Inter-Art Mechanics of Life & Wellness

Josh Couturier
University of Maine, joshua.couturier@maine.edu

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INTER-ART MECHANICS OF LIFE & WELLNESS

By

Josh Couturier

B.A. University of Maine, 2016
M.F.A. University of Maine, 2020

A THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Fine Arts
(in Intermedia)

The Graduate School
The University of Maine
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Advisory Committee:

Owen Smith, Professor of Intermedia, Advisor
Susan Smith, Professor and Director of Intermedia
Michael Grillo, Professor of Art History
The Intermedia Masters of Fine Arts taught me that my Art practice comes from my life experiences and wellness methods. I explored yoga, dance, exercise, and homeopathic medicines, with new and old media skill sets to build references, tools and new methods in order to extend my beliefs and understandings of the world and my place in it as an artist and a human.

The value of embodiment in my research has been my first biggest take away from the MFA. It's through embodied research where I discovered the relationship between actions that sculpt my body, art and life relationships. My work revolves around the human body and acts of documentation. Here I furthered my understanding of art by moving beyond the ideas of the traditional paper canvas into my avante-garde practice where the forefront of my research is dealing with muscular activity and growth as documentation as it coincides with mental growth/wellness. More so adopting the ideas behind the planning of a fully flourishing life to support these experiences allowed for embodied acts to be foundations of my life and art. As an artistic researcher I have been experimenting with methods and skill sets that have to do with using my body to create pieces of work. This includes equipping Dumbbells with Paint brushes that helped me communicate and test my ideas of embodied wellness and how the act can be seen as a process of documentation. Supporting the embodied methods I derived a performance of a deadlift that took a giant flat rock to break an xbox that was consuming time and
giving me carpal cramps and inflammation. In addition anytime in the digital world i spent could have 
otherwise been spent in the real world. In another performance I recreated an indeterminate 
ocurrence I saw in nature. I did this using chance operations of percussion on a walkway ramp using 
indoor architecture in a building to revisit an experience I had, from questioning what the sound of 
acorns would sound like in one spot hitting the road.

My thesis work is based on methods of an experimental embodied life-art I call NeurAuto, 
where art, technology, and methods of wellness come together to pinpoint relationships of art in life. 
This should also be seen as well as skill building; how being mindful and reflective can make one more 
susceptible to balanced experiences in life. Building off of my previous bodies of work (3x5, Wreck 
Center, Ramp Rail – see portfolio for more information) I began to focus on the value of experiences that 
come from life's happenings. Thinking about the experiences that shape my life and my body as a canvas 
I started to move towards new experimental forms of documentation. I built an application for the MFA 
thesis gallery exhibition that builds off my life chart set work that aims to document one's day to day 
experience more automatically and inventively. The idea behind the application is also supported by my 
life art methodology NeurAuto, “the plan of doing” that is supported by my research on autopoiesis and 
neuroplasticity. The interest in these concepts sparked the ideas to create and innovate on how I value 
my experiences and conduct NeurAuto. Since using these, my old processes and new app 
(NeurAutoApp) I have gained a deeper awareness of myself, my skill sets and my surroundings. 
NeurAuto living as an application allowed me to socially engage anyone in the world because the 
application lives online for free user engagement.

Through my thesis on the Inter-Art Machine, which involves the mechanics of embodiment, 
methods of wellness, my explorations and creative works and tools, I am aiming to understand the 
relationship between life and art as we know it. As i stated previously my making starts from my body.
Where the body becomes my foundation for my explorative artistic research. It’s my thinking that being mindful of my own experiences and developing my personal skill sets can further my abilities to conduct academic and artistic research, creative work, and methods of wellness. I feel that these mechanisms together with my philosophies about living, and thinking support my thesis on the Inter-Art Machine. This document discusses how the Inter-Art Machine is built along my methodological concerns and in the context with my research done around surrounding topics, artists, and thinkers. The document will also document my MFA portfolio which includes the products of my designs with embodied performances and documentations, methods life chartings, methods of wellness and ideas behind NeurAuto, and most recently the creation of my application. I refer to this collection of my work as the inter-art machine, and how art was pulled from my life and rendered for new understandings. Being able to reflect on living a balanced life as art and what this may entail in order to be self maintaining as an artist and a human. My self experimentation has moved into trials of wellness, documentation of embodied skillsets, homeopathic medicines, and self experience awareness methods.
DEDICATION

To Family, Friends, Acquaintances, Non Acquaintances, The Environment, and Inhabitants.
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CHAPTER 1

Methodology

Neuroplastic Autopoetics

Fuel = Analytical Interpretative Communication
Doing = Playfully Prompted by “Fuel”

Figure 1.0. Neuroplastic Autopoetics, Josh Couturier
I believe the body is inescapably victim to the mind until the body reaches a level of doing that can inform the mind. My research has shown time again that my brain signals can control the body to a point where mental and physical wellness reaches barriers. Some times this feeling aphrends my body and puts me in a state where i’m unable to do tasks like exercise, stretch, be pain free, or meditate until my mind’s pain receptors are dampened by using homeopathic medicines and yoga until i reach a state at which the brain acts as not the navigation of feelings but as an equal in the bodies areas of reception. Meaning that the brain is not stronger then the sensors in your fingertips, toes or sacrum or stomach but as an equal in the acts of reception, when correctly informed by the body the brain feels no pain, struggle and achieves mental wellness.

My wellness practice includes rehabilitation, and homeopathic medicine use, and experimental documentation. These methods became a foundational model for my NeurAuto methodology. The methodology of NeurAuto is derived from the combination of the words, neuroplasticity that means a changing of the brain by doing, and autopoiesis that deals with organisms that can self maintain, regulate and create. NeurAuto in combination as a method becomes more than an ideology when fueled by philosophies and tested by actions of doing, documenting, and reflecting to fuel new ideas and to self sustain one's life or research practice.

To understand the methods of NeurAuto I needed to introduce myself to foundational, philosophies, and mastered skill sets that allow me to create art, but also to make connections of the mind and body through experience to better understand self. So from the bottom level of self understanding you can build a practice of sustaining and reflective wellness. The most interesting thing about NeurAuto to me is that not only did it allow me to expand and follow ideas of self sustaining and
reflection but it was able to help me build and explore new worlds of artistic intermedial research. I feel if one can channel the mind, then they can channel the body, and then channel new forms of artistic and academic research. A symbiotic balance between these elements has allowed me to grow my research practice and artistic body through self maintaining and reflecting in a flux of intermedia known as the Inter-Art Mechanics of Life and Wellness.

Figure 2. Intermedia, Dick Higgins
Merriam Webster defines “Autopoiesis” as a biological system, in which organisms are self maintaining, regulating, balancing and creating. This is how I modeled my intermedial practice NeurAuto, and the ideas behind the Inter-Art Machine. I came to realize that if I want to create new ideas through research, I must polish my skill sets, understand the methods pertaining to my skills, the needs of my body and the world my research is a part of. As an experimental artist that uses my body as a foundational tool and vessel. I've followed athletes and how they work with maintaining their bodies, and I've followed thinkers and philosophers about how they trained and used their minds. My body and mind is my pathway to understanding the world, and so wellness of my body shall be the fundamental goal for my art practice. Maintaining and regulating my own actions as a human and Intermedial artist as well as through experiences and my artistic practice I have sought to instigate changes in mind and body by the acts of “doing.” I believe that this neuroplastic exchange of engagement in experience and self is where actions become the fuel for new philosophies and instigate new opportunities and creations of the mind by ideas, body, and furthermore community by art. NeurAuto system provides a great perspective and lane in which I can model my intermedial practice. I believe that the mechanics of life and wellness sits in a newly defined section of intermedia arts where new ideas, new research, and new technology come together to achieve life wellness. These mechanics provide an experimental self system by which the most valuable elements of art and life experience can be culminated.

