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B-Sides are the Best Sides

Jay Tyndall

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Sunday Afternoon on the Grand Canal

Do you know the warm progress
 Under the stars?
 Do you know we exist?
 Have you forgotten the keys
 To the kingdom
 Have you been borne yet
 & are you alive?
 Lets reinvent the gods,
 All the myths of the ages
 Celebrate symbols from deep elder forests
 [have you forgotten the lessons
 Of the ancient war]
 We need great golden copulations
 Our fathers are cackling in trees
 Of the forest
 Our mother is dead in the sea
 Do you know we are being led to
 Slaughters by placid rals
 & that fat slow generals are getting
 Obscene on young blood
 Do you know we are ruled by t.v.
 The moon is dry blood beast
 Guerrilla bands are rolling numbers
 In the next block of green vine
 Amassing for warfare on innocent
 Herdsman who are just dying
 O great creator of being
 Grant us one more h...to
 Perform our art
 & perfect our lives
 The moths & atheists are doubly divine
 & dying
 We live, we die
 & death not ends it
 Journey we more into
 The nightmare
 Cling to life
 Our passiond flower
 Cling to curts & cocks
 Of despair
 got our final vision
 By clap
 Columbus groin got
 Filled with green deat
 :! touched her thigh
 We have assemble



Raspberries 4-4-14

Go all the way ~~wait~~

Cleveland, yea?

R.I.T

B-SIDES ARE THE BEST SIDES

by

Jay Tyndall

**A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of Master of Fine
Arts in Imaging Arts**

**School of Photographic Arts and Sciences
College of Imaging Arts and Sciences
Rochester Institute of Technology
Rochester, New York**

May 10, 2014

Approval:

Christine Shank

**Christine Shank
MFA Director**

June 14th, 2014

Date

B-SIDES ARE THE BEST SIDES

By Jay Tyndall

ABSTRACT

In my work, I bring attention to the often over-looked everyday moments in daily experiences and observations. This preoccupation with the everyday creates a relationship to a past time or experience based on a longing to summon every encounter, and for these experiences to be continuously present.

An enchantment and affection for a time before I was born lends itself to become a surrogate for a world in which I was not a part of. Acts of recollection are ways to sift through and show what already exists in order to illuminate the present.

Collage can playfully articulate the evasive histories of its component parts: a curiosity that lies with how these materials from another time or place can portray a daily action or experience.



ENDLESS SUMMER

313392







Setting Smarts 1963, acrylic - check check, it

then takes away expression
interlocking cells

hair loop - round menacing

obsessive, art of the machine, compulsive

fragments of figures, objects

very neutral, no sense of the hand

check
check it.

the Hair Loop cycle, cast aluminum, resin, fiberglass 1972

tangling rhythms

group of 4 trees

Ottawa

Alberto Giacometti - Chapter 5

mind as Cezanne, turned to sculpture

the Seated, 1954 (oil)

fe → rigid fashion, straight up

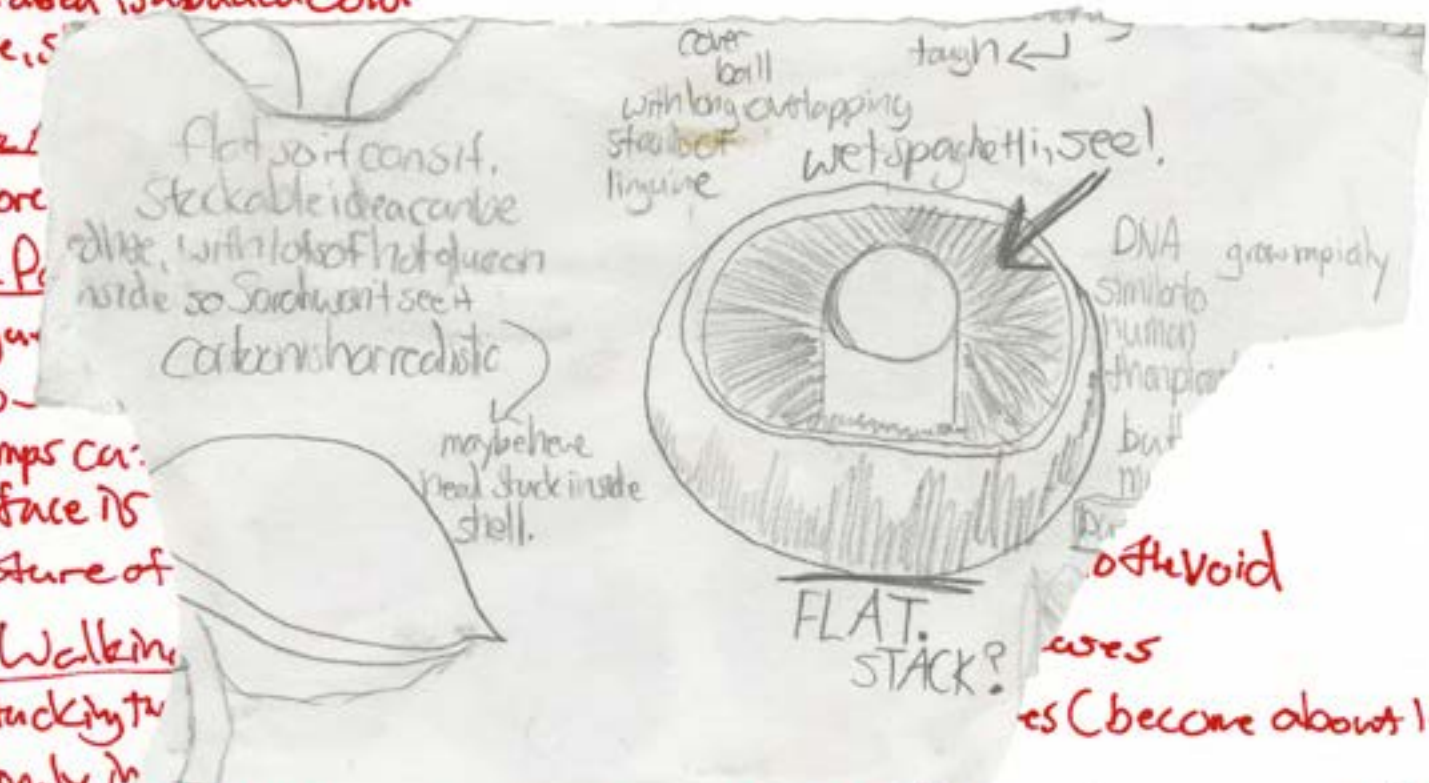
flat figure, seen a lot

centrally placed

softly in the corner, where 2 walls meet

ordered, subdued color

check
check it.



