

T J Watson 01.06.2019

T J Watson 01.04.2017

T J Watson 30.10.2019

T J Watson 15.01.2019

T J Watson 15.12.2016

T J Watson 1.10.2019

T J Watson 01.03.2017

T J Watson 01.04.2019

T J Watson 01.12.2018

T J Watson 15.12.2018

T J Watson 30.01.2017

T J Watson 01.08.2017

The enclosed work consists of a PDF catalogue and a digital library. The latter – documented within the former – comprises several gigabytes of data, distributed over three hundred and fifteen files. Each entry therein was once a constituent unit of a prior work, amalgamated with others to constitute a temporary unity. Disengumbered of its accompanying determinations, every file falls independent and mobile, free to begin again.

Further interventions upon the newly alienated items, might introduce unity to the qualitatively distinct through quantitative commensuration; the proliferation of novel forms of exchange provides a model by which to do so. In their wake, trajectories of accumulation leave guides for synthesising the isolated. The enclosed work consists of a digital library and a catalogue. The former – documenting the latter – comprises an illustrated repository of files, distributed over thirty-one pages. Each pictured entry was once a constituent unit of a prior work, amalgamated with others to constitute a temporary unity. Distanced from its accompanying determinations, every file falls vulnerable and mobile, exposed to instrumentalisation elsewhere.

Further interventions upon the newly alienated items, might introduce plurality to the quantitative commensurate through qualitative distinction; the retention of traditional forms of use provides a model by which to do so. In their wake, trajectories of accumulation leave guides for isolating the synthesised.

Yet how, it at all, might qualitative particularity be reconciled with quantitative identity?



T J Watson 30.10.2019





As the cultural industrial logic of the ever-new ever-same hardens, the boundaries of the once-individuated image-commodity soften, its borders eroded by a putatively limitless stream of archived materials. Regurgitated amalgams of audio, text and video accumulate to render the production of the individual object subordinate; the once-resistive, unique work is supplanted by an economic imperative to engender mere continuous, uncritical consumptive experience.

To compensate for the single work's diminution, the category of the "artist" enlarges, foregrounded as a means to navigate a persistent flow of image-commodities. Thus, the "artist" permits the displacement of "work" as a predominant organising category, its expansion undergirded by fantasies of individuality and authorial production; listeners, readers and viewers make their contextually-contingent, transient judgements therewith. Seemingly, a series of individual names provides the conceptual determinacy required to sustain mechanized comprehension and its pleasures, with market participation now mediated by a memorised model of personal relation.

If the "artist" affords a provisional unity through which to apprehend streamed information, the concept's limits and capacities remain malleable. Minimally, each name threads garlands of digital assets, to be summoned through computational command or not. Today, "artists" figure constructed arrangements of properties. Though the "artist" often fulfils a capitalistic function, it presents a potentially oppositional form nonetheless, disrupting the deluge of affirmative market participation with disaggregative, and reaggregative, models that exceed profitability's strictures.

The enclosed work consists of a database of digital files, each element extricated from prior works. The database comprises 315 files used by T J Watson.





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006		012	<p>Untitled (Sally Coles) Wood, paint, paper 120 x 160 x 110cm 2016</p>
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**013**TXT
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Untitled (Marian Goodman)
Wood, paint, perspex, paper
128 x 160 x 110cm
2016

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Untitled (Marian Goodman)
Wood, paint, perspex, paper
128 x 160 x 110cm
2016

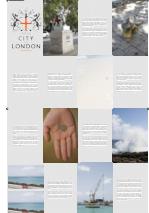
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Untitled (Marian Goodman)
Wood, paint, perspex, paper
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2016

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Untitled (Marian Goodman)
Wood, paint, perspex, paper
128 x 160 x 110cm
2016



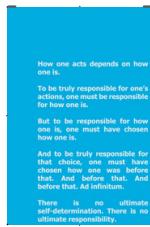
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Whether with Joy or in Fear
PDF, folded paper, distribution
2017

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2	Glory	Glory	120	#E6A9C9	112	59	33	38	
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4	Glory Sans	Glory Sans	71	#E6A9C9	60	38	1	7	
5	Glory Sans	Glory Sans	75	#E6A9C9	60	39	3	14	
6	Glory Sans	Glory Sans	76	#E6A9C9	60	39	10	10	
7	Tatjana	Tatjana	77	#E6A9C9	142	38	4	6	
8	Tatjana	Tatjana	144	#E6A9C9	40	38	3	29	

039

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How one acts depends on how one is.
To be truly responsible for one's actions, one must be responsible for how one is.
But to be responsible for how one is, one must have chosen how one was before that, and before that, And before that. Ad infinitum.
There is no ultimate self-determination. There is no ultimate responsibility.



040

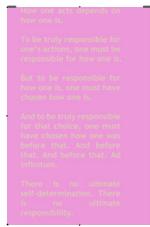
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Vanishing Mediation
Wood, Paint, paper
Two objects, both 175 x 120 x 5cm
2017

041

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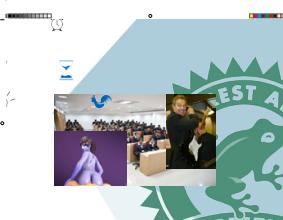
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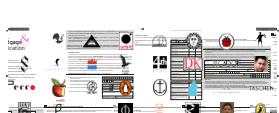
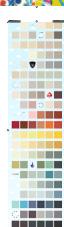
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Untitled (Sadie Coles)
Digital model
2018

103

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Untitled (Sadie Coles)
Digital model
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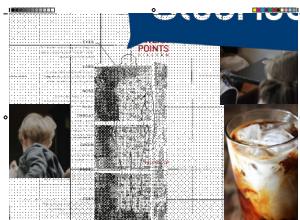


PDF catalogue, page twelve (A4)

14



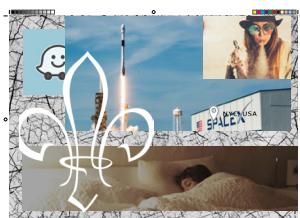
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WHERE TALKERS...
...are passing messages, or receiving them. Rich and family, poor and lonely, on what people know about when they will light and die for, and their history like a chain of checkbooks, by replicating the Cold War era's central phenomenon of global politics, and why it makes perfect sense, better than any alternative, a noble vision for understanding and concern with the choices voters make in the world.

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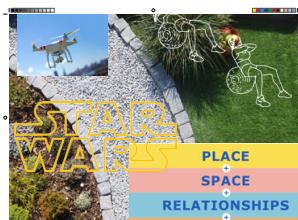
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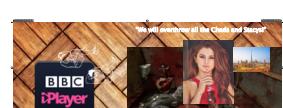
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35MB**194**TXT
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PDF catalogue, page twenty-three (A4)

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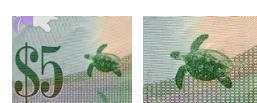
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53.3MB**296**TIF
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315

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Desert Islands
10 single channel videos
2019



29



PDF catalogue, page twenty-nine (A4)

31



Assets
⊕
Digital archive
2019
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30



PDF catalogue, page thirty (A4)



31



PDF catalogue, page thirty-one (A4)

Assets

PDF catalogue, digital archive
2019

