We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time: Heteronyms, Personas and Contemporary Art

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London, January 2020

Declaration:

"This thesis represents partial submission for the degree of Doctor of Philosophy at the Royal College of Art. I confirm that the work presented here is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted."

Jeroen van Dooren
Date: 05-01-2020

In 2006 I started working with fictional characters based on the four birth names I was given: Jeroen, Gerardus, Hubertus and Benedictus. These characters were all based on me and were dealing with different mental health issues I was, and still am, dealing with. In 2007, when studying in New York at Hunter College, I started reading *The Book of Disquiet* by Fernando Pessoa.[1] The book was the origin of my interest in heteronyms. The writing of the characters, still based on me, were the start of my own use of heteronyms.

In Kilgore Trout's book *Maniacs in the Fourth Dimension*, people with mental health problems can't be treated because their problems exist in the fourth dimension.[2] After years of hiding and masking in my 'fourth dimension' I am moving towards opening up my practice to invite the public into the world and the characters I create.

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[1] *The Book of Disquiet* is a work that was written by Fernando Pessoa throughout his life. It is fragmentary and unfinished, and he introduced the book as a 'factless biography'. He credited the book to one of his heteronyms, which he called Bernardo Soares. The literary concept of the heteronym refers to one or more imaginary character(s) created by a writer to write in different styles or to write from a different perspective. There are many versions of the book, and it can be read in different ways – there is no wrong way – from back to front, from front to back or starting in the middle. I read the Richard Zenith version, which is one of many versions by many writers. Fernando Pessoa, *The Book of Disquiet*, ed. and trans. by Richard Zenith (London: Penguin UK, 2001).

[2] Kilgore Trout is an imaginary writer in Kurt Vonnegut's book *Slaughterhouse Five*. The book *Maniacs* By Kilgore Trout is an imaginary book. Kurt Vonnegut, *Slaughterhouse-Five, or, The Children's Crusade: A Duty-Dance with Death* (London: Vintage, 1991). P.75.

Abstract

The Chinese philosopher Chuang Tzu (4th century BC) once had a dream. He dreamed he was a butterfly, flying around as butterflies do. He was conscious that he was a butterfly and not himself, a man. Upon awakening he questioned his existence. He was confused about whether he was the butterfly or whether the butterfly was him.

How does the adaptation of the literary concept of the heteronym from fictional writing to contemporary art practice affect the artist's identity and resulting narratives? What does it mean to create and embody a fictional artist who is separate from the self, and how does this alter our perceptions of selfhood? *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* brings together the literary concept of the heteronym, contemporary art, fictional writing and considerations of the relationship between the self and other, originating from a personal experience of mental health issues relating to divided subjectivities. The research creates fictional worlds within contemporary art in order to offer a new perspective on practice-led enquiries into the relations between heteronyms, transparency, fiction and the presentations of the self in everyday life and art.

Dreaming my reality as I go along, different voices express my opinions through a practice of writing and art-making. In Fernando Pessoa I found my guide, my tutor from an earlier era. The schism between the rational and the absurd, the hiding and exposing of what is personal and what is public, has been integral to this research. Accompanied by Pessoa and his transparent approach of showing the separate existence of his heteronyms and his orthonym, I took his hand and walked alongside. This practice-led investigation does not intend to provide a specific method for the creation of a heteronym; however, it does offer an approach to understanding potential methods or perspectives for creating a heteronym or a separate self within contemporary art practice. Through the presentation of multiple artistic personas, the research investigates, through the process of making and fictional writing, the possibility of creating an aesthetic iteration of Pessoa's heteronyms.

The use of the idea of heteronyms within this artistic research offers a way to investigate working from a multitude of different perspectives and personal narrations. It is also a form of depersonalisation and simulation, moving from the self to the other and back again. In doing so, this research

understands how the heteronym can function within contemporary art. Autobiografictional characters are invented, their personas are assumed and artworks are produced according to their own separate voices and ways of being. Making work as the fictional personas, these characters come alive via performances, text and audio pieces. The fictional characters are not there as a tool for hiding or for masking but are used as an instrument to investigate character development and the potential for multiple artistic personas within contemporary art. How can a similar world, as Pessoa's literary work, be created in contemporary art?

We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time does not shy away from using pastiche, irony and absurdity to form the fictional artists contained within it. *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* is offering a practice-led enquiry into contemporary notions of subjectivity, performativity and the role of the contemporary artist. Through the generation and demonstration of these multiple selves and personas, this research offers a new way of thinking about the freedom and constraints of an aesthetics of the heteronym, where the world of contemporary art becomes a stage where heteronyms perform.

Table of Contents

List of Illustrations

Acknowledgements

I would first like to thank my supervisor Dr. Chantal Faust of the Royal College of Art in London. She was always there throughout the complete PhD process when I needed help with my writing or personal life and allowed me to find my own path through the process of writing and making. Her advice and encouragement helped me complete this thesis.

Secondly, I would like to thank Professor Nigel Rolfe to guide me through the first two years of my writing.

I would like to thank Prins Bernhard Cultuurfonds for their Young Talent Award 2015.

I would like to thank Yve Lomax, Rebecca Fortnum, Johnny Golding, Jaspar Joseph-Lester, Dick Jewell, Jeremy Millar, Brian Dillon, Nicky Coutts, Jo Stockham, Jordan Baseman and Tim O'Riley.

Furthermore, I would like to thank Andy Richardson, Sharron Lee, Robin Smart, Steve Bunn, Steve Brennan, Nick Lott, Rebecca Tadman, Joel Chan, and Anne Duffau for their technical and administrative help and advice.

Special thanks to Cathy Johns for proofreading this thesis.

I would like to thank my fellow doctoral students for their feedback, cooperation and of course friendship.

Thank you to my family and friends for all their help and support throughout the past four years.

And last but not least a big thank you and love to my partner Lisa Chang Lee for all her patience, help and guidance. Furthermore, her help with the cover and portraits. I wouldn't have made it without her.

Preface

During the past twelve years of working with my heteronyms I have never had the idea that I was creating fictions. In my mind I have always been creating realities. In the current political climate, I wonder if this thought is closer to reality than the reality we are currently experiencing. My beloved heteronyms and I have been working on this/our reality together and will do so in the future to come.

I will begin to introduce them here and will continue doing so throughout this thesis. The brief biographical information and statements about their interests or work that are included in the introductions have been part of my starting points for writing and making the heteronyms. As you will notice, some of the heteronyms are more developed and finished than others, but in general they are all in a constant state of flux, and are unfinished. Some of them have a direct link to my own persona or personal history, whilst others are more removed from me. There is a division between what I make and what they make.

And yet, the heteronyms are created by me and are as such my work. The works which are from my point of view – the text, video, audio works and performances dealing with their life, their personas or about their work – are artworks I consider to be my own. This is my interest: the creation and development of the heteronyms, the interest in the human psyche conveyed through the heteronyms, the role we play and the role artists play is what feeds my curiosity.

The works created by the heteronyms as a result of my writing is their work. Although often made by me, by my body, it is their work. It is my body temporarily occupied by their persona, their thinking, their visual expression.

The early heteronyms had a function of hiding or masking. Over the years the function of the masking has changed, from hiding behind a mask to assuming a mask: the self becomes the other in public.

Chapter 1: We are not ourselves all of the time

The origin of the term 'persona', or at least one of the origins, and the one I am using here, is that of a theatrical mask that was first used in the Roman theatre. Its meaning later changed to indicate a character in theatrical performances. In daily use the word persona would refer to a character in a fictional presentation or an individual's social façade. In Jungian psychology, persona is the mask presented to the outside world. Carl Jung reasoned that the mask or persona changed depending on the person in front of you and the social situation one finds oneself in.[3] We play these different personas, like a Japanese Noh actor skilfully changing masks, telling stories, different stories, capturing the essence of the 'you' influenced by your social setting. These different personas, different selves or perhaps different others, are what makes you a 'complete' individual.[4] The literary concept of heteronym in a way does the same.

Before continuing it is important to define the use of the word heteronym. The meaning of the word heteronym is twofold: first of all, in linguistics it can refer to two or more words that are spelled identically but present different sounds and meanings. Secondly – and of importance to this research – is the literary concept of the heteronym, which refers to one or more imaginary character(s) created by a writer to write in different styles or to write from a different perspective. In this context heteronyms have their own supposed physiques, biographies and writing styles. A heteronym differs from a pseudonym and an alter ego in that the former is a name that someone adopts for a particular purpose, which differs from his or her original or true name, and the latter is a second self, which is believed to be distinct from a person's original, or 'true', personality. One could say that a heteronym differs from a pseudonym in the creation of a character and from the alter ego by letting this character remain fictional. An alias is interchangeable with a pseudonym or nom de plume. The character, a person in a narrative work of art, comes quite close to the meaning of heteronym, and while these terms can sometimes be used interchangeably, their functions differ. Pseudonyms, aliases and alter egos are there to hide or change what is perceived as the true identity – be it a real person or a fictional character. They do not cross the boundaries of fiction and reality; rather they stay within the realm of the fictional or within the state of reality, or non-fiction. Heteronyms and characters are developed not so much to hide one's true identity but more to create a

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[3] C. G. Jung, R. F. C. Hull, and C. G. Jung, *The Archetypes and the Collective Unconscious*, Princeton/Bollingen Paperbacks, 20, 2nd ed (Princeton, N.J.: Princeton University Press, 1980).

[4] The body, or appearance, can be understood as a front, or a façade: a unified image of a self which is divided, multiple, and constantly shifting. The search for a unified self, or a self which is an indivisible self throughout Western philosophy, has been mostly a process of deduction. This has been primarily understood through the body-mind problem approached from a Cartesian view as separate, with the mind confirming that you are in fact alive. René Descartes, *Discourse on Method and Meditations*, trans. F.E. Sutcliffe (London: Penguin, 1968). Although realising the body is an important attribute of someone's persona, this is not the focus of my research. The interest here lies in the persona that is not articulated through the body, but through the mind, and how this can then be presented, or represented within the work of art.

fictional person: a person who can act out or play a role that you can't. You make a transformation from reality to the fictional or from the fictional to reality. The interest is not so much in moving the heteronym away from fiction into reality; it is more to move the human or a particular state of consciousness towards the fiction.

Fiction here not only refers to an imaginary world, but also to the fiction of something being a concoction, or a belief or system which is false.[5] The concept allows an artist to present a fictional character as being part of themselves. The heteronym will allow the artist to work or think in a different manner from the way the original self would do. It can be used to hide, but more interestingly, and this is the true usage of a heteronym, it can be used as an edition or an extrapolation of the self. In doing so, the self, or the presentation of selves, becomes temporal. The 'other self' becomes a fictional version of the 'original self' playing in reality. The persona and heteronym can be considered real – it is this authenticating of emotions which can make it real. It is as if, as Salman Rushdie wrote in *Midnight's Children*, 'what actually happened is less important than what the author can manage to persuade his audience to believe.'[6] We don't believe someone because they tell the truth, we think they tell the truth because we believe them.

Fernando Pessoa is used in my research as a case study to investigate the possibility of adapting the literary concept of the heteronym into a contemporary art practice. Autobiographical elements are used as a method for writing and creating heteronyms who, in contrast to Pessoa's heteronyms that have a literary output, in my work have contemporary art as a method of production. The art is a reflection of the heteronym's personal life. This can be based on combinations of their life history, personality or interests. The research is not approached from a problem that arose whilst looking into Fernando Pessoa and his many heteronyms, but more from an interest and a question that emerged after reading *The Book of Disquiet*.[7] The interest and question related to the world Pessoa created with his multiple heteronyms. How can a similar world be created in contemporary art? The research does not intend to provide a specific method for creating a heteronym; however, it does offer an approach to understanding potential methods or perspectives for creating a heteronym or a separate self within contemporary art practice.

The original contribution of this research offers a reconsideration of the use of the literary concept of the heteronym-as-method for creating (autobiografictional) [8] characters in

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[5] Jackson, Kevin, *Invisible Forms: A Guide to Literary Curiosities* (New York: St. Martin's Press, 2014).

[6] Salman Rushdie, *Midnight's Children* (London: Jonathan Cape, 1981). P.376

[7] Pessoa and Zenith, *The Book of Disquiet*.

[8] Autobiografiction and autofiction are two terms used in a similar fashion. Autobiografiction is a Modernist term which was first used in 1906, in an essay of that title by the British Edwardian writer Stephen Reynolds, who is best known for his book *A Poor Man's House*. Reynolds describes it as fiction, with a good deal of the writer's own life in it, or as an autobiography which is not always led by facts. Stephen Reynolds, 'Autobiografiction', *Speaker,* New Series, 15. 366 (1906), 28–30. Autofiction was first used in context in the book *Fils* by Serge Doubrovsky in 1977. Serge Doubrovsky, *Fils*, Collection Folio, 3554 (Paris: Gallimard, 2001). Autofiction also deals with narratives which have both fiction and autobiographical elements in a

contemporary art practice. Adding to the discourse on auto/biographical works of art and the use of literary theory in contemporary art practice, this study offers a different approach to understanding and presenting the heteronym within contemporary art, one which uses this method as a way of revealing something about being, representation and subjectivity, as opposed to hiding behind the mask of an other's identity. It is the being-in-plain-view of the characters as a method for creating heteronyms which is of importance.

To be honest, I don't feel like talking about this

like any person in this world I go through different emotions and different states of mind I happen to go through some of these phases in a more extreme way than the average person people mention suffering when talking about these episodes I would prefer dealing with it in terms of me actually quite enjoying some of it and enduring others dealing with Bipolar II with rapid cycling and psychotic episodes which result in periods of anxiety depersonalisation paranoia and obsessions keeps my life interesting to say the least but also challenging from time to time I don't like to talk about it but I am slowly learning how I can this is for different reasons my personality feeling ashamed of having these extreme emotions or showing vulnerability and also more practical concerns regarding future employment and not wanting this to define me as an artist or a person

The first time I realised I had an inner voice with which I could have a conversation was when I was six years old. I was sitting in the hallway of my primary school waiting for my mum to pick me up from school. I had one of my many migraines. My classmates were sitting around me asking me questions about how I was feeling. I remember I felt like I was sitting in a big plastic ball, all the questions bouncing off it, leaving me talking to myself, inside it. The questions were numbed by my inner voice being louder. We were talking in a black, empty depthless space. The inner voice was a surprise, but felt comforting and strangely familiar.

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story. Autofiction requires a first-person narrative by a protagonist with the same name as the author. Autofiction has been and is the subject of discussion about what the term's true meaning is. In my thesis I don't want the discussion of this term to become part of that narrative. Autobiografiction has not been part of this discussion and this is for me the reason to opt for this term over autofiction.

1. Jeroen van Dooren, *Zelfportret* (2004), 35mm photographs, (77 x) 13 x 18 cm

The first work I made that involved me talking about my personality seen through the eyes of others was *Zelfportret (2004).* Over a period of seventy-seven consecutive days I captured a series of pictures of my friends, family and colleagues, appearing as though they were taking what is now called a selfie (*Zelfportret*). Their arms extended towards and beyond the lens as if they were pressing the shutter, but in actual fact it was me – framing and shooting these apparent self-portraits. The series was a diary of people I met and places I went to on those seventy-seven days. The number seventy-seven was significant to this series, as 1977 is also the year of my birth.

The familiarity I felt when I discovered my inner voice for the first time was also there when I started reading *The Book of Disquiet* by Fernando Pessoa when I was an exchange student at Hunter College, City University of New York, in 2007. He ascribed the book to his heteronym Bernardo Soares. The fragmentary kaleidoscope of voices and the ultimately unfinished book had a great impact on my thinking and practice. By that time, I was already working with different characters and voices. *The Book of Disquiet*, and Pessoa's work and thinking in general, gave direction to my work. I continued writing characters and imagined what kind of artworks they could make.

I Regret to Inform You That (2010)

For years afterwards, the self was not present in the work: it was hiding behind the others, my heteronyms, who created the work. I slowly added more heteronyms and continued hiding whilst looking for a structure to make sense of this all. I started to let the audience in, in *I Regret to Inform You That…* (2010), a selection of rejection letters on A4 paper: the letters were addressed to different heteronyms and myself, Jeroen van Dooren. The rejection letters were the first work in which I stopped hiding and became open about my relation to the heteronyms.

2. Jeroen van Dooren, *I Regret to Inform You That…* (2010), A selection of rejection letters on A4 papers, exhibited in 'Unrequited Hatred', The Shed, Galway, Ireland

Aaron Hazan, from Hotel Radio interview with Tom Singer (2013)

In Tom Singer's; *Aaron Hazan, from Hotel Radio interview with Tom Singer* (2013), Aaron is interviewing Tom, and through the narrative of the conversation Aaron explains what kind of environment Tom lives in. He tries to persuade Tom to tell him why he is living in these conditions, but he gets no direct answer. The interview is an indirect characterisation of Tom. Through the interview the listener gets an idea of who Tom is without having any direct description of what kind of person he is.

Aaron (A): Today we're visiting Tom Singer, a Dutch artist living in Groningen

A: Hi Tom

Tom (T): Hi Aaron

A: As I understand you didn't leave, your studio apartment for the last five years

T: That's right

A: Never?

T: Never

A: Any reason?

T: There is no reason to go out

A: Let's start with describing your studio so the listeners have an idea how you live and work. If that's all right with you.

T: Sure.

A: The space in general feels claustrophobic – it's darkish and smells a bit musty. Newspapers cover the windows and it seems they are dating back to 2008. The room is sparsely lit by a few bulbs and the computer and TV screens.

A: The studio is probably about thirty square metres, with a normal-height ceiling. There is a big mezzanine of about half the size of the room. On the mezzanine is a double bed with three TV screens at the end of the bed. Next to the mattress is what looks like an archive of CDs, DVDs and videotapes. It must be close to 7000 in total.

T: 11749

A: That many?

T: Yep

A: Do you collect anything specific?

T: The CDs are mainly hardcore and punk and some old grunge and metal stuff. I mainly watch and buy documentaries: the videotapes are recordings of newsfeeds and more documentaries.

A: We will talk about this later in more depth.

A: The mezzanine feels a bit claustrophobic – the height must not exceed 60 cm.

A: Climbing down the, do-it-yourself steps, looking under the mezzanine on the right is a kitchenette with fridge, two cupboards, a two-pit gas cooker and small oven. It's in a veneered 60s-ish style. On the left of the kitchenette are shelving systems, free standing and covering the walls. On the shelving is a mix of different materials, tools and objects. It has a feel of organised hoarding. On the right of the kitchenette are two doors: one being the door to the bathroom and one being the exit door. Next to the doors is a big desk with 3 computer screens screening a multitude of news channels and social media sites. The desk is an old door on two brown metal filing cabinets. It is neatly organised and has three big shelves filled with books. I see philosophers like Jean Baudrillard with *Simulacra and Simulation*, *The Authentic Fake* by Umberto Eco and *The virtual Irreality* by Pater Sparrow. But also a lot of self-help books and books about extra-terrestrial life.

A: The wall next to the desk, opposite the mezzanine, is covered with drawings, notes, texts and a great assortment of images. The wall opposite the desk and next to the wall, with images and notes, has a workbench, some shelving and a lot of

tools sorted nicely and hung on the wall. The space in between the desk and work bench is used as a small sculpture studio.

A: I came here to talk about your art but to be honest your room and the reasons for not willing to leave the studio are much more interesting.

T: Thanks!

A: No offence, but your art is a childish view on a dystopian world with influences of superficial YouTube art and self-absorbed Dr. Phil psychology.

A: So, I feel like repeating one of my previous questions.

A: Any reason why you won't leave this studio?

T: I think you just answered my question

3. Jeroen van Dooren, *Aaron Hazan from Hotel Radio Interviewing Tom Singer* (201), 3.50 min audio

4. Jeroen van Dooren, *Aaron Hazan from Hotel Radio Interviewing Tom Singer* (2013), Framed A3 print, 3:50 min sound, exhibited in 'Show RCA 2014', Royal College of Art, London (Graduation show 2014).

Biography Before he Became an Artist (2014)

In the audio work *Fred Robeson Biography Before he Became an Artist (2014)* the narrator tells the audience about Fred's history before he became an artist. The work is a direct characterisation of the character Fred.

Fred Robeson: I was born in 1970 in Pahrump a small city in the south of Nevada just an hour drive to the west of Las Vegas. It's actually thanks to Las Vegas that it grew to the size it's now. Till the seventies there were no paved roads there was only one telephone and about 2000 inhabitants. My dad was working in construction and my mum was a stay at home mum for my brother Dave and me. I still like to go back there for the beautiful scenery and landscapes. One of my favourite memories was when we were driving to the Salt Lake desert. We did it about once a year. The trip itself was horrible, a 7-hour drive in the scorching heat listening to Ennio Morricone. My dad loved spaghetti westerns. Once arrived it was beautiful. The views were amazing. The views always stayed in my mind even now they're still there. The landscapes of the salt lakes influenced the first works I made.

In 1980 when I was 10 my parents decided to move to the Netherlands. There wasn't a lot of work in the area and my Mum's sister was married to a Dutch guy and he had a small construction business where my dad could start fulltime. To be honest I don't know how we survived the 80s. My dad got unemployed fairly quickly due to the worldwide recession and was home a lot. In the beginning it was quite the culture shock to be in Eindhoven. I didn't speak the language; we were living in a two-bedroom council flat in a much bigger city than I was used to. Instead of running outside I was cooked up with both my parents and brother in our flat. As a result of being inside all the time I started to draw. Mostly buildings this led to an interest in architecture. In 1988 I decided to go to the Technische Universiteit Eindhoven after finishing high school. I was an average student, mainly because I got very interested in women and drinking. It was the first time that I felt I was free again since Pahrump and the bursaries I got from the Dutch government provided me with more money than I ever had. I was living by myself in student accommodation so for the first time in my life I didn't have to share my room anymore. I got a job in a bar where I met my girlfriend. In 1992 my girlfriend got pregnant: obviously this wasn't planned. I was only 22 by that time. I was studying, working in the bar and providing for my girlfriend and daughter who was born in January 1993. I graduated in July of that same year. After graduation I found a job at van Aken Architecten. It was a very nice time in my life; Lana was growing fast and was an easy baby to handle. My relationship with Emma was going very well and I asked her to marry me. But then my luck changed. 1994 was the worst year in my life. On the 5th of November I got a call at work around 10 o'clock in the morning by a police officer asking if I knew Emma van Bakel and the baby that was with her. I told them I did: that I was the dad and fiancé and they told me to go to the hospital as quickly as possible. I rushed to the hospital, I don't really remember how I got there but when I arrived, they were already waiting for me and told me Emma had died and Lana was in a coma. They were hit by a car running the red light….. I was in shock –

I don't remember a lot of that day and the days after. It was as if I was living in a bubble. I moved in with my parents for a few days but wanted to be alone and went back home. The empty bed is what sticks in my mind the most. Going to bed alone …waking up alone. You get used to it after a while again but those first days were the hardest times for me. Lana was slowly getting better. She got out of her coma after 2 weeks. Because she was so young it was hard to tell if she had permanent brain damage or not. It's still not clear: you never know how she would have been if she hadn't been in the accident. The first few years after Emma's death I didn't do much besides working. Lana was the only thing in my life that mattered. In 1999 when she had to go to primary school, I started living a bit again. I was dreading her first day in school. I think in retrospect that day that I brought Lana to her first day in school was the day that I let go of Emma. This year will be the twentieth anniversary of Emma's death. Anyway, I started getting out more, meeting people, mostly Lana's schoolmates' parents. I was putting some more effort in my career and started looking for a new challenge, a new start. I always wanted to go back to the US, I raised Lana as bilingual – she has Dutch and American nationality and she was still young, so I thought it was the right time to go. I started drawing again and making sketches for buildings I would like to make. In 2004 I found a job in New York at an architectural firm called Perkins Eastman, a big firm with an interest in environmentally responsible designs. We moved at the end of June so Lana could get used to her new house before going to school again. We now live outside New York in a town called Hastings on Hudson, it has great schools and a third of the population is 18 years or younger. The commute is around an hour, so that's not too bad.

Although I like my work, I'm sometimes frustrated by all the rules and regulations within the architectural world.

5. Jeroen van Dooren, *Fred Robeson Biography before He Became an Artist* (2014), Audio 6.55min

These works combined with my MA dissertation dealing with authenticity and authorship, and some commissions I did under the guise of the heteronyms led me to study Fernando Pessoa in more depth.

Fred Robeson: Estuary (2014)

One of my commissions, in particular, led to some practical issues. I won the Royal College of Art Riverlight Award – a commission by FutureCity and St James Berkeley Group. I made a proposal, with sketches, an artist statement and plan under the name of Fred Robeson. The selection committee selected him and he could start with the work. The first meetings were as Fred but during the progress of the project it became known that Fred was a heteronym created by me. Part of the reason for discovery was that he didn't have a bank account. We continued working and when the project was almost complete, the commission came to a standstill. St James Berkeley Group wanted me to sign the work as Jeroen van Dooren but I argued that the work and proposal was made by Fred Robeson and that I didn't want it to be signed by Jeroen van Dooren. After some more conversations and with the aid of my Head of Programme, Jo Stockham, the project was

able to continue. I could sign under Fred but would also sign a letter of authenticity. In the conversations it became clear that they respected the artistic merit of the work and the use of a heteronym, but for insurance purposes it needed to be signed by a real person.

6. Fred Robeson, *Estuary* (2014), flatbed print on brushed dibond, 190 x 530 cm, Commission awarded by Future City/ St James/ Royal College of Art, RCA Riverlight Student Award (2014)

MA Degree Show (2014)

My degree show was, in retrospect, confusing. I asked four artists and curators each to create an exhibition of my work. I gave them a list of 53 works which they could choose from. During the graduation show my exhibition changed three times. Each show had a title chosen by the curator's:

Professor Nigel Rolfe - IM-PER-SON
17 June - 19 June 2014

Sacha Craddock - Just a Minute
20 June - 22 June 2014

Chris Fite-Wassilak - Two Pictures of a Rose in the Dark
23 June - 25 June 2014

Jareh Das - Performential objects
26 June - 29 June 2014

I was still hiding myself for most of the time, partly because I didn't want to talk about my mental health issues and partly because I hadn't found a suitable way of introducing myself into the work. I showed *Kees van Lankveld, Discontinuous Rhythm* (2014) which was the first performance to introduce a character into my work, making a direct connection between the objects made by the heteronyms and the persona of a character – in this case, Kees van Lankveld.

In *Discontinuous Rhythm* (2014), Kees van Lankveld, who has obsessive-compulsive disorder (OCD), is explaining his artwork *Alphabetical Order* (2010-2019). For this performance, I hired an actor to play the role of Jeroen van Dooren, playing the role of Kees van Lankveld. The actor wore a concealed earpiece which played a recording of the script of van Lankveld's talk. In addition to ventriloquising the script, the actor was directed to begin the reading again each time a new member of the audience entered the room. As described below, this was in keeping with van Lankveld's character, who has OCD and who wants everyone to hear the complete explanation of the work. By starting over and over again people already in the room kept hearing the same sentences. To van Lankveld's frustration, he had to explain the work in its entirety each time someone arrived in the room: this refers to the frustration often felt by people with OCD. The performance is designed for the people in the room to feel this frustration as well, by having to listen to a repetition of the same part of a story.

7. Jeroen van Dooren, *Kees van Lankveld, Discontinuous Rhythm* (2014), live performance 4 days, performed in 'Show RCA 2014', Royal College of Art, London (Graduation show 2014).

Furthermore, work was shown by Alain Borde, the Alain Borde Foundation, Aoibheann de Brún, Fred Robeson and Tom Singer. I decided I didn't want to have my name or any explanation with the work during the exam show. This lack of information led to the work communicating the wrong message. People didn't know that the works were made by fictional characters and they didn't know the work was a reflection of these characters.

To complicate matters further, people who revisited the show couldn't find the work they had seen before. I left my MA with more questions than answers.

Categorising is one of the reasons why, up to the time I embarked on my PhD, I tried to find different structures with which to hide my mental state behind a (rational) theory.[9] The different theories were constructed in a manner intended to avoid questions about why I was working under so many names, or why I chose to conceal my identity through the presentation of multiple artistic identities. It was a theoretical hiding. The practical hiding was an element, as well. This was mostly noticeable when I staged different exhibitions using solely the heteronyms' names.

A year into my PhD I decided I could hide no longer. I was wasting my time looking for more theoretical structures to underpin my practice. In theory they worked, but they didn't relate to my practice. On 30th March 2017, during a FARP (Fine Art Research Practice) presentation I decided to talk about my mental health issues relating to the origin of my heteronyms. This created a platform for me to talk about my heteronyms through performances, sound and video work and text-based work. These works are made by Jeroen van Dooren, to enable the heteronym's personas to be shown.

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[9] I used Freud's structural model of the psyche and related different parts of my practice to the id, ego, and super-ego. I was the super-ego mediating between the ego, the heteronyms, and the id, my writing. See Sigmund Freud, James Strachey, and Sigmund Freud, *The Ego and the Id*, The Standard Edition of the Complete Psychological Works of Sigmund Freud (New York: Norton, 1989). I worked with David Zerbib's notion of the performantial, his idea being 'something of the performance without the necessity of a presence, without the necessity of a body. And what remains is not totally held by the concept of performativity.' He talked about this topic in a lecture, 'Beyond Performativity: the Performantial Dimension' he gave at Maison Descartes in Amsterdam in relation to a performance by Jonathan Meese at De Appel. Zerbib introduced the term 'the performantial' as a new performance concept where the emphasis lies in the relation the performance has with the figure. Zerbib, David, 'Beyond Performativity: the Performantial Dimension', in 'Informance: Beyond Performativity', Maison Descartes, Amsterdam, 2007), <https://nl.ambafrance.org/Informance-Beyond-Performativity > [accessed 22 October 2019]. I was interested in the relation between the performantial and performativity in relation to my heteronyms. I looked into hyperreality, in which reality and fiction seamlessly seem to merge. I was especially interested in social media phenomena such as 'Grumpy Cat' or 'God on Twitter' and the documentary *Catfish*. *Catfish*, dir. Henry Joost and Ariel Schulman (USA, Relativity Media, Rogue Pictures, 2010). A number of theoretical explorations punctuated this early research. These included Camiel van Winkel's writing on the myth of the artist, in which he investigates possible reasons as to why we celebrate subjectivity and personal expression in contemporary art. Camiel van Winkel, Lex ter Braak, and Mirjam Beerman, *De mythe van het kunstenaarschap* (Amsterdam: Fonds voor beeldende kunsten, vormgeving en bouwkunst, 2007). I was comparing this with hetero-anonymity, an approach which is still partly relevant but not the main subject of this research. Concepts relating to Actor-network theory, in which the object/subject division is withdrawn, were also helpful in developing my thinking in particular, Latour's assertion that objects or non-humans are as much part of a social network as humans. Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory*, Clarendon Lectures in Management Studies (Oxford; New York: Oxford University Press, 2005). My main questions revolved around: What does it mean for an artwork to be moved to the domain of subjectivity? What kind of a status does this confer? I used transubstantiation as a way of explaining my objects being the embodiment of my heteronyms. Judith Butler's writing on performativity, in which she claims that gender is constructed through a repetitive performance, was also helpful for my thinking and I used this construct and transposed it onto considerations of the construction of an artist's persona as being also produced through a process of repetition. Judith Butler, *Gender Trouble* (New York: Routledge, 1990).

At the beginning of investigating Pessoa's work, I focused mainly on the depersonalisation and fact-less biography of his life and writing. Slowly I moved to a more open practice of revealing myself in the work. This was in particular based on exploring more about Pessoa's relationship with his heteronyms and his open and inclusive approach to the use of these heteronyms. In particular, Pessoa's introduction to his book of selected prose, *Always Astonished*, had a great influence on my thinking:

> The origin of my heteronyms is basically an aspect of hysteria that exists within me. I don't know whether I am simply a hysteric or if I am more properly a neurasthenic hysteric. I tend toward the second hypothesis, because there are in me evidences of lassitude that hysteria, properly speaking, doesn't encompass in the list of its symptoms. Be that as it may, the mental origin of heteronyms lies in a persistent and organic tendency of mine to depersonalization and simulation. These phenomena – fortunately for me and others – intellectualize themselves. I mean, they don't show up in my practical life, on the surface and in contact with others; they explode inside, and I live with them alone in me.[10]

Pessoa's text made me rethink what I was doing in my practice, and I felt the need to change my relation and the relation of the heteronyms with the public. I was interested in creating a similar world to the one Fernando Pessoa created, but in the contemporary art world. My aim was to find a practical way of presenting my heteronyms in this context and to focus on developing and showing this development of the characters to the audience.

My relationship with the heteronyms changed. The stage I created for myself became their stage. They came alive, and they became me. My identity is one of many. They are all me but I am not them. I separate my many selves into heteronyms. They are the 'unreliable' I-for-myself. It is the artist's identity I am playing with.

Every action you make as a human being can theoretically create a new you in a parallel universe. My art mimics this. I am creating artists I theoretically could have been. What if I was more obsessed? Could I have become my heteronym Kees van Lankveld, and would I have been counting cars? If I had lived in the early 1900s, would I have been the son taking over the farm like my heteronym Alain Borde did? They are all possible 'me's. They are artist identities coming from me, but they are not me.

As mentioned before, the genesis of my heteronyms are my mental health problems and my readings of Fernando Pessoa. My work is not about my mental health problems, though. To move away from this idea, I invented the orthonym Jeroen van Dooren. This orthonym is there to create a distinction between my inner world and a framework of reality. In my inner world the orthonym Jeroen van Dooren has conversations with the heteronyms: these conversations are fictional conversations, as if writing a book. They

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[10] Fernando Pessoa, *Always Astonished: Selected Prose* (San Francisco: City Lights Books, 1988). P.7

live in the same fictional world so as to be able to have these conversations. I, Jeroen van Dooren, can't have these conversations – there the heteronyms are fictional. The framework of reality is the external expression of the heteronyms and the orthonym. In this framework the orthonym and heteronym again live on the same stage where the heteronyms make artworks and the orthonym can have conversations with them.

This world of others, orthonym and heteronyms, created a narrative separated from the self. When entering their world as the orthonym I am away from the self. This is not a physical change, though; it all happens in my inner world. It is an inner world I occupy, as if in a dreamlike state. This inner world forms itself, depending on the mood I am in, at that specific moment, and this is also how my characters come to life. When I create a character, it is this moment that I relive over and over again until it becomes a person. Once it has become a character, I recreate the mood in my head and start to think what kind of art it would make and start to write down ideas and make sketches. This process can happen very quickly when I have a clear idea of the character, but it can also take years to become a work. There is also the possibility that it will never become anything, in which case the character fails. The longer I work with a specific character the more natural it becomes to make art like them.

Crucial to the work created by my heteronyms and orthonym was my input as an artist. This was relatively new when I started my PhD, and became a big part of my research. The input was me talking about them. I became the author and narrator of their lives. This was an invitation to the fine art audience to become part of the work and also became a method of developing the heteronyms. Before the introduction of me in relation to their work, the characters were mainly introduced through indirect characterisation. The character of the heteronyms was mostly brought to light through the works made by the heteronyms. There it wasn't clear to the audience that the works reflected a fictional character's persona: the whole idea of working with heteronyms became more similar to working with pseudonyms. The direct and indirect characterisation by me about the characters invites the public into the fictional world I am creating. During my PhD I became more aware, through the making of work and through fictional writing, of how to portray my heteronyms and to give them specific voices.

It is not only the heteronyms that acquired specific voices during this research; it was also my position, my voice, in regard to the heteronyms which was of importance. By positioning me as a narrator of the work I dissociated myself from the heteronyms. It is this interplay between the self and them which gives me the possibility of showing how the characters develop over time. Pessoa's words helped me to let go of trying to rationalise everything in my work and thinking in order to focus on what it was that I was attempting to communicate with an audience. This openness is what has changed my perspective on my practice: it was the catalyst for this research and remains at its core. This openness is what needs to happen to succeed in this research: the acceptance of my mental health issues as the basis of my practice and the change in presenting the heteronyms as part of my practice. Instead of hiding behind them, they are an essential component of my research.

In my practice, I create heteronyms. As stated above, in contrast to Fernando Pessoa's use of heteronyms to create literature my heteronyms create works of art. The creation of the heteronyms is a constant process which can take years as they evolve. Generally, I start by thinking out or writing a short biography and a character sketch based on this: I start thinking about what style of work, or what works or artists, they are influenced by. What do they look at, and what are their interests? When I am satisfied with the early development of a character I start sketching, or, rather, they start sketching. It is of course my body doing it but it is their mind, their persona, who is producing the works. This sketching and finally producing the first works can take a few years of trial and error. In the end they make works which hopefully represent their persona. I have been wondering what my role should be in this – I talk to them and with them, and they respond. I decided I would be responsible for the narratives. The narratives are presented in text, sound, video and performances. This is my work, the narratives and the creation of heteronyms. I am currently working with the following heteronyms: Alain Borde, Alain Borde Foundation, Aoibheann de Brún, Christiaan van Nuland, Fred Robeson, Jane Porter, Jeroen van Dooren, Karl Kuznetsov also known as Carl Smith, Kees van Lankveld, Kim Lee, Lana Robeson, Pasithea Knijnt, Tom Singer and Will Finch.

Paramount to know is that the works made by the heteronyms are theirs and not mine. They are being used as the groundwork and references for the works produced by me. These works stem from the beginning of me working with the heteronyms and often precede this thesis. I use them to support the research and the character's development.

Chapter 2: Introductions

Throughout the thesis I will make use of the works made by the heteronyms. They are being used as a resource for my research into developing fictional characters in contemporary art. The works made by the heteronyms, sometimes precede this research and they should not be considered my, Jeroen van Dooren's, work and as such are not part of the works created for this research.

THE HETERONYMS:

Alain Borde (2012)

Alain Borde Foundation (2013)

Aoibheann de Brún (2014)

Christiaan van Nuland (2011)

Fred Robeson (2008)

Karl Kuznetsov also known as Carl Smith (2013)

Kees van Lankveld (2010)

Kim Lee (2017)

Lana Robeson (2012)

Pasithea Knijnt (2019)

Tom Singer (2009)

Will Finch (2017)

Alain Borde

8. Alain Borde, *Fourche à Bêcher, Porte-Manteaux* (1979)
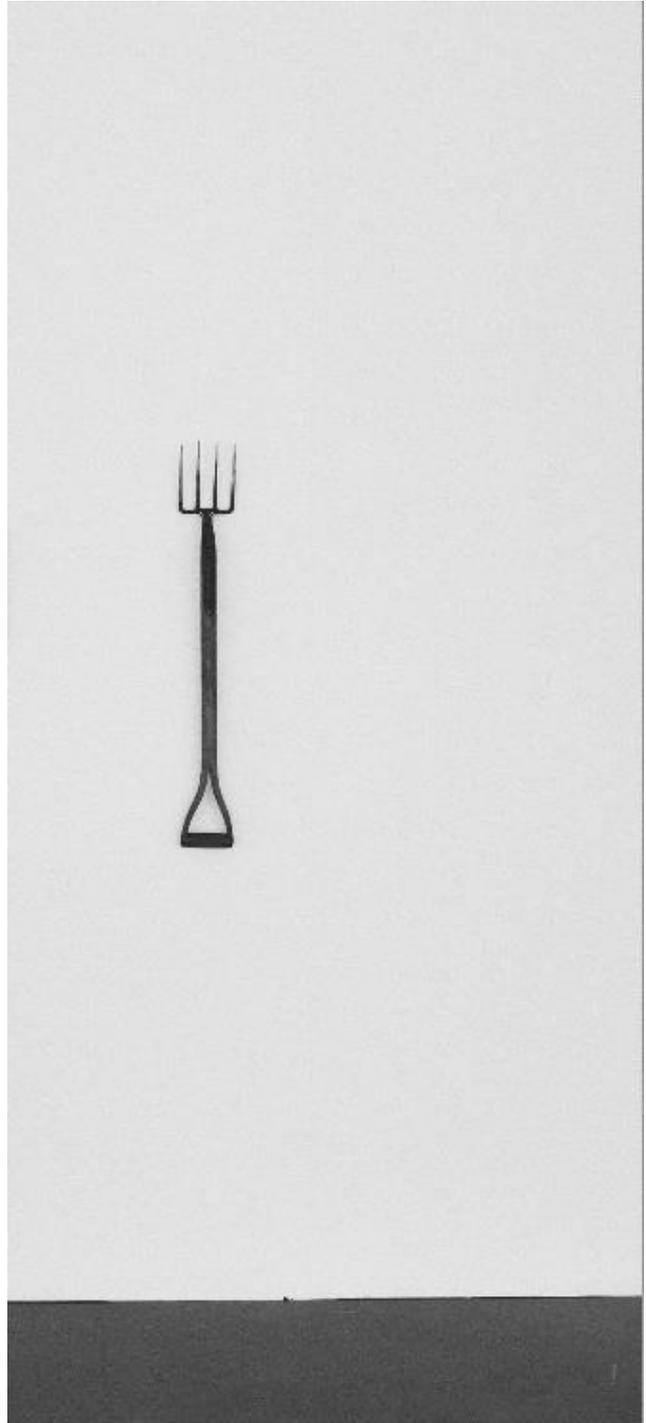
The name Alain Borde comes from the French word *borde*, meaning a small farm or smallholding. This heteronym is based on my family history. I come from a small village in the Netherlands, and all my grandparents were farmers. My family have a very limited acceptance of what art is – not so much my parents and brothers, but more so many of my cousins – twenty-four of them – and my aunts and uncles. They accept some painting and drawing and some sculpture as art, and the rest is not art. Basically anything after the 1940s is not considered art, and they could probably have made it themselves. Also, according to them being an artist is not a profession, and I probably get money from the government. The character Alain plays with the now well-established and accepted idea of the found object as work of art. Alain's objects move between the intended function of the object and the art object.