ponding to the figures unconscious decisions
igned to be seen from one viewpoint



23 & onward - brand new

Ophelias - you/asha

check
Thin
Negative

35 or 37 - arboreal arch negatives

26 mountain view OVER EXPOSED

2. night shoot - hotel back steps #10

32 hotel hallway

16 13 digital



~~27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100~~

~~24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100~~

21 - check work prints circuits

36 - blinds

24, 36 curts

30 or 31

26, 27 cir

25?

25. 18 - Angela Up

25 - Dylan

26 - Painting

26. 31 - sheets

32 - door

3 ladies

4 - cap on glass

8 - hats

9 - honey hippy left up

27. 2 - [blacked out]

10 - Shilly apt

26 - [blacked out]

28 - [blacked out]

20 - [blacked out]

28. 14 - [blacked out]

14 - pinned nature

33 - ladders

29. 11 - ropes park

20 - wall

20 - [blacked out]

33 - just d. with waterfall

36 34 tee

14 tee when

clips
trays
series
stories
all hail the
Days of our
time turns elec

10 - show laydown

13 - show straighten OVER EXPOSED

19 - smoke house + show

28 - [blacked out]

31 - tripping show writ

13 - 3 ways friends

16 - chairs news

10 - holds - check negs

14 - lamp flooring

17 - claire hair bulbs

12v. 33 - over exposed rock setting - thin

27-28 - show log OVER EXPOSED

27-28 - [blacked out] OVER EXPOSED

30 - Erin apized/confused

34 - celebrity anchoring

16. 33 - accident ERIN

12 - phone above laundry

19 - the northern insulation check work prints

23 - [blacked out] amora crop

19. 29 - me & me Day after OPIC

20. 20 - papers

23 & 17 - [blacked out]

25 - light house

31 - ivy crop face





CHANGING THE WAY WE LIVE
New York, NY
10001
1-800-451-1234

CHANGING THE WAY WE LIVE
New York, NY
10001
1-800-451-1234

CHANGING THE WAY WE LIVE
New York, NY
10001
1-800-451-1234

B-side



es are the Best Sides

Jay Tyndall

dark rooms, leaving
to prepare our hearts for
and the morning sunlight
of my street
The berries in the
the windows here
and only about a foot
"John and I live in
with the dining table of white
plastic influence newspaper
where are the birds in the process?
where is the wing
the night with
Chrysanthemum?)
Resident readers
great and important ways
out of the purple glow
top of eye, starting to
but not from
with Andy photograph
most interestingly
out of a oval
Cubana
orange plant
Gone of color
but I'd like
in the middle
Grasshopper
under the sky
I should have
a hand, we have
milk had
kissed, Jerry
pink and white
but I should have





