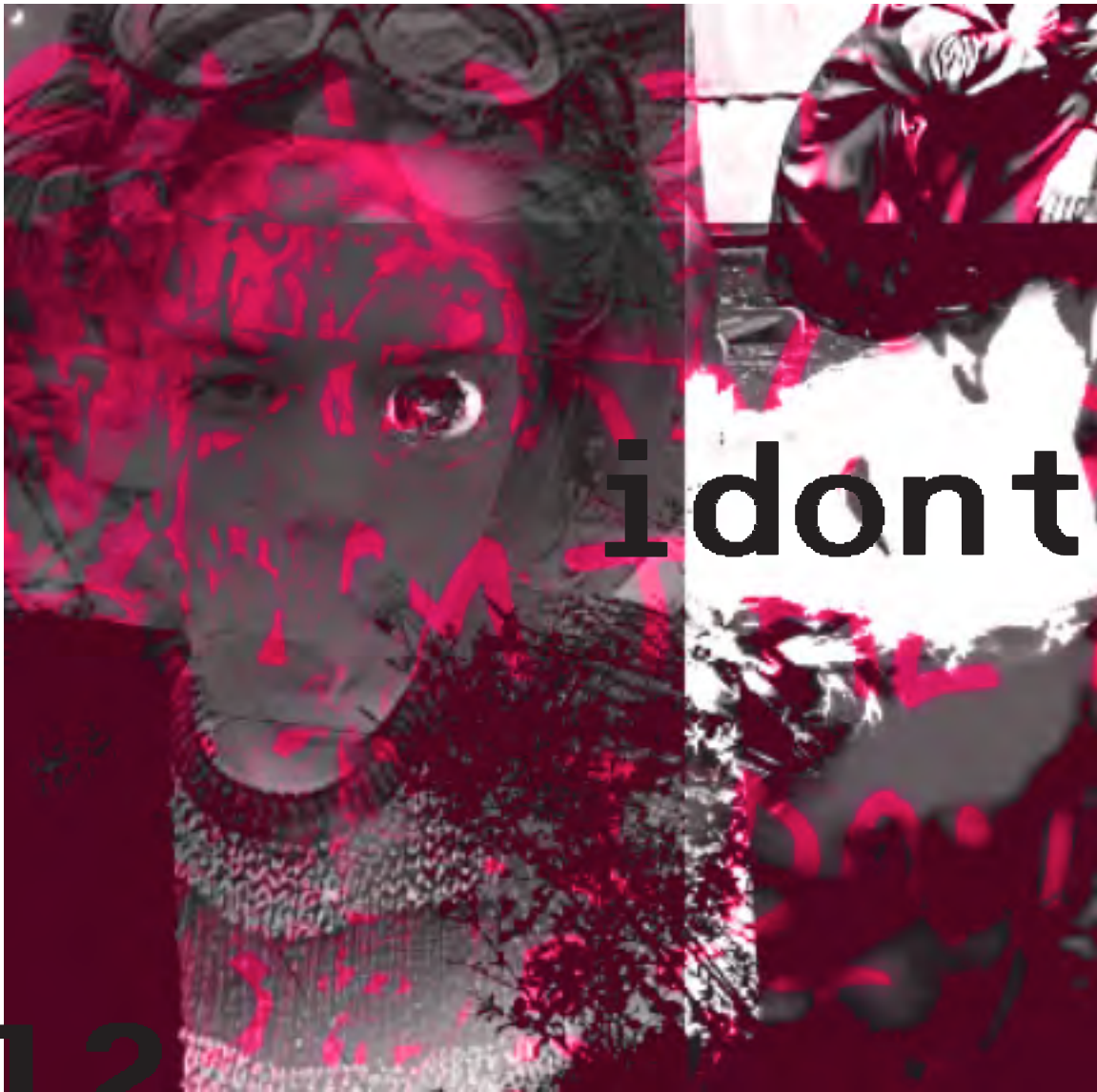




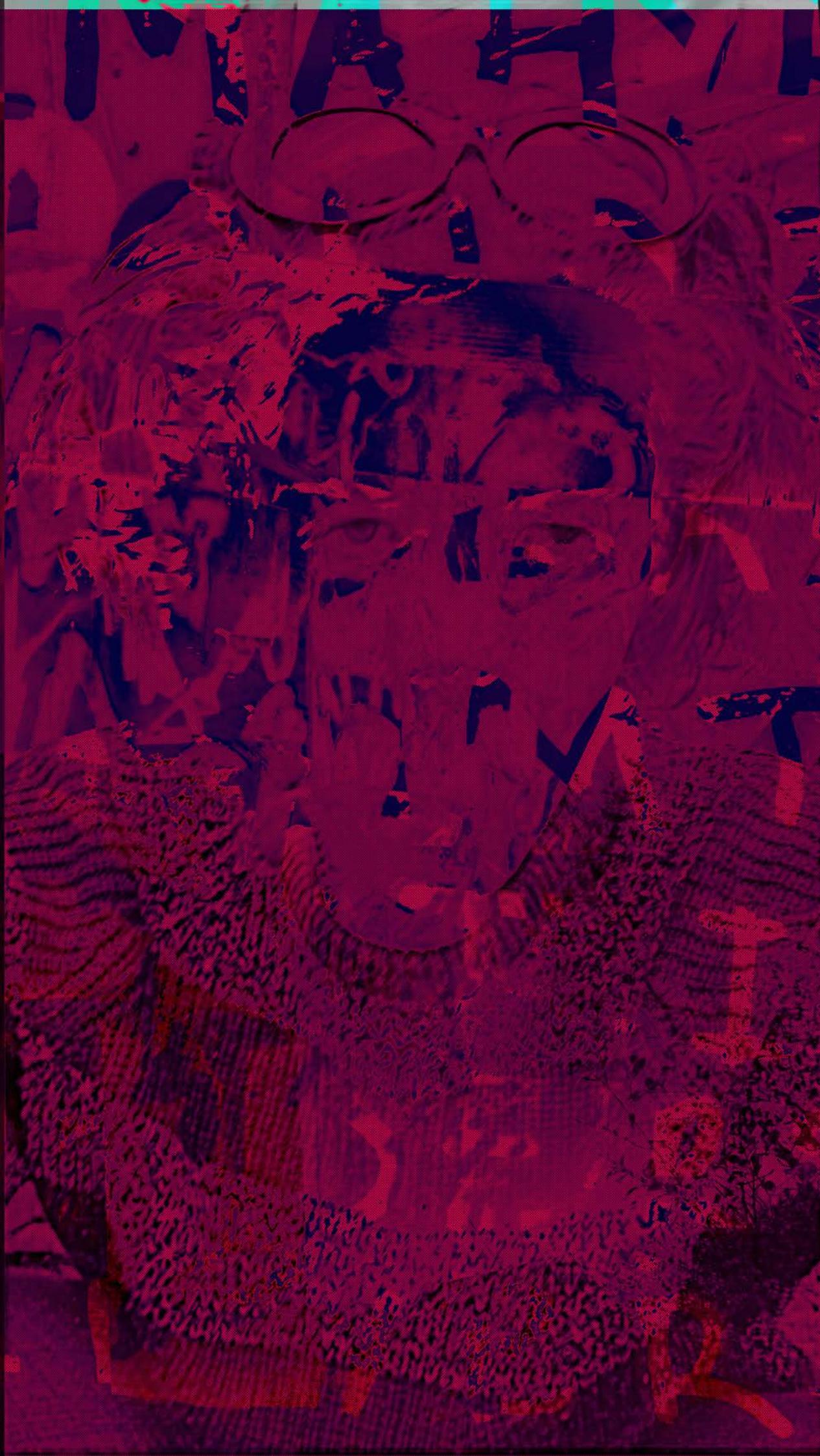


dunno







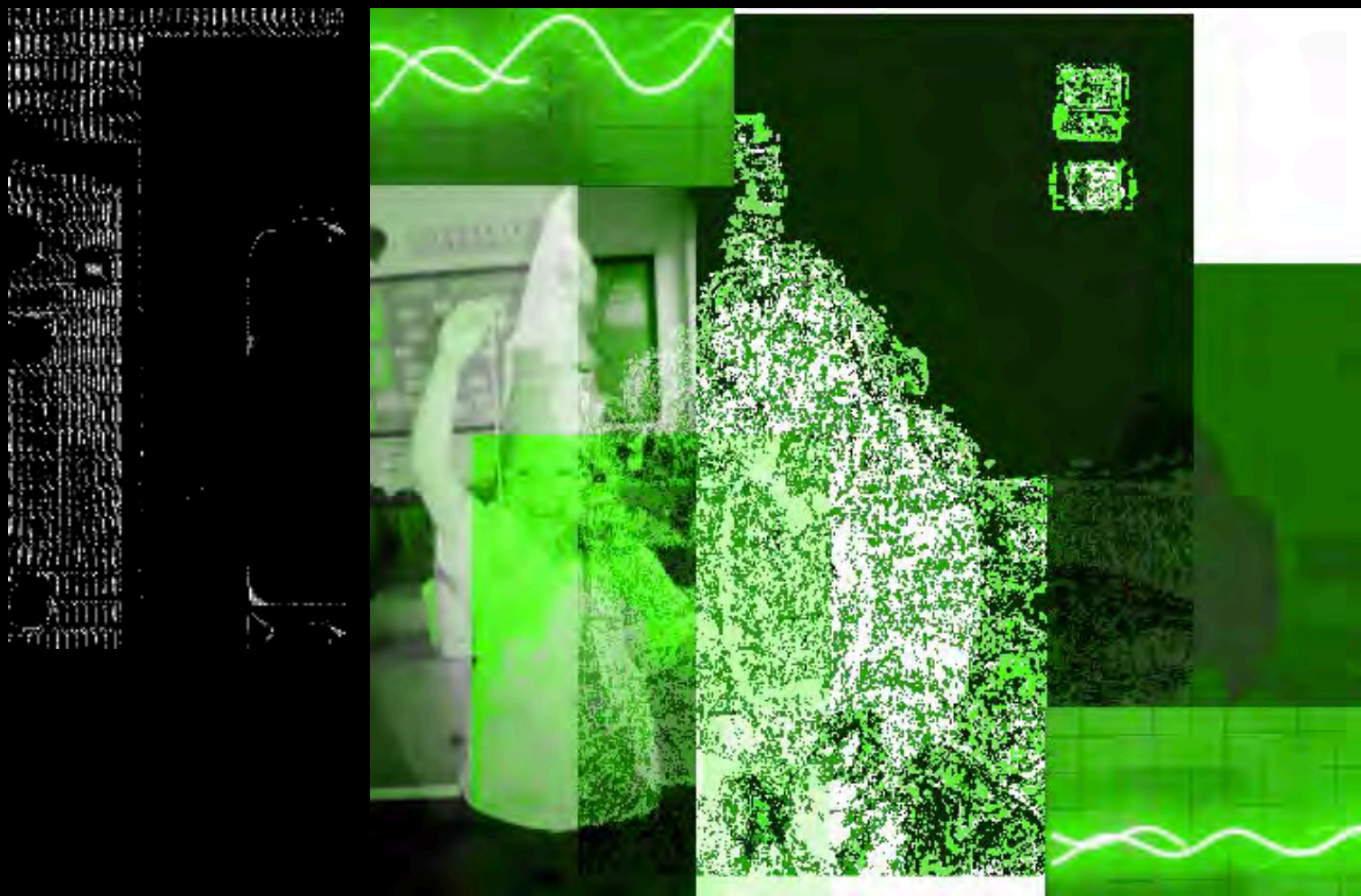




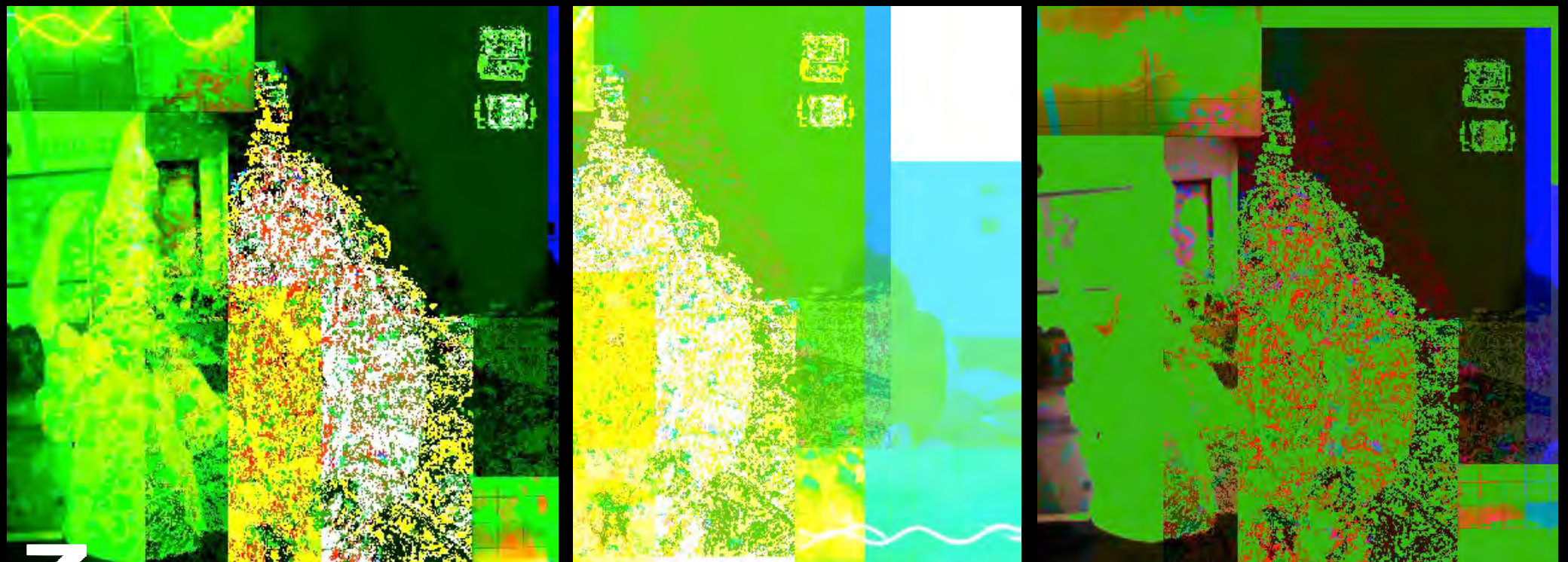
Urmakingmecrazy







makemecrazy







gdbye





ALWAYS STAY TO CRY



THIS TIME







I cut

LIFE THE DEAD  
