

Chapter Four: Conclusion.

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Through the application of an intuitive and reflexive schema of strategies I have, throughout this project, sought to demonstrate the increasing relevance of appropriation strategies in my own contemporary art production methodology and that of my peers and the broader field.

Through the use of the loop as a conceptual driver I have uncovered and drawn attention to the critical re-appraisal of appropriation in a continuously mutating form, emphasizing an internalisation or subliminal mode in current contemporary art production.

Using a mix of personal narrative, portraiture, popular cultural detritus as catalyst for myth generation, and continual multi-modal output as a practitioner I have inhabited, shaped and been shaped by the re-iterative, nebulous and mutative form of my own medial state.

This habitation has been achieved by considering the historical, critical mass of appropriation art, and follows a line into the uncertain present within which the flood of mediated concepts has reached an immense proportion. Within the resulting detachment suggested by this flood of media waste exists the hope of re-valuing or investing seemingly incongruous mixtures of banal media fragments through the use of personal reflection, allegory, narrative and portraiture as structural devices to, in essence, re-cycle this stuff.

Not only has this idea of re-valuing been applied to very current, transient phenomena such as video gaming, internet memes, surveillance, the glitch aesthetic and collapsed global product lines, but also to significant 'key' strategies prevalent in the art historical canon of post-

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modernism such as 'derive', detournement, sampling, re-mixing and institutional critique. The project can in some ways be likened to a 'greatest hits' album; simultaneously designed to be an authoritative encapsulation of a specific period of time or output while also fading into the past as soon as it is released.

By considering the current dialogues surrounding appropriation strategies within in an Australian contemporary art context and enveloping these within the bigger picture of appropriation as a dominant post-modern method via consideration of various practitioners throughout history, the project collapses and compresses some of these distinctions into one and the same flow.

This project has produced singular studio based works, large installed environments consisting of multiple interlinked components, live and site-based reactions to personal and physical immersion in various spaces and scenarios, and ongoing projects that resist stratification into a singular work or manifestation. While this was a way of working even before the project began, this project has solidified the relevance and power of this approach through the positive reception of the work by audiences in various states and countries in both gallery and performance settings. Through this investigation, what started as a Hodge-podge of strategies has become a very specific approach to thinking about art production and its place in a rapidly changing world.

This approach leans toward generalisation before specialisation, consideration before judgment, approach before retreat, communication before excommunication and open systems before closed systems.

The project contributes new knowledge to the field via its synthesis of a working method for the

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artistic use of contemporary global and local media phenomena.

Its aim to synthesize the experiential residues of personal encounters with mediated signals, contain them within new cultural statements and re-transmit them into the passing flow of time, was achieved by creating a looping, referential system of production that operates as a reference-machine, a cascading system that creates overloaded medial transmissions. This cascade seeks to mimic the dominant quality of media itself in order to flow along similar lines throughout the cultural landscape.

The transmissions submerge the audience into sensorially excessive installed environments that encourage contemplation about the role and place media occupies in our lives.