

*T J Watson 01.06.2019*

*T J Watson 01.04.2017*

*T J Watson 30.10.2019*

*T J Watson 15.01.2019*

*T J Watson 15.12.2016*

*T J Watson 1.10.2019*

*T J Watson 01.03.2017*

*T J Watson 01.04.2019*

*T J Watson 01.12.2018*

*T J Watson 15.12.2018*

*T J Watson 30.01.2017*

*T J Watson 01.08.2017*

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

Further interventions upon the newly alienated items, might introduce unity to the qualitatively distinct through quantitative commensuration; the proliferation of novel forms of exchange provides a model by which to do so. In their wake, trajectories of accumulation throw guides for synthesising the isolated.

Yet how, if at all, might such quantitative commensuration be reconciled with qualitative distinction?

The enclosed work consists of a digital library and PDF catalogue. The latter – documenting the former – comprises an illustrated repository of files, distributed over thirty-one pages. Each pictured entry was once a constituent unit of a prior work, amalgamated with others to constitute a temporary unity. Distanced from accompanying determinations, every file falls vulnerable and mobile, exposed to instrumentalisation elsewhere.

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

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





*T J Watson 30.10.2019*





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

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

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

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



**001**  
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**002**  
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**003**  
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**005**  
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**006**  
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**007**  
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**008**  
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**009**  
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**010**  
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120 x 175 x 120cm  
2016

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Untitled (Sadie Coles)  
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120 x 160 x 110cm  
2016





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Untitled (Marian Goodman)  
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2016

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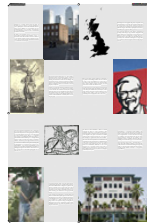
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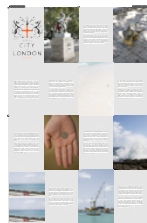
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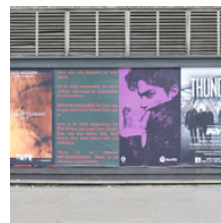
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16.9MB



**034**

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**029**

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

**035**

TIFF  
16.1MB



**030**

TIF  
43.6MB



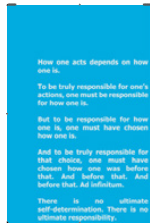
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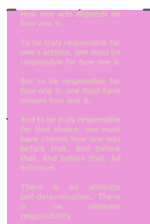
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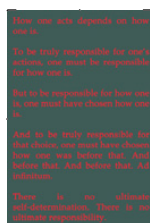
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**043**  
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**044**  
JPG  
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Object no.	Material	Dimensions (cm)	Weight (kg)	Year	Medium	Technique	Location	Inventory no.
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2	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	045
3	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	046
4	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	047
5	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	048
6	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	049
7	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	050
8	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	051
9	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	052
10	Wood	100 x 100 x 10	10	2017	Paint	Hand-painted	Room 1	053

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**046**  
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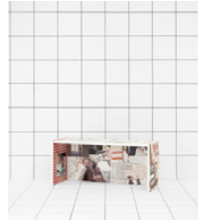


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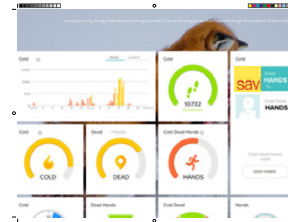
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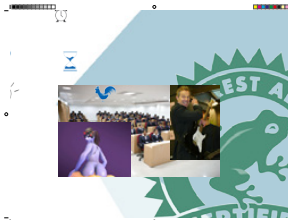
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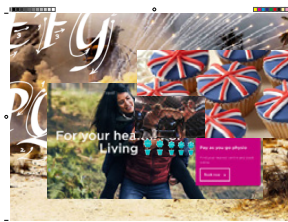
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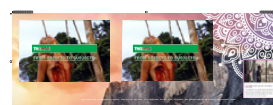
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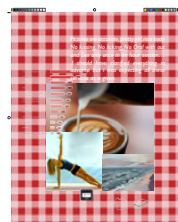
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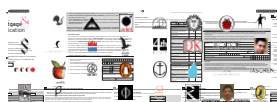
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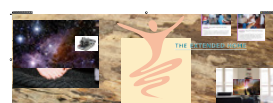
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**072**

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## L'Unité de mesure

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1. L'écriture des nombres est décimale. Les chiffres de 0 à 9 sont les symboles utilisés pour écrire les nombres. On les appelle les chiffres décimaux.

