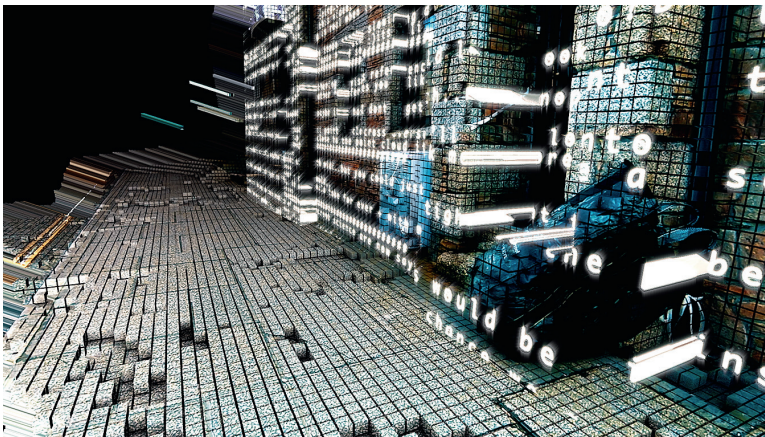
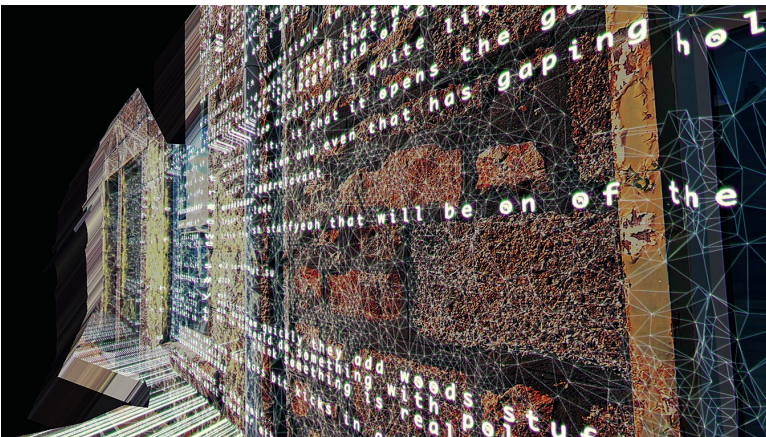
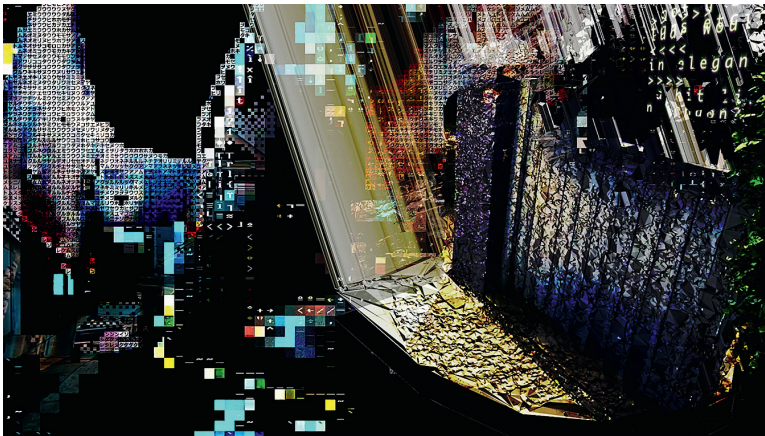
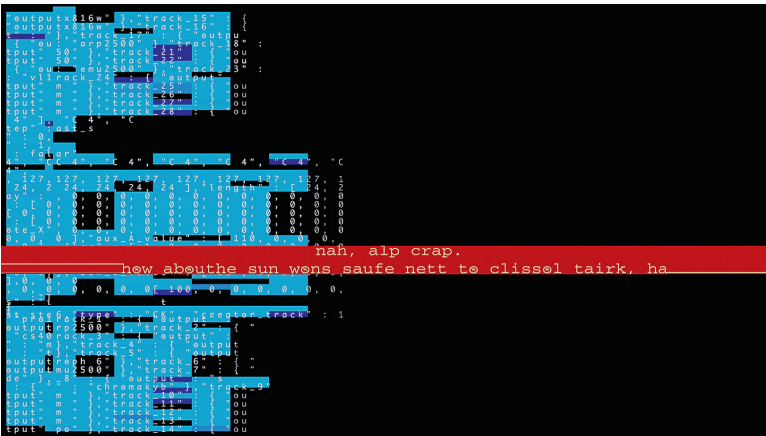


# Inner Sleeve

This month’s artwork chosen by **Weirdcore**



Stills from Aphex Twin’s “T69 Collapse” video (2018)

## Aphex Twin *T69 Collapse*

Video by Weirdcore, 2018

I first questioned what I do and what it could/should be classified as when I visited London’s Tate Modern the week it opened in 2000. I had a list in my head of artists whose work/paintings I wanted to check out, and one I most expected/wanted to see was MC Escher (possibly my all time fav idol). But to my surprise I found that none of his work is there, and to my even greater surprise, one of the Tate employees told me that the art establishment doesn’t really consider it as art, as it’s too logical/mathematical. It seemed to me that in order to be considered as art (in the establishment’s eye at least) it needs to be somewhat subjective, and subjectivity is more important than the visual aesthetic.

From that point onwards I decided what I wanted to do was whatever Escher’s work is, which I guess is visual design, as my main goal with my work is that it visually impacts in an intense way or chills you out, depending on the type of visuals, without the need of meaning behind it. If it can have some depth/ambiguity too, then it ticks all the boxes. Therefore I’m more than happy to be classed as a designer rather than

an artist, although nothing/no one is actually 100 per cent anything. I still to this day haven’t seen a single MC Escher piece for real.

This “T69 Collapse” video I recently finished for Aphex Twin is potentially the most art classifiable piece I’ve done to date, as although every creative decision was made to be as impactful as possible, it was also made to incorporate a certain narrative/concept. It came about after about eight years of doing visuals for Aphex live performances, very much in the same category as lighting and lasers, ie enhancing the show. However, sections of the gig have gradually evolved into psychological overload-type visuals where I show images that are familiar to that particular audience but seen from a different perspective. I customise for each country. For example, it will be a much loved kids’ TV presenter from the 1980/90s, or some super-cheesy singer – for the UK crowd, The Chuckle Brothers, Rolf Harris, Mr Blobby or Peter Andre – but then I give it the Aphex visual treatment, and place the Richard D James face or someone else’s from the crowd onto those mainstream celebrities. It’s like double or even triple impact visuals. It’s visually stimulating but unexpectedly throwing them down memory lane in a way they’ve not experienced before, and brings a

sense of national pride to even the least nationally proud people. This video is carrying on that vibe.

Another reason for trying to be as impactful as possible is because the way videos are viewed/consumed these days is vastly different to before. People mostly watch on mobile devices, can easily switch, and therefore don’t last the whole thing. I feel vignette/bite-sized videos are the future, as to be honest these last few years I hardly ever watch a video until the end any more.

I took the video as a challenge to make something as compelling as possible so viewers would watch it until the end, and most ideally several times (sidenote: the track was originally over seven minutes long, so I asked Richard to trim it, as that would be too much of a challenge within the budget). It’s a series of short vignettes which narratively/aesthetically follow on from each other – there are elements from one section in the last few seconds of the previous one, so for example text goes from flat to overlaying the buildings, or buildings go from two dimensional to three. If you dissect the video, you’ll notice it can easily be split into many different sections, each of which have a different style/aesthetic. □ Weirdcore is a video designer based in London