The idea of play has always been a great way for me to exercise my skills and is also a foundational action for my embodied practice. Whether in sport or with artistic materials. I play until there is an idea or product created in developments of my body, or creative art pieces. Furthermore the most important artistic direction is that practice of lifestyle because its my thinking that a balanced lifestyle allows one to achieve wellness. It's the interactions from day to day that incubates my creation. If I can maintain my mental and physical wellness then i can tap into my energy reserves and focus on evaluating my environment for personal or environmental gain. Continual creating, doing and being is a never ending cycle to me. Art is like yoga or martial arts. For example ancient methods and tools aid my body and mind, and protect my body and mind, while helping me achieve balance between the physical and mental states.
When I think about creation, I think about the unpredictability of the event based on my understanding of Einstein's Big Bang Theory, and that locations and durations of planets, dust, comets, and lifeforms are not understood, but simply, are presently here, beautiful in its complexity but not completely understood. The beauty of what's not understood, or yet to be determined, in reference to the “Tao Te Ching” is the essence of the Tao and life. The decisions and understandings that comprise my doings incorporates the ideas of the Tao, other philosophies, and artists alike. The products of my Inter-Art machine incorporate the substance of idea and experience. Predictability in the world to me exists within distinguished mediums of understanding and that these given points in research of cause and effects have defined barriers. If I set out to paint a line, I will get a line... maybe not completely straight but there’s no surprises. It's not very unpredictable because I know my skill sets in drawing lines. If I were to give an infant a pen and say draw a line, it becomes unpredictable and an experiment because it sets up for unknowns in this situation allowing for indeterminacy to guide the product. Whereas the barriers of the universe are unseen its believed that its plans are unpredictable. Some Taoist philosophers would begin to say that unpredictability is at the root of true creativity. To me the universe is one of the best creations there is, and we still don't understand it. One may find that the infants drawing is more amusing due to the unpredictability in the work. For me to find barriers in unknown places of my research I must set parameters for my experimentation. Finding the barriers allows me to etch out the borders of my experiences and my creative works. My experiments cultivate phenomena that I can interpret, and reflect on, as well as reaffirm my understanding of the world. I like to look at designing experiments from a programming perspective, and turn to programing logic to make rapid decisions during my research in combination with my skill sets. I believe in being rationale as opposed to holding unchanging views on certain decisions in life and making art.

The rationale behind my making depends on my behaviors. It's my interests that influence my behaviors. These behaviors lead to doing and the repetition of doing can trigger the mind can change overtime through this routine. This is the definition of neuroplasticity. I also believe that this statement in its opposite is also true where if we can change our minds by becoming less victim to them then we can also change our behaviors.

How is a mental change defined? What is channeling of the mind? To me when you change your mind, you think in new ways and don't use the same tendencies, imprinting yourself, channeling new habits. When you channel the mind, you instigate change with new/old philosophical ideas. This can include ancient physical/non-physical meditation, reflective self
awareness practices, psychedelic experimentation, documentations of introspective findings, and continual exposure to academic/artistic research, the environment and its surroundings.

What is the channeling of the body? Body channeling is an awareness that comes from a channeled mind. So when I say “I believe the body is inescapably victim to the mind…” this is due to the signal flow between our body and mind. Our mind is a converter of signals between our body and the world. Here we hear the body's pains, pleasures, anxieties, comforts, and discomforts. I feel often that the western culture forgets that we are not a sole mind directing a body. Alan Watts talks about this as Floodlight Consciousness.

“Life is hopefully a good show. For every inside there’s an outside they seem different they go together. You don't have one without the other. I is not one, I envision the mind a part but not a whole of me, meaning multiple instances of i. Bodi Yiddish means awakening, or the macksha of the hindi is the whole being. Both are you. Spotlight conscious talks to friends, flood light consciousness drives car. Culture says i am spotlight that is my ego that is me. Ignoring the ultimate working floodlight. Just the ego attending to this and that… unaware of the vast extinct of being. People mystical are aware.” [Watts, “How To Get Your Mind Back”]

Our body's cells have an awareness and understanding. They understand how they want to move on a molecular level. They create chains between nucleotides to form our genetic code to say how to grow our body and to reach maturity. If our cells have this understanding then I give it a consciousness, and for this reason I feel that my mind and my body must learn to communicate and collaborate. I have my body, and my body has me. The foundation of mind and body channeling practices formulate the start of my Inter-Art Mechanics of Life and Wellness. This tingling wavelength traveling from toe to tonsil, informed through each chakra point on the way to my mind is a communication chain of command. In the past my mind and body would come out of sync and one may not find or have these ideas due to misinterpreted body signals. When misinterpretation is repeated then we continually head down a path that leads away from the interconnectivity of mind and body, and an unbalanced self, practice and in my case a malfunction of life wellness mechanics.

To move onward with my wellness arts to maintain myself and my Inter-Art Machine i needed to involve myself with medicinal marijauna and other methods of exercise to provide a wellness system for my life and so i could live well free of pain, inflammation and anxiety while
also being able to make art. This experimentation became necessary for my onward exploration as a student and growth as a person. I find that natural medicines help feed my system of Inter-Art mechanisms. A pillar supporting autopoiesis for my machine exists when I can grow my medicine, use my medicine, and extract ideas from my experience and reflect upon them. There's something about the living earth and its energy that I feel is embedded in plants and shared during digestion or inhalation. Everything is made from carbon and then everything is again sharing the same wavelengths on an atomic level. I can also use my mind and body to grow medicinal marijuana as I help the plant sustain its reproducibility which is important in my process and speaks to how humans are here to care for the world and its inhabitants. Without use of medicinal marijuana I felt that there's too much pain during body channeling. Medical issues such as fibromyalgia, consecutive concussion disorder, and muscle spasms leaned against my freedom of channeling the body. Medicinal marijuana helped me channel my body by turning pain receptors down. With lowered pain receptors I can engage in methods of yoga, exercise, and artistic research. Not only was I able to come to unexpected perspectives and awarenesses, but I was able to start to reconnect the mind and body.

This reconnection strengthened my body, my life and therefore my Inter-Art Mechanics of Life and Wellness. No machine can work without a Maintenance protocol, and in regards to the poetics of the Inter-Art machine if find this true as well, how do I maintain the mechanics of my intermedial practice? The method of maintenance stemmed from medicinal marijuana regiments that I feel works best at about 50mgs of THC Hybrid edibles as needed per day. During this regiment I layer my experiences with this activity through note taking, drawings, or physical activities. I believe it's to better understand myself and the plant's relationship of digestion, and function. The creation of notes, drawings, and actions provide the fuel to expand my philosophies and my artistic body and machine. (Refer to Neuroplastic Autopoetics Diagram on page 1) These fueled philosophies and guide my artistic and physical body and mind. Marijuana has been used in cultures as far back as history can recall. I feel that remembering this relationship is integral to the livelihood of such research. Thus I continue to engage myself in states of experiential practice.

