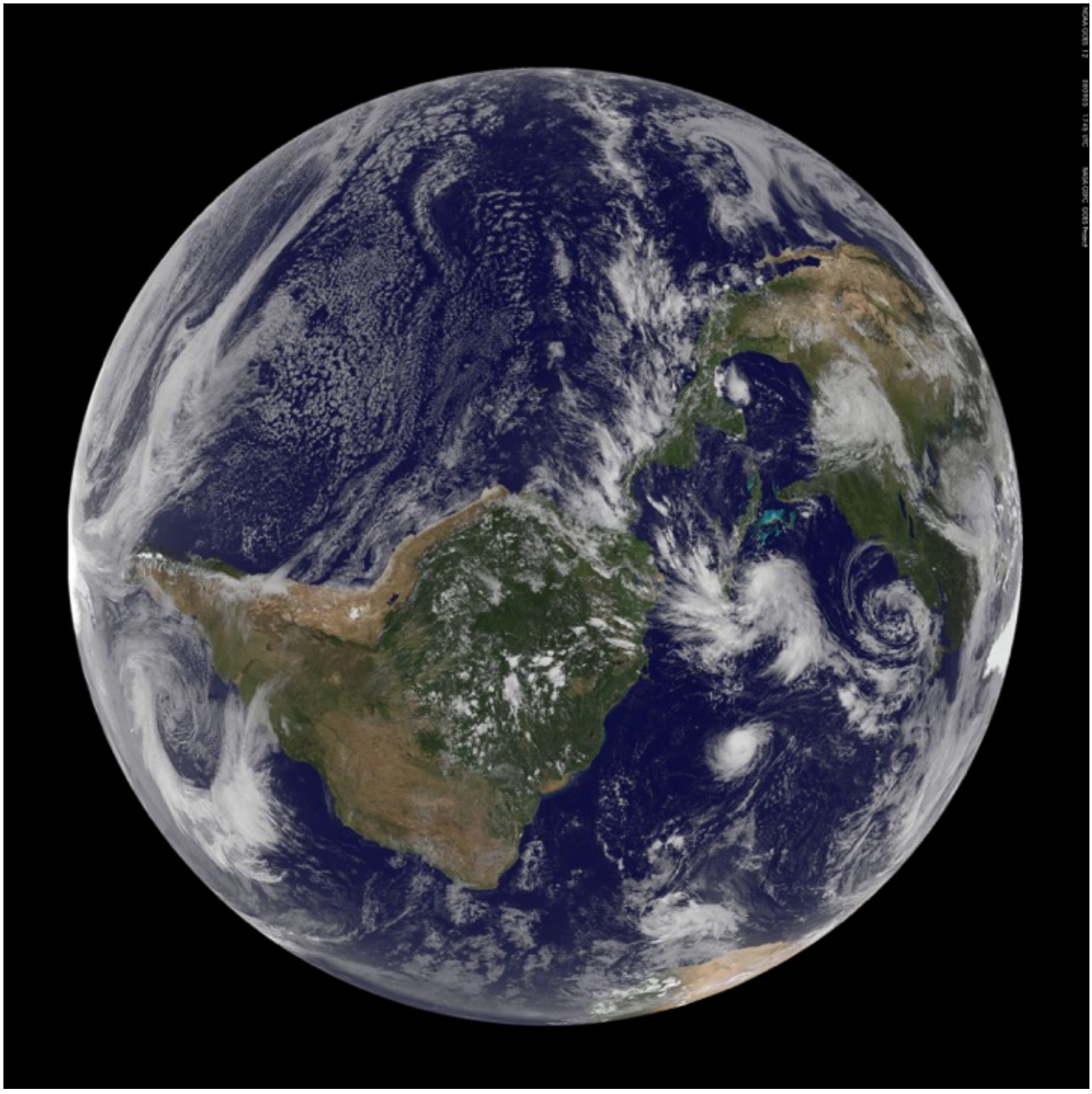
S O

SEASONS OVER THE LIQUID WORLD

Ryan L. Moule

L W



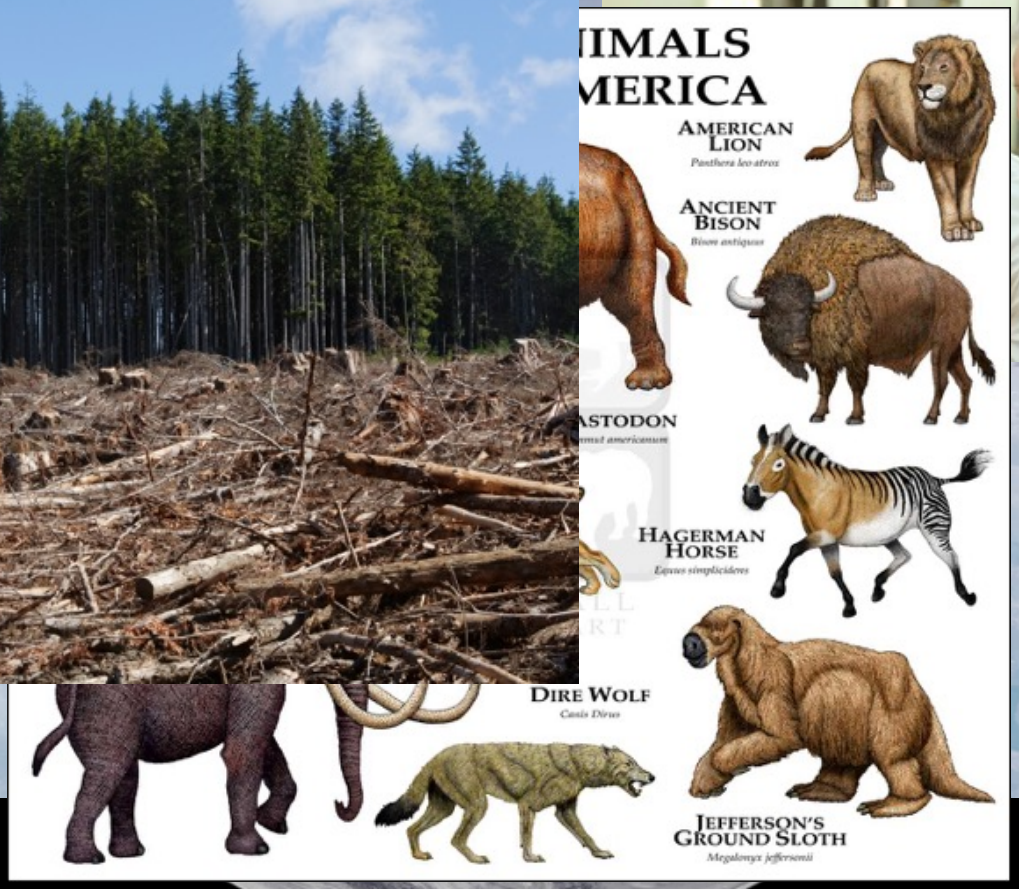


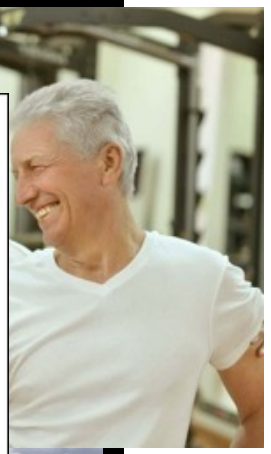





EXTINCT ANIMALS
OF NORTH AMERICA
WESTERN CAMEL
Camelops sp
AMERICAN LION
Panthera leo atrox
ANCIENT BISON
Bison antiquus
MASTODON
Mammut americanum
SHORT-FACED BEAR
Arctodus simus
COLUMBIA MAMMOTH
Mammuthus columbi
SABER-TOOTH CAT
Smilodon californicus
HAGERMAN HORSE
Equus simplicidens
DIRE WOLF
Canis Dirus
JEFFERSON'S GROUND SLOTH
Megalonyx jeffersonii




IMALS
MERICA
AMERICAN LION
Panthera leo atrox
ANCIENT BISON
Bison antiquus
ASTODON
HAGERMAN HORSE
Equus simplicidens
DIRE WOLF
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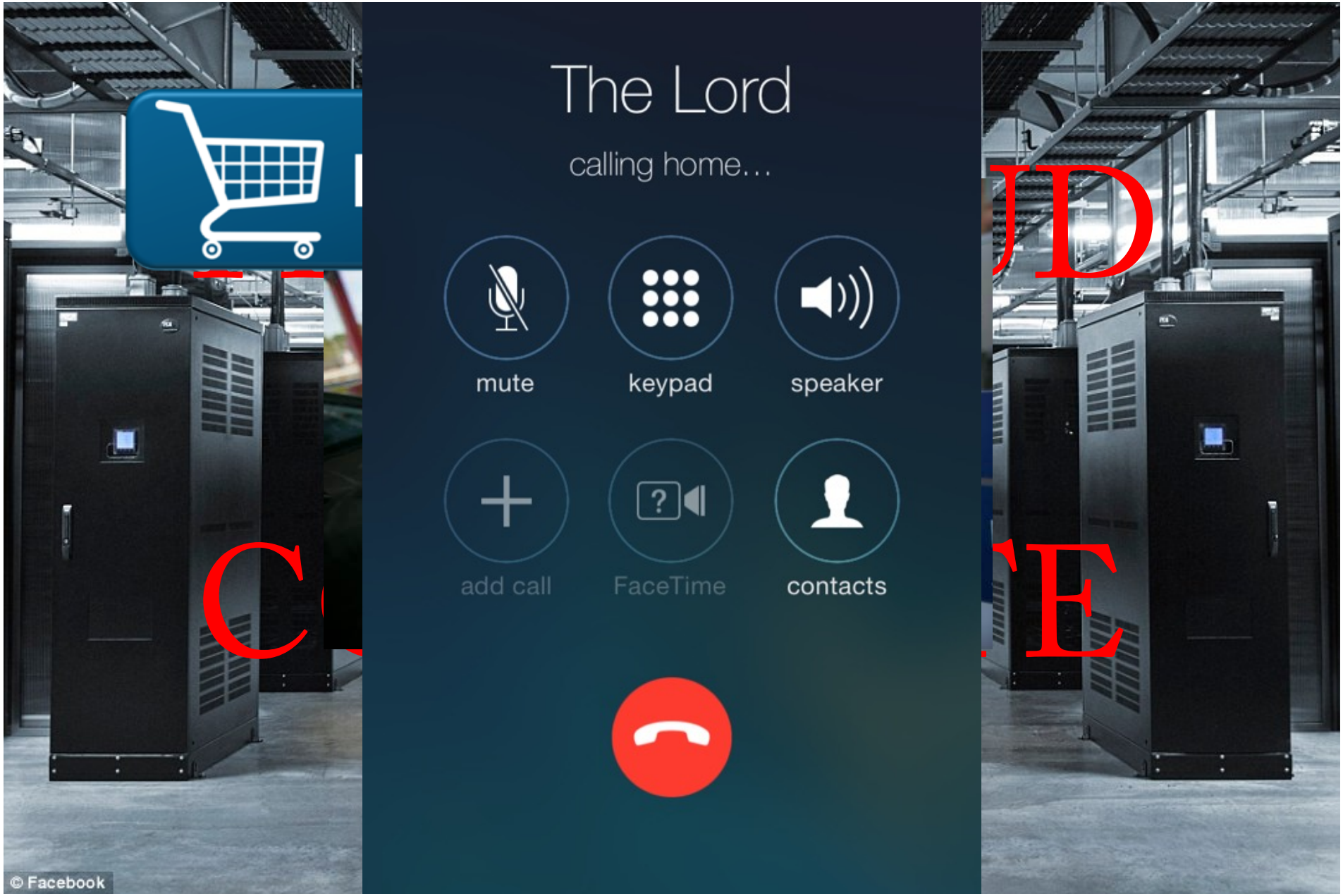


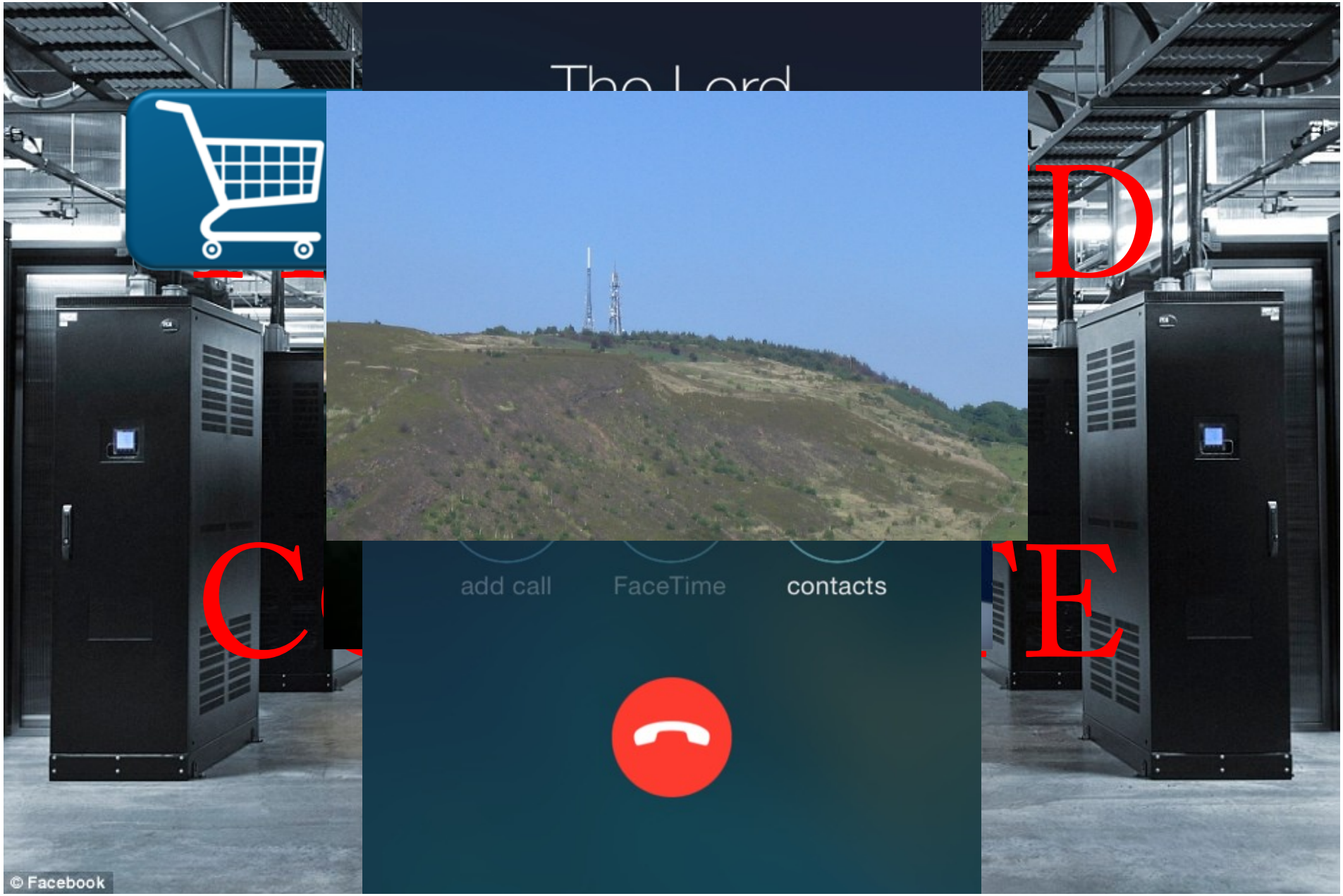

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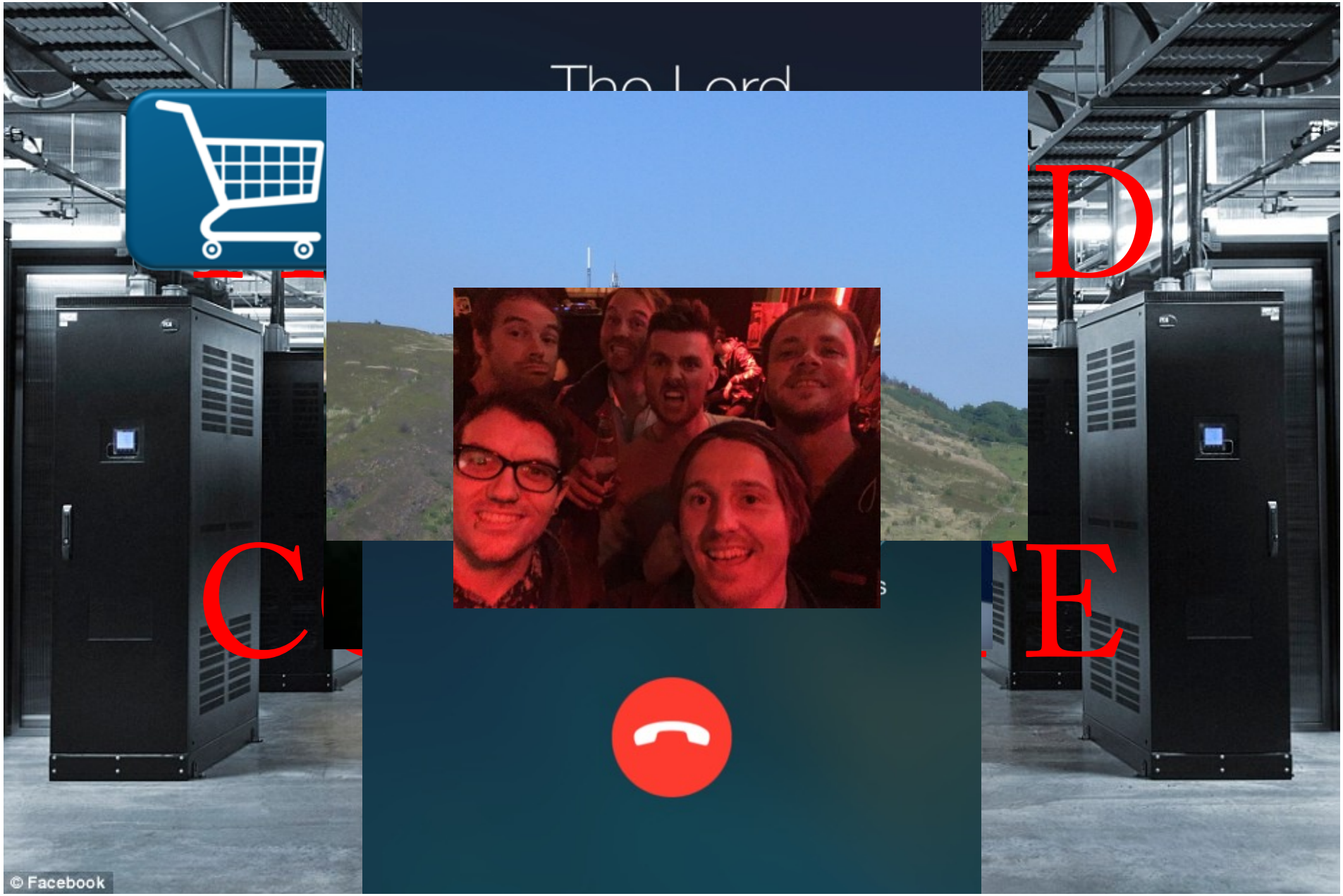
THE CLOUD IS CONCRETE