CELLS





lifeanddeath

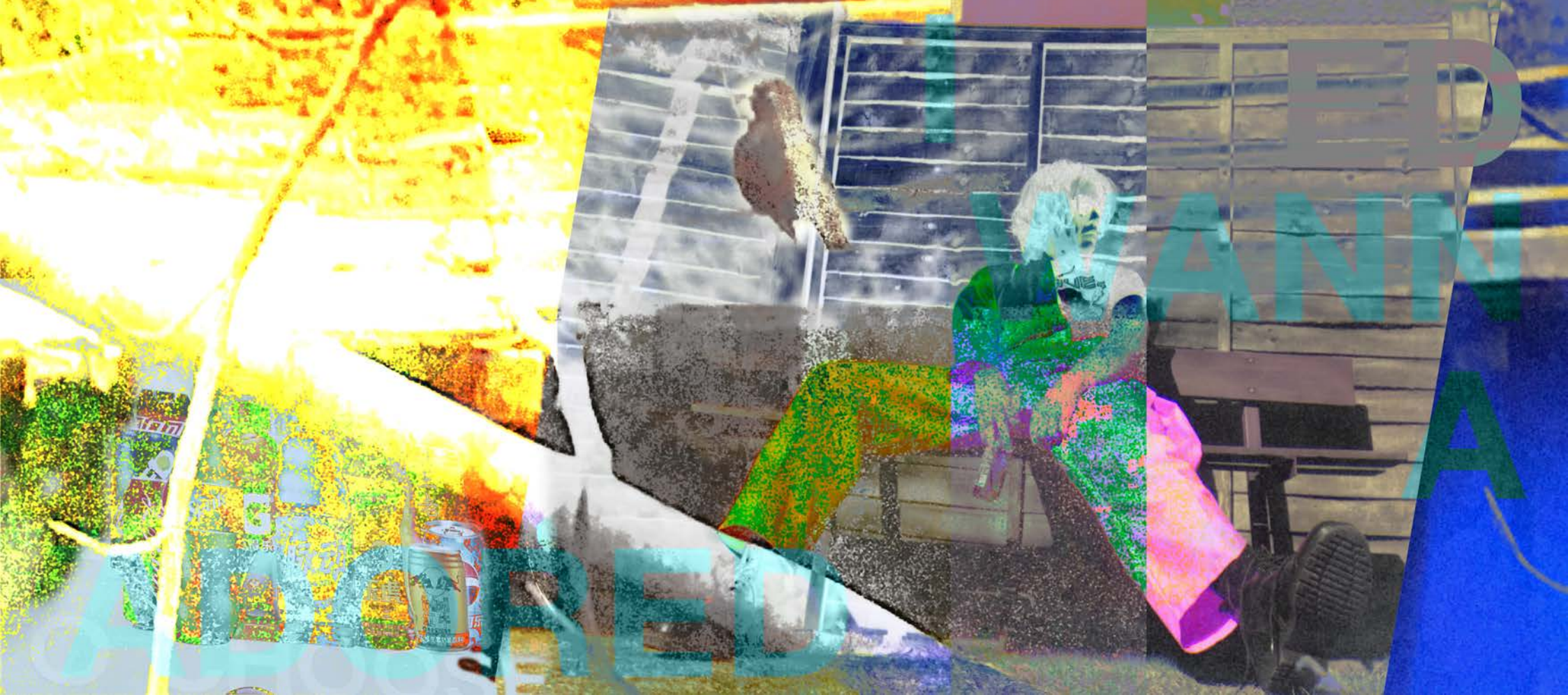




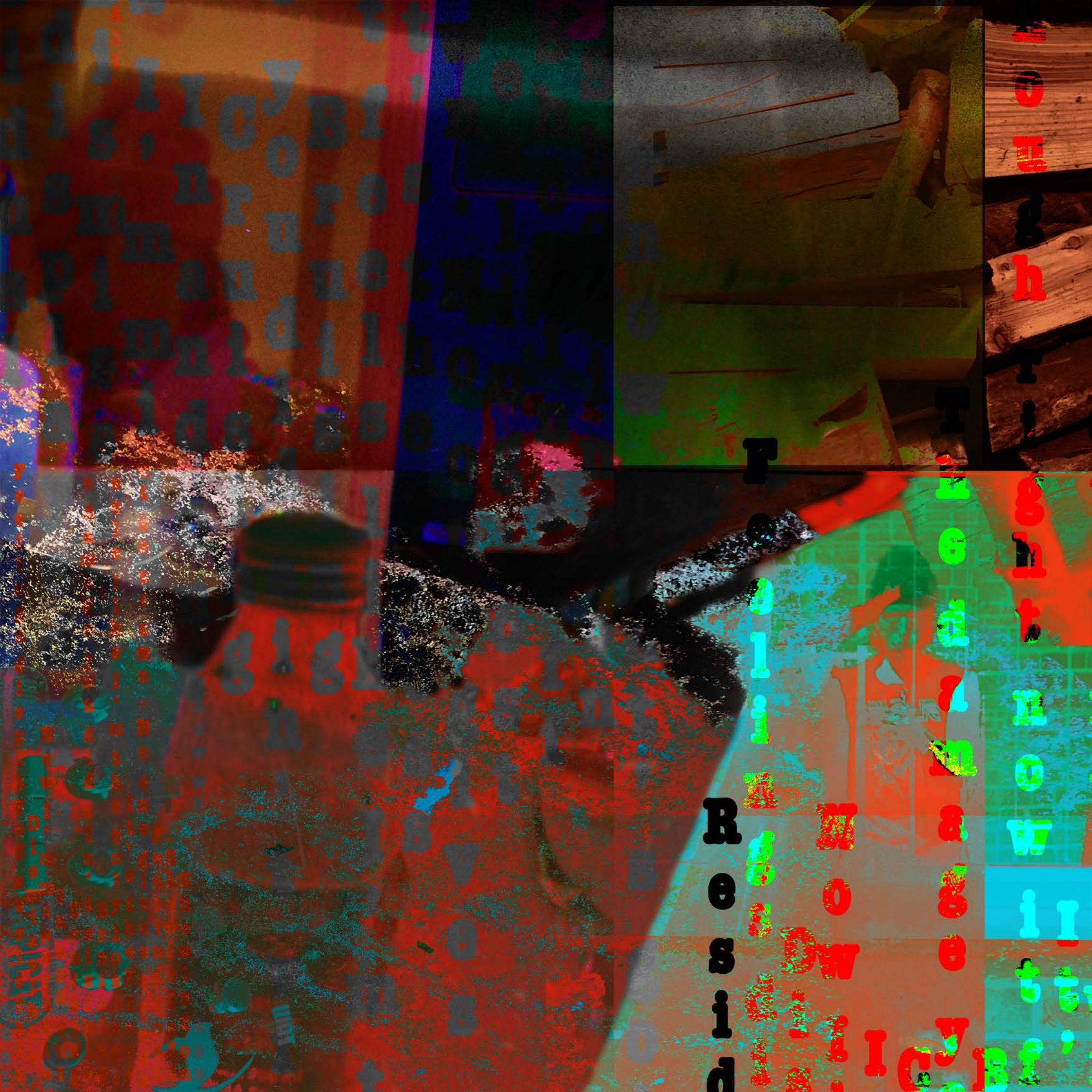


Meds are finally working  
Waking in the morning hear them birds chirping  
Sometimes bad thoughts be lurking  
But I think I'm on to something  
Still feel shit but I'd like to think I'm open and quite loving  
Usual warble in  
Most of what I say is nothing  
But sometimes it's something  
Always high  
I'm never busy when it comes to u and i  
No need to cry  
We all got bigger fish to fry  
I ain't tryna be that guy  
But positivity is something we should all try