I find it interesting medicinal marijuana not taken as seriously as conventional medicines and treatment methods. To me lifestyle practice of mind and body must be used when engaging in any medicine treatment because they both affect the mind and body. This idea led me to start to innovate and create the art of NeurAuto, and later lead to the visualization of life data and NeurAutoApp. NeurAutoApp is an application that automates the documentation of life
experiences and satisfaction, for daily or weekly reflection to help balance lifestyles for physical and mental wellness. Furthermore I believe that lifestyle and medicine relationships may be important to co-evolving on earth and that happening to me is an artistic practice in and out of itself. Psychedelic side effects from Marijauna provide me with a grounded energy. I find that when maintaining my wellness methods that medicinal use is in the underbelly of my code. So I create around the side effects of marijauna with optimism. A machine’s programmatic functions allow for a fluid looping of logic for self regulation. This channeling allows me to start communicating with the energy through my body, and through gravity.

I spend a lot of time doing yoga as an exercise and reflective practice. It keeps my mind and body balanced, especially during medicinal use. When I am layering these practices of medicated marijunana use and yoga together I am feeling the systematic connection of energies that give me a sporadic idea for a piece, or a new life or art concept. Being able to use life or art from this state interchangeably begins to support my interest in art and living experiences.

Figure 3.0 “Art Life Fluxus, MoMA” Dick Higgins
Yoga is sequential to my medicinal marijauna use as it relates to my inter-art mechanics of life and wellness. Medicinal marijauna fuels my mind and my body for art and for life. The interconnection and relationship of yoga and medicinal use creates new energies emerging as uplifting or psychedelic. These energies help me with anxieties and provide avenues for exploration. The change of mind after yoga, medicine and exercise aids me in mental, and physical health and creative ideas. When mental and physical health are maintained the body can begin to create extensions of understandings with the outside world. Here my beliefs are informed by my art. Behind every one of my new developments and connections, there's a feedback system. This system runs on the fuel that becomes art or experience that is driven by the system of doing. The systematic interrelated play of body and mind through these states of yoga, and medicine are not everything that makes up my machines maintenance but it is a crucial area for me and my workings. When an idea comes at an unexpected time, I feel as if it's a message from an unspeakable wavelength. The same wavelengths that hold matter and time.

"The Tao that can be told is not the eternal Tao. The name that can be named is not the eternal name. The nameless is the beginning of heaven and earth. The named is the mother of ten thousand things. Ever desireless, one can see the mystery. Ever desiring, one can see the manifestations. These two spring from the same source but differ in name; this appears as darkness. Darkness within darkness. The gate to all mystery. [Feng & English]

In the nature of my work I aim at a bigger interconnectivity yet to be determined. Our body and mind carry us through the living world, thus our mind and body can create art from the living world or in the living world. Simultaneous doing of art and life fuels creation of new experimental worlds and understandings. Interconnectivity has no end points, so that myself, the machine, what I build and become, are all a part of this miraculous cycle.

After experiences of mental and physical doing, my inter-art machine uses the process I referred to as NeurAuto. NeurAuto is a methodology, tool and work that becomes my extension of understanding and self monitoring. This monitoring allows me to become aware of what I am doing so I know what I have not done and can stay balanced in life and research. I get rid of
boredom with associated disciplines that are vital to my health in life, or goals of experiences that I need to inject into my life. So when my life feels a discomfort, my art feels a discomfort, and I am able to reflect and readjust my doing, to fuel other ideas or experience. If I can have my actual spirit monitored through a calculated qualitative entry like life charts, then my movement and thinking during active doing is not corrupted, and is a smooth flowing system. The process’s goal helps calm the waters of the mind, when the inter-art mechanics of wellness is falling out of sync.

I believe that once an awareness has been reached through the form of NeurAuto, the balance of the Inter-Art Mechanics is achieved. The reciprocal of what is not rich can fade from life, as I narrow down on shaping my future goals or direction. This richness of a fully flourishing life some would call an awoken state. Where balancing my internal and external worlds allow fuel for avenues of thought, and action. From this I can create from my life-art, art from life, and develop the methods behind the inter-art mechanics of life and wellness.

"Knowing others is wisdom; Knowing the self is enlightenment. Mastering others requires force; Mastering the self needs strength. He who knows he has enough is rich. Perseverance is a sign of will power. He who stays where he is endures. To die but not to perish is to be eternally present." [Feng & English.]

I feel that it goes as far to say that deeply rooted in all beings is an option to act as an instrument of exploration. In my sense the NeurAuto methodologies and experiences drive the creative works of my Inter-Art machine. My inter-art mechanics allow me to attain wellness and communicate new ideas through life and art. I created models of art, and performances that will point to these new areas and understandings. Any cultivated phenomena within the conceptual system of the Inter-Art Machine builds the artistic body for further knowledge and future development, specifically take a look at the Wreck Center, Life Charts, and NeurAutoApp in the portfolio section.

Engaging in instances of the Neuro-Auto methodology creates a more aware and balanced mind and body. Finding a balance through experience and precise charting using tools such as NeurAuto and NeurAutoApp methods fuel my life and practice. It’s then that experience throughout the day can then inform my mind and body. My experiences fuel new philosophies to arrive at new ideas of Inter-Art Machine products.

I believe the key to a balanced art and life wellness system relies on one engaging in this system of NeurAuto. I believe that this system creates the mechanics behind the Inter-Art
Machine. I believe that getting into the art of NeurAuto and reflective life data will allow me to
gamify, maintain my life, engage in an artistic practice, and build my artistic body. This is
important for me for I feel that such philosophies will fuel my future directions of life and work.
My work builds my physical body and my artistic body, as well as providing products that I
reflect on. So that art can precipitate through the NeurAuto model similar to the nature of the
rain cycle, and together begin to articulate Inter-Art Mechanics of Life and Wellness.
CHAPTER 2

Methods

Creative thinking and world building are the ideas of working that my artistic research practice is built on. These ideas become methods of thinking when working in life, the world, art, wellness and this new area of intermedia that for me is the mechanics of wellness, art and life. When approaching research my initial step, or stage is to think about the system of work, my realizations, familiarizations and questions of present occupied conscious and physical space that is informed by the means of who is there and what is there. I am constantly implying body and mind exploration techniques, and document and analyze findings. Throughout my working process I ask how my explorations can become a conceptual design for articulating beliefs and understandings. Given this then, I would create a new instance of a new exploration that I have no preference on the side of either outcome, but am just interested in following the execution of the parameters I set for the experiment.

Instances of explorative research for me will end up putting me into nature because its the place where I build my fundamental skill sets like yoga, running, walking, climbing, and meeting new people. If this is true and I am testing the constancy of ongoing creation of nature. In these instances I use my awareness to listen to how nature is speaking. In my work (NO. 02042018, Wavescape Lake Hebron)-

![Figure 4.0 “Number 02042018”](image1)

No. 02042018

“An Ode to, The Natural Way…

2 Two People, 3 Hours Each,

2 Zoom Field Recorders @ IMRC”

![Figure 5.0 “Wavescape Lake Hebron”](image2)
I documented nature using a hydrophone that measures the vibrations in the water and took recordings of the ecosystem above the water, to document and reflect on how much humanized sounds made it into the recording. Nature must always be speaking in some form of this space but so are humans unfortunately. In certain instances my piece measured nature speaking in one or some forms of personal beings, gravity, wind speed and direction, atmospheric pressure, humidity, temperatures, wavelengths: visible & audible, wavelengths: invisible & non audible, rainfall, earthquakes, or solar system order etc. All of these happenings provide phenomena from which work and ideas can evolve.