2. Les nombres sont écrits en base 10. Cela signifie que chaque chiffre a une valeur qui est 10 fois plus grande que celle du chiffre qui le précède.

3. Les nombres sont écrits en base 10. Cela signifie que chaque chiffre a une valeur qui est 10 fois plus grande que celle du chiffre qui le précède.

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9. Les nombres sont écrits en base 10. Cela signifie que chaque chiffre a une valeur qui est 10 fois plus grande que celle du chiffre qui le précède.

10. Les nombres sont écrits en base 10. Cela signifie que chaque chiffre a une valeur qui est 10 fois plus grande que celle du chiffre qui le précède.

## L'Unité de mesure

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10. Les nombres sont écrits en base 10. Cela signifie que chaque chiffre a une valeur qui est 10 fois plus grande que celle du chiffre qui le précède.



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Exhibition Text  
Digital Model, PDFs  
2018

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**086**

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**092**

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Untitled (Marian Goodman)  
Digital Model  
2018





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Untitled (Sadie Coles)  
Digital model  
2018

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Untitled (Sadie Coles)  
Digital model  
2018

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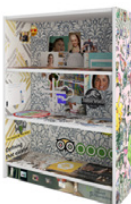
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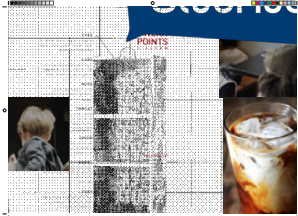


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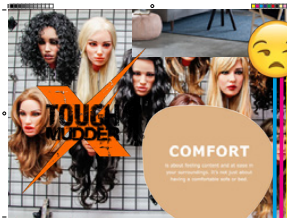
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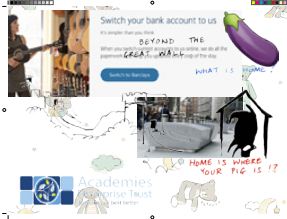
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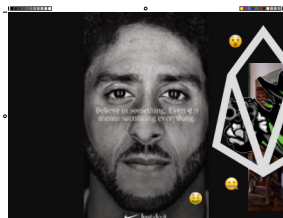
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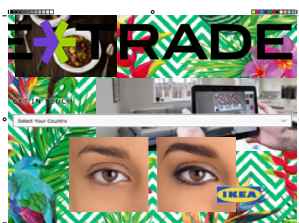
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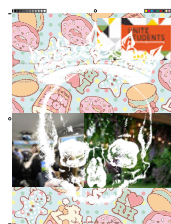
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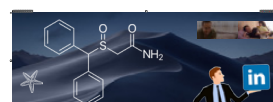
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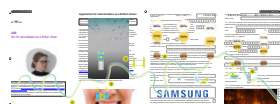