You're Always



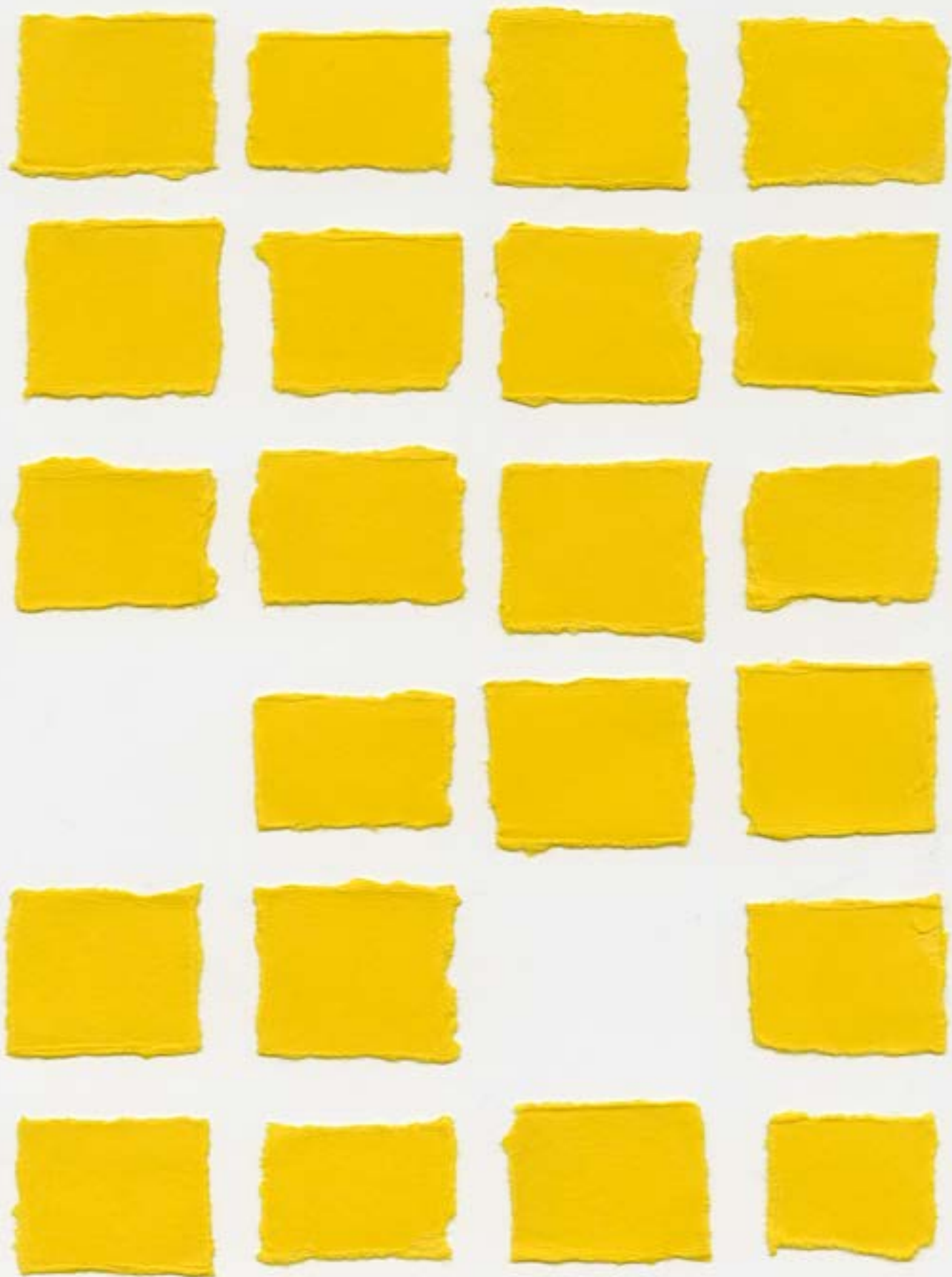


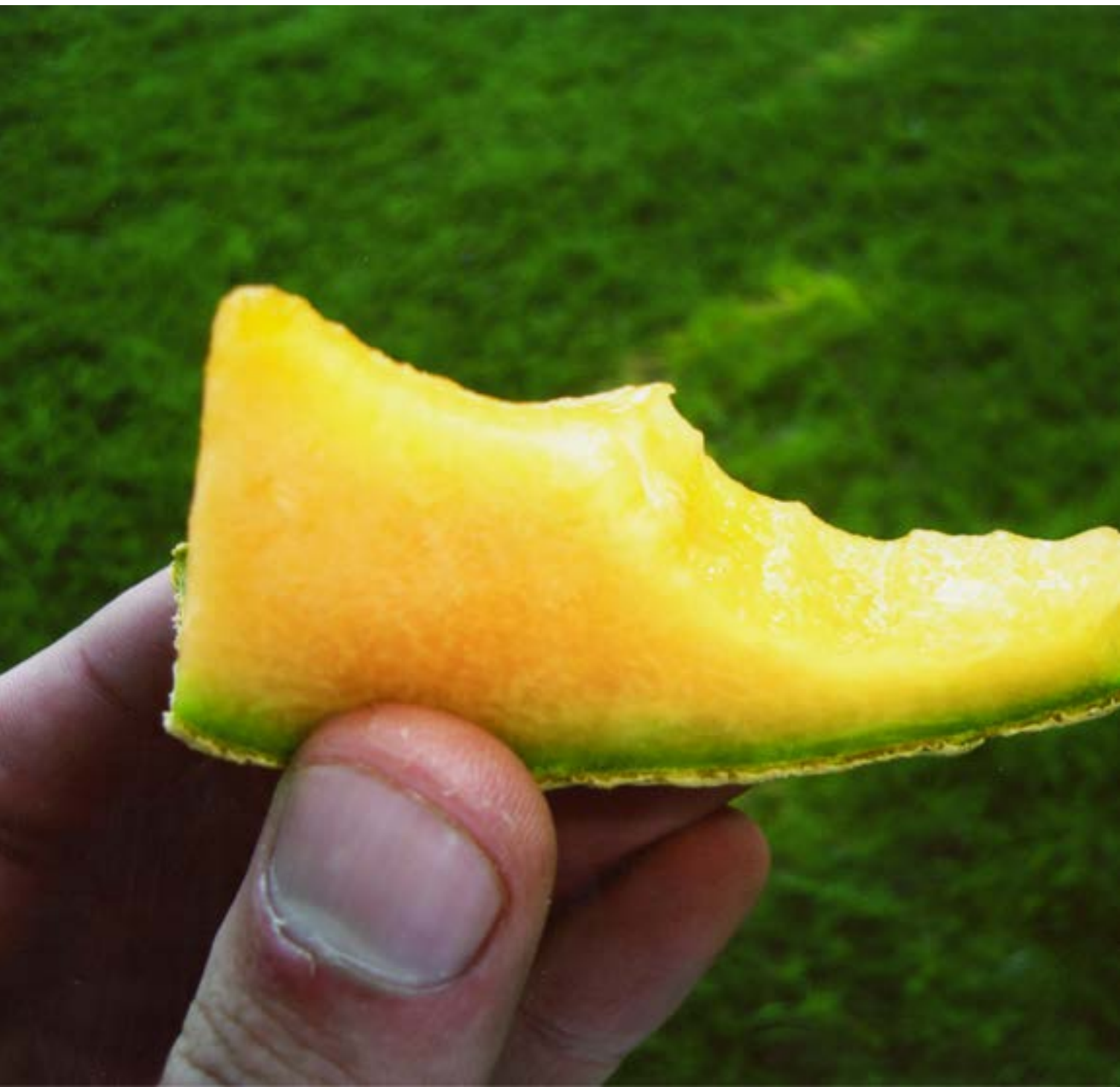








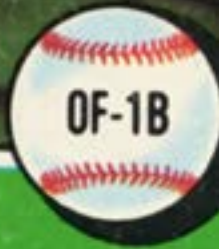




A's



Joe Rudi



© **JOE RUDI**

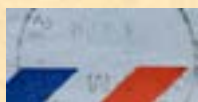


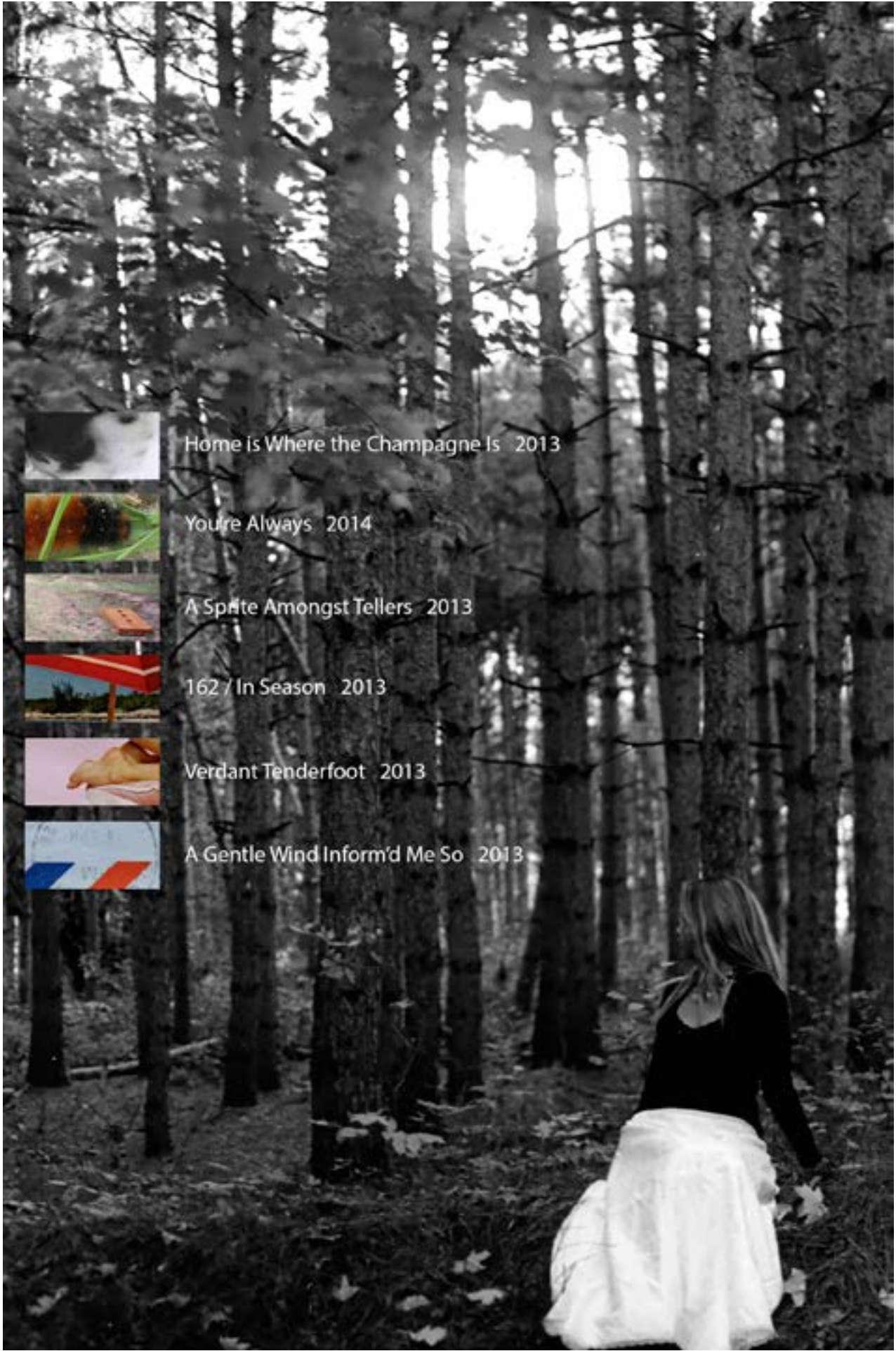




Other Songs

After five days return to
THE CITIZENS BANK
WARRENTON, N. C.





Home is Where the Champagne Is 2013



You're Always 2014



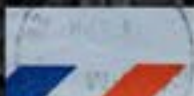
A Sprite Amongst Tellers 2013



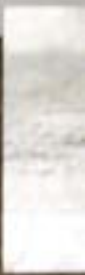
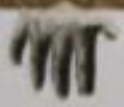
162 / In Season 2013