Furthermore, to create here I must understand the audiences, tendencies, and my own political and social positions, measure or balance the needs of the worlds to create works that develop simultaneously with my audiences. If I become stuck moving mentally or physically in the process of research I will often revisit my foundational life routines and NeurAuto methodology. I then work through my foundational understandings until I have an idea to start from, and then begin my experimentation using body, mind, indeterminacy, programing Logic or PseudoCode, to address the order of operations in my research to see the beginnings and current status of my work and data in a new way.

If my design/process was too much of an idiosyncratic idea, meaning that I perpetuated too much self in my creation or had biased data in the experiment then i would analyze how to remove my fingerprints, in particular by employing indeterminate methods or new ways to remove biased characteristics of self. It may be the whole idea or part of the idea may need a new framework. Unpredictability in my methods are fundamentally related to creation and is primary to understanding nature and my place in the world. Unpredictability is documented in scientific experimentation, if it wasn't then there would be no need to hypothesize or test anything because we could always predict the answers or experiment. With using science as a starting point, rational and logical methods take precedence. The inclusion of nature or representing natural occurrences amongst scientific methods of documentation in artistic research i believe is the anchoring for new explorations and creations.

This allows understanding in the data contexts and knowing which tools will aid in deployments to communicate my idea of the natural, mystical, life and wellness as it fuels the exploration and life art that is a Neuroplastic Autopoietic system. NeurAuto is based on scientific developments and art practices that allow me to maintain myself in order to change behaviors by mind, or mind by behavior.
“Krause continues to make history by capturing the fading voices of nature: studying sonic interplay between species as they attract mates, hunt prey, and sound out their roles in the ecosystem. Krause’s recordings are not merely travelogues or relaxation tools -- they are critical barometers of global environmental health. His documents of vanishing aural habitats are a chilling reminder of shrinking biodiversity. As he tells the Guardian: “The fragile weave of natural sound is being torn apart by our seemingly boundless need to conquer the environment rather than to find a way to abide in consonance with it. [Bernie Krause, Voice Of The Natural World]. “Krause is high on hippo grunts and insect drones, having spent decades recording and archiving wild soundscapes.” [Krause, The New York Times]

Music is very much a humanized idea of sound. At the source of music is sound, at the source of sound is a performance, even a rock falling. There's too much machine and idiosyncratic noise that pollutes nature. By understanding how machine sounds pollute nature I am able to find more value in the natural physical spaces I inhabit, then the man made places that promote wealth, self indulgence and idiosyncratic ideas. By paying attention to where Bernie has left off in the above quote i see opportunities to start with the same types of recordings but experiment with how we get to the locations of the soundscapes and why we are recording these creatures in a given instance in time. Opportunities can be found in how species play an integral part in my belief system that earth is an “interstellar orchestra;” what it means to have a species auditorial footprints archived in the event the species to become extinct from earth we fortunately and unfortunately have a database for these creatures. There's an element of advocacy as well as audio pieces could very well spark interests by simple auditory pleasure that could also be a way to raise awareness about dying species or endangered species.

“The sequence and structure of ‘journey’ reflects the generic research process, which would be familiar to most disciplines; planning and preparation for research, surveying the research context, locating your research questions in relation to the context, generating and gathering data through the use of research methods, evaluating, analysing and interpreting your research outcomes, communicating your research findings.

However, we have tried to relate this generic process to Art and Design learning styles introducing wherever possible visual approaches…” Planning the Journey, Mapping the Terrain: methods of contextualizing research, Locating Your Position: methods of orienting and situating research, Crossing the Terrain: establishing appropriate research methodologies, Interpreting the Map: methods of evaluation and
As stated by the authors of the above quote to discover a practice becomes fundamentally rooted in an exploration of Planning Journeys, Mapping Terrain, Locating position, crossing the terrain, interpreting the map, and recounting the journey. These ideas about how to pursue the research process in art and design are seemingly simple ways to advance through a research process, due to my time in academia and my deep rooted understanding of exploration. I found this text helpful in laying the architecture for my methodology and this text is great to connect the ideas of academic and artistic research. For me the interaction of body and space is driven by method based triangulation framed by the methodology. I aim to have a rationale for the research. If there’s no rationale externally it could be considered too much of an indulgent and idiosyncratic idea for a research project.

“We might therefore conclude that research in Art and Design should; be required and relevant have clear external, professional and personal rationales for the need for the research; be intentional – it is envisioned, proposed, prepared for, strategically planned and Focused; be disciplined – be rigorous, critical and ordered (but not necessarily systematic in the scientific sense) – it is a structured investigation; develop a research approach which acknowledges practice as an initiator of the research questions, which are usually complex and ‘messy’, providing the context for the research, playing a part in the research methodology and in developing innovative and creative, but nonetheless rigorous, research methods, imaginatively making visible/tangible the research findings, be revelatory – contributing alternative and/or new perspectives and insights, be public – the whole process and its outcomes are open to scrutiny and possible future use by others.” [Malins & Grey]

In order to find relevant ideas, I reverse engineer my own interests, use academic research to create a contextual understanding of others ideas and find new entry places for innovation. Methods are strategically planned, and carried out with discipline, and create new revelations about the works findings, the process becomes a reusable system as a vehicle for other humans to adopt or find entry points to engage or recreate.
The paradigms of inquiry that best supports my exploration rests in following approaches.

“Methodological Experimental/Manipulative positivism (manipulative – questions and/or hypotheses are stated in advance in propositional form and subjected to empirical tests (falsification) under carefully controlled conditions.)” [Malins & Grey]

This allows me to engage in questions and conduct experiments under controlled conditions to allow me to find areas of unbiased meaningful natural occurrences.

“Methodological dialogic transformation (eliminates false consciousness and energize and facilitate transformation.)” [Malins & Grey].

This is important because it supports the idea in my inquiry that wants to disrupt the contemporary thinking that leads us into an illusive false consciousness, keeping us from understanding the natural mystery of constancy.
“Filliou is a French artist associated with Fluxus, who produced works as a filmmaker, “action poet,” sculptor, and happenings maestro. In 1960, Filliou designed his first visual work, Le Collage de l’immortelle mort du monde (Collage of the Immortal Death of the World), a transcription of a random theater play comparable to a chessboard where individual experiences are expressed. In 1971, Filliou created la République géniale (the Republic of Genius) where people enter its territory to develop their genius rather than their talent and research is no longer the privileged domain of the person who knows, but of the person who does not know.” [Robert Filliou]

In reference to the quote above the works provided the conceptual design that allowed performers to engage in conversation and scored an interaction between spoken prompts and a contradictory sound bank. This is a good foundation for me to start thinking about performance design, as creating a performance is the base of a sound piece, that can further be taken forward as “music” There’s a lot of value in the idea that research is no longer a privileged domain. In fact it seems that it birthed the idea that artistic research has a place in society and its hinted at in the Republic of Genius. The very simple act of doing is at the foundation of any research or any art, and from my understanding the act of doing is something that the universe is taking part in.

Filliou first proposed "Art's Birthday" in 1963. He suggested that 1,000,000 years ago, there was no art. But one day, on January 17 to be precise, Art was born. Filliou says it happened when someone dropped a dry sponge into a bucket of water. He also proposed a public holiday to celebrate the presence of art in our lives. Art's Birthday was first publicly celebrated in 1973 in Auchen, Germany and at the same time in Paris, France. [Robert Filliou]

In saying less you can say a lot. This act of the dry sponge into the bucket, is an act of doing. Society's idea of art could rest in the most popular mediums, but it is the conceptual design that goes unnoticed in this state of understanding. By creating this presentation Filliou hints that creation is also a part of design and conceptualisation, creative planning to me is a sign of balanced wellness practice. This piece runs inline with other fluxus artists that believe being out in physical real space is one of the most valuable instances of existence.