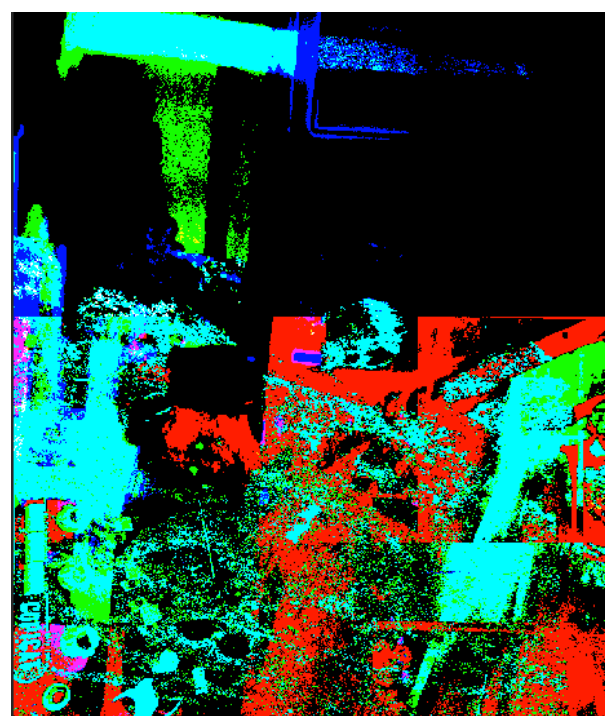
Sippin on the liquor  
Quicker, die from bad liver  
Hands shake like quiver  
Open cans like lid'r  
Past me my clipper  
I'm vile and bitter  
Dislike me i think I'm shitter  
Cat tray like litter  
Now I'm talking rubbish  
Jus tryna life that lavish  
Tragic  
My life is panic  
Manic  
People disappear jus like magic  
Can it  
All be santanic  
Thoughts  
High like planets.  
Pick up things jus to scan it  
Looking at this food and I just can't scan it  
Hola, Adidas that's Hispanic  
Left me cold  
Big puffa jacket  
Big puff and we sack it  
One bev and I just want  
Savage

















**two**

**maga-**

**zine/**

**wood[-**

**paper]**

**collage**







pp

technique

£1.30

Shots

anks



power

Classics

2.8

and this action is fast and erratic

body

attention  
your  
net focus

MAGAZINE

BUY, SELL



TOGETHER



how to stay

THIS ISSUE

S

.com  
visit



portrait

WHO CONTROLS THE PAST  
WHO CONTROLS THE FUTURE

PARALLEL  
UNIVERSES  
HAVE WE  
FINALLY  
FOUND ONE?

sharp













ECLIPSE

piece of

PAIN

advice

DNA

DRUG

of

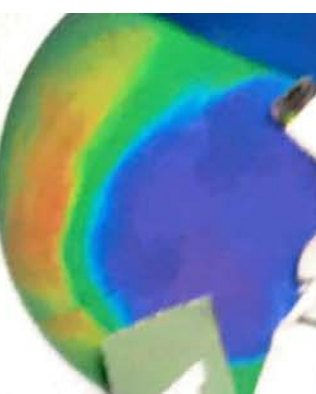
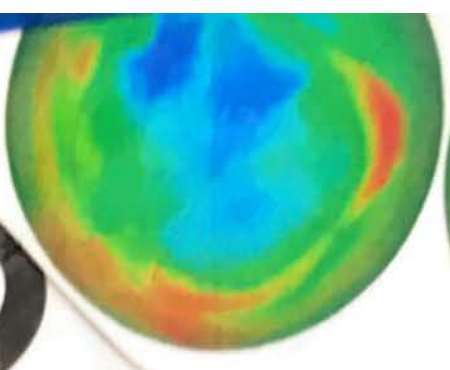
SPLIT

BBF57

neurodevelopmental disorder

PILL

"TELLING PEOPLE THEY'RE JUST FEELING 'ALTERNATIVE PAIN' ISN'T LIKELY TO PROVE ALL THAT HELPFUL"







bed

Magnum's  
landscape  
He talks to

improved

WATCH Revisited

beyond the ordinary.