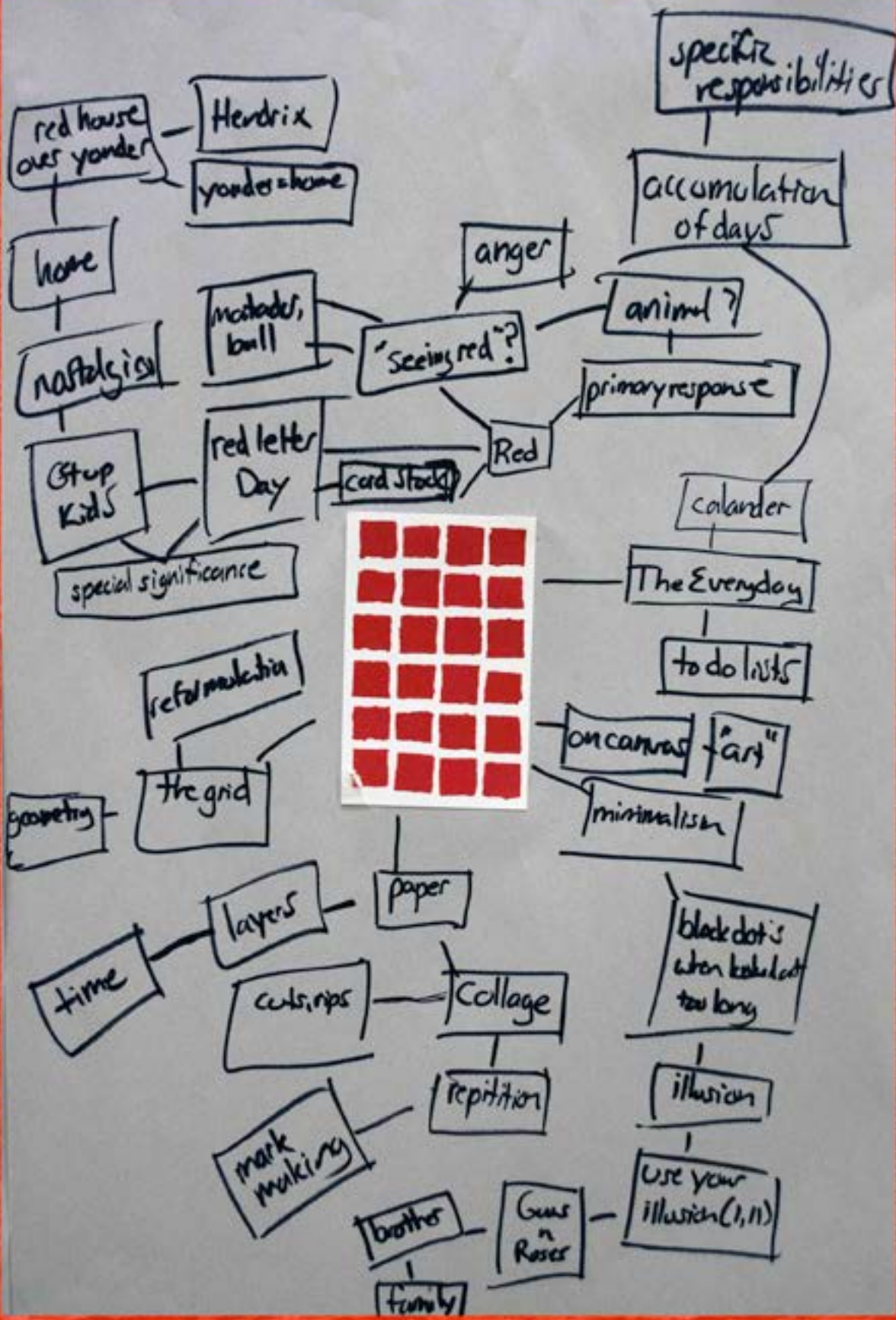
Verdant Tenderfoot 2013

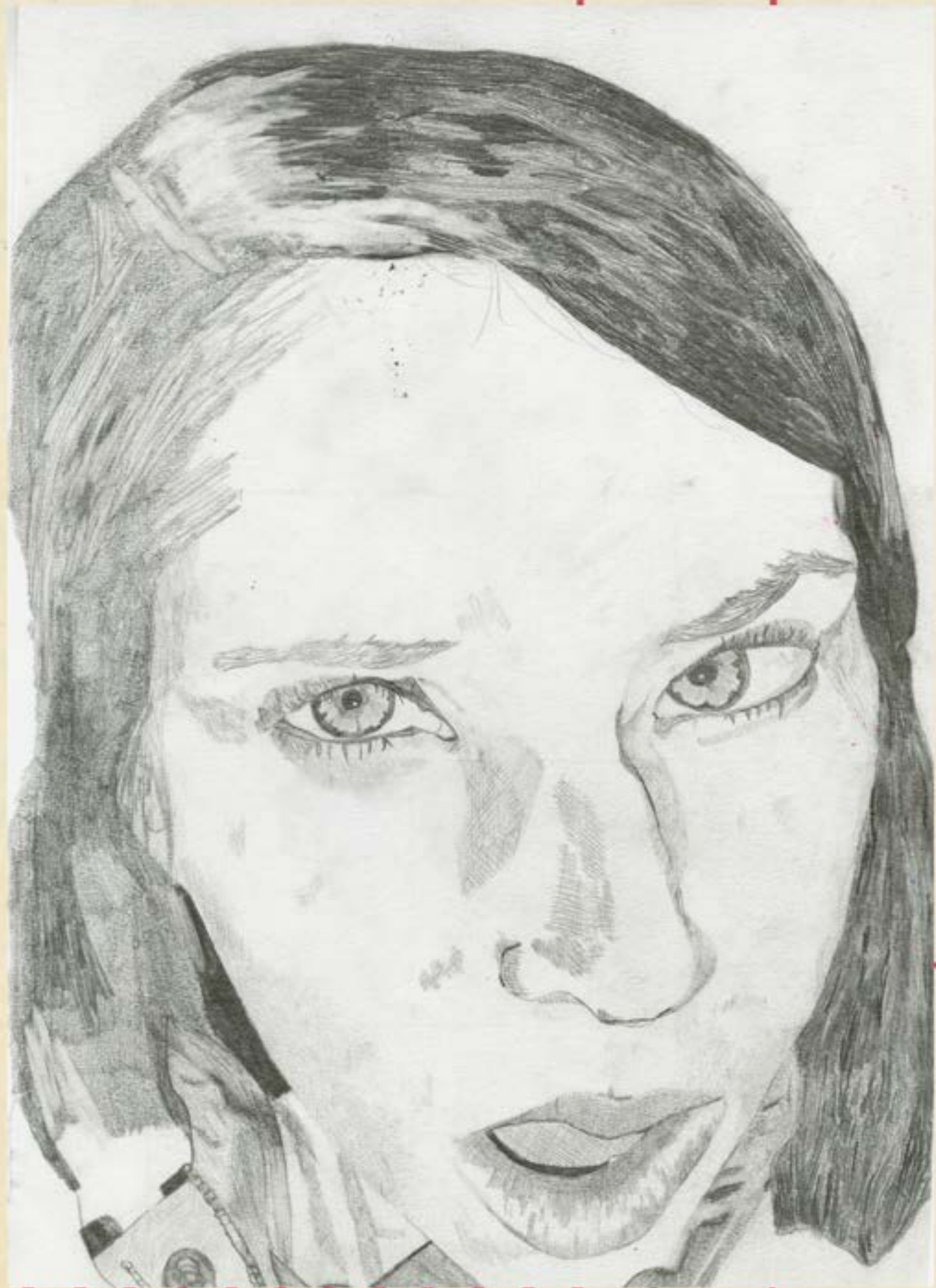


A Gentle Wind Inform'd Me So 2013





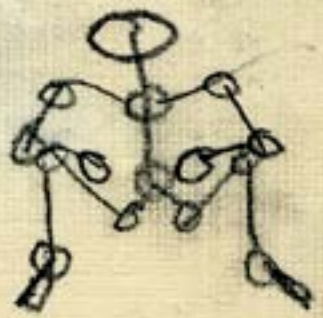








just lay I do
wish for you
to come out some
before instead of ^{sur-}ied



been so long south summer
your place or mine
really do miss you sweetly
well lets make it weekly









7/18
 It was wet at camp. The main point from what I could remember was I caught
 saw trout at one time on one live. Some people from the net who were hanging
 shore in chairs, Uncle Clet was there too, he's the one who fetched the
 bucket. It was at Cooley's, on the other side where we usually did it. The
 rapids went out about 12 feet before there was about a 20 foot drop into what
 was almost 3 inches of mud and weeds. I caught fish on the usual side, got a
 went in after it. The other (cousin) helped me get it out. That's when I went to the
 other side, I my first cut I lost what looked like a rainbow, but ended up lucky I
 some huge triangular fish. My second cut netted me the good sized trout.