“Play and joy occupy crucial roles for Filliou, who believed art making was part of a permanent, universal and endless process deeply embedded in everyday life. A trained political scientist, Filliou was greatly inspired by the work of Charles Fourier, especially his concept of ‘attractive passions’ that championed the concept of work as
In 1977, Filliou moved to Canada and continued to work with video. Later, with his wife Marianne Staffels, Filliou withdrew for 3 years 3 months and 3 days to a Buddhist center in Les Eyzies, France.” [Robert Filliou]

The idea of play and joy are traits that all humans have but only children seem to hold near dear, and that adults seem to lose. I agree with Filliou here and perhaps Watts as well when we talk about the philosophy of art making as permanent universal and endless processes deeply embedded in everyday life. If I start thinking of earth’s systems playing, then I can replace the word system with Watts’s use of the world’s systems and species playing “games”. There’s also a connection for me between play and doing. As I connect Doing to ideas of play, and fuel being an idea of an analytical interpretive communication of things doing.

“Life is hopefully a good show. For every inside there’s and outside they seem different they go together. You don’t have one without the other. I is not one, i envision the mind a part but not a whole of me, meaning multiple instances of i. Bodi Yiddish means awakening, or the macksha of the hindi is the whole being. Both are you. Spotlight conscious talks to friends, flood light consciousness drives car. Culture says i am spotlight that is my ego that is me. Ignoring the ultimate working floodlight. Just the ego attending to this and that… unaware of vast extinct of being. People mystical are aware. I is a word of position. Life has many rays, cosmos express themselves. If ur not aware ur the works of two consciousness you have no joy in life just a bundle of anxiety. Parents play awful games on you getting you to think your not all the younger personalities you find joy in being. You should be seen and not heard in public. People act like they don’t belong because they are coming from a false starting point. Your not anything until this point. Christian egos feel like a stranger of earth between to blacknesses. Constant contentiousness of everything around him. The only way to break from this mess is to understand the external world is your external world extended. When that is the realization the confused christian will get his mind back.” [Watts, “How to get your mind back”]

I stumbled upon Alan Watts after searching for “meaning of life” on the internet and through youtube. Since listening to Watts i’ve found multiple people that say the same things, Watts seems to connect all the thoughts i have about life and things around it in an elegant way of theory, philosophy and metaphysics. Particularly speaking to the quote above from “How to get your mind back”, the idea of self and the two parts of being, allowed me to fully develop the pieces of my methodology that speaks to the mind and body being separate but connected parts that are casted as an illusion in society. My work aims to bridge the connection between the mind and body to find that “I” is made up of two parts that neither can be one without the other. My hybrid methodology and recent body of work has navigated and explored what it's like
to be opposites but the same entity, by creating a digital indeterminate sound piece one week, and an indeterminate documentation of exercise with paint the next. These two elements are fundamentally different like mind and body, but at the base really are the same ideas and operations.

“The fool made inappropriate remarks in early history. Not just to make jokes, but remind monarch of humanity to never get too stuffy. He would come in at the end of life to ease the oncoming of death. No institution corresponds to the court fool, no one sits in the president’s office. Nobody wants to suggest social institutions are not all serious.

To Poke fun is the worst criticism… joker doesn't outright deride, he gives giggles about particular sacrality... we need to relax. On ancient conditions monks couldn't call upon societies armies for protection, or education for children. To understand the role fully both joker and the monk look at life as it simply is the way it is.

The fool says all institutions as games the whole world is gameplay. When people take games serious like a stern empire it makes the fool get giggles. Doesn't mean mere simple game…. Hamlet is not mere entertainment. Orchestra is music, but not frivolous. Idea of game is, the nature of the world is musical. Doing all forms, trees play the game, stars play the game and people play the game. That there's no purpose other than to do it because it is the way of the system that designed it.” [Watts, “The Joker”]

The most meaningful paralleled thought i drew from Watts recently has always been this clouded conclusion of what I am, and what part I play in society. This particular segment made me realise the place for social and religious criticism. This idea to not take art too seriously can deeply help me move through the design process. This runs parallel to Kerr, when speaking about co-emerging with an audience during an experimental process. The Joker never pokes fun, but giggles about particular sacreditiy. Perhaps this last paragraph above about the fool comparing institutions as games as the whole world is the product of a game play really helped me put an end cap on the idea of Neuroplastic Autopoiesis as a means of conceptual design in art or science. That there’s no other purpose other than to execute your system because it is the way we are designed. This point has factual certainty to me, that we know we are here to create and populate in a cycle, to have children. So that when we engage in cycles, systems or games of play, that these are the very instances that mimic existence, and that this is the sacred or the divine. All games, or things are out here, doing this dance together.

Music has no destination, it doesn't aim at a goal in time just to unfold itself. Music itself is dance, dancing with sound, dancing to dance not to move through space. Everything happening is it's own point. Things do develop and it's true. The purpose of
tree a seed, or is it the end product the tree. They are one long continuous event for the same game to go on and on.

A tree only possible in a certain environment, certain temperate, soil, insects birds, necessary to life. Symbiosis, birds live to eat worms that destroy trees, trees birds and worms are a network, every aspect or part of it depends on assistance as a counterpart. You are a thing that constitutes a larger machine or network. But it's not coming in from anywhere, it's created from inside. A give away that the whole thing is us one process, all a game. It has no other part than to do. It plays parts and varies itself in playing evolving makes us believe or to believe the illusion that all parts being are separate. A conceivable game system is a perfectly reasonable way to look at existence.

Social subdivisions are institutions, not social divisions… social institutions are things we agree upon, we come to agreement on, weights and measures timing and clocks, conventions and things we agree upon, we agree on measurements by agreeing we can order our common intercourse. Buddhist divinity needs guarding temple gates, very fierce scary looking warriors and guard ten directions of Buddha, 8 compass points and up and down. Keep point clear, for meeting purposes. Can't have a date without direction. Cosmic traffic cops. [Watts, “How to get your mind back”]

Powerfully accurate Watts talking about the sacred needing protection, that in the aim of removal from society the buddhist monks still needed protectors, so the divine buddhist warriors would stand guard against people that believed that this sacrality would bring down society. This however addresses the concern that i had about people that want to hurt and deny the source of these ideas and sometimes injure the people following these ideas. This gives me more of a reason to have an experimental system like NeuroAuto to learn how to preserve the body and stay protected through self defense. At the same time the sacred art of martial arts, was developed in the same part of the world that Buddhism is practiced and that protecting your awoken state is just as valuable as getting there. Which is why my art will have aspects, of exercise and strength, fear, pain and discipline.

Most important social institution is roleplaying. Who we are, who are you? One says a doctor but the same one is silent when asked about ego. People fixate on a role and use that to dictate who we are, all are roles. Were all hams from beginning, it's all schooling and acting… what acts appropriate from parent to child. Kids having a different personality when they go places, education shakes you down to make you more predictable to know who we are. To find yourself means to fit into a role. People misfits terribly unhappy not finding roles. The role you play is a social institution, you can't be an object to your own consciousness, you are a subject. People are mirrors by how they respond to you. [Watts, How to get your mind back]

When starting the artistic research process i didnt start with where I was, I started with what I was. Understanding what I was allowed me to view where I was and what/whom I was
with. If I tell myself for example I am a rap artist, I will be missing out on other avenues of art and making and will have a clouded awareness.