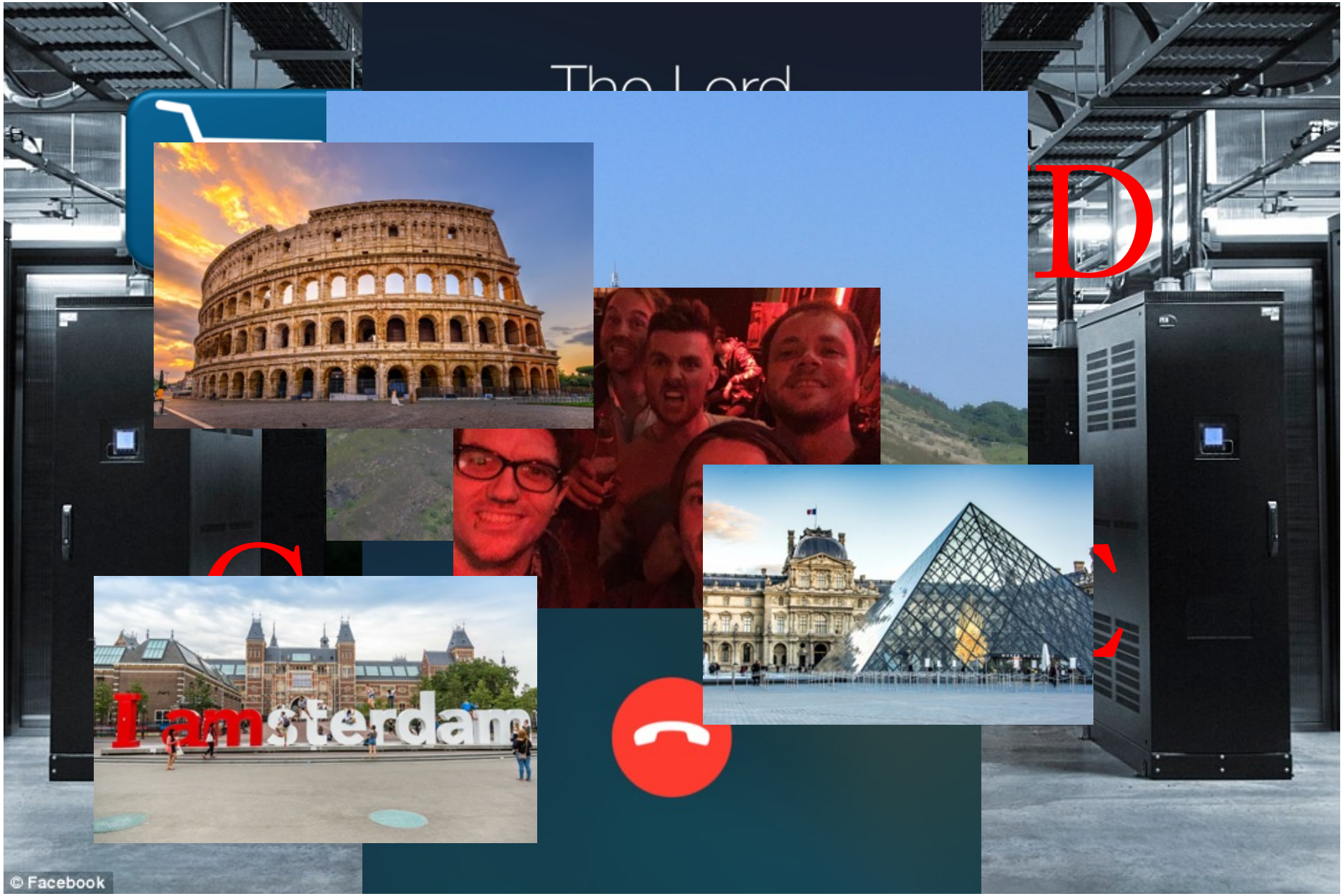

Border control
Identification documentation
Passengers who fail to produce
a passport or other valid
document at the
Control for
© Facebook

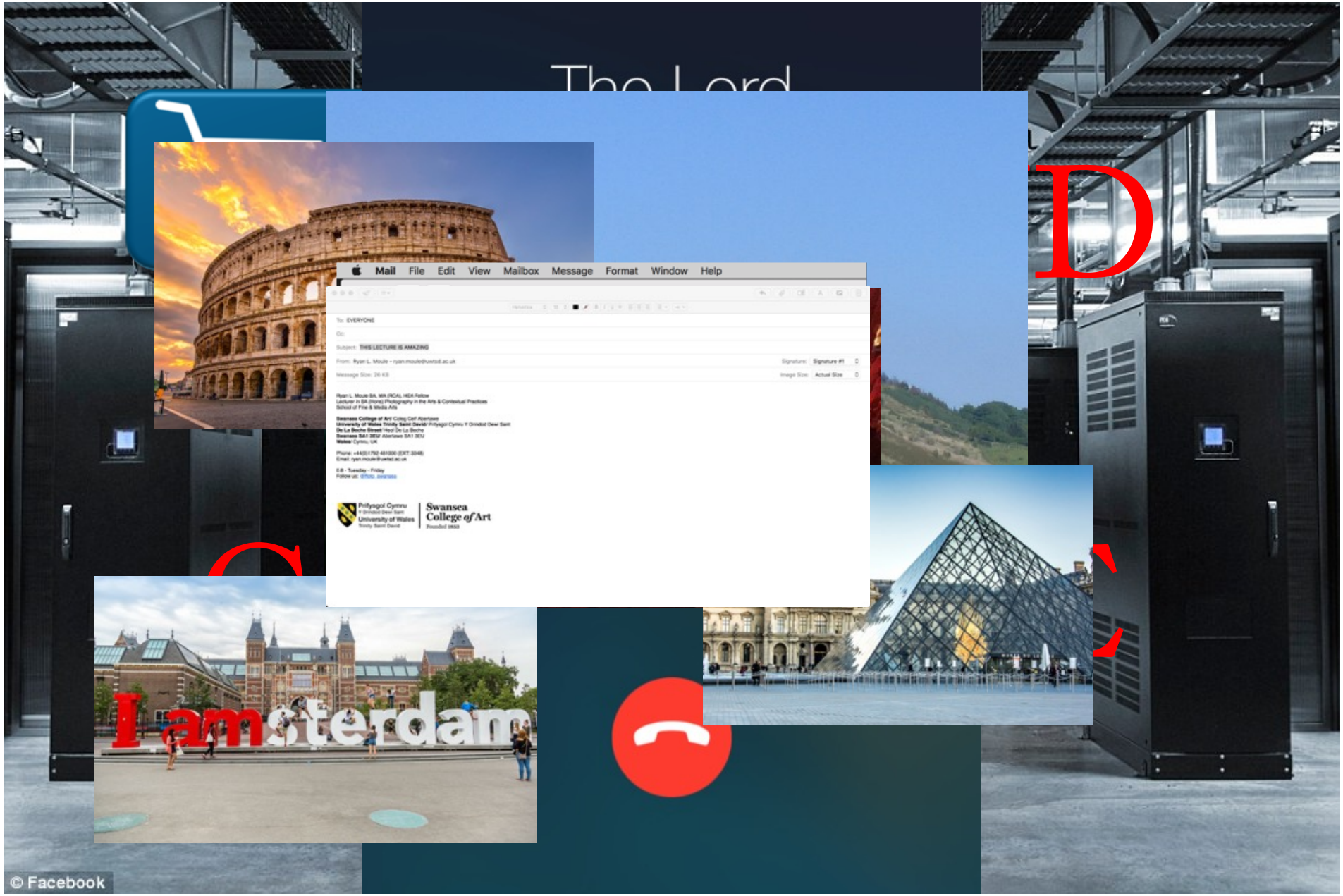

Purchase
Border control
Identification documentation
Passengers who fail to produce
a passport or other valid
document at the
Control
© Facebook

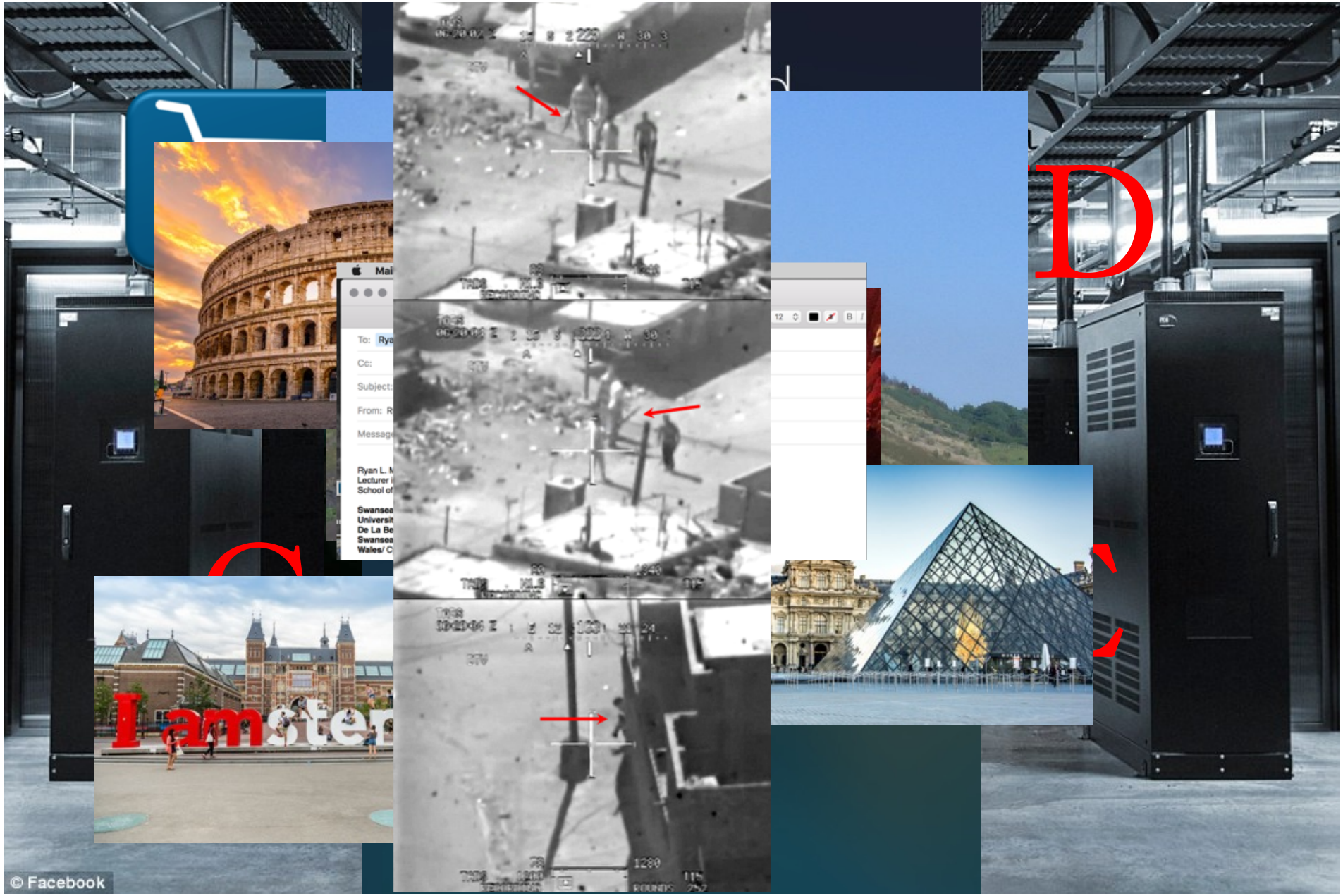

The Lord
calling home…
mute
keypad
speaker
add call
FaceTime
contacts
© Facebook

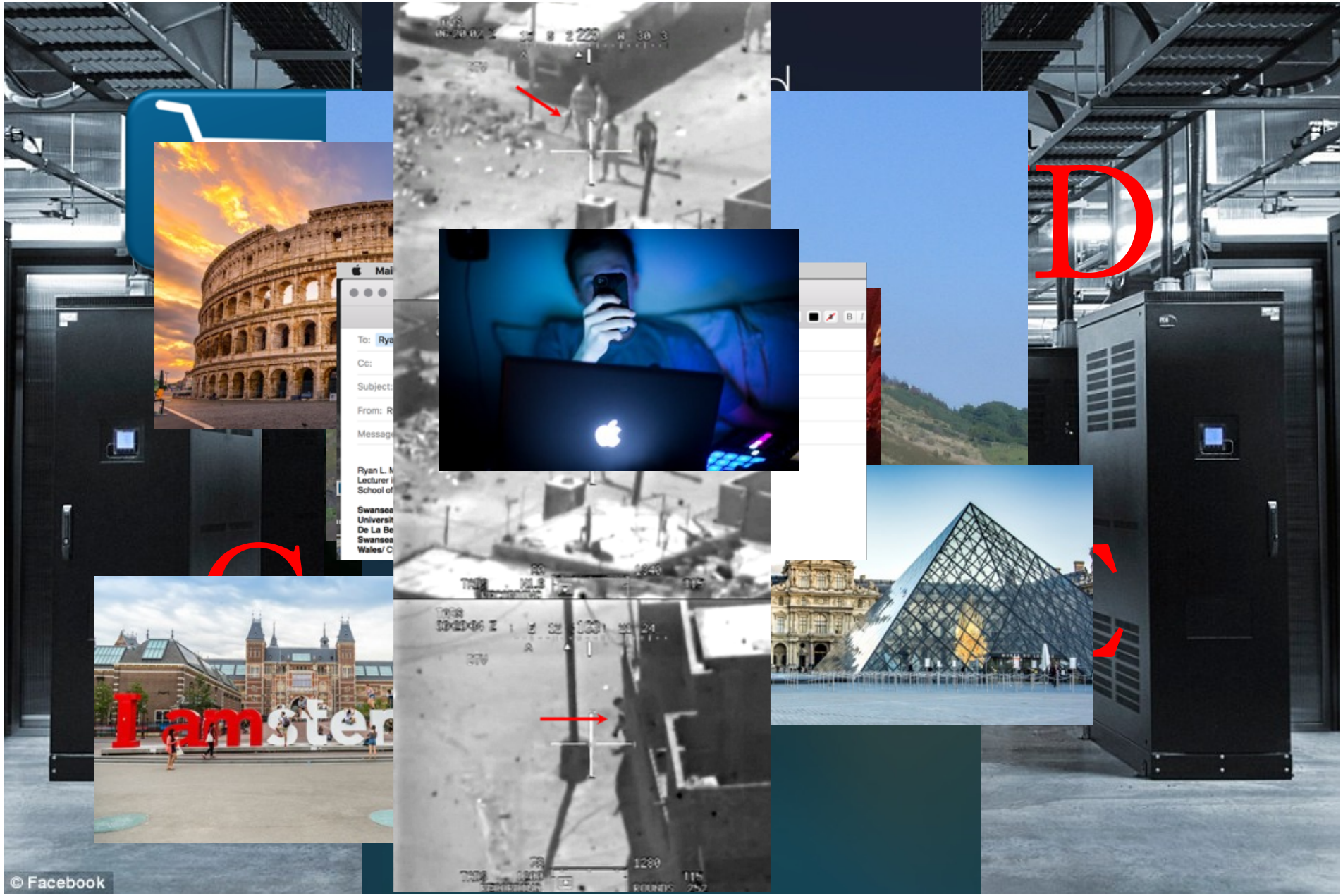

The Lord
D
C
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add call
FaceTime
contacts
© Facebook


The Lord
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© Facebook


The Lord
D
I amsterdam
© Facebook


Mail File Edit View Mailbox Message Format Window Help
To: EVERYONE
Subject: THIS LECTURE IS AMAZING
Swansea College of Art
I amsterdam
© Facebook


