View Tree Roots by Van Gogh and be struck by the idea of what you make before you die.

CHARIS POON ON HOW TO MAKE WHAT WAS MADE BEFORE AFTER LIFE"

Go to Dungeness and record yourself crying.

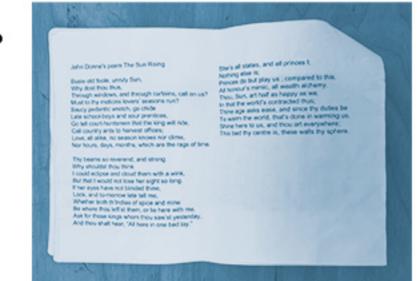


Start making A5 booklets cataloguing last artworks of famous artists.



SKETCH OF MOTHER LOOKING DOWN AT THOMAS MARY CASSATT

3.



Recite the poem *The Sun* Rising by John Donne repeatedly while walking from Derek Jarman's house to The Pilot Inn in Dungeness.



Keep making A5 booklets according to new parameters trusting that it will turn

into something.

11.

I am fascinated with Tree Roots by Vincent Van Gogh.

Ask yourself: what fascinates you about this singular thing?

Instructions for being me

For example:

For example:

For example:

For example:

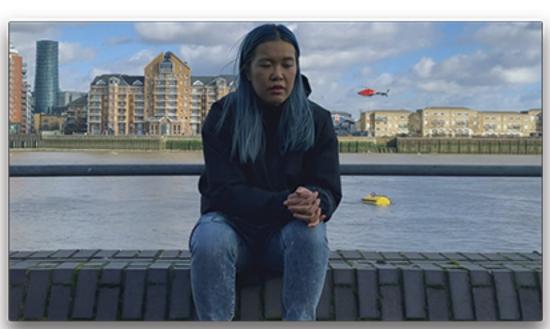
possess that quality.

Become fascinated with a singular thing.

Write instructions for getting to this point.



9. Recall seeing a book from the Artist Self Publisher Fair that you attended earlier at the ICA London. The book by David Berridge is a remixing of books in a bookshop at the convergence of writing and art practice.



Record yourself crying in front of the Thames river. Write a rewritten version of *Hero and Leander* by Christopher Marlowe. Set that audio recording to this video



(painters, sculptors, writers, poets, musicians, playwrights, film directors) before they passed into the after life. Assemble the things together.

Tree Roots fascinates me because it was the last piece he made before he died.

Having determined a singular point of fascination, find other things that

I looked for what was considered the last artwork created by other artists

Arrange according to as many parameters as possible. For example:

I made each volume according to different rules.

e adding to the assembled material.

I am still looking for more possibilities.

e collection with others.

I created volumes of short books.

Combine in as many permutations as remain interesting. I bring in external material and other data sets to mix with the original collection.

Dive deep into the extremity of the emotion that the quality evokes in you. For example:

I cry on camera because meditation on death is sad, but I pair that with audio recreations of artwork because the continuation of art is hopeful.



You are reading this.

For example:

For example:

Write a screenplay for the 7 minute video that includes directions for setting up shots, voiceover, and subject thoughts.



Edit together the Dungeness video and the Thames video. Merge audio recordings of musings on Blue by Derek Jarman and a recitation of a rewritten Hero and Leander.



10.

Make more and more A5 booklets remixing the same initial set of information.

Attempt to engage the public and find participants by writing cards asking for submissions of stories about what was made before after life.

Start creating remixed poetry from your notebooks. Take photos of your notes and then chop iup the text to create new

PERSONALIO TO SEE ME DELPRE GOVE EST OF THINGS BOHE ANT MERT THEY AGES RESCHE MARN THAT MEALS THAT BUE PLEADER OF WAYE reconnect our contrib IN MARTINE SECURITY A PROPERTY A PARKET CENTER STORM