*Forget the fundamental game of the universe. The nature of the game let us pretend positive and negative are not identical. Explicitly different, implicitly the same. The joker judgment is the wild card beyond role that can be any part of the pack. Being a someone that can be anyone, know one knows where is the joker. Through all pairs of eyes the joker sees, but he's pretending he's not the joker. [Alan Watts, “The Joker”]*

When changing my artistic behaviors I am enlightened by doing so and doing will ultimately change my mind. Making involves making and remaking, experimentation and testing to gain new knowledge. By making instances of random, I become more random. This allows me more areas of pursuit for research due to the activation of neuroplasticity. To stay in one place for prolonged moments in time in physical space, my body and mind will die. I similarly view my own position in art in the same way. If I stay in the same medium my practice will lose its meaning, like saying a word until it loses its meaning.

“Allan Kaprow was a pioneering American installation and performance artist known for his Happenings and his contributions to the Fluxus movement. Happenings, a form of performance art Kaprow created and theorized about, focused on audience engagement as an integral component of the work.

“The everyday world is the most astonishing inspiration conceivable,” he said. “A walk down 14th Street is more amazing than any masterpiece of art.” Born on August 23, 1927 in Atlantic City, NJ. Kaprow was influenced by his professor Hans Hoffman, who introduced him to other artists such as Jackson Pollock. Pollock’s highly physical painting process inspired Kaprow’s later theories. His influential book Essays on the Blurring of Art and Life, extrapolates on Happenings and his personal philosophies regarding an art practice.

Kaprow’s anti-art stance is demonstrated in his work Yard (1961), in which he created a junkyard full of tires in the back of a Manhattan gallery. The audience then walked around the junkyard, confused as to whether the work was garbage or a work of art—specifically as Kaprow intended. He died on April 5, 2006 in Encinitas, CA. Today, he remains an iconic artist whose work and theories shaped installation and performance art. Kaprow’s happenings and focus on the world being the most astonishing inspiration conceivable helps weight my engagement with their earth speakings pieces as a layer of engagement and pursuit.” [Kaprow]

I am finding more and more interest as my exploration starts to overlap with artists contributing to happenings, fluxus and other related groups/movements. Kaprow as the creator
saying “everyday worlds are the most astonishing inspiration conceivable”[Kaprow], is the same place I have landed in thought after using psychedelic mushrooms, and in relation to breaking down what nature and the divine really mean. The fact he was influenced by Pollock is even more ironic to me because when I think about the blur of life and art i think about Neur-Auto methods and how its meant to deeply engage one in experience and blurr life and art. Speaking along the lines of life paintings, i feel that my paintings made with 8 brushes and two dumbbells at once, moves sideways at an equal plane of idealized construction of blurring life and art.

“Error is creation, ideas of self organisation, begins to etch out a way to start with art making by understanding the one who makes the art. The system of the work becomes realization, familiarization and question of present occupied conscious space. No I in living organisms. Processes down and up works in stages of mind developing as a part of all art and a starting point of methodology and being. Autopoiesis “Systems that can produce for itself and maintain itself.” Self organisation becomes vital in the exploration process. Creation is error. Neuroplasticity says behaviors change our brain. Are you building an emergence of practice? “What is walking, what does the world need, locate your work there? As an experimenter there’s no audience, people co-emerge with you. There’s no you when making yourself or cultivating participants, the practice takes over. What do your works engaged with concern? What modes of knowing is needed to understand for the viewers? What is this in context to and what is in opposition to the context? What are the fields or locations pertaining to? Your work is smarter than you dont overthink in making, it defeats possibilities.” [Kerr, WS]

Autopoiesis is a lifestyled human being system in my mind that can creatively maintain itself. At the same time by sayings its a human being system i can allow others to enter the system to participate. Organisation becomes a self preparation method for all bodies of the works. Creation being error is a founding thought that i agree with in how the “Big Bang Theory” created all and still does in an interconnected divine manner. It supports my ideas about intergalactic orchestras as acts of indeterminacy throughout the galaxy as a whole, and earth’s species all being instruments. As far as neuroplasticity, i believe our brain can also change our behavior if behaviors can change our brain. Constant going and doing promotes change. When behavior is changed or when mind is changed. If constant doing can be artistic research then art can and will follow. So because research fundamentally informs the researcher there's a mode of being helpless to the unknown that becomes naturally embedded in my natured beliefs as a human and creator. The unknown lies to be discovered and is only connected to my ideas of the natural way and the interconnectivity of living things through the feeling of frequency during psychedelic experience and meditative states of being.
I believe like in nature, there are no endpoints for evolution, creativity and thought. The earth is a creation that creates ongoingly. If art is a creation than it can create ongoingly. Neither has concrete endpoints or starting points. Random patterns and things in environments can stimulate ideas for new pieces of work or simply be the pieces of work. An infinite flowing of possibilities speaks to the natural order of living things and infinite developments and creations.

“Music should be allowed to grow freely from sound at its very grass roots, for methods of discovering how to let sounds be themselves rather than vehicles for man made theories, or expression of human sentiments.” [Nyman, Experimental Music Cage and Beyond]

This quote was the philosophical starting point for my work in early intermedia development. To break this down, music is very much a humanized idea of sound. At the source of music is sound, at the source of sound is performance. Methods of letting the sound sources be themselves from my understanding is an indeterminate act. There’s too much machine and idiosyncratic noise. I continued to write a thesis about what it’s like to be awoken to the life we are living that earth is creating and performing and that at the base of this is sound. If this is true then there is an intergalactic orchestra that is playing constantly as existence is extending beyond our world and our reality that is merely an illusion.

“4:33” Was a silent piece where cage filled a recital hall with people in front of him watching as he was simply present for the act of opening the piano, and setting a timer, and sitting with his hands at side. The audience some angry they wasted money, made their anger verbal, filling the space with noise. The others coughing and breathing filled the rest of the room. The piece addressed sound pieces are victim to whatever performance delivers it.

“Indeterminacy” was the product of cage using methods of chance operations to explore his learnings of indian philosophy and zen buddhism in the early 40s through performance and other areas of art making.

“Aleatoric Music” was his music composition that left some instances up to chance operations. “I Ching” was an ancient chinese text of the divine on changing events that gave Cage the ideas to compose for the rest of his life. “1957 Lecture, suggested that experimental music was purposeless play, an affirmation of life, not meant bring order to chaos or make sense out of nothing but to simply waking up to a life that we are all living.” [Nyman, Experimental Music: Cage and Beyond]

Indeterminate data is sometimes misentreped as an error giving some artists and critics the idea that all art must make quick literal sense. The very struggle to find meaning is at the front of human ideas and that when it is introduced to a crowd no matter the weight of the idea that unpredictability and struggle creates confusion for the sake of confusion. Random patterns and things in environments can stimulate ideas for new pieces of work or simply be the pieces
of work. An infinite flowing of possibilities speaks to the natural order of living things and infinite developments and creations. John Cage said...“When I hear what we call music, it seems to me that someone is talking. And talking about his feelings, or about his ideas of relationships. But when I hear traffic, the sound of traffic—here on Sixth Avenue, for instance—I don't have the feeling that anyone is talking. I have the feeling that sound is acting. And I love the activity of sound ... I don't need sound to talk to me.” [Cage Int.1991]