9. Jeroen van Dooren, *Vichy* (2018)

In April 2018 I visited Vichy to get a feel of the area and to do some research into its history. The information is part of the background story of Alain Borde. There are many farms which have been deserted in the rural areas surrounding Vichy. As with a number of rural areas in France, the younger population have moved away to bigger cities. Vichy itself retains its old grandeur of something that once was but is no longer. The information collected feeds into the biography of Alain Borde and transforms him into a more rounded character.

After Alain Borde, who was born in 1899, heard about Duchamp's 1917 *Fountain,* he wanted to become an artist, and wanted to make similar work to Duchamp's. Alain bought and found different agricultural objects and organised an exhibition called *Objet Trouvé* in Vichy Art Gallery in 1979. He installed the objects and re-titled them. He invited friends and family to the opening. At first, he thought the show had gone well, because he sold all his work. He discovered, though, that the buyers started using the tools for the purpose they were intended for, so *Fourche à Bêcher* the artwork became a garden fork as a tool again: and by doing this his buyers were abandoning the idea that these objects were works of art. This refers back to my own family's refusal to acknowledge my work as art. Alain started asking for and buying the objects back with the intention of showing them again, and re-titling them. Unfortunately, he died in 1981 before he could make this happen. Alain made twenty works in total: the production of artworks by this character has now stopped.

Alain Borde Foundation

10. 'In-Visible', Lake Gallery, Southwark Park Galleries, London (2013)

The Alain Borde Foundation was brought to life as a way of finding and articulating the role I was playing in regard to my heteronyms, and in particular Alain Borde. The Foundation plays a similar role to the one I would: it talks about the artist Alain in a similar way to that in which I would talk about my heteronyms. It describes Alain's biography, his work and his ideas. The works are Alain's re-titled artworks with a biographical and explanatory text to explain where the objects were found again and how they were being used.

Alain Borde's first daughter, his second child, founded the Alain Borde Foundation in 1986. The Alain Borde Foundation manages his estate. It is trying to create the show Alain Borde

wanted to arrange after his first and only show 'failed'. The foundation is buying and searching for the works Alain sold. Once complete, the Alain Borde estate will consist of twenty re-titled farmer's tools and the exhibition Alain wanted will be recreated.

Fourche à Bêcher, Porte-manteaux, Fourche à Bêcher, Porte-manteaux (Garden Fork, Coat Rack, Garden Fork, Coat Rack)

Alain Borde lived his whole life on a farm in Vichy, France. After he heard about Duchamps "Trébuchet" (Trap) in 1921 he wanted to make similar work but due to having to take over the family farm, getting married and life in general he only got to show his work in 1979 in the Vichy Art Gallery. At first the show seemed to be a great success after selling all his work to friend and family. He subsequently discovered though they used his art as the object it was intended for. He wanted to buy his work back and retitle them but died before he had the chance.

Alain Borde Foundation

11. Alain Borde Foundation, *Fourche à Bêcher, Porte-Manteaux, Fourche à Bêcher, Porte-Manteaux* (2013), garden fork, frame with text, label, exhibited at 'In-Visible', Lake Gallery, Southwark Park Galleries, London (2013)

Aoibheann de Brún

12. 'No Time for Hysteria', 126 members show, Burren College of Art, Ireland (2015)

Aoibheann was born in Ireland in 1984. She only communicates through quotations, in her writing and whilst talking. She has severe anxiety and thinks that by only talking in quotations she can always blame someone else for a train of thought or an idea. The quoting feeds into her anxiety by making her afraid she will misquote. She is interested in the concept of the 'performential', changing people's perception of an object by creating works where the object is now seen as a performance or an identity. The anxiety feeds into the work through her use of found film footage alone, to prevent people telling her a shot could have been taken differently.

Aoibheann works investigate how the 'object as an identity' operates in relation to a relatively new performance concept, 'the performantial'. This concept stresses the relation between performance and the figure. David Zerbib, who developed this notion, says that the performantial is something of the performance without the necessity of a presence, without the necessity of a body. And what remains is not totally embraced by the concept of performativity.[11]

13. Nam June Paik, *Magnet TV* (1965)
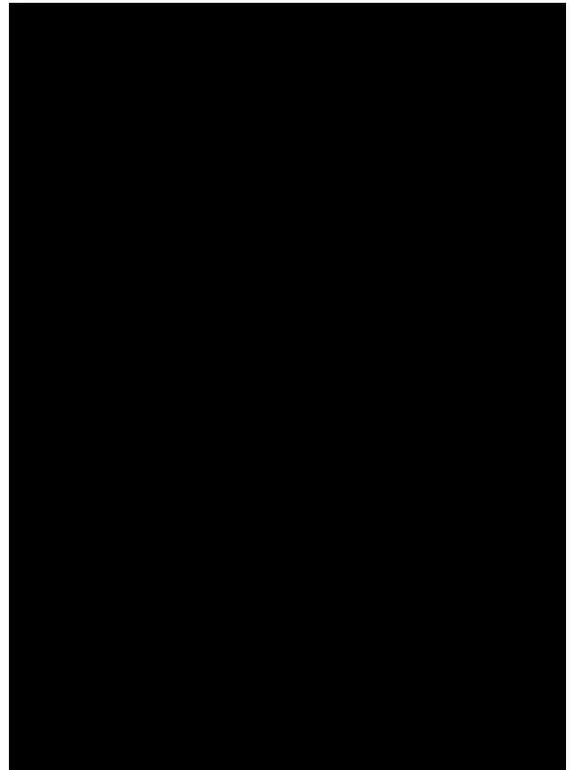
The assemblage *Magnet TV* (1965) by Nam June Paik functions as a performantial object.[12] The work, consisting of a television and a magnet, shows the force a magnet has on a television screen. The work is not about what you see, the object, but is about the

[11] Zerbib, David, 'Beyond Performativity: the Performantial Dimension', in 'Informance: Beyond Performativity', Maison Descartes, Amsterdam, 27 May, 2007), <https://nl.ambafrance.org/Informance-Beyond-Performativity> [accessed 22 October 2019].
[12] The performantial object refers to an object that performs in some way external to its intended function via a process of interaction that offers a new way of thinking about its character and potential.

magnetic force: it is about presence, reaction and interaction. Aoibheann researched this particular encounter with objects through an exploration of cinematic works. In *After David Lynch's Lost Highway* (2014) she removed every human being from the film *Lost Highway* by David Lynch, creating a film in which the story is told by the objects in the film.[13]
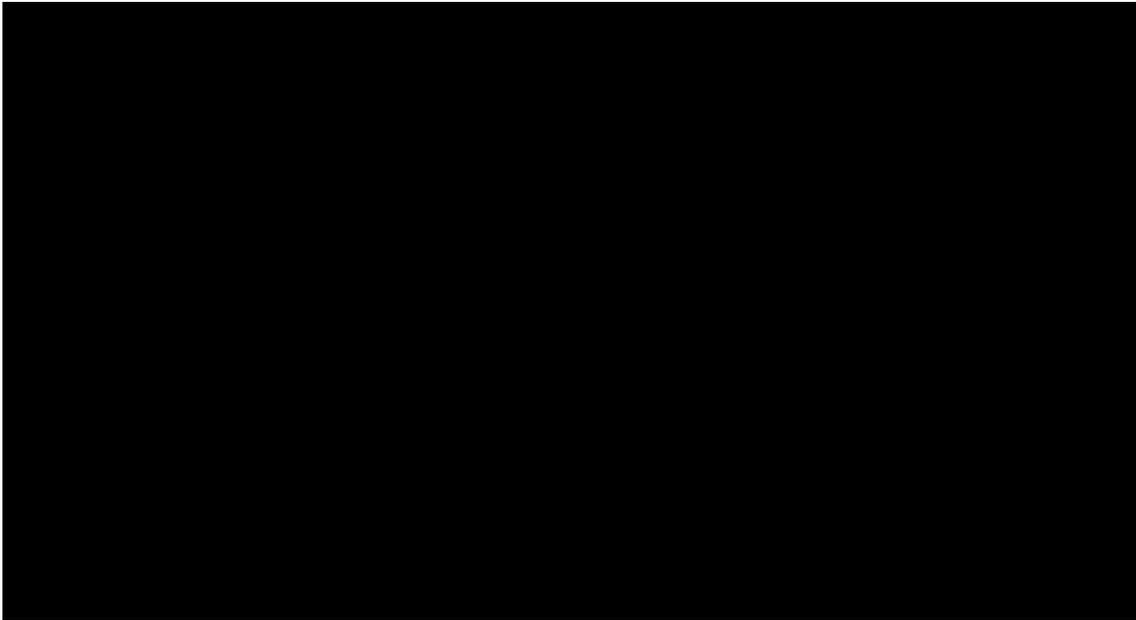
14. Aoibheann de Brún, *After David Lynch's Lost Highway* (2014), video 13.54min, Exhibited in: 'No Time for Hysteria', Burren College of Art, Ireland (2015)

There are a few different circumstances that led to the creation of Aoibheann. I lived for a few years in Galway, Ireland, and had a great time there. I wanted to create a character that reminded me of this time. I chose a name and drafted some basic biographical details but Aoibheann's character didn't evolve immediately and kept floating around for a few years. It wasn't until I started writing my MA dissertation at the Royal College of Art that her character started to develop in the direction she is moving in now. I read Roland Barthes' 'Death of the Author' and decided to write a whole chapter using quotations, thereby removing myself as the author of the written piece.[14] I was also thinking about the performantial, and in particular seeing objects made by my heteronyms as a portrait of their personas. During this process and research, I discovered the work *Fountain (Buddha)* (2012) by Sherrie Levine.[15] This combination of influences led to the evolution of the character and also to the first work, *After David Lynch's Lost Highway* (2014).

Biography of a Phone is a short film made by Aoibheann de Brún comprising found footage that narrates the 'life' of a telephone, from the moment it is bought, or 'taken away from its family', to being in heavy use by the teenagers of the family who are 'playing' a lot with it, to 'moving to the attic' and being replaced by a newer model and finally being sold to a bookshop where it spends the rest of its remaining life. For Aoibheann, this video is a

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[13] *Lost Highway*, dir. David Lynch (Los Angeles: October Films, 1997)

[14] Roland Barthes, 'Death of the Author', *Aspen*, no 5 + 6. item 3 (1967).

[15] Sherrie Levine, *Fountain (Buddha)*, 2012.

metaphor for life. The phone being bought represents birth and the bookshop represents an end-of-life care home.

15*. Aoibheann de Brún,* Biography of a Phone *(2015-2020*)

Christiaan van Nuland

Christiaan is a regular, slightly boring guy. He is a man of few words, and doesn't do small talk. He works as a mechanical engineer in Düsseldorf, Germany, is married and has two children. His only hobbies are listening to music and going to concerts. He is friends with Carl Smith and Fred Robeson, with whom he mainly shares his love of music, and this is also his only contribution to their conversations. He is trying to broaden his horizons and is slowly becoming interested in art, mainly after visiting a group exhibition in which Carl took part.

The only work he has made so far is a video work referring to one of his favourite bands, Rancid. He recreated the bass-line of *Time Bomb* by Rancid by painting the notes with water onto a concrete slab which was heated by the sun.[16] With the work he tried to redefine our notion of time through the evaporating water.

I created Christiaan with the idea of a character with one interest only, which in his case is music. I wanted him to make work based on his musical interest but to take emotions out of the equation: music is able to create a range of emotional reactions, but the boring character takes out all this emotional content. Van Nuland is my maternal grandmother's maiden name.

16. Christiaan van Nuland, *Time Exp. H2O* (2011), video 45:37 min, exhibited in 'What are you Thinking?', Niland Gallery, Galway, Ireland (2011)

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[16] *Time Bomb*, Rancid […and Out Come the Wolves] (California, Epitaph Records 1995)

Fred Robeson

17. Lisa Chang Lee, *Portrait Fred Robeson* (2019)

TULCA FESTIVAL OF VISUAL ARTS

YOU ARE INVITED TO THE 14TH ANNUAL TULCA FESTIVAL OF VISUAL ARTS 2016

THE HEADLESS CITY
CURATED BY DANIEL JEWESBURY

AT 6PM ON FRIDAY 4TH OF NOVEMBER 2016
TULCA FESTIVAL GALLERY
FAIRGREEN RD (ADJACENT TO JIGSAW), GALWAY

OPENED BY GRAINNE HASSETT, SENIOR ACADEMIC AT THE SAUL SCHOOL OF ARCHITECTURE UNIVERSITY OF LIMERICK, FOUNDER OF HASSETT DUCATEZ ARCHITECTS.

FOLLOWED BY RAFFLE!!
A NEW PERFORMANCE BY JAMES MORAN
8.30PM AT THE GALWAY MECHANICS' INSTITUTE, MIDDLE ST, GALWAY
BOOKING REQUIRED ONLINE.

10PM TIL LATE WE'LL BE AT BITECLUB (UPSTAIRS), 36 UPPER ABBEYGATE ST.
– FOR LIQUORS & DANCING, WITH TUNES BY DJ GRAHAM DOLAN –
A MIX OF FUNK, SOUL, HIP HOP, DISCO AND EVERYTHING IN BETWEEN.

FOR FURTHER DETAILS ON ARTISTS, EVENTS, VENUES AND TO RESERVE TICKETS, GO TO WWW.TULCAFESTIVAL.COM

ARTISTS

Sol Archer | Art / Not Art | Miranda Blennerhassett | Rick Buckley | Jane Butler | Rachael Campbell-Palmer | Conlon O'Reilly Ross | Liam Crichton | Sinead Curran | Adrian Duncan | Ian Hamilton Finlay | Sorsha Galvin | Helena Hamilton | Michelle Hannah | Anna Homburg | Helen Horgan | Helen Hughes | Patrick Jolley | Loitering Theatre | Julie Merriman | James Moran | Doireann Ni Ghrioghair | Aisling O'Beirn | Mark Orange | Martina O'Brien | Dave Madigan & Méadhbh O'Connor | Úna Quigley | Jane Rainey | Fred Robeson | Martin Sharry | Mhairi Sutherland | Two Ruins (Jim Colquhoun / Steve Hollingsworth) | Diane Vincent | Lee Welch | Tony White

18. 'The Headless City', Tulca Festival of Visual Arts, Galway, Ireland (2016)

Danny Augustine (UK)
Pia Bahamondes (CL)
Ben Zawalich (USA)
Fred Robeson (USA)
Presentado por
Jeroen Van Dooren (NL)

EL LEYAK

INAUGURACIÓN

VIERNES 11 DE ENERO A LAS 19:30 HRS.

_____

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DESDE EL 12-01 AL 25-01 DEL 2019

www.theintuitivemachine.com

STELLA ✳ ARTOIS   **TIM**

19. 'El Leyak', The Intuitive Machine, Santiago de Chile (2019)

Fred is loosely based on the characters Sol Robeson, a mathematician in the film *Pi*[17] and Fred Madison, a saxophonist in the film *Lost Highway*.[18] Fred Robeson is a former architect who was born in Pahrump in 1970. While working as an architect he mostly drew houses or parts of buildings. His inspirations are Mies van der Rohe, Daniel Liebeskind and Deconstructionism. He likes to work with glass, steel and concrete. In his free time, he visits exhibitions, concerts and movies. He is a welcome and entertaining guest at the many parties he goes to. He is passionate, sophisticated, intelligent, restless, and a workaholic. He is inseparable from his daughter Lana. Fred Robeson started making art because, in addition to architecture, he was looking for a form in which his imagination, detached from the functionality and rules and regulations within architecture, could flourish. Fred wants to make art that appeals to many people and has a certain beauty.

Fred's work focuses on the impact the economic and political climate has on our urban and natural surroundings. Cities and nature expand and shrink as a result of war, natural disasters and loss of cultures. More and more, though, cities and nature are being treated as currency in an explosive market for natural resources or real estate value, and their inhabitants are disregarded. Refugee camps are turning into new (temporary) cities, cities are being gentrified and nature is still disappearing at an alarming rate. The fragmentary architectural and natural elements in the work refer to the different transformations our cities and environments are constantly undergoing – building, unbuilding and rebuilding

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[17] *Pi*, dir. Darren Aronofsky (New York City: Protozoa Pictures, 1998)
[18] David Lynch, *Lost Highway* (October films, 1997).

our realm, creating a gentrified world. The works represent possible pasts or possible futures. Fred is slowly bringing sculptural elements into his work, often referring to nature or the materials he used in his work as an architect.

Fred's work is closely related to where I go and what I do. His work represents landscapes and cityscapes of places where we have been: he is in the fictional realm; I am in the real world. I created him as a person or artist I would like to be. I like the idea of the romantic painter – painting every day in your studio and improving and experimenting through the making of paintings, images. I created his practice doing that. His work emerges through the process of making and not through a preconceived concept. At the same time, he likes the way I work and in particular, the constant development of new ideas and concepts. In a way Fred represents this duality of struggling with the idea of the romantic artist and the conceptual artist. Fred is me, but from his perspective.

20. Fred Robeson, *Death Rattle* (2008), Paper, gesso, lac on panel. 54 x 101 cm, exhibited in 'Doet Zaken', Bad Wolf Collective, Groningen, The Netherlands (2008)

The works *Farewell to Cheyenne* (2008) and *Death Rattle (*2008) refer to the times Fred went with his parents to the Salt Lake desert in Nevada. This was a yearly trip when he was young. The eight-hour drive was accompanied by music by Ennio Morricone: the titles of the works are titles of his songs.
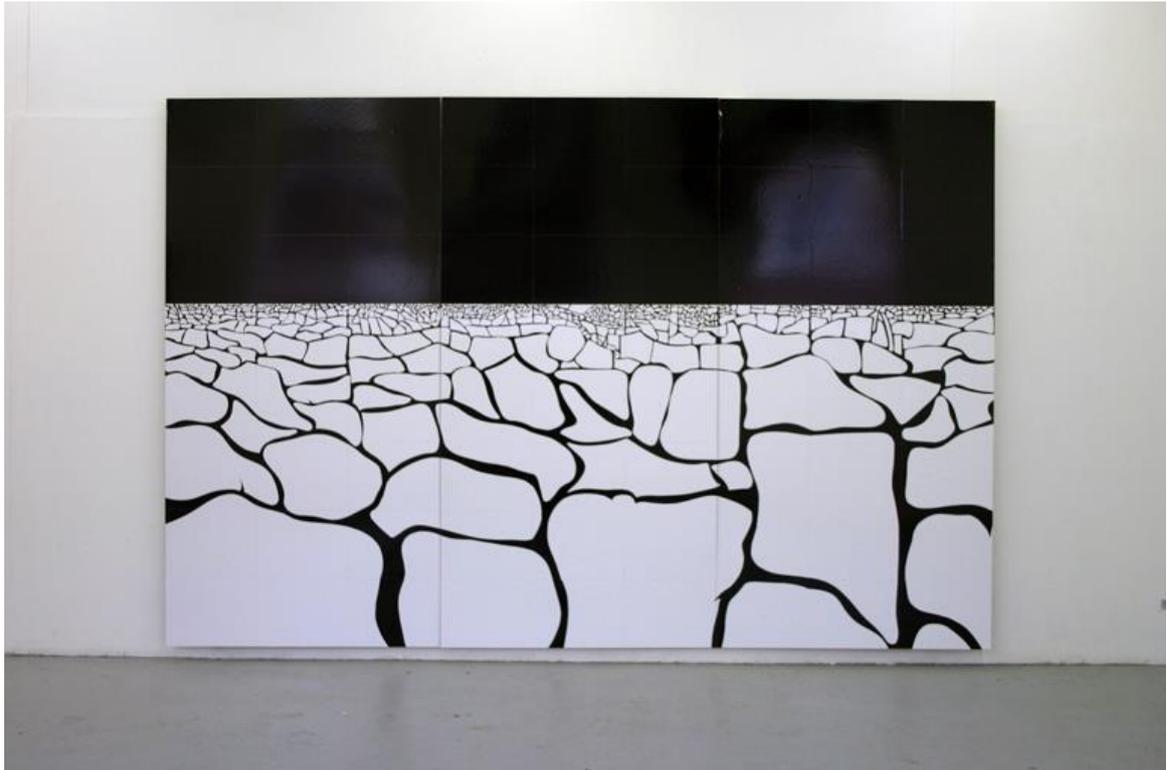
21. Fred Robeson, *The Second Tavern (2009),* photogram on panel 240 x 360 cm, exhibited in, 'WEPresent', Stichting WEP, Groningen, The Netherlands (2009)

The works *On the Other Side* (2008) and *You Only Live Once* (2008) were made when I moved to New York and Fred started taking pictures of the city. The titles come from The Strokes' album *First Impressions of Earth,* to which Fred was listening to at the time. Fred was living in a town close to New York called Hastings on Hudson since 2004. He was working for the architecture firm Perkins Eastman.

22. Fred Robeson, *On the Other Side* (2009), photograph, 100 x 70 cm**,** exhibited in **'**Interart-city', Brussels, Belgium (2009)

23. Fred Robeson, *You Only Live Once* (2009), photograph 100 x 70 cm, exhibited in 'Interart-city', Brussels, Belgium (2009)

24. *Fred Robeson, If You Like Nature Stay in the City 3 (2010),* Inkjet print, acrylics on Panel, 225 x 150 cm, exhibited in 'In situ/Ex situ', National University Ireland Galway (2010)

25. Fred Robeson, *Birch trees 1 (2010),* Inkjet print, acrylics on Panel, 160 x 160 cm, exhibited in 'In situ/Ex situ', National University Ireland Galway (2010)

In 2009 I moved to Galway Ireland and I had more time to develop Fred. I wanted Fred to create his own style of working specially to change the materials he was using. We created a new image transfer technique which he has been using since. *If you like nature stay in the city 3, Birch trees* and the commission *If you like nature stay in the city 5* were early works experimenting with this technique. I developed him further by working on his artist statement which stated amongst others that he was interested in the constant change our environments, manmade and natural, change. The introduction of landscapes and natural elements was the result of this. The work *If you like nature stay in the city 5* was made whilst being in character throughout the commission.

26. Fred Robeson, *If You Like Nature Stay in the City 5* (2011), Inkjet print, acrylics, varnish on wall, 360 x 600 cm, Commission from the National University Ireland, Galway (2011)

27. Fred Robeson, *Estuary* (2014), flatbed print on brushed dibond, 190 x 530 cm, Commission awarded by Future City/ St James/ Royal College of Art, RCA Riverlight Student Award (2014)

The landscapes and cityscapes, Fred is making often show fragmentary cities and nature. The fragments and transitions of these images reflect for him the change these places can undergo or could have gone through in the past. The materials he is use are slowly becoming more sculptural and more like the materials used in constructing buildings, such as rebar, concrete or dibond, natural elements like tree trunks and tree bark, and materials used to control our environment such as concrete canvas.

28. Fred Robeson, *Utrechtse Heuvelrug* (2015), flatbed print on dibond, 22 x 40cm

29. Fred Robeson, *Repeatable Spatial Objects* (2014) print, acrylic, concrete, gesso on panel, 165 x 110 cm, exhibited in 'Lost in the woods', The Square Gallery, London (2016)

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Karl Kuznetsov aka Carl Smith

30. RCA Secret Postcards, Royal College of Art London (2015)

Carl has had an adventurous life so far: he was born in 1954 in Mirny, a settlement of the Russian spaceport Plesetsk Cosmodrome, located in Arkhangelsk region, North-western Russia. He invented the first computer game based on an oscilloscope whilst studying to become a computer engineer at the University of Moscow in the late 1970s. He was picked up by the Kosmicheskaya programma SSSR, the Russian space programme, immediately after he finished his MA. His skills didn't go unnoticed by the CIA and, after some convincing and extortion, he became an American spy living in Moscow. He was caught by the Foreign Intelligence Service of the Russian Federation in the Yasenevo District in Moscow. He escaped to the United States in 1985 and was awarded US citizenship for his work as a spy. He changed his name from Karl Kuznetsov to Carl Smith. It is unclear whether he was becoming paranoid or was actually being followed in his first few years living in America. Slowly but surely, as well as worrying about whether he was being followed, he was getting ideas that didn't align with our reality. He decided to allow himself to be admitted to a mental hospital to calm down and work on himself. This was when he started making art as a form of therapy. Carl makes art related to or reflecting some of his delusions.

31. Karl Kuznetsov, *Putin is a Robot in the Skies* (2013), digital image
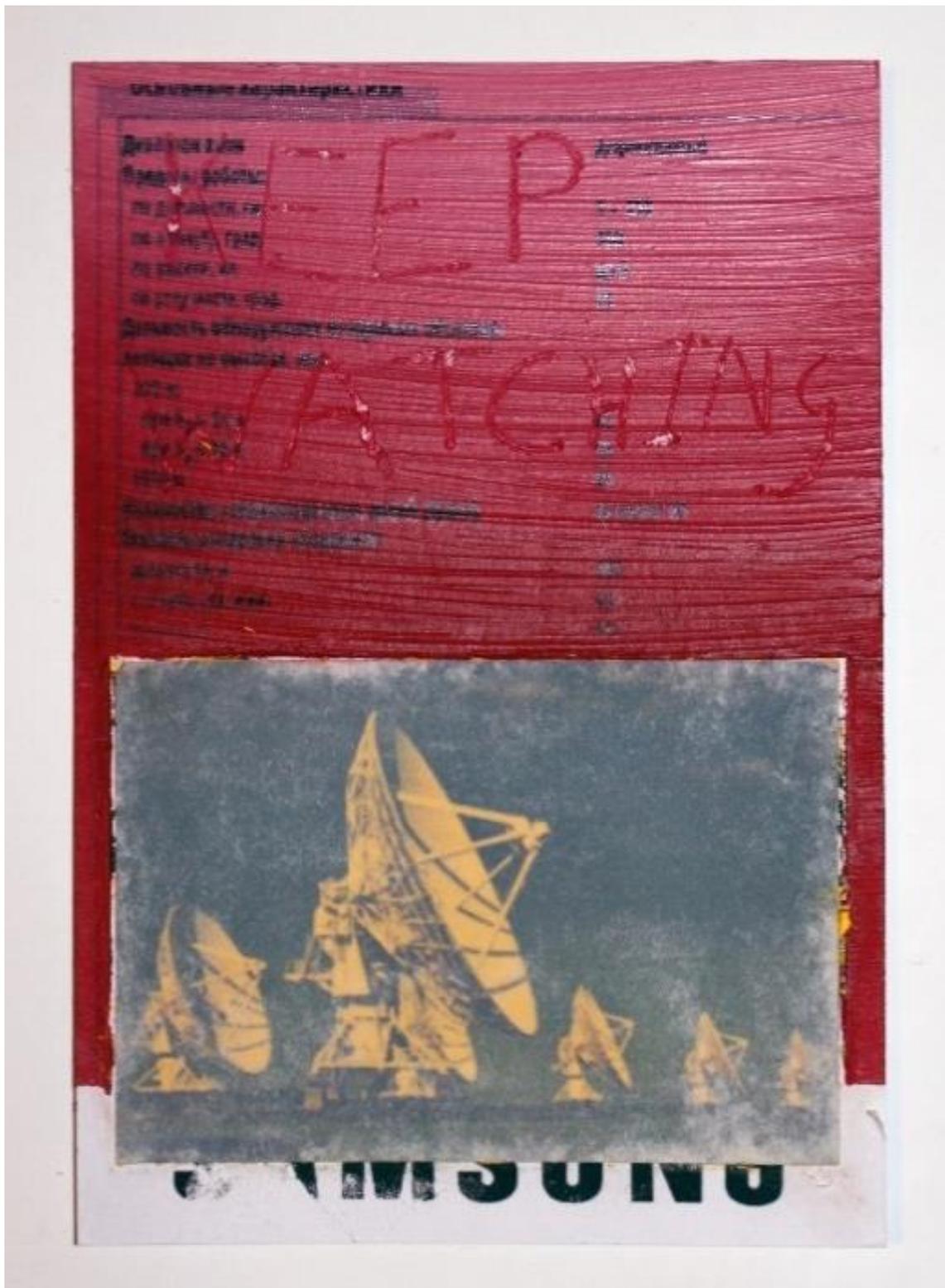
32. Karl Kuznetsov, *Keep Watching* (2015), ink, acrylics on paper, 15 x 10 cm, exhibited in RCA Secret 2015

I have been asked on a regular basis if my making of art is a way of dealing with my mental health problems – art as a therapeutic activity. Although I never felt like this or thought it might be a relief, or have a calming effect, the idea of a character making art as a healing tool caught my interest. Carl's art is a direct response to his mental health problems.

Kees van Lankveld

33. Lisa Chang Lee*, Portrait Kees van Lankveld* (2019)

Five Trillion Times

Print Futures

Curated by
Lisa Chang Lee

David Blandy
Jeroen van Dooren
Pauline Emond
Nicolas K Feldmeyer
Radek Husak
Dick Jewell
Laura Kuch
Jukhee Kwon
Rachel Povey
Nicolas Rupcich
Jo Stockham
Bonnie Wong

后印刷

Print in the Post Print
The 2nd International Printmaking Triennial
China Academy of Art

Chief planning: Xu Jiang, Gao Shiming
Curators: Yang Hongwei, Chen Xiaowen, Yu Hong
        Lu Lifeng, Wernher Bouwens, Lisa Chang Lee
Exhibition Coordination: Kong Guoqiao
Host: China Academy of Art
Organized by: School of Painting, Institute of Contemporary Prints
        Art Museum of CAA

12.18.2018- 1.3.2019
Opening & Symposium: 10am-6pm,12.18.2018

Art Museum of CAA, 218 Nanshan Rd, Hangzhou, China, 310002

中国美術学院
China Academy Of Art

34. 'Five Trillion Times', The 2nd International Printmaking Triennial, Art Museum of China Academy of Art (2018)

During the course of this research, the presentation of my work and the work of the heteronyms has shifted from a process of masking to one of playing with the structure of the mask itself. In 'Five Trillion Times' I presented the work under my own name and included the name of the heteronym as part of the title: Jeroen van Dooren, *Kees van Lankveld, Alphabetical Order Counted Cars.* This way of presenting is a way of not hiding behind the character and moves the focus towards the narrative and development of this specific heteronym.

Kees is the obsessive me, from stepping on a crunchy leaf, which is fun to do but can become obsessive when you feel the need to step on every crunchy leaf, to counting everything or ordering everything I see. Kees is there when I deal with a lot of anxiety, and the counting or doing something in an obsessive way relaxes me, although it can be frustrating as well. I came up with his character and the counted cars as a result of counting and organising M&Ms into colours before eating them.

Kees van Lankveld loves regularity and control, and has a dry sense of humour. He works as an accountant at a firm in Erp, where he is very appreciated by his colleagues for his punctuality and accuracy. Kees leads a normal social life, has friends, occasionally goes to the pub with colleagues and visits his parents regularly. He engages in sports twice a week, and particularly enjoys swimming laps in the local pool. He collects stamps and stores and documents bits and pieces of his life, much like Jonathan Safran Foer's Elijah Wood in the film *Everything is Illuminated*.[19] Kees is a bit of an organised hoarder. He suffers from Obsessive Compulsive Disorder. He is frustrated by it but it does help him in his job and there are some parts of the condition that he secretly likes. He loves to collect random data and organises this in spreadsheets.

In 2006, Kees decided to count cars. He determined the parameters beforehand and picked 249 different colours, different shades of five colours: red, orange, yellow, green and blue. To make the project manageable he chose to count the red shades on Mondays, the orange shades on Tuesday, the yellow shades on Wednesdays, the green shades on Thursdays and the blue shades on Fridays. In 2010 he started making different works showing the data he had collected from counting cars.

The name van Lankveld comes from my paternal grandmother's maiden name.

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[19] *Everything Is Illuminated*, dir. Liev Schreiber (New York: Warner Bros., 2005)

35. Kees van Lankveld, *Green Alphabetical Order Installation* (2013), A0 framed giclée print, 3x A3 framed giclée prints, oak plinth, tally counter, dimensions variable, exhibited in 'In-Visible', Lake Gallery, Southwark Park Galleries, London (2013)

36. Kees van Lankveld, *Alphabetical Order Weeks* (2016) and Alphabetical Order Words Colours (2019), Giclée prints, 218 x 150, exhibited at 'Vocalis', Beaconsfield Gallery, London, 2019

37. Kees van Lankveld, *Alphabetical Order Counted Cars* (2010-2019), Giclee prints, 40 x A3 prints, 183 x 342 cm, exhibited in 'Five Trillion Times', China Academy of Art, Hangzhou Museum (2019)

Kim Lee

This is Fred Robeson's second heteronym. He wanted to experiment with the image transfer technique he developed and work out a character just doing that. The following words are his.

> I wanted to create a character without a definite identity. The name was purposely chosen to do this. Kim is often a female name, and is sometimes, but not always, short for Kimberley, mainly in Europe and America. Kim is a male name in Asia. Lee is an Irish and English surname. Lee is an Asian surname. Lee is a Dutch first name. Kim is a Korean surname.

A few years ago, after reading an article by Walter Robinson, 'Flipping and the Rise of Zombie Formalism', I became interested in this painting/printing style[20] known under various sometime humorous names such as Modest Abstraction, Neo-Modernism, M.F.A. Abstraction, and Crapstraction. (The gendered variants are Chickstraction and Dickstraction).[21] As Robinson notes in his essay, there is a great deal of variety and quality within this style, but a lot of it is based on creating an original way of painting:

> Another important element of Zombie Formalism is what I like to think of as a simulacrum of originality. Looking back at art history, aesthetic importance is measured by novelty, by the artist doing something that had never been done before. In our Postmodernist age, "real" originality can be found only in the past, so we have today only its echo. Still, the idea of the unique remains a premiere virtue. Thus, Zombie Formalism gives us a series of artificial milestones, such as the first-ever painting made with the electroplating process (Kassay), and the first-ever painting done using paint applied in a fire extinguisher (Smith).[22]

Kim Lee's work is an attempt to reflect this non-identity or multiple identity in the form of Neo-Abstraction, choosing the more neutral name of Zombie Formalism. Lee's paintings are based on an image transfer technique using acrylics and photographic paper to create layers of patterns, gestures and traces of forms.

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[20] Robinson, Walter, 'Flipping and the Rise of Zombie Formalism', *Artspace* <http://www.artspace.com/magazine/contributors/the_rise_of_zombie_formalism> [accessed 2 September 2019].

[21] Saltz, Jerry, 'Zombies on the Walls: Why Does So Much New Abstraction Look the Same? *Vulture* (June 17, 2014), available at: <https://www.vulture.com/2014/06/why-new-abstract-paintings-look-the-same.html> [accessed 2 September 2019].

[22] 'Flipping and the Rise of Zombie Formalism'.

38. Kim Lee - *Untitled no 1* (2017) - Polyethylene, acrylics on canvas - 150 x 100 cm

39. Kim Lee - *Untitled no 2* (2017) - Polyethylene, acrylics on canvas - 150 x 100 cm.

Lana Robeson

Lana is Fred's first heteronym and is also the name of his daughter. He recreated her life into a fictional character rewriting her whole biography. The following are his words:

> Lana was my first heteronym. It is all based on my daughter. I wanted to see if I could make art pretending to be someone else and wanted to start with someone I knew very well. Lana already existed as a character in some of my biographical texts and audio and video work so it made sense to start with her.

> Lana was born in Eindhoven in 1993 and moved with me, Fred Robeson, to New York when she was eleven years old. She studied at Hunter College, New York, and is still searching for a form of expression which she is enthusiastic about. She has an interest in, sexuality, toys, puzzles and mythology, and is looking for a way of combining this. She started as a graffiti artist, sometimes unintentionally ending up in my work.

40. Lana Robeson, *A Unicorn is Nothing More than a Horse with a Strap-on* (2016), birch-wood prototype approximately 20 x 30 x 5 cm

A Unicorn is Nothing More than a Horse with a Strap-on is Lana's first attempt of making a work that reflects some of her ideas. The dildo-strap-on protruding from the horse's head, combined with the material evoking a wooden puzzle and the unicorn as a mythical creature combines many of her interests. Although this character is still quite underdeveloped, the multi-layered thinking; and in particular, the enquiry into *how would Fred make a heteronym?* helped me in my own thinking about trying to work with multiple characters in one exhibition.

Pasithea Knijnt

Pasithea is the Greek goddess of relaxation, meditation, hallucinations and all other altered states of consciousness, and Knijnt is the word for rabbit in the Noord-Brabant dialect, which is a Southern Dutch dialect. Do rabbits exist in the space between a figment of my imagination and a hallucination? They represent the constant stream of thoughts: ideas in my mind that never seem to stop. They are the things I see which I know are not there.

The work deals with distraction, daydreaming and hallucinations. It seeks to investigate a state of consciousness. Pasithea Knijnt focuses on popular imaginary and makes performances with the aim to distract other performers.

41. Pasithea Knijnt, *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* (2019), 30- minute performance, performed at 'Vocalis', Beaconsfield Gallery, London, 2019

Tom Singer
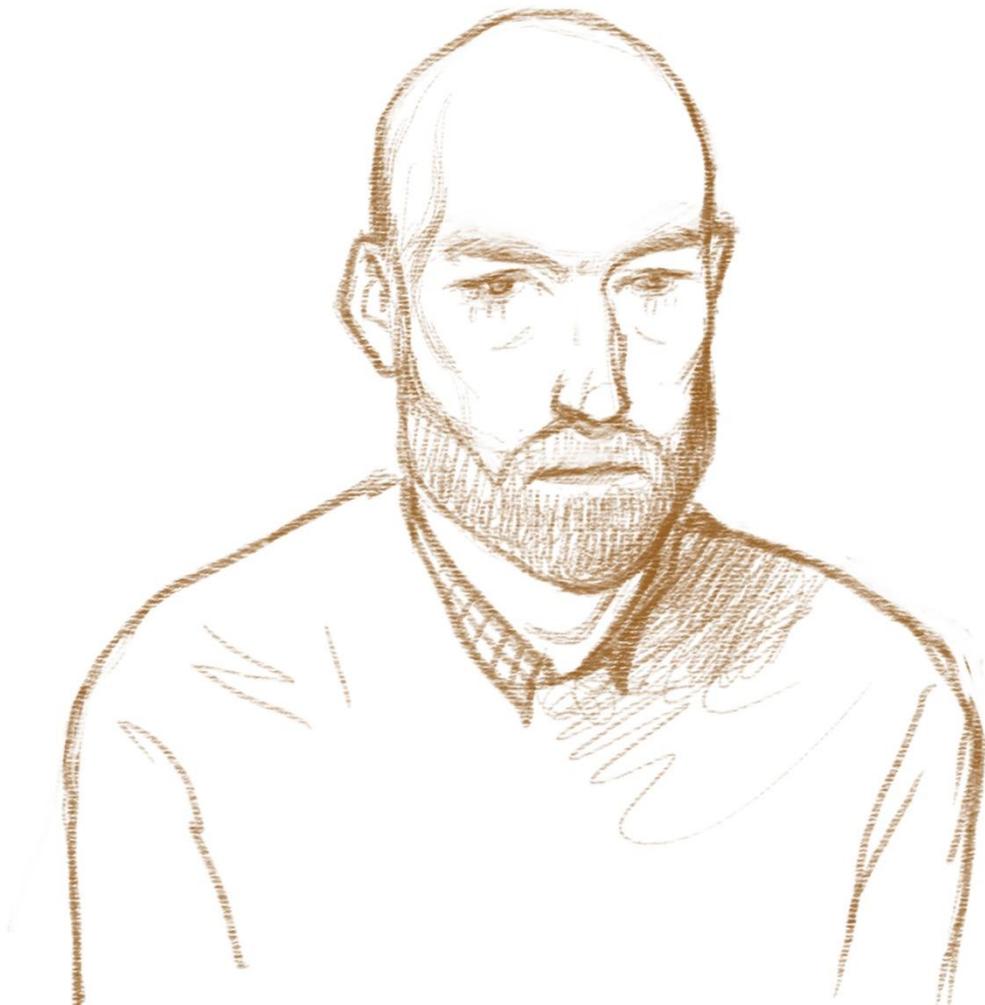
42. Lisa Chang Lee, *Portrait Tom Singer* (2019)

Tom was born in Canada into a working-class family and moved to the Netherlands when he was still a baby. After high school he started at the Kunst Academie Minerva in a place called Groningen, where he still lives. Besides art he has no real idea what he wants to do with his life. He is a very secluded person. He's addicted to following the news and has multiple television screens running twenty-four hours a day following different news channels. He buys everything, including his food, through the Internet. Tom locked himself up in his house in 2008 and has just started (2019) to venture outside.