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© Facebook


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I amster
© Facebook

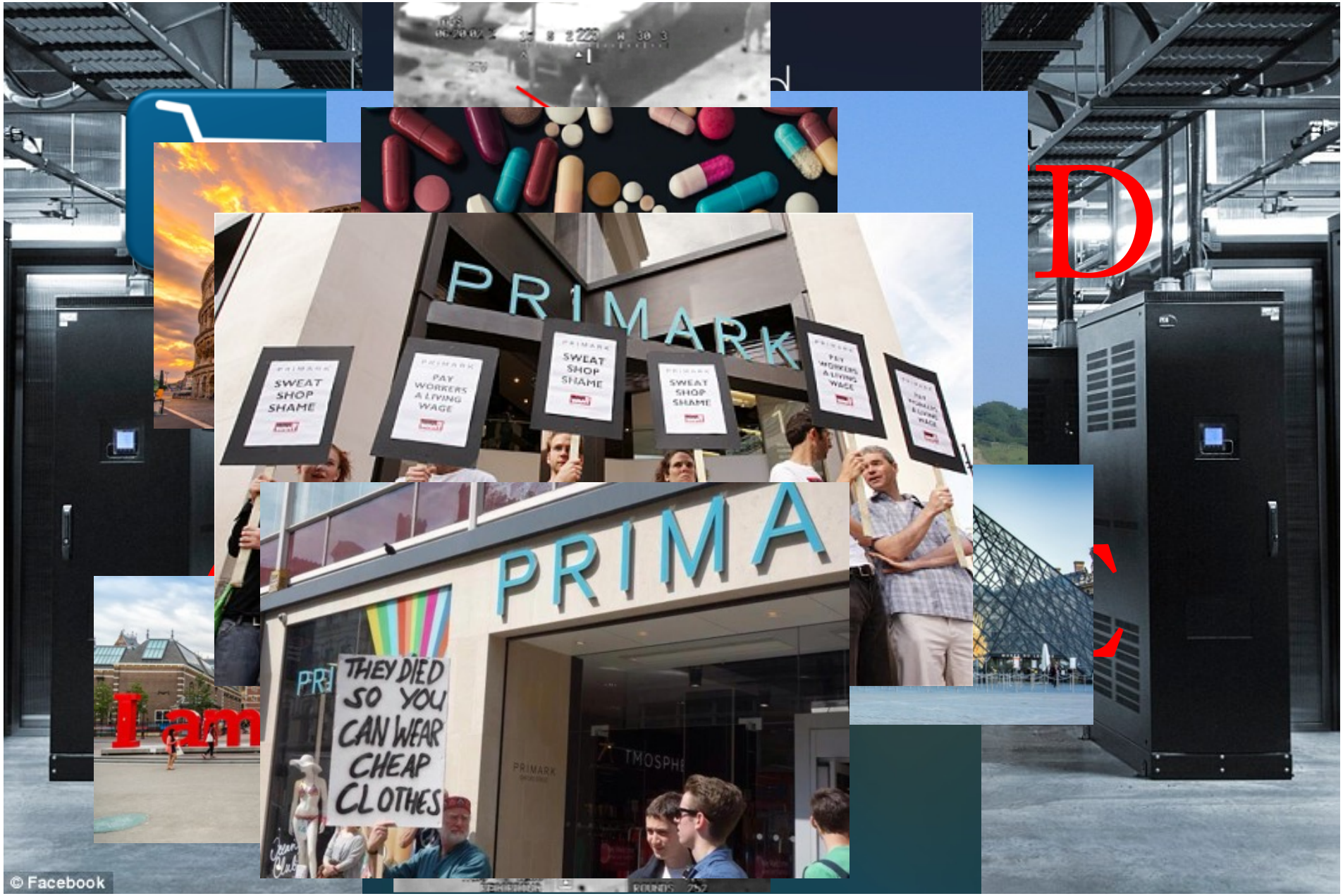
© Facebook
I am stel
To: Ry
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© Facebook
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Mail
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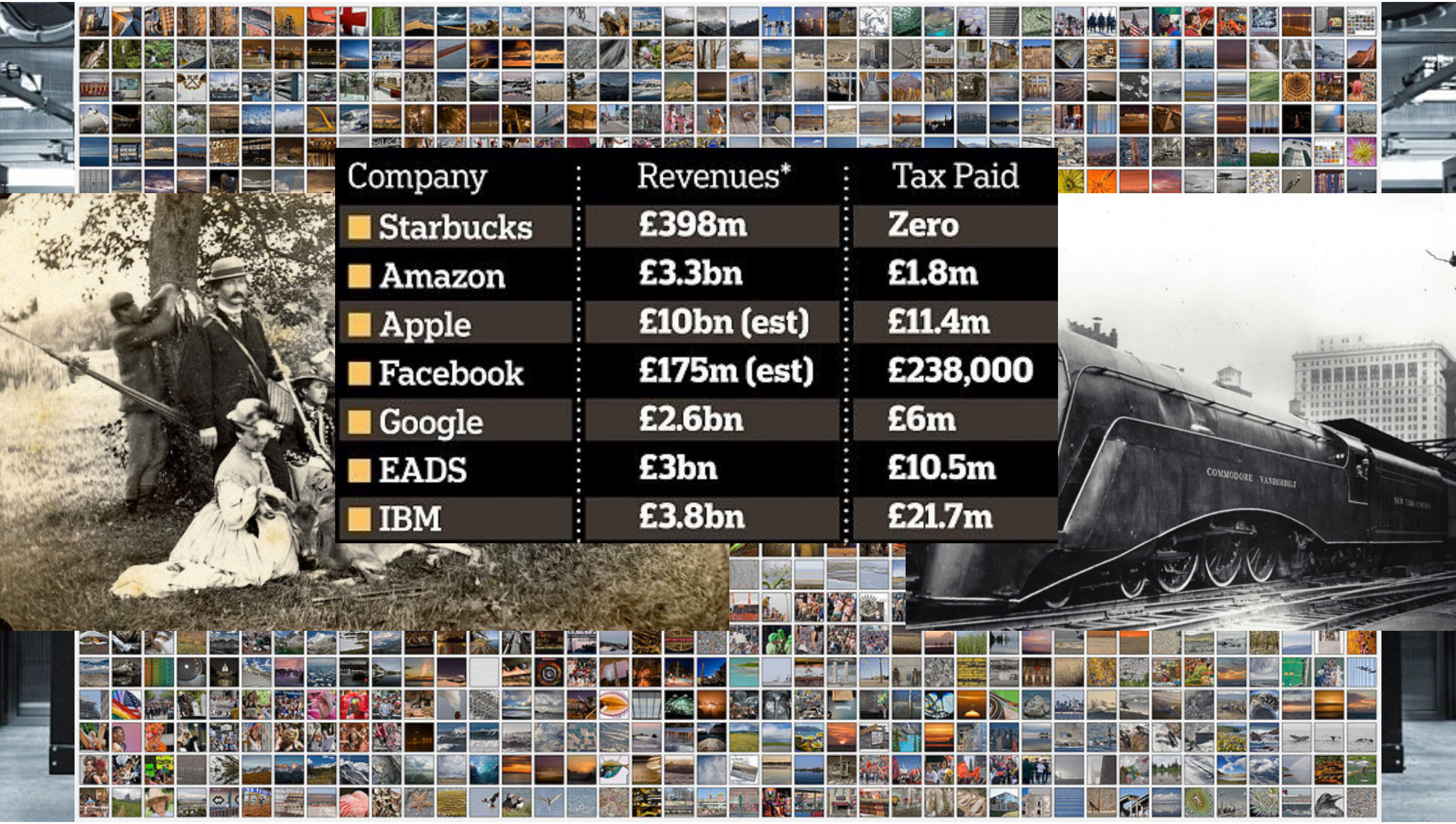
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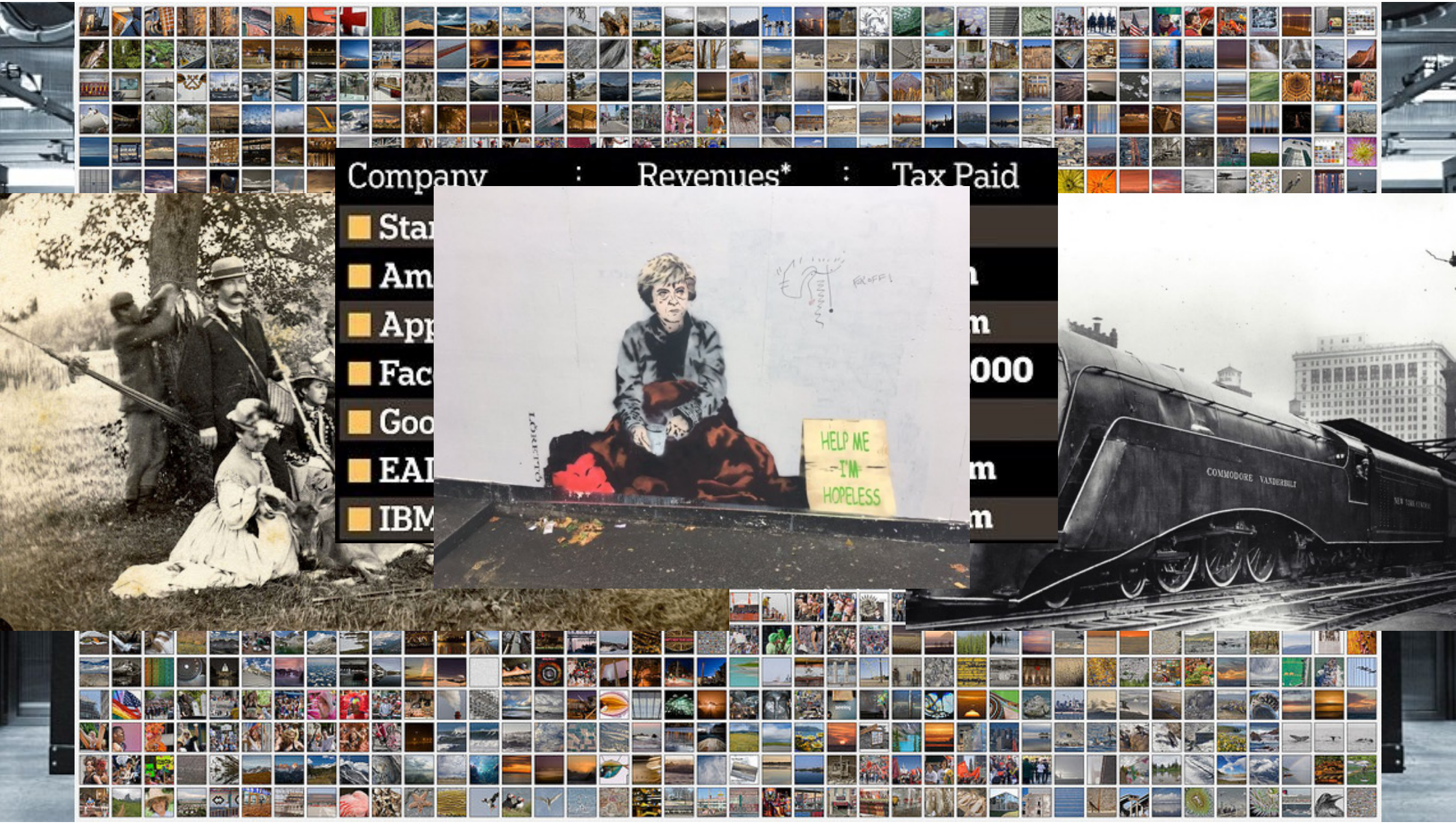
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© Facebook
I am free
$$$$$$


PRIMARK
SWEAT SHOP SHAME
PAY WORKERS A LIVING WAGE
SWEAT SHOP SHAME
SWEAT SHOP SHAME
PRIMA
THEY DIED SO YOU CAN WEAR CHEAP CLOTHES
I am
D
© Facebook


COMMODORE VANDERBILT


Company
Revenues*
Tax Paid
Starbucks
£398m
Zero
Amazon
£3.3bn
£1.8m
Apple
£10bn (est)
£11.4m
Facebook
£175m (est)
£238,000
Google
£2.6bn
£6m
EADS
£3bn
£10.5m
IBM
£3.8bn
£21.7m
COMMODORE VANDERBILT


Company : Revenues* : Tax Paid
HELP ME
I'M
HOPELESS
COMMODORE VANDERBILT



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One of my ideas here is that throughout the campaign and now as president, you have used disputed statements, this is one of them that is disputed, the claim that three million undocumented people voted in the election…

[redacted]

The claim that Muslims celebrated on 9-11 in New Jersey…

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But my idea is that whatever the reality of what you are describing, the fact that they are disputed makes them a more effective message, that you are able to spread the message further, that more people get excited about it, that it gets on TV.

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But there's no evidence that 3 million people voted with…

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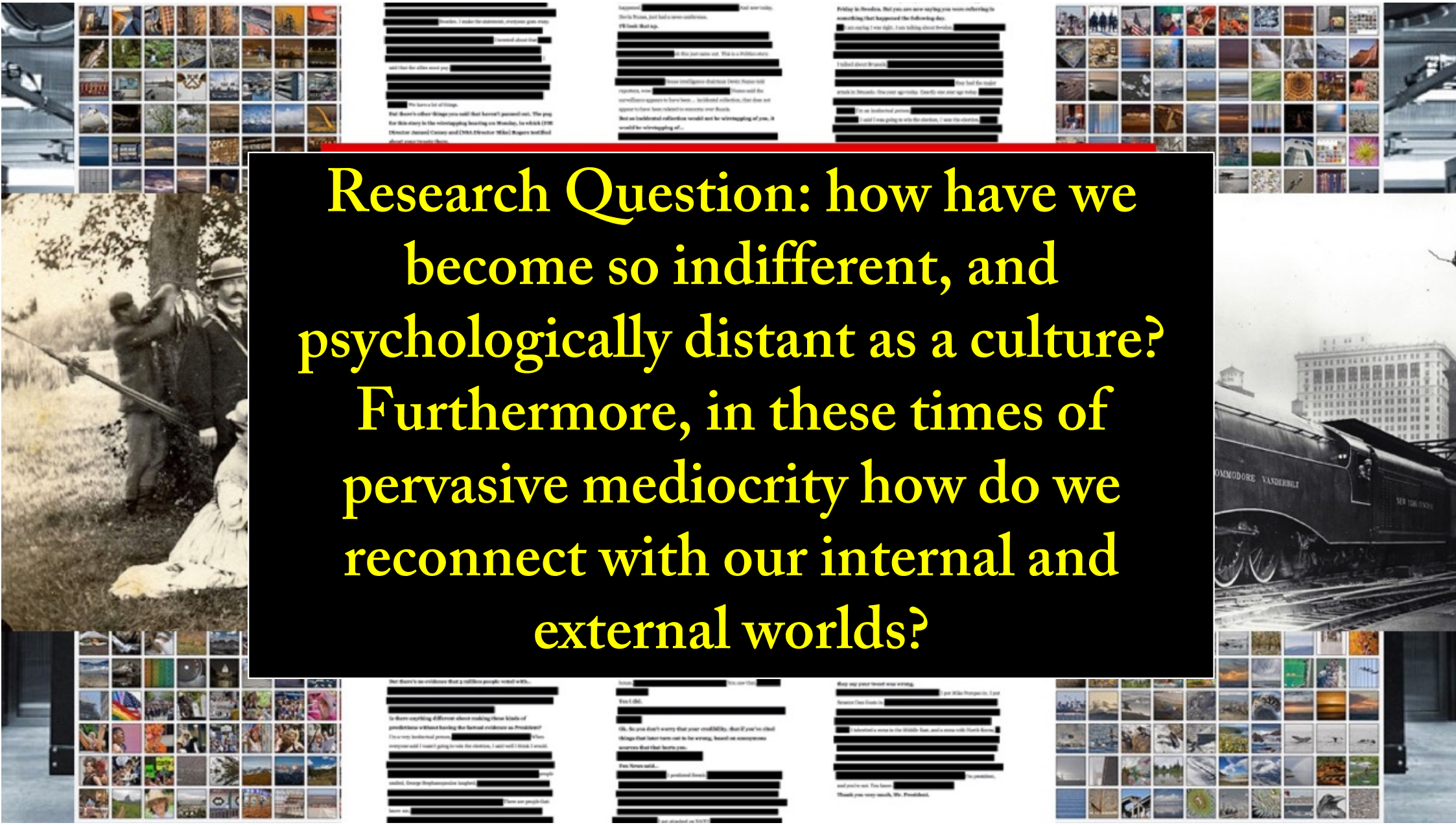
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Thank you very much, Mr. President.




OH DEAR
COMMODORE VANDERBILT


Research Question: how have we become so indifferent, and psychologically distant as a culture? Furthermore, in these times of pervasive mediocrity how do we reconnect with our internal and external worlds?

1.


RADIOHEAD
KID A

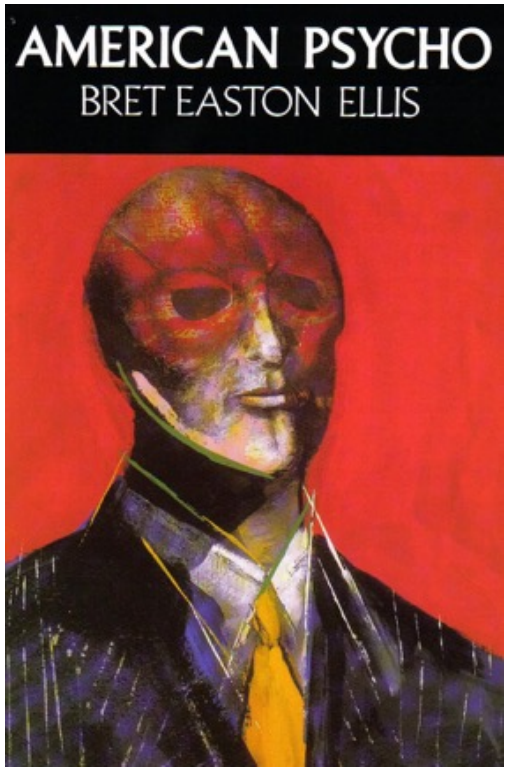


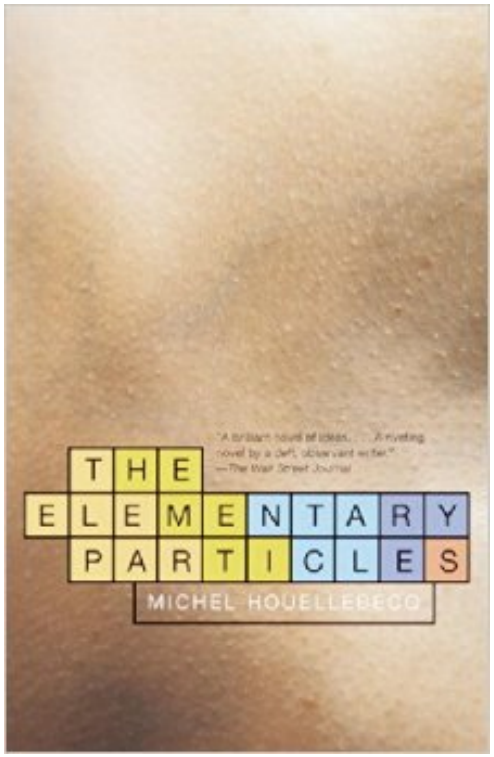

NIRVANA
NEVERMIND



HA HA!



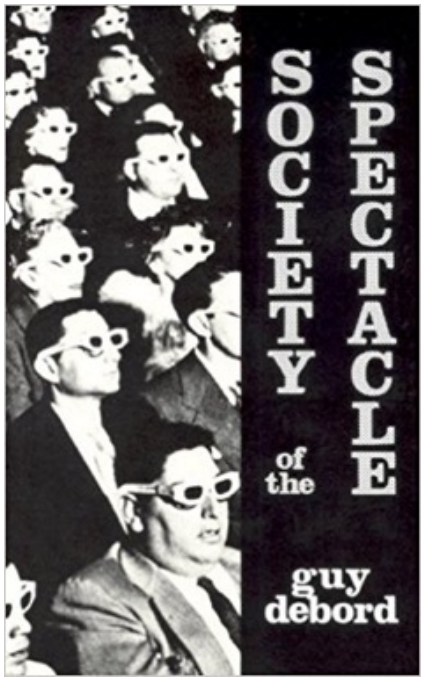

AMERICAN PSYCHO
BRET EASTON ELLIS


THE
ELEMENTARY
PARTICLES
MICHEL HOUELLEBECQ

Fredric Jameson once noted that superficiality was the “supreme formal feature” of late twentieth century culture.

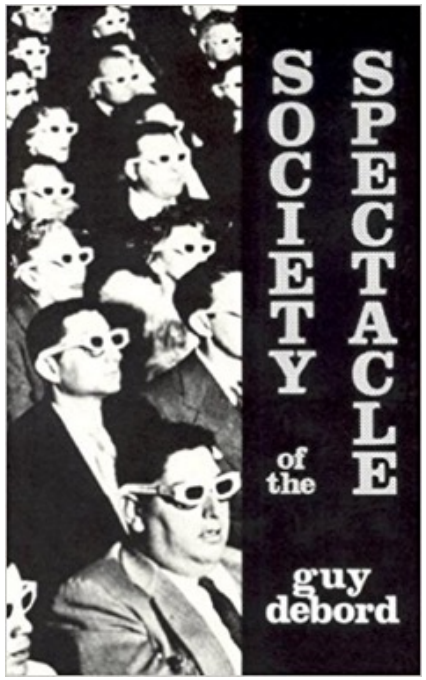
Jameson’s suspicions of this “new depthlessness,” as he called the development, were confirmed everywhere: Derrida discussed the withdrawal of the referent, Baudrillard lamented the waning of the real, while Deleuze celebrated the simulacrum. In art, too, superficiality and evidence of the “new depthlessness” abounded.

Art critic Beral Madra even called this depthless abundance an "obsession": the Wachowski brothers' *The Matrix* and Weir's *The Truman Show* plotted simulations, the photos of Thomas Demand and Jeff Wall portrayed hyperreal scenarios where representation and reality were indistinguishable,while novelists Brett Easton Ellis and Michel Houellebecq described the shallowness of the human subject



'Images detached from every aspect of life merge into a common stream, and the former unity of life is lost forever. Reality unfolds in a new generality as a pseudo-world apart, **solely as an object of contemplation**.