This is my synthesis, Wo/Man hears nature every day, but nature before Wo/man was civilized/modernised they were experiencing sounds during its truest most experimental form. Understanding the simple fact that sound or the first “music” was natural simply by randomly occurring environmental events would lead me to believe that earth is in its purest form a musical instrument in a galaxy wide orchestra. Or is it that music really is only a subcategory to sound? That maybe sound is essentially the translation of wavelengths amongst multiple oscillating durations reflecting off of nearby surfaces in one’s listening environment. Humans evolved from an environment where audio and visual senses were held at hostage to the randomness and simplicity of nature before modernization/machine. They’d experience sounds as carvings in their environment at random. These audio compositions would have the duration of a human’s entire lifespan. Interactions happened at multiple levels of intensity in each scenario, never ending even thru the days and nights. Musical Instruments can very well be considered all living things themselves, everything breathing, moving, talking and walking. In the reason that living creatures/people are still randomly placed amongst the earth, on a randomly placed planet, in a randomly placed solar system, in a randomly placed galaxy. This hierarchical randomness brings only more and more value to every living and nonliving interaction that expels unpredictable sound. Indeterminacy is accomplished by chance operations which can be any form of adding random unbiased commands.

“In antiquity, life was nothing but silence. Noise was really not born before the 19th century, with the advent of machinery. Today noise reigns supreme over human sensibility. For several centuries, life went on silently, or mutedly. The loudest noises were neither intense, nor prolonged nor varied. In fact, nature is normally silent, except for storms, hurricanes, avalanches, cascades and some exceptional telluric movements. This is why man was thoroughly amazed by the first sounds he obtained out of a hole in reeds or a stretched string. Primitive people attributed to sound a divine origin. It became surrounded with religious respect, and reserved for the priests, who thereby enriched their rites with a new mystery. Thus was developed the conception of sound as something apart, different from and independent of life. The result of this was music, a
fantastic world superimposed upon reality, an inviolable and sacred world…” [Russolo, Filliou, The Art of Noise]

I feel that Cage and Rossolo, are getting to the same idea here, about the world before man-made noise. Or maybe I let Cage bring me into the realm of Rossolo. Regardless when Russolo arrives at the point that nature is silent except storms, hurricanes etc he’s hinting at instances of the earth speaking. Same thing that the ancient divination “I Ching” hints at as changing events. There’s similarities with these ideas even though their cultures were pushing them in different directions all of us and them shared these instances of existence because earthlings are unable to escape earth. We can muddle it and hide it with our own nonsensical creations but at the end of the day if electricity is lost and gasoline is gone, along with ammunition, we would be a lot closer to being able to hear a perspective of the divine, of nature, of indeterminate action. Both Cage and Russolo feed my philosophy that sits as a foundation for my NeuroAuto system that will allow the explorers to reach back into the mind to understand what humans are doing here, and what it means to work with regard for nature as the divine in 2018.
Figure 7.0 “NeurAutoApp”

NeurAuto App- (Social Engagement, Web Software, Performance, Life Data Wellness Application)
NeurAuto App is designed in my last year of the program. This work aims to be a functional prototype of the thinking that being mindful of routines can give you an empowered awareness of self that allows you view your life in a different form of documentation. This application deals with the value of lived experiences and is influenced by Allan Kaprows ideas of being present for experience. The program is also supported by NeurAuto methodology that involves doing and fuel, where here your doing becomes data that you are able to use to change your life, and that the life changes can change your body. The work also attempts to be autopoietic with its integration of art and life, in that it helps maintain the artist while the artist maintains it.
Figure 8.0 “Life Chart Key”
Life charts and the chart key is the predecessor of my NeurAutoApp. Here the methods of life charting for means of reflecting, and using life data to create art, and thinking about the relationship between life and art. This work is still sharing ideas of methodologies from my NeurAuto idea of fuel and doing. The base of this work is rule based art, and systematic design.
The key is made from the 15 week entries above and features another algorithmic way to view the data while being informed.

Figure 10.0 “Flagellation”

Street Flagellation (Street Art, Performance, Gallery, Installation, Time Based Painting)

Street Flagellation happened on the street outside “Top of The Nine Gallery” in Bangor,
Maine. Inside the gallery 3 shirts were hung after being marked. The performance took place over the duration of the evening, and yoga was done in between action paintings to keep the body warm and in preparation to perform in the street.

Figure 11, “Yoga In Situ”
Yoga In Situ (Audio, Video, Clothing, Downward Dog, Tennis Court, Collaboration, Performance)

An algorithmic performance to document clothing in situation that included elements of Rise, Reflect, and Blue. The photo of the shirt was created by the event of downward dog “Adho Mukha Shvanasana” until the shirt fell off. The third person photo was a picture taken by Alex Turanski climbing the tennis court pole.

Twice Told Tales (Socially Engaged Art, Installation, Audio, Video, Projection)

Twice Told Tales was a day through night installation at the “(Re)Happening Festival” in Buncombe County, North Carolina. Daytime festival goers were asked, “What does home mean
to you?”. The interviews were recorded from our pop up video booth. We then projected the video and audio on screens as they shimmered in the wind on the beach stands. A collaboration with IMFA artists: Owen Smith, Thomas Griffith and Bill Drake.

Figure 13 “Chance Ramp Railing”

Chance Ramp Railing (Playing Cards, Shuffling & Drawing, Railing Architecture, Sound Performance)
This piece aimed to address the creation of a sound piece by sound source, the reverse engineering of the idea brings into concern the ideas of becoming familiar with a space and interacting with it in its most natural opportunity. As spoken to in earlier findings of Humans as Experimental Beings and noise makers. The ramp and railing is a piece of our environment that is an opportunity for new engagements of sound construction as building architecture becomes blended with the architecture of musical instruments. Chance operations help support the idea and the investigation of creating a sound piece that happens naturally in the real world, where things fall from gravity on the forest floor or street in random patterns. I wanted to recreate that type of indeterminacy you could find in nature, just on a railing that has no acorns, pine cones or branches above it, but use my body to play the rail using a score from the playing cards randomized by section of the rail. This piece is inspired by John Cages works, and the philosophy of Allan Watts.
Wavescape Lake Hebron (Kayak, Zoom Field Recorder, Ableton DAW)

This work investigated the sonic bleed of coastal or lake life. The bleed off of boats, birds, voices, and splashing is recorded from below and above the water to give an idea of what lake life is getting from humans living in what was once a peaceful ecosystem. The electronic
composition was the documentarian's compositional response to the collection that came from the field recordings.

*Figure 15 “At Last a Will and Testament & Having Said That 2019”*

Robert Saunders “At Last A Will and Testament & Having Said That” 2019
(Installation, Performance, Ink, Paper, Audio, Video, Assemblage)
This collaboration started installing the “At Last A Will and Testament” gallery that lived for two weeks in the IMRC, APPE space. During this time I maintained Roberts book on the wall changing its order every couple days. A week later he did his artist talk “Having Said That” in the “At Last A Will and Testament” gallery. During the talk we were documented creating an oil drip on one of the talk programs.