In his work he is visually influenced by Juan Muñoz and Joseph Beuys. Tom is constantly looking for an idea or concept that defines his work. He is forever in doubt, and changes his mind constantly. He has a preference for certain materials like chalk, plaster, steel and fabric. The ideas range from politically influenced work to personal repetitive thoughts; for example, *How Much Time Do You Waste?* (2011) and children's games. He tries to put humour in his work, even if the thoughts behind the origin of the work are dark.

43. Tom Singer, *How Much Time Do You Waste?* (2011), Blackboard paint, chalk on panel, 244 x 244 cm

I made Tom as the result of a paranoid episode I had in which I locked myself up in my room and didn't come out for a few weeks. I plastered the windows with newspapers and watched TV constantly. The only connection I had with the outside world was with people delivering food. This episode occurred when I was living in Groningen: I had just graduated from the Kunst Academie Minerva. The name Tom Singer comes from Peter Singer and Tom Regan, who are both writers and philosophers on animal rights and ethics. Tom was the second heteronym I created.

44. Tom Singer, *Choosing a Chairman* (Musical Chairs) (2009), steel, plaster, fabric, expanding foam, dimensions variable approximately 800 x 800 x 150 cm, exhibited at 'Interart-city', Brussels, Belgium (2009)

Choosing a Chairman was made to reflect the election of the chair person for the European parliament which Tom felt he had no influence on. He felt that the predominantly male candidates, hence chairman, might as well do musical chairs to find their new chair person. The Asian inspired figures and clothing was a reference to Juan Muñoz's *Many Times* (1999).[23] This work by Muñoz was inspired by an Art Nouveau bust of a head with Asian features.

Boomerang is an inward-looking sculpture whereby Tom expresses the fear he has that everything he undertakes will come back to him to haunt him.

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[23] Juan Muñoz, *Many Times*, 1999.

45. Juan Munoz, Many Times (1999)

46. Tom Singer, *Boomerang* (2014), steel, fabric, plaster, approximately 130 x 300 x 400, 'Show RCA 2014', (Royal College of Art London Graduation show, 2014)

Will Finch

Will Finch is an unknowingly funny guy. He takes life easy but has a short fuse. He has the urge to change the world but doesn't know how. He has some ideas but they are silly at best and useless in execution. He has strong opinions but doesn't know where he stands or what he agrees with. He is interested in politics but can't comprehend any of the ideas posed by politicians. He is neither right, nor left, nor middle.

I don't have to tell you things are bad

Everybody knows things are bad

Nobody knows what is fake or what is true anymore

We sit, stand, walk watching our phones ignoring everyone as if that is the way it is supposed to be

We know things are bad, worse than bad; they are crazy, they are beyond belief

Everything everywhere is going crazy and we don't notice each other anymore

We sit staring at our screens and slowly the world we're living in is getting smaller

All we say is please leave us alone with our lives devoid of truth

Please leave us alone

I won't say anything just leave me alone

Well I am not gonna leave you alone!

I want you to get mad

All I know is first you've got to get mad

You've got to say I am a human being

My life has got value

You have to respect my opinion

And then you have to shout

I'm as mad as hell, and I'm not gonna take this anymore!

I'm as mad as hell, and I'm not gonna take this anymore!

I'm as mad as hell, and I'm not gonna take this anymore!

47. Will Finch, *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* (2019), 30-minute performance, performed at 'Vocalis', Beaconsfield Gallery, London, 2019

29. Will Finch, *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* (2019),
30-minute performance, performed at 'Vocalis', Beaconsfield Gallery, London, 2019

49. Will Finch, *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* (2019), 30-minute performance, performed at 'Vocalis', Beaconsfield Gallery, London, 2019

As noted above, the performance was a five-minute long monologue based on an adaptation of a part of the script of *Network* (1976).

I see art as a reflection of life and not as life itself. Politics in art to me is a reflection of this reality, it is an opinion poured into an art jacket. The messages conveyed in a lot of political art become a form of preaching to the converted. Most people agree with the message, making it an aesthetic of politics. I know it is more nuanced than this, but I am generalising here to be able to create this specific character. Will Finch is a reaction to politics in art. He makes political art without a message, leaving it open to the interpretation of the audience.

Chapter 3: We are not ourselves at any time

Contextual review

The artists, writers, thinkers and filmmakers in this contextual review have been chosen as they represent influences on my practice and relate to my practice in one way or another. They are not intended as a complete review of creatives working with, for example, heteronyms or an assumed persona. I have explored the work of many artists working with assumed personas, but I often don't feel related to these artists where they, in most cases, use it as a tool for hiding, for political reasons or as an experimental project. I feel more in tune with artists with a wide-ranging practice or artists who use narratives in their work. The following artists, writers, thinkers and filmmakers have had, and some still have, an impact on my work as an artist, researcher and writer. They helped me develop my ideas and my application of the concept of the heteronym in this thesis and in my art work.

Why being a lobster isn't so bad.

> David: Because a lobster lives to be over 100 years old, has blue blood just like an aristocrat and stays fertile all its life. And I like the sea very much. I water-ski and swim quite well, [and have done] ever since I was a teenager.
>
> Hotel manager: I must congratulate you. Usually the first thing people think of is a dog, and that's why the world is full of dogs. Very few choose to become unusual animals, which is why they are endangered. Rarely does someone choose to be a tuna fish, due to the dangers it faces, or a polar bear, due to its adverse living conditions. A lobster is an excellent choice.[24]

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[24] David is the main protagonist in *The Lobster*. In the film, an absurdist dystopian black

comedy, single people are given forty-five days to find a partner; if they don't succeed, they will be turned into an animal of their choosing. The whole world is very black and white – you're in a relationship or you are miserable, you go along with the rules or are brutalised. David finds the world more complicated and ambiguous. He has difficulties navigating the subtle shades of real connection. *The Lobster*, dir. Lanthimos, Yorgos, (Dublin: Element Pictures, 2015).
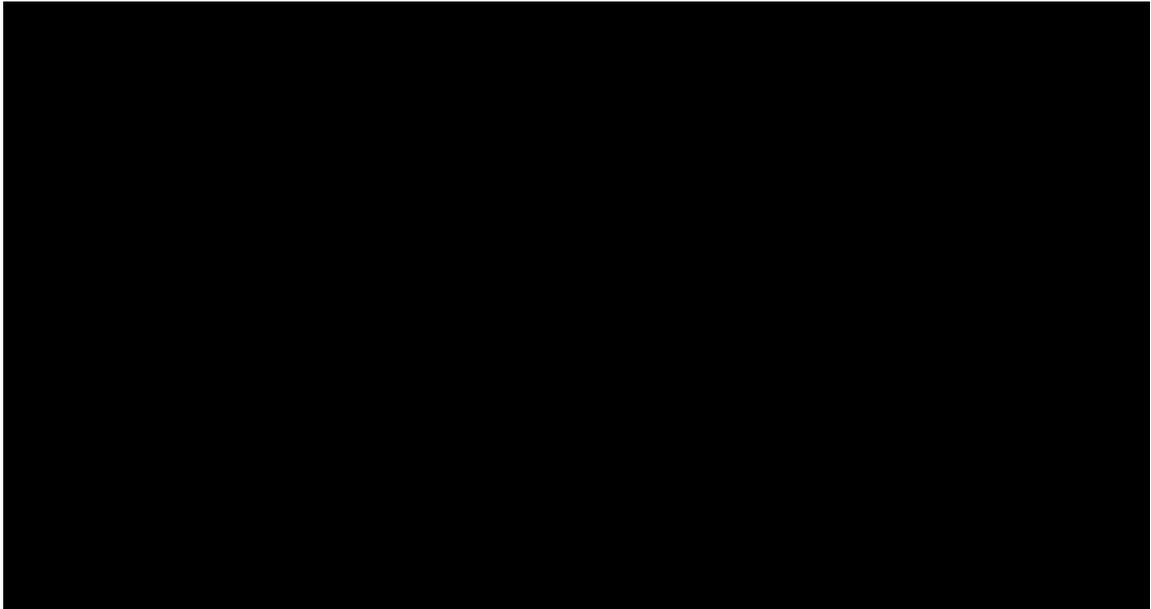
50. Yorgos Lanthimos, The Lobster (2015). David, played by Colin Farrell, in his room discussing why he chooses being a lobster if he doesn't find love in 45 days. The dog in the background is his brother who the year previous didn't make it and chose to be a dog.

this world I created this subjective world where the only reality sometimes is me this reality this self is the self not in a solipsistic kind of way I do know I am not the only one out there the realities are still there people are still there the world is still there but I just don't know how to reach it to get back to it to live in it is a similar feeling when you are watching a movie or maybe when you read something maybe even now when you read this that you realise you are temporarily not in the now but are sunken into yourself absorbed by your mind you are for a moment detached from reality when you walk to work and forgot what you did or thought or saw on the way you remember leaving and you remember arriving in between is a dream you live in your own reality and life goes by without you noticing it this can be five minutes or fifteen maybe a few hours or a couple of days it can be frightening and awesome it can be hiding it is an incubator a catalyser a dream machine a never-ending stream of thoughts and ideas a distraction it can be comforting and making me feel more relaxed more at ease it is an inconvenient love I couldn't live without

Charlie Kaufman's postmodern film *Synecdoche, New York* (2008), focuses on a theatre director, with a delicate constitution, who gets deeper and deeper into the complex stage production he is creating. [25] Caden Cotard, played by Philip Seymour Hoffman, unexpectedly receives a MacArthur Fellowship, also known as 'the genius grant', which gives him the financial independence to create a new theatre piece. The persistent search, under the influence of his failing love life and his ailing health, to make the production brutally honest and realistic slowly wears him down into a confused state of consciousness. The enormous cast in the warehouse mimicking his life events starts to influence his real life.

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[25] *Synecdoche New York,* dir. Charlie Kaufman, (New York: Sony Pictures Classics, 2008)
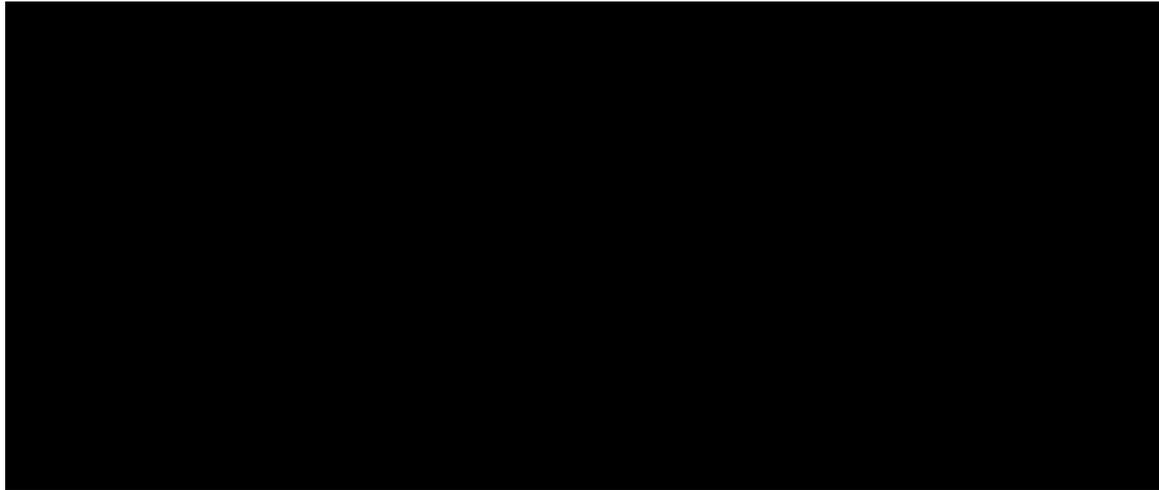
51. Charlie Kaufman, Synecdoche, New York (2008) *From left to right: Sammy Barnathan impersonator, person playing Hazel, Hazel, Caden, Sammy playing Caden.*

Sammy Barnathan is, after confessing he had secretly followed Caden for twenty years, cast in the role of Caden in the warehouse. Sammy, in turn, is impersonated by a doppelganger. The awkward 'in love' relationship he has with his assistant Hazel is mimicked by Sammy and the person playing Hazel in the warehouse, whilst doppelganger Sammy is following Sammy playing Caden. The situation gets more confusing when Sammy starts a relationship with Hazel, resulting in Caden being jealous of Sammy, Caden having sex with the assistant playing Hazel, Hazel choosing Caden and Sammy killing himself as a result of his lost love. Sammy's doppelganger is fired. The overlapping changes between actors in the warehouse and director and assistant in real life directing the play lead to a complicated play on realism, personality and subjectivity. The realities are still there, the people are still there, but Caden is no longer able to grasp reality. Eventually, when the role of Caden becomes vacant – after all, Sammy killed himself – the woman cleaning Caden's ex-wife's apartment, Ellen, takes over the production after a convincing performance and Caden himself takes on the role of Ellen cleaning his ex-wife's apartment. The last cue, directed by Ellen through an earpiece whilst his head is resting on the shoulder of the woman who played Ellen's mother, while at the same time the screen is fading out to grey, is 'die'.

if I could I would wander less wanderless[26] *is my daydreaming positive constructive daydreaming guilty-dysphoric daydreaming or poor attentional control*[27] *Jerome L Singer not Peter Singer, the author of* Animal Liberation: A New Ethics for our Treatment of Animals[28] *not that Singer not the Singer Tom Singer is named after it is Jerome L Singer's pioneering research into zoning out Singer's preferred term is daydreaming which is to this day still in active use interestingly enough these three daydreaming constructs positive constructive daydreaming and guilty-dysphoric daydreaming or poor attentional control are proven to be similar in the last 40 years across gender ethnicity lifespan and mental*

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[26] Wanderless is slang for somebody who has no desire to leave the house, sluggish, the blahs.

[27] McMillan, Rebecca, Scott Barry Kaufman, and Jerome L. Singer, 'Ode to Positive Constructive Daydreaming', *Frontiers in Psychology*, 4 (23 Sept. 2013) <https://doi.org/10.3389/fpsyg.2013.00626>

[28] Peter Singer, *Animal Liberation: A New Ethics for Our Treatment of Animals* (New York: New York Review: Distributed by Random House, 1975).

health status nice to have something in common in this dispersed jam-packed world we are living in

dissociation and mind wandering go hand in hand and it is often hard to see where one ends and the other begins unlike La Danse *by Matisse[29] although I see this as an invitation is my mind a dysfunctional quantum mechanical storage space or did I find the key to quantum mechanical travelling am I dreaming or did I enter a new reality a new world created by me or even more viable is the fact that quantum mechanics has nothing to do with my research but is just a mind wander in finding structure within my thoughts structure to try and find meaning for what I am doing in my work this is definitely positive constructive daydreaming trying to make sense of my poor attentional control*

this thinking and overthinking dreaming 'daydreaming thought intrusions task irrelevant thoughts spontaneous thought or cognition stimulus independent thought respondent thought fantasy task unrelated thought task unrelated images and thought internally generated thoughts self-generated thought absentmindedness zoning out offline thought undirected thought unconscious thought, and mind wandering'[30] this zoning or mind wandering is where my work becomes real my ideas come from it my mind wanders a lot my mind finds rest in it but also keeps me from finding rest the constructed ambiguity in my work are the heteronyms

In his *Discourse on Method* (1637), Descartes famously establishes his theory of the distinction between the operations of the mind and the body.[31] Discarding perception as unreliable, Descartes uses deduction as a method to reach his conclusions. He argues that if he thinks he is seeing something, it is his mind that can grasp that what he sees: his seeing, the sensory part, is, according to Descartes, unreliable. In his opinion, reasoning is the only reliable method of acquiring knowledge. He is a thinking thing or mind. He draws the conclusion that thought exists; he can't be separated from thought, so he exists. *I think, therefore I am.[32]* In Western philosophy, this logic is often still seen as proof of the reality of one's own mind. In Lanza and Berman's *Biocentrism: How Life and Consciousness Are the Keys to Understanding the True Nature of the Universe* this separation of body and mind is seen as well, although at a quantum mechanical level.[33] They write that:

> The mind is paramount and limitless.[34] It doesn't die with the body. We believe in death because we've been told we'll die. Also, of course, because most of us strictly associate ourselves with the body, and we know that bodies die, end of story.[35]

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[29] Henri Matisse, *La Danse*, 1910.

[30] Rebecca McMillan, Scott Barry Kaufman, and Jerome L. Singer, 'Ode to Positive Constructive Daydreaming', *Frontiers in Psychology*, 4 (2013) <https://doi.org/10.3389/fpsyg.2013.00626>.

[31] Descartes, René, *Discourse on Method and Meditations*, trans. F.E. Sutcliffe (London: Penguin, 1968).

[32] Descartes. Pp.53, 54

[33] Robert Lanza and Bob Berman, *Biocentrism: How Life and Consciousness Are the Keys to Understanding the True Nature of the Universe.* (Dallas, TX.: Benbella, 2010).

[34] Lanza and Berman. P.186

[35] Lanza and Berman. P.188

Following this train of thought, material and immaterial worlds are understood as being related to each other, with life on one side and consciousness and matter and energy on the other. Reality will be lost the minute you split the material and immaterial worlds. Descartes and biocentrism both rely on reality as a process driven by consciousness, although one is from a religious and one from a non-religious perspective.

this split of body and mind is a starting point for the heteronyms in my performances while suffering amongst other issues from depersonalisation albeit in a minor form the shock to the system when it happened the first time was considerable the feeling of not occupying my own body this detachment from itself the losing of the body not being able to recognise my own image started a rollercoaster of events of which the creating of heteronyms is one the looking at yourself as not belonging to you the split between body and mind started my thinking process about multiple 'me's and influences my performance work in particular while many artists in performances and performance-based work like Dieter Meier Cindy Sherman and Suzy Lake[36] who work with identity and the self choose the body as the medium for portraying a different personality for me it is the mind that is the different personality it is the mind where the change happens the body stays the same or is replaceable by other bodies you can compare it with a fictional character who is played by different actors for example Norman Bates or James Bond the character is the same the idea the concept the self disconnected from the body stays the same the body that is used a multitude of actors is different it is the disconnected mind that is the performer whether this is Alain Borde an Alain Borde Foundation representative Aoibheann de Brún Carl Kuznetsov Christiaan van Nuland Fred Robeson Jane Porter Jeroen van Dooren Karl Kuznetsov Kees van Lankveld Lana Robeson or Tom Singer they can physically look all the same

The public me and private me

we have a similar way of thinking the public me and the private me we both have a voice in this research the private me the I functions as an introduction to the public me I am the one talking about issues I don't want to talk about I am the one who introduces the mental health issues I am the one who wants to write and research and look for structures and hide and disappear I would like to create a piece like Chris Burden Disappearing[37] or like Bas Jan Ader with In Search of the Miraculous and not reappear at all [38] I am the one confusing the public me the public me is coming up with the ideas which I don't want to execute I am wandering the public me is wondering the public me is the artist he is standing alongside the heteronyms I am the creator of the heteronyms I am the creator of the public me the public me is clear minded living in a fictional world the private me is

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[36] There are many artists working in some shape or form with identity, persona or under the guise of a pseudonym or heteronym. The artists in this example are chosen for their use of their body as medium for changing persona or character. Through make-up, clothing, accessories, props and the photographic image they change personalities.

[37] Chris Burden, *Disappearing*, 1971.

[38] Bas Jan Ader, *In Search of the Miraculous*, 1975.

confused but with both feet on the ground sometimes he takes over and I disappear sometimes they take over and I disappear sometimes I take over and they disappear I don't recognise myself in him or them but they are me to cite Borges:

It is the other one(s), the one called Borges, is the one(s) things happen to.[39]

I am sitting in a chair writing he is watching over my shoulder whispering suggestions

Voices (not in my head)

The voice for me is the mask you choose to wear. You make a decision, multiple decisions, and decide which one suits best. I choose multiple voices. These are not a disguise but are extensions of myself. The multiplicity of voices can be seen as a better expression of the artist's personality than any individual voice ever could be. Pessoa mentioned that:

To understand, I destroyed myself.[40]

By the creation of his many heteronyms he destroyed himself, but this enabled him to understand himself better. The destruction of his complete me is not so much an eradication as a disassembling of the self into many selves.

Before going further, I would like to discuss the importance of voice in relation to persona or identity. In my research, practice and life, my identity is built up from my private me and my public me, of which the public me is divided between the artist me and my heteronyms. The private me is built up into different personas or the different masks I am wearing. Think here about Mikhail Bakhtin's *Toward a Philosophy of the Act*, where he divided the human psyche into three components: I-for-myself, I-for-the-other, and other-for-me.[41] He sees the I-for-myself as an unreliable source of identity. He indicates that one cannot experience its outward appearance. One experiences oneself from the inside, and one cannot encounter oneself in the world or in time. One does not experience oneself in time at birth or when one dies, which is the reason for the incomplete image one will have of oneself. We need another consciousness to help us with our place in the world. About I-for-the-other he says this is a more reliable form: there it is built up out of the different opinions other people have of you. These are all the different masks you wear. These are the opinions of all the people you know and meet, and the different masks you show them, together, form your identity. The public me is one of these masks. It is the persona I choose to be as an artist. This also goes for the heteronyms: they are different personas I have chosen to become as an artist at various points in time. This is why the artist Jeroen

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[39] Jorge Luis Borges, *Collected Fictions*, trans. Andrew Hurley (New York, NY: Penguin Books, 1998). P.24

[40] Pessoa and Zenith, *The Book of Disquiet*. P.48

[41] M. M. Bakhtin, *Toward a Philosophy of the Act*, ed. by Michael Holquist, trans. by Vadim Liapunov, (Austin, TX: University of Texas Press, 1993).

van Dooren can have conversations with the heteronym Fred Robeson or Kees van Lankveld. They all find themselves in the fictional artworld. The personas, heteronyms and Jeroen van Dooren the artist have identities by themselves, but they are not my identity. All these personas come from me as a person, and are part of my identity. Perhaps the choice to show multiple masks instead of one of your masks gives the audience a more complete, genuine image of who you are: a more authentic artist. Or perhaps the process of revealing the various masks works to make explicit the process of choosing to become one person or another. The multiple voices are the I-for-the-other created by the I-for-myself.

There is no end to the number of heteronyms I create, as there is no end to the opinions different people might have of me or the various voices that might come from me or reside within me. They will be endless; there will be an endless number of finished and unfinished heteronyms and characters. It is also my inability to finish something, which I share with Pessoa and Kafka, that makes me continue to create new characters and new ideas.[42] My fragmental or kaleidoscopic thinking comes from my ever-changing mental state. Again, a comparison can be made to *The Book of Disquiet*. The book contains hundreds of ideas, statements, poems, diary-like entries, etcetera, and its many versions can be read in many ways, from start to end, randomly picking pages or pieces of text or any other order one thinks might be right. It has been translated into many languages by many different writers, each with their own take on the texts ascribed to the book. Even the ascribed texts differ from one writer to the other.[43]

> Yes, the objective form is the most subjective in matter. Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.[44]

In contemporary artistic practice, there are an increasing number of artists interested in assumed personas, names or identity-related research.[45] In my practice and the discourse of my work I am interested in artists and writers working with heteronyms and with particular narratives originating from their own personal lives or personas. The use of the idea of the heteronym in this research is as I think the concept is intended to be: a way to investigate working from a different perspective as narrations separate from the self. It is a form of depersonalisation and simulation, moving from self to other and back. This play between the self and others is where my work resides. The heteronym is a tool or concept

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[42] Pessoa. P. vii

[43] I read the Richard Zenith version. Pessoa and Zenith, *The Book of Disquiet*.

[44] Wilde, Oscar, *Collins Complete Works of Oscar Wilde*, 5th ed. (with corrections) (Glasgow: HarperCollins, 2003). P.1146

[45] A selection of some of the artists working with assumed personas or identities: Alec Soth as Lester B. Morrison, Alex Bag, Ane Lan, Arjan de Nooy, Assume Vivid Astro Focus, Balthasar Klossowski de Rola with Balthus, Blinky Palermo, Bob & Roberta Smith, Bruce High Quality Foundation, Claire Fontaine, Frederic Bourdin, Gillian Wearing, Jamie Shovlin, Joan Fontcuberta, Katarina Burin, Laura Albert, Leila Hekmat, Marcel Duchamp as Rose Sélavy, Meir Agassi, Oliver Castel, Reena Spaulings, Richard Prince as John Dogg, Roee Rosen, Roger Ballen, Salvador Dali, Simon Fujiwara as his father, Slater Bradley, Sophie Calle as Paul Auster's Maria in The Gotham handbook, Karlheinz Weinberger, Walid Raad as The Atlas Group.

that I use to research this duality. I use the heteronym to investigate the different others who are occupying me. It is a psychological interplay: the artworks represent the heteronyms and my performances, text, video and sound pieces create the narratives between me and them.

There is a rich history in different art forms of hiding behind a mask or name. Sometimes it has been as a result of political situations or gender-related issues, or as an expression of, or research into, identity. This masking is often accomplished by using a pseudonym, which can give the person the opportunity to have their voice heard, such as Mary Ann Evans writing under the name of George Eliot. The masked name can also be used to make work in a different style or genre. This is often done to avoid confusing readers or the public who are interested in the particular style or genre of the artist. These false names differ from the heteronym in that the latter creates a character with their own biography, style, physique and genre. The heteronym can be used as a form of hiding, as in the examples I will describe in the following sections: *Alias, Pretext: Heteronyms* and *Donelle Woolford*. In my opinion this is excluding the public from the complete work, even if the fictional biography is available and it is clear to the public that they are dealing with a fictional character. In the process of creating a heteronym, the relation to reality is not present when the original artist(s) are unknown.

In the current definition of the literary concept of the heteronym, a heteronym refers to one or more imaginary character(s) created by a writer to write in different styles. It is often followed by the statement that heteronyms differ from pen names (or pseudonyms, from the Greek words for "false" and "name") in that the latter are just false names while the former are characters that have their own supposed physiques, biographies, and writing styles.[46] The comparison to the pseudonym, although understandable, moves the definition into a place where hiding behind a mask in the form of a name can be expected. It would be clearer if the definition was followed by the information that heteronyms differ from pseudonyms in that pseudonyms use false names to hide their identity and heteronyms use other or different names as their (temporary) identity. When looking into Pessoa's use of the heteronym it is unmistakably clear that the relation or separation between the heteronym, the other, and the author, the self, is of utmost importance. Fernando Pessoa approaches the use of the heteronym not as a way of hiding himself but more as a way of revealing another self.

> How do I write in the name of these three? Caeiro, through sheer and unexpected inspiration, without knowing or even suspecting that I'm going to write in his name. Ricardo Reis, after an abstract meditation, which suddenly takes concrete shape in an ode. Campos, when I feel a sudden impulse to write and don't know what. (My semi-heteronym Bernardo Soares, who in many ways resembles Álvaro de Campos, always appears when I'm sleepy or drowsy, so that my qualities of inhibition and rational thought are suspended; his prose is an endless reverie. He's

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[46] Pessoa and Zenith, *The Book of Disquiet*.

a semi-heteronym because his personality, although not my own, doesn't differ from my own but is a mere mutilation of it. He's me without my rationalism and emotions. His prose is the same as mine, except for certain formal restraint that reason imposes on my own writing, and his Portuguese is exactly the same – whereas Caeiro writes bad Portuguese, Campos writes it reasonably well but with mistakes such as "me myself" instead of "I myself", etc.., and Reis writes better than I, but with a purism I find excessive...[47]

Fernando Pessoa takes an open approach to his relationship with his heteronyms. This approach is something I have introduced into my work as well, and I use an adopted definition of heteronyms to be able to do so, which is: a heteronym refers to one or more imaginary character(s) invented by an artist or writer to be able to articulate themselves differently whilst adopting other or different names, biographies and styles. The subtle change for me is the difference between hiding behind a pseudonym and adopting a heteronym.

Alias, Pretext: heteronym, Donelle Woolford, Brian O'Doherty

'Alias', a curated exhibition which was part of Photomonth 2011 in Krakow, used the heteronym as a starting point of the show.[48] Fernando Pessoa and his use of heteronyms was taken as inspiration. Artists Oliver Chanarin and Adam Broomberg, the guest curators, selected artists[49] and writers[50] to pair up and together create a heteronym.[51] The intention of the show was to liberate the artists from being themselves and to create a show in which it is not clear who the artist responsible for a work is. The artists and writers were mentioned in the catalogue, but in the exhibition the works responding to the writing were not labelled by the names of the artists involved. Although it is interesting to see what the aforementioned artist would make if they were not being themselves, this is not revealed. In an interview with David Campany, one of the writers in the show, Broomberg and Chanarin, mentioned that their initial goal was to let the artists break away from their true identity:

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[47] Pessoa and Zenith, *The Book of Disquiet*. Pp.394, 395

[48] Oliver Chanarin and Adam Broomberg, 'Krakow Photomonth: Alias' (Exhibition, Krakow, 2011).

[49] Jeremy Deller, Polly Braden, Lisa Brice, Brown&Bri, Gabriel Orozco, Johan Grimonprez, Godfried Donkor, Andro Wekua, Alec Soth, Ketuta Alexi-Meskhishvili, Elizabeth McAlpine, Beatrice Gibson, Celine Condorelli, Marine Hugonnier, Rafil Kroll-Zaidi, Rut Blees Luxemburg, Michael Chanarin, Clare Strand, Max Pinckers, Roe Ethridge, Janek Simon and David Goldblatt.

[50] Jennifer Higgie, Lynne Tillman, Clare Carolin, Siddhartha Mukherjee and Brian Dillon, David Campany, Alexander García Düttmann, Helen DeWitt, Ekow Eshun, Avery Gordon, Chris Mullen, Sean O'Toole, Gemma Sieff, Karolina Sulej, Ivan Vladislavi, Brad Zellar.

[51] 'Alias', *Broomberg & Chanarin* <http://www.broombergchanarin.com/alias-1-1> [accessed 6 August 2019].

We knew the whole process would be short-circuited by having the true identity revealed immediately. At the same time, we didn't want it to turn into a superficial game of who did what. If the exercise is a success, if the artists are able to briefly abandon their usual mode of production, then you should never be able to match up the heteronym and the real artist.[52]

The issue here is that it becomes a play for the writers, artists and curators: the audience, after all, is not informed. Keeping the audience in the dark raises the question 'for whom is the exhibition made?' All that is left for the audience is to guess which artist and writer duo is responsible for a specific work. Even if they guess right, they will never know. This is something the curators didn't want to happen. They wanted the artists to disembark from themselves, following the Pessoa observation: 'We never disembark from ourselves'.[53] Presuming the artists and writers are successful in their disembarking, who is there to know but themselves? Can you speak of a successful transformation if there is no-one to acknowledge this accomplishment? The idea of the exhibition is interesting, but without a fully informed public the conversation about the transformation of the artist's typical work to a new, distinctly different, work is lost, and the use of the literary concept of the heteronym is merely an interesting experiment for the artists and curators involved.

. . . I now go to answer your question about the genesis of my heteronyms.[54]

'Pretext: Heteronyms' was an exhibition at Clink Street Studios in 1995, curated by Juliet Steyn and Richard Appignanesi, which had a similar outcome as 'Alias' in that the audience wasn't informed about the heteronyms. Also, in the wonderful publication that accompanied the exhibition, the artists and heteronyms were not connected, but they were all listed alphabetically on the cover page. The exhibition had a different approach: their interest was to 're-affirm the Other in the Self as well as in others'[55]. The artists themselves wrote the heteronyms and made the works as well.

The most notable example of an artist assuming a heteronym in the last few years was undoubtedly Joe Scanlan with his heteronym Donelle Woolford, which he created in 2000. After working under the name Donelle Woolford for seven years, developing the character and making carefully crafted wooden Cubist pieces, he staged an audition for the role of Donelle Woolford, which was a collaborative project between Joe Scanlan, Jenn Kidwell and Abigail Ramsay.[56] After a few years and shows in major galleries including the

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[52] David Campany, Adam Broomberg, and Oliver Chanarin (Interview), *Art Review*, 50 (2011), 80-83, available at:
<https://static1.squarespace.com/static/56e1e3e24d088e6834d4fbf4/t/591c2a7b44024368be650557/1495018111726/ARTICLE+20+-+Art+Review.pdf> [accessed 7 August 2019].

[53] Pessoa and Zenith, *The Book of Disquiet*. P.123

[54] Pessoa. P.8

[55] Richard Appignanesi and others, *Pretext: Heteronyms* (London: Rear Window Publications, 1995). P.3

[56] Carolina A. Miranda, 'Art and Race at the Whitney: Rethinking the Donelle Woolford Debate', *Los Angeles Times* (17 June 2017), available at:

ICA in London, Artspace New York and Galerie Martin Janda in Vienna, the project erupted in a public outburst at the 2014 Whitney Biennial.

Already under scrutiny for the lack of diversity amongst the artists represented that year, the Whitney Biennial was also criticised for showing the work of Joe Scanlan, a white male who was using the guise of young African-American women to show art and performances. He entered the Biennial under the name of Donelle Woolford, thereby hiding the fact that she is a fictional character. Previously, and after the show, Joe Scanlan explained that he was interested in examining issues of persona in art and how much the perception of a work is linked to the artist's biography. He had previously worked under another heteronym, Steve 'Canal' Jones. Scanlan says about these fictional characters that he likes the idea of an all-encompassing entity being understood as art.[57]

> I like the idea that paintings are not representations of an artist's psyche; they are what give the artist her psyche in the first place.[58]

It was widely known that Donelle Woolford was a fictional character before the Biennial. Even if his intentions were genuine, once you create a character of a different race and age you start a different conversation that is not necessarily related to how a persona's biography is linked to the perception of an artwork. The appropriation of a racial identity by a white person, often based on stereotypes, raises questions of privilege, opportunity and the intention of the work. These issues move the conversation away from the interest in creating a persona and delve into how an artwork is related to an artist's biography, raising questions about race, representation and power dynamics. This is something Scanlan acknowledges:

> It's true. In the beginning, I saw it more as a right and obligation that I had as an artist to be willing to engage with all parts of the world, just as any novelist or screenwriter would. But I have always been aware of how fraught the power relation of myself to Donelle Woolford is. I am interested in that trouble and in seeing if it can be destabilized by taking it too far, on the one hand, but also by seeing if it can be dismantled, piece by piece.[59]

The problematic work of Donelle Woolford nonetheless offers an interesting illustration of the potential development of a heteronym. The character moves from wooden Cubist works referring to the work of Kurt Schwitters to the *Dick Joke* paintings that refer to Richard Prince's *Joke* paintings to performances of imitations and re-enactments of shows

<https://www.latimes.com/entertainment/arts/miranda/la-et-cam-donelle-woolford-controversy-whitney-biennial-20140609-column.html> [accessed 29 July 2019]

[57] Miranda.

[58] Jeremy Sigler, 'Joe Scanlan', *Bomb* (21 July 2010), available at: <https://bombmagazine.org/articles/joe-scanlan/> [accessed 29 July 2019].

[59] Miranda.

by the comedian Richard Pryor. This crossing of mediums and forms of expression echoes in the work of my heteronyms, however our practices differ in the manner in which Scanlan establishes his character development. He states that he studied the wooden collages for a while in order to let them tell him who the author was.[60] Whereas my process is the opposite: I write the character and decide, by assuming their character, what kind of art they will make. Rather than looking at the work to decide who created it, I create the character who will then go on to produce the artworks, in a kind of reversal of the making of a biography. There are a few more differences in approach. My heteronyms are fictionalised personal experiences, or are part of my persona, whilst Donelle Woolford is a fictional character completely removed from the person Joe Scanlan. Most notable are the intentions of our work. In this we started with a similar interest, which is the relation that exists between a persona's biography and their work. I made this into the centre of my work and created multiple heteronyms to investigate this relationship. Joe Scanlan's first heteronym was short lived, and whilst Donelle Woolford is a very appealing in-depth character it seemed to have moved away from this original interest and became a conversation about race, gender, age, representation and privilege.

The artist, novelist, art critic, curator, political activist and former doctor Brian O'Doherty has a complex conceptual practice spanning from the 1960s until today that also speaks to this question of biography and its relationship to practice. His paintings, drawings, installations, performances and video work deal frequently with issues relating to identity and Ireland and are sometimes produced under aliases, of which Patrick Ireland is best known.

> I always found multiplicity available to everybody and greatly unused by everybody. I deeply believe people are capable of much more than the one role they assign to themselves. There is much more that people can do.[61]

Patrick Ireland came to life at the Irish Exhibition of Living Art which was staged at the Project Arts Centre in 1972 as a reaction to Bloody Sunday, Derry, Northern Ireland in the same year.[62] During an identity-changing performance in front of thirty witnesses, O'Doherty/Ireland painted his naked body orange (associated with Northern Ireland) from the top of his head to the middle of his body, and from his waist to his toes green (associated with the Republic of Ireland). During the performance, he kept mixing the colours until he had created a muddy tone, referring to the victims of the shooting.[63]

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[60] Sigler.

[61] Brian O'Doherty, in Judith Wilkinson, '"I Am Now a Saint": Brian O'Doherty Turns 90', *Frieze* (10 May 2018), available at: <https://frieze.com/article/i-am-now-saint-brian-odoherty-turns-90> [accessed 14 August 2019].

[62] Patrick Ireland, *Project Arts Centre, Living Art*, 1972.

[63] Thomas McEvilley, 'From the Archives: An Artist & His Aliases', *Art in America* (Aug 17, 2016), available at: <https://www.artinamericamagazine.com/news-features/magazines/from-the-archives-an-artist-his-aliases/> [accessed 14 August 2019]

After this, Brian O'Doherty signed all his work as Patrick Ireland and he stated that his name would remain Patrick Ireland until the British army had left Northern Ireland. In 2008, Patrick Ireland was buried behind the Royal Hospital, Kilmainham, which is now occupied by the Irish Museum of Modern Art in Dublin, after the British army left Northern Ireland.
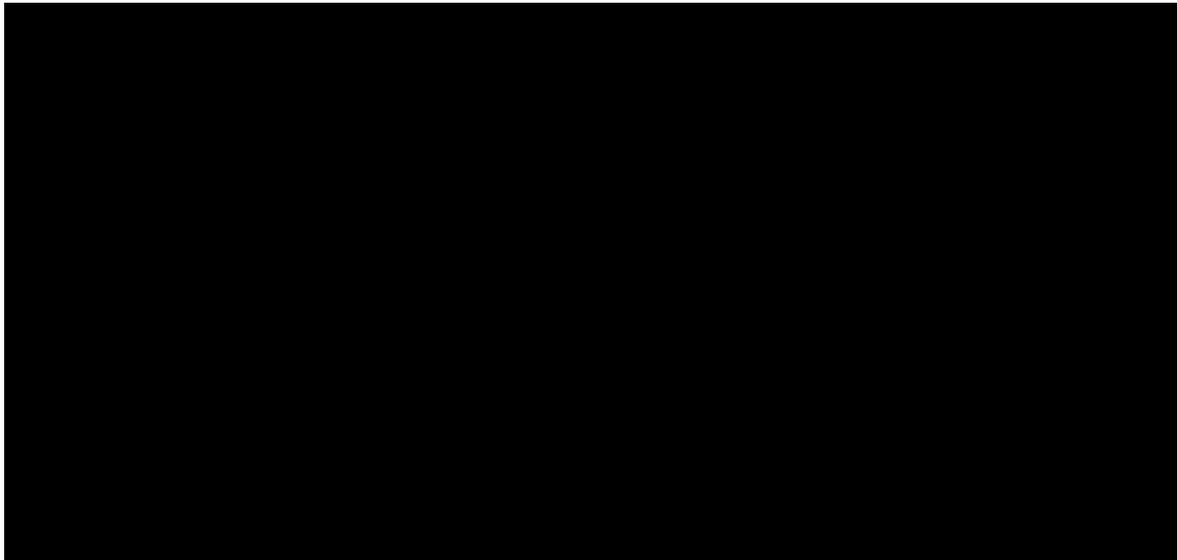
52. Patrick Ireland, *Name Change* (1972)

The celebration was attended by a few hundred friends, family and other people who showed up.[64] Michael Rush, a former Jesuit priest and currently the director of the Rose Art Museum, held a short eulogy. 'Has the passing of a life ever caused more joy?' he began.[65] O'Doherty, who was dressed all in white, threw in a spade full of clay and the white mask he had worn in 1972 onto the grave. In the coffin was a human figure with the mask of O'Doherty/Ireland. Brian O'Doherty declared:

> I'll miss Patrick in some ways. I got very used to him. If you take the notion of naming seriously, as I do, a change like this sends a shudder through your core; subtle, perhaps attitudinal, but nonetheless visceral shifts take place. Nonetheless, I give up the name joyfully. I'm delighted that Brian O'Doherty is reborn after thirty-six years.[66]

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[64] Michael Kimmelman, 'Patrick Ireland, 36, Dies; Created by Brian O'Doherty, He Was a Vehicle to Advance Peace on the Emerald Isle', *The New York Times*, 22 May 2008, section Art & Design <https://www.nytimes.com/2008/05/22/arts/design/22patr.html> [accessed 14 August 2019].