The spectacle in its generality is a concrete inversion of life, and, as such, the **autonomous movement of non-life**.' (Debord, 1967)



Beyond ‘the Postmodern Condition’

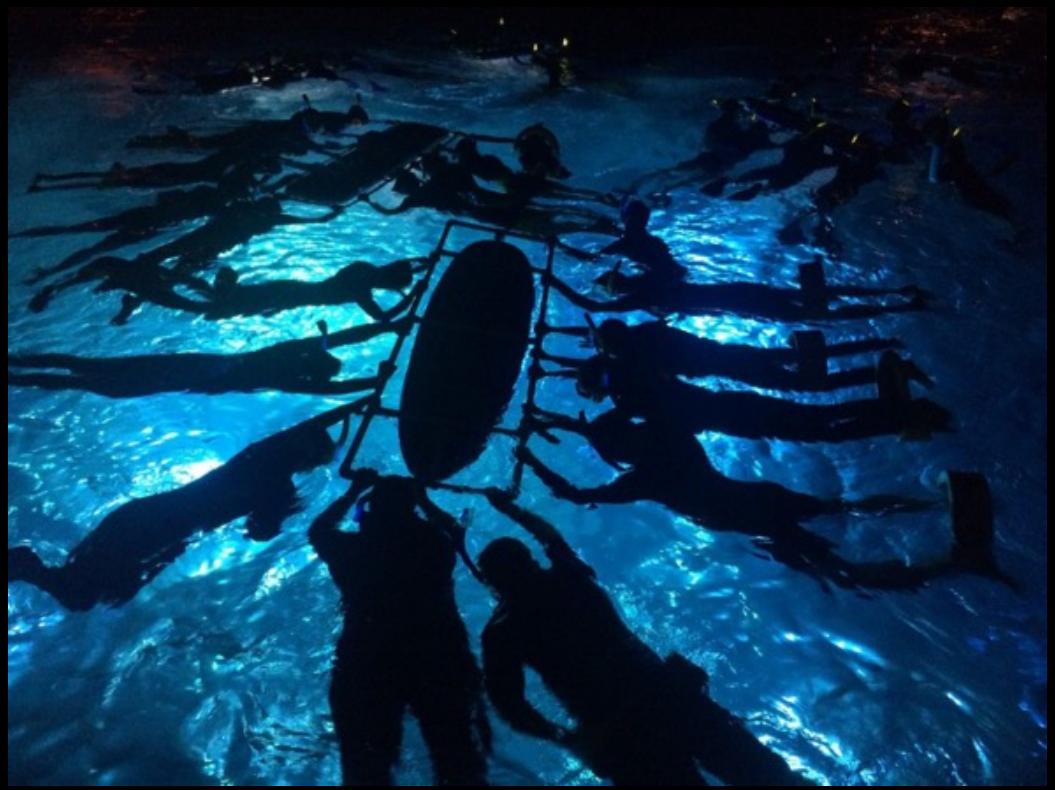


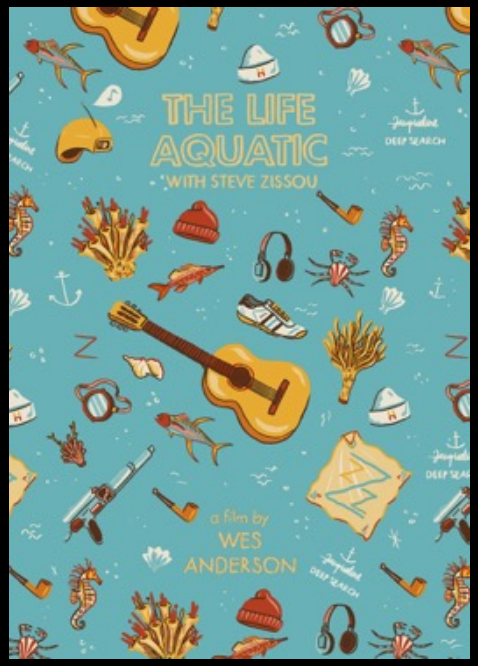
Diver vs Surfer

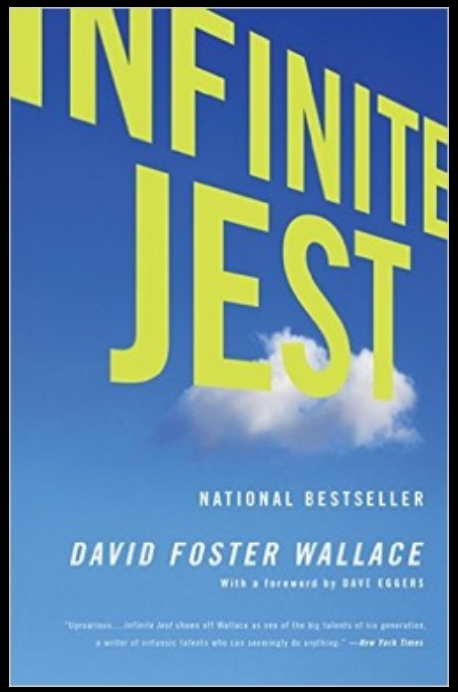


Modernism / Postmodernism

Metamodernism / Snorkler




THE LIFE AQUATIC
WITH STEVE ZISSOU
a film by
WES ANDERSON


INFINITE JEST
NATIONAL BESTSELLER
DAVID FOSTER WALLACE
With a foreword by DAVE EGGERS


Jim CARREY
Kate WINSLET
Kirsten DUNST
Mark RUFFALO
Elijah WOOD
Tom WILKINSON
You can erase someone from your mind.
Getting them out of your heart is another story.
Eternal Sunshine
of the spotless mind



#TAKEMEANYWHERE

https://vimeo.com/257008225



Everything is going to be alright

Guido Van Der Werve

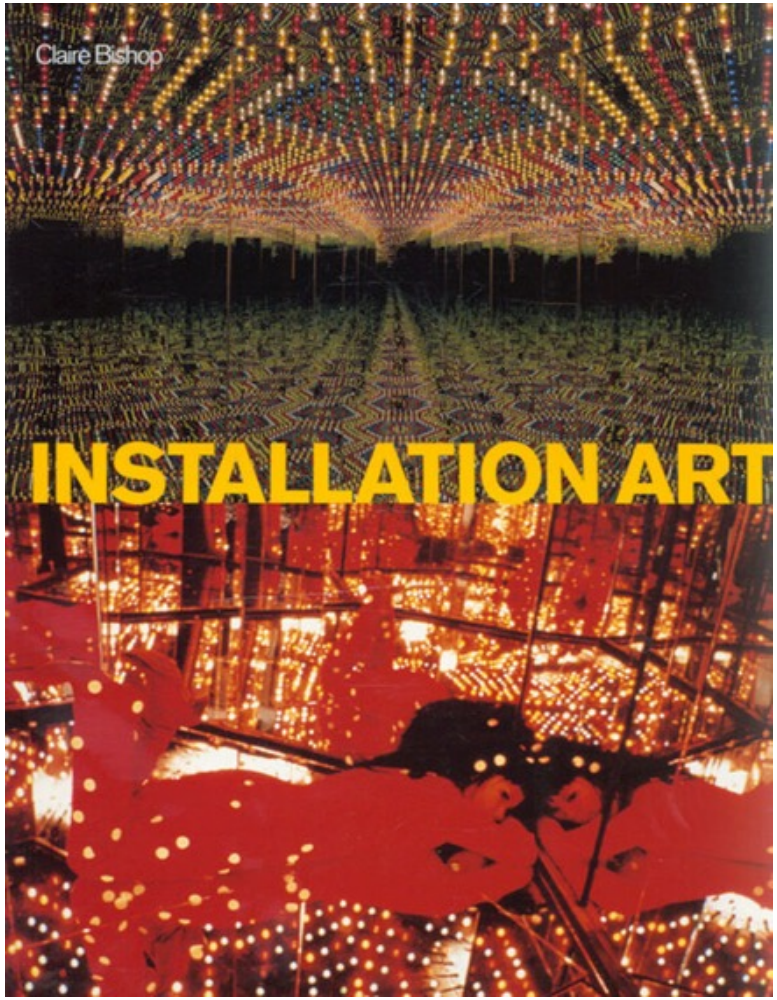


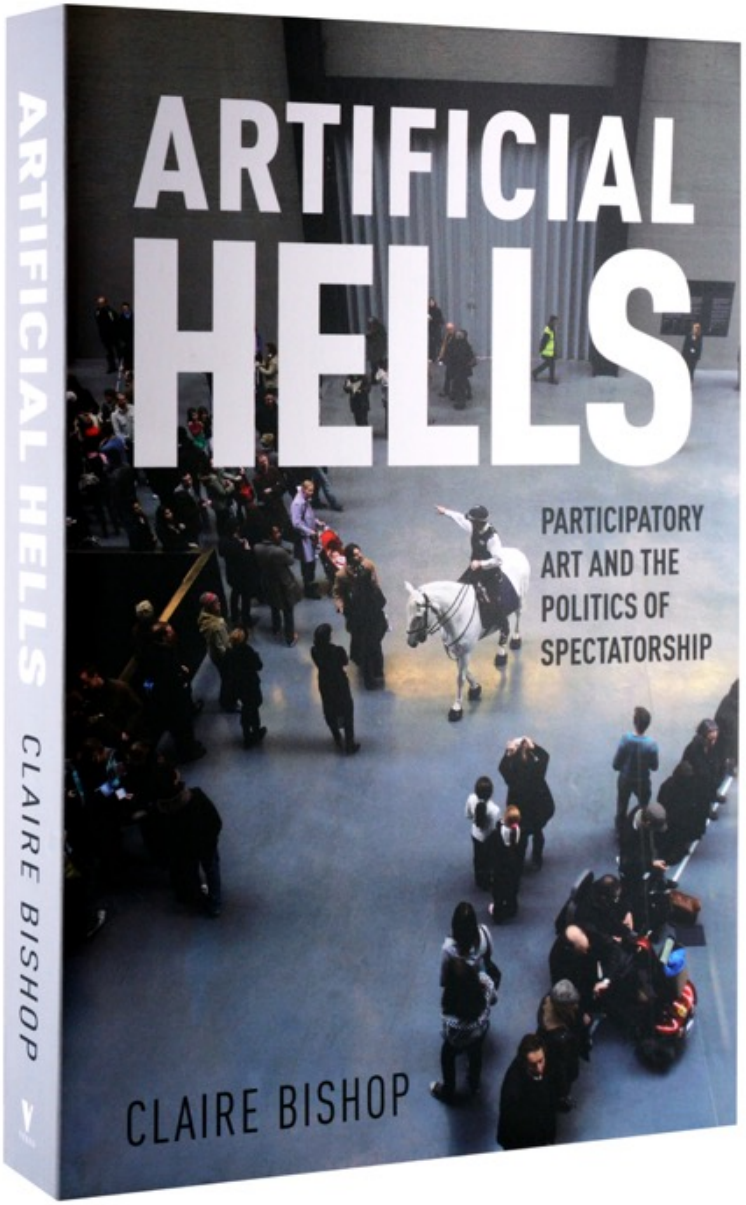
This is America

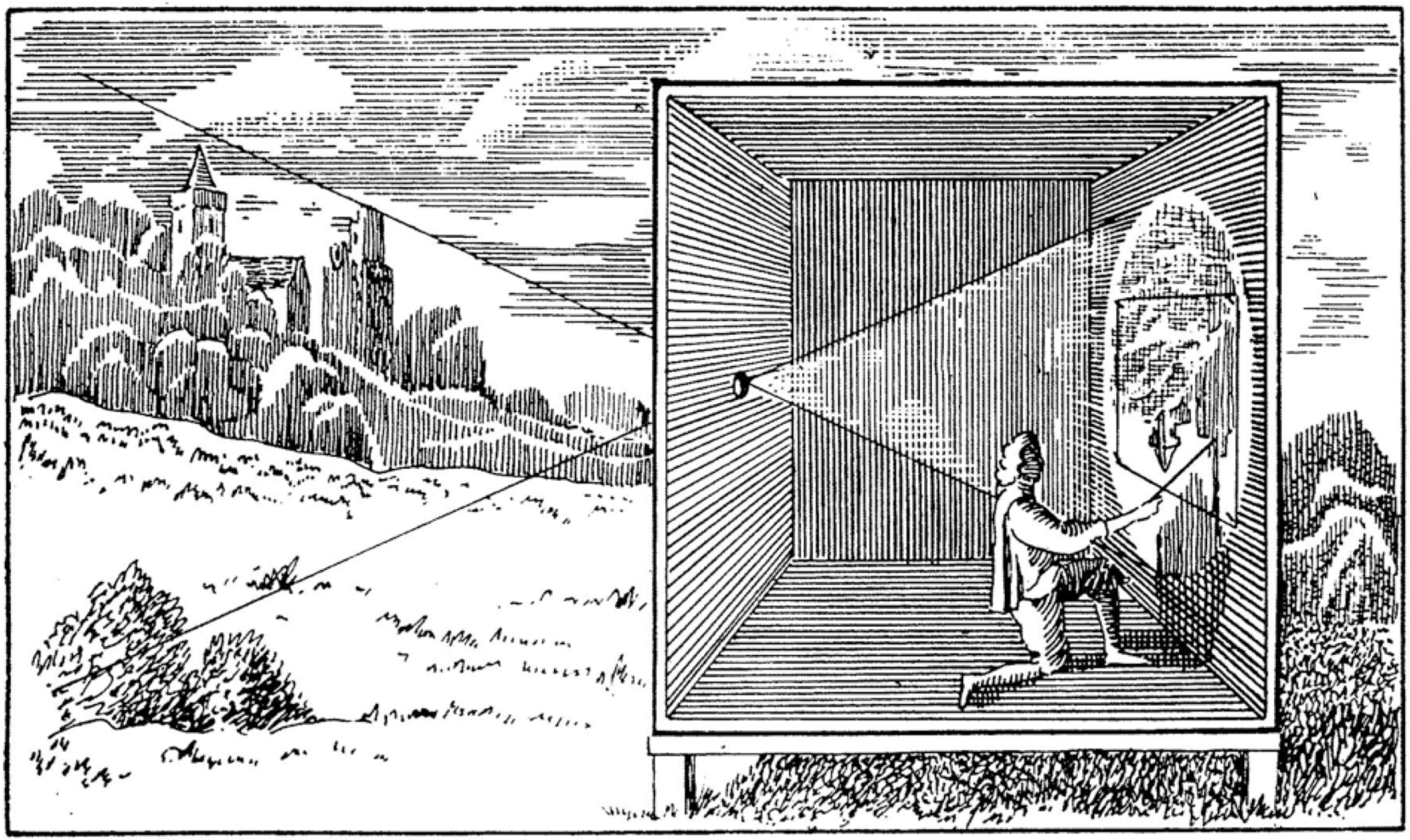
Childish Gambino

https://www.youtube.com/watch?v=VYOjWnS4cMY

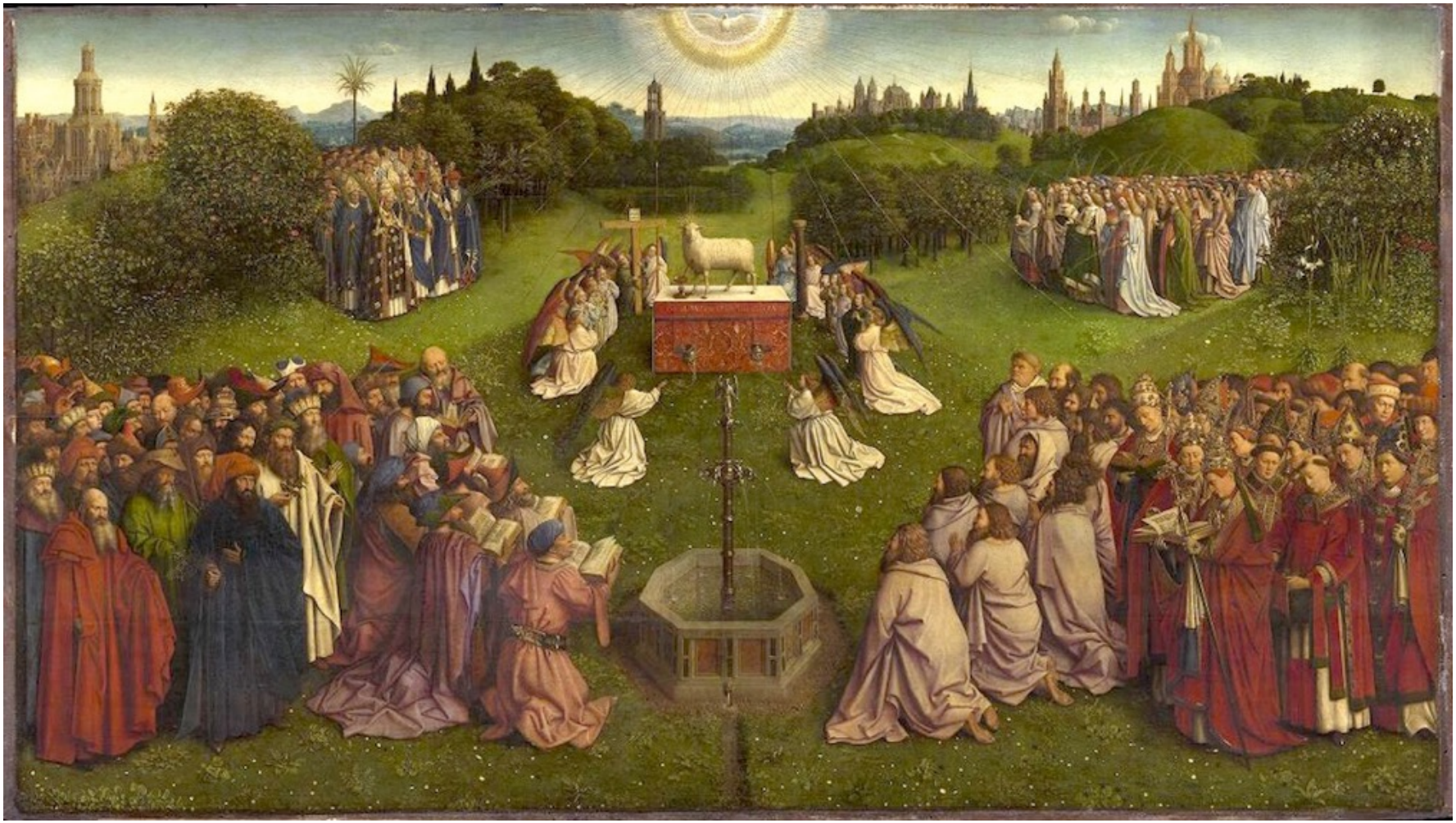
2.


Claire Bishop
INSTALLATION ART


ARTIFICIAL HELLS
CLAIRE BISHOP
ARTIFICIAL HELLS
PARTICIPATORY ART AND THE POLITICS OF SPECTATORSHIP
CLAIRE BISHOP



Non-Encounters – Cartesian Perspective



Van Eyck, Adoration of the Mystic Lamb, 1432



Piero della Francesca, *The Ideal City*, 1480

The abstract coldness of the perspectival gaze meant the withdrawal of the painter's **emotional entanglement with the objects depicted** in geometricalized space. The participatory involvement of more *absorptive* visual modes was diminished, if not entirely suppressed, as the gap between spectator and spectacle widened.