. 12 BOOKS THAT AT TOGETHER

PRINT ON PRAMED ART POEMS

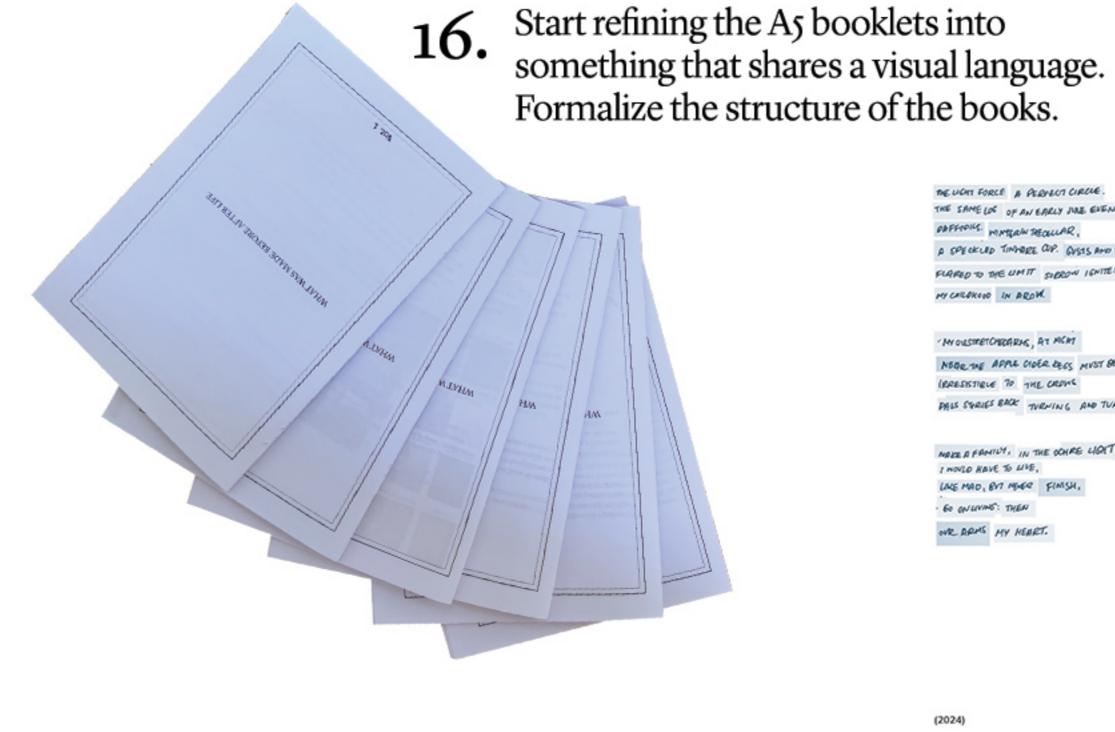
CATCHES ATTENTION / PULLS SOMEONE IN PLA ENGAGEMENT : READING + LISTENING

ARTHACTS? OBJECTS?

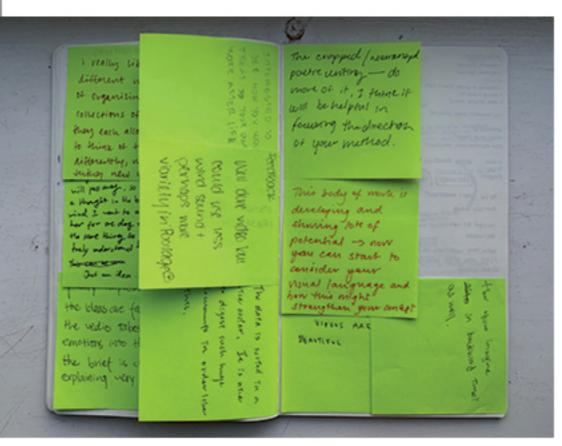
19.

Keep making books

Talk repeatedly about your project to anyone who will listen and feel hesitant as to whether this makes any sense. Question the why of your work.



Listen to a very sad podcast and record yourself crying. Embrace the pathos. Immerse yourself in that feeling. Capture real tears.



Start thinking about making a bookshelf to house the books.

18.



Get feedback on progress so far in the form of post-it notes written without you being able to explain anything.

17.

doing.

Abandon the video

something else

separate from the

other things you're

The idea for this series of publications started with my fascination with the painting Tree Roots by Van Gogh. Tree Roots is supposedly the last painting Van Gogh created before he died in 1890. It occurred to me that the last thing someone makes before they die is an interlude between all of the work the person makes while on earth and all of the work that might be made after life. The last piece of art, writing, or any creative expression represents to me a transition between the work that's been done and the work still to come. Or, if you do not believe in an after life, the life that work continues to live on earth.