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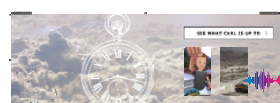
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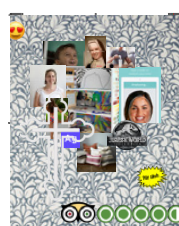
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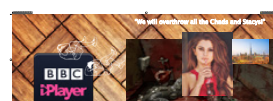
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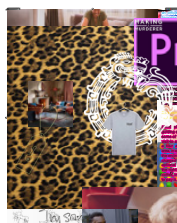
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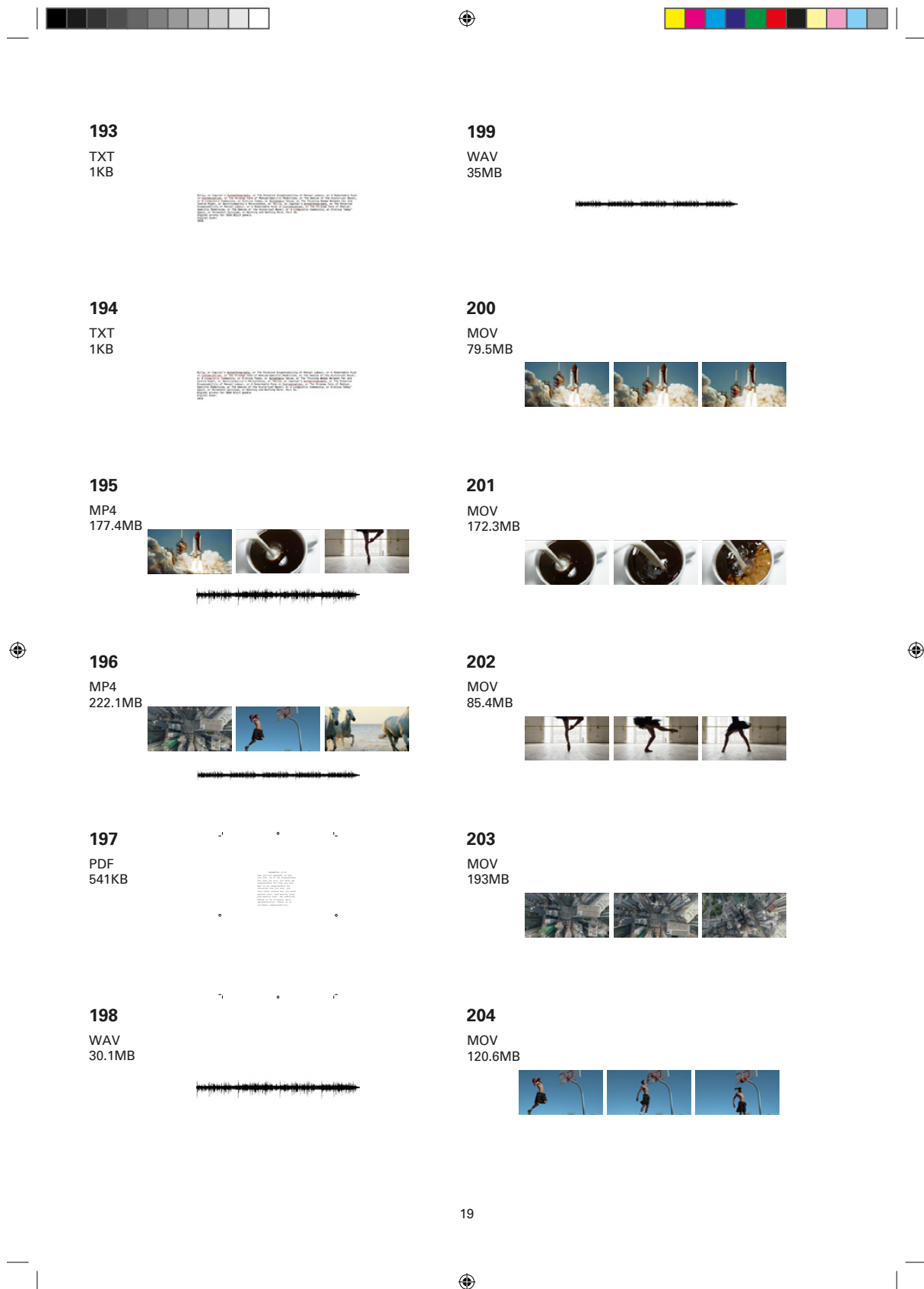


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Mediation Vanishes  
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2019