 went I went to fetch it down the embankment, found 4 other trout in the weeds
 hardly any water at all right behind it, though they were not hooked. I think
 council was playing, maybe wind it up, toward the end of the run. The live was
 small reynella I have of a rainbow trout. I remember both times when I went into
 water. I traversed the rapids with great ease, there was no pressure from the head
 did it even slip on the rocks or anything. One cast day as well. Tracy is the
 one I clearly remember from the shore, maybe maybe Dean. Uncle Clet was
 a tank top cut off and those slip on white shoes, gold chain. There were
 about where the side we usually fish, following the bank on camp's side
 I can't quite remember, when that usual fake stick pile was to be, can
 quite figure out why it was so important. The depot was useless at
 west with the flow of water hardly at all.



"Calendar
 time
 for
 Buddy"

ENTERED

FAY



thanks for
the engravings.



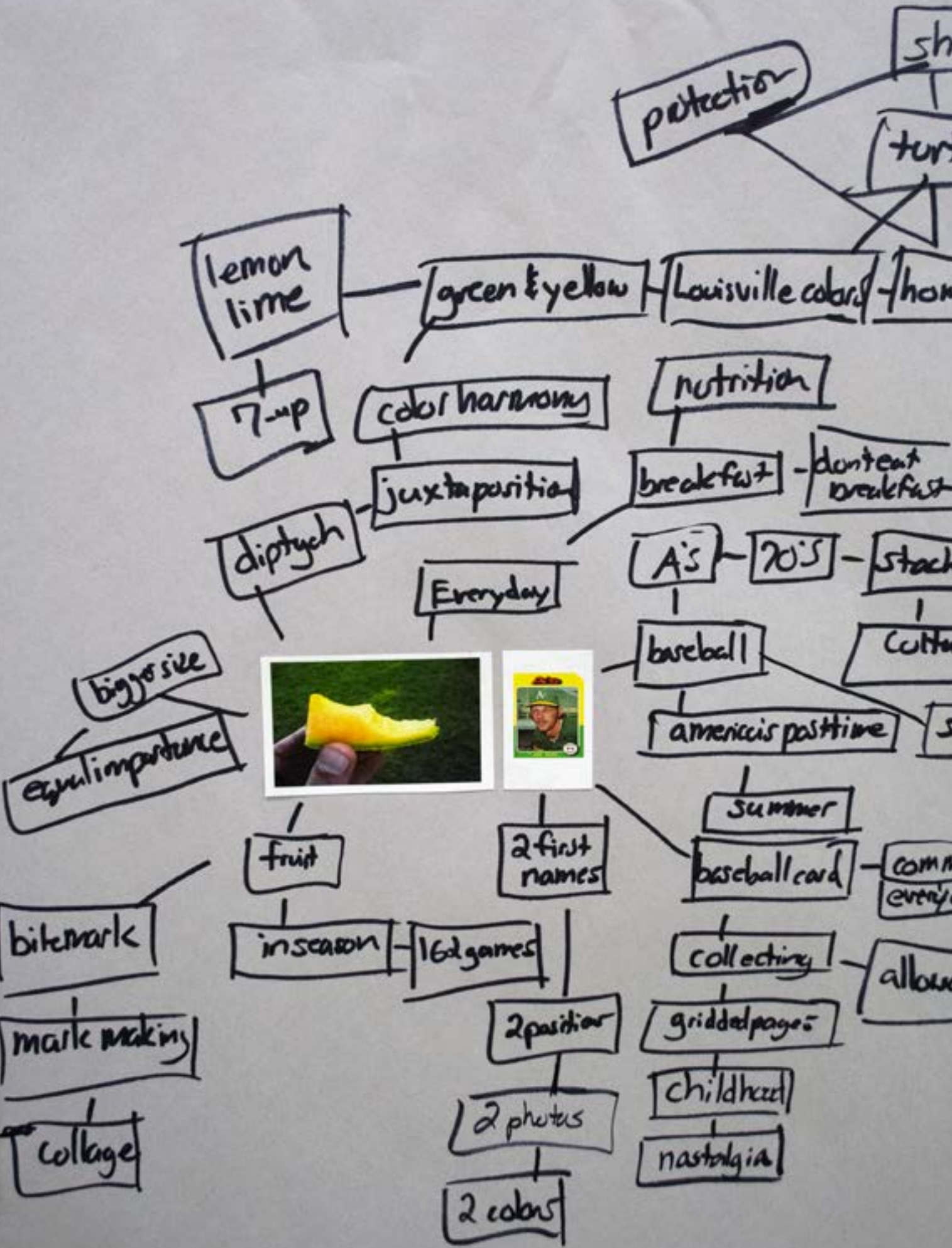
quando paramucho mi amore de felice carathon



-the mound









Peel off sticker for
easy pop-up dispensing.