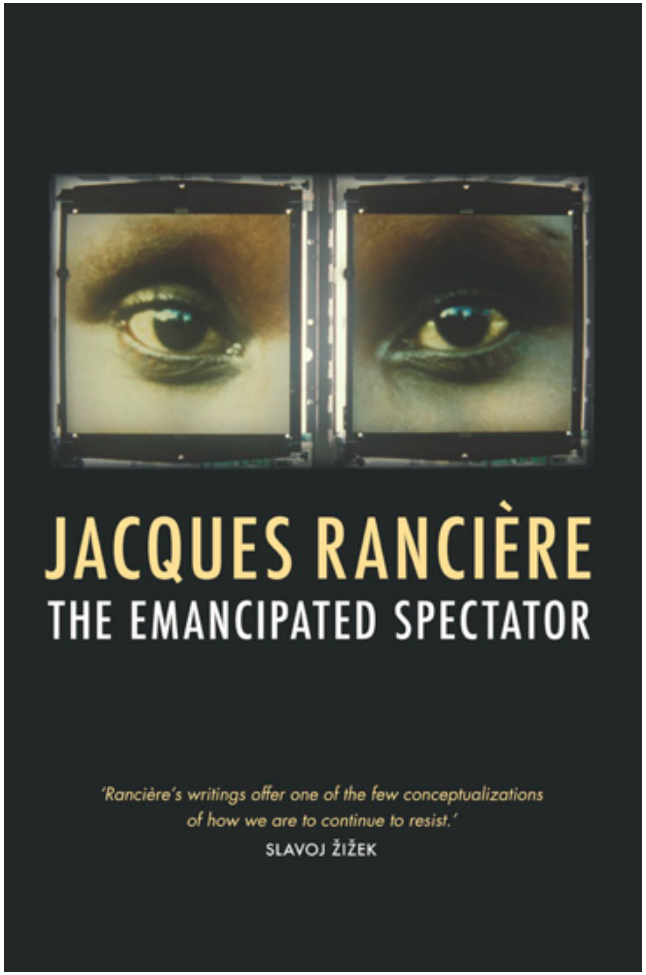
Martin Jay, *Scopic Regimes of Modernity, 1999.*

Extromission Theory



The eye entangled with the object, the object entangled with the eye.

The Audience as an Active Participant





Alfredo Jaar, *The Eyes of Gutete Emerita, 1996*
(1000,000 slides, light table, magnifiers and illuminated text wall)



Alfredo Jaar, *The Eyes of Gutete Emerita, 1996*
(1000,000 slides, light table, magnifiers and illuminated text wall)



Olafur Eliasson, *The Weather Project*, 2004.






HYSTER



rn, London, 2018

Olafur Eliasson, *Ice Watch*, 2018.

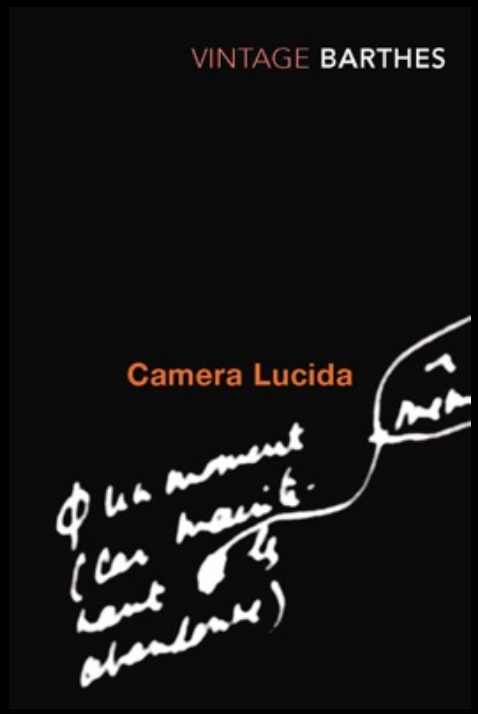
https://www.designboom.com/art/olafur-eliasson-ice-watch-paris-agreement-climate-change-video-11-04-2016/









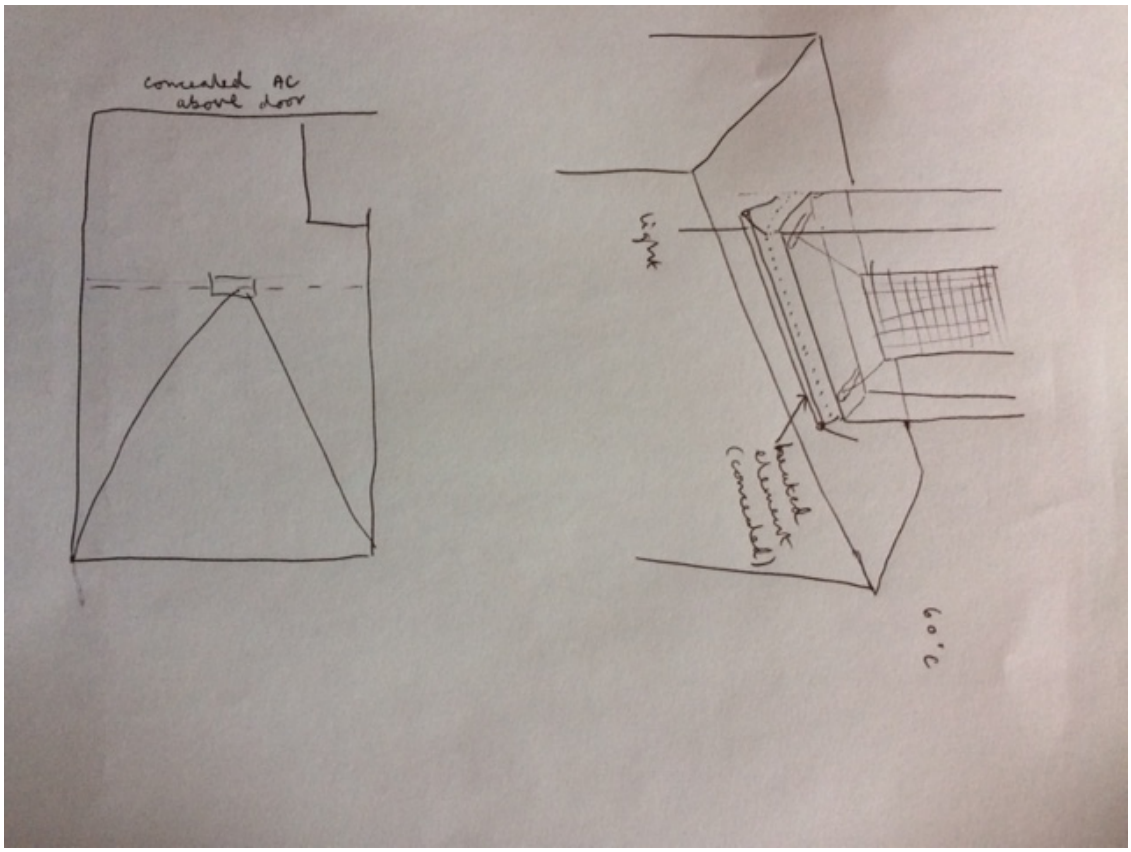


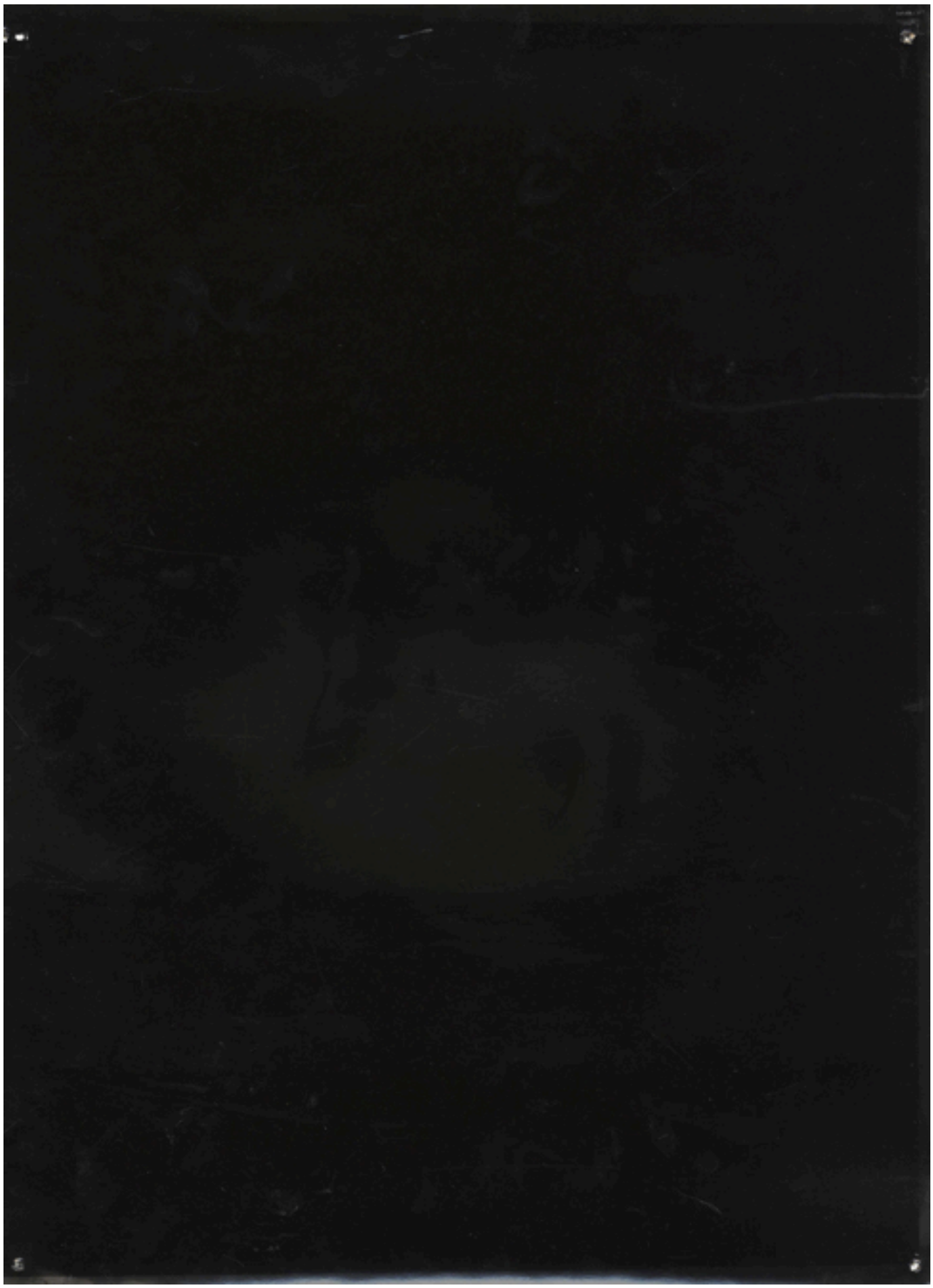
”What is it that will be done away with, along with this photograph which yellows, fades, and will some day be thrown out, if not by me,… when I die? Not only “life” (this was alive, this posed infront of the lens), but also, sometimes – how to put it? – love. I front of the only photograph in which I find my mother and father together, this couple who I know loved each other, I realise: it is love-as-treasure which is going to disappear forever, for once I am gone, no will any longer be able to testify to this: nothing will remain but an indifferent Nature.”

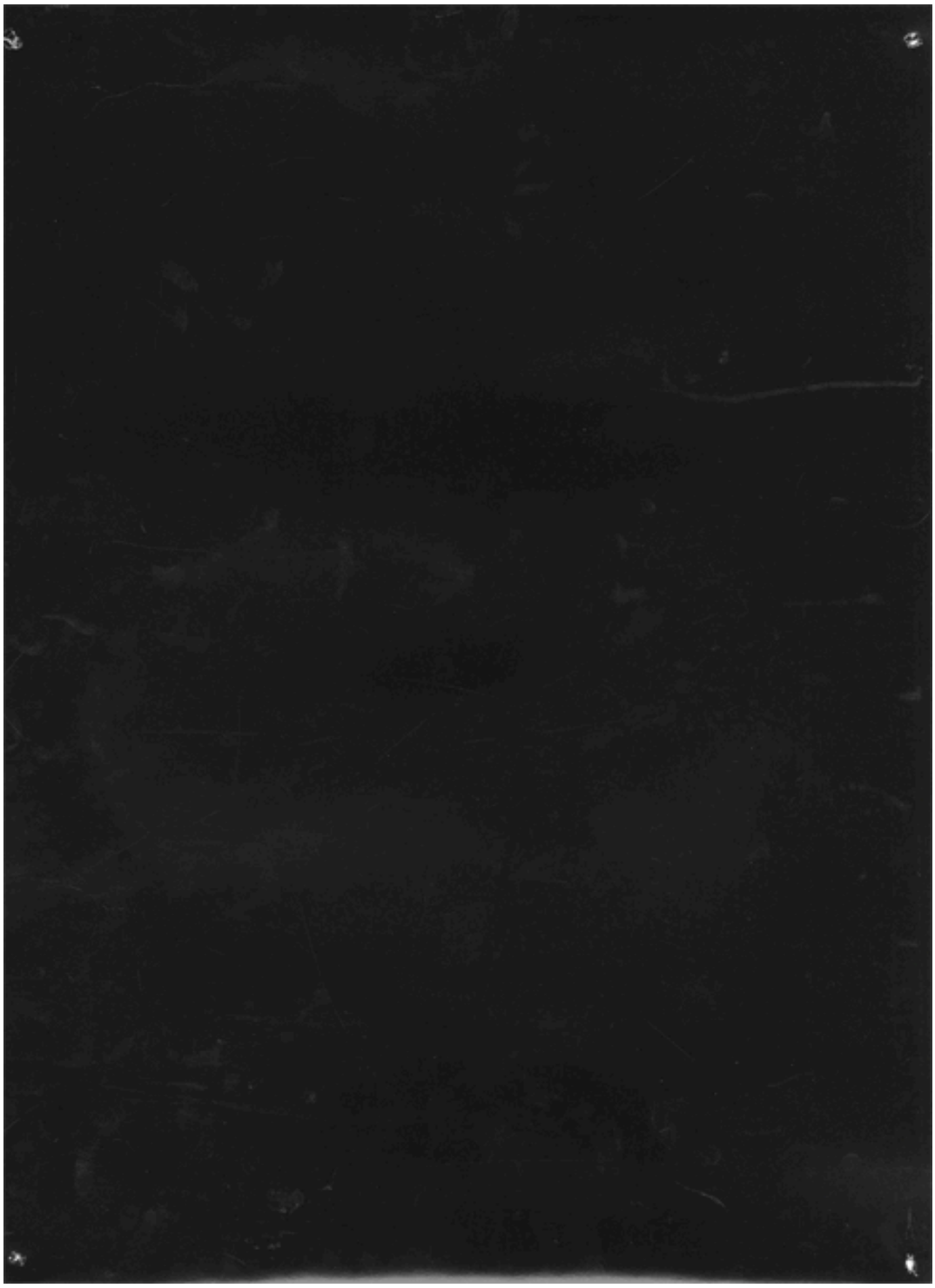
Roland Barthes, *Camera Lucida, p.94.*

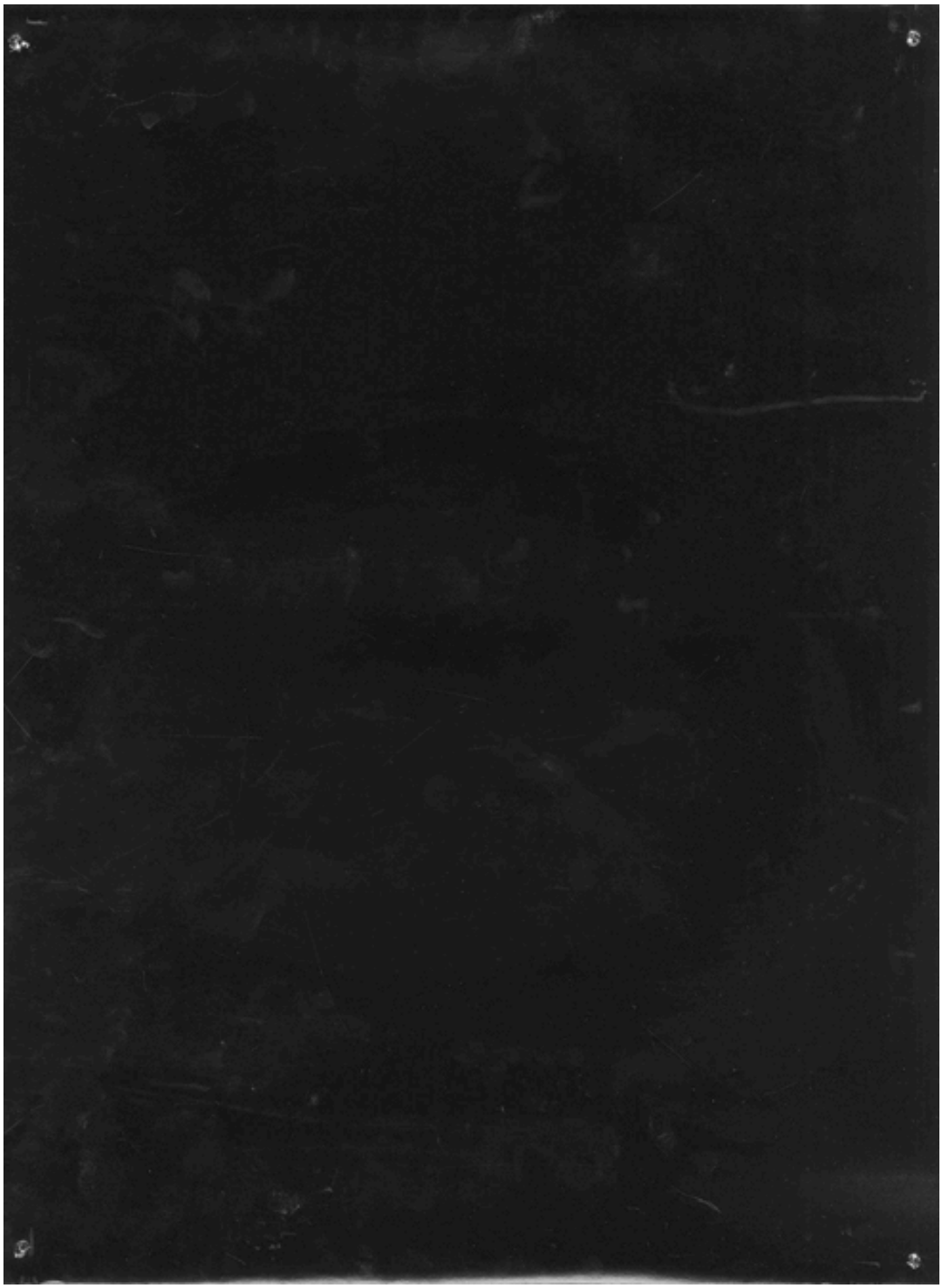
What happens at the death of the last person who can identify, and through that identification care about, the human subject of a photograph? If there is something of a resurrection in photography it is both precarious and ultimately doomed. Even the referential constant, the stillness of a photograph, is fated to pass away, but not before the subject suffers the indignity of loosing their identity, being consigned to the nameless crowd, destined to become ever more alien while slowly disintegrating.