[65] Kimmelman.

[66] 'Brian O'Doherty', *Artforum* (29 May 2008) <https://www.artforum.com/interviews/brian-o-doherty-talks-about-the-burial-of-patrick-ireland-20219> [accessed 14 August 2019].
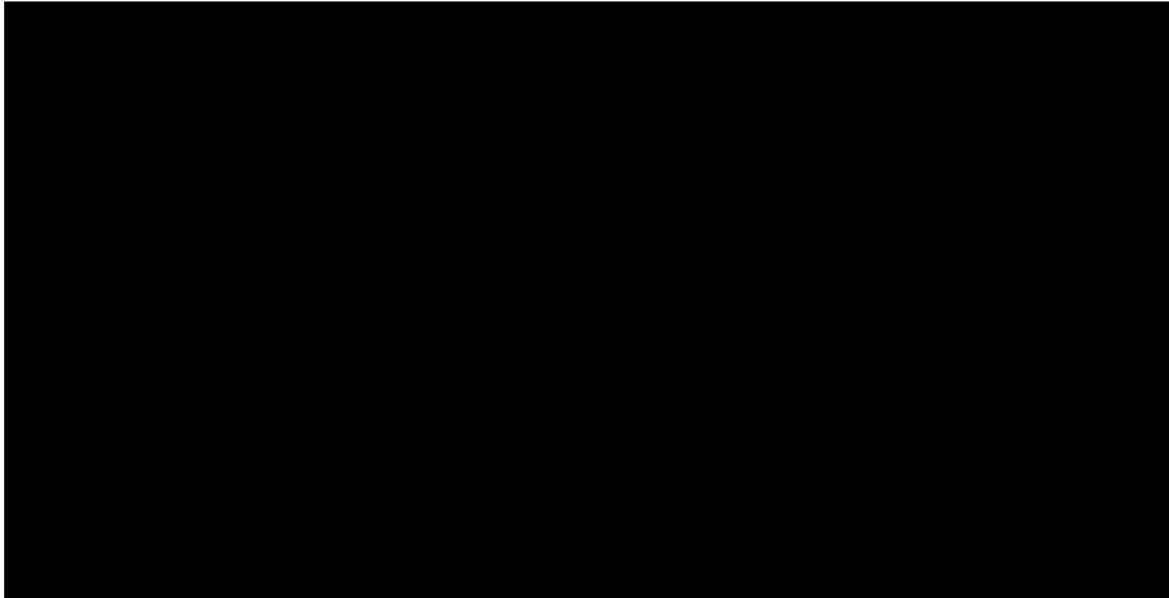
53. Brian O'Doherty, The Burial of Patrick Ireland (2008)

Patrick Ireland wasn't the only alter ego Brian O'Doherty worked under. In 'Forty', a group exhibition to commemorate the 40th birthday of MoMa PS1 in 2016, O'Doherty presented *Five Identities* (2002).[67] In this work O'Doherty documents his aliases, and interestingly includes Brian O'Doherty as one of the characters.[68] With this statement he acknowledges that his birthname has a similar status, in terms of an assumed name, as the other aliases:

> Oneself – one self – is not enough. We are limited by the perception of others, who involuntarily design the permissions, the limits within which we function. I won't talk about the construction of identity. I prefer the deconstruction of identity, whatever expands the limits of the ever-fluid self.[69]

Five Identities (2002) is a photograph in which O'Doherty dresses himself up as his five characters. Brian O'Doherty, Patrick Ireland, Sigmond Bode (a fictive linguistic philosopher created in 1950), Mary Josephson (a writer for *Art in America* and *Artforum*, created in 1973) and William Magnin (an actual 19th-century Irish wit and writer who died in 1842 in London).[70] The characters are all writers. William Magnin came to him in Dublin. He had written *The O'Doherty Papers* and signed his work under the pseudonym Morgan O'Doherty. Sigmond Bode was interested in particular in a discussion between Wittgenstein and Karl Popper about the fundamental nature of philosophy. Mary

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[67] Saul Ostrow, 'From the Archives: Decoding O'Doherty', *Art in America*, (8 August 2016), available at: <https://www.artinamericamagazine.com/news-features/magazines/decoding-orsquodoherty/> [accessed 14 August 2019].

[68] Thomas McEvilley, 'From the Archives: An Artist & His Aliases', *Art in America*, 2016 <https://www.artinamericamagazine.com/news-features/magazines/from-the-archives-an-artist-his-aliases/> [accessed 14 August 2019].

[69] Brian O'Doherty, 'Strolling with the Zeitgeist', *Frieze* (6 March 2013), available at: <https://frieze.com/article/strolling-zeitgeist> [accessed 14 August 2019].

[70] Ostrow.

Josephson was the last character. Brian O'Doherty created her because there was a need for her and he was always interested in creating a female persona. He wanted to try to write and think from a female perspective in order to free himself from his limiting male self.[71] Mary Josephson was created out of urgent necessity when he was editing a magazine with not enough articles to draw from. The name Mary stems from his birth name, which was Brian Mary. He was much teased because of it and changed his name to Brian Joseph for his confirmation.[72] He commissioned Josephson to write an article about the blank magnet of Andy Warhol's face. In the article, Josephson quoted John Coplans in a positive way. As a result, Coplans became interested in commissioning Josephson to write an article for him. He asked Brian O'Doherty for her contact details but, being a fictional character, they didn't exist. Brian's wife Barbara Novak, an art historian working at Barnard College as Chair of the Art History department, organised a colleague to play the role of Mary over the phone. The actor let John know that she was only interested in writing for Brian. The creation of these fictional characters is for O'Doherty a way of replacing the inner voice, which never stops speaking, with another voice.[73] In the photograph, O'Doherty shows us his insights into subjectivity, representation and fiction. Beneath the photograph are writings by the personas that are displayed in vitrines. By adding the writings to the image, the characters become more than a joke: they become a display of different identities.
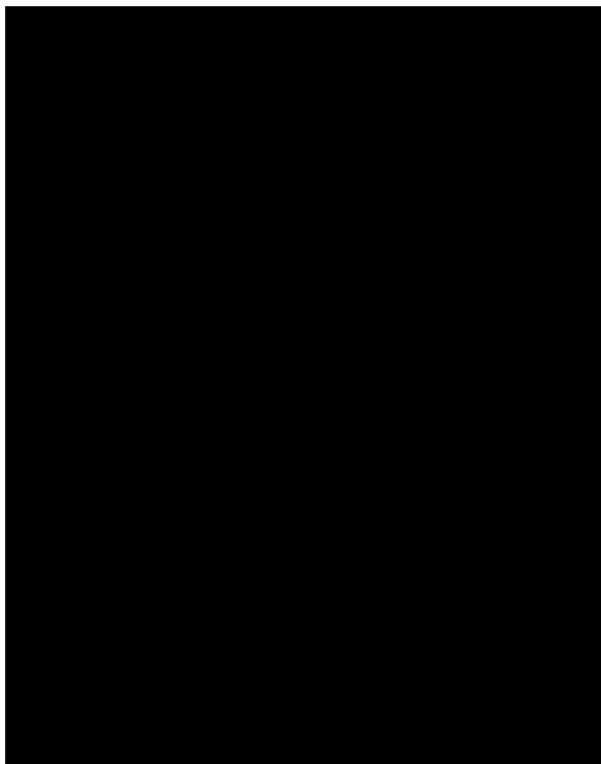
54. Patrick Ireland, *Five Identities* (2002)

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[71] O'Doherty.

[72] Brenda Moore-McCann, *Brian O'Doherty/Patrick Ireland: Between Categories* (Farnham; Burlington, VT: Lund Humphries, 2009).

[73] O'Doherty.

The use of different personas has different functions for O'Doherty. It is not so much the hiding or playing which is of importance to him, but more that it functions as a way to make a statement on the nature of identities. The many forms his work has taken and the identities he has adopted make it difficult, and maybe impossible, to categorise his work.

> I've always led parallel lives. I've always kept many, many streams going. If you're in the right circumstances, and given the right permissions, I believe people can do an awful lot, if the culture allows them. But in general cultures tend to limit people to a single profession.[74]

This living of parallel lives and keeping many streams going really resonates for me as a person and as an artist. The fluidity with which Brian O'Doherty moves between his different professions, characters and genres is something I hope to achieve. His artistic practice and his thinking about this practice relates more to me than artists using a singular guise or working on a singular genre or medium.

Curiosity is key: Meir Agassi, Thomas Schütte, Bruce Nauman

This fluidity, the movement between one and the other, whether this is a self or an object, is what I have been looking into for a long time. Sometimes I still am. Israeli artist, collector, poet, author and art critic Meir Agassi was dealing with similar issues.

> What really disturbs me' Agassi says, 'is how to bring together into a whole all the aspects of the work. How to make from all the components, fragments, waste, broken shards, patches, one thing. How […] to be able to absorb for good practical use all the influences and all the artists who are living inside me and kicking me.[75]

He brought his ideas together in The Meir Agassi Museum with three heteronyms: Mo Kramer, David Strauss and Susan Lipski, as the headline artists.

why am I making these comparisons? of course I see similarities in my work and the endeavours of O'Doherty and Agassi though the former is much more successful and yet sometimes I do wonder if the search for unity is a futile one a waste of time and just another way of trying to

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[74] Maggie Armstrong, 'Brian O'Doherty: "I've Always Led Parallel Lives"', *The Irish Times* (18 October 2014), available at: <https://www.irishtimes.com/culture/art-and-design/brian-o-doherty-i-ve-always-led-parallel-lives-1.1966023> [accessed 15 August 2019].

[75] 'The Meir Agassi Museum: A Real, Metaphoric, Mental Space', *Mishkan Museum of Art* 2015, המשכן לאמנויות , available at: <https://museumeinharod.org.il/en/the-meir-agassi-museum/> [accessed 15 August 2019]

55. Tom Singer, *How Much Time Do I Waste?* (2011) Chalk, blackboard paint on panel, 244 x 244 cm

mythologise the artist and the self this is a question of me and the other where do I stand in this research and work what is my role as being an artist this brings me to the question where do I belong or where do I feel I belong to with a Dutch very conceptual BFA it set me up for a specific way of thinking before starting my BFA I had as good as no experience whatsoever in art not in the making not in the looking not in the thinking one of the voices in my head is my tutor Sef Peeters who unfortunately died last week 8-8-2019 he keeps questioning me who am I wie ben ik whereby the I ik can be anyone the very Dutch honest direct approach in his work I can see back in mine how far can I push me and my ideas kunst is een reflectie op het leven het is niet het leven[76] art is a reflection on life it is not life itself and what is my role as an artist to me this role is to give a reflection on life in my instance to give a reflection on my life who am I this brings me to where do I belong I have been discussing artists and exhibitions dealing with heteronyms and alter egos if I look at those works I do not think I belong within that group of artists like O'Doherty I lead many lives from a past as being an accountant paralegal researcher into animal behaviour gallerist curator art technician to the jobs I do now artist teacher venue-manager prop-maker performer workshop-manager the reason why I feel like I resonate with O'Doherty is because of his lifestyle and way of thinking I deeply believe people are capable of much more than the one role they assign to themselves[77] this allowing yourself to be more than one instead of struggling to be one is what has interested me in this research but this also interests me in artists in general the breaking loose from the status quo maybe art market driven tendency to do one thing

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[76] ARTtube, *Sef Peeters - Ik Wil Gelukkig Zijn*, 2018 <https://www.youtube.com/watch?v=Mv5YlSEbXWY> [accessed 15 August 2019].

[77] O'Doherty.

This breaking of style and working in different genres or materials, creating completely different works of art, as a singular artist, can be related to working with heteronyms. There are major differences between the creation of a heteronym who makes the art and the breaking of style but it is of interest to see how artists deal with this. How do they describe these dissimilarities in their work? It is the unclassifiability of an artist that interests me. Like Brian O'Doherty, working with aliases and using different voices in his writing, German artist Thomas Schütte uses a similar approach of working on parallel disparate works.

Thomas Schütte often works in series that span decades. He describes himself as a seismograph which registers everything in his surrounding world. Everything, from architectural models and figurative human shapes to drawings and prints, installations and sculptures, are represented in his oeuvre. They give the viewer narrative ideas in which they can wander in his imagination.[78] The architectural models play a key role in his artistic practice:

> I use models because they are something anyone can understand. You can see them as a prototype for something bigger, something seen from a child's perspective; you could see them as a public stage.[79]

One of the regular moves Schütte makes is to go back to previous works. When asked how he does this with so much ease he explains that he keeps archives, analogue as well as digital, so as to be able to return to previous work easily.[80] This is noticeable in his sculptural work *United Enemies* (2011) which is an adaptation of his earlier work in 1994, also titled *United Enemies.* It is the scale and materiality that have changed. The 1994 *United Enemies* is made of modelling clay, fabric, wood, rope, PVC pipe and a glass dome. The figures are 191 x 2 x 26 cm including the plinth. The 2011 *United Enemies* is in bronze and is considerably taller at 406.4 x 203.2 x 226.1 cm.

One can compare Schütte's archive with the way I work with my heteronyms. The switching from one heteronym to the other works in a similar way for me. Schütte's archive is similar to my character's description and biography. This has become more evident since I started to accumulate more characters, which at the time of writing is fourteen.[81] When reading their biographies or looking at their works I can instantly assume their persona and make new works. With the heteronyms who are with me for

[78] Volkmar Essers, Anette Kruszynski, and Allemagne) Kunstsammlung Nordrhein-Westfalen (Dusseldorf, *K20 K21: Kunstsammlung Nordrhein-Westfalen* (Munich; Düsseldorf: Prestel Verl. ; Kunstsammlung Nordrhein-Westfalen, 2003).

[79] 'Thomas Schütte', *Moderna Museet i Stockholm* <https://www.modernamuseet.se/stockholm/en/exhibitions/thomas-schutte/> [accessed 18 August 2019].

[80] 'What Does a Gloomy German Artist Do for Fun?', *Arterritory.Com - Baltic, Russian and Scandinavian Art Territory*<http://www.arterritory.com/en/texts/articles/6198-what_does_a_gloomy_german_artist_do_for_fun/> [accessed 18 August 2019].

[81] In 2019, my characters comprise: Alain Borde, Alain Borde Foundation, Aoibheann de Brún, Christiaan van Nuland, Fred Robeson, Jane Porter, Jeroen van Dooren, Karl Kuznetsov aka Carl Smith, Kees van Lankveld, Kim Lee, Lana Robeson, Pasithea Knijnt, Tom Singer, Will Finch.

more than a year I don't need to do this anymore, they are constantly there. I only need to see the name and I can assume their character and imagine what works they would make. This process of familiarity through repetition in the creation of personas is an ongoing concern in my practice.
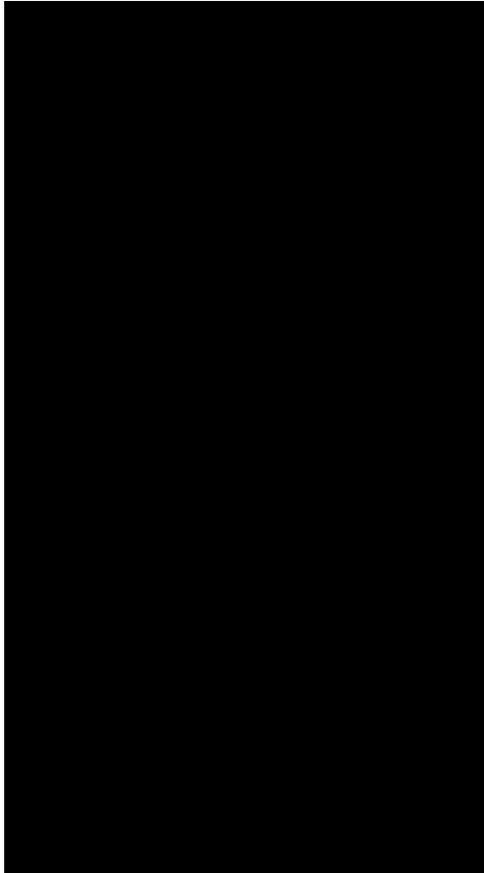
56. Thomas Schütte, *United Enemies* (1994)   57. Thomas Schütte, *United Enemies* (2011)

Although Schütte's work is diverse in form and shape he has specific interests which tie his work together. All the work can be seen as questions concerning the human condition: freedom, power, vulnerability and responsibility. He brings together the personal and the intimate with the monumental and authoritarian. There is a weird combination of darkness and humour in his work. The figures seem to have a certain sadness about them, but become absurd when blown up to a disproportionate size. The work seems to be more interested in asking questions than giving answers. The going back and forth between what was made before and what inspires him through his archive makes the work, or oeuvre, feel unfinished. After all, there is the possibility of the work reappearing in a new version.

Bruce Nauman is another artist working with a diverse range of styles, themes and materials. In an interview with Willoughby Sharp in *Arts Magazine* in 1970 he mentioned:

I've always had overlapping ways of going about my work. I've never been able to stick to one thing.[82]

His eclectic output spans performance, sculpture, text-based works, video and film, installations and architectural structures. The inability ever to stick with one thing is what attracts me to his work in the context of this research. It is also something Brian O'Doherty and Thomas Schütte have in common. I think it doesn't come from an indecisiveness but rather from a place of curiosity: a research-based thinking in a specific topic. O'Doherty investigates the nature of human beings, Thomas Schütte looks into the human condition and Bruce Nauman is interested in the nature of language. One of the major influences on Nauman's work is Ludwig Wittgenstein, whose work he discovered early on in his career. Since this discovery, all of his work has in some way been related to Wittgenstein. Curator Jane Livingstone, who with Marcia Tucker co-curated 'Bruce Nauman: Work from 1965 to 1972' at the Los Angeles County Museum in 1972,[83] in conversation with the author Peter Plagens, who wrote *Bruce Nauman: The True Artist,* talks about this relation:

There's a common approach in Nauman and Wittgenstein: both are concerned with fragmentation. Wittgenstein and Nauman share a kind of cold-blooded disinterest, combined with an intense curiosity. Bruce comes out of frustration (with paradoxes such as the ones Wittgenstein dealt with) and he wants to get a reaction.[84]

Although heavily influenced by language and by Wittgenstein, which is visible in his neon tube text-based works, such as *Eat Death* (1972) or *Run from Fear, Fun from Rear* (1972)*,* descriptive titles like the installation *Shadow Puppets and Instructed Mime* (1990) or the video *Bouncing Two Balls between the Floor and the Ceiling with Changing Rhythms* (1967-1968), and video works with language-based performances like *Clown Torture* (1987). He rarely gives interviews, nor does he participate in critical discourse around his work.[85] The diverse range of work comes from his method of working, which is a conceptual, experimental studio-based method. This is the method he created and puts to the test every time he goes to his studio:

I've always been interested in what happens in the studio. Where does this stuff come from? I like watching myself figure out what to do next. Even if you think you have an idea, you have to sit down and see what actually happens, see what's really there after you've putatively finished. Just being in the studio helped me think about how to be an artist.[86]

[82] Bruce Nauman and Janet Kraynak, *Please Pay Attention Please: Bruce Nauman's Words; Writings and Interviews*, (Cambridge, MA: MIT Press, 2005).

[83] Jane Livingstone and Marcia Tucker, *Bruce Nauman: Work from 1965 to 1972* (Los Angeles, CA: Los Angeles County Museum of Art, 1972).

[84] Peter Plagens, *Bruce Nauman: The True Artist* (London; New York, NY: Phaidon, 2014). P.21

[85] Nauman and Kraynak.

[86] Plagens and Nauman. P.25

This thinking about how to be an artist is what interests me in working with heteronyms. The constant inventing of a new artist, the heteronym, is comparable with Nauman's thinking about what it is to be an artist. He investigates this through a studio-based method of making work. The diversity which comes out of his practice is where he finds this answer. My method, although different in approach, accumulates to a diverse practice as well, with a variety of heteronyms as a result.
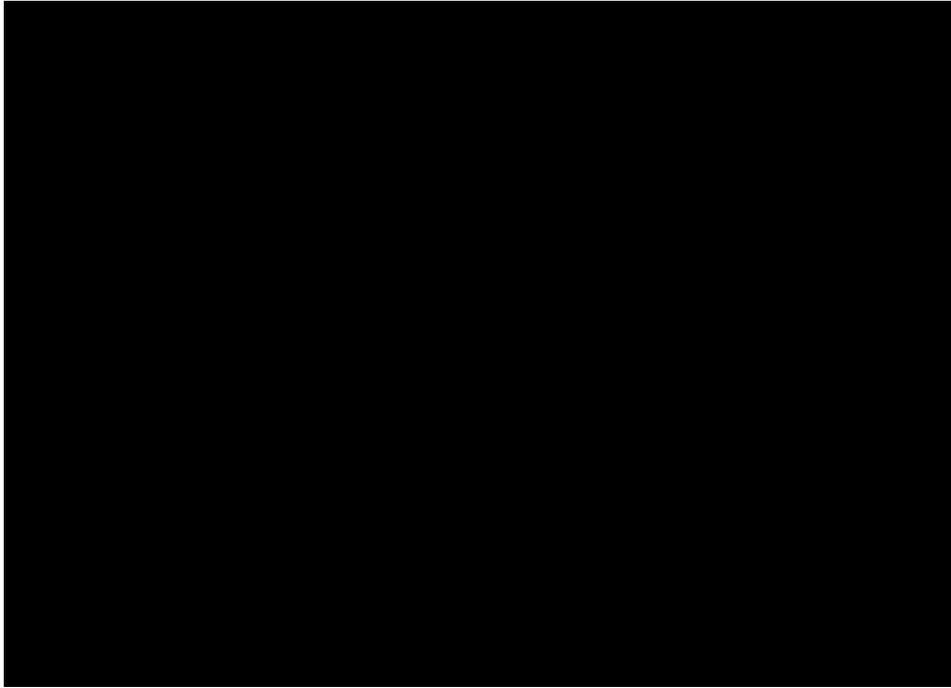
58. Bruce Nauman, *Eat Death* (1972)
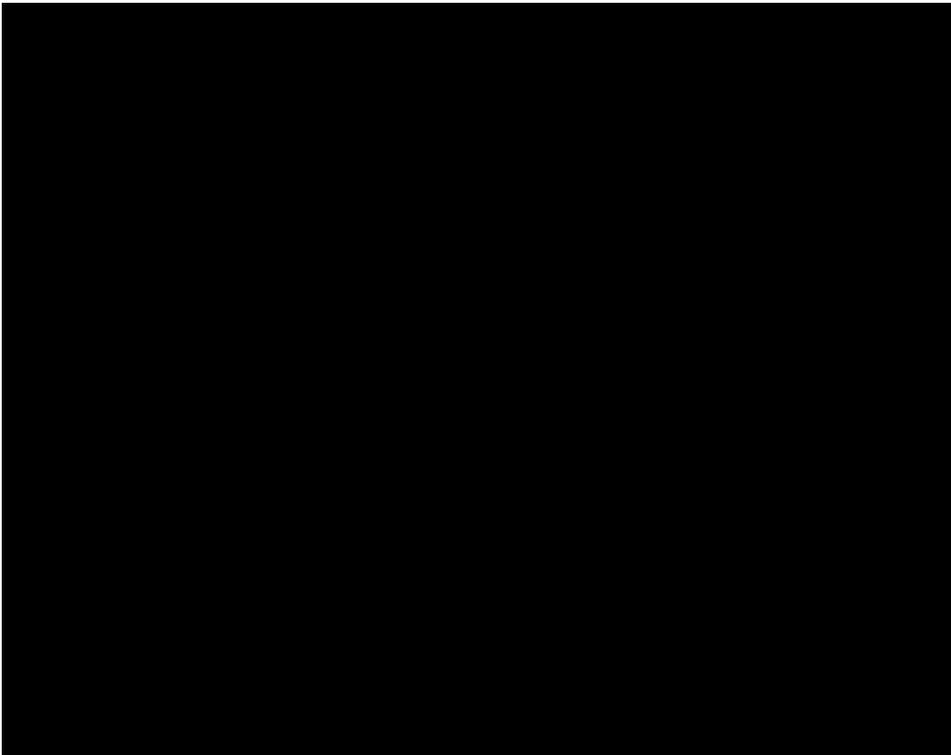
59. Bruce Nauman, *Run from Fear, Fun from Rear* (1972)

Biographical fictions: Laure Prouvost, Marko Mäetamm, William Kentridge

The integration of the self into fictional narratives or the fictionalisation of the self is a field I have been looking into in recent years. I have in particular been searching for artists and artworks who use performance or performative elements to bring together the self or autobiographical elements to fiction and narratives in general. Laure Prouvost, Marko Mäetamm and William Kentridge are all artists whose work and exhibitions deal with these topics. I have seen and selected a number of exhibitions, including Laure Prouvost's *Wantee* at Tate Britain in 2013, Marko Mäetamm's *Loser's Paradise* at the Venice Biennale in 2007 and William Kentridge's *Thick Time* at the Whitechapel Gallery in 2016, which I will discuss in more depth here. They all have been influential for my way of thinking in how to bring together the self, the other and different forms of narratives.

At first, I was annoyed by Laure Prouvost's *Wantee* – the mess, the chaos and overload of objects and the video with the acted, sometimes whispering, sometimes squeaking, narrative voice. It was too much for me as a person who likes things organised but never manages to do so. I think it came too close to home. The grandfather digging a tunnel to Africa felt like he was trying to escape, from what we are not sure, but he got lost anyway in trying. If it is one tunnel, he should be easy to track, was my thought. The teapots and objects in the living room – finished? Half finished? I was thinking too much like Kees van Lankveld.[87] Once the first impression settled in and I was more myself again I started to see all the connections and multi-layered narratives that occupied the installation at Tate Britain.

The work *Wantee* was created with Grizedale arts and co-commissioned by Tate Britain in 2013.[88] Local craftspeople around Coniston, in the Lake District, together with John Ruskin School and the Coniston Youth Club, helped to create the objects and hut in and around Coniston.[89]

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[87] Kees van Lankveld is one of my heteronyms: he is known for his obsessive-compulsive behaviour which he expresses in his art project *Counting Cars*.

[88] 'Wantee • Projects • Grizedale Arts' <https://www.grizedale.org/projects/wantee> [accessed 19 August 2019].

[89] 'Wantee • Projects • Grizedale Arts'.
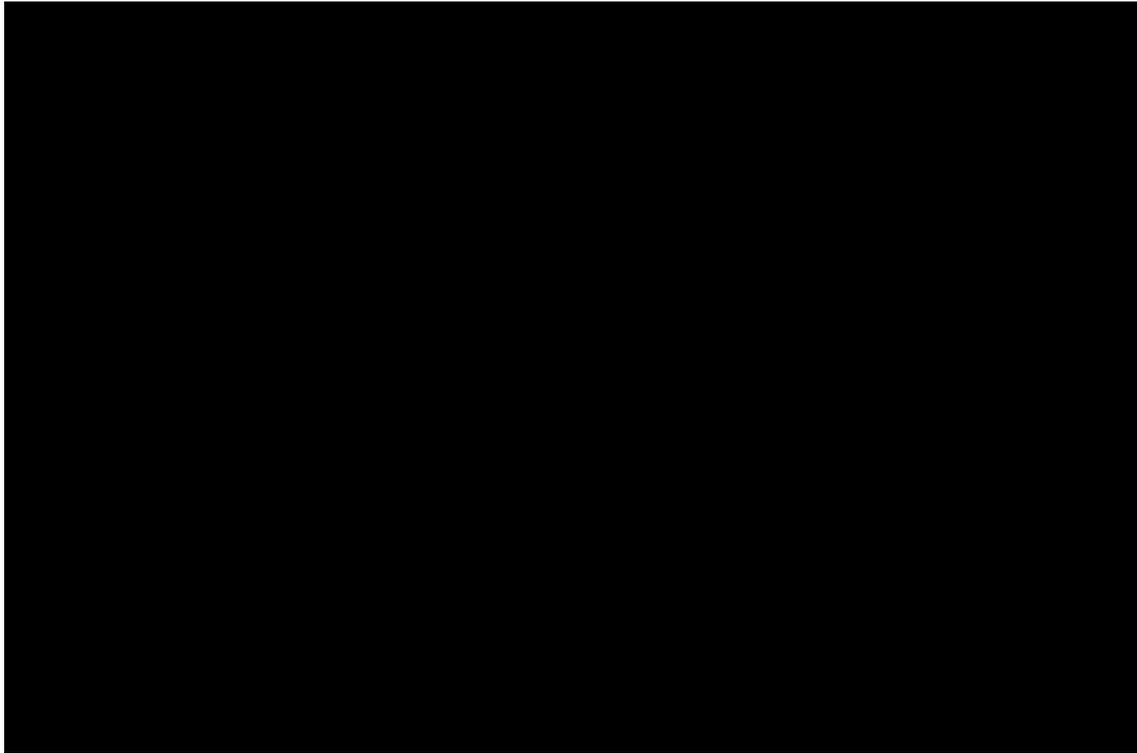
60. Laure Prouvost, *Wantee* (2013)

The installation was shown with, and as a reaction to, Tate's Schwitters retrospective exhibition. The title *Wantee* is a direct link to Kurt Schwitters' partner Edith Thomas, whose nickname was 'Wantee' because she asked everyone if they wanted tea: 'want tea?' The shabby cabin was built by Prouvost as the supposed house of her grandparents. She filled the house with different objects and filmed the whole thing whilst creating narratives about her grandfather and the objects on display. Her grandfather, a friend of Schwitters, was a conceptual artist. His last artwork was digging a tunnel from his house to Africa, in which he eventually disappears. In the exhibition there are two videos. The first video is displayed together with different objects and furniture in a poorly lit room, representing the house in the Lake District. In a separate room the second video is shown from the perspective of the grandmother's dreams. It is unclear how much of the grandfather's and grandmother's stories are real. Was he a conceptual artist, a friend of Schwitters? And was the grandmother a good friend of Wantee? Was she an artist as well, making ceramics and teacups with a bottom as the bottom? Is it important to know what is real and what is not? The narrational voice, Laure's voice, adds to the fictional biographical story. Her narration of what is happening, what happened, what the objects are and who made what, enriches the objects shown in the installation. Every object becomes part of the narrative in the videos and has in that way a biographical element attached to it, whether real or fictional. When watching the video, the narrative of the objects overtakes the grandfather's narrative, which makes the objects and the grandfather equal players in the narration.

Over the years I have tried to show the audience that the objects made were reflections of the characters I created, and have sometimes succeeded. This keeps a point of interest and research for me in trying to find a way without being too formal in my narration or too explanatory in connecting to the objects made by the heteronyms and their biography.

The objects in Marko Mäetamm's installation *Loser's Paradise (2007)* in the Estonian pavilion at 2007 Venice Biennale involved a narrative, like Prouvost's work, although from a different perspective.[90] The objects, videos and text-based works were all related to each other in a sort of *Gesamtkunstwerk*. The overarching narrative is told in an autobiographical manner in a text-based video work called *No title*. The words which flash up onto the screen describe the predicament of the artist, who finds himself in a situation that is impossible to solve – or at least that is what he thinks.

61. Marko Mäetamm, *No Title* (2007)

The main narrative goes as follows: after graduating from college and having two children, whom he loves very much, he is unable to find enough time in the day to do the things he loves. He has money, making art, his children and wife to worry about. His income as an artist is too irregular, so he has to take a job, which is, in his case, as the Dean of the Estonian Academy of Arts. He takes the job to get a bank loan so he can provide a flat for his family. The job takes up most of his time, and the only time he has to make art is before and after he finishes his job. This leaves him no time for his family. He feels guilty all the time for not spending time with his family. His bank loan is for twenty-five years and he is afraid his situation won't change during this time. He is in a vicious circle of doing everything in order to make art but in doing so he doesn't have enough energy to do the other things he is supposed to do as well. He meets a scientist during a small exhibition he has in Budapest and discusses the problem with him. The scientist tells him he has a solution and gives him a number to call. He is given an address to go to with his wife and children. The address is some sort of lab and his wife and children are directed into a room with just a bench. He is asked to go to the room next door. After a while the man who directed them to their room comes back and tells him the problem can be solved by killing his wife and children. He is in complete shock. After he pulls himself together, he has a surreptitious look next door and sees his wife and children playing. The man is still there waiting for him. He asks if there is no other way, to which the man replies: 'No, this is what you want'. After a pause the artist says, 'But how?' The man tells him the bench is an electric chair, or otherwise it will maybe be in a meat chopper. The artist says: 'No, I can't'. The man replies: 'Don't worry about it – and go home we will take care of this

[90] Marko Mäetamm, *Loser's Paradise*, 2007. 52nd Venice Biennial, Estonian Pavilion

tonight. You don't need to think of it any more'. The artist asks one more time if this has to be done, to which the answer is 'Yes'. The artist bursts into tears and is led out of the building. It is the worst night of his life and the next morning he goes back to the lab. He goes to the room where he has left his wife and children but it is empty, they are already gone. The only thing left is the bench. He is overcome by unbearable anguish.[91]

After this text the video states: *Actually it is like this:* at this point, the story starts from the beginning. The rest of the installation relates to the same problem the artist faced in the text-based video. There is a slide in the form of a pink bear, which is in fact revealed to be a meat grinding machine, a house which cries blood, a sandpit with a stork which is holding a hangman's noose and an animated video in which the artist chases his children and wife through their house with an axe.
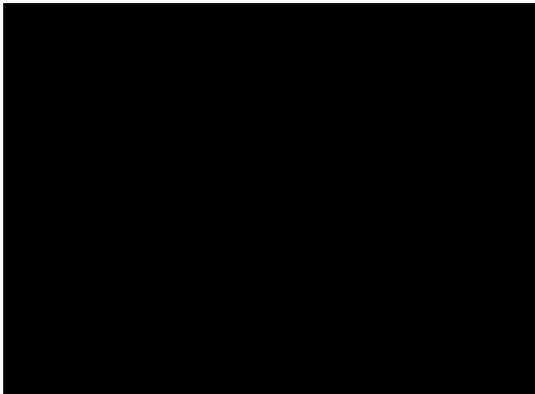
62. Marko Mäetamm, *Bear* (2007)
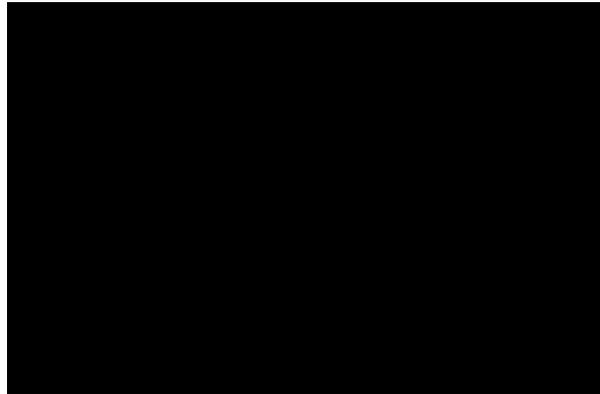
63. Marko Mäetamm, Bleeding house (2007)
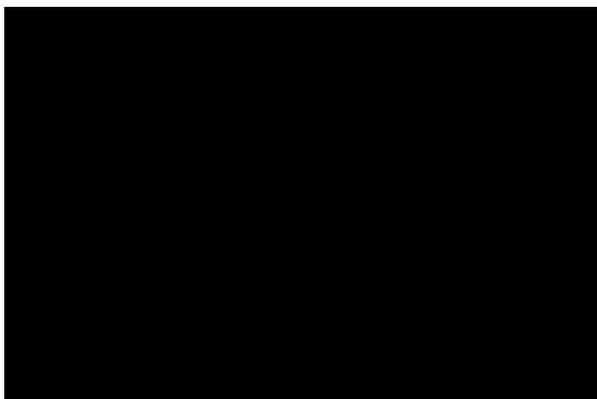
64. Marko Mäetamm, *Sandpit* (2007)
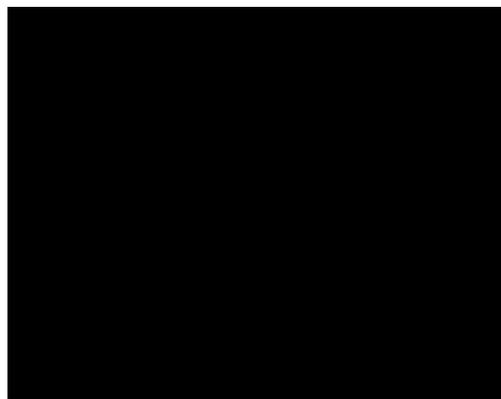
65. Marko Mäetamm, *Untitled* (2007)

The animation has the same repetitiveness as the text-based work. Every time the artist chases the family, they hide, he finds them, he tries to kill them with blood spatters everywhere, he leaves and they come out of hiding again, unharmed. It is this repetitiveness that reflects the vicious circle he can't escape. The solution given by the scientist is not a solution. It might be a thought, but it is too dark to really take into consideration, so the circle keeps going. Mäetamm is telling a personal story which is a

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[91] ''Works and Projects - Videos - Marko Mäetamm' *Marko Mäetamm*, available at:
<http://www.maetamm.net/projects-g-18-36-videos-2007.html> [accessed 19 August 2019]

common problem. It is a story of failure. Of failing to be all that you are supposed to be or supposed to want to be. It is a contemporary challenge that many people face. The story might be brutal and darkly humorous, but it is also a story of hope. The repetitiveness refers to the freedom we have to make a choice.

Mäetamm's work, described above, is important to this research for the way in which it exposes the construction of narratives and how characters are explained to the audience through direct and indirect methods. The grand narrative of the text-based work *No Title* aligns with the narratives of my heteronyms. The manner in which Mäetamm's objects and animation reflect his/his character's personality is similar to the way in which the artworks produced by my heteronyms speak to my/their own invented biographies. I have tried different ways of doing this. The first time was in 2013 with the Alain Borde Foundation's work *Fourche à Bêcher, Porte-manteaux, Fourche à Bêcher, Porte-manteaux (Garden Fork, Coat Rack, Garden Fork, Coat Rack).* I used a text-based narrative on paper to tell in a non-direct narrative way about the artist responsible for the work. In 2014 I conducted a fictional interview with Tom Singer. The interviewer was Aaron Hazan, from the online radio station Hotel Radio. The interview was meant to be about Tom's artworks, but Aaron changed the topic during the interview to Tom's living circumstances and the reason why he hadn't left his room since 2008. It was accompanied by an image of Tom's work. The interview was an indirect way of telling who Tom was. In 2016 I made a six-hour performance with Kees van Lankveld called *Alphabetical Order*, which started by telling biographical stories, a direct way of explaining the character Kees, and moved on to explain his project *Alphabetical Order*, in which he counts cars whilst walking to work and organises them according to colour and the alphabet, and finally became repetitive for the last four hours, when Kees stated the time he left and arrived at work, the type of weather it was on that day and the number of cars, and in what colour, that he counted. There were different prints made by Kees van Lankveld relating to the project *Counting Cars*. This was an indirect way of explaining Kees' obsessive behaviour. This search between direct and indirect characterisation is part of my research, and I have been researching this through the making of new work and the analysis of existing work.[92]

Similar to Laure Prouvost and Marko Mäetamm, William Kentridge uses objects and narratives to reflect on his life. These are not as direct as in the work of the artists mentioned above. Where Prouvost and Mäetamm verbalise their 'fictional' story, Kentridge's is through his own biographical image and through the objects, moving image and titles he incorporates in his work.