Set 1 of the What Was Made Before After Life volumes examines forty pieces of last artworks created over the past forty years from 1979 to 2018. Set 2 examines a hypothetical forty pieces of future artworks created in the after life by those same forty artists. Each of the five volumes that make up Set 1 were constructed according to different organizing themes and processes, in brief: the art pieces with their dates and attributions, the art pieces accompanied with details regarding the artists' deaths, the titles of the art pieces, the art pieces paired with poems, and the art pieces paired with the geographic locations of the artists at the end of their lives. The five volumes of Set 2 follow these same themes, but are constructed revolving around the forty hypothetical artworks created by remixing and editing the existing forty artworks.

What Was Made Before After Life consists of ten A5 books, an audio piece, and a purposefully constructed bookshelf for the books and audio components. The shelf, books, and audio function together as a point of engagement for the consideration of the creation of art and the possibilities of arranging and editing.

What Was Made Before After Life considers the question of how to perceive a 2) lifetime of work on earth through the lens of a possible eternity to spend making art.

Write up a statement of your concept and an

explanation of your process.

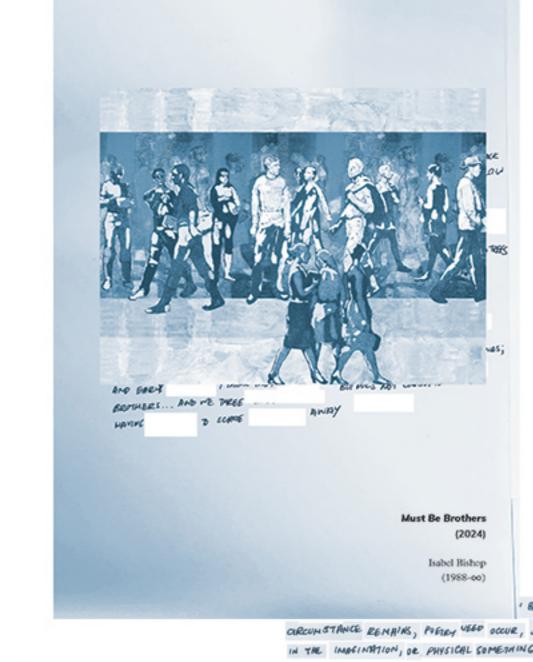
20.

10cm speaker shelf height

Get help with making a bookshelf.

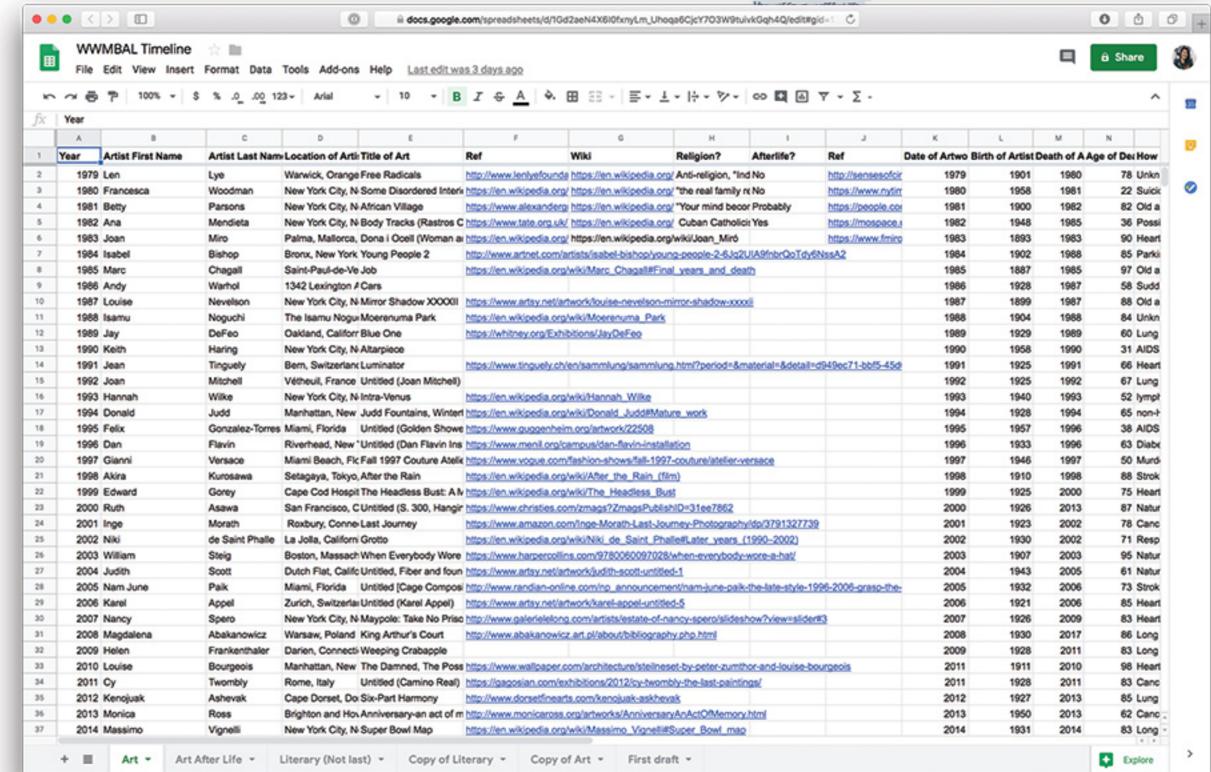
THE USH FORCE A PERFECT CIRCLE. THE SAME LOS OF AN EARLY THE EVENING. PAFFRONS. MATERIAN TROUBR. A SPECKLED TIMPERE CIP. OVERS AND HOLE FLARED TO THE UMIT SIDEON IGNITES MY CARENCOD IN BROW. MOUSTETCHEARIS, AT MENT NEGRE WE APPLE CLOSE BECS MUST BE LERESKTIELE TO THE CROWL PAIS STRIES BACK TURNING AND TURNING MAKE A FAMILY, IN THE COURSE LIGHT I NOVED HAVE TO LIVE . LINE MAD, BY MINER FIMSH, 60 ONLIVING: THEN OVE ARMS MY HEART.