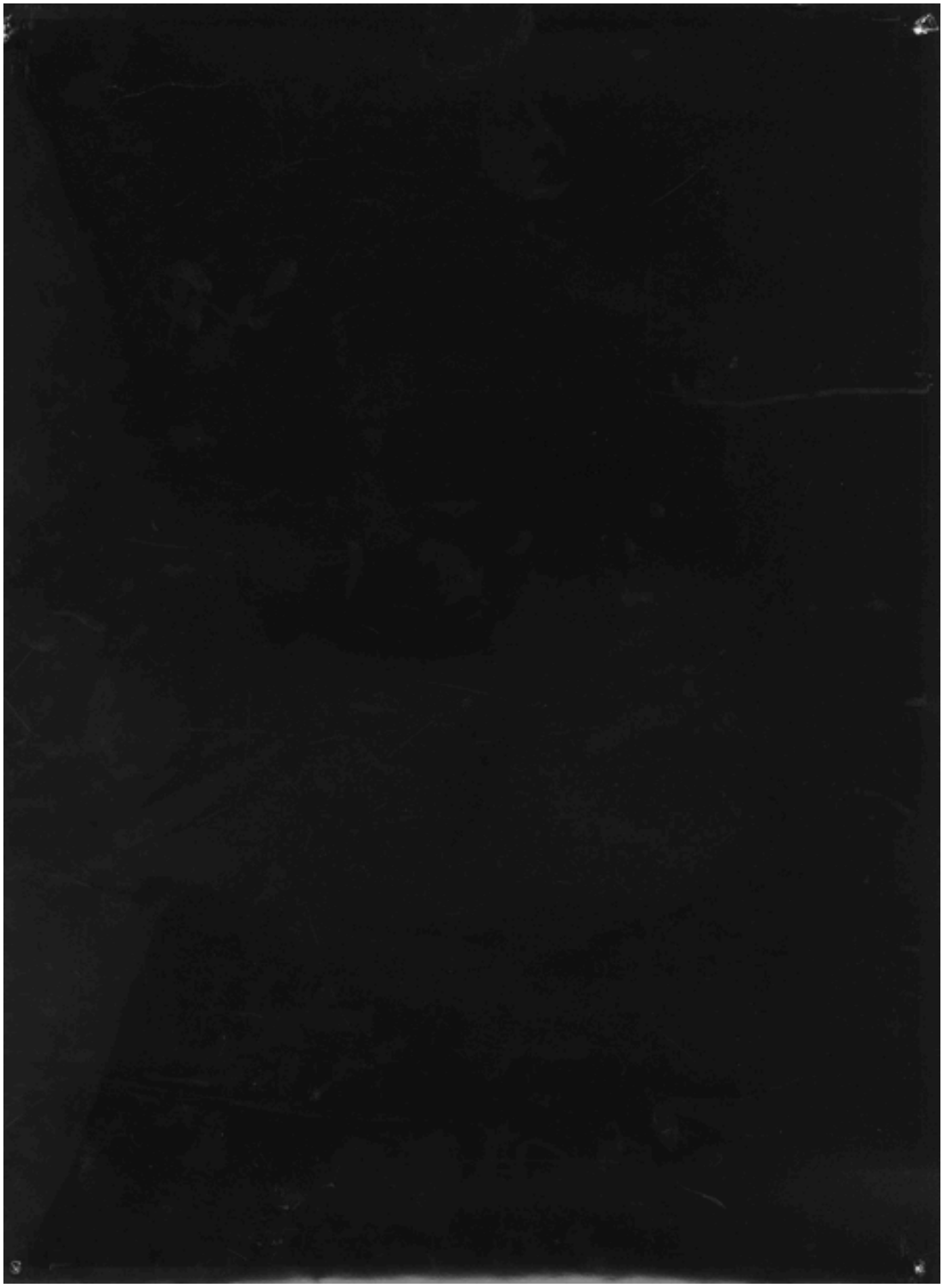
This inevitable end is the final stillness of the photographic image. While the photograph holds on, remains with us still, pointing unceasingly to its origin at the temporal limit of its existence, it displays its stillness becoming. It displays, that is, its paradox and its pleasure, its astonishment and its horror.


concealed AC
above door
light
heated
element
(concealed)
60°C



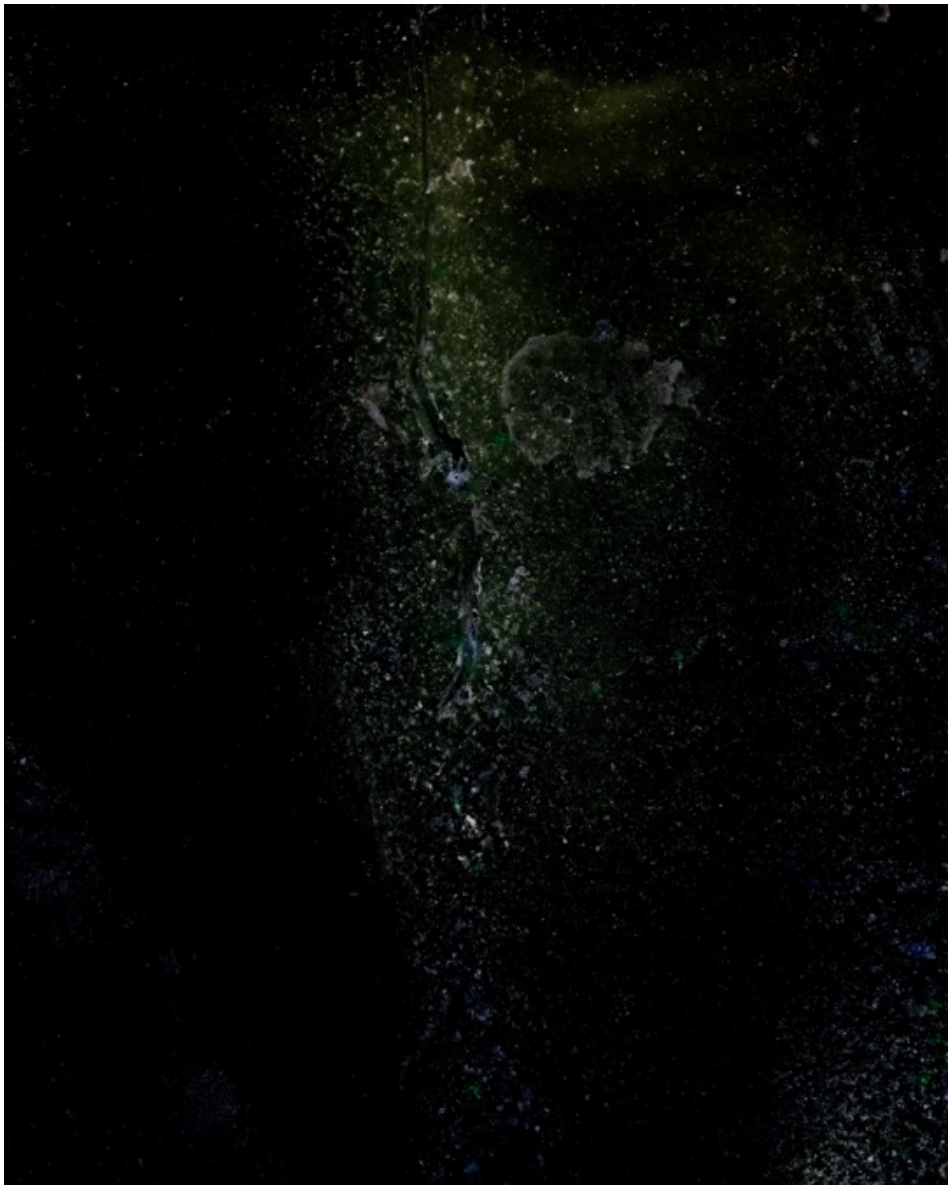








Of Depth & Tide, 2013



Of Depth & Tide, 2013

"An Account of a Method of Copying Paintings upon Glass, and of Making Profiles, by the Agency of Light upon Nitrate of Silver, with observations by Humphrey Davy. Invented by T. Wedgwood"

1802

Wedgwood was unable to "fix" his pictures to make them immune to the further effects of light. Unless kept in complete darkness, they would slowly but surely darken all over, eventually destroying the image. As Davy put it in his paper of 1802, the picture, immediately after being taken, must be kept in some obscure place. It may indeed be examined in the shade, but in this case the exposure should be only for a few minutes; by the light of candles and lamps, as commonly employed, it is not sensibly affected.

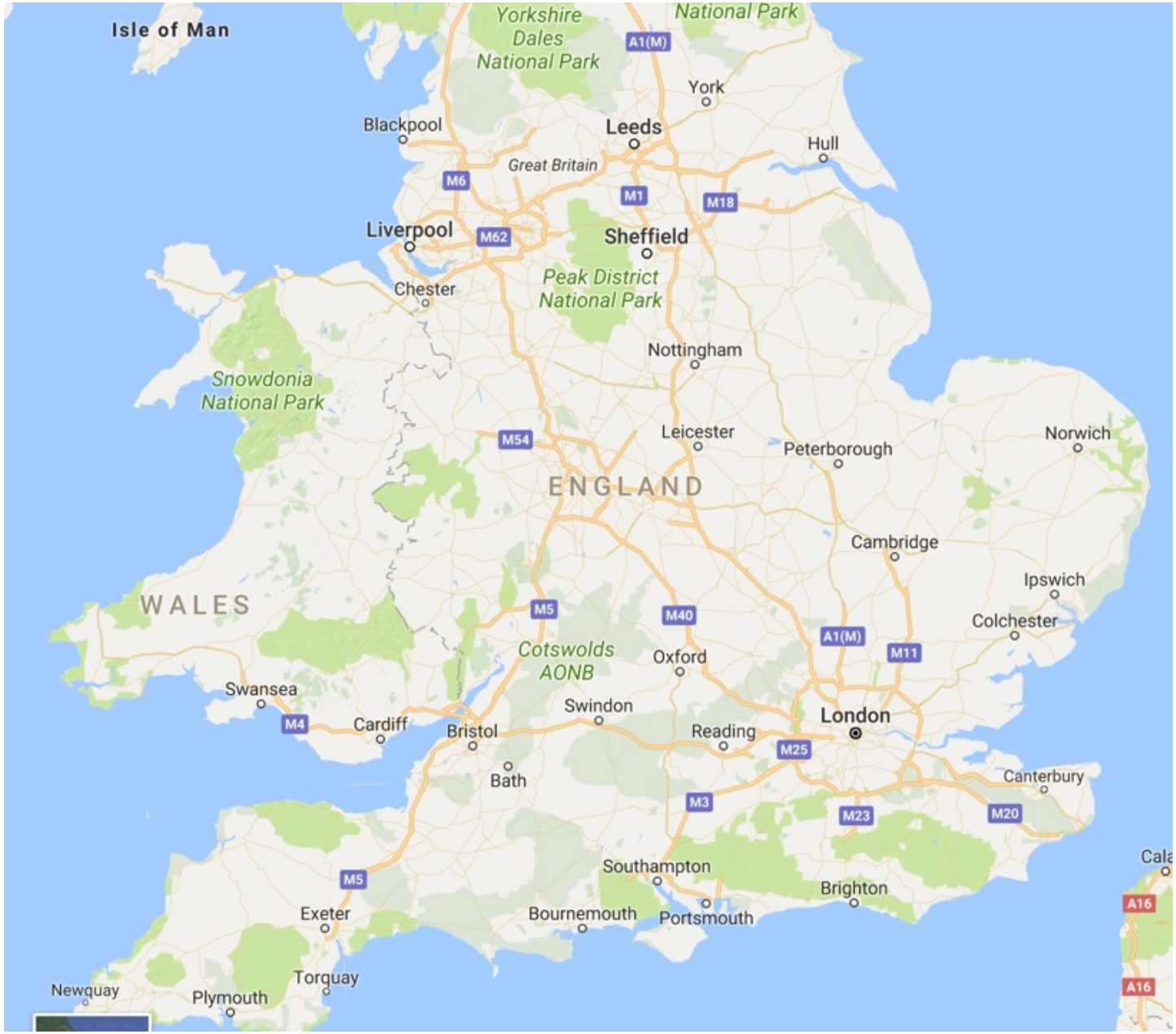


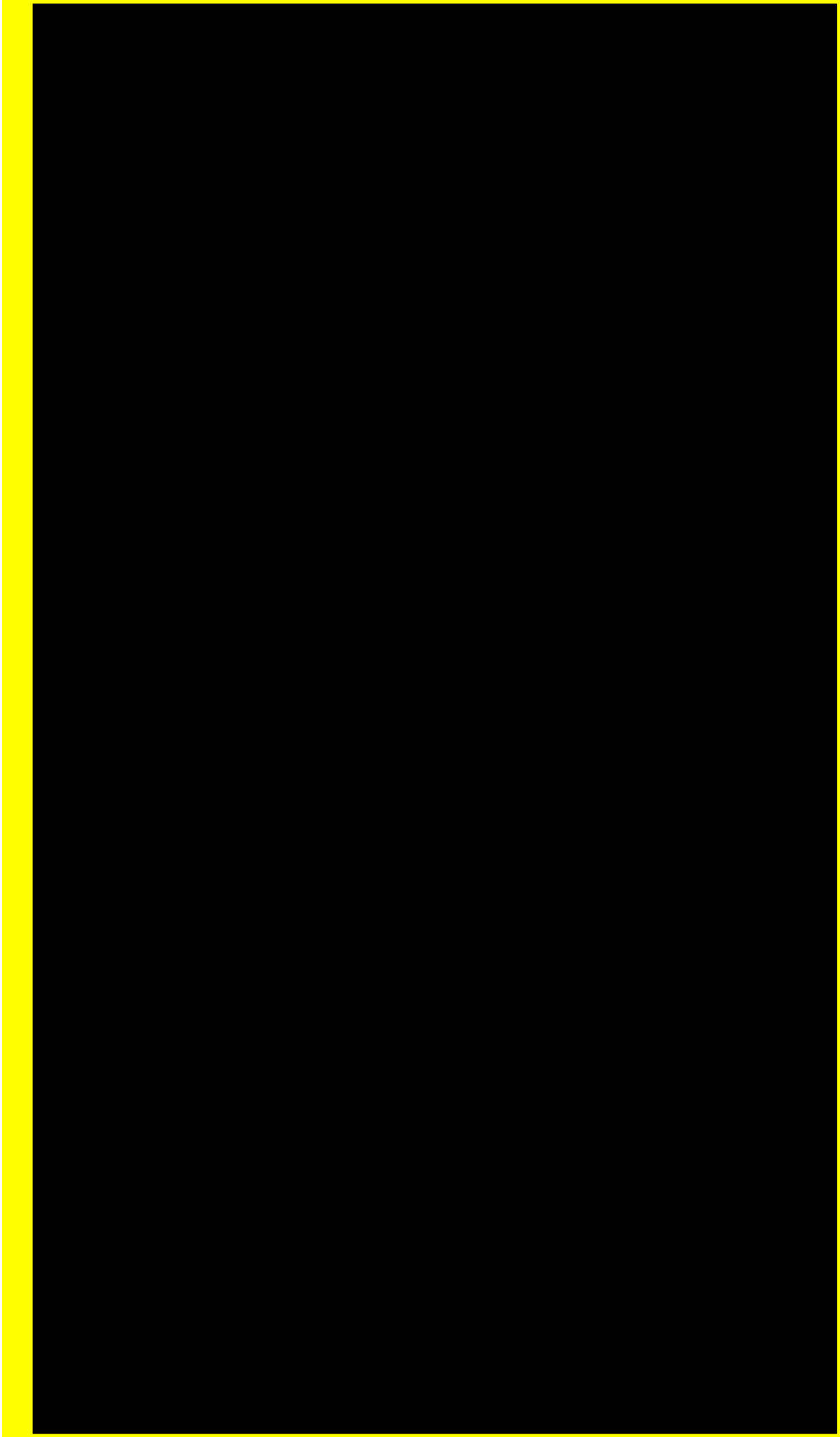
Latent Frequencies

Ryan L. Moule



Ten 'chemically unfixed' silver gelatine handprints
Essay by Richard Page
Designed | Produced by Book Works, London
Supported by Ffotogallery
2014


Isle of Man
Yorkshire Dales National Park
National Park
A1(M)
York
Blackpool
Leeds
Hull
Great Britain
M6
M1
M18
Liverpool
M62
Sheffield
Peak District National Park
Chester
Nottingham
Snowdonia National Park
Leicester
Peterborough
Norwich
M54
ENGLAND
Cambridge
Ipswich
WALES
M5
M40
Colchester
A1(M)
M11
Cotswolds AONB
Oxford
Swansea
Swindon
London
M4
Cardiff
Bristol
Reading
M25
Bath
Canterbury
M3
M23
M20
Southampton
Brighton
M5
Exeter
Bournemouth
Portsmouth
A16
Torquay
Newquay
Plymouth
A16