Press lid down and lift
up to remove each sheet.





and call me in the morning.

2007

DX-5941

Y 100
800

WE ❤️
OUR CUSTOMERS

Small text at the bottom left corner, possibly a copyright notice or company information.





A Wild Song They Sing (mockup) 2013



Thru Rose Colored Glasses (B-side) 2014



To The Velvet Moon On Gossamer Wings 2014



Romeo House 2013



Thru Rose Colored Glasses (A-side) 2014









I am Troubled
Immeasurably
By your eyes

I am struck
By the feather
of your soft
Reply

The sound of glass
speaks quick
Disdain

And conceals
what your eyes fight
To explain





great rapidity
and an unaffected pose

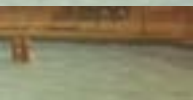
ons of human and animal
of buildings

ror
s make
at look



give yourself
to look at
work on a

no a new eye is born









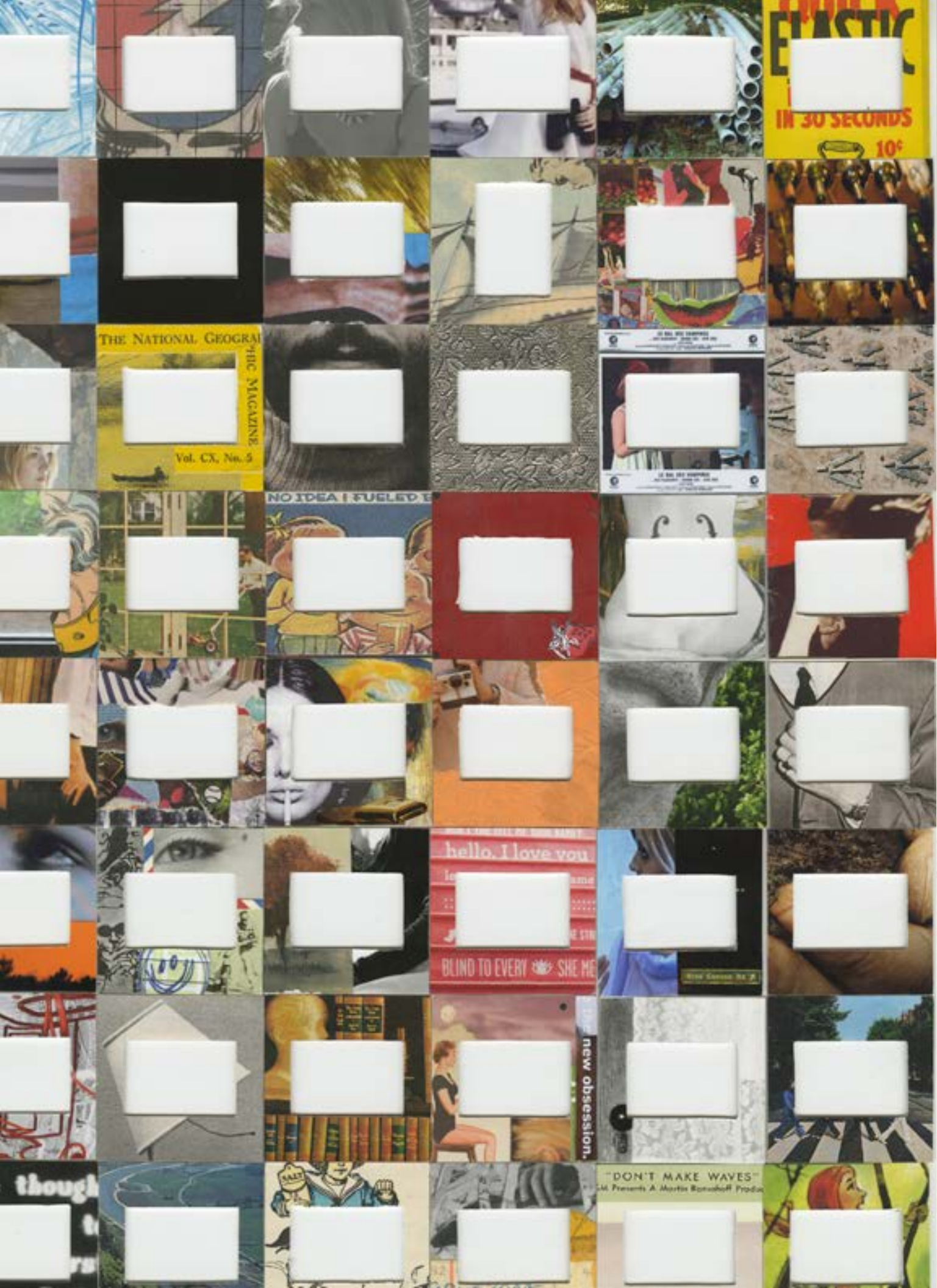


It was a beautiful day, the sun
was shining brightly, and the
water was so clear and blue.
I had never seen anything like
it before.

The water was so clear and blue,
I had never seen anything like
it before.

It was a beautiful day,
the sun was shining brightly,
and the water was so clear
and blue.