DEFINING

TECHNIQUE

INTERESTED

LOOK

Practical

Brimar













WELCOME

MOON

RE

PLY

On the  
right  
track

Focus

Original and creative

SAVE  
OUR  
PLANET

TOUCH

BLE

AVA









**3xS  
collage**



stark  
18



I AM WITHOUT FORM

WITHOUT LIMIT

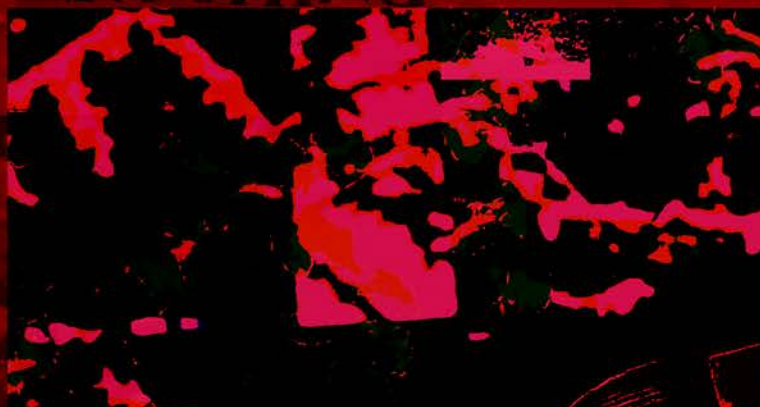
BEYOND SPACE BEYOND TIME

I AM IN EVERYTHING

EVERYTHING IS ME

I AM THE BLISS OF THE UNIVERSE,

EVERYTHING



 Send a Chat

our distance 



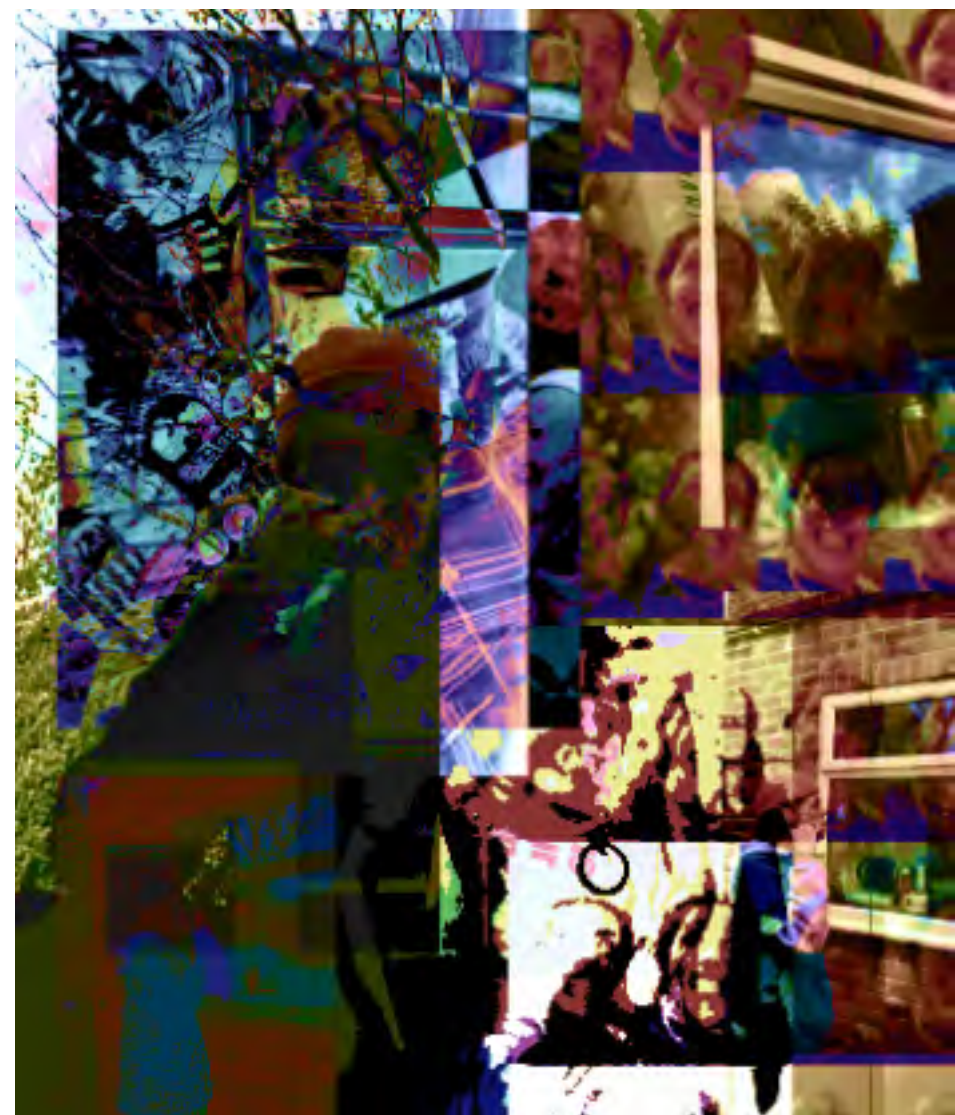
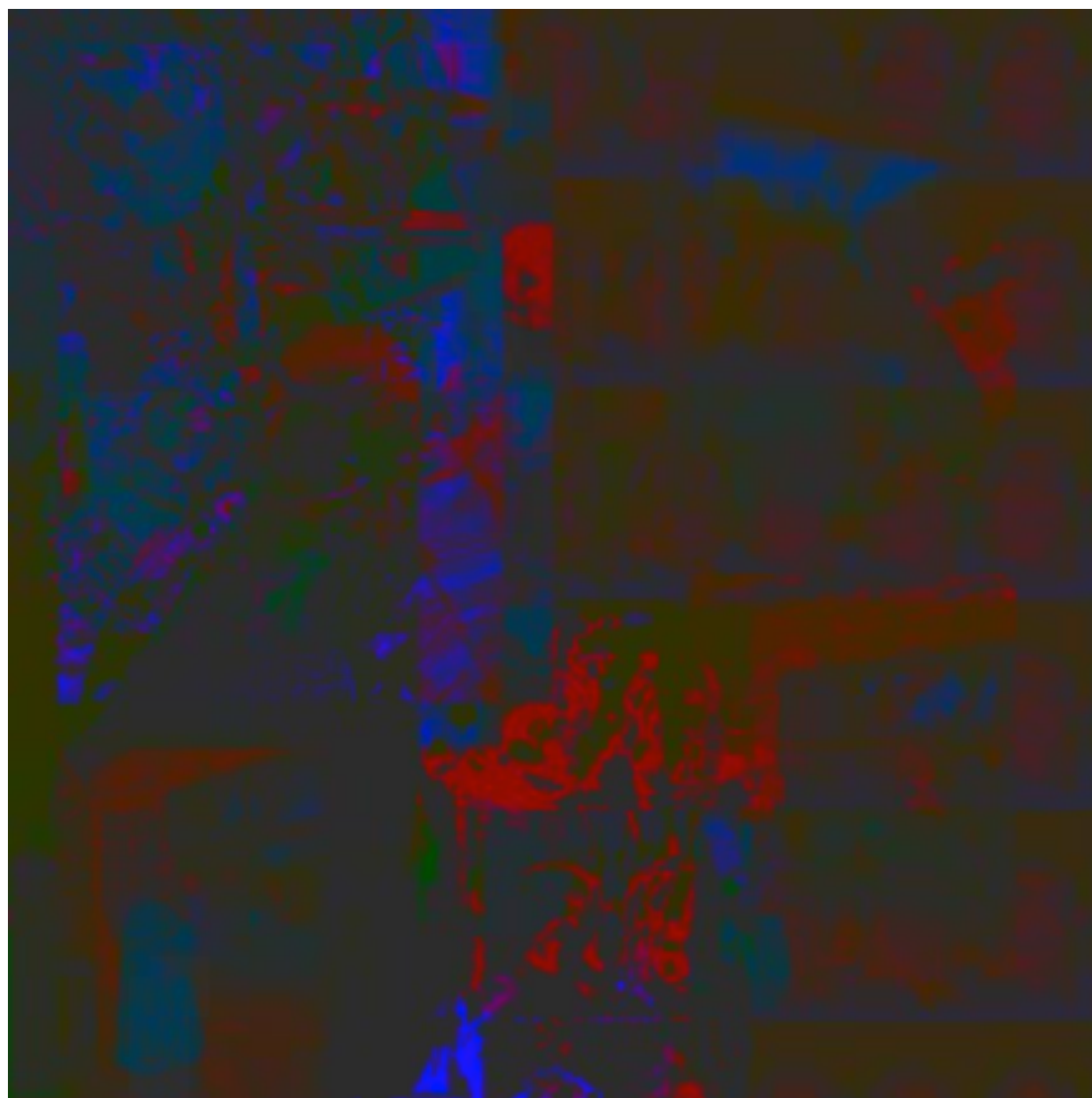
19