Chauvet Cave, France

37,000 year ago Upper Paleolithic Painting



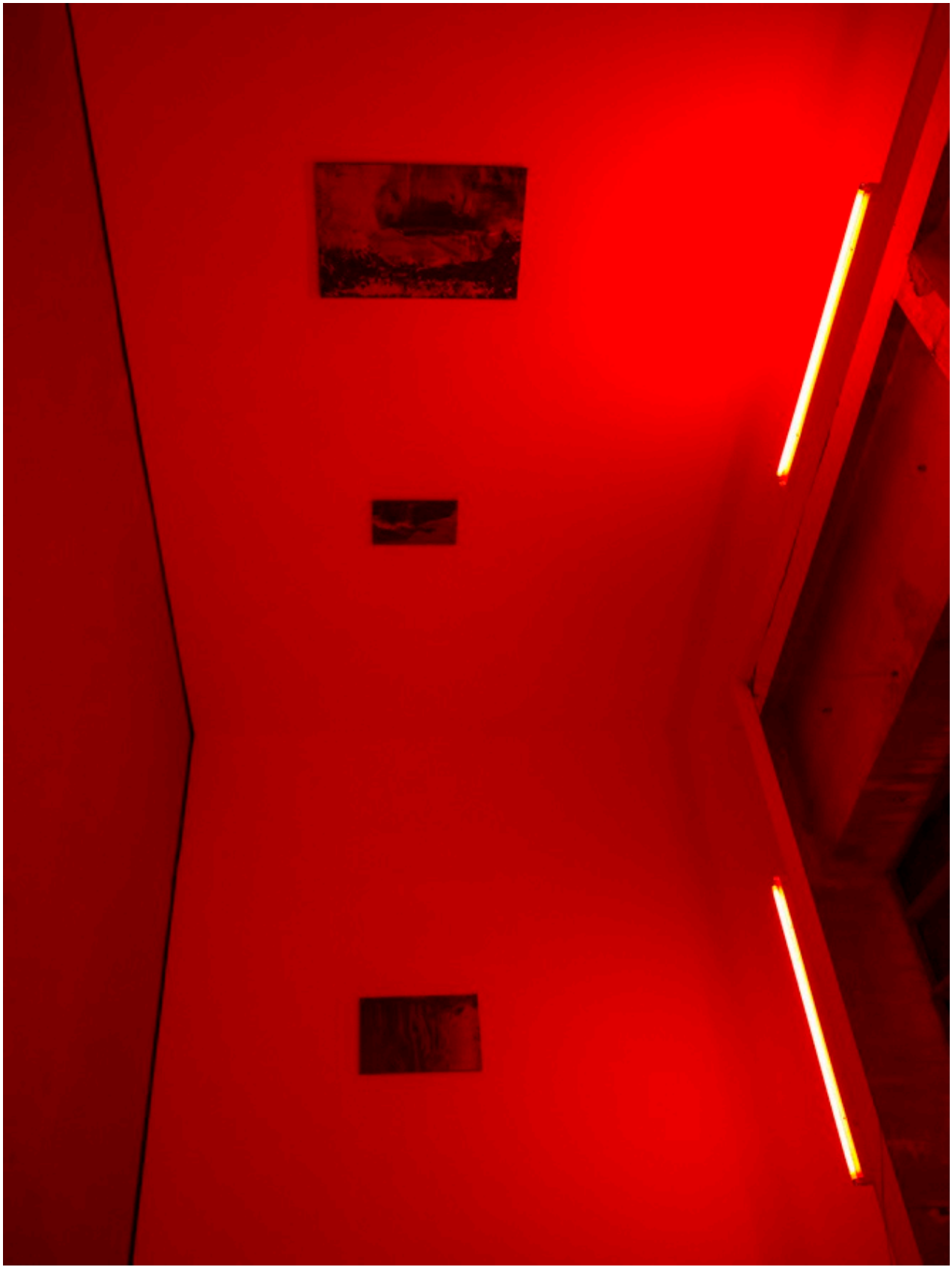


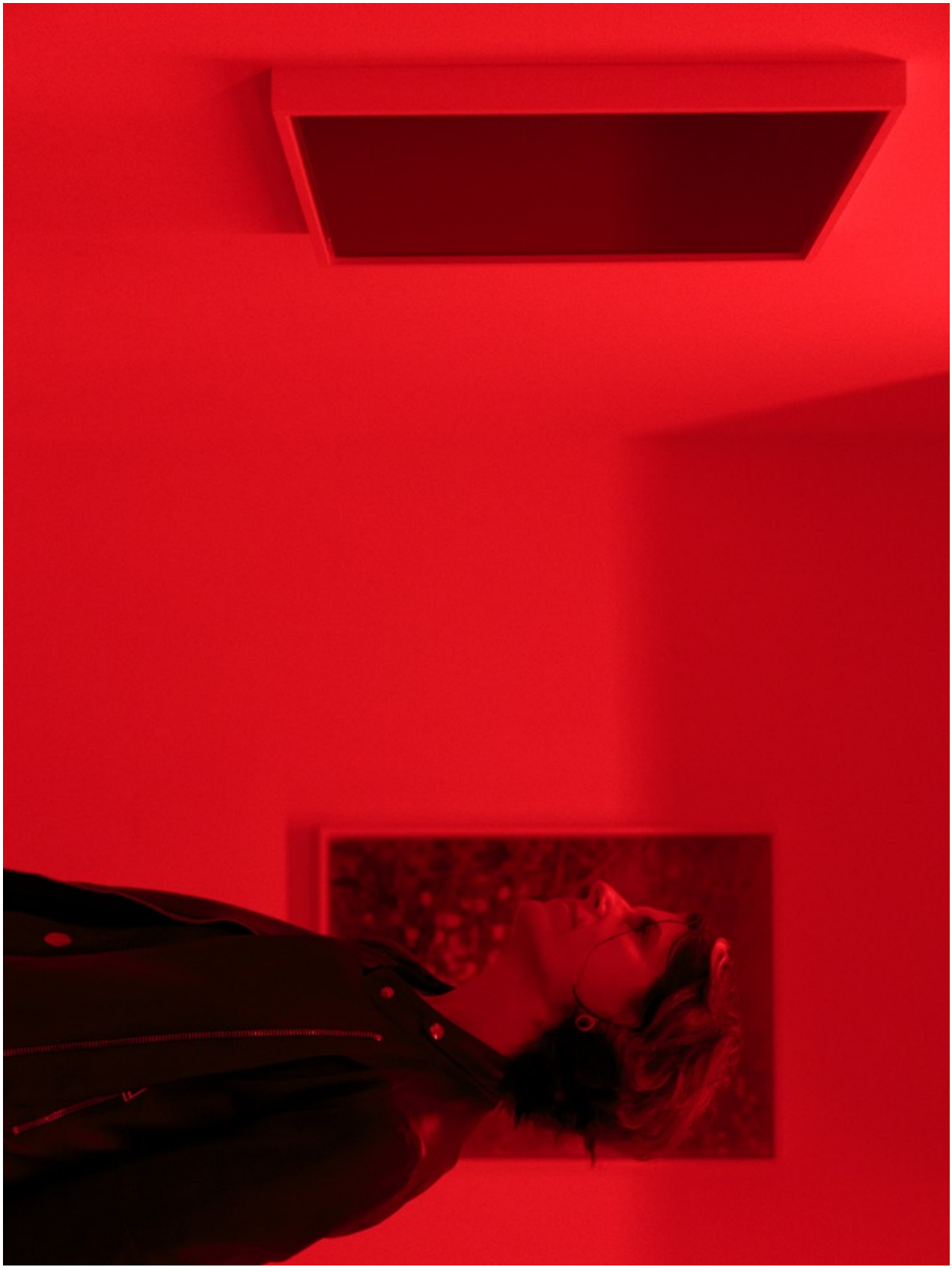






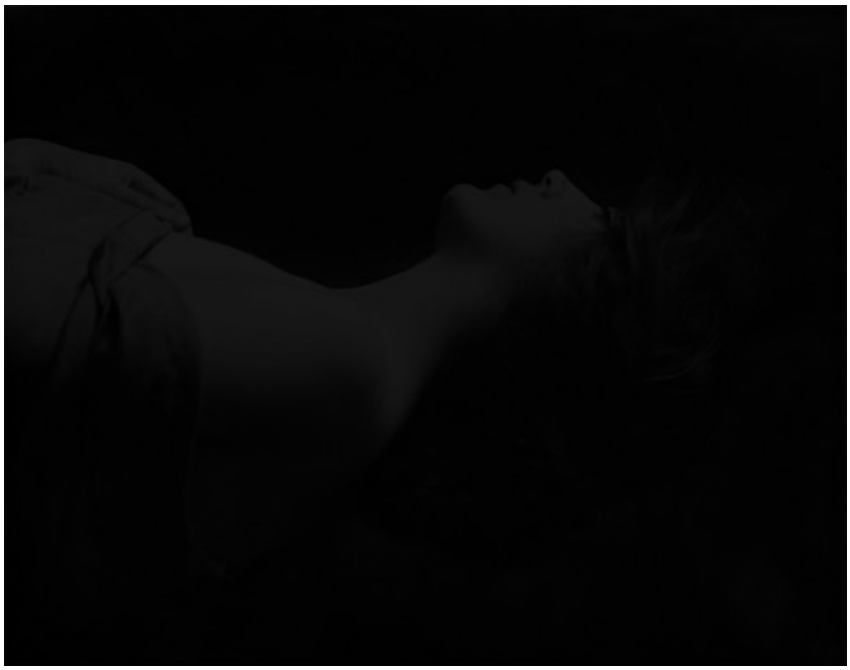








Fixation Error



Ingrid is a Hybrid



Deposition



The Structure of Things

Cadence





The Thinker

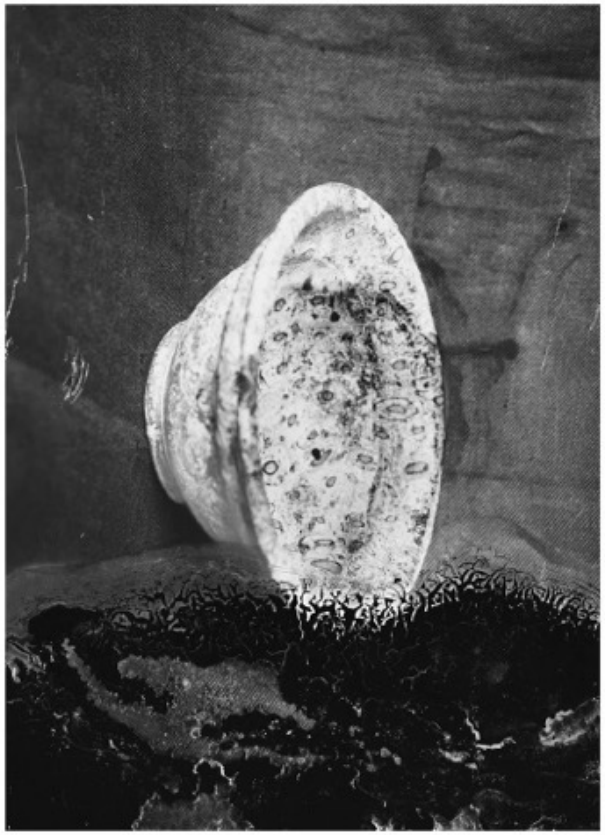
After Lillian



Black Concrete Fig Branch

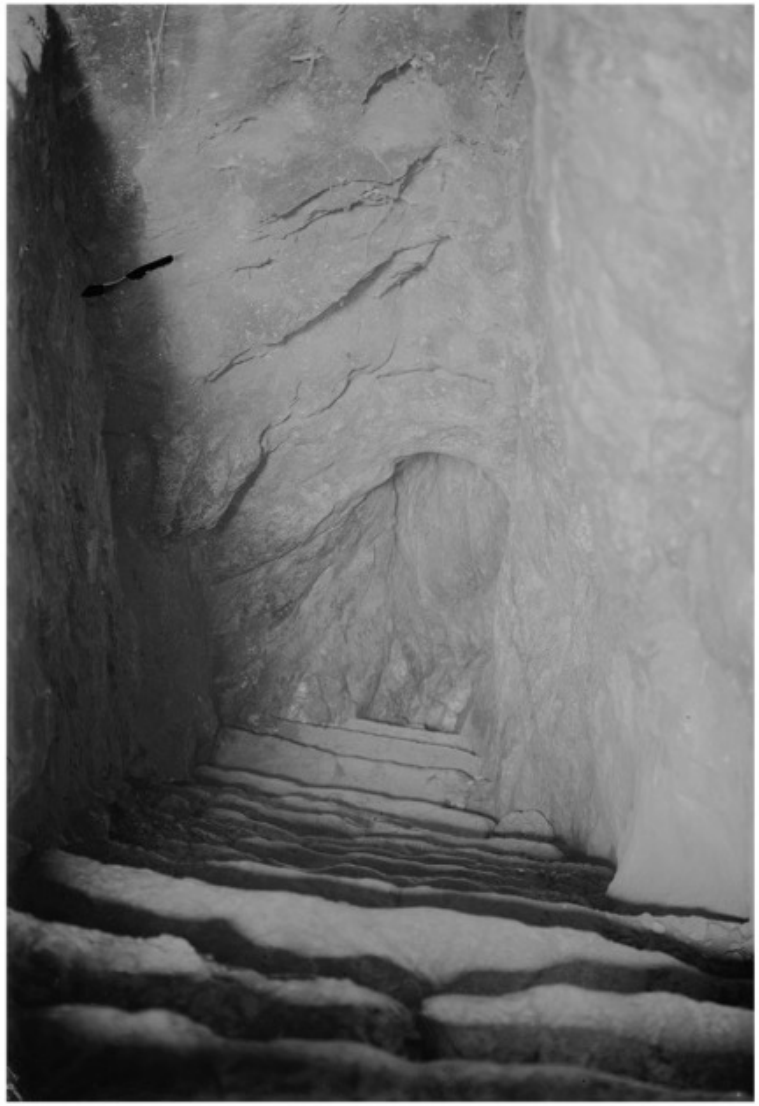








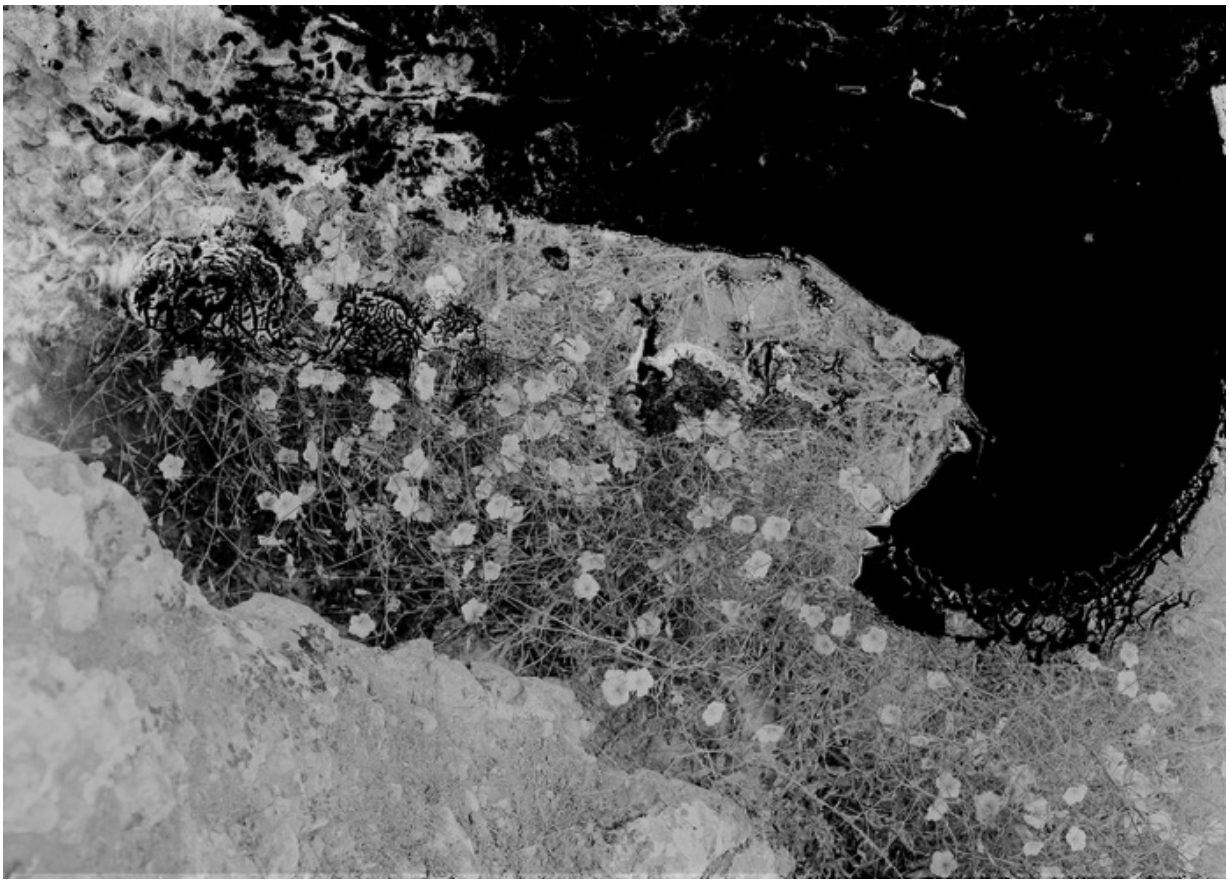
Resonances and Reverberations I & II



The War of the Ghoūls II



Objects to Place in a Tomb



Billet & Bloom



Billet & Bloom, Filet Filet, 2016

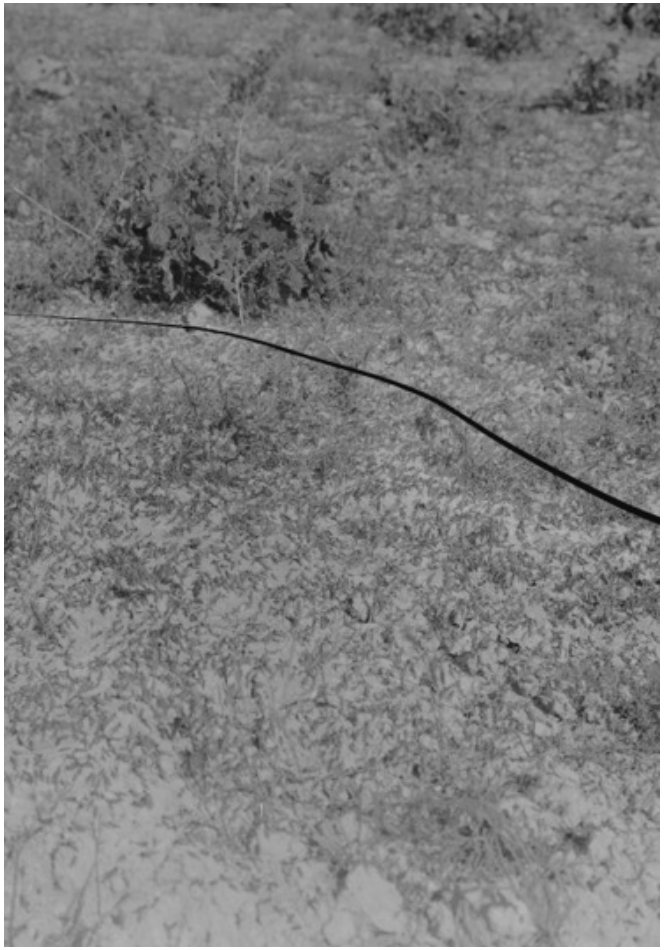


Billet & Bloom, Filet Filet, 2016

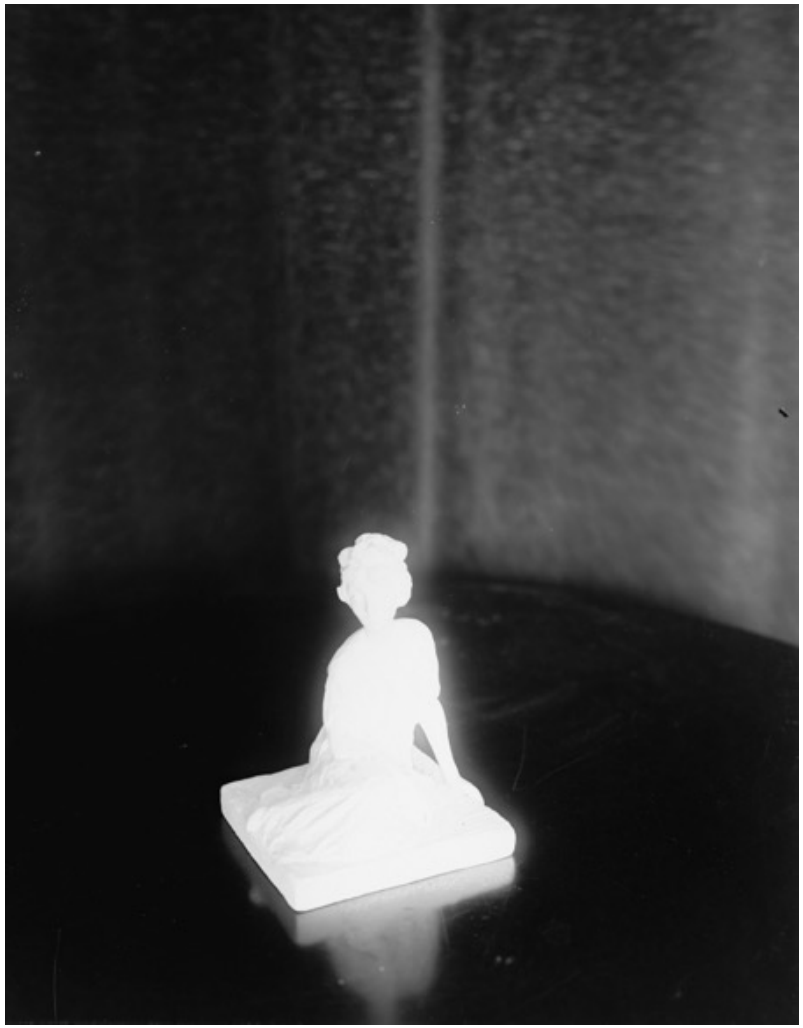


Alice as the Holocene, Vessels & Vestiges, Jerwood Space 2017