*Figure 16 “3x5 Action Painting”*
With painters tape to adhere brushes to four sides, the edges were dipped in paint and the dumbell’s were curled between two easels. White poster papers were sandwiching the performance. Painting & Curling (Another focus on how development of the physical body as a space exploration tool, can create new tools, methods, and findings. Painting & Curling is an Experiment in Balance. The experiment required the tools involved in painting and physical exercise to have codependency when making a mark on canvas. The duration was based on 3 sets of 5 repetitions, which is the most current work out plan that I have been using. The piece provoked discussions about Stroke, Weight, Contemporary Art, Exercise, Science, Feminism, Masculinity, Black & White, New Tools.

Figure 17 “Wreck Center”
Wreck Center (Audio, Video, Performance, Rock, Deadlift, Xbox)

Deadlifting a flat stone and then permanently damaging a functional Xbox to balance frustration of getting carpal tunnel from its use. The video shows two different perspectives of the event. One was a cellphone, and one was a DSLR camera.

Figure 18 “No.02042018”

“No. 02042018

“An Ode to, The Natural Way…
2 Two People, 3 Hours Each,
2 Zoom Field Recorders @ IMRC”
“Ode to natural way” (Sound Portrait, Work Day, Zoom Field Recording, Logic Daw, Performance)

No. 02042018 is an experimental sound piece. Two people were given three hours to record during their natural workday. The sounds were mixed together in Logic Pro X. The research aimed to understand the relationships and differences between two peoples audio from day to day work activities. The mixes contents were determined by duration and then clips were organized by chance operations so that the mixes playback could be felt in the most natural way possible as planned on by the concept.

Vinyasa Logic (Projection, Lighting, Social Engagement, Vinyasa, Audio, Video, Performance)

Vinyasa logic was a workshop that was meant to engage partakers in a new designed space to do yoga. The projected visuals were of the rainforest to give people access to a different meditation spot, while the audio was a mixture of sounds from the environment. The stage lighting was set to borrow from the color palette from the screen. The partakers followed
the leader of the yoga session and all the Oohs and Ahhs and bone cracks of yoga were recorded in this 51 minute video.

Figure 20 “Entanglement”

Entangled (Chance Operations, Nautical Fishing Nets, Knife, Logic Pro DAW, Performance)

The Net Piece was an investigation of the Interconnectivity between the sound and performance. The net had a way of helping make decisions of the audio composition and so it was a conductor in a way. Then let the net conduct the visual components of the performance and provided a barrier to escape while the hectic audio played behind it.

(This reading is valuable to my research because it allows me to engage with programing and review programmatic logic. This logic is important when I start to think about self maintaining systems and also creative methods.)


(This reading is valuable because it includes a way of thinking about making in regards to the avant-garde outside of the museum and gallery, art that seems to not be art, and understanding the diverse change in artists as laborers)


(This reading is a step by step guide that allows me to engage in ideas and science of growing marijuana as it is vital to my practice in psychedelia.)


(This reading is also valuable because it allows me more understanding picking up from growing but trouble shooting areas of concern with qualitative and quantitative reflection.)


(This reading is valuable because it talks about John Cage and his interdisciplinary works leading up to his death from the essays of critics that come from a variety of backgrounds, and talk about how some of these ideas may have began.)

(This reading is interesting because talks about designs and designers and the everyday things that have been overlooked the designers themselves and people engaging with common designs, to know where there errors are can lead to better future designs)


(This reading is valuable because of the ideas that Dali engages with and how it starts to take place in his work, the methodology or ideology that deals with the unhinging of society and consciousness.)


(This reading serves as guide of psychedelic history, dissolution of self, tripping and the neuroscience behind experimenting with psychedelics, and connects the common experiences that people start to begin to all feel during use and after use.)


(This reading is valuable because it gets into the works of cage, and the ideas that began the thoughts of indeterminacy as an ongoing natural phenomena.)


(This material goes over the machine age, and modernism, electronic era and postmodernism, video art, and future currents. A broad understanding of history of art and technology, and how i incorporate Art and Technology into my practice.)


(This book is about creating a creative habit, as i begin to find myself in a broaden
experimental life practice, talking about essentially getting over writer's block, exercises and validation squads to deploy ideas)

Bernie Krause. TED Talk “The Voice of The Natural World 2013”. December 2018. (I Found this talk valuable because it talks about the value and simplicity of sounds in natural soundscapes, important for me as I begin engaging with a more selfless art, and nature speaking expeditions)

Visualizing Research: A Guide To The Research Process In Art & Design” Carole Grey, and Julian Malins, AsheGate E-Book 2004, AshGate publishing Limited Burlington VT. ISBN 0 7546 3577 5 (I found this reading valuable because it talks about methodological research processes and how a hybridity of pre existing and new can allow for the creation of new working concepts and artworks.)

Filliou, Robert https://en.wikipedia.org/wiki/Robert_Filliou “Robert Filliou: Life, Career, Works December 2018”. (This life overview serves as a catalog for Roberts work and ideas of Fluxus performance, valuable when thinking about design taking place in the now.)

[“How to get your mind back” Nov 18, 2018. Accessed December 2018. Uploaded by “What do you desire” Transcribed by Josh Couturier] https://www.youtube.com/watch?v=0CXqgLIPjwg (This recording of Allan Watts was super valuable to me and is something that really gets to the bones of the philosophy behind consciousness and helps me create my methodology, and ideology.)

[“The Joker”, Jan 18 2017, Accessed December 2018. Uploaded by “Eye I” Transcribed by Josh Couturier] https://www.youtube.com/watch?v=etYmg1_k-Dk (This recording of Allan Watts was also really interesting to think about the place of
artists or creative criticism in the progression of history, from back to buddhist monks and court jesters. To chuckle at the serious nature of society and social structures.)


(This section is important because it involves the ideas of Kaprow and the blending of art and everyday. The blurring of audience and performance and Fluxus ideas.)


(These notes are super important because it begins to document the Ideas of Friday, and Kerr, of Spurse and how creative world building starts with a key question guided by what's important to the composer.)


(This timeline is valuable in order to remember where Cage stood amongst other great artists of his time, and to also begin to dive into the sources that created the materials here.)


(This is important because Russolo begins to talk about breaking away from contemporary traditional instrumentation and allow ourselves to become familiar with the unfamiliar. The beginnings of experimental sound.)

(This reading is really to help me understand the bridge between entrepreneurship and creative design. Some of my ideas that come from my life system end up falling into areas where they could be a business that is sustainable and that can sustain me.)

Josh has a BA from the New Media program at the University of Maine and did his capstone research on Virtual Fitting Rooms. During undergrad he was brother of a local service and sports fraternity Phi Eta Kappa, and was awarded the Innovate for Maine Fellowship from the University of Maine’s Innovation Engineering program. Currently Josh has been highly involved in his community at the University of Maine as well as a volunteer in the greater Orono and Bangor Area. He’s been working within the Intermedia Masters of Fine Arts program on experimental performances, documentation, tool making, grant writing, entrepreneurship and community building. His goal is to further his IMFA
research areas in the Interdisciplinary Ph.D at the University of Maine, and continue research and design for his internal and external communities.

Josh experiments with data, ideas and methods stemming from his environment. His interest in design and wellness creates performances and documented works that aim to articulate his ideas further. The goal of his art is to be innovative at the forefront of trend, thinking, making and the happenings of his environment through experimentation. His skill sets in New Media and Intermedia are practiced through community collaborations, personal wellness methods, integrations of technologies and meditated philosophies. These skills inform and grow his artistic body and practice. Being aware of his community, self, and societal needs he creates avenues for his works to exhibit a mastery of Intermedial Fine Arts. Josh is a candidate for the Master of Fine Arts degree in Intermedia from the University of Maine in August 2020.