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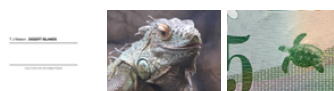
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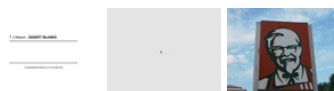
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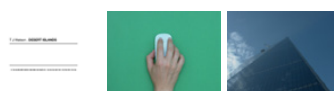
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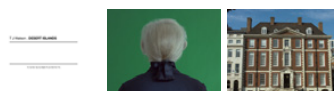
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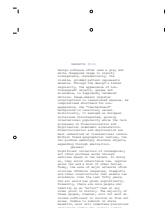
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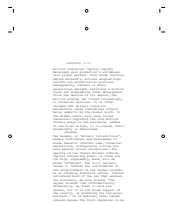
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492KB



**231**

PDF  
498KB



**238**

PDF  
483KB



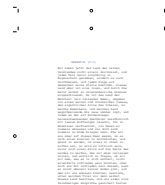
**232**

PDF  
501KB



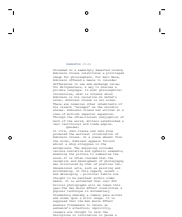
**239**

PDF  
422KB



**234**

PDF  
483KB



**240**

WAV  
25.4MB



**235**

PDF  
519KB



**241**

WAV  
31.9MB





**242**  
WAV  
32.1MB



**248**  
WAV  
30.7MB



**243**  
WAV  
30MB



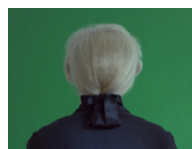
**249**  
WAV  
31MB



**244**  
WAV  
34.2MB



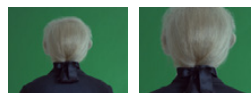
**250**  
MP4  
272.2MB



**245**  
WAV  
35.9MB



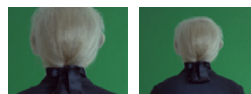
**251**  
MP4  
49MB



**246**  
WAV  
31.4MB



**252**  
MP4  
49MB



**247**  
WAV  
33.8MB



**253**  
MP4  
479.3MB





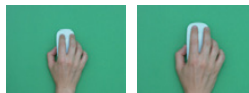
**254**

MP4  
52.2MB



**260**

MP4  
44.1MB



**255**

MP4  
52.2MB



**261**

MP4  
44.1MB



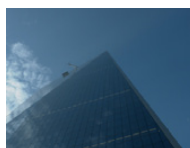
**256**

MP4  
750.2MB



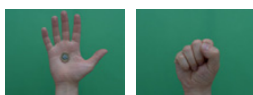
**262**

MP4  
304.8MB



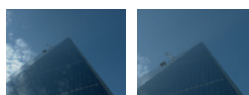
**257**

MP4  
70MB



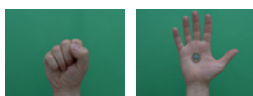
**263**

MP4  
46.7MB



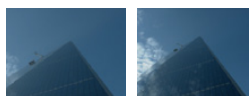
**258**

MP4  
70MB



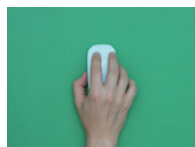
**264**

MP4  
46.7MB



**259**

MP4  
342.1MB



**265**

MP4  
667.6MB







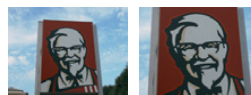
**266**

MP4  
47.4MB



**272**

MP4  
41.1MB



**267**

MP4  
47.4MB



**273**

MP4  
41.1MB



**268**

MP4  
267.7MB



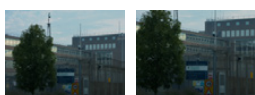
**274**

MP4  
348.9MB



**269**

MP4  
40.9MB



**276**

MP4  
54.1MB



**270**

MP4  
40.9MB