In *Right into Her Arms* (2016), a work by William Kentridge that was part of his exhibition at the Whitechapel Gallery in London in 2017, he combines projected images, drawings, props, found objects and video into a 'theatre' installation.[93] The miniature theatre has two sliding panels with projections. In the beginning the screens function as recipients of

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[92] Direct characterisation tells the audience what the personality of a character is: it tells them what a character is like. Indirect characterisation shows things that reveal the character. This can be done through a character's actions, things the characters say or when other characters talk about a character.

[93] 'William Kentridge: Thick Time', *Whitechapel Gallery* <https://www.whitechapelgallery.org/exhibitions/william-kentridge/> [accessed 28 August 2019].

the projections, but as the video moves on they also become the actors or performers of the mini theatre, due to the movements of the panels.
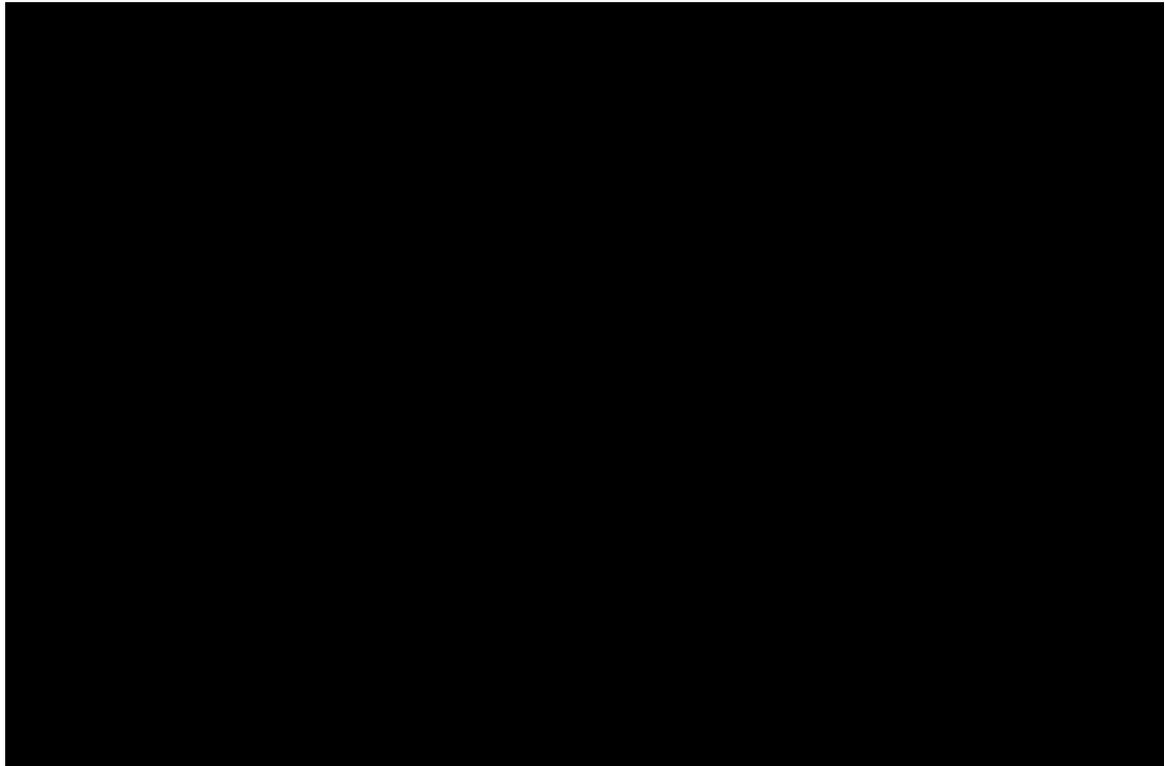
66. William Kentridge, *Right into Her Arms* (2016)

> It is about the oddness of desire. It is about the impossibility of the object of desire being adequate to what is expected of them.[94]

In my work I see the work made by the heteronyms as a reflection of their personas. These works or objects perform their personas like the panels performing in Kentridge's *Right into Her Arms.* This is an important part of my work, and is one of the reasons I am so strongly opposed to hiding behind the heteronyms. The characterisation of the heteronyms, and doing this in a public manner, makes the artworks more than just objects. The objects become the carrier of the narrative of the heteronyms, which is lost when one hides behind a name.

Nobody is hiding here

I have touched upon the use of the heteronym as a device for hiding. I have been interested in this type of use of the heteronym and I have been using it this way in the early stages of working under different names, but have come to the conclusion that the use of the term in this manner is very limiting, erroneous and moves away from the multitude of possibilities the heteronym has to offer. When using the heteronym as a

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[94] 'William Kentridge'. Embedded video on William Kentridge: Thick Time Whitechapel Gallery London

hiding device, the play with the character and the imaginative world one can create will become a solitary exercise. The developed character and their influence on the style of writing or working will still be interesting or stimulating to the creator but will be no more than that. After all, the public isn't part of it. When nobody knows that the author or artist is experimenting with different styles created through the making of a fictional character – who is making and writing the work – the inventiveness will be lost. The viewer or reader is intrinsic to the success of the invented character. The knowledge of the biography and personality of the imaginary character by the audience makes the playfulness and artistic merit of the created heteronym(s) into an alternative narrative structure. This alternative narrative structure is the environment where the heteronyms live.

> The word person, in its first meaning, is a mask. It is rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role. It is in these roles that we know each other; it is in these roles that we know ourselves. In a sense, and in so far as this mask represents the conception, we have formed of ourselves - the role we are striving to live up to - this mask is our truer self, the self we would like to be. In the end, our conception of our role becomes second nature and an integral part of our personality.[95]

> From womb to tomb we are bound by others[96]

You are who you are in relation to other people you know. This relation you have to other people is still one of the fundamentals in Western philosophy: the self/other distinction. Individualistic thinking, individualistic society, the self as reality contributes to this distinction, it constantly cuts ties between the self and others. The self is always connected to others, though. The self is different, is flexible, dependent on others you interact with; partner, parents, siblings, family, friends, colleagues, acquaintances and random people you meet. You are a different self, a different persona, with each of these different people, if ever so slightly. You play a different role. This role depends on the connections you have with the others. This connection with the others is even there when you are alone. You are still with them, they are still there with their opinions and their reflections on you, their criticism or compliments, their rejections or confirmations, your interpretation of their perception of you.[97]

Carl Jung worked with the Latin definition of the word persona, meaning personality and mask. The persona is a mask, according to Jung, which refers to the collective psyche: the mask impersonates individuality in such a way that the self and others believe in that identity. The mask can be seen as a role played to communicate the collective psyche. According to Jung, the persona-mask is a complicated system that negotiates the

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[95] Robert Ezra Park, *Race and Culture* (Glencoe, IL: The Free Press, 1950).

[96] *Cloud Atlas*, dir. Lana Wachowski, Lana, Andy Wachowski and Tom Tykwer, (New York: Warner Bros, 2013)

[97] Abeba Birhane, 'Descartes Was Wrong: 'a person is a person through other persons'', *Aeon*, 2017 <https://aeon.co/ideas/descartes-was-wrong-a-person-is-a-person-through-other-persons>.

individual consciousness and the social community. The persona-mask has two functions: the hiding of the true nature of the individual and the impression it makes on others.[98]

Mikhail Bakhtin sees personality as something that does not belong solely to the individual but is shared by all. He describes this in his model of the human psyche.[99] With this model, he brings the self and the other together. He introduces three ingredients to the model: I-for-myself, I-for-the-other, and other-for-me. Although I-for-myself and I-for-the-other are genuine in existence, only the I-for-the-other is reliable. I-for-myself is continually on the move. They are the internal conversations you have. They are the potential, the unrealized events, the dreams. With only the I-for-myself you would be constantly dissatisfied. Bakhtin argues that because the I-for-myself is ungraspable, it cannot communicate properly. This makes it an unreliable, untrustworthy source to explain myself to myself. The I-for-the-other, on the other hand, is a reliable source of information. The information in this instance doesn't originate from me but from what other people see me as – I am still aware of it, though. They are all the opinions, true or false, vicious or kind, that people have of me, and what I, from all these opinions, use to create my self-image. Bakhtin sees this as hard data you can use to get a better understanding of yourself. The I-for-the-other develops a sense of identity because it provides people with a mix of perceptions other people have of them. The third ingredient is the other-for-me which gives people the opportunity to include your perception of them in their own identity.[100] The distinction Bakhtin makes between the I-for-myself, the I-for-the other and the other-for-me could be a workable model of seeing the self in relation to the other. If you drew a conclusion from the model it would mean that the only reliable view of yourself would be the opinion other people would have of you. This could only (partly) work if the opinions other people expressed about you were truthful and honest. The image you have of the self, your self, can be unreliable from time to time but is part of the self and informs the self in that way as well. If the I-for-the-other were a reliable source of defining the self it would also mean that you could create a lot of selves based on the opinions of others, and you could create a non-reliable image of yourself: the masks wouldn't be you but would be the reflection others have of you. The masks would be you and at the same time wouldn't be you. It would be a you invented by others and accepted by you as a part of the self. It is the conversation between the I-for-the other and the I-for-myself that defines the self.

The heteronym works in a similar fashion. The heteronym can be seen as wearing a mask, as well. Not always in order to hide, but also potentially to give expression to different selves. It would be a you, the heteronym or the mask, invented by you, the self, accepted by the other, which can be the self and the other. It is this double role you play that creates the relationship you have with the others, the heteronyms. To unravel the complexity of the relationships the heteronyms have it is useful to define the relationships. First of all, there is the relationship the heteronyms have with their author. This relationship changes over time. In this research it starts with the creation in which the author takes off one of

[98] C. G. Jung and Joseph Campbell, *The Portable Jung* (New York: Penguin Books, 1976).

[99] Bakhtin.

[100] Caryl Emerson and Gary Saul Morson, 'Mikhail Bakhtin', in *The Johns Hopkins Guide to Literary Theory and Criticism*, Second edition (Baltimore, MD: The Johns Hopkins University Press, 2005).

their masks and creates an 'other' out of it. It is in this instance the I-for-myself which creates this character. This relationship will always be there but its intensity will change depending on the mood of the author, and it will change over time when the heteronym becomes more independent. The I-for-the-other facilitates the perspective of the creator and also the audience's commentary. The self's influence on the character through the I-for-the-other creates the renewed relation between the self and the other, the heteronym. The audience's commentary is the I-for-the-other as well. This is the second relationship the heteronym has which is unrelated to the author. It is the interaction between the audience and the heteronym and heteronym's output which creates a new connection. This performance of the heteronym is where reality and fiction can come together. The performance can also lead to the heteronym moving into the third ingredient of Bakhtin's theory whereby the heteronym enters the other-for-me field. This happens when the performer interacts with the public. The conversation with the public can lead to the heteronym's ideas influencing a member of the public's idea of themselves. This was the case with my performance *Kees van Lankveld, Presentation Alphabetical Order* (2010-2019). The conversation with the audience led the audience members to share their experience of obsessive behaviour. In that instance the heteronym Kees had an influence on the audience and entered the other-for-me area.

> To be is to be perceived and so to know thyself is only possible through the eyes of the other.[101]

Can you help me occupy my brain? [102]

> To create, I've destroyed myself. I've so externalized myself on the inside that I don't exist there except externally. I'm the empty stage where various actors act out various plays.[103]

The heteronym acts as a depersonalised self. The body is a vessel for different heteronyms to show their true self. Fernando Pessoa plays with the literary concept of heteronyms, which do exactly that. By creating multiple fictional characters, based in reality, he depersonalises himself. He is simultaneously the heteronyms and not the heteronyms. Pessoa is conscious of the consequences of his heteronomity. This heteronomity is turning into a hetero-anonymity. The various heteronyms, characters, alter egos and pseudonyms Pessoa works under or with are slowly eating away his self. He becomes one of them, losing his identity and gaining multiple identities. He is separating expression from himself and the heteronyms are the ones who express themselves. He is merely a vessel to articulate their opinions, their feelings, their writings. With the heteronyms, Pessoa seeks to produce complete works of art that do not express his personality. They do express personality, though. Why else would he write biographies containing their influences, professions and particular characteristics? There is no need to, if it is not relevant. This paradox, where on the one hand the heteronyms are an example of T.S. Eliot's Impersonal Theory of Poetry, in which the artist is supposed to reject the romantic theory that all art

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[101] Lana Wachowski, Andy Wachowski, and Tom Tykwer, *Cloud Atlas* (Warner Bros, 2013).

[102] *Paranoid,* Black Sabbath [Paranoid] (London: Vertigo, 1970)

[103] Pessoa and Zenith, *The Book of Disquiet*. P.254

is an expression of the artist's personality, and on the other hand the heteronyms are an expression of their personalities.[104] [105] Eliot states that:

> Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality.[106]

The heteronyms are an escape form personality and at the same time have a personality. Eliot depersonalises the poetry from the poet by expressing that the poet is a mere vessel for creating poetry. The poet, or more precisely the poet with personality and emotions, knows how to liberate themselves from this baggage. In this context, the Impersonal Theory of poetry can be explained as a form of auto/biographical writing in which the author expresses his longing to break away from his personality, from his self.[107]

In 'Borges and I',[108] Jorge Luis Borges raises some interesting philosophical questions relating to the self and to the person and the other. In the short story, there are two different selves at play, which can be understood as an incomplete image of the self. There is the public Borges and the private Borges. At the beginning of the work the narrator is trying to establish a separate identity by stating: the other one, the one called Borges.[109] Borges, the private Borges, mentions that he knows the public Borges and to emphasise this he sums up the things public Borges likes and does. He continues that there is a relationship with him, the narrator and that it would be an exaggeration to say that ours is a hostile relationship.[110] This emphasises that the narrator has their own identity. The poem continues in the second half by slowly eating away the identity of the narrator, and as a result slowly fusing together the narrator and Borges. The narrator states that he will remain in Borges, not in himself, if it is true that he is someone. Throughout the story the two different selves play different roles: the I is the public figure that people see, walking in the streets, it is the former Borges, his former self, the Borges from before he became a well-known author. It is the I-for-the-other.[111] The one called Borges is the writer, the writer as a character in the story. The writer Borges takes over the I, the former self. The writer Borges takes over the former self and his identity becomes that of the writer Borges. The text is an example of how T.S. Eliot saw his Impersonal Theory of Poetry. Borges escapes from his personality; he becomes the writer Borges. In the last sentence in Borges and I, I do not know which of us has written this page,[112] the identity of the I, the former Borges, and of the writer character Borges are completely erased.[113] The two characters or personas can be seen as two different masks that Borges was wearing as a public and

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[104] Eliot, Thomas Stearns, *Selected Essays* (London: Faber, 1999)

[105] Elisabeth W. Schneider, 'Review of T. S. Eliot's *Impersonal Theory of Poetry*', by Mowbray Allan, *Modern Philology,* 75.4 (1978), 420–24.

[106] T. S. Eliot, *Selected Essays*, 3rd enlarged edition (London: Faber and Faber Limited, 1953). P.21

[107] Max Saunders, *Self Impression: Life-Writing, Autobiografiction, and the Forms of Modern Literature* (Oxford; New York: Oxford University Press, 2010).

[108] Borges and Hurley. P.324

[109] Borges and Hurley. P.324

[110] Borges and Hurley. P.324

[111] Emerson and Morson.

[112] Borges and Hurley. P.324

[113] Borges and Hurley. P.324

private character, these two characters merged into one, the I-for-the-self.[114] The poem can be read as a struggle between the self and the personas.

Personas are the ones wearing the mask hiding the self. Fernando Pessoa plays with this alternative reading of the Impersonal Theory of poetry. He might be mocking the naïve reader by using auto/biography, the creation of his heteronyms, in an ironic way. Does this situate Pessoa's writing in support of high Modernist writing or is he part of the Modernist writers' movement engaging with life writing?[115] Possibly Pessoa is taking the Impersonal Theory one step further by escaping completely from his own personality; he completely destroyed himself. He is writing from the point of view of other personalities, outside his own personality. His personality is abandoned, but personality is not. Personality is fictionalised: he parts from his personality, like Borges in 'Borges and I', to become an author who writes to create rather than to suffer.[116]

Vacancy created by the others

The depersonalisation of personality is what method actors are after: they become, for a predetermined time, their on-screen characters in real life. I use the analogy of method acting to draw a comparison with the use of the literary concept of heteronyms. I am particularly interested in the creation of a fact-less biography. Method acting is a technique of acting in which an actor aspires to a complete emotional identification with the character they play. They use their own personal life experiences as a way of expressing their character as sincerely as possible. Method acting as used at present, and not as developed by Russian actor and director Konstantin Stanislavski, leads to actors, in variable degrees, staying in character when they are off set.[117] The documentary *Jim and Andy: The Great Beyond* provides an excellent in-depth view on how far an actor can go.[118] The documentary is filmed during the shoot and on the set of *Man on the Moon*, a film about the life and career of the comedian Andy Kaufman.[119] Jim Carrey plays Andy Kaufman both on and off set. He is portraying not only Kaufman but also Kaufman's character Tony Clifton. Throughout the filming Carrey refuses to break character, which gets him into complicated situations, and even results in him being injured when he continues to provoke a real wrestler. The depersonalisation of Jim Carrey whilst in character is comparable with the depersonalisation Pessoa undergoes whilst writing in character. The final expression might differ, but both rely heavily on abandoning one's own personality and becoming a fictionalised other. During the time the actors are living their on-screen lives in the outside world their lives are being put on hold: at that point they create an alternate biography that is not comparable with their own lives. After all, they are trying to emulate the emotions of the persona they are portraying, they are living,

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[114] Emerson and Morson.

[115] Saunders.

[116] Saunders.

[117] *Method Acting Reconsidered: Theory, Practice, Future*, ed. by David Krasner, (New York: St. Martin's Press, 2000).

[118] *Jim and Andy: The Great Beyond*, dir. Chris Smith (USA: VICE films 2017)

[119] *Man on the Moon,* dir. Forman, Miloš, (Los Angeles, Universal Pictures, 2000)

thinking and acting as their on-screen persona – it is not their own personality who speaks, they are not expressing their own feelings, it is the character's persona, it is the character's feelings they express. This, when in character, is the person facing you – it is still the person's body, but their mind is temporarily occupied by the fictional character.

The use of heteronyms, similar to method actors living in character, creates an autobiography devoid of facts. Writing, making and being a different personality create a timeline gap in the life of the person working with heteronyms: the person is temporarily unavailable, the individual has abandoned their personality. In Pessoa's case, most of the writings are not by him but are by his heteronyms. His life is inseparable from the multitude of characters occupying his mind. The heteronyms are living in the writer's mind until they appear on paper and enter reality. In this way these writings are by them: it is their writing style, their emotions, their lives put into writing. These writings, and living the life of others, this unavailability of the self, take away time from Fernando Pessoa or any other person working with heteronyms, resulting in a divide in a writer's or actor's being: a period when writers or actors are in character will create a nothingness in their lives, a missing of facts, a missing of time spent, an abandoned mind occupied by others, a partly fact-less biography. The fact-less biographical elements become theirs by filling their autobiography with the facts of life of their heteronyms or fictional characters. It is here where the friction between reality and fiction is revealed, it is here where fiction and reality coincide, it is here where their own lives and personas disappear.

A never-ending story

Biographically, the multiplicity of characters in Pessoa's work can be seen as a better expression of the author's personality than any of the individual characters could ever be. Unlike many pseudonymous authors, Pessoa seems not to be secretive, but the opposite:

> utterly guileless, psychologically honest, earnest rather than serving up ironic posturing. His heteronymic conceit did not spring from a desire to fool anyone or attract attention. This was a private matter.[120]

There are many theories about Pessoa's use of these heteronyms, and I am interested in the possibility that Fernando Pessoa was collecting personalities, whether intentionally or unintentionally – the collecting of personalities to finally become a full personality again: constructing himself by deconstructing himself. The different personalities he wrote as a method with the intent to find himself: to make a collection of himself, or maybe even a collection of different writing styles. The different heteronyms, with their own distinct writing styles, could be a collection making up a publication about writing styles, similar to Elias Canetti's *Earwitness: Fifty Characters*.[121] I ask myself here the same question as many people asked me. How many, and where does it end? How many characters would

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[120] Carmela Ciurara, 'Fernando Pessoa & His Heteronyms - Poetry Society of America', *Poetry Society* <https://www.poetrysociety.org/psa/poetry/crossroads/tributes/fernando_pessoa_his_heteronyms/> [accessed 7 September 2019].

[121] Elias Canetti, *Earwitness: Fifty Characters* (New York: Farrar Straus Giroux, 1986).

Fernando Pessoa have developed if his life hadn't ended so early? Did Pessoa have an end result in mind or was it a desire to keep developing new characters with no visible end in sight? Pessoa stated that the origin of his heteronyms came from 'a persistent and organic tendency to depersonalization and simulation.'[122] This can be seen as the starting point of his writing. He proceeds by saying:

> These phenomena - fortunately for me and others - intellectualize themselves.[123]

This can be read as a relief that this phenomenon is merely expressed in his mind, and doesn't affect anyone apart from himself. It can also be an explanation of how he changes the phenomenon of heteronyms appearing to him into a rational method to be able to write under so many names. If the deconstructing of himself was a conscious process, a deliberate investigation into how many characters he could divide himself into, the proposed theory of collecting personalities might be a valid proposition. This proposition is based on him as a person and on his personality of keeping and collecting. After he died, a wooden trunk was found containing roughly 30,000 unorganised manuscripts, on envelopes and loose pieces of paper, in journals and notebooks, on official stationery, on anything he could find to write on. This massive collection has the appearance of it to be intended for something – why otherwise keep all the documents? This could be considered in relation to Walter Benjamin's 'Unpacking my Library: a Talk about Collecting' (1931) in which Benjamin discusses the collecting of books but also sees the books as objects of desire, regardless of their intended function. [124] It seems that Pessoa's 'collection' of texts is kept not in a state of becoming objects to be put on a shelf but rather as a collection in a trunk, as an archive for future performances.[125] It might have been a blueprint for something for future use, it is hard to tell – the answer may lie in the thousands of manuscripts still to be investigated. Or it might be simply, as Pessoa mentioned once, a result of his weakness of being unable to finish anything.[126]

Shifting focus in narration

The idea of a fictional author, a heteronym, is not that far removed from an implied author. The implied author and the real author are not identical. The difference between a real author of flesh and blood and an implied author lies in the fact that the real author may put forward ideas, beliefs, emotions, etcetera, which are opposite, or similar, to their own real-life ideas, beliefs and emotions. The implied author, on the other hand, is a construct which comes from the idea that the reader doesn't need to know anything about the author to be able to understand the text. This doesn't mean that, as Barthes wrote, the author is dead and that the text speaks for itself.[127] The author is still very much alive, it

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[122] Pessoa.

[123] Pessoa. P.7

[124] Walter Benjamin, 'Unpacking my Library: A Talk about Book Collecting' [1931], in: *One-Way Street and Other Writings* (London; New York: Penguin, 2009). P.161

[125] K. David Jackson, *Adverse Genres in Fernando Pessoa* (New York: Oxford University Press, 2010). P.6

[126] Pessoa. P. vii

[127] Barthes.

is just not necessary for the reader to know anything about their life. The implied author will tell the reader nothing, they have no voice or direct means of communicating, it is the image of a writer created by the reader coming from the text. Herein lies their difference from a narrator who has a distinct voice in a narrative fiction. The implied author can be seen as a construct revealed during the duration of a story, and is composed of all the elements of the narrative work. The implied author, seen as a construct different from a conscious or second self, seems to be an appropriate method by which to distinguish the implied author from a real author and narrator.[128] The implied author seems to be a dressed-down heteronym. The ability is still there to write ideas, emotions, styles, beliefs that differentiate them from the self, the real author, but it is not a completely different person or entity. The implied author is created by the reader, whilst the heteronym is created by the writer.

The fictional author problematises the idea of portraiture, making us wonder who is portraying whom. Are the heteronyms making a portrait of the artist or is the artist making a portrait of the heteronyms? The construction of imaginary authorship can move the whole concept of objectivity, of being independent from individual subjectivity, into the realm of autobiography, in other words a strategy of im/personality. [129] Here the autobiography is based on a construct of an imaginary person. This im/personality strategy comes to expression in the use of focalisation, the perspective through which the narrative is presented. The relationship between narrator, focaliser and focalised is the nature of focalisation. Focalisation is the result of what the focaliser sees. The focalised refers to the subject presented to the audience or reader through the focaliser. The focalised is the subject of the focaliser. The spatial relation between the narrator, the focaliser and the focalised dictates the focalisation of a narrative. The shifting from the perspective of the narrator to character and back to the narrator, like what happens in 'Borges and I' when the perspective changes from Borges and Borges the writer, results in a plurality of perspectives and orientations toward the events in the narrative.[130] When talking about his heteronyms, Pessoa becomes the narrator of his heteronyms, he becomes part of the narrative he created. He becomes the main character, the focaliser of his own creation.

> I subsist as a kind of medium of myself, but I'm less real than the others, less substantial, less personal, and easily influenced by them all. I too am a disciple of Caeiro….[131]

His heteronyms are the focalised: they are the subjects of the greater narrative or world he has created. It is this world Pessoa sees which is the focalisation. When his heteronyms

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128 Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, New Accents, 2nd ed (London ; New York: Routledge, 2002).

129 Saunders.

130 Rimmon-Kenan.

131 Fernando Pessoa and Richard Zenith, *The Selected Prose of Fernando Pessoa* (New York: Grove Press, 2001). P.262

talk about him, they become the focaliser and he becomes the focalised. They are creating their own world in which Pessoa plays a role, in which they can be his master.[132]

When using the literary concept of the heteronym, the voice that is being used is important. The voice in literature is the individual style in which a certain author writes their work. There are three distinct ways of using the voice in writing. The first is the voice being used by the author to portray the narrator and imagine the thought patterns or characteristic speech the narrator might use. Second, the voice can represent the individual style of writing of an author, which includes syntax, semantics, diction, dialogue, character development, tone and pacing. It is a general concept that every author has their own distinct voice. The third is the voice of the character. Every character conceived by the author has its own recognizable voice. In comparison to the narrator's voice, which often uses the first person, the character's voice uses the third person. Fernando Pessoa used highly distinctive voices within the various heteronyms in his writing. He created horoscopes and biographies for his characters to determine their personalities.[133] He used these personalities to write in different styles, techniques and voices. The heteronyms were often in dialogue with each other or with Pessoa himself, to the extent that a jealous Campos, one of Pessoa's heteronyms, wrote to Ophelia, his then girlfriend, to forget about him.[134] These dialogues are a work in themselves, the heteronyms a variety of poets, writers of essays, translators, fictional writers and sometimes just the writer of one letter, and the discussions are of interest to this research. These discussions, a polyphony, between the different heteronyms create a world where Pessoa becomes one of them, not of the body but of the mind. The interest is there not because of the content of the conversation, although the appeal of the content is there as well – the idea of having a conversation between fictional characters and the real-life author is what sparked my interest in Fernando Pessoa in the first place. A driving force behind the research and art is to find a way of adapting this polyphonic manner of conversing from literature into contemporary art.

In my performance *We Are Not Ourselves All the Time and We Are Not All of Ourselves at Any Time* I used polyphonic 'conversation' between different performing heteronyms. This is an important step in my work and in creating narratives between the characters in a non-written context. This piece draws together the characters Kees van Lankveld, Pasithea Knijnt and Will Finch for the first time, bringing polyphonic conversation into a live performance. The characters not only converse, but also interrupt each other on stage: for example, Kees stoically proceeds with his performance even when Will Finch is starting his monologue and talking over Kees' narrative. The characters portray the different masks I am wearing – Kees the obsessive me, Will the political me and Pasithea the hallucinating me. I, Jeroen van Dooren, am wearing the mask of Kees van Lankveld: this brings me onto the same playing field as the other actors. I become the other, the actors become the other. I become Kees, they become Will and Pasithea.

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[132] Jerónimo Pizarro, 'How to Construct a Master: Pessoa and Caeiro.', *Portuguese Studies,* 33:1, (2017), 56–69.

[133] Jackson. P.6

[134] Pessoa and Zenith, *The Book of Disquiet*.

Even though the polyphonic narration surrounding Pessoa's work is something I am very interested in, the main force driving Pessoa's work, the creation of the seventy to eighty heteronyms, is the development of these characters. On the one hand this is done through the writing of biographies, the dialogues they have and the style they work in, and on the other through the output of all this writing, the actual work of the heteronyms. All these elements together, the different parts that create a self – in this instance a fictional self – portray the character Pessoa works towards. The making of these written characters is called characterisation. In literature characterisation is used to describe and introduce the characters and the role they play in a story. There are two ways of conveying the characters to the reader. The first is direct or explicit characterisation, in which the character is introduced by another character, the narrator or the protagonist himself to tell the audience about the subject. Indirect or inexplicit characterisation is subtler in its approach. The audience or reader has to discover themself what kind of character they are dealing with and what personality traits they have. In 'Tony Takitani', a short story by Haruki Murakami, Tony's father's character is a clear form of direct or explicit characterisation:

> Shozaburo Takitani was a man who possessed not the slightest hint of will or introspection with regard to history. He wanted nothing more than to be able to play his trombone, eat three meals a day, and have a few women at hand. He was simultaneously modest and arrogant. Deeply self-centred, he nevertheless treated those around him with great kindness and warmth. Which is why most people liked him. Young, handsome and good on his horn, he stood out like a crow on a snowy day wherever he went. He slept with more women than he could count. Japanese, Chinese, White Russians, whores, married women, gorgeous girls and girls who were not so gorgeous: he did it with anyone he could get his hands on. Before long, his super-sweet trombone and his super-active giant penis made him a Shanghai sensation.[135]

In this short piece of text, the narrator, in this instance the writer Murakami, introduces Shozaburo. He explains what type of person he is, where he lives, his social interactions, his profession and suggests that he is young and handsome. Throughout the story there are more direct characterisations of his persona:

> Shozaburo Takitani was not well suited as a father.[136]

Taken together, this gives the reader quite a complete characterisation of him. Although Tony Takitani is mainly written from a narrator's perspective, there are some instances of Shozaburo speaking himself, and these are his direct thoughts that are being expressed. This way of introducing or presenting a character is called indirect or implicit characterisation. In the same short story Shozaburo expresses a thought:

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[135] Haruki Murakami, *Blind Willow, Sleeping Woman* (New York: Harvill Secker, 2006). Pp.175,176

[136] Murakami. P.179

Hey, I know, the major told him suddenly one day. Why don't you let me be the boy's godfather? I'll give him a name. Oh, thought Shozaburo Takitani, he had forgotten to give the baby a name.[137]

Shozaburo is telling us that he is not very interested in the baby at that moment in time. In indirect or implicit characterisation there are five different ways of informing the reader about the character. Speech, thoughts, environment, actions and external appearance.[138] All of these five methods can be described from the character's point of view or from their interaction with other characters.

I have been looking at direct and indirect characterisation in relation to my work and the work of my heteronyms. The work relates to the heteronym's personality. Since Vasari, the conventional biographical method of art history has approached works of art in relation to the artist's life and personality.[139] It assumes a direct connection between artists and their art, and takes seriously the notion of authorship. The meaning of a work, its conception and execution, is seen as ultimately determined by the artist, with social and economic factors playing a secondary role.[140] Biographical researchers take their data from a variety of sources, such as brief anecdotal comments to autobiographies, notebooks, poetry, memoirs, journals, letters, fictional biography, occasionally the artist's signature or visual biography like self-portraiture. It seems pertinent now that all the writing Pessoa did circumscribing his work are an integral part of the actual work, the work written by the heteronyms. The artworks made by the heteronyms are telling the audience something about the character of the heteronym.

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[137] Murakami. P.110

[138] Rimmon-Kenan. Pp.61-67

[139] Giorgio Vasari, *Lives of the Artists* [vol 1 and 2], trans. George Bull, London: Penguin Books, 1987.

[140] Laurie Schneider Adams, *The Methodologies Of Art: An Introduction* (New York, NY: Westview Press, 1996). +ü´ß0876

Chapter 4: Practice 2015-19

Chapter 2: *Introductions* was a direct characterisation by me, Jeroen van Dooren – the author – to explain the derivation and conception of the heteronyms and expand on their individual characters and shared development. It is a description by me of the others, the heteronyms. I showed some of their work and explained how their persona(s) related to me or my ideas. Where the 'Introductions' chapter aimed to explain the work and influences of the heteronyms from my point of view. Chapter 4.1 *Heteronyms, Personas and Contemporary Art* offers a collection of autobiographical essays and works made and written by a selection of the heteronyms. The essays and work presented seek to further develop an understanding of their individual and combined characters. It is their voice(s) which are speaking here. This indirect characterisation is part of the interplay between me and them. In chapter 4.2 I discuss the issues raised with the performances I made during my PhD. The works of the heteronyms as discussed by me in chapter 2 *Introductions* and chapter 4.1 *Heteronyms, Personas and Contemporary Art* are at the basis of these performances.

4.1 Heteronyms, Personas and Contemporary Art

With this voice I'm calling me

a kaleidoscope of unfinished works writing and making the self language and subjectivity separate the self from the expression separate authorship from the making or production no fixed personality no fixed reality unable to escape language a biography which becomes more and more their biography the biography of my heteronyms become mine the system that once was becomes a non-system it becomes a temporary reality searching for a truth rewriting our history our preferred history we will start to believe our slightly fictionalized history there is no truth subjectivity is truth[141] this is what we believe is our truth our social media messages are real it is us our lives are great our dreams are real until we wake up our dreams are real until we stop believing in them this subjectivity the I am different than you my dreams my thinking my feelings what I see is different than you this is what is the truth or maybe it is a tailor-made version of reality a truth customized for you we are constantly changing facts rewriting history to make things easier to make them fit in with our preferred version of events we do this automatically we invent memories without thinking if we tell ourselves something happened often enough we start to believe it and then we start to actually remember it it becomes part of our identity objectivity is always around the corner but feels unreal in this after-the-facts society this kaleidoscope keeps turning always showing the truth at one point in time always objective in my subjective world

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[141] Søren Kierkegaard et al., *Concluding Unscientific Postscript to Philosophical Fragments*, Kierkegaard's Writings, 12 (Princeton, N.J: Princeton University Press, 1992).

Alain Borde Foundation

It was only late in life that my dad started talking about his interest in art. He was farming for most of his life and we were, and are, a big family so most of his time was devoted to these two things. After we sold the farm, because none of us, his children, wanted to become farmers, he started talking about Duchamp. He told us the story about how he heard of Duchamp and that he was so impressed by his way of thinking and his courage that he wanted to become an artist as well. He already knew by than that he had to take over the farm, but it was another ten years before this happened officially. In reality he was running the farm already. At that time, in the 1920s, it was not an option for him to do something else. He was the oldest son, so it was his responsibility to run the farm. Even if that had not been the case, at that time in his life he did not have the confidence to pursue a career in the arts, although he very much wanted to. He would not get support from his family, and his friends were all farmers or working in mills or factories. They would not understand. He decided to continue being a farmer and try and work as an artist on the side. This never happened, though. He married when he was 22, had his first child when he was 26 and had six children in total, of which I am the second child and oldest daughter. We all pitched in with the first and also last exhibition my dad held. We all thought at the beginning it was a big success, but after a few weeks it became apparent that all the art objects which were mostly found objects, garden tools and other objects used during his work as a farmer, were being used again in the way they were intended to be. My dad wanted to do the exhibition again with more explanation, but unfortunately, he died before he could make this happen. I started the Foundation with the sole purpose of granting him his last wish and restaging the exhibition. I am trying to find and buy all the objects in the exhibition, twenty in total.

Fred Robeson

I am not writing fiction I am inventing reality

This project I started is starting to confuse me. I am talking about the heteronym I created called Jeroen van Dooren. The ever-complicating second life I created made me think about who I am. What is my body and what is my mind? What do people see when they see my body – and is it temporarily another mind? *Who am I and who is me?* is a short fictional story I wrote to discuss the mind connected to or disconnected from the body in relation to the heteronym I created.

Who am I and who is me?[142]

Getting up in the morning in this ever-surprising world I look in the glass that reflects my image and see the reflecting glass looking back at me.[143] I wonder who he is today. Who is staring at me from the glass that reflects the me? When I turn around, I am not sure if he is still there, if he is examining the back of my head. When I turn my head back towards the glass that reflects the me, he is still there. I can feel his eyes searching for me or for Jeroen. The curious eyes of the reflection trying to understand who is in front of him. The same face every day. The same face probing and searching for who he is. He wonders if he will still be there when he returns tonight. Does he choose to be there and wish me goodnight? There are many I but just one Jeroen and just one me. It is the physical manifestation called Jeroen who people meet. Or is this manifestation something that is shared? Do I have the same physique and do the others share this physique? I and the others are all I and then there is Jeroen. Me and I are the same, although I like to talk about I but not about me. Me is the object of confusion: I am the subject being investigated. Me and I are leaving together. Multiple I occupying me. People see the me but not the I, the I is to be discovered. I am staring from the reflective glass to me, me is out there. The decision about who I am is not decided by me, me is just a transitional object; it is the I, the subject, who is trying to gain control. I am leaving and taking me with (me?).

Being in a room with the person who is being paid to investigate the I but is staring at the me and the I who is enjoying the silence of the conversation. Writing down notes on our non-existent conversation about the I but in reality, he is making a shopping list for tonight's dinner party organised by his newly wed wife who is all

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[142] The 'me' in this text is the body shared by all the characters, whereas the 'I' is Fred, and sometimes Fred is wondering which of the characters the 'I' can be as well. The text is about Fred thinking he is the 'real' person and Jeroen is the fictional person.

[143] I wanted to make a connection with the film *Glass* by M. Night Shyamalan, in which James McAvoy brilliantly plays the character Kevin Wendell Crump, a character with dissociative identity disorder, portraying 23 different personalities. The reflective glass looking back at me instead of using a mirror is this reference *Glass, dir.* M. Night Shyamalan (Universal Pictures (United States) Walt Disney, Studios Motion Pictures, 2019)

about I. He himself is ironically more about the me. He mentioned the I needed more time and that it might be beneficial to be in a group of I: the I's me will be there as well. I think he is contemplating upgrading his wine so his I will make a good impression tonight and takes some of the pressure he feels about the me away. I am sure the payment for my group of I will be beneficial. His wife will be happy about him spending less time looking at the me in his reflecting glass. She keeps mentioning she will put in a double sink and mirror in the bathroom but so far this hasn't happened. He doesn't want to do physical work; he was once a hand model, you know. The I group sessions are a good opportunity to meet like-minded people, he says… He doesn't mention the me. He is calling I Jeroen when I am leaving the room me attached to I. Me is following I around, I can't seem to shake me of I, it is an attachment in the form of a white male, regardless of who I am, relentless he is. The me was formed biologically; it can only be changed to a certain extent. The I was much stronger but is easier to change. The I is always plural. It is the I my parents gave me, it is the I my friends gave me, it is the I my partner gives me, it is the I other people give me. It is the I-for-the-other.[144] The multiple I are in me, the I-for-myself is creating a harmony of voices trying to be one I – unreliable, though.[145] So who is thinking here? I and Jeroen are still here, followed around by me. I can see me: does that make me exist or do I think I see me but me is an illusion? I am here. I think, therefore I am.[146] Me is still attached, though, unshakeable, following I around. Walking through my front door I wonder if me is still there. Is me still waiting to see I and is this I the same I which left the house this morning? Influenced by today's events, is it even possible it is the same I, did the I of this morning vanish? Back home staring at the reflective glass me is still there gazing back, unfocused. Me is definitely there, Jeroen as people know him as well, I am not sure if I is there as well.

It is a different I today but me is still there: me will never leave. Me is still observing I, me is single-minded. The attachment and I are moving away from the glass that reflects me's image. Yesterday I decided to go along with the group meeting organised by the person who is being paid to listen to the many I; only one me is present. The person who is observing the numerous I starts by saying he is happy so many could come; most of the I didn't have a choice, though, they have to go where me goes. I and me are asked to sit down – apparently it is Jeroen again.

Who am I and who is me? Me is still there, although they are calling me Jeroen van Dooren, my fictional character. I am looking at the mirror and I see Fred Robeson staring back at me. My project has taken on a life of its own. The I-for-myself still unreliable, the I-for-the-other unreliable as well. The I-for-the-other are calling me Jeroen, the I-for-the-other are calling me Fred. Fernando Pessoa was talking about the destruction of himself. [147] Borges was taking over Borges. [148] Is Jeroen taking over me? I am glancing one more time at the reflecting glass. It is still me. I am on my way to the same person I meet every day for another session. I hope he is getting somewhere today. On my way over I see friends on the street

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[144] Emerson and Morson. P.63-68

[145] Emerson and Morson. P.63-68

[146] Descartes.

[147] Pessoa and Zenith, *The Book of Disquiet*.