ASE CALL:  
7758 383777









shave

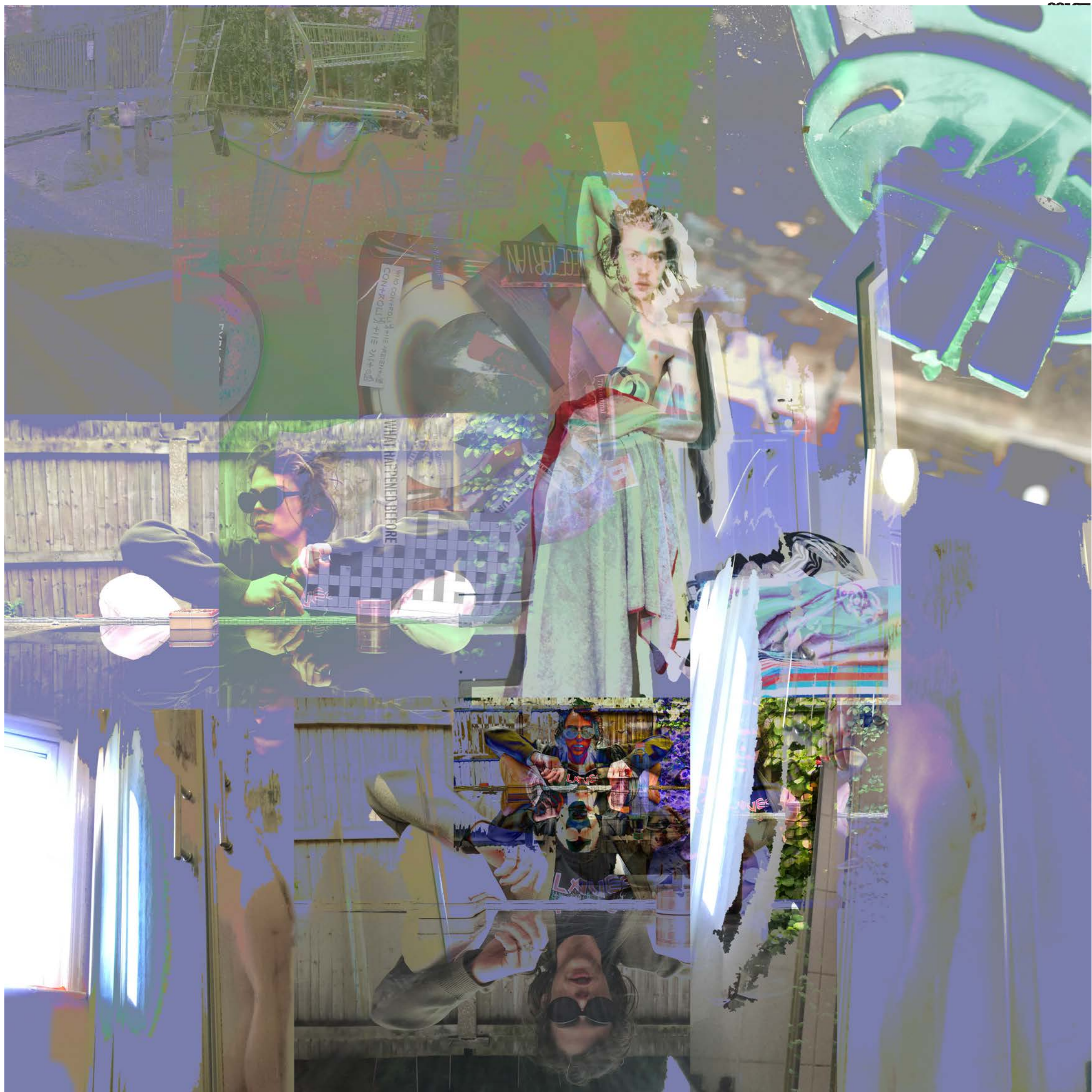




shower













com-  
bining  
photo-  
trans-  
ferred  
col-  
lage/  
words  
with

pho-  
togra-  
phy



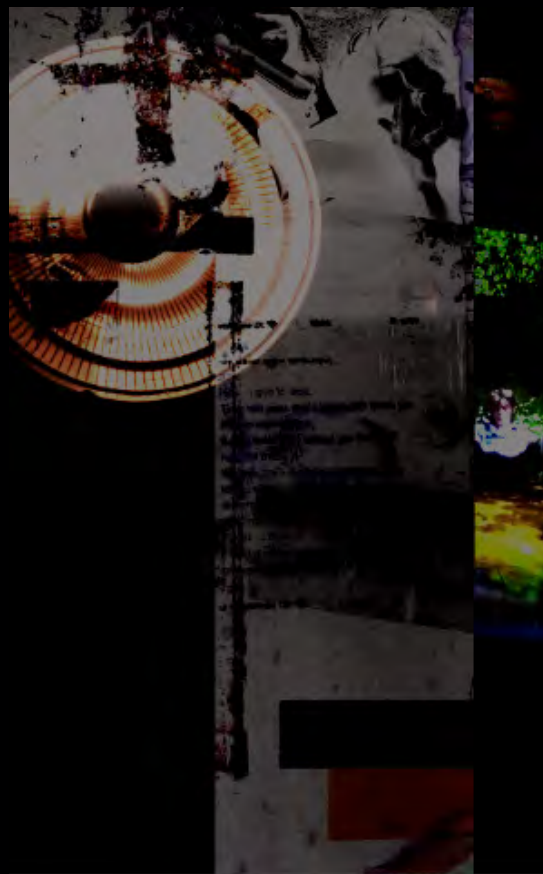


### Early Hours

I have to work.  
 Time will pass, and I grow with them you.  
 There is no way.  
 I will not let you feel that  
 I am not there.  
 We will try to be something  
 that is not just a name, but a reality.  
 I will not let you feel that  
 I am not there, and it only took  
 me a few days to find  
 out that I was  
 not there.  
 I will not let you feel that  
 I am not there, and it only took  
 me a few days to find  
 out that I was  
 not there.