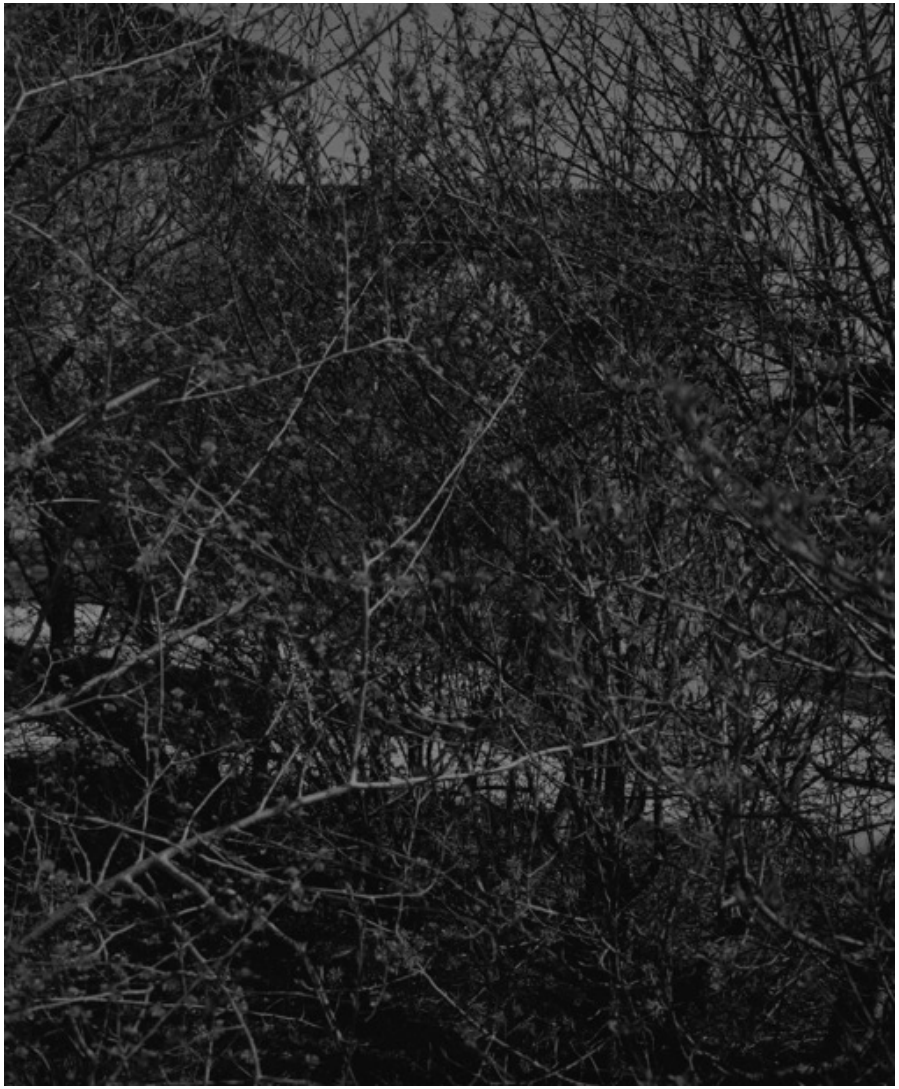
Split Negative, Vessels & Vestiges, Jerwood Space 2017



2814, Vessels & Vestiges, Jerwood Space 2017



Blind Window, Vessels & Vestiges, Jerwood Space 2017



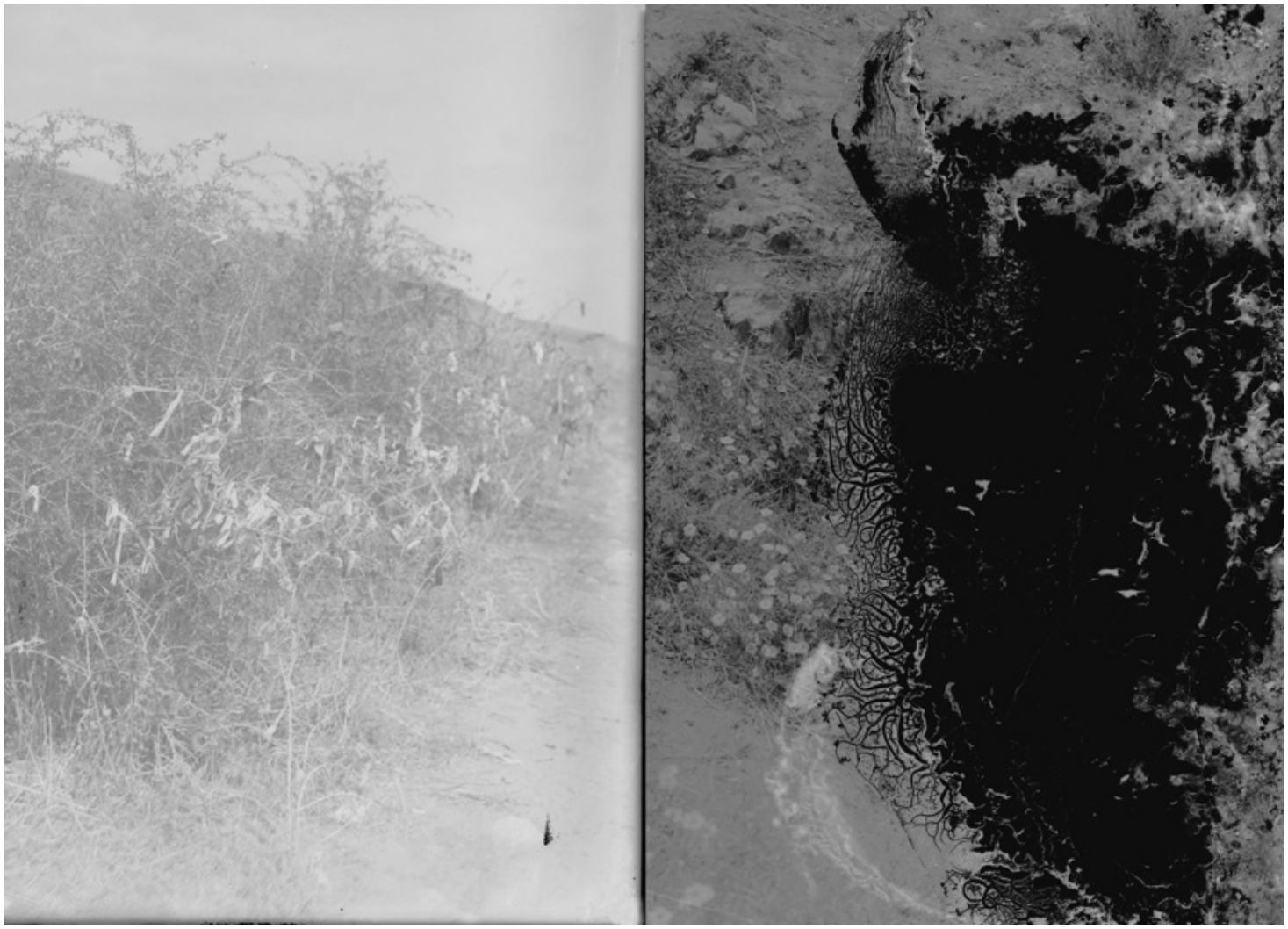
Concrete Cabin, Vessels & Vestiges, Jerwood Space 2017



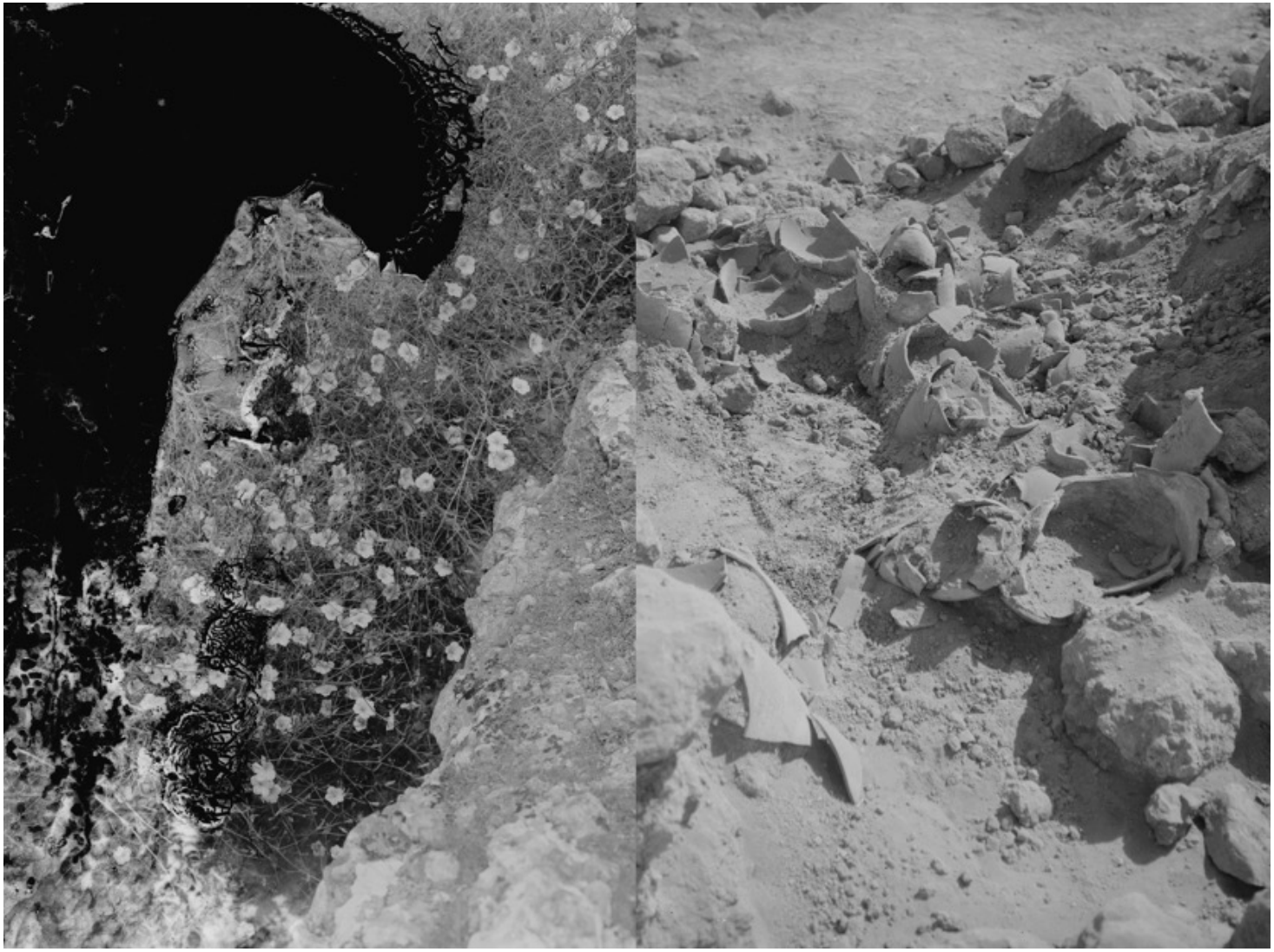
Lucifer Falling, Vessels & Vestiges, Jerwood Space 2017



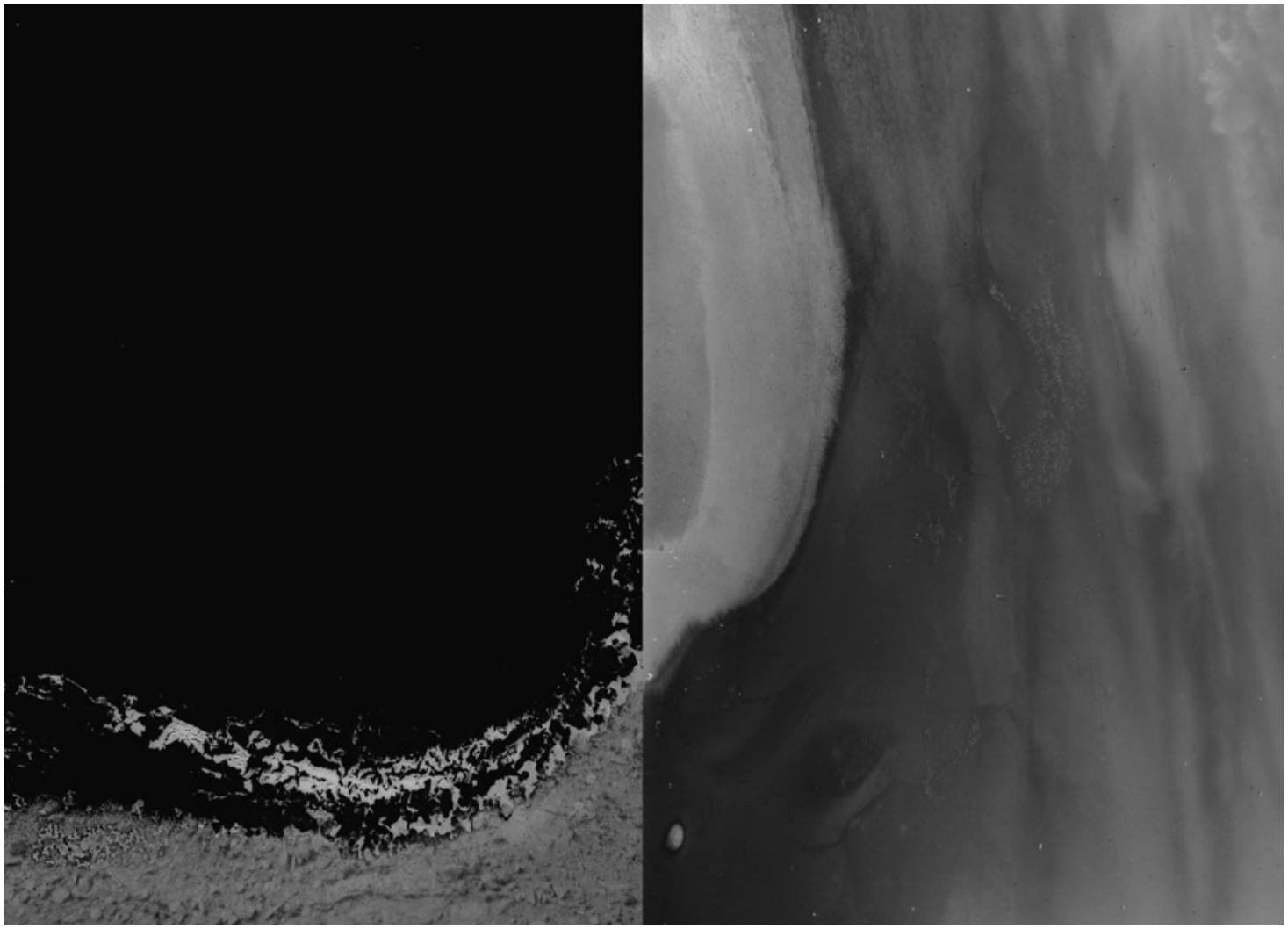




Vessels & Vestiges (Artist Book, 2020)



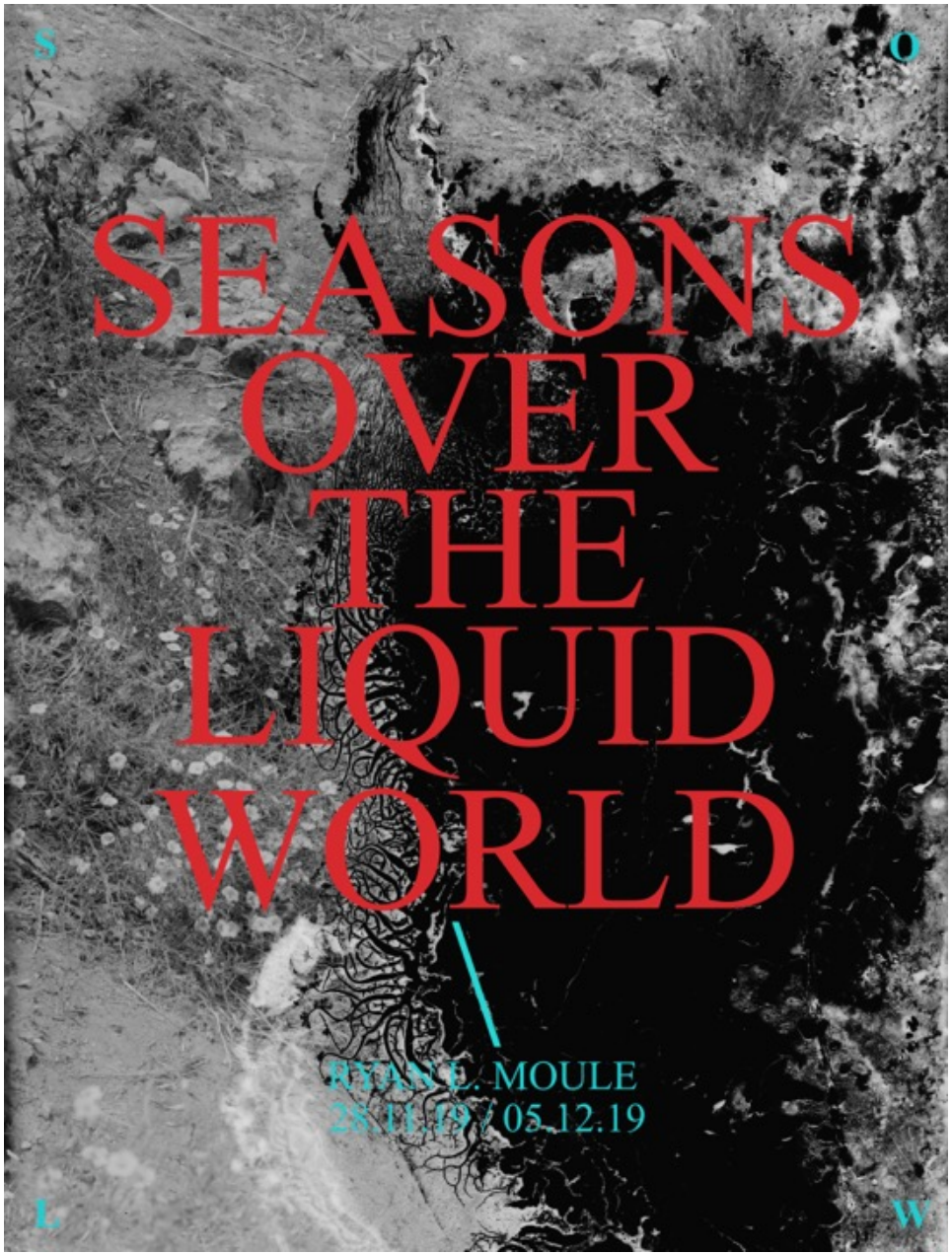
Vessels & Vestiges (Artist Book, 2020)



Vessels & Vestiges (Artist Book, 2020)



Vessels & Vestiges (Artist Book, 2020)


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O
SEASONS
OVER
THE
LIQUID
WORLD
RYAN E. MOULE
28.11.19 / 05.12.19
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