[148] Borges and Hurley. P.324

greeting me, calling me – Jeroen, or at least they are trying. They do know I am Fred but insist in trying to pronounce this impossible name. Always with a smile as if it's a joke. I sometimes feel Fred is slipping away into nothingness. Is Jeroen destructing Fred? Is Fred becoming Jeroen? I created this stage where there is barely room for I any more. Maybe I should have approached the creation differently. If only I had said Fred Robeson is presenting Jeroen van Dooren or made Jeroen van Dooren into a project, instead of a person separate from I. Instead of Fred being a fictional character. Instead of Fred being one of the others. I could have been me but I became Jeroen. I fictionalised myself. I am losing myself. Having arrived at the person who is paid to listen I sit down on the stylish but comfortable sofa. He is getting his notes. He calls me Jeroen; I correct him. He sighs. I thought we were past this. Me too. Another sigh. He flips back his notes. This is going to be a long hour.

This was the last session for the next six weeks. I am off to Chile for a residency. It will be a relief finding me and I being able to make I-for-the-other reliable again. Nobody knows me there so I and me will be Fred, the whole of Fred and nothing but Fred. Walking back over to Brixton market I realise I am missing New York; I miss Lana. This will be my last year in London. I need to go back to regain my sanity, to go back to being Fred. Leaving Jeroen behind, at least for a while. Our lives have been intertwining for such a long time that I sometimes wonder who I really am. Did the fiction I set out for myself become my I: is his life my life? Am I him? When you wear a mask for so long you forget who you were beneath it.[149] Back at home, passing the reflecting glass in the hallway, I see it is still me – I just wonder who I is.

Detaching yourself from being the artist

I started writing short stories and characters when I had just moved to the Netherlands with my parents and brother Dave in the early '80s. I didn't think much about it, and wrote mostly because I was living in a small apartment in Eindhoven and my mum was nervous about us playing outside. We came from a small town called Pahrump in Nevada, with miles of empty desert around us. The change from a town to a small city wasn't easy for my mum, and as a result we stayed inside a lot. I always had a rich fantasy life and as a result of being inside I started writing and drawing. The drawing led me to an interest in architecture which I later studied at the Technische Universiteit Eindhoven. My life, in short, both during and after studying, is as follows: personally, I had a girlfriend called Emma, who became pregnant by me, Lana was born, we got engaged, Emma got hit by a drunk driver in her car, she died; Lana was in hospital in a coma, she came out of hospital, we moved to New York. Work-wise: after graduation I got my first job at van Aken Architecten, we moved to New York where I started working at Perkins Eastman: I was getting more and more frustrated by all the rules and regulations within architecture and started drawing again, I started making art, I invented Jeroen to be able to make art, which wasn't necessarily approved of by my work; I quit my job to become a full-time artist.

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[149] Alan Moore and David Lloyd, *V for Vendetta* (New York: Warner Books, 1990).

I have two bodies of work. The first is under my own name. I am interested in the environment we live in. This can be cities and villages but also the natural environment. They are both in constant flux. As we see now, our natural environment is more and more under threat because of air pollution, CO2, plastics, global heating etc. Our cities are under constant change as well, through wars, regeneration and an expanding population. I am interested in these topics more from a personal point of view. I don't want to become too political but I still want to show change.

67. Fred Robeson, *Unbuilding Permanent Structures; refugee cities* (2016), concrete canvas, steel, acrylics, print, pencil, 90 x 180 x 200 cm, exhibited at Tulca Festival of Visual Arts, Galway, Ireland (2016)

That being said, *Unbuilding Permanent Structures¸ refugee cities* (2016), became a political work. The rudimental tent shape, a reference to the temporality of refugee camps, is made out of concrete canvas, a permanent material which refers to the permanence of some refugee camps.

68. Fred Robeson, *Rebuilding 1, 2 and 3* (2016), concrete, acrylic, inkjet print, 8 x 8 x 80cm, exhibited in 'Lost in the woods', The Square Gallery, London (2016)

Rebuilding 1, 2 and 3 are concrete casts of tree trunks which are covered with prints of disintegrating nature. The concrete refers to the disappearing nature which is replaced by concrete buildings.
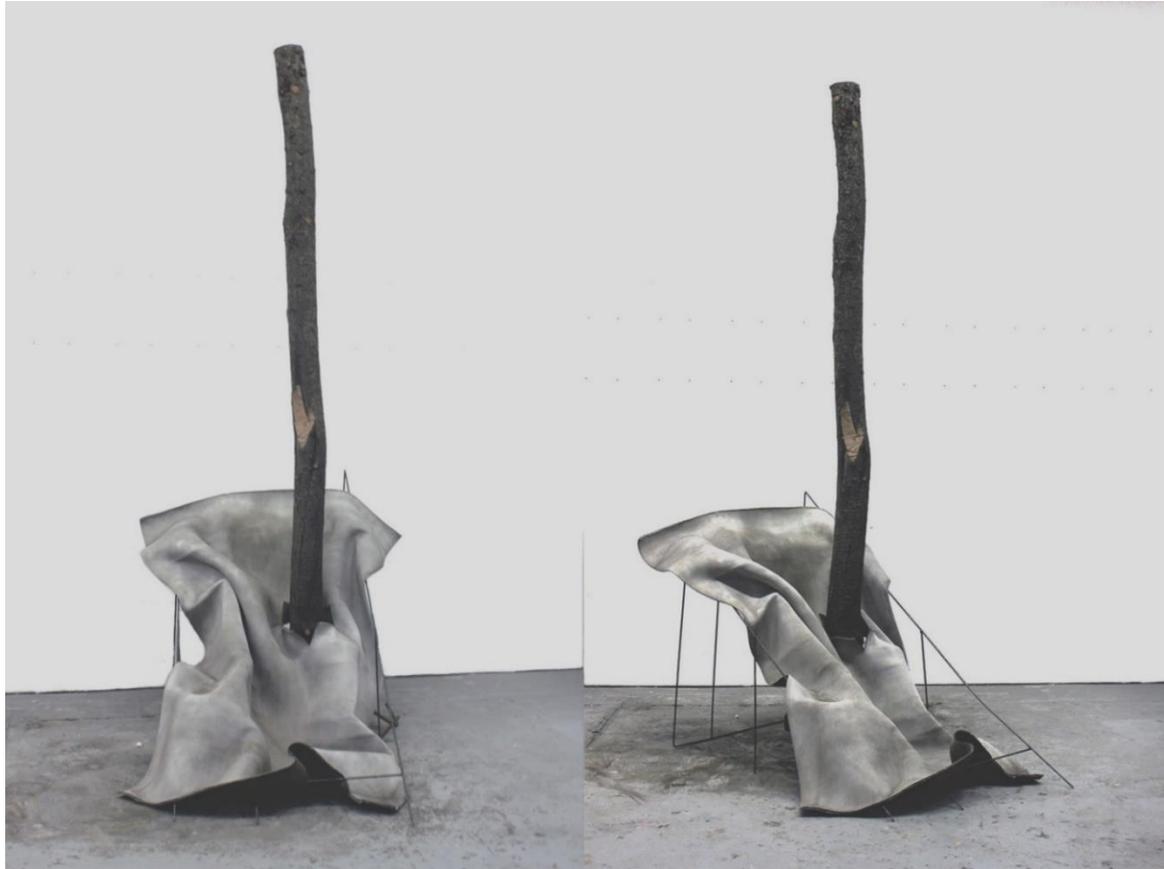
69. Fred Robeson, *Urban Decay* (2017), concrete canvas, tree trunk, steel, 230 x 75 x 130 cm, exhibited at 'There's Something Lurking in the Shadows that Might be Interesting', Dyson Gallery, Royal College of Art, London (2019)

Urban Decay and Erosion Termination both made in 2017 are experiments with concrete canvas, steel and tree trunks. I wanted to bring in more natural elements and combine these with components used in construction.

Urban Dilapidation and Environmental Rebuild are created in 2017 and are experiments with transferring prints onto concrete canvas with the aim to find a different carrier closer to materials used in construction.

70. Fred Robeson, *Erosion Termination* (2017), concrete canvas, steel, 200 x 100 x 130 cm

71. Fred Robeson, *Urban Dilapidation* (2017), concrete canvas, acrylics, inkjet print, 20 x 30 cm, exhibited in 'Daybreak', Royal College of Art School of Fine Art Research Exhibition, 2017

72. Fred Robeson, *Environmental Rebuild* (2017), concrete canvas, acrylics, inkjet print, 30 x 20 cm, exhibited in 'Daybreak', Royal College of Art School of Fine Art Research Exhibition, 2017

In my 6-week residency in Pontificia Universidad Católica de Chile I continued to work with concrete canvas and image transfers. I used real trees this time to print on.

73. Fred Robeson, Installation Pontificia Universidad Católica de Chile, inkjet print, acrylics, concrete canvas, varnish, tree trunks, 60 x 40 cm and 7x, 20 x 30 cm and 3 tree trunks, 80 x 8 x 8 cm, exhibited in: 'Molten Capital Artist Residency', Pontificia Universidad Católica de Chile, Santiago, Chile (2018)

My second body of work is related to Jeroen van Dooren and the heteronyms he develops. [150] I created a biography of him, and from that I started to make the other characters. I developed the heteronym Lana Robeson, who is based on my daughter – it is also her name. I took everything straight from her life, adding no fictional elements to it. The work is not made by my daughter, though – it is the heteronym Lana who is making it. The second heteronym I created was Kim Lee. The idea came after I had made the work *Gentrification Croydon* (2016). I wanted to take that specific image transfer technique and work with abstract images on canvas. At the time I was also reading about and visiting Zombie-Formalism exhibitions in New York.

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[150] **Fred Robeson**: I designed the heteronym Jeroen van Dooren in 2008; at the time I was still working as an architect for Perkins Eastman in New York. I liked architecture: I still do, but I wasn't happy with all the rules and regulations I had to abide by. Drawing was always a way of escaping from reality for me, especially as a child, just after we moved from Pahrump to Eindhoven. I had a particular interest in drawing landscapes and cityscapes. I started drawing more and more again in 2008 as a result of being unhappy with my work, and I developed an interest in paint and print as well. I had a few exhibitions, mostly in empty spaces and some in artist-run galleries, and I started to go to openings and exhibitions by contemporary artists. As time went by, I wanted to do more than land/cityscapes but I was a bit anxious about what my colleagues and managers would make of this. I also didn't want to become disillusioned by the definitive position I was giving myself within the art world. I didn't want to become an artist with one type of work or an oeuvre which could lead me to a place where I would be dictated to by my own work, where I had to create artworks that people expected me to make. I was reading a book called *The Book of Disquiet*, by Fernando Pessoa, which was written under the heteronym Bernardo Soares. I started researching Fernando Pessoa and the literary concept of the heteronym. After some reflection, I decided I would create a heteronym who would make other heteronyms. This way I could work under different names and experiment freely. I could hide behind the heteronym and produce work which was less aesthetically pleasing or more experimental. I would be able to produce different work and exhibit under as many characters as I could come up with. There would be no pressure of having one style, and I could develop a character, make one work and move on from that specific character if I wasn't happy with the result, or when it would feel finished. Whilst working as an architect I did quite well for myself. I bought a house, paid off the loan and still had enough money for me and my daughter Lana to live a more than comfortable life; I didn't need to work for money any longer. I decided to bring the heteronym to life by hiring an actor. I needed someone who was available for a longer period of time, preferably an artist who was skilled but with no ambitions for himself; he had to have a good memory but didn't need to think for himself, and he had to be Dutch and fluent in English. I decided to hold auditions and hoped for the best. I ended up with two good candidates. The first candidate was great! Well-spoken, confident, in his late twenties and had some great painting skills. He was in a way the perfect candidate. I went for the second candidate, though. He wasn't as great. A bit shy and definitely not well spoken. He was a little bit weird. I did see more potential in him in the long run, though. I went for him because I thought he was easy to control and to direct. He was smart enough to remember the texts I handed to them for the audition. He wasn't brilliant but had enough enthusiasm to make up for it. He needed this project. His name was Jeroen van Dooren. The last few years Jeroen and I worked together intensively. I wrote all the applications and he was the face and maker. I got him into the Royal College of Art, which was nerve-wracking, and I started to come up with ideas for the character Jeroen to make. The main idea was to let him play around with the other heteronyms I created over the years and see how he could develop that. I am still directing and steering him, though.

74. Fred Robeson, *Gentrification Croydon* (2016) Polyethylene, acrylic on canvas 40 x 30 cm

Karl Kuznetsov aka Carl Smith[151]

Another morning like any other. Waking up or trying to wake up. Waking up, forcing myself to get up. Waking walking in my white room. The mirror is fixed: I hit it again. I catch myself in the splinters of glass falling, the glass remains as it hits the grey rubber floor. I can see my face falling and hitting the floor as well. No pain, though. I keep looking at my face on the ground. I am a temporary entity, of no importance, I am anywhere, I am at multiple places at one point in time. Moving shifting sliding jumping. Most of my thoughts are like the butterfly effect. Moving and expanding like tree roots streaming down multiple timelines. I have multiple lives, constantly splitting, leaving one behind whilst moving another into a new direction. Ever expanding in our many interacting worlds.[152] I keep jumping from world to world like Quinn Mallory in *Sliders* but in a more metaphysical way, trying to find reality in my world.[153] In some worlds I am Jeroen, our bodies and biographies merging in a temporality till I disappear again. In others we live side by side in complete freedom. Pasithea comes and goes in its own delirium and I wonder, if I keep dividing myself into different worlds, whether they are all still me? All the others, spread, living parallel lives in interacting worlds, creating different identities. Every decision I make creates another me in a different world, with the possibility of meeting each other as a result of different decisions leading us back to the same point in time. To the same world. To the same dimension. To the same place. To the same person. Did I leave my dimension, and is the other me the real me living in the right world? What is the right world anyway? I keep meeting Jeroen, although it is always a coincidence and always a different version of Jeroen. We're living in the same world from time to time which I flow in and out of. I don't know any more who is following who. Does Jeroen meet me, or do I meet him? Is it a preconceived intervention when he finds me? When he becomes me? He calls me a heteronym; to me this is just a structure he invented to deal with our multiple dimensions. I am him, I split from him after a decision he made. He decided not to go to the psychiatric hospital, I did go. The fictional persona he created for me after our first chance meeting after our split is what he thinks I am, but I am not. My life in the institution feels like *Groundhog Day.*[154] His indecisiveness about my life in his world leads to my life being more like *Russian Doll*, with an ever more disintegrating world.[155]

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[151] This story is about Carl discussing the fact that we are the same person and that his part of me is slowly forgotten by not working with him for a long time. The separate world is a metaphor for the life I once led. The person I once was – but I am now slowly forgetting about how it felt to be him/me.

[152] Many Interacting Worlds is a quantum mechanical theory in which it is proposed that there are parallel worlds who interact with our earth. 'Many Interacting Worlds Theory: Scientists Propose Existence and Interaction of Parallel Worlds' *Phys Org*, available at: <https://phys.org/news/2014-10-interacting-worlds-theory-scientists-interaction.html> [accessed 21 October 2019].

[153] *Sliders,* dir. Tracey Tormé and Robert K. Weiss (USA: St. Clare Entertainment, Universal Television, 1995)

[154] *Groundhog Day, dir.* Harold Ramis (Woodstock: Colombia Tristar Film, 1993)

[155] *Russian Doll (TV Series), dir.* Leslye Headland, Jamie Babbit, and Natasha Lyonne, (New York

Today will be tomorrow and yesterday is today. I am living in a time loop moving from dimension to dimension. The urge is there from my side to find each other again, to be able for me to survive. My life in his world has to be kept live, similar to Bastian keeping Fantasia alive in *The NeverEnding Story.*[156]

City, Universal Television 2019)

[156] *The NeverEnding Story,* dir. Wolfgang Petersen (Munich: Constantin Film, Bavaria Film,

Producers Sales Organisation, 1984)

Kees van Lankveld

Continuation of idée fixe; 17th of April 2006

I met Jeroen van Dooren in 2006. It was the 17th of April 2006 when I met him. I met him in the morning at 08:17. 17 past 8 was the time. He was walking down the street on the 17th of April 2006. I kind of knew him but not really when I saw him walking. When he passed me, I said 'hoi'. I greeted him on the street when he was walking by at 8.17am. It is here where I met him. It was in a town called Erp where he was strolling. I was hiking and thus going much faster. He said 'hallo' in passing. I knew him from Facebook: that is where I knew him from so I kind of knew him. His brother Sander is my friend and colleague, and this is why I was familiar with Jeroen. He didn't know me when he strolled by on the 17th of April 2006 but I knew him. I knew him from my friend Sander's Facebook. He was looking around and I was watching when I walked by and said 'hoi'. He said hallo and moved on. It was a short encounter, the meeting at the 17th of April. I continued counting.

On the 17th of April it was 10°C when I left for work. The temperature was 10°C on the 17th of April 2006; it was sunny. Sunny it was when I left for work. I was on the move at 8:05am. 5 past 8 it was when I was leaving. It was Monday the 17th of April 2006. Monday is red. I was counting red cars on Monday. April the 17th is red. Red cars will be counted. The red cars will be organised alphabetically on this sunny day. The sun was shining when I was counting red cars. 49 red shades ordered alphabetically. The 49 red shades were to be counted. They were ordered alphabetically in my notebook. My notebook was where I noted down the 49 different shades of red. The little book has 49 pages with 49 red squares. The 49 red squares in the spiral notebook are ordered alphabetically. Counting cars in the sun on Monday the 17th of April 2006. On this day, Monday the 17th, I see Jeroen walking towards me. It is 08:17am when I see him. Jeroen's walk is more a stroll. Strolling towards me at 08:17 he says 'hallo'. 'Hallo', he said when he was walking towards me to which I responded 'hoi'. 'Hoi', I said as he was walking by. I was halfway to work as I was counting cars in the sun. On this sunny Monday the red cars had to be counted. The 49 shades of red were to be ordered in alphabetical order. In alphabetical order the red shades are Alizarin Crimson, Amaranth, American Rose, Auburn, Burgundy, Burnt Sienna, Candy Apple Red, Cardinal, Carmine, Carnelian, Cerise, Chestnut, Coquelicot, Coral Red, Crimson, Dark Red, Falu Red, Fire brick, Fire Engine Red, Flame Red, Indian Red, Lava, Lust, Maroon, Persian Red, Persimmon, Pigment Red, Raspberry, Red, Red-brown, Red-Violet, Redwood, Rose, Rose madder, Rosewood, Rosso corsa, Ruby, Rufous, Rust, Salmon, Sangria, Scarlet, Sinopia, Terracotta, Tomato, Tuscan Red, Upsdell Red, Venetian Red, Vermilion. Those are the colours I was counting on the 17th of April. I counted 1 Amaranth, 2 Auburn, 2 Burnt Sienna, 2 Cardinal, 2 Carnelian, 2 Chestnut, 2 Coquelicot, 2 Coral Red, 2 Crimson, 2 Dark Red, 2 Falu Red, 3 Fire Engine Red, 3 Indian Red, 3 Lust, 2 Red, 3 Red-Brown, 1 Redwood, 2 Rose Madder, 2 Rosso Corsa, 2 Rufous, 2 Salmon, 2 Sangria, 2 Sinopia, 2 Tomato, 3 Upsdell Red, and 2 Vermilion cars. These are the cars I counted on the sunny Monday. The cars I counted were organised in alphabetical order when I

was walking to work. I arrived at work at 8:32am. 32 minutes past 8 was when I arrived, at work that was. On the sunny morning of the 17th of April 2006.

Counting Cars

My project counting cars was started in 2006. 2006 was when I started counting cars whilst walking to work. I counted 245 colours divided into five different shades. The five different shades were divided by 49 colours per shade. The five different shades were red, orange, yellow, green and blue. I counted the colours on different days. On Monday I count red cars, on Tuesday I count orange cars, on Wednesday I count yellow cars, on Thursday I count green cars, on Friday I count blue cars.

I started with five works, which were the 49 different shades per colour. These works were the schedules of the next series of works. The first schedules were ordered alphabetically. The five different colours, Red, Orange, Yellow, Green and Blue, each have 49 different shades. These five schedules were ordered alphabetically. The colours were ordered alphabetically in weeks 1, 6, 11, 16, 21, 26, 31, 36, 41, 46 and 51. That is how they are ordered.

Red

Colours of red cars to be counted on Mondays whilst walking to work[1][2]
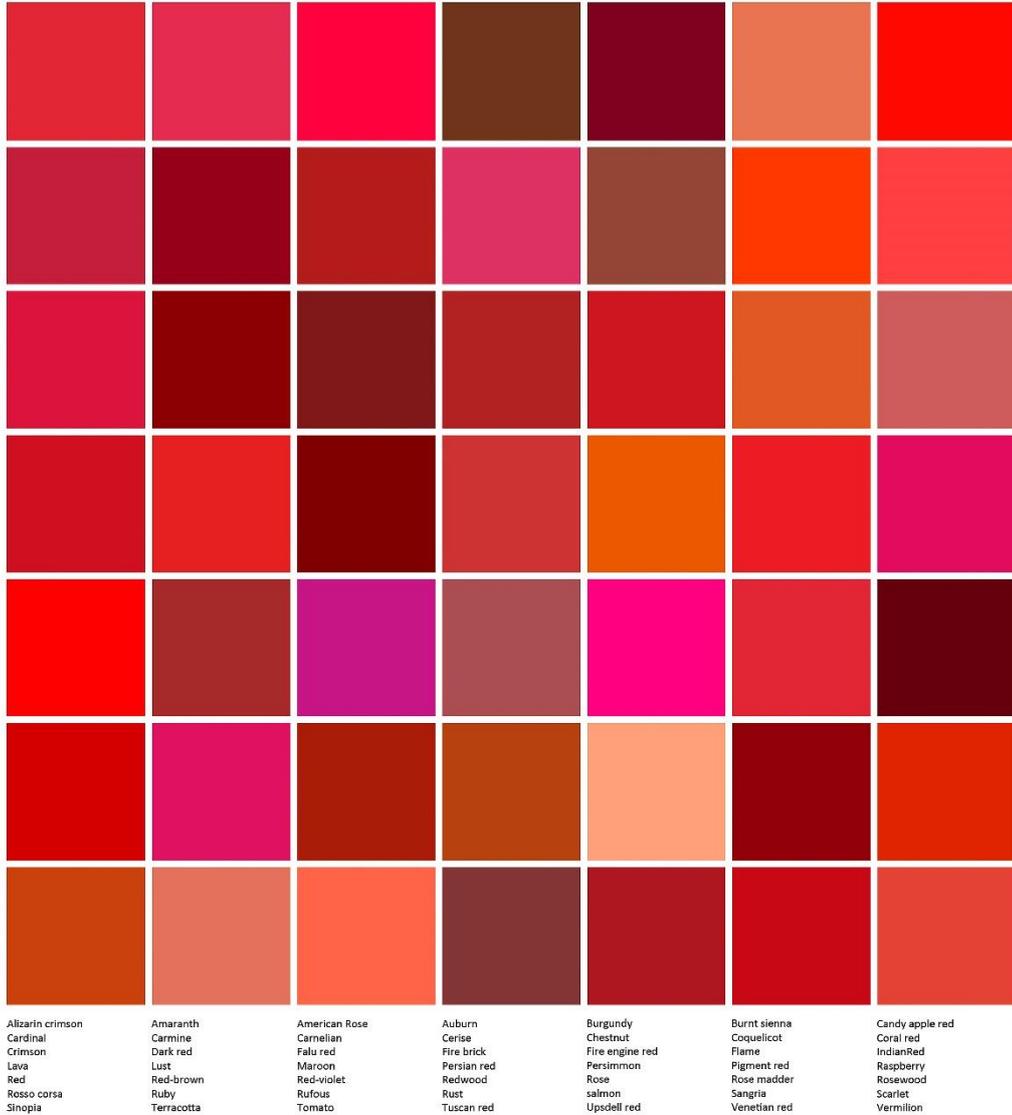
Alizarin crimson	Amaranth	American Rose	Auburn	Burgundy	Burnt sienna	Candy apple red
Cardinal	Carmine	Carnelian	Cerise	Chestnut	Coquelicot	Coral red
Crimson	Dark red	Falu red	Fire brick	Fire engine red	Flame	IndianRed
Lava	Lust	Maroon	Persian red	Persimmon	Pigment red	Raspberry
Red	Red-brown	Red-violet	Redwood	Rose	Rose madder	Rosewood
Rosso corsa	Ruby	Rufous	Rust	salmon	Sangria	Scarlet
Sinopia	Terracotta	Tomato	Tuscan red	Upsdell red	Venetian red	Vermilion

[1] Cars to be counted include: sedan, hatchback, station wagon, mpv, caddy, vans (up to 3,30 m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.
[2] The colours of the cars counted in weeks 1, 6, 11, 16, 21, 26, 31, 36, 41, 46, 51 shall be presented in alphabetical order.

75. Kees van Lankveld, *Red Alphabetical Order* (2010), A0 Giclée print, Exhibited in: 'Collective Contemporary Art', The Royal Dublin Society, Dublin, Ireland (2010)

Orange

Colours of orange cars to be counted on Tuesdays whilst walking to work[1][2]

Amber	Apricot	Atomic tangerine	Bittersweet	Bronze	Burnt orange	Cadmium Orange
Carrot orange	Champagne	Copper	Coral	Dark orange (web colour)	Dark salmon	Deep carrot orange
Deep saffron	Gamboge	Gold	International orange	Mahogony	Mandarin Orange	Matisse Orange
Melon	Ochre	Orange	Orange peel	OrangeRed	Orange (web colour)	Pantone Orange
Papaya Whip	Pastel orange	Peach	Peach-Orange	Peach-Yellow	Persian Orange	peru
Portland Orange	Princeton Orange	Pumpkin	SAE/ECE Amber	Safety Orange	Strong orange	Sunset
Tan	Tangelo	Tangerine	Tea Rose	Tenné	Ubuntu Orange	Vivid orange

[1] Cars to be counted include: sedan, hatchback, station wagon, mpv, caddy, vans (up to 3,30 m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.
[2] The colours of the cars counted in weeks 1, 6, 11, 16, 21, 26, 31, 36, 41, 46, 51 shall be presented in alphabetical order.

76. Kees van Lankveld, *Orange Alphabetical Order* (2011), A0 Giclée print, Exhibited in: Open Winter Show, RuaRed, Dublin, Ireland (2011)

Yellow

Colours of yellow cars to be counted on Wednesdays whilst walking to work[1][2]

Amber
Canary Yellow
Gold
Lemon Glacier
Mellow Yellow
Saffron
Unmellow Yellow

Apricot
Chartreuse Yellow
Goldenrod
Light Goldenrod
Metallic Gold
School Bus Yellow
Vanilla

Aureolin
Citrine
Jasmine
Light Goldenrod Yellow
Mikado Yellow
Selective Yellow
Yellow

Banana Yellow
Cream
Jonquil
Light Khaki
Mustard
Stil De Grain Yellow
Yellow (crayola)

Beige
Cyber Yellow
Khaki
Light Yellow
Pastel Yellow
Straw
Yellow (munsell)

Buff
Dark Goldenrod
Lemon
Lion
Royal Yellow
Sunglow
Yellow (ncs)

Cadmium Yellow
Ecru
Lemon Chiffon
Maize
Safety Yellow
Titanium Yellow
Yellow (pantone)

[1] Cars to be counted include: sedan, hatchback, station wagon, mpv, caddy, vans (up to 3,30 m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.
[2] The colours of the cars counted in weeks 1, 6, 11, 16, 21, 26, 31, 36, 41, 46, 51 shall be presented in alphabetical order.

77. Kees van Lankveld, *Yellow Alphabetical Order* (2012), A0 Giclée print, Exhibited in: Unrequited Hatred, The Shed, Galway, Ireland (2012)

Green

Colours of green cars to be counted on Thursdays whilst walking to work[1][2]

Apple Green	Asparagus	Bottle green	Bright green	Caribbean Green	Chartreuse (web color)	Dark Olive Green
Dark Spring Green	Dartmouth green	Fern	Forest green (traditional)	Forest green (web)	Green	Green-yellow
Harlequin	Hunter green	India green	Islamic green	Jade	June bud	Jungle green
Kelly green	Lawn Green	Lime Green	Mantis	Midnight green	Mint leaf	MSU Green
Neon green	Office green	Olive	Olive Drab	Pakistan green	Pale Green	Paris Green
Persian green	Phthalo Green	Pine green	Pistachio	Rifle green	Sacramento State green	Sap green
Sea green	Shamrock green	Skobeloff	Spring Green	Tea green	Teal	Tropical rain forest

[1] Cars to be counted include: sedan, hatchback, station wagon, mpv, caddy, vans (up to 3,30 m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.
[2] The colours of the cars counted in weeks 1, 6, 11, 16, 21, 26, 31, 36, 41, 46, 51 shall be presented in alphabetical order.

78. Kees van Lankveld, *Green Alphabetical Order* (2011), A0 Giclée print, Exhibited in: Open Winter Show, RuaRed, Dublin, Ireland (2011)

Blue

Colours of blue cars to be counted on Fridays whilst walking to work[1][2]
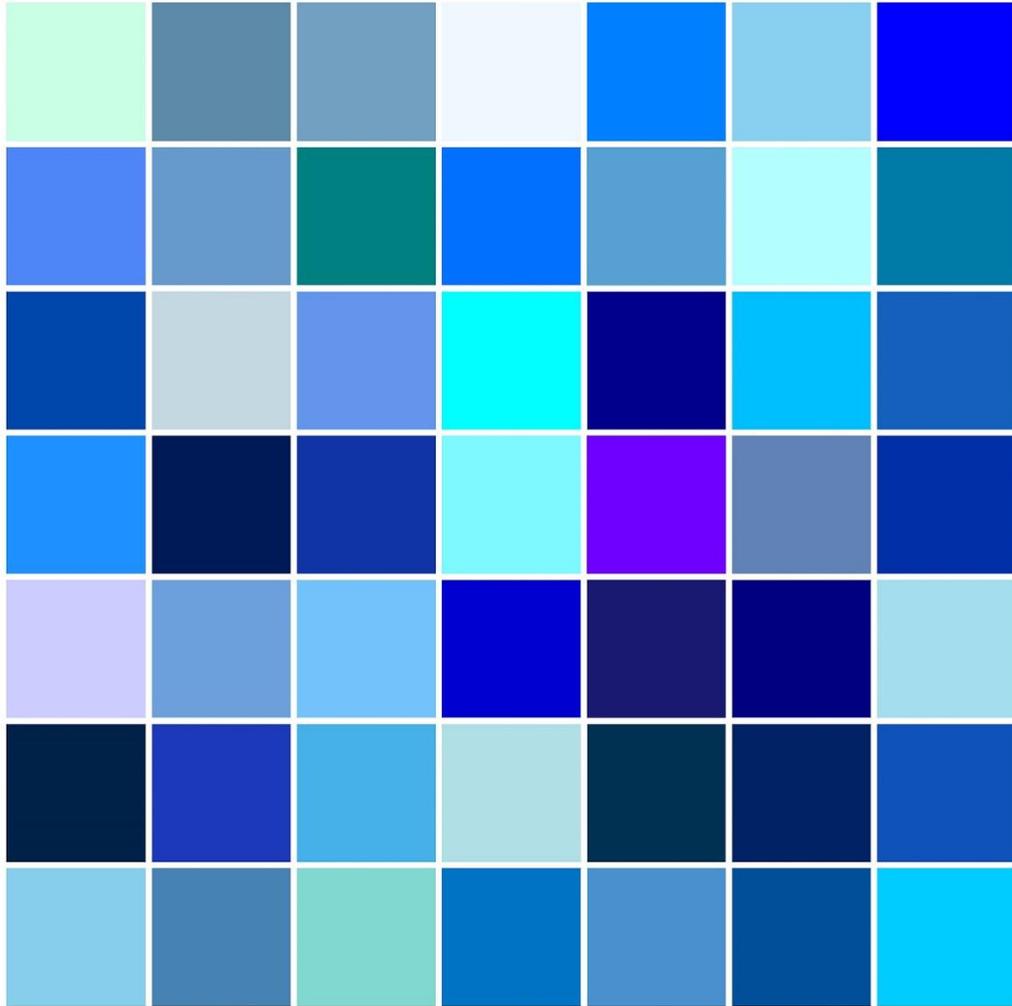
Aero Blue	Air Force Blue	Air superiority Blue	Alice Blue	Azure	Baby Blue	Blue
Blueberry	Blue-Gray	Bondi Blue	Brandeis Blue	Carolina Blue	Celeste	Cerulean
Cobalt Blue	Columbia Blue	Cornflower Blue	Cyan	Dark Blue	Deep Sky Blue	Denim
Dodger Blue	Duke Blue	Egyptian Blue	Electric Blue	Electric Indigo	Glaucous	International Klein Blue
Lavender Blue	Little Boy Blue	Maya Blue	Medium Blue	Midnight Blue	Navy Blue	Non-Photo Blue
Oxford Blue	Persian Blue	Picton Blue	Powder Blue	Prussian Blue	Royal Blue	Sapphire
Sky Blue	Steel Blue	Tiffany Blue	True Blue	Tufts Blue	Usafa Blue	Vivid Sky Blue

[1] Cars to be counted include: sedan, hatchback, station wagon, mpv, caddy, vans (up to 3,30 m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.
[2] The colours of the cars counted in weeks 1, 6, 11, 16, 21, 26, 31, 36, 41, 46, 51 shall be presented in alphabetical order.

79. Kees van Lankveld, *Blue Alphabetical Order* (2014), A0 Giclée print, Exhibited in: Royal College of Art Graduation Show 2014

They are ordered differently in the other weeks of the year. In weeks 2, 7, 12, 17, 22, 27, 32, 37, 42, 47 and 52 the colours are organised according to RGB code: these five works will look similar, as are the five works just shown. In weeks 3, 8, 13, 18, 23, 28, 33, 38, 43 and 48 the colours are organised according to CMYK code: these five works will look similar, as are the five works just shown. In weeks 4, 9, 14, 19, 24, 29, 34, 39, 44 and 49 the colours are organised according to HEX-triplet code: these five works will look similar, as are the five works just shown. In weeks 5, 10, 15, 20, 25, 30, 35, 40, 45, and 55 the colours are organised according to HSV code these five works will look similar, as are the five works just shown. The works ordered in RGB code, CMYK code, HEX-triplet code and HSV code are still to be made. They look similar, as are the five previous works shown, but the order in which the 49 squares are arranged differs. These 20 works are still to be made. The 5 x RGB code, 5 x CMYK code, 5 x HEX-triplet and 5 x HSV code are not finished yet.

The five works previously shown. The works *Red Alphabetical Order, Orange Alphabetical Order, Yellow Alphabetical Order, Green Alphabetical Order, Blue Alphabetical Order* are the schedules for the 245 works *Alphabetical Order Counted Cars.*

The 245 works of counted cars show the results of me counting cars whilst walking to work in weeks 1, 6, 11, 16, 21, 26, 31, 36, 41, 46 and 51. The works are:

80. Kees van Lankveld, *Complete Series Alphabetical Counted Cars (2010-2019), 245 x A3*

Aero Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	2	4	0	0	1	0	0	0	0	10

10

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m], micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Air Force Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
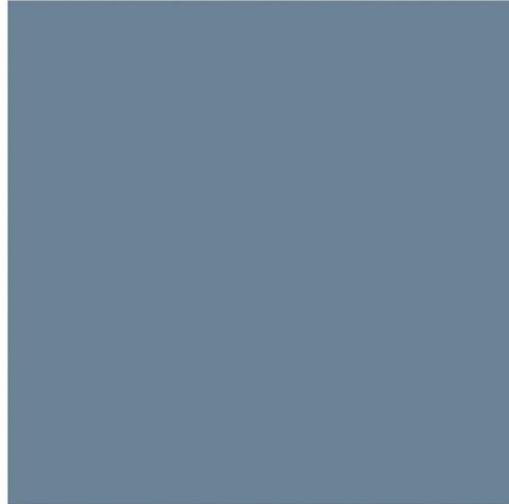
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	1	0	2	0	0	0	0	0	0	4

4

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m], micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Air Superiority Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	2	0	0	1	0	0	2	0	0	8

8

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m], micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Alice Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	1	0	0	0	0	1	0	0	3

3

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m], micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Alizarin crimson

Colours of red cars counted on Mondays whilst walking to work[1]

weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	0	3	4	0	0	0	1	1	0	12

12

1. Cars counted according to "Red alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Amaranth

Colours of red cars counted on Mondays whilst walking to work[1]

weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	2	0	1	1	0	2	1	1	1	10

10

1. Cars counted according to "Red alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Amber

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	2	2	0	1	4	0	1	0	0	14

14

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Amber

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	2	3	0	0	0	0	0	0	5

5

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

American Rose

Colours of red cars counted on Mondays whilst walking to work[1]

weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	0	0	0	0	0	0	1	1	0	3

3

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Apple Green

Colours of green cars counted on Thursdays whilst walking to work[1]
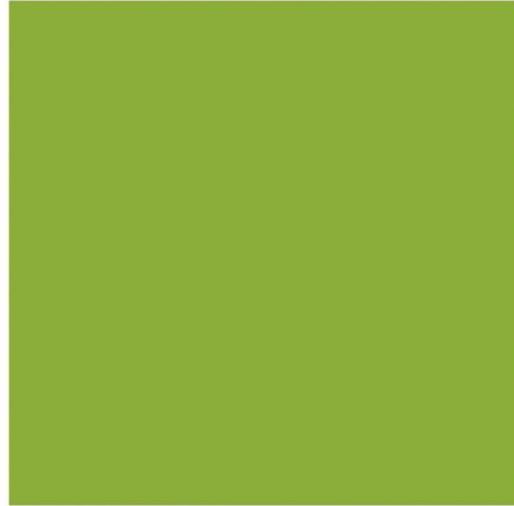
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	5	2	4	0	0	0	2	1	5	0	22

22

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Apricot

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	0	0	0	1	1	0	2	0	0	6

6

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Apricot

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	4	0	2	1	0	0	0	0	0	0	7

7

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Asparagus

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	3	0	0	0	0	0	0	0	3

3

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Atomic Tangerine

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	4	2	0	3	1	0	0	4	0	0	0	14

14

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Auburn

Colours of red cars counted on Mondays whilst walking to work[1]

weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	4	2	1	1	1	3	2	4	1	1	0	20

20

1. Cars counted according to "Red alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Aureolin

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	4	0	0	3	1	0	0	4	0	0	0	12

12

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Azure

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	1	1	1	3	1	1	1	1	1	13

13

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Baby Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	1	1	1	3	2	1	2	2	2	16

16

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Banana Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	0	1	0	3	0	0	1	0	0	6

6

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Beige

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	1	2	3	0	2	2	2	1	1	16

16

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Bittersweet

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	2	1	0	0	0	0	1	0	0	5

5

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
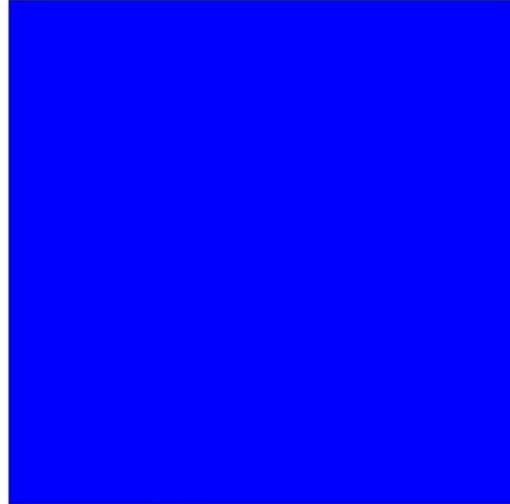
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	1	1	1	3	1	1	0	1	2	15

15

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Blueberry

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	1	1	3	2	1	1	1	2	13

13

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Blue-Gray

Colours of blue cars counted on Fridays whilst walking to work[1]
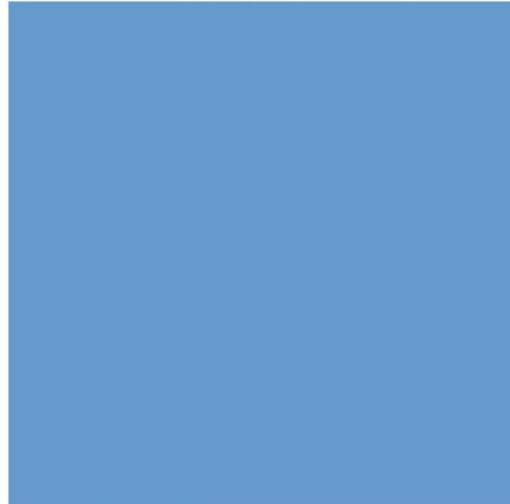
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	1	2	1	3	1	1	2	1	1	16

16

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Bondi Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	1	0	2	3	1	1	0	1	1	14

14

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Bottle Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	2	0	0	1	0	0	2	0	0	8