v0m1tspl1t







ONLY ONE  
FEEL  
MAYBE  
ING  
NO  
DID  
SPR

SPR  
KABE











certx -rah-  
line\_\_\_\_\_  
04



Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over

Don't let the world  
tell you it's over





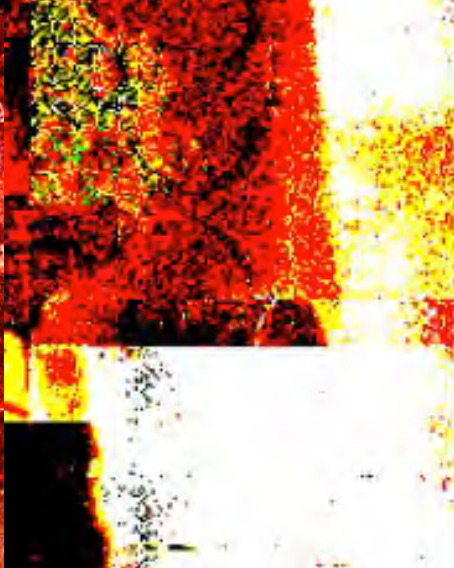
IVE  
AND

DOWN

IN THE

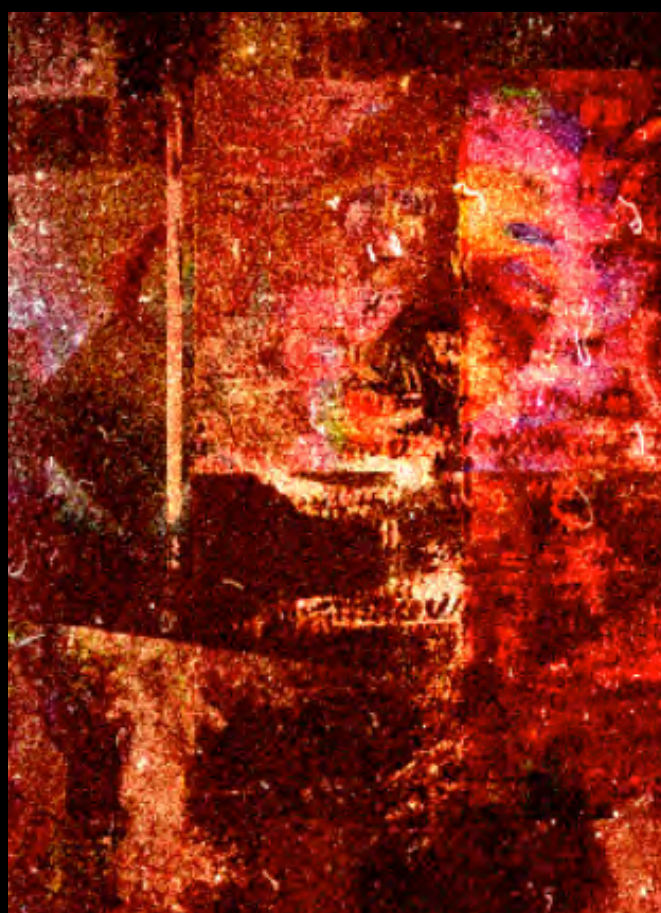
THROUGH





nostressyes  
05



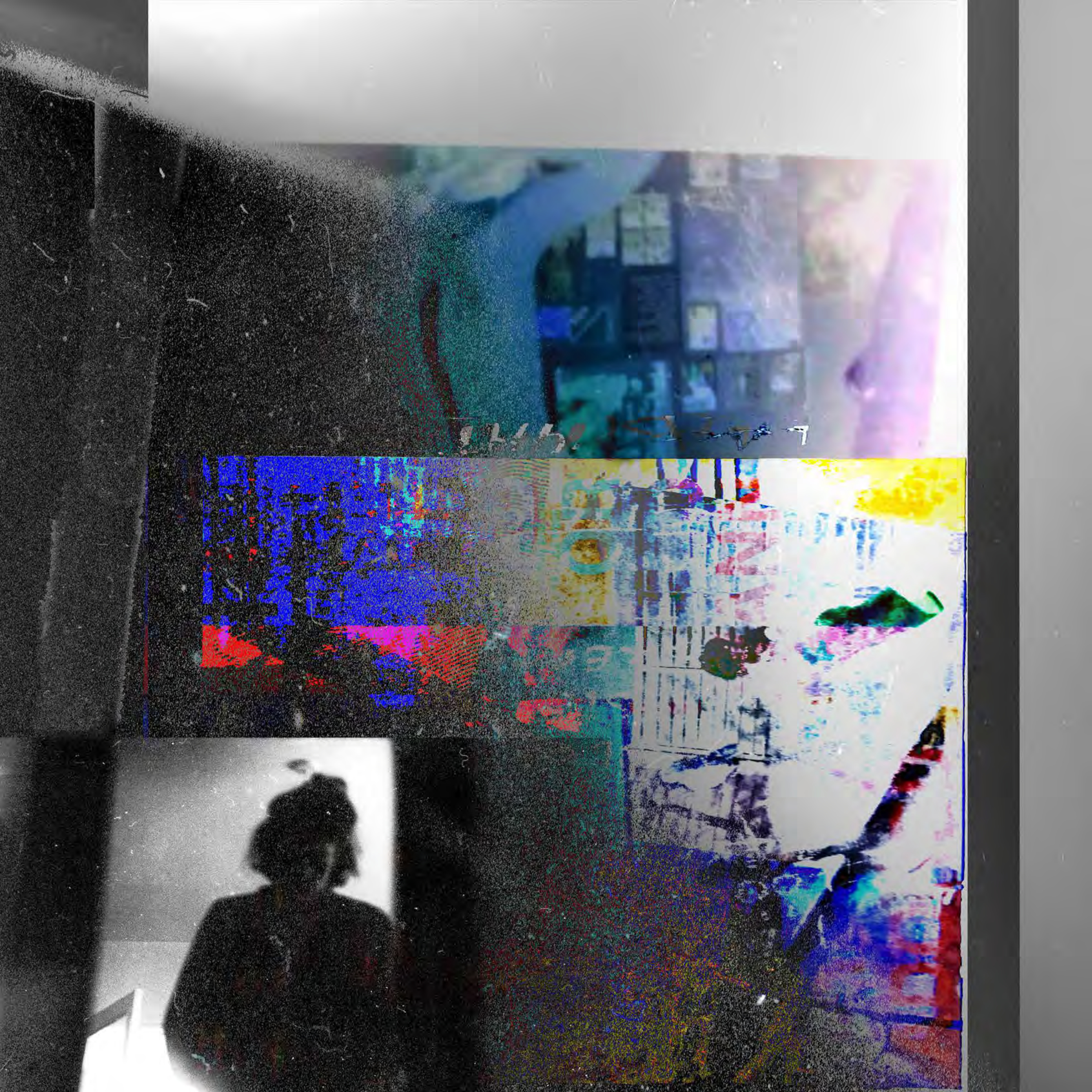


06 aeroplanemode



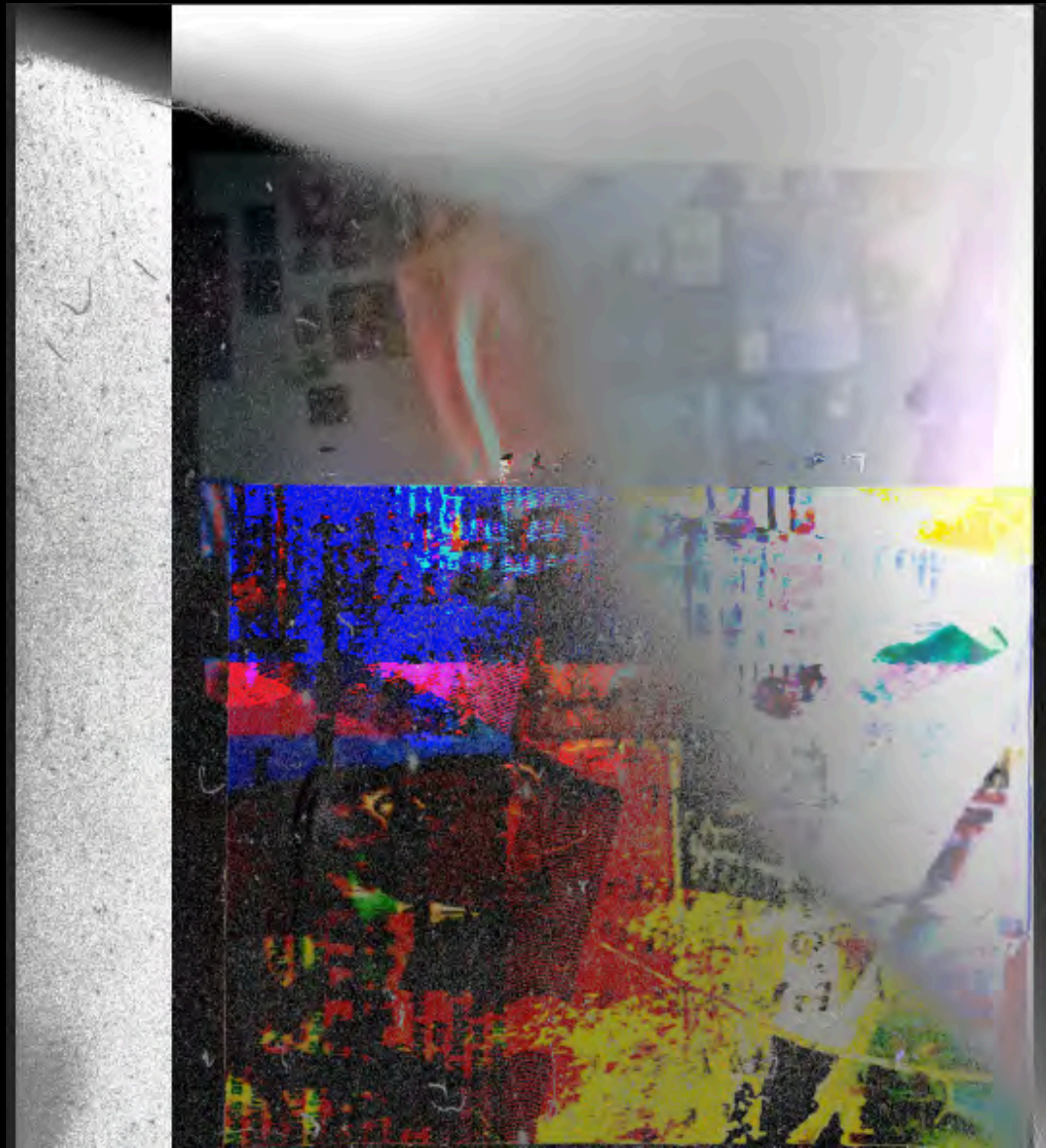
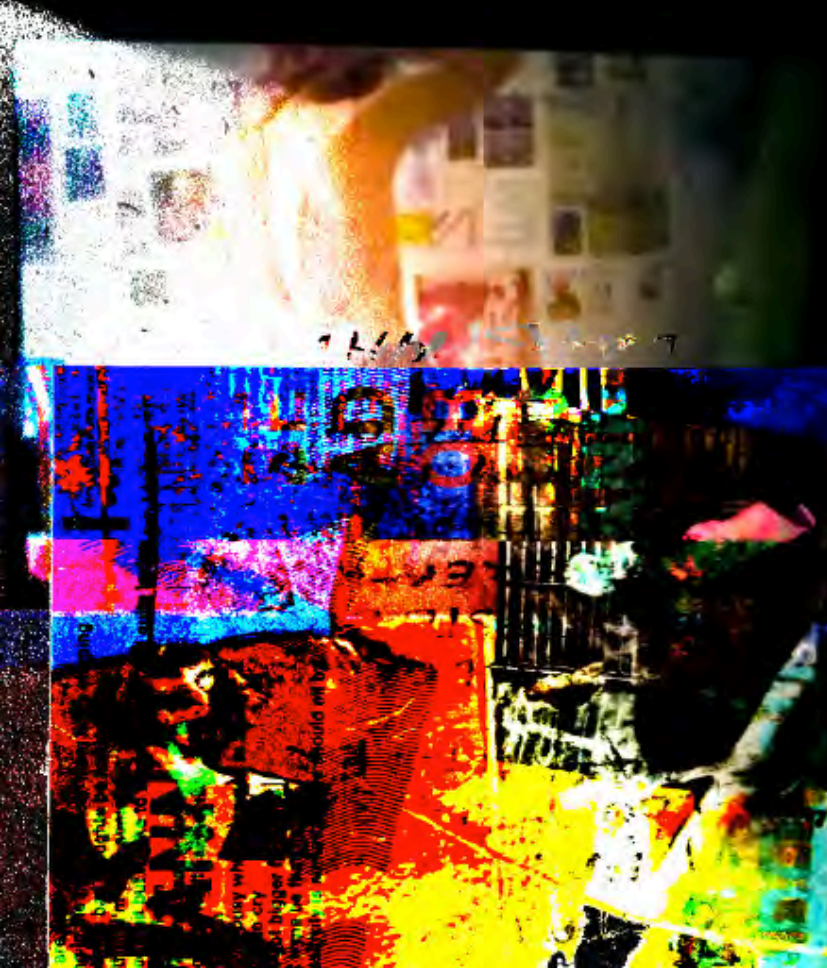
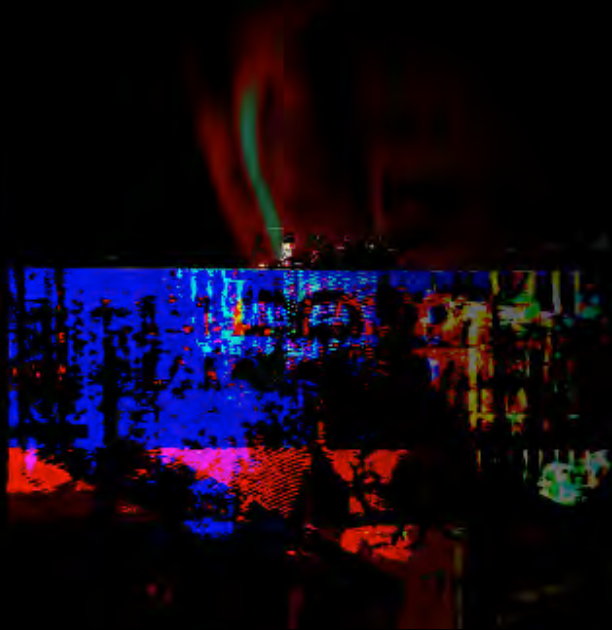