JORDAN'S PEDE
 These is the most beautiful growth
 I have ever seen in any state and
 indeed in any part of the world.



you! Maybe someday I'll
 see you again!!





THE GRASSHOPPER BALL



THE MEADOW-GRASS AERO CLUB'S FIRST OUTING

LONG
PLAY

Hi Fi







Untitled - 2013



Bel-Aire Colonial Delux No. 5 - 2013



Ghetto Blasting On The Bedroom Wall (detail) - 2013



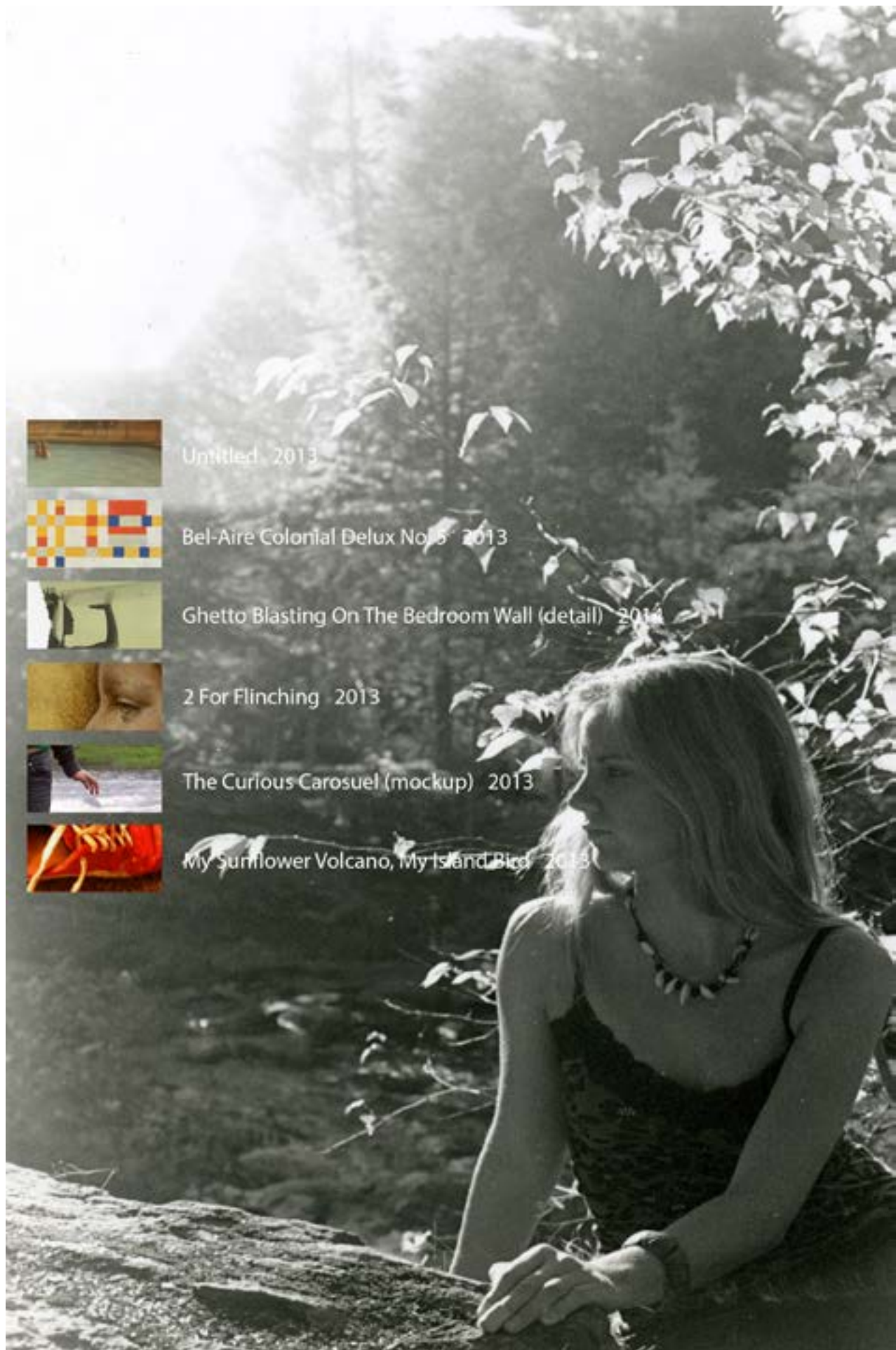
2 For Flinching - 2013



The Curious Carosuel (mockup) - 2013



My Sunflower Volcano, My Island Bico - 2013



B-sides are the Best Sides

In my work, I bring attention to the often over-looked everyday moments in daily experiences and observations. This preoccupation with the everyday creates a relationship to a past time or experience based on a longing to summon every encounter, and for these experiences to be continuously present.

Our lives are filled with people, and converted into tangible blueprints and histories, harnessed through our gathering of them. When bits and pieces from my mental and physical life are reunited, it makes me curious of missed encounters that may have led to other effects.

An enchantment and affection for a time before I was born lends itself to become a surrogate for a world in which I was not a part of. Ideas of the everyday come to fruition through this second hand inherited nostalgia. Acts of recollection are ways to sift through and show what already exists in order to illuminate the present.

Collage can playfully articulate the evasive histories of its component parts: a curiosity that lies with how these materials from another time or place can portray a daily action or experience. With the creation of this work, I am drawn to a hands-on process of creative making, which produces for the viewer, a relationship between the materials.

The work in this exhibition, *B-sides are the Best Sides*, combines the process of collage, not only in the work, but also in the installation and the performance. In the piece, *Ghetto Blasting on the Bedroom Wall*, I will be sharing the engaging act of collage by enacting a 30-minute performance during the opening of the show. Therefore, shifting the dialog with the process, experimentation and experience of this work through performance and the relic that remains after the event.



Melina self port. @camp