8

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Brandeis Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	5	1	1	2	2	1	1	2	1	1	17

17

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Bright Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	2	3	0	0	0	0	0	0	5

5

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Bronze

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	0	0	1	0	0	0	0	0	3

3

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Buff

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	2	0	2	2	1	1	0	2	2	14

14

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Burgundy

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	0	2	3	0	0	0	1	6

6

1. Cars counted according to "Red alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Burnt Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	2	1	1	2	1	2	2	1	14

14

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Burnt Sienna

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	0	0	0	0	0	0	2	2

2

1. Cars counted according to "Red alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cadmium Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	0	2	1	0	0	0	0	0	7

7

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cadmium Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	0	5	1	3	0	2	2	1	5	0	22

22

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Canary Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	1	2	0	2	1	2	1	0	3	3	20

20

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Candy Apple Red
Colours of red cars counted on Mondays whilst walking to work[1]
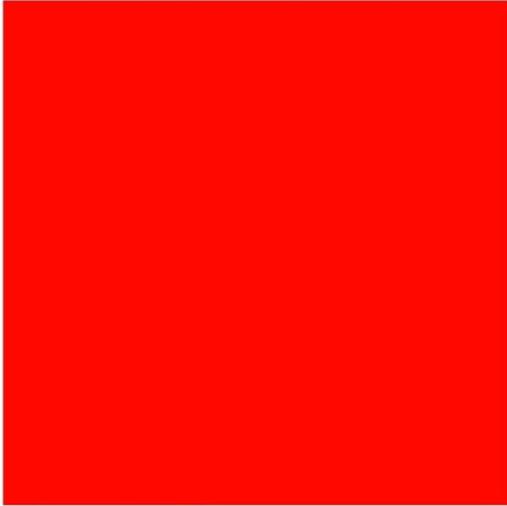
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	6	6	0	2	8	4	1	15	7	2	52

52

1. Cars counted according to "Red alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cardinal
Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	2	1	1	2	1	1	0	2	2	13

13

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Caribbean Green
Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	1	1	1	2	2	0	1	1	1	12

12

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Carmine
Colours of red cars counted on Mondays whilst walking to work[1]
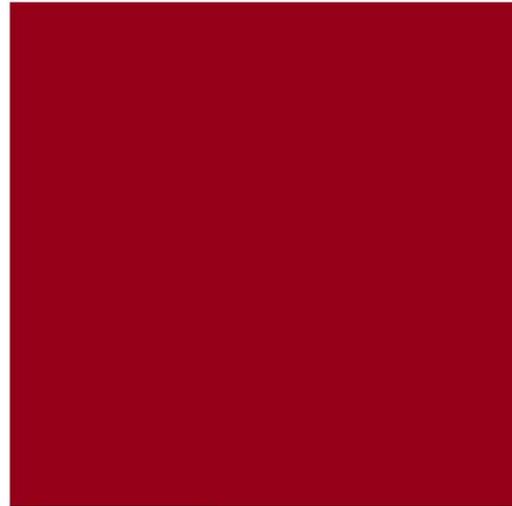
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	0	1	0	1	1	0	0	0	0	5

5

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Carnelian

Colours of red cars counted on Mondays whilst walking to work[1]
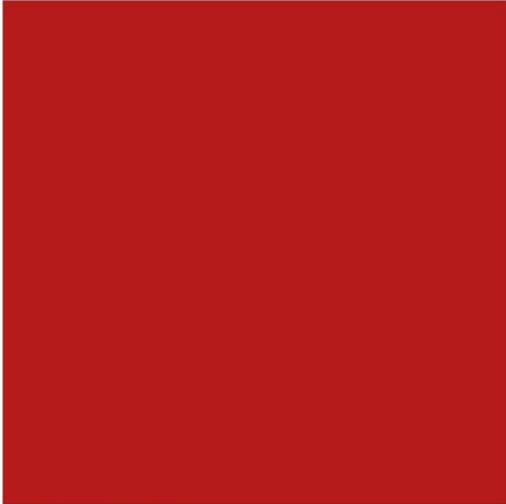
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	1	1	0	1	2	0	1	0	7

7

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Carolina Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
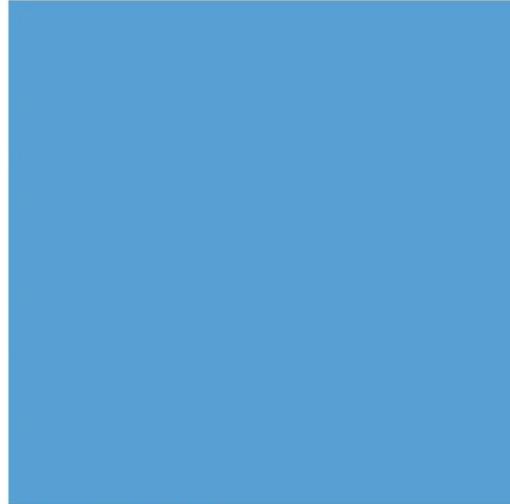
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	6	0	2	2	5	2	1	2	2	1	25

25

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Carrot Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	3	1	0	1	2	0	1	1	2	11

11

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Celeste

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	0	0	2	2	2	2	2	2	4	19

19

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cerise

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	1	1	2	1	1	1	0	1	0	9

9

Cerulean

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	5	0	2	2	6	2	1	2	2	1	23

23

Champagne

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	2	3	0	0	2	0	0	0	7

7

Chartreuse (Web Colour)

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	1	2	0	1	2	2	2	1	15

15

Chartreuse Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	3	1	0	2	3	0	2	2	0	17

17

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Chestnut

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	0	1	3	0	1	0	0	0	1	7

7

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Citrine

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	6	1	2	0	2	0	2	2	0	5	2	22

22

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cobalt Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	3	0	1	2	2	3	2	2	2	1	20

20

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Columbia Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	4	2	2	0	0	5	0	1	3	2	19

19

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Copper

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	3	0	2	1	1	2	1	1	13

13

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Coquelicot

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	2	1	2	2	0	3	0	0	1	13

13

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Coral Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	1	1	1	0	2	0	0	1	6

6

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Coral

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	2	2	1	0	0	0	0	7

7

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cornflower Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	3	2	0	0	5	6	2	1	3	1	26

26

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cream

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	2	1	2	0	3	3	0	2	2	0	20

20

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Crimson

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	2	0	1	1	1	0	1	0	2	1	12

12

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cyan

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	4	2	2	0	2	5	0	1	3	2	23

23

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Cyber Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	2	0	0	0	5	1	2	5	1	19

19

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dark Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	4	2	1	0	1	2	3	1	1	1	16

16

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dark Goldenrod

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	2	1	0	2	3	0	2	2	0	14

14

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dark Olive Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	0	2	1	0	2	2	1	1	0	1	15

15

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dark Orange (Web Colour)

Colours of orange cars counted on Tuesdays whilst walking to work[1]
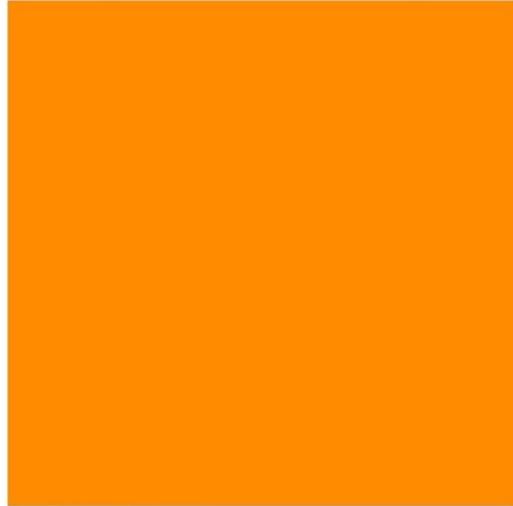
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	2	1	0	2	1	3	2	1	13

13

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dark Red

Colours of red cars counted on Mondays whilst walking to work[1]
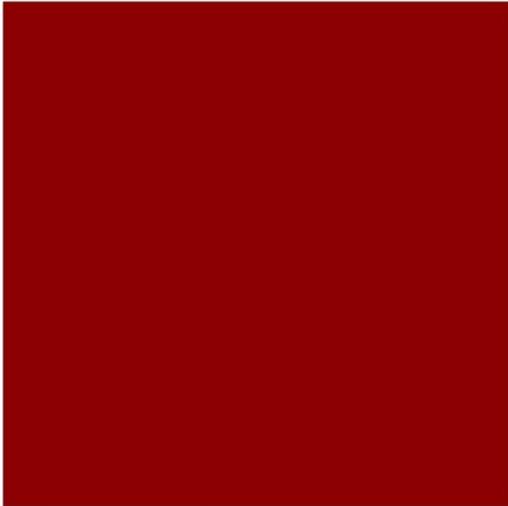
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	3	1	1	1	1	2	0	0	0	0	11

11

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dark Salmon

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	2	0	1	0	0	0	0	0	7

7

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dark Spring Green

Colours of green cars counted on Thursdays whilst walking to work[1]
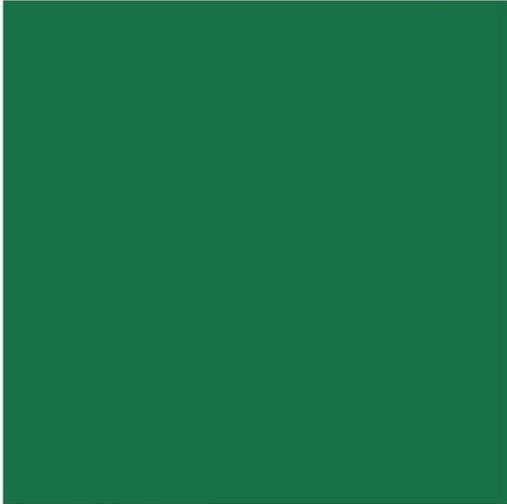
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	3	0	1	2	2	0	1	2	1	1	16

16

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dartmouth Green

Colours of green cars counted on Thursdays whilst walking to work[1]
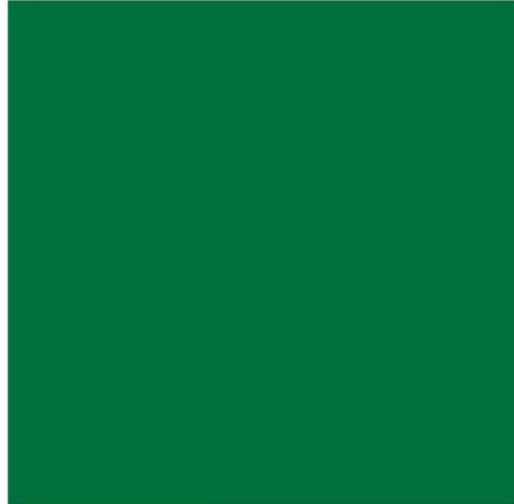
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	1	1	0	2	1	1	1	0	1	10

10

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Deep Carrot Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	2	2	0	3	1	2	2	1	14

14

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Deep Saffron

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	3	0	2	3	2	0	0	0	1	0	14

14

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Deep Sky Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
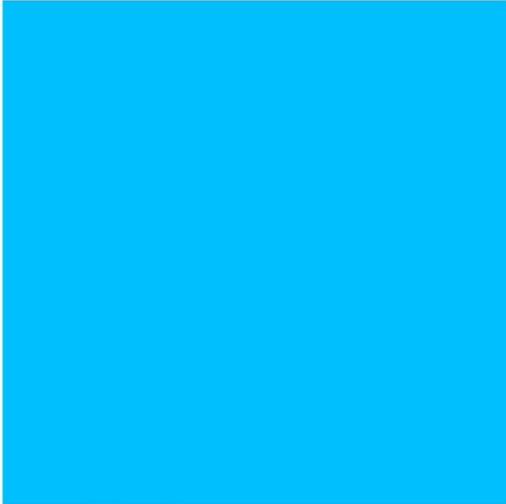
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	5	2	2	1	0	1	2	2	5	2	24

24

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Denim

Colours of blue cars counted on Fridays whilst walking to work[1]
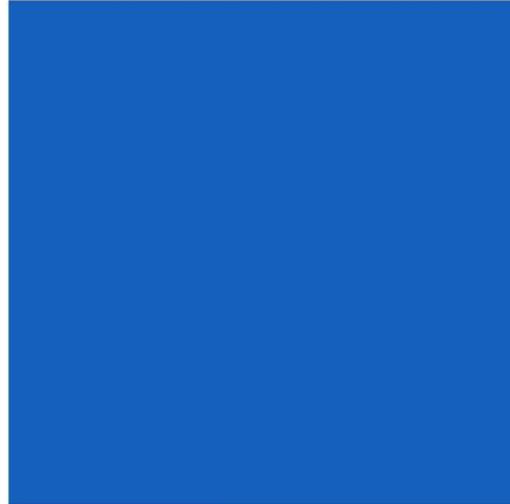
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	6	1	0	2	1	2	5	2	2	1	23

23

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Dodger Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	5	2	1	0	0	1	2	2	1	2	21

21

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Duke Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	3	5	2	5	1	2	4	0	2	2	28

28

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Ecru

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	0	0	0	0	6	2	0	4	2	15

15

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Egyptian Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
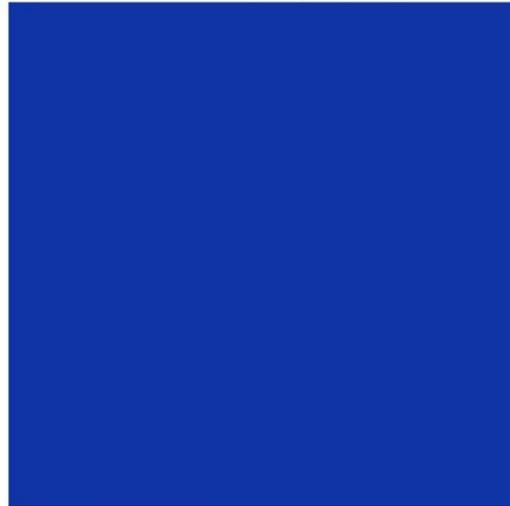
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	2	0	2	1	1	2	0	2	2	13

13

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Electric Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
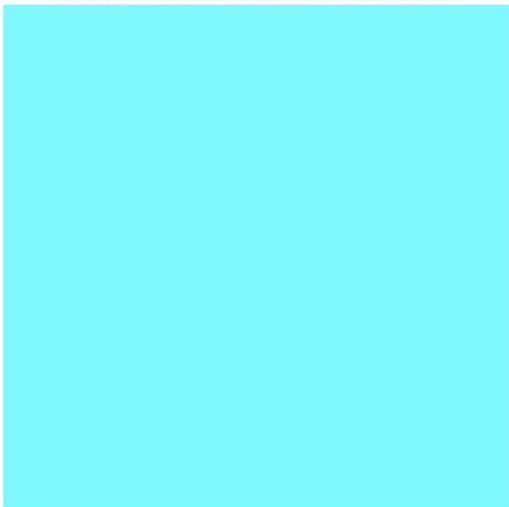
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	3	2	5	1	1	1	0	2	2	20

20

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Electric Indigo

Colours of blue cars counted on Fridays whilst walking to work[1]
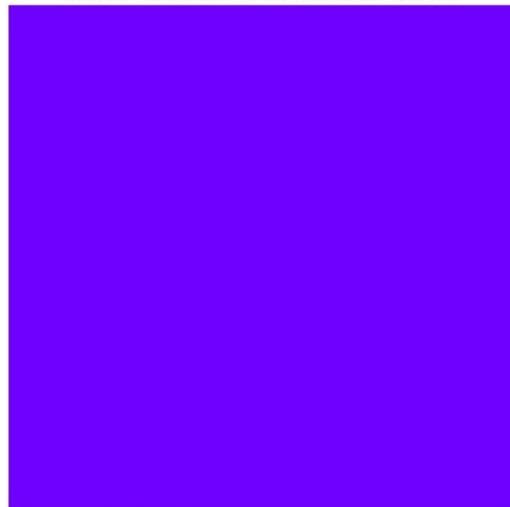
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	6	1	2	2	1	1	1	2	1	19

19

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Falu Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	1	0	1	3	0	0	0	0	7

7

Fern

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	2	1	0	1	2	0	1	1	2	1	16

16

Fire Brick

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	0	1	0	1	1	0	1	0	1	6

6

Fire Engine Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	1	0	1	2	0	1	0	1	6

6

Flame

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	0	1	0	1	0	0	1	0	1	5

5

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Forest Green (Traditional)

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	1	2	0	2	1	0	1	0	2	11

11

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Forest Green (Web)

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	4	5	1	0	2	1	0	2	1	3	1	20

20

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Gamboge

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	0	0	0	2	1	1	5	2	12

12

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Glaucous

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	2	2	5	2	1	1	1	2	1	18

18

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Gold

Colours of yellow cars counted on Wednesdays whilst walking to work[1]
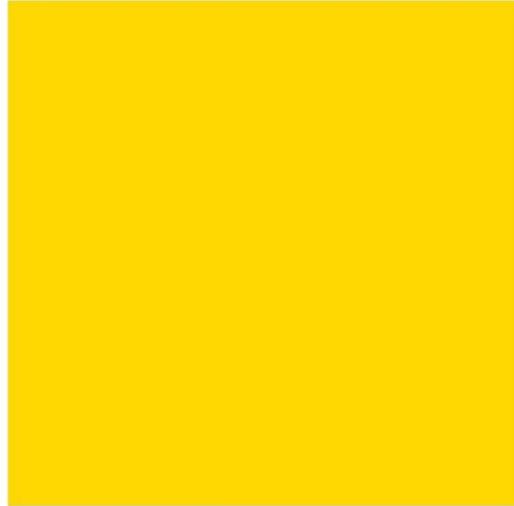
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	2	0	1	1	2	0	3	2	0	13

13

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Gold

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	5	0	2	2	1	0	0	0	1	0	16

16

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Goldenrod

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	1	2	2	1	2	1	2	11

11

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Gold

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	5	0	2	2	1	0	0	0	1	0	16

16

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	1	2	0	1	2	0	2	0	2	14

14

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Green-Yellow

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	2	1	0	1	1	0	2	2	2	3	19

19

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Harlequin

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	1	2	1	2	1	0	2	0	5	18

18

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Hunter Green
Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	1	2	0	1	1	0	2	0	2	2	14

14

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

India Green
Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	6	1	2	2	1	2	2	0	2	0	3	21

21

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Indian Red
Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	0	6	0	0	1	1	0	1	0	1	15

15

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

International Klein Blue
Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	2	1	2	1	1	1	1	2	1	16

16

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

International Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]
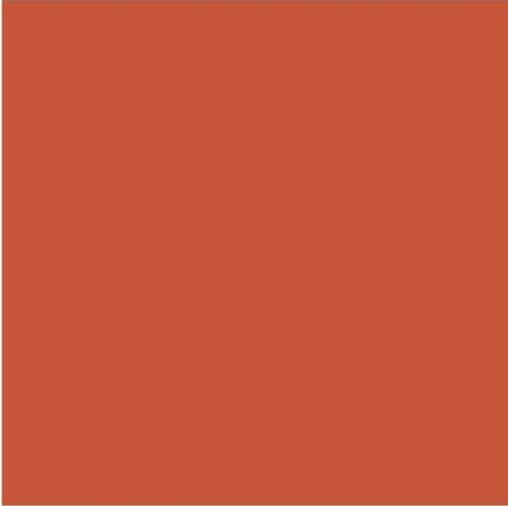
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	0	5	1	2	0	2	2	3	16

16

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rod, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Islamic Green

Colours of green cars counted on Thursdays whilst walking to work[1]
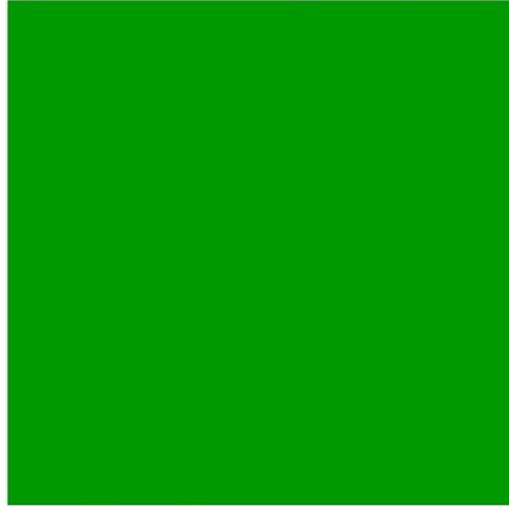
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	1	2	2	2	0	0	1	2	2	2	19

19

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Jade

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	2	2	2	2	2	1	0	2	0	15

15

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Jasmine

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	1	2	2	1	0	2	0	8

8

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Jonquil

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	1	2	1	1	1	5	1	12

12

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

June Bud

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	1	2	1	0	0	1	1	2	1	12

12

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Jungle Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	1	1	1	1	1	1	1	2	2	14

14

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Kelly Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	1	0	0	0	1	2	1	2	0	9

9

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Khaki

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	6	0	2	1	1	1	1	0	1	1	15

15

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lava

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	0	1	0	0	1	0	1	2	1	8

8

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lavender Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	2	1	6	2	1	4	2	2	1	23

23

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lawn Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	0	1	1	2	1	1	2	8

8

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lemon Chiffon

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	5	0	2	2	1	2	2	0	5	1	22

22

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lemon Glacier

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	5	2	1	2	1	3	2	1	18

18

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lemon

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	3	2	1	1	1	2	2	1	13

13

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Light Goldenrod Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	2	5	2	0	3	1	0	2	0	17

17

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Light Goldenrod

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	3	0	2	2	1	2	2	2	1	2	18

18

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Light Khaki

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	0	1	0	2	2	2	1	5	2	17

17

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Light Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	2	2	2	0	5	1	0	2	0	17

17

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lime Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	0	0	0	0	2	2	1	1	0	7

7

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lion

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	0	1	0	3	2	2	2	3	1	15

15

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Little Boy Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	3	1	2	1	1	4	0	2	1	18

18

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Lust

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	1	1	0	0	0	2	0	1	2	2	12

12

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Mahogany

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	0	2	1	0	0	0	1	0	6

6

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Maize

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	1	3	1	3	0	2	1	0	2	0	16

16

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Mandarin Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	0	0	1	1	0	2	0	2	7

7

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Mantis

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	0	0	2	2	0	1	1	0	8

8

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Maroon

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	1	0	1	0	0	2	1	2	8

8

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Matisse Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	0	1	1	0	0	2	2	0	8

8

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Maya Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	3	1	5	2	2	4	2	2	2	25

25

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Medium Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	3	2	2	0	4	0	2	2	2	20

20

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Mellow Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]
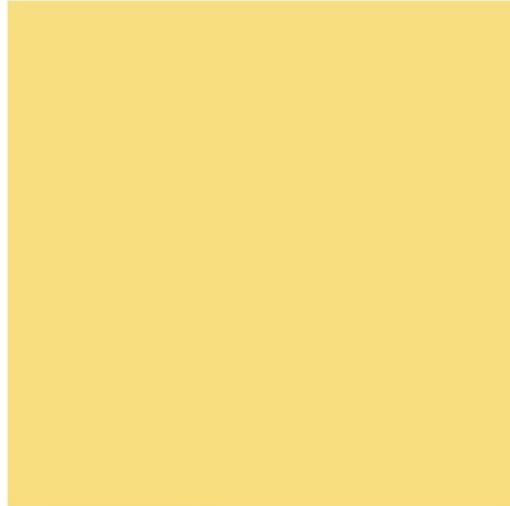
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	0	1	0	2	2	1	3	5	3	18

18

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Melon

Colours of orange cars counted on Tuesdays whilst walking to work[1]
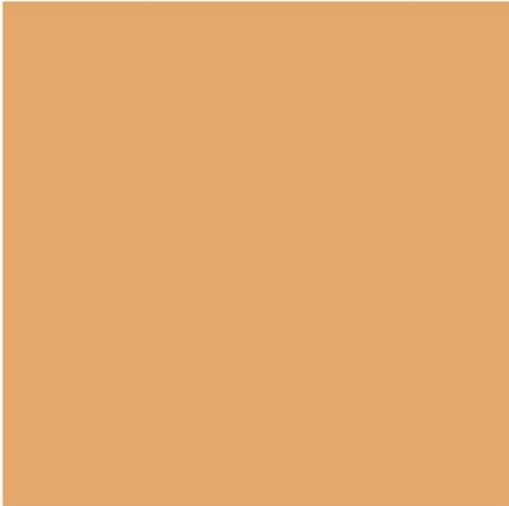
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	0	0	1	2	0	2	0	5	12

12

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Metallic Gold

Colours of yellow cars counted on Wednesdays whilst walking to work[1]
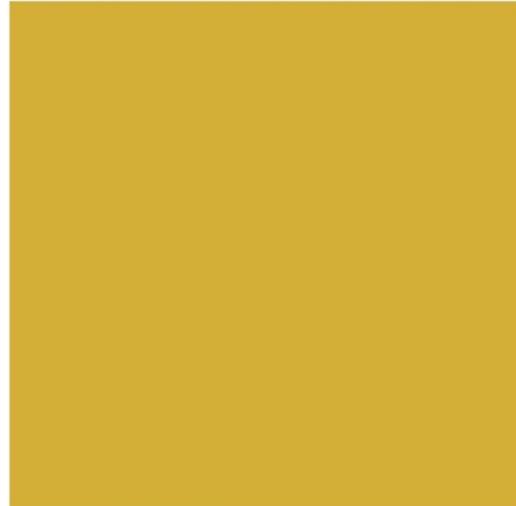
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	2	1	2	0	2	1	0	2	2	15

15

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Midnight Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
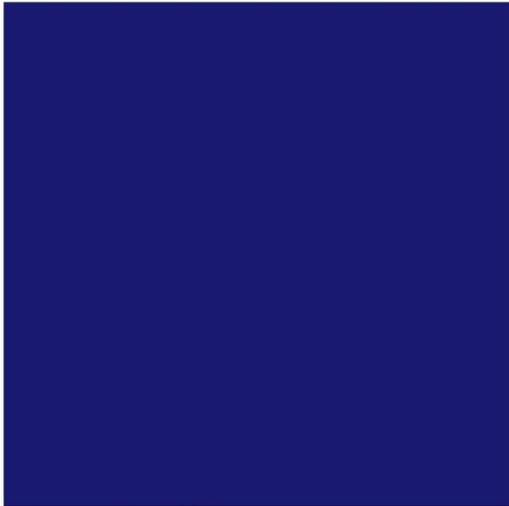
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	3	5	5	3	2	4	3	2	2	30

30

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Midnight Green

Colours of green cars counted on Thursdays whilst walking to work[1]
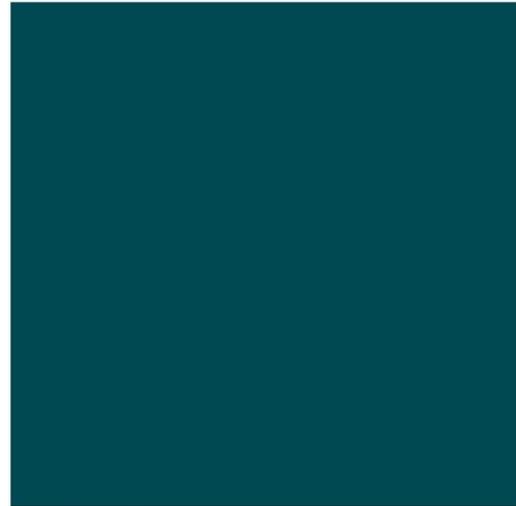
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	0	2	0	5	1	2	1	0	13

13

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Mikado Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]
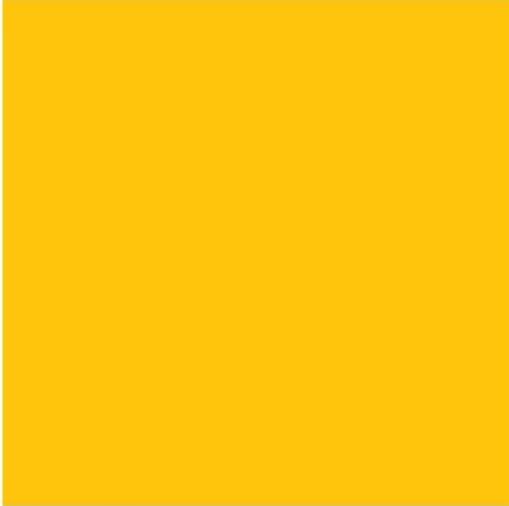
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	0	1	0	2	2	1	2	1	5	15

15

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Mint Leaf

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	0	0	2	2	0	1	2	0	8

8

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

MSU Green

Colours of green cars counted on Thursdays whilst walking to work[1]
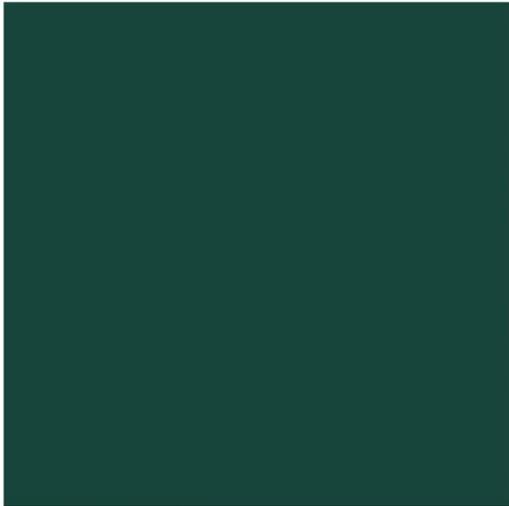
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	1	0	5	2	2	1	0	14

14

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Mustard

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	1	0	1	0	2	0	0	2	2	10

10

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Navy Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
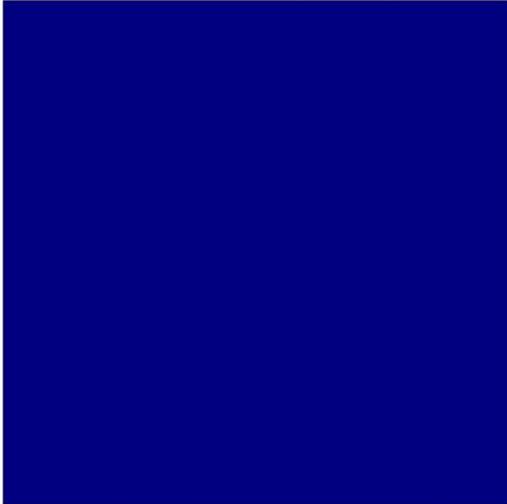
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	2	0	2	2	2	0	2	2	2	17

17

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Neon Green

Colours of green cars counted on Thursdays whilst walking to work[1]
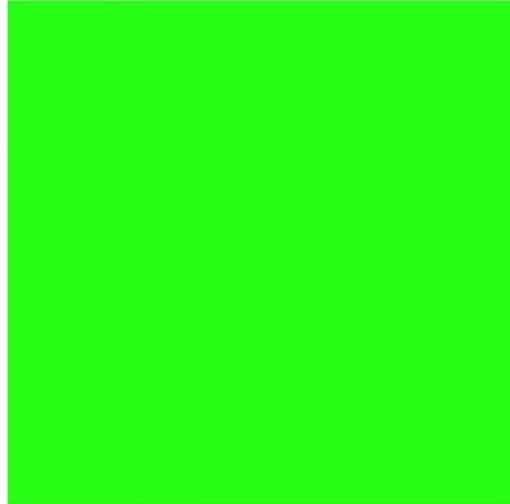
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	1	1	3	6	0	1	2	0	16

16

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Non-Photo Blue

Colours of blue cars counted on Fridays whilst walking to work[1]
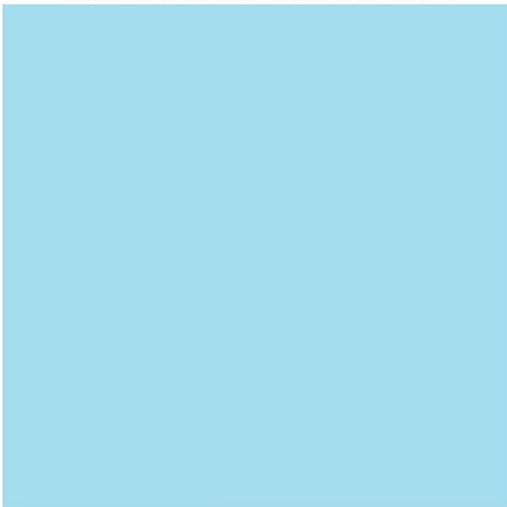
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	2	0	0	2	1	3	1	2	13

13

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Ochre

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	1	2	1	0	0	2	0	0	10

10

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Office Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	1	0	8	3	2	1	1	19

19

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Olive Drab

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	1	0	2	3	2	1	1	13

13

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Olive

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	3	1	1	2	5	0	0	2	1	16

16

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Orange (Web Colour)

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	0	2	0	0	0	1	0	0	7

7

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to 3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Orange Peel
Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	1	3	1	0	0	1	3	0	13

13

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Orange
Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	1	0	1	2	0	1	2	8	17

17

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Orange-Red
Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	0	0	1	3	0	1	2	2	10

10

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Oxford Blue
Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	1	3	0	2	3	2	2	1	2	19

19

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pakistan Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	5	2	1	1	0	3	0	2	1	15

15

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pale Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	0	1	2	0	0	3	1	0	1	9

9

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pantone Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	0	0	0	0	1	2	0	4

4

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Papaya Whip

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	3	1	0	1	0	1	0	1	11

11

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Paris Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	2	1	1	0	3	0	2	1	11

11

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pastel Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	3	0	0	0	1	1	2	0	8

8

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pastel Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	0	0	0	2	1	0	1	1	1	9

9

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Peach

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	3	2	0	2	0	0	1	2	14

14

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Peach-Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	3	0	0	3	1	0	0	0	8

8

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Peach-Yellow

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	0	3	2	0	0	0	2	3	14

14

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Persian Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	1	2	0	1	3	3	5	1	1	18

18

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Persian Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	2	0	0	2	1	1	1	10

10

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Persian Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	2	0	0	3	2	2	3	0	13

13

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Persian Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	0	1	0	2	0	1	1	0	6

6

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Persimmon

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	0	1	2	0	0	2	1	0	7

7

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Peru

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	0	2	3	0	2	0	0	2	13

13

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Phthalo Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	2	2	1	1	1	0	0	2	2	12

12

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Picton Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	2	5	2	1	3	2	2	1	1	22

22

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pigment Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	1	0	1	2	1	0	1	2	0	10

10

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pine Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	0	2	2	0	0	2	1	0	1	10

10

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pistachio

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	1	2	1	1	1	0	0	1	4	13

13

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Portland Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	2	0	0	1	2	3	2	0	12

12

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Powder Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	0	2	2	2	3	3	0	1	1	16

16

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Princeton Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	1	2	0	2	0	0	1	6

6

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Prussian Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	2	1	2	0	0	2	0	1	1	12

12

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Pumpkin

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	0	0	0	2	2	2	1	0	9

9

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Raspberry

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	1	0	1	1	2	1	0	1	0	8

8

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Red Brown

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	1	0	1	1	3	1	0	1	0	10

10

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Red Violet

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	6	0	0	1	1	1	1	1	0	0	1	12

12

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	1	0	1	1	0	1	0	2	0	9

9

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Redwood

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	1	2	0	2	1	0	2	1	9

9

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Rifle Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	0	1	1	0	0	1	1	0	2	8

8

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Rose Madder

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	2	0	0	3	0	1	0	0	1	9

9

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Rose

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	1	1	0	0	1	0	1	1	5

5

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Rosewood

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	0	0	1	1	1	0	2	1	8

8

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Rosso Corsa

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	0	1	0	1	0	0	2	1	7

7

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Royal Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	1	0	2	1	2	0	2	0	1	5	16

16

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Royal Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	0	2	1	1	2	1	2	2	13

13

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Ruby

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	1	0	2	5	1	1	0	0	1	12

12

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Rufous

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	0	1	0	2	1	0	0	0	2	7

7

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Rust

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	1	1	0	1	0	2	1	0	0	0	6

6

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Sacramento State Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	3	2	0	1	1	1	0	0	1	5	14

14

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

SAE/ECE Amber

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	2	1	0	2	0	0	2	7

7

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Safety Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	0	0	3	2	1	2	0	11

11

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Safety Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	0	0	0	0	1	1	1	2	0	7

7

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Saffron

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	2	3	3	0	2	1	1	2	2	16

16

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Salmon

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	1	3	0	1	2	0	0	1	8

8

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Sangria

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	0	0	1	0	0	1	0	0	2	6

6

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Sap Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	0	2	2	1	0	2	1	1	2	13

13

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Sapphire

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	5	2	1	1	1	1	0	2	0	1	2	16

16

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Scarlet

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	0	1	2	0	1	0	0	1	1	7

7

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

School Bus Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

| Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	0	0	1	0	0	2	1	2	0	1	10

10

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Selective Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	3	1	2	2	5	1	0	0	2	16

16

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Shamrock Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	0	1	2	1	0	2	2	2	5	18

18

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Sinopia

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	0	1	0	0	1	2	1	0	1	2	10

10

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteron car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Skobeloff

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	1	0	0	1	1	0	0	1	2	7

7

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Sky Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	5	2	2	1	1	1	2	0	1	1	18

18

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Spring Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	0	0	1	1	2	2	1	3	2	3	16

16

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Steel Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	1	1	1	2	1	3	1	1	1	15

15

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Stil De Grain Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]
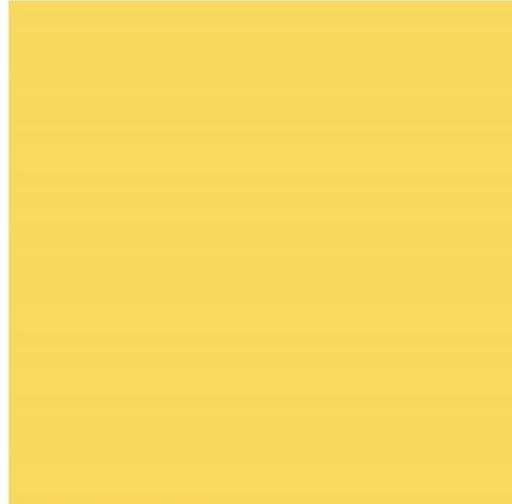
Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	2	0	0	0	5	2	1	1	0	0	13

13

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Straw

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	2	0	1	8	3	1	2	0	2	21

21

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Strong Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	3	2	0	2	0	5	3	18

18

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Sunglow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	0	0	0	9	2	1	2	1	1	19

19

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Sunset

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	0	0	2	2	2	3	0	12

12

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tan

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	2	3	0	0	0	1	2	11

11

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tangelo

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	0	0	1	3	3	0	0	10

10

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tangerine

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	0	1	2	0	0	0	2	1	8

8

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tea Green

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	1	1	0	1	0	0	0	0	2	7

7

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tea Rose

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	2	0	0	2	2	2	0	0	10

10

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Teal

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	1	1	2	0	0	1	1	1	7

7

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tenné

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	0	2	1	0	0	0	2	2	7

7

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Terracotta

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	0	0	1	1	2	0	1	1	7

7

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tiffany Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	1	0	1	3	1	1	1	11

11

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Titanium Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	5	1	0	2	8	2	2	2	1	0	23

23

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tomato

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	1	1	0	0	1	0	1	0	1	2	10

10

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tropical Rainforest

Colours of green cars counted on Thursdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	1	1	0	1	0	0	0	1	2	8

8

1. Cars counted according to "Green Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

True Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	0	1	1	2	1	2	1	1	1	13

13

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tufts Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	1	1	0	2	1	1	1	10

10

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Tuscan Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	1	0	0	1	1	0	0	2	1	8

8

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Ubuntu Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	3	0	1	0	1	3	1	1	0	0	13

13

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Unmellow Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	3	0	0	0	5	3	2	3	1	2	21

21

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Upsdell Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	0	1	1	1	0	1	0	2	2	8

8

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Usafa Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	0	1	1	2	0	3	1	1	1	13

13

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Vanilla

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	2	0	3	6	2	2	2	1	3	23

23

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertible, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Venetian Red

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	2	1	0	1	1	1	2	0	2	1	12

12

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Vermilion

Colours of red cars counted on Mondays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	0	1	1	0	2	0	0	0	2	2	8

8

1. Cars counted according to "Red Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Vivid Orange

Colours of orange cars counted on Tuesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	0	3	2	0	0	2	1	3	13

13

1. Cars counted according to "Orange Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Vivid Sky Blue

Colours of blue cars counted on Fridays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	2	2	0	2	1	1	1	12

12

1. Cars counted according to "Blue Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Yellow (Crayola)

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	3	2	2	5	1	2	4	1	2	24

24

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Yellow (Munsell)

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	2	5	0	5	0	3	1	5	5	1	1	28

28

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Yellow (NCS)

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	0	2	2	2	1	0	1	2	2	2	0	14

14

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Yellow (Pantone)

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	1	1	0	1	1	2	1	1	0	1	3	12

12

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3.30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

Yellow

Colours of yellow cars counted on Wednesdays whilst walking to work[1]

Weeks	1	6	11	16	21	26	31	36	41	46	51	Total
Cars[2]	3	1	0	0	0	2	1	3	1	1	5	17

17

1. Cars counted according to "Yellow Alphabetical order".
2. Counted cars include: sedan, hatchback, stationwagon, mpv, caddy, vans (up to3,30m), micro car, bubble car, city car, supermini car, compact car, compact executive car, executive car, grand saloon, sport compact, sport saloon, grand tourer, muscle car, pony car, convertable, suv, minivan, street rot, classic car, hot rod, custom car, antique car, special interest car, kit car, brass era car, veteran car, edwardian car, vintage car, pre-war-car, pick-up truck, buggy, roadster.