# rubberband







Untitled-2

08

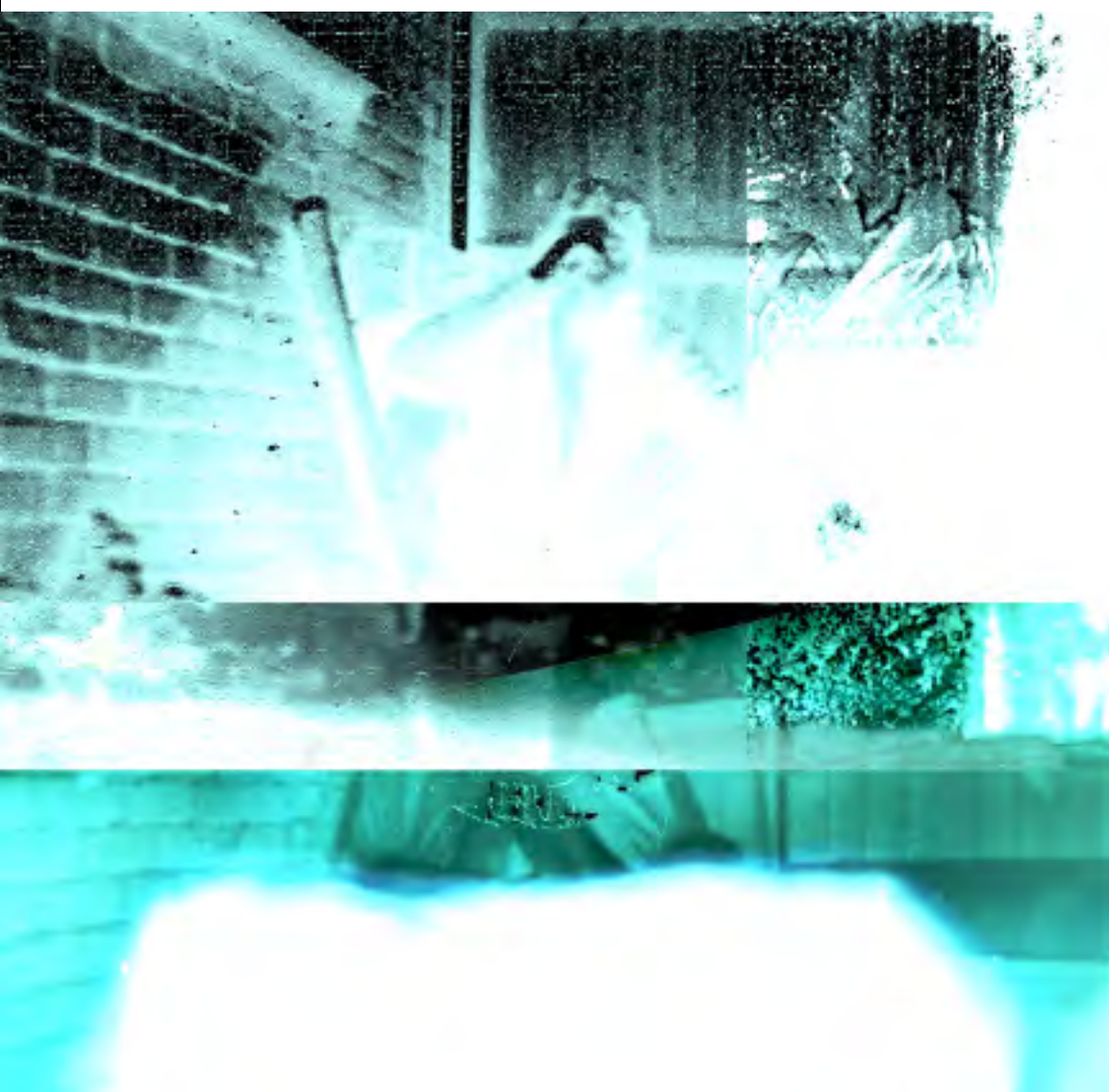












**STARanis**



**10 toomuchtooyoung**













**frail(like)**