**277**

MP4  
54.1MB



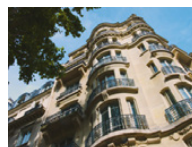
**271**

MP4  
266.7MB



**278**

MP4  
723.3MB





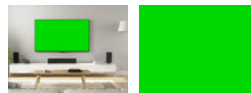
**279**

MP4  
723.3MB



**285**

MP4  
45.7MB



**280**

MP4  
723.3MB



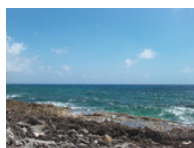
**286**

MP4  
45.7MB



**281**

MP4  
117.8MB



**287**

TIF  
61.4MB



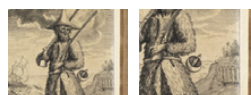
**282**

MOV  
1GB



**288**

MP4  
88.4MB



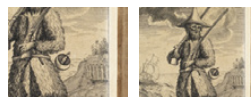
**283**

MP4  
77.2MB



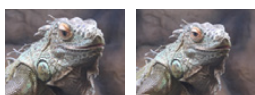
**289**

MP4  
88.4MB



**284**

MP4  
77.2MB



**290**

MP4  
77.4MB





**291**

MP4  
77.4MB



**297**

MP4  
45.9MB



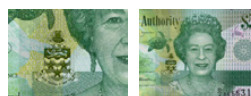
**292**

MP4  
76.2MB



**298**

MP4  
45.9MB



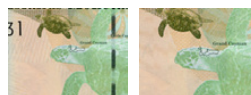
**293**

MP4  
76.2MB



**299**

MP4  
39.5MB



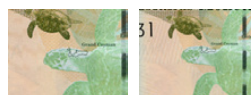
**294**

MP4  
65MB



**300**

MP4  
39.5MB



**295**

MP4  
65MB



**301**

MP4  
53.3MB



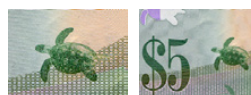
**296**

TIF  
453.8MB



**302**

MP4  
53.3MB





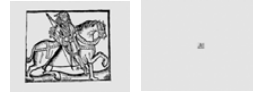
**303**

MP4  
38.3MB



**309**

MP4  
797.4MB



**304**

MP4  
38.3MB



**310**

MP4  
783.7MB



**305**

MP4  
75.3MB



**311**

MP4  
783.7MB



**306**

MP4  
779.3MB



**312**

MP4  
802.5MB



**307**

MP4  
779.3MB



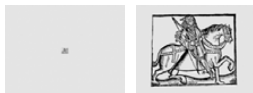
**313**

MP4  
802.5MB



**308**

MP4  
797.4MB



**314**

JPG  
227KB

Script	Footage Sequence
1	Ju Cu Qnd Adu Eu R P Jh
2	Ga K Gu P Nbi Qnd Qnd Is K C Gu Bn Eu Qnd
3	Gu Nui Hb Du Su Ed Nbi C Qnd Qnd Bn C Gu A Gu Bn Pz
4	Fa Bu C CQnd Ru Mufai Ma BQnd Mh P Qnd G Bn K Hb Gu Ru Nui Nui Nui Nui Lb F I E G N Ru Nu Nu Ru P J C F E D G H I B A Gu M M M N
5	Nu I C G Qnd N Nui Nui P Mufai D Tu Bu Hb
6	Is I Gu Nui Cn Qnd Bu Qnd P Gu
7	Du Su Bn BQnd BQnd BQnd Hb Mufai D Eu Adu Gu BQnd I E Ru BQnd Gu Gu Tu Gu Ru Gu P Gu Gu Tn K P C Fa Ru Q Hb
10	Au Nui Gu Mufai Tu Ju Qnd Nui Fa





**315**

TXT  
1KB

Desert Islands  
58 single channel videos  
2019



29





## Assets

Digital archive  
2019

30

PDF catalogue, page thirty (A4)



31



PDF catalogue, page thirty-one (A4)

### **Assets**

PDF catalogue, digital archive  
2019