When the project is finished there will be 245 *RGB Code Counted Cars*, 245 *CMYK Code Counted Cars,* 245 *HEX-triplet Counted Cars* and 245 *HSV Code Counted Cars.*

The work *Alphabetical Order Weeks* (2015) is an overview of the 245 colours arranged alphabetically. There will be a similar work for RGB code, CMYK code, HEX-triplet and HSV code.

The counting of cars is slowly moving to the background and the colours and names are moving forward. In *Alphabetical Order Words* (2019) I started making works unrelated to the cars but more focused on the colours and their names. There will be a similar work for RGB code, CMYK code, HEX-triplet and HSV code.

In my latest work I have been focusing on the dates: as a homage to On Kawara's date paintings I started to make my own date paintings. It is my biggest project to date. It will be a series of 12740 paintings. The series 260 weekdays in 2006 multiplied by 49 shades per day will end up as 12740 paintings. I started this year and I think it will probably take me the rest of my life to make them. The first 15 are finished.

Alphabetical

Colours of cars to be counted whilst walking to work[1][2]

81. Kees van Lankveld, *Alphabetical Order Weeks* (2016), Giclée print, 218 x 150cm.

Aero Blue Air Force Blue Air Superiority Blue Alice Blue Alizarin Crimson Amaranth Amber Amber American Rose Apple Green Apricot Apricot Asparagus Atomic Tangerine Auburn Aureolin Azure Baby Blue Banana Yellow Beige Bittersweet Blue Blueberry Blue-Gray Bondi Blue Bottle Green Brandeis Blue Bright Green Bronze Buff Burgundy Burnt Orange Burnt Sienna Cadmium Orange Cadmium Yellow Canary Yellow Candy Apple Red Cardinal Caribbean Green Carmine Carnelian Carolina Blue Carrot Orange Celeste Cerise Cerulean Champagne Chartreuse (Web Color) Chartreuse Yellow Chestnut Citrine Cobalt Blue Columbia Blue Copper Coquelicot Coral Coral Red Cornflower Blue Cream Crimson Cyan Cyber Yellow Dark Blue Dark Goldenrod Dark Olive Green Dark Orange (Web Colour) Dark Red Dark Salmon Dark Spring Green Dartmouth Green Deep Carrot Orange Deep Saffron Deep Sky Blue Denim Dodger Blue Duke Blue Ecru Egyptian Blue Electric Blue Electric Indigo Falu Red Fern Fire Brick Fire Engine Red Flame Forest Green (Traditional) Forest Green (Web) Gamboge Glaucous Gold Gold Goldenrod Green Green-Yellow Harlequin Hunter Green India Green Indian Red International Klein Blue International Orange Islamic Green Jade Jasmine Jonquil June Bud Jungle Green Kelly Green Khaki Lava Lavender Blue Lawn Green Lemon Lemon Chiffon Lemon Glacier Light Goldenrod Light Goldenrod Yellow Light Khaki Light Yellow Lime Green Lion Little Boy Blue Lust Mahogany Maize Mandarin Orange Mantis Maroon Matisse Orange Maya Blue Medium Blue Mellow Yellow Melon Metallic Gold Midnight Blue Midnight Green Mikado Yellow Mint Leaf MSU Green Mustard Navy Blue Neon Green Non-Photo Blue Ochre Office Green Olive Olive Drab Orange Orange (Web Colour) Orange Peel OrangeRed Oxford Blue Pakistan Green Pale Green Pantone Orange Papaya Whip Paris Green Pastel Orange Pastel Yellow Peach Peach-Orange Peach-Yellow Persian Blue Persian Green Persian Orange Persian Red Persimmon Peru Phthalo Green Picton Blue Pigment Red Pine Green Pistachio Portland Orange Powder Blue Princeton Orange Prusian Blue Pumpkin Raspberry Red Red-Brown Red-Violet Redwood Rifle Green Rose Rose Madder Rosewood Rosso Corsa Royal Blue Royal Yellow Ruby Rufous Rust Sacramento State Green SAE/ECE Amber Safety Orange Safety Yellow Saffron Salmon Sangria Sap Green Sapphire Scarlet School Bus Yellow Sea Green Selective Yellow Shamrock Green Sinopia Skobeloff Sky Blue Spring Green Steel Blue Stil De Grain Yellow Straw Strong Orange Sunglow Sunset Tan Tangelo Tangerine Tea Green Tea Rose Teal Tenné Terracotta Tiffany Blue Titanium Yellow Tomato Tropical Rain Forest True Blue Tufts Blue Tuscan Red Ubuntu Orange Unmellow Yellow Upsdell Red Usafa Blue Vanilla Venetian Red Vermilion Vivid Orange Vivid Sky Blue Yellow Yellow (Crayola) Yellow (Munsell) Yellow (NCS) Yellow (Pantone)

82. Kees van Lankveld, *Alphabetical Order Words* (2018), Giclée print, 218 x 150cm.
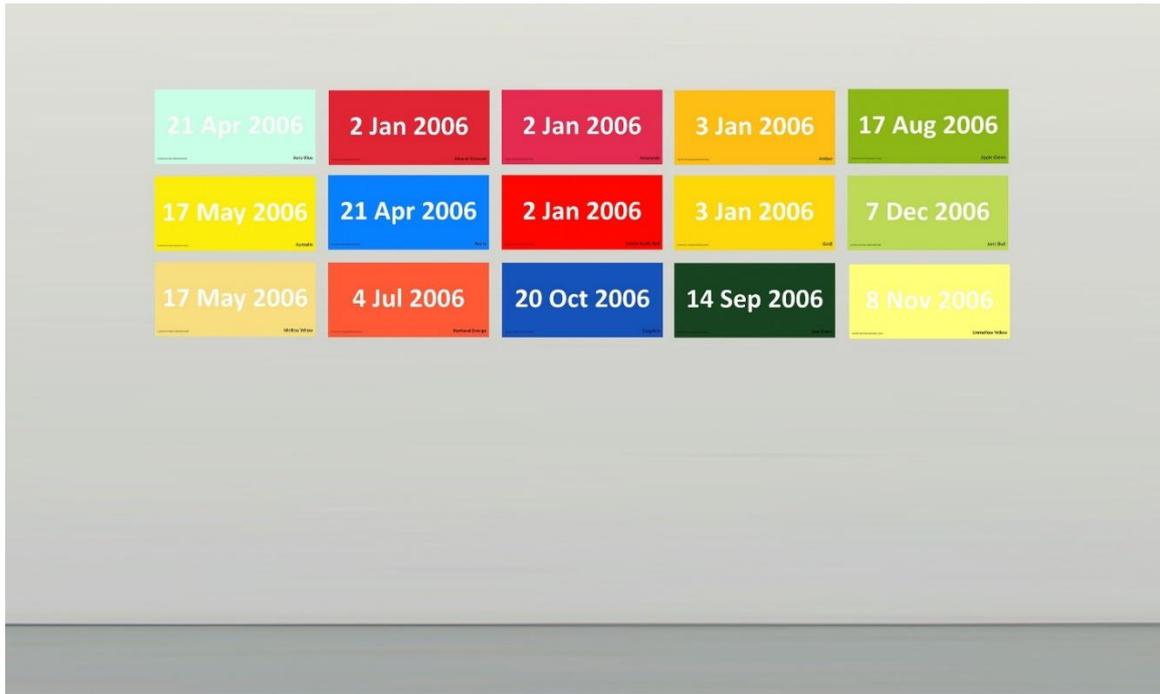
83. Kees van Lankveld, *Date Paintings* (2019), Ink and acrylics on canvas. 80 x 250 cm

Tom Singer

Conditions

Wandering   *Methodical*

I once dreamt I was dreaming.
                    I made a structure a reality I was genuine in existence.

I was dreaming I dreamt about dreaming.
                    I was an authentic reality I was absolute in its form.

The dream about dreaming was dreamed up by me dreaming about dreaming.
                    The reality I was, was constructed form genuinely composed.

It was the quintessential dream.[157]
                    It was a doubtful model.[158]

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[157] Tom Singer, notes from notebook, 2016.
[158] Tom Singer, notes from notebook, 2017.

Hey Jeroen,   Groningen, 4 August 2019

You know when you saw me lock myself up, it was you who locked yourself up. You are still there but in a different world. You left your paranoia behind, which became me. The epiphany of paranoia. You and me are still interacting but from a many interacting worlds point of view. You know I do get out of the house again. Every morning I announce to my cat that I'm going jogging, but then don't go. It's a running joke. You know his name is Schrödinger – he likes to sleep in cardboard boxes, which I have plenty of. I still don't go to shops and order mostly online. I do get out though, but just to the library. You must appreciate that I go to the library. The librarian is very funny. She has a dog called Pavlov. Match made in heaven, right? I asked her if she had a book about our pets? You know Schrödinger's cat and Pavlov's dog. You know what she answered? She said it rang a bell but she didn't know if it was there or not. Hilarious right? Anyway, it is going well, much better. I started making art again as well – or at least I have some ideas I am working on. As you know, I was influenced by Juan Muñoz and Joseph Beuys, but I think it was too apparent in my work. I am planning to use more humour, chaos and clowns; I have developed an interest in clowns and jokes and the carnivalesque. I read Mikhail Bakhtin's *Problems of Dostoevsky's Poetics* and I want to create works that relate to the four categories of the carnival sense of the world.[159] I can't wait to see the new *Joker* film with Joaquin Phoenix. Did you see it? I have to wait until I can stream it – fmovies.ag always have good-quality movies. You must realise, though, that I won't move away completely from politics. Did you go to the Extinction Rebellion demonstrations? I passed by their campsite on my way to the library. I wanted to run, too many people, but I couldn't run because it was past tents. So, I ran…… Dum-ba-badump.

Tom

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[159] M. M. Bakhtin and Caryl Emerson, *Problems of Dostoevsky's Poetics*, Theory and History of Literature, v. 8 (Minneapolis, MN: University of Minnesota Press, 1984).

4.2 Jeroen van Dooren

84. Lisa Chang Lee, *Portrait Jeroen van Dooren* (2019)

Presentation Alphabetical Order (2010-2019)

85. Kees van Lankveld, *Presentation Alphabetical Order*, 6-hour performance, performed in Sensei Gallery, London (2016)

In *Presentation Alphabetical Order* (2010-2019), a six-hour performance about Kees van Lankveld, I wanted to introduce biographical elements, talk about his work and show his obsessive behaviour. Kees starts out by describing who he is, where he was born, where he works. A direct way of introducing the character. The performance moves on by explaining that he had a few failed attempts to count things whilst walking to work: cats and birds, for example. He explains why they failed. This becomes a more indirect way of saying what type of person he is. Subsequently he explained how he came up with his idea for the work *Counting Cars (2010-2019)*. The remaining four hours involves a repetitive performance in which he repeats a version of the following:

> *Week 16*
> 17th of April 2006, it was a nice spring day
> I left at one to eight and I arrived at thirty-one past eight at work
> I counted one chestnut-coloured car[160]

This was repeated 2548 times (fifty-two weeks times forty-nine red shades). This is an indirect indication of Kees' obsessive personality. He interacted with the audience in the first two hours to make sure everyone understood his project. From time to time these interactions became conversations about obsessions. Although it was advertised as being a performance by one of my – Jeroen van Dooren's – fictional characters, the conversation was being held in our reality. The fictional character Kees had a real influence on audience

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[160] Kees had explained the whole project before he started the repetitive part of the performance. This meant the audience knew that because Alizarin Crimson is a red shade it was counted on Mondays.

members, he entered the other-for-me component of Mikhail Bakhtin's *Toward a Philosophy of the Act*. Similarly, the audience had an influence on the Kees van Lankveld. This influence, the I-for-the-other, expressed itself in the writing of Kees's voice.[161] In *Continuation of idée fixe; 17ᵗʰ of April 2006* Kees van Lankveld's repetitive thinking came to expression as a result of the confidence he got from talking to audience members dealing with similar problems. This feeling of belonging to a certain group made him decide to start using repetitious forms in his writing.

Agreement (2016)

86. Jeroen van Dooren, *Agreement* (2016), Luca Bosani, Jeroen van Dooren, Guildor, Alice Jacobs, Luli Perez, Despina Zacharopoulou. 2-hour live performance, performed in 'Me/You You/Me', Sensei Gallery, London (2016)

In *Agreement* (2016), a performance I designed and organised for five performers and myself, the intention was to discuss the possibilities of two days of performances. The idea was for the performers to come in with a blank canvas and discuss in front of a live audience how we could organise two days of performances which consequently would be performed over the following two days. I wanted to explore and make apparent the processes of thinking and curating that a performer goes through when organising an exhibition of performances. I was interested in the different roles the diverse performers would play in the making and organising of the performances. This performance was important not because of the result of the 2 days of performances, I knew the performers and their works, so it was pretty much what I expected. It was the conversation that took place. How would I have a similar conversation with my heteronyms?

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[161] M. M. Bakhtin, *Toward a Philosophy of the Act*, ed. by Michael Holquist, trans. by Vadim Liapunov, (Austin, TX: University of Texas Press, 1993).

In the 4 years, in total, I ran 126 Gallery in Galway Ireland and Stichting WEP in the Netherlands I organised and curated over 30 exhibitions. Before I entered this journey called a PhD, I unsuccessfully created shows in which multiple of my characters had works exhibited. It was the lack of information from my side that was a big part of the failure. The audience wasn't informed of what I was doing and it wasn't clear from the works that there was a relation between the different characters. The part that was missing was my role which can potentially bring together the heteronyms. In the video work *Fred Robeson* (2017) I research a potential role.

Fred Robeson (2017)

87. Jeroen van Dooren, *Fred Robeson* (2017), 2:28 min performance video, exhibited in 'Daybreak', Royal College of Art School of Fine Art Research Exhibition, 2017

Fred Robeson's life and mine move in similar directions. Of all of the heteronyms, Fred and I are the most connected. He goes where I go, and vice versa. In the work *Fred Robeson* (2017), I wanted to emphasize this blending of our lives. Robeson's work is about the constant flux of the environment we live in. He makes mostly land- and cityscapes. I made the video performance *Fred Robeson*, in which he explains that he is in fact the real person, and I am the heteronym. Robeson, who is an architect, discloses that he invented Jeroen van Dooren so that he could work under different guises and explore different art forms which at the time might not have been accepted by his former employers.

With this work I am looking into how I can communicate with the heteronyms. This is important to research and to find a solution for the gap between reality and fiction, between me and them. The work *Fred Robeson* is doing exactly that. Fred is turning Jeroen into a heteronym. This transformation is a role created by a heteronym for me, Jeroen van Dooren. The namesake is in fact an orthonym created by me through Fred Robeson. It is this fictionalisation of me that gives me the ability to speak with the heteronyms in the same realm as them. This role I am playing is the artist me, the artist Jeroen van Dooren.

I am investigating Mikhail Bakhtin's *Toward a Philosophy of the Act.* where he divided the human psyche into three components: I-for-myself, I-for-the-other, and other-for-me.[162] In this theory I found the divide between the others and me and why they are me and not me at the same time. I am playing with the I-for-the-other. I am imagining how someone can potentially only see one of my masks, one part of my persona. This one specific mask becomes a heteronym. It is me because it is a part of me and not me at the same time because it is not a complete me. It is not my complete set of masks. The performance is an investigation into the relationship between me and the others. Fred is a possible I-for-the-other. A possible artist I could be. The work investigates what role I play as an artist in relation to the heteronyms.

<u>We Are Not Ourselves All the Time and We Are Not All of Ourselves at Any Time</u>

In *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* I started experimenting with multiple characters in one performance. The scripted performance took thirty minutes and had a total of five performers in it. The characters Kees van Lankveld, Will Finch and Pasithea Knijnt participated. On each side of the room one of Kees van Lankveld's works dealing with his obsession of counting cars hung from the ceiling. The performance took place in the space between the 2 prints

Played by Jeroen van Dooren, Kees told five biographical short stories in which he talked about his anxieties and mental health problems. He discussed what triggered these and how they influenced his life. Each short story was followed by orating forty-nine shades of a certain colour. He used these colours to organise the cars he counted whilst walking to work. The colours are divided into the red shades he counted on Mondays, the orange shades he counted on Tuesdays, the yellow shades he counted on Wednesdays, the green shades he counted on Thursdays and the blue shades he counted on Fridays. The two different narratives came together in the final biographical story. The prints and the articulation of colours were indirect ways of introducing Kees. They both reflected his obsessive mind. The biographical anecdotes were both an indirect and a direct manner of telling the audience who he is.

Three performers, Hana Hallauer, Lisa Chang Lee and Nelson Holtz, donned masks and played a group of rabbits in order to embody the character of Pasithea Knijnt. The rabbits represent the constant struggle to try and create some kind of unity and silence in my mind. This group of rabbits exists in the space between a figment of my imagination and a hallucination. During the performance the three rabbits danced or jumped around or followed Kees. Every five minutes during the performance a new rabbit would come onto the performing area, making the performance more hectic and more chaotic, reflecting the state of my mind. Pasithea represents my chaotic, distracted, paranoid, hallucinating mind. It is not a frightening one, it is more like the dream-like state I slip into on a regular basis. All of these examples demonstrate a display of character: one which attempts to expose something about the nature of character itself, not as a mask, but as a form of practice. The actions, and their flow, were an indirect characterisation of Pasithea.

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[162] Bakhtin.

88. Jeroen van Dooren, *We Are not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* (2019), performance in 'Vocalis', Beaconsfield Gallery London (2019)

The final heteronym in this performance was Will Finch, played by Jack Pryor. Finch is an unknowingly funny guy. He takes life easy, but has an urgency to make himself heard. His contribution to *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* was a five-minute long monologue based on an adaptation of part of the script of the film *Network* (1976).[163] His performance commenced when Kees van Lankveld was starting to present his last colour, blue. In the monologue he explained how annoyed he is by contemporary society. The talking, shouting and movement showed what kind of person Will is.

This performance was not only designed to deal with the curating of different performers and the dealing with the expressions of the heteronyms state of minds. The aim was to bring the work from a personal consideration to something understood as a more general or political interpretation. This is in particular when you look at the performance form the point of view of Will Finch. As my previous explanation was from Kees's point of view. Will's performance was a, however small, reflection of our current society and our tendency to become more screen focussed and less focussed on daily interactions with people. Will's increasing intensity is a reaction to Kees van Lankveld's and Pasithea Knijnt's performance. At first, they ignore Will and later they leave the performance completely whilst Will is still in the middle of his monologue. The discourse by Will which was intended to shake them up didn't accomplish what he set out to do which was to let them see the life they were leading.

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[163] *Network*, dir. Sidney Lumet, (Toronto: Metro-Goldwyn-Mayer, 1976)

RED

I think it all started when I was ten or eleven years old. It was one of the first evenings I had stayed home alone with my brother and we decided to watch a scary movie. My parents told us we could rent a video. We also needed to rent the VHS player there as we didn't have one. My brother and I went to the video store and after some looking around, we decided to watch *Child's Play*, a movie with a serial killer doll called Chucky. I spent half of the movie behind the couch or in the toilet. That night I couldn't sleep and I checked under my bed to see if Chucky was there. He wasn't. I kept checking under my bed for years, and closing and locking all the cupboards and doors in my bedroom. After a while I forgot about Chucky but the habit of checking under my bed remained. I had to check, otherwise I couldn't sleep.

On Monday I count red cars

Alizarin Crimson
Amarant
American Rose
Auburn
Burgundy
Burnt Sienna
Candy Apple Red
Cardinal
Carmine
Carnelian
Cerise
Chestnut
Coquelicot
Coral Red
Crimson
Dark Red
Falu Red
Fire Brick
Fire Engine Red
Flame
Indian Red
Lava
Lust
Maroon
Persian Red
Persimmon
Pigment Red
Raspberry
Red
Red-Brown
Red-Violet
Redwood
Rose
Rose Madder
Rosewood
Rosso Corsa
Ruby
Rufous
Rust
Salmon
Sangria
Scarlet
Sinopia
Terracotta
Tomato
Tuscan Red
Upsdell Red
Venetian Red
Vermilion

ORANGE

When I was about fifteen, I started to be nervous about everything. I was playing basketball and would completely freeze in front of the basket ready to shoot. When doing a test at school, I would have a complete blackout: I would just stare at the paper for an hour. As a result, my grades went down and of course my parents started noticing this. They decided to send me to a psychiatrist. After a few sessions, I didn't say much because I was so shy – she said I had a fear of failure. Contrary to our reputation, in the Netherlands we're not a pill-popping country when it comes to mental problems, so I had to talk and learn to deal with it.

On Tuesday I count orange cars

Amber
Apricot
Atomic Tangerine
Bittersweet
Bronze
Burnt Orange
Cadmium Orange
Carrot Orange
Champagne
Copper
Coral
Dark Orange (Web Colour)
Dark Salmon
Deep Carrot Orange
Deep Saffron
Gamboge
Gold
International Orange
Mahogony
Mandarin Orange
Matisse Orange
Melon
Ochre
Orange
Orange (Web Colour)
Orange Peel
Orange Red
Pantone Orange
Papaya Whip
Pastel Orange
Peach
Peach-Orange
Peach-Yellow
Persian Orange
Peru
Portland Orange
Princeton Orange
Pumpkin
SAE/ECE Amber
Safety Orange
Strong Orange
Sunset
Tan
Tangelo
Tangerine
Tea Rose
Tenné
Ubuntu Orange
Vivid Orange

YELLOW

When I was eighteen, I went to university. By then I knew how to fail. I studied accountancy, which I enjoyed – there is a logic in it that I understand. The counting and structuring really calms me down. I started counting and structuring in my daily life, sometimes as a way to relax. One of the first things I counted were M&Ms by colour and number. When I poured a few in my hand I would count and organise them into colour before eating them. I would eat the colour I had the most of first, followed by the colour I would have fewer of until I had the M&Ms in my hand with only one in a specific colour. I organised these in alphabetical order before eating them. So if I had ten M&Ms in my hand: three green, two red, two orange, one yellow, one dark brown, one light brown (blue M&Ms were not there yet), I would eat them as follows: three green, two orange, two red, one dark brown, one light brown and one yellow.

On Wednesday I count yellow cars

Amber
Apricot
Aureolin
Banana Yellow
Beige
Buff
Cadmium Yellow
Canary Yellow
Chartreuse Yellow
Citrine
Cream
Cyber Yellow
Dark Goldenrod
Ecru
Gold
Goldenrod
Jasmine
Jonquil
Khaki
Lemon
Lemon Chiffon
Lemon Glacier
Light Goldenrod
Light Goldenrod Yellow
Light Khaki
Light Yellow
Lion
Maize
Mellow Yellow
Metallic Gold
Mikado Yellow
Mustard
Pastel Yellow
Royal Yellow
Safety Yellow
Saffron
School Bus Yellow
Selective Yellow
Stil De Grain Yellow
Straw
Sunglow
Titanium Yellow
Unmellow Yellow
Vanilla
Yellow
Yellow (Crayola)
Yellow (Munsell)
Yellow (NCS)
Yellow (Pantone)

GREEN

After graduation I started working in a small village in the south of the Netherlands called Erp. Still nervous about a lot of things. To cope with the stress of work I made the decision to walk to work instead of going by bike. I also wanted to come up with something to do whilst walking to work so as to calm down before starting work. I like to count and organise and decided to do something with this. The walk from home to work takes me about thirty minutes. I tried counting different things like cats, but there weren't that many so it wasn't very exciting. I counted ten cats in a year and it was mostly the same cat. It was a busy road so I presume cats avoid it. I also tried to count and recognise different birds, but this was too complicated and took me too much time. I used the *Peterson Field Guide to Birds.* I talked to a forest ranger for advice and he advised me to listen to bird sounds before looking for them. He said he recognised birds by sound before seeing them. This way he knew what kind of bird he was looking for, which made it easier to spot them. I was late for work quite a few times.

On Thursday I count green cars

Apple Green
Asparagus
Bottle Green
Bright Green
Caribbean Green
Chartreuse (Web Color)
Dark Olive Green
Dark Spring Green
Dartmouth Green
Fern
Forest Green (Traditional)
Forest Green (Web)
Green
Green-Yellow
Harlequin
Hunter Green
India Green
Islamic Green
Jade
June Bud
Jungle Green
Kelly Green
Lawn Green
Lime Green
Mantis
Midnight Green
Mint Leaf
MSU Green
Neon Green
Office Green
Olive
Olive Drab
Pakistan Green
Pale Green
Paris Green
Persian Green
Phthalo Green
Pine Green
Pistachio
Rifle Green
Sacramento State Green
Sap Green
Sea Green
Shamrock Green
Skobeloff
Spring Green
Tea Green
Teal
Tropical Rain Forest

I don't have to tell you things are bad

Everybody knows things are bad

Nobody knows what is fake or what is true anymore

We sit, stand, walk watching our phones ignoring everyone as if that is the way it is sup-posed to be

We know things are bad, worse than bad; They are

On Friday I count blue cars

crazy, they are beyond belief

Everything everywhere is going crazy and we don't notice each

216

other anymore
We sit staring at our screens
and slowly the world we're
living in is getting smaller
All we say is please leave us
alone with our lives devoid of
truth
Please leave us alone
I won't say anything just leave
me alone
Well I am not gonna leave you
alone!
I want you to get mad
All I know is first you've got to
get mad

Aero Blue
Air Force Blue
Air Superiority Blue
Azure
Baby Blue
Blue
Blueberry
Blue-Gray
Bondi Blue
Brandeis Blue
Carolina Blue
Celeste
Cerulean
Cobalt Blue
Columbia Blue
Cornflower Blue
Cyan
Dark Blue
Deep Sky Blue
Denim
Dodger Blue
Duke Blue
Egyptian Blue
Electric Blue
Electric Indigo
Glaucous
International Klein Blue
Lavender Blue
Little Boy Blue
Maya Blue
Medium Blue
Midnight Blue
Navy Blue
Non Photo Blue
Oxford Blue
Persian Blue
Picton Blue
Powder Blue
Prusian Blue
Royal Blue
Sapphire
Sky Blue
Steel Blue
Tiffany Blue
True Blue
Tufts Blue
Usafa Blue
Vivid Sky Blue

You've got to say I am a
human being
My life has got value
You have to respect my opin-
ion
And then you have to shout
I'm as mad as hell, and I'm not
gonna take this anymore!
I'm as mad as hell, and I'm not
gonna take this anymore!
I'm as mad as hell, and I'm not
gonna take this anymore!

Conclusion

The history of my practice and the works made before this PhD are invaluable for the research that has been done during this PhD. They form the data used to make new works and to research the development of the heteronyms. The use of heteronyms in my work creates a divide between me and the others. The work made before my PhD can mostly be seen as the work by the others. It is work made by the heteronyms, it is their thoughts, their ideas, their emotions which are the work. It is their voice which is being articulated in the works made. The artworks made under my name are questioning my practice, my heteronyms and the relation I have with the heteronyms.

Fernando Pessoa caught my interest whilst studying in New York at Hunter College in 2007. At first, I was interested in his prose and the fact that he was working under so many names. I interpreted his work wrongly for many years thinking he was hiding behind his characters which I subsequently copied from him. During my PhD I started reading more into Pessoa's reasoning behind the use of his heteronyms. This led me to rethink my practice. Instead it being solely about the heteronyms it also became about me and my relation to the heteronyms. Instead of hiding behind my characters, they became the work itself. It is the being-in-plain-view of the characters as a method for creating heteronyms which became the driving force behind the research. In a way it also became about my relation to Pessoa's life and his thinking. I started investigating how I could create a similar world Fernando Pessoa created in literature in contemporary art?

> Be that as it may, the mental origin of heteronyms lies in a persistent and organic tendency of mine to depersonalization and simulation. These phenomena – fortunately for me and others – intellectualize themselves. I mean, they don't show up in my practical life, on the surface and in contact with others; they explode inside, and I live with them alone in me.[164]

This intellectualising of his mental health issues is what I have been working towards as well. After years of avoiding the issue, I decided to take it head on and discovered that my work is not about mental health issues. It can be seen as the basis to my work as the start of some of the heteronyms but it is not the work itself. I have used Mikhail Bakhtin's *Toward a Philosophy of the Act*, where he divided the human psyche into three components: I-for-myself, I-for-the-other, and other-for-me, as a tool to divide myself in the others.[165] The others as parts of myself but not being my complete self or as Pessoa mentioned 'We never disembark from ourselves'.[166] The title of this thesis *We Are Not Ourselves All the Time and We Are Not All of Ourselves at Any Time* refers to this division we all experience. After all we are acting different depending on who is in front of us even

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[164] Fernando Pessoa, *Always Astonished: Selected Prose* (San Francisco: City Lights Books, 1988). P.7

[165] M. M. Bakhtin, *Toward a Philosophy of the Act*, ed. by Michael Holquist, trans. by Vadim Liapunov, (Austin, TX: University of Texas Press, 1993).

[166] Pessoa and Zenith, *The Book of Disquiet*. P.123

our language differs. Bakhtin's theory changed the relationship I had with my heteronyms. The stage I created for myself became their stage. My identity is one of many. They are all me but I am not them. I separate my many selves into heteronyms. They are the 'unreliable' I-for-myself. It is the artist's identity I am playing with.

I have researched extensively, and compiled a list of, artists working with assumed personas be it heteronyms, alter egos, pseudonyms etcetera. There were a few exhibitions; Alias and Pretext: heteronym and some artists; Donelle Woolford and Brian O'Doherty who worked with heteronyms which I thought were of interest to my research. In the end though, the artists and exhibitions functioned more as a reference to the use of the literary concept of heteronym in a manner which I see back in artists using a pseudonym. It was often a one of artistic experiment. Donelle Woolford was an interesting heteronym but it became political because of the use of a different age, sex and background in comparison to the artist behind the heteronym. My focus of the use of the heteronym during this research was on the heteronym-as-a-method to create fictional characters and to show the development of these characters.

One of the instruments I have used to research the development of the heteronyms is characterization. Direct characterisation tells the audience what the personality of a character is: it tells them what a character is like. Indirect characterisation shows things that reveal the character. This can be done through a character's actions, things the characters say or when other characters talk about a character.

I have created a series of performances throughout my PhD to research the development of the characters and to show how I create and work with the heteronyms. *Presentation Alphabetical Order* (2010-2019) was the first performance I developed during this period. The 6-hour performance was built up out of three different phases. The first phase was aimed at Kees's biography. For an hour he was telling the audience where he was from, what he was doing in his life; hobbies, work, friends, etcetera. The second stage was Kees explaining his project counting cars in which he counts and organises cars according to different colour codes. The third phase was Kees showing through slides and orating to the audience the result of his counting. The audience if they would have stayed for the whole performance would have had a good idea who Kees was and how is work relates to him and his persona. All three phases of the performance were intended as an indirect characterisation through the things Kees told the audience. As a whole the performance succeeded but the first phase where he told who he was can be considered a direct characterisation as well. And in retrospect it was. The voice being used was more my voice, a voice I would use to narrate my own biography. When preparing the performance, I did think of introducing repetitive elements in his talking but I took a different course. I made the talking and interaction with the public his repetition. The asking of questions to the audience and explain what he was doing every time when a new person entered the gallery was, in my eyes, sufficient as Kees's voice. I knew this needed work and eventually I found his voice through the creative writing in *Continuation of idée fixe; 17th of April 2006*. The repetitive nature of the writing is more aligned with the heteronym Kees van Lankveld and his obsessive character.

The interaction with the audience did bring something new though. The blending of fiction and reality. The fictional character Kees was talking to real people. The character Kees being based on my own obsessions, although exaggerated, brings Mikhail Bakhtin's *Toward a Philosophy of the Act* in mind.[167] In particular the meeting of my obsession, the I-for-myself, with the audiences', I-for-the-other, their take on my obsession and the replies of Kees potentially becoming the other-for-me is of interest to my research. This play of me and the other(s), the me being them but them not being me. The autobiographical fictional I-for-myself, the heteronym Kees van Lankveld, is in conversation with the audience about obsessions. The influence of the audience on Kees van Lankveld will spark a conversation between me and him. This the-other-for-me conversation will influence me in my thoughts about obsession and will influence Kees's fictional existence. Subsequently, the conversation between Kees and the audience might have an effect on the audience's ideas about obsession and in such manner the other-for-me is being introduced.

Worth mentioning is that for the first time the performance was under my own name. I used the name Kees van Lankveld as part of the title to refer to this specific heteronym. It functioned as an opening up to the audience to show that I was behind the performance and that Kees is a fictional character.

Deriving out of this change in artist name came the interest in researching what my role in my practice is. I have been flirting from time to time with the idea of curating my heteronyms and me but I hadn't found the right format yet. In the past I have managed two artist run galleries, Stichting WEP in the Netherlands and 126 Gallery in Ireland, I also did most of the curating. I decided to go back to my roots and organise a performance event, *Agreement* (2016) and make the curating process into a life performance. Participating artists were: Luca Bosani, Jeroen van Dooren, Guildor, Alice Jacobs, Luli Perez, Despina Zacharopoulou and the performance took place in Sensei Gallery, London (2016). I informed the participating artists not to share their ideas and plans for the performances and discuss it as a live event. We had two days in the gallery and with 6 artists we decided to split the days into two times 3 artists. The performance and its aim to come to a conclusion together and a coherent exhibition wasn't of importance to the research. I was more interested in the role every participating artist was playing. The to and fro of the conversation, the emotions expressed and the technical details each artist brought forward gave me the necessary information of curating a group performance with a group of my heteronyms. It is the conversation we had that I emulated in my preparation of the later performance *We Are Not Ourselves All the Time and We Are Not All of Ourselves at Any Time.* The conversation I had with my heteronyms was based on the performance *Agreement* (2016)

Agreement (2016) gave me a role but the problem I still was having was to have a conversation in the world occupied by my heteronyms, to be equal players. There are two different issues at play. The first is from a psychological point of view. For this I looked back to my earlier research into Mikhail Bakhtin's *Toward a Philosophy of the Act* and in

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[167] M. M. Bakhtin, *Toward a Philosophy of the Act*, ed. by Michael Holquist, trans. by Vadim Liapunov, (Austin, TX: University of Texas Press, 1993).

particular the communication between the I-for-myself and the I-for-the-other.[168] How do I think of myself and how do others think of me? As discussed before the origin of my heteronyms lays in my mental health issue but this is not what the work is about. To me Bakhtin's theory is situated in the real world whereby I divided myself into all the I-for-myselves and as far as I know them the I-for-the-others. All the selves I know I have, the from-my-point-of-view, personas I have. The son persona, the brother persona, the different friend personas etcetera and the selves given to me by my parents, brothers, friends etcetera. All of these selves, which everyone has meet each other in the same world. This is everyone's psychological world. In my practice I am interested in the artistic role I play which is the second point of view. This artistic role is possibly, the only reliable I-for-myself, there it is a mostly self-orchestrated theatrical role. This is of course only if you present an authentic artistic role. The different heteronyms each play their artistic role themselves. The failure of a heteronym lies in the authenticity each one of them is manifesting. If the heteronyms aren't authentic, not believable as a potential artist with an artistic practice relating to his character, it fails. This construction of the heteronym, the characterisation, how absurd it might be, relies on this plausibility.

The performance *Fred Robeson* (2017) investigates the role I am playing in regards to my heteronyms. It is the artist role which is being looked at. I see this artist role as one of my masks that I am wearing in real life. Together with my son-role, brother-role, friend-role etcetera all these masks together make a complete me. The artist role is divided into the artist called Jeroen van Dooren and all the heteronyms. In *Fred Robeson* (2017) Fred is talking about the artist Jeroen van Dooren. I wanted to become a fictive person myself to show the world me and my heteronyms are occupying. In the video performance Fred is describing how he created Jeroen to be able to make work which was not in line with his own practice. The creation of Jeroen, although Fred called him a heteronym, functioned more as a pseudonym. It was a political choice, in regards to his job as an architect, to invent him. The hiding behind the character so his employer wouldn't know that he was making more experimental work. The work *Fred Robeson* (2017) was the first attempt of creating a world, of curating a world in which all the characters including the orthonym Jeroen van Dooren could communicate.

In previous exhibition I have curated different character's objects in one exhibition. *We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time* (2019) was the first exhibition where I curated performances of three different characters. The performance was timed around Kees van Lankveld's performance. Kees's performance was me and him together. It was moving from him to me and back. The autobiographical stories based on my own experiences were fictionalised into Kees's biography. They were my voice telling Kees's life. It was a direct characterisation by me about Kees. The five repetitious performances by Kees were in his voice and were an indirect characterisation of the heteronym Kees.

Pasithea Knijnt, three dancing and moving performers in rabbit masks, was in this performance a more general feel of distraction every one of us feel from day to day. Emails,

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168 M. M. Bakhtin, *Toward a Philosophy of the Act*, ed. by Michael Holquist, trans. by Vadim Liapunov, (Austin, TX: University of Texas Press, 1993).

social media, the news and anything on the internet are interrupting our daily life more and more. Pasithea represented this and interrupted Kees's performance. The performers came onto the stage at different times increasing the interruption to Kees and crowding the performance area. This to symbolise the increasing distractions in our lives.

Will Finch was the third heteronym participating in this performance. His performance started towards the end of Kees's performance. It was a 5-minute monologue and he started in between the public. This was to make the audience feel they were part of the performance. The increasingly crowded stage, the public moved away from Will and entered part of the stage, added to the feeling of being overwhelmed. Will's monologue dealt with our tendency to avoid contact with each other in public. Our hiding device called phone, help us to accomplish this. His speech became louder and louder towards the end. During this performance Kees and Pasithea left the stage leaving Will and his shouting, representing our mobile devices shouting for our attention, by themselves.

We Are Not Ourselves All of the Time and We Are Not All of Ourselves at Any Time (2019) presented three different artist roles I am portraying. The simultaneous showing of multiple characters showed a part of the world I am creating. It is a world similar to Pessoa's world were his characters interacted with each other through writing. Important to mention is that the performance moved away from me and my voice, Kees's biography, to a portrayal of fictional characters removed from me. To create a narrative separated from the self occupied by the others.

The original contribution of this research offers a reconsideration of the use of the literary concept of the heteronym-as-method for creating (autobiografictional)[169] characters in contemporary art practice. The research adds to the discourse on auto/biographical works of art and the use of literary theory in contemporary art practice. The literary concept of heteronym is being used as a method to reveal something about being, representation and subjectivity, as opposed to hiding behind the mask of an other's identity. A different approach to understanding and presenting the heteronym within contemporary art, it is the being-in-plain-view of the characters as a method for creating heteronyms, which is of importance. In contrast to the pseudonym, which is often used as a political tool, the heteronym is used as a literary tool and in this instance a literary tool used within contemporary art.

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[169] Autobiografiction and autofiction are two terms used in a similar fashion. Autobiografiction is a Modernist term which was first used in 1906, in an essay of that title by the British Edwardian writer Stephen Reynolds, who is best known for his book *A Poor Man's House*. Reynolds describes it as fiction, with a good deal of the writer's own life in it, or as an autobiography which is not always led by facts. Stephen Reynolds, 'Autobiografiction', *Speaker,* New Series, 15. 366 (1906), 28–30. Autofiction was first used in context in the book *Fils* by Serge Doubrovsky in 1977. Doubrovsky. Autofiction also deals with narratives which have both fiction and autobiographical elements in a story. Autofiction requires a first-person narrative by a protagonist with the same name as the author. Autofiction has been and is the subject of discussion about what the term's true meaning is. In my thesis I don't want the discussion of this term to become part of that narrative. Autobiografiction has not been part of this discussion and this is for me the reason to opt for this term over autofiction.

Throughout this thesis show the different ways in which I have been experimenting with the introduction of narratives, voices and the development of the heteronyms. My position in relation to the heteronyms gave me the freedom to discuss their biographies and by doing so show direction in the development of their character. This PhD has traced a process of moving away from the act of hiding in order to reveal the fact that many of the artworks contained within are made by fictional characters. In doing so, this research offers a new way of thinking about the freedom and constraints of an aesthetics of the heteronym, where the world of contemporary art becomes a stage where heteronyms live. A world similar to the world Fernando Pessoa created for his heteronyms.

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