Remix art. Remix poetry. Pair them together. Remix art by collaging existing artwork by artists in Photoshop. Remix poetry by chopping it up according to some kind of grammatical sense and a heavy dose of intuition.

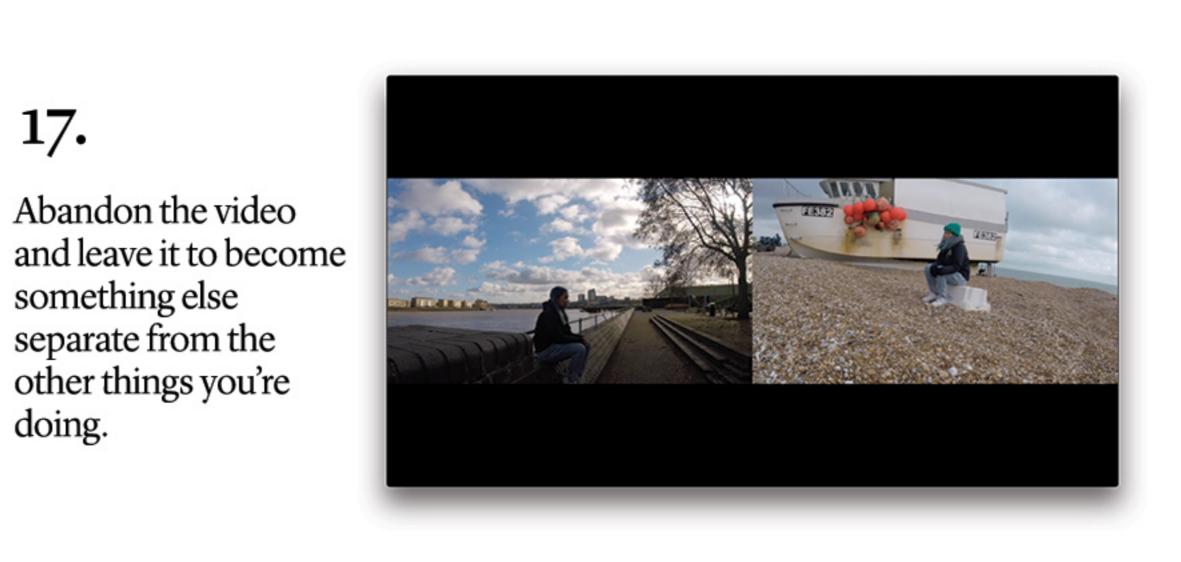


CARCUMSTANCE REMAINS, POFING VEED OCCUR, JUST AS A FIERCE, IN THE IMPERIATION, OR PHYSICAL SOMETHING - THAT LANGUAGES RECOMBINATIONS PERMUTATIONS AND OTHERS CAN RE-CREATE SOMETHING THAT REMAINS THAT YOU ALREHOYENOW, FOR YOURSELF, YOU YOURSELF, - THIS SHYING YOUR LIFE - THE KEENEST JOY - NO SUPERIORITY; IN THE EYE BORDS STRACTS, POETRY LIFTS HIS HEAD AND CAN CLAIM ITSELF CAN BE A CULTURE, LANGUAGE CASTE SOCIAL, NATIONAL, REGERPHIC ACTIVITY - IN THE MESSAGES THEY BORE, IN ALL MES AND CULTURES, RECEIVED FOUND AND ENCOURAGED - POETS COOLD BE THAT ENDRMONS FIERCE CHARCE - IMAGINE NOT YOU, OTHERS WITH THEIR OWN MIS-TAKE, MIS-PRIZE LIFE AND ITS LANDSCAPES, CHINRE, GENDER, CLASS, CENTURY. LANGUAGE RHYTHMS, VOCABULARIES, COMBITIONS. (YOUR OWN POETRY RELIANSS TO THE LIVES OF OTHERS, THEIR DESIRE INHABIT QUENCE -)

- THAT CITY OF ERSOURCES, OF SOWES WITH FEELING YOU ARE A



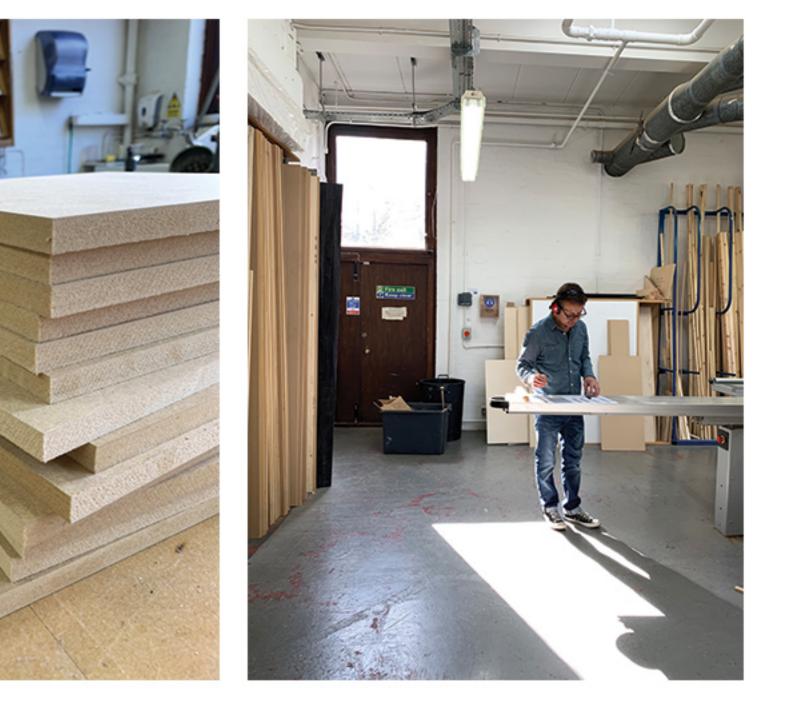
22. In making the books, you are engaging in deep research. Decide to limit the books in time. Decide to make books surrounding last artworks made from 1979-2018. Decide to make a set of 12 and a complementary set of 12. Do copious research. Make an intense spreadsheet. Fill the spreadsheets with information. Attempt to make your research as accurate as possible.



Keep making books.

YOU MIST LIVE THERE. TRACK YOUR OWN IN YOUR OWN LANGUAGE OR THE RESENCE OF EVEN A STEV GRE, THE RICH AND THE POOR MEE CONALLY MARKED. POSTRY IS NEWER FREE OF THESE MARKINGS EVEN (2033)

24.



Hannah Wilke

Continue bookshelf construction and develop a nice relationship with the workshop person helping you.

30.



Record an audio piece that is roughly the audio book version of Set 1 Volume 4 which matches artworks with poetry. Put this on an mp3 player. Put the mp3 player in the hidden upper cubby of the bookshelf.

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27.

Buy headphones and an mp3 player for the audio piece you are planning.



bookshelf.

Finish the

**29.** Print your ten books.

31.

28.

Feel like you \*did\* make something you're proud of. Go ahead and be proud of yourself.



32.

Start planning for the continuation